

J & J LUBRANO MUSIC ANTIQUARIANS

New Acquisitions

January 2021



Early 18th Century French Vesperal Chant Manuscript



1. *Vespéral Romain à l'usage du F. François de Sales.* Manuscript. Vernoy, 1721.

Small quarto (ca. 210 x 160 mm.) Full dark brown mottled calf with raised bands on spine. 1f. (recto title, verso blank), 301 pp. Notated in a single hand in brown ink in square notation on a 4-line staff. With 2 leaves of additional chants added in a later hand following the final entry. Note in a modern hand laid down to front free endpaper. Binding somewhat worn, rubbed, bumped,

and scuffed; spine cracked, with lower portion lacking; tears with loss to blank front free endpaper; alphabetical annotations to blank rear free endpapers. Browned; corners creased; minor showthrough; occasional small stains and tears; minor worming to blank inner margins.

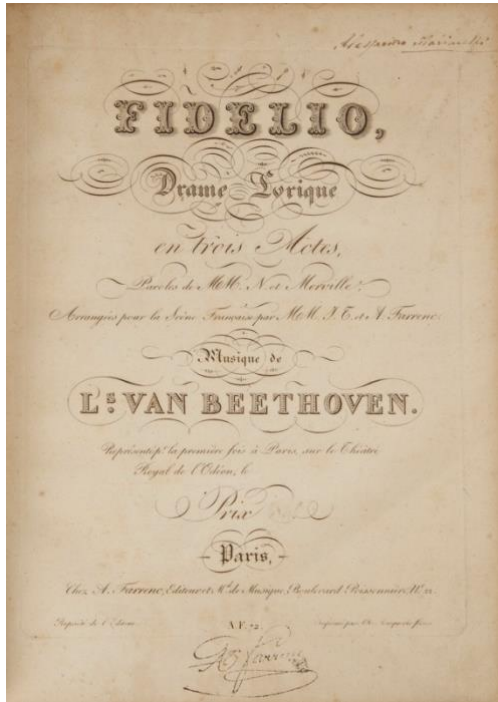
Contains vespéral chants for one year of Sundays and feast days beginning with the first Sunday of Advent. Small oval handstamp to penultimate free rear endpaper.

François de Sales (1567-1622), Bishop of Geneva, founded, together with Jean-François de Chantal, L'Ordre de la Visitation Sainte Marie in 1605, an order of nuns that spread throughout France. It would seem possible that the present manuscript was made for a religious community in or around Vernoy, southeast of Paris.

(35798)

\$750

Rare First Edition, First Issue of Beethoven's Only Opera



2. BEETHOVEN, Ludwig van 1770-1827

Fidelio Drame Lyrique en trois Actes, paroles de MM. N. et Merville, Arrangées pour la Scène Française par MM. J. T. et A. Farrenc. Musique de Ls. van Beethoven. Représenté pr. la première fois à Paris, sur le Théâtre Royal de l'Odéon, le Prix [80 f.] ... Imprimé par M.K. Marquerie frères. [Full score]. Paris: Chez A. Farrenc, Editeur et Md. de Musique, Boulevard Poissonnière, No. 22 [PN A.F. 72], [1826].

Folio. 2 volumes. Newly bound in dark red morocco with marbled boards, titling to black spine labels gilt. Text in French and German. Engraved throughout.

Volume 1

1f. (recto title, verso blank), [i] (blank), ii-iii ("Liste Alphabétique des Souscripteurs"), iv-v (named cast list and contents), [vi] (blank), 42 ("Ouverture"), 43-160 ("Acte Premier"), 161-328 ("Acte Second") pp.

Volume 2

1f. (blank), 329-535, [i] (blank) pp. ("Acte Troisième").

Named cast includes Meyssin (Ellinore), Dorgebray (Marguerite), Coeuriot (Ferdinand), Léon Bizot (Fritz), Margaillan (Dolkarre), Camoin (Rock), and Bernard (Le Ministre).

With early ownership signature to upper outer corner of title of v. 1 ("Alessandro Marinelli") and flyleaf of v. 2 ("Alleso. Marinelli") and publisher's facsimile handstamp to foot of title of v. 1.

Only 57 subscribers listed, including composers Carafa, Onslow, Rigel, Spontini and Walchier; writer Castil-Blaze; publishers Carli, Dufaut et Dubois, Frere, Hanry, Janet et Cotelle, Petit, Pleyel, Pollet, Rousset, Schott, and Simrock.

Some foxing, browning, and offsetting throughout, a bit heavier to some pages; small binder's hole to blank upper inner margin; title of v. 1 very slightly creased, with price erased; minor archival paper repairs to upper portion of pp. 75-143 of v. 1, occasionally just touching notation; mispagination from pp. 323-328 of v. 1, with two leaves printed in duplicate; other very minor defects. Quite a good copy overall, despite defects as noted.

First Edition, first issue. Very rare. New Kinsky pp. 449-450. Dorfmueller 323. Hoboken 2, 323. No copies in the U.S. (and only 5 copies located: at the Austrian National Library in Vienna (the Hoboken copy); the Bibliothèque nationale in Paris; the Staatsbibliothek in Berlin; the Royal Library in the Hague; and the City Music Academy in Basel).

The third version of Beethoven's only opera.

The first version of *Fidelio*, an opera in two (originally three) acts by Beethoven to a libretto by Joseph von Sonnleithner (1805) with revisions by Stephan von Breuning (1806) and Georg Friedrich Treitschke (1814) after Jean-Nicolas Bouilly's *Léonore, ou L'amour conjugal*, was first performed in Vienna at the Theater an der Wien on 20 November 1805; the second version at the Theater an der Wien on 29 March 1806; and the third and final version at the Kärntnertortheater on 23 May 1814.

"Fidelio slumbered till the beginning of 1814, when Beethoven, to his evident surprise, learned that three singers wished to revive it at the Kärntnertor for their benefit. He agreed on condition that he was permitted to make changes. This time the revision of the libretto was entrusted (with Sonnleithner's permission) to Treitschke, an experienced man of the theatre. Beethoven worked at the score from March until 15 May. He found it an arduous task: 'I could compose something new far more quickly than patch up the old ... I have to think out the entire work again ... this opera will win for me a martyr's crown' (to Treitschke, April). The new overture was not ready in time for the first performance (23 May) [at the Kärntnertor Theatre in Vienna], when that to *The Ruins of Athens* was substituted. It made its *début* on the second night (26 May) ... The conductor was Ignaz Umlauf. The seventh performance on 18 July was for Beethoven's benefit; his advertisement stated that 'two new pieces have been added'. From this revival, followed on 21 November by Weber's production in Prague, the success of the opera was assured." Dean: *Beethoven and Opera in The Beethoven Reader*, p. 340.

(35850)

\$15,000

Bellini's *La straniera* & *Bianca e Gerlando*



3. BELLINI, Vincenzo 1801-1835

La straniera Melodramma tragico in due atti di Felice Romani ... L'opera intera D.4.50. [Piano-vocal score]. Napoli: B. Girard e Ci. [PNs 960-973, 1717, 1734], [1830].

1f. (title), 132 pp. Engraved. First Neapolitan edition, later issue with two numbers revised. Lippmann, p. 379. A melodramma in 2 acts, to a libretto by Felice Romani after Prévôt's novel *L'étrangère* (1825), *La Straniera* premiered in Milan at the Teatro alla Scala on 14 February 1829.

Bound with:

Bianca e Gerlando Melodramma in due Atti ... ridotto con accomp.to di Pianoforte dal Sig. Francesco Florimo.

[Piano-vocal score]. Napoli: Calcografia e Copisteria de Reali Teatri [PNs 497, etc.], [1828]. [1] (title), 127 pp. Engraved. **First Edition**, later issue, of the first version, with title page listing two new arias from the second version. Lippmann, p. 375. A melodramma in 2 acts to a libretto by Domenico Gilardoni after Carlo Roti's play, *Bianca e Gerlando* premiered in Naples at the Teatro S Carlo on 30 May 1826 under the title *Bianca e Gerlando* (changed by the censors to avoid referencing King Fernando). A revised version premiered in Genoa at the Teatro Carlo Felice on 7 April 1828.

Oblong folio. Half red morocco with marbled boards, raised bands in gilt-ruled compartments with titling gilt, marbled edges. Binding slightly rubbed and bumped. Light scattered foxing. An attractive volume.
(33578) \$750

Late 18th Century Manuscript of British Vocal Music



4. *Collection of glees, catches, and madrigals for 3-5 voices*. Manuscript. Ca. 1789.

Thick oblong folio (235 x 310 mm). Half dark brown leather with dark red textured cloth boards, raised bands on spine with dark brown title label gilt. 1f. (recto partial table of contents, verso blank), 380 pp. Notated in a single hand in brown ink on 9-10 staves per page. With watermark incorporating a shield, the letters "GR," and papermaker's name "J. Whatman." With owner's monogram [?JLH] and date of "April 1789" to front pastedown. Binding worn, rubbed, and bumped; upper detached. Some browning and soiling; signatures split; minor dampstaining to several leaves; some showthrough; several leaves trimmed, occasionally

just touching text; large tear to pp .113-114 with no loss; preliminary leaves lacking, with loss to table of contents (A-O).

Contains:

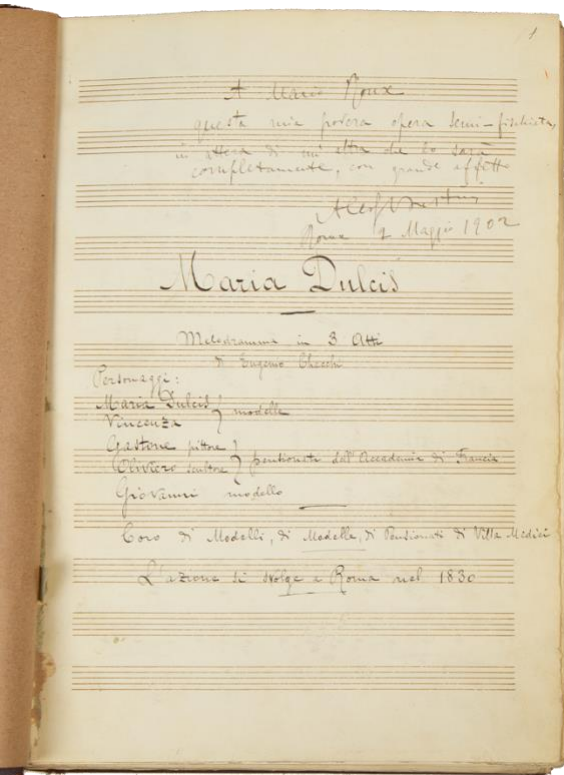
- 1-5: Linley, T[homas] (1733-1795). *Drink to me only with thine eyes*. 3 voices
- 6-7: Pepusch, [Johann Christoph] (1667-1752). *Can love be controul'd by advice*. 3 voices
- 7-8: Purcell, Henry (d.1659), arr. Pepusch. *Virgins are like the fair flow'r*. 3 voices
- 7-10: Handel, G.F. (1685-1759). *To live and not love's empire know*. 3 voices
- 11-16: Webbe, Samuel (1740-1816). *Oh come oh bella*. 3 voices
- 16-18: Brewer, Thomas (1611-1660). *Turn Amarillis to thy swain*. 3 voices
- 19-23: Paxton, Stephen (1734-1787). *The answer to Turn Amarillis/Go Damon go*. 4 voices
- 25-30: Cooke, [Benjamin] (1734-1793). *From an Ode call'd the Passions*. 5 voices
- 31-37: Webbe. *Swiftly swiftly from the mountains brow*. 4 voices. Prize Medal 1788
- 43: Hilton, John (1599-1657). *I'ze ga' wi thee my sweet Peggy*. 3 voices
- 44: Smith, John Stafford (1750-1836). *Soft tread ye beauteous nymphs*. 3 voices
- 44-45: Battishill, [Jonathan] (1738-1801). *Ye birds for whom I rear'd this grove*. 3 voices
- 47-49: Danby, John (1757-1798). *Fair Flora decks the flow'ry ground*. 3 voices
- 50-51: Danby. *O let the merry peal go on*. 3 voices
- 52-57: Callcott, John Wall (1766-1851). *Peace to the souls of the heroes*. 3 voices
- 59-63: Webbe. *Discord dire*. 4 voices. Prize Medal 1772
- 71-73: Danby. *The fairest flow'rs*. 3 voices. Prize Medal 1786
- 95-98: Paxton. *How sweet! How fresh!* 4 voices. Prize Medal 1799
- 99-104: Stevens, John Richard Samuel (1757-1837). *Sigh no more ladies*. 5 voices
- 105-108: Alcock, John (1715-1806). *Hail ever pleasing solitude*. 4 voices. Prize Medal 1770
- 109-114: Smith. *Return blest days*. 5 voices. Prize Medal 1777
- 115-120: Danby. *The nightingale who tunes her warbling*. 5 voices. Prize Medal 1785
- 121-125: Danby. *When Sappho tun'd the raptur'd strain*. 3 voices. Prize Medal 1780
- 145-147: Atterbury, Luffmann (1740-1796). *The sigh*. 4 voices
- 148-159: Webbe. *When winds breathe soft*. 5 voices
- 193-199: Stevens. *Ye spotted snakes*. 4 voices
- 206-7, 328 musical sketches in pencil
- 38-42, 64-70, 74-94, 160-192, 126-144, 200-380 blank

An interesting collection of glees, catches, and madrigals representing the works of some of the best composers in these genres. Several works are noted as prizewinners, most likely from the Noblemen and Gentlemen's Catch Club established in 1761, each marked with the year of their award.

(35787)

\$900

Complete Autograph Manuscript of Bustini's Melodrama, *Maria Dulcis*



5. BUSTINI, Alessandro 1876-1970

Maria Dulcis Melodramma in 3 Atti di Eugenio Checchi. Autograph manuscript piano-vocal score. Complete.

Folio (340 x 246 mm). Full brown cloth. Notated in black ink on fine-quality 12-stave wove paper, with watermark (unidentified). Paginated throughout to corners in ink. 1 (title), 2-179, [1] (blank) pp. Binding somewhat worn and rubbed; spine detached; shaken; hinges splitting. Some minor signs of wear; several leaves reinforced at inner margin. In very good internal condition overall.

An autograph fair copy, signed on final page "Aless. Bustini" and dated Rome, July 30, 1901. With additional autograph markings by the composer in black ink clarifying text and other instructions and occasional markings in an unidentified hand in blue and lead pencil indicating voice types and cuts.

With an autograph inscription to title: "A Mario Roux questa mia povera opera semi-fischiate, in attera di mi altra due lo sara completamente, con grande affetto" [For Mario Roux, this poor semi-sung opera of mine, waiting for my two others to be completed, with great affection], signed "Aless. Bustini" and dated Rome, May 1[?], 1902.

From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981).

Only one other source for this opera located, an autograph score and parts held at the Archivio musicale dell'Accademia nazionale di S. Cecilia in Rome.

Maria Dulcis, a melodramma in 3 acts to a libretto by Eugenio Checchi, premiered in Rome at the Teatro Costanzi on 14 April 1902. Bustini studied at the Accademia di Santa Cecilia in Rome with Sgambati (piano), Renzi (organ), and Falchi (composition), graduating in 1897. He was subsequently appointed to its faculty, and was its president from 1952 to 1964. Mario Roux was presumably associated with the firm of Roux e Viarengo, publisher of Bustini's *La sinfonia in Italia*.

(33477)

\$850

18th Century French Motets and Keyboard Music in Manuscript



6. CAMBRA, André 1660-1774, Michel-Richard de LALANDE 1657-1726, Jean Baptiste LULLY 1632-1687, Nicolas BERNIER 1665-1734, Pierre GAUTIER 1642-1696, Jean-Baptiste MORIN 1677-1745 et al.

Manuscript collection of early 18th century French motets and keyboard music.

Oblong octavo (ca. 195 x 255 mm). Bound in a limp vellum (?15 century) French chant manuscript leaf. 65ff. (unfoliated). Notated predominantly in a single hand in brown and black ink on hand-ruled staves, most with six staves per page, a few with eight. With watermark of a bunch of grapes and a papermaker's name (indecipherable).

Contains vocal lines only of 27 late 17th and early 18th century French motets. The final section of the manuscript contains primarily miscellaneous pieces including an overture, dances, etc., for basso continuo.

With occasional late 18th century manuscript annotations and additions including performance notes regarding choral entrances, instructions regarding liturgical form, several stylistic notes relating to dynamics, ad libitum repeats, etc. With contemporary manuscript index to front free endpaper. Wrappers somewhat worn, rubbed, and soiled; minor loss to head and tail of spine; modern owner's name in blue ink to upper inner corner of front pastedown ("Jacques Mailly 1954"). Slightly browned and soiled; occasional ink stains; minor showthrough.

Contents, with incipits, with composer noted where identified:

- 1r-2r: Lully. [LVW 76/26]. *Venerabilis barba capucinatorum*. 3 voices
- 2v-3v: *Ecce quam bonum* (fragment). 2 voices
- 4r-6v: Campra. *Omnes gentes*. 2 voices
- 7r-11r: Campra. *Diligam te Domine*. 2 voices
- 11r-16r: Campra. *Domino gaudebo et exultabo*. 2 voices
- 16r-19v: Campra. *Laudabile usque ad Mortem*. 2 voices
- 20r-20v: *O sacrum convivium*. 1 voice
- 21r-22r: *Sub tuum praesidium*. 1 voice
- 22r-23r: Gautier. *O misterium ineffabile*. Solo voice. Not in Grove works list.
- 23r-23v: *O sacrum convivium*. 1 voice
- 24r-26v: Morin. *Ad mensam caelitus*. 1 voice
- 26v-29r: Bernier. *Surge propraera soror sponsa*. 1 voice
- 29r-31r: Bernier. *Intonuit de caelo Dominus*. 1 voice
- 31r-32v: *Magnificat du ton f-ut-fa*. 1 voice
- 32v-34v: *Premier leçon du 3me jour misericordiae De lamentatione jeremiae*. 1 voice
- 35r-37r: Campra. *Cari zephiri volate*. 2 voices
- 37v-38v: *O dulcis amor*. 1 voice

38v-39r: *Quam dulcis es*. 1 voice
 39v-41v: *Litanies de la Sainte Vierge*. 1 voice with choral responses
 42r-43v: *O miracula*. 2 voices
 44r-45r: *Magistuesement magnificat*. 1 voice
 45r-46r: *Suscepit israel puerium*. 1 voice
 46r-51r: Lalande. [Op. 87]. *Miserere mei*. 1 voice
 51v-53v: *Seconde Leçon du premier jour Et egressus*. 1 voice
 54r-54v: *Tantum ergo*. 1 voice
 55r-58v: *Jesu mundi salvator natus est hodie*. 1 voice, with violin and bass parts in score
 59r-59v: Dance suite: *Ouverture, 1e gavotte, 2e gavotte, menuet, sarabande*. Basso continuo part
 60r: Dance suite: *Air, rigaudon, marche*. Basso continuo part
 60v: Dance suite: *Ouverture, divertissement, marche*. Basso continuo part
 61r: *Les plaisirs de flamicourt* (suite): *Prelude, 1e gavotte, 2e gavotte*. Basso continuo part
 61v-62r: *Ecce quam bonum*. 2 voices
 62v: Dance suite: *1e menuet, 2e menuet, sarabande*. Basso continuo part
 63r: *Someil* (suite): *Prelude, 1e passepied, 2e passepied, gigue*. Basso continuo part
 63v: *Chaconne apres le someil*. Basso continuo part
 64r-64v: *Chaconne apres la marche; air nouveau*. Basso continuo part
 65r-65v (rear free endpaper): *Poeme nouveau ou Cantique Spirituel pour honorer la naissance de nostre Seigneur*

An interesting collection of French baroque sacred and keyboard music, apparently compiled for practical use by a church musician.

"[André] Campra was the most catholic of the generation of composers that flourished between Lully's death (1687) and Rameau's début as an opera composer (1733). It is no longer possible to sustain the argument that Campra and his contemporaries were mere 'imitators of Lully.' With his delicate sense of orchestral colour, the kaleidoscopic brilliance with which he used the dance, his gift for melody and his sensitivity to the expressive possibilities of harmony, Campra greatly expanded the musical vocabulary of Lully ... The first two books of Campra's motets show the influence of popular melody and French dance rhythms ... At the same time Campra's interest in the expressive power of harmony is shown in the cross-relations and chromaticism." James R. Anthony in *Grove Music Online*

Michel-Richard de la Lande was revered as "the 'creator of a new genre of church music [La Borde in 1780] ... Lalande's motets bring together totally dissimilar elements with an unprecedented depth of feeling. Galant 'operatic' airs and the majestic 'official' style of the Versailles motet stand side by side ... Lalande was deeply imbued with the spirit of the Latin psalms he chose. The warmth of his musical language humanized the grand motet." James R. Anthony in *Grove Music Online*

"[Nicolas] Bernier offered a personal solution to the union of French and Italian tastes. He achieved equilibrium between the two styles in his first book of French cantatas, a genre of which he was one of the first creators together with Jean-Baptiste Morin. Vigorous recitatives and da capo airs, with or without an initial motto, follow each other freely, while the expressive melody, with few wide intervals or long melismas, is rooted more in the French tradition." Jean-Paul Montagnier in *Grove Music Online* (35782)

\$2,800

Fine Full-Page Hand-Coloured Lithographs of French Romantic Ballet Dancers



7. [DANCE - 19th Century - French Romantic Ballet]. Alophe, Marie-Alexandre 1812-1883 *Les Danseuses de l'Opéra* Costumes des Principaux Ballets, dessinés par Alophe. Paris: Les Modes Parisiennes, ca. 1860.

Small folio (320 x 242 mm.). Original publisher's green printed wrappers with titling and imprint in gold. Wrappers somewhat worn; most of spine lacking. Minor internal wear.

14 hand-coloured lithographic plates of Romantic ballet dancers, some heightened in gold, each identified by name and role at center of lower margin. With the name of the artist and lithographer Alophe to lower left corner and "Imp. Auguste Bry. r. du Bac, 114, Paris" to lower right corner.

Subjects include:

- Marie Taglioni in *La Sylphide*
- Carolina Rosati in *Corsaire*
- Amalia Ferraris in *Elfes*
- Zaina Richard in *Marco Spada*
- Louise Marquet in *Marco Spada*
- Louise Marquet in *Dieu et la Bayadère*
- Louise Fiocre in *L'Amour de Pierre de Medicis*
- Cassegrain in *Marco Spada*
- Célestine Emarot in *Guillaume Tell*
- Emma Livry in *Herculanum*
- Caroline Lassiat [aka Mme. Dominique] in *Marco Spada*
- Adeline Plunkett in *La Mañola de La Favorite*
- Mlle. Vibon in *Vert-Vert*
- Mlle. Lefèvre in *Orfa*

First Edition. Scarce. Colas 103. Niles & Leslie I, p. 7. Chaffee French Series X, nos. 607-620.

A highly attractive iconographical record of prominent Second Empire ballet dancers.
(36017)

\$2,250

Manuscript Full Score of Donizetti's *Lucia di Lammermoor*



8. **DONIZETTI, Gaetano 1797-1848**
Lucia di Lammermoor. Manuscript full score, ca. 1860.

3 volumes. Oblong folio (235 x 327 mm). Half textured brown cloth with matching paper boards, octagonal paper labels with titling in ink to each volume. Notated in black ink on 20-stave wove paper. Text in German. Bindings slightly worn and shaken; scattered defects and soiling; endpapers browned. Many leaves creased at corners; thumbed throughout. Apparently used for rehearsal and/or performance, with annotations, performance markings, cuts, and other notes in pencil throughout.

I. Act: [1] (title), 2-203, [1] (blank) pp.

II. Act: 243, [1] (blank) pp.

III. Act: 224 pp. (some non-consecutive pagination, no content appears to be lacking)

From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni.

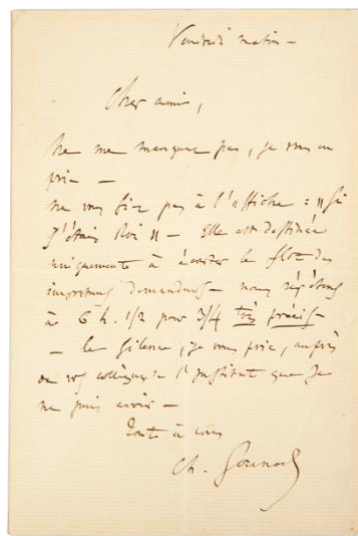
Inzaghi IN. 55, pp. 173-4 (one German full score manuscript only). RISM cites four German full score manuscripts; the present manuscript varies from all of these in the incipit given for the first vocal entrance by Norman; it also varies from the German version published by Peters in ca. 1860.

Lucia di Lammermoor, a dramma tragico in 3 acts to a libretto by Salvatore Cammarano after Walter Scott's novel *The Bride of Lammermoor* (1819), premiered in Naples at the Teatro S Carlo on 26 September 26 1835. It appeared in Vienna on 13 April 1837, and its first performance in Germany was in Berlin at the Königstädtliches Theater on 15 October 1838. A German translation was made for an 1843 performance in Vienna, and then again for the Berlin Staatsoper on 16 June 1852.

"Both historically and artistically, Lucia deserves its reputation. When it was new it was regarded as the apogee of high Romantic sensibility. The clear plot, which trims away much of Scott's accessory detail, possesses the stark tautness of a tale by Poe. It is no coincidence that Flaubert employed it as an important point of reference in the downward course of Emma Bovary, that quintessential victim of Romantic illusions. ... Although all the principal roles are vocally challenging, their music is uniformly grateful. The score contains scant sign of the unevenness that afflicts a number of Donizetti's works. Cammarano's libretto moved him deeply and, inspired by his recent first exposure to Paris, Donizetti produced what is certainly his masterpiece." William Ashbrook in *Grove Music Online* (33435)

\$1,200

Gounod Writes Mentioning Adam's *Si j'étais Roi*



9. GOUNOD, Charles 1818-1893

Autograph letter signed ("Ch. Gounod"). To a friend, mentioning *Si j'étais roi* (most probably Adolphe Adam's comic opera). 1 page of a bifolium. Octavo. Dated Friday morning, no year. In French (with translation). Slightly browned; creased at folds and slightly overall.

A somewhat cryptic letter:

"Dear Friend, do not fail me, I beg you. Do not rely on the poster: "Si j'étais Roi ... It was drawn solely to fend off the flood of importunate requests - we will rehearse at precisely 6:30 for 3/4 [?hour] - silence, I beg you, with regard to your colleagues at the Institute whom I cannot have [?at the rehearsal]."

The present letter may relate to Gounod's aspiration to the Institut chair left vacant by the death of Adolphe Adam in 1856.

Considered Adam's best opera, *Si j'étais roi*, an opéra comique in three acts by Adam to a libretto by Adolphe Philippe d'Ennery and Jules Brésil, was first performed in Paris at the Théâtre Lyrique on 4 September 1852.

"Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century." Steven Huebner in *Grove Music Online* (35451) \$325

Early 18th Century Manuscripts of Haydn's *Seasons*



10. HAYDN, Joseph 1732-1809

[H. XXI:3]. *Le Quattro Stagioni. L'Autunno – L'Inverno*.
Two musical manuscripts in full score.
1820-1840.

L'Autunno:

Oblong quarto (231 x 322 mm). Early full dark green leather with dark brown diamond-shaped leather title label gilt to upper, decorative borders gilt, spine in decorative compartments gilt, marbled endpapers, all edges gilt. Notated in black ink on 14-stave laid paper

with two watermarks: a half moon and a 'W' inside a crest. 132ff. Text in Italian.

L'Inverno:

Oblong quarto (226 x 324 mm). Early dark brown leather-backed green textured paper boards with diamond-shaped dark red title label gilt to upper, spine in decorative compartments gilt, green speckled edges. Notated in black ink on 12- and 16-stave laid paper with multiple watermarks: initials 'A F,' three stars, and three moons. 86ff. Text in Italian.

Both movements complete and in original keys, with several minor differences in the rhythm of recitatives to accommodate the Italian translation. In two different hands. Bindings slightly worn, rubbed, and bumped. Light scattered foxing.

From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni.

Hob. XXI:3, pp. 57-58, where the autograph is recorded as lost. 4 manuscript full scores in Italian located. Ricordi published a piano-vocal score in 1856.

This second collaboration between Haydn and librettist Gottfried von Swieten was based on the poem by James Thomson (1700-1748) published in 1730. The work was first performed on 24 April 1801 in a private première at the Schwarzenberg Palace in Vienna; its first public production took place on 19 May 1801.

"Although the initial reception of The Seasons was favourable – Haydn wrote to Clementi that it had enjoyed 'unanimous approval' and that 'many prefer it to The Creation, because of its greater variety' – critical opinion soon became mixed, owing in part to its perceived 'lower' subject, in part to a growing aesthetic resistance to its many pictorialisms. Haydn himself contributed to both strands of criticism: he supposedly said to Francis II, 'In The Creation angels speak and tell of God, but in The Seasons only Simon speaks' (Dies); and he indiscreetly criticized Swieten's croaking frogs ('Frenchified trash') and the absurdity of a choral hymn to toil (Fleiss). Nonetheless he maintained that it would join The Creation in assuring his lasting fame. For the publication he took the path of lesser resistance, selling the rights to Breitkopf & Härtel." James Webster and Georg Feder in *Grove Music Online*

(33513)

\$900

Early Italian Music Lithography



11. *Bound collection of 12 lithographed opera duets*. Roma: Leopoldo Ratti, Gio Batta Cencetti e Comp, [1821-33].

Oblong folio. Dark green leather-backed patterned paper boards with decorative cut paper manuscript title label to upper, spine in decorative compartments gilt. With contemporary manuscript index to verso of front free endpaper. 218 pp., with continuous manuscript pagination through page 169. Lithographed.

11 piano-vocal scores in total, the final duet in full score:

MERCADANTE. *Zaira*. Duetto: V'ha riscatto per Zaira [PN 409], [1832-33]. 15 pp. Antolini & Bini p. 174.

MERCADANTE. *Donna Caritea*. Duetto: La baldanza del tuo orgoglio [PN 201], [1826]. 17 pp. Antolini & Bini p. 102.

CARAFÀ. *Eufemio di Messina*. Duetto: Gelo di morte io sento [PN 67], [1823]. 17 pp. Twyman p. 446, no. 2. Antolini & Bini p. 151.

ROSSINI. *Mose in Egitto*. Duetto: Tutto mi ride intorno [PN 80], [1823]. 5 pp. Antolini & Bini p. 152.

DONIZETTI. *La Lettera Anonima*. Duetto: Questo giorno amata Sposa [PN 97], [1823]. 13 pp. Antolini & Bini p. 154.

ROSSINI. *Oratorio il Mose*. Duetto: Parlar spiegar non posso [PN 91], [1823]. 10 pp. Antolini & Bini p. 153.

MERCADANTE. *Apoteosi di Ercole*. Duetto: O Madre a tuoi piedi [PN 228], [1828]. 12 pp. Antolini & Bini p. 163.

CARAFÀ. *Capricciosa e il Soldato*. Duetto: Ferma il piede [PN 15], [1822]. 22 pp. Antolini & Bini p. 147.

DONIZETTI. *Il Furioso*. Duetto: Dei begli occhi ai lampi ardenti [PN 416], [1833]. 11 pp. Twyman p. 447, no. 15. Antolini & Bini p. 175.

ROSSINI. *Zelmira*. Duetto: In estasi di gioja [PN 186], [1826]. 13 pp. Antolini & Bini p. 161.

DONIZETTI. *Gli Esiliati in Siberi*. Duetto: Ciel che ascolto, che disco pro [PN 216], [1827]. 18 pp. Antolini & Bini p. 163.

ROSSINI. *Barbiere di Siviglia*. Duetto: All'idea de quel metallo. [Full score]. [PN 234], [1828]. 121-178 pp. Antolini & Bini p. 164.

Signature of "Nat Marchetti" to several titles and title label. Binding quite worn, rubbed, and bumped; slightly shaken; some paper loss; free endpapers creased. Occasional light foxing and soiling.

From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni.

Rare Roman lithographed editions, few found outside Italy.

The final item (the *Rossini Barbiere di Siviglia* duet) is excerpted from the rare full score. See Gossett: *The Operas of Rossini*, p. 273.

The firm of Ratti & Cencetti was founded in 1821 and became the largest music publisher in Rome during the 19th century, utilizing lithographic techniques almost exclusively. See Twyman: *Early Lithographed Music*, pp. 437-48.

A fine assemblage of rare lithographic printings from this important firm.
(33557)

\$550

First Edition of Lemaire's Cantatille *L'Éste*



12. LEMAIRE, Louis ca. 1694-1750

L'Esté. Cantatille Nouvelle avec Accompagnement de Flûtes, Violons, et Hautbois; Chantée au Concert du Chateau des Thuilleries par Mlle. Petit-Pas ... Gravée par Dumont. Paris: L'Auteur, Boivin, Leclerc, [1733].

Oblong quarto. Plain contemporary wrappers. Sewn. 1f. (recto title, verso blank), 71-85, [i] (privilege) pp. Wrappers slightly worn, lower lacking; edges slightly chipped. Minor internal browning; marginal tear to final leaf.

First Edition. Lesure p. 391. RISM L1754 (6 copies, none in the U.S.).

"Lemaire was the most prolific of all cantatille composers, publishing 66 of them between 1728 and 1750 and, together with Mouret and Lefebvre, he lifted this form to the height of its popularity. Between 1728 and 1736, 21 of his cantatilles were heard at concerts in the Tuileries, and many were included in the various anthologies of this kind of work that appeared frequently after 1730. Most of Lemaire's cantatilles were written for high voice with instrumental accompaniment, usually for violins and flutes and occasionally for musette and for vielle (or hurdy-gurdy). He also composed two books of motets (or saluts) which were sung at the Concert Spirituel between 1728 and 1733." David Tunley in *Grove Music Online*

(35802)

\$425

18th Century Manuscript Music for Mandolin



13. 18th century manuscript collection of music for two and three mandolins. Ca. 1780-1790.

Oblong folio (ca. 245 x 310 mm.) Plain contemporary wrappers. Sewn. 12ff. With watermark of a shield and the name of the Dutch paper maker, Adriaan Rogge.

Duets for two treble mandolins notated in a single hand in brown ink on 10-stave music paper, as follows:

- Duetto, andante, presto. 1v-2v. In C major

- Allegro-moderato, menuetto. 3v-4r. In C major
- Duetto, presto. 5v-6v. In D major
- Allegro, andante, presto. 7r-8v. In G major
- Allegro, andante, allegro. 9v-12r. In B-flat major

Together with:

- Suite in B-flat major: Menuet, balletto, minuetto, balletto, contredance, minuet, giga, menuet, giga, menuet, giga, giga, minuet, giga, minuet. For two mandolins. Oblong folio (ca. 235 x 295 mm). Plain contemporary wrappers. Sewn. [12], [10] pp. Notated in a single hand in brown ink on 10-stave music paper
- Trio in D major: Allegretto, andante amoroso, allegro spiritoso. Oblong folio (ca. 240 x 305 mm.) 3 parts consisting of one bifolium each.
- Trio in E-flat major: Andante, allegro. Oblong folio (ca. 250 x 300 mm.) 3 parts consisting of one bifolium each.

Wrappers slightly stained and creased. Some wear and browning; several tears, some with minor loss; other minor defects. In very good condition overall.

No listings in RISM for any of these works.

There is relatively little music published for the 5-string mandolin, an instrument played with the fingers rather than with a plectrum as was the case for the Neapolitan mandolin.

(35803)

\$1,2

Music for the Comédie-Italienne



14. MOURET, Jean-Joseph 1682-1738

Collection of excerpts from incidental music for the Comédie-Italienne. Paris: L'Auteur, Veuve Boivin, Sr. Le Clerc, Veuve Roussel, ca. 1732.

Four volumes containing incidental music from 5 comédies:

- *Le triomphe de l'interest*

Oblong quarto. Contemporary gray wrappers. Sewn. 89-98 pp. With text by Louis de Boissy (1694-1758). Premiered 8 November 1730.

- *Le je ne scay quoy, ou le Dieu de l'agrement*

Oblong quarto. Contemporary gray wrappers. Sewn. 139-172 pp. With text by Louis de Boissy. Premiered 10 November 1731 as "Momus exilé."

- *La sylphide*

Oblong quarto. 79-88 pp. Sewn. With text by Pierre-François Biancolelli (1680-1734) and Jean-Antoine Romagnesi (1690-1742). Premiered 11 September 1730.

Bound with:

- *La foire des poetes*

Sewn. 43-78 pp. From Pan, et Doris. Pastorale Héroïque.

- *L'Impromptu*. Opera Comique [divertissement from an unidentified comedy]

Oblong quarto. 31-38 pp. Sewn.

Wrappers quite worn, frayed, stained, and soiled. Edges frayed and soiled, some creases, tears, dampstaining, and foxing.

Five divertissements excerpted from Volume 5 of the 6-volume *Recueil des divertissemens du Nouveau Théâtre Italien, augmenté de toutes les simphonies accompagnemens, airs de violons, de flûtes, de hautbois, de musettes, airs italiens, et de plusieurs divertissemens qui n'ont jamais paru*, Paris, ca. 1732. The *Recueil* was published in Paris from ca. 1718-1729 and re-issued between 1726 and ca. 1738. Viollier pp. 221-225. Lesure p. 449. RISM M3982. Most holdings incomplete.

"By 1716 [Jean-Joseph Mouret] began composing divertissemens for [Florent Carton dit] Dancourt's comedies at the Comédie-Française. The following year he was appointed composer-director of the newly reopened Comédie-Italienne (Nouveau Théâtre Italien), where he was to compose more than 140 divertissemens over the next 20 years. ...Mouret's melodic gifts earned him the posthumous title of 'musicien des grâces' et de la gaieté' (preface to *Oeuvres de Monsieur Autreau*, Paris, 1749). They may be seen to better advantage in the music of *Les festes de Thalie*, *Les amours de Ragond*, and the divertissemens of the Comédie-Italienne than in his more pretentious (and less successful) tragédies lyriques and ballets-héroïques. There is simplicity and naturalness in the former that avoids triteness through asymmetrical phrase groupings and rhythmic contrasts. There is also keen observation of the entire spectrum of French stage music resulting in a highly developed sense of musical gesture; in *Le procès des théâtres* (1718), for example, Mouret's music characterizes the quarrelsome protagonists in a battle for supremacy in the theatrical world." James R. Anthony and Beverly Wilcox in *Grove Music Online*

(35784)

\$450

19th Century Neapolitan Music Publishing



15. *Bound collection of 19 excerpts in piano-vocal score.* [Napoli]: [B. Girard], [1816-1850].

Oblong folio. Green leather backed, matching textured boards; raised bands with gilt ruling to spine. Handwritten index in ink to front free endpaper. Leaves numbered in ink through 112; 119 ff. total. Engraved. All published by Girard in Naples. Some in slightly smaller format. Binding somewhat worn, rubbed, and bumped; front hinge split. Varying degrees of light foxing and wear; occasional small dampstains; a few repaired tears to margins; last two leaves of final number split at hinge; tears to final leaf without loss of music. In very good condition overall.

DONIZETTI, Gaetano 1797-1848

- *La campanello*. Duetto: Non fuggir t'arresta ingrata [PN 3164], [1836], 11 pp.
- *La lettera anonima*. Duetto: Questo giorno amata sposa [PN 280], [1822], 16 pp.
- *Olivo e Pasquale*. Duetto: Isabella! voi scherzate? [PN 658], 13 pp.

RAIMONDI, Pietro 1786-1853

- *Ciro in Babilonia*. Duetto: Ah' se pieta nel seno [PN 143], [1820], 19 pp.
- *Argia*. Duetto: Io questa man ti stringo [PN 315], [1823], 11 pp.

ROSSINI, Gioachino 1792-1868

- *Zelmira*. Cavatina: Ah! gia trascorso [PN 263], [1822], 3 pp.
- *Guglielmo Tell*. Il Giuramento sul monte Rütli [PN 1450], [1829], 8 pp.
- *Mose in Egitto*. Duetto: Tutto mi ride intorno [PN 618], [ca. 1827], 4 pp.
- *Mose in Egitto*. Duetto: Parlar... spiegar non posso [PN 623], [ca. 1827], 10 pp.

CORIGLIANO, Domenico 1770-1838

- *Tre duettini ...* No. 1 [PN 107], [ca. 1816], 15 pp.
- *Cavatina*: Voleri mici non ho [PN 198], [ca. 1818], 5 pp.

PACINI, Giovanni 1796-1867

- *Amazilia*. Cavatina: Come mai calmar le pene! [PN 425], [1825], 7 pp.
- *Il talismano*. Aria Finale: Ah! s'e ver che sol mia morte [PN 1341], [1829], 7 pp.
- *Gli Arabi nelle Gallie*. Duetto: La mia destra [PN 595], [1827], 14 pp.
- *Gli Arabi nelle Gallie*. Cavatina: Non e ver che sia diletto [PN 599], [1827], 9 pp.
- *Gli Arabi nelle Gallie*. Aria: Le dirai ch'io serbo amora [PN 598], [1827], 11 pp.
- *I Fidanzati*. Scene e duetto: Oh parola! [PN 1481], [1829], 18 pp.

GABRIELLI, Nicolò 1814-1891

- *La lettera perduta*. Cavatina buffa: Diceva Quinto Curzio [PN 5557], [ca. 1846], 9 pp.

DE GIOSA, Nicola 1819-1885

- *Don Checco*. Cavatina: Ah! ca li diente abballano [PN 9686], [1850], 13 pp.

From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981).

All editions rare outside of Italy.

Nineteenth-century music publishers in Naples have not been as rigorously studied and documented as those in Milan, despite the city's importance in the musical history of Italy. The largest and most important firm was Girard (later Stabilimento Musicale Partenopeo, then Teodoro Cottrau). Began by Giuseppe Girard in 1809, and succeeded by his son Bernardo in 1826, the company did exceptionally well, especially due to their partnership with Guglielmo Cottrau. Girard had an exclusive contract with the three largest theatres in Naples, giving them rights to the works premiered there. For Neapolitan opera during this time, therefore, the editions of Girard almost certainly predate those of Lucca or Ricordi, and were the only editions for many lesser-known composers.

(33560)

\$600

Attractive Manuscript of 18th Century French Vocal Music



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

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

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

Contains 95 French arias and 16 duets (vocal parts only).

Notated in a fine calligraphic hand in brown ink on 10 hand-ruled staves per page. Signed on the last leaf by the copyist: "Capelle, maitre de musique, ruë de la Vieille monroy Pres celle des Lombards, maison de mr. guy Md. de Joye."

Named composers include [Antoine] Albanese (1729-1800), [Claude] Balbastre (1727-1799), [Christoph Willibald] Gluck (1714-1787), [?Jean-Baptiste-Louis] Gresset (1709-1777), [François-André Danican-] Philidor (1726-1795), [? Louis] Piffet (1734-1779), and Sarrasin.

Named works include Tom Jones, Le Deserteur, La Fee Orgele, Le Devin du Village, Le Roi et le Fermier, Les Moissonneurs, Rose et Colas, Isabelle et Gertrude, Zemire et Azor, La Servante Maitresse, Le Sorcier, Lucille, and On ne s'avise jamais de tout.

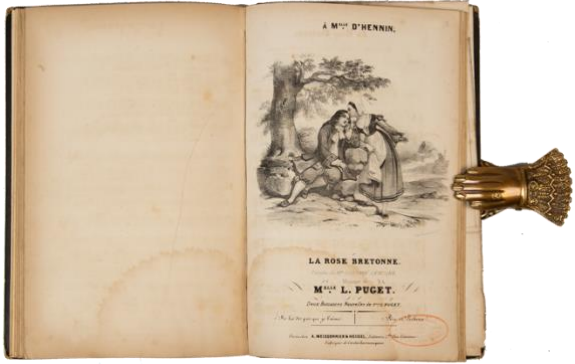
The 6-page index notes a source for each piece, either by composer, work, or genre (romance, tableau parlant, air de basse, etc.).

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

(2925)

\$750

Fine Collection of Romances for Voice and Guitar by Loïsa Puget



17. PUGET, Loïsa 1810-1889 et al.

Collection of 26 Romances for voice and guitar, all but one with illustrated lithographic titles. Ca. 1835-1845.

Octavo. Black blind-stamped textured paper boards with gilt rules to edges, titling and rules gilt to spine, all edges gilt, moire patterned endpapers. 106 pp. Binding worn, rubbed, and bumped; spine partially lacking; endpapers soiled. Somewhat browned and foxed; dampstained, especially at lower inner corners; some showthrough; trimmed with some loss to illustrations and titles including some publisher information, no loss to music; occasional

booksellers' and publishers' handstamps.

Contains 26 songs as follows, all composed by Loïsa Puget (unless otherwise indicated), **with guitar accompaniments** by Carcassi, Louis de Charlemagne, Kocken, Louis Lenormand, Maurice de Raoulx, Rigot, and Joseph Vimeux:

Le montagnard centenaire; Le juif errant; Je veux que vous n'aimiez que moi; Le rêve du pays; Notre-dame de la mer; Tanko le fondeur (Ernest Reyer); Ce que dieu mit au coeur (Francesco Masini); Le Comte Belfégor (Ernest Reyer); Charles VI (Camille Schubert); Je ne vous en veux pas Marie (Auguste Morel); Le gondolier de Venise (C. Schubert); La colombe du soldat (Edmond Audran); La femme à caractère; La confession d'un brigand Napolitain; Amour et charité; Je crois en toi; La jolie fille du Faubourg; La rose Bretonne; Mon pays; Les hommes ne comprennent rien; L'amant le plus tendre; Le muletier du Vesuve (L. Graziani); Le contrebandier Navarrais (Abel d'Adhémar); Le vieux cheick (E. Reyer); and Notre-dame de la mer.

Artists includes Bardel, Jorel, Eugene Leroux, Louis Lasalle, Celestin Nanteuil, and Victor. Publishers include Meissonier, Mayaud, Jannot, Prilipp, Romaguesi, and Heugel.

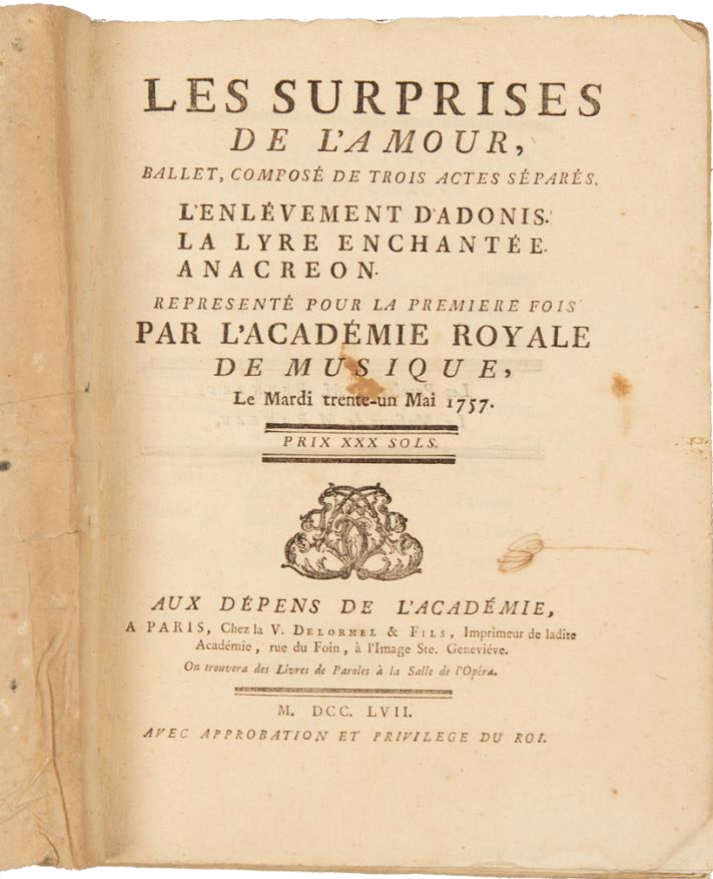
"The French used the term 'romance' in the first half of the 18th century to denote a strophic poem recounting an ancient story of love and gallantry. Essential to the genre were the qualities of naturalness, simplicity and naivety. ...After 1830 the romance as a song type began to give way to the more dramatic mélodie. Several attempts to dramatize the romance (such as Le songe de Tartini which contains a virtuoso violin part) were unable to revitalize the genre. The most successful composers during this period were Antoine-Joseph Romagnési, Pauline Duchambge, Auguste Panseron, Loïsa Puget and Francesco Masini." Jack Sage et al. in *Grove Music Online*

"[Loïsa Puget] showed talent at an early age and took lessons from her mother, Jeanne-Françoise Stassny, a singer; she later studied composition with Adolphe Adam. She composed about over 300 romances, which were extraordinarily popular: the most famous was A la grâce de Dieu. Her popularity reached well beyond Paris, as documented by translated editions of her romances that appeared in England, Germany, and the United States. Many composers, including Henri Bertini, Adolphe le Carpentier, Karl Czerny, Henri Herz, Franz Hünten, Friedrich Kalkbrenner, and Henri Rosellen, published virtuoso keyboard adaptations of Puget's songs. ...Between 1833 and 1853 she published annual illustrated volumes of songs entitled Album or Collection des romances. Several of these songs were regularly performed not only in salons but also in convents and girls' boarding schools." Judy Tsou and William Cheng in *Grove Music Online*

A charming and interesting collection, despite condition faults.
(35799)

\$200

First Edition of the Revised Version of Rameau's Ballet, Commissioned by Madame de Pompadour



18. RAMEAU, Jean-Philippe 1683-1764

Les Surprises de l'Amour, Ballet, composé de trois actes séparés: L'enlèvement d'Adonis, La lyre enchantée, Anacreon. Représenté pour la première fois par L'Académie Royale de Musique, le Mardi trent-un Mai 1757. Paris: V. Delormel & Fils, 1757.

Quarto. Contemporary marbled wrappers. 1f. (recto title, verso identification of composer and librettist), 1f. (recto named cast list, verso blank), 22; 22; 22 pp., 1f. (privilege). With decorative woodcut head- and tailpieces.

Each entrée with named cast, with dancers including both Mr. and Mlle. Vestris and Mlle. Guimard.

Wrappers somewhat worn, creased, soiled, and torn, with some loss. Slightly worn and creased; small hole to last 4 leaves with minor loss of text. In quite good condition overall.

First Edition of the revised version.

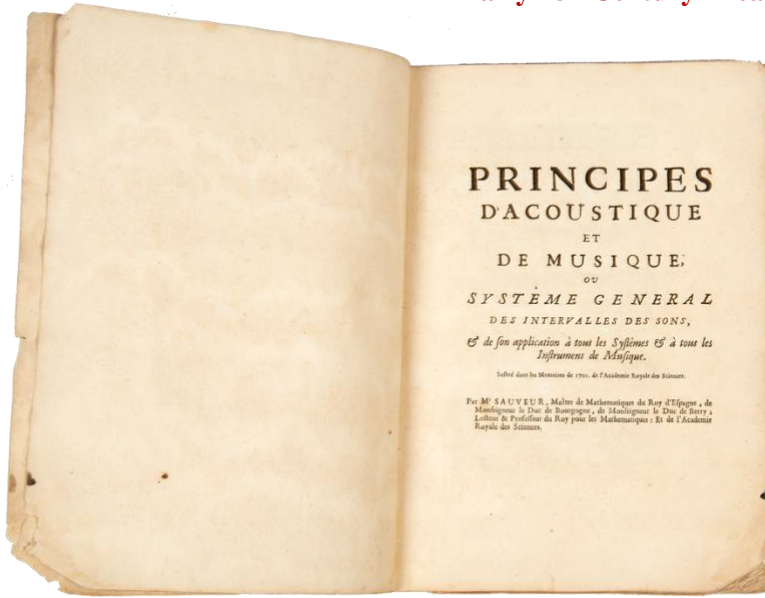
Les Surprises de l'Amour, to a libretto by Pierre-Joseph Bernard, premiered at the Palace of Versailles on 27 November 1748. Commissioned by Madame de Pompadour, the ballet was composed in celebration of the

Treaty of Aix-la-Chapelle and provided the inaugural performance for the opening of the Grand Escalier des Ambassadeurs at the palace. The work was originally written with a prologue, *Le Retour d'Astrée*, and two entrées, *Adonis* and *La Lyre Enchantée*, in which Madame de Pompadour sang both primary soprano roles (Urania and Venus). For the 31 March 1757 performance at the Palais-Royal, the prologue was cut and *Anacreon* added as the final entrée.

(35801)

\$750

Early 18th Century Treatise on Acoustics



19. SAUVEUR, Joseph 1653-1716

Principes d'acoustique et de musique ou Système general des intervalles des sons, et de son application à tous les Systèmes et à tous les Instrumens de Musique. Paris: Academie Royale des Sciences, 1701.

Quarto (ca. 255 x 190 mm). Contemporary marbled wrappers. 1f. (recto title, verso blank), 68, [ii] ("Corrections & Remarques") pp. + 3 large engraved folding plates of musical examples and tables. Text in French. Upper wrapper faded, soiled, and creased. Minor cockling; lightly browned; some minor stains and discoloration to a few leaves; minor worming, tears, and creases to lower

corners throughout; plates somewhat creased at edges and partially detached.

First Edition. Rare. RISM BVI p. 755. OCLC 17541493.

Joseph Sauveur was a French acoustician. *"His works do not display the knowledge of advanced mathematics that characterizes the scientific progress of the age of Newton, although he held a chair of mathematics for a decade. He was elected to membership of the Académie des Sciences (1696), which left him free to develop his interest in acoustics. He thoroughly mastered the idea of frequency and was the first to interpret beats correctly. He also introduced the terms 'acoustique' (acoustics), 'son harmonique' (harmonic sound) and 'noeud' (node). His papers, though not so original as he may have thought them, were fairly clear and descriptive; they were very widely read, and certainly they had great effect upon the centrally important work of Daniel Bernoulli a quarter of a century later. He suffered from a speech defect and is said to have had no ear for music."* C. Truesdell and Murray Campbell in *Grove Music Online*

(35780)

\$750

**Fine Engravings of Early 20th Century Russian Actors by American Artist Bernhardt Wall
Signed by Both Author and Illustrator**



20. SAYLOR, Oliver 1877-1958

The Russian Players in America. The Moscow Art Theatre Balieff's Chauve Souris ... Text and Pictures etched on copper by Bernhardt Wall. New York City: Bernhardt Wall, 1923.

Quarto. Black cloth-backed dark pink mottled paper boards with small rectangular title label to upper right corner printed in calligraphic lettering. 46 leaves printed on heavy paper with deckled outer edge, each with a finely engraved plate depicting an actor, playwright, or theatrical scene. Binding somewhat worn, rubbed and bumped; cloth spine torn and partially lacking. Leaves very slightly cockled.

Subjects include Constantin Stanislavsky, Olga Knipper Tchekhova, Ivan Moskvina, Alexander Vishnevsky, Vladimir Gribunin, Peter Baksheieff, Vassily Katchaloff, Vassily Luzhsky, Leonid Leonioff, Nikolai Podgorny, Alla Tarasova, and Nikita Balieff

With decorative engraving to first (limitation) leaf inscribed in ink to Boston critic H.T. Parker signed by Morris Gest. Also signed in pencil below the plate by the author (Oliver M. Saylor) and the illustrator (Bernhardt Wall). Title to second leaf printed in green within decorative border. "Etcher's Note" and vignette to third leaf printed in sepia. Dedication to fourth leaf to Morris Gest "whose vision imagination and courage made possible the revelation of these artists to America" printed in teal blue. Bust-length etching of Guest to fifth leaf printed in black. Names of "Committee of Patrons in connection with the American Season of the Moscow Art Theatre and Balieff's Chauve Souris" to sixth leaf printed in purple.

First Edition. Limited, this copy number 10. Rare. OCLC (9 copies only in the U.S.). The Harry Ransom Center at the University of Texas, Austin, states that their copy is one of an edition limited to 100 copies; there is, however, no indication of the print run in our copy.

Russian-born Morris Gest (1875-1942) was a noted American theatrical producer of the early 20th century, bringing Balieff's Chauve-Souris to Broadway in 1922 and the Moscow Art Theatre, Russia's foremost theatrical company co-directed by Stanislavsky and Nemirovich-Danchenko, to America in the following year. *"He teamed up with F. Ray Comstock and in the 1920s made his reputation by the import of Russian productions from the post-Revolutionary regime. In 1922 and 1923, Gest and Comstock presented Nikita Balieff's company "La Chauve-Souris." They also presented the Moscow Art Theatre directed by Konstantin Stanislavski which reigned over New York drama despite the handicap of Russian dialogue."* Wikipedia

Saylor was *"a dramatic critic and theatrical press agent who worked with Morris Gest for two decades. In the 1910s, he toured Europe, notably visiting Russia to attend theatrical performances and interview directors and performers between 1917 and 1918 while revolution and civil war unfolded around him. His experiences in Russia were detailed in the books Russia, White or Red (1919) and The Russian Theatre under the Revolution (1920, later revised and republished as The Russian Theatre (1922)."* norman.hrc.utexas.edu

American artist Bernhardt Wall (1872-1956) was *"a pioneer etcher and producer of fine press books ... Historians of fine press printing have compared him to William Blake."* legacy.lib.utexas.edu. His works are held in the British Museum, the Library of Congress, universities including Harvard, Yale, Columbia, and Brown; and in the private collections of J.P. Morgan, Franklin D. Roosevelt and Henry C. Frick. (36010) \$1,000

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