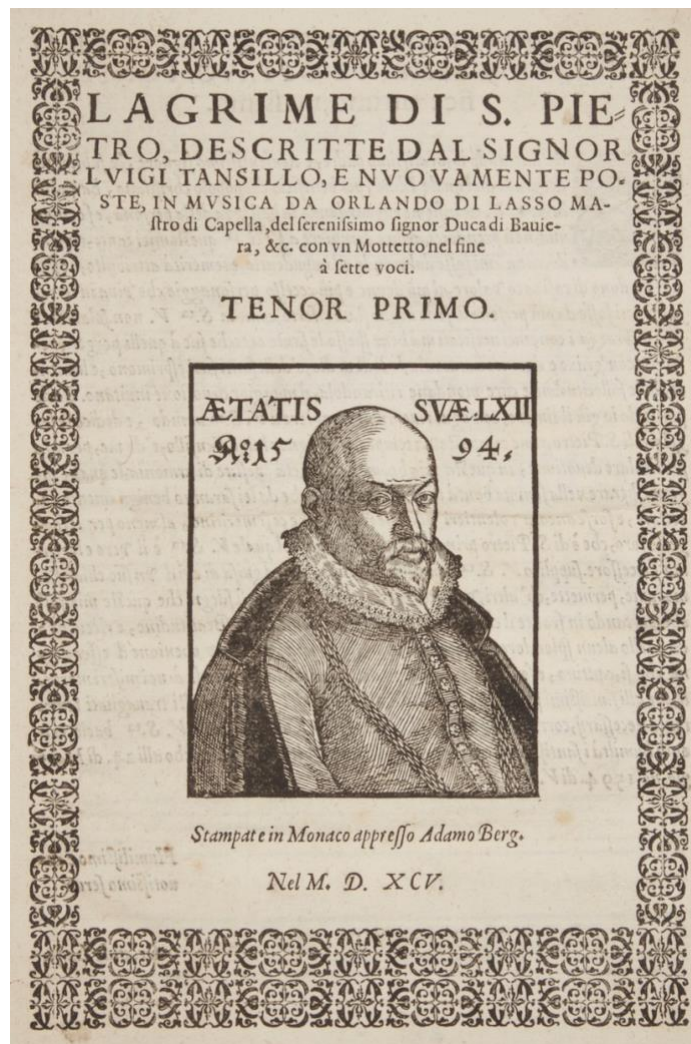


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Robert Simon, *Cataloguer*



One of the Best Likenesses of Beethoven

1. BEETHOVEN, Ludwig van 1770-1827

Fine oval portrait stipple engraving by Blasius Höfel (1792-1863) after the drawing by the French painter Louis Letronne (1790-1842). Wien: Artaria und Comp., 1814.

Image size 268 x 210 mm. + wide margins, overall size 375 x 293 mm. Framed and glazed. Very slightly worn and creased. In very good condition overall.

Frimmel: *Beethoven im zeitgenössischen Bildnis 11*. Bory p. 164. Munich 1977 exhibition catalogue 116.

Letronne, active in Vienna from 1805 to 1817, made his drawing of Beethoven from life in ca. 1813. Beethoven had achieved considerable notoriety by this time, and the publisher Artaria commissioned Höfel to execute a portrait engraving based on Letronne's work. Höfel was not satisfied that Letronne's drawing adequately captured the composer and requested that Beethoven also sit for him.

There are distinct differences between the two artists' renditions, and which of the two best captures the composer's likeness remains in debate. Beethoven's biographer Schindler thought the engraving to be the truest image; it is certainly considered one of the best likenesses of Beethoven known. See Comini: *The Changing Image of Beethoven: A Study in Mythmaking*, pp. 24-26. (31249) \$750



“Hailed As An Exciting New Voice”

2. BELLINI, Vincenzo 1801-1835

Il Pirata Melodramma Posto in Musica e Dedicato a Sua Eccellenza La Signora Duchessa Litta dei Principi Belgiojoso d'Este ... Rappresentato per la prima volta nell'I.R. Teatro alla Scala. [Piano-vocal score]. Milano: Gio. Ricordi [PNs 3364, 3470-3482, 3484-88, 3492-94], [1828].

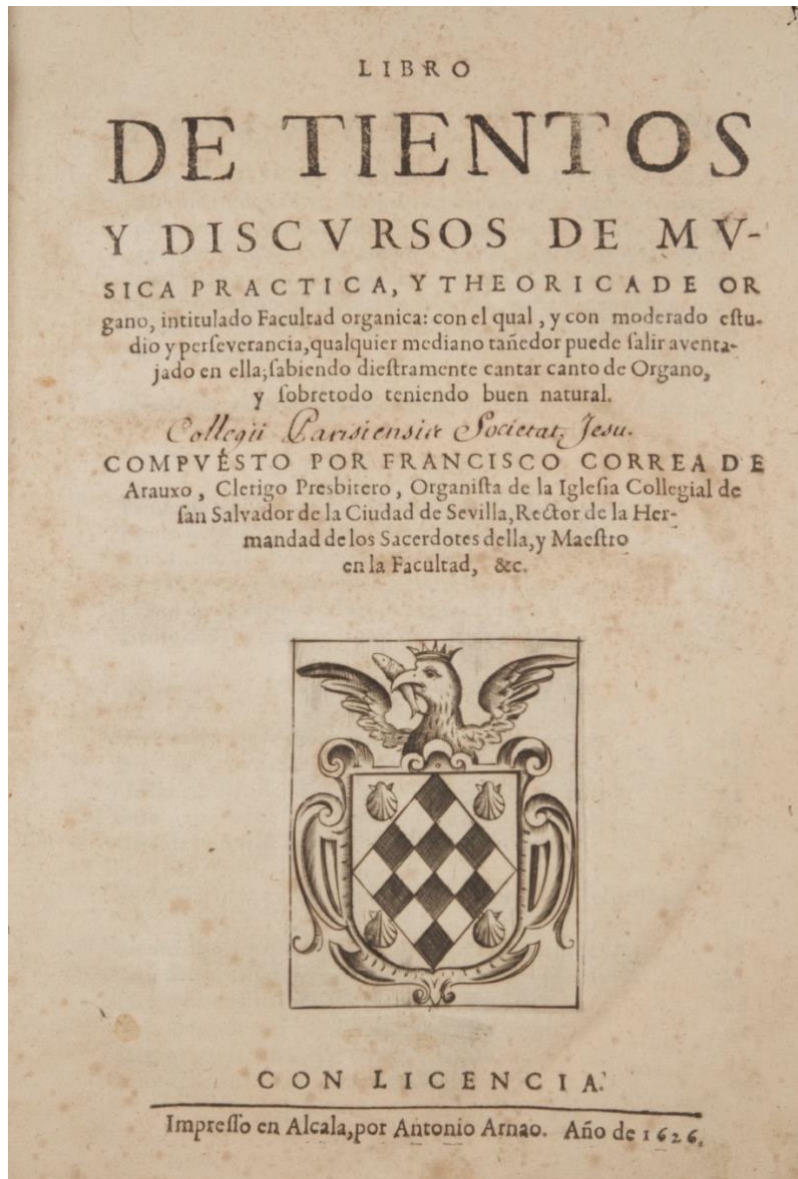
Oblong folio. Vellum-backed and edged boards with black cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso blank), 255 pp. + 1f. unpaginated (comprising no. 16) between pp. 170-171. Named cast list from the premiere includes Giovanni Battista Rubini, Henriette Méric-Lalande, and Antonio Tamburini. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding moderately worn, bumped, and scuffed with some loss to upper; head of spine slightly defective. Title moderately foxed; light foxing and a few small stains throughout.

First Edition. Lippmann, pp. 377-78. Crawford, pp. 31-32 (an earlier issue).

Il pirata, to a libretto by Felice Romani, was first performed at the Teatro alla Scala in Milan on October 27, 1827.

"Bellini had lived in Sicily and Naples until arriving in Milan on 12 April 1827, invited by Barbaia to write for La Scala. Il pirata was only his second professional production, and his first collaboration with Romani. Bellini took over six months writing the opera, in order to impress the audience at La Scala. With an excellent cast that included Giovanni Battista Rubini as Gualtiero, Henriette Méric-Lalande as Imogene and Antonio Tamburini as Ernesto, the opera was well received and Bellini was hailed as an exciting new voice... Il pirata played a significant role in establishing the style of the Romantic melodramma later developed by Donizetti and Verdi." Simon Maguire and Elizabeth Forbes in *Grove Music Online*.

Ricci was an important figure in the transmission of 19th century traditions passed on to him by noted baritone Antonio Cotogni (1831-1918), whom he accompanied from the age of 12. He was active as a vocal coach at the Accademia Nazionale di Santa Cecilia, where he taught Sesto Bruscantini, Anna Moffo, Rosalind Elias, Ezio Flagello, Peter Lindroos, and Martti Wallén. (31268) \$1,350



Rare 17th Century Spanish Organ Treatise with Numerous Compositions in Organ Tablature

3. CORREA DE ARAUXO, Francisco 1584-1654

Libro de tientos y discursos de musica practica y theorica de organo, intitulado Facultad organica: con el qual, y con moderado estudio y perseverancia, qualquier mediano tañedor puede salir aventajado en ella, sabiendo diestramente cantar canto de organo y sobretodo teniendo buen natural. Compuesto por Francisco Correa de Arauxo, clerigo presbitero, organista de la iglesia collegial de Sal Salvador de la ciudad de Sevilla. Alcala: Antonio Arnao, 1626.

Small folio. 18th century quarter dark brown leather with blue paper boards, raised bands on spine in decorative compartments gilt, dark red leather title label gilt. 1f. (recto title with engraved coat of arms, verso blank), 3ff. (table of contents and license), 26ff. (= 52 pp.) (introduction and instructions), 204ff. (=408 pp.) typeset organ music in tablature. With dedication to the Virgin Mary within decorative border to verso of final leaf. Provenance: Early manuscript inscription to title "Collegii Parisiensis Societat. Jesu."

Binding slightly worn, scuffed, rubbed, and bumped; head and tail of spine chipped; joints and hinges split. Some browning and light dampstaining; minor worming and small edges tears to first few leaves; small tears to two leaves; some leaves mis-numbered; some leaves trimmed at edges, most noticeably in the last third of the book, with partial loss to running titles and numbering.

First Edition. Very rare to the market. Not in Cortot Wolffheim, Hirsch, Riano, or Pedrell. Gregory-Bartlett II, p. 25. Inglés: La Música Español... Catálogo de la Exposición Histórico... 1941, #75. Palau 62523. COPAC (one copy in the U.K., at Oxford University). RISM BVI p. 92 (nine copies, only two of which are in the U.S., at the Library of Congress and the Hispanic Society in New York).

Correa de Arauxo was a Spanish composer, organist and theorist. "On 1 September 1599 he was appointed organist of the collegiate church of S Salvador, Seville... He held the post until 31 March 1636... After being involved in a series of lawsuits with the chapter of the collegiate church of S Salvador from 1629–30 onwards, and spending some time in prison, he was nominated organist of Jaén Cathedral in 1636. He gave up that post on 16 April 1640; on 2 May 1640 he was elected a prebendary of Segovia Cathedral..."

"... Correa's surviving music is all in his Libro de tientos y discursos de música practica, y theorica de organo intitulado Facultad organica (Alcalá, 1626; ed. in MME, vi, 1948, and xii, 1952). This important volume, which shows him to have been one of the chief composers to establish the Baroque style in Spain, combines a repertory of organ music with a theoretical treatise and certain didactic features. The compositions are arranged in five stages in order of difficulty, the final ones posing formidable technical problems for the performer. They also serve to illustrate points made in the opening treatise; these include the rudiments of tablature (based on the Spanish keyboard tablature used by Cabezón) and various aspects of keyboard playing." Barton Hudson and Louis Jambou in Grove Music Online.

"The two principal forms of Spanish and Portuguese organ music of the seventeenth and eighteenth centuries were versets (versos, versillos) and tientos... The tientos were usually pieces of short duration, in three or four voice parts, which were frequently introduced by imitation. The tiento had its Italian counterpart in the ricercar..."

"... A composition which presents a number of contrasting musical ideas is the Tiento de quarto tono por E la mi a modo de Canción by Francisco Correa de Arauxo... Three sections begin with imitative entries, but an interlude and the final section have different rhythmic and melodic character from that of the standard tiento. Most of Correa's tientos are more dignified, longer, and more developed than those of Cabezón and other sixteenth-century Iberian composers." Arnold: Organ Literature: A Comprehensive Survey, no. 11.

A rare and important early source relating to the organ, organ playing, and organ music in tablature notation. (31230) \$14,500

“Well and Widely Received”

4. DONIZETTI, Gaetano 1797-1848

Belisario Tragedia lirica del Sig.r Salvatore Cammarano ... e dal medesimo dedicata al Sig.r Agostino Perotti Maestro della Cappella Patriarcale di S.Marco in Venezia ... Fr 30._. Fl 11. 30. cm. [Piano-vocal score]. Firenze: Gio. Ricordi e Co. [PNs 9201, 9152-9169], [1836-1840].

Oblong folio. Dark green leather-backed, embossed paper boards, titling and decorative devices gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents), 5-179 pp. Each number with separate caption title and pagination. Engraved. 19th-century marking "A.[?] 6" in ink to title page. Sinfonia reduction by T[ito] Ricordi. Cast list from the first performance includes Carolina Unger,



Celestino Salvatori, and Ignazio Pasini. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding somewhat worn, rubbed and bumped; some paper loss to edges of boards; front free endpaper lacking. Small stain to upper margin of title, slight dampstaining to lower right corners, light foxing throughout, mostly contained to margins.

First Edition, variant issue. Inzaghi IN. 56, pp. 175-7. This issue's title page has the imprint of Ricordi's branch in Florence as well as that of Chappell in London and Pacini in Paris. The individual pieces contain the Florence and London imprints. The primary imprint of Ricordi in Milan does not appear in this issue.

Belisario was composed to a libretto by Salvatore Cammarano after Luigi Marchionni's adaptation of Eduard von Schenk's *Belisarius* (1820). It premiered at the Teatro La Fenice in Venice on February 4, 1836 and was dedicated to his friend Giovanni Agostino Perotti (1769/70-1855), composer and maestro di cappella at San Marco.

"Well and widely received during its first decade, Belisario was however overtaken by the vogue for Lucia di Lammermoor, which immediately precedes it in the Donizetti canon. That rarity, an opera without a romantic love interest, Belisario had problems sustaining its popularity because the prima donna's role is unsympathetic dramatically, in spite of her brilliant arias in the first and last acts. The plot is, in sum, an uneasy mixture of classical and Romantic elements; but considering the eloquence of the music it drew from Donizetti it is fair to say that Belisario does not deserve the neglect into which it has largely fallen." William Ashbrook in *Grove Music Online*.

Ricci was an important figure in the transmission of 19th century traditions passed on to him by noted baritone Antonio Cotogni (1831-1918), whom he accompanied from the age of 12. He was active as a vocal coach at the Accademia Nazionale di Santa Cecilia, where he taught (amongst many others) Sesto Bruscantini, Anna Moffo, Rosalind Elias, Ezio Flagello, Peter Lindroos, and Martti Wallén. (31234) \$850

Cher Monsieur
 Vous avez trouvé sans doute
 peu de temps pour me répondre, mais
 j'ai été très occupé par
 une audition au Conservatoire.
 Cette audition a eu lieu
 hier vendredi et a complètement
 réussi. Le concert de ma
 partition de Ruth sera exécuté
 dimanche prochain et dimanche
 4 février. Le soir très heureux.
 Le samedi prochain je
 compte réunir quelques personnes
 pour les faire entendre à
 vous et j'espère que vous
 m'en ferez part.
 Je suis
 C. Franck

Franck Writes Regarding His Oratorio *Ruth*

5. FRANCK, César 1822-1890

Autograph letter signed in full. To an unidentified male correspondent, possibly Alexandre Gullemmin (1789-1872), the librettist of his biblical oratorio *Ruth*. 1 page of a bifolium Octavo. N.p., n.d. ("Dimanche"). In French (with translation). Slightly worn and browned; creased at folds.

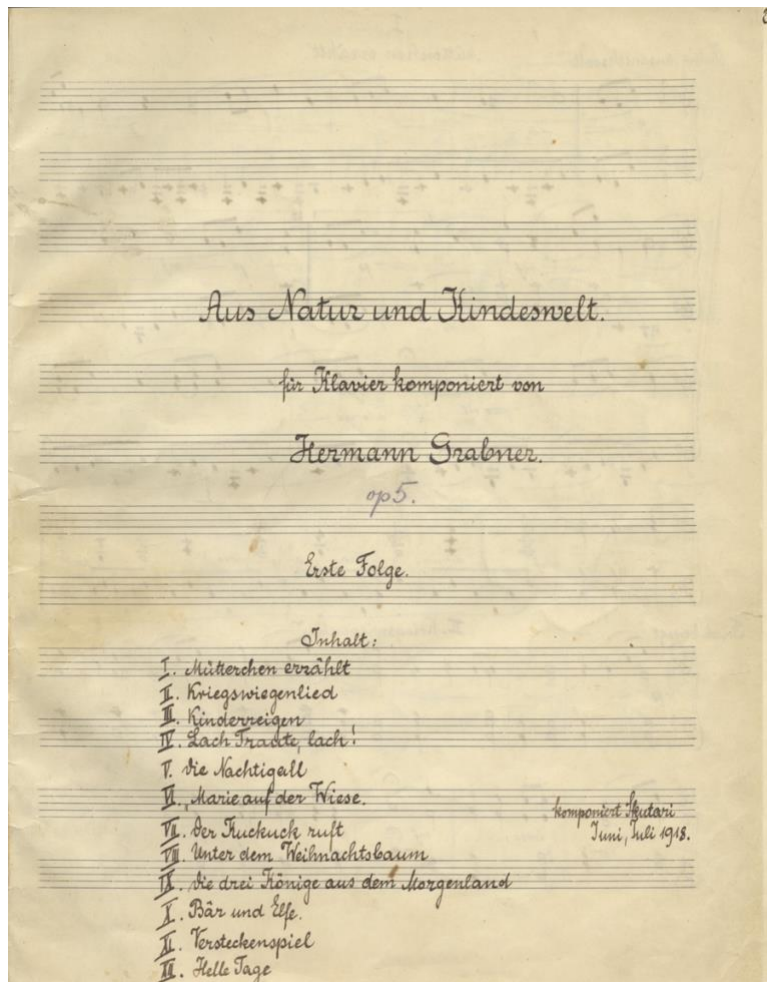
Franck apologizes for not responding sooner but he has been busy with his audition at the Conservatoire; he goes on to mention his oratorio *Ruth*.

"You have no doubt noticed that I haven't taken the time to respond to you, but... I have been busy for the last 18 days with my audition at the Conservatoire. This audition finally took place on Friday and was a complete success. Half of my score to Ruth will be performed next Sunday and Sunday February 4th. I am very happy. Next week I plan to bring together several people to hear our work and I hope that you won't miss it."

Ruth, a biblical oratorio for solo voices, chorus, and orchestra with textual additions by A. Guillemin, was first performed at the Paris Conservatory on January 4, 1846; it was revised in 1871. Although initially not terribly well received, the revised version fared much better: "The society [Société Nationale de Musique] loyally included Franck's Trio de salon op.1 no.2 in the programme of its first concert on 25 November 1871, and subsequently gave first performances of many of his important works. But belated

recognition had already begun a month earlier with a favourably received performance of the revised version of *Ruth*, and the end of Franck's obscurity was signalled by his nomination to succeed Benoist as professor of organ at the Conservatoire." John Trevitt and Joël-Marie Fauquet in *Grove Music Online*.

A French composer, teacher and organist of Belgian birth Franck "was one of the leading figures of French musical life during the second half of the 19th century." (31211) \$650

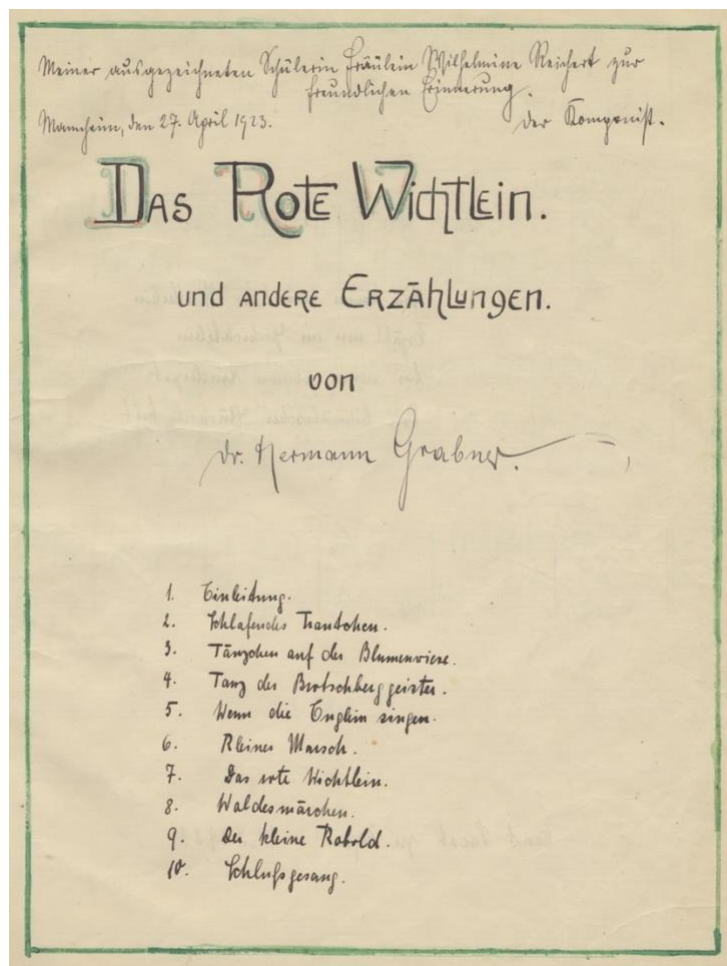


**Autograph Manuscripts of Unpublished Works for Piano Solo
By An Important German Theorist**

6. GRABNER, Hermann 1886-1969

Aus Natur und Kindeswelt für Klavier... [op. 5] Erste Folge. Autograph musical manuscript of 12 short pieces for piano solo: *Mütterchen erzählt*; *Kriegswiegenlied*; *Kinderreigen*; *Lach, Traute, lach!*; *Die Nachtigall*; *Marie auf der Wiese*; *Der Kuckuck ruft Unter dem Weihnachtsbaum*; *Die drei Könige aus dem Morgenland*; *Bär und Elfe*; *Versteckenspiel*; and *Helle Tage*. With "komponiert Skutari [Albania] Juni, Juli, 1918" in Grabner's autograph to title.

10 pp. Notated in ink on 12-stave music paper. With occasional corrections in pencil, some with individual completion dates and notes regarding text upon which the pieces are based. Recto of final leaf with pencilled notes and sketch of a song with text commencing "Als die Marie zu uns kommen."



Bound with:

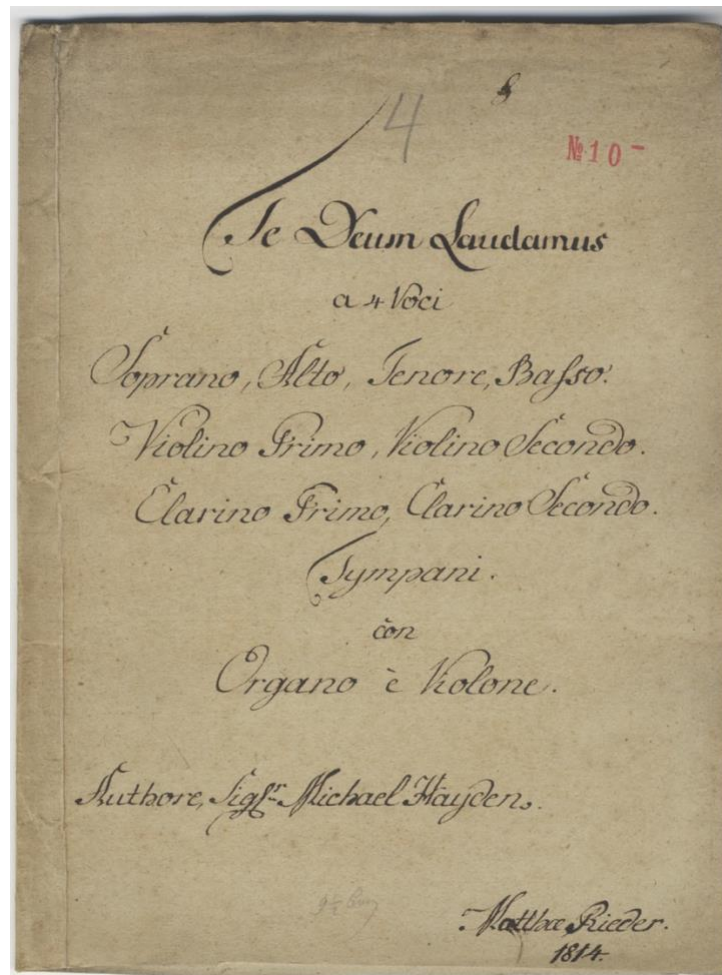
Das Rote Wichtlein und andere Erzählungen. Autograph musical manuscript of 10 short pieces for piano solo: *Zum Anfang*; *Schlafendes Trautchen*; *Tänschen auf der Blumenwiese*; *Wenn die Englein singen*; *Kleiner Marsch*; *Tanz der Brotschberggeister*; *Das Rote Wichtlein*; *Waldesmärchen*; *Der kleine Kobold*; and *Schlussgesang*. 10 pp. Notated in ink on 12-stave music paper. With occasional corrections and annotations in pencil and a one-measure overpaste to *Das rote Wichtlein*. 1f. (recto title within green border with titling highlighted in red and green, verso with 4-line autograph poem with text commencing "Nun komm mein liebes Mütterlein" and a note to foot "Ernst Jacob zu Eigen! Mai 1923"). With autograph inscription signed to title (in German): "To my excellent student, Miss Wilhelmina, in fond remembrance Mannheim, April 27, 1923."

Folio. Modern green cloth-backed boards with gray/green wrappers hand-stencilled with floral motifs in green, blue and orange bound in. Slightly worn, browned, and creased; final leaf with small old tape repair to blank margin.

None of these works appear to have been published with the exception of *Das Rote Wichtlein*, in a version for voice and piano published by C.F. Kahnt in Leipzig in 1925.

German teacher, theorist and composer, Grabner "studied composition in Leipzig with Reger [from 1910], becoming his assistant in Meiningen (1912). In 1913 Pfitzner invited him to the Strasbourg Conservatory as a theory teacher; after 1918 he held similar posts in Heidelberg and Mannheim. He moved back to Leipzig in 1924, first as a lecturer in composition at the conservatory, then as university music director

(1930) and professor (1932). Finally, he lectured in Berlin at the Musikhochschule (1938–45) and the conservatory (1950–51). His importance lies chiefly in his work as a theorist and teacher. Starting from Riemann's notion of harmonic function and its symbology, Grabner rejected its basis in harmonic dualism, which had become a pedagogical handicap. His 'monistic' function theory proved both durable and influential, helping to maintain function theory as the leading method of harmonic analysis in Germany. Grabner's pupils included Fortner, Riisager and Distler... His compositional style evolved directly from that of Reger..." Hanspeter Krellmann and Daniel Harrison in *Grove Music Online*. (31253) \$2,000



Early Unrecorded Manuscript of Michael Haydn's *Te Deum Laudamus*

7. HAYDN, Michael 1737-1806

Te Deum Laudamus a 4 Voci, Soprano, Alto, Tenore, Basso. Violino Primo, Violino Secondo. Clarino Primo, Clarino Secondo. Tympani. con Organo e Violone. Authore, Sigr. Michael Hayden. Manuscript set of performance parts. Folio. Unbound. Housed in a heavy contemporary paper folder with manuscript titling to upper including ownership and dating: "Matthae Rieder. 1814."

Soprano: 5 pp.; Alto: 5 pp.; Tenore: 4 pp.; Basso: 5 pp.; Violino Primo: 3 pp.; Violino Secondo: 4 pp.; Viola: 2 pp.; Violone: 4 pp.; Flauto: 2 pp.; Clarino Primo: 2 pp.; Clarino Secondo: 2 pp.; Oboe Primo: 2 pp.; Oboe 2ndo: 2 pp.; Timpani: 1 p.; Organo (with figured bass): 3 pp.

In several hands on different laid papers. All parts with "No. 10" handstamped in red to upper outer margin of first page, some parts with composer's name added. Multiple copies of most parts. Slightly worn, browned, and soiled, especially at edges. In very good condition overall.

Unrecorded by Sherman and Thomas: *Johann Michael Haydn... a Chronological Thematic Catalogue of his Works*, no. 28, pp. 12-13. Composed in 1760. The autograph full score is held at the Bayerische Staatsbibliothek in Munich.

Michael Haydn, younger brother of Joseph Haydn, "was especially admired for his sacred music... The death of J.E. Eberlin in 1762 led to a reshuffling of the prominent musicians in Salzburg and eventually to Haydn's appointment as court Konzertmeister. Among his colleagues were Leopold Mozart, A.C. Adlgasser, G.F. Lolli and later W.A. Mozart... Haydn composed predominantly dramatic works for the theatre of the Benedictine University; Die Schuldigkeit des ersten Gebots (1767) was the result of a collaboration between Haydn, Adlgasser and the 11-year-old Mozart..."

"... Haydn's sacred vocal music was viewed by most early 19th-century writers on the subject as superior to his instrumental and dramatic works... E.T.A. Hoffmann even considered his church music superior to that of his brother Joseph." Dwight Blazin in *Grove Music Online*.

A manuscript of Matthae Rieder was included in an auction held in Berlin by the antiquarian Leo Liepmannssohn on October 12, 1882 as lot 47, "Regina coeli Soprano Solo, 2 Violini, organo et violine," dedicated to the singer Nanette Milder of the Hoftheater in Berlin, where Rieder is described as director of a music school in Maria Hilif in 1827. (31212) \$1,200

Autograph Manuscript of Hüntten's *Fantaisie* for Piano Op. 162

8. HÜNTTEN, Franz 1793-1878

Fantaisie sur des Thèmes favoris de l'Opera Masaniello de Carafa composée pour le Piano... Opus 162... Paris chez A. Brullé, Leipzig chez Breitkopf & Härtel, Londres chez Chappel. Pour le publication le 24 fevrier prochain (1849). Autograph musical manuscript.

Folio (347 x 265 mm.). Sewn. Notated in dark brown ink on 12-stave music paper with small embossed stamp of Lard-Esnault Paris to upper inner margins of most leaves. [1] (autograph title), [2]-[13] (autograph music), [14] (blank). With autograph corrections to title; one measure crossed out and another extended into margin; editorial markings in pencil. In 4 sections marked "Moderato," "Andantino," "Allegretto," and "Bolero." Slightly worn, browned, and soiled; outer leaves separated at spine and with minor tears to edges; creased at central fold with short split to outer edge; some outer edges slightly trimmed just touching manuscript.

MGG (1) p. 842.

The *Stichvorläge* for the [?first] edition, listed in MGG as having being published by Breitkopf & Härtel in 1847 (perhaps Hüntten's notation at the foot of the title giving 1849 as the projected date of publication was simply an error).

Hüntten, a German composer and piano teacher, "entered the Paris Conservatoire [in 1819] at the suggestion of his friend Herz, studying the piano with Pradher and composition with Reicha and Cherubini. On completing his studies in 1821 he settled in Paris, quickly establishing a reputation as a fashionable piano teacher with prestigious aristocratic pupils and as a composer of salon music for the piano. He was



regarded as the successor to Henri Karr in the genre of lightweight music, though more lively and elegant in style..."

"... Of Hüntens's 267 published works, all but a handful were written for piano solo or duet... As with Czerny, Herz, Kalkbrenner and Moscheles, the bulk of his output consisted chiefly of variations on the works of others, especially on popular operatic themes and dances of the day... Fink described Hüntens in the *Allgemeine musikalische Zeitung* (1837) as the favourite piano composer of the day, played by more pianists than any other and at the peak of fame... His *Méthode nouvelle et progressive pour le piano* op.60 (1833) was widely used." John Rutter and Michael Musgrave in *Grove Music Online*. (31254) \$1,350



**Lasso's Final Set of Madrigals,
"One of the Most Remarkable Artistic Testaments in the History of Music"**

9. LASSO, Orlando di 1532-1594

Lagime di S. Pietro, descritte dal Signor Luigi Tansillo, e nuovamente poste, in musica ... del serenissimo signor Duca di Bauiera, &c. con un mottetto nel fine à sette voci. [Tenor primo and Tenor secondo]. Monaco [Munich]: Adam Berg, 1595.

2 volumes. Small folio (305 x 201 mm.). Contemporary half pigskin with decorative blindstamping, embossed black paper boards, the year 1598 and "TENOR. I"/"TENOR. II" stamped in black to upper, shelfmark "96" in manuscript. Decorative woodcut initials throughout. Music typeset. Title with a fine woodcut portrait of Lasso dated 1594 after the 1593 engraving by Sadeler within decorative woodcut border to both volumes. With printed dedication to Pope Clement VIII dated May 24, 1594.

From the former ducal library of Georg Rudolf of Liegnitz.

Twenty madrigals for seven voices concluding with a seven-voice motet, *Vide homo quae pro te patior.*

Volume I (Tenor primo):

1f. (recto title, verso dedication), 21 pp., [i] (blank) + 6 pp. manuscript music + 9ff. (blank ruled staves, watermark fleur-de-lis) + 29ff. (blank, watermarks fleur-de-lis and shield).

Volume II (Tenor secondo):

1f. (recto title, verso dedication), 21 pp., [i] (blank) + 6 pp. manuscript music + 9ff. (blank ruled staves, watermark fleur-de-lis) + 35ff. (blank, watermarks fleur-de-lis and shield).



Bound with:

A contemporary mass in manuscript for 7 voices in an unidentified hand, commencing with "Kyrie elej son" and concluding with "Agnus Dei." 6 pp. With elaborate decorative initials, some in red. Watermark fleur-de-lis, similar to Nostitz 583 (Silesia, 1606) and Briquet 6944-5 (Nysa, 1570). Shield with horn and "B" above identified as Briquet 7865 (Bydgoszcz, 1591) and Nostitz 628 (Silesia, 1588).

Bindings worn, rubbed, bumped, slightly stained, and wormed; upper to Volume II detached; spine and free front endpaper lacking. Very slightly worn throughout. Minor modern markings in blue ink and multiple treble clefs to page 19 of the *Lagrima* and page 6 of the mass in Volume II. In very good internal condition overall.

First Edition. Rare. Boetticher 1595a; RISM L 1009. No examples of any parts located in the U.S. Only one complete set known (Regensburg; Tenor II parts held in Munich and Modena; no other holdings of Tenor I). Identified as part of a complete set of bound part books formerly held in Liegnitz: *Libr. Mus.* 96. (Pfundel, *Mittheilungen über die Bibliotheca Rudolphina*, pp. 66-67, 116; no other parts located). Hell and Leuchtmann: *Bayerische Staatsbibliothek catalogue*, no. 38.

Lasso's final set of madrigals, composed three weeks before his death in 1594.

"This cycle of seven-voice spiritual madrigals is one of the most remarkable artistic testaments in the history of music. Deliberately restrained in mood and character, planned as a magnificent tonal arch covering the whole range of 16th-century sound, the work is at once musically unified and expressively varied. Lassus's lifelong habits of concision and balance, subordinating vivid declamation and rhetorical power to inexorable musical clarity, are here given their definitive statement. the transcendently synthetic quality of this music, blending styles as diverse as the Prophetiae Sibyllarum and the late madrigals, stands in the sharpest possible contrast to what was in other hands already becoming the drily academic stile antico." Haar: *The New Grove High Renaissance Masters*, pp. 189-190.

Einstein, in his monumental 3-volume work *The Italian Madrigal*, calls the *Lagrime* "a spiritual counterpart to the cycles from the great epics of Ariosto and Tasso, an old man's work comparable in its artistry, its dimensions, its asceticism only to the *Musical Offering* and the *Art of the Fugue*."

*"Lasso's madrigal reveals most strongly and clearly one aspect of the inner change that takes place in music during the second part of the sixteenth century: the increasing gloom, the trend away from gaiety, vitality, and artlessness toward contrition and a tormenting awareness, the transition from the Renaissance to the Counter Reformation... As a madrigalist Lasso begins with the crudity and lasciviousness of his Neapolitan villanelle; he ends with the gloom of the poet Luigi Tansillo's *Lagrime di San Pietro*, an excess of penance and regret, a tearful turning away from everything secular. It is the same change that took place in Tansillo himself: from the exuberant and lascivious stanzas of the *Vendemmiatore*, which was placed on the Index in 1559, to the exaggerated self reproach of the *Lagrime di San Pietro*." Ibid, p. 477.*

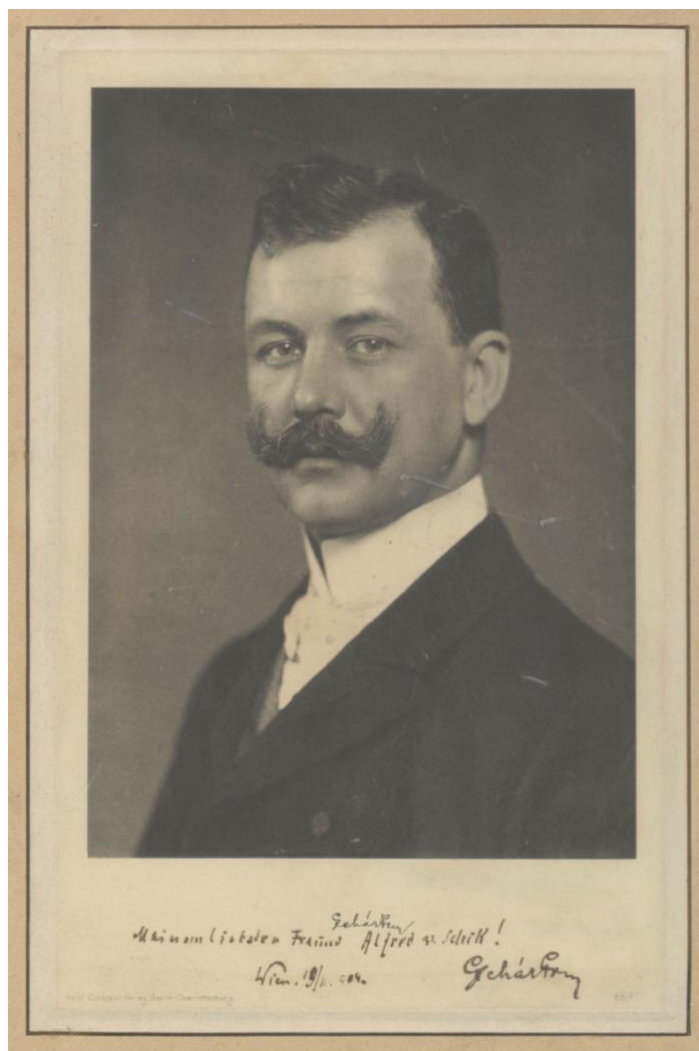
With text by Italian poet Luigi Tansillo (1510-1568) regarding the grief of Peter following his denial of Christ. Lasso's setting is full of numerical symbolism: three sets of seven pieces, each for seven voices, and only utilizing the first seven of the Renaissance modes.

*"Tansillo wrote the words for Lasso's cycle of seven-voiced madrigali spirituali, the *Lagrime di San Pietro*, a work of almost Baroque religious fervor, written, like Lasso's last motets, in an austere polyphony that seldom allows a place for elaborate melismas, and yet draws on a lifetime's experience to bring out the poetry's meaning by relatively simple but inexhaustibly subtle and inventive means."* Brown: *Music in the Renaissance*, p. 312.

Printed a year after Lasso's death by Adam Berg: "An expert craftsman ... the leading Bavarian printer of the Counter-Reformation and one of the most important German printers of his time." Marie Louise Göllner in *Grove Music Online*.

Few seven-voice masses are documented in RISM.

Lasso's final masterpiece, the accompanying undocumented contemporary manuscript mass deserving of further research. (31256) \$28,500



Attractive Large Signed Portrait

10. LEHÁR, Franz 1870-1948

Large photographic portrait of the composer by W. Weiss of Vienna. With an autograph inscription: "Meinem liebsten Freund Alfred v. Schik! Wien 19/11 [1]904 Lehár Franz." Berlin-Charlottenburg: Adolf Eckstein Verlag, [ca. 1904].

Image size ca. 300 x 200 mm., overall size 460 x 350 mm. On china paper laid down to publisher's mount. Attractively matted, framed, and glazed. Minor scratches to image. In very good condition overall.

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

Large photographic portraits of Lehár are quite rare. (31250)

\$425



First Edition of this Baroque Opera

11. MARAIS, Marin 1656-1728

Ariane et Bacchus. Tragédie mise en musique. [Short score]. Paris: Christophe Ballard, 1696.

Oblong octavo. Full dark brown mottled calf with raised bands on spine within decorative compartments gilt, dark red title label gilt, marbled endpapers. 1f. (recto blank, verso publisher's advertisement), 318 pp., 1f. (recto Table of the airs, verso Privilege). Text in French. With music printed in diamond-head notation throughout. Fine woodcut headpieces to the first page of each act; decorative woodcut initials and head- and tail-pieces throughout. Binding somewhat worn and cracked, with some restoration; endpapers worn and soiled; edges slightly dusty. Slightly worn and browned; minor paper restoration to blank lower margin of first leaves; very minor worming to upper margins of pp. 225-conclusion; some upper outer corners slightly creased; some leaves slightly trimmed at upper margin with no loss; occasional minor defects. Lacking title. A good, crisp copy overall.

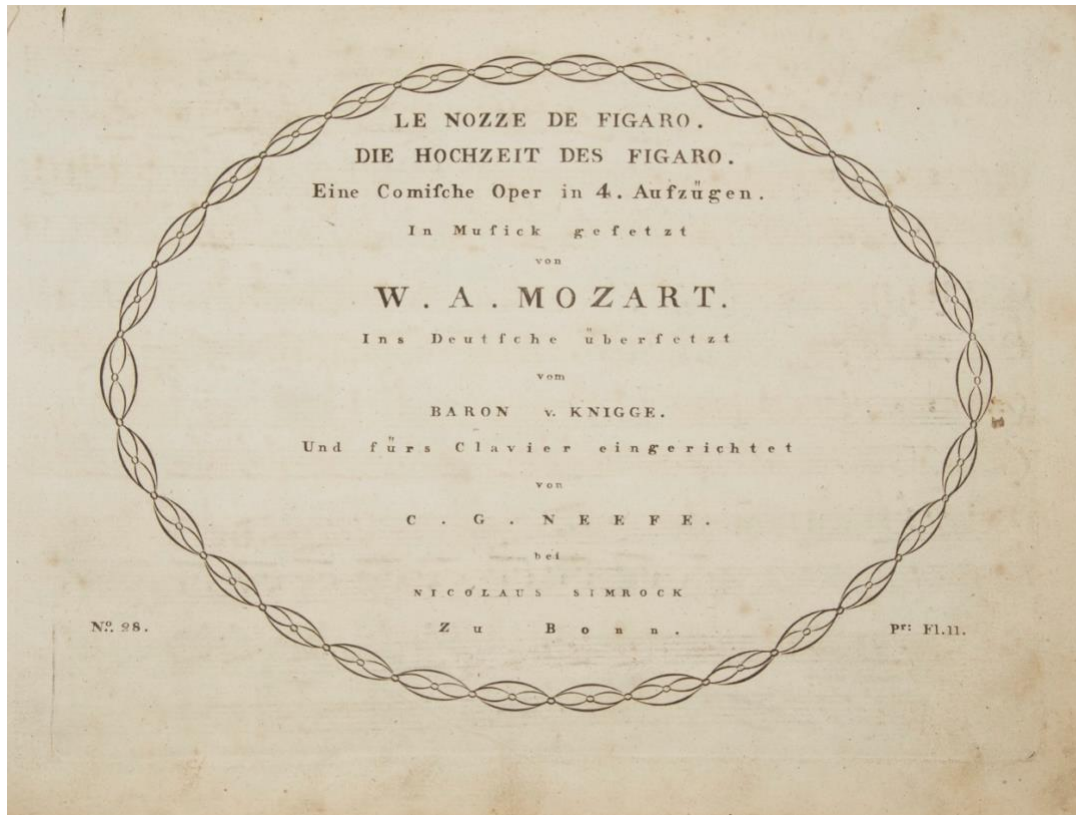
First Edition. BUC p. 647. Lesure p. 412. Lajarte I, p. 66. Hirsch II 560. RISM M381 (2 copies only in the U.S.).

Ariane et Bacchus, in a prologue and 5 acts to a libretto by Saint-Jean based on Ovid's *Metamorphoses*, was first performed at the Paris Opéra on March 8, 1696.

A French composer and viol player, Marais "is one of the outstanding figures in French music of the Baroque period... Unlike Campra and others among his contemporaries, [he] did not write opéras-ballets and was never a supporter of the new italianate trend which became fashionable at the end of the 17th century. He preferred to develop the expressive possibilities of the model bequeathed him by his 'benefactor', Lully. Like Collasse, Desmarets and Charpentier, he liked to illustrate the words of the librettos he set to music, and to this end would exploit tessituras and major-minor contrasts, and use the most evocative harmonies, including some bold dissonances. As an orchestral musician he was anxious to introduce greater instrumental refinement into French opera. He excelled in great frescoes of sound... With Collasse and Campra, he was one of the first to use soloists for variety of timbre, demanding great virtuosity from the players, particularly the strings. Although sometimes falling back on simple popular melodies... his music employs an increasingly complex style, with choruses of great contrapuntal skill. However, this

exceptional mastery, anticipating that of Rameau, did not affect Marais' sensitivity, notably in the fine airs and accompanied recitatives of Alcyone."

"A viol virtuoso, Marais was one of the first French instrumentalists to make his mark as a soloist. Gifted with a remarkable technique he developed it, adding new complexities." Jérôme de La Gorce and Sylvette Milliot in *Grove Music Online*. (31221) \$1,500



First Edition of Mozart's *The Marriage of Figaro*

12. MOZART, Wolfgang Amadeus 1756-1792

[K 492]. *Le Nozze de Figaro. Die Hochzeit des Figaro. Eine Comische Oper in 4. Aufzügen... Ins Deutsche übersetzt von Baron v. Knigge. Und fürs Clavier eingerichtet von C.G. Neefe... Pr: Fl. 11.* [Piano-vocal score]. Bonn: Simrock [PN 28], [1796].

Oblong folio. Early marbled boards. [1] (title printed within oval decorative border), 2-228 pp., 1f. (recto publisher's statement, verso contents), 1f. (recto publisher's catalogue, verso blank). Watermark C & I Honig. Text in Italian and German. Binding slightly worn, rubbed, and bumped; front free endpaper lacking. Slightly worn; lower outer corners slightly thumbed; minor staining to last five leaves; several pencilled annotations. A very good copy overall.

First Edition, third issue. Haberkamp pp. 257-258 (describing 16 different issues in total, locating 2 copies only of the first issue, 1 copy of the second, and 4 copies of the third). Hoboken II, 262 (third issue). RISM M4343 (not distinguishing among issues).

First performed in Vienna at the Burgtheater on May 1, 1786, with libretto by Lorenzo da Ponte after Beaumarchais.

"Figaro is generally agreed to be the most perfect and least problematic of Mozart's great operas... In the great finales of Acts 2 and 4, Mozart reached a level which he could never surpass; indeed, he was hardly to equal the Bb Allegro of the second act finale for its mercurial motivic play and the subsequent Andante in 6/8 for the synchronization of dramatic revelation with the demands of musical form." Julian Ruston in *Grove Opera Vol. 3*, p. 634. (31213) \$6,500

**Original Opera Ticket
Signed by the Noted Mozartian Soprano
Angelica Catalani**

**13. [MOZART, Wolfgang Amadeus 1756-1791]
Catalani, Angelica 1780-1849**

Original ticket, signed by Catalani, to the noted Italian soprano's "Extra Night" performance at the King's Theatre in London on July 9, 1812, most likely as Susanna in Mozart's Le nozze di Figaro, a few weeks after performing the same role in the first London performance of the opera on June 18, 1812.

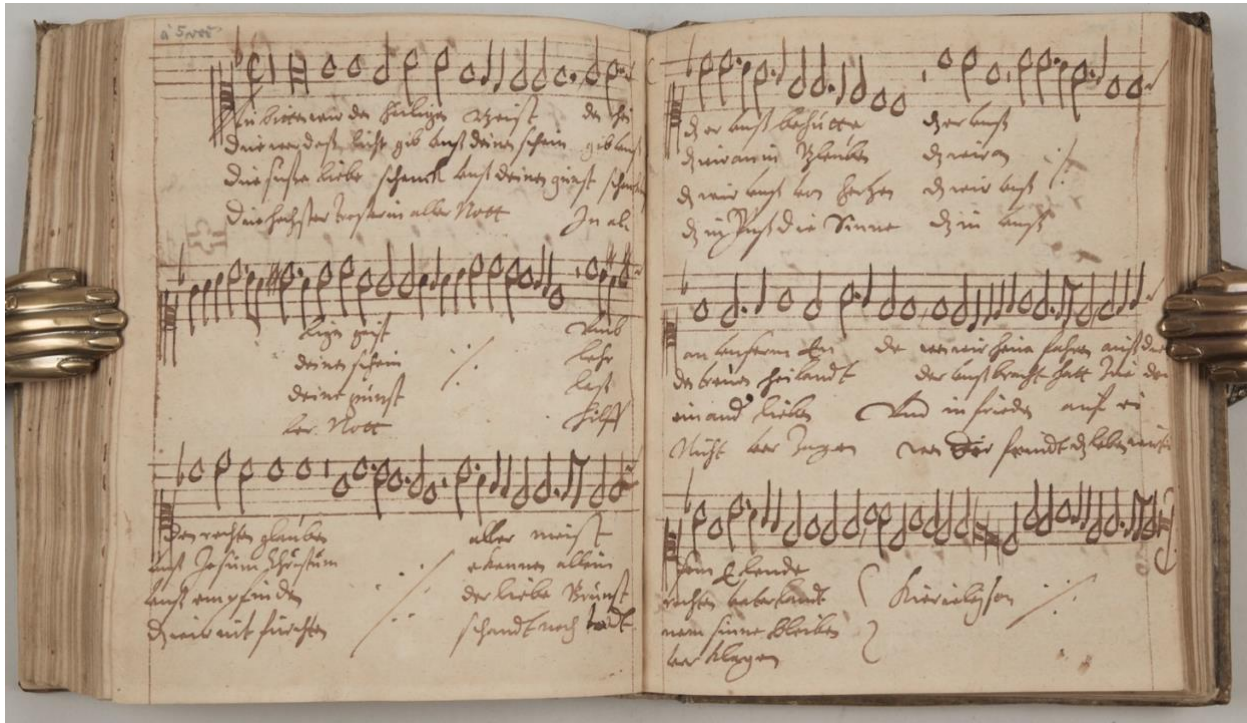
"Madme Catalani's Extra Night, Thursday, July 9, 1812, Box, No. [95]." Printed in mid-blue ink with logo of the Kings's Theatre at head. 71 x 112 mm. Signed "Ang. Catalani" at right margin. Slightly worn and browned; verso with narrow strip of paper tape to right margin and minor remnants of paper label. Together with a bust-length lithographic portrait of the singer with printed identification to lower margin. Browned; signs of wear and minor staining to edges; slightly trimmed.



Catalani was already extremely popular when she came to England in 1806, ruling the London stage for the next seven years.

"Such was now the taste for the music of Mozart, that in the following season (1812) Catalani herself was constrained to give way to it. She appeared in two of his operas; as Vitellia in La Clemenza di Tito, and as Susanna in Le Nozze di Figaro; and personated, with equal felicity, the arch and lively waiting-woman, and the lofty and impassioned patrician dame of ancient Rome. She sang the music exquisitely; and neither character, probably, has ever had so charming a representative." Hogarth: *Memoirs of the Musical Drama*, Vol. II, p. 375.

"An opera, combining such variety of excellence as Figaro, requires a proportionate combination of musical talent in those who are to execute it... The vivacity of [Madame Catalani]... comes into full play in the character of the chambermaid Susannah, and there is something very pleasing in the archness of her manner, and the eager interest with which she enters into all the schemes that are to extricate her mistress and herself from the dilemmas in which they are constantly involved..." Smith: *The Italian Opera and Contemporary Ballet in London 1789-1820*, p. 117. (31209) \$425



**Important Early 17th Century Manuscript Volume of 91 Works,
Including a Number of Unique Sources**

14. [MUSICAL MANUSCRIPT - 17th Century]

Important 17th century manuscript collection of ninety-one 16th and 17th century works, both sacred and secular, for Cantus voice, including pieces by some of the most important Italian and German composers of the period. [Liegnitz], [ca. 1627].

Quarto (190 x 160 mm.). Full vellum. 2ff. (blank), 42ff., 13ff. (blank), 19ff., 38ff. (blank), 25ff., 39ff. (blank), 24ff., 16ff. (blank). With "DISC[AN]TUS NO. 58" in contemporary manuscript to upper. Musical notation in ink in several different hands, later annotations of composers and number of voices in pencil. Some text in German, some in Latin. Paper watermarked with an animal (possibly a stag) encircled with the letters GVRCA. Similar watermarks identified in Briquet: 845 (Leipzig, c.1600), 4528 (Reinebeke, 1607).

From the former ducal library of Georg Rudolf of Liegnitz.

Works primarily for 4-8 voices, with four works for 10 voices, and one for 20 voices. Four instrumental settings, without text. Only one work dated: "13 Jul: 1627."

Major composers represented in the collection are:

GABRIELI, Giovanni, ca. 1554-1612; HANDL, Jacob, 1550-1591 (6); HASSLER, Hans Leo, 1564-1612 (3); LASSO, Orlando di, 1532-1594; MERULO, Claudio, 1533-1604; PALESTRINA, Giovanni Pierluigi da, [?]1525-1594; STRIGGIO, Alessandro, ca. 1537-1592; VECCHI, Orazio, 1550-1605; VENTO, Ivo de, ca. 1540-1575; VULPIUS, Melchior, ca. 1570-1615; WERT, Giaches de, 1535-1596.



Also included are works by lesser-known composers from Silesia and nearby Brandenburg and Saxony: ELSBETH, Thomas, fl. 1599-1624 (6); GESIUS, Bartholomäus, d. 1613 (2); WALLISER, Christoph Thomas, 1568-1648 (3); ZANGIUS, Nikolaus, ca. 1570-ca. 1618 (2).

Contains unique sources of works by:

BOSELIUS, Christian; LEUSCHNER, Georg; LÜDERS, Burchard; MEISNER, Abraham; and PRAETORIUS, Isaac.

Binding somewhat worn, stained, and warped; joints partially split; a few small wormholes; head of spine slightly frayed; remnants of small square label to foot; endpapers soiled; front free endpaper lacking; "5045" in very faded pencil to upper outer corner of front pastedown. Some browning and staining; a number of leaves trimmed at outer margin just affecting text and/or notation; f.[24] lacking, with only small stub remaining at lower inner margin; hole to upper inner portion of f.[25] with slight loss to music and text.

Kolbuszewska: *Kataloge ... Bibliotheca Rudolphina* (1992), Rud. 251. Pfuldel: *Musik-Handschriften der Königl. Ritter-Akademie zu Liegnitz* (1886), 24, pp. 37-39. Identified as one of eight partbooks from the former ducal library of Liegnitz: Libr. Mus. 58, Rud. 5045. Three others survive: Alt and Septima vox, P-BUWr (60201 Muz.); Bas, P-BN (Mus. 2101).

The Duchy of Liegnitz (Legnica) in Lower Silesia was ruled by members of Piast dynasty of Poland for centuries and served as a major center of culture and commerce in the region. Georg Rudolf (1595-1653) ruled as Duke of Liegnitz for over forty years and was a consummate patron of the arts, amassing a large library of printed and manuscript music. Despite the Thirty Years War and centuries of social and political upheaval, the collection remained relatively intact and a full inventory was prepared in 1876-8 by Ernst Pfuldel that served as a source for Eitner. The collection was, however, dispersed during World War II and

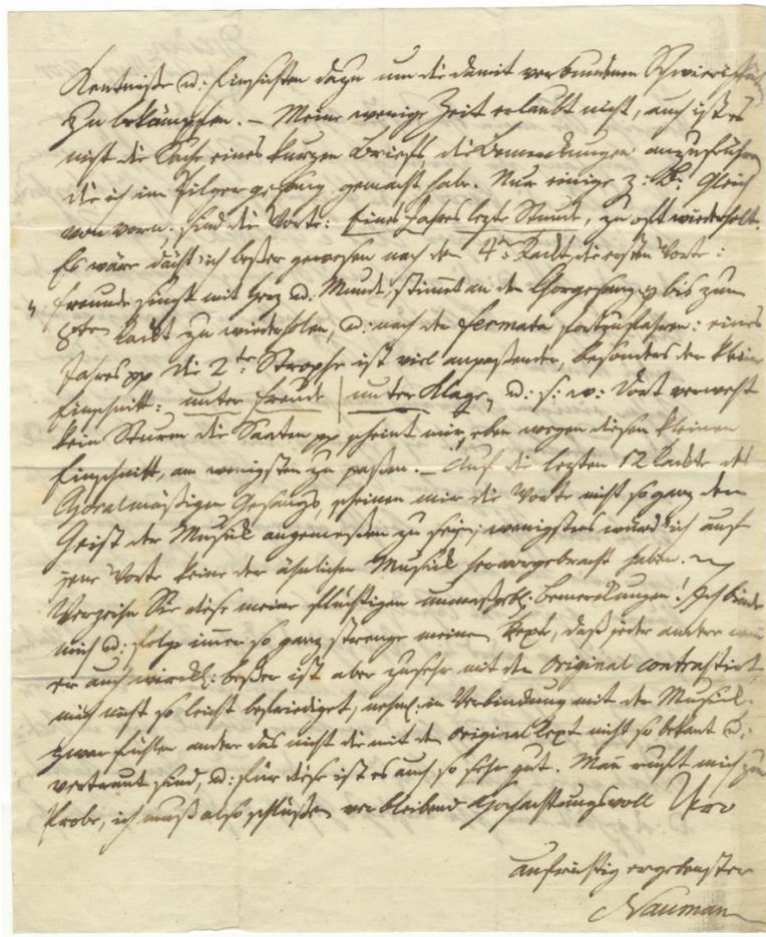
now resides in various public and private institutions, with the major portion held at the University Library of Wrocław.

The complete set of partbooks to which this volume belongs was, in all likelihood, a performing set compiled from sources in the Rudolf collection; many of the works can, in fact, be traced to printed editions known to have been in the library. The diverse nature of the contents is representative not only of the breadth of Rudolf's collection, but also the realities of Silesia, a region at the intersection of larger powers and of Catholic and Protestant nobility fighting for influence.

Of considerable historical significance, including what appear to be a number of unique sources.

A full inventory is available upon request. (31252)

\$32,000



Naumann Writes to His Librettist

15. NAUMANN, Johann Gottlieb 1741-1801

Autograph letter signed ("Naumann"), apparently to the librettist of a parody of the Pilgrim's Song from his oratorio I Pellegrini al Sepoicro. 2 pages. Quarto. Dated Dresden, March 25, 1801. Densely written in dark brown ink. In German (with translation). Slightly worn; creased at folds; narrow strip of archival tape to right margin of verso; very small identification in ink in a contemporary hand to lower left margin of first page ("Joh. Gottl. Naumann").

Naumann mentions his "Italian opera" *Aci e Galatea*, to be performed shortly; the "Pilgrim's Song;" the challenges confronting a librettist, etc. The composer expresses his gratitude to the recipient for his parody of the *Pilgrim's Song* from his oratorio *I Pellegrini al sepoicro*: *"I am very pleased that you were able to make use of some of the items sent back. The added lyrics are beautiful and on the whole fit the music well... I would have put to use your beautiful poetic talent to write German lyrics for many a piece of music lost to the world, or at least to Germany. It is one of the most thankless tasks, but all it takes is your keen sensitivity and your musical knowledge and insights to confront the inherent challenges."*

He then goes into specific portions of the text and their relationship to the music, suggesting changes that the librettist might make, e.g. *" 'Freunde singt mit Herz u. Mund, stimmt an den Chorgesang' to measure 8 and to continue after the fermata, 'eines Jahres' ... "*

In closing, Naumann states *"I commit myself and always follow my text very strictly," going on to say "I am called to rehearsal, so I have to close ..."*

The *Pilgrim's Song* is from *I Pellegrini al Sepoicro*, composed in 1798 with text by Stefano Pallavicini, the most famous of the nine oratorios that Naumann wrote for performance at the Katholische Hofkirche in Dresden. His opera *Aci e Galatea* referred to in the letter was first performed in Dresden on April 25, 1801 at the Kleines Kurfürstliches Theater.

"[Naumann] received his first musical training at the Kreuzschule in Dresden, and in May 1757 went to Italy as travelling companion of the Swedish violinist Anders Wesström. In Padua Tartini took an interest in him, as did Padre Martini in Bologna (1762) and Hasse in Venice. In 1762 he made his début in Venice as an opera composer with the intermezzo Il tesoro insidiato ... On Hasse's recommendation, he was engaged as second church composer at the Dresden court. There he was promoted to church and chamber composer (1765) and then to Kapellmeister (1776) ... Naumann accepted a favourable lifelong contract as Oberkapellmeister in Dresden (1786). He also became a leading figure in the musical life of the city ..."

"... Naumann's extraordinarily large output includes about 25 stage works, one French and 11 Italian oratorios (most for the Catholic Hofkirche in Dresden), German choral cantatas, 21 masses and many other sacred pieces, Italian and German solo cantatas, lieder and a few instrumental works. He was the most important personality in the music history of Dresden between Hasse and Weber, as well as one of the most esteemed musicians in Europe in the late 18th century and one of the last German composers to study in Italy... Together with the poet Gottfried Körner, he seriously put forward the idea of a German national opera... "

"... Aware of the literary manifestations of the Sturm und Drang, Naumann used an extremely sensitive and intimate style representative of early Romanticism in his later works, above all in the church music, Italian solo cantatas and lieder. Particularly innovatory are the harmony, the recurring motifs, the cultivation of woodwind and the choice of texts, which increasingly emphasize nature worship and the cult of elevated friendship. His Vater unser, in the style of a lyrical choral cantata, was esteemed for many years beside Graun's Tod Jesu and Haydn's Creation." Dieter Härtwig and Laurie H. Ongley in Grove Music Online.

Naumann's letters are very rare to the market, ABPC recording only two examples sold at auction in the last 40 years. (31240) \$2,800



Fine Original Portrait Drawing

16. OFFENBACH, Jacques 1819-1880

Original half-length watercolour portrait on paper of the composer in formal dress with brown fur shawl. Signed by the artist "L. Grasse" and dated Paris [1]872 in red ink. Image ca. 150 x 122 mm., overall size 225 x 195 mm. In decorative oval frame gilt.

"[Offenbach] was, with Johann Strauss (ii), one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written... Moreover, it was through the success of Offenbach's works abroad that operetta became an established international genre, producing outstanding national exponents in Strauss, Sullivan and Lehár and evolving into the 20th-century musical." Andrew Lamb in *Grove Music Online*.

A classic portrait of the great operetta composer, in all likelihood after the image by the noted French photographer Gaspard-Félix Tournachon (1820-1910), known by the pseudonym Nadar. Nadar photographed a wide range of the most influential figures of the day, including writers Hugo, Baudelaire, Sand, Gautier, and Dumas; painters Corot, Delacroix, and Millet; and musicians Liszt, Rossini, Offenbach, Verdi, and Berlioz. His photographs are held in many major collections. We have been unable to locate any information on the artist. (31223) \$1,200



**Idiosyncratic American Composer Harry Partch
Writes to Fellow American Composer Lee Hoiby**

17. PARTCH, Harry 1901-1974

Group of 5 autograph and typed letters signed to fellow-composer Lee Hoiby. All signed "Harry" and with original envelope.

1. September 15, 1948, California

Autograph letter signed. 2 pp. Quarto. In pencil. Undated, but with postmark to envelope. Partch writes about being lonely, the hard work he is doing moving redwood logs, his financial situation, and Hoiby's potential visit and his wish that Bill not accompany him: "I am allergic to wisecracks and arguments over the tempos of Mozart... I belong neither to this age nor this culture... But if I do project myself into this age

I can't agree with your choice at all - at all..." Partch goes on to mention [Samuel] Barber and a bookseller in Berkeley selling his "U.S. Highball" recordings. With autograph envelope addressed in pencil. Creased at folds.

2. June 6, 1950

Typed letter signed. 1-1/4 pp. Quarto.

A highly interesting letter commenting on critical accounts of his works. *"Whether I'm doing anything worthwhile in my direction is of course anyone's opinion, but I like to have the direction understood... perceived, at least, intuitively... I am an utter failure, because I am quite aware that there is little chance that my ideas will ever be understood..."* Partch then comments on Menotti (*"He is re-soaping the runners of tyranny..."*), on works he has written, and a bass marimba he has built. To the recipient, Hoiby, he writes: *"I consider you, in your way, the most talented person I have ever known. If you don't know what way I mean, I'll tell you sometime."* With several autograph annotations in blue and red pencil. Creased at folds. Envelope torn at right edge with some paper loss.

3. October 17, 1951

Typed letter signed. 1-1/4 pp. Quarto. Partch has received a letter from the composer Otto Luening informing him that Luening would like to perform Partch's work King Oedipus at Columbia University, for which Partch asks Hoiby to play the kithara, diamond marimba, or bass marimba. Other subjects touched on include a radio interview with Gian-Carlo Menotti, the students at Mills College and their availability to perform, and Partch's loneliness at the college: *"... they are quite interested in my work, but as a human being I do not exist."* With autograph envelope. Creased at folds. Envelope torn at right edge with some paper loss.

4. December 12, 1951

Typed letter signed. 1 page. Small quarto. Partch discusses poems by the Californian poet Arthur [Art] Carson, who had given Partch *"a sheaf of some three or four hundred poems to look at. I wasn't surprised that I found some of them very good, but I was amazed to see that he has a bent toward what I and I alone (it seems) consider poetry. He is going straight in the face of modern idioms and trends to write simple, direct and subtle groups of words that now and then bowl me over..."* Partch goes on to discuss potential performers from Mills College on his custom-designed instruments: the chromelodeon, marimba eroica, and harmonic canon; new plans for performing Oedipus in New York at Juilliard instead of Columbia, and the possibility of Martha Graham choreographing the work. Creased at folds.

5. July 23, 1958, Evanston, Illinois

Typed letter signed. 1 page. Quarto. Partch is coming to New York after the "U.S. Highball" records are distributed, and is thinking of moving there if he can find *"some sort of congenial milieu... The stereo recording is sensationally good... I thought of you often and wished that you could be at your old place on the kithara."* He comments on the performance and who was playing which instrument, describes how the recording took place, and mentions the continual stops so that the performers could change instruments: *"Editing and splicing all those sections consumed 15 hours..."* Partch also writes of friends and of a young assistant named Danlee Mitchel, who had *"devoted his entire time to all the Partch problems as well as performing on many instruments... and when I felt trapped on the fifth floor of the Northwestern U. Sch. of Music (!) he rented a garage... and virtually single-handed moved about 2,000 pounds of instruments."* Creased at folds. Envelope torn at right edge with some paper loss.

Partch was an American composer, theorist, instrument maker and performer. "He dedicated most of his life to implementing an alternative to equal temperament, which he found incapable of the true consonance his ear and essentially tonal aesthetic demanded. He invented an approach to just intonation he called 'monophony'; realizing that traditional instruments and performers would be inimical to his system, he designed and constructed new and adapted instruments, developed notational systems, and trained

performing groups wherever he was living and working. By the 1940s he had transformed a profound antipathy to the European concert tradition into the idea of 'corporeality', emphasizing a physical and communal quality in his music..."

"... interest in Partch has increased greatly since his death, and overtaken the view held of him in life as quixotic or worse. His eclecticism, especially his unfettered use of traditional music from around the world, anticipated many post-serialist trends, and he has served as a model for developments in intonation, acoustic instruments and timbre, even as computer programs produce the fine tunings of his 'monophony'. He influenced the percussive motor-rhythm music of the minimalists of the 1960s and 70s, and his theatre works are precursors of numerous experiments since the mid-1950s. His life provides an example of curmudgeonly but humane courage." Richard Kassel in Grove Music Online.

Danlee Mitchell (b. 1936) became a close associate of and assistant to Partch, performing in many premieres of Partch's works. He subsequently became musical director of performances of the composer's works both throughout the United States and abroad.

"As a composer Hoiby (1926-2011) was a modern Romantic from the lineage of Barber and Menotti. The influence of the former is evident in his warm lyricism, while that of the latter is found in a propensity for light, genial humour. Though much of his music is characterized by a disarming diatonic simplicity, his ambitious works tend towards greater harmonic and textural complexity. Interest in his music has centred chiefly around his operatic, choral and vocal works, which seem to stimulate his most deeply felt efforts. Some of these works... achieve an eloquence comparable to the later works of Barber. With greater critical acceptance of more conservative musical styles from the early 1980s onwards, Hoiby's music has been performed and recorded with increasing frequency." Richard Jackson and Walter G. Simmons in Grove Music Online.

Partch's version of the kithara was inspired by the ancient Greek instrument of the same name; Hoiby participated in performances of many of Partch's works, quite often on this particular instrument.

A fascinating correspondence with a fellow-composer and performer, quite revealing of Partch's personality as well as his musical and philosophical concerns. (31214) \$1,800

Set of Red Wax Recordings of Partch's Iconic Work

18. PARTCH, Harry 1901-1974

U.S. Highball. Work for voice and instrumental ensemble. Set of three 12" 78 r.p.m. red wax recordings issued by Gilsonphone Recording Company of Madison, Wisconsin, ca. 1945-1950. Performers include Lee Hoiby, William Wendlandt, Christine Charnstrom, Hulda Gieschen, and Harry Partch. Slightly worn.

"Browsing the amazing collection of recorded music and speech listed on the National Recording Registry is to confront the variety, scope, and depth of American music and art. But even in the vastness of that list, you are unlikely to encounter a more idiosyncratic artist than that of Harry Partch. Partch focused his art on two ideas: a scale of 43 tones to the octave and an all-encompassing approach to composition and performance centered on music's physical and communal qualities that he termed "corporeality." Since traditional instruments would not function in his tuning system or his aesthetic, he built his own instruments and then trained performers on them, creating massive theatrical works informed by traditions from around the world."

"'U.S. Highball' grew in the fertile soil of Partch's aesthetic and tuning system and was nourished by his experiences as a hobo during the Great Depression. In the summer of 1941, while working as a proofreader



and typist in Carmel, California, Partch received an invitation to come to Chicago and share his musical ideas. Lonely and weary of life in California, he took the ferry to San Francisco and jumped a train on September 17, 1941 with \$3.29 in his pocket. Also in his pocket was a small notepad that he used to transcribe “fragments of conversations, remarks, writings on the sides of boxcars, signs in havens for derelicts, hitchhikers’ inscriptions, names of stations, thoughts.” These bits of text became the basis for 'U.S. Highball'...

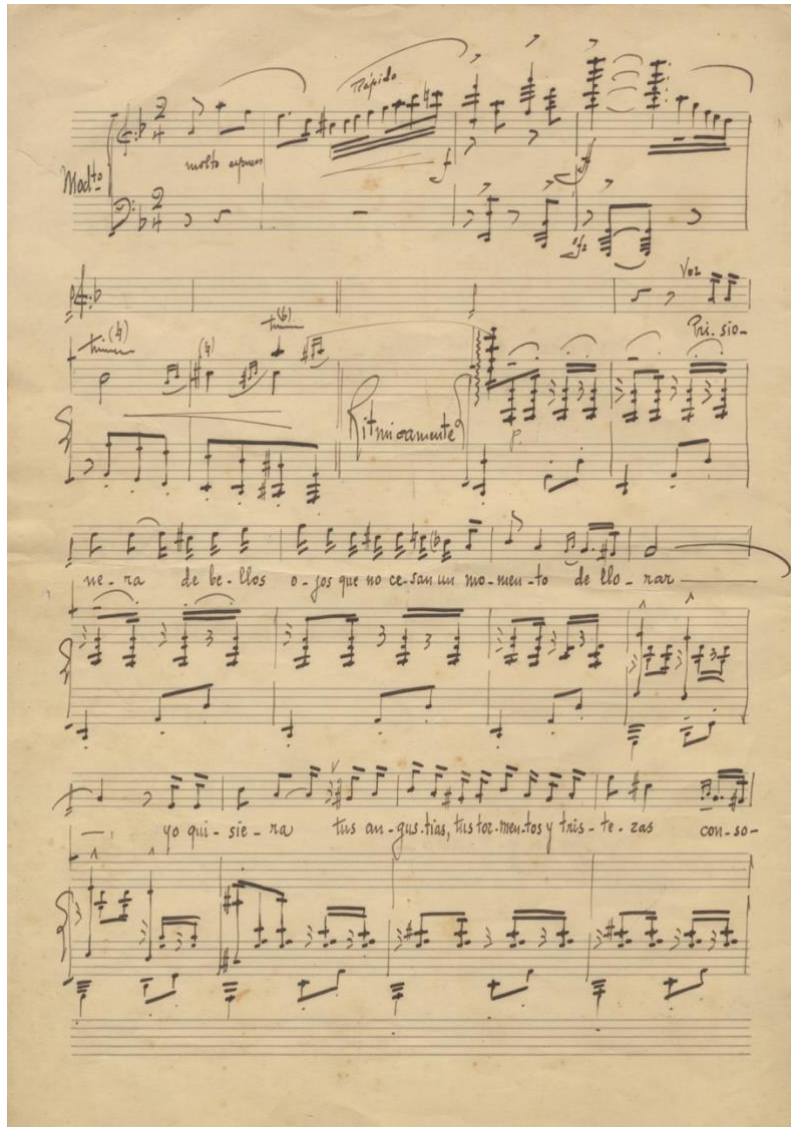
"... In 'Genesis of a Music,' the book where the composer laid out his compositional and aesthetic philosophy, Partch wrote of 'U.S. Highball':

"I have called 'U.S. Highball' the most creative piece of work I have ever done, and in the sense that it is less influenced by the forms and attitudes that I had grown up with as a child and experienced in adult life, there can be no doubt of it. The intensity of the experiences preceding it and the intensity of my feelings at the time forced me into a different welter of thought—one that I had to mold in a new way, and for this one work alone."

"He is not exaggerating the work’s originality. “U.S. Highball” is this transcontinental trip given musical life. Partch took the remarks and conversations recorded in his little notebook, turned them into melodies, and built the entire work around them. During this period, Partch was fascinated with the musicality of speech and firmly believed that an American music would only come when melodies matched the inflection and declamation of American English. That’s why his use of 43 pitches to the octave was not a musical gimmick; he was not seeking a hook to define his career. Partch wanted his music to capture, as though in an aural snapshot, how hoboes spoke. The use of those 43 tones is foundational to “U.S. Highball’s” impact. If he had simply shoehorned those hobo voices into the standard 12 tone scale, he would have sacrificed those voices and merely imitated instead of embodying them. As it stands, when you listen to the work, you are literally hearing the voices of hobos from the 1940s brought to life." Granade: U. S. Highball: A Musical Account of a Transcontinental Hobo Trip (loc.gov/static/programs/national-recording-preservation-board/documents/USHighball.pdf).

Rare. (31231)

\$750



Autograph Manuscript of a Song by this Cuban Composer

19. ROIG LOBO, Julio 1890-1970

Prisionera, de mi amor - Cancion Letra y Musica, de Gonzaló Roig y Lobo Canto y Piano. Song for voice and piano. Autograph musical manuscript. Signed and dated September 2, 1948.

Folio (317 x 221 mm.). Sewn. Notated in dark brown ink on 12-stave music paper. [1] (autograph title), [2]-[6] (autograph music) + 1f. (recto title written out again, verso blank). Somewhat worn, browned, stained, soiled, and foxed; spine reinforced with paper tape.

Roig Lobo was a Cuban composer; conductor of the Banda Municipal and the orchestra of the Teatro Marti, both of Havana; and violinist in theater orchestras. In 1922, together with Ernesto Lecuona and César Pérez Sentenat, he organized the Orquesta sinfonica of Havana, and in 1938 founded the Opera Nacional. His works include the zarzuela Cecilia Valdés and the popular bolero Quiéreme mucho, composed in 1912. Schleifer and Galván: *Latin American Classical Composers*, p. 534. (31255) \$600



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With 37 Finely Engraved Plates Illustrating Dancers in Performance,
Including Choreographic Notation**

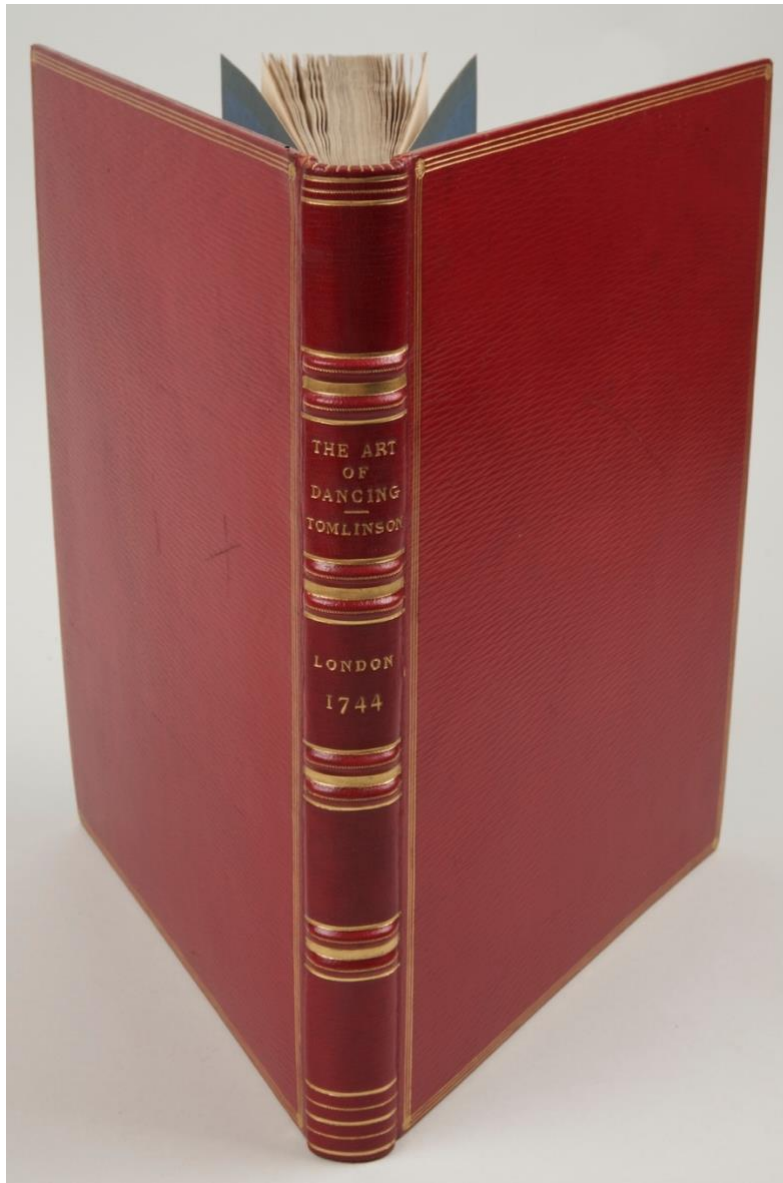
20. TOMLINSON, Kellom ca. 1690-1753

The Art of Dancing Explained by Reading and Figures; Whereby the Manner of Performing the Steps is Made Easy By a New and Familiar Method: Being the Original Work First Design'd in the Year 1724. And now Published by Kellom Tomlinson, Dancing-Master. In Two Books... The Second Edition. London: Printed for the Author; And are to be had at his House the Red and Gold Flower Pot in Great Ormond-Street, the End next Lamb's-Conduit, 1744.



2 parts bound in one. Quarto. Full modern dark red morocco with gilt-ruled boards, raised bands on spine in compartments with titling gilt, inner dentelles with decorative rules and cornerpieces gilt, all edges gilt, dark blue endpapers. A fine signed binding, with "Lloyd London" stamped in gilt to lower edge of verso of upper board. 1f. (recto blank, certification by "Joseph Sandys, Gent." and "Henry Carey, Master of Music"), 1f. (recto title, verso description of contents), 2ff. (dedication to Catherine Viscountess Fauconberg, with coat of arms engraved at head), 2ff. (list of subscribers), 3ff. (preface), 3ff. (contents), Book I: [3]-102, [i] (certification); Book II: 103-159, [i] (certification) + **37 finely engraved plates** by R.W. Seale, H. Fletcher, G. Bickham, G. Vandergucht, J. Smith, I. Clark, G. King, G. Vertue, after Tomlinson, with two after Arnold Van Laecken. With occasional decorative woodcut head- and tailpieces and initials, decorative woodcut rules throughout. Certifications at end of each book signed "Alex. Jackson, Joseph Jackson, Dancing Masters." Free endpapers very slightly browned at edges. Minor repairs to blank outer margins of first three leaves and several plates. An exceptionally good copy overall, with full margins.

First Edition, second issue. Very rare. Niles & Leslie II p. 528 (citing a copy with only 30 plates). Derra de Moroda 2502 (a photocopy). Little & Marsh: *La Danse Noble*, 1744-Tom, pp. 127-128. Fletcher 33 (1735 edition). Malkin pp. 224-226 (1735 edition). Magriel p. 85 (1735 edition). Not in Beaumont. RISM BVI p. 836 (one copy only, at the Biblioteca nacional in Spain).



The list of subscribers includes many contemporary dancing masters, among them *"Mr. A. Labbé, Dancing-Master to their Royal Highnesses the young Princesses; Mrs. Booth, the celebrated Dancer; Mr. Thomas Caverley, of Queen-Square Dancing-Master; Mr. John Essex Dancing-Master; Mr. Edmond Pemberton, Dancing-Master; John Rich, Esq; Master of the Theatres Royal in Lincoln's-Inn-Fields, and Covent-Garden; Mr. P. Siris, Dancing-Master; and Mr. John Weaver Dancing-Master."*

"... perhaps the most beautiful dance book of the 18th century..." Niles & Leslie.

"The expense of Tomlinson's work (which accounted for the long delay) was due to the cost of the fine plates... The novel idea of the treatise... was to make the notation of dances more useful to the amateur and student: the manner of performance was described in words and dancers performing the steps were depicted graphically in addition to the steps being notated. The work is clearly set out and written in accordance with the principles and rules that Tomlinson had garnered from observing the outstanding masters of genteel dancing... Thirty named dances by English and French dancing masters published since 1700 are referred to in the text... One of the most finely produced of all dance books, subscribed to by the

greatest in the British world of dance; it has continuing importance and interest for students of dance technique and bibliography." Richard Ralph and Jennifer Thorp: *International Encyclopedia of Dance* 6, pp. 175-176.

"Tomlinson's clearly-written work is particularly useful for the study of French court dance style in England. It is divided into two books, the first describing dance steps and deportment and the second concerned primarily with the minuet. The copper plates show dancers in the process of performing, or about to begin, a series of dance steps; the steps are written on the floor of the dancing area in Beauchamp-Feuillet notation. The dance steps shown are excerpts from sarabandes, canaries, a galliard, a passacaille, and a passacaille or chaconne. Also included are two complete minuets..."

"... Tomlinson's treatise was issued in a single edition, the sheets for which were printed in or about 1735. A second issue, with a reset title page, advertising itself as "The Second Edition," appeared in 1744. It is clear, however, that the sheets of the 1744 issue are from the same setting as the sheets of the 1735 one; thus we are dealing with two issues rather than two editions." Little & Marsh 1735-Tom.

"The dancers depicted in the illustrations are probably pupils of Tomlinson. They are George Heneage of Hainton, co. Lincoln; Lord Howard, son of the Earl of Stafford; Hon. Charles Talbot & Hon. John Talbot, sons of the late Earl of Shrewsbury; Peter Giffard & Thomas Giffard, sons of Peter Giffard of Chillington, co. Stafford; Thomas Greasley & his brother, sons of Sir. Thos. Greasley of Dracklow, co. Derby; Corbet Owen & Richard his brother of Ynysmaingynne, Merion. & Riwsaison, Mont.; Hon. Edward Aston & Miss Aston, child of Lord Aston; Mr Cotton & Miss Calheune Cotton, child of Rowland Cotton of Etwall, co. Derby; Brownlow Ld. Burleigh & Lady Margaret Sophia Cecil, child of the Earl of Exeter; George Talbot, Earl of Shrewsbury & Lady May Talbot his sister; Corbet Owen & Miss Elizabeth Owen; Ld. Wm. Stafford Howard, Earl of Stafford & Lady Mary Stafford, his sister; Marquis de Seysel & Mdle de Seysel, son & daughter of H.E. Marquis d'Aix, Envoy of the King of Sardinia; Mr. Belasyse & Hon. Miss Belasyse, son & daughter of Thomas Viscount Fauconberg; Hon. Mr de Courcy & Hon. Miss Mary Eliz, child of Lord Kingsale; Henry Every of Egington in co. Derby & Mary his sister, child of Rev. Sir Simon Every; James Stanley & Miss Eliz Stanley, child of Sir Edward Stanley. These are probably the only portraits of them that exist." Fletcher.

"The only substantial English work of its kind not derived from a French original." Petre: *Six New Dances by Kellom Tomlinson.* (31248) \$13,500

