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HIGHLIGHTS

Gustav Mahler
Autograph letter to Angelo Neumann, director of the Prague Opera, regarding conducting "an unusually extensive work," possibly his Third Symphony

Maria Malibran
Autograph letter to Carlo Severini, co-director of the Théâtre Italien in Paris, regarding singing in Don Giovanni and La Barbiere di Siviglia

Felix Mendelssohn
Autograph letter to Ignaz Seydlitz, the composer's close friend and champion of his works

Giacomo Meyerbeer
Autograph letter to Daniel-François-Esprit Auber regarding rehearsals with Pauline Viardot, etc., for his opera La Prophète

Darius Milhaud
Autograph letter regarding his opera Bolivar

"The Old Met"
Original painting by noted American artist William Gropper, depicting a performance at "The Old Met" shortly before its demolition

Autograph album of Marie Garlicks, wife of Met treasurer Frank Garlicks, containing the autographs of over 50 classic met singers from 1922-1929

"The New Met"
Silk program commemorating the first performance at "The New Met"
Samuel Barber's Antony & Cleopatra
Mahler Writes Regarding Conducting
"An Unusually Extensive Work"

430. MAHLER, Gustav 1860-1911. Autograph letter signed "Mahler," most probably to the director of the Prague Opera, Angelo Neumann. [Ca. 1904]. 2 pp. Small quarto, ca. 101 x 117 mm. In black ink. On cardstock embossed "Der Director des K.K. Hof-Operntheaters." In German (with translation). With contemporary annotation in another hand black ink to upper left margin of first page "Mahler 1904." Slightly worn; some staining to blank portions, most likely from a former mount. Together with a postcard photograph of the composer in his younger years.

Mahler responds to a request to conduct an unspecified lengthy work, possibly the composer's Third Symphony, for a fee of 500 guilders.

"If I can arrange it, then I will be available... provided that [Leo] Blech can somehow prepare everything. These few rehearsals for the unusually extensive work (it lasts 2-1/4 hours, [and] must be the only work of the concert) are enough." The composer goes on to discuss his fee and conditions.

The present letter, written while Mahler was director of the Vienna Hofopern Theaters (1897-1907), quite likely dates from January or February 1904 and is most probably to Angelo Neumann (1838-1910), who had invited Mahler to come to Prague on February 25th. Mahler specifically mentions in the letter that he will be available on the 25th and, indeed, arrived in Prague on that date in 1904, giving a performance that evening. Leo Blech, whom Mahler mentions, was conductor at the Neues Deutsches Theater in Prague (1899-1906) and the Royal Opera House in Berlin (1906-1923), during which time he conducted a number of Mahler's works.

"... when Mahler arrived on the morning of 25 February, there was 'nothing to change' and Mahler 'could find no words adequate to thank' Blech. When he appeared on the podium, on the evening of the concert, Mahler was greeted with applause which as usual he ignored, 'so coldly as to hurt his admirers' feelings' (according to Richard Batka in Bohemia). As before, the first movement surprised and disconcerted the audience, but by the final Adagio the work's success was assured. Mahler was obliged to return many time to acknowledge the applause." De La Grange: Gustav Mahler Vol. 2, Vienna: The Years of Challenge (1897-1904), p. 667. (23270) $5,500


Malcużyński was a prominent Argentinian pianist of Polish birth. "Effective and stylish in Chopin – he conveyed both the patriotic fervour and the tender poetry of the music – he could be equally convincing in the large-scale works of Liszt, notably the Sonata in B minor and Vallée d'Obermann." James Methuen-Campbell in Grove Music Online. (23187) $75
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<td>434. MALIBRAN, Maria 1808-1836.</td>
<td>Autograph letter signed &quot;Malibran&quot; to &quot;Monsieur [?Carlo] Severini.&quot; 2 pp. of a bifolium with integral address panel. Quarto. N.d. [ca. 1829-1832]. In black ink. On stationery with watermark &quot;Gaudin Fils 1828.&quot; In French (with translation). Slightly worn; creased at folds; small edge tears; occasional light smudging, not affecting legibility; lacking portion of central fold and right edge of first leaf, with loss of several words; remnants of wax seal and some offsetting and bleeding to blank third page. Although Malibran is once again confined to bed due to poor health, she will sing in several upcoming performances. &quot;My health is about the same, given that yesterday I got out of bed for the first time and was obliged to return home very quickly. I am once again confined to bed. Nevertheless I expect to keep my word and take a chance Wednesday in the role of Zerlina [in Mozart's Don Giovanni] for our good [Carlo] Zucchelli. Saturday I will play Rosina [in Rossini's La Barbier di Siviglia] if you do not object to this opera, which is the least tiring of all my roles and which will put me at least risk of a relapse. Please therefore put in all the newspapers that my performance will take place Sunday, because if you don't plan to announce it until Wednesday evening there will not be enough time to inform the public about it. Mr. [Charles] de Bériot is</td>
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kindly taking charge of the letter I have addressed to Mr. [Louis] Véron. You will have the reply as soon as it is written to me."

Together with a carte de visite photographic reproduction of a bust-length lithograph of Malibran published by Pierre Petit in Paris. Ca. 102 x 59 mm. Slightly worn, soiled, and foxed; trimmed and laid down to mount.

Spanish mezzo-soprano Maria Malibran was the daughter of tenor and composer Manuel Garcia the Elder, and sister of the famed singers Pauline Viardot (1821-1910) and Manuel Garcia the Younger (1805-1906). She made her London début at the King’s Theatre in June 1825 as Rosina (Il barbiere), and "her Paris début at the Théâtre Italien in Semiramide in 1828, where she also created the title role in Halevy’s Clari (1828). She reappeared at the King’s Theatre in 1829 in Otello, and then sang alternately in Paris and London until 1832, when she went to Italy... She also created the title role in Donizetti’s Maria Stuarda on 30 December 1835, causing a famous scandal by ignoring some changes that the Milanese censors had insisted upon. Bellini adapted the role of Elvira in I puritani (1835, Paris) for her to sing in Naples, but the opera was turned down by the management and she never sang it. Her first marriage having eventually been annulled, she married the violinist Charles de Bériot [1802-1870] in March 1836, and at Drury Lane in May of that year created the title role in Balfe’s The Maid of Artois, which he had written for her. A riding accident when she was pregnant resulted in her death during the Manchester Festival. To judge from the parts adapted for her by both Donizetti and Bellini, the compass (g to e‴), power and flexibility of Malibran’s voice were 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.

Carlo Zucchelli (1793-1879) was a noted Italian bass. Between 1823 and 1835 he "divided his time between the King’s Theatre in London and the Théâtre Italien in Paris. Thereafter he sang at Bologna, Rome, Livorno and elsewhere in Italy, finally retiring from the stage in 1842." Grove Music Online.

This letter was most likely written between 1829 and 1832, during which time Malibran sang frequently in Paris, and at the Théâtre Italien in particular. The watermark, dated 1828, serves as a terminus post quem, and Severini’s death, in 1838, as a terminus ante quem. Considering the initial acquaintance of Bériot and Malibran, which did not take place until 1829, and Malibran's departure for Italy in 1832, however, this letter was more likely written between these dates. In any case, it is certainly unlikely that Malibran wrote it after 1835, when Louis Véron left the Paris Opéra and Zucchelli returned to Italy. (24149) $1,600
The first scene, entitled in pencilled manuscript "Triomphe à Naples," depicts Malibran in a carriage; the second, entitled "L'accident à Naples," depicts a boar startling the horses drawing her carriage, almost overturning it; and the third, entitled "à Venise," depicts Malibran with arms outstretched, presumably singing, being transported in a gondola, with a 3-member musical ensemble on the embankment. 270 x 346 mm.

Giovanni Barozzi, a Venetian lithographer and publisher, flourished ca. 1835-1845. (24783) $575

436. MALTEN, Therese 1855-1930. Bust-length cabinet card photograph in formal attire signed "Therese Malten Dresden 1889" in purple ink. 1889. From the studios of Höffert in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. Slightly worn; some smudging.

German soprano Therese Malten [Müller] achieved early fame as a Wagnerian singer. She was one of the three Kundrys of the original production of Parsifal at the 1882 Bayreuth festival. She returned to Bayreuth many times and also participated in the Moscow and St. Petersburg performances of Angelo Neumann's touring production of the Ring in 1889. During most of her career she was affiliated with the Dresden Hofoper. She retired in 1905. "Her voice was notable for its extensive compass; its middle register was described as rich and powerful and the higher and lower notes as equally strong and pleasing." Elizabeth Forbes in Grove Music Online. (23765) $75

437. MALTEN, Therese 1855-1930. Full-length cabinet card photograph in role portrait as Brünnhilde in Der Ring des Nibelungen. From the studios of Höffert in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. Slightly worn. (23799) $35

438. MALTEN, Therese 1855-1930. Full-length cabinet card photograph in role portrait as Brünnhilde in Der Ring des Nibelungen. From the studios of Höffert in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. Slightly worn and faded. (23802) $35
439. MALten, Therese 1855-1930. Full-length cabinet card photograph in role portrait as Santuzza in Cavalleria rusticana signed "Santuzza Therese Malten Dresden 1892" in purple ink. From the studios of Höffert in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. Slightly worn. (23764) $90

440. MALten, Therese 1855-1930. Full-length cabinet card photograph in role portrait as Venus in Tannhäuser, ca. 1892. From the studios of Höffert in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. Slightly worn; somewhat faded. (23800) $35

441. MALten, Therese 1855-1930. Full-length cabinet card photograph in role portrait as Venus in Tannhäuser, ca. 1892. From the studios of Höffert in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. Slightly worn.

442. MALten, Therese 1855-1930, Heinrich Gudehus 1845-1909 and Karl ScheidemanTEL 1859-1923. Hand-coloured cabinet card photograph depicting a scene from Die Meistersinger von Nürnberg at the Bayreuth festival with Malten as Eva, ScheidemanTEL as Hans Sachs, and Gudehus as Walther von Stolzing. [1888 or later]. From the studios of Höffert in Berlin, with studio details printed to verso. Slightly worn.
A rare scene from the third act of the opera featuring three of the leading Wagnerian singers of the day. (23785) $40

In the Hand of One of the 19th Century’s Most Important Voice Teachers


Mathilde and her husband will spend the next winter season in Holland, and would like to know when they may be able to sing in Utrecht.

"... We would be very happy to be able to sing then in a city which welcomed us so kindly and so heartily last year. Please tell me, Sir, when your concerts begin, and please also (if possible) let us know at the same time the dates when we might be able to sing in Utrecht; we would like to have all our commitments in advance... As for fees, you know we have always finished by understanding one another..."

Mathilde Marchesi (née Graumann) 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. This letter was most probably written early in Mathilde's career, shortly after her marriage to Salvatore, and before she established herself as one of the nineteenth-century's most important voice teachers. (24152) $250


Marchesi answers a letter from a former student of hers, "Elisabeth," who has recently moved to Rio de Janeiro. She wonders why her student chose that remote location before reporting, as requested, on the progress of some of Elisabeth’s classmates:

"... You forgot to mention one thing... For what reason have you chosen far-away Rio [de Janeiro]?... I would be pleased if you would occasionally send me a little report about your artistic experiences... Unfortunately, you did not give me enough time to discharge you from my care as an accomplished singer... Fräulein Sylvana has completed her studies with me this winter... Toronto sang... very successfully with the Damrosch and Melba Society in America... Fräulein Ettinger has completed glorious tours... She will study with me again between September and December and start her concert travels again in January... Lydia Illyna, a Russian student, has been engaged... by the Théâtre de la Monnaie in Brussels..."

Among Marchesi's students mentioned in the letter, the following can be identified: Blanche Sylvana (married Blackman), listed in Stokes' Encyclopedia of Music and Musicians (2nd ed., 1909, p. 488) among
the faculty of Peabody Conservatory in 1908; Florence Toronta (born Florence Brimson, 1873-1953), who derived her stage name from her birthplace, Toronto; and Rose Ettinger (1877–1909), who hailed from Iowa and died in England. All three appeared at a student recital in Paris in April 1897 (see Le Ménestrel 63, no. 14, April 4, 1897, p. 111).

Mario made his "London début, as Gennaro in Lucrezia Borgia [at Her Majesty's in 1839]... Lucrezia was sung by Giulia Grisi, his stage partner for the next 22 years and his lifelong companion... He returned to Paris to make his début at the Théâtre Italien as Nemorino and sang in the first performance of Halévy’s Le drapier at the Opéra. Thereafter, Mario and Grisi divided their time between Paris and London. In winter 1840–41 Mario transferred to the Théâtre Italien... In 1847 Mario and Grisi transferred from Her Majesty’s Theatre to Covent Garden, where he sang with the Royal Italian Opera every season (except 1869) until his retirement in 1871. During the winters he appeared at St Petersbourg (1849–53, 1868–70), Paris (1853–64), New York (1854) and Madrid (1859, 1864)... Mario’s voice was a lyric tenor of great sweetness and beauty, with a range from c to c"; for the roles he inherited from Rubini he added a falsetto extension up to f". Nemorino, Ernesto and Gennaro were the successes of his earlier years, while the Duke of Mantua, Raoul and Faust were the most admired roles of his maturity. Almaviva, which he sang more than a hundred times in London alone, personified for 30 years his vocal charm and dramatic grace.” Elizabeth Forbes in Grove Music Online.

In 1849 Gye "obtained the lease of Covent Garden, initially for seven years though he remained there until 1877. He introduced many operas to London, including Rigoletto (1853), Il trovatore (1855), Don Carlos (1867), Aida (1876), Lohengrin (1875) and Tannhäuser (1876), with artists including Patti, Albani, Pauline Lucca, Tamberlik, Faure and Maurel." Harold Rosenthal in Grove Music Online.

Augustus Glossop Harris (1825-1873) was an actor and important theatre manager active in London, Paris, Berlin, and St. Petersburg; he was stage manager at Covent Garden from 1853 to 1873.

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447. MARTIN, Janis  born 1939. Full-length photograph in role portrait as Marschallin in Der Rosenkavalier signed in full. [After 1979].

With printed caption to foot: "Janis Martin Feldmaschallin in Der Rosenkavalier Deutsche Oper Berlin." Copyright notice of the studio of Jürgen Kranich, Berlin, handstamped to verso. 148 x 104 mm.

An American mezzo-soprano, later a soprano Janis Martin made her debut in 1960 at the San Francisco Opera. "The rich middle register characteristic of the mezzo-soprano voice was not lost when she became a dramatic soprano." Elizabeth Forbes in Grove Music Online. (23923) $25

448. MARTIN, Riccardo 1874-1952. Autograph signature in black ink on a gold RCA record label featuring Martin singing E lucevan le stelle from Puccini's Tosca recorded in New York on March 7, 1910. Ca. 102 x 102 mm. Slightly worn; lacking small portion of lower right corner.

Riccardo Martin, an American tenor, "had a voice of great beauty, though lacking in individuality, and a fine presence, but he suffered comparison with Caruso throughout his career." Richard LaSueur and Elizabeth Forbes in Grove Music Online. (24438) $50

449. MARTIN, Riccardo 1874-1952. Autograph letter signed in full to Miss Patterson. 1 page. Octavo. Dated London, May 14, 1911. In black ink. On stationery with the name, London address, telegram, and telephone number of the Hotel Jules embossed at head. Slightly worn and soiled; creased at fold; small areas of blank margins lacking, with no loss to text; remnants of adhesive and an autograph letter to verso.

"Many thanks for the photographs which you so kindly returned. Your article was most clever and entertaining. You have most faithfully transcribed my ideas. Wishing you a most pleasant summer and with cordial greetings, I remain, sincerely yours."

(23661) $50
450. MARTINELLI, Giovanni 1885-1969. Bust-length photograph signed "G Martinelli," dated April, 1934, and inscribed to Mr. Herman Amend. Ca. 253 x 202 mm. With handstamps "Martinelli Tenor" and "NBC Artists Service George Engles, Managing Director... N.Y." to verso. Very slightly worn and soiled; small ink stains to verso.

Martinelli, an Italian tenor, sang for thirty one consecutive seasons at the Metropolitan opera, appearing in 926 performances in a total of 38 operas there. "Over the years Martinelli developed an unimpeachable technique and scrupulous style, and after the death of Caruso became the leading exponent of such dramatic and heroic roles as Verdi’s Manrico, Radames, Don Alvaro and, eventually, Otello. He displayed his skills as a singing actor in the roles of Samson and Eléazar (La Juive). The clarion ring of his upper register, the distinctness and purity of his declamation and the sustained legato phrasing made possible by remarkable breath control were the outstanding features of his mature style; he retained his vocal powers to an advanced age, making his final appearances as Emperor Altoum (Turandot) as late as 1967." Desmond Shawe-Taylor and Alan Blyth in Grove Music Online. (23865) $65


"Your kind note of appreciation for my picture encourages me to think of a 'fair exchange' – so won't you please send me yours. I assure you that you can anticipate my appreciation." (23663) $50

452. MARTINELLI, Giovanni 1885-1969. Bust-length photograph signed "G Martinelli," dated February 1937, and inscribed to Clarence E. Krause. Ca. 239 x 182 mm. Slightly worn and soiled; small area at lower left creased; small annotation in ink "1804 RKO Bldg." to verso. (23867) $85
453. **MARTINELLI, Giovanni** 1885-1969. Autograph signature ("G Martinelli") in black ink dated January 11, 1938, inscribed "With best wishes" On a slip of paper ca. 100 x 123 mm. Slightly worn and creased. (24507) $25

Mascagni responds to a proposal to write a "true and authentic" operetta. He likes the idea, but would encounter difficulties "of the moral-artistic order," and especially with his publishers, Choudens and Sonzogno. As indicated by his use of "tu," Mascagni and his correspondent were on familiar terms.

"But there is still a material difficulty, represented in my contracts with the publishers Sonzogno in Milan and Choudens in Paris, who will not want to adjust [their contracts] if they knew I worked for an impresario from Vienna before having delivered (as per contract) the operas that I must write for them... As you've seen I haven't spoken of monetary interests... but profits have never been a difficulty for the closing of my [business] deals."

Together with a postcard photograph of 5 gentlemen on a street corner dated Paris 1911 on mount: Mascagni, the music publisher Edoardo Sonzogno, the writer Gabriele d'Annunzio and two unidentified others.

Mascagni, distinguished as both a composer and conductor, is perhaps best-known for his opera *Cavalleria rusticana*, which "was enormously successful from its first performance at the Costanzi in Rome in 1890. From then on Mascagni spent the rest of his long career treating a wide variety of subjects. His next opera, *L'amico Fritz* (1891), consolidated his success with Roman audiences, and revealed his lyrical vein. This fluent rustic comedy was successful particularly because melodic vitality - the outstanding merit of *Cavalleria* - was combined with a more elegant harmonic idiom." By the time this letter was written, Mascagni had also garnered considerable acclaim in Vienna, Paris, and London. Michele Girardi in *Grove Music Online*. (23524) $650


Mascagni Writes to an Impresario in Vienna Regarding Composing an Operetta

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Mascagni Writes to his Wife Regarding his Opera Parisina, D'Annunzio, and Puccini

455. MASCAGNI, Pietro 1863-1945. Autograph letter signed "Piero" to his wife, Lina, relative to the composer's opera Parisina, Puccini's request for a libretto, etc. 4 pp. of a bifolium. Dated Paris, October 18, 1912. In black ink. In Italian (with translation). Slightly worn and soiled; creased at folds. Together with a postcard photograph of the composer at the piano published by Winkler in Vienna, With "Mascagni" in manuscript at blank left margin.

A love letter replete with detail about Mascagni's work on his opera, Parisina, and his relationships with his librettist, Gabriele D'Annunzio, and fellow composer Giacomo Puccini. A telegram from Lina has restored Mascagni's peace, enabling him to resume work: he has completed a women's stornello and Parisina's entrance aria. He has met with the notoriously difficult D'Annunzio, who told him that Puccini asked him for a libretto. "Yesterday... I wrote and set to music a very sweet stornello for the women: Che foco è questo ch'arde e non consuma?... and I also wrote the sortita of Parisina encircled by maidens who play the harp.... D'Annunzio is wholly dishearted by the peace with Turkey: he is full of disdain for the Italians and for two days he was intractable. Perhaps these articles that were paying him 5 francs per word were going badly for him... He has newly redone the Latin verses for me and it seems that now they are going well. He told me that Puccini came to find him at the hotel and seems to have asked him for a libretto. Ah! Envy is a great, ugly disease! But Puccini will never be able to set a poem by D'Annunzio to music! That I most absolutely guarantee you."

Parisina, a tragedia lirica in four acts, was first performed at the Teatro alla Scala in Milan on December 15, 1913 to a libretto by Gabriele D'Annunzio.

D'Annunzio (1863-1938) exerted a strong influence upon Italian music in the early twentieth-century. He sought the company of musicians throughout his lifetime, and frequently wrote about them in his odes and novels. As with Parisina, D'Annunzio collaborated directly with composers on several occasions. Montemezzi, Franchetti, and even Debussy, composed incidental music for his plays, or adapted them for opera libretti. D'Annunzio had first offered the libretto to Puccini and then to Franchetti - and it is perhaps through this lens that we may view Mascagni's disparaging remarks about an envious Puccini. John C. G. Waterhouse in Grove Music Online. (23527) $850

Lithographic Costume Designs for Cavalleria Rusticana

456. MASCAGNI, Pietro 1863-1945. Set of 6 full-length hand-coloured lithographic costume designs for characters in Cavalleria Rusticana including Lola, Alfio's wife; Turiddu, a young peasant; Alfio, a carrier; and one female and 2 male members of the chorus. Each 308 x 230 mm., with numbering and printed identification of the opera at head and that of the character below the image.

Cavalleria Rusticana, a melodrama in one act by Pietro Mascagni to a libretto by Giovanni Targioni-Tozzetti and Guido Menasci after Giovanni Verga's play based on his story, was first performed in Rome at the Teatro Costanzi on May 17, 1890.

"[Cavalleria Rusticana] achieved a perfect balance between all its components, the dominant feature still being stylization in the 19th-century sense..."
Mascagni’s masterpiece hastened the end of an epoch by exhausting its possibilities, leaving to Puccini the task of representing Italy in the context of international opera and the fin-de-siècle crisis. It was soon evident that this national path led nowhere, and the spirit of his unrepeatable masterpiece haunted its composer for the rest of his life.” Michele Girardi in Grove Music Online. (24641) $350

457. MASCAGNI, Pietro 1863-1945. Six colour postcards depicting scenes by the noted poster artist Adolfo Hohenstein (1854-1928) from the composer’s "exotic" opera Iris. Very slightly worn; one postcard creased.

Iris, in three acts to a libretto by Illica, premièred in Rome in 1898 with considerable success; it was performed in a revised version in Milan in 1899, in Philadelphia in 1902, and in London in 1919. With its Japanese setting, the opera "inaugurated the vogue for fin-de-siècle exotic opera." Michele Girardi in Grove Music Online. Hohenstein, a German painter, set and costume designer, is considered the father of Italian poster art. (24633) $65


Edoardo Mascheroni was an Italian conductor and composer who worked extensively in Rome and, from 1891-1894, at La Scala. While chief conductor of the latter, he conducted the premiere of Giuseppe Verdi's Falstaff. Mascheroni composed two requiems, chamber music, and two operas, both to librettos by Luigi Illica. Claudio Casini in Grove Music Online.

Lorenza was first performed at the Teatro Costanzi in Rome on April 13, 1901, and enjoyed success in Italy, Spain, and South America. This quotation was most likely penned shortly the opera's Southern American premiere in Buenos Aires in 1903. Its recipient may have been a relation of Alfredo Gath (1852-1936), an English-born entrepreneur in Buenos Aires who achieved a degree of fame as the inventor of a mechanical coffin. (23299) $275

459. MASINI, Galliano 1896-1986. Full-length role portrait photograph of the tenor as Edgardo in Donizetti's Lucia di Lammermoor signed in full, dated New York, December 16, 1938, and inscribed to Mr. Warner E. [?] Colirles. From the studios of Maurice Seymour in Chicago. Ca. 252 x 202 mm. Slightly worn and soiled; minor cockling to upper margin.
Galliano Masini, an Italian tenor, "studied in Milan, making his début in 1924 at Livorno as Cavaradossi (Tosca). From 1930 to 1950 he was engaged at the Rome Opera. He also appeared regularly at La Scala, where he sang Paco in the first Milan performance of Falla's La vida breve (1934) and Turiddu in the 50th-anniversary performance of Cavalleria rusticana (1940). He was engaged at Chicago (1937–8) and at the Metropolitan (1938–9), where his roles included Edgardo, Turiddu and Radames. Another favourite part was Loris (Fedora). He retired in 1957." Elizabeth Forbes in Grove Music Online. (23836) $35


American soprano Edith Mason made her "Metropolitan Opera début in 1915 as Strauss's Sophie... Her stage appearances were marked by the natural beauty and easy production of her voice (ample confirmed in her recordings), her meticulous attention to the musical text, and the graceful restraint of her acting." Richard D. Fletcher in Grove Music Online. (23868) $25


Massenet has just returned to bleak reality after a dream-like voyage. In spite of his worries, he would like to thank his correspondent for his kindness, and hopes to see him soon in Paris.

"The dream that was this voyage is over! The reality which is the return begins!!... Often [there is] such sadness... don't you agree?"

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... [His] place in the history of French music is secure, for although he is not to be bracketed with Berlioz or Debussy or even Bizet, he generously satisfied the tastes of the 'belle époque' and retained his standing as a master of the lyric stage for well over a generation." Hugh MacDonald in Grove Music Online. (23331) $250
Massenet & Pauline Viardot


Massenet is worried that his messages have not reached Pauline Viardot; the post office has returned one of his letters. He does not want Viardot to think him unreliable, and asks his correspondent to reassure him.

"I immediately answered Madame Viardot's excellent letter - I have since telegraphed and written her... The post office returned one of my letters... wrong address? ... I am sorry to appear so 'inexact' in Madame Viardot's eyes. Excuse me - Reassure me."

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... [His] place in the history of French music is secure, for although he is not to be bracketed with Berlioz or Debussy or even Bizet, he generously satisfied the tastes of the 'belle époque' and retained his standing as a master of the lyric stage for well over a generation." Hugh MacDonald in Grove Music Online.

Massenet & Francesco Tamagno


Massenet thanks his correspondent lavishly for a gift, and fondly remembers the latter's 1879 performance of Il Re di Lahore at La Scala.

"It is to the admirable, celebrated artist... that I address this lovely recompense! Your gift has been a joy for me, who has kept the memory of Il Re di Lahore at Milan!"

Known for his brazen, trumpet-like voice, Francesco Tamagno (1850-1905) was the foremost heroic tenor of his time. After his first appearance at La Scala, in 1877, he created the title roles in Verdi's Don Carlos (1878) and Othello (1887), among other operas. He sang Alim in the first La Scala production of Massenet's opera, Il re di Lahore (Le Roi de Lahore), in 1879, to which this letter most likely refers. Le Roi de Lahore was first performed at the Palais Garnier in Paris on April 27, 1877. (23322) $325

Pauline Viardot (1821-1910), a highly distinguished French singer, teacher, and composer of Spanish origin, "came from a family of singers: her father was the elder Manuel García, her mother María Joaquina Sitches, her brother the younger Manuel García and her sister María 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." Beatrix Borchard in Grove Music Online. (23328) $375
Raoul Gunsbourg, director of the Opéra de Monte Carlo, has told Massenet that his correspondent, most probably the tenor Francesco Tamagno, will participate in a production of Hérodiade the following March. Massenet hopes the star-studded cast, which includes Emma Calvé, Blanche Deschampes-Jéhin, and Maurice Renaud, will sing in French; he coaxes Tamagno to do the same.

"It is my dream that our friends Mlle. Calvé, Mme. Deschamps-Jéhin, Mr. Renaud sing in French - thus, I beg you, as a personal service, to sing in French as well... You can absolutely do it, and it will be so interesting, so successful!"

Although Tamagno usually sang French grand operas in Italian, he made an exception for the 1903 Monte Carlo production of Hérodiade. First performed at the Théâtre de la Monnaie in Brussels on December 19, 1881, Hérodiade is generally regarded as the best of Massenet's three attempts at traditional grand opera. The work's strength lies in "familiar Massenet territory: erotic obsession," particularly in the musical characterization of Herod. Until the turn of the century, the opera was staged frequently on both sides of the Atlantic. In part because its five leading roles are rewarding to star singers, it has never fallen out of the repertory. Rodney Milnes in Grove Music Online. (23325) $485

Massenet thanks his correspondent, perhaps for performing one of his compositions, and promises to send him the score.

"What joy you give me, and how fortunate for the work... I am having the score sent to you immediately." (23330) $285
Massenet’s Visiting Card


Massenet jocularly thanks his friend.

"Thank you, my dear Gallet, thank you, always and again thank you - you give me great delight."

Louis Gallet (1835-1898) composed the libretti for Massenet's operas Le roi de Lahore, Le Cid, and Thaïs. (23320) $250


La Navarraise, in two acts to a libretto by Jules Claretie and Henri Cain after Claretie's short story La cigarette, was first performed in London at Covent Garden on June 20, 1894. These illustrations were most probably published around the time of the first performance and are thus of some historical interest. (24655) $125

467. **MASSENET, Jules 1842-1912.** Half-length postcard photograph of the composer signed "M. Massenet." Ca. 136 x 87 mm. With "Collection C. Coquelin" printed to lower white border. Very slightly worn, soiled, and stained; remnants of adhesive to verso. (23580) $675

469. **MATZENAUER, Margaret 1881-1963.** Autograph signature. Ca. 63 x 88 mm. In black ink on cream cardstock. Together with a waist-length portrait of the prominent American contralto as Brünnhilde in Wagner's Die Walküre. Ca. 175 x 125 mm. With "Margarete Matzenauer The Prima Donna Contralto" handstamped to verso. Autograph slightly soiled; remnants of adhesive to verso. Photograph slightly worn and soiled; minor red ink stains to facial area; small portion of lower left corner lacking. (23240) $875
Margaret Matzenauer "made guest appearances with many companies (including those of Covent Garden and Bayreuth) before her American début at the Metropolitan Opera as Amneris under Toscanini (1911)... As a concert artist she is especially remembered for her performances of Das Lied von der Erde under Mengelberg, the American première of Oedipus rex under Koussevitzky and many Bach works under Bodanzky. After leaving the Metropolitan she continued to give concerts and recitals, appeared occasionally in opera, and was active as a teacher."

Philip L. Miller in Grove Music Online.

The daughter of American actress Ethel Barrymore (1879-1959) and Russell Griswold Colt (1882-1959), Ethel Barrymore Colt (1912-1977) was herself an actress and singer. She appeared in Stephen Sondheim's Follies.

470. **MATZENAUER, Margaret 1881-1963.** Bust-length photograph signed in full, dated 1941, and inscribed to actress and singer Ethel Barrymore Colt "Souvenir de Montreal... with many thanks." Ca. 253 x 201 mm. Slightly worn; cracking to right margin; corners creased; minor silvering.


An illness prevented Maurel from visiting Berly while on vacation in Paris. As soon as he had sufficiently recovered, an urgent cable called him back to New York. He asks Berly to greet a certain Miss de Witt on his behalf, and includes his New York address in case Berly needs anything. He promises to make up for lost time when he returns.

"... Circumstances did not permit me to receive you and I regret it more than I can say to you in words. It would have been a real joy to renew last year's interesting conversations, to talk about this divine music of which you certainly are the devoted champion in France... "

- 20 -
Maurel sang regularly at the Paris Opéra and La Scala; he also appeared at Covent Garden and at the Metropolitan Opera in New York, including in the American premiere of Aida. "At La Scala he sang the title role in the revised version of Simon Boccanegra (1881); his performance led Verdi to choose him to create Iago (1887) and Falstaff (1893)... Maurel was outstanding not so much for the timbre or resonance of his voice as for his perfect breath control and skill as an actor. (He appeared on the dramatic stage for a brief period in the early 1900s.) In addition to his career as a performer, he was co-director of the Théâtre Italien, Paris (1883–5)... For a time he had an opera studio in London, and from 1909 until his death he taught in New York. He wrote a number of books on singing and opera staging." Harold Rosenthal and Karen Henson in Grove Music Online.

472. MAYNOR, Dorothy 1910-1996. Bust-length photograph signed in full and inscribed "Sincerely Yours." Ca. 257 x 202 mm. Slightly worn and soiled; cracked at corners; handstamp of Bill Anderson, minor annotations, and remnants of adhesive to verso.

Dorothy Maynor, who possessed a "soaring, belllike soprano capable of exquisite musical effects," toured the United States, Latin America, and Europe as a successful recitalist and soloist with leading orchestras. She made her Carnegie Hall debut in 1940 with the New York Philharmonic, and sang at the Presidential Inaugural galas for Harry S. Truman in 1940 and Dwight D. Eisenhower in 1953. Although she committed more than 100 operatic roles to memory, however, she never appeared on an opera stage because no such opportunities existed for African American artists in the 1930s and 1940s, when Maynor was in her prime. In 1963, she founded the Harlem School of the Arts, and in 1975 became the first African American member of the Metropolitan Opera board. William Grimes in The New York Times, February 24, 1996. (23872) $25

473. MAZZOLENI, Ester 1883-1982. Full-length role portrait postcard photograph of the soprano, possibly in the title role of Amilcare Ponchielli's La Gioconda. Signed in full. Dated Bologna, 1907[?]. From the studios of A. Ermini in Milan. Ca. 137 x 90 mm. In Italian (with translation). Some wear and soiling; creased and torn at upper portion; signature and date partially obscured by dark background; portions of inscription faded.

Ester Mazzoleni "made her début in 1906 in Il trovatore at the Teatro Costanzi, Rome... She sang and acted in a highly charged, emotional style, her voice vibrant and her treatment of the vocal line emphatic, so that her many recordings offer some excitement as well as instructive demonstration of the methods of another age." J.B. Steane in Grove Music Online. (24046) $100
474. **MCCORMACK, John 1884-1945. Autograph signature ("John Count McCormack") of the noted Irish tenor dated October 30, [19]32.** At the head of an album leaf ca. 94 x 161 mm. Slightly worn and browned.

"Tchaikovsky chose [Medea Mei-Figner] as the first Lisa in The Queen of Spades (1890) and she was the first Iolanta (1892). She appeared in the premières of Nápravník's Dubrovsky (Masha, 1895) and Francesca da Rimini (1902). Her repertory included Tat'yan, Nat'ya (Oprichnik), Marguerite (Faust), Carmen, Violetta, Desdemona, Gioconda, Mimi, Tosca, Elsa, Elisabeth and the three Brünnhildes. Admired for her handsome presence, she combined a high degree of musicianship with a rich flexible voice. She remained in Russia until 1930, singing (until 1923) and teaching. Between 1901 and the late 1920s she made at least 23 recordings." Harold Barnes in Grove Music Online. (24048) $200

With autograph signatures of the noted sopranos Gemma Bellincioni (1864-1950) on a slip of paper ca. 57 x 120 mm. dated Naples, September 12, 1934 laid down to recto and Kirsten Flagstad (1895-1962) dated May 19, 1936 to verso. (24527) $65

475. **MEI-FIGNER, Medea 1859-1952. Waist-length photograph signed in full and inscribed "To dear Katyusha Glazova for a good memory of Medea Figner..." Dated 1929.** Ca. 136 x 88 mm. In Russian (with translation). Slightly worn and soiled; trimmed.

Melba’s First Appearance in San Francisco

476. **MELBA, Nellie 1861-1931. Autograph note signed in full and inscribed to Miss Edith Miller on the occasion of Melba's first appearance in San Francisco.** 1 page of a bifolium, ca. 150 x 113 mm. Dated [San Francisco,] April 23, [18]98. In black ink on personalized blue letterhead with Melba's gold and silver monogram embossed at head: "Souvenir of my first appearance in San Francisco." With autograph envelope postmarked San Francisco, April 23, [18]98. Together with a head-and-shoulders postcard photograph and a partial ticket stub from the California Theatre, ca. 35 x 38, dated [?San Francisco?] April 23 [?1898]. Letter slightly worn; creased at folds; envelope slightly lacking at head, not affecting autograph address, remnants of former mount to verso. Photograph slightly worn; ticket slightly worn and creased, remnants of adhesive to verso.
Australian soprano Nellie Melba "made her operatic début on 13 October 1887 at the Théâtre de la Monnaie, Brussels, as Gilda; in the following year she appeared at Covent Garden as Lucia and at the Paris Opéra as Ophelia. Her rare beauty of tone and finish of technique created an instant stir, and these virtues soon began to be matched by equivalent qualities of taste and musicianship... Melba's Lucia in 1893 began an association with the Metropolitan Opera that lasted irregularly until 1910; she also sang for Hammerstein's Manhattan Opera Company and in Chicago, and organized occasional operatic seasons in Australia... Her name became commercially valuable, and both peach melba and melba toast were named after her. She was created DBE in 1918 and after her retirement from the stage became president of the Melba Memorial Conservatorium in Melbourne." Desmond Shawe-Taylor in Grove Music Online.

In April 1898, Melba sang Rosina in a San Francisco production of Rossini's Barber of Seville. Undoubtedly rankled by Spain's imminent invasion of Cuba, the audience responded coldly to the Spanish setting of the opera. To stir patriotic sentiment, Melba sang Stephen Foster's Old Folks at Home and the Star Spangled Banner during Rosina's Act 2 singing lesson. According to a local reporter, the audience reportedly "rose in their seats and cheered themselves hoarse." The present note and ticket stub quite possibly commemorate this very concert. In fact, Spain declared war on the United States on April 23, 1898, the same day the note was written; on April 25, the U.S. Congress reciprocated.

477. MELBA, Nellie 1861-1931. Bold autograph signature. In black ink on ivory paper, ca. 76 x 123 mm. Very light staining to small portion of signature, not affecting legibility; slight abrasion and remnants of adhesive to verso. Together with a full-length photograph of the noted Australian soprano as Violetta in Verdi's La Traviata, ca. 163 x 117 mm. $95

478. MELBA, Nellie 1861-1931 and Albert SALÉZA 1867-1916. Autograph signatures of the noted Australian soprano and French tenor Saléza. "Nellie Melba" inscribed "Yrs Truly" and dated Chicago, 1894 in black ink on ivory cardstock, ca. 87 x 113 mm.; "Alb. Saléza" dated New York, 1899 in black ink on ivory cardstock, ca. 63 x 100 mm. Slightly worn and soiled.

Together with a cast insert for a Metropolitan Opera performance of Puccini's La Bohème featuring Melba, Saléza, Fritzi Scheff, Giuseppe Campanari, Marcel Journet, and other noted singers dated January 11, 1901, ca. 136 x 98 mm. (24718) $125

479. MELBA, Nellie 1861-1931. Bust-length photograph of the noted soprano, signed in full "Nellie Melba 1905." In formal attire in oval format laid down to mount 160 x 103 mm. Slightly worn; upper right corner bumped, with loss to mount reinforced with tape; annotations to verso, trimmed. (23954) $265
480. MELBA, Nellie 1861-1931. Attractive three-quarter-length portrait of the soprano in formal attire by the Walery studios, London. Some minor soiling and darkening to mat; several handstamps of the Forbes Library (Northampton, Massachusetts) to verso Laid down to original photographer's matte with Melba's name and facsimile signature, as well as the photographer's name and address printed to lower portion. Image size ca. 247 x 181 mm.; overall size ca. 327 x 238 mm. (24393) $135

481. MELCHIOR, Lauritz 1890-1973. Bust-length role portrait photograph as Tannhäuser, signed in full and inscribed at upper left: "To Mrs Anne Yale Allis March with best wishes from Lauritz Melchior." [Before 1941]. With autograph annotation "Tannhäuser" to lower right corner. 174 x 124 mm. Somewhat faded; slightly worn and browned at edges; remnants of adhesive to verso.

"The heroic scale of his singing, even as experienced through recordings," marked Lauritz Melchior 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 baritonal 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. (23968) $125


Melchior was named Commander of the Order of the Dannebrog in 1945. (23966) $50
483. **MELCHIOR, Lauritz 1890-1973.** Bust-length portrait photograph in formal attire as Commander of the Order of the Dannebrog. Signed in full in black ink. [After 1945]. 140 x 87 mm. Remnant of black paper to verso. (23964) $50

484. **MELCHIOR, Lauritz 1890-1973.** Full-length role portrait postcard photograph of the tenor in the title role of Wagner's Siegfried with sword and anvil, signed in full. Dated 1955. Magdeburg, Gebrüder Garloff. Ca. 139 x 90 mm. Small crack to upper portion of recto; remnants of former mount to verso. (24051) $70

485. **MELCHIOR, Lauritz 1890-1973.** Bust-length portrait photograph, signed in full and inscribed to Miss Anne M. Stendel. From the studios of G. Maillard Kesslère, New York. Ca. 253 x 203 mm. Slightly worn and soiled. (23883) $75

486. **MELCHIOR, Lauritz 1890-1973.** Full-length role portrait postcard photograph of the tenor as Tristan in Wagner's Tristan und Isolde. Signed in full. From the studios of the N.Y. Times. Ca. 141 x 88 mm. With the name and New York address of the Metropolitan Opera Guild printed to verso. Slightly worn; remnants of former mount to verso. (24049) $60
487. MELCHIOR, Lauritz 1890-1973. Three-quarter length photograph in formal attire, signed in full. Melchoir is depicted with numerous medals. 125 x 87 mm. Quite worn, creased, abraded, and faded; remnants of adhesive to verso. (23962) $35

488. MELCHIOR, Lauritz 1890-1973. Waist-length photograph in formal attire, signed in full. Melchoir is depicted with numerous medals. Ca. 137 x 87 mm. Somewhat worn and creased; remnants of former mount to verso. (24052) $40

489. MELLISH, Mary 1890-1955. Large head-and-shoulders photograph signed in full, dated April 1934, and inscribed to Warner Colville. Ca. 330 x 252 mm. Signed by the photographer at lower right. Slightly worn and creased; crudely trimmed at left margin, just affecting one word of inscription; minor remnants of adhesive to verso.

American soprano Mary Mellish made her Metropolitan Opera debut in 1918 as a choirboy in Meyerbeer's Le Prophète and sang comprimario roles there until 1923. Published in 1941, her memoir, Sometimes I Reminisce, recounts some of her experiences singing alongside Geraldine Farrar and other Metropolitan Opera stars. (24322) $35

Mendelssohn Writes to his Close Friend and Champion Ignaz Seydlitz

490. MENDELSSOHN-BARTHOLDY, Felix 1809-1847. Autograph letter signed in full to [Ignaz] Seydlitz. 1 page of a bifolium. Quarto. Dated Leipzig, April 4, 1846. In black ink. In German (with translation). In Mendelssohn's characteristically dense calligraphic hand. Creased at folds and corners; some minor wear; right edge slightly frayed; several small contemporary repairs to edges; light occasional staining; annotation in blue pencil to upper left corner.

The composer thanks Seydlitz for his kind invitation and looks forward to his forthcoming holidays in Cologne. He has often thought of Seydlitz's family and home; he will visit them on his way to Aachen, and once again on his way back. Because he is traveling without his wife and children, his journey will be shorter than he would have liked.
"I would have to be someone else if I did not accept [your invitation] with both hands, and, believe it or not... I think about the approaching holidays in Cologne with true joy... Because I may come to Aachen already on the way there, I will probably knock on your door on the evening of May 20th... and on June 12th, I will probably arrive for the second time."

Mendelssohn proceeds to lament the death of Seydlitz's father-in-law Erich Heinrich Verkenius: "...whenever I passed through [Cologne] or thought about past days in Cologne, I thought about your father-in-law - and his personality and his house - again and again, and I missed him so much! You cannot of course bring him back to me, but we can (nevertheless) speak of him... and it will once again become as if I were with him... You don't even know how dear that time and that memory is to me."

In January 1846, Mendelssohn had agreed to direct the twenty-eighth Lower Rhine Festival, scheduled for Pentecost in Aachen. There "he was joined by Jenny Lind in performances of Haydn's The Creation and Handel's Alexander's Feast. From Aachen he proceeded to Liège, to attend the première of Lauda Sion (11 June), in observance of the 600th anniversary of the feast of Corpus Christi, and to Cologne, where his setting of Schiller's An die Künstler (op. 68) was performed at the Deutsch-Vlaemisches Sängerfest." During this time, Mendelssohn was also composing Elijah. The oratorio would be premiered at the Birmingham Music Festival in England on August 26, 1846. R. Larry Todd in Grove Music Online and Mendelssohn: A Life in Music, p. 513.

Ignaz Seydlitz, a city councilman in Cologne to whom Mendelssohn wrote a number of letters, was the son-in-law of Erich Heinrich Verkenius (1776-1841); Verkenius was a friend and keen supporter of Mendelssohn, Bernhard Romberg and other composers. Allgemeine Musikalische Zeitung September 1841, No. 36, col. 733.

In a letter written to Seydlitz dated Leipzig, May 11, 1846 (which follows the present letter), Mendelssohn writes to say that he has to put off his visit but that he will be with him at the Cologne Festival when "... you will find it all the more difficult to get rid of me!" It is evident from this letter, that Seydlitz, like his father-in-law, was a supporter of Mendelssohn. The composer continues "... if there should be something important to discuss, perhaps one of the gentleman... could also show me the arrangement for the score of my Bacchus Chorus." (Swann Auction Galleries, November 26, 2013, sale no. 2333, lot 208).

A very personal letter demonstrating the expressed closeness Mendelssohn felt for his past friend and supporter. For other letters of Mendelssohn to Seydlitz see the Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford, Vol. I (23397) $6,500
Folio. Original publisher's pictorial wrappers printed in red and white on black. 1f. (title), 1f. (recto production notes, verso cast list of the first performance), 291, [i] (blank) pp. With "Piano reduction by Thomas Schippers" and plate number 42369c to first page of music. Wrappers slightly worn and creased.

First Edition.

A musical drama in three acts by Menotti to his own libretto, The Consul was first performed in Philadelphia at the Shubert Theatre on March 1, 1950. Menotti's versatile dramatic skills, as director, librettist and composer, brought him a contract from Metro-Goldwyn-Mayer to write film scripts. Although his scripts were never filmed, one contained the seeds of his first full-length opera, The Consul, considered by many to be his greatest work. In keeping with Menotti's preference for contemporary subjects, the opera tells the story of a family trying to obtain a visa to leave a police state. Music and stage techniques combine to communicate strongly and directly. The New York première at the Ethel Barrymore Theatre on 15 March 1950 was a great success and performances continued there for about eight months. The work received the Pulitzer Prize and the Drama Critics' Circle Award. It has been translated into 12 languages and has been performed in over 20 countries. With The Consul and his next two operas, Menotti seemed at the height of his powers and of public acclaim." Bruce Archibald and Jennifer Barnes in Grove Music Online. (25180) $125


"Although he occasionally appeared in Europe and South America, [Merrill] preferred to base his career at the Metropolitan Opera where he sang all the major baritone roles of the Italian and French repertories. In terms of vocal endowment, technical security and longevity he was unequalled among baritones of his generation at the Metropolitan, where he made his début as Germont in La traviata in 1945 and where he celebrated his 500th operatic performance in 1973, still singing with undiminished vigour... Merrill made numerous complete opera recordings – Toscanini chose him as his Germont and Renato (Un ballo in maschera) – and one film, and often sang on radio and television and in Fiddler on the Roof." Peter G. Davis in Grove Music Online. (23886) $40
494. **MERRILL, Robert 1917-2004.** Three-quarter-length role portrait photograph of the baritone as Escamillo in Bizet's Carmen. Signed in full and inscribed to V.E. Moody. From the studios of Bruno of Hollywood, New York. Ca. 254 x 206 mm. Slightly worn; minor cracks and tears to lower right margin. (23889) $55

495. **MERRILL, Robert 1917-2004.** Bust-length photograph, signed in full and inscribed to "Sharon." Ca. 255 x 202 mm. Small label with annotation in black ink to upper left corner of verso, crossed out. (23888) $35


*With an autograph letter signed* tipped onto front free endpaper. 1 p., September 27, 1888, to the players of the Orchestre de Renaissance thanking them for their assistance in the rehearsals of Isoline and *with a signed autograph inscription* to title in black ink to Gabriel Marie, the conductor of the première "A mon ami G. Marie et merci mille fois des tour de force qu'il a su faire, le sourire sur les lèvres A. Messager."
Isoline was first performed in Paris at the Théâtre de la Renaissance on December 26, 1888. Jean Gabriel-Marie (1852-1928) was a prominent French composer, conductor, critic, and ardent Wagnerian. (23107) $300

Olivier Messiaen (1908-1992) was "a musician apart. The sources of his music may be traced on the one hand to the French organ tradition and on the other to the innovations of Debussy, Stravinsky and Bartók, but right at the start of his career he found a modal system that has a completely individual sound, and to this he remained true, even when he vastly extended the possibilities of his style after World War II." Paul Griffiths in Grove Music Online. (23388) $350

Messiaen Signed Program for a Performance at Tanglewood


Founded in 1963 by Erich Leinsdorf, Gunther Schuller, and Paul Fromm, The Festival of Contemporary Music is a week-long annual event at the Tanglewood Music Festival. "The Festival does not claim to be comprehensive or all-permissive, but has presented over the years a wide sampling of contemporary music in all styles and concepts, ranging from young 'unknowns' to the well-established 20th century masters." Gunther Schuller in the Program Book, p. 3.


First Edition. Fuld: Harmonizing the Arts p. 10. (24646) $150
with the novelists Sinclair Lewis and Theodore Dreiser in celebration of the 10th anniversary of the Russia Revolution in 1927. During the second half of the 1930s, he dedicated his art to efforts to raise opposition to fascism in Europe. After visiting Eastern Europe in 1948, he decided to make one painting a year as a memorial to the victims of the Warsaw Ghetto. Gropper was called before the House Un-American Activities Committee in 1953.

"The Metropolitan Opera said goodbye to its old house on April 16, 1966, with a sentimental gala farewell performance featuring nearly all of the company’s current leading artists. The long time Met star soprano Zinka Milanov made her last Met appearance that night and among the many invited guests was soprano Anna Case who had made her debut at the house in 1909. The final performance at the opera house was given not by the Met but the Bolshoi Ballet, which concluded a short run of appearances on May 8, 1966... Despite a campaign to preserve the theater, it failed to obtain landmark status and the old Met was razed in 1967." Wikipedia

The present painting was executed very close to the date of the farewell performance referred to above. 

(27281) $4,500

“The Old Met” Memorabilia

500. [METROPOLITAN OPERA]. Small collection of memorabilia relating to “The Old Met” including a ticket stub for the final night’s performance, April 16, 1966; a piece of the original gold curtain from the Old Met issued by RCA, "Limited Edition No. L2871"; two vintage colour postcards of the Old Met, a reproduction of a painting of the interior of the Met made for the book Music of the Modern World by C.C. Curran 215 x 295 mm., etc. (24480) $85
501. **[METROPOLITAN OPERA]. Menu for the Farewell Gala Performance Dinner in the Grand Tier Restaurant at the old Metropolitan Opera House, Saturday, April 16, 1966.** Quarto. Full red silk gilt with silk tie. 2ff. printed in red on one side of the leaf only, upper wrapper embossed with coat-of-arms style logo. The meal included “Filet Mignon au Champignon Frais Puccini.”

*A rare piece of ephemera.* (24482) $50

**First Performance at “The New Met”**

502. **[METROPOLITAN OPERA].** Special commemorative program on silk of the first performance at the Met's new home at Lincoln Center on September 16, 1966, featuring the world premiere of Samuel Barber's opera Antony and Cleopatra, op. 40. Approximately 490 x 260 mm. (19.5” x 10.25”). On silk with colored borders and decorative elements. Laid down to mat. Framed and glazed. Overall size approximately 622 x 375 mm. (24.5” x 14.75”).

The cast included Leontyne Price, Justino Diaz, Jess Thoms, and Ezio Flagello, with Thomas Schippers conducting. The ballet director was Alicia Markova, with choreography by Alvin Ailey, and set and costume designs by Franco Zeffirelli.

"Initial appreciation of the opera, which contained some of Barber’s most dramatic vocal music and a skillfully crafted score, was handicapped by an inflated production with problematic technical apparatus, gaudy costumes, overcrowded stage forces and a press overly attentive to the social glitter of the occasion. Six years after the première, Barber began revising the score and libretto in collaboration with Gian Carlo Menotti, who condensed the work further, diminishing elements of grand opera spectacle in favour of a more intimate production in which the chorus, as in Greek tragedy, sings from each side of the stage." Barbara B. Heyman in *Grove Music Online.* (27282) $450
503. [METROPOLITAN OPERA]. The autograph album of Marie Garlicks, wife of Frank Garlicks (1869-1952), treasurer of the Metropolitan Opera from 1916-41, containing over 50 signed autograph inscriptions of Metropolitan Opera singers from the period ca. 1922-29, many quite scarce. Small oblong quarto, 103 x 150 mm. Black textured cloth with floral motif blindstamped to upper.

With inscriptions and/or signatures of (in order of appearance): Beniamino Gigli; Nanny Larsen-Todsen; Lucrezia Bory; Delia Reinhardt; Gustav Schützendorf; Angelo Bada; Gouache drawing of a sailing ship signed Francis W. Bancroft, April 26, 1922 (probably related to Louise Bancroft, Frank Garlick's sister); Virginia A. Macy; Vincenzo Bellezza; George Meader; Orville Harrold; Roberto Moranzoni (conductor); Antonio Scotti; Fedor Chaliapin; Giuseppe De Lucca; Edward Siedle (technical director at the Met); Marion Talley (youngest primadonna to have debuted at the Met); Giovanni Martinelli; Julia Claussen; Artur Bodanzky (conductor); Tullio Serafin (conductor), with autograph musical quotation from Verdi's Falstaff; José Mardones; Maria Jeritza; Michael Bohnen; Carl Schlegel; Marion Weed; Léon Rothier; Francis Peralta; Jeanne Gordon; Berta Morena; Curt Taucher; Lawrence Tibbett; Rosa Ponselle; Maria Müller; Elisabeth Rethberg; Ezio Pinza; Edward Johnson; Louis Hasselmanns (conductor); Marie Mattfeld; Marie Sundelius; Marion Telva; Florence Easton; Francis Alda; Mario Chamlee; Friedrich Schnorr; Adamo Didur; Rudolf Laubenthal; Paul Bender, including a self-caricature; Clarence Whitehill; Tito Ruffo; Walter Kirchhoff; Gennaro Papi (conductor); Morgan Kingston; Amelia Galli-Curci; Flora Perini; Ryamonde Delaunois; Barbara Kemop; Rafaelo Diaz; Karin Brnzell; and Giacomo Lauri-Volpi.

(24790) $1,350

504. [METROPOLITAN OPERA]. An archive of approximately 150 original programs dating from ca. 1911 to 1993 plus associated ephemera.

Programs
- An early program advertising the "First performance in America of Saint-Saens' Opera, Samson and Dalila" with Tamagno and Mantelli, Mancinelli conducting
- 1911-12. January 18. La Traviata with Tetrazzini, Sturani conducting
- 1914-15. March 27. Tosca with cast including Geraldine Farrar, Polacco conducting; April 13. Carmen with cast including Geraldine Farrar, Toscanini conducting
- 1915-1916. March 2. Tristan und Isolde with cast including Urlus, Bodanzky conducting
- 1916 Spring Season. Prospectus
- 1916-17; April 7. Die Meistersinger with cast including Gadski, Bodanzky conducting; December 23. Tristan und Isolde with Urlus, Bodanzky conducting
- 1922-23. December 1. Tosca with Jeritza, Moranzoni conducting
- 1924-25. Prospectus; March 7. *Lohengrin* with Bohnen, Bodanzky conducting; March 27. *Pelleas et Melisande* with Bori, Hasselmans conducting
- 1925-26. December 28. *Falstaff* with Scotti, Serafin conducting; February 19. *Gianni Schicchi* with de Luca, Papi conducting; *Skyscrapers* "first performance anywhere... a ballet of modern American life by John Alden Carpenter" with Troy, Hasselmans conducting; *Pagliacci*; February 20. *Die Walküre* with Laubenthal, Bodanzky conducting
- 1951-52. February 29. *Il Trovatore* with Milanov, Errede conducting
- 1953-54. March 27. *Norma* with Milanov, Cleva conducting

- 34 -
- 1963-64. March 31. Eugene Onegin with Kriese and Guarrera, Schippers conducting; April 3. Falstaff with Corena, Bernstein conducting - a new production; April 4. Otello with McCracken and Tebaldi, Santi conducting; April 4. Macbeth with MacNeil and Nilsson, Santi conducting; April 15. La Bohème with Tucker, Cleva conducting; April 16. Don Giovanni with Siepi, Rosenstock conducting; April 17. Manon with Moffo, Schippers conducting; April 18. Tosca with Nilsson, Cleva conducting; April 19. Lucia di Lammermoor with Sutherland, Varviso conducting


- 1966-67. April 21, 1966. Season program for the last complete performance of the Old Metropolitan Opera at the War Memorial in Boston. Faust with Tucci, Gedda, Siepi and Merrill; October 2. Die Frau ohne Schatten with King, Böhm conducting

- 1969. January 25. La Bohème with Labò, Adler conducting


- 1977. April 27. Turandot with Hollaway, Ötvos conducting (2 copies)

- 1978. April 25. Cavalleria Rusticana with Cecchele; Pagliacci with MacNeil, Veltri conducting; April 27. La Favorita with Morris, Veltri conducting; April 28. Rigoletto with MacNeil, Masini conducting

- 1983. October 22. Centennial Gala (2 copies)

- 1993. September 27. Opening Night Gala celebrating the 25th anniversaries of the Metropolitan Opera debuts of Plácido Domingo and Luciano Pavarotti

Boston performances
- 1965. April 24. The Last Savage with Gramm, LaMarchina conducting
- 1966. April 19. Andrea Chenier with Corelli and Tebaldi, Schick conducting; April 20. Lohengrin with Kónya, Rosenstock conducting - a new production; April 22. Queen of Spades with Resnik, Schippers conducting
- 1968. April 22. Luisa Miller with Milnes and Caballé, Cleva conducting

Various sizes (folio, quarto, octavo), some in colour. Overall condition is quite good, with occasional signs of wear including creasing, soiling and some tears, several leaves detached.

Libretti
- Leoni. L’Oracolo. c1915
- Wolff. L’Oiseau Bleu. c1907 etc.

Ephemera
- Souvenir tile ca. 153 x 153 mm. commemorating the "Inaugural Night and First Night of the Subscription, when Gounod's Opera of "Faust." Will be presented with the following Cast" including Campanini, Novara, del Puente, Contini, Scalchi, Lablache and Nilsson, October 22, 1883.

- Calendars 1980s - 90s
- Regional Auditions in the New England Area, 1969-70, 1975
- Approximately 25 miscellaneous programs dating from 1965 to 1982
- Approximately 50 miscellaneous program excerpts dating from 1947 to 1974
- 70th Anniversary program


505. [METROPOLITAN OPERA]. Collection of 4 Metropolitan Opera broadcast programs. [New York]: [Metropolitan Opera Association], [ca. 1978].
Large quarto. All with historical notes on the opera, the original cast, and the recording. Each ca. 25 pp. and with numerous illustrations.

- Der Rosenkavalier (Strauss). January 7, 1939. Soria Series Met 5
- Tristan und Isolde (Wagner). February 8, 1941. Soria Series Met 3
- Otello (Verdi). February 24, 1940. Soria Series Met 4
- Fidelio (Beethoven. February 22, 1941. Soria Series Met 6

(24505) $40

506. [METROPOLITAN OPERA]. 9 books about the history of the Metropolitan Opera. All with numerous black-and-white and color photographs and illustrations of singers, operatic scenes, etc.

Some items slightly worn, browned, and with other occasional minor defects. (24751) $50

507. MEYERBEER, Giacomo 1791-1864. Important autograph letter signed "Meyerbeer" to [Daniel-François-Esprit] Auber, composer and director of the Paris Conservatoire, regarding
rehearsals for his opera La prophète with Viardot, among others. Slightly worn and soiled; creased at numerous folds; three very small stains to corners and central fold; minor loss to blank corner of second leaf; small remnant of mounting paper to upper edge of second folio; envelope creased; remnants of sealing wax and mounting paper to verso; small tear to seal area.

1 page of a bifolium. Octavo. [Paris, 1849]. In black ink. On personalized letterhead with composer's initials embossed at upper left. In French (with translation). With original autograph envelope signed "Meyerbeer," ca. 57 x 144 mm., with name and title of recipient (Auber) in black ink and composer's initials embossed to verso

Meyerbeer writes to schedule a rehearsal with singers Pauline Viardot, Jeanne Castellan, and Gustave Roger for parts of his opera, La prophète. Viardot, Castellan, and Roger originated the roles of Fidès, Berthe, and Jean de Leyde, respectively.

"I would like to rehearse with Mrs. Viardot, Mrs. Castellan, and Mr. Roger their pieces from the fifth act after I finish my rehearsal with the chorus and organ, and an errand that I will have to do afterwards."

Giacomo Meyerbeer (1791-1864) was the most frequently performed opera composer during the nineteenth century. La prophète, a pivotal work in the history of grand opera, was first performed at the Paris Opéra on April 16, 1849. As Meyerbeer relates in his diary, it was a triumph, especially for Pauline Viardot, Jeanne Castellan, and Gustave Roger, who had just made their débuts at the Opéra: "We had 23 orchestral rehearsals. Monday 16 April was the first performance which was very brilliant. Roger was called out after act 2, Madame Viardot and Roger after act 4, and I after act 5, when I appeared with all the singers. Flowers and garlands were thrown on my entry... Among the performers, Madame Viardot deserves the palm, and I have her to thank in large measure for my success." Robert Ignatius Letellier in The Diaries of Giacomo Meyerbeer, Vol. 2, pp. 351-352.

The recipient, Daniel-François-Esprit Auber (1782-1871), was the foremost composer of opéra comique in nineteenth-century France. His operas enjoyed great success not only in his native France, but the German-speaking states, Denmark, and England as well. In addition to his activities as a composer, Auber was for a time the director of the Paris Conservatoire.

508. MEYERBEER, Giacomo 1791-1864. Robert le Diable Opéra en 5 actes... Paroles de Scribe & Germain de Lavigne. Lithograph by Turgis after Adam depicting small full-length role portraits of 4 characters (Isabelle, Alice, Bertram and Robert), and scenes from Acts 1, 3 and 4 of the opera within double-line border and incorporating decorative elements. Paris: Turgis, [ca. 1835]. 288 x 205 mm. + wide borders. Slightly foxed.

A grand opéra in five acts to a libretto by Eugène Scribe and Germain Delavigne, Robert le Diable was first performed in Paris at the Opéra on November 21, 1831.

"That Robert was the first French opera for which even more money was spent on the sets than on the lavish costumes signals the importance of the mise en scène in the emerging genre of French grand opera... A political framework was restored to the librettos of many later grand operas, but the skills of Meyerbeer and Scribe enabled them to retain the kind of kaleidoscopic spectacle developed in Robert (and somewhat easier to accomplish there given the supernatural premise of the libretto)." Steven Huebner in Grove Music Online. (24785) $250

*A three-act comic opera to a libretto by Scribe, L'Étoile du Nord was first performed at the Opéra Comique in Paris on February 16, 1854.* (24810) $85


"After appearances at the Deutsches Theater, Prague, in 1937 and at the Salzburg Festival the same year (where she sang an acclaimed Verdi Requiem with Toscanini), [Zinka Milanov] began a long association with the Metropolitan Opera, making her début as Leonora (Il trovatore) and appearing every season (except for 1941–2 and 1947–50) until her farewell performance as Maddalena de Coigny (Andrea Chénier) in 1966; with the company she gave 424 performances in 14 works – notably as the principal Verdi and Puccini heroines, but also as Norma, Donna Anna, Santuzza, Maddalena de Coigny and La Gioconda... Milanov’s lirico spinto voice was one of translucent beauty as well as great power, and she was able to spin out the most exquisite pianissimo phrases... While she rarely delved deeply into a character, she dominated her roles by virtue of her majestic deportment. Her voice can be heard in pristine form in relays from the Metropolitan on the 1940s, notably as Amelia (Un ballo in maschera) and La Gioconda. Among her studio recordings, her Leonora (Il trovatore) and Aida reveal her lustrous tone and finely moulded phrasing, as do a 1939 broadcast of the Missa solemnis and a 1940 broadcast of the Verdi Requiem, both under Toscanini." Harold Rosenthal and Alan Blyth in *Grove Music Online.* (23885) $120
512. **MILANOV, Zinka 1906-1989.** Three-quarter-length role portrait photograph of the soprano in the title role of Ponchielli’s *La Gioconda.* Signed in full, inscribed "Most sincerely." Ca. 255 x 207 mm. Handstamps of the Metropolitan Opera Press Bureau, H.J. Miskell & Company, and Alix B. Williamson to verso, with "Zinka Milanov as La Gioconda" typed to upper edge and notes in manuscript. Slightly worn and soiled. (23895) $120

513. **MILANOV, Zinka 1906-1989.** Bust-length role portrait photograph of the soprano in the title role of Bellini’s *Norma,* signed and inscribed "Most sincerely..." Ca. 258 x 205 mm. (23893) $120

514. **MILANOV, Zinka 1906-1989.** Autograph signature of the noted Croatian soprano. In pencil on card stock, ca. 60 x 126 mm. Very slightly worn. (24526) $40

515. **MILANOV, Zinka 1906-1989.** Signed Metropolitan Opera program excerpt for a performance of Mozart’s *Don Giovanni,* New York, March 7, 1941. Image size 137 x 130 mm.; overall size: 263 x 246 mm. Slightly worn and foxed; Milanov’s signature slightly smudged. Also with the autograph signatures of Brazilian soprano Bidú Sayão and Marjorie Smith. Matted. (24453) $50

516. **MILHAUD, Darius 1892-1974.** Autograph letter signed in full to an unidentified male correspondent regarding the production of his opera *Bolivar.*

1 page. Large octavo. Dated Mills College, Oakland, California, September 9, 1943. In black ink. In French (with translation). Slightly worn and soiled; creased at folds; small staple holes to upper left edge; small ink stain to verso.
Milhaud asks his correspondent if he is still interested in mounting a production of his opera *Bolivar*. The composer would like to meet him in New York to show him the score.

"When I had the pleasure of seeing you last December, you seemed interested in the possibility of producing my opera *Bolivar*. My score is finished. I intend to come to New York in December to show it to you."

Together with:
- A typed *cast list*. 1 page. Large octavo. On onion skin. In French. With autograph annotations in English in black ink describing the relative importance of each character. Slightly worn and creased; small staple holes to upper left margin.

- A typed *list of scenes describing the important events in Bolivar's life*. 1 page. Large octavo. On onion skin. In English. A brief biography of Jules Supervielle, author of the play upon which the opera is based, is given at the head. With autograph annotations in English describing the décor of each scene in black ink to left margin. Slightly worn and creased; edges slightly browned; several small staple holes to upper left margin.

Completed in 1943 during his American exile, *Bolivar* premiered at the Opéra de Paris seven years later, on May 12, 1950. As this and other letters indicate, Milhaud had originally composed his opera to suit American tastes, and "worked hard to convince American opera houses to take it on." In April 1944 he wrote to music librarian Harold Spivacke: "I played my opera *Bolivar* to the Metropolitan. They seemed (as Lily Pons told me) very interested, but they do not have the money to produce it." (Annegret Fauser in *Sounds of War: Music in the United States during World War II*, pp. 194-195.) It therefore seems likely that this letter was addressed to Edward Johnson, General Manager of the Metropolitan Opera from 1935 until 1950.

"... the subject of Bolivar suited me admirably because I wanted a libretto full of action, with a masculine hero. Moreover, the central idea of the play was that of liberation and freedom, which in 1943 occupied my every thought... In May 1950 the Opéra put on my Bolivar... The Opéra's best singers took part: Jeannine Micheau, Hélène Bouvier, Roger Bourdin, and Giraudieu. The production by Max de Rieux was superb, and Fernand Léger's ten sets again attested to his great theatrical artistry..." Milhaud: *Notes without Music An Autobiography*, pp. 301 and 314.

Milhaud "was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity," Jeremy Drake in *Grove Music Online*.

An interesting assemblage of documents relating to this war-time work. (23359) $700

517. MOFFO, Anna 1932-2006. Three-quarter-length role portrait colour photograph of the soprano as Violetta in Verdi's *La Traviata*, signed in full. Ca. 253 x 206 mm. Light staining to upper margin of verso.
American soprano Anna Moffo made her début in 1955 at Spoleto as Norina. "In 1956 she sang Zerlina at Aix-en-Provence and appeared throughout Italy, making her American début the following year as Mimi in Chicago. She joined the Metropolitan Opera in 1959, making her début as Violetta; she appeared regularly in New York during the 1960s and early 1970s in such roles as Gilda, Luisa Miller, the four heroines of Les contes d’Hoffmann, Juliet, Gounod’s Marguerite, Manon, Mélisande and the title role in La Périchole. She sang Gilda at Covent Garden (1964), and appeared in Vienna, Salzburg, Berlin and elsewhere. A lyric soprano of warm, full, radiant tone, she also undertook coloratura parts. Her later roles included Thaïs, Adriana Lecouvreur, and Kate in Giannini’s The Taming of the Shrew (1979, Vienna, Virginia). Among her many recordings are Nannetta (in Karajan’s first Falstaff), Lucia, Luisa Miller and, on film, Violetta in La traviata." Harold Rosenthal and Alan Blyth in Grove Music Online.

518. MOFFO, Anna 1932-2006. Full-length role portrait photograph of the soprano as Liu in Puccini’s Turandot, signed in full. Ca. 253 x 203 mm. Several light ink stains and pencil annotation to verso. $30


Approximately three measures from Montemezzi’s opera, L’Amore dei tre re, with text underlaid "Dammi le labbra e tanta..."

Italo Montemezzi (1875-1952) abandoned engineering to study music at the Milan conservatory. He is best known for his operas Giovanni Gallurese, La nave, and especially L’Amore dei tre re. "From Giovanni Gallurese on... Montemezzi’s style is directed towards the integration of a typically italianate vocal line into a skilfully and densely written orchestral texture, and can thus be considered as continuing the trend... towards the absorption into the Italian tradition of certain Wagnerian elements. L’amore dei tre re shows clear echoes of Tristan in the lovers’ rapturous desire for annihilation, but also of [Debussy’s] Pelléas in the presence of symbolist elements, the impersonality of characters – whose unwitting actions seem to be governed by a fatal destiny – and the trance-like suspended sonorities. The subtle orchestration is indebted to both Wagner and Debussy, while simple thematic references, consisting mainly of rhythmic ostinato figures, carry a leitmotivic function; the plot is advanced through dialogue, the ‘hidden arias’ typical of early 20th-century Italian opera occurring only rarely." Luca Zoppelli in Grove Music Online.

L’Amore dei tre re was first performed at the Teatro alla Scala on April 10, 1913. (23314) $325

520. MOORE, Douglas 1893-1969. Program for the world premiere of the composer’s opera The Ballad of Baby Doe at the Opera House in Central City, Colorado on July 7, 1956. Quarto. Illustrated gold wrappers with titling within decorative dark red border. 4 pp. + opera house insert. $150
An opera in two acts to a libretto by John Latouche, The Ballad of Baby Doe was staged by Hanya Holm with sets, costumes and lighting by Donald Oenslager.

"Moore had been attracted to the story of Elizabeth ‘Baby Doe’ Tabor as early as 1935 when he read accounts of her being found frozen to death near the abandoned mine where she had maintained a vigil since the death of her husband 36 years earlier. Nonetheless, no opera resulted until the Central City Opera Association suggested that subject in 1953. Following the première, projected revisions were halted by the death of Latouche (August 1956), after one new scene (Act 2 scene ii) and an additional aria for Baby Doe had been added. The revised version was first performed by the New York City Opera on 3 April 1958, with Beverly Sills as Baby Doe... The mixture of romance and frontier rowdiness in the tale of Baby Doe ideally suited Moore’s musical and dramatic strengths, allowing both for Broadway-like production numbers (the opening scene, Bryan’s speech) and for set-piece songs in the early Tin Pan Alley style of the composer’s youth (Baby Doe’s ‘Willow Song’ and letter aria). Outside such high points the music relaxes into a bland arioso reminiscent of Moore’s teacher D’Indy, and of Puccini.” Andrew Still in Grove Music Online. (24419) $75

Grace Moore was an American soprano who "studied singing with Marafioti in New York and then appeared in revue and operetta. In 1926 she sailed for Europe and after working with Richard Berthélemy at Antibes made her Opéra-Comique début as Mimi in 1928. That year she made her Metropolitan début in the same role, remaining there until the 1931–2 season and returning in several seasons up to 1946, singing such roles as Lauretta, Tosca, Manon, Fiora (L’amore dei tre re) and Louise. She appeared at Covent Garden in 1935 as Mimi and continued to give concerts internationally until her death in an air accident. She also appeared in numerous Broadway shows and made several films, the most important of which was One Night of Love (1934). Moore had a glamorous personality, earning the American accolade ‘star of stage, screen and radio’, and a sensuous, substantial voice, though it lacked technical finish." Max de Schauensee in Grove Music Online. (23665) $50

Moore tells Wagner about her coachings and several planned European performances of Manon and Juliet. She has seen soprano Mary Garden (1874-1967) "radiant and full of health," and will dine with her on Sunday evening. She asks Wagner to deposit $3000 into her bank account.

"I'm tucked away here with the coaches working away on three operas and many lovely new songs. So I do hope we have an interesting concert tour for the winter... Chas. dear, I've made plans for 8 or 10 performances over here this fall in Manon and Juliet. But its[!] rather a costly idea to get things going here with good rehearsals and extra ones. But I don't mind as it will certainly put me on my feet for the coming season at Metropolitan.”

522. **MOORE, Grace 1898-1947.** Large bust-length photograph signed in full, dated 1932, and inscribed "To Sam [...] Merry Xmas from your 'Dubarry' Grace Moore... " With name of New York photographer to lower left margin. 346 x 273 mm. Somewhat worn, soiled and stained; left margin with small tear and upper corner slightly lacking; verso slightly browned with remnants of former mount.

*Moore appeared in the short-lived Broadway operetta The DuBarry by Karl Millöcker in 1932.* (25341) $75


524. **MORINI, Erica 1904-1995.** Bust-length photograph of the violinist, signed and dated 1922. Early sepia reproduction of an original photograph from the studios of C. Mishkin in New York, ca. 152 x 200 mm. Margins slightly worn, creased, torn, and stained, especially at upper right; purple handstamp with Morini's name and the address of the Metropolitan Musical Bureau to verso.

With two newspaper articles from *The New York Times,* both dated November 3, 1995, one concerning the theft of Morini's $3.5 million-dollar violin (the Davidof-Morini Stradivarius), the other Morini's obituary.

*Renowned for her "exquisite musicianship as well as a brilliant but unobtrusive technique," Erica Morini (1904-1995) was an Austrian violinist who resided in New York after 1938. Just before her death, her famous violin, the so-called Davidof-Morini Stradivarius, was stolen from her Manhattan apartment, and has yet to be recovered. "Erica Morini, 91, Subtle Violinist... " in *The New York Times,* November 3, 1998.* (23189) $40

525. **MOZART, Wolfgang Amadeus 1756-1791.** Broadside program for a performance of The Magic Flute at the Theatre Royal Covent Garden, May 28, 1833: "...for the Second Time on the English Stage... The Scenery by the Messrs. Grieve and Assistants. Director of Music, who will preside at the Piano-Forte, Herr Chelard, The Opera produced entirely under the direction of Mr. Farley. London: S.G. Fairbrother, 1833. Folio, 338 x 198 mm. Printed on blue paper on one side of the leaf only. Slightly worn; tripped at upper edge, just touching printed area; minor bowing and small tears and creases to edges; very minor loss to two right blank corners; several small holes to blank left margin, not affecting text.*
Singers included Madame Schroeder Devrient (Pamina), Mad. Stoll Böhm (Queen of the Night), Herr Vötz (Papageno), Messinger (Monastatos), Dobler (Sarastro), Haitzinger (Prince Tamino) and Schäfer (Atas). An interlude, "A Day After the Wedding," was performed following the opera. "The Evening's performances will terminate with the New Ballet of The Pages of the Duke de Vendome" directed by Mr. Gilbert, who also performed along with Mademoiselle Augusta, Miss Ballin, and Mr. Hatton.

Sanquirico Engraving for Mozart’s La Clemenza


Sanquirico was set designer at La Scala from 1817-1832. "[His] designs were the foundation of the style commonly associated with 19th-century grand opera. They combined the restrained neo-classicism of his early training with the romantic trait of basing stage fantasy on historical accuracy and sensibility." Paul Sheren in Grove Music Online. The present engraving is no. 35 in his noted series "Raccolta di varie decorazioni sceniche." (24789) $475


Lucien Muratore made his début at the Opéra-Comique in 1902. "At the Opéra, where he first sang in 1905 as Renaud (Gluck’s Armide), he created roles
in two Massenet operas, Theseus in Ariane (1906) and the title role of Bacchus, and also Prinzivalle in Février’s Monna Vanna (1909). At Monte Carlo he created Hercules in Saint-Saëns’s Déjanire (1911) and Lentulus in Massenet’s Roma (1912). His roles included Faust, Massenet’s Des Grieux, Werther, Romeo, Don José, Wilhelm Meister, Samson, d’Indy’s Fervaal, Reyer’s Sigurd and Fauré’s Ulysses, which he sang in the Paris première of Pénélope (1913, Théâtre des Champs-Elysées). He also sang Walther, Radames, the Duke, Canio and Herod. He appeared in Boston and Chicago (1913–22) and Buenos Aires... Though his voice was not of great intrinsic beauty, he used it with artistry, intensity of expression and skill, as his recordings demonstrate.” Alan Blyth in Grove Music Online. (24055) $50

528. MUZIO, Claudia 1889-1936. Excerpt from a program for a performance of Verdi’s La Traviata by the San Francisco Opera, San Francisco, November 1, 1932, signed in pencil by the noted Italian soprano. Octavo. 4 pp. Slightly worn and browned; several small perforations along central fold; date in ink.

"Muzio’s extensive repertory embraced all the leading Verdi and Puccini roles, as well as those of the verismo school – which last, however, she interpreted in a more subtle and refined manner than was usual. Nobility and sweetness of voice and aspect, together with intense drama and pathos, were marked features of her style; good judges thought her one of the finest artists of her time.” Desmond Shawe-Taylor in Grove Music Online. (24462) $40

529. MUZIO, Claudia 1889-1936. Full-length photograph of the noted Italian soprano on board a ship with Luigi Mancinelli (1848-1921), the prominent Italian conductor and composer. Unsigned. Ca. 158 x 112 mm. Laid down to original ivory mount, ca. 257 x 198 mm. Mount slightly worn, soiled, and foxed. Together with a Christmas card imprinted with Muzio’s name. (24705) $40