

# J & J LUBRANO MUSIC ANTIQUARIANS



119

Catalogue 72

## MUSIC & DANCE ICONOGRAPHY *16<sup>th</sup> – 20<sup>th</sup> Centuries*

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**1. AGRICOLA, Rudolph 1443-1485**

Fine half-length portrait engraving. Ca. 155 x 106 mm. Excerpted from J.J. Boissard: *Icones virorum illustrium*, Frankfurt, 1597-1599. Unevenly trimmed; remnants of mounting paper to verso; very small tear to upper margin; early annotations in manuscript to blank upper margin.

*A German humanist and philosopher, Agricola was also active as a musician. "He] is regarded as one of the most important figures in the transmission to northern Europe of Italian humanism. His interest in music and his practical musical ability distinguish him from many of his contemporary humanistic scholars and mark a turning point in the relationship between this broad intellectual movement and music. He was later strongly influential in the development of philosophy and education in Germany, and was greatly admired by Erasmus and Melancthon."* Lewis Lockwood in *Grove online*. (22304) \$250



## 2. AGRICOLA

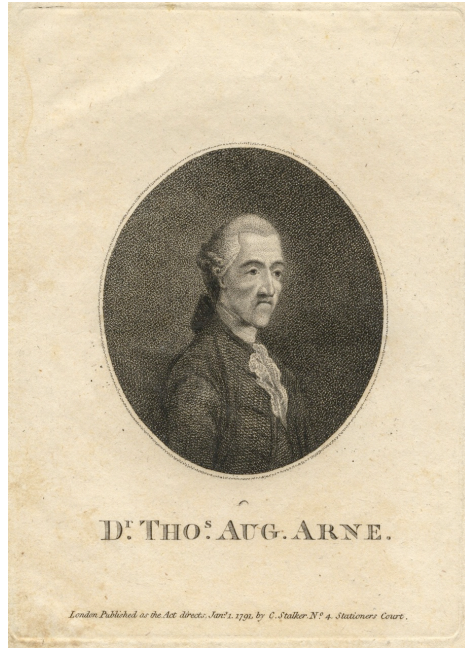
Half-length portrait woodcut, ca. 1650. 102 x 78 mm. Uniformly browned; dampstained at margins; left margin ragged; right margin trimmed. Extracted from an unidentified publication. (22303) \$35



## 3. ARGYROPOULOS, John 1415-1487

17th century portrait engraving. 105 x 80 mm. Slightly stained; upper margin laid down to mounting paper. Extracted from a printed book.

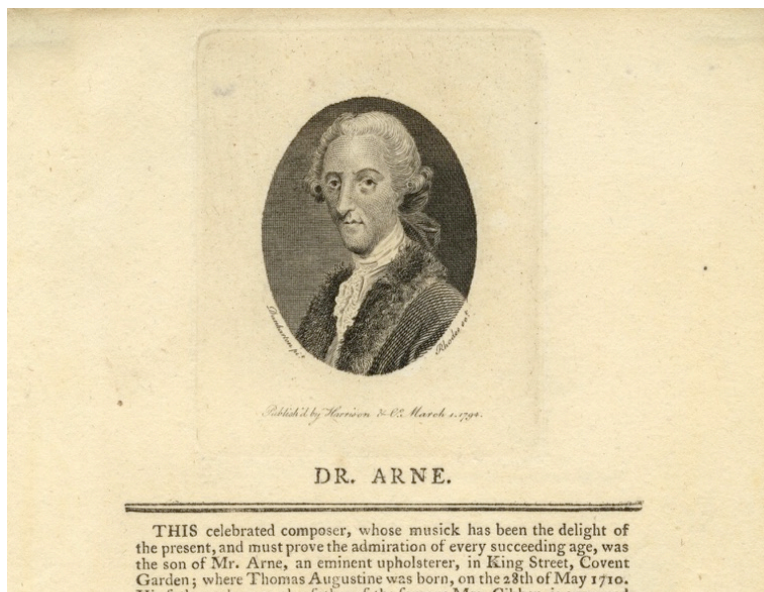
*Argyropoulos was a Greek philosopher and humanist scholar central to the revival of Classical learning in Western Europe in the 15th century.* (22730) \$40



**4. ARNE, Thomas Augustine 1710-1778**

Stipple half-length oval portrait engraving. London: C. Stalker, January 1, 1791. 156 x 102 mm. + ample margins. Hinged at upper margin; slightly worn and foxed.

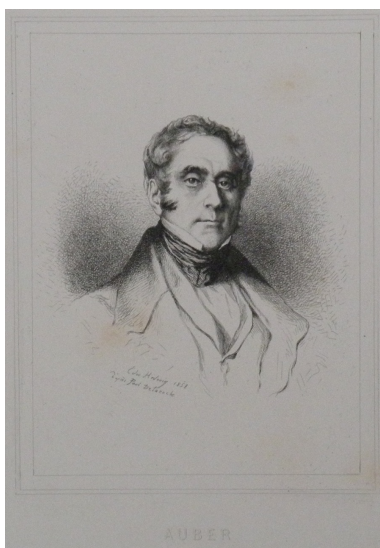
*Arne is considered to be the most significant figure in 18th century English theatre music.*  
(22738) \$300



**5. ARNE**

Small oval portrait engraving by Richard Rhodes (1765-1838) after Robert Dunkarton (1744-ca. 1799). [London]: Harrison & Co. , March 1794 [WM 1796]. 71 x 532 mm. Printed on a larger sheet with a biographical notice. Slightly worn and browned; hinged at upper margin. (22739)

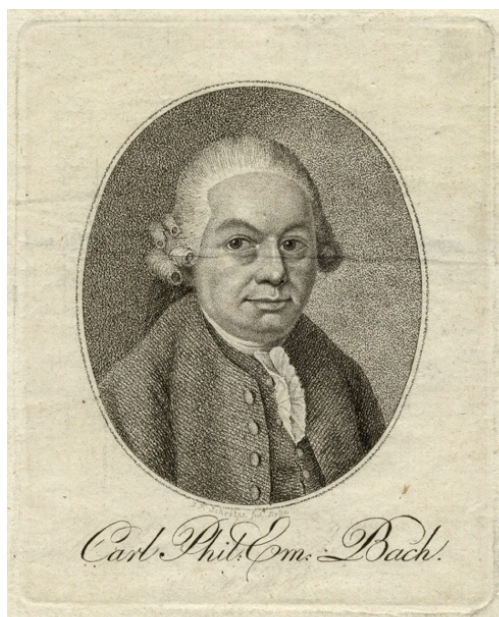
\$175



**6. AUBER, Daniel-François-Esprit 1782-1871**

Portrait etching by Edmund Hédouin (1820-1889) after Paul Delaroche (1797-1856), bust-length. [Paris], [1858]. 278 x 213 mm. Some light browning and spotting, but in very good condition overall. Printed on china paper laid down to wove mount. Kinsky 302.

*Auber is considered the foremost representative of the opéra comique in 19th-century France.*  
(23225) \$425



**7. BACH, Carl Philipp Emanuel 1714-1788**

Portrait stipple engraving by Johann Friedrich Schroeter (1771-1836). Leipzig: Breitkopf & Härtel, 1801. 106 x 86 mm. Bust-length. Minor horizontal creasing.

*The present engraving illustrates the title leaf of the musical periodical Allgemeine Musikalische Zeitung (3rd year, October 1, 1800 to September 23, 1801).* (22774) \$700



**8. [BAGPIPES & SHAWM]**

Fine 16th century German engraving after Hans Sebald Beham (1500-1550) depicting two male musicians intently playing the bagpipes and shawm or bombard while a woman looks on. 52 x 40 mm., Beham's initials in the plate to upper left. A fine impression on laid paper with thread margins. Pauli: *Hans Sebald Beham Ein Kritisches Verzeichnis 191a*. Bartsch 190. Kinsky: *Music in Pictures*, p. 80 no. 2 (the original version).

*A rare contemporary version in reverse of the print first published in ca. 1537. (22404) \$1,500*



**9. BEETHOVEN, Ludwig van 1770-1827**

Aquatint engraving of the composer by Franz Hegi (1774-1850). Ludwig van Beethoven in Erlengebüsch bei Wien. 1834. 200 x 170 mm. Beethoven is depicted in a bucolic setting reclining on the banks of a stream surrounded by woods, a sheet of manuscript music in his left hand, a pen in his right; a woman stands in the background surrounded by a flock of sheep with a village in the distance. A fine impression on wove paper, without letters. Appenzeller: *Der Kupferstecher Franz Hegi von Zurich: Sein Leben und seine Werke*, 1098.

*The present image perhaps alludes to the composition of Beethoven's 6th Symphony, the "Pastoral." Another version of this print was published in the Zürich Musikgesellschaft Almanac of 1834 (see Comini: *The Changing Image of Beethoven: A Study in Mythmaking*, figure 51). (22729) \$950*

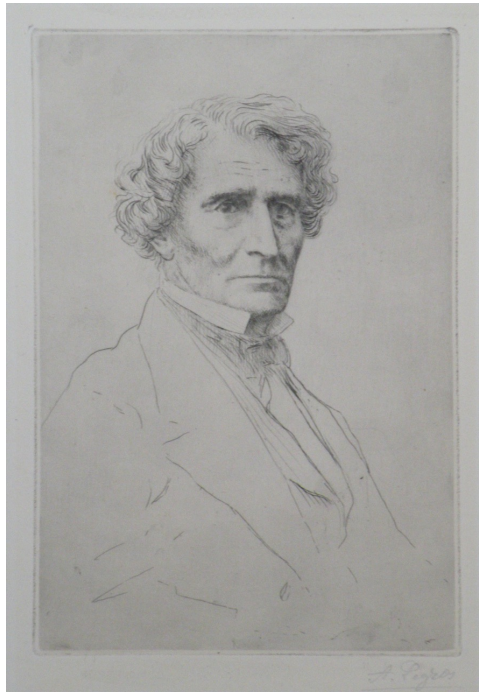




10. **BÉRANGER, Pierre-Jean de 1780-1857**

Bronze portrait medallion in relief by Pierre-Jean David (1788-1856) and Bauchery. [France], 1833. Recto: Beranger in profile to left with titling "Pierre Jean de Beranger," names of artists and date of strike to lower edge. Verso: A lyre surrounded by rays interspersed with titles of Béranger's works. 51 mm. Niggel: *Musiker-Medaillen*, 322

*"Béranger did more than anyone else to revive and legitimize the French political chanson... His songs remain a powerful example of the role that music can play in the propagation of social and political ideology."* Ralph P. Locke in *Grove online*. (23654) \$120



11. **BERLIOZ, Hector 1803-1869**

Fine half-length drypoint portrait engraving by Alphonse Legros (1803-1911). [?]Paris. Signed in pencil by the artist at lower right just outside plate impression. 215 x 146 mm. Very slightly foxed; lightly stained at upper outer corners from previous mount. A fine impression on wove paper.

*Number 2 of an edition limited to 29 impressions of the plate in all 4 states.* Bliss 331 iv/iv. (23275) \$650



## 12. BERLIOZ

Fine large original lithograph by Henri Fantin-Latour (1836-1904). Paris. The composer is seated, holding what appears to be a musical score; a muse (?Diana) crowns Berlioz with a laurel wreath while holding her bow, a winged angel blows a trumpet, and a third female figure appears to be holding a lyre. Signed by the artist in the stone. Two small printed sketches (remarques) of Berlioz's head to lower right corner of mount. Printed on beige chine-appliqué. 510 x 385 mm. Laid down. Some light foxing to margins of mount; remnants of mounting paper to edges of verso.

*Limited to 100 copies published in L'Album d'Estampes Originales de la Galerie Vollard in 1897. Hédiard 132 ii/ii. A fine impression of this rare and attractive lithograph. (23259) \$2,000*



**13. BERNIER, Nicolas 1664-1734**

Portrait etching and engraving by Etienne Figuet (1731-1791) after "L.N." Paris: n.p., [after 1734]. 151 x 109 mm. plus wide margins. Half-length. Within a circular border above a plinth on which rests a leaf of partially rolled music manuscript. A good impression on laid paper. Kinsky p. 220 no. 3.

*Bernier was a French composer, harpsichordist, theorist and teacher. (22780)*

\$300

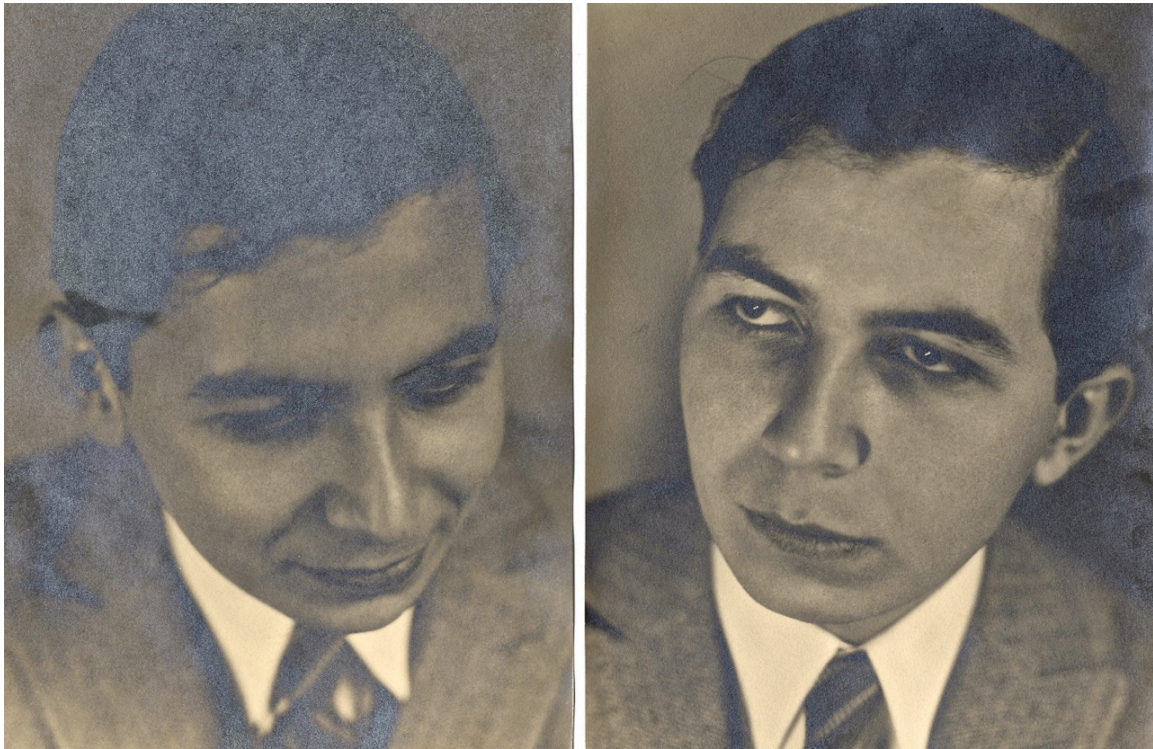


**14. BERTON, Henri Montan 1767-1844**

Stone engraving by Théodore Maurisser (fl. 1834-1859) after the sculpture by Jean-Pierre Danton Jeune (1800-1869). A full-length caricature of Berton in profile standing on a square block dressed in a long coat with musical notation to lapel and edge, hat in hand. Image size 180 x 50 mm., sheet size 260 x 170 mm. Slightly foxed; upper left corner of blank margin torn away. A very good impression on wove paper.

*A French composer, violinist, teacher and writer, Berton was musical director at the Théâtre de l'Impératrice (Opera Buffa) from 1807 to 1810 and chorus master at the Opéra from 1810 to 1815. (23226)*

\$475



**15. BESNYO, Eva 1910-2003**

Group of 4 original silver print portrait photographs of the American pianist Edward Kilenyi (1910-2000), ca. 1935, by this noted Jewish Hungarian-born Dutch photographer. Ca. 230 x 190 mm. (9" x 6-3/4"), each with the photographer's stamp in blue ink to verso. One photograph with some spotting and slight silvering.

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

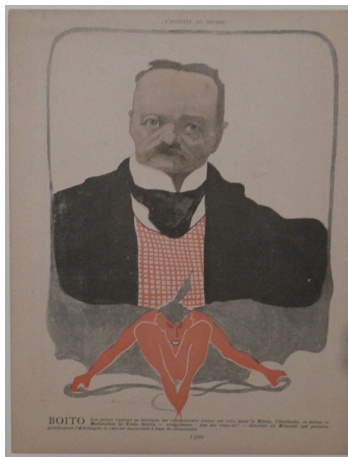
*The photographer Besnyo was born in Budapest and moved to Berlin in 1930, where the photographic avant-garde was prominent; her photographs appeared in the Berliner Illustrierten Zeitung, among other publications. Besnyo became part of a circle of socially and politically engaged intellectuals and artists such as György Kepes, Joris Ivens, John Fernhout, László Moholy-Nagy, Otto Umbehr (Umbo), Robert Capa, and others. She established her own studio in 1931 but, with the growing threat of National Socialism, moved to Amsterdam in 1932, reaching some prominence there as a photographer until she was forbidden, under the occupation, to engage in all journalistic activities. Besnyo resumed her artistic activities after the war and went on to win many awards for her work. Her photographs are held by museums in both Holland and Germany. Abstracted from an article by Marion Beckers: *Jewish Women A Comprehensive Encyclopedia*. (22258) \$1,500*



16. **BISHOP, Sir Henry 1786-1855**

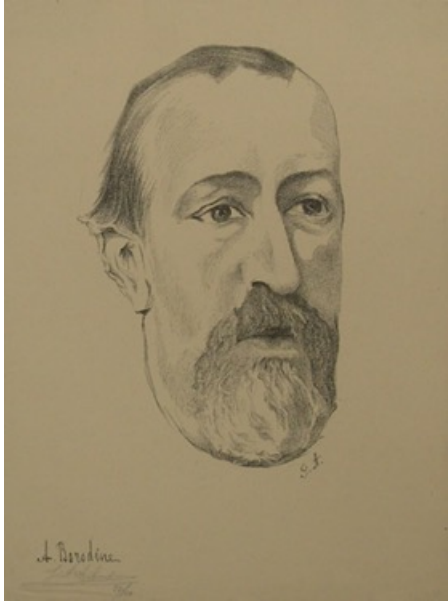
Mezzotint engraving by Samuel William Reynolds after the portrait by Thomas Foster. [London]: [Ponier], [1822]. A fine three-quarter length image of the composer seated, holding a rolled sheaf of blank music paper. 492 x 356 mm. Proof before letters. Slightly worn; two small edge tears to left margin; trimmed at lower margin to just within plate mark. A very good, bright impression overall.

*"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 alive almost single-handed."* Nicholas Temperley and Bruce Carr in *Grove online*. (21347) \$500



17. **BOÏTO, Arrigo 1842-1918**

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949). Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal *L'Assiette au Beurre* in 1902. Sheet size 313 x 241 mm. With portrait of the French composer Alfred Bruneau (1857-1934) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; staining to small area of blank right margin. (23406) \$250



**18. BORODIN, Aleksandr Porfir'yevich 1833-1887**  
 Fine portrait lithograph by G. Artzibaishev (fl. 20th century). Titled and signed in the stone by the artist and also signed in pencil by the artist. 330 x 249 mm. + wide margins. A fine impression on wove paper.

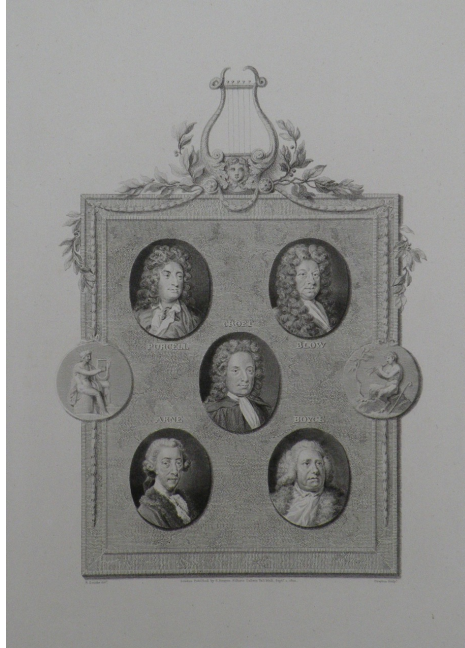
*Limited to 50 copies, this no. 22, numbered in pencil below the artist's signature. (23440) \$600*

**19. BOYCE, William 1710-1779**

Portrait engraving entitled "Dr. Wm. Boyce Master of His Majesty's Band of Musicians Drawn from Life & Engrav'd by I.K. Sherwin [ca. 1746-1792] Engraver to His Majesty & His Royal Highness the Prince of Wales... Decr. 1st 1788" [London]. Boyce is depicted three-quarter length, seated at a table with a quill pen and a blank leaf of music manuscript paper. 300 x 215 mm. Edges torn and chipped, minimally affecting printed area; mounting stains to verso.

*"Though formerly best known for some of his anthems and his editing of Cathedral Music (1760-73), the significant contribution he made to instrumental music, song, secular choral and theatre music in England is now widely recognized." Ian Bartlett and Robert J. Bruce in Grove online. (23250) \$900*

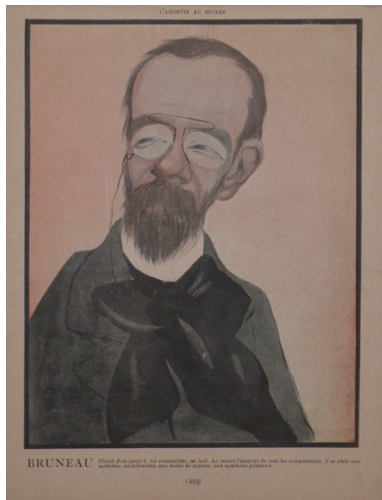




**20. BRITISH 18th CENTURY COMPOSERS**

Five small oval portraits of 18th century British composers Henry Purcell, John Blow, William Croft, Thomas Arne and William Boyce. Engraving and etching by Drayton after Richard Smirk (1778-1815). London: R. Bowyer, Sept. 1, 1801. 305 x 210 mm. plus wide margins. A very good impression on wove paper.

*The bust-length images are after earlier portraits and, while small, are quite finely executed.*  
(23249) \$300



**21. BRUNEAU, Alfred 1857-1934**

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949). Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal *L'Assiette au Beurre* in 1902. Sheet size 313 x 241 mm. With portrait of the Italian composer Arrigo Boïto (1842-1918) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; very minor chipping to edges. (23426) \$250



**22. BUEL, Christoph 1574-1631**

Fine bust-length mezzotint portrait of the composer in formal dress within a draped border incorporating musical instruments and books. Signed by the artist "G.F." [George Fennitzer] in the plate. [1665-1693]. 166 x 120 mm. Buel wears a heavy necklace from which hangs a large medal, possibly signifying his position as registrar in Nürnberg. Traces of mounting paper to verso. Nagler II, 2935.27. Hollstein: Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1450-1700, 19.

*"That Buel was highly regarded by his contemporaries is suggested by the frequency with which he was represented in anthologies. Krautwurst saw him as the most important Nuremberg musician between Hassler and Johann Staden, and his music, which is little known, will no doubt repay further study."* Miroslaw Perz in *Grove online*

*Fennitzer was active as an engraver and mezzotintist in Nürnberg in the second half of the 17th century.*

An attractive early example of the mezzotint engraving technique. (22288)

\$750





**23. CARAFA, Michele 1787-1782**

Fine large half-length lithographic portrait of the composer by Grégoire et Deneux after the drawing by Nicolas-Eustache Maurin (1799-1850). Paris: Rosselin, [ca. 1830]. 280 x 225 mm. plus margins. Signed in the stone by the artist. Very slightly worn; scattered light foxing not affecting image.

*Carafa's teachers included Cherubini and Kalkbrenner. "From 1814 he developed into one of the most prolific opera composers of his day... He began a lifelong friendship with Rossini, contributing to Adelaide di Borgogna (1817) and providing Pharaoh's first aria in Mosè in Egitto (1818). In 1821 he gained a foothold at the Opéra-Comique, Paris, with Jeanne d'Arc à Orléans, dedicated to Cherubini."* Julien Budden in *Grove online*. (21350) \$350



**24. CARAFA**

Stone engraving by Théodore Maurisset (fl. 1834-1859) after Jean-Pierre Dantan (1800-1869). [Paris]: n.p., [1839]. 109 x 41 mm. plus wide margins. An interesting and unusual image after Dantan's bronze bust. Carafa's head, in profile, is depicted as the stopper in a bottle of cologne, decorated with a plaque on a chain, within which are the word "eau," a musical note (g), the letter "i" and a circular object (a globe?), forming a rebus which, decoded, reads "Eau Solitaire," an allusion to Carafa's opera *Le Solitaire* of 1822. Very slightly browned at edges. Sorel 35. Dantan 61. (22783) \$450



25. [CARICATURE]

Les Mesaventures, No. 2. Les Aveugles. Paris: Martinet, [ca. 1830]. Hand-coloured lithograph. Approximately 200 x 240 mm. Printed on wove paper laid down to laid paper. A trio of musicians (a drummer, a violinist and a horn player) walk in a public garden with a fashionably dressed couple on either side receiving unwanted attention from the drummer's mallet and the violinist's bow. Browned and slightly foxed; remnants of former mount to upper margin of both recto and verso.

No. 38 in the series "Musée Grottesque." (24248)

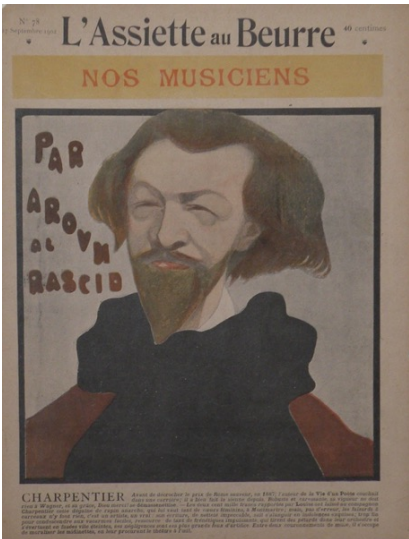
\$135



26. [CHAMBER MUSIC]

Porcelain figurine depicting a musical grouping of three figures: a female seated at a piano with music opened in front of her, a male seated playing the cello, and another standing with his flute. Dresden, early 20th century. Painted and glazed. Height 135 mm., length 190 mm., depth 100 mm. The dress of all three figures, especially that of the female, is quite decorative, all with lacework, some trimmed in gold, and with roses scattered on the woman's dress. With several stamps to underside, including "handgemalt Dresden Art." Minor wear to base; repair to cellist's right hand. (21406)

\$400



27. **CHARPENTIER, Gustave 1860-1956**  
 Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949). Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal L'Assiette au Beurre in 1902. Sheet size 313 x 241 mm. With portrait of the French composer Theodore Dubois (1837-1924) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; very minor chipping to edges. (23427) \$250

28. **CHERUBINI, Luigi 1760-1842**  
 Fine bust-length lithographic portrait by Julien Boilly (1796-1874). [Paris], [ca. 1820]. Signed and dated in the stone by the artist. With printed text below portrait: "Institut Royal de France. Académie des beaux Arts (Musique) Cherubini... Chevr. de La Legion d'honneur et de St. Michel. Surintendant de la musique du Roi etc. Né à Florence [en 1760] Elu en 1815." With "539" in pencil to foot of sheet. Image size 150 x 175 mm., sheet size 298 x 202 mm. Slightly soiled and foxed. A very good impression on wove paper.



*An Italian, composer, conductor, teacher, administrator, theorist, and music publisher active in France, Cherubini was "a dominant figure in Parisian musical life for half a century. He was a successful opera composer during the Revolutionary period, and had comparable success with religious music from the beginning of the Restoration. He was made director of the Paris Conservatoire and consolidated its pre-eminent position in music education in Europe."* Michael Fend in Grove online. (23229) \$750



**29. CHERUBINI**

Fine half-length lithographic portrait by Zéphirin Belliard (1798-?1857). [Paris], [1834]. The composer is depicted wearing a Legion of Honor medal. Signed by the artist in the stone. With composer's facsimile signature to lower right. 252 x 228 mm. With minor abrasion to right edge. Printed on wove paper. (23233) \$600

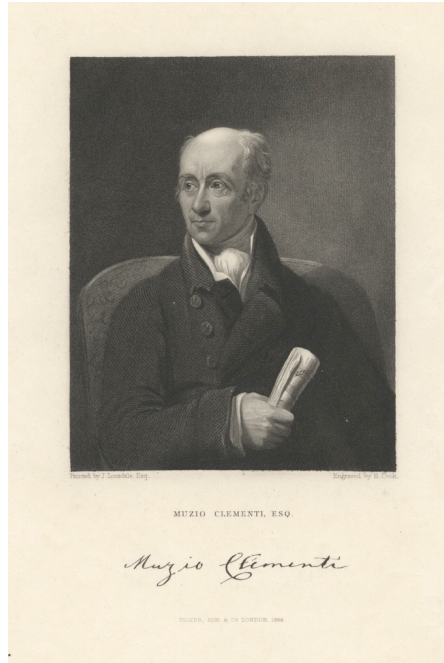


**30. CHEVÉ, Emile Joseph Maurice 1804-1864**

Bronze portrait medallion in relief by Matagrín. 1850. Recto: Chev  in portrait to right with titling "Emile Chev ," the artist's name "Matagr n F." to lower edge. Verso: Titling "Cours / de Musique / de / l'Association Polytechnique. / - A Mr. Emile Chev  / ses El ves / Reconnaisants. / 1850." 55 mm. Niggl 472.

*Chev  was a French physician who "abandoned a medical career to devote himself to the development of a method of teaching sight-singing founded on that of Pierre Galin. Working with his wife and with his brother-in-law Aim  Paris, Chev  helped to elaborate the Galin-paris-chev  method of which he became the most active propagandist."* Bernarr Rainbow in Grove online.

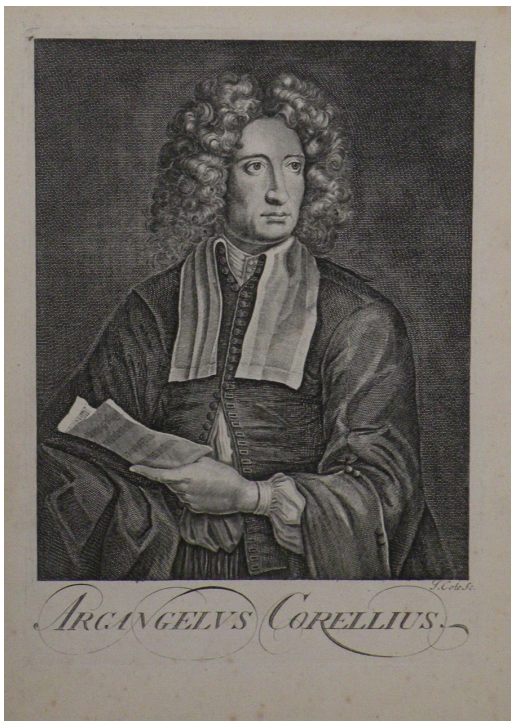
(23667) \$50



**31. CLEMENTI, Muzio 1752-1832**

Engraving after a painting by James Lonsdale of the composer seated with a rolled sheet of music manuscript in his right hand. London: Fisher, 1846. 228 x 144 mm. With facsimile autograph signature below titling. Hinged. A fine impression on wove paper.

*An attractive portrait of this English composer, keyboard player, teacher, music publisher, and piano manufacturer of Italian birth. (22735) \$200*



**32. CORELLI, Arcangelo 1675-1713**

Portrait engraving by John Cole (fl. 1720-1740). Corelli is depicted half-length, facing left, holding a leaf of musical manuscript in his left hand. 258 x 184 mm. plus margins. Slightly browned and spotted. A strong impression on laid paper. Koma 347.

Most probably based on the engraving by Michael van der Gucht (1660-1725) after the Howard painting, but in reverse.

*"To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded."* Michael Talbot in *Grove online*.

(23252) \$350



### 33. CORELLI

Portrait engraving by Faustino Anderloni (1766-1830). [Padova]: [Bettoni], [1812-1820]. Image size 165 x 100 mm., sheet size 320 x 230 mm. Head-and-shoulders within an oval. Slightly worn and browned at margins; very small monogrammatic blindstamp below image. A nice impression on wove paper with large margins. Arrigoni & Bertarelli 1073. (22770) \$325

### 34. COSTA, Sir Michael 1808-1884

Fine mezzotint portrait engraving by George Zobel after the photograph by Caldesi. London: J. Mitchell, May 21st 1855. Oval image within decorative printed border with Costa's facsimile signature in decorative lozenge outside image at lower margin. 348 x 227 mm. + margins. Minor soiling and wear to margins; creased at upper left corner with slight loss of paper; light staining to margins. Image in very good condition. Not in Hall or Arrigoni and Bertarelli.



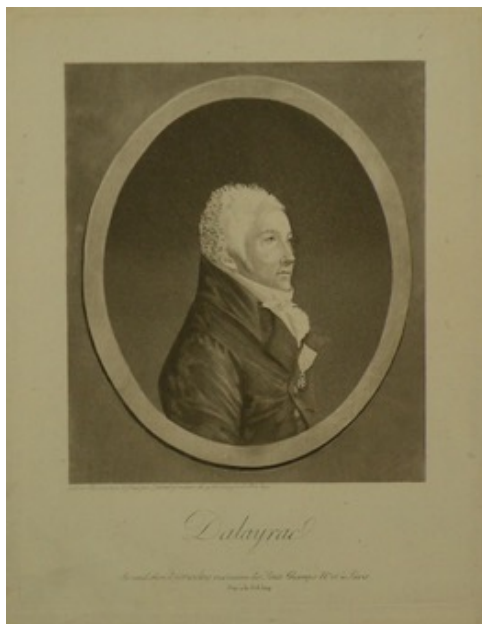
*An Italian-born British conductor and composer, [Costa's] grand ballet Kenilworth was produced at the [King's] theatre in 1831 and in the following year he became director of music. At this time he probably introduced authoritative conducting with a baton and by 1833 he was both director and conductor of the Italian opera at the King's Theatre... When he resigned from the theatre (now Her Majesty's) in 1846, Costa took 53 of its 80-member orchestra with him and founded the Royal Italian Opera in the following year at the newly renovated Covent Garden Theatre." Nigel Burton and Keith Horner in Grove online. (21349) \$150*



**35. CROTCH, William 1775-1847**

Fine stipple portrait engraving by James Thomson (1789-1850) after William Derby (1786-1847). 185 x 124 mm. The composer is depicted half-length, seated, turned slightly to the right, a sheet of music manuscript and an inkwell and quill pen to his left. Mounted within hand-drawn border; hinged at upper margin. Mounting paper slightly worn and soiled.

*Crotch, an outstanding keyboard prodigy, was initially heralded as "The English Mozart."* (22736) \$250



**36. DALAYRAC, Nicolas 1753-1809**

Aquatint portrait engraving by Edme Quenedey (1756-1830). Paris, 1809. The composer is depicted half-length in three-quarter profile within an oval border. 250 x 193 mm. + good margins. A fine impression on laid paper. Remnants of adhesive to edges of verso. Kinsky 217, 7.

Made from life with a physionotrace, an instrument designed to trace a person's physiognomy, most specifically the profile in the form of a silhouette. The instrument was invented by Gilles-Louis Chrétien in 1783-84; Edme Quenedey was his partner.

*"Dalayrac seems never to have left France, but his works were very popular abroad, especially in Germany, Scandinavia and Russia. A few were adapted in England; they were known in Vienna; Beethoven played in the Bonn orchestra when Nina,*

*Azémia and Les deux petits Savoyards were in repertory; and Weber conducted Adolphe et Clara and Les deux petits Savoyards in Prague in 1814. Camille and Adolphe et Clara were still sung in Paris in the 1840s; Maison à vendre was probably the universal favourite, revived in Paris up to 1853."* David Charlton in *Grove online*. (23442) \$850



**37. DALAYRAC**

Portrait stipple engraving by Louis Charles Ruotte after C ezarine Flore Darin (1773-1844). [Paris], [ca. 1820]. 230 x 180 mm. Dalayrac is seated at a table on which rests several leaves of music manuscript paper, with a keyboard instrument in the background. The composer's left index finger points to the music he is writing, clearly marked as the "Duo de Maison   Vendre" from his opera of the same name; he holds a quill pen in his right hand. Trimmed to within platemark with loss of letters. (22790) \$450

**38. [DANCE] P ecour, Louis 1653-1729**

Fine large half-length engraving of this important choreographer and dancing master by Fran ois Chereau (1680-1729) after Robert Tourni eres (1667-1752). Paris, [ca. 1700]. P ecour is depicted seated at a table with an open book of dances in Feuillet notation. 417 x 294 mm. Slightly worn and soiled; minor creasing to area with letters below image; trimmed to plate mark.



*Credited with 120 original choreographies, most for the theatre but many for social dancing, "[P ecour] was one of the finest dancers working under the celebrated royal choreographer Pierre Beauchamp. He is said in one source to have made his d ebut as a dancer in a repeat performance of Lully's Cadmus et Hermione in 1674. When, on Lully's death in 1687, Beauchamp left the Op era, P ecour was appointed in his place. He gave up dancing in about 1703 but he held the post of ballet-master and choreographer at the Op era until his death. His tutelage produced such outstanding dancers as La Fontaine, Subligny, Guiot, Prevost and Menese among the women and Blondy, Ballon, Dumoulin and Marcel among the men. He is credited with changing the 'S' figure of the Minuet to a 'Z', an innovation that helped keep the dancers in a proper relationship to each other and to the figure."* Meredith Ellis Little in Grove online. (23413) \$800





**39. [DANCE] Didelot, Charles-Louis 1767-1837 and Mlle. Theodore**

The Prospect Before Us [No. 2] Respectfully dedicated to those Singers, Dancers and Musical Professors who are fortunately engaged with the proprietor of the King's Theatre at the Pantheon. Fine large hand-coloured etching by Thomas Rowlandson (1757-1827). [London]: Pubd. As the Act directs Jany. 13, 1791 by S.W. Fores Piccadilly. The print depicts the dancers Charles-Louis Didelot (1767-1837) and Mlle. Theodore performing in Dauberval's ballet "Amphion and Thalia" in the season's opening performance at the King's Theatre at the Pantheon on Oxford Street in London. The orchestra is being led by O'Reilly. The orientation of the print is outward from the rear of the stage showing the dancers, the orchestra, the audience, and the interior of the theatre. 371 x 521 mm. Some creasing and minor paper repair; old mounting tape affixed to upper edge. A fine impression on laid paper. BM Satires 8008. Grego: *Rowlandson the Caricaturist*, p. 286. Smith: *The Italian Opera and Contemporary Ballet in London 1789-1820*, 38. Spotlight: *Four Centuries of Ballet Costume*, Victoria and Albert Museum, no. 61. Rare.

*The King's Theatre was the most important performing space for ballet in England in the late 18th century (it opened in 1772) until it burned down in 1792.*

An attractive image by the noted English artist and caricaturist. (23464)

\$2,800



**40. [DANCE] Renouard, Paul 1845-1924**

*Après la leçon.* Original large etching with ink wash of a resting dancer, seated, bending over, her hand on her foot. Signed by the artist. Paris, ca. 1890. Ca. 345 x 260 mm. + margins. Very slightly browned; minor creasing to lower margin. Matted.

*Renouard, a noted French artist greatly influenced by both Degas and Manet, is best known for his etchings of dancers.* (22265) \$400



**41. DEFESCH, Willem 1687-1761**

Portrait engraving by François Morellon de la Cave (fl. 1700-1755) after Andrea Soldi (1703-after 1771). [?Paris], 1751. The composer is depicted half-length holding a piece of music manuscript and a quill pen. 236 x 184 mm. A fine impression on laid paper. Staining to blank lower right area extending into image; several very small nicks to edges; minor repair to lower right corner; some abrasion to verso; trimmed to plate mark.

*"Though consistently acknowledged as one of the greatest composers of his age, his reputation from his death to the early 20th century rested largely on the knowledge of a small number of orchestral works and oratorios, Messiah in particular. In fact, he contributed to every musical genre current in his time, both vocal and instrumental. The composition of operas, mainly on Italian librettos, dominated the earlier part of his career,*

*and are the finest (though not the most typical) of their kind. In his later years his commitment to large-scale vocal works, usually with a strong dramatic element, found a more individual outlet in English oratorio, a genre that he invented and established."* Anthony Hicks in *Grove online.* (23437) \$800



**42. DELIBES, Léo 1836-1891**

Drypoint bust-length etching by Louise Abbema (1848-1927). Signed in the plate by the artist. 170 x 119 mm. + wide margins. A fine impression on laid paper. Some minor surface soiling. (23410) \$300



**43. DIBDIN, Charles 1745-1814**

Fine mezzotint engraving of this prominent English composer, dramatist, impresario and singer by Juno Young after the painting by Thomas Philips. London: J. Young, Sept. 25, 1799. Ca. 387 x 278 mm. Trimmed to plate mark; minor creasing at lower edge. In very good condition overall. Hall Vol. I p. 365, no. 10. (18775) \$400



**44. DITTERSDORF, Karl Ditters von 1739-1799**

Half-length portrait lithograph by Heinrich von Winter (1788-1825). With the artist's name and a date of 1816 in the plate. 225 x 145 mm. + wide margins. With unidentified collector's stamp ("N.B.") to verso. A fine impression on wove paper. Slightly browned at edges.

*This portrait is, in all likelihood, based (in reverse) on the engraving by C.T. Riedel (Komma 474). (23424)* \$475



**45. FÉTIS, François-Joseph 1784-1871**

Bronze portrait medallion in relief by Leopold Wiener. [ca. 1858]. Recto: Fétis in profile to left within decorative dotted border. Verso: "Le Cercle Artistique et Litteraire de Bruxelles à F.J. Fétis Témoignage de Reconnaissance 1858." 60 mm. Niggl 631. Andorfer & Epstein 86. (23708)

\$165

46. [FLUTE]

Hugot, Antoine le jeune 1761-1803. Silver portrait medallion in relief. [ca. 1800]. Recto: Nude male figure holding a garland, a shawl draped over one arm, crowned with a wreath, standing next to a column with a lyre atop, lettered "Conservatoire de Musique" in large capital letters to edge, "Epoque de la Paix Generale" in smaller letters below figure, "RFAX" across central portion. Verso: "Fonde en 1789 Organise par la Loi du 16th An 3" and "Hugot" within a wreath. 49 mm.

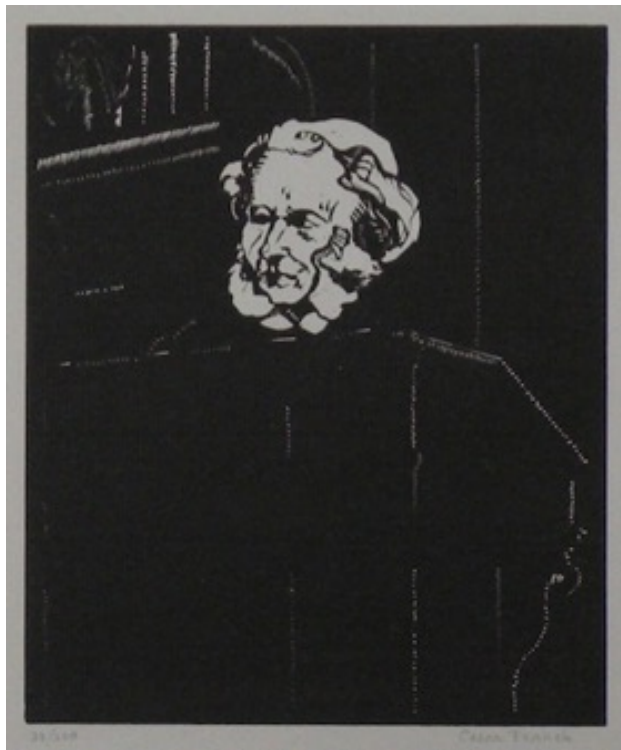


*In all likelihood struck in honour of the Conservatoire de Musique in Paris by the flute teacher and composer Hugot, a prominent faculty member there.*

*"A pupil of Atys, [Hugot] played frequently at the Concert Spirituel in the 1780s, establishing a reputation as a brilliant performer. Throughout the 1790s he played first flute in the celebrated orchestra of the Théâtre-Italien (Théâtre Feydeau). He joined the National Guard band in 1793, and became a flute teacher at the Paris Conservatoire on its establishment in 1795..." Sherwood Dudley in Grove online. (23709)*



\$185

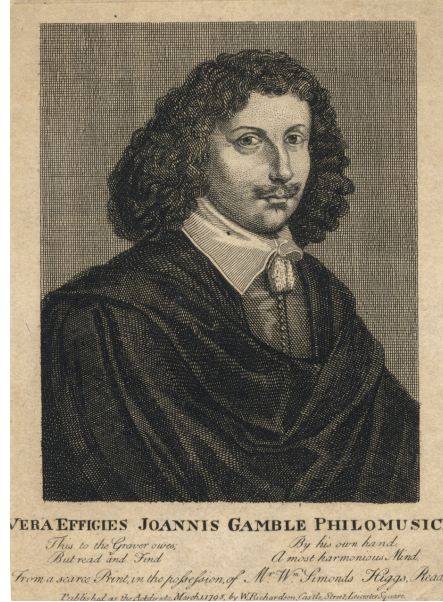


47. **FRANCK, César 1822-1890**

White-line woodcut on black background by Jean-Paul Dubray (1888-1943). [Paris], [1912]. 181 x 132 mm. + very wide margins. Printed on laid paper.

*Limited to 220 copies, this no. 33, numbered in pencil at lower left just below impression. (23416)*

\$500



**48. GAMBLE, John 1610-1687**

Portrait engraving. [London]: W. Richardson, 1795. 170 x 129 mm. Half-length. Text below print reads "This to the Graver owes; But read and Fine By his own hand, A most harmonious Mind. From a scarce Print in the possession of Mr. Wm. Simonds Higgs, Reading." Browned; trimmed to within platemark, just affecting two letters of text; lower right corner slightly abraded.

*Evidently made from an earlier published print.*

*Gamble was a 17th century English cornett player, violinist, copyist and composer. (22775) \$450*



**49. GASSMAN, Florian Leopold 1729-1774**

Portrait lithograph by Heinrich von Wintter (1788-1825), bust-length. Dated 1815 in the stone. 240 x 146 mm. plus wide margins. A fine impression on wove paper. Very slightly worn. Small circular unidentified collector's stamp "N.B." to verso. Published in the series *Portraite berühmtesten Compositeurs der Tonkunst*, 1815-1821.

*Gassman, a Bohemian composer and conductor, succeeded Gluck as composer of ballets in Vienna. (23261) \$475*



**50. GAY, John 1685-1732**

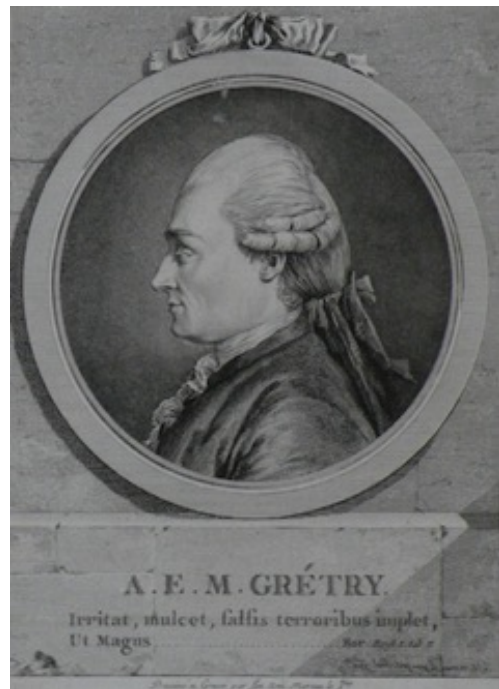
Mezzotint portrait by William Smith (fl. 1774-1802) after Christian Friedrich Zinck (1685-1757). [London]: I. Thane, Decr. 1st 1775. 325 x 221 mm. Bust-length. Some minor surface abrasion and wrinkling. Overall, a good impression on laid paper.

*"[Gay's] importance to the history of opera lies in his invention of the ballad opera, a form that took the London theatre by storm and permanently affected its artistic development... The Beggar's Opera had its première at Lincoln's Inn Fields on 29 January 1728 and was performed 62 times during the season – a figure without precedent in the history of the London theatre... The extraordinary success of Gay's opera proved the existence of a large, almost untapped theatre public in London and triggered a boom in new theatres and experimental drama in the following decade."* Robert D. Hume in *Grove online*. (22794) \$450

**51. GRÉTRY, André-Ernest-Modeste 1741-1813**

Fine bust-length portrait engraving by Jean-Michel Moreau le Jeune (1741-1814). Within a circular border. 174 x 124 mm. A fine impression on laid paper. Very slight abrasion to upper portion; trimmed to plate mark.

*This portrait was made from life and is considered a fine representation of the composer.* (23422) \$850





**52. GUMPELZHAIMER, Adam 1559-1625**

Fine half-length portrait engraving of the composer aged 63. [ca. 1622]. 143 x 97 mm. + wide margins. Slightly worn; edges browned. In very good condition overall.

*Possibly after the same painting on which the woodcut portrait in his Compendium Musicae of 1632 is based.*

*Gumpelzhaimer spent most of his active life in Augsburg, where he was Kantor and Präzeptor at the school and church of St. Anna from 1581 until his death. "Gumpelzhaimer was probably best known to German musicians of and after his time through his Compendium musicae... The richness of musical activity of St Anna is indicated not only by Gumpelzhaimer's music but also by the extensive holdings of the church library during his 44 years there. A handwritten inventory was started by Gumpelzhaimer in 1620 and*

*continued by Faust in 1625. This list includes, in addition to many printed collections, several large manuscript books of polyphonic music in score notation. Two of these books have survived, one begun in 1599 and the other completed in 1624. They were copied out mostly by Gumpelzhaimer and contain compositions by many prominent musicians of the time."* William E. Hettrick in *Grove online*. (22296) \$250

**53. GUMPELZHAIMER, Adam 1559-1625.**

Fine half-length portrait engraving of the composer aged 63 by Lucas Kilian, ca. 1622, incorporating a 4-part psalm setting. 177 x 112 mm. With commemorative ode to lower portion of sheet. Trimmed to within platemark; lined at lower margin on verso. Reproduced in Kinsky p. 85, no. 443. (22294) \$675







**54. HALÉVY, Jaques Francois 1799-1862**

Fine large bust-length portrait lithograph by Zéphirin Belliard (1798-?1857). Paris: Lith. de Grégoire et Deneux, [1843-1851]. The composer is depicted in formal dress holding a quill pen poised over a leaf of blank music manuscript paper. "F. Halévy" printed to foot of image. 292 x 355 mm. Minor browning to edges. A fine impression on wove paper with large margins. Published in the series *Célébrités contemporaines*.

*A French composer, teacher and writer on music, Halévy was a pupil of both Cherubini and Méhul. His pupils at the Conservatoire included Gounod, Bizet, Lecocq and Saint-Saëns. Of Jewish parentage, his first serious grand opera, La Juive, became the greatest success of his career. (23265) \$800*



**55. HANDEL, George Frideric 1685-1759**

Engraving by Francesco Bartolozzi (1727-1815) after Giovanni Battista Cipriani (1727-1789/90). [London], [1784]. The composer is depicted full-length, seated, composing, being crowned with a laurel wreath by an angel, with a keyboard instrument in the background and a lyre in the foreground. 214 x 183 mm. Small tear to upper edge; trimmed to just within plate mark, preserving a 10 mm. border. (23436) \$700



**56. HANDEL**

Apotheosis of Handel. The Portrait from an original picture of Hudsons in the possession of Dr. Arnold. Published the 20th of May 1787, being the Anniversary of the Commemoration of Handel." Engraved by James Heath (1757-1834) after Biagio Rebecca (1735-1808). The composer is depicted full length with a sheet of music manuscript in one hand and a quill pen in the other, flanked by angels, each holding a horn. 390 x 278 mm. Slightly foxed and darkened; small area of paper loss to lower left edge and corner; trimmed to just within plate mark.

(23438)

\$800



**57. HANDEL**

Fine stipple portrait engraving by Frederick Christian Lewis (1779-1856) after the painting by Francis Kyte (fl. 1710-1744). [London], 1828. 314 x 276 mm. A proof copy, laid down to original impressed mounting paper; Handel's facsimile signature below the portrait from a letter written on September 9, 1742 to Jennens. Small stain to mount.

*The Kyte painting is after the famous portrait done by Houbraken. (22792)*

\$750



**58. HANDEL**

Full-length aquatint engraving by Franz Hegi (1774-1850) after the sculpture by Louis François Roubillac in Westminster Abbey. [?Paris], First half of the 19th century. 207 x 167 mm. Hinged at upper corners of verso. A fine impression on wove paper with good margins. (23315) \$750



59. [HANDEL]

Rolli, Paolo Antonio 1687-1767. Mezzotint portrait of the librettist, half-length, seated at a table. [?London], [ca. 1790]. 269 x 206 mm. Trimmed to plate mark; small portion of lower right blank corner trimmed away.

*Rolli was a prominent Italian writer who provided libretti for operas by Handel, Scarlatti and others. (23251)* \$300



60. [HARP]

Very small 16th century woodcut by an anonymous French artist depicting Arion playing the harp while riding on the back of a dolphin, entitled "Je Hante L'Harmonie" 29 x 39 mm. plus margins. Apparently the device of the French printer Antoine Le Marle. Browned; most probably cut from a larger sheet. (22399) \$250



61. [HARP]

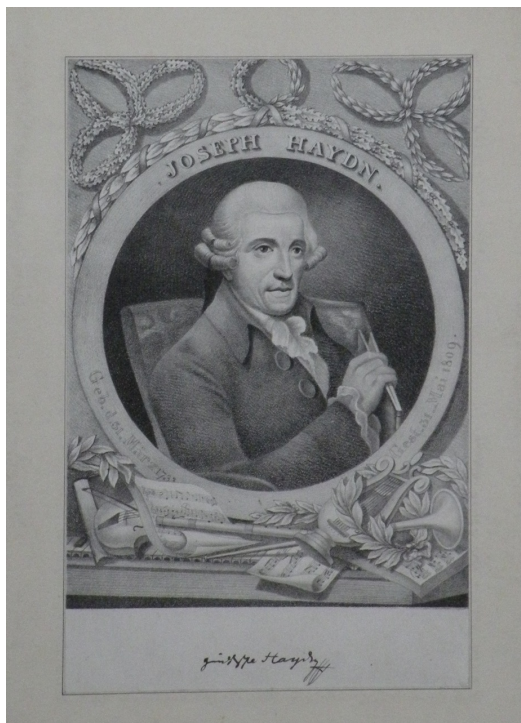
Brun, Franz fl. 1559-1596. Engraving of Euterpe, the muse of music and lyric poetry, playing the harp. Second half of the 16th century. Signed in the plate with the artist's initials. 72 x 50 mm. From the collections of Friedrich August II of Saxony (Lugt 971), Hugo Ahne and Dr. K.O. (neither in Lugt). Trimmed unevenly along platemark. A fine impression. Bartsch IX 447-18.

*Franz Brun was active as an engraver and draftsman in Strasbourg; his style has been likened to that of the "Little Masters" of Nürnberg. (22408)* \$900

**62. HAYDN, Joseph 1732-1805**

Fine bust-length portrait engraving by Johann Ernst Mansfeld (1738-1796). Vienna, [1781]. The composer is depicted within a circular border surrounded by musical instruments, musical manuscripts, drapery and Euterpe standing with a double flute. 149 x 97 mm. A fine impression of this scarce authentic portrait.

*"Commissioned by the Artaria Publishing House, engraved in Vienna not later than 1781 from a (lost?) painting sent by Haydn from Eszterháza to Vienna..." Somfai p. 213. 2. Kinsky 731-1. (23258) \$650*



**63. HAYDN**

Portrait lithograph. Within a circular border with printed title "Joseph Haydn" and the composer's birth and death dates, with outer decorative border incorporating musical instruments and musical manuscript leaves, Haydn's facsimile signature below the image. Published in Austria or Germany, after 1809. 207 x 132 mm. Laid down to heavy mounting paper, slightly worn and soiled.

*The present portrait is most likely derived from the painting by Thomas Hardy or the subsequent engraving published in London by Bland in 1792 (see Somfai p. 214, 10a and 10b). (23248) \$450*



**64. HINDEMITH, Paul 1895-1963**

Original large portrait of the composer in oil ("Hindemith with Viola") on board executed by Rudolf W. Heinisch in Expressionistic style and signed by the artist with his initials, "WHR." Undated, but 1952. Approximately 810 x 990 mm. + frame. The painting depicts Hindemith in half-length in concert dress performing on a viola. The subject is portrayed with a forceful intensity, with the suggestion of the beginning of a musical staff to the forehead continuing beyond the portrait and with musical notation on multiple staves swirling in the background with diagonal lines crossing the painting parallel to the subject's bow mirroring the dynamics of bow movement.

Rudolf W. Heinisch (1896-1956) was a painter, graphic artist and stage designer whose style has been variously described as belonging to Expressionism, Expressive Realism and the "New Objectivity" school. He and Hindemith were life-long friends; Heinisch was a witness at Hindemith's marriage, and both moved from Frankfurt to Berlin in the early 1930s.

Heinisch executed another portrait of Hindemith in 1931 which was exhibited at the Städtische Museum in Frankfurt/Main; this portrait was subsequently declared "degenerate" and destroyed by the Nazis. Some of Heinisch's oil paintings and watercolours were also included in the infamous exhibition of "Entartete Kunst" mounted by the Nazis in Munich in 1937 along with works by many important artists. Heinisch also illustrated the first edition of Hindemith's children's opera, *Wir bauen eine Stadt*, published in 1930.

Other portraits of Hindemith by Heinisch are held at the Senatsabteilung für Kunst und Wissenschaft in Berlin, the Hochschule für Musik in Frankfurt, the offices of Schott Verlag in Mainz, and in the Hindemith House Museum in Blonay, Switzerland.

*"When my father made the present viola painting I was seven years old, but I remember this very well because it was a great event when Hindemith came to Berlin. I went with my father to the orchestra rehearsal, where he made a lot of preparatory sketches for the oil painting."*  
Correspondence from the artist's son, Mr. Philipp Heinisch

The creative output of both Hindemith and Heinisch were ultimately banned by the Nazis and, while Hindemith emigrated from Berlin in 1938, Heinisch remained there. After the war, Heinisch became one of the "Lost Generation" of artists and failed to gain any degree of recognition during his lifetime.

There has, however, been renewed interest in Heinisch in more recent times. A major exhibition of his works took place at the Frankfurter Kunstverein in 1977. His work is also included in the well-known collection of Dr. Gerhard Schneider of "degenerate" art dating from the period of German National Socialism; an exhibition of art works from this collection entitled *Kunst und Künstler im Nationalsozialismus Werke aus der Sammlung Gerhard Schneider* was also held at the Stadtmuseum in Berlin in early 2013. (22179) \$9,500



**65. HINTZE, Jacob 1622-1702**

Fine bust-length portrait engraving of this German music editor and composer by Mauritius Bodenehr dated 1695 in the plate. 175 x 128 mm. With a canon for four voices in unison, presumably by Hintze, printed beneath the portrait. Slightly browned; light abrasion to corners repaired; trimmed to within plate mark. Reproduced in MGG Vol. 6 col. 457. (22309) \$150





**66. HUMMEL, Johann Nepomuk 1778-1837**

Lithographic portrait by Cäcile Brand (fl. ca. 1820-1840), bust-length. Leipzig: A. Kneisel, [1833]. 173 x 140 mm. Lightly browned and spotted; verso with light offsetting of text from volume from which the portrait was evidently extracted.

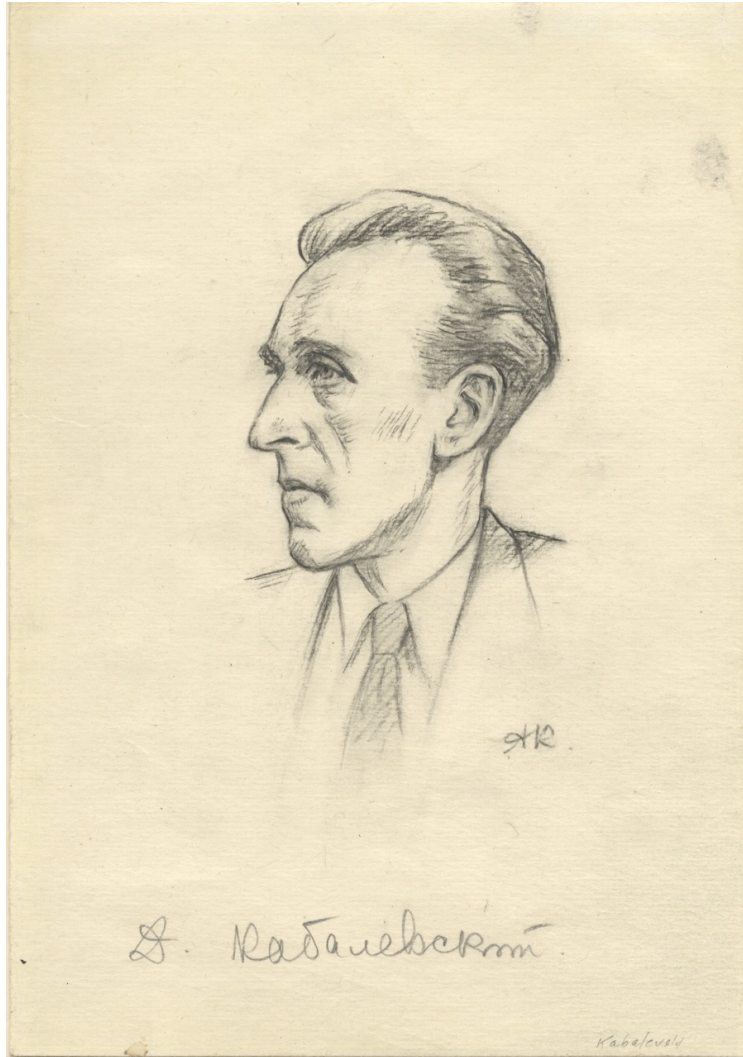
*An Austrian pianist, composer, teacher and conductor, Hummel "was considered in his time to be one of Europe's greatest composers and perhaps its greatest pianist."* Joel Sachs and Mark Kroll in *Grove online*. (23228) \$120

**67. JOMMELLI, Niccolò 1714-1774**

Portrait etching and stipple engraving by [Angelo Maria] Bonini (1790-1833) after Demarchi. [Milan]: [Batelli & Fanfani], [1818]. 227 x 154 mm. Jomelli is depicted full-length in a bucolic setting by a stream with two partially rolled sheets of music manuscript paper in one hand. Arrigoni & Bertarelli 2186.

*"[Jommelli] was important among those who initiated the mid-18th-century modifications to singer-dominated Italian opera. His greatest achievements represent a combination of German complexity, French decorative elements and Italian brio, welded together by an extraordinary gift for dramatic effectiveness."* Marita P. McClymonds et al in *Grove online*. (22771) \$475





**68. KABALEVSKY, Dmitry 1904-1987**

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

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

*Kostomolotsky also executed drawings of other Russian composers, including Shostakovich, with whom he was friends. (22727) \$1,200*



**69. KIPNIS, Alexander 1891-1978**

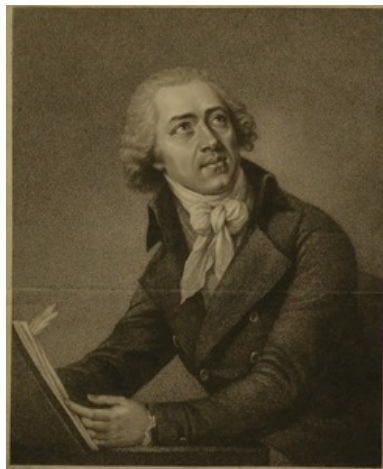
Fine original large silver print photograph of the distinguished Ukrainian-born American bass in profile by the noted Hungarian-born photographer Laszlo Willinger (1909-1989). 390 x 290 mm. Signed by the photographer in white ink at the lower left corner. Vienna, ca. 1935. Slightly worn, with slight curl to edges. In very good condition overall.

*Kipnis was a member of both the Berlin Staatsoper (1930–1935) and the Vienna Staatsoper (1935–1938); he became an American citizen in 1934. "By then he had established himself everywhere as an outstanding Wagner and Mozart bass and a highly distinguished interpreter of Italian and Russian roles. He was much in demand at Bayreuth, singing there between 1927 and 1933, and appeared at the 1937 Salzburg Festival as Sarastro under Toscanini." Desmond Shawe-Taylor in Grove online*

*Willinger, who left Berlin for Vienna in 1933, is particularly noted for his portrait photography; his subjects include Marlene Dietrich, Sigmund Freud, Carl Jung, Max Reinhardt and many other notables of the 1930s and '40s. He moved to the United States in the mid-'30s and was one of the first Hollywood photographers to experiment in the use of color.*

A fine example of this important photographer's early work. (22257)

\$750



**70. KOZELUCH, Leopold 1747-1818**

Portrait stipple engraving by William Ridley (1764-1838). A striking image of the composer writing in a book (presumably of music) and gazing upwards as if to the heavens for inspiration. 217 x 120 mm. + narrow margins. Horizontal tear repaired with old paper with resultant creasing. MGG Vol. V, 1667. (23441)

\$350



**71. KREUTZER, Rodolphe 1766-1831**

Fine portrait stipple bust-length engraving by Antoine-Achille Bourgeois de la Richardière (1777-after 1830) after Antoine Paul Vincent (fl. 1800-1812). Paris, [ca. 1812]. With titling describing Kreutzer as the "Premier Violon de Sa Musique de la Majesté l'Empereur & Roi & Membre de la Réunion des Arts & de l'Amitié." 188 x 142 mm. A fine impression on wove paper. Trimmed inside platemark but with adequate margins. (23280) \$900



**72. LALANDE, Michel-Richard de 1657-1726**

Portrait engraving by Mathey after Jean-Baptiste Santerre (1651-1717). [Paris]: n.p., [after 1726]. 151 x 119 mm. plus wide margins. The composer is depicted half-length, seated, with blank leaves of music manuscript paper and a quill pen before him.

*"[Lalande] was the leading composer of the high Baroque grand motet at the French court."*  
 James R. Anthony and Lionel Sawkins in *Grove online*. (22781) \$250

**73. LASSUS, Orlande de 1532-1594**

Fine engraved portrait of Lassus at age 62 by Nicolas de l'Armessin (1638-1695). 183 x 147 mm. plus margins. With letterpress text to verso. Extracted from Bullart: Académie des Sciences et des Arts, Bruxelles, 1682.

*Orlando di Lasso was a Franco-Flemish composer who "was acknowledged in his lifetime as one of the great masters of music... Lassus's excellence in virtually all genres deserves recognition."* Denis Arnold and Tim Carter in *Grove online*

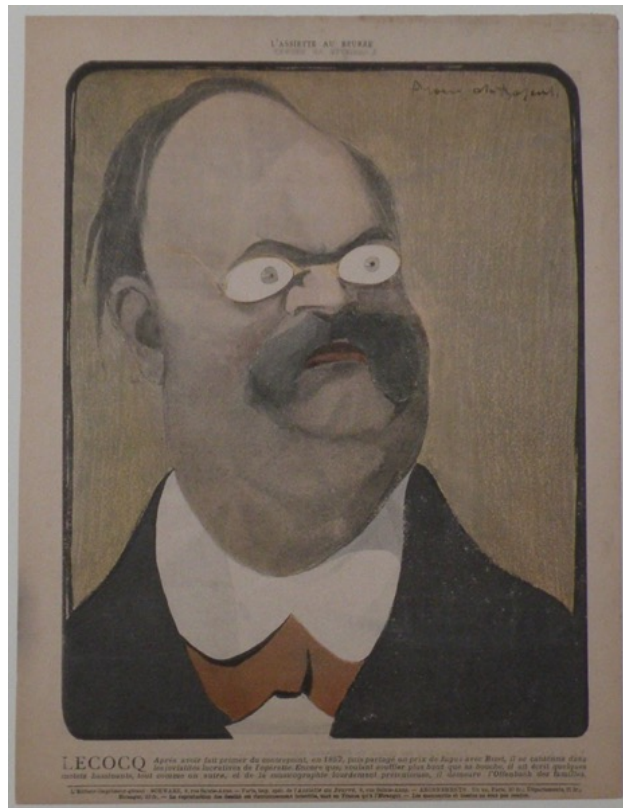
*Apparently based on the Johann Sadeler engraving of 1593, the source of both prints possibly the lost oil painting of ca. 1580. See Leuchtman: Orlando di Lasso, plates II, 22, 18 and 16a. (22414) \$650*





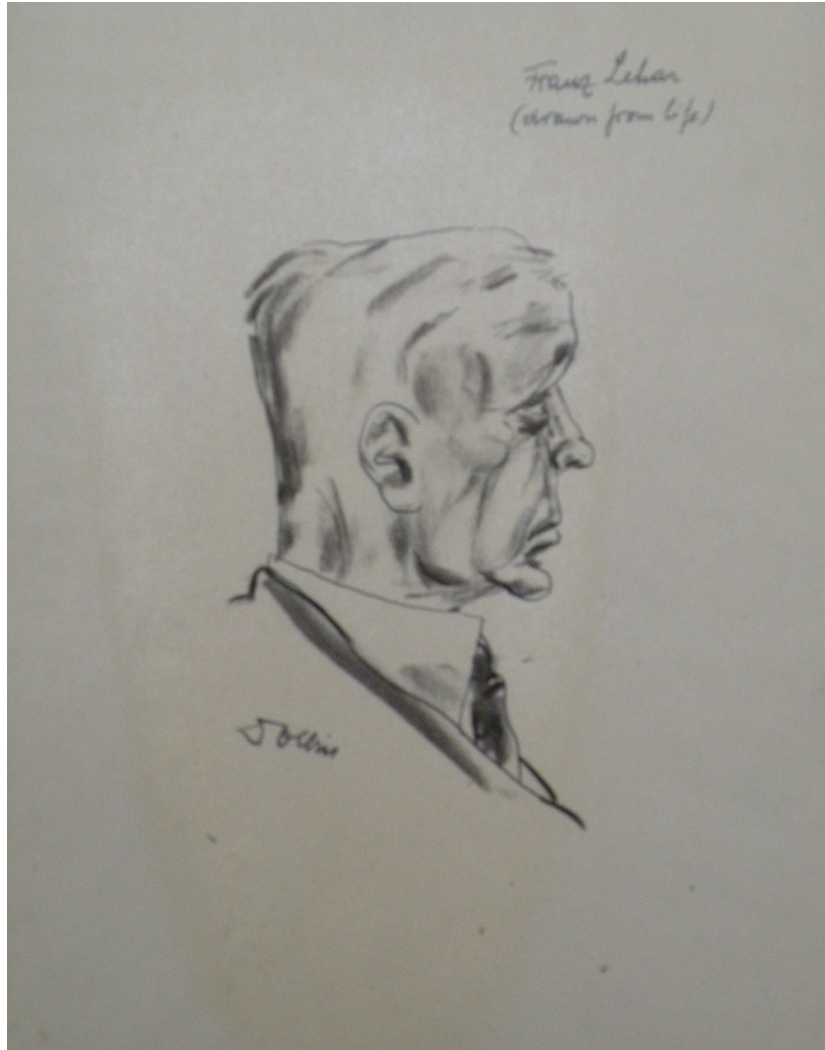
**74. LASSUS**

Bronze portrait medallion in relief by Veyrat after a painting by Etienne Wauquier. [France], ca 1850. Recto: Lasso in profile to left with titling "Roland de Lattre" and artist's name "Veyrat" to lower edge. Verso: Ornate plaque-like device with Lasso's coat of arms surrounded by laurel branches and inscribed "Un Grande Homme est de Tous les Ages / et la Reconnaissance est de Tous les Instants. / Ad. Mathieu."; titling to lower edge "Né a Mons en 1520, Mort a Munich en 1595[!]." 56 mm. Niggl 1050. (23657) \$250



**75. LECOCQ, Alexandre-Charles 1832-1918**

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949). Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal L'Assiette au Beurre in 1902. Sheet size 313 x 241 mm. With portrait of the French composer Jules Massenet (1842-1912) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle. (23408) \$250



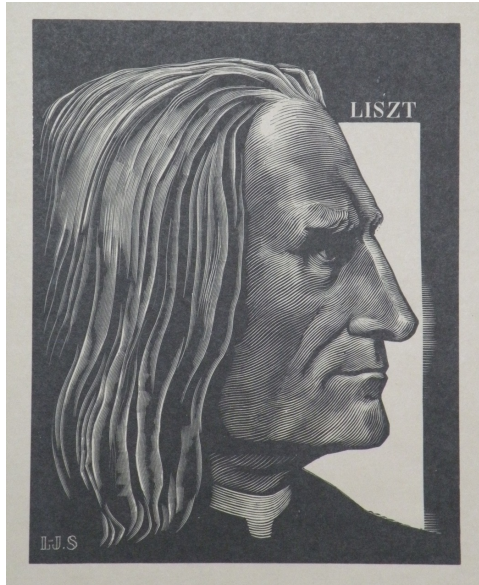
**76. LEHAR, Franz 1870-1948**

Fine original portrait drawing by Benedikt Dolbin (1883-1971), titled by the artist "Franz Lehar (drawn from life)" and signed by Dolbin just below the portrait. [Vienna], [ca. 1920]. The composer is depicted in profile, wearing collar and tie. Executed in pen and ink and black chalk on a light yellow background wash. 343 x 250 mm.

*"[Lehar] was the leading operetta composer of the 20th century, being primarily responsible for giving the genre renewed vitality. His most successful operetta, Die lustige Witwe, has established a lasting place in the opera as well as the operetta repertory and, along with Offenbach and Johann Strauss II, Lehár has remained one of the most popular composers of light music."* Andrew Lamb in *Grove online*

*Dolbin (pseud. Fred Pollack, 1883-1971) was born in Vienna and studied there. Trained as an engineer, he subsequently studied musical composition with Arnold Schoenberg and became a member of the Viennese group "Die Bewegung." He commenced drawing portraits of leading artistic personalities from ca. 1917 onwards for Viennese newspapers and journals. Because of his Jewish origins, Dolbin's work was banned in Austria in 1935, at which time he emigrated to the United States. (23256)*

\$1,000



**77. LISZT, Franz 1811-1886**

Original wood engraving by Louis Joseph Soulas (1905-1954). N.p., n.d., but 1928. The composer is depicted in middle-age, in profile, wearing his clerical collar. With "Liszt" and the artist's initials printed in the plate. 156 x 123 mm. plus wide margins. Slight soiling to margins. In very good condition overall. A fine impression.

*Limited to 50 copies. (23237)*

\$350



**78. LOCKE, Matthew 1621-1677**

Portrait engraving by James Caldwell (1739-1780). Ca. 90 x 90 mm. Bust-length. Text below print reads: "Matthew Lock[!], composer in ordinary to His Majesty Cha[rles] II. From a Picture in the Music School Oxford." Trimmed to an octagonal shape just affecting circular border.

*Excerpted from Hawkins: A General History of the Science and Practice of Music, London, 1776. (22777)*

\$250





**79. LORTZING, Albert 1801-1851**

Half-length photogravure of the composer after the painting by W. Souchon. Berlin: Photographische Gesellschaft. 308 x 250 mm. + margins. On heavy art paper. With "No. 4197" printed to lower right corner. Slightly worn; some browning to blank margins; scattered light foxing.

*An attractive portrait of this German composer, singer, and actor, particularly well-known for his comic operas. (21351)* \$85



**80. LULLY, Jean-Baptiste 1634-1687**

Lithographic portrait by Ducarme after a drawing by Adolphe Midy (1797-1874), bust-length. Paris: Blaisot, [ca. 1830]. The composer is depicted wearing a wig with an open lace collar. Signed in the stone by the artist. 172 x 110 mm. A fine impression on wove paper.

*From the series entitled Galerie Universelle. (23238)*

**\$200**



**81. LULLY and Philippe QUINAULT 1635-1688**

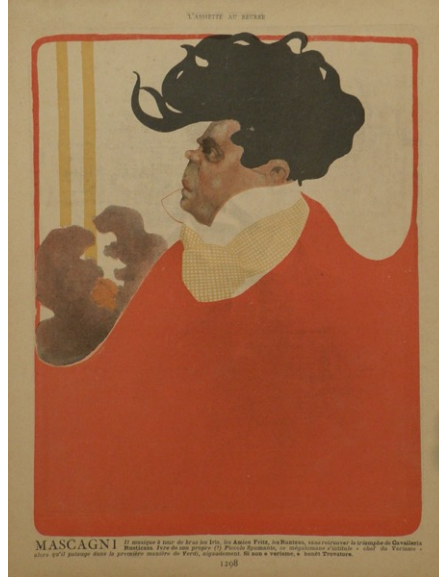
Fine original engraving by Nicolas Ponce (1746-1831) after Clement Pierre Marillier (1740-1808). Paris, [1770-1780]. Small emblematic portraits of Lully and Quinault are set in a richly illustrated border incorporating numerous musical and literary motifs, including scenes from Lully's operas and musical instruments, with biographical notes on both the composer and librettist below. 334 x 226 plus wide margins. With "Les Illustres Français" to head. Slightly browned; dampstaining to blank upper margin. A fine impression on laid paper. Koma 317. (23253) \$900



**82. MARTINI, Padre Giovanni Battista 1706-1784**

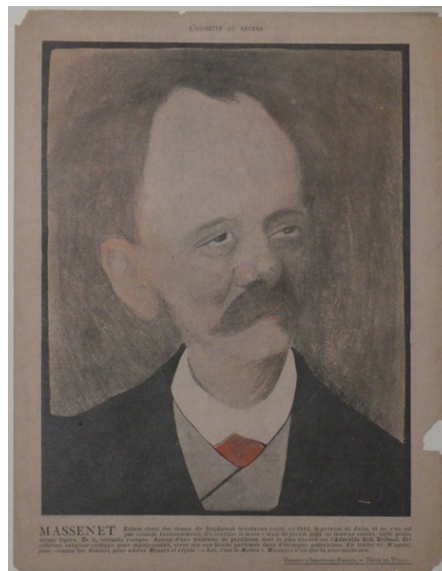
Etching and stipple engraving by Angelo-Maria-Damiano Bonini (1790-?) after V. Demarchi. n.p.: n.p., [n.d., but ca. 1830]. 224 x 153 mm. Martini is depicted seated in a rather ornate chair at a keyboard instrument with a volume of music open before him, his head turned to the right, drawing attention to several bound volumes and a group of writing instruments on a draped table, presumably allusions to his own writings.

*"Referred to at his death as 'Dio della musica de' nostri tempi', [Martini] is one of the most famous figures in 18th-century music."* Howard Brofsky and Sergio Durante in *Grove online*. (22778) \$475



**83. MASCAGNI, Pietro 1863-1943**

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949). Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal L'Assiette au Beurre in 1902. Sheet size 313 x 241 mm. With portrait of the French composer and critic Ernest Reyer (1823-1909) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; small stain to blank margin. (23429) \$250



**84. MASSENET, Jules 1842-1912**

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949). Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal L'Assiette au Beurre in 1902. Sheet size 313 x 241 mm. With portrait of the French composer Charles-Marie Widor (1844-1937) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; frayed at right margin with some paper loss not affecting image. (23407) \$250



85. **MÉHUL, Etienne-Nicolas 1763-1817**

Striking lithographic head-and-shoulders portrait of the composer by Zéphérin Belliard (1798-?1857). Paris: Delpech, [1837]. Signed by the artist in the stone. 260 x 200 mm. + wide margins. Very slightly soiled and foxed. A fine impression on wove paper, in very good condition overall. (23230) \$800



**86. MÉHUL**

Bronze portrait medallion in relief by Veyrat. 1822. Recto: Mehul in profile to left with titling "Etienne Mehul Compositeur Francais," artist's name "Veyrat F." to lower edge. Verso: Titles of 12 of Méhul's operas with "Né a Givet en 1763 / Mort a Paris en 1817. / - / 1822 " within circular wreath; "A. Mehul" outside wreath at upper edge, "Valentine de Milan" outside wreath at lower edge (Méhul's final opera completed posthumously by his nephew Joseph Daussoigne (1790-1875). 41 mm. Niggl 1288.

*"[Méhul] was one of the leading composers in Paris during the Revolution, Consulate and Empire. His works for the Opéra-Comique increased the range in subject and tone of the theatre's repertory; the serious lyric dramas, in particular, were influential models for his contemporaries and praised by later composers such as Weber, Berlioz and Wagner."* Elizabeth C. Bartlet in *Grove online*. (23659) \$135

**87. MERSENNE, Père Marin 1588-1648**

Portrait engraving with etching by Claude Duflos (1665-1757). [Paris], [18th century]. 249 x 188 mm. + margins. Half-length. Slightly browned, but in very good condition overall. Printed on laid paper.

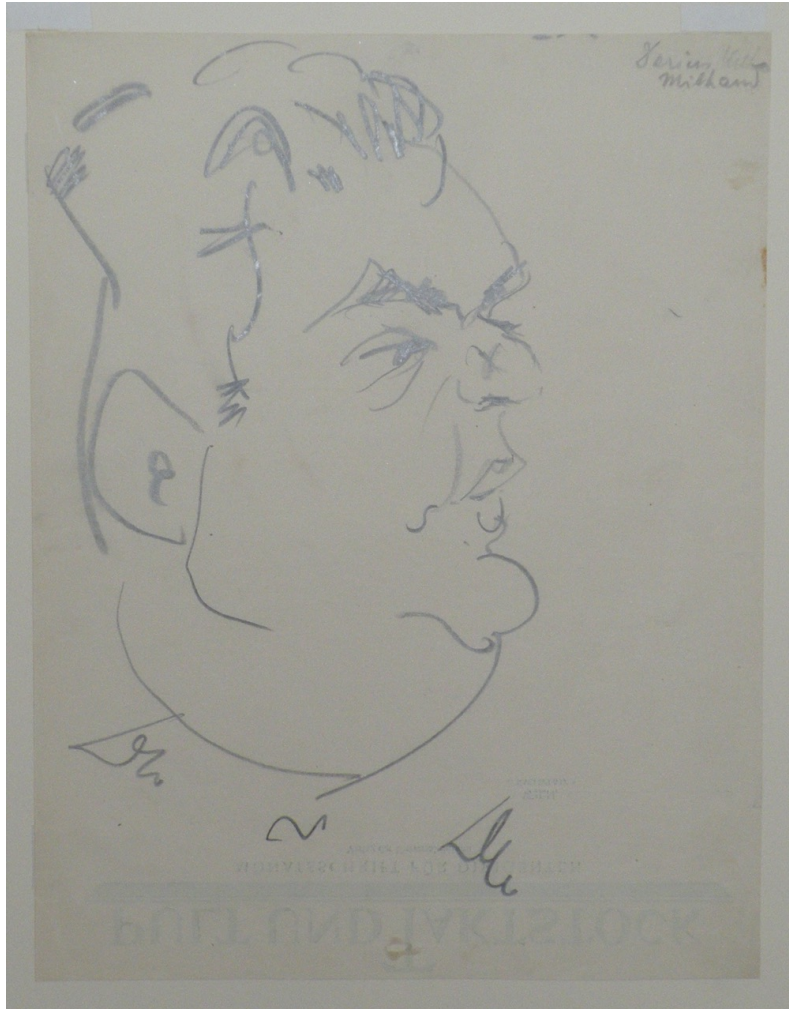
*Mersenne was a French mathematician, philosopher and music theorist. "He was one of the leading French thinkers of the 17th century, and his work is central to the academic and scientific movements of the second quarter of the century; an important part of it is devoted to the science, theory and practice of music."* Albert Cohen in *Grove online*. His *Harmonie Universelle*, published in Paris in 1636-1637, was a monumental work endeavouring to present much of musical knowledge to that time. (22793) \$300





88. **MEYERBEER, Giacomo 1791-1864.** Large lithographic portrait by the important Viennese artist Josef Kriehuber (1800-1876) of the composer seated, resting his hand on his chin and pensively gazing into the distance. Vienna: Pietro Mechetti qm Carlo , [ca. 1847]. Meyerbeer wears the ribbon of the Legion of Honor on his lapel. Signed and dated [1]847 in the stone by the artist. With the facsimile signature of the composer below the image. 390 x 250 mm. plus wide margins. Edges slightly browned and ragged. A very good impression of this well-known portrait.

*Meyerbeer was the most frequently performed opera composer during the 19th century, linking Mozart and Wagner.* (23244) \$1,100



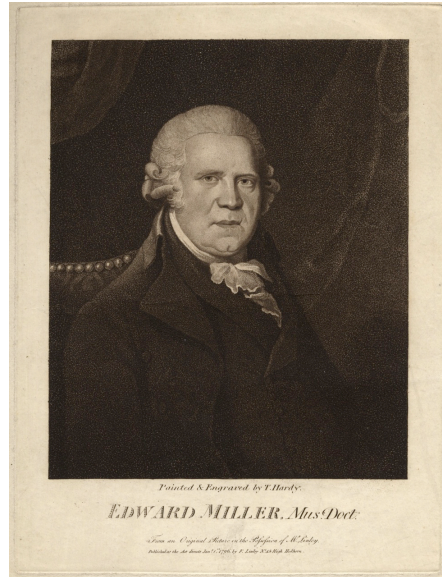
**89. MILHAUD, Darius 1892-1974**

Fine original portrait drawing of the composer in half-profile by the Viennese artist Benedikt Dolbin (1883-1971). Signed by the artist with initials and with the composer's name to upper right corner. Undated, but most probably Vienna, ca. 1920. Executed in black pencil on the blank side of a sheet of stationery carrying the letterhead of Universal Edition in Vienna. 286 x 222 mm.

*"[Milhaud] was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his 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 online*

*Dolbin (pseud. Fred Pollack, 1883-1971) was born in Vienna and educated there. Trained as an engineer, he subsequently studied musical composition with Arnold Schoenberg and became a member of the Viennese group "Die Bewegung." He commenced drawing portraits of leading artistic personalities from ca. 1917 onwards for Viennese newspapers and journals. Because of his Jewish origins, Dolbin's work was banned in Austria in 1935, at which time he emigrated to the United States. (23257)*

\$1,000



**90. MILLER, Edward 1735-1807**

Stipple portrait engraving by Thomas Hardy (1757-1804) "From an Original Picture in the Possession of Mr. Linley" after a painting by Hardy. [London]: F. Linley, Jan. 1st, 1796. 265 x 200 mm. Half-length.

*Miller was an English organist, composer and historian; he was a pupil of Charles Burney and played the flute in Handel's orchestra in the 1750s. (22791) \$350*



**91. MONTE, Philippe de 1521-1603**

Fine portrait engraving by Nicolas de L'Armessin (1638-1695). 184 x 137 mm. plus margins. With letterpress text below engraving and to verso. Extracted from Bullart: *Académie des Sciences et des Arts*, Bruxelles, 1682. Komma 256.

*"[Monte] was an important representative of the last generation of the great Flemish composers of the Renaissance, and was one of the major composers of Italian madrigals." Robert Lindell and Brian Mann in Grove online. (22412) \$800*





**92. MONTEVERDI, Claudio 1567-1643**

Bronze portrait medallion in relief by the noted 20th century Cremonese sculptor Ercole Priori (born 1918) to commemorate the 400th anniversary of Monteverdi's birth. 1967. Recto: Portrait with titling "1567 Clavdio Monteverdi 1643" in capital letters with artist's name "E. Priori" to lower portion of image. Verso: Image of an organ behind a mask over an open book (signifying the three forms of Monteverdi's work, titled "Qvarto Centenario della Nascita / 1967". 60 mm. Niggl 3338. (23669) \$250



**93. NARDINI, Pietro 1722-1793**

Portrait lithograph by Heinrich von Wintter (1788-1825). Dated 1816 in the stone. 235 x 145 mm. plus ample margins. Small circular unidentified collector's stamp "N.B." to verso. A fine impression on wove paper. Published in the series *Portraite berühmtesten Compositeurs der Tonkunst*, 1815-1821.

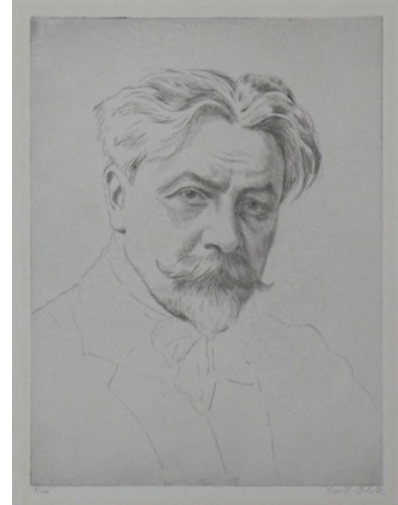
*Nardini, a violinist and composer, was a pupil of Tartini.* (23274)

\$475

94. **NIKISCH, Arthur 1855-1922**

Fine bust-length etching by Emil Orlik (1870-1922). Vienna, [?ca. 1920]. Signed in pencil by the artist at lower right, just below impression. 237 x 180 mm. + wide margins. A fine impression on laid paper. Very slightly browned. Glöckner Galerie catalogue no. 228.

*Limited to 100 copies, this no. 17, numbered in pencil at lower left, just below impression. (23412)* \$800



95. **[OPERA POSTER] Massenet. *Panurge***  
Massenet, Jules 1842-1912. *Panurge*. Haulte farce musicale en 3 actes de MM. Georges Spitzmüller et Maurice Boukay. [Music by Massenet]. [Paris]: [Printed by J. Minot], [1913]. Original lithographic poster by Charles-Lucien Léandre (1862-1934), signed and dated 1913 in the stone. 89 x 61.5 cms. (35.5" x 25"). Laid down to board. Minor wear to edges; some light staining to upper edge and right corner.

A striking image of the rogue Panurge, sung by Vanni Marcoux, created for the premiere of the opera at the Théâtre de la Gaité on April 25, 1913.

"Panurge, which should have been a popular farce in the lineage of Cendrillon and Don Quichotte, never achieved any success despite the usual masterly timing which Massenet deploys. The adventures and misunderstandings of Panurge and his wife Colombe make excellent operatic comedy. But

*perhaps the grossièreté of Rabelais is more literary than theatrical. In truth this final endearing comedy, which had to compete for attention with such novelties as Le sacre du printemps when it was first performed, has never been put to a fair test on the stage." Hugh Macdonald et al in Grove online*

*"The artist Léandre (1862-1934), born in Normandy, began his career in Paris painting decorative pictures for hotels, then studied at the Beaux-Arts with Cabanel... [He] was known for his caricatures, many of which he drew for the periodical Le Rire. A street in Montmartre bears his name and a statue of him was erected in Paris after his death." Broido: French Opera Posters, 42. (21307)* \$850



96. [OPERA POSTER] Massenet. *Sapho*

Massenet, Jules 1842-1912. *Sapho*. Pièce lyrique de M.M. Henri Cain & Bernède d'après le roman de Alphonse Daudet. Musique de J. Massenet. Théâtre de l'Opéra-Comique. Représentations de Melle. Emma Calvé. Paris: F. Hermet, [ca. 1897]. Original large lithographic poster in colours by Pal, signed in the stone and with the mark of the Pal studio to lower left. 129 x 98 cms. (51.5" x 39"). Laid down to board; slightly worn at edges. In very good condition overall. Reproduced in Schneider: *Massenet*, p. 209. Not in Broido.

*"In Sapho Massenet made his first attempt at an opera in a modern setting. Dramatically too, with its basis in Daudet's novel, it recalls La traviata... Massenet handles the vicissitudes of love with enormous skill and imagination, and the solo scene for Fanny in the last act may be compared with Charlotte's great monologue in Werther... Sapho is certainly one of Massenet's finest works..."* Hugh Macdonald et al in *Grove online*

*The poster depicts the singer Emma Calvé in the lead role of Fanny Legrand in the premiere of the opera in Paris at the Opéra Comique on November 27, 1897. (21306) \$1,600*



97. [OPERA POSTER] Strauss. *Le Reine Indigo*

Strauss, Johann the Younger 1825-1899. *Le Reine Indigo*. Opéra-bouffe en 3 actes et 4 tableaux. paroles de M.M.A. Jaime et V. Wilder. Musique de Johann Strauss de Vienne. Grand succès de Théâtre de la Renaissance. Paris: Au Ménestrel... Heugel et Cie., [1875]. Original large lithographic poster in colours, drawn and printed by Jules Chéret. 73 x 53.5 cms. (29.25" x 21.75"). Unmounted. On paper. 4" tear to left edge repaired. Broido: *French Opera Posters*, 45.

*First performed in Vienna on February 10, 1871, La Reine Indigo was the first of Strauss's operettas and the first to be performed in Paris. The present poster, depicting various characters and scenes from the opera, was designed contemporaneously with the first French performance of the work at the Théâtre de la Renaissance on April 27, 1875. (21310) \$1,200*



**98. [ORGAN] Fabicius, Werner 1633-1679**

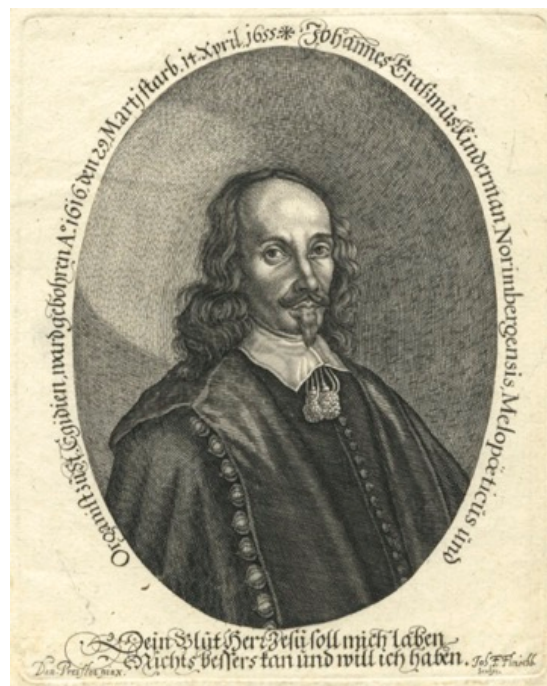
Portrait engraving by Philip Kilian after Samuel Bottschild. Ca. 1671. 268 x 181 mm. Some browning and staining; trimmed; tears to lower edge. Reproduced in MGG Vol. 3 col. 1706.

*A contemporary and friend of Heinrich Schütz, Fabicius was organist at both the Paulinerkirche and the Nicolaikirche in Leipzig. (22134)* \$600

**99. [ORGAN] Kindermann, Johann Erasmus 1616-1655**

Fine portrait engraving by Johann Friedrich Fleischberger after Daniel Preissler. N.d., but after 1655. 172 x 138 mm. + wide margins. Some light spotting, but in very good condition overall. Taped to mount at upper corners of verso. Reproduced in TNG Vol. 10 p. 62 and in MGG Vol. 7 col. 908

*A German composer and organist, Kindermann's "was the most imaginative and adventurous music written in Nuremberg in the 17th century: he adopted all possible means for the expressive setting of a text. He is important too in the teacher-pupil tradition in 17th-century Nuremberg that began with his teacher Johann Staden and continued through Kindermann to his foremost pupils Heinrich Schwemmer and Georg Caspar Wecker, who taught Johann Krieger and Johann Pachelbel." Harold E. Samuel in Grove online (22133)* \$750





100. [ORGAN] Lautensack, Paulus 1478-1558

Bust-length portrait engraving by Häublein. Dated 1552 in the plate. 95 x 77 mm.

*Lautensack, the patriarch of a long line of organists and musicians, was a painter and organist active in Nuremberg; he was a contemporary of Luther and Melancthon. (22136) \$450*



101. [ORGAN] Staden, Johann 1581-1634

Portrait engraving by Johann Pfann depicting Staden half-length holding a pen poised over an open volume of musical manuscript. Dated 1640 in the plate. 160 x 100 mm. Trimmed. Reproduced in MGG Vol. 12, IIII and TNG Vol. 18 p. 42.

*Staden was a distinguished German composer and organist, at one time the leading musician in Nürnberg, founder of the Nürnberg school in the 17th century. (22135) \$950*

**102. PAER, Ferdinando 1771-1839**

Engraving in the manner of a crayon drawing by Francesco Rosaspina (1762-1841) after Giuseppe Bossi (1777-1815). [ca. 1810]. 236 x 165 mm. + ample margins. The composer is depicted half-length, turned to the right, within a frame border with "Ferdinando Pär Parmigiano Celebre Maestro di Capella" printed below. Slightly worn, foxed and creased. A very good impression. Rare. Arrigoni & Bertarelli 3182.

*"[Paer] was one of the central figures in the development of opera semiseria during the first decade of the 19th century."* Scott L. Balthazar and Julian Budden in *Grove online*. (22741) \$800



**103. PAGANINI, Nicolò 1782-1840.** Portrait lithograph, head-and-shoulders, facing left, by an anonymous artist, ?French, ca. 1830. 279 x 163 mm. + wide margins. Printed on cream ground. Slightly worn and soiled.

*We have not located any references to this rare image.* (23415) \$750



**104. PAISIELLO, Giovanni 1740-1816**

Half-length portrait engraving of the composer by an anonymous artist after the portrait by Elisabeth Vigée-LeBrun (1755-1842), French, 19th century. 257 x 148 mm. A fine impression on wove paper with narrow margins. Slightly soiled. (23423) \$200



**105. PLANQUETTE, Jean-Robert-Julien 1848-1903**

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949). Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal L'Assiette au Beurre in 1902. Sheet size 313 x 241 mm. With portrait of the French composer Charles Ferdinand Lenepveu (1840-1910) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; small stain to blank margin. (23428) \$250





**106. POLIGNAC, Melchior de 1661-1742**

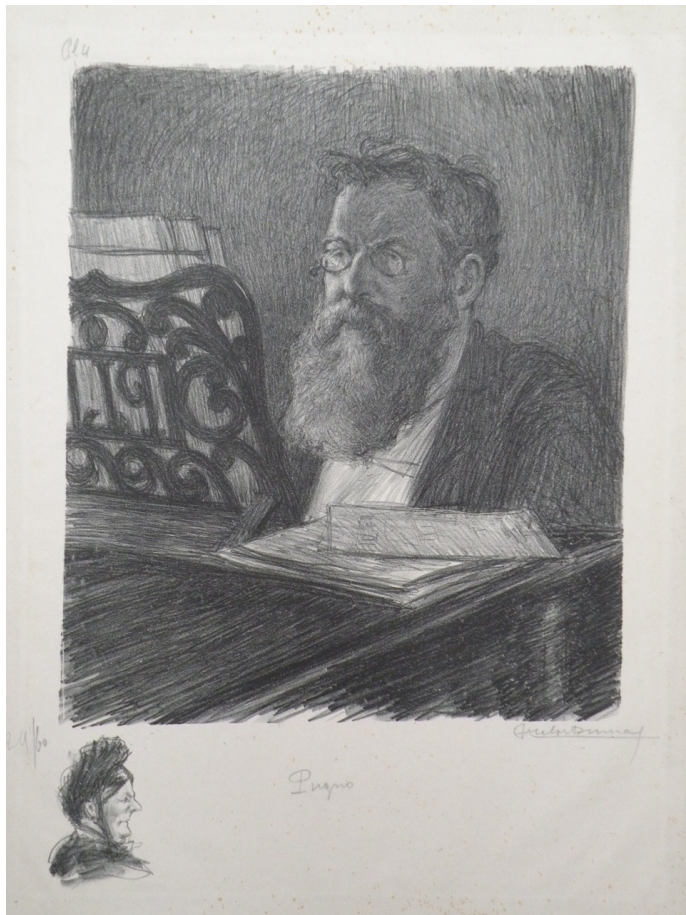
Bronze portrait medallion in relief by Francois Joseph Marteau. [France], 1730. Recto: Polignac in profile to right with titling "Melchior S.R.E. Pres Card. de Polignac" and artist's name "F. Marteau F." to lower portion of image. Verso: Image of King David seated with harp and singing with an angel presenting an open book with titling "Docebo Iniquos Vias Tuas," "MDCCLXXX" to lower edge. 59 mm.

*Melchior de Polignac was a French Cardinal, diplomatist, and writer devoted to art and literature. Marteau was a goldsmith and medallist who worked in Paris from ca. 1720-1759. (23670) \$135*

**107. PUGNO, Raoul 1852-1914**

Original large lithographic portrait of this renowned French pianist by Hector Dumas (1872-1965). N.p., n.d. [?Paris, ca. 1910]. Signed and numbered by the artist in pencil at lower right "29/60." Printed on laid china paper with wide margins. 427 x 340 mm. With a remarque to lower left corner. Minor foxing to lower blank margin.

*Limited to 60 copies. (23245) \$950*





**108. RICCI, Luigi 1805-1859**

Original half-length lithographic portrait by V[incento] Roscioni of the composer in formal dress. 1840. Image size ca. 315 x 247 mm.; sheet size ca. 373 x 279 mm. With a printed inscription: "Alla Egregia Giovane Signora Maria Luigia Finetti Virtuosa di Canto e Socia onoraria della Congregazione di S. Cecilia e dell' Accademia Filarca. Romana." Slightly browned and foxed; some creasing and short tears to edges. In very good condition overall.

*"Luigi Ricci's is one of the more individual voices in Italian opera of the period. His chief gift was for comedy, to which he brought not only a complete mastery of the traditional devices but also a new, robust buffo manner characterized by a wealth of bouncing allegretto melodies, mostly in duple time, and a not infrequent use of folk tune. Not even at his most sophisticated, as in Scaramuccia, did he match Donizetti's elegance and sentimental charm. He was*

*clearly the leading spirit in the collaborations with his brother Federico, and most of Crispino is by him. The comic numbers of Chiara di Rosembergh were the most celebrated, but elsewhere there are bold strokes of harmony and rhythm that show an ability to rise to the serious dramatic occasion."* Julian Budden in *Grove online*. (22472) \$250



**109. ROSSINI, Gioachino 1792-1868**

Fine bust-length portrait lithograph by Julien Boilly (1796-1874). Paris: de Villain, [ca. 1823]. Signed and dated by the artist in the stone, together with an attestation to the fact that the portrait was made from life. Printed in black on a yellow ground. 193 x 165 mm. Margins slightly worn and foxed. In very good condition overall. A fine impression on wove paper. Cagli & Bucarelli: *La Casa di Rossini Catalogo del Museo*, 82.

*A rare and attractive image.* (23281)

\$600



**110. ROSSINI**

"A la Memoire de Rossini." Original large lithograph by Henri Fantin-Latour (1836-1904). Dated the day that Rossini's remains were brought to and interred in Florence, "23 Juin 1902 Florence," in the stone at lower left and signed by the artist both in the stone and at lower right. Sheet size 470 x 642 mm., image size 382 x 380 + ca. 90 x 62 mm. portrait of Rossini (a "remarque") to right margin. Small tear to blank right margin; hinged to mat at upper corners of verso. In very good condition overall. Rare.

*We believe the edition of this print to have been limited to 150 copies (50 on china paper, 100 on Japon) plus 20 trial proofs. The present print is, in all likelihood, a proof, evidenced by the presence of the remarque and also the faint suggestion of additional lettering in the stone at the upper margin. Fantin-Latour was a French painter and lithographer, well-known for his portraits of Parisian artists and writers. (23239)*

\$1,250

111. **SACCHINI, Antonio 1734-1786**

Portrait engraving by Augustin de Saint-Aubin (1736-1807) after Charles Nicolas Cochin fils (1715-1788). [Paris], [after 1786]. 108 x 112 mm. Bust-length. Slightly browned and foxed. A fine impression on wove paper. Kinsky 204.

*Sacchini was a leading figure in late 18th century opera. "In 1770 Burney considered him one of the four greatest composers of Italy, along with Jommelli, Galuppi and Piccinni... A critic of the next generation, Giuseppe Carpani, hailed Sacchini as the world's greatest melodist." David DiChiera and Joyce Johnson Robinson in Grove online. (22773) \$675*



112. **SACCHINI**

Portrait etching and stipple engraving by Luigi Rados (1773-1840) after Giovanni Battista Bosio (1764-1827). [Milan]: [Batelli & Fanfani], [1818]. 220 x 155 mm. Sacchini is depicted full-length, seated at a keyboard instrument with pedals, a book of music in his left hand, his right on the keyboard. Arrigoni & Bertarelli 3950. (22772) \$475



**113. SAINT-SAËNS, Camille 1835-1921**

Portrait etching by Achille Jacquet (1846-1908). The composer is depicted seated, playing the organ. Dated 1898 in the plate. 220 x 178 mm. + wide margins. A fine impression on laid paper. Very minor browning. Published in Paris in the *Revue de l'Art Ancien et Moderne*. (23439) \$250



**114. SAINT-SAËNS**

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949). Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal *L'Assiette au Beurre* in 1902. Sheet size 313 x 241 mm. With portrait of the French composer and organist Charles-Marie Widor (1844-1937) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; small tear to blank upper right corner; narrow band of dark colour overlay to portrait. (23404) \$250



**115. SCARLATTI, Alessandro 1660-1725**

Portrait lithograph by Heinrich von Wintter (1788-1825). n.p.: n.p., 1820. Image size 218 x 145 mm., sheet size 405 x 278 mm. The composer is depicted half-length within an oval. Slightly foxed and browned. Published as part of the *Portraite der berühmtesten Compositeurs der Tonkunst* issued between 1815 and 1821. Very scarce.

*Scarlatti is "generally considered the founder of the Neapolitan school of 18th-century opera."*  
Roberto Pagano et al in *Grove online*. (22782) \$650



**116. SCHMELZER, Johann Heinrich ca. 1620/23 to 1680**

Rare 17th century mezzotint portrait engraving before letters. 164 x 112 mm. Half-length, within an oval border. The composer is depicted holding a heavy chain in one hand from which hangs a medal, possibly denoting an honor received. With early manuscript annotation to mount. Without text within oval border to portrait or to area below portrait as is present in later issues; laid down to early mount. Diepenbroick-Grüter 23086, 1/11. C.P.E. Bach Portrait Collection I catalogue, p. 168, plate 244 (a later issue, with letters).

**This first state of the print is very rare.**

*"Schmelzer is historically significant in two areas: as the major Austrian composer of instrumental music before Biber he influenced the development of the suite as well as the sonata in Austria and south Germany; and his appointment as the first Austrian Kapellmeister at the Habsburg court in the 17th century initiated the ever increasing reliance on native rather than imported talent that was most evident in the first half of the 18th century."* Rudolf Schnitzler in *Grove online*. Schmelzer was given the honorary title of "von Ehrenruef" by the Emperor in 1673. (22785) \$3,500

117. **SCHUBART, Christian Friedrich Daniel 1739-1791**

Stipple engraving in profile by Ernst Rauch (1797-?), half-length, facing left, on an octagonal background. Zwickau: Gebr. Schumann, n.d. 174 x 118 mm. + wide margins. Slightly frayed and creased at lower margin. A very good impression on wove paper. Scarce.

Published in Zwickau by August Schumann (1773-1826), author, publisher, bookseller, and father of the composer Robert Schumann.

*"Schubart was a distinguished performer on the organ, harpsichord and clavichord, and many critics, including Burney, praised his virtuosity. He achieved considerable success as a lied composer, and several of his lieder remained popular well into the 19th century... Schubart's poetry was frequently set by his contemporaries and by composers of the following generation. The most important of these settings are the four lieder composed by Schubert; two of these, Die Forelle and An mein Klavier, have achieved a permanent place in the lieder repertory."* David Ossenkop in *Grove online*. (22732) \$475



118. **SCIPIONE, Francesco, Marchese di Maffei 1675–1755**

Bronze portrait medallion in relief commemorating Scipione's death. 1755. Recto: Scipione in profile to right with titling "Scipioni Maffeio March" "A.D.F." to lower edge. Verso: Image of the Verona Museum which Scipione founded with titling "Musei Veronensis Conditori" at upper edge and "Academia / Philharmonica / An MDCCLV" to lower. 55 mm.

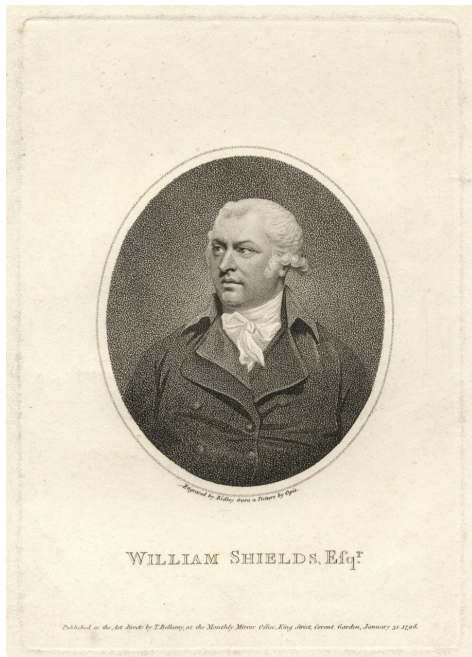
*"As a man of letters, Maffei's main concern was to rehabilitate Italian theater by imitating ancient Greek models. He set the example with his tragedy Merope (1714), which met with considerable applause, was translated into several languages, and inspired Voltaire, François-Marie Arouet de. Maffei is now considered a forerunner of Vittorio Alfieri."* Natalie Sandomirsky in the *18th Century Encyclopedia online* (23662) \$125





119. [SHAWM] Brun, Franz fl. 1559-1596

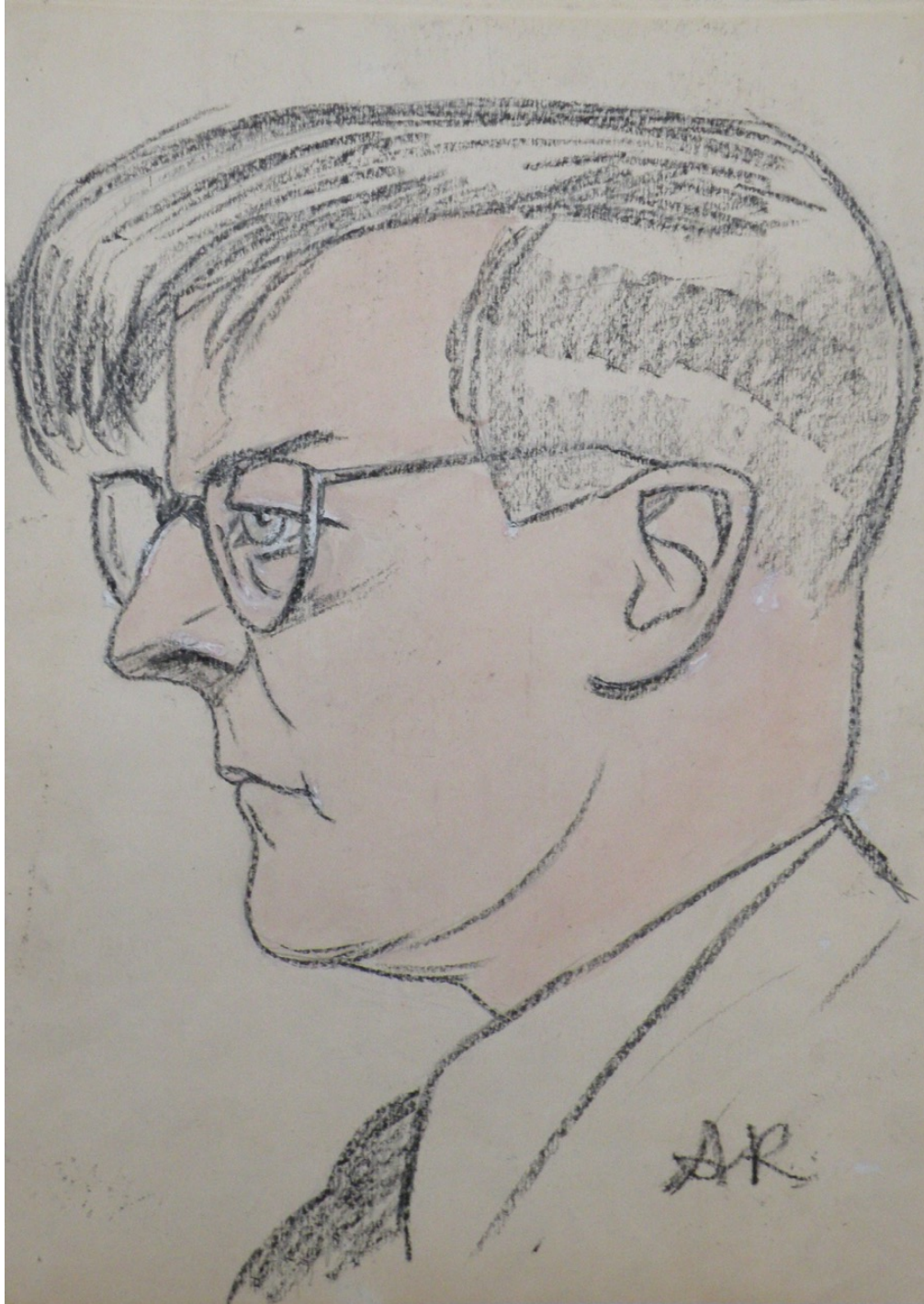
Engraving of Melpomene, originally the Muse of Singing who later became the Muse of Tragedy, playing the treble shawm. Second half of the 16th century. Signed in the plate with the artist's initials. 73 x 48 mm. From the collections of Friedrich August II of Saxony (Lugt 971), Hugo Ahne and Dr. K.O. (neither in Lugt). Trimmed to platemark. A fine impression. Bartsch IX 447-19. (22409) \$1,500



120. SHIELD, William 1748-1829

Stipple oval portrait engraving of the composer by William Ridley (1764-1838), half-length, facing right, after the painting by John Opie. London: T. Bellamy, January 31, 1798. 165 x 106 mm. + wide margins. A fine impression on wove paper. Slightly soiled; worn at edges.

*"Although Shield experimented widely with orchestration and exotic flavours in all his music..., it was the operas with large doses of middlebrow glees, strophic songs and vaudeville finales that succeeded best with Covent Garden audiences and established his fame."* Linda Troost in Grove online. (22734) \$250



**121. SHOSTAKOVICH, Dmitri 1906-1975**

Fine large original portrait drawing by Alexander Kostomolotsky (1897/8-1975), signed with the artist's initials. The composer is depicted head-and-shoulders, in profile. Executed in black and white crayon and pink wash on art paper. 417 x 297 mm.

*The artist executed a number of portraits of his friend Shostakovich as well as of Kabelevsky and other Russian composers. (23254)* \$3,800



122. **SICHEM, Christof van 1580-1648**

Psaltery (salterio) player accompanying a group of singers. Woodcut after a drawing by Hendrick Goltzius (1558-1617). ?Amsterdam, ca. 1600. 298 x 207 mm. Matted. Small restored hole to blank area; collector's mark to verso (not located in Lugt). A very good impression, with full line border. Wurzbach: *Niederländisches Künstler-Lexicon Vol. II*, p. 620, no. 20. Kinsky p. 93, no. 3. (22397) \$1,600



123. [SINGERS] Ciamberlano, Luca fl. Rome 1599-1641

The Singers. An attractive early 17th century engraving of a group of three elegantly dressed male singers performing from a musical manuscript, the artist's initials in the plate at lower right. 174 x 119 mm. Trimmed to just outside platemark. A very good impression on laid paper, although slightly later than the first. Bartsch XIV, 348-4689a. Nagler M IV-925-4.

*A rare reverse copy of an earlier print by Marcantonio Raimondi (ca. 1480-ca. 1534).*  
(22403)

\$1,850



**124. SPENGLER, Lazarus 1479-1534**

Bust-length portrait engraving of the German hymn writer in profile, aged 39, by I.A. Schmidt. 1518. 150 x 214 mm., incorporating a separate armorial-style engraving identifying the subject, his age, and date of the engraving's execution. Foxed; trimmed; laid down to mount, with early 19th century manuscript notes to lower portion. Together with another engraving of Spengler kneeling in prayer, 161 x 93 mm. Trimmed; laid down to mount.

*J.S. Bach used Spengler's hymns in his cantatas 18 and 109. (22295)*

\$200

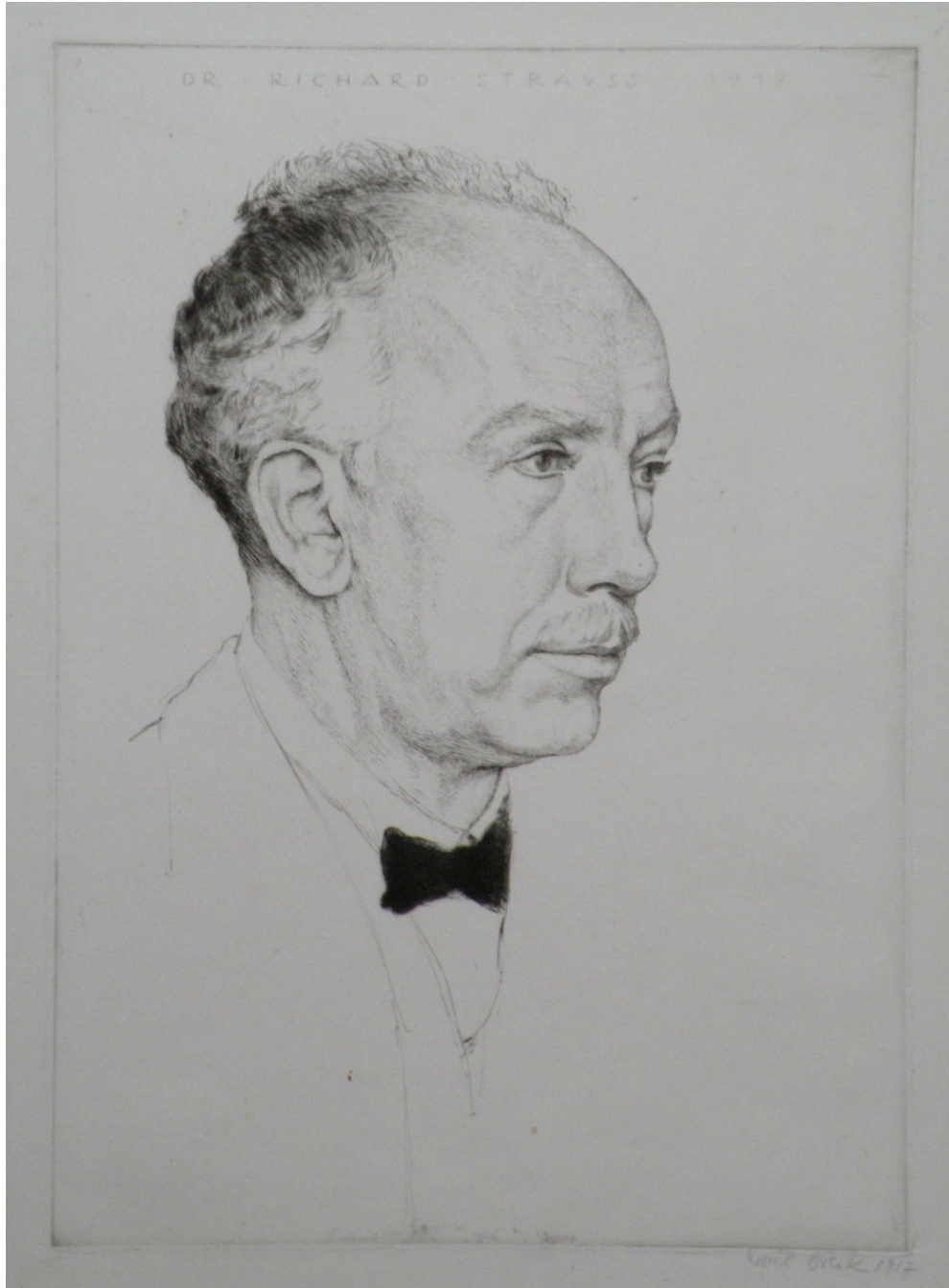
**125. STANFORD, Sir Charles Villiers 1852-1924**

Portrait lithograph by William Rothenstein (1872-1924). London: T[homas] Way, 1897. Stanford is depicted half-length, the head and face receiving detailed treatment with the body roughly sketched out. Signed and dated by the artist in the stone "W.R. 97." 231 x 166 mm. Browned, slightly heavier to edges; two small areas at blank upper margin stained from mounting tape. Quite a good impression printed on tan wove paper. Published as number 15 in Rothenstein's *English Portraits* series.

*Stanford was a British composer, teacher and conductor. "A prodigiously gifted musician of great versatility, he, along with Parry and Mackenzie, did much to forge the new standards of the so-called 'renaissance' in British music at the end of the 19th century." Jeremy Dibble in Grove online. (23224)*

\$475





**126. STRAUSS, Richard 1864-1949**

Fine drypoint etching by the noted artist Emil Orlik (1870-1932). ?Vienna, 1917. Signed and dated by the artist in pencil at lower right just below plate impression with the number "13" in pencil to lower right corner. With "Dr. Richard Strauss 1917" printed at head of image. 268 x 190 mm. plus wide margins. Glöckner Gallerie exhibition catalogue 1980, no. 238. Austrian National Library exhibition catalogue, 1964, p. 87. Bayerische Staatsbibliothek exhibition catalogue, 1999, no. 167 (illustration p. 109).

*Edition limited to 30 copies. (23216)*

\$1,750



127. **STRAVINSKY, Igor 1882-1971**

Igor Stravinskij. (L'Histoire du Soldat). Portrait linocut, bust-length, by Johannes Kerkhoff (1876-1941). 180 x 147 mm. Published in the Dutch journal "De Musiek," ca. 1930.

*A striking and somewhat unusual portrait depicting the composer in the foreground with a Russian soldier and the devil holding a violin in the background. (23425) \$350*



128. [THEATRE]. **Le Kain, Henri Louis 1729-1778**. Original engraving by Auguste de St.-Aubin after the painting by S.B. Le Noir. Le Kain is depicted in the role of Orosmane in Voltaire's "Zaire." 420 x 282 mm. No place, no date, but Paris, ca. 1775. Slightly browned and foxed. Proof before text. Hall III p. 32.

*Le Kain was a noted French actor who performed with the Comédie Française. (21321) \$200*



129. [THEATRE]. Raucourt, [Françoise Marie Antoinette Saucerotte] 1756-1814

Mlle. Raucourt D'après le Portrait peint par Mr. Gros en 1796... Gravée par Ruotte. Paris, [after 1796]. 390 x 290 mm. Some foxing and minor wear. Hall III p. 385 (2).

*Raucourt, a popular and controversial French actress, made her debut at the Comédie Française in 1772 as Dido, going on to play all the classical tragedienne roles. "Her beauty and talent had made her famous, but her not so secret love affairs with other women made her notorious... Raucourt led the Sect of Anadrynes, a society of lesbians in Paris... At the outbreak of the Revolution she was imprisoned for six months with other royalist members of the Comédie Française, and she did not reappear upon that stage until the close of 1793, and then only for a short time. She deserted, with a dozen of the best actors in the company, to found a rival colony, but a summons from the Directory brought her back in 1797... Her funeral was the occasion*

*of a riot. The clergy of her parish having refused to receive the body, the crowd broke in the church doors, and were only restrained from further violence by the arrival of an almoner sent posthaste by Louis XVIII." Wikipedia. (21336) \$250*

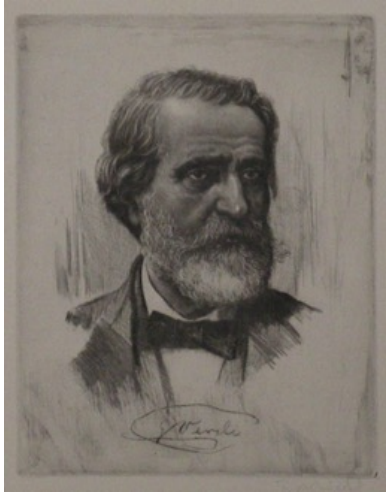
130. THOMAS, Ambroise 1811-1896

Original pencil sketch by the French artist Paul Jean Flandrin (1811-1902). [n.d., but ca. 1860]. Ca. 310 x 225 mm. Thomas is depicted seated at the piano, an owl perched on top of the instrument, a snake and turtle behind the composer. Signed by the artist at lower right in ink. Some light foxing and wear; small hole to upper right quadrant not affecting drawing. On wove paper.

*"After years of neglect, Thomas' work has seen a considerable revival in the last two decades of the 20th century, with major performances, at least of Mignon and Hamlet, being mounted in France, Great Britain and the USA. In the context of French opera of the late 19th century Thomas was a figure of considerable importance, an imaginative innovator and a master of musical characterization." Richard Langham Smith in Grove online. (22784) \$750*







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

Soft ground bust-length etching by Ferdinand Michl (1877-1951). Verdi's facsimile signature within the plate. Signed by the artist at lower right, just below plate mark. 215 x 170 mm. + wide margins. A fine impression printed on tan wove paper. Left outer margin slightly chipped. (23414) \$450



**132. VERDONCK, Cornelius 1562-1625**

Picture-motet ("Bildmottet") engraving by C.J. Visscher after Martin de Vos incorporating a Magnificat by Verdonck for five voices. ?Antwerp, ca. 1610. 207 x 288 mm. Printed on thin laid paper with wide upper and lower margins, the number "5" printed in the plate. Slightly worn and soiled; two small dampstains to upper blank margin; repair at lower margin just extending into printed area. RISM V1239 (the 1585 printing). Vignau-Wilberg: *Music and Dance in 16th-Century Prints*, no. 63 (1585 printing), illustrated on p. 170. OCLC 271822365 (the present printing).

The music of Verdonck's complete *Magnificat* appears on two large tablets held by angels on either side of the Virgin Mary; four additional angels are playing viols, a flute and a cornetto. A version in reverse of the print originally engraved by Jan Sadeler and published in 1585. **The "Bildmottets" are some of the earliest examples of music engraving.** (22394) \$850



133. [VIOL]

A pair of late 16th-early 17th century woodcuts depicting a viola da braccio and a bass viol. Italian. Artist unknown. The first woodcut depicts a male figure holding a viola da braccio in one hand and a bow in the other; a open book of music is in the background together with a large volume of the philosopher Aristo's writings. Ca. 95 x 75 mm. Removed from an unidentified volume. Several small ink spots to area depicting music book. A very good impression overall. The second woodcut depicts a female figure in flowing robes, wearing a cross and playing a bass viol or lirone. Text above the illustration reads "Armonia. Come dipinte in Firenze dal gran Duca Ferdinando." Ca. 95 x 78 mm. Lugt 2859e. From the collection of Robert Prouté. (22401) \$600



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

Portrait wood engraving by Louis Joseph Soulas (1905-1954). Signed with the artist's initials in the block. 157 x 122 mm. + wide margins. A fine impression on japon paper.

*Limited to 72 copies, this no. 8, numbered in pencil at lower right.* (23431)

\$300

135. **WALLISER, Christoph Thomas 1568-1648**

Half-length portrait engraving of this Alsatian composer, teacher and choral director, aged 57, by Jacob van den Heyden. 1625. 167 x 99 mm. Slightly browned and spotted. Reproduced in MGG Vol. 14 col. 174.

Apparently done from life according to a note in the plate: "Iacob ab Heyde Sculpsit ad Vivum."

*"Walliser's several musical appointments and his compositions show him to have been the most important musician in Strasbourg during the period 1600–50. In addition, the wide dispersion of his works attests to his reputation elsewhere." Clyde William Young and Édith Weber in Grove online. (22297) \$300*



136. **WIDOR, Charles-Marie 1844-1937**

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949). Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal L'Assiette au Beurre in 1902. Sheet size 313 x 241 mm. With portrait of the French composer Camille Saint-Saëns (1835-1921) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle. (23405)

\$250