

J & J LUBRANO MUSIC ANTIQUARIANS



Item 10

NEW ACQUISITIONS

October 2021

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Signed Photograph of Caruso in *La fanciulla del West*

1. CARUSO, Enrico 1873-1921

*Fine original full-length photographic portrait of Caruso as Dick Johnson in Puccini's *La fanciulla del West* (*The Girl of the Golden West*).*

With autograph inscription in ink: "to Mr. H. Priner very sincerely Enrico Caruso." Ca. 200 x 148 mm. Remnants of former mount to verso. In very good condition overall.

Together with:

A complete block sheet of fifty 22-cent postage stamps issued by the U.S. Post Office in 1987 carrying an image of Caruso.

Puccini was commissioned by the Metropolitan Opera of New York to write *The Girl of the Golden West*, which he did specifically with Caruso and Emmy Destinn in mind for the leading roles. The opera was first performed at the Met on 10 December 1910 with Arturo Toscanini conducting.

The celebrated tenor Enrico Caruso was best known for his uniquely colored voice, which blended a dark, baritone-like quality with a brilliant, clarion high tenor. He was well known for his interpretations of Verdi and French grand opera. *"The winning quality of the sound, the tender mezza voce (particularly in the early years), and his phrasing, based on a rare mastery of legato and portamento, enabled Caruso to sing the French and Italian lyric repertory as well as lighter operas."* Rodolfo Celletti and Alan Blyth in *Grove Music Online*. (36583) \$950



Fine Large Lithographic Group Portrait of Ten Major Figures in 19th Century Music

2. [COMPOSERS - 19th Century Lithograph]

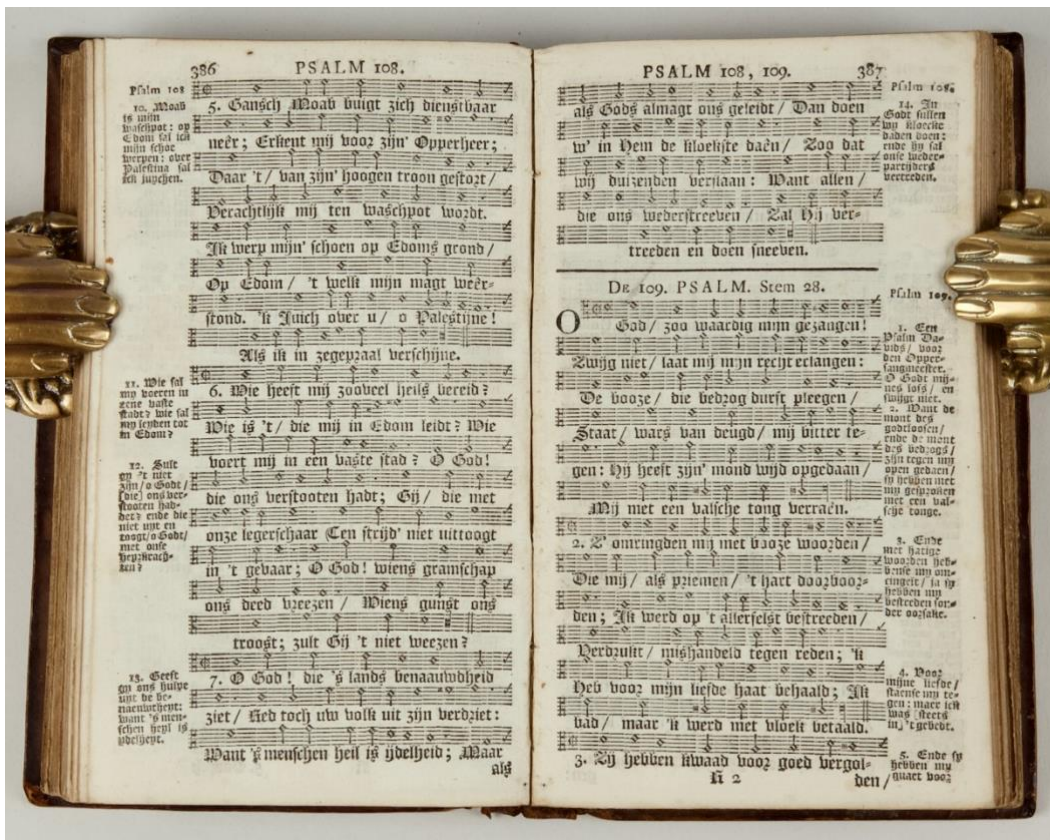
Finely-drawn lithographic group portrait of 10 major 19th century composers by the notable portrait artist Nicholas-Eustache Maurin (1799-1850). [Paris]: Lith. de Grégoire et Deneux, [ca. 1844].

Large oblong folio. Sheet size 568 x 805 mm. (21-5/8" x 28"). Titled "Galerie de la Gazette Musicale No. 3. Compositeurs dramatiques modernes" and signed by the artist in the stone. Some archival repairs. In very good, clean condition overall.

The subjects are presented in two rows, one seated and one standing, and are numbered, as follows:

1. Halévy; 2. Meyerbeer; 3. Spontini; 4. Rossini; 5. Berlioz; 6. Donizetti; 7. Onslow; 8. Auber
9. Mendelssohn; 10. Berton.

Rare. Issued as a gift to subscribers to the Parisian journal "Revue et Gazette Musicale." Braam: *The Portraits of Hector Berlioz*, 19A. (36733) \$3,000



18th Century Psalms for the Dutch Reformed Church

3. [DUTCH PSALMODY - 18th Century]

Het Boek der Psalmen Nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik; Door last van de Hoog Mogende Heeren Staaten Generaal der Vereenigde Nederlanden, Uit drie berijmingen, in den jaare 1773, gekooren, Mit de noodige daar in gemaakte veranderingen. Mitsgaders de Christelijke Catechismus, Formulieren en Gebeden der Gereformeerde Kerken. Haarlem: Johannes Enschede en Zoonen, 1775.

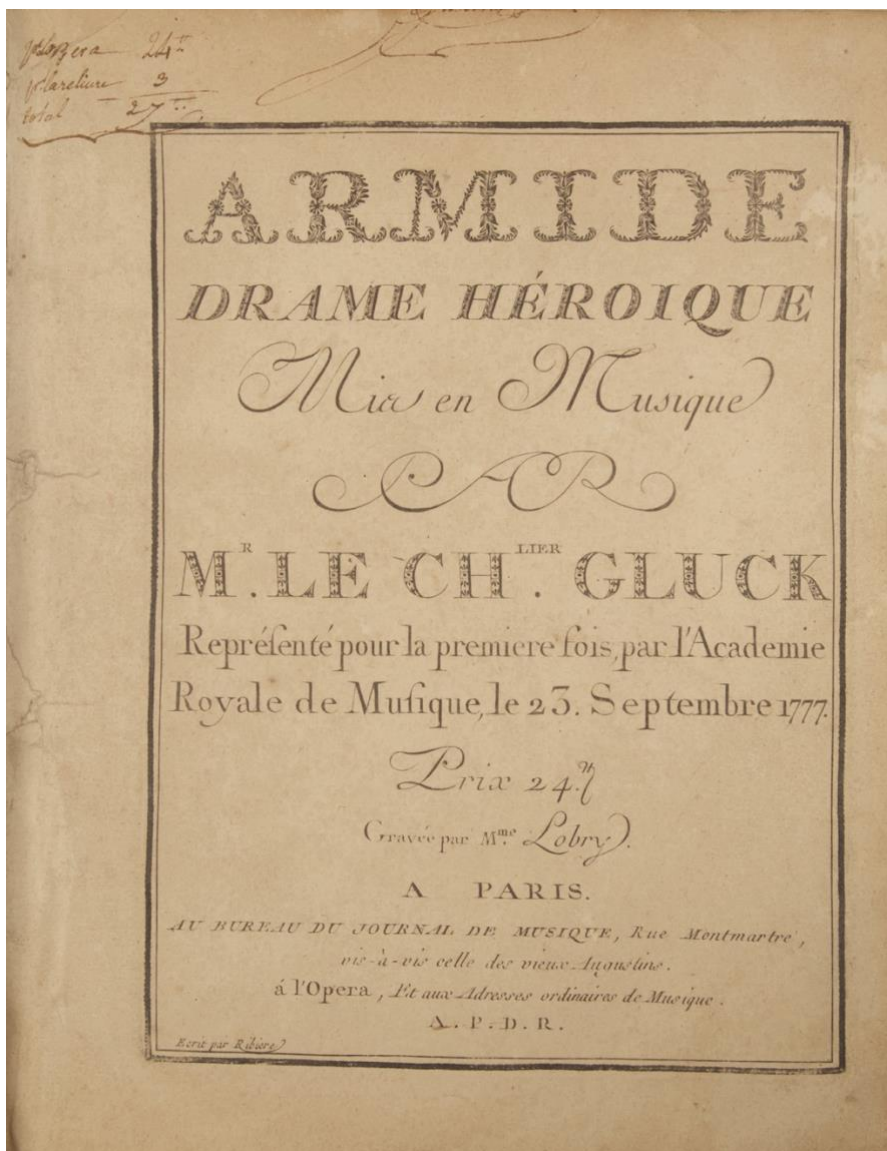
Thick octavo. Attractively bound in full contemporary mid-tan panelled calf gilt with raised bands on spine in decorative compartments gilt, marbled endpapers, all edges gilt and with decorative tooling. 1f. (recto title, verso "Acte van Consent" by O. Van Schuylenburch dated 21 October 1773 and with contemporary signature ("H. Loykerd") below coat of arms), [3]-530, music typeset in diamond-head notation, 531-536 (indices), 537-624 ("Catechismus"). With music and text to 150 psalms, with additional psalm and canticle texts printed to margins, + 11 chants.

Bound with:

Orde der Texten, Zoo als dezrele jaarlyks op de feestdagen, en over het lyden van Christus, voor Paaschen, in de Hervormde Gemeente van Amsteldam, gepredikt worden. Amsterdam: Johannes Wessing Willemsz, 1773. 1f. (recto half-title, verso blank), 1f. (privilege), viii, 78 pp., 1f. (recto "Register," verso blank).

Binding slightly worn, rubbed, and bumped; joints and hinges tender. Slightly worn and browned; outer margins cropped close overall, but just affecting text to several leaves of the *Catechismus*.

A monumental collection of music for the Dutch Reformed Church, the largest Christian denomination in the Netherlands from the time of the Protestant Reformation until 1930. The graphic effect of the printed music in the first 530 pages is particularly striking. (36419) \$450



**First Edition of Gluck's *Armide*,
with Figured Bass
in Early Manuscript**

**4. GLUCK, Christoph Willibald
1714-1787**

Armide Drame Héroïque ... Représenté pour la première fois, par l'Académie Royale de Musique, le 23. Septembre 1777. Prix 24 [Livres Tournois] Gravée par Mr. Lobry ... Ecrit par Ribiere. [Full score].

Paris: Bureau du Journal de Musique ... Et aux Adresses ordinaires de Musique, [1777].

Folio. Full contemporary green vellum with early titling and inscription in manuscript to upper ("Armide A Mr. Guiton"). 1f. (recto title, verso blank), 279, [i] (blank) pp. Engraved. **With figured bass added in early manuscript** to pp. 12-15, 139-145, 160, 181-182, and 261-273 and early manuscript annotations to pp. 181-182. Early signature of the owner, Guiton, to free front endpaper, with later inscription "à l'ami Ch. Heintz" signed

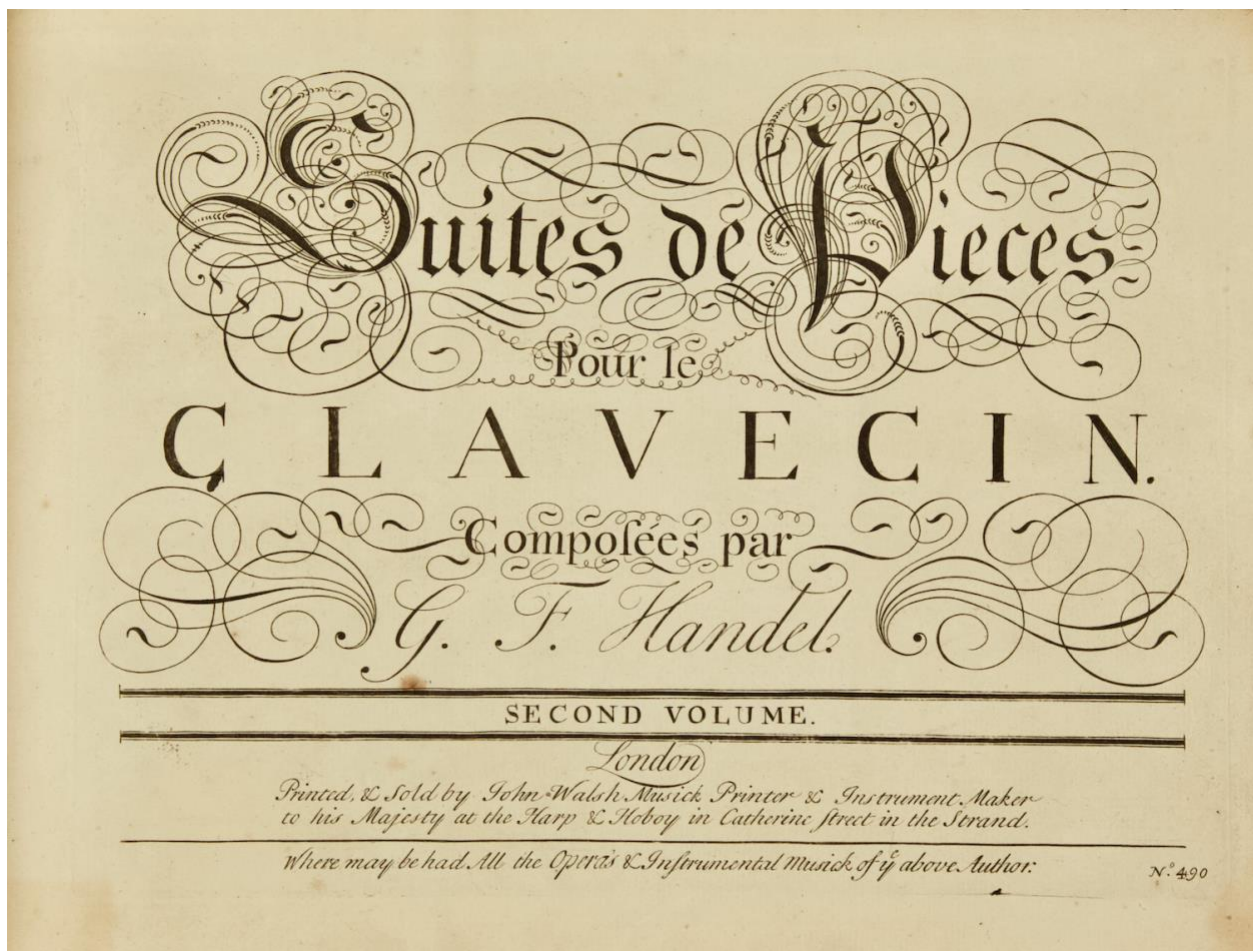
"A [...]." Binding somewhat worn, rubbed, and bumped; minor staining to boards and dark stain to spine; hinges partially split. Some minor wear, foxing, staining, and a few small tears; title browned with tears to inner margin. Quite a good copy overall.

First Edition. Hopkinson 45A. Wotquenne pp. 134-41. Lesure p. 237. BUC p. 385. Hoboken 5, 13 and plate 10. RISM G2677.

The libretto by Quinault after Tasso had been set by Lully in 1686. "What persuaded Gluck to choose *Armide* after *Iphigenie en Aulide* was probably not any aesthetic consideration; but rather a shrewd feeling that an appeal to French national pride, a sop to the old Lullyist school and a demonstration that he could rival Lully in his own province would none of them come amiss ... in none of the scenes in Quinault's poem is it possible for Renaud to appear in a favorable light. *Armide*, on the other hand, is a bewitching figure. Proud, amorous, and intensely feminine, she is one of the most convincing of Gluck's heroines." Cooper: *Gluck*, pp. 213-19.

An interesting copy. (36810)

\$2,000



First Edition of Handel's Complete Suite de Pieces Pour le Clavecin

5. HANDEL, George Frideric 1685-1759

[HWV 426-442]. *Suites de Pieces Pour le Clavecin* [Volumes I and II, complete]. London: John Walsh ... No. 490, [ca. 1736, ca. 1733].

Two volumes in one. Oblong folio. Half mid-tan calf with 18th century marbled boards, raised bands on spine with dark red leather title label gilt. Engraved throughout. With the attractive contemporary engraved bookplate of John Wiltshire, Bath, by Skinner after Ross to front pastedown. Binding slightly worn, bumped, and stained; pastedowns browned at corners and free endpapers worn and creased, with minor loss and tape repair to lower outer margin of free front endpaper. Slightly worn; light uniform browning; very small binder's holes to inner margins; title of Vol. I somewhat browned, a bit more heavily to corners, with several very small edge tears; Vol. II with light vertical slash/crease to p. 2, small ink spot to p. 39, and small pencilled "X" to p. 69. A very good, crisp copy overall of a lifetime edition of Handel's celebrated keyboard suites.

Vol. I: 1f. (recto decorative calligraphic printed title, verso blank), [i] (blank), 94, [i] (blank) pp. **First Edition**, 4th issue. Smith p. 250, no. 6. Hoboken 5, 171, RISM H1433.

Vol. II: 1f. (recto calligraphic printed title, verso blank), [i] (blank), 2-83, [i] (blank) pp. **First Edition**, [?]first issue. Smith p. 249, no. 5. Hoboken 5, 173. RISM H1438.

"The most important volume among the early printed collections of keyboard music is Handel's own issue of Suites de Pieces pour le Clavecin ... Première Volume, which appeared in November 1720. In a preface Handel explained that he had been 'obliged to publish some of the following Lessons because surreptitious

and incorrect copies of them had got abroad' – apparently a reference to a pirated edition of keyboard pieces prepared by Walsh and issued under the imprint of Jeanne Roger of Amsterdam about the same time. (It is not clear whether the Roger volume actually appeared before Handel's own.) The eight suites of the 1720 set draw upon the keyboard works of both the Hamburg and English periods, but many movements were revised, five of the fugues were included in the suites and seven new movements were added. Handel supervised the publication: emendations made to the plates at proof stage and visible in some copies can only have been the composer's. The varied origins of the music make the collection a microcosm of Handel's stylistic eclecticism." Anthony Hicks in Grove Music Online.

"Possibly as a result of these lessons, keyboard music by Handel began to circulate in manuscript and within two years he was obliged to publish his own edition of Suites de Pièces de Clavecin (preferring the French title to the normal 'Harpsichord Lessons') with the preliminary note:

I have been obliged to publish some of the following Lessons, because surreptitious and incorrect Copies of them had got Abroad. I have added several new ones to make the work more usefull, which if it meets with a favourable Reception; I will still proceed to publish more, reckoning it my duty, with my Small Talent, to serve a Nation from which I have receiv'd so Generous a protection.

Amongst these suites is the set of variations to which the nineteenth century attached the title of *The Harmonious Blacksmith*,] a mythical melodist said to have been resident at Whitchurch, close to Cannons." Hogwood: *Handel*, pp. 74-75. (36717) \$3,200

Early 19th Century American Music, with 65 American Compositions

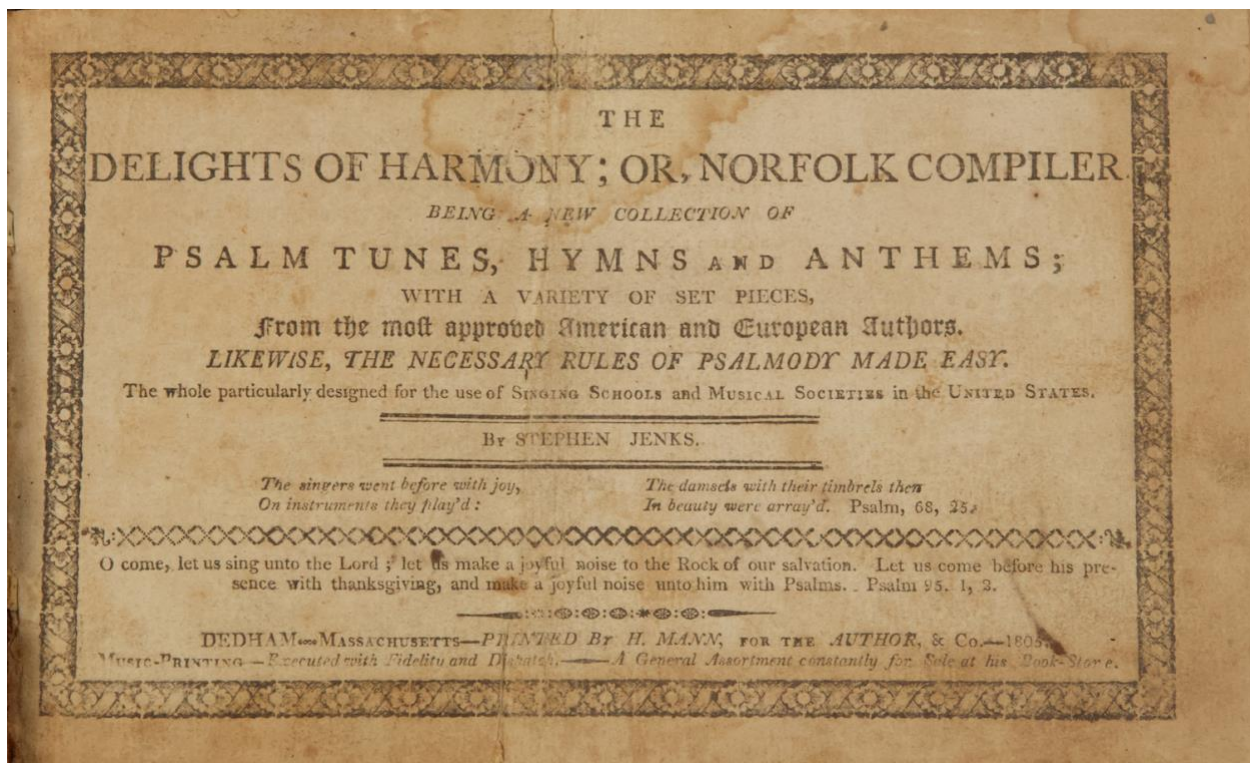
6. JENKS, Stephen 1772-1856

The Delights of Harmony; Or, Norfolk Compiler being a new collection of Psalm Tunes, Hymns and Anthems; with a variety of set pieces, from the most approved American and European Authors. Likewise, the Necessary Rules of Psalmody Made Easy. The whole particularly designed for the use of Singing Schools and Musical Societies in the United States. Dedham, MA: H. Mann for the Author, 1805.

Oblong octavo. Contemporary leather-backed blue/gray paper-covered wooden boards. 1f. (recto title printed within decorative border, verso copyright), [iii] (Preface dated "New-Canaan, (Con.), October, 1805")), [iv] ("To the Teachers of Music and Choristers in the United States:), v-xi ("Concise Rules of Psalmody"), [xii] ("Musical Dictionary"), [xiii]-[xv] ("List of Subscribers"), xvi, [17]-95 printed music, [i] (index) pp.). The list of subscribers includes persons resident in New Canaan, Norwalk, Wilton, Winchester, Weathersfield, Ridgbury and Colebrook, Connecticut; Dedham, Massachusetts; and New York. Signature of "J.I. Miller, Ghent, N.Y., Jan. 24, 1883" and "Property of Emma M. Sherman Ghent, N.Y." in pencil to front pastedown. Binding worn with paper lacking to both boards, wood lacking to upper portion of lower board; hinges cracked; endpapers lacking. Somewhat worn, browned, and foxed; some dampstaining; vertical crease to title; portion of final leaf lacking, with loss of several measures to recto ("Resolution") and text to verso ("Index to the Music").

Contains 67 compositions (65 American), including one anthem, four set-pieces and one canon, by Austin, Capt. S. Belknap, S. Capen, A. Ellis, S. Hanford, G. Holbrook, O. Holden, S. Holyoke, Ingalls, W. Janes, S. Jenks, O. King, A. Knapp, Rev. C. Lee, Madan, A. Munson, Newcomb, S. Raymond, T. Swan, S. Way, Dr. Wetmore and R. Wilcox, with 34 identified first printings.

Third edition. ASMI 289.



Jenks, a composer and tunebook compiler, taught singing-schools in New England and New York state and developed a network of both pupils and fellow teachers whose compositions he went on to publish. The Delights of Harmony contains his Sorrow's Tear (1804), perhaps the earliest American setting of a poem by Thomas Moore, as well as his Evening Shade and North Salem, both of which are still frequently performed by southern shape-note singers who preserve the singing-school tradition.

"Stephen Jenks' music is representative of the type of music being written at that time in rural New England America, a cappella and an interest in melodic writing. However, his music contains striking harmonic progressions, unusual dissonances and cross relations. In "Weeping Nature" (The Delights of Harmony, 1804), for example, Jenks seems to revel in the clash of the E major / minor chord or in the song "Sorrow's Tear," filled with cross relations between C sharp / C natural. Although many of these result from his use of modal harmony and, as previously mentioned, strong melodic writing for the individual parts, his use of these relations is not simply random, they are used to express the text being set." Wikipedia.

(36825)

\$750

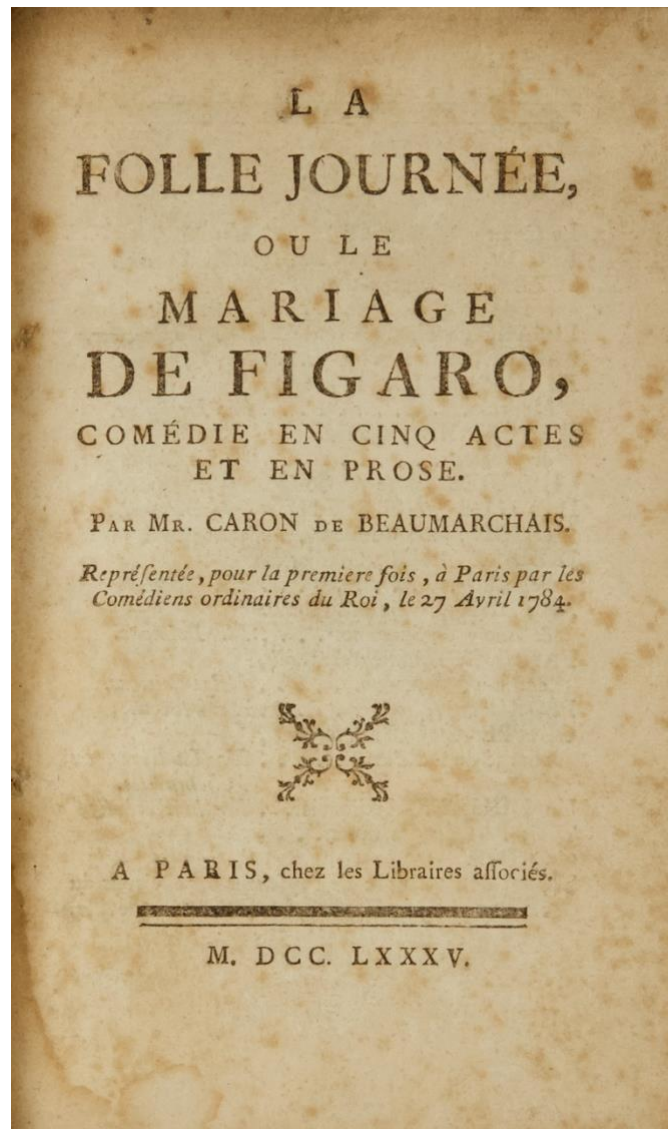
Rare Issue of the Libretto of Mozart's Figaro

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

La Folle Journée, ou Le Mariage de Figaro, Comédie en cinq Actes, en Prose ... Représentée pour la première fois, à Paris par les Comédiens ordinaires du Roi, le 27 Avril 1784. [Libretto]. Paris: Chez les Libraires associés, 1785.

Octavo. Quarter dark tan calf with marbled boards, spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto title, verso named cast list), [3]-144 pp. With decorative woodcut headpieces. Binding very slightly worn. Minor internal wear; moderately browned and foxed; small hole to lower inner blank margin of last few leaves.

Named cast include Molé, Sainval, Contat, Dazincourt, Vanhove, Desessart, Chassigne, Olivier, Préville or Dagazon, Marci, Belmont, Laurent, Florence, La Rive or Champville, and La Rochelle.



Rare issue. Not in Cordier: Bibliographie des oeuvres de Beaumarchais. OCLC (4 copies only, at BYU, Texas A & M, Oxford, and the Bibliothèque Nationale BNF: FRBNF30072688).

Le Nozze di Figaro, an opera buffa in four acts to a libretto by Lorenzo Da Ponte after Beaumarchais' play *La folle journée, ou Le mariage de Figaro*, was first performed in Vienna at the Burgtheater on 1 May 1786.

Beaumarchais was harp teacher to the daughters of Louis XV. "[He] successfully included Baudron's storm music as a prelude to Act 4 of *Le barbier*, and, alongside continued use of vaudeville tunes in *Le mariage de Figaro*... stretched Comédie Française conventions by introducing a whole scene of dance, song and mime for the 'coronation' of Suzanne with the bride's head-dress... As if to vindicate Beaumarchais's musical instinct, *Le barbier de Séville* attracted settings by Benda, Paisiello, Isouard and Rossini, while the Mozart-Da Ponte collaboration in *Le nozze di Figaro* proved just how much of the original play was translatable into music." Rudolph Angermüller in *Grove Music Online*. (36418) \$375

London, October 1, 1789.

A

CATALOGUE of NEW MUSIC,

PUBLISHED THIS YEAR, BY

Samuel, Ann, and Peter Thompson,

No. 75, ST. PAUL'S CHURCH YARD,

And may be had at most Music Shops and Booksellers in Town and Country.

Dances and Minuets for the Year ensuing.

TWENTY-FOUR Country Dances, as performed at Court, Bath, Tun-	}	£. s. d.
bridge, and all polite Assemblies		
A Collection of Minuets, for the Harpsichord, Violin, &c. as performed at	}	0 0 6
Court, Bath, &c. &c.		

Vocal Music, &c.

The favourite Collection of Songs as sung this Season at Vauxhall Gardens, composed by Mr. Hook, the Contents of which are: "The Kind are Young and Fair," "The Village Maiden," sung by Mr. Incedon; "I'll think of Willy far away," "Should he think of another," sung by Miss Leary; "I'll not be confin'd like a Bird in a Cage," sung by Mrs. Marryr; "While Strephon thus you tease me," a favourite Rondo, sung by Miss Poole; "The Disconsolate Sailor's Return," and "Alone by the Light of the Moon," sung by Mr. Darley	}	0 3 0
The much admired Song, "An Adieu to the Rocks of Lannow," written by Miss Seward, and set to Music by Dr. Hayes, sung by Mr. Harrison at the Noblemen's Concerts		
Silly Stripling leave off fighting, sung by Mr. Dignum at the Anacreontic Society	}	0 0 6
A Bed of Moss we'll frait prepare, where near him gently creeping, composed by Mr. Dibdin		
Poor Jack, "Jack lov'd a fair Maiden and Poll was her Name," a favourite Ballad, composed and sung by Mr. Moulds at the Lyceum in the Strand	}	0 0 6
My Love the Pride of Hill and Plain, sung by Miss Leary at Vauxhall Gardens		
When first I saw the Village Maiden, sung by Mr. Incedon at Vauxhall Gardens	}	0 0 6
The Day is departed, and round from the Cloud, sung with universal Applause by Mr. Darley, at Vauxhall Gardens		
Young Jockey calls me his Delight, and woos me Night and Morning, sung by Miss Leary at Vauxhall Gardens	}	0 0 6
Once more I'm return'd to my own native Shore, The disconsolate Sailor's Return, sung by Mr. Darley at Vauxhall Gardens		

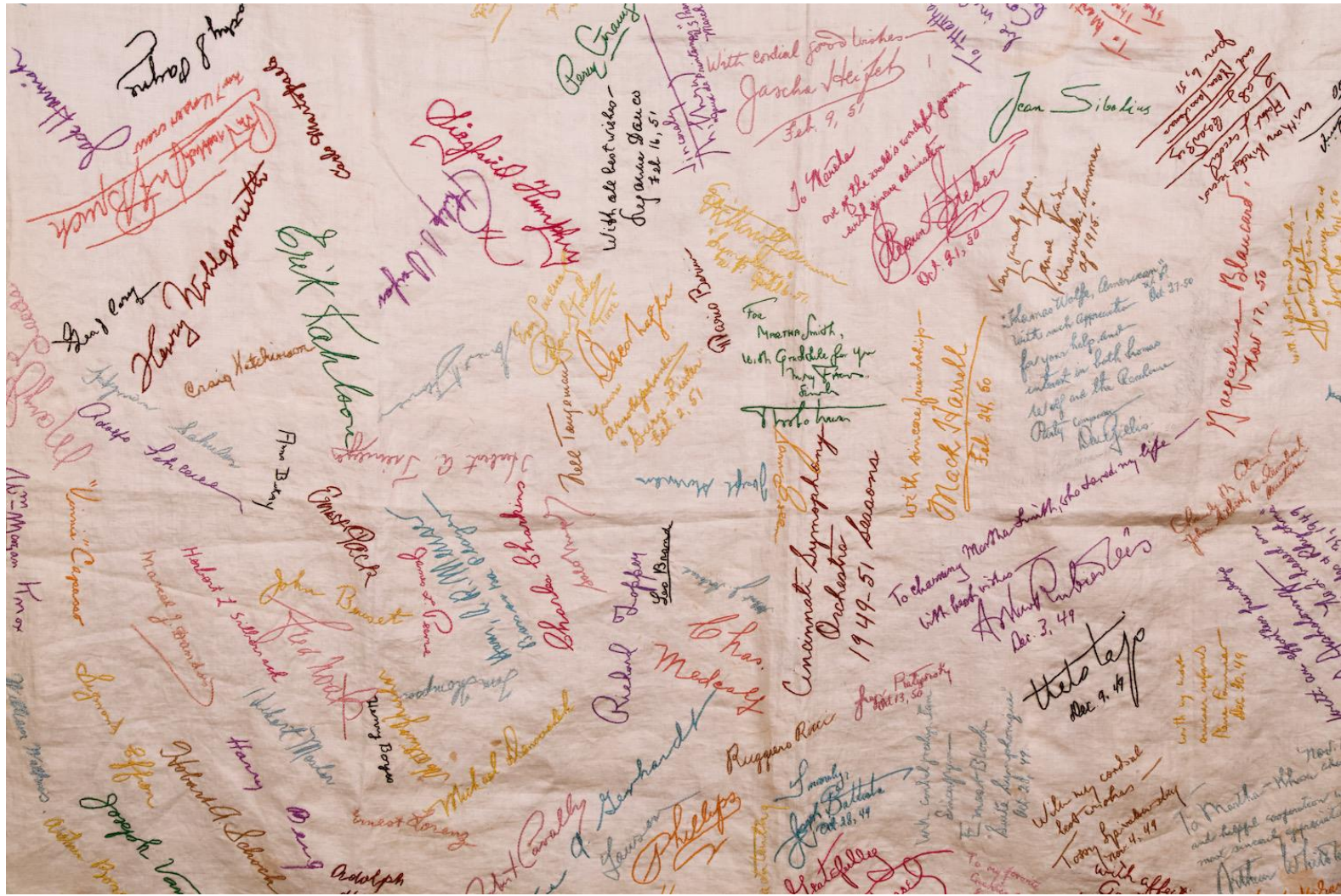
Late 18th Century English Music Publisher's Catalogue

8. [MUSIC PUBLISHER'S CATALOGUE - English - 18th Century]

A Catalogue of New Music, published this year. London: Samuel, Ann, and Peter Thompson, (No. 75) St. Paul's Church Yard, And may be had at most Music Shops and Booksellers in Town and Country, October 1, 1789.

Folio. Disbound. 4 pp. Contains announcements of newly-published *Dances and Minuets for the Year ensuing; Vocal Music, &c.; Psalmodia Evangelica; New Editions of the following Music; New Editions of Instruction Books and Pocket Companions for the following Instruments*, and announcements of publications forthcoming in December. Slightly worn and browned; outer edge slightly chipped; leaves loose; binder's holes and chipping to inner margins with minor paper loss.

"Peter Thompson was the founder of the important business carried on by the Thompson family for half a century. They were the last survivors of the music trade which once thronged St. Paul's Church Yard, and their place of business had very likely been one of the shops held by members of the trade a century or more previously ... In 1780, Peter ... a grandson of the original founder, is added to the firm, which now stands as Samuel, Ann & Peter, and the business prospers still more." Kidson: *British Music Publishers, Printers, and Engravers*, pp. 125-26. (36363) \$375



Large Linen Cloth With Multi-Colored Hand-Embroidered Signatures of Ca. 125 Composers, &c.

9. [MUSICAL AUTOGRAPHS]

Unique large ivory linen cloth artfully hand-embroidered in multiple colors over original autograph signatures/inscriptions of approximately 125 composers, singers, instrumentalists, and dancers, some dated. Stitched directly over the original pencilled signatures and inscriptions, with pencilling erased. Cloth measures 52" x 60."

Signers include:

COMPOSERS

- Samuel Barber "Knoxville Summer of 1915"
- Ernst Bloch "Suite Symphonique Oct. 28, 1949"
- Percy Grainger
- Howard Hanson "With kindest personal regards Symphony No. 4, Nov. 24, 50"
- Roy Harris
- Darius Milhaud "Jeux de Printemps" US Premiere March 31, 51
- Quincy Porter "With thanks ... 'the Desolate City' for Baritone and Orchestra World Premiere, Nov. 24, 50"
- Gene Raymond "To Martha Flattered to be included in the companionship of your bed-spread"
- Arnold Schoenberg "Gurre-Lieder" Feb. 2, 1951
- R. Vaughan Williams "Concerto in C Major for Two Pianos & Orchestra" US Premiere

SINGERS

Eileen Farrell
Dorothy Kirsten
Mario Lanza
Patrice Munsell "Gratefully Oct. 22, 49"
Roberta Peters
Eleanor Steber "To Martha one of the world's wonderful persons with sincere admiraton"
Renata Tebaldi
Helen Traubel "With affectionate greetings Nov. 12, 49"

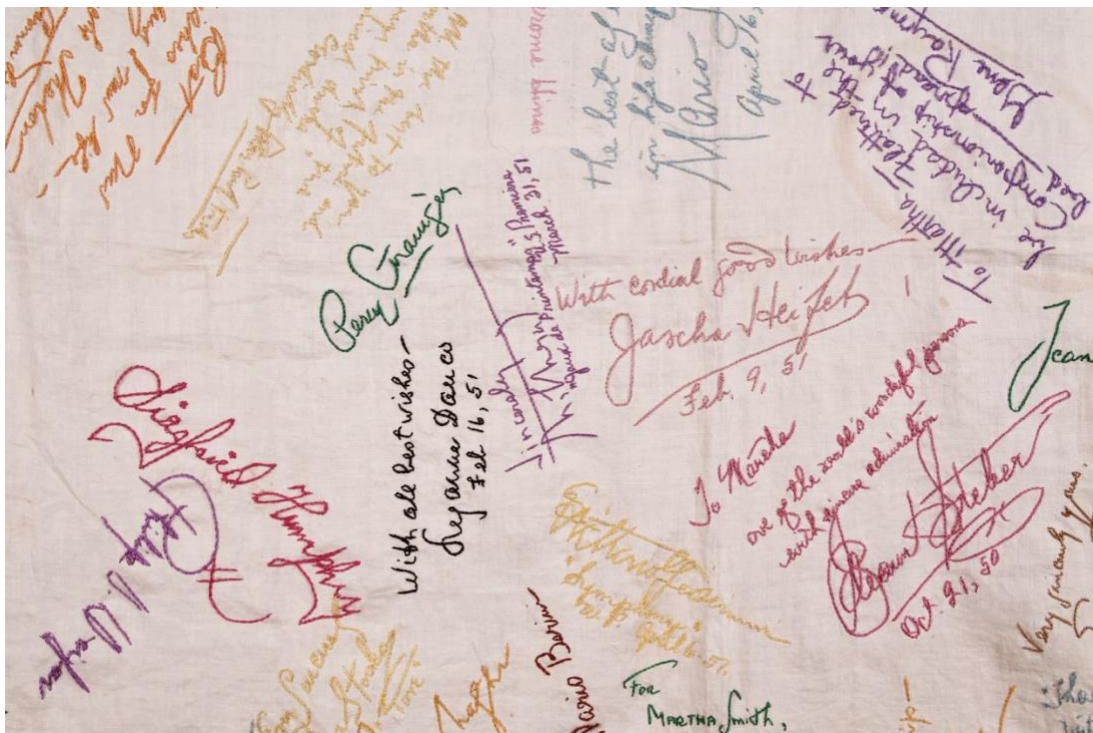
INSTRUMENTALISTS

Claudio Arrau
Cincinnati Symphony Orchestra "(1949-50 Season)"
Rudolph Ganz "With appreciation and every good wish Symphonic Overture to an Unwritten Comedy 'Laughter ... yet Love' World Premiere, Nov. 24, 50"
Jascha Heifetz "Feb. 9, 51"
Gregor Piatagorsky
Ruggiero Ricci
Arthur Rubinstein "To charming Martha Smith, who saved my life"
Rudolf Serkin
Helen Traubel

DANCERS

Frederick Ashton
Margot Fonteyn
Jerome Hines
Sadler's Wells Ballet.

Executed by Martha Moore Smith, manager and press agent for performers associated with the Cincinnati Opera from at least 1949 to 1951. Smith later went on to found her own business in this capacity, representing a number of musical artists and arts organizations. Cincinnati Opera Archives. Apparently on on-going project, as one corner (approximately 20%) of the cloth is blank. (36377) \$950





Over 100 Original Set & Costume Designs by an Award-Winning American Artist

10. PERDZIOLA, Robert b. 1961

Collection of 102 original set and costume designs for 20th century productions of theatrical, musical, and operatic works by this award-winning American artist. Ca. 1980s. All watercolors executed on quality watercolor paper.

1. *Summer and Smoke*. Play by Tennessee Williams

5 original watercolor and graphite costume designs with fabric swatches attached for the character Alma. Titled and signed by the artist in pencil. Undated, but ca. 1980s. Sheet size 380 x 275 mm. each. Together with 11 preparatory costume design sketches in graphite, also for the character Alma. Sheet size 355 x 270 mm. each. Some minor wear.

2. *Good Woman of Setzuan*. Play by Bertolt Brecht

4 original watercolor and graphite costume designs with fabric swatches attached for the characters Wang, God, Mrs. Young, and Mrs. Shin. Titled, signed, and dated by the artist 4 [April] [19]83. Sheet size ca. 380 x 275 mm. each.

3. *Sleeping Beauty*. [?]Burlesque with Phyllis Diller

2 original watercolor and graphite costume designs for the characters The Lilac Fairy and the Fairy of the Crystal Fountain. Titled and signed by the artist in pencil. Undated. Sheet size ca. 386 x 305 mm. each. The somewhat risqué subjects suggest that these designs may have been executed for a burlesque production.

4. *Bluebeard's Castle*. Opera by Béla Bartók

6 original striking costume designs in watercolor and graphite for the characters Bluebeard, Judith (2), and each of Bluebeard's three wives. Titled, signed, and dated by the artist 10 [October] [19]81. Sheet size 456 x 305 mm. each. Some minor browning but in very good condition overall.

5. *A Little Night Music*. Musical by Stephen Sondheim

4 original costume designs in watercolor and graphite for the characters Fredrik (Egerman), Madame Armfeldt, Desirée (Armfeldt), and Count Carl. Titled, signed, and dated by the artist 4 [April] [19]82. Sheet size 456 x 380 mm. each.

6. *Tartuffe*. Play by Molière

6 original costume designs in watercolor and graphite for the characters Madame Pernelle, Elmire, Damis, Flipote, Orgon, and (King's) Officer. Titled, signed, and dated by the artist 10 [October] [19]82. Sheet size 506 x 382 mm. each. Some light browning and very minor wear.

7. *Kiss Me Kate*. Musical with music and lyrics by Cole Porter

3 original costume designs in watercolor and graphite with fabric swatches attached for the characters Lucentio (Bill) in Act I and II and Bianca. Titled, signed, and dated by the artist 11 [November] [19]82. Sheet size 506 x 380 mm. each. Some minor soiling; slightly browned at edges.

8. *Everyman - A 15th Century English Morality Play*

3 original costume designs in watercolor and graphite with fabric swatches attached for the characters Knowledge, Angel, and Confession. Titled, signed, and dated by the artist in pencil 2 [February] [19]83. Sheet size 510 x 380 mm. each.

9. *The Tempest*. Play by William Shakespeare

2 original costume designs in watercolor and graphite for the characters Antonio and Juno. Titled, signed, and dated 3 [March] [19]82 by the artist. Sheet size 506 x 380 mm. each.

10. *Another Part of the Forest*. Play by Lillian Hellman

4 original costume designs in watercolor and graphite with fabric swatches attached for the characters Lavinia, Regina, and Laurette. Titled, signed, and dated 3 [March] [19]82 by the artist. Sheet size 506 x 380 mm. each.

11. *Untitled*. Original costume design in watercolor and graphite for an unidentified production. Signed and dated 1 [January] [19]82 by the artist. Sheet size 506 x 380 mm. Slightly browned. The subject is a young woman in high fashionable attire.

12. *Tristan & Isolde*. Opera by Richard Wagner

3 original set designs for Acts I, II, and III in ink and washes, each identified by the artist. Sheet size 305 x 388 mm. each. Together with an additional 3 original set designs for Acts I, II, and III in graphite, 268 x 358 mm. each, titled by the artist, the first dated 4 [April] [19]83 and signed with the artist's initials.

13. *La Bohème*. Opera by Giacomo Puccini

2 original set designs in pen and ink for Acts I and II. Identified by the artist but unsigned and undated. Sheet size 270 x 350 mm. each. On lightweight wove paper.

14. *Mrs. Warren's Profession*. Play by George Bernard Shaw

6 original set designs in black ink and graphite for Acts I, II (2), III, and IV (2). Identified by the artist but unsigned and undated. Sheet size 270 x 350 mm. each. On lightweight wove paper.

15. *Absurd Person Singular*. Play by Alan Ayckbourn

17 original preparatory costume design sketches in graphite with fabric swatches attached for the characters Sidney, Jane, Geoffrey, Eva, and Mario, i.e., the entire cast. Identified by the artist but unsigned and undated. Sheet size 355 x 270 mm. each. On lightweight wove paper.

16. *The Winter's Tale*. Play by William Shakespeare

14 original preparatory costume design sketches in graphite for the characters Leontes, Hermione, Paulina, Perdita, and The Shepherd and His Son. Identified by the artist but unsigned and undated. Sheet size 355 x 270 mm. each. On lightweight wove paper. Slightly worn. Together with a single sheet containing 3 sketches for set designs. 355 x 270 mm.

17. *Cyrano de Bergerac*. Play by Edmond Rostand

6 original large preparatory architectural drawings in plan view of stage layouts for Acts I (2), II, III, IV, and IV. Identified by the artist but unsigned and undated. Sheet size 460 x 603 mm. each. Slightly worn, soiled, and creased; several minor edge tears; vertical fold; stapled together at upper left corners.

Perdziola is an internationally-recognized set and costume designer for theater, opera, and ballet. He has worked extensively throughout the United States at the Metropolitan Opera, San Francisco Opera, Santa Fe Opera, Lyric Theatre of Chicago, American Ballet Theater, Shakespeare Theater in Washington, Boston Ballet, and Miami Ballet, as well as for various Broadway productions. He has also worked internationally for productions at the Monte Carlo Opera, the Niedersächsische Staatsorchester in Hannover, the Garsington Opera in the United Kingdom, the Finnish National Ballet, the Saito Kinen Festival in Japan, and the Sydney Opera House. Perdziola has received three Helen Hayes awards and a Helpmann award; he has also been nominated for numerous additional awards. (36726) \$11,500

N^o. XXI.

**Purcell's Song *Mad Bess*
from
Bickham's *Musical Entertainer*,
One of the Finest
18th Century Illustrated Books,
"The First of its Kind
to be Published in England"**

11. PURCELL, Henry 1659-1795

Mad Bess. Set by Mr. Henry Purcell. Plates 81-84 from George Bickham's *The Musical Entertainer*. London, 1740.

Unbound. 4 leaves, with large elaborate vignettes to heads illustrating the song with music and text below set for voice and figured bass with a separate part for flute. Signed in the plate by Geo. Bickham junr. Ca 326 x 200 mm. (12.75" x 7.85") [plate mark]. Slightly worn; minor browning to edges; some small holes; minor soiling and dampstaining. From the second edition of Bickham's monumental work, first published in 1737-1739. BUC p. 107. RIS BII p. 245.

"[Purcell] was one of the most important 17th-century composers and one of the greatest of all English composers." Peter Holman and Robert Thompson in *Grove Music Online*.

"[Bickham ?1706-1771] was principally famous

in music circles for his two illustrated folio volumes The Musical Entertainer, first issued in fortnightly parts, each containing four plates, from January 1737 to December 1739. The 200 plates are songs, headed and surrounded with pictorial embellishments illustrative of the song ... and engraved in the style of and even copied directly from Gravelot and Watteau. This work was the first of its kind to be published in England and quickly produced imitators such as Lampe's British Melody, engraved by Benjamin Cole." Frank Kidson et al. in *Grove Music Online*.

A charming group of engravings.

The Musical Entertainer is considered one of the finest 18th century illustrated books. Complete copies of this monumental work are exceptionally rare. (36818) \$160

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ROSSINI, par GILL



Monsieur F. Polo
J'adhère avec plaisir à la publication de ma caricature
sans votre journal heureux de voir que Le Singe de Pesaro
n'est point oublié.
Passy 27 Juin 1867
G. Rossini

Fine Caricature of Rossini

12. **ROSSINI, Gioachino 1792-1868**
Portrait caricature after the drawing by André Gill. Large hand-colored engraving published in Paris in the periodical La Lune, issue 70, July 6, 1867.

Large folio. Ca. 18.5" x 12.5". With a facsimile of a signed inscription in Rossini's hand below image: "J'adhère avec plaisir à la publication de ma caricature dans votre journal heureux de voir que Le Singe de Pesaro n'est point oublié. G. Rossini Passy 27 Juin 1867." Archivaly matted and attractively framed under glass. Overall size 26" x 20".

Müller: *Hommage an Rossini*, 89.

Gill was commissioned to draw cover illustrations for the weekly four-sheet newspaper *La Lune* by the publisher François Polo. In the present caricature, Rossini is "shown with a dog and his begging bowl sitting patiently at the side as the composer lights a mirliton as if it were a firecracker. The dog's begging bowl probably suggests that Rossini was a modern composer ... not dependent on a patron or the church for his livelihood, but dependent instead on the payment of the public. On the mirliton are various monikers for Rossini, *Le Maître* and *Le Cygne de Pessaro* (the swan of Pessaro), Rossini's birthplace ... Rossini's permission for the caricature is published underneath ... Rossini is making a pun at his own expense, changing "cygne" (swan) to "singe" (monkey) ... On 1 July, a few days before the publication of this issue, but after Rossini gave his permission, a new composition of Rossini's had been performed at the Paris World Fair. The piece, *Dieu tout puissant*, which was a hymn to Napoleon III, is reported to have a bombastic text performed by orchestral, military band, chorus of high priests, chorus of soldiers, bells, side drums and cannon, which we see in the caricature. Rossini is dressed as a pifferaro, an Italian pipe player, whose clothing underlines his Italian roots." Breckbill: *André Gill and Musicians in Paris in the 1860s and 1870s: Caricatures in La Lune and L'Éclipse*, pp. 215-228. (36588) \$350



**Large Original Watercolour
of the Noted Swiss Mime and Dancer**

13. SCHOOP, Trudi 1903-1999

Striking original watercolor by Erica Karawina (1904-2003) of Schoop as Fridolin in her eponymous award-winning ballet. On lightweight textured paper, 56 x 37 cms., signed with the initials "E.K."

Schoop, a Swiss dancer and comedienne, founded the Trudi Schoop Comic Ballet in 1931, winning second prize at a competition sponsored by the Archives Internationales de la Dance in Paris in 1932 with Fridolin. She toured widely throughout Europe and the U.S. from 1937-39, disbanded her company at the beginning of World War II, then reassembled it in 1946.

"Trudi herself was a clown in the sense that Charles Chaplin is a clown. Her range was tremendous ... she was an immediate success. Her productions had no decor, and there was a minimum of costume. But there was a maximum of effective mime, of wit, of satire ..."
Hurok: *The World of Ballet*, p. 46.

Karawina was born in Germany but moved to the U.S. in 1923. Among her teachers were sculptor Frederick W.

Allen (head of the Boston Museum School) and Charles J. Connick, creator of the stained glass windows in the Cathedral of St. John the Divine in New York City. Karawina moved to Honolulu in 1949 and executed elaborate works of stained glass art for many of Hawaii's government buildings and cathedrals; her lithographs and woodcuts are held by a number of prominent institutions, including the Library of Congress, the Boston Museum of Fine Art, and the Metropolitan Museum of Art in New York.

An animated rendition of Schoop in one of her most notable roles. (36570)

\$1,200

**Autograph Manuscript
of Two
Apparently Unpublished
Hymns**

**14. SMART, Henry Thomas 1
813-1879**

*Autograph musical manuscript
signed.* Undated, but ca. 1840-60.

Oblong quarto. 1 leaf. Two 4-part vocal settings of the hymns *St. Saviour* and *Blackburn*. With organ accompaniment. Notated on recto and verso in dark brown ink on rastrum-ruled paper. Signed by the composer at the head of each work. 235 x 255 mm. Somewhat soiled; creased at central fold; tears to lower margin; cut down from a larger leaf with minor loss to signature and clefs.



St. Saviour: 13 measures in C minor. With corrections. Text commencing *Ye boundless realms of Joy*.

Blackburn: 17 measures in G minor. With markings in pencil. Text commencing *Why hast thou cast us off, O God?*

Both hymns apparently unpublished.

Henry Thomas Smart, member of the noted English family of musicians, was an organist and composer, son of the violinist Henry Smart (1778-1823), and brother of Sir George Smart (1776-1867), distinguished conductor, organist, and composer.

"From 1831 to 1836 [Smart] was organist of Blackburn parish church, and his first anthem was performed there ... In 1836 he settled in London as organist of St. Philip's, Regent Street ... In March 1844 he was appointed to St. Luke's, Old Street, where he remained until 1864 ... Smart was an excellent organist ..., a splendid extemporizer and a voluminous and admirable composer for the instrument, and became the leading concert organist in the country. His expertise in organ design was valued by many. Among the most important instruments he designed were those in the City and St Andrew's halls, Glasgow, and the town hall at Leeds. He was a pioneer in developing the English symphonic organ on French principles." W.H. Husk, revised by Nicholas Temperley in *Grove Music Online*. (36582) \$650



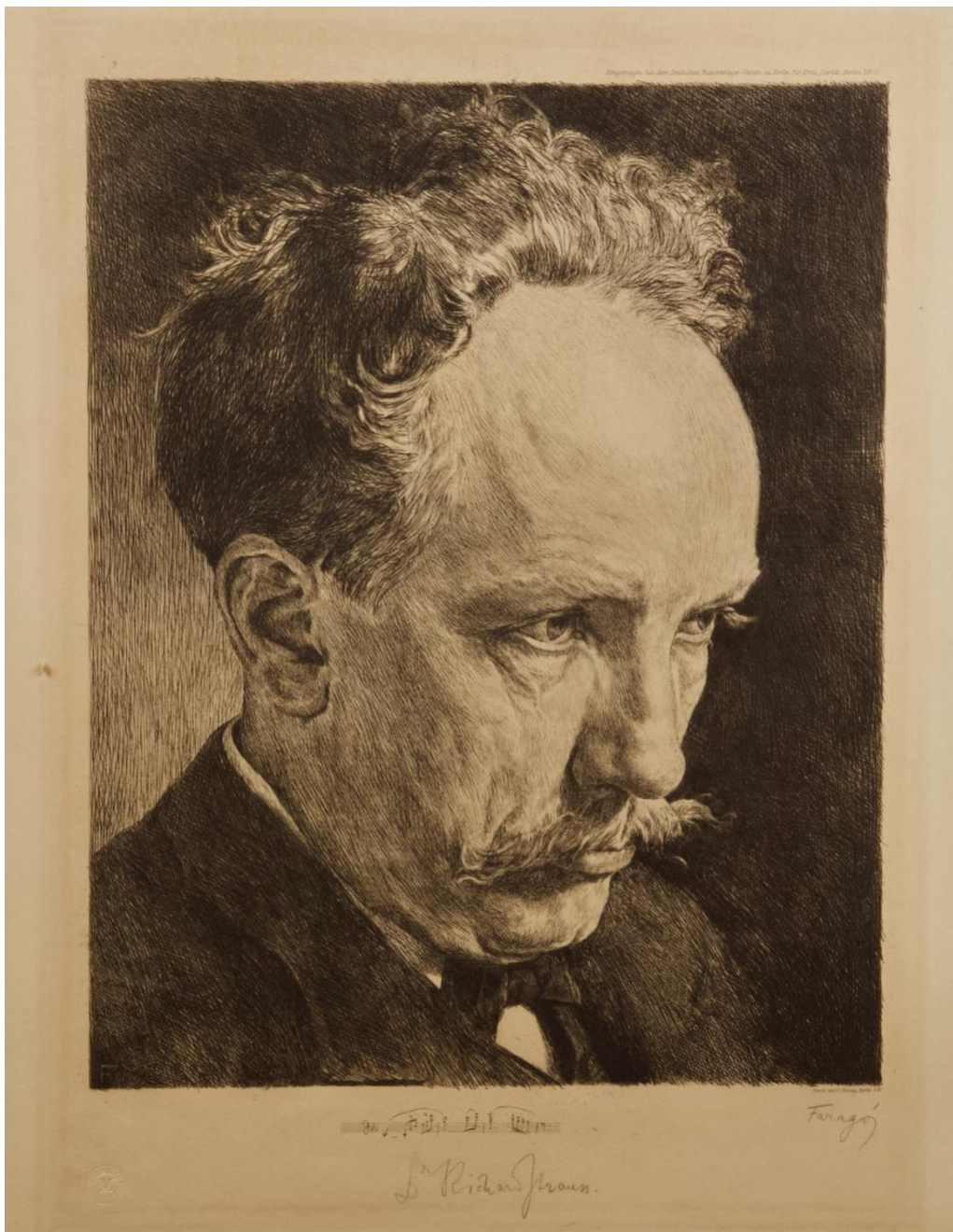
Strauss & Beethoven

15. STRAUSS, Richard 1864-1949

Autograph musical quotation signed. Undated, but ca. 1910. A portion of the opening theme of Beethoven's *5th Symphony*. Notated in pencil on the verso of a note card with "Léontine Simon Mannheim L 12, 18." printed to recto. 98 x 148 mm. Slightly worn, browned, and foxed; remnants of former mount to recto.

"... the most important musical influence on the young Strauss was his arch-conservative father, who brought him up on Haydn, Mozart, Beethoven and Schubert ... Strauss references Beethoven's 5th Symphony in the first movement of his opus 5; the 8th as the model for his one-act opera Till Eulenspiegel; and the Eroica in his Metamorphosen." Bryan Gilliam and Charles Youmans in *Grove Music Online*.

Léontine Simon was the author, with Fanny Boehringer, of a paper published in 1915 on the conditions of soldiers blinded during the World War I. (36581) \$600



Large Portrait Etching of Strauss, Signed by the Composer

16. [STRAUSS, Richard 1864-1949]. Faragó, Géza 1877-1905

Original bust-length portrait etching. Berlin: Printed by O. Felsing and issued by the Deutschen Kunstverleger-Verein zu Berlin für Fritz Gurlitt, 1905.

With the autograph signature of the composer below a printed facsimile musical quotation from Strauss's *Ein Heldenleben* op. 40 for orchestra. Also signed in pencil by the artist. "No. 11" to lower left, indicating that the copy was presumably the eleventh of a limited number printed. Small circular embossed stamp of the "Deutschen Kunstverleger-Verein" to lower right. Ca. 390 x 285 mm. to platemark, sheet size ca. 482 x 368 mm. Minor browning. In very good condition overall.

Faragó was a Hungarian artist active in both Vienna and Budapest as a set and costume designer.
(36732)

\$950

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