

J & J LUBRANO MUSIC ANTIQUARIANS



Item 40

CATALOGUE 94

❖ *Potpourri* ❖

October 2021

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Late 18th Century Manuscript Piano Music

1. ANON.

Collection of pieces for piano, two hands. Musical manuscript, ca. 1800.

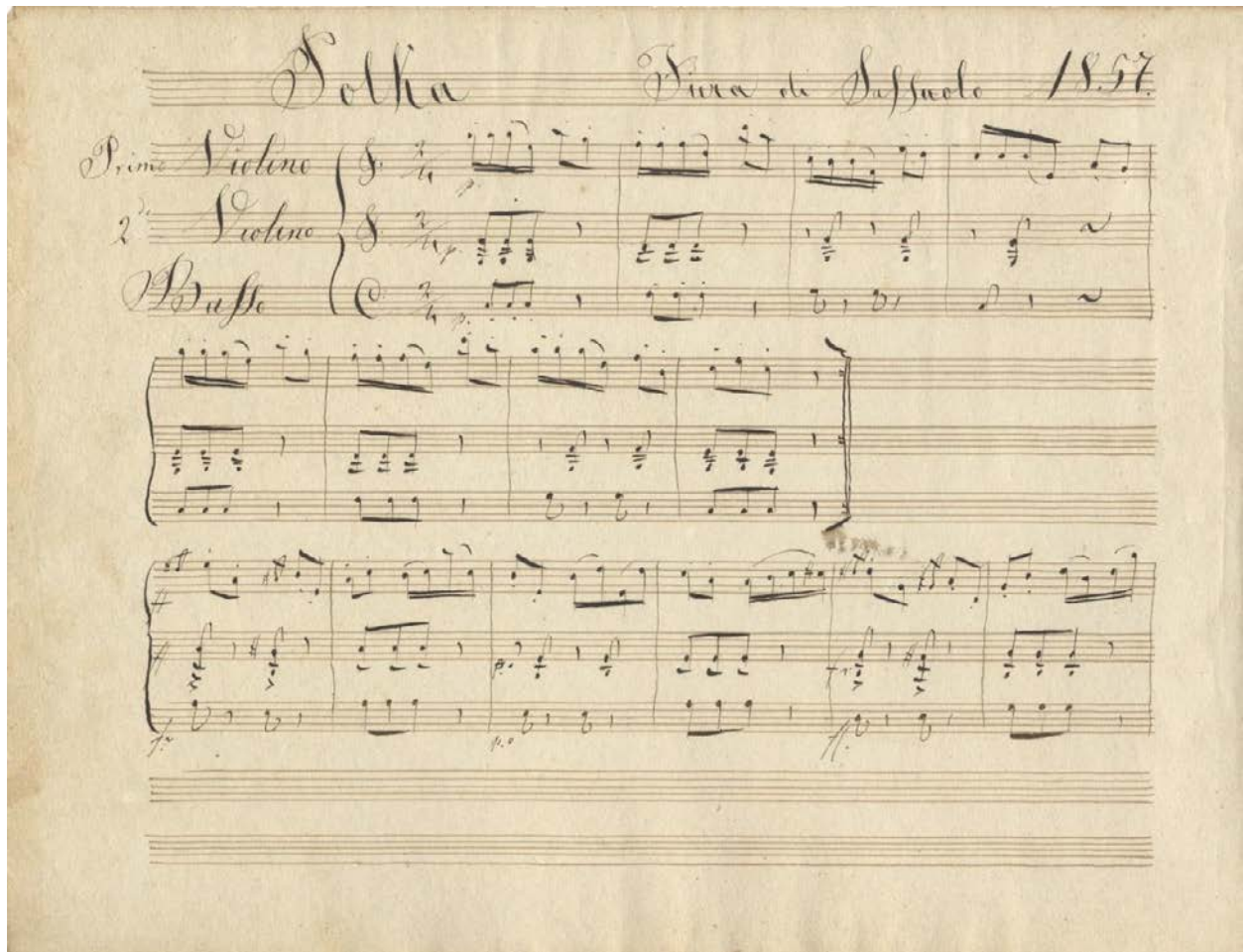
Oblong folio (350 x 260 mm). Unbound. Notated in black ink on 12-stave hand-ruled paper. Watermark: star and "DFI." [i] (blank), 11 pp. Signature of 3 bifolia. Unsigned and undated. A fair copy. Slightly soiled; outer margin of first blank leaf browned; final leaf creased at lower outer corner.

Contents:

- *Andante/All:to* in E-flat major, common time
- *All:to Vivace* in E-flat major, common time
- *Marcia da Tartaro Allegretto* in B-flat major, cut time
- *Tempo di Polacca* in F major, 3/4 time
- *Marcia trionfale Allegretto Vivace* in B-flat major, 2/4 time

We have been unable to establish the identity of either the composer or the scribe. (27179)

\$225



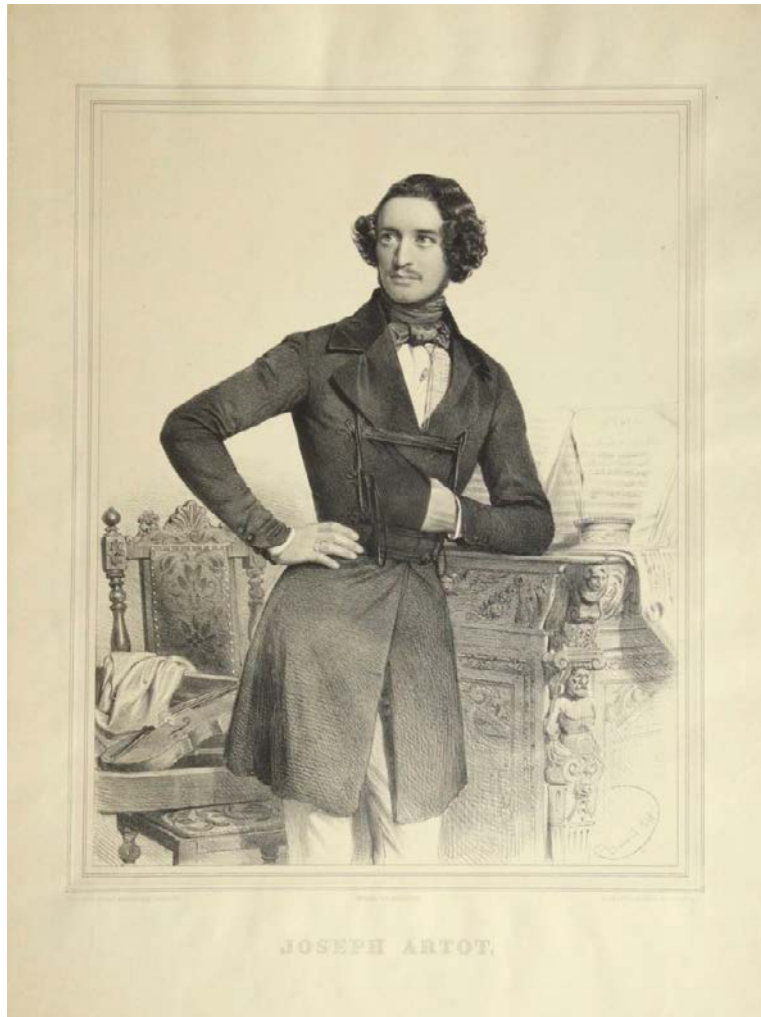
Unrecorded Mid-19th Century Work

2. ANON.

Polka Fiera di Sassuolo. Musical manuscript, 1857.

Oblong folio (310 x 240 mm). [i] (blank), 2, [i] (blank) pp. on one bifolium. Notated in brown ink on 12-stave paper. No ascription. No watermark. Systems of three staves; scored for two violins and (string) bass. In C major; trio in F major. A fair copy. Slightly browned; occasional small stains.

Unrecorded. The *Fiera di Sassuolo* is an annual fair in the Italian town of the same name, held in October.
(26878) \$85

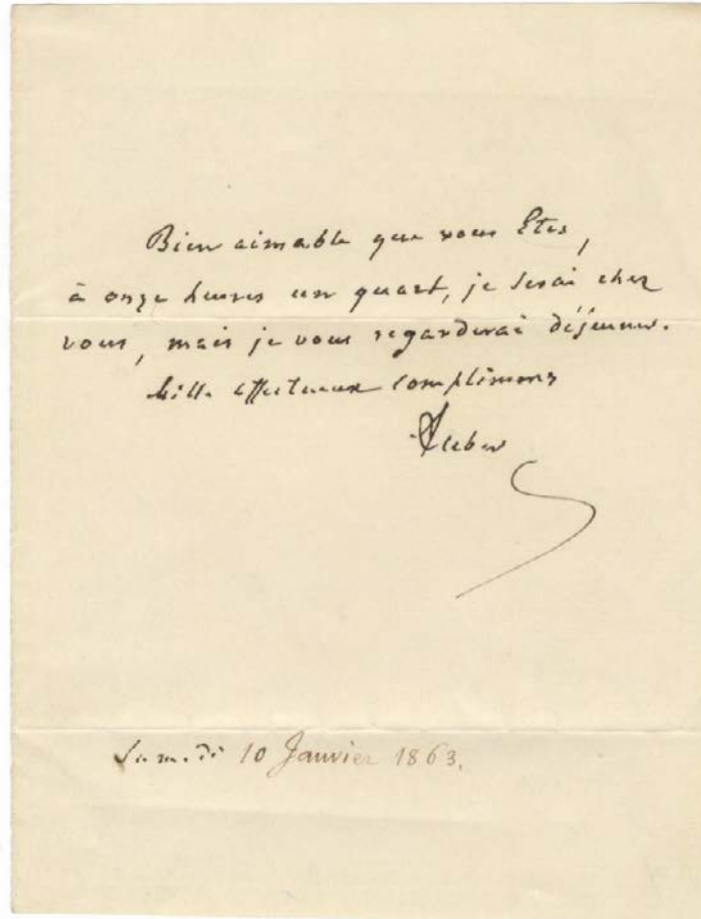


Fine Large Portrait of the Belgian Violin Virtuoso

3. ARTÔT, Alexandre [Montagny, Joseph] 1815-1845

Fine large three-quarter length lithograph by Charles Bagniet (1814-1886) of the violinist in formal dress, leaning in Napoleonic stance on a decoratively carved sideboard on which rest an apparent musical manuscript in progress entitled "Adagio," an inkpot, and quill pen, with a violin on a carved chair to the subject's left. 430 x 315 mm. + wide margins. Signed by the artist ("C Bagniet") in the stone. On chine-appliqué, with "Dessins d'Après Nature par Bagniet," "Imprimé par Degobert" and "Lithie. de la Société des Beaux-Arts" printed to mount just beneath image. Margins slightly soiled and foxed; edges slightly worn.

A highly talented Belgian virtuoso, Artôt was a student of both Rodolphe and Auguste Kreutzer. *"In 1843 Artôt [he] on a concert tour of America and Cuba with the soprano Cinti-Damoreau. He was one of the first violin virtuosos to visit America, the others being Vieuxtemps and Ole Bull; they vied with each other for the admiration of the American public, the French elements preferring Artôt's Parisian elegance to the awkward but modest stage presence of Ole Bull. While in America Artôt showed the first symptoms of the lung disease from which he died. His compositions include a Concerto in A minor (1845), fantasies and airs with variations and, in manuscript, string quartets and a Quintet for strings and piano."* Alexis Chitty and Manoug Parikian in *Grove Music Online*. (27568) \$85



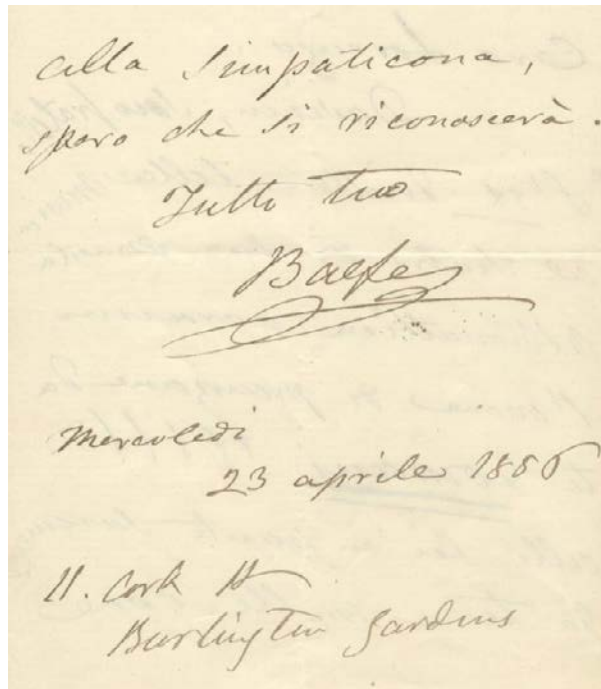
Composer of the Opera *La Muette de Portici*

4. AUBER, Daniel-François-Esprit 1782-1871

Autograph letter signed "Auber." 1 page. Small octavo (ca. 147 x 113 mm). Dated Saturday, January 10, 1863. In French (with translation). Creased at folds; trimmed at lower margin, not affecting text; very small stain to first letter of date; minor remnants of adhesive to upper corners of blank verso.

Auber graciously accepts a lunch invitation. "*You are so kind, I will be at your house at 11:15, but I will watch you have lunch...*"

Auber "composed mostly opéras comiques, and was the foremost representative of this genre in 19th-century France." Herbert Schneider in *Grove Music Online*. (26821) \$165



“A Thousand Regards to [Your] Really Nice Female Friend”

5. BALFE, Michael William 1808-1870

Autograph letter signed "Balfe" to his friend Lorenzo. 2 pp. of a bifolium. Ca. 176 x 112 mm. Dated Burlington Gardens, April 23, 1856. With blindstamped device to upper inner corners. In Italian (with translation). Slightly worn; creased at folds and slightly overall; some smudging to one letter, underline, and exclamation point, not affecting legibility; several very small ink stains, not affecting text.

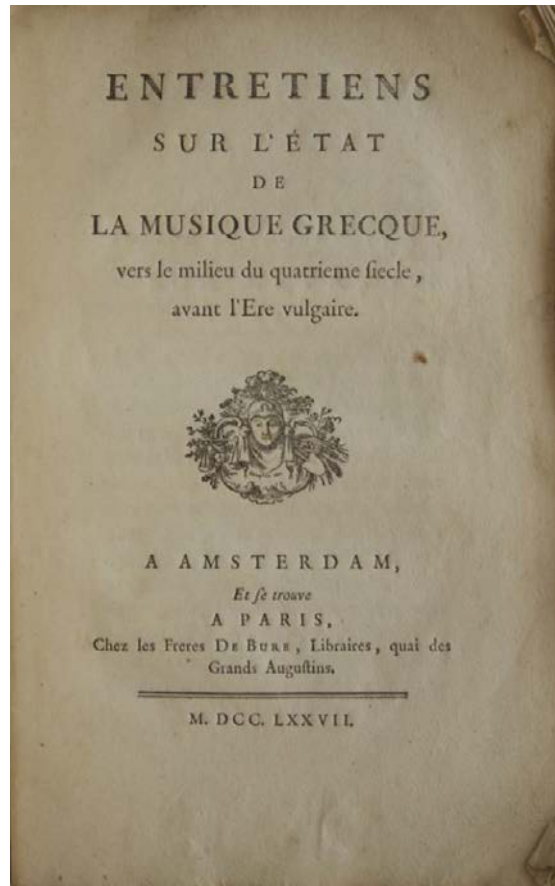
Balfe and several other distinguished persons, including the English music critic James William Davison, will dine at Lorenzo's the following evening.

"Davison, your brother, and the ex-director of Her Majesty's Theatre, Albionattica, will have the honor of dining at your home tomorrow!!!! At 6 o'clock on the dot we will be at your home. A thousand regards to [your] really nice female friend, I hope she will recognize your Balfe..."

With small autograph addition to second line of text.

Balfe was an Irish composer and singer. *"The most successful composer of English operas in the 19th century, and the only one whose fame spread throughout Europe, he gained wide international recognition with The Bohemian Girl."* Nigel Burton and Ian D. Halligan in *Grove Music Online*.

James William Davison (1813-1885) was a friend of Mendelssohn and spouse of the English pianist Arabella Goddard (1836-1922). (27126) \$285



From the Collection of Theatre Designer Edward Gordon Craig

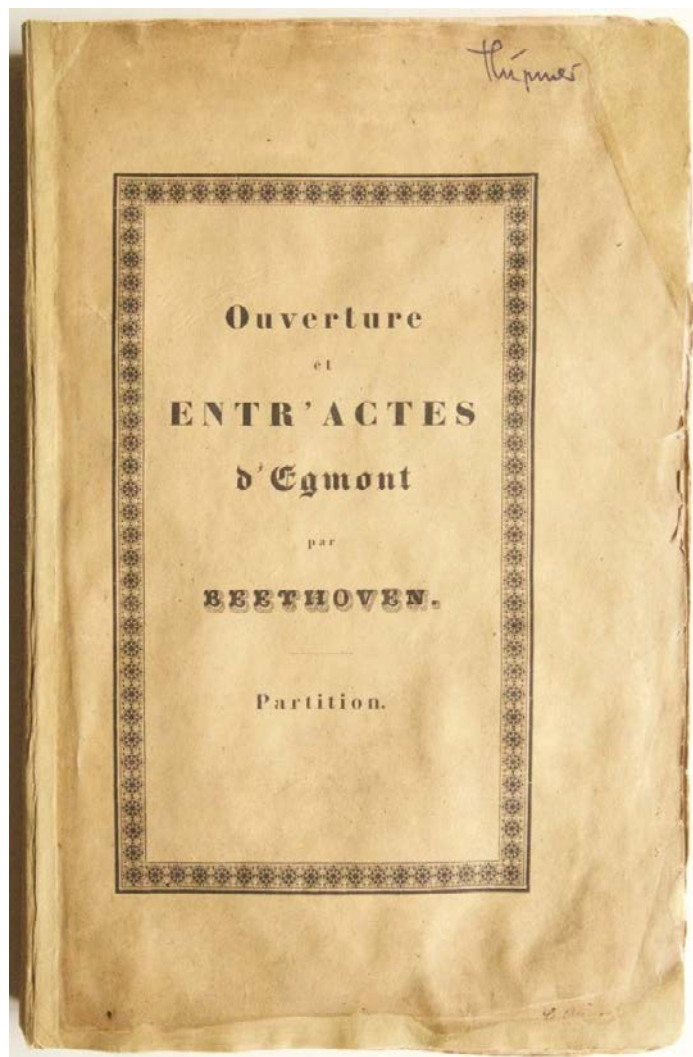
6. BARTHÉLEMY, Jean-Jacques 1716-1795

Entretiens sur l'État de la Musique Grecque, vers le milieu de quatrième siècle, avant l'Ère vulgaire.
Amsterdam ... Paris: Les Freres De Bure, 1777.

Octavo. Plain early gray contemporary wrappers. 1f. (half-title), 1f. (title), [5]-110 pp. + 1f. (errata). Wrappers slightly worn and frayed, reinforced at spine. Edges dusty; corners of many leaves slightly turned; occasional minor staining to lower margins; partial repair of errata leaf adhered to lower wrapper. A very good untrimmed copy. From the collection of the noted English theatre designer and director Edward Gordon Craig (1872-1966), with his autograph signature and date of 1911 to front pastedown.

First Edition. Cortot p. 16. Wolffheim II, 125. Gregory-Bartlett I, 24. RISM BVI p. 119.

"Barthélemy enjoyed the company of such lovers of antiquity and music as Caylus and Chabanon. As a writer who was regularly published in the Journal des savants, and the author of dissertations both scholarly and popular, he was elected to the Académie Française in 1789. His Voyages du jeune anacharsis en Grèce vers le milieu du IV^e siècle avant l'ère vulgaire, an extensive introduction to Greek civilization, had considerable influence on his generation. His comments on Greek music were the subject of a separate publication: Entretiens sur l'état de la musique grecque, vers le milieu du quatrième siècle, avant l'ère vulgaire (Amsterdam and Paris, 1777). In this work Barthélemy defends a concept of music comprising melody, rhythm, poetry, dance, gesture, all the sciences and most of the arts." Philippe Vendrix in *Grove Music Online*. (26028) \$325



First Edition of the “Egmont” Overture

7. BEETHOVEN, Ludwig van 1770-1827

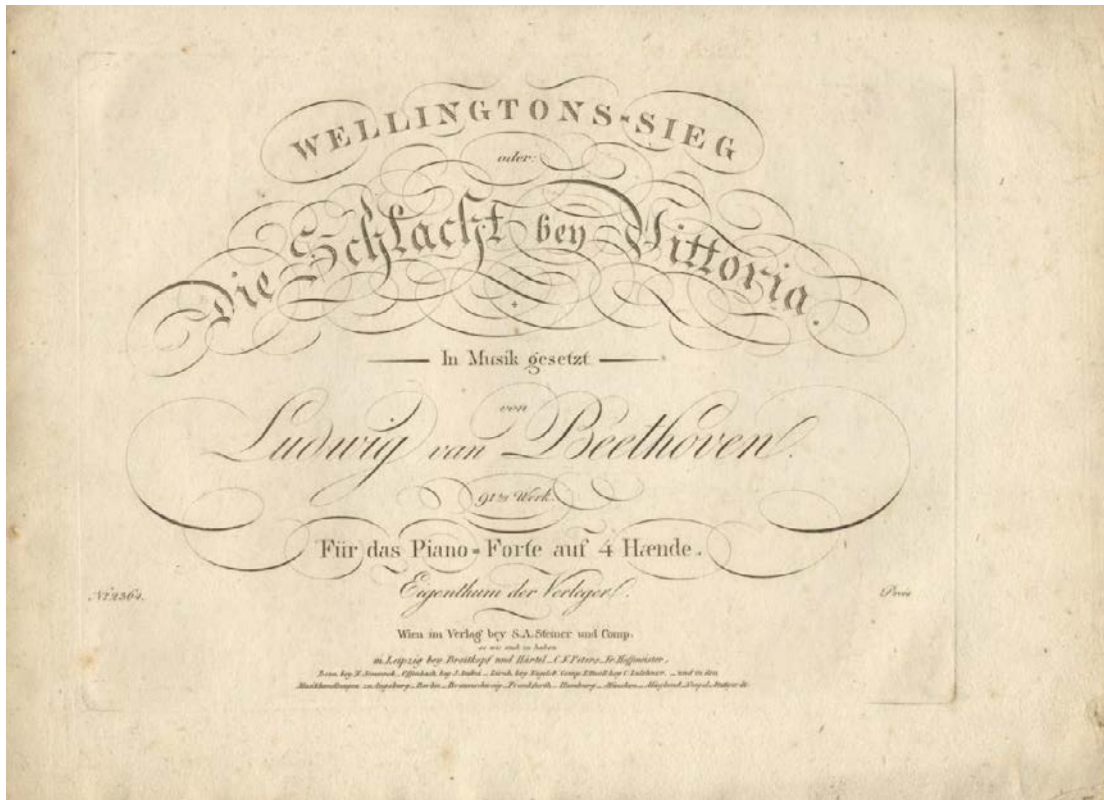
[Op. 84]. *Ouverture et Entr' Actes d'Egmont ... Partition ... Pr. 3 Thlr.* [Full score]. Leipsic: Breitkopf & Härtel [PN 5140], [1831].

Large octavo. Original publisher's 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. LvBWV v.1, p. 533. CPM 4 p. 222. Hoboken 2, no. 371. Dorf Müller, p. 222.

Egmont was 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) \$2,250



First Edition of this Arrangement of *Wellington's Siege*

8. BEETHOVEN, Ludwig van 1770-1827

[Op. 91]. *Wellingtons-Sieg oder: die Schlacht bey Vittoria ... 91tes Werk. Für das Piano=Forte auf 4 Hände. No. 2364. Preis [blank].* Wien: S.A. Steiner und Comp. [PN C.D.S. 2364], [ca. 1817].

Oblong folio. Unbound, as issued. Housed in a custom-made mid-tan leather-backed folder with titling gilt to spine. 1f. (title), [1] (blank), 2-39, [iii] (blank) pp. Engraved. The word "Preis" printed, but neither amount nor currency added. Extended printed note following imprint: "so wie auch zu haben [and also available]: in Leipzig bey Breitkopf und Härtel _ C.F. Peters _ Fr. Hoffmeister, [continuation in smaller print] Bonn, bey N. Simmrok [!Simrock] _ Offenbach, bey J: Andrä [!André] _ Zürich, bey Nägeli & Comp. _ Ettwill [!Eltville], bey C: Zulehner, _ and in den Musikhandlungen zu Augsburg _ Berlin _ Braunschweig _ Frankfurth _ Hamburg _ München _ Mayland [!Mailand] _ Neapel _ Stuttgardt [!Stuttgart]." Folder slightly worn and soiled. Some offsetting. An uncut copy. In very good condition overall.

First Edition of this arrangement, second issue ("Pränumerations-Anzeige" of first issue dropped from page 1, but with price left blank and currency noted). LvBWV v. 1, p. 585. (3 copies in Germany and Austria). Hoboken 2, 392 (a later issue). The arranger of this version is not known.

"Beethoven's 'Battle Symphony,' more correctly entitled *Wellington's Victory or the Battle of Victoria* (op. 91), came into being as the result of an idea by Maelzel that Beethoven should write a work for his latest invention, the panharmonicon, a sort of mechanical orchestra. The timing coincided with Wellington's defeat of Napoleon in 1813... It is a programmatic piece for a large orchestra with a battery of military and Turkish percussion instruments, including cannons and muskets. The first section opens with an English bugle call followed by the patriotic tune *Rule, Britannia*, answered by a French bugle call and marching tune, known in Britain as *For he's a jolly good fellow*. Then comes a depiction of the battle. Part 2, called '*Victory Symphony*,' begins and ends with martial music but is otherwise based largely on the British national anthem, which is treated fugally." Cooper: *The Beethoven Compendium*, p. 220. (26784) \$850



First Edition of the Piano-Vocal Score of "The Most Ambitious" of Bellini's Operas

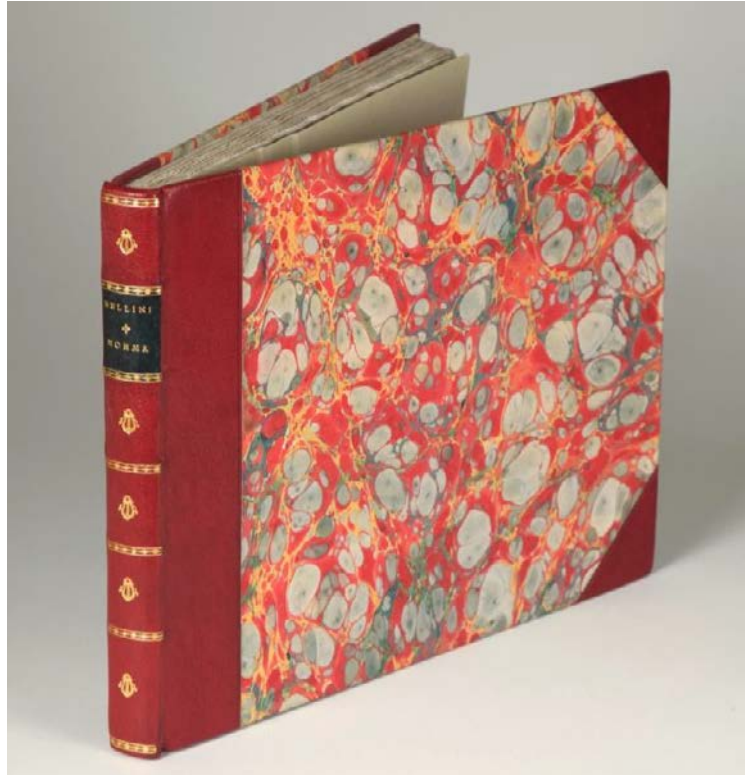
9. BELLINI, Vincenzo 1801-1835

Norma Tragedia lirica di F. Romani posta in musica e dedicata al Signor Nicolò Zingarelli... Proprietà degli Editori Deposta all' I.R. Bibla. Con Scene Prezzo fr. 31. Senza Scene Prezzo fr. 26. [Piano-vocal score]. Milano: G. Ricordi [PNs 5900-5775, 5901-11].

Oblong folio. Newly bound in half dark red morocco with marbled boards, spine in decorative compartments gilt, titling gilt, original light pink printed wrappers bound in. 1f. (recto title, verso blank), 1f. (recto named cast list, verso index of 14 numbers) 173, [i] (blank) pp. Engraved. Each number separately

paginated in addition to continuous pagination. With Ricordi's office in Firenze and agents Launer in Paris and Boosey in London, together with privilege number 36347-4789, to both upper wrapper and title; price for piano solo score Fr. 15 and for illustrated edition Fr. 20 to upper wrapper. Wrappers somewhat worn and soiled, partially restored, front free endpaper creased. Title slightly soiled; occasional staining and repairs. A very good, attractive copy overall.

Named cast includes Donzelli as Pollione, Negrini as Oroveso, Pasta as Norma, Giuletta Grisi as Adalgisa, Sacchi as Clotilde, and Lombardi as Flavio.

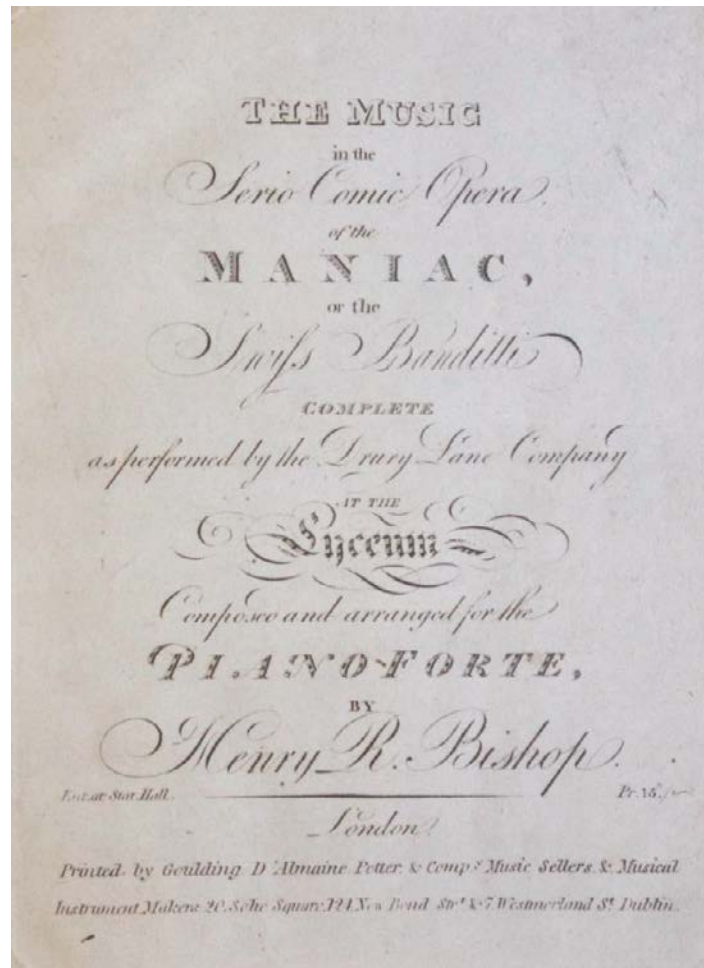


First Edition, second issue (distinguished by the presence of continuous pagination). Lippmann 386. Crawford p. 30. Rare.

Norma, in two acts to a libretto by Felice Romani after Alexandre Soumet's verse tragedy *Norma*, was first performed in Milan at the Teatro alla Scala on December 26, 1831.

"With Norma, the most ambitious of his operas, Bellini created a work of extraordinary lyrical and dramatic beauty. Through melody of a kind that had not been written before or has been since, the structure of the music expresses a tragedy that is virtually of epic scale." Galatopoulos: Bellini, p. 242.

"Norma has always been revered above other Italian operas of the period ... The title role is one of the most taxing and wide-ranging parts in the entire repertory: a noble character whose tragedy lies in her fatal love for an enemy of her people. The many different aspects of Norma's temperament are marvellously drawn by Bellini, not only in the aria 'Casta diva', but also in the superb duets with Adalgisa and Pollione, and in the ensemble in the finale of Act 2, where Bellini reaches his peak as a musical dramatist." Simon Maguire and Elizabeth Forbes in *Grove Music Online*. (28026) \$2,550



“Guardian of the Best Traditions of English Song”

10. BISHOP, Henry R. 1786-1855

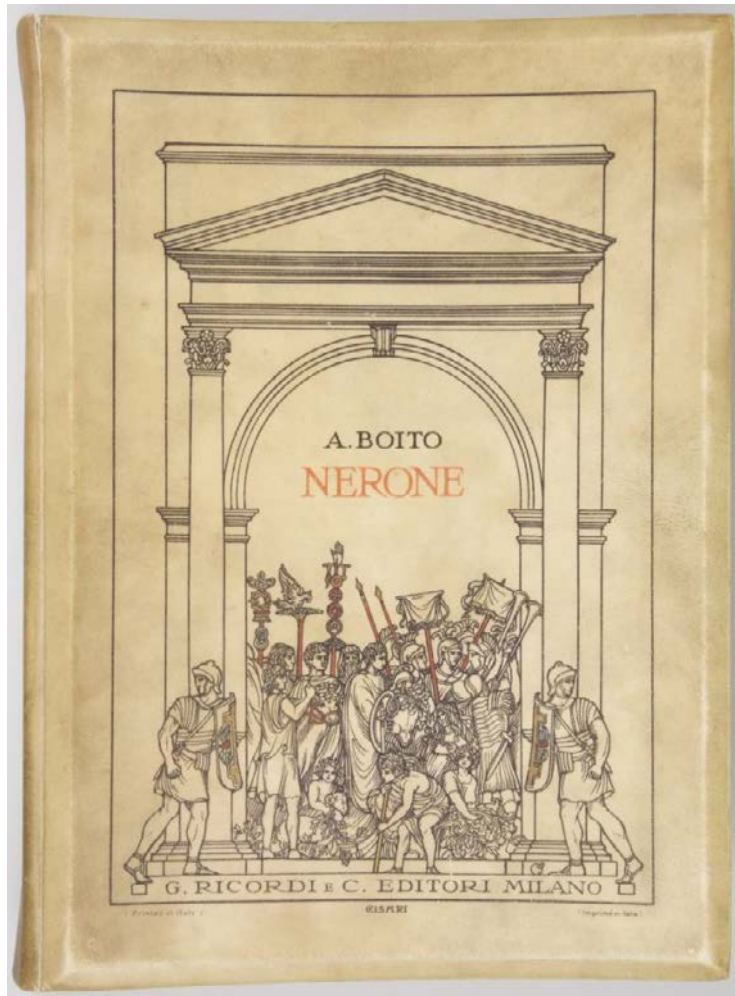
The Music in the Serio Comic Opera, of the Maniac, of the Swiss Banditti Complete as performed by the Drury Lane Company at the Lyceum Composed and arranged for the Piano Forte, by Henry R. Bishop. Ent. at Stat. Hall. Pr. 15s. [Piano-vocal score]. London: Goulding, D'Almaine, Potter & Co. [without PN], [ca. 1810].

Folio. Patterned paper wrappers. 1f. (title), 137, [i] (blank) pp. Engraved. Uncut. Watermark "1808." With "The Maniac" printed to lower margin of each page. Slightly worn and soiled; some leaves slightly dampstained at upper corner; occasional light foxing, heavier to several leaves; performance mark in red crayon to second system of first page.

First Edition. Humphries & Smith p. 158.

The Maniac was first performed at the Lyceum by the Drury Lane Company on 13 March 1810.

"In his day [Bishop] enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera almost single-handed. Yet he is now remembered for little but the song Home, Sweet Home." Nicholas Temperley in *Grove Music Online*. (25780) \$265



Deluxe Limited Edition of Boito's *Nerone*

11. BOITO, Arrigo 1842-1918

Nerone Tragedia in quattro atti ... Riduzione per canto e pianoforte di Ferruccio Calusio. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 119599], [1924].

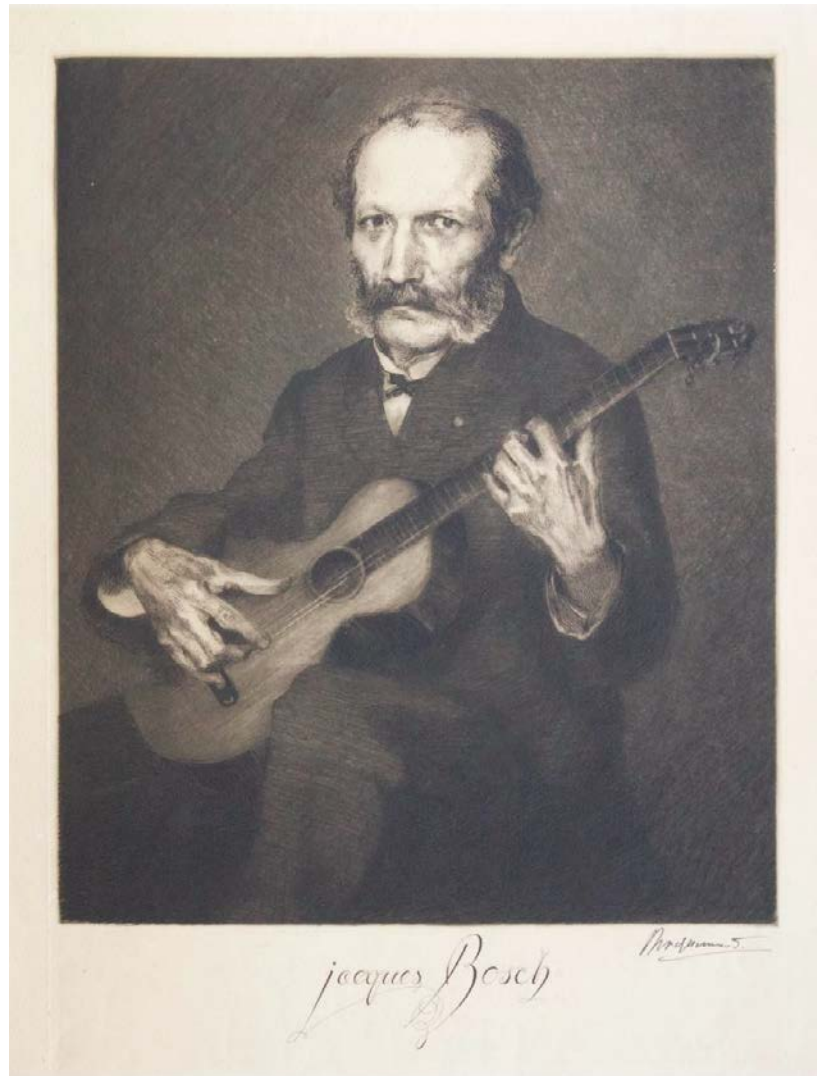
Large folio. Full original publisher's stiff vellum boards illustrated in black highlighted in red and gold, illustrated endpapers. 1f. (blank), [i] (half-title), [i] (copyright notice), 1f. (limitation statement), 1f. (title), 1f. (table of contents), 1f. (cast list), 1f. (part-title within illustrated border by Gisari), 1f. (scene description), 1f. (second part-title with illustration of scenery for the first act), 415, [i] (blank) pp. + 1f. (decorative device by Gisari). Uncut. Publisher's blindstamp to lower margin of each leaf. Each act preceded by an unpaginated blank leaf, scene description, and two part-titles, the second with a detailed illustration of the scenery. The second part ("Lo spoliarum") is preceded by an unpaginated blank leaf and scene description. Binding slightly worn, soiled, and warped. Some leaves slightly browned or soiled.

Deluxe Limited Edition, this number 19 of 120 copies, with "XIX" in careful manuscript to lower margin of limitation statement. On fine Pietro Miliani di Fabriano paper. Illuminated and illustrated by Giulio Cisari after sketches by Lodovico Pogliachi.

Begun in 1877, *Nerone*, an opera in four acts to Boito's own libretto, remained incomplete when Boito died in 1924. After its completion by Arturo Toscanini, Vincenzo Tommasini, and Antonio Smareglia, it was posthumously premiered at the Teatro alla Scala on 24 May 1924, with Toscanini conducting. Although its premiere was very well received, it was not performed in the U.S. until 12 April 1982.

An attractive copy. (25776)

\$785



Fine Large Portrait of "Le Roi de la Guitarre"

12. BOSCH, Jacques 1826-1895

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

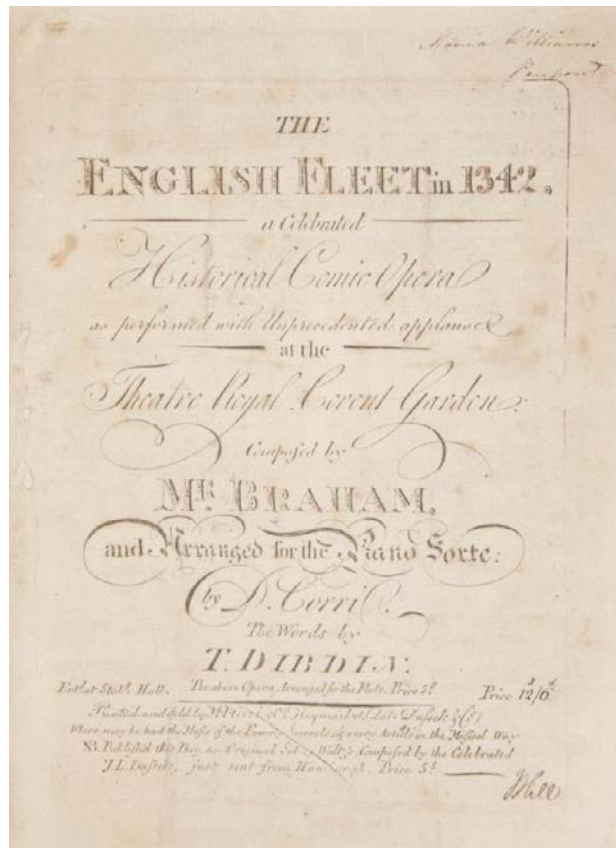
450 x 325 mm. + wide margins. A fine impression on laid paper with printed titling below image. Signed in ink by the artist at lower right just below platemark. Slightly browned; margins slightly soiled with a few chips and small tears; lower outer corner creased; remnants of hinges to upper corners 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 Medaille d'Honneur" at the Universal Exhibition in 1900. (27624) \$1,500



Contains "The Most Popular Duet in the United States During the First Half of the 19th Century"

13. **BRAHAM, John 1774-1856**

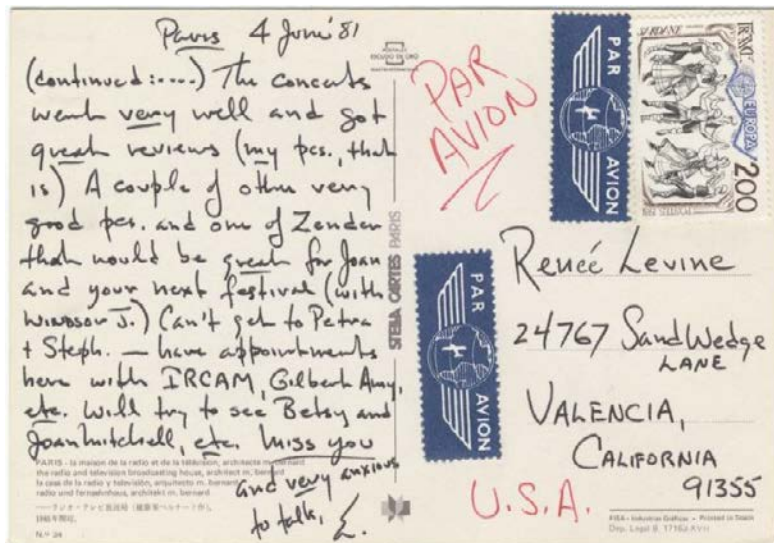
The English Fleet in 1342. A Celebrated Historical Comic Opera as performed with Unprecedented applause at the Theatre Royal Covent Garden ... Arranged for the Piano Forte by D. Corri, The Words by T. Dibdin ... Price 12s/d. [Piano-vocal score]. [London]: M.P. Corri & Co. [without PN], [ca. 1805].

Folio. Dark ivory paper-backed tan paper boards, printed title label to spine. 1f. (title), [1] (blank), 2-110 pp. Engraved. Watermarked 1805. Early signature ("Maria Williams Penpont") in black ink to upper margin of title. Minor browning to title and final leaves; binder's holes to blank inner margins, not affecting music or text; minor offsetting. An attractive copy.

First Edition. OCLC no. 19728343.

The English Fleet was first performed at Covent Garden in London on December 13, 1803, with Braham singing.

"Sir Walter Scott described Braham as 'a beast of an actor, though an angel of a singer.' He composed songs and operas, including *The English Fleet* in 1342 (1803), and also wrote arias for interpolation in the operas of other composers, particularly for his own roles. 'All's Well' from *The English Fleet* was the most popular duet in the United States during the first half of the 19th century; other favorite songs were 'Tho' love is warm awhile,' 'Is there a heart that never lov'd?', and 'No more sorrow.' " Charles Hamm and Kimberly Greene in *Grove Music Online*. (26501) \$485



A Member of the "New York School" Writes Regarding the Reception of His Works in Paris

14. BROWN, Earle 1926-2002

Autograph letter signed "E." to the noted music administrator and author Renée Levine [Packer]. 1 page. On a postcard, ca. 103 x 148 mm. Dated Paris, June 4, [19]81. With a photograph of the radio and television broadcasting house in Paris to verso. Slightly worn.

Brown states that his works have been well received in Paris. He mentions [Hans] Zender and Gilbert Amy – both well-known composers and conductors – IRCAM, and [?American painter] Joan Mitchell, among others.

"The concerts went very well and got great reviews (my pcs., that is). A couple of other very good pcs. and one of [Hans] Zender that would be great for Joan and your next festival ... Have appointments here with IRCAM, Gilbert Amy, etc. Will try to see Betsy [Jolas?] and Joan Mitchell, etc. ... "

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. 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. *Wikipedia*.

"[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

Signed Photograph of the Distinguished Tenor



16. CARUSO, Enrico 1873-1921

Vintage reproduction of an original waist-length Mishkin photograph of Caruso in formal dress, with his bold signature with flourish on a slip of paper mounted below. On board, with image size ca. 224 x 150 mm., slip of paper with signature ca. 41 x 140 mm., overall size 286 x 203 mm. Slightly worn and soiled; bleeding to upper portion of letters "E" and "C" of signature.

"The winning quality of the sound, the tender mezza voce (particularly in the early years), and his phrasing, based on a rare mastery of legato and portamento, enabled Caruso to sing the French and Italian lyric repertory as well as lighter operas. In addition, his noble, incisive declamation, his broad, generous phrasing, and his vigor in dramatic outbursts made him a notable interpreter of Verdi as well as of French grand opéra. In this repertory his performances were characterized by the irresistible erotic appeal of his timbre allied to a temperament as warm and vehement as his voice. His numerous recordings, now faithfully remastered on CD, not only made him universally famous, they also did much to encourage the acceptance of recording as a medium for opera." Rodolfo Celletti and Alan Blyth in *Grove Music Online*.

An attractive image. (29380)

\$450



Original Signed Photograph of the Noted Early 20th Century Ballroom Dancer

17. CASTLE, Irene 1893-1969

Fine full-length original photograph of the noted ballroom dancer in costume, posed on a pedestal holding flowers in each hand linked by a single floral strand. Signed in ink at lower right: "Internationally yours Irene Castle," with "Campbell Studio NY." in pencil below. Ca. 1915. Image size 225 x 175 mm., overall size 265 x 209 mm. Very slightly worn; small chip to lower left corner, not affecting image; edges very slightly uneven.

Irene and Vernon Castle (1887-1918) were noted American ballroom and exhibition dancers. *"The Castles (married in 1911) began to appear as a dance team in New York clubs in 1912. They danced in the musical The Sunshine Girl (1913), gaining wide appeal partly because of the enthusiasm among the upper classes in New York for the new steps of vernacular dance. By 1914 they had become the city's most popular social dance team, appearing in Broadway shows and silent films, and they enjoyed great success with their book Modern Dancing (1914/R 1980). The Castles owned several entertainment centers where they performed and taught social dancing; the dances that they popularized, including the Castle Walk (a variant of the one-step, danced on the toes with stiff knees), hesitation waltz, and foxtrot, merged patrician sophistication with sexual suggestiveness and lack of restraint. Their special brand of social dancing, accompanied by the syncopated rhythms of their music director, James Reese Europe, and his orchestra, helped to popularize black urban music and paved the way for the dance styles and social life of the 1920s. A film of their lives, The Story of Vernon and Irene Castle, starring Fred Astaire and Ginger Rogers, was released in 1939."* Ronald M. Radano in *Grove Music Online*.

"Campbell Studios was founded by Alfred S. Campbell (1840-1912) in Elizabethtown, New Jersey. Campbell, an early English proponent of art photography, was invited to the United States in 1867 by Napoleon Sarony to form a business partnership under the Sarony name. Sarony particularly desired access to Campbell's patented photographic processes... The New York branch of Campbell Studios was one of the active celebrity portrait studios in the 1900s to early 1920s. Its forte was the half length portrait photo of stage or screen stars in fashionable modern dress. It regularly supplied photographs to *The Theatre* and to movie magazines." Website of Campbell Studios. (29400) \$650



**Engraving of Act I, Scene 1 from *L'Hipermestra* by
"Perhaps the Most Representative Composer of Opera in the Quarter Century After Monteverdi"**

18. CAVALLI, Pier Francesco 1602-1676

L'Hipermestra. Engraving of Act I, Scene 1, "Cortile Regio," by M. Bellonni after Silvio degli Alli.
Firenze: Vincenzo Vangelisti, 1689.

182 x 238 mm. + margins. Printed on laid paper. Slightly worn; some minor foxing' central vertical crease; remnants of hinges to upper corners of verso.

The scene depicts a courtyard enclosed by columns and arches. A female singer in the foreground and a group of six soldiers (possibly the chorus) is in the background.

"[Cavalli] was the most performed, and perhaps the most representative, composer of opera in the quarter-century after Monteverdi and was a leading figure, as both composer and performer, in Venetian musical life." Thomas Walker and Irene Alm in *Grove Music Online*.

L'Hipermestra, with text by Giovanni Andrea Moniglia (ca. 1630-1700) and sets by Ferdinando Tacca (1619-1689), was first performed in Florence in 1658. The libretto, with plates by Alli in large format, was published in that same year. The present plate is from the reissue of 1689, re-engraved and published in slightly smaller format. Sonneck p. 595.

Moniglia (1624-1700) "must be reckoned among the most original librettists of the 17th century... His *Hipermestra* (1658, music by Cavalli) and *Ercole in Tebe* (1661, music by Melani) set a standard for the *festa teatrale*." Robert Lamar Weaver in *Grove Music Online*.

Tacca (1619-1686) was an Italian architect and stage designer. "As well as designing buildings, such as the *Teatro dell'Accademia degli Immobili* (later *della Pergola*), built in Florence in 1656, he devised scenery, machines and apparatus for various performances and dynastic ceremonies, which are partly documented in engravings... The scenery and mechanisms for Cavalli's opera *Hipermestra* (libretto by G. A. Moniglia), performed at the *Teatro degli Immobili* in 1658 to mark the birth of the Spanish Infanta, are known from 13 engravings by Silvio degli Alli included in the published libretto." Mercedes Viale Ferrero in *Grove Music Online*. (27514) \$650



19. CAVALLI, Pier Francesco 1602-1676

L'Hipermestra. Etching by M. Belloni after Silvio degli Alli depicting the "Camera" in Act I, Scene 2 of the opera. Firenze: Vincenzo Vangelisti, 1689.

204 x 249 mm. On laid paper. Slightly worn, browned, and foxed, primarily at margins; remnants of hinges to upper corners of verso.

Mancini, Franco, et al.: *Illusione e Pratica Teatrale* 31. (27478)

\$500



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

20. CORIGLIANO, John b. 1938

Fancy on a Bach Air for solo cello. Autograph musical manuscript of the complete work.

Oblong folio (28 x 42 cms). 1 page. Notated in pencil on 16-stave Aztec brand paper. Undated, but 1996. For solo cello, with music encompassing both bass and soprano clefs, mostly unbarred. Signed at upper right, with autograph titling "Fancy on a Bach Aria" at head.

Fancy on a Bach Air was commissioned by Judy and Robert Goldberg and first performed by Yo-Yo Ma at the New England Conservatory of Music in Boston, 24 August 1997.

From the composer's website:

"Fancy on a Bach Air began in celebration and ended in memoriam. My cousin introduced me to his colleague Robert Goldberg and his wife Judy, avid music lovers both. We became fast friends. When, later, they asked me to compose a piece for their 25th wedding anniversary, I suggested that instead of a single writer they ask a group of composers to write variations. And what better theme to choose than the venerable melody of the variations that bore their name? Bach would surely approve. Their close friends Yo-Yo Ma and Emanuel Ax agreed to play the variations. Then tragedy struck. Robert succumbed to a virulent cancer and died all too soon. Judy's spirit and love led her to transform what might have been a requiem into a celebration of her husbands' life, and Ma and Ax performed the set of Variations preceded by the Bach theme in Boston where the Goldberg's live. My 'Goldberg Variation,' Fancy on a Bach Air, is for unaccompanied cello. It transforms the gentle arches of Bach's theme into slowly soaring arpeggi of almost unending phrase-lengths. Its dual inspiration was the love of two extraordinary people and the solo cello suites of a great composer - both of them strong, long-lined, passionate, eternal, and for me, definitive of all that is beautiful in life."

"John is easily one of the great composers of the 20th and 21st Century. Besides being beautifully constructed and incredibly well written for the players and listeners, John's music achieves that consummate goal of changing people's lives, moving them beyond their normal realms and enabling them to exist in an enhanced space. This, for me, is what great art is meant to do." Marin Alsop

"I am deeply honored to have worked with Mr. Corigliano on two of his pieces - he is one of our generation's truly distinguished composers, and his music has already entered the repertoire. I believe it will be played as long as musicians make music, and I am proud to have played a small part in his creative process."
Emanuel Ax

"John Corigliano is one of the most talented composers I know of today." Leonard Bernstein

"One of the most talented composers on the scene today - the real thing. His music is individual, imaginative, expertly crafted, and aurally quite stunning." Aaron Copland

"John Corigliano is simply one of our great American composers. He has both a vision for his music and the craft to back it up. As a teacher he is passionate about transmitting knowledge of his art form to students as well as to the general audience. I feel fortunate to have had John write "Phantasmagoria" and "Etude on a Bach Aria" for me. Most of all, though, I feel lucky that John and I are living in the same era."
Yo-Yo Ma

"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 been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world." naxos.com.

John Corigliano's music has been commissioned, performed, and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. His honors include the Pulitzer Prize for his Symphony No. 2, the Grawemeyer Award for his Symphony No. 1 (given over 300 performances worldwide), the Academy Award (Oscar) for Best Original Score (The Red Violin), and, of his five Grammy Awards, three for Best Contemporary Composition (Symphony No. 1, String Quartet, and Mr. Tambourine Man). (27535) \$5,500

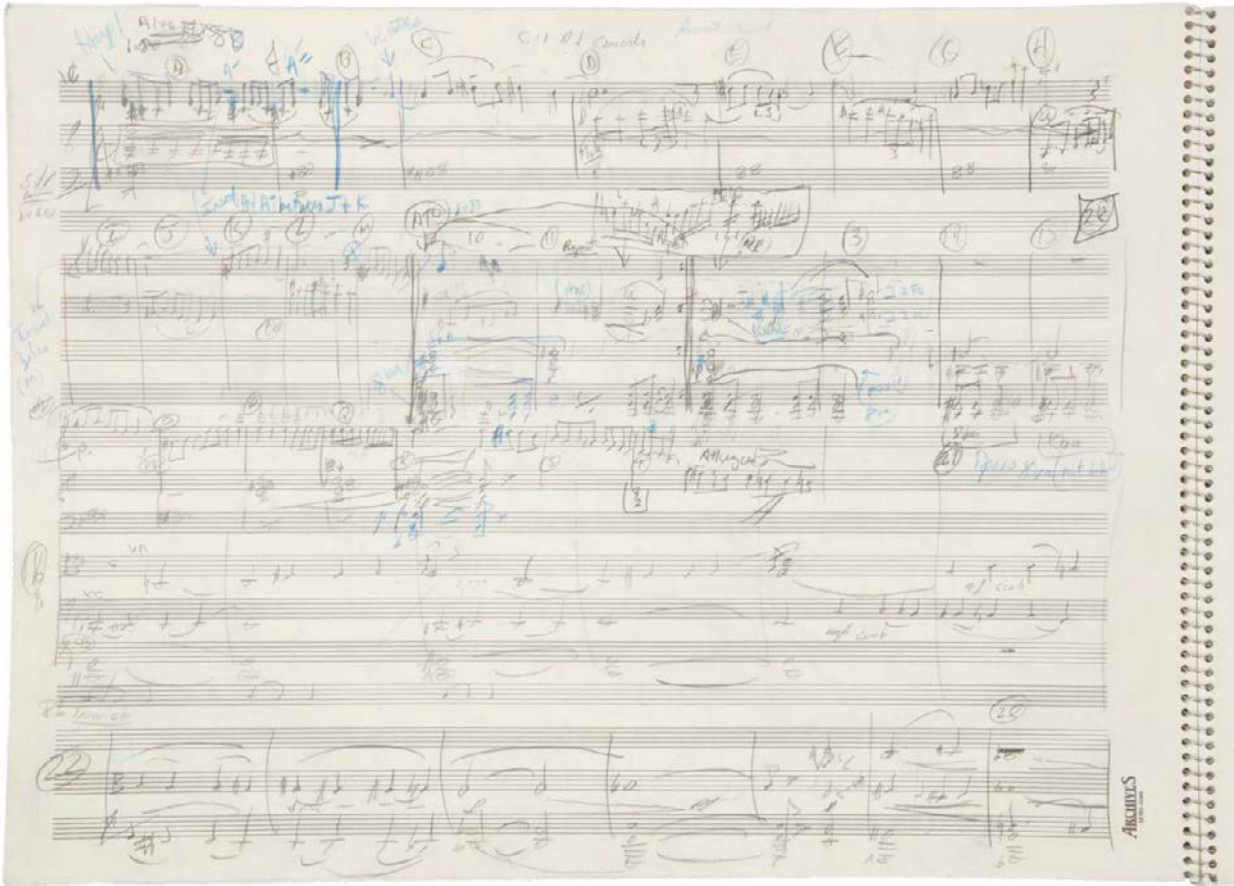
Working Manuscript of Danielpour's *Through the Ancient Valley*

21. DANIELPOUR, Richard b. 1956

Through the Ancient Valley [Concerto No. 2 for Violoncello Soloist and Orchestra]. 2001. Autograph working manuscript of the complete work in score.

Large oblong folio. Spiral bound. 53 pp. Notated in pencil on 18-stave manuscript paper with numerous revisions, additions, and annotations in lead and blue pencil.

Commissioned jointly by the New York Philharmonic and Kölnmusik and the Orchestre National de Lyon, *Through the Ancient Valley* was first performed on 14 March 2001 by the New York Philharmonic with Kurt Masur conducting and Yo-Yo Ma as soloist; Mr. Ma was also soloist in the first performances in France and Germany.



"Both [of Danielpour's] cello concerti ... embrace dualities. In Through the Ancient Valley (2000), several of these are specific to the work and are suggested by the title. There was a literal valley through which ancient travelers passed from East to West. This trade route, in use for about 1,500 years beginning in the second century B.C., is part of ancient history, thus one dichotomy that Danielpour examines is that of ancient versus modern eras. In addition, the valley represents the physical distance between East and West. It is also a figurative symbol of the cultural differences that separate the two... Through the Ancient Valley confronts man's separation from God and, once again, the recurring theme of death and rebirth. The composer also reveals that the piece is ultimately about fathers and sons ...

The genesis of this particular exploration of dualities was a 1998 conversation in which Yo-Yo Ma shared his Silk Road Project with Danielpour.

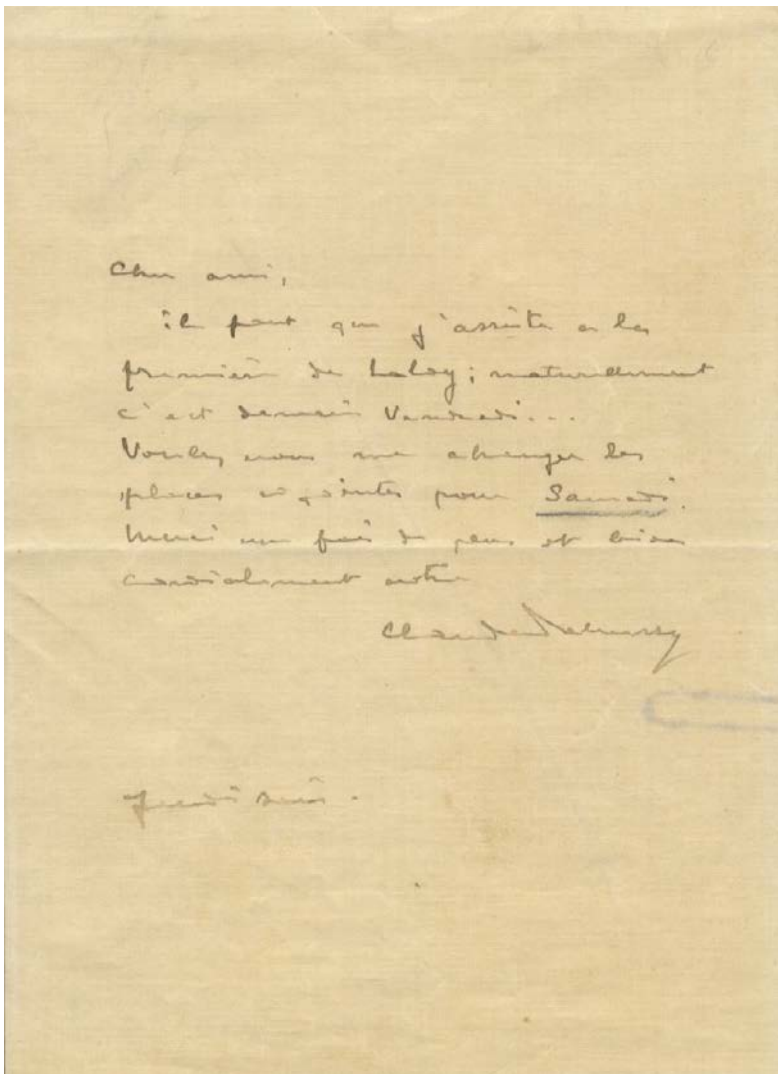
As Danielpour explores his ancestral roots in Through the Ancient Valley, Persian elements meet Western and musical traditions. In a post-premiere talk, the composer acknowledged the influence of the music he experienced during the time he spent in Iran as a child. He explained that the second cello concerto was inspired by early memories of his grandmother playing Persian music. One of the ways he creates a non-Western character in the concerto is through the use of traditional Persian instruments, the kamnancheh, santūr, and dombak." Akers: Commercialism, Accessibility, Popularity, and Originality in American High-Art Music: Richard Danielpour, A Case Study, pp. 188-190.

Yo-Yo Ma was the soloist for that concerto, and in 1998, in the course of a conversation, he mentioned his Silk Road Project, a composition and performance venture based on the idea that the ancient Chinese Silk Road had served as a means of crossing cultural boundaries in the ancient world. I related my own ancestry to him, and the connection was made instantly. Ancient Persia was very much along the Silk Road. It was much larger than Iran is today; it also encompassed areas that today lie in Iraq and Pakistan and beyond.

Grammy-Award winning Richard Danielpour "is an outstanding composer for any time, one who knows how to communicate deep, important emotions through simple, direct means that nevertheless do not compromise." (New York Daily News). A distinctive American voice, his music is of large and romantic gestures, brilliantly orchestrated, intensely expressive, and rhythmically vibrant." phytheasmusic.org

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

"Like many American composers of his generation, Danielpour has largely divorced himself from serial techniques, which were important to early works such as the *First String Quartet* (1983). With *First Light* (1988), he found a new, distinctly American voice. He is best known for his orchestral and chamber music, including vocal works in both genres. Although he is often described as a neo-romantic, his musical language is broadly based and widely varied ... In his vocal works, which display pristine idiomatic writing, he has collaborated increasingly with living poets. Many of his instrumental works are given evocative titles that refer to extra-musical sources." Laurie Shulman in *Grove Music Online*. (30647) \$5,000



Debussy Writes About Attending the Premiere of a Work by Laloy

22. 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

Delibes Writes about "Our Millionaire"

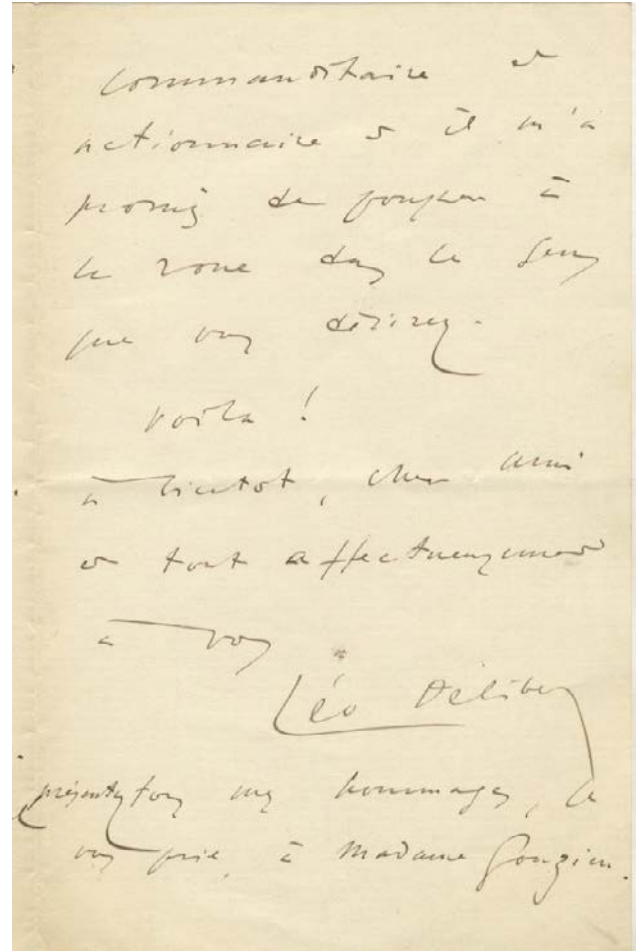
23. DELIBES, Léo 1836-1891

Autograph letter signed to an unidentified male correspondent, possibly the wine merchant Armand Gonzien. 3 pp. of a bifolium. Ca. 161 x 102 mm. Dated "Sunday." On ivory paper. In French (with translation). Slightly worn and soiled; creased at folds; small ink stain to second page, affecting one word.

Delibes discusses a business venture with "our millionaire." He had hoped to see his correspondent the day before at a session of the Exposition jury or a soirée, wasn't able to join him at the Opéra-Comique, and asks him to give his regards to "Madame Gonzien."

"... On Friday I went to meet our millionaire. You have been very kind to him, and what I told him about you could only confirm this good impression. But personally he doesn't want to do anything; this is an absolutely firm stance. Only his brewery could benefit from the success of the thing. But he is the principal sponsor and shareholder and promised to 'push the wheel' in your desired direction ..."

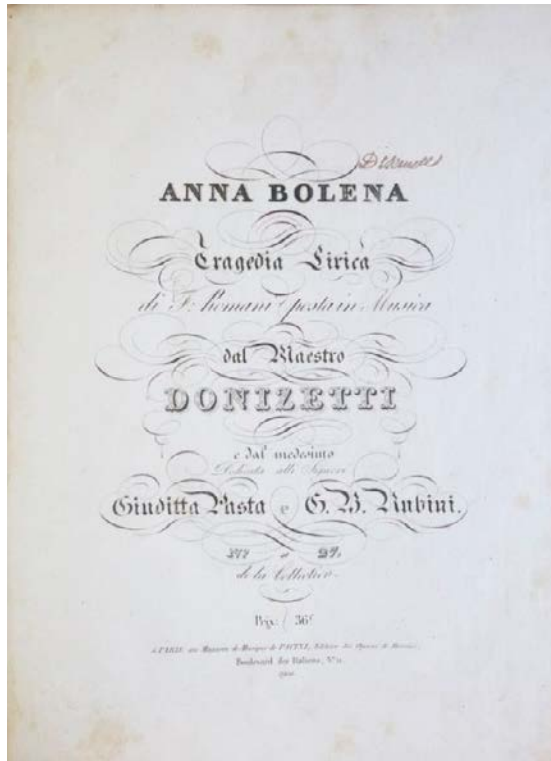
"[Delibes's] workmanship was of the highest order; he had a natural gift for harmonic dexterity and a sure sense of orchestral colour, and nothing in his music is out of place. He was a disciplined composer, and it is tempting to see in the exquisite pastiche dances that he composed in 1882 for Hugo's *Le roi s'amuse* not just a sharp ear for style but a genuine feeling for the world of 17th-century French classicism, later to be espoused with such ardour by Saint-Saëns, d'Indy and Debussy." Hugh Macdonald in *Grove Music Online*. (27129) \$450



24. DONIZETTI, Gaetano 1797-1848

Anna Bolena Tragedia Lirica di F. Romani postain ... e dal medesimo Dedicato alli Signori Giuditta Pasta e G. B. Rubini. No. 27. de la Collection. Prix: 36f. [Piano-vocal score]. Paris: Pacini [PNs 2900-2915], [ca. 1835].

Folio. Half brown morocco with green doublure-patterned cloth boards, raised bands on spine in compartments gilt with titling gilt, green marbled endpapers. 1f. (fine full-page lithographic frontispiece portrait of Luigi Lablache as Henry VIII by Achille Devéria [1800-1857] printed by Lemercier), 1f. (title), 1f. (biography of Anna Bolena), [i] (thematic index and cast list), 2-232 pp. Engraved. Each piece with its own separate plate number. "Dixwell" in ink in manuscript in a contemporary hand to title and first preliminary leaf; "Esther B. Owen Buckland Connecticut 1889" in pencil to second preliminary leaf.



Binding somewhat worn and rubbed. Outer margins of some leaves slightly dampstained; occasional light foxing, heavier to some leaves.

[?] **First French Edition** of the first version (but c.f. OCLC nos. 82955319, 498273921). OCLC no. 20150421. Lesure, p. 333-334. Angeloni et al. p. 152.

Anna Bolena, to a libretto by Felice Romani after Ippolito Pindemonte, was first performed at the Teatro Carcano in Milan on 26 December 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." William Ashbrook in *Grove Music Online*.

(25783)

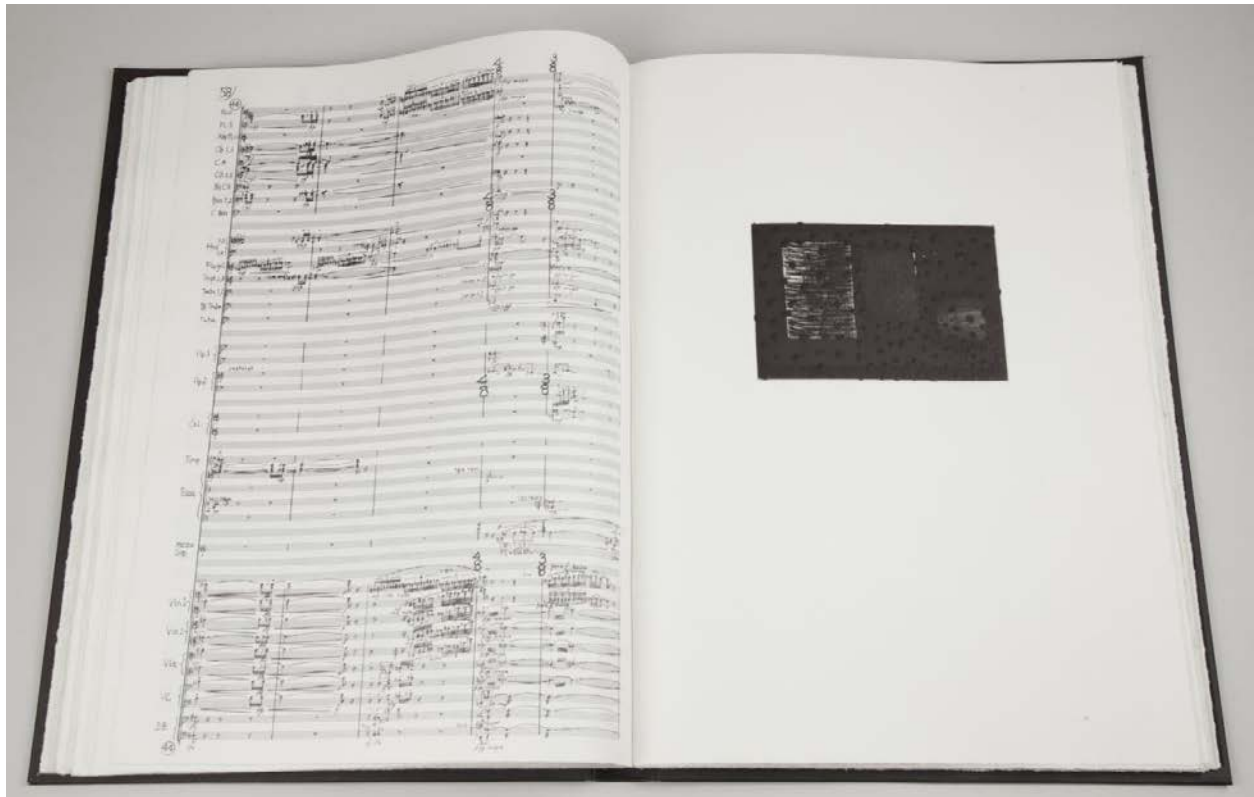
\$750

**A Highly-Regarded Work by One of Britain's Pre-Eminent Composers
Signed by the Composer, the Poet, and the Artist**

25. 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 (441 x 317 mm). 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. Boards very slightly worn and warped. Occasional light soiling to blank upper margins. An exceptionally good copy overall.



With autograph signatures in pencil of Elias, Ratushinskaya, and Vogt to lower margin of limitation statement.

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).

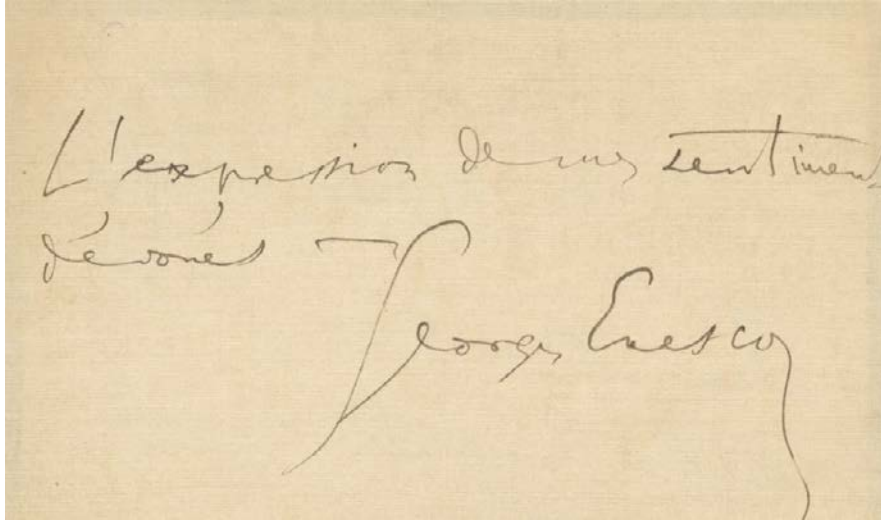
The *Five Songs* were commissioned by the BBC for the 1988-89 Winter Season and first performed at the Royal Festival Hall on April 23, 1989 by Elizabeth Laurence and the BBC Symphony Orchestra conducted by Lothar Zagrosek. The songs "*show [Elias] in command of a technique able to clothe words in emotionally 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



Enesco as Accompanist on His *Cantabile et Presto*

26. ENESCU, Georges 1881-1955

Autograph letter signed to an unidentified male correspondent. 1-1/4 pp. Octavo (ca. 170 x 126 mm). Dated [Paris] April 13, 1910. On black-bordered ivory mourning paper. In French (with translation). Slightly worn and soiled; creased at central fold.

Enesco gladly agrees to accompany Adolphe Hennebains (1862-1914), a well-known French flautist, on his *Cantabile et Presto* for flute and piano.

"... I will be happy to accompany Monsieur Hennebains, who plays it so well, on my Cantabile et Presto. With my thanks for having put this piece on the program ... "

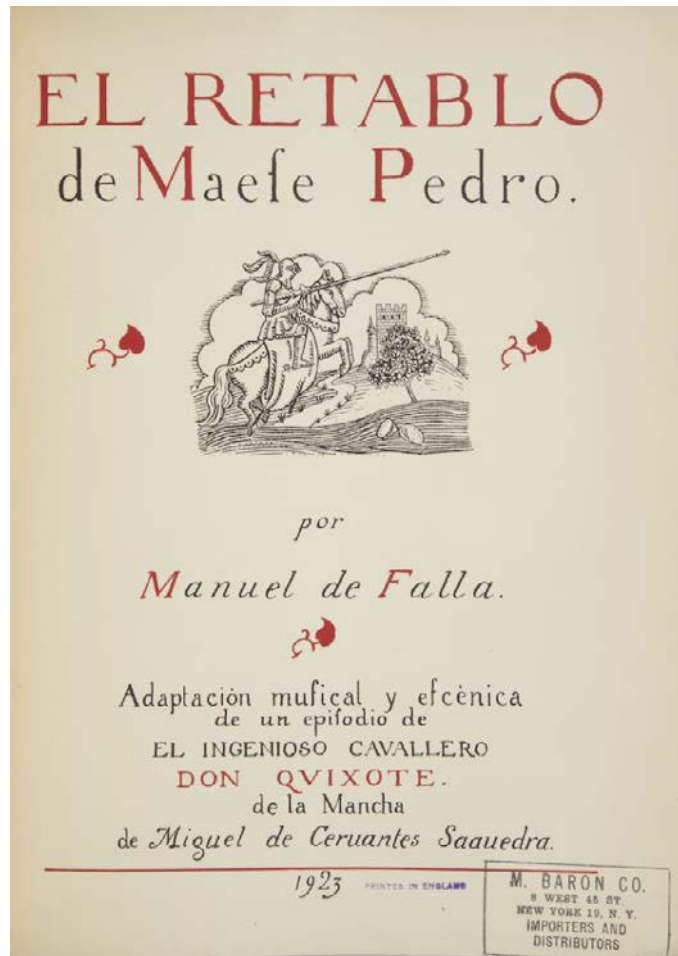
Enesco (also known by the French form of his name, Georges Enesco) was Romania's greatest composer, the leading figure in Romanian musical life in the first half of the 20th century, and one of the best-known violinists of his generation. (27119) \$750

First Edition of de Falla's Puppet Opera

27. FALLA, Manuel de 1876-1946

El Retablo de Maese Pedro Les Treteaux de Maître Pierre Master Peter's Puppet Show Adaptación musical y escénica de un episodio de "El Ingenioso Cavallero Don Quixote de la Mancha" de Miguel de Ceruantes Saavedra... Version Française de G. Jean-Aubry English Version Based on Shelton's "Don Quixote" of 1620 by J.B. Trend. [Piano-vocal score]. London: J. & W. Chester, Ltd. [PN J.W.C. 9725], [ca. 1955].

Folio. Original publisher's dark ivory wrappers printed in red, pink, and black. 1f. (recto illustrated title with vignette printed in red and black, verso blank), 1f. (recto title, verso blank), 1f. (recto dedication to the Princesse Edmond de Polignac, verso blank), 1f. (recto named cast list, verso blank), 1f. (recto index, verso cast list), 1f. (notes), 68 pp. Text in Spanish, English, and French. Wrappers slightly worn and stained; head and tail of spine slightly torn. Lightly browned; occasional light soiling, staining, wear, and minor annotations or erasures; several signatures loose or partially detached; music seller's handstamp to lower margin of secondary title.



First Edition, first issue. Crawford pp. 160-161. Crichton p. 36.

El Retablo de Maese Pedro, a puppet opera in six scenes to Falla's own libretto after Cervantes, received its first concert performance at San Fernando in Seville on 23 March 1923, and its first stage performance at the Paris home of Princess Edmond de Polignac on 25 June 1923.

"Falla adapted his own text from that of Cervantes. The original intention, not always followed in performance, was to have two sets of puppets, large ones for the singing characters (with the singers in the orchestra) and small ones for the performers of the play within a play. The score represents a great advance on the strong, but still naive, theatrical instinct shown in La vida breve. El retablo is an original, delightful work of art, in which Falla used a small orchestra with consummate skill, nowhere more evident than in the scoring of the ride in Scene 4. Equally remarkable is the range of expression, through pungent rusticity and feminine delicacy (Melisendra) to knightly dignity. The scenes, which are continuous, are tightly compressed, but so adroitly contrasted and finely proportioned that the work seems bigger than it is in reality." Ronald Crichton in *Grove Music Online*. (26164) \$350



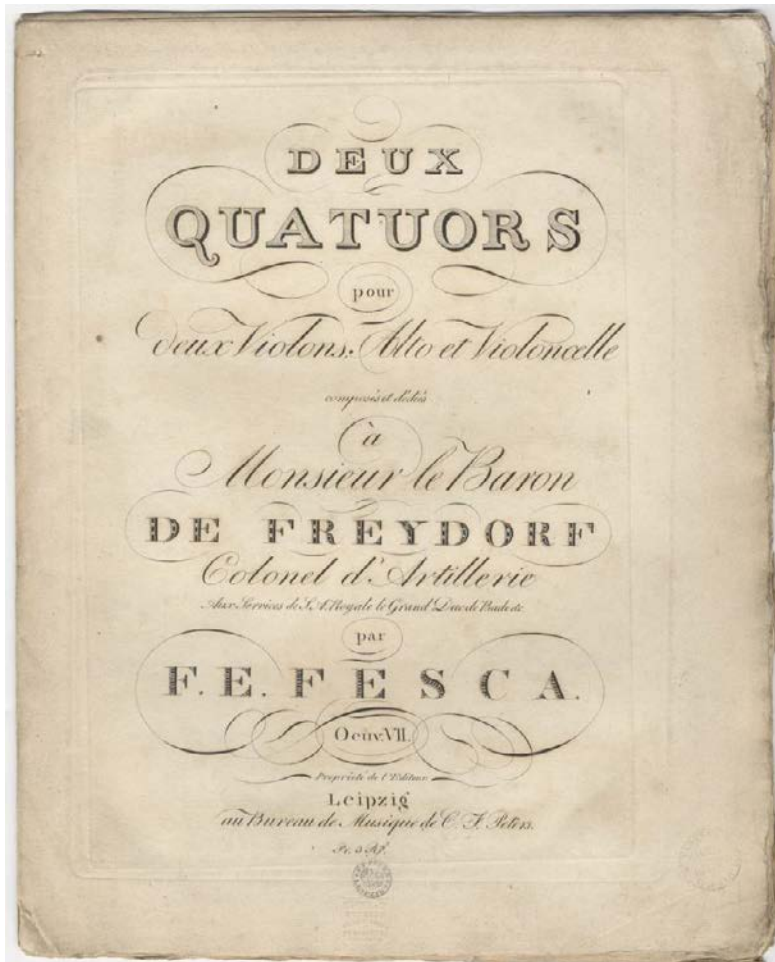
Fine Signed Photograph of the Noted American Soprano

28. FARRAR, Geraldine 1882-1967

Fine large bust-length photograph of the famed soprano in formal dress boldly signed "In remembrance! ... 1918." Image size 242 x 191 mm., overall size 295 x 203 mm.

Image slightly worn and soiled; very small chips to margins. Mounted to heavy board.

Geraldine Farrar was an American soprano who "studied in Boston, New York and Paris; soon after her *début* at the *Königliches Opernhaus, Berlin (Faust, 15 October 1901)*, she became a pupil of Lilli Lehmann, to whose *Donna Anna* she was later to sing *Zerlina* at Salzburg. After five years in Berlin, Farrar joined the Metropolitan Opera in New York, where she first appeared as Gounod's *Juliet* in 1906, and quickly became one of the leading stars of the company. She remained at the Metropolitan until 1922, when she made her farewell as Leoncavallo's *Zazà* on 22 April. With her personal beauty, clear tone and shapely phrasing she excelled in such lyrical parts as *Zerlina* and *Cherubino*, *Manon* and *Mignon*, as well as in several Puccini roles, among them the heroine in the 1918 première of *Suor Angelica*. She was also the first *Goose Girl* in Humperdinck's *Königskinder* (1910). Farrar's seductive and strongly personal timbre is well captured on a long series of Victor records, which have been successfully transferred to CD. They offer, among other worthwhile performances, a substantial souvenir of her *Butterfly* and her *Carmen*, two of her most popular roles." Desmond Shawe-Taylor in *Grove Music Online*. (29381) \$200



“The Most Frequently Reviewed Composer in This Genre”

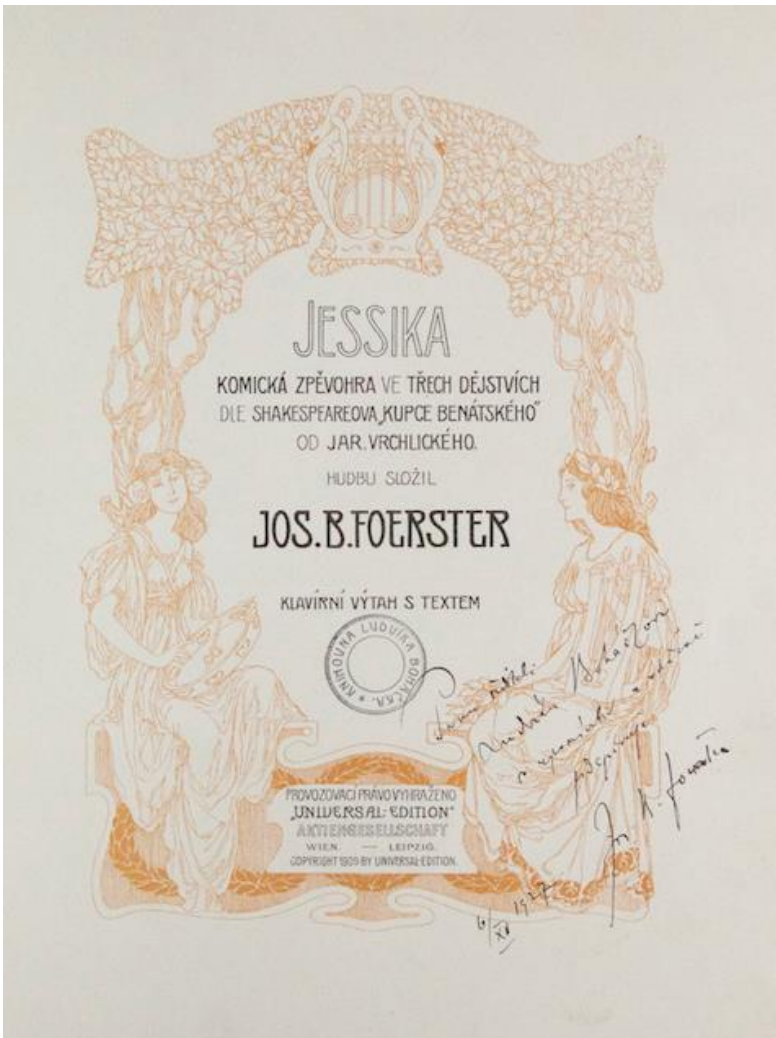
29. FESCA, Friedrich Ernst 1789-1826

[Op. 7]. *Deux Quatuors pour deux Violons, Alto et Violoncelle composés et dédiés à Monsieur le Baron de Freydorff... Oeuv. VII.* [Parts]. Leipzig: Bureau de Musique de C. F. Peters [PN 1292], [1817].

Folio. Unbound. Violino primo: [1] (title), 2-22 pp.; Violino secondo: [1] (blank), 2-17, [i] (blank) pp.; Viola: [1] (blank), 2-17, [i] (blank) pp.; Violoncello: [1] (blank), 2-15, [i] (blank) pp. Engraved. Publisher's round handstamp to foot, another round handstamp, partially illegible ("Vertrag..."), to lower right corner of title; blindstamp of Ewer & Co., London, to foot of title. Measure numbers added in pencil in a modern hand throughout. Slightly soiled and frayed at edges. An uncut copy.

First Edition. Frei-Hauenschild p. 469. WorldCat (ca. 12 copies, 3 of which are in the U.S., at the Newberry Library in Chicago, the Free Library in Philadelphia, and Indiana University in Bloomington).

"Fesca's reputation as a composer was based primarily on his string quartets and quintets. Between 1816 and 1826 he was the most frequently reviewed composer in this genre in the Allgemeine musikalische Zeitung, and his works were highly regarded by Spohr, Nägeli and Rochlitz, among others. Weber based his ideas on progressive contemporary chamber music on Fesca's quartets, since they combined the detailed accompaniment figuration and complex thematic development of the Classical string quartet with the harmonic richness and virtuosity demanded at that time. Also characteristic is his gentle and amiable style, though the quartets opp. 7, 12 and 14 display the more extrovert manner of the quatuor concertant." Markus Frei-Hauenschild in *Grove Music Online*. (25694) \$300



**Presentation Copy
Signed by the Composer**

30. **FOERSTER, Josef Bohuslav 1859-1951** [Op. 60]. *Jessika Komická zpěvohra ve třech dějstvích dle Shakespeareova "Kupce Benátského" od Jar[oslava] Vrchlického ... Klavírní výtah s textem.* [Piano-vocal score]. Wien–Leipzig: Universal-Edition [PN U.E. 2591], 1909.

Folio. Original green decorative wrappers in Art nouveau style. [1] (title with decorative frame in orange), [2] (cast), 3-237, [i] (blank) pp. Transfer. In Czech throughout. Handstamp "Knihovna Ludvíka Boháček" (Library of Ludvík Boháček) to title and p. 3. Manuscript notational additions in pencil to pp. 57-59 and penciled annotations including a list of pages to verso of upper wrapper, possibly referring to cuts; a date of "4/VIII/65" to handstamp on p. 3; and Rozhlas 17/12/1959" (Radio December 12, 1959), most probably referring to a broadcast of the opera. Wrappers somewhat worn; spine with tape repairs. Slightly browned; some leaves frayed.

With an autograph inscription by the composer in Czech in black ink to Ludvík Boháček, signed "Jos. B. Foerster" and dated December 6, 1927 to title.

First Edition (Czech version). Rare. WorldCat (no copies in North America). Universal Edition published the opera simultaneously in a Czech and in a German version; copies of the German version are more widespread. Dated according to copyright notice. There is no evidence of any later issues.

First performed in Prague on April 16, 1905. "*A light-hearted adaptation of The Merchant of Venice.*" Oldřich Pukl (with John Tyrrell) in *Grove Music Online*.

Ludvík Boháček (1900-1959) was head of the library in the town of Tynec nad Sázavou, south of Prague. During the occupation (1939-1945) he rescued discarded books by banned authors and secretly lent them to his friends; he also organized conspiratorial meetings of the local underground in his library.

(26193)

\$325



17th Century Engraving Depicting a Scene from the Opera *La Flora*

31. GAGLIANO, Marco da 1582-1643

La Flora. Etching by Alfonso Parigi the Younger. 1628.

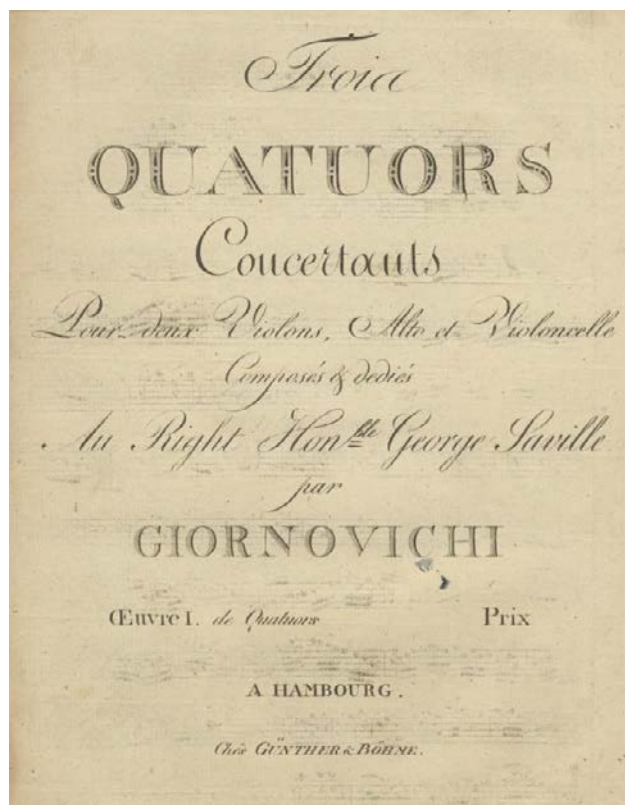
188 x 286 mm. With "Avviso di Mercurio a Berecintia dea della Terra, et alle Ninfe de Campi" printed below image. Slightly worn and browned; central vertical crease flattened; trimmed; hinged at upper corners of verso.

La Flora, o vero Il natal de' fiori (Flora, or The Birth of Flowers), an opera in a prologue and five acts composed by Marco da Gagliano and Jacopo Peri to a libretto by Andrea Salvadori, was first performed on 14 October 1628 at the Teatro Mediceo in Florence to celebrate the marriage of Margherita de' Medici and Odoardo Farnese, Duke of Parma. Based on the story of *Chloris and Zephyrus* in Book V of Ovid's *Fasti*, Salvadori's libretto contains many allegorical references to the transfer of political power, the beauty of Tuscany, and the strength of the Medici dynasty.

"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*.

Alfonso Parigi the Younger (1606-1656) was a noted Italian architect and engraver. (27474)

\$850



First Edition of Giornovich's Opus 1

32. GIORNOVICH, Giovanni 1747-1804

[Op. 1]. *Trois Quatuors Concertants Pour deux Violons, Alto et Violoncelle Composés & dédiés Au Right Honble George Saville ... Œuvre I. de Quatuors Prix [blank].* [Parts]. Hambourg: Günther & Böhme [without PN], [ca. 1800].

Folio. Disbound. Violino 1mo: [1] (title), 2-16 pp.; Violino 2do: [1] (title), 2-15, [i] (blank) pp.; Viola: [1] (title), 2-15, [i] (blank) pp.; Violoncello: [1] (title), 2-14 pp. Engraved. Watermark: "Van der Ley." Numbers "35," "36," and "37" in ink to upper left corner of first page of each quartet. Some soiling; edges browned and frayed, occasionally creased, with slight loss, not affecting music; most leaves detached; Violoncello part dampstained and rippled at outer edge.

First Edition, later issue. RISM G2410 (2 copies only in the U.S., at the New York Public Library and the Eastman School of Music.).

"Giornovich's most important compositions are his violin concertos, which evidently reflect his performing style ... He did much to stabilize certain typical aspects of the French violin concerto in the 1770s: he was a pioneer in the use of the romance, which quickly became the most characteristic type of slow movement, and he was influential in establishing the rondo as a finale. His first movements reflect the conventions of Classical sonata form more firmly and consistently than those of his contemporaries in the 1770s, excepting only Mozart." Chappell White in Grove Music Online.

"His three extant string quartets (possibly, he composed another six) display the same soloistic treatment of the first violin and a formal and harmonic disposition similar to that of his concertos." Vjera Katalinić in MGG 2. (25699) \$285



“His Songs Have Considerable Charm”

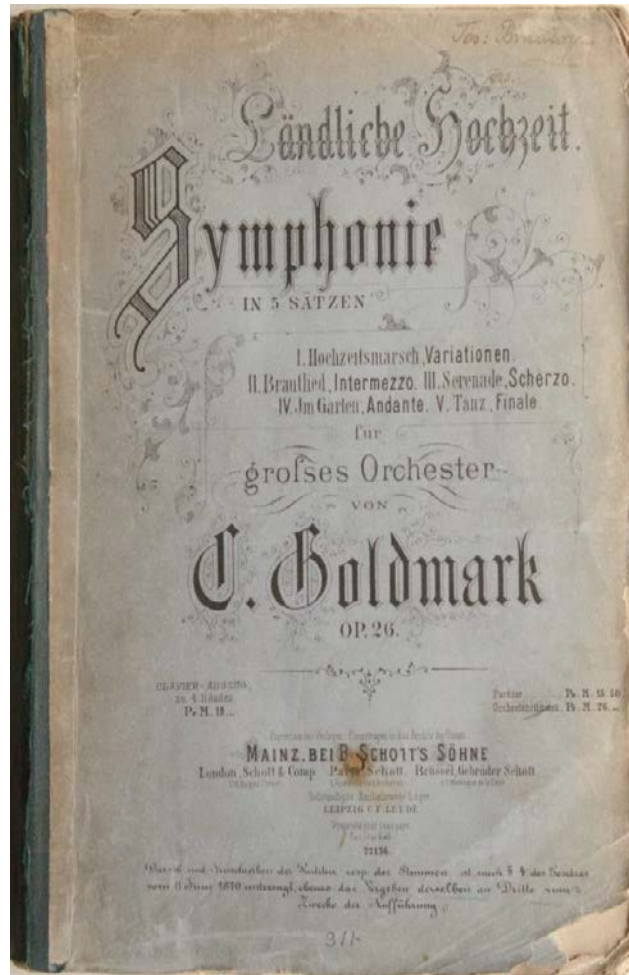
33. GODARD, Benjamin 1849-1895

Dans les bois d'Andilly. (Auguste de Chatillon.) Morceau pour chant et Piano. Autograph musical manuscript signed in full and dated 1870. The complete work.

Folio (330 x 255 mm). Title + 7 pp. Notated in ink on systems with 3 staves, one for solo voice ("Chant") and two for piano, on 16-stave paper with small octagonal blindstamp of Lard-Esnault, Paris to upper inner corners. With autograph dedication to head of title: "à Madame La Comtesse Mercy d'Argenteau." With text in French. A fair copy. Slightly browned, a bit heavier at margins; some show-through; occasional smudges. Closely trimmed at lower edge, just affecting notation in several instances. Published as a separate piece by Durand & Schœnewerk in Paris [PN D.S. & Cie. 1634], [1873]).

"Godard composed works in most genres with the exception of church music, but ultimately he made his reputation as a composer of salon pieces for piano and of songs, albums of which were translated into English ... His early promise did not really develop in his later works, although his early death from consumption meant that he had no chance to mature fully as a composer ... His songs have considerable charm and one or two numbers from his operas have survived in the repertory in their own right." Richard Langham Smith in Grove Music Online.

Louise Mercy d'Argenteau (born Marie-Clotilde-Elisabeth Louise de Riquet, 1837-1890), the dedicatee, became famous for her championship of Russian nationalist composers, especially Alexander Borodin and César Cui. Auguste de Chatillon (1808-1881) was a painter and poet. (26862) \$650



“Used the Language of Liszt and Wagner”

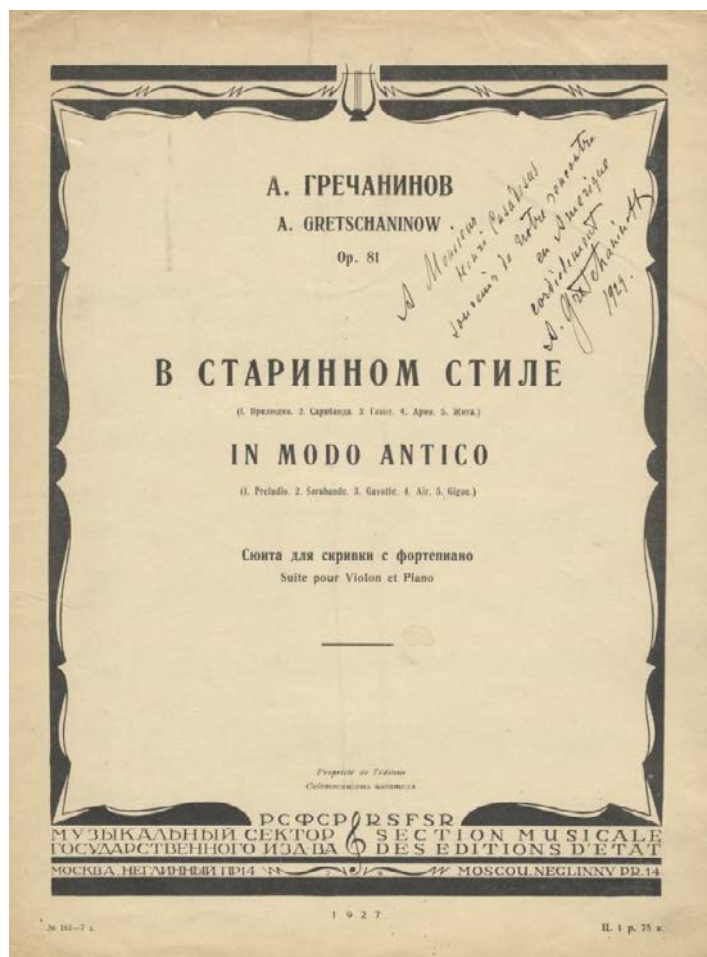
34. GOLDMARK, Karl 1830-1915

Ländliche Hochzeit. Symphonie in 5 Sätzen I. Hochzeitsmarsch, Variationen. II. Brautlied, Intermezzo. III. Serenade, Scherzo. IV. Im Garten, Andante. V. Tanz, Finale. für grosses Orchester ... Op. 26 ... Partitur Pr. M. 15.50. [Full score]. Mainz: B. Schott's Söhne [PN 22136], [1877].

Octavo. Original publisher's dark green cloth-backed blue-gray printed wrappers. 1f. (title), 180 pp. Title lithographed, music engraved. Ownership signature ("Jos: Bradley") to upper outer corner of upper wrapper. Wrappers quite worn with some loss to corners; upper detached; small edge tears; small burn mark, slightly affecting imprint. Some foxing, browning, soiling and staining; title detached.

First Edition. Sonneck: *Orchestral Scores*, p. 164.

"[Goldmark's] musical language is determined by a multiplicity of influences from Mendelssohn to Impressionism, incorporating Hungarian folk culture and his childhood memories of the synagogue ... In his orchestral works (for example Penthesilea op. 31, Ländliche Hochzeit op. 26 and Zrinyi op. 47), he used the language of Liszt and Wagner as well as formal and programmatical elements of the New German school." William Pfannkuch and Gerhard J. Winkler in *Grove Music Online*. (26613) \$200



First Edition, With Signed Inscription to Noted French Composer and Violist Henri Casadesus

35. GRECHANINOV, Aleksandr Tikhonovich 1864-1956

[Op. 81]. *V starinnom stile* (I. Prelidiia. 2. Sarabanda. 3. Gavot. 4. Ariia. 5. Zhiga.) *In modo antico*. (I. Preludio. 2. Sarabande. 3. Gavotte. 4. Air. 5. Gigue.) *Siuita dlia skripki s fortepiano Suite pour Violon et Piano* [Piano score and violin part]. Moskva [Cyrillic] ... Moscou: RSFSR Muzykal'nyi sektor Gosudarstvennogo izd-va RSFSR Section musicale des Editions d'Etat [PN G.M. 161 I.M./G.M. 161a I.M.], 1927.

Folio. Piano score: [1] (title doubling as wrapper), [i] (blank), 3-19, [i] (publisher's catalogue: "Compositions modernes russes") pp. Violin part: 8 pp. Transfer. Date of composition, "1918," printed to lower right corner of final page of music; print run of 300 copies noted to lower left corner. Outer bifolium of piano score detached and somewhat soiled; small tears to spine; some leaves of violin part creased at upper outer corner. Slightly browned.

With an autograph inscription in ink from the composer to the noted French composer and violist [Henri] Casadesus (1879-1947) to upper right corner of title: "A Monsieur Henri Casadesus souvenir de notre rencontre en Amerique cordialement A. Gretchaninoff 1929."

First Edition, later issue (with different title; first published in 1920). Rare. This issue not in WorldCat.

"In 1881 [Grechaninov] left school and went to the Moscow Conservatory ... After a dispute with Arensky over composition teaching he left in 1890, and from then until 1893 he studied at the St Petersburg Conservatory with Rimsky-Korsakov ... In 1910 he was granted a 2000-ruble pension for his liturgical music ... He settled in Paris in 1925, composing much and making a living as a pianist ... Grechaninov's works cover many different genres." Inna Barsova and Gerald Abraham in *Grove Music Online*.
(26860) \$475

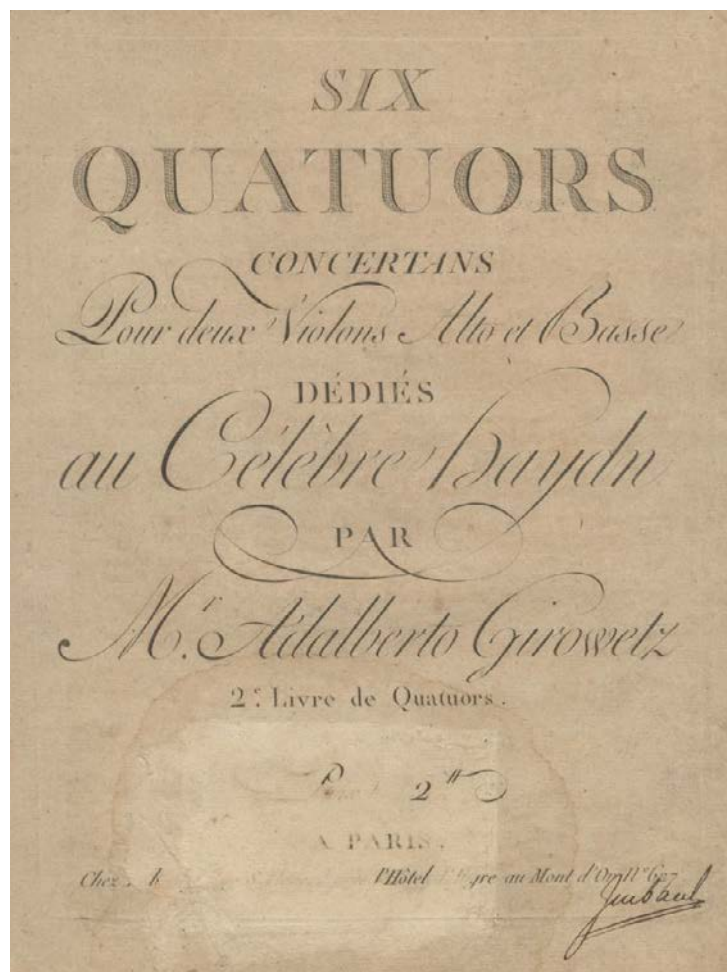


18th Century Engraving of a Guitarist

36. [GUITAR]

18th century French engraving of a gentleman, seated, playing a cittern-type instrument with an open book of tablature before him. [Paris], [ca. 1770].

117 x 82 mm., within an oval frame, the sheet trimmed to just outside the border. Trimmed slightly unevenly; remnants of tape and hinge to verso. Apparently the verso of a piece of printed music.
(27512) \$750



Scarce First Edition of Gyrowetz's Opus 2 Quartets

37. GYROWETZ, Adalbert 1763-1850

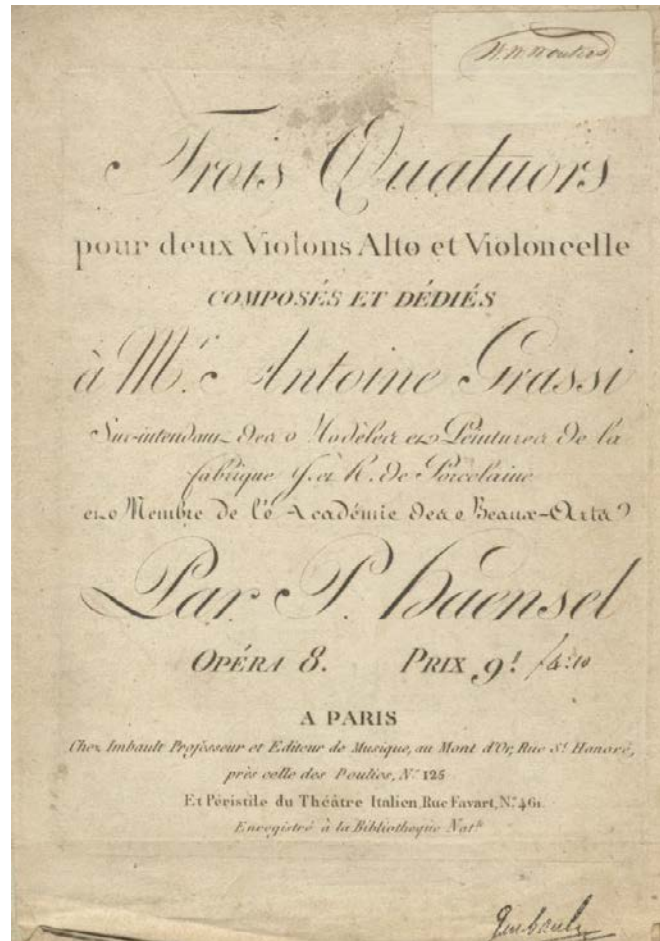
[Op. 2]. *Six Quatuors Concertans Pour deux Violons Alto et Basse Dédiés au Célèbre Haydn ... 2e. Livre de Quatuors. Prix 2 livres.* [Parts]. Paris: Imbault [PN 189], [1789].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-25, [i] (blank) pp.; Violino secondo: [1] (title), 2-25, [i] (blank) pp.; Viola: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-16, [i] (blank), 18-25, [i] (blank) pp.; Violoncello: [1] (title), 2-24 pp. Engraved. Publisher's signature to lower right corner of title of Violino primo. Numbers "29" to "34" in ink to upper left corner of first page of each quartet. Browned and foxed; lower half of title dampstained, apparently from removal of former overpaste, with imprint partially lost; upper margin closely trimmed with occasional loss of pagination; Violoncello part dampstained at outer margin.

First Edition. RISM G5354 (3 copies only in the U.S., at the University of Michigan, Buffalo Public Library, and the Moravian Archives in Bethlehem, PA). WorldCat (2 additional copies, at the University of Chicago and the Peabody Conservatory).

"A promising young composer, Gyrowetz ... travelled to the principal music centres of Europe: Vienna, Italy, Paris, London, and then back to Vienna. During his first visit to Vienna, in either late 1785 or 1786,

he made the acquaintance of Haydn, Dittersdorf, Albrechtsberger and Mozart; he developed a warm relationship with Mozart ... During his last decades he was greatly admired by the younger generation, including Meyerbeer, who even assisted him financially. Gyrowetz served as a pall-bearer at Beethoven's funeral, and encouraged Chopin early in his career." Adrienne Simpson and Roger Hickman in Grove Music Online. (25700) \$275



“He Approached the Style of Schubert”

38. HÄNSEL, Peter 1770-1831

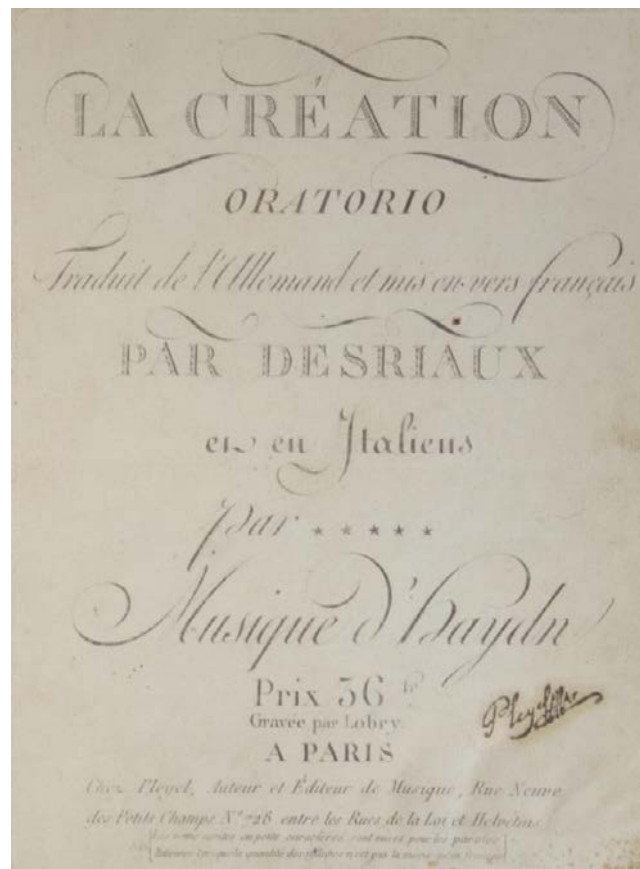
[Op. 8]. *Trois Quatuors pour deux Violons Alto et Violoncelle composés et dédiés à Mr. Antoine Grassi...* Opéra 8. Prix 9 livres. [Parts]. Paris: Imbault [PN 468], [ca. 1807].

Folio. Disbound. Violino 1o: [i] (title), [iv] (publisher's catalogue), 2-19, [i] (blank) pp.; Violino 2o: [1] (title), 2-17, [i] (blank) pp.; Viola: [1] (title), 2-15, [i] (blank) pp.; Violoncello: [1] (title), 2-15, [i] (blank) pp. Engraved. Publisher's handstamp, signature-style, to lower right corner of title of Violino 1o part. The publisher's catalogue lists works up to 1803 (overture to Giovanni Paisiello's opera Proserpine, premiered on March 28, 1803), with slightly different address ("Rue St. Honoré, No. 200, entre la Rue des Poulies et la maison d'Aligre Et Péristile...") than on title ("Rue St. Honoré, près celle des Poulies, No. 125 Et Péristile du Théâtre Italien, Rue Favart, No. 461."). Manuscript price, "f4:10" next to printed price. Overpaste with early owner's signature in ink to upper right corner of all titles: "W. W. Wouters," covering an earlier

signature, "J. van G..." Measure numbers added in pencil in a modern hand throughout. Some browning and soiling; some edges creased; occasional worming and dampstaining; first leaves detached, with minor loss to blank areas; first leaves of Violino 1o part in slightly larger format with foot folded in.

A later edition, later issue. The publisher's catalogue (Devriès-Lesure I, nos. 111-114) can be dated to 1803. The publisher's address on the title including "no. 125," however, points to a date either after 1806 (Hopkinson p. 61) or 1807 (Devriès-Lesure I, p. 85).

"Hänsel was first and foremost a composer of chamber music. Taking Haydn as his point of departure, he approached the style of Schubert without displaying any influences of Beethoven." Hubert Unverricht in MGG2. (25711) \$165



Full Score of Haydn's *Creation*, Published Shortly After the First French Edition

39. HAYDN, Joseph 1732-1809

[H. XXI:2]. *La Création Oratorio Traduit de l'Allemand et mis en vers français par Desriaux et en Italiens Par ***** ... Prix 36 fr. Gravée part Lobry.* [Full score]. Paris: Pleyel [PN 359], [1801-02].

Folio. Contemporary vellum-backed speckled paper boards, paper label to upper with titling in manuscript. 1f. (title), 311, [i] (blank) pp. Engraved. Text in French and Italian. Outer and lower edges uncut. With publisher's facsimile signature handstamp to title. Boards somewhat worn and rubbed; label partially lacking at edges. Minor creasing, staining, and wear; tear to lower margin of pp. 139/140, slightly affecting

printed area; small stab holes to pp. 290-311; small binder's hole to upper inner margins throughout. Lower outer corners of first several leaves lacking and filled in with laid paper, slightly affecting notation in several instances.

Published just a short time after the first French edition by Erard. Hoboken XXI:2 (p. 37). Hoboken 9, 1395 (later issue, with price of 48 francs instead of 36). RISM H2525 (no copies recorded in the U.S.). (29107) \$650



With 10 Full-Page Engraved Plates of Contemporary Singers and Dancers

40. **HEATH, Charles 1785-1848**

Beauties of the Opera and Ballet Illustrated with ten highly-finished portraits, engraved on steel, and numerous engravings on wood. London: David Bogue, [ca. 1844].

Large octavo. Full 19th century mid-tan calf with decorative blindtooling and single gilt rule to edges, raised bands on spine in decorative compartments gilt, black leather title label gilt, marbled edges. 1f. (half-title), 1f. (recto blank, verso full-page hand-coloured engraving of Carlotta Grisi in La Giselle by A.E. Chalon after H. Robinson within decorative border, 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto contents, verso list of plates), [ix]-xiv, 1f., 160 pp.

Includes 10 full-page engraved plates of important contemporary singers and dancers including Carlotta Grisi, Persiani, Giulietta Grisi, Fanny Elssler, Cerito, Taglioni, Sontag, Falcon, Dorus-Gras and Treillet-Nathan from productions including Giselle, The Barber of Seville, Norma, Le Diable Boiteux, Ondine or the Naiad, La Sylphide, Don Juan, The Jewess and The Huguenots. With fine hand-coloured wood engravings throughout text and many leaves with elaborate borders printed in colour. Some minor foxing. A very good copy overall.

Derra de Moroda 1272. Niles & Leslie I p. 225.

A fine example of decorative Victorian book production and an important contribution to music and dance iconography of the period. (28209) \$360

Important Repository of Welsh Music

41. 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:

JONES. *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 Basses; 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 and Phyllis Kinney in *Grove Music Online*. (26089) \$1,850



18th Century French Vocal Music

42. **JOURNAL D'ARIETTES ITALIENNE** Dedié à la Reine No. XLIX [L-LIV; XLIX-72]. Del Sigr. Paesiello [etc.]. Prix 2 [livres]. 8s... Abonnement Année 1781. [Scores and parts]. Paris: Chez Mr. Bailleux, 1781.

5 volumes. Folio. Full contemporary mottled brown paper with red morocco title label with "Mme. Pictet. Pictet" gilt and secondary manuscript label to upper. Engraved. Series title: "Journal d'ariettes italiennes des plus célèbres compositeurs avec les paroles italiennes et françoises, la basse sous le chant e toutes les parties séparées pour la facilité de l'exécution..."

- Score for Basso continuo, Voice, and Violino primo. 6 issues bound in 1 (nos. XLIX-LIV). 6 pp. each (several with blank sixth page). Text in French and Italian. Includes the following 6 pieces (1 per issue), each with a printed note about who sang it and where:

- Issue XLIX: Giovanni Paesiello (1740-1816). "Quell' amante che non è." ("Rondeau chanté par Mme. Todi, au Concert de Mrs. les Amateurs.")

- L: Pietro Alessandro Guglielmi (1728-1804). "Chi signor una parola." ("Air Chanté par Madame Todi au Concert de Mrs. les Amateurs.")

- LI: Paesiello. "Care donne sventurate." ("Duo de la Frascatana.")

- LII: Pasquale Anfossi (1727-1797). "Non fugge il buon guerriera."

- LIII: Guglielmi. "Fanciulina tenerina." (Air Chanté par Madame Todi, au Concert de Messieurs les Amateurs.)

- LIV: Ferdinando Bertoni (1725-1813). "Scioglio cara un dolce riso."

- Score for 2 oboes. 17 issues bound in 1 (nos. XLIX, LII, LIV, LVI-LVIII, 60-64, 66-70, 72). Each with 1, 2 or 3 pp. of music. Includes several of the aforementioned pieces, as well as others by Paesiello, Guglielmi, Antonio Sacchini (1730-1786), Carlo Monza (ca. 1735-1801), Gennaro Astarita (ca. 1745-1805), Joseph Schuster (1748-1812), Domenico Cimarosa (1749-1801), Niccolo Piccinni (1728-1800), Giuseppe Sarti (1729-1802), Matteo Rauzzini (1754-1791), Giuseppe Colla (1731-1806), Giuseppe (1743-1798) or Tomasso Giordani (ca. 1730-1806), and Luigi Gatti (1740-1817). Manuscript label ("Arriettes Flauto...") indicates that two flutes may have performed from the present copy.

- Violino primo. 12 issues bound in 1 (nos. XLIX-60). Each with 1-3 pp. of music, followed by 1 of 2 different catalogs by Bailleux (the second in Johansson, facs. 8). Includes the aforementioned pieces and composers, with an additional piece (no. 59) by Paesiello.

- Violino secondo. 12 issues bound in 1 (nos. XLIX-60). Each with 1-3 pp. of music. Includes the aforementioned pieces and composers.

- Alto. 12 issues bound in 1 (nos. XLIX-60). Each with 1-3 pp. of music. Includes the aforementioned pieces and composers.

Spine partially or completely lacking; tender at gutter. Moderate to heavy foxing and minor to moderate dampstaining to some leaves; several leaves folded; occasional light soiling; occasional tears to blank margins, not affecting music.

BUC p. 774. RISM BII p. 205.

Bailleux published 393 bimonthly issues of the *Journal d'ariettes italiennes* between 1779 and 1795. (26991) \$550

Autograph Musical Manuscript Score for an Unidentified Film

43. KAPER, Bronislaw [Bronislau] 1902-1983

Autograph musical manuscript for an unidentified film. Signed "B. Kaper." [?1960s].

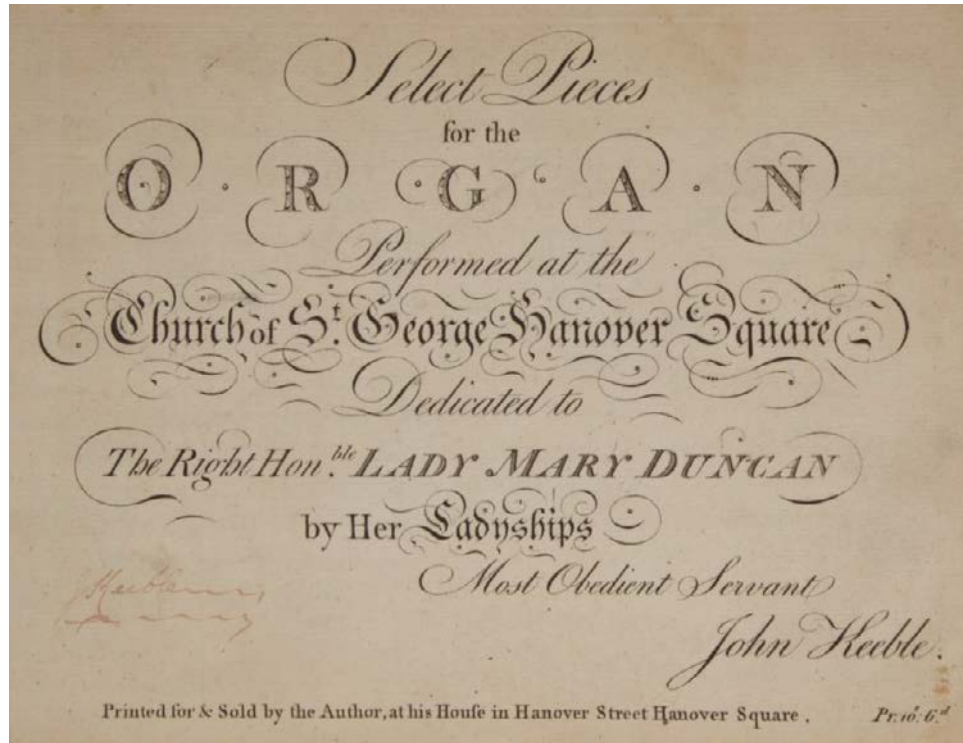
Irregular format (352 x 305 mm). Five leaves of 12-stave onionskin paper with three pre-printed systems of four staves per page. Notated in lead pencil with timings in ink; pagination, signatures (one to head of each leaf), header "M 31," and other annotations in blue pencil; some corrections in red 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 it 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



First Edition of Late 18th Century Organ Works, Signed by the Composer

44. KEEBLE, John ca. 1711-1786

Select Pieces for the Organ [A Second ... a Third ... A Fourth Set] Performed at the Church of St. George Hanover Square Dedicated to The Right Honble. Lady Mary Duncan by her Ladyships Most Obedient Servant. [London]: Printed for & Sold by the Author, at his House in Hanover Street Hanover Square, [1777-ca. 1780].

Oblong folio. 18th century marbled boards with small decorative dark red rectangular title label gilt to upper: "Organ: Pieces: By. Handel: &: Keeble."

Part I: 1f. (recto title, verso blank), 1f. (Preface), 34 pp.

Part II: 1f. (recto title, verso blank), 35-69, [i] (blank) pp.

Part III: 1f. (recto title, verso blank), 70-99, [i] (blank) pp.

Part IV: 1f. (recto title, verso blank), [i] (blank), 100-135, [i] (blank) pp.

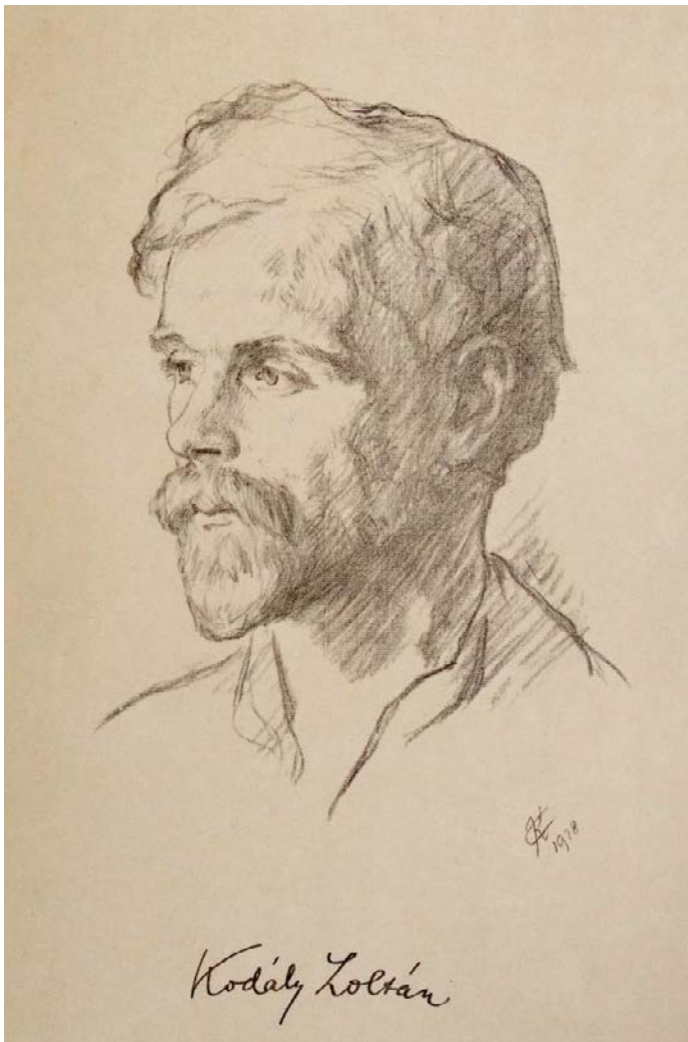
With the autograph signature of the composer to the title page of each part.

Part II is dedicated to The Vicountess Cranborne, Part III to Lord Viscount Fitzwilliam, and Part III to Miss Wilhelmina King. The title pages to Parts II-IV carry the printed notice that "These Pieces altho' Compos'd for the Organ, are equally improving and entertaining on the Harpsichord." Part I carries a price of "10s:6d." and Parts II-IV "10:6d." The volume originally also apparently contained music by Handel, as evidenced the inclusion of his name on the title label; there is also a contemporary pencilled annotation to the front pastedown referring the Six Fugues HWV 605-610. Binding worn; corners bumped with some loss; crudely rebacked. Slightly worn and browned; small tears to edges of title of Part I; Keeble's signature to titles faded.

First Edition. Rare. BUC p. 566. RISM K222 (2 complete copies only in the U.S. and a copy of Part I only at the Library of Congress).

Keeble was an English organist, theorist and composer. *"He trained as a choirboy at Chichester Cathedral under Thomas Kelway, he went to London, where he studied composition and Greek with Pepusch. He was appointed organist at Ranelagh Gardens in 1742, and in April 1744 he became assistant organist to Thomas Roseingrave at St George's, Hanover Square, sharing Roseingrave's salary until the latter retired to Ireland in the early 1750s ..."*

"His four volumes of Select Pieces for the Organ (London, 1777–c1780) are in reality collections of multi-movement voluntaries that demonstrate his traditional concept of formal design. In his preface he refers to the 'Obligato stile of writing' of these pieces, drawing particular attention to the use of 'Fuges, Inversions, Canons, Double Descants and the like'. He carefully marked the appearance of each subject to assist comprehension, and emphasized the cumulative effect of contrapuntal ingenuity. Although his stylistic approach was less commonly adopted by younger composers of voluntaries of the time, he strongly endorsed it as being 'proper for the Church'." Stoddard Lincoln and Gerald Gifford in *Grove Music Online*. (28894) \$950



Large Portrait of the Composer

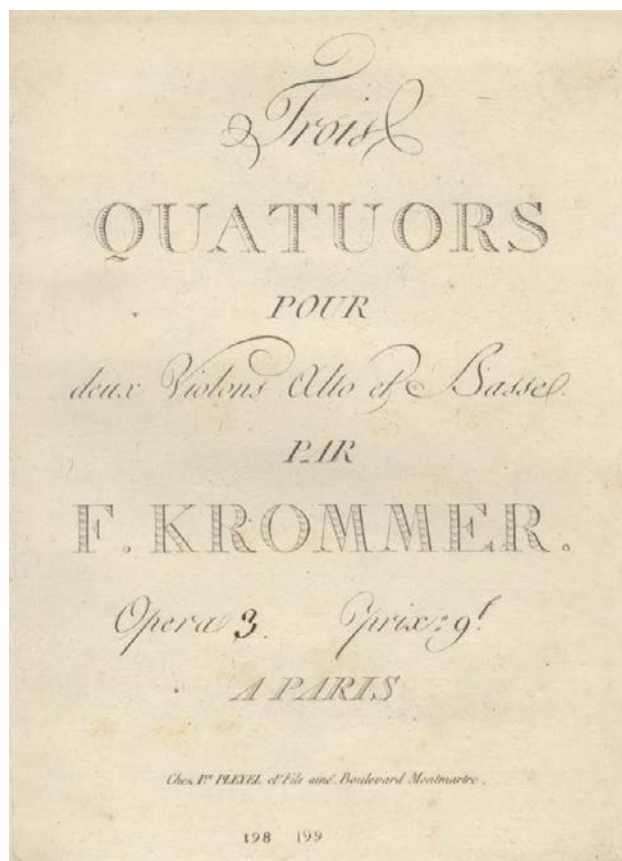
45. KODÁLY, Zoltán 1882-1967

Attractive large photo-lithograph after a drawing by the Hungarian artist Caesar Kunwald, with a facsimile of the composer's signature to lower portion.

597 x 438 mm. With a facsimile of the artist's monogram and dated 1928. Slightly worn; small tear to blank lower margin; remnants of hinges to upper corners of verso.

"With Bartók, [Kodály] was one of the creators of a new Hungarian art music based on folk sources, and he laid the foundation for the development of a broadbased and musically literate culture." László Eöszte et al in *Grove Music Online*. (27635)

\$250



“One of the Most Successful ... Czech Composers in Vienna at the Turn of the 18th Century”

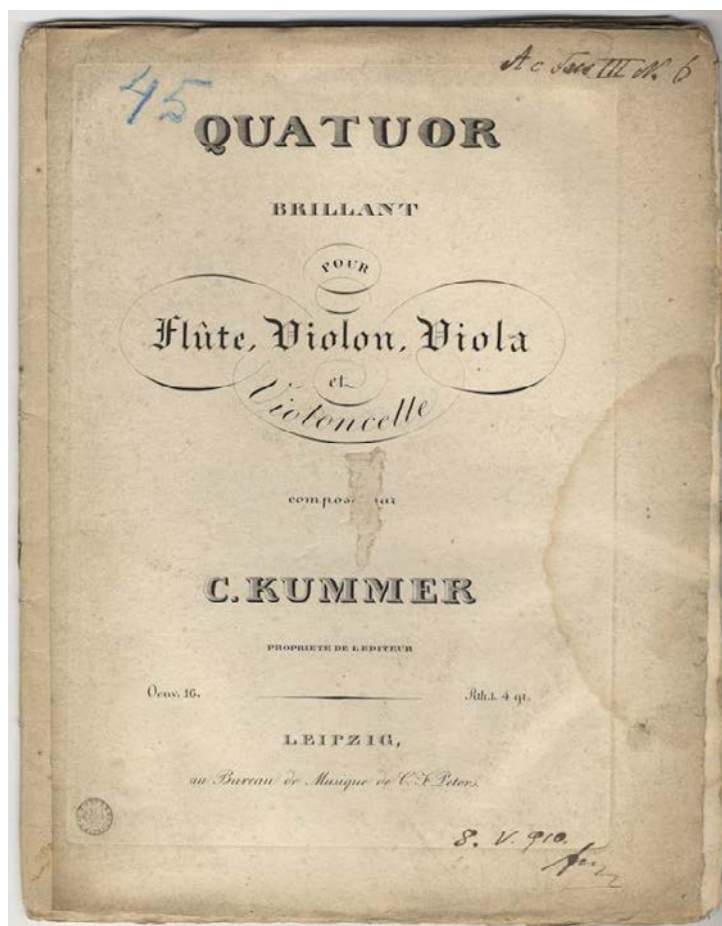
46. KROMMER, Franz 1759-1831

[Op. 3]. *Trois Quatuors pour deux Violons Alto et Basse... Opera [3]. Prix 9 f. [Parts]*. Paris: Ice. Pleyel et Fils aîné [PN 198], [?ca. 1828].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-15, [i] (blank) pp.; Violino secondo: [1] (title), 2-15, [i] (blank) pp.; Alto: [1] (title), 2-12 pp.; Violoncello: [1] (title), 2-12, [ii] (blank) pp. Engraved. Publisher's facsimile signature handstamp to foot of title of Violino primo part. With two publisher's numbers to title: 198 and 199. Publisher's address: "Boulevard Montmartre." Numbers "38," "39," and "40" stenciled as a header to all pages, to each of the three quartets respectively. Final two blank pages of Violoncello part stenciled "41." Measure numbers added in pencil in a modern hand throughout. Slightly foxed and soiled; margins of Violino secondo and Alto parts slightly dampstained. An uncut copy.

A later edition, later issue. RISM K2608 (3 copies only in the U.S., at Cornell University, Oberlin, and the Library of Congress, not distinguishing among issues). The plate number points to 1799, but the imprint suggests a much later date: the address became effective in 1816 and the spelling "Ice. Pleyel" only in 1828 (see Devriès-Lesure I, p. 129). The first edition was published by André in Offenbach in January 1794; according to Matthäus (p. 260), the present edition is based on André's. The second publisher's number to the title refers to Pleyel's edition of Krommer's op. 5.

"Krommer was one of the most successful of the many influential Czech composers in Vienna at the turn of the 18th century. His creative output comprises over 300 works ... Krommer's reputation is attested by the rapid spread of his compositions in reprints and arrangements by German, Danish, French, English, Italian and American publishers ... He was regarded (with Haydn) as the leading composer of string quartets, and as a serious rival of Beethoven ... His modes of expression extend from the galant style of the earlier 18th century to Romanticism." Othmar Wessely in *Grove Music Online*. (25731) \$175



Deserves "Special Mention"

47. KUMMER, Caspar 1795-1870

[Op. 16]. *Quatuor Brillant pour Flute, Violon, Viola et Violoncelle...* Oeuv. 16. Rth. 1. 4 gr. [Parts].
Leipzig: Bureau de Musique de C. F. Peters [PN 1805], [1824].

Folio. Unbound. Flauto: [1] (title), [i] (blank), 3-9, [i] (blank) pp.; Violino: 5, [i] (blank) pp.; Viola: 5, [i] (blank) pp.; Violoncello: 5, [i] (blank) pp. Engraved. Small publisher's handstamp to lower left corner of title. Annotations to title; date "8.V. [1]910" and signature in ink to lower right corner of title; some additional annotations in ink and blue pencil; measure numbers added in pencil in a modern hand throughout; small circular publisher's stamp to lower inner corner of title. Some foxing and dampstaining; title and margins somewhat soiled; small tear to title; outer bifolium reinforced at spine.

First Edition. WorldCat (5 copies only, 2 of which are in the U.S., at the Eastman School of Music and the University of Southern California).

"The municipal musician in Schleusingen, Thuringia, Neumeister, taught [Kummer] the violin, horn, trumpet, clarinet, bassoon, oboe, and double bass. Kummer studied the flute against his teacher's will because it was (and remained) his favorite instrument ... Among his compositions the following deserve special mention: ... quintets and quartets for flute and string instruments, opp. 66, 16, 37 and 54."
Fürstenau: *Allgemeine Deutsche Bibliographie* (1883). (25749) \$135



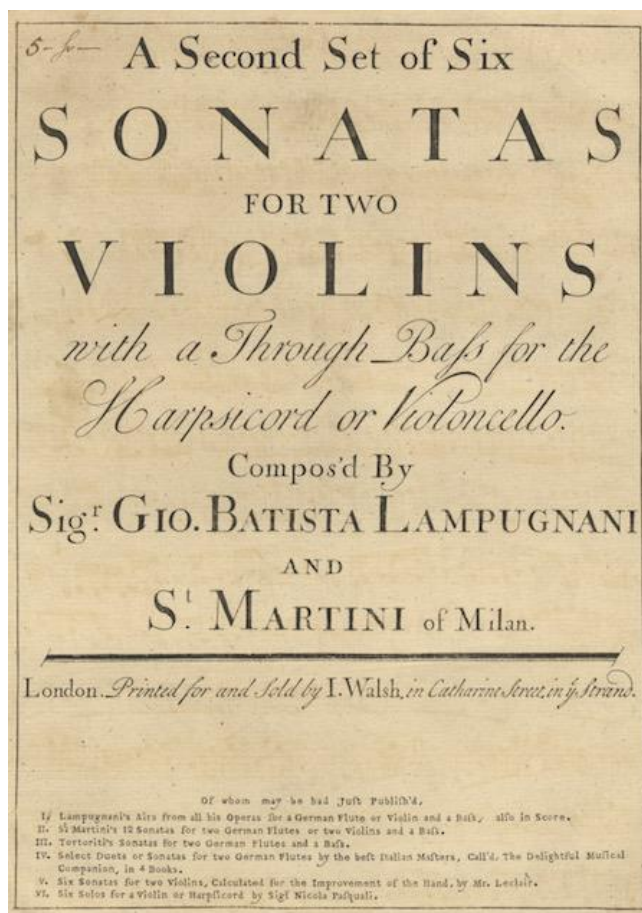
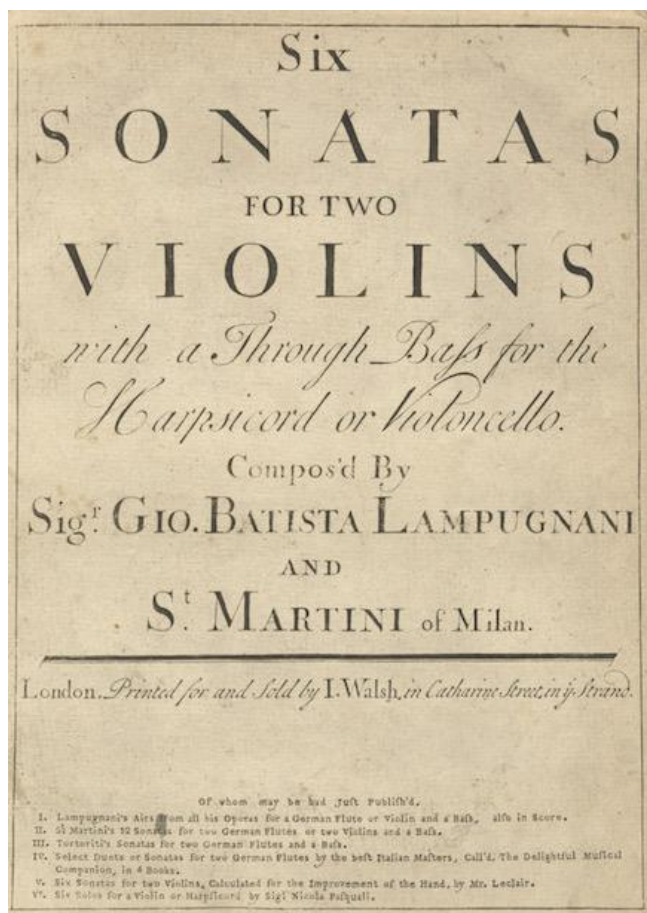
With 14 Fine Illustrative Plates Illustrating the Steps of the Cotillon

48. **LABORDE fl. 1820-1850**

Le Cotillon. Paris: Beertauts, [ca. 1860].

Oblong folio. Original publisher's decorative textured paper boards. 1f. (title within decorative floral border gilt), 1f. (full-page lithograph by A. Faivre depicting the "Salon des Cours de Mr. Laborde" with numerous couples dancing in a formal setting), [iv] (preface and introduction) + **14ff. lithographic plates of couples dancing, illustrating the steps of the cotillon** + **19 pp. text explaining the steps, with illustrative diagrams** + [i] (blank) pp. Most plates with tissue guards. Binding slightly worn and soiled; some spotting to margins; joints tender; contemporary signature to front pastedown endpaper partially erased. Foxing throughout, primarily to blank margins of illustrative plates.

Another edition of the present work was published in Paris by Heugel at about this same time which contained seven pages of music for the dances described. (27728) \$650



Lampugnani & Sammartini

49. LAMPUGNANI, Giovanni Battista 1708-1788 and Giovanni Battista Sammartini 1700/01-1775 [Op. 1]. *Six Sonatas for two Violins with a Through Bass for the Harpsicord or Violoncello*. [Violin parts only]. London: I. Walsh, [1744].

Folio. Disbound. Violino primo: 1f. (title including "St. Martini [?Sammartini] of Milan"), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp. Engraved. Publisher's catalogue advertising six items (no. i by Lampugnani, no. vi by Pasquali) to foot of title, with no ascriptions. In A major, B-flat major, A major, D major, E-flat major, and G major, with secondary numbering "No. 37" to "No. 42" in ink. Basso part lacking (substituted from another edition, see below). Slightly foxed; title and edges of Violino primo part soiled; leaves of Violino secondo part detached. [?]First Edition. BUC p. 593. RISM L518 and B ii p. 363 (2 copies only in the U.S., at Colonial Williamsburg and San Francisco State College). WorldCat (additional copies at Carleton University and the Eastman School of Music). It is doubtful whether Sammartini had any share in this op. 1 collection. According to Bathia Churgin in *Grove Music Online*, the third sonata (in A major) has been traditionally considered as Sammartini's work; the absence of ascriptions in the edition and the fact that the later edition (RISM L519) credits all six works to Lampugnani, however, do little to support any claim to Sammartini's authorship.

With:

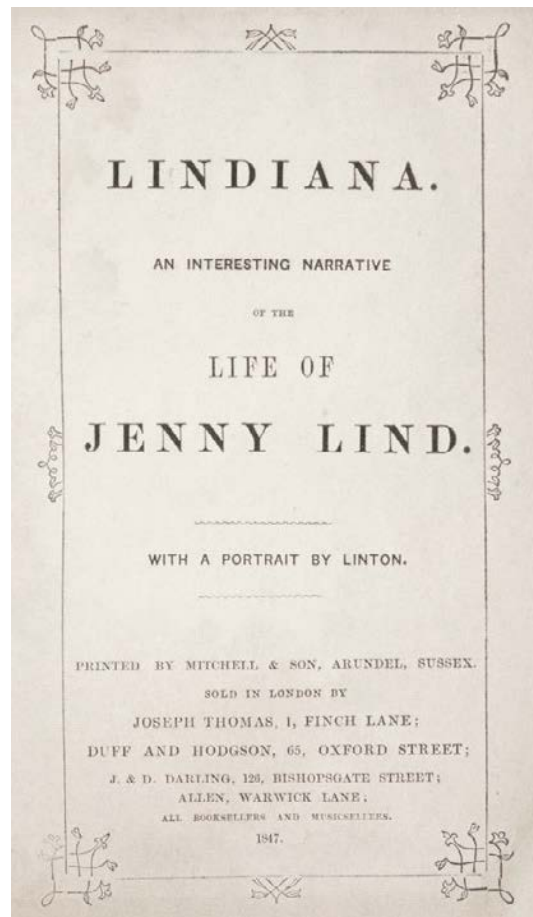
LAMPUGNANI. [Op. 1]. *Six Sonatas for two Violins with a Through Bass for the Harpsicord or Violoncello ... Opera Prima*. London: I. Walsh [ca. 1748]. [Basso part only]. Folio. Disbound. 1f. (title), 8 pp. Engraved. With bass figures. Lampugnani listed as sole author. Publisher's catalogue printed to foot of title (listing titles different from those included in the publisher's catalogue described above) including Willem De Fesch's 12 sonatas for flute (1748). Soiled, especially at upper margin; minimally foxed. A later edition, probably from plates of the first. BUC p. 593. RISM L519 (3 copies only in the U.S., at the University of California, Berkeley, the University of Virginia, and the Library of Congress). WorldCat (1 copy, at the University of Western Ontario). For doubts about Sammartini's authorship see the comment above.

With:

LAMPUGNANI and SAMMARTINI. [Op. 2]. *A Second Set of Six Sonatas for two Violins with a Through Bass for the Harpsicord or Violoncello*. London: I. Walsh [ca. 1750]. [Parts]. Folio. Disbound. Violino primo: 1f. (title including "St. Martini [?Sammartini] of Milan"), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), 11, [i] (blank) pp.; Basso: 1f. (title), [i] (blank), 2-10 pp. Engraved. With bass figures. Publisher's catalogue printed to foot of title (same as above). Printed ascriptions in caption titles of Violino primo part: nos. i (B-flat major), iii (F major), and v (B-flat major) to Sammartini; nos. ii (G major), iv (C major), and vi (D major) to Lampugnani. Sammartini identified as "Sigr. Martini" (or "Martino") in caption titles. Secondary numbering of sonatas as "87" to "92" in ink. Some soiling along spine; slightly foxed; small stains to title of Violino primo part; most leaves detached; repair to title of Violino secondo part. A later edition. BUC p. 593. RISM L524 and B ii p. 103 (dated "c.1750"; 4 copies only in the U.S., at the University of California, Berkeley, the University of Virginia, San Francisco State College, and the Library of Congress). WorldCat (copies at the University of Western Ontario and Yale). The sonata no. 1 is most probably by Antonio Brioschi (1725-1750) (see Jenkins-Churgin, App. D 15). The other ascriptions are correct; the two remaining Sammartini sonatas are identical with his symphonies listed by Jenkins-Churgin as nos. 37 and no. 66b. The present edition dated according to Jenkins-Churgin p. 70.

Lampugnani, perhaps best known as an opera composer, also wrote instrumental music and was an accomplished harpsichordist and singing teacher. *"He ... made the acquaintance of J.C. Bach and Padre Martini; Bach mentioned him in a letter to Martini written in 1759 ... When Mozart was in Milan to finish his Mitridate, rè di Ponto in 1770, Lampugnani helped rehearse the singers, including the prima donna Antonia Bernasconi. During the first three performances he played second harpsichord and in subsequent performances directed the orchestra himself."* Michael F. Robinson et al. in *Grove Music Online*.

"In general [Sammartini's] chamber works are more lyrical, more ornamental and more intricate in rhythm than [his] orchestral music ... The string trios for two violins and bass form the largest and most important group, and were extremely popular, as the many surviving copies indicate. The relation between the instrumental parts (especially the violins) varies considerably from the complete domination of the first violin to frequent dialogue and imitation, none of the sonatas being consistently imitative in late Baroque fashion." Bathia Churgin in *Grove Music Online*. (25754) \$750



“An Interesting Narrative” on “The Swedish Nightingale”

50. [LIND, Jenny 1820-1887]

Lindiana. An Interesting Narrative of the Life of Jenny Lind. With a Portrait by Linton. Arundel, Sussex: Printed by Mitchell & Son, 1847.

Small octavo. Original green blindtooled flexible cloth boards with printed label "Life of Jenny Lind. With Portrait. Price Two Shillings" to upper, all edges gilt, yellow endpapers. 1f. (bust-length woodcut frontispiece portrait of Lind with tissue guard), 1f. (title), [5]-52 pp. Binding slightly worn, rubbed, and faded. Occasional minor signs of wear and foxing; preliminary leaves slightly browned.

First Edition. OCLC no. 1804258.

Dubbed "The Swedish Nightingale," Lind debuted in 1838 as Agathe in *Der Freischütz*. "[She] made her Viennese début at the Theater an der Wien in April 1846 as Norma. She then toured extensively in Germany, taking part, with Mendelssohn, in the Lower Rhine Festival at Aachen during May and June, when she sang in Haydn's *Creation* and Handel's *Alexander's Feast*. She also appeared at Munich, Stuttgart, Karlsruhe, Mannheim and Nuremberg. Returning in January 1847 to Vienna, she scored an immense success as Marie. Her triumphant London début was at Her Majesty's in May of the same year, when she sang (in Italian) *Alice in Robert le diable* before Queen Victoria and Prince Albert, followed by *La sonnambula* ... and *La fille du régiment* with even greater success." Elizabeth Forbes in *Grove Music Online*. (26778) \$150



Of "Lasting Interest"

51. MARSCHNER, Heinrich 1795-1861

[Op. 111]. *Grand Trio [G minor] pour Piano, Violon et Violoncelle composé et dédié à Madame Sophie Cohen née Gleisdorffer ... Op. 111. Pr. 2 Thlr. 15 Ngr.* [Parts]. Leipzig: Frédéric Hofmeister [PN 2645], [?1841].

Folio. Piano part in black cloth-backed purple marbled boards with cut paper label with manuscript titling in pencil to upper, string parts laid in. Piano: [1] (title), 2-37, [i] (blank) pp.; Violino: 12 pp.; Violoncello: 12 pp. Engraved. Handstamp, "G. Schirmer, New York, 701 Broadway" to foot of title and first page of each string part; early owner's handstamp, "H. O. C. Kortheuer," across Schirmer handstamp. Cloth spine mostly lacking. Somewhat brittle and browned; impression occasionally light; Piano and Violino parts dampstained at spine.

First Edition, probable later issue. WorldCat (2 copies only in the U.S., at the University of California, Davis and the Newberry Library, Chicago). The first issue was published in 1841.

"In a review of perhaps [Marschner's] best-known instrumental piece, the Trio no.2 (op.111), Schumann is guarded in his evaluation. While the total impression is favourable, he says, the deficiencies of the work emerge upon closer examination ... The upper voice predominates, and there is little polyphonic interest, as if the composer could simply not break away from the more familiar environment of supporting a soloist in opera with a subordinate accompaniment ... although he is universally praised for his piano parts in chamber music, a fact that has caused his piano trios (the second of which has been recorded) ... to retain lasting interest among specialists." A. Dean Palmer in *Grove Music Online*.

Hermann O. C. Kortheuer (1848-1920) was a pianist and composer, best known as a teacher. Born in Germany, he immigrated to the U.S. as a child with his parents. He studied with Liszt. After living in Brooklyn, New York, for many years, he founded and directed the "Kortheuer-Liszt Piano School" in Cleveland, Ohio. See *The Musical Blue Book of America 1919-20*, p. 268, and genealogical websites.

(25786)

\$250



“Quite Ambitious Chamber Music”

52. MAYSEDER, Joseph 1789-1863

[Op. 54]. *Premier Trio pour le Pianoforte, Violon et Violoncelle, composé et dédié à Madame Josephine noble de Schmeling née Erlach... Oeuvre 34. Prix f3 C.M. /Reichsthaler 2.* [Parts]. Vienne: Tobie Haslinger [PN S: u: C: 3971], [1826-1842].

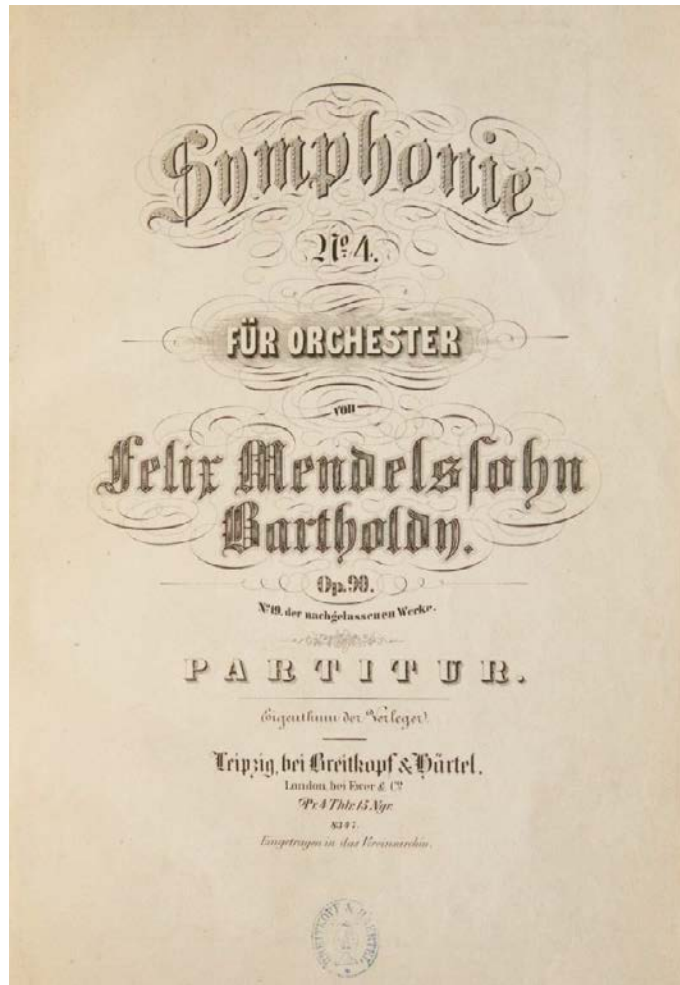
Folio. Unbound. Pianoforte: 1f. (title), 25, [i] (blank) pp.; Violino: [i] (blank), 2-9, [i] (blank) pp.; Violoncello: [i] (blank), 2-7, [i] (blank) pp. Engraved. Fingering in pencil to Violoncello part; measure numbers added in pencil in a modern hand throughout. Some wear and soiling, especially to edges; Pianoforte part frayed at spine, with repairs to title and final leaf and black stain to p. 6; small stains to final blank of Violino part.

First Edition, later issue. WorldCat (3 copies only in the U.S., at the Eastman School of Music, the University of California, Berkeley, and Duke). The first edition was published in 1823 under the imprint of S. A. Steiner (see Weinmann: Senefelder-Steiner-Haslinger 1, p. 212). Tentatively dated according to imprint; the Tobias (or "Tobie") Haslinger imprint was used from 1826 to 1842.

"Mayseder was a highly esteemed, popular figure in the music life of Vienna ... As a virtuoso violinist and violin teacher he occupied a central position ... His piano trios are quite ambitious chamber music, sometimes with a virtuosic piano part in the manner of Hummel." Ludwig Finscher in MGG2.

(25763)

\$135



First Edition of the "Italian" Symphony

53. MENDELSSOHN, Felix 1809-1847

[Op. 90]. *Symphonie No. 4. für Orchester... Op. 90. No. 19 der nachgelassenen Werke. Partitur... Pr. 4 Thlr. 15. Ngr.* [Full score]. Leipzig: Breitkopf & Härtel [PN] 8347, [1851].

Octavo. Early half dark red calf with marbled boards, spine in gilt-ruled compartments with titling gilt. 1f. (title), 193, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of title; ownership signature in black ink of Florence Bertha Thomas dated February 1863 (or 1868?) to front free endpaper; two additional dates in the same hand to front pastedown, possibly referring to performance dates. Binding rubbed; lower portion of upper hinge slightly cracked. Occasional very light foxing.

First Edition of the "Italian" Symphony. Hoboken 10, no. 284. *Catalog of the Mendelssohn Papers in the Bodleian Library*, Oxford III, no. 734. Felix Mendelssohn Bartholdy Leipzig catalog, no. 152. Wehner MWV, pp. 225-226, no. 16. Müller-Reuter I p. 73. Fuld p. 556.

Mendelssohn finished his "Italian" Symphony in Berlin, on March 13, 1833, conducting its first performance in London on May 13, 1833, at a London Philharmonic Society concert. The first edition of the full score was not published until after the composer's death. (26616) \$1,650



Autograph Manuscripts of Two Menotti Songs

54. MENOTTI, Gian Carlo 1911-2007

Two solo songs from Landscapes and Remembrances. Autograph manuscripts in piano-vocal score, ca. 1976.

Folio (ca. 313 x 237 mm). Unbound. Notated in pencil on 12-stave "G Schirmer Royal Brand" paper. Signed "G. Menotti." *The Abandoned Mansion (South Carolina)* for contralto: 1f. (title), 5, [i] (blank) pp. *Farewell at a Train Station in Vermont* for tenor: 8 pp. Small check mark in blue pencil to upper corner of each page of "The Abandoned Mansion." First measure of "Farewell" with a bass drum cue. Minor erasures throughout. Slightly worn; small rust stains from a paper clip to upper margin of outer pages, slightly affecting one letter of a tempo marking.

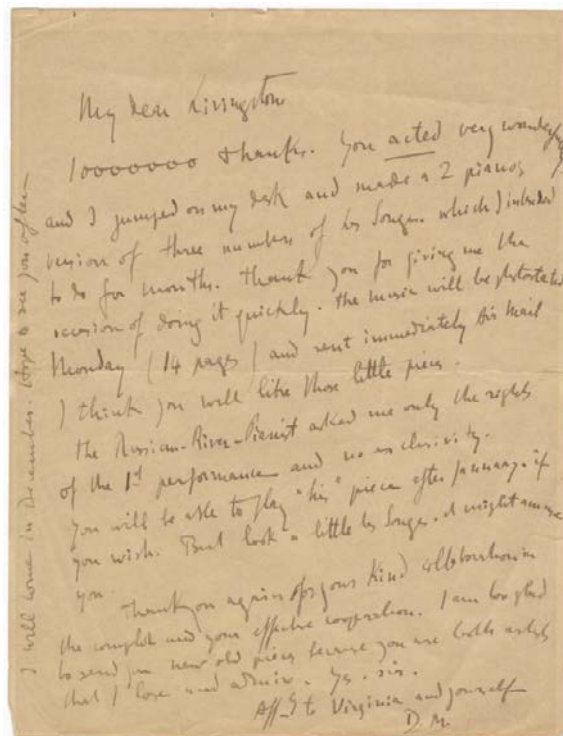
Landscapes and Remembrances, a cantata for soloists, chorus, and orchestra to texts by Menotti, was first performed at Uihlein Hall in Milwaukee on 14 May 1976, with Judith Blegen (soprano), Ani Yervanian (contralto), Vahan Khanzadian (tenor), Gary Kendall (baritone), and the Milwaukee Symphony and Bel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

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

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

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

Menotti's autograph musical manuscripts are very rare to the market, with no examples of his manuscripts recorded sold by ABPC since at least 1975. (27136) \$5,500



“I Think You Will Like These Little Pieces”

55. MILHAUD, Darius 1892-1974

Autograph letter signed "D.M." to the American pianist, educator, composer, and arranger Livingston Gearhart. 1 page. Folio (ca. 279 x 215 mm.). N.d. In English. Slightly worn; minor edge tears; creased at folds and corners; tape repairs to central fold of blank verso with minor remnants of former mount to upper margin.

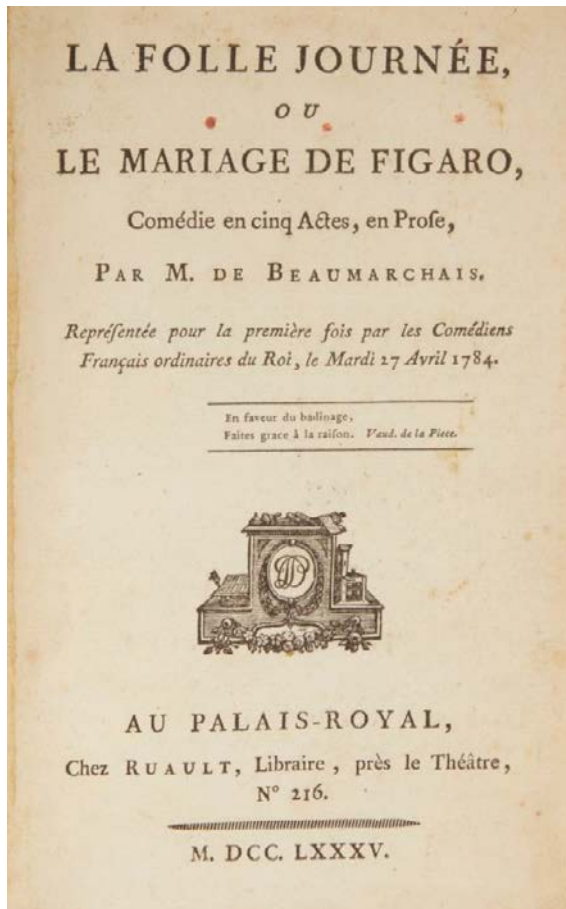
Milhaud very enthusiastically thanks Livingston for his "kind collaboration," and will send a 2-piano version of some of his Songs as soon as it is photocopied. He includes greetings for Livingston's wife,

Virginia Morley, for whom his Song arrangements are presumably also intended. He will come in December, and hopes to see Livingston often.

"1000000 thanks. You acted very wonderfully and I jumped on my desk and made a 2 pianos version of three numbers of my Songs which I intended to do for months ... I think you will like those little pieces. The Russian-River-Pianist asked me only the rights of the 1st performance and no exclusivity. You will be able to play 'his' piece after January if you wish... I am too glad to send you new old pieces because you [and Virginia] are both artists that I love and admire ..."

"A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, [Milhaud's] music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity." Jeremy Drake in *Grove Music Online*.

"Gearhart (1916-1996) is probably best known for his hit arrangement of the classic 'Dry Bones' and his 'Session Series' of skills-building books. Gearhart attended the Curtis Institute of Music. Subsequent studies in France included composition with Nadia Boulanger, Igor Stravinsky, Darius Milhaud and piano with Robert Cadadesus and Isodor Philipp. During 1941 to 1954, the two-piano team of [Virginia] Morley and Gearhart performed over 2000 concerts throughout the US and Canada in addition to recording for Columbia Masterworks and Decca Records. Gearhart also made numerous TV and radio appearances on the Fred Waring Show, for which he wrote as staff arranger ... In 1955 Gearhart joined the University of Buffalo Music Faculty, retiring to Professor Emeritus status in 1985." halleonard.com. (26830) \$750



First Edition of the Libretto of Mozart's *Figaro*

56. [MOZART]. Beaumarchais, Pierre-Augustin Caron de 1732-1799

La Folle Journée ou Le Mariage de Figaro, Comédie en cinq Actes, en Prose ... Représentée pour la première fois, par les Comédiens Français ordinaires du Roi, le Mardi 27 Avril 1784. [Libretto]. [Paris]: Au Palais-Royal: Ruault, 1785.

Octavo. Full mottled tan paper boards, spine with title label gilt. 1f. (title), [i] (half-title), [i] (publication and editor's notes), lvi (preface), [i] (part-title), [i] (named cast list), [3]-236, 237 (approbation and printer's note), [i] (blank) pp. Publisher's decorative woodcut device to title. With the names of cast members, presumably for the play's premiere at the Théâtre Français on April 27, 1784. Binding slightly worn; upper joint split. Light foxing and some staining; occasional minor wear. A very good copy overall.

First Edition, early issue. Scarce. Cordier: *Bibliographie des oeuvres de Beaumarchais*, no. 128, stating that the earliest issues of this edition do not contain engraved plates. Without the printed note to the foot of p. 152 found in later issues. With a printed note

to the final page of the play stating that the music was by Antoine Laurent Baudron (1742-1834), who also collaborated with Beaumarchais in providing music for his *Le Barbier de Séville*, including the famous tune *Je suis Lindor*, the theme of which has been used by Mozart for his *12 Variations K354/299a*.

Beaumarchais was harp teacher to the daughters of Louis XV. "[He] successfully included Baudron's storm music as a prelude to Act 4 of *Le barbier*, and, alongside continued use of vaudeville tunes in *Le mariage de Figaro* ... stretched Comédie Française conventions by introducing a whole scene of dance, song and mime for the 'coronation' of Suzanne with the bride's head-dress ... As if to vindicate Beaumarchais's musical instinct, *Le barbier de Séville* attracted settings by Benda, Paisiello, Isouard and Rossini, while the Mozart-Da Ponte collaboration in *Le nozze di Figaro* proved just how much of the original play was translatable into music." Rudolph Angermüller in *Grove Music Online*. (28690) \$800

Fine Lithographic Portrait of the Child Prodigy Pianist and Composer, Signed

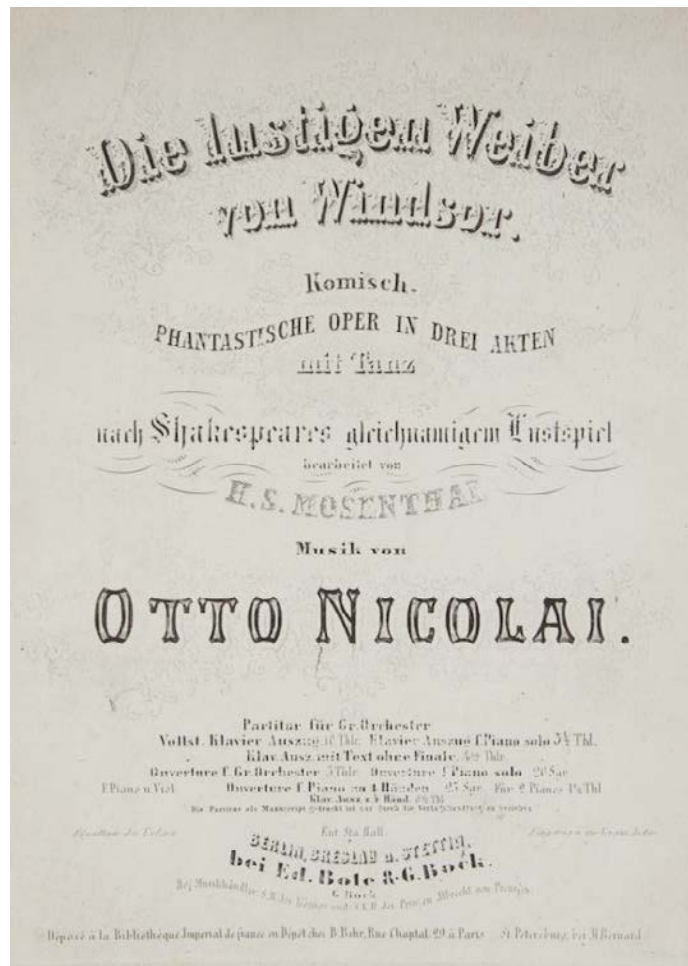
57. **NAPOLEÃO, Arthur 1843-1925**
Fine large lithograph by Charles Baugnet (1814-1886) of the Portuguese child prodigy pianist and composer aged 8-1/2. With an autograph inscription signed "Arthur Napoleon" and dated April 17, 1856, Strasbourg in ink to lower right portion of mount. [?Paris]: Printed by M & N Hanhart.

442 x 340 mm. + wide margins. Signed by the artist in the stone. Oval. A fine impression on chine-appliqué, laid down. With printed titling to mount: "Arthur Napoleon The Young Portuguese Pianist, Eight Years & Half Old. Honorary Member of The Philharmonic Societies of Lisbon & Oporto." Some foxing to mount; inscription slightly faded; remnants of hinges to upper corners of verso.

Very rare. BNF Catalogue Générale Inventaire 8454338.

*"[Napoleão] made his first concert appearance in Lisbon at the age of seven and then toured Europe, playing for kings and Napoleon III. In London he studied with Hallé, and in Paris with Herz. In Berlin Meyerbeer presented him at court in 1854 and in Weimar he was praised by Liszt." He first toured Brazil in August of 1857, made another concert tour which included the U.S., the settled in Rio de Janeiro in 1866. He founded the publishing house Narciso and Artur Napoleão in 1878, and "provided a significant stimulation to Brazilian musical production for about a century... The critic Alfredo Camarate said that Napoleão resembled Chopin in the sweetness of his playing and Liszt in his bravura. He composed an opera, *O remorso vivo* (1866), orchestral works, songs, and piano pieces. He also wrote études of pianistic techniques based on those of Cramer." Gerard Béhague in *Grove Music Online*. (27564) \$1,800*





“Never Lost its Place on the German Stage”

58. NICOLAI, Otto 1810-1849

Die lustigen Weiber von Windsor. Komisch-phantastische Oper in drei Akten mit Tanz nach Shakespeares gleichnamigem Lustspiel bearbeitet von H.S. Mosenthal ... Vollst. Klavier Auszug 10 Thlr. [Piano-vocal score]. Berlin: Bote & G. Bock [PNs B. & B. 1601. A; B. & B. 1720.-1728.], [1851].

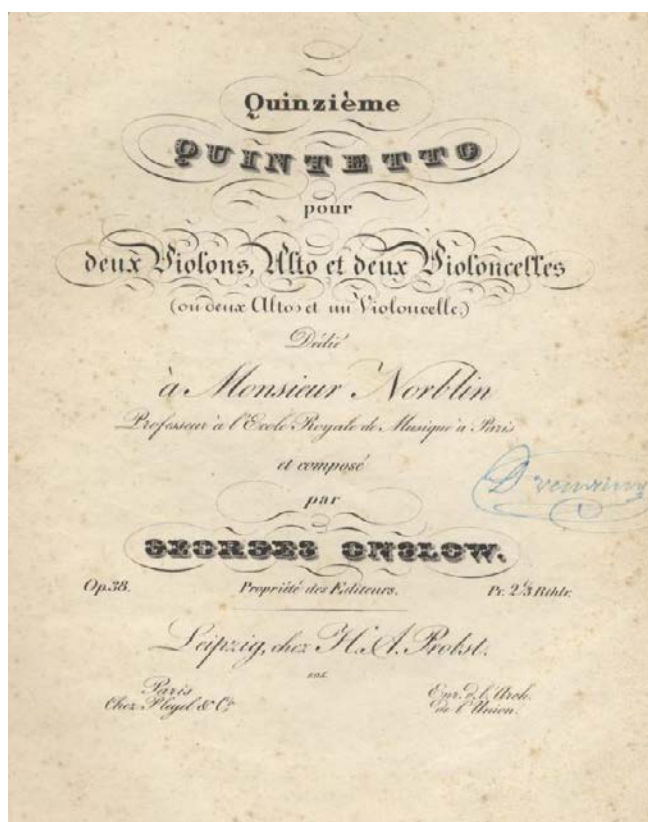
Folio. Mid-brown cloth backed dark brown textured paper boards, manuscript title label to spine. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso p. 2), 3-226 pp. Engraved. Publisher's blindstamp and advertisements, with prices, for other arrangements of *Die lustigen Weiber* to title. Several leaves with marks in red and blue crayon and pencil. Binding somewhat worn, rubbed, and bumped. Slightly browned and soiled internally; occasional minor foxing and tears; small repairs and staining to blank outer margins of pp. 24-33.

Named cast includes Zschiesche, Krause, Mickler, Pfister, Mantius, Lieder, Tuczek, Herrenburger, Marx, Köster, Röhr, Tägner, Müller II, Meinhardt, and Brandt.

Probable First Edition of the complete piano-vocal score (with finales); Bote & Bock published an earlier piano-vocal score without finales in ca. December, 1850. Fuld 365-366. OCLC no. 270560728.

Die lustigen Weiber von Windsor, to a libretto by Salomon Hermann Mosenthal after William Shakespeare, was first performed in Berlin at the Königliches Opernhaus on March 9, 1849.

"In 1847 [Nicolai] went to Berlin as Kapellmeister at the cathedral and at the Hofoper; there he conducted the highly successful première of *Die lustigen Weiber von Windsor* two years later. Nicolai did not live long to enjoy his triumph, dying of a stroke just two months after the première; however, the opera has never lost its place on the German stage, and the charming overture is still popular in the concert hall." Clive Brown in *Grove Music Online*. (25845) \$750



“Witness to the Richness of Onslow’s Musical Development”

59. ONSLOW, George 1784-1853

[Op. 38]. *Quinzième Quintetto pour deux Violons, Alto et deux Violoncelles (ou deux Altos et un Violoncelle.) Dédié à Monsieur Norblin... Op. 38. Pr. 3 1/3 Rthlr.* [Parts]. Leipzig: H. A. Probst [PN 895], [1830].

Folio. Sewn in plain blue/gray wrappers with oval label and manuscript titling in German to each upper. Violino I: [1] (title), [i] (blank), 3-13, [i] (blank) pp.; Violino II: 9 [i] (blank) pp.; Alto Viola: [1] (blank), 2-9, [i] (blank) pp.; Violoncello 1o/Alto Violoncello: [1] (blank), 2-8 (Violoncello), [i] (blank), 2-8 (Alto Violoncello) pp.; Violoncello 2o: [i] (blank), 2-8 pp. Title lithographed; music engraved. In early folder with manuscript label in German. Early owner's signature in ink. Occasional notational corrections in ink,

pencil, and red crayon; measure numbers added in pencil in a modern hand throughout. Light to moderate foxing.

An early edition, published almost simultaneously with the first (by Pleyel, Paris). Dated according to IMSLP (plate number of the present edition listed). WorldCat (no copies in the U.S.). The "Alto Violoncello" part is a viola part intended to replace the Violoncello 1mo part if necessary.

"[A] French composer of English descent ... Onslow's string quartets and quintets are the pinnacle of his output ... Like the quartets, these quintets bear witness to the richness of Onslow's musical development, which departs from Classicism and embraces a style of composition in which a surprising anticipation of the language of Brahms is apparent. Some of these quintets must undeniably be placed among the great masterpieces of 19th-century chamber music ... During the summer of 1829 he had a near-fatal accident when out shooting. While convalescing, he composed the last three movements of a quintet he had begun before the accident. This quintet, op.38, known as 'De la balle' or 'The bullet', was to become the composer's iconic work." Viviane Niaux in *Grove Music Online*. (25798) \$185



Late 18th Century French Vocal Music Manuscript

60. PHILIDOR, François-André Danican 1726-1795 et al.

Recueil d'ariettes choisies. Late 18th century manuscript collection.

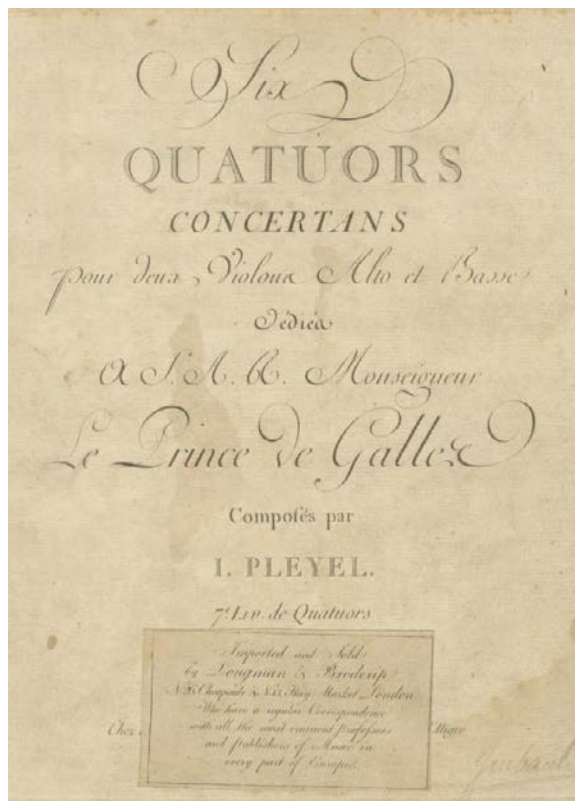
Oblong quarto (ca. 200 x 270 mm.) Green vellum boards, marbled endpapers. [i] (title, with decorative lettering and border in four colors), [ii] (blank), 96, [6] (index) pp. On laid paper, with watermark incorporating a fleur-de-lis within a crown and shield. Binding slightly worn, rubbed, bumped, and warped; hinges and joints tender; very slightly shaken. Minor foxing and offsetting throughout.

Contains 95 French arias and 16 duets (vocal parts only). Notated in a fine calligraphic hand in brown ink on 10 hand-ruled staves per page. Signed on the last leaf by the copyist: "Capelle, maitre de musique, ruë de la Vieille monnoy Pres celle des Lombards, maison de mr. guy Md. de Joye." **Named composers** include [Antoine] Albanese (1729-1800), [Claude] Balbastre (1727-1799), [Christoph Willibald] Gluck

(1714-1787), [?Jean-Baptiste-Louis] Gresset (1709-1777), [Francois-Andre Danican-] Philidor (1726-1795), [? Louis] Piffet (1734-1779), and Sarrasin. **Named works** include *Tom Jones*, *Le Deserteur*, *La Fee Orgele*, *Le Devin du Village*, *Le Roi et le Fermier*, *Les Moissonneurs*, *Rose et Colas*, *Isabelle et Gertrude*, *Zemire et Azor*, *La Servante Maitresse*, *Le Sorcier*, *Lucille*, and *On ne s'avise jamais de tout*. The 6-page index notes a source for each piece, either by composer, work, or genre (romance, tableau parlant, air de basse, etc.).

An attractive collection, in all probability compiled for private use. (2925)

\$750



First Authorized Edition

61. PLEYEL, Ignaz 1757-1831

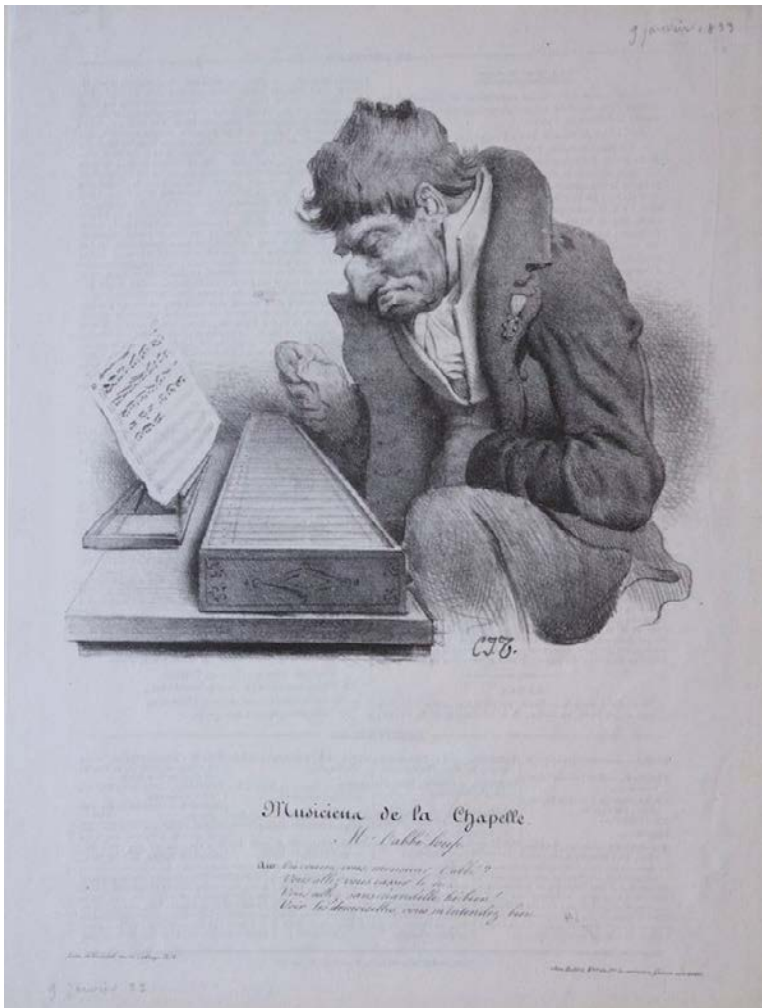
[B. 346-351]. *Six Quatuors Concertans pour deux Violons Alto et Basse dédiés à S.A.R. Monseigneur Le Prince de Galles... 7e Liv. de Quatuors. Prix 9 livres.* [Parts]. Paris: Imbault [PN 137], [June 1788].

Folio. Disbound. Violino primo: [i] (title), [i] (publisher's note), [1] (publisher's catalogue), 2-4, [i] (blank), 6-24, [ii] (blank) pp. Violino secondo: [i] (title), 2-24, [ii] (blank) pp.; Viola: [1] (title), 2-9, [i] (blank), 11-16, [i] (blank), 18-20, [i] (blank), 22-24, [ii] (blank) pp.; Basso: [1] (title), 2-12, [i] (blank), 14-16, [i] (blank), 18-19, [i] (blank) pp. Engraved. Publisher's signature to lower right corner of title. Publisher's note ("Avis de 'Editeur'") to verso of title: "L'on a repandu dans le public des Editions de trois des Quatuors qui forment ce Ouvrage. L'Auteur les desavoue, les voicu tels que je le ai reçu de lui et qu'il desire les publier." Overpaste of Longman & Broderip, London, to title of Violino primo part; measure numbers added in pencil in a modern hand throughout. Browned, soiled, and slightly (some pages moderately) foxed; closely

trimmed at upper edge, with slight loss to header of Violino primo part; all parts except Violino secondo dampstained at lower outer corner, Viola part also to spine; paper imperfection to final leaf of Basso part.

An early edition (the first authorized). Benton 3405. BUC p. 796. RISM P3298 (1 copy one in the U.S., at the Library of Congress). There is another issue by Imbault from the same plates but with plate number 96, believed to be later (Benton 3406; RISM P3299). According to Benton, "some" copies of both issues include the "Avis de l'Editeur." The publisher's catalogue is identical with that in Johanssons's facsimile 37 (1787).

"The enormous popularity of Pleyel's music during his lifetime is reflected in the testimony of contemporary journals and of early writers like Gerber and Fétis. The small town of Nantucket, Massachusetts, then still a whaling port, formed a Pleyel Society in 1822 'to chasten the taste of auditors', according to a newspaper announcement. The most telling evidence of the appeal of his music lies in the thousands of manuscript copies that filled the shelves of archives, libraries, churches, castles and private homes and in the thousands of editions produced in Europe and North America. In quality the works vary greatly, although most show considerable facility and a thorough technical grounding. The earlier works in particular display thematic originality and ingenious developments that make them fresh and attractive. After about 1792 his talent seems to have diminished; his inventiveness waned and he occasionally succumbed to routine procedures."
Rita Benton in *Grove Music Online*. (25876) \$325



Early 19th Century Caricature

62. [PSALTERY]

Musiciens de la Chapelle. M. l'Abbé Loup.
Lithograph by Bernard after Charles Joseph Traviès de Villers depicting a gentleman in formal dress, seated, plucking a psalter. [Paris]: Aubert ... Jd. la caricatur, Galerie véro dodat.

240 x 188 mm. Signed with initials in the stone.
Dated 9 January 1833 in pencil.

Traviès de Villers (1804-1859) was a contemporary and colleague of Daumier. This caricature was originally published in *Le Charivari*, an illustrated magazine published in Paris from 1832 to 1937 specializing in political cartoons, reviews, and satires. (27453) \$400



“An Important Representative of Mid-Century Italian Classicism”

63. PUGNANI, Gaetano 1731-1798

[Op. 5]. *Six Sonates A Violon et Basse. Dediées a Monsieur Jean Stelling, a St. Petersbourg ... Oeuvre Cinquieme* Prix f 4.–. [Score]. Amsterdam: J.J. Hummel [PN 74], [?1768].

Folio. Disbound. [i] (title within a fine decorative engraved border signed with initials "ACN"), 4-10, [i] (blank), 10-20, [i] (blank), 22-30, [i] (blank), 32-33, [i] (blank) pp. Engraved. Systems with two staves: violin in G clef, bass in F clef; bass with extensively figured fingering. Edges browned and slightly soiled; discolouration to lower right corner.

Zschinsky-Troxler 106-111. Not in BUC. RISM P5614 (no copies in North America). WorldCat (2 copies, at the British Library dated 1775, and the Royal Library, The Hague dated 1768). Also published under the opus numbers 6 (Paris editions by Huberty and Frey) and 7 (London edition by Welcker).

Pugnani, an Italian violinist and composer, was “a vital link in the uninterrupted tradition from Corelli to Viotti ... His playing was known for its power, eloquence and rich cantilena; his ‘arco magno’ (grand bowing) became proverbial. He probably played an important part in the development of the modern bow ... As a composer Pugnani reached far beyond the violin into the field of opera, symphony and chamber music, and must be considered an important representative of mid-century Italian Classicism ... His chamber music stands midway between that of Sammartini and Boccherini. ” Boris Schwarz and Marita P. McClymonds in *Grove Music Online*. (25837) \$400



Fine Signed Photograph of this Important American Composer for Musical Theatre

64. RODGERS, Richard 1902-1979

Three-quarter length photograph of the composer smiling, standing beside a piano. Signed and inscribed to Melinda Miller. Ca. 254 x 204 mm.

Minor abrasion to lower right margin, not affecting inscription or signature; some darkening and minor remnants of adhesive to verso.

An American composer of music for over 900 songs and 43 Broadway musicals, Rodgers is best known for his collaborations with lyricists Lorenz Hart and Oscar Hammerstein II. (26805) \$650



Manuscripts of Two Songs, Annotated and Signed by the Composer

65. ROGER-DUCASSE, Jean 1873-1954

Deux chœurs pour voix égales Poésie de Max Hermant ... A Monsieur Walter Damrosch. Copyist's manuscript of *Le Soir* and *Printemps*. **Signed and dated (1921) by the composer and with his autograph corrections, both dynamic and notational.**

Folio (ca. 350 x 270 mm). Unbound. f. (title), 9, [i] (blank), pp. Notated in black ink on 16-stave music paper in a single accomplished hand throughout. Signed and dated "Roger-Ducasse 1921" in blue ink to lower margin of p. 9. With minor autograph corrections in blue ink and pencil throughout. Some soiling and wear to outer pages and blank margins. Outer bifolium partially split along central fold. Several small knife cuts to initial leaves, slightly affecting one note of music.

Le Soir, the first piece, is scored for chorus (3 female voices) and piano; the second, *Printemps*, for piano, three sopranos and a contralto.

Together with:

- The same copyist's manuscript of the texts for *Le Soir* and *Printemps*. Ca. 202 x 201 mm. In black ink on 1 page of a bifolium, hand-ruled in pencil. With some corrections in pencil. Slightly worn; somewhat creased.

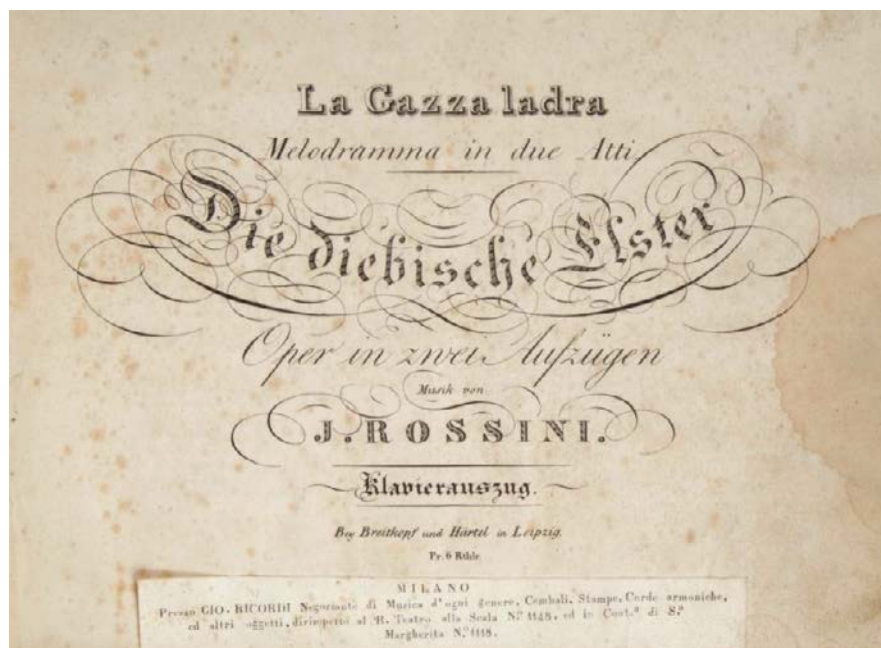
- *Deux choeurs pour voix égales Poésie de Max Hermant*. Another copyist's manuscript of the same work incorporating the composer's corrections.

Folio (ca. 343 x 272 mm). Unbound. [1] (title), 2-11, [i] (blank) pp. Notated in black ink in a single accomplished hand on 12-stave music paper with "Monarch Brand ... Nr. 3—Carl Fischer, New York" printed to lower margin and "Did Mr. Sparth translate?" in pencil to upper margin of title. Slightly worn and soiled, heavier to outer leaves.

Deux Choers pour voix égales was first published by Durand & Fils in 1921.

Roger-Ducasse "studied composition with Fauré, counterpoint with Gédalge, harmony with Pessard and piano with Charles-Auguste de Bériot ... He was a founding member of the Société Musicale Indépendante (1909) along with Ravel, Vuillermoz and Koechlin. A friend of Debussy's, he gave an early of performance *En blanc et noir* with him in December 1916, and was with Chouchou (Debussy's daughter) when Debussy died." Barbara L. Kelly in Grove Music Online.

Walter Damrosch, the dedicatee, was a highly important figure in late 19th-early 20th century music in America. "He persuaded Andrew Carnegie to build Carnegie Hall... and brought Tchaikovsky to the USA for its opening in 1891. He presented the American premières of Tchaikovsky's Fourth and Sixth symphonies, and those of works by Wagner, Mahler, and Elgar... he commissioned Gershwin's piano concerto and conducted the première of his *An American in Paris*." H.E. Krehbiel et al. in *Grove Music Online*. (26840) \$550



“The Finest of Rossini’s Several Essays in the Semiseria”

66. ROSSINI, Gioachino 1792-1868

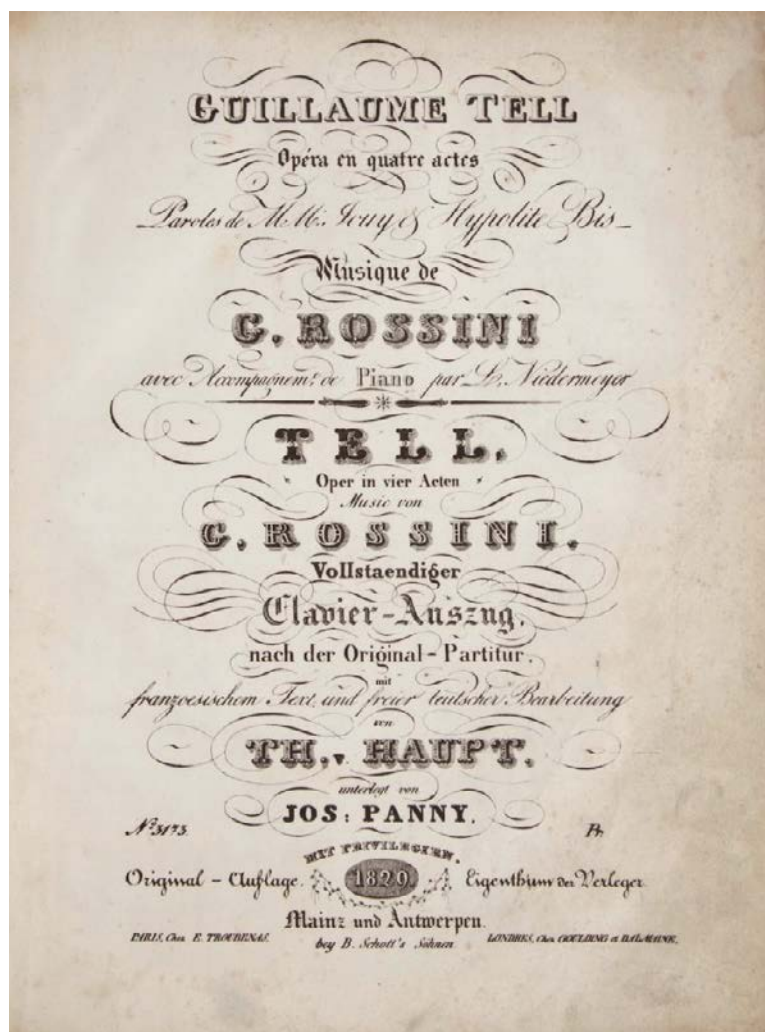
La Gazza Ladra Melodramma in due Atti. Die diebische Elster Oper in zwei Aufzügen ... Klavierauszug ... Pr. 6 Rthlr. [Piano-vocal score]. Leipzig: Breitkopf und Härtel [PN 3158], [1820].

Oblong folio. Modern half dark brown calf with marbled boards, rules and titling to spine gilt. 1f. (title), [1] (cast list and table of contents), 2-232 pp. Lithographed. Text in Italian and German. With "Presso Gio. Ricordi Negoziante di Musica d'ogni genere." overpaste to title. Some browning, foxing, soiling, small tears, and minor dampstaining to margins of first and last leaves; trimmed at upper margin.

Second edition of the first version. Rognoni, p. 446, no. 21. Gossett p. 357.

La gazza ladra, to a libretto by Giovanni Gherardini after *La pie voleuse* by J.M.T. Badouin d'Aubigny and Louis-Charles Caigniez, was first performed in Milan at the Teatro alla Scala on 31 May 1817.

"Musically, *La gazza ladra* is the finest of Rossini's several essays in the semiseria that stretch from *L'equivoco stravagante* (1811) to *Matilde di Shabran* (1821). In this instance, the work can be seen to derive in part from the French drama larmoyant, in part from the so-called 'rescue' opera. The opera deals with a wide range of social groupings, and conforms to the tradition of the happy ending, the heroine saved from execution at the eleventh hour, even though in the original French play the heroine dies on the gallows." Richard Osborne in *Grove Music Online*. (26306) \$500



“Brings Together Elements of His Art”

67. ROSSINI, Gioachino 1792-1868

Guillaume Tell Opéra en quatre actes paroles de M.M. Jouy & Hypolite Bis ... avec Accompagnemt. de Piano par L. Niedermeyer Tell, Oper in vier Acten ... Vollstaendiger Clavier-Auszug, nach der Original-Partitur, mit franzoesischem Text, und freier teutscher Bearbeitung von Th. v. Haupt. unterlegt von Jos. Panny, No. 3173. Pr. [blank] Original - Auflage Mit Privilegen. 1829. [Piano-vocal score]. Mainz und Antwerpen: B. Schott's Söhne. [PNs 3173, 3173.1-3173.21], 1829.

Folio. Half contemporary dark green morocco with green textured paper boards with titling to upper "Conservatoire Royal de Musique de Bruxelles Mr. Ferdinand Junghmans 2me Prix de Chant 1846" gilt. 1f. (title), [1] (cast list and table of contents), 2-410 pp. Title lithographed. Cast list, table of contents, and music engraved. Text in French and German. Binding quite worn, rubbed, and bumped. Some soiling to margins; some leaves with light to moderate foxing and small tears to outer margins, not affecting music; some offsetting to final leaves.

First German Edition of the first version. Gossett, p. 523. IMSLP (list of publisher's plate numbers). OCLC no. 25458764.

Guillaume Tell, to a libretto by Etienne de Jouy and Hippolyte-Louis-Florent Bis based on Friedrich von Schiller's play *Wilhelm Tell*, was first performed in Paris at the Opéra on 3 August 1829.

"*Guillaume Tell*, Rossini's last opera, is the new grand opéra he had been contracted to write under the terms of the agreement with the French government drawn up in 1824 at the time of his arrival as a resident in Paris ... The choice of Schiller's *Wilhelm Tell* (1804) was both adventurous and shrewd. Whether or not Rossini intended this to be his last opera, it brings together elements of his art he had successfully developed over the previous 17 years. Schiller's original play engages themes in which the mature Rossini showed a special interest: among them, the political ideals of a conservative people who seek independence with peace, and the psychology of paternal relations. It also enabled Rossini to exploit further an underlying interest in the related genres of folk music, pastoral, and the picturesque." Richard Osborne in *Grove Music Online*. (25909) \$400



“One of the Most Characteristic Representatives of the Franco-Belgian School of Violin Playing”

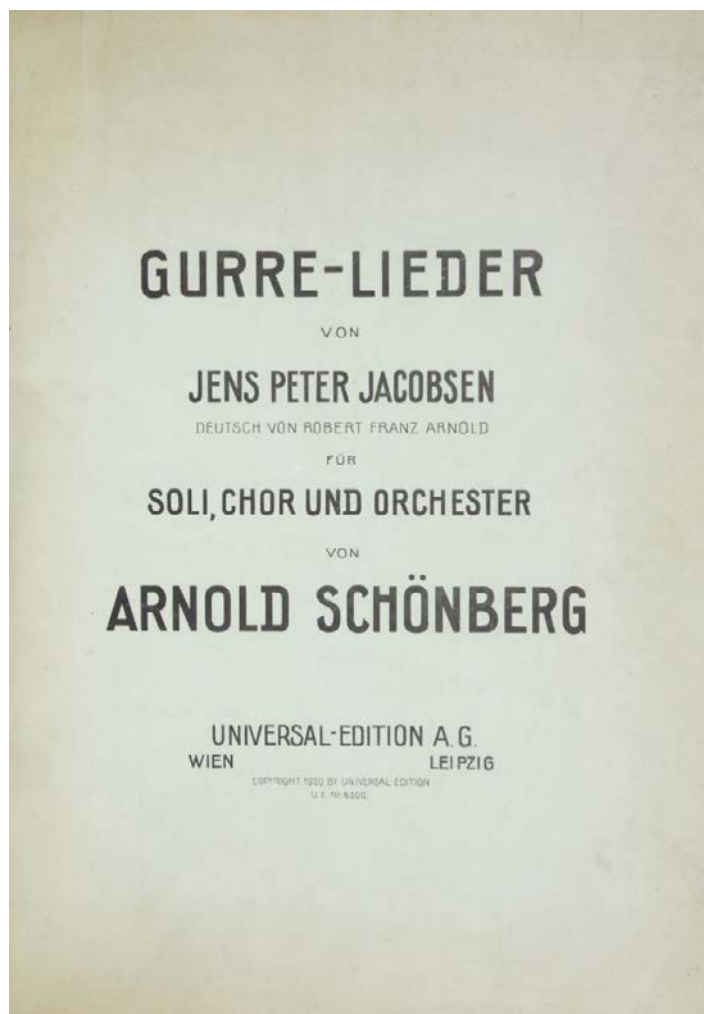
68. SAURET, Émile 1852-1920

Autograph musical quotation signed in full.

Oblong octavo (265 x 170 mm). 10 measures, being the beginning of an unidentified three-part fugue. Notated in purple ink on one staff. Marked "Moderato" and in A-flat major, 2/4 time. Inscribed to an unidentified correspondent: "Souvenir affectueux de l'ami Émile Sauret," and dated "Londres le 12 Décembre 1902." The quotation breaks off after the third entrance of the theme. Slightly foxed and stained at edges.

Sauret, a French violinist and composer, is best known for his studies for unaccompanied violin.

"Little is known about his training as a violinist ... [He] was one of the most characteristic representatives of the Franco-Belgian school of violin playing. He possessed a transcendental technique, a rich and individual tone and a very expressive vibrato ... As a composer, he was influenced by the German theorist Jadassohn, whom he had known in Leipzig. Most of his works, naturally, were for his own instrument." Roger J.V. Cotte in *Grove Music Online*. (27079) \$375



Full Score of Schoenberg's *Gurre-Lieder*

69. SCHOENBERG, Arnold 1874-1951

Gurre-Lieder von Jens Peter Jacobsen Deutsch von Robert Franz Arnold für Solli, Chor und Orchester. [Full score]. Wien–Leipzig: Universal-Edition [PN U.E. 6300], ©1920.

Large folio. Modern full dark tan buckram, publisher's light green printed wrappers bound in. 189 pp. New York music seller's stamp to lower margin of title. Wrappers slightly worn and soiled with two small tape repairs to outer margin of lower.

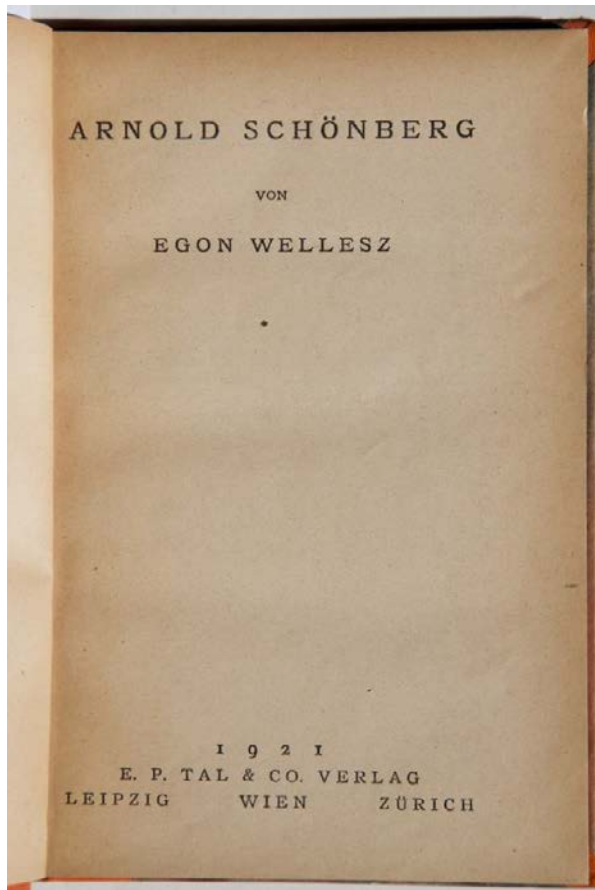
First Edition in this form. Rufer (E), pp. 78-79. GA B 16/1, p. 161. The work was first published in a facsimile edition of the autograph manuscript. It was subsequently engraved with corrections by Schoenberg, and published in 1920.

Schoenberg's *Gurre-Lieder* was first performed in Vienna at the Großer Musikvereins-Saal on 23 February 1913, with Franz Schreker conducting.

The Danish poet Jens Peter Jacobsen (1847-1885) wrote his *Gurresange* in 1871, and a German translation was made by Robert Franz Arnold (1872-1938). Schoenberg first set these poems, which depict the love of

King Waldemar and Tove, as a song cycle for voice and piano in 1900. He then began setting the entire cycle in a choral-orchestral work of Mahlerian proportions, composed and orchestrated over a decade. Scored for vast vocal and instrumental forces, it required custom 48-stave paper to fit all the parts. The *Gurre-Lieder* represents a culmination of the aesthetics of the Romantic period – musical language had already begun to shift into the kaleidoscope of 20th-century styles. Schoenberg, of course, was a dominant force in this shift, a fact he clearly recognized:

"When he finished the orchestration in 1910/1911, he considered the piece a document of a style of composition and an intellectual attitude which already seemed alien to him—although that did not detract from the work's importance: 'It is the key to my entire development. It shows sides of me which I do not reveal later on, or, from a different approach. It explains how everything had to happen as it did later on, and that is enormously important for my work – that one can follow the man and his development from that point on.'" Agnes Grond, website of The Arnold Schönberg Center. (28793) \$900



First Edition of the Earliest Monograph on Schoenberg

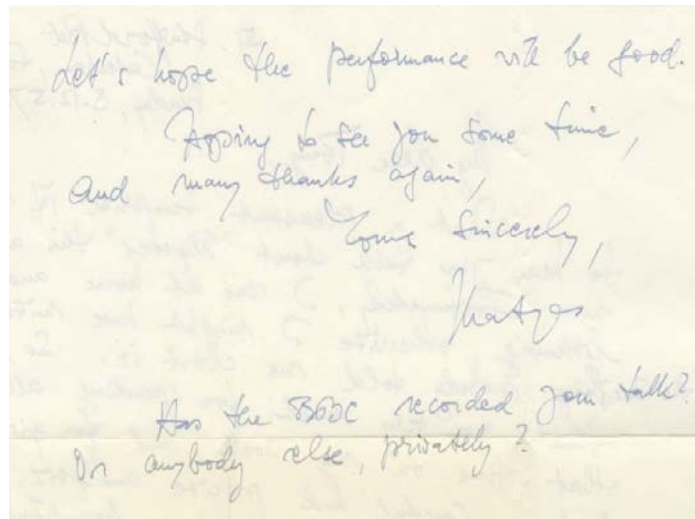
70. WELLESZ, Egon 1885-1974

Arnold Schönberg. Leipzig, Wien, Zürich: E. P. Tal & Co., 1921.

12mo. Half orange cloth with colored paper boards. 1f. (with publisher's device), [iii] (title), [iv] (copyright notices, printer's note), 1f. (motto), 7-[151] (text), [ii] (chronological table), [i] (table of contents), [ii] (advertisements) pp. With folding facsimile of a sketch leaf for the 5 Orchestral Pieces, op. 16. Binding slightly soiled and bumped. Browened.

First Edition of the earliest monograph on Schoenberg.

In 1904-5, Egon Wellesz was one of Schoenberg's first students, perhaps even his very first. Unlike Alban Berg and Anton von Webern, he soon parted with his teacher to focus on musicology. He continued to compose prolifically, and even though he cultivated a more traditional idiom, his veneration for Schoenberg and discipleship to him remained unbroken, as attested to by the present volume. (25781) \$150



Seiber Writes to English Composer and Writer on Music Antony Hopkins

71. SEIBER, Mátyás 1905-1960

Autograph letter signed "Matyas" to the noted English composer, broadcaster, and writer on music Antony Hopkins. 2 pp. Folio (ca. 254 x 203 mm). Dated Caterham, Surrey, December 8, [19]57. In blue ink on white paper. With original autograph envelope. Very slightly worn; creased at folds. One word with autograph correction, slightly smudged.

Seiber thanks Hopkins for a thoughtful radio presentation of his choral work *Ulysses*. He asks if the BBC or anyone else has recorded it. He also asks Hopkins if he will be in Festival Hall on Wednesday.

"What a pleasant surprise it was to hear you talk about 'Ulysses' this afternoon! Fortunately, I was at home and listening, otherwise I might have missed the whole thing: nobody told me about it. So, thank you very much for spending all that time on my work, and for giving such a careful and precise analysis. I enjoyed particularly your beautiful phrasing in some of your piano examples (the opening, for instance,) and also your singing; at last I know where to turn if I get into a fix with the Tenor Soloist!"

Seiber was a British composer and teacher. His music *"reflects both the breadth of stylistic sympathy and the insistence on craftsmanship that marked his teaching. It ranges from ephemera like the successful pop song *By the Fountains of Rome* (1956) – which entered the top ten of the popular charts and won an Ivor Novello Award – through incidental music, to chamber, orchestral and choral works. The highlight of his work in the film studio was his score to the animated classic *Animal Farm* (1955). Folk music – not solely from his native Hungary, but also that of many areas from France to Arabia and India – was a recurring interest, expressed in numerous arrangements. A quirky humour surfaces in the *Morgenstern* settings of the 1920s, reappears in his cartoon scores and the later settings of *Edward Lear* (1956 and 1957) and indeed is never very far away even in his most 'serious' music. His longstanding interest in jazz had a significant impact on his music: representative examples include the two *Jazzolettes*, the blues movement of the *Second String Quartet* and later the collaboration with John Dankworth on the 1959 *Improvisations*, which juxtaposes serial techniques and improvised solo passages."* Hugh Wood and Mervyn Cooke in *Grove Music Online*.

Hopkins (1921-2014) is best known as a broadcaster and lecturer on music. *"His weekly radio programme 'Talking about Music', in which he engagingly discussed the history, content and structure of a major work, ran for 36 years. He has also written a number of books and has introduced and conducted concerts, for children especially, in Britain, Australia and East Asia. As a tribute to his manifold activities the city of Tokyo in 1973 made him a special award. He was made CBE in 1976 and a Fellow of Robinson College, Cambridge, in 1980."* Richard Cooke in *Grove Music Online*. (27046) \$250



Autograph Manuscript Excerpt from Sierra's *Missa Latina*

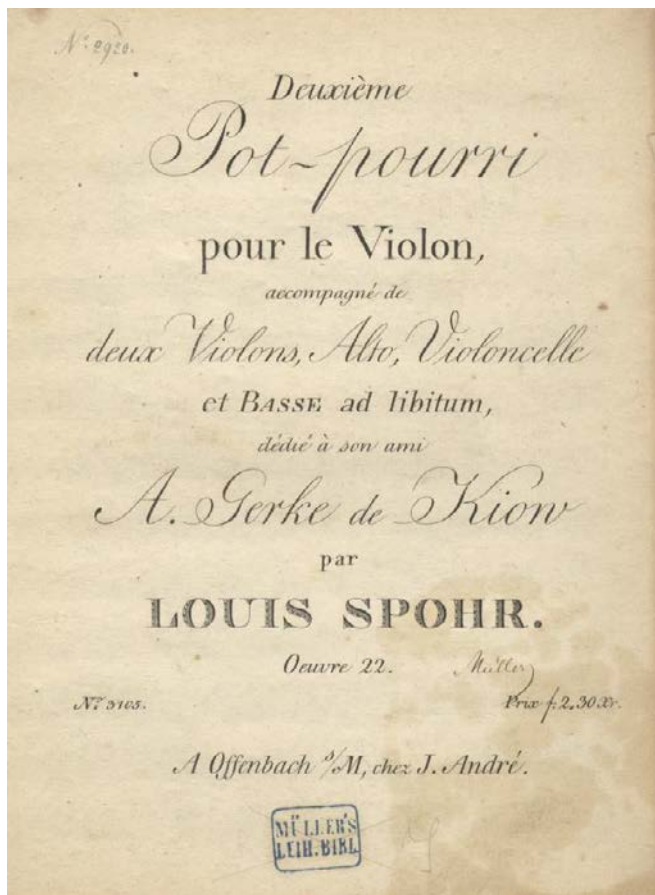
72. SIERRA, Roberto b. 1953

Missa Latina: Kyrie. Autograph musical manuscript score signed in full, ca. 2006.

Small folio (302 x 220 mm.). 1 page. Notated in pencil on 12-stave music paper "Archives 12S-12 Stave." 4 measures of the beginning of the *Kyrie*. Scored for mixed chorus, vibraphone, xylophone, bongos, tam-tam, and two pianos. With autograph signature to lower right margin.

The *Missa Latina*, composed in 2006, was commissioned by the National Symphony Orchestra. The work is scored for soprano and baritone soloists, SATB chorus, and orchestra. The present excerpt appears to be part of a 2-piano reduction.

"[Born in Puerto Rico], Sierra continued his studies abroad, first at the RCM (1976–8) and then at the Institute for Sonology in Utrecht (1978–9). From 1979 to 1982, he worked with Ligeti at the Hamburg Hochschule für Musik ... [In 1992], he began to teach at Cornell University. As Sierra's style has evolved, he has synthesized European modernism – with Ligeti, he developed an abstract thought process – with elements of Puerto Rican and Latin American folksong, jazz, salsa and African rhythms, a process he calls 'tropicalization'." Laurie Shulman in *Grove Music Online*. (26107) \$950



“An Immediate Success”

73. SPOHR, Louis 1784-1859

[Op. 22]. *Deuxième Pot-pourri pour le Violon, accompagné de deux Violons, Alto, Violoncelle et Basse ad libitum, dédié à son ami A. Gerke de Kiow [!Kiev] ... Oeuvre 22. Prix f: 2,,30 Xr. [Parts]. Offenbach s/M: J. André [PN 3105], [1811].*

Folio. Sewn. Early brown marbled wrappers with blue cut paper label titled in manuscript to upper. Violino principale: [1] (title), [i] (blank), 3-7, [i] (blank) pp.; Violino primo: 3, [i] (blank) pp.; Violino secondo: 3, [i] (blank) pp.; Viola: 3, [i] (blank) pp.; Violoncello: 3, [i] (blank) pp.; Contrabasso: [1] (blank), 2-3, [i] (blank) pp. Lithographed. Printed note to head of first page of Contrabasso: "cette partie n'est que pour l'execution dans une grande salle." Labels with "No. 2920" and/or handstamp, "Müller's Leih.Bibl.," to upper wrapper, title,

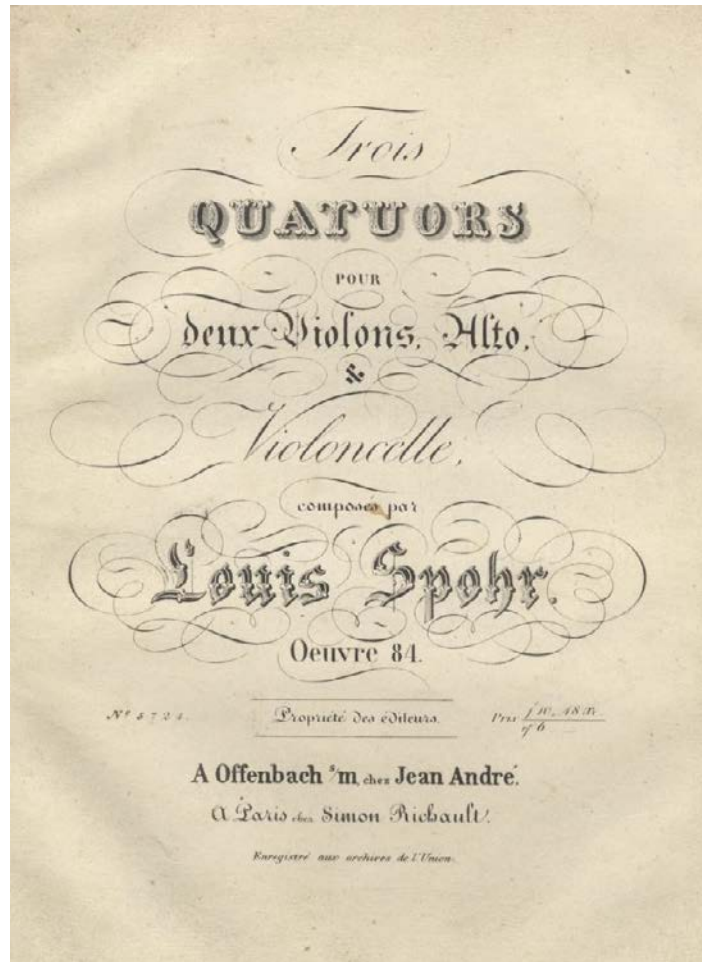
and first pages of accompanying parts; signature "Müller" to title. Wrappers worn and detached. Uniformly browned; edges soiled, with some crudely trimmed and slightly frayed; lower portion of title stained.

First Edition. Göthel p. 35. Constapel p. 198. WorldCat (no copies in the U.S.).

August Herke (ca. 1790-ca. 1848), a violinist, was a friend of Spohr.

"Spohr continued playing this potpourri, written before his 1807-08 concert tour, until the end of his years as a traveling virtuoso—for instance, in London in 1820 and in Paris in 1821. For its themes it uses a Russian folksong and Mozart's 'Là ci darem la mano' ... After its publication by André ... the potpourri must have been an immediate success." Göthel.

*"The largest portion of Spohr's chamber music was for strings alone, ranging from 19 unsurpassed duos for two violins to four masterly, and largely unemulated, double string quartets. These, together with the 36 string quartets (and several other works for the same combination), seven string quintets and the String Sextet of 1848, display a number of common features. Spohr's own mastery of the violin is evident in all of them, and their technical difficulties, together with the particular style of performance necessary to secure their full effect, may partly explain their infrequent performance. The quartets, especially, fall into two distinct categories: solo quartets in the tradition of Rode (often entitled *Quatuor brillant*), which are essentially violin concertos with string trio accompaniment, and true quartets where the interest is more evenly divided between the instruments."* Clive Brown in *Grove Music Online*. (25973) \$150



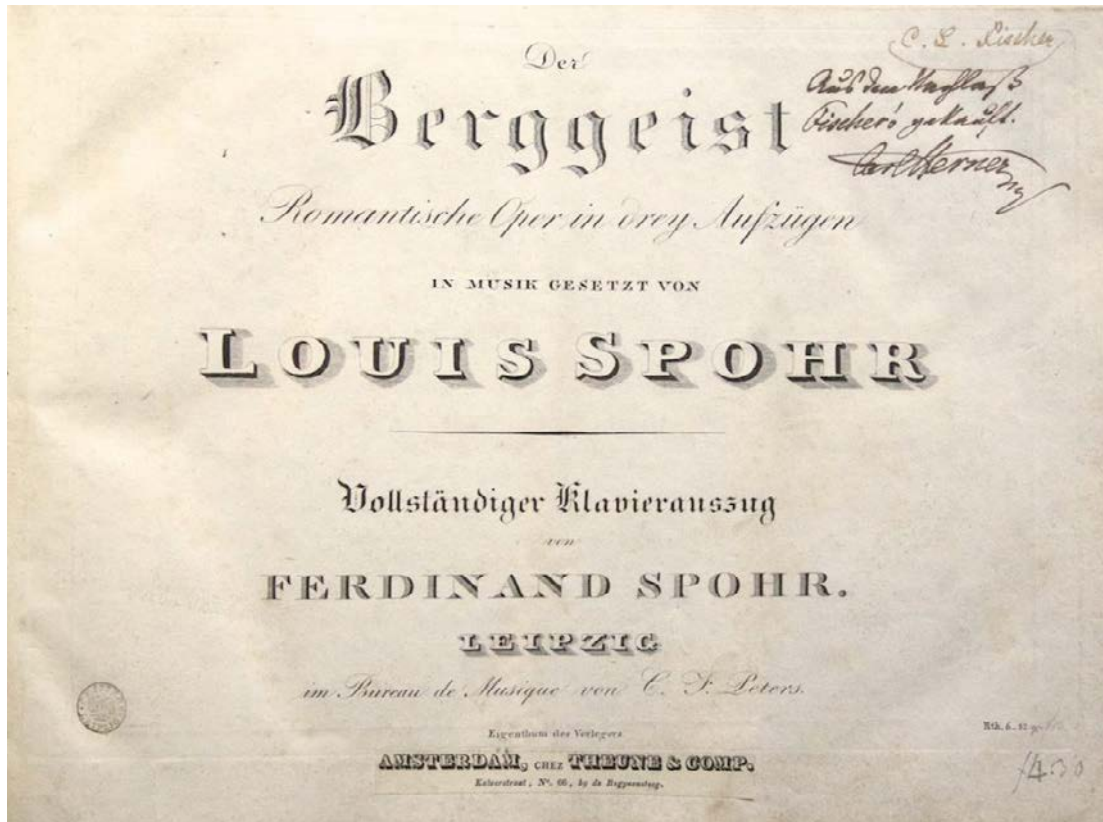
First Editions of Spohr's 27th, 28th, and 29th Quartets

74. SPOHR, Louis 1784-1859

[Op. 84]. *Trois Quatuors pour deux Violons, Alto & Violoncelle... Oeuvre 84. Prix f 10., 48 Xr./ [Reichsthaler] 6.* [Parts]. Offenbach s/m: Jean André... Paris: Simon Richault: [PN 5724], [March-April 1834].

Folio. Disbound. Violino primo: [1] (title), [ii] (blank), 4-42, [ii] (blank) pp.; Violino secondo: [1] (title), [i] (blank), 3-33, [i] (blank) pp.; Viola: [1] (title), 2-29, [i] (blank) pp.; Violoncello: [1] (blank), 2-27, [i] (blank) pp. Lithographed. All three quartets continuously paginated and without intervening title pages or blanks. Signature "M. Lohman" in pencil to upper right corner of title of Violino primo part. Slightly worn; occasional small tears; title of Violino primo part partially detached and frayed at spine; pp. 17-18 of Violino secondo part and pp. 15-16 of Viola part guarded and frayed at outer edge; lower outer corner of Viola and Violoncello parts stained.

First Editions of Spohr's 27th, 28th, and 29th quartets, in D minor, A-flat major, and B minor respectively. Göthel p. 141. Constapel p. 314. WorldCat (4 copies in the U.S., at the Eastman School of Music, Juilliard, Harvard, and the Free Library of Philadelphia. (25974) \$400



First Edition of Spohr's Opera *Der Berggeist*

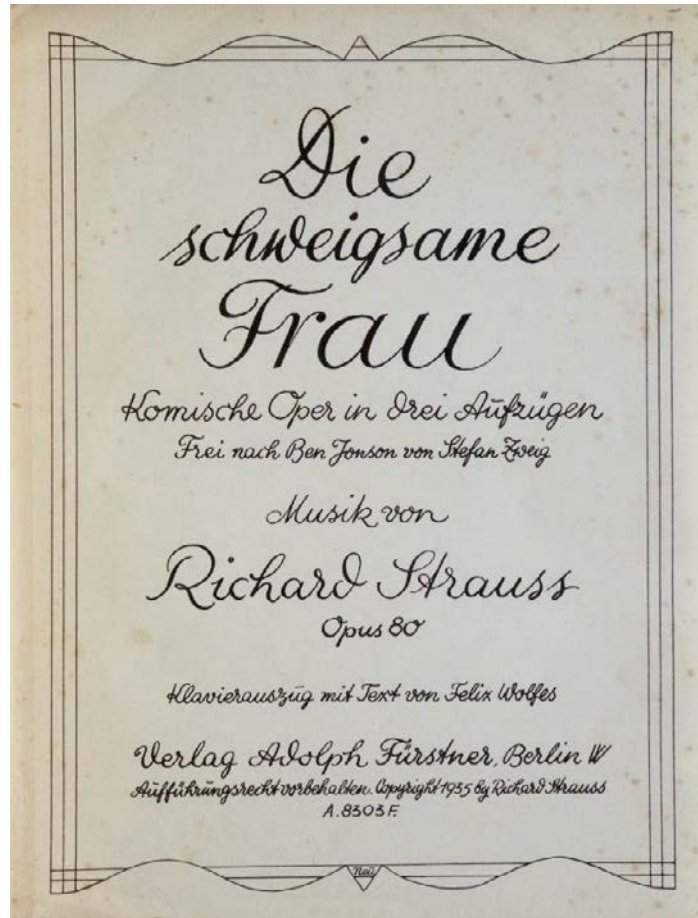
75. SPOHR, Louis 1784-1859

[WoO 54]. *Der Berggeist Romantische Oper in drey Aufzügen... Vollständiger Klavier auszug von Ferdinand Spohr ... Rth. 6-12 gr.* [Piano-vocal score]. Leipzig: C.F. Peters [PN 1866 II and 1866 III], [1825].

Oblong folio. 19th century quarter dark tan calf with marbled boards, dark green oval leather title label with titling gilt within decorative gilt border to upper. 1f. (title, with "Personen" to verso), [1] (contents), 2-81, [i] (blank); 51, [i] (blank); 63, [i] (blank) pp. Engraved throughout. With overpaste of the 19th century Amsterdam dealer Theune & Comp. to foot of title. Early signature of C.L. Fischer to title, possibly the Hanovian composer and Kapellmeister Carl Ludwig Fischer (1816-1877), with "Aus dem Nachlass Fischer's gekauft [?] Carl Herner" [purchased from Fischer's estate] below in a contemporary hand and with Fischer's signature again to p. 17 of the second act. Small publisher's handstamp and additional price of "f 4.30" in pencil to title. Binding slightly worn, rubbed and bumped; foot of spine slightly chipped. Slightly worn, foxed and stained.

First Edition. Scarce. Göthel p. 364. Worldcat (6 copies in the U.S.).

First performed at the Hoftheater in Kassel on 24 March 1825 to a libretto by Georg Döring (1784-1859). (26109) \$375



Banned After Only 4 Performances

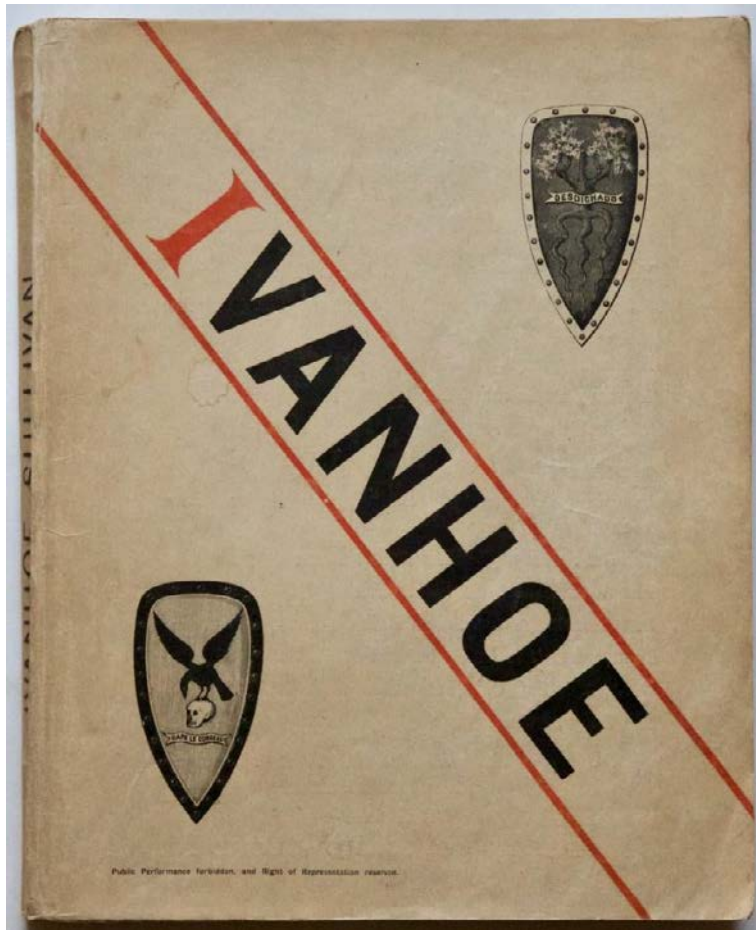
76. STRAUSS, Richard 1864-1949

[Op. 80]. *Die schweigsame Frau* Komische Oper in drei Aufzügen Frei nach Ben Jonson von Stefan Zweig ... Opus 80 Klavierauszug mit Text von Felix Wolfes ... A. 8303 F. [Piano-vocal score]. Berlin: Adolph Fürstner [PN A. 8303 F.; A. 8303.8308 F.], 1935.

Large folio. Modern blue cloth, with original wrappers printed in dark red and olive green bound in. [i] (title), [i] (copyright notice), 1f. (cast list), 460 pp. The plate number "A. 8303.8308 F." is found on the pages corresponding to the orchestral prelude, entitled "Potpourri" (pp. 5-16). Printer's note, "Stich u. Druck v. Oscar Brandstetter, Leipzig-Berlin," to lower margin of final page. Binding very slightly bumped; wrappers browned. Slightly foxed.

First Edition. Trenner no. 265, p. 307. Mueller von Asow IIk, p. 922. OCLC no. 5186816.

Die Schweigsame Frau, to a libretto by Stefan Zweig after Ben Jonson's play *Epicœne*, was first performed at the Staatsoper in Dresden on 24 June 1935. "Despite a notable cast (Karl Böhm conducted *Cebotari's Aminta*, the 61-year-old Plaschke's *Morosus*, Martin Kremer's *Henry* and Matthieu Ahlertmeyer's *Barber*), the opera had a fraught première. Even in 1935, Strauss had to battle with Nazi officialdom to get his Jewish librettist acknowledged on the Dresden Opera handbills, whereupon Hitler and Goebbels decided not to attend." The opera was banned after only four performances. David Murray and Bryan Gilliam in *Grove Music Online*. (26092) \$275



First Edition of *Ivanhoe*, Sullivan's "Grand Opera"

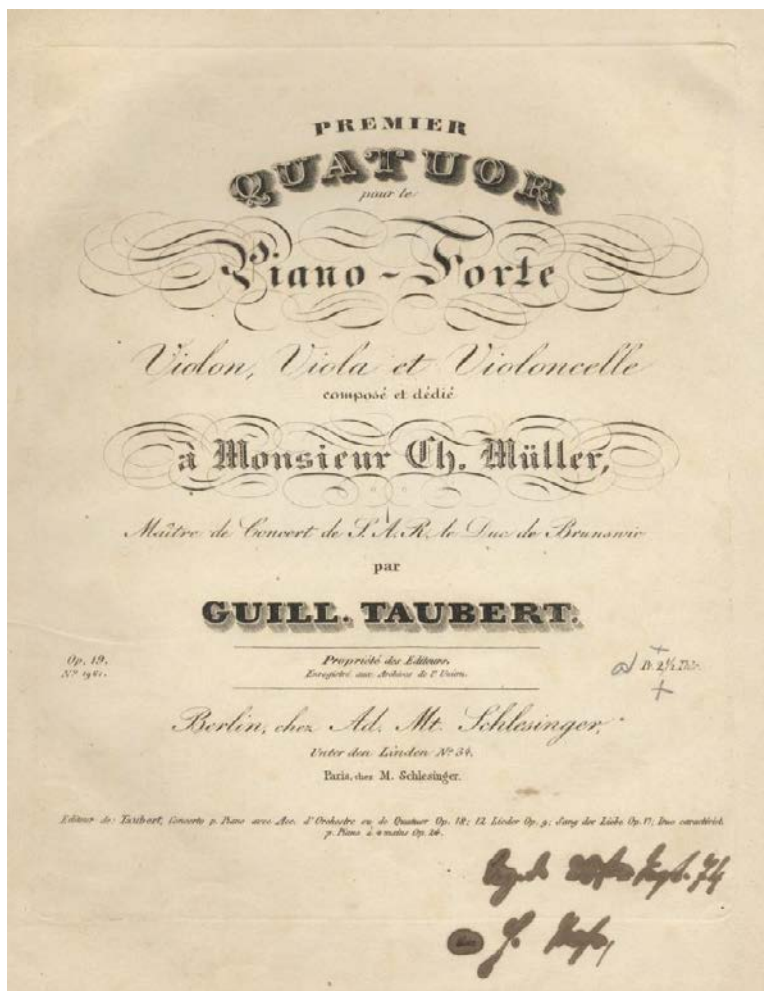
77. SULLIVAN, Arthur 1842-1900

Ivanhoe A Romantic Opera Adapted from Sir Walter Scott's Novel Words by Julian Sturgis... Arranged for the Pianoforte by Ernest Ford. [Piano-vocal score]. London: Chappell & Co. [PN 19,001], [1891].

Quarto. Original decorative wrappers with title label to spine. In custom-made black cloth box. 1f. (title), [i] (printed dedication to Queen Victoria), [i] (contents), 261, [iii] (publisher's catalogue and advertisements) pp. Typeset. Additional advertisements to verso of upper wrapper and both sides of lower. Some leaves in act 3 unopened. Early owner's signature, "Spencer W. Brien [?] 1891," in black ink to head of title. Wrappers worn and soiled. Occasional foxing, especially to title; several leaves creased at upper outer corner.

First Edition. Sullivan and Flower p. 280. WorldCat OCLC 4794897. The present copy lacks the composer's handstamped facsimile autograph to title found in some other copies of this edition.

"On 31 January 1891 Sullivan's sole 'grand opera', Ivanhoe, with a libretto by Julian Sturgis after Sir Walter Scott's novel, was launched by [Richard D'Oyly] Carte on the extraordinary principle of a continuous nightly run (as for operetta) with constantly changing casts. Its total of 160 performances, though remarkable enough, was insufficient to cover Carte's costs and he had to sell the theatre." Arthur Jacobs in *Grove Music Online*. (26099) \$300



First Edition of Taubert's Op. 19 Quartet

78. TAUBERT, Wilhelm 1811-1891

[Op. 19]. *Premier Quatuor [in E-flat major] pour le Piano-Forte Violon, Viola et Violoncelle composé et dédié à Monsieur Ch. Müller...* Op. 19. Pr. 2 1/2 Thlr. [Parts]. Berlin: Ad. Mt. Schlesinger [PN 1961], [1835].

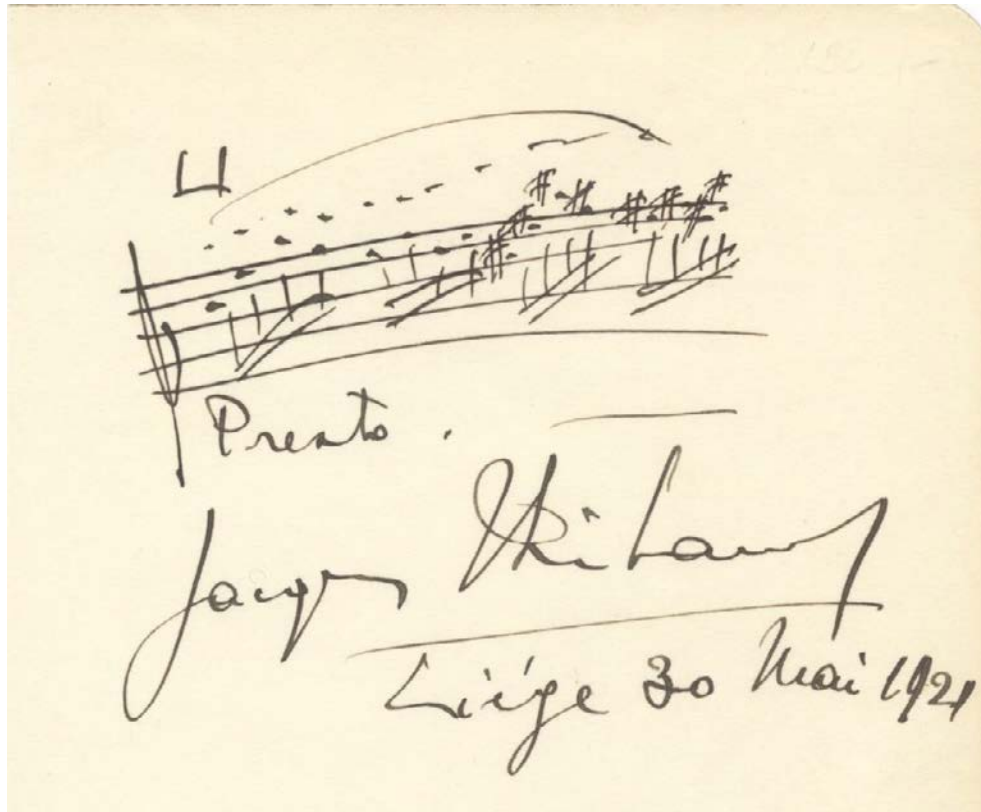
Folio. Pianoforte part in early blue wrappers with printed label of Allgemeine Musikalien-Leihanstalt C. A. André, Frankfurt, to upper; string parts with blue tape to spine. Piano-Forte: [1] (title), [ii] (blank), 4-29, [i] (blank) pp.; Violino: 8 pp.; Viola: 8 pp.; Violoncello: 8 pp. Engraved. Inscription in brown ink to lower right corner of upper wrapper: "nach meinem Tode an Herrn Mohr od. dessen Kinder zu geben Amalie Manskopf den 28sten Sept. 1874" and "Amalie [?]Manskopf. 74 an H. Mohr" to lower right corner of title in the same hand. Handstamp to verso of title: "Manskopfsches Museum für Musik- u. Theatergeschichte Frankfurt a. Main." Numerous

cuts indicated in pencil; occasional notational corrections and additional annotations; measure numbers added in pencil in a modern hand throughout. Slightly worn.

First Edition. Pazdirek 30, p. 41. WorldCat (3 copies, none in the U.S.).

Amalie Manskopf (née Manskopf, 1816-1887), was a member of a wealthy, entrepreneurial family in Frankfurt. She was married to her first cousin Jacob Philipp Nicolaus Manskopf (1807-1892). The "Manskopfsches Museum" was run by another member of the family, Friedrich Nicolas Manskopf (1869-1928), a major collector of music memorabilia. His collection is now housed at the university Library in Frankfurt.

Taubert was a "German conductor, composer and pianist ... Mendelssohn and Taubert both studied piano with [Ludwig] Berger, and correspondence between the two survives ... Many of [Taubert's] compositions were reviewed in Schumann's *Neue Zeitschrift für Musik* ... Schumann also asked Taubert to contribute to the journal, documented in their surviving correspondence." Stephan D. Lindeman in *Grove Music Online*. (25993) \$275



Autograph Musical Quotation from Kreutzer's Etude No. 2

79. **THIBAUD, Jacques 1880-1953**

Autograph musical quotation signed in full.

Octavo (204 x 138 mm.) 1 measure from Kreutzer's *Etude No. 2*, being an 8-note staccato pattern in C major, repeated in C-sharp major, both under one downbow, marked "Presto." On an album leaf. Signed and dated "Liège 30 Mai 1921" in black ink.

"At 13 his precocious talent took him to the Paris Conservatoire ... He formed a trio with his brothers, a pianist and a cellist of ability, but it was as the partner of Cortot and Casals in a famous trio, chiefly active from 1930 to 1935, that he is remembered as an ensemble player... Thibaud never retired; he appeared in London when he was over 70 and gave his last concert at Biarritz ten days before he was killed in an air crash on his way to a concert tour in the East Asia." W.W. Cobbett and Noël Goodwin in Grove Music Online.

We would like to thank Mr. Joseph Scheer for his kind assistance in the identification of the source of this quotation. (27080) \$650



19th Century Trumpet Caricature

80. [TRUMPET]

Musiciens de la Chapelle. M. l'Abbé Loup. M. Montaugibet, premier Trompette. aiv: Ah! le bel oiseau maman. Lithograph by Benard after Charles Joseph Traviès de Villers depicting a rather large gentleman in formal dress, half-length, playing a tiny toy trumpet, music in hand. [Paris]: Aubert ... Jd. la caricatur, Galerie véro dodat. Ca. 1835.

230 x 135 mm. Signed with initials in the stone. Printed on wove paper. Text to verso. Slightly worn, browned and soiled; light horizontal crease; small circular handstamp to blank upper right corner.

Traviès de Villers (1804-1859) was a contemporary and colleague of Daumier. This caricature was originally published in *Le Charivari*, an illustrated magazine published in Paris from 1832 to 1937 specializing in political cartoons, reviews, and satires. (27414) \$400



Original Late 19th Century Drawing of a Tuba Player

81. [TUBA]

Charming drawing of a tuba player by the French artist Edmond Couturier (1871-1903). The subject, wearing a boater, is sitting on a bench inside what might be a music hall playing a tuba. In black and red crayon on heavy light brown wove paper. 259 x 169 mm., with lower portion of sheet extended slightly (25 mm.) to accommodate the player's foot. Signed by the artist with a single initial. Late 19th-early 20th century.

Cut down from a larger sheet.

An attractive drawing. (27515)

\$900



“Some of His Greatest Dramatic Music”

82. VERDI, Giuseppe 1813-1901

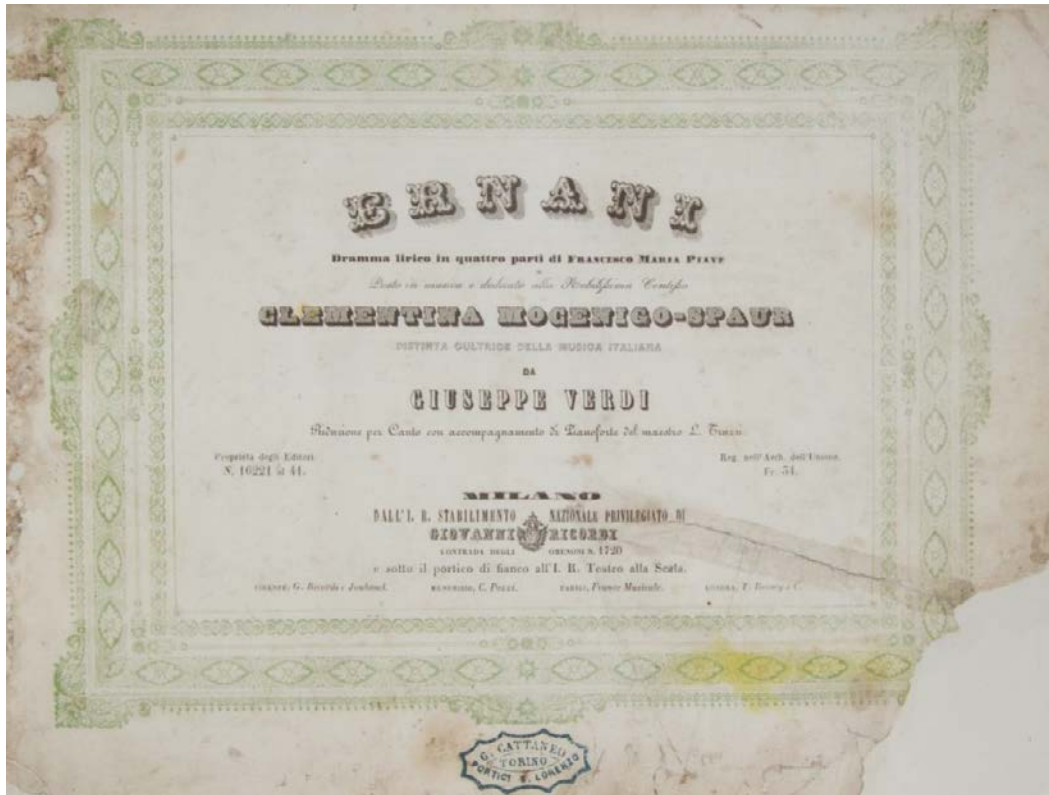
Don Carlos Grand Opéra en Cinq Actes Représenté sur le Théâtre Impérial de l'Opéra. Poème de M.M. Méry & C. du Locle ... Partition, in-8o, Piano et Chant, net: 20f ... Accomt. de Piano par E. Vauthrot Chef du Chant à l'Opéra. [Piano-vocal score]. Paris: Léon Escudier [PNs L.E. 2765.; L.E. 2765 et 2767.],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

Large octavo. Light tan morocco-backed pebbled paper boards, spine in compartments gilt with titling gilt. 1f. (recto lithographic title by Trinocq after Cravzat with names of Verdi's operas on ribbons entwined around a set of arched columns, recto blank), 1f. (recto named cast list and table of contents, verso blank, 359, [i] (blank) pp. Lithographed. Publisher's handstamp to lower margin of title. Armorial bookplate with printed text "Deus Dará" to upper pastedown. Binding slightly worn, rubbed, and bumped. Minor browning, foxing, and offsetting; margins of several leaves slightly soiled, creased, or stained.

First Edition (?second issue) of the first version of the opera. Crawford p. 579. Chusid p. 49. Hopkinson 61A. Hopkinson considers the present issue to be the earliest printing of the work. Crawford has, however, identified what he believed to be an earlier issue, distinguished by typographical differences to the title page (Verdi's name in a smaller typeface; the absence of the lithographer's name to the lower right corner; and the absence of the printer's imprint to the foot of the first page of music).

Don Carlos, to a libretto by Joseph Méry and Camille du Locle after Friedrich von Schiller's dramatic poem *Don Carlos Infant von Spanien*, was first performed in Paris at the Opéra on 11 March 1867.

"Don Carlos has of late become one of the best-loved and most respected of Verdi's operas ... Verdi dedicated to the work some of his greatest dramatic music. One need think only of the magnificent series of confrontational duets that form such a great part of the drama ... several of these break decisively with traditional models, forging for themselves a vital new relationship between musical and dramatic progress. It is for such moments that Don Carlos will be remembered and treasured." Roger Parker in *Grove Music Online*. (25943) \$2,200



“An Important Change of Direction in his Early Career”

83. VERDI, Giuseppe 1813-1901

Ernani *Dramma lirico in quattro parti di Francesco Maria Piave Posto in musica e dedicato alla Nobilissima Contessa Clementina Mocenigo-Spauro distinta cultrice della musica italiana ... Riduzione per Canto con accompagnamento di Pianoforte del maestro L. Truzzi ... N. 16221 al 41 ... Fr. 34.* [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 16221-16241], [1844].

Oblong folio. Full modern marbled paper boards, printed title label to spine. 1f. (recto title printed within decorative light green borders, verso blank), 1f. (recto table of contents with plate and page numbers, verso named cast list), 3-229, [i] (blank) pp. Title, table of contents, and cast list typeset. Each number with its own plate number, price, and secondary pagination; p. 56 blank and unpaginated. Music engraved. Milanese bookseller's blindstamp to upper outer corner of front free endpaper; early handstamp of G. Cattaneo in Turin to lower margin of title; publisher's blindstamp to lower margins of initial leaves. Occasional cuts and annotations in contemporary and modern hands in pencil and black ink. Corners of binding slightly bumped. Cropped, affecting publisher's handstamp, upper margin, secondary pagination, and a slur; lower corners soiled, several creased; title, table of contents, cast list, and final leaf soiled and stained, with some tears and loss, repaired; occasional minor tears and repairs to margins and lower corners; extensive repairs to first two leaves with loss just touching decorative title border professionally repaired.

Named cast includes Carlo Guasco, Antonio Superchi, Antonio Selva, Sofia Löwe, Laura Saini, Giovanni Lanner, and Andrea Bellini.

First complete edition of the first version of the opera. Hopkinson 41A(a). Chusid p. 63. Catalogo Ricordi online.

Ernani, to a libretto by Francesco Maria Piave after Victor Hugo's play *Hernani*, was first performed in Venice at the Teatro La Fenice on 9 March 1844. The opera "quickly became immensely popular, and was revived countless times during its early years."

"As Verdi himself stated more than once, *Ernani* represents an important change of direction in his early career. His two earlier successes, *Nabucco* and *I Lombardi*, had both been written for *La Scala*, one of the largest stages in Italy and well suited to the grandiose choral effects of those works. For the more intimate atmosphere of *La Fenice*, he created an opera that instead concentrated on personal conflict, carefully controlling the complex sequence of actions necessary to bring characters into intense confrontation. This new format brought about a fresh consideration of the fixed forms of Italian opera, in particular an expansion and enrichment of the solo aria and duet, together with a more flexible approach to the musical sequences that bind together lyrical pieces. Most important, however, was Verdi's gathering sense of a musical drama's larger rhetoric, his increasing control over the dynamics of entire acts rather than merely of entire numbers. In this respect, the third act of *Ernani* sets an imposing standard of coherence, one that is rarely equalled until the operas of the early 1850s." Roger Parker in *Grove Music Online*. (25940) \$900



“A Decisive Turn Away from the Language of the Middle-Period Italian Operas”

84. VERDI, Giuseppe 1813-1901

Les Vêpres Siciliennes, Gd. Opéra en 5 actes Poème de MM E. Scribe et G Duveyrier... Partition Piano et Chant Prix 30f. Net. Sur étain par A. Vialon. Accompagn. de Piano par H. Potier. [Piano-vocal score]. Paris: Léon Escudier [PNs L.E. 1500.; L.E. 1500. (1-4, 6-9, 11, 14); L.E. 1501. (1-3); L.E. 1504 (4).], [1855].

Folio. Quarter contemporary dark green textured cloth with dark green pebbled textured paper boards, blind rules to spine, titling gilt. 1f. (recto title engraved by A. Vialon with the names of four of Verdi's operas printed within decorative borders, verso blank), [1] (named cast list and table of contents), 2-415, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of title. Binding somewhat worn and rubbed; endpapers browned. Occasional light foxing, soiling, and bleeding; several corners slightly creased; small tear to lower margin of pp. 55-56 with archival tape repair, not affecting music; several pages with minor annotations in pencil. A very attractive copy overall.

Named cast includes Cruvelli, Sannier, Gueymard, Bonnehee, Obin, Boulo, Loenig, Marié, Coulon, and Guignot.

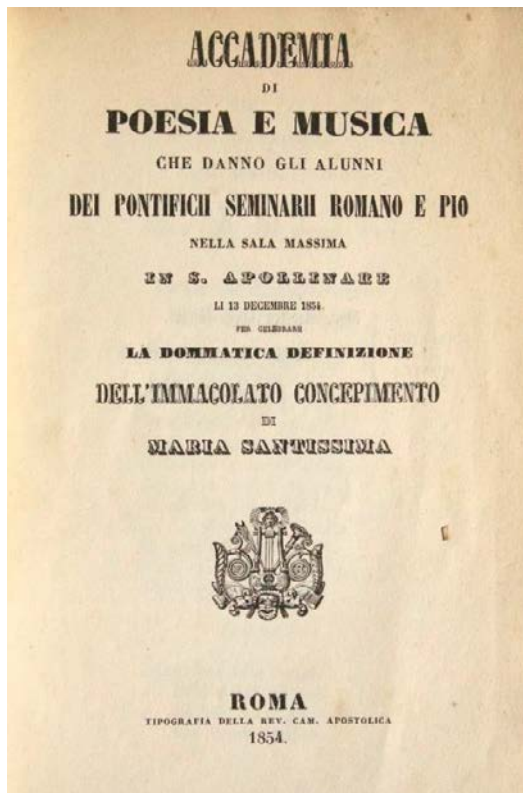
First Edition of the first version of the opera. Hopkinson 56A(a). Chusid p. 170.

Les Vêpres siciliennes, to a libretto by Eugène Scribe and Charles Duveyrier after their libretto *Le duc d'Albe*, was first performed in Paris at the Opéra on 13 June 1855.

"For those wishing to understand Verdi's musical development during the 1850s, *Les vèpres siciliennes* is of enormous importance. In both strictly formal terms and in larger matters of operatic structure, it marks a decisive turn away from the language of the middle-period Italian operas and the emergence of many stylistic features we associate with the later Verdi. There is no subsequent Verdi opera in which the experience of *Les vèpres* will not be recalled and refined." Roger Parker in *Grove Music Online*.

(25960)

\$3,800



Libretto for a Musical Celebration of the Virgin Mary

85. VERDI, Giuseppe 1813-1901, Gioachino Rossini 1792-1868, Gaetano Donizetti 1797-1848 and Saverio Mercadante 1795-1870

Accademia di Poesia e Musica che danno gli alunni dei Pontificii Seminarii Romano e Pio nella Sala Massima in S. Apollinare li 13 Dicembre 1854. Per celebrare La Dommatica Definizione dell' Immacolato Concepimento di Maria Santissima. [Libretto]. Roma: Tipografia dell Rev. Cam. Apostolica, 1854.

Small octavo. Modern marbled wrappers. [1] (title), [2] ("Direttori della Musica"), 3-26, 1f. (printer's note) pp. With decorative woodcut device to p. 26. Minor foxing, heavier to endpapers.

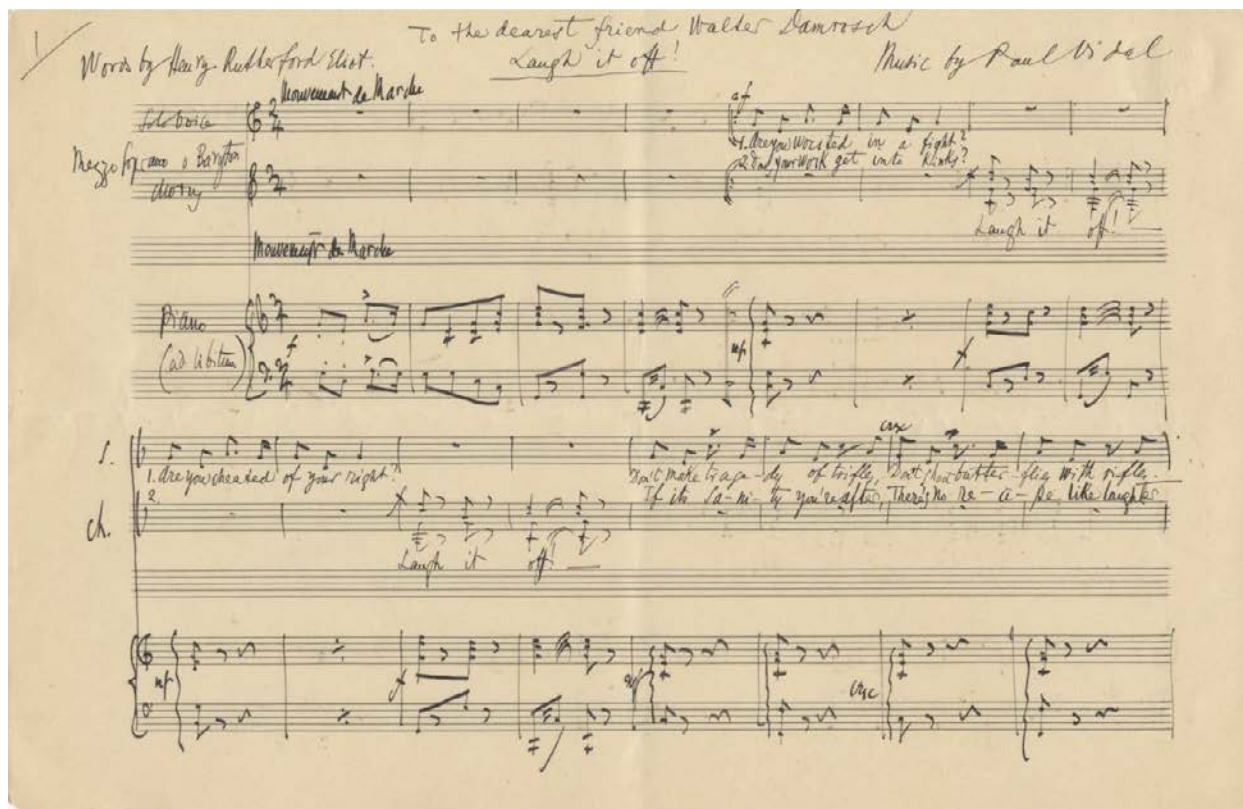
The libretto to a performance incorporating music by Verdi, Rossini, Mercadante and Donizetti at the papal seminary in Rome to celebrate the Immaculate Conception of Mary, Christ's mother, on 13 December 1854, with Luigi Moroni,

Gaetano Capocci, and Giuseppe Negri named as "Direttori della Musica."

Includes 4 works by Verdi: *Salve, o Madre: un sacro patto tutti stringe i figli tuoi* from the opening chorus of *La Battaglia di Legnano* (1849); *Silenzio misterio* from the opening chorus of *I due Foscari* (1844); *Plaudiam di letizia* from the opening chorus of the Act I finale of *Stiffelio* (1850); and *Regina dell'alme*. Other works performed include Rossini's *Pura stella-del mattino*; Mercadante's *Sacro alla pace degli eletti*; and Donizetti's cantata *Celeste un' aura dal tempio move*.

Probable First Edition. Rare. Worldcat (2 copies only, at the Universities of Chicago and Dayton). OCLC no. 57468047.

An interesting source for several little-known works of some of the 19th century's most renowned composers. (26743) \$165



**Autograph Musical Manuscripts of Two Complete Songs
Unrecorded and Presumably Unpublished**

86. VIDAL, Paul 1863-1931

"Laugh it off!" and *The Manger Song of Mary*. Autograph musical manuscripts of two complete songs. Signed in full.

- *"Laugh it off!"*: Oblong octavo (272 x 176 mm). Bifolium. Notated in black ink on 10-stave paper with blindstamp of Lard-Esnault, Bellamy, Paris. [i] (title with signature and date: October 16-23, 1921), 2, [i] (blank) pp. In 5-stave systems: one for solo voice ("Mezzo Soprano o[u] Baryton"), one for chorus (up to 4 parts but no voices specified; G clef throughout), one blank, and two for piano ("ad libitum"). Part labels and tempo in French; titling and text underlay (2 strophes) in English. Text credited to Henry Rutherford Eliot [!Elliot]. Dedication: "To the dearest friend Walter Damrosch."

- *The Manger Song of Mary*: Oblong octavo (272 x 176 mm). Bifolium. Notated in black ink on 10-stave paper with blindstamp of Lard-Esnault, Bellamy, Paris. [i] (title with signature and date: 16-23 October 1921), 2, [i] (blank) pp. In 4-stave systems: one for solo voice ("contralto"), one blank, and two for piano ("ad libitum"). Text (4 strophes) and all literals in English. Text credited to Edwin Markham. Dedication: "To Mistress Mabel Montgomery Tuttle."

Both manuscripts slightly browned; creased; slight loss to lower outer corner of first leaf, not affecting music.

With scribal copies of both songs, both in the same hand:

- "*Laugh it off*" [no exclamation point]: Folio (346 x 267 mm). Bifolium. Notated in black ink on 10-stave paper, "Melodie Trademark No. 0." 4 pp. No date. Some bleeding. Frayed at edges, with slight loss, not affecting music.

- *The Manger Song of Mary*: Folio (343 x 278 mm). Bifolium. Notated in black ink on 12-stave paper, "Monarch Brand Warranted Nr. 3 - Carl Fischer, New York." 3, [i] (blank) pp. No date.

Together with:

Copyright forms of the Société des Auteurs, Compositeur et Editeurs de Musique (SACEM; French authors' rights society) and cover letter from the Symphony Society of New York to J. T. Roach of the publisher Hinds, Hayden & Eldredge, New York. 1 page. 2 August 1923. On letterhead, typed and signed by the society's manager, George Engles. Engles asks Roach to have the papers signed by the poets.

Together with:

Two typed letters from Walter Damrosch's office to [J.T.] Roach. Oblong octavo. On stationery with Damrosch's letterhead and signed, "Lillian Day[?]." The first, dated 3 January 1921, is the cover letter to a "corrected copy of M. Widor's song *Le Chene du souvenir*" (the song is not present). The second, dated 14 November 1921, inquires about royalties Damrosch sent to Camille Saint-Saëns and Ralph Vaughan Williams; the writer wants to adjust Damrosch's French bank account; bank receipt (Morgan, Harjes & Co, Paris), dated 8 July 1921, is attached.

Unrecorded and presumably unpublished. The texts are by Henry Rutherford Elliot (1849-1906), a journalist in New York, and Edwin Markham (1852-1940), an American poet. "*Laugh it off!*" is a humorous song in a popular style; *The Manger Song of Mary* is a lullaby in a more sophisticated style. The correspondence suggests that both of Vidal's songs were slated for publication by Hinds, Hayden & Eldredge in 1923; the scribal copies were most likely intended as engraver's copies. One of the poets (Elliot), however, was no longer alive; there are no materials in the present collection mentioning his heirs. In any case, the SACEM forms (also Markham's) remained unsigned. The publication stalled, and the songs were apparently never published.

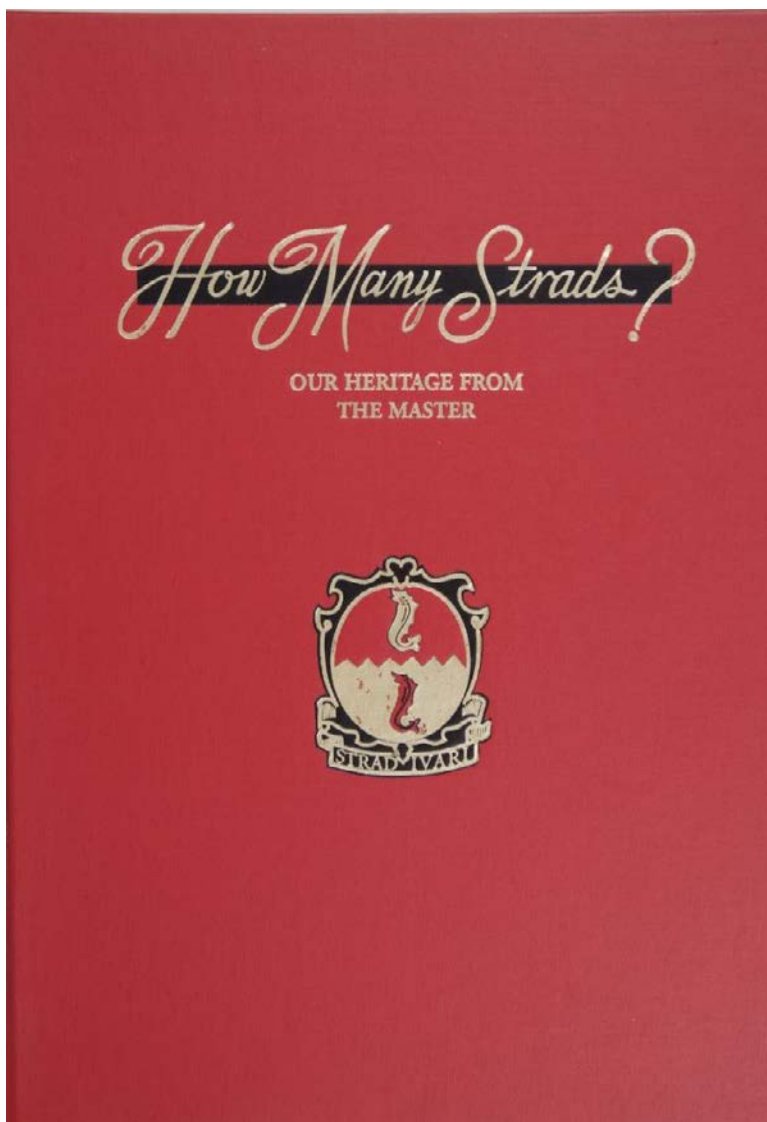
A French conductor, teacher and composer, "*Vidal is particularly remembered as a fine teacher who was sympathetic to new ideas. At the Paris Conservatoire he taught classes in solfège (from 1894), piano accompaniment (from 1896) and composition (from 1909) ... Vidal's most successful compositions were the ballet *La maladetta* (1893), which had been performed nearly 200 times by 1930, and the light opera *Eros*."* David Charlton in *Grove Music Online*.

Mabel Montgomery Tuttle (born Mabel Chauvenet Holden, 1873-after 1921) studied piano with Theodor Leschetizky and Teresa Carreño. (26852) \$750

A Cornerstone of the Violin Literature

87. [VIOLIN]. **Doring, Ernest N.**

How Many Strads? Our Heritage from the Master A Tribute to the memory of A Great Genius compiled in the year marking the tercentenary of his birth being a tabulation of works believed to survive produced in Cremona by Antonio Stradivari between 1666-1737 including relevant data and mention of his two sons Francesco and Omobono ... Enlarged and expanded edition with additional instruments illustrated and comprehensive listings of Stradivari instruments in the violin literature. By Robert Bein & Geoffrey Fushi. Chicago: Bein & Fushi, Inc., 1999.



Large quarto. Publisher's full dark red cloth with titling in gilt and black to upper and spine, dark red endpapers patterned in gilt. 1f. (recto blank, verso brief publisher's catalogue), 1f. (recto half-title, verso blank), 1f. (recto title, verso copyright), 1f. (dedication to Charles Beare, verso blank), 1f. (recto acknowledgements, verso blank), 1f. (recto foreword, verso blank), [13] (publisher's statement), 14-15 (contents), 16-17 ("List of Instruments Illustrated in Chronological Order"), 18 (blank), 19-464 pp. including 3 pp. List of Subscribers at conclusion. With numerous illustrations of instruments throughout. (28818) \$275

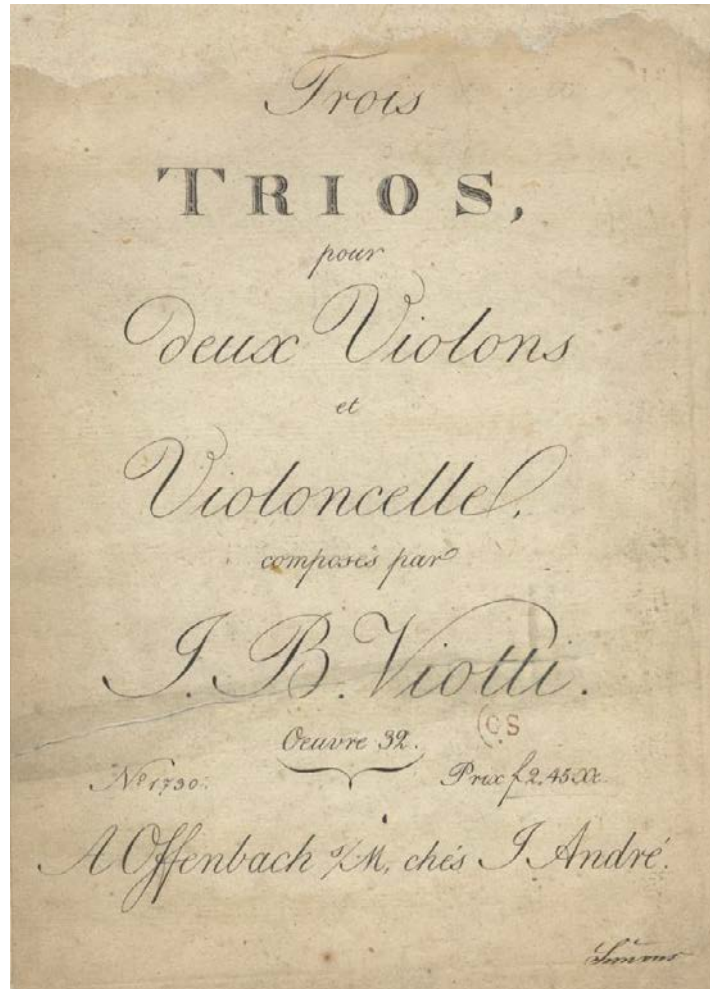


Attractive 19th Century Etching of a Cello Player

88. [VIOLONCELLO]

Fine etching of a cello player by British artist Charles Keene (1823-1891). The subject, in a wig and long coat, is depicted seated, bowing his instrument with his right hand, contrary to traditional left-handed bowing practice. 131 x 83 mm. Printed on lightweight laid paper, with the artist's signature stamped at lower right just below platemark. Remnants of hinges to upper corners of verso.

Keene was a noted graphic artist and illustrator. He was also a musician, particularly interested in early music. (27516) \$450



“A Symbol and Model for the French Music of His Time”

89. VIOTTI, Giovanni Battista 1755-1824

[W. III, 10-12]. *Trois Trios pour deux Violons et Violoncelle*. [Parts]. Offenbach s/M: J. André [PN 1730], [1803].

Folio. Unbound. Violino primo: 15 pp.; Violino secondo: 13 pp.; Violoncello: 13 pp. Engraved. Early owner's signature, "Simons," in ink to lower right corner of all title pages. Handstamp, "GS," to all title pages. Somewhat worn and soiled; some dampstaining, repairs, and other minor defects. An uncut copy.

An early edition, published approximately one year after first. White III:10-12. Giazotto 99-101. Constapel, p. 139. RISM V 1910. The present edition is published as op. 32; the work also appeared as op. 16 (London: Clementi, Banger, Hyde, Collard & Davis) and op. 20 (Vienna: Tranquillo Mollo & Co.).

"Emerging from the Italian violin tradition, Viotti's works became a symbol and model for the French music of his time. The composer succeeded in combining the most virtuosic elements of violin technique with a unique, specifically instrumental cantabile." Massimiliano Sala in MGG2. (26031) \$275



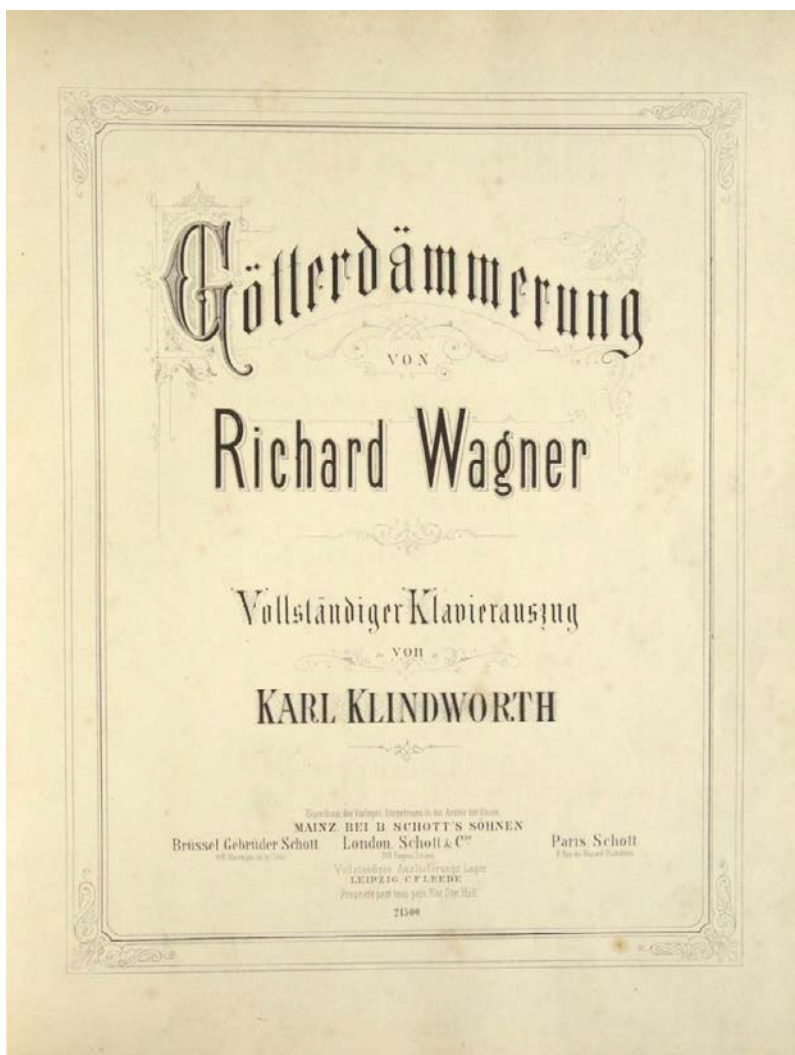
Early 19th Century Scottish Vocal Music Collection

90. [VOCAL MUSIC - Early 19th Century - Scottish]

Oliver's Complete Collection of Comic Songs; Being a Selection of All the Wit, Humour, Eccentricity, and Originality, in Song, which the Present Day Has Produced. The Third Edition Improved ... Price 3s. 6d. Boards. Edinburgh: Oliver & Boyd, [ca. 1811-1825?].

12mo. Early dark green cloth-backed green paper boards, titling within decorative devices gilt to spine. 1f. (frontispiece engraved by J. Mitchell after Clennel depicting three gentlemen raising their glasses in a toast), 1f. (half-title with decorative device), 1f. (title), 5-300, [303]-310 (index) pp. Text only, but with indication of tunes to which the text is to be sung in many instances. Binding slightly worn, bumped, soiled, and dampstained. Blank margins of some leaves moderately browned or slightly lacking, affecting several letters; some foxing; offsetting from frontispiece to half-title.

Rare. Worldcat (3 copies only of this edition, at the Smithsonian, Edinburgh University Library, and Norfolk (UK) County Council Library; copies of all editions are quite scarce). *Catalogue of English Song Books Forming a Portion of the Library of Sir John Stainer*, p. 65. Humphries & Smith p. 248. OCLC no. 28012823. (26869) \$200



First Edition of *Götterdämmerung*

91. WAGNER, Richard 1813-1883

[WWV 86d]. *Götterdämmerung ... Vollständiger Klavierauszug von Karl Klindworth*. Mainz: B. Schott's Söhne [PN 21500], [April 1875].

Folio. Contemporary dark brown tooled half calf with dark green cloth boards, decorative initials "P.R." to upper, gilt titling to spine in ruled compartments, all edges gilt. 1f. (general title, "Der Ring des Nibelungen), 1f. (title), 1f. (half-title), [1] (cast list and contents), 2-357, [i] (blank) pp. Lithographed throughout. Cloth portion of binding slightly stained, worn and frayed at edges, light blue watered silk endpapers slightly soiled. Slightly foxed and browned.

First Edition. Fuld, p. 465. Deathridge, Geck and Voss (WWV), p. 402. Klein, p. 51. The general title and half title are common to the full scores of all four Ring operas.

Götterdämmerung is the fourth opera in the *Ring* cycle. Excerpts were first performed in a concert at the Musikverein in Vienna on March 25, 1875; the entire work was first performed as part of the *Ring* cycle at Bayreuth on August 17, 1876.

"The final opera of the Ring... provides an appropriately weighty conclusion to the epic cycle. 26 years elapsed from the time Wagner made his first prose draft for the work (then called Siegfrieds Tod) to the completion of the full score, with inevitable consequences in terms of stylistic unity. Retrogressive elements of grand opera exist side by side with motivic integration representative of Wagner's most mature style. And yet, the stylistic integrity of Götterdämmerung is scarcely compromised, so skilfully are the disparate elements welded together and so intense the dramaturgical conviction. The resources and stamina demanded by the work (from both singers and orchestra), combined with its sheer length and theatrical potency, make it one of the most daunting yet rewarding undertakings in the operatic repertory." Barry Millington in *Grove Music Online*. (26101) \$1,650



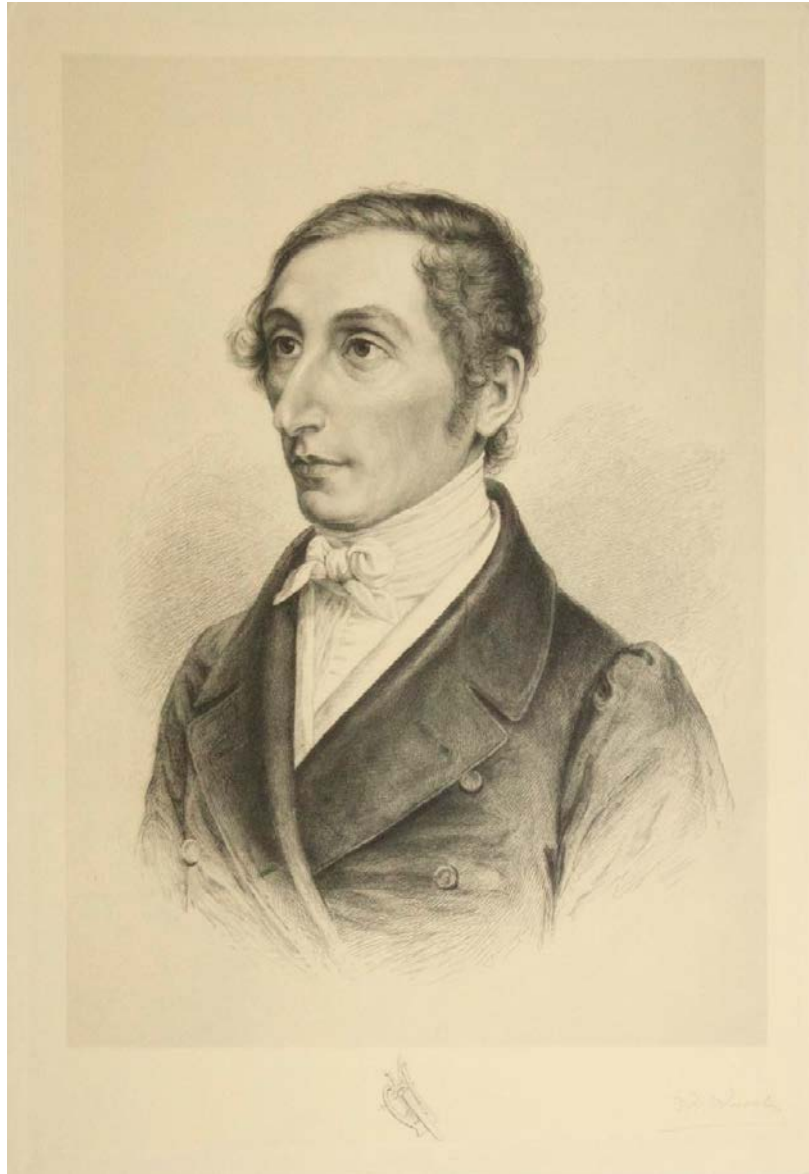
Original Drawing of Weber

92. WEBER, Carl Maria von 1786-1826

Fine original small bust-length drawing in black chalk and pen and ink on blue-grey paper, purportedly of the composer. Ca. 71 x 60 mm. Signed with monogram "E.B." at lower left and identified on the verso as being of Carl Maria von Weber. Mounted to dark ivory stock; hinged to mount at upper margin of verso. We have been unable to identify the artist "E.B."

"A prototypical 19th-century musician-critic, he sought through his works, words, and efforts as performer and conductor to promote art and shape emerging middle-class audiences to its appreciation. His contributions to song, choral music, and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel

timbres and orchestrations enriched the palette of musical sonorities. With the overwhelming success of his opera Der Freischütz in 1821 he became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz, and Liszt." Paul Corneilson et al. in *Grove Music Online*. (27410) \$750



Attractive Etching of the Composer

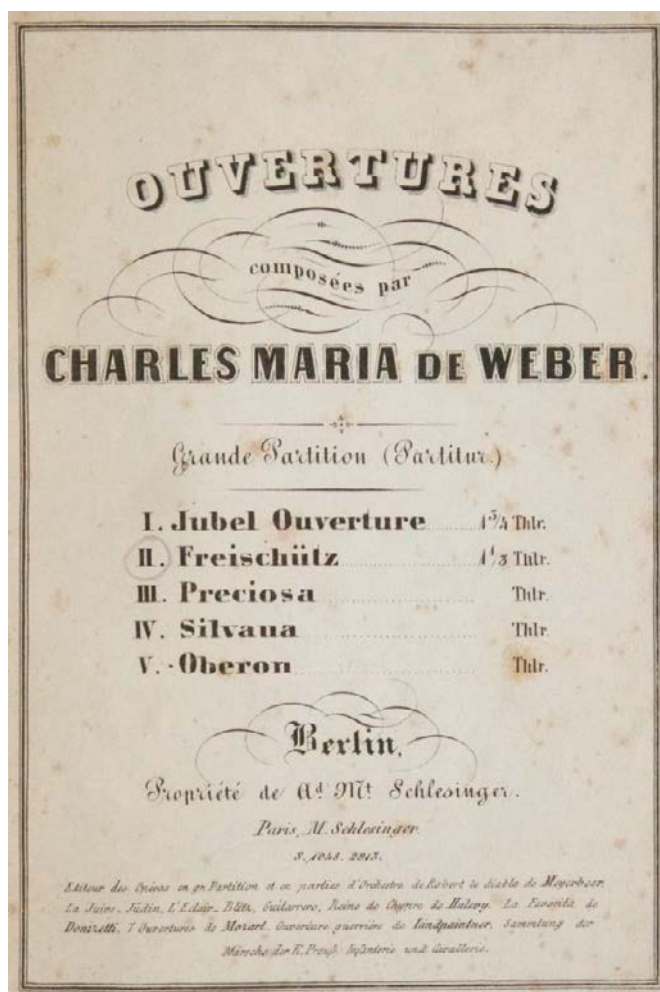
93. **WEBER, Carl Maria von 1786-1826**

A fine, large, bust-length etching by Wilhelm Woernle (1849-1916).

480 x 326 mm. + wide margins. Signed in pencil by the artist ("W. Woernle") at lower right. With the remarque of a lyre and sword. A fine impression on chine-appliqué. Remnants of hinges to upper corners of verso.

Woernle, born in Stuttgart, worked and died in Vienna. (27554)

\$900



First Edition of the Full Score

94. WEBER, Carl Maria von 1 786-1826

Ouvertures ... Grande Partition (Partitur) ... II. Freischütz 1 1/3 Thlr. [Full score]. Berlin: Ad. Mt. Schlesinger [PN 2913], [ca. 1843].

Octavo. Full modern mottled orange calf with brown morocco title label gilt to spine. 1f. (title), 3-50 pp. Engraved. Early vendor's handstamp to lower margin of title. Quite foxed; occasional minor soiling and staining, not affecting music; some wear to lower margin of title.

First Edition of the orchestral score. Jähns no. 277, p. 303. Fuld p. 236. OCLC no. 40569240.

Der Freischütz, to a libretto by Johann Friedrich Kind after Johann August Apel and Friedrich Laun's *Gespensterbuch*, was first performed at the Schauspielhaus in Berlin on 18 June 1821.

"With Der Freischütz [Weber] produced a work that competed successfully with popular French and Italian operas not only in Germany but in other countries as well. The impact of Der Freischütz on opera of the 1820s, 30s, and 40s is evident, as it inspired a spate of gothic works like the vampire operas of Marschner and Lindpaintner, and even as late a work as Der fliegende Holländer owes much to it; outside Germany, its success as Robin des Bois prepared the way for Meyerbeer's Robert le diable." Paul Corneilson et al. in *Grove Music Online*. (26857) \$185



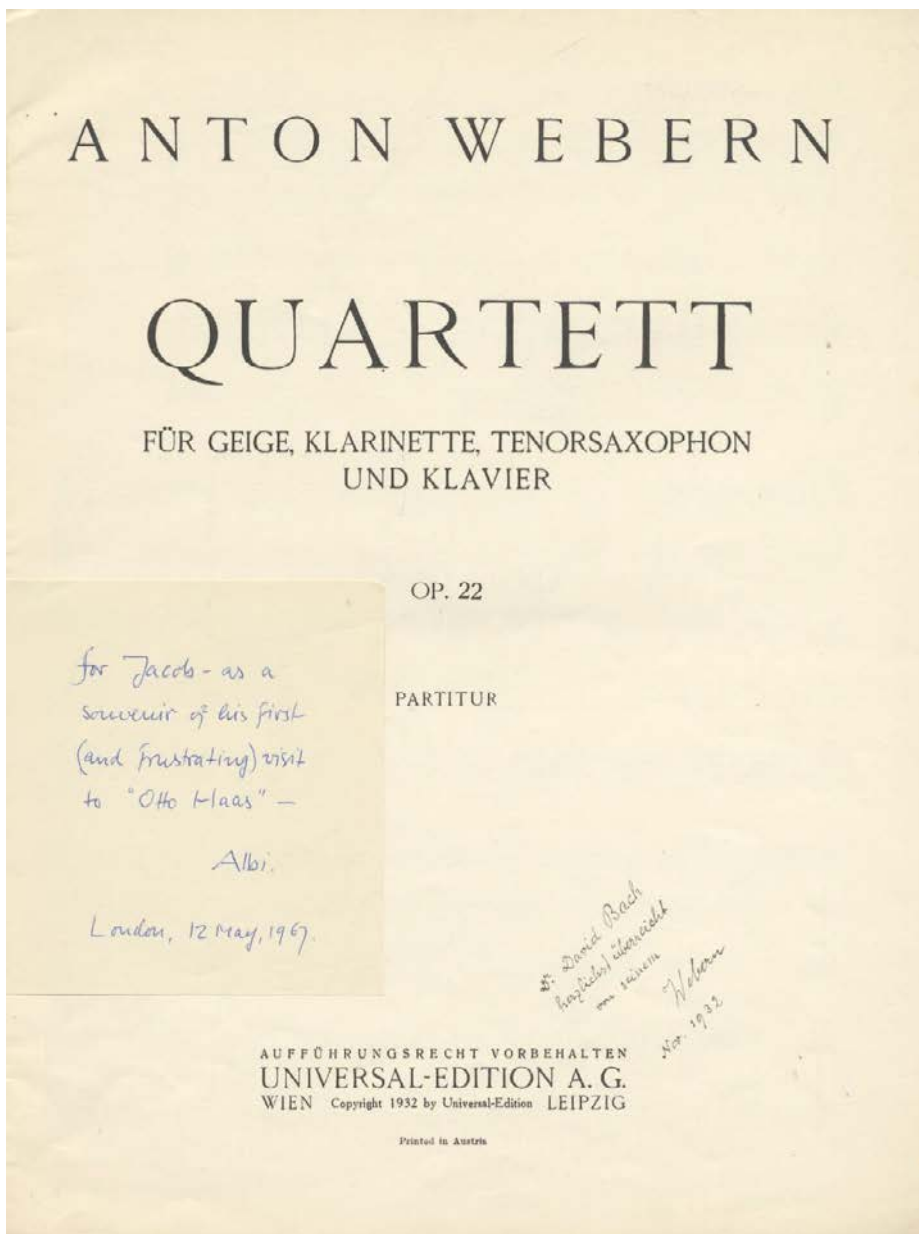
Early Engraving of this Nürnberg Poet and *Sprüchsprecher*

95. **WEBER, Wilhelm 1601-1661**

Full-length portrait engraving. ?Late 17th century.

133 x 83 mm. + margins. On laid paper. Remnants of hinges to upper corners of verso, with small repair.

Text below the image identifies Weber as a German poet and "Sprüchsprecher" in Nürnberg who died on July 28, 1661 at the age of 60. Weber is referred to in Johann Christoph Wagenseil's book on the Meistersingers of Nürnberg published in 1697. (27547) \$500



First Edition of Weber's Opus 22, Inscribed by the Composer

96. **WEBERN, Anton 1883-1945** [Op. 22]. *Quartett für Geige, Klarinette, Tenorsaxophon und Klavier*. [Full score]. Wien–Leipzig: Universal-Edition [PN U.E. 10.050], ©1932.

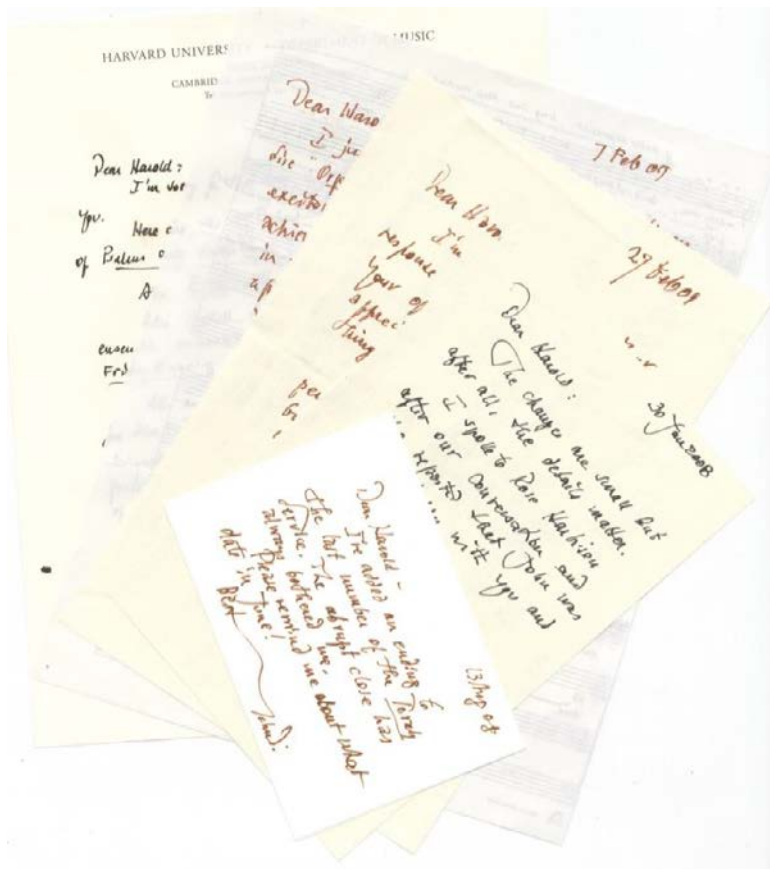
Small folio. Original publisher's wrappers. 1f., 13 pp. Publisher's catalogue dated July 1932 to verso of lower wrapper.

With an autograph inscription from the composer to title in black ink: "Dr. David Bach herzlich überreicht von seinem Webern Nov. 1932." From the collection of the pianist and teacher Jacob Lateiner (1928-2010), with a note laid in from the distinguished music antiquarian Albi Rosenthal (1914-2004): "for Jacob - as a souvenir of his first (and frustrating) visit to Otto Haas - Albi, London, 12 May 1967." Wrappers slightly worn and soiled.

First Edition. Moldenhauer pp. 714-15.

"Alban Berg repeatedly assured the composer of his special admiration for this work. On 19 August 1932 he wrote: 'This Quartet is a miracle. What amazes me above all is its originality...' Schoenberg was equally impressed. On receipt of the printed score he thanked Webern for the 'fabulous piece.' Today theorists recognize the Quartet as a masterpiece of formal construction." Moldenhauer pp. 426-27.

Dr. David Josef Bach (1874-1947), an important figure in Viennese cultural life in the first quarter of the 20th century, was a significant patron of the arts, an academic, and a writer who championed the dissemination of the arts to the masses. Many important musical and visual artists were indebted to his patronage and support, including Webern, Schoenberg (who wrote an atonal birthday canon of 21 measures for him in 1934) and Oskar Kokoscha (who executed a portrait of him). (26554) \$3,500



12 Autograph Letters Relative to this Noted American Composer's Works, Many Influenced by His Jewish Heritage

97. WYNER, Yehudi b. 1929

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

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

With especially detailed commentary on the *Torah Service*: "A short prayer ... is intended before the Sh'ma begins. Therefore it is not really

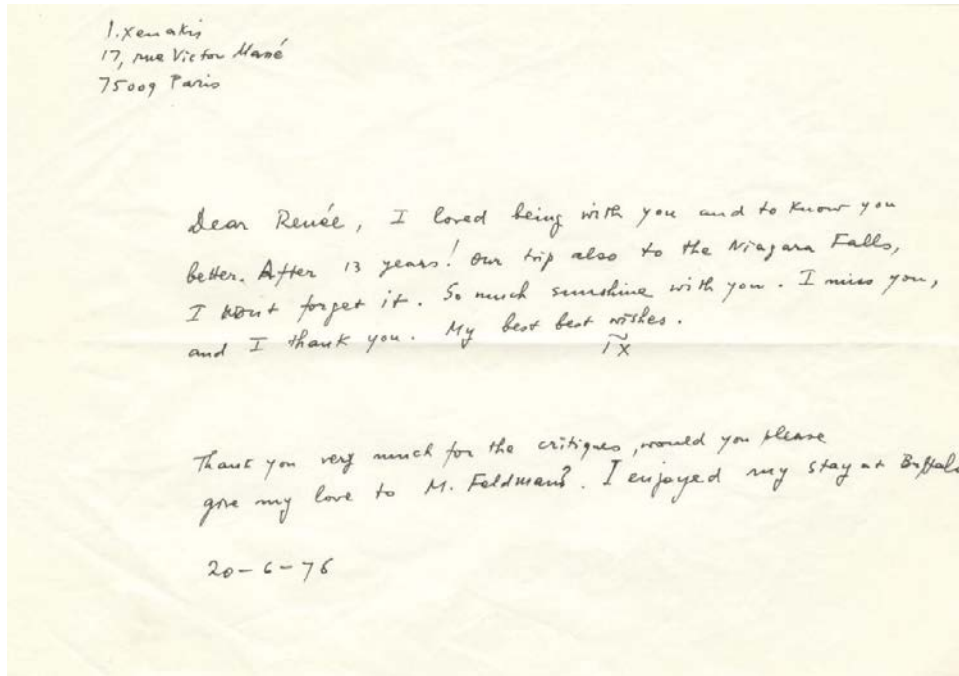
attacca. This is a service intended for worship use, not as a normal Concert piece ... The Aliyahs were written to provide a quiet procession for each person(s) ascending the Bimah... You can do as many as you wish, but the refrain should separate each one ..." (letter of March 5, 2009) and corrections to the bar count in the score as "AMP was careless in not sending you updated scores ..." (Letter of 23 March 2009).

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

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

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

Many of the Wyner's works have been performed by Rosenbaum's distinguished professional choir, The New York Virtuoso Singers. (28206) \$450



Xenakis Writes to Packer, Champion of American Contemporary Music

98. XENAKIS, Iannis 1922-2001

Autograph letter signed "IX" to the distinguished music administrator and author Renée Levine Packer. 1 page. Oblong octavo, ca. 148 x 210 pp. Dated 20 June [19]76. With original autograph envelope with the Paris and Buffalo addresses of Xenakis and Packer to upper panel, postmarked Paris, 21 June 1976. Slightly worn; creased at fold and slightly overall; envelope worn and with small tears.

Xenakis very much enjoyed his recent trip to Buffalo, where he visited Niagara Falls with Packer. He thanks her for "the critiques," and asks her to give his love to the American composer Morton Feldman, Packer's fellow co-director of the Center of the Creative and Performing Arts at SUNY Buffalo.

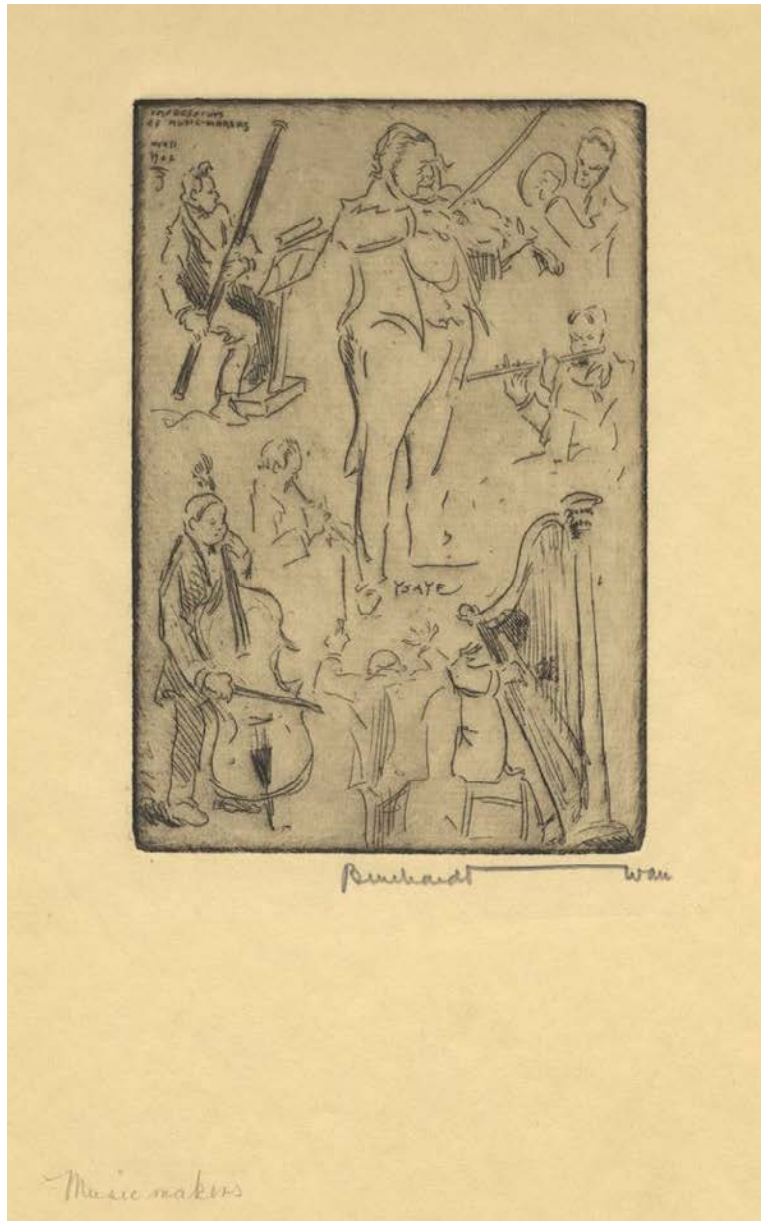
"... I loved being with you and to know you better. After 13 years! Our trip also to the Niagara Falls, I won't forget it. So much sunshine with you. I miss you and I thank you..."

Xenakis, a French composer of Greek parentage, *"belonged to the pioneering generation of composers who revolutionized 20th-century music after World War II. With the ardour of an outsider to academic musical life, he was one of the first to replace traditional musical thinking with radical new concepts of sound composition. His musical language had a strong influence on many younger composers in and outside of Europe, but it remained singular for its uncompromising harshness and conceptual rigour."* Peter Hoffmann in *Grove Music Online*.

*"Born in France, raised in New York and Mexico City, Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera *The Cave*, and a dean at the Maryland Institute College of Art."* oxfordonline.com.

(27070)

\$375



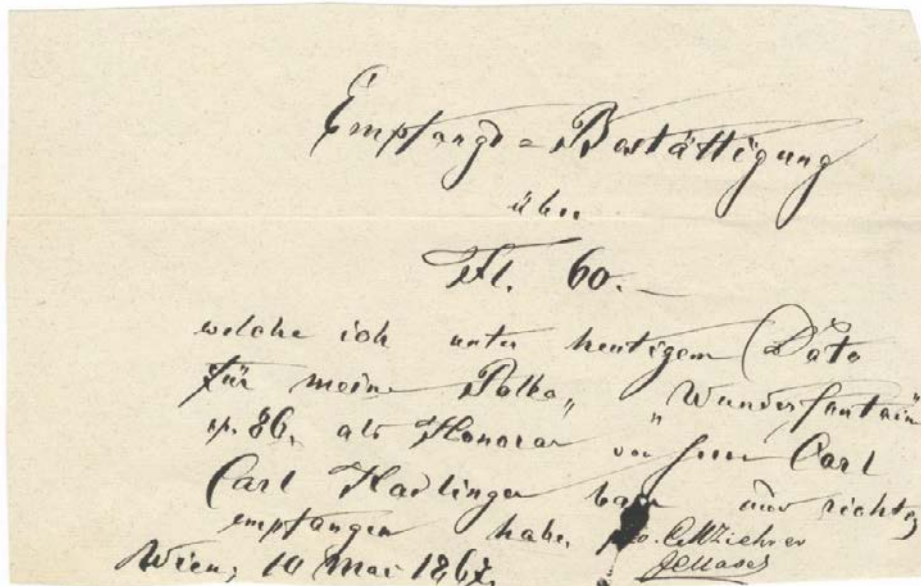
Early 20th Century Etching of a Musical Group Including Distinguished Violinist Eugène Ysaÿe

99. YSAÿE, Eugène 1858-1931

Impressions of Music-Makers. Etching of a group of musicians including Ysaÿe by Bernhardt Wall (1872-1954). 1922.

126 x 81 mm. + wide margins. Signed by the artist below the plate mark. A strong impression on Japon-type paper. The print depicts various musicians including a violinist (Ysaÿe), bassoonist, cellist, oboist, harpist, flautist, percussionist, and conductor. Only Ysaÿe is identified. Remnants of hinges to upper corners of verso.

Wall, a noted American artist, is possibly best-known for his depictions of the American West, including of Indians, Cowboys, and frontier towns. (27545) \$475



Two Royalty Receipts from Haslinger, Both Signed by the Composer

100. ZIEHRER, Carl Michael 1843-1922

Two manuscript receipts for royalties from the publisher Carl Haslinger, each signed "CM Ziehrer."

2ff., one ca. 120 x 190 mm., the other 140 x 225 mm., versos blank. In the same scribal hand. In German. Both leaves unevenly trimmed; small ink stain to 1867 receipt, obscuring word preceding signature.

- "Confirmation of receipt of 60 fl., which I have received on today's date for my Polka 'Wunderfontaine' op. 86, as honorarium from Herr Carl Haslinger in cash and correctly. Vienna, May 14, 1867." Signed "CM Ziehrer" and "[?]Jenasch."

- "Installment of fl. 100 on today's date received from H[err] Carl Haslinger in cash. July 18, 1868" signed "CM Ziehrer."

Ziehrer was an Austrian bandmaster and composer. "He was ... invited to represent Austria at the World's Columbian Exposition in Chicago in 1893, which was followed by an extended American tour, and which led to his dismissal for overstaying his leave. Renaming his band the Chicagoer Konzert-Kapelle he toured Germany widely ... The greatest rival to the Strauss brothers, Ziehrer's long career was similar to Johann Strauss II except for the periods as a military bandmaster. This experience gave a brashness and swagger to his compositions which, influenced by local folk music, created his unmistakable style." John E. Diamond in *Grove Music Online*. (27085) \$275



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