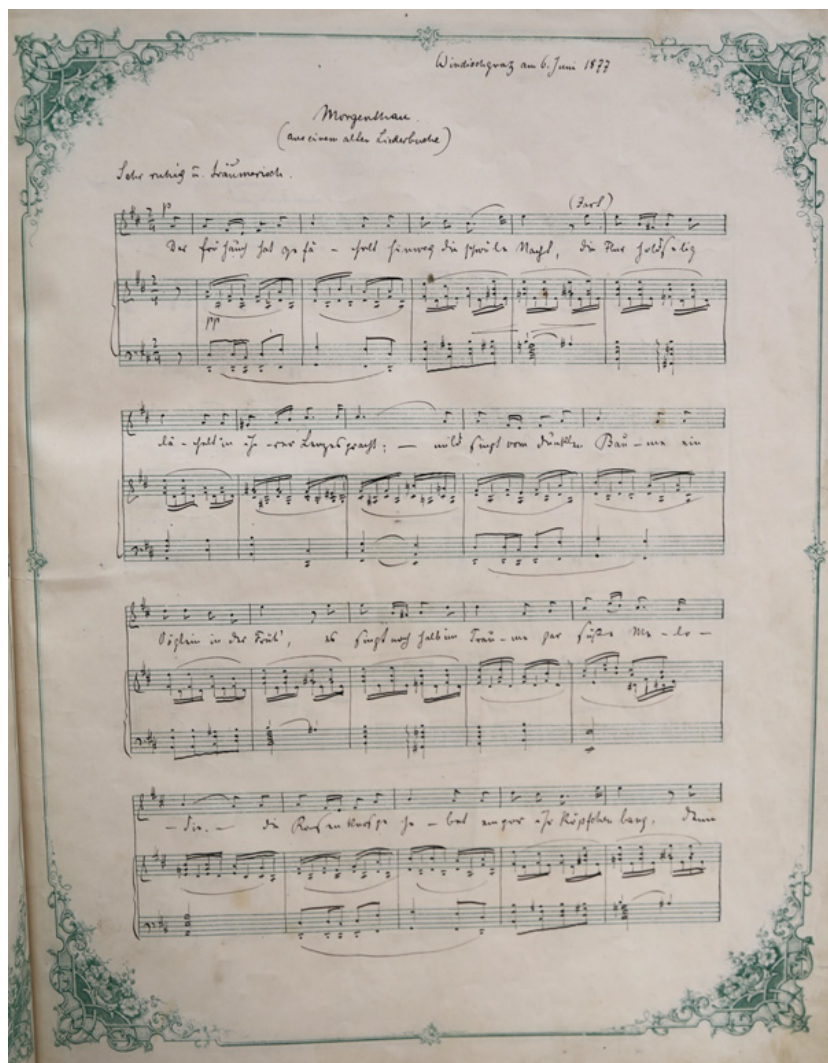


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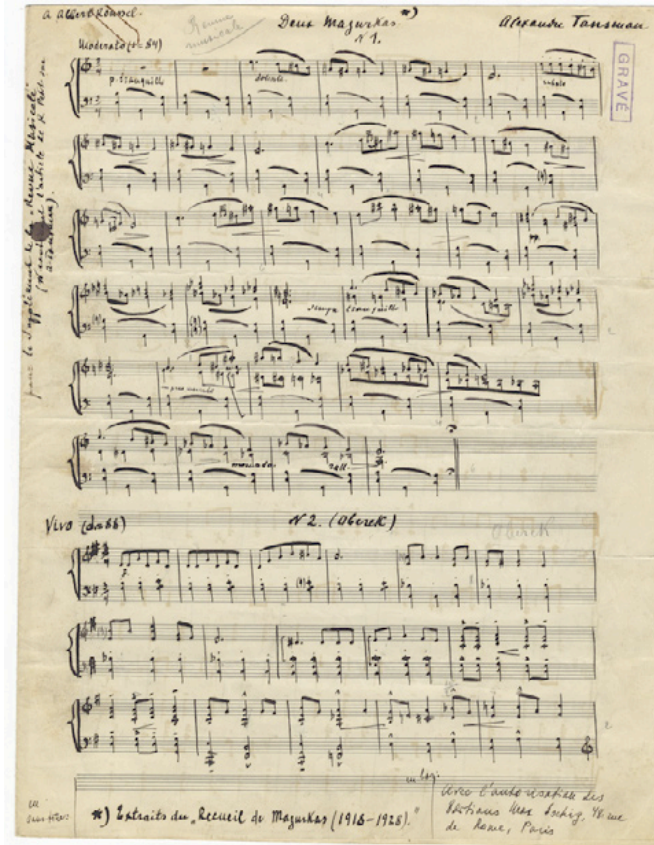
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Autograph Manuscript of Tansman's *Deux Mazurkas*

528. TANSMAN, Alexandre 1897-1986

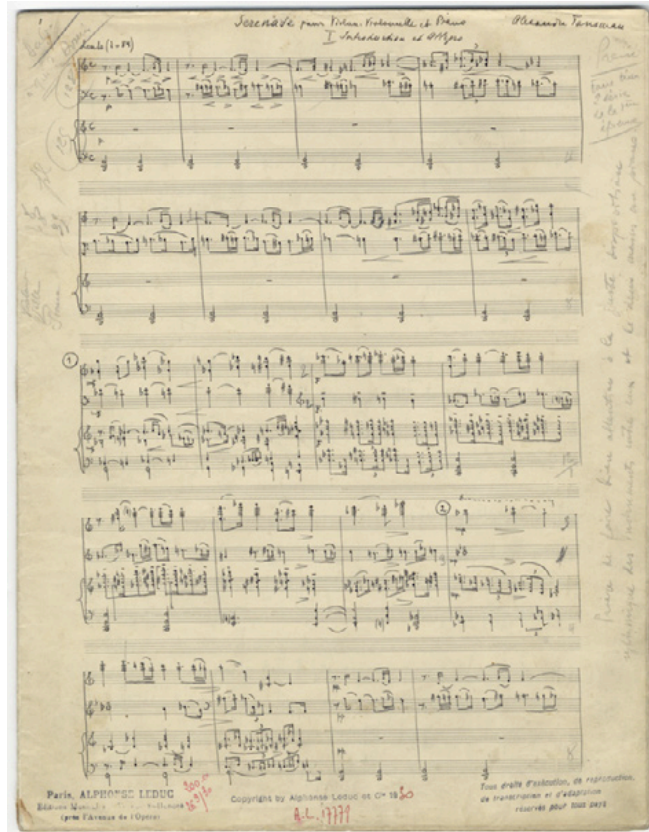
Deux Mazurkas [nos. 1 and 6 from *Mazurkas, 1er recueil*]. For piano. Autograph musical manuscript signed in full. [1929].

Folio (350 x 272 mm). 1 bifolium. 3, [i] (blank) pp. Notated in black ink on pre-printed 20-staff paper. Caption titles: "N 1." and "N 2. (Oberek)." Dedication to upper left corner of first page: "a Albert Roussel." Asterisk to title referring to autograph footnote: "Extraits du 'Recueil de Mazurkas (1918-1928)' "; autograph directive for engraver to left of footnote: "en sous-titre." Autograph directive for engraver to lower right corner of first page: "en bas: Avec l'autorisation des Editions Max Eschig, 48 rue de Rome, Paris." Autograph note to left margin of first page: "pour le Supplement de la 'Revue Musicale' (No contenant l'article de R. Petit sur A. Tansman)." Occasional autograph notational corrections in pencil to no. 2. Engraver's markup in pencil. Handstamp to upper right corner of first page: "Gravé." Annotation, "Revue musicale" in pencil to left of title in an unknown hand. Three horizontal creases; small ink stain to left margin and small rust mark to upper edge of first page; stain to final blank page.

Engraver's copy for the separate edition of these two mazurkas published as a supplement to *Revue musicale* 10, issue 4-5 (1929), in which R. Petit published his article "Alexandre Tansman" (op. cit., pp. 46-54). The entire "Recueil de Mazurkas (1918-1928)," later counted as "1er recueil" (three more followed), was published by Max Eschig, Paris, in 1929. The present mazurka no. 1 is counted "no. 6" in the entire collection; the present no. 2 (Oberek) is counted "no. 1."

"Alexandre Tansman was a French composer and pianist of Polish birth... Disappointed with his reception in Poland, he moved to Paris, giving a debut recital in February 1920. Soon after his arrival, he became friendly with Stravinsky and Ravel, both of whom encouraged and advised him... Acquainted with many leading musical figures in Paris during these years, Tansman was part of the circle of foreign musicians,

known as the *Ecole de Paris*, that included Martinů, Alexander Tcherepnin, Conrad Beck and Marcel Mihalovici. While his music retained many distinctively Polish features, such as Mazurka rhythms and Polish folk melodies, and while he wrote collections of Polonaises, Nocturnes, Impromptus, Waltzes and other Chopinesque miniatures, neo-classical traits appear in works [from about 1925]... Although he never completely abandoned a diatonic framework, critics of the 1920s and 30s described his harmony at times as Scriabinesque and atonal... Tansman was quick to achieve international success... He settled in Los Angeles in 1941 where he became acquainted with Schoenberg, renewed friendships with other European émigrés, including Milhaud and Stravinsky, and composed a number of film scores. He returned to Paris in 1946." Caroline Rae in *Grove Music Online*. (25319) \$2,500



Autograph Manuscript of Tansman's *Sérénade No. 1*

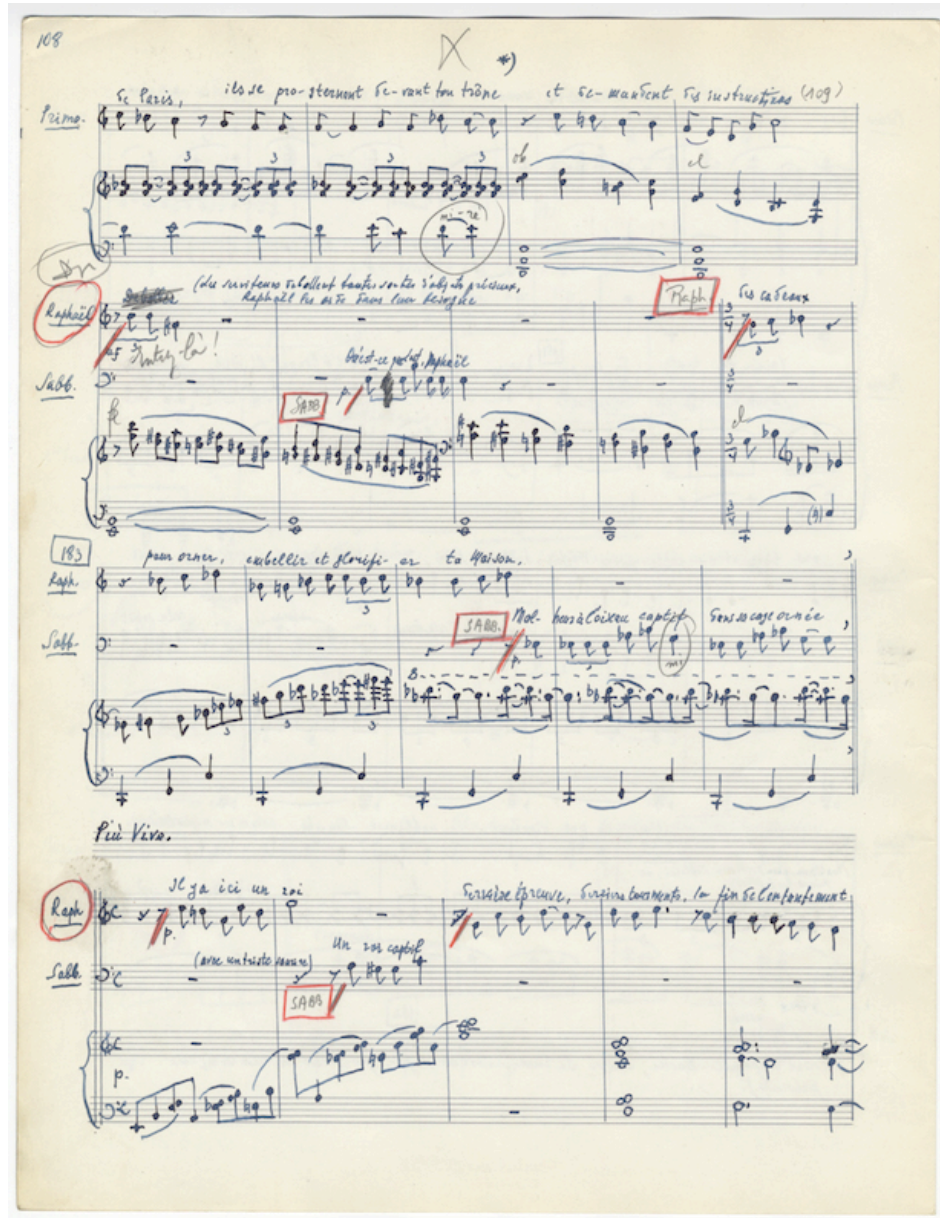
529. **TANSMAN, Alexandre 1897-1986**

Sérénade [no. 1] pour Violon, Violoncelle et Piano. [Score]. Autograph musical manuscript signed in full. 1930.

Folio (356 x 271 mm). Unbound; 8 bifolia. 1-9 (I. Introduction et Allegro), [i] (blank), 10-14 (II. Canzone), [i] (blank), 15-26 (III. Scherzo), [iv] (blank) pp. Notated in black ink on three different types of pre-printed music paper: first movement on 24-staff paper with narrow staves; second movement on 24-staff paper with wider staves; third movement on 18-staff paper. Numbers of second and third movement written over earlier, illegible numbers. Second movement originally titled "Andantino"; title crossed out and replaced in pencil with "Canzone"; "Andantino" added as tempo above first measure. Occasional autograph corrections in pencil to all movements; third movement with substantive cut in pencil from pp. 22 to 23. Directives for engraver in pencil, most probably autograph. Pagination from p. 9 in pencil, possibly in a different hand. Engraver's markup in pencil; publisher's number "A.L. 17779" in red ink to foot of all pages of music. Handstamps to foot of first page: "Paris, Alphonse Leduc Editions Musicales 635 rue St-Honoré (près l'Avenue de l'Opéra)" to left; "Copyright by Alphonse Leduc et Cie 19[30]" to center; "Tous droits

d'exécution de reproduction de transcription et d'adaptation réservés pour tous pays" to right. The "30" in the year is written in the same red ink as the publisher's numbers. Note "200 ex. [copies] 26 9/30" in same red ink between left and central handstamp. Slightly worn and soiled; minor fraying to edges.

The present manuscript was used by the engraver for the first (and only) edition of the work, published by Alphonse Leduc, Paris, in 1930 with the plate number A.L. 17779. Tansman composed the work in 1928. Trio Filomusi premiered it at the Ecole Normale de Musique de Bruxelles on November 7, 1929. After Tansman composed another serenade - for violin, viola, and violoncello - in 1938, the present work was listed as "Serenade no. 1." (25318) \$6,500



530. **TANSMAN, Alexandre 1897-1986**

Sabbatai Zevi, le Faux Messie Fresque lyrique en 1 Prologue et 4 Actes de Nathan Bistrizky Rédaction pour chant et piano Durée: env[iron] 2'h. 15." Autograph musical manuscript piano-vocal score, signed in full and dated on the last page of music "Paris, 1958."

Folio (349 x 270 mm). Unbound. 6 signatures of 6 bifolia and 1 signature of 4 bifolia wrapped in another bifolium protected by onionskin paper, all wrapped in blank bifolium of 20-staff music paper. 1f. (title), [i] (second title, cast list, and contents), [i] (historical background), 180, [iv] (blank) pp. Notated in blue and black ink on pre-printed 16-staff music paper with blindstamp of Edition Max Eschig, Paris. Marks in blue ink written over (i.e., reinforced) in black ink in front matter and through p. 11; only blue ink from p. 12. Date to upper right corner of p. 1: "1957-58." Date and signature to end of score: "Alexandre Tansman Paris 1958." Durations marked throughout. The overall duration as given on the title (repeated on the second title and at the end of the score) is to be read as "2 hours 15 minutes." **Autograph corrections**, some major, in both ink and pencil. Directions to engraver in pencil. Performance-related annotations in various hands in red, blue, and graphite pencil. Cues for entrances of characters and chorus marked in red pencil. Slightly worn; occasional staining, especially to p. 162.

Together with: *Sabbataï Zevi, le faux Messie. Chœurs (chantés et parlés)*. [Choral score.] Large folio (375 x 278 mm). Stapled. 17, [iii] (blank) pp. Facsimile of autograph manuscript. Copyright note of Editions Max Eschig, Paris, dated 1961, to foot of first page. Creased; rippled; frayed at upper edge.

Sabbataï Zevi is the fourth of Tansman's seven operas. The opera received a concert performance on March 3, 1961, at the Théâtre des Champs-Élysées in Paris, but has apparently never been staged. Max Eschig, Paris, published a piano-vocal score in 1966. The choral score accompanying the present autograph was most probably created for the 1961 production of the opera. The composer considered this work the best of his operas. Like many of Tansman's later works it is based on a distinctly Jewish subject.

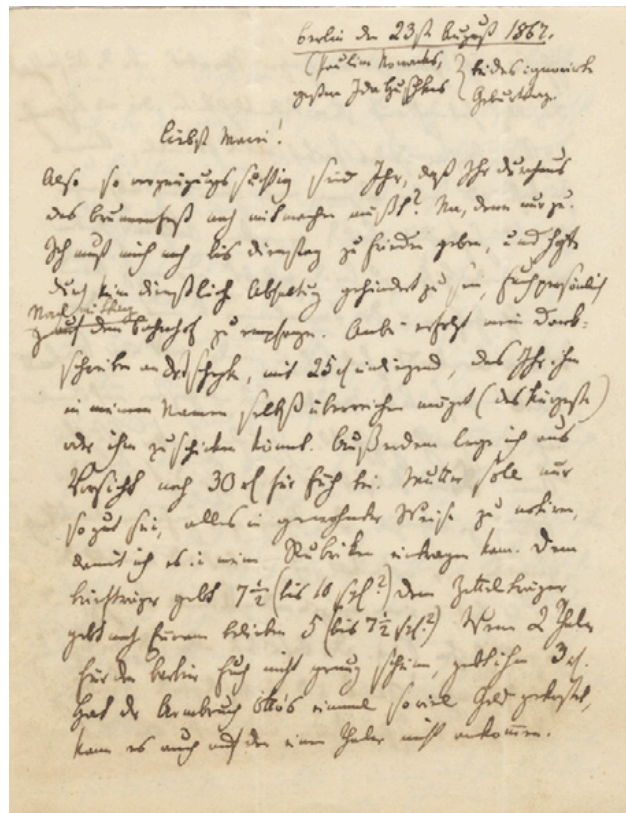
"Tansman was as adept at writing in C major as he was at composing serially and he made use at different times of atonality and polytonality. The music of his opera *Sabbataï Zevi* (1953-9), which tells of the rise and fall of the 17th-century mystic, is post-tonal in style." Anne Giradot and Richard Langham Smith in *The New Grove Dictionary of Opera*. (25325) \$11,500

531. **TAUBERT, Wilhelm 1811-1891**

Autograph letter signed to Marie (possibly his daughter). 3 pp. of a bifolium. Small quarto. Dated Berlin, August 23, 1867. In German (with translation). Creased at folds.

Taubert writes with news of various people, instructions for making payments, and commentary on the fortunes of friends and family, including those of his nephew, the musician Ernest Taubert.

A German conductor, composer and pianist, "during the 1840s [Taubert] was associated with the Berlin Königliche Schauspiele under Mendelssohn and Meyerbeer, and served as Generalmusikdirektor there from 1845 until 1848. At that time he also held the appointment of court Kapellmeister, a position he retained until 1869. As chief Kapellmeister, Taubert continued to conduct the royal orchestra until 1883. Highly thought of as a teacher, he taught at the Royal Academy of Arts from 1865, Theodor Kullak being one of his pupils." Stephan D. Lindeman in *Grove Music Online*. (20696) \$250



532. **TCHAIKOVSKY, Peter Ilich 1840-1893**

[Op. 71]. *[The Nutcracker]. Shchelkunchik* Balet-feeriia v dvukh deistviiakh, trëkh kartinakh Libretto M. Petipa po skazke E. T. A. Gofmana v peredelke A. Diuma-syna Oblegchennoe perelozhenie dlia fortepiano avtora / op. 71 Casse-Noisette Ballet-Féerie en deux actes et trois tableaux Livret de M. Petipa d'après la version française d'A.Dumas d'un conte d'E. Th. Hoffmann L'arrangement soulagé pour piano par l'auteur. [Piano reduction]. Leningrad: "Muzyka" / "Musique" [PN 2729], 1982.

Quarto. Full decorative ivory cloth. [i] (half title), [i] (title in French), [i] (title in Russian), [i] (cast list in Russian and French), 5-152 (music), 153-160 (libretto and scenario by Petipa, in Russian only), [ii] (table of contents in Russian and French), [i] (colophon), [i] (blank) pp. Caption titles, scene descriptions, and stage directions in Russian and French throughout. Printed price to verso of lower board: "3 r[ubles] 50 k[opecs]." Endpapers illustrated with scenes from the ballet. Upper outer corners very slightly creased; one lower outer corner creased. A very good copy overall.

A reprint of the edition published in Moscow in 1969 (also by "Muzyka," plate number 5636). Bilingual editions in Russian and French were rarely issued in the Soviet Union, but due to the former status of French as classical ballet's lingua franca, exceptions were made in this genre. The arrangement, identified as "simplified," is by Tchaikovsky himself. (24584) \$40

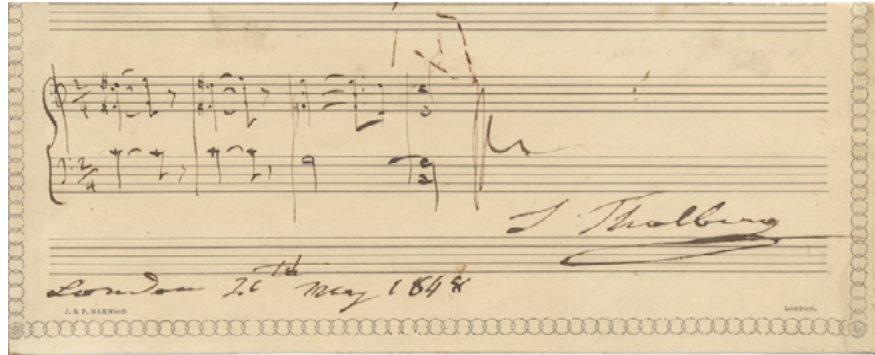
533. **TCHAIKOVSKY, Peter Ilich 1840-1893**

[Op. 17]. *Polnoe sobranie sochinenii Obshchaia redaktsiia B. V. Asaf'eva Tom sorok sed'moi Sochineniia dlia orkestra Perelozhenie dlia fortepiano v chetyre ruki avtora Tom podgotovlen S. Bogatyryvym* [Complete works B. V. Asafyev, General Editor Volume 47 Works for Orchestra Arrangements for piano four-hands by the author Volume prepared by S. Bogatyryov]. Moskva: Gosudarstvennoe muzykal'noe izdatel'stvo [State Music Publishers] [PN M. 25274 G.], 1956.

Quarto. Original publisher's decorative green cloth boards with titling gilt. [i] (half title), [i] (series title), [i] (title), [i] (blank), [i] (list of editorial board), [i] (blank), [vii]-ix (editorial foreword), [i] (blank), [i] (part title: "Vtoraia simfoniia Soch. 17" [Second symphony, op. 17]), [i] (blank), [i] (dedication to the Moscow branch of the Russian Musical Society), [i] (blank), [i] (part title: "Vtoraia redaktsiia [1879]" [second version, 1879]), [i] (blank), 7-90 (music), [i] (blank), [i] (part title: "Pervaia redaktsiia [1872]" [first version, 1872]), [i] (blank), 93-156 (music), [157]-62 (critical notes to both versions), [i] (table of contents), [i] (colophon) pp. With photographic reproduction portrait of the composer tipped to mount preceding foreword. Embossed price to verso of lower board: "30 r[ubles] 40 k[opecs]." Handstamp to foot of title: "Printed in USSR." Handstamp in Russian to lower pastedown indicating price after currency reform: "s 1-1-1961 g. tsena [3] r. [04] k." (from January 1, 1961, price [3] rubles [4] kopecks). Annotation in ink to upper corner of front free endpaper and in pencil to verso. Slightly browned.

Tchaikovsky's Second Symphony, op. 17, exists in two radically different versions, both of which were performed and published in the composer's lifetime. The present volume contains Tchaikovsky's own arrangements for piano duet of both versions. Since the first version is hardly ever performed, the second version takes precedent in the volume, ignoring chronology.

The complete edition of Tchaikovsky's works, published from 1940-1971 by the Soviet state publishing house under the guidance of an illustrious editorial board, remains a classic of Russian/Soviet musicology, despite politically mandated alterations and omissions (a volume with the sacred music was supplemented in 1990). The present volume, not affected by any political meddling, was edited by composer and musicologist Semyon Bogatyryov (1890-1960). (24583) \$50



534. **THALBERG, Sigismund 1812-1871**

Autograph musical quotation signed "S. Thalberg." 4 bars in 2/4 dated London, May 20, 1848. Notated in ink on a slip of music manuscript paper with decorative border (London, J. & F. Harwood) 82 x 204 mm., cut down from a larger sheet. Slightly worn; rust stains from early paper clip just touching notation; small tear at blank upper margin not affecting notation; remains of former mount to two edges of verso.

"Together with Liszt, Thalberg must be ranked as the greatest virtuoso pianist of the mid-19th century, a view endorsed by Mendelssohn in a letter of 30 March 1840. In keeping with the virtuoso tradition he played almost exclusively music of his own composition, which consisted mainly of fantasias on favourite opera arias by Rossini, Meyerbeer, Donizetti, Verdi and sometimes Weber and Mozart." Robert Wangermée in Grove Music Online. (17651) \$600

535. **THALBERG, Sigismund 1812-1871**

[Op. 42]. *Grande Fantaisie pour le Piano sur la Sérénade et le Menuet de Don Juan.* Mayence, Anvers & Bruxelles: B. Schott [PN] 6480, [January 1842].

Folio. Sewn. 1f. (title), [1] (blank), 2-25 pp. Engraved. With signature of "Rust" (possibly one of the German family of musicians active in the 19th century) and date of June 21, 1845 to title. Some marginal spotting and wear; title soiled and slightly foxed and chipped, partially separated at spine. In quite good condition overall.

First Edition. (17124)

\$85



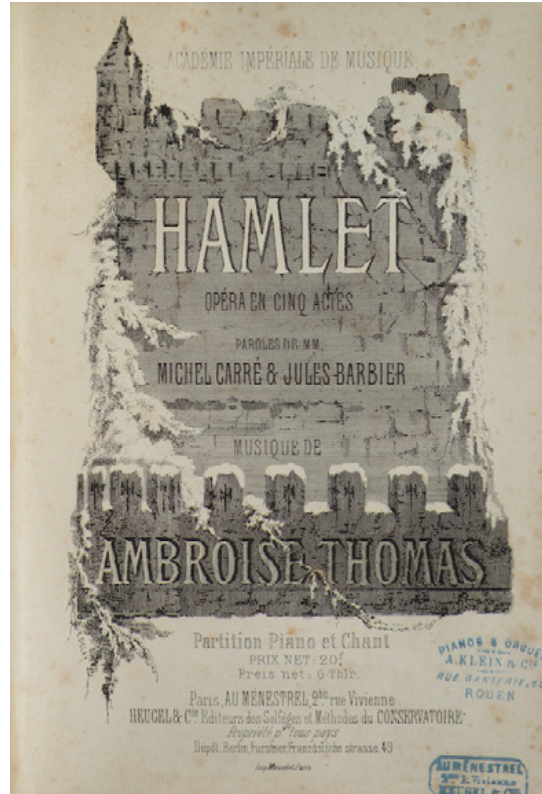
536. **THOMAS, Ambroise 1811-1896**

Hamlet Opéra en Cinq Actes Paroles de MM. Michel Carré & Jules Barbier... Partition Piano et Chant Prix Net: 20f. Preis net: 6 Thlr... Académie Impériale de Musique. [Piano-vocal score]. Paris: Heugel & Cie. [PN H. 3582], [1868].

Large octavo. Quarter brown morocco with textured cloth boards, spine in decorative compartments gilt, marbled endpapers. 1f. (illustrated half-title by E. Delay), 1f. (illustrated title by E. Delay), [i] (title), [i] (copyright notice), [i] (named cast list and index), [i] (publisher's catalog), 351 pp. Lithographed. With handstamps of publishers and Pianos & Gagues A. Klein & Cie. to lower portion of title. Binding slightly worn, rubbed and bumped, rubbed; moderately foxed; rimmed, with each leaf guarded at inner edge; occasional creasing and tears, with repairs.

Probable First Edition.

Based on Shakespeare's eponymous tragedy, *Hamlet* was first performed at the Paris Opéra on March 9, 1868. Thomas considered it his masterpiece. *"After years of neglect, Thomas' work has seen a considerable revival in the last two decades of the 20th century, with major performances, at least of Mignon and Hamlet, being mounted in France, Great Britain and the USA. In the context of French opera of the late 19th century Thomas was a figure of considerable importance, an imaginative innovator and a master of musical characterization."* Richard Langham Smith in *Grove Music Online*. (24784) \$135



537. **[THOMAS, Theodore 1835-1905]. Upton, George, ed.**

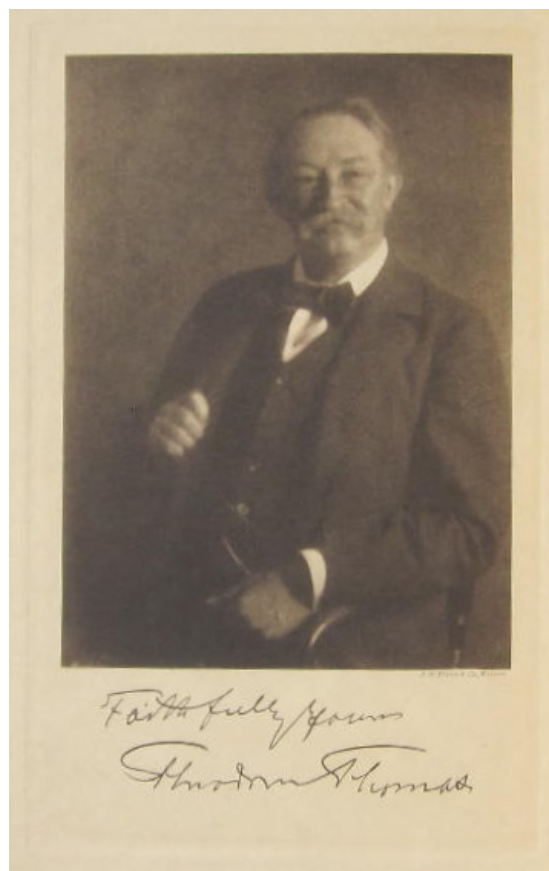
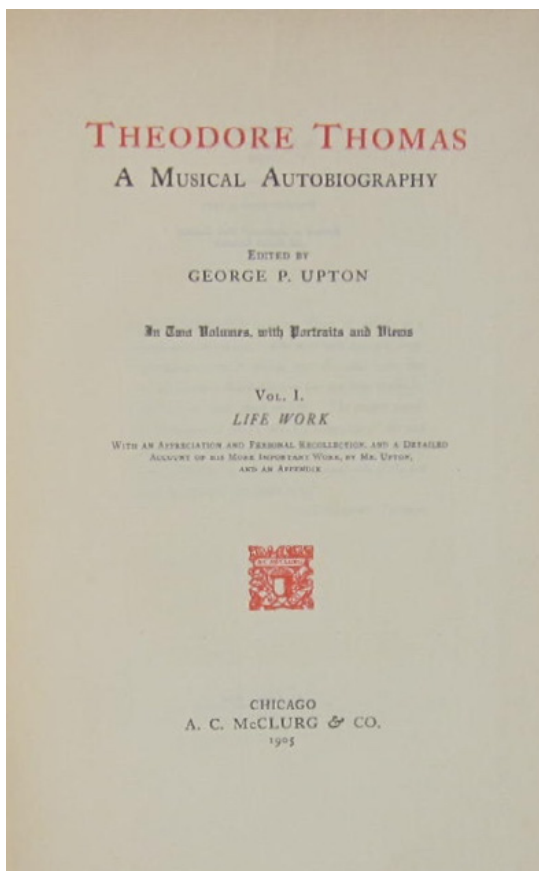
Theodore Thomas A Musical Autobiography... In Two Volumes, with Portraits and Views Vol. I. Life Work [Vol. II Concert Programmes] With an Appreciation and Personal Recollection, and a Detailed Account of His More Important Work, by Mr. Upton, and an Appendix. Chicago: A.C. McClurg & Co., 1905.

Two volumes. Large octavo. Original publisher's vellum-backed grey boards with lyre device gilt to upper and titling and lyre device gilt to spine. Uncut.

Vol. I Life Work: [i] (half-title), [i] (limitation statement), 1f. (frontispiece), [i] (title printed in red and black), [i] (copyright notice and printer's note), 1f. (quotation), 5-16 (preliminary material), 1f. (part-title), 19-324, 325-327 (index) pp., 1f. (blank).

Vol. II Concert Programs With an Introduction by Mr. Thomas, Setting Forth his System of Programme-Making, and Commenting on Habitual Late-Comers and Modern Orchestra Technique: [i] (half-title, [i] (limitation statement), 1f. (frontispiece), [i] (title printed in red and black), [i] (copyright notice and printer's note), 1f. (quotation), 5-13 (preliminary material), [i] (blank), 15-382 pp.

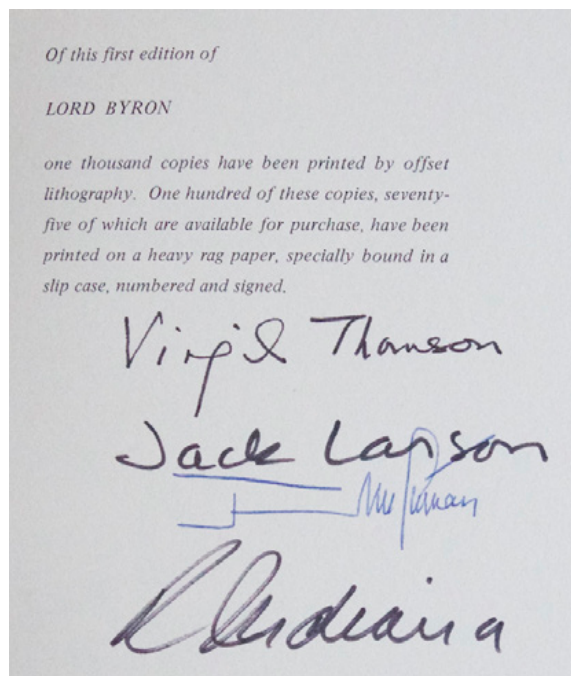
With frontispieces with photographic portraits of the composer and numerous plates with facsimile reproductions of Thomas's autograph letters, concert programs, photographic portraits, and other memorabilia. Titles with tissue guards. Binding slightly worn, rubbed, bumped and soiled; front pastedown slightly abraded. Some light browning to plates and several leaves; occasional staining; other very minor imperfections.



A limited "large paper" edition, this number 45 of 100 copies printed.

Thomas, a prominent American conductor of German birth, led the New York Philharmonic Orchestra, the Chicago Orchestra, and the Theodore Thomas Orchestra. *"Thomas did more than any other American musician of the 19th century to popularize music of the great European masters. He planted the seed for local symphony orchestras in cities throughout the land and helped the American people gain a greater appreciation of symphonic music. He was a brilliant organizer and an indefatigable worker. He not only directed his orchestra with total autonomy but also managed its business details. He devised ingenious schemes to promote ticket sales, and mapped out special 'pop' and children's programmes, and even concerts for working men. His knowledge and understanding of audiences, as expressed in his programming, was exemplary. He was an undemonstrative, often aloof, conductor, but an admirable disciplinarian who knew his instruments and scores, understood the technical and psychological aspects of orchestral leadership and had the respect of his players. Thomas was admired by those great soloists of Europe who appeared with him. At its height in 1875 the Thomas Orchestra was, by common consent, unsurpassed anywhere, as was the New York PO under his direction ten years later. The popularity of the symphony orchestra in the USA today is due in great part to the work of Thomas."* Ezra Schabas in Grove Music Online.

George P. Upton (1843-1919) was a noted American journalist and music critic active in Chicago. "He served on the Chicago Tribune as music critic (1863-1881) and as senior editor until 1905... He was music consultant to the Newberry Library when it assembled its collection (1885-7)... [and] wrote numerous popular books for the education of American audiences... A staunch supporter of Theodore Thomas, he was instrumental in the foundation of the Chicago Orchestra." Mary Ann Feldman in Grove Music Online. (24964) \$135



Signed by the Composer, &c.

538. THOMSON, Virgil 1896-1989

Lord Byron. English and German texts [Opera in Three Acts... Libretto by Jack Larson... German text by John Gutman]. [Piano-vocal score]. New York, Hamburg: Southern Music Publishing Co. Inc., Peer Musikverlag G.M.B.H. [PN SMP 2285-291], [1975].

Folio. Original publisher's olive green pictorial wrappers designed by noted American Pop artist Robert Indiana. [i] (title), [ii] (note about cover design), iii-vi (synopses in German and English), vii (named cast list), viii (instrumentation), [1-2] (blank), 3-293, [i] (photographic portrait of the composer), 1f. (limitation statement) pp. Text in English and German. In original brown slipcase. Includes the names of cast and crew members for the world premiere presented by the Juilliard American Opera Center at the Juilliard Theater, Lincoln Center for the Performing Arts in New York, on April 20, 1972. Commissioned by the Ford Foundation and Koussevitzky Foundation. Binding and slipcase very slightly rubbed and bumped. Very small light stains to several pages. An attractive copy.

First Edition, this number 20 of 100 special copies signed by the composer, the librettist Jack Larson, the translator John Gutman, and the designer Robert Indiana.

Thomson's third and final opera was Lord Byron, with a libretto by the American poet, playwright, and actor Jack Larson, who will always be known best for his first career: during the 1950s he played Jimmy Olsen on the television series "The Adventures of Superman." Thomson and Larson worked on the project for seven years. The Metropolitan Opera commissioned it and tried out scenes in a 1969 private performance for invited guests in a studio at the Met with just piano accompaniment. Rudolf Bing, the general manager at the time, was not enthusiastic. Thomson accepted an offer from the Juilliard School to present the première, which took place there in 1972, and met with a mixed reception. That Lord Byron, his most ambitious work, was not a success was the greatest disappointment of Thomson's career.

Lord Byron has strong champions, including the scholar Richard Jackson, who wrote in an entry for the New Grove Dictionary of American Music (1986) that the opera has "a seriousness of tone, a comparative richness of texture, and a lyrical expansiveness seldom encountered" in Thomson's earlier works. With its emotional content, he added, the opera "rises to moments of real passion." Anthony Tommasini and Richard Jackson in Grove Music Online. (24892) \$300

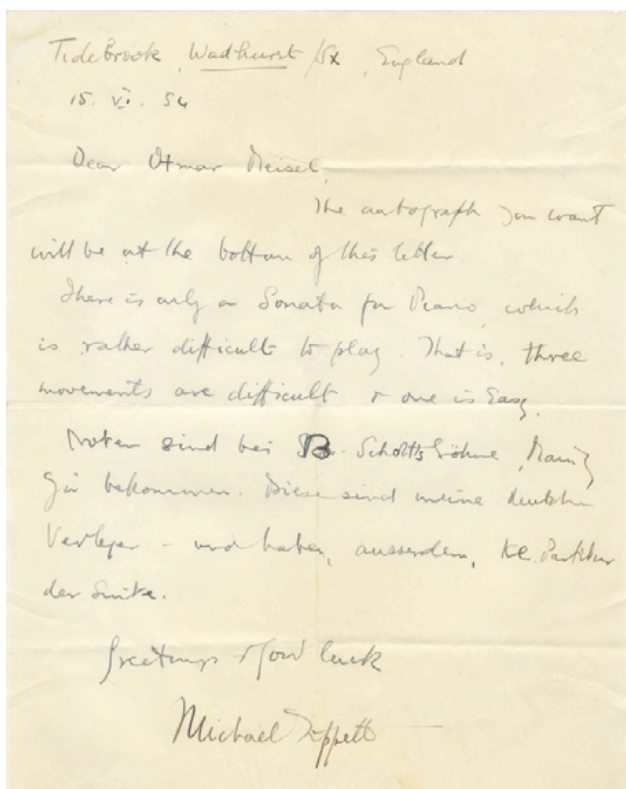
539. **THUMOTH, Burk fl. 1745-46**

[*Twelve English and Twelve Irish Airs With Variations, set for the German Flute, Violin or Harpsichord... Book the Second*. London: J. Simpson... where may be had, The first Book containing Twelve Scotch & Twelve Irish Airs], [1745-46].

Octavo. Disbound. [1] (blank), 2-49, [i] (blank) pp.. Glen: Early Scottish Melodies p. xiii. BUC p. 1009. RISM T758.

Together with: [*Twelve Scotch, and Twelve Irish Airs with Variations Set for the German Flute Violin or Harpsichord*. London: John Simpson, 1745-46]. Pp. 3-49, [i] (blank). Glen p. xiii. BUC p. 1009. RISM T758.

Titles lacking (supplied in photocopy from the National Library of Scotland copy). Some leaves detached; thin outer margin of several leaves lacking not affecting printed area; calligraphic notations and small ink spots to blank verso of final leaf. (24155) \$350



540. **TIPPETT, Sir Michael 1905-1998**

Autograph letter signed and dated June 15, 1956. 1 page. Folio. To Otmar Reisel. Written from Tidebrook in Wadhurst, Sussex. In both English and German. With autograph envelope with Tippett's autograph signature and address to verso. Very slightly worn; creased at folds; envelope slightly worn and soiled.

"The autograph you want will be at the bottom of this letter. There is only a sonata for piano, which is rather difficult to play. That is, three movements are difficult and one is easy." The remainder of the letter is in German and informs his correspondent that the music is available from his German publisher, Schott, in Mainz. Tippett is, no doubt, referring to his *Piano Sonata No. 1*, composed in 1936-8 and revised in 1942.

"[Tippett's] importance lies not only in his revitalizing contribution to the genres of symphony, concerto, opera, string quartet and sonata, but also in his awareness – displayed in his writings as well as his compositional practice – of the complexities of the modern condition and the artist's role in relation to this." David Clarke in *Grove Music Online*. (21006) \$375

condition and the artist's role in relation to this." David Clarke in *Grove Music Online*. (21006) \$375

541. **TIPPETT, Michael 1905-1998**

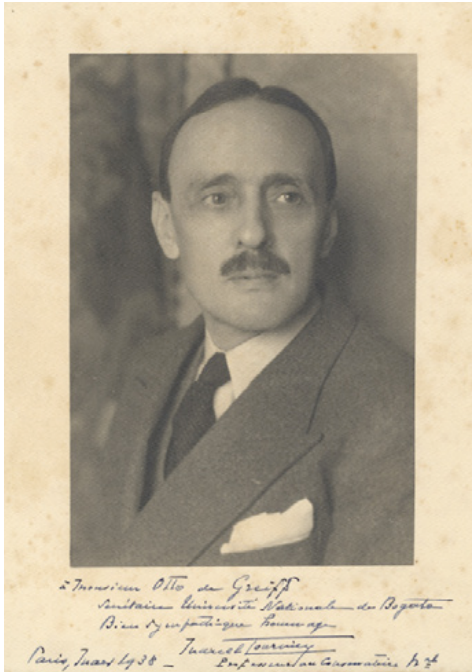
Autograph letter signed to the Colombian musicologist Otto de Greiff. 2 pp. Oblong octavo. Dated Corsham [England], January 24, 1969.

Tippett thanks de Greiff for his letter and the newspaper cuttings and encloses an autograph for him on a separate slip of paper 76 x 127 mm.: "Michael Tippett Corsham 1969." Together with autograph envelope with Tippett's signature to verso. Creased at folds; small stain to blank upper area. (20655) \$250

542. **TORROBA, Federico Moreno 1891-1982**

Autograph signature and inscription dated 1976. On ivory cardstock ca. 172 x 133 mm. with a reproduction of a bust-length photograph of the Spanish composer, conductor, and critic, image size 113 x 85 mm., overall size 178 x 134 mm. Slightly worn and creased; minor annotations in blue ink to verso.

"Moreno Torroba was a major figure in Spanish music of the 20th century, one who flourished despite the political and social upheavals that surrounded him. His music has often been described as 'castizo', employing elements of folk and art music which are of a distinctly Spanish character. A nationalist, he believed that fidelity to Spain's heritage, rather than imitation of foreign models, would lead to the universality of Spanish music. His musical palette was not limited to strict folklorism, and he acknowledged a wider musical influence through the works of Debussy, Ravel, Franck, Wagner and, in later years, Bartók. His accessible, lyrical style maintains a strong sense of tonality through the use of conventional forms while judiciously employing extended triadic harmonies, modality, remote modulations and colourful orchestration. His zarzuelas also draw upon expressly regional motifs and references to traditional and contemporary urban culture." Walter Aaron Clark and William Craig Krause in *Grove Music Online*. (25409) \$75



543. **TOURNIER, Marcel 1879-1951**

Photograph signed "Marcel Tournier" and inscribed to the noted Columbian diplomat, musicologist, and collector Otto de Greiff. Bust-length image of the eminent French harpist. Signed and dated Paris, March[?], 1938 in dark blue ink. Ca. 237 x 176 mm. Slightly foxed; minor wear to edges.

"À Monsieur Otto de Greiff Secrétaire Université Nationale de Bogota Bien sympathique hommage... "

Tournier, a French harpist, composer and pedagogue, was a student of Alphonse Hasselmans at the Paris Conservatory. His numerous compositions for solo harp expanded both the technical and harmonic possibilities of the instrument and form an important part of the repertory. De Greiff (1903-1995) was highly influential in the promotion of contemporary music in South America. (25300) \$150



A Rare Source for Tritto's Opera *La Donna Sensibile*

544. TRITTO, Giacomo 1733-1824

Aria Buffa Lei Commanna mia Signora Del Sig. D Giacomo Tritto Nella Donna Sensibile. Copyist's manuscript full score. Napoli: Luigi Marescalchi, [ca. 1798-1799].

Oblong quarto (ca. 210 x 266 mm.). Sewn. Outer bifolium with manuscript titling within pictorial passepartout engraving printed in green. 47, [i] (blank) pp. Notated in black ink on 10 rastrum-drawn staves per page. On laid paper with partial watermarks at upper edge. Unpaginated. An aria for the Marchese di Torrevecchia scored for violins I and II, 2 oboes, 2 horns in E ("Elami"), [2] bassoons, viola, male voice [basso], and basso continuo. With oval handstamp of the Glasgow Society of Musicians to lower margins of title and final page; manuscript "No. 33" to upper left corner of title and manuscript "303" to lower left. Wrappers slightly worn and soiled. Trimmed at upper edge; corners slightly turned; occasional light staining, bleeding, and smudging, not affecting music; some noteheads without stems. A clean copy in a clear, legible hand.

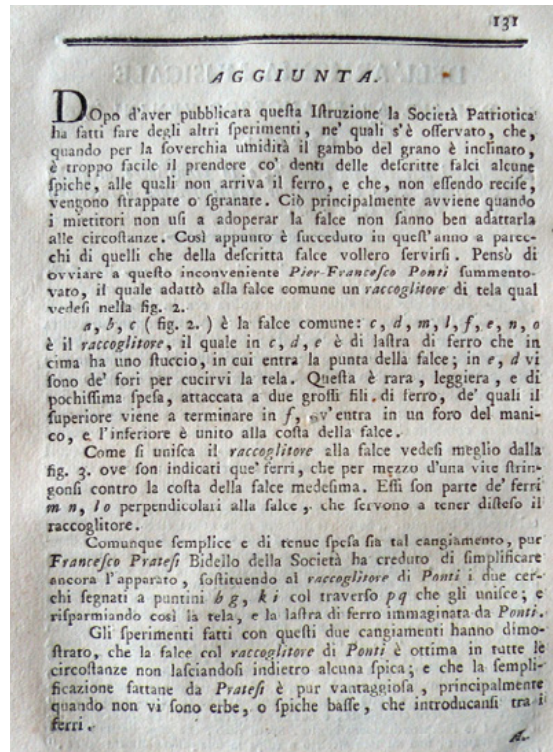
A rare source. The only other source for the opera is in the partial autograph held at the Conservatorio di Musica S. Pietro a Majella, Biblioteca in Naples. The opera seems not to have been published. Italian composer and publisher Luigi Marescalchi (1745-1812) published only the libretto, by Domenico Piccini, in 1798, of which 2 copies survive.

La donna sensibile was first performed at the Real Teatro del Fondo in Naples in the summer of 1798 with Vincenzo Guida, the "primo buffo napol," singing the part of the Marchese.

Tritto "was perhaps most important as a teacher, having been influential in the formation of several generations of Neapolitan composers... His talent lay primarily in comic operas, where he showed a fine musical dramaturgy, genuine humour and a particular feeling for Neapolitan folk traditions (such as dances and popular song forms). Their strong Neapolitan colouring, however, limited their dissemination, and Tritto's influence remained largely local, confined to Naples and to some extent Rome... According to

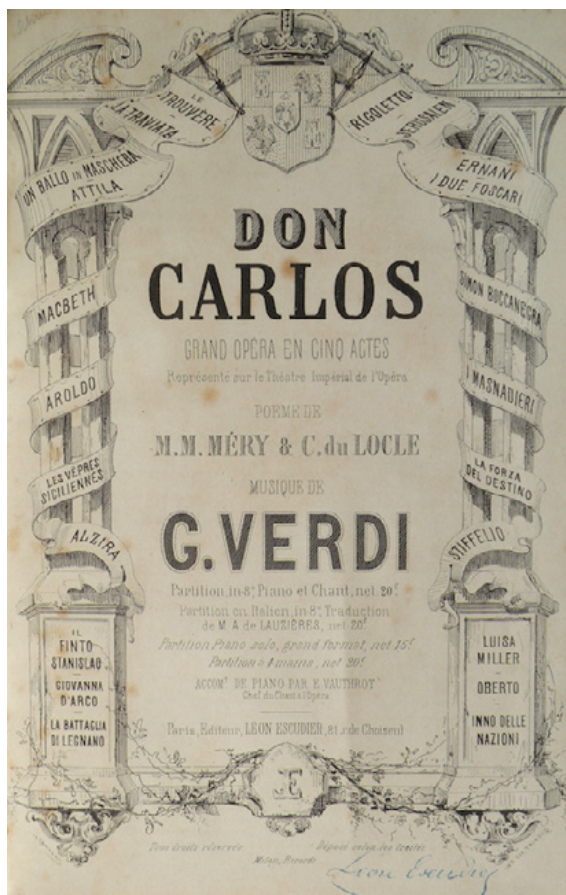
Florimo, Tritto also worked for several Neapolitan churches, and he composed a considerable amount of church music. His 18 children included Domenico Tritto (1776–1851), an unimportant Neapolitan church musician and dramatic composer who also taught at the conservatory, to which he sold his father's manuscripts, including scores (mostly autograph) of nearly all his operas and much church music. Other libraries also possess scores of some operas and church works." Dennis Libby et al in *Grove Music Online*.

"On 15 November 1785 [Marescalchi] obtained an exclusive royal licence for the printing of music in Naples, and, in partnership with his brother Francesco, he began to publish there in 1786. He established himself first in the new Palazzo in the strada di Chiaia beside the convent of S Orsola; he was still there late in 1789 but between then and the closing of his business in 1799 he moved to 32 Vicola della Campana, Largo di Castello. For about his first year in Naples he used as retailers the booksellers Antonio Hermil and Giuseppe Maria Porcelli; thereafter he opened his own shop, where he sold music and instruments as well as running a hire library and a flourishing copisteria. His engraved publications of instrumental music included several works by Haydn and Pleyel and an early edition of Mozart's violin and viola duo K423, probably the first work by Mozart to be published in Italy. He published many operatic excerpts in full score, particularly of Bianchi, Cimarosa, P.A. Guglielmi and Paisiello." Richard Macnutt in *Grove Music Online*. This score was most likely copied before Marescalchi's shop closed in 1799. (25078) \$475



545. **VENINI, Francesco 1738-1820**

Dell'Armonia Musicale. 1798. Excerpted from an 18th century periodical publication by A.B. Bassi, *Scelta di poesie italiane de piu celebri autori d'ogni secolo*, pp. 132-159, Paris, 1798. The first and second chapters of Venini's book *De i principi dell'armonie musicale e poetica*, Paris, 1798. RISM BVI pp. 859-60. Venini was a mathematician and musician active in Milan. (14771) \$50



The First Edition of Verdi's *Don Carlos*

546. **VERDI, Giuseppe 1813-1901**

Don Carlos Grand Opéra en Cinq Actes Représenté sur le Théâtre Impérial de l'Opéra. Poème de M.M. Méry & C. du Locle... Partition, in-8o, Piano et Chant, net: 20f... Accomt. de Piano par E. Vauthrot Chef du Chant à l'Opéra. Paris: Léon Escudier [PN L.E. 2765., L.E. 2765 et 2767.], [April 1867].

Large octavo. Quarter dark brown morocco with textured brown cloth boards, previous owner's initials ("M.G.") gilt to upper, spine in compartments with rules and titling gilt, marbled endpapers. 1f. (lithographic title illustration by Trinocq after Cravzat including names of Verdi operas entwined around a set of arched columns), 1f. (named cast list for the premiere performance at the Paris Opéra, on March 11, 1867 and index), 359 pp. Text in French. Lithographed. Binding slightly worn, rubbed, bumped and stained; hinges tender. Slightly foxed; first signature slightly split; occasional small tears; impression occasionally weak; publisher's handstamp to lower right corner of title.

First Edition. *Hopkinson 61A considers this to be the earliest printing. Collector William Crawford, however, identified what he believed to be an earlier issue, distinguished by typographical differences to the title page (Verdi's name in a smaller typeface and the absence of the lithographer's name to the lower right corner) and the absence of the printer's imprint to the foot of the first page of music.*

"Don Carlos has of late become one of the best-loved and most respected of Verdi's operas... Verdi dedicated to the work some of his greatest dramatic music. One need think only of the magnificent series of confrontational duets that form such a great part of the drama... several of these break decisively with traditional models, forging for themselves a vital new relationship between musical and dramatic progress. It is for such moments that Don Carlos will be remembered and treasured." Roger Parker in *Grove Music Online*. (24839) \$1,750

547. **VERDI, Giuseppe 1813-1901**

Otello Drame Lyrique en Quatre Actes de Arrigo Boïto...
Version française de MM. Camille Du Locle et A. Boïto
Partition pour Chant et Piano Arrangement de M. Saladino
(A) Net Fr. 20 – . [Piano-vocal score]. Paris: G. Ricordi & C.
[PN 51635], [Ca. 1894].

Large octavo. Quarter red morocco with black cloth boards, black leather label with titling gilt, marbled endpapers. 1f. (half-title), [i] (title), [i] (publisher's device and copyright notice), 1f. (named cast list), 1f. (index), [1]-366 pp. With cast and crew names for the revised version at the Paris Opéra. Handstamp "Société Anonyme des Editions Ricordi Nouveau Tarif Prix Net: 30.00" to lower edge of title. With publisher's blindstamp "10 [October] [190]3 [?]" to lower inner corner of preliminary leaves. Binding slightly worn, rubbed and bumped, with small perforation to lower portion. Minor wear and staining; several signatures very slightly detached.

First French edition, later issue of the second version.
Hopkinson 63B (variant with slight alterations to address).



"After breaking off negotiations with the Paris Opéra in 1887, Verdi eventually agreed to a production there in 1894, for which he prepared this version with not only the obligatory ballet, but a tightened and rewritten version of the great ensemble that follows it. Though the revision apparently resolved Verdi's doubts about the effectiveness of this ensemble in the theatre, it was never transferred to the Italian editions of the score and is consequently not heard in modern performances." Cox: Catalogue 44, no. 83. Budden: *The Operas of Verdi*, Vol. 33, pp. 405-412. (24840) \$250

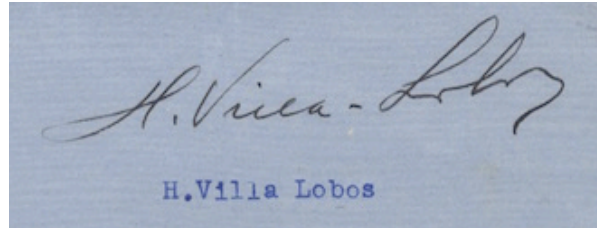


548. **VIARDOT [née Garcia], Pauline 1821-1910**

Fine half-length lithographic portrait by L. Loire. Paris: Rosselin, [ca. 1839]. Image size ca. 160 x 110 mm., sheet size 338 x 255 mm. Slightly worn; minor foxing; slight browning to margins; small tear to right edge.

Hall IV, p. 203. (24535)

\$200



549. **VILLA-LOBOS, Heitor 1887-1959**

Typed letter signed and dated Rio de Janeiro, September 24, 1937. 1 page of a bifolium. Quarto. On blue paper. To the Colombian musicologist and diplomat Otto de Greiff. In Portuguese. Very slightly worn and stained; creased at folds.

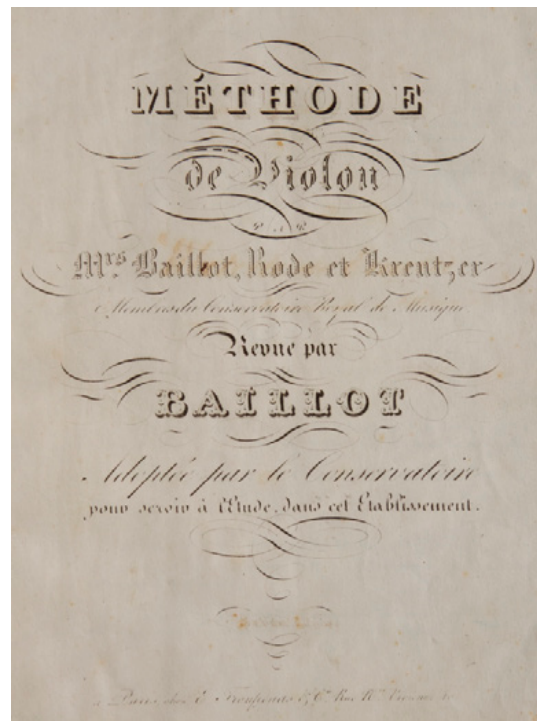
The composer "takes great pleasure" in answering de Greiff's letter of July 30th and in sending his photograph (not present).

"Lobos stands as the single most significant creative figure in 20th-century Brazilian art music. This significance stems not only from his international recognition, but from his achievement in creating unique compositional styles in which contemporary European techniques and reinterpreted elements of national music are combined. His highly successful career stood as a model for subsequent generations of Brazilian composers." Gerard Béhague in Grove Music Online. De Greiff (1903-1995) was highly instrumental in the promotion of contemporary music in South America. (21008) \$450

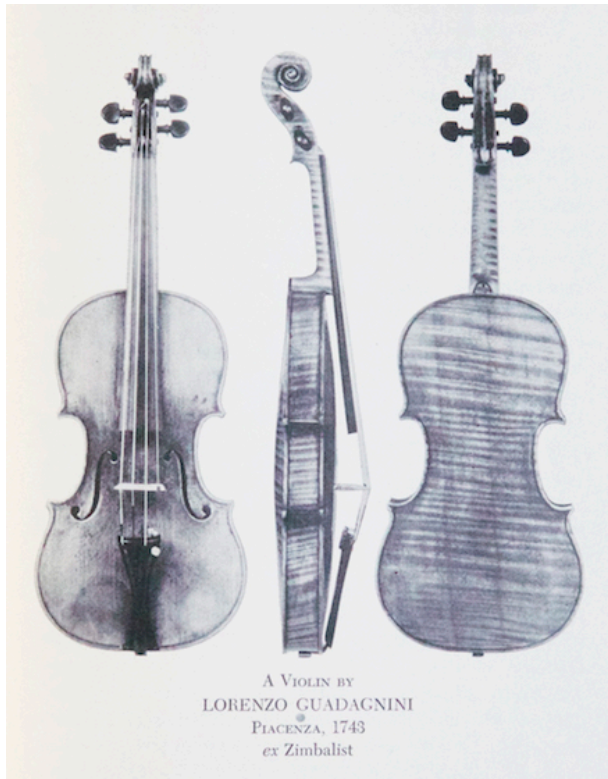
550. **[VIOLIN] Baillot, Pierre 1771-1842, Pierre Rode 1774-1830 and Rodolphe Kreutzer 1766-1831**

Methode de Violon par Mr.s Baillot, Rode et Kreutzer Membres du Conservatoire Royal de Musique Revue par Baillot Adoptée par le Conservatoire pour servir à l'Etude, dans cet Etablissement. Paris: E. Troupenas & Cie. [PN 208], [after 1850].

Folio. Mid-tan quarter leather with dark blue watered silk boards, blue marbled endpapers. 1f. (title), 1f. (declarations of adoption of book by the Paris Conservatoire dated according to the revolutionary calendar: "5 ventose 10" [= February 24, 1802]), 167, [i] (blank), 3ff. (figures illustrating violin technique). Engraved; illustrations lithographed. Additional plate number of Brandus & Cie. to foot of declarations page: "B. et Cie. 7733" and with their handstamp to lower right corner of title; additional handstamp of C.ro Martin, Madrid, music dealer, to foot of title. Calligraphic inscription in brown ink to blank front endpaper: "Emilio Carricarte Metodo de Emilio Carricarte y Medina" with partially illegible annotation is extremely small script. Occasional annotations in pencil. Binding quite worn, rubbed and bumped; detached; spine lacking. Impression light - most page numbers illegible; lower edge slightly dampstained; ink stains to outer edge.



A later edition of this important violin method first published in 1802 and reissued by Troupenas in 1829; Brandus & Cie purchased the business of Troupenas in 1850. Emilio de Carricarte y Medina was born in Havana, Cuba ca. 1820s-30s to a Spanish-born father named Francisco de Carricarte y Guezala (1802-after 1856). (25430) \$100



Doring's Classic Study of Guadagnini Violins

551. [VIOLIN]. Doring, Ernest

The Guadagnini Family of Violin Makers A Treatise presenting conclusions concerning the origin and lives of this famous family derived from lifelong study of their works and diligent research among relevant data from early to recent times having as its principal subject Giovanni Battista Guadagnini renowned makers of violins with a chapter devoted to his father Laurentius and mention of descendants recorded as workers in the craft, together with illustrations of characteristic works and tabulation of examples reputedly authentic. Chicago: William Lewis & Son, 1949.

Octavo. Original publisher's brown quarter textured cloth with matching boards, titling gilt to upper and spine. 1f. (half-title), 1f. (title), 1f. (dedication), 9-335, [i] (blank) pp. With numerous photographic illustrations of violins. Upper board very slightly stained; free front endpaper torn away. Very slightly worn.

First Edition, limited to 1,500 copies of which this is number 1276. (25597)

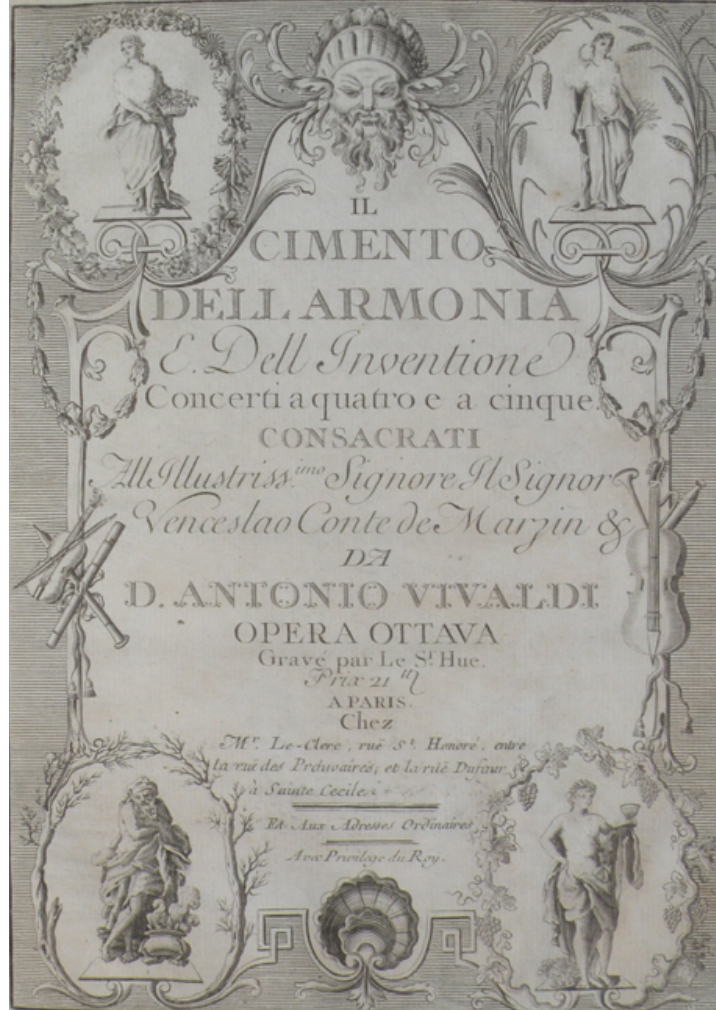
\$250

552. [VIOLIN]. Martinn, Jacob Joseph Balthasar 1775-1836

Methode Elementaire pour le Violon... Contenant Les Principes de la Musique, la maniere de tenir le Violon, toutes les Gammes, en 24 Lecons, six Airs Varies et six Duos. Paris: Frey [PN] 490 [490A, 490B], [ca. 1815].

Folio. Contemporary green vellum boards. 1f. (title), [1] (blank), 2-35; 2-16 (with plate no. 490A); [1] (blank), 2-20 (with plate no. 490B) pp. Binding worn and warped; joints split. Minor foxing and browning; tears repaired to pp. 17/18 with slight loss of printed area; occasional pencil markings.

Scarce. Martin was a violinist at the Opera Italien in Paris and violin professor at the Lycee Charlemagne. (15006) \$275



553. **VIVALDI, Antonio 1678-1741**

[Op. 8]. *Il Cimento dell'Armonia E. Dell'Inventione* [12] *Concerti a quattro e a cinque consacrati All'Illustrissimo Signore Il Signor Venceslao Conte de Marzin... Opera Ottava Gravé par Le Sr. Hue Prix 21 livres... Avec Privilege du Roy.* [Solo violin part only]. Paris: Chez Mr. Le-Clerc, rue St. Honoré, entre la rue des Prouvaires; et la rue Dufour à Saint Cecile [without PN], [1743 or 1748].

Folio. Modern half vellum with marbled boards, dark red leather label with titling gilt to upper. [i] (fine highly decorative baroque title), 2-3 (four sonnets: "Primavera," "L'estade," "L'autunno," "L'inverno"). 2[bis]-49, [i] (blank) pp. Engraved. Concertos no. 9 and 14 with a printed note in caption title: "Questo Concerto Si puo Fare ancora Cor[!] l'Hautbois." A few small stains and minor creasing.

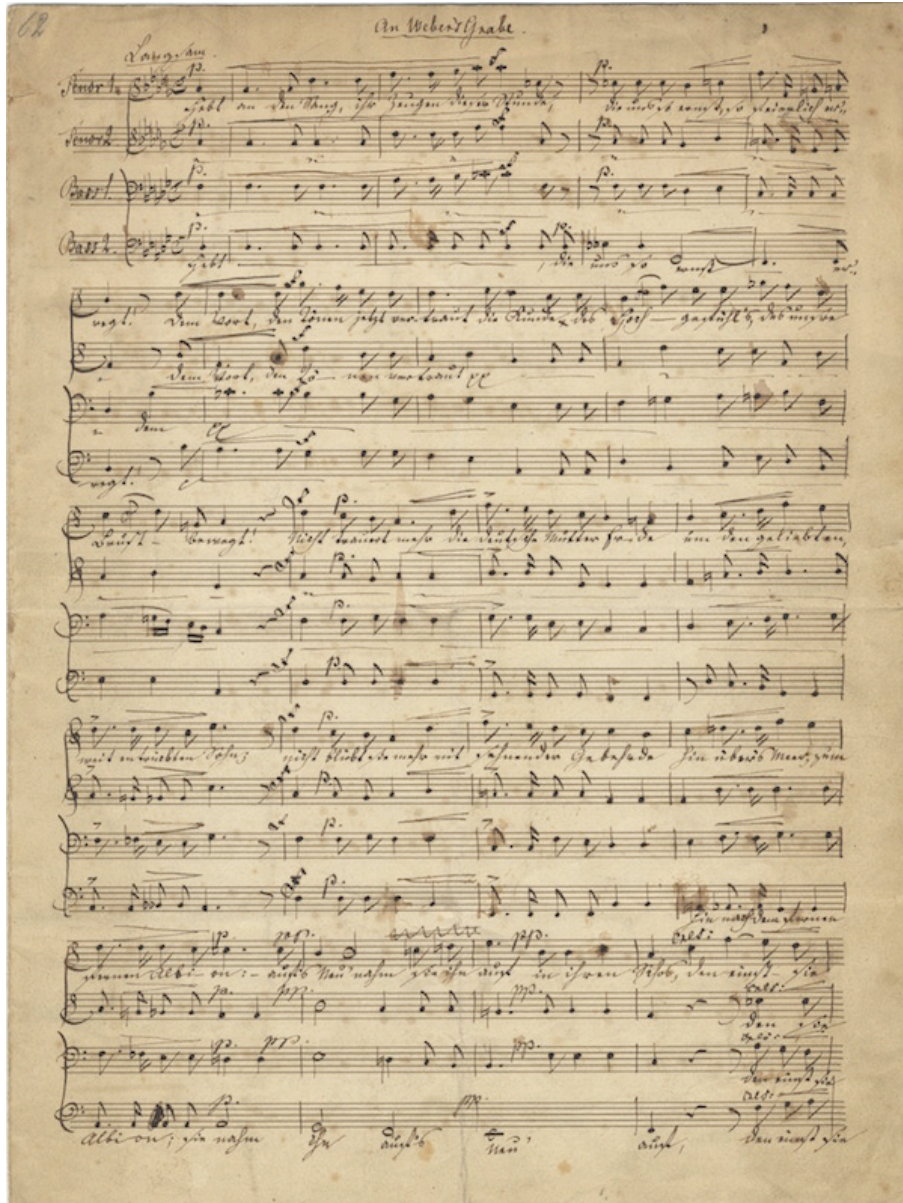
Second edition, second or third issue. Rare. Ryom p. 592 (mentioning "several issues" but not identifying them). RISM V2226-28 (three issues: [ca. 1739], 2 copies, one at Library of Congress; [1743], 1 copy; [1748], 2 copies). First issue of the present edition has a different imprint (between "Chez" and "Avec Privilege"; see digitized copy on website of Bibliothèque nationale de France, Paris); the title of the present copy shows signs of re-engraving. The first edition was published in Amsterdam by Michel Charles Le Cène in 1725.

The collection opens with the four concertos of *Le Quattro Stagioni* (RV 269, 315, 293, 297), to which the sonnets form the program. The eight remaining concertos are no. 5 "La Tempesta di Mare" (RV 253), no. 6 "Il Piacere" (RV 180), no. 7 (no title; RV 242), no. 8 (no title; RV 332), no. 9 (no title; RV 236/454), no. 10 "La Caccia" (RV 362), no. 11 (no title; RV 210), and no. 12 (no title; RV 178/449). (24754) \$800

554. **VOGEL, Adolf 1897-1969**

Autograph signature. In black ink on a bookmark ca. 132 x 45 mm. with a bust-length reproduction photograph of the noted German bass-baritone by Atelier Fayer in Vienna. With handstamp dated April 28, 1937 to verso. Verso with biographical annotations in pencil and minor remnants of adhesive.

Vogel achieved great successes at the Wiener Staatsoper (1938-1959) and the Metropolitan Opera (1937), where he made his debut as Alberich in Siegfried in 1937. He also sang at the Bayerische Staatsoper (1932-1938), and made numerous appearances in London, Rome, and Buenos Aires. (25391) \$25



**The Only Complete Autograph of the Work,
Composed for the Reinterment of Carl Maria von Weber's Remains**

555. **WAGNER, Richard 1813-1883**

[WWV 72]. *An Webers Grabe.* For men's chorus a cappella. [Score]. Autograph musical manuscript signed in full, with text by the composer. [Dresden], [1843].

Folio (314 x 236 mm). [3], [i] (blank) pp. Notated in brown ink on 20-stave hand-ruled music paper. With caption title to head of first page: "An Weber's Grabe;" tempo indication above first measure: "Langsam" and signature "Richard Wagner" at conclusion of music. In D-flat major, common time. Text and signature in German cursive. No place, no date. With several autograph corrections. Initials "L.K." (=Louis Koch) in pencil to lower right corner of final blank page. Browned; minor creasing, bleeding and stains; lower outer corner of second leaf torn away and professionally repaired, not affecting notation.

Provenance: In 1865, Mathilde Wesendonck, who lent the manuscript for publication in 1871; the conductor and composer Siegfried Ochs, Berlin; after 1920 held in the legendary collection of Louis Koch, Frankfurt.

The only complete autograph of the work.

WWV p. 300. Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch* (Stuttgart: Kraus, 1953), p. 249. *Catalogue of C. G. Boerner* (ca. 1920), p. 66 (recording the manuscript as being held Siegfried Ochs collection). The first edition by Fritzsche, Leipzig (1872), is based on the present autograph.

Wagner composed this piece for the solemn reinterment of Carl Maria von Weber's remains in Dresden on December 15, 1844. Weber had originally been buried in London, where he died in 1826. Wagner and others fought for the "repatriation" of the body. *"After we had placed the coffin in the little mortuary chapel of the Catholic cemetery in [Dresden-]Friedrichstadt... we proceeded the following morning to lower it formally into the vault we had prepared... The ceremony closed with the performance of a poem I had written and set to music, and though it presented many difficulties for a male chorus, the combined efforts of our best opera singers achieved a splendid rendition."* Wagner, *My Life*, p. 298.

Autographs of entire works by Wagner are very rare to the market. (25397)

\$63,750

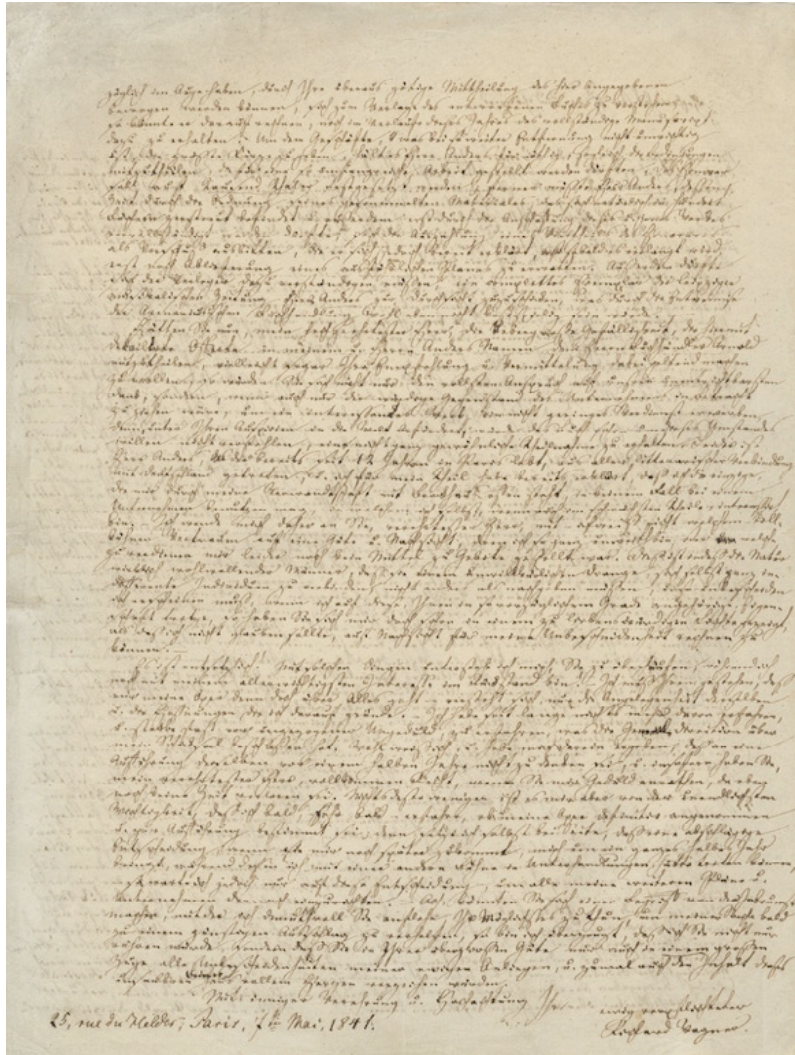
556. WAGNER, Richard 1813-1883

Autograph letter signed in full to the publicist Theodor Winkler (pseud. Theodor Hell). 2 pp. of a bifolium; second leaf blank. Small folio (208 x 270 mm). Dated Paris, May 7, 1841. In brown ink on stationery with the composer's monogrammatic blindstamp to upper left corner. In German (with translation). Slightly creased; small professional repairs to edges; professionally guarded at inner edge of final leaf. Provenance: The noted autograph collection of Louis Koch.

A long, densely-written, letter regarding Wagner's proposed biography of Beethoven and mentioning his opera *Rienzi*.

Wagner, who was trying to eke out a living in Paris at the time, attempts to interest Winkler in his two-volume monograph on Beethoven based on the research of Wagner's friend Gottfried Engelbert Anders (1795-1866), a German-born librarian in Paris. Wagner declares his intention to supersede Anton Schindler's biography of Beethoven, published in the previous year, which he considers inadequate. He asks Winkler to recommend him to the publisher Christoph Arnold (1763-1847) and names his (and Anders's) requested fees, to be paid in part as advances:

"Herr Anders found [Schindler's] book to be very poor compared to his own collection of communications [on Beethoven] ...Also, every thoughtful and sensitive reader has expressed his opinion on [Schindler's book]- that it falls short of meeting the demands of a true biography as it had been expected... Herr Anders was prompted to realize his long-cherished dream. As his position... leaves him hardly any time and he also confesses that an easy, fluent realization will not come to him, he has offered to leave me all his rich material and to discuss everything with me but to have the book itself written by me... Avoiding any fussy, pedantic, scholarly philistinism of citation, our book shall be more like a great novel on an artist than like a dry enumeration of chronologically ordered dates and anecdotes."

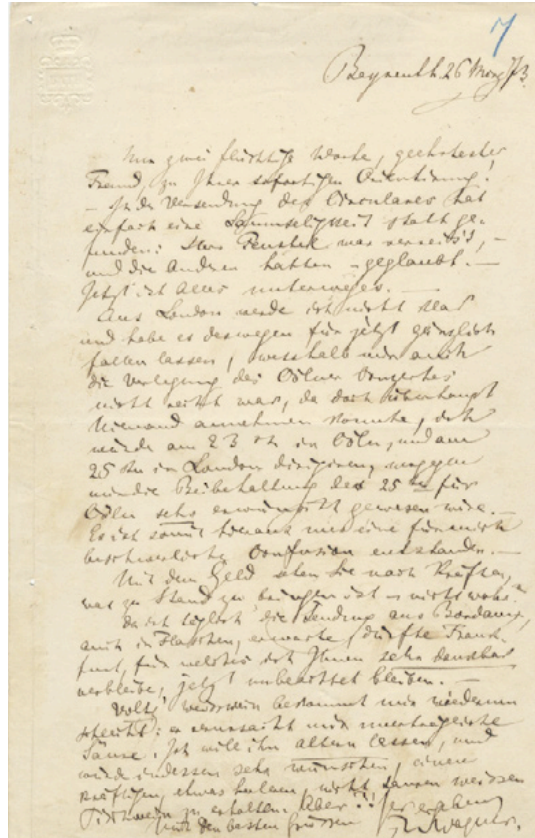


In the final paragraph, Wagner expresses his frustration about the long silence of the Dresden court opera regarding a possible production of his opera *Rienzi*:

"I have to confess to you that my opera [Rienzi] still means more to me than anything else... I am almost dying of my unruly lack of patience concerning the decision of the general direction... A negative decision... will cost me half a year, during which I could have entered negotiations with a different theater."

WBV 169. Unpublished in English translation, the German original published several times, most recently in *Richard Wagner: Sämtliche Briefe I*, no. 149, pp. 481-86. First published in *Das Museum*, a supplement to *Neue Frankfurter Presse*, September 4, 1877. Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch* (Stuttgart: Kraus, 1953), pp. 250-51 (with facsimile of first page).

Theodor Winkler (1775-1856), better known under his pseudonym Theodor Hell, was the editor-in-chief of the daily Dresdner Abend-Zeitung, for which Wagner worked as a Paris correspondent. Enclosed with the present letter was Wagner's third "Pariser Bericht," dated May 5, 1841. Winkler was active in many fields; trained as a lawyer, he achieved fame as a poet, editor, arts administrator, and stage director. Wagner's biography of Beethoven did not, in fact, materialize. After Arnold declined, the publishers Brockhaus and Cotta did the same. Rienzi, however, finally premiered at the Dresden court opera on October 20, 1842. (25381) \$12,500



Wagner Writes Regarding his Concert Schedule in Cologne and London, &c.

557. WAGNER, Richard 1813-1883

Autograph letter signed "R. Wagner" to an unidentified male correspondent. 1 page. Octavo. Dated Bayreuth, March 26, 1873. Written in brown ink on stationery with "Bath" blindstamp to upper left corner within decorative frame with crown above. In German (with translation). Number "7" in blue pencil to upper right corner. Very slightly browned; some smudging; three small holes to left margin and a few additional very small holes

Without salutation, Wagner informs his correspondent (styled "geehrtester Freund") about a delay in the mailing of an unidentified circular and explains a recent conflict in his concert schedule. The final paragraph of the letter deals with wine and mentions the wine dealer Carl Voltz of Wiesbaden:

"In the mailing of the circular simply a lapse had happened: Herr Feustel was out of town, and all the others just believed [that it had been sent]. Now everything is on its way... I am puzzled by London, and because of that I have canceled it for now; consequently, the earlier date of the Cologne concert did not please me, since nobody there could assume that I would conduct in Cologne on the 23rd and in London on the 25th, whereas retaining the 25th for Cologne would have been highly desirable for me... [Carl] Voltz's white wine does not agree with me again; it has caused me unbearable acidity..."

Provenance: From the Wagner collection of Mrs. Mary Burrell.

Wagner-Briefe-Verzeichnis 6461 (correspondent identified as Carl Voltz, which seems unlikely as the letter refers to Voltz in the third person). *Les Autographes*, catalogue 21, December 21, 1984, no. 294. Brief summary in Richard Wagner: *Briefe—Die Sammlung Burrell*, ed. John N. Burk, transl. Karl and Irene Geiringer (Frankfurt: S. Fischer, 1953), letter no. 487C, p. 740. Brief English summary in *Letters of Richard Wagner: The Burrell Collection*, ed. John Burk (New York: Macmillan, 1950), letter no. 487C, p. 587. A more likely recipient of the letter is Carl Wilhelm Batz (1853-1894), a writer and agent, also of

Wiesbaden. Batz and Voltz had purchased the performing rights of Wagner's operas *Rienzi*, *Der fliegende Holländer*, *Tannhäuser*, *Lohengrin*, and *Die Meistersinger von Nürnberg* from Wagner on February 25, 1872. As Batz and Voltz tried to enforce their rights, the validity of the contract between them and Wagner was soon contested. The resulting series of notorious lawsuits lasted until after the composer's death. The "circular" mentioned in the letter was, in all likelihood, distributed in an attempt to raise funds for the Bayreuth Festspielhaus, which was then under construction. Friedrich Feustel (1824-1891) was a banker and politician in Bayreuth, a notable early supporter of Wagner's festival plans. (25375) \$3,800



With Performance Markings in the Hand of the Conductor Robert Heger

558. **WAGNER, Richard 1813-1883**

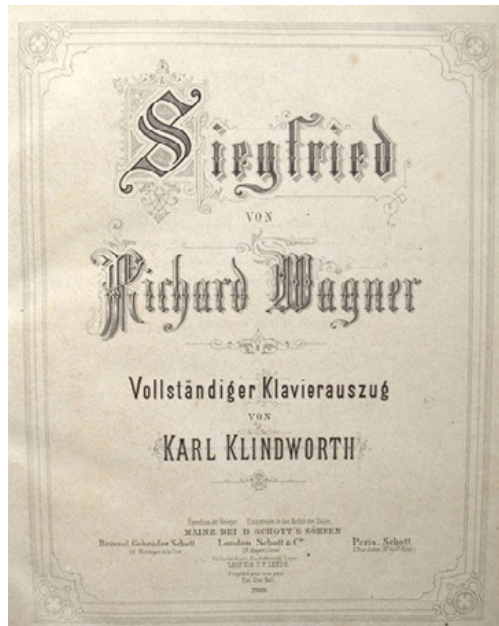
[WWV 90]. *Tristan und Isolde... Vollständiger Klavierauszug von Hans von Bülow*. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN V.A. 31], [1879].

Large octavo. Half black cloth with paper boards with manuscript title label to upper. [i] (title), [i] (cast list and contents), 3-260 pp. Printer's note to lower left corner of p. 3: "Stich und Druck von Breitkopf & Härtel in Leipzig."

Signed by the conductor Robert Heger in pencil at upper right corner of front endpaper and extensively marked up for performance in pencil and red crayon, occasionally also in blue pencil, mostly (possibly entirely) in Heger's hand. With further annotations by Heger to upper and lower pastedown, front endpaper, and two small loose leaves; one, titled "Tristan und Isolde Änderungen aus der Karlsruher Partitur" and written in blue ink, lists variants from an unknown full score (?annotated copy of the first edition) in Karlsruhe. Binding considerably worn; spine torn and partially detached.

A unique Handexemplar of a major Wagnerian conductor. Later edition. WWV p. 441. Hofmeister Verzeichnis 1879, p. 300.

Robert Heger (1886-1978), a noted German composer and conductor, recorded *Tristan und Isolde* in 1943 for radio. Hans von Bülow (1830-1894) conducted the world premiere of the opera in Munich in 1865. "In 1913 [he] conducted in Nuremberg before moving to the Munich Opera (1920–25) and the Vienna Staatsoper (1925–33), where he also served as director of the *Gesellschaft der Musikfreunde*. In 1933 he moved to Berlin as conductor at the Staatsoper and also served as music director in Kassel and at the Waldoper, Zoppot (now Sopot, Poland). After the war he remained in Berlin at the Städtische Oper before returning to Munich in 1950 where he conducted at the Staatsoper. From 1950 to 1954 he was president of the Hochschule für Musik in Munich... Heger's reputation as a conductor, enhanced by his numerous appearances at Covent Garden (between 1925 and 1935, and in 1953 for the Bavarian première of Strauss's *Capriccio* with the Staatsoper) and by his famous abridged commercial recording of *Der Rosenkavalier* with Lotte Lehmann and Elisabeth Schumann, has tended to overshadow his achievements as a composer." Erik Levi in *Grove Music Online*. (24963) \$300



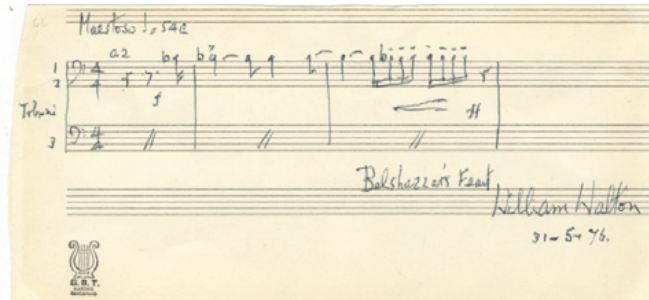
559. **WAGNER, Richard 1813-1883**

[WWV 86c]. *Siegfried... Vollständiger Klavierauszug von Karl Klindworth*. [Piano-vocal score]. Mainz: B. Schott's Söhne [PN] 20326, [ca. 1871].

Folio. Contemporary leather-backed textured cloth with decorative titling gilt to upper. 1f. (title), [1] (cast and list of scenes), 2-299 pp. Lithographed. Binding considerably worn, spine lacking. Browned; some thumbing. Various musicsellers' ink handstamps to lower margin of title, "Spuller" stamped to upper corner.

First Edition, later issue. Deathridge, Geck and Voss p. 386 (noting that the lithographic printing was most likely done at about the same time or shortly after the initial printing of 400 engraved copies as recorded in the publisher's records).

The third part of "Der Ring des Nibelungen," first performed on August 16, 1876 at the Festspielhaus in Bayreuth to the composer's own libretto. "The long span of 15 years over which the composition of *Siegfried* took place accounts for much of the stylistic inconsistency identifiable in the work. Acts 1 and 2 continue the style of *Rheingold* and *Walküre*, but with some interesting experiments in formal structure, while Act 3, written after the composition of *Tristan* and *Die Meistersinger*, demonstrates a new-found flexibility and maturity. The role of *Siegfried*, in which the singer is required to dominate the stage for the best part of four hours, culminating in a strenuous final scene with the newly awakened *Brünnhilde*, is one of the most testing in the tenor repertory." Barry Millington in *Grove Music Online*. (21167) \$300



An Autograph Musical Quotation from Walton's *Belshazzar's Feast*

560. WALTON, Sir William 1902-1983

Autograph musical quotation signed "William Walton." 1 page (ca. 79 x 162 mm.). Dated May 31, [19]76. Notated in blue-black ink on staff paper with "G.B.T. Marchio Depositato" printed to lower left margin. Three measures from the beginning of Walton's cantata, *Belshazzar's Feast*. For 3 trombones (in unison) on two staves. In 4/4 time. Marked "Maestoso quarter note = 54." With autograph titling. Slightly worn and creased at edges; trimmed, not affecting signature or notation.

Belshazzar's Feast was first performed at the Leeds Festival on October 8, 1931, with baritone Dennis Noble, the London Symphony Orchestra, and the Leeds Festival Chorus, conducted by Marcolm Sargeant. It remains one of Walton's most celebrated compositions. "Noted above all for his orchestral music, [Walton] is one of the major figures to emerge in England between Vaughan Williams and Britten." Byron Adams in *Grove Music Online*. (25553) \$550



First Edition, Signed by the Composer

561. WALTON, William 1902-1983

Façade an entertainment the poems by Edith Sitwell. [Full score]. London: Oxford University Press [without PN], 1972.

Folio. Quarter black morocco with illustrated boards, spine with titling gilt, upper edge gilt, illustrated endpapers. 1f. (limitation statement with autograph signature), 1f. (illustrated half-title), [i] (blank), [i] (frontispiece), [i] (title), [i] (copyright statement), 1f. (table of contents), 1f. (notes about first performances and recordings), xi-xxii (introductory notes), xxiii-xxxix (poems), 1f. (illustrated half-title, with dedication), 1f. (table of contents for music), 1f. (instrumentation), 7-111, [i] (blank) pp. In custom-made archival full blue cloth folding case with titling gilt. Slipcase very slightly worn. In exceptionally good condition overall. With a 7-inch re-pressing of the first recording (Decca, 1929) of *Façade*, conducted by Walton with poems spoken by Constant Lambert and Edith Sitwell.

First Edition. Limited to 250 specially bound and signed copies, this no. 85, signed by the composer.

Binding and half-title illustration commissioned from John Piper, with his design for the 1942 curtain reproduced as the frontispiece. The introduction includes short essays by Edith Sitwell, Sacheverell Sitwell, and Frederick Ashton; sketches by Piper and John Armstrong; and a facsimile of Walton's unpublished setting of Herodiade's Flea.

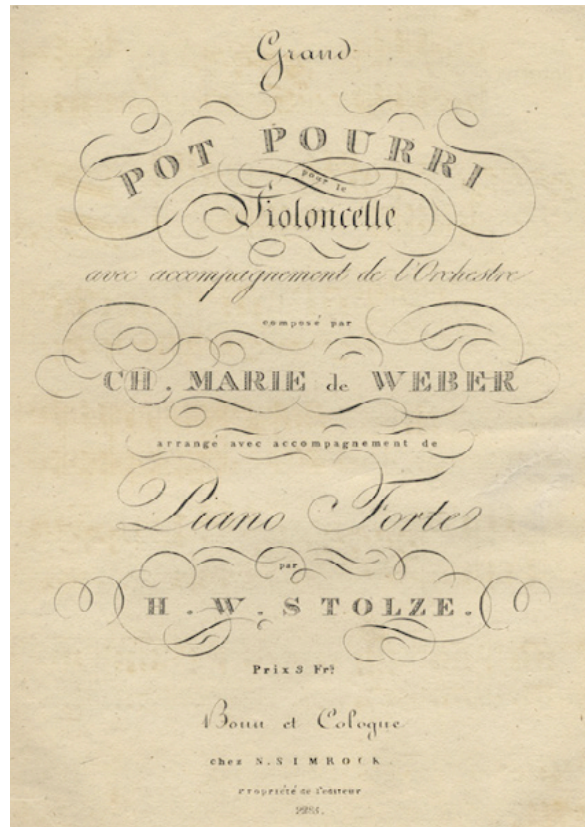
Façade, for narrator and small ensemble, received its first public performance at Aeolian Hall in London on June 12, 1923. The speaker(s) declaim poems by Edith Sitwell in notated rhythm. The work has undergone several revisions, the last in 1942; the final published version (*Façade I*) comprises 21 items. Walton arranged the work without the poems as two orchestral suites (1926 and 1938). The ballet, with choreography by Frederick Ashton (1904-1988), and scenery and costumes by John Armstrong, was produced at the Cambridge Theatre in London on April 26, 1931. Oxford Online. John Piper (1903-1992) and John Armstrong (1893-1973) were both prominent English painters and designers. Edith Sitwell was a noted English poet and critic, and the eldest of three literary Sitwells (Edith and her brothers Osbert and Sacheverell). (24905) \$400

562. **WEBER, Carl Maria von 1786-1826**
[Op. 20]. *Grand Pot Pourri pour le Violoncelle avec accompagnement de l'Orchestre... arrangé avec accompagnement de Piano Forte par H.W. Stolze. Prix 3 Frs.* [Parts]. Bonn et Cologne: N. Simrock [PN] 2285 [2082], [ca. 1825].

Folio. Sewn. Contemporary plain paper wrappers with titling in manuscript to upper. [1] (title), 2-11; 2-7 pp. Slightly worn; tear to upper corner of final leaf repaired with no loss of music.

First Edition of this arrangement. Jähns p. 80.

"The underrated Grand pot-pourri for cello and orchestra and the famous Concert-Stück for piano and orchestra present novel alternatives to the traditional three-movement concerto, as both are large-scale four-movement works in which, unusually for Weber, the component parts do run together without break and, what is more, dispense with traditional first-movement form." Paul Corneilson et al in *Grove Music Online*. (24223) \$250





563. **WEBER, Carl Maria von 1786-1826**

[Op. 24]. *Grande Sonate pour le Pianoforte composée et dédiée A Son Altesse Impériale Madame la Grande Duchesse Marie Paulowne Princesse héritaire de Saxe Weimar... Oeuv: 24 Proprété de l'éditeur. Prix 1Rth 8 gr.* Berlin: A. M. Schlesinger Marchand & Editeur de Musique [PN 52], [1812].

Oblong folio. Sewn. [i] (title), 2-30, [ii] (blank) pp. Engraved. Laid in to modern quarter mid-tan calf marbled boards with titling to decorative spine gilt and matching slipcase. Fingering (Continental style) added in pencil to pp. 2-3, 18-18, and 21-end; notational correction in pencil to p. 4 (left hand, eleventh measure). Foxing to several leaves including title. A very good copy overall.

First Edition. WeV Q.2. Jähns p. 161. Hoboken 15, 303.

The dynamic mark "fff" at the final chord of the finale is possibly a historical first; Beethoven's Seventh Symphony, which uses the mark as well, was composed in 1811-12 but not premiered until 1813. (24669) \$750



564. **WEBER, Carl Maria von 1786-1826**

[Op. 49 no. 3]. *Grande Sonata pour le Pianoforte.* Berlin: Adolphe Martin Schlesinger [PN 236], [1817].

Oblong folio. Unbound. [1] (title), 2-29 pp. Engraved, with "Gravée par Ch. Janicot" to foot of page 3. Early signature to title. Moderately foxed; small binder's holes to spine; signature trimmed.

First Edition. Jähns 220. Hoboken 15, 328.

"Once again, to compare [the piano sonatas 2 and 3] with those being written by Beethoven, who was finishing his Op. 101 in A major in the same November, is absurd. But if we except Beethoven as an isolated phenomenon, Weber's achievement as a keyboard composer beside that of his contemporaries is extraordinary. He towers over them, and in his anticipation of the new worlds of feeling to be explored by Schumann, Chopin and Mendelssohn in their piano works, he need fear no comparisons at all. The finale of No. 3 has the gentle Romanticism and indeed much of the technique of a Schumann Novelette..." Warrack: *Carl Maria von Weber*, p. 172. (17125) \$425



565. WEBER, Carl Maria von 1786-1826

[Op. 65]. *Aufforderung zum Tanze. Rondo brillant für das Piano-Forte componirt und seiner Caroline gewidmet...* No. 1096. Op: 65. Preis 18 gr. Berlin: In der Schlesingerschen Buch- und Musikhandlung: [PN 1096], [1821].

Oblong folio. Disbound. Sewn. 1f. (title), 3-14, [ii] (blank) pp. Engraved. Caption title to p. 3: "Aufforderung zum Tanze." Housed in a custom-made dark green cloth folder. Light to moderate foxing; crease to lower outer corner of pp. 13-14.

First Edition, [?second] issue. WeV S.10. Jähns 260. Fuld p. 305 (issue b). One of six early issues by Schlesinger, the priority among which has not been established.

One of Weber's best-known compositions for piano, written in 1821. (24744)

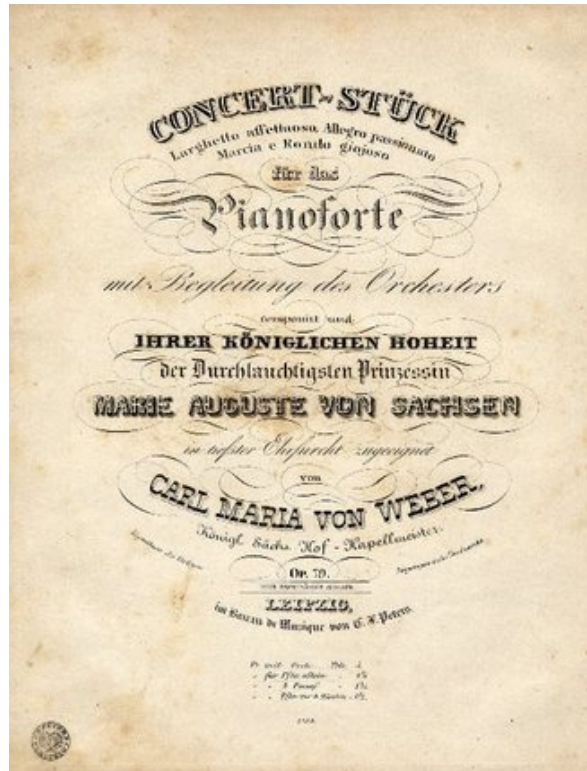
\$850

566. WEBER, Carl Maria von 1786-1826

[Op. 65]. *Aufforderung zum Tanze. Rondo Brillant für das Piano-Forte componirt und seiner Caroline gewidmet...* No. 1096. Op: 65. Preis 18 gr. Berlin: In Ad: Mt: Schlesinger's Buch- und Musikhandlung: [PN S.1096], [?ca. 1825].

Oblong folio. Disbound. 1f. (title), 3-14 pp. Engraved. Caption title to p. 3: "C. M. v. Weber. Rondo brillant. Op. 65" to left; "Aufforderung zum Tanz (Invitation à la danse)" to center; notes to foot of p. 3: "Einzig rechtmässige Originalausgabe" to left; "Berlin, Eigenthum von Ad. Mt. Schlesinger" to right. Publisher's oval blindstamp to lower left corner of title. Fingerings in pencil and (to p. 4) in red crayon. Moderately foxed; title frayed and soiled; frayed at spine; some edge tears; old paper clip marks to outer bifolium; title, pp. 3-4, and 13-14 detached.

Second edition. WeV S.10. Jähns 260. Hoboken 15, 347. Fuld p. 305 (issue e; subtitle, however, is in French, not English, suggesting a possible bibliographical error). One of six early issues by Schlesinger, the priority among which has not been established. The present issue is printed from plates different from those used in issue b; it could therefore be described as a separate edition. The styles of engraving suggest that b precedes e. (24747) \$175



567. WEBER, Carl Maria von 1786-1826

[Op. 79]. *Concert-Stück Larghetto affettuoso, Allegro passionato Marcia e Rondo gioioso für das Pianoforte mit Begleitung des Orchesters... neue rechtmässige Ausgabe.* [Piano solo part only]. Leipzig: C.F. Peters [PN 1754 2817], [1844].

Folio. Disbound. 27 pp. Engraved. Moderate browning and foxing; outer leaves separated at spine.

Jähns p. 338. (18509)

\$85

568. WEBER, Carl Maria von 1786-1826

Euryanthe. Grosse romantische Oper in 3 Aufzügen. Dichtung von Helmine von Chezy, geb: Freyinn von Klencke. In Musik gesetzt und Seiner Majestät Franz I. Kaiser von Oesterreich, König von Ungarn und Böhmen, der Lombardey und Venedig, Galizien und Lodomerien; Erzherzog von Oesterreich &c &c &c in tiefster Ehrfurcht zugeeignet... Vollständiger vom Componisten gefertigter Clavier=Auszug. No. 4519 Preis 10 Conv. M. [Piano-vocal score]. Wien: S.A. Steiner und Comp: [PNs 4519-4545], [1824].

Oblong folio. Half contemporary dark green leather with green textured paper boards, diamond-shaped leather title label gilt to upper, gilt rules to spine. 1f. (title), [3] (named cast list referring to first production, and contents), 4-223, [i] (blank) pp. Engraved. Each musical number with its own plate number, caption title, note "aus der Oper Euryanthe, von C.M. von Weber" and imprint; pagination is, however, continuous. Slightly foxed throughout; upper margin dampstained; some leaves creased and bumped at outer corners; small stain to outer edge of final leaves. An attractive copy.



First Edition. WeV C.10. Jähns 291. Hoboken 15, 361. Hirsch IV, 1290.

First performed in Vienna, October 25, 1823.

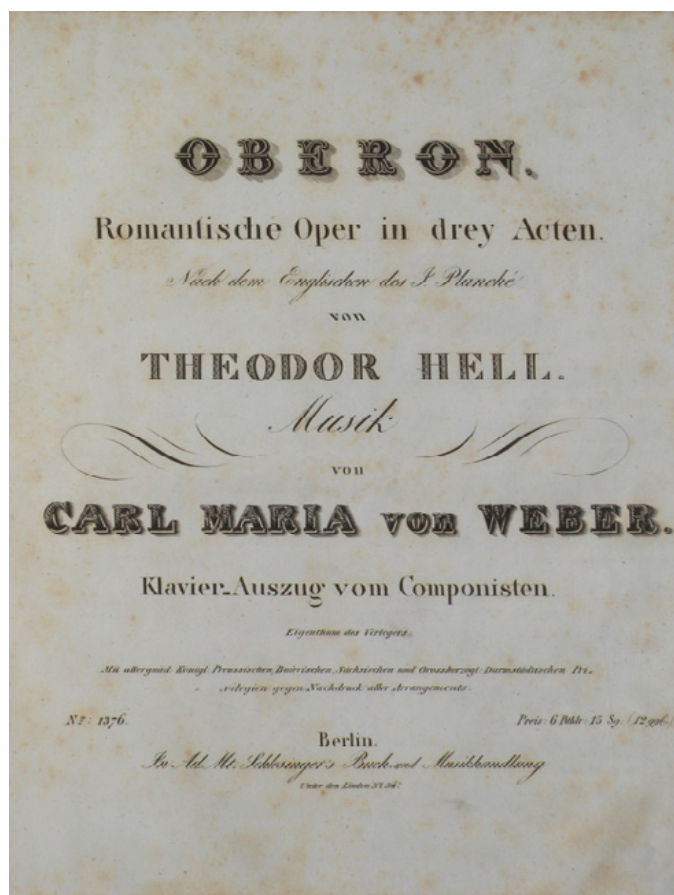
"Designated... as a 'grosse romantische Oper', the work combines the defining attribute of 'grand opera' as Weber understood it, the technique of through-composition,... with various attributes of the newer 'romantic' opera such as a medieval setting with a supernatural component and a high degree of structural and genre variety... Although seriously flawed in certain respects, Helmina von Chézy's libretto nevertheless allowed Weber to realize ideals of organic wholeness... even more thoroughly than in Der Freischütz... Slow, chromatic, and seemingly aimless music for divisi muted violins and violas characterizes the ethereal but restless existence of a spirit condemned to eternal wandering; with Emma's redemption at the end of the opera, however, this music is transformed into a diatonic form... Where dialogue separates the formal pieces, Weber composed a flexible, expressive type of accompanied recitative that has little in common melodically or harmonically with conventional approaches to recitative." Paul Corneilson et al in *Grove Music Online*. (24734) \$550

569. WEBER, Carl Maria von 1786-1826

Oberon. Romantische Oper in drey Acten. Nach dem Englischen des J. Planché von Theodor Hell... Klavier_Auszug vom Componisten... No. 1376 Preis: 6 Rthlr: 15 Sg: (12 gg). Berlin: Ad.: Mt: Schlesinger's Buch- und Musikhandlung [PN 1376], [1826].

Folio. Full green vellum with decorative cut paper label titled in manuscript to upper. 1f. (title), 3 (cast list and contents, with incipits), 4-157, [i] (blank) pp. Engraved. In German. Printed note to foot of p. 4: "Corrector: Carl Merz, Musiklehrer." Former owner's signature "Sophie Ebner 1827" to title label and front endpaper. Crosses in ink to vocal parts of pp. 66 and 68. Boards worn, rubbed and and bumped. Slightly worn; occasional foxing; minor loss to first two leaves at lower edge not affecting music; several leaves frayed at lower edge; occasional paper repairs; pp. 149-52 bound out of order. A very good copy overall.

First German edition; preceded by the English edition (London: Welsh & Hawes, also 1826), which does not include Hüon's aria (no. 6). WeV C.10. Jähns 306. Hoboken 15, 367. Hirsch IV, 1298. "Th. Hell" is a pseudonym of Carl Winkler (Jähns p. 383).

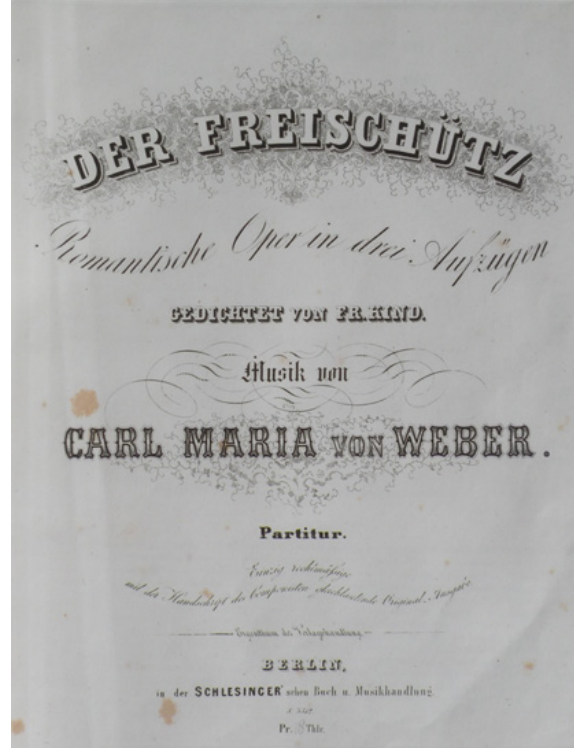


"In accepting a commission from Covent Garden in London, Weber virtually guaranteed that his last opera, *Oberon*, would stand apart in many ways from his earlier efforts. Behind J.R. Planché's libretto... lay a tradition of English opera more closely allied to 18th-century popular theatre than to contemporary continental opera, a concept of theatre orientated more towards visual spectacle than the musical realization of action and conflict... The main developments take place primarily in spoken dialogue... Obvious parallels with *Die Zauberflöte* point up further ties to the 18th century: the disposition of the four principal characters into two pairs of lovers, heroic (*Rezia and Huon*) and comic (*Fatima and Sherasmin*) respectively; exotic settings (*Baghdad and Tunis*); magical effects and scene transformations; a magic instrument (*Oberon's horn*) that on more than one occasion saves the principal characters from harm; and the Enlightenment theme of human perseverance in the face of severe trials." Paul Corneilson et al in *Grove Music Online*. (24739) \$500

570. WEBER, Carl Maria von 1786-1826

Der Freischütz Romantische Oper in drei Aufzügen Gedichtet von Fr. Kind... Partitur. Einzig rechtmäßige mit [der Handschrift des Componisten gleichlautende Original-Ausgabe. Eigentum der Verlagshandlung... S. 3512. Pr. [18] Thlr. [Full score]. Berlin: in der Schlesingerschen Buch u. Musikhandlung [PN S. 3512], [1849].

Folio. Quarter dark red morocco with marbled boards, spine in decorative gilt-ruled compartments, titling gilt, marbled edges and endpapers, 1f. (title), 1f. (recto cast list, contents, and "Anmerkung" by the editor Friedrich Wilhelm Jähns dated Berlin, 1849, verso blank), [i] (blank), 3-262 pp. Text in German. Engraved. With frontispiece lithographic portrait of Weber signed by the artist "G. Fleckert 47" in the stone with autograph facsimile of two staves of music from Agathe's aria no. 8 (texted "Leise, leise, fromme Weise..."), tissue guard tipped-in. With signature "Curt Grebe 4." to free front endpaper. Notational corrections in pencil. Occasional foxing. A very good copy overall.



Probable First Edition. Rare. WeV C.7. Jähns 277. Hoboken 15, 349 and plates 27-29. Hirsch II, 966. Fuld p. 237. The Hoboken copy has two blank pages at the end; an extra line is printed to title, "Mit Königl. Privilegium" (with royal privilege) above "Eigenthum der Verlagshandlung"; another note is printed sideways to "end of opera" (?last page of music): "Zum Schluss der Ouverture dieser Partitur stehen im Original=Manuskript von der Hand des Komponisten folgende Worte: Vollendet den 13. Mai in Dresden und somit die ganze Oper Soli Dea Gloria" [At the end of the overture of this score, the original manuscript in the composer's hand has the following words: Completed in Dresden, May 13, and thus <completed> the whole opera. Soli Deo Gloria].

"With Der Freischütz [Weber] produced a work that competed successfully with popular French and Italian operas not only in Germany but in other countries as well. The impact of Der Freischütz on opera of the 1820s, 30s, and 40s is evident, as it inspired a spate of gothic works like the vampire operas of Marschner and Lindpaintner, and even as late a work as Der fliegende Holländer owes much to it; outside Germany, its success as Robin des Bois prepared the way for Meyerbeer's Robert le diable." Paul Corneilson et al in *Grove Music Online*. (24749) \$1,500

571. WEBER, Carl Maria von 1786-1826

Der Freischütz Romantische Oper in 3 Aufzügen Dichtung von Freidrich Kind... Klavier Auszug vom Componisten. Eigenthum des Verlegers. No. 1088. Preis 6 Rth. 12 gr. [Piano-vocal score]. Berlin: in der Schlesingerschen Buch= und Musikhandlung [PN 1078], [1821].

Oblong folio. Half dark green calf with marbled boards, titling and ornaments gilt to spine. [1] (title), [2] (blank), 3 (cast list), 4-177, [i] (blank) pp. Engraved. Head and tail of spine scuffed; blank rectangular overpaste to upper portion of front pastedown. Title and first few leaves moderately foxed, balance of volume slightly foxed; margins of pp. 51-52 stained; plate number lacking to pp. 61, 108, and 158. A very good copy overall.



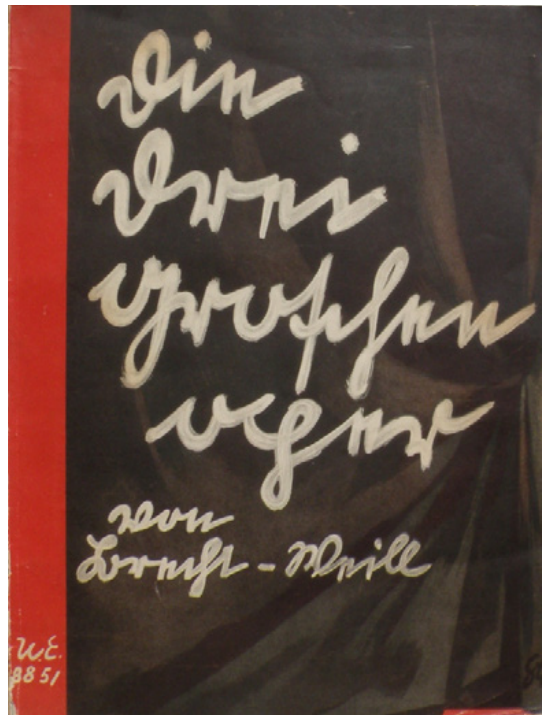
First Edition. Rare. WeV C.7. Jähns 277. Fuld p. 236. Hoboken 15, 350/351 (350 lacking plate number to p. 158 but also to pp. 14, 46, and 76, plate number present to pp. 61 and 108, and cast list without pagination; 351 with plate number to all pages and with paginated cast list). Hirsch IV, 1291. The divergence between the number on the title (1088) and the actual plate number (1078) seems to be common to all known copies. (24752) \$750

572. **WEILL, Kurt 1900-1950**

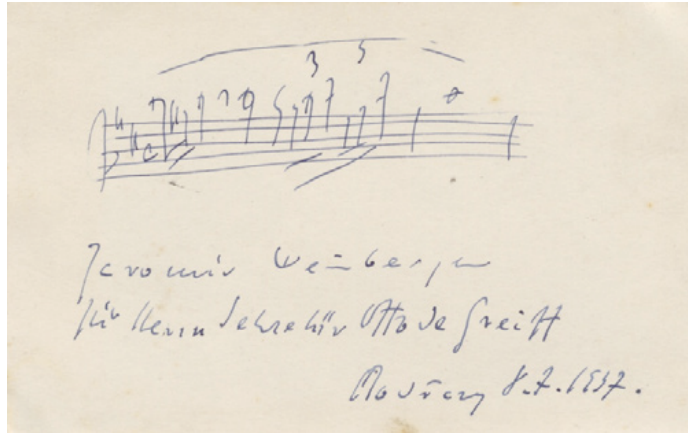
Die Dreigroschenoper (The Beggar's Opera) Ein Stück mit Musik in einem Vorspiel und acht Bildern nach dem Englischen des John Gay, übersetzt von Elisabeth Hauptmann Deutsche Bearbeitung von Bert Brecht Klavierauszug mit Text von Norbert Gingold. Wien... Leipzig: Universal-Edition [PN 8851], [1928].

Folio. Original publisher's decorative wrappers printed in colour. [i] (title), [i] (copyright notice), [i] (cast list), [i] (table of contents), 5-73 pp. (music), [i] (blank) pp. Printer's note to lower right corner of p. 73: "Weag" (=Waldheim-Eberle AG). With publisher's catalogue dated January 1929 to lower. Small handstamp to upper right corner of title: "Dr. med. R. Schindler München [?]Kreisstr. 4/1 T. 50850." Wrappers slightly worn; lower creased at corner. A very good copy overall.

First Edition, [?]second issue, including numbers 11a and 19a, and with the *Zuhälterballade* (Macheath, Jenny) is printed as number 12, with two verses. Drew p. 197. Fuld pp. 343-44. The first issue did not include the *Ballade von der sexuellen Hörigkeit* and carries a different advertisement to the verso of the lower wrapper, dated December 1928.



The most successful of Weill's collaborations with playwright Bertolt Brecht, Die Dreigroschenoper, adapted from Peter Gay's The Beggar's Opera (London, 1728), was first performed in Berlin on August 31, 1928. It was quite successful on Broadway in the 1950s, its signature tune being the immensely popular Mack the Knife. (24659) \$350



573. **WEINBERGER, Jaromír 1896-1967**

Autograph musical quotation signed. 2 bars from the opening of the Polka from Weinberger's opera *Švanda dudák* ("Schwanda the Bagpiper"), notated on the verso of a postcard photograph of the composer. Dated July 8, 1937. Inscribed to the Colombian musicologist Otto de Greiff. Very slightly foxed.

Weinberger was an American composer of Czech birth. "After studying composition with Kricka, Talich and Karel, he became a pupil of Vitezslav Novák at the Prague Conservatory; he went on to study at the Leipzig Conservatory, where his teachers included Reger. His style, deeply rooted in the nationalistic traditions of Smetana and Dvorák, displays a solid contrapuntal technique, an adroit blend of polyphonic textures and colouristic orchestration, and a post-Romantic harmonic language. Works such as Une cantilene jalouse (1920), Colloque sentimental (1920) and Scherzo giocoso (1920) were critically acclaimed." David Z. Kushner in *Grove Music Online*.

"In 1926 Weinberger completed Švanda dudák ('Schwanda, the Bagpiper'), his most successful work. Between 1927 and 1931 the opera received over 2000 performances. Its earthy tunefulness is best illustrated by the 'Polka', which, played on bagpipes by the devil in hell, is a polytonal parody." David Z. Kushner in *Grove Music Online*. (20730) \$135

574. **WICKEDE, Friedrich von 1834-1904**

Autograph postcard signed "Fr. Wickede," dated February 15, [19]02, and inscribed to the German archivist Ernst von Destouches "Zur freundlichen Erinnerung an Ihren Fr. Wickede."

With a bust-length reproduction photograph of the composer to recto, two postmarks and the recipient's name and Munich address in Wickede's autograph to verso. Slightly worn, soiled and stained; verso with biographical annotations in pencil.

Wickede was a German statesman and composer best known for his opera Ingo, his overture Per aspera ad astra, and numerous piano pieces and songs. (25388) \$50

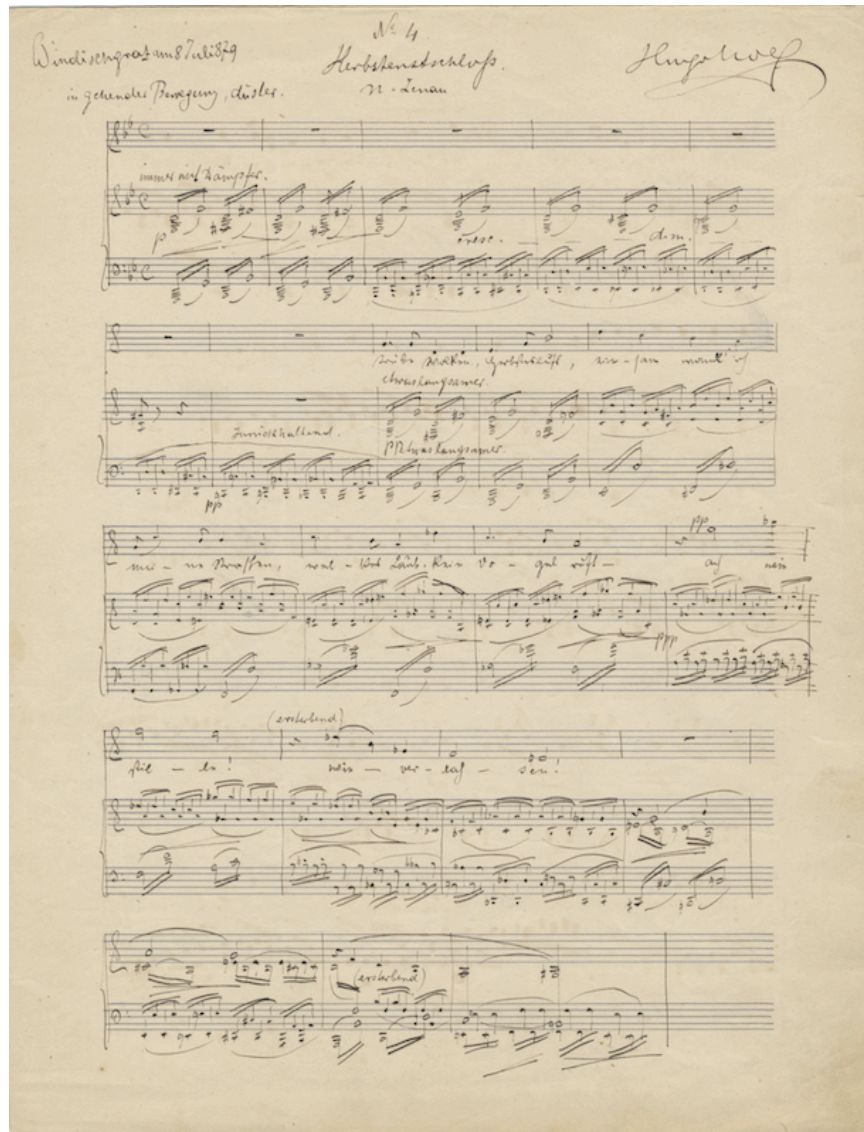
575. **WIECK, Friedrich 1785-1873**

Clavier und Gesang. Didaktisches und Polemisches... Zweite Auflage. Leipzig: F.E.C. Leuckart (Constantin Sander), 1875.

Octavo. Half brown leather with marbled boards, spine in compartments with rules and titling gilt, decorative endpapers. [i] (half-title), [i] (publisher's catalog), 1f. (title), [v]-viii (notes on the first and second editions), 133, [i] (blank) pp., 1f. (corrections). Binding slightly worn, rubbed and bumped. Slightly browned and foxed, heavier to initial leaves.

Second edition.

Wieck was a music teacher, critic, and father of the renowned pianist Clara Schumann. "Wieck devoted special attention to elementary piano teaching. Building on the system of J.B. Logier, he combined technical practice with the teaching of theory. On this basis, he developed a system in which the pupil initially, and for quite a long time, played small pieces without musical notation. During this phase the pupil's touch was trained without impairment to his pleasure in music or his musical spontaneity. Influenced by the English school of Field, among others, Wieck aimed for a singing, expressive tone. He preferred grand pianos made in the Viennese style because of their bright sound and ability to express nuance. His teaching was also based on the close connection between instrumental and vocal training. Wieck's large circle of pupils included his two daughters Clara and Marie, as well as musicians who stayed with him for only a short time, such as Schumann... Wieck summed up his methods in his book *Klavier und Gesang* (Leipzig, 1853, enlarged 3/1878; Eng. trans., 2/1875)." Cathleen Köckritz in *Grove Music Online*. (24962) \$85



The Only Known Autograph Manuscript of Wolf's *Herbstentschluss*

576. **WOLF, Hugo 1860-1903**

[HWW 84]. *Herbstentschluss*. Song for voice and piano. Autograph musical manuscript signed in full.

Folio (330 x 259 mm). [5], [i] (blank) pp., with pagination to pp. 3 and 4 only. Notated in black ink on 14-stave printed music paper. With caption title to head of first page: "Herbstenstschluß" [!Herbstentschluß]; credit of text to "N[ikolaus] Lenau" immediately below; numbering "No. 4" above; date "Windischgraz am 8 Juli [1]879" to left; signature: "Hugo Wolf" to right. Indication of tempo at beginning: "In gehender Bewegung, düster." The key is G minor. A fair copy, but with significant corrections to central system of p. [5] and erasures to p. 3.

Provenance: The Köchert family, Vienna; the legendary Louis Koch collection, preserved in his personalized "Autographen Sammlung Louis Koch" folder printed in red and black, with title of work, composer's name, and date of composition noted in manuscript, presumably in Koch's hand. Very slightly worn and soiled.

The only known autograph of this early song.

Jestremski p. 85. Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch* (Stuttgart: Kraus, 1953), pp. 305-7 (with a detailed discussion of the manuscript). Critical report of *Hugo Wolf: Nachgelassene Werke*, ed. Robert Haas and Helmut Schultz, series 1, vol. 2 (Leipzig and Vienna: Musikwissenschaftlicher Verlag, 1936), p. 44. Walker pp. 94 and 502. Not in Sams.

The present autograph served as the basis of its posthumous publication in *Hugo Wolf: Nachgelassene Werke*, series 1, vol. 2. *The numbering "No. 4" is believed to be a later addition, made in connection with Wolf's plans to include this song in a collection:*

"Wolf set three songs from Lenau's collection 'Herbst' (Autumn) between July and September 1879, during his stay in Windischgraz: Herbstentschluss, Herbst [HWW 86; incomplete], and Herbstklage [HWW 87]. From the same time a title page is extant with the titling 'Herbstgesänge von N. Lenau komponiert von Hugo Wolf' [at the Wienbibliothek, Vienna], making Wolf's intention to combine the songs in a series obvious... Herbstentschluss was to be part of the next two compilations Wolf was occupied with, in either case as 'no. 4'; first, for a volume of five [songs on] poems by Lenau, which he prepared in the fall on the same year [1879], and then, in summer 1880, for a double volume with [songs on] poems by Lenau and Eichendorff."
Jestremski p. 104. (25393) \$35,000

Autograph Manuscripts of 4 Wolf Songs,

577. WOLF, Hugo 1860-1903

[HWW 101|1-3, 6]. *Lieder und Gesänge für eine Frauenstimme... 1. Morgenthau 2. Das Vöglein 3. Die Spinnerin 4. Mausfallen-Sprüchlein*. Autograph musical manuscript signed in full. [ca. October 1882].

Folio (339 x 260 mm.). Finely bound in full red morocco with facsimile of composer's autograph signature to upper and monogrammatic device of Werner-Eberhard Müller to lower, all within ornately gilt border, with "geb. von Walter Velt für Werner Eberhard Müller" blindstamped to foot of lower board. In marbled case. 1f. (title), [12], [ii] (blank staves) pp. Notated in black ink on printed 12-stave music paper with both staff lines and decorative border printed in green.

A signed presentation copy with inscription to head of title: "Frau Paula v. Goldschmidt in Bewunderung u[nd] Verehrung... Hugo Wolf."

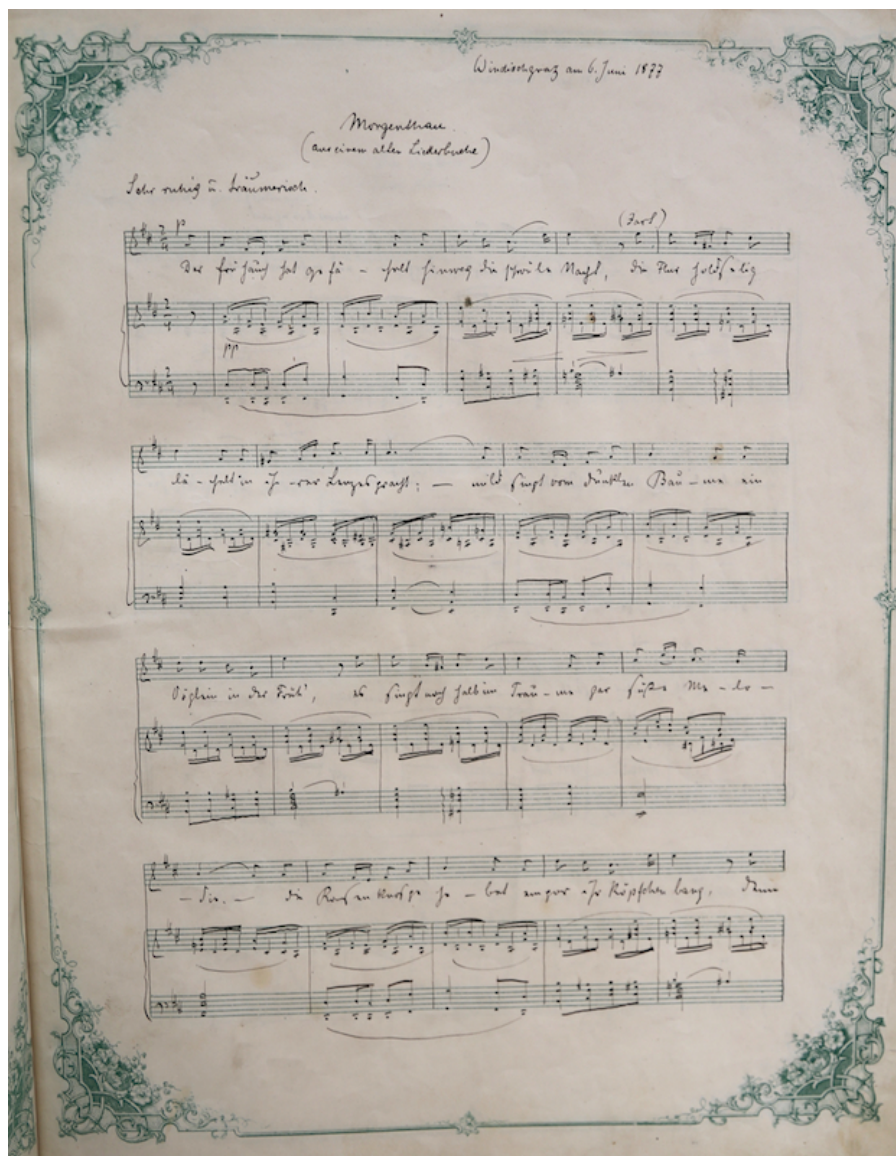
Caption titles with text credits and dates of composition, as follows:

"Morgenthau. (aus einem alten Liederbuche [anonymous]);" dated "Windischgraz am 6. Juni 1877." In D major.

"Das Vöglein. (Friedr[ich] Hebbel);" dated "Wien am 2. Mai 1878." In E major.

"Die Spinnerin. (Friedr[ich] Rückert);" dated "Wien am 5. April 1878." In A minor.

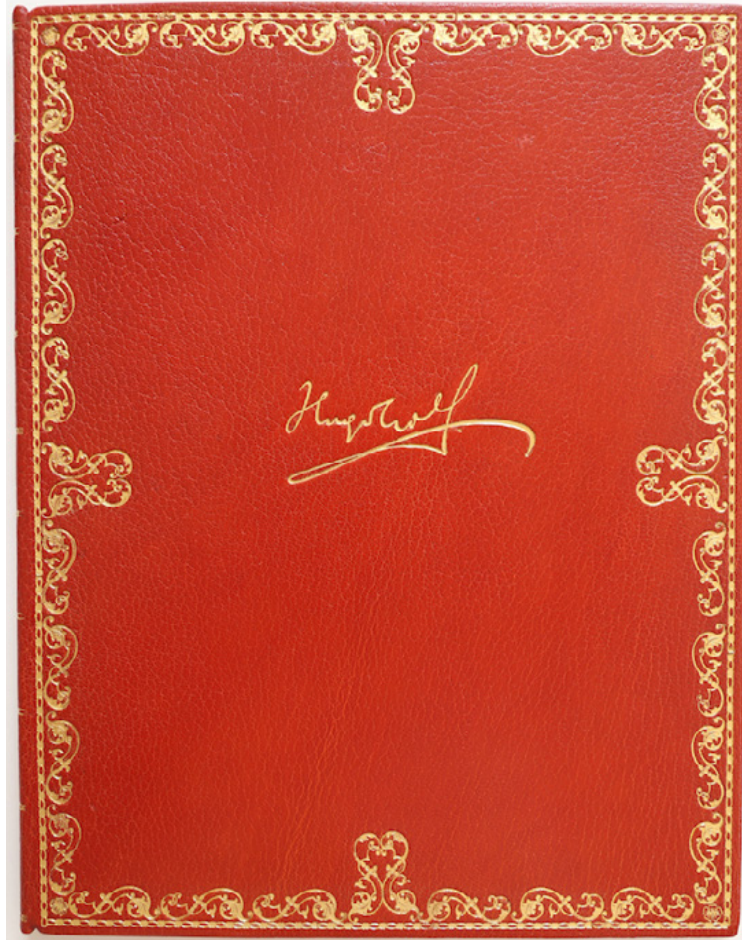
"Mausfallen-Sprüchlein. (Ed[uard] Mörike);" dated "Maierling am 18. Juni [1]882." In E-flat major.



Provenance: The Viennese antiquarian Heinrich Hinterberger (1892-1970), Kat. XIII, [1935]; Werner-Eberhard Müller, with manuscript note in pencil to verso of front endpaper: "Werner-Eberhard Müller Leipzig 1937 Seiner lieben Susi zu eigen." Slightly worn; minor creasing; first and last leaves and lower outer corners slightly soiled.

Jestremski pp. 126; 131 (101|1 <7>); 133 (101|2 <2>), 134 (101|3 <2>); 138 (101|6 <2>). Hinterberger Katalog XIII [1935], no. 70. Sams 1-3 and 6. Walker p. 503. Jestremski (p. 130) tentatively ascribes the text of no. 1 to Albert Reinhold. She gives the incipit of no. 4 (p. 138) in F major (not commenting on her source); the other three songs are in the same keys as their respective incipits in the HWW, but the accompaniment of no. 1 is different: the present manuscript has the left hand of the first two measures in octaves throughout.

"Wolf had compiled collections or cycles of his songs and tried to have them published a number of times. He was successful only in early 1888 with his *Sechs Lieder für eine Frauenstimme*. For this compilation he selected compositions from various periods: *Morgentau* ([HWW] 101|1; June 1877)..., *Das Vöglein* (101|2) and *Die Spinnerin* (101|3; both spring 1878), *Mausfallen-Sprüchlein* (101|6); June 1882) and the two *Wiegenlieder* (101|4 and 101|5; December 1882).



"Before the completion of the Wiegenlieder, Wolf had compiled a volume of four songs as a presentation copy... for Paula Goldschmidt as she had often performed the Mausfallen-Sprüchlein in Viennese salons: 'Among other things, she also sings the Mausfallen-Sprüchlein, which I composed for Mitz [i.e., Mitzi Werner] who didn't consider it worth looking at while Frau Paula von Goldschmidt is celebrating triumphs with it at parties. She doesn't sing anything but my Mausfallensprüchlein anymore; I have also dedicated it to her' ([Wolf] to Bertha von Lackhner, October 10, 1882)." Jestremski p. 126.

"The endearing little Morgentau [Morning dew] [was] the earliest of his compositions that Wolf, at the time of his maturity, still thought good enough for publication... The playful Vöglein [Little bird], with its chirruping, fluttering accompaniment, so beautifully written for the piano... strikes a perfectly individual note of fresh, delicate humour that we recognize as peculiarly Wolfian... Die Spinnerin [The spinner], a delightful character-sketch of a young girl conscious of the stirring of the spring... has the same lightness of touch and beauty of workmanship... Mausfallensprüchlein [Mouse-trap incantation] [is] a little song... to be sung while walking three times around a mouse-trap. Its practical value as an aid to trap, cat, and poison has yet to be proved, but regarded from a purely artistic standpoint the Mausfallensprüchlein is simply enchanting. So sprightly and delicate a sense of humour had hardly before found expression in music. The tiny piece scurries by with inimitable youthful grace—an authentic Wolfian masterpiece in miniature." Walker: Hugo Wolf, pp. 47, 63-64, 131.

The dedicatee, Paula (von) Goldschmidt (née Kunz, born 1854, was the wife of composer Adalbert von Goldschmidt, (1848-1906).

A highly attractive and finely executed manuscript, not on the market for over 80 years.

(25366)

\$65,000

Warum soll meine D. S. gerade nur
 in einem populären Concerte die
 Folgen sein, ohne mir, wie die ver-
 fassen, einen vollen Nutzen zu
 machen? Wer? was? warum?
 Ich bitte Sie, dieser Sache, die
 wohl als allseitig nützlich er-
 scheinbar, in der That zu be-
 antworten Ihren Antrages
 H. Wolf

Döbling 4. Novemb. 1892
 Wenn Sie den Charakter der populären
 Concerte, für die Sie, bitte, auf mich
 Warten, möge das einmal mit Ihnen
 lassen.

Wolf Writes on the "Popular Concerts" Series in Berlin

578. WOLF, Hugo 1860-1903

Autograph letter signed in full to arts administrator Richard Sternfeld. 3 pp. of a bifolium. 8vo (175 x 110 mm.). Dated Döbling [now part of Vienna], November 4, 1892. In black ink. In German (with translation). Creased at horizontal fold; short split to lower portion of central fold.

Wolf asks Sternfeld (who is not named in the letter but may be identified by circumstantial evidence) about the "popular concerts" series in Berlin, which Sternfeld had suggested as a venue for showcasing Wolf's music. He doubts whether the setting of these concerts was suited to the purpose:

"Would you please, most esteemed [Sir], be so kind as to reveal to me the character of the so-called popular concerts in Berlin?... Are your popular concerts such at which [the audience] is eating, drinking, and smoking? Of course such concerts would prohibit the performance of vocal music, and when you proposed a popular concert to me, you intended to perform my instrumental works only. In such a case a popular concert would not serve me well because, as you know, my specialty is vocal music. However, should it be otherwise and should the said concerts also include vocal music then I would of course prefer such a popular concert to one at the Singakademie, if only to save money. It also would appear that these popular concerts are held in the hall of the Philharmonic, which should not be underestimated."

"[Wolf] intensified the expressive vocabulary of the lied by means of extended tonality and post-Wagnerian declamation while retaining the defining elements of the song tradition he had inherited from Schubert and Schumann. Profoundly responsive to poetry, he incorporated detailed readings of his chosen poems in the compositional decisions he made about every aspect of song: harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc. Seeking an art 'written with blood', he went below the surface of poetry – even where his musical purposes were inevitably distinct from the poet's – in order to recreate it in music of remarkable intensity, written, as he once proclaimed, for epicures, not amateurs." Eric Sams and Susan Youens in *Grove Music Online*.

Richard Sternfeld (1858-1924) was a prominent arts administrator in Berlin at the time. A board member of the Wagner-Verein, he organized several performances of Wolf's works. *The Berlin concert Wolf was planning at the time finally took place on January 8, 1894—but not as a "popular" concert. Siegfried Ochs, director of the Philharmonischer Chor, conducted some of Wolf's choral-orchestral works.* (25312) \$3,200



A Highly Interesting Archive Relating to the Pianist and Composer Konrad Wolff & his Wife, the Photographer Ilse Bing

579. THE KONRAD WOLFF-ILSE BING ARCHIVE

An important archive of correspondence, documents, sketches, drafts, photographs and music relating to the pianist and composer Konrad Wolff (1907-1989) and his wife, the distinguished photographer Ilse Bing (1899-1998).

The archive also contains significant additional material relating to Konrad's family members including his father, the noted German lawyer Martin Wolff, and his mother, Marguerite Wolff née Jolowicz, personally charged with documenting important aspects of the Nuremberg war crimes trials.

A full inventory is available upon request. (25601)

\$18,500

580. **YSÄYE, Eugene 1858-1931**

Bust-length postcard photograph signed "E. Ysäye." Dated 1913 in black ink. Ca. 122 x 80 mm. Edges very slightly worn; laid down to heavy brown paper; remnants of former mount to verso.

"Ysäye was long regarded as important in the development of the modern style of violin playing. He also represented a synthesis of the qualities of Franco-Belgian violin playing before virtuosity became an end in itself. To Ysäye, virtuosity was indispensable (he admired Paganini and Vieuxtemps), but as a means to re-create the music, rather than mere exhibitionism (in this he agreed with Busoni, with whom he shared a liking for transcriptions)... Ysäye's recordings, most of them made in 1912 in difficult circumstances, reveal an exceptionally refined interpretative art." Michel Stockhem in *Grove Music Online*. (25669) \$225



2

I hope you don't misunderstand my anxiety,
but I was never performed in a Music Festival
in America and besides, I am looking for a good
excuse to see Colorado ---

with all best wishes, and
cordial greetings,

Eugene Zador

581. **ZADOR, Eugene 1894-1977**

Autograph letter signed "Eugene Zador" to "Tyler." 2 pp. Large quarto. Dated [Los Angeles,] May 6, [19]60. In blue ink on personal stationery with Zador's California addresses printed and handstamped at head. With autograph corrections to printed address. Creased at central fold; blank left margin of verso lightly browned, with small paper clip stain not affecting text.

Concerning the *Suite for Brass Instruments* (1960-61), which Zador hopes his correspondent, a brass player, will premiere at a music festival in Colorado. He is sending a piano recording of his "experimental" piece later than anticipated because his wife has just had a "severe operation."

"... I am enclosing a record to save you some time. You will find out that I am not a pianist, in fact I never learned the piano, and sometimes I had to turn the pages too. Because it is an experimental work (though [!]absolut tonal), I feel that the world premiere should take place at a music festival... by writing the score myself, I saved about \$150 – which I gladly would turn over to you to pay the other 6 brass players (but of course very confidentially)... I was never performed in a music festival in America and besides, I am looking for a good excuse to see Colorado..."

The Suite for Brass Instruments (for four trumpets, four horns, three trombones, one tuba) comprises three movements, and "is intended as a real virtuoso display for brass performers." It is dedicated to Gustav Koslik (1902-1989), a noted Austrian conductor. Since its publication in 1961, it has appeared on many American concert programs, and was professionally recorded for the first time in 1967. Denys Killick, "Project Brass," in *Tape Recording Magazine* (May 1967), pp. 186-187. *Worldcat*.

Zador "left Hungary in 1939 and finally settled in Hollywood, where he orchestrated more than 120 film scores. Apart from these, the bulk of his output consists of stage works and orchestral pieces, among them the popular Hungarian Caprice. Stylistically Zador did not move beyond the innovations of Strauss and Reger; his own view was that he occupied a position midway between Verdi's *La traviata* and Berg's *Lulu*. Nonetheless his operas exhibit strong characterization and skilful orchestration. He also experimented with novel colours in the Studies for orchestra and composed concertos for such instruments as cimbalom and accordion." János Demény and Michael Meckna in *Grove Music Online*. (25301) \$150

Mid-17th-Century Venetian Opera Libretto

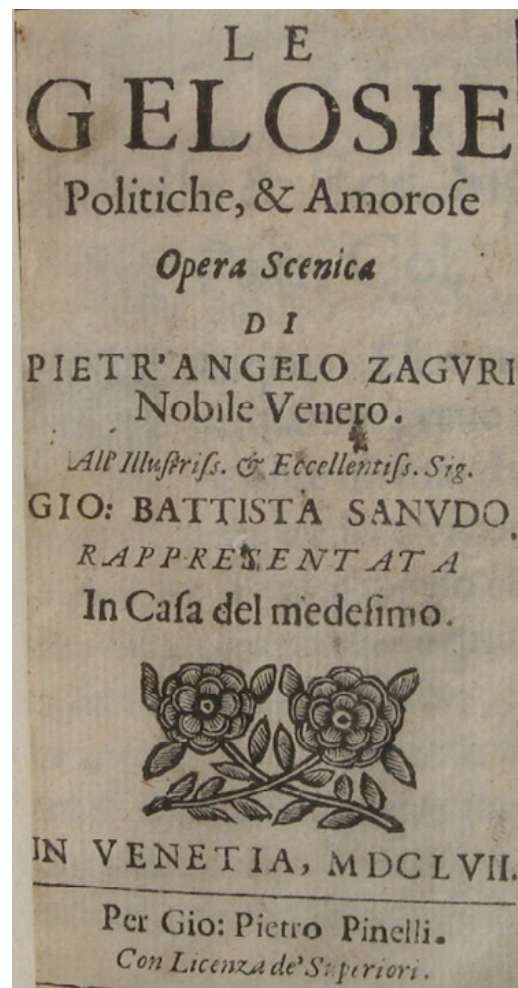
582. ZAGURI, Pietro Angelo fl. 1656-1662

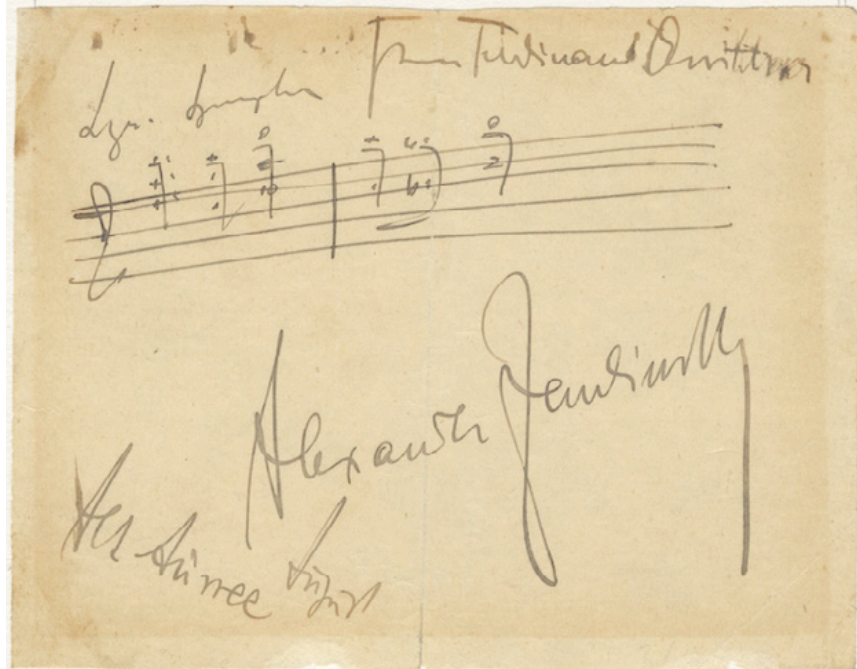
Le Gelosie Politiche, & Amoroſe Opera Scenica di Pietr'Angelo Zaguri Nobile Veneto. All' Illuſtriff. & Eccellentiff. Sig. Gio: Battista Sanudo Rappreſentata In Casa del medefimo. [Libretto]. Venetia: Gio. Pietro Pinelli, 1657.

16mo. Full calf with raised bands on spine in blindruled compartments, blindrules to boards with two small blindstamped floral ornaments to both upper and lower. 1f. (title), 3-6 (librettist's dedication), 7-8 (note to reader), 9-10 ("Argomento"), 11-12 (cast), 13-132 pp. With decorative woodcut head- and tailpieces and initials. Exlibris Brent Gration-Maxfield 1969, with extensive bibliographical annotations in pencil in a modern hand to front pastedown and free endpapers. Binding very slightly worn and stained with some slight rippling to leather. Closely trimmed, just affecting text on p. 14; occasional very light staining. An attractive copy overall.

First Edition. Rare. Allacci, p. 390. Not in Sartori, Sonneck, or Stieger. *Worldcat* (2 copies only, in Hannover and Lyon).

Zaguri wrote two dramatic works ("opere sceniche") which were privately presented at the home of Venetian nobleman, and later bishop, Giovanni Battista Sanudo (1642-1709): *Messalina* (1656), and the present work, which included two intermedii. He also wrote an opera libretto for Venice, *Gli avvenimenti di Orinda*. Allacci, pp. 390, 528. Glixon: *Inventing the Business of Opera*, p. 114. (25042) \$385





583. **ZEMLINSKY, Alexander 1871-1942**

Autograph musical quotation signed "Alexander Zemlinsky" and inscribed. In black ink. Ca. 98 x 126 mm., laid down to white cardboard mount, overall size ca. 116 x 146 mm. Two measures from the *Lyrische Symphonie*, Op. 18, notated in treble clef on one hand-drawn staff. With autograph titling "Lyr. Symphonie." Slightly browned; creased at central fold and lower right corner; minor staining and smudging at upper edge, slightly affecting inscription; trimmed, with some wear to edges, not affecting text.

Zemlinsky composed the *Lyrische Symphonie* between 1922-1923. It was first performed in Prague on June 4, 1924 under the composer's direction and is his best-known work.

An Austrian composer and conductor, "closely linked to the Second Viennese School (Schoenberg was his pupil), Zemlinsky was no outright revolutionary. While undisputedly a conductor of the first rank and an interpreter of integrity, he lacked 'star quality' and was overshadowed by more domineering personalities. His music is distinguished by an almost overpowering emotional intensity. It took several decades before it became known and began to be appreciated." Antony Beaumont in *Grove Music Online*. (25517) \$850

