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Autographs, Prints, & Memorabilia From the Collection of Marilyn Horne

Part II: M-Z

6 Waterford Way, Syosset, NY 11791 USA
Telephone 516-922-2192
info@lubranomusic.com
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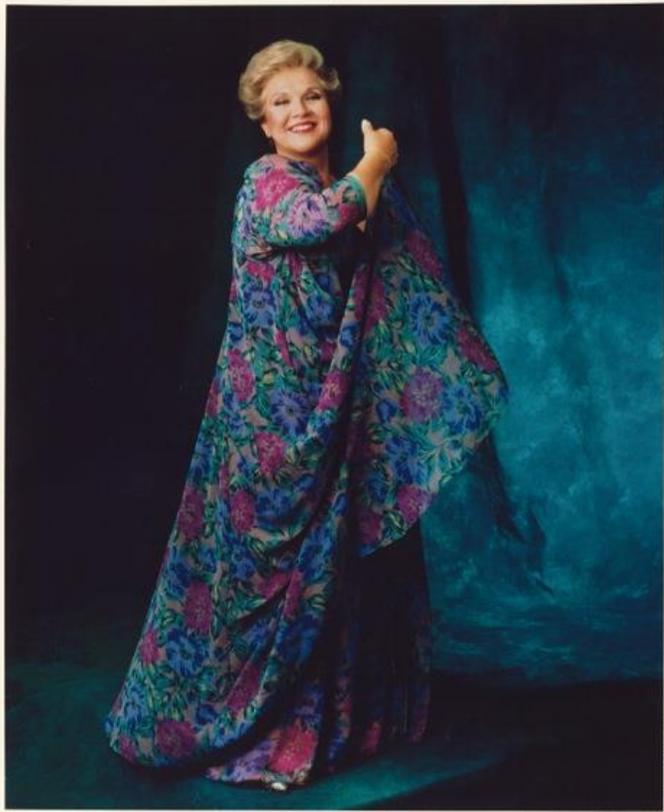


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MARILYN HORNE

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Marilyn Horne is a distinguished American mezzo-soprano. "[She] had a voice of extraordinary range, rich and tangy in timbre, with a stentorian chest register and an exciting top. Her recordings including several Rossini roles, *Laura in La Gioconda*, *Juno in Semele*, *Gluck's Orpheus*, *Anita in Massenet's La Navarraise* and *Zerlina*. In concert she once achieved the feat of singing in a single programme Rossini arias and *Brünnhilde's Immolation Scene*, proof of her exceptional versatility. Throughout her lengthy career she was an admired recitalist, singing *lieder*, *mélodies*, *Spanish and American songs with equal aplomb*." Alan Blyth in *Grove Music Online*.

Horne made her début in Los Angeles as Hata in *The Bartered Bride* in 1954, then spent three seasons at Gelsenkirchen (1956-1959), singing both soprano and mezzo-soprano roles. She first appeared in San Francisco in 1960, as Marie in *Wozzeck*, the role in which she debuted at the Royal Opera House, Covent Garden in 1964, and first sang at La Scala as Jocasta in Stravinsky's *Oedipus rex* in 1969 and at the Metropolitan Opera as Adalgisa in Bellini's *Norma* in 1970, with Dame Joan Sutherland in the title role.

Horne appeared at the Met regularly, and holds the distinction of singing the title role in the first Handel opera ever performed there, the opera seria *Rinaldo*. She is also noted for her performance as Néocles in *Le siege de Corinthe* at La Scala in 1969 and as Carmen at the Metropolitan Opera in 1972; among her many Rossini roles were Malcolm in *La donna del lago* (1981, Houston and 1985, Covent Garden), Falliero in *Bianca e Falliero* (1986, Pesaro), Andromach in *Ermione* (1987, Pesaro), Calbo in *Maometto II* (1988, San Francisco), and Isabella in *L'italiana in Algeri* (1989, Covent Garden). Later in her career she sang *Mistress Quickly* (1988, San Francisco), and *Delilah* (1988, Théâtre des Champs-Élysées). Horne announced her retirement from performing in 1998. She has been the recipient of numerous awards and accolades over the course of her long and illustrious career.

The present catalogue, Part II: M-Z, is a small tribute to her special interest in and affection for many of the luminaries in operatic history.

N.B.

A red asterisk () following the inventory number of designated items indicates that the item was formerly in the collection of either Walter or John Honig. The Honig family emigrated from Vienna to England in September of 1938 and then to the United States in 1939. The family papers are held at the Holocaust Museum in Washington, D.C.*

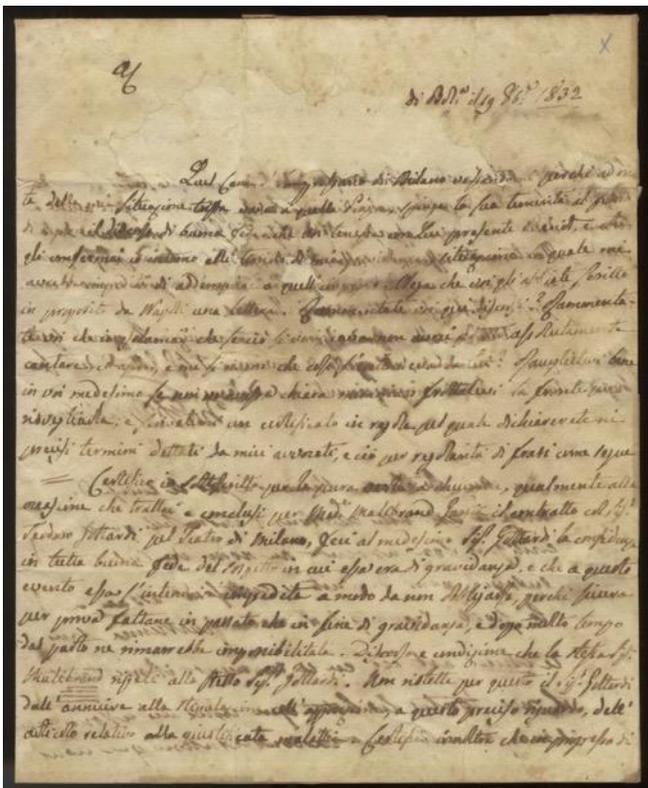
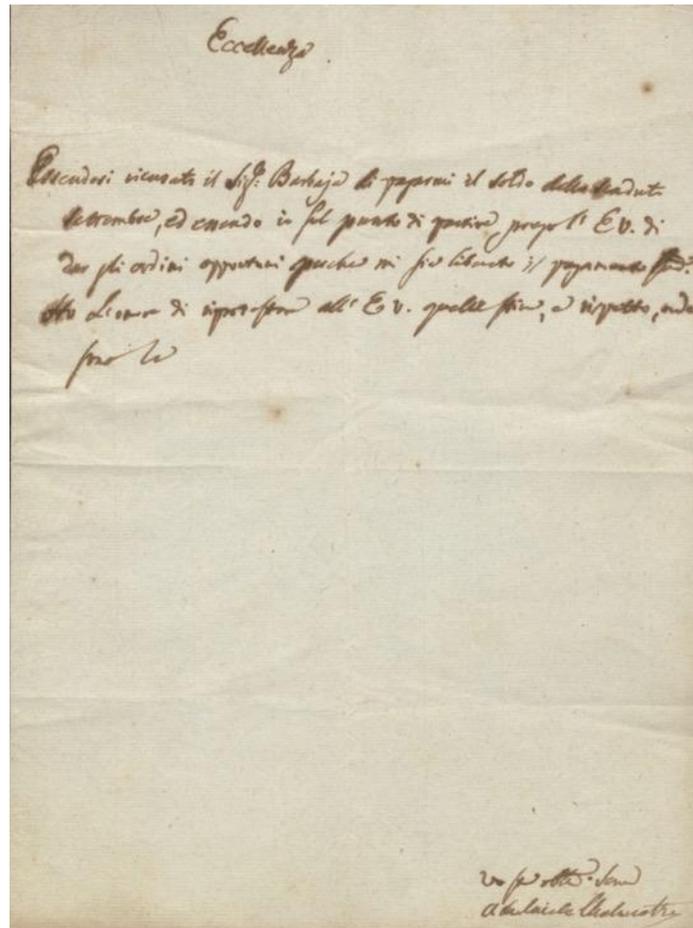
Malanotte Writes Regarding Payment from Impresario Barbaja

102. MALANOTTE, Adelaide 1785-1832

Autograph letter signed in full to an unidentified official. 1 page of a bifolium. Quarto. Undated, ca. 1810-1820. In ink. On laid paper with "Al Masso" watermark. In Italian (with translation). Slightly browned; creased at folds and slightly overall.

Malanotte writes to "Eccellenza" seeking assistance in receiving payment: *"Since Signor Barbaja has refused to pay me the money for last September, and since I am about to leave, I beg your Excellency to give the appropriate orders to release to me the above-mentioned payment ..."*

Italian contralto Adelaide Malanotte is best known today for creating the title role in Rossini's *Tancredi* (1813). In her letter she refers to Domenico Barbaja (1777-1841), the famed impresario who commissioned numerous operas from the leading composers of the day. Barbaja spent most of his career at Naples, and it is thus most likely that the present letter is in regard to a performance there, prior to Malanotte's retirement in 1821. (31905) \$375



"That Dog of an Impresario from Milan is Tormenting Me"

103. MALIBRAN, Maria 1808-1836

Interesting secretarial letter with autograph signature ("M.F. Malibran") to the noted Italian bass Luigi Lablache, with autograph postscript signed by the noted French violinist Charles-Auguste de Bériot ("C. De Bériot"). 2 pp. of a bifolium. Quarto, 260 x 215 mm. Dated Bologna, September 19, 1832. With integral address panel. In Italian and French (with translation). Together with a lithographed portrait of Malibran seated, clipped from a contemporary French periodical.

Malibran signs a letter drafted by her lawyer to Lablache requesting his testimony regarding a conversation with Teodoro Gottardi, the impresario in Milan, in order to free herself from a performing contract due to her pregnancy: *"That dog of an impresario from Milan is tormenting me so that, in spite of my sad situation, I [must] go to that performance. He has the audacity to deny the conversation you had with him in good faith, and that I confirmed, about the conditions for my pregnancy – a situation that would have prevented me from fulfilling my engagement. He denies that you wrote him a letter about this from Naples. ... If you don't remember clearly, search*

carefully within yourself: strike your forehead to awaken the memory and write a certificate in which you declare the exact terms dictated by my lawyers ..."

With a postscript added by Belgian violinist and composer Charles de Bériot (1802-1870), Malibran's second husband: *"This dog is here right now; he denies everything. He denies having received all the letters we sent him; he denies the conversation we had in Milan about the pregnancy, the scoundrel!!!!"*

Moderately worn, browned, and soiled; dampstaining with some feathering of ink; creased at folds; traces of early paper tape to blank edges; remnants of sealing wax with corresponding small seal tear to blank upper margin of address panel. Apparently unpublished.

Malibran, a highly distinguished Spanish mezzo-soprano, *"was the daughter of the elder Manuel García and sister of the mezzo-soprano Pauline Viardot. She studied with her father, a rigorous teacher whose harshness towards her was notorious, and made her London début at the King's Theatre in June 1825 as Rosina (Il barbiere)... To judge from the parts adapted for her by both Donizetti and Bellini, the compass (g to e ⁷), power and flexibility of Malibran's voice was extraordinary. Her early death turned her into something of a legendary figure with writers and poets during the later 19th century."* Elizabeth Forbes in *Grove Music Online*. She made her Italian debut in June 1832 in Rome, followed by successful performances in Naples and Bologna. She was traveling with Bériot, with whom she had been romantically involved since 1829 and eventually married shortly before her death. At this time, she was pregnant with her second child, Charles-Wilfrid Bériot (1833-1914), and sought to have her planned December performances in Milan canceled. However, the impresario Gottardi was not willing to let her out of her contract, a fact attested to by this desperate letter to Lablache. It is not known whether Lablache intervened or not, but the legal challenge persisted even after Malibran and Bériot left for Belgium. Gottardi's efforts resulted in a two-year battle between the cities of Milan and Bologna that was only dropped in order to secure Malibran's La Scala debut in 1834. *See Merlin, p. 174 and Bushnell, p. 147.*

Luigi Lablache (1794-1858) became *"the most famous bass of his generation."* Philip E.J. Robinson, revised by Elizabeth Forbes in *Grove Music Online*.

Bériot *"occupies an important place in the history of violin playing. He adapted the technical brilliance of Paganini to the elegance and piquancy of the Parisian style. Thus he modernized the classical French school ... and was able to break the stranglehold of tradition and developed a new, essentially Romantic, approach, known as the Franco-Belgian School. ... Bériot's success was not based merely on technical brilliance; he could play with such melting warmth as to make Heine exclaim, 'It seems as if the soul of his late wife sings through his violin.'" Boris Schwarz in Grove Music Online. (31366) \$850*

104. MALIBRAN, Maria 1808-1836

Portrait lithograph by William Sharp after John Hayter. London: J. Dickinson, 1829. Image size 135 x 145 mm, sheet size 318 x 233 mm, overall size 412 x 286 mm. Chine appliqué, laid down to modern heavy card stock. Slightly worn; backing sheet browned with minor paper loss, small tears repaired. Malibran is depicted bust length, a lace scarf over her head with hands clasped on the back of a chair. With "Madm. Malibran Garcia" below image, the imprint of Dickinson and I.H. Rittner in Paris beneath, "printed by Hullmandel" to foot. Very scarce. Hall III, p. 145, 19. Arrigoni & Bertarelli 2493.

William Sharp (1803-1875) moved to Boston in 1840 and is credited with introducing chromolithography to the United States. Portrait artist John Hayter (1800-1895) is best known for serving as Painter-in-Ordinary to Queen Victoria. (31400) \$400



105. MALIBRAN, Maria 1808-1836

Role portrait as Desdemona in Rossini's Otello. Lithograph by Napoléon Thomas after Henri Decaisne. [Paris]: Caboche et Cie., [1836]. Image size 140 x 105 mm, sheet size 284 x 218 mm. On wove paper. Three-quarter length, seated, in gown with hand on harp, within single-line ruled border. Signed "Nap. Thomas" in the stone, "Mme. Malibran, Morte le 29 Septembre 1836 à Manchester." below, and "Album Dramatique" above image. Originally published, along with an obituary, in *Le Monde dramatique*, Tome 3, 1836. Slightly worn, browned, and foxed. Béraldi XII, p. 117, 1. Hall III, p. 147, 53. Arrigoni & Bertarelli 2499. (31399) \$225

106. MALIBRAN, Maria 1808-1836 et al.

Final scene from Balfe's The Maid of Artois. Hand-colored engraving by T.H. Jones. [London]: Bell, 1836. Image size 137 x 195 mm, sheet size 91 x 229 mm. On wove paper. Titling and imprint beneath image. Mounted to cream mat with plain gold border, overall size 277 x 326 mm. Depicts Maria Malibran (1808-1836) as Isoline, John Templeton (1802-1886) as Jules, and Henry Phillips (1801-1876) as the Marquis. Edges somewhat worn, not affecting image.



Irish composer Michael Balfe (1808-1870) composed *The Maid of Artois* to a libretto by Alfred Bunn after Prévost's *Manon Lescaut*. The work premiered at Drury Lane in London on May 27, 1836. Balfe wrote the lead role specifically for Malibran, and it would tragically be her last premiere. The famed singer died in a riding accident several months later. (31894) \$75

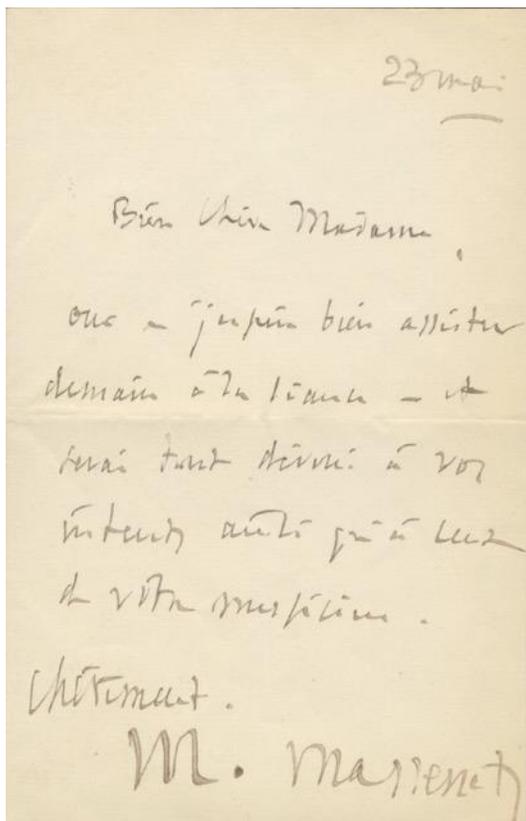
107. MARCHESI, Mathilde 1821-1913

Cabinet card photograph by Benque in Paris. With autograph inscription to a pupil to both upper corners signed in full and dated Paris 1898. Three-quarter length. Inscribed "A ma chérie élevé Florence Toranta, avec les meilleurs souhaits de succès et de bonheur de son affectionné." In an oval light teal silk-covered mat attractively embroidered with multi-coloured floral motifs. Overall size ca. 242 x 180 mm. Photograph slightly worn and browned.

Mathilde Marchesi (née Graumann), a German mezzo-soprano and teacher, married the Italian baritone and singing teacher Salvatore Marchesi in 1852, the year of her single stage appearance, as Rosina, at Bremen. "In 1854 she began to teach, in Vienna, Paris, Cologne and again Vienna. In 1881 she founded her own school of singing in Paris, where her pupils included Emma Calvé, Gabrielle Krauss, Nellie Melba, Sibyl Sanderson, Emma Eames, Katharina Klafsky, Selma Kurz, and her daughter Blanche Marchesi. She retired in 1908. She published numerous sets of vocal exercises, mostly under the title *L'art du chant*, with various opus numbers, from the 1850s onwards, and an *Ecole Marchesi: méthode de chant théorique et pratique* (Paris, 1886; Eng. trans., 1896, 1903) as well as a book of memoirs." Elizabeth Forbes in *Grove Music Online*.



Inscribed to Marchesi's pupil Florence Brimson (1873-1953), a Canadian soprano who took her stage name "Toronto" from her birthplace of Toronto. Toronto was part of the short-lived Damrosch Opera Company in New York City. (31376) \$300



108. MASSENET, Jules 1842-1912

Autograph letter signed "Massenet" to Alice Lafont in Paris, dated May 23, 1907. 1 page of a bifolium. Small octavo. In ink. Dated May 23, postmarked Paris, May 23, 1907. On fine laid paper with "Opaque au bon marché" watermark. With autograph envelope. In French (with translation). Very slightly worn; creased at folds. Together with a reproduction portrait photograph of the composer, 165 x 113 mm, half-length, seated.

Massenet writes: *"I very much hope to attend your performance tomorrow, and will be totally devoted to your interests as well as those of your musicians."*

"[Massenet] was the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th." Hugh Macdonald in *Grove Music Online*.

Alice Lafont (1872-1954), a French poet, was the daughter of pianist Caroline Montigny-Rémaury and grandniece of composer Ambroise Thomas. She wrote under the pseudonym Henry Ferrare and was active in French cultural circles in the early 20th century. (31907) \$165

109. MAYR, Richard 1877-1935

Role portrait postcard photograph with autograph signature of the Austrian bass as Marcel in Les Huguenots dated October 17, 1913. Addressed to Walter Honig in Vienna. Slightly worn. Together with four unsigned role portrait postcard photographs:

- As Abul Hassan in *Der Barbier von Bagdad* (Cornelius)
- As Gurnemanz in *Parsifal* (Wagner)
- As Van Bett in *Zar und Zimmerman* (Lortzing)
- As Quasimodo in *Notre Dame* (Schmidt)

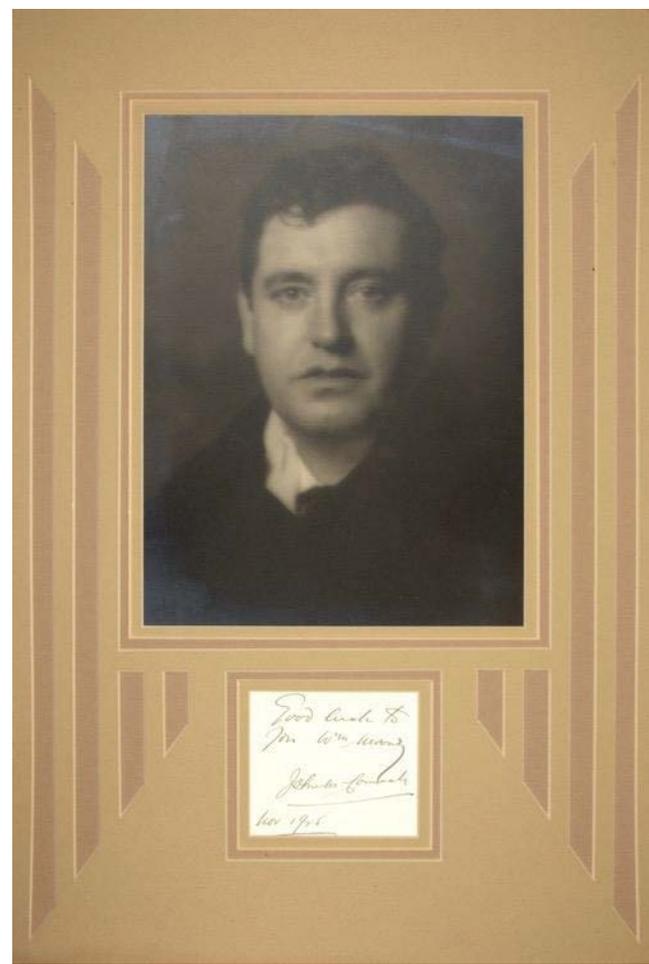
Austrian bass Richard Mayr was appointed to the Vienna Hofoper in 1902 by Gustav Mahler, performing there for over thirty years in a variety of roles. Mayr also appeared at Covent Garden and the Metropolitan Opera in New York. His most famous role was as Ochs in *Der Rosenkavalier*, in which he was *"recognized everywhere as the ideal exponent of a part which he sang to perfection and played with inimitable gusto and virtuosity."* Desmond Shawe-Taylor in *Grove Dictionary of Opera*. (31806) * \$100



110. McCORMACK, John 1884-1945

Fine large bust-length photograph by noted American photographer Arnold Genthe, ca. 1915, together with an autograph inscription signed and dated November 1925. Silver gelatin print. Inscribed "Good luck to Jon Wm Mooney" and signed in full. Attractively triple-matted in art deco style. Photograph very slightly worn and silvered; inscription very slightly creased and with small tear blank upper margin, not affecting text.

A hugely popular Irish tenor, "... partly because of his Irish nationalism (which for a time made him unpopular in England), [McCormack] spent his time mainly in the USA, and in 1917 became an American citizen. His concert work revealed him as a remarkable interpreter, not only of Handel, Mozart and the Italian classics, but also of German lieder. The preponderance in his programmes of sentimental and popular ballads alienated many musical people as much as it pleased the wider public; but, whatever the song, he never debased his style. Meanwhile his repertory of serious music grew continually... McCormack's numerous recordings show the singular sweetness of his tone and perfection of his style and technique in his prime." Desmond Shawe-Taylor in Grove Music Online.



Arnold Genthe (1869-1942) was born to Germany and came to the United States in 1895, settling in San Francisco. He is best known for his photographs of Chinatown and the 1906 earthquake, as well as portrait photographs taken after his move to New York City in 1911. (31375) \$350



111. MELCHIOR, Lauritz 1890-1973

Role portrait photograph with autograph signature of the noted Danish tenor as Tristan. Image size 218 x 179 mm, with identification and date of April 26, 1947 in pencil to verso. A reproduction of the painting by Nikol Schattenstein.

*Melchior is regarded as the foremost Heldentenor of the twentieth century. "In his later years [he] sang little but Wagner, and concentrated on the heaviest roles, in each of which he appeared over 100 times (as Tristan, over 200). These figures suggest the stamina and endurance that enabled him to sound fresh in the last acts of Tristan and Götterdämmerung. A certain baritone warmth remained a welcome characteristic, but there was no corresponding constriction in his top notes; Siegfried's lusty high C always rang thrillingly. These virtues were coupled with vivid and enunciation." Desmond Shawe-Taylor in Grove Music Online. (31831) * \$70*

112. **MELCHIOR, Lauritz 1890-1973 and Lily PONS 1898-1976**
Photograph by Carlo Edwards, New York, of Melchior costumed as a woman and Lily Pons as a man backstage at the Metropolitan Opera in New York on the occasion of a fund raising party in 1934. Ca. 250 x 200 mm. Melchior and Pons performed a comic dance as part of the festivities. With photographer's embossed stamp to lower right.

With a humorous autograph inscription in Melchior's hand to lower right: "*one of my Big friends Albert deine Laura,*" referring to his character in the dance and the dramatic size difference between the tall, 300-odd-pound Melchior and the petite Pons. With a note in German to verso: "*Dear Melchiors, I'm sorry that you were not in when I dropped by. I'll come back.*"

All corners chipped and with small pinholes, lower left separated and taped. (32022) \$185



**Striking Portrait of Mendelssohn,
 Apparently Undocumented**

113. **MENDELSSOHN, Felix 1809-1847**

Large bust-length portrait lithograph by Charles Blair Leighton after his painting of the composer. London: Leighton Bros; T. Boosey & Co., [ca. 1850]. Image size, oval, ca. 285 x 230 mm, sheet size 481 x 360 mm. Laid down to cardstock within decorative border printed in teal blue. With "Drawn on stone by C. B. Leighton" to left and "Printed by Leighton, Brors 19 Lamb's Conduit Street" to right just beneath border; titling "Felix Mendelssohn Bartholdy" to center beneath image with Boosey imprint below; "Proof" stamped to lower right corner. Edges worn and browned; minor paper loss to blank lower corners; small crease to lower right margin.

Charles Blair Leighton (1823-1855) was an English painter, engraver, and lithographer. He married Caroline Boosey in 1849, and presumably painted his portrait of Mendelssohn for his father-in-law, music publisher

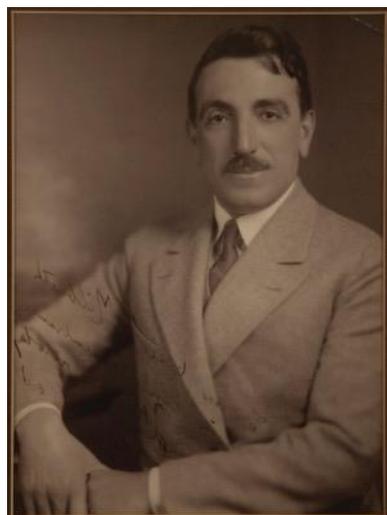
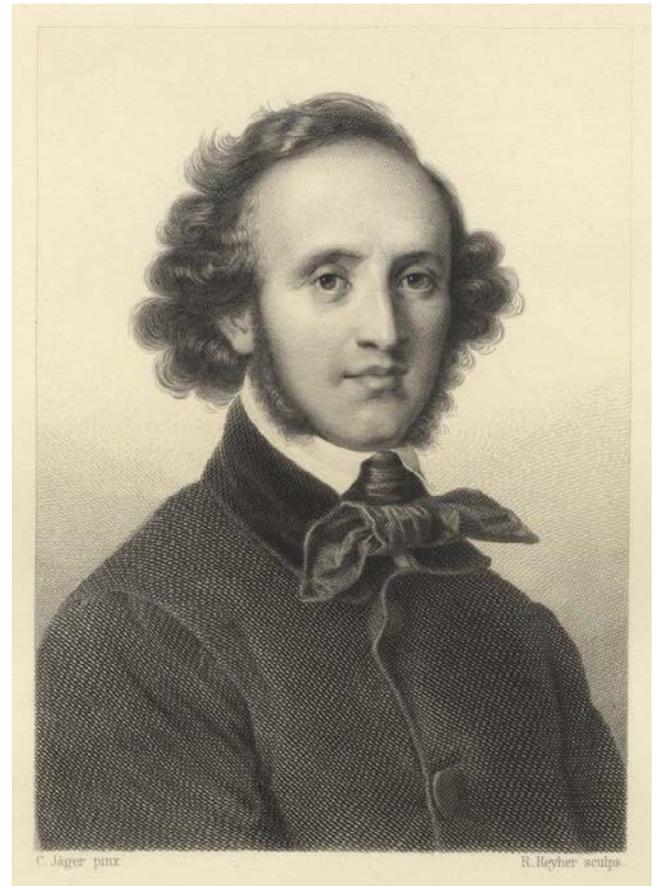


Thomas Boosey. Leighton's portrait is known only through the engraved copy by Conrad Cook, published in numerous reproductions. The present lithographic proof is attributed directly to Leighton himself and shows minor variations from the engraved version by Cook, due primarily to the technical differences between the engraving and lithographic processes. See Wasserman: *Mendelssohn Portrait Iconographies* in *Music in Art* 33, nos. 1-2 (2008), p. 344. (31485) \$1,800

114. MENDELSSOHN, Felix 1809-1847

Fine portrait engraving by R. Reyher after Carl Jäger.
Ca. 1874. Image size 180 x 130 mm, sheet size 370 x 274 mm. On heavy wove paper. Bust length. With "C. Jäger pinx." and "R. Reyher sculps." directly below image. Reproduced in the *Gallery of Great Composers*, 1874. Slightly worn; soiling and small tear to right margin; remnants of former mount to verso.

German painter Carl Jäger (1833-1887) is best known for his illustrations of the works of Schiller and portraits of prominent personalities, including a series of German composers. (31415) \$275



115. MEROLA, Gaetano 1881-1953

Original bust-length photographic portrait with autograph inscription signed in full "To Miss Elsie Mulbrath In kind remembrance," dated San Francisco, Oct 19[?]. Image size 214 x 163 mm. Matted, glazed, and framed, overall size 395 x 333 mm.

Italian conductor Gaetano Merola came to the United States in 1899 to serve as assistant conductor of the Metropolitan Opera. He founded the San Francisco Opera in 1923 and directed it until his death in 1953, building it into one of the most prominent companies in the United States. Merola conducted a number of important American premieres, including that of Ravel's *L'enfant et les sortilèges* in 1930 and San Francisco's first *Ring Cycle* in 1935. (31380) \$100

116. MERRILL, Robert 1917-2004

Studio portrait photograph with autograph signature of the noted American baritone. 180 x 127 mm. Half-length, black and white glossy, with identification and date of March 13, 1948 in pencil to verso. Slightly worn.

Merrill spent the majority of his career at the Metropolitan Opera in New York, appearing in over 500 productions from his debut in 1945 until his retirement in 1976. He was also known for his numerous performances of the national anthem at Yankee Stadium. He was awarded the National Medal of Arts in 1993. (31829) * \$35



117. MEYERBEER, Giacomo 1791-1864

Portrait engraving by Samuel Freeman. [London]: S. Leigh, 1825. Image size ca. 145 x 145 mm, sheet size ca. 265 x 200 mm. Stipple engraving, laid down to heavy card stock. Bust length, looking forward. With "Meyerbeer" and "Engraved for the Harmonicon by Mr. Freeman" below image, imprint beneath. Somewhat worn and soiled; light foxing; faint central vertical crease; trimmed to inside plate mark. A scarce early portrait. Hall III, p. 201, 7.

Meyerbeer was *"the most frequently performed opera composer during the 19th century, linking Mozart and Wagner."* Matthias Brzoska in *Grove Music Online*. (31410) \$275

118. **MEYERBEER, Giacomo 1791-1864**

Two illustrations of the Coronation Scene from Meyerbeer's opera *Le Prophète*. [London], [ca. 1850].

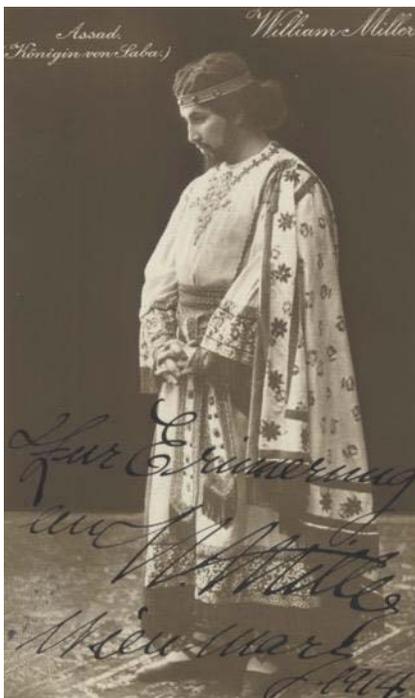
- Chromolithograph by John Brandard. Title page to a Quadrille. Image size ca. 250 x 220 mm. Trimmed.
- Etching by W. Strange. Title page to "The Coronation Quadrille ... arranged by Strauss. Musical Bouquet No. 237. London: 1849. Image size 150 x 220 mm. Worn and browned; other minor defects.



Meyerbeer's grand opera *Le prophète* was composed to a libretto by Eugène Scribe. The work premiered at the Paris Opéra on April 16, 1849.

"In Le prophète, Meyerbeer was the first composer to use the leitmotif as an indication of what lies ahead, a function described later by Wagner as Ahnung or premonition... [The opera incorporated] the first successful use in any theatre of an electric spotlight, which Meyerbeer had specially made by the physicist Léon Foucault... The première of Le prophète was a triumph of theatrical history, and its success was undoubtedly heightened by its unintentional political topicality following the 1848 revolution." Matthias Brzoska in *Grove Music Online*.

The Coronation Scene at the conclusion of Act IV is a high point of the opera, in which Fidès falls before the newly crowned John and publicly recognizes him as her son. (31515) \$85



119. **MILLER, William 1880-1925**

Role portrait postcard photograph with autograph signature ("W. Miller") of the American tenor as Assad in Goldmark's *Königin von Saba* dated March, 1914. Addressed to Walter Honig in Vienna. Slightly worn and soiled.

Miller joined the Vienna Court Opera in 1902 at the invitation of Gustav Mahler. He appeared in the premiere of *Das Lied von der Erde* in 1911, conducted by Bruno Walter. (31794) * \$35

120. **MOISSI, Alexander 1879-1935**

Postcard photograph with autograph signature of the noted Austrian-Albanian baritone and actor. Addressed to Walter Honig in Vienna. Postmarked April 27, 1914. Studio of Herm. Leiser in Berlin. Slightly worn and soiled.

Renowned stage actor Alexander Moissi (Aleksandër Moisiu) enjoyed a wide-ranging international career to match his international upbringing. Born to an Albanian father and Albanian-Italian mother, Moissi spent his childhood in Trieste,

Durrës, and Graz, finally settling in Vienna. He became a protégé of the director Max Reinhardt and toured with Reinhardt's company through Russia in 1911. He excelled in both classical and avant garde roles and was active in the German expressionist theatre



movement, including the premiere of Wedekind's "Spring Awakening." Moissi left Germany with the rise of the Nazi party and publicly rebuked anti-semitism in the press. A contemporary article cited the actor's stance: "*As a Christian, states Moissi, he cannot stand by and see the virus of anti-semitism infect Christian people, nations and states, robbing them of all semblance of humanity and justice ... Moissi's is the deepest outcry against ruinous anti-semitism which has yet been uttered by a member of the Christian intelligentsia.*" *The Jacobean*, December 4, 1931. (31804) * \$35

121. MOZART, Wolfgang Amadeus 1756-1791

Portrait engraving after Leonhard Posch. Paris: Janet et Cotelte, [1812-24]. Image size ca. 86 x 210 mm, sheet size 349 x 262 mm. Stipple engraving on medium-weight wove paper. Bust length, in profile; oval. Mozart's full name beneath image, followed by the details of his birth and death. Slightly worn; a few scattered stains to edges, not affecting image; adhesive remnants and hinge mount to verso.



Janet et Cotelte was one of the leading publishers in Paris during the early 19th century; the firm printed several editions of Mozart's music, including symphonies, string quartets, and operas. Leonhard Posch (1750-1831) sculpted several medallions of Mozart ca. 1788; these frequently served as models for engravings of the composer. (31495). \$650

122. MOZART, Wolfgang Amadeus 1756-1791

Portrait engraving by A. H. Payne. London: John Tallis & Company, [ca. 1855]. Image size 185 x 155 mm, sheet size 269 x 181 mm, overall size ca. 415 x 287 mm. Line and stipple engraving on wove paper, laid down to heavy card stock. With "A. H. Payne del. et sc." in the plate, "Mozart" beneath image with imprint below. Mozart is depicted standing on a sculpted stone hovering above a beach with setting sun; he holds a writing implement in one hand and a sheet of paper in the other and is surrounded by allegorical figures. Unevenly browned; short unobtrusive tear to right margin. Hall III, p. 238, 13 (with different imprint).

Albert Henry Payne (1812-1902), an English engraver, worked in Leipzig. The company he founded produced numerous engravings of cities, landscapes, and portraits as well as printing music. (31459) \$100



123. MUNSEL, Patrice 1925-2016

Portrait photograph with autograph signature of the noted American soprano. 253 x 204 mm. Full-length, with identification and date of April 15, 1947 to verso. Slightly worn and soiled.

Munsel made her Metropolitan Opera debut in March 1943 at age 17, the youngest singer to ever star at the Met. She went on to appear in over 200 productions there, first as a coloratura and then as a soubrette. Munsel also starred in film and TV, including the leading role in *Melba* (1953) and her own primetime variety series, *The Patrice Munsel Show* (1957-58). By 1960, she had exhausted her voice and essentially retired from opera, continuing her career in musical comedies and shorter appearances. (31843) * \$75

124. NILSSON, Christine 1843-1921

Steel-engraved role portrait as Ophelia. [London], [1870]. Image size 291 x 214 mm, sheet size 350 x 275 mm. Nilsson is depicted bust-length, looking forward, with ruffled collar and flowers in her hair within an ornamental oval frame. With "Mdlle Christine Nilsson" printed to rectangular plaque at lower margin. Artist anonymous. Excerpted from the June 25, 1870 issue of *The Graphic* (London), with a biographical article on Nilsson printed to verso. Unevenly trimmed, not affecting image; slightly browned; remnants of former mount to verso.



Swedish soprano Christine Nilsson made her *début* in 1864 at the Théâtre Lyrique, and later in that same year at Her Majesty's Theatre in London, both times as Violetta in *La traviata*. In 1868, she created the role of Ophelia in *Hamlet* by Ambrose Thomas. Nilsson toured extensively, performing in London, New York, Moscow, St. Petersburg, and Vienna. (31902) \$25

125. NOVOTNÁ, Jarmila 1907-1994

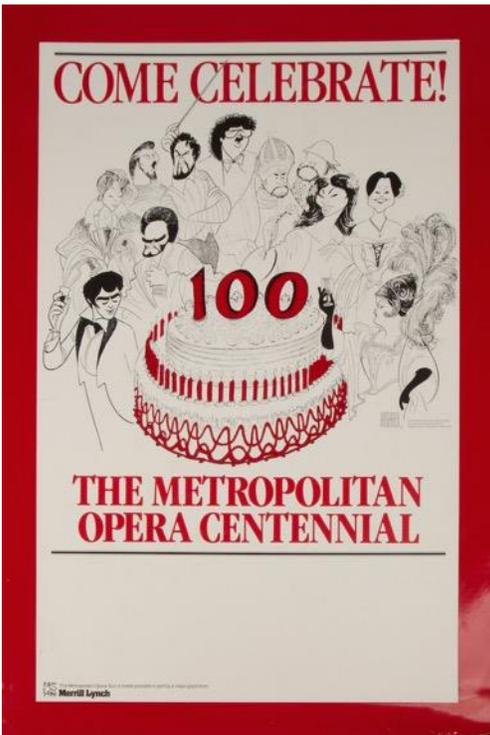
Striking half-length portrait photograph of the noted Czech soprano, signed in full. No date, but ca. 1930-1940. 125 x 88 mm.

Novotná studied in Prague with Emmy Destinn, making her debut there in June of 1925 as Mařenka in *The Bartered Bride*. She made her American debut as Butterfly at San Francisco in 1939, and sang at the Metropolitan Opera from 1940 to 1956 in roles including Donna Elvira, Pamina, Octavian, Violetta, Freia and Méliande. (31500) \$75



126. NOVOTNÁ, Jarmila 1907-1994

*Portrait photograph with autograph signature of the noted Czech soprano dated 1949. 252 x 202 mm. Bust-length. From the studio of G. Maillard Kessler, with photographer's stamp to lower right margin. Inscribed to John Honig. (31847) * \$40*



127. [OPERA - 20th Century]

Poster for the Metropolitan Opera Centennial featuring 11 printed caricatures by Al Hirschfeld of contemporary opera singers surrounding a large birthday cake. [1983]. Image size 556 x 352 mm, overall size 630 x 430 mm. On glossy dark red stock. Edges slightly worn; verso of mount foxed. (31384) \$50

128. [OPERA - 20th Century - German]

Fliegende Blätter. Nos. 3325-3328, April-May 1909. München: Braun & Schneider, 1909. 4 issues. Small quarto. Stapled. [185]-232 pp. Profusely illustrated with drawings, cartoons, and caricatures by August Roeseler (1866-1934), Werner Zehme (1859-1924), and others. Slightly worn and browned.



This popular German periodical contained commentary of a humorous nature, particularly relating to contemporary German theatre, opera, literature, art, and social mores. (31924) \$30



129. [OPERA and BALLET - 19th Century]

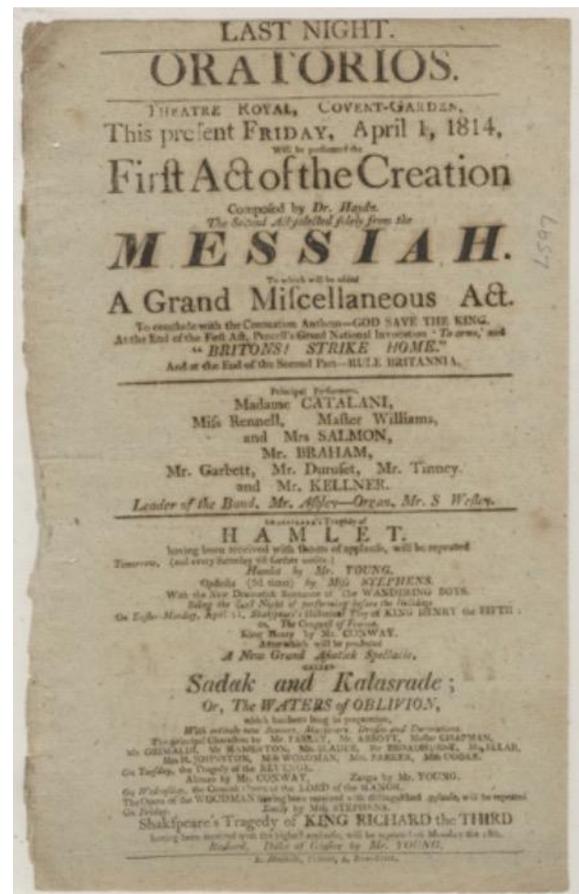
Broadside for a performance of Cimarosa's "Matrimonio Segreto" and the premiere of a "New Ballet Divertissement Episodique" by Paul Taglioni, "Prima Ballerina ou l'Embucade," in London at the Italian Opera House, June 14, 1849. 338 x 218 mm. "Sig. Lablache's Benefit" performance of Cimarosa's opera starring Teresa Parodi, "Madlle Giuliani" [Eliza Julian], Marietta Alboni, Enrico Calzolari, Federico Lablache, and Luigi Lablache, conducted by Michael Balfe. The program also included "Prima Ballerina" by Paul Taglioni (1808-1883), son of the noted dancer and choreographer Filippo Taglioni. Some wear and browning; slightly creased; left portion lightly stained; corners damaged, particularly upper left, with pinholes.

Bass Luigi Lablache (1794-1858) and contralto Marietta Alboni (1826-1894) were two of the leading opera singers of the 19th century. (31508). \$100

Catalani et al. perform *The Creation and The Messiah* in London

130. [ORATORIO]

Broadside for an oratorio concert including excerpts from Haydn's Creation and Handel's Messiah, with Angelica Catalani, Covent-Garden, London, April 1, 1814. Ca. 310 x 195 mm. In addition to Catalani, other performers listed include soprano Eliza Salmon, tenor John Braham, organist Samuel Wesley, and conductor John Ashley. Slightly worn and browned; upper margin slightly cropped, just touching text of headline "Last Night;" left margin slightly frayed.



Italian soprano Angelica Catalani made her debut in Venice in 1797, and for the next decade sang in performances across Europe before settling in London from 1808 to 1814. There, at the King's Theatre, she performed in operas by Portugal, Puccita, Nasolini, and Paisiello, as well as starring as Susanna in the first London performance of Mozart's *Le nozze di Figaro*. Catalani became director of the Théâtre Italien in Paris, but her poor management unfortunately led to the near-collapse of the company in 1818. She then returned to touring before retiring completely in 1824. (31509) \$275



131. **ØSTVIG, Karl Aagard 1889-1968**

Role portrait photograph with autograph signature of the Norwegian tenor. Addressed to Walter Honig in Vienna. Ca. 1920.

Østvig made his début in 1914 at Stuttgart, and then went on to Vienna, where he created the role of the Emperor in *Die Frau ohne Schatten* (1919). He then appeared in Berlin and Munich before retiring to teach in Oslo. (31853) * \$25

132. **PACINI, Giovanni 1796-1867**

*Portrait lithograph by Pietro Bertotti. Milano, [1860]. Image size 125 x 95 mm, sheet size 236 x 148 mm. On wove paper. Bust length. With "Milano Lit.a Bertotti" and "G. Pacini" below image. From *Storia d'Italia dal 1815 al 1850* by Giuseppe La Farina, Guigoni, 1860. Slightly worn and creased. Arrigoni & Bertarelli 3172.*

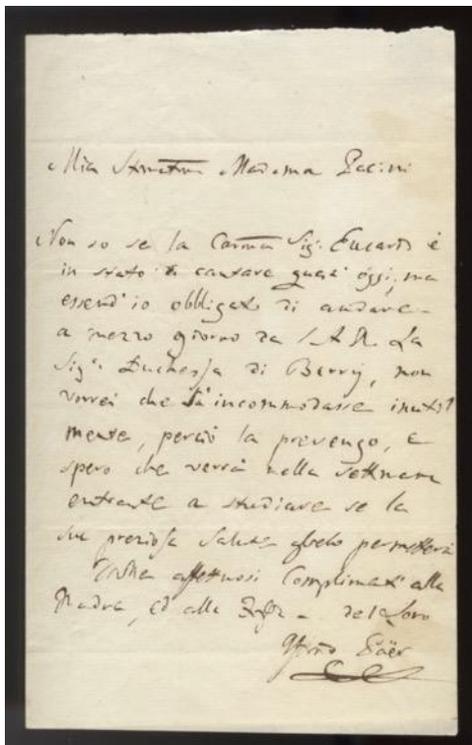
Pacini was one of the principal Italian opera composers of the first half of the nineteenth century, achieving notable success with *Alessandro nelle Indie* (1824), *Saffo* (1840), and *Medea* (1843). "... while his role in the development of opera after Rossini was secondary to those of Bellini and Donizetti, both his operas and his memoirs provide a fascinating glimpse into the efforts of Italian composers to adapt Rossini's approach to the new musico-dramatic climate of the 1830s and 40s." Scott L. Balthazar in *Grove Music Online*. (31445). \$60



133. **PAER, Ferdinando 1771-1839**

Autograph letter signed "Ferd. Paër" to Madame Pacini, Paris, ca. 1819-1830. 1 page of a bifolium. Small octavo. In ink. On laid paper with "M" watermark. Integral address panel. In Italian (with translation). Slightly browned; creased at folds; remnants of green wax seal to blank margins.

Paer writes to Madame Pacini to inform her of uncertainty in his schedule, but he hopes for a lesson next week: "I don't know if dearest Signora Eucarti is able to sing today; but since I have to go see Her Excellency the Duchess of Berry at noon, I wouldn't want you to trouble yourself in vain, so I am letting you know, and I hope that you will come to study next week if your precious health will allow you."



Paer moved to Paris in 1807, invited to serve as Napoleon's *maître de chapelle*. He directed several theatres over the years and was a sought-after singing teacher. Madame Pacini is most likely the wife or daughter of music publisher Antonio Pacini (1778-1886) as the letter is addressed to the Boulevard des Italiens, where Pacini's business was located. The Duchess of Berry, Princess Marie-Caroline (1798-1870), was born in Naples and married to Charles Ferdinand, the Duke of Berry, in 1816. She lived in Paris and was a prominent patron of the arts until she had to flee the country with King Charles X following the July Revolution of 1830.

"[Paer] was one of the central figures in the development of opera semiseria during the first decade of the 19th century. ... In his vocal writing Paer provided a link between late 18th-century composers (Cimarosa and Paisiello) and Rossini and his followers... Paer's works overflow with sweet, luminous italianate melodies organized in elegant phrases and supported by transparent harmonies... Paer had a talent for inventing vocal filigree—his fioriture constitute a primary source of aesthetic and dramatic effect in many of his melodies—and the patterns that he devised show striking similarities to Rossini's repertory of ornaments." Balthazart and Budden in *Grove Music Online*. (31904) \$250

134. PAER, Ferdinando 1771-1839

Portrait engraving after Edme Quenedey, ca. 1810-20. Image size ca. 115 x 94 mm, sheet size 265 x 182 mm. On wove paper. Head and shoulders, in profile, oval. With "Paÿr" lightly pencilled beneath image. Without letters, thus a possible proof. Slightly worn, browned, and foxed; dampstaining to lower blank margin; trimmed within platemark; small print collector's oval handstamp to verso ("Bowinkel"). Identified in pencil on verso as being engraved by Rosaspina and published by Bettoni; we have not, however, been able to verify this attribution. (31492). \$135



135. PAGANINI, Nicolò 1782-1840

Signor Paganini ["the extraordinary Violin Player"]. Portrait etching in caricature by John Kendrick. [London]: [John Kendrick], [1831]. 230 x 180 mm. On wove paper.

Paganini is depicted full-length, holding violin and bow, his head and body contorted in exaggerated fashion. With printed titling "Signor Paganini" below image. Slightly worn and browned; trimmed inside platemark with some loss to text; horizontal creases; remnants of former mount to verso. Laid down to card stock. British Museum 1860, 0811.70. Mostra di Cimeli Paganiniani (1940). Composer and violin virtuoso Nicolò Paganini took European stages by storm and

garnered significant attention through a playing style and physical appearance that led to rumors of demonic possession, making him a frequent target of satirists and caricature artists. London printmaker John Kendrick made several images of Paganini following his 1831 performance at London's Vauxhall Gardens. (31464) \$375



Original Costume Design for Tancredi in Rossini's Opera

136. PAGANO, Mauro 1951-1988

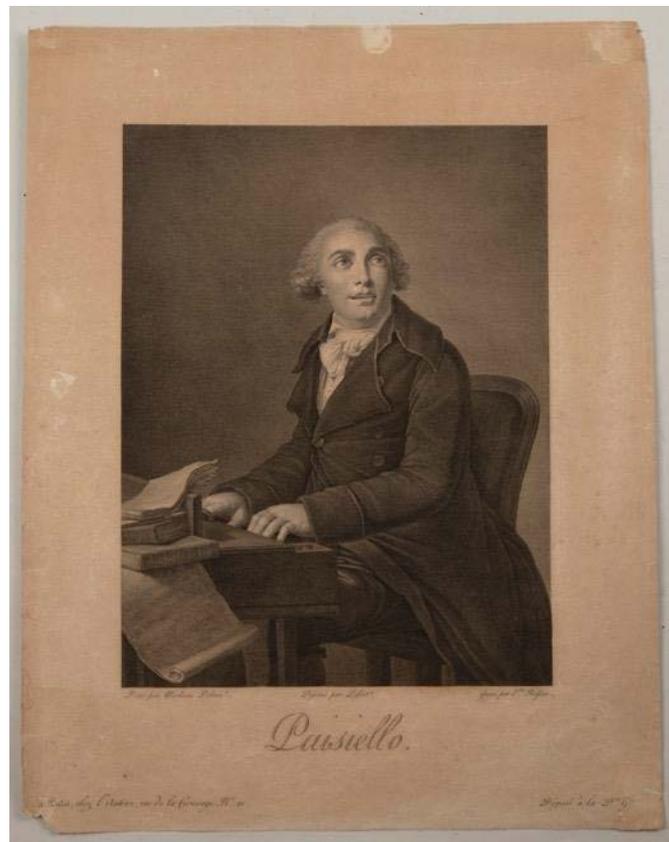
Fine original drawing in pencil of a costume design for the character of Tancredi in Rossini's eponymous opera. Executed for a production in Aix-en-Provence in 1981. 330 x 450 mm. In pencil on heavy onionskin drafting paper. A detailed full-length depiction of Tancredi in ceremonial attire, holding helmet and scepter, with shield in background. Dated "Aix en Provence 18/7/81 con molto affetto" and signed "M Pagano" at left, with description of costume to right. Slightly browned; taped to mount at center of upper and lower margins and at corners; small tear to upper right, just touching one word of text.

Tancredi was first performed in Venice at the Teatro La Fenice on February 6, 1813. The Aix-en-Provence production starred Marilyn Horne, Katia Ricciarelli, Dalmacio González, and Nicola Zaccaria. Although the untimely death of designer Mauro Pagano cut short his promising career, many of his costume and set designs continue to be used in productions around the world. An exhibition of his work was held in Mantua in 1998, and a catalog issued in that same year. (31383) \$950

137. PAISIELLO, Giovanni 1740-1816

Large portrait engraving by Étienne Beisson after the painting by Élisabeth Vigée-Lebrun. Paris: Chez l'Auteur, [1816]. Image size 288 x 219 mm, sheet size 412 x 325 mm. Steel engraving on wove paper. Paisiello is depicted three-quarter length, seated at spinet. With "Peint par Madame Lebrun. Dessiné par Lefort. Gravé par E. tne Beisson." directly beneath image, and titling "Paisiello." in large engraved script. Browned; slightly worn; minor paper loss to corners; light fraying, soiling, and small tears to left edge. Harvard: IFF (après 1800) 2, p. 37, no. 14. Arrigoni & Bertarelli 3208. Hall III, p. 289, no. 1.

*"One of the most successful and influential opera composers of the late 18th century... [Paisiello's] popularity was at its height in the last two decades of the 18th century. During that period his dramatic works were as much in demand outside Italy as within it. In Vienna, for example, the Italian opera company installed by Joseph II performed during the 1780s more works by Paisiello than by any other single composer. Londoners too were particularly partial to his operas. The decline in the demand for his music, which became noticeable everywhere after about 1800, was a sign that taste had changed. The works that retained their popularity longest were his best comic operas, including *Il barbiere di Siviglia*, *L'amor contrastato* and *Nina*... Promoters have revived a few of his operas in the late 20th century, kindling a renewed flicker of public interest." Michael F. Robinson in *Grove Music Online*.*



French painter Élisabeth Vigée-Lebrun (1755-1842), portraitist to Marie Antoinette, was one of the foremost French painters of her generation. She attended the 1791 premiere of Paisiello's *Nina* in Naples, shortly thereafter painting her portrait of the composer. Parisian engraver Étienne Beisson (1759-1820) published the present engraving following Paisiello's death. (31918) \$125



138. PERSIANI, Fanny 1812-1867

*Role portrait as Rosina in Rossini's *Il barbiere di Siviglia*. Engraving by W. H. Mote after Edwin D. Smith. [London]: [David Bogue], [1844]. Image size 214 x 261 mm, sheet size 225 x 176 mm. Line and stipple engraving on wove paper. Three-quarter length, standing, in formal dress, holding paper in right hand, within decorative border. From Heath's *Beauties of the Opera and Ballet*, London, 1844. Stains from former mount to verso. Hall III, p. 326, 8.*

Italian soprano Fanny Persiani (née Tachhinardi) is most closely associated with the operas of Donizetti, for whom she created the title roles in *Rosmonda d'Inghilterra* (1834), *Lucia di Lammermoor* (1835), and *Pia de' Tolomei* (1837). She achieved further fame at the Théâtre Italien in Paris and the King's Theatre in London, performing there until her retirement in 1850.

"Called 'la piccola Pasta', she had a small and delicate voice that was sweet, polished, distinct by virtue of good placement, and had a compass of bb to f". Her technique was almost impeccable, with an extraordinary agility in embellishing. A lack of fullness of tone and passion was compensated for by exceptional bel canto purity and near-instrumental virtuosity. Tacchinardi-Persiani's ethereal presence and fragile build fitted her for identification with her roles of the early Romantic 'amorosa angelicata'. She was less effective in comic roles (in which she nevertheless triumphed) than as a dejected, tremulous heroine of a gloomy Romantic tragedy." Francesco Bussi in *Grove Music Online*. (31404) \$85



139. PICCAVER, Alfred 1884-1958

Role portrait postcard photograph with autograph signature of the British-American tenor as the Duke of Mantua in Rigoletto dated Vienna, 1913. Addressed to Walter Honig in Vienna. Studio of Angerer in Vienna, with their blindstamp and that of the Magasin Metropole to lower margin. Slightly worn and soiled.

Born in Lincolnshire, Piccaver emigrated as a child with his family to New York where he began his vocal training. He eventually enrolled at the Metropolitan School of Opera and in 1907 was sent to Prague to continue his training. Piccaver gained a reputation singing roles in works by Verdi, Wagner, Mozart, and Gounod, but was most celebrated for his interpretation of Rodolfo in *La Bohème*. (31812) * \$50

140. PONS, Lily 1898-1976

Signed bust-length portrait photograph of the noted French-born American soprano, ca. 1940. Ca. 140 x 90 mm.

"[Pons] made her operatic début in 1928 at Mulhouse as Lakmé, with Reynaldo Hahn conducting. She then sang in French provincial houses as Gretel, Cherubino, Blonde, the Queen of Night and Mimì. On the recommendation of Zenatello, she went to the Metropolitan, making her début in 1931 as Lucia... Married to André Kostelanetz from 1938 to 1958, she made her stage farewell at the Metropolitan in 1958 as Lucia. Pons possessed a pure, agile, high coloratura voice, as can be heard on her many recordings." Dennis K. McIntire, revised by Alan Blyth in *Grove Music Online*. (31502) \$40



141. PONS, Lily 1898-1976

Signed three-quarter length portrait photograph of the noted French-born American soprano as Rosina in Rossini's Il barbiere di Siviglia. Ca. 126 x 98 mm. (31501) \$40





142. PUCCINI, Giacomo 1858-1924

Program for Tosca, Royal Opera Covent Garden, London, July 23, 1912. Folio. With Emmy Destinn as Tosca, Giovanni Martinelli as Mario, and Mario Sammarco as Baron Scarpia, Cleofonte Campanini conducting. Slightly worn; creased at folds; a few very small splits and tears.

Tosca was first performed in Rome at the Teatro Costanzi on January 14, 1900.

"None of Puccini's operas has aroused more hostility than Tosca, by reason of its alleged coarseness and brutality; yet its position in the central repertory has remained unchallenged. Not only is it theatrically gripping from start to finish: it presents the composer's most varied and interesting soprano role, hence its perennial appeal for the great operatic actress." Julian Budden in Grove Dictionary of Opera. (31512) \$25

143. RACHEL [Elisabeth Félix] 1821-1858

Role portrait as Hermione in Racine's Andromaque. Lithograph by Julien. [Paris]: Aubert & Cie., [1840]. Image size 150 x 110 mm, sheet size 245 x 157 mm. On wove paper. Bust-length, in Grecian robe, hair pulled back. Signed "Julien" in the stone, "Mlle. Rachel" below image. Published in the Galerie de la Presse (2nd series, 1840) and in the journal Paris Éléphant. Very slightly worn; remnants of former mount to verso. Hall III, p. 378, no. 60.

Elisabeth Félix, best known by her stage name "Mademoiselle Rachel," dominated Parisian society for nearly two decades before her untimely death at age 36. She was an acclaimed actress, making her Paris debut at age 17, and going on to star in works by Racine, Corneille, and Voltaire. As a socialite, she caused a stir as mistress to a series of prominent men including Louis Véron, director of the Paris Opéra, and none other than Napoleon III. (31398) \$75



144. RALF, Torsten 1901-1954

Role portrait postcard photograph with autograph signature of the Swedish tenor as Walther in Die Meistersinger. Three-quarter length.

Ralf performed frequently in Dresden, Vienna, and London. His Metropolitan Opera debut was in 1945, portraying numerous Wagnerian roles.

*"Ralf had a lirico spinto tenor voice with a reedy but resonant timbre. His recordings include a complete Fidelio under Böhm (1944), in which his careful musicianship and the heroic ring of his voice make his interpretation of Florestan ideal, and excerpts from the roles of Otello, Lohengrin and Walther." Harold Rosenthal in Grove Music Online. (31828) ** \$30

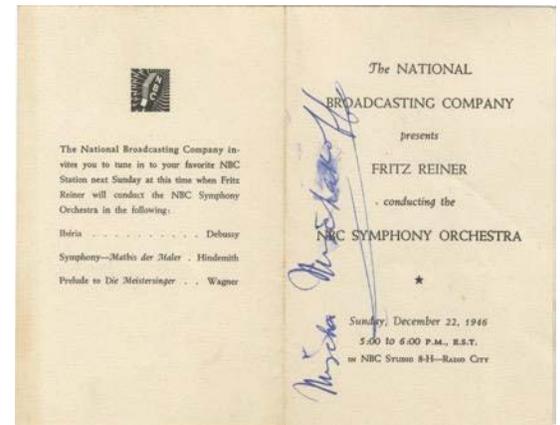
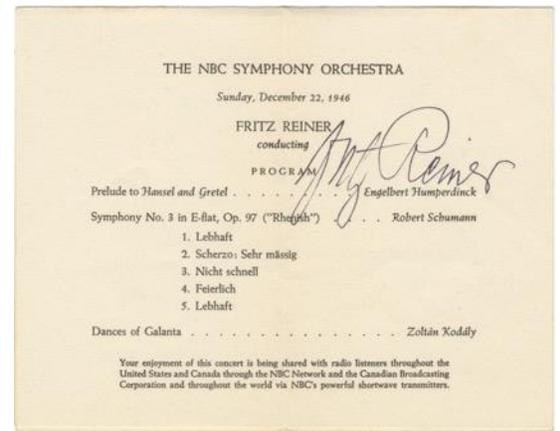


145. REINER, Fritz 1888-1963 and Mischa MISCHAKOFF 1896-1981

Program for a performance of the NBC Symphony Orchestra, December 22, 1946 with autograph signatures of conductor Reiner and concertmaster Mischakoff. 140 x 89 mm. 4 pp. Creased at folds; Mischakoff's signature somewhat smudged.

"As a musical intellect, as an incomparable technician, as a possessor of an ear virtually unparalleled in his field, Reiner held a unique spot in 20th-century musical life and thought." Harold C. Schonberg in The New York Times.

*"Mischakoff's style was ideally suited to his career. His tone was strong yet beautiful, and his rhythm robust. Untroubled by nerves, he conveyed his rock-like assurance to the orchestra, yet was always sensitive to the conductor's wishes. His experienced advice was highly prized, especially by Toscanini. In spite of his years of orchestral playing, Mischakoff never lost the refinement necessary for solo and chamber music." Boris Schwarz in Grove Music Online. (31837) * \$85*



Fine Original Drawing of Rethberg as Helena in Die Ägyptische Helena

146. RETHBERG, Elisabeth 1894-1976

Original charcoal drawing by the American artist Kent K. Pachuta (b. 1953) of Rethberg as Helen in Strauss's Die ägyptische Helena. Signed by the artist and dated 1976. 660 x 508 mm. Rolled. Slightly creased.

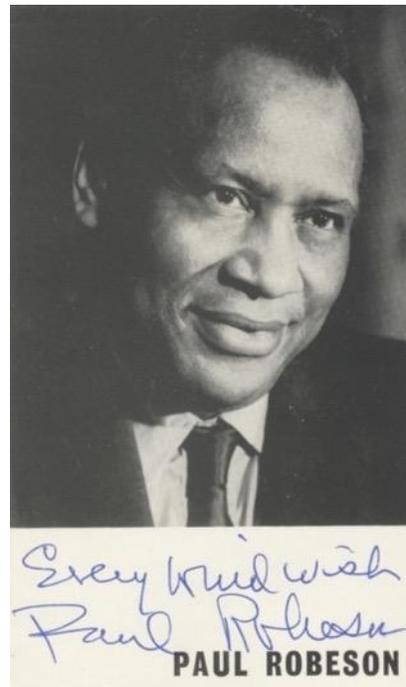
"Rethberg's beautiful lirico spinto soprano was perfectly equalized between the registers, and a combination of natural musicianship and sound training enabled her to maintain an unusually even legato in the most difficult passages. Rethberg made a large number of recordings, many of which reveal her rare beauty of tone and purity of style." Desmond Shawe-Taylor in Grove Music Online. (31474) \$450

147. **ROBESON, Paul 1898-1976**

Reproduction portrait photograph signed in full and inscribed "Every kind wish." 140 x 83 mm. Bust-length. Taped to mat on verso.

Paul Robeson achieved broad fame and recognition due to his stirring renditions of American spirituals, particularly "Ol' Man River" from *Showboat*. Beyond his talented voice, Robeson was a committed political activist, fighting on behalf of the poor and oppressed. This attracted unwanted attention and he was blacklisted following World War II, yet he continued to work for the causes he believed in as well as performing in Europe.

"One of the most physically imposing and charismatic figures ever to cross the American stage, his vocal renditions were invariably described as resonant, powerful, and emotionally penetrating."
Thomas Riis in *Grove Music Online*. (31463) \$100



148. **RODE, Wilhelm 1887-1959**

Role portrait postcard photograph with autograph signature of the German baritone as Hans Sachs. Addressed to Gertrud Honig in Vienna. Postmarked December 4, 1929. Studio Atelier Dietrich in Vienna. With blindstamps of the Magasin Metropole and Dietrich to lower margin. Slightly worn.

German baritone Wilhelm Rode sang at all the major theatres in Germany and Austria throughout his long career. He served as director of the Deutsches Opernhaus from 1933 throughout the war, but was then forced out due to his Nazi associations. He is best known for his Wagnerian roles. (31789) * \$30



**Autograph Quotation from
Semiramide
One of the Very Few Known
Examples of Rossini Quoting
from One of His Own Operas**

149. **ROSSINI, Gioachino
1792-1868**

Autograph musical quotation from the composer's opera Semiramide. Signed and dated Florence, February 29, 1852 on the occasion of Rossini's 60th birthday. Notated in blue ink on ivory wove paper within decorative embossed border, 134 x 180 mm. Laid down to a

larger leaf, 221 x 307 mm.

Three measures in piano-vocal score, being a setting of Arsace's cavatina from Act I of *Semiramide*, with text commencing "Ah! quel giorno ognor rammento (Ah! I always remember that day).

Written on the composer's 60th birthday, the text would suggest that the person for whom the quotation was executed was someone quite close to Rossini. Ricordi wrote a letter to the publisher Ricordi on this same day, inviting him to a party to celebrate the occasion together with him in Florence; the present quotation may thus have been intended for one of the guests at the party. With a manuscript poem identified as being by Giuseppe Barellai (1813-1884) celebrating a wedding to verso (a physician of that name is recorded as residing in Florence at the time, but we have been unable to find evidence of any association between Rossini and Barellai).

Semiramide, a "melodramma tragico" in two acts to a libretto by Gaetano Rossi after Voltaire's *Sémiramis*, was first performed in Venice at the Teatro La Fenice on February 3, 1823. It was the last opera that Rossini wrote in Italy.

"With Semiramide, Rossini brought his Italian career to a spectacular close. After a series of operas in which the primary areas of interest were either vocal or architectural, Rossini once again drew vocal, dramatic, and architectural elements into harmony with one another. The strategic planning is formidable, with an opening movement of over 700 bars and an Act I finale of over 900 bars; the work points directly forward to the huge structural spans of Guillaume Tell (1829)." Richard Osborne in Grove Music Online.

"No composer in the first half of the 19th century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence that belonged to Rossini. His contemporaries recognized him as the greatest Italian composer of his time. His achievements cast into oblivion the operatic world of Cimarosa and Paisiello, creating new standards against which other composers were to be judged. That both Bellini and Donizetti carved out personal styles is undeniable; but they worked under Rossini's shadow, and their artistic personalities emerged in confrontation with his operas. Not until the advent of Verdi was Rossini replaced at the centre of Italian operatic life." Philip Gossett in Grove Music Online.

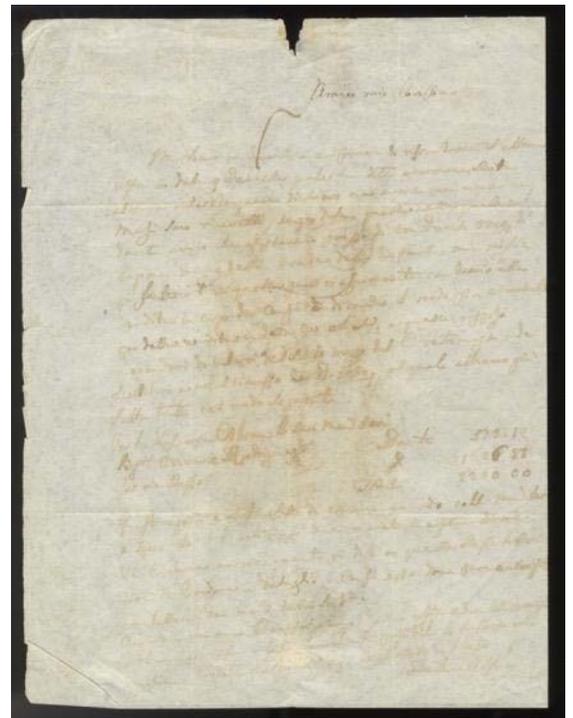
We would like to thank Rossini scholar Dr. Daniela Macchione for her assistance in the cataloguing of this item. (31431) \$7,500

150. **ROSSINI, Gioachino 1792-1868**

Autograph letter signed in full to attorney Filippo Santocanale. 1 page. Quarto, ca. 271 x 211 mm. In black ink. Dated Bologna, January 2, 1848. With integral address panel. In Italian (with partial translation). Moderately worn and faded; creased at folds and slightly overall; remnants of sealing wax with corresponding small seal tear to blank upper margin of address panel.

Rossini writes to his friend and attorney Filippo Santocanale concerning the sale of assets and distribution of funds related to the estate of his late wife, Isabella Colbran (1785-1845): "... you notified me that you have 2200 ducats for me from the estate of my late wife from the harvest, etc." The composer goes on to request that 573.12 of these ducats be distributed to Gasperra Colbran, Signri. Ovive, and D[on] Rodrigues, leaving 1626.88 ducats to him.

Filippo Santocanale (1797-1884) was an attorney from Palermo who was a strong proponent of unification and served as a parliamentarian in both the Sicilian and national governments. He was a close friend of both Rossini and Bellini as well as handling many of their legal and business affairs. (31365) \$1000



151. **ROSSINI, Gioachino 1792-1868**

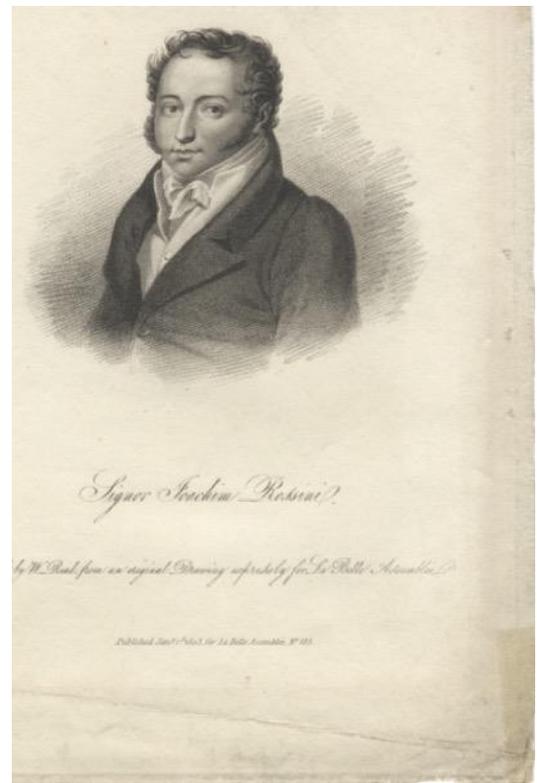
Autograph note signed "G. Rossini" together with a carte-de-visite photograph of the composer, ca. 1860. Note inscribed "con mille Ringraziamento al Sig U. Toffoli" along with Rossini's address "2 Rue de la Chaussée-d'Antin Paris" in ink on paper matted to ca. 39 x 77 mm. Photograph by Étienne Carjat (1828-1906) matted to 96 x 54 mm. Double-matted, glazed, and framed. Overall size 306 x 197 mm. Note slightly worn and soiled, with a few small tears just affecting two words. See Weinstock p. 280.

"Toffoli" is, in all likelihood, a reference to the theatrical agent of that name in Paris. (31377) \$1,500

152. ROSSINI, Gioachino 1792-1868

*Portrait engraving by W. Read after a drawing by Louis Dupré. [London], 1823. 240 x 150 mm. On wove paper. Bust-length, looking to front. With "Signor Joachim Rossini" and "Engraved by W. Read, from an original Drawing expressly for La Belle Assemblée" below image, imprint beneath. Published in *La Belle Assemblée*, no. 183. Margins somewhat worn and soiled; crease to blank lower margin; remnants of former mount to verso. Scarce early engraving. Hall III, p. 443, 15. Müller: *Hommage an Rossini*, p. 23, 7.*

The drawing of Rossini by French painter Louis Dupré (1789-1837) from 1819 was the source for many engravings of the composer as his fame began to spread throughout Europe. (31409) \$325



153. ROSSINI, Gioachino 1792-1868

Bust-length portrait engraved by S. Maffei. Ca. 1825. Image size ca. 110 x 90 mm., overall size ca. 372 x 293 mm. Matted, framed and glazed. Rossini is depicted as a relatively young man, with a well-trimmed beard, a medallion suspended from a ribbon around his neck and another pinned to his left lapel. Arrigoni & Bertarelli 3877. (31328) \$165

154. ROSSINI, Gioachino 1792-1868

Portrait engraving after the painting by Hortense Haudebourt-Lescot. Ca. 1830. Image size ca. 75 x 75 mm, sheet size 129 x 99 mm. Stipple and line engraving on wove paper. Bust length, turned quarter right. With initials "J. J. L. ag. f" to lower left edge of image (the engraver?) and "Rossini" printed beneath image. Hinge mount to verso.

Antoinette-Cécile-Hortense Haudebourt-Lescot (1784-1845) painted her portrait of Rossini in 1828, at the height of the composer's fame. (31476) \$100





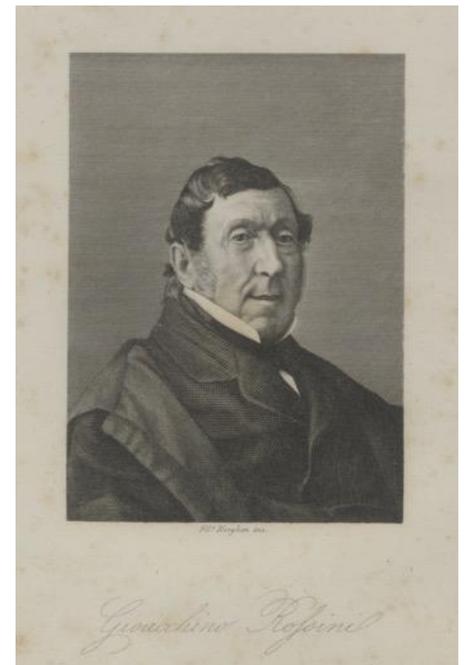
155. ROSSINI, Gioachino 1792-1868

*Lithographic caricature by Charles Ramelet after the statue by Jean-Pierre Dantan. Ca. 1831. Image size 180 x 115 mm, sheet size 236 x 155 mm. On newsprint. Full length. Excerpted from a contemporary periodical. Slightly worn and browned; some showthrough; hinge mount to verso. Müller: *Hommage an Rossini*, p. 60, 34.*

In addition to his traditional work, French sculptor Jean-Pierre Dantan (1800-1869) is known as the creator of the sculptural caricature. (31478) \$85

156. ROSSINI, Gioachino 1792-1868

Bust length portrait engraved by Filo. Morghen. ?Rome, ca. 1835. Image size ca. 99 x 72 mm., overall size 315 x 269 mm. Matted, framed, and glazed. Margins moderately foxed. Arrigoni & Bertarelli 3843 (an apparently slightly larger version). (31330) \$100



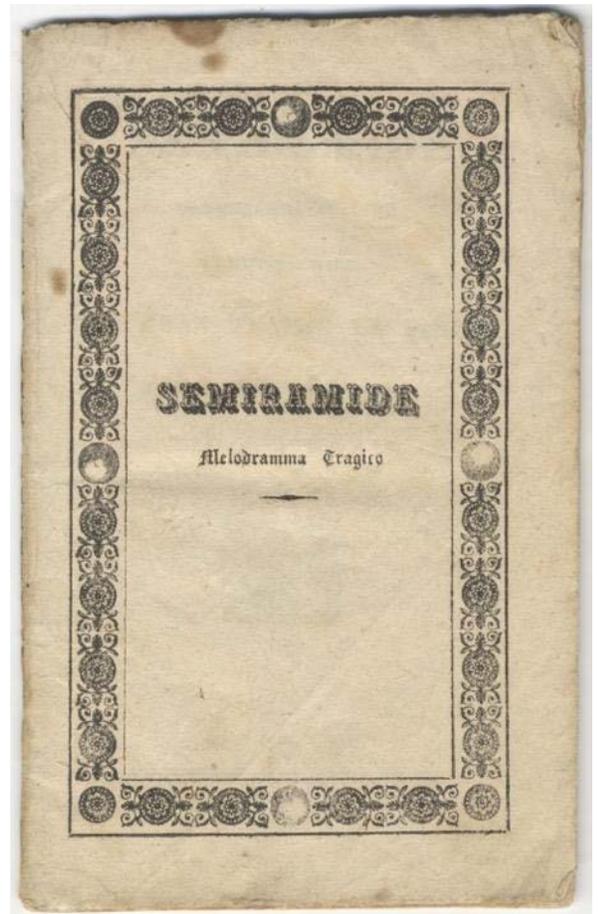
157. ROSSINI, Gioachino 1792-1868

Semiramide Melodramma Tragico da Rappresentarsi nel Gran Teatro La Fenice nella Primavera 1840. [Libretto]. Venezia: Giuseppe Molinari, [1840]. Octavo. Original publisher's printed wrappers with titling within decorative border. 1f. (recto title, verso blank), 1f. (recto named instrumentalists, verso named cast list), [5]-35, [1] (blank) pp. Text in Italian. Named cast includes Giuseppina Ronzi DeBegnisi, Maria Shaw,

Raffaele Ferlotti, Carlo Manfredi, and Teresa Strinasacchi. Slightly worn, browned, and creased; occasional small stains. OCLC 47816827 (two holdings in the U.S., at Harvard and Stanford, and one in Germany). Not in Gaspari.

Semiramide, set to a libretto by Gaetano Rossi after Voltaire's *Sémiramis*, premiered in Venice at the Teatro La Fenice on February 3, 1823.

"With Semiramide, Rossini brought his Italian career to a spectacular close. After a series of operas in which the primary areas of interest were either vocal or architectural, Rossini once again drew vocal, dramatic, and architectural elements into harmony with one another. The strategic planning is formidable, with an opening movement of over 700 bars and an Act I finale of over 900 bars; the work points directly forward to the huge structural spans of Guillaume Tell (1829). The Semiramide story, popular with composers of the period, is to some extent locked into an 18th-century Metastasian aesthetic, and Rossini has yet to rid himself of the travesti contralto hero. But his treatment of key scenes has great musico-dramatic impact, far removed from the kind of musical tinsel served up by Marcos António Portugal in his La morte di Semiramide (1801) where vocal display obscures the thrust of those archetypal relationships and situations which Rossini's music powerfully engages." Richard Osborne in *Grove Dictionary of Opera*. (31461) \$100



158. ROSSINI, Gioachino 1792-1868

Scene from "La Donna del Lago," at the Royal Italian Opera, Covent-Garden. Published in The Illustrated London News, August 21, 1847. On newsprint. Matted to 195 x 248 mm. Depicting singers Marietta Alboni and Giulia Grisi. Matted, framed and glazed, overall size 311 x 366 mm. Scattered stains, not affecting image.

La Donna del Lago premiered in Naples at the Teatro San Carlo on October 24, 1819. It opened in London in 1823 and was featured in the first season of the new Royal Italian Opera at Covent Garden in 1847, as depicted in the present illustration. (31487) \$40

159. **ROSSINI, Gioachino 1792-1868**

Fine large portrait lithograph after a drawing by Louis Dupré. Milano: Francesco Lucca, [1850]. Image size ca. 325 x 255 mm, sheet size 465 x 336 mm. Lithograph on heavyweight wove paper. Bust length; oval, within elaborate colored border with lozenge incorporating Rossini's name at lower center, imprint of Lucca and foreign partners below. Slightly worn; a few small tears to edges; light granular texture to portions of paper, not affecting image; very small pinhole to upper border; small tape repair to verso. Arrigoni & Bertarelli 3875. Müller: *Hommage an Rossini*, p. 68, 40.

This image also appeared, in a much smaller format, as the frontispiece to Lucca's publication *Tre nuove melodie* (1850).

French painter Louis Dupré (1789-1837) made two drawings of Rossini, one in 1819 and the second in 1836, both serving as models for numerous engravings and lithographs of the composer. (31477) \$600



160. **ROSSINI, Gioachino 1792-1868**

Title-page for Ricordi's Nuova Compiuta Edizione di tutte le Opere Teatrali. Milano: Tito di Gio. Ricordi, [ca. 1850]. 244 x 332 mm. Bust-length portrait of Rossini ca. 67 x 60 mm after the 1843 painting by Ary Scheffer at center within decorative border incorporating the names and dates of the composer's operas. Somewhat worn and foxed; minor paper loss to blank margins. (31917) \$25



One of the Earliest and Best-Known Photographs of Rossini

161. ROSSINI, Gioachino 1792-1868

Portrait photograph by Nadar, 1856. Printed by Paul Nadar, ca. 1900-1930, and signed "P. Nadar." Image size 206 x 150 mm. Mount size 223 x 166 mm. Gelatin silver print, mounted on board. Signed "P. Nadar" in ink at lower right. Slightly faded; edges silvered; ca. 1/8th of lower portion trimmed. N.B. The defects in the lower quarter of the image are part of the original negative and are evident on all prints of the present image.

French artist Gaspard-Félix Tournachon (1820-1910), known simply as Nadar, was a major figure in early photography, capturing images of many of the major Parisian personalities of the 19th century. His fascination with ballooning led him to be the first person to take aerial photographs on a flight in 1858. Nadar's famous studio was taken over by his son, Paul Nadar (1856-1939).

Nadar took this image of Rossini in March 1856, a year after the composer had moved back to Paris. It is one of the earliest and best-known photographs of the operatic master. Due to damage to the original plate, Nadar made only a single proof at the time, now held at the Metropolitan Museum of Art in New York. Nevertheless, the image would serve as the basis for numerous lithographs and engravings over the following decades. Nadar's son Paul made silver gelatin prints from the original plate in the early part of the 20th century, and it is from these prints that the image is known today. (31855) \$1,500

162. **ROSSINI, Gioachino 1792-1868**

Fine large portrait lithograph by Bornemann after a photograph by Ligié et Bergron. Paris: Lemerrier & Cie., [ca. 1866]. Image size ca. 230 x 180 mm, sheet size 392 x 270 mm. Chine appliqué on wove paper. Three-quarter length, seated, holding cane, facsimile autograph signature below image. Slightly worn; some foxing and soiling to margins; taped to mount on verso. Hall III, p. 442, 8. Casa di Rossini, p. 148, 103. (31411)

\$475



163. **ROSSINI, Gioachino 1792-1868**

Carte-de-visite portrait photograph by Etienne Carjat, 1867. 105 x 63 mm. Three-quarter length, seated. Mounted to board, with "ND. Phot." above image and "Rossini" below. With a note stating that the present photograph was given to Marilyn Horne by Igor Stravinsky. Slightly worn and browned. Together with two reproductions of carte-de-visite photographs: 100 x 61 mm, three-quarter length, seated, with text "Dalla Regina del Canto l'amico Rossini Bonaf[?] a Teresa DeGiuli," 95 x 57 mm, full-length, seated. (31858)

\$200

164. **ROSSINI, Gioachino 1792-1868**

Reproduction of a portrait lithograph by Auguste Lemoine after a photograph by Erwin. Paris: Bertauts, [ca. 1890]. Image size 162 x 135 mm, sheet size 275 x 190 mm. On wove paper. Half length, in suit, with right hand in jacket and left hand resting on chair. With facsimile musical quotation dated "Passy 1861" below image. Slightly worn and browned at edges; hinge mount to verso. Béraldi IX, p. 117. (31428)



\$60



165. **ROSSINI, Gioachino 1792-1868**

*Reproduction portrait lithograph by Auguste Lemoine after Constance Mayer (1775-1821). Paris: Bertauts, [ca. 1900]. Image size 170 x 135 mm, sheet size 275 x 190 mm. Bust length, with large collar and cap, looking forward; oval on beige background. With facsimile musical quotation and signature below image. Originally published in the journal *Le Ménestrel*. Slightly worn and browned at edges; hinge mount to verso. Béraldi IX, p. 117. Weinstock, p. 88. (31427).*

\$60

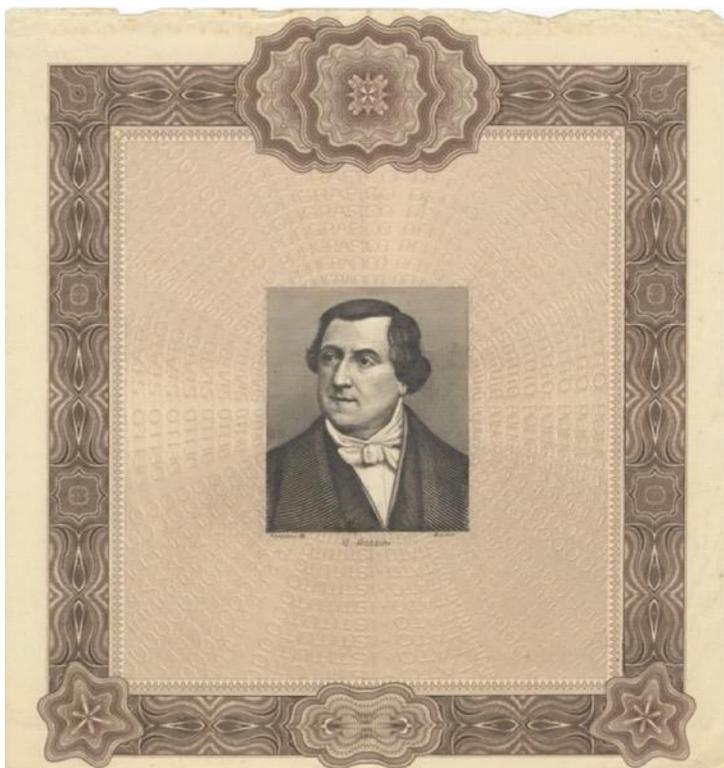
166. **ROSSINI, Gioachino 1792-1868**

Portrait painting in oil on board signed "Brocchi" after Vincenzo Camuccini. No date, but 20th century. 172 x 120 mm. Bust length. Framed and glazed. Overall size 320 x 274 mm. Frame slightly worn.

Camuccini (1771-1844) painted his portrait of Rossini at the time of the composer's first opera premieres; it is one of the most reproduced images of the young composer. (31482)

\$250





167. ROSSINI, Gioachino 1792-1868

Portrait engraving by Mazzini Canfarini after a photograph by Erwin. Istituto Poligrafico dello Stato, [?1942]. Image size 63 x 53 mm, sheet size 198 x 188 mm. On wove paper. Bust length, background contains repeated "Istituto Poligrafico dello Stato" radiating from center within intricate rose-toned border. Slightly worn; upper edge frayed; lower right corner slightly creased.

Canfarini was an engraver at the Istituto Poligrafico dello Stato, the state agency responsible for printing coins, passports, and postage stamps. Italy produced two sets of stamps to honor anniversaries of Rossini's birth and death, first in 1942 and then in 1968. None of the published issues was designed by Canfarini, but it is possible that the present engraving was a proof.

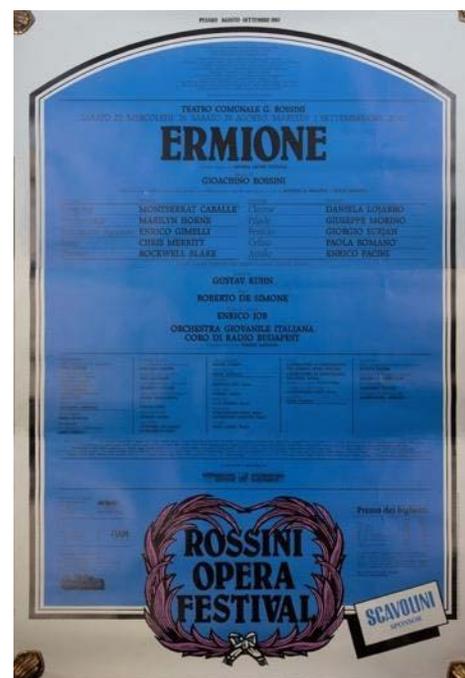
"Horne had a voice of extraordinary range, rich and tangy in timbre, with a stentorian chest register and an exciting top... In concert she once achieved the feat of singing in a single programme Rossini arias and Brünnhilde's Immolation Scene, proof of her exceptional versatility. Throughout her lengthy career she was an admired recitalist, singing lieder, mélodies, Spanish and American songs with equal aplomb." Alan Blyth in Grove Music Online.

A curious item, possibly designed to commemorate the 150th anniversary of Rossini's birth. (31475) \$65

168. ROSSINI, Gioachino 1792-1868

Large poster for Rossini's Ermione performed at the Rossini Opera Festival in Pesaro, August-September 1987 with Montserrat Caballe as Ermione and Marilyn Horne as Andromaca, conducted by Gustav Kuhn and directed by Roberto de Simone. 1,000 x 700 mm. Rolled. Slightly worn.

Rossini's *Ermione*, set to a libretto by Andrea Leone Tottola after Jean Racine's *Andromaque*, was first performed in Naples at the Teatro San Carlo on March 27, 1819. (31519) \$40





169. ROSSINI, Gioachino 1792-1868

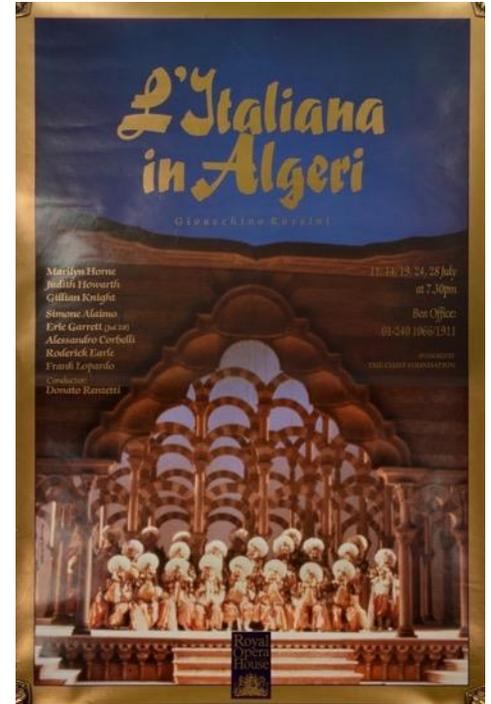
Large poster for Rossini's Stabat Mater at the Rossini Opera Festival in Pesaro, August-September 1987, with Marilyn Horne, Susan Dunn, Chris Merritt, and Simone Alaimo. 1,000 x 700 mm. Rolled. Slightly worn.

Rossini's "Stabat mater is often said to be operatic." Philip Gossett in *Grove Music Online*. The first version was first performed in Madrid in 1833; a revised second version was first performed in Paris in 1842. (32023) \$40

170. ROSSINI, Gioachino 1792-1868

Large colour poster for L'Italiana in Algeri at the Royal Opera House in London in July of 1989 featuring Marilyn Horne as Isabella, Judith Howarth as Elvira, and Gillian Knight as Zulma, conducted by Donato Renzetti. 762 x 508 mm. Rolled. Slightly worn.

Rossini's *L'Italiana in Algeri* was first performed in Venice at the Teatro San Benedetto on May 22, 1813. Marilyn Horne has sung role of Isabella throughout her career, always to great acclaim. (31518) \$40



Rare Lithographic Proof of Rubini as Arturo in *I Puritani*

171. RUBINI, Giovanni Battista 1794-1854

Role portrait as Arturo in Bellini's I Puritani. Lithograph by R. J. Lane after A. E. Chalon. Proof. London: J. Mitchell, 1836. Image size 285 x 200 mm, sheet size 480 x 343 mm, overall size 570 x 415 mm. Chine appliqué laid down to heavy card stock. Rubini is depicted full length, standing, with head raised and arms outstretched. Facsimile signature "Gio: B: Rubini" in the stone beneath image and quotation from I Puritani, Act 1, Scene 5 printed to mount above imprint: "Arturo: ___ e son beato, M'e celeste il giubilar!" With "Proof" printed at lower left. Mounting sheet worn and browned, with small dark stain to center right and horizontal crease to backing, not affecting image. A rare proof state of this well-known image. Hall III, p. 449, 7. Arrigoni & Bertarelli 3921 bis.

Italian tenor Rubini was a central figure in 19th-century opera; he worked particularly closely with Vincenzo Bellini, creating the roles of Gernando in *Bianca e Gernando* (1826), Gualtiero in *Il pirata* (1827), Elvino in *La sonnambula* (1831) and Arturo in *I puritani* (1835). He collaborated closely



with Donizetti as well, premiering Percy in *Anna Bolena* (1830) and Fernando in *Marino Faliero* (1835).

"During Rubini's career the tenor, traditionally the young hero of opera buffa, was assuming the same role in the serious genre. In the new Romantic opera of the 1830s Rubini had at his disposal an intensity of expression that far outshone the cool heroics of the castratos and their female successors. His phenomenally high range, which induced Bellini to include a high F for him in the third act of *I puritani*, must be understood in the context of the convention of his day, when no tenor was expected to sing any note higher than a' with full chest resonance... He is also credited with introducing Romantic mannerisms such as the 'sob'. He was neither good-looking nor a good actor; his strength lay in the beauty of his tone and the natural artistry of his phrasing." Julian Budden in *Grove Music Online*.

Alfred Edward Chalon (1780-1860) was a Swiss portrait artist and Richard James Lane (1800-1872) a noted English engraver and lithographer; they were both appointed as official artists to Queen Victoria in 1837. (31407) \$400

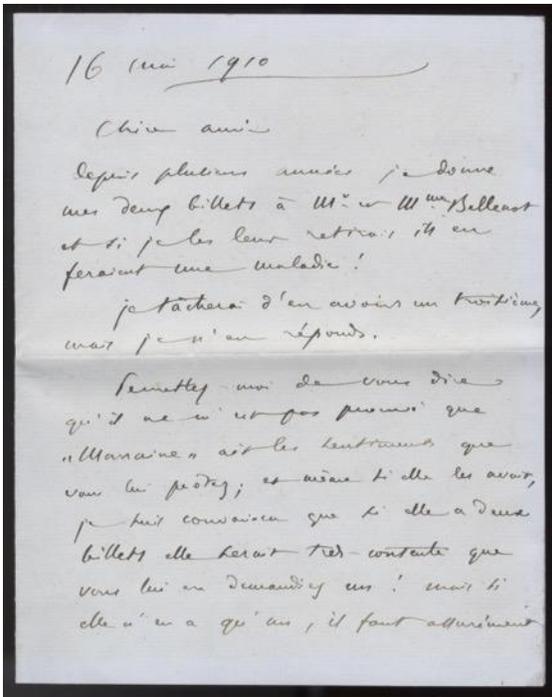
Comic Lithographic Portrait of Rubini as Gualtiero in *Il Pirata*

172. RUBINI, Giovanni Battista 1794-1854

Large role portrait lithographic caricature by Benjamin [Roubaud] as Gualtiero from Bellini's *Il pirata*. Paris: Aubert & Cie., [1842]. Image size 298 x 185 mm, sheet size 345 x 265 mm. On wove paper. Rubini is depicted full-length, standing, facing forward with large feathered cap, cape, sword, and comically undersized bare legs. With artist's signature and "Chez Bauger R. du croissant 16" to lower left, "Imp. d'Aubert & Cie." to lower right, and musical rebus poem below image. Published in the series *Pantheon Charivarique, Chanteurs*, with printed titling to head. Slightly worn; scattered foxing; small tear to right margin; remnants of former mount to verso. Béraldi II, p. 35, no. 5. RIDIM 5314.

Benjamin Roubaud (1811-1847) was a noted French printmaker known for his caricatures. His series *Pantheon Charivarique* was originally published in the journal *Le Charivari*, then printed separately by Aubert in 1842. (31387) \$225





“A Delicious Day at Versailles”

173. SAINT-SAËNS, Camille 1835-1921

Autograph letter signed "C. S-S." 3-1/2 pp. of a bifolium. Octavo, 191 x 152 mm. Dated May 16, 1910. To an unidentified correspondent. On light blue paper watermarked "Imperial Century." In French (with translation). Slightly worn and foxed; creased at folds; remnants of adhesive to edges, not affecting text.

Saint-Saëns writes that he will try to get an extra ticket for the Prix de Rome: "In asking for a third ticket – which I fear I will not get – I will go against my own principles, because I find that far too many people are admitted for the Prix de Rome. But for you, what wouldn't one do!" He also mentions a recent purchase of an opera score in Versailles:

"Yesterday I spent a delicious day at Versailles; the fair is there, and I found and purchased L'incendio di Babilonia, an old farce that is to Donizetti what Gabriella di Vergy is to Verdi. It's too amusing, but it is in two acts, and it's too much. It is an unknown curiosity and I am enchanted to have it."

"Like Mozart, to whom he was often compared, [Saint-Saëns] was a brilliant craftsman, versatile and prolific, who contributed to every genre of French music. He was one of the leaders of the French musical renaissance of the 1870s." Sabina Teller Ratner in *Grove Music Online*.

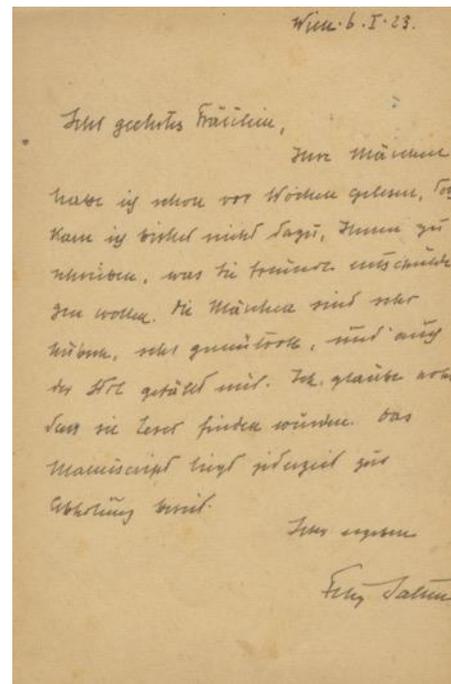
Saint-Saëns was very interested in older music, as attested to by his editions of Lully, Rameau, and Charpentier. It is no surprise, therefore, that he would be pleased at a discovery of an old opera score. The opera *L'incendio di Babilonia* could be that of Alphonse de Feltre (1806-1850), which premiered in 1843 and was published in 1852; this would, however, seem to be too late to match the description by Saint-Saëns as "an old farce that is to Donizetti what Gabriella di Vergy is to Verdi" as Donizetti's *Gabriella di Vergy* was written in 1826. (31370) \$650

174. SALTEN, Felix 1869-1945

Autograph postcard signed in full to Hermine Lorch, Austrian author of children's books. In black ink. Dated Vienna, January 6, 1923. With Salten's stamp with return Vienna address. In German (with translation). Uniformly browned; light scattered foxing.

Salten writes to fellow children's book author Hermine Lorch after reading one of her manuscripts: "The fairy tales are very pretty, very sentimental, and also of the type that I like. I truly believe that they will find readers."

Austrian author Felix Salten is best known for his novel *Bambi: A Life in the Woods* (1923), which was the basis for the Disney film. His stories also inspired the Disney films *Perri* (1957) and *The Shaggy Dog* (1959). Apart from this legacy, Salten was a prominent art and theater critic in Vienna. As a Jew living in Vienna, Salten's books were banned in 1936, and he fled to Switzerland following the German annexation. Hermine Lorch was also a children's author in Austria, but there is little record of her work. It is possible that she was a victim of the Holocaust, as there is someone of that name listed in the database of the Holocaust Museum. (31903) \$250





175. SAYÃO, Bidú 1902-1999

Role portrait photograph with autograph signature of the Brazilian soprano as Susanna in The Marriage of Figaro dated 1947. 255 x 203 mm. Three-quarter length. Inscribed to John Honig, with identification in Sayão's hand "Susanna Le Nozze di Figaro" to verso.

Sayão "enjoyed a tremendous success as Massenet's *Manon* on her *début* at the Metropolitan (1937), initiating a New York career that lasted until 1951 in lyric and coloratura soprano roles such as *Gilda*, *Rosina*, Gounod's *Juliet*, *Mélisande*, *Violetta*, *Mimi*, *Norina*, *Adina*, *Zerlina* and – perhaps most memorably – *Susanna*. She exuded feminine charm, warmth and refinement on stage, singing with pure, silvery tone and enlivening soubrette roles without recourse to soubrette mannerisms. She retired from the stage in 1958. In addition to concert appearances (many with Toscanini), she gave frequent recitals. Her many recordings, which include *Zerlina*, *Susanna*, *Juliet* (with Björling) and *Manon*, show the vitality, delicacy and pathos of her readings." Martin Bernheimer and Alan Blyth in *Grove Music Online*. (31844)* \$40

176. SCHILDKRAUT, Rudolf 1862-1930 and Joseph SCHILDKRAUT 1895-1964

Role portrait postcard photograph with autograph signature of the Austrian actors in Der verlorene Sohn dated May 1914. Addressed to Walter Honig in Vienna. Studio of Hermann Leiser in Berlin. Slightly worn; short crack to right margin, just affecting signature.

Rudolf Schildkraut and his son Joseph were both actors and appeared together in numerous productions. After moving to the United States in 1920 they continued their careers on stage as well as in film, starring together in Cecil B. de Mille's *King of Kings* (1927). Joseph went on to win an Academy Award for his performance in *The Life of Emile Zola* (1937) as well as receiving acclaim as Otto Frank in *The Diary of Anne Frank* (1959). (31803)* \$60



177. SCHMEDES, Erik 1866-1931 and Freidrich (Fritz) WEIDEMANN 1871-1919

Postcard photograph of the Danish tenor and German baritone in the Vienna 1903 production of Tristan und Isolde. Dated 1913 at lower left.

Erik Schmedes was a Danish tenor who made his professional debut as a baritone in Weisbaden in 1891. He sang throughout Germany as a baritone for a decade. In 1898 he performed *Siegfried* in Vienna, marking a successful transition to dramatic and Wagnerian tenor roles. Friedrich Weidemann was a German baritone who was invited to sing in Vienna by Mahler. This photograph is from the Vienna Staatsoper 1903 production. (31819)* \$10



178



179



180



181



182



183

178. SCHMEDES, Erik 1866-1931

Role portrait postcard photograph with autograph signature of the Danish tenor as Pagliacci dated Vienna, October 27, 1913. Addressed to Walter Honig in Vienna. Studio of C. Pietzner in Vienna. Slightly worn and soiled. (31815). \$35

179. SCHMEDES, Erik 1866-1931

*Role portrait postcard photograph with autograph signature of the Danish tenor as Parsifal dated Vienna, February 19, 1914. Addressed to Walter Honig in Vienna. Studio of C. Pietzner in Vienna. Slightly worn and soiled. (31814) * \$35*

180. SCHMEDES, Erik 1866-1931

Role portrait postcard photograph of four characters from the 1914 production of Weingartner's Kain und Abel. Slightly worn and soiled. With contemporary identification in pencil to recto. This staged photograph was likely taken from the 1914 Darmstadt Festival premiere of Felix Weingartner's Kain und Abel. Pictured cast includes Schmedes (Abel), Joseph Schwarz (Kain), Richard Mayr (Adam), and Bella Paalen (Eva). (31820) \$10

181. SCHMEDES, Erik 1866-1931

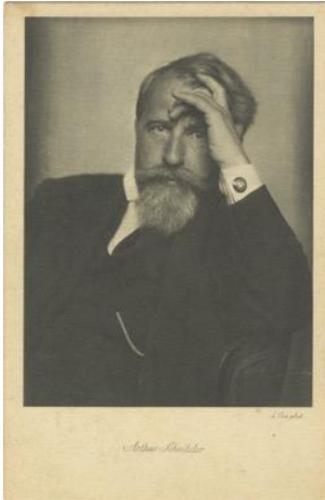
*Role portrait postcard photograph with of the Danish tenor as Lohengrin. Studio of C. Pietzner Jun. in Vienna, with blindstamps to lower margin. Slightly worn and soiled. (31816) * \$10*

182. SCHMEDES, Erik 1866-1931

*Role portrait postcard photograph of the Danish tenor as Siegfried in Die Walküre. Studio of Dr. Szekely in Vienna, with small stamp to lower margin. Slightly worn and soiled. (31817) * \$15*

183. SCHMEDES, Erik 1866-1931

*Role portrait postcard photograph of the Danish tenor in an unknown role. Slightly worn and soiled. (31818) * \$10*



184. SCHNITZLER, Arthur 1862-1931

Postcard photograph of the Austrian writer. Ca. 1915. From the studio of Madame d'Ora in Vienna.

*Schnitzler was the author of plays, novels, and short stories including *Liebelei* (Flirtation), *Das weite Land* (The Vast Domain), and *Der Weg ins Freie* (The Road into the Open). His work was often the subject of controversy, both for its frank descriptions of sexuality and for his strong political stance against anti-semitism. His work was despised by the Nazis and several of his works were among those destroyed in the public book burnings organized by Goebbels in 1933. (31864) **

\$10

185. SCHUMANN-HEINK, Ernestine 1861-1936

Cabinet card portrait photograph inscribed "In kind remembrance" and signed in full. Undated, but ca. 1915. 162 x 106 mm. With "JurekUNET" embossed at lower left and "copy" at lower right, below inscription. Slightly worn and faded; short horizontal crease; upper left corner creased; remnants of former mount to verso. Together with a cabinet card photograph of Schumann-Heink arm-in-arm with a gentleman, possibly her second husband Paul Schumann. 147 x 102 mm. Ca. 1905. With oval stamp of "Emil Schwalb Kunstverlags-Anstalt" in Berlin to verso. Slightly worn; horizontal crease.

*An Austrian contralto and mezzo-soprano, Schumann-Heink was particularly noted for her "long and fruitful relationship with Bayreuth began in 1896, when she sang Erda in five cycles of the Ring, and lasted until 1914." Desmond Shawe-Taylor in *Grove Music Online*. (31499)*

\$125

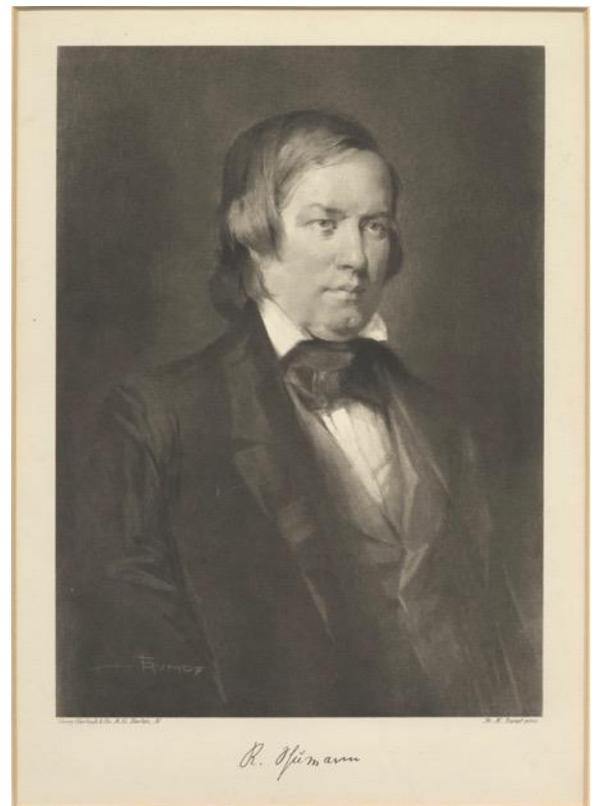




186. SCHUMANN, Robert 1810-1856

*Fine portrait engraving by T. Bauer after Carl Jäger. Ca. 1874. Image size 180 x 130 mm, sheet size 370 x 274 mm. On heavy wove paper. Bust-length. With "C. Jäger pinx." and "T. Bauer sculps." directly below image. Reproduced in the *Gallery of Great Composers*, 1874. Slightly worn, with minor soiling to margins; remnants of former mount to verso.*

German painter Carl Jäger (1833-1887) is best known for his illustrations of the works of Schiller and portraits of prominent personalities, including a series of German composers. (31413) \$275



187. SCHUMANN, Robert 1810-1856

Reproduction of a portrait painting by Fritz Heinrich Rumpf. Berlin: Georg Gerlach & Co., [ca. 1920]. Image size 296 x 216 mm, sheet size 376 x 286 mm. Chine appliqué on heavyweight wove paper. Bust length. Facsimile signature beneath image. Minor wear to corners; tape mount to blank edges.

Rumpf (1856-1927) painted a number of portraits of composers based on contemporary images including several different versions of Rumpf's painting of Schumann. (31449) \$75



Signed by the Creator of Berg's Wozzeck

188. SCHÜTZENDORF, Leo 1886-1931

Postcard photograph with autograph signature of the German bass-baritone. Bust-length. Studio of Gertrud, with blindstamp of Magasin Metropole to lower right margin. Slightly worn.

Schützendorff made his début in Düsseldorf in 1908. He joined the Berlin Staatsoper in 1920 where he made over 400 appearances and created the title role in the world premiere of Berg's *Wozzeck* in 1925. (31965) * \$50

189. **SCHWARZ, Joseph 1880-1926**

Role portrait postcard photograph with autograph signature of the Jewish baritone as Amfortas in Parsifal dated February 18, 1914. Addressed to Walter Honig in Vienna. Slightly worn.

Joseph Schwarz was born in Riga where he first began performing before joining the Vienna Volksoper. He followed this with engagements in Berlin and throughout Scandinavia. After World War I, Schwarz performed in Chicago, New York, San Francisco, and London before returning to Berlin where his career and life were cut short by a sudden fatal illness. (31809) \$35



190. **SCHWARZ, Joseph 1880-1926**

*Role portrait postcard photograph with autograph signature from the Jewish baritone as Escamillo in Carmen. Addressed to Walter Honig in Vienna. Blindstamp of Magasin Metropole to lower left margin of recto. Slightly worn; upper left corner creased, not affecting image. (31808) * \$35*

191. **SLEZAK, Leo 1873-1946**

Postcard photograph with autograph signature of Austrian-Czech tenor dated December 24, 1918. Addressed to Walter Honig in Vienna. Studio of Herm. Leiser in Berlin. Slightly worn.

Leo Slezak was best-known for his expressive performances of dramatic roles including Tannhäuser, Lohengrin, Walther, Radames, and Othello. He enjoyed a long and prestigious career in Vienna from his first appearance in 1901 to his last in 1933. Slezak performed in successful productions at Covent Garden and the Metropolitan Opera and was beloved for both his powerful, expressive voice and for his irrepressible sense of humor. (31811) * \$100





192. SONTAG, Henriette 1806-1854

Fine portrait lithograph by Cornelius Kruseman. Amst.: Ambroise Jobard, 1827. Image size 236 x 195 mm, sheet size 308 x 233 mm. Chine appliqué on wove paper. Bust length, in evening gown with jewelry; vignette, within triple-ruled border. Signed "C. Kruseman 1827" in the stone, with "Henriette Sontag." beneath image. Slightly worn; small dampstain to upper left margin; remnants of tape to verso.

German soprano Henriette Sontag was the daughter of stage actors, appearing in juvenile roles from the age of 6. After studies at the Prague Conservatory, she began performing in Vienna, where she caught the attention of Carl Maria von Weber. Sontag premiered his *Euryanthe* in 1823, and the next year sang in the first performances of Beethoven's *Ninth Symphony* and *Missa Solemnis*; this was followed by continued successes in Paris, Berlin, and London. On a tour of Mexico in 1854, she contracted cholera and succumbed to the disease.

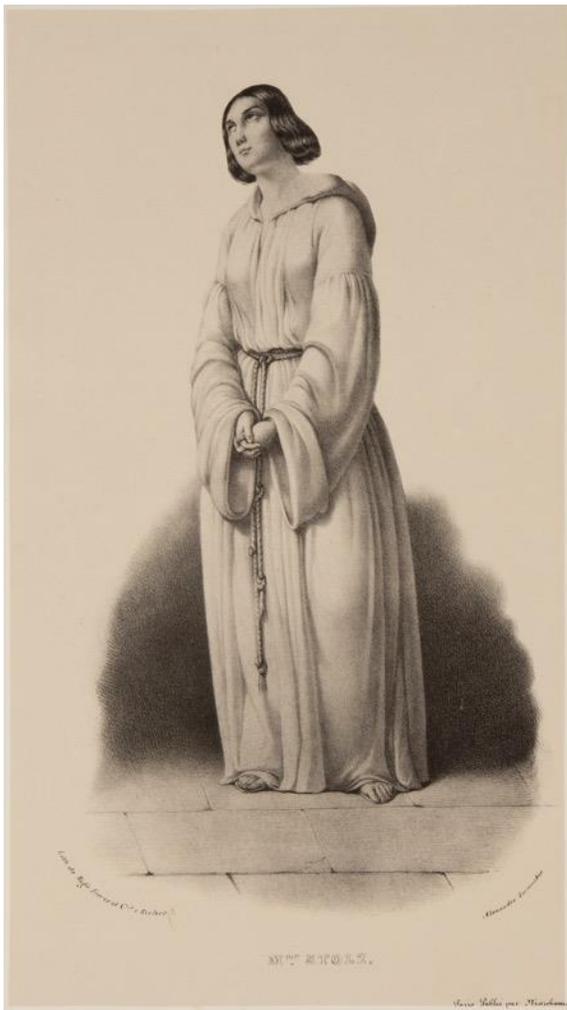
"Sontag was one of the most consistently successful and popular German sopranos of the first half of the 19th century. Of great personal beauty, she possessed a lively and attractive voice which she used with great skill: her range was from a to e'" and technically she was said to be the equal or superior of any singer of her day, including Catalani and her bitter rival Malibran. But she was essentially a vocalist, a singer of light and brilliant parts which demanded little in the way of dramatic feeling beyond her natural charm of presence." John Warrack in *Grove Music Online*. (31406) \$400

193. STEVENS, Risë 1913-2013

Portrait photograph by G. Maillard Kessler with autograph signature of the noted American mezzo-soprano. 252 x 202 mm. Bust-length. Inscribed to John Honig. Slightly scratched and creased.

Stevens began her career in Europe before returning home and making her Metropolitan Opera debut in 1936. She appeared in productions there for the next 25 years, participating in numerous recordings. Stevens also starred in several films and TV movies, most notably *Going My Way* (1944) with Bing Crosby. (31848)* \$40





194. STOLTZ, Rosine 1815-1903

Role portrait as Léonor in Donizetti's La Favorita. Lithograph by Alexandre Lacauchie. Paris: Rigo Frères et Cie; Marchant, [1841]. Image size 227 x 139 mm, sheet size 296 x 225 mm. On chine appliqué. With "Lith de Rigo Frères et Cie r. Richer 7" at lower left, "Alexandre Lacauchie" at lower right, and "Mme Stolz" below image. Stoltz is depicted full-length, dressed in monastic habit, standing with hands clasped. Published in the *Galerie des Artistes Dramatiques*. Margins slightly worn and foxed; hinged at verso of right edge. Béraldi VIII, p. 288, no. 1. Hall IV, p. 109, no. 2. Arrigoni & Bertarelli 4239.

French mezzo-soprano Rosine Stoltz made her debut at the Paris Opéra in 1837, creating the roles of Ascanio in Berlioz's *Benvenuto Cellini* (1838), Marguerite in Auber's *Le lac des fées* (1839), Léonor in Donizetti's *La favorite* (1840), and Zayda in his *Dom Sébastien* (1843).

"She was a controversial figure at the Opéra, celebrated for the intensity of her acting, but accused of using unfair techniques against her rivals and of profiting from her romantic liaison with the Opéra's director, Léon Pillet. She left the Opéra in 1847 after a scandal that broke out when she lost her temper during a performance of Louis Niedermeyer's Robert Bruce. She continued to perform until 1860, appearing in London, the French provinces and South America, and making an unsuccessful comeback attempt at the Opéra in 1854. During this

period she may have captured the affections of Charles Baudelaire, who is said to have composed the poem 'Une martyre' in Stoltz's apartments while awaiting her arrival. After retirement she devoted herself to acquiring husbands and aristocratic titles, often by flamboyant means. In old age she turned to composition, publishing a number of songs set to poetry she had written herself, as well as a pamphlet on spiritualism." Mary Ann Smart in *Grove Music Online*. (31391) \$125

195. STRAUSS, Richard 1864-1949

Program for Der Rosenkavalier at the Royal Opera Covent Garden, London, June 10, 1925. Folio. With Gertude Kappel as the Marschallin, Delia Reinhardt as Octavian, Elizabeth Schumann as Sophie, and Richard Mayr as the Baron, with Bruno Walter conducting. Slightly worn and creased.

Strauss's *Der Rosenkavalier*, set to a libretto by Hugo von Hofmannsthal, premiered in Dresden at the Königliches Opernhaus on January 26, 1911.

"The music glories in Hofmannsthal's text, which satisfied Strauss like nothing before. It was cheerful and knowing, fluent and down-to-earth, and yet made room for sumptuous effects and some elevated intensity. His 'symphonic' facility got full scope, but also his modern penchant for inserting chamber-scale music amid his opulent orchestral tapestries. ... With this opera, Opera itself reached a new level of endeavour." David Murray in the Grove Dictionary of Opera. (31511) \$25





196. **STRAVINSKY, Igor 1882-1971**

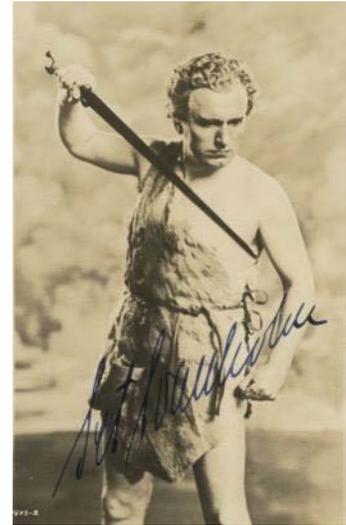
Candid photograph of the composer at the Ojai Festival, 1955. 129 x 89 mm. Black and white glossy. With identification in Horne's autograph to verso. Possibly unpublished.

Horne became a favorite soloist of Stravinsky, who conducted concerts of his music at the renowned Ojai Festival in 1955 and 1956. Following her success there, she traveled with Stravinsky to Venice to perform in the September 1956 premiere of the *Canticum sacrum*. (31921) \$25

197. **SVANHOLM, Set 1904-1964**

Role portrait postcard photograph with autograph signature of the Swedish tenor as Siegfried. Three-quarter length.

Svanholm made his *début* in 1930 with the Swedish Royal Opera, appearing throughout Europe in the following years. In 1946, he sang Siegfried at the Met Opera in New York. From 1956 to 1963 he served as director of the Swedish Royal Opera, introducing a number of contemporary works for their Swedish premieres. (31826) * \$35



198. **SVANHOLM, Set 1904-1964**

*Role portrait postcard photograph with autograph signature of the Swedish tenor as Tristan. Three-quarter length. (31827) * \$35*



**Rare Autograph of the Noted
Castrato and Composer
With Fine Mezzotint Portrait**

199. TENDUCCI, Giusto Ferdinando ca. 1735-1790

Rare autograph signature together with fine half-length mezzotint portrait by T. Bastin after J. Brussett, ca. 1770. With "Ferdinando Tenducci" in ink to paper, 47 x 105 mm, cut from a larger document. Mounted below a mezzotint portrait of Tenducci seated with arms resting on table, holding the song "Water parted" from Arne's *Artaxerxes*. With "M. Tenducci," "J. Brussett, pinxt.," and "T. Bastin, fecit." printed below image. 154 x 116 mm. Framed and glazed. Overall size 388 x 242 mm. Laid down to brown mount with biographical sketch in manuscript in an early hand to lower margin. Slightly browned and creased, just touching edges of image. Frame slightly worn. Arrigoni & Bertarelli, 4397. Hall IV, p. 136 (a print of larger dimensions).

Tenducci "made his *début* in Cagliari in 1750, during the wedding festivities of the Duke of Savoy. After appearing both in minor roles and in comic opera in Milan, Naples, Venice, Dresden and Munich, in 1758 he went to London, where he spent two seasons at the King's Theatre... He visited Dublin in 1765 and the following year (despite some scandal) married Dora Maunsell, the daughter of a Dublin lawyer. Her relations were outraged; Tenducci was jailed and his wife kidnapped... Impressed with 'Scotch' songs, he persuaded his friend J.C. Bach to arrange some for insertion into English operas... Smollett described his

voice as particularly lyrical and the *ABCDario Musico* (Bath, 1780) compared him with Gioacchino Conti." Roger Fiske and Dale E. Monson in *Grove Music Online*.

Tenducci starred in the premieres of Gioacchino Cocchi's *Ciro riconosciuto* (1759), Thomas Arne's *Artaxerxes* (1762), and J.C. Bach's *Adriano in Siria* (1765).

"In August 1778 Mozart wrote to his father from St. Germain, speaking of the arrival in Paris of Bach and Tenducci and explaining that he wrote in haste because he had to compose, in three days, a "scena" for Tenducci to be performed by the orchestra of the Maréchal de Noailles at his palace in St. Germain." Highfill p. 397.

Tenducci's autograph is of considerable rarity (no records on ABPC online 1975-present or RBH). (31372) \$1250



*Fifth day of February one
inscries Andrew Balfour Esq.
Ferdinando Tenducci
Anna Christina Alpheus*

HE was born at Sienna, and arrived in England in 1758, when he first appeared in a pasticcio called Allala, but it was in an Opera set by Cocchi in 1759, that this excellent singer was particularly noticed. From London he proceeded to Scotland and Ireland, in company with the celebrated Dr Arne, and in 1765 arrived, for the second time in London. He afterwards became a bankrupt in 1769, when he quitted England, and was well received in all the great Theatres of Italy. He resided in Dem. St. John.



Large Mezzotint Portrait

200. **TENDUCCI, Giusto Ferdinando ca. 1735-1790**
"Mr. Tenducci." Fine large mezzotint engraving of the noted Italian soprano castrato and composer by J. Finlayson after the painting by J. Brussett. The singer is depicted seated, holding a sheet of printed music from the "Water Parted from the Sea." [London]: T. Bowen, Septr. 1st 1770. 354 x 251 mm plus narrow margins. Some wear, browning, foxing, and creasing; early paper repairs to edges; minor stains to right margin, just extending into printed area. Highfill et al, pp. 397-398, no. 2. Chaloner Smith: *British Mezzotints*, 1883, 16.1. (31504) \$650

201. **TETRAZZINI, Luisa 1871-1940**
Autograph note signed in full, dated May 2, 1908, together with a silver gelatin bust-length photograph. Attractively triple-matted with autograph note in rectangular window 83 x 107 mm. dated London, May 2, 1908 and inscribed and signed "autographe en souvenir de Luisa Tétrazzini" and photograph in oval window ca. 120 x 80 mm. Overall size 366 x 274 mm. The letters "sa" of Tétrazzini's signature slightly smudged, photograph very slightly scuffed.



"Tetrazzini possessed technical gifts of the highest order, a dazzling ease and agility in virtuoso passages, and a tone of warm, clarinet-like beauty, qualities vividly present in the best of her many recordings." Desmond Shawe-Taylor in *Grove Music Online*. (31458) \$250

18th Century Hand-Coloured Engraving of a Circular Venetian Theatre



202. [THEATERS - 18th Century - Venice]

Vue Perspective de la nouvelle Salle de Concert de Venise. Hand-colored engraving. Paris: Huquier fils, [1755-1760]. 270 x 408 mm. On laid paper. Interior of a domed circular theater. With mirrored lettering "Salle de Concert de Venise" above image, titling and imprint below. Slightly worn and browned; "217" in red ink to lower left corner; remnants of mount to verso.

The engraver Jacques-Gabriel Huquier (1730-1805) maintained his father Gabriel's shop on the famed rue Saint-Jacques and published a series of prints of

foreign sites from 1750 to 1760. The theater depicted in the present print is most likely the Teatro San Benedetto, which opened in 1755 and was built in a distinctive circular shape. Following a fire in 1773, it was rebuilt in the traditional horseshoe style. (31393) \$350

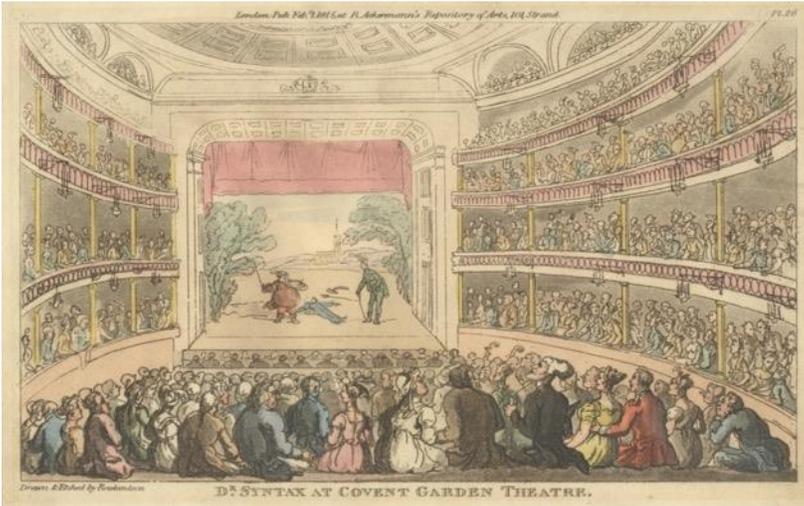
To Benefit 19th Century Earthquake Victims in Martinique

203. [THEATERS - 19th Century - Strasbourg]

Concert donné au Théâtre de Strasbourg le 14 avril 1839. Au profit des victimes du tremblement de terre de la Martinique. Hand-colored lithograph. [Strasbourg]: [Bernard], [1839]. Matted to 200 x 232 mm. Framed, matted, and glazed, overall size 272 x 306 mm. The print depicts the interior of the theatre, the audience, and the stage, with "Lith. de Simon fils" and titling printed below image. Published in the periodical *Album alsacien*, 2e année, no. 3.

The Strasbourg Opera House opened in 1821 and continues to be the home of the regional company Opéra national du Rhin. The concert commemorated in the present print was a benefit for victims of a major earthquake on the Caribbean island of Martinique on January 11, 1839 that killed hundreds, destroying the town of Fort Royal. (31483) \$100





204. [THEATRES - 19th Century - English - Covent Garden]

Dr. Syntax at Covent Garden Theatre. Hand-coloured etching and aquatint engraving by Thomas Rowlandson for William Combe's *The Tour of Doctor Syntax*. London: R. Ackermann, 1815. Image size 115 x 177 mm, sheet size 136 x 226 mm. On wove paper. Published as plate 26 in William Combe's *The Tour of Doctor Syntax* (1812). Slightly browned and soiled; remnants of former mount to verso. BM Satires 11687 (the second edition).

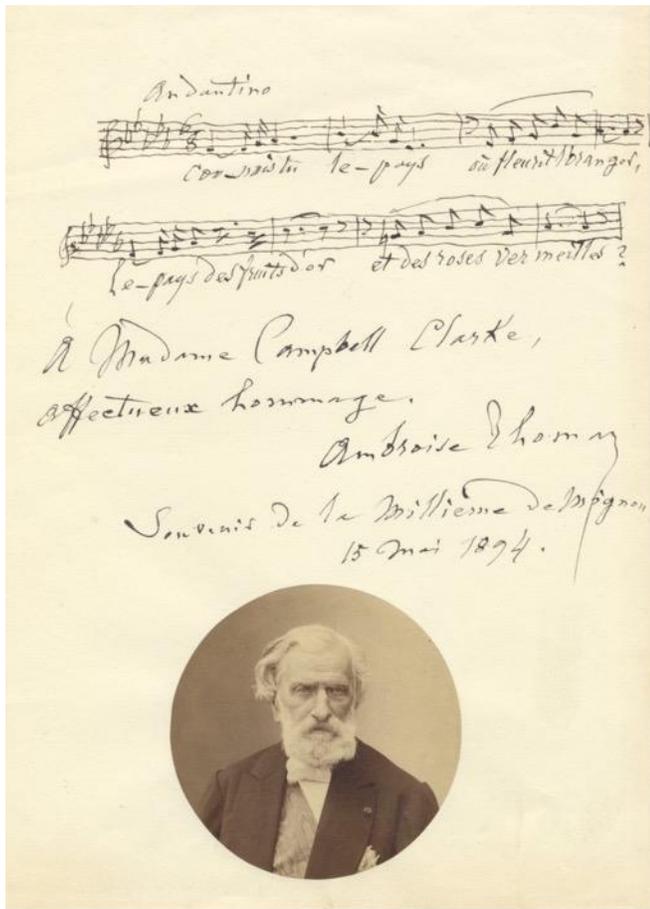
Dr. Syntax was the creation of satirist William Combe (1741-1823) and caricaturist Thomas Rowlandson (1756-1827). They published three books featuring the cartoonish Dr. Syntax which "satirize the many 18th- and early 19th-century writers whose "Tours," "Travels," and "Journeys" were vehicles for sententious moralizing, uninspired raptures, and sentimental accounts of amorous adventures." Luebering: Encyclopedia Britannica. (31900) \$35

205. [THEATRES - 19th Century - English - Drury Lane]

Drury Lane Theatre. Hand-colored engraving by T.H. Ellis after Thomas H. Shepherd. London: J. Mead, [1841]. Image size 136 x 169 mm, sheet size 205 x 266 mm. On wove paper. In dark gray mat with gilt-ruled border. The print depicts the interior of the theatre, with titling "Drury Lane Theatre. Wrestling Scene in As You Like It" printed beneath image. Published in *London Interiors: A Grand National Exhibition* (London, 1841). Slightly browned; edges of verso slightly worn and browned with tape to upper and lower margins, lower with small chips and stab holes.



The Theatre Royal in the West End of London was first opened in 1663 and moved to a new theatre on Drury Lane in 1674. There were several iterations of the building over the years, with the current structure dating to 1812, but the common name of "Drury Lane" has persisted. A major renovation was undertaken in 2013 to mark the 350th anniversary of the building. Throughout its long history, it has seen performances of dramas, operas, musicals, and comedies starring nearly every major English performer. Thomas H. Shepherd (1792-1864) was a watercolour artist specializing in architectural paintings, documenting a number of British cities in the first half of the 19th-century. (31901) \$50



**Autograph Musical Quotation from *Mignon*,
Inscribed and Signed**

206. THOMAS, Ambroise 1811-1896

*Autograph musical quotation signed in full. 267 x 180 mm. In black ink on ivory paper. 7 measures from the composer's opera *Mignon*, with text from the title character's aria in the first act: "Connais-tu le pays où fleurit l'oranger, le pays des fruits d'or et des roses vermeilles?" Inscribed and signed "À Madame Campbell Clarke, affectueux hommage, Ambroise Thomas Souvenir de la Millième de Mignon 15 Mai 1894." With small circular bust-length sepia photograph of the composer laid down to foot of leaf. Remnants of adhesive to verso. An attractive example.*

*"In the context of French opera of the late 19th century Thomas was a figure of considerable importance, an imaginative innovator and a master of musical characterization... Having considerably enhanced his reputation with the adjacent successes of *Mignon* and *Hamlet* in 1871 Thomas succeeded Auber as director of the Paris Conservatoire." Richard Langham Smith in *Grove Music Online*.*

*"The character of *Mignon* inspired Thomas to write his finest and most dramatic music." Elizabeth Forbes in *Grove Dictionary of Opera*.*

Campbell Clarke (1845-1902) was a British journalist and music critic well-known in Paris as the resident correspondent of the *Daily Telegraph*. (31417) \$450

207. THORBORG, Kerstin 1896-1970

*Role portrait photograph with autograph signature of the Swedish mezzo-soprano as Brangäne from *Tristan and Isolde*. 252 x 202 mm. Bust-length.*

Thorborg began her career in her native Stockholm before moving to Berlin, Vienna, Salzburg, and Covent Garden. Her Metropolitan Opera début was as Fricka in *Die Walküre* in 1936, and she continued singing with the company until 1951. (31846). \$40



17th Century Engraved Stage Design by Cochin after a Drawing by Torelli



208. **TORELLI, Giacomo 1608-1678**

Stage design for Saccati's opera La finta pazza in Paris engraved by Nicolas (or Noël) Cochin after the drawing by Giacomo Torelli. [Paris], [1645]. 234 x 307 mm. On laid paper with watermark of grapes and initials "M D"[?]. The design depicts a grand palace entrance lined with Doric columns with five figures in the foreground and a number in the background. Repairs to corners; small nicks to edges. Somewhat worn; a few light stains; right corners with paper repair; trimmed to just inside platemark; hinge mount to verso. IFF XVII:3, p. 64, 740. Bianchi: *Feste teatrali per La finta pazza* (Paris, 1645); there is disagreement about whether the engraving is by Noël Cochin (1622-1695) or his brother Nicolas (1610-1686).

Giacomo Torelli was one of the most important stage designers of the early Baroque, contributing to the success of opera's spectacular nature. His most revolutionary invention was a set of machinery that allowed the entire scene to be changed at once; the action could thus proceed at a much quicker pace than previously possible. After working in Venice, Torelli was brought to Paris, where he installed his machinery in the Palais Royal and the Hôtel du Petit Bourbon. It was in the latter that, in 1645, Torelli designed the sets for a choreographed production of Francesco Saccati's *La finta pazza* (1641), the first public performance of an Italian opera in France.

"Torelli's sets created a concrete, clearly defined area which, whatever its symbolic significance, attempted to represent a milieu with a particular character. Such a conception was appropriate to the small ensemble scenes of Venetian opera and met the increasing preference for historical subjects and the realistic tendencies fostered by the growing influence of middle-class audiences. The rhythmic articulation of the stage by the transverse and longitudinal lines of the sets, an approach shared by other Venetian designers such as Giovanni Burnacini, focussed attention on the acting zone and enhanced the development of the design of interiors. An almost completely enclosed room appeared for the first time in a production of Saccati's *Bellerofonte* (1642), the starting-point of the architectural visions of operatic production in the late Baroque period." Manfred Boetzkes in *Grove Dictionary of Opera*. (31506) \$850



209. TRAUBEL, Helen 1899-1972

Portrait photograph with autograph signature of the noted American soprano. 252 x 202 mm. Bust-length. Inscribed "Kindest Regards." Creased at corners.

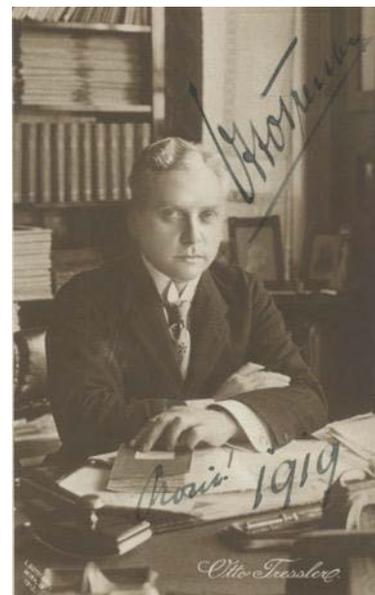
Traubel's "Metropolitan debut was in Damrosch's *The Man without a Country* (1937); but her first important role was *Sieglinde* (1939), which initiated her career as the foremost American Wagnerian since Nordica, with whom she was frequently compared. When Flagstad left the Metropolitan in 1941 Traubel became her successor, as *Brünnhilde*, *Elisabeth*, *Elsa*, *Kundry* and, above all, *Isolde*. Her statuesque presence, vocal grandeur and expressive warmth made her unrivalled in Wagner until Flagstad's return. The two sopranos shared the Ring cycles for one

season (1951), and Traubel added the *Marschallin* to her rather limited repertory. ... Her Wagner recordings, including a complete *Lohengrin* recorded at a Metropolitan performance in 1950, display the strength and security of her singing." Martin Bernheimer in *Grove Music Online*. (31849) * \$25

210. TRESSLER, Otto 1871-1965

Postcard photograph with autograph signature of the German film actor dated 1919. Addressed to Walter Honig in Vienna. Studio of L. Gutmann in Vienna. Slightly worn and soiled.

Otto Tressler was a celebrated German film actor who appeared in 46 films between 1915-1963, including *Lover Divine*, *Castles in the Air*, and *Sissi*. (31797) * \$25





211. VERDI, Giuseppe 1813-1901

Figurini realizzati da Carlo Martini per la Giovanna D'Arco rappresentata nella Stagione di Carnevale 1858/1859. Reproductions of posters from 1829 and 1859 together with 20 color reproductions of costume designs. Parma: Grafiche STEP, 1980. Large folio, 495 x 352 mm. 23 leaves loose in original publisher's portfolio printed in colour. Text in Italian. Slightly worn. **Limited edition.** No copies located in the U.S.

Giuseppe Verdi's *Giovanna d'Arco*, set to a libretto by Temistocle Solera, premiered in Milan at the Teatro alla

Scala on February 15, 1845. The Parma production opened on December 26, 1858. Carlo Martini (fl. 1830-1860) was the leading costume designer in Parma since at least 1835; he is best-known for his designs for a series of Verdi productions at the Teatro Regio. (31381) \$35

212. VIARDOT, Pauline 1821-1910

Autograph letter signed in full. 1 page of a bifolium. Octavo, 152 x 101 mm. Dated Friday the 30th, no year. Ink on personalized letterhead with initials "PV" embossed to upper left. In French (with translation). Attractively framed and glazed together with a full-length reproduction photograph 156 x 100 mm. by André Disdéri of Viardot in costume as Orphée. Overall size 372 x 421 mm. Letter creased at folds; very small dampstain not affecting legibility.

Viardot invites her correspondent to dinner: *"If you would like to be the most lovable of men, you will come at 6 o'clock to dine with our family – that will make you all set for the evening. If between now and tomorrow morning we have not received a nasty reply from you, we will count for sure on the pleasure of having you at the dinner hour."*

A highly distinguished French singer, teacher, and composer of Spanish origin, Viardot *"came from a family of singers: her father was the elder Manuel García, her mother María Joaquina Siches, her brother the younger Manuel García and her sister Maria Malibran... Viardot not only inspired composers such as Chopin, Berlioz, Meyerbeer, Gounod, Saint-Saëns, Liszt, Wagner and Schumann with her dramatic gifts but also collaborated on the composition of roles created especially for her. She was active as a teacher, continuing the García method. She studied the piano with Meysenberg and Liszt and composition with Reicha, but concentrated on singing after Malibran's death in 1836."* Beatrix Borchard in *Grove Music Online.* (31371) \$275





213. **VIARDOT, Pauline 1821-1910**

Autograph note signed in full. To an unnamed correspondent. On embossed paper, ca. 80 x 120 mm. In Spanish (with translation). Together with a wood engraving of a "Scene from Meyerbeer's Opera of 'Le Prophete' at the Royal Italian Opera - The Coronation," from the *Illustrated London News*, July 28, 1849, ca. 195 x 240 mm. The two items matted, framed, and glazed, overall size 495 x 320 mm.

"I count on you for next Sunday, my most cherished friend, as agreed. Give me your definitive YES and receive my loveliest memories."

Viardot performed the role of Fidès in the premiere of *Le prophète* at the Paris Opéra on April 16, 1849; Horne performed the same role in the revival of the opera at the Met in New York in 1977. (31396) \$135

214. **VIARDOT, Pauline 1821-1910**

Unidentified role portrait lithograph. Ca. 1840. Image size ca. 87 x 70 mm, sheet size 119 x 85 mm. On wove paper. Half-length, wearing crown and royal gown. With "Pauline Garcia" printed beneath image. Slightly worn; small tear to blank right margin; remnants of tape to verso. (31397) \$65

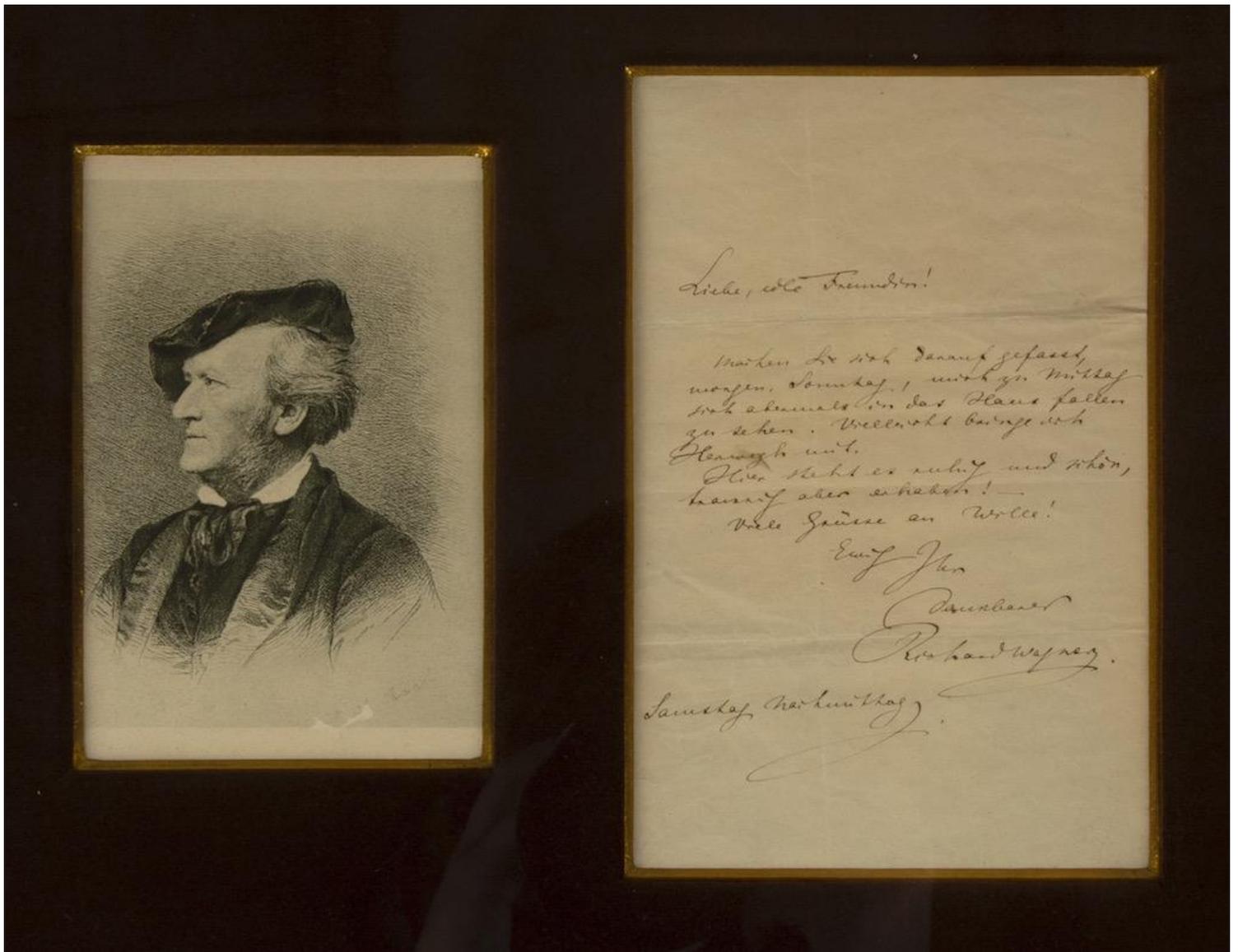


215. **VIERGE, Daniel 1851-1904**

Une fausse note. Etching and aquatint engraving. [Paris]: L'Atelier d'Art, [1903-1904]. Image size 220 x 181 mm, sheet size 360 x 278. On laid paper. A man holds music and sings while a woman in the background covers her ears. Signed "Vierge" in the plate, with "Daniel Vierge del. et sc." and "Imprimé par L'Atelier d'Art" beneath image along with titling. Plate 40 in the series *L'Eau-forte*, published in Paris between 1903 and 1904. Slightly worn and browned at edges; remnants of tape to upper margin; hinge mount to verso.



Spanish printmaker and painter Daniel Vierge is often referred to as "the father of modern illustration" for his contributions to the technique of image reproduction. He came to Paris in 1869 from Madrid and began working for major periodicals such as *Le Monde Illustré* and *La Vie Moderne*. During the 1870s, Vierge provided hundreds of illustrations to editions of Victor Hugo and histories of France. The masterpiece of Vierge's artistic genius is his set of 257 images to *Don Quixote*, published posthumously in a limited four-volume edition (Scribners, 1906). (31496) \$450



216. WAGNER, Richard 1813-1883

Autograph letter signed in full. 1 page. Octavo (ca. 180 x 110 mm). No date, no year ("Saturday afternoon"). In German (with translation). Together with a reproduction bust-length engraving of the composer after the painting by Franz von Lenbach. Both items matted together, framed, and glazed. Overall size 326 x 373 mm. Letter creased at folds and slightly overall; frame worn with much of decorative carved gilt lacking.

Wagner writes to a female friend: *"Dear honoured friend, Be prepared to see me, yet again, drop in at your house tomorrow, Sunday. Perhaps I will bring Herwegh. Everything is tranquil here and beautiful, sad but sublime! My regards to Willi! Forever yours in gratitude..."*

The "Herwegh" referred to by Wagner in the present letter is presumably the composer's friend, poet Georg Herwegh (1817-1875), credited with introducing Wagner to the works of philosopher Arthur Schopenhauer. (31395) \$1,750



217. WAGNER, Richard 1813-1883

Portrait photograph by Franz Hanfstaengl. München : Verlag von Franz Hanfstaengl, [1865]. Image size 254 x 198 mm, sheet size 496 x 298 mm. Chine appliqué on heavyweight wove paper. Bust length. With "Photogr. nach dem Leben" to lower left, "Gravure Hanfstaengl" to lower right, "No. 63" to foot of plate. Slightly worn and browned; small tear to blank right margin; hinge mount to verso. Bory p. 140.

Hanfstaengl (1804-1877) was a noted German painter, photographer, and printmaker. He executed portrait lithographs and photographs of the leading Bavarian personalities of the day at his workshop in Munich, including Liszt and Wagner. (31497) \$225

218. WALDEN, Harry 1875-1921

Postcard photograph with autograph signature of the German actor. Addressed to Walter Honig in Vienna. Studio of Becker & Maass in Berlin, with their stamp to lower right corner. Slightly worn.

Harry Walden was a German stage and screen actor with a short but vibrant career. He appeared in many classical stage productions and was a noted interpreter of Oscar Wilde's plays. He also appeared in the films *The Mandarin* (1918), *Der Umweg zur Ehe*, and *Zwei Welten* (both 1919). In 1921, at age 45 Walden was killed in a tragic incident that rocked Berlin society. A contemporary article in the *New York Times* reported that Walden's wife, the actress Frieda Wagen-Hohenthal, attacked Walden and his stepson with a razor while under the influence of morphine, then turned the knife on herself. All three of them died shortly after being admitted to the hospital. (31801) * \$25





219. **WALTER, Bruno 1876-1962**

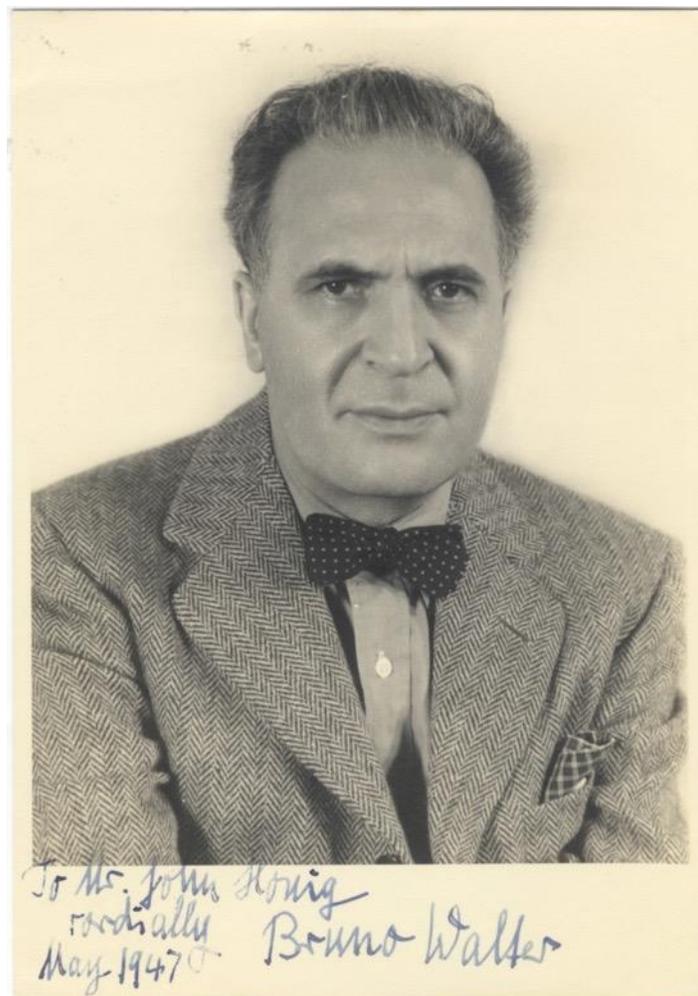
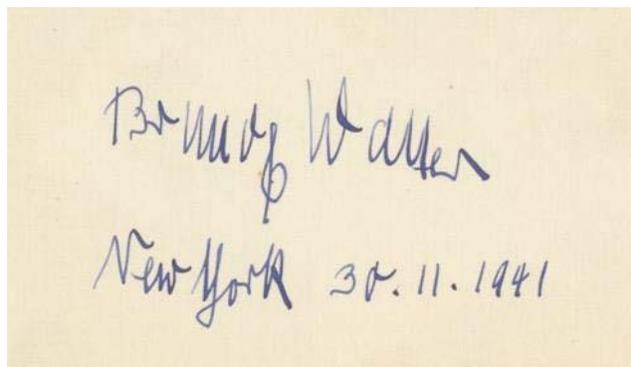
Postcard photograph with autograph signature of the noted conductor dated November 27, 1913. Addressed to Walter Honig in Vienna. Studio of Pietzner in Vienna. Slightly worn; remnants of former mount to verso.

One of the most important conductors of the 20th century, Bruno Walter was born in Germany and emigrated to the United States in 1939, becoming an American citizen in 1946. A protégé of Gustav Mahler, he indefatigably championed his mentor's works in Europe and abroad. "During the 1940s and 50s Walter's principal orchestra was the New York PO, for which he served as musical adviser (1947–9); he also conducted other major orchestras throughout the USA, including those in San Francisco, Los Angeles, Chicago and Philadelphia. ... Treating his players as colleagues, he drew a sensuous tone from the orchestra, employing rubato with consummate skill, juxtaposing fierce drama and warm lyricism. His sensitivity to contrapuntal texture and overall structure allowed him to bring out fine details without damaging a work's integrity. He sought to penetrate 'to the core' of a composition and, detesting 'routine' performances, continually endeavoured to present a piece 'as if it were receiving its world

première'." Erik Ryding and Rebecca Pechefsky in *Grove Music Online*. (31786) * \$275

220. **WALTER, Bruno 1876-1962**

*Autograph signature of the noted conductor dated New York, November 30, 1941. On a card 82 x 130 mm. Slightly worn. (31792) * \$75*



221. **WALTER, Bruno 1876-1962**

*Portrait photograph with autograph signature of the noted conductor. 175 x 122 mm. Bust-length. Inscribed "To Mr John Honig Cordially Bruno Walter May 1947" below image. Together with a typed letter to Honig signed in full by Walter. Slightly worn; letter creased at central fold. (31838) * \$300*



222. WEBER, Carl Maria von 1786-1826

Portrait lithograph by Ducarme after Julien. [Paris]: Blaisot, [1827]. Image size ca. 135 x 130 mm, sheet size 294 x 207 mm. On wove paper. Bust length, in formal attire. With "Julien" in the stone, "Lith. de Ducarme" to right, "Weber Compositeur de Musique Inventeur de la Lithographie mort à Londres en 1826." below image. No. 203 in the *Galerie Universelle*, a series of portraits by Blaisot. Somewhat worn and soiled; minor browning; crease to blank right margin; minor paper loss to left and lower blank margins; remnants of former mount to verso.

A composer, conductor, pianist, and critic, "[Weber's] contributions to song, choral music, and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. With the overwhelming success of his opera *Der Freischütz* in 1821 he became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz, and Liszt." Paul Corneilson et al. in *Grove Music Online*. (31426) \$165

223. WEIDEMANN, Friedrich 1871-1919

Lot of 4 role portrait postcard photographs of the German baritone. Slightly worn and soiled.

- As Lothario in *Mignon* dated 1913, studio unknown
- As Gunther in *Götterdämmerung* dated 1913, studio unknown
- Two additional unidentified role portraits

Weidemann joined the Vienna Court Opera in 1903 at the invitation of Gustav Mahler. He sang the premiere of *Kindertotenlieder* (1905), which became one of his signature pieces. His opera roles ranged from Mozart to Wagner to Strauss. (31860) * \$45



224. **WEIDEMANN, Friedrich 1871-1919**

*Role portrait postcard photograph with autograph signature of the German baritone as Der Holländer dated August 1913. Studio of Angerer in Vienna. With blindstamps of Magasin Metropole and Angerer to lower margin of recto. Slightly worn and soiled; date smudged. (31802) * \$30*



225. **WEINGARTNER, Felix 1863-1942**

Postcard photograph with autograph signature of the noted Austrian conductor. Addressed to Walter Honig in Vienna. Studio of Hermann Leiser in Berlin. Slightly worn; remains of adhesive mount to verso.

Felix Weingartner studied with Liszt before embarking on a series of conducting posts throughout Germany. He then held positions in Vienna and Basel while pursuing numerous engagements on both sides of the Atlantic. Weingartner was one of the earliest conductors to leave a substantial body of recordings, including complete Beethoven and Brahms symphony cycles and numerous other orchestral works.

(31805) *

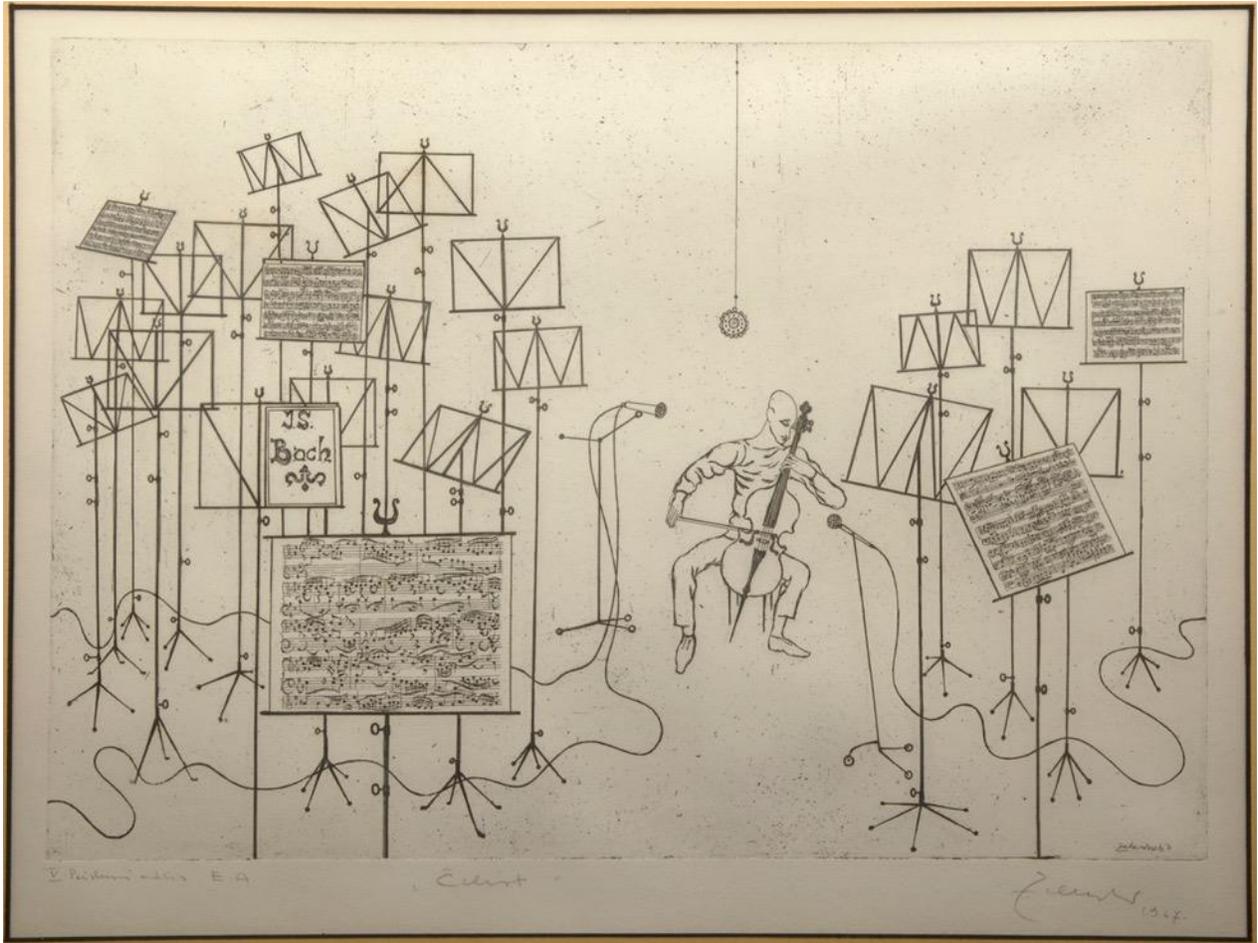
\$100

226. **WILDGANS, Anton 1881-1932**

Postcard photograph with autograph signature of the Austrian poet and playwright dated February 2, 1919. With blindstamp of Magasin Metropole to lower left margin of recto. Incorrectly identified in another hand as Wolfgang Windgassen on verso. Slightly worn.

Anton Wildgans was a leading author in Vienna, nominated four times for the Nobel Prize in Literature. *"Wildgans' plays, such as the trilogy Armut (1914; "Poverty"), Liebe (1916; "Love"), and Dies irae (1918), begin in a realistic world that becomes less and less comprehensible and more and more concerned with feeling as the play goes on, culminating in a mystical, symbolic sensing of truth. As a counterpart to this trilogy of Viennese middle-class family life, he planned another of a mythological or religious character; only the first part, Kain (1920; "Cain"), was published."* Encyclopædia Britannica. (31800) \$25



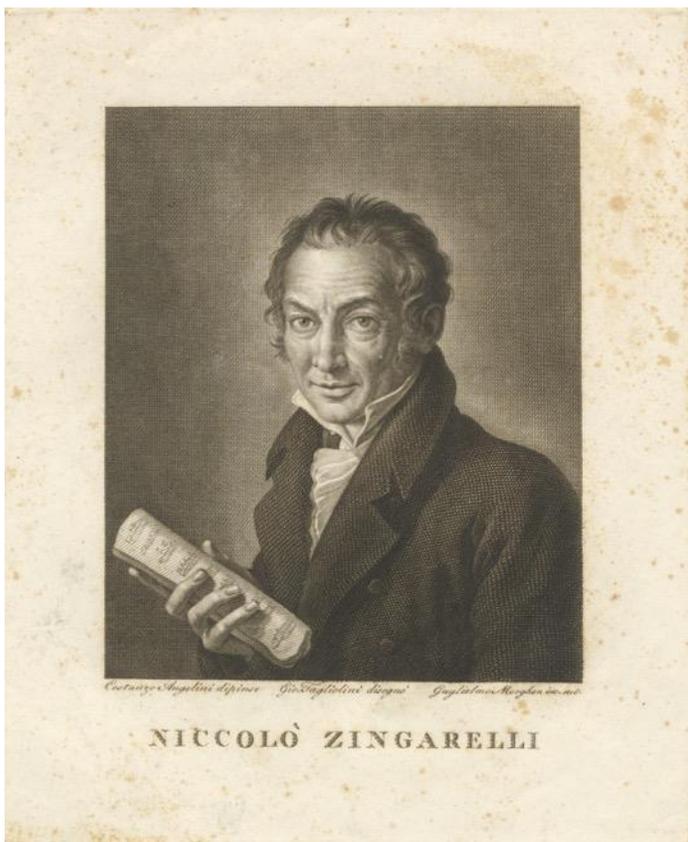


227. **ZELENKO, Karel b. 1925**

Čelist. Original etching, artist's proof, signed "Zelenko" and dated 1967. Image size 278 x 390 mm, overall size 470 x 575 mm. Matted, glazed, and framed. A cellist plays among numerous music stands, some overlapping, one with "J.S. Bach" and some with music engraved in the style of Bach. Signed "Zelenko 67" in the plate and in pencil at lower right. With "V. Poizkusni odtis E.A." (5th test printing, artist's proof) at lower left and titling "Čelist" at center in pencil.

Slovenian artist Karel Zelenko attended the Academy of Fine Arts and Design in Ljubljana, where he studied with the renowned artist Božidar Jakac (1899-1989), and became part of the celebrated "Ljubljana Graphic School" that achieved international acclaim. Zelenko works in a variety of media but specializes in black and white printmaking such as in the present example. His art has been exhibited across Europe and an extensive collection of his work is held by the International Centre of Graphic Arts in Ljubljana. One curiosity held by the National Gallery of Art in Washington is Zelenko's etching *Trash* (1971), which was one of fifteen prints given as a gift to Vice President Spiro Agnew by Yugoslavian leader Josip Broz Tito.

Zelenko's print "Čelist" was featured in a 1974 exhibition of Yugoslavian graphic artists, and was highlighted in a review: "*Karel Zelenko has achieved an extraordinary realization of his ideas and sensibilities with his print Čelist. The graphic realization represents the constant rhythm of music countered with the rhythms of the scores, and when contrasted with the one bland figure of the cellist, makes for a powerful image.*" Bogomil Karlavaris in *Umetnost* (br. 40, 1974). (31507) \$400



228. **ZINGARELLI, Niccolò 1752-1837**

Portrait engraving by Guglielmo Morghen and Giovanni Tagliolini after Costanzo Angelini. [Naples], 1816. Image size 250 x 196 mm, sheet size 370 x 250 mm. On wove paper. Bust length, holding music. With "Costanza Angelini dipinse Gio. Tagliolini disegno Guglielmo Morghen inc. 1816" directly below image. Slightly worn and foxed; collector's small oval handstamp ("Bowinkel") to verso. Very scarce. Not in Hall or Arrigoni & Bertarelli. Two copies only located (BNF and Bologna).

Zingarelli was known primarily as a composer of opera seria, yet spent most of his career in service of the Catholic Church; allegiance to the Pope led to his imprisonment during the Napoleonic Wars, and then appointment to the Naples Cathedral following the Bourbon restoration. His extensive output of sacred works has yet to be thoroughly studied. Though basically unknown today, Zingarelli's operas were quite successful, especially *Pirro, re d'Epiro* (1791), *Giulietta e Romeo* (1796), and *Ines de castro* (1798).

"Zingarelli's style is characterized by thin textures, with prominent vocal lines and an almost obsessive striving for naturalness and simplicity that hovers between a tender, moving pathos and a restricting banality of invention. His arias benefited from their association with such singers as Crescentini, Josephina Grassini, Marchesi, Angelica Catalani, G. B. Rubini, Pasta, and Malibran, for whom the simplicity of his writing left ample room for improvisation." Maria Caraci Vela in Grove Dictionary of Opera.

Costanzo Angelini (1760-1853) was a well-known Italian portrait painter of the Neoclassical school. Guglielmo Morghen (1758-1833) was from a family of Italian engravers, including his father Filippo and brother Raphael. (31446) \$300

