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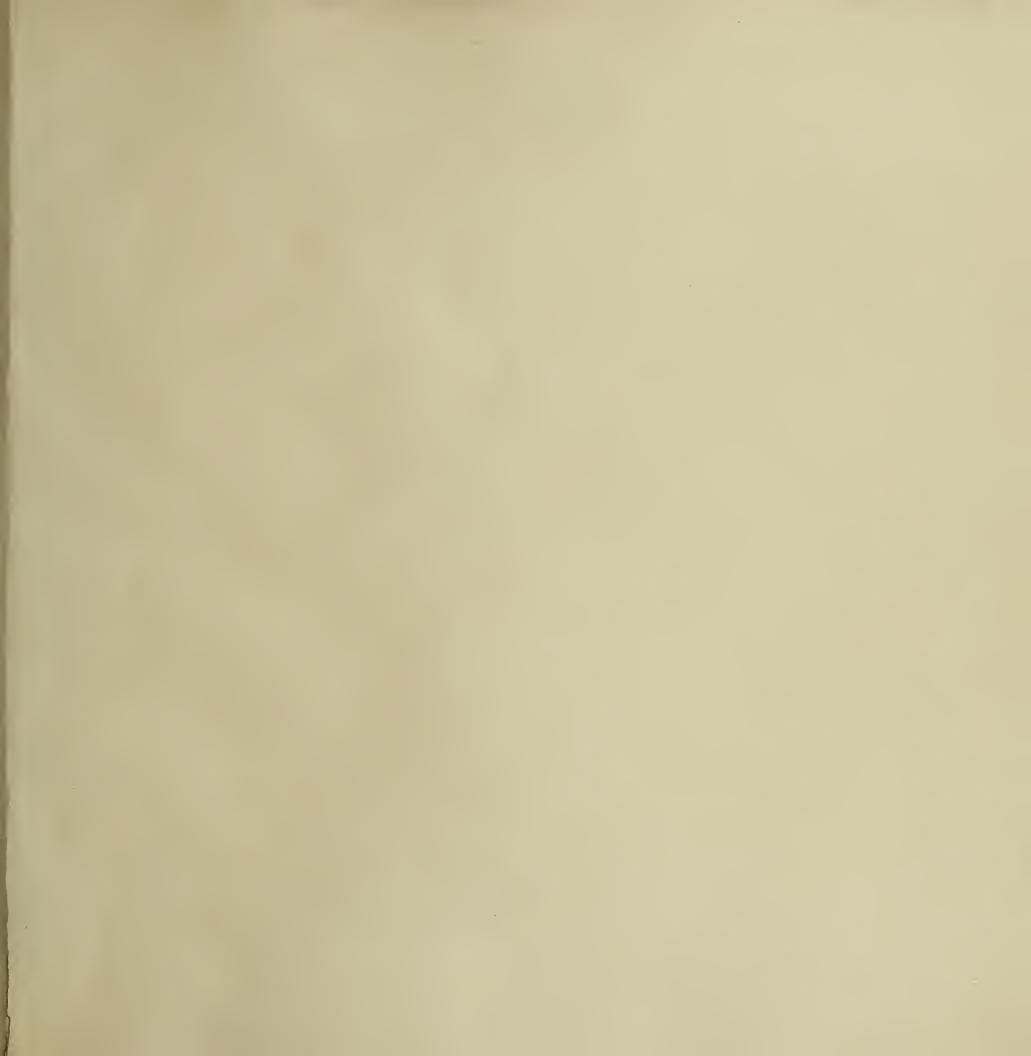














MUSIC GIFT TO LIBRARY

Two Splendid Collections Are Presented

To Be Added to the Allen A. Brown Collection

Vizentini Scores and John Barnett Operas

Are Presented by Mr. and Mrs. Henry M. Rogers

Two splendid gifts have been made to the Allen A Brown music collection of the Boston Public Library, and will be turned over to the trustees tomorrow.

As an expression of their appreciation of the services to Boston of Allen A. Brown. Henry M. Rogers and his wife, Clara Kathleen Rogers, have presented to the library the unique Vizentini collection of operas. The trustees have accepted the gift and the property will be turned over to the library tomorrow afternoon.

Joining with Mrs. Rogers, who was a daughter of John Barnett, "the father of Modern English Opera," as he has been called, Domenico Dragonetti Barnett of Cheltenham, England, Reginald Barnett and Julius Barnett have also given to the library, f r the Allen A. Brown collection, some of the original manuscripts of operatic scores by John Barnett, together with portraits sketches, play-bills, contemporary criticisms, etc. The donors act in fulfilment it the expressed wish of Rosamund Mary Liszt (Barnett) Francillon, wife of Robert E. Francillon of London, recently deceased, children of John Barnett who was born at Bedford, England, July 15, 1802, and who died at Leckhampton Hill, near Cheltenham, England, April 17, 1890.

The Vizentini collection consists of thireen bound volumes of the personal and private collection made by Louis Albert Vizentini (1841-1896), pupil of the Conservatories of Paris and Brussels, solo violinst at the Théatre-Lyrique, director of the Théatre-Porte St. Martin and Gaité, manager of the Royal Theatre at St. Petersburg, director for one season of the orchestra at Pawolawft, manager of the Variétés, Les Foles Dramatiques, La Lyr.que, and La Gymnase, Paris, also of the Grand Theatre of Lyons, etc., at all of which tneatres he produced many masterpieces.

Besides the scores of the operas, and the or ginal letters from composers and singers taking part in the performances, these works contain many original drawings made by well-known artists who superintended the costuming of the operas, and other interesting contemporary data. Mr. Brown o.scovered this collection in Paris in 1900. He told Mr. Rogers of the "find," and Mr. and Mrs. Rogers decided that they could find no better way of expressing their own appreciation of what Mr. Brown has dore and is doing for the lovers of music in Boston, than by securing the whole lot of carefully arranged material. They accordingly cabled Mr. Brown, wno se ared the collection, with represents the r rks of the following composers:

Wirks of the following composers:
Gounod, Ch.—'Jeanne d'Arc,'' drama by Jules Barbier; two volumes, full levant; Le Théatre Galté, 1873.
Joler & V.—''Dimitri,'' words by H. de Bortran A. S. veare; one volume, crushed levant; I éair Lyrlque, 1876.
Off J—'Le Vovage dans La Lune,'' text V. L. rrier and A. Martier; two volumes, full u. h. i levant; Théatre de la Galté, 1875.
Ma Sé, V—''Paul et Virginie,'' poem by Jules Barbir and Michael Carré, one volume, crushed van; T éatre Lyrique, 1876.
Er er Camille—''Le Juif Polonais,'' poem by H. f. a. d. P. B. Ghensi; one volume, haif and m 19000, Opéra Comique, Paris, 1900

ou and Paul Ferrier; one volume, hall And; one volume, half red morocco; Opera Comique, 1800.

Massenet, Jules—"Cendrillon," text by Henri Cain; one volume, fancy boards. This work was never completed by Vizentini, and was probably the last volume he attempted to Iliustrate.

Humperdinck, E.—"Hansel et Gretel," prem by A. Wette: one volume, half red morocco; Opéra Comique, 1900.

Saint-Saéns, C.—"Le Timbre d'Argent," text by J. Barbler and M. Carré: one volume, full crushed levant; Théatre Nat. Lyrique, 1877.

Pierné, Gabriel—"Vendée," poem by C. H. Foley and Adolphe Brisson; one volume, full hound white levant; Grand Théatre de Lyon, 1897.

The original manuscripts of operation

The original manuscripts of operatic scores by John Barnett Include:

Scores by John Barnett Include:

"Win Her and Wear Her" (one volume), a iviteal version of Mrs. Centilives's "A Bold Stroke for a Wife," produced at the Lyceum Theatre in 1832, with Braham in the principal character.

"The Mountain Sylph" (two volumes), produced at the Lyceum in August, 1834, where it had a prolonged run, and afterwards was reproduced with great success. It is from this opera that Mr. Barnett derived the title "The Father of English Opera." Of its production Professor McFarren has written as follows:

"Here then was the first English opera constructed in the acknowledged form of its age since Arne's time honored Artixerxes (1762, and it owes its importance as a work of art, not more to the artistic mould in which it is cast than to the artistic, conscientious, emulious feeling that pervades it. Its production opened a new period for music in England, and from it is to be dated the establishment of an English dramatic school, which is not yet accomplished, has made many advances."

Overture to and separate numbers from "Fair Rosamund" (one volume), an opera produced at Drury Lane, February, 1837.

"Farineili," an opera (three volumes), produced at Drury Lane, February, 1839.

Balte in the title role.

In transmitting this latter gift to the

In transmitting this latter gift to the trustees, Mr. Rogers, through whom the tender was made, writes:

"To these scores will be added certain printed and other matter bearing upon the life and works of John Barnett, including portraits, sketches, play-bills, contemporary criticisms, etc., and it is hoped that at some time hereafter the original and only score of John Barnett's opera 'Kathleen.' the libretto of which was written by his friend, Sheridan Knowles, which is now in the possession of 'ho family in England, may find a final resting

ily in England, may find a final resting place in the Boston Public Library.
"In conclusion, I beg to acknowledge on behalf of the family of John Barnett, their appreciation of the personal friendship of Mr. Allen A. Brown, and to thank him for his interest in their father's works, and to express to the trustees of the Public Library of Boston their gratification that their honored father's manuscripts are to have a place in the musical collection which will forever bear Mr. Brown's name and attest to future generations his unselfish love and his lifelong devotion to a

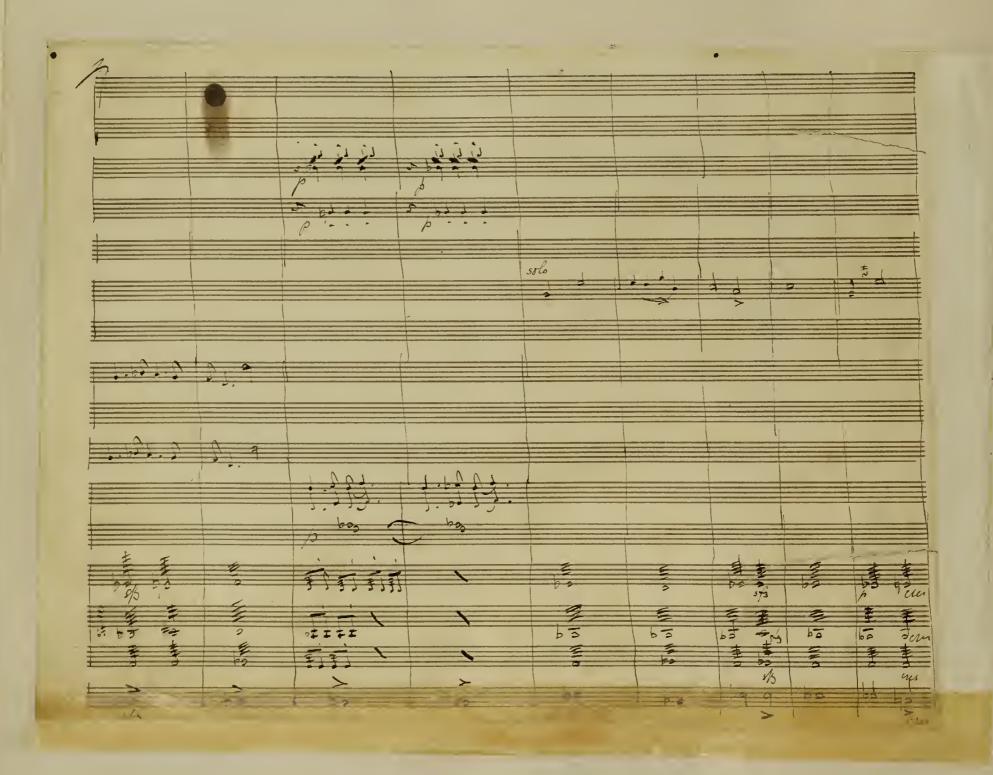
It is interesting to note, in connection with this that Mrs. Rogers, who is a well-known musical writer and teacher, took her name Kathleer from her father's successful opera.

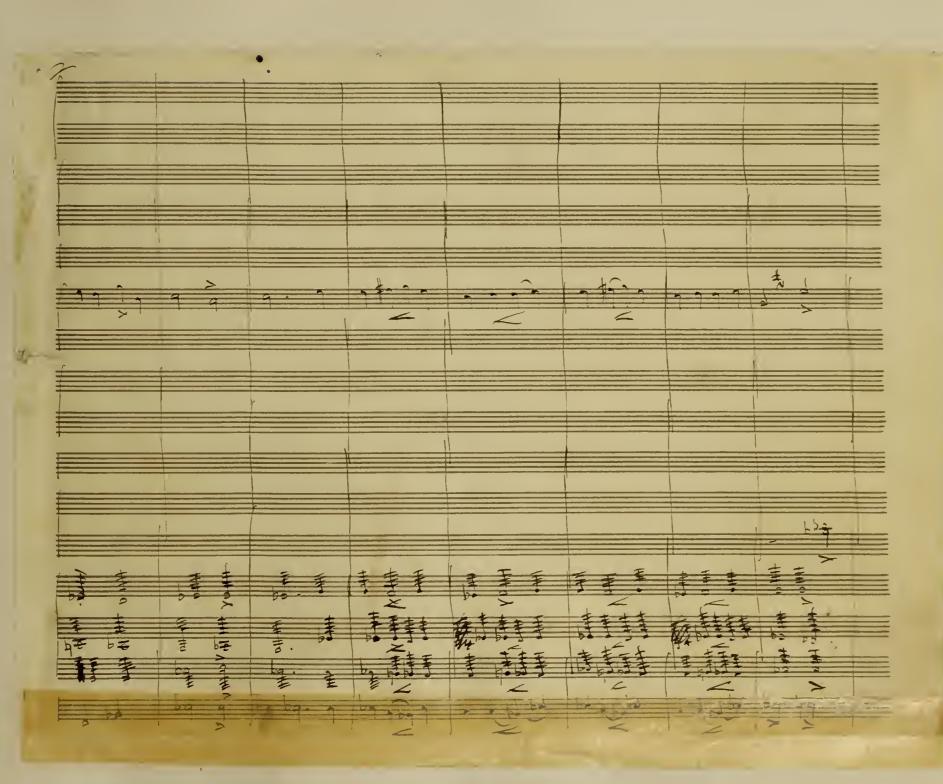
Both gifts were promptly accepted by the trustees, who say in their letter of acknowledgment, signed by President J. H. Benton:

"The gift is gratefully accepted in accordance with its conditions, and any correlative material which hereafter may be relative material which nereaster may be added to it will be received and cared for on the same terms. We are gratified that by the gererosity of those who have made this gift possible, and through your friendship for Mr. Brown this valuable addition is to be made to his collection, and thus made care their for mubile was in our like made available for public use in our library. I beg to return to you and through you to the givers the thanks of this board."

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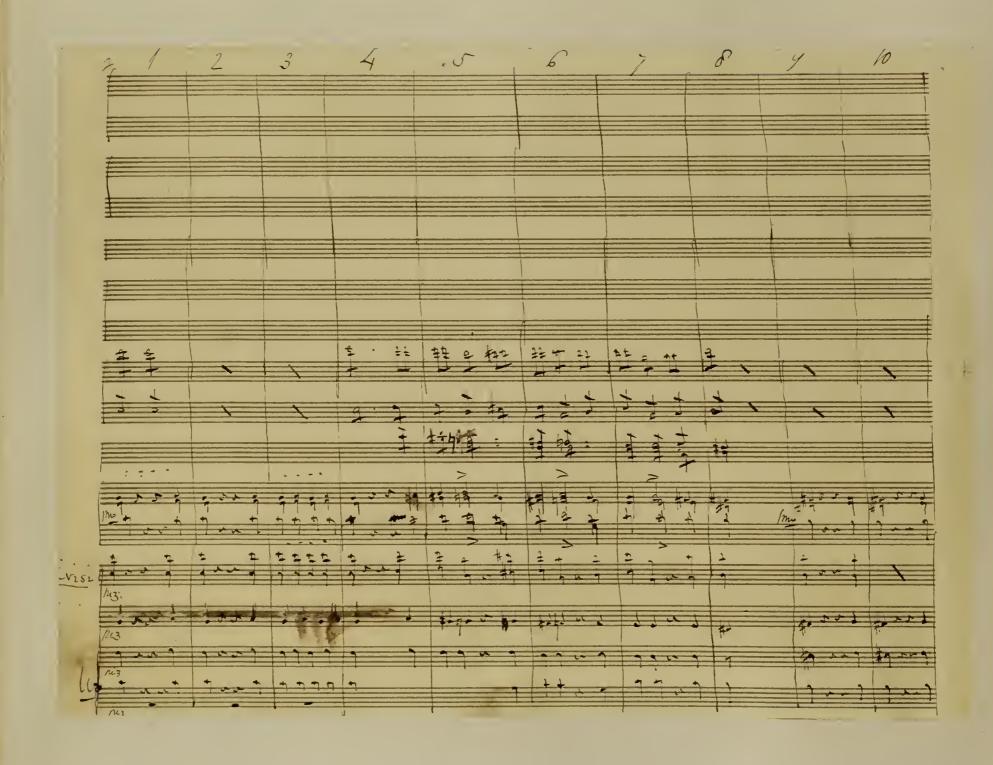






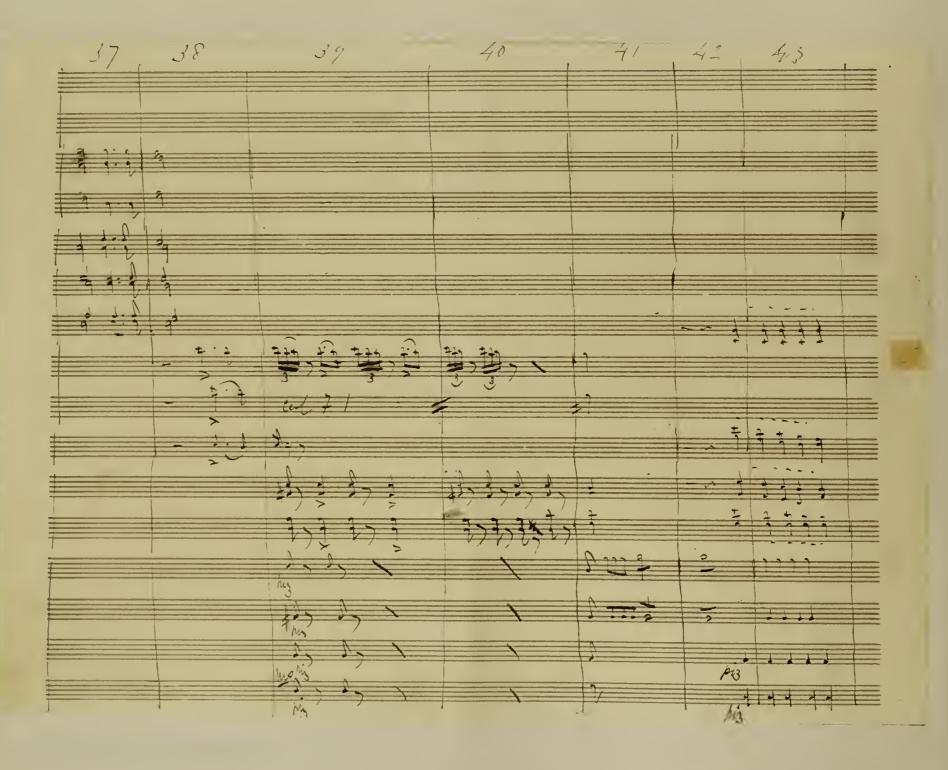


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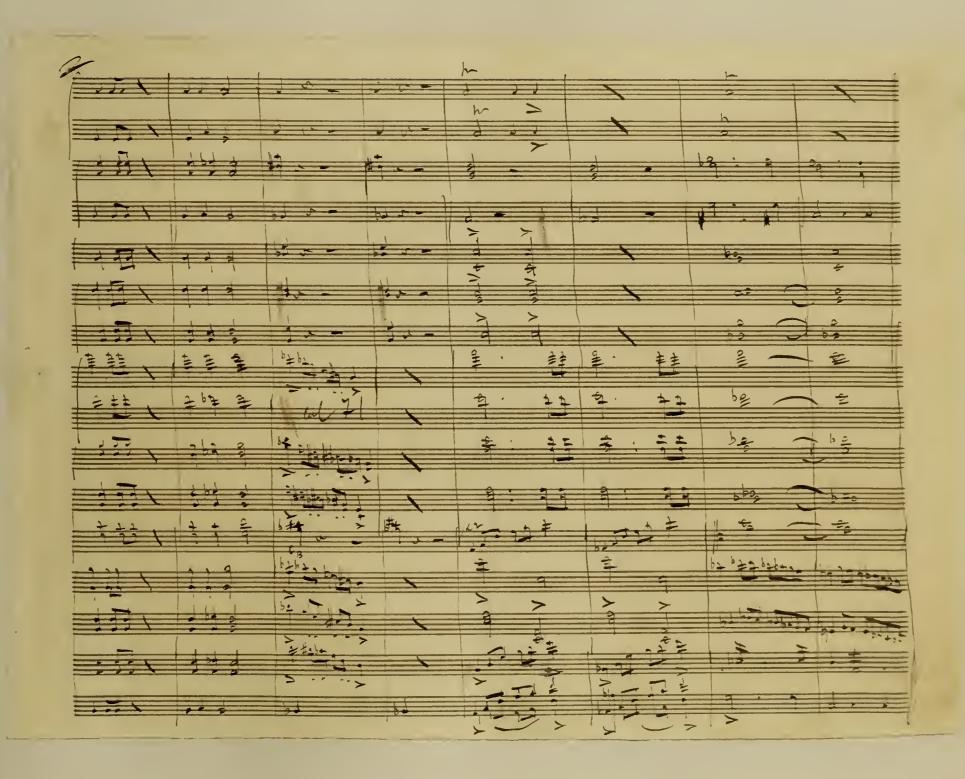


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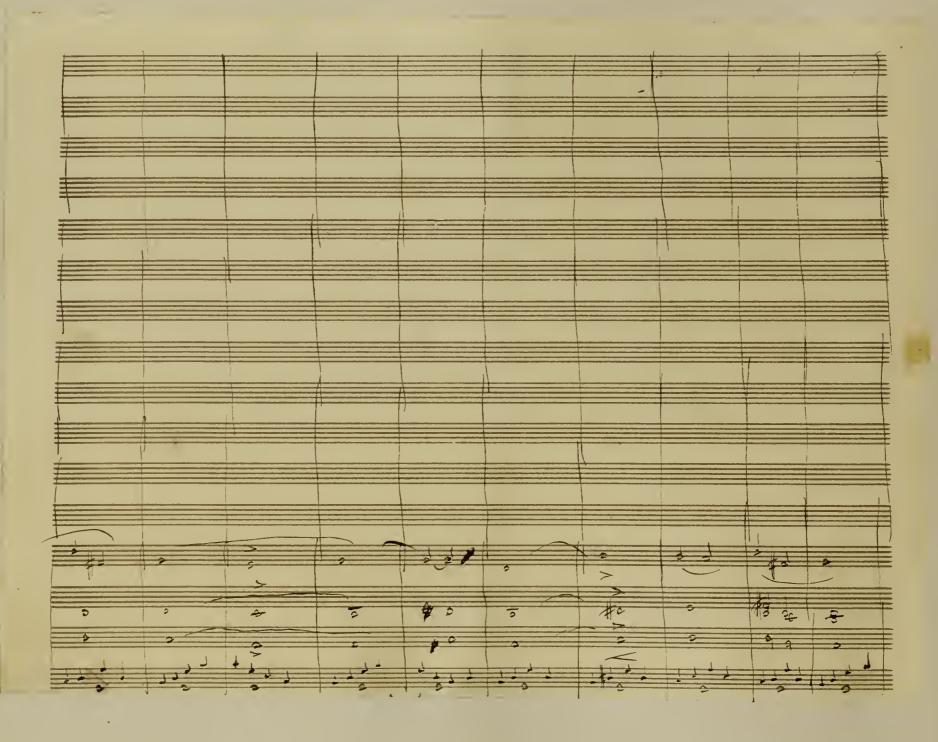


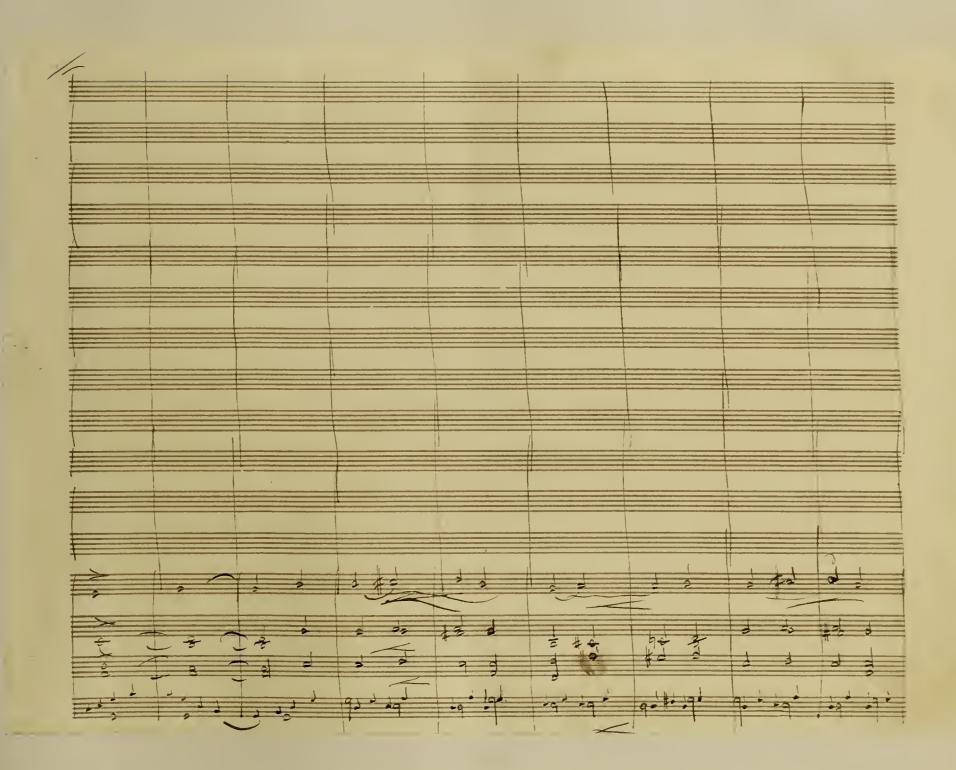
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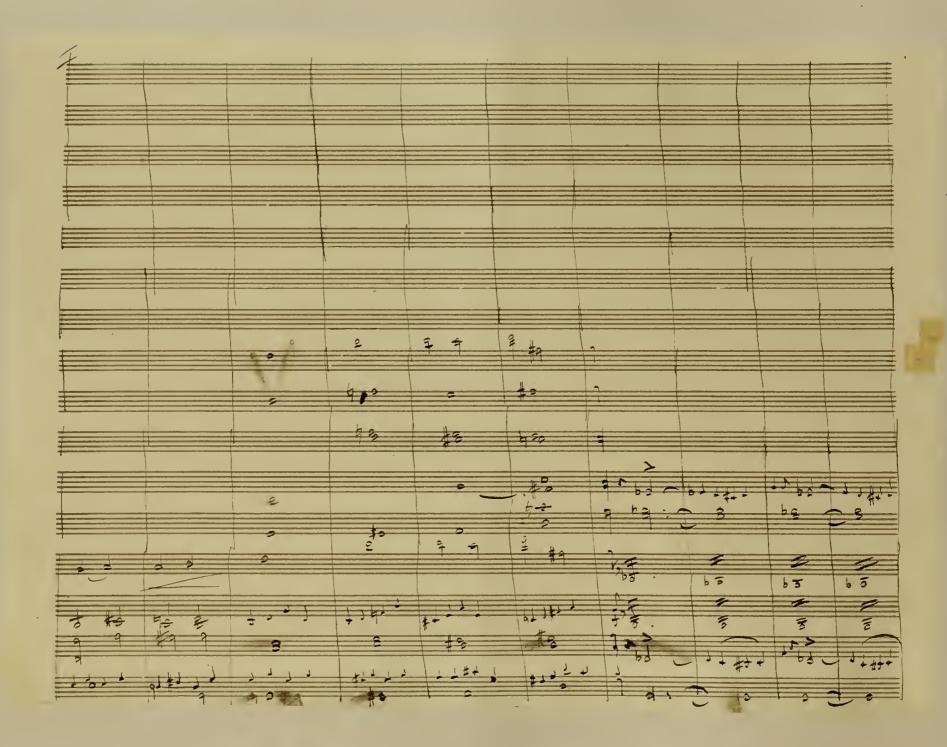
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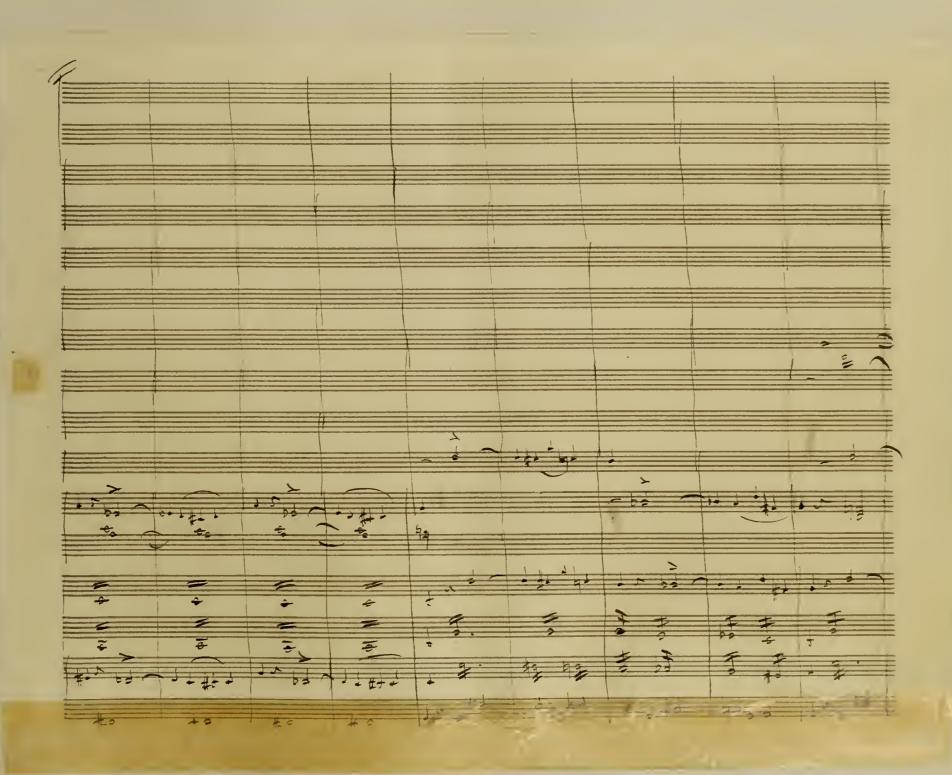






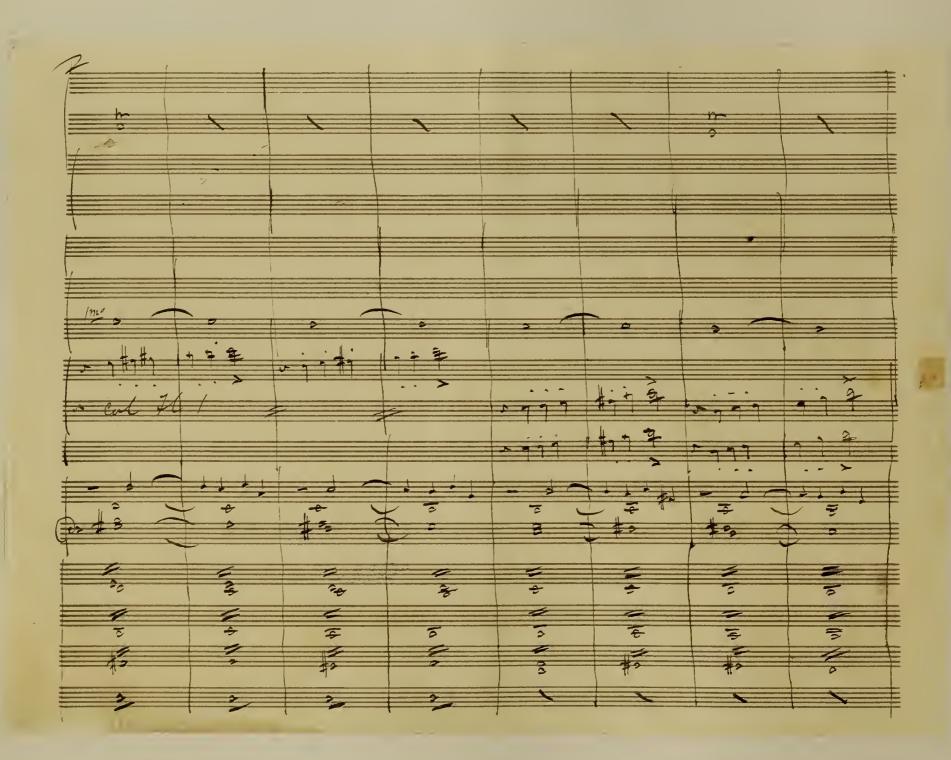
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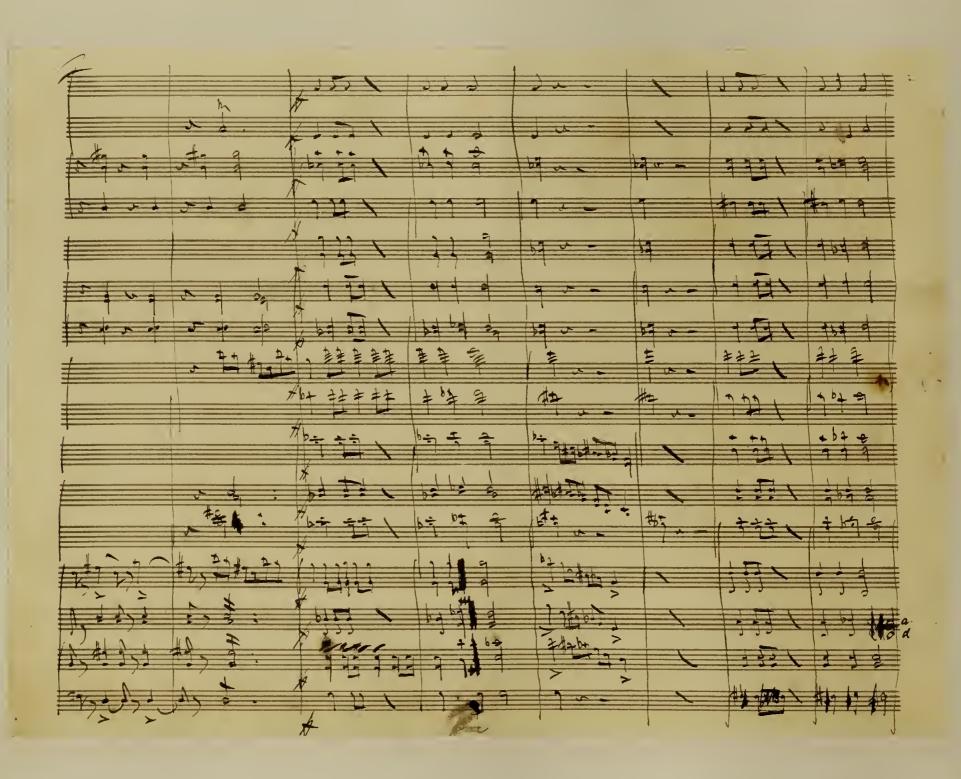


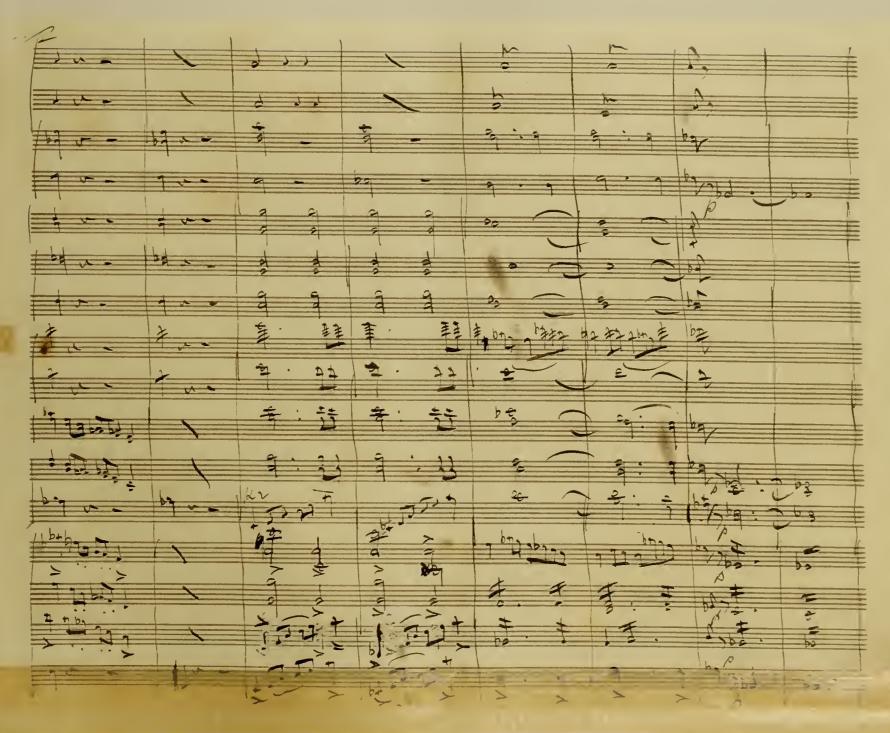
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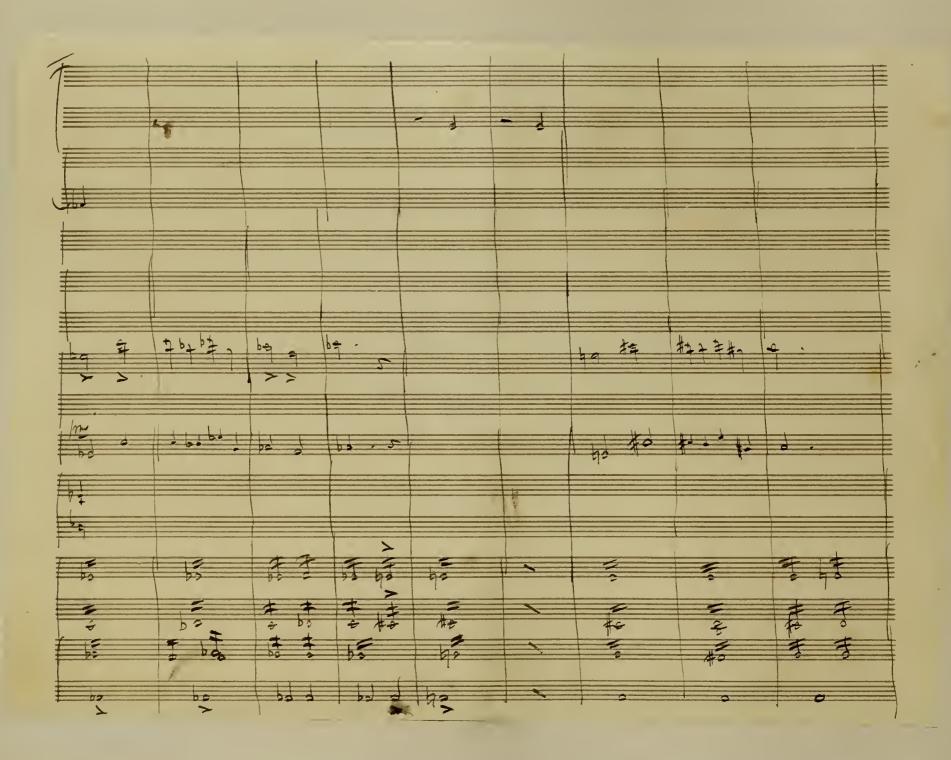
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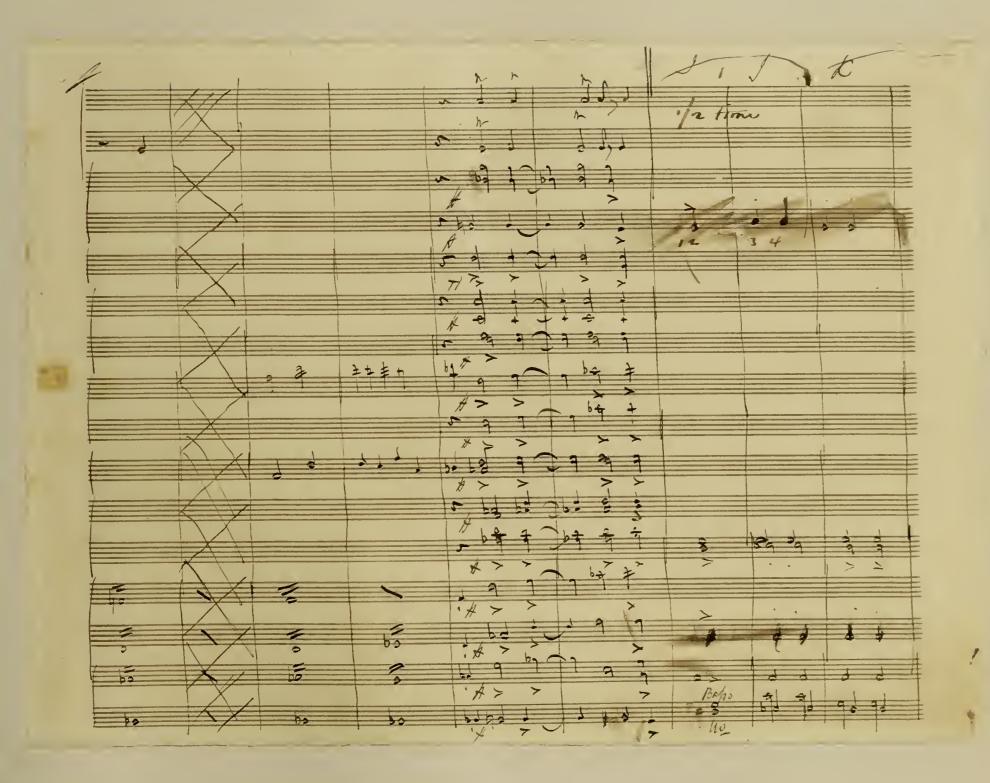


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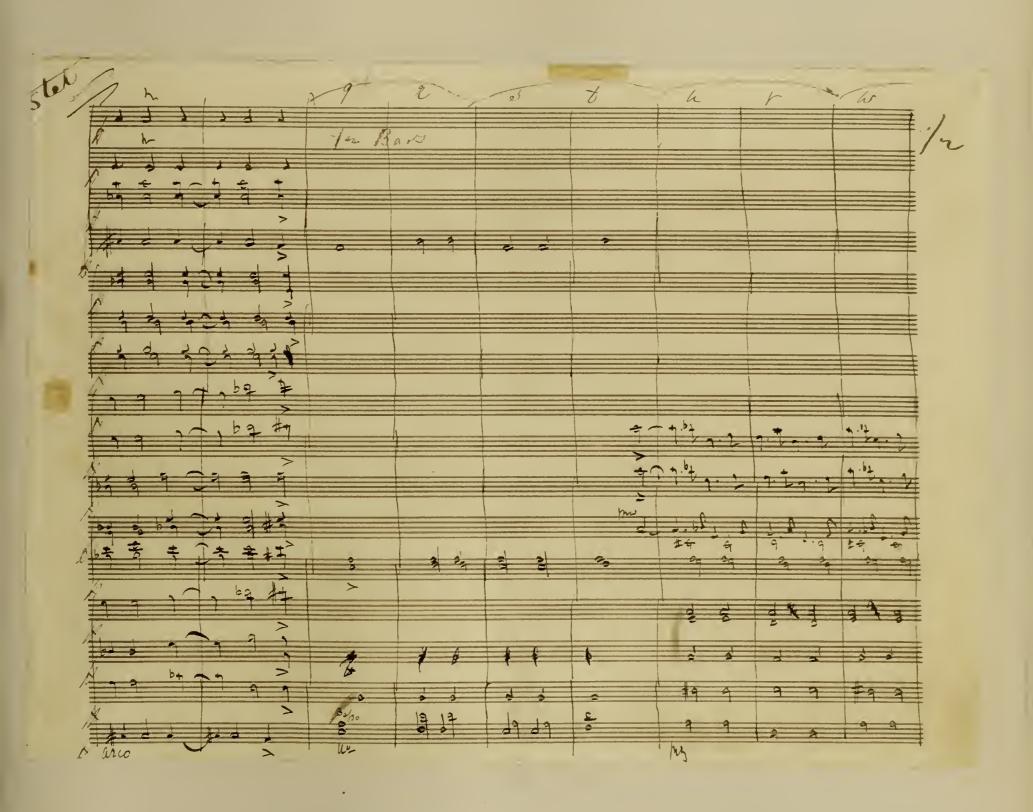






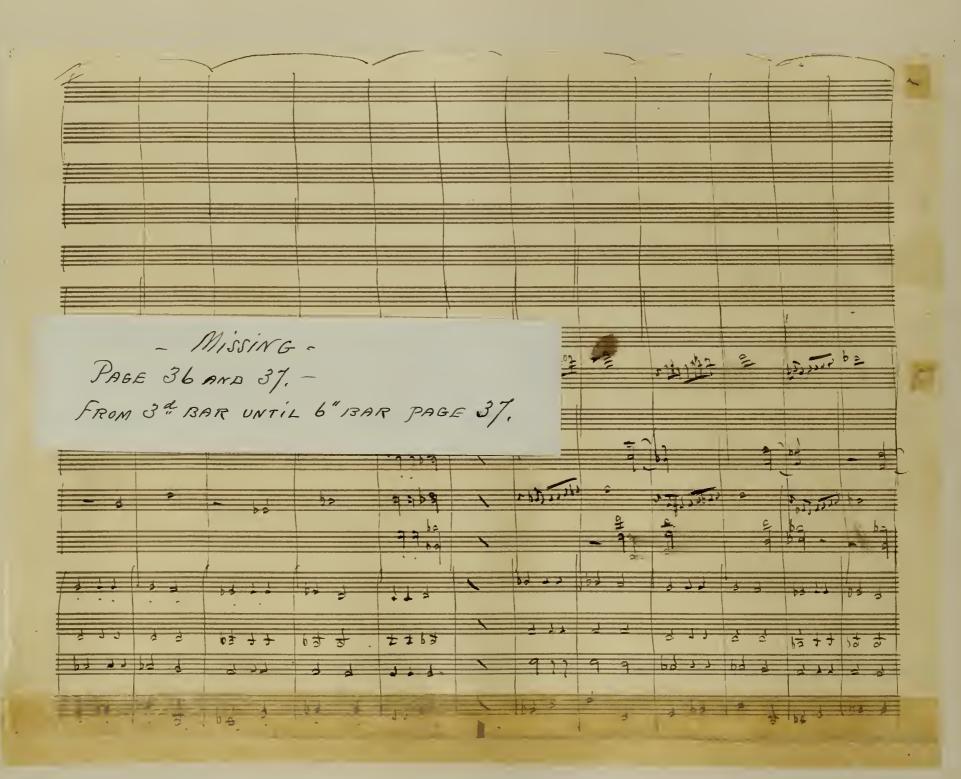


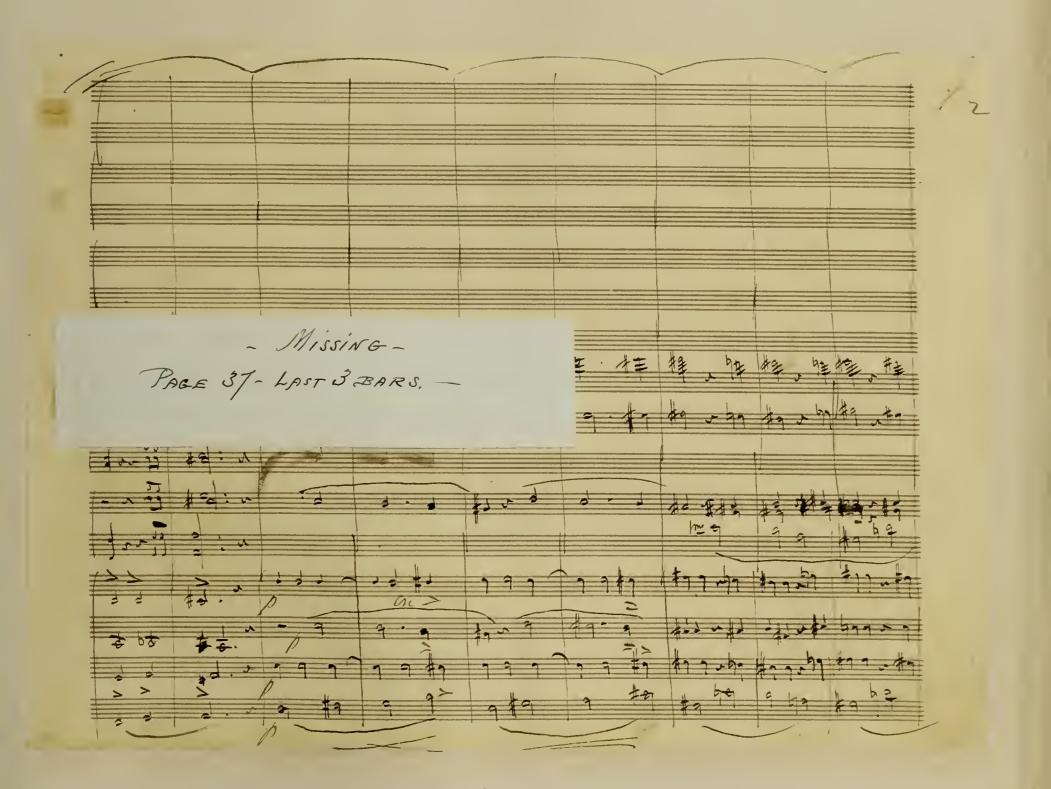


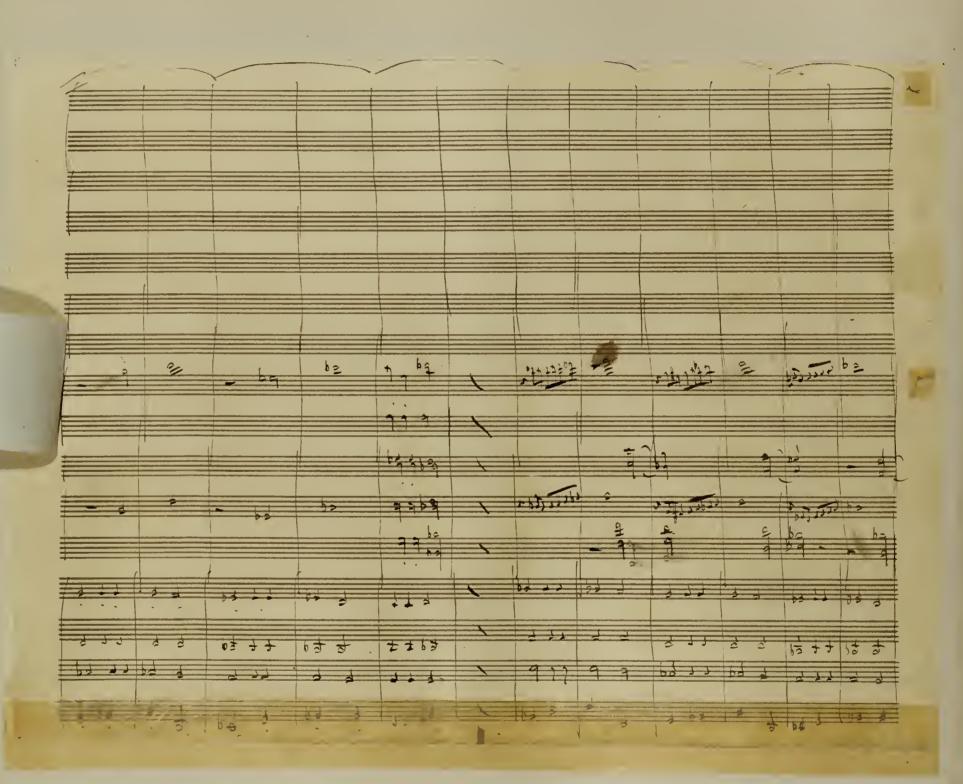


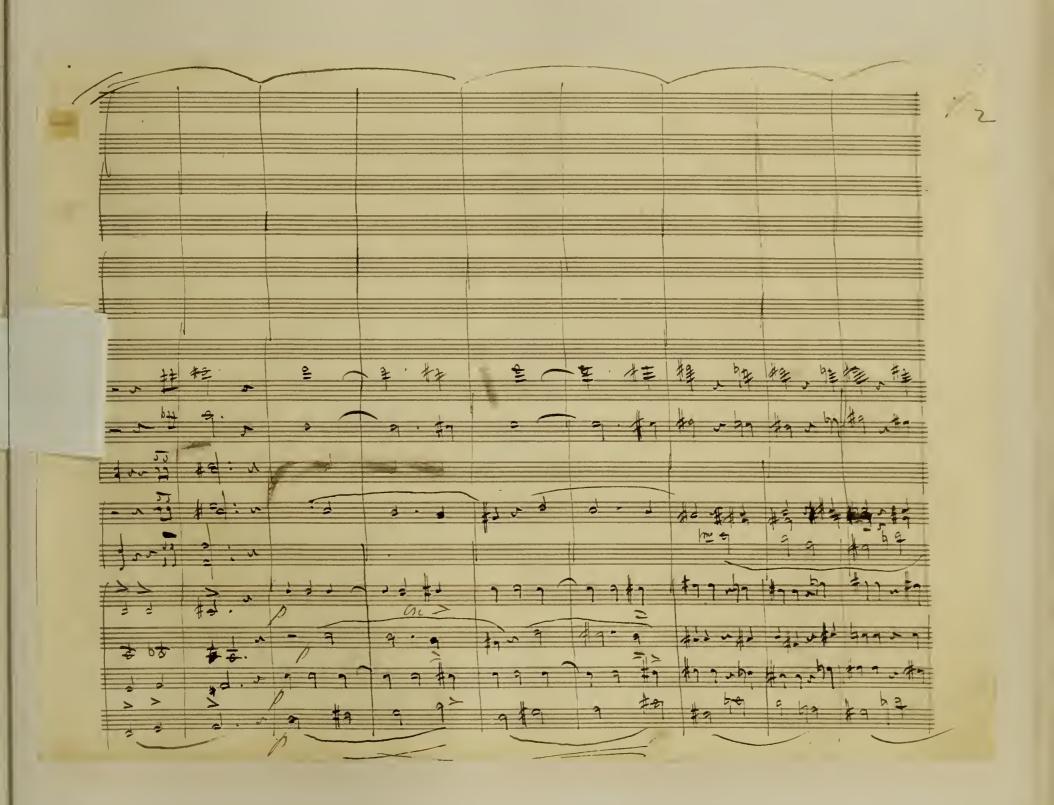
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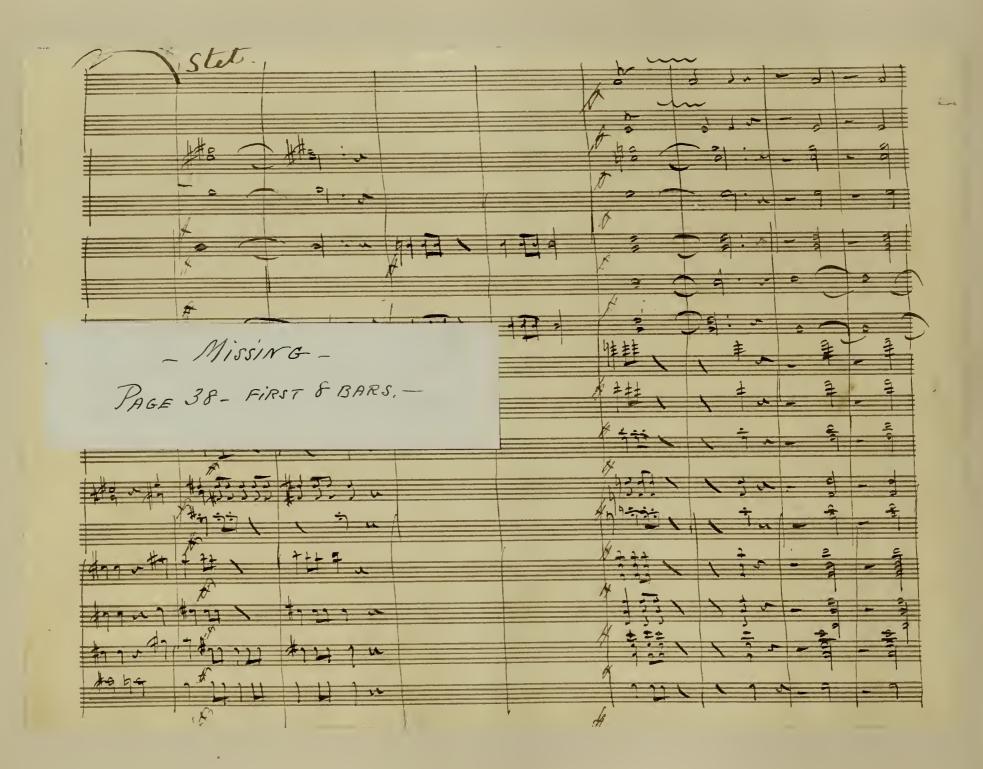
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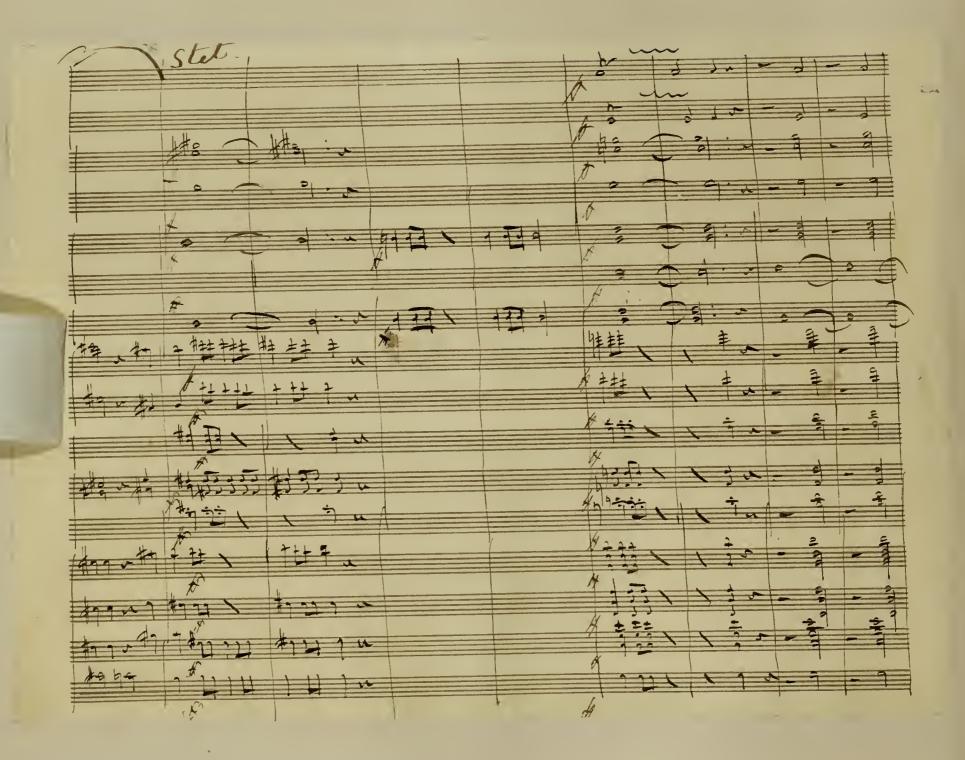




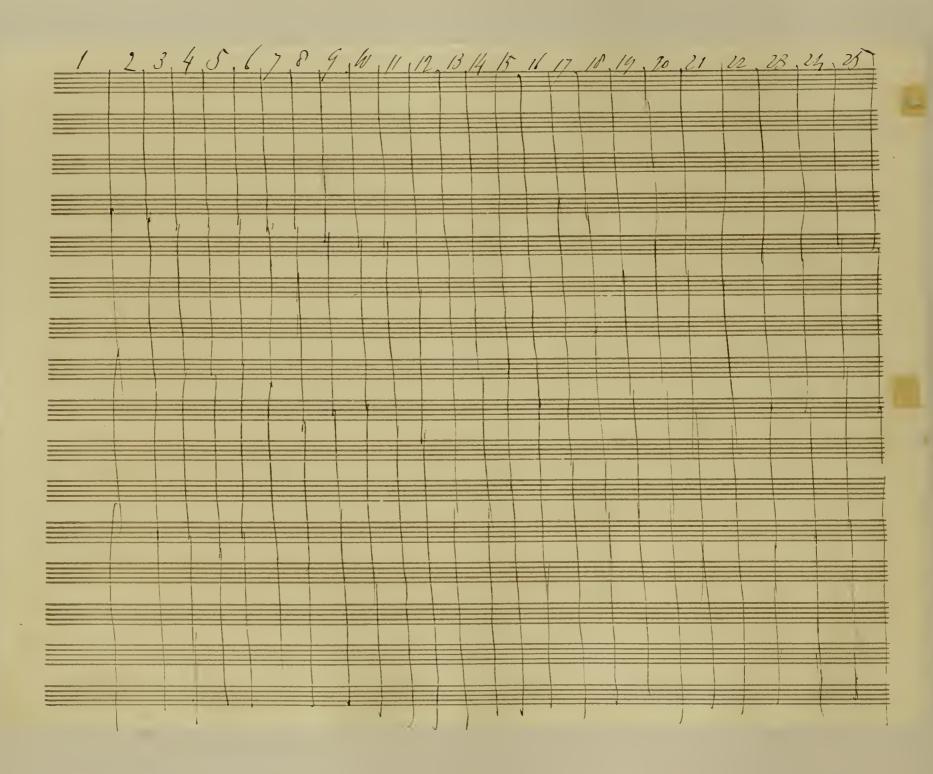




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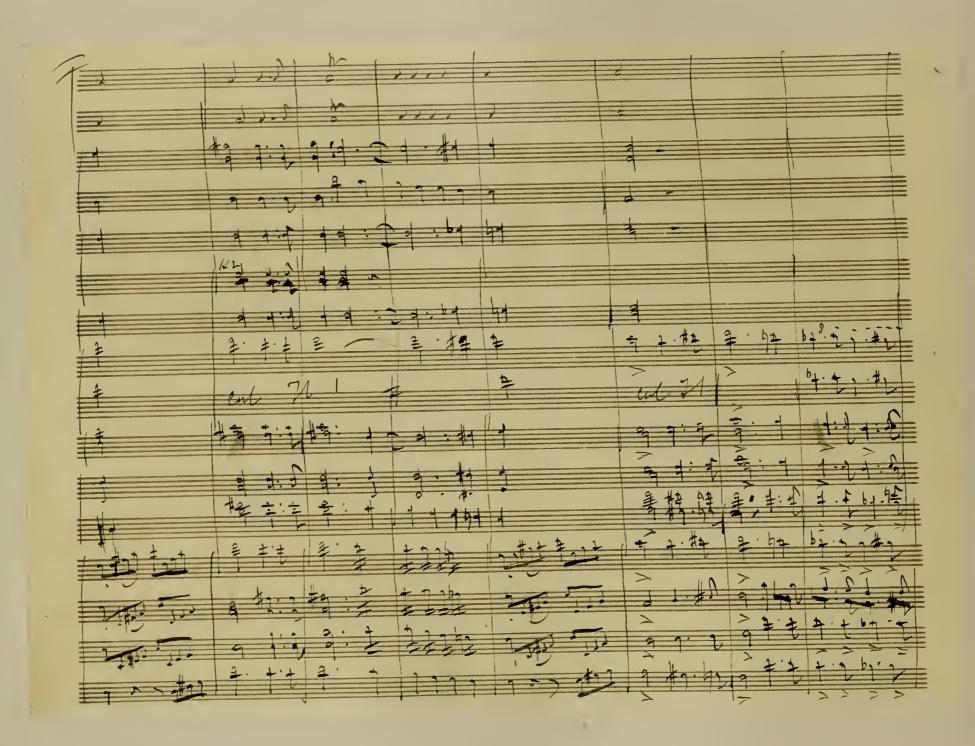
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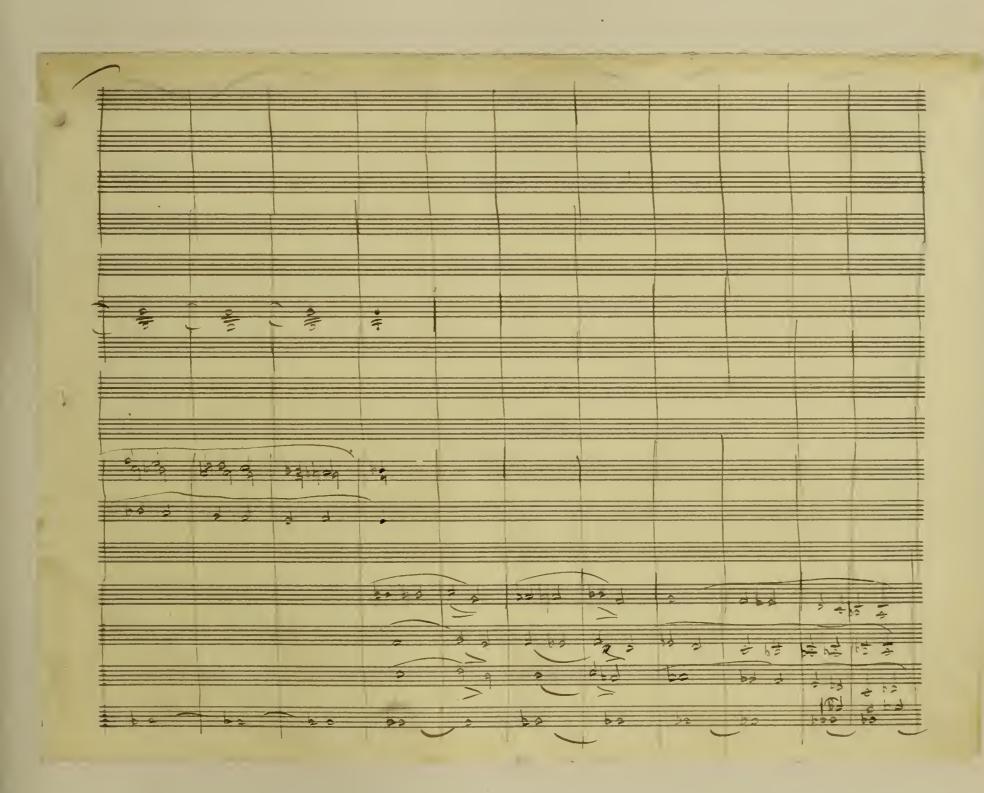
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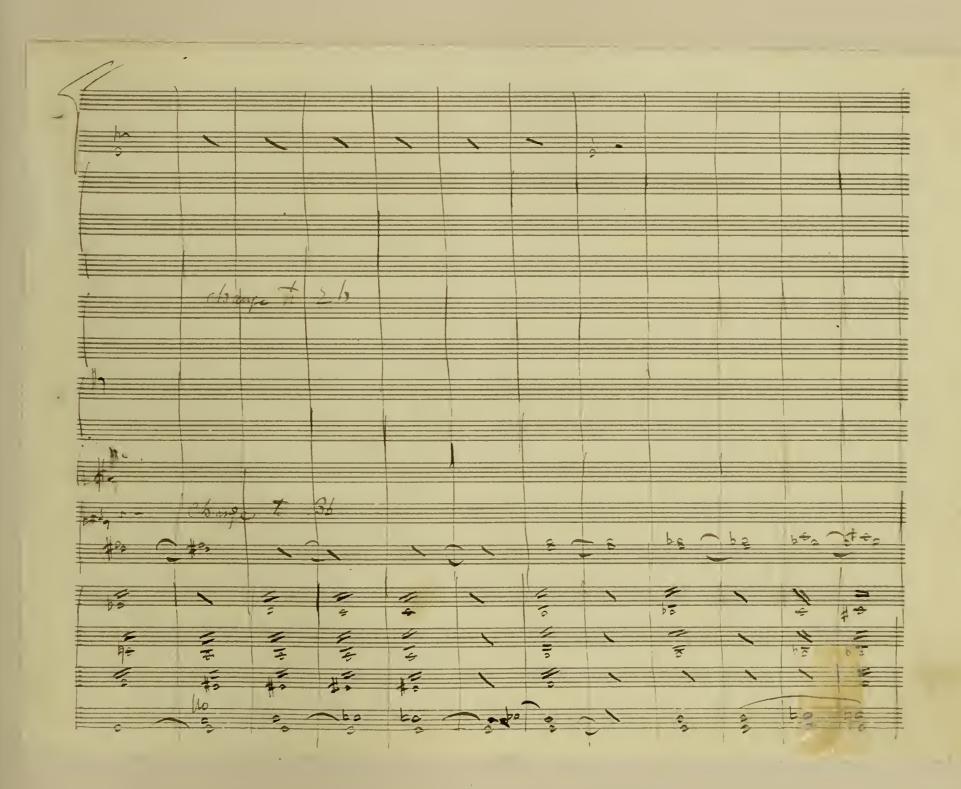
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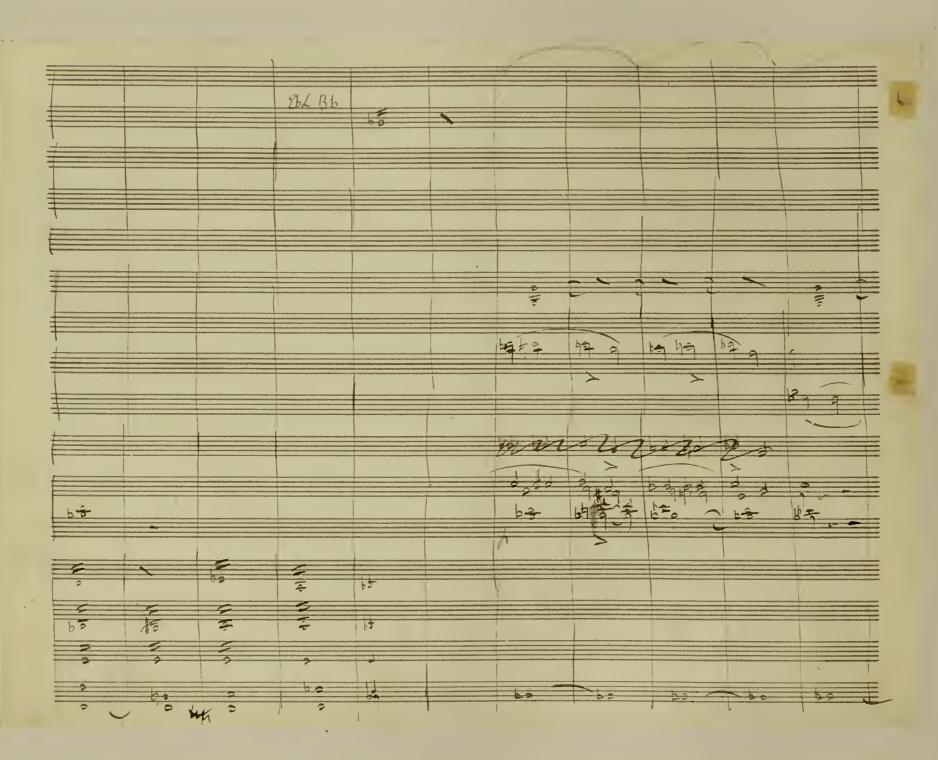
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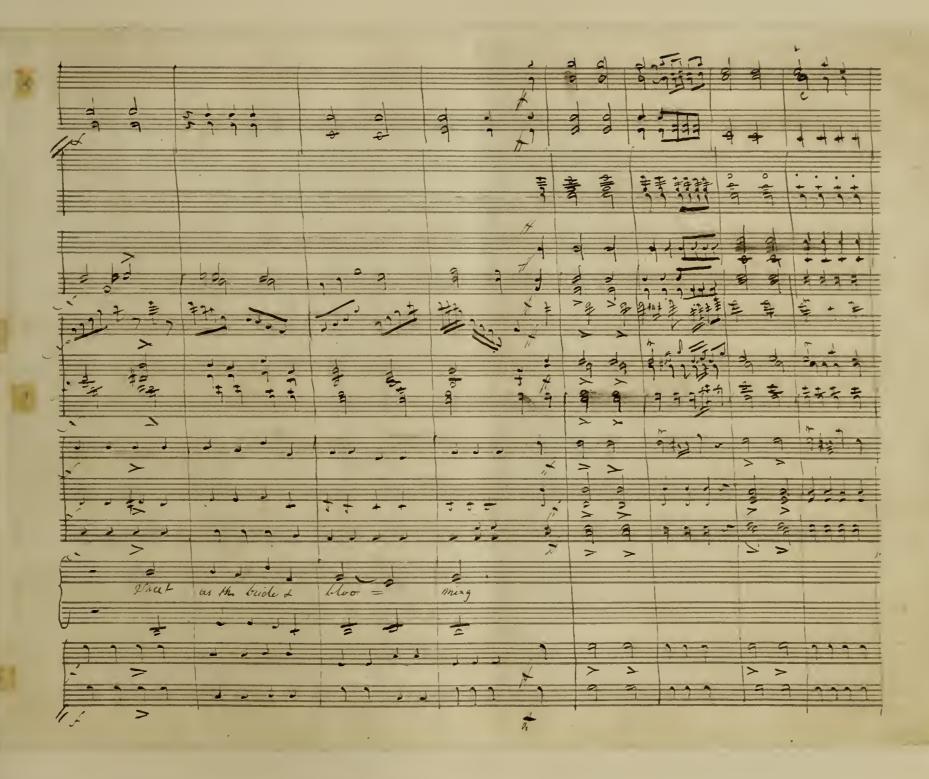
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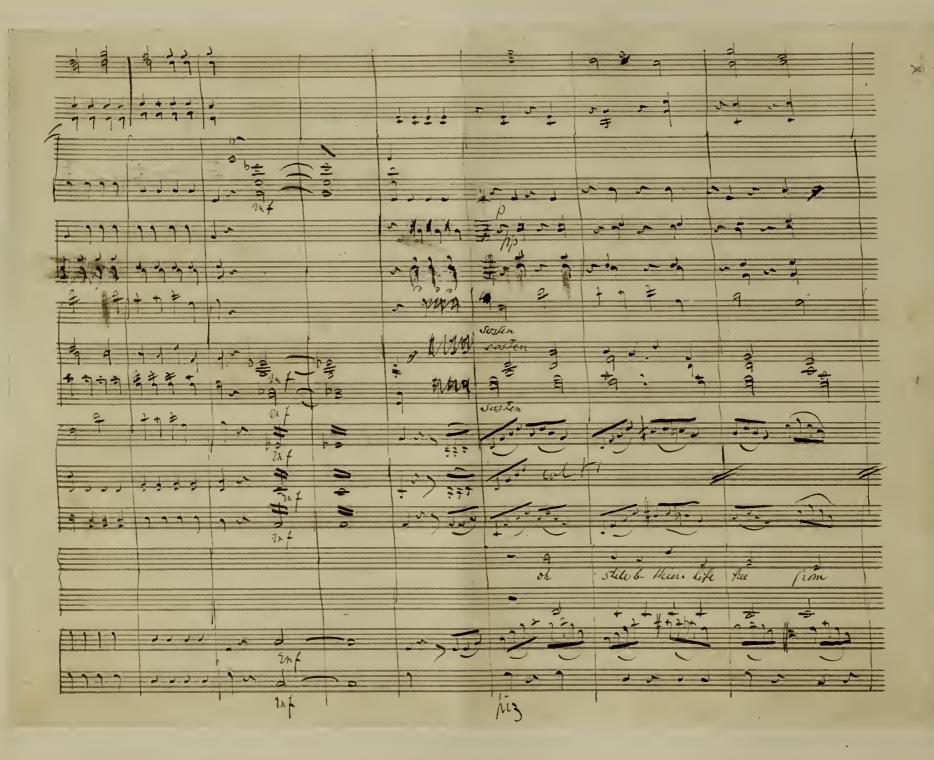
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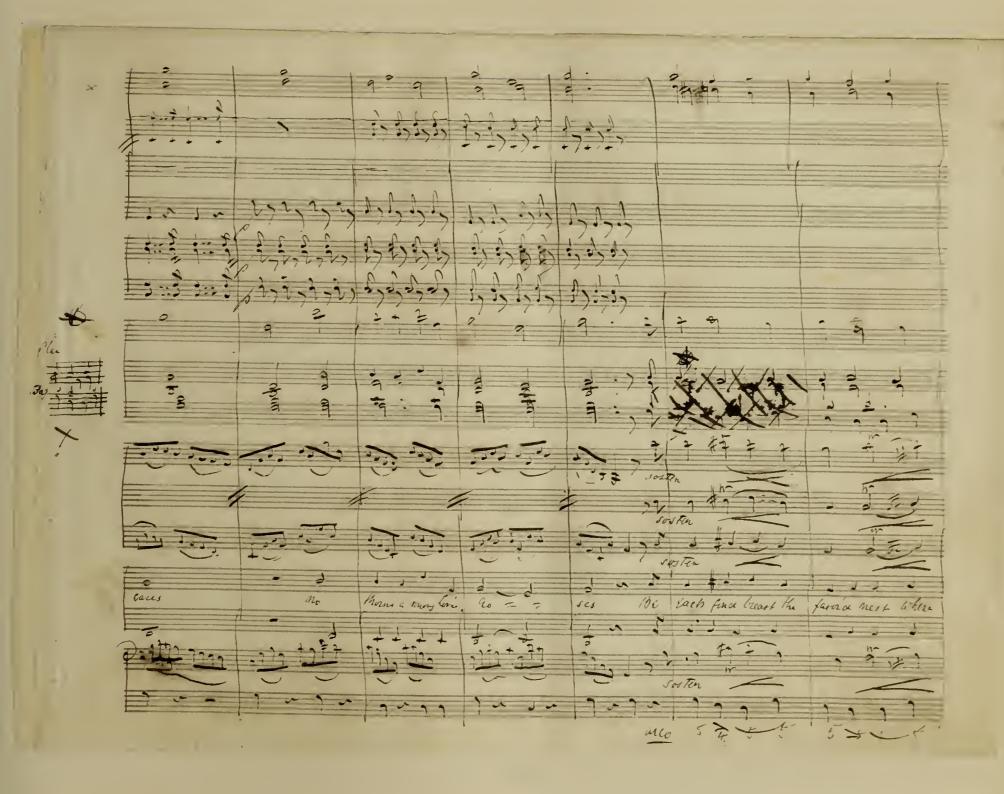
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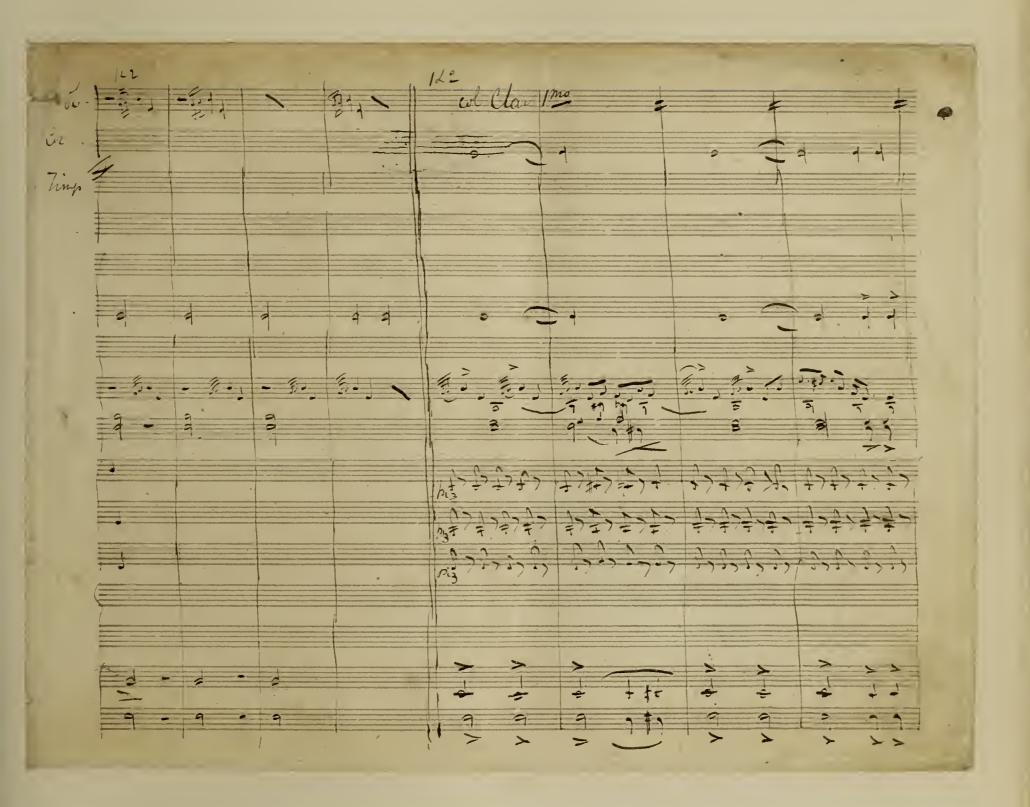




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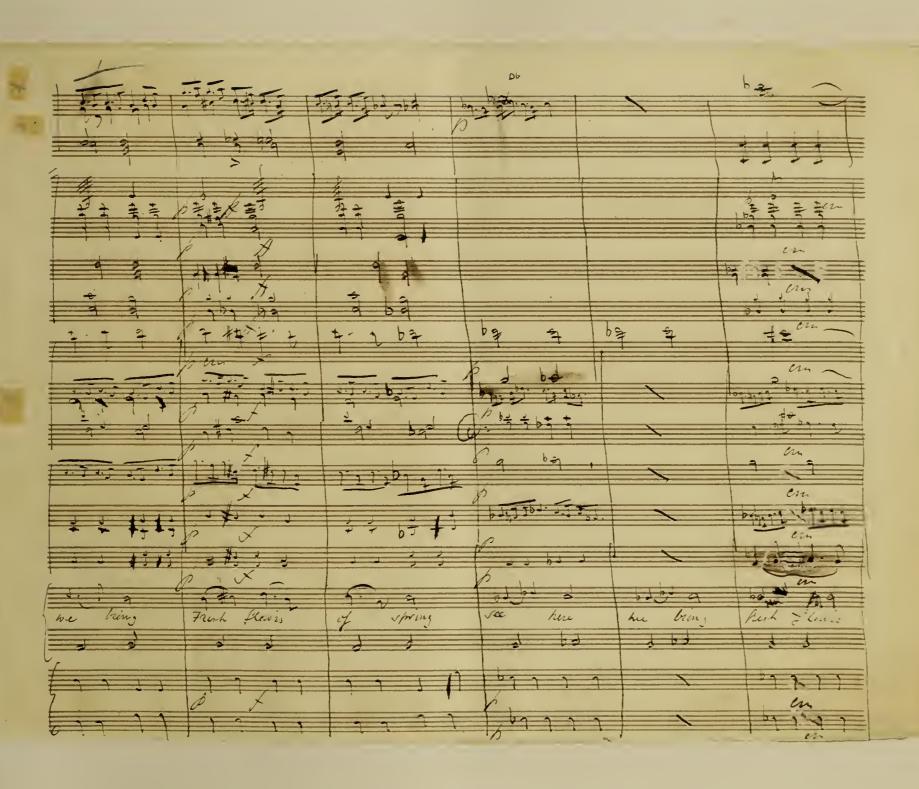
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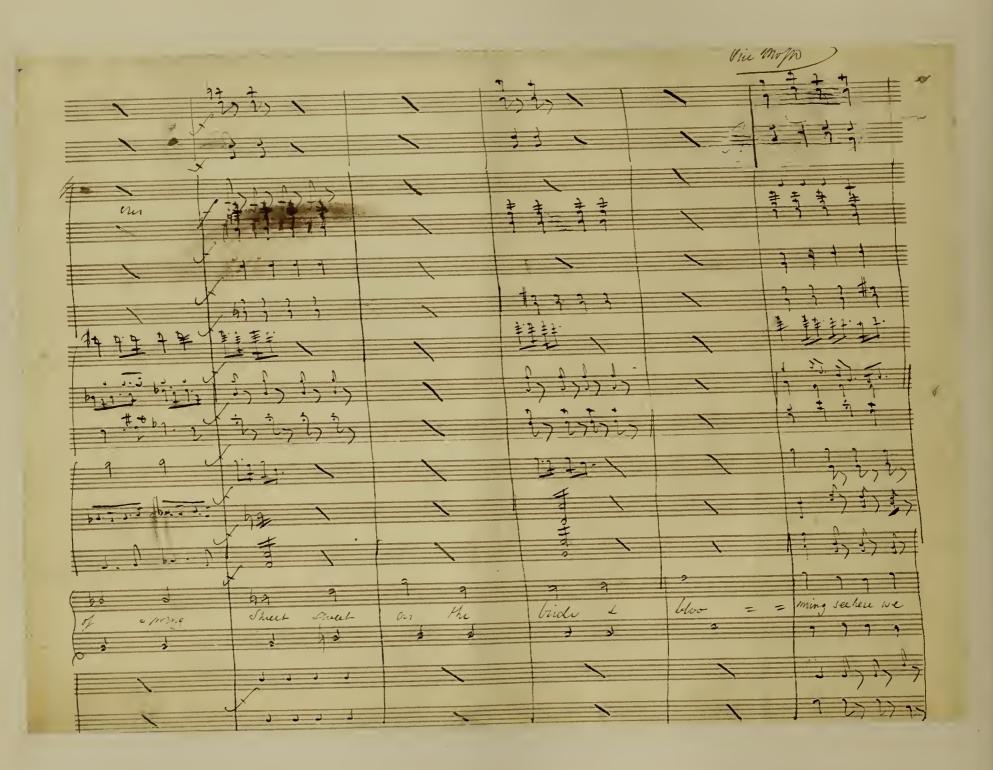


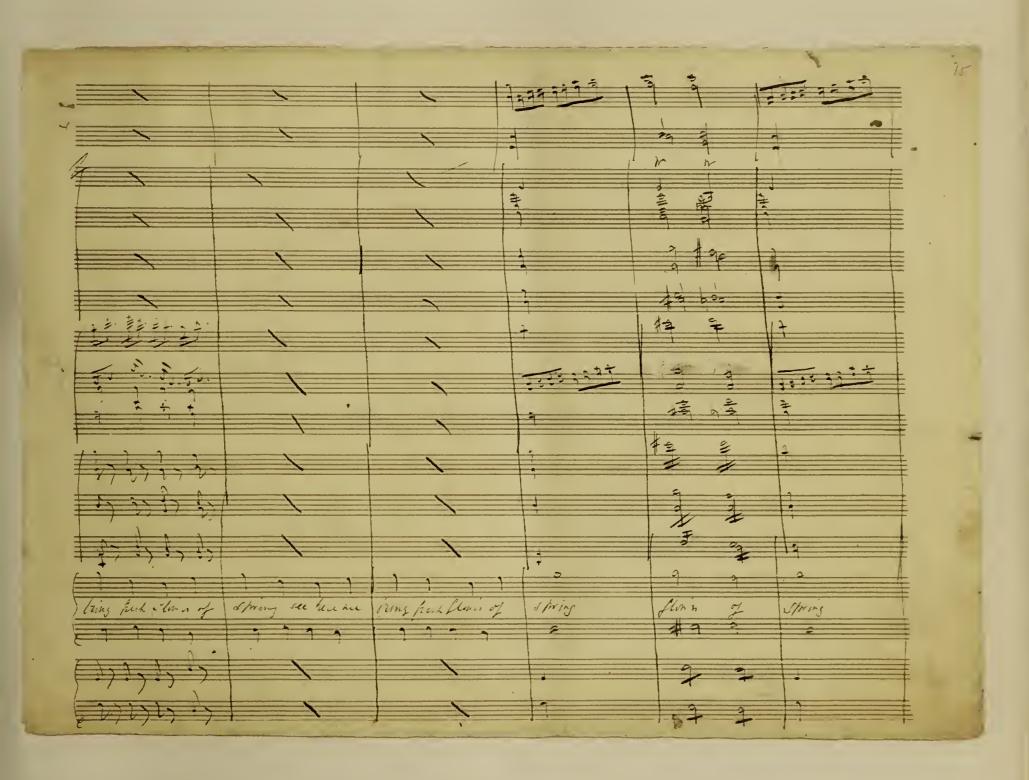
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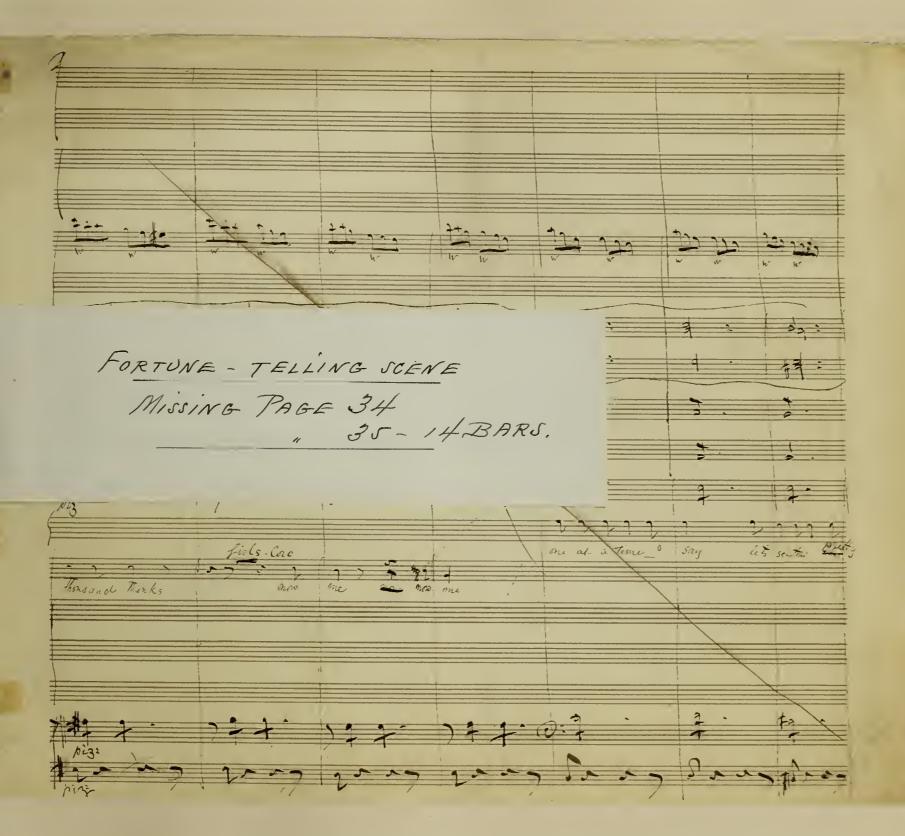


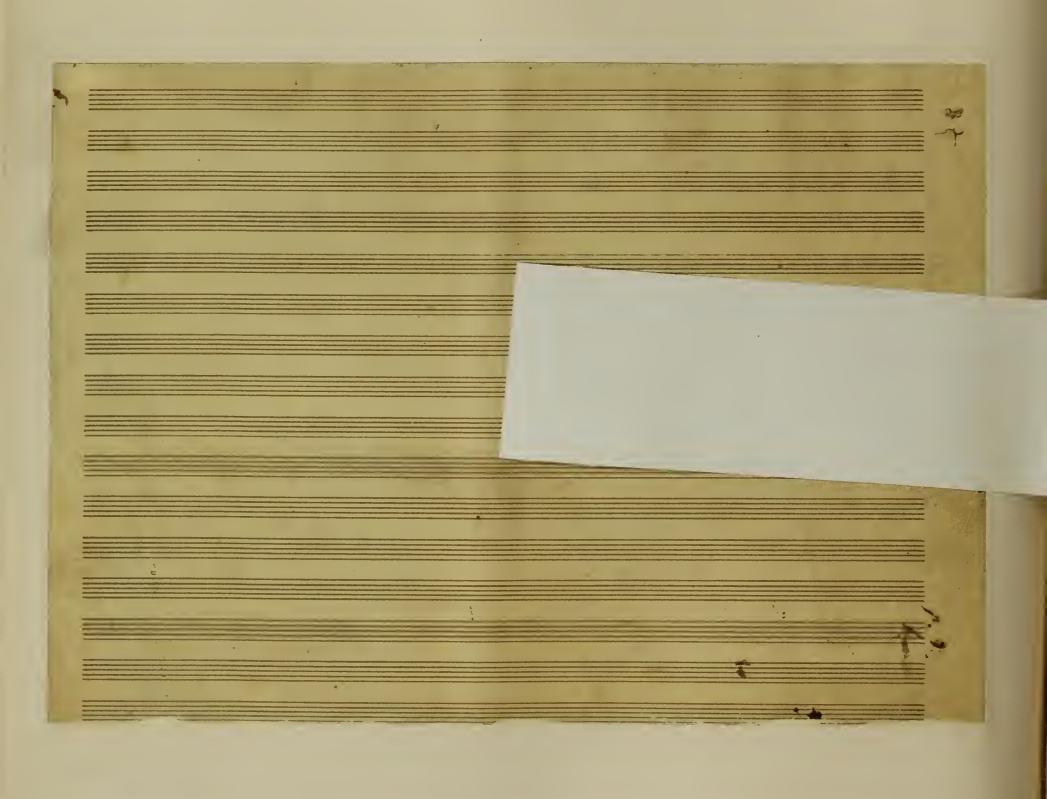
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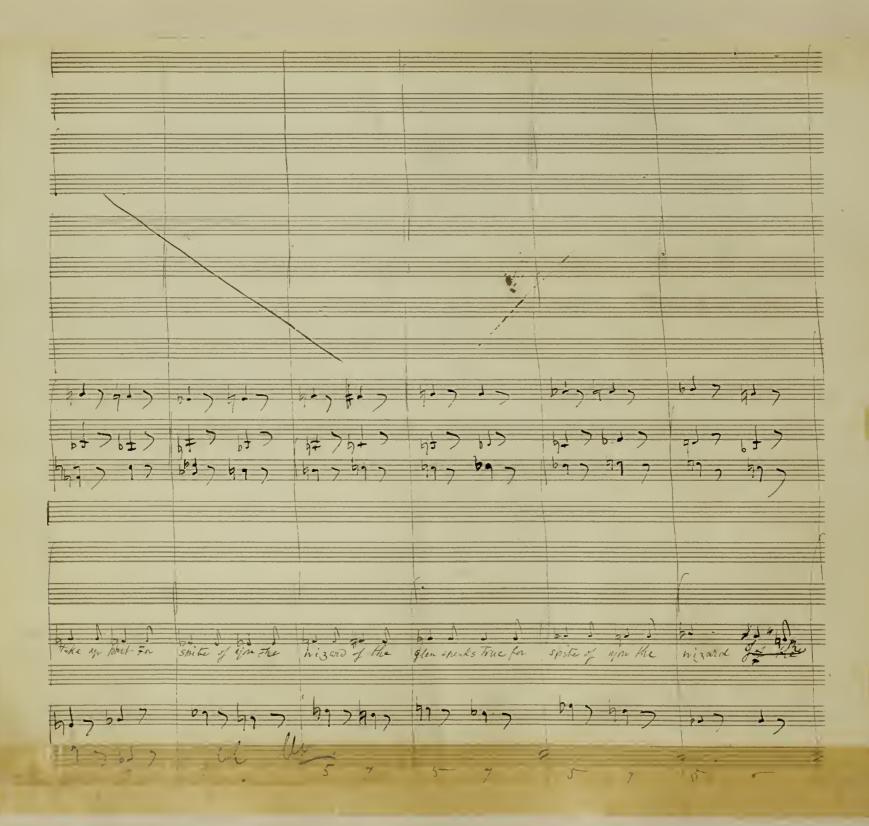


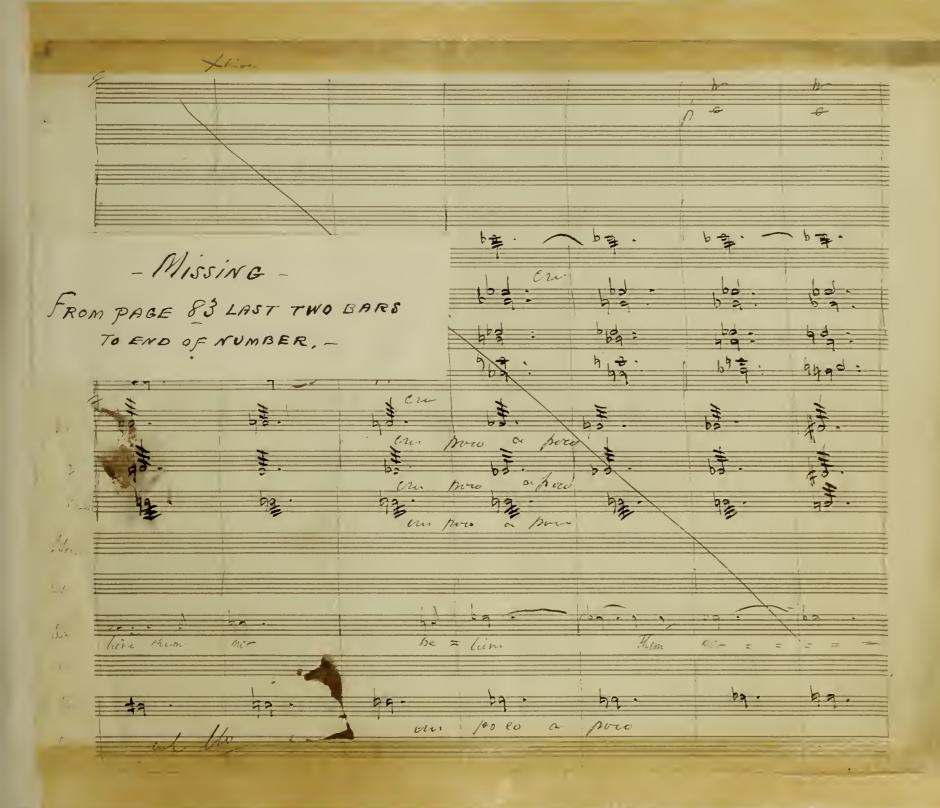


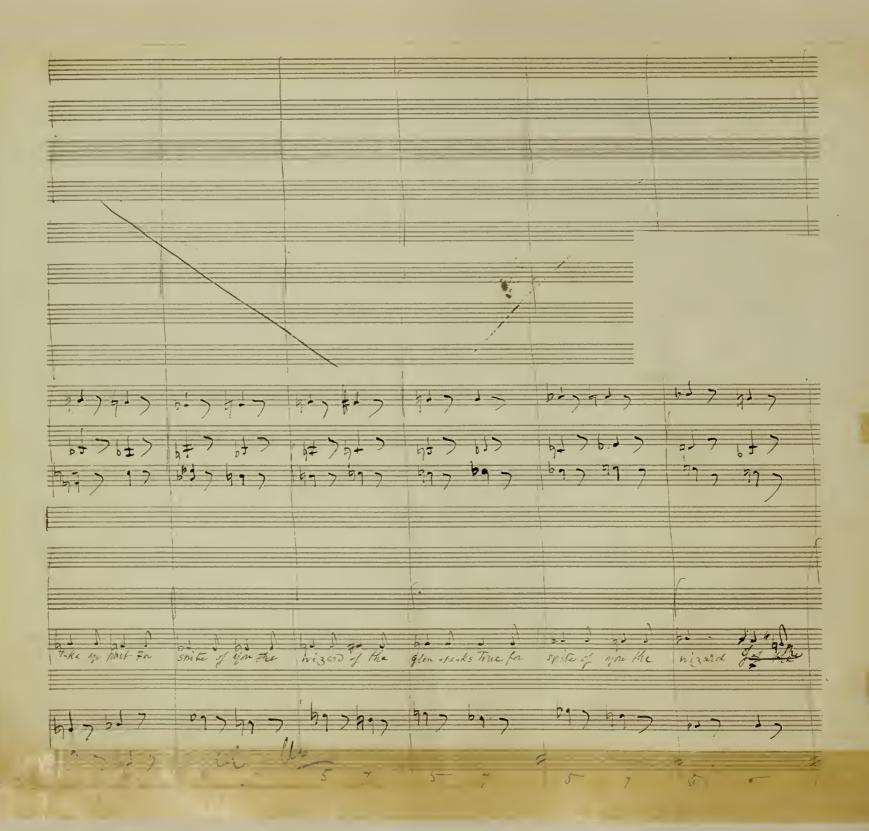


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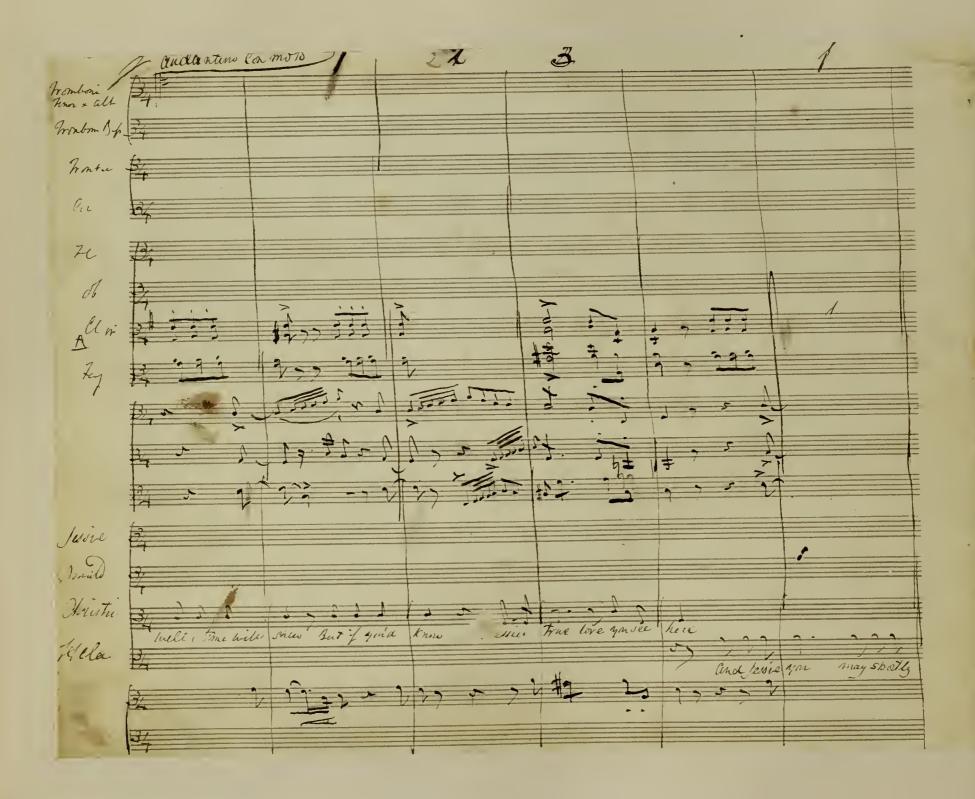






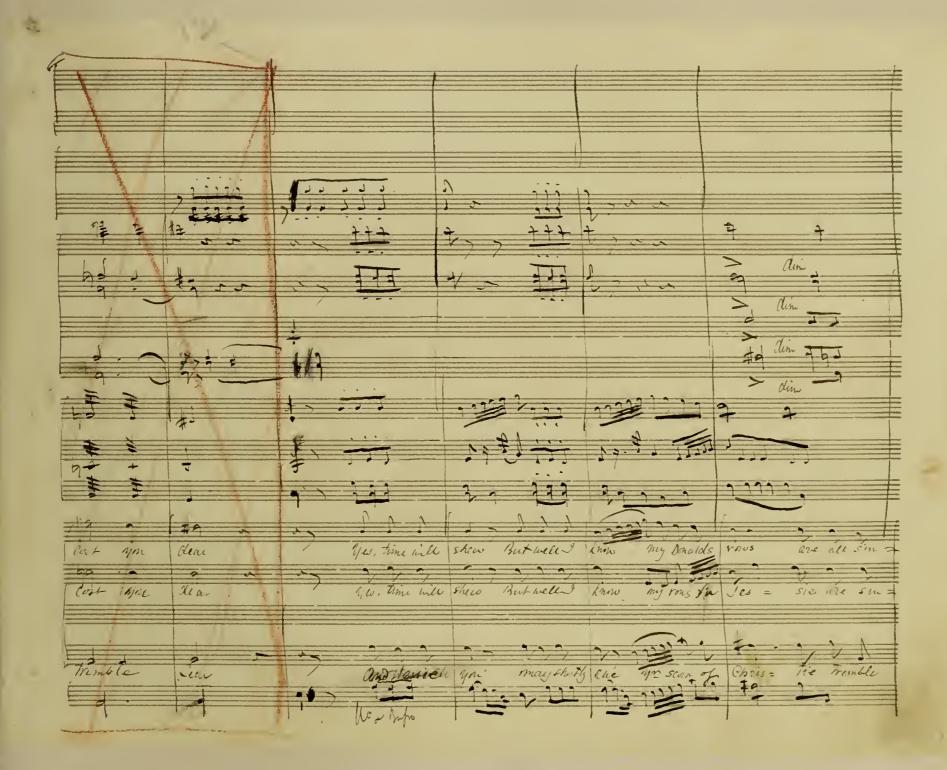
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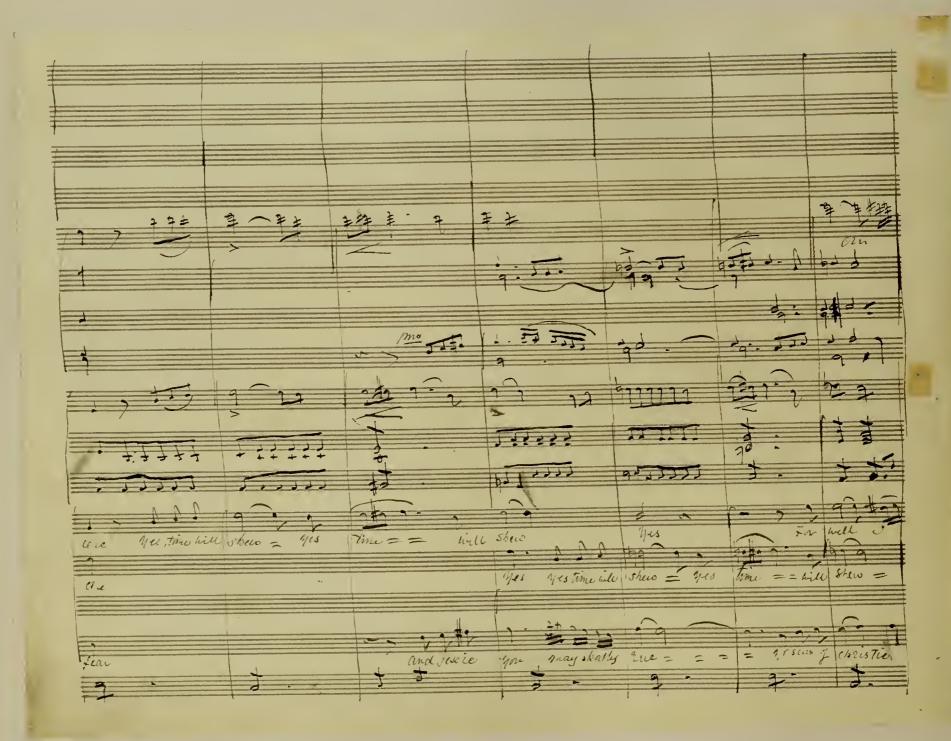
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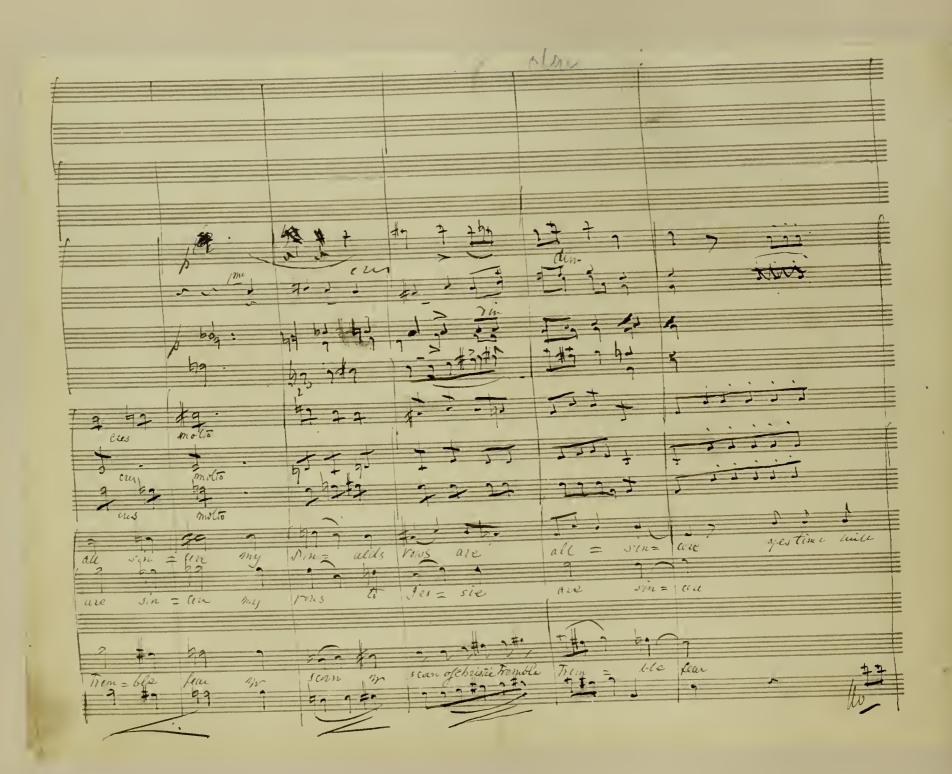




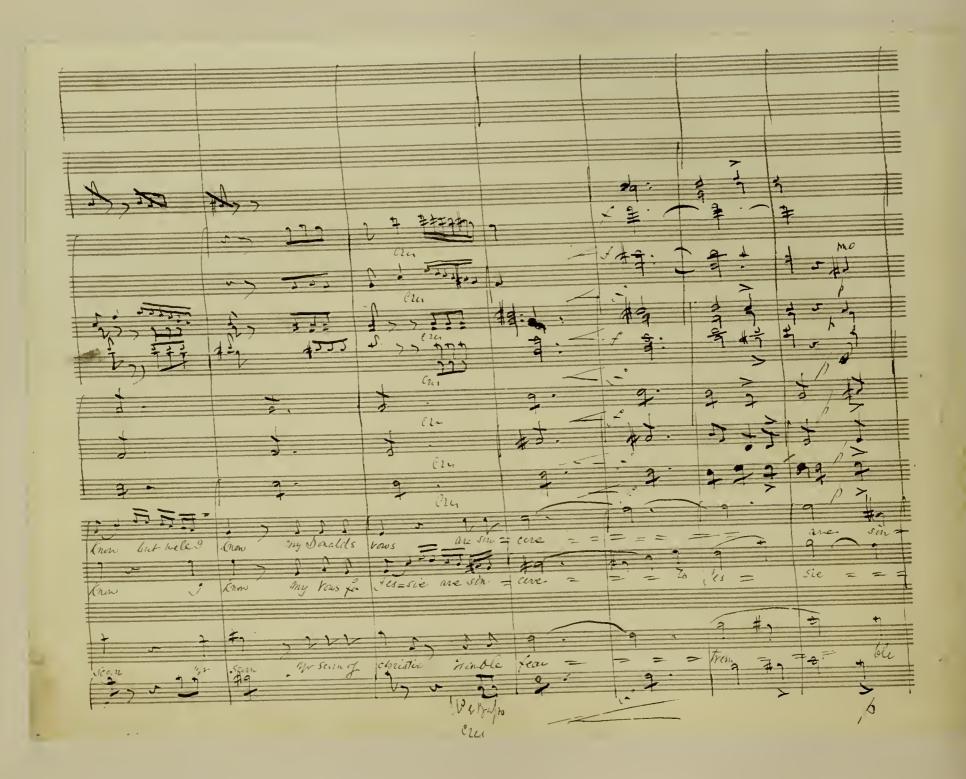




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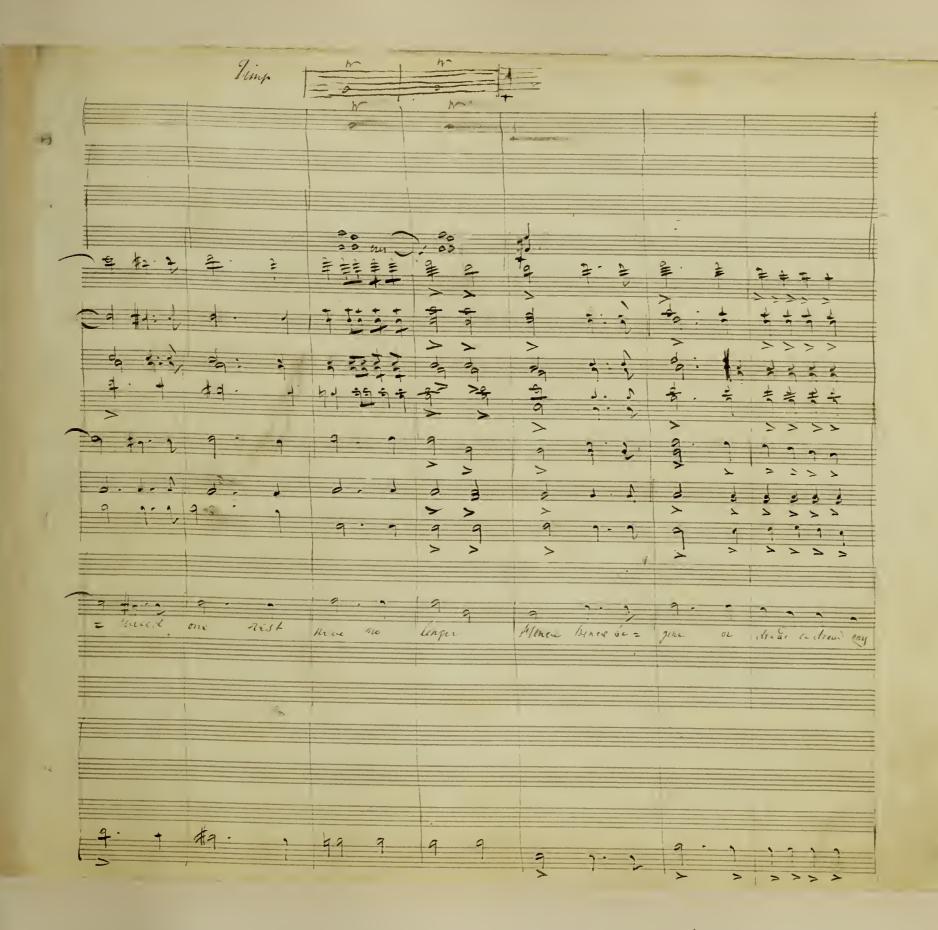


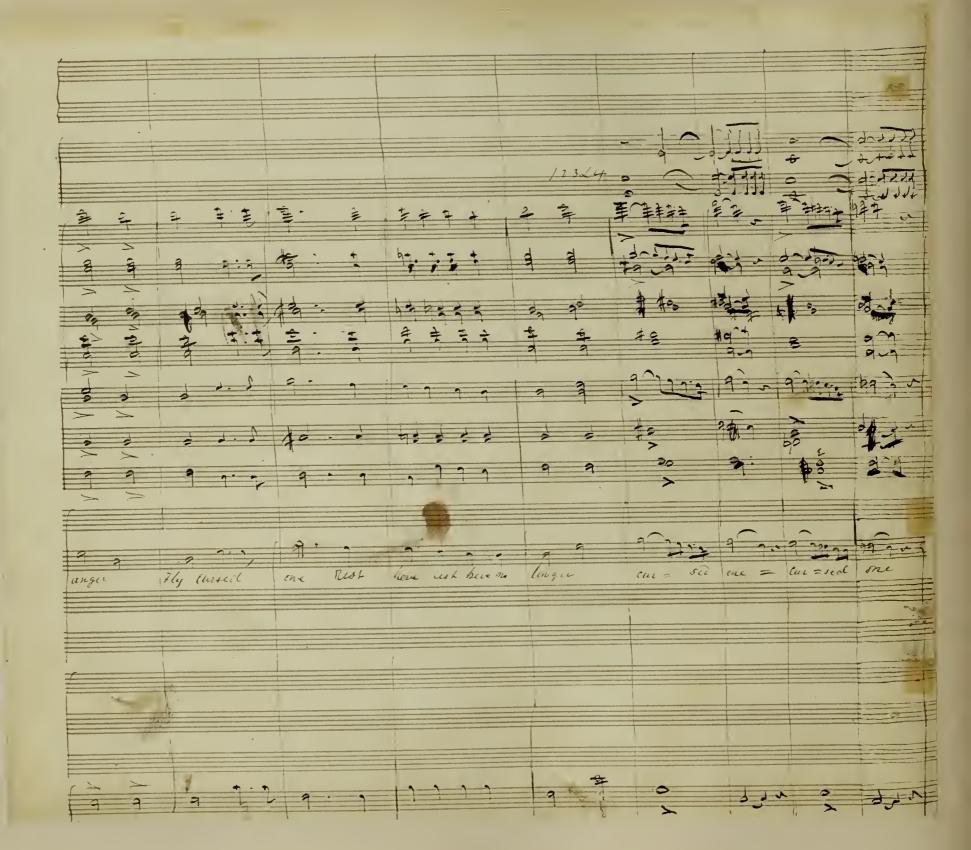
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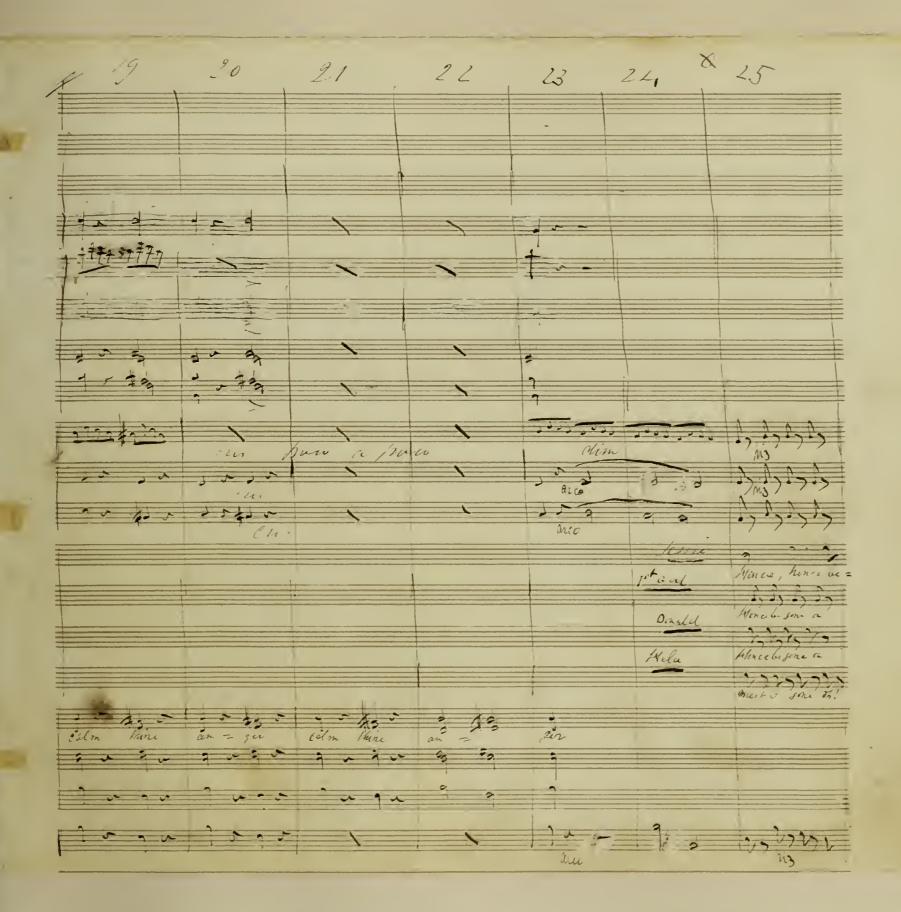
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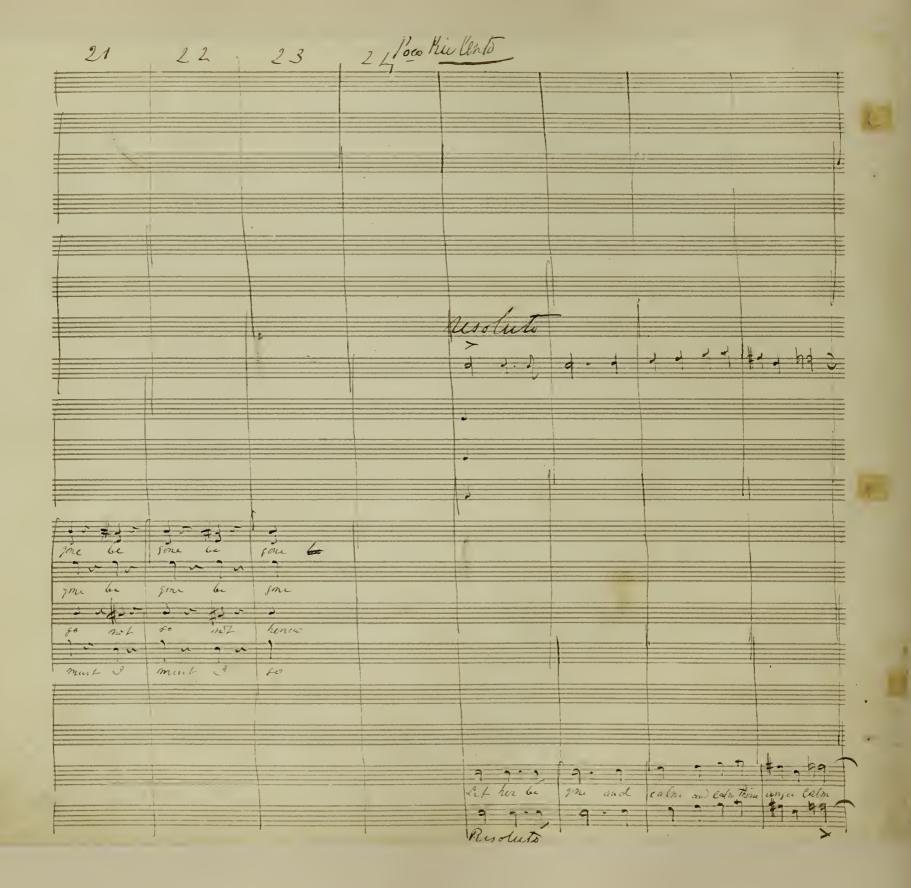
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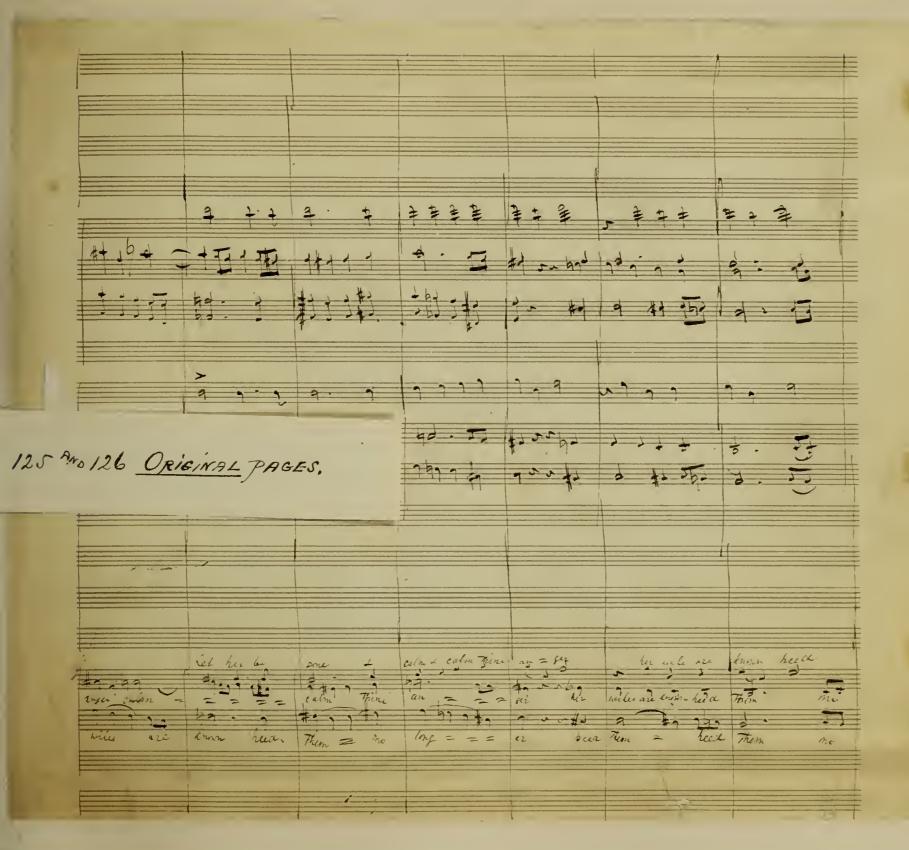
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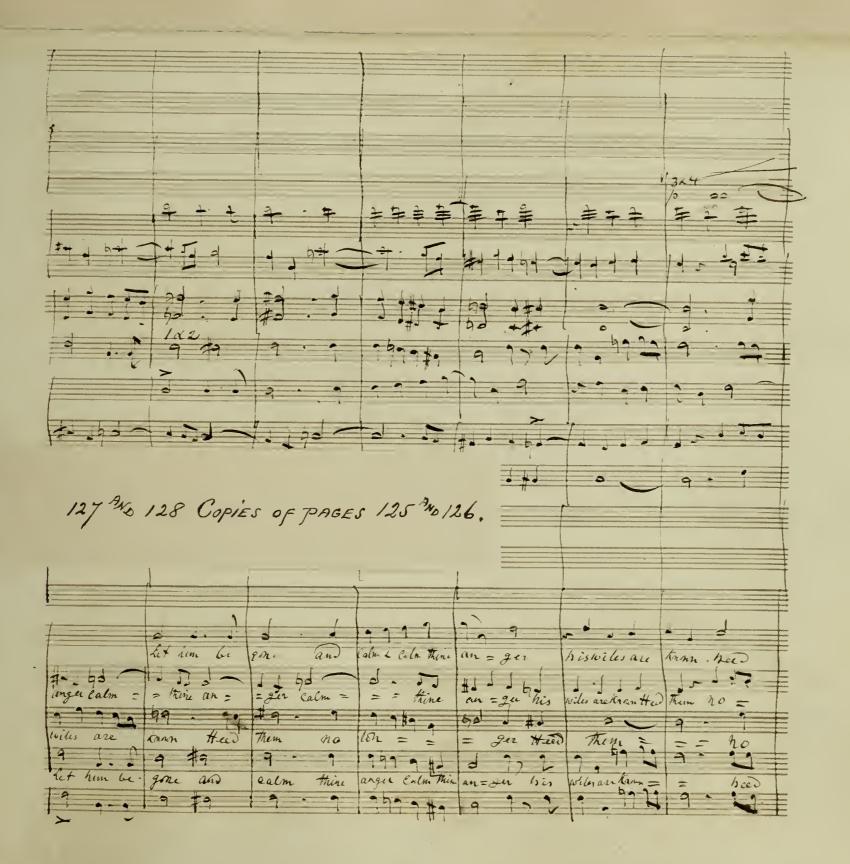




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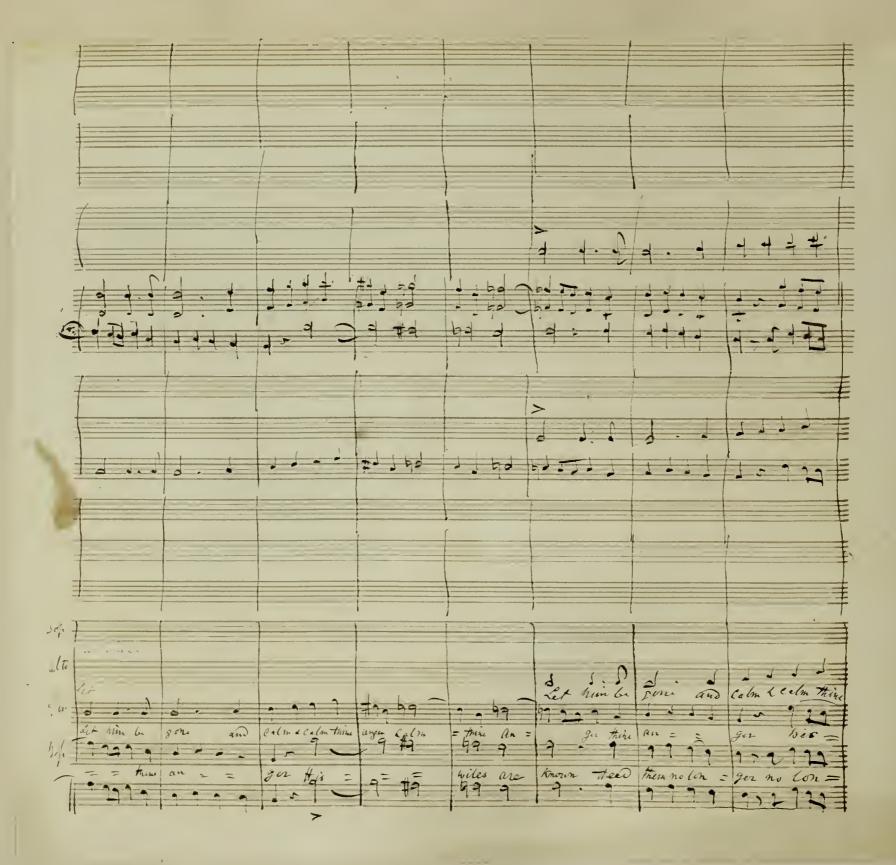
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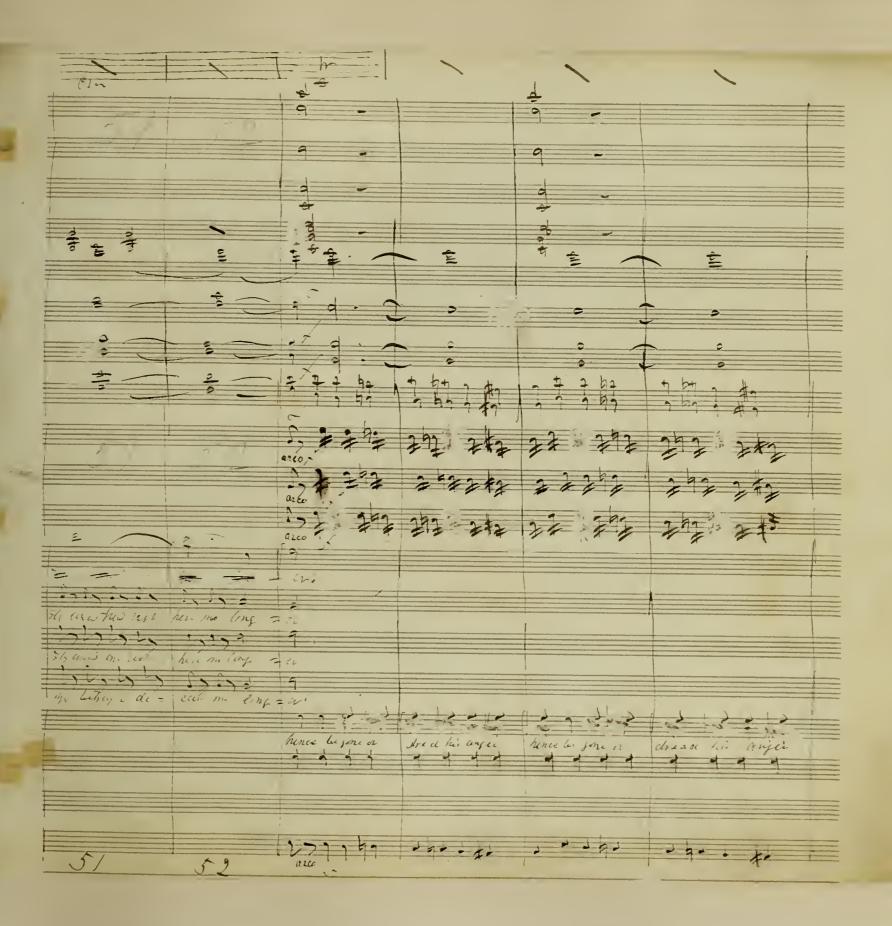
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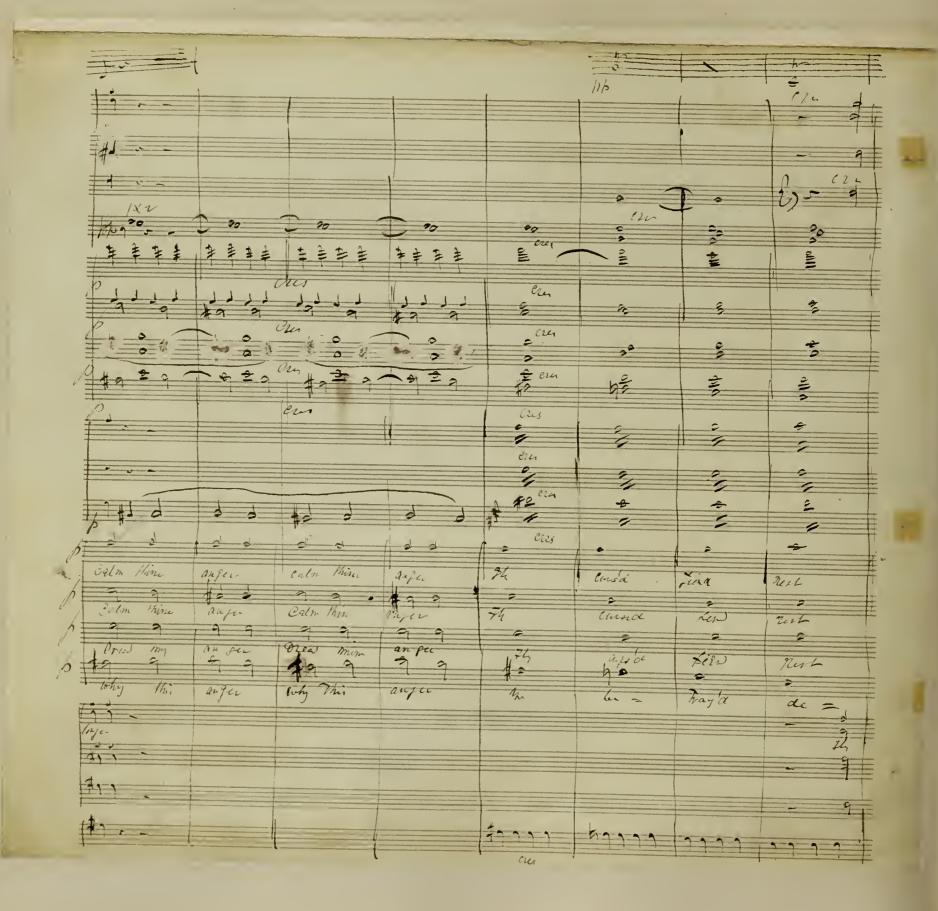
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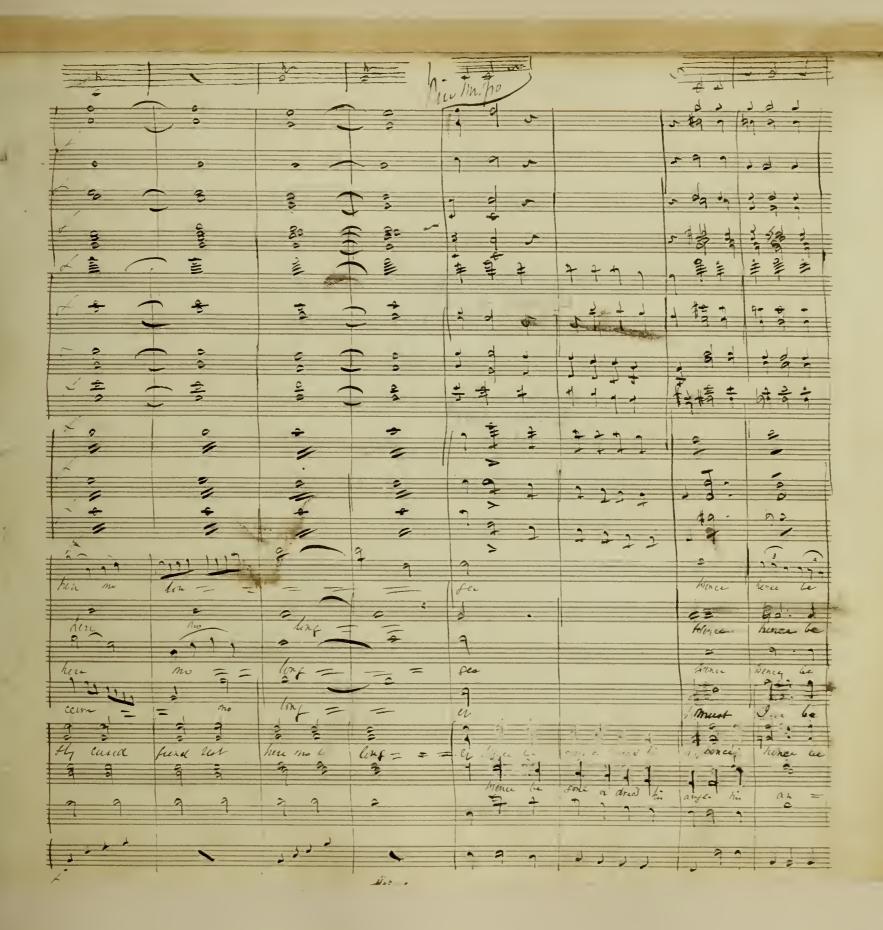


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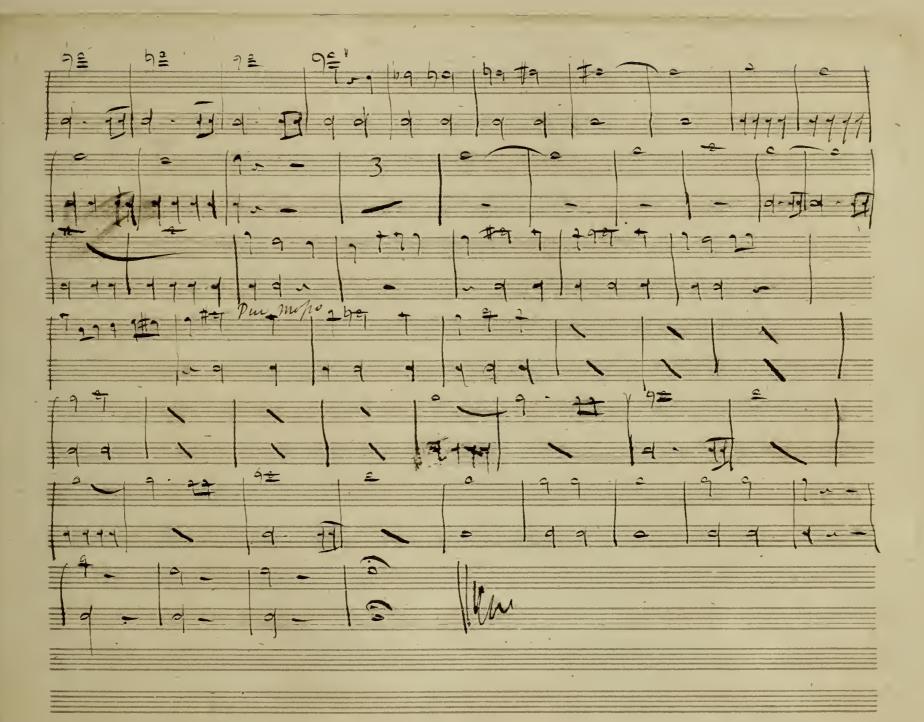


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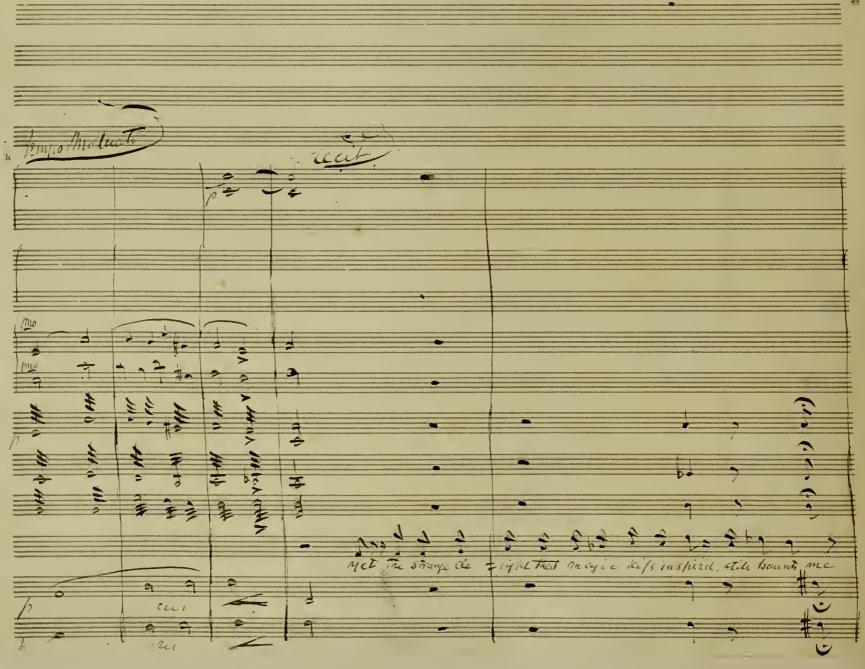
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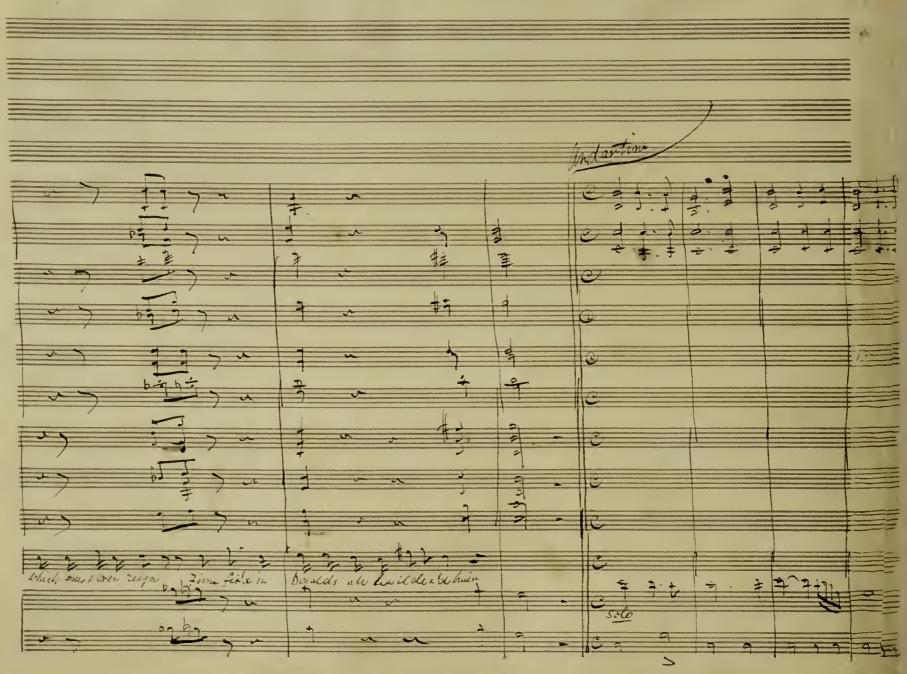


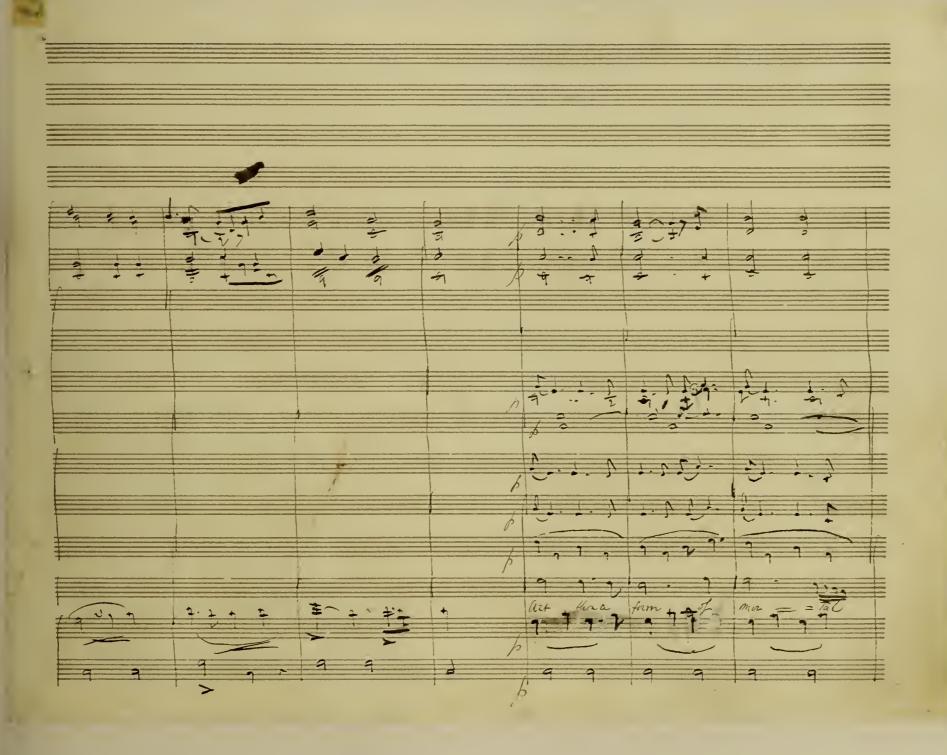


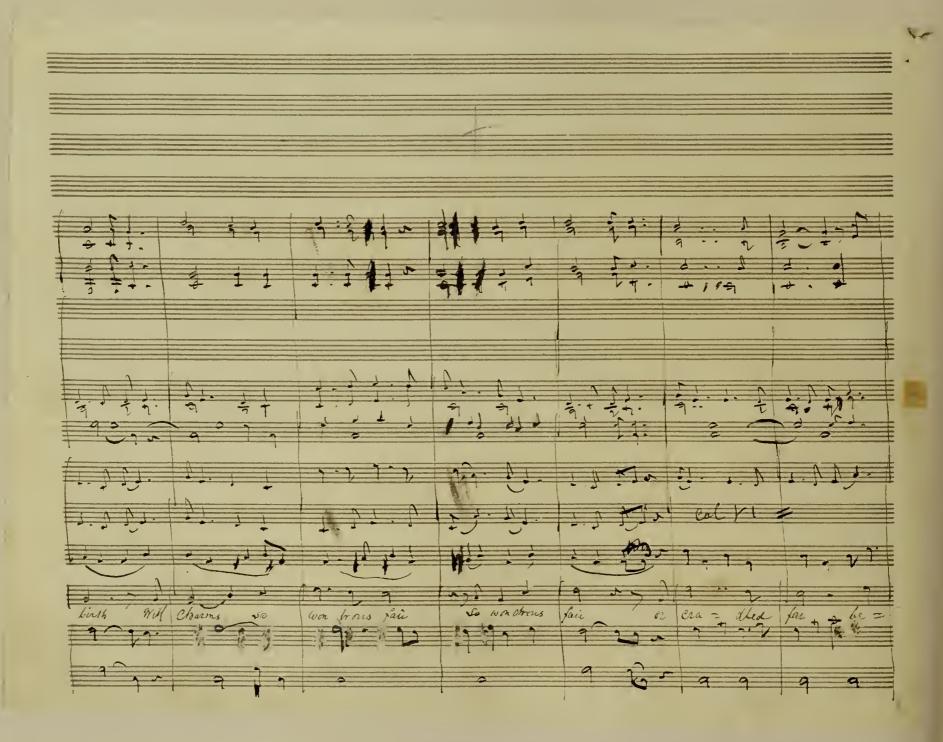
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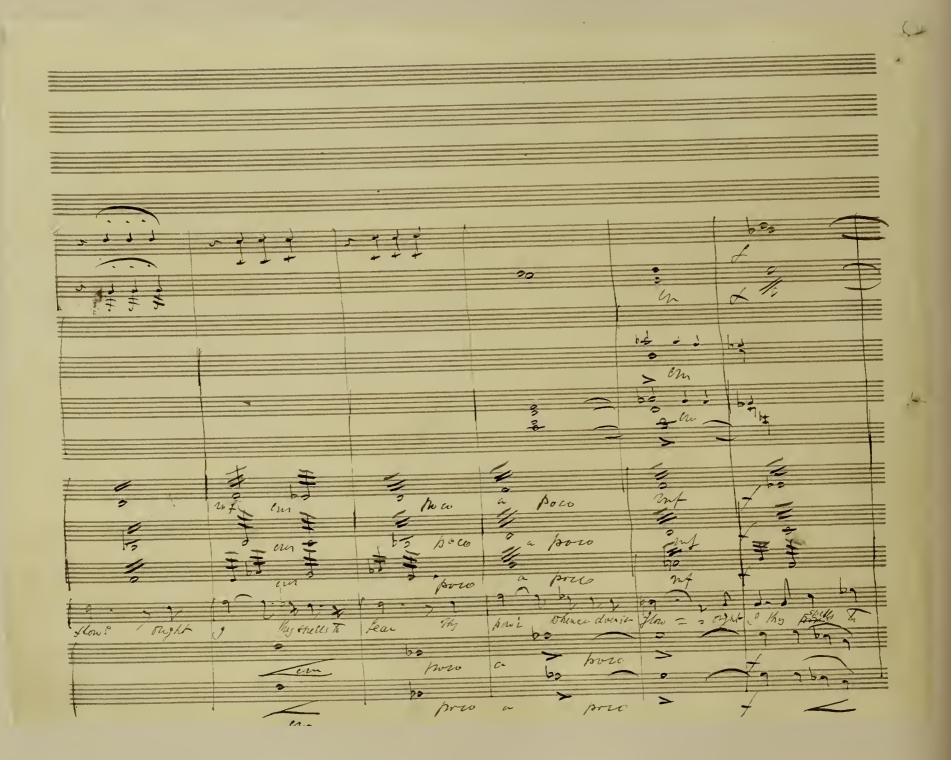


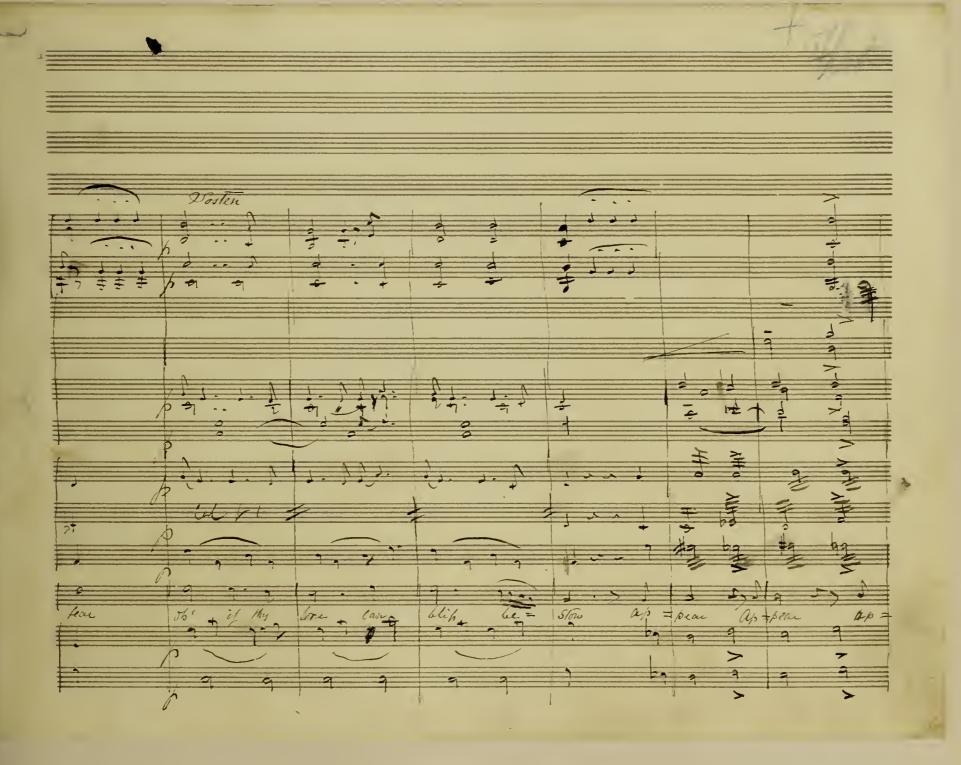


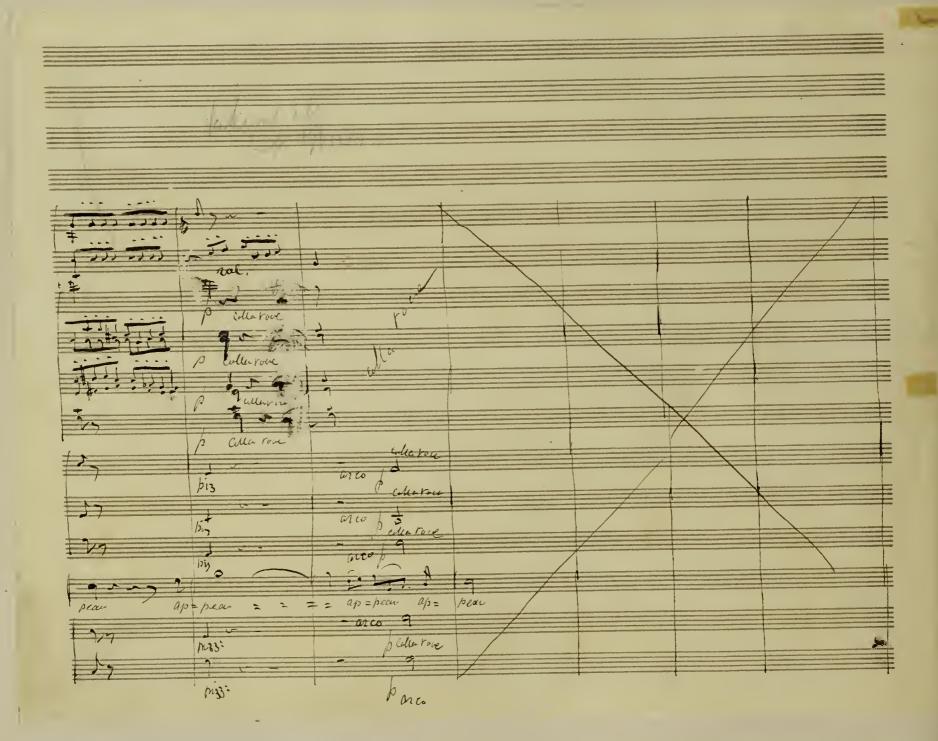


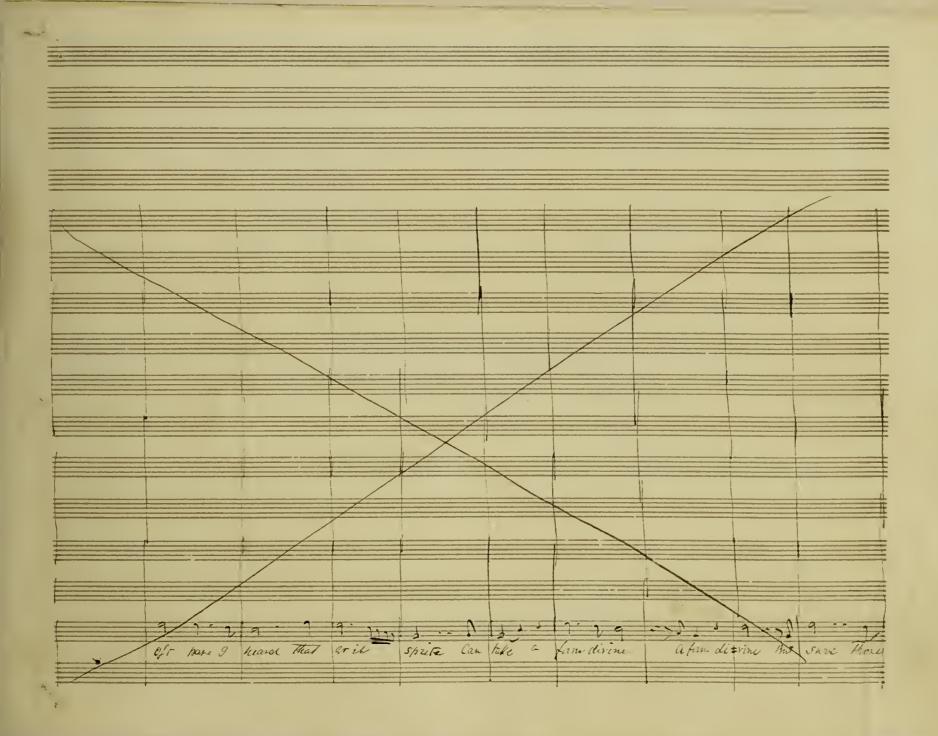


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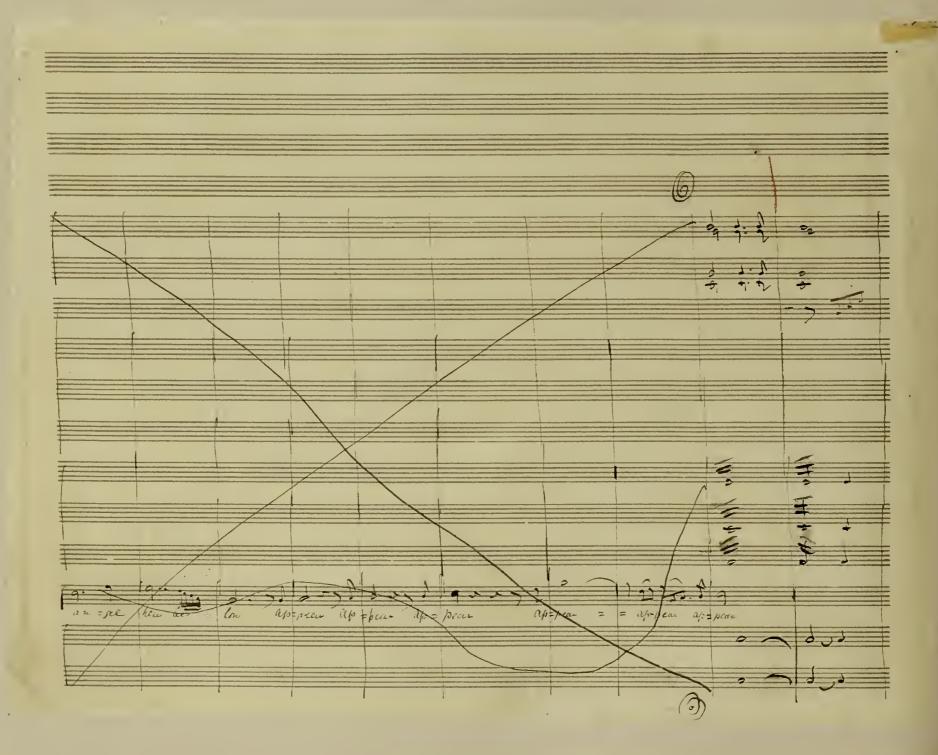




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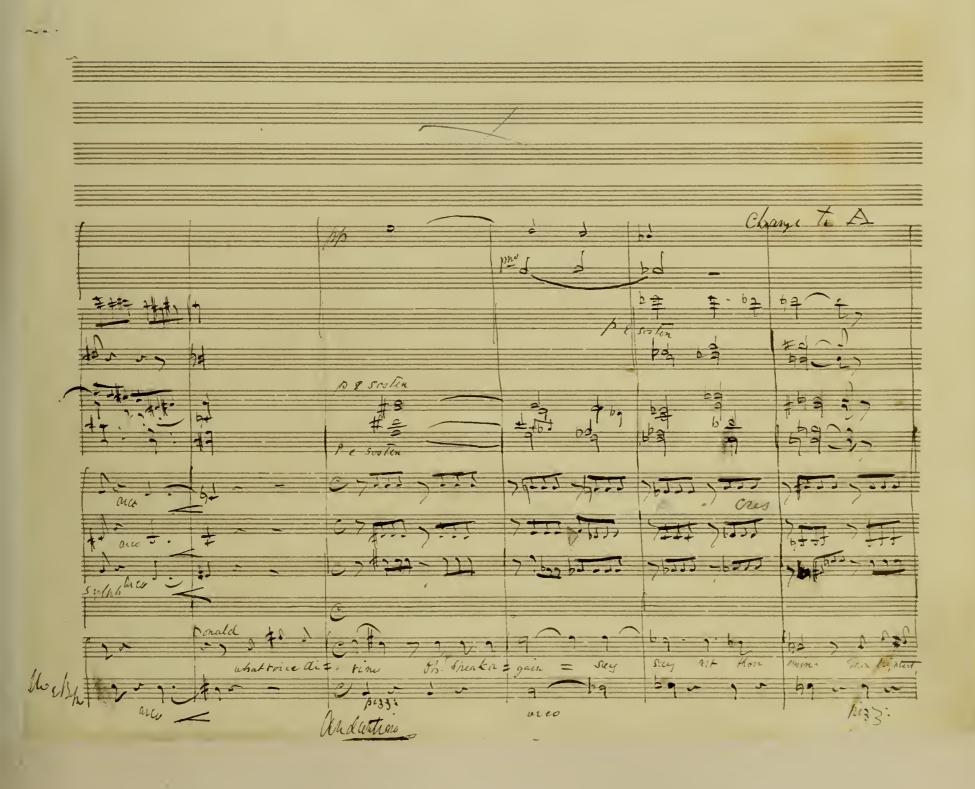






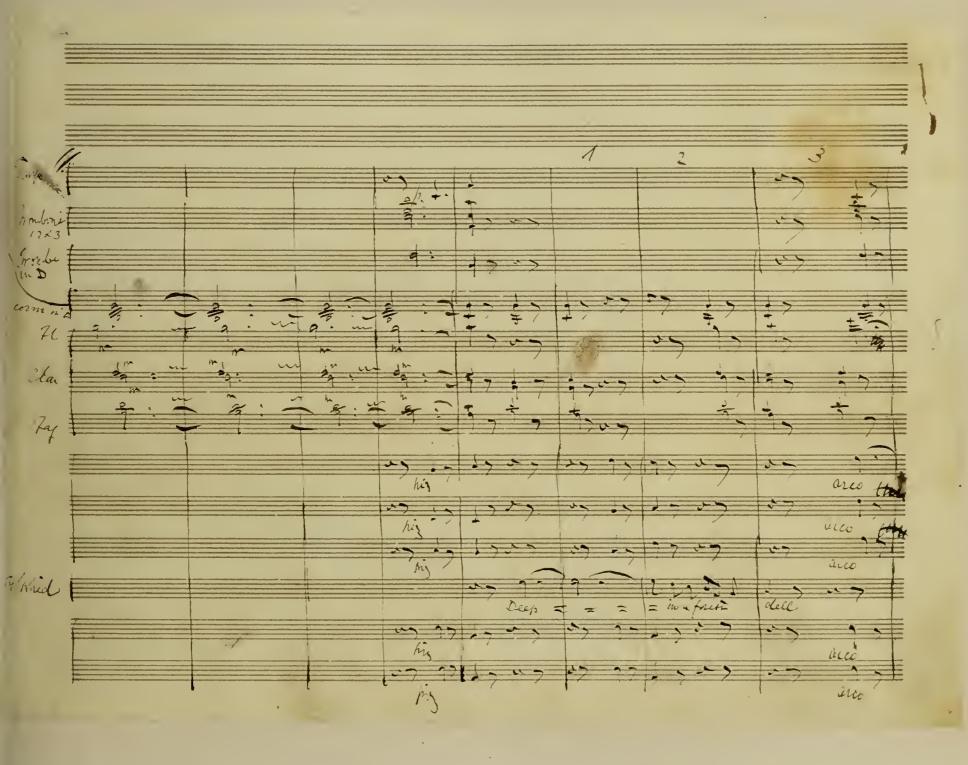
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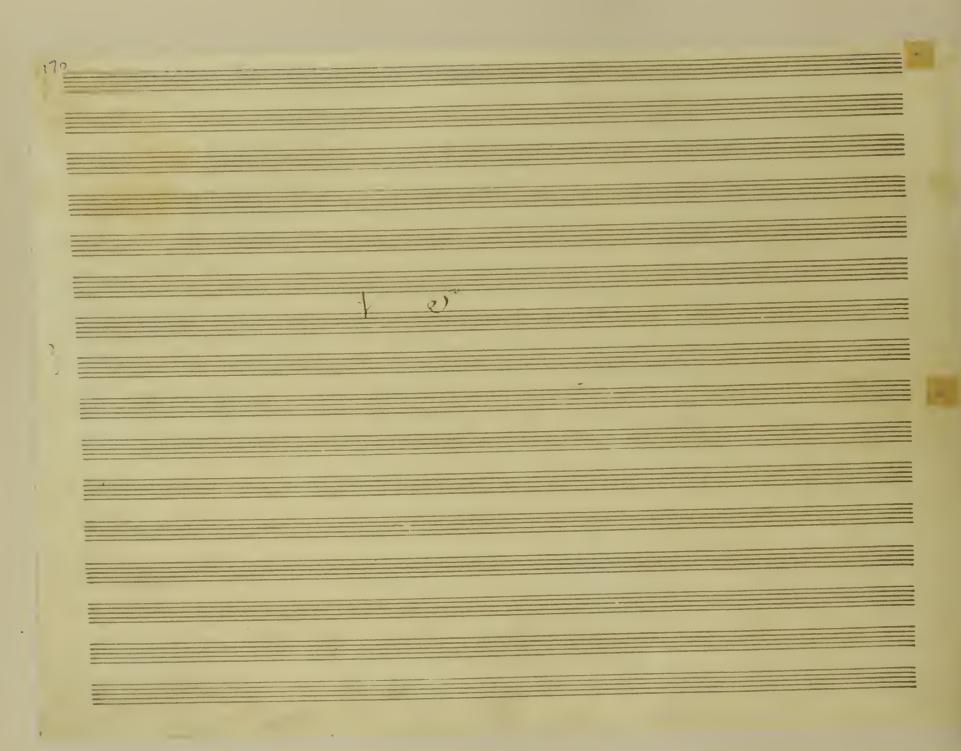
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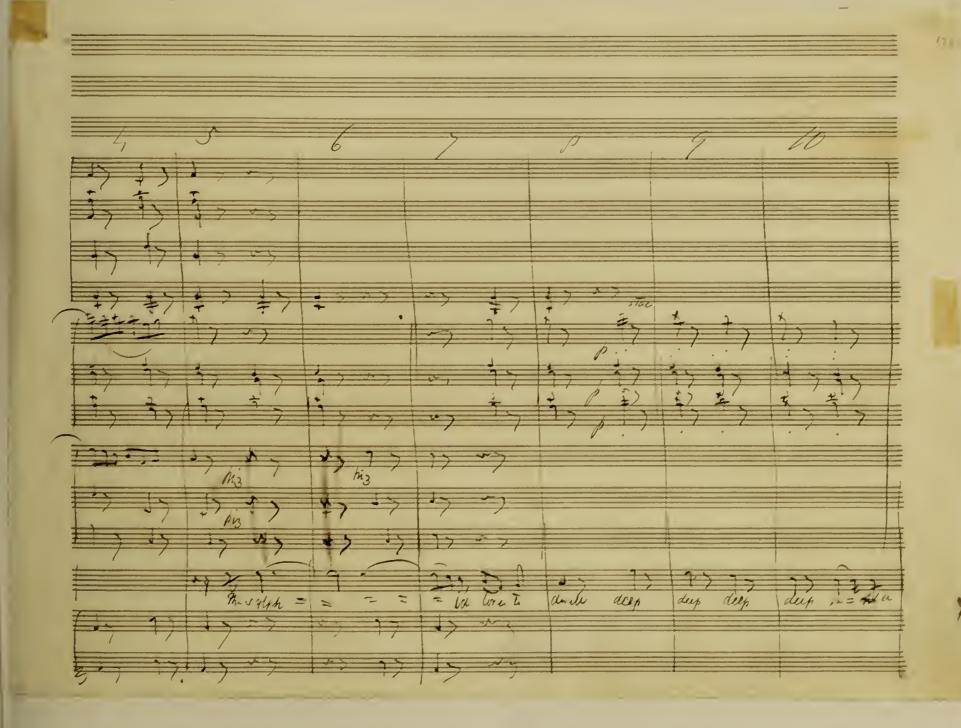


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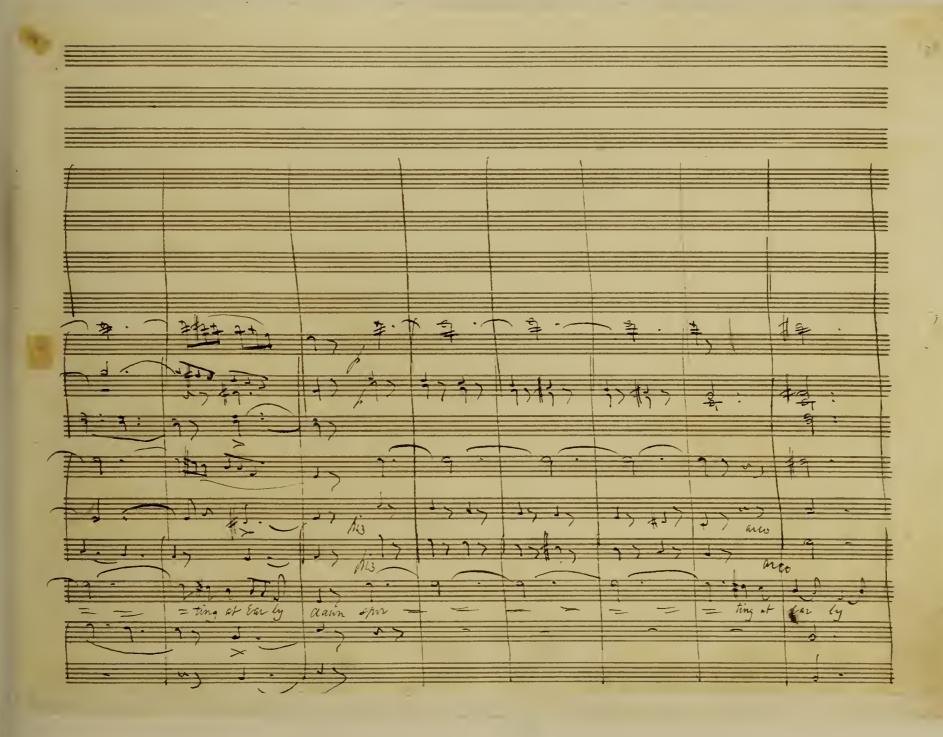
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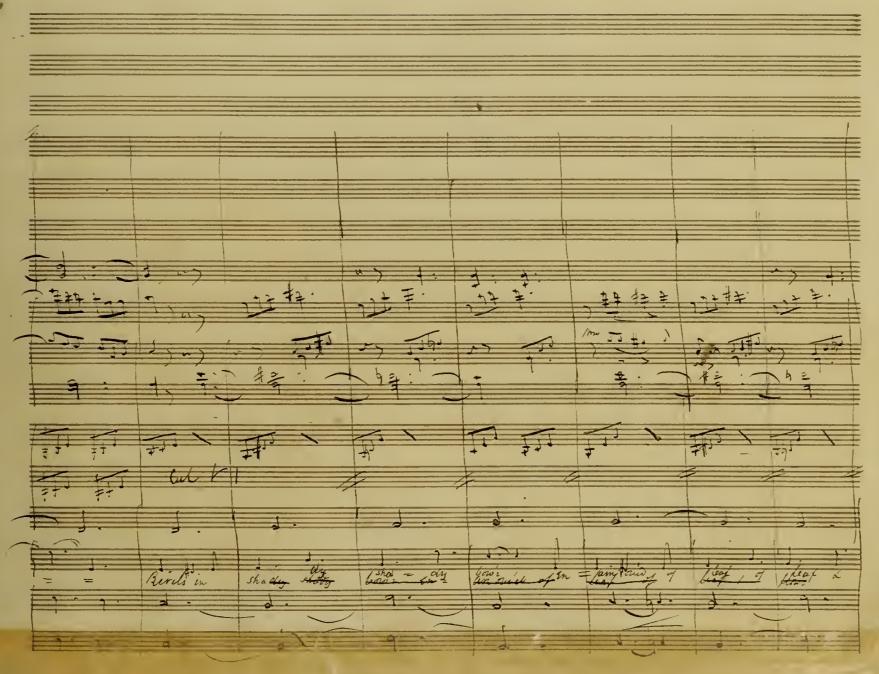


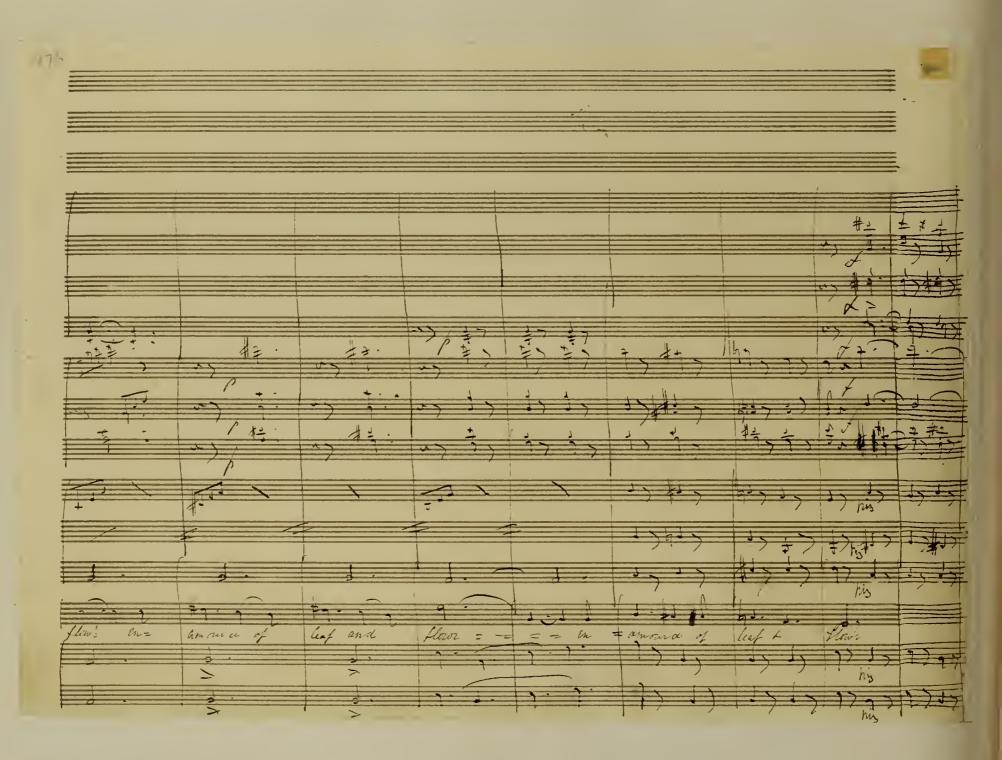


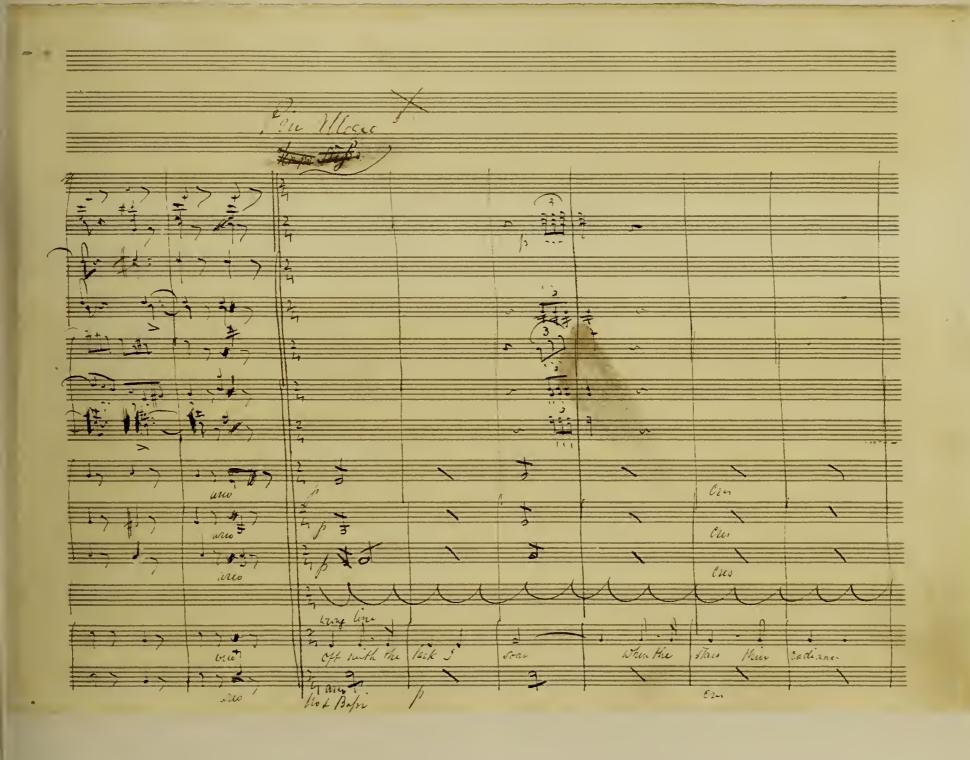
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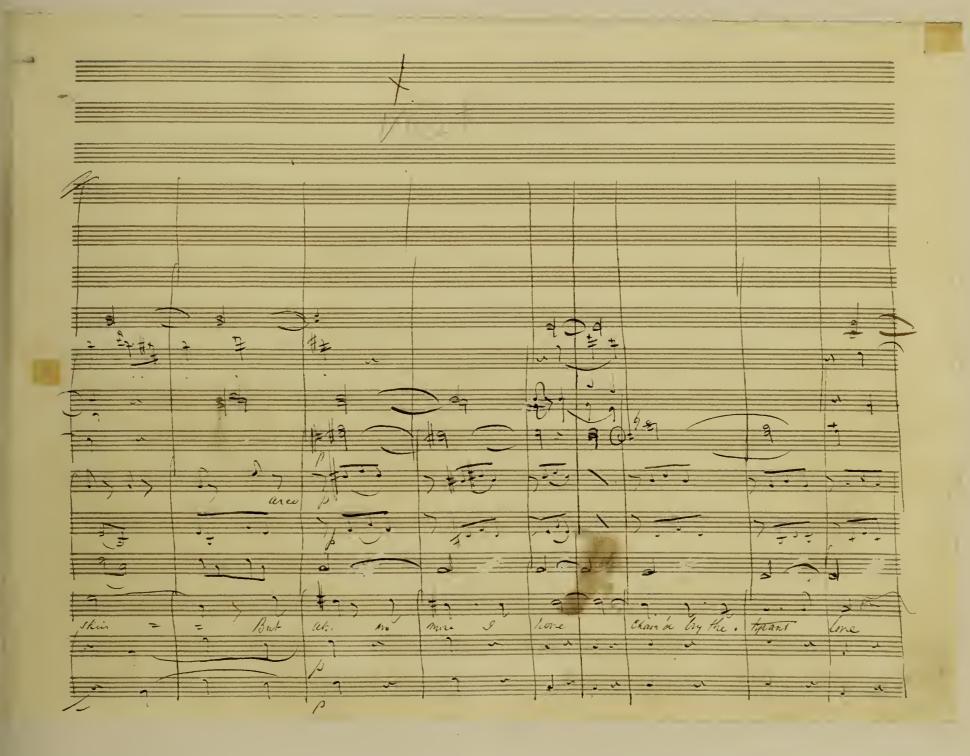
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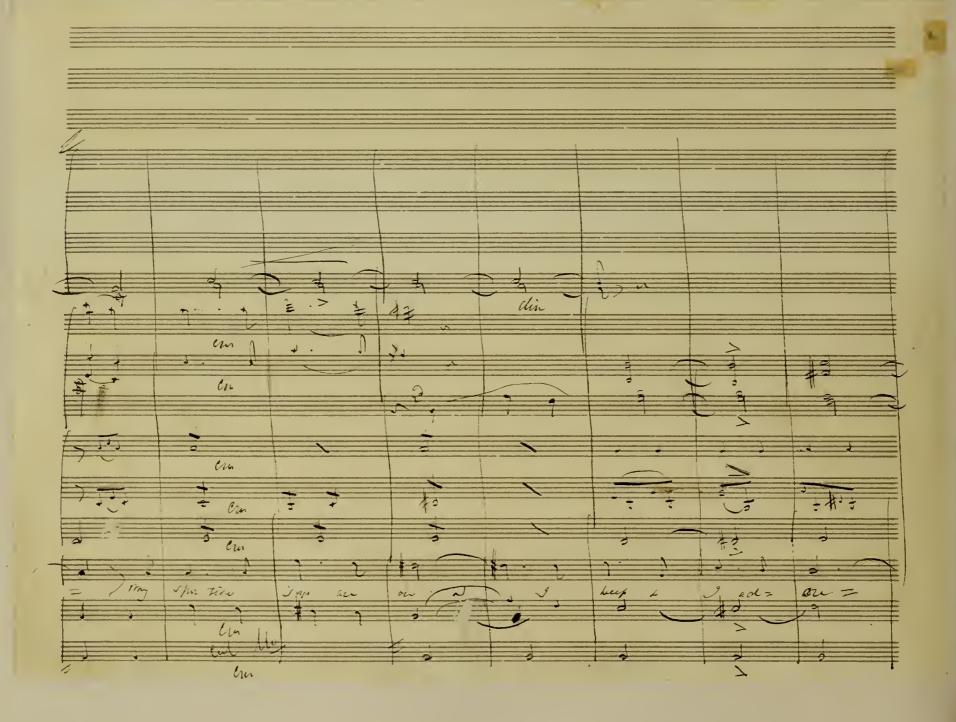




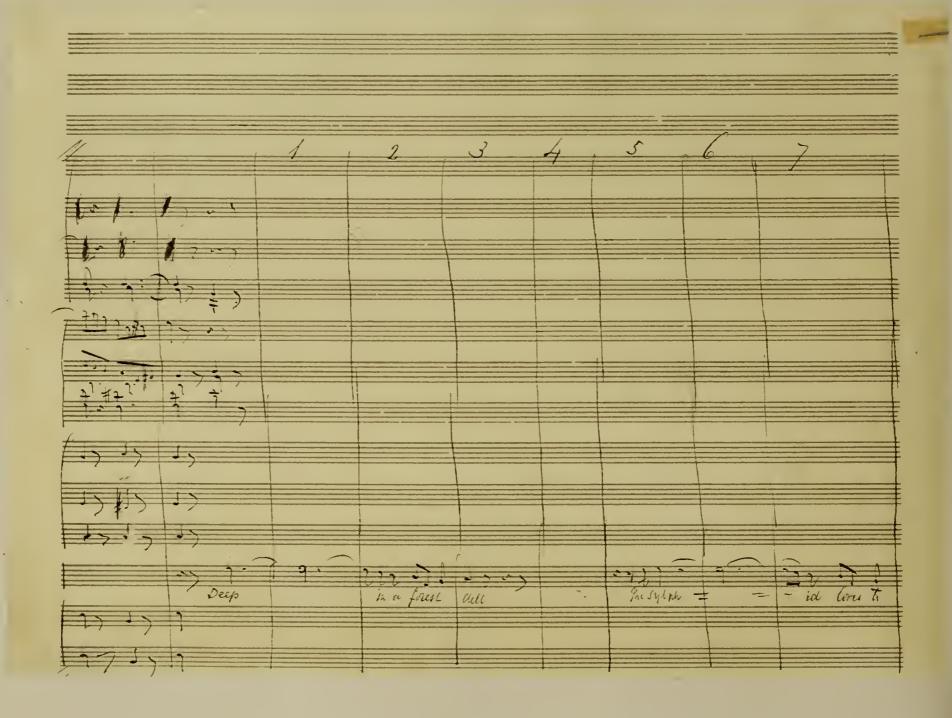


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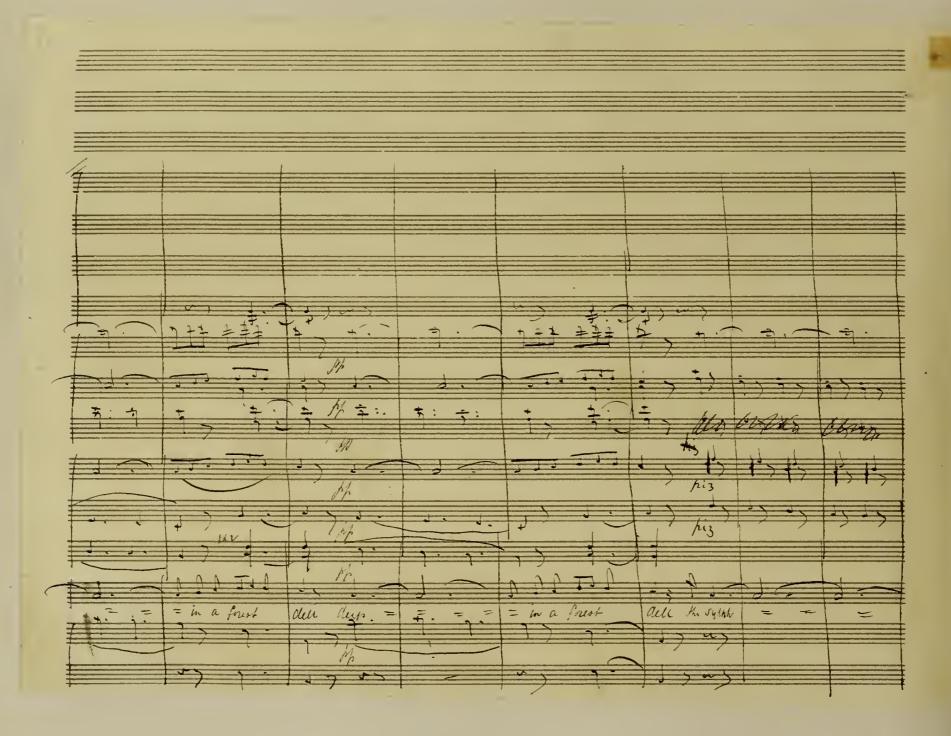


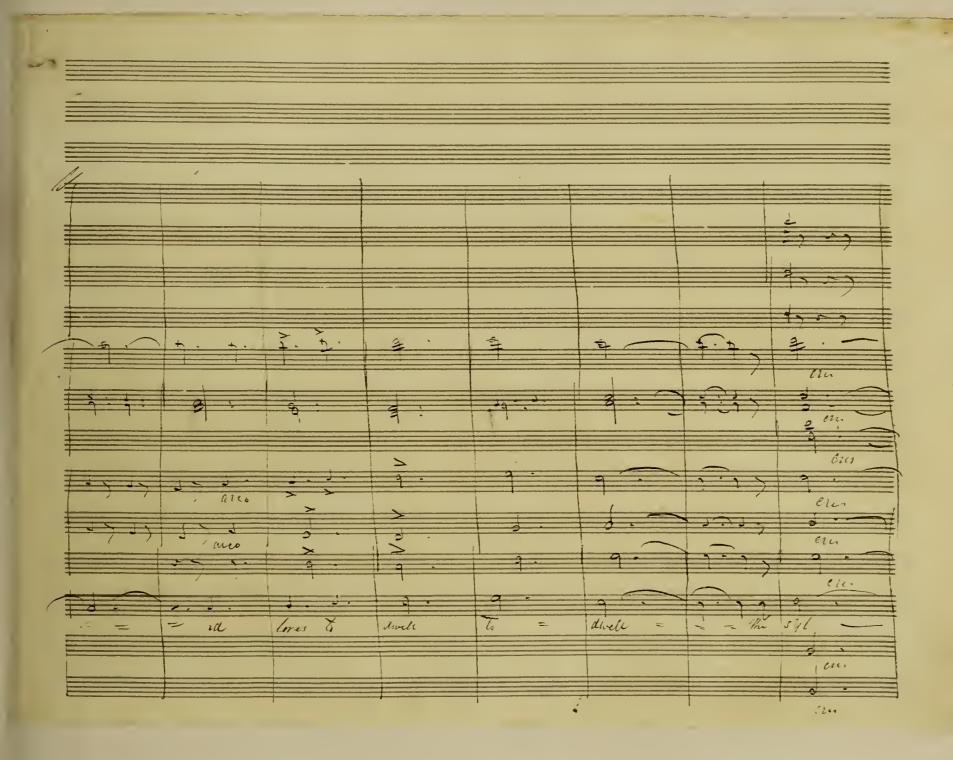






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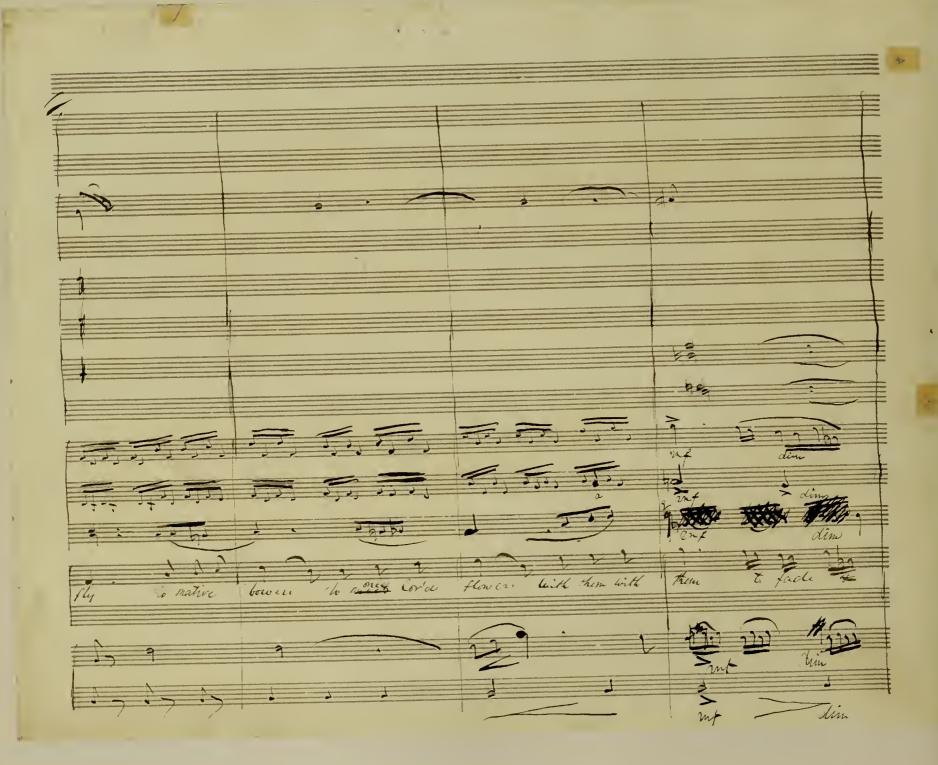
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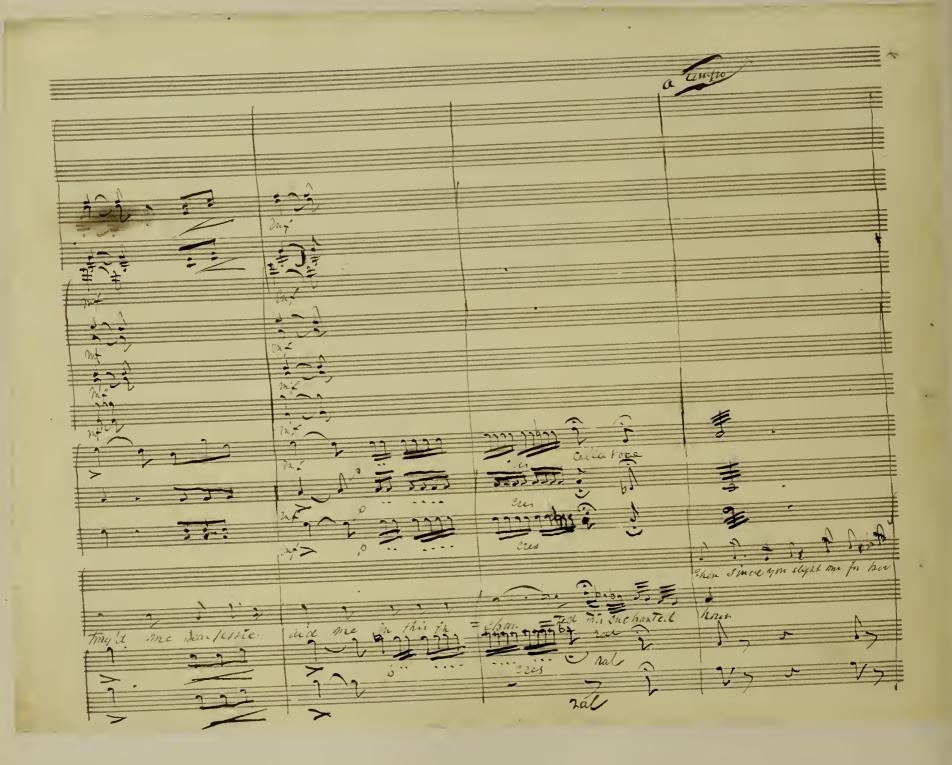
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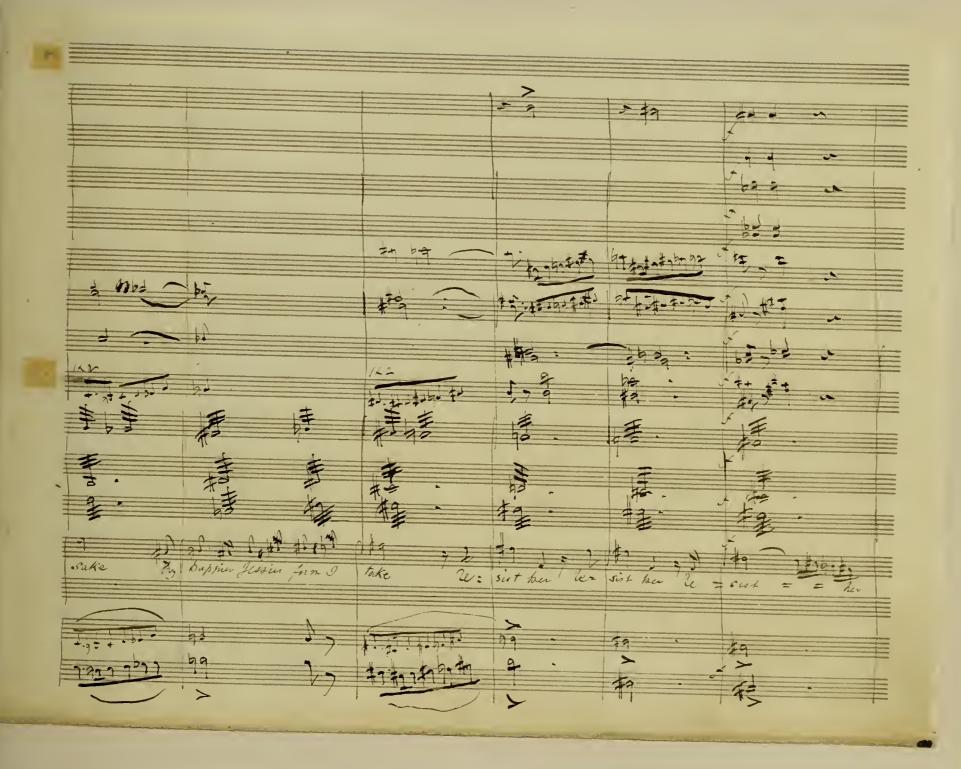


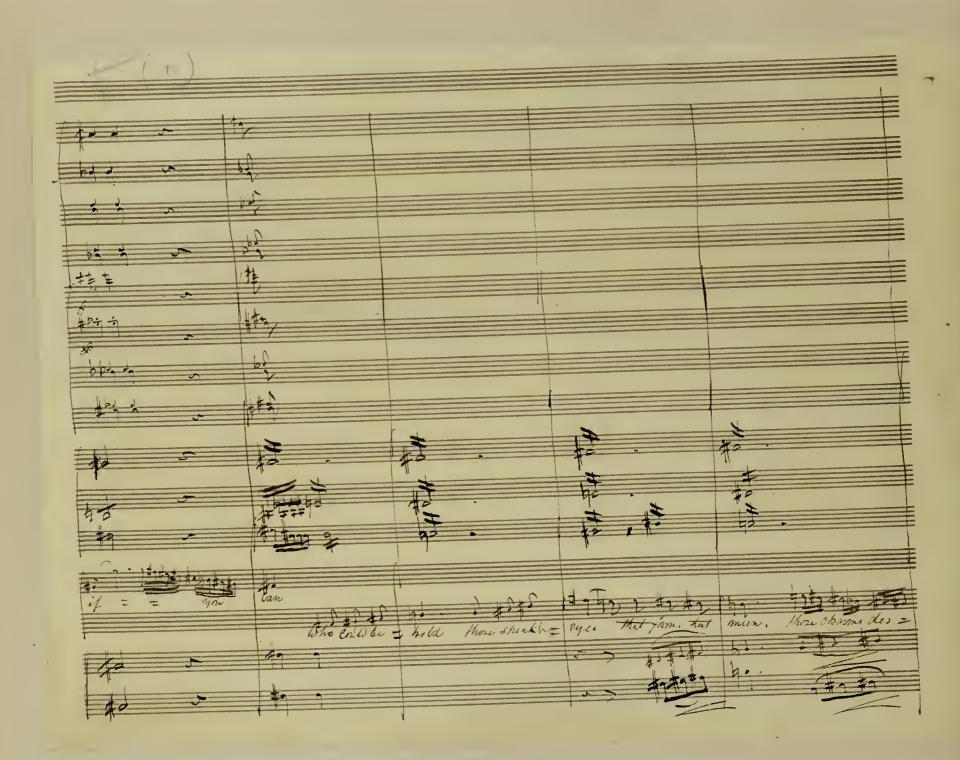
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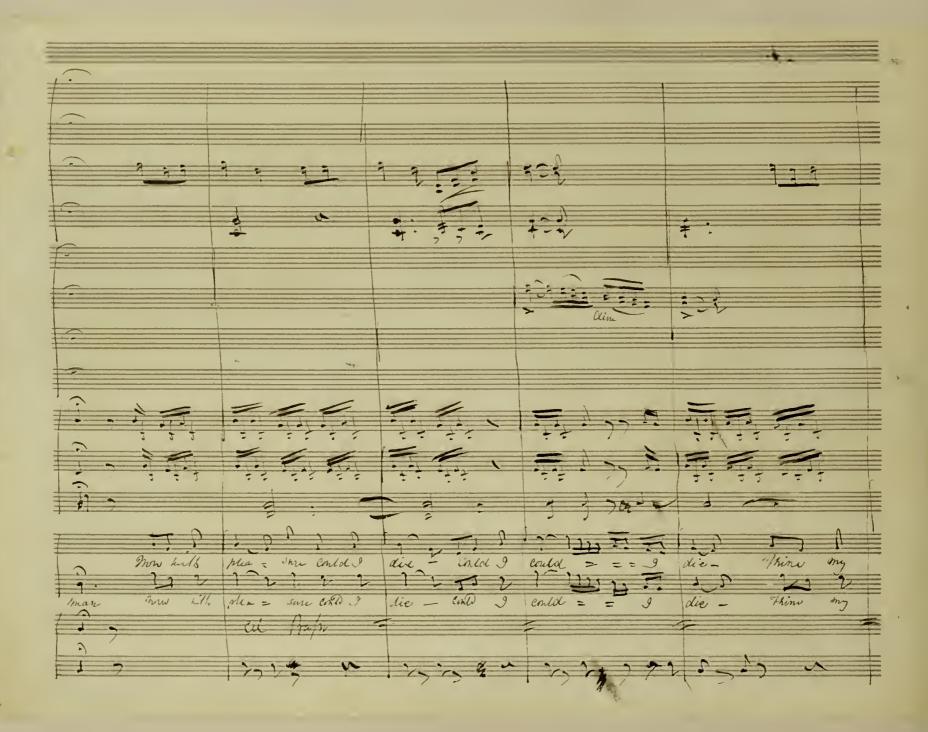
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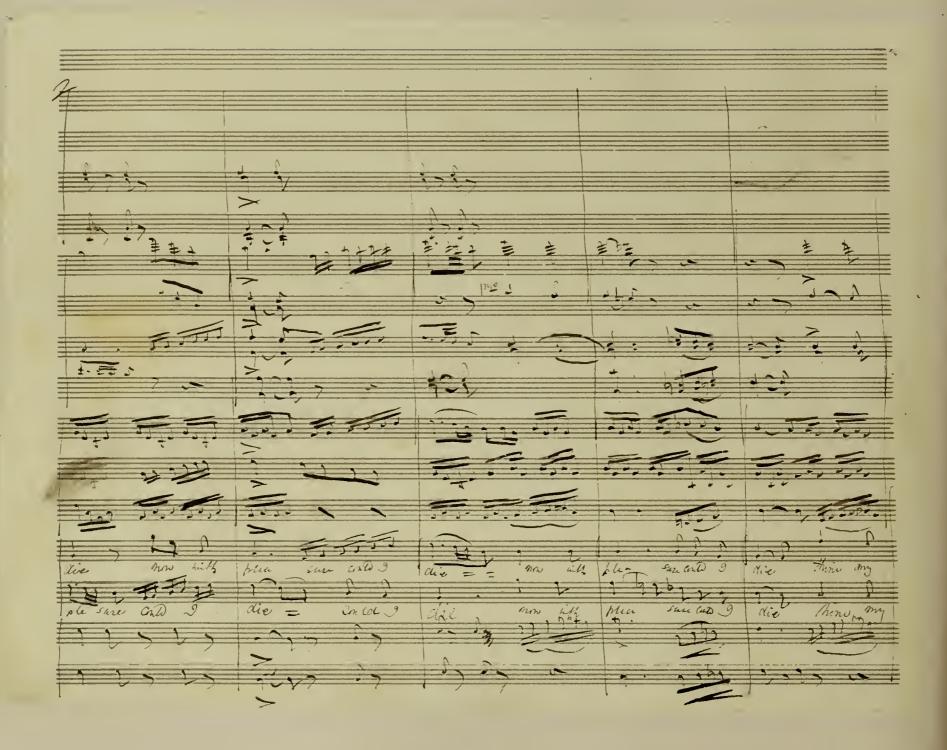


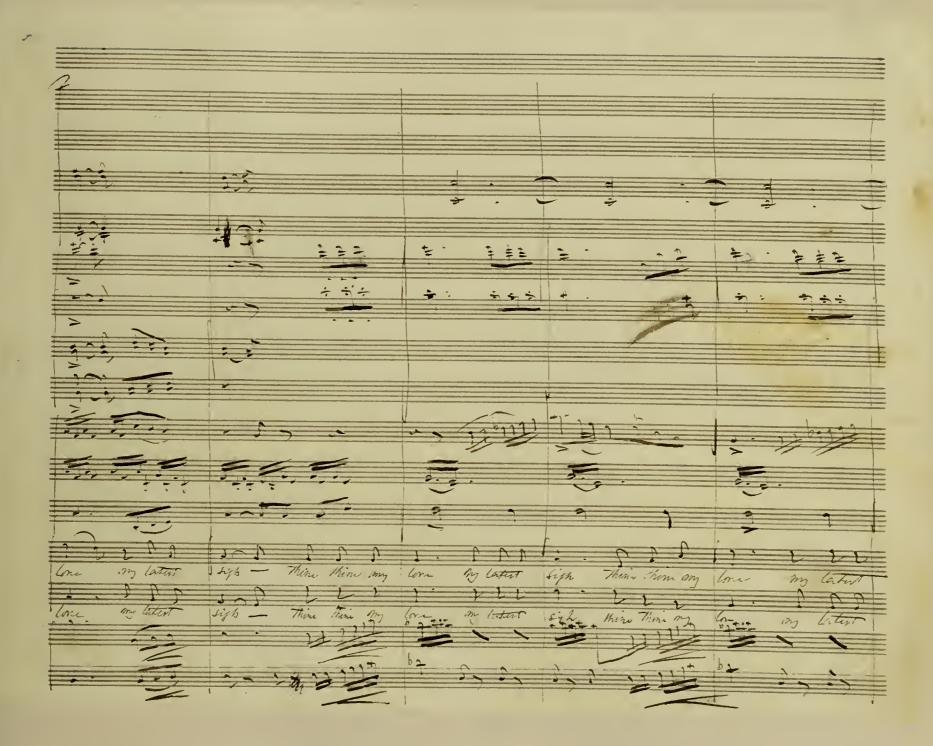
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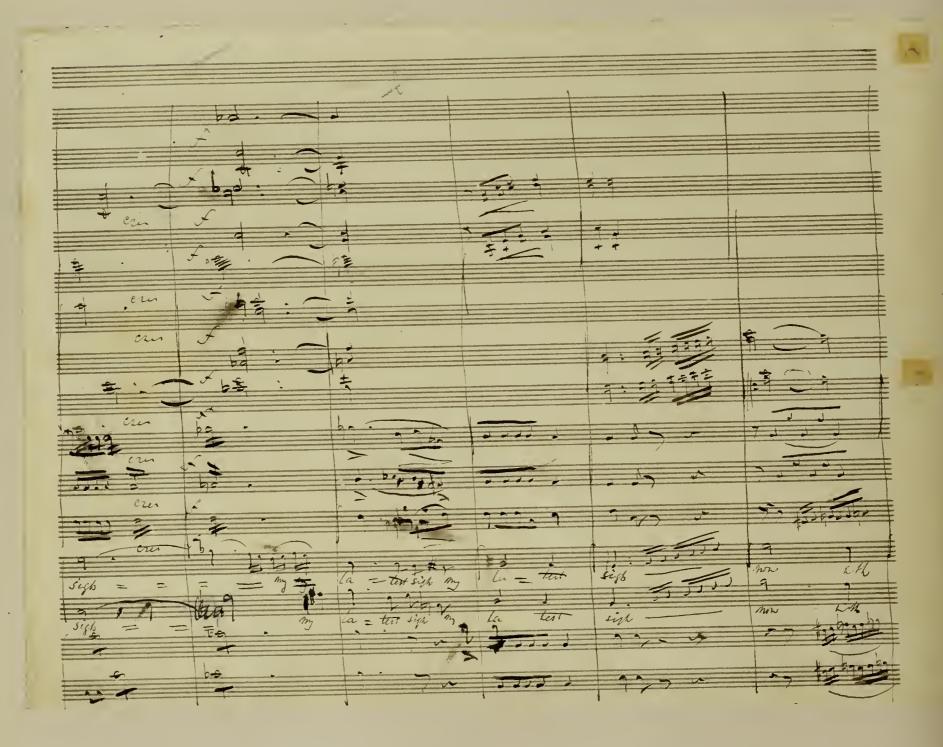


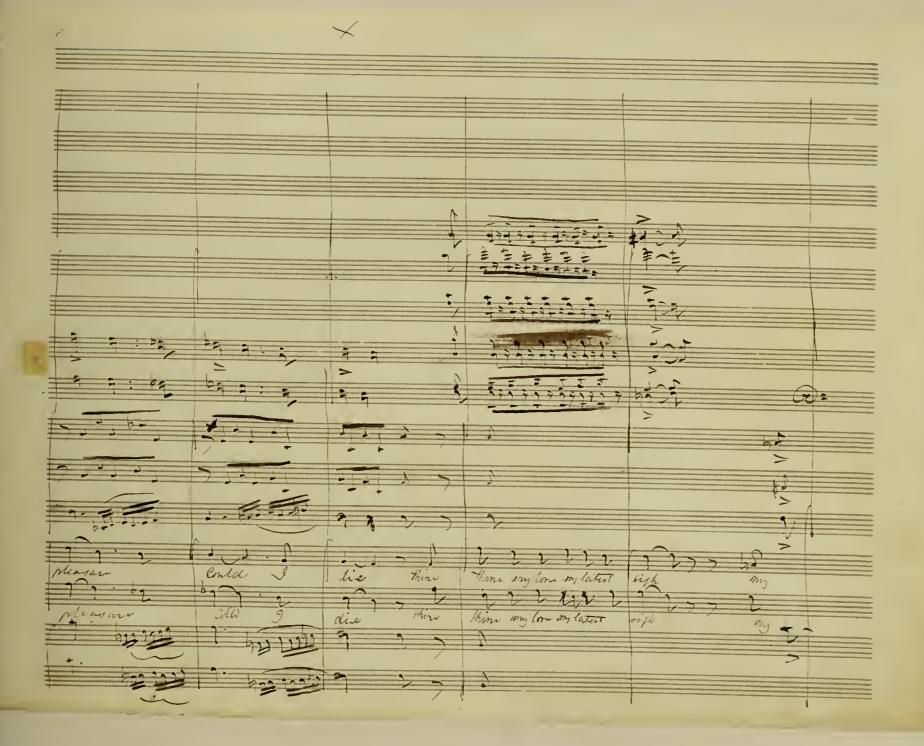
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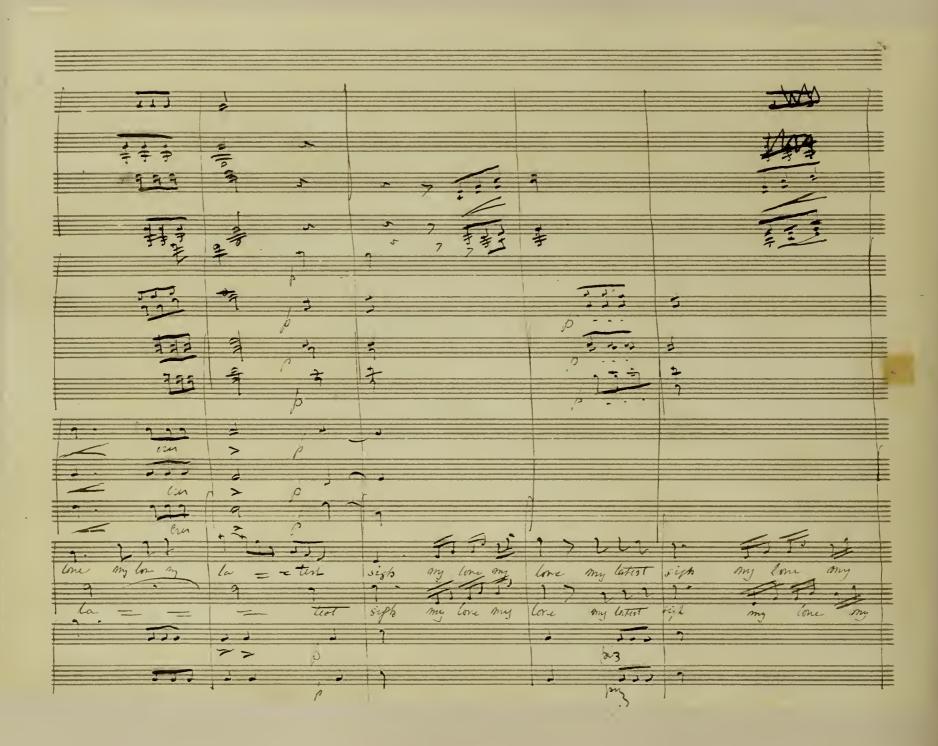
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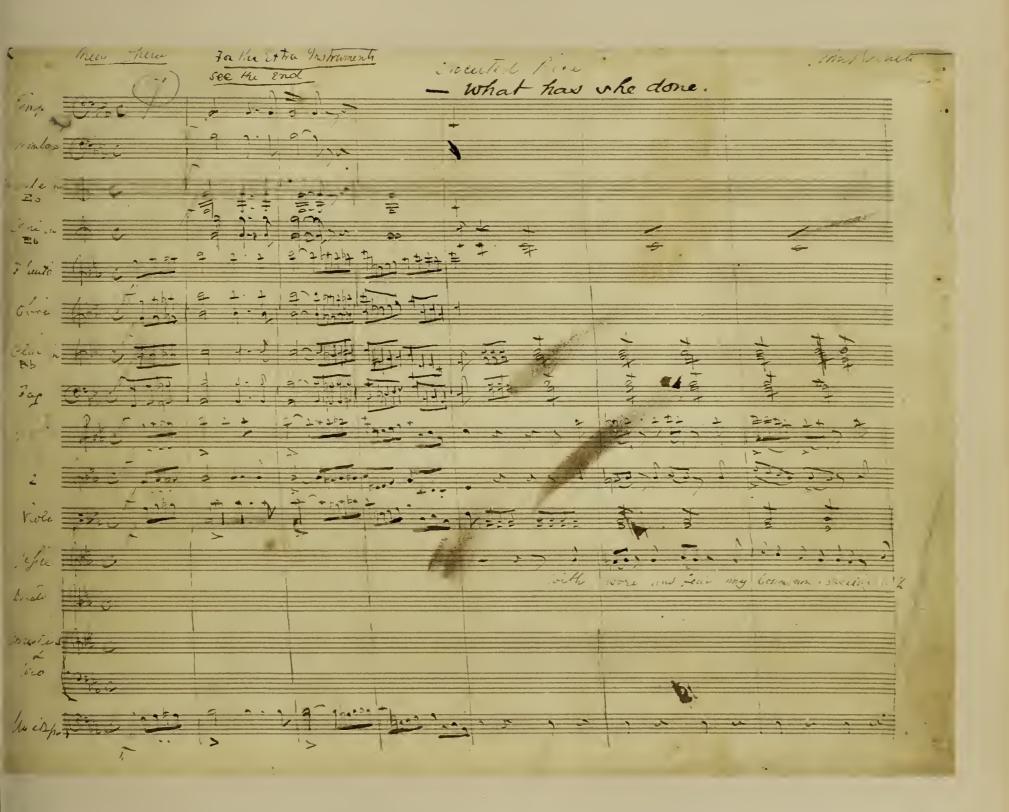








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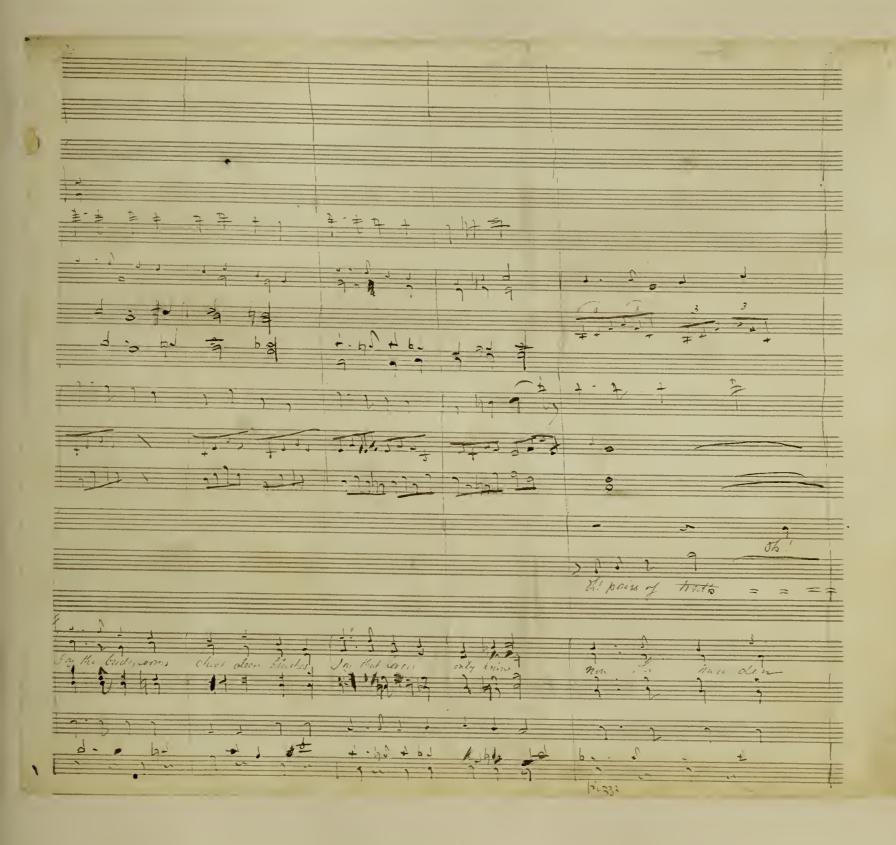
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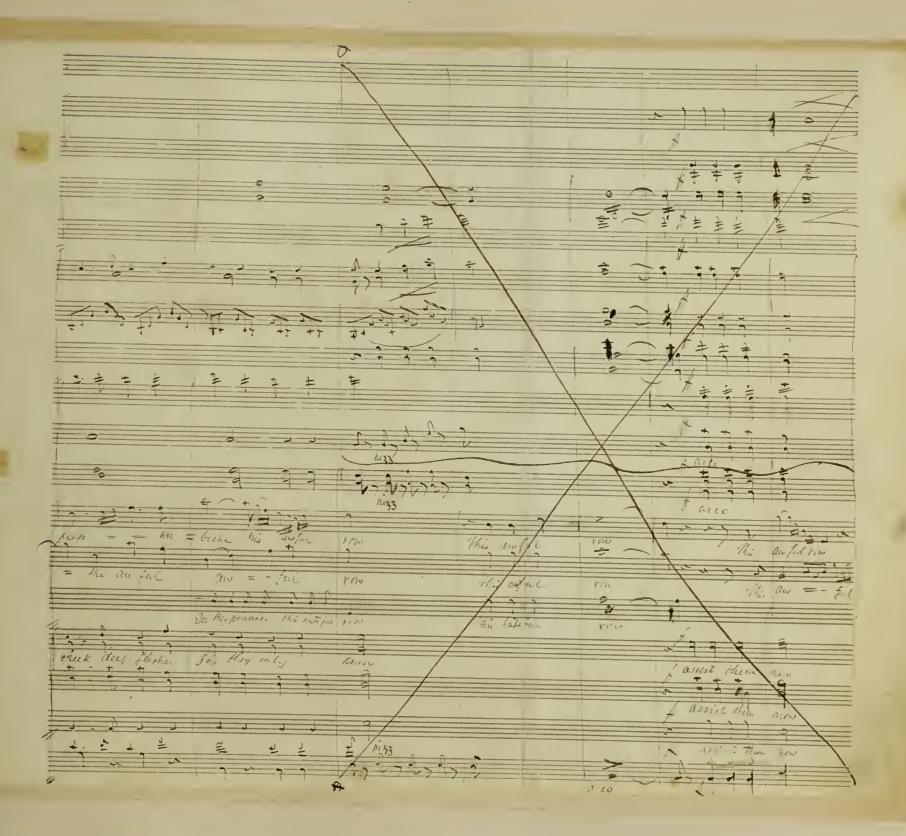
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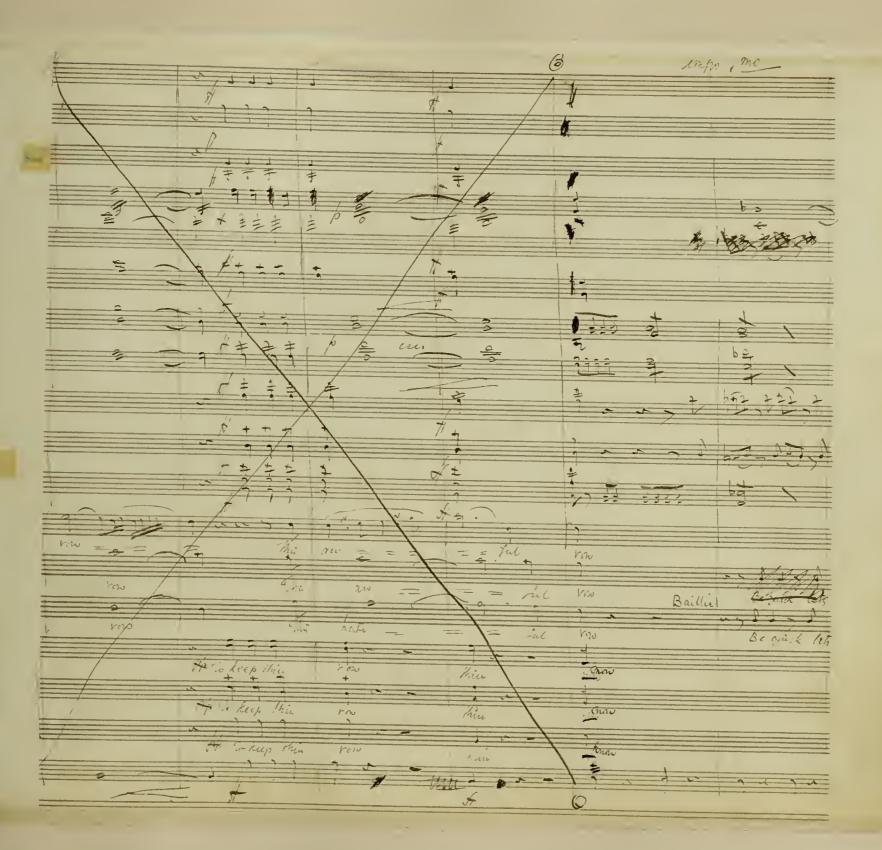
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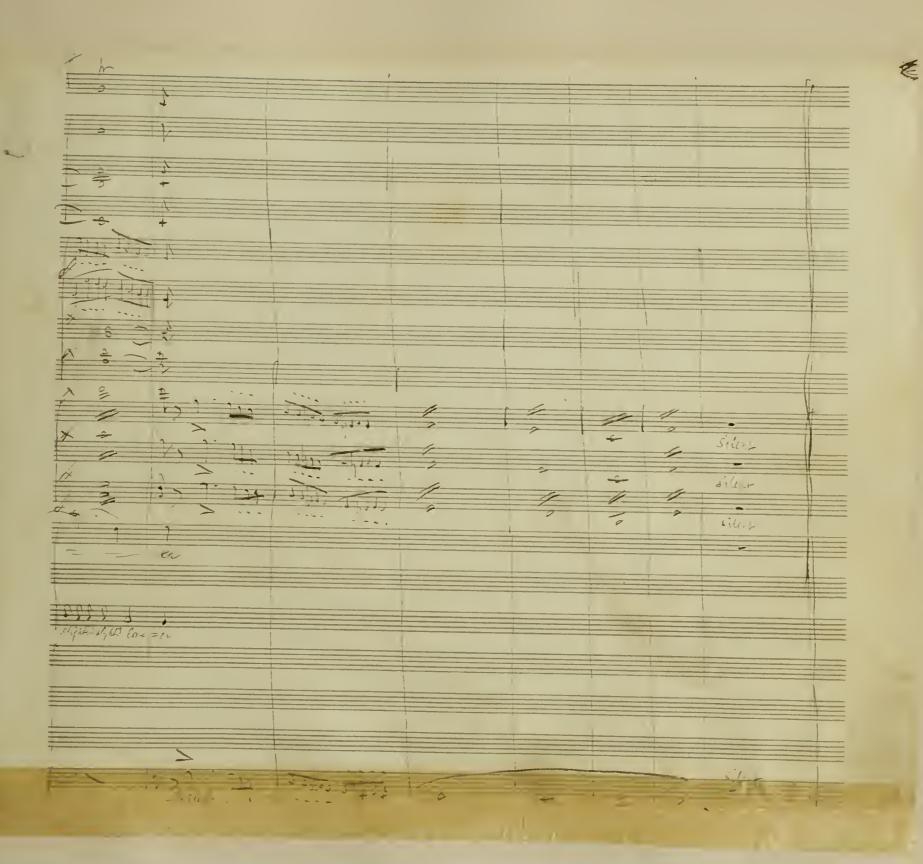


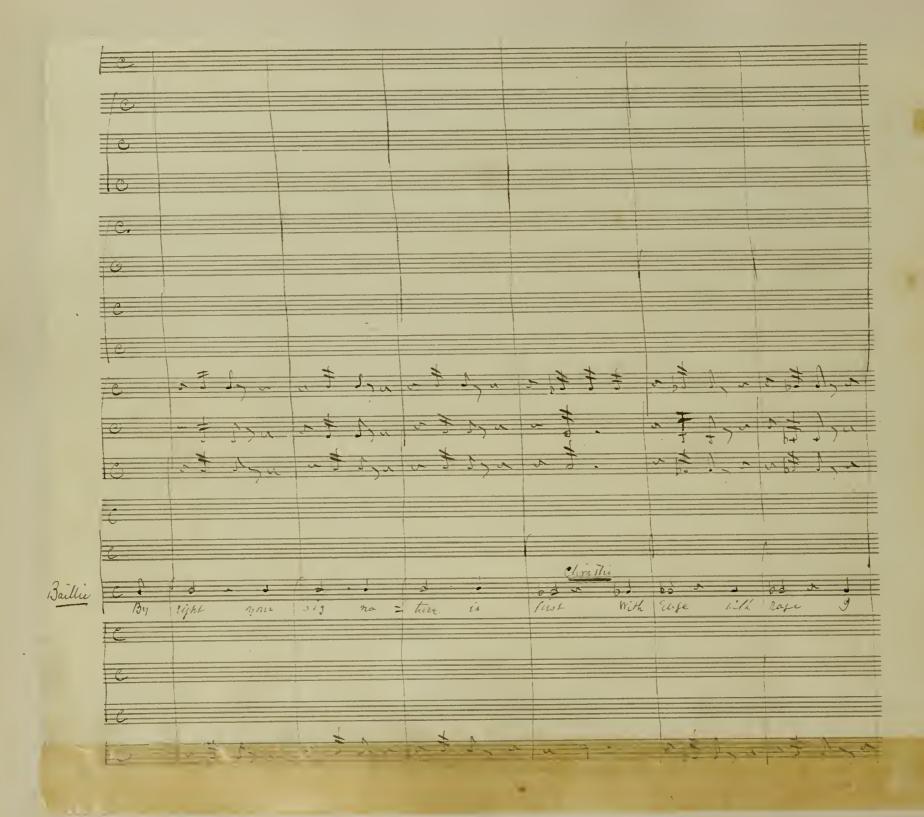


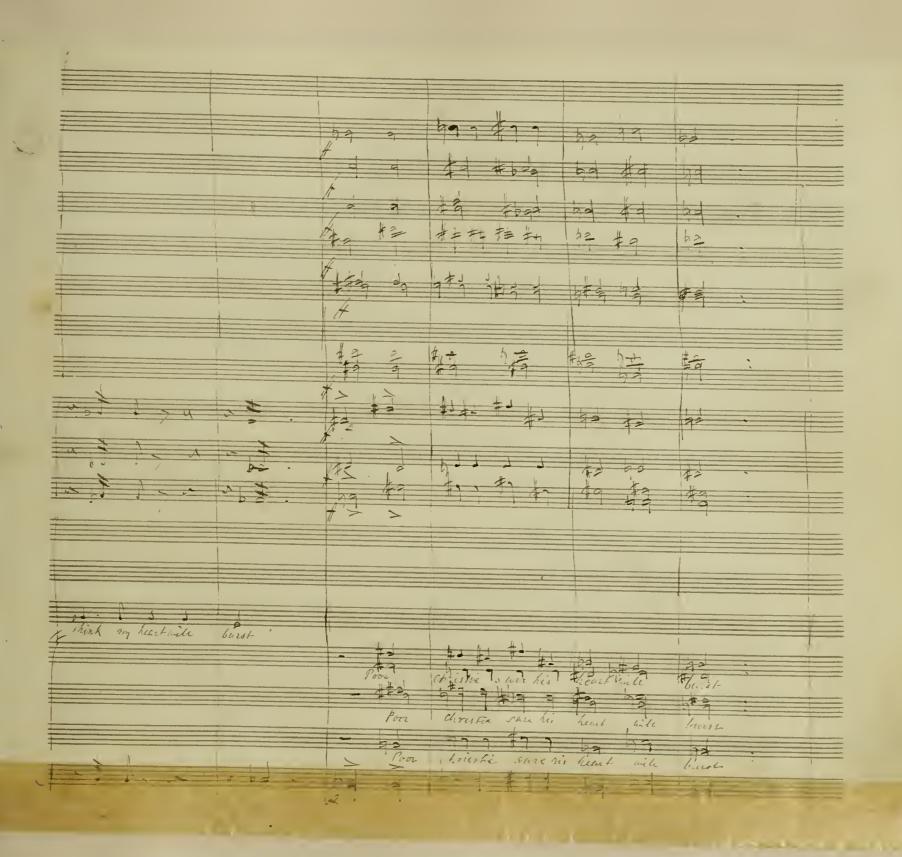


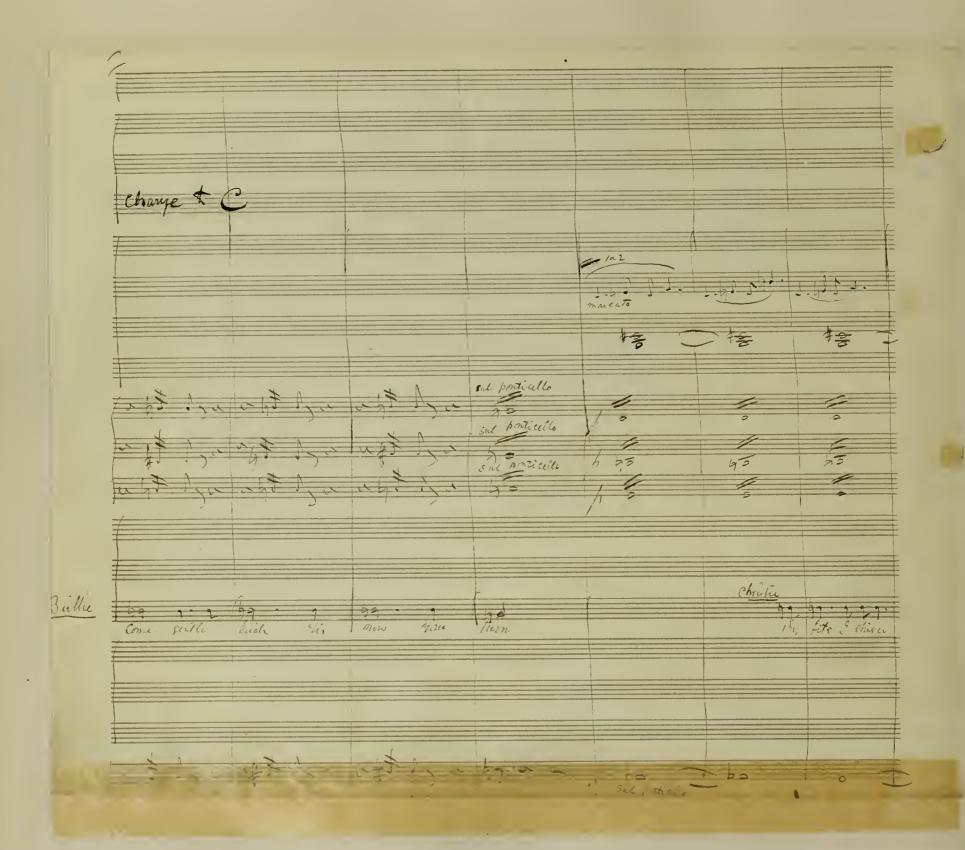
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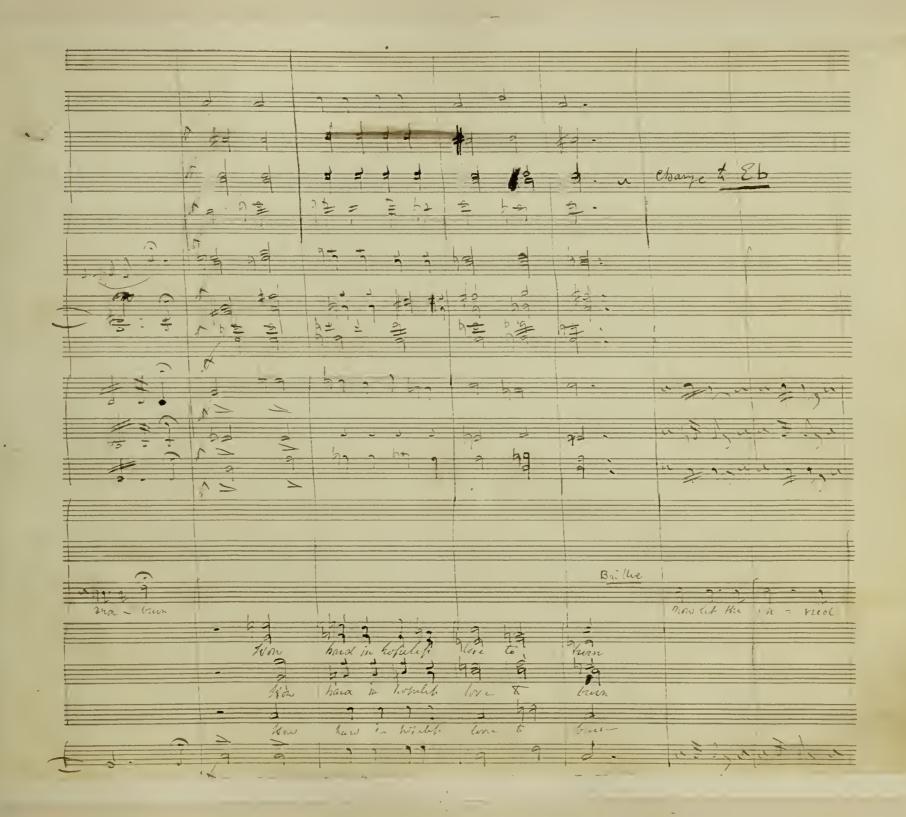
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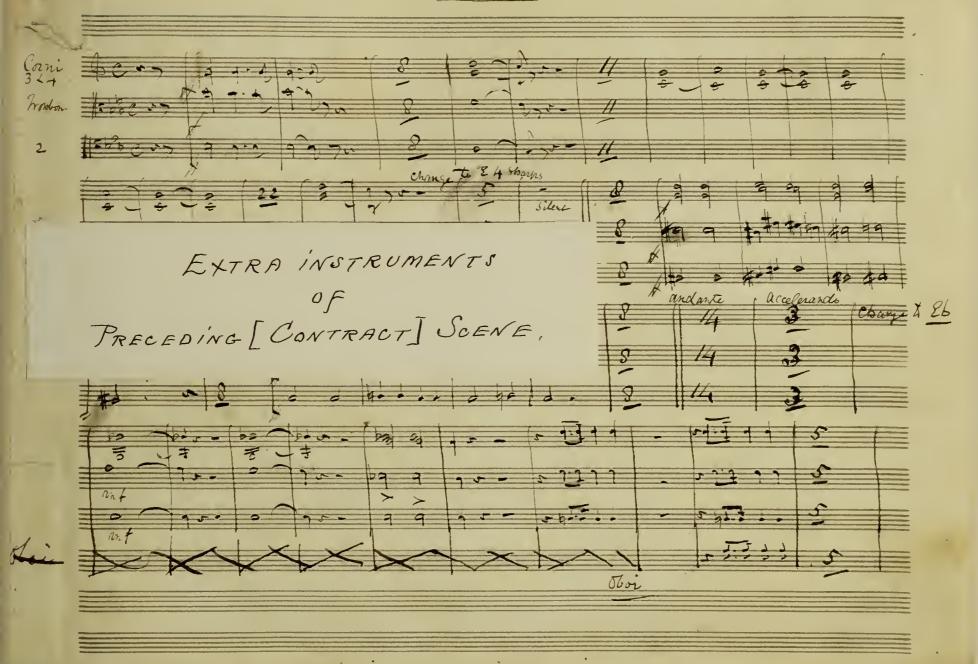




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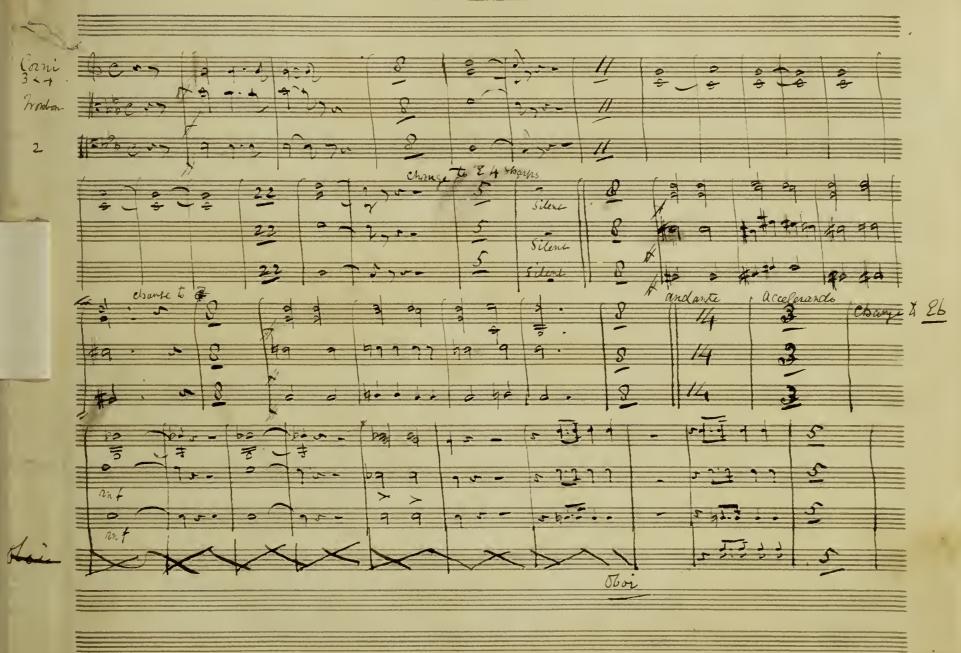


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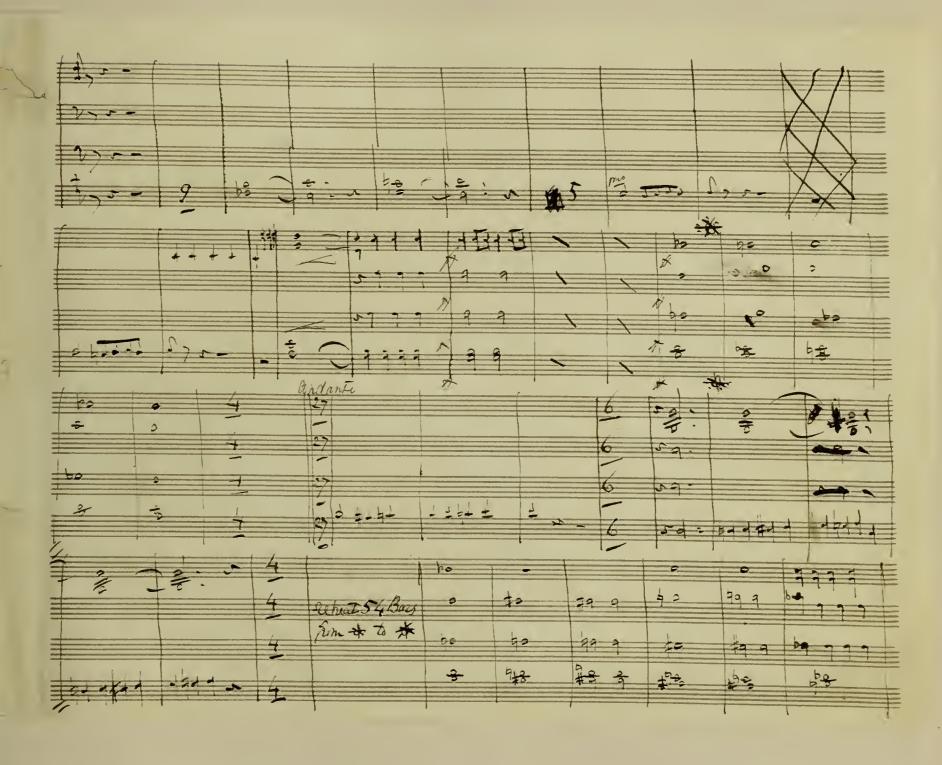
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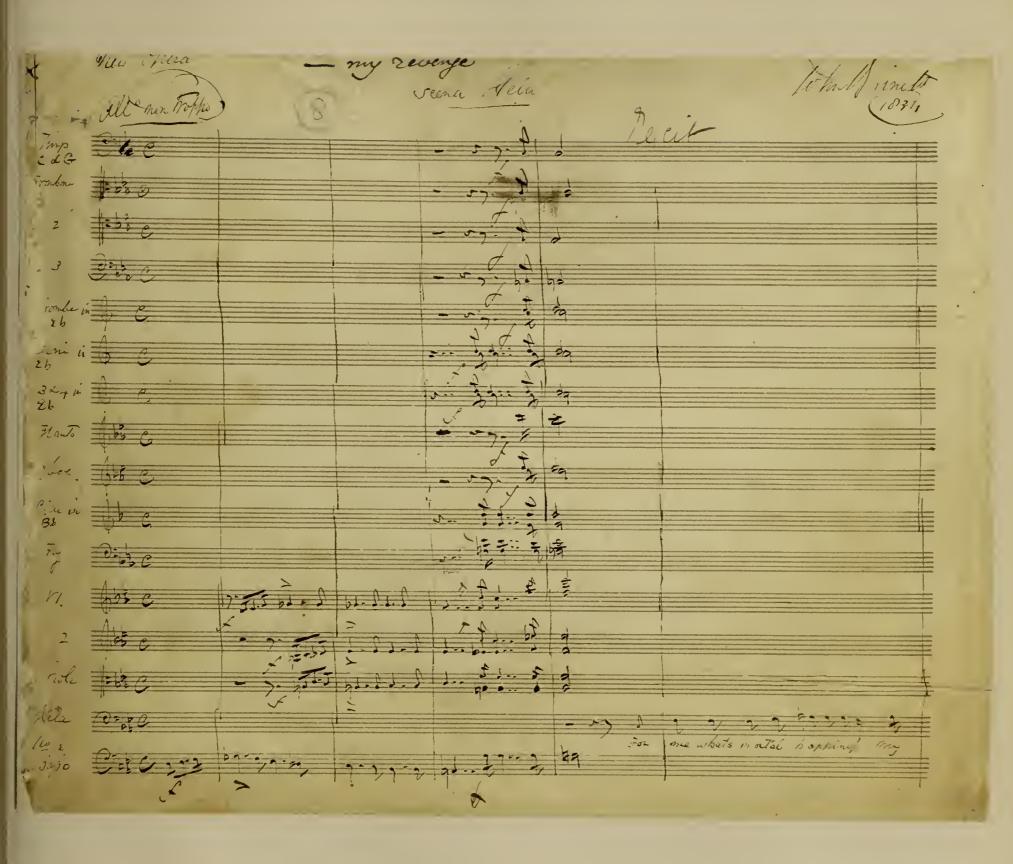
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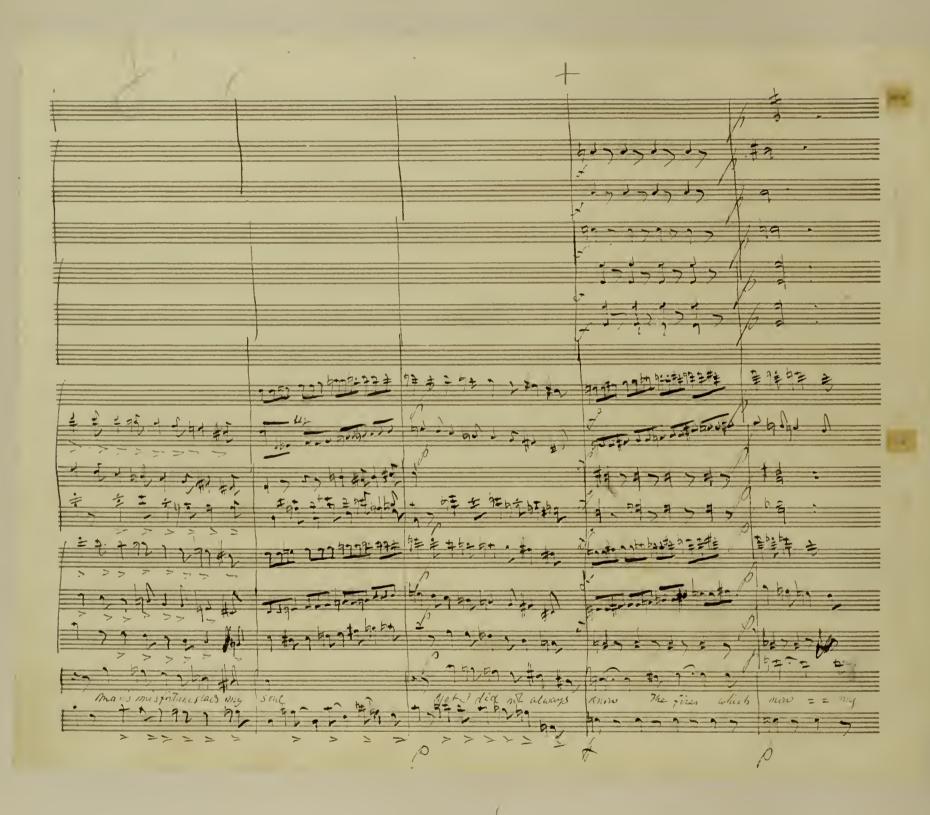


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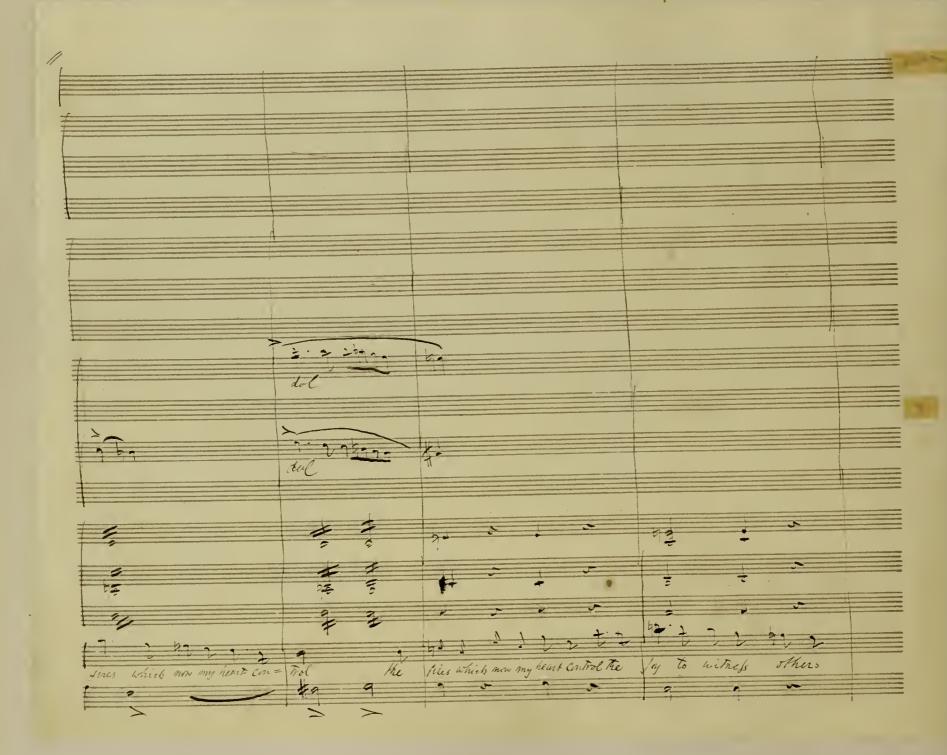


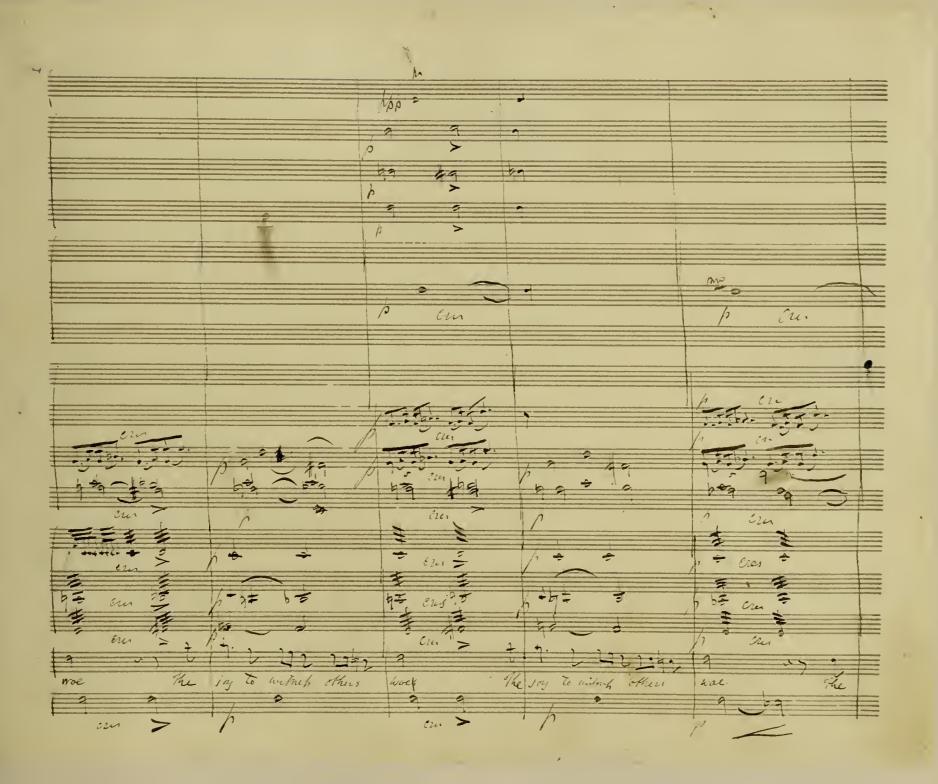
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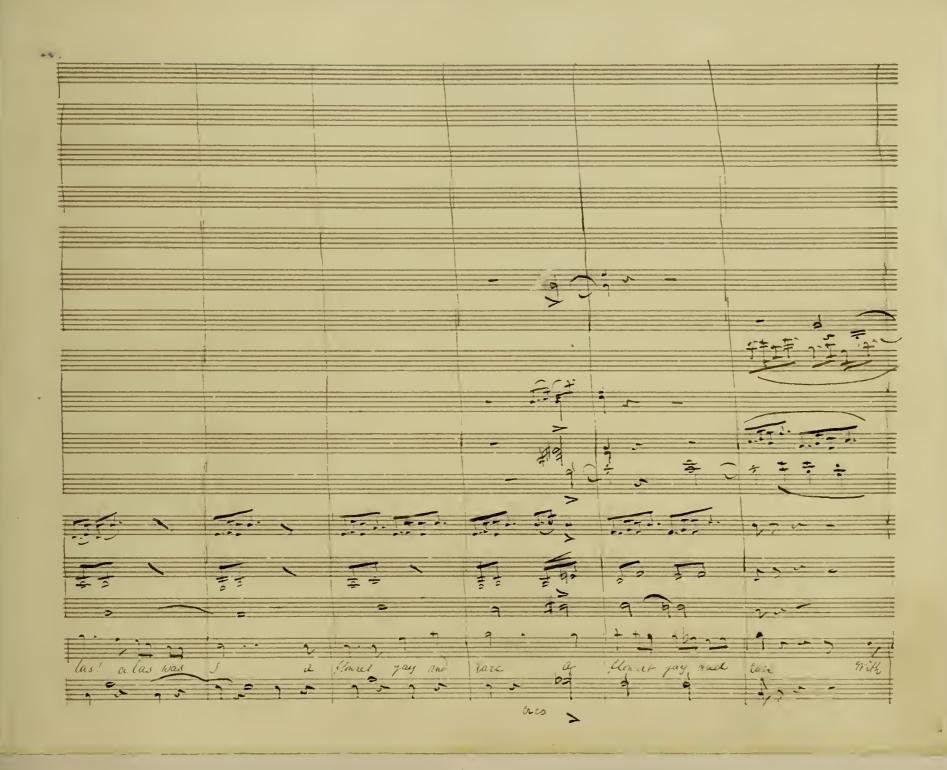


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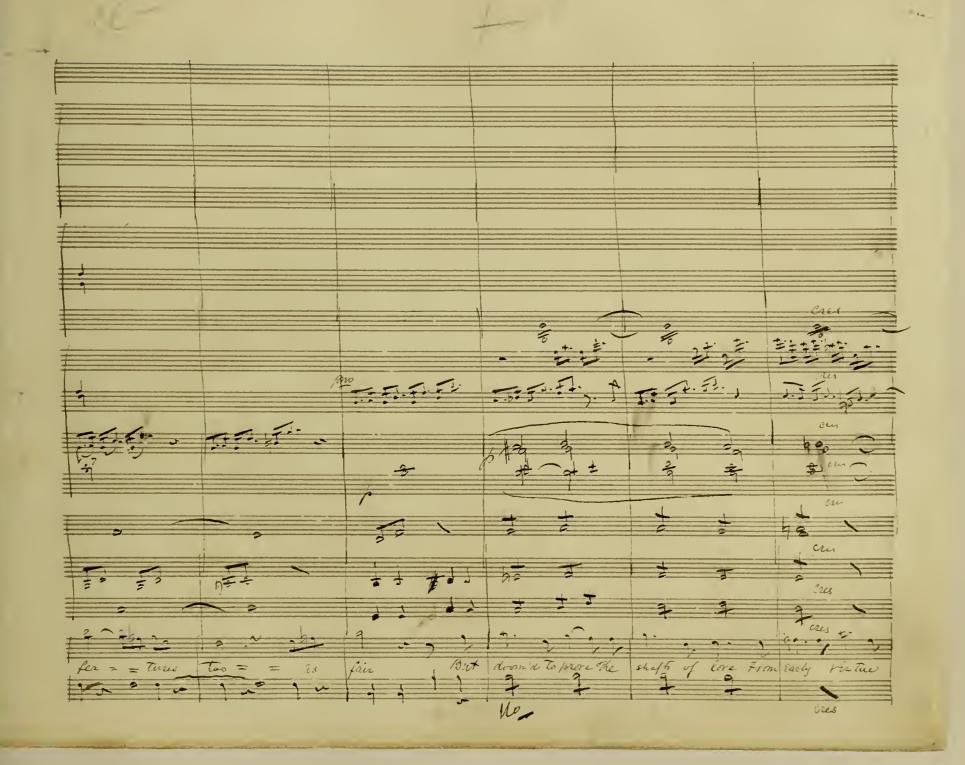




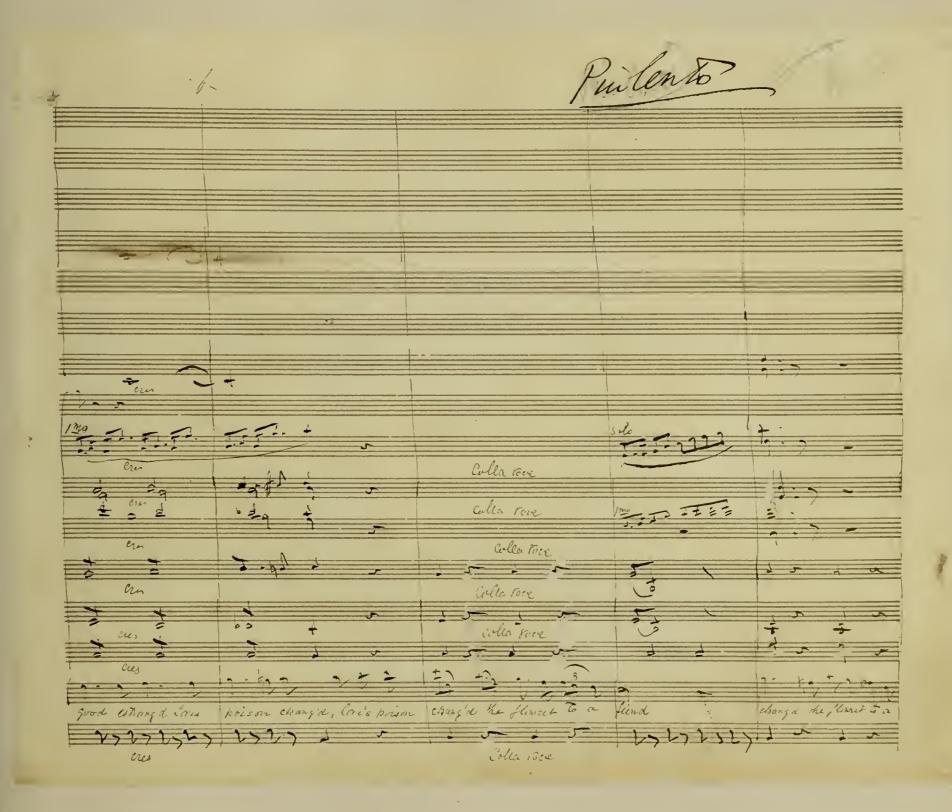
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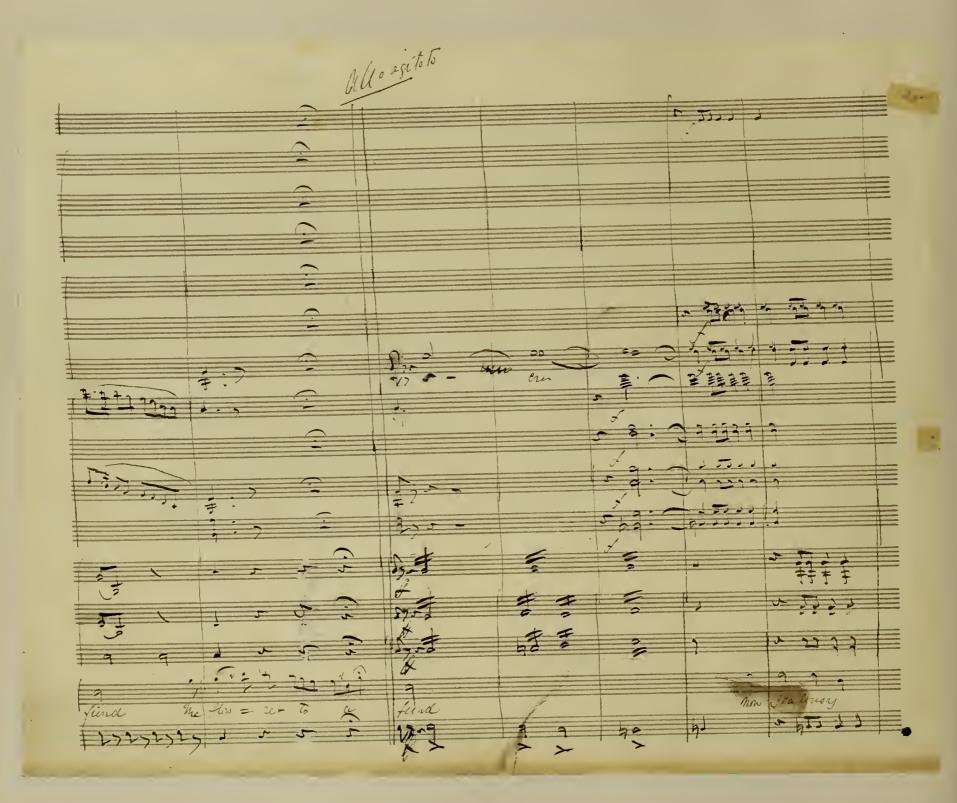


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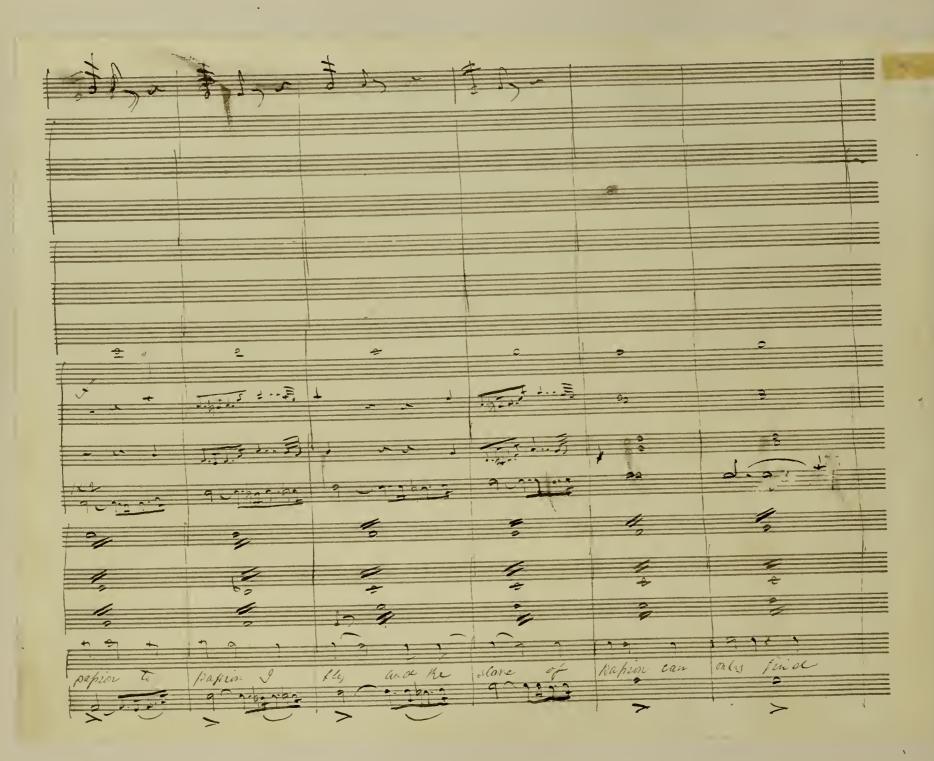


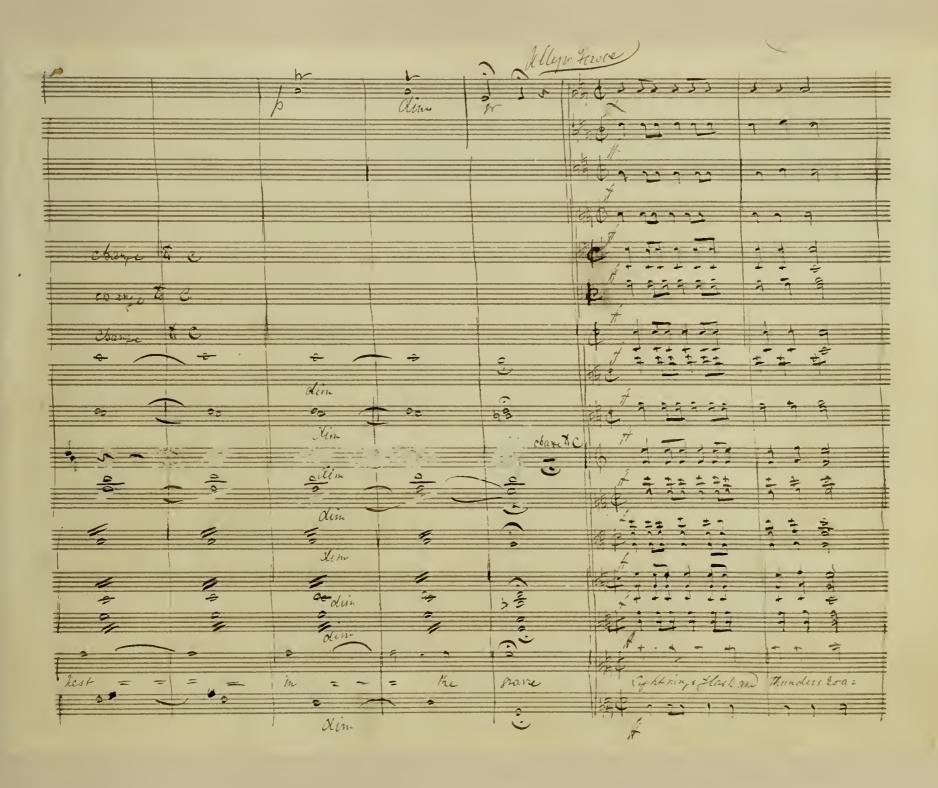
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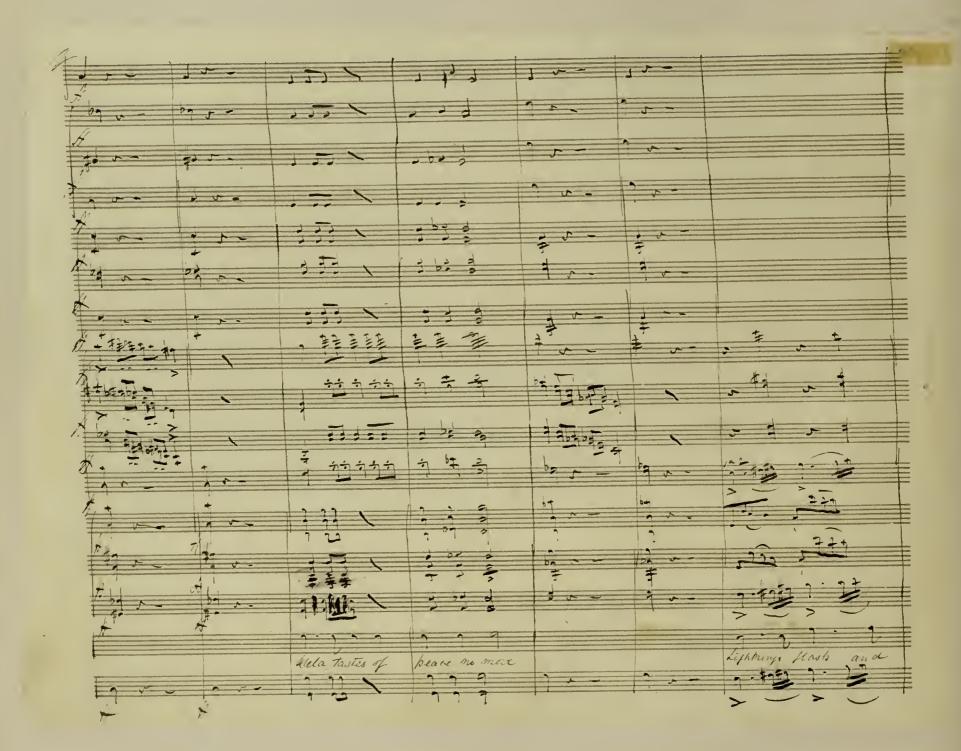


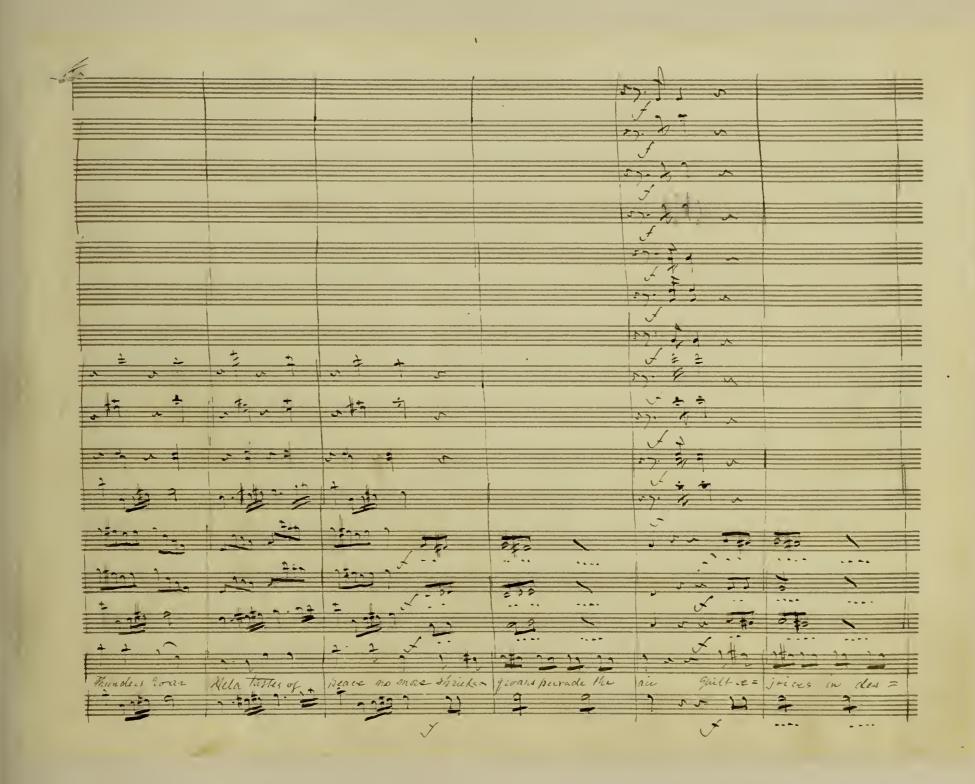


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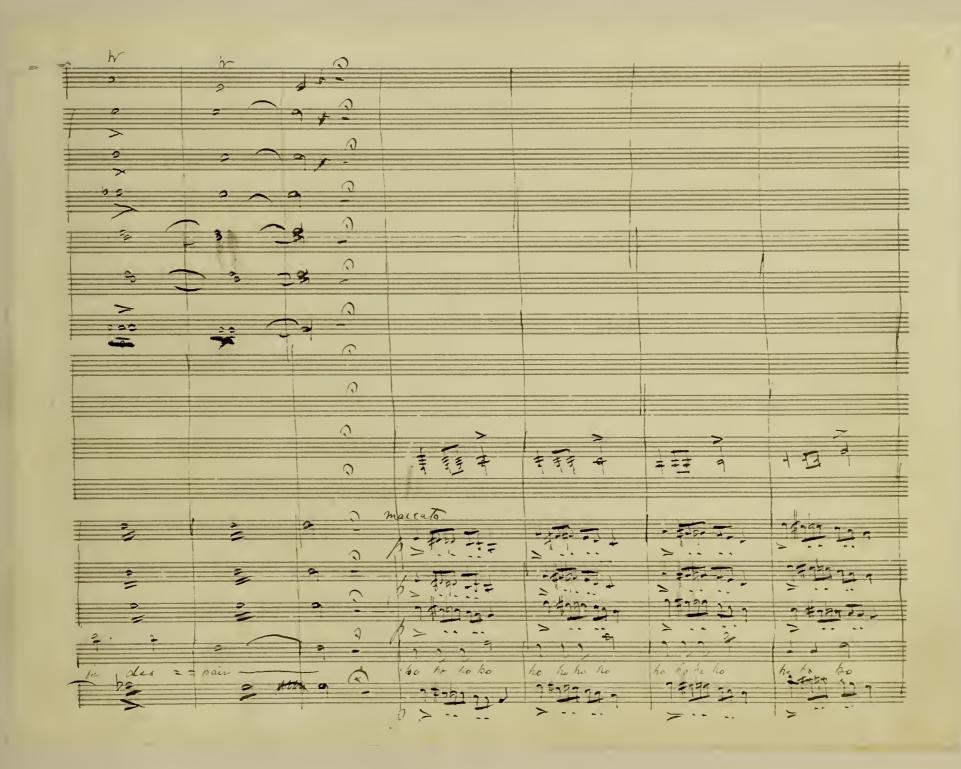




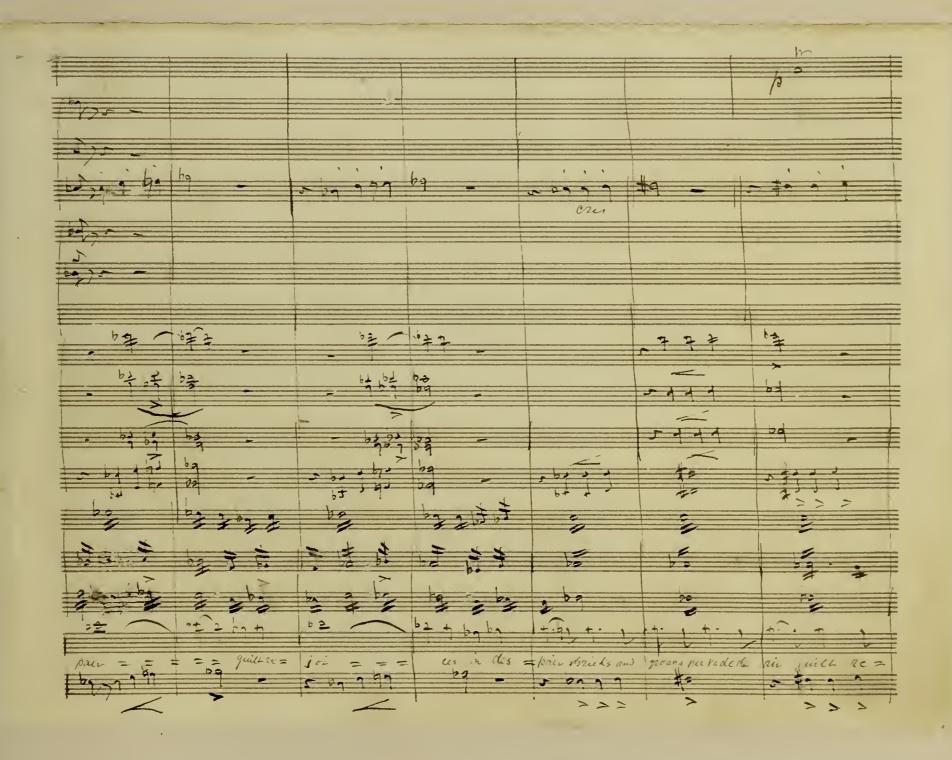




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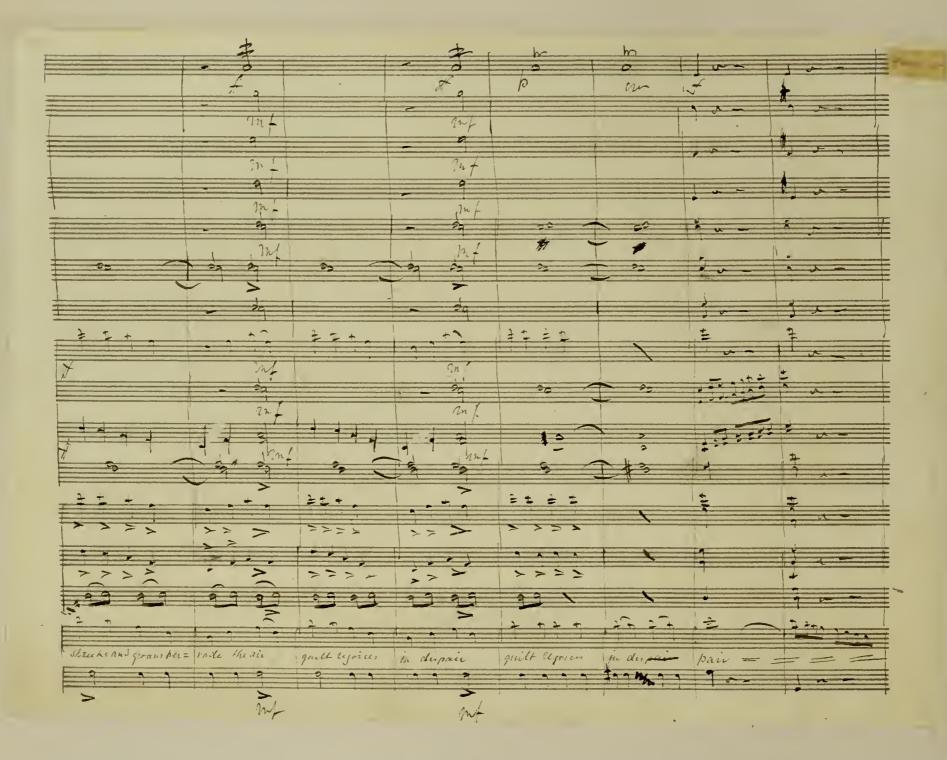


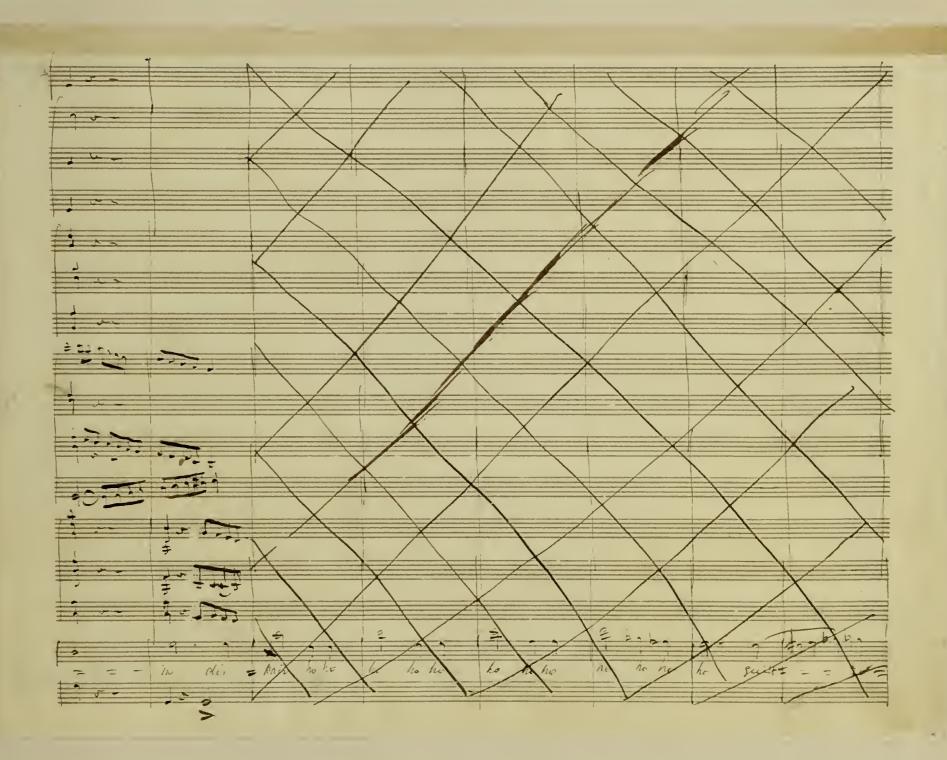
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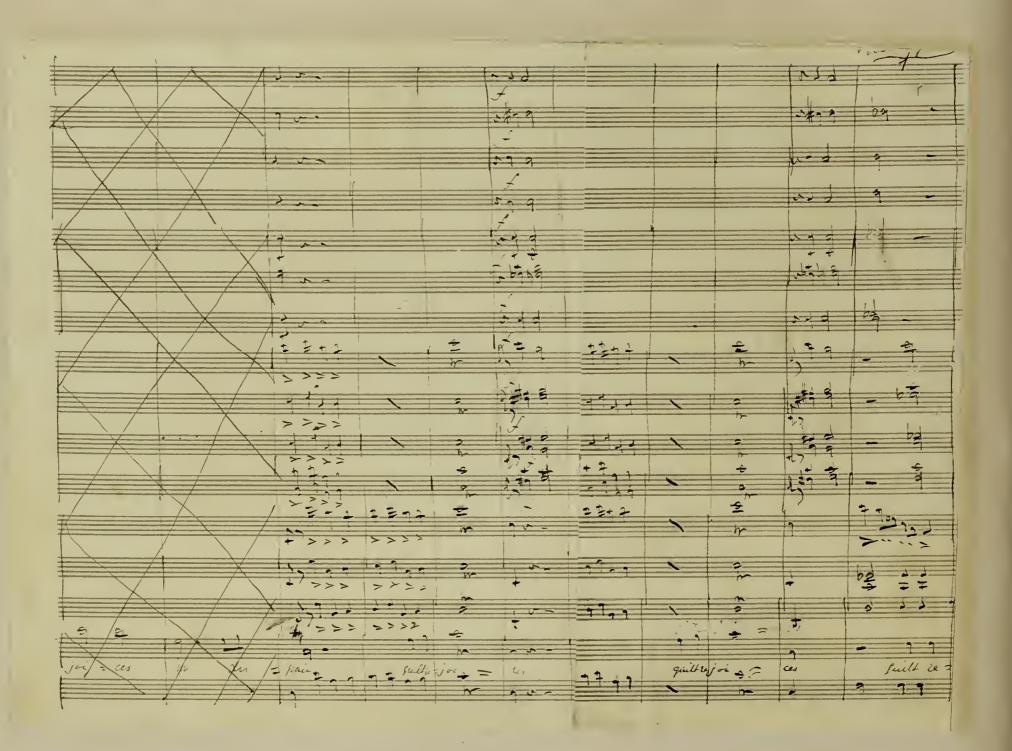


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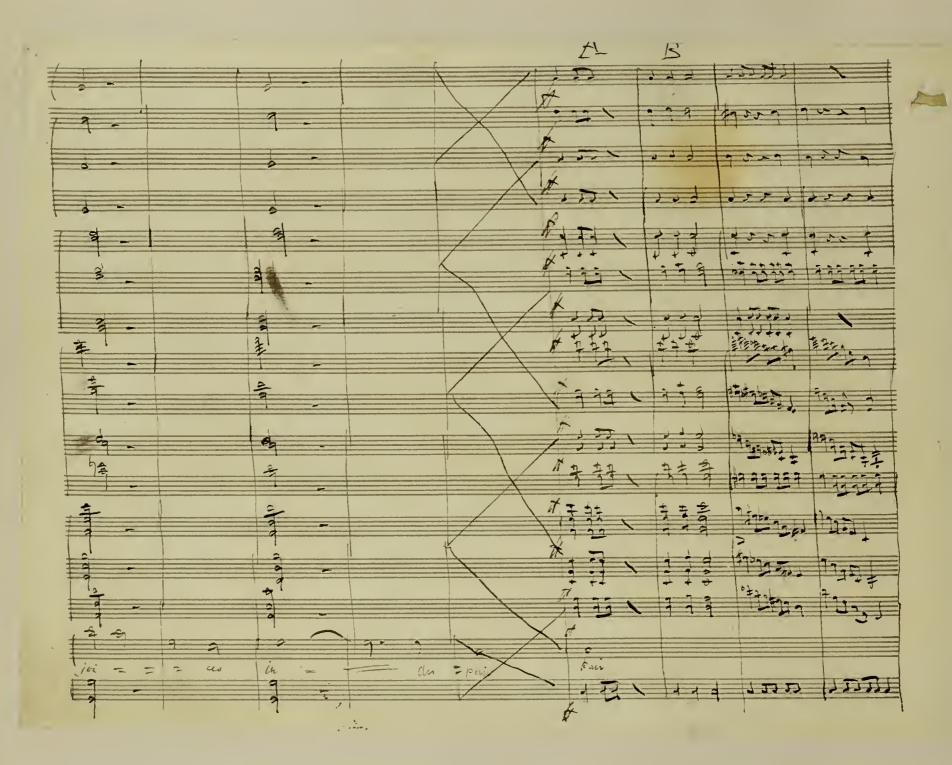


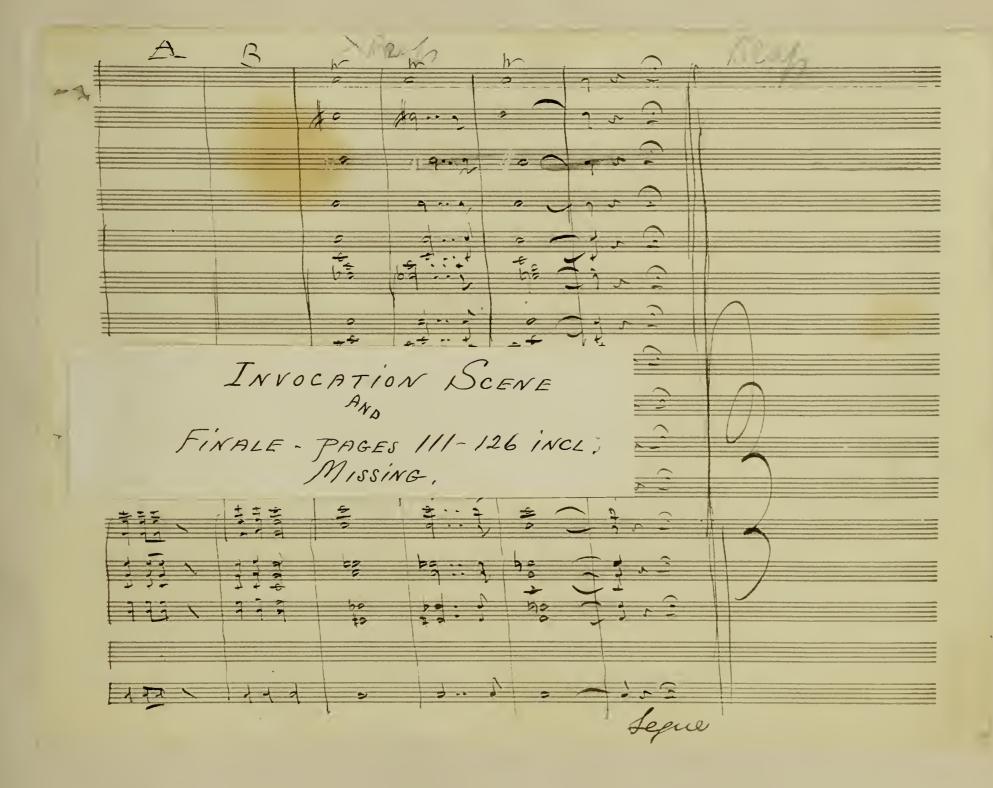


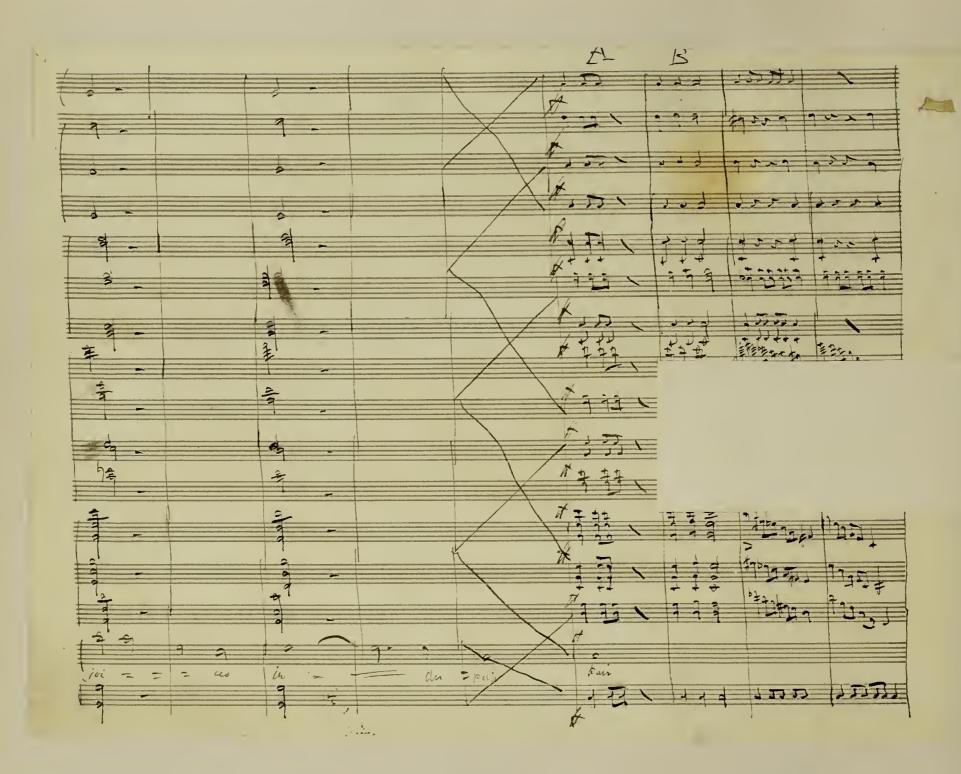


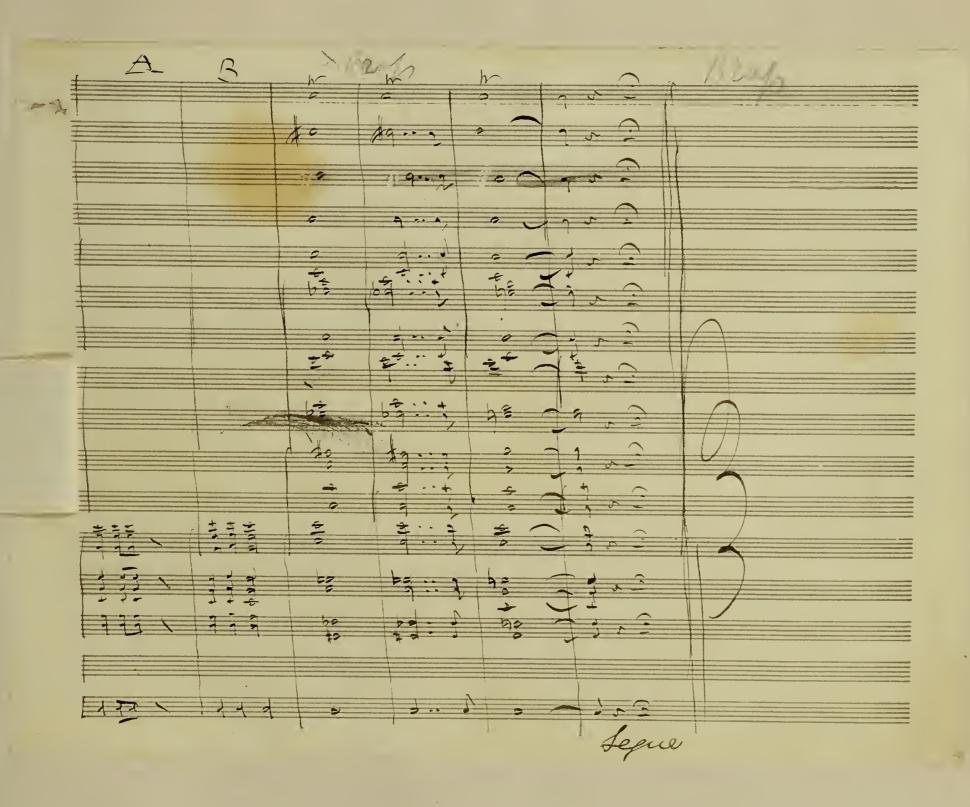
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INLAY A.K.B. Nov 1909.

