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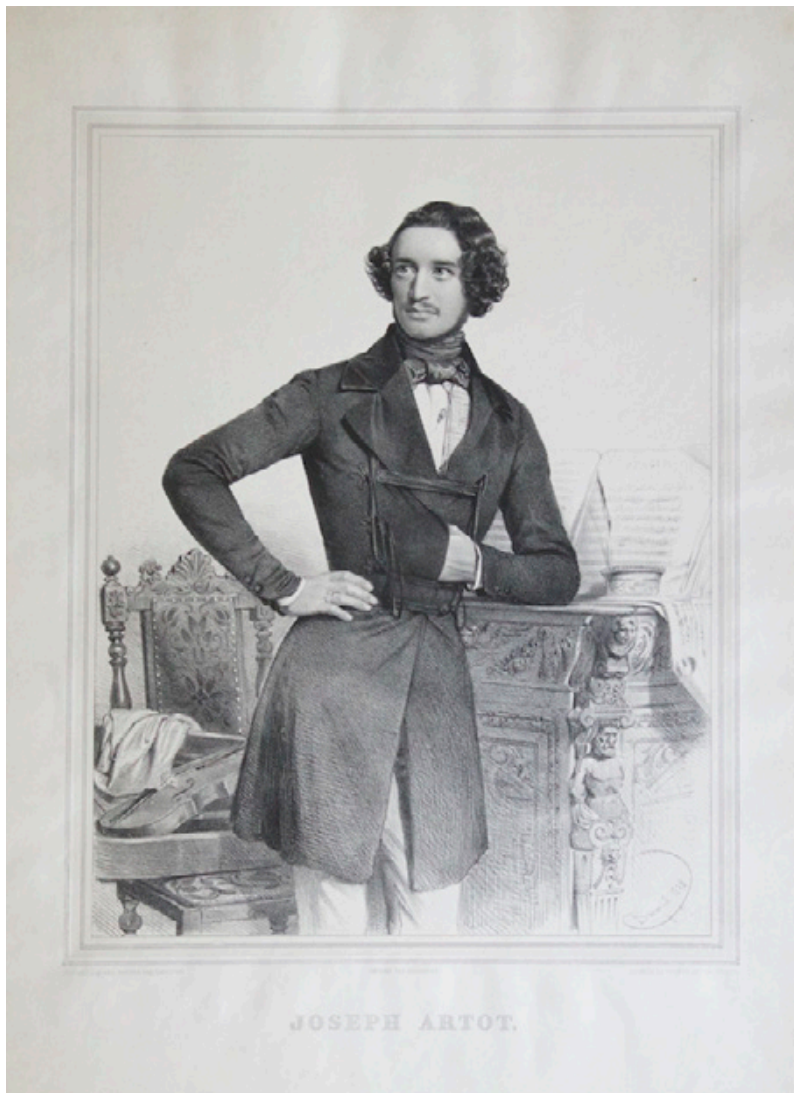
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Diana La Femina, Assistant

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Lithographic Portrait of the Noted Belgian Virtuoso

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

Fine large three-quarter length lithograph by Charles Baugniet (1814-1886) of the violinist in formal dress, leaning in Napoleonic stance on a decoratively carved sideboard on which rest an apparent musical manuscript in progress entitled "Adagio," an inkpot, and quill pen, with a violin on a carved chair to the subject's left.

430 x 315 mm. + wide margins. Signed by the artist ("C Baugniet") in the stone. On chine-appliqué, with "Dessins d'Après Nature par Baugniet," "Imprimé par Degobert" and "Lithie. de la Société des Beaux-Arts" printed to mount just beneath image. Margins slightly soiled and foxed; edges slightly worn.

A highly talented Belgian virtuoso, Artôt was a student of both Rodolphe and Auguste Kreutzer. "In 1843 Artôt [he] on a concert tour of America and Cuba with the soprano Cinti-Damoreau. He was one of the first violin virtuosos to visit America, the others being Vieuxtemps and Ole Bull; they vied with each other for the admiration of the American public, the French elements preferring Artôt's Parisian elegance to the awkward but modest stage presence of Ole Bull. While in America Artôt showed the first symptoms of the lung disease from which he died. His compositions include a Concerto in A minor (1845), fantasies and airs with variations and, in manuscript, string quartets and a Quintet for strings and piano." Alexis Chitty and Manoug Parikian in Grove Music Online. (27568) \$850

**Rare Complete Sets of Parts
in First & Early Editions**

2. BEETHOVEN, Ludwig van 1770-1827

[Opp. 18, 59, 74, 95, 127, 130-133, 135]. *A very rare complete collection of sets of parts of all of the string quartets in first and early editions.*

1 - Op. 18

Ites [-6tes] Quartett... 2 Violinen, Viola und Violoncello... 18tes Werk. Wien: Tobias Haslinger [without plate number] [ca. 1840].

VI I: 1f. (title), [1] (blank), 2-12; 1f. (title), [1] (blank), 2-11; 1f. (title), [1] (blank), 2-11; 1f. (title), 9; 1f. (title), 9; 1f. (title), 9 pp.

VI II: 9; 8; 9; 8; 8; 8 pp.

Va: 9; 7; 8; 8; 8; 8 pp.

Vc: 9; 7; 8; 7; 8; 7 pp.

Engraved. Kinsky p. 44. Hoboken 2, 96 and 97.

"It was to the set of String Quartets, op. 18, that Beethoven turned for the most ambitious single project of his early Vienna years. This set was begun in 1798, composed primarily in 1799 and 1800, and published in 1801 with a dedication to Prince Lobkowitz... All of them essentially accept the usual four-movement structure and all reflect the Viennese Classic style, with an occasional admixture of Italianate melody - perhaps under the influence of Salieri, to whom Beethoven had just dedicated his Sonatas, op. 12." Solomon: Beethoven, p. 101.

2 - Op. 59

[Trois Quatuors pour deux Violons, Alto et Violoncello... Oeuvre 59]. [Vienne: Au Bureau des arts et d'industrie A' Pesth chez Schreyvogel & Comp. [PNs 580, 585, 585] [1808].

VI I: 2ff. (title, dedication to Count Razumovsky), [1] (blank), 2-13; [1] (blank), 2-11; 10 pp.

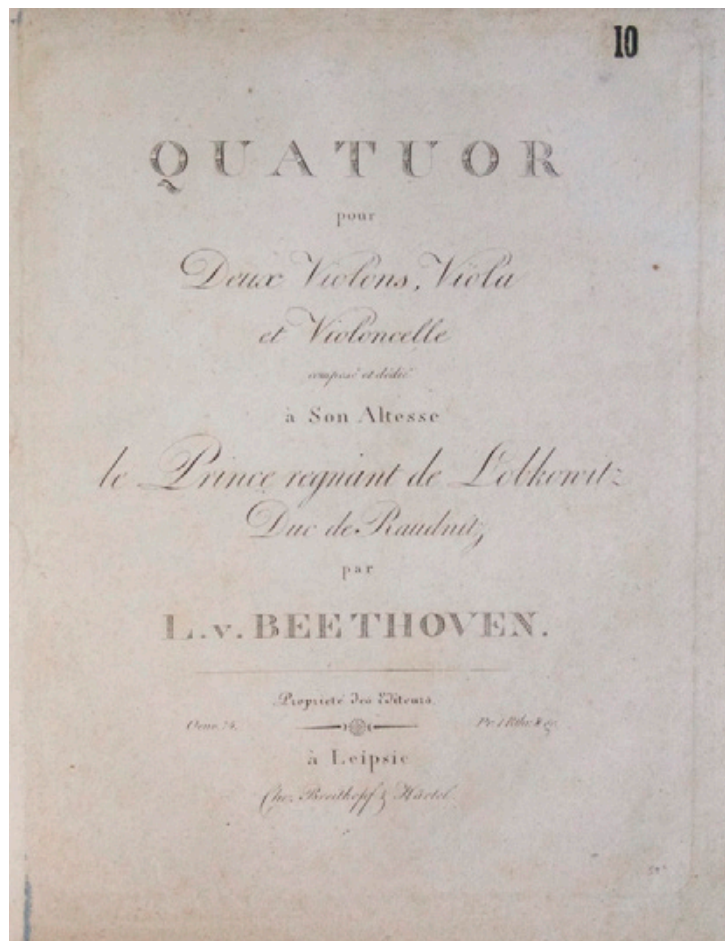
VI II: 10; 9; 9 pp.

Va: 10; [1] (blank), 2-9; [1] (blank), 2-10 pp.

Vc: 10; 9; [1] (blank) 2-9 pp.

Engraved. **First Edition** of the Razumovsky quartets. Kinsky-Halm, p. 141. Dorfmueller, p. 216. Hirsch IV, 299. Hoboken 2, 274.

"The string quartets of op. 59 so strained the medium, as it was understood in 1806, that they met with resistance from players and audiences alike... Each quartet was supposed to include a Russian melody, for the benefit of the dedicatee Count Razumovsky, the Russian ambassador in Vienna. Here for the first time may be seen Beethoven's interest in folksong, which was to grow in later years. Folksongs did not much help the first two quartets, but Razumovsky's notion came to superb fruition in the third, where Beethoven gave up the idea of incorporating pre-existing tunes and instead wrote the haunting A minor Andante in what he must have conceived to be a Russian idiom." The New Grove Vol. 2, p. 383.



3 - Op. 74

Quatuor pour Deux Violons, Viola et Violoncelle composé et dédié à Son Altesse le Prince Regnant de Lobkowitz Duc de Raudnitz... Oeuv. 74. Leipzig: Breitkopf & Härtel [PN] 1609 [1810].

VI I: [1] (title), [2] (blank), 3-11 pp.

VI II: 7 pp.

Vla: 7 pp.

Vc: 7 pp.

Engraved. **First German edition**, second issue (distinguished by the presence of "Adagio" at the head of the slow movement in the first issue and "Adagio ma non troppo" in the second). Published very shortly after the Clementi edition (see Del Mar: Beethoven's String Quartets op. 74 op. 95 Critical Commentary, pp. 14-15). Kinsky p. 198; Hirsch IV, 320; Dorf Müller-Weinhold p. 220; Hoboken 2, 333 (all citing the Breitkopf edition as the first). Often referred to as the "harp" quartet; the name derives from the pizzicato effects in the first movement.

4 - Op. 95

Elftes Quartett für zwey Violinen, Bratsche und Violoncelle Seinem Freunde dem Herrn Hofsekretär Nik. Zmeskall von Domanovetz ... 95tes Werk. Wien: S.A. Steiner und Comp. [PN S. et C. 2580] [1816].

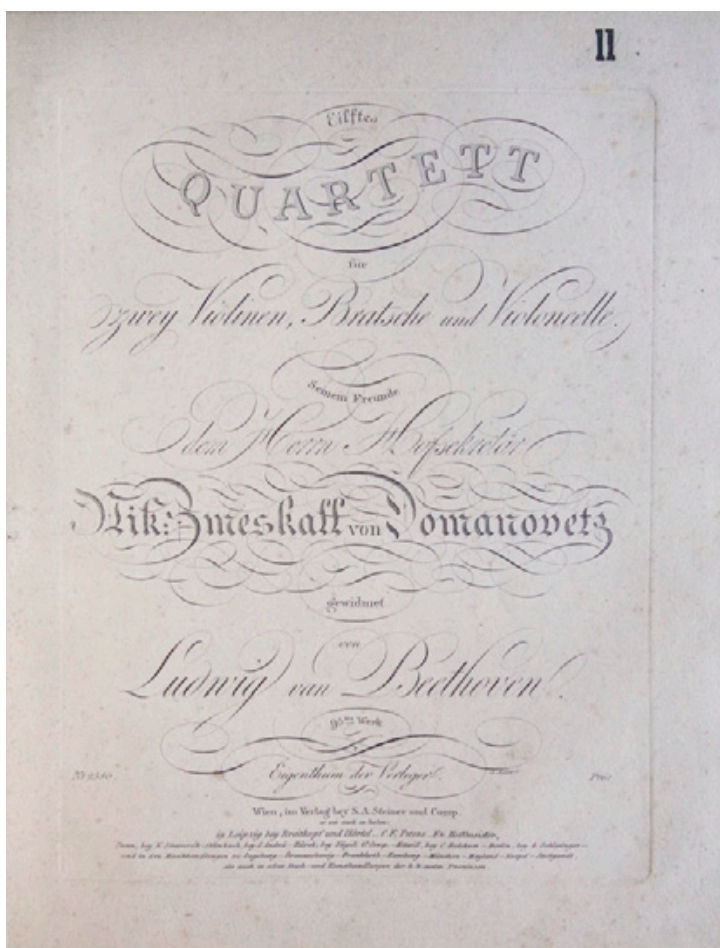
VI I: 1f. (title, v. blank), [1] (publisher's announcement dated February 1816), 2-9 pp.

VI II: [1] (blank), 2-9 pp.

Vla: [1] (blank), 2-9 pp.

Vc: [1] (blank), 2-9 pp.

Engraved. **First Edition**, variant issue (distinguished by the presence of a diminuendo sign in measure 21 and a crescendo sign in measure 22 in the third movement of the second violin part). Del Mar P 1-1/2, p. 17. Kinsky-Halm p. 268. Hirsch IV, 355. Dorf Müller-Weinhold p. 224. Hoboken 2, 409.



"The Quartets in Eb and F minor were written about a year apart, then: an appreciable span of time, by Beethoven's earlier standards. But on this occasion, nothing of first importance appears to have occupied him in between. There would seem to be every reason to consider the two quartets together, in the same way that we naturally group together the six quartets, Op. 18, or the three of Op. 59. Indeed, the two share certain technical proclivities - in the attitude toward sonata form, for example, and toward the key sequence of movements - and both exhibit a poise and control that mark a decided advance over the earlier period (or sub-period). Nonetheless, between the two there is a cleavage in aesthetic stance unlike anything that differentiates the "Razumovsky" Quartets from one another. The Eb Quartet is an open, unproblematic, lucid work of consolidation, like some others written at this time. The F minor Quartet is an involved, impassioned, highly idiosyncratic piece, problematic in every one of its movements, advanced in a hundred ways. One work looks backward, perhaps, the other forward. Or to put it better, one work looks outward, the other inward. It would be hard to imagine any composer grouping these antipodes together as a

single opus." Kerman: *The Beethoven Quartets*, p. 156. We would like to thank Dr. Jonathan Del Mar for his kind assistance in the identification of this issue.

5 - Op. 127

Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas Galitzin... Oeuvre 127. Mayence: les fils de B. Schott [PN] 2351 [March 1826].

VI I: 1f. (title, v. blank), [1] (blank), 2-13 pp.

VI II: [1] (title), 2-12 pp.

Va: [1] (title), 2-11 pp.

Vc: [1] (title), 2-11 pp.

Title lithographed, music engraved. **First Edition.** Kinsky-Halm p. 385. Hirsch IV, 399. Dorf Müller-Weinhold p. 232. Hoboken 2, 510. Schott also published this work in Paris at about the same time.

6 - Op. 130

Troisième Quatuor pour 2 Violons, Alto & Violoncelle des Quatuors composés et dédiés A Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre 130... Ecrit et piqué par A. Kurka. Vienne: Maths. Artaria [PN M.A. 871] [May 1827].

VI I: [1] (title), 2-15 pp.

VI II: 13 pp.

Va: 11 pp., with manuscript overpaste to page 7

Vc: 11 pp.

Engraved throughout. Small oval publisher's blindstamp to lower margins. Binder's holes to inner margin. **First Edition**, variant issue, with music commencing on verso of title to first violin part. Kinsky-Halm p. 395 (describing another printing with blank verso to title). Hirsch IV, 403. Hoboken 2, 516.

7 - Op. 131

Grand Quatuor En Ut dièze mineur pour deux Violons alto et Violoncelle composé et dédié à Son Excellence Monsieur Le Baron de Stutterhiem... Oeuvre 131. Mayence: les fils de B. Schott [PN] 2628 [June 1827].

VI I: 1f. (title, v. blank), 13 pp.

VI II: [1] (title), 2-13 pp.

Va: [1] (title), 2-13 pp.

Vc: [1] (title), 2-13 pp.

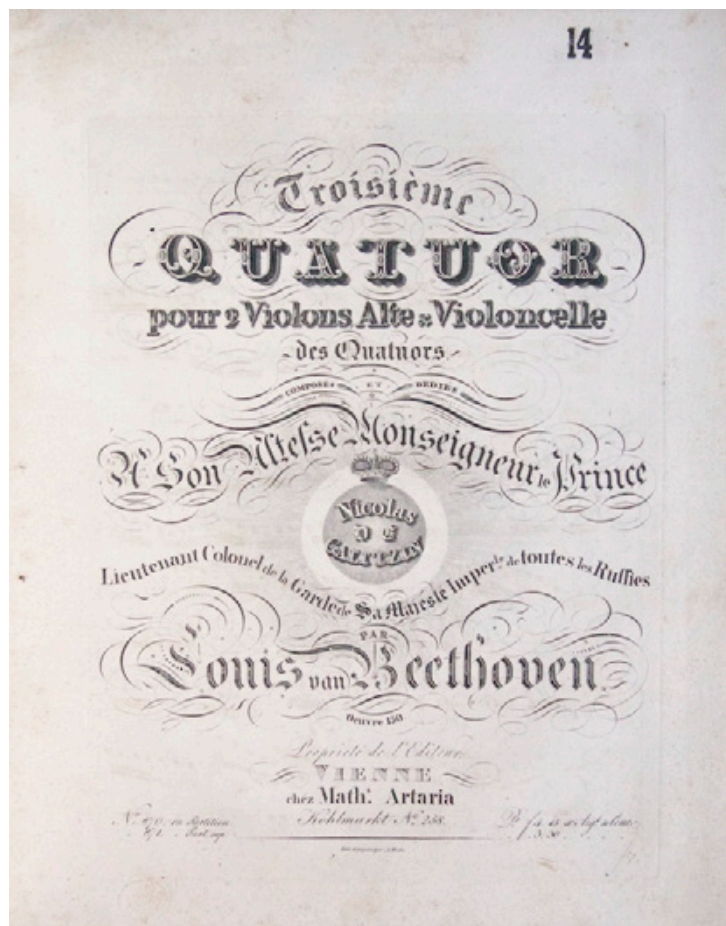
Lithographic titles, music engraved. **First Edition.** Kinsky-Halm p. 399. Hirsch IV, 405. Dorf Müller-Weinhold p. 233.

8 - Op. 132

Quatuor pour 2 Violons, Alto & Violoncelle Composé & Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre posthume. Oeuv 132. No. 12 des Quatuors. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1443 [Sept. 1827].

VI I: [1] (title), [2]-[3] (blank), 4-19 pp.

VI II: [1] (title), 2-15 pp.



Va: [1] (title), 2-15 pp.

Vc: [1] (title), 2-15 pp.

Engraved throughout. Small oval publisher's stamp to lower corners of title. **First Edition.** Kinsky-Halm p. 402. Hirsch IV, 407. Dorf Müller-Weinhold p. 233. Hoboken 2, 521.

9 - Op. 133

Grande Fugue tantôt libre, tantôt recherché 2 Violons, Alte & Violoncelle. Dediée avec les plus profonde vénération A Son Altesse Imperiale et Royale Eminentissime Monseigneur le Cardinal Rodolphe... Oeuvre 133. Vienne: Math. Artaria [PN M.A. 877] [May 1827].

VI I: [1] (title), [2] (blank), 3-10 pp.

VI II: [1] (blank), 9 pp.

Va: [1] (blank), 2-9 pp.

Vc: [1] (blank), 2-9 pp.

Engraved throughout. **First Edition.** Kinsky-Halm p. 405. Hirsch IV, 409. Dorf Müller-Weinhold p. 234. Hoboken 2, 524.

10 - Op. 135

Quatuor pour 2 Violons Alto & Violoncelle Composé & dédié à son ami Johann Wolfmeier... Oeuvre posthume. Oeuv. 135. No. 17 des Quatuors. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1444 [Sept. 1827].

VI I: 1f. (title, v. blank), [2] (blank), 2-11 pp.

VI II: 1f. (title, v. blank), 9 pp.

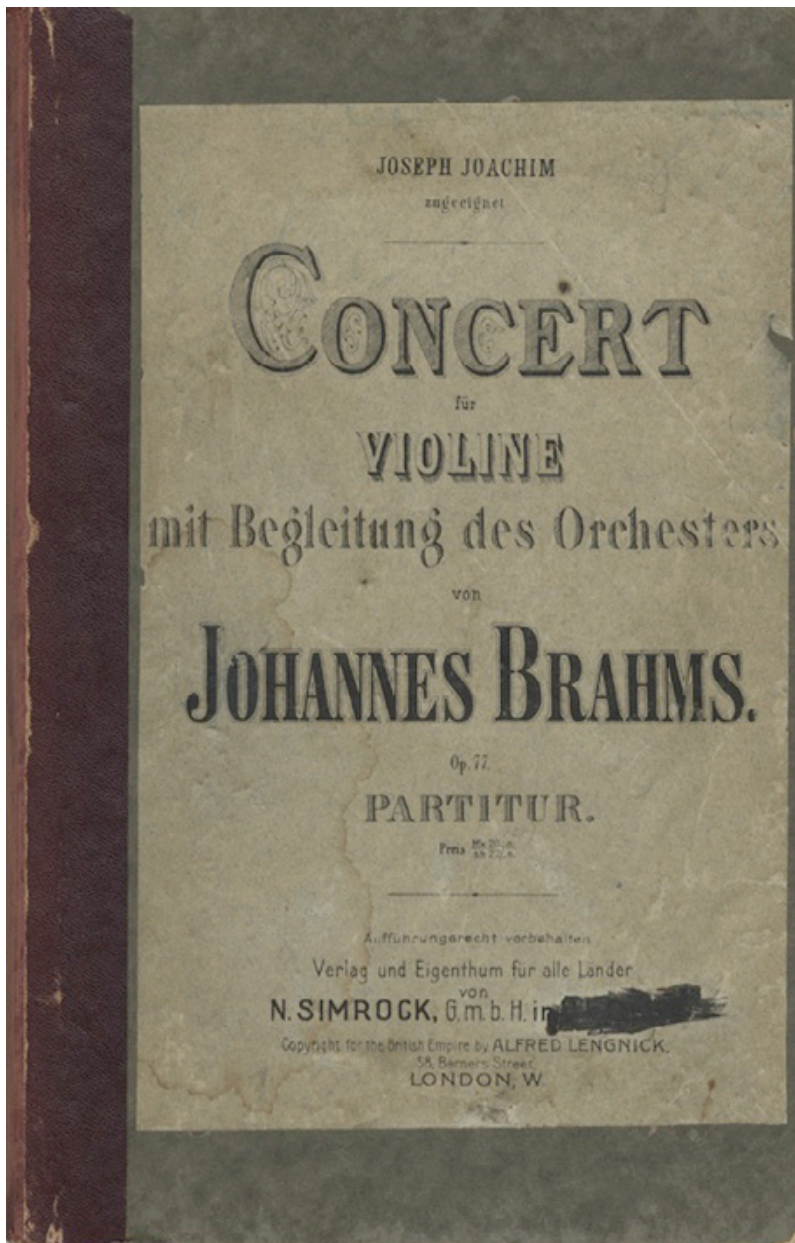
Va: 1f. (title, v. blank), 9 pp.

Vc: [1] (title), 2-8 pp.

Engraved throughout. With printed initials "FJ" to lower right corner of title, possibly those of the engraver. **First Edition.** Kinsky-Halm p. 410. Hirsch IV, 412. Dorf Müller-Weinhold p. 234. Hoboken 2, 528.

"[The late period quartets] carry not merely the string quartet but the art of music into new regions. Studies of them and commentaries on them are innumerable; like Hamlet they will never yield up their last secrets or admit of a 'final' solution. They are inexhaustible and all that can be done here is to indicate in what ways they advance the frontiers of the art of music. The first to be completed (in 1824), and the only one published during Beethoven's lifetime, was the E flat, Op. 127. Then came the A minor, Op. 132, and the B flat, Op. 130 (but with the afterwards separated Grosse Fuge, Op. 133, as its finale) (both 1825), the C sharp minor, Op. 131, the F major, Op. 135, and the present finale of Op. 130 (all in 1826). The immediate impulse to their composition may have been given by a commission from another quartet-playing Russian nobleman, the Prince 'von Galitzin' (more accurately 'Golitsin) to whom Opp. 127, 130, and 132 are dedicated... Beethoven's deafness and consequent spiritual isolation combined with certain specifically musical factors to make many things in the last quartets incomprehensible to contemporaries and not easily comprehensible to later generations." Abraham: The Age of Beethoven 1790-1830, Vol. VIII of The New Oxford History of Music, pp. 295-296.

Four volumes. Folio. 19th century quarter cloth with marbled boards, titling gilt to spines and upper boards. Each part with collection number stamped to upper outer margin throughout. 19th century thematic index to Volume I. With neat performance markings in pencil to first violin parts throughout and occasional additional markings in pencil and red crayon to other parts. Binding slightly worn, rubbed and bumped. Occasional foxing and wear. In very good condition overall. (26772) \$18,500



Full Score of the Violin Concerto

3. BRAHMS, Johannes 1833-1897

[Op. 77]. *Concert für Violine mit Begleitung des Orchesters*. [Full score]. Berlin: N. Simrock G.m.b.H. [PN 8133], [not before 1902].

Octavo. Cloth-backed paper boards with original publisher's printed wrapper trimmed and laid down. [1] (title), [2] (copyright notice), 5-208 pp. Lithographed. Binding worn, spine reinforced with tape, remnants of former description laid down to front free endpaper. Title worn, creased at corners, erasure to portion of imprint, very small hole to foot; one corner torn with minimal loss.

First Edition, ?third issue. Deutsch p. 258. Hofmann p. 165. McCorkle p. 328.

Composed in 1878 and dedicated to his friend Joseph Joachim, Brahms's violin concerto is considered one of the greatest in the repertory. (22085) \$75



First Edition of One of the Most Highly Regarded Concertos in the Violin Repertory

4. BRUCH, Max 1838-1920

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

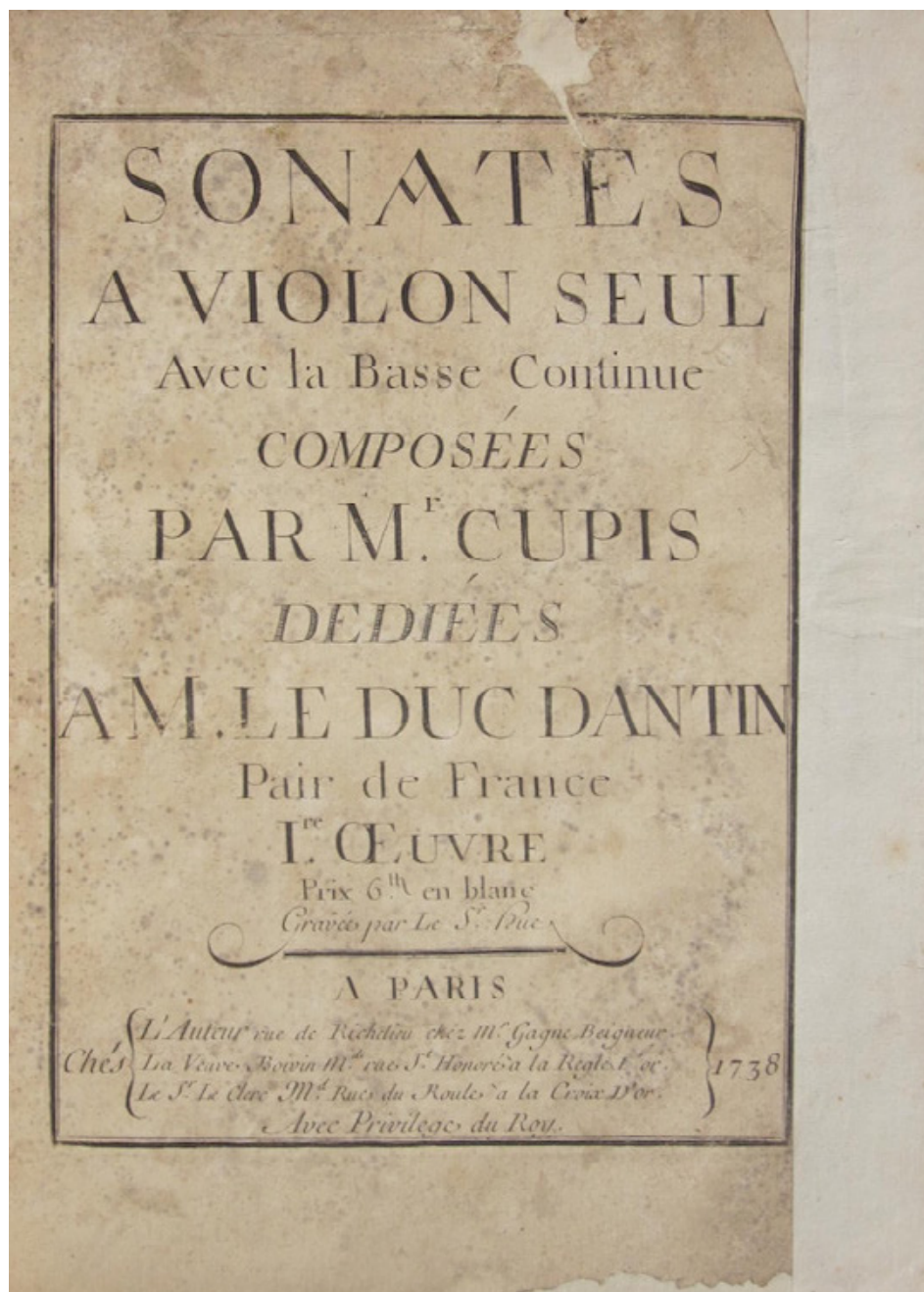
Octavo. Newly-bound in modern half dark morocco with marbled boards, titling gilt to spine. 1f. (title), 120 pp. Title lithographed, music engraved. Previous owner's signature in pencil to upper margin of title. Occasional manuscript performance markings in pencil and blue crayon. Occasional light foxing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

First Edition. Scarce. OCLC no. 53159395.

The first performance of the Violin Concerto was given on April 24, 1866 by Otto von Königslow, with Bruch conducting. The concerto was then revised with help from the celebrated violinist Joseph Joachim, and completed in its present form in 1867. The first performance of the revised concerto was given by Joachim in Bremen on January 5, 1868. Wikipedia. "[Bruch's] friendships with such violinists as David, Joachim, Sarasate and Willy Hess, and the advice he received from them, inspired nine concerted works for that instrument, which 'can sing a melody better than a piano, and melody is the soul of music'." Christopher Fifield in Grove Music Online.

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

\$1,850



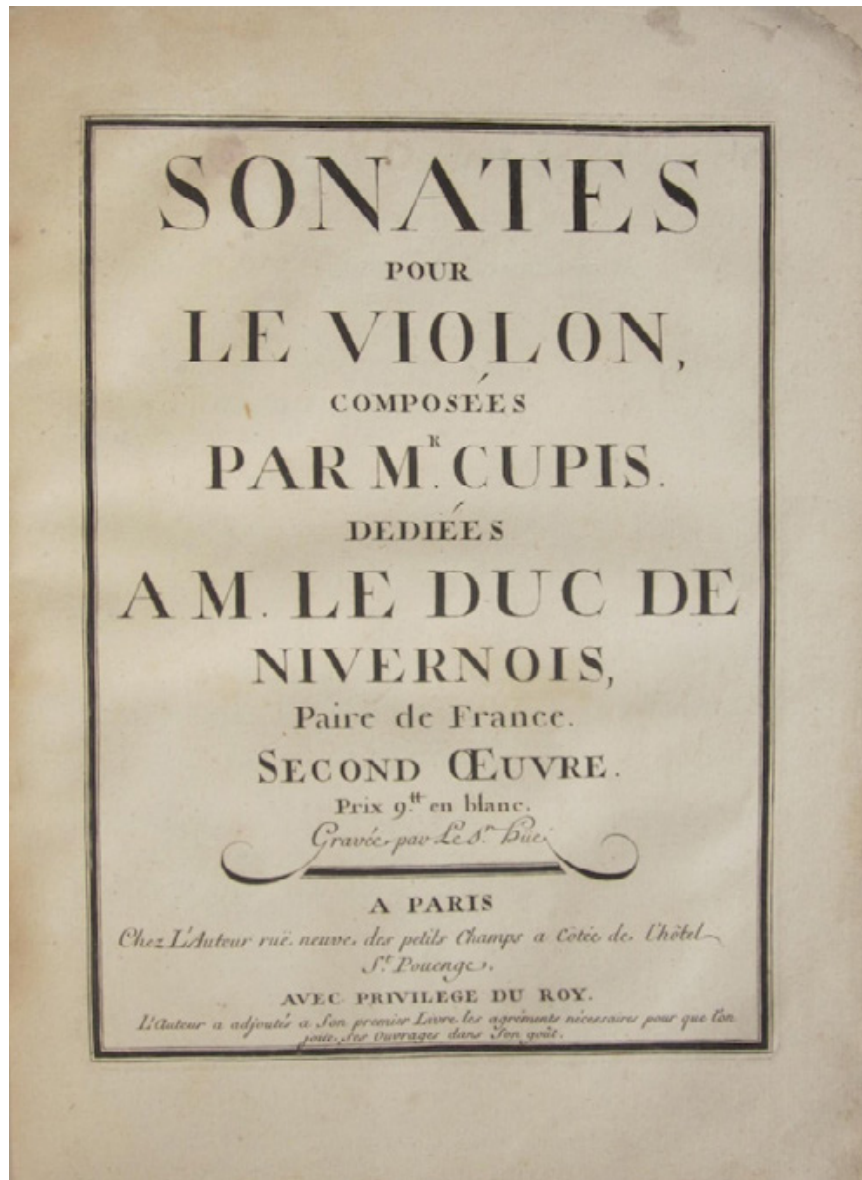
**Early 18th Century Violin Sonatas
With the Autograph Signature of the Composer
From the Famed André Meyer Collection**

5. CUPIS [DE CAMARGO], Jean-Baptiste 1711-1788

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

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

First Edition. RISM C4586 (5 copies). Lesure p. 144.



Bound with:

CUPIS DE CAMARGO

[Op. 2]. [6] *Sonates Pour Le Violon, Composées Par Mr. Cupis. Dediées A M. Le Duc de Nivernois, Paire de France. Second Œuvre. Prix 9 [livre] en blanc. Gravée par Le Sr. Hüe... Avec Privilege du Roy. L'Auteur a adjoutés a Son premier Livrie les agréments nécessaires pou que l'on joüe ses Ouvrages dans son goût.* [Score]. Paris: L'Auteur, [?1738]. **Signed by the composer.** 1f. (title), 1f. (dedication), 44, [i] (Privilege General, dated December 20, 1737), [i] (blank). Engraved. Notated on two systems: violin and figured bass. Slight loss to music to upper outer corner of pp. 32-33; composer's signature somewhat faded. **First Edition.** RISM C4587 (7 copies). Lesure p. 144 (dated "c. 1745"). "*The Mercure de France of 1 June 1738 compared Cupis favourably with his contemporaries, predicting that his playing would unite the tenderness and feeling of Leclair with the fire and brilliance of Guignon. Rameau named a movement of his fifth concert (1741) after him. Cupis contributed to the evolution of violin playing through his use of 8th position, fourth-finger extensions and new bowing methods with extended phrases on single bow strokes. His violin sonatas (with one exception) each contain four movements, a slow movement followed by three faster ones. The allegro movements are characteristically monothematic and careful attention to dynamic nuance is evident throughout. The first sonata of op. 2 contains the famous 'menuet de Cupis' praised by D'Aquin de Château-Lyon (1753).*" Julie-Anne Sadie in Grove Music Online.

Bound with:

VERACINI, Francesco Maria 1690-1768

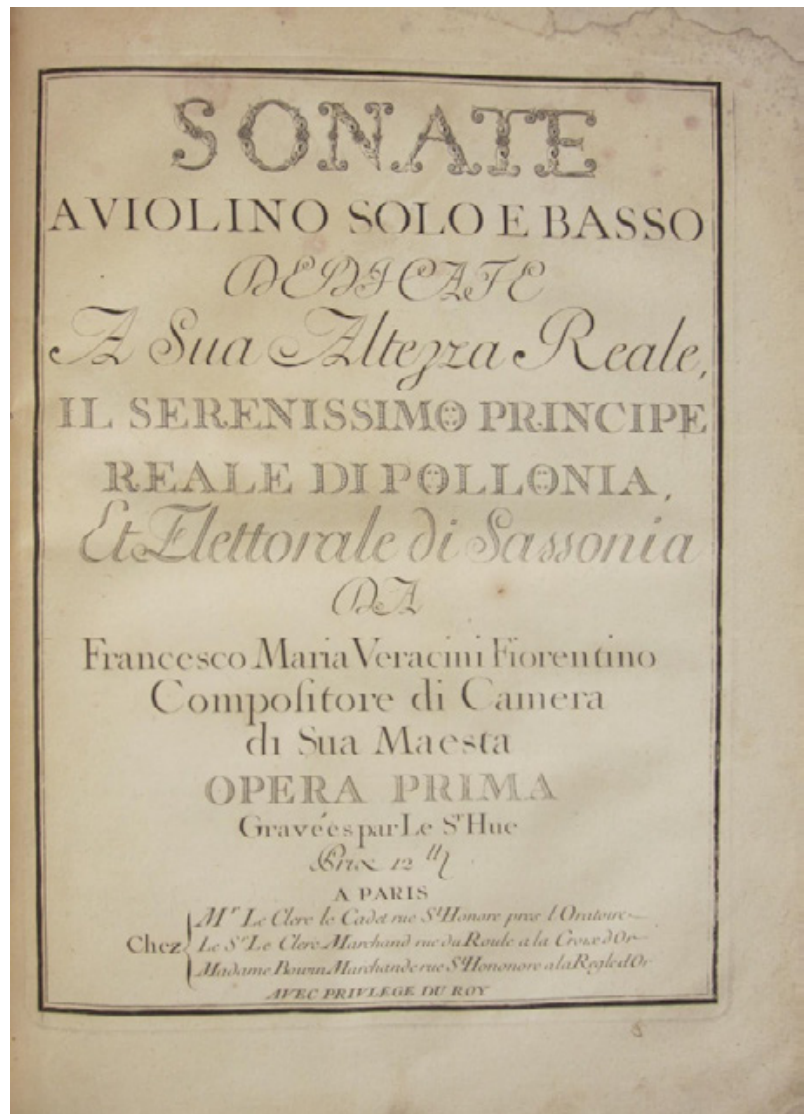
[12] *Sonate A Violino Solo E Basso*
Dedicate A Sue Altezza Reale, Il
Serenissimo Principe Reale Di Pollonia, Et
Elettorale di Sassonia... Opera Prima
Gravées par Le Sr Hue Prix 12 [livre]...
Avec Privilege du Roy. [Score]. Paris: Mr.
Le Clerc le Cadet... Le Sr Le Clerc...
Madame Boivin, [ca. 1742]. 1f. (title), [1]
(publisher's catalogue), 2-29, [30] (blank)
31-81, [i] (blank) pp. Engraved. Pages 23-
24 (end of Sonata V and beginning of
Sonata VI) and 35-end (end of Sonata VII
and all of Sonatas VIII-XII) lacking; pp. 31-
34 (beginning of Sonata VII) loosely
inserted, trimmed and slightly frayed at
edges. Slight loss to music to upper outer
corner of pp. 7-8 and to fifth measure of p.
15. A later edition, later issue (first
published in Dresden, 1721). RISM V1208
(7 copies). Lesure p. 623 (an earlier issue
dated 1736). Dated according to publisher's
catalogue, which corresponds closely to
Devriès-Lesure catalogue no. 125.
"Veracini... dedicated a set of 12 solo
sonatas to Prince Elector Friedrich August
of Saxony. Though knowing that a violinist
was not needed at the Dresden court... the
prince persuaded his father to retain
Veracini... Veracini travelled to Dresden

where he was transferred from the prince's private employment to the regular court payroll on 20 November 1717. His salary was equal to Heinichen's, Volumier's and Johann Schmidt's, and far exceeded those of the other composers, J.G. Pisendel, Christian Pezold and J.D. Zelenka. In February 1719 Veracini was entrusted with hiring more singers for the court while he was in Bologna and Venice. He returned to Dresden where he remained until 1722, when on 13 August he leapt from a third-storey window in a fit of madness brought on by too much application to music and reading of alchemy, according to Mattheson. Veracini's treatise hints that there was a plot against his life inspired by jealousy, however... The op. 1 sonatas of 1721 are... contrapuntal, perhaps owing to the influence of the German composers at Dresden, from whom he certainly got the idea of beginning a suite of dances with a French overture (unheard of in Italian solo sonatas)." John Walter Hill in Grove Music Online.

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

A compilation of rare early French editions.

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





Signed Program for a 1934 Performance in Lima, Peru

6. ELMAN, Mischa 1891-1967

Vintage concert program signed "Misha Elman." 4 pp. of a bifolium (ca. 198 x 123 mm.). Signed in black ink on p. 1. Recital of the esteemed Russian-American violinist at the Teatro Municipal in Lima, Peru on September 15, 1934 for the Daniel Concerts Series. With Russian-American pianist Vladimir Padwa (1900-1981). Featuring works of Nardini, Mendelssohn, Bach, Franceour-Kreisler, Chopin-Sarasate, Espejo, Elman, Schumann, and Wienowski. Includes a printed biography of Elman (p. 2) and critics' reviews of his playing (p. 4). **With Padwa's autograph signature** ("Vladimir Padwa") in black ink to p. 1 below Elman's. Moderately worn, creased and foxed; slightly browned; small perforation to pp. 3-4, not affecting text.

"Elman's most glorious attribute was his rich, sensuous and infinitely expressive tone, which became legendary. His temperament was fiery and passionate, and there was a pulsating vitality in his playing. His improvisational style was best suited to the Romantic repertory, but with maturity his exuberance became tempered. His technique was reliable without being a dominant

factor in his success. He composed a few short pieces, and made many arrangements." Boris Schwarz and Margaret Campbell in Grove Music Online.

Padwa made four successful world tours with Elman, from 1934 to 1940. He was Ferruccio Busoni's last pupil in Berlin, and gave the first live solo piano broadcast of electronic music in the United States. He was a professor of music at New York College of Music and New York University. (25487) \$150

Signed Program for a 1939 Performance in Lima

7. ELMAN, Mischa 1891-1967

Vintage concert program signed "Misha Elman." 4 pp. of a bifolium (ca. 220 x 155 mm.). Signed in pencil at upper portion. For a recital of the esteemed Russian-American violinist for the Daniel Concert Series at the Teatro Municipal in Lima, Peru on June 17, 1939. Featuring works of Handel, Beethoven, Lalo, Chopin, Dinicu-Heifitz, and Vieuxtemps, with Padwa at the piano. Includes a printed biography of Elman (p. 2) and critics' reviews of his playing (p. 4). Slightly worn, browned, and creased. (25486)

\$135



angenehmer es für mich sagen wird, und
 daß er sich dadurch die Wohlwollen Ihres
 Gutes fürstellen wird.
 Synopsen geben, und Litten um zu
 (Wiedergabe) ob dieser Litten um zu
 zu aufgeben um die gewünschte Litten
 von Litten Litten Litten
 Ernst
 Frankfurt am Main, den 15. März 1869

Successor to Paganini

8. ERNST, Heinrich Wilhelm 1814-1865

Autograph letter signed to Monsieur F. [?Ferdinand] David.

Octavo. 1-1/2 pages with integral address leaf. Ernst asks David to contact his cigar dealer and order 500 cigars, "rather strong but not too big, between 30 and 40 thalers and divided in two boxes of 250 pieces each." Slightly soiled; creased at folds; remnants of mounting paper to edge of address leaf.

Ernst's correspondent is quite possibly the German violinist and composer Ferdinand David (1810-1873).

"Among Paganini's successors, Ernst alone reached (and occasionally even surpassed) his technical wizardry; despite his moodiness and unevenness as a performer, he was also a master of the French classical style of playing... Joachim declared that 'Ernst was the greatest violinist I have ever heard.'" Boris Schwarz in Grove Music Online. He joins illustrious composers Brahms, Verdi, etc. in his affection for the "tightly-rolled bundle of dried and fermented leaf tobacco" commonly called the cigar!

(24289)

\$400

**Considered the Composer's "Most Important Works"
From the Famed André Meyer Collection**

9. FERRARI, Domenico 1722-1780

[Sei Sonate a Violino Solo e Basso dedicate A Sua Eccellenza Il Signor Principe Don Lorenzo Corsini... Gravée par Melle Vendome. Opera 1A.] [Score]. Paris: Aux adresses ordinaires, [1758].

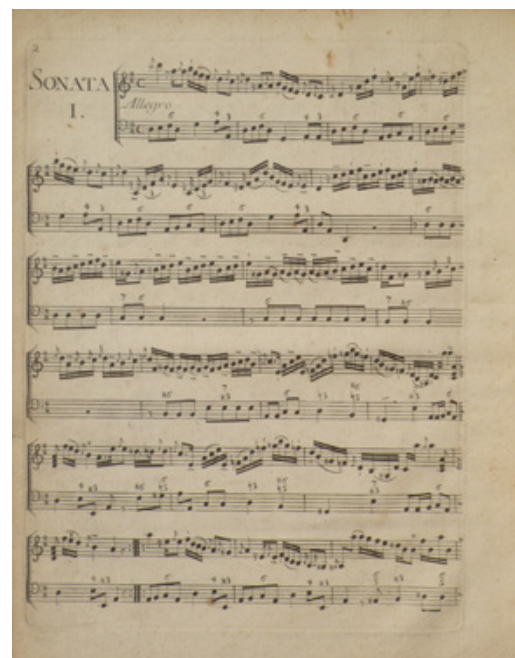
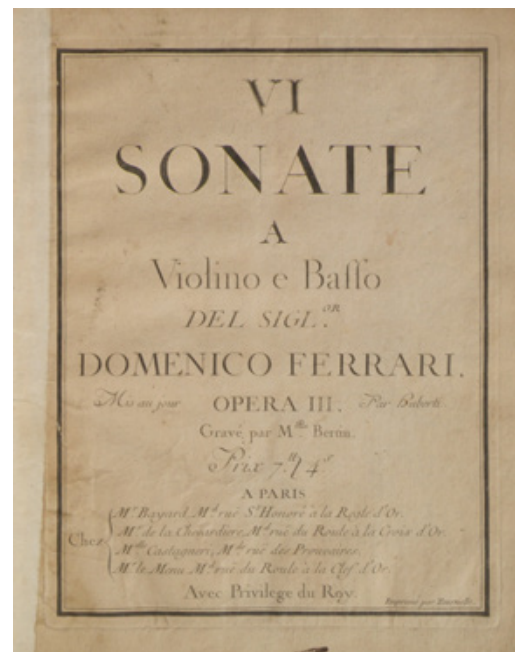
1f. (dedication), [i] (blank), 2-37, [i] (blank) pp. Engraved. Notated on two systems: violin and figured bass. Some staining and foxing; closely trimmed with slight loss to pp. 7 and 13; professional paper repair to two final leaves; title lacking.

First Edition. RISM F 276 or 277 (exact identification impossible without title). Lesure p. 201. Hirsch III, 195 (different issue, with publisher's catalogue to p. [1] and no mention of dedication).

Bound with:

[Op. 3]. *VI Sonate A Violino e Basso... Mis au jour par Huberti. Opera III. Gravé par M.elle Bertin. Prix 7. [livre] 4. s. Avec Privilege du Roy. Imprimé par Tournelle.* [Score.] Paris: Mr. Bayard...Mr. de la Chevardiere... M.elle Castagneri...Mr. le Menu, [?1760]. 1f. (title), [i] (extract of Privilege du Roy, dated April 2, 1757; lower half: "*Catalogue des Œuvres de M.r Huberty Ordinaire de l'Academie Royale...*", 2-25, [i] (blank) pp. Engraved. Paper repairs to inner margin. First Edition. RISM F 284. Not in Lesure. Publisher's catalogue is Johansson facs. 23, of 1760 (same plate, including Privilege du Roy). The placement of the words "*Mis au jour... Par Huberti*" to the left and right of "*Opera III*" (rather than among the publishers in the imprint) on the title suggests that they were added later and that there was an earlier issue without Huberti's (Huberty's) name; the inclusion of Ferrari's op. 4 in the catalogue would support this. From the André Meyer Collection, Paris, with handstamp "*Provenant de la collection musicale d'André Meyer Décède en Mai 1974 F. Meyer Octobre 84,*" to rear pastedown. Folio. 18th century dark green quarter morocco with marbled boards, red edges. Binding worn, rubbed and bumped.

Ferrari was "...considered one of Tartini's best Italian pupils... [He] composed only instrumental works, of which the most important are the violin sonatas with continuo. While his consistent use of a figured bass in these sonatas is characteristic of the Baroque, his treatment of form, melody and harmony associates him more closely with the emerging Classical style... Ferrari's use of harmonies [in op. 1, no. 5] is one of the earliest applications of this technique." Virginia D. Kock in Grove Music Online. *The Meyer Collection, formed over a period of some 75 years, was one of the most important collections of printed music, musical autographs, and books on music of the 20th century.* (25148) \$650





**A Fine Portrait of the
17th Century Violinist & Cornett Player**

10. 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 abraided. A later version of a previously-published portrait.

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

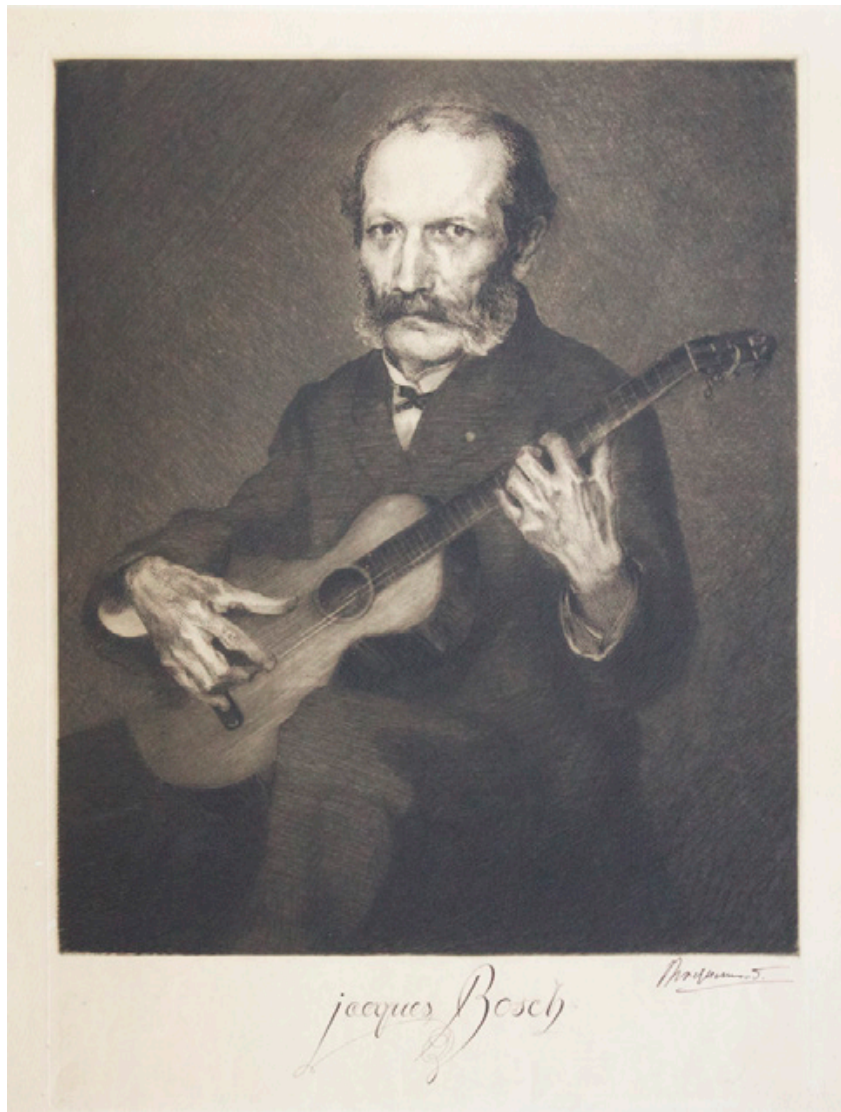
An 18th Century Gentleman Plays the Guitar

11. [GUITAR – 18th Century]

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

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





Fine Large Etching of “Le Roi de la Guitarre” by Bracquemond

12. [GUITAR – 19th Century] Bosch, Jacques 1826-1895

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

450 x 325 mm. + wide margins. A fine impression on laid paper with printed titling below image. Signed in ink by the artist at lower right just below platemark. Slightly browned; margins slightly soiled with a few chips and small tears; lower outer corner creased; remnants of hinges to upper corners of verso. Béraldi: *Les Graveurs du XIX Siècle* 18, iv/iv.

Bosch, born in Barcelona, settled in Paris in 1853, and became known as "Le Roi de la Guitarre." "He was a close friend of the painter Édouard Manet and posed for him many times, one portrait being used as illustration for one of Bosch's publications, Plainte Moresque op. 85, which is also dedicated to Manet. Besides many original compositions he wrote a Méthode de guitare (1891...) and an opera (Roger de Flor, 1868)... In Paris, Bosch was much praised at the aristocratic salons and had a large number of pupils, including the brothers Alfred and Jules Cottin... His best-known piece was to be his song collection Dix Mélodies, which was praised by Felipe Pedrell as a "true model of what a composer's inspiration may create in this genre." Wikipedia. Bracquemond was a prolific printmaker, active in Paris in the latter part of the 19th century, in the circle of Manet, Degas, Fantin-Latour, and Auguste Rodin. He received the "Grande Medaille d'Honneur" at the Universal Exhibition in 1900. (27624) \$1,500



Inscribed by Pepe Romero to the American Harpsichordist Igor Kipnis

13. [GUITAR – 20th Century] Romero, Pepe b. 1944

Limited edition printed broupadside commemorating Pepe Romero's concerts at the Lincoln Theatre in Hartford, Connecticut, on September 20-21, 1997.

The text consists of a quote by Pepe Romero: *"The power of music lies not only in its ability to enter every fiber of the player, but also to enter every fiber of the listener. When I perform, I actually feel a very realistic change. I lose the awareness of my own body. My body is suddenly transformed into the body of the sound; and it is, therefore, an expansion of awareness where whatever I am feeling is transmitted to everyone who joins me in the experience of music."* 330 x 455 mm. (13" x 18"). Hand-printed on Somerset velvet black acid-free paper with Bodoni type in silver and gold ink. An aqua-colored brush stroke has been hand-painted onto each print encompassing part of the text.

With an autograph inscription in white ink signed "Pepe" to the noted American harpsichordist, fortepianist and critic Igor Kipnis (1930-2002): *"To my dear friend... With much love..."*

Limited to 150 copies numbered by hand, this copy no. 23. Text is excerpted from the book *"The journey of the guitar: a portrait of Pepe Romero, in his own words,"* published in 1999.

A fine association item from this noted American guitarist of Spanish origin, a member of Los Romeros. (21319) \$90

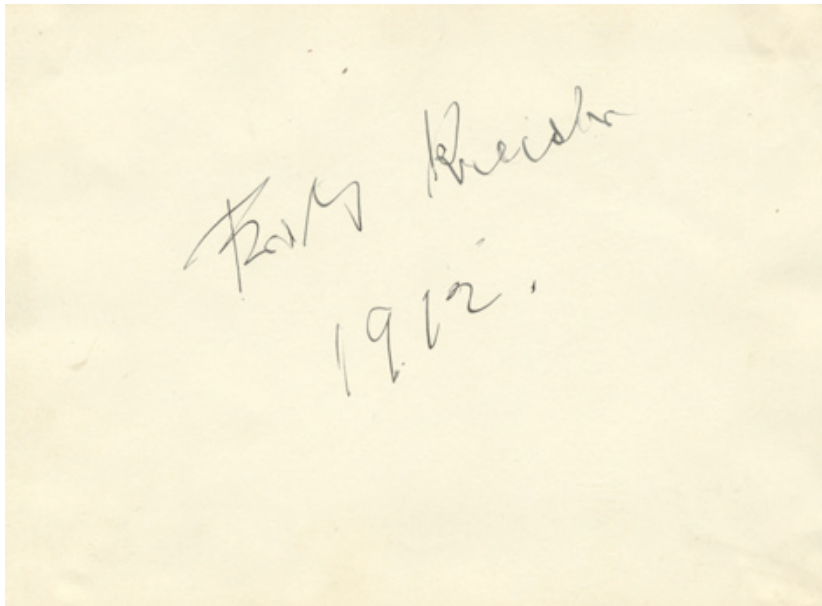
A Signed Photograph of the Distinguished Violinist Holding his Violin

14. KREISLER, Fritz 1875-1962

Three-quarter length photograph of the distinguished violinist in formal dress holding his instrument, signed in full and dated 1915.

173 x 123 mm. Very slightly worn and creased at blank margins; laid down to mounting sheet at corners of verso.

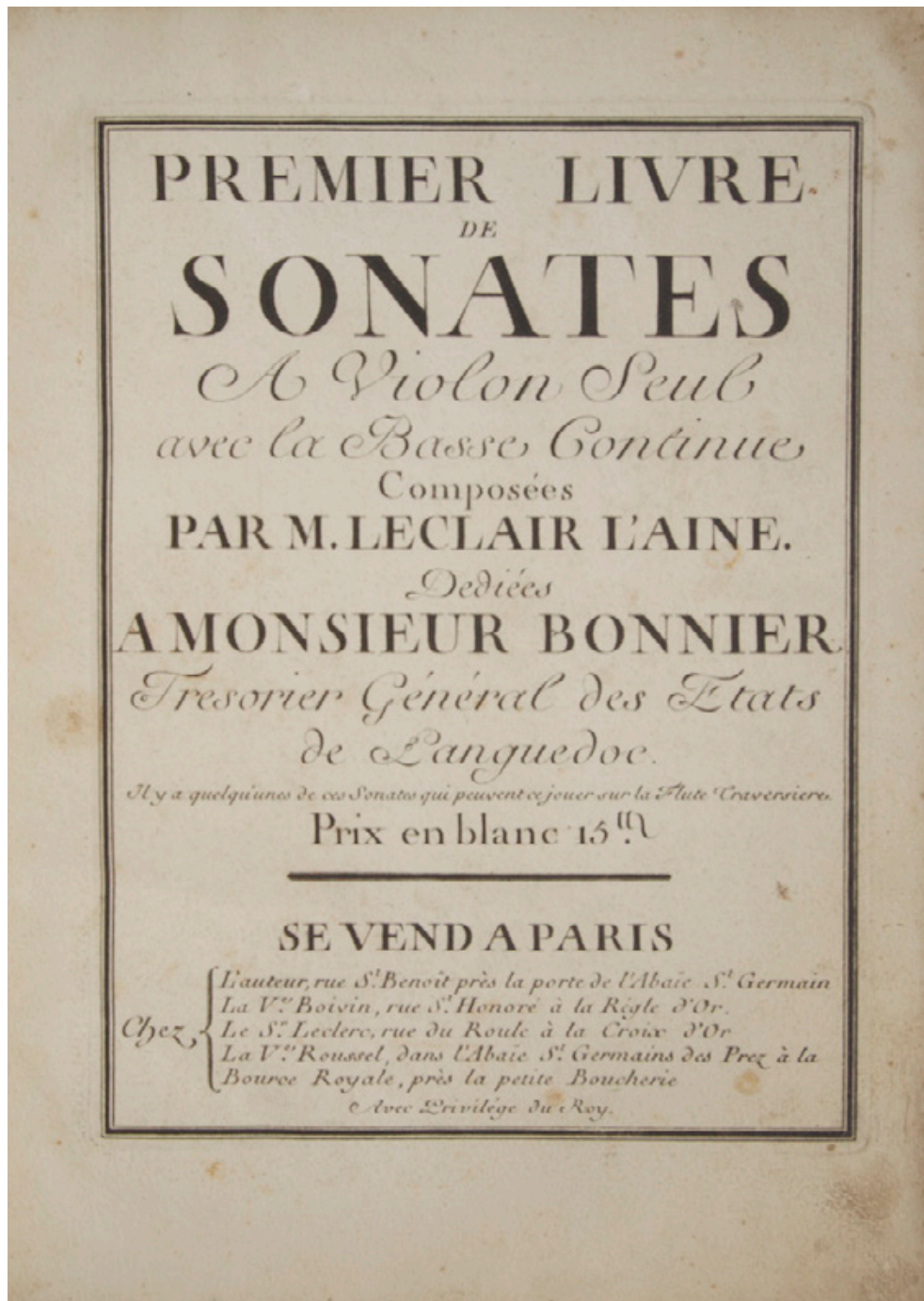
"Kreisler was unique. Without exertion (he practised little) he achieved a seemingly effortless perfection. There was never any conscious technical display. The elegance of his bowing, the grace and charm of his phrasing, the vitality and boldness of his rhythm, and above all his tone of indescribable sweetness and expressiveness were marvelled at... There is hardly a violinist in the 20th century who has not acknowledged admiration of and indebtedness to Kreisler." Boris Schwarz in Grove Music Online. (29401) \$425



15. KREISLER, Fritz 1875-1962

Autograph signature of the distinguished violinist dated 1912.

On an album leaf 139 x 190 mm., laid down to mounting sheet at corners of verso. (29402) \$90



“His 48 Solo Sonatas [for Violin]... Contain Some of his Finest Compositions”

16. LECLAIR, Jean-Marie 1697-1764

Premier Livre de Sonates a Violon Seul avec la Basse Continue... Dediées A Monsieur Bonnier Tresorier Général des Etats de Languedoc. Il y a quelques unes de ces Sonates qui peuvent se jouer sur la Flute Traversiere. Prix en blanc 15th l. Paris: L'Auteur.. L Ve. Boivin... Le Sr. Leclerc... La Ve. Roussel... Avec Privilège du Roy, [after 1743].

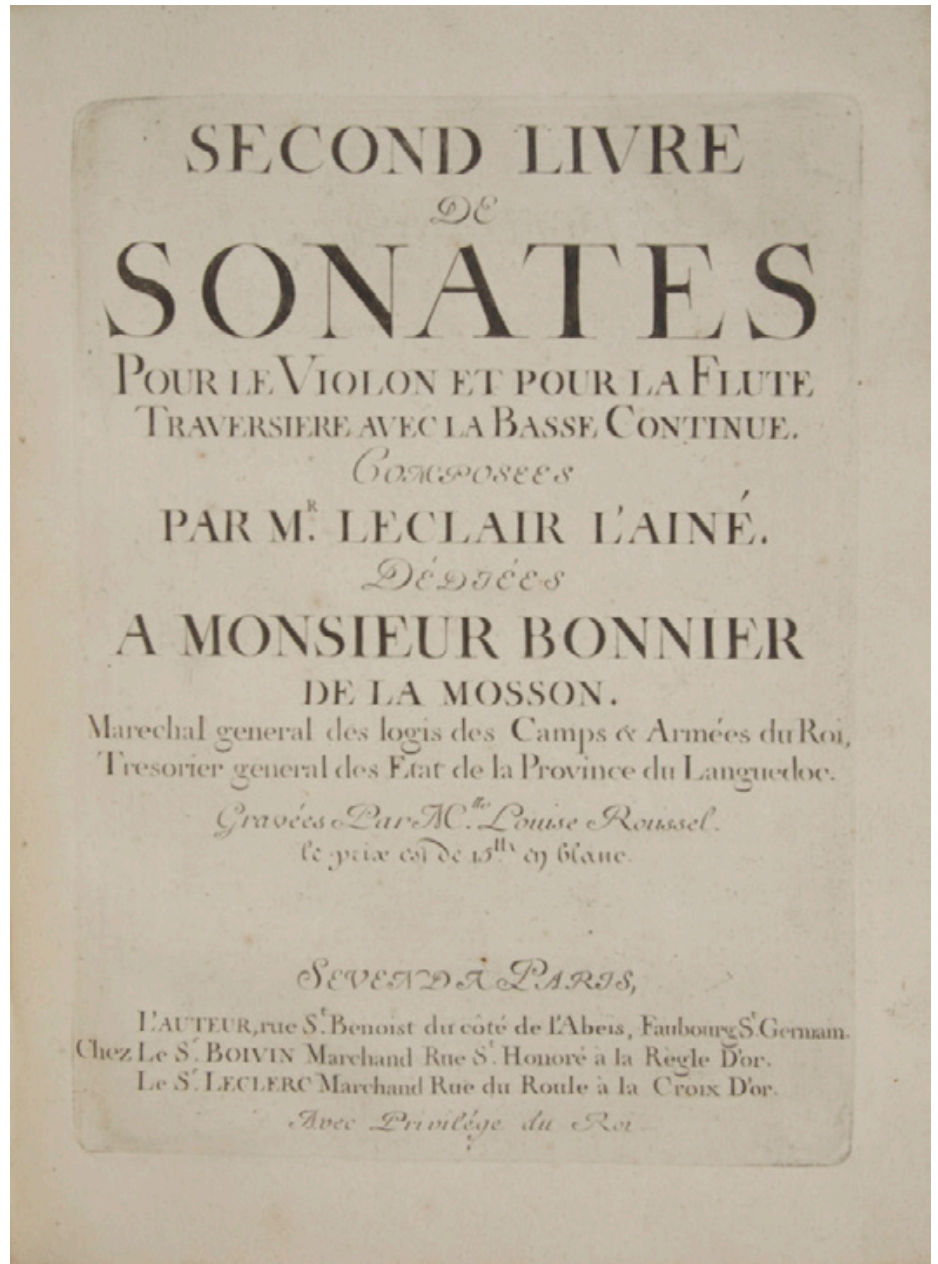
Folio. Newly bound in full light tan calf, raised bands on spine in gilt-ruled compartments, dark red calf title label gilt. Premier Livre: 1f. (recto title, verso blank), 1f. (recto "*Avertissement*," verso blank), 75, [i] ("*Catalogue des Oeuvres de M. Leclair*" listing 13 works, "*Ier.*" - "*XIIIe.*"). **First Edition**, fifth issue. Lesure p. 378 RISM L1309.

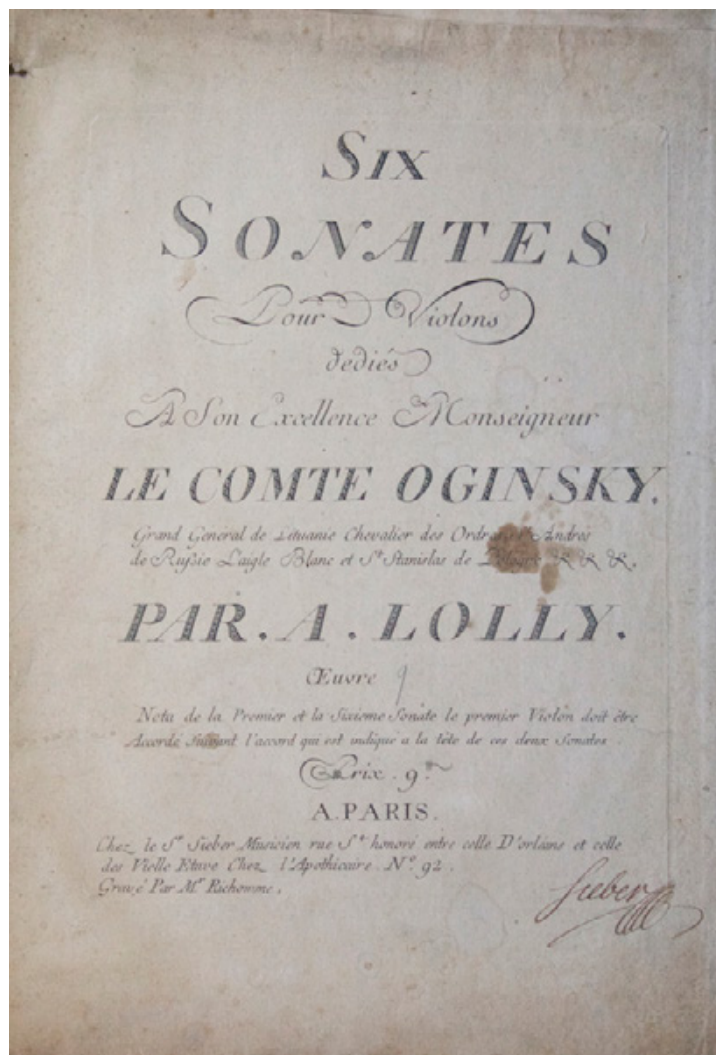
Bound with:

Second Livre de Sonates pour le Violon et pour la Flute traversiere avec la Basse Continue... Dédiées a Monsieur Bonnier de la Mosson, Marechal general des logis des Camps & Armées du Roi, Tresorier general des Etat de la Province du Languedoc. Gravées par Mlle. Louise Roussel. le prix est de 15th en blanc. Paris: l'Auteur... Le Sr. Boivin... Le Sr. Leclerc... Avec Privilège du Roi [after 1743]. 1f. (recto title, verso "Avertissement"), 85, [i] ("Catalogues des Oeuvres de M. Leclair" listing 12 works, "Ier." - "XIIIe."). Second edition. Lesure p. 347 (citing the first edition). RISM L1310. Uniform light browning; title to Premier Livre slightly soiled at outer edge; very occasional minor soiling, foxing, and staining. Very attractive, clean, crisp, and well-margined copies overall.

Leclair, considered the founder of the French violin school and one of the greatest violinists of the period, was a pupil of G.B. Somis, who himself was a pupil of Corelli. His 48 solo sonatas, comprising the four books of Opp. 1, 2, 5 and 9, contain some of his finest compositions. "Going to Paris in 1723, Leclair came under the patronage of one of the richest men in France, Joseph Bonnier, while he prepared his op.1 for publication. These sonatas were recognized for their originality and, according to one contemporary, they 'appeared at first a kind of algebra capable of rebuffing the most courageous musicians'. Another wrote: 'Le Clair est le premier qui sans imiter rien, Créa du beau, du neuf, qu'il peut dire le sien' ('Le Clair is the first person who, without imitating anything, created beautiful and new things, which he could call his own')." Neal Zaslaw in Grove Music Online.

"Leclair's melodies evince a high degree of creative force, whether short or long, plain or ornamental. International influences are often clearly present - traits of his immediate French predecessors, of Bach, and Handel, of Vivaldi... Leclair's fine, careful craftsmanship is also apparent in the sensitive, varied harmony, both diatonic and chromatic; in some nicely planned dynamic markings; and in the polyphonic writing." Newman: The Sonata in the Baroque Era, pp. 382-383. (28912) \$2,750





“Of Special Interest, Both in Style and in Technique”

17. LOLLI, Antonio ca. 1725-1802

Six Sonates Pour Violons dédiés A Son Excellence Monseigneur le Comte Oginsky... Œuvre [9]... Nota de la Premier [!Premiere] et la Sixieme Sonate le premier Violon doit être Accordé Suivant l'accord qui est indiqué a la tête de ces deux Sonates. Prix 9 livres. [Score]. Paris: Sieber [without PN], [1782-1785].

Folio. Modern red marbled boards with dark red morocco label to spine with titling gilt. 1f. (title), [1] (publisher's catalogue), 2-37, [i] (blank) pp. Engraved. Publisher's signature to lower right corner of title. Somewhat worn, browned and soiled; stains to title; final leaf stained and slightly dampstained at lower right corner; pages [1]-2 frayed at outer margin.

First Edition. BUC p. 627. Hirsch III, 374. RISM L2793 (3 copies only in the U.S., at the University of Michigan, San Francisco State University, and the New York Public Library). The catalogue to p. [1] is identical with Johansson facs. 111 (1782), which, according to Johansson, p. 149, was used until 1785.

"Lolli had little if any formal training in composition... his works compare favourably with those of many other 18th-century violinist composers who, regardless of talent, were expected to provide their own repertory... The Six sonates pour violons op. 9 (c1785) are of special interest, both in style and in technique. Their harmonic structure and design show his growing awareness of the Classical style. One finds passages for the G string only, examples of scordatura (nos. 1 and 6), harmonics, daring leaps and changes of register and cadenza-like interpolations." Albert Mell in Grove Music Online. (25756) \$750



First Edition of Op. 18, the Famed *Prussian Quartets*

18. MOZART, Wolfgang Amadeus 1756-1791

[K 575, 589, 590]. *Tre Quartetti per due Violini Viola e Basso... Opera [18]. [Parts]*. Vienna: Artaria e Compagni [PNs 360 and 361], [ca. 1791].

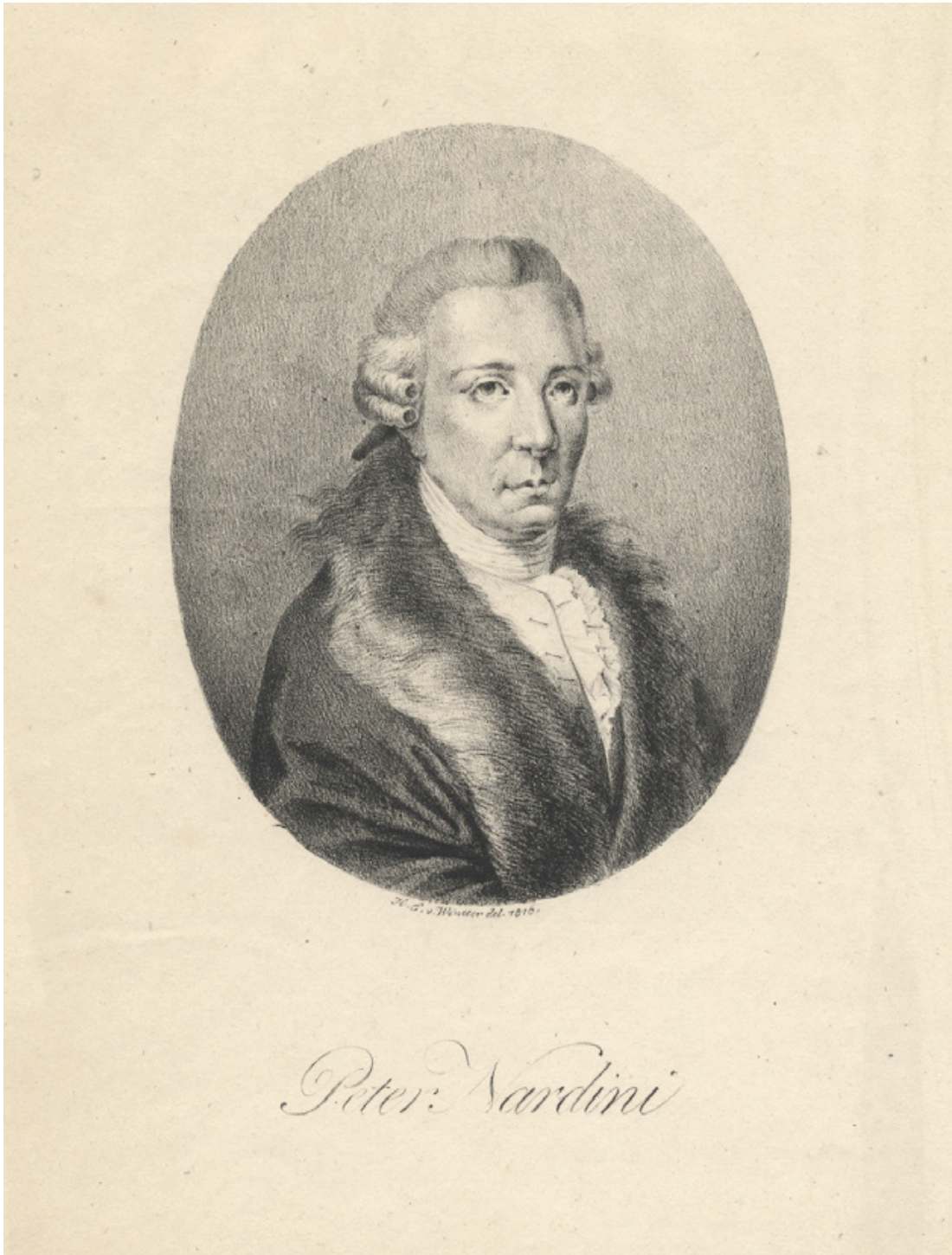
4 volumes. Folio. Early marbled wrappers. Preserved in a custom-made green cloth folder with slipcase with dark red leather label gilt to spine. [1] (title within decorative border), 2-20; [1] (blank), 2-19; [1] (blank), 2-17; [1] (blank), 2-17 pp. Engraved. Plate number "360" to pp. 4-7 of first violin part only. Slightly worn and thumbed; inner margin of title guarded just affecting edge of printed border; occasional markings in pencil and crayon.

First Edition, 4th issue of the *Prussian Quartets*. Haberkamp Text p. 326. BUC p. 709. RISM M6169 (not distinguishing among issues).

"The Prussian Quartets, K. 575, 589 and 590, form a group, since they are dedicated to King Friedrich Wilhelm in Berlin, who played the violoncello - or at least they were written with an eye towards such a dedication, for the first edition bears no dedication at all. The royal virtuosity had to be taken into account, and so in almost every movement of the three works the violoncello has a predominant part, while the second violin and viola retreat into the background. The quartets are slightly concertante, and yet they are purest chamber music. Mozart sometimes completely forgets his royal patron - as for instance in the minuet of the last quartet. These are three works that originated under the most dreadful spiritual oppression, and yet they rise to heights of pure felicity." Einstein: Mozart, p. 184.

(26773)

\$3,850



Fine Lithographic Portrait of a Pupil of Tartini

19. NARDINI, Pietro 1722-1793

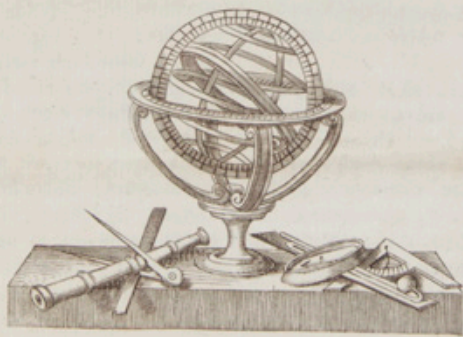
Portrait lithograph by Heinrich von Wintter (1788-1825).

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

DELLE CORDE
 OVVERO
 FIBRE ELASTICHE
 SCHEDIASMI
 FISICO-MATEMATICI
 DEL CONTE
 GIORDANO RICCATI
 NOBILE TREVIGIANO.



IN BOLOGNA MDCCLXVII
 NELLA STAMPERIA DI SAN TOMMASO D' AQUINO.
 SEN LICENZA DE' SUPERIORI.

**Important Treatise on the
 Properties of Vibrating Strings**

20. **RICCATI, Count Giordano 1709-1790**

Delle Corde ovvero Fibre Elastiche Schediasmi Fisico-Matematici. Bologna: Stamperia di San Tommaso d'Aquino, 1767.

Full carta rustica. 1f. (title printed in red and black), xxiv, 246, [ii] pp. + 7 folding engraved plates of diagrams and 1 folding plate between pp. 16-17. Occasional woodcut and engraved head- and tailpieces. A fine, uncut and unopened copy. Wrappers slightly worn and stained.

First Edition. Rare. Regazzi 2757. Not in Cortot, Wolffheim, Hirsch or Gregory Bartlett. RISM BVI p. 701 (no copies recorded in North America).

Riccati was an Italian mathematician, music theorist, physicist and architect, the first to study the laws of a vibrating

membrane. "The text of this work is divided into eight 'Schediasmi' and five dissertations. The first are devoted to the proportion between the distension of the cord and the force that it produces, compression of air, the proportion between the force applied to the middle of a stretched cord and the various effects, the vibration of a sonorous cord, the vibration of an aerial cord, the proportions of the cord of a musical instrument, the factors governing the frequency of the vibration generated by a natural or artificial instrument, and the propagation of sound in the air... Of the five dissertations at the end, the first two discuss the propagation of sound by line and radius from a central source, the first making the assumption that the vibration will remain constant throughout the range and the second assuming that the vibration will decrease as the distance from the source becomes greater. The third dissertation concerns the propagation of sound in spherical sectors. In the fourth dissertation, Riccati presents Euler's formula from his work on the nature of fire, on the means of determining the velocity with which sound is propagated in the air... The fifth, and final, dissertation is concerned with the hypothesis proposed by Frisi that the vibration is propagated through the air in a wave, the air molecules being set in motion by those already activated; this is in contrast to the notion that all of the air is set in motion simultaneously by the initial sound." Roberts & Trent: Bibliotheca Mechanica, p. 278. (12204) \$1,350

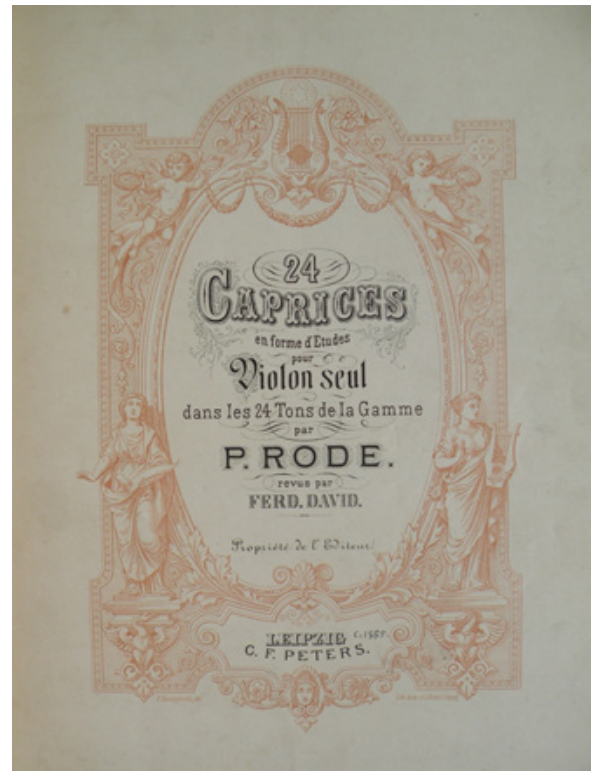
“The Most Finished Representative of the French Violin School”

21. RODE, Pierre 1774-1830

24 Caprices en form d'Etudes pour Violon seul dans les 24 Tons de la Gamme... révus par Ferd. David. Leipzig: C.F. Peters [PN 1461], [ca. 1885].

Folio. Cloth-backed green paper boards with titling in manuscript to upper. [1] (title), 2-51 pp. Binding worn; spine frayed. Slightly worn, browned and thumbled.

"At the height of his career, Rode was the most finished representative of the French violin school. Having assimilated Viotti's Classical approach, he imbued it with characteristically French verve, piquancy and a kind of nervous bravura." Boris Schwarz and Clive Brown in Grove Music Online. (21994) \$50



Autograph Musical Quotation in the Hand of

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

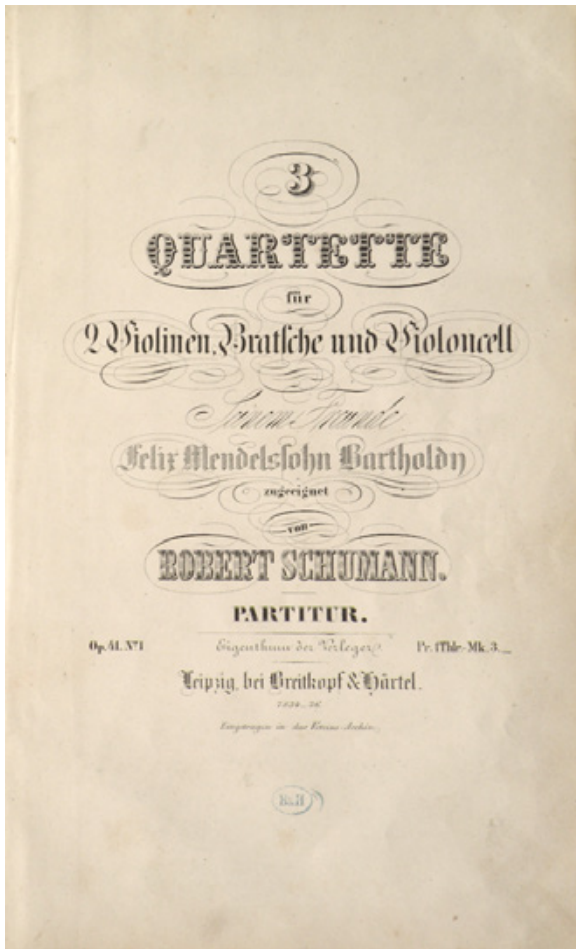


22. SAURET, Émile 1852-1920

Autograph musical quotation signed in full.

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

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



First Edition of Nos. 1-3 of the Op. 41 Quartets

23. SCHUMANN, Robert 1810-1856

[Op. 41 nos. 1-3]. 3 Quartette für 2 Violinen, Bratsche und Violoncell Seinem Freunde Felix Mendelssohn Bartholdy zugeeignet... Partitur. Op. 41 No. 1 Pr. 1 Thlr. - Mk.3. ... 7834_36. [Full score]. Leipzig: Breitkopf & Härtel [PN 7834, 7835, 7836], [1872-75].

Octavo. Half black cloth with original publisher's green printed upper wrapper laid down to upper board. No. 1: 1f. (title), 39, [i] (blank) pp.; No. 2: 1f. (title), 36 pp.; No. 3: 1f. (title), 39, [i] (blank) pp. Title lithographed, music engraved. Binding worn; lower wrapper lacking. Slightly worn, foxed, creased and stained; several leaves frayed or with small tears; some leaves detached; small publisher's handstamp to lower right corner of all titles.

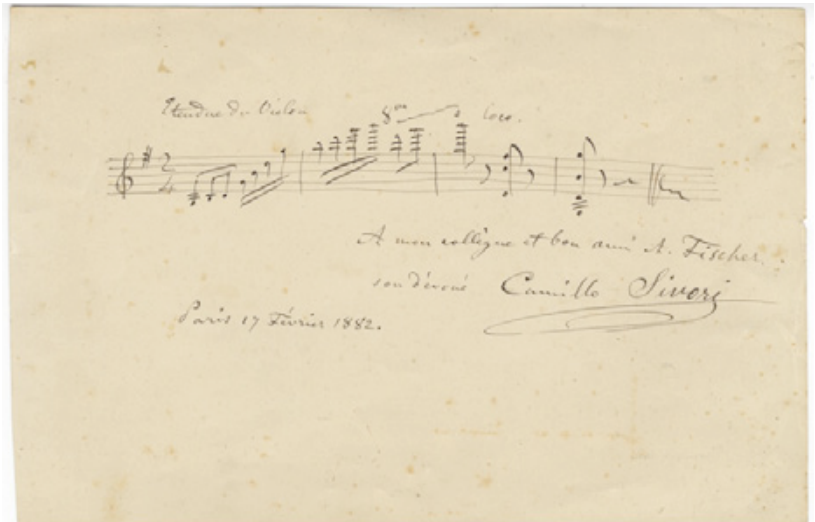
First Edition, later issue, printed from plates of the first edition with new title adding price in marks. Not in Hofmann, McCorkle, or Hoboken. The first edition of all three quartets appeared in 1848. (24846) \$175

Paganini's Pupil, "An Exceptional Performer"

24. SIVORI, Camillo 1815-1894

Autograph musical quotation signed. 4 measures encompassing the range of the violin, marked "Etendue du Violon."

Notated on a large oblong octavo leaf (167 x 227 mm.) and inscribed "A mon collègue [!] et bon ami A. Fischer... Camillo Sivori Paris 17 Février 1882." Very slightly foxed; slight abrasion to right-hand edge.



Sivori "studied violin with Paganini's former teacher Giacomo Costa... Between October 1822 and May 1823 Paganini was in Genoa, and, favourably struck by the young violinist, decided to give him lessons... Paganini regarded Sivori as the only pupil for whose formation he was responsible ('the only person who can call himself my pupil', he wrote in 1828)... His virtuoso repertory was based principally on his own compositions and those of Paganini, but unlike his teacher, Sivori also became an exceptional performer of Classical and early Romantic chamber music... A stylish composer, who displayed a lovely melodic vein, Sivori composed around 60 pieces." Flavio Menardi Noguera in Grove Music Online. (16360) \$450

String Quartets in First and Early Editions
“Spohr’s Own Mastery of the
Violin is Evident”

25. SPOHR, Louis 1784-1859

[Opp. 4, 13, 15, 29, 30, 45]. *Collection of 12 string quartets in parts in first and early editions.*

Contents as follows:.

- [Op. 4]. *Deux Quatuors... composés et dédiés A Son Altesse Sérénissime Monseigneur le Duc regnant de Saxe-Gotha et Altenbourg... Oeuv. IV.* Leipzig: chez A. Kühnel (Bureau de Musique) [PN 455] [1806]. [1] (title), 2-14; [1] (title), 2-9; [1] (title), 2-9; [1] (title), 2-9 pp. Engraved. Tears to edges of title to first violin part. **First Edition.** Göthel p. 13. With manuscript note to foot of title: "Den 19. Juni 1806."

- [Op. 15]. *Deux Quatuors... composés et dédiés A Monsieur Keller Conseiller de So Altesse le Margrave de Bade... Op. 15.* Leipzig: chez C.F. Peters (Bureau de Musique) [PN 720] [1818]. [1] (title), [2-3] (blank), 4-15; [1] (blank), 2-9; [1] (blank), 2-9; [1] (blank), 2-9 pp. Engraved. **First Edition,** later issue. Göthel p. 27.

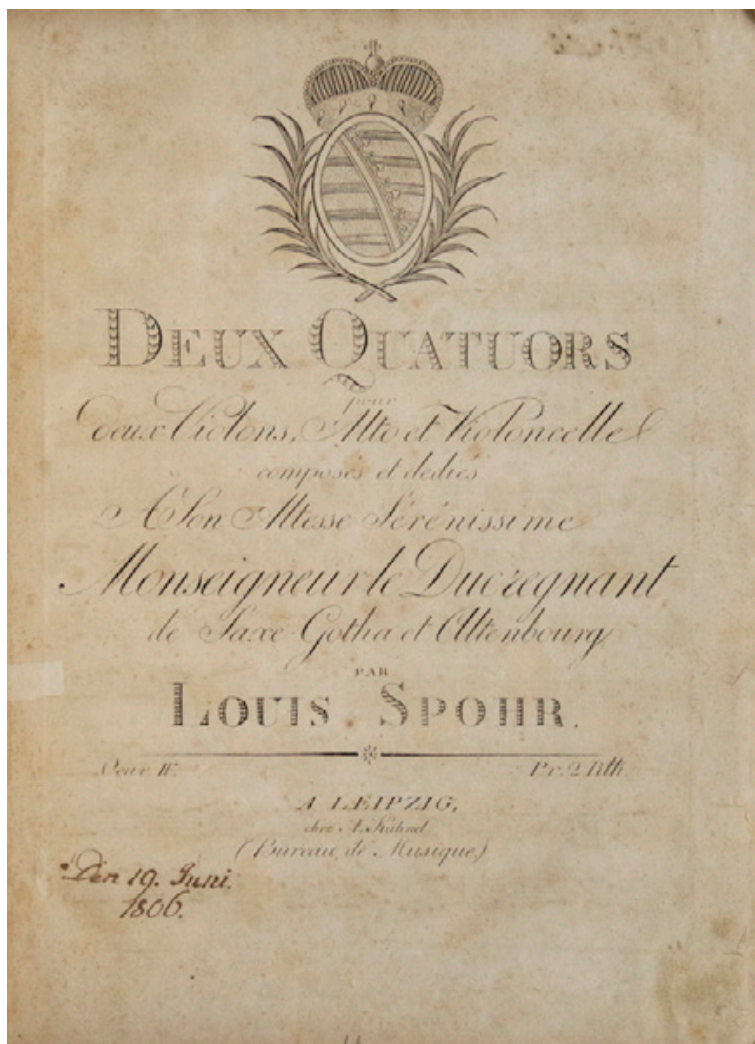
- [Op. 30]. *Xtes Quartett... 30tes Werk.* Wien: S.A. Steiner und Comp. [PN S:u:C: 3017 [1819]. 13; [1] (blank), 2-9; [1] (blank), 2-9; [1] (blank), 2-9 pp. Engraved. **First Edition.** Göthel p. 51. Weinmann: Senefelder, Steiner & Haslinger, p. 167.

- [Op. 13]. *Quatuor Brillant... Oeuv. 13 [corrected in manuscript to 43].* Leipzig: C.F. Peters [PN 1361] [1818]. 11; [1] (blank), 208; [1] (blank), 2-8; [1] (blank), 2-7 pp. Engraved. **First Edition.** Göthel p. 77.

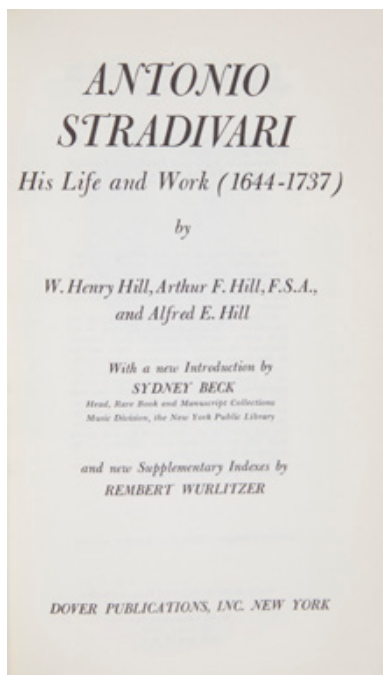
- [Op. 45]. *Trois Quatuors... Oe. 45. No. I [II-III].* Leipzig: C.F. Peters [PN 1487, 1489, 1490] [1818].
 Violin I: 12; 13; 13 pp.
 Violin II: [1] (blank), 2-9; [1] (blank), 2-11; [1] (blank), 2-10 pp.
 Viola: [1] (blank), 2-9; [1] (blank), 2-11; [1] (blank), 2-10 pp.
 Violoncello: [1] (blank), 2-9; 8; [1] (blank), 2-10 pp.
 Engraved. **First Edition.** Göthel p. 82.

- [Op. 29]. *Trois Quatuors... composés et dédiés À Son Ami Andreas Romberg... Oeuvre 29.* Vienne: Pierre Mechetti [PN] 381 [1815]. 23; [1] (title), 2-19; [1] (title), 2-19; [1] (title), 2-17 pp. Engraved. **First Edition.** Göthel p. 50. Weinmann Mechetti p. 11.

Four volumes. 19th century marbled paper over flexible boards with large labels titled in manuscript to uppers. Occasional annotations. Bindings slightly worn. Minor browning, foxing and staining. In very good condition overall.



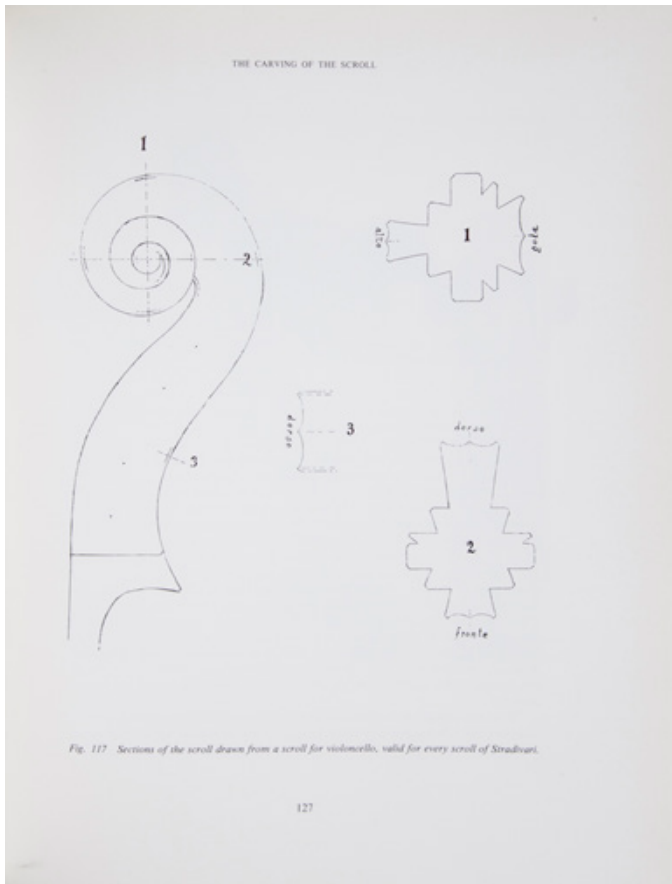
"The largest portion of Spohr's chamber music was for strings alone, ranging from 19 unsurpassed duos for two violins to four masterly, and largely unemulated, double string quartets. These, together with the 36 string quartets (and several other works for the same combination), seven string quintets and the String Sextet of 1848, display a number of common features. Spohr's own mastery of the violin is evident in all of them, and their technical difficulties, together with the particular style of performance necessary to secure their full effect, may partly explain their infrequent performance. The quartets, especially, fall into two distinct categories: solo quartets in the tradition of Rode (often entitled "Quatuor brillant"), which are essentially violin concertos with string trio accompaniment, and true quartets where the interest is more evenly divided between the instruments. At its most baneful, Spohr's virtuosity induced him to slip into predictable passage-work in the linking sections between the main tonal centres of his sonata form movement... There are, however, many examples of brilliance without vapidty in these works and his imagination seems particularly to have been stimulated by less usual combinations." Clive Brown in *Grove Music Online*. (17598) \$1,350



26. [STRADIVARI, Antonio 1644-9 – 1737] Hill, W. Henry, Arthur F. Hill & Alfred E. Hill *Antonio Stradivari His Life and Work (1644-1737)... With a new Introduction by Sydney Beck... and new Supplementary Indexes by Rembert Wurlitzer*. New York: Dover, [1963].

Octavo. Full dark green buckram with publisher's illustrated wrapper laid down to upper board. 1f. (recto blank, verso "American Musicological Society Music Library Association Reprint Series"), 1f. (recto title, verso copyright information), 1f. (recto dedication, verso blank), vii-xiii ("Introduction to Dover Edition"), [xiv] (blank), [xv]-xxiv (preface, contents, list of plates and illustrations), 1f. (title of the original edition, verso "Genealogical Table of the Family of Stradivari), 315, [i] (blank) pp. Ex libris the violinist Herbert Garber, with his signature in ink to lower outer corner of preliminary leaf. Final leaf with minor tape repairs to outer lower margin.

A facsimile of the edition first published in 1902. Garber (d 2003) was a violinist, violist, pianist, conductor and music educator; he attended Juilliard, NYU, and Columbia, studying the violin with Theodore Pashkus and conducting with Leon Barzin. (28813) \$15

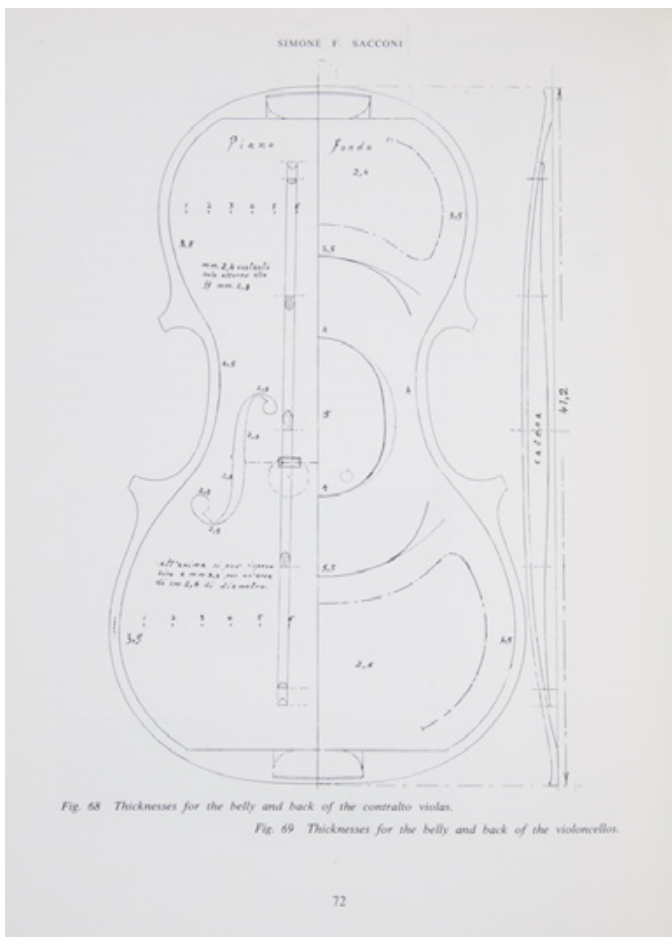


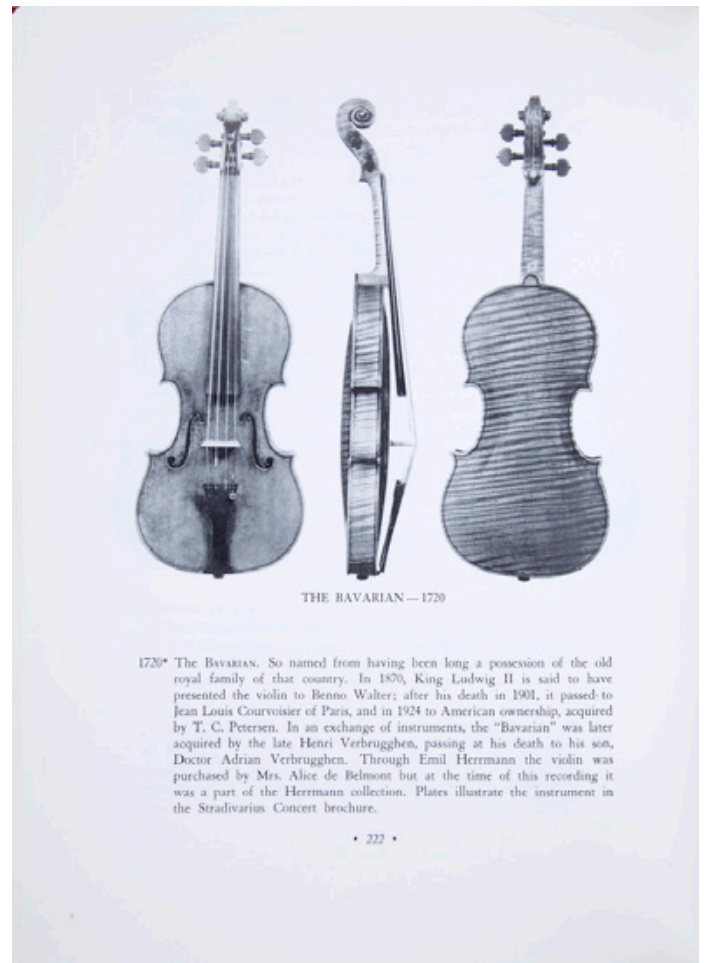
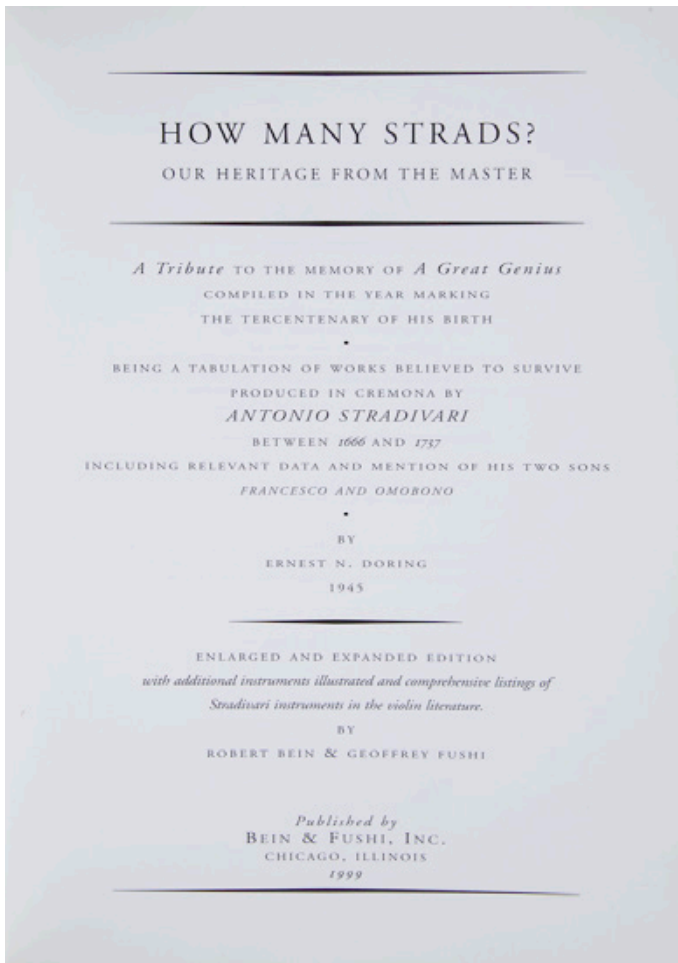
Profusely Illustrated

27. [STRADIVARI, Antonio 1644/9-1737]
Sacconi, Simone F.

The "Secrets" of Stradivari with the catalogue of the Stradivarian relics contained in the Civic Museum "Ala Ponzzone" of Cremona. Cremona: Libreria del Convegno, 1979.

Quarto. Full maroon paper board with titling gilt to upper and spine. 1f. (title), 1f. (dedication), 1f. (recto reproduction photographic portrait of Sacconi, verso author's statement), ix-xvi (preface by Alfredo Puerari), 1f. (recto full-page illustrative plate in colour, verso blank), xvii-xviii (preface to the English edition by Andrew Dipper), 284, 1f. (recto colophon, verso blank). Profusely illustrated throughout, some in colour. In dustjacket. Binding very slightly bumped and stained; dustjacket slightly worn. (28823) \$385





With Numerous Illustrations of Fine Violins

28. [VIOLIN] Doring, Ernest N.

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

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

**Original Photograph of
One of the First Violin Dealers in America,
Accused of Selling a Stolen Stradivarius Violin**

29. [VIOLIN] Fletcher, Victor S. fl. 1894-1915

Original portrait photograph by Marceau of New York with a signed autograph inscription to foot of mount dated New York [?1914].

Image size ca. 184 x 123 mm.; overall size 277 x 209 mm.

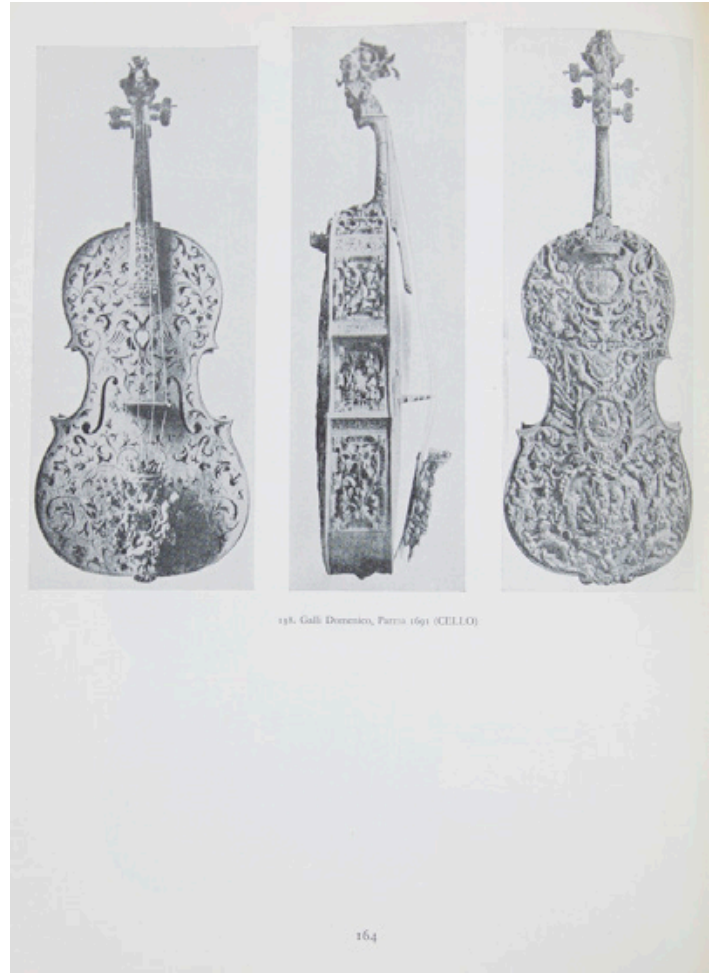
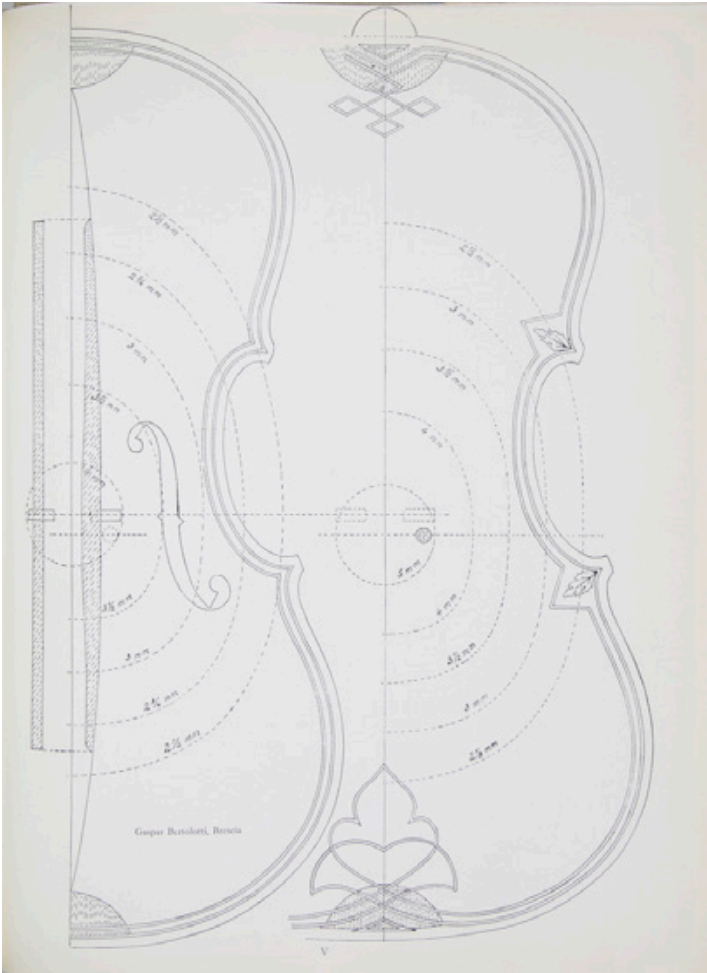
One of the first violin dealers in America, Fletcher was accused of trying to sell a stolen Stradivarius violin, "The Duke of Cambridge," in 1902 but was acquitted in 1905. (26108) \$120



30. [VIOLIN] Jalovec, Karel

German and Austrian Violin-Makers. [London]: Paul Hamlyn, [1967].

Quarto. Dark blue cloth with titling gilt to upper and spine. 1f. (title), 5-439, [i] (blank) + xvi full-page illustrative plates of scale plans of instruments. Profusely illustrated throughout. With full-page frontispiece in colour. Very slightly browned; "2-6-75" to lower outer corner of free front endpaper. (28822) \$120

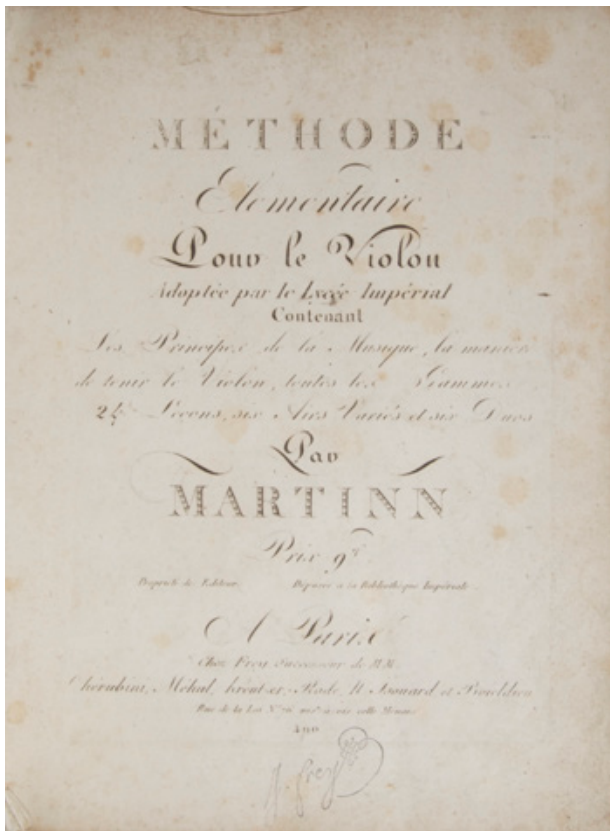


31. [VIOLIN] Jalovec, Karel

Italian Violin Makers. London: Paul Hamlyn, [1964].

Large quarto. 1f. (half-title), 1f. (title), 1f. (recto introduction, verso contents), 2ff. (list of illustrations), 11-445, [i] (blank), [i] ("Scale Plans of Instruments"), [i] (blank) pp. + xxxii full-page illustrative plates of scale plans of instruments. Profusely illustrated throughout. Ex libris the violinist Herbert Garber, with his signature in ink to lower outer corner of free front endpaper. Very slightly browned.

Garber (d. 2003) was a violinist, violist, pianist, conductor and music educator; he attended Juilliard, NYU, and Columbia, studying the violin with Theodore Pashkus and conducting with Leon Barzin. (28816) \$85



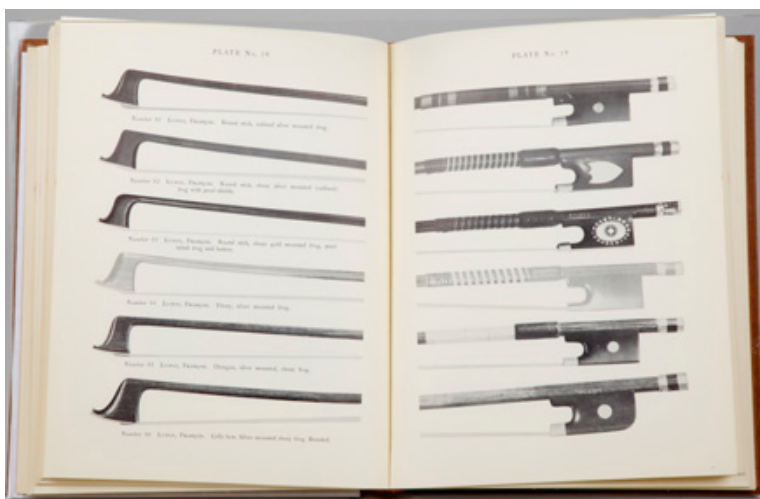
Early 19th Century Violin Method

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

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

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

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



Monumental Reference on Bows

33. [VIOLIN] **Roda, Joseph**

Bows for Musical Instruments of the Violin Family. Chicago: William Lewis & Son, 1959.

Quarto. Full mid-tan textured cloth with titling gilt to upper and spine. 1f. (half-title), 1f. (title), 1f. (acknowledgement), 1f. (dedication), 1f. (preface), 13-335, [i] (blank) pp. Illustrated throughout with photographic reproductions of bows, clearly identifying distinguishing features and noting market values. With an historical essay and biographical information on each maker.

Limited to 3,000 copies, the present copy handstamped "2818." An important reference. (28821) \$450



Original Early 18th Century Mezzotint Including a Putto Playing a Cello

34. [VIOLONCELLO – 18th Century]

Mezzotint engraving by John Smith (1654-1720) after Pierce Tempest (1653-1717) depicting a group of putti, one playing the cello. London, 1702.

194 x 248 mm. This fine engraving was used as the title to Nicola Cosimi's chamber sonatas, op. 1. It depicts three musical putti, one playing the cello, one holding a violin, and the other singing while from an open book of music. An angel points to the titling of the work on a stone plinth with one hand while holding an oval coat of arms (possibly that of the dedicatee, The Duke of Bedford) and a keyless trumpet in the other. Slightly worn and abraided at corners; slightly unevenly trimmed to plate mark; remnants of hinges to upper corners of verso.

An Italian violinist and composer, "Cosimi had only two students before the publication on 9 November 1702 of his *Sonate da camera a violino e violone o cembalo op.1*, but had 20 after its publication." Lowell Lindgren in *Grove Music Online*. (27513) \$850

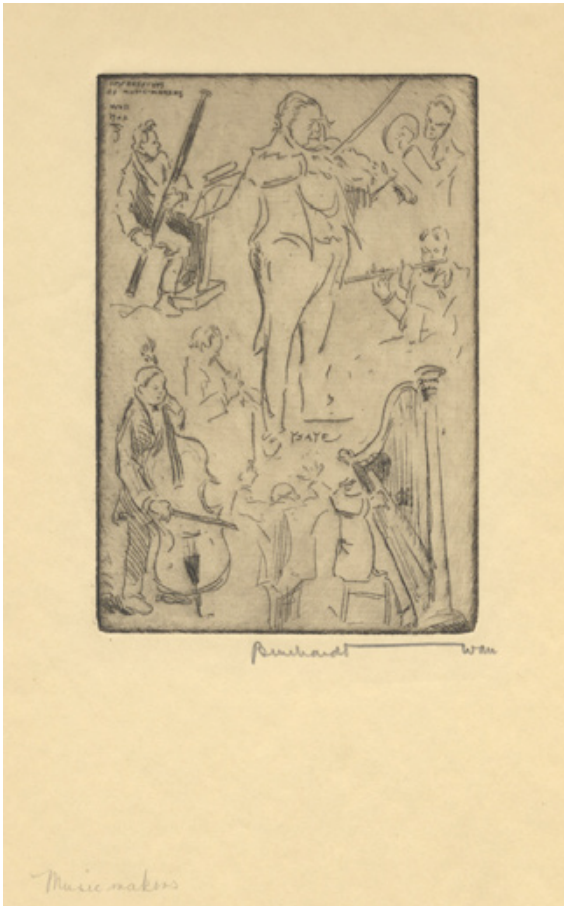
Original 19th Century Etching of a Cellist

35. [VIOLONCELLO – 19th Century]

Fine etching of a cello player by British artist Charles Keene (1823-1891). The subject, in a wig and long coat, is depicted seated playing his instrument.

131 x 83 mm. Printed on lightweight laid paper, with the artist's signature stamped at lower right just below platemark. Remnants of hinges to upper corners of verso.

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



Etching of the Distinguished Belgian Violinist

36. YSAÏE, Eugène 1858-1931

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

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

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

