

# THE METROPOLITAN OPERA GUILD COLLECTION

New York 15 June 2017



CHRISTIE'S





Opening night of Gounod's *Faust* in 1953  
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# THE METROPOLITAN OPERA GUILD COLLECTION

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New York, NY 10020

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Sunday	11 June	1.00 pm - 5.00 pm
Monday	12 June	10.00 am - 5.00 pm
Tuesday	13 June	10.00 am - 5.00 pm
Wednesday	14 June	10.00 am - 5.00 pm

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[40]

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# CHRISTIE'S



Caruso as Canio in *Pagliacci* © Herman Mishkim/Metropolitan Opera Archives

The history of opera is the story of a love affair between an art form and the men and women whose lives are spent creating, interpreting, preserving and advocating its glories. Composers, conductors, singers, impresarios, designers and audience members are all connected by their passionate devotion to a mode of musical expression so impossibly ambitious — so exalted in scale, so difficult to perform and so expensive to produce — that its survival, for more than four centuries, is a miracle. That miracle is the work of opera’s champions.

The Metropolitan Opera Guild has been one of opera’s greatest champions since 1935, when it was founded by Eleanor Robson Belmont, an important figure in the social and civic life of New York City. A much-admired actress before her marriage, Mrs. Belmont was a fervent supporter of the arts—and a heartfelt supporter of the Metropolitan Opera, one of the world’s great cultural institutions since its founding in 1883. The immediate spur for the Guild’s creation was to provide financial assistance to the Metropolitan Opera, then confronting the grim financial reality of the Great Depression; the Guild has had the honor of providing that assistance for more than eighty years. But the Guild’s larger purpose, according to its certificate of incorporation, was not limited to the support of the Metropolitan Opera; the Guild was charged to “...develop and cultivate a wider public interest in opera and its allied arts, and to contribute to their support; to further musical education and appreciation; and to sponsor and give assistance to operatic, musical and cultural programs and activities of an educational character.” The Guild’s activities in this sphere include the publication of *Opera News*, public programming, school performances, backstage tours, lectures and other educational initiatives.

Over the years, the Guild’s Acquisitions and Memorabilia committee established an impressive collection of memorabilia, musical manuscripts and autographs, including an affectionate letter from Mozart to his “trés chere Père,” dated 1784 (lot 51), and the original autograph manuscript of Franz Schubert’s charming piano sonata in A flat major, dated May 1817 (lot 66). Most of the manuscripts in the Guild’s collection were the gift of Edwin Franko Goldman (1878–1956), a celebrated American composer and bandleader who spent a decade as solo cornetist in the Metropolitan Opera Orchestra. Goldman gathered manuscripts and letters by Puccini, Verdi, Giordano, Mascagni, Meyerbeer, Gounod, Massenet, Wagner and other great composers whose music he played as a member of the Met orchestra. Goldman’s contributions to the Guild collection also include an autograph manuscript of a selection from Richard Strauss’s *Capriccio* (lot 73) and autograph music and text of an aria by Joseph Haydn (lot 37). Many pieces in the collection were kept on display at the Metropolitan Opera House, where operagoers could admire the items associated with some of opera’s legendary

names — superstar tenor Enrico Caruso’s gold eyeglass case and spectacles (lot 18); a gold pencil owned by the great Irish singer John McCormack (lot 49); a gossamer lace handkerchief from diva Amelita Galli-Curci (lot 30).



Mrs. Eleanor Robson Belmont  
© Metropolitan Opera Archives

Each piece tells a vivid story of a vanished era. The exquisite Fabergé enamel parasol handle owned by the formidable Australian prima donna Nellie Melba (lot 50) is thought to have been presented to her by Czarina Maria Feodorovna in the winter of 1891, a moment in time when the civilized world believed that Russia would always be ruled by the Romanov dynasty. The iron hand of the Romanovs held sway over the Russian theatres and opera houses as well; if the Czar was in attendance at the opera, only he could start the applause. When Melba’s handsome young lover and traveling companion, the Duc d’Orleans, dared to applaud the soprano at one of her St. Petersburg *Roméo et Juliette* performances before the Czar had given the signal, the Duc was given an imperial order to leave the city the next day. (And so he did.)

The Fabergé parasol handle remained one of Melba’s prized possessions for the rest of her long career; by the time of Melba’s farewell, in 1926, the Romanov dynasty had been crushed by revolution and the Czarina was living in penurious exile. But Melba’s Fabergé parasol handle remained a token of the nights in the Russian capital when the cheering lasted so long that the soprano needed a chair in the wings in order to rest between bravos — and when Russian aristocrats spread their cloaks on the snow-covered streets of St. Petersburg so that Melba’s shoes would not be spoiled as she walked from the stage door to her carriage, filled by her admirers with hothouse orchids.

The world has changed since Melba’s day, but the glorious music of opera continues to inspire and enrich us. The sale of the Guild’s collection of operatic treasures from the past will produce funds to secure opera’s future: the money raised will enable the Metropolitan Opera and the Metropolitan Opera Guild to continue their critical work in presenting, preserving and invigorating opera for generations to come.

F. Paul Driscoll  
Editor in Chief, *Opera News*



**1**  
 AUTOGRAPH COLLECTION – OPERA. A collection of autograph letters and ephemera, chiefly from opera singers, 1826-1960.

In English, French, Italian and German. Approx. 42 items in total (two framed).

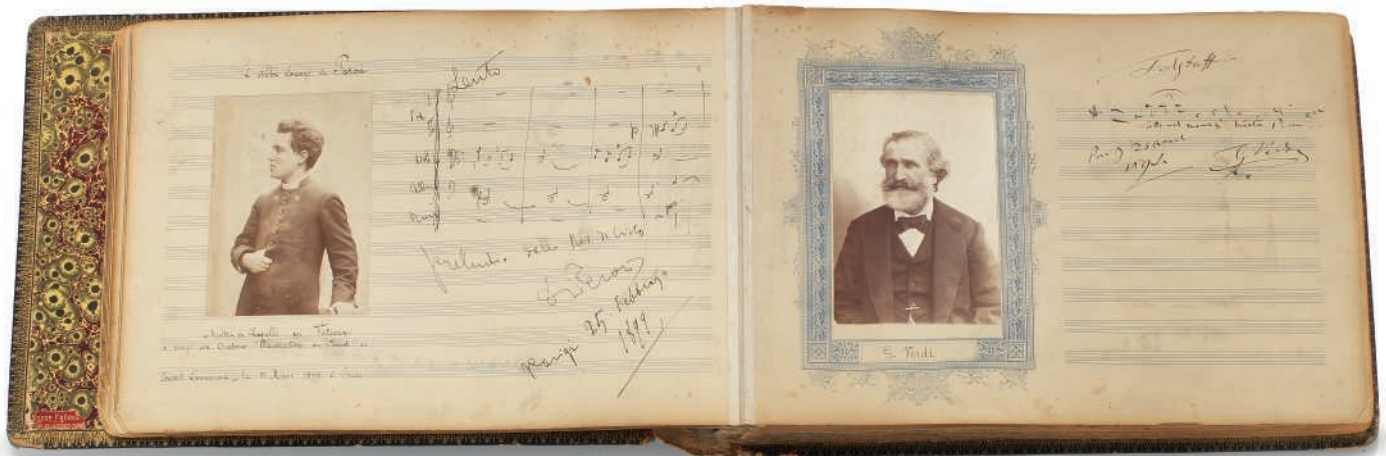
**A selection of autograph material featuring some of the leading operatic lights to grace the New York stage at the turn of the 20th century, including Caruso's letters written in the aftermath of his elopement with Dorothy Park Benjamin.**

Enrico CARUSO (1873-1921). Three autograph letters signed to his brother-in-law, Park Benjamin III (one to his sister-in-law, Kate), including an emotional letter from Mexico City, 3 October 1919, thanking him for his support: 'I am sure you will love my [sic] like a brother! Excuse me Park! I need for affection because never had before and now is so much that make me cry!') [with:] an autograph letter signed by Dorothy Caruso to her brother and sister-in-law, describing her father's response to her marriage : 'What letters he wrote us – How insulting he was to Rico! ... Of course I am cast out'; [with:] four photographs, depicting Caruso, Dorothy, and their daughter, Gloria [and:] a pencil self-caricature by Caruso.

The opera singers, composers, and conductors that complete the collection include: Johann STRAUSS II, Nellie MELBA (2 items), Ruggero LEONCAVALLO, Adelina PATTI (3 items), Jenny LIND (to Luise Brockhaus-Wagner, sister of the composer), Amelita Galli-Curci, Giulia Grisi, Lilli Lehmann, Christina Nilsson, Wilhelmine Schroeder-Devrient, Henriette Sontag, Pauline Viardot, David Bispham, Walter Damrosch, Kirsten Flagstad, Fromental Halévy, Lucien Muratore, Pol Plançon, Édouard de Reszke (recommending a violinist to Nahàn Franko), Jean de Reszke (2 items), Anton Seidl, Marcella Sembrich, Giuseppe Verdi (autograph envelope), and others.

\$7,000-10,000





**2**  
 AUTOGRAPH ALBUM – COMPOSERS. ‘Autographes de compositeurs célèbres’, autograph musical quotations signed by composers and musicians, most inscribed to Isaac Léon, Paris, 1892 – 1906.

51 leaves in total (265 x 405mm), (ff.1-10 detached, card occasionally chipped or worn at edges, especially bottom corner with small losses, spotting throughout, occasional surface soiling). Painted leather binding (top and bottom boards detached, spine detached). *Provenance*: Isaac Léon (to whom many of the inscriptions are made out) – Christian A. Zabriskie (Metropolitan Opera Guild bookplate).

Illuminated title page, long autograph musical quotations (usually for voice and piano) signed by 72 composers, musicians, conductors and others, including: Giuseppe VERDI (‘Tutto nel mondo è burla’ from *Falstaff*, melody only, Paris, 25 April 1892), Giacomo PUCCINI (‘recondita armonia’ from *Tosca*, 8 bars, 2 June 1898, signed twice), Richard STRAUSS (11 bars in short score from *Ein Heldenleben*, Paris, 6 March 1900), Charles GOUNOD (the ‘Ballade du Roi de Thulé’ from *Faust*, 8 bars, signed twice), Ignaz PADEREWSKI (25 bars, ‘Fantaisie Polonaise’, May 1899), Ruggero LEONCAVALLO (5 bars from *La bohème*, Paris, 12 October 1899, with a signed photograph), Umberto Giordano (two bars from *Siberia*, Paris, 6 May 1905), Jules Massenet (5 bars from *Werther*, 1892), Camille Saint-Saëns (themes from four works, Paris, July 1892, inscribed to Isaac Léon), Gabriel Fauré (from *Lydia*), Isaac Albéniz (Paris, 11 March 1906), Gustave Charpentier, Ambroise Thomas, Lorenzo Perosi, Édouard Lalo, Felix Mottl, Eugène Ysaÿe, André Messager, Vincent d’Indy, Alphonse Duvernoy and others, also including more substantial contributions from Théodore Dubois (17 bars from *Circé*), Victorin Joncières (21 bars from *Lancelot*), André Wormser (49 bars from *Don Quichotte*), Augusta Holmès (23 bars, *Le Chant de l’Ange Israëel*) and Hector Salomon (64 bars from *Bianca Capello*). On printed album leaves featuring decorative frames – almost always containing a contemporary photograph of the composer, these occasionally signed – and 9 or 11 staves per page.

**A snapshot of fin-de-siècle Parisian musical society, comprising autograph musical quotations supplied by some of the most celebrated composers of the age: this remarkable album serves as a guide to the French opera scene and its associated members at the end of the 19th century.** The unknown lover of music, Isaac Léon, to whom many of the quotations are inscribed, seems to have compiled his album in more than one campaign: after an initial effort in 1892, distinct periods of activity can be observed in the dating of the quotations. After more than a decade, however, he had amassed a significant collection of autograph material, including some of the most renowned names in 19th-century France from the world of opera and classical music.

\$40,000–60,000

Dominica 8 post Trinitatis

Ho Gott der Hef. nist bey uns fällt,

a

4 Voci.

2 Hautbois

2 Violini

Viola

C

Continuo

18

Joh. Sebast. Bach.

### 3

BACH, Johann Sebastian (1685-1750). Autograph manuscript signed ('Joh. Sebast: Bach'), the title page for the cantata BWV 178, 'Wo Gott der Herr nicht bei uns hält', n.p. [Leipzig], 'Dominica 8 post Trinitatis' [30 July 1724].

Two leaves (305 x 215mm; 305 x 185mm), originally a bifolium used as a wrapper: the text on upper leaf, a group of musical notes offset onto recto of the integral blank, integral blank leaf now detached, watermark of a post-rider, (staining chiefly to the margins and not touching the text of the title page, small loss to the bottom edge, tape reinforcement at inner edge, modern pencil ruling and annotations).

*Dominica 8 post Trinitatis*

*Wo Gott der Herr nicht bey uns hält*

*a*

*4 Voci.*

*2 Hautbois*

*2 Violini*

*Viola*

*&*

*Continuo*

*di*

*Joh. Sebast: Bach*

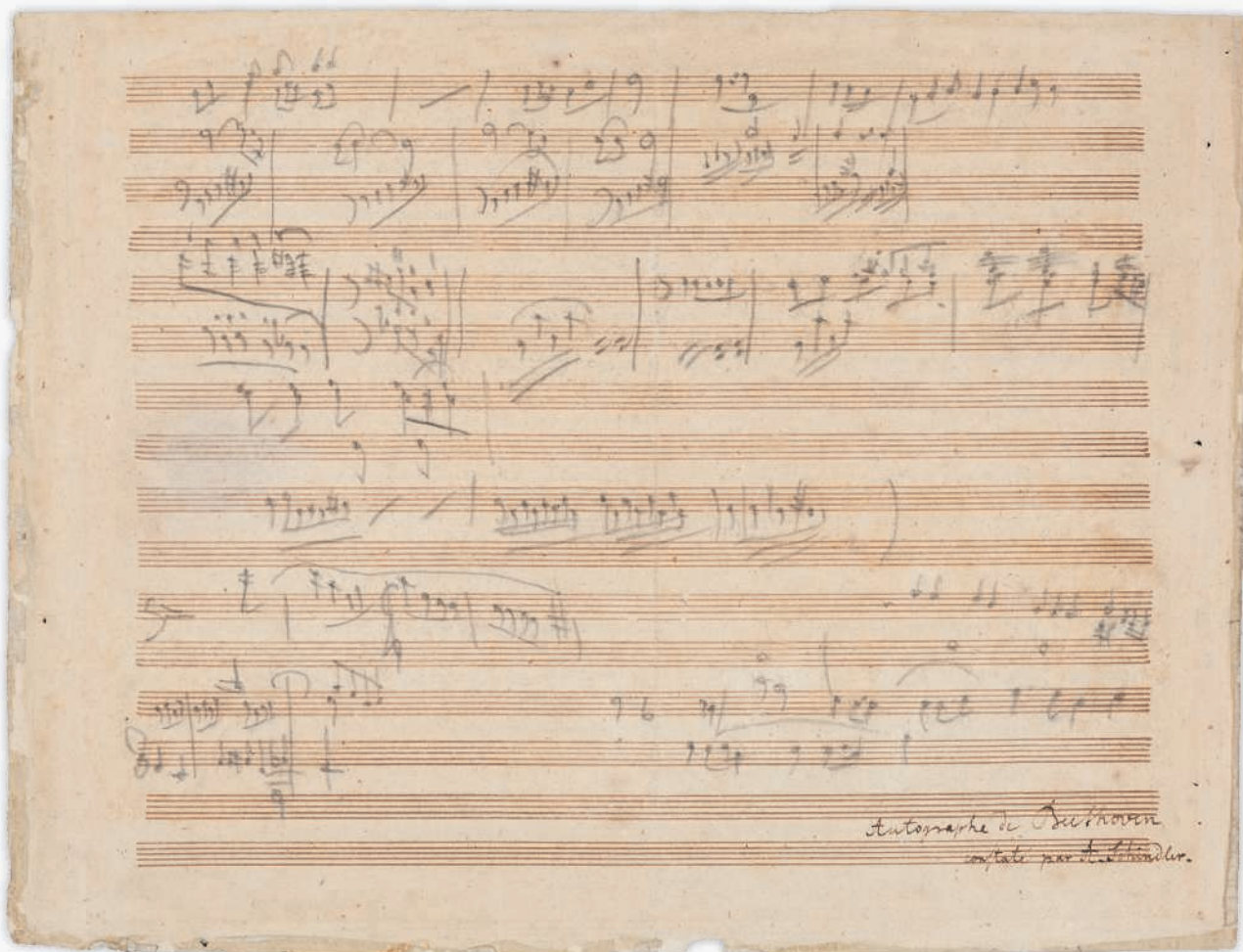
[8th Sunday after Trinity / Where God the Lord stands with us not / for / 4 voices / 2 oboe / 2 violins / viola / & / continuo / by / Joh[ann] Sebast[ian] Bach]

*Provenance:* Wilhelm Friedemann Bach (1710-1784; eldest son of the composer) – ?part of the Wilhelm Friedemann Nachlass auctioned in 1827 in Berlin – Carl Philipp Heinrich Pistor (1778-1847; inventor and pioneer of optical telegraphy), bequeathed to his son-in-law – Adolf Friedrich Rudorff (1803-1873) – Friedrich Wilhelm Jähns (1809-1888; musicologist and composer) – Alfred Bovet, Valentigney (1841-1900; Swiss industrialist and autograph collector) – Leo Liepmannssohn, Berlin (Catalogue XXVIII, 1901) – Sir Edgar Speyer, 1st Baronet (1862-1932; financier, philanthropist and patron of the arts) – Edwin Franko Goldman collection.

**A calligraphic title page by Bach for his church cantata *Wo Gott der Herr nicht bei uns hält*, the original wrapper prepared for the parts and including his full signature. A rarity at auction: we are aware of no other such manuscript to have been offered on the market.** With an eye for artistic presentation, Bach extends the title text through almost half the available space on the paper switching from a Latin cursive into a gothic hand for the German title 'Wo Gott der Herr nicht bey uns hält': the result is particularly aesthetically appealing, not least 'because it is unmarred by any library stamp, owner's name or other inscription' (Herz, 'The Human Side of the American Bach sources'). The original set of parts for the church cantata BWV 178 was divided at Bach's death, with the primary set passing via Anna Magdalena Bach to the Thomasschule in Leipzig in the mid-18th century (now at the Bach-Archiv, Leipzig, D-LEB Thomana 178); the present wrapper, together with Bach's autograph score (now lost) and duplicate parts for 1st and 2nd violin and continuo (as well as a horn part not noted separately in the original score) passed to W.F. Bach (these parts are now in the Musikbibliothek Peters collection, also on deposit at the Bach-Archiv (D-LEB Peters Ms. R 6)). The present title page appears to have been separated from the Peters set in the course of the 19th century, apparently together with further parts for continuo and Basso (with which it was offered in the Liepmannssohn catalogue: these are no longer traced). Both the Thomasschule and Peters parts have substitute title pages copied from the present text.

Composed in Bach's second year as Thomaskantor in Leipzig, BWV 178 is a cantata for the eighth Sunday after Trinity: it was first performed on the 30 July 1724. The text for the cantata comes from a Lutheran hymn of the same name by the theologian Justus Jonas (1493-1555), which first appeared in the Erfurt *Enchiridion* (1524): Bach's second cantata cycle at Leipzig consisted mainly of such freshly composed chorale cantatas, with text and music based on Lutheran hymns.

\$150,000-220,000



#### 4

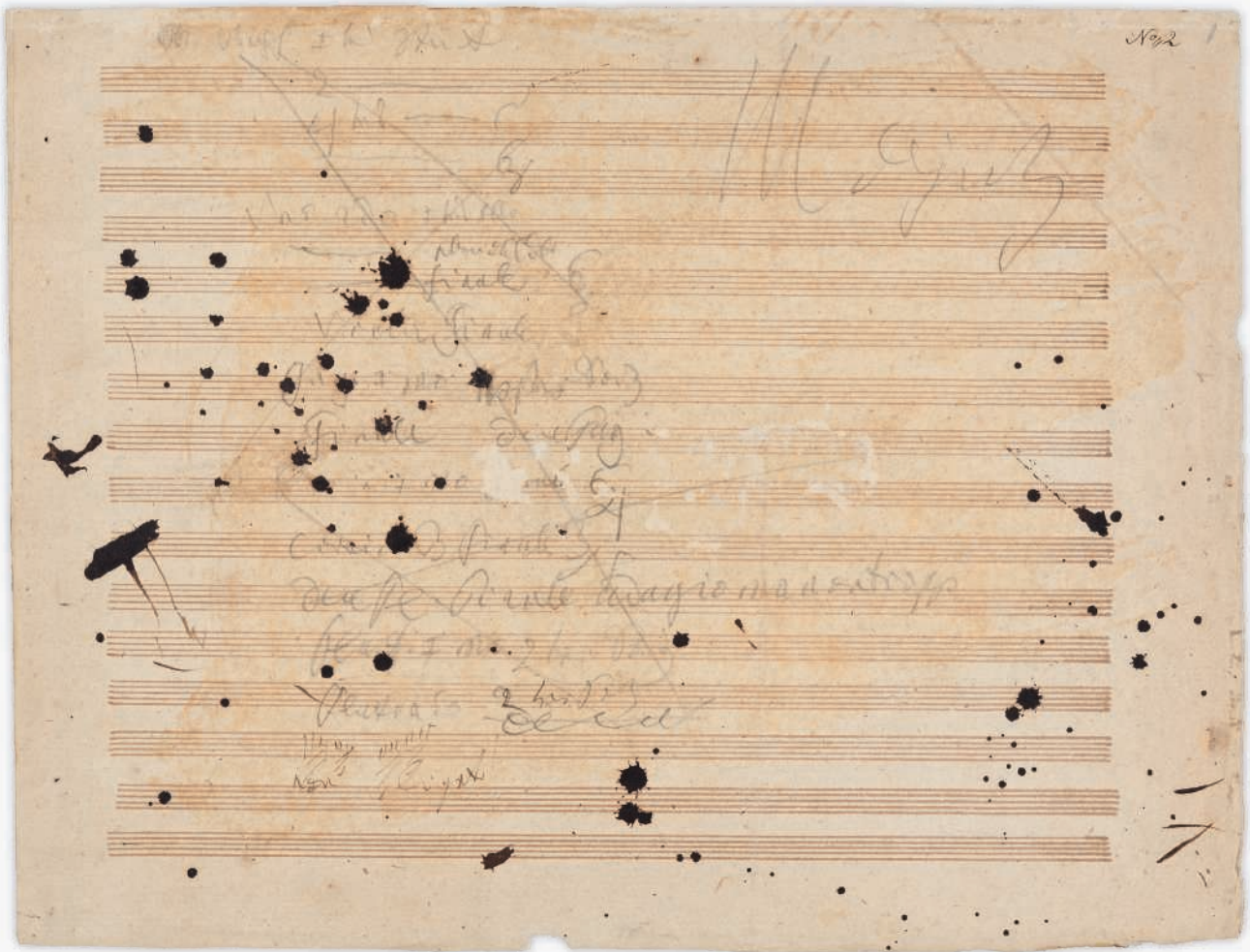
BEETHOVEN, Ludwig van (1770-1827). Autograph music manuscript, a sketchleaf for the string quartet in A minor, Op. 132, with notes on instrumentation relating to the Ninth Symphony, Op. 125, [?Vienna], [c. January 1825].

The verso [the musical sketches] in pencil only, the recto in pencil and pen, 2 pages (237 x 310mm), 16 staves ruled in pen per page, the watermark [a crowned fleur-de-lis] resembling nos 46-48 in Johnson, Tyson and Winter, four stitch-holes (the pencilled sketches on the verso strengthened in pencil by Anton Schindler, in some cases obscuring the original text, small loss to bottom margin, remnants of mounting glue at edges and recto, light surface soiling).

*Provenance:* Authentication note on the verso in the hand of Beethoven's secretary and biographer, Anton Schindler (1796-1864): 'Autographe de Beethoven constaté par A. Schindler' with his pen numbering 'No.2' on the recto.

*Verso:* pencil sketches on one, two, or three staves for Op. 132, in  $\frac{3}{4}$  and common time, more than 30 bars in total: perhaps for the fifth and first movements. *Recto:* autograph notes in pencil (lightly cancelled) headed 'Mainz', on 15 lines, listing instrumental parts for specific movements [of the 9th Symphony, Op. 125], ('V[ioli]no 2do 1tes All[egro]... Viola Finale... Finale due Fag[otti]... Corni B Finale  $\frac{3}{4}$ ... due Fl[auti] Finale adagio ma non tropp[o]'), followed by a brief musical phrase marked 'non ligato' in pen.

**Beethoven's earliest sketches for one of the celebrated Late Quartets, with notes relating to the publication of his great work, the Ninth Symphony.** The trio of quartets that Beethoven composed for Prince Nikolai Galitzin (1794-1866) – of which Op. 132 is the second, completed by the beginning of August 1825 – are recognised among the most important works in Western classical music. The String Quartet in A minor is an extraordinary, anguished work, with a theme of pain and its transcendence at its centre, which Beethoven – recently recovered from a bout of serious illness in the spring of 1825 – constructs around an unearthly 'Hymn of thanksgiving to the divinity from a convalescent, in the Lydian mode'. The present sketches, some of the very first for Op. 132 – perhaps from as early as January 1825 – were unused in the final work: the common time signature for certain of the sketches suggests they may have been for the opening movement, while those in  $\frac{3}{4}$  may have been

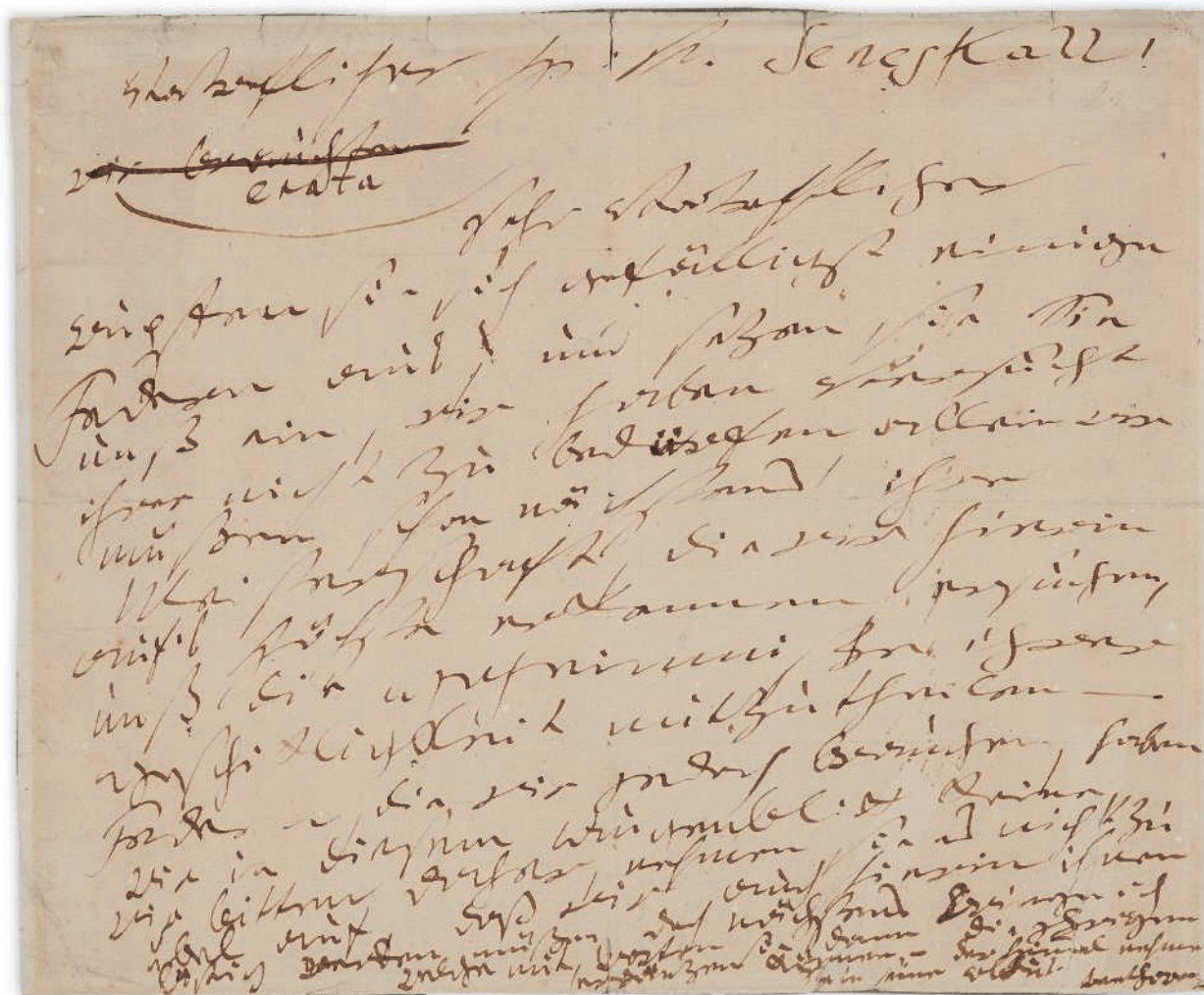


for the closing rondo. The work was first performed on 6 November 1825 by the Schuppanzigh Quartet: when its dedicatee, Galitzin, heard of its first public performance, he wrote to Beethoven to offer 50 ducats for the manuscript (a sum notoriously left unpaid on Beethoven's death). The notes on the recto of the leaf relate to instrumentation for the Ninth Symphony, Beethoven's great work, which had delayed the composition of the first Galitzin quartet between 1823 and 1824 (he had accepted the Prince's offer to compose 'one, two or three new quartets' at the beginning of 1823). Beethoven sent the work to Schott of Mainz for publication on 16 January 1825, and the present notes, listing parts including the second violin, viola, bassoons, horns and flutes, chiefly for the Finale, probably relate to this dispatch; the brief final musical phrase on the recto relates to a correction to the violin parts for the Ninth Symphony noted by Beethoven in a further letter to Schott on 26 January.

The leaf was probably extracted by Anton Schindler from a sketchbook he retained after Beethoven's death – promised to him by the composer, according to his own account – then sold in 1846 to Königliche Bibliothek (today the Staatsbibliothek) in Berlin. The sketchbook, known as 'Autograph 11/2', now comprises 30 leaves only, devoted largely to sketches for the first and second Galitzin quartets, opp. 127 and 132: further leaves seem to have been extracted by Schindler and given away or sold to friends and collectors, often with his inscriptions. In their survey of the sketchbooks, Johnson, Tyson and Winter (*The Beethoven Sketchbooks*, 1985) note a telling break in continuity in Autograph 11/2 as Beethoven moves from the finale of op. 127 to the first movement of op. 132: they list a number of leaves likely extracted at this point, and also allow for the discovery of further leaves from the notebook, which will likely be traceable to Schindler and show stitch-holes consistent with the pattern of either seven or four stitch-holes present in the existing leaves. A leaf numbered 'No 3' in Schindler's hand, and bearing sketches for Op. 132, is at the Beethoven-Haus in Bonn (HCB Mh 98): a sister-leaf to Mh 99, from the same collection, which is assumed to come from Autograph 11/2. For Schindler's overwriting to the recto, see Sieghard Brandenburg, 'Die Quellen von Beethovens Quartett op. 127', *Beethoven-Jarbuch* 10 (Bonn: Beethovenhaus, 1983), pp.221-75. **Not in Schmidt.**

*Christie's is grateful to Professor Barry Cooper for his advice on the present lot.*

\$120,000-180,000



5

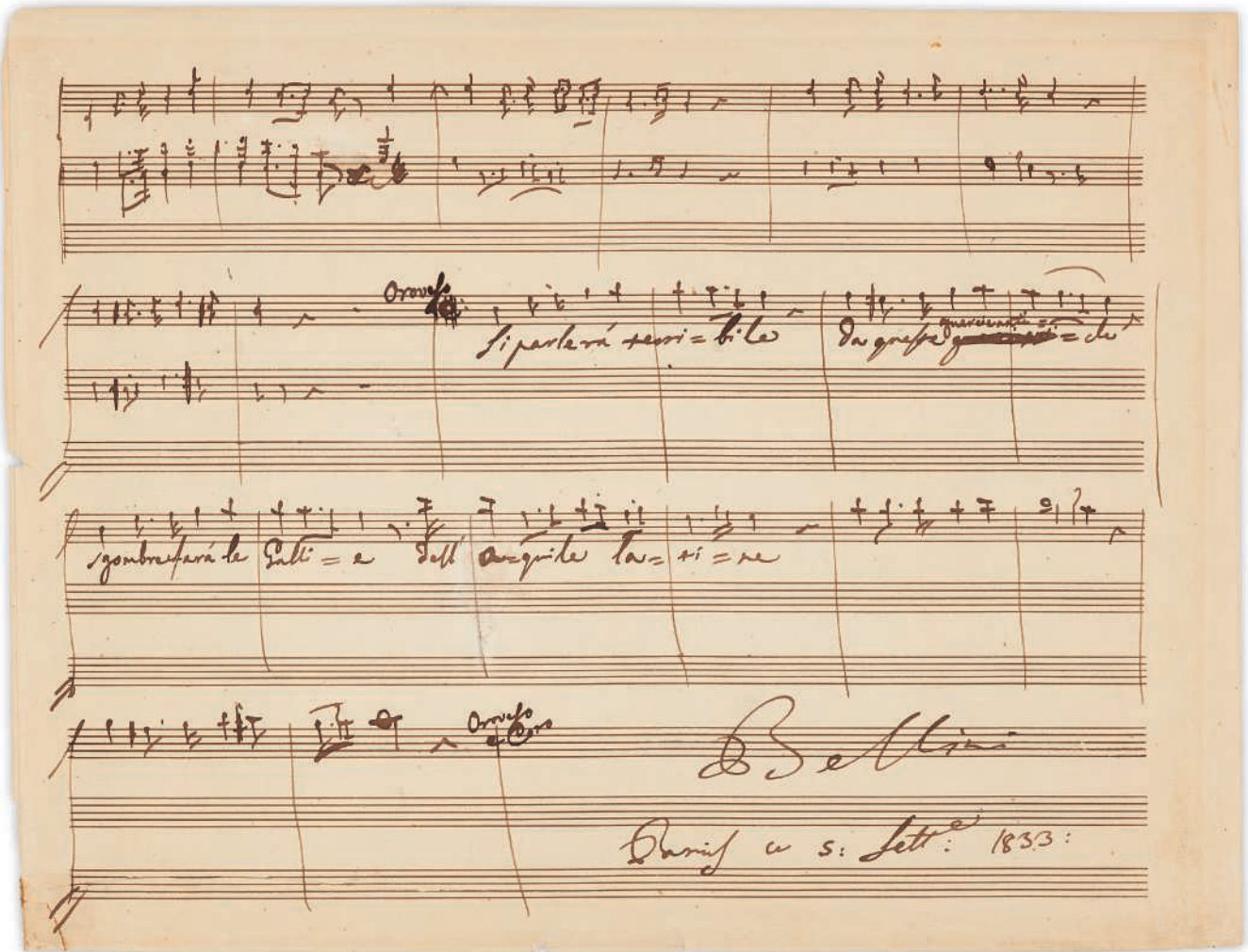
BEETHOVEN, Ludwig van (1770–1827). Autograph letter signed ('Beethoven') to [Count Nikolaus Zmeskall von Domanovecz: 'H[err] von Senescall!'], n.p. [Vienna], n.d. [December 1816].

In German. One page (188 x 228 mm), (small tape repairs to splits at verso edges, small holes along central crease where folded, slight toning where mounted). *Provenance*: Robert Lonsdale, London, by 1869 (as listed in the *Allgemeine musikalische Zeitung*; Robert was the son of Christopher Lonsdale, assistant to Robert Birchall (1750–1819), Beethoven's English publisher) – Edwin Franko Goldman collection.

**Beethoven writes in playful form to Nikolaus Zmeskall, requesting some quills.** 'Kindly pluck some feathers out of yourself, and put them on us. We have tried to do without you, but we must shortly beg your Mastership to communicate to us the secret of your skill, which we recognise to the full – quills, of which we are at present in want, we have none; we therefore entreat you, do not be angry with us for thus troubling you, for we were forced to it. Soon, however, I will bring some with me, from which you can complete your set...'

One of the first acquaintances Beethoven made in Vienna, Count Nikolaus Zmeskall von Domanovecz (1759–1833) maintained a firm friendship with the composer from the 1790s onwards; the two met often to drink wine in a local tavern, and Zmeskall helped Beethoven with quotidian matters: finding him an assistant, lending him money, and, as here, providing him with pens. A career as a civil servant in the Hungarian Court Chancellery notwithstanding, Zmeskall's passion was the cello; Beethoven dedicated the humorously-titled *Duet mit zwei obligaten Augengläsern* (duet with two *obligato* eye-glasses) for viola and cello to his equally short-sighted musician friend. A light-hearted note unites many of the pieces of correspondence, numbering over 100, from Beethoven to Zmeskall: here he addresses his friend as 'Senescall', poking fun not only at the pronunciation of his name, but at his links to the Hungarian aristocracy. No 1025 in the *Briefwechsel Gesamtausgabe*, vol. 3 (Munich, 1996–1998).

\$40,000–60,000



**6**

BELLINI, Vincenzo (1801-1835). Autograph musical draft for Oroveso's cavatina ('Si, parlerà terribile') from Act I of *Norma*, n.d. [1830-31], with dedication inscription signed ('Bellini') and dated Paris, 5 September 1833.

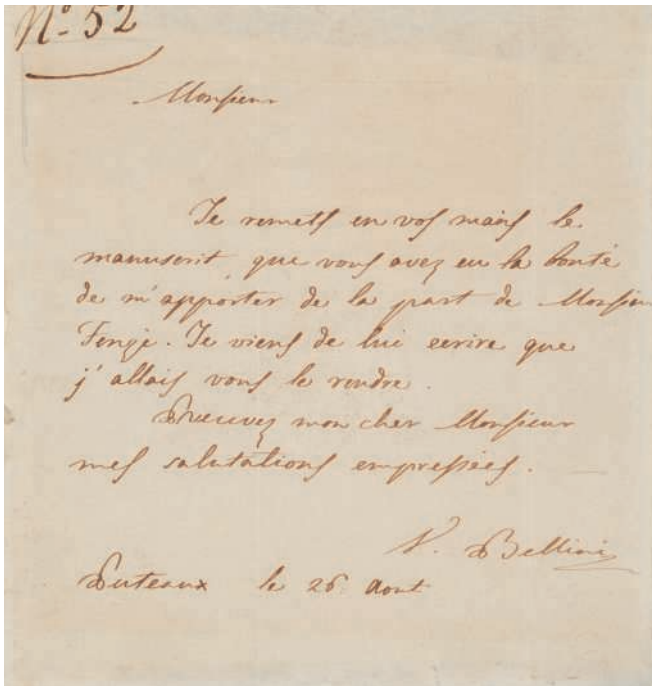
One page (247 x 326mm).

20 bars in total: 8 in short score followed by 12 for voice (Oroveso: 'Si, parlerà terribile ... aquile latine'), ending with the prompt for the following chorus ('Oroveso e Coro'), with autograph emendations and erasure.

**A draft for Bellini's masterpiece, *Norma*. Autograph music from the composer's major operas is rare at auction.** The present draft relates to the dramatic opening scene of *Norma*. Oroveso, the Archdruid, stands in the moonlit forest surrounded by his followers; as they prepare to conduct their sacred rites, the chorus swells to join him in an outburst of hatred against the Roman oppressors: 'Si, parlerà terribile / da queste quercie antiche / sgombererà le Gallie / dall'aquile latine' [Yes, God will speak in anger / From these ancient oaks / He will free Gaul / From the Roman eagles]. There are a number of minor variants from the final version, including the last word ('latine' for 'nemiche').

In the spring of 1830, Bellini secured the contract to compose an opera for the 1831 winter season at La Scala: written with the librettist Felice Romani, and with the prodigious vocal talents of Giuditta Pasta in mind, the resulting work was *Norma*, one of the most famous Romantic operas of the 19th century. Along with the number of working manuscripts for *Norma* held in the Museo Belliniano, Catania, the present leaf offers an insight into Bellini's drafting process and a glimpse of the early form of his masterpiece, repurposed here for presentation with a fine, large signature.

\$20,000-30,000



7

BELLINI, Vincenzo (1801-1835). Autograph letter signed ('V. Bellini') to an unidentified recipient ('Monsieur'), Puteaux, 26 August [1834-35].

In French. One page (136 x 131mm), marked 'No 52' at top left in ink (laid down onto supporting paper, small tear to bottom margin).

**Writing from Puteaux, where he was working on *I puritani*, Bellini returns to his correspondent a manuscript:** 'I return to you the manuscript which you were kind enough to bring me from Monsieur Fenzi'.

Having moved in 1834 to Puteaux, then a town at a half hour from Paris, Bellini was living as a guest of an English friend, Samuel Levys, while working on a new opera. The product of this fruitful period of writing, which would become *I puritani*, was to be Bellini's final work: he died in Puteaux on 23 September 1835.

\$2,000-3,000



8

BELLINI, Vincenzo (1801-1835) - AN ANTIQUE GOLD AUTOMATON REPEATING WATCH

With a full gilt plate movement, repeating on gongs by pushing pendant, to the blue enamel dial with applied vari-colored gold Jacquemarts in classical dress flanking the white enamel central zone with black Arabic chapters, further accented by circular cut diamonds on rim of crystal, all within an engine turned 18K gold case, measuring 2 1/8 inches (6.35 cm), engraved "Breguet et Fils" on movement cover. Winding key missing. Circa 1830.

PROVENANCE:

Vincenzo Bellini (given to him in 1835 by Louis-Philippe, King of the French, according to the minutes of the Metropolitan Opera Guild's Memorabilia Committee for the season 1961-1962). Bellini's last opera, *I Puritani* premiered in Paris in January 1835 to huge acclaim, and he was made chevalier of the Légion d'honneur by Louis-Philippe: the presentation of this watch may have taken place at the same time. His premature death (from a gastric illness) on 23 September the same year carried him off at the height of his fame.

\$6,000-8,000



**9**

*BELMONT, Eleanor Robson (1879-1979) – A METAL AND CRYSTAL BROOCH*

Designed as a replica of the Metropolitan Opera’s chandeliers, with enclosed note from Wallace K. Harrison, the architect on the project and designer of the chandeliers, stating that J. & L. Lobmeyr of Austria had specially made the limited edition pins out of original materials used in the fixtures. Now iconic, the starburst chandeliers were a gift from the Republic of Austria, as a gesture of thanks for the Marshall Plan’s help after World War II. Measuring 3¼ x 1½ inches (8 x 3.8 cm). Circa 1960s.



**PROVENANCE:**

Eleanor Belmont (Mrs August Belmont, leading Broadway actress, patron of the Metropolitan Opera and founder of the Metropolitan Opera Guild; given to her by Wallace K. Harrison for her support during the construction and design of the new Opera House) – gifted to the Metropolitan Opera Guild by Mrs. Belmont.

\$600-800

**10**

*BELMONT, Eleanor Robson (1879-1979) – OPERA LENGTH MOUSQUETAIRE GLOVES*

Designed in French kidskin leather, in mousquetaire style, each with 3 covered buttons along a 3¾ inches (9.52 cm) opening by the wrist, of size 7½ and length of approximately 22 inches (55.85 cm). Stamped Made in France, ROGER FARE

**PROVENANCE:**

Eleanor Belmont (Mrs August Belmont, leading Broadway actress, patron of the Metropolitan Opera and founder of the Metropolitan Opera Guild).

\$700-1,000





**11**

**BARBER, Samuel (1910-1981) – A GOLD PEN, BY CARTIER**

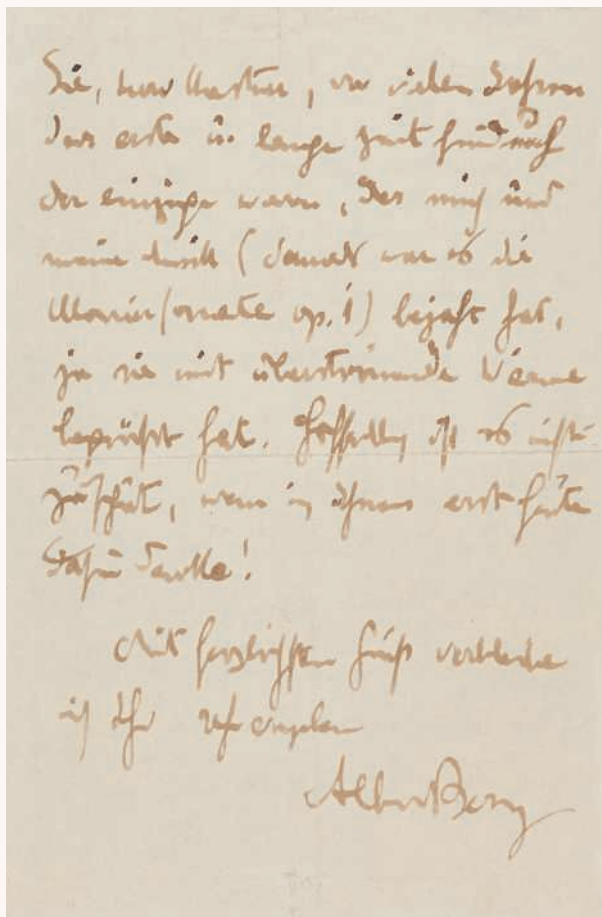
Designed as a tapered 14K gold body, to the 14K rose gold nib. Signed Cartier and numbered 3604, 7¼ inches (12 cm)

*Antony and Cleopatra* was first performed at the formal opening of the new Metropolitan Opera House on 16 September 1966. The evening has gone down in history as one of the great operatic fiascos, although Barber's score has been described as 'an innocent victim' of the occasion, overwhelmed by a technically over-complex production by Franco Zeffirelli. Nevertheless, the failure of the work was to have an enduring impact on Barber's creative confidence.

**PROVENANCE:**

Used by Samuel Barber in the orchestrating of *Antony and Cleopatra* – gifted by Samuel Barber to the Metropolitan Opera Guild.

\$400-600



**12**

**BERG, Alban (1885-1935). Autograph letter signed ('Alban Berg') to [Rudolf] Kastner, Vienna, 17 August 1927.**

In German. 2 pages (205 x 135mm), (surface soiling to bottom half of recto, slight tape mark at upper margin). *Provenance:* acquired with income from the Bispham Fund.

**Thanks to a supportive critic, mentioning two of his greatest works: the Lyric Suite and the Piano Sonata op.1.**

Berg thanks the recipient (the music critic of the Berlin Morgenpost) for a review of his *Lyric Suite*, which had premiered at the Baden-Baden festival that year, and asks him to forward the text of the article. He goes on to thank Kastner for his support in earlier years: 'I only now have remembered, that you ... were many years ago the first and for a long time the only one to have expressed approval of me and my work (on that occasion it was the *Piano Sonata op.1*) ... Hopefully it is not too late to thank you for it today!'

\$2,000-3,000

13

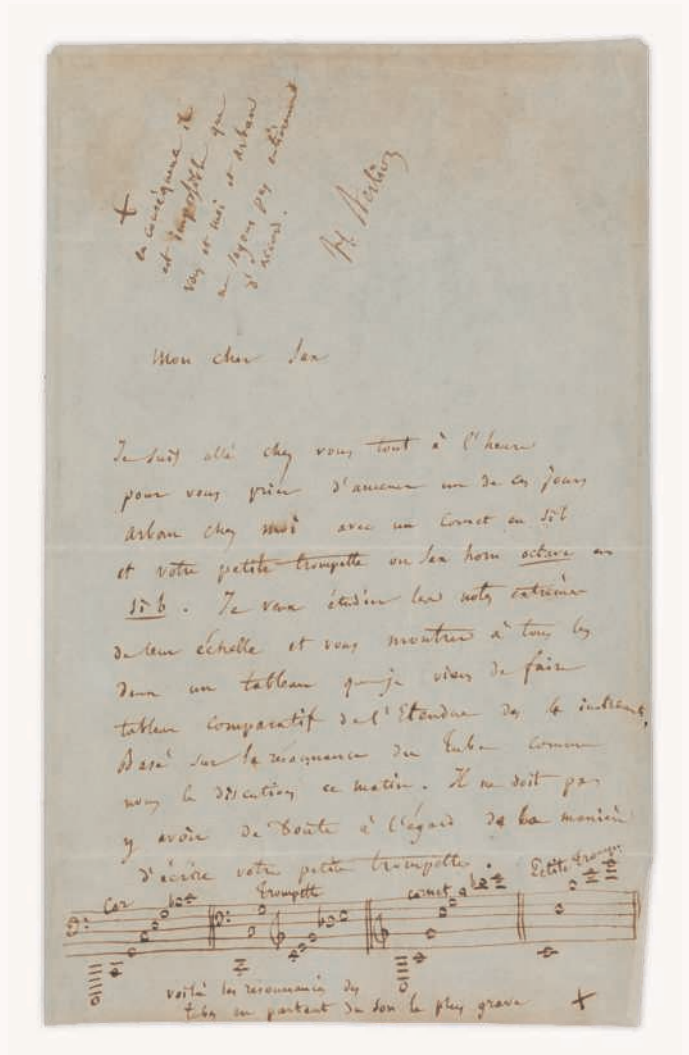
BERLIOZ, Hector (1803-1869). Autograph letter signed ('H Berlioz') to [Adolphe] Sax, n.p.[?Paris], n.d.

In French. One page (196 x 120mm), (slight fading where mounted). Provenance: Edwin Franko Goldman collection.

**Berlioz invites Adolphe Sax (inventor of the saxophone) to bring Jean-Baptiste Arban to visit, along with various instruments whose ranges he wishes to compare.** He has been to Sax's house with the intention of asking 'that you bring Arban to my house one of these days, with a cornet in B flat and your little octave trumpet or saxhorn in B flat. I want to study the notes at each end of their scales and show the two of you a table that I have just made' comparing the range of four instruments: he illustrates this with a musical example.

Berlioz can be credited perhaps more than any other composer for the establishment and success of the Sax musical enterprise in Paris. Although only the saxophone made it into the earliest editions of Berlioz's *Treatise on Instrumentation* (published 1844), his promotion of his friend Adolphe's instruments was most effective through his music: Berlioz called for the saxhorn, developed in 1844, in the *Te Deum* (1849) and *Les Troyens* (1858). Meanwhile, the cornetist and conductor Jean-Baptiste Arban (1825-89), arguably the first complete technician on that instrument, collaborated with Adolphe Sax in the development of the *cornet compensateur*, which he demonstrated in April 1848. The present letter bears witness to the fruitful collaboration between these musicians.

\$3,500-5,000



14

BISPHAM, David (1857-1921) - AN ANTIQUE SET OF GOLD CIGARETTE AND MATCH CASES

Both designed as cases with rounded corners, and engraved with the presentation cypher of Queen Victoria, the cigarette case completed with a cabochon ruby push piece. Designed in 9K gold with British hallmarks. Cigarette case 3 x 1 3/4 inches (7.50 x 4.50 cm). Circa 1892

One of the leading Wagnerian baritones of his age, David Bispham made his American debut at the Metropolitan Opera in 1896, in the role of Beckmesser in *Die Meistersinger von Nuernberg*. He had sung the same role in his Covent Garden debut in 1892, the year associated with the present cigarette and match cases.

PROVENANCE:

David Bispham (presented to him in 1892 by Queen Victoria, according to the minutes of the Metropolitan Opera Guild's Memorabilia Committee for 1959-1960).

\$1,200-2,000



Upwards a water  
 project  
 in attendance  
 Crosby, M. L. L., L.  
 V. M. J. M., and  
 further to plus  
 Nitrogen  
 Georges Bizet

15

BIZET, Georges (1838-1875). Autograph letter signed ('Georges Bizet') to an unidentified correspondent ('Monsieur'), n.p. [Paris], n.d. [May 1875].

In French. Two pages (130 x 98mm), (adhesive marks where pages attached together at versos).

**Apparently writing just weeks before his premature death, Bizet looks forward to future projects.** 'I have just spent a month in my bed, which explains to you my silence – I will spend my convalescence in the country, but when I am completely recovered I will speak to you about our project'.

Soon after the opening night of *Carmen* – which premiered at the Opéra-Comique in Paris on 3 March 1875 to an outraged audience and a hostile press – Bizet suffered a recurrence of the throat abscesses that had first struck in the mid-1860s and blighted him since. His health unstable and his spirits low, he moved towards the end of May to the villa at Bougival, just outside Paris. Here he began to feel a little better and went for a swim in the Seine, only to suffer a severe attack of rheumatism followed by two heart attacks on 30 May; he died on the 3 June 1875 at the age of 36, just a few hours after the 33rd performance of *Carmen*.

\$2,000-3,000

3/1-00  
 Gent. Sig. Villa  
 Lei può rispondere  
 all' Ego. M. Lanza che da  
 parecchi anni ho sempre  
 di scrivere libretti, ed è la  
 verità.  
 La ringrazio per gli auguri  
 miei di guarigione che ella  
 mi porge, la mia leggera  
 influenza è quasi completamente  
 vinta.  
 Saluti miei  
 Arrigo Boito

16

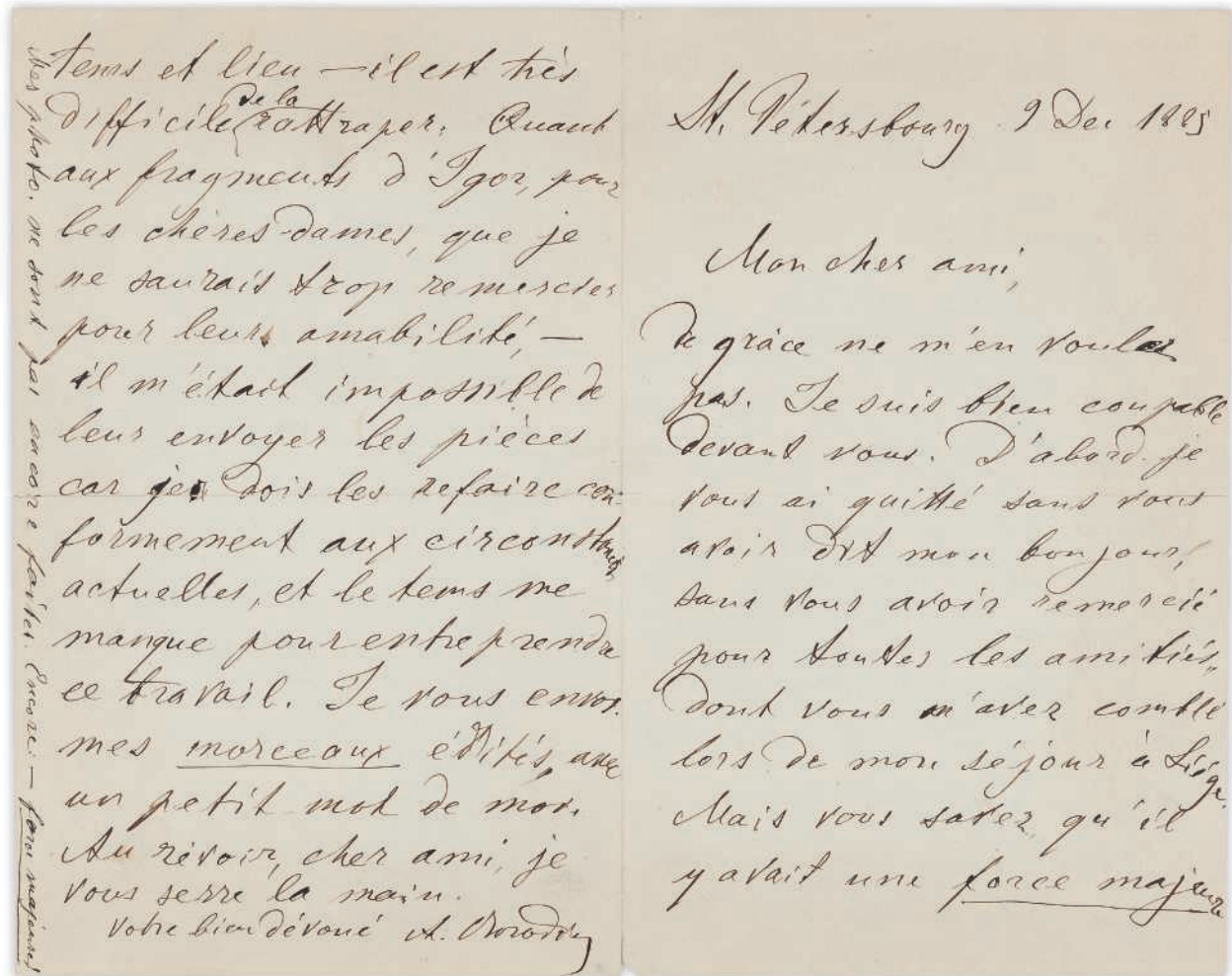
BOITO, Arrigo (1842-1918). Autograph letter signed ('Arrigo Boito') to Sig[nor] Villa, n.p., 31 January 1860.

In Italian. One page (217 x 131mm).

**'You can inform the distinguished Mr Lanza that I have been writing libretti for several years, and that is the truth';** also informing his correspondent that his 'flu is almost gone.

The seventeen-year-old Arrigo Boito, still a pupil at the Milan Conservatory, writes with no small amount of youthful bluster of his illustrious career as a librettist: indeed, it is in this guise that Boito – who is remembered also as a composer, poet and critic – is perhaps best known today, through the libretti he created for Verdi, notably for *Otello* and *Falstaff*.

\$400-600



17  
BORODIN, Aleksandr Porfiryevich (1833-1887). Autograph letter signed ('A. Borodin') to [Theodore Jadoul: 'Mon cher ami'], St Petersburg, 9 December 1885.

In French. Four pages (131 x 209mm), (splits at central bifolium hinge and at horizontal fold), with two envelopes. [With:] portrait postcard depicting Borodin. *Provenance:* Edwin Franko Goldman collection.

**'Force majeure, my friend! There was nothing I could do!'. Borodin apologises to his friend for his hasty flight from Liège, explaining that he cannot send the fragments from Prince Igor.** Borodin opens pleading: 'Do not be angry with me. I am very guilty before you', for leaving without saying goodbye or thanking Jadoul for his friendship while in Liège. But he had no choice; he had received a message that he should return to Russia without delay. He lists his regrets, including that he was not able to get to [the Countess de Mercy-]Argenteau, and notes that his 'dear godmother will have told you all regarding my hurried flight ... On arrival home, I had to go to Moscow immediately. Then my wife's illness; my own; a lot of trouble as a consequence of all this; then business, work over my head' and he is struggling to catch up. 'As for the fragments of Igor, for the dear ladies, who I cannot thank too much for their kindness, it was impossible for me to send them the pieces for I must revise them under the present circumstances and I lack the time to undertake this work'.

As his letter to the young Belgian conductor, Theodore Jadoul, well demonstrates, Aleksandr Borodin lived a life of two halves in the 1880s: in Russia it had become increasingly hard to find time for music – his concentration distracted by his wife's failing health and his time occupied by bureaucracy, he would never finish his opera masterpiece, *Prince Igor* – while in France and Belgium his reputation was growing. He won the patronage of the Belgian Countess Louise de Mercy-Argenteau, whose admiration was encouraged by their mutual friend, Franz Liszt. Jadoul, an associate of the countess to whom he dedicated the Scherzo in A-flat for piano in 1885, seems to have been an excellent host while Borodin was in Liège until the latter was called back to Russia, the tension between these two lives having become overwhelming.

\$4,000-6,000



**18**

*CARUSO, Enrico (1873-1921) - A GOLD EYEGLASS CASE, BY CARTIER*

The case designed as a stylized envelope with a hinged cover and applied with “EC” monogram, in 14k gold. Accompanied by a pair of eye glasses. Signed CARTIER, circa early 20th century. Measuring approximately 13.40 x 5.40 cm (5¼ x 2 inches)

Enrico Caruso was closely associated with the Metropolitan Opera, both in New York, where he was the leading tenor for 18 seasons from 1903, giving 863 performances, and on their tours (including one which took him to San Francisco during the earthquake).

**PROVENANCE:**

Enrico Caruso – Gloria Caruso, his daughter, gifted by her to the Metropolitan Opera Guild in 1964 (Memorabilia Committee minutes 1963-1964).

\$4,000-6,000



**19**

*CARUSO, Enrico (1873-1921) - AN ANTIQUE SILVER CIGARETTE CASE, BY GORHAM*

The curved, reeded silver case with applied silver gilt profiles of Enrico Caruso and another gentleman (possibly Heinrich Conried), further enhanced by a diamond set monogram HC for Heinrich Conried, inscribed New York 1906, finished by another silver gilt stylized monogram, possibly EC on reverse of case. With maker’s mark for Gorham, marked Sterling and numbered B2649, circa early 20th century. Measuring approximately 3¾ x 3¼ inches (9.20 x 7.92 cm)

Enrico Caruso was closely associated with the Metropolitan Opera, both in New York, where he was the leading tenor for 18 seasons from 1903, giving 863 performances, and on their tours (including one which took him to San Francisco during the earthquake).

**PROVENANCE:**

Enrico Caruso (gifted to:) – Heinrich Conried (Metropolitan Opera General Manager from 1903 to 1908; by descent to his granddaughter:) – Mrs. Donald Balch (gifted by her to the Metropolitan Opera Guild).

\$800-1,200



**20**

*CHALIAPIN, Feodor Ivanovich (1873-1938) – AN ART DECO GOLD CIGARETTE CASE*

Designed as a reeded rectangular shaped case with beveled edges and applied with Chaliapin’s monogram in Cyrillic, “FISH”, completed by a black onyx-set push piece, in 18K gold. With a series of obliterated assay marks, 5½ x 3¼ inches (14 x 8.30 cm), circa early 20th century

One of the great operatic basses, Chaliapin initially met with a chilly reception on his New York debut at the Met in 1907 – a failure which has been attributed to his naturalistic stage manner. However, he returned with great success in 1921, and sang at the Met for the following eight seasons.

**PROVENANCE:**

Feodor Chaliapin – acquired by the Metropolitan Opera Guild “in London from a Russian private collector” (Memorabilia Committee minutes, 1965).

\$6,000–8,000



**21**

*DALI, Salvador (1904-1989). A GOLD 'CARMEN LA CROTALOS' NECKLACE*

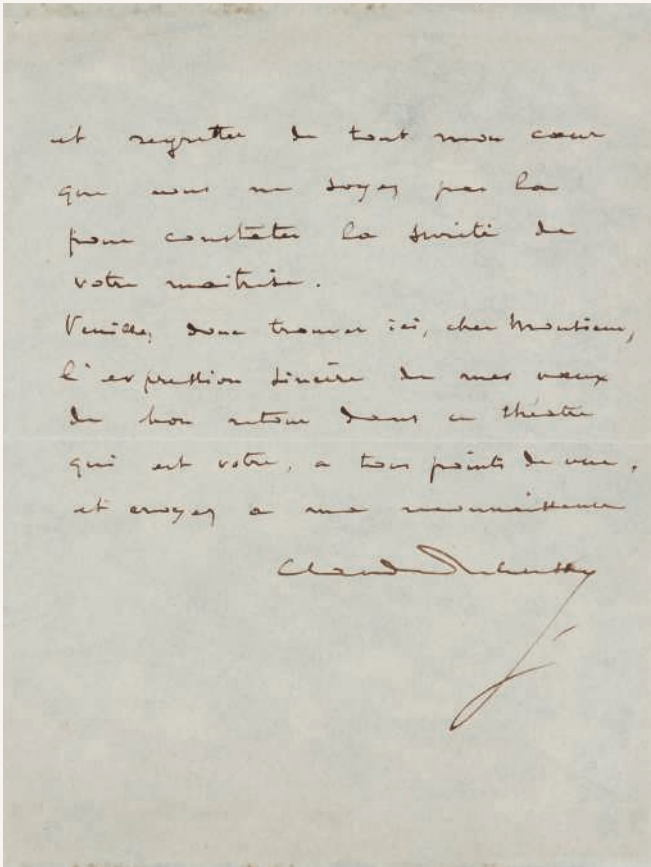
Designed with a pendant of a stylized female dancing figure representing Carmen, suspended from a chain with a series of rose-shaped links, all in 18K yellow gold, numbered MET 19/100, with option to wear as shorter necklace and bracelet. Gross weight of approximately 95.5 grams, pendant 1 $\frac{7}{8}$  inches (5 cm), necklace adjustable between 23 $\frac{1}{2}$  inches (59.70 cm) to 16 inches (40.50 cm) with 7 $\frac{1}{2}$  inches (19 cm) bracelet. Circa 1980s

**PROVENANCE:**

This necklace was created by an approved Dali workshop and was available for sale by the Metropolitan Opera Guild.

\$4,000-6,000





**22**

DEBUSSY, Claude (1862-1918). Autograph letter signed ("Claude Debussy") to [Albert] Carré, '10 av. Alphan'd' [Paris], 14 August 1905.

In French. Two pages (176 x 133mm), bifolium (small smudge to signature). *Provenance:* Edwin Franko Goldman collection.

**'Allow me to thank you for the lovely revival that the Opéra has just made of *Pelléas et Mélisande*. No one knows better than I that this work owes to you that element of tangible beauty, without which it could not have existed'**. The last rehearsals reminded Debussy of their earlier collaboration, saddening him that Carré is not there to see the success of his masterpiece.

The director, actor and librettist Albert Carré (1852-1938) spent over half a century at the centre of Parisian artistic life, first as an actor, then as a director of theatre and opera. His main contribution to operatic history was as the director of the Opéra-Comique, a post that he held from 1898 to 1914, where he was responsible for bringing to the stage major operas by French composers: among the important works he commissioned was Debussy's *Pelléas*, which premiered in 1902. Debussy's landmark opera was successfully reprised for many years by the Opéra.

\$2,000-3,000

**23**

DEBUSSY, Claude (1862-1918) - AN ANTIQUE GOLD, ENAMEL AND AGATE PEN

Designed as a carved agate body with gold and enamel detailing, to the gold nib, all in 18K gold, 7<sup>3</sup>/<sub>8</sub> inches (18.50 cm), circa 1900

**PROVENANCE:**

Claude Debussy - Sir Thomas Beecham (1879-1961; conductor, impresario) - purchased for the Metropolitan Opera Guild by Mrs. Kathleen O'Donnell Hoover.

\$1,200-2,000



**24**  
*DEVLIN, Stuart (b.1931). A GILT METAL 'CENTENNIAL EGG' ORNAMENT*

Designed as an egg cast with decorative opera motifs, opening to reveal a crystal and white bead replica of the Metropolitan Opera chandelier, engraved "1883 Metropolitan Opera 1983", measuring approximately 2¾ inches (7 cm), circa 1983; housed in a clamshell case

Designed and created by Stuart Devlin, a celebrated British goldsmith and jeweler, this egg is the prototype of a limited edition run of 100 issued in 1983 to commemorate the centennial of the Opera and sold at the time for US\$2,000

\$2,000-3,000

25

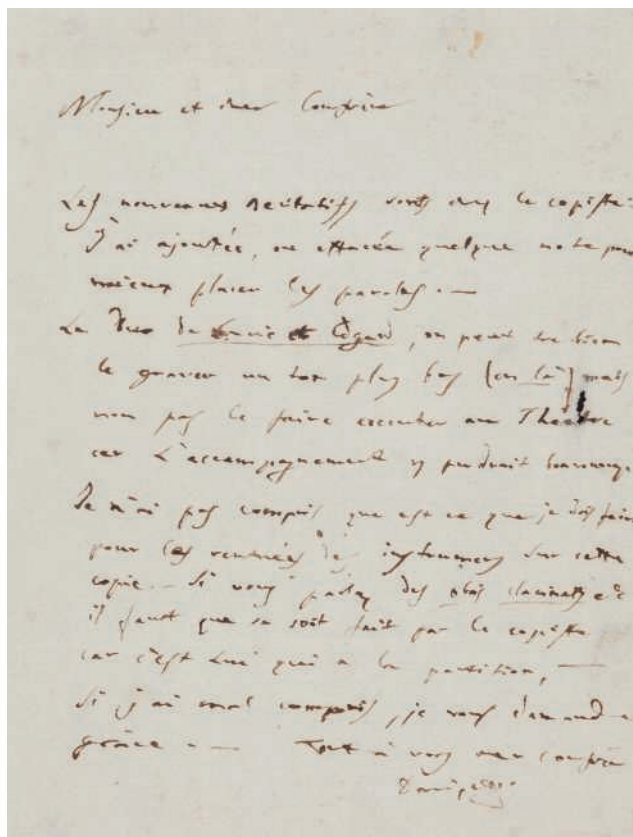
DONIZETTI, Gaetano (1797-1848). Autograph letter signed ('Donizetti') to an unidentified recipient ('Monsieur et cher confrère'), n.p., n.d.[?.1839].

In French. One page (174 x 133mm), (small hole affecting two words). Provenance: Edwin Franko Goldman collection.

**Writing to a colleague about *Lucia di Lammermoor*:** 'The new recitatives are with the copyist: I have added or deleted some notes to better place the words'; and confirming that the engraver can transpose Lucia and Edgar's duet down in pitch 'but not for execution at the Theatre'. Additional changes, to the instrumentation, will need to be made by the copyist, who has the relevant part of the score.

Donizetti appears to be working on the revision of *Lucia to Lucie de Lammermoor* for the Paris stage, where it was first performed in August 1839.

\$1,500-2,200



26

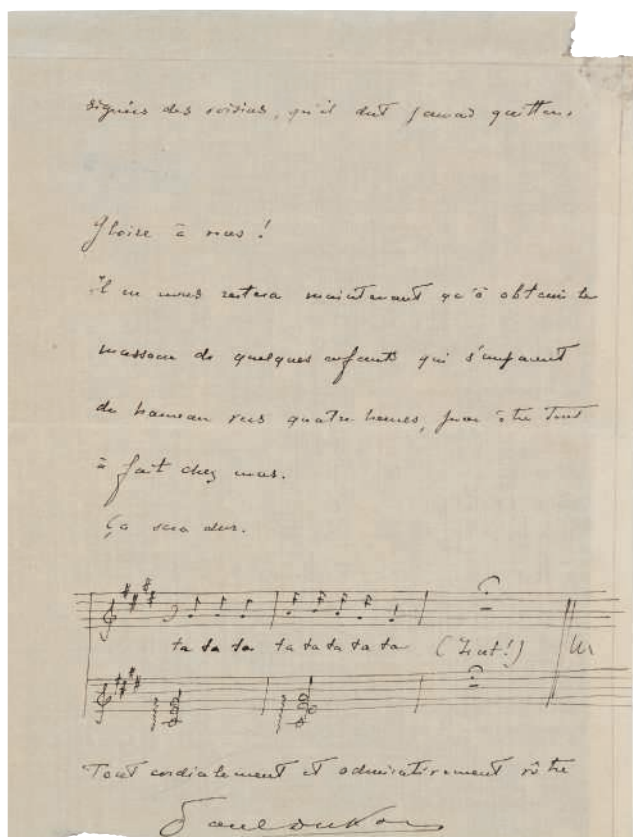
DUKAS, Paul (1865-1935). Autograph letter signed ('Paul Dukas') to an unidentified correspondent ('mon cher et glorieux voisin'), '10 de l'Assomption' [Paris], n.d. [c.1908].

In French. Two pages (181 x 137mm), including a three-bar musical quotation, bifolium, with printed heading of 41, rue Washington cancelled, (losses at top right margin and bottom, pencil ruling on recto where framed, adhesive remains on verso).

**'The triumph of God over beast!': a mock-heroic eulogy to a neighbor who has killed a troublesome cat or dog.**

'What canticle of thanks could harmoniously enough celebrate' this magnificent deed? Dukas had not doubted that the unspecified 'digitigrade' had troubled his neighbour's days and nights, as it had poisoned his own, and he was beginning to despair of its ever leaving off: Dukas adds a frivolous suggestion for further action — 'All that remains is for you to obtain the massacre of a few children who take over the village at around 4 o'clock...' — before closing with a jaunty three-bar fanfare.

\$1,000-1,500





**27**

*DE RESZKE, Jean (1850-1925) - AN ART DECO PLATINUM AND DIAMOND POCKET WATCH, BY LONGINES*

Designed with a silvered dial with diamond set Roman numeral chapter ring on a black background, within a brush finish platinum case with loop. Signed Longines. Case diameter measuring 1 $\frac{5}{8}$  inches (41 mm). Circa 1920s

The immediate predecessor of Enrico Caruso as the world's most famous tenor, Jean de Reszke sang at the Met from 1893 to 1899, specialising particularly in Wagner and the grand French repertoire, especially Meyerbeer and Gounod, and often partnering with Nellie Melba.

**PROVENANCE:**

Jean de Reszke (presented by his widow in 1927 to:) – Emma Eames (1865-1962; acquired from her heirs by Miss Frelinghuysen for the Metropolitan Opera Guild).

\$1,000-2,000



**28**

*FLAGSTAD, Kirsten (1895-1962) - A DIAMOND BROOCH*

Designed as a series of stylized ribbon scrolls set with old and baguette cut diamonds, with French assay marks for 18K and platinum, measuring approximately 2 $\frac{1}{2}$  x 1 $\frac{1}{4}$  inches (6.35 x 3.17 cm). Circa 1940s

Kirsten Flagstad's Met debut on 2 February 1935, as Sieglinde in Wagner's *Die Walkure*, was one of the great sensations in the opera house's history, and such was her immense popular success in the succeeding six years that it has been said that she saved the Met from bankruptcy. She is still considered to be one of the greatest of all Wagnerian sopranos, and arguably 'the voice of the century'.

**PROVENANCE:**

Kirsten Flagstad (presented to her by Katharine Cornell, 1893-1974).

\$6,000-8,000



**29**

*FONTEYN, Margot (1919-1991) – A PAIR OF BEIGE SATIN BALLET SHOES SIGNED BY MARGOT FONTEYN*

Of beige satin, both soles stamped FREDR FREED, Made in England and size 4. “FONTEYN” inscribed in blue pen. With very faint signature of Dame Margot Fonteyn on sole.

One of Dame Margot’s most memorable performances in her glittering career was as Princess Aurora in *The Sleeping Beauty*. Fonteyn stunned New York audiences when the Metropolitan Opera gave this Royal Ballet production its US debut in 1949. A contemporary reviewer for the Times records that when Fonteyn steps on stage in her first entrance “the lights somehow seem to become brighter and the air fresher, and you know you are in the presence of magic”.

**PROVENANCE:**

Margot Fonteyn.

\$1,000–1,500





**30**

**GALLI-CURCI, Amelita (1882-1963) - A LACE HANDKERCHIEF**

Designed with floral and foliate motifs with scalloped corners of fine lace pattern to the woven center, measuring approximately 16 x 16 inches (40.64 x 40.64 cm)

One of the most popular opera singers of the 20th Century, the Italian coloratura soprano Amelita Galli-Curci made her New York debut at the Met on 14 November 1921, and continued to sing with the company until her retirement from the stage in 1930. Minutes of the Metropolitan Opera Guild record that Galli-Curci carried this handkerchief in her role as Violetta in *La Traviata*.

**PROVENANCE:**

Amelita Galli-Curci – purchased for the Metropolitan Opera Guild by Mrs John E. Long in memory of Lily O. Pforzheimer (Memorabilia Committee minutes, 1967).

\$700-1,000



**31**

**GATTI-CASAZZA, Giulio (1869-1940) - A GOLD FOUNTAIN PEN**

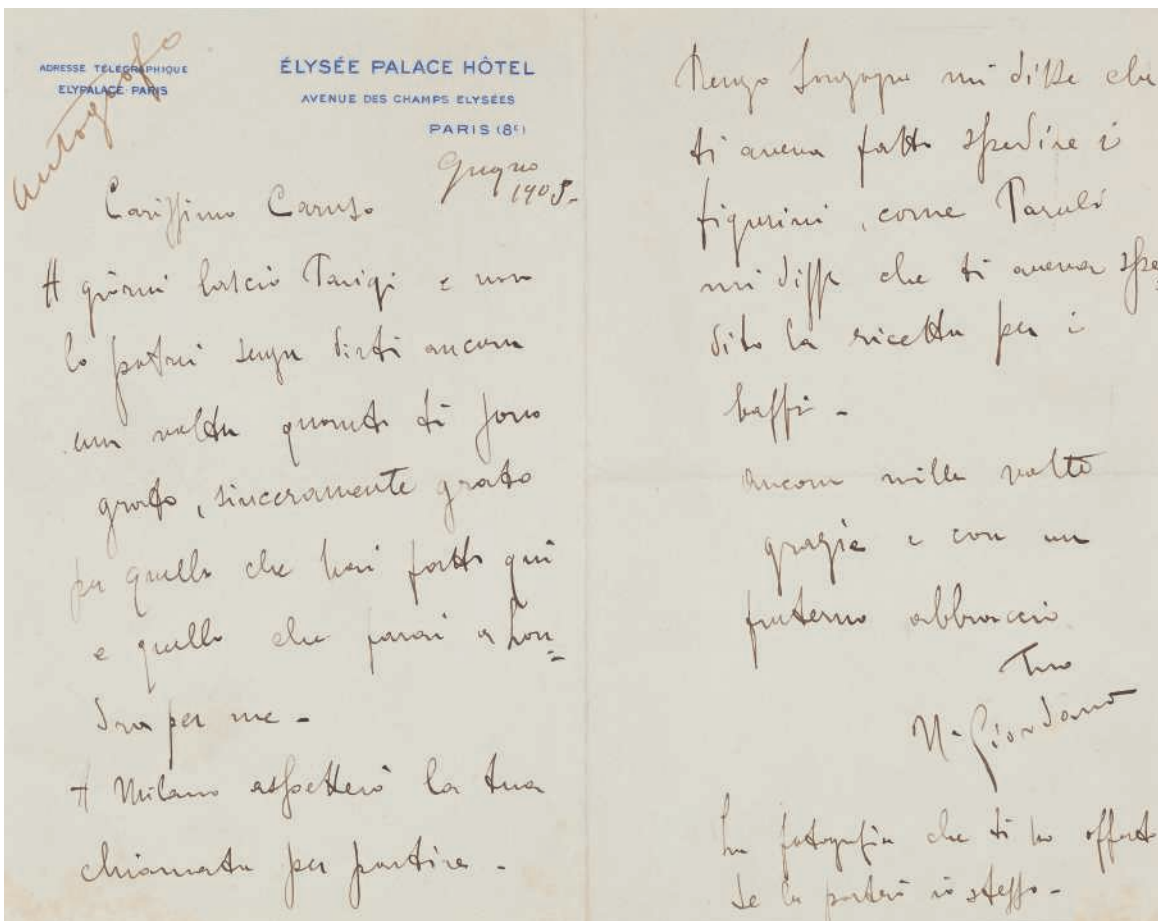
Designed as a circular polished case engraved “I.M., G.G.C. 1-9-2-4”, all in 14K gold to the tip signed EDWARD TODD & CO. N.Y.2, measuring approximately 4 inches (10.30 cm). Circa early 20th century

Giulio Gatti-Casazza was the General Manager of the Metropolitan Opera from 1908 to 1935, a period in which he was arguably responsible for placing the Met enduringly among the ranks of the world’s pre-eminent opera houses, attracting leading conductors such as Toscanini and Mahler and staging the Met’s first world premiere, Puccini’s *La fanciulla del West*. In recognition of his accomplishments, he became the first Italian-American to appear on the cover of Time Magazine in 1923, and again in 1926.

**PROVENANCE:**

Giulio Gatti-Casazza (gifted by him to:) – Italo Montemezzi (1875-1952, composer; gifted to the Metropolitan Opera Guild by his widow).

\$1,000-1,500



**32**

GIORDANO, Umberto (1867-1948). Autograph letter signed ('U. Giordano') to ENRICO CARUSO, Élysée Palace Hotel, Paris, June 1905.

In Italian. Two pages (193 x 122mm), bifolium, ('Autografo' in another hand on recto). Provenance: Bruno Zirato (1884-1972).

**Offering effusive thanks to Enrico Caruso:** 'I am grateful, truly grateful for what you have done here and will do for me in London'; he will wait for Caruso's call to leave Milan. Giordano mentions Renzo Sonzogno, who has sent Caruso some designs.

The careers of Giordano and Caruso had first converged in 1898, when the latter took the tenor lead – that of Loris Ipanov – in Giordano's *Fedora*, which premiered that year at the Sonzogno family's Teatro Lirico in Milan.

\$700-1,000

Recu. Paris le 13 Oct 1780.

Wien den 30 Sept 1780

Uhrhoffer Freund!

Gröser Bedauer ich sehr bin, und muß stark pech antworten  
 wann ich die Courier nicht wieder beschaffen will, der Courier  
 ist in Böhm, dafors die packeten so ~~st~~ spät ausgelaget  
 seyn. Ich bin ich sehr verbunden da die nachricht so ist das  
 ich freigelegt die fehrige aufgrung wilsch die Mathon  
 bekräft, ich dächte das, wilsch se von so lang frist sehalten,  
 wann ich auf sein gewölb arrest legn könte, das se merktist  
 demer widerer übersehung. was die Opera d'Echo ausbleucht,  
 zähl mir nicht eingebildet das die sujets de l'Opera selbige so  
 unvürthelich tractierung wilsch, wilsch der gewinn für ich bösen  
 ist, da ich mich sehr bösen wilsch für sehr, so wird auch unner  
 retour auf Paris nicht, das ich viel nicht mehr in traccasse  
 =ing sein last, wir ich mich Uhrhoffer Freund dannoch wieder  
 auf sein andor art; die beigelagte Briefe dan ich wegen Böhm  
 der Zeit nicht antwort, bitte unner freywillig an icherd gunged  
 gant, wir auf unser übrig freunden; viel seind an icherd  
 Glück, ich die Briefe vor allzeit der freunden glück

33  
 GLUCK, Christoph Willibald (1714-1787). Autograph letter signed ('Gluck') to [Franz Kruthoffer: 'Dearest friend!'], Vienna, 30 September 1780.

In German. One page (235 x 190mm), bifolium, integral address panel, seal tears, note of receipt on the 13 October 1780 in Kruthoffer's hand, (the two leaves stuck together at outer top corner). Provenance: Edwin Franko Goldman collection.

**Lamenting the treatment of *Echo et Narcisse*; vowing never to return to Paris.** Gluck must pen a hasty reply to catch the courier, noting: 'The Emperor is in Bohemia, which is why the parcels arrived so late'. He thanks Kruthoffer for his news, apart from that concerning Mathon: 'I thought that, as he had been given so much time to pay, he could be distrained, for he deserves no further consideration.' He continues, 'As regards the opera *Echo*, I had not imagined that the directors of the opera house would treat it so contemptuously, because the profit is theirs. As I now realise that they are not well-disposed, nothing will come of my return to Paris, for I will not become involved in any more quarrels'.

Having reached the zenith of his career just one year earlier, with the dazzling reception of *Iphigénie en Tauride* in Paris appearing to offer a final validation of his crusade to reform French and Italian opera, the revolutionary German composer Christoph Willibald Gluck had suffered a dramatic reversal of fortunes by 1780. The failure of *Echo et Narcisse*, his sixth and final opera for the French stage, compounded the effects of a stroke just before its premiere: in ill-health and having grown weary of defending his work against critics of his reforming style, he returned to Vienna, disenchantred. He lived the remainder of his days there in semi-retirement, while maintaining a foothold in the French capital chiefly through correspondence with Franz Kruthoffer (1740-c.1815), secretary to the Austrian diplomat the Comte de Mercy-Argenteau, and Gluck's agent in the city. These missives were broad in their remit, ranging from revisions to *Echo et Narcisse* – which fared better when re-presented in 1781 – to difficulties with publishers: here, the art critic and essayist Charles-Joseph Mathon de la Cour (1738-1793), who published the scores for *Armide* and *Iphigénie en Tauride*, is seen to have failed in his contractual obligations as a publisher, neglecting to pay Gluck what he was due. *Echo et Narcisse*, due to be published by Mathon, was finally brought out by Deslauriens. Georg Kinsky, *Glucks Briefe an Franz Kruthoffer*, (1927), no 34.

\$20,000-30,000





**34**

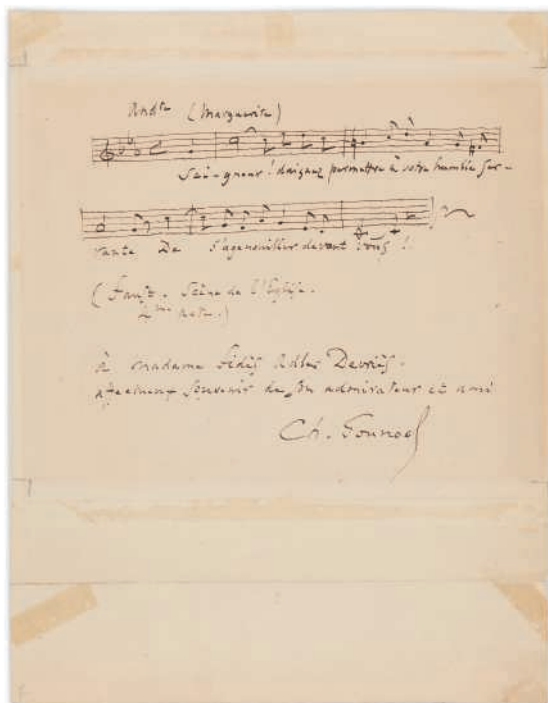
GOUNOD, Charles (1818-1893). Autograph musical quotation signed ('Ch. Gounod') inscribed to Gustav Barth, Vienna, 13 April 1843.

In French. 1½ pages (107 x 185mm), cropped from a larger sheet, (two adhesive marks on verso).

49 closely-written bars of music for an unidentified treble instrument (perhaps the oboe) and piano, inscribed to Barth as a 'souvenir of sincere friendship'.

**A quotation inscribed to the pianist, Lieder composer and critic, Gustav Barth (1811-1897).** As a winner of the *Prix de Rome* in 1839 and having moved to Italy in 1840, Gounod spent the third year of his scholarship in Austria and Germany: his letters from Vienna, where he met Gustav Barth, testify to his enormous appreciation for this city, where he would see the first performance of several of his early sacred pieces.

\$1,200-1,800



**35**

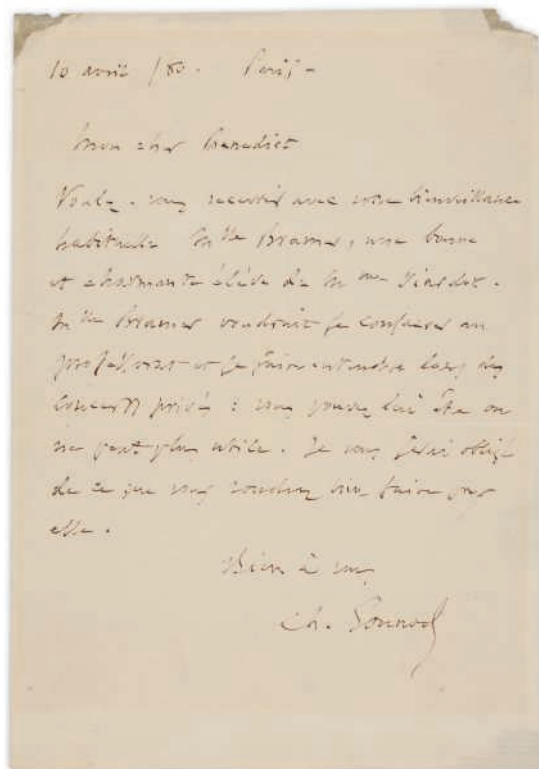
GOUNOD, Charles (1818–1893). Autograph quotation signed ('Ch. Gounod') from *Faust*, inscribed to Fidès Adler-Devriès, n.p., n.d.

In French. One page (306 x 235mm), (marks from earlier mounting).

Five bars for voice from Marguerite's recitative 'Seigneur, daignez permettre à votre humble servante' (Act IV, Church scene), titled and inscribed to 'Madame Fidès Adler Devriès / an affectionate souvenir from your admirer and friend'.

**Gounod recognises the soprano Fidès Devriès for her reprisal of Marguerite.** The daughter of the Dutch soprano, Rosa de Vries-van Os, Fidès Devriès (1851–1941) first appeared onstage at the age of 16, at the Théâtre Lyrique in Paris, before moving to the Paris Opéra in 1871. Marguerite was her debut role with the Opéra and one she is still remembered for: by this time, *Faust* had eclipsed in fame any other of Gounod's works and was a staple of the Opera's repertoire. ***Faust* was the opera that opened the 1883–84 inaugural season of the Metropolitan Opera, with Christina Nilsson in the role of Marguerite.**

\$700–1,000



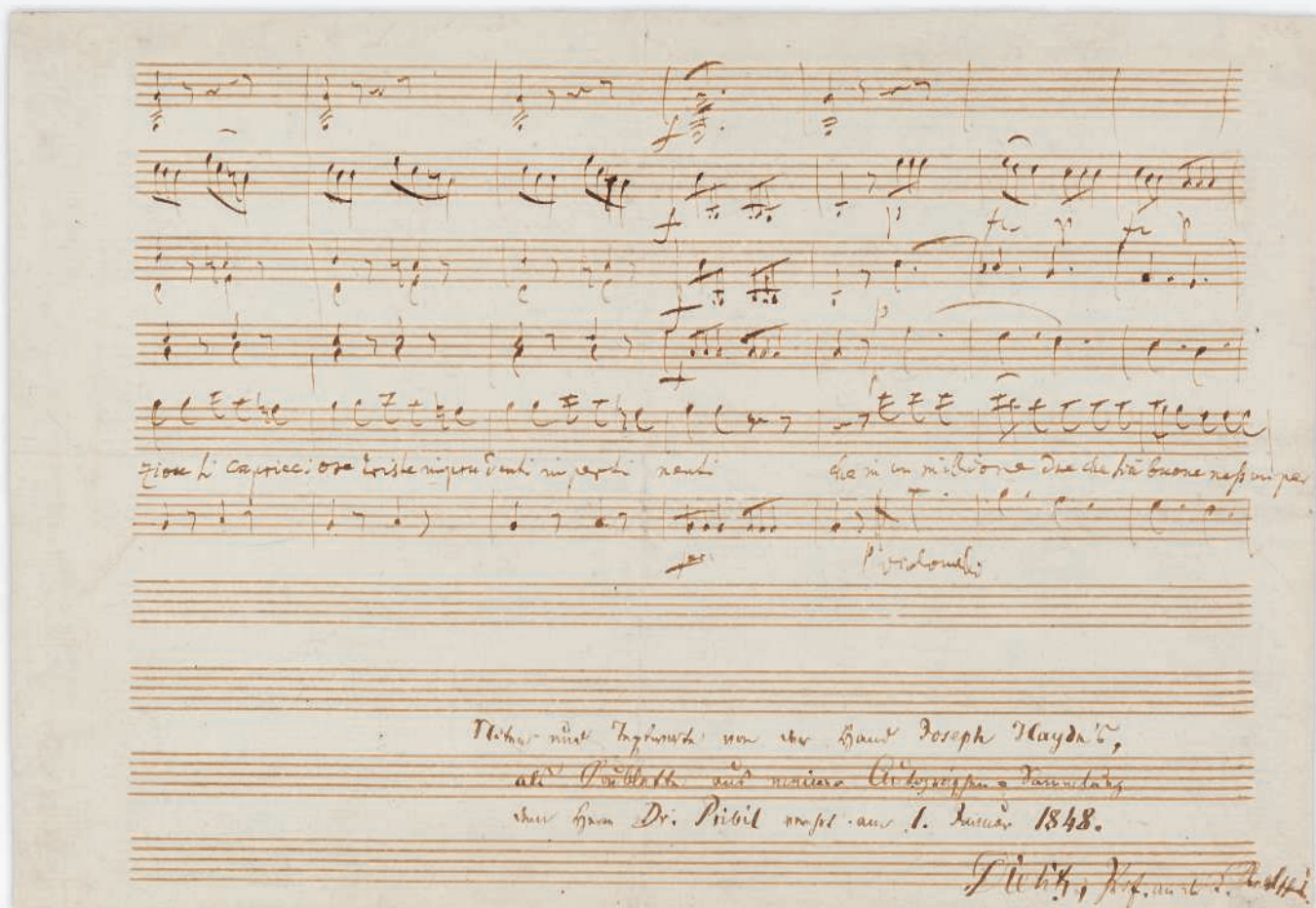
**36**

GOUNOD, Charles (1818–1893). Autograph letter signed ('Ch. Gounod') to 'Benedict', Paris, 10 April 1880.

In French. One page (195 x 135mm), bifolium, integral blank, (losses to upper right recto and integral blank).

**Gounod asks that his correspondent receive a 'nice and charming pupil of Mme [Pauline] Viardot':** the pupil in question, Mlle Bramer, 'would like to devote to devote herself to teaching and to perform in private concerts'.

\$150–220



**37**  
 HAYDN, Josef (1732-1809). Autograph music manuscript, fragment of the insertion aria ('Dice benissimo') for Antonio Salieri's opera *La scuola de' gelosi*, HXXIVb:5, n.d. [1780]

Two pages (207 x 300mm), 14 bars on one six-stave system, (remnants of tape at upper, left-hand and bottom margins of recto). *Provenance:* Professor Theodor Dielitz (presentation and authentication inscription; Dielitz's substantial autograph collection was auctioned by Hartung in Berlin in January 1858), given to a – Dr Pribil as a duplicate, 1 January 1848.

14 bars (51-64 of the published edition) for voice, bass, two horns and strings, the text for the aria 'Sono le femmine si maliziose ... nessun per certo le troverà'.

**A fragment for Haydn's 'Dice Benissimo': not in Hoboken.** Haydn composed two insertion arias for Antonio Salieri's *dramma giocoso* of 1778, *La scuola de' gelosi*: one is lost to us, while the present manuscript is a fragment of the aria created for the bass voice of the manservant Lumaca. One of Haydn's many responsibilities as Kapellmeister of the Esterházy family – by 1780 under Nikolaus I – was as director of the opera company, his patron's newest passion as of the mid-1770s. The palace at Esterháza was transformed, at the behest of Prince Nikolaus, into an important fixture on the opera calendar, with its theatre routinely hosting multiple productions each year. Not only would Haydn direct and produce the performances, he would compose his own works, as well as adapting those of other composers – usually choosing *dramma giocoso* – to suit the forces at his disposal. This often meant composing insertion arias – such as the present work – to suit the voice of a particular singer: around twenty such arias survive, dating from 1777 to 1789, although only a handful are written for bass or tenor.

\$60,000-90,000



**38**

*HEMPEL, Frieda (1885-1955) – A DIAMOND POCKET WATCH AND BROOCH*

The watch designed with a circular dial with black Arabic chapters, to the diamond set bezel and pave diamond case, suspending from a removable stylized ribbon brooch, both mounted in platinum. Watch movement by Agassiz. Case diameter  $1\frac{5}{16}$  inches (24 mm), brooch measuring approximately  $1\frac{1}{2}$  inches (38 mm). Circa 1930s

According to minutes of the Metropolitan Opera Guild this work was worn by Hempel in her role as the Marschallin, in Strauss's *Der Rosenkavalier*. The German soprano was the first to sing the role at the Met, on 9 December 1913, the year after her New York debut.

**PROVENANCE:**

Frieda Hempel (Memorabilia Committee minutes for 1967, where it is described as possibly by Fabergé).

\$8,000–12,000

**39**

*HEMPEL, Frieda (1885-1955) – AN ART DECO ROCK CRYSTAL AND DIAMOND LORGNETTE, BY DREICER & CO.*

The cylindrical rock crystal handle overlaid by circular set diamond and platinum trelliswork to the diamond set hoop, with spring-hinged folding lens, marked D & Co. inside bridge, 3½ inches (9 cm.) long, circa 1910-1920

The German soprano Frieda Hempel was remarkable for her ability to master coloratura as well as weightier soprano roles, and she shone as much in Wagner's operas as in Richard Strauss's. Metropolitan Opera Guild minutes record that Hempel carried this lorgnette in her role as the Marschallin.

**PROVENANCE:**

Frieda Hempel (minutes of the Metropolitan Opera Guild Memorabilia Committee for 1960-1961).

\$3,000-5,000



**40**

*A SILVER, DIAMOND AND SAPPHIRE CIGARETTE CASE AND MATCH CASE*

The rectangular case of gilt interior with textured exterior set with a diamond set monogram "h" surmounted by a crown, completed by a cabochon sapphire push piece. Match case similarly designed, both accompanied by a fitted case. Cigarette case signed CS Friedlaender Berlin, with hallmark and 900 German silver mark, measuring approximately 3¾ x 3 inches (8.55 x 7.60 cm); match case measuring approximately 1¼ x 1¾ inches (4.44 x 3.81 cm), c.1910s.

(2)

\$3,000-5,000





**41**

*JOHNSON, Edward (1878-1959) - A GOLD FOUNTAIN PEN*

Of high polished gold to the 14K gold tip, made in the U.S.A. Measuring 5¼ inches (13.33 cm), circa early 20th century

After a distinguished career as an operatic tenor (including five seasons as lead tenor at Milan's La Scala, and thirteen seasons with the Met from 1922), Edward Johnson retired on 20 March 1935: within two months he had been appointed General Manager of the Met, after the death of Herbert Witherspoon.

**PROVENANCE:**

Edward Johnson.

\$500-800



**42**

*MARKOVA, Alicia (1910-2004) - A PAIR OF PINK SATIN BALLET SHOES SIGNED BY ALICIA MARKOVA*

Of pink satin, both soles stamped CAPEZIO Dancers' Cobblers Since 1887. Signed and dated on both soles in blue ink by Alicia Markova, 1963.

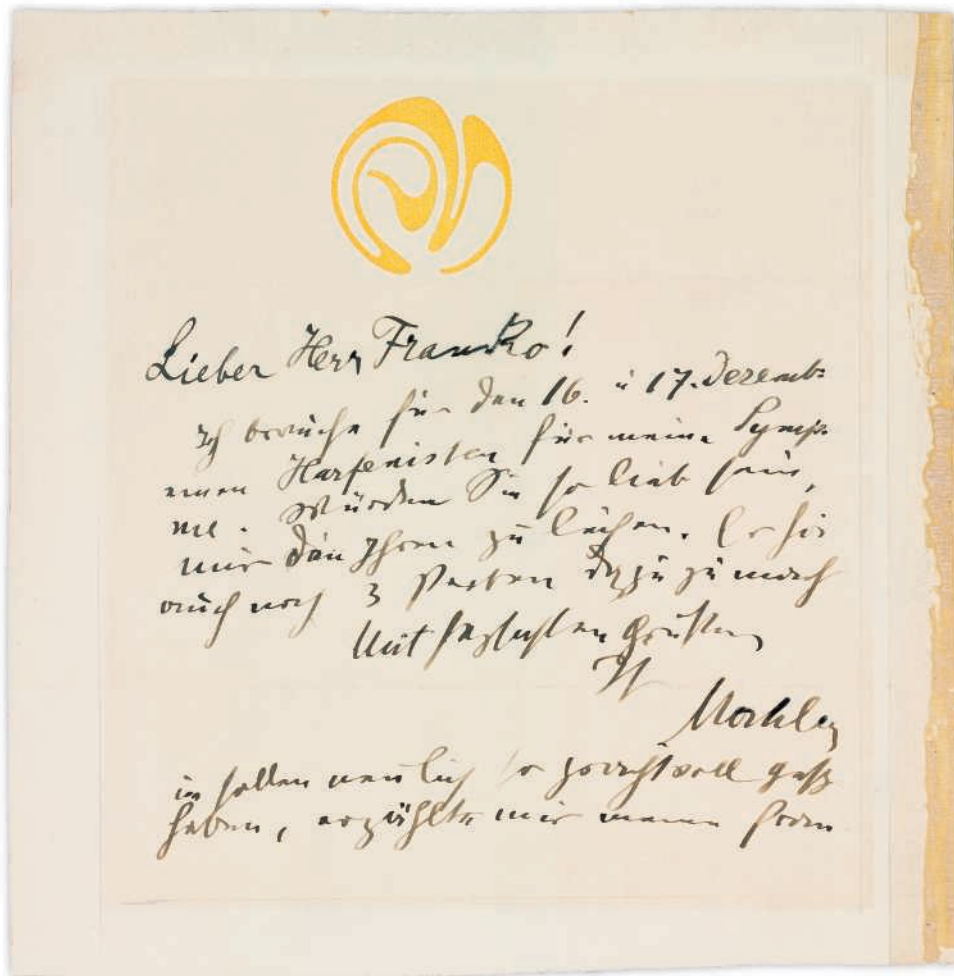
Markova was discovered by Diaghilev and joined his Ballets Russes de Monte Carlo aged 13. The same company's later world tour, now with Markova as star ballerina, was the first to tour ballet throughout the United States, introducing the art form to large audiences that had never seen ballet before.

**PROVENANCE:**

Alicia Markova (prima ballerina assoluta, Director of Ballet at the Metropolitan Opera).

\$1,000-1,500





43

MAHLER, Gustav (1860-1911). Autograph letter signed ('Mahler') to [Nahan] Franko, n.p. [New York], n.d. [1909].

In German. One page (213 x 212mm), laid down on card, (markings from framing and mounting).

**Asking Nahan Franko, stalwart of the Metropolitan Opera, to lend him a harpist for the American premier of his First Symphony:** 'For the 16-17 December I need a harpist for my Symphony. Would you be so kind as to lend me yours'.

Drawn by the promise of a new audience and world-class musicians – to say nothing of the considerable financial rewards – Mahler arrived in New York at the end of 1907, part of the influx of high-profile European artists who found themselves in considerable demand in the city. He made his conducting debut with the Metropolitan Opera, celebrating a successful season in 1908, just one year after Nahan Franko had finished his 24-year residence as the Met's concertmaster. For Mahler, 1909 saw his installation as principal conductor of the reformed New York Philharmonic, with whom he would give the American premier of his First Symphony on 16 December, while Franko had recently formed his own orchestra, whom he would conduct in public and private performances for nearly 20 years.

\$3,000-5,000



**44**

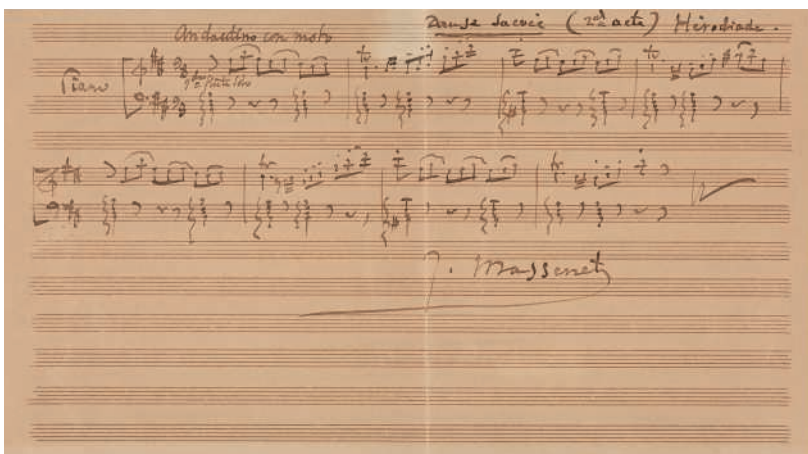
MASCAGNI, Pietro (1863–1945). Autograph musical quotation from *Iris* signed ('P. Mascagni'), Paris, 9 May [1]912.

In Italian. One page (201 x 191mm), (overwritten in blue ink in a few places, marks where mounted).

**Four bars for voice from the opening of the 'Octopus Aria'** ('Un di, ero piccina'), inscribed 'To the great and kind artist Bessie Abbott'.

From an early start in vaudeville theatre, the soprano Bessie Abbott (1878–1919) went on to forge a stellar operatic reputation, with close associations with both the Metropolitan Opera and the Paris Opéra: here, Mascagni makes a gift of a quotation from his *Iris*, a work perhaps best recognised for inaugurating the vogue for *fin-de-siècle* exotic opera.

\$400–600



**45**

MASSENET, Jules (1842–1912). Autograph musical quotation signed ('J. Massenet') from *Hérodiade*, n.d.

One page (132 x 237mm), (small patch of fading).

Eight bars for piano from the 'Danse Sacrée' (Act 2) from the arrangement for solo piano.

**A quotation from *Hérodiade*.** After the dazzling success of *Le roi de Lahore* at the Paris Opera in 1877, Massenet was engaged to work on a grand opera based on Flaubert's recently published *Hérodiade* the following year. Yet the director of the Opera, Auguste Vaucorbeil, turned down the completed *Hérodiade*, ostensibly on account of the libretto: it would premier instead at the Théâtre de la Monnaie in Brussels in 1881.

\$700–1,000



46

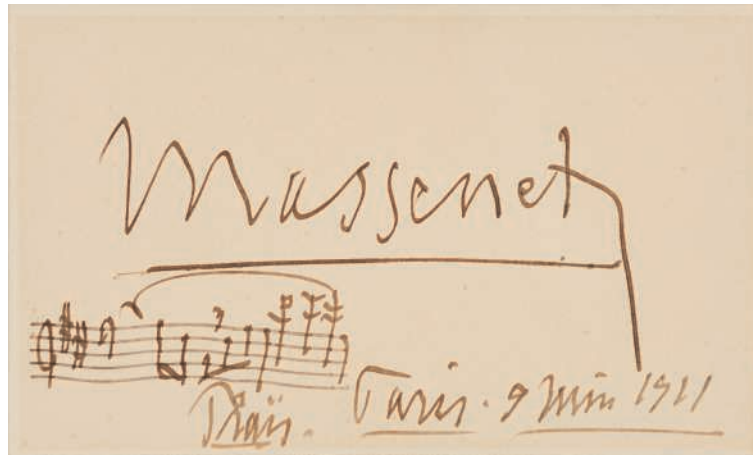
MASSENET, Jules (1842-1912). Signature ('Massenet') with an autograph musical quotation from *Thaïs*, Paris, 9 June 1911.

One page (63 x 103mm) on a gilt-edged card.

Two bars from the opening of the *Méditation*.

**Massenet's famous *Méditation* intermezzo from *Thaïs*.**

\$400-600



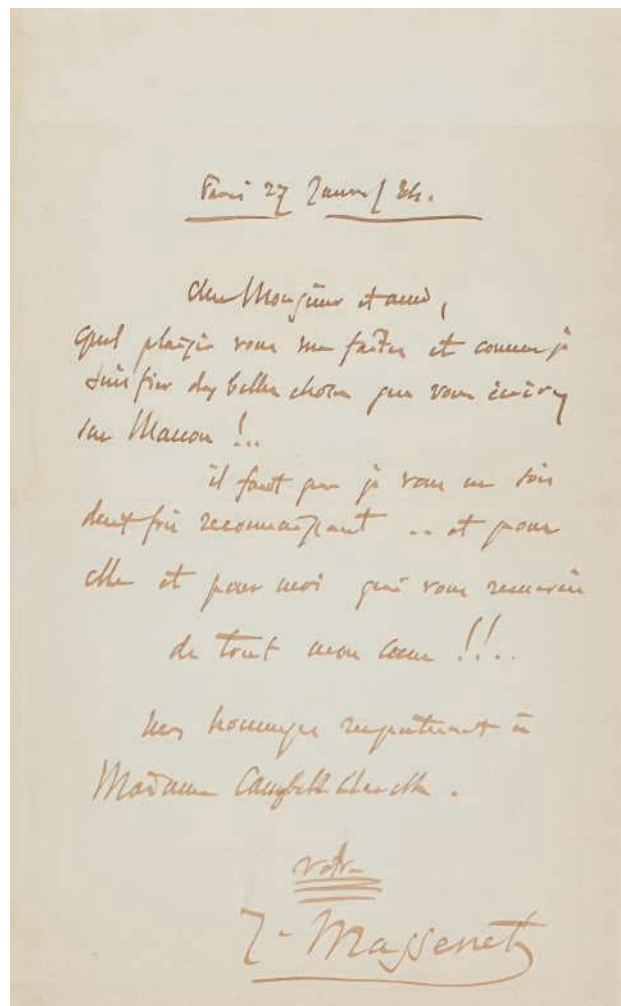
47

MASSENET, Jules (1842-1912). Autograph letter signed (J. Massenet) to [Sir Campbell Clarke: 'Cher Monsieur et ami'], Paris, 27 January 1884.

In French. One page (192 x 123mm).

**Writing to the journalist, translator and librettist, Sir Campbell Clarke (1835-1902), thanking him wholeheartedly for his kind words on *Manon*, whose recent premiere had confirmed Massenet's standing as the leading composer of French opera:** 'How happy you have made me and how proud I am of the lovely things you write about *Manon*!'.

\$300-500





**48**  
 MCCORMACK, John (1884-1945) – AN ART DECO GOLD AND SAPHIRE VANITY CASE, BY TIFFANY & CO.

Of rectangular outline and designed with engine turned exterior, with chased floral gold work on beveled edges, with sapphire set push button closure, further accented by a monogram set with calibr -cut sapphires spelling “LMcC”, to the interior with fitted mirror, lipstick tube and powder compartment engraved in facsimile script “To my Lily from her John, Christmas 1925”. In 18K gold, signed TIFFANY & CO. FRANCE with French assay and maker’s marks, 9.20 x 5.50 cm (3 5/8 x 2 1/4 inches), circa 1925

The great Irish tenor John, Count McCormack, made his Met debut in 1911, in a production of an obscure opera by Victor Herbert. His real fame and considerable fortune came with his concentration on concert performance and – especially – recordings, from 1912 onwards.

**PROVENANCE:**  
 Lily McCormack (gifted to her by John McCormack in 1925; minutes of the Metropolitan Opera Guild Memorabilia Committee for 1959–1960).

\$6,000–7,000

**49**  
 MCCORMACK, John (1884-1945) – A PROPELLING PENCIL, BY BAKER’S POINTER

Designed as an engine turned case applied with a panel engraved “Count John McCormack”, further accented by a circular cut diamond accent, mounted in 9K gold, with English hallmarks, early 20th century

Count John McCormack ranks alongside Enrico Caruso as one of the most successful artists of the first age of sound recordings. The inscription dates his ownership of this pencil to after 1928, when he received the title of Papal Count from Pope Pius XI.

**PROVENANCE:**  
 John McCormack – Mrs. John McCormack (gifted by her to the Metropolitan Opera Guild; Memorabilia Committee minutes for 1959–1960).

\$300–500





**50**  
 MELBA, NELLIE (1861-1931) – A JEWELED FOUR-COLOR GOLD AND GUILLOCHÉ ENAMEL PARASOL HANDLE BY FABERGÉ, WITH THE WORKMASTER'S MARK OF MICHAEL PERCHIN, ST. PETERSBURG, CIRCA 1890, SCRATCHED INVENTORY NUMBER 45126

The tapering cylindrical handle enameled overall in translucent salmon pink over a wavy guilloché ground, with rose-cut diamond-set alternating borders, decorated with four-color gold rose swags, suspended from rose-cut diamonds, the top centering a diamond finial within rose garlands, with a later diamond-set lower border, marked on lower border, 2½ in. (5.4 cm.) high

One of the most celebrated singers of the late 19th and early 20th centuries, Nellie Melba made her Metropolitan Opera debut as Lucia di Lammermoor in December 1893, though it was not until her performance of *Roméo et Juliette* the next year that her North American reputation was fully established. According to minutes of the Metropolitan Opera Guild Dame Nellie Melba carried this parasol handle in the 1904 production of *La Traviata*.

**PROVENANCE:**

Dame Nellie Melba, presented to her by Czarina Maria Feodorovna (1847-1928) in 1891 (according to the minutes of the Metropolitan Opera Guild's Memorabilia Committee for 1965) – Thomas Beecham (1879-1961; conductor) – acquired for the Metropolitan Opera Guild by Mrs. John E. Long, Mrs. Ryan, Mrs. Hoover, and Mrs. Goelet, supplemented by the Bispham Fund.

\$8,000-12,000



Dame Nellie Melba as Lucia di Lammermoor



MOZART, Wolfgang Amadeus (1756–1791). Autograph letter Signed ('W: A: Mozart') to his father [Leopold: 'Mon très chere Père'], Vienna, 3 March 1784.

In German. One page (229 x 182), address docket, (seal damage visible in three locations, affecting a few letters at top left corner, tape reinforcement to three of verso edges). *Provenance*: Edwin Franko Goldman collection.

**Now fully established in Vienna, Mozart writes to his father describing his busy career, a whirl of composing, teaching and performing: a delightful and rare letter from his mature period.** Mozart has received Leopold's letter sent through the post – a faster option than passing through [Joseph] Peisser, he notes – though he is yet to receive the concertos from Artaria. Apologising for a lack of correspondence, he lists the multitude of activities that occupy his time: 'You must forgive me if I don't write very much, but it is impossible to find time to do so, as I am giving three subscription concerts in Trattner's room on the last three Wednesdays of Lent, beginning on March 17th. I have a hundred subscribers already and shall easily get another thirty ... I shall probably give two concerts in the theatre this year. Well, as you may imagine, I must play some new works – and therefore I must compose. The whole morning is taken up with pupils and almost every evening I have to play'. Describing how he comes to be giving the aforementioned subscription concerts, Mozart explains: 'Richter, the clavier virtuoso, is giving six Saturday concerts in the said room. The nobility subscribed, but remarked that they really did not care much about going unless I played. So Richter asked me to do so. I promised to play three times and then arranged three concerts for myself, to which they all subscribed'. A list follows of the 22 concerts at which Mozart will play – or has played – from the 26 February to 3 April, at 'Galitzin's', 'Johann Esterházy's', and 'Richter's', along with his three 'private' concerts and the two 'in the theatre'. 'Well, haven't I enough to do? I don't think that in this way I can possibly get out of practice', he concludes lightheartedly, sending his affections [and those of his wife, Constanze] to Leopold and Nannerl Mozart.

**MOZART LETTERS ARE SCARCE AT AUCTION: NO LETTER FROM MOZART TO HIS FATHER, LEOPOLD, HAS APPEARED IN THE LAST DECADE, AND ONLY TWO FROM THIS CORRESPONDENCE HAVE COME TO AUCTION IN THE LAST TWENTY YEARS.**

After the tumult of the early Viennese years – following the acrimonious departure from the service of Archbishop Colloredo in June 1781, and the break in relations with Leopold occasioned by his marriage the following year to Constanze Weber – for Mozart the autumn of 1783 marked the beginning of what would be the busiest and most successful years of his life. The success of *Die Entführung*, which premiered on 16 July 1782, had propelled him to prominence, and by March 1783 he was playing at concerts sponsored by the city's most important musical patrons, two of whom appear in our letter: between them, the Russian diplomat Prince Dmitry Galitzin (1721–1793) and Count Johann Esterházy (1774–1829) had Mozart play at 13 concerts in March 1784 alone, as the present letter testifies. Yet private concerts represented just one element of Mozart's performance schedule: he records here that he would give three subscription concerts in the private hall of the Trattnerhof in March, as well as two in the grand musical academy at the Burgtheater in March and April. Completing the roster were the three concerts he had promised to Georg Friedrich Richter, a popular Claviermeister from Holland.

As Mozart puts plainly, so many concerts required fresh compositions, a task which he approached with gusto: the programme for his 1 April performance at the Burgtheater comprised innovative and exciting offerings for his subscribers, including the Vienna premiere for the Linz Symphony (K.425), a rare appearance of a chamber work at a Viennese theatre in the Quintet for piano and wind (K. 452), a new concerto (K.450 or 451), and an improvisation. He was also publishing prolifically: the concertos referred to in the present letter are K.413–415, a group for piano, which would be published by Artaria the following year, but in 1784 three further publishers were offering at least twelve works between them. At the same time, Mozart was teaching: he had relied on a handful of pupils to sustain a living when he first moved to Vienna in 1781, and continued to teach throughout the 1780s as a supplement to the income from his performances and publications. Emily Anderson, *The Letters of Mozart and his Family*, 1966, vol. II, no 505.

\$200,000–300,000



Handwritten Russian text in cursive script on aged, slightly stained paper. The text is dense and fills most of the page. At the top right, there is a small handwritten number '11'. The paper shows signs of age, including some discoloration and a small tear near the top edge.

Handwritten Russian text in cursive script on aged, slightly stained paper. The text continues from the previous page. At the top right, there is a small handwritten number '12'. The paper shows signs of age, including some discoloration and a small tear near the top edge.

(part lot)

52

MUSSORGSKY, Modest Petrovich (1839-1881). Autograph letter signed ('M. Musorgsky') to [Maria Fedorova, Pavel and Sergei Naumov: 'Dear Auntie of mine, Papchen and Sergushok'], 'Near the Dnieper Estuary (Bul-Ingul)' [Nikolayev and Kherson], 3-15 August 1879.

In Russian. 16 pages (210 x 135mm), (some fading to first and last page, small tear to the horizontal fold of first leaf). *Provenance*: acquired with income from the Bispham Fund.

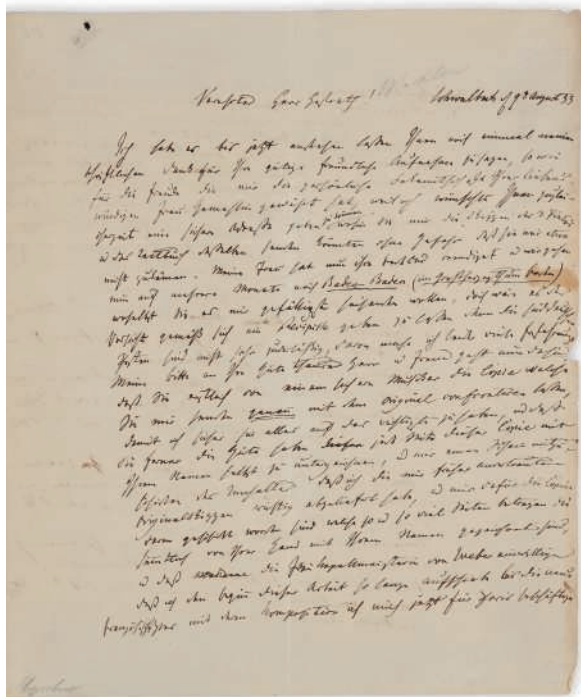
**An extraordinarily long and detailed letter, full of Mussorgsky's impressions, gossip and anecdotes from his tour with Daria Mikhailovna Leonova along the Dnieper: the only Mussorgsky letter recorded at auction (ABPC/RBH).** [3 August] Mussorgsky and Daria Mikhailovna [Leonova] have just arrived triumphant from Yelizavetgrad, where her performance at The Nobles' Club was a great success: 'It's impossible to convey the vital interest which overtook the audience as the concert began, growing into ... that kind of rapture which is the affirmation of genuine artistic delight'; she sang as well as she had done 18 or 20 years ago, and Mussorgsky describes in some detail the original composition that she had debuted, *Letter after the Ball*. Now in Nikolayev, where they received a cordial welcome from the commander [of the Black Sea Fleet], Mussorgsky describes at length the architecture of the town 'built on a grand scale' – one hall is 'like Naina's castle in Ruslan [and Ludmila]' – before going on to his impressions of the horsemen of the Ukrainian steppe and questions for his aunt about domestic life. Back to the Ukrainian steppe – 'if you could only see the starry sky all spangled with points of light ... if you could only inhale this south Russian air which calls out the lungs and heart from your very chest' – before launching into a couple of long and amusing anecdotes, one about an acquaintance he encountered in Nikolayev masquerading as a princess. [7 August] Discussing their first concert in the city: 'What harm touring artists have done to art, Daria Mikhailovna has had to repair this harm, and not for the first time on our tour – Honour and glory to her, who proudly lifts the banner



53

MEYERBEER, Giacomo (1791-1864). Autograph letter signed ('Giacomo Meyerbeer') to [Carl Gottfried Theodor Winkler], Schwalbach, 9 August 1833.

In German. 4 pages (265 x 225mm), bifolium, (splits at bifolium hinge and central horizontal fold, small hole on pp.1-2). Provenance: With Goodspeed's, Boston MA - A. Reginald Allen.



**Completing Weber's unfinished opera *Die Drei Pintos*, and managing the ongoing success of *Robert le Diable*.** The first part of the letter concerns painstaking arrangements for Winkler to send him in Baden-Baden the surviving sketches and libretto of *Die Drei Pintos* (the comic opera left unfinished by Carl Maria von Weber at his death, which Meyerbeer had agreed to complete). Winkler is to have the copy score he is sending checked against the original by a trained musician, to sign each page and to provide an attestation that Meyerbeer has returned the original sketches previously sent to him, and that that Caroline von Weber has agreed that he can put off work on the opera until after he has completed his projected work for the Paris Opéra (*Les Huguenots*), though he engages to begin work on *Die Drei Pintos* immediately this is completed, and not to take on any other opera in the mean time: Meyerbeer attributes this pedantic approach to a fear of the early death which afflicted his brother Michael. Meyerbeer also asks Winkler to send some adjustments to the German libretto of *Robert le Diable* which are needed for a performance in Munich, and asks him to oversee the casting of a forthcoming production in Dresden, paying particular attention to the role of Bertram. He reports that *Robert* is meeting with great success across Europe, including in Vienna and in Holland.

In the end, Meyerbeer neither completed his work on *Les Huguenots* in time for the Paris Opera that year, thus incurring a huge fine of 30,000 francs, nor ever proceeded with work on *Die Drei Pintos*: the sketches were eventually returned untouched to Caroline von Weber 26 years later, and the opera was ultimately completed only in 1888, by the young Gustav Mahler. C.G.T. Winkler (1775-1856), better known by his pseudonym Theodor Hell, was a close friend of both Weber and Meyerbeer: he was the librettist for *Die Drei Pintos*, and produced the German translation of the libretto of *Robert le Diable*.

[With:] Giacomo MEYERBEER. Autograph letter signed ('Meyerbeer') to an unidentified recipient, n.p., n.d. ('ce lundi') [?1831], asking him to have the new viola parts for the Andante in the Act V trio to be written out on a loose sheet 'so that if the effect of this change does not live up to my expectations they can play their old parts'; also asking for the last three bars of the *duo bouffe* in Act III to be reinserted after previously being cut (quoting the bars concerned). In French. One page (172 x 125mm), with one three-bar autograph quotation. The reference to the *duo bouffe* in Act III suggests that the opera in question is probably *Robert le Diable*. Provenance: Edwin Franko Goldman collection.

\$2,000-3,000

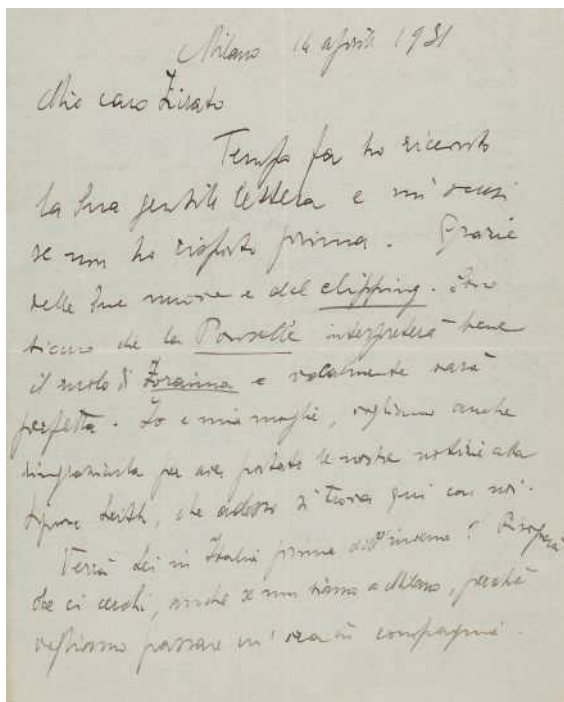
54

MONTEMEZZI, Italo (1875-1952). Autograph letter signed ('Montemezzi') to [Bruno] Zirato, Milan, 14 April 1931.

In Italian. 1½ pages (269 x 211mm). Provenance: Bruno Zirato (1884-1972).

**'I am sure that *La Ponselle* will interpret the role of Zoraima well and will be vocally perfect'**. Writing to the assistant manager of the New York Philharmonic, Bruno Zirato (1884-1972), Montemezzi reassures him that the great soprano Rosa Ponselle (1897-1981) will do justice to the titular role for the premiere of his opera, *La notte di Zoraima*.

\$150-220







**55**

*NIJINSKY, Vaslav (1889-1950) – AN ANTIQUE GOLD VESSEL AND COVER*

Designed as a two handled stylized urn with cover, the front with presentation engraving “Vaslav Nijinsky/Jeux/Theatre des Champs-Elysees/le 15 mai, 1913” above a pair of crossed tennis rackets and a tennis ball, all in 14K gold with maker’s mark. 9 inches (23 cm) high, circa 1913

Claude Debussy’s last orchestral work, *Jeux*, was commissioned by Sergei Diaghilev for his *Ballets Russes*. Vaslav Nijinsky – Diaghilev’s star dancer and perhaps the most celebrated male dancer of the 20th century – was both the lead performer and choreographer.

**PROVENANCE:**

Vaslav Nijinsky (presented to him after the premier of Debussy’s *Jeux*, 1913; minutes of the Metropolitan Opera Guild’s Memorabilia Committee for 1961-1962) – purchased for the Metropolitan Opera Guild by Mrs. John E. Long in memory of Lily O. Pforzheimer.

\$7,000-9,000



56

NILSSON, Christina (1843-1921) - A LACE HANDKERCHIEF

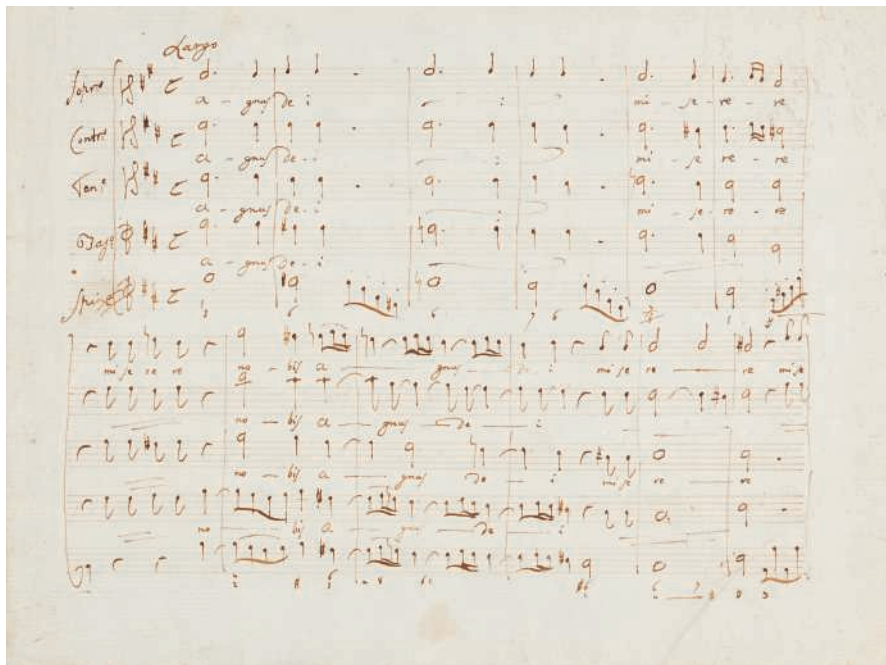
Of square lace with foliate pattern edges to the woven center with a stylized lace "N" for Nilsson, measuring approximately 14 x 14 inches (35.50 x 35.50 cm)

Christina Nilsson was the star performer at the inaugural performance of the Metropolitan Opera on 22 October 1883, singing the role of Marguerite in Gounod's *Faust*.

PROVENANCE:

Christina Nilsson.

\$1,000-1,500



57

[PERGOLESI, Giovanni Battista (1710-1736)]. Manuscript for an Agnus Dei in the hand of 'Copyist No. 2' (Tobia Nicotra), [probably 20th C].

Four pages (213 x 290mm), bifolium, 10 staves per page, (hole to second leaf affecting a couple of notes, split to lower bifolium hinge). Provenance: Edwin Franko Goldman collection.

49 bars for chorus (SATB) and continuo (spinet), inscription at the end 'Gio: Batta Pergolesi - Laus Deo 1732 / a Fra Bernardo da Messina'. Provenance: Edwin Franko Goldman collection.

**An intriguing forgery, once thought to belong to the hotly debated Pergolesi canon.** The manuscript is listed by Brook and Paymer among the counterfeit Pergolesi manuscripts created by the prolific forger Tobia Nicotra (B.S. Brook and M.E. Paymer, 'The Pergolesi Hand: A Calligraphic Study', *Notes*, vol. 38, no 3 (March 1982), pp. 550-578).

\$700-1,000

58

PINZA, Ezio (1892-1957) – A GOLD CIGARETTE HOLDER, BY CARTIER

Of simple tubular form with “E.P.” monogram in high polish 14K gold, completed by a carved amber filter, signed Cartier, Zeus Pat. Pending, SLEEVE 14ct, measuring approximately 5¼ inches (13.2 cm)

One of the great figures of the Metropolitan Opera’s 20th-century history, the Italian bass Ezio Pinza made his Met debut in November 1926, and sang with the house for 22 seasons – more than 750 performances in total. In recognition of this exhausting service, the drinking fountains in the Lincoln Center opera house are dedicated to him. According to minutes of the Metropolitan Opera Guild, Pinza used this cigarette holder in the 1949 season of *South Pacific* at New York’s Majestic Theater.

PROVENANCE:

Ezio Pinza – gifted by Mrs. Ezio Pinza to the Metropolitan Opera Guild (minutes of the Memorabilia Committee for 1961-1962).

\$800-1,200



59

PONCHIELLI, Amilcare (1834-1886). Autograph letter signed (‘A Ponchielli’) to [Antonio] Cagnoni, Milan, 21 February [year erased].

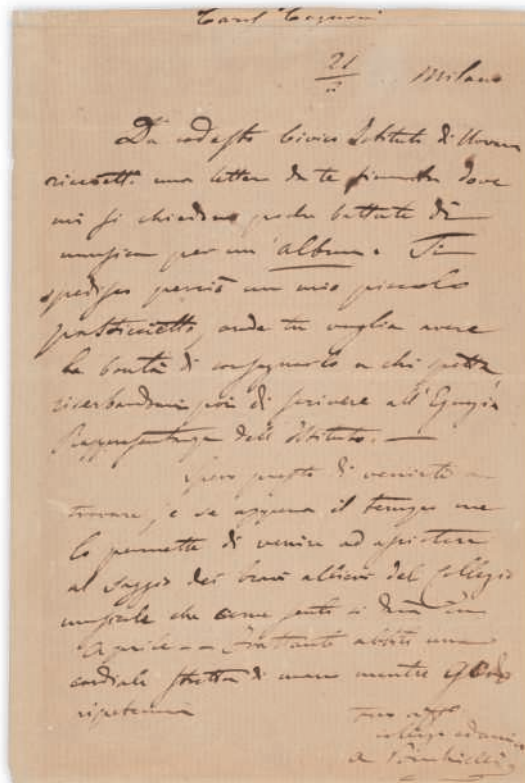
In Italian. One page (198 x 133mm), bifolium, (bifolium leaves stuck together, cropped along top edge, marks where previously mounted). Provenance: Edwin Franko Goldman collection.

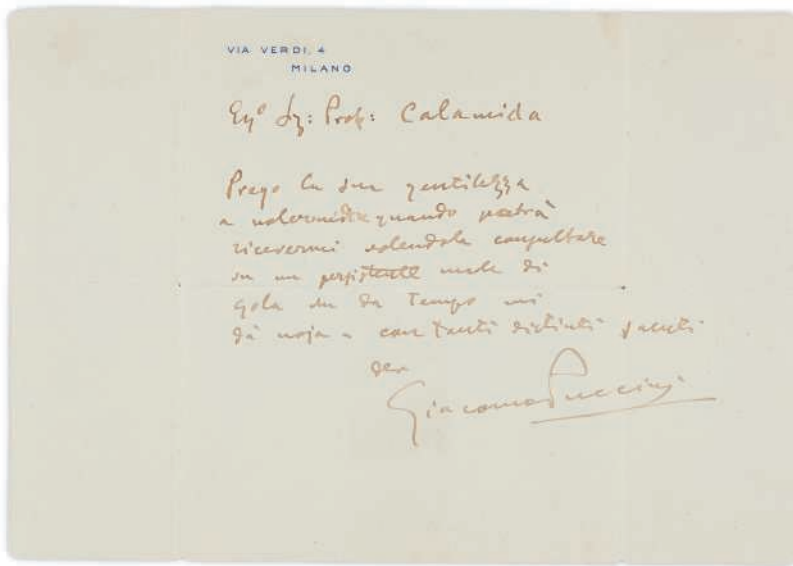
Responding to a request from his fellow composer and collaborator, Antonio Cagnoni, for a musical quotation. ‘I

received at the Civico Istituto di Novara a letter from you, asking for some bars of music for an album’: Ponchielli obliges, enclosing ‘my little pastiche’ (not present).

As a seventeen-year-old student at the Milan Conservatory, Ponchielli collaborated with three of his fellow pupils – one of them Antonio Cagnoni (1828-1896) – on an operetta, *Il sindaco Babbeo*. The relationship endured, and the two would go on to work together in their maturity.

\$400-600





60

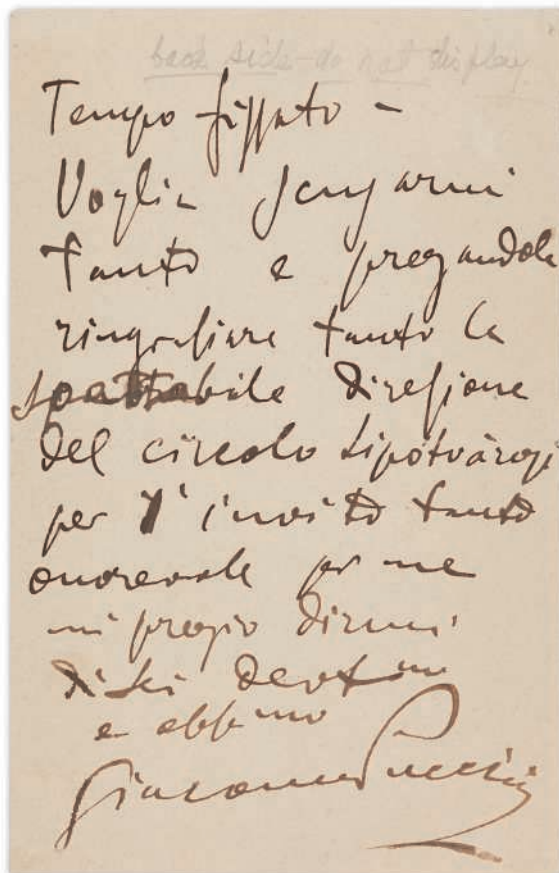
PUCCINI, Giacomo (1858–1924). Autograph letter signed (“Giacomo Puccini”) to a ‘Prof[essore] Calamida’, Milan, [20 April 1924].

In Italian. One page (169 x 244mm), with integral envelope. *Provenance*: by descent – acquired with income from the Bispham Fund.

**‘I pray you will let me know when you could receive me to consult on a persistent throat ailment that has bothered me for some time’: Puccini suffers from the early symptoms of his terminal throat cancer.**

After resolving in April 1924 to consult a physician on the persistent sore throat that had troubled him since the previous year, Puccini would be dead in just over seven months; he would never fully know the severity of his throat cancer – the prognosis was revealed instead to his son, Antonio – but did commit to an experimental course of radiation therapy being offered in Brussels. He died there, from post-treatment complications, on 29 November 1924 and was buried first in Toscanini’s family tomb, before being reinterred at Torre del Lago.

\$3,000–5,000



61

PUCCINI, Giacomo (1858–1924). Autograph letter signed (“Giacomo Puccini”) to an unidentified recipient (“Illustrissimo Signore”), Torre del Lago, 6 July [18]98.

In Italian. Three pages (180 x 115mm), (modern pencil annotations).

**Puccini closets himself away at Torre del Lago to finish *Tosca*.** Thanking his correspondent for his flattering invitation, but ‘I

am sorry to have to say that it will be impossible for me to come to Budapest on account of the great amount of work I must do on *Tosca*. I must retire from the world all summer and winter in order to finish it in time’.

The retainer Puccini secured from the publisher Ricordi – whose investment would reap its rewards in *La bohème*, *Tosca*, and *Madama Butterfly* – allowed him the security to compose almost at his leisure. He built his villa at Torre del Lago, where he could work uninterrupted, yet even here he could not escape the commercial pressures of composition entirely: ever the slow worker – and one who frequently abandoned projects – his difficulty in finishing a work to deadline is clear in this letter.

\$1,200–1,800



**62**

REID, ROBERT (American, 1862-1929)

*Seated nude*

signed, dated and dedicated 'To David/ Mighty in Song/ & Friendship/ Robert Reid/ 1904' (lower right)

oil on burlap

30 x 26½ in. (76.2 x 67.3 cm.)

**PROVENANCE:**

David Bispham (1857-1921, operatic baritone; inscription from the artist)

\$2,000-3,000



**63**  
RIMSKY-KORSAKOV, Nikolai Andreyevich (1844-1908). Autograph music manuscript signed at the head in Cyrillic and roman script (N. Rimsky-Korsakov') and initialled at the end (in Russian 'N R K'), the piano arrangement for his introduction to Alexander Dargomyzhsky's opera, *The Stone Guest*, n.d. [c.1903].

Three pages (350 x 268mm), bifolium, 16 two-stave systems on 22-stave printed paper, (some marks where previously mounted, light water-staining at bifolium hinge, cropped at base of page 3 affecting text, small stains to p.3 and p.4). *Provenance*: Edwin Franko Goldman collection.

Autograph cancellations, titles and attribution (in Russian and German 'The Stone Guest/ Introduction', 'A. Dargomyzhsky – N. Rimsky-Korsakov'), marked up for publication in blue crayon and pencil.

**The Stichvorlage for the piano arrangement of Rimsky-Korsakov's introduction to *The Stone Guest*.** Rimsky-Korsakov took on the responsibility for finishing the orchestration of Alexander Dargomyzhsky's pioneering opera, *The Stone Guest*, after the latter's death: he and his fellow members of 'The Five' – the cohort of Russian composers who pioneered a new, distinctly Russian, style of classical music in the 19th century – decided that a work so important for the new style, an essay in continuous recitative, could not be left unfinished. Rimsky-Korsakov worked on the opera with César Cui, who wrote the original introduction, and it premiered on February 1872 at the Mariinsky. Yet he remained unsatisfied with their work, returning to it twice, years later in 1892 and 1902, revising his own orchestration, as well as some of Dargomyzhsky's own composition. He also composed an orchestral introduction to replace Cui's: the present work represents the manuscript from which the first edition of his arrangement of this introduction for piano was engraved. Printed in 1903 by V. Bessel and Co., known for representing prominent Russian composers including The Five, formal similarities between the title page of the printed edition and the present manuscript can clearly be observed, while the blue crayon numbers relate to the division of the manuscript text into lines in the printed edition.

\$30,000-50,000

64

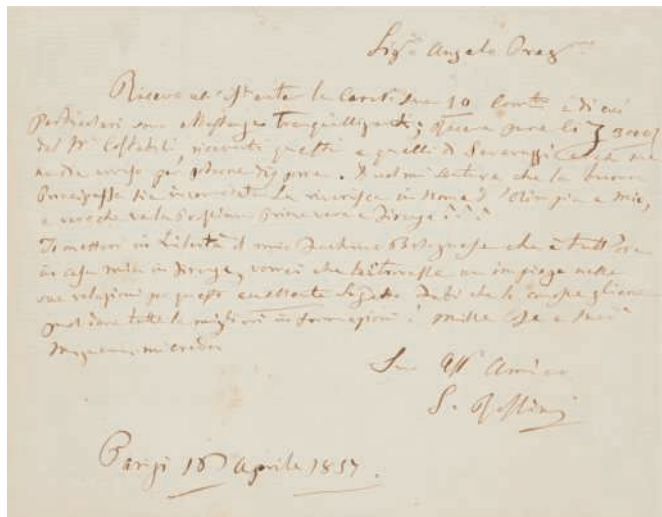
ROSSINI, Gioachino (1792-1868). Autograph letter signed ('G. Rossini') to Angelo [Mignani], Paris, 16 April 1857.

In Italian. One page (190 x 185mm), (browned where previously mounted, repaired tear to top edge), remnants of wrapper. Provenance: Edwin Franko Goldman collection.

**Writing to his agent, Angelo Mignani, asking him to take charge of certain affairs.** 'Take 3,000 lire from Mr Costabili and once you've received these and those from Savarussi, let me know so I can dispose of it. It pains me to hear that the good Princess is inconvenienced; pay homage to her in my name and that of Olimpia [his wife, Olympe Pélissier]; and is it true that she's going to Florence next spring?'. He continues, asking that Mignani use his connections to find a job for an employee of his, 'an excellent subject', who he will shortly release from his house in Florence.

Angelo Mignani handled Rossini's financial affairs, as well as acting as his factotum in Italy while the composer travelled abroad.

\$1,500-2,200



65

ROSSINI, Gioachino (1792-1868) – AN ANTIQUE GOLD CANE HANDLE AND WATCH

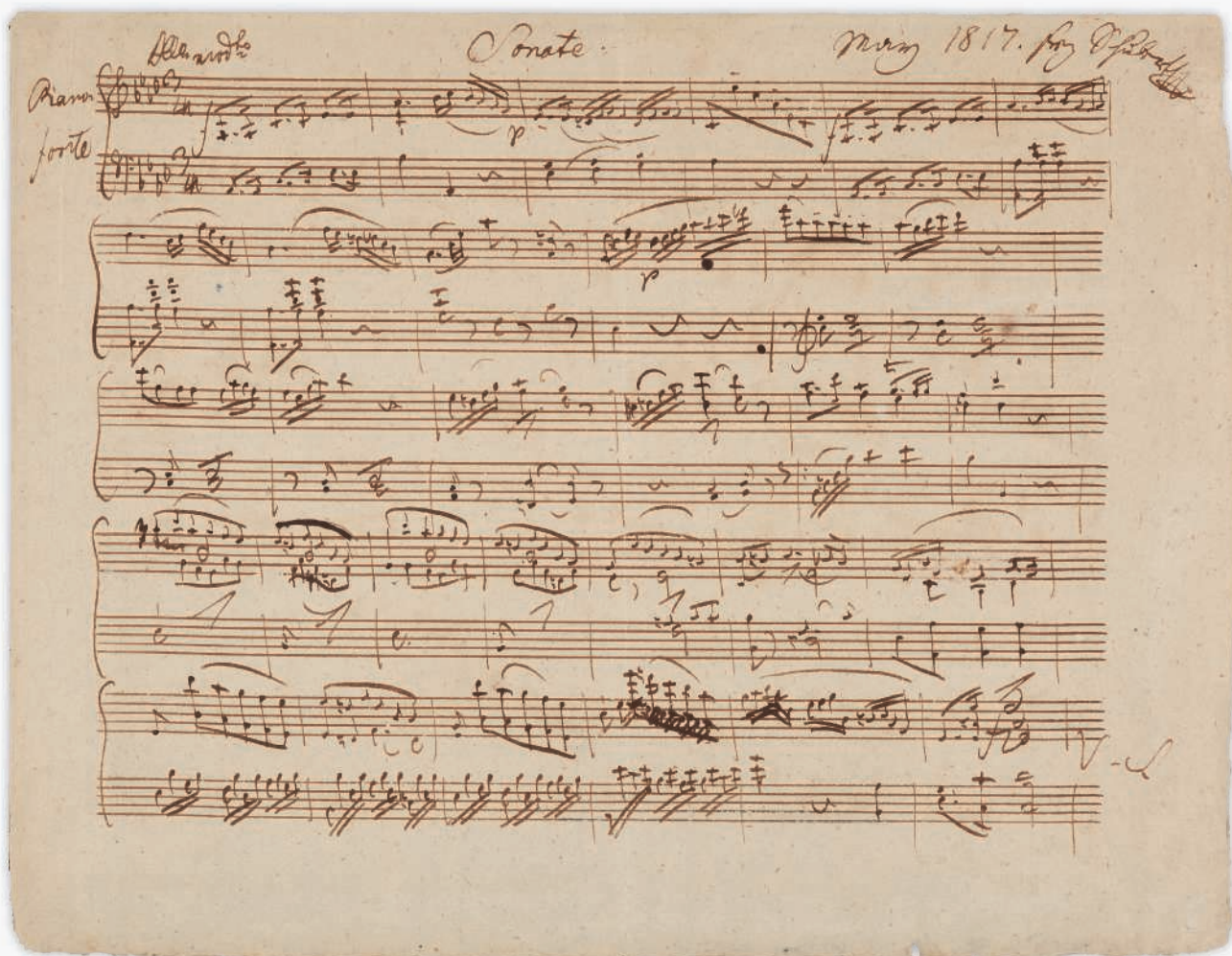
Designed as a chased and engraved handle depicting trophies of musical instruments and doves on reeded background with urns and flowers between, to the enamel top depicting a scene of lovers. Handle with two diamond set push pieces which releases the concealed watch head of white enamel dial and Roman numeral chapters on the reverse of the enamel top. Mounted in 18K gold, with maker's mark PG surmounted by a crown. Measuring approximately 2 5/8 inches (6.80 cm) in length, top of handle measuring approximately 1 1/2 inches (3.85 cm). Circa 18th century.

PROVENANCE:

Gioachino Rossini – Sir Thomas Beecham (1879-1961; minutes of the Metropolitan Opera Guild's Memorabilia Committee for 1967-1968).

\$5,000-7,000





66

SCHUBERT, Franz (1797-1828). Autograph music manuscript signed ('Frz Schubert') for the Piano Sonata in A flat major, D. 557, May 1817.

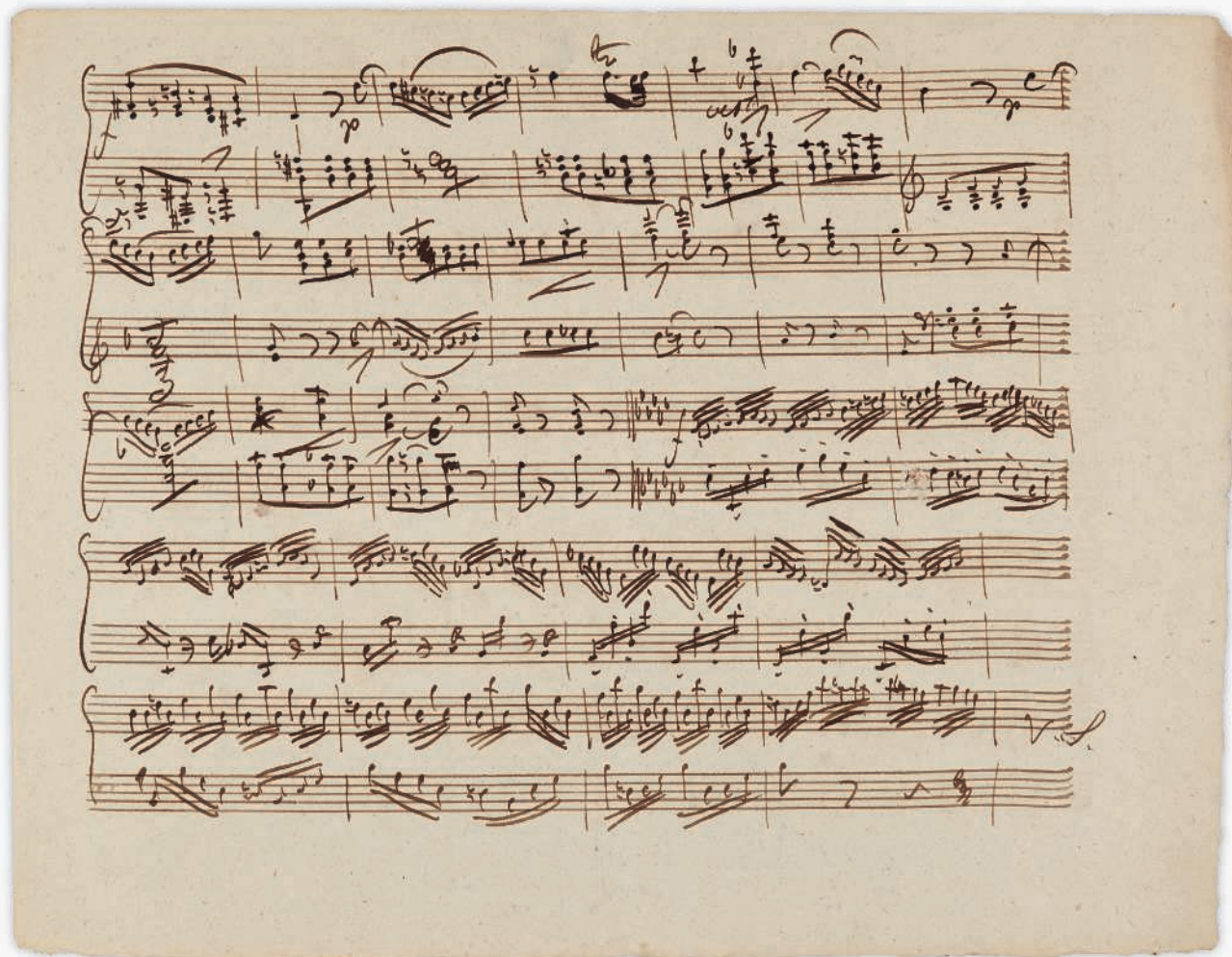
Autograph title ('Sonate'), date ('May 1817'), instrumentation ('Piano-forte') and markings for the three movements ('All[egr]o mod[erato]', 'Andante', and 'All[egr]o') and tempo, along with scattered emendations and cancellations throughout.

8 pages (240 x 315mm), ruled with 10 staves per page, drafted on rectos and versos of two interleaved bifolia, five systems of two staves on each page, (incomplete: lacking the final pages bearing the 107 bars ending the third movement, small splits and losses at the bifolia joints and at edges, light browning and tattering to edges and corners).

*Provenance:* Schubert's older brother, Ferdinand (1794-1859), sold before 1839 to – Anton Diabelli (1781-1858; publisher and composer. Diabelli purchased a large portion of the musical manuscripts, which he continued to publish for the next 30 years: D. 557, which was published from a contemporary manuscript copy since this sole autograph manuscript is incomplete, was actually brought out by Breitkopf & Härtel in 1888) – Emil Sulzbach, Frankfurt (1855-1932; banker, composer, and president of Dr Hoch's Conservatory, Frankfurt) – Otto Haas, London, Catalogue 10, November 1938, bought by – Walter Romeyn Benjamin (1854-1943; New York bookseller).

**An early Schubert sonata in the Classical style written for piano, the instrument that anchored his creative life.** A bright sonata, with echoes of Mozart and Haydn, D. 557 opens with a tightly constructed first movement, a theme on upward arpeggios that contrasts pleasingly with the gentle, downward scalar contours of the second theme, continues with a slow movement that recalls Mozart's E flat Symphony, and finishes harking back to the early Classical period. Schubert produced a considerable body of music for solo piano in 1817 – by contrast alone, his output across other instruments was slim – and it was a year marked by experimentation. While the Sonata in A flat is in some ways a straightforward exploration of the Classical sonata form that he loved so well, certain quirks of construction raise the possibility that it may represent something more experimental: or a piece left unfinished. Schubert customarily employed a four-movement form for his piano sonatas – where the present work is in three movements – and, more importantly, it is unusual that the third and final movement is in E flat, eschewing the tonic A flat finale



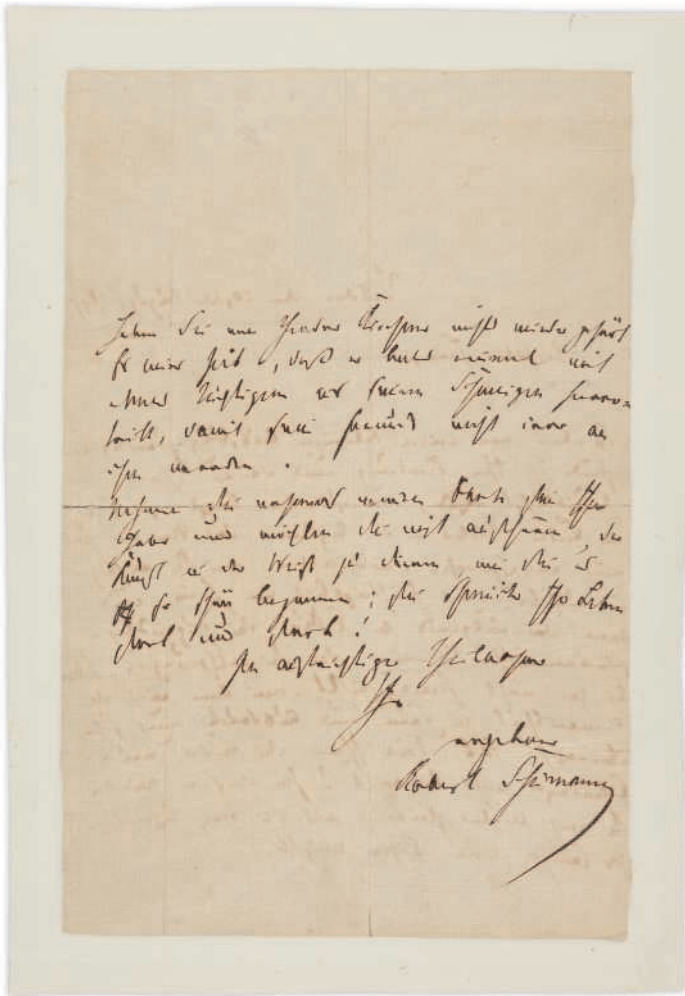


(and, therefore, the Classical principle of monotonicity) that might be expected to compliment the first. The three-movement form adopted for D.557 was not without precedent – Schubert's Sonata in A-minor, D. 537, also from 1817, displays the same structure – and the composer didn't always begin and end pieces in the same key (as seen in his first string quartet). It may be that Schubert, in haste to capture a musical idea on paper, set something down without reference to the key in which he would have intended to finish the sonata, but the fact that the third movement can yet be said to stand perfectly well as a finale precludes an easy conclusion to this teasing puzzle.

The Sonata in A-flat major was one of a string of works for solo piano composed during the pivotal months at the end of 1816 and beginning of 1817. Emboldened, perhaps, by the success of *Prometheus* in July 1816, for which he was paid 100 florins, Schubert had abandoned his teaching position at his father's school, ceased his lessons with Salieri – whose insistence that he abandon the 'barbarous German language' set them at odds – and moved out of the family home and into the lodgings of Franz Schober. While his independence may have been a short-lived – it seems most likely that it was financial pressures that pushed him back into the family fold in the autumn of 1817 – this period nevertheless marked 'the symbolic end of his apprenticeship as a composer. From now on he is a trained, full-time composer. Just as this is an end, so it is a beginning' (Brian Newbould, *Schubert: The Music and the Man*, 1997, p.64). Schubert would go on to compose over 700 works that made use of the piano, if his numerous vocal compositions are included, but it was the sonata among all the two-handed piano genres to which he devoted the most effort. There are seventeen more or less complete sonatas, representing an almost unbroken chain of activity from 1815 to 1828 – with a three-year silence in 1820-2 – amounting to an output broadly similar to that of Beethoven.

Listed in the *Neue Schubert-Ausgabe: Kritischer Bericht zu Serie VII Klaviermusik, Abt. 2 Werke für Klavier zu zwei Händen, Band 1, Klaviersonaten I* (Tübingen, 2005), p.50.

\$350,000-500,000



67

SCHUMANN, Robert (1810-1856). Autograph letter signed ('Robert Schumann') to [Albert Heintz: 'Geehrter Herr'], Dresden, 20 August 1845.

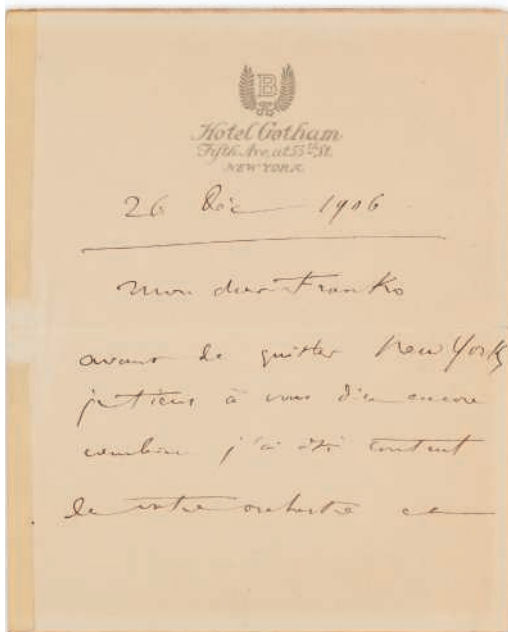
In German. Two pages (letter: 204 x 132mm; in total: 226 x 156mm), (inlaid, reinforced with archival gauze).

**'Do you not know the poems of Eichendorff[f]?: Schumann shares one of the great sources of inspiration for his *Liederjahr* with a young composer.**

Schumann has returned from a short outing to find his correspondent's letter and songs: 'Many of the latter, indeed, the majority, touched me, above all, as you rightly guessed, the *Frühlingslied* from [Heinrich] Heine and the following one in E major', whose finesse in form and expression he compliments. If Heintz has not heard of Eichendorff[f], Schumann recommends his poetry for composition. Asking if Heintz still has not heard from Theodor Kirchner, Schumann warns darkly that he must break his silence, lest he incur the ire of his friends.

Crowning Schumann's 'year of song' of 1840, during which he focussed almost exclusively on vocal composition, was his *Liederkreis*, Op. 39, a song cycle drawing upon the poetry of Joseph von Eichendorff (1788-1857). A turn towards this most marketable of musical genres may have been prompted in part by the desire to convince Clara Wieck of his financial stability; Schumann's feelings towards his future wife certainly guided his composition. In May of 1840 he wrote to tell her 'Much of you is embedded in my Eichendorff *Liederkreis*'.

\$4,000-6,000



68

SAINT-SAËNS, Camille (1835-1921). Autograph letter signed ('C Saint-Saëns') to [Nahan] Franko, Hotel Gotham, New York, 26 December 1906.

In French. Two pages (162 x 130mm), bifolium with text on verso running across two page, (tape reinforcements to recto, split to central fold).

**Expressing his approval of Franko's orchestra and his conducting.** 'Before I leave New York I want to tell you again how pleased I was with your orchestra and the superior manner in which you conduct it'.

As Saint-Saëns' star waned in France at the turn of the twentieth century, it continued to burn bright in America: on his first visit, in 1906, he gave concerts at Philadelphia, Chicago and Washington, as well as the Metropolitan Opera, where he encountered Nahan Franko and his newly-formed orchestra.

\$400-600

69

SCOTTI, Antonio (1866-1936) – AN ART  
DECO GOLD CIGARETTE CASE

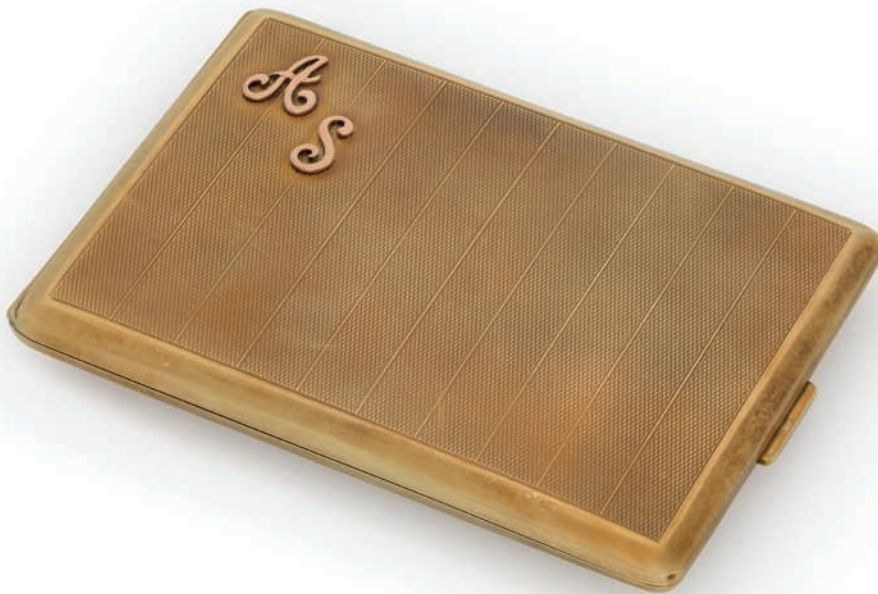
Designed with an engine turned exterior with polished gold stripes to the beveled edges, and applied with initials AS, all in 14K gold. circa 1930. Measuring approximately 4½ x 3 inches (11.30 x 7.50 cm)

Antonio Scotti was a principal artist at the Metropolitan Opera for more than 33 seasons, from his debut as Don Giovanni in 1899. His elegant baritone – often singing opposite his close friend Enrico Caruso – and outstanding acting made him a particular favorite with audiences. According to minutes of the Metropolitan Opera Guild, Scotti used this case while playing Sharpless at the Metropolitan Opera's 1907 premiere of *Madame Butterfly*.

PROVENANCE:

Antonio Scotti – purchased for the Metropolitan Opera Guild by Mrs Byford Ryan, Mrs. O'Donnell Hoover, and Mr. Francis Goelet (minutes of the Metropolitan Opera Guild's Memorabilia Committee for 1961–1962).

\$4,000–6,000



70

SMETANA, Bedřich. Document signed ('Bedř. Smetana'), acknowledging the receipt of proceeds from *The Bartered Bride*, n.p. [Prague], 15 March 1871.

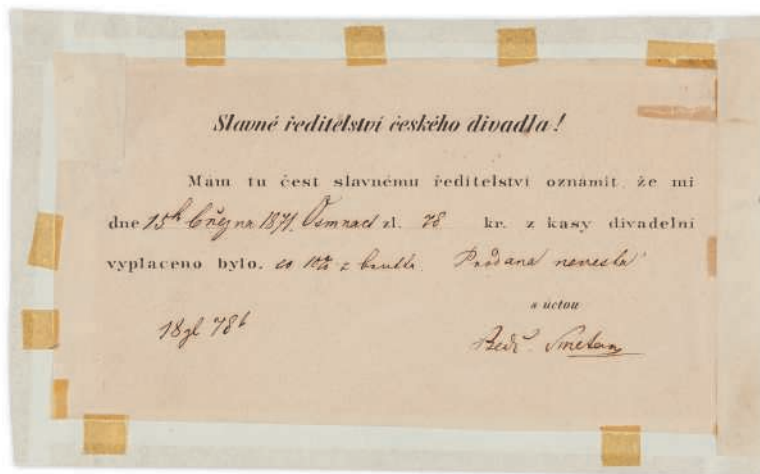
In Czech. One page (115 x 210mm) printed form completed in manuscript, laid down with tape onto letterhead paper (145 x 240mm), (two paper reinforcements).

**Smetana receives the financial rewards from *The Bartered Bride*, one of the cornerstones of Czech national opera.**

He confirms to the directors [of the Czech Provisional Theatre] that he has received 18 zlatnik/78 koruna or 10% of the income from *The Bartered Bride*.

Even before he became the principal conductor of the Prague Provisional Theatre in September 1866, Smetana was acutely aware of the need for a new body of Czech works for the Prague stage. The theatre was still in its infancy when he took up his baton, having been founded just four years previously, and Czech national opera was in a similar position. *The Bartered Bride* was the second of his operatic works composed with this in mind: it had first premiered in 1866 at the Provisional Theatre, to an audience hungry for original Czech opera, but only became truly successful once Smetana presented a revised version in 1870.

\$1,200–2,500





**71**

*STEVENS, Risë (1913-2013) – A GOLD AND DIAMOND BROOCH*

Designed as a gentleman in formal dress offering a flower, set upon a wirework ground within an oval frame of carved gold floret border, accented with 27 single-cut diamonds, measuring approximately 1¾ x 1⅝ inches (4.55 x 3.50 cm), circa 1950s

Risë Stevens was the Met's leading mezzo-soprano for over two decades in the 1940s and 1950s: she was particularly associated with the role of Carmen, especially in the triumphant Tyrone Guthrie production of 1951.

**PROVENANCE:**

Risë Stevens (gifted by her to the Metropolitan Opera Guild).

\$1,500–2,500



**72**

*STEVENS, Risë (1913-2013) – A STERLING SILVER TRAVEL ALARM CLOCK*

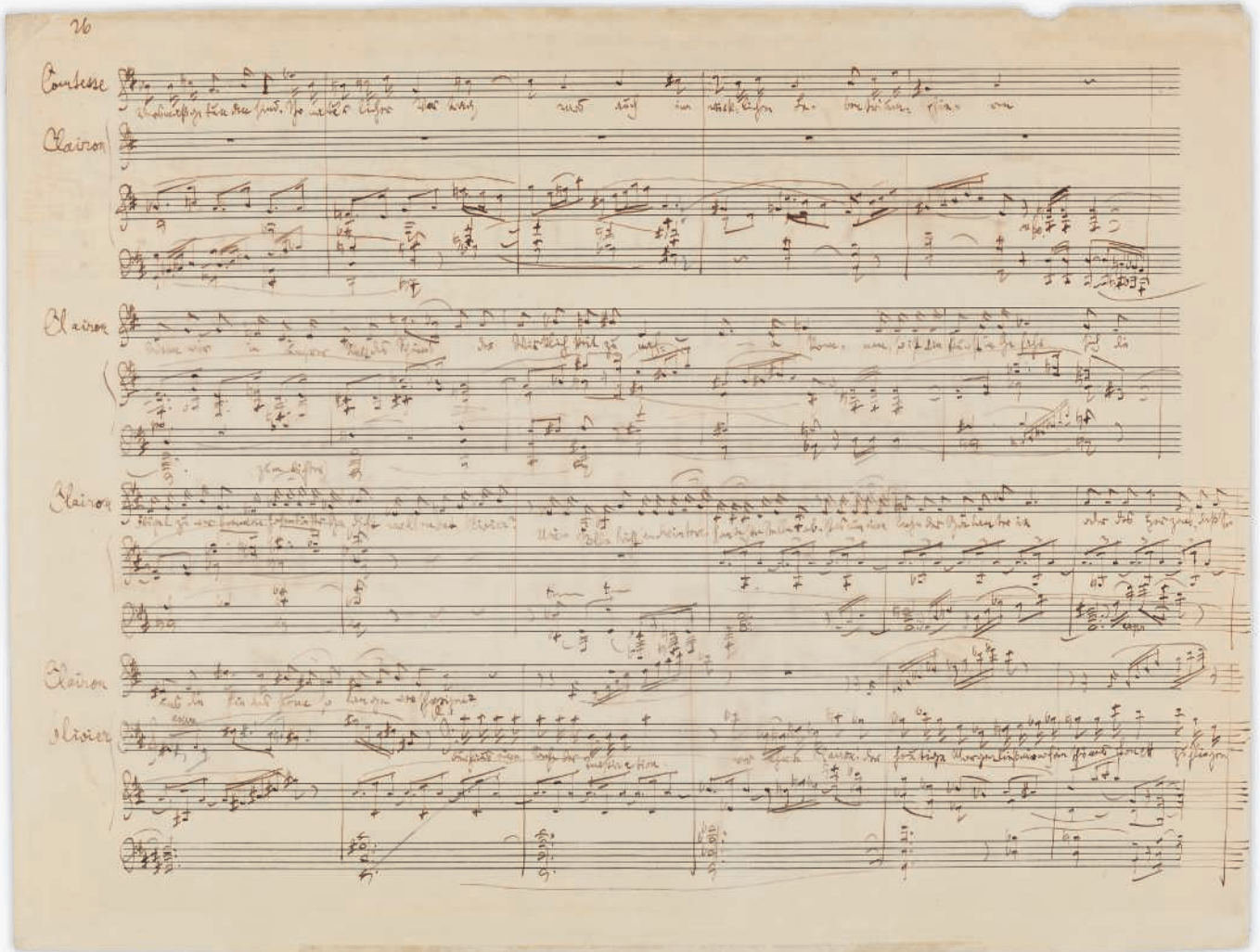
The dial signed Lambert Brothers, 8 day Swiss, the case engraved "RISË STEVENS, 1938 - 1958. WITH WARM APPRECIATION, METROPOLITAN OPERA ASSOCIATION". Marked Sterling, measuring approximately 3 x 2½ inches (7.62 x 6.35 cm), circa 1950s

A commemorative gift to celebrate the 20th anniversary of this immensely popular mezzo-soprano's debut at the Met.

**PROVENANCE:**

Risë Stevens.

\$300–500



### 73

STRAUSS, Richard (1864-1949). Autograph music manuscript, section of a short-score draft for *Capriccio*, Op. 85, n.d. [1940-1941].

Two pages (255 x 339mm), 7 systems of 3 or 4 staves on 14-stave paper (Boosey & Hawkes: slightly cropped so type is lost), the first three staves on the recto and last six staves on the verso extended by hand, recto and verso marked 25-26 in Strauss' hand, small paper corner tag added to the top right of recto with the pencil number '7', (small loss to the top margin, slightly cropped at bottom margin). *Provenance*: Edwin Franko Goldman collection.

Bars 16-65 of Scene 4 from *Capriccio*, the parts for voice starting mid-sentence with the Count's 'göttliche Clairon!' (one bar before rehearsal no 49) and ending with Olivier's '...ein schönes Sonett zufliegen' (three bars before rehearsal no 54). Autograph additions and cancellations in pencil.

**A draft for *Capriccio*, Strauss' final completed work for the stage, showing variance from the published score.** *Capriccio* is an opera about opera, which questions the relative importance of the composer and the librettist: in 1934, Stefan Zweig had drawn Strauss' attention to a libretto by Giovanni Battista Casti, *Prima la musica, dopo le parole* ('First the music and then the words'), composed by Antonio Salieri as an operetta and first performed in 1786. The idea seems to have taken root and, after lying dormant for some years, bloomed into this one-act debate addressing the tension between words and music in opera, a work which showcases 'some of his finest composition' according to his biographer, Bryan Gilliam. Both the vocal lines and the accompaniment differ from the published score.

\$20,000-30,000



**74**

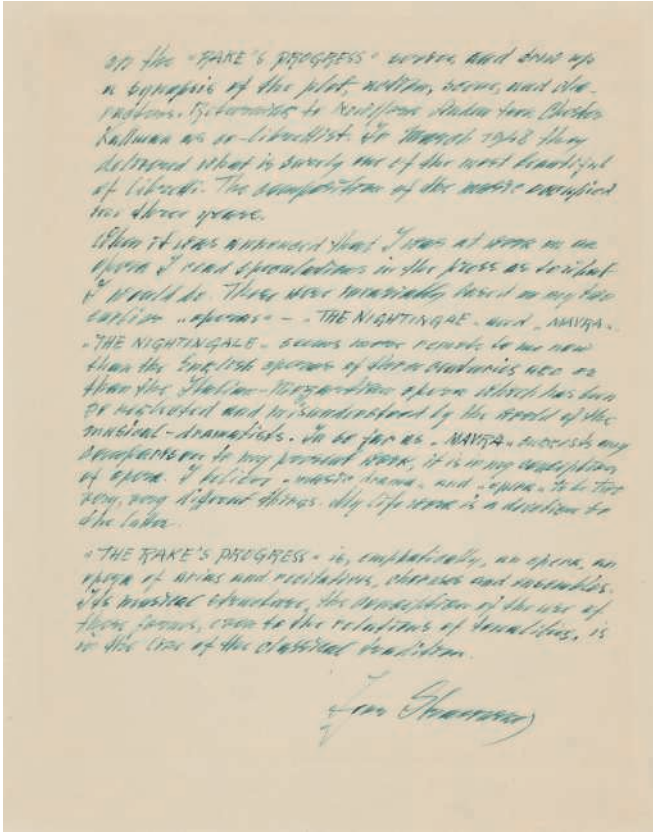
STRAUSS, Johann II (1825-1899). Autograph musical quotation signed ('Johann Strauss') from *The Blue Danube*, Hietzing (Vienna), n.d.

One page (107 x 138mm), (darkening where previously mounted).

Titled in autograph 'Waltz' (in German), almost four bars from the opening of *The Blue Danube*.

**Johann Strauss, 'The Waltz King', presents the opening bars of his genre-defining work, *The Blue Danube*.**

\$1,500-2,200



**75**  
 STRAVINSKY, Igor (1882-1971). Autograph manuscript signed ('Igor Stravinsky') about *The Rake's Progress*, n.d. [c.1951].

In English. One page (304 x 239mm), (incomplete: final page of manuscript). Provenance: Edwin Franko Goldman collection.

**'I believe "music drama" and "opera" to be two very, very different things. My life work is a devotion to the latter.'**

Opening mid-way through a sentence on *The Rake's Progress*, Stravinsky notes that W.H. Auden and Chester Kallman 'delivered what is surely one of the most beautiful of libretti' in 1948, and that composition has taken him three years. Explaining how the work varies from *The Nightingale* and *Mavra* ("The Nightingale" seems more remote to me now than the English operas of three centuries ago...), Stravinsky laments the role of the musical-dramatists. "'The Rake's Progress' is, emphatically, an opera ... in the line of the classical tradition'.

*The Rake's Progress* was finally completed in April 1951 and first performed, after much lobbying and infighting, at La Fenice in Venice on the 11 September.

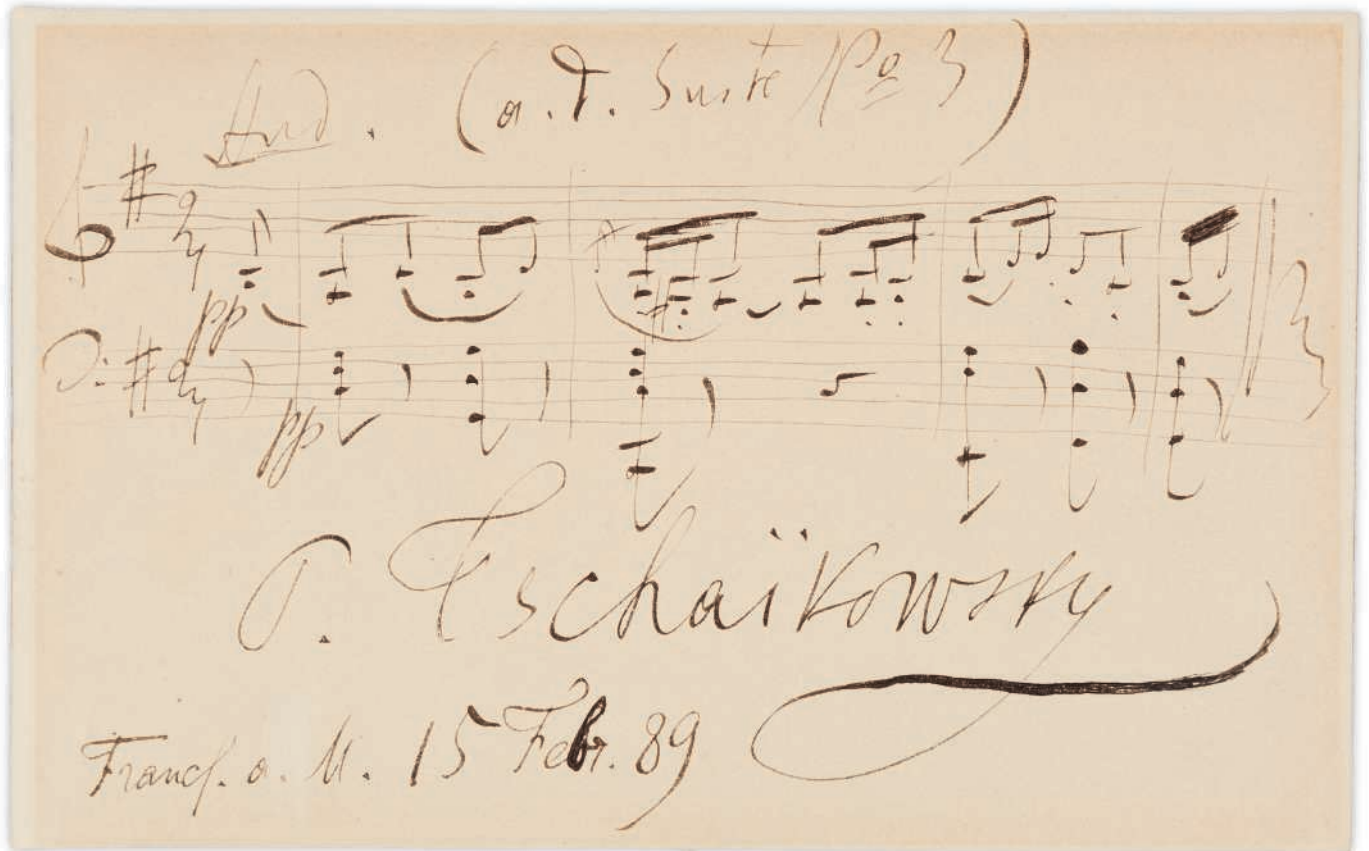
\$1,500-2,200

**76**  
 STRAVINSKY, Igor (1882-1971) - A GOLD AND SAPPHIRE WRITING INSTRUMENT

Designed as an octagonal shaped gold case set to the top with a round cabochon sapphire, with maker's and French assay marks for 18K gold, 4¼ inches (10.90 cm), early 20th century

PROVENANCE:  
 Igor Stravinsky – Marcella Sembrich (née Kochanska, 1858-1935, coloratura soprano; by repute).

\$600-800



77

TCHAIKOVSKY, Pyotr Ilyich (1840–1893). Autograph musical quotation signed ('P. Tschaïkowsky') from the Orchestral Suite no 3 in G, Op. 55, Frankfurt-am-Main, 15 February [18]89.

One page (110 x 175mm), gilt-edged card, (faint browning where previously mounted).

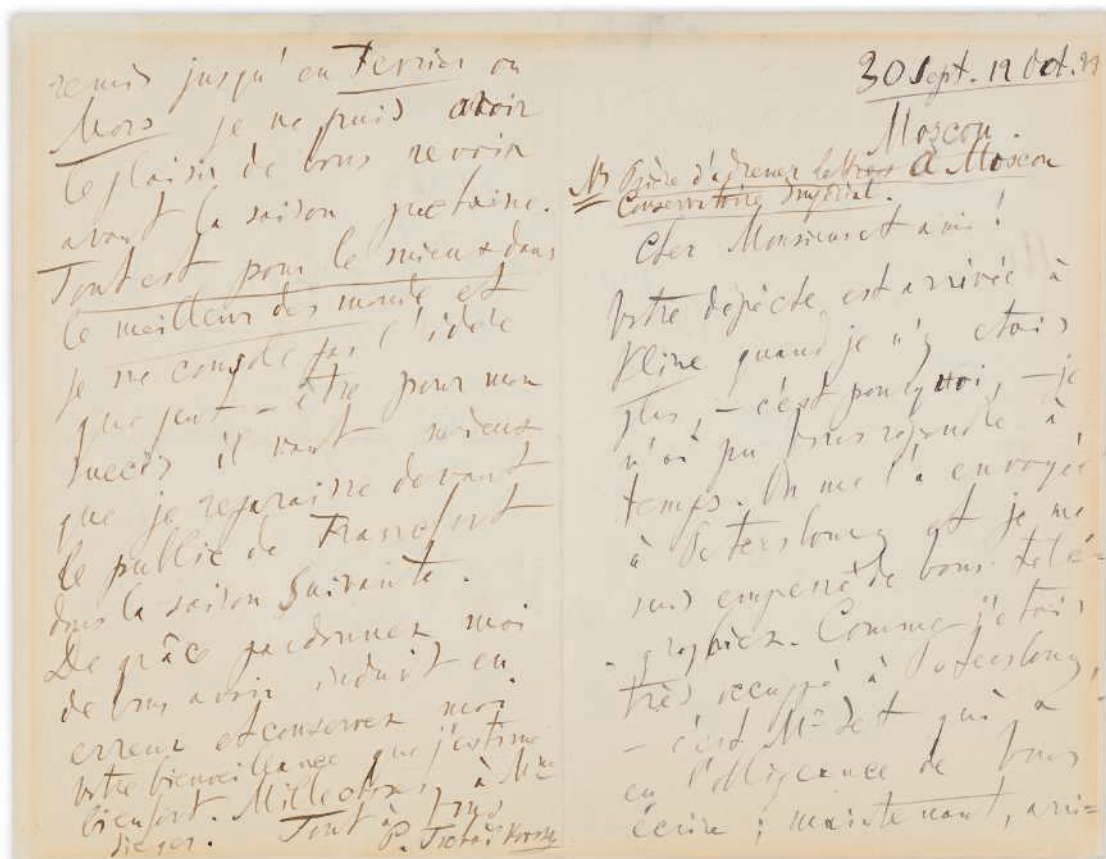
5 bars for the theme of the last movement, *Tema con variazioni*, from the Third Suite.

**The final theme from Tchaikovsky's hugely popular Third Orchestral Suite, the work that represented his mastery of the genre.**

The orchestral suite had been a rewarding focus of new composition for Tchaikovsky since the early 1880s; it allowed him relief from the same constraints of tradition and rules that he had sought to escape at the St Petersburg Conservatory, and his earlier works – the First and Second Suites – had been warmly received by the public. The Third Suite surpassed them both: Tchaikovsky wrote to Nadezhda von Meck, describing its dazzling premiere at St Petersburg in January 1885 conducted by Hans von Bülow, 'I have never before experienced such a triumph'. The present quotation dates from the series of concerts of February 1889 given in Frankfurt by Tchaikovsky, in which he conducted the Third Suite: the rapturous reception of the audience surprised him, for 'the public there are very cold, and love only the classicists and Brahms' (according to a letter to Pyotr Jurgenson, 5/17 February 1889).

\$15,000–22,000





78

TCHAIKOVSKY, Pyotr Ilyich (1840–1893). Autograph letter signed ('P. Tschäikowsky') to [Friedrich Sieger: 'Cher Monsieur et ami'], Moscow, 30 September/19 October [18]89.

In French. Four pages, bifolium (175 x 113mm), (pencil annotations, traces of tape at top of pp. 2–3).

**Expressing regret that *The Sleeping Beauty* will keep him from Frankfurt for the winter season.** Tchaikovsky is only just responding to Sieger's correspondence; since it was sent he repaired first to St Petersburg and now to his Moscow home, from where he writes it will be 'physically impossible' for him to be in Frankfurt for the 20 December as 'my ballet [probably *The Sleeping Beauty*] will be staged at the Imperial Theatre in Petersburg [the Mariinsky] and it's imperative that I attend the first performance', which will be 20 December or thereabouts. Apologising for missing this season, Tchaikovsky reassures his correspondent that it is for the best 'and I console myself with the idea that it would be better for me to reappear before the Frankfurt public next season'.

Following the success of Tchaikovsky's concerts in Frankfurt in January and February 1889, Friedrich Sieger – the director of one of the venues, the Museum-Gesellschaft, and an ardent admirer of the composer – looked to secure a return visit for the next season. Tchaikovsky, however, seems to have been less enthusiastic, perhaps due to a perceived conservatism of the Frankfurt audience, and was to disappoint Sieger on more than one occasion: here he excuses himself on account of the impending premiere of *The Sleeping Beauty*, which would have its first performance at the Mariinsky on 15 January 1890.

\$9,000–12,000



**79**  
**TIBBETT, Lawrence (1896-1960) – A PLATINUM OPEN-FACE POCKET WATCH, BY CARTIER**

Designed as a reeded dial enclosed in a Roman numeral chapter ring, to the clear case set with a platinum rim and a skeleton back to the reverse. Numbered 283 with French assay mark with movement by the European Watch and Clock Co. Diameter 1 $\frac{5}{8}$  inches (41 mm)

Lawrence Tibbett gave more than 600 performances at the Met from his first contract in 1923. His roles there included Giorgio Germont in *La Traviata*, Amonasro in *Aida*, and the title role in *Rigoletto*. Tibbett also worked in Hollywood, and in 1930 was nominated for a Best Actor Academy Award for his first film, *The Rogue Song*. He co-founded, with Jascha Heifetz, the influential American Guild of Musical Artists.

**PROVENANCE:**

Lawrence Tibbett (gifted to the Metropolitan Opera Guild by Richard Tibbett, Lawrence Tibbett Jr., Michael Tibbett, and Peter W.G. Burgard; minutes of the Memorabilia Committee for 1961-1962).

\$6,000-8,000



**80**  
**TOSCANINI, Arturo (1867-1957) – A PLATINUM AND DIAMOND POCKET WATCH, BY GÜBELIN**

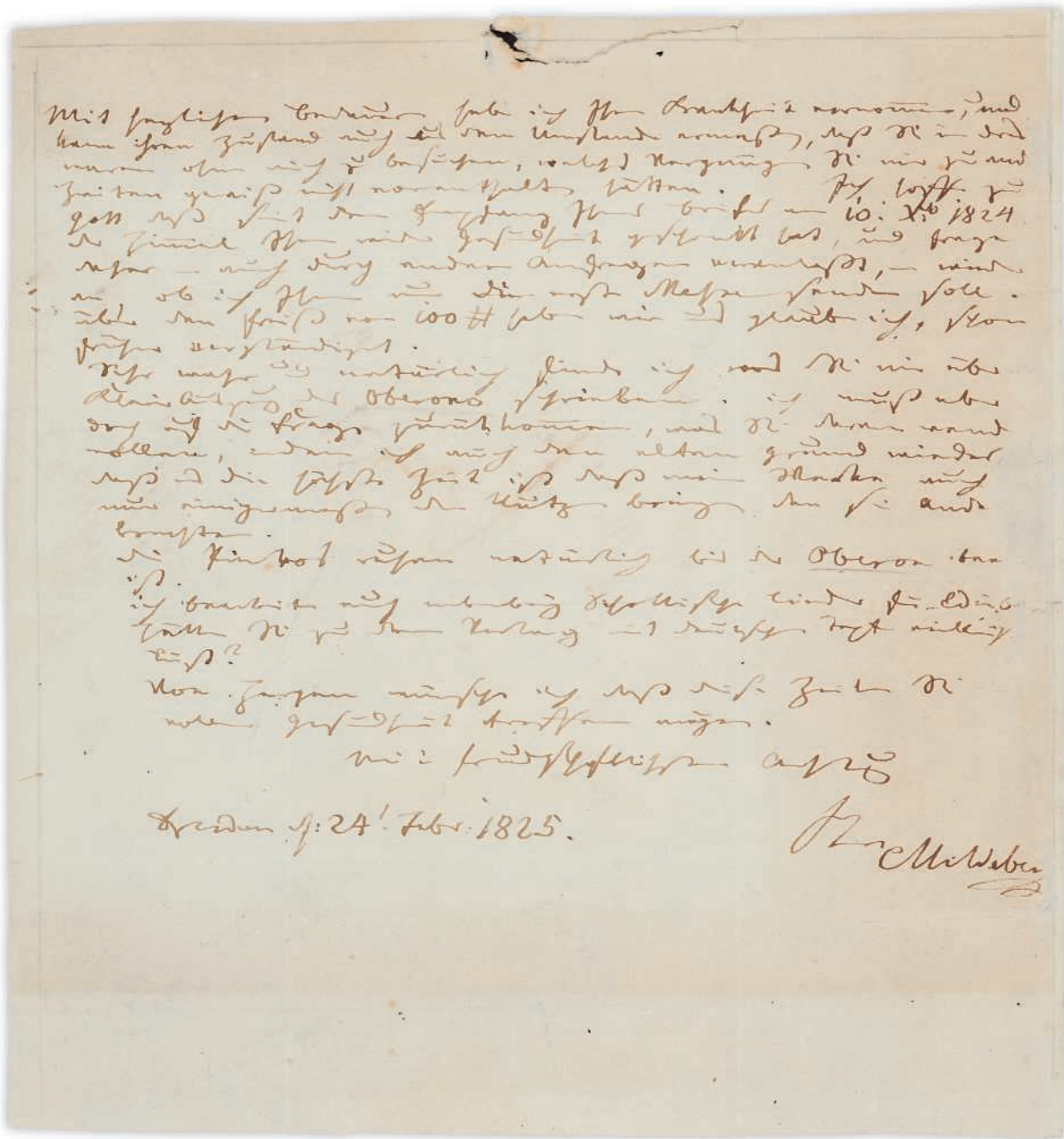
Designed as a silvered circular dial with quarters marked by Roman numeral chapters, the hours set with square cut diamonds on the platinum case, completed to the loop engraved on reverse “Al Maestro Toscanini La Citta Di Lucerna”, case diameter 1 $\frac{3}{4}$  inches (45mm), circa 1930s

Arturo Toscanini – one of the most acclaimed musicians of his time – was principal conductor of the Met from 1908-1915, conducting the world premiere of Puccini’s *La fanciulla del West* in 1910.

**PROVENANCE:**

Arturo Toscanini – gifted to the Metropolitan Opera Guild by Wally Toscanini, Wanda Toscanini, and Walter Toscanini (minutes of the Memorabilia Committee for 1965-1966).

\$1,500-2,500



81

VERDI, Giuseppe (1813–1901). Autograph musical quotation signed ('G. Verdi'), from *I Lombardi alla prima crociata*, n.d.

One page (108 x 135mm), ruled with 8 staves, (spotting). Provenance: Edwin Franko Goldman collection.

Eight bars of the chorus from Act 4, scene 3 ('O Signore dal tetto natio') with a simplified accompaniment.

**A musical quotation from *I Lombardi*, one of the early operatic works by Italy's greatest musical dramatist, Giuseppe Verdi.** As a composer of opera, Verdi was aware of the dramatic potential of the chorus: the choral prayer 'O Signore dal tetto natio' has been considered to bear early seeds of the patriotic sentiment that would focus Italian cultural hopes and expectations so intently on the composer during the Risorgimento. *I Lombardi* was first performed some years before these events – at La Scala in 1843 – where it served to confirm the gilded reputation he had forged with *Nabucco*; Verdi would later revise the as *Jérusalem*, his first grand opera for the Paris stage in 1847.

\$9,000–12,000

Ma quella sopra  
nella mia lettera a Voi  
è a tutto fino dal  
principio di questa sentenza.  
Il suo primo qui dice  
'ogni giorno di ritorno da  
insistenti - non so  
cosa faranno in seguito.  
(La Pavana di Giuseppe  
Dirigente al abate -  
Egia vi parlata di more  
ci vi vi posso sfotografare  
le mani

Verdi

82

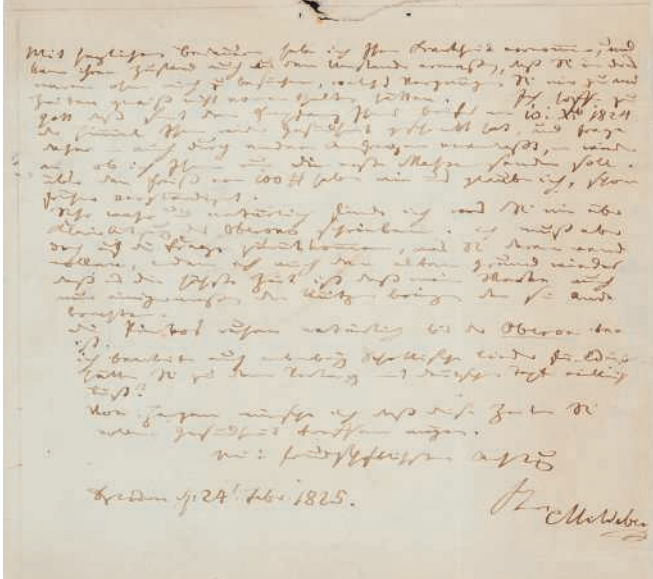
VERDI, Giuseppe (1813-1901). Autograph letter signed ("G Verdi") to Romilda [Pantaleoni], Sant'Agata, 30 July 1887.

In Italian. Three pages (170 x 108mm), (p.2 bearing trace of adhesive and adhered paper). *Provenance*: Edwin Franko Goldman collection.

**To Romilda Pantaleoni, denying openly criticising her Desdemona at the premiere of *Otello* in the face of 'this controversy'.** Verdi is surprised and disappointed by the contents of Romilda's letter of the 28th: 'it is never a happy affair to have to deal, directly or indirectly, with the courts. After all, if I were to be questioned, my report would not amount to much: simply to deny what your lawyer has said "that at the first performance of *Otello*, that I shouted, hands in my hair, "This is not my Desdemona"; never, never!" I have never stooped to such vulgarities and those words are completely false'. His opinion hasn't changed from what he wrote to Pantaleoni and [Franco] Faccio.

Of the many Verdi roles that the soprano Romilda Pantaleoni (1847-1917) counted amongst her wide repertoire, most important was as creator of Desdemona in his *Otello*, the composer's penultimate opera, which premiered at La Scala on the 5 February 1887. Verdi's last new opera had been *Aida*, in 1871, and *Otello* had been long in the making: it opened in Milan after months of intense speculation and public excitement with Pantaleoni as Desdemona, a part she had taken in the face of stiff competition. In fact, Verdi had thought Pantaleoni unsuitable for the part – her voice too harsh, her intonation wrong – but had been persuaded by the conductor, Franco Faccio, with whom Pantaleoni was intimately involved. Despite favourable reviews, Pantaleoni was forced by ill-health and a voice fading throughout the season to give up her contract for the tour, leading to unpleasant legal ramifications. Despite his protestations here, on 29 April 1887 Verdi had written to Faccio: 'Let's have no illusions, Pantaleoni was not good'.

\$4,000-6,000



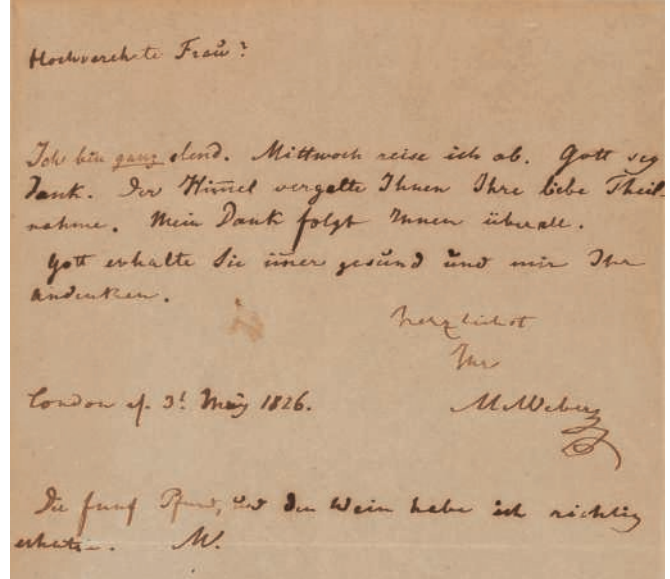
**83**  
 WEBER, Carl Maria von (1786–1826). Autograph letter signed ('C.M. v. Weber') to the music publisher Carl Friedrich Peters, Dresden, 24 February 1825.

In German. One page (198 x 190mm), integral address panel, docketed (pencil frame on recto, seal tear at top edge partially repaired with tape). *Provenance*: Edwin Franko Goldman collection.

**A rich letter on Weber's current musical projects, including the *Missa Sancta*, *Oberon*, *Die drei Pintos* and the Scottish songs.** Weber is grieved to hear of Peters's illness, and remarks teasingly: 'I can measure your state by the fact that you were in Dresden without coming to see me, a pleasure of which you never deprived me in other times'. He asks whether he should now send 'the first Mass' (the *Missa sancta* no.1), for which they have agreed a price of 100 thaler, and refers to a suggestion from Peters about the piano reduction of *Oberon*, insisting that he needs to know how it will be used, 'for it is high time that my works brought me some of the benefit that they bring to others'. He refers briefly to his projected comic opera, *Die drei Pintos*, 'The Pintos are resting until *Oberon* is finished', and mentions also that he is working on some Scottish songs (for the Edinburgh publisher George Thomson), wondering if Peters would like to publish them with a German text. (*Correspondence* AO42429 proposed).

In spite of the flurry of projects mentioned in the letter, Weber had at this time only just over a year to live: he died, of tuberculosis exacerbated by overwork, on 5 June 1826 in London, where he had travelled to oversee the first performance of *Oberon*, a commission for the Royal Opera. *Die drei Pintos* was left unfinished at his death, and in spite of an abortive project to have it completed by Meyerbeer (see lot 53) it was ultimately left to the young Gustav Mahler to complete it, more than sixty years later.

\$2,500–3,500



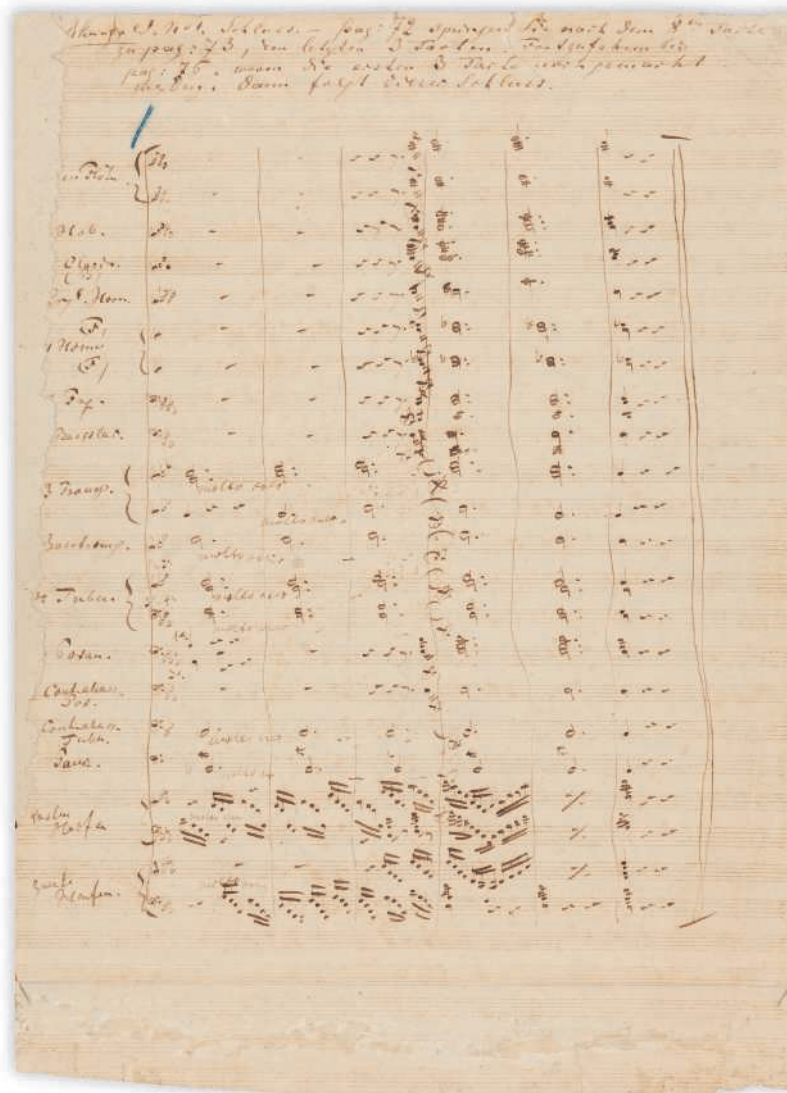
**84**  
 WEBER, Carl Maria von (1786–1826). Autograph letter signed ('[C.] M. v. Weber'; and initialled after postscript 'W') to an unidentified correspondent ('Hochverehrte Frau'), London, 3 May 1826.

In German. One page (188 x 135mm), (browning where previously mounted, edges reinforced with tape). *Provenance*: Edwin Franko Goldman collection.

**Sending heartfelt thanks to a supporter, letting her know his plans – shortly to prove unfulfillable – to leave London.** 'I am very miserable. Wednesday I leave ... May Heaven reward you for your kind sympathy', thanking her for this, along with 'the five pounds and the wine'.

Weber arrived in London on 5 March 1826 and began frantic preparations for the English premiere of *Oberon* – rewarded with a spectacular opening night on the 12 April – before turning almost immediately to a series of concerts culminating in one of his own, held on 26 May at the Argyll Rooms, for which he wrote his last composition, a song for the soprano Catherine Stephens. Following his last public appearance, at a concert given by Mary Anne Paton on 30 May, he made new plans to leave London on 6 June. He never returned to Germany, succumbing finally to tuberculosis on 5 June.

\$1,500–2,200



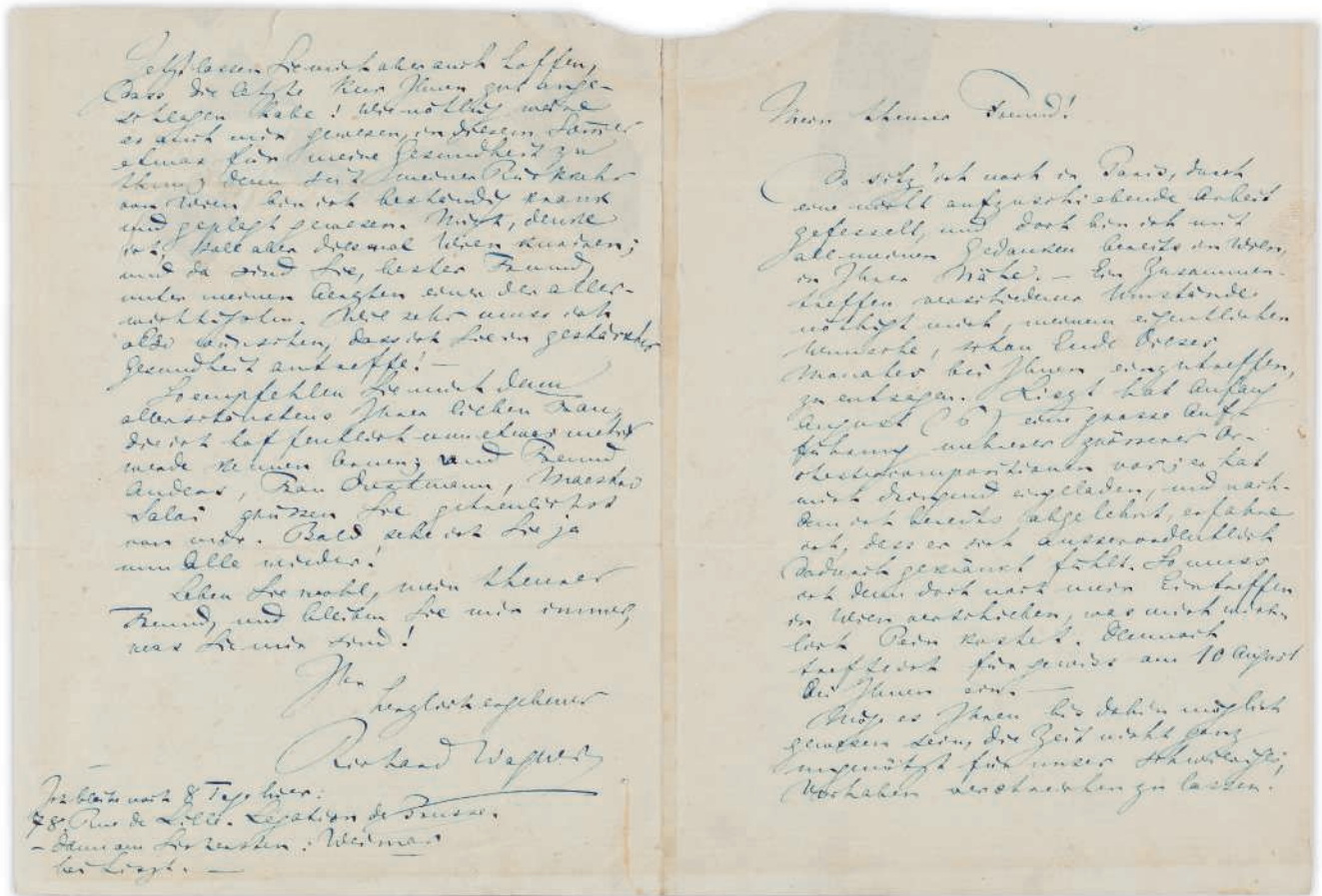
**85**  
 WAGNER, Richard (1813–1883). Autograph music manuscript, from the concert ending to an excerpt from Scenes I & II of *Das Rheingold*, WWV 86A Musik VIIIb, n.d. [c.1862].

One page (344 x 247mm), 22 staves on 30-stave printed paper, (replaced loss to left margin, repaired tears and losses to top, bottom and right margins, pencil ruling towards base where previously mounted). *Provenance*: Siegfried Wagner, his wedding anniversary gift of the 23 September 1918 to - Eugen and Alma Bokmayer - Sotheby's, 19 December 1962, lot 777 (bought by 'Sessler') - A. Reginald Allen. [with]: a presentation postcard from Siegfried Wagner.

Six bars scored for winds, brasses, and first and second harps, autograph direction at the head of page: 'Rheingold. No 1. Ending - p. 72, after the 8th bar cut to p.73, the last 3 bars. Proceed to p. 76, the first 3 bars of which are still played. Then follows this ending'.

**The concert ending for an excerpt from *Das Rheingold* composed specially by Wagner for a series of performances in Vienna in 1862-63: the earliest public performances of material from the embryonic *Der Ring des Nibelungen*.** Wagner conducted a series of excerpts from scenes I, II and IV of *Das Rheingold* in concert on the 26 December 1862 in Vienna: the present manuscript bears the *Schluss* he composed to end scenes I & II. At the top of the manuscript are Wagner's directions for following the printed edition of the score, the engraving of a copyist's transcription of his own fair copy (now lost). Wagner's poem-libretti for *Der Ring* were written in inverse order, meaning that *Das Rheingold*, its opening work, was the last to be finished in November 1852. The music for the cycle, however, was written in regular order; the composition of *Das Rheingold* occupied Wagner from November 1853 to September 1854, while the remaining three parts of his epic tetralogy of music dramas would take two decades more to complete, the full cycle finally staged in 1876. In the meantime, Wagner, in exile since the Dresden Uprising, was in difficult personal straits, his debts spiralling and encountering difficulties both in composing and performing: in 1862, he came to Vienna to supervise the production of *Tristan und Isolde*, due to have its premiere at the Court Opera (see lot 86). After 77 rehearsals the orchestra would abandon it as unplayable; in the meantime, casting for a finished piece to offer the Viennese audience, Wagner presented excerpts from *Der Ring* - still very much in production - to the unsuspecting public.

\$30,000–50,000



86  
 WAGNER, Richard (1813-1883). Autograph letter signed to [the conductor and composer Heinrich Esser], 78, rue de Lille, Légation de Prusse, [Paris], n.d. [24 July 1861].

In German. Four pages (182 x 134mm), bifolium, (old tape repairs on pp. 2-3). Provenance: Edwin Franko Goldman collection.

**Plans for the projected premiere of *Tristan und Isolde* in Vienna.** Wagner writes that a pressing invitation from Franz Liszt to attend a performance of Wagner’s orchestral compositions in Weimar obliges him to put off an intended trip to Vienna. Nevertheless, Wagner urges that the delay be used to enable the principal performers, the tenor Alois Ander and the soprano Marie Luise Dustmann-Meyer, to study the roles with the aid of Wagner’s close friend Peter Cornelius, to whom he has explained the nuances of the score. Thereafter the greatest difficulties lie with the orchestra, where again Wagner emphasizes the absolute need for preparation and study of the score. Wagner concludes with an expression of longing to be in Vienna, and hopes that Esser has recovered his health after a recent cure: he himself has been unwell since his last trip to Vienna, but feels that a return to his friends there will be the best cure.

*I have privately asked Cornelius, who has studied the score in great detail, to work with both Ander and Frau Dustmann. If this is done beforehand with zeal and goodwill on the part of these two artists whom I so highly value, and especially if they have overcome the difficulties of intonation and of the combination of parts [die Schwierigkeiten der Intonation und des Treffens], much would be gained. For these two parts are by far the most difficult, and if Brangäne has also been prepared somewhat, I think the remaining parts should not take much time.*

The attempt to stage *Tristan und Isolde* at the Vienna Court Opera was perhaps the most painful episode in its difficult gestation: in the event, Alois Ander proved incapable of mastering the role of Tristan, and in spite of over 70 rehearsals between 1862 and 1864 the projected production had to be abandoned. The premiere finally took place in Munich on 10 June 1865. Published (and date supplied) in R. von Seydlitz-München, ‘Richard Wagner und das K.k. Hofoperntheater in Wien mit Benutzung bisher unveröffentlichter Briefe Wagners aus den Jahren 1858-1870’ in *Die Musik*, 11th series, vol. 44, 1911-12. The correspondence was then still in the possession of the Esser family.

\$4,000-6,000



**87**

*A GOLD FLOWER BROOCH*

Designed as a gold stylized flower with tiered petals centering tubular stamen, measuring approximately 1½ inches (3.85 cm) in diameter. Circa 1960's

\$600-800



**88**

*A PAIR OF GOLD AND MOTHER OF PEARL CONVERTIBLE CUFFLINKS-BUTTONS*

Centered by a circular cut diamond on each mother of pearl plaque framed by reeded white gold, with yellow gold backs, each pair of plaque linked by a connector which converts 2 of the plaques into buttons. Bearing Austrian assay marks for 18K gold. Each cufflink head measuring approximately 14 mm in diameter, with one cufflink and converter measuring 1¼ inches (3.17 cm) and other measuring 1 inch (2.54 cm), circa early 20th century

\$600-800



**89**

*AN ANTIQUE PAIR OF EAR PENDANTS*

Each of girandole design, set with various shaped paste backed and mounted in silver, with French hallmarks, measuring approximately 4 x 1½ inches (10.15 x 3.8 cm). Circa 1890's

\$800-1,200



**90**

*A GILT METAL AWARD MEDAL*

Created as the Metropolitan Opera Guild Eleanor Robson Belmont Award medal, with cast profile of Mrs. Belmont on reverse, signed Betti Richard, diameter 3 inches (7.62 cm)

\$100-200



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

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- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

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- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
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### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

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- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

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For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

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You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

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The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation in file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
  - The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
  - In order to claim under the **authenticity warranty** you must:
    - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
    - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
    - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
  - Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
    - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
      - This **additional warranty** does not apply to:
        - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
        - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
        - books not identified by title;
        - lots** sold without a printed **estimate**;
        - books which are described in the catalogue as sold not subject to return; or
        - defects stated in any **condition** report or announced at the time of sale.
      - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
    - South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.  
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
    - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
    - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
    - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
    - You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
    - For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our remedies under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(ii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - we may sell the **lot** in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at christies.com/storage shall apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
  - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmed hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the US or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

## 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

## 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it paragraph F1(a).  
**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.  
**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.  
**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦  
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■  
See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's

has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

### NOTICE REGARDING RETURNS

Lots containing more than one title, letter or manuscript are sold not subject to return.

### NOTICE REGARDING ALL FRAMED ITEMS

All framed items are unexamined out of frames and are sold not subject to return

### NOTICE REGARDING QUANTITY COUNTS

Quantity counts on all lots containing 25 or more items are approximate only and therefore not subject to return due to count discrepancies.

### NOTICE REGARDING SETS

All sets are sold as collections of bindings and are sold not subject to return.

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ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

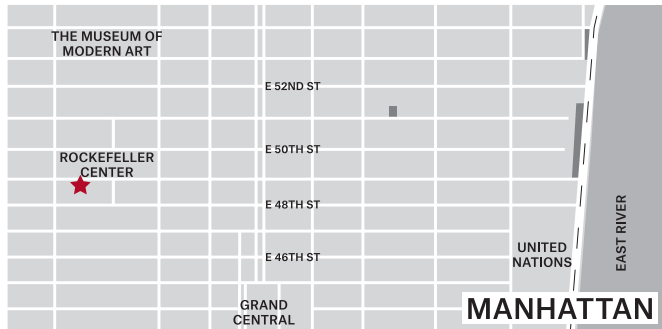
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

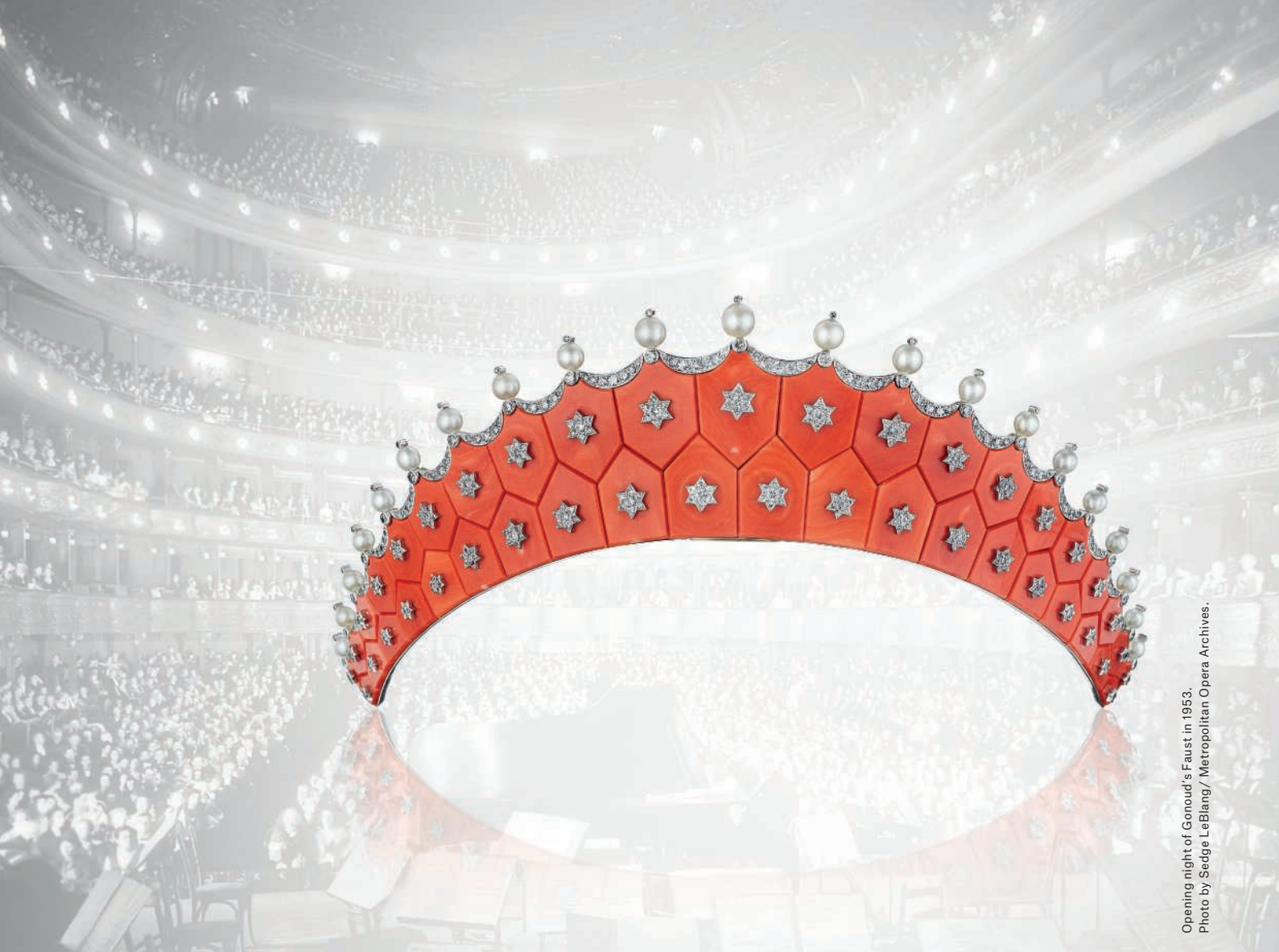
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



Opening night of Gounod's Faust in 1953.  
Photo by Ségide LeBlang/ Metropolitan Opera Archives.

**MAGNIFICENT JEWELS**  
*New York, 20 June 2017*

**VIEWING**

16–19 June 2017  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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The Collection of The Metropolitan Opera Guild  
AN ART DECO CORAL AND DIAMOND TIARA, BY CARTIER  
\$200,000-300,000

**CHRISTIE'S**



# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### THE METROPOLITAN OPERA GUILD COLLECTION

THURSDAY 15 JUNE 2017  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: BACH  
SALE NUMBER: 14987

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s  
US\$2,000 to US\$3,000 by US\$200s  
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)  
US\$5,000 to US\$10,000 by US\$500s  
US\$10,000 to US\$20,000 by US\$1,000s  
US\$20,000 to US\$30,000 by US\$2,000s  
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)  
US\$50,000 to US\$100,000 by US\$5,000s  
US\$100,000 to US\$200,000 by US\$10,000s  
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$150,000, 20% on any amount over US\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

**Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com**

**14987**

Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

Billing Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

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Opening night of Gounod's *Faust* in 1953  
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zoue li Caprice: oze l'ozte n'ozou d'ozti n'ozpezi n'ozuti de n' un milione oze che ha buone n'ozun per

Nicht nur Inbegriff von der Hand Joseph Haydn's,  
 als auch ein schönes und interessantes Musikstück,  
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