

J & J LUBRANO MUSIC ANTIQUARIANS

Selene
(Moon Chariot Rituals)

Co-commissioned by the Tanglewood Music Center in honor of its 75th anniversary season, with generous support from Deborah and Philip Edmondson; and by Miller Theatre at Columbia University; and by Third Coast Percussion with generous support of Sidney K. Robinson.

Percussion Quartet & String Quartet
Third Coast Percussion & JACK Quartet

Premieres: March 5, 2015 - Miller Theatre; June 25, 2015 - Tanglewood Music Center Fellows

3 Min. FAST
2 min. Slow
5 minutes FAST
2 min. Slow
5 min. and 30 seconds FAST

Playful Capricious Enlarged. Live a chase
Resonant Spacious
Playful + Optimistic
Capricious + Colossal
Spirited + Bouncy
Light + Bouncy
Sustaining
Bright + Lively
Animated + Dynamic
Anchoring on tip-toes
Resonant + Spacious
flexible
Animated Dynamic
out lining
Interlocking
Chasing lines
Ritualistic
Twinkling
Groovy
Driving
Interlocking lines
Interlocking lines
Groovy
Driving

1. Fast Harmonic Rhythm
2. Slow Harmonic Rhythm
3. Fast Harmonic Rhythm
4. Slow Harmonic Rhythm
5. Fast Harmonic Rhythm
6. Slow Harmonic Rhythm
7. Fast Harmonic Rhythm
8. Slow Harmonic Rhythm
9. Fast Harmonic Rhythm
10. Slow Harmonic Rhythm
11. Fast Harmonic Rhythm
12. Slow Harmonic Rhythm
13. Fast Harmonic Rhythm
14. Slow Harmonic Rhythm
15. Fast Harmonic Rhythm
16. Slow Harmonic Rhythm
17. Fast Harmonic Rhythm
18. Slow Harmonic Rhythm

FORMAL CONCERNS:
Braiding, twing, twisting
encircling, interplaiting...

In Greek mythology, Selene, goddess of the moon, drives her moon chariot across the sky and the heavens. She is the sister of Sun-god Helios and of Eos, goddess of the dawn.

Dedicated with admiration and gratitude to JACK Quartet, Third Coast Percussion, Ellen Hahnstein, Melissa Smey, Deborah and Philip Edmondson, and Sidney K. Robinson.

To be performed with dancers when feasible.

Proprietary Road Layout

Item 26

AMERICAN MUSIC

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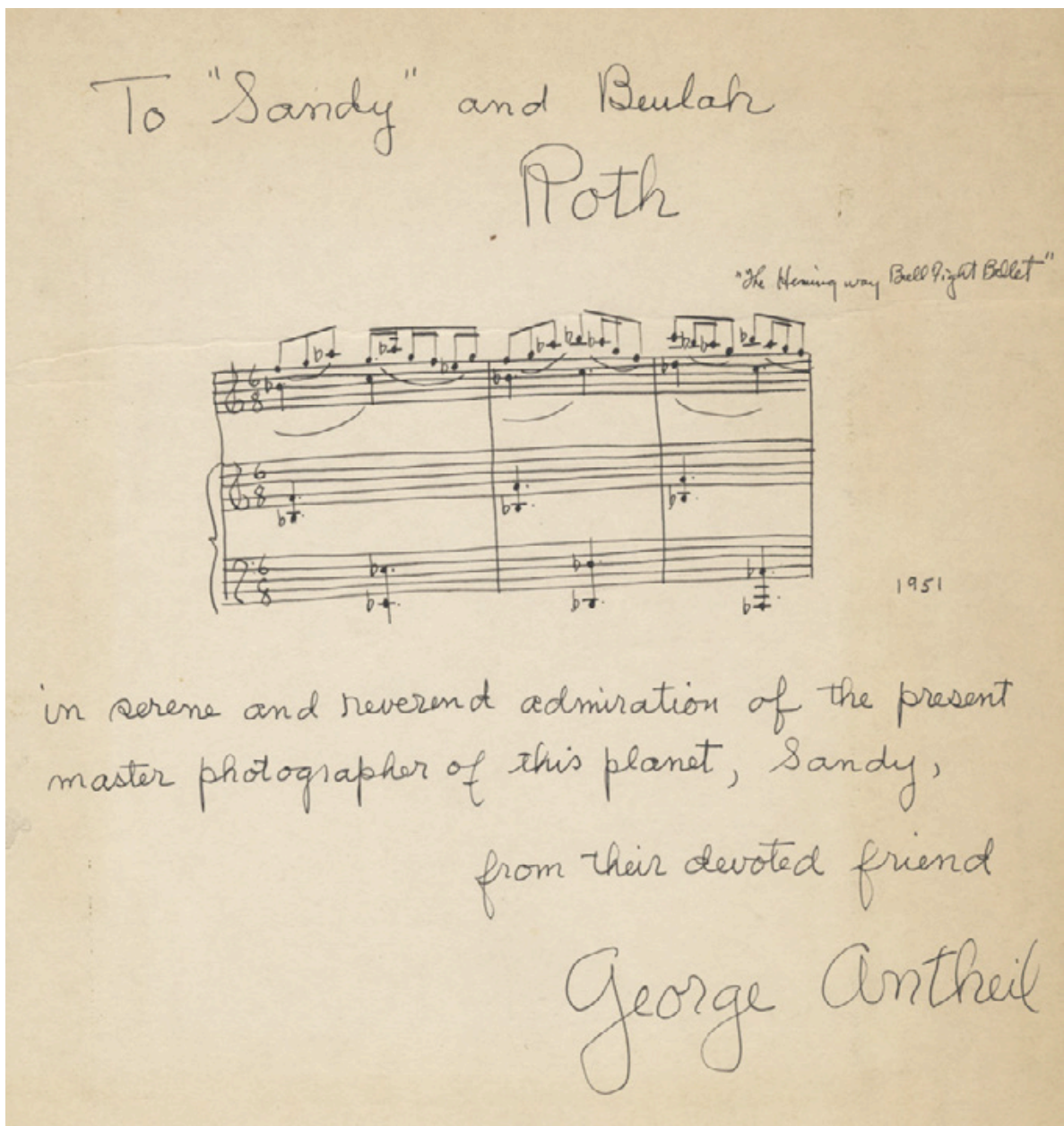
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Diana La Femina, Assistant

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Fine Antheil Autograph Musical Quotation from *The Hemingway Bull Fight Ballet*

1. ANTHEIL, George 1900-1959

*Autograph musical quotation signed and dated 1951. Three measures in score from a work identified by the composer as *The Hemingway Bull Fight Ballet*. Large folio (ca. 380 x 302 mm). Notated in black ink on card stock. Inscribed to the photographer "Sandy" [Sanford] Roth (1906-1962) and his wife Beulah, "in serene and reverend admiration of the present master photographer of this planet, Sandy, from their devoted friend George Antheil." Slightly worn, soiled and browned.*

An unusual and impressive quotation by "The Bad Boy of Music," a controversial figure in the expatriate avant-garde community of American composers in Europe in the first half of the 20th century. *The Hemingway Bull Fight Ballet* is not in Antheil's works list in *Grove Music Online*. Roth was an internationally-known photographer whose works appeared in such publications as *Time*, *Life*, *Look*, *Fortune*, *Paris Match*, and *Der Stern*. His subjects included James Dean and many other noted individuals, Antheil among them. (21722) \$1,500



New York, N. Y.

Feb. 23rd, 1982

HOTEL SPLENDE ROYAL

LUGANZ spent two beautiful weeks here in 1973)

Dear Madeleine and Olen:

Thank you for your letter of the 9th and for the delightful pictures. "William" is indeed an excellent photographer. I love the one of Olen with the gingerbread house, and also the one of him in the snow. And his collage is very clever and beautiful.

I'm enclosing the review of Daniel Pollack's concert here recently. It is not too favorable, unfortunately. It is good to know he is such a good teacher. And I'm glad that Martin has been able to go back to his piano.

Yes, I'm sure you are enjoying Lenny's Beethoven programs, and it's wonderful that you can tape them for future enjoyment. We have them two times for each program, first on Monday evening, and then repeated on Sunday afternoon. Congratulations on your Messiaen talks. I wish I could hear them. I'm sure they are most interesting.

Lenny had a wonderful time at Bloomington working on his opera and hated to have to leave and begin studying scores of other composers for his coming concerts. He goes to Washington on March 6th for two weeks with the National Symphony, and then he has two weeks here with the Philharmonic before leaving for Europe.

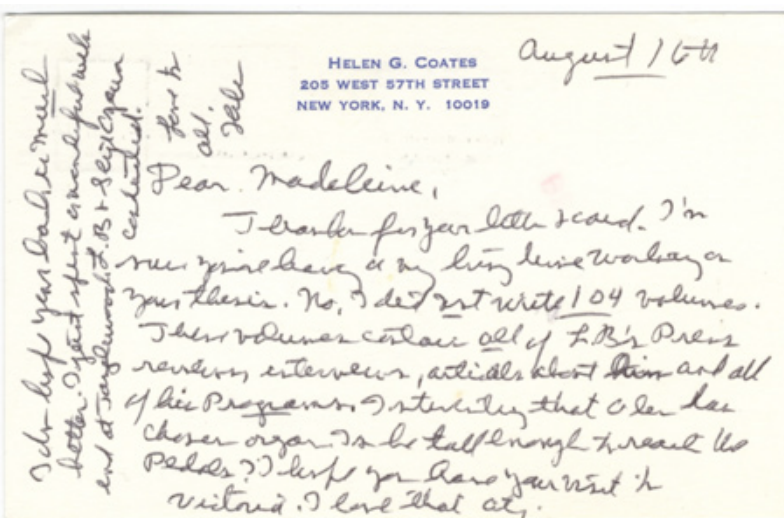
**Collection of 30 Letters from
Leonard Bernstein's
First Piano Teacher**

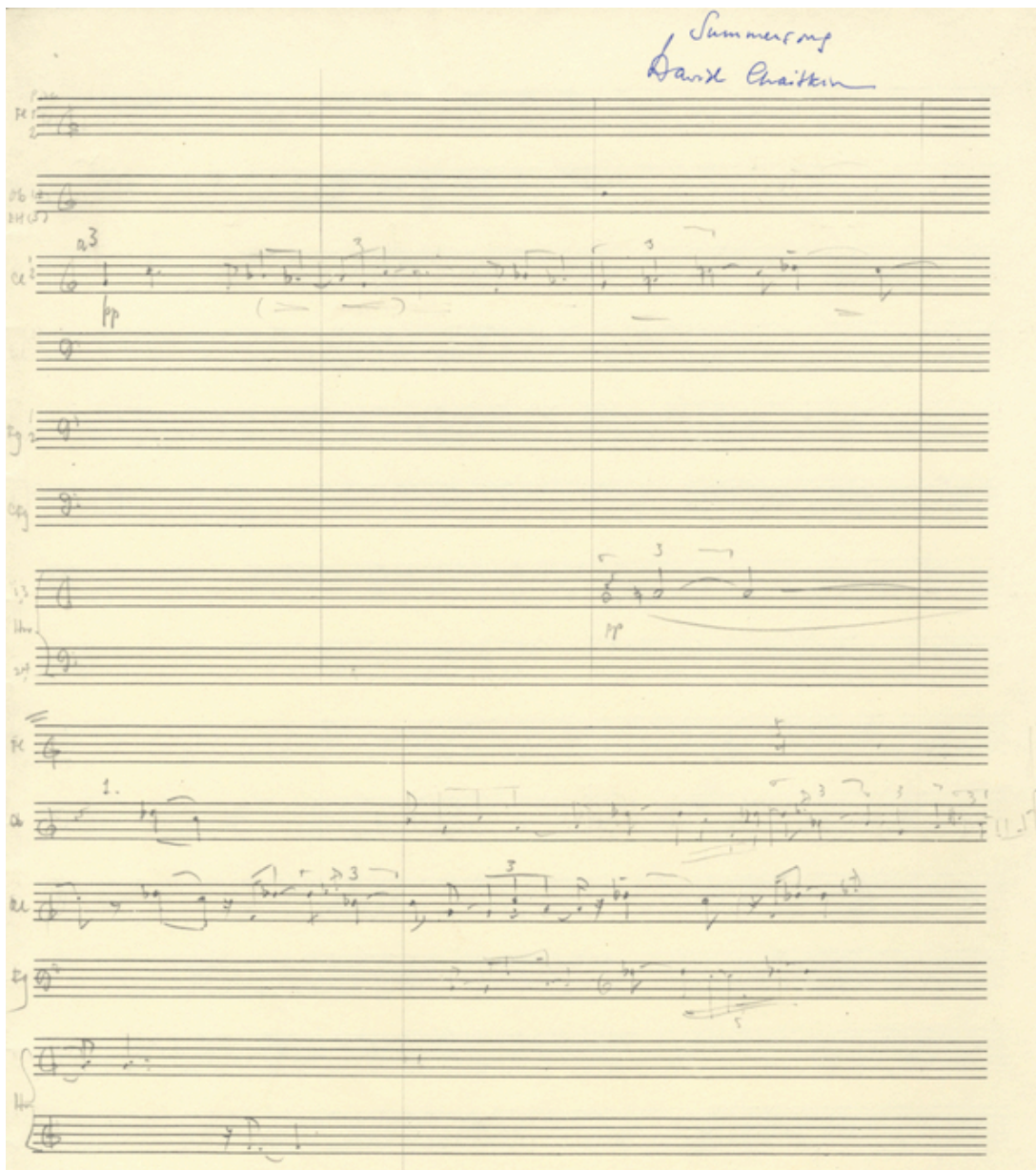
2. [BERNSTEIN, Leonard 1918-1990]
Collection of approximately 30 typed and autograph letters and postcards from Helen G. Coates, Bernstein's first piano teacher and personal assistant for most of his adult life, to Madeline Hsu (Forte), pianist and wife of musicologist Allen Forte.

The letters, written ca. 1980-85, are particularly interesting for Coates's comments on the music and activities of Bernstein during the period. The correspondence also discusses the legacy of the pianist and teacher Rosina Lhevinne as well as other musical and personal matters. Included are 3 letters from Lhevinne's student and videobiographer Salome Arkatov.

"Bernstein's legacy looms large in each area that he worked. West Side Story remains his most important work, but his mastery of the Broadway idiom is just as clear in his other shows. Mass remains a powerful piece and is finding new audiences. Bernstein's concert music includes many enduring works, especially Chichester Psalms, and orchestral pieces based upon his popular shows also continue to be programmed. His fame as a conductor has barely diminished since his death, and many of his recordings remain critically and commercially popular. That he will also be remembered as one of America's most important musical educators seems certain." Paul R. Laird and David Schiff in Grove Music Online.

Coates was Bernstein's first piano teacher of note; he began his studies with her at the age of 14. (25223) \$750



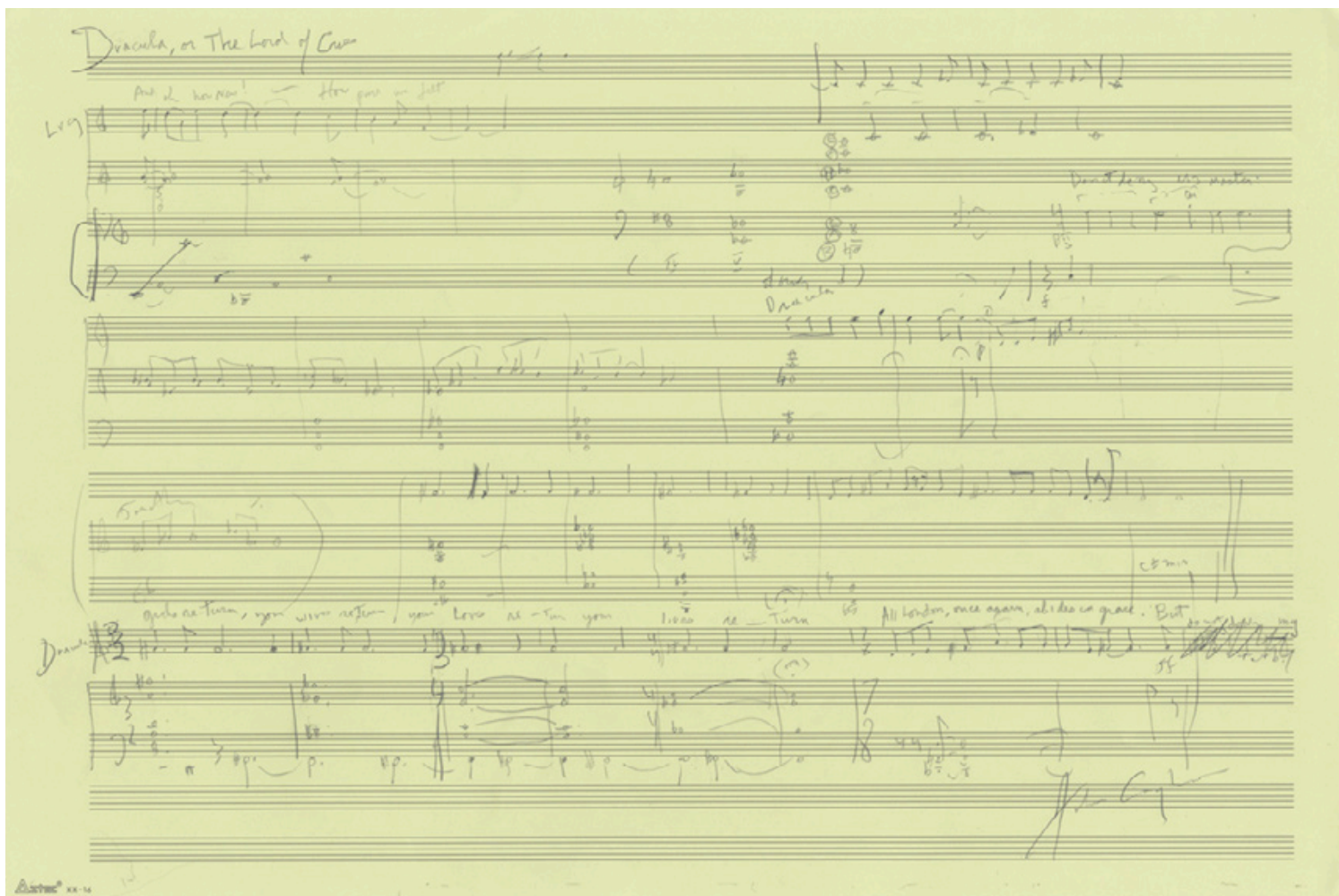


Autograph Sketchleaf from Chaitkin's *Summersong*

3. CHAITKIN, David 1938-2011

Summersong for 23 wind instruments. Autograph sketchleaf in full score. Signed. 1 page. Folio. Notated in pencil on 16-stave paper on one side of a bifolium (310 x 232 mm.). Undated, but ca. 1981. Together with a typed letter signed from the composer to the prominent American choral conductor Harold Rosenbaum regarding both the present work and the composer's *Seasons Such as These*, commenting on their significance and hoping for more performances.

"Noted for his lyrical and harmonically adventurous music, David Chaitkin has composed symphonic as well as a variety of chamber and vocal works. His music has been performed by such ensembles as the BBC Philharmonic Orchestra, the Tanglewood Music Center Orchestra, the DaCapo Chamber Players and the St. Luke's Chamber Ensemble. He has received awards from the American Academy of Arts and Letters, which described his music as "subtle, powerful works of a knowing musical intelligence," and "effortlessly original. A lyrical metamorphosis of timbre, rhythm and shape engage the ear...his music is both intense and sensitive." Davidchaitkin.com. *Chaitkin's teachers included Dallapiccola, Shifrin and Imbrie (18927)* \$550



Autograph Sketchleaf from Corigliano's New Opera, *Dracula*

4. CORIGLIANO, John b. 1938

Dracula, or the Bacchae. Autograph musical manuscript sketchleaf signed.

A working manuscript from the composer's new opera, to be premiered in Dallas, Texas, in 2019. 1 page. Oblong folio, 280 x 420 mm. Notated in pencil on light green 16-stave printed Aztec XX-16 music paper. With autograph titling *Dracula, or The Lord of Cries*, at upper left, signed by the composer at conclusion. The manuscript consists of vocal parts for the characters Lucy, Jonathan, and Dracula, with text and accompanying condensed score, and includes corrections and erasures.

"The American John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's scores, now numbering over one hundred, have won him the Pulitzer Prize, the Grawemeyer Award, four Grammy Awards, and an Academy Award ("Oscar") and have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. Attentive listening to this music reveals an unconfined imagination, one which has taken traditional notions like "symphony" or "concerto" and redefined them in a uniquely transparent idiom forged as much from the post-war European avant garde as from his American forebears." johncorigliano.com. (27537) \$1,500



Complete Autograph Manuscript of Corigliano's *Fancy on a Bach Air*

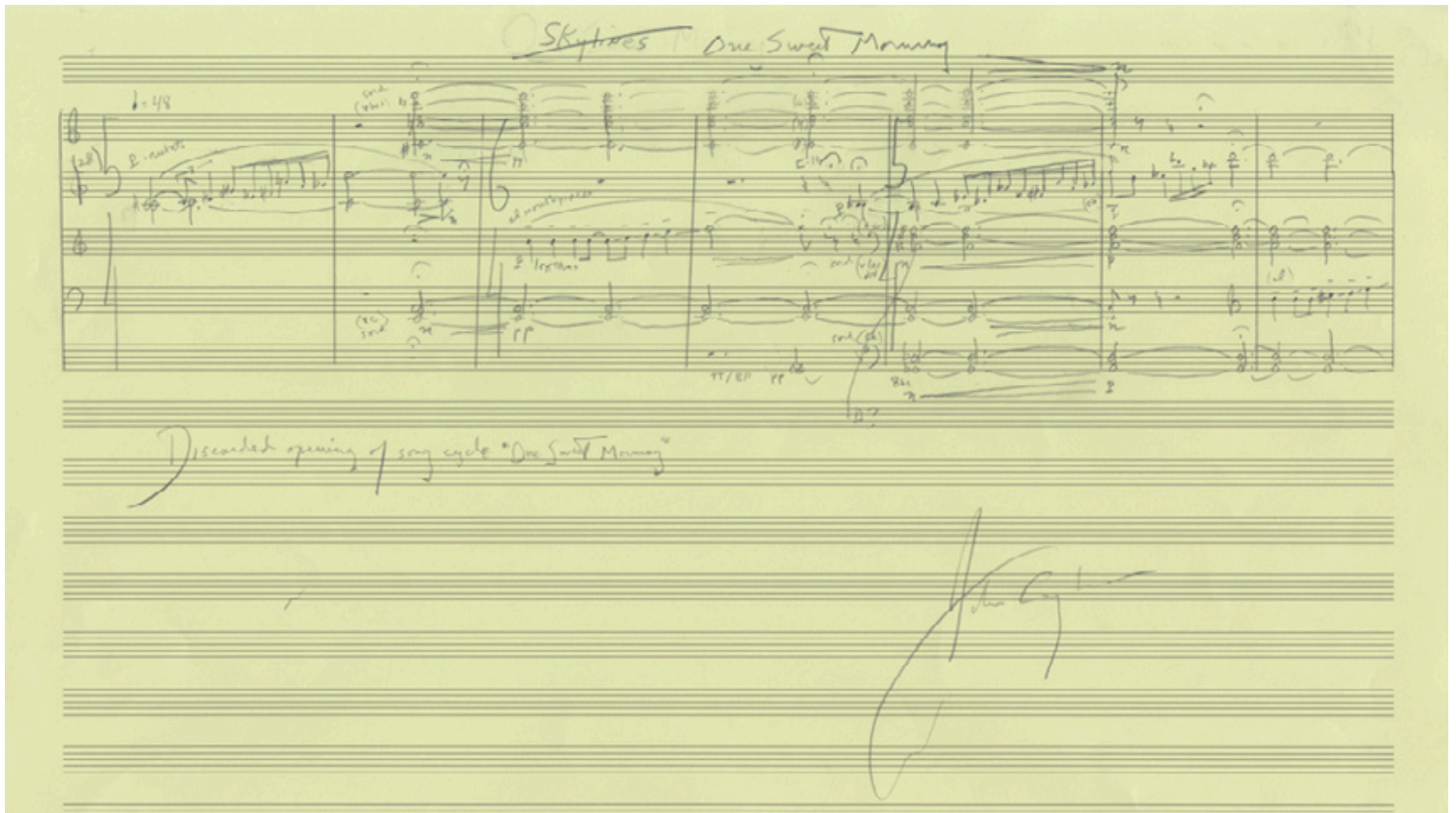
5. CORIGLIANO, John b. 1938

Fancy on a Bach Air for solo cello. Autograph musical manuscript signed. Undated, but 1966. **The complete work.**

1 page. Oblong folio, 280 x 420 mm. Notated in pencil on light green 16-stave printed Aztec XX-16 music paper, with music encompassing both bass and soprano clefs, mostly unbarred. Signed at upper right, with autograph titling, *Fancy on a Bach Aria*, at head, and tempo (*Largo*) and metronome marking ($\cdot = ca. 48-56$) at upper left. With (*ca. 5:30*) at conclusion, indicating that the piece is approximately 5 minutes and 30 seconds in length.

Commissioned by Judy and Robert Goldberg and first performed by Yo-Yo Ma at the New England Conservatory of Music in Boston on August 24, 1997.

"My 'Goldberg Variation,' Fancy on a Bach Air, is for unaccompanied cello. It transforms the gentle arches of Bach's theme into slowly soaring arpeggi of almost unending phrase-lengths. Its dual inspiration was the love of two extraordinary people and the solo cello suites of a great composer - both of them strong, long-lined, passionate, eternal, and for me, definitive of all that is beautiful in life."
 johncorigliano.com. (27535) \$5,500



**Autograph Sketchleaf from Corigliano's *One Sweet Morning*,
Commemorating the 10th Anniversary of 9/11**

6. CORIGLIANO, John b. 1938

One Sweet Morning for mezzo soprano and orchestra. Autograph musical sketchleaf for the work composed to commemorate the 10th anniversary of 9/11. Titled and signed by the composer. Undated, but 2010.

1 page. Oblong folio, 280 x 420 mm. Notated in pencil on light green 16-stave printed Aztec XX-16 music paper. 7 measures of the opening of the work in condensed score occupying the upper 7 staves. Originally titled *Skylines* and altered to *One Sweet Morning*. With an autograph note in the composer's hand "*Discarded opening of song cycle 'One Sweet Morning' John Corigliano.*"

Commissioned by Alan Gilbert and the New York Philharmonic to commemorate the 10th anniversary of September 11th 2001.

One Sweet Morning, with text by Milosz, Homer, Li Po, and Harburg, was first performed on September 11th 2011 by the Philharmonic with Stephanie Blythe as soloist and praised by music critics including Anthony Tommasini: "*With a viscerally emotional score One Sweet Morning shifts in mood from ruminative to bellicose, from mystical to wrenching. Mr. Corigliano has long drawn from diverse styles to fashion his musical voice.... the skill and vision at play are impressive.*" The New York Times, October 2, 2011

"Ten years later, that day is more calmly remembered as just one in a continuum of terrible days. September 11th, 2001 was discrete and specific: but war and its anguishes have been with us forever. I needed a cycle of songs that would embed 9/11 into that larger story. So I chose four poems (one of them part of an epic poem) from different ages and countries."

“The first poem— Czeslaw Milosz’s “A Song on the End of the World,” written in Warsaw in 1944— sets a tranquil scene: a vista of serenity that still hints at the possibility of chaos to come. The poet’s descriptions of everyday matters turn chilling when he notes, “No one believes it is happening now.” My setting for these words is hushed and motionless, never rising in volume and intensity.”

“Shattering the calm is the second poem: that portion of Homer’s Iliad chronicling a massacre led by the Greek prince Patroclus. Each kill is described in detail; the music, too, strives for the brutal and unsparing.”

“War South of the Great Wall,” by the 8th century poet Li Po, follows. Its cool, atmospheric language views a bloody battle from a great remove: warriors seem to “swarm like armies of ants.” The narrator’s poise collapses only when she reveals “my husband – my sons – you’ll find them all there, out where war-drums throb and throb.” Her anguish, and the battle that is its cause, surge in an orchestral interlude, climaxing with the orchestra alone meditating on the narrator’s themes.”

“The orchestra, diminishing in intensity, introduces the poem that gives the cycle its name: “One Sweet Morning,” by E. Y. (“Yip”) Harburg, a name that might surprise audiences who know it principally from his sparkling lyrics for such plays and movies as “The Wizard of Oz” and “Finian’s Rainbow.” But Harburg also wrote a few volumes of light and not-so-light verse, and it was in one of those that I came upon this deep and tender lyric.”

“One Sweet Morning” ends the cycle with the dream of a world without war – an impossible dream, perhaps, but certainly one worth dreaming. In this short poem, Harburg paints a beautiful scene where “the rose will rise...spring will bloom...peace will come...one sweet morning.” john corigliano.com. (27523) \$2,500

**Complete Autograph Manuscript of Danielpour’s *An American Requiem*,
Dedicated to the Victims of 9/11 and All American Soldiers**

7. DANIELPOUR, Richard b. 1956

An American Requiem for Mezzo-Soprano, Tenor and Baritone, Chorus (SATB), and Orchestra. Autograph musical manuscript. Part I: Kyrie thru the beginning of the Sanctus; Part II: Sanctus. 2000-2001.

Two volumes. Oblong folio, 303 x 403 mm. Spiral bound. 62 + 32 pp. for a total of 95 pp. + one additional leaf laid down to rear inner cover of first volume. Notated in pencil on 18-stave orchestral paper. Titling in red pencil in the composer’s hand to upper wrappers of both volumes.

Scored for mezzo-soprano, tenor, baritone, SATB chorus, 3 flutes (one doubling piccolo, one doubling alto flute), 3 oboes (one doubling English horn), 3 clarinets (one doubling bass clarinet), 3 bassoons (one doubling contrabassoon), 4 horns (two doubling Wagner tubas in F), 3 trumpets in C, 2 trombones, bass trombone, tuba, timpani, 5 percussion instruments, piano (doubling celeste), harp, string orchestra, and 6 offstage trombones. **The final draft of the complete work incorporating numerous erasures, corrections, and cancels in both lead and red pencil and including significant corrections and additions to both notation and dynamics. The composer has also added performance markings to the score in red pencil.**

Handwritten musical score for strings, featuring multiple staves with notes, rests, and dynamic markings. Red annotations include "INSERT #2", "104", "107", and "Insert #1". The score is marked with "103", "112", "113", and "114". A large red "X" is drawn over the bottom right section of the manuscript.

With text derived from the Latin mass, Walt Whitman, Ralph Waldo Emerson, Michael Harper, Hilda Doolittle (known as H.D.), and an anonymous Afro-American spiritual. The work was recorded by the Pacific Symphony Orchestra and Chorale with soloists Stephanie Blythe, Marc Oswald, and Hugh Smith, with Carl St. Clair conducting.

"Richard Danielpour... has become one of the most sought-after composers of his generation - a composer whose distinctive American voice is part of a rich neo-Romantic heritage with influences from pivotal composers like Britten, Copland, Bernstein, and Barber. His works are solidly rooted in the soil of tradition, yet [sing] with an optimistic voice for today... [they] speak to the heart as well as the mind."
schirmer.com

The composer dedicated this powerful work both to the victims of September 11, 2001 and to all American soldiers - past, present, and future.

An important manuscript by one of America's most prominent contemporary composers.
(20048)

\$14,000

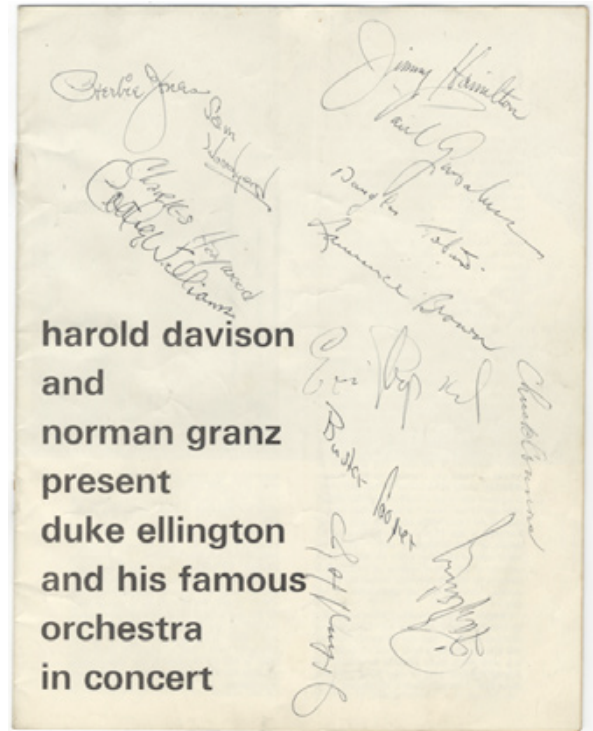
Signed by Ellington, Strayhorn, and Other Band Members

8. ELLINGTON, Duke 1899-1974

"harold davison and norman granz present duke ellington and his famous orchestra in concert." Program for a performance in London in February of 1964, signed by Ellington and inscribed to Walter Heughan, president of The Duke Ellington Jazz Society in England.

Folio (ca. 265 x 210 mm.). Original illustrated wrappers printed in red and black. Signed and inscribed: *"To my friend Walter Heughan Good luck Love Duke Ellington"* on p. 16. With additional autograph signatures and inscriptions from the following members of the orchestra:

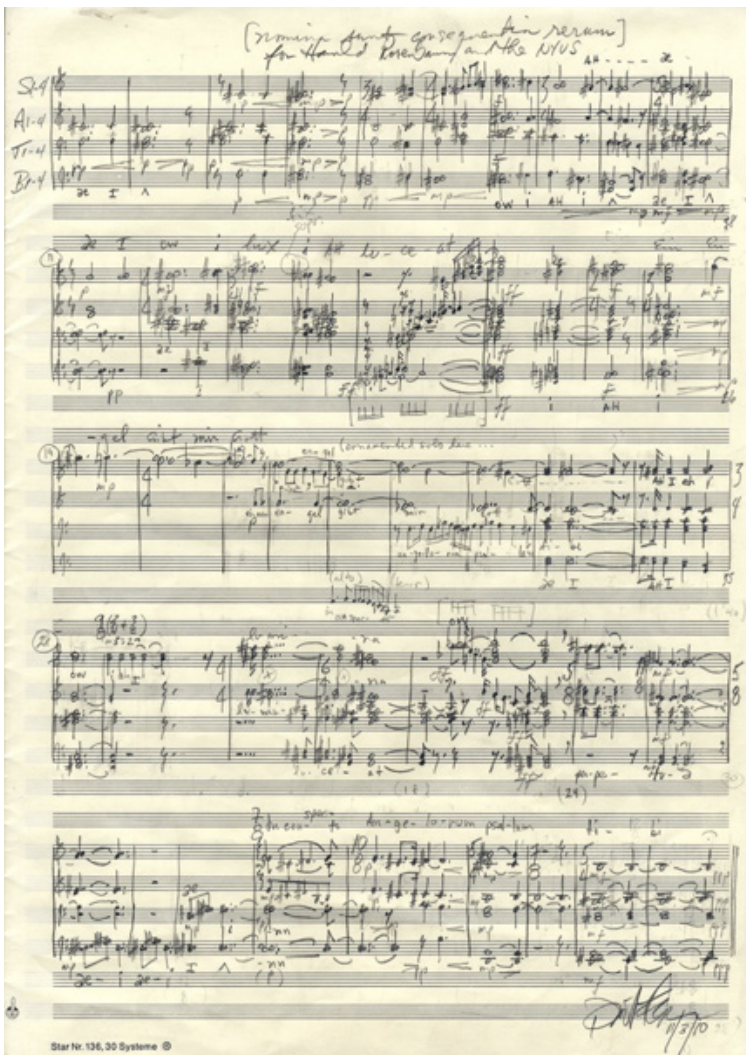
- Lawrence Brown (1907-1988), trombone. Signed, p. 1.
- Chuck Connors (1930-1994), trombone. Signed, p. 1.
- Buster Cooper (b. 1929), trombone. Signed, p. 1.
- Rolf [?]/Ericson (1922-1997), trumpet. Signed, p. 1.
- Paul Gonsalves (1920-1974), tenor saxophone. Signed, p. 1.
- Jimmy Hamilton (1917-1994), clarinet. Signed, p. 1
- Charles Haywood. Signed, p. 1.
- Johnny Hodges (1906-1970), saxophone. Signed, p. 1.
- Herbie Jones (1926-2001), trumpet. Signed, p. 1.
- Ernie Shepard (1916-1965), bass. Signed, p. 1.
- Douglas [?]/Tob[...]. Signed, p. 1.
- Cootie Williams (1911-1985), trumpet. Signed, p. 1.
- Sam Woodyard (1925-1988), drums. Signed, p. 1.
- Harry Carney (1910-1974), saxophone. Signed and inscribed *"To Walter you are my friend + many thanks for the fact To Jo You are as sweet + charming as the name is short The very best of everything. Sincerely, Harry Carney February 28, 1964,"* p. 6.
- Russell Procope (1908-1981), saxophone and clarinet. Signed and inscribed *"To my good friend Walter, may you always be our first fan Russell Procope,"* p. 10.
- Billy Strayhorn (1915-1967), piano. Signed and inscribed *"To Walter H. With appreciation Billy Strayhorn and that goes for Oscar too,"* p. 14.



Includes reproduction photographs of Ellington and his orchestra members by Eric Jerry and Photography 33 and extensive program notes by Benny Green. Wrappers slightly worn; central crease with some resultant abrasion; detached. Minor wear and creasing throughout; small rust stains from staples to inner margins.

"Ellington is generally recognized as the most important composer in jazz history. Most of the enormous number of works he recorded are his own; the exact number of his compositions is unknown, but is estimated at about 2000, including hundreds of three-minute instrumental pieces (for 78 r.p.m. recordings), popular songs (many consisting of instrumental pieces to which lyrics by Irving Mills and others were added), large-scale suites, several musical comedies, many film scores and an incomplete and unperformed opera, Boola." André Hodeir and Gunther Schuller in *Grove Music Online*.

An interesting program, featuring the autographs of some of the best-known musicians in the history of jazz. (25466) \$1,400



**Autograph Manuscript from Felder's
*Nomina sunt Consequentia Rerum***

9. FELDER, David b. 1953

Nomina sunt consequentia rerum for chamber choir (SATB). Autograph musical manuscript full score. Signed and dated by the composer November 3, [20]10 at conclusion.

1 page of a bifolium. Large folio (418 x 300 mm.). Unbound. Notated in pencil on 30-stave Star Nr. 136 paper, with autograph title and inscription to head. A final draft of the complete work in 43 measures, with evidence of the compositional process.

Commissioned and performed by the New York Virtuoso Singers under the direction of Harold Rosenbaum.

"Felder combines his deep knowledge of the past and the present with a constant searching on a philosophical, human and musical level - a

Gustav Mahler for the 21st century... [He] has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Aspen, Tanglewood, Music Factory, Bourges, Vienna Modern, IRCAM, Ars Musica, and many others, and earn continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic, American Brass Quintet, and many others. Felder's work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials... and its lyrical qualities... [He] has received numerous grants and commissions including many awards." atlanticcenterforthearts.org

Felder currently holds the Birge-Cary Chair in composition at SUNY Buffalo and has been Artistic Director of the "June in Buffalo" Festival from 1985 to present; he has been the Director of the Center for 21st Century Music at the University since 2006. (21471) \$1,350



Collection of 17 Autograph Letters in the Hand of Lukas Foss

10. FOSS, Lukas 1922-2009

Collection of 17 autograph letters and postcards spanning the years 1965-2001, all to the distinguished music administrator and author Renée Levine [Packer], with some to both Levine [Packer] and violist Jessy Levine. Some wear and soiling; occasional staining and creasing. In very good condition overall.

1. Autograph letter signed "Love Lukas" to Levine [Packer] and noted violist Jessy Levine. 1 page (ca. 103 x 147 mm.). Postmarked [Switzerland] [?] 24, [19]65. In blue ink on a postcard with a photograph of Rorschach am Bodensee to verso. Foss's trips to France and Germany inspire a little bathroom humor. "... Berlin greatest success ever. Tip about European travel: in France the food is great, in Germany the toilets are great. The trick is to go to France first..."

2. Autograph letter signed "Lukas" to Levine [Packer] and Jessy Levine. 1 page (ca. 109 x 150 mm.). Postmarked São Paulo, August 29, [19]67. In blue ink on a postcard with a panoramic view of Botafoga Bay and Sugar Loaf in Rio de Janeiro to verso. Foss has conducted some very successful performances of orchestral works by Beethoven, Bach, Brahms, and Ravel – as well as his own recent composition, Phorion – in Rio de Janeiro and São Paulo. He states that a certain "Eleazar" – perhaps the Brazilian composer and conductor Eleazar Carvalho (1912-1996) – had not received Jessy's wires until returning to Rio, but has nevertheless been wonderful to him. "Dearest ones! In love with Rio (it works both way, the love affair, 1st concert crazy success (all Brahms) – now in Sao Paulo, (another orchestra) Leonore 3, Bach D minor piano concerto, Phorion, Daphnis, the back to Rio for panamerica program..."

3. Autograph letter signed "Lukas" to Levine [Packer]. 1 page (ca. 103 x 149 mm.). Dated [Torino] April 17, [19]68. In blue ink on a postcard with a photograph of the Solferino Square and Angelica Foundation in Turin, Italy to verso. Foss sends his greetings to Packer and others at the University of Buffalo. *"Hi!!! Hope all is well, under control. And that I am found dispensable (but terribly missed at the same time). Fond greetings to all C.A.'s (incl. Egon). Love to Jessy [?], Allen and especially to your pretty self."*
4. Autograph letter signed "Lukas" to Levine [Packer] and Jessy Levine. 1 page (ca. 103 x 145 mm.). Postmarked Bellagio, September 21, [19]69. On a postcard with a photograph of the Villa Serbelloni on Lake Como. Foss sends his regards from Italy, where he is *"going crazy here with all the beauty, the flowers, the gardens, trees, wines..."* Having just completed a new orchestral piece (likely Geod), he is off to Germany for *"some contrast."* He hopes Renée had a good time in Mexico, even without Jessy. He asks how *"our orchestra"* (probably the Buffalo Philharmonic) is faring.
5. Autograph letter signed "Love Lukas" to Levine [Packer] and Jessy Levine. 1 page (ca. 104 x 149 mm.). Postmarked Baden-Baden, November 27, [19]69. In purple ink on a postcard with a reproduction of Max Ernst's painting, The Elephant of the Celebes, to verso. Foss sends playful greetings to the Levines and others in Buffalo. *"Here's the decor for my piece for Pomos [?] (if I do one) to be performed with Lions and/or Avalanche. And how's my beloved Buffalo Phil[harmonic]? Say hello to Everyone... Paris was wild, heaven and incredible success."*
6. Autograph letter signed "Lukas" to Levine [Packer] and Jessy Levine. 1 page (ca. 103 x 145 mm.). Postmarked Kyoto, August 29, [19]70. In blue ink on a postcard with a photograph of Himeji Castle to verso. A humorous account of the difficulties and delights of Foss's trip to Japan, which includes attending a puppet theater with Leonard Bernstein. He also mentions a certain "De Pablo" – perhaps the Spanish composer Luis de Pablo (b. 1930) – who never showed up to the "Expo." *"Venice [?] was more my kind of trip. And it would be better if you were here too. Communication is rough. Since it is impolite to say no a typical exchange is something like: 'Will you have drinks?' 'Yes.' 'O.K. let's go.' 'I cannot.' 'Then we can't have drinks.' 'Yes.' – Tonight to the puppet theater (with L. Bernstein). Kyoto is tremendous. Expo went o.k. Space theater the best ever. Renée, de Pablo never showed up..."*
7. Autograph letter signed "Lukas" to Levine [Packer] and Jessy Levine. 1 page (ca. 103 x 148 mm.). Postmarked Tel Aviv, January 10, [19]72. In blue ink on a postcard with a view of the Shalom Mayer Tower in Tel Aviv to verso. Foss sends his greetings from Israel, where he is busy performing, interviewing, and studying Israeli scores. He notes that, although Israel is beautiful, *"postcards is not Israel's strong point."* He has met one of the Levine's friend, a violinist, in Jerusalem. *"... Mad life, beautiful country. Concerts every day. (Each program 6 times) and rehearsals almost every day (3 hours)... The reviews: loveletters. No fun, but success (am I getting old?)... The orchestra is very good and very good to me. Do you still have your Mexican tan? Renée?..."*
8. Autograph letter signed "Love Lukas" to Levine [Packer]. 1 page (ca. 85 x 135 mm.). Postmarked Bridgehampton, August [?]1, 1973. On a postcard from the Hotel Cortes in Mexico City. Foss has recently conducted the Orchestra de las Americas in Mexico. He will leave again in September with the Brooklyn Orchestra, and urges Packer to fly with them. He comments on Packer's recent departure from Buffalo, presumably to take a position at the California Institute of the Arts in Valencia, California. *"... We miss you. Write some news. Buffalo (where I go in December) will feel different without you. Give my best to Carol P. if you speak to her. And do drop your old friend a card."*

9. Autograph letter signed "Lukas" to Levine [Packer]. 1 page (ca. 98 x 218 mm.). Postmarked 1973. In blue marker on an Israeli Airlines postcard. Foss discusses the American composer Paul Reif (1910-1978), who submitted several compositions, presumably to the contemporary music group in Buffalo. He wonders whether Morton Feldman, fellow composer and co-director of the group, can examine them. "... *Paul Reif (I think that's the name) sent 4 pieces to you months ago: Trio - Septet - Sextet - Duo for 3. Any of these performable? Wished I had glanced at them while in Buffalo. He may be o.k. Perhaps Morton can look the stuff over...*"

10. Autograph letter signed "Love Lukas" to Levine [Packer]. 1 page (ca. 103 x 148 mm.). Postmarked Torino, February 16, [19]78. On a postcard with a photograph of the S. Giovanni Battista Cathedral in Turin, Italy to verso. Foss sends his greetings to Packer and others in Buffalo. He suggests that she program his newly composed work, Music for Six (1977), on her "*final concert.*" He also mentions Arthur Cohn (1910-1998), an American composer, conductor, and director of "serious music" at the Carl Fischer music publishing house. "... *By now it is clear the piece can't be ready for your final concert. So why not do my new 15 minute piece: Music for Six (any six). Arthur Cohn has it at Fischer's. I'll come for the event, not for Foss but for Levine. O.K.?... Life in Italy is o.k. but Torino is a bore...*"

11. Autograph letter signed "Lukas" to Levine [Packer]. 1 page (ca. 140 x 88 mm.). Dated [Bridgehampton], July 25, 2001. On a white postcard. With Levine Packer's Baltimore address to verso. "... *Your work is progressing well. Yes - I'll help pick the rising young composers you will need for Carnegie Hall...*"

12. Autograph note signed "Lukas" to Levine [Packer]. 1 page (ca. 142 x 255 mm.). No date. In black marker on heavy dark ivory paper. Foss sends Packer a gift, and a playful birthday greeting. "*Dear Birthday Child, since they didn't have a bottle of teargas perfume I though you might like this..... Ciao - a big hug.*"

13. Autograph letter signed "Lukas" to Levine [Packer]. 1 page (ca. 86 x 138 mm.). No date. On a postcard with a photograph of the Hotel "Las Mañanitas" in Cuernavaca, Morelos, Mexico to verso. On vacation in Mexico, Foss sends his greetings to Renée and others in Buffalo. "*Reneé dear – Here I am, faithfully – where you sent me. 2 flamingos follow me around. The gardens are lovely. Just what the doctor ordered. Wished you & Jessy were here. This 3 day period is my first 'vacation' in... oh – ever. I feel like Mahler in Death in Venice. Well – almost...*"

14. Autograph letter signed "Love Lukas" to Levine [Packer]. 1 page (ca. 86 x 138 mm.). No date. On a Mexican postcard with a reproduction of a primitive painting on Amate Paper from the State of Guerrero to verso. Foss sends his greetings from Mexico, where it is "*more relaxed*" than in "*bJai.*" He has lost his American credit card. "...*Didn't see you enough in bJai. Culpa mia no doubt. But what a crazy schedule. Never again 2 rehearsals & 2 programs on one day. It's more relaxed here. Well relaxed? Right now, no. I lost my American credit card – same old Lukas – I need a travel companion. O.K..?*"

15. Autograph letter signed "L" and "Love Lukas" to Levine [Packer]. 5 pp. (ca. 149 x 115 mm.). No date. In black marker and blue ink on stationery with Hebrew script to head and foot. With original autograph envelope with Levine's address at the Center for Creative and Performing Arts at the University of Buffalo to recto and Foss's Israeli return address to verso, postmarked [Jerusalem?] February 13, [19]73. Foss mentions several prominent musical personalities, including Spyros Sakkas, Julius Eastman, Morton Feldman, and Leopold Stokowski. Because he must unexpectedly conduct the Israel and Los Angeles Philharmonic, he asks Levine Packer to cancel some classes at the Manhattan School (of Music?) on his behalf. His frequent absences from Buffalo make him uneasy. "... *Antonion [?] writes that he heard nothing from you. He wants Spyros Sakkas baritone badly. What about it? It would be hard on Julius E. to learn all that... Could you telephone Manhattan School where I should be teaching March*

2nd? Tell them that this extension of my stay hurts me more than it hurts them, it is sort of a command performance (substitution for Stokovski etc. etc.) that I will of course make up for it... If they are upset, I could fly in just before Feldman recording... I think they are a bit upset about the avantgardness of my student composers concert, so they should be handled with kid gloves... Los Angeles Philharmonic suddenly wants me also, for early March. Seems that every time some one gets sick it is: 'call Lukas' – Better this way, than the other way around. Anyway – forgive me for bothering you with this Non center diplomatic assignment. It's really true: no one else can do it just right: express my unhappiness over the postponement, work on counter solutions, etc. etc..."

16. Autograph letter signed "Lukas" to Levine [Packer]. 2 pp. (ca. 279 x 219 mm.). No date. In blue ink on white paper. With the original autograph envelope with Levine's Buffalo address in blue ink, postmarked Jerusalem, July 16, [19]73. Levine must choose an Italian composition for the concert series of a certain "Signora Panni." Foss suggests a work by Luciano Berio. Ms. Panni would also like to program some of Foss's own music. At the letter's conclusion, he mentions Renée Levine's husband (?) Jesse, a noted violist. "... [Signora Panni] begs for an italian piece so it will fit in her series. Let's give it to her. You choose it: Berio or what ever is within our tour limitations, but not too slight a piece. It must not be a mere gesture. She also wants Foss music, otherwise she does not seem to care. Write her the program... Everybody here is eagerly anticipating Jesse's arrival on the scene. I built him up so that he's all set. Want to live in Jerusalem?... Love and kisses..."

17. Autograph letter signed "Lukas" to Levine [Packer]. 1 page (ca. 305 x 178 mm.). On a Pan Am air letter with integral address panel. Postmarked München [date illegible]. Foss wishes Levine at happy 27th birthday. Because he is on his way to Germany, she must accept some rather unpleasant calls, from none other than Barbara Kolb and Lamont Young, two noted American composers. He asks her several questions about musicians and performing forces, and warns her not to forget about French composer Iannis Xenakis. "... Arrived at Kennedy, checked in – passport expired. 'Sorry sir, you can't go.' Well here I am on the plane. I jumped it. Will I be let in to Germany?... Will I be let in to the USA next week? Will anyone miss me if I don't get back in, except Barbara Kolb whose daily telephone calls I have finally avoided by flying to Europe. Did she call you yet? She will. Get me off the hook – also with Lamont Young please. In both instances I felt compelled to say: 'I am all for you' – but to you I say what's best for the center. Don't quote me, blame circumstances. 'Mr. Foss can only do so much...'... What are you doing about strings? Don't forget Xenakis. There, you are beginning to feel older..."

Lukas Foss was an American composer, conductor, and pianist. "For all their diverse styles, Foss's works spring from a distinct personality: enthusiastic, curious and receptive to every kind of musical idea. Not coincidentally, these are the same attitudes he instilled in audiences with his performances of the classical repertory and new music. In short, he was one of his era's most communicative and representative composer-performers." Gilbert Chase and David Wright in *Grove Music Online*.

"Born in France, raised in New York and Mexico City, [Renée] Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera The Cave, and a dean at the Maryland Institute College of Art." Oxford University Press online. (27095) \$1,750



**With Gershwin's Autograph Inscription
Signed Tipped-In**

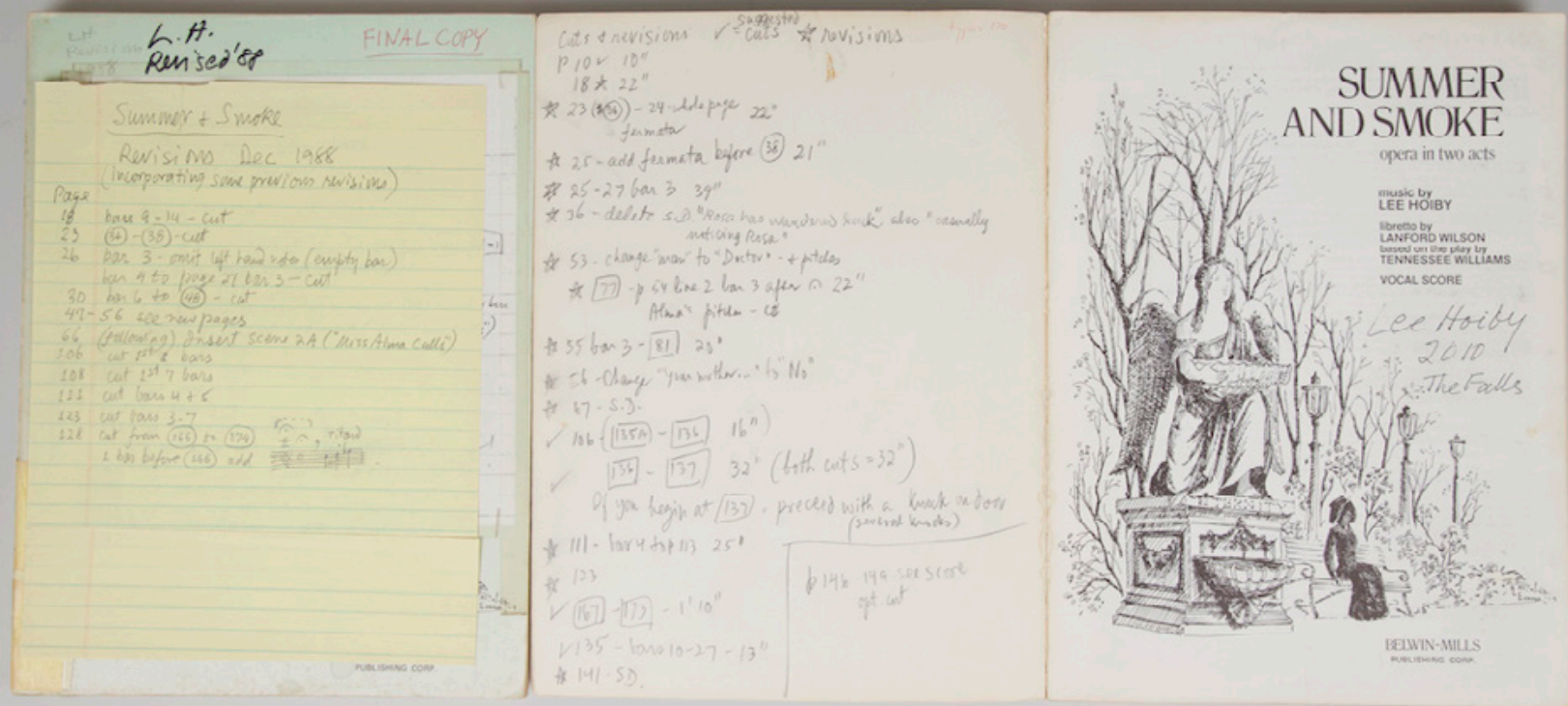
11. GERSHWIN, George 1898-1937
Summertime. The Theatre Guild presents Porgy and Bess... Libretto by DuBose Heyward Lyrics by DuBose Heyward and Ira Gershwin Production Directed by Rouben Mamoulian... Original in B Minor Revised in A Minor Price 95c [cents]. New York: Gershwin Publishing Corporation & New Dawn Music Corporation [PN G-1-3], [ca. 1935].

Folio. Original publisher's illustrated wrappers in black and white by B. Harris depicting a stylized plantation scene with the skyscrapers of New York in the far upper right background. Pp. 3-5 music. With incipits to "Songs published separately from the American folk opera Porgy and Bess" to verso of lower wrapper.

**With a signed autograph inscription to
Jim White from the composer on an**

album leaf 116 x 138 mm. mounted to page 5 of the music. Slightly browned; lower margins slightly dampstained.

"The idea of composing a full-length opera based on DuBose Heyward's novel Porgy about life among the black inhabitants of 'Catfish Row' in Charleston, South Carolina, first occurred to Gershwin when he read the book in 1926. After many delays, Heyward and the Gershwin brothers signed a contract in October 1933 with the Theatre Guild in New York, and the collaboration was under way. Gershwin began the score in February 1934; during most of the next summer he stayed in South Carolina, composing and absorbing local colour. By early 1935 the composition was finished, and Gershwin spent the next several months orchestrating the work." Richard Crawford in *Grove Music Online*. (25241) \$1,200



Summer and Smoke
Based on a Play by Tennessee Williams
Autograph Musical Manuscript of the Complete Piano-Vocal Score of
"One of the Finest Operas Composed by an American"
Together with Associated Material

12. HOIBY, Lee 1926-2011

Summer and Smoke Opera in two acts based on the play by Tennessee Williams Libretto by Lanford Wilson... Op. 27. Autograph musical manuscript of the complete piano-vocal score of the opera, signed on the title and dated by the composer on the final page "28 Nov. [19]70, North Salem, N.Y."

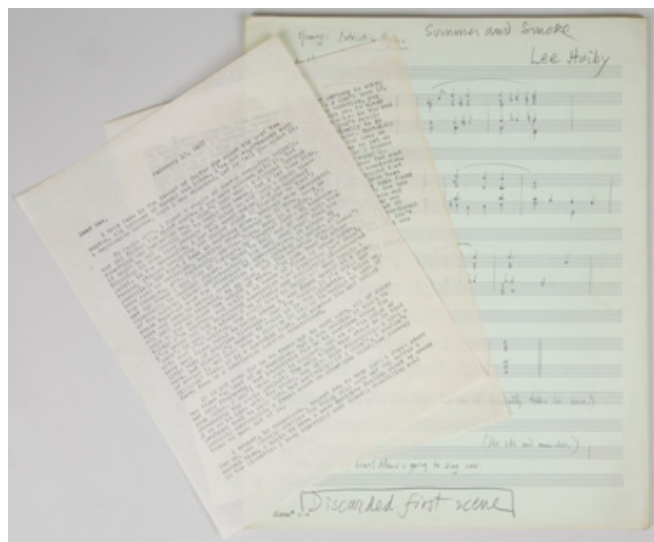
Folio. Unbound. 314 pp. Notated in pencil on light green 16-stave music manuscript paper, primarily on one side of each leaf only. Ca. 355 x 280 mm. Occasional autograph corrections, annotations, overpastes and cancelled pages. File holes to inner blank margins.

Together with:

1. Autograph musical manuscripts of early working drafts in piano-vocal score of *Summer and Smoke* including material based on the discarded libretto by Wesley Balk. Folio. Unbound. Ca. 500 pp. Notated on paper of various types and sizes.

2. Autograph musical manuscript of the discarded first scene of *Summer and Smoke* in piano-vocal score. Ca. 1967. 48 pp. Notated in pencil on 16-stave music manuscript paper. Together with a 1-1/2 pp. closely-typed copy of a letter dated February 13, 1967 written by Hoiby to the librettist of the work recounting in considerable detail the challenges he was having composing the work:

"I have been in the lowest of depths for about the last two months, all because of Summer and Smoke... I've never had the depressing conviction that something just didn't 'work.' By now, I'm afraid I'm utterly and



completely disenchanted with what I've written, and shall have to begin all over again. I have many times tried to begin Scene 2, and found myself in a paralytic vice of creative blockage... I may find that I am unable finally to do this opera, though at this point I don't accept that idea."

3. An envelope with alternate manuscript overpastes with cuts and revisions for the 1980 Chicago Opera Theater broadcast of the opera and the 1989 University of Southern California, Long Beach productions.

4. A copy of the printed piano-vocal score published by Belwin-Mills in ca. 1976 with the composer's annotations and corrections, mostly in pencil, and with occasional printed overpastes. Folio. Publisher's wrappers. 332 pp. With 4 folio-sized sheets with the composer's directions, cuts and corrections to the score laid in. With composer's note to upper wrapper: "*L[ee] H[oiby] Revised '88 Final Copy.*"

5. A second copy of the above, similarly marked with composer's annotations, corrections and overpastes. With "*L[ee] H[oiby] Rev[ised]*" to upper wrapper and "*Lee Hoiby 2010 The Falls*" to title, and with composer's list of cuts and revisions to inner upper wrapper.

6. A dye-line copy of Hoiby's autograph piano-vocal score. 300 pp. The stage manager, Dean Ekberg's, copy, with the addition of blocking diagrams opposite each page of music. Production notes, overpastes, instrumental cues/directions, lighting cues, etc., in coloured ink and pencil throughout. Two volumes. Folio. Spiral-bound.

After hearing Hoiby's earlier opera, *A Month in the Country* (the revised version of his *Natalia Petrovna*, based on a play by Ivan Turgenev, premiered by the New York City Opera in 1964), Tennessee Williams approached Hoiby with the suggestion that he might be interested in writing an opera based on one of Williams's works. Hoiby's setting of *Summer and Smoke* was the result; **it is the first opera to be based on a Williams play and is perhaps Hoiby's most famous work.**

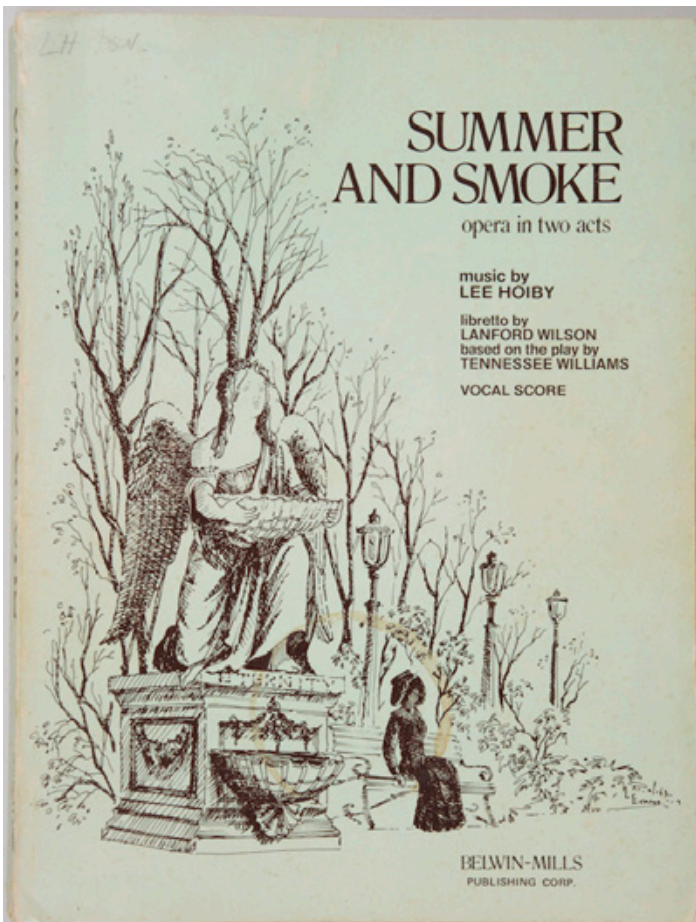


Commissioned by the St. Paul Opera Association, *Summer and Smoke* was composed in 1970 and premiered on June 19th 1971 in St. Paul, Minnesota with Igor Buketoff conducting. It went on to a production by the New York City Opera on March 12th 1971 under Julius Rudel. *"It continues to be performed with substantial success, and its 1980 production by the Chicago Opera Theater was broadcast in June 1982 by PBS-TV (WTTW), Chicago, and seen nationally. For its production during the Lee Hoiby Festival at California State University, Long Beach in 1989... Hoiby added a new scene in Act I drawn from his Three Women: Scenes for Soprano, Saxophone and Piano (1988)..."*

"... Summer and Smoke is a skilful interweaving of offstage music and spoken passages. It is a lyrical, poetic and compelling work that critics praised as America's most successful opera to date. Paul Hume (writing in the Washington Post) considered it an 'opera of immense emotional power flooded with music of great beauty'." Elise Kirk in Grove Music Online.

Considered "a modern Romantic from the lineage of Barber and Menotti," Hoiby's Summer and Smoke is regarded as having achieved "an eloquence comparable to the later works of Barber." op. cit.

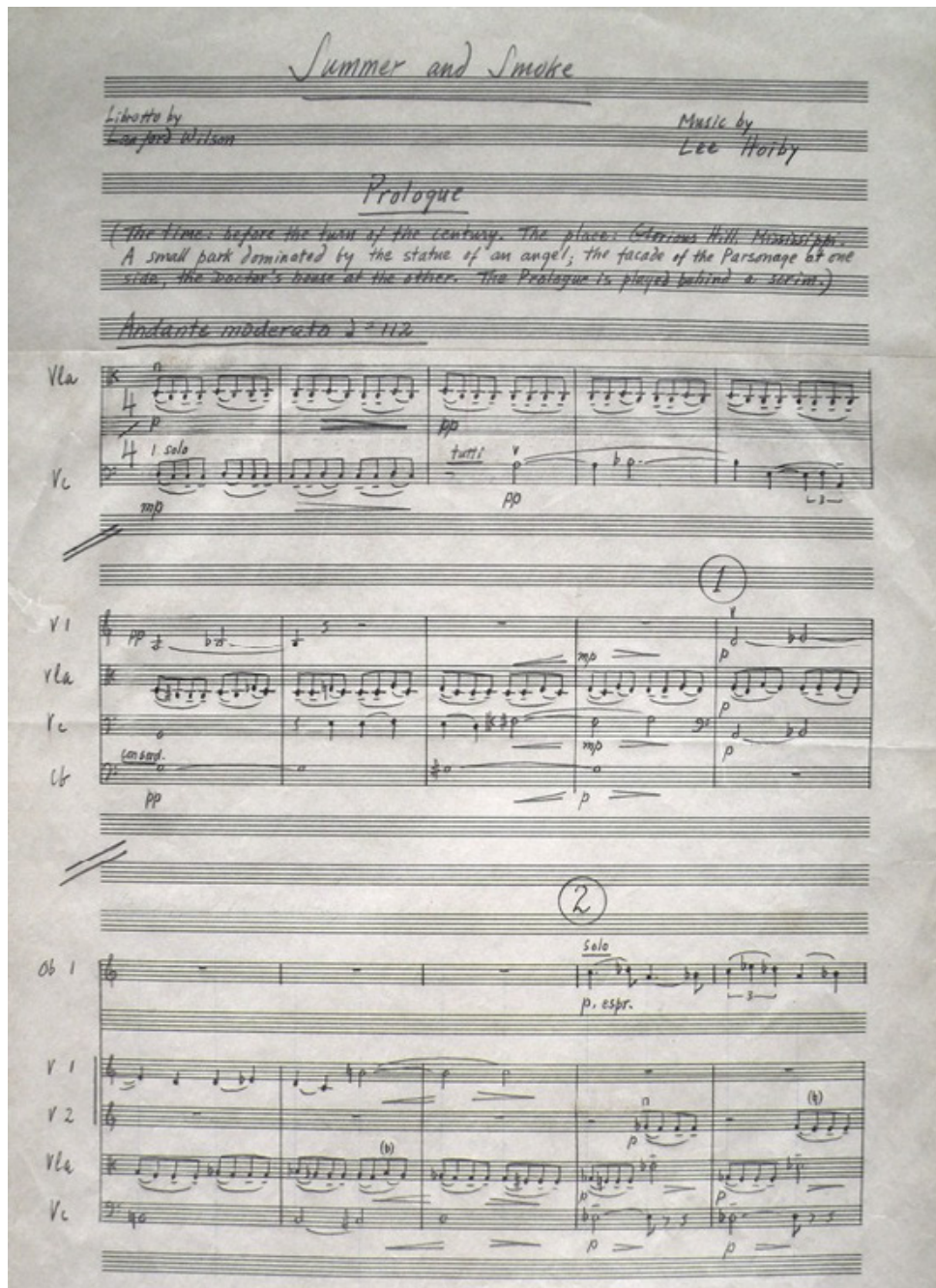
More recently, the work was revived at the Manhattan School of Music, where it received three performances in December, 2010: *"When... Summer and Smoke... had its premiere in 1971, it was criticized by some for its conservative music, awash in the harmonic language of Menotti (Mr. Hoiby's mentor), Barber and Mahler, and its unabashedly lyrical vocal writing. But the work, with an effective and delicately poetic libretto by the playwright Lanford Wilson, also won deserved praise for doing what an opera is supposed to do: telling the story with sure dramatic pacing and understated expressivity, in music admirable for its directness and melodic grace."*



"These qualities shone through on Wednesday night when the Manhattan School of Music Opera Theater presented the first of three performances, with Mr. Hoiby, 84, in attendance. The conductor Steven Osgood drew supple, beautifully restrained playing from the able musicians."

"Set in Glorious Hill, a small Mississippi town, the story unfolds during several momentous months in the lives of two young adults who grew up as neighbors: John Buchanan Jr., a dashing doctor, and Alma Winemiller, the sweet but inhibited daughter of a pious minister. The handsome production, directed by Dona D. Vaughn, using windows and sets that descend into place, imaginatively evoked the neighboring houses: the staid sitting room in the rectory where the Winemillers live and the doctor's office where young John Buchanan practices with his father." Anthony Tommasini in The New York Times, December 9, 2010.

A remarkable assemblage of material documenting the creation and production of what has been described as one of the finest operas composed by an American. (21187) \$55,000



**Autograph Musical Manuscript of the
Complete Full Score of Hoiby's
*Summer and Smoke***

13. HOIBY, Lee 1926-2011

Summer and Smoke Opera in two acts based on the play by Tennessee Williams Libretto by Lanford Wilson. Op. 27. Autograph musical manuscript of the complete full score of the opera, signed and dated by the composer on the final page: "North Salem, NY, 27 May 1971." Elephant folio (ca. 500 x 330 mm.). Unbound. [1] (title, including cast list and instrumentation), 496 pp. Notated in pencil on 28-stave music manuscript paper on one side of each leaf only.

Numerous leaves comprised of sections taped together to form a single leaf; pp. 407-462 on slightly smaller format paper; pp. 251-255 in photographic copy with autograph additions. A little minor soiling and wear. In very good condition overall. (21245) \$18,500

**Autograph Working Manuscript of *The Serpent*,
Considered One of Hoiby's Best Songs,
Written for Leontyne Price**

14. HOIBY, Lee 1926-2011

*The Serpent. A song for voice and piano with text by Theodore Roethke (1908-1963). Dedicated to the singer Leontyne Price. Autograph musical manuscript, signed and dated on the final page "Friday 22 June [19]9 NYC [New York City]." Folio. Unbound. 12 pp. Notated in pencil on 16-stave "Aztec C.16" ruled music paper approximately 355 x 278 mm. A **working manuscript**, with cancels and corrections. Three pages, including the first, are in photocopy.*

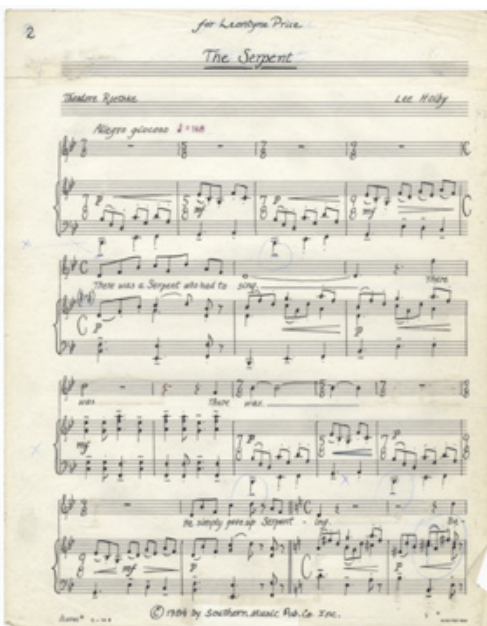
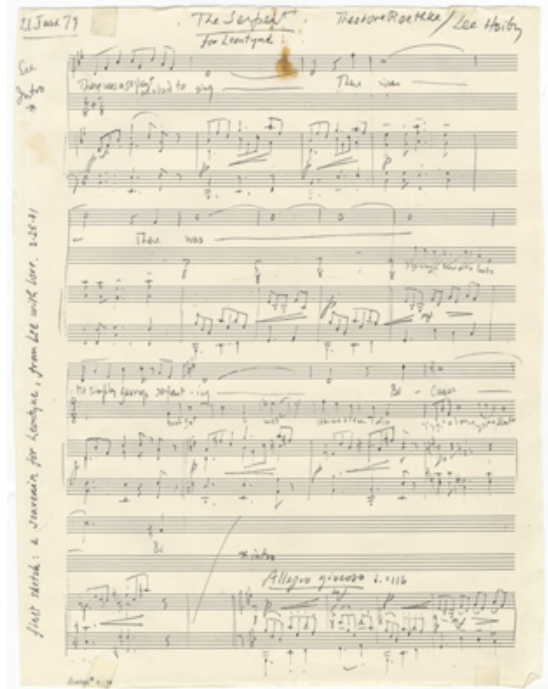
The first page (in photocopy) carries a note in Hoiby's hand: "first sketch: a souvenir for Leontyne, from Lee with love, 3-25-81;" the original was presumably presented to Price. Page 8 (in photocopy) also carries a note in Hoiby's hand: "for Kris and Norman on your wedding day = we wish you much happiness! Love, Lee and Mark 7/11/85;" again, the original was presumably presented as a wedding gift. Slightly worn; rust stains from paper clip to upper margin of several leaves.

Published as number 6 in the series *Songs for Leontyne*, first performed by Ms. Price at Carnegie Hall in 1986.

"Price felt Hoiby's music was tailor-made for her voice. In a *National Endowment for the Arts* interview, she recalled being introduced to his songs by her longtime accompanist, David Garvey, saying 'I fell in love with them. It's just the way he writes, and from then on he was on my program often.' She also recalled the standing ovation Hoiby's songs brought at a 1991 Carnegie Hall recital." Timothy Freenfield-Sanders/G. Schirmer. NPR Article March 29, 2011, 12:00 p.m.

***The Serpent* is considered one of Hoiby's best songs. (28762)**

\$2,500



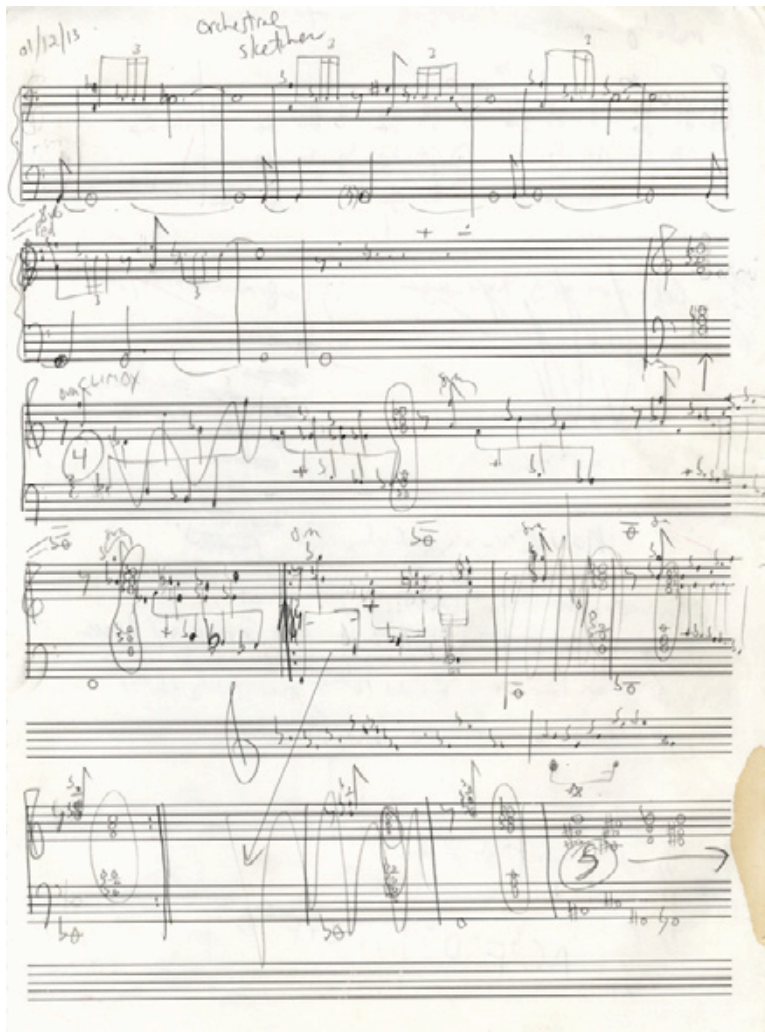
Autograph Manuscript Fair Copy of *The Serpent*

15. HOIBY, Lee 1926-2011

*The Serpent. A song for voice and piano with text by Theodore Roethke (1908-1963). Dedicated to the singer Leontyne Price. Autograph musical manuscript, signed on the title and dated "23 June 1979 New York City" on final page. 8 pp. Notated in black ink on 14-stave "Aztec C-14R" transparent music paper. Title-page in pencil. A **fair copy**, presumably used by the publisher in preparation of the published edition. With editorial markings in blue pencil throughout.*

With "for Leontyne Price" to head and "c1984 by Southern Music Pub. Co. Inc." to foot of first page of music in the composer's hand.

Slightly worn, browned, and creased; small edge tears. (28763) \$1,500



Autograph Manuscript from Mazzoli's *River Rouge Transfiguration*

16. MAZZOLI, Missy 1980-

River Rouge Transfiguration for orchestra. Autograph musical manuscript sketch leaf. Folio, ca. 300 x 220 mm. 1f. (2 pp.). Notated in pencil on 12-stave music manuscript paper. Dated "01/12/13" and marked "Orchestral sketches." Contains various musical ideas, with textual annotations: "Structure moving to big moment: ... Winds: peter out to bursts... bursts w/ brass high str[ings]: move... start to add 16ths, then totally 16ths..." Accompanied by a 1-page signed autograph statement certifying that the manuscript is in the composer's hand. Slightly worn; small stain to lower edge.

Commissioned by the Detroit Symphony, the first performance was given by the Symphony under the direction of Leonard Slatkin on May 31, 2013.

"The biggest news of the night was the world premiere of the DSO-commissioned 'Rouge River Transfiguration,' by Missy Mazzoli, winner of the orchestra's Elaine Lebenborn Competition for women composers... Mazzoli has been widely recognized for an omnidirectional aesthetic that marries her highly refined classical music roots with vernacular influences and a kind of indie-rock identity and attitude... The 10-minute 'Rouge River Transfiguration' takes its inspiration from the way in which artists and writers, among them the early 20th Century photographer and painter Charles Sheeler and the contemporary author Mark Binelli, have often seen Detroit industrial monuments like Ford's River Rouge Plant as secular cathedrals of modern life." Mark Stryker, Detroit Free music critic, in a review of the first performance.

A fine example of the composer's working methods. (22507)

\$750

**Menotti's *Landscapes and Remembrances*
Autograph Manuscript of Two Songs**

17. MENOTTI, Gian Carlo 1911-2007

Two solo songs from the composer's cantata Landscapes and Remembrances. Autograph musical manuscripts in piano-vocal score. Signed "G. Menotti." Ca. 1976.

Folio (ca. 313 x 237 mm). Unbound. *The abandoned mansion (South Carolina) for contralto*: 1f. (title), 5, [i] (blank) pp. *Farewell at a train station in Vermont (for tenor)*: 8 pp. Notated in pencil on 12-stave printed music paper with "G Schirmer Royal Brand No. 54..." printed at lower margin. Small check mark in blue pencil to upper corner of each page of *The abandoned mansion*. First measure of *Farewell* with a bass drum cue. Minor erasures throughout. Slightly worn; small rust stains from a paper clip to upper margin of outer pages, slightly affecting one letter of a tempo marking.

Landscapes and Remembrances, a cantata for soloists, chorus, and orchestra to texts by Menotti, was first performed at Uihlein Hall in Milwaukee on May 14, 1976, with Judith Blegen (soprano), Ani Yervanian (contralto), Vahan Khanzadian (tenor), Gary Kendall (baritone), and the Milwaukee Symphony and Bel Canto Chorus, James Keeley, conducting.

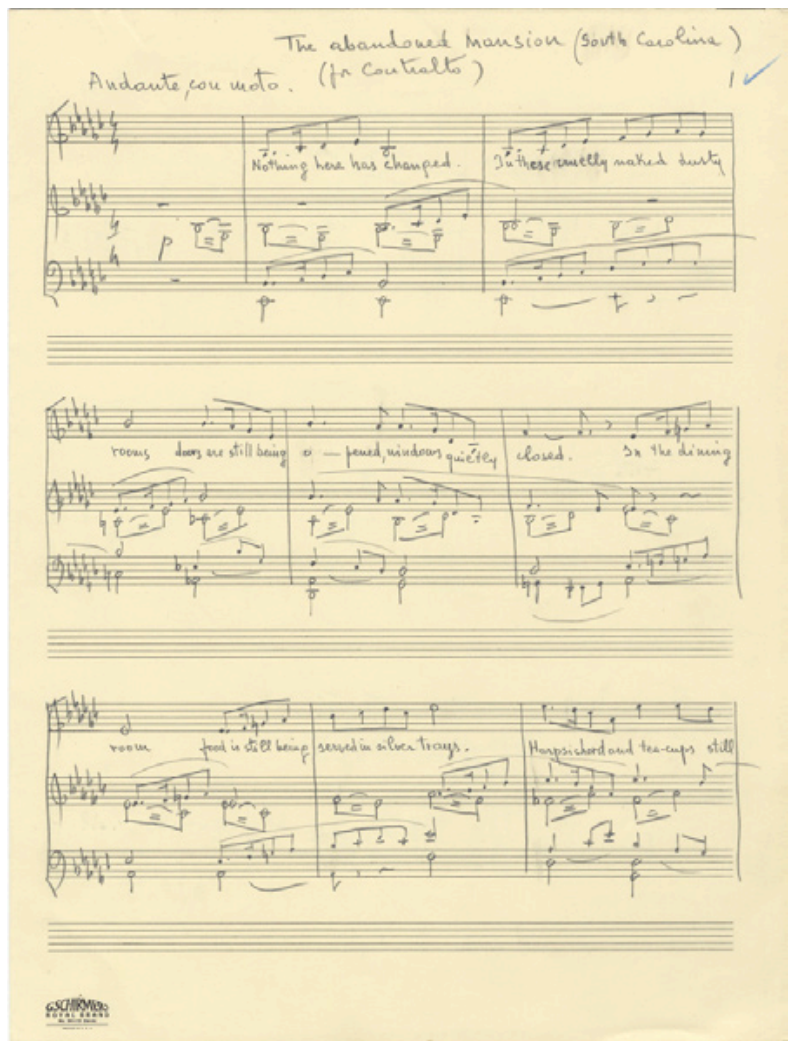
"The nine-part *Landscapes and Remembrances* is a set of musical impressions drawn from the composer's life, ranging from his arrival in America as a teenager to his discovery of South Carolina, where he founded the Spoleto USA Festival in 1977... The structure of *Landscapes* consists of alternating choruses and orchestral songs, although several of the choral sections make use of solo voices as well. The titles in general reflect the geography of remembrance at the root of each..."

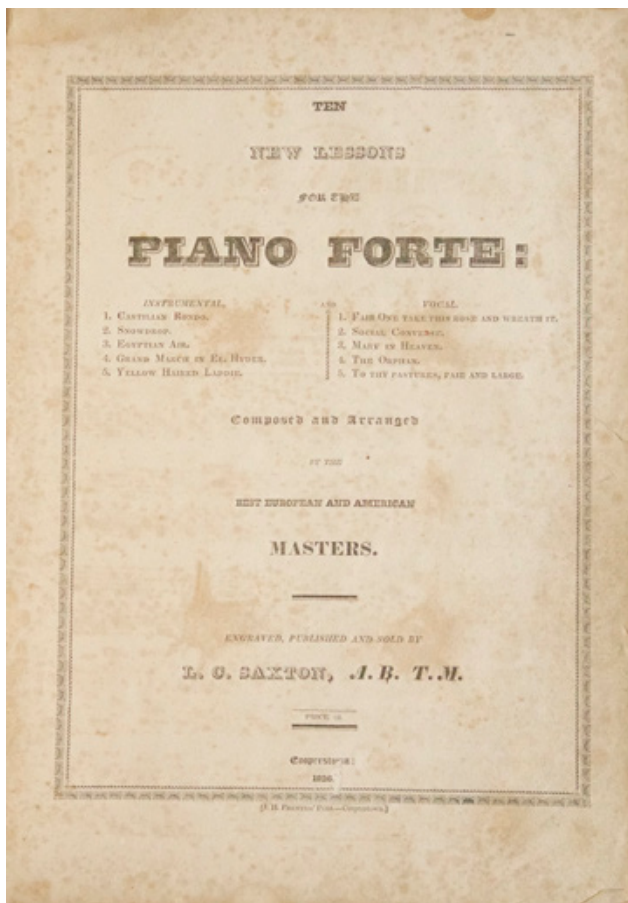
"The *Abandoned Mansion*," the first song in *Landscapes*, is "a brooding piece in E-flat minor... infused with the past. Its constantly arcing melodic lines are supported by persistent tremolo figures that give way only briefly in the middle of the song to sustained chords--a section of quasi-recitative. The key to the song lies in these words: 'A visitor to the South is an intruder into the reigns of ghosts'."

"*Farewell at a Train Station in Vermont*," the final song, is "concerned with love, but this time with the bitterness of parting. 'In everyone's life', Menotti has commented, 'there is a farewell never forgotten, the pain of which never heals', a sentiment he had previously expressed in his libretto for Barber's opera *Vanessa*. It is evident that this section of *Landscapes* is... rooted in actuality... Over a solemn adagio figure, the solo voice sets the stage for this short scena: 'The train is late. It rains as it must when lovers part forever. Without a word we pace the empty platform, measuring our protracted agony with uncharted steps'." John Ardoin: *The Stages of Menotti*, pp. 129-131.

Menotti's autograph musical manuscripts are very rare to the market. (27136)

\$6,500





Rare Early 19th Century American Piano Tutor

18. [PIANO]

Ten New Lessons for the Piano Forte: Instrumental, and Vocal... Composed and Arranged by the Best European and American Masters... Price \$3. [Piano-vocal score]. Cooperstown: Engraved, Published and Sold by L.C. Saxton, A.B.T.M., 1826. Folio. Half mid-tan leather with gray-green paper boards, small dark red rectangular leather label gilt to upper lettered "Calista Ann Taylor," raised bands on spine in decorative compartments gilt. 1f. (title), [39], [i] (blank) pp. Music engraved.

Includes 5 pieces for piano and 5 for voice:

For piano:

- Castilian Rondo, by J. Gildon ("First American Edition")
- Snowdrop, by J. Gildon
- Egyptian Air, by T[homas]. H[amly]. Butler ("First American Edition")
- Grand March in El. Hyder ("First Edition")
- Yellow Haired Laddie, Varied by I. Pleyel

For voice:

- Fair One Take This Rose and Wreath It
- Social Converse
- Mary in Heaven
- The Orphan
- To Thy Pastures, Fair and Large ("First Edition")

Printed on one side of the leaf only, each piece with its own imprint and price. "First edition" or "First American Edition" printed to head of several pieces. With "Calista A Taylor Buffalo" in black ink in an early hand to upper pastedown.

Binding quite worn, rubbed, soiled, and stained; slight loss to head and tail of spine; endpapers slightly worn, soiled, and stained. Quite browned and foxed; some offsetting; several small tears to blank margins, not affecting music; remnants of early adhesive to page opposite title.

Probable First Edition of this collection. Neither the present collection nor this Cooperstown, New York publisher in Wolff (other editions of some individual pieces, issued by other publishers, are, however, in Wolff). Not in Gillespie. Worldcat (1 copy only, at Brown, OCLC no. 20649847).

A very rare early American imprint. (26846) \$1,750



From the Book of Hours

R. M. Rilke James Primosch

* j = note the string with the finger near pit, about one inch from end.

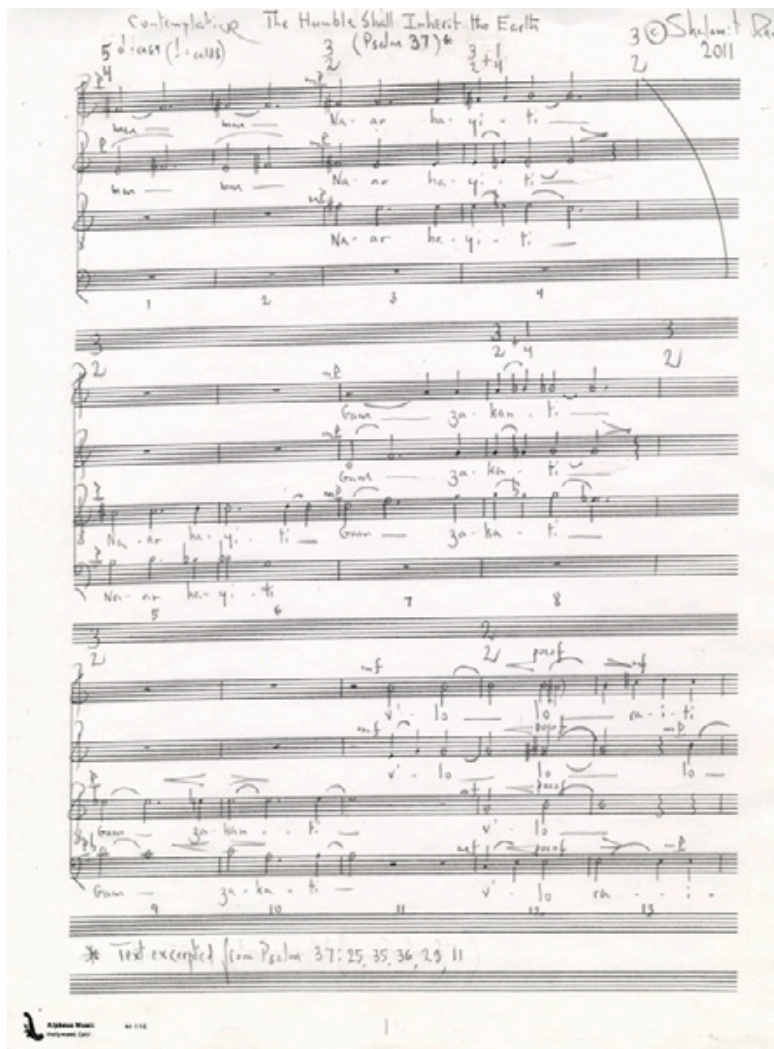
Autograph Manuscript of Primosch's *From the Book of Hours*

19. PRIMOSCH, James 1956-

"From the Book of Hours." Autograph musical manuscript signed, ca. 1994. Full score of an early chamber version of the first movement of the song cycle. Folio. Unbound. 9 pp. Scored for soprano, flute, percussion and piano. Notated in ink on 14-stave Passantino music manuscript paper. With text by the poet Rainer Maria Rilke (1875-1926). Several corrections in white-out. An attractively notated score.

Commissioned by the Chicago Symphony Orchestra and first performed in the orchestral version in 2002. The present version "was prepared for a reading session at the Marlboro Music Festival in 1994." With a letter from the composer.

"When honoring him with its Goddard Lieberon Fellowship, the American Academy of Arts and Letters noted that 'A rare economy of means and a strain of religious mysticism distinguish the music of James Primosch... Through articulate, transparent textures, he creates a wide range of musical emotion.' Andrew Porter stated in The New Yorker that Primosch 'scores with a sure, light hand' and critics for the New York Times, the Chicago Sun-Times, the Philadelphia Inquirer, and the Dallas Morning News have characterized his music as 'impressive,' 'striking,' 'grandly romantic,' 'stunning' and 'very approachable.' "presser.com (22476) \$1,500



Autograph Manuscript from Ran's *The Humble Shall Inherit the Earth*

20. RAN, Shulamit b. 1949

The Humble Shall Inherit the Earth for 4-part (SATB) unaccompanied voices. Autograph musical manuscript full score, signed and dated November 7, 2011, American Academy in Rome, on the final page. Folio. Unbound. 11 pp., notated in pencil on 16-stave music manuscript paper. With text in Hebrew. A note at the foot of the first page of music in the composer's hand states: "Text excerpted from Psalm 37: 25, 35, 36, 29, 11." With a 5-measure substitute passage taped to page 7.

Together with:

A working draft of the same piece. Folio. Unbound. 7 pp., notated in pencil on 16-stave music manuscript paper. With evidence of erasures, corrections, cancels, etc. With a statement in the composer's hand, signed, attesting to the fact that these materials are in her autograph.

The Humble Shall Inherit the Earth was commissioned by the New York Virtuoso Singers for their 25th anniversary and first performed at Merkin Concert Hall in New York City on October 21, 2012 under the direction of the noted choral conductor Harold Rosenbaum.

Born in Israel, Ran has been the recipient of many awards in recognition of her musical and compositional achievements, not least being a Pulitzer Prize in 1991. Her music has been performed extensively in the U.S., Israel and in other international centers. She is a member of the American Academy of Arts & Sciences and is the Andrew MacLeish Distinguished Services Professor of Music at the University of Chicago. (22457) \$3,500

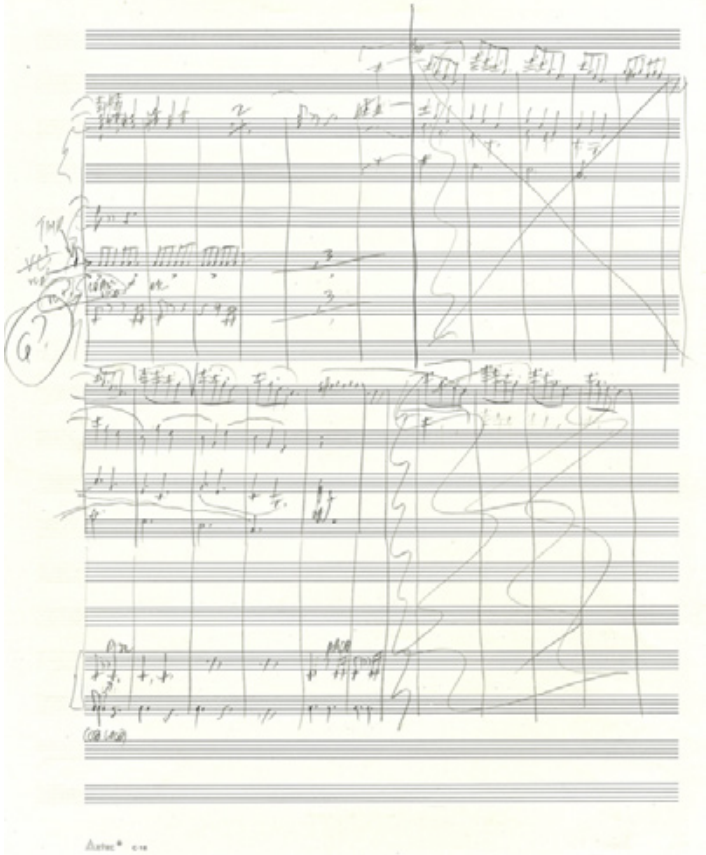
**Autograph Manuscript from Schickele's
*Thurber's Dogs***

21. SCHICKELE, Peter 1935-

Thurber's Dogs. Suite for Orchestra after Drawings by James Thurber. Movement VI: Hunting Hounds. Autograph musical manuscript sketches in condensed score of almost the entire final movement of the work, consisting of music for sections B-N, i.e., pp. 111-137 of the published full score. Folio, ca. 356 x 278 mm. Unbound. 9 leaves notated in pencil on one side of each leaf of 18-stave AZTEC C-18 music manuscript paper. A working manuscript, with erasures, alterations and cancellations.

Together with:

A copy of the published full score of the movement, i.e., pp. 107-138, and a 1-1/2 page printed commentary by the composer discussing the background of the work and briefly describing the music:



"I should say, however, that as I was working on the last movement, I found myself thinking as much about the fox as about the hunting hounds. This, coupled with the fact that I recently acquired a recording of background music from the old movie serials that I used to go to as a kid, probably accounts for the quite ungentlemanly, almost lurid quality of the chase music."

"Thurber's Dogs was commissioned for the ProMusica Chamber Orchestra of Columbus and the Thurber House to commemorate the 100th birthday anniversary of author James Thurber. It was completed on August 13, 1994. The first performances took place on December 2 and 4, 1994; the ProMusica Chamber Orchestra of Columbus was conducted, respectively, by the composer and Timothy Russell, the orchestra's Music Director. The work has been recorded by the ProMusica Chamber Orchestra of Columbus for release in the fall of 1995." From Mr. Schickele's commentary accompanying the manuscript

A composition student of Roy Harris, Darius Milhaud, Persichetti and Bergsma, "Schickele has become the leading American musical satirist, giving concerts throughout the USA in which he lectures, sings, conducts and plays as guest soloist with symphony orchestras or with his own ensemble. The humorous compositions range from outrageous parodies, such as the cantata Iphigenia in Brooklyn, to ingenious combinations of antithetical styles, as in Blaues Gras (Bluegrass Cantata), and are full of surprising violations of familiar styles, musical forms and phrase structures, harmonic conventions and orchestration. Schickele's commentaries and his mock-scholarly The Definitive Biography of P.D.Q. Bach... juxtapose incongruities from contemporary culture with relatively austere academic and classical canons, and are reflective of the eclectic musical menu of the modern American public. One of the most widely performed and published of contemporary composers working in many different styles..." Deane L. Root in Grove Music Online.

Thurber (1894-1961), one of the foremost American humorists of the 20th century, had a great love of dogs and included them in many of his drawings, calling them *"sound creatures in a crazy world."*
thurberhouse.org. (22466) \$4,500



Original Drawing by Paul Sharits

22. SHARITS, Paul 1943-1993

Original drawing signed "Paul Sharits" and inscribed to the noted music administrator and author Renée Levine [Packer]. 1 page, ca. 241 x 151 mm. Inscribed "two double marks, for renee" and dated "[19]74" in pencil to blank lower margin. A rectangle comprised of many small diagonal lines in coloured inks on dark ivory graph paper. Very slightly worn and browned; occasional show-through to blank verso.

Sharits "was a visual artist, best known for his work in experimental, or avant-garde filmmaking, particularly what became known as the structural film movement... [His] film work primarily focused on installations incorporating endless film loops, multiple projectors, and experimental soundtracks." He was a teacher at the Maryland Institute College of Art, Antioch College, and SUNY Buffalo. Wikipedia online.

"Born in France, raised in New York and Mexico City, Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary

music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera The Cave, and a dean at the Maryland Institute College of Art." Oxford University Press online.

Filmmakers Paul Sharits and Hollis Frampton participated in the Evenings for New Music in Buffalo series in 1973, which which Renée Levine Packer was involved: "About that time, no one was hiring filmmakers as teachers. SUNYB, however, by now had a tradition of hiring practicing composers and musicians engaged in avant-garde music, such as the Creative Associates and the more senior composers through the Slee Professor Endowment. Based on these models, I made the first hires for what became the Center for Media Studies in 1973: filmmakers Paul Sharits and Hollis Frampton." The Life of Sounds: Evenings for New Music in Buffalo, p. 111. (27117) \$3,000

**Rare First Edition, Second Issue of
The Star Spangled Banner**

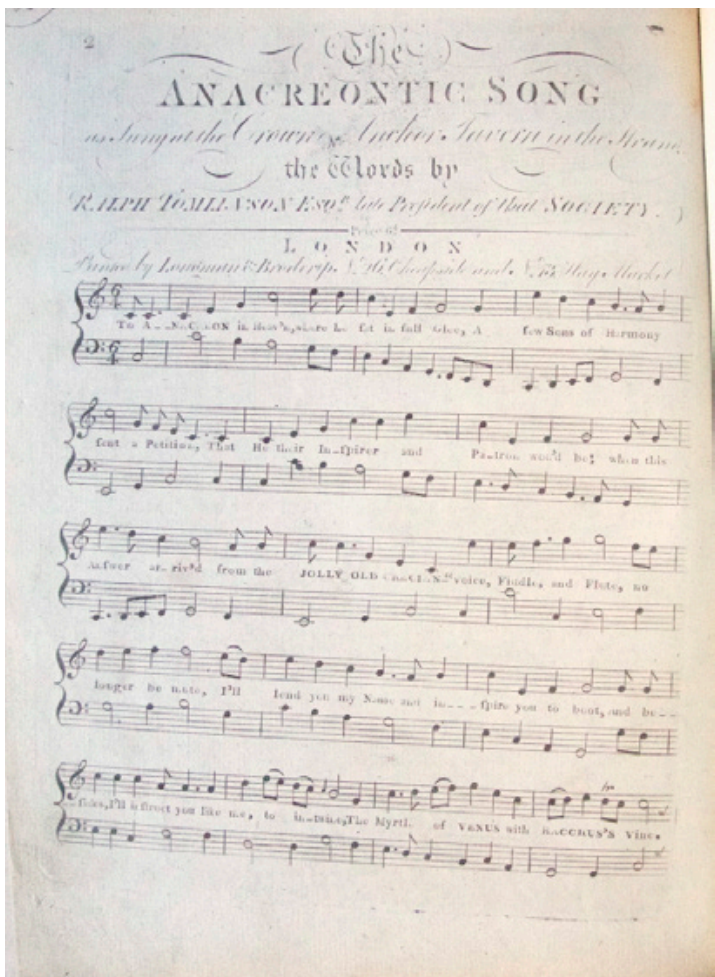
**23. [THE STAR SPANGLED BANNER] Smith,
John Stafford 1750-1836**

The Anacreontic Song as Sung at the Crown & Anchor Tavern in the Strand the Words by Ralph Tomlinson Esqr. Late President of the Society. London: Longman & Broderip, [December 1782 or slightly later]. Folio. Modern marbled boards. 4 pp. Engraved. Includes versions "For the Guitar" and "For the German Flute" on p. 4. The name of John Stafford Smith is not mentioned. A very good copy.

First Edition, second issue of the melody which became known as "The Star Spangled Banner." Rare. BUC p. 1011. Fuld p. 529. RISM S3705. The first issue dates from between ca. 1771 and 1781 and has only the Cheapside address of the publisher in the imprint.

The song was written in the 1770s for the Anacreontic Society, a gentlemen's club of amateur musicians in London. John Stafford Smith had a considerable reputation as a composer of glees and catches, and his tune quickly became immensely popular, especially in the United States. More than 80 settings to various texts appeared in America before 1820. Francis Scott Key (1779-1843) wrote *The Star-Spangled Banner* in 1814 to Smith's tune. In this form, the tune soon became a popular patriotic song and, with some melodic alteration, was canonized as the national anthem of the United States in 1931. (26063)

\$1,500



Autograph Sketchleaf from Thomas's Flower Song, Signed

24. THOMAS, Augusta Read 1964-

Flower Song Texts by Bashō. Autograph musical sketchleaf containing numerous melodic and harmonic ideas tied to textual fragments based on Bashō's poems. Signed by the composer. Large folio, ca. 430 x 278 mm. Notated in various coloured inks. Small irregularly cut sheet, ca. 217 x 70 mm., attached to left edge with printed poetical text annotated by the composer. With autograph titling and notes regarding commissioning, performers, etc., to upper portion of leaf. Verso with a list of individuals involved with the work including Beth Willer (Founder & Artistic Director) and members of the Lorelei Ensemble (3 sopranos, 3 mezzo-sopranos, and 2 contraltos).

The present composition is not included in the works list on Thomas's website.

Bashō (1644-1694) was an Edo-period Japanese haiku poet.

Commissioned by Lorelei Ensemble
 Inashimori 3 Voices (3 sop, 3 mezzo, 3 alto)
 Flower Song
 Texts by Bashō
 Very first thoughts on the piece.
 Beth Miller, Artistic Director
 with generous funding of Jayr-Chat Douglas
 Theme: Empathy for Nature

pitter patter petals of tiny flowers drop a waterfall of sound
 butterflies and birds restlessly they rise up a cloud of flowers
 moons and flowers these are the true ones the masters
 for a while flowers are above the night's moon
 unlock the door let the moon come into the Floating Temple
 a floating temple awakened our hearts rise
 fading temple bell the fragrance of flowers strikes at evening
 famous moon! circling the pond all night even to the end
 the temple bell stops but the sound keeps coming out of the flowers

Each with its own light fire flies in the trees lodge in flowers
 replace with the "hurry up and bloom" Haiku

Yes! use this

add

Augusta Read Thomas

"The music of Augusta Read Thomas (b. 1964) is majestic, it is elegant, it is lyrical, it is "boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music" (Philadelphia Inquirer). Her deeply personal music is guided by her particular sense of musical form, rhythm, timbre, and harmony. But given this individuality, her music is affected by history — in Thomas's words, "Old music deserves new music and new music needs old music." For Thomas, this means cherishing her place within the musical tradition and giving credit to those who have forged the musical paths she follows and from which she innovates. "You can hear the perfumes of my metaphorical grandparents," Thomas states. "There is a wonderful tradition that I adore, I understand, and care about, but I have my two feet facing forward." Thomas's vision toward the future, her understanding of the present, and her respect for the past is evident in her art. Most striking in her music, however, is its exquisite humanity and poetry of the soul. The notion that music takes over where words cease is hardly more true than in her musical voice."

"Born in Glen Cove, New York, Thomas was appointed University Professor of Composition at the University of Chicago in 2011. University Professors are selected for internationally recognized eminence in their fields as well as for their potential for high impact across the University. Thomas will become the 16th person ever to hold a University Professorship, and the fifth currently at the University. Additionally, she was the Mead Composer-in-Residence with the Chicago Symphony Orchestra (CSO) from May 1997 through June 2006, a residency that culminated in the premiere of Astral Canticle — one of two finalists for the 2007 Pulitzer Prize in Music. During her residency with the CSO, under the direction of Daniel Barenboim, Thomas not only premiered nine commissioned works, but also founded, along with Cliff Colnot, and curated the MusicNOW series. In addition to Barenboim, Thomas's music

has been championed by other leading conductors including Pierre Boulez, Esa-Pekka Salonen, Oliver Knussen, Seiji Ozawa, Mstislav Rostropovich, Leonard Slatkin, David Robertson, Christoph Eschenbach, Ludovic Morlot, and Xian Zhang. Her music has been commissioned by leading ensembles and organizations around the world including: Love Songs (Chanticleer); Chanting to Paradise (NDR [German Radio] Orchestra); Song in Sorrow (The Cleveland Orchestra); Orbital Beacons, Aurora, In My Sky at Twilight, Ceremonial, Carillon Sky, Words of the Sea, Trainwork, Tangle, and Astral Canticle (Chicago Symphony Orchestra); Prayer Bells (Pittsburgh Symphony); Bells Ring Summer (La Jolla Chamber Music Society); Galaxy Dances, and Cello Concerto (National Symphony); Violin Concerto (Radio France and the BBC Orchestra); Helios Choros I (Dallas Symphony); Helios Choros II (London and Boston Symphony Orchestras); Helios Choros III (Orchestre de Paris); Pulsar (BBC); Terpsichore's Dream (Utah Symphony); Canticle Weaving (Los Angeles Philharmonic); and Cantos for Slava (ASCAP Foundation)."

"From 1993 to 2001, Thomas was an assistant professor, then associate professor of composition at the Eastman School of Music, and from 2001 until 2006 she was the Wyatt Professor of Music at Northwestern University. In 2007-2008, Thomas was a Visiting Scholar in the Department of Music in the Division of the Humanities at the University of Chicago. Frequently, Thomas undertakes short-term residencies in colleges, universities, and festivals across the United States and in Europe."

"Thomas studied composition with Jacob Druckman at Yale University, with Alan Stout and Bill Karlins at Northwestern University, and at the Royal Academy of Music in London. She was a Junior Fellow in the Society of Fellows at Harvard University (1991–94) and a Bunting Fellow at Radcliffe College (1990–91), and often teaches composition at Tanglewood. Thomas has also been on the Board of Directors of the American Music Center since 2000, as well as on the boards and advisory boards of several chamber music groups."

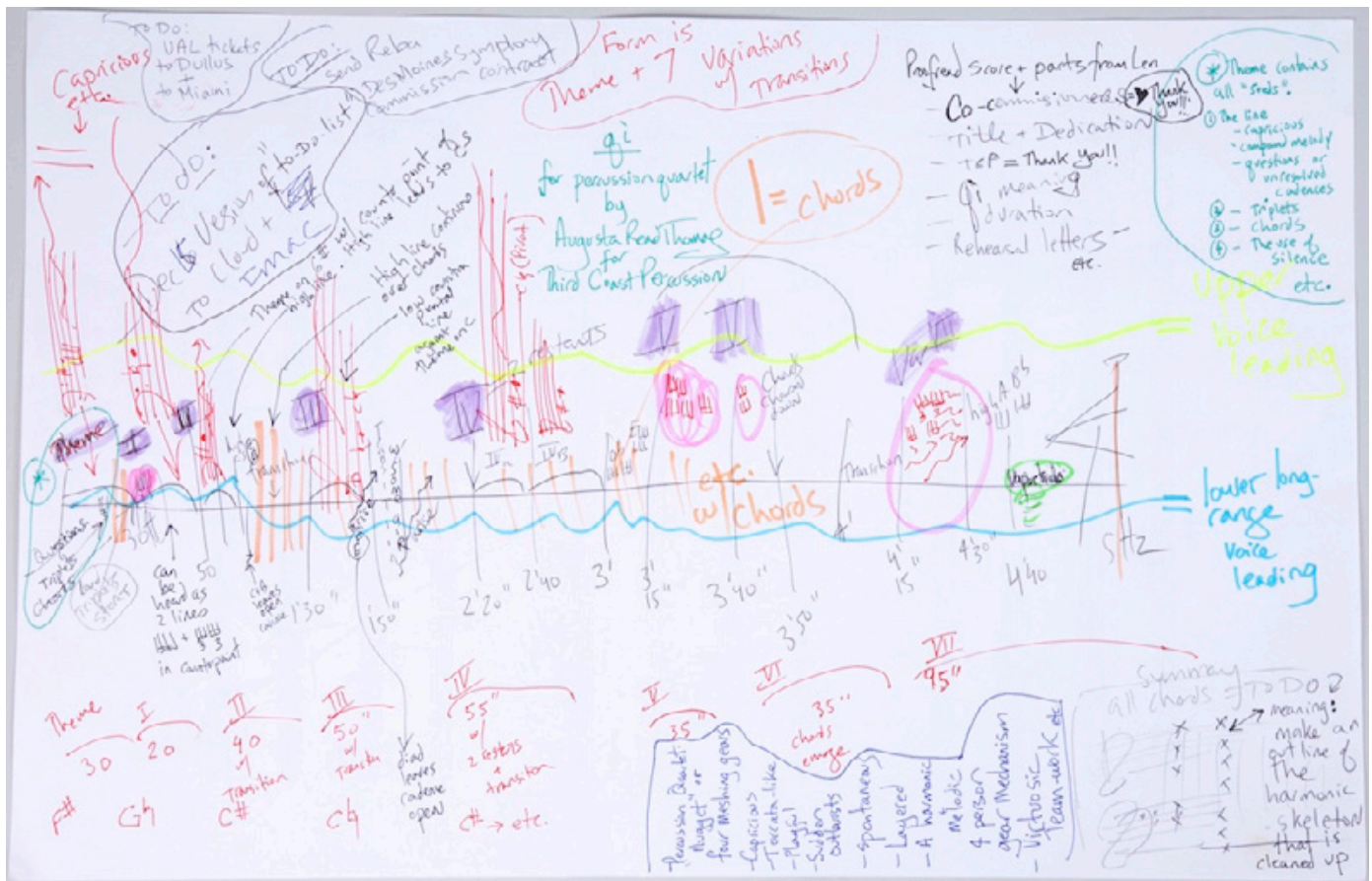
"In addition to the numerous commercial recordings of her music available on major record labels, Thomas has released five of her own albums independently." musicsalesclassical.com/composer/long-bio/Augusta-Read-Thomas, December 2013.

"Heart and soul in the breathtaking music of a thoughtful contemporary composer...reveals a lively, probing mind allied to a beating heart." Donald Rosenberg in Gramophone Magazine.

"Augusta Read Thomas's impressive body of works embodies unbridled passion and fierce poetry. Championed by such luminaries as Barenboim, Rostropovich, Boulez, and Knussen, she rose early to the top of her profession. Later, as an influential teacher at Eastman, Northwestern and Tanglewood, chairperson of the American Music Center, and the Chicago Symphony's longest-serving resident composer, she has become one of the most recognizable and widely loved figures in American Music." American Academy and Institute of Arts and Letters.

"a true virtuoso composer." The New Yorker.

"Bliss out to Ms. Thomas's transfixing shimmer." The New York Times. (28424) \$1,000



Autograph Sketchleaf from Thomas's *qi*, Signed

25. THOMAS, Augusta Read 1964-

qi for percussion quartet [four percussionists, two sharing a 4.3 octave marimba and two sharing a 5-octave marimba]... for Third Coast Percussion. Autograph sketch map incorporating a 5-minute horizontal timeline divided into sections of varied time frames, with text describing various elements including melodic, rhythmic, harmonic, and structural ideas within each section, e.g., "High line continuo over chords," and "low contrapuntal line against theme on c." Titled and signed by the composer. 2016. 1 leaf. Large oblong folio, 279 x 431 mm. Executed in numerous coloured inks on the blank verso of a printed proof page of music score paper, the music of which has been cancelled by the composer in red ink. With further autograph directions, diagrams, and text to margins.

A fine, visually arresting example of the composer's creative working methods.

"qi is the circulating vital life energy that in Chinese philosophy is thought to be inherent in all things. In traditional Chinese culture, qi or ch'i or ki in Korean culture and ki in Japanese culture is an active principle forming part of any living thing. qi literally translates as "breath," "air," and figuratively as "material energy," "life force," or "energy flow." Concepts similar to qi can be found in many cultures: prana in Hinduism (and elsewhere in Indian culture), chi in the Igbo religion, pneuma in ancient Greece, mana in Hawaiian culture, lüng in Tibetan Buddhism, manitou in the culture of the indigenous peoples of the Americas, ruah in Jewish culture, and vital energy in Western philosophy." augustareadthomas.com. (28422) \$1,350

Selene
(Moon Chariot Rituals)

Percussion Quartet & String Quartet
Third Coast Percussion & JACK Quartet

Premieres: March 5, 2015 - Miller Theatre; June 25, 2015 - Tanglewood Music Center

Co-commissioned by The Tanglewood Music Center in honor of its 75th anniversary season, with generous support from Deborah and Philip Edmundson; and by Miller Theatre at Columbia University; and by Third Coast Percussion with generous support of Sidney K. Robinson.

3 Min. FAST
2 min. Slow
5 minutes FAST
2 min. Slow
5 min. and 30 seconds FAS

Playful & Optimistic
Capricious & Energized Like a chase
Resonant Spacious
Playful & Optimistic
Capricious & Energized
Spontaneous & Playful
Light & Bouncy
Surging
Bright & Lively
Animated & Dynamic
Dancing on tip-toes
Resonant & Spacious
flexible
Animated
Dynamic
out lining harmonies are Interlocking Chasing lines
Ritualistic
Twinkling
Groovy
Driving
Interlocking lines
Interlocking lines

120 ♩ = 96
120 ♩ = 72
120 ♩ = 96
120 ♩ = 72
120 ♩ = 96
120 ♩ = 72
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120 ♩ = 72
120 ♩ = 96
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120 ♩ = 72
120 ♩ = 96
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120 ♩ = 96
120 ♩ = 72

FORMAL CONCERNS:
Braiding, twing, twisting
encircling, interplaiting...

In Greek mythology, Selene, goddess of the moon, drives her moon chariot across the sky and the heavens. She is the sister of Sun-god Helios and of E.O.S, goddess of the dawn.

Dedicated with admiration and gratitude to JACK Quartet Third Coast Percussion Ellen Hightstein, Melissa Smey, Deborah and Philip Edmundson, and Sidney K. Robinson.

To be performed with dancers feasible when

Striking Autograph Manuscript “Map” from Thomas’s Selene, Signed

26. THOMAS, Augusta Read 1964-

Selene (Moon Chariot Rituals). Octet for percussion quartet and string quartet. A large and exceptionally dynamic original diagrammatic map drawing in brightly-coloured inks, accompanied by a number of graphic elements and drawings. Signed by the composer in the right margin. 1 leaf. Large oblong folio, ca. 17" x 29.5" (432 x 749 mm.). Printed on Judy Green music paper P-564.

The central element of the map consists of an illustrated timeline of the composition in 18 minutes accompanied by annotations in brightly-coloured inks relating to various elements of the work including instrumentation, dynamics, tempi, and harmonic concepts ("outlining harmonies are Interlocking Chasing lines"). These ideas are further developed with additional text expanding performance indications, including such idiosyncratic directives as "Playful & Optimistic," "Capricious & Energized Like a chase," "Dancing on tip-toes," etc. With bright bands of colour extending along the timeline parallelling specific tempo markings and performance directives and additional graphic elements woven along the timeline including wavy lines, dots, etc. and a text block including the autograph notation "Formal Concerns: Braiding, twing, twisting... encircling interplaiting..." incorporating interlocking lines of colour.

The pictorial elements include an image of Selene in her chariot being drawn by a waxing crescent moon in the lower right corner, with accompanying text reading: "In Greek mythology, Selene, goddess of the moon, drives her moon chariot across the sky and the heavens. She is the sister of Sun-god Helios and of Eos, goddess of the dawn" and an image of the Earth surrounded by stars in the upper left corner. With the composer's calligraphic autograph notes on the commissioning and premiere of the work by Third Coast Percussion & Jack Quartet on March 5, 2015 at the Miller Theatre at Columbia University in New York and at the Tanglewood Music Center on June 25, 2015 at head.

Interestingly, Thomas notes *"To be performed with dancers when feasible,"* an intriguing additional dimension of the work.

An highly attractive example of the graphic representation of a musical composition, both manuscript and visual art.

"Selene... is scored for the unusual combination of string quartet and percussion quartet, and specifically for a collaboration between two of the more intrepid and adventurous performing groups in the country today: the JACK Quartet and Third Coast Percussion... In classical mythology, Selene was the moon's charioteer, as Helios was the sun's. Selene (Moon Chariot Rituals) develops a narrative arc that features the string quartet and percussion quartet as opposed ensembles; as individual personalities in solo roles against the rest of the ensemble; and as a kind of meta-quartet, the two groups melding their timbres as closely as possible. The beginning of the piece establishes frenetic, unstable energy, which levels out and calms briefly before locking into propulsive, dancing motion. Kaleidoscopic combinations of instrumental colors focus our attention alternatively on rhythm or pitch, with brief moments of repose."
musicsalesclassical.com/composer/work.

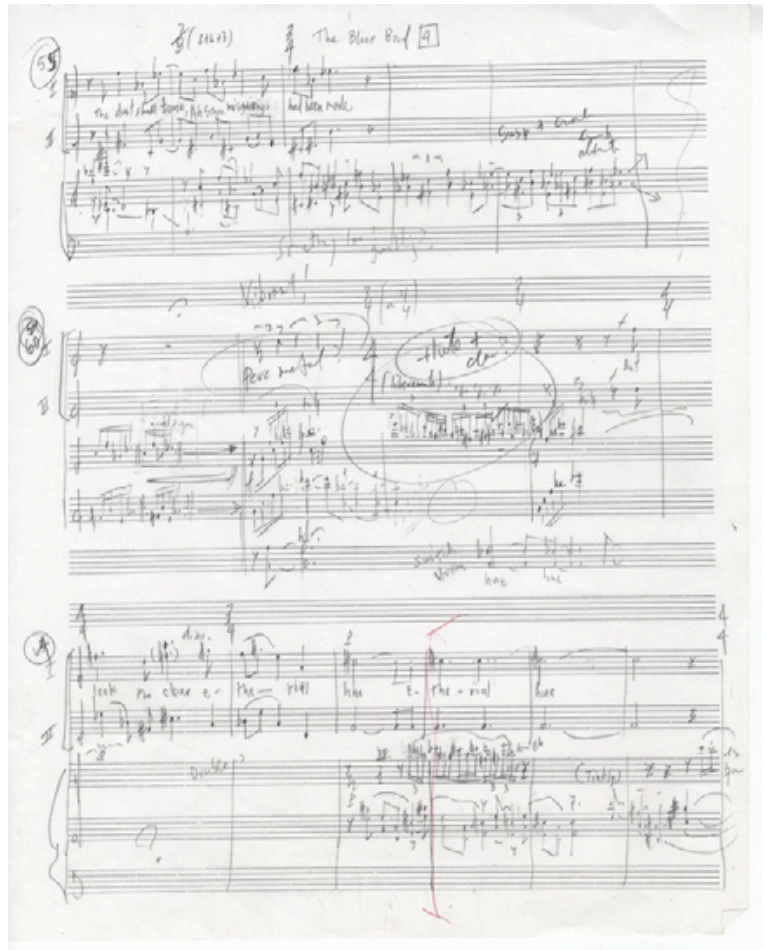
Thomas composed this piece for Third Coast Percussion, who won the 2017 Grammy in the Best Chamber Music/Small Ensemble Performance category. (28319) \$5,000

**Autograph Manuscript
Working Draft from Tsontakis's *Bluebird***

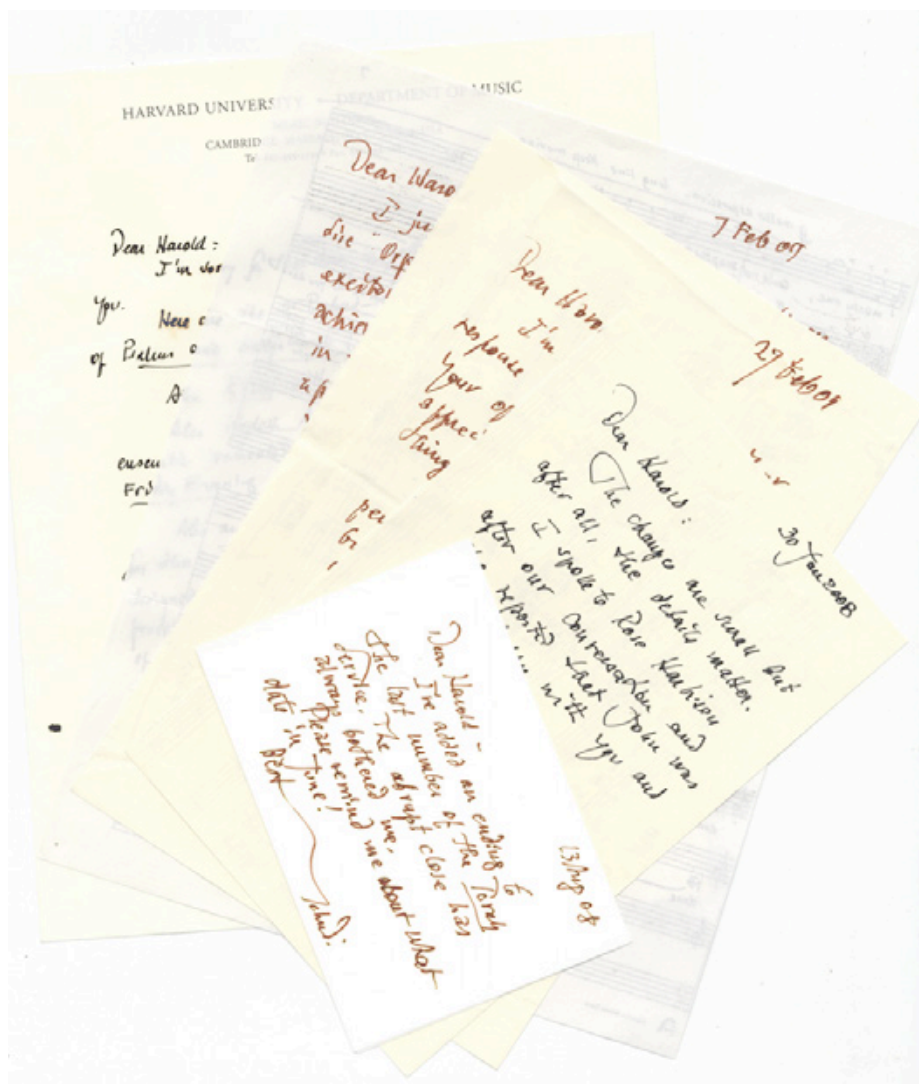
27. TSONTAKIS, George 1951-
Bluebird, a setting for two female voices with instrumental accompaniment of Herman Melville's poem. Autograph musical manuscript. Signed and dated 2007. A complete working draft. 5 pp. Folio (355 x 280 mm.). Notated in pencil with additional markings in coloured ink. Signed and dated 2007.

Tsontakis studied with Hugo Weisgall, Felix Greissle and Roger Sessions. His honours include the Charles Ives Living Award, the Grawemeyer, two Kennedy Center Friedheim Awards (1989, 1992), a lifetime achievement award from the American Academy of Arts and Letters (1995), a Guggenheim Memorial Fellowship (1996) and numerous commissions.

"[His] early works are written in a dissonant chromatic idiom not unlike that of Sessions. His musical language soon shifted, however, towards a classically-influenced style



characterized by large-scale harmonic prolongations and what he calls 'the timeless gesture', a reference to the past through evocation rather than quotation. With the String Quartet no. 3 'Carragio' (1986) he arrived at an idiosyncratic tonal language propelled by a non-minimalist, Beethovenian use of repetition. Another primary feature of his work, particularly notable in the Byzantium Kanon (1986) and Stabat mater (1990), is the influence of sacred music of the Greek Orthodox church. Secular folk music of the same region figures prominently in the oratorio Erotokritos (1982) and other works." Eric Moe in Grove Music Online. (20047) \$2,500



12 Autograph Letters Discussing His Own Works

28. WYNER, Yehudi b. 1929

Collection of 12 autograph letters dating from January 2008 to June 2009 discussing a number of the composer's own works including the Friday Evening Service, the Torah Service, O To Be a Dragon, 2 Psalms, etc., all to the award-winning American choral conductor Harold Rosenbaum.

The letters include discussion of revisions to various works, translations, rehearsals, suggestions for performance, financial matters, etc.

With especially detailed commentary on the Torah Service: *"A short prayer... is intended before the Sh'ma begins. Therefore it is not really attacca. This is a service intended for worship use, not as a normal Concert piece... The Aliahs were written to provide a quiet procession for each person(s) ascending the Bimah... You can do as many as you wish, but the refrain should separate each one..."* (letter of March 5, 2009) and corrections to the bar count in the score as *"AMP was careless in not sending you updated scores..."* (Letter of March 23, 2009).

The letters also include high praise for Rosenbaum's interpretation of the composer's works: *"Thank you for your enthusiastic embrace of my music, for the mobilization of splendid singers, for your meticulous, comprehensive preparation of the music, for your scrupulous attention to even the smallest detail and for your unflinching concentration in projecting the overall work in performance."* (Letter of June 8, 2009).

A Canadian-born American composer, pianist and conductor, Wyner studied at Juilliard, at Yale with Hindemith, and at Harvard with Piston, among others. *"After a period at the American Academy in Rome (1953–6), he was active as a performer and composer in New York. His teaching appointments have included positions at the Yale School of Music (from 1963), the Tanglewood Music Centre (1975–97), SUNY, Purchase (1978–89), where he also served as dean of music (1978–82), and Brandeis University (from 1989) as well as visiting professorships at Harvard (1991–7). Among his honours are two Guggenheim fellowships (1958–9, 1977–8), the Brandeis Creative Arts Award, the Elise Stoecker Prize of the Lincoln Centre Chamber Music Society, and commissions from the Ford Foundation and the Santa Fe Chamber Music Festival. He was elected to the American Academy of Arts and Letters in 1999."*

"Wyner's early works, such as the Partita for piano, show a neo-classical influence; later, he moved towards freer forms, employing jazz rhythms and a more varied chromatic language. The Concert Duo for violin and piano reflects this widening stylistic range. Many compositions are influenced by his Jewish heritage and experience; one of the most important of these is the Friday Evening Service. Major compositions from the late 1970s onwards, such as Fragments from Antiquity and On this most Voluptuous Night, are highly expressive works for solo voice and instruments." Vivian Perlis in *Grove Music Online*.

Many of the Wyner's works have been performed by Rosenbaum's distinguished professional choir, The New York Virtuoso Singers. (28206) \$600

