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Diana La Femina, Assistant

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G. De St. Aubin
Pinxit.
*Ballet dansé au Théâtre de l'Opera,
Dedié, à Monseigneur, le Duc de la Valiere;*
Brigadier de ses Armées, Gouverneur et Grand Senechal
de la Capitainerie Royale de la Varenne du Louvre.
A Paris, chez Basan, Graveur,



F. Basan Jr.
 dans le Carnaval du Parnasse). Acte 1^{er}
Pair et Grand Fauconnier de France, Chevalier des Ordres du Roi,
de la Province de Bourbonnois et Capitaine des Chasses
Par son très humble et très obéissant serviteur, BASAN.
rue St. Jacques.

Dancers in *Le Carnaval du Parnasse*

1. BALLET DANSÉ AU THÉÂTRE DE L'OPERA

dans le Carnaval du Parnasse Acte 1er. Dedié, à Monseigneur, le Duc de la Valiere. Fine engraving by Pierre François Basan (1723-1797) after Gabriel Jacques de Saint-Aubin (1724-1780). 317 x 382 mm. + narrow margins. A very good impression printed on laid paper. Remnants of mounting hinges to upper corners of verso.

A scene from Mondonville's opera-ballet *Le Carnaval du Parnasse* with elaborately costumed couples dancing in a wooded setting, a theatrical figure at right pointing to the dancers.

Le Carnaval du Parnasse, a ballet-héroïque by Jean-Joseph Cassanéa de Mondonville (1711-1772), was first performed in Paris at the Académie Royale de Musique on September 23, 1749 and given 35 performances that years; it was revived in 1750, 1759, 1767 and 1774. Marc Signorile in Grove Music Online. (29659) \$1,200



**Portraits of 19th-Century Singers, Dancers, and Actors,
with Biographical Essays**

2. GALERIE DES ARTISTES DRAMATIQUES DE PARIS

Quarante portraits en pied dessinés d'après nature par Al. Lacauchie, et accompagnés d'autant de portraits littéraires. Tome Premier [Second]. Paris: Marchant, 1841, 1842.

Two volumes bound in one. Quarto. Full gilt-ruled dark green morocco with raised bands on spine in blindstamped compartments, titling gilt, inner dentelles gilt, dark green endpapers with double pattern. Each volume consists of 3 preliminary leaves plus 40 full-page plates and 162 pp. of text, for a total of 80 fine lithographic portraits of dancers, singers, and actors in role portraits, finely-printed on china paper and laid down to mounts. Binding slightly worn, rubbed, and bumped. Minor wear; some foxing to mounts, heavier to some leaves; some leaves slightly loose including title to Book I; some signatures loose; some browning to Book II. Most plates to Book I with tissue guards. With biographical essays on each subject, including:

Dancers Perrot, Ellsler, Taglioni, Thillon, Leroux, and Grisi.

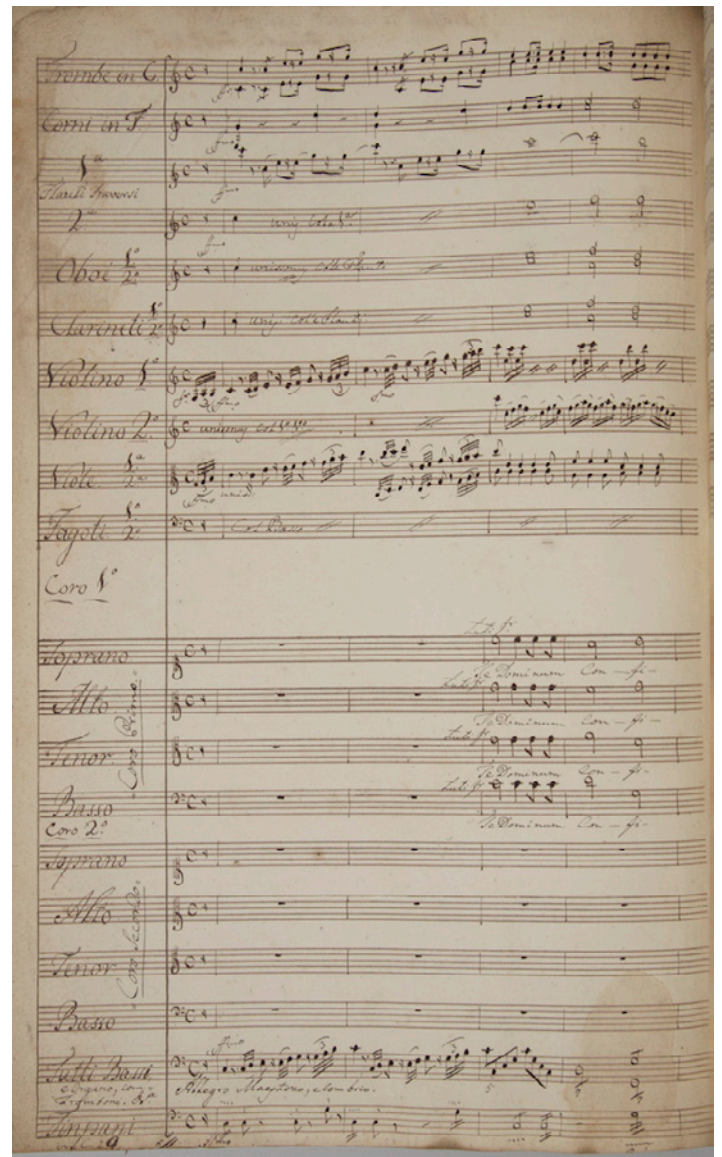
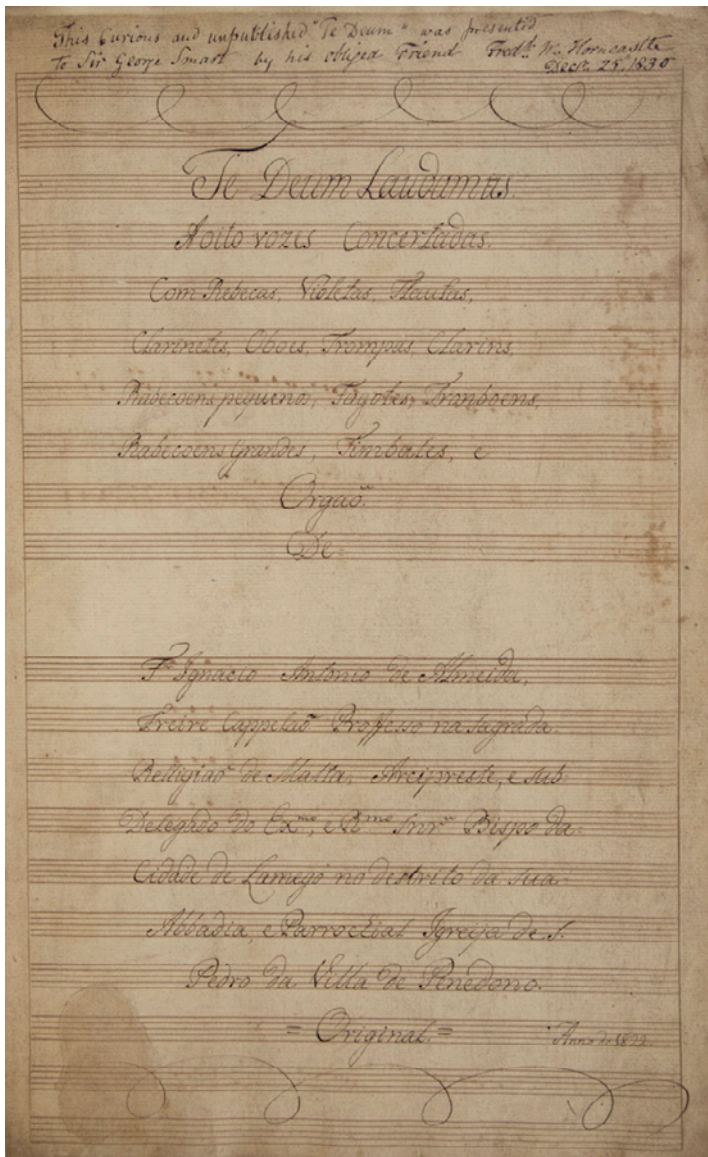
Singers Deburau, Duprez, Fargueil, Aine, Levasseur, Rubini, Persiani, Prevost, Damoreau, Lafont, Lablache, Grisi, Tamburini, Klein (singer and actor), Stolz, Thillon, Chollet, Roger, Mario, and Dorus-Gras.

Actors Rachel, M. Melingue, Plessy, Mme. Melingue, Achard, Doze, Odry, Lepeintre Jeune, Dupont, Boutin, Flore, Georges, Joanny, Albert, Vertpre, Monrose, Bocage, Firmin, Saint-Ernest, Mars, Menjaud, Sauvage, Bardou, Beauvallet, Alcide-Tousez, Mme. Volnys, Ferville, Mr. Volnys, Guillemin, Gauthier, Arnal, Clarisse, Chilly, Moessard, Brunet, Albert, Provost, Brohan, Anais, Vernet, Desmousseaux, Dorval, Regnier, Mante, Julienne, Lepeintre Aine, Dejazet, Numa, Samson, Sainville, Ligier, Colon Leplus, Raucourt, Bouffe, and Lemaitre.

The biographical articles are each 4 or 6 pages in length; the lithographs are quite finely-drawn. A third volume was planned, and at least 18 plates appeared, but the volume was never completed. The illustrative plates are in very good condition overall, unfoxed.

A significant contribution to the iconography of the period, offering important evidence of contemporary performers and theatrical costume. (29653) \$1,850





Manuscript Unlocated in RISM

3. ALMEIDA, Inácio António de 1760-1825

Te Deum Laudamus Aoito vozes Concertadas. Com Rebecas, Violetas, Flautas, Clarinetes, Oboes, Trompas, Clarins, Rabecoens pequenos, Fagotes, Tronboens, Rabecoens grandes, Timbales, e Organo ... Original. Anno de 1822. [Full score]. [?]Autograph musical manuscript.

Large folio. Late 19th century navy blue cloth-backed marbled boards. [1] (title), [2]-[87] pp. Notated on 20-stave hand-ruled paper. With a manuscript note to head of title: "This Curious and unpublished 'Te Deum' was presented To Sir George Smart by his obliged Friend Fredk. W. Horncastle Decr. 25th 1830." Binding worn. Some minor soiling and staining, mostly to margins; title soiled.

Unlocated in the RISM manuscript database.

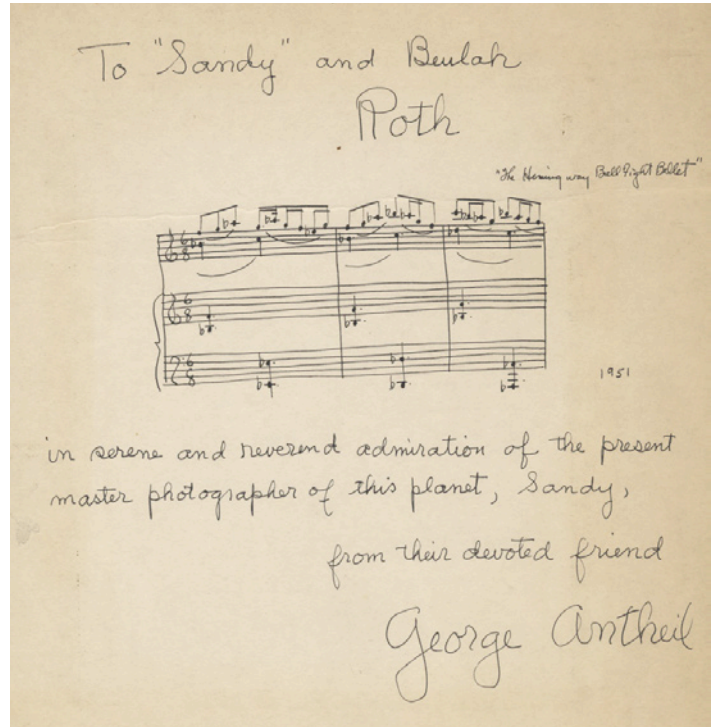
Almeida, a Portuguese composer, was Maestro de Capella at the Cathedral in Braga; he composed both a Requiem and a Stabat Mater. Sir George Smart (1776-1867) was a noted British conductor, organist, and composer. Frederick William Horncastle (ca. 1790-1850) was an Irish composer and organist. He compiled "the Music of Ireland as performed at Mr. Horncastle's Irish Entertainments," London, 1844. (28903) \$1,500

Autograph Quotation from Antheil's Ballet

4. ANTHEIL, George 1900-1959

Autograph musical quotation signed and dated 1951. 3 measures in score from a work identified by the composer as "The Hemingway Bull Fight Ballet." Large folio (ca. 380 x 302 mm). Notated in black ink on card stock. Inscribed to the photographer "Sandy" [Sanford] Roth (1906-1962) and his wife Beulah, "in serene and reverend admiration of the present master photographer of this planet, Sandy, from their devoted friend George Antheil." Slightly worn, soiled and browned.

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



One of the Best-Known 18th-Century Dance Prints

5. [BALLET - 18th Century - French]

Jason et Medee Ballet Tragique. Etching and aquatint engraving by Francesco Bartolozzi (1727-1815) after Nathaniel Dance (1735-1811). London: John Boydell, July 3rd 1781. 416 x 468 mm. Printed in sepia. Slightly soiled; minor restoration to upper and lower center; lightly creased at central fold; laid down onto mounting board; trimmed to just within platemark. In a very good state of preservation.

This satirical print depicts a scene from a ballet by Jean-Georges Noverre for a performance in London: Gaetano Vestris (?1729-1808) poses between two female dancers, Giovanna Baccelli (?-1801) as Creusa and Adelaide

Simonet (fl. 1776-1791) as Medea, who holds a dagger. Three wind players (two oboists and a flutist) perform below front center stage with five measures of music from the ballet beneath.

One of the best-known and most desirable of 18th century dance prints. Rare. Stephens & George: *Catalogue of Political and Personal Satires in the Department of Prints and Drawings in the British Museum*, 5910. NYPL b12145882.

The ballet *Jason et Médée*, with music by Jean-Joseph Rodolphe (1730-1812) and choreography by Noverre (1727-1810), was first performed in London in 1781; it had been performed at the Paris Opéra a year earlier, in 1780.

"Imperious and vain, "The French Rose [Vestris]" was nevertheless recognized as a brilliant dancer. He was regularly praised for his noble style, ease, lightness, and precision. He was called the "God of the Dance" by his brother Giovanni Battista, and the nickname was picked up by his followers." Highfill et al., Vol. 15, pp. 146-148.

Bacelli made her debut at the King's Theatre on November 8, 1774 in Pirhame et Thisbe and Le ballet de fleur. "On 29 March 1781, she danced the role of Creusa in [the first London performance of] Medée et Jason, one of the great ballets by Noverre which in this London production the elder Vestris cavalierly took credit for as his own work. With the cast also including Vestris as Jason, his son as the young Prince, Simonet as Creon, and Mme Simonet as Medea, the event was impressive. A lovely painting of a moment from this performance is in the Cia Fornaroli Collection and was engraved by Boydell in 1781 [the present print]." op. cit., Vol. I, pp. 191-192.

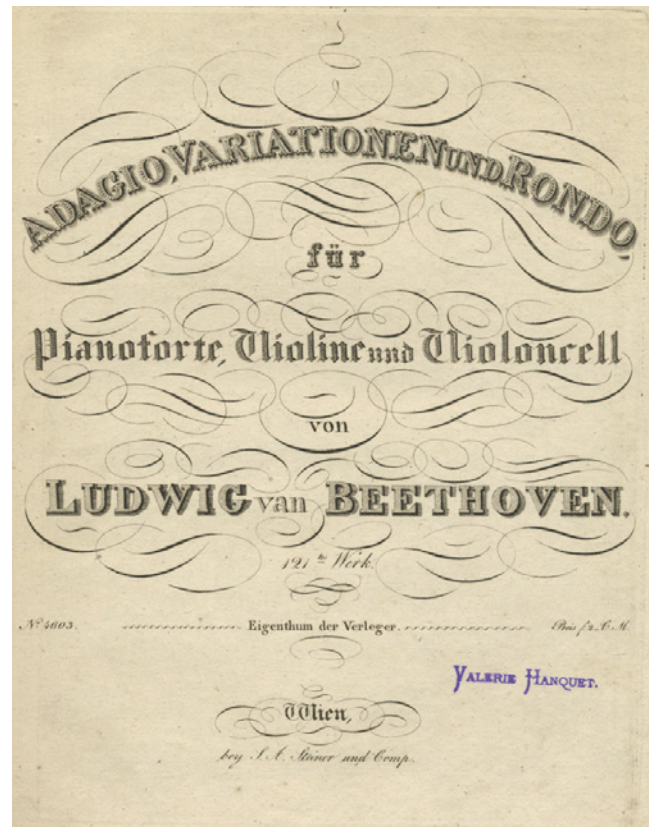
Simonet was the wife of the dancer Louis Simonet. "[Her] career was closely connected with that of her husband, who danced at the King's Theatre until 1788 and served as ballet master there until 1791. She was engaged as a featured dancer in the operas at the King's through June 1784." op. cit., Vol. 14, pp. 78-79. (29669) \$2,500

Beethoven Op. 121 Variations

6. BEETHOVEN, Ludwig van 1770-1827

[Op. 121a]. *Adagio, Variationen und Rondo für Pianoforte, Violine und Violoncell... 121tes Werk.* [Parts]. Wien: S.A. Steiner und Comp. [PN] 4603, [May 1824].

Folio. Piano: [i] (title), 2-19, [1] (blank) pp. Price: "f:2 C.M." Violin: 1-5, [i] (blank) pp. Violoncello: 1-5, [i] (blank) pp. Engraved. Small label with calligraphic titling to upper wrapper of piano part: "L. Van Beethoven. Adagio, Variationen [!Variationen] und Rondo pour Piano, Violon & Violoncelle. Op. 121;" labels in the same style to head of first pages of string parts: "Adagio, Variationen und Rondo von L. Van Beethoven" with penciled note: "Beethoven op. 121." Handstamp to first page of all parts: "Valerie Hanquet." Early calligraphic signature to inner lower wrapper, upside down: "D. F. Crommelin." Marbled wrappers of piano part with red tape reinforcement to spine; spines of string parts reinforced with marbled paper. Slightly worn and soiled. A very good copy overall.



First Edition. Kinsky p. 353. Hoboken 2, 487 (now in the Beethoven-Haus, C121A/6). Hirsch IV, 388. Beethoven-Haus (2 copies). Beethoven Center, San José (1 copy).

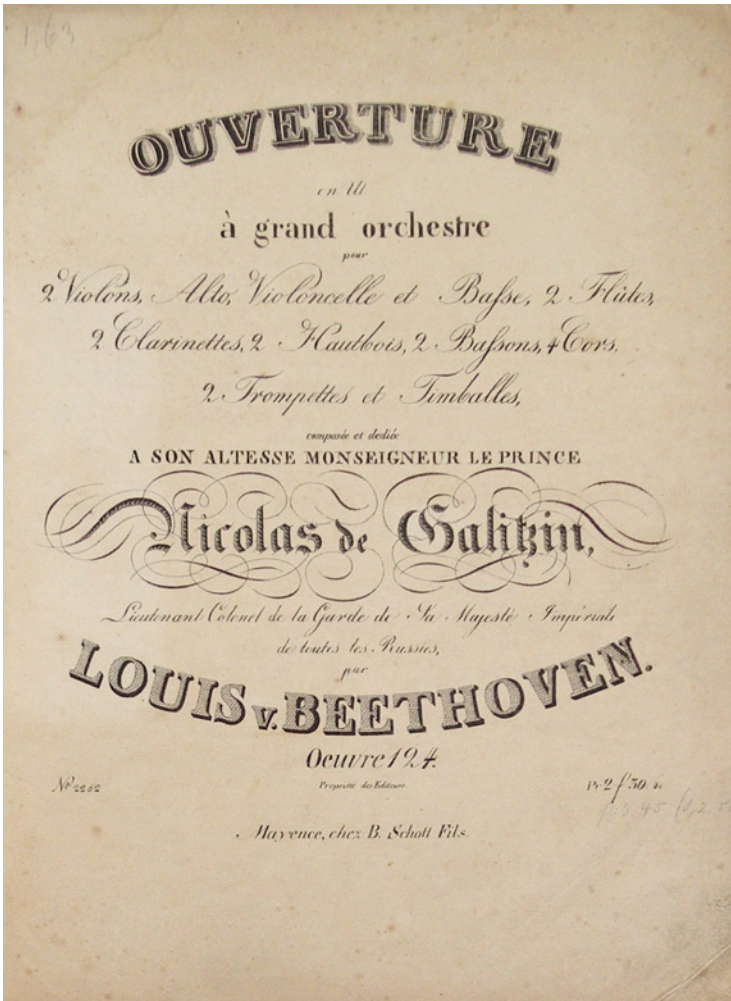
The variations are based on the song "Ich bin der Schneider Kakadu" (I am tailor Cockatoo) from Wenzel Müller's singspiel "Die Schwestern von Prag" (The sisters from Prague), 1794. Beethoven composed them many years earlier. The exact date is unknown. (23006) \$2,800

**Commissioned for the Opening
of the Josephstadt Theatre in Vienna**

7. BEETHOVEN, Ludwig van 1770-1827

[Op. 124]. *Ouverture en Ut à grand orchestre pour 2 Violons, Alto, Violoncelle et Basse, 2 Flûtes, 2 Clarinettes, 2 Hautbois, 2 Bassons, 4 Cors, 2 Trompettes et Timbales, composée et dédiée a Son Altesse Monseigneur le Prince Nicolas de Galitzin, Lieutenant-Colonel de la Garde de Sa Majesté Impériale de toutes les Russies... Oeuvre 124.* [Full score]. Mayence: B. Schott Fils [PN] 2262, [December 1825].

Folio. Disbound. In original dark yellow wrappers. 1f. (title), 1f. (advertisements), 60, [ii] (blank) pp. Title lithographed, music engraved, advertisements typeset. Price: "2 f 30 xr." With printed titling "Partition de L'Ouverture en Ut... Oeuvre [124] (overpaste) par Louis van Beethoven" and 19th century Dresden music seller's decorative label to upper wrapper incorporating musical instruments: "Kunst- & Musikalien-Handlung Leihanstalt für Musik. Abonnement de Musique. C.A. Klemm in Dresden," manuscript number "163" to center of label. With numerous contemporary additions to titling in manuscript: "à grand orchestre," "Op. 124. Partition. R[eichsthaler] 2/ 5 ngr. Dresde, chez C. A. Klemm" and further manuscript annotations to head of upper wrapper: "Lit. U."



and "No. 3." Second price added to title in manuscript: "fl. 3.45 (d. 2 5 [currency illegible]). Handstamp to upper right corner of upper wrapper and p. 1: "Alfred Jahrow Musikdirector 4. K[öniglich] S[ächsisches] Inf[anterie] R[egiment] Bautzen" (Alfred Jahrow, music director of the 4th Royal Saxon Infantry Regiment, Bautzen). Crosses in red crayon to head and foot of p. 48; annotation in red crayon to p. 55. The advertisement leaf solicits subscriptions to Beethoven's opp. 123 (the *Missa solemnis*), 124 (the present overture), and 125 (*Symphony no. 9*), followed by extended privileges of the King of Prussia and the King of Bavaria granting copyright to the publisher for Beethoven's opp. 121-128, with advertisement for the journal *Cäcilia*, launched in 1824, to verso. Wrappers worn, torn and soiled, upper detached. Some foxing, soiling, dampstaining, and offsetting; corners of first leaves worn and creased; some signatures detached, minor paper imperfections. An uncut copy.

First Edition, variant issue. Kinsky pp. 368-69 (stating that the omission of the trombones from the listing of the instruments on the title was an oversight and that the earliest copies carried an incorrect opus number "142," corrected by an overpaste). Weinhold in Dorfmueller, p. 261 (with varying printed prices, the earliest issues apparently lacking price). Beethoven-Haus (C 124/1 and HCB C MD12).

The present work was commissioned for the opening of the Josephstadt Theatre in Vienna by the playwright and impresario Karl Friedrich Hensler (1761-1825). The first performance took place on October 3, 1822, with Beethoven leading the orchestra from the piano. The overture is generally known by the name "The Consecration of the House," the play by Karl Meisl (after August von Kotzebue) for which Beethoven composed the music.

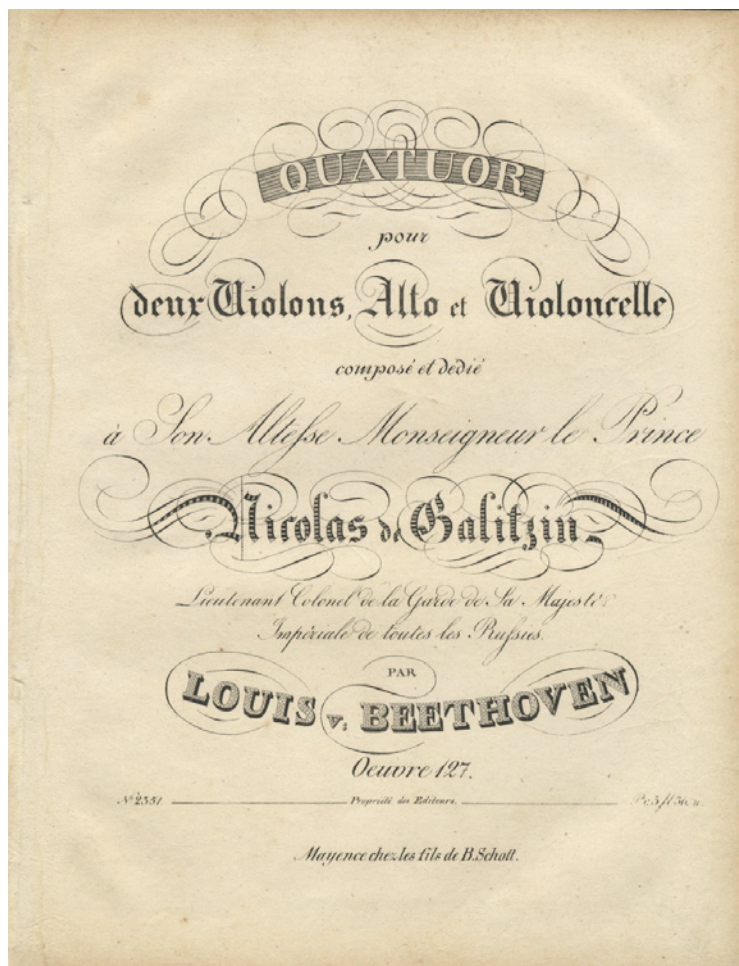
"That Beethoven should have conceived music so solemn and so little popular for the opening ceremony of a theatre is yet another proof of how deeply ingrained in him were the principles of the eighteenth-century Enlightenment. The very use of the word 'Weihe' - consecration - suggests that for him the theatre was not so much a place of entertainment as an institution for the moral education of the public. We do not meet this attitude again until Wagner's Bühnenweihfestpiel, Parsifal." Cooper: *Beethoven The Last Decade 1817-1827*, p. 348.

Alfred Jahrow (1849-1905) was military music director in Bautzen from 1876. (23009) \$2,000

First Publication of Schott's New Paris Branch

8. **BEETHOVEN, Ludwig van 1770-1827**
[Op. 127]. *Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant Colonel de la Garde de Sa Majesté Impériale de toutes les Russies... Oeuvre 127.* [Parts]. Mayence: les fils de B. Schott [PN] 2351, [March 1826].

Folio. Disbound. Violin I: 1f. (title), [i] (blank), 2-13, [i] (blank) pp.; Violin II: [i] (title), 2-12 pp.; Viola: [1] (title), 2-11, [i] (blank) pp.; Violoncello: [1] (title), 2-11, [i] (blank) pp. Title lithographed, music engraved. Price: "3 fl 36 xr." Some soiling, foxing, and bleeding; slight browning to edges; lower corners of some leaves creased; worming to Violin II part; dampstaining to Violin II part and to spine of all parts; minor paper imperfections. Number "12" added in purple ink to upper left corner of first page of music to each part.



First German Edition, early issue, without Paris address to imprint. Kinsky p. 385. Dorf Müller p. 350 and plate 5a. Hoboken 2, 510. Hirsch IV, 399. Beethoven-Haus H.C. Bodmer collection.

The first publication of Schott's newly established Paris branch. Although the page and system breaks are the same, the so-called Paris and Mainz issues of the present edition are printed from different plates and thus, in fact, constitute two different editions. (23012) \$2,800



Alla Ingharese quasi un Capriccio

9. BEETHOVEN, Ludwig van 1770-1827

[Op. 129]. *Rondò a Capriccio per il Pianoforte solo... Opera postuma.* Vienna: Ant. Diabelli e Co., [PN] D. et C. No. 2819, [January 1828].

Oblong folio. Marbled wrappers. [i] (title), 2-11, [i] blank pp. Title lithographed, music engraved. Price: "45 x C M." Printed note to foot of page 2: "Dies[e!] unter L. v. Beethovens Nachlasse vollendet vorgefundene Capriccio ist im Manuscripte folgender Massen betitelt: Die Wuth über den verlorenen Groschen, ausgetobt in einer Caprice." Spine of outer bifolium reinforced with marbled paper; spine of wrappers reinforced with matching dark green tape. Title browned; lower margin imperfectly trimmed; final leaf creased at upper right outer corner with very slight loss to lower right blank corner; one signature loose.

First Edition. Kinsky pp. 390-91. Hoboken 2, 514 (with watermarks not found on present copy). Hirsch IV, 401. Beethoven-Haus (C 129/1 and copies in the H.C. Bodmer and van der Spek collections).

The correct title of the work is "Alla Ingharese quasi un Capriccio." Its popular title, "Rage over a Lost Penny," is spurious; the title in the manuscript is not in Beethoven's hand. Composed between 1795 and 1798, the capriccio was published only after Beethoven's death. (23013) \$2,000

“The Opening Movement... is Unrivalled and Unique”

10. BEETHOVEN, Ludwig van 1770-1827

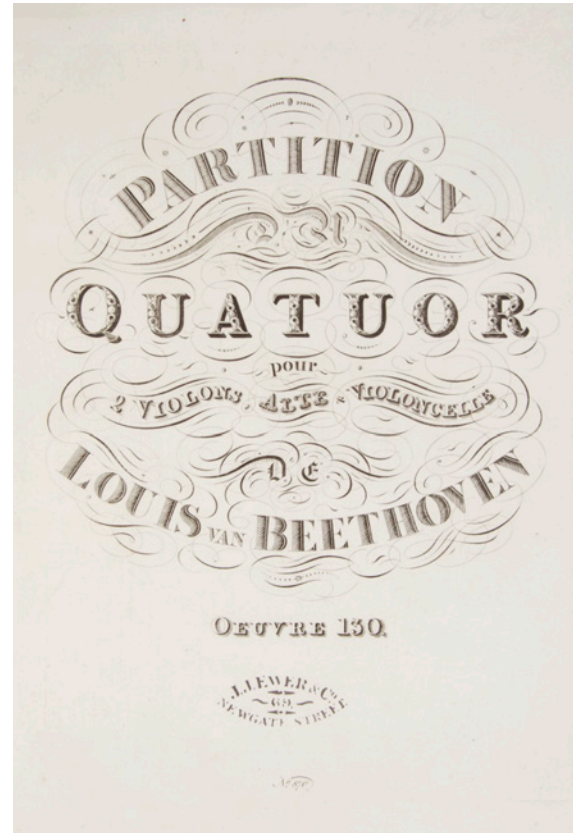
[Op. 130]. *Troisième Partition du Quatuor pour 2 Violons, Alto & Violoncelle*. [Full score]. Vienne: chez Maths. Artaria [PN M.A. 870], [1827].

Folio. Newly bound in quarter dark red morocco with marbled boards, black leather label gilt to spine. 1f. (half title, verso blank), [1] (title incorporating crown above a stippled circle), [2] (blank), 3-67, [1] (blank) pp. Engraved. With handstamp of J.J. Ewer [London] to foot of half-title. A very little minor staining to upper blank margins. A fine copy overall, with clear, strong impression and wide margins.

First Edition, rarely found with the half-title. Kinsky-Halm p. 395. Dorfmueller-Weinhold p. 233. Hoboken 2, 515. Hirsch IV, 402. Composed in 1825, the third of the quartets dedicated to Prince Galitzin.

"It is hard to resist the conviction, dangerous as superlatives must always be, that as a masterpiece of the sonata type of construction, the opening movement of this last and most mature of the Galitzin Quartets is unrivalled and unique, not only in Beethoven but possibly in all quartet literature." Mason: *The Quartets of Beethoven*, p. 208.

"The event that was personally important to Beethoven at this time was the first performance of his Quartet in B-flat, his "Leibquartett" as it [was] once called in the Conversation Books... The performance took place on March 21, 1826... [Matthias Artaria] had purchased the publishing rights of the Quartett and after the performance he went to Beethoven with the suggestion that he write a new finale and that the fugue be published as an independent piece... Beethoven complied, and the original finale was subsequently published as Op. 133." Thayer-Forbes: *Beethoven*, pp. 974-975. (18861) \$2,850



First Edition of Op. 131

11. BEETHOVEN, Ludwig van 1770-1827

[Op. 131]. *Grand Quatuor En Ut dièze [!dièse] mineur pour deux Violons, Alto et Violoncelle composé et dédié à Son Excellence Monseigneur Le Baron de Stutterheim...* Oeuvre 131. [Parts]. Mayence: les fils de B. Schott... Paris... Anvers: chez A. Schott: [PN] 2628, [June 1827].

Folio. Disbound. Violin I: 1f. (title), 13, [i] (blank) pp.; Violin II: [i] (title), 2-13, [i] (blank) pp.; Viola: [i] (title), 2-13, [i] (blank) pp.; Violoncello: [i] (title), 2-13, [i] (blank) pp. Title lithographed, music engraved. Price: "4 fl 30 xr." Quite browned, most noticeably to outer leaves; somewhat soiled; occasional paper imperfections; tape to spine of Viola part; some offsetting to Violoncello part; embossed "x" to left lower corner of Violin I part.



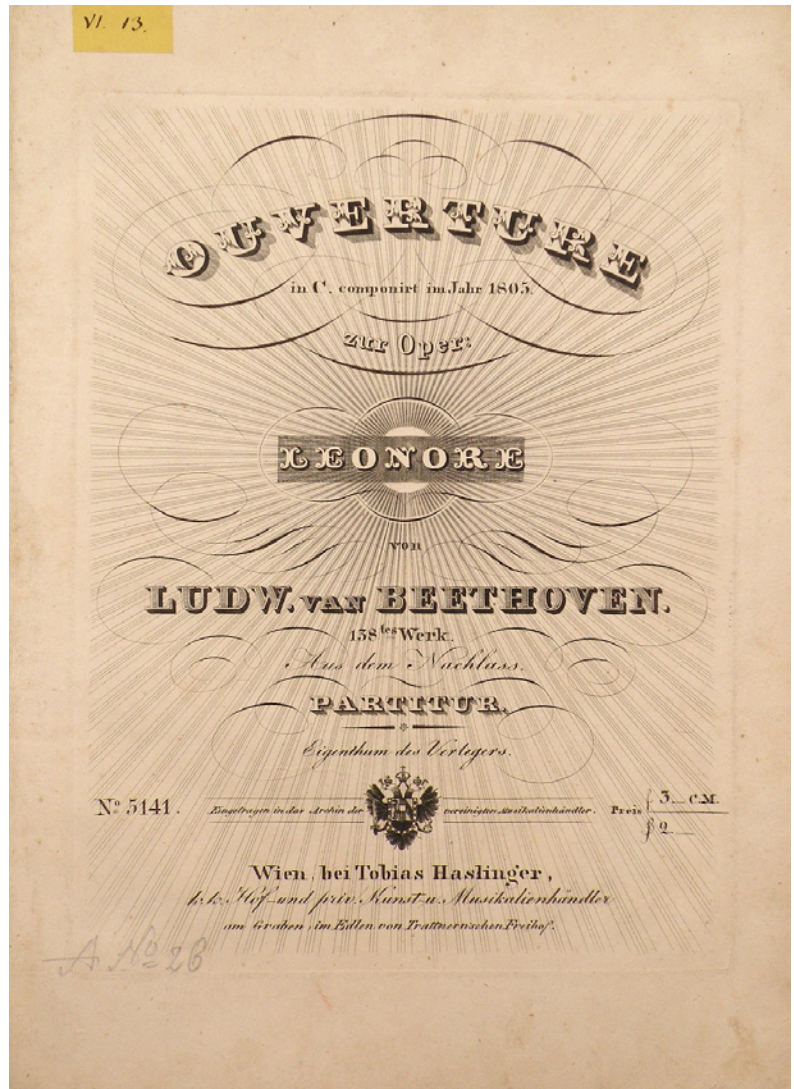
First Edition, variant issue, with printed price. *Kinsky p. 399 (without price). Dorf Müller p. 233. Hoboken 2, 518. Hirsch IV, 405. Beethoven-Haus, H.C. Bodmer collection. (23015)* \$1,500

Leonore Overture

12. BEETHOVEN, Ludwig van 1770-1827

[Op. 138]. *Ouverture in C. componirt im Jahr 1805 zur Oper: Leonore... 138tes Werk. Aus dem Nachlass. Partitur.* Wien: Tobias Haslinger [PN T.H.] 5141, [early 1838].

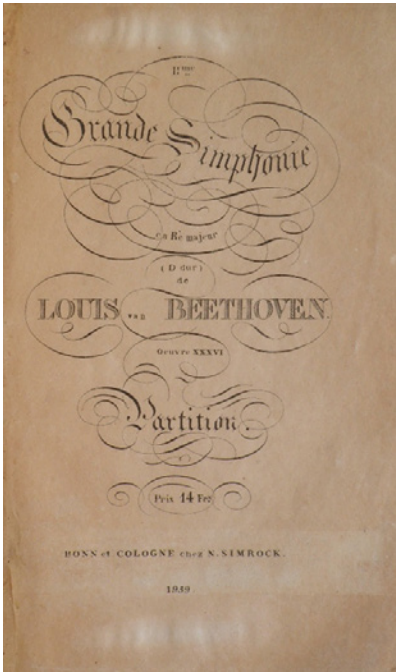
Folio. Early stiff blue wrappers with octagonal label titled in manuscript to upper. 1f. (title), 48, [ii] (blank) pp. Engraved. Price: "f 3. C.M." above "[Reichsthaler sign] 2. _" Printed note to title: "Eingetragen in das Archin [!Archiv] der vereinigten Musikalienhändler." Rehearsal letters A to O added in pencil in an unknown hand with numerous annotations in red crayon. Penciled inventory of parts to last page, related to a performance on October 13, [18]92 and signed "Felchner." Spine reinforced with black cloth tape. Handstamp "Musikbibliothek der Universität Gießen" to upper wrapper and first page of music. Small yellow sticker to upper left corner of title with manuscript shelfmark "VI. 13," with same shelfmark also added in manuscript to label on upper wrapper. Printed titling "Ouverture" to first page of music extended in pencil: "zu" [crossed out "Ele"] "Leonore." Some pages slightly skewed. Some soiling and foxing. A very good copy overall.



First Edition. *Kinsky p. 189. Hoboken 2, 537. Hirsch IV, 419. Beethoven-Haus C 138/1 and Van der Spek collection. The misspelling "Archin" (for "Archiv") on the title has gone unnoticed by Kinsky or any other bibliographer, but the two copies held at the Beethoven-Haus carry it as well.*

Gustav Adolf Felchner (1832-96) was music director at the University of Gießen, Germany, from 1874 to his death. At least some of the annotations are most likely in his hand.

This overture is generally known as "Leonore no. 1." It is now dated 1807 and is chronologically the third of the three "Leonore" overtures. It was not played during Beethoven's lifetime. (23017) \$2,800



First German Edition of the Second Symphony

13. **BEETHOVEN, Ludwig van 1770-1827**
 [Op. 36]. *II^{me} Grande Simphonie en R^e majeur (D-Dur)... Oeuvre XXXVI Partition.* [Full score]. Bonn et Cologne: N. Simrock [PN] 1959, [1822].

Octavo. Original publisher's printed wrappers. 1f. (title), [ii] (blank), 162 pp. Engraved. Price: "14 Frs." Wrappers slightly defective, spine mostly lacking, upper laid down. Slight offsetting; staining to edges of outer margins; some paper imperfections. Some edges untrimmed.

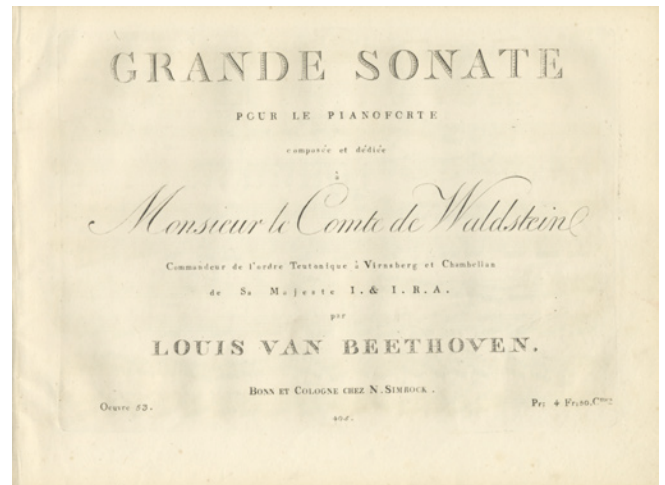
First German Edition. Kinsky p. 91. Hoboken 2, 195. (22957) \$1,350

Early Edition of Op. 53

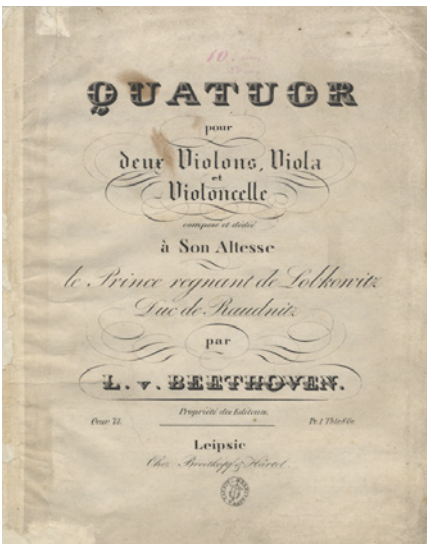
14. **BEETHOVEN, Ludwig van 1770-1827**
 [Op. 53]. *Grande Sonate pour le pianoforte composée ed dédiée à Monsieur le Comte de Waldstein... Oeuvre 53.* Bonn et Cologne: N. Simrock [PN] 405, [1805].

Oblong folio. Disbound. 1f. (title), 3-27, [i] (blank) pp. Engraved. Price: "4 Fr: 50. Cmes." Most lower outer corners slightly creased. In very good condition overall.

An early edition, published in the same year as the first edition in Vienna. Kinsky p. 125. Hoboken 2, 256. (22963) \$1,000



The "Harp Quartet"



15. **BEETHOVEN, Ludwig van 1770-1827**
 [Op. 74]. *Quatuor pour deux Violons, Viola et Violoncelle composé et dédié à Son Altesse le Prince regnant de Lobkowitz Duc de Raudnitz... Oeuv. 74... Pr. 1 Thlr. 8 Gr.* [Parts]. Leipsic: Breitkopf & Härtel [PN] 1609], [ca. 1810].

Folio. Sewn. Housed in a modern archival cloth box. Violino Primo: 1f. (title), 3-11, [i] (blank) pp. Violino Secondo: 7, [i] (blank) pp. Viola: 7, [i] (blank) pp. Violoncello: 7, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of title. Professional repairs to inner margins of Violin I. Minor performance marks and fingerings in pencil and red crayon. Some soiling and staining. A good copy overall.

First German Edition, second issue. LVB WV pp. 465-67. Del Mar P2. Hoboken Vol. 2 No. 333 (citing this edition as the first). The first edition was published in September 1810 by Clementi & Co. in London, shortly followed by the first Breitkopf edition in November.

The so-called "Harp Quartet" was most probably first performed at the home of Prince Lobkowitz in Vienna in November 1809. (26694) \$1,250

First Edition of the *Egmont* Overture

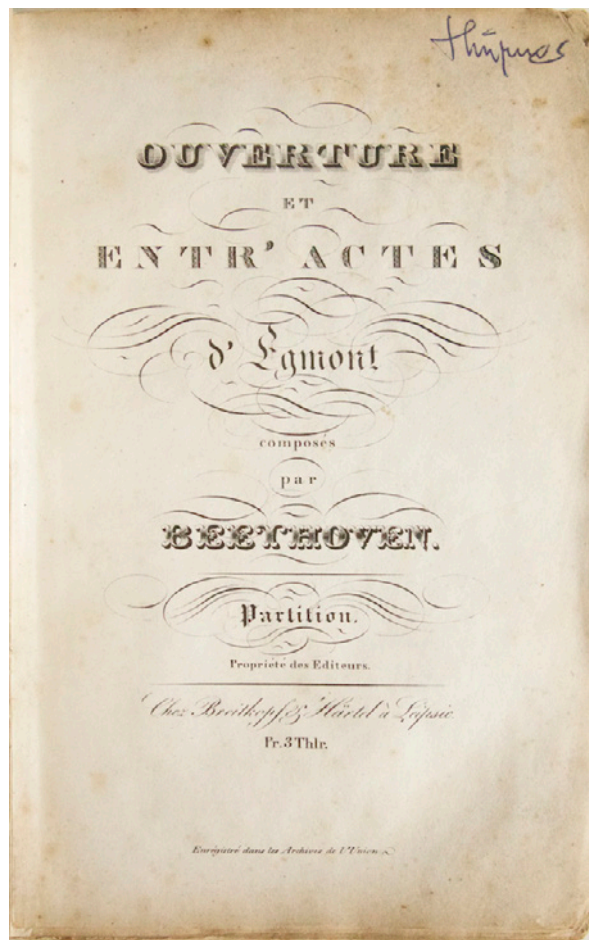
16. **BEETHOVEN, Ludwig van 1770-1827**
[Op. 84]. *Ouverture et Entr' Actes d'Egmont... Partition... Pr. 3 Thlr.* [Full score]. Leipsic: Breitkopf & Härtel [PN 5140], [1831].

Large octavo. Original publisher's dark yellow wrappers with titling within decorative border. 1f. (title), 164 pp. Title lithographed, music engraved. In a full custom-made modern black linen clamshell box with printed title label to spine. Previous owner's signature to upper outer corner of wrapper and title. Wrappers soiled with professional repairs to margins and spine. Minor foxing, heavier to some leaves; slight browning to blank margins; edges slightly dusty. Quite a good copy overall.

First Edition. CPM 4 p. 222. Hoboken 2, no. 371. New Kinsky I p. 533. Dorfmüller, p. 222.

First performed on June 15, 1810.

"It had been decided to furnish Goethe's Egmont with incidental music, and Beethoven was invited to supply it; he completed it by June 1810 and it was immediately performed. Apart from the excitement of the plot itself, in which Count Egmont foresees the liberation of the Netherlands from Spanish rule but dies as a result of his own brave stand, it is possible to suggest a deeper reason behind Beethoven's heartfelt response to it: it may represent his own delayed reaction to the conquest and occupation of his adopted city by the French, and his hopes of being delivered from them." Joseph Kerman, Alan Tyson, and Scott G. Burnham in *Grove Music Online*. (26611) \$2,650



Presenting the "Tormented, Impulsive Hero of Italian Romantic Opera"

17. **BELLINI, Vincenzo 1801-1835**
Il Pirata. Melodramms in due atti, composto e ridoto per il Cembalo... Prezzo 36F. [Piano-vocal score]. Paris: Maurice Schlesinger [PN M.S. 898], [ca. 1830].



Folio. Dark-brown leather backed mid-tan boards, spine in decorative compartments gilt, titling gilt, with "Madame Ch. Saglio" to tail of spine. 1f. (fine lithographic title by Engelmann within a highly decorative border incorporating musical instruments and illustrating a scene from the opera within a circular border at head), 1f. (recto contents, cast list, musical incipits, verso blank), [1] (blank), 2-209 pp. Binding slightly worn, rubbed, and bumped; spine somewhat defective. Title very slightly foxed. A very attractive, crisp and clean copy overall.

An early edition. OCLC 22068521. The first edition was published in Milan in 1828.

In two acts to a libretto by Felice Romani after Isidore J. S. Taylor's play *Bertram, ou Le pirate* (a version of Charles Maturin's *Bertram*), *Il pirata* was first performed in Milan at the Teatro alla Scala on October 27, 1827. It was Bellini's first collaboration with the librettist Romani, who went on to write six additional operas for Bellini.

"Il pirata played a significant role in establishing the style of the Romantic melodramma later developed by Donizetti and Verdi. The tormented, impulsive hero of Italian Romantic opera is presented for the first time in Gualtiero's opening cavatina." Simon Maguire and Elizabeth Forbes in *Grove Music Online*. (28081) \$1,100

The Composer's "Most Sophisticated Opera"

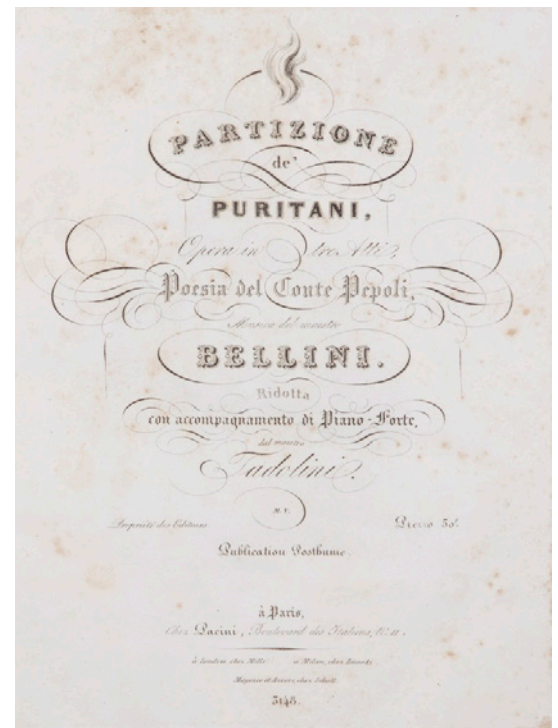
18. BELLINI, Vincenzo 1801-1835

Partizione de' Puritani, Opera in tre Atti, Poesia del Conte Pepoli... Ridotta con accompagnamento di Piano-Forte, del maestro Tadolini... Prezzo 50f. Publication Posthume. [Piano-vocal score]. Paris: Pacini [PNs 3148, -52, -54, -57, 57(B), -58-59, -70-72]], [1835-36].

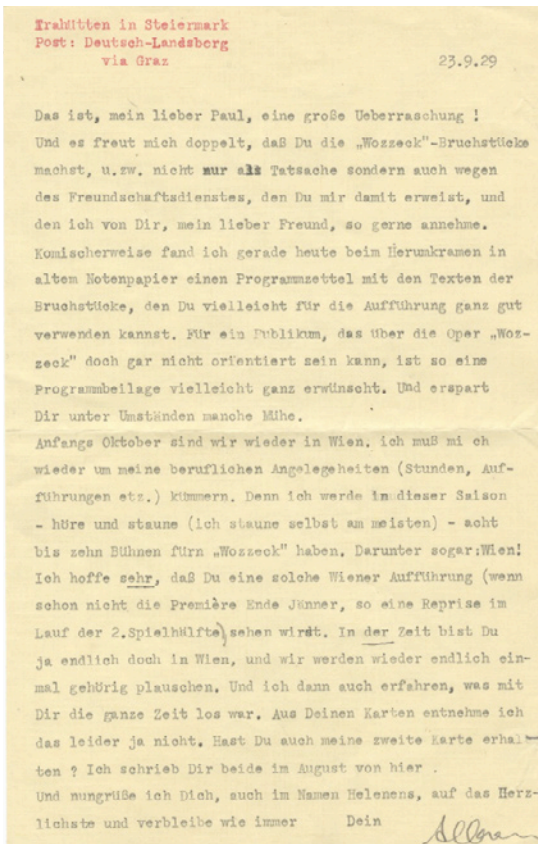
Folio. 19th century quarter dark red morocco with matching textured paper boards, titling and rules to spine gilt, initials "M.D." gilt to upper. 1f. (title), 1f. (lithographic portrait of Bellini by J. Cabochet et Cie. after Victor), 1f. (recto thematic index, verso blank), 251, [i] (blank) pp. Engraved. Binding very slightly worn. Minor to moderate foxing and browning.

Probable first complete edition, first issue. Lippmann p. 390. Crawford p. 33.

I puritani, to a libretto by Carlo Pepoli after the play by J.-A. F.-P. Ancelot and Xavier (J. X. Boniface dit Saintine), *Têtes Rondes et Cavaliers*, was first performed in Paris at the Théâtre Italien on January 24, 1835. It was the composer's final opera.



"In its harmony and scoring *I puritani* is Bellini's most sophisticated opera – a direct consequence, no doubt, of its having been written for a Parisian audience. To the same cause we may ascribe its unusual wealth of thematic recall, which was a regular feature of contemporary French opera." Simon Maguire, Elizabeth Forbes, and Julian Budden in *Grove Music Online*. (28082) \$2,250



Berg Writes to Fellow Composer Paul von Klenau regarding *Three Fragments from Wozzeck*

19. BERG, Alban 1885-1935

Typed letter signed "Alban" to composer Paul von Klenau. 1 page. Large octavo. Dated Trahütten, September 23, [19]29. With "Trahütten in Steiermark Post: Deutsch-Landsberg via Graz" typed in red ink at head. With the original envelope postmarked September 23, [19]29 with Klenau's name and address in Copenhagen and Berg's return address in Vienna typed in red ink to verso. Several small corrections, presumably in the composer's hand. In German (with translation). Very slightly worn; creased at fold; envelope slightly worn and soiled.

Berg reacts to Klenau's announcement regarding a performance of the *Three Fragments from Wozzeck* (in an unspecified location). He encloses the sung text of the fragments (enclosure not included) and expresses his wish to meet Klenau again in Vienna during the next season, when *Wozzeck* will be staged there.

"This, my dear Paul, is a big surprise! And it doubly pleases me that you are going to do the Fragments from Wozzeck... not only as a fact, but also because of the friendship that you are demonstrating... Strangely, just today, browsing through old sheet music, I found a program leaf with the texts of the Fragments that

you may perhaps make good use of for the performance. Maybe such a program insert would be welcome to an audience not really be informed about Wozzeck... For this season I will have – listen and marvel (I myself marvel most of all) – eight to ten stages for Wozzeck. Even Vienna among them!... "

"Along with his teacher Arnold Schoenberg and fellow pupil Anton Webern in the years before and immediately after World War I, [Berg] moved away from tonality to write free atonal and then 12-note music. At once a modernist and a Romantic, a formalist and a sensualist, he produced one of the richest bodies of music in the 20th century, and in opera, especially, he had few equals." Douglas Jarman in *Grove Music Online*.

Three Fragments from Wozzeck, for soprano and orchestra, was composed upon the insistence of conductor Hermann Scherchen, who hoped to direct a concert suite of pieces from Berg's 1925 opera, *Wozzeck*. Scherchen premiered the *Fragments* in Frankfurt on June 11, 1924.

Paul von Klenau (1883-1946) was a Danish composer of German descent who was trained in Germany and spent most of his creative life there. From the 1920s, he was close to Schönberg's circle and adopted its dodecaphonic techniques. His last completed work, the Ninth Symphony, received its premiere in Copenhagen in March 2014, almost seventy years after its composition. (24358) \$2,500

**First Edition of the Full Score,
with Conductor's Annotations**

20. BERG, Alban 1885-1935

[Op. 7]. *Georg Büchners Wozzeck Oper in 3 Akten (15 Szenen)*... *Op. 7 Partitur*. [Full score]. Wien... Leipzig: Universal-Edition [PN U.E. 7379], [1926].

Folio. Black-cloth backed decorative paper boards with titling gilt to spine, original publisher's light green upper wrapper printed in dark green bound in. 1f. (title), 1f. (dedication in facsimile of Berg's handwriting: "Alma Maria Mahler zugeeignet"), [i] ("Szenarium" [table of contents]), [i] (list of orchestral instruments), [i] (cast list), [i] (instructions for performing the Sprechstimme), 5-405 (music), [i] (blank) pp. Printer's note to lower right corner of last page of music: "Waldheim-Eberle A.G., Wien, VII." A facsimile of the copyist's manuscript.

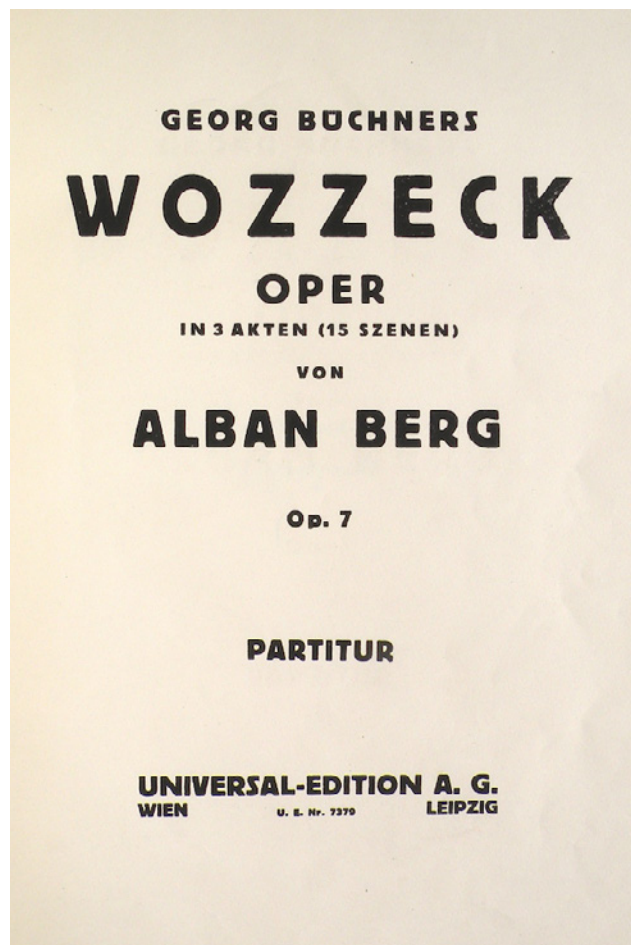
With extensive markings in pencil and red crayon by an unknown conductor to pp. 55-89, 123-171, 215-237, 246-256, 275-348, and 364-405. Handstamp "00006" to upper left corner of upper wrapper. Binding slightly worn and rubbed; upper wrapper slightly worn and soiled; lower wrapper lacking. Slightly worn; tear to verso of blank outer edge of title repaired; corners of some leaves slightly creased; minor repair to blank outer edge of final leaf.

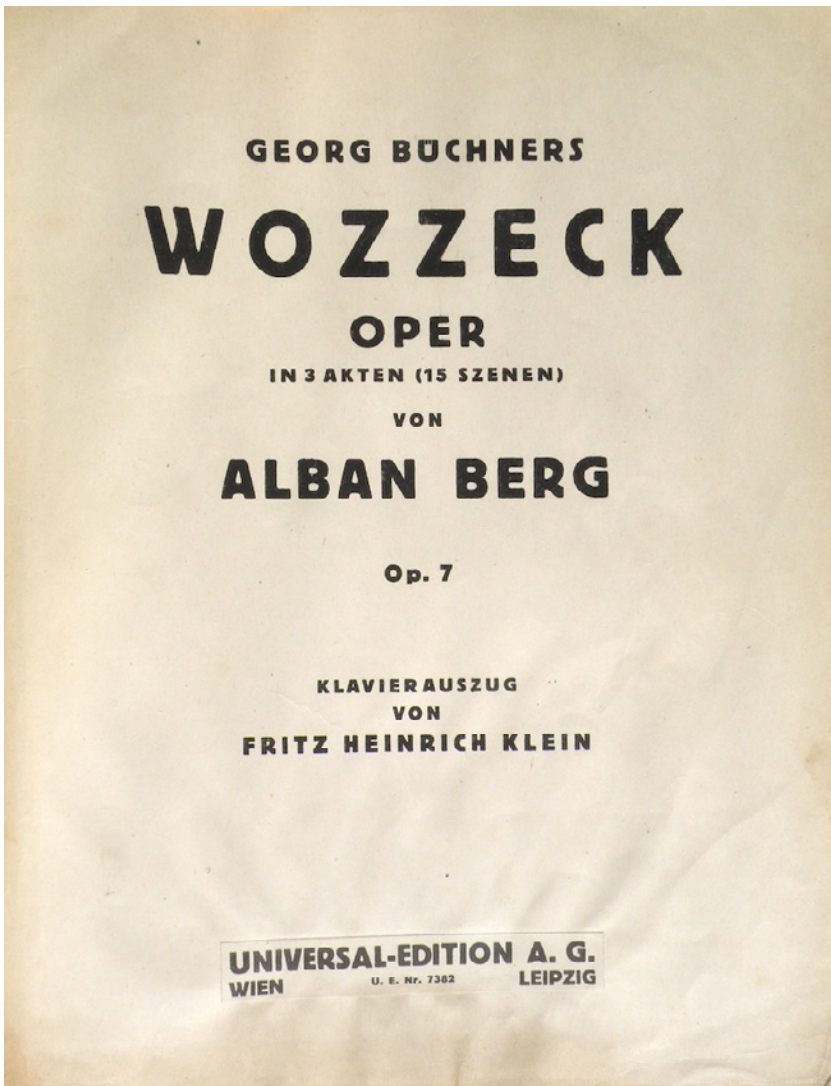
First Edition.

The spellings "orkester" (passim) and "kor" (p. 291) suggest that the performance for which this copy was used either took place in Scandinavia or was led by a Scandinavian conductor.

Georg Büchner's (1813-1837) fragmentary drama *Woyzeck* was written in 1836, but it remained unpublished until 1879 and did not see the stage before Max Reinhardt produced it in Munich in 1913. Its Viennese premiere, in 1914, prompted Berg to compose his opera—the first atonal opera in history and arguably the most successful one to this day.

"Wozzeck was an epoch-making work that broke new ground musically, emotionally and dramatically. If Büchner's play was discovered and first performed at a time when its techniques and concerns seemed strikingly contemporary, it also appeared at a moment when its extreme states were peculiarly suited to Berg's musical language – an atonal language that, constantly hovering on the edge of tonal confirmation, becomes a perfect musical metaphor for the emotional and mental state of the opera's chief protagonist. The world that the opera presents is a projection of the tortured mind of Wozzeck himself: a world without normality or humanity and peopled by grotesques, a haunted world of strange, hallucinatory voices and visions and of natural phenomena indifferent to the human tragedy being played out." Douglas Jarman in Grove Music Online. (24664)





**Rare First Edition, First Issue
of Berg's *Wozzeck***

21. **BERG, Alban 1885-1935**

[Op. 7]. *Georg Büchners Wozzeck Oper in 3 Akten (15 Szenen)... Op. 7 Klavierauszug von Fritz Heinrich Klein*. [Piano-vocal score]. [Vienna]: Eigentum des Komponisten [=self-published] [PN AB4], [December 1922].

Folio. Full dark green cloth with upper wrapper laid down to upper board, spine with titling gilt.v1f. (title), 1f. (dedication in facsimile of Berg's handwriting: "Alma Maria Mahler zugeeignet"), 5 ("Szenarium" [table of contents]), [i] (list of orchestral instruments), [i] (cast list), 8 (instructions for performing the Sprechstimme), [9]-231 (music), [i] (printer's note: "Gestochen und gedruckt von der Waldheim-Eberle A.G. Wien") pp. Printed photographically from engraved plates. Plate numbers flush with outer edge on pages with footnotes or ossias; shortened to "B4" on p. 182.

With "Universal-Edition A.G. Wien... Leipzig U.E. Nr. 7382" overpaste to title and upper wrapper. Binding slightly rubbed and bumped; upper wrapper slightly worn, stained and creased; lower wrapper lacking. Minor wear and soiling throughout; corners of first and last leaves slightly turned; final leaves dampstained at lower outer portion. Quite a good copy overall.

First Edition, first issue. Rare. The overpastes by Universal-Edition were most probably added in April 1923, when the publisher acquired the rights and Berg ordered the printer, Waldheim-Eberle, to transfer all remaining copies to Universal. The first issue by Universal, using the same plates but with new plate number U.E. 7382 and new title, was released in 1926. The arranger of the edition, Fritz Heinrich Klein (1892-1977), was a student of Berg. The publication of the piano-vocal score was made possible by the financial support of Alma Mahler; hence, the dedication. (24662) \$2,000

One of the Finest 18th-Century Illustrated Music Books

22. BICKHAM, Jr., George ?1706-1771

The Musical Entertainer. Vol. I [of 2] only. London: Geo. Bickham, [ca. 1740].

Tall folio. Half dark green leather with marbled boards. 2ff. (subscribers list and contents), 4ff. (the Music section as it appears in *The Universal Penman*, engraved by George Bickham, Sr.) + 100ff., each printed on one side only, with large, elaborate vignettes to upper portions of each illustrating the song, signed in the plate by J. Bickham Jr., with several of the plates after drawings by Gravelot. The music appears below the illustration, with most pieces set for voice and figured bass with a separate part for flute. Named composers include Handel, Lampe, Gladwin, Green, Turner, Carey, Putti, Monro, Popely, Corelli, Holcombe, Stanley, Howard, Leveridge, Henry Purcell, Hudson, Festing, Vincent and Neale. Singers mentioned include Senesino and Isabella Young. With the bookplate of Gilbert Samuel Inglefield (1909-1991), former Lord Mayor of London. Binding worn, rubbed and bumped; hinges splitting. Lacking title. Occasional repairs and several small tears; some staining. Quite a good copy overall.

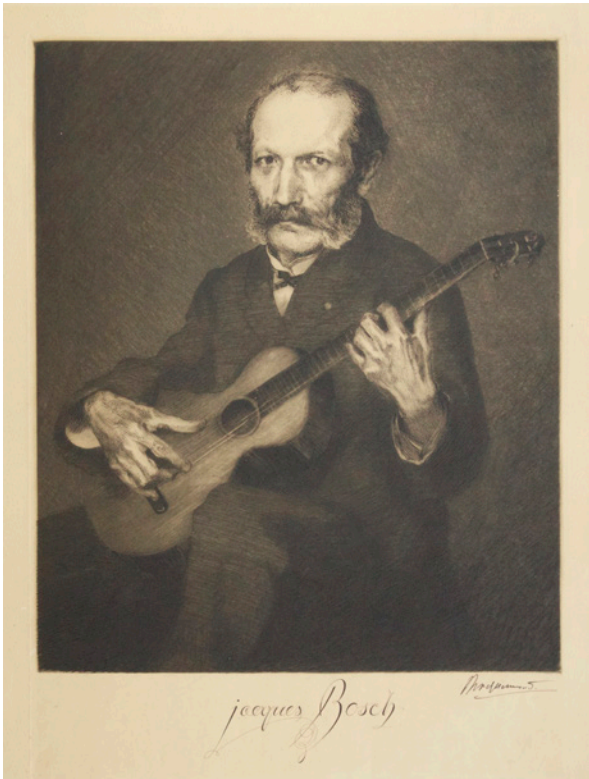
Probable second edition. BUC p. 107. RISM BII p. 245. *First published in parts, in 1738-39 in two volumes of 100 plates each, then reissued in 1740.*

"[Bickham] was principally famous in music circles for his two illustrated folio volumes *The Musical Entertainer*, first issued in fortnightly parts, each containing four plates, from January 1737 to December 1739. The 200 plates are songs, headed and surrounded with pictorial embellishments illustrative of the song..., and engraved in the style of and even copied directly from Gravelot and Watteau. This work was the first of its kind to be published in England and quickly produced imitators such as Lampe's *British Melody*, engraved by Benjamin Cole."

"A second edition, corrected by Lampe, was also issued in parts (1740–41), and a third, printed from the original plates, appeared in 1765, issued by John Ryall. Other musical works engraved by Bickham include *Songs in the Opera of Flora* (1737), *An Easy Introduction to Dancing* (1738) and the frontispiece for Simpson's *The Delightful Pocket Companion for the German Flute* (c1745)." Frank Kidson, et al. in *Grove Music Online*.

The Musical Entertainer is considered to be one of the finest 18th century illustrated books. Complete copies of this monumental work are very rare. (19250) \$2,800





**Fine Portrait of “Le Roi de la Guitarre”
by a Friend of Édouard Manet**

23. BOSCH, Jacques 1826-1895

Fine large etching and drypoint of the guitarist, seated, by Félix Bracquemond (1833-1914). 1883.

450 x 325 mm. + wide margins. A fine impression on laid paper with printed titling below image. Signed in ink by the artist at lower right just below platemark. Slightly browned; margins slightly soiled with a few chips and small tears; lower outer corner creased; remnants of hinges to upper corners of verso.

Béraldi: *Les Graveurs du XIX Siècle* 18, iv/iv.

Bosch, born in Barcelona, settled in Paris in 1853, and became known as "Le Roi de la Guitarre." "He was a close friend of the painter Édouard Manet and posed for him many times, one portrait being used as illustration for one of

*Bosch's publications, *Plainte Moresque* op. 85, which is also dedicated to Manet. Besides many original compositions he wrote a *Méthode de guitare* (1891...) and an opera (*Roger de Flor*, 1868)... In Paris, Bosch was much praised at the aristocratic salons and had a large number of pupils, including the brothers Alfred and Jules Cottin... His best-known piece was to be his song collection *Dix Mélodies*, which was praised by Felipe Pedrell as a "true model of what a composer's inspiration may create in this genre." Wikipedia. Bracquemond was a prolific printmaker, active in Paris in the latter part of the 19th century, in the circle of Manet, Degas, Fantin-Latour, and Auguste Rodin. He received the "Grande Médaille d'Honneur" at the Universal Exhibition in 1900. (27624) \$1,500*

First Edition of Bruch's *Violin Concerto*

24. BRUCH, Max 1838-1920

[Op. 26]. *Concert für die Violine (Vorspiel, Adagio und Finale)*... *Op. 26. Partitur. Pr. 3 Thlr...* Joseph Joachim in Freundschaft zugeeignet. [Full score]. Bremen: Aug. Fr. Cranz [PNs 550, 551], [1868].

Octavo. Newly-bound in modern half dark morocco with marbled boards, titling gilt to spine. 1f. (title), 120 pp. Title lithographed, music engraved. Previous owner's signature in pencil to upper margin of title. Occasional manuscript performance markings in pencil and blue crayon. Occasional light foxing and soiling, somewhat heavier to title; small tear to inner margin of final leaf professionally repaired, not affecting music.

First Edition. Scarce. OCLC no. 53159395.

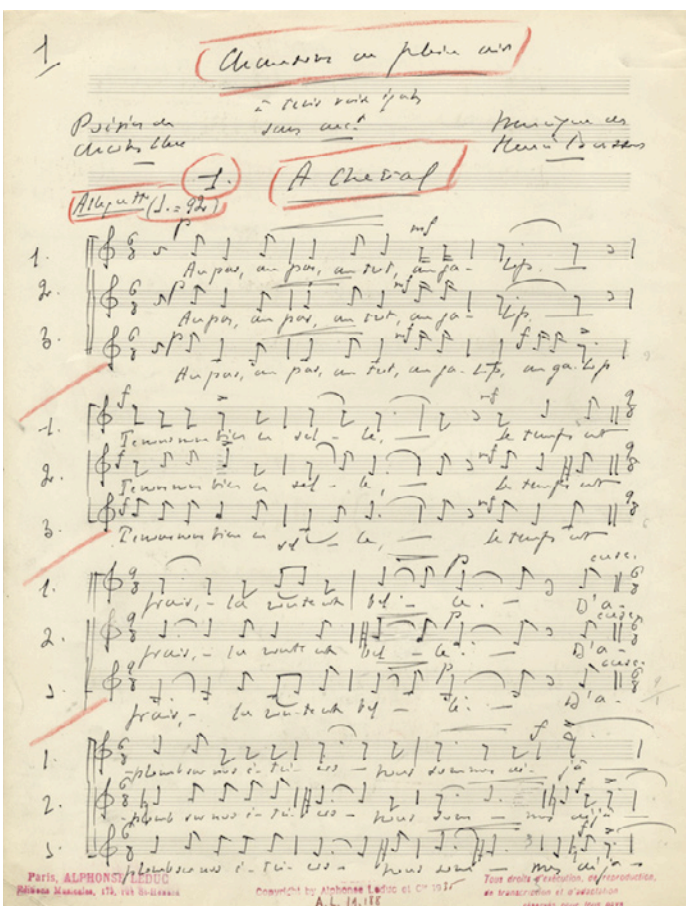


The first performance of the *Violin Concerto* was given on April 24, 1866 by Otto von Königslow, with Bruch conducting. The concerto was then revised with help from the celebrated violinist Joseph Joachim, and completed in its present form in 1867. The first performance of the revised concerto was given by Joachim in Bremen on January 5, 1868.

"[Bruch's] friendships with such violinists as David, Joachim, Sarasate and Willy Hess, and the advice he received from them, inspired nine concerted works for that instrument, which 'can sing a melody better than a piano, and melody is the soul of music'." Christopher Fifield in *Grove Music Online*.

An attractive copy of one of the most highly regarded concertos in the violin repertory.
(26608)

\$1,850



**Autograph Manuscript
of Busser's *Chansons de Plein Air***

25. BUSSER, Henri 1872-1973

Chansons de plein air à trois voix égales sans accompagnement Poésies de Charles Clerc... 1. A cheval. 2. Le joli jeu. 3. En canotant. 4. En pédalant. 5. Foot ball. 6. Teuf, teuf. Autograph musical manuscript signed.

Folio (ca. 349 x 270 mm). Disbound. [i] (title), 19 pp. Notated in black ink on 15-stave music paper issued by L. Andrieu with their blindstamp to upper inner corners. The engraver's copy, prepared for the publishing house Alphonse Leduc. Autograph signature ("Henri Busser") and date ("Paris, Juillet Août 1925") to final page. Autograph dedication "A mon petits-enfants Roland et Claude Busser" and note "Alphonse Leduc Editeur: Paris 175, Rue St. Honoré" to title. Occasional erasures and corrections in black ink in the composer's hand. Numerous editorial markings and minor annotations in one or more early hands in pencil and red crayon. Lower edges of several pages with publisher's handstamps, and manuscript date ("[19]35") and plate numbers (A.L. 19,188—A.L. 19,193) in an early hand in maroon ink. Slightly worn, creased and soiled; pinholes and

occasional short tears to inner margins; pp. 9 and 15 with slight ink washing minimally affecting notation.

Scored for 3 voices in 6 movements, each with its own plate number:

- 1) *À cheval. Au pas, au pas, au trot.* In C major, 6/8 time, Allegretto.
- 2) *Le joli jeu. Sur le court de terre battue.* In D major, 3/4 time, Vivo.
- 3) *En canotant. Ohé du canot!* In B-flat major, 6/8 time, Allegretto poco moderato.
- 4) *En pédalant. Tourne, tourne, ma pédale.* In F major, 2/4 time, Vif et alerte.
- 5) *Football. Le ballon est près du but.* In C, 3/8 time, Vivo.
- 6) *Teuf, teuf. Teuf, teuf, teuf.* In G major, 2/4 time, Animé, joyeux.

The *Chansons de plein air* were published by Leduc in 1935 (Worldcat cites two copies of this printed edition only, at the Bibliothèque Nationale and the Swiss National Library). Not in the *Grove Music Online* works list.

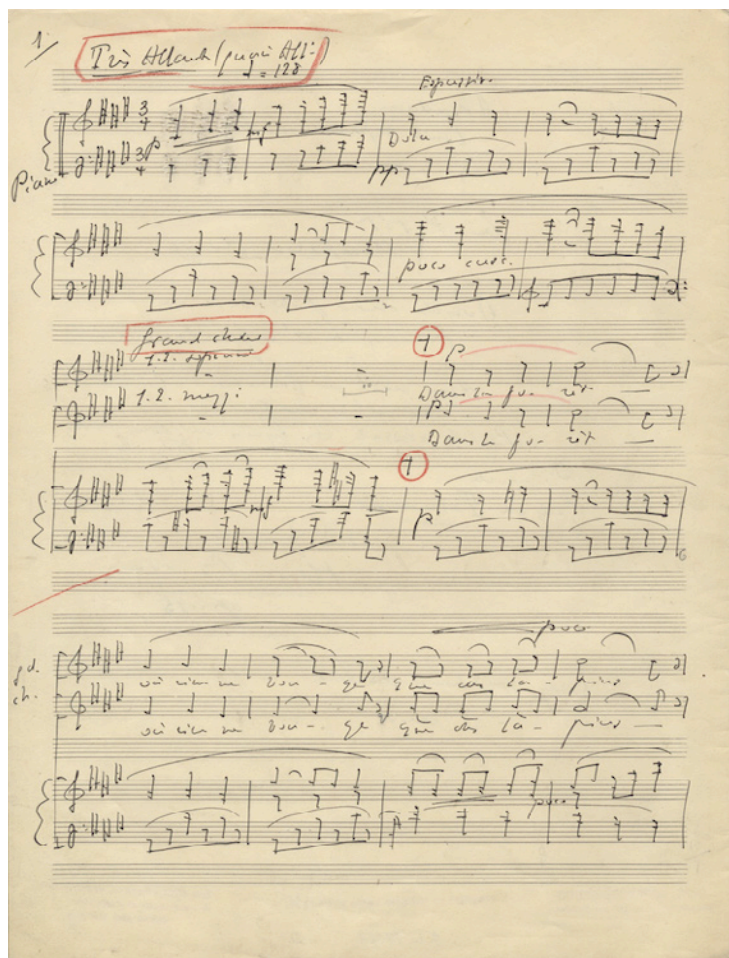
"Firmly rooted in the French 19th-century tradition, Büsser's symphonic and choral writing is indebted to Gounod and Saint-Saëns. He is best known, however, for his dramatic works, which betray Wagner's impact in both their form and their use of the orchestra. The influence of Debussy, whose advice Büsser sought over the opera that became his most successful, *Colomba* (c1902–10), is also evident in certain harmonic procedures and in an acute sensitivity to orchestral colour. The ballets, such as the light-hearted *La ronde des saisons* (1905) with its amusing descriptive touches, provide further evidence of his keen dramatic sense." Barbara L. Kelly in *Grove Music Online*. (25151) \$2,500

Autograph Manuscript of *Le Petit Chaperon*

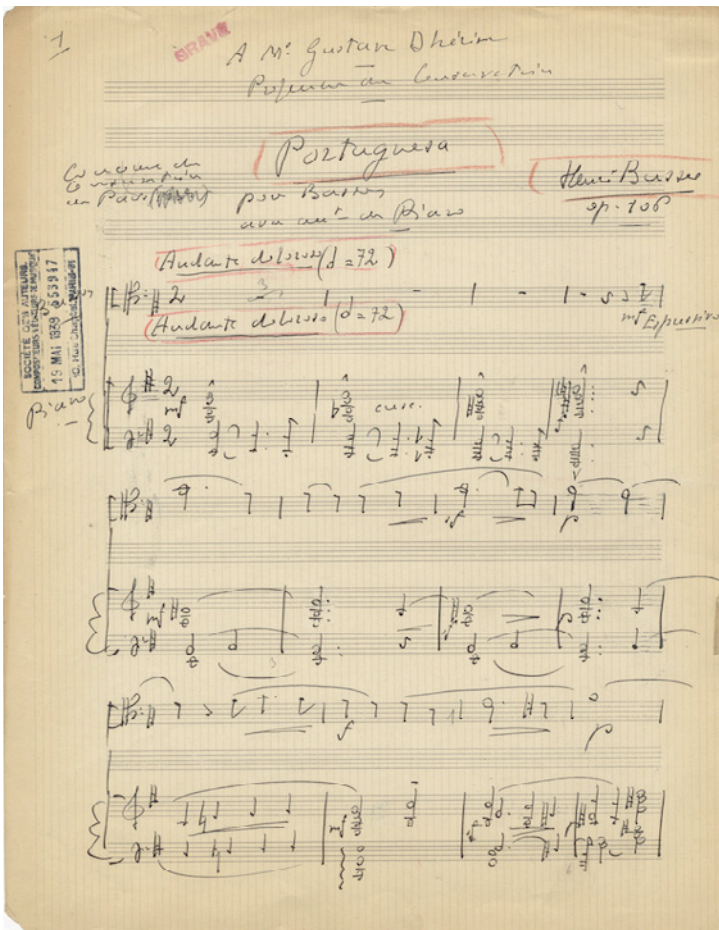
26. BUSSER, Henri 1872-1973

Le Petit Chaperon Rouge Double chœur pour voix de femmes et d'enfants. Avec acct de piano ou d'orchestre Pour le chorale des lycées de jeunes filles de Paris Poème de Guy de Teramond... op. 95. Chez Alphonse Leduc: Paris. Autograph musical manuscript signed.

Folio (ca. 360 x 273 mm). [i] (title), 20, [i] (blank) pp. Notated in black ink on music paper with 20 printed staves per page. Scored for double choir and piano. The work begins in A minor, in 3/4, Très Allant (quasi Allo). Textual incipit: "Dans la forêt où rien ne bouge..." The engraver's copy, prepared for the publishing house Alphonse Leduc et Cie. With the composer's autograph signature ("Henri Busser") and date ("Paris, Août 15") to p. 20. Occasional erasures and corrections in black ink in the composer's hand. Lower edge of title with publisher's handstamps and manuscript date ("[19]35") and plate number ("A.L. 19,198") in an early hand. Numerous editorial markings, minor annotations, and occasional corrections in one or more early hands in pencil and red crayon. Slightly worn and soiled; minor ink smudges to 3 pages slightly affecting notation.



A piano-vocal edition of *Le Petit Chaperon*, with plate number A.L. 19,198, was published by Alphonse Leduc in 1935. Not in the *Grove Music Online* works list. (25149) \$2,800



Autograph Manuscript of *Portuguesa* for Bassoon and Piano

27. BUSSER, Henri 1872-1973

Portuguesa pour basson et piano Morceau de Concours du Conservatoire national de Musique. Autograph musical manuscript signed.

Folio (ca. 360 x 280 mm). [i] (title), 15 pp. Notated in black ink on music paper with 16 printed staves per page. The engraver's copy, prepared for the publishing house Alphonse Leduc. Scored for bassoon and piano, the work begins in E minor, in 2, Andante doloroso. First page with autograph dedication, signature, ("Henri Busser"), and date ("1939"). Final page signed "H. Busser" and dated Paris, April 15, [19]39. Dedicated to Gustave Dhérin, noted professor of bassoon at the Paris Conservatory. With autograph annotation "Même édition que La Chasse de St. Hubert" to lower portion of title and occasional erasures and corrections in black ink in the composer's hand. Lower edge of first page with publisher's red handstamp, manuscript date "[193]9" and plate number ("A.L. 19882") in an

early hand in maroon ink. Handstamps of the Société des Auteurs, Compositeurs & Éditeurs de Musique, dated May 19, 1939, to first and last pages. Numerous editorial markings and minor annotations in one or more early hands in pencil and red crayon. Slightly browned; two outer leaves and second bifolium detached, with several minor tears not affecting music; lower portion of pp. 3 and 4 with slight washing of ink, minimally affecting 1 "f" dynamic marking.

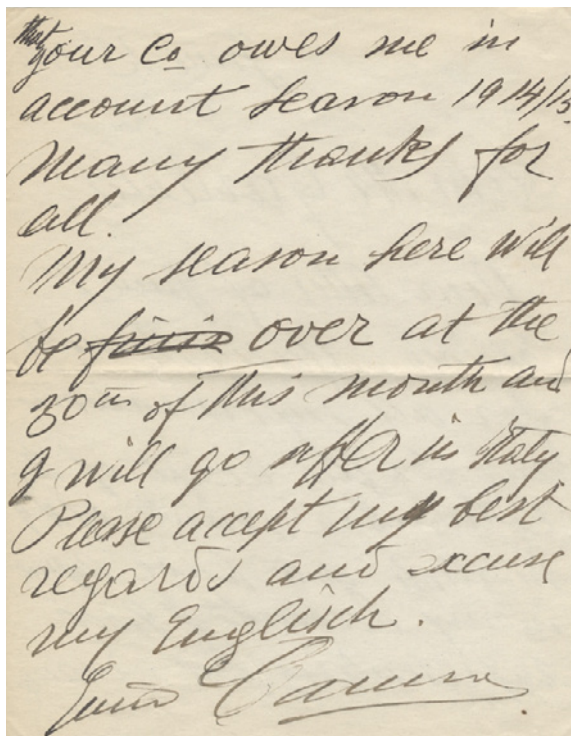
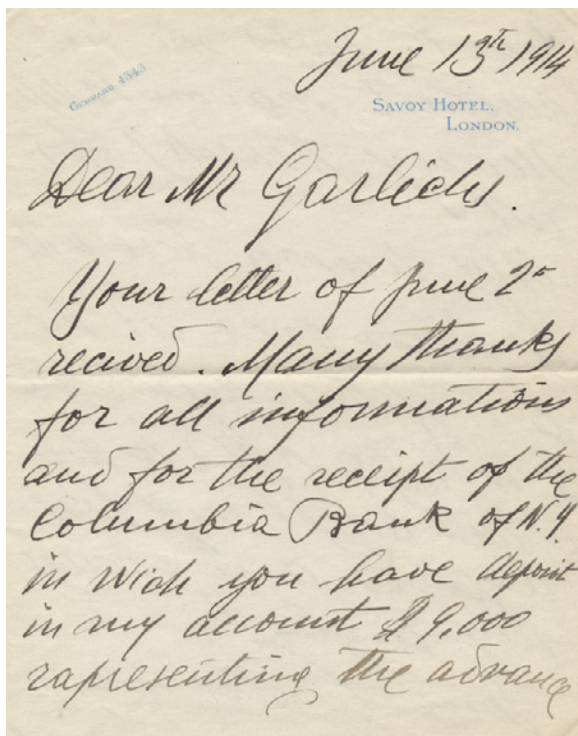
Together with an engraved proof of the first edition of the bassoon part. Folio (ca. 350 x 270 mm). 1 page. Paris: Alphonse Leduc, 1939 [PN A.L. 19,882]. With an autograph annotation in blue crayon signed "H. Busser" to blank upper margin. Various handstamps, including "11 Mai 1939," "Corrigé," and publisher's stamp to lower margin. Slightly worn, torn and creased.

With numerous recordings available online, the *Portuguesa* has become a staple of the conservatory bassoonist's repertoire. Leduc also issued an undated, and probably later, version for bassoon and orchestra, of which only one copy is recorded, at the Deutsche Nationalbibliothek. Worldcat. Not in the *Grove Music Online* works list. (25158) \$2,500

Caruso Writes to Garlichs of the Metropolitan Opera

28. CARUSO, Enrico 1873-1921

Autograph letter signed in full to Mr. Frank Garlichs, treasurer of the Metropolitan Opera. 2 pp. of a bifolium. Octavo. Dated London, June 13, 1914. In black ink. On stationery with "Gerrard 4343. Savoy Hotel, London." printed at head. In English. With original autograph envelope, ca. 110 x 165 mm., with name and address of recipient ("Mr. Frank Garlichs Metropolitan Op. House New York.") and return



address ("U.S.A.") to recto. "Savoy Hotel" printed to verso. Postmarked London, June 13, [19]14. Very slightly worn; creased at central fold; occasional light smudging of ink, with no loss to text. Envelope slightly worn, soiled and stained; remnants of adhesive black paper mount to verso.

Caruso thanks Garlich for a substantial cash advance for the Metropolitan Opera's 1914-1915 season. He tells him when his season at Covent Garden will close.

"Many thanks for all informations[!] and for the receipt of the Columbia Bank of N.Y. in wich[!] you have deposit[!] in my account \$9000 rapresenting[!] the advance that your Co owes me in account season 1914/15... My season here will be over at the 30th of this month and I will go in Italy. Please accept my best regards and excuse my Englisch[!]."

The 1914 season would be Caruso's last at Covent Garden. World War I erupted shortly after the season concluded, and Caruso did not return after the War's end in 1918. (23542) \$1,250

Caruso Caricature of Paul Dukas



29. CARUSO, Enrico 1873-1921

Original caricature signed, believed to be of the French composer Paul Dukas (1865-1935). Octavo, 189 x 149 mm. Dated 1913. Blue pen and wash. Slightly worn and foxed, especially to verso; creased at upper edge and central fold; remnants of adhesive to upper corners of verso.

Together with a handsome postcard photograph of Caruso seated, stylishly dressed, with cigarette and cane in hand. 136 x 84 mm., with the name of the photographer's studio (Brogi), printed to lower right edge of recto, the name and London address of the publisher Breitkopf and Härtel and "Printed in Germany" printed to verso. Slightly browned; remnants of adhesive to verso.

"With his original treatment of traditional forms, his highly inventive approach to musical drama, and his importance as a teacher and writer, [Paul Dukas] occupies a central position in French musical history... Dukas was not only an influence on many French 20th-century composers and others such as Zemlinsky and Berg, but also remains important in his own right. His reputation rests on only a small number of compositions, notably the Piano Sonata, Ariane et Barbe-bleue, the ballet La Péri and L'apprenti sorcier. Dukas's influence as a critic, from 1892 to 1932, can be compared with Debussy's; his informed opinions reveal great sensitivity to the musical and aesthetic changes that took place during the period." Manuela Schwartz and G.W. Hopkins in *Grove Music Online*. (23549) \$1,250

Original Drawing of the Famed Cellist

30. [CASALS, Pablo 1876-1973]

Original bust-length portrait drawing of the famed Catalan cellist in profile with 'cello scroll in foreground. Ca. 1930. In black and red chalk and watercolour, titled "Casals" in pencil at upper right. Sheet size ca. 302 x 215 mm. Signed by the artist at lower right. Abrasions to lower blank margin with slight loss; right margin slightly uneven; verso with paper tape repair. Signature indecipherable.

A Catalan master cellist, conductor, pianist, and composer, "Casals performed Lalo's Concerto at the Crystal Palace on 20 May [1899], played to Queen Victoria at Osborne, and to Lamoureux in Paris; here he made his début with the same concerto and started his international career. Never a flamboyant performer, he sought tirelessly in practice and rehearsal for the truth and beauty he felt to be an artist's responsibility, and used his formidable powers with a simplicity and concentration that allowed no compromise. His artistry led to a new appreciation of the cello and its repertory." Robert Anderson in *Grove Music Online*. (29813) \$1,250



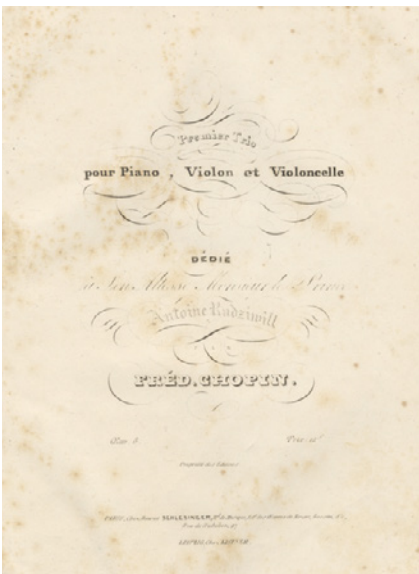
First Edition of Op. 8

31. CHOPIN, Frédéric 1810-1849

[Op. 8]. *Premier Trio pour Piano, Violon et Violoncelle Dédié à Son Altesse Monsieur le Prince Antoine Radziwill... Œuv. 8. Prix: 12 f.* [Piano part only]. Paris: [Brandus & Cie] Maurice Schlesinger [PN M.S. 1344], [1833].

Folio. Disbound. 1f. (title), [i] (blank), 2-28 pp. Engraved. Brandus et Cie facsimile signature handstamp to lower right corner of title. Occasional fingering and notational corrections (with French note names) in pencil. Slightly foxed; lower inner corners with very minor dampstaining; small tear to outer edge of one leaf; remnants of binding to inner edge of title.

First Edition. Grabowski-Rink 8–1-Sm. Chomiński-Turło p. 209. Kobyłańska p. 17. Hoboken 4, 205 (with handstamp of Brandus & Dufour). (24884) \$1,000



First French Edition of the Solo Part of the *First Piano Concerto*

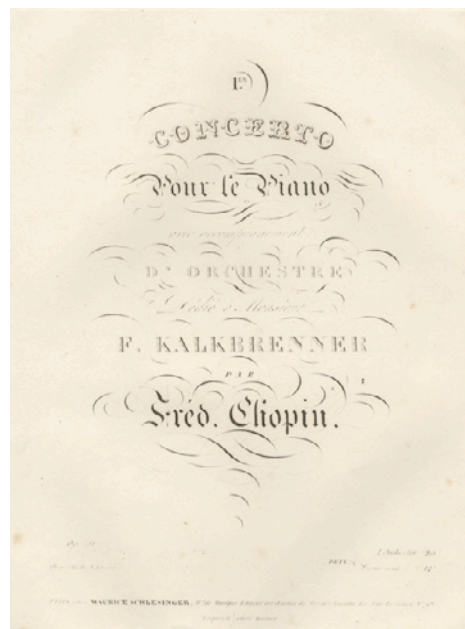
32. CHOPIN, Frédéric 1810-1849

[Op. 11]. *1er Concerto Pour le Piano avec accompagnement d'orchestre Dédié à Monsieur F. Kalkbrenner... Op. 11. Prix: l'Orchestre 20f. Piano seul 12f.* [Piano part only]. Paris: Maurice Schlesinger... Leipsick[!]: Kistner: [PN M.S. 1409], [1847].

Folio. Disbound. 1f. (title), [1] (blank), 2-44 pp. Engraved. Brandus et Cie facsimile signature handstamp to lower right corner of title. Tutti passages printed in a smaller font to allow for performance without orchestra. Slightly foxed; very minor staining to lower right corner through p. 21; annotations to first movement in pencil in an unidentified hand.

First French Edition, third issue. Grabowski-Rink 11-1b-Sm.

Chomiński-Turło p. 103. Kobylańska p. 30. This issue not in Hoboken. The concerto op. 11 in E minor is considered to be Chopin's first, but it, in fact, post-dates the concerto op. 21 in F minor. (24885) \$1,850



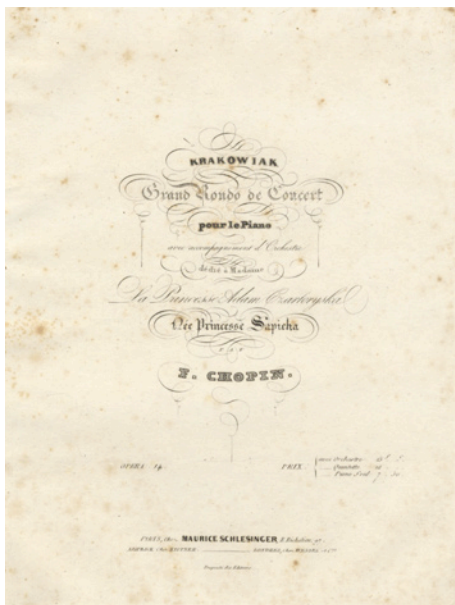
First French Edition of the Solo Part of the *Krakowiak Grand Rondo*

33. CHOPIN, Frédéric 1810-1849

[Op. 14]. *Krakowiak Grand Rondo de Concert pour le Piano avec accompagnement d'Orchestre dédié à Madame La Princesse Adam Czartoryska Née Princesse Sapieha... Opera: 14.* [Piano part only]. Paris: Maurice Schlesinger... Leipzig[!]: Kistner... Londres: Wessel et Cie.: [PN M. S. 1586], [1834].

Folio. Disbound. 1f.(title), [i] (blank), 2-23, [i] (blank) pp. Engraved. Price: "avec Orchestre 15 f.,c;" "[avec] Quintette 12 [f],,[c];" "Piano seul 7 [f] 50 [c]." Brandus et Cie facsimile signature handstamp to lower right corner of title. With cue notes for orchestral parts as well as an occasional alternate bass staff for performance without orchestra. Moderate foxing; slight bleeding.

First French Edition. Grabowski-Rink 14-1-Sm. Chomiński-Turło p. 190. Hoboken 4, 233. (23057) \$1,500



First French Edition of the Solo Part of the *Second Piano Concerto*

34. CHOPIN, Frédéric 1810-1849

[Op. 21]. *Second Concerto Pour le Piano Avec Acct. d'Orchestre Dédié À Madame la Comtesse Delphine Potocka née de Komar... Op. 21. L'Orchestre 20 f _Quatuor 18 [ff]. _Piano seul 12 [ff].* [Piano part only]. Paris: Maurice Schlesinger... Leipzig: Breitkopf et Hartel[!]... Londres: Wessel et Cie.: [PN M.S. 1940], [1847].



Folio. Disbound, with remnants of sewing. 1f. (title), 35, [i] (blank) pp. Engraved. Brandus et Cie facsimile signature handstamp to lower right corner of title. With cue notes from orchestral parts for performance without orchestra. Slightly foxed; several leaves creased at lower outer corner.

First French Edition, third issue. Rare. Grabowski-Rink 21–1b-Sm (locating three copies). Chomiński-Turło p. 106. Kobylańska p. 43. Not in Hoboken. (24887) \$1,850

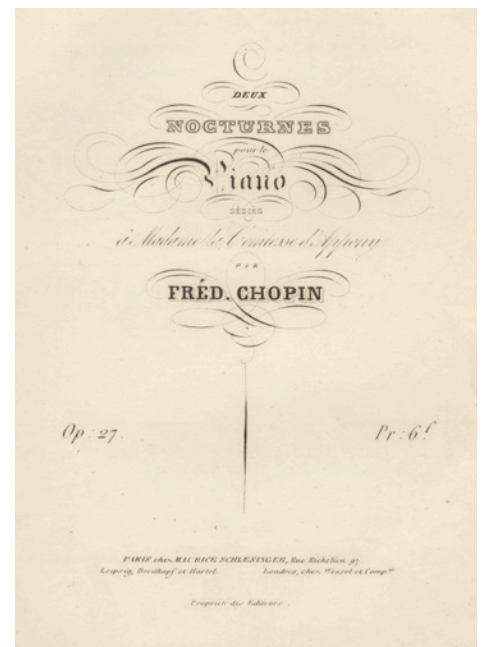
First French Edition of the Op. 27 Nocturnes

35. CHOPIN, Frédéric 1810-1849

[Op. 27]. *Deux Nocturnes pour le Piano dédiés à Madame la Comtesse d'Appony...* Op: 27. Paris: Maurice Schlesinger... Leipzig: Breitkopf et Hartel... Londres: Wessel et Compie.: [PN M. S. 1935], [July 1836].

Folio. Disbound. 1f. (title), [i], 2-11, [i] (blank) pp. Engraved. Price: "6 f." Publisher's handstamp to lower right corner of title. Old paper repair to outer edge of pp. 5-6. A very good copy overall.

First French Edition, first issue. Grabowski-Rink 27–1-Sm. Chomiński-Turło p. 142. Hoboken 4, 290. (23079) \$1,350

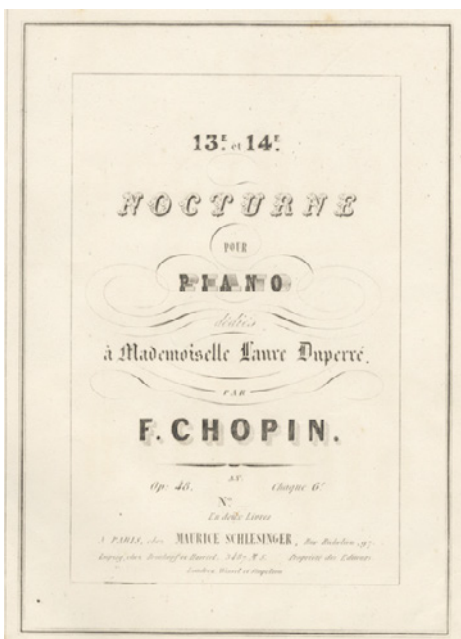


First French Edition of the Op. 48 Nocturnes

36. CHOPIN, Frédéric 1810-1849

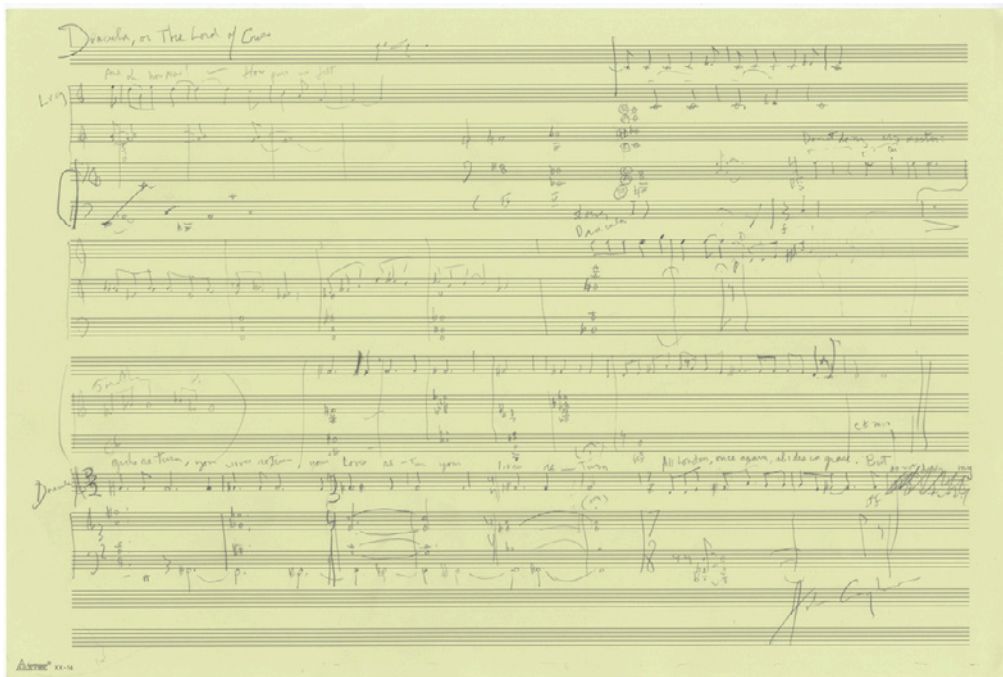
[Op. 48]. *13e. et 14e. Nocturne pour Piano dédiés à Mademoiselle Laure Duperré...* Op: 48 Chaque 6f. No. [blank] En deux Livres... 3487. [Nos. 1 and 2]. Paris: Maurice Schlesinger [PNs M.S. 3487, 3488], [1842].

Folio. Disbound. Two volumes with identical titles and page count: 1f. (title within decorative border by A. V[ialon]), [i] (blank), 2-9, [i] (blank) pp. Engraved. Caption title to no. 1: "F. Chopin. Op. 48. 13.e et 14.e Nocturnes."; to no. 2: the same but without the period after "Chopin." Brandus et Cie facsimile signature handstamp to lower right corner of title. The plate number of no. 2, 3488, does not appear on either



title. Dampstaining to upper outer and lower inner corners; Vol. 1 slightly foxed; handstamp to Vol. 2 trimmed.

First French Edition. No. 1: second issue. Grabowski-Rink 48/1-1a-Sm. No. 2: unrecorded (third) issue, between Grabowski-Rink 48/2-1a-Sm (caption title without period between "Chopin" and "Op. 48" but continued "Deux Nocturnes") and 48/2-1b-Sm (caption title as in no. 1 of present copy). Chomiński-Turło pp. 146 (erroneously described as first issue). Kobyłańska p. 109. Hoboken 4, 387 and 388. (24882) \$1,100



Autograph Manuscript Sketchleaf from Corigliano's New Opera

37. CORIGLIANO, John b. 1938

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

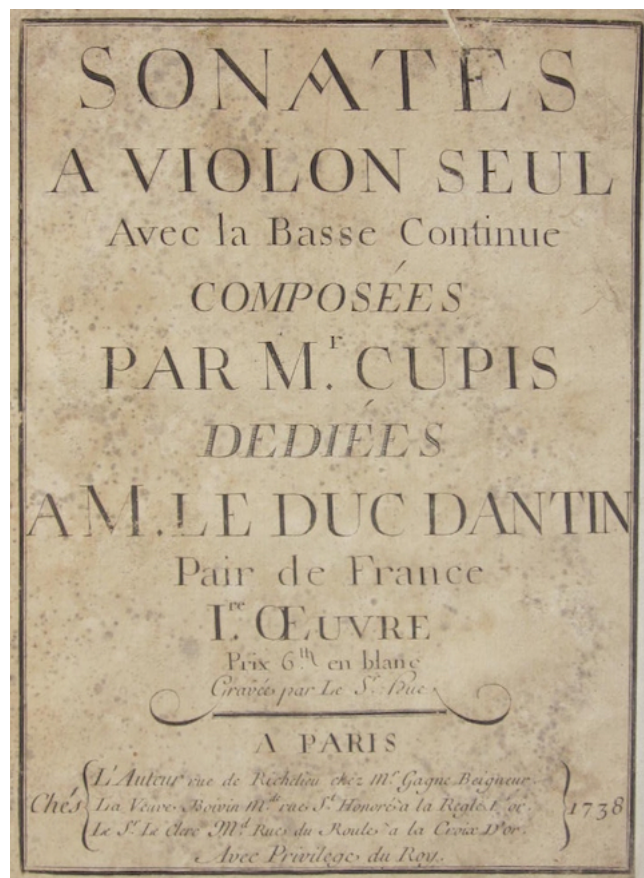
"The American John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's scores, now numbering over one hundred, have won him the Pulitzer Prize, the Grawemeyer Award, four Grammy Awards,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

**Three Rare Early French Editions
from the André Meyer Collection**

38. CUPIS [DE CAMARGO]. Jean-Baptiste 1711-1788

[Op. 1]. [6] *Sonates A Violon Seul Avec la Basse Continue... Dediées A M. Le Duc Dantin Pair de France 1.re Œuvre Prix 6 [livre] en blanc Gravés par Le Sr. Hue... Avec Privilege du Roy.* [Score]. Paris: L'Auteur... La Veuve Boivin... Le Sr. Le Clerc, 1738.

1f. (title), 1f. (dedication), 5, [6] (blank), 7-28, [29] (blank), 30-31, [32] (blank), 33-38, [i] (Privilege General dated December 20, 1737), [i] (blank). Engraved. Notated on two systems: violin and figured bass. First Edition. RISM C4586 (5 copies). Lesure p. 144.



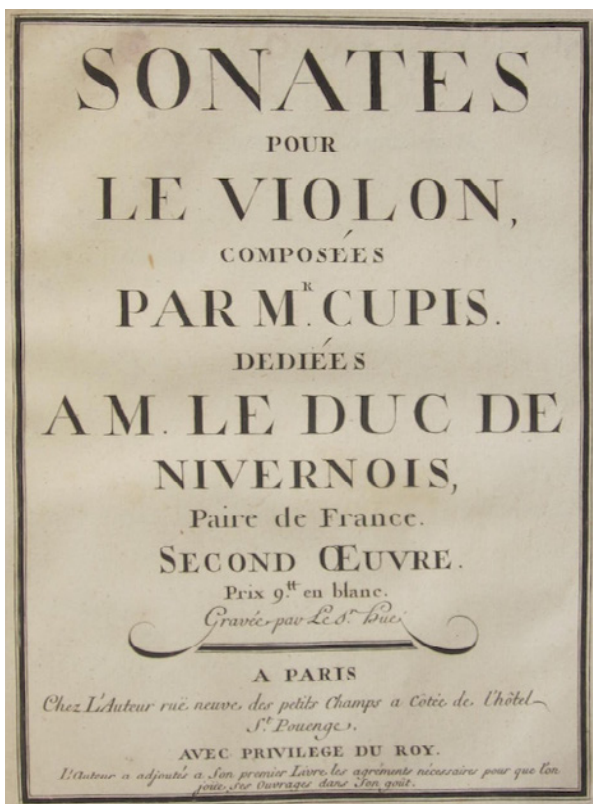
Bound with:

CUPIS DE CAMARGO

[Op. 2]. [6] *Sonates Pour Le Violon, Composées Par Mr. Cupis. Dediées A M. Le Duc de Nivernois, Paire de France. Second Œuvre. Prix 9 [livre] en blanc. Gravée par Le Sr. Hüe... Avec Privilege du Roy. L'Auteur a adjoutés a Son premier Livrie les agréments nécessaires pou que l'on jouie ses Ouvrages dans son goût.* [Score]. Paris: L'Auteur, [?1738]. Signed by the composer. 1f. (title), 1f. (dedication), 44, [i] (Privilege General, dated December 20, 1737), [i] (blank). Engraved. Notated on two systems: violin and figured bass. Slight loss to music to upper outer corner of pp. 32-33; composer's signature somewhat faded. First Edition. RISM C4587 (7 copies). Lesure p. 144 (dated "c. 1745").

"The Mercure de France of 1 June 1738 compared Cupis favourably with his contemporaries, predicting that his playing would unite the tenderness and feeling of Leclair with the fire and brilliance of Guignon. Rameau named a movement of his fifth concert (1741) after him. Cupis contributed to the evolution of violin playing through his use of 8th position, fourth-finger extensions and new bowing methods with extended phrases on single bow strokes. His violin sonatas (with one exception) each contain four

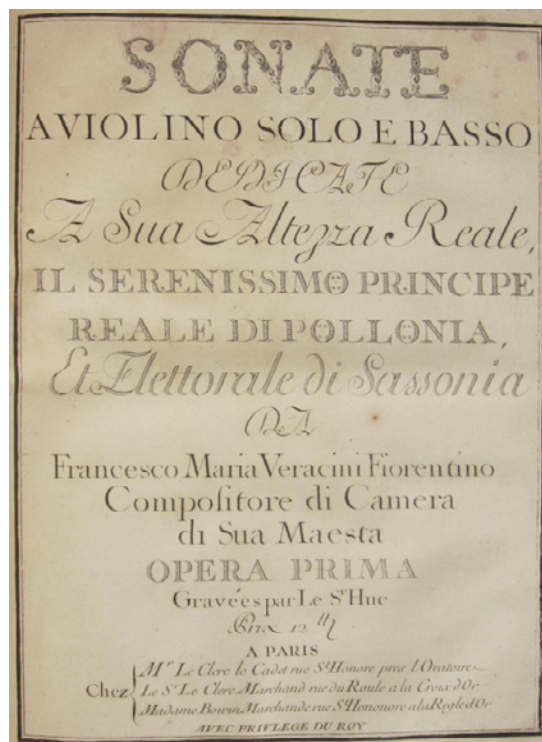
movements, a slow movement followed by three faster ones. The allegro movements are characteristically monothematic and careful attention to dynamic nuance is evident throughout. The first sonata of op. 2 contains the famous 'menuet de Cupis' praised by D'Aquin de Château-Lyon (1753)." Julie-Anne Sadie in Grove Music Online.



Bound with:

VERACINI, Francesco Maria 1690-1768

[12] *Sonate A Violino Solo E Basso Dedicate A Sue Altezza Reale, Il Serenissimo Principe Reale Di Pollonia, Et Elettorale di Sassonia... Opera Prima Gravées par Le Sr Hue Prix 12 [livre]... Avec Privilege du Roy.* Paris: Mr. Le Clerc le Cadet... Le Sr Le Clerc... Madame Boivin, [ca. 1742]. [Score]. 1f. (title), [1] (publisher's catalogue), 2-29, [30] (blank) 31-81, [i] (blank) pp. Engraved. Pages 23-24 (end of Sonata V and beginning of Sonata VI) and 35-end (end of Sonata VII and all of Sonatas VIII-XII) lacking; pp. 31-34 (beginning of Sonata VII) loosely inserted, trimmed and slightly frayed at edges. Slight loss to music to upper outer corner of pp. 7-8 and to fifth measure of p. 15. A later edition, later issue (first published in Dresden, 1721). RISM V1208 (7 copies). Lesure p. 623 (an earlier issue dated 1736). Dated according to publisher's catalogue, which corresponds closely to Devriès-Lesure catalogue no. 125.



"Veracini... dedicated a set of 12 solo sonatas to Prince Elector Friedrich August of Saxony. Though knowing that a violinist was not needed at the Dresden court... the prince persuaded his father to retain Veracini... Veracini travelled to Dresden where he was transferred from the prince's private employment to the regular court payroll on 20 November 1717. His salary was equal to Heinichen's, Volumier's and Johann Schmidt's, and far exceeded those of the other composers, J.G. Pisendel, Christian Pezold and J.D. Zelenka. In February 1719 Veracini was entrusted with hiring more singers for the court while he was in Bologna and Venice. He returned to Dresden where he remained until 1722, when on 13 August he leapt from a third-storey window in a fit of madness brought on by too much application to music and reading of alchemy, according to Mattheson. Veracini's treatise hints that there was a plot against his life inspired by jealousy, however... The op. 1 sonatas of 1721 are... contrapuntal, perhaps owing to the influence of the German composers at Dresden, from whom he certainly got the idea of beginning a suite of dances with a French overture (unheard of in Italian solo sonatas)." John Walter Hill in *Grove Music Online*.

Folio. Modern quarter mid-tan calf with marbled boards, raised bands on spine in compartments gilt, red leather title label gilt. Binding slightly worn. Some soiling and offsetting; occasional stains; many leaves wormed at gutter and dampstained at lower margin; extensive professional paper repairs to all leaves.

Provenance

From the collection of André Meyer, Paris. The Meyer collection, formed over a period of some 75 years, was one of the most important collections of printed music, musical autographs, and books on music of the 20th century. (25129) \$1,000

Collection of Autograph Letters from De Reszke to Tenor Leo Slezak

39. DE RESZKE, Jean 1850-1925

A collection of 7 autograph letters from the famed baritone (and later tenor) to the noted tenor Leo Slezak (1873-1946). Some signs of wear but in very good condition overall.



- August 6, 1908

2 pp. Oblong octavo. In black ink. On a card with the address "53 Rue de la Faisanderie" embossed at head. With autograph envelope postmarked Deauville, [August] 71 [1908] and Kramsach-Ache[n]rain [?]August, [19]08. In French (with translation). De Reszke has sent two scores to Slezak, in which he has marked the breaks *"according to the traditions of the [?]Paris] Opera."* He (rightly) predicts that his pupil and successor will have a great international career. *"I think a lot about your beautiful voice and your very artistic temperament – and I am certain that you will have a great success in your international career."* Printed address crossed out and replaced with "Deauville - Villa Eole" in de Reszke's autograph.

- April 4, 1909

2 pp. Oblong octavo. In black ink. On a card with "53 Rue de la Faisanderie" embossed at head. With autograph envelope postmarked [?]Paris, April 5, [19]09 and Vienna, April 7, [19]09. In Italian (with translation). De Reszke congratulates Slezak on his much deserved triumphs. He will write administrator Henry Higgins (1855-1928) in order to secure the role of Otello for Slezak in an upcoming production at Covent Garden. He also mentions Marcella Sembrich (1858-1935), a noted Polish soprano, and the composer Baron Frédéric d'Erlanger (1868-1943). *"You can't imagine how happy and proud I am of your triumphs... all that has come [in your career] you merit by the sacrifice you have imposed upon yourself, and the true and hard work that you undertook with so much courage... Sembrich was also very kind to me. I will write immediately to Higgins for the debut in Otello. I'm afraid that d'Erlanger would like you to sing his opera first, but I will explain to Higgins that this would be a mistake on the Direction's part."*

- February 5, 1911

2 pp. Oblong octavo. In black ink. On card with "53 Rue de la Faisanderie" embossed at head. In Italian (with translation). De Reszke worries about Slezak's relationship with certain members of the Metropolitan Opera Company, including general manager, Giulio Gatti-Casazza (1869-1940), and star tenor Enrico Caruso (1873-1921). De Reszke notes the successes of some of his other students, including the American soprano, Lucille Marcel (1877-1921), whom he notes *"is always with W."* Marcel had just married the Viennese conductor Felix Weingartner (1863-1942) in 1910, and it is to him that De Reszke probably refers here. *"You are always in my thoughts and I was often telling myself 'who knows if [Giulio] Gatti-Casazza and this whole Italian group will try to harm you?' I see that I was not wrong... I didn't believe that Caruso could scheme at this point... I hope that you will not cause too much bad blood for yourself because it's not worth the pain and [your] health and the first thing... [Lucille] Marcel is always with W. She sang [...] in Rome with sensational public success."*

- April 4, 1911

2 pp. Oblong octavo. In black ink. On card with "53 Rue de la Faisanderie" embossed at head. In Italian (with translation). De Reszke looks forward to seeing Slezak again after the latter's season has ended. He

then passes judgment on two of the most prominent tenors of the day, his student Johannes Sembach (1881-1944) and Enrico Caruso (1873-1921). *"It seems that Caruso has been very ill in the throat and remained for some weeks without singing; it was a punishment for the intrigues... Now I have the tenor [Johannes] Sembach from Dresden, whom the direction sent me for a year; his voice is good, pleasant, but he had no idea how to place the high notes, [and] for that reason he forced in a terrible way."* According to the April 10, 1911 issue of Opera News, laryngitis and an *"attack of the grip"* forced Caruso to cancel engagements at the Metropolitan Opera and in Rome.

- [?] June 29, 1911

1 page. On a postal card. Postmarked Deauville Calvados. In black ink. With photograph of the villa "Mon Rêve" in Bénerville to verso. In Italian (with translation). De Reszke will try to secure performances for Slezak. They will soon have the opportunity to meet. *"I will write immediately to Warsaw to find out if someone can arrange a series of concerts for you. We will absolutely pass through Vienna towards the 12th or 13th to go to Poland, where I have many affairs to complete. So we will certainly see each other again."* A subsequent letter dated September 23, 1911 indicates that De Reszke had, indeed, used his influence to arrange a series of performances for Slezak at the Imperial Theatre in Warsaw.

- September 23, 1911

2 pp. of a bifolium. Octavo. In black ink on lined paper. In Italian (with translation). De Reszke helps Slezak negotiate terms for a series of performances at the Imperial Theater of Warsaw. He mentions the prominent Italian baritone, Mattia Battistini: an Otello featuring Slezak and Battistini (as Otello and Iago, respectively) would be beautiful indeed. *"The Direction of the Imperial Theater of Warsaw will be extremely happy to offer you some performances; but there is the practice that the artist or his representative establish a relationship with them [i.e. the Direction]. You write, therefore, that based on my proposition, you offer your services from the 31st to the 11th of December, that you want to sing Aida, Otello, or some other arrangements, and that you ask for a fee that is, naturally, very very minimal, as a dispensation from your usual [fees], but only for the pleasure of making yourself known in Warsaw. [Mattia] Battistini will be there in December. It would be a beautiful Otello to give with you two."*

- July 16, 1921

3 pp. of a bifolium. Puy-de-Dôme. In black ink on mourning stationery. In French (with translation). A heart-wrenching letter from an old and dejected De Reszke to his favorite pupil. Aside from a slightly elevated arterial pressure, De Reszke is in good health; his singing and his students allow him to forget an *"awful reality."* He mentions the deaths of several people close to him, including his son; his brother, the great bass Edouard De Reszke; and his student Lucille Marcel, a prominent American soprano and third wife of conductor Felix Weingartner. He is happy about Slezak's frequent singing and *"glorious voice,"* which *"always resounds exultantly."* *"My two brothers and my son dead during this cursed war and I, the only Reszke, the last of my name, remain to sustain my poor wife who, inconsolable, languishes in a lamentable existence divided between tears and morphine."*

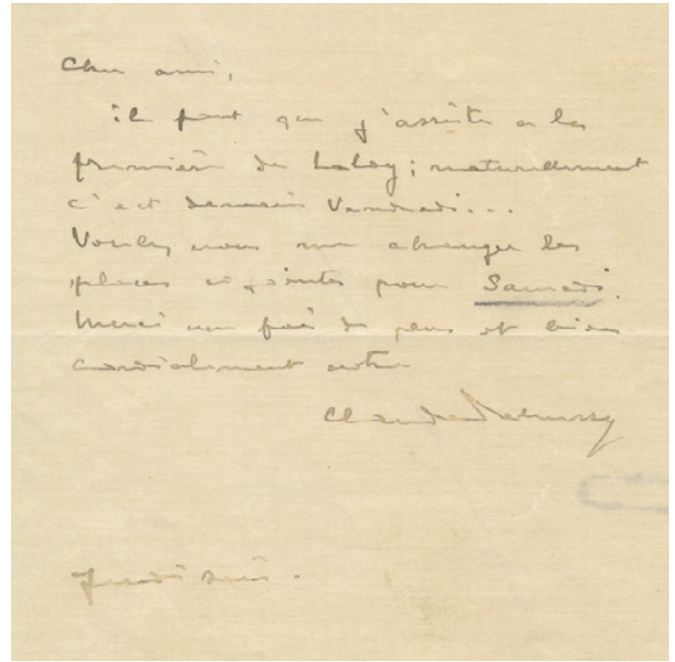
Polish baritone, and later tenor, Jean de Reszke (1850-1925) was one of the most famous opera singers of the late nineteenth century. "His beautiful voice, fine musicianship and handsome appearance made him unsurpassed in the French repertory, as well as in the Wagner roles he sang with such distinction." Elizabeth Forbes in *Grove Music Online*.

Leo Slezak (1873-1946) was a prominent Austrian-Czech tenor who "combined great warmth and brilliance of tone with clear enunciation and a most delicate use of mezza voce." After a hiatus of nine years, and a period of intensive study with Jean de Reszke, Slezak reappeared at Covent Garden to sing the title role in Verdi's Otello "with robust power and beauty of tone." Indeed, he became one of the most famous Otellos of his generation. Desmond Shawe-Taylor in Grove Music Online. (23554) \$1,500

Debussy Writes regarding Attending a Performance of "Laloy's Premiere"

40. DEBUSSY, Claude 1862-1918

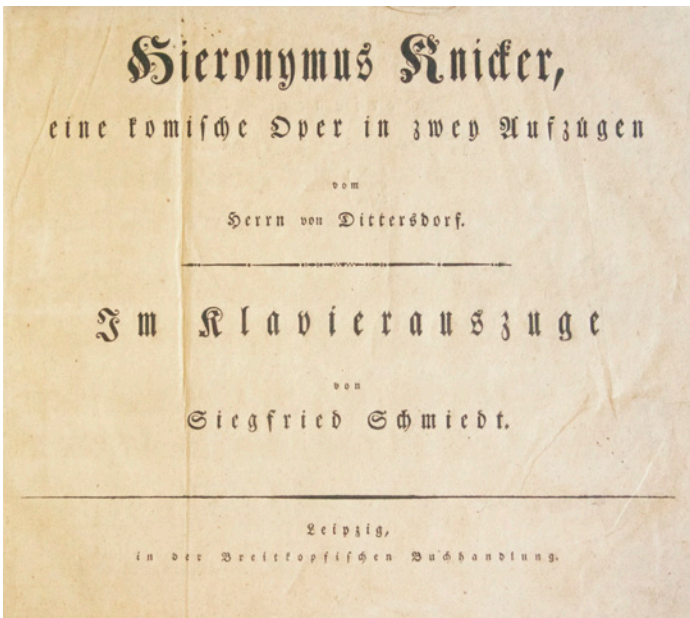
Autograph letter signed to an unidentified male correspondent. 1 page. Octavo (ca. 168 x 122 mm). Dated Thursday evening. On mourning stationery. In French (with translation). Slightly worn and browned; creased at folds and upper outer corner of final blank folio; small rust stain from paper clip to inner margin of final folio, not affecting text.



"I have to attend [?Louis] Laloy's premiere; naturally that is tomorrow, on Friday... Would you change the enclosed tickets for Saturday? Thanks again..."

"One of the most important musicians of his time, [Debussy's] harmonic innovations had a profound influence on generations of composers. He made a decisive move away from Wagnerism in his only complete opera Pelléas et Mélisande, and in his works for piano and for orchestra he created new genres and revealed a range of timbre and colour which indicated a highly original musical aesthetic." François Lesure and Roy Howat in Grove Music Online.

"Laloy [1874-1944] was a noted defender of contemporary French music and was a close friend of, and mediator between, Ravel and Debussy, with whom he collaborated on some unrealized stage works; he was also the author of the first major work (and the first in the French language) on Debussy." John Trevitt in Grove Music Online. (26836) \$2,000



First Edition of "One of Dittersdorf's Most Popular Works"

41. DITTERSDORF, Carl Ditters von 1739-1799
Hieronymus Knicker, eine komische Oper in zwey Aufzügen... im klavierauszuge von Siegfried Schmiedt. [Piano-vocal score]. Leipzig: in der Breitkopfschen Buchhandlung [without PN], [1792].

Large oblong folio. Full contemporary blue-grey paper boards with contemporary titling in manuscript to upper. [i] (title), [i] (cast list), 136 pp. Typeset. "Hieron. Knicker" printed to lower margin of each page; "Leipzig, aus der Breitkopfschen Notendruckeren" printed to lower margin of final page; "Henriette Adelheid v Driesen" in manuscript in a contemporary hand to front pastedown. Boards moderately worn with minor dampstaining to edges; spine partially lacking. Initial leaves slightly

browned, stained, and creased; scattered light foxing and creasing, heavier to some leaves, small hole to pp. 43-44, just affecting one note; occasional show-through.

First Edition. Hirsch IV 1147. RISM D 3189.

Hieronymus Knicker, a Singspiel to Dittersdorf's own libretto, was first performed at the Theater in der Leopoldstadt in Vienna on July 7, 1789.

"One of Dittersdorf's most popular works, [it] reproduces nearly all the tried and true dramatic and musical elements of his earlier German operas. Cheerful ensembles and ample, lively finales mix with a great diversity of aria types – the folklike, comic, sentimental, mock-heroic, virtuoso and even a 'Turkish' song sung by Ferdinand disguised as an Armenian." Thomas Bauman in *Grove Music Online*.

Dittersdorf "composed voluminously despite the official responsibilities that occupied him for much of his life, and his generally high standard of craftsmanship earned him recognition as a leading figure of the Viennese Classical school." Margaret Grave and Jay Lane in *Grove Music Online*. (25791) \$1,450

**First Edition of Donizetti's
"First Great International Success"**

42. DONIZETTI, Gaetano 1797-1848

Anna Bolena Tragedia lirica rappresentata al Teatro Carcano Poesia di Felice Romani... ridotta con accompagn. di Piano-Forte dal Mo. Truzzi Dedicata Ai Celebri Cantati Signora Giuditta Pasta e Signor G.B. Rubini. [Piano-vocal score]. Milano: Gio. Ricordi Firenze Ricordi e Co.: [PNs 5130-31, 5134-35, 5137-45, 5203, 5239-41], [1831].

Oblong folio. Contemporary blue cloth-backed paper boards with manuscript titling within decorative printed border, paper label with manuscript titling to spine. Binding slightly worn, rubbed, and bumped. 1f. (recto title, verso blank), 1f. (recto named cast list and index of 17 numbers, verso blank), 270 pp. Engraved. Each number with separate caption title and pagination. Title without price and without Prague address in imprint. Plate number "4241" to foot of p. 143; no plate number to p. 32; p. 150 blank, as issued. Small annotation in ink to upper outer corner of front free endpaper "Musica... VIII."



Named cast includes Pasta as Anna, Filippo as Enrico, Orlandi as Seymour, Biondi as Rochefort, Rubini as Percy, Laroche as Smeton, and Crippa as Hervey; set designs were by Alessandro Sanquirico.

First Edition, second issue, with newly-set title. Crawford p. 137.

A tragedia lirica in two acts to a libretto by Felice Romani after Ippolito Pindemonte's *Enrico VIII ossia Anna Bolena* and Alessandro Pepoli's *Anna Bolena*, the opera was first performed in Milan at the Teatro Carcano on December 26, 1830.

"This was Donizetti's first great international success, giving him his initial exposure to Paris and London audiences. Pasta (Anne) and Rubini (Percy) sang in the première. Immensely popular for almost half a century, it re-entered the modern repertory following a triumphant revival at La Scala with Callas in 1957. Since then the work has proved a favourite vehicle for such bel canto specialists as Sutherland, Sills and Caballé... [The] final 20 minutes of Anna Bolena reveals for the first time Donizetti's mature ability to flesh out an ariafinale so that it provides the substance of a gripping scene... Nothing Donizetti had done before approaches the scope and multiform intensity of this magnificent scene." William Ashbrook in *Grove Music Online*. (28087) \$2,250

Designed as "a Passport to the Paris Opéra"

43. DONIZETTI, Gaetano 1797-1848

L'Assedio di Calais Melodramma lirico in tre Atti Poesia di Salvatore Cammarano... Riduzione del Mo. L. Gervasi... Prezzo Fr. 30. Fl. 11.30.cm. [Piano-vocal score]. Milano: Gio Ricordi [PNs 9678-9689; 9692; 9697; 9697 1/2; 9960-9961], [1837-1838].

Oblong folio. Sewn. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents with plate and page numbers), 235, [i] (blank) pp. Engraved. Uncut.

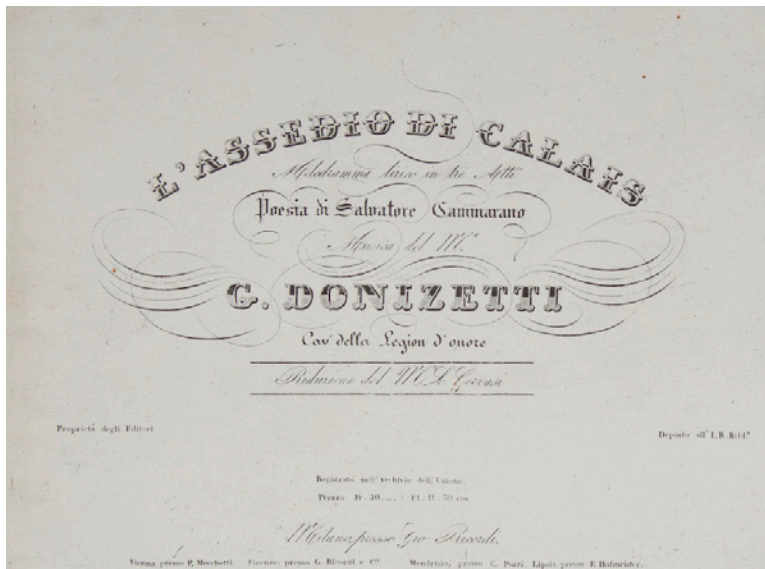
Named cast includes Federico Lablache, Tucci, Gianni, Barroilhet, Almerinda

Manzocchi, Barili, Cimino, Freni, Bevalden, and Giuseppe Benedetti. Contains 17 numbers in total, each with separate title, imprint, price, and pagination. Disbound; remnants of publisher's wrappers to spine. Some minor soiling to blank margins; occasional very small stains and creases. A very attractive, crisp, wide-margined copy overall, printed on fine laid paper.

First Edition. Scarce. Giuseppe Angeloni et al., Gaetano Donizetti, p. 178. Laterza: *Il Catalogo numerico Ricordi* 1857, pp. 326, 335. OCLC no. 229882955.

L'assedio di Calais, to a libretto by Cammarano after Pierre Du Belloy, was first performed at the Teatro San Carlo in Naples on November 19, 1836.

"In the 19th century *L'assedio di Calais* had no more than a single run of performances at the S Carlo between 1836 and 1840. An enterprising recording by Opera Rara in 1989 opened the public's eyes to the work's many merits. Originally designed by Donizetti as a passport to the Paris Opéra, it contains an integral divertissement (in which however only two of the four dances are Donizetti's). This was then an unusual feature as almost all Italian operas of the period were performed as double bills along with full-length ballets. The first two acts of *L'assedio* contain some excellent ensembles, particularly the prayer at the close of Act 2 ('O sacro polve'), sung as the hostages leave the city hall." William Ashbrook in *Grove Music Online*. (26881) \$1,500





**Original Drawings of Isadora Duncan
"Her Body was Music"**

44. [DUNCAN, Isadora 1877-1927] Walkowitz, Abraham 1878-1965

Three original ink and watercolour drawings of Duncan by the American modernist artist Abraham Walkowitz. Each drawing ca. 170 x 165 mm. All signed by the artist ("A Walkowitz") in ink at lower portion of sheet. Slightly worn, browned, and stained; remnants of mounting adhesive to verso.

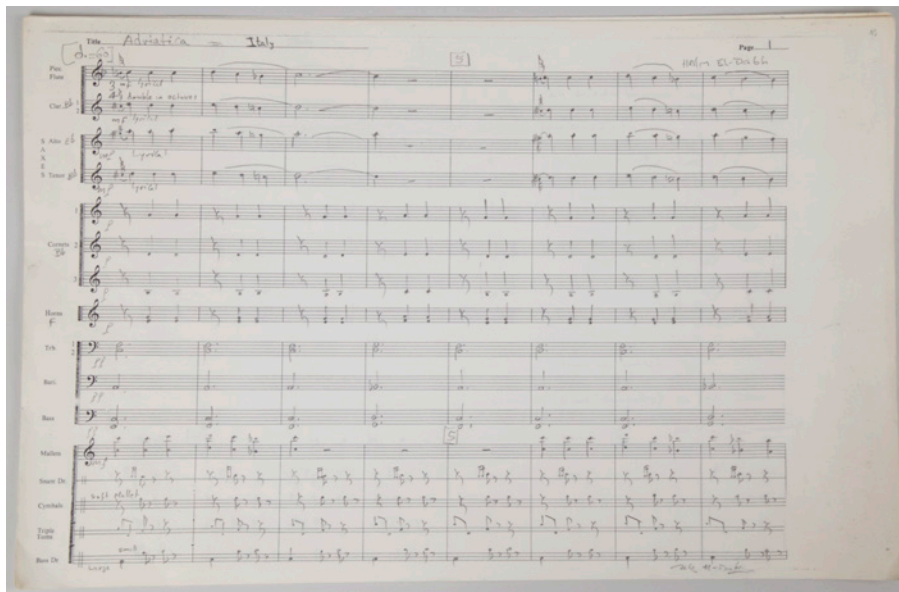
"[Duncan's] insistence on dancing to concert music paralleled her belief that dance was an art capable of expressing the highest aspirations of the soul. She admired the integration of dance in ancient Greek ritual and theater, and took inspiration from Greek sculpture. The simplicity of her costumes, which were based on Greek tunics, was matched by the unadorned curtains she used as her stage setting. She wished to reinstate in dance the sense of naturalness she perceived in the ancient Greeks and showed that simple movements such as walking, running, and skipping could be used as expressive components of the dancer's movement vocabulary. Although her work is generally regarded as a precursor of modern dance, Duncan also influenced ballet choreographers such as Michel Fokine, particularly in introducing a freer, more fluid use of the torso, untrammled by the corset that was then a part of the ballerina's uniform. Her simplicity and naturalness seemed radical to audiences accustomed to the visual and choreographic extravagances of the ballet... Her name has evoked a daring, unfettered spirit, and her willingness to defy convention blazed a path for the dancers and choreographers who followed her."
Susan Au in *Grove Music Online*.

Walkowitz was born in Tyumen, Siberia to Jewish parents... He studied at the National Academy of Design in New York City and the Académie Julian in Paris under Jean-Paul Laurens. Walkowitz and his contemporaries later gravitated around photographer Alfred Stieglitz's 291 Gallery, originally titled the

Little Galleries of the Photo-Secession, where the forerunners of modern art in America gathered and where many European artists were first exhibited in the United States... Walkowitz's dedication to Duncan as a subject extended well past her untimely death in 1927. The works reveal shared convictions toward modernism and breaking links with the past. In 1958, Walkowitz told Lerner, "She (Duncan) had no laws. She did not dance according to the rules. She created. Her body was music. It was a body electric, like Walt Whitman... While never attaining the same level of fame as his contemporaries, Walkowitz' close relationship with the 291 Gallery and Alfred Stieglitz placed him at the center of the modernist movement. His early abstract cityscapes and collection of over 5,000 drawings of Isadora Duncan also remain significant art historical records." Wikipedia. (29690) \$1,350

**Autograph Manuscripts of Egyptian-Born American Composer Halim El-Dabh
Commissioned for the Middfest International Celebration in Middletown, Ohio, in 1991**

Items 45-51



45. EL-DABH, Halim 1921-2017

"Adriatica-Italy" from Harmonies of the Spheres: 10 Nations Rejoice. Autograph musical manuscript full score arrangement for wind band. Signed. 1991. Large oblong folio (280 x 431 mm.). Unbound. 5 pp. Notated in pencil on 16-stave music paper with printed clefs and instrument designation, rectos only. Slightly worn; page 5 in photocopy. Together with a photocopy of the score with performance markings, including tempo indications, in ink, lead, and coloured pencils.

An Egyptian-born American composer, performer, ethnomusicologist, and educator, El-Dabh came to the United States in 1950, becoming a part of the New York music scene that included Cage, Varèse, and Hovhanness. He went on to study composition with Krenek, Copland, Dallapiccola, and others.

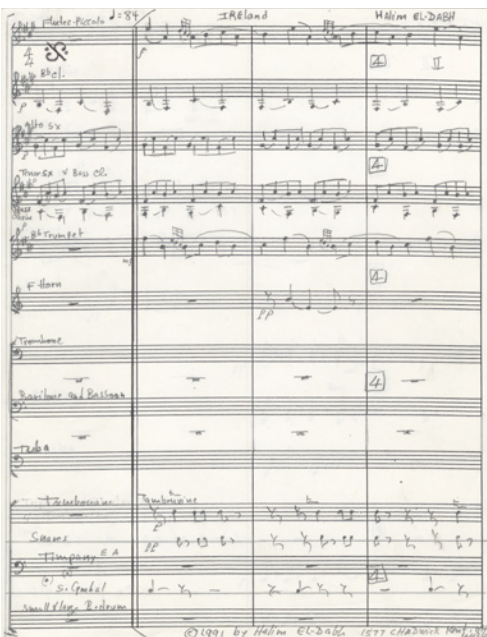
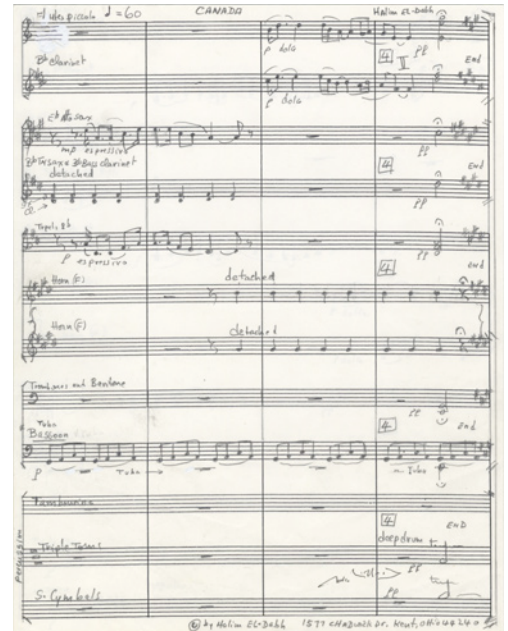
"El-Dabh's compositional style is influenced by Egyptian folk and traditional music. Frequently monodic, his works feature complex rhythms and much use of percussion. His career was launched in 1949 with a highly acclaimed performance of It is Dark and Damp on the Front (1948) at All Saints Cathedral, Cairo.

In 1950 he made his *début* as a solo drummer, under the direction of Stokowski, in the first performance of *Tahmeela*. Other works include *Clytemnestra* (1958), *One More Gaudy Night* (1961), *A Look at Lightning* (1962) and *Lucifer* (1975), commissioned by Martha Graham; *Sound and Light of the Pyramids of Giza* (1960), written for the Cultural Ministry of the Egyptian Government and performed daily at the pyramids; and *New Pharaoh's Suite*, written for the Cleveland Museum of Art to accompany a visiting Ethiopian exhibit from the Louvre (1996). *Spectrum no.1 'Symphonies in Sonic Vibration'* (1955) and *Leilya and the Poet* (1959) have been recorded." Denise A. Seachrist in *Grove Music Online*.

An early pioneer of electronic music, El-Dabh composed one of the earliest known works of tape music, or "musique concrète," in 1944, *The Expression of Zaar*. He also scored four ballets for Martha Graham: *Clytemnestra* (1958), *One More Gaudy Night* (1961), *A Look at Lightning* (1962), and *Lucifer* (1975). (29513) \$1,500

46. EL-DABH, Halim 1921-2017

"Canada" from *Harmonies of the Spheres: 10 Nations Rejoice*. Autograph musical manuscript full score arrangement for wind band. Signed. 1991. Small folio (279 x 215 mm.). Unbound. 5 pp. Notated in pencil on 12-stave music paper, rectos only. Together with a one-page draft of an alternative ending. (29549) \$1,500

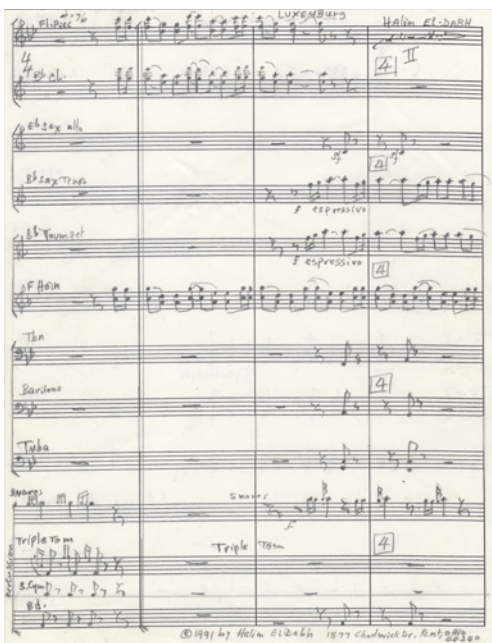
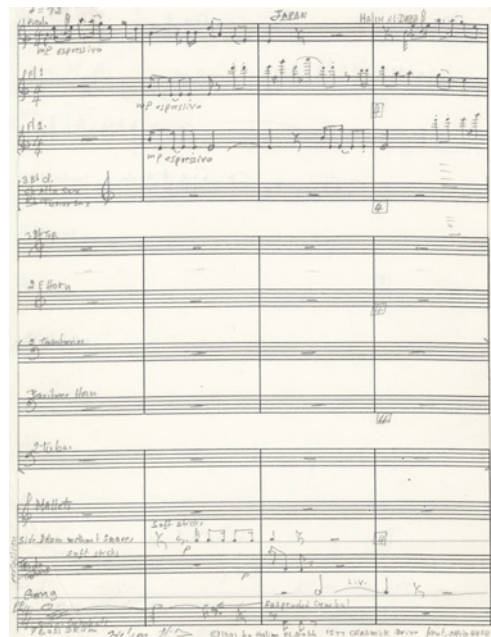


47. EL-DABH, Halim 1921-2017

"Ireland" from *Harmonies of the Spheres: 10 Nations Rejoice*. Autograph musical manuscript full score arrangement for wind band. Signed. 1991. Small folio (279 x 215 mm.). Unbound. 5 pp. Notated in pencil on 12-stave music paper, rectos only. (29550) \$1,500

48. EL-DABH, Halim 1921-2017

"Japan" from *Harmonies of the Spheres: 10 Nations Rejoice*. Autograph musical manuscript full score arrangement for wind band. Signed. 1991. Small folio (279 x 215 mm.). Unbound. 5 pp. Notated in pencil on 12-stave music paper, rectos only. (29551) \$1,500

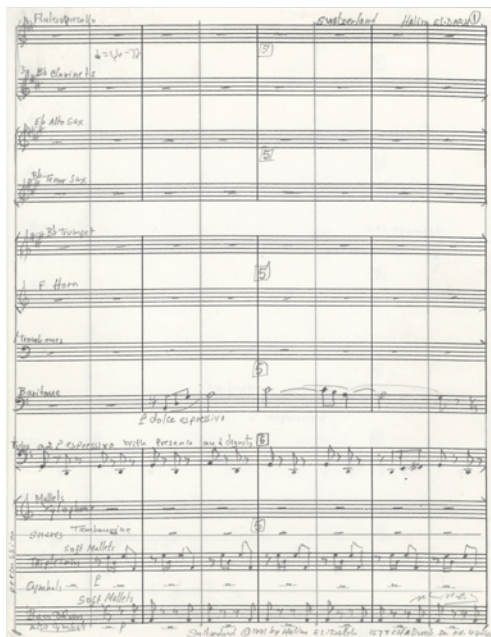


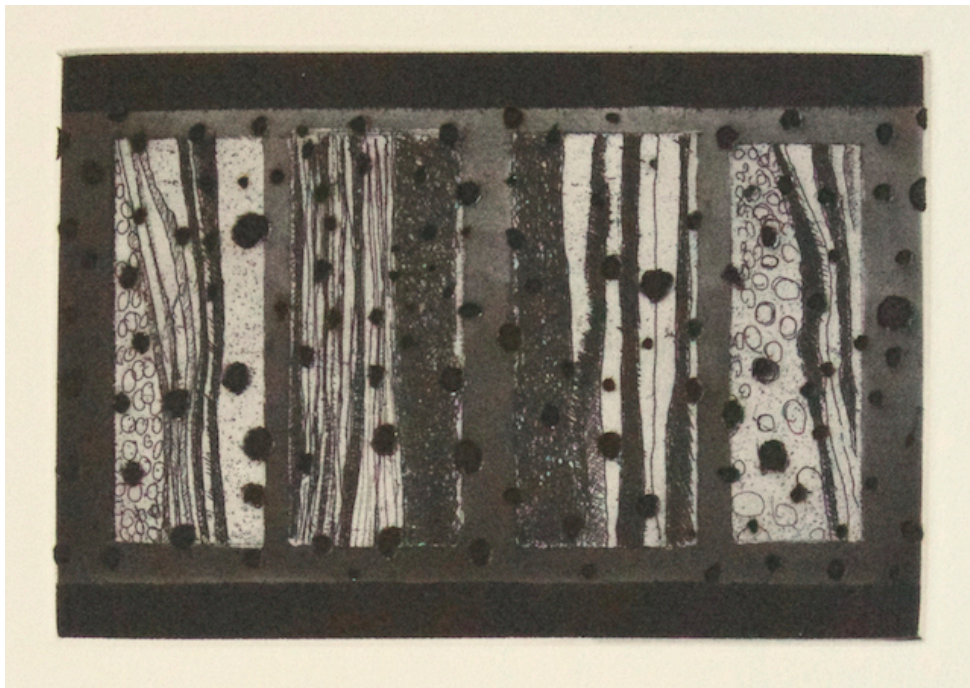
49. EL-DABH, Halim 1921-2017

"Luxemburg" from *Harmonies of the Spheres: 10 Nations Rejoice*. Autograph musical manuscript full score arrangement for wind band. Signed. 1991. Small folio (279 x 215 mm.). Unbound. 7 pp. Notated in pencil on 12-stave music paper, rectos only. (29552) \$1,500

50. EL-DABH, Halim 1921-2017

"Switzerland" from *Harmonies of the Spheres: 10 Nations Rejoice*. Autograph musical manuscript full score arrangement for wind band. Signed. 1991. Small folio (279 x 215 mm.). Unbound. 8 pp. Notated in pencil on 12-stave music paper, rectos only. (29553) \$1,500





“A Technique Able to Clothe Words in Emotionally Descriptive Music”

51. ELIAS, Brian b. 1948

Five Songs to Poems by Irina Ratushinskaya for Mezzo Soprano & Orchestra... Cover Design & Five Etchings by Andreas Vogt and Etchings of the Poems in Her Own Hand by Irina Ratushinskaya. [Full score]. London: Privately Printed, 1991.

Large folio. Original black cloth-backed colored paper boards by Vogt. 1f. (half-title), 1f. (title), 10 ff. (5 full-page etchings of poems by Ratushinskaya in Russian followed by their English translations), 128, [i] (note on commission and first performance), 1f. (composer's note on the poetry), [i] (orchestration), [ii] (biographies of Ratushinskaya, Vogt, and Elias), [i] (blank), 1f. (acknowledgements and limitation statement) pp. + 5 ff. etched poems by Vogt. Music in facsimile of the composer's autograph. Printed on handmade paper. In original full black cloth slipcase. With autograph signatures in pencil of Elias, Ratushinskaya, and Vogt to lower margin of limitation statement. Boards very slightly worn and warped. Occasional light soiling to blank upper margins. An exceptionally good copy overall.

Limited to 35 numbered copies and 7 proof copies, this number 25. Rare (2 copies only, one in The British Library and the other at The Royal Academy of Music, ex libris Yehudi Menuhin).

The Five Songs were commissioned by the BBC for the 1988-89 Winter Season and first performed at the Royal Festival Hall on April 23, 1989 by Elizabeth Laurence and the BBC Symphony Orchestra conducted by Lothar Zagrosek. The songs "show [Elias] in command of a technique able to clothe words in emotionally descriptive music that places the work alongside the great orchestral song cycles of the past." Susan Bradshaw in *Grove Music Online*.

Elias was educated at the Royal College of Music, where he studied with Searle, Bernhard Stevens, and privately with Elisabeth Lutyens. For a time he earned his living as a statistician in New York and London. In 1979 he resumed a full-time career as a composer and freelance teacher. The artist, Andres Vogt, was born in Zurich, Switzerland in 1945. His artwork is held in collections in the United States, the United Kingdom, Switzerland, and Israel. For her incendiary poems and political activism, Ratushinskaya was arrested by the KGB and sentenced to seven years' hard labor in 1983. In 1986, on the eve of the Reykjavik summit between President Reagan and Mikhail Gorbachov, she was released. The poems in this collection were written between 1978 and 1982. (26708) \$1,500

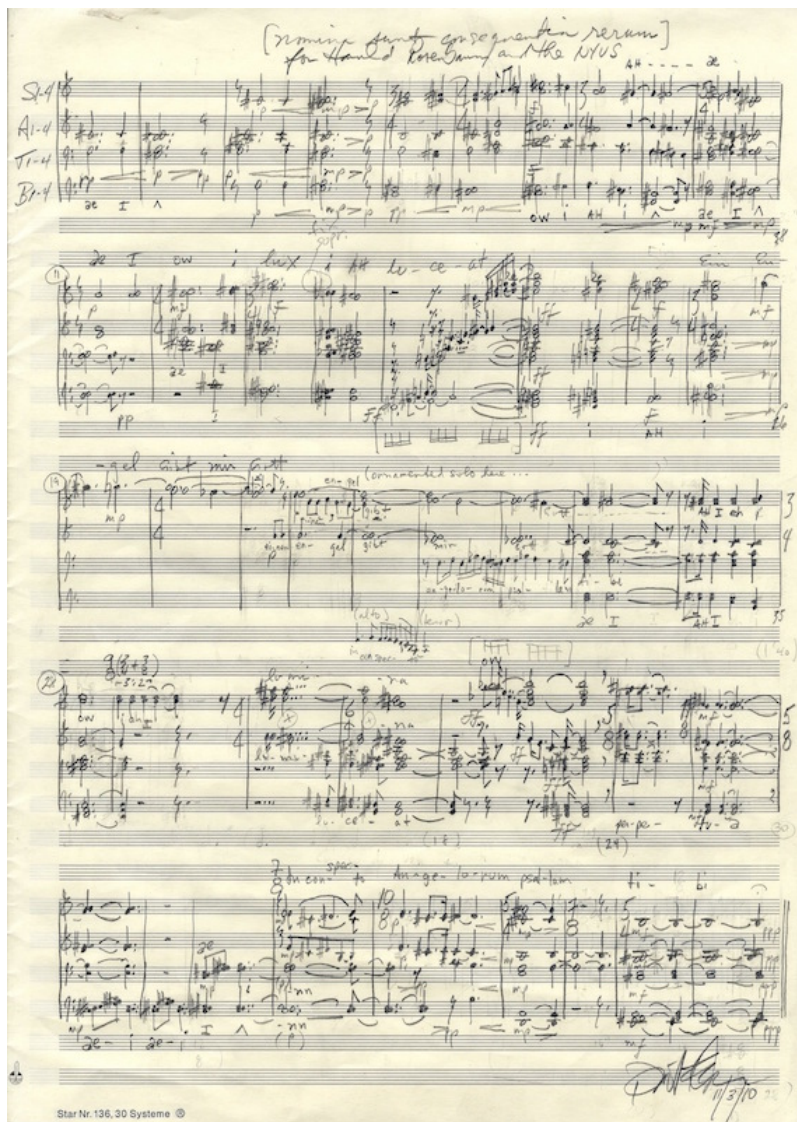
**Autograph Manuscript
for a Work for Chamber Choir**

52. FELDER, David b. 1953

Nomina sunt consequentia rerum for chamber choir (SATB). Autograph musical manuscript full score. Signed and dated by the composer November 3, [20]10 at conclusion. 1 page of a bifolium. Large folio (418 x 300 mm.). Unbound. Notated in pencil on 30-stave Star Nr. 136 paper, with autograph title and inscription to head. A final draft of the complete work in 43 measures, with evidence of the compositional process. Commissioned and performed by the New York Virtuoso Singers under the direction of Harold Rosenbaum.

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

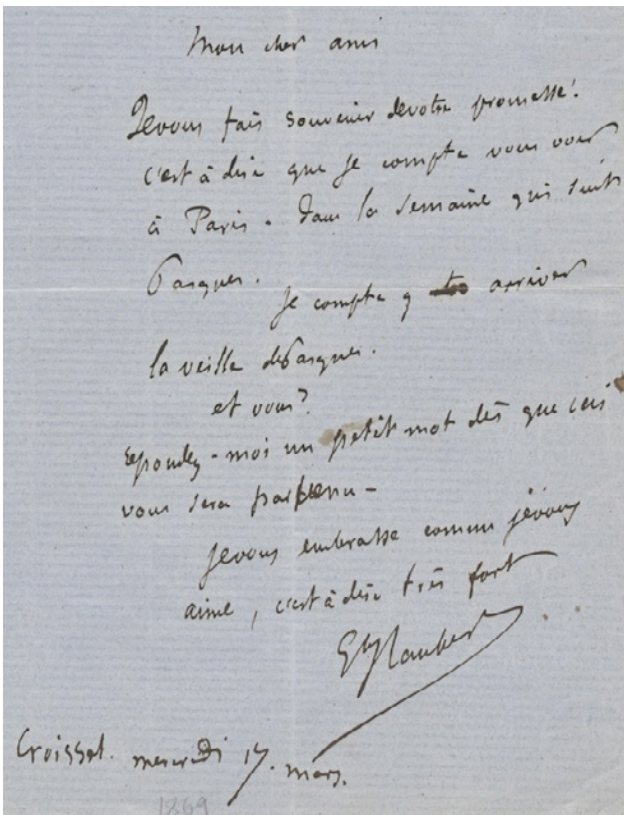
Felder currently holds the Birge-Cary Chair in composition at SUNY Buffalo and has been Artistic Director of the "June in Buffalo" Festival from 1985 to present; he has been the Director of the Center for 21st Century Music at the University since 2006. (21471) \$1,350



From the Collection of Pauline Viardot

53. FLAUBERT, Gustave 1821-1880

Autograph letter signed ("G Flaubert") to "Mon cher ami," most likely the distinguished Russian author Ivan Turgenev. 1 page. Octavo. Croisset, Wednesday March 17, [?]1869]. In black ink on blue-gray paper.



Flaubert reminds his "dear friend" of a promise to meet him in Paris the week after Easter.

With round blindstamp to upper portion "Collection [Pauline] Viardot." Slightly worn; minor browning to edges; several very small edge tears; small ink stain to blank right margin; small ink blot to one word; autograph correction to one word; small tape repair to central fold at verso; creased at folds and slightly overall.

Flaubert (1821-1880) and Turgenev (1818-1883) were close friends. Flaubert, author of *Madame Bovary*, was known for his meticulous attention to style and aesthetics; Turgenev's novel, *Fathers and Sons*, is considered to be one of the most important works of Russian fiction.

Pauline Viardot (1821-1910), was a noted mezzo-soprano and composer with whom Turgenev fell in love in 1843. He lived in close proximity to Viardot and her family for the rest of his life, and bequeathed his papers to her upon his death. (23172) \$2,500

First Edition of an 18th-Century Collection of Music Set Primarily for Two Flutes

54. [FLUTE - 18th Century] *The Delightful Pocket Companion. For the German Flute Containing A Choice Collection of the most Celebrated Italian, English, and Scotch Tunes, Curiously Adapted to that Instrument.* [Volume I, Books 1-6]. London: Printed for & Sold by John Simpson, [ca. 1745].

Octavo. Rebacked in quarter mid-tan calf with contemporary marbled boards, dark red leather labels titled in manuscript to spine, decorative cut paper label lettered in red ink to upper. 1f. (fine full-page frontispiece engraving of a flute player by George Bickham Jr.), 1f. (title), 36, 34, 36, 36, 36, 36 pp. With 2 folding plates of music to Book 2 (pp. 33-4). Six books in total (Book 3 identified as "part 3d."). Engraved throughout. Early manuscript annotation to upper margin of Book 4 (p. 13): "William Blomer Dudley to you Bouth[!]."



Contains music set primarily for two flutes, with some pieces set for solo flute only. Handel is very well represented. Other composers represented include Arne, Baston, Baustetter, Bononcini, Brivio, Carey, Castrucci, Cunee, Cuttenham, G. Dalmiadoro, Defesch, Dubourg, Fausan, Festing, Geminiani, Gizziello, Gladwin, Groneman, Hasse, Holcombe, Howard, Hudson, Lully, San Martini, Oswald, Pepusch, Pescetti, Petzold, Presseur, Russell, Spourni, Stanley, Telemann, Tessarini, Travers and Weideman. There are, in addition, many pieces without attribution, including numerous dances. Ex libris Alec Hodson (1900-1986), a pioneer of the English harpsichord manufacturing revival, with his pictorial bookplate to front pastedown. Boards slightly worn rubbed and bumped; somewhat crude leather label and narrow bands to spine; upper joint split; outer portion of free front endpaper lacking, completed in contemporary paper. Somewhat worn, browned, soiled and stained, including frontispiece and title; sewing holes to inner margins; small green ink stain to frontispiece; pp. 13-16 of Book 2 lacking and supplied in manuscript copy.

First Edition. BUC p. 262. RISM BII p. 150 (2 complete copies only). (24164)

\$1,250



**Collection of 17 Autograph Letters
of the Noted American Composer, Conductor, and Pianist**

55. FOSS, Lukas 1922-2009

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

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

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

3. Autograph letter signed "Lukas" to Levine [Packer]. 1 page (ca. 103 x 149 mm.). Dated [Torino] April 17, [19]68. In blue ink on a postcard with a photograph of the Solferino Square and Angelica Foundation in Turin, Italy to verso. Foss sends his greetings to Packer and others at the University of Buffalo. "*Hi!!! Hope all is well, under control. And that I am found dispensable (but terribly missed at the same time). Fond greetings to all C.A.'s (incl. Egon). Love to Jessy [?], Allen and especially to your pretty self.*"

4. Autograph letter signed "Lukas" to Levine [Packer] and Jessy Levine. 1 page (ca. 103 x 145 mm.). Postmarked Bellagio, September 21, [19]69. On a postcard with a photograph of the Villa Serbelloni on Lake Como. Foss sends his regards from Italy, where he is "*going crazy here with all the beauty, the flowers, the gardens, trees, wines...*" *Having just completed a new orchestral piece (likely Geod), he is off to Germany for "some contrast."* He hopes Renée had a good time in Mexico, even without Jessy. He asks how "*our orchestra*" (probably the Buffalo Philharmonic) is faring.

5. Autograph letter signed "Love Lukas" to Levine [Packer] and Jessy Levine. 1 page (ca. 104 x 149 mm.). Postmarked Baden-Baden, November 27, [19]69. In purple ink on a postcard with a reproduction of Max Ernst's painting, *The Elephant of the Celebes*, to verso. Foss sends playful greetings to the Levines and others in Buffalo. "*Here's the decor for my piece for Pomos [?] (if I do one) to be performed with Lions and/or Avalanche. And how's my beloved Buffalo Phil[harmonic]? Say hello to Everyone... Paris was wild, heaven and incredible success.*"

6. Autograph letter signed "Lukas" to Levine [Packer] and Jessy Levine. 1 page (ca. 103 x 145 mm.). Postmarked Kyoto, August 29, [19]70. In blue ink on a postcard with a photograph of Himeji Castle to verso. A humorous account of the difficulties and delights of Foss's trip to Japan, which includes attending a puppet theater with Leonard Bernstein. He also mentions a certain "*De Pablo*" – perhaps the Spanish composer Luis de Pablo (b. 1930) – who never showed up to the "*Expo.*" "*Venice [?] was more my kind of trip. And it would be better if you were here too. Communication is rough. Since it is impolite to say no a typical exchange is something like: 'Will you have drinks?' 'Yes.' 'O.K. let's go.' 'I cannot.' 'Then we can't have drinks.' 'Yes.' – Tonight to the puppet theater (with L. Bernstein). Kyoto is tremendous. Expo went o.k. Space theater the best ever. Renée, de Pablo never showed up...*"

7. Autograph letter signed "Lukas" to Levine [Packer] and Jessy Levine. 1 page (ca. 103 x 148 mm.). Postmarked Tel Aviv, January 10, [19]72. In blue ink on a postcard with a view of the Shalom Mayer Tower in Tel Aviv to verso. Foss sends his greetings from Israel, where he is busy performing, interviewing, and studying Israeli scores. He notes that, although Israel is beautiful, "*postcards is not Israel's strong point.*" He has met one of the Levine's friend, a violinist, in Jerusalem. "... *Mad life, beautiful country. Concerts every day. (Each program 6 times) and rehearsals almost every day (3*

hours)... *The reviews: loveletters. No fun, but success (am I getting old?)... The orchestra is very good and very good to me. Do you still have your Mexican tan? Renée?...*"

8. Autograph letter signed "Love Lukas" to Levine [Packer]. 1 page (ca. 85 x 135 mm.). Postmarked Bridgehampton, August [?]1, 1973. On a postcard from the Hotel Cortes in Mexico City. Foss has recently conducted the Orchestra de las Americas in Mexico. He will leave again in September with the Brooklyn Orchestra, and urges Packer to fly with them. He comments on Packer's recent departure from Buffalo, presumably to take a position at the California Institute of the Arts in Valencia, California. "... *We miss you. Write some news. Buffalo (where I go in December) will feel different without you. Give my best to Carol P. if you speak to her. And do drop your old friend a card.*"

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

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

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

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

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

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

15. Autograph letter signed "L" and "Love Lukas" to Levine [Packer]. 5 pp. (ca. 149 x 115 mm.). No date. In black marker and blue ink on stationery with Hebrew script to head and foot. With original autograph envelope with Levine's address at the Center for Creative and Performing Arts at the University of Buffalo to recto and Foss's Israeli return address to verso, postmarked [Jerusalem?] February 13, [19]73. Foss mentions several prominent musical personalities, including Spyros Sakkas, Julius Eastman, Morton Feldman, and Leopold Stokowski. Because he must unexpectedly conduct the Israel and Los Angeles Philharmonic, he asks Levine Packer to cancel some classes at the Manhattan School (of Music?) on his behalf. His frequent absences from Buffalo make him uneasy. *"... Antonion [?] writes that he heard nothing from you. He wants Spyros Sakkas baritone badly. What about it? It would be hard on Julius E. to learn all that... Could you telephone Manhattan School where I should be teaching March 2nd? Tell them that this extension of my stay hurts me more than it hurts them, it is sort of a command performance (substitution for Stokovski etc. etc.) that I will of course make up for it... If they are upset, I could fly in just before Feldman recording... I think they are a bit upset about the avantgardness of my student composers concert, so they should be handled with kid gloves... Los Angeles Philharmonic suddenly wants me also, for early March. Seems that every time some one gets sick it is: 'call Lukas' – Better this way, than the other way around. Anyway – forgive me for bothering you with this Non center diplomatic assignment. It's really true: no one else can do it just right: express my unhappiness over the postponement, work on counter solutions, etc. etc..."*

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

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

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

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

York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera *The Cave*, and a dean at the Maryland Institute College of Art." Oxford University Press online. (27095) \$1,750



Della Bella Etching Celebrating the Wedding of Duke Ferdinand II de' Medici

56. GAGLIANO, Marca da 1582-1643

Quarta Scena di Mare from *Le Nozze degli Dei*. Etching by Stefano Della Bella after Alfonso Parigi. 1637. 205 x 290 mm. A fine impression on laid paper. One vertical crease, flattened; trimmed just outside borderline; remnants of hinges to upper corners of verso.

Blumenthal: *Theatre Art of the Medici*, 81 and pp. 160-77.

Le Nozze degli Dei was written to celebrate the wedding of Duke Ferdinando II de' Medici and Vittoria della Rovere, daughter of the Duke of Urbino, and first performed in Florence at the Palazzo Pitti on July 8, 1637. The libretto was by Giovanni Carlo Coppola, the music by Gagliano and others, the staging by Alfonso Parigi, and the dances by Agnolo Ricci. Della Bella executed a series of six etchings of scenes from the opera.

"As maestro di cappella for nearly 35 years to the Grand Duke of Tuscany and of Florence Cathedral (*S Maria del Fiore*), [Gagliano] was one of the most important Italian musicians of the period. His *Dafne* (1608) is a milestone in the early history of opera, and his secular madrigals and monodies and many sacred works in various genres, though now little known, were much acclaimed in the first half of the 17th century." Edward Strainchamps in *Grove Music Online*. Della Bella (1610-1664), a noted Italian printmaker, enjoyed the patronage of the Medici; he also made trips to Florence to record the court festivities of the Medici. Parigi (1606-1656) was a noted Italian architect and engraver. (27475) \$1,000

Per salire con salto di Quarta in sù.

Il falto di Quarta in sù, come si fuol dar per regola generale, richiede la Terza maggiore, come quello di Quinta in giù. Ma osservo, che puol esser di pregiudizio il fissarsi questa regola, perche viene questo falto in molti modi, che vuol la Terza minore; onde per assicurarsi di darli la maggiore allora solo che la richiede, s'intenderà a suo luogo, dove dimoltrarò il modo di girare, e modulare i toni. Si offervi per ora il seguente efempio.



Qui il falto di Quarta in sù si vede, che non vuol mai la Terza maggiore, fuori che dove vien naturale, e dove fa cadenza quello di Quinta in giù. Anzi si deve osservare, che trovandosi molti di questi salti insieme, non si deve mai dar Terza maggiore se non dove resta naturale, e poi all'ultima, che fa Cadenza. E se a tutte si darà Settima farà buonissimo effetto; ma non alla prima, che principia i salti, nè all'ultima, che li termina. Si procuri, che ogni Settima venghi legata dall' antecedente, osservando, che la Terza di una nota, diventa Settima dell'altra.



Alla nota, che succede dal falto di Quinta minore, o falsa, non gli si dà la Quinta, perche porta cattiva relazione, ma basta la Terza, e la Settima.

Quest'



Quest' osservazione meglio si comprenderà da alcuni esempi nel Cap. 7.

Nel falto di Quinta in sù, per ora si offervi solo in note grosse, cioè di una, o mezza battuta, che dopo la Terza, e Quinta, si risolve la nota con Quarta, e Sesta maggiore, e così descendendo di Quarta.



Questa regola serve assai per alcune Cadenze placali usate nelle Composizioni Ecclesiastiche.

La nota che succede da questo falto ordinariamente in certe Composizioni andanti, vuole la Terza maggiore. V. Gr.



Bisogna osservare, che le relazioni alle volte non comportano al detto falto la Terza maggiore, e si potrà conoscer dalle note naturali corrispondenti, come qui.



B 2 II

Early 18th-Century Performance Practice

57. GASPARINI, Francesco 1668-1727

L'Armonico Pratico al Cimbalo Regole, Osservazioni, ed Avvertimenti per ben Suonare il Basso, e accompagnare sopra il Cimbalo, Spinetta, ed Organo. Di Francesco Gasparini Lucchese, Maestro di Coro del Pio Ospedale della Pietà in Venezia, ed Accademico Filarmonico. Seconda Impressione. Venezia: Antonio Bortoli, 1715.

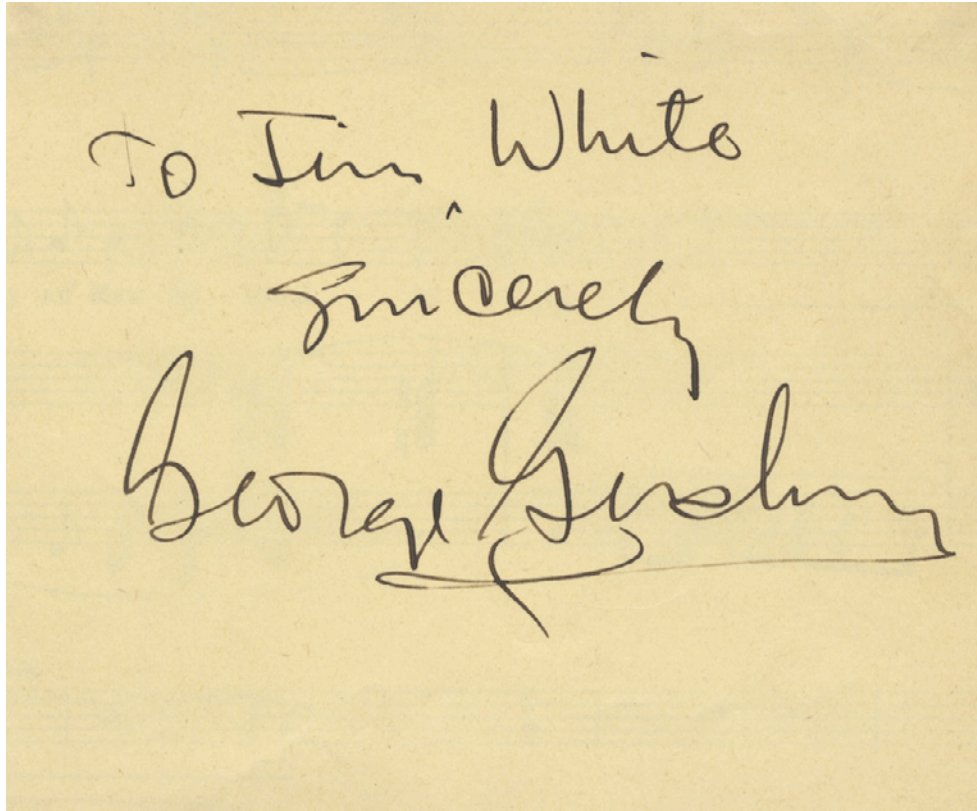
Octavo. Contemporary carta rustica. 1f. (recto title, verso blank), 1f. (recto half-title, verso blank), 1f. ("Introduzione alle Regole..."), 1f. (recto "Cortese Lettore," verso "A' Virtuosi Organisti"), 86, 1f. (recto contents, verso list of printed music and books available). Woodcut device to title, decorative headpiece to p. 1, music printed in diamond-head notation throughout. Wrappers somewhat stained; small portions of spine lacking. Slightly worn, browned, and foxed; light dampstaining to some lower margins; some signatures slightly separated.

First published in 1708. This edition not in Cortot, Gregory-Bartlett, Wolffheim, or Hirsch. RISM BVI p. 350.

"After studying with Legrenzi in Venice [Gasparini] went to Rome, where he knew and may have studied with Corelli and Pasquini, and where he wrote his first operas... He was extremely active as an opera composer in both Venice and Rome, and made important contributions to the cantata repertory. Domenico Scarlatti, Benedetto Marcello, and J. J. Quantz were among his pupils. His textbook on playing from figured bass, *L'armonico pratico al cimbalo...* continued in use for more than a century and

is still a valuable source of information on contemporary continuo-playing practice." Denis Arnold and Elizabeth Roche in *Grove Music Online*.

An essential manual for the study of eighteenth century figured bass harmonic realization and continuo performance practices, Gasparini's work introduces the reader to the fundamentals of music, harmony, and figured bass accompaniment. (29635) \$1,500



With an Album Leaf Signed and Inscribed by Gershwin

58. GERSHWIN, George 1898-1937

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

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

With a signed autograph inscription to Jim White from the composer on an album leaf 116 x 138 mm. mounted to page 5 of the music. Slightly browned; lower margins slightly dampstained. (25241) \$1,200

**First Edition,
Inscribed by Conductor Wilfrid Pelletier
to Conductor Tullio Serafin**

**59. GLUCK, Christoph Willibald Ritter von
1714-1787**

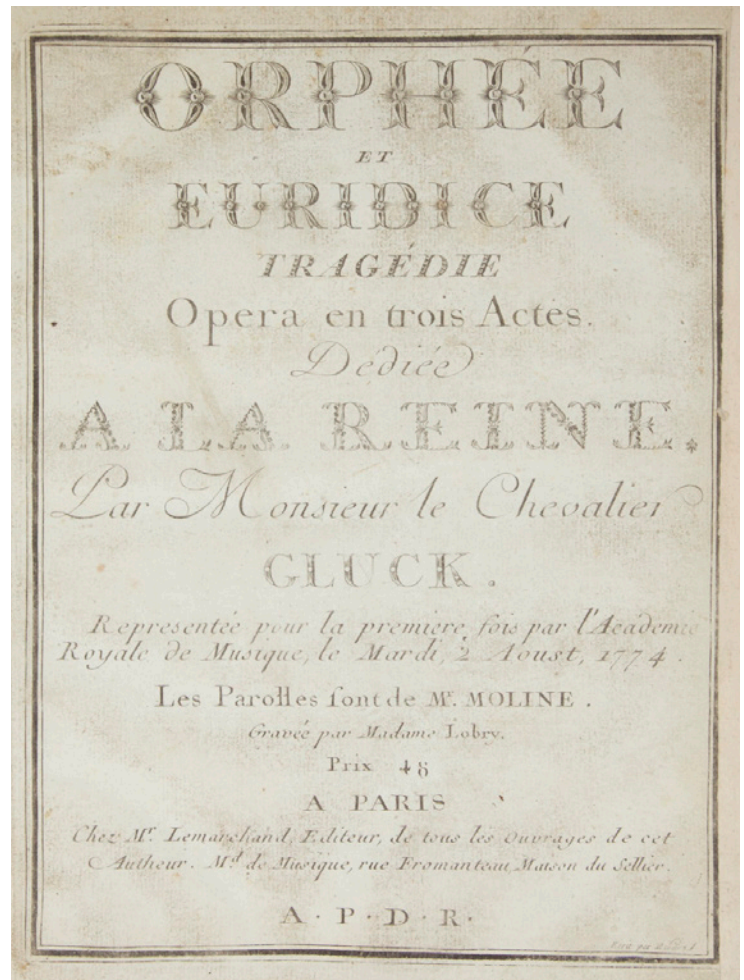
Orphee et Euridice Tragédie Opera en trois Actes. Dédiée A La Reine... Représentée pour la première fois par l'Académie Royale de Musique, le Mardi, 2 Aoust, 1774. Les Parolles sont de Mr. Moline. Gravée par Madame Lobry Prix [48]. [Full score]. Paris?: Lemarchand, [ca. 1774].

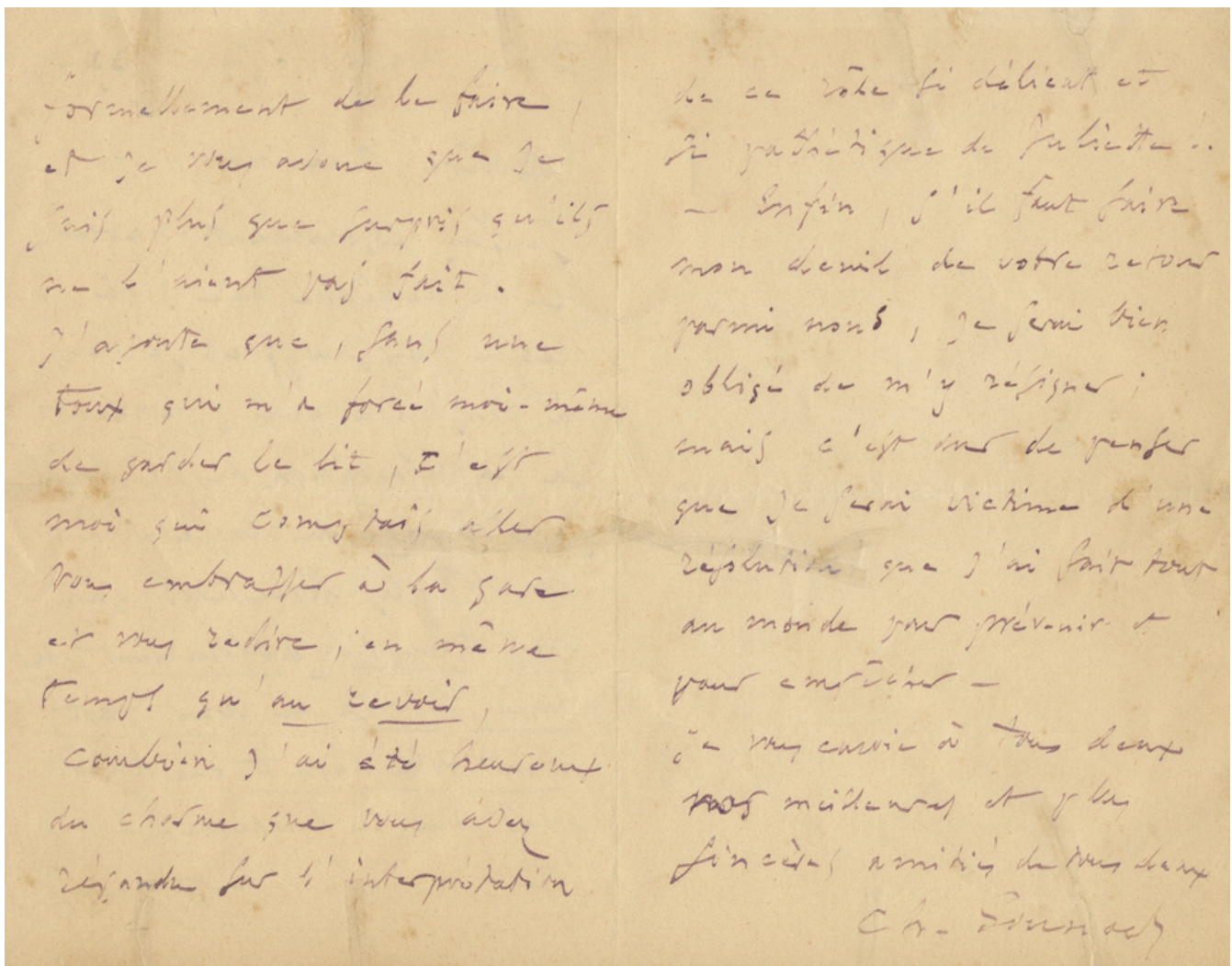
Folio. 19th century quarter dark brown leather-backed marbled boards, spine in decorative compartments gilt, titling gilt. 1f. (recto title, verso publisher's catalogue), 1f. (recto dedication, verso argument), 217 pp.

With an inscription signed by the Canadian conductor Wilfrid Pelletier (1896-1982) to Italian conductor Tullio Serafin (1878-1968) dated New York 1928 to front flyleaf. Bass figurings added in manuscript to pp. 10-12, Act I, scene 1; final page of music signed by the publisher Lemarchand. Binding worn; edges rubbed; spine split at joints and hinges; chipped at head and tail. Slightly worn and browned; title soiled, with outer edge reinforced with paper tape; some minor staining; several repairs to inner margins; occasional small holes.

First Edition, variant issue. Hopkinson 41A(f). Wotquenne 41. Lesure p. 240. RISM G2852 (not distinguishing among issues).

"The classical orientation of Calzabigi, evident in Orfeo ed Euridice from the moment the curtain rose on the almost archaeologically recreated ancient funerary ritual (e.g. the threefold calling of the name of the deceased), coloured the entirety of his collaboration with Gluck. Despite the ambiguous attributions of the prefaces signed by the composer, it is clear that Gluck largely shared his librettist's classical enthusiasms... It is revealing that Gluck sought out subject matter from Greek tragedy, independently of Calzabigi, after the latter's departure from Vienna – most probably with his inner conviction mixing with a desire to exploit the goût grec then prevailing in France... Calzabigi's poetry was almost completely devoid of metaphors and similes, and placed a mere three characters in a fluid context of dances and choruses (or both simultaneously). The action was reduced to essentials: a demonstration of the persuasive powers of music, and a cautionary tale on the dangers of curiosity, with Orpheus bewailing the loss of his wife already as the curtain rose. Gluck's approach as composer was no less radical, particularly in his near-complete elimination of coloratura and of opening ritornellos in the solo numbers. Above all, the opera was remarkable in its emphasis on continuity, which was achieved chiefly through the enchainning of harmonically open-ended sections of music and through the complete avoidance of recitativo semplice in favour of orchestrally accompanied recitatives (so as to avoid sharp contrasts of texture with the set pieces). This continuity and the nearly syllabic vocal writing were calculated to prevent applause, and thus also to promote the audience's absorption in the spectacle."
Bruce Alan Brown and Julian Rushton in *Grove Music Online*. (29643) \$1,450





Gounod Praises Adelina Patti for her Performance in *Roméo et Juliette*

60. GOUNOD, Charles-François 1818-1893

Autograph letter signed "Ch. Gounod" to the celebrated Italian soprano Adelina Patti. 3 pp. of a bifolium. Octavo. Dated Sunday morning, January 6, [18]89. In purple ink. In French (with translation). Slightly worn, soiled, foxed and stained; creased at folds; tears to edges and central portion professionally repaired, with no loss to text; remnants of transparent tape just affecting first letter of address (the "C" of "Chère"), with corresponding small abrasion to blank area of central fold.

Gounod praises Patti for her performance of the role of Juliette in his opera, *Roméo et Juliette*. Amidst some intrigue, he negotiates with the directors of the Paris Opéra to secure future engagements there for Patti.

"... Without a cough, which has forced me to stay in bed, it is I who planned to embrace you at the train station and tell you again... how delighted I was by the charm you exuded in the interpretation of such a delicate and poignant role as Juliette!" Together with a vintage postcard photograph of the composer.

On November 28, 1888, Gounod conducted the first of a celebrated series of performances of his *Roméo et Juliette* at the Paris Opéra. These performances featured Jean de Reszke (1850-1925) and Adelina Patti (1843-1919) in the title roles, and included the additions of the Act III finale and a ballet for Act IV. Patti was "renowned for her amazing purity of tone, vocal flexibility, and remarkable acting abilities." Elizabeth Forbes in *Grove Music Online*. (23465) \$1,500

Academia Granados

Barcelona 30 de Novembre de 1903

Cher M^r Bellon: j'ai parlé
avec mes éditeurs et ils accèdent
volontiers à vous céder le dé-
pôt exclusive de mes œuvres
pour toute la France.

Je desirer beaucoup
revoir Paris, et c'est à cette
occasion que je le fais avec
le plus de plaisir.

Un jour ou un
autre j'aurais fait mon voyage
rien que pour m'amuser, je vous
assure que je fais cette dépense
sans la regretter.

À bien tôt, recevez
mon affection.

E. Granados

Vous

Granados Writes to His Publisher

61. GRANADOS, Enrique 1867-1916]

Autograph letter signed "E. Granados" to the French music publisher Bellon. 1-1/4 pp. Octavo. Dated Barcelona, November 30, 1903. On stationery with "Academia Granados" printed at head. In French (with translation). Slightly worn; creased at folds.

Granados grants Bellon the exclusive rights to his works in France. In a postscript he also mentions "Pablo" – almost certainly the noted cellist Pablo Casals (1876-1973).

"I have spoken with my editors and they agreed to cede to you the exclusive rights of my works for all of France. I very much wish to see Paris again, and I will do so with the greatest pleasure on that occasion. One day or another I will travel there for nothing more than my own pleasure, and I assure you I will bear that expense without regret... You told me that Pablo would return the 25th – In a letter Pablo tells me that he will be there the 7th. I will certainly tell you of his return..."

Catalan pianist and composer Enrique Granados "appeared frequently in recitals, concerto performances and chamber music alongside such prominent figures as Thibaud, Saint-Saëns and Casals, a personal friend, for whom he composed several pieces. He became well known for his impromptu improvisations... Granados's musical language is rooted in mainstream European traditions, frequently blended with elements derived from traditional Spanish (and less often Catalan) folk music... [His] foremost strength was undoubtedly his melodic gift, which can be best appreciated in his songs and piano works... Granados made a significant contribution to the development of a national Spanish school and, though he is often considered more conservative than Albéniz or Falla, the degree to which native elements inform his music should not be underestimated..." Mark Larrad in *Grove Music Online*. Jean-Bénédict Bellon (1867-1914) was active as a music publisher from ca. 1902-07.

Letters of Granados are rare to the market. (24362)

\$2,650

**Autograph Working Manuscript
by a Student of Busoni**

62. GUERRINI, Guido 1890-1965

Divagazioni sopra un'Allemanda di John Bull per Orch. [7 variazioni su un'Allemanda di John Bull]. Autograph working manuscript in condensed score. Signed.

48 pp. Folio (ca. 345 x 244 mm.). Unbound. Notated in both ink and pencil on 16-stave music manuscript paper. Heavily annotated with amendments and corrections throughout and including sketches and sections ultimately cancelled. Several movements dated by the composer at their conclusion, indicating that the work was written over a period of time extending from September (or earlier in 1962) to December of 1962 in Rome. Housed in a card folder with a presentation inscription from the composer's daughter Vittoria. With movements listed, together with performance times, to title as follows: "Tema - Allemanda del Duca di Brunswick (1:15), Balletto (.60), Passacaglia (2.42), Corrente (1.48), Siciliana (2.25), Gagliarda (2.55), Sarabanda (3.50), Fanfara e Corale (5)."



The order of the movements has been revised, both on the title and within the manuscript.

An Italian composer, conductor and critic, Guerrini studied with both Torchi and Busoni at the Bologna Liceo Musicale, going on to direct the Florence Conservatory (1928–47), the Bologna Conservatory (1947–9), and the Conservatorio di S Cecilia (1950–60).

"His earlier music combines high seriousness, at times somewhat academic, with luxuriant chromatic harmony reminiscent of Bax or, more significantly, Alfano. The textures and orchestration sometimes suggest Strauss, as does Guerrini's interest, around 1920, in the symphonic poem; and there are indications, too, of Ravel's influence... The most substantial and imaginative of his early works is his second published work in the genre, L'ultimo viaggio d'Odisseo, which shows his harmony and orchestration at their most evocative. Also notable, in this early period, are the chamber compositions: the Violin Sonata is typical, combining succulent chromaticism with reiterative thematic developments. In time Guerrini's academicism grew more pronounced, while his tendency to romantic indulgence was tempered by a new, architectonic sobriety. His best work after 1930 is in religious music: the gravely expressive Missa pro defunctis, though conservative, is free from the tiredness that mars much of Guerrini's later output. On a different line of development, the Sette variazioni sopra una sarabanda di Corelli may, in their ingenious rethinking of material from the remoter past, reflect the influence of his teacher Busoni." John C.G. Waterhouse in *Grove Music Online*. (21847) \$2,000



**Fine Mezzotint Portrait of Moll Davis,
17th-Century English Singer, Dancer, and Actress**

63. [GUITAR]

Mezzotint engraving of the English singer, dancer, and actress Mary (Moll) Davis (fl. 1660-1698) playing a 5 double course guitar. By Richard Tompson (?-1693) after the painting by Sir Peter Lely (1618-1680). [London], [1675-1690]. 339 x 248 mm. Printed on laid paper. Both the guitar and the hand position are depicted in considerable detail, quite carefully drawn. Slightly worn; small portion of lower left corner lacking, not affecting image. A very good impression.

Chaloner Smith Vol. 11, ii/ii. National Portrait Gallery 8, ii/ii.

The diarist Samuel Pepys commented on a number of Moll Davis's performances. She gained some notoriety in becoming the King's mistress, with whom she had a daughter, Lady Mary Tudor (1673-1726). (29834) \$1,000

With Musical Embellishments

64. HANDEL, George Frideric 1695-1759

Arminius an Opera as it is Perform'd at the Theatre Royal in Covent Garden. [Full score]. London: I. Walsh, No. 605, [1737].

Folio. Full modern dark red cloth, titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto "a Table of Songs...", verso blank), 91, [i] (blank) pp. Engraved throughout. With singers' names printed within the score, including Strada, Hannibali (Annibali), Negri, Beard, Reinhold, Conti and Bertolli. Numerous embellishments in pencil to the vocal line of "Posso moir ma vivere" "Sung by Sigr. Conti" at the end of Act I to pp. 27-31 in a 19th century hand. Binding slightly worn; spine faded. Some signs or wear, minor stains, soiling, and mottled browning; minor loss to lower outer blank corners of first two leaves including title repaired; title reinforced at gutter; lacking pp. 35/36 (supplied in photocopy); also lacking the list of subscribers as in other copies cited by Smith. Small previous owner's name in ink to upper corner of front pastedown.

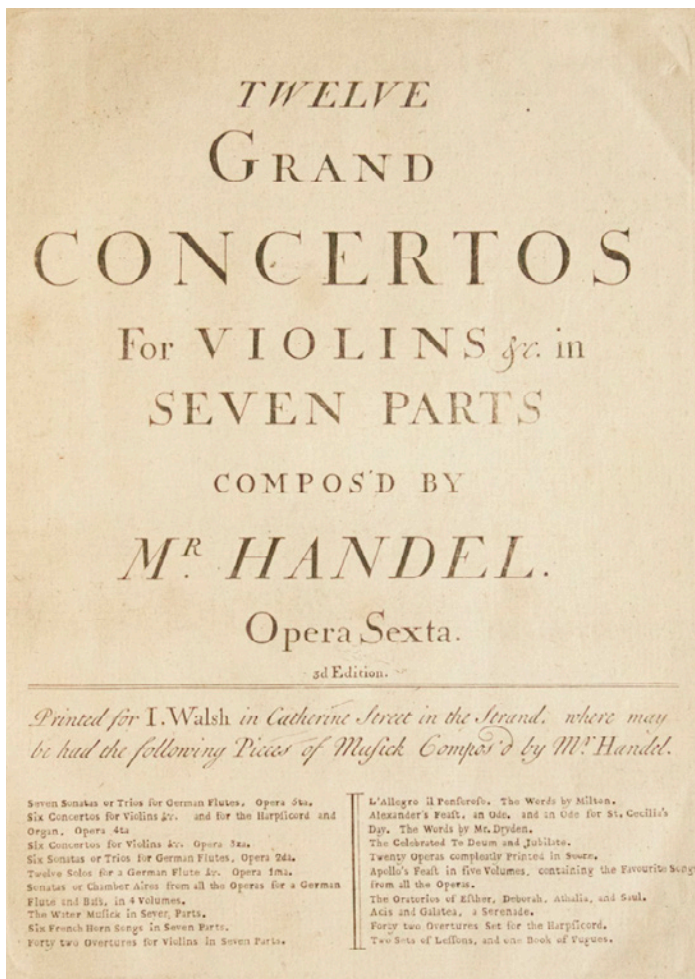
First Edition, only issue. Smith p. 20, no. 1. BUC p. 426. RISM H116.

An opera in three acts to a libretto anonymously adapted from Antonio Salvi Arminio (1703, Pratolino), *Arminius* was first performed in London at Covent Garden on January 12, 1737.



"Handel composed *Arminio* immediately after drafting *Giustino*, completing the 'filling-out' of the score on 14 October 1736. It was the first new opera in Handel's season of 1736–7 at Covent Garden Theatre, when for the last time his productions competed with those of the 'Opera of the Nobility' at the King's Theatre... *Arminio* has some very fine numbers, notably his noble declaration of faith to his country ('*Al par della mia sorte*'), with its suggestion of a chaconne bass, and his prison aria '*Vado a morir*'. Thusnelda's '*Rendimi il dolce sposo*', ending Act 2, is an attractive siciliana and *Varus*' expansive Act 3 aria '*Mira il ciel*' makes evocative use of oboes and horns." Anthony Hicks in *Grove Music Online*.

The present copy is of some interest (despite the lacking pages) for its musical embellishments to "Posso morir ma vivere" noted above. (29777) \$1,500



Attractive Copy of a Lifetime Edition of This Scarce Complete Set

65. **HANDEL, George Frideric 1685-1759** [HWV 319-330]. *Twelve Grand Concertos For Violins, &c. in Seven Parts... Opera Sexta. 3d Edition.* [Parts]. [London]: I. Walsh, [ca. 1746].

Folio. Seven volumes. Newly bound in marbled wrappers with printed title label with part name to uppers.

- Violino Primo Concertino: 1f. (title), [i] (blank), 2-65, [i] (blank) pp.
- Violino Primo Ripieno: 1f. (title), [i] (blank), 2-52 (9 and 13 blank) pp.
- Violino Secondo Concertino: 1f. (title), [i] (blank), 2-52, [i] (blank), 53-56 [i] (blank) pp.
- Violino Secondo Ripieno: 1f. (title), 46 (35 blank) pp.
- Viola Ripieno: 1f. (title), [i] (blank), 2-48 (13, 26, 33, 45 blank) pp.
- Violoncello Concertino: 1f. (title), [i] (blank), 2-48, [i] (blank) (15, 45 blank) pp.
- Basso Continuo: 42 (pp. 10, 39 blank) pp. Engraved.

Minor show-through; small sewing holes to inner margins; some soiling to margins, heavier to Basso

Continuo part; occasional very light foxing, heavier to inner margins of Violino Secondo Ripieno; occasional minor creasing, wear, and staining (Basso Continuo) to outer corners. Basso Continuo lacking title; pp.19-20 and 23-24, with extensive repair along blank outer and lower margins, slightly affecting one word and several barlines and clefs; contemporary manuscript "4" in black ink, along with some later marks and performance notes in pencil. In exceptionally nice condition overall.

A scarce complete set. Smith & Humphries pp. 222-223, no. 4. HWV p. 74. BUC p. 441. RISM H1256 (few complete copies and only one copy in the U.S.).

"The 12 concerti grossi or 'Grand Concertos' written in a burst of creative energy in September and October 1739 were consciously conceived as an integral set, clearly in emulation (though not imitation) of Corelli's famous set with the same opus number and the same scoring for a concertino of two violins and cello with four-part ripieno strings and continuo. (Handel later added oboe parts to nos.1, 2, 5 and 6, mostly doubling the ripieno violins.) Each concerto has an individual form. Many movements blend inextricably the majesty of the French manner with italianate fluency, and a prodigious stream of invention coupled with intensity of feeling is maintained throughout the set. The fact that earlier material is sometimes drawn upon (three of the concertos are based on the overture to the Ode for St Cecilia's Day and the two 'Second Set' organ concertos) does not diminish the achievement, since the adaptations are fascinating and often radical in themselves, and the recognition that several thematic elements are derived from Scarlatti's Essercizi simply leads to admiration of the way Handel transforms them and uses them to build larger structures. The Polonaise in no.3 and the grave Musette of no.6 are haunting amplifications of standard dance forms. The set is an apotheosis of the Baroque concerto, to be set alongside the Brandenburg Concertos of Bach, as well as an epitome of Handel's art, drawing on many sources and influences and uniting them in a style uniquely his own." Anthony Hicks in *Grove Music Online*.

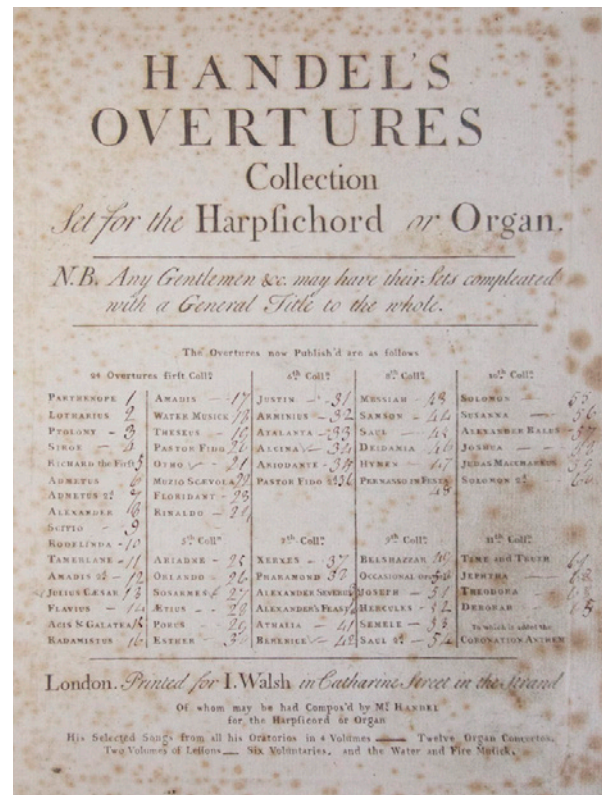
A very attractive example of one of Handel's most masterful works, published during the composer's lifetime. (26877) \$2,650

Handel's Overtures

66. HANDEL, George Frideric 1685-1759

Handel's Overtures Collection Set for the Harpsichord or Organ. N.B. Any Gentlemen &c. may have their Sets compleated with a General Title to the whole. London: I. Walsh, [watermark 1794].

Folio. Newly bound in quarter dark red cloth with marbled boards, dark red morocco title label gilt to spine. 1f. (title with list of published overtures to Handel's operas and oratorios), 277, [i] (blank) pp. Engraved. Printed list of overtures to titles includes "24 Overtures first Colln.... 5th. Colln.... [-]11th. Colln.... To which is added the Coronation Anthem," for a total of 66 numbers. "Printed by Randall Catherine Street Strand" to foot of pp. 10, 53, 82, 95, 113, 153, 173, 202, 211, 240, 259, and 270. Secondary pagination to head of each page. Several pencilled annotations including a musical correction to the bass line of the overture to Arminius, p. 127; early manuscript numbering to list of overtures on title. Title foxed; some minor foxing throughout; minor stains to two leaves; occasional early paper repairs; small portion of lower blank corner of pp. 69/70 lacking.



Not in Smith, BUC, COPAC or RISM. One other copy of this edition located at Princeton. Apparently related to Smith 26 and/or 28; Randall apparently took over the edition of the overtures in ca. 1770. Wright issued an edition in ca. 1785 (Smith 29) and Preston in ca. 1808 and ca. 1811 (Smith 30 and 31). The present edition was presumably issued by either Wright or Preston. (27231) \$1,350



Four Rare 18th-Century Works for Harp

67. [HARP] Petrini, François (Franz) 1744-1819

Repertoire des Elèves de Harpe ou Méthode Contenant des Morceaux d'un doigté facile, propres à former la main et vaincre par degré de grandes difficultés... Prix 9 fr. Propriété de l'Editeur par Décret de la Convention Nattionale le 19 Juillet 1793. Paris: Chez Louis, [1796].

1f. (title), [1] (blank), 2-25 + [i] (blank) pp. Engraved. Title within fine illustrated border by J. Le Roy featuring musical instruments (including the harp), music, and architectural and floral elements. Overpaste of the Parisian music dealer "Duhan & Cie." With publisher's signature to title. Minor foxing and browning; light to moderate staining to lower outer portion of each leaf. Very rare. Not in Lesure or Lescat. RISM PP1635a (one copy only, at the Martin-Luther-Universität, Halle). WorldCat (with incorrect imprint and without location). Not in COPAC or Karlsruhe.

"In 1765 [Petrini] became harpist and chamber

musician at the court of Mecklenburg-Schwerin, where he also studied composition. In 1769 he went to Paris, and in 1770 gave his début at the Concert Spirituel and published his op.1." Alice Lawson Aber-Count in Grove Music Online.

Bound with:

Cousineau, Jacques-Georges 1760-1836. *Méthode de Harpe Suivie d'un Recueil de Petits Airs de differens Auteurs, et d'une instruction touchant le Méchanique des Harpes Anciennes et Nouvelles...* Oeuvre IV. Prix [9 livre]. Paris: Chez Cousineau Pere et Fils [PN 107], [1784]. 1f. (title), [1] (simple free-hand engraving of the harp), 2-48 pp. Engraved. Title within decorative border featuring musical instruments including the harp. With publisher's signature to foot of title and early manuscript annotation to upper margin. Page 10 with a diagram of pedal positions. Title washed; minor staining to lower outer corners of many leaves; occasional paper repairs at plate edges. First Edition. Rare. RISM BVI p. 241 (4 copies only). Lescat: Méthodes Traités Musicaux en France 1660-1800, 477a.

Bound with:

Dalvimare, Pierre 1772-1839. *Un Jeune Troubadour Romance Avec accompagnement De Piano ou Harpe...* Prix 1 [livre] 50 c. Paris: Au Bureau de l'Agence Dramatique... Et chez les Marchands de Musique [PN 47], [ca. 1800-1820]. [1] (title), 2-3 pp. Engraved. With the signature of the composer (most likely autograph) to title. Dalvimare was harp tutor to Napoleon's wife, the Empress Josephine.





Bound with:

Various short contemporary pieces featuring the harp by composers and arrangers including Baneux, Berton, Blattman, Cardon, Deleplanque, Desargus, Gros, Krumpholtz, and Naderman, including several pieces from the series "Feuilles de Terpsichore ou Nouvelle Etudes de Harp" published in Paris by Chez Cousineau Pere et Fils, [1779-ca. 1790].

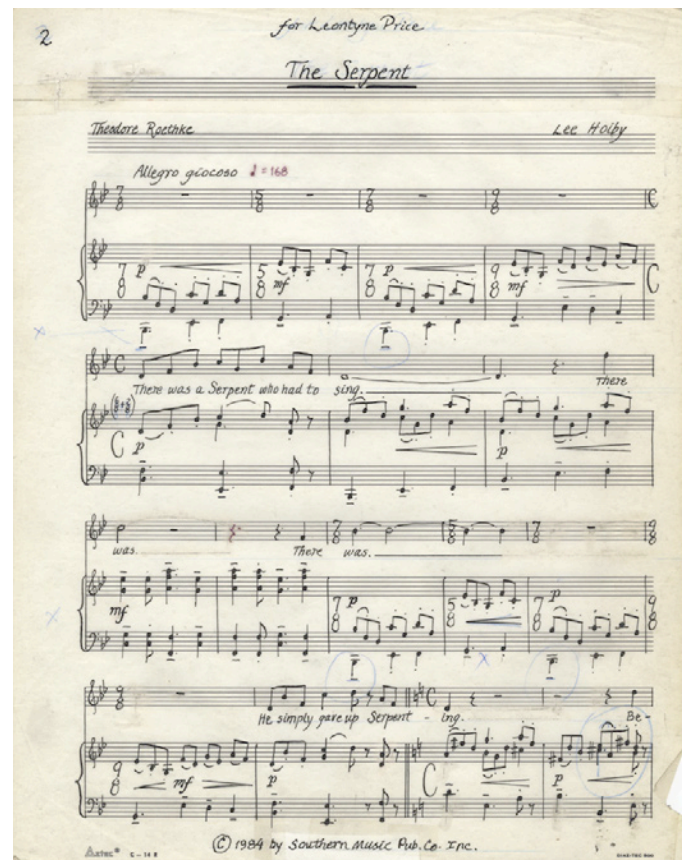
Folio. Contemporary quarter green vellum with marbled boards, rectangular paper label with manuscript titling to upper. Binding worn and rubbed, particularly at edges; spine chipped; manuscript titling faded. (26479) \$1,150

**Autograph Manuscript
of One of Hoiby's Best Songs,
Written for Leontyne Price**

68. HOIBY, Lee 1926-2011

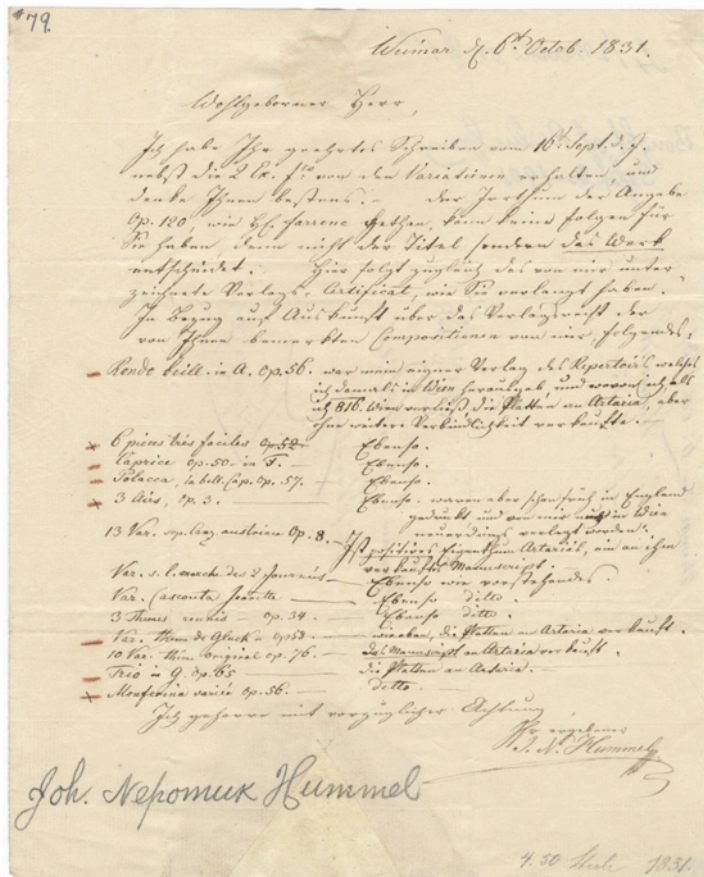
The Serpent. A song for voice and piano with text by Theodore Roethke (1908-1963). Dedicated to the singer Leontyne Price. Autograph musical manuscript, signed on the title and dated "23 June 1979 New York City" on the final page. 8 pp. Notated in black ink on 14-stave "Aztec C-14R" transparent music paper. Title-page in pencil. With "for Leontyne Price" to head and "©1984 by Southern Music Pub. Co. Inc." to foot of first page of music in the composer's hand. A fair copy, presumably used by the publisher in preparation of the published edition. With editorial markings in blue pencil throughout. Slightly worn, browned, and creased; small edge tears. Published as number 6 in the series "Songs for Leontyne," first performed by Ms. Price at Carnegie Hall in 1986.

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



The Serpent is considered one of Hoiby's best songs. (28763)

\$1,500



Hummel Writes to His Publisher

69. **HUMMEL, Johann Nepomuk 1778-1837**
Autograph letter signed "J. N. Hummel" to music publisher Carl Friedrich Peters. Weimar, October 6, 1831. 1 page. Quarto (250 x 200 mm). Dated Weimar, October 6, 1831. With integral autograph address panel with sender's address: "Weimar den 6. Octbr 1831. J. N. Hummel" and recipient's note: "empf[angen] den 8 Do." In German (with translation). Early paper repairs to blank margins at former seal.

Hummel thanks Peters for sending complimentary copies of a recently-published composition, returns a signed contact, and responds to an inquiry concerning the copyright of his works published by other companies, especially Artaria in Vienna.

"I have received your esteemed letter of September 16 of this year alongside the two complimentary copies of the Variations, and I send you my best thanks. The error of the designation 'Op. 120,' as

committed by HF Farrenc, cannot be of any consequence to you because it is not the title but the work that matters. Enclosed please find the publisher's certificate signed by me as you have requested. With respect to the publishing rights of my compositions mentioned by you, [I will say] the following..."

An annotated list of 13 works for piano by Hummel (including his opp. 3, 8, 34, 50, 52, 56, 57, 58, 65 and 76), published by Artaria and others, with comments on their publication, etc. follows. With pencilled annotations including identification in a different hand to foot of letter and "4 1/2 marks or \$1.12 Bought at Berlin Germ[an]y Sept 2-1901" to upper left corner of verso.

Together with a lithographic bust portrait in profile of the composer with credits, "Lordon delineavit," and caption, "J.N. Hummel, Né à Presbourg, en 1778 " with pencilled annotation to left margin: "I got this from Hummel's Nieces who were living in Hummels old home at Weimar Germany. Hummel & Beethoven were personal friends." Undated, but ca. 1830-40. Creased at folds and overall; edges frayed.

Hummel, an Austrian pianist, composer, teacher and conductor, "was considered in his time to be one of Europe's greatest composers and perhaps its greatest pianist... As one of the last and greatest representatives of the 18th-century Viennese classical style that created him, Hummel played a vital and still largely unacknowledged role in creating the new romantic style of the 19th century." Joel Sachs and Mark Kroll in *Grove Music Online*.

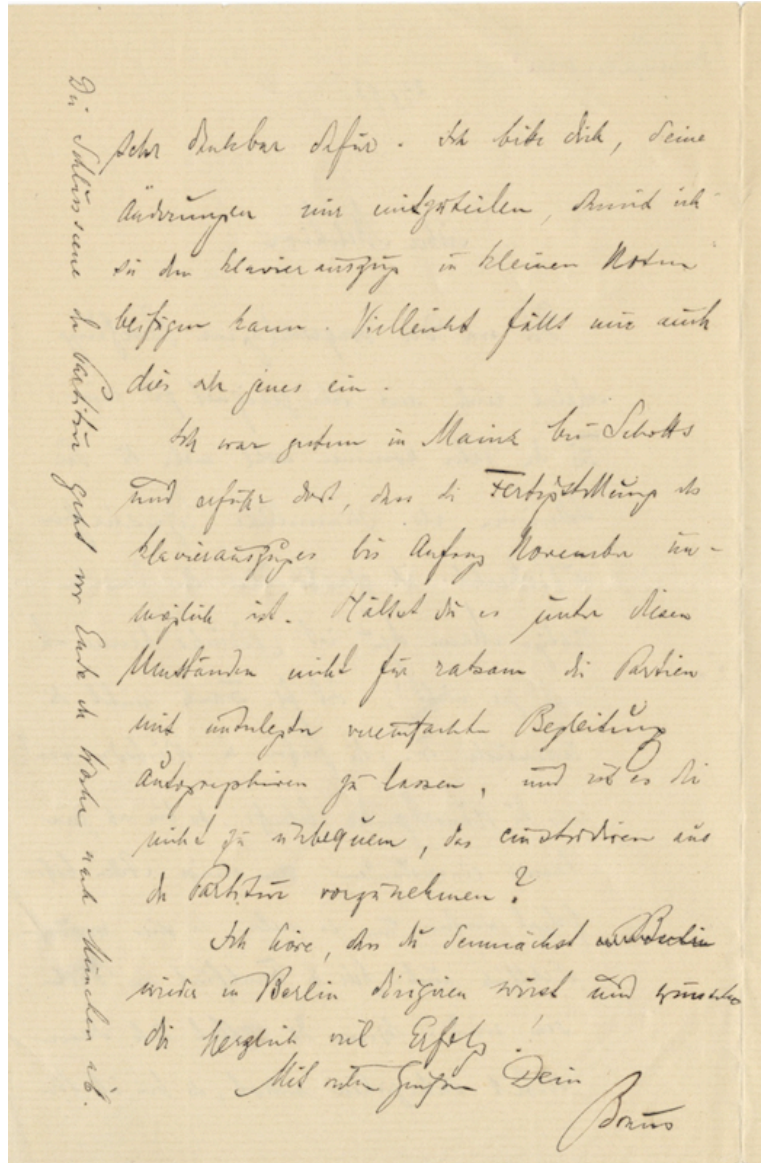
Carl Friedrich Peters (1779-1827), a bookseller in Leipzig, bought Hoffmeister and Kühnel's business in 1814. Peters began publishing music by Hummel in 1818, and his company continued to do so after his death; Hummel and Peters were personal friends. When writing the present letter, the celebrated composer and pianist Hummel had been kapellmeister at the court in Weimar for twelve years. He continued to live in Weimar until his death. The "variations" mentioned in the first sentence of the letter are *Les charmes de London* for piano, published by various companies in 1831 almost simultaneously. As the letter mentions, Farrenc in Paris used the incorrect opus number 120, which Peters corrected to 119. (25272) \$2,250

**Humperdinck Writes regarding
the Munich Premiere of *Hänsel und Gretel***

70. HUMPERDINCK, Engelbert 1854-1921
Autograph letter signed "Bonus" to "Melchior"
[the German conductor, Hermann Levi]
discussing the Munich premiere of the
composer's opera *Hänsel und Gretel*. 2 pp. of a
bifolium. Octavo. Dated Frankfurt,
[?]September 27, 1893. With address
"Frankfurt a. M. Eschersheimer Landstr. 100"
stamped in purple ink to head. In German (with
translation). Slightly worn and stained; creased
at folds; some words to first page slightly
waterstained, not affecting legibility.

An important letter about the forthcoming
Munich premiere of Humperdinck's opera,
Hänsel und Gretel. The composer discusses
casting, musical alterations, and a piano
reduction of the opera with his correspondent,
the prominent conductor, Hermann Levi. He
also names several singers active in Munich,
including Hermann Gura and Emanuela Frank.

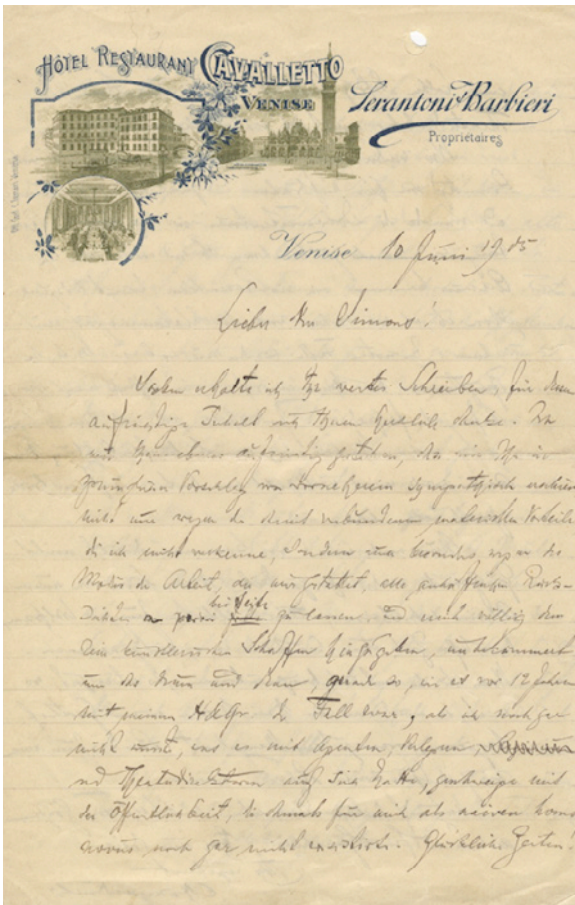
*"For the part of the father, more consideration
has to be given to the acting abilities rather
than those of the voice; I believe, thus, that
[Hermann] Gura is the right man for the job...
With regards to the Hansel part, I will be glad
to approve, if some parts are placed in a higher
register... I was in Mainz yesterday, at Schott's,
and learned that the completion of the piano reduction by the beginning of November is impossible."*



Together with a vintage bust-length postcard photograph. Postmarked [?]Vienna, August, [19][?]23. Slightly worn.

Hermann Levi (1839-1900) was the general music director of Munich at the time of this letter. "While working together in Bayreuth, Humperdinck and Levi had become good friends, calling one another by the nicknames 'Bonus' and 'Melchior.' In the summer of 1891, Humperdinck had come to see Parsifal with Hugo Wolf and when he met Levi, he told him of his new fairy tale opera [Hänsel and Gretel]. Levi was interested and asked to have the orchestra part for a composer's festival in Munich. Humperdinck sent him the Dream Pantomime, but the score arrived too late for the concert. Meanwhile Levi was soon so delighted by Humperdinck's music that he asked [Ernst von] Possart to secure the rights for the first performance of the opera. [Felix] Mottl from Karlsruhe and [Richard] Strauss from Vienna also both wanted to perform it. But Humperdinck said that if 'Melchior' were to conduct it, the first performance would have to be in Munich." Frithjof Haas: Hermann Levi: From Brahms to Wagner.

Unfortunately, the Munich première, which was to occur on December 14, 1893, had to be postponed because one of the principal singers fell ill. Richard Strauss premièred the work instead, on December 23, 1893 at the Hoftheater in Weimar. (23505) \$1,500

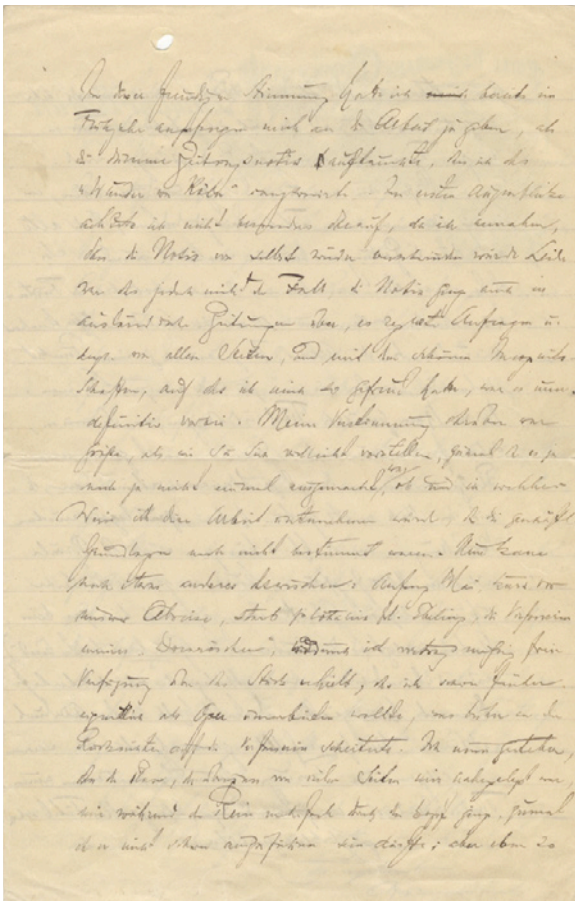


The Composer Writes to the Librettist regarding His Unrealized Opera *Das Wunder von Köln*

71. HUMPERDINCK, Engelbert 1854-1921

Autograph letter signed "Humperdinck" to Rainer Simons. 4 pp. of a bifolium. Octavo. Dated Venice, June 10, 1905. In black ink. On stationery of the "Hôtel Restaurant Cavalletto Venise Serantoni Barbieri Propriétaires," with imprint in dark blue and with vignettes illustrating the hotel in dark olive green ink. In German (with translation). Slightly worn; partially split at folds, with one small repair; small circular file hole to upper blank margin.

Humperdinck responds to a letter from Simons, author of the libretto for the opera *Das Wunder von Köln* (The miracle of Cologne). Humperdinck had begun setting the libretto, but newspapers then leaked a rumor of the opera, prompting Humperdinck to stop work on the project; Simons's letter has rekindled Humperdinck's interest, and the composer agrees to meet Simons on his way back to Berlin.



"...Your original proposal appealed to me from the beginning... especially because... [it] allows me to disregard all business obligations and to devote myself to purely artistic, creative work... I already had begun to work... when that stupid newspaper note appeared declaring that I composed *Das Wunder von Köln*... Meanwhile, I want to ask you kindly to think a bit about a new title because the old one, thanks to the newspapers, has become almost loathsome to me."

An interesting letter relative to Engelbert Humperdinck's unrealized opera *Das Wunder von Köln* (The miracle of Cologne) to a libretto by his former student Rainer Simons (1869-1934), founder and first director of the Vienna Volksoper (since 1903). Humperdinck never completed either *Das Wunder von Köln* or any other opera to a libretto by Simons; it remains unknown how and when the project failed (see the anonymous satire in the semimonthly magazine *Der Kunstwart*, November 1905, p. 227). (23682) \$1,500

First Edition of this Landmark of American Musical Literature

72. IVES, Charles 1874-1954

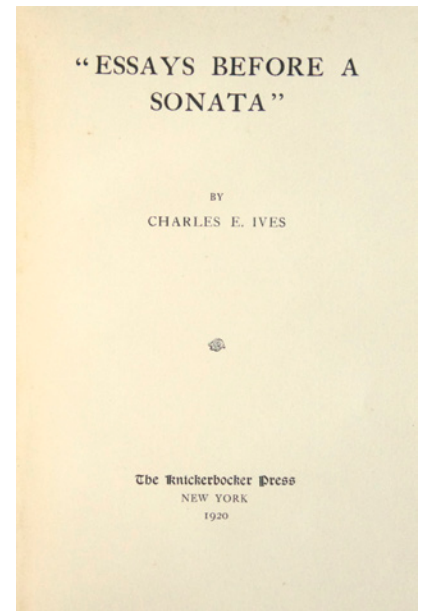
Essays Before A Sonata. New York: The Knickerbocker Press, 1920.

Octavo. Original full dark red cloth with gilt rules and titling to spine. 1f. (title) 1f. (dedication, 1f. (contents), 124 pp. Binding very slightly worn and rubbed; edges and endpapers slightly foxed. Signatures slightly split at pp. 64/65. A very good, wide-margined copy overall.

First Edition. Scarce.

"[Ives spent] two months in early 1919... on a rest cure at Asheville, North Carolina, where he completed his Second Piano Sonata, subtitled Concord, Mass., 1840-60, with musical impressions of Emerson, Hawthorne, the Alcotts, and Thoreau, and wrote most of an accompanying book of Essays before a Sonata, his most detailed statement of his aesthetics." J. Peter Burkholder, et al. in *Grove Music Online*.

The Essays were privately published by Ives himself and circulated to friends and other interested parties. "Ives's tremendous solitude as a musical modern and his tortured attempts to make an integral whole out of his music, life, and thought constitute one of the great personal dramas of American cultural history... When, about 1920, Ives set this conflict down in writing (in the Essays), he gave an unequivocal answer to the question of why he was musically isolated... Given his own artistic convictions and the prevailing state of American music as a profession, Ives clearly thought that his isolation was inevitable. And in his defense of himself Ives used, consciously or unconsciously, rhetoric that portrayed him as he wished to be remembered. The reader of his writings invariably receives the impression of a cantankerous Yankee - radical, strong-minded, masculine, down to earth, cussing and mocking at refinement - who was condemned as disreputable by proper society." Rossiter: *Charles Ives and his America*, pp. 164-165. (26406) \$1,850



Two Works by this Noted "Historian and Recorder of Welsh Music"

73. JONES, Edward 1752-1824

Musical and Poetical Relicks of the Welsh Bards: Preserved by Tradition, and Authentic Manuscripts, From Remote Antiquity; never before published. To the Tunes Are Added Variations for the Harp, Harpsichord, Violin, or Flute. With a choice collection of the Pennillion, Epigrammatic Stanzas, or, Native Pastoral Sonnets of Wales, with English Translations. Likewise a History of the Bards from the earliest period to the present time: and an account of their Music, Poetry, and Musical Instruments, with a delineation of the latter, dedicated, by permission, to His Royal Highness The Prince of Wales. London: The Author, 1784.

Folio. Attractively bound in modern brown half calf with decorative sepia paper boards, raised bands on spine in compartments gilt, black morocco title label gilt. 1f. (frontispiece), [1f.] (title), 1f. (printed

dedication), [iii] (list of subscribers), [iv] (notes on the pronunciation of Welsh), 44 (text), 45-78 (music) pp. Text except dedication typeset; dedication and music engraved. With a fine frontispiece etching by Hall and Middiman after a drawing by Louthembourg illustrating the stanza from Gray's Bard printed as a caption to foot of the page: "On a rock whose haughty brow/Frowns o'er old Conway's foaming flood,/Robed in the sable garb of woe,/With haggard eyes the Poet stood..." Large vignette depicting Welsh musical instruments to upper half of p. 41 engraved by Thorntwaithe after a drawing by Edward Jones. Slightly browned, with occasional foxing. some annotations in pencil to music.

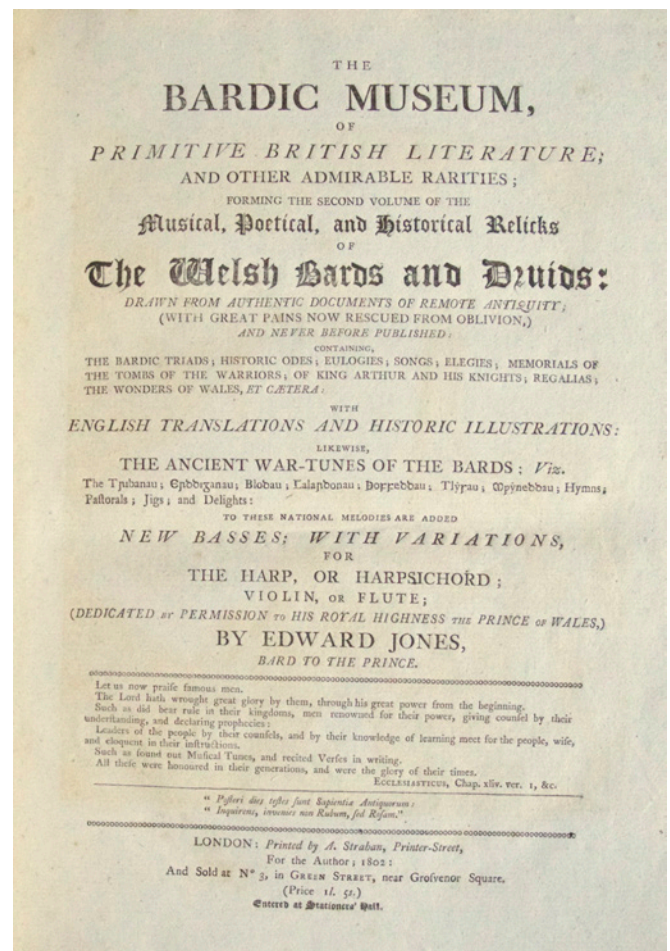
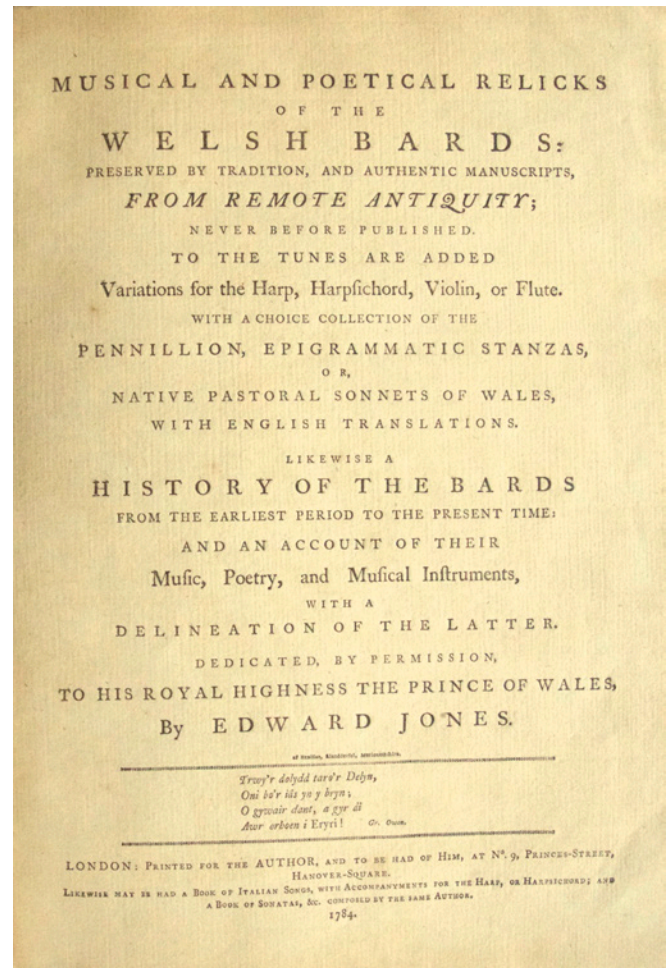
First Edition. BUC p. 559. Lesure p. 336. RISM J607.

Together with:

The Bardic Museum of Primitive British Literature; and other admirable rarities; forming the second volume of the Musical, Poetical and Historical Relicks of The Welsh Bards and Druids: Drawn from Authentic Documents of Remote Antiquity (With Great Pains Now Rescued from Oblivion,) And Never Before Published... with English Translations and Historic Illustrations: likewise, The Ancient War-Tunes of the Bards... To These National Melodies Are Added New Bases; with Variations, for the Harp, or Harpsichord; Violin, or Flute. London: A. Strahan for the Author, 1802. Folio. Attractively bound in modern brown half calf with decorative dark green paper boards, raised bands on spine in compartments gilt, black morocco title label gilt. 1f. (frontispiece), [1] (title), [i] (blank), [iii]-xvi (preface), [xvii]-xx (index), 60 (text), 61-112 (music) pp. Text typeset; music engraved. With a fine hand-coloured frontispiece etching by Thomas Rowlandson after the drawing by Ibbetson and Smith. **First Edition.** RISM J612. Quite good copies overall.

"It is for his work as a historian and recorder of Welsh music that Edward Jones is significant. In Musical and Poetical Relicks of the Welsh Bards (1784), The Bardic Museum (1802) and Hên Ganiadau Cymru (1820) he published 209 different melodies, most of them Welsh. He gathered them from manuscripts in the homes of the gentry and tune books of harpers and fiddlers; some were sent to him by his numerous correspondents and some he noted from oral tradition... Jones was also the first to print Welsh words to Welsh folksongs." Owain Edwards/Phyllis Kinney in Grove Music Online. (26089)

\$1,850





**Original Drawing of Kabalevsky,
Signed by Both the Artist and the Composer**

74. KABALEVSKY, Dmitry 1904-1987

Original head-and-shoulders drawing by Alexander Kostomolotsky (1897/8-1975) of the composer in right profile in black crayon. Undated, but ca. 1945-50. Signed by the artist with initials. Sheet size 217 x 153 mm. With the autograph signature of the composer in pencil below the portrait.

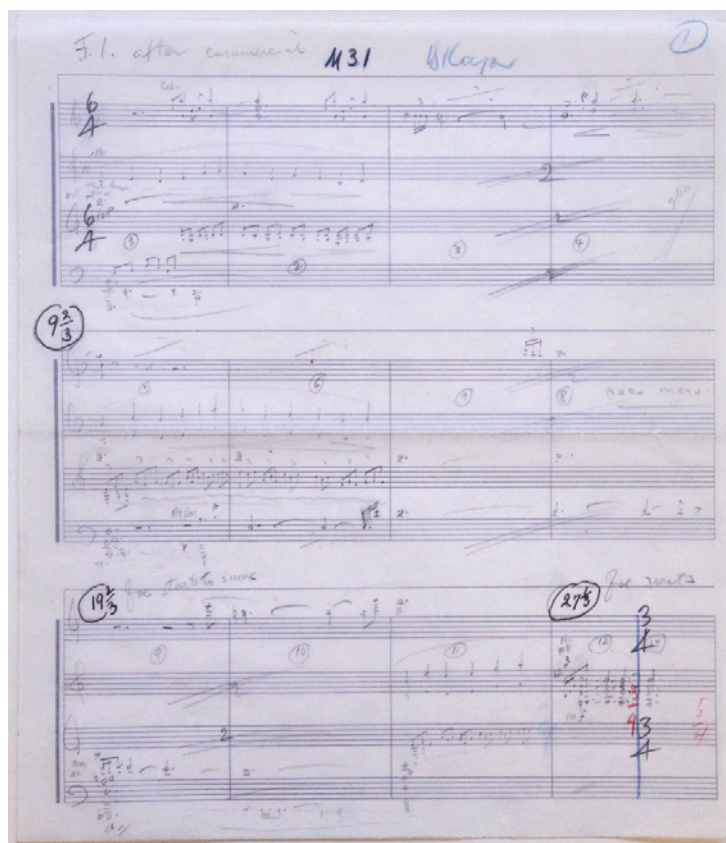
"Kabalevsky, like Prokofiev and Shostakovich, wrote a great deal of music for the emerging genre of films with sound... It was during the 1930s that Kabalevsky's style was defined; although Prokofiev served as a model to a certain extent... Kabalevsky's most valuable legacy lies in the field of children's music, not only in terms of the many works he wrote for young performers but also in his development of a system of musical education for children. Some of his children's songs became musical symbols of the Soviet age (Chetyorka družnaya rebyat ('The Band of Four Friends') and Shkol'niye godi ('Schooldays') in particular) while several of his numerous instrumental concertos written for young musicians gained worldwide popularity." Dina Grigor'yevna Daragan in Grove Music Online.

Kostomolotsky also executed drawings of other Russian composers, including Shostakovich, with whom he was friends. (22727)

\$1,200

**Autograph Working Manuscript
by the Composer of the Scores
for the films *Mutiny on the Bounty* & *Lord Jim***

75. KAPER, Bronislaw [Bronislau] 1902-1983
*Autograph musical manuscript for an unidentified film. Signed "B. Kaper" [?1960s]. Irregular format (352 x 305 mm). Five leaves of 12-stave onionskin paper with three pre-printed systems of four staves per page. Notated in lead pencil with timings in ink; pagination, signatures (one to head of each leaf), header "M 31," and other annotations in blue pencil; some corrections in red pencil. Undated. A **working manuscript**, consisting of 56 continuous measures in score intended to accompany 2 minutes and 30 seconds of film. Stage directions in pencil interspersed: "F. I. after commercial - Joe starts to sneak - Joe reacts - Joe starts, gets up - Joe grabs shephard's [!Shepard's] neck - Shepard breaks loose - J. hits Shepard - finds rifle not loaded - J. finds ammunitio[n] - L. Shot highway car." Some corners of ff.2-4 lacking, not affecting notation.*



We have been unable to identify the film for which Kaper composed the present music, but the direction at the beginning, "F.I. after commercial," seems to indicate that the music was written for television, which limits the choices mostly to the two series Arrest and Trial (1963-1964) and The F.B.I. (1965-1974). The stage directions, mentioning the characters of "Joe" and "Shepard," and the header "M 31," may help to identify the exact episode.

Kaper, a Polish-born American composer, was educated at the Warsaw Conservatory and was active as composer and pianist in Warsaw, Berlin, Vienna, London and Paris before settling in Hollywood and joining the staff of MGM in 1940... His best work dates from the 1960s: Mutiny on the Bounty (1962) and Lord Jim (1965) reveal a pronounced flair for musical depiction of the sea and tropical landscapes... Kaper's dramatic score for the science fiction film Them! (1954) is largely regarded as one of the classics of horror movie music of the period... After 28 years and more than 100 scores for MGM, Kaper, like many Hollywood composers in the mid-1960s, found film work declining as pop music became more prevalent. As a result he turned to composing for television." Christopher Palmer and Randall D. Larson in Grove Music Online. (26856) \$1,200



**Sensitive Photographic Portraits of the Prominent American Pianist Edward Kilenyi
by Noted Dutch Photographer Eva Besnyo**

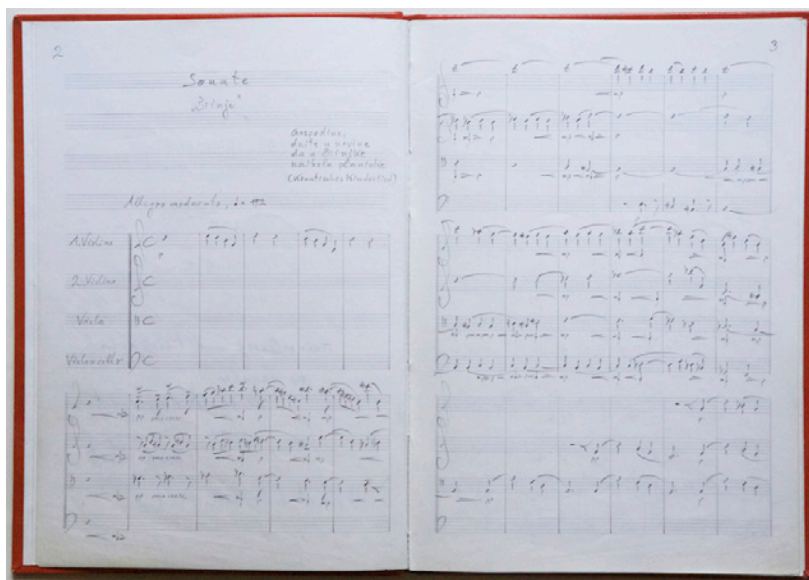
76. KILENYI, Edward 1910-2000

Group of 4 original silver print portrait photographs of the noted American pianist by the distinguished Jewish Hungarian-born Dutch photographer Eva Besnyo (1910-2003). Each 230 x 190 mm. (9" x 6-3/4") and with the photographer's stamp in blue ink to verso. One photograph with slightly spotted and silvered.

Kilenyi had a successful international career as a pianist, performing widely in both Europe and North America in the 1930s. He studied at the Liszt Royal Academy in Budapest under Ernst von Dohnányi, with whom he developed a close friendship. Kilenyi's father was a teacher of George Gershwin.

The photographer Besnyo was born in Budapest and moved to Berlin in 1930, where the photographic avant-garde was prominent; her photographs appeared in the *Berliner Illustrierten Zeitung*, among other publications. Besnyo became part of a circle of socially and politically engaged intellectuals and artists such as György Kepes, Joris Ivens, John Fernhout, László Moholy-Nagy, Otto Umbehr (Umbo), Robert Capa, and others. She established her own studio in 1931 but, with the growing threat of National

Socialism, moved to Amsterdam in 1932, reaching some prominence there as a photographer until she was forbidden, under the occupation, to engage in all journalistic activities. Besnyo resumed her artistic activities after the war and went on to win many awards for her work. Her photographs are held by museums in both Holland and Germany. Beckers: *Jewish Women A Comprehensive Encyclopedia*. (22258) \$1,500



Autograph Manuscript Full Score of the Complete Work

77. KONT, Paul 1920-2000

Sonate und Sonatine für Streichquartett, dated October 1981 at conclusion,. 1. Sonate "Brinje." 2. Sonatine "Das reine Gedicht." Autograph musical manuscript full score. The complete work.

Folio (304 x 220 mm.). [1] (title), 2-59 pp. Full dark orange leather with titling and decorative devices stamped in gilt to upper and "Sammlung Dr. Heinz-Georg v. Kamler, Wien" stamped in gilt to lower board. Notated in pencil on 12-stave music manuscript paper. **With an autograph presentation from the composer** to Dr. Heinz-Georg and Michaela von Kamler to title, signed and dated Vienna, November 9, 1981. Together with two autograph letters from the composer to the von Kamlers providing a description of the work, a performance of it, and news of the players (suggesting that the von Kamlers may have actually have commissioned the work) and copies of the published score and parts issued by Doblinger in 1990.

Kont studied composition with Lechthaler, Polnauer, Swarowsky and Krips in Vienna and later with Milhaud, Messiaen and Honegger in Paris. The present work was inspired by the folk music Kont heard while serving as a soldier in Croatia in World War II.

"Progressive pioneer who... startled musically insecure post-war Austria, or a traditionalist who is sometimes labelled a "Conservative"? - More contradictory verdicts have been applied to hardly any other composer in recent Austria's music scene than to Paul Kont. The notion of the "avant-gardist" ha[d] become manifest already in the first years after the war, when Kont - unlike many of his contemporaries - did not so much follow tendencies originating in Hindemith (and, to a lesser degree, in

Webern and Schoenberg), but developed a polytonal style deriving from piano improvisation - resulting in the so-called phase of "captured improvisation". The course of his later studies in the years following 1947 resulted in the evolution of the "complex technique", in which... individual parts are treated independently and are joined together in complexes of exclusively metrical and tonal consolidation. His studies of dodecaphony from the year 1951 onwards led to an alternative concept to serialism: the employment of "statistic values". In this technique, it is of paramount importance that the distribution of pitches and other parameters result in a harmonically feasible.. [whole], within the bounds of which free development is possible. Kont's most important innovation is the development of the "third tonality" (also called "new" or "wide" tonality) in the years following 1963..."

"... In Kont's "third tonality" functional harmony is abolished, and the diatonic and pure-interval voice-leading of the separate parts leads to a sometimes widely branching writing, which, in polyphony, often brings about surreal harmonies. [This]... theory, as formulated in his book, *Antianorganikum*, finds its most strident application in the Weinheber oratorio, *Vom Manne und vom Weibe* ("Of Man and of Woman", 1964). Parallel to these innovative concepts, Kont worked - most notably in his *Lieder*, which were melodically sketched during the war and worked out until 1977 - with a "method of metrical motives", in which motives, melody and form are derived from the metre, verse and stanza of the text. Kont's late work forms an applied synthesis of these various innovations." Christian Heindl, translated by Nicolas Radulescu, in *Paul Kont: Music Published by Doblinger*, pp. 4-5. *The von Kammlers were also the dedicatees of Gottfried von Einem's 4th String Quartet, op. 63.* (21532) \$2,600



Original Drawing of Koussevitzky, Baton in Hand, by Faivre

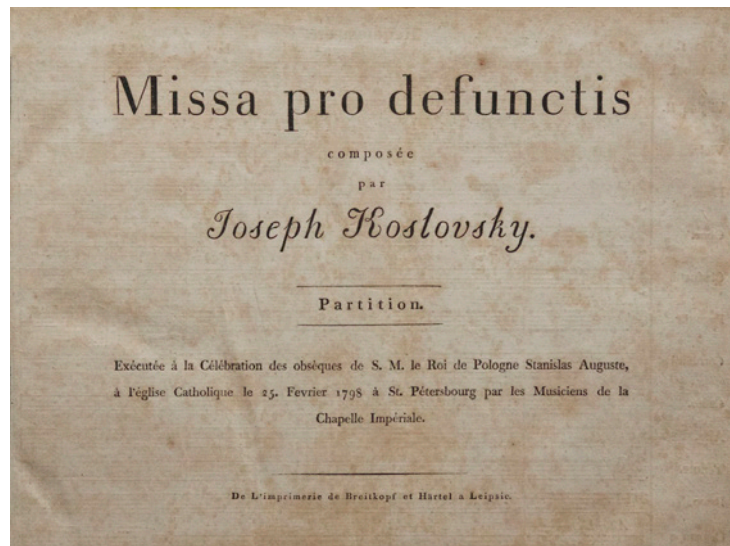
78. [KOUSSEVITZKY, Serge 1874-1951]

Original three-quarter length drawing by the noted French artist Abel Jules Faivre (1867-1945) of Koussevitzky conducting. Ca. 1922. ?Paris. Sheet size ca. 270 x 210 mm. Executed in black, blue, red, and white crayon and chalk on heavy tan wove paper. Signed by the artist at lower right, with a preparatory sketch (head only) in red chalk at upper right. Koussevitzky is depicted in formal dress with baton in hand. Minor wear to lower right corner; slightly browned; several small pinholes to blank areas; light impression of former mat to extreme edges.

"[Koussevitzky] was one of three glamorous iconic maestros who dominated American symphonic culture after World War I. Though he never attained the national renown of Arturo Toscanini or Leopold Stokowski, he far surpassed both as an influential advocate of American music. And neither Toscanini nor Stokowski left as tangible a legacy as Koussevitzky's Tanglewood. Having entered the Moscow Philharmonic Music School at 14, he chose the double bass as one of three instruments for which open

scholarships were available. He joined the double basses of the Bolshoi Theatre Orchestra six years later, and began touring as a double bass virtuoso two years after that... [He] came to the United States in 1924 to succeed Pierre Monteux as conductor of the Boston SO... The capstone of Koussevitzky's mission was the Berkshire Music Center at Tanglewood. The Boston SO gave summer concerts in the Berkshires beginning in 1936... Koussevitzky's conducting students included Leonard Bernstein and Lukas Foss." Joseph Horowitz in *Grove Music Online*.

Faivre, a painter, illustrator, and cartoonist, was particularly well-known for the posters he designed during World War I as well as for his portraits and caricatures. The present drawing was most probably executed in Paris ca. 1921-1922 where the conductor organized the Concerts Koussevitzky, presenting new works by Stravinsky, Prokofiev, and Ravel. (29815) \$1,250



A Composer Important to the Early Development of Keyboard Music in Russia

79. KOZLOWSKI, Józef 1757-1831

Missa pro defunctis... Partition. Exécutée à la Célébration des obsèques de S.M. le Roi de Pologne Stanislas Auguste, à l'église Catholique le 25. Fevrier 1798 à St. Pétersbourg par les Musiciens de la Chapelle Impériale. [Full score]. Leipsic: Breitkopf et Härtel, [1798].

Oblong folio. 19th century marbled boards. [1] (title), 2-124 pp. (bifolia numbered 1-31). Typeset throughout. Text in Latin. Small circular publisher's embossed stamp to foot of title. Early manuscript annotations in pencil, red crayon and occasionally red ink, including instrumental cues, and with additional music added in pencil to p. 121. Binding moderately worn and rubbed; lacking from free endpaper. Slightly soiled; light to moderate foxing.

First Edition. Rare. WorldCat (3 copies only). RISM K1822 (one copy only in the U.S.).

The *Missa pro defunctis* was among the earliest of Kozlovski's large scale works, commissioned by King Stanislaw August of Poland and performed at his funeral in St. Petersburg in February of 1798.

"The leading St Petersburg publishing house Gerstenberg and Dittmar issued more music by Kozlovski than by any other single composer in the period before 1800, indicating the popularity of his works and the important role he played in the early development of keyboard music in Russia." Nigel Yandell in *Grove Music Online*. (26484) \$1,200



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