

Dr. J. Warren Perry: A Collection of Musical Memorabilia



University at Buffalo Music Library Exhibit
January 15th – May 15th, 2005

Curated by Amy Ward and Romeo Whou

Case 1

Dr. J. Warren Perry

Dr. J. Warren Perry was born in Richmond, Indiana in 1921. He earned his B.A. at DePauw University in 1944, his Master's at Northwestern University in 1952, and his Ph.D. at Northwestern in 1955. Dr. Perry has been on the faculties at the University of Illinois at Chicago, Northwestern Medical School, and the University of Chicago. He was also employed as deputy assistant commissioner for research and training in the Vocational Rehabilitation Administration at the Department of Health, Education and Welfare in Washington, D.C. Dr. Perry is the founder of the School of Health Related Professions (now the School of Public Health and Health Professions) at the University at Buffalo, The State University of New York. He served as dean of the school from its founding in 1967 until 1977.

Dr. Perry has devoted much of his life to supporting the arts. Before moving to Buffalo he was one of the founders of the Lyric Opera Company in Chicago. Since arriving in Buffalo Dr. Perry has served as chairman or board member for several local organizations, including the Buffalo Philharmonic Orchestra, Community Music School, Theodore Roosevelt Inaugural National Historic Site, Artpark, and Friends of the Center for the Arts. The numerous awards granted to honor Dr. Perry's contributions to the community include the Buffalo Arts Council Supporter of the Arts award, the Buffalo Distinguished Citizen Award, and national Outstanding Philanthropist Award.



The Collection

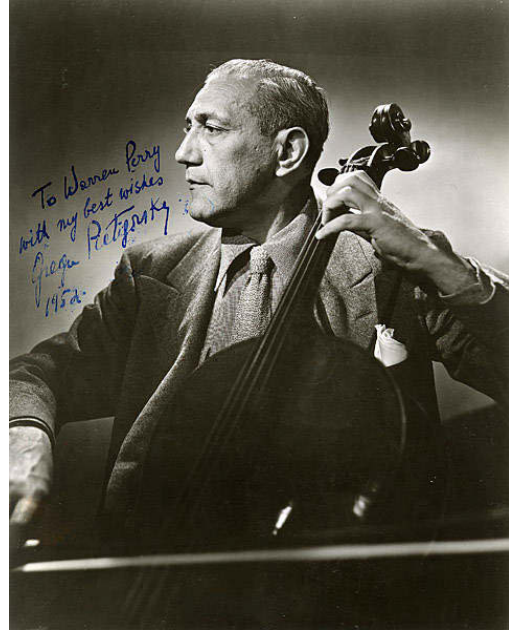
Dr. J. Warren Perry has graciously donated to the University at Buffalo Music Library a large number of unique artifacts. This exhibit represents a small portion of items from his collection, some of which have been recently acquired. The collection contains more than 2,000 photographs of prominent musicians, many of which are inscribed to Dr. Perry. Letters from distinguished conductors, composers, and solo artists are part of this collection, in addition to rare souvenirs and artifacts from the old Metropolitan Opera House (ca. 1883-1966). All of these items were collected over a period of time by Dr. Perry himself. Receptions for visiting musicians were often held at his Buffalo apartment, typically following local performances.

String Players

Violoncellist Gregor Piatigorsky (1903-1976) and violinist Mischa Elman (1891-1967) represent two of the many fine string players represented in Dr. Perry's collection; Pablo Casals, Jascha Heifetz, Fritz Kreisler, William Primrose, Arthur Grumiaux, and Isaac Stern are included among the others. Note Piatigorsky's musical inscription: the *Prelude* from J.S. Bach's Suite No. 3 in C major for unaccompanied violoncello, BWV 1009.



Drawing of Gregor Piatigorsky
By Wayman Adams



Gregor Piatigorsky (1903–1976)
Photographer not identified



Mischa Elman (1891–1967)
Photograph by Inge de Beausacq

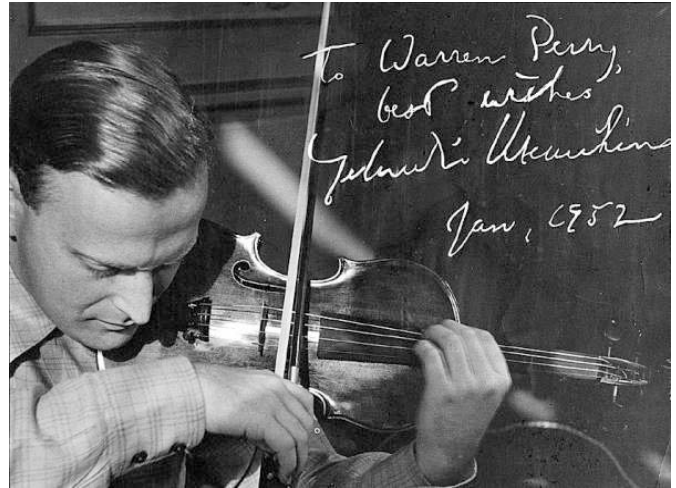
Case 2

Other Soloists

Many of the photographs from the J. Warren Perry Collection capture musicians during the 1950s. Some depict intense concentration, while others are more relaxed. These shots of pianists Solomon, Rudolf Serkin and Leon Fleisher, and violinists Isaac Stern and Yehudi Menuhin are particularly striking, as they recall some of the most significant artists of the 20th century at the height of their careers.



Solomon (1902–1988)
Photographer not identified



Yehudi Menuhin (1916–1999)
Photographer not identified



Leon Fleisher (1928-)
Photographer not identified



Rudolf Serkin (1903–1991)
Photographer not identified



A letter sent to Dr. Perry
from Rudolf Serkin.



Isaac Stern (1920–2001)
Photographer not identified

Case 3

Conductors

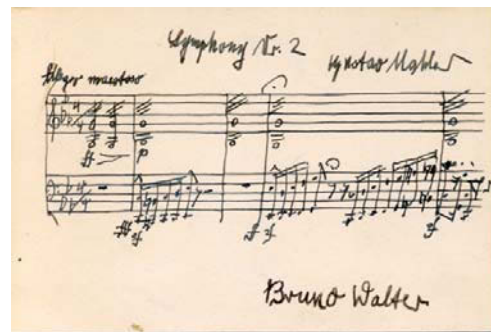
Musical inscriptions add a creative touch to a conductor's autograph. Not only did conductors do this with photographs, but also with letters and cards. Arturo Toscanini and Bruno Walter signed their correspondence with musical inscriptions. Other artifacts from the J. Warren Perry Collection include batons used by conductors of the Buffalo Philharmonic Orchestra: Maximiano Valdes (Music Director 1989-1998), Doc Severinsen (Principal Pops 1992-2000), and Semyon Bychkov (Music Director 1985-1989). The thick ivory baton was obtained through an antique vendor in Budapest, and is reported to have been used by Bedřich Smetana.



Leonard Bernstein (1918–1990)
Photograph by Ralph Norman



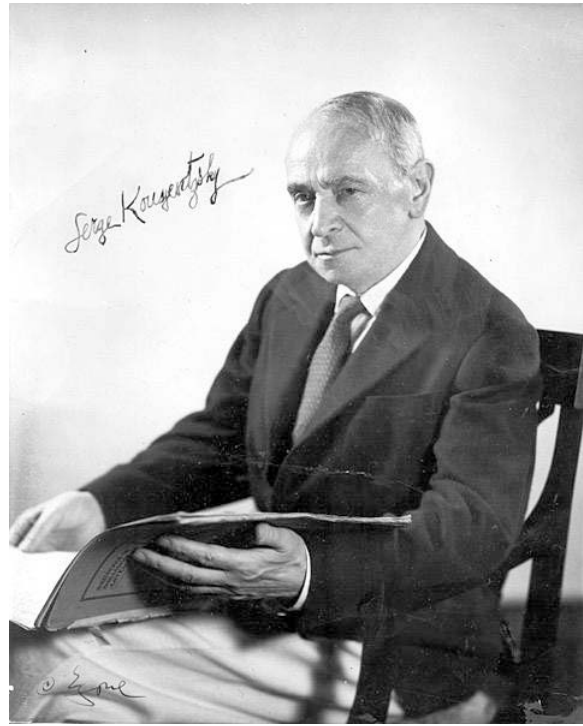
Eugene Ormandy (1899–1985)
Photograph by Halsman, New York



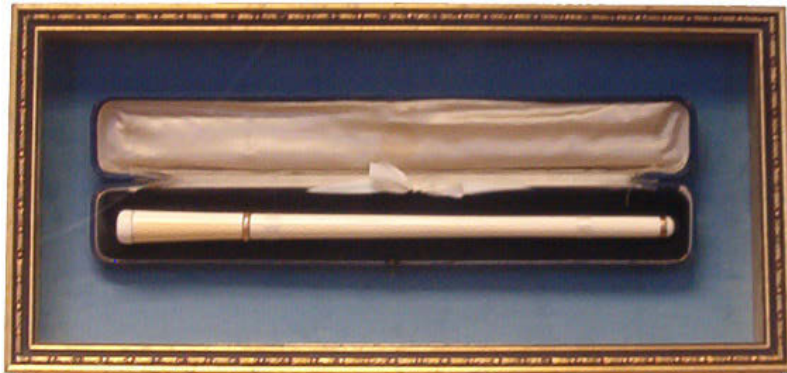
Autographs and musical inscriptions by Bruno Walter



Arthur Fiedler (1894–1978)
Photographer not identified



Serge Koussevitzky (1874–1951)
Photograph by Egon Egone



Ivory baton reported to have been Bedřich Smetana's



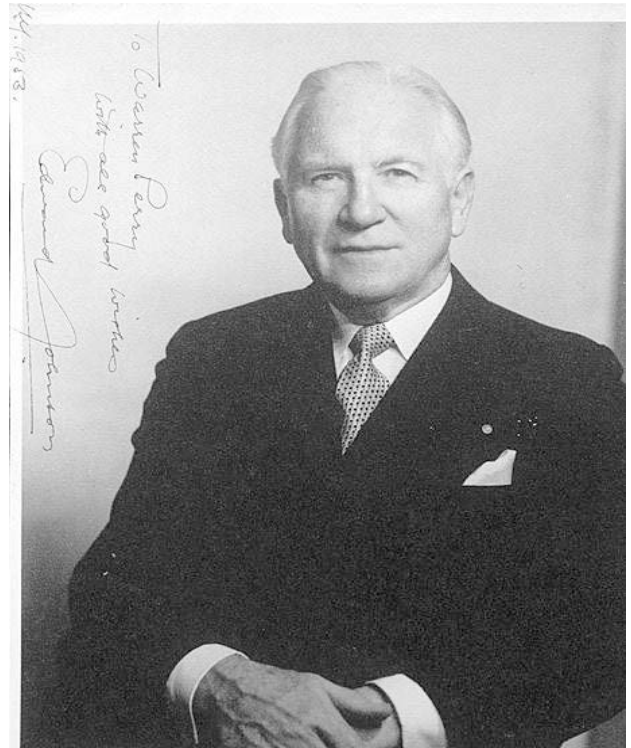
Baton used to conduct the Buffalo Philharmonic Orchestra

Upright Case

The Stage

The Metropolitan Opera House first opened in 1883 in New York on Broadway and 39th Street. The inaugural concert took place 22 October 1883, featuring Gounod's *Faust*. The resident opera company has been producing opera performances without interruption since its inception. From 1935-1950, Canadian tenor Edward Johnson managed the Metropolitan. He was also a long-time member of the company. In 1966, the new Met was built as part of Lincoln Center. The Music Library is grateful to Dr. J. Warren Perry for providing some unique artifacts from the one of the world's most renowned opera houses. Among them: part of a rope used to tie the stage curtains, a chandelier crystal, and old ticket stubs. His collection also includes a number of items relating to opera singer Maria Callas, including a hand-written letter from the soprano to a friend, and a statue of Callas in one of her most legendary roles, Norma. Sculptural details on the bust of Jenny Lind, known as the 'Swedish nightingale,' capture the singer's dramatic profile.

Another unique artifact is the small collection of buttons and medallions from various opera houses. They depict characters and scenes from operas such as *Aida* and *Madame Butterfly*, and some are made out of bronze and copper.



Edward Johnson (1878–1959)
General Manager of the
Metropolitan Opera House, 1935–1950
Photograph by G. Maillard Kessler



Exterior of the old Metropolitan Opera House
Photograph by Sedge LeBlang



Interior of the old Metropolitan Opera House
Photograph by Sedge LeBlang



Artifacts from the Old Metropolitan Opera House
Includes a piece of the rope from the curtain, a crystal chandelier drop and
two ticket stubs from the last season in 1966.



Opera buttons and medallion souvenirs





Maria Callas (1923–1977)
as Leonora in *Il Trovatore*
Photograph by David H. Fishman

Dear Panna -
I thank you ever so much for your dear and sweet thought but of course I hoped so much you would of come. How come?
How are you all?
And your dear father & mother, brother & escort?
I wish you would give them a great big hug & kiss for me - and we will see each other soon.
Here everything is going fine - I have had an enormous success - I always say at the end of each season "well I can't have more -"
And yet God is so good with me that he spoils me - All I can do is thank

him is to work hard & live up to what is expected of me!
And you Joannie - How are you? what do you do?
Are you always Panna?!!
My husband sends you all his best regards & says he will never forget how lovely it was at your Camelia banquet for me!
Thanks again - & love from
Maria -
as always -
Arrivederci presto -
Tante cose care a lei e tutta di casa. E grazie ancora per tutte le affettuosa x. Amore
Zabista

Letter from Maria Callas



1955 production of *Norma*

Left to right: Mario del Monaco as Pollione, Maria Callas as Norma, Giulietta Simionato as Adalgisa
Photograph by Piccagliani



Reproduction of Irena Sedlecka's sculpture of Maria Callas as Norma



Sculpture of the 'Swedish Nightingale' Soprano Jenny Lind (1820–1887)
by Joseph Durham

Ballet Photographs

The Music Library has recently acquired Dr. Perry's collection of 300 photographs of significant ballet dancers and choreographers of the mid-twentieth century. The collection represents dance figures such as Anna Pavlova, choreographer George Balanchine and characters from Igor Stravinsky's ballets: Margot Fonteyn as *The Firebird* and dancing the princess in *Petrushka*. Many of these photographs are autographed and inscribed to Dr. Perry.



Anna Pavlova (1881–1931)
Photograph by Mishkin, New York



Ruth Page (1905–1991)
Photograph by Muray, New York



Dame Margot Fonteyn (1919–1991) as 'The Firebird'
Photograph by Houston Rogers



*To Warren Cowley, March 1st 1944
Igor Stravinsky*

Igor Stravinsky (1882– 1971)
Photographer not identified



George Balanchine with Igor Stravinsky
Photographer not identified



Petrushka

Left to right: Peter Clegg as The Blackamoor,
Dame Margot Fonteyn as The Ballerina, Alexander Grant as Petrushka
Photograph by Roger Wood

Wall Hangings



Baton and autographs from Semyon Bychkov, conductor, and Martina Arroyo, American soprano.



Baton and autograph from Maximiano Valdes, conductor; Violin string and autograph from Elmar Oliveira, violinist; Autograph from Jean Sibelius.



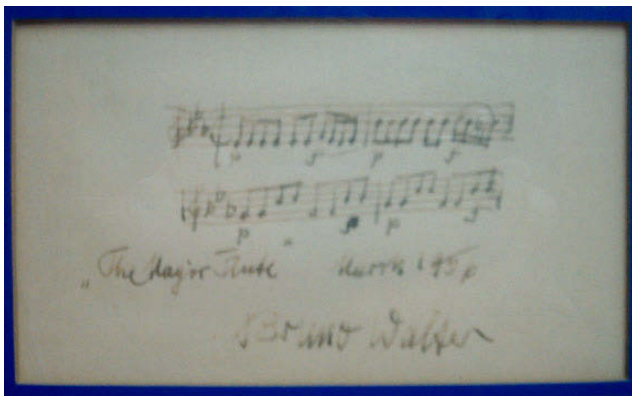
Holiday greetings from Arturo Toscanini (1867–1957)
Photographer not identified



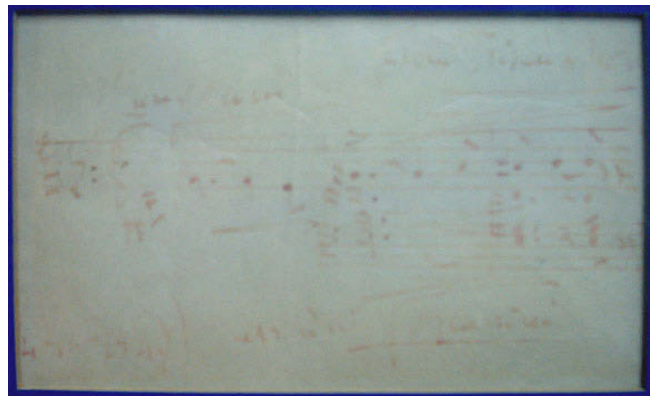
Bruno Walter (1876–1962)
Photographer not identified



Arturo Toscanini (1867–1957)
Photographer not identified



A close up of the musical inscription
by Bruno Walter framed above.



A close up of the musical inscription
by Arturo Toscanini framed above.