

*Treasures from the
Collection of
Florian Bruyas*



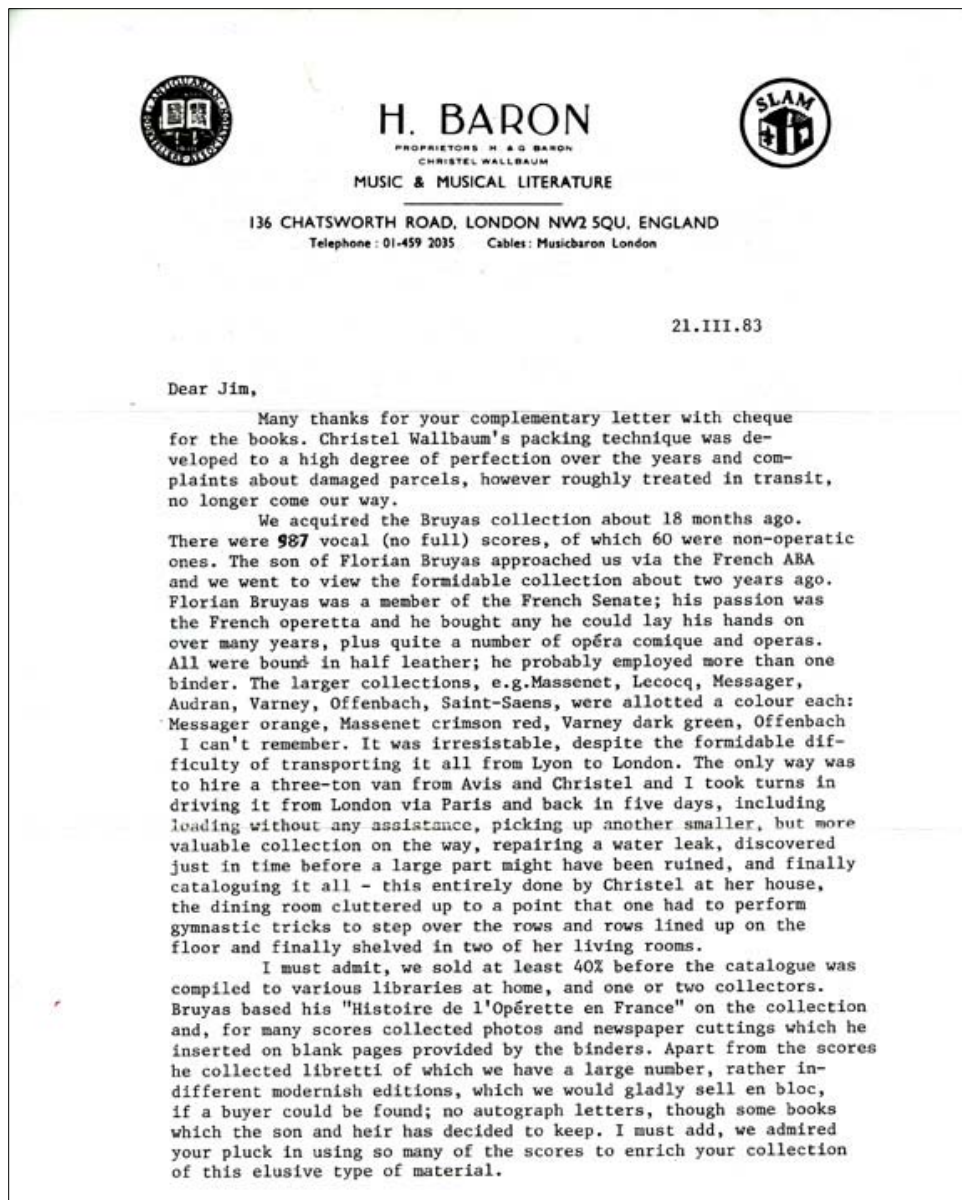
Curated by Lina Terjesen
Music Library
The State University of New York at Buffalo
October 5, 2009

Case 1 -

In the short life of the University at Buffalo Music Library, its relationship with antiquarian book dealers has been crucial to the development of the collection. James Coover, founding director of the music library, utilized catalogs like this one to find new items to be purchased for the library. He did not hesitate to acquire the items from the highlighted Bruyas collection. In the article co-authored with Carol June Bradley "The Genesis of a Music Library: SUNY at Buffalo," there appears a mention of its acquisition. It states, "...in 1982, a rich collection of forty-nine more French scores came from writer Florian Bruyas's collection, most of which contained his tipped-in photos, newspaper clippings, drawings of stagings, and cast lists. Another large group from his library was acquired a few years later." Because of Coover's relationship with the European dealers like Hermann Baron, and his enthusiasm for collecting unique items, the library now boasts 125 of the original 987 volumes available for purchase.

Realia – The object on display is the original Baron catalog, open to the title page listing the Bruyas collection.

This letter from Hermann Baron to James Coover details the extent of the Bruyas collection and the great lengths Baron went to in its acquisition.



We will certainly keep you in mind, should any similar collections (unlikely) or single scores come our way. Now regarding the telephonic order for cat. 122 items. This has had an extraordinary success, never anticipated, and much was sold during the first few days. We have rescued (Yes!) what we could for your library and here are the numbers now reserved pending your usual confirmation orders:

254, 304, 340, 365, 384, 412, 420, 422, 423, 488, 520, 521, 795.

As regards item 384, Massenet songs, we have enlarged this collection to 35 songs, for which we must now ask £ 40, hoping you are agreeable. We have many more, published rather earlier than 1900 and could put up another collection of c. 50 to 60 songs for a similar figure, i.e. about £ 1 per copy. Let me know if you are interested. By the way, the catalogue was sent to the USA on February 4, but after nearly five weeks advance for overseas customers we got too near Easter and had to post the European and U.K. ones.

Finally, many thanks for the offprints. While we do have Kallir's super catalogue, I had never seen the other two, which will make good bedside reading.

I suppose the purchase orders 009736 and 009748 received this morning are only a formality; if not, please tell me what to do with them; they cover the Bruyas consignments. I have added an old Andrieux catalogue to the batch of antiquarian ones which are leaving today or tomorrow at the latest.

Kindest regards for now,

Yours sincerely,



As testament to the relationship Coover had with his book dealers, the return letter from Coover to H. Baron illustrates a collegiality that often worked to the benefit of the UB Music Library.

3-29-83

Dear Hermann,

Thank you very much for the informative letter about yours and Christel's labor to secure the Bruyas scores. Here we think your efforts worthwhile! We are pleased with them; wish we had more.

You will be getting official orders for the material from cat. 122, and they should include an order for the 50-60 Massenet songs you said you could put together for us.

All of our official orders these days should be numbered beginning with "3"; numbers beginning with "0" are not being used. Why don't you return the purchase orders to our Central Technical Services and ask them to straighten it out.

Tell me about the collection of "indifferent, modernish" librettos that you got with the Bruyas properties, please. You might have a buyer; I have funny tastes as you know.

P.S. Now that I have Christel's name straightened out, please tell me if yours is correct.



Photo from the website of
the French Senate.

Florian Bruyas was born in Lyon in 1901. After attending high school and serving in the military, he joined his family iron business where he worked until after World War II. At that point he entered politics, serving as the secretary of the 6th *Arrondissement* of Lyon from 1946 to 1952 and as a French senator from 1953 until 1968. While serving in the Senate, he was involved in farmers' rights and protections, and birth control legislation.

Above all, Florian was a lover of music. His time on the Committee of Cultural Affairs allowed him to explore this interest as he fought for the well-being of artists and a higher cultural

status for conductors. In addition, he served as the director of the National Music Conservatory of Lyon. Upon leaving the Senate in 1968, he was able to focus on his opera hobby, researching and eventually writing *Histoire de l'Opérette en France (1855-1965)*, which was published in 1974 and is considered the seminal volume for the study of French opera.

Case 2 -

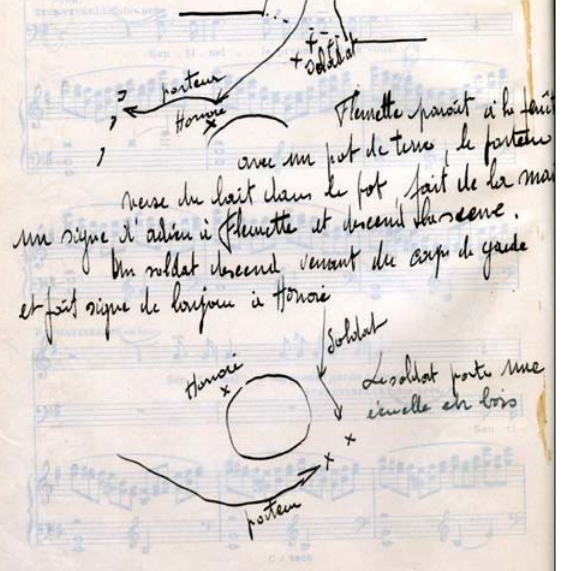
A defining feature of the collection is the binding. Each score was bound in half-leather, with each color representing a different composer.

Realia – the object shown in the exhibit is Albert Grisar's *Les Carillonneur de Bruges*, positioned to show the unique binding.



Florian Bruyas signed many of the title pages of the scores in his collection. His signature is one characteristic that enabled us to locate each volume.

③ Le soldat du corps de garde, 4 tenon et la base, arrivant la grande porte du pont tenu en dessous.
 se mettra (3bis) entre le porteur de lait, il se dirige en le marquant, vers la main du père Honoré et va frapper à la fenêtre de la maison.



Flourette parait à la main avec un pot de terre, le porteur verse du lait dans le pot. La main signe à adieu à Flourette et descend dans sa cave.
 Un soldat descend venant du corps de garde et fait signe de bonjour à Honoré.

(à son père qui s'est précipité vers elle en voyant du sang sur son visage)

gneur!... C'est une é. cle. bous. su. re...

Le CHEVALIER

2a) Les femmes qui viennent tournant sur lui-même pour se défendre du sergent qui le tient en ce moment par les bras. Les deux soldats le saisissent par derrière.

2b) Le chevalier entre par le pont. Les soldats lâchent Honoré qui descend devant le père - se saisissent des deux bras de son père et le font descendre dans sa cave. Le sergent descend et se saisit de la main droite de Honoré et le fait tomber. Flourette est enlevée et Honoré est appelé par son père Honoré, qui descend dans sa cave.

Du beffroi! je l'ai vu du beffroi je l'ai vu!
 - part! je l'ai vu Du rempart Je l'ai vu!

cresc.

C. J. 9806

Pages from Aristide Martz, *Fleurette*

3

nel le, prenez garde à vous!

③ On entend dans la distance les clochettes d'un troupeau

qui passe. Allos.

Handwritten annotations in red and blue ink are present throughout the page, including 'clochettes', 'S. Fleurette', 'E. J.', and 'S. Fleurette'.

C. J. 9806

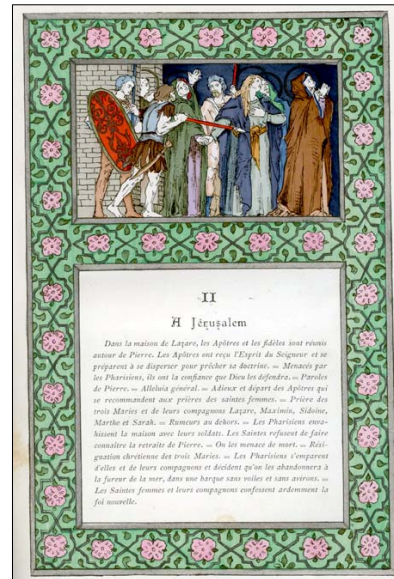
As director of the Lyon Conservatory, one can only speculate that Bruyas was involved in staging and directing student performances of the operas, as evidenced by the handwritten performance directions found in a few volumes.

Case 3-



Les Saintes Maries de la mer, by Emile Paladilhe, contains what are presumably hand-colored and illuminated illustrations that surround a plot summary for each of the four acts of the opera. This illustration precedes Act 1.

Les Saintes Maries, illustration preceding Act 2.



Les Saintes Maries, illustration preceding Act 3.

Les Saintes Maries, illustration preceding Act 4.



As a lover of opera and operettas, Bruyas was aware of the many performances that took place throughout France. In many of the scores he handwrote cast lists for each performance.

From the score of *Les 28 Jours de Clairette*, Roger Victor.

_ THÉÂTRE DES CÉLESTINS DE LYON _
 - Année 1918 (Château Montlouis) -

LES VINGT-HUIT JOURS DE CLAIRETTE
 - DISTRIBUTION -

CLAIRETTE	M ^{me} Angèle GRIL (de la Gaîté-Lyrique)
BÉRÉNICE	
NICHOTTE	YVEL
MICHONNET	M. RAIMU (des Variétés)
VIVAREL	Aimé SIMON GIRARD (de l'Opéra)
GIBBARD	Emile ROQUES (de la Gaîté-Lyrique)
LE CAPITAINE	Henri KERNY (de la Gaîté-Lyrique)
BENOÎT	Renaud ROUSSEL (de la Gaîté-Lyrique)

Chef d'orchestre : M. Philippe Pène (de l'Opéra)

- Les Intervenants de la Gaîté-Lyrique de Paris -

GIBBARD
(de l'Opéra)

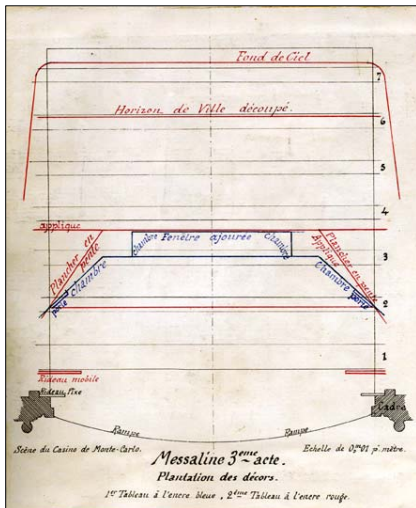
ANGÈLE GRIL
(de l'Opéra)

ODEAN
(de l'Opéra)

Case 4-

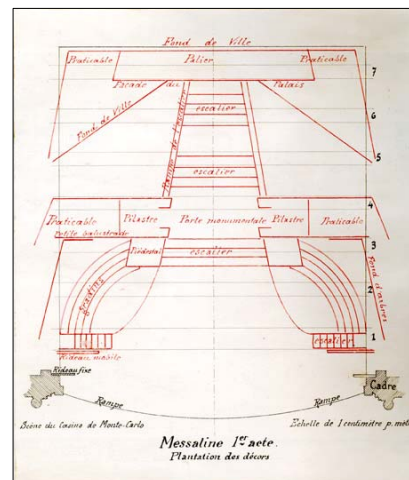


Messaline, by Isidore de Lara, is the most elaborate of all of the Bruyas volumes. Prior to each act of the opera are hand-drawn stage designs and watercolors of the sets for each act. Also included in this volume are handwritten notes and annotations, handwritten cast lists and photographs of the actors and stage sets. The two watercolors above are on the pages prior to Act 3.



Messaline, stage design for the set of Act 3.

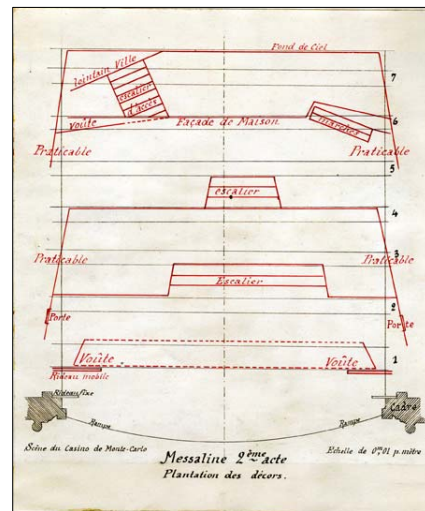
Messaline, stage design for the set of Act 1.





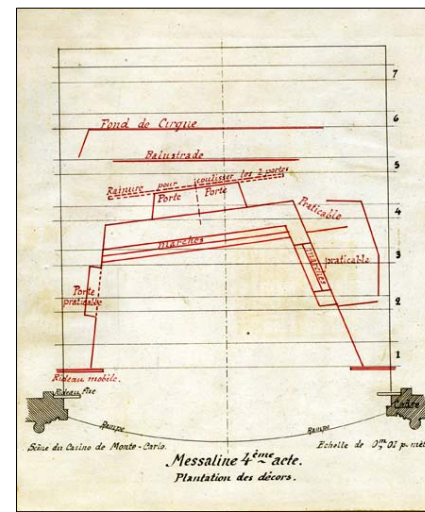
Messaline, watercolor of the set for Act 1.

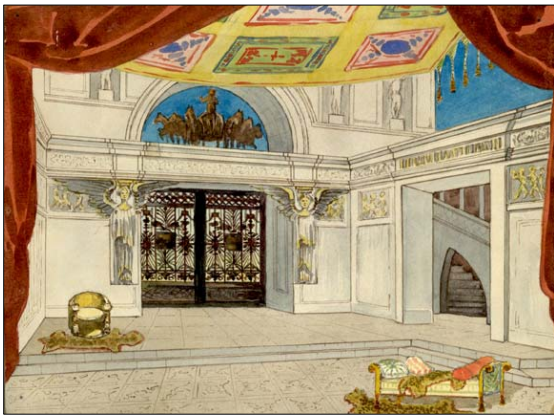
Messaline, stage design for the set of Act 2.



Messaline, watercolor of the set for Act 2.

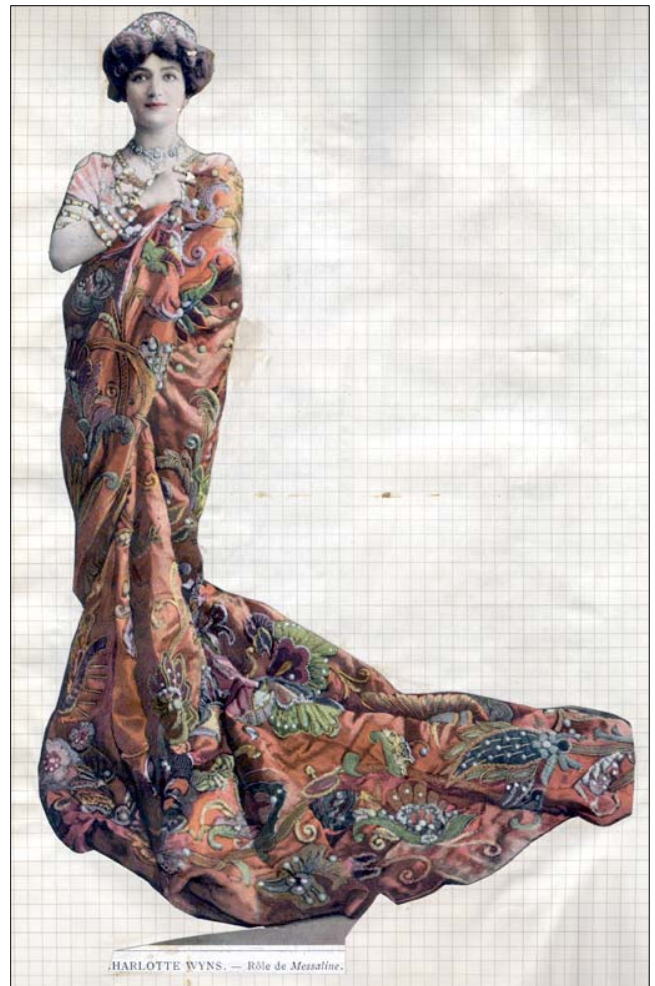
Messaline, stage design for the set of Act 4.





Messaline, watercolor of the set for Act 4.

Many of the photos appear in “color” and were carefully cut out by Bruyas for inclusion in his scores, as illustrated by this photo of Charlotte Wvns.



Isidore de Lara, *Messaline*

Case 5-

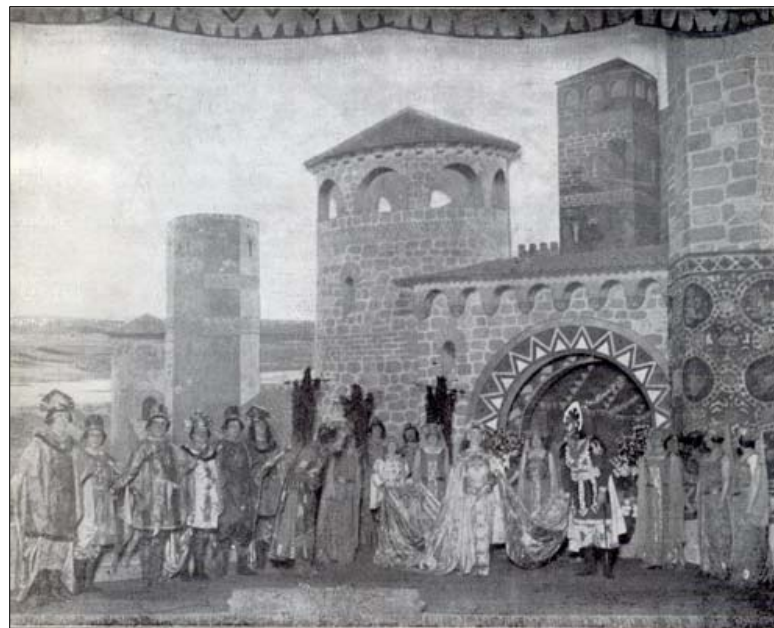


From the score of *Lorenzaccio*,
Ernest Moret

Another defining feature of the collection is the addition of photos of cast members, which appear to be clipped from programs or magazines. In most cases, Bruyas added handwritten notes identifying the performers.



Le Bon Roi Dagobert (3^e acte)



Le final du 1^{er} acte de « Bon Roi Dagobert »

From the score of *Le bon Roi Dagobert*, Marcel Samuel-Rousseau

Photos of performances are included and give insight into what the sets, costumes, and stagings for each opera looked like.

Along with photos of performers, Bruyas included newspaper articles, including reviews, advertisements for upcoming performances, and obituaries.

From the score of *Mam'zelle Nitouche*, Hervé

Ronde Camia
 Une œuvre d'opéra charmante qui se joue, au Grand Théâtre, dans une salle splendide, sur un décor merveilleux. Les artistes ont fait preuve d'un grand talent et d'un grand talent. Les artistes ont fait preuve d'un grand talent et d'un grand talent.

La chorale de l'Armée Yougoslave à l'Opéra Municipal
 Une œuvre magnifique manifestant d'une maîtrise remarquable. Les artistes ont fait preuve d'un grand talent et d'un grand talent. Les artistes ont fait preuve d'un grand talent et d'un grand talent.

Ba-Ta-Clan
 Une œuvre d'opéra charmante qui se joue, au Grand Théâtre, dans une salle splendide, sur un décor merveilleux. Les artistes ont fait preuve d'un grand talent et d'un grand talent. Les artistes ont fait preuve d'un grand talent et d'un grand talent.

Mam'zelle Nitouche
 Une œuvre d'opéra charmante qui se joue, au Grand Théâtre, dans une salle splendide, sur un décor merveilleux. Les artistes ont fait preuve d'un grand talent et d'un grand talent. Les artistes ont fait preuve d'un grand talent et d'un grand talent.

Dijon
 « Mam'zelle Nitouche »
 Le célèbre opéra d'Hervé est entonné avec toute la force et toute l'abandon qui conviennent au sujet. La partition de M. Hervé est d'une beauté remarquable et se joue avec un grand talent. Les artistes ont fait preuve d'un grand talent et d'un grand talent.

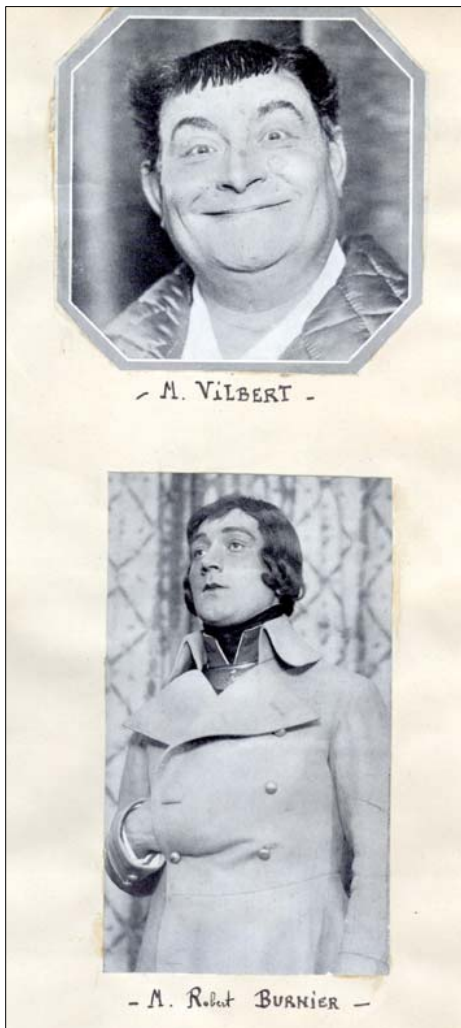
Bordeaux
 La Vie artistique
 Grand-Théâtre. — Mam'zelle Nitouche. — Le Grand-Théâtre d'Angers. — Le Grand-Théâtre de Dijon. — Le Grand-Théâtre de Bordeaux. — Le Grand-Théâtre de Lyon. — Le Grand-Théâtre de Marseille. — Le Grand-Théâtre de Nantes. — Le Grand-Théâtre de Paris. — Le Grand-Théâtre de Rouen. — Le Grand-Théâtre de Strasbourg. — Le Grand-Théâtre de Toulouse. — Le Grand-Théâtre de Valenciennes. — Le Grand-Théâtre de Yverdon.



These photos of Mme. Anna Judic appear in *Mam'zelle Nitouche* and can also be found in *Histoire de l'Opérette en France (1855-1965)*.



Monsieur Dumollet, by Louis Urgel, also contains many colored photos, including these images of Edmée Favart.



M. Vilbert and M. Robert Burnier, performers in *Monsieur Dumollet*.

It is interesting to note that the name Louis Urgel is actually a pseudonym for Mme. Louise Legru, the female composer of *Monsieur Dumollet*.

