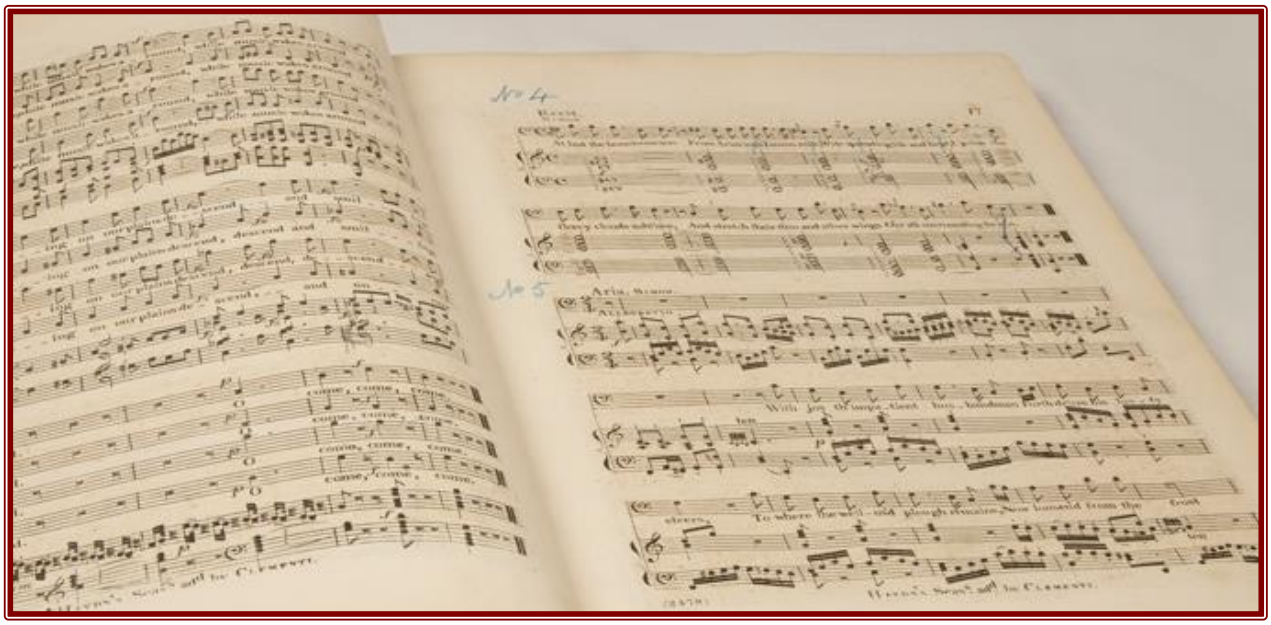
J & J LUBRANO MUSIC ANTIQUARIANS



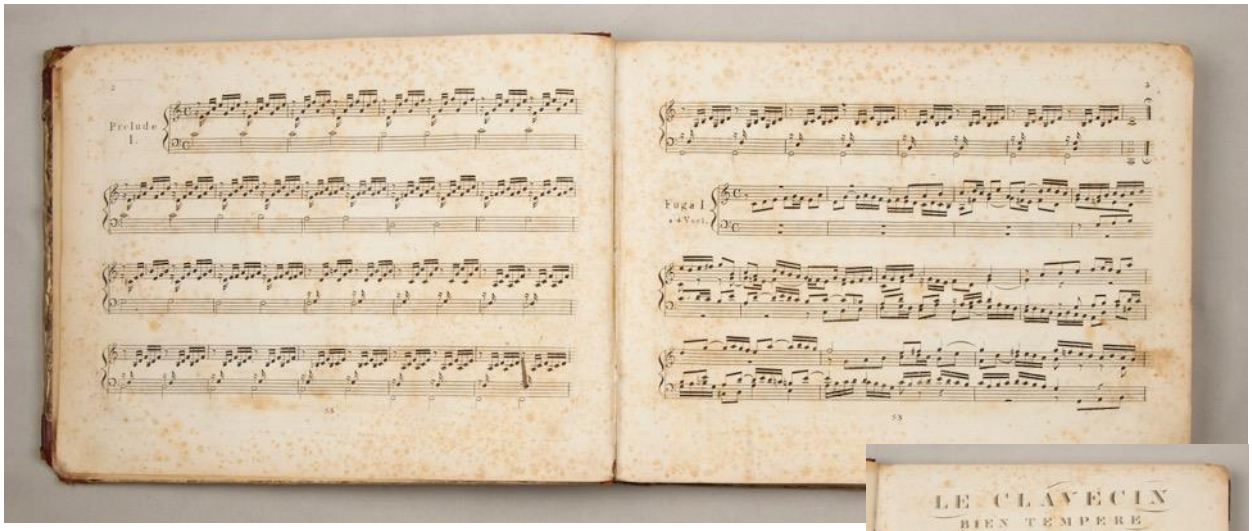
Item #12

A MUSICAL MISCELLANY

February 2020

6 Waterford Way, Syosset, NY 11791 USA
info@lubranomusic.com
Telephone 516-922-2192
www.lubranomusic.com

Das wohltemperierte Klavier
48 Preludes and Fugues



1. **BACH, Johann Sebastian 1685-1750**
[BWV 846-893]. *Le Clavecin Bien Tempere ou Preludes et Fugues dans tous les tons et demitons du mode majeur et mineur par Jean Sebast. Bach. Partie I [-II Pr. 2 Rth. 12 gr.]. Edition nouvelle et corrigée.*

London: Chez Ths. Boosey & Comp. Au Bureau de Musique de C.F. Peters [PN 53], [1816].

Bound with:
Partie II Pr. 2 Rth 12. gr. Leizpig: Bureau de Musique de C.F. Peters, [1816], [PN 91]. [1] (title), 2-99, [i] (blank) pp. With Stuttgart: G. A. Zumsteeg overpaste to imprint and small circular C.F. Peters handstamp to lower inner corner of title of both parts.

Hirsch III, 53 (Part II, without London imprint). COPAC (one copy only, at the Royal College of Music, London). This issue not in RISM (but see RISM B502). Part I a reissue of the Hoffmeister edition published in Vienna in 1801 (plate number 53).

Quarter dark red leather with marbled boards. [1] (title), 2-87, [i] (blank). Signature to upper outer corner of free front endpaper and title of Part I (?Renée Archer) dated 1874. Binding considerably worn, rubbed, and bumped; small "22" to upper outer corner of upper board. Slightly worn and soiled; light to moderate foxing throughout; minor dampstain to blank lower portion of final leaves; occasional fingerings and annotations in pencil to Part I.

Bach composed the first part of his monumental *Das wohltemperierte Klavier*, a book of preludes and fugues in all 24 major and minor keys, in 1722, and the second part containing the same number of preludes and fugues some 20 years later. (32087)

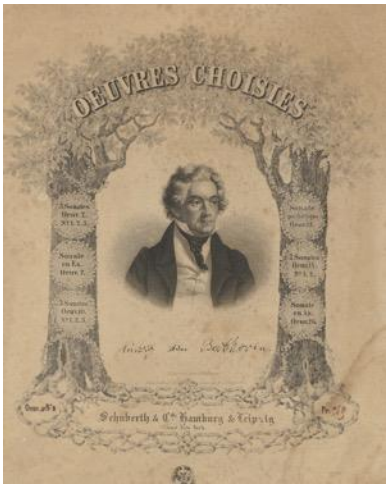
$850

2. **BEETHOVEN, Ludwig van 1770-1827**
Portrait engraving by A.H. Payne after Storck.

London: Brain & Payne, 12 Paternoster Row, [ca. 1850].

Quarto. Image size ca. 140 x 114 mm, sheet size 246 x 195 mm. Steel engraving. Three-quarter length, standing beneath a rose arbor with *Simphonia, Fidelio,* and *Egmont* incorporated into outer floral border. (32097)

$100



3. **BEETHOVEN, Ludwig van 1770-1827**
Portrait engraving by Moritz Lämmel after the drawing by Josef Kriehuber.
Title page to *Oeuvres Choisies ... 3 sonates Oeuv. [10] No. [3].*

Hamburg, Leipzig, New York: Schuberth & Co. [PN 1354].

Folio. Image size 90 x 80 mm. Bust-length; engraving. Pictorial border with arboreal motif with titles of six works within decorative circular floral border. Worn; some staining; quite browned; edges slightly frayed and chipped, not affecting image. (32108)

$25

4. **BEETHOVEN, Ludwig van 1770-1827**
Portrait engraving by W. Hall after a painting by Kloeber.

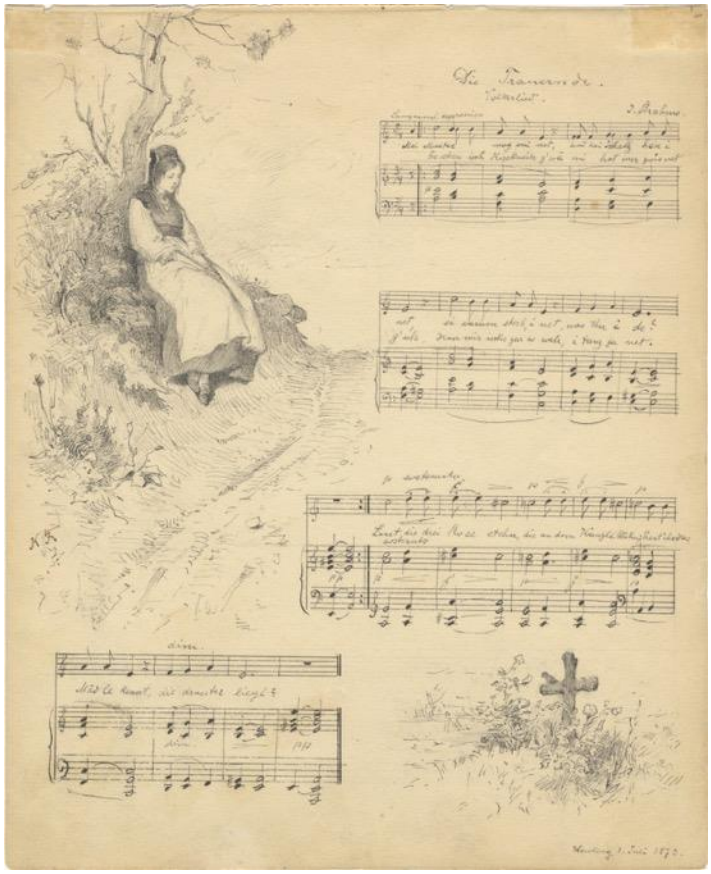
Glasgow, Edinburgh, London, New York: William Mackenzie.

Large octavo. Image size 130 x 102 mm, sheet size ca. 273 x 189 mm. Engraving. Half-length. Slightly worn and stained, not affecting image; right margin chipped and frayed. (32104)

$30

Original Illustrated Musical Manuscript

5. **BRAHMS, Johannes 1833-1897**
[Op. 7, no. 5]. *Die Trauernde [The Grieving Girl]. Song for voice and piano.*



Attractive original musical manuscript accompanied by a fine drawing of a sorrowful young woman sitting at the side of a country road at upper left, with a grave with a cross at lower right. 1f. Quarto, 214 x 175 mm. In ink. On wove paper. Signed with the initials "K.F." and dated "Wendling [Austria], 1. Juli 1873." Finely executed. Slightly browned; remnants of mounting tape to verso. We have been unable to identify the artist. With text in German:

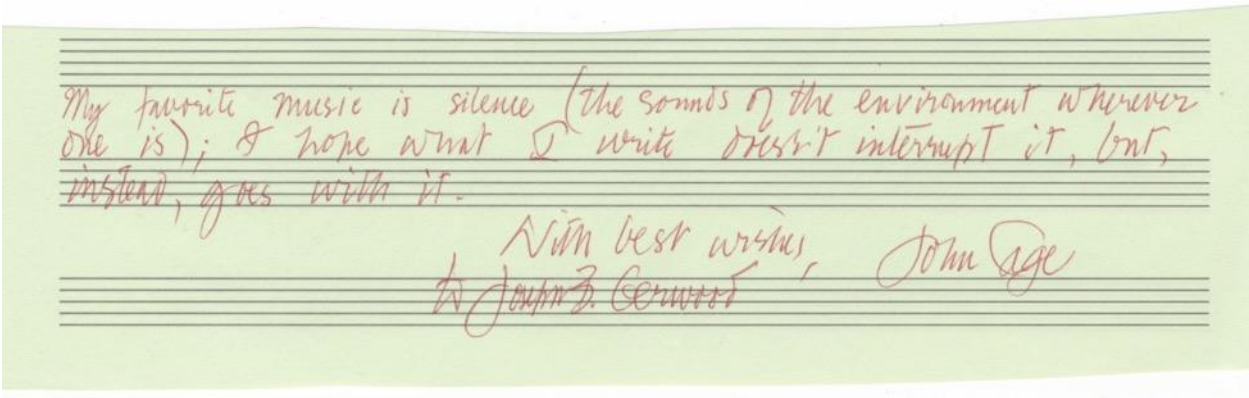
My mother doesn't love me, and I have no sweetheart
I might as well be dead, what am I doing here?
Yesterday was the parish fair, but I'm sure no one saw me
Because I'm so sad, I don't dance any more
Leave alone the three roses that bloom on my little cross
Do you know the girl who lies below it?

Die Trauernde was one of six songs set by Brahms in 1851-1853, first published in 1854 by Breitkopf & Härtel. The anonymous text of the song was published in Georg Scherer's "Deutsche Volkslieder" in 1851.

"The composer converts the idea of organ- or harmonium-tone into four-part harmonies, an offertory for repentant sinners. This country lass is a Tess of the d'Urbervilles, betrayed and deserted, and hence dear to Brahms. The modal music is very affecting in its sedate melodic lament ... Here ... the young Brahms is heard communing with dialect folk-poetry: his own origins were humble, and such verses, authentic or not, seemed to him imbued with the true feelings of ordinary humanity and hence especially significant." Sams: *The Songs of Johannes Brahms,* pp. 55-56. (32085)

$400

Cage Writes on "Silence"


My favorite music is silence (the sounds of the environment wherever one is); I hope what I write doesn't interrupt it, but, instead, goes with it.
With best wishes, John Cage
to Joseph B. Gerwood

6. **CAGE, John 1912-1992**
Autograph statement relative to one of the avant-garde composer's best-known concepts, "silence."

Penned in dark red ink on a strip of light green music paper ca. 65 x 230 mm. Slightly irregularly cut.

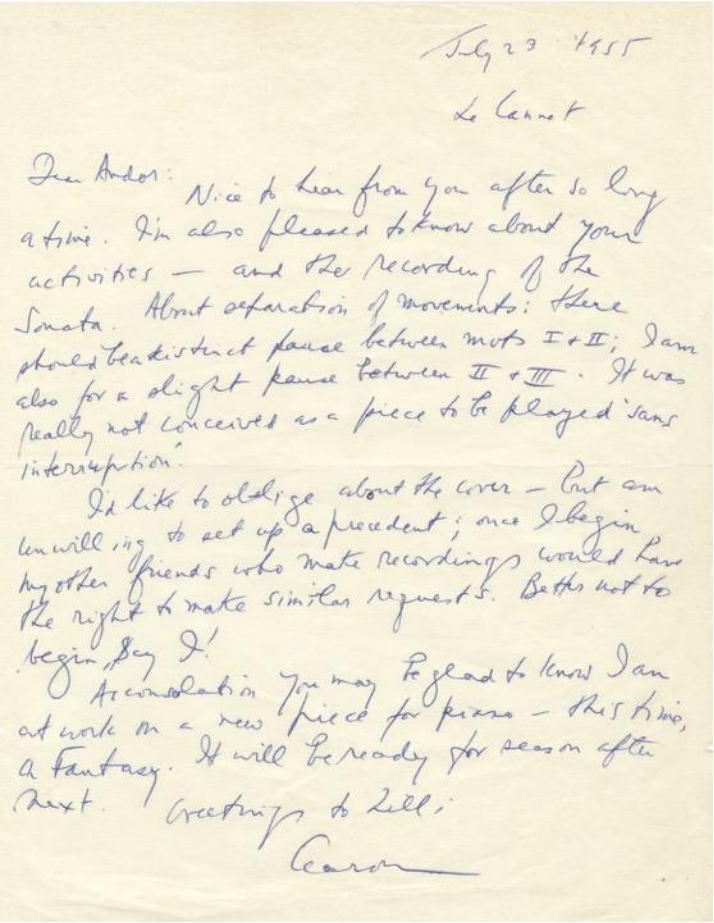
"My favorite music is silence (the sounds of the environment wherever one is); I hope what I write doesn't interrupt it, but, instead, goes with it. With best wishes to Joseph B. Gerwood, John Cage."

"It was in [the] last years of the 1940s that Cage ... started to develop an aesthetic of silence. His interests in Asian aesthetics moved from India to Japan, from Hindu theories to the culture of Zen Buddhism, as exemplified by the haiku master Bashō or the Ryoanji stone garden in Kyoto. Cage began to cultivate an aesthetic and spiritual silence in both his life and work. He took to heart the purpose of music as expressed by his friend Gita Sarabhai: 'to quiet and sober the mind, thus making it susceptible to divine influences.' His goal became not just to evoke stillness, but to practice it, allowing his work to be as empty and flat as the raked sand of Ryoanji. In 1950 this line of thought resulted in the seminal 'Lecture on Nothing' (published in Silence: Lectures and Writings), delivered to The Artists' Club in New York. "I have nothing to say and I am saying it and that is poetry as I need it" was Cage's succinct formulation of his new aesthetic. In the lecture, Cage associates this silence with the use of time-based structures; the division of the whole duration into parts exists and has integrity whether or not the composer "says anything" inside the structure. Completely static or uneventful music could fill up the duration structures – or even no music at all. Cage realized this at least as early as 1948, when he outlined his plan for a piece consisting of four-and-a-half minutes of silence, to be called "Silent Prayer." James Pritchett, Laura Kuhn and Charles Hiroshi Garrett in Grove Music Online.

This notion evolved into Cage's iconic piece "four minutes, thirty-three seconds" (4'33"), *"composed in 1952, for any instrument or combination of instruments, and the score instructs the performer(s) not to play their instrument(s) during the entire duration of the piece throughout the three movements. The piece consists of the sounds of the environment that the listeners hear while it is performed, ... although it is commonly perceived as "four minutes thirty-three seconds of silence" ... The title of the piece refers to the total length in minutes and seconds of a given performance, 4'33" being the total length of the first public performance*." Wikipedia. (32081)

$1,350

Performance Notes on Copland's Piano Sonata



July 23 1955

Le Cannet

Dear Andor:

Nice to hear from you after so long a time. I'm also pleased to know about your activities — and the recording of the Sonata. About separation of movements: there should be a distinct pause between movs I + II; I am also for a slight pause between II + III. It was really not conceived as a piece to be played 'sans interruption'.

I'd like to oblige about the cover — but am unwilling to set up a precedent; once I begin my other friends who make recordings would have the right to make similar requests. Better not to begin, say I!

As consolation you may be glad to know I am at work on a new piece for piano — this time, a Fantasy. It will be ready for season after next. Greetings to Lili:

Aaron

7. **COPLAND, Aaron 1900-1990**
Autograph letter signed "Aaron" to the Hungarian-born American pianist Andor Foldes (1913-1992).

1 page. Folio. Dated July 23, 1955. In dark blue ink. Slightly worn; creased at folds. In very good condition overall.

Copland mentions that he is working on a new piece for piano, makes suggestions for the pianist's performance of the *Sonata,* and mentions his unwillingness to amend the cover:

"About separation of movements: there should be a distinct pause between movs [movements] I and II; I am also for a slight pause between II and III ... I'd like to oblige about the cover - but am unwilling to set up a precedent ... As consolation you may be glad to know I am at work on a new piece for piano - this time, a Fantasy ..."

"The Piano Fantasy (1957) is possibly Copland's most challenging work. It combines the monumentality of the Third Symphony with the brooding introspection of the Piano Variations, a formidable combination." Pollack: *Aaron Copland,* p. 481.

A leading composer of his generation, Copland is regarded as a quintessentially American composer, particularly noted for his compositions for ballet (*Appalachian Spring*, *Billy the Kid*, and *Rodeo*) and his *Fanfare for the Common Man*, evocative of the vastness of the American landscape and pioneer spirit of the country. Foldes was a long-time piano pupil of Béla Bartók; he performed a number of Copland's works including the piano sonata and Four Piano Blues, dedicated to four of his pianist friends: Andor Foldes, Leo Smit, William Kapell, and John Kirkpatrick. (32084)

$750

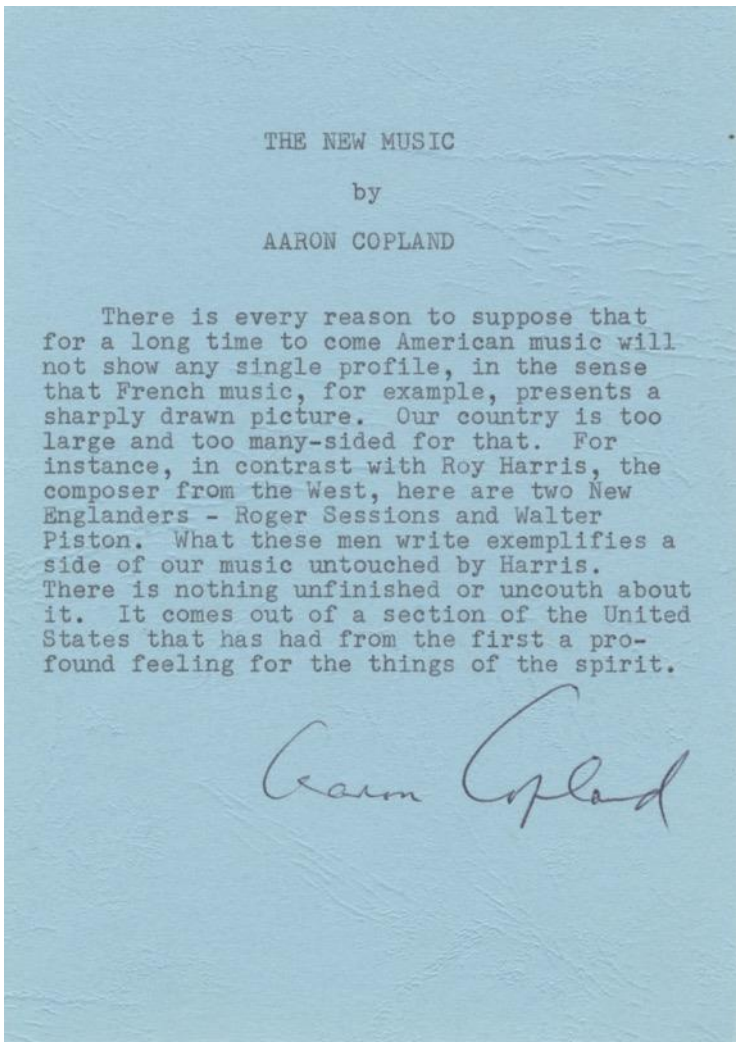
Copland on American Music

8. **COPLAND, Aaron 1900-1990**
"The New Music by Aaron Copland." Typed statement signed in full by the composer.

178 x 127 mm. On blue textured card stock.

Copland expresses the essence of his views on American music:

"There is every reason to suppose that for a long to come American music will not show any single profile, in the sense that French music, for example, presents a sharply drawn picture. Our country is too large and too many-sided for that. For instance, in contrast with Roy Harris, the composer from the West, here are two New Englanders - Roger Sessions and Walter Piston. What these men write exemplifies a side of our music untouched by Harris. There is nothing unfinished or uncouth about it. It comes out of a section of the United States that has had from the first a profound feeling for the things of the spirit."



THE NEW MUSIC

by

AARON COPLAND

There is every reason to suppose that for a long time to come American music will not show any single profile, in the sense that French music, for example, presents a sharply drawn picture. Our country is too large and too many-sided for that. For instance, in contrast with Roy Harris, the composer from the West, here are two New Englanders - Roger Sessions and Walter Piston. What these men write exemplifies a side of our music untouched by Harris. There is nothing unfinished or uncouth about it. It comes out of a section of the United States that has had from the first a profound feeling for the things of the spirit.

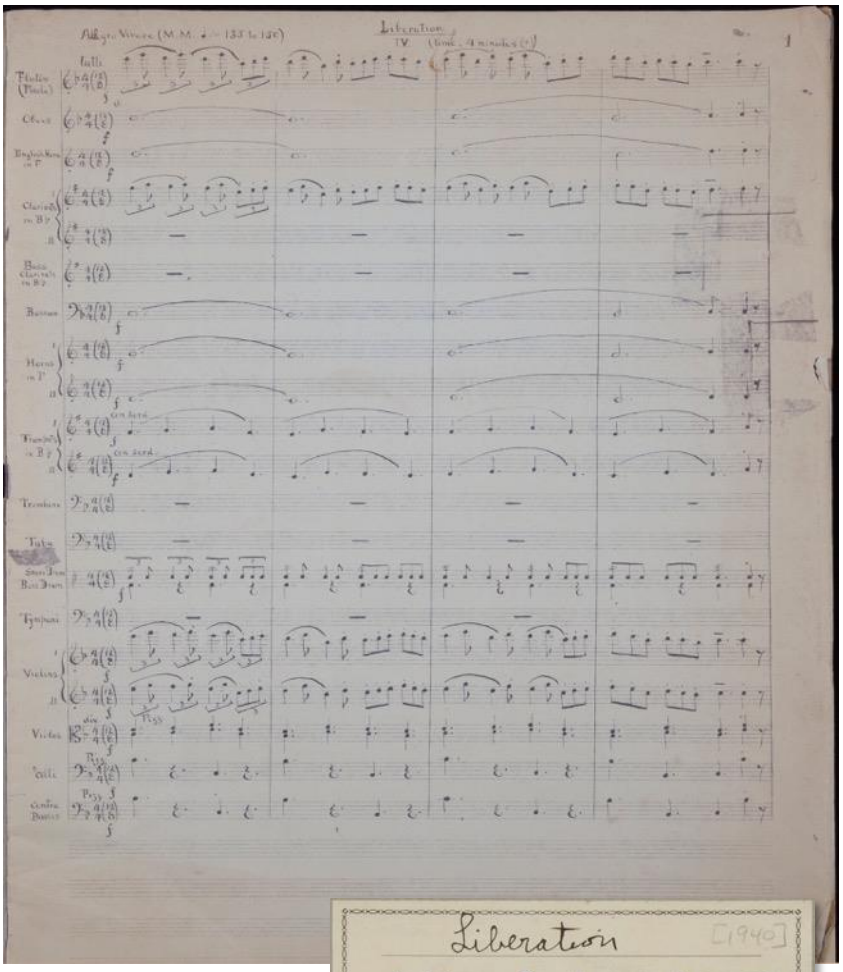
Aaron Copland

A leading composer of his generation, Copland is regarded as a quintessentially American composer, particularly noted for his compositions for ballet *(Appalachian Spring, Billy the Kid,* and *Rodeo)* and his *Fanfare for the Common Man,* evocative of the vastness of the American landscape and pioneer spirit of the country. (32086)

$350

Full Score Signed by the Composer

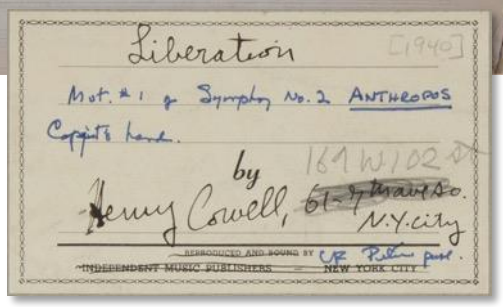
9. **COWELL, Henry 1897-1965**
Liberation. *Autograph musical manuscript dye-line facsimile of the full score. Signed by the composer.*



Large quarto (380 x 320 mm). Original gray paper wrappers with rectangular paper label 76 x 127 mm, to upper. 24ff. printed on one side only, glued back-to-back. Wrappers somewhat worn; right edge frayed and chipped. Slightly worn, creased, soiled, and browned; some small edge tears.

With autograph title label to upper wrapper signed by the composer, "Liberation... Henry Cowell, 61-7th Ave. So. N.Y. City," in black ink.

With printed notice "Reproduced and Bound by Independent Music Publishers" crossed out by the composer and replaced by "Mvt. #1 of Symphony No. 2 Anthropos Copyist's hand... CF Peters pub." in another hand in blue ink and Cowell's address crossed out in pencil and replaced with "169 W 102 st." Additional manuscript titling to right margin of upper wrapper in black ink.



Rare. Lichtenwanger: The Music of Henry Cowell A Descriptive Catalog, no. 541.

Liberation is the fourth and final part of Cowell's *Symphony No. 2: Anthropos,* the other parts being *Repose, Activity,* and *Repression.* Cowell composed the work in 1938 during his incarceration in San Quentin on morals charges relating to sexual activity with young men; he served 4 years of a 15-year sentence and was then paroled and eventually pardoned by Governor Earl Warren. The work was first performed in Brooklyn, New York, on March 9, 1941, conducted by Cowell. (32088)

$800

Elgar on Opera

10. **ELGAR, Edward 1857-1934**
Autograph letter signed in full to a male correspondent (?Mr. Van Noorden).

1 page. Quarto. Dated February 2, 1916. On stationery with "Severn House, 42, Netherhall Gardens, Hampstead, N.W." printed at upper right and "Telegrams: - Siromoris, London. Telephone: - 4771.P.O.Hampstead." at upper left corner. Quite browned; slightly worn; creased at folds and slightly overall; central fold splitting at left margin.

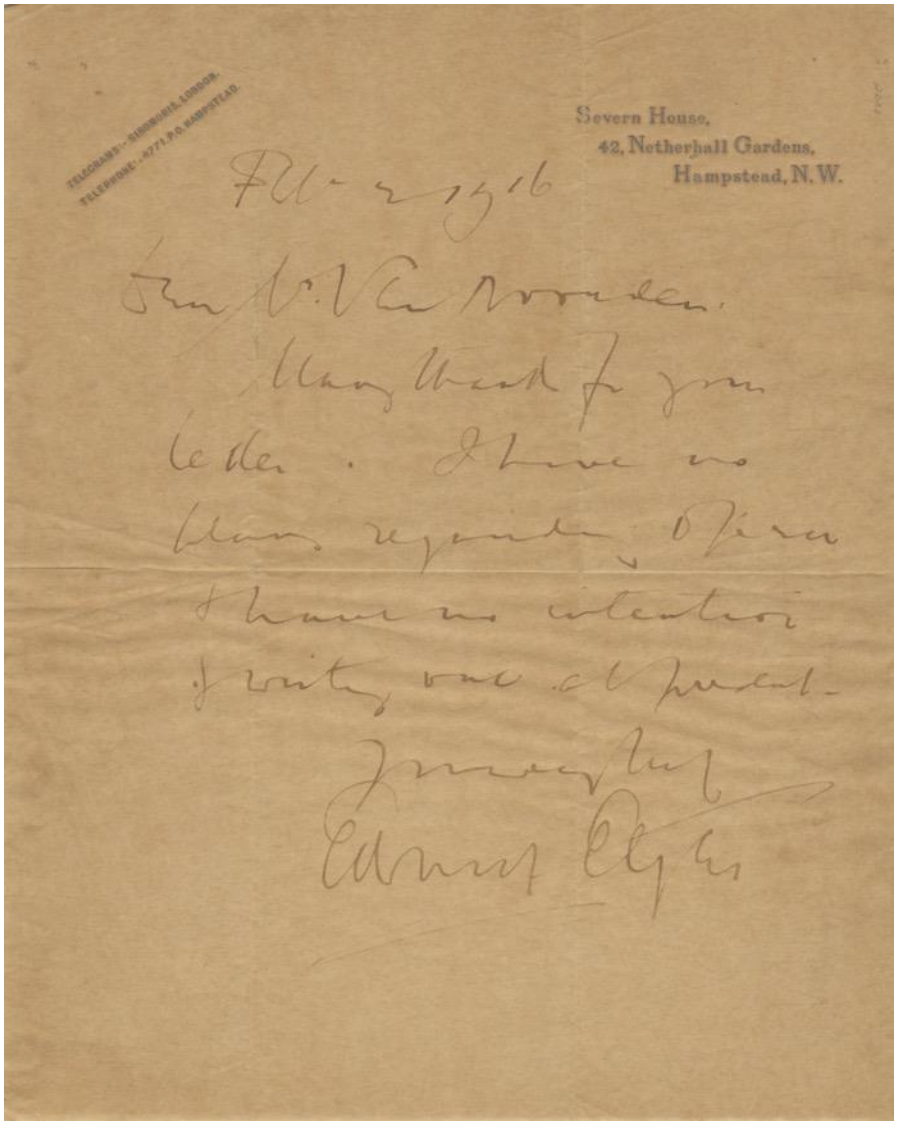
A short and direct statement, all the more interesting as Elgar never completed an opera:

"I have no plans regarding opera & have no intention of writing one at present."

Best-known today for his *Enigma Variations*, Elgar's "abundant invention, largeness of vision, and strength and singularity of musical character place him high among European Romantic artists and at the peak of British music of his time. He drew inspiration from the culture and landscape of his own country, resourcefulness from the study of his continental colleagues; and contributed to all the major forms except opera, creating a significant body of symphonic literature, the finest oratorio by an Englishman, and in his popular music a style of direct national appeal." *Diana McVeagh in* Grove Music Online.

Elgar began to sketch an opera called *The Spanish Lady* in 1932 but died before it could be completed. (32082)

$1,250


Severn House,
42, Netherhall Gardens,
Hampstead, N.W.

Feb 2 1916

Dear Mr. Van Noorden.

Many thanks for your letter. I have no plans regarding Opera & have no intention of writing one at present.

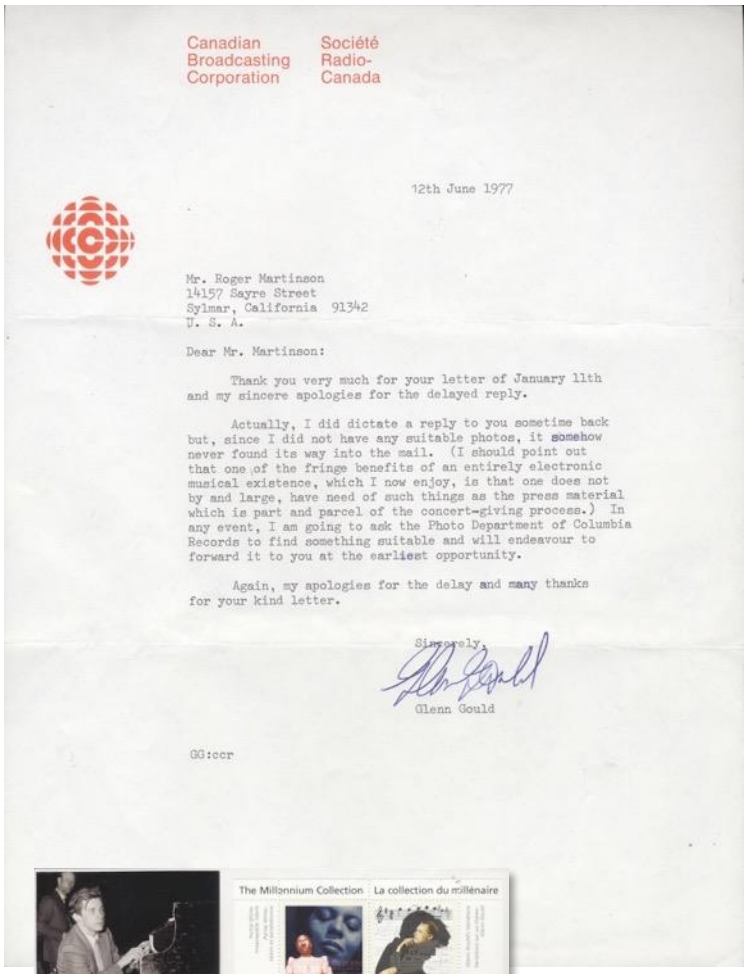
Yours very truly
Edward Elgar

Glenn Gould on
"The Fringe Benefits of an Entirely Electronic Musical Existence"

11. **GOULD, Glenn 1932-1982**
Typed letter signed in full. To Roger Martinson at the Canadian Broadcasting Corporation regarding supplying publicity photographs.

Folio. Dated June 12, 1977. On letterhead of the Canadian Broadcasting Corporation with titling and device printed in red. Creased at folds; one small whited-out correction.

Gould apologies for his delayed response to his correspondent's letter of January 11th, although he did dictate a reply which was apparently never mailed. He extols "*the fringe benefits of an entirely electronic musical existence"* that he now enjoys, as *"one does not, by and large, have need of such things as the press material which is part and parcel of the concert-giving process."* He will ask the Photo Department of Columbia Records to *"find something suitable"* and send it along as soon as he can.



Canadian Broadcasting Corporation — Société Radio-Canada

12th June 1977

Mr. Roger Martinson
14157 Sayre Street
Sylmar, California 91342
U. S. A.

Dear Mr. Martinson:

Thank you very much for your letter of January 11th and my sincere apologies for the delayed reply.

Actually, I did dictate a reply to you sometime back but, since I did not have any suitable photos, it somehow never found its way into the mail. (I should point out that one of the fringe benefits of an entirely electronic musical existence, which I now enjoy, is that one does not by and large, have need of such things as the press material which is part and parcel of the concert-giving process.) In any event, I am going to ask the Photo Department of Columbia Records to find something suitable and will endeavour to forward it to you at the earliest opportunity.

Again, my apologies for the delay and many thanks for your kind letter.

Sincerely,

Glenn Gould

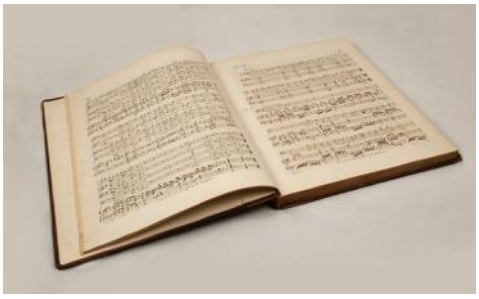
GG:ccr

Together with:
Two copies of a block of 4 large commemorative stamps of "Extraordinary Entertainers - Artistes accomplis" issued by The Millenium Collection in 2000 including an image of Gould titled "Variations sur un thème" as well as images of Portia White, Guy Lombardo, and Félix Leclerc. Image size 97 x 73 mm.,

A highly talented and idiosyncratic Canadian pianist, writer, and composer, *"Gould played little early-Romantic or Impressionist music, preferring the Baroque, Classical, late-Romantic and 20th-century Austro-German repertories, along with more unusual fare (virginal music, transcriptions, Canadian music). His recordings include most of the keyboard music of Bach and Schoenberg, the composers most influential on his musical tastes, aesthetic ideas and 'classical' approach to the piano. His idiosyncratic interpretations, published pronouncements and personal eccentricities made him a controversial figure, but he was also widely admired for his virtuosity, probing intellect, command of musical architecture, rhythmic dynamism, precise fingerwork and extreme clarity of part-playing." Kevin Bazzana in* Grove Music Online.

Gould's autograph is quite rare to the market. (32066)

$1,500



12. **HAYDN, Joseph 1732-1809**
[H. XXI:3]. *The Seasons ... Adapted for Voices & Piano Forte, by Muzio Clementi ... Complete in I Vol. Price, 21s.* [Piano-vocal score].

London: R. Cocks & Co. [PNs 2478-2481], [1835-1836].

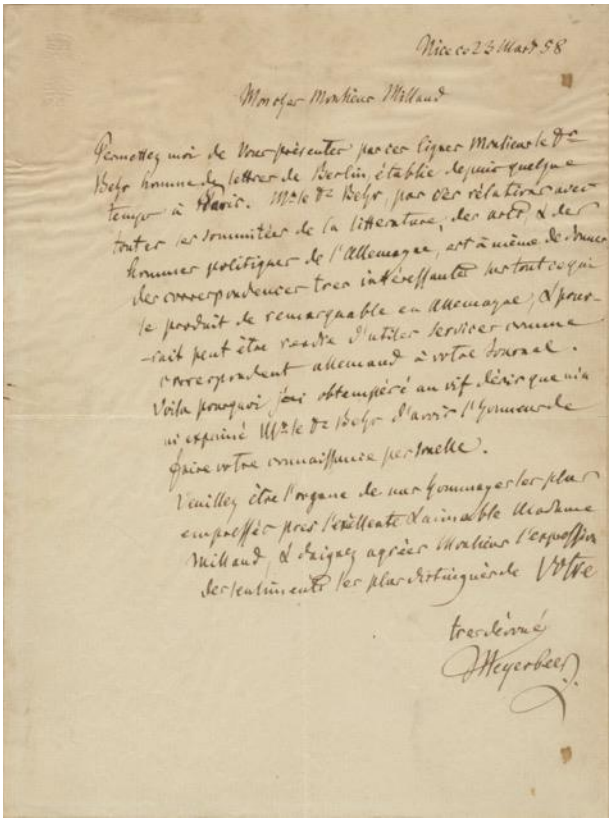
Folio. Half dark brown leather with textured light purple cloth boards, dark pink endpapers. 1f. (recto title, verso blank), [1] (blank), 2-192 pp. Text in English. Ex libris the Liverpool Philharmonic Society, with their octagonal label to front pastedown and handstamps to upper outer corner of title, head of first page of music, and foot of final page of music. "4" in light purple ink to blank upper margin of title; small ink smudge to blank lower margin of title; occasional markings in blue pencil. Binding slightly worn, rubbed, and bumped; front endpapers with remnants of paper tape and labels; upper hinge cracked. Minor wear and soiling.

The Seasons, to a libretto by van Swieten after J. Thomson, was first performed in Vienna on April 24, 1801. *"The Seasons is compositionally more virtuoso than The Creation and offers greater variety of tone: Haydn's pastoral is one of the final glories of a tradition that is more than 'high' enough."* Georg Feder and James Webster *in Grove Music Online.*
(32100)

$75

Meyerbeer Writes to Publisher Millaud

13. **MEYERBEER, Giacomo 1791-1864**
Autograph letter signed "Meyerbeer' to German publisher Moïse Millaud (1813-1871). 1 page. Quarto. Dated Nice, March 23, 1858. On Meyerbeer's personal letterhead, with his monogrammatic device blindstamped to upper left corner. Slightly worn and browned; a few very small stains, not affecting text; creased at folds; laid down to mounting board at upper margin resulting in minor wrinkling.



Nice ce 23 Mars 58

Monsieur Moïse Millaud

Permettez moi de vous présenter par ce signe Monsieur le Dr Behr homme de lettres de Berlin établie depuis quelque temps à Paris. Mr le Dr Behr par ses relations avec toutes les sommités de la littérature, des arts et des hommes politiques de l'Allemagne, est à même de vous donner des correspondances très intéressantes sur tout ce qui se produit de remarquable en Allemagne, et pourrait peut être rendre d'utiles services comme correspondant allemand à votre journal.
Voilà pourquoi j'ai obtempéré au désir que m'a exprimé Mr le Dr Behr d'avoir l'honneur de faire votre connaissance personnelle.
Veuillez être l'organe de mon hommage les plus empressés pour votre aimable Madame Millaud et daignez agréer Monsieur l'expression de mes sentiments les plus distingués de Votre

très dévoué
J. Meyerbeer

"Meyerbeer was the first composer to realize the importance of the press in promoting his works. He is even said to have invented the modern press conference, complete with refreshments. Such close contacts with members and owners of the press were quite useful for favors and introductions, as can be seen in this letter." William Meredith, Director of the Ira F. Brilliant Center for Beethoven Studies.

Millaud was the publisher of several contemporary journals, including *Liberté, Journal des chemins de fer, Conseiller du peuple*, the *Petit Journal,* and *La Presse.* (32079)

$450

With Two First Editions, K.394 and K.401

14. **MOZART, Wolfgang Amadeus 1756-1791**
[K. 394, K. 401]. *VI Pièces pour le Pianoforte à deux et à quatre mains [Oeuvres Complettes, Cahier VIII].*

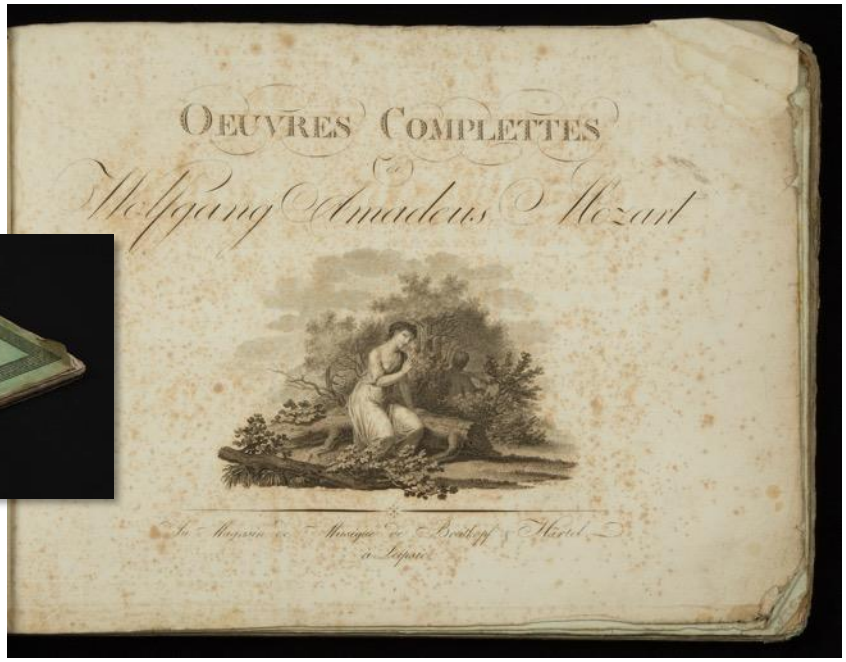
Leipsic: Magasin de Musique de Breitkiopf et Härtel, [1800].

Oblong folio. Original light green printed wrappers with titling ("Oeuvres de Mozart. Cahier VIII ...") within decorative border. 1f. (recto pictorial series title "Oeuvres Complettes de Wolfgang Amadeus Mozart" with vignette by W. Bohm after Schnorr von Carlsfeld, verso blank), [5] (title with incipits), 6-97, [i] (blank) pp. typeset. Wrappers quite worn with some paper loss to corners and spine; spine partially reinforced with old brown paper tape. Some overall wear and foxing; corners of some leaves creased and frayed.

Containing two first editions, the *Prelude and Fugue in C Major,* K. 394 (383a) and the *Fugue in G Minor,* K. 401, plus four additional works, K. 426, 501, 521, and 608.

Haberkamp p. 184, Abb. 137-138. Köchel 6th p. 916. Lesure p. 460. BUC p. 700. Hirsch IV, 987. RISM M7327. (32102)

$450



15. **NEY, Elly 1882-1968**
Two signed photographs of the German pianist.
1) Postcard photograph. Ney at the keyboard. Signed in ink.
2) Reproduction photograph. With printed manuscript verses by Schiller, Beethoven, and Mozart. Signed in ink.

German pianist Elly Ney specialized in the works of Beethoven. She studied briefly with Theodor Leschetizky and also with Emil Sauer. (32112)

$35

Saint-Saëns Writes on His Opera *Henry VIII*

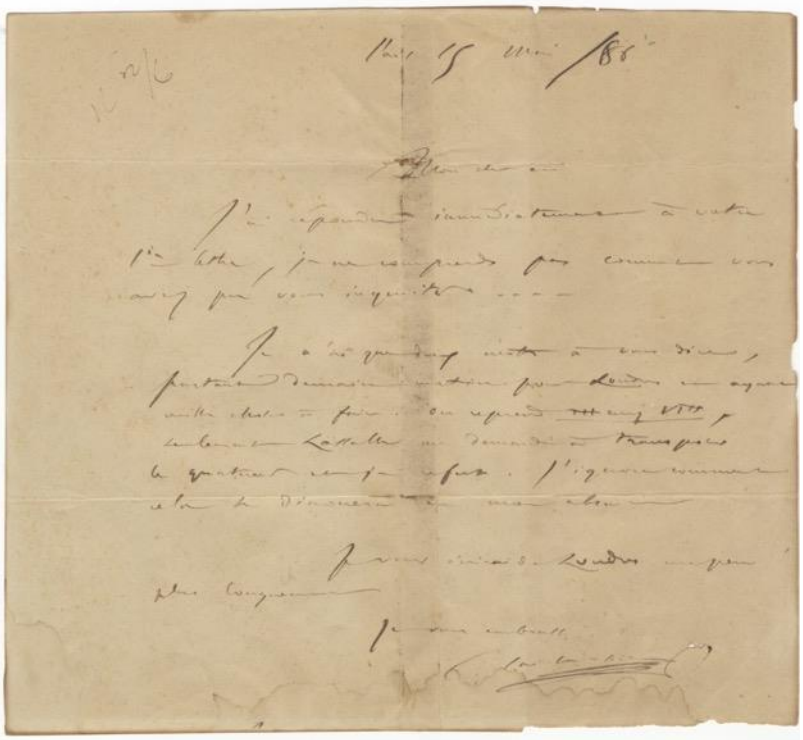
16. **SAINT-SAËNS, Camille 1835-1921**
Autograph letter signed "C. Saint-Saëns" to an unidentified male friend.

1 page. Quarto. Dated Paris, May 15, 1886. In French, with translation. Quite worn and browned; a few minor chips and small tears to margins; dampstained at lower margin, just touching signature, with small holes to end of flourish; creased at folds and slightly overall; partially laid down to backing paper.

Saint-Saëns mentions the revival of his opera Henry VIII and his refusal to transpose a quartet, writing in haste as he has to leave for London the next day:

"Henry VIII is being taken up again, but Lassalle asks me to transpose the quartet and I refuse ..."

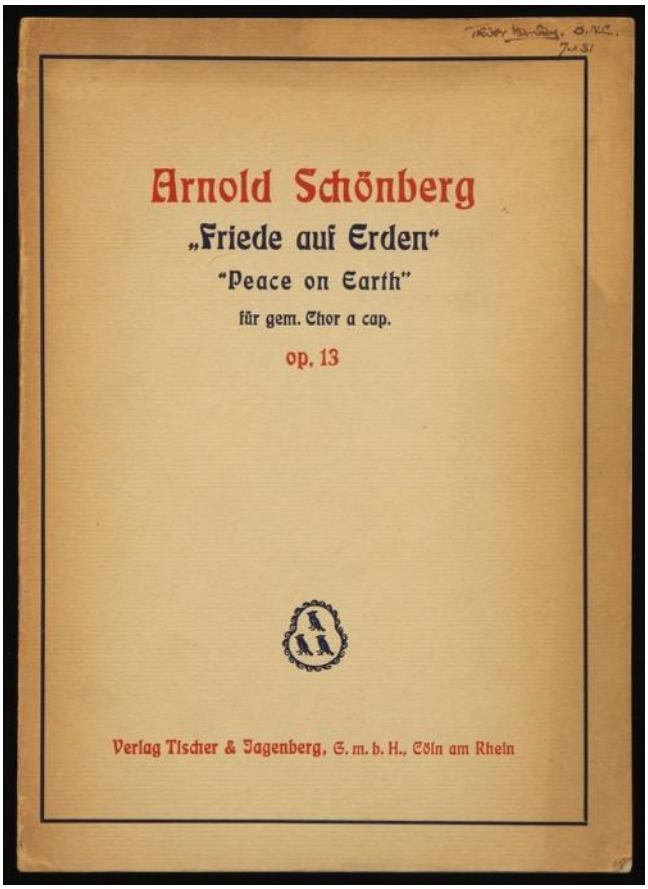
"Like Mozart, to whom he was often compared, [Saint-Saëns] was a brilliant craftsman, versatile and prolific, who contributed to every genre of French music. He was one of the leaders of the French musical renaissance of the 1870s." Sabina Teller Ratner in *Grove Music Online.*



An opera in four acts to a libretto by Léonce Détroyat and Armand Silvestre, *Henry VIII* was first performed in Paris at the Opéra on March 5, 1883 and later revived for performances beginning on May 17, 1886. The noted French baritone Jean Lassalle (1847-1909) sang the title in both the premiere and the revival. It was Saint-Saëns most successful opera after *Samson et Dalila.* (32083)

$250

First Edition of Schoenberg's Choral *Peace on Earth*



17. **SCHOENBERG, Arnold 1874-1951**
[Op. 13]. *"Friede auf Erden" von C.F. Meyer "Peace on Earth" English words by Arthur Fagge... op. 13 für gemischten Chor a capella for unaccompanied Chorus (S.A.T.B.).* [Piano-vocal score].

Cöln am Rhein: Tischer & Jagenberg G.m.b.H. [PN T. & J. 138], 1912.

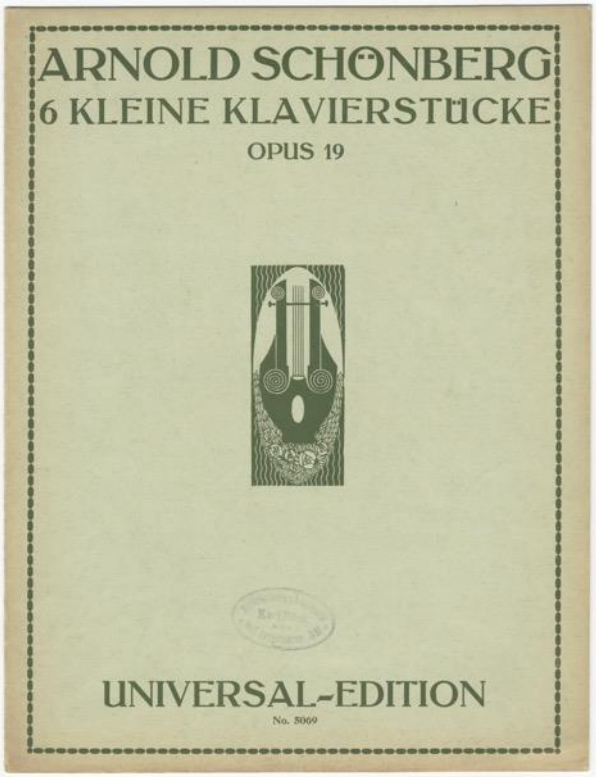
Large octavo, 27.2 cms. Original dark ivory wrappers printed in red and blue/black. 1f. (recto title, verso text), 3-19, [i] (blank) pp. Text in German and English. At left of foot of page 3: "Eigentum und Verlag von Tischer & Jagenberg, G.m.b.H., Cöln and at right: "Copyright 1912, by Tischer & Jagenberg, Ltd. Stich und Druck von Breitkopf & Härtel in Leipzig." Signature to upper outer corner of upper wrapper (?"Trevor Hawley, B.N.C. 7.x 31"). Wrappers slightly worn and soiled; outer margins browned; slightly separated at upper hinge.

First Edition, variant issue, with "Peace on Earth" printed to upper wrapper. Rufer pp. 30-31. Ringer p. 312. See Arnold Schoenberg Center website, J1 and J2, for additional issues.

"According to a - not verifiable - report by Egon Wellesz, Schönberg composed his a capella choral work "Peace on Earth" like the two ballads op. 12 for a competition. Drafts for op. 13 can be found in III. Sketch book between the dates August 14, 1906 and March 9, 1907 (completion of the choral movement and first sketches for the 2nd string quartet). A note on a source of fair copy that the work should "possibly be performed without accompaniment (a capella); the organ should only be used for accompaniment if the purity of the intonation fails to appear," may be understood in connection with the rehearsals of the singing association under Franz Schalk in 1908 that were canceled due to insurmountable difficulties. "Peace on Earth" was first premiered in Vienna on December 9, 1911 under the direction of Franz Schreker." Therese Muxeneder, website of the Arnold Schoenberg Center. (32103)

$150

First Edition of *Sechs kleine Klavierstücke*



18. **SCHOENBERG, Arnold 1874-1951**
[Op. 19]. *Sechs kleine Klavierstücke.* For solo piano.

Wien, Leipzig: Universal Edition [U.E. 5069], [September 1913].

Folio. Original publisher's light green wrappers printed in darker green. [1] (title), 2-8 pp. With publisher's catalogue "Gustav Mahlers Werke in der Universal-Edition I. Symphonien und Chorwerke mit Orchester ... II. Lieder für eine Singstimme mit Orchesterbegleitung" to verso of lower wrapper dated "IX. 1913 [September 1913]. Wrappers somewhat worn and soiled; "476" in blue pencil to upper margin of upper.

With the autograph signature of the Italian composer, pianist, and conductor Alfredo Casella (1883-1947) dated 1913 to upper outer corner of title and his autograph fingerings.

First Edition. Rufer p. 38. Ringer p. 313. Tetsuo Satoh pp. 11-14.

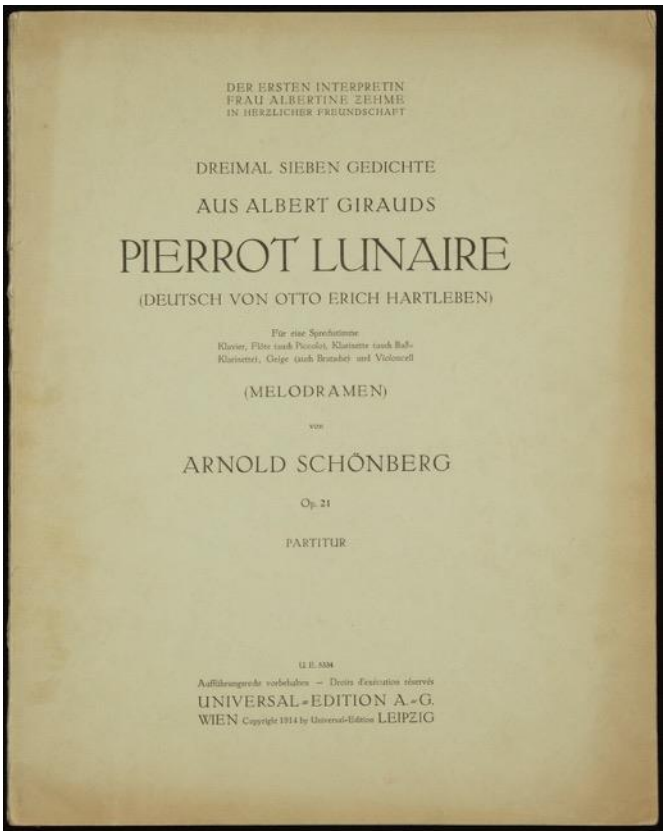
Composed at the same time that Schoenberg was orchestrating his Gurre-Lieder, the first five of these pieces for solo piano were written on a single day, February 19, 1911; the composer wrote a sixth piece on June 17th, approximately one month after Mahler's death.

"While he maintained a lifelong love of Romantic music, the extreme contrast between his Klavierstücke and his more romantic works comes from his modernist desire to find a new means of expression. For him, works like the Gurre-Lieder or Verklärte Nacht fulfilled the tradition he loved, but it was works like these Klavierstücke, or the Fünf Orchesterstücke that attempted to reach beyond it." Wikipedia.

"The most influentially innovative figure in Italian music between the two world wars ... [Casella] developed immense enthusiasm not only for the music of Debussy but also for that of the Russian nationalists, Strauss, Mahler and in due course Bartók, Schoenberg and Stravinsky." John C.G. Waterhouse and Virgilio Bernardoni in *Grove Music Online.* (24954)

$350

First Edition of *Pierrot Lunaire*


DER ERSTEN INTERPRETIN
FRAU ALBERTINE ZEHME
IN HERZLICHER FREUNDSCHAFT

DREIMAL SIEBEN GEDICHTE

AUS ALBERT GIRAUDS

PIERROT LUNAIRE

(DEUTSCH VON OTTO ERICH HARTLEBEN)

Für eine Sprechstimme
Klavier, Flöte (auch Piccolo), Klarinette (auch Baß-Klarinette), Geige (auch Bratsche) und Violoncell

(MELODRAMEN)

von

ARNOLD SCHÖNBERG

Op. 21

PARTITUR

U. E. 5334

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19. **SCHOENBERG, Arnold 1874-1951**
[Op. 21]. *Dreimal sieben Gedichte aus Albert Girauds Pierrot Lunaire (deutsch von Erich Otto Hartleben) Für eine Sprechstimme Klavier, Flöte (auch Piccolo), Klarinette (auch Baß=Klarinette), Geige (auch Bratsche) und Violoncell (Melodramen) ... Op. 21 Partitur ... Der ersten Interpretin Frau Albertine Zehme in herzlicher Freundschaft.*

Wien... Leipzig: Universal=Edition [PN U.E. 5334.5336], [1924].

Folio. Original publisher's light green printed wrappers. 1f. (recto title, verso blank), [i] ("Vorwort" by Schoenberg), [ii] (contents), [iii]-[iv] (text of poems), pp. 5-78 music. Wrappers slightly worn and soiled; minor browning to margins; spine with titling in manuscript.

First Edition, later printing, **one of 96 copies only**, without the word "Weag" to lower right of final page of music. Rufer pp. 38-40.

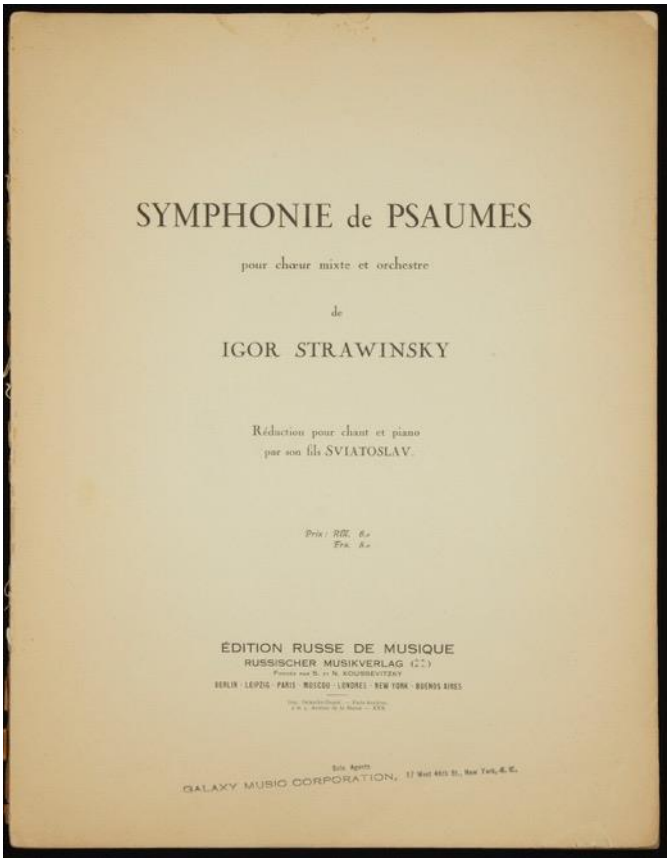
The full score was printed in two print runs, the first consisting of 50 numbered and signed copies on fine paper and the second of 200 copies on regular paper. The full score was re-issued in 1924 in a print run of 96 copies. *Website of the Arnold Schoenberg Center, Vienna.*

"Parody assumes a very important role in Pierrot lunaire. This work, composed in 1912, before the framing choral scenes of Die glückliche Hand, consists of 21 poems set for speaker and chamber ensemble. Schoenberg had employed melodrama before in the summer wind narrative of the Gurre-Lieder. His highly stylized use of the speaking voice, for which he notated relative pitches as well as exact rhythms, proved an ideal vehicle for the Pierrot settings, which were conceived in what he described as a light, ironic–satirical tone. The rather modish verses, by turns grotesque, macabre or consciously sentimental, provide the occasion for presenting, with the detachment that the protagonist in Die glückliche Hand failed to achieve, human activity as a shadow play in which menace and absurdity are on a level. The focus shifts at random, as in a dream, between the lunatic activities of the clown, impersonal scenes, the poet in the first person and the self-absorbed artist, who is not spared. Within his new style Schoenberg parodies the characteristics of a great range of genre pieces, very often retaining the ghost of their formal layout as well. In music the lines dividing ironic from direct reference are often hard to detect. The peculiar fascination of Pierrot lunaire lies in this ambiguity. The nightmare imagery of some of the poems might scarcely be admissible without ironic distancing, yet the music often strikes with authentic horror. Mockery constantly shades into good humour, exaggerated pathos into the genuinely touching." O.W. Neighbour in *Grove Music Online.*

Albertine Zehme (1857-1946), an actress born in Vienna and later active in Berlin, is now exclusively remembered as the person who commissioned and first performed *Pierrot Lunaire*. "Read the preface, looked at the poems. I am enthusiastic. A brilliant idea, entirely in my spirit. I would do it even without a fee." Schoenberg in his diary. The poems are by the Belgian writer Albert Giraud (1860-1929) in a German translation by Erich Otto Hartleben (1864-1905). (32105)

$1,250

Commissioned to Celebrate the 50th Anniversary of the BSO



20. **STRAVINSKY, Igor 1882-1971**
Symphonie de Psaumes pour choeur mixte et orchestre... Réduction pour chant et piano par son fils Sviatoslav. Prix: RM. 6.= Frs. 8.=. [Piano-vocal score].

Berlin, Leipzig, Paris, Moscou, Londres, New York, Buenos Aires: Édition Russe de Musique [PN R.M.V. 504], [1930].

Folio. Original publisher's light brown wrappers printed in dark brown. 1f. (recto title, verso dedication and composer's performance notes), 36 pp. Wrappers worn, creased at corners, and stained at edges; short tear to inner margin of upper; detached; lower lacking. Slightly worn; uniform light browning.

Commissioned by Serge Koussevitsky to celebrate the 50th anniversary of the Boston Symphony Orchestra, with "Cette symphonie composée à la gloire de Dieu est dédiée au "Boston Symphony Orchestra" à l'occasion de cinquantenaire de son existence" printed to verso of title.

First Edition. De Lerma S36. Kirchmeyer 52-1

The Symphony of Psalms, a choral symphony in three movements utilizing psalm texts composed during Stravinsky's neoclassical period, was first performed in Brussels on December 13, 1930 by the Société Philharmonique de Bruxelles conducted by Ernest Ansermet. (32106)

$140

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