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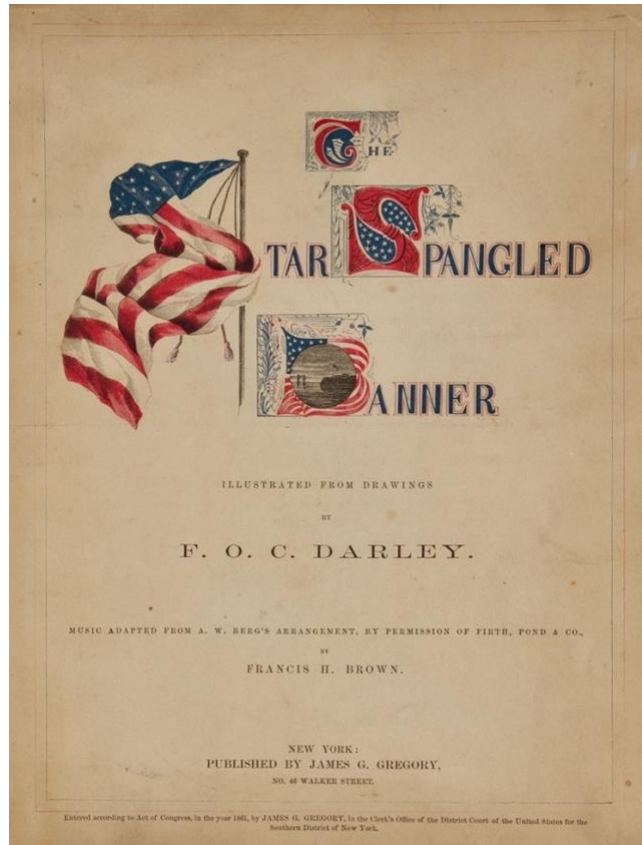
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Issued at the Time of the Civil War

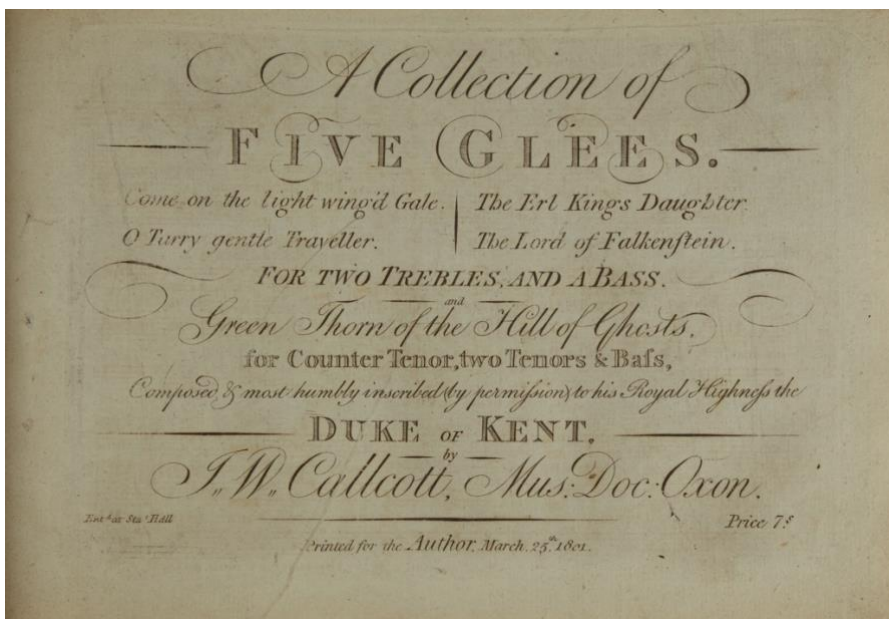
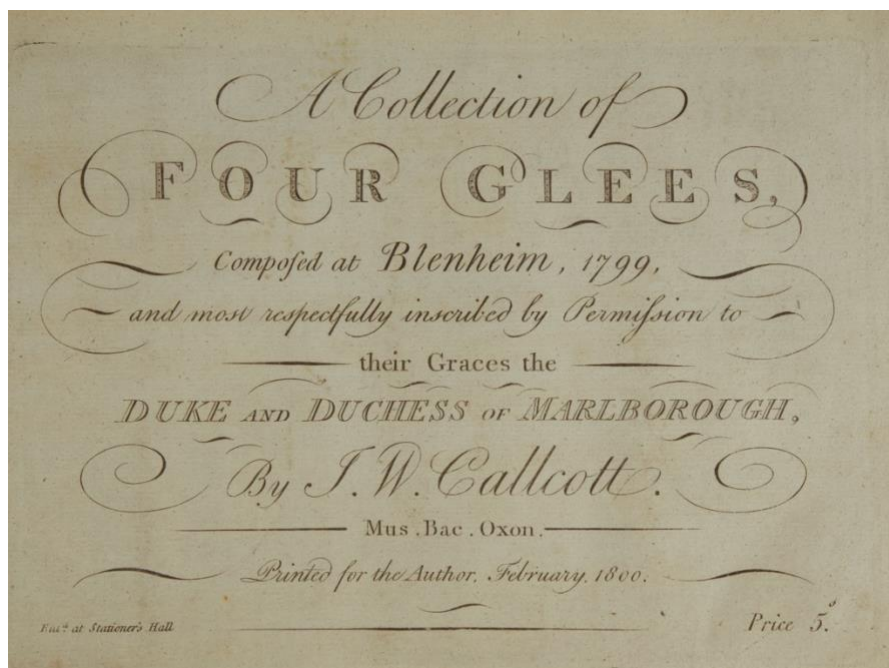
1. [AMERICAN MUSIC]. Brown, Francis H. 1818-1891

The Star Spangled Banner Illustrated from Drawings by F. O. C. Darley. Music adapted from A. W. Berg's arrangement, by permission of Firth, Pond & Co. New York: James G. Gregory, 1861.

Quarto. Quarter olive green morocco with marbled boards, raised bands on spine in compartments with gilt-ruled compartments, titling gilt. 1f. (recto decorative title printed in red, blue, and black, verso short history of The Star Spangled Banner), 4ff. printed on one side only, with steel-engraved illustrations by Darley to head, 4 pp. music in piano-vocal score, [i] (publisher's advertisements), [i] (decorative device) pp. With armorial bookplate of the American man of letters and diplomat James Lorimer Graham (1835-1876) to front pastedown. Boards worn; detached. Minor internal wear and soiling.

Filby: *Star-Spangled Books* S-50. Muller: *The Star Spangled Banner: Words and Music issued between 1814-1864*, p. 99.

Brown was an "American pianist, composer, and teacher. He lived for a time in Boston, where he was a protégé of Jonas Chickering. After an injury to his hand prevented study abroad, he went to Providence in 1849 and became organist there at the First Baptist Church in America. In 1856 he moved to New York, where he joined the faculty of the Spingler Institute on Union Square. Following the Civil War he built a conservatory with a 400-seat concert hall in Stamford, and expanded his teaching to Bridgeport and other communities in southern Connecticut. Brown published more than 200 compositions as well as several pedagogical works, including the *Institute Chorus Book* (1857). Many of his songs and piano pieces were very successful: "Will you come to my mountain home?" (1845) sold 60,000 copies, and *Pride Polka* (1850) over 100,000." Arlan R. Coolidge in *Grove Music Online*. (38487) \$125



**A Comprehensive Collection of Callcott's Glees,
 Bound with a First Edition of Shield's *Rosina***

2. CALLCOTT, John Wall 1766-1821

A bound volume of glees, etc., together with a first edition of Shield's Rosina. 1798-1805.

Callcott. *A Collection of Four Glees, Composed at Blenheim, 1799, and most respectfully inscribed by permission to their Graces the Duke and Duchess of Marlborough ... Price 5s. Printed for the Author, February, 1800. 1f. (recto title, verso "Catalogue. of Music Composed by I. W. Callcott Mus. Bac. Oxon. Organist of St. Paul's Covent Garden and the Asylum Chapel"), 12 pp., all with printed date "Decr. 31st 1799" to head of each glee. BUC p. 150. RISM C82.*

Callcott. *A Collection of Six Glees, The Sylvans, Urchins, Elves & Fairie's Dance, Rise Winds of Autumn, and High the sparkling beverage pour. Composed & inscribed (by permission) to the Right Honble. Lord*

Viscount Dudley & Ward, ... Pr. 7s. 6d. Published April, 26th, 1802. [1] (title), 2-25, [i] ("Catalogue. of Music Composed by I.W. Callcott ... Printed for the Author August 1, 1800.").BUC p. 150. Not in RISM.

Callcott. *Inter Calices.* [1] (blank), 2-4 pp. With printed date "Feby. 25th 1799" to head of first page of music. BUC p. 151. RISM C151.

Callcott. *A Collection of Five Glee's. Come on the light wing'd Gale. O Tarry gentle Traveller. The Erl Kings[!] Daughter. The Lord of Falkenstein. For Two Trebles, and a Bass. and Green Thorn of the Hill of Ghosts, for Counter Tenor, two Tenors & Bass, Composed & most humbly inscribed (by permission) to his Royal Highness the Duke of Kent. ... Price 7s.* Printed for the Author, March, 25th. 1801. [1] (title), 2-27, [i] (blank) pp. With printed date "Jany. 1st. 1801 to head of each glee. Not in BUC or RISM.

Callcott. *Alonzo & Imogene.* Printed for the Author, & Sold at his House at Kensington Gravel Pitts, Middlesex, or at any of the Music Shops ... Entd. at Stns. Hall July 14, 1800. Price 2 6. 6 pp. BUC p. 150. RISM C91.

Callcott. *Elvers Hoh ... Pr 2s. 6.* Mar. 25th. 1799. [London: R. Birchall]. 9, [i] (blank) pp. BUC p. 150. This edition not in RISM.

Callcott. *A Collection of Five Glee's chiefly for Treble Voices, 1. Hail memory. 2. Stare not to lifes[!] short span confined. 3. I saw the virtuous man contend. 4. Oh Chloe. 5. The coming Morn. Composed & inscribed by permission to The Rt. Hon. The Earl of Westmeath, ... Op. 12. Price 7/.* Printed for the Author, by T. Skillern, N. 25, Greek St. Soho. 1805. 1f. (recto title, verso blank), 21, [i] (blank) pp. Not in BUC or RISM.

Callcott. *Hast thou left thy blue course ... Price 3s.* Composed Jany. 1st. 1801[1] (blank), 2-13, [i] (blank) pp. With (Entered at Stationers Hall) May 11th 1801 to head of page 1. Not in BUC or RISM.

Callcott. *Drink to Night A Chearful Glee for 3 Equal Voices ... Inscribed to Charles Ferguson Esqr. Price 1/6.* London: Printed for the Author by Rt Burchall, 133 New Bond Street, Decr. 26. 1798. 5, [i] (blank) pp. BUC p. 150. RISM C120.

Callcott. *Hark the cock crows.* [1] (blank), 27, [i] (blank) pp. Not in BUC or RISM.

Callcott. *Slow Men of London ... Pr. 1s 6.* With printed date "Decr. 24th 1799" to head of first page of music. 4 pp. BUC p. 152. RISM C204

Callcott. *Autumn, A Glee for three equal Voices. Set to Music & most respectfully inscribed by permission to the most Noble The Marquis of Blandford.* With printed date "June, 4th. 1798" to head and "Composed at Bill Hill Oct: 11th. 1797." to foot of first page of music. [1], 2-4 pp. BUC p. 150. Not in RISM.

Callcott. *Think Not My Love, a Glee for four equal Voices, inscribed to Messrs. Harrison & Bartheman ... Price 2s. 6d.* With printed date "Decr. 7, 1801" to head of first page of music. [1] (blank), 2-9, [i] (blank) pp. Not in BUC or RISM.

Callcott. *Padre del Ciel A Madrigal for Six Voices. The Words from Petrarch Sonnet, 48. Composed & most gratefully inscribed (by permission) to the Right Honble. Frederica Countess of Mansfield.* Printed for the Author & Sold at his house at Kensington Gravel Pitts, Middlesex, or at any of the Music Shops ... Pr. 2s. 6. With printed date "July 12th. 1800" to head of first page of music. 7, [i] (blank) pp. BUC p.151. RISM C187.

An English composer and theorist, Callcott is regarded as one of the best glee composers and a respected writer on music theory. "[He] was the composer of at least 151 original glees ... It was not the sheer quantity, but the consistently high quality of his glees, his total devotion to the genre, and his personal generosity that won the accolades of so many of his contemporaries. ... Callcott became acquainted with Haydn at the time of the Austrian master's first visit to London in 1790, and studied with him ... Callcott's glees ... cover the gamut in style, literary content, level of difficulty, and sophistication of structure, but they all share a keen understanding of the sonorous possibilities of the solo-voice ensemble, effective writing for every voice, and musical sensitivity." Rubin: *The English Glee in the Reign of George III*, pp. 342-344.

Bound with:

SHIELD, William 1748-1829

Rosina, A Comic Opera, as performed at the Theatre Royal, Covent Garden; ... Price 8s. London: Printed for Willm. Napier, Music-seller to their Majesties, No. 474, Strand [PN 125], [1783]. 1f. (recto pictorial title engraved by F. Bartolozzi after G.B. Cipriani, verso blank), 38 pp. Pages 1-5 "Overture to Rosina Adapted as a Lesson for the Harpsichord or Piano Forte" followed by songs, with noted performers including Mr. Bannister, Mr. Brett, Mr. Davies, Miss Harper, Mrs. Kennedy, Mrs. Martyr, and Mrs. Pitt. Manuscript note to upper outer corner, incorporating "Taunton Glee Club." Slightly browned; first line of manuscript note trimmed. **First Edition.** BUC p. 947. RISM S3173. *Rosina*, a comic opera afterpiece with dialogue in two acts composed and compiled by William Shield to a libretto by Frances Moore Brooke after Charles-Simon Favart's *Les moissonneurs*, was first performed in London at Covent Garden on 31 December 1782. "Shield composed the overture and ten of the 18 songs himself. He borrowed one song each from John Garth and Stephen Paxton and from Sacchini's *Armida* (staged in London as *Rinaldo* in 1780) and found five additional melodies in Scottish, French and Irish sources. *Rosina* was one of the most popular afterpieces of the late 18th century, with the pastoral plot and Celtic songs capitalizing on the escapist interest in folk culture then prevalent in Britain as it was becoming industrialized." Linda Troost in *Grove Music Online*

"*Rosina* (1782), Shield's most often performed work (over 200 London performances by 1800), follows the same blend of charming original and borrowed music. As *Rosina* shows, Shield excelled in harmonizing traditional music without destroying its character. He could also write more complex, italianate arias like 'When William at eve' and 'Light as Thistledown'. Unlike some earlier comic opera composers, he did not fall into the habit of assigning traditional ballads to rustics and italianate arias to the gentry: in *Rosina*, all the principal characters sing both types of music, and the blend seemed to please audiences. According to the Covent Garden accounts, Shield received £100 for the music (not £40, as Parke claimed in his memoirs) six months after the opera opened. After Robert Burns's death a folk melody in the overture to *Rosina* (played by bassoons imitating the bagpipe) was revised and attached to Burns's poem 'Auld Lang Syne'." Linda Troost in *Grove Music Online*

Anon. With 6ff. (some printed on one side of the leaf only) miscellaneous "Lessons," etc. bound in at end.

Oblong folio. Dark green leather-backed marbled boards with dark red leather label "Glees" within decorative gilt border to upper. Music engraved throughout. With contemporary signature "Miss Gooch" to one of final leaves. Binding considerably worn; upper nearly detached. Slightly worn and browned; small binder's holes to blank inner margins; very occasional small stains and soiling. (35795) \$750



Catalani. Loreley. Atto I°. Scena I°



Catalani. Loreley. Atto I°. Scena II°



Fine Original Set Designs for the Opera *Loreley*

3. CATALANI, Alfredo 1854-1893

4 original hand-painted set designs for the opera *Loreley* after original designs by the noted Italian artist Ugo Gheduzzi (1853-1925). Executed in colored gouache on paper. Milan, ca. 1890-1910.

Identified in manuscript, both on the designs themselves and on contemporary laid down paper borders: Act I, scene I. 175 x 240 mm.; Act I, scene II. 242 x 322 mm.; Act II. 240 x 314 mm.; Act III. 240 x 362 mm. With small circular handstamp of "Ricordi Milano" to upper outer corner of border. Each design laid down to dark brown mat, 405 x 510 mm. Some wear, creasing, and soiling.

From a comparison of images in the Ricordi Archives of two of these designs identified as originals by Gheduzzi, the present designs appear to be faithful copies, in all probability executed by artists employed by Ricordi, possibly for productions at other theaters in Italy (of which there were many); these included performances at La Scala on 24 January 1894, 18 December 1905, and 18 April 1906.

Loreley, an opera in three acts, was first performed at the Teatro Regio in Turin on 16 February 1890. It was based on Catalani's earlier opera *Elda*, set to a libretto by d'Ormeville after the Lorelei legend. Catalani substantially revised the opera.

"Because of its lively dramatic style, Edmea pleased the public more than Catalani's other operas, and this made him realize that its formula was better suited to his abilities. On the advice of Depanis, he decided to apply this further by revising Elda. He restored the original names and places, wrote new passages and improved the musical quality of the existing score. The plot of the new Loreley, sketched out by Depanis and elaborated by Zanardini and d'Ormeville (who were helped by Illica and Giacosa, later to write librettos for Puccini), gained considerably in liveliness and interest. The third act in particular contains some of the most important descriptive writing in the stage music of the period, such as the dance of the water-spirits and the funeral march for the dead Anna ... [Catalani's] operas were among the most important of those in the period immediately preceding the rise of the verismo school." Michele Girardi in *Grove Music Online*. (38516) \$1,150

Early Italian Lithographic Settings of Dante's *Divine Comedy*

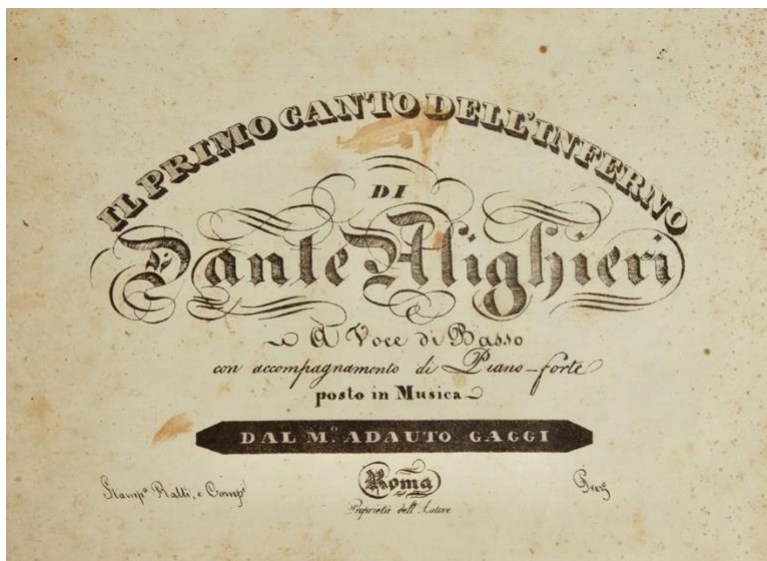
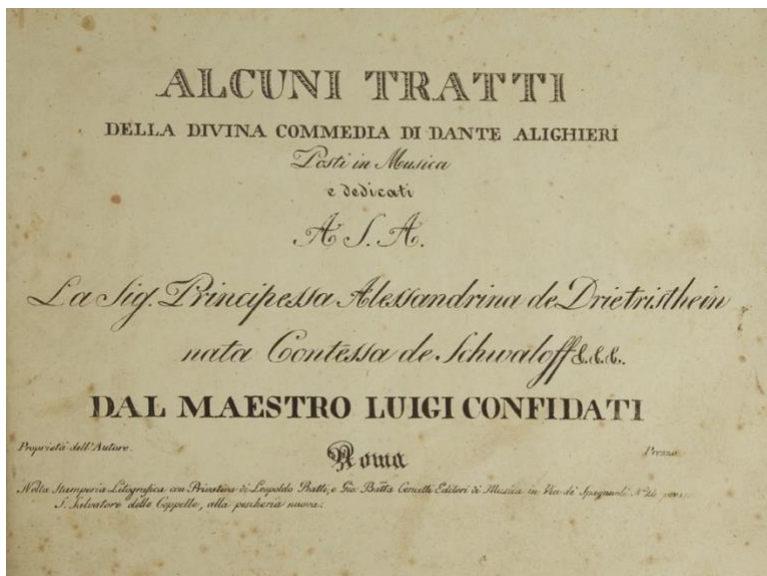
4. CONFIDATI, Luigi 1772-1847

Alcuni Tratti della Divina Commedia di Dante Alighieri Posti in Musica e dedicati A. S. A. La Sig. Principessa Alessandrina de Dietristhein nata Contessa de Schwaloff &&& ... Roma: Nella Stamperia Litografica con Privativa di Leopoldo Ratti, e Gio: Batta Cencetti Editori di Musica in Via de Spagnuoli No 24 presso S. Salvatore delle Goppelle, alla pescheria nuova [PN 45], 1822.

Oblong folio. 19th century dark tan quarter calf with marbled boards. 1f. (title), [1] (Section title: Episodio di Francesca da Rimini nel Canto V di Dante. A Voce di Soprano), 8-30 pp., [1] (Section title: La Morte del Conte Ugolino nel Canto XXXIII di Dante. A Voce di Basso), 32-52 pp. Lithographed throughout. Scored for solo voice, violin I, violin II, viola and bass. Lacking the first part entitled "Iscrizione su la Porta dell'Inferno nel Canto III di Dante A Voce di Tenore;" the second part bound after the third.

"The firm of Ratti & Cencetti was the largest music publishing house in Rome in the nineteenth century and the first to use lithography there." Twyman p. 437.

First Edition. Antolini and Bini: *Editori e libri musicali a Roma nella prima metà dell'ottocento*, p. 149.



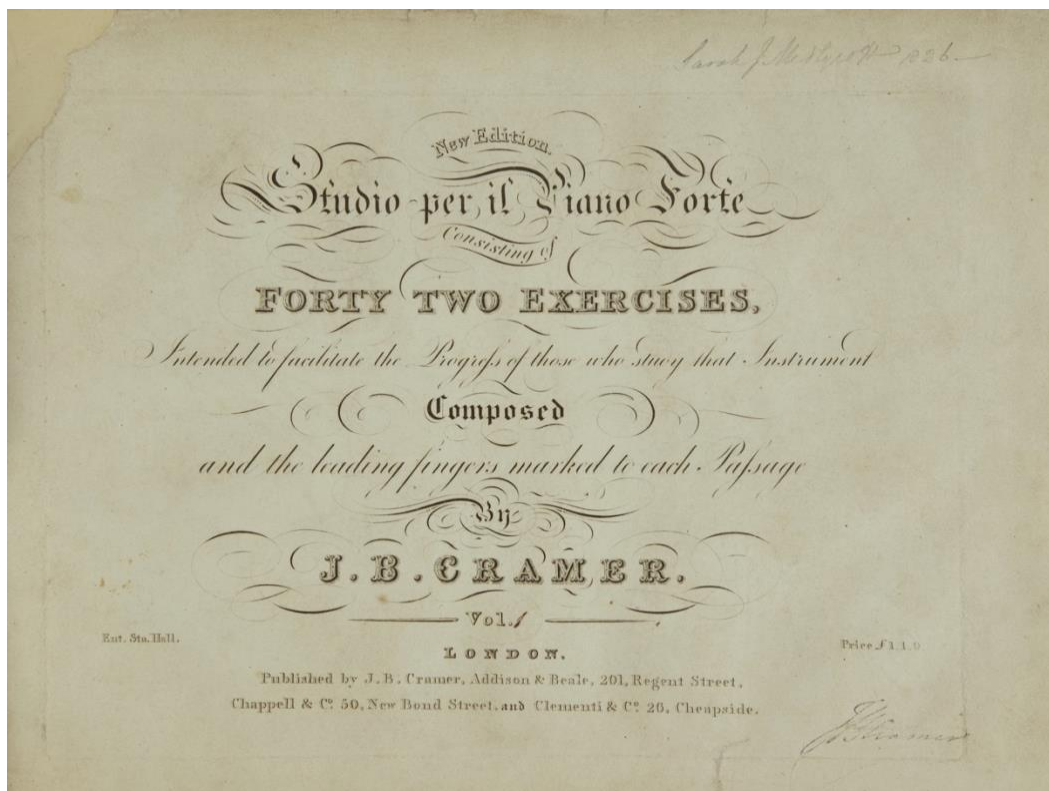
Bound with:

Gaggi, Adaauto 1800-1878. *Il Primo Canto dell'Inferno di Dante Alighieri A Voce di Basso con accompagnamento di Piano-forte ... Proprietà dell'Autore*. Roma; Stampa. Ratti, e Comp., [PN 363 a-c]. [1831]. [i] (title), [i] (text from Canto I beginning with "Nel mezzo del cammin di nostra vita" and ending with "Allor si mosse, e io li tenni dietro"), 3-24 pp. Lithographed throughout. **First Edition**. Antolini and Bini p. 171. Twyman p. 447 no. 13. Minor wear and foxing. In very good condition overall.

These two rare items are of significance both as examples of settings of Dante's classic literary work and as examples of Italian music lithography.

Confidati was born in Jesi (today the town of Cupramontana) and died in Rome. He wrote three compositions on text from Dante's *Divine Comedy* and also wrote other vocal music including a cantata and oratorios. Manuscripts of his works are held by the Conservatorio Cherubini in Florence. Schmidl III, p. 208. Little is known of Gaggi, born in Fano around 1800. He was educated in Bologna and studied music with his father Stanislao Mattei.

"There are 121 known musical interpretations of Dante's *Commedia* composed during the period which spans 1789–1914. The preponderance of these were written by Italian composers, with only twenty-four pieces written by non-Italian composers." Extracted from Audeh and Havely eds.: *Dante and the Long Nineteenth Century*. Appendix: *Dante and Nineteenth-Century Music*. (38499) \$375



“Beethoven Considered Him the Finest Pianist of the Day”

5. CRAMER, Johann Baptist 1771-1858

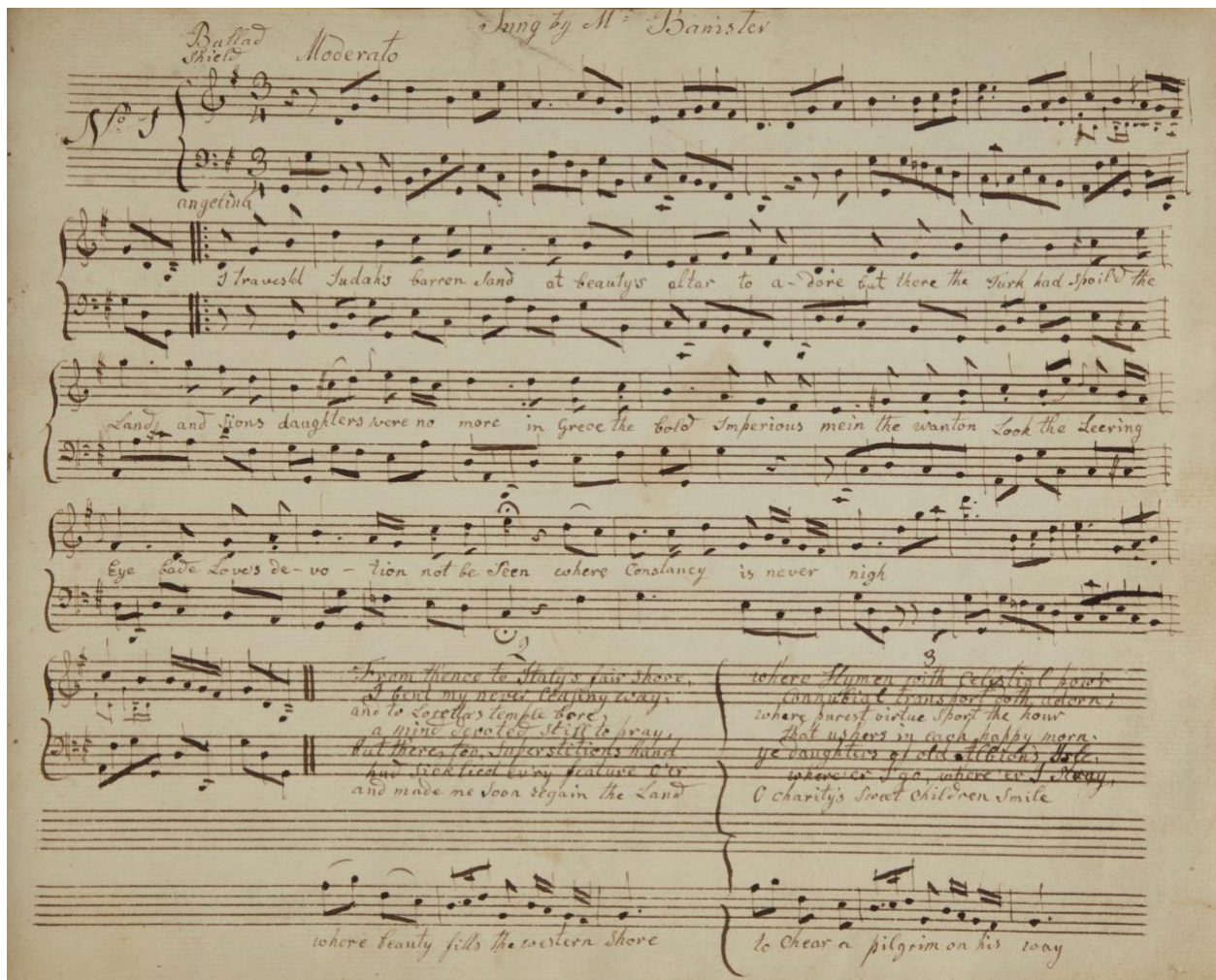
Studio per il Piano Forte Consisting of Forty Two Exercises, Intended to facilitate the Progress of those who study that Instrument Composed and the leading fingers marked to each Passage ... New Edition. Vol. [1, 2]. Ent Sta. Hall. Price £1.1.0. London: J.B. Cramer, Addison & Beale, 201, Regent Street, Chappell & Co. 50, New Bond Street, and Clementi & Co. 26, Cheapside, [no later than 1826].

2 volumes. Oblong folio. Full flexible maroon textured leather with gilt rules to edges, spine in gilt-ruled compartments, marbled endpapers. Vol. 1: 1f. (recto title, verso blank), 75, [i] (blank) pp.; Vol. 2: 1f. (recto title, verso blank), [1] (blank), 89, [i] (blank) pp. Engraved. With composer's facsimile signature handstamp to lower outer corner of titles to both volumes. Binding slightly worn, rubbed, and bumped; small portion of head and tail of spine to Vol. 2 lacking. Very minor wear and soiling; early paper repair to small blank area of upper inner corner of title to Vol. 1 with minor paper imperfection to lower blank margin; minor showthrough to Vol. 2; tear to p. 3 without loss, repaired with archival tape.

With pencilled signature of mid-19th century English artist Sarah J[effrey] Medlycott dated 1826 to upper outer corner of each title.

Milligan p. 53.

"As one of the most renowned piano performers of his day, [Cramer] contributed directly to the formulation of an idiomatic piano style through his playing and his compositions ... The large volume of Cramer's compositions is only part of his musical achievement. His playing left a permanent impression on several generations of early 19th-century pianists. He received almost universal admiration for his playing; even Beethoven considered him the finest pianist of the day, according to Ries ... Of all Cramer's works, the one that has had the greatest enduring value is his celebrated set of 84 studies for the piano, published in two sets of 42 each in 1804 and 1810 as Studio per il pianoforte ... The success of the studies led Cramer to produce many more methods, including the Anweisung das Pianoforte zu spielen, which includes rules for fingering and the use of the pedals." Simon McVeigh in Grove Music Online. (38510) \$450



**Early 19th Century English Operatic Excerpts in Manuscript
Bound with a Manuscript Excerpt from Luso-Brazilian Composer Marco Portugal**

6. [ENGLISH VOCAL MUSIC - Early 19th Century - Manuscript]

Manuscript collection of over 20 pieces, mostly from English operas including by Arnold, Shield, and Storace, most for voice and keyboard, some for keyboard solo. Ca. 1797-1804. Oblong folio. Half dark brown leather with marbled boards, spine in decorative compartments gilt.

Contains, in order of appearance:

Shield, William 1748-1829

- No. 1. *Ballad*. With "Sung by Mr. Banister" at head. 1 p. Text commencing "I travs'd Judah's barren land." With separate text to verses 2 and 3. For the character Angelina.

Shield

- No. 2. *Siciliano*. With "Sung by M. Johnstone" at head. 1 p. Text commencing "Her hair is like a golden due[!]." For the character Edwin.

Shield

- No. 3. With "Sung by Mr Edwin" at head. 1 p. Text commencing "Let's seek the bow'r of Robin Hood." With separate text to verses 2 and 3. For the character Ruttekin. From the comic opera *Robin Hood, or Sherwood Forest* to a libretto by L. MacNally and E. Lysaght after popular ballads and O. Goldsmith's *The Vicar of Wakefield*, first performed in London at Covent Garden on 17 April 1784.

Shield

- No. 4. *Duetto*. With "Sung by M. Johnstone and M. Bannister" at head. 2 pp. Text commencing "Thus let me hold thee to my heart." For the characters Edwin and Angelina.

Unattributed

- No. 5. *There's nae luck about the House. A Schotch[!] air with Variations*. 1-1/2 pp., with 4 variations in total. For keyboard.

Bossi, Cesare 1773-1802

- No. 6. *Dance in Pegg's Love a Ballet*. 1/2 p. For keyboard. *Little Peggy's Love*, choreographed by Charles Louis Didelot (1767-1837), was first performed at the King's Theatre on 21 April 1796.

Storace, Stephen 1762-1976

- No. 7. *Untitled*. With "Sung by Master Welch in The Prize" to head. 1 p. Text commencing "You care of money." With separate text to verse 2. *The Prize*, in 2 acts to a libretto by Hoare, was first performed in London at the Little Theatre in the Haymarket on 11 March 1793.

Arnold, Samuel 1740-1802

- No. 8. *One day I heard Mary Say*. With "Sung by Miss Georg" to head. 1 p. Text commencing "White man never go away" and continuing "And when all the sky is blue, Sun makes warm weather, I'll catch you a cock a too, Dress you in feather." With separate text to verse 2. From *Inkle and Yarico*, a comic opera in three acts to a libretto by George Colman the younger after Richard Steele's essay, first performed in London at the Little Theatre in the Haymarket on 4 August 1787. Miss George sang the part of Yarico in an early performance of the work. Fiske: *English Theatre Music in the Eighteenth Century Century, Second Edition*, p. 478.

Arnold

- No. 9. *Untitled*. With "Sung by [?]Mr. Bland in The Mountaineers" to head. 2 pp. Text commencing "When the hollow drum has beat to bed." For the character Agnes. *The Mountaineers*, in three acts to a libretto by George Colman the younger after M. de Cervantes's *Don Quixote* and W. Hodson's *Zoraida*, op. 34, was first performed at the Little Theatre in the Haymarket on 3 August 1793.

Arnold

- No. 10. *Untitled*. With "Sung by Mrs. Bland and Mr. Banister in The Mountaineers" at head. 1 p. Text commencing "Oh happy tawny moor." With separate text to verses 2 and 3. For the characters Agnes and Sadi.

Unattributed

- No. 11. *Maria's Evening Service*. 2-1/2 pp. Text commencing "At morn and eve to thee I pray."

Arnold

- No. 12. *Untitled*. With "Sung by Mrs. Bannister" and "Inkle and Yarico" at head. 2 pp. Text commencing "Fresh and strong the breeze is blowing." For the character Narcissa in *Inkle and Yarico*.

Smart, [?Henry 1778-1823]

- No. 13. *The Dusky Night with Variations*. 3 pp. For keyboard. One leaf reinforced with clear tape at inner margin.

Unattributed

- No. 14. *Auld Robin Gray Scottish Medley. Overture*. 9 pp. For piano. Including *Auld Robin Gray* (with section marked "Solo Gern. Flute"), *Highland Laddie*, *The White Cocade*, *Dainty Davy*, *Hallow Ev'n*,

There's nay gude luck, The Rakes of Matlow (2), Lochabar, Mrs. Rose's Reel, Mis's Farquharsons Reel, Because hi was a bonny Lad, and I'll have a wife of my ean. For keyboard.

Unattributed

- *No. 15. Untitled.* With "Sung by Miss Leak" at head. 2 pp. For the character Jenny. With separate text to verse 2.

Unattributed

- *No. 16. Untitled.* With "Sung by M.C. Kemble and Miss Leak" at head. 2 pp. For the character Jemmy [Jenny].

Unattributed

- *No. 17. Finale.* With "Sung by Mr. Fawcet, Mr. Suet, Mrs. Bland, [?]Mrs. DeCamp, and Miss Leak" at head. 4 pp., with "Reel by all the performers" at conclusion. For the characters Donald, Moggo, Duncan, Susan, Jerry, and Jenny.

Unattributed

- *In the Relief of Williamstat.* March. 4 pp.

Hoffmeister, etc.

- *Waltzes.* 8 pp., including Allemande by Hoffmeister and Ecossaise.

Arnold

- With "Sung by [?]Mr. Wilson in The Agreeable Surprise" at head. 1 p. For the character Sir Felix. With separate text to verses 2 and 3. *The Agreeable Surprise*, a comic opera in two acts to a libretto by John O'Keeffe, was first performed In London at the Theatre Royal in the Haymarket on 3 September 1781.

Unattributed

- *Evening Hymn.* 1 p. With separate text to verses 2-5.

- 5 blank leaves (two elementary lines of notation to first leaf).

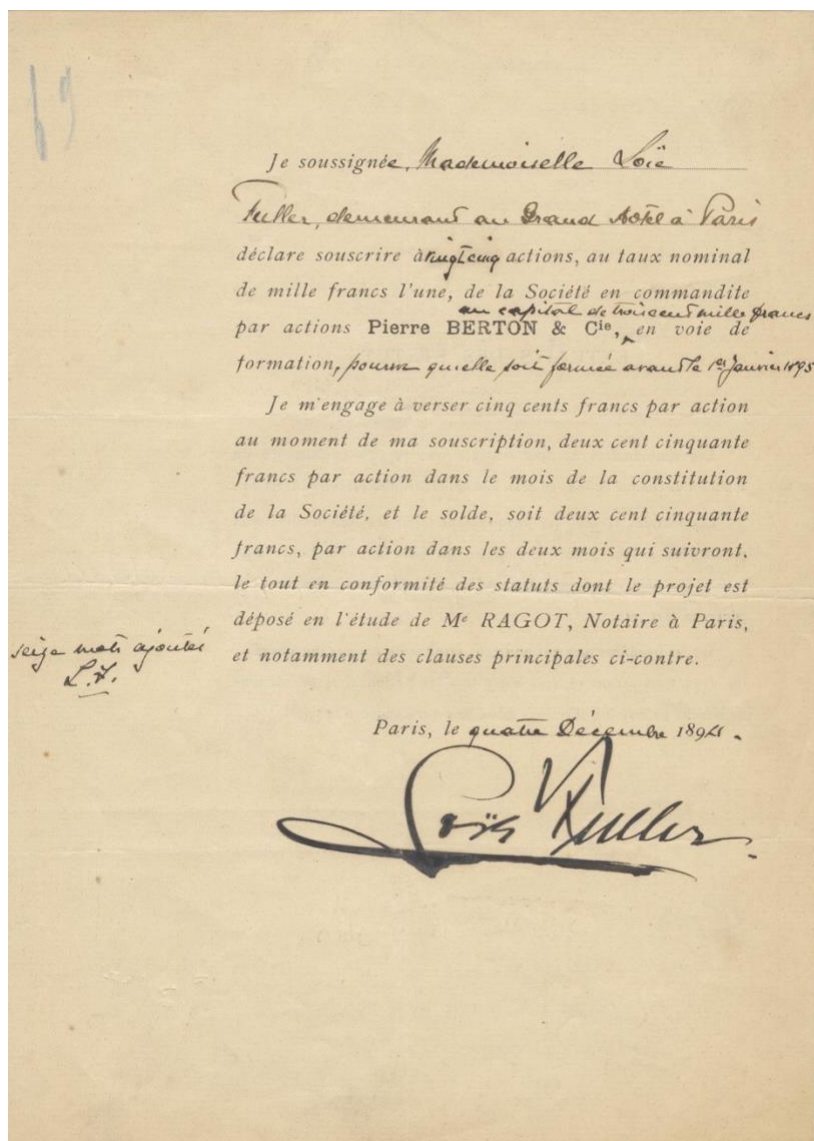
All above works on paper manufactured by Portal & Bridges most dated 1798, one dated 1797.

Portugal [Portogallo], Marcos António da Fonseca 1762-1830

- *Duett Rendimi il figlio o barbaro Fernando in Mexico Portogallo.* [1] (title), 2-16 pp. On paper by Portal & Bridges dated 1803. *Fernando nel Messico*, a *dramma per musica* in 3 acts to a libretto by F. Tarducci, was first performed in Venice at the Teatro S Benedetto on 16 January 1798 and in a revised 2-act version in Lisbon at the Teatro S Carlos in the summer of 1805. It was Portugal's only opera performed outside of Italy. "*Marcos Portugal was not only one of the most prolific Luso-Brazilian composers ever, but also the most successful. His European fame rests above all on his comic operas ...*" António Jorge Marques and David Cranmer in *Grove Music Online*

With early ownership signature of Mary Anne Grenville August, 1804 to front pastedown.

Binding slightly worn, rubbed, and bumped; minor loss to head and tail of spine; upper joints and hinges partially split. Slightly worn and browned; occasional small stains and tears; upper margin cropped, just slightly affecting titling and/or notation in most cases, occasionally more significantly; binder's holes to inner margins; one leaf repaired with clear tape; a number of leaves apparently removed preceding the duet from *Fernando in Mexico*. (38515) \$650



**Document Signed by
 "The Creator of a New,
 Modern Dance Form"**

7. FULLER, Loïe 1862-1928

Printed document completed in Fuller's hand and boldly signed by her.

Large octavo (250 x 180 mm.). The document attests to Fuller taking 25 shares at 1,000 francs each in a partnership in the process of formation; she undertakes to pay additional monies in the coming months, with her place of residency: "Mademoiselle Loïe Fuller, demeurant au Grand Hotel à Paris," and further terms completed in Fuller's hand: "au capital de trois cent mille francs ... pour qui elle soit formée avant le 1^{er} Janvier 1895 ... seize mois ajoutée (Initialed "L.F.")," dated 4 December 1894 in her autograph. With printed "Extraits des Statuts" to verso. Minor wear and browning; creased at folds and slightly overall; "69" in blue pencil to blank upper left corner.

Born in Illinois in 1862, Fuller died in Paris in 1928. "Loïe Fuller's

contributions are impressive. The first American dancer to be acclaimed the creator of a new, modern dance form, Fuller paved the way for the acceptance of modern dance and dancers in the twentieth century. She was prized and praised by the Symbolists of the 1890s; ironically, it was this American dancer from the theater of popular entertainment who was able to realize their most elusive theories on stage. Fuller predicted the stagecraft of the 1900s when she stripped the stage of scenery and used light and fabric as scenic decor, sculpting abstract shapes with the ineffable materials of light, color, silk, and the motion of the human body. She invoked the admiration of the Futurists because she tamed the "terrible" power of electricity by fusing art and technology. Fuller had an appreciative eye for talent, and managed Sada Yakko, Maud Allen, and Isadora Duncan. In producing her film, *La Lys de la Vie*, Fuller ingeniously exploited natural, exterior settings and achieved startling effects with negative-positive image reversal in her final print. And, with her brilliantly colored shadow-dance images she was, in fact, envisioning a design potential that would be realized with technicolor film." Sommer: *International Encyclopedia of Dance*, Vol. 3, p. 96. (38504) \$135

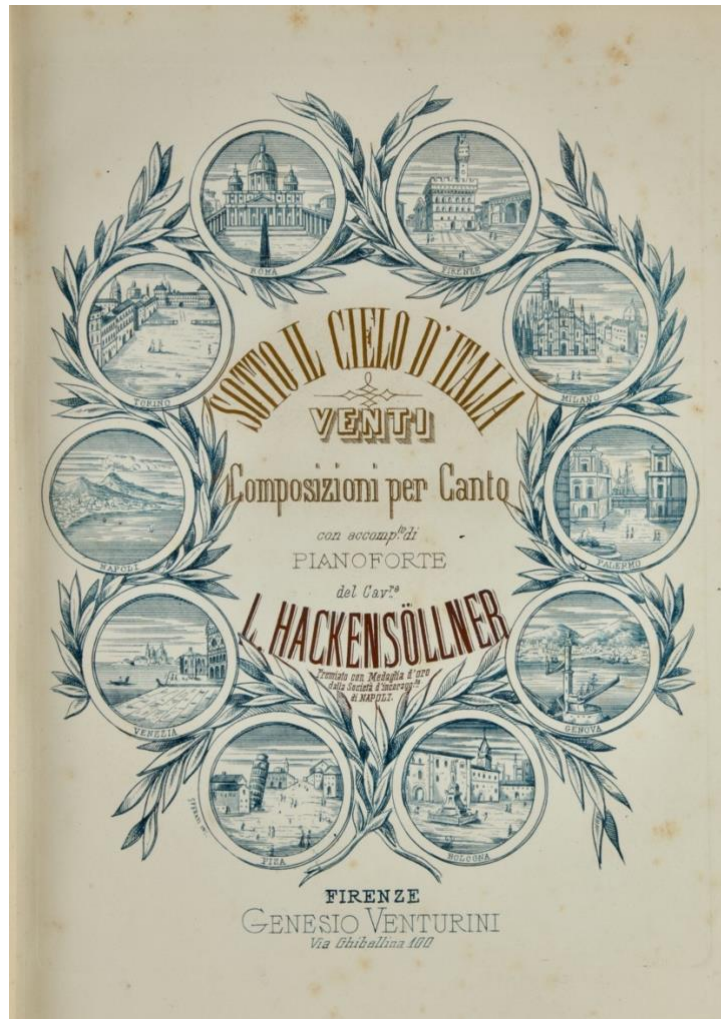


**Rare Late 19th Century Collection of Italian Songs
in a Fine Presentation Binding**

8. HACKENSÖLLNER, Leopold de 1815-1892

Sotto il cielo d'Italia. Venti Composizioni per Canto con accompto. di Pianoforte. Firenze: Genesio Venturini [PNs 81[-86=87]; 63 [-68=69]; 53 [-58=59]; 403], ca. 1880.

Folio (35.6 cms.). Full black morocco with highly decorative gilt embossing to both upper and lower boards, presentation "Al commendatore Ubalduino Peruzzi" prominently stamped in gilt to upper, spine in decorative compartments gilt, titling gilt, inner dentelles gilt, all edges gilt. 1f. (recto illustrated title printed in blue, gold, and red, verso blank), 1f. (recto title index of 20 songs, verso blank), [i] (blank), 6-119, [i] (blank) pp. Engraved. Title illustrated with small circular engravings of views of 10 Italian cities: Roma, Firenze, Milano, Palermo, Genova, Bologna, Pisa, Venezia, Napoli, and Torino. With armorial bookplate (possibly of Ubalduino Peruzzi) and later bookplate of Dr. Andrew J. Werner to front pastedown. Binding slightly



worn and scuffed; ca. 1 cm. lacking from both head and tail of spine; hinges cracked. Some minor foxing; several pages with lightly-penciled fingering. A very good wide-margined copy on quality paper.

In a fine presentation binding.

Authors of song texts include C. Benelli, Marianna Giarré Billi, de Lorenzini, Carlo Nini, C. d'Ormeville, Barone Savio, and D. M. De Siena.

Rare. We have not located any other copies of this collection of songs.

Hackensöllner, a Viennese pianist and composer, was active in Florence, where he married Italian soprano Marianna Barbieri-Nini (1818-1887) after her first husband, Count Nini of Siena, died. Ubaldino Peruzzi (1822-1891) was an Italian politician of the Kingdom of Sardinia and the Kingdom of Italy. He was twice mayor of Florence and a recipient of the Order of Saints Maurice and Lazarus; his paternal grandmother was a member of the Medici family. (38490) \$375

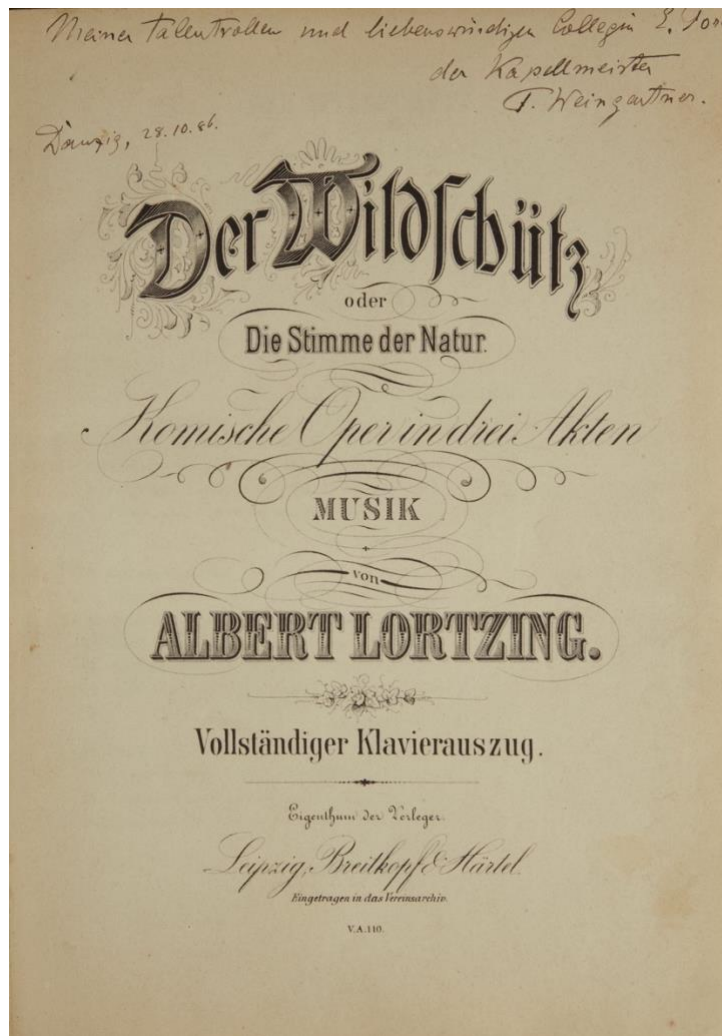


Fine Early 17th Century Engraving of a Harpist

9. [HARP]. Viennot, Nicolas fl. 1630-1635

La Melodie Celeste. Engraving. Ca. 1630. A female figure, gazing upward, plays a large 18-stringed harp, with a formal garden scene in right background. 297 x 204 mm. With "Vienot fecit" at lower left beneath image and "Huart excud Avec Privilege du Roy" at lower right, with three 4-line verses of text in praise of the harp and its virtues below. Slightly worn and browned; very minor foxing; taped to mounting sheet at right corners of verso; trimmed to platemark.

Viennot (aka Vienot) was a Parisian painter and engraver. His prints are held at The Metropolitan Museum of Art in New York, the British Museum in London, and the Bibliothèque Nationale in Paris, among others. Benezit Vol. 8, p. 560. (38522) \$550



With an Autograph Inscription by Felix Weingartner

10. LORTZING, Albert 1801-1851

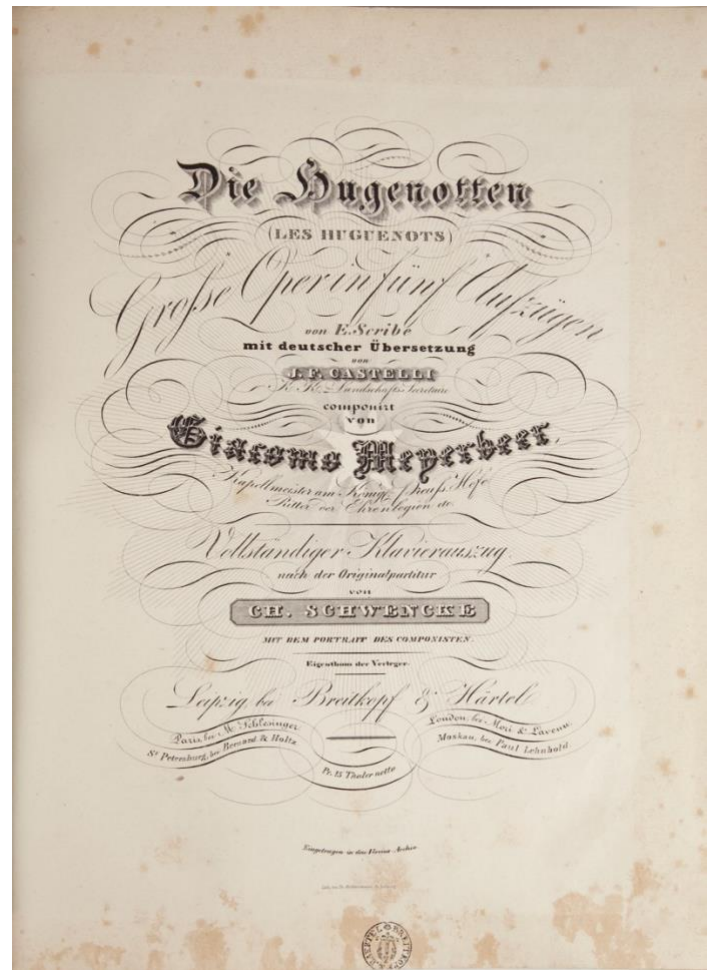
Der Wildschütz oder Die Stimme der Natur. Komische Oper in drei Akten ... Vollständiger Klavierauszug. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN V.A. 110], ca. 1880.

Large octavo. 19th century dark purple cloth with titling and initials "E.F" gilt to upper. 1f. (recto title, verso blank), 1f. (recto contents, verso blank), 3-212 pp.

With an autograph inscription signed and dated Danzig 28.10. [18]86 from Austrian composer, conductor, and pianist Felix Weingartner (1863-1942) to upper margin of title: " ... talentvollen und lebenswürdigen Collegen E. For[?] der Kapellmeister F. Weingartner. Danzig, 28.10.86." **A performance copy**, with red underlining and markings in lead and blue pencil to the part of the character the Baronin von Freimann throughout; 2 pages of dense manuscript text in German regarding the 4th vocal quartet laid down to pp. 46 and 56 of Act I; and 1 page regarding performance of the ensemble scene (No. 14) in Act III tipped-in to p. 183. Binding worn, rubbed, bumped, and slightly cockled; spine faded and frayed; split at lower joint; small portion of head and tail lacking. Minor browning throughout; title slightly trimmed with loss to inscription.

Scarce edition.

Der Wildschütz, a comic opera in three acts to a libretto by the composer after August von Kotzebue's *Der Rehbock, oder Die schuldlosen Schuldbewussten*, was first performed in Leipzig at the Stadttheater on 31 December 1842. (38506) \$100



**“A Locus Classicus for the Vivid Ironical Contrasts
Characteristic of Meyerbeerian Grand Opera”**

11. MEYERBEER, Giacomo 1791-1864

Die Hugenotten (Les Huguenots) Grosse Oper in fünf Aufzügen von E. Scribe mit deutscher Übersetzung von J.F. Castelli K.K.Landschafts Secretaire ... Vollständiger Klavierauszug nach der Originalpartitur von Ch. Schwencke mit dem Portrait des Componisten. Eigenthum der Verleger ... Pr. 15 Thaler netto. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 5720 (0-21)], [1836].

Folio. 2 volumes bound in one. 19th century quarter green calf with matching green textured paper boards, spine with titling and decorative rules gilt. Music engraved. Text in German and French. Binding slightly worn, rubbed, and bumped; endpapers split at gutter. Light foxing throughout; small marginal tears to pp. 17/18 in Vol. 1 and pp. 267/68 in Vol. 2.

Volume 1: 1f. (recto blank, verso fine bust-length lithographic frontispiece portrait of Meyerbeer by G. Artzt after Maurin lithographed by Fr. Krätschmer and printed by R. Weber in Leipzig), 1f. (recto title, verso blank), 1f. (recto part title, verso cast list and table of contents), 1f. (recto table of contents continued, verso blank), 211, [i] (blank) pp. Publisher's handstamp to lower margin of title. Volume 2: 1f. (recto title, verso blank), 1f. (recto part title, verso cast list and table of contents), 1f. (recto table of contents continued, verso blank), 1f. (recto blank, verso p. 212), 213-466 pp.

With several penciled corrections and performance annotations. An attractive copy overall.

First German edition of the first version of the opera. OCLC nos. 165316269 (Vol. 2), 25346980.

Les Huguenots, with a libretto by Eugene Scribe and Emile Deschamps, was first performed in Paris at the Opéra on 29 February 1836.

"On hearing the soprano Cornélie Falcon sing the part of Alice in *Robert le diable* during summer 1832, Meyerbeer resolved that she would take a leading role in his next opera, together with the tenor Adolphe Nourrit and the bass Nicholas Levasseur. The groundwork for *Leonore, ou La Saint Barthelemy*, as *Les Huguenots* was initially called, was set out in discussions with Scribe and the Opera director Louis Veron in September 1832. The subject matter was very much in fashion: the period of confrontation between Huguenots (French Protestants) and Catholics in the late 16th century had been the setting for several plays in the late 1820s ..."

"... In *Les Huguenots* Meyerbeer successfully transposed the formula of a highly variegated succession of scenes connected by a well-integrated plot from the good-versus-evil morality play of *Robert le diable* to a historical setting that prominently features public political turmoil ... In its juxtaposition of reverential Protestant victims and fanatical Catholics – both invoking the name of the Lord – the fifth act is a locus classicus for the vivid ironical contrasts characteristic of Meyerbeerian grand opera." Steven Huebner in *Grove Music Online*. (38488) \$650

"Only Schubert Himself Wrote More Striking Songs Before the Age of 20"

12. PINTO, George Frederick 1785-1806

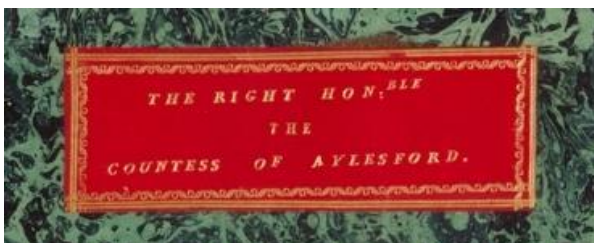
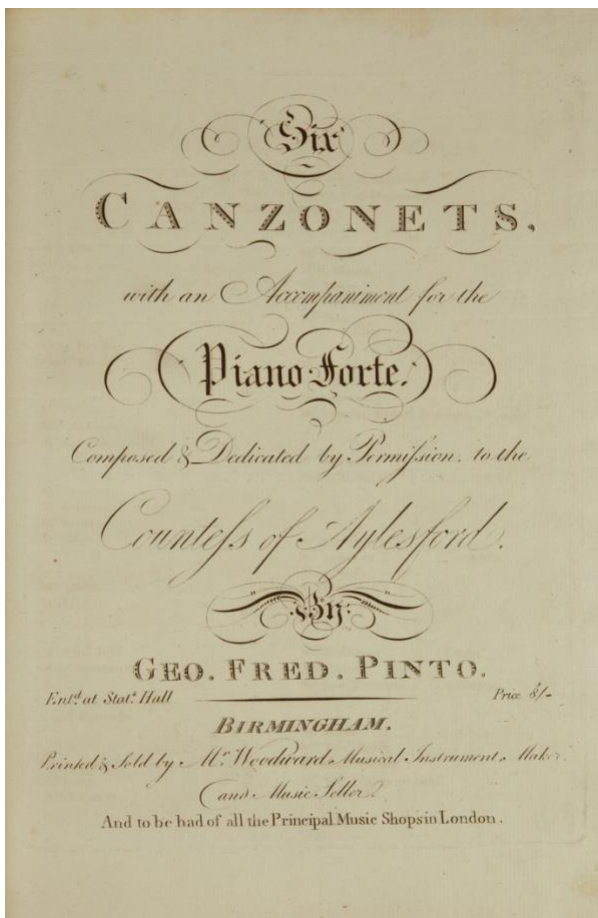
Six Canzonets, with an Accompaniment for the Piano Forte. Composed & Dedicated by Permission, to the Countess of Aylesford ... Price 8s/-. Birmingham: Printed & Sold by Mr. Woodward, Musical Instrument Maker and Music Seller, And to be had of all the Principal Music Shops in London, [?1804].

Folio. Half dark red leather with gilt tooling, green marbled boards, dark red leather label gilt to upper with titling within decorative border gilt: "The Right Honble. The Countess of Aylesford," spine in double gilt-ruled compartments, titling gilt, marbled endpapers. 1f. (recto title, verso blank), 1f. (recto "Subscribers Names," verso blank), 21, [i] (blank) pp. Watermark dated 1804. Binding slightly worn, rubbed, and bumped; small manuscript annotation to verso of free front endpaper with remnants of bookseller's description. Slightly worn. A very good copy overall.

Contains:

The Distress'd Mother, pp. 1-5; *A shepherd loved a Nymph so fair*, pp. 6-9; *The Smiling Plains ...* Written by Mr. Falconer, pp. 10-12; *Invocation to Nature*, pp. 13-15; *Little Warbler cheerfel be*, pp. 16-18; *From thee Eliza I must Go ...* Written by Burns, pp. 19-21, [i] (blank).

From the library of the dedicatee Louisa Finch (1760-1832), Countess of Aylesford. In addition to the Countess, the 45



subscribers include Mr. Cramer, Mrs. A. Corri, Mrs. Dussek, Mr. Hadley, Mr. I. Moore, Mr. Salomon, Mr. Geo. Thomson, and Saml. Wesley.

First Edition. Not in BUC. RISM P2394 (one copy only, at the British Library).

An English composer and performer, Pinto's highly promising career was cut short by his untimely death at the age of 20. *"Pinto was a remarkably handsome youth, and was intelligent and well informed on many subjects. He was apparently a tender-hearted person: he loved animals and birds, and he visited prisons to distribute money to the inmates. As a musician he excited an extraordinary degree of admiration from well-qualified critics. Samuel Wesley said that 'a greater musical Genius has not been known'; Salomon remarked that 'if he had lived and been able to resist the allurements of society, England would have had the honour of producing a second Mozart'; J.B. Cramer, William Ayrton and others joined the chorus of enthusiasm. The chief source of their admiration seems to have been Pinto's compositions. Yet within a few years of his death, his name was almost forgotten by the public. ...*

The songs (or canzonets, as Pinto modishly called them), display a vast range of expression, from the despair of The Galley Slave and Eloisa to Abelard, through the charming coyness of Little Warbler and the nostalgia of Absence and Dear is my Little Native Vale, to the classic repose of Invocation to Nature. The text and music are not always balanced, for this was not Pinto's own performing medium; some are embarrassingly naive in sentiment. But their promise is quite as tantalizing as that of the instrumental music. Only Schubert himself wrote more striking songs before the age of 20." Nicholas Temperley in *Grove Music Online*. Pinto also apparently had a place in the English Bach revival.

Louisa Finch, Countess of Aylesford, was the daughter of Thomas, 3rd Viscount of Weymouth, later Marquess of Bath. She married Heneage Finch, the 4th Earl of Aylesford, in 1781. The Countess was an accomplished watercolorist who is known to have made over 2,800 botanical drawings. Heneage Finch (1824-1871), the 6th Earl of Aylesford, had an important collection of printed and manuscript music and musical instruments; his library, which may have included the present score, was sold at auction in London on 25 August 1873. See Hyatt King: *Some British Collectors of Music*, pp. 58 and 138. (38514) \$800

Rare 19th Century Portuguese Musical Imprints, Including a Number of Works by Women Composers

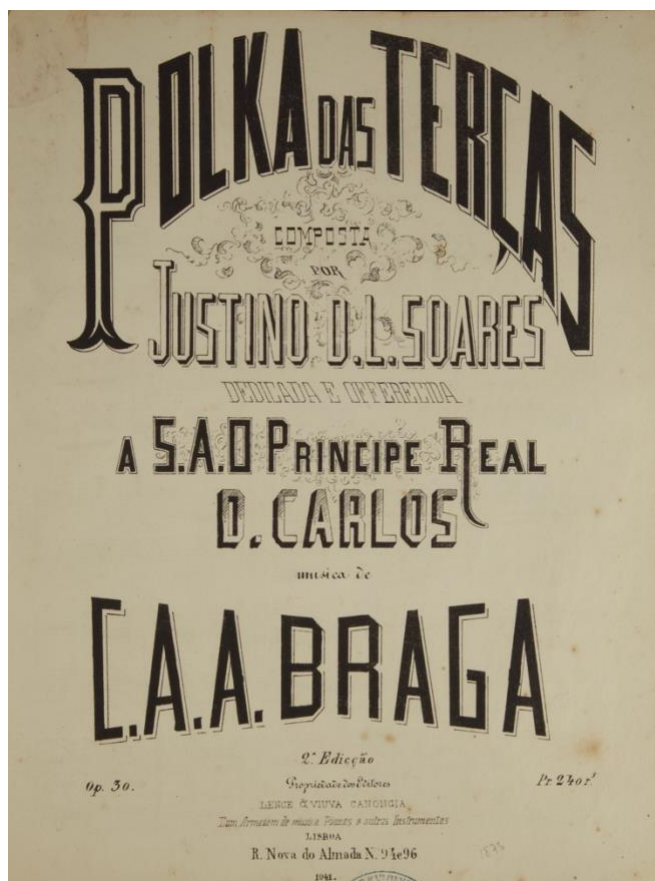
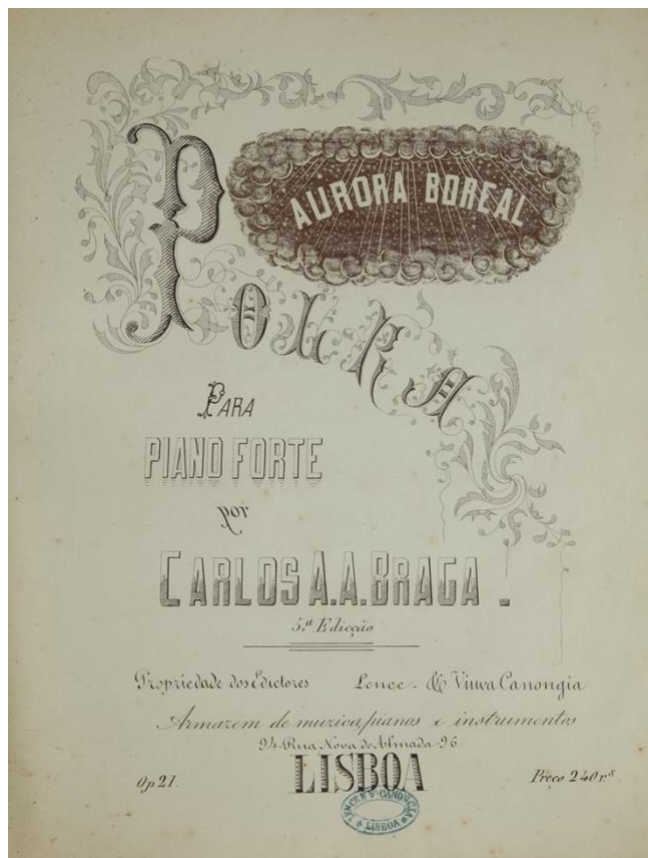
13. [PORTUGUESE PIANO MUSIC - 19th Century]

A collection of 19 rare nineteenth-century lithographic Portuguese musical imprints of piano solo works by mostly Portuguese composers, with some by little-known women composers of the period including d'Athayde, d'Azevedo, Jeanvrot, and Linda. Ca. 1865-1875.

Folio. Quarter dark green leather with dark green pebbled cloth boards.

Contains:

- Almeida, António de Mello G. P. Fernando e. *Elegancia Valsa*. [?Lisbon, the composer, n.d.]. 4 pp.
- Athayde, Bertha da. *O Homem Polka Carnavalesca ... Op. 11*. n.p., n.d., [?Lisbon, ca. 1870]. [i] (decorative title printed in blue), 2 pp. No information regarding this female composer located.
- Azevedo, Amelia Augusta de ca. 1840-1913. *A Tuo Voz! Valsa Para recita ao Piano. Poesia de Thomas Ribeiro*. [?Lisbon]: Propriedade do Editor, [ca. 1880]. [i] (title), [ii-iii] (music). D'Azevedo was "one of the few published female (Portuguese) composers of the 19th century. She lived in Maderia." Harper p. 53.

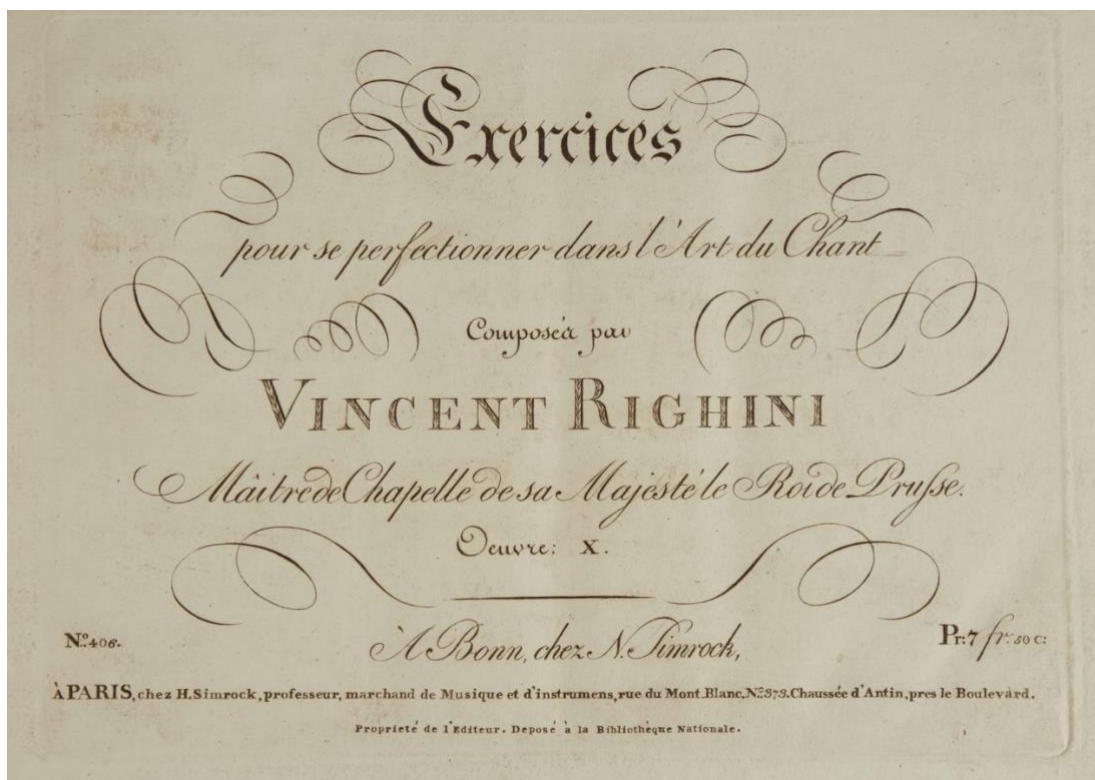


- Beyer, Ferdinand. *Fleurs Italiennes 12 Amusements ... No 2. Beatrice di Tenda di Bellini ... No. 4. I Puritani di Bellini*. Lisboa: Lence & Viuva Canongia [PN 1015, 1024], [ca. 1865]. 5, 5 pp.
- Braga Carlos Augusto 1842-1888. *Aurora Boreal. Polka ... 5a Edicção ... Op. 21*. Lisboa; Lence & Viuva Canongia [PN 1084], [1870] 1f. (title), 3 pp.
- Braga.. *Dylar Mazurka ... Op. 38*. [i] (title), 4 (music), [i] (list of music in series) pp. Published as the fourth number in the series *A Lyra do Trovador*
- Braga. *Notas da Innocencia Mazurka ... Op. 68*. [Lisbon, ?Braga], [ca. 1875]. [i] (title), 4 pp.
- Braga. *Polka das Terças composta por Justino D. L. Soares dedicada e offerecida A S.A.O. Principe Real D. Carlos 2a Edicção Op. 30*. Lisboa: Lence & Viuva Canongia [PN] 1041, [1873]. [i] (title), 4 pp. (music), [i] (list of polkas) pp.
- Braga. *Repertorio de Musica de Baile Op 50*. Lisboa: Lence & Viuva Canongia [PN L. & V.C. 1068-71], [1869-70]. Contains 4 numbers: *Rio Te Jo. Mazurka; Rio Douro. Valsa; Roi Sado. Schottisch; Rio Mondego. Quadrilha*. 2, 4, 3, 6 pp. Each number with separate title page.
- Braga. *Selina Polka Op. 31* [Lisbon ca. 1875?] [i] (title), 4 pp. (music) [i] (list of music in the series). Published as the third number in the series *A Lyra do Trovador*
- Braga. *Souvenir Valsa Op. 55*. [Lisbon], ca. 1875. 4 pp. Published as the second number in the series *A Lyra do Trovador*
- Corrêa, Soares. *A Victima Valsa para recitação*. Together with: Ferreira, J. M. *Nobreza d'Alma Valsa*, published as the first number in the series *A Lyra do Trovador*. [?Lisbon], ca. 1880
- Garcez, Antonio dos Santos. *A Terpsicore: Repertorio de Musica de Baile, Fantasia & Publicação Mensal No. 8 [-25] (Opus nos. 12-30)*. [Lisbon: the composer, ca. 186?-1873]. 17 numbers, each 2-4 pp., the music to No. 19 by Piedade V. Pereira. The dance forms included in this collection are the bolero, quadrilha, tango, polka, schottisch, mazurka, and valsa.
- Garcez. *Um Passeio a Cascaes Polka ... Op. 3a*. [?Lisbon]: Lith. Palhares, [ca. 1865]. [i] (title), 2 pp.
- Gorla, Alexandre 1823-1860. *Caprice-Nocturne. Op. 6. 2me. Édition*. Paris: Charal [PN Ch.465], [ca. 1847]. 3 pp.
- Jeanvrot, Èlodi. *Polka dos Pardões ... 3a. Edição*. Lisboa: Lence & Viuva Canongia [PN L. & V. C. 1062], [ca. 1868]. 5 pp. With illustrated title. Jeanvrot was a female composer active in Paris in the second half of the 19th century.
- Jungmann, Albert 1824-1892. *Tout à vous*. Op. 177. Lisbonne: Sassetti & Cie., 1873-78. 1f. (title), 5 pp.
- Linda, Bertha. *Hirka Mazurka Para Piano*. Lisboa: Lence & Va. Canongia [without plate number], [ca. 1875]. 3 pp. No information regarding this female composer located.
- Padua Junior, C. M. de. *Sass Valsa*. n.p.; n.d, [ca. 1865]. 1f. (title), 7 pp. Lithographed
- Rummel, J. *Trois Perles Infantines ... No. 1 Il Trovatore de Verdi [Miserere]*. Lisbonne: Sassetti & Cie. [PN S. e Ca. 988], [ca. 1870]. 6 pp.

Small label of Lisbon bookseller to rear pastedown. Binding slightly worn and scuffed; free endpapers lacking. Some minor waterstaining, foxing, and browning; several repairs. In very good condition overall.

Many of these imprints are neither in the online catalogue of the National Library of Portugal nor recorded in Harper: *Portuguese Piano Music. An Introduction and Annotated Bibliography*. All imprints, with the exception of the Gorla (which was published in Paris) are lithographed (as an aside, it is interesting to note that the Baron collection, as described by Twyman, contained just one example of 19th century Portuguese music lithography).

The present collection is of significant interest both in that it documents the history of Portuguese music printing and publishing from ca. 1865 to 1875 and that of Portuguese musical taste of the period. It is also of interest in that it documents the works of some quite obscure contemporary Portuguese women composers. (38489) \$600



Collection of Righini's Non-Operatic Vocal Music

14. RIGHINI, Vincenzo 1756-1812

A significant collection of Righini's non-operatic vocal music.

(1). *Exercices pour se perfectionner dans l'Art du Chant Composée par Vincent Righini Maître de Chapelle de sa Majesté le Roi de Prusse Oeuvre: X. ... Pr: 7 fr. 50c.* Bonn: N. Simrock, À Paris, chez H. Simrock, professeur, marchand de Musique et d'instruments, rue du Mont Blanc. No. 373. Chaussée d'Antin, pres le Boulevard. [PN 406], [1804]. 1f. (recto title, verso blank), [3] (foreword in French and German), 4-43, [i]

(blank) pp. Scored for two voices with figured bass. Pinhole to blank upper inner margins. Third edition. RISM R1679. *"I know very well the old Solfeiges of the best masters, and I believe that we can always use them usefully to form the voice. But the style and consequently the taste of singing, having made much progress, requires a more complete method. I therefore sought to bring together the old with the modern, and the solidity of the old masters with the amenities and good taste of our day."* Foreword (translated)



Bound with:

(2). *XII Ariette Italiane Composte e Dedicate a sua Altezza Reale la Principessa Federica di Prussia Dal Umilissimo e Devotissimo Servitore Vincenzo Righini Direttore della Musica e Maestro di Capella di S.A.E. di Magonza*. Magonza: B. Schott [PN 92], [1788]. 1f. (recto title, verso blank), [1] (blank), 2-25, [i] (blank) pp. Text in Italian. "P" in sepia to upper outer corner of title with manuscript notation (possibly a price) to lower outer corner. **First Edition**. RISM R1594.

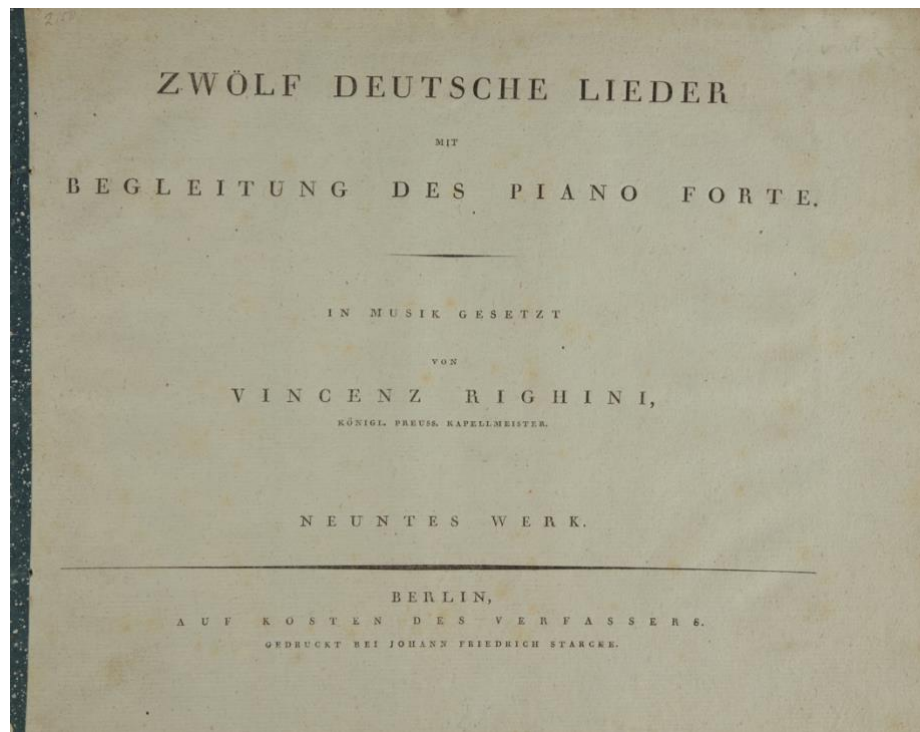
(3). *Douze Ariettes, avec accompagnement de Piano forté. Paroles italiennes et allemandes ... Oeuvre VII ... Pr: 4 Fr.*. Bonn: N. Simrock, Paris: H. Simrock [PN 250], [1802]. 1f. (recto title, verso blank), [1] (blank), 2-25, [i] (blank) pp. Text in Italian and German. Slightly worn, browned and creased; final leaf with small tears to upper margin with minor loss to blank area, laid down to backing leaf. Second edition. RISM R1599.

(4). *Douze Duos, avec accompagnement de Piano forté. Paroles italiennes et allemandes ... Oeuvre VIII ... Prix 6. Fr.* Bonn: N. Simrock ... Paris: H Simrock [PN 251], [1802]. 1f. (recto title, verso blank), [1] (blank), 2-41, [i] (blank) pp. Text in Italian and German. A good, crisp copy. Second edition. RISM R1590.

(5). *Sechs deutsche Lieder, zwei davon mit Variationen am Forte Piano zu singen von Vincent Righini Königl. Preussischen Capellmeister. 5tes Heft. Preis [blank] Fl.* Bonn: N. Simrock [PN 246], [ca. 1803]. 1f. (recto title, verso blank), [1] (blank), 2-17, [i] (blank) pp. Text in German. Second edition. RISM R1613.

(6). *Six Romances avec accompagnement de Piano-forte ... Oeuvre XI. Prix 2. Fr: 50.* Bonn: N. Simrock [PN 407], [1804]. [1] (title), 2-15, [i] (blank) pp. Text in German and French. Second edition. RISM R1608.

(7). *Six Romances avec accompagnement de Piano-forte ... Oeuvre: XI[I] ... Prix 2. Fr: 50.* Bonn: N. Simrock [PN 408], [1804]. [1] (title), 2-5, [i] (blank) pp. Text in German and French. Second edition. RISM R1610.

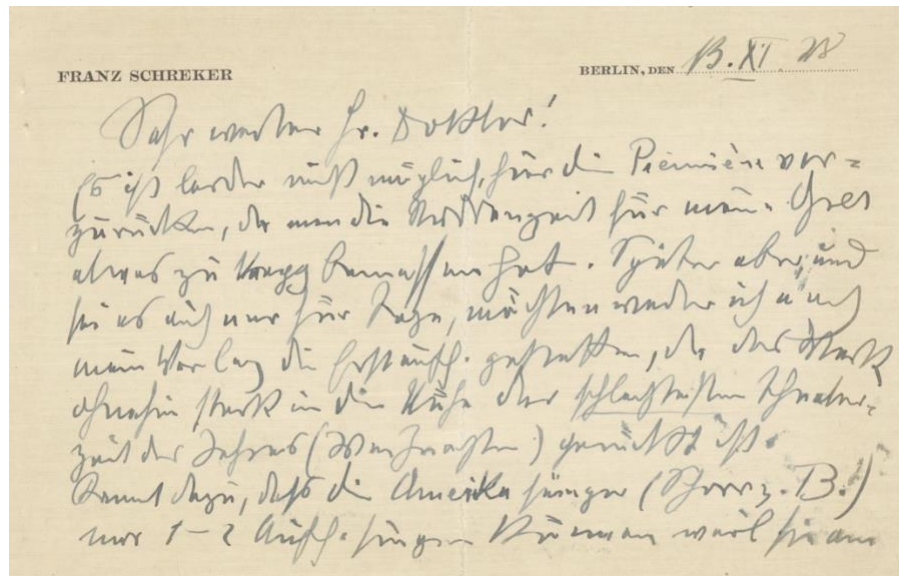


(8). *Zwölf deutsche Lieder mit Begleitung des Piano Forte ... Neuntes Werk.* Berlin: Auf Kosten des Verfassers. Gedruckt bei Johann Friedrich Starcke [without PN], [ca. 1800]. 1f. (recto title, verso blank), 23, [i] (blank) pp. A very good, crisp copy. Remnants of early marbled wrappers to spine. Laid in. **First Edition.** Rare. RISM R1605.

Oblong folio. Marbled boards with dark orange manuscript label to spine. Most lower and some outer edges uncut. Binding somewhat worn, rubbed, and bumped. Occasional signs of internal wear and minor defects. In very good condition overall. Item numbers 3 and 4 in the collection were issued in the first year of operation of Simrock's Paris branch, opened in 1802 by Heinrich [Henri] Simrock.

"Righini was mainly an opera composer, moving in the course of his career from opera buffa to opera seria. While little is known about his comic operas, his Berlin operas typify the late Metastasian opera in hybrid Italian-French style that were so much in favour at the Prussian court. The allegiance to Metastasian principles, subscribed to by the court poet Antonio Filistri de' Caramondani, rested on the still accepted

view of court opera as representative opera, with its emphasis on ethical models and political allegory. This traditional dramaturgical structure, however, was enriched with elements taken from tragédie lyrique such as action-packed introduzioni, scene complexes, and ballets. Through his use of contrasting tempos and sectionalization in arias and ensembles, and through his dramatic use of instrumentation, Righini followed the tendencies towards heightened drama characterizing opera seria of his time. His ability to combine cantabile melody with rich orchestration was admired by his contemporaries as exemplifying the perfect German-Italian hybrid style." Christoph Henzel in Grove Music Online. (38513) \$1,500



Schreker Writes on His Opera *Der singende Teufel*

15. SCHREKER, Franz 1878-1934

Autograph letter signed to Dr. Arno Huth mentioning the premiere of his opera *Der singende Teufel*, written less than a month before the opera's first performance.

2 pp. Oblong octavo. Dated Berlin, 13 November 1928. In German (with translation). On personalized cardstock with "Franz Schreker" printed in block letters to upper left and "Berlin, den [completed in manuscript]" to upper right corner. Very slightly worn and browned; light vertical central crease.

Schreker apologizes for not being able to reschedule the opening performance of his opera *Der singende Teufel* because "the work has gotten very close to the worst theater time of the year (Christmas)," noting that his publisher would be in agreement; he also states that "the American singers can do only two shows because they leave Berlin on December 15." He would like it if Frankfurt and Berlin could coordinate their performance schedules, asking his correspondent if he "would like to hear the opening performance in Frankfurt."

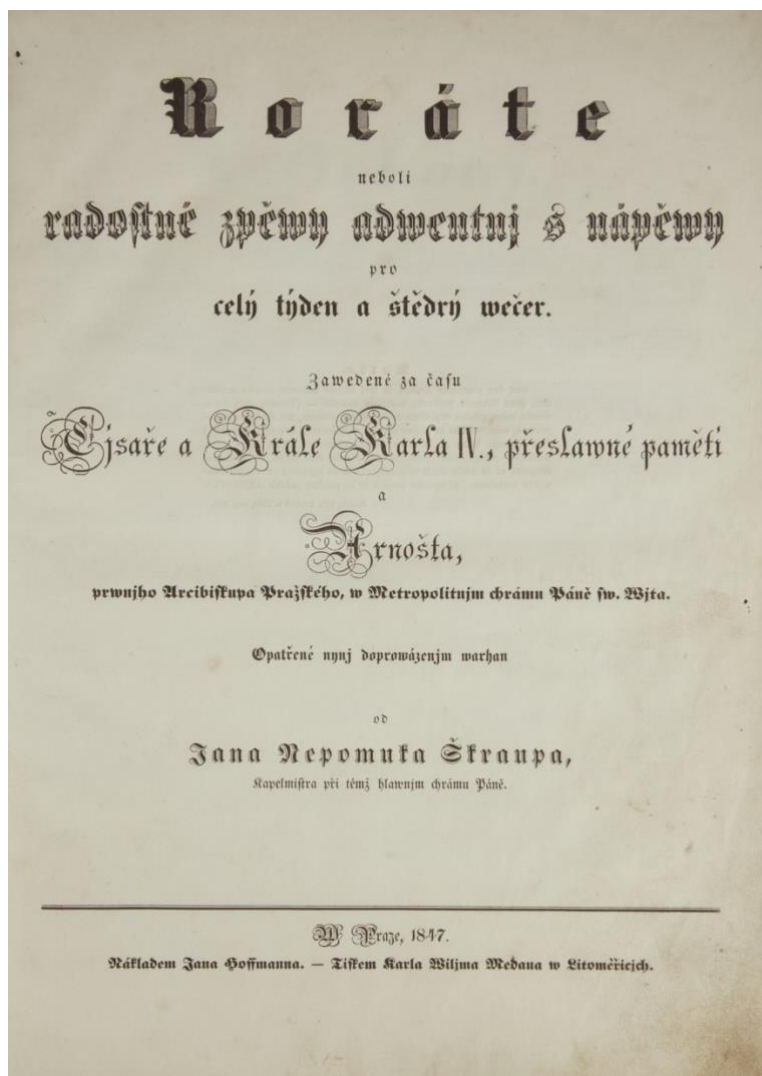
Der singende Teufel, in four acts to the composer's own libretto, was first performed in Berlin at the Staatsoper on 10 December 1928.

In the present opera, "Schreker linked an often spare and more contrapuntally linear style to one of his most remarkable librettos. Set in Germany in the early Middle Ages, it juxtaposes the worlds of an enclosed monastic community and a nature-worshipping pagan people. They confront each other through the love of Lilian (soprano) for the monk Amandus (tenor), who is trying to complete a great organ, partly

constructed by his father. Like the 'Spielwerk' of Schreker's earlier opera *Das Spielwerk und die Prinzessin* the organ is misused to terrify the local people as a 'singing devil'. Seeking to release Amandus from his chaste obsession, Lilian burns down the monastery. She dies beside the organ, whose white-hot pipes finally emit angelic sounds." Peter Franklin in *Grove Music Online*

"[Schreker] is a central figure in that remarkable flowering of opera in Austria that included the works of Zemlinsky, Berg and Korngold. Integrating his aesthetic plurality (a mixture of Romanticism, naturalism, symbolism, Impressionism, Expressionism and *Neue Sachlichkeit*), timbral experimentation, strategies of extended tonality and conception of total music theatre into the narrative of 20th-century music has contributed to a more differentiated understanding of central European modernism." Christopher Hailey in *Grove Music Online*

Huth, a champion of modern music, was a well-known music critic in Berlin during the years of the Weimar Republic. (38491) \$475



**A Collection of
Czech Religious Songs
Dating from the 14th Century**

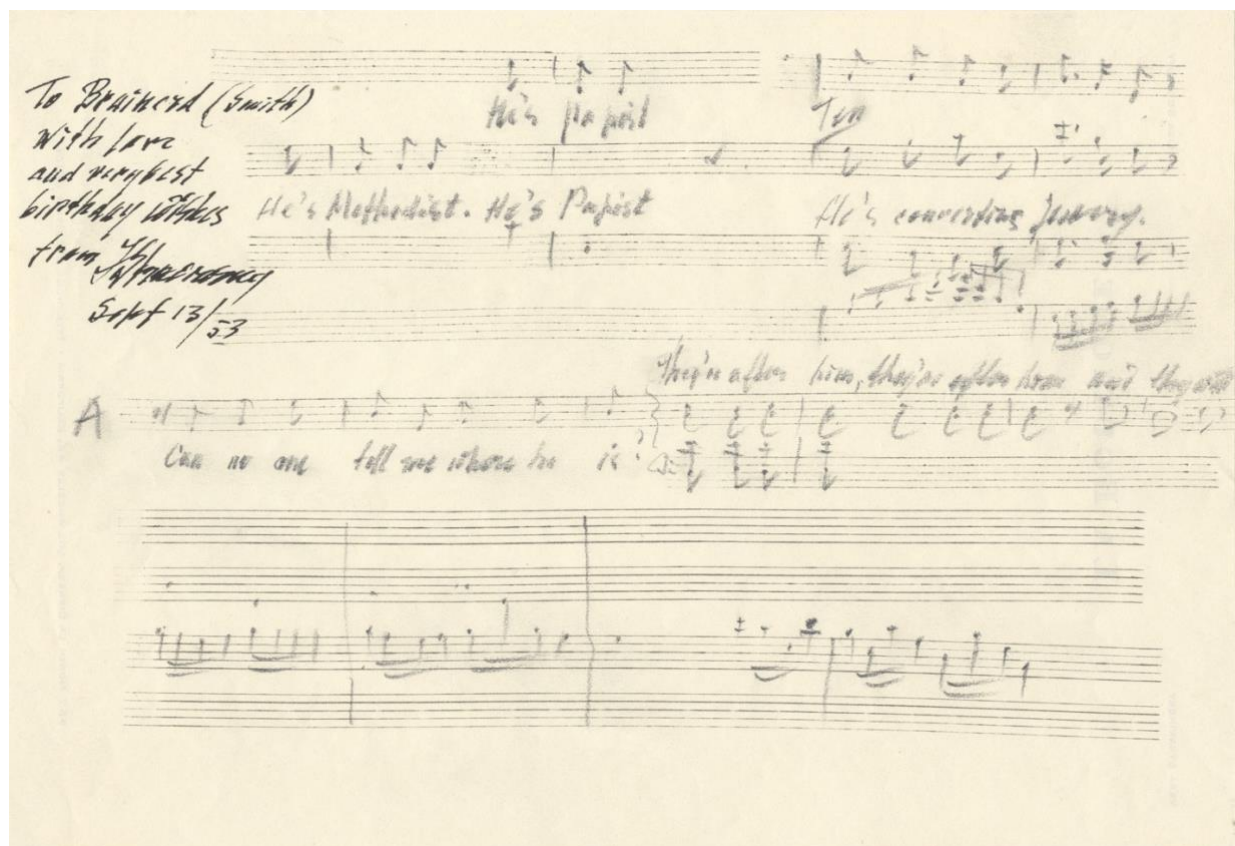
16. ŠKROUP, Jan Nepomuk 1811-1892

Roráte neboli, radostné zpěvy adventní s nápěvy pro celý týden a štědrý večer : zavedené za času pjsaře a Krále Karla IV., přelavné paměti a Arnošta, prvního Arcibiskupa pražského, v metropolitním chrámu páně sv. víta. Praze [Prague]: Nákladem Jana Hoffmanna, 1847.

Folio. Full dark brown mottled calf, spine in double blind-ruled compartments. 1f. (recto title, verso quote), viii, 163, [i] (blank) pp. + 1f. "Roráte" in smaller format. Music and text typeset throughout. Binding somewhat worn, rubbed, and bumped; free front endpaper lacking, with remnants to blank inner margin of title. Some internal wear and soiling; foxing and staining to first ca. 50 pp.; early crude paper repairs to pp. 19-24; lower outer corners thumbled, several lacking, with no loss of music. Markings and numberings in pencil and ink to first 50 pages.

First Edition. Rare. OCLC (1 copy in the US only, at the University of Chicago).

Much of Škroup's work, including some of his theoretical writings, is devoted to the church. He also wrote songs, choral works (some of which were published), incidental music, overtures and other pieces..."
Michaela Freemanová in *Grove Music Online*. (38498) \$325



17. STRAVINSKY, Igor 1882-1971

Autograph musical manuscript sketch leaf for the composer's opera The Rake's Progress. Signed and dated September 13, [19]153.

Oblong quarto (267 x 185 mm.). Notated in pencil on 10 staves rastrum-drawn in ink on the verso of a sheet of his wife Vera Stravinsky's Los Angeles "La Boutique" art gallery letterhead. **With the composer's signed presentation inscription** in ink to upper left margin: "To Brainard (Smith) with love and very best birthday wishes from I. Stravinsky Sept 13/53."

The sketch contains music found in Act III, scene I (performance numbers 30-32) featuring the characters Anne Truelove, Tom Rakewell's Betrothed, and the chorus. The chorus (STB) responds to Anne's question "Do you know what has come of him, Tom?" with "He's Methodist. He's Papist. He's converting Jewry." Anne sings "Can no one tell me where he is," to which the chorus responds "They're after him, they're after him, and they will ... (catch him yet)." It includes a 6-measure partial instrumental accompaniment, possibly for cello.

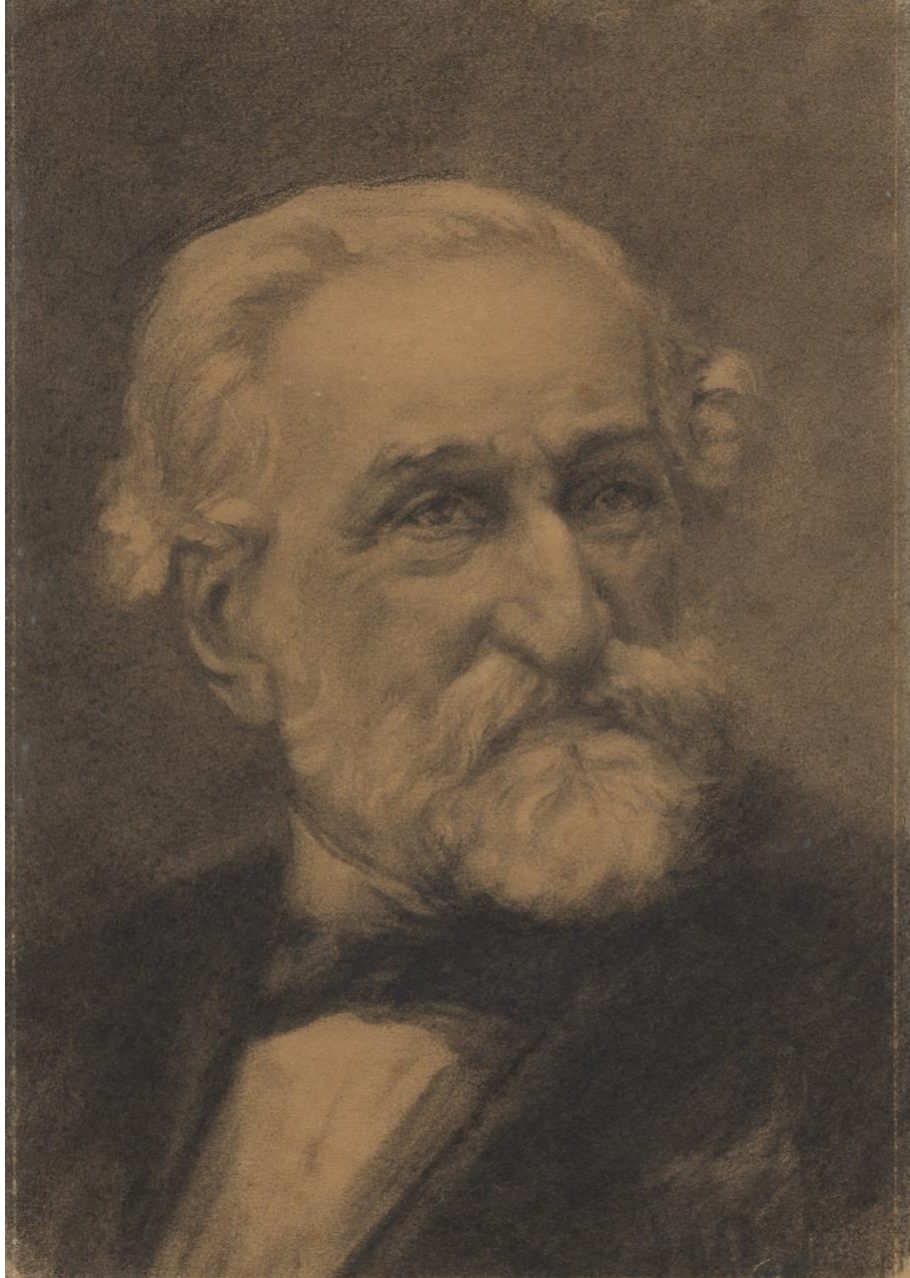
The Rake's Progress, an opera in 3 acts (nine scenes and an epilogue) to a libretto by W.H. Auden and Chester Kallman after William Hogarth's series of paintings (1732-1733), was first performed, with the composer conducting, at La Fenice in Venice on 11 September 1951.

"There is no work by Stravinsky, or by anyone else, that embodies more conspicuously than The Rake's Progress the artistic self-consciousness – the consciousness of art in crisis – that is the nub and essence of 'neo-classicism'." Richard Taruskin in *Grove Music Online*

"The idea for The Rake's Progress arose from a Hogarth exhibition Stravinsky saw in Chicago in May 1947, and by the time W.H. Auden was co-opted as librettist that autumn, Stravinsky had formed clear ideas of the sort of work he wanted to write. Influences would include Mozart, whose opera scores he requested from Hawkes even before Auden came to Los Angeles for consultations in November 1947. From the start Auden and his co-librettist Chester Kallman understood Stravinsky's need for formal structures, in this case arias and recitatives, strict rhyming and metric schemes, and a high degree of symbolic focus in the narrative. Auden could combine these mechanical functions with the invention of verse of astonishing verbal plasticity and richness ..."

... The Rake's Progress has been criticized as musically too predictable, too much the grand master's summatory neo-classical masterpiece, with its recipe of arias and recitatives (with harpsichord – though a piano was used in the first production) and its rather obvious Mozartisms, suitably coarsened, since this is Hogarth, by a flavour of The Beggar's Opera. It has been argued that Stravinsky was too tolerant of a scenario which, while it certainly dealt with the cyclic theme of death and rebirth so dear to his theatrical heart, imported too much generic and sentimental detail, especially into the scenes with the bearded lady, Baba the Turk, and the somewhat drawn-out final scene in Bedlam. But in performance, the opera is nearly always redeemed by the sheer exuberance and variety of its invention, strongest in the parodies of popular 18th-century music: the Lanterloo chorus, the Ballad Tune, Sellem's Aria, and Ann's lullaby ..." Stephen Walsh in *Grove Music Online*

Stravinsky's actual compositional sketches, as opposed to souvenir musical quotations, are quite scarce to the market, particularly where the sketch is from a major work such as *The Rake's Progress*. (38466) \$8,500



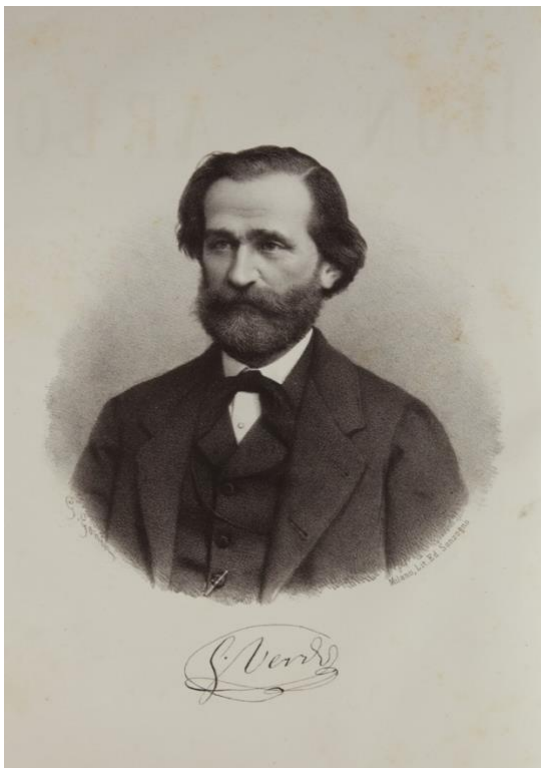
Original Portrait Drawing

18. VERDI, Giuseppe 1813-1901

Fine original charcoal portrait drawing of Verdi, ?ca. 1895-1900.

An accomplished head-and-shoulders drawing of the composer as an older man. 327 x 235 mm. On wove paper. Unsigned. The unknown artist sensitively captures Verdi in a pensive mood, his head is turned slightly left. Some small edge tears and pin holes to lower corners; slightly foxed; faint lines at edges where previously framed. A very well-executed drawing, possibly made from life. In very good condition overall.

Not in Gatti: *Verdi nelle Immagini* or Weaver: *Verdi: A Documentary Study*. We have been unable to locate any other image on which the present drawing would appear to have been based. (38517) \$3,500



First Complete Italian Edition of the First Version of *Don Carlos*

19. VERDI, Giuseppe 1813-1901

[Don Carlos]. *Don Carlo Opera in cinque Atti Parole di Méry e Camillo du Locle ... Rappresentata per la prima volta a Parigi sul teatro Imperiale dell' Opéra l'11 Marzo 1867 Traduzione Italiana di Achille de Lauzières Riduzioni per Canto e Pianoforte di Vauthrot e G. Ricordi Fr. 60.* [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 40551-40588], [1867].

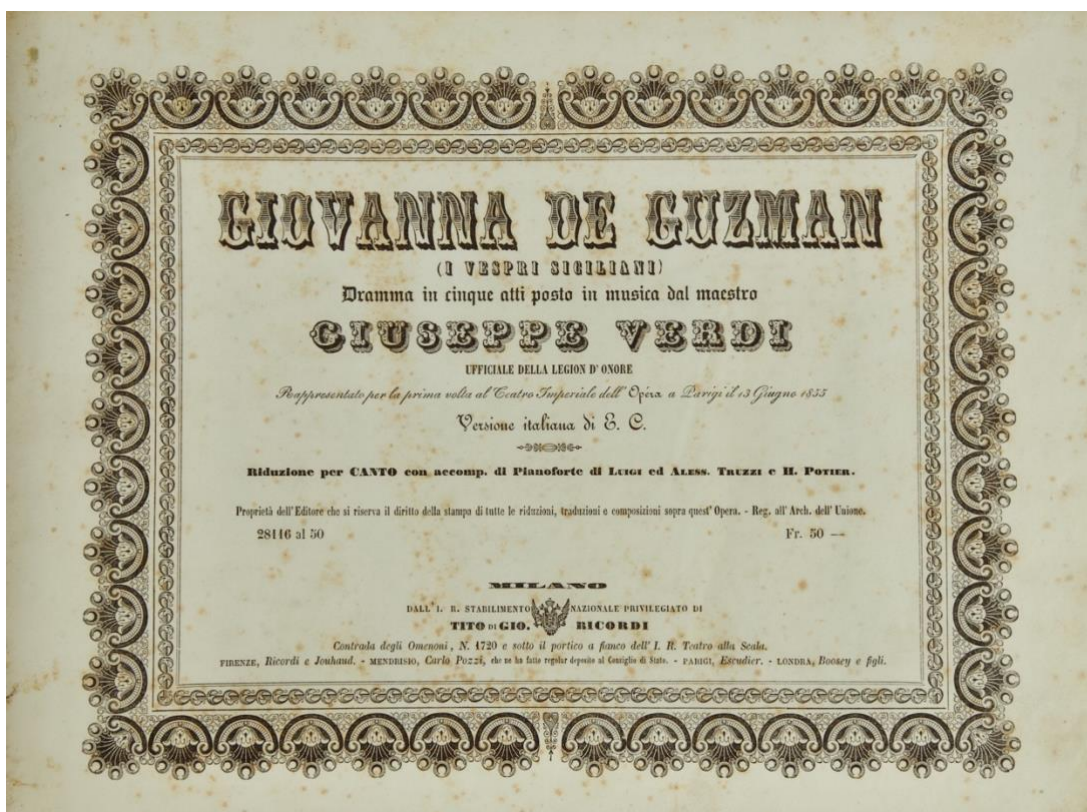
Folio. Dark green calf-backed floral-patterned dark green boards, spine in gilt and blindstamped compartments with titling gilt to head and "Edwinn" gilt to foot, dark ivory endpapers. Original publisher's light brown illustrated upper wrapper with a scene from the opera bound in. 1f. (recto decorative half-title printed in red and blue, verso blank), 1f. (recto blank, verso bust-length lithographic frontispiece portrait of Verdi by Ed. Sonzogno after G. Gonin), 1f. (recto title printed in red and blue, verso blank), 1f. (recto named cast list, verso table of contents with plate and page numbers), 386 pp. Each number with its own plate number, price, and secondary pagination. Music engraved throughout. Binding slightly worn, rubbed, and bumped; endpapers creased. Slightly worn and foxed; occasional small stains. A very good copy overall.

Named cast includes Obin, Morère, Faure, David, Castelmarty, Sass, Gueymard, Levielly, Dominique, Gaspard, Mermant, and Levielly. Blindstamp of Tito Ricordi ("T.R."), dated "67 / 5" (May 1867) to upper wrapper with faint impression to following leaves.

First complete Italian edition of the first version of the opera. Hopkinson 61A(e). Chusid p. 50.

Don Carlos, to a libretto by Joseph Méry and Camille du Locle after Friedrich von Schiller's dramatic poem *Don Carlos Infant von Spanien*, was first performed in Paris at the Opéra on 11 March 1867. "*Don Carlos* has of late become one of the best-loved and most respected of Verdi's opera s... Verdi dedicated to the work some of his greatest dramatic music. One need think only of the magnificent series of confrontational duets that form such a great part of the drama ... several of these break decisively with traditional models, forging for themselves a vital new relationship between musical and dramatic progress. It is for such moments that *Don Carlos* will be remembered and treasured." Roger Parker in *Grove Music Online*. (38508)

\$1,500



First Complete Italian Edition of the Second Version of *Giovanna de Guzman*

20. VERDI, Giuseppe 1813-1901

Giovanna de Guzman (I Vespri Siciliani) Dramma in cinque atti posto in musica ... Rappresentato per la prima volta al Teatro Imperiale dell'Opera a Parigi il 13 Giugno 1855. Versione italiana di E. C. Riduzione per Canto con accomp. di Pianoforte di Luigi ed Aless. Truzzi e H. Portier. Proprietà dell'Editore ... 28116 al 50. Fr. 50 -. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 28116-50], 1856.

Oblong folio. 19th century quarter dark brown morocco with dark green textured cloth boards, spine in gilt and blindstamped compartments with titling gilt to head and owner's name "Edwinn" gilt to tail. 1f. (recto title within decorative border, verso blank), 1f. (recto index listing 35 numbers and corresponding plate and page numbers, verso named cast list of singers and dancers), 15, 23, 6, 25, 9, 20, 17, 13, 3, 21, 15, 5, 17, 4, 9, 18, 9, 11, 9, 10, 6, 23, 8, 10, 15, 11, 22, 13, 10, 28, 16, 14, 6, 29, 5 pp., for a total of 475 pages of music, each number with its own caption title and imprint. Numbers 17-21 [PN nos. 28132-28136] contain the ballet music for solo piano. Engraved. Binding slightly worn, rubbed, bumped, and stained, with early Rome circulating library stamps to front endpapers. Slightly worn and foxed, with some minor creasing; small circular stain to lower outer corners of number 13. Lacking the secondary pictorial title. In very good condition overall.

Rare first complete Italian edition of the second version of the opera. Hopkinson 56B(a). Chusid p. 171.

"After the performances of Jérusalem at the Opéra in 1847 Verdi had intended to produce an entirely new opera for the first theatre of Paris, but the revolutions of 1848 caused the plan to be shelved. He renewed negotiations with the Opéra, however, in 1852, and a contract was drawn up for a full-scale French grand opera in five acts, with a libretto by Eugène Scribe, the acknowledged poetic master of the genre. After

various subjects had been proposed, poet and composer eventually agreed to use a revised version of an existing libretto, *Le duc d'Albe*, written by Scribe and Charles Duveyrier for Halévy (who did not use it) and partly set to music by Donizetti in 1839. Verdi spent most of 1854 working at the score, making a reluctant Scribe undertake some important revisions and complaining about the sheer length demanded by audiences at the Opéra. The première, which included Marc Bonnehée (Montfort), Louis Guéymard (Henri), Louis-Henri Obin (Jean Procida) and Sophie Cruvelli (Hélène), was well received, even by such severe critics as Berlioz, but the work failed to enter the standard repertory of the Opéra. Its revolutionary subject caused difficulties with the Italian censors and it was first performed in Italian in a bowdlerized version translated by Eugenio Caimi and entitled *Giovanna de Guzman*. Later performances as *I vespri siciliani* retained most aspects of Caimi's translation and it is almost invariably in this Italian version that the opera is encountered today." Roger Parker in *Grove Music Online*. (38507) \$1,500



A Fine 16th Century Print, One of the Earliest Examples of Engraved Music

21. VERDONCK, Cornelis 1563-1625

Magnificat for 5 voices. Late 16th century engraved "picture-motet" ("bildmottet") by C. Visscher after Jan Sadeler the elder (1550-1600), based on the painting by Maarten de Vos. [Antwerp]: Visscher, ca. 1595.

Oblong quarto. 1 leaf (205 x 286 mm. plus margins; sheet size 216 x 292 mm.).

A representation of the *Magnificat*, with the Virgin Mary in the center surrounded by four angels playing viols, a flute, and a cornetto, with two additional singing angels on either side holding large carelles

(erasable slate tablets) on which are printed the complete five-voice setting (text and music) of Verdonck's *Magnificat*, with the altus and bassus part on the left cabelle, the superius and tenor canon in diapason on the right. "5" printed to lower right corner. Trimmed to just outside plate impression and laid down at upper corners to mounting paper. Very slightly browned, otherwise in very good condition, with strong impression, with both music and text eminently readable.

One of the earliest examples of engraved music. A reverse of Sadeler's 1586 engraving. RISM V1239 (the 1585 printing). Vignau-Wilberg: *Music and Dance in 16th Century Prints*, no. 63 (the 1585 printing), illustrated on p. 170. OCLC 271822365 (the present printing).

Verdonck, a Flemish composer and singer, "*became a pupil in Antwerp of Séverin Cornet, who included one work of the younger composer in each of his three publications of 1581. ... Two sacred works, appearing in copper engravings of the Virgin by Marten de Vos, are predominantly imitative; one of these, a Magnificat for five voices, features a strict canon derived from the tenor. ... Along with his mentor Séverin Cornet, Verdonck is an important exponent of the madrigal in the north.*" R.B. Lenaerts, revised by Kristine Forney and Nathalie Vanballenberghe in *Grove Music Online*

"These engravings, sometimes known as 'picture-motets', show angels or biblical figures singing and playing from partbooks and may have been published in support of the Counter-Reformation. ... The composers, artists and engravers were all Flemish and these fine engravings, with the music complete and legible, bear witness to the thriving artistic life in Antwerp at the end of the 16th century. ... They are important in their own right as particularly beautiful and unusual examples of early music engraving." Susan Bain in *Grove Music Online*. (38521) \$2,600

Wagner Writes to Music Publisher Giovanna Lucca, Holder of Exclusive Rights in Italy of All of the Composer's Works

22. WAGNER, Richard 1813-1883

Autograph letter signed in full and dated Bayreuth 9 October 1872. To music publisher Giovanna Lucca in Milan. 1 page of a bifolium. In French (with translation). Addressed "Chère amie." On light blue paper. Slightly worn and browned; several small ink spots; creased at folds, with short split to central horizontal fold at blank right margin, not affecting text.

Wagner is "*wringing his hands in despair,*" accuses Lucca of being evasive, and asks why he is "*so necessary in Milan while in Bologna one was happy to do without me?*" He goes on to say that he cannot be involved in initial rehearsals but is prepared to come to Milan to attend final rehearsals during the week before the first performance on the condition that he leave that day. The composer closes by saying that he "*would love to work only with you, but - think to spare me, to economize my existence!*"

It seems likely that Wagner is, in fact, referring to rehearsals of *Lohengrin*, performed in Italy for the first time at La Scala on 30 March 1873.

Wagner Briefe Verzeichnis (WBV) 6283, p. 499 (lists ten letters, including the present example, to Lucca).

Bayreuth
(Bavière) 9 oct 1872.

Chère amie!

Je me tortis les mains de
désespoir! Mais je vois... que
vous êtes évasive! Pourquoi
suis-je à un tel point nécessaire
à Milan pendant qu'à Bologne
on était content de se passer de
moi? —

Ecoulez, chère amie! Si vous
comptez sur moi pour un grand
travail aux répétitions, je ne
puis pas m'y mêler. Mais je
suis prêt de venir à Milan pour
assister aux dernières répétitions
pendant la semaine précédente
la première représentation, sous
la condition de partir le jour même
de cette représentation.

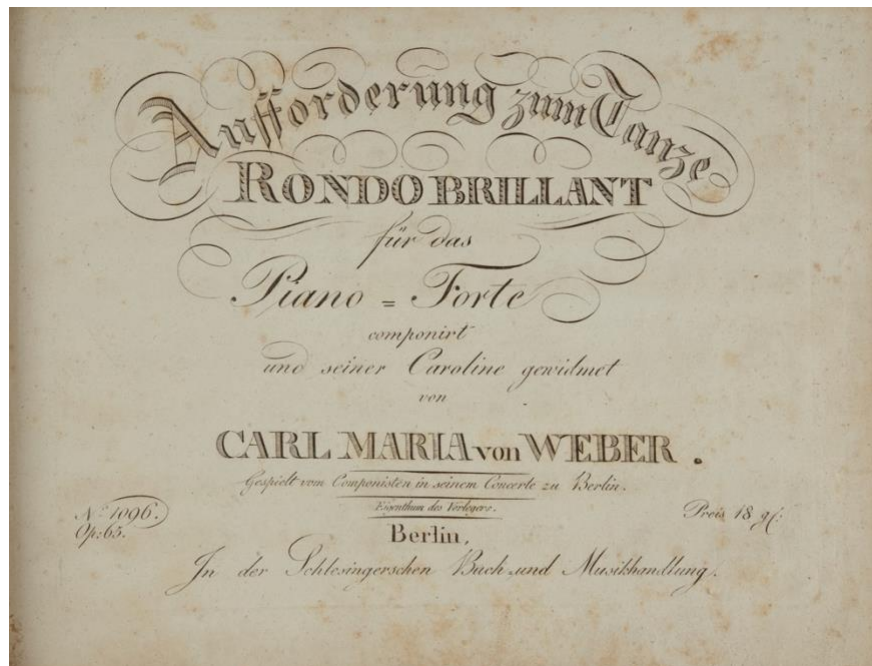
Est-ce que cela vous suffit?

Vous êtes si bonne, si extraordinaire!
Je voudrais ne travailler qu'avec vous
Mais — pensez à me ménager, pour
économiser mon existence! —

Tout à vous! Richard Wagner

Wife of the important Italian music publisher Francesco Lucca (1802-1872), Wagner's correspondent Giovanna Strazza Lucca (1814-1894) "joined the business [in ca. 1850] and made an extremely valuable contribution. She bought rights for Italy of Gounod's *Faust* (La Scala, 1862), Halévy's *La Juive*, Flotow's *Martha* and Meyerbeer's *L'Africaine*; her greatest achievement was the acquisition (1868) of exclusive rights in Italy of all Wagner's works, for which she paid 10,000 Swiss francs." Stefano Ajani in *Grove Music Online*

A symbolically important year for Wagner in his quest for financial independence, 1872 was the year in which the foundation stone of the theatre at Bayreuth was laid, on the composer's birthday, 22 May 1872; Liszt made his first visit to Bayreuth in October of that year (the month of the present letter) and Richard and Cosima undertook a tour of Germany's opera houses in November and December in search of artists for the new festival. Millington, ed.: *The Wagner Compendium*, p. 18. The inaugural festival was held on 13 August 1876. (38495) \$2,800



First Edition of the First Concert Waltz

23. WEBER, Carl Maria von 1786-1826

Aufforderung zum Tanze Rondo Brillant für das Piano=Forte componirt und seiner Caroline gewidmet von Carl Maria von Weber. Gespielt vom Componisten in seinem Concerte zu Berlin. ... Op: 65. Preis 18g. Berlin: Schlesingerschen Buch- und Music[!]khandlung [PN 1096], [1821].

Oblong folio. Modern dark gray cloth-backed marbled boards with dark olive green leather title label gilt to upper. 1f. (recto title, verso blank), 3-14 pp. Engraved. **First Edition**, probable first issue. Rare. Fuld issue (a), pp. 304-305. Jähns 260, p. 282. Hoboken 15, 357 (a later issue).

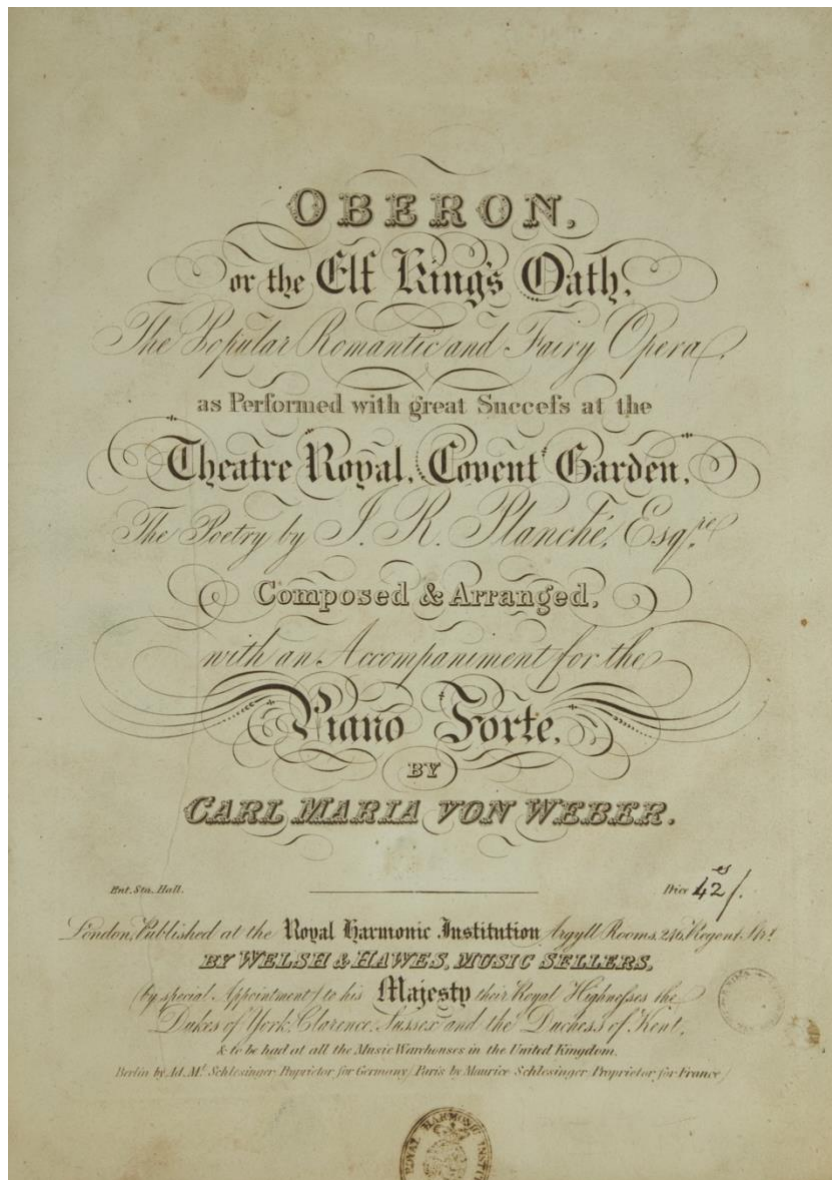
Bound with:

Sieben Variationen ueber ein Zigeuner Lied für das Pianoforte ... Op. 55 ... Preiss 10 g. [1] (title), 2-7, [i] (blank) pp. Engraved. Berlin: Schlesingerschen Buch- und Music[!]khandlung [PN 1025], [1819]. **First Edition**. Jähns 219, p. 230. Hoboken 15, 331. Binding slightly worn, rubbed, and bumped, label with details of Op. 65. Very slightly browned; occasional foxing, a bit heavier to Op. 65.

Written at the same time Weber was composing his opera *Der Freischütz*, the *Aufforderung zum Tanze* ("Invitation to the Dance") is considered to be the first actual concert waltz (i.e., designed for listening rather than for dancing); it was part of both Liszt's and Chopin's repertoire.

"... the famous *Aufforderung zum Tanze* is the first and still perhaps the most brilliant and poetic example of the Romantic concert waltz, creating within its little programmatic framework a tone poem that is also an apotheosis of the waltz in a manner that was to remain fruitful at least until Ravel's *poème choréographique*, *La Valse*." Warrack: *Carl Maria von Weber*, p. 199.

"A prototypical 19th-century musician-critic, [Weber] sought through his works, words and efforts as performer and conductor to promote art and shape emerging middle-class audiences to its appreciation. His contributions to song, choral music and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. With the overwhelming success of his opera *Der Freischütz* in 1821 he became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz and Liszt." Philipp Spitta et al. in *Grove Music Online*. (38511) \$1,000



**“Contains Some of Weber’s
Most Delightful Music”**

24. **WEBER, Carl Maria von 1786-1826**
Oberon, or the Elf King's Oath, The Popular Romantic and Fairy Opera as Performed with great Success at the Theatre Royal, Covent Garden, The Poetry by J.R. Planché, Esqre. Composed & Arranged, with an Accompaniment for the Piano Forte ... [Part] [1-3]. [Piano-vocal score]. London: The Royal Harmonic Institution Argyl Rooms, 246, Regent Strt. by Welsh & Hawes, Music Sellers, (by special Appointment to his Majesty their Royal Highnesses the Dukes of York, Clarence, Sussex and the Duchess of Kent ... Berlin by Ad. Mt. Schlesinger (Proprietor for Germany) Paris by Maurice Schlesinger (Proprietor for France) [PNs 3106-3121], [1826].

Folio. Full modern maroon cloth. Part 1: 1f. (recto title, verso blank), 64 pp. Price changed to 42s in manuscript; Part 2: 1f. (recto title, verso blank) 65-135, [i] (blank) pp. Price 15s; Part 3: 1f. (recto title, verso blank), [i] (blank), 136-197, [i] (blank) pp. Price 15s. Engraved. With small oval handstamp of The Royal Harmonic Institution to lower margin of titles and

additional small circular handstamp to title of Part 1, the word "Part" erased; extreme inner margins of titles to Parts 1 and 3 reinforced with narrow strip of paper. Slightly worn, browned, soiled, and creased; small wormhole to blank upper margins of pp. 131-135. A very good copy overall.

First trade edition, with poet's initials to title corrected and no plate number to part 3. Jähns p. 392. Hirsch 1297a (issue including plate number 3126). Fuld p. 395.

Oberon, to a libretto by James Robinson Planché after Christoph Martin Wieland's poem *Oberon*, was first performed in London at Convent Garden on 12 April 1826. "The première ... was a great success, with lavish settings and spectacular scenic effects that impressed even Weber, and the opera remained popular throughout the season ... It contains some of Weber's most delightful music, which has assured the work a permanent, if peripheral, place in the repertory ... The brilliant overture opens atmospherically with *Oberon's* horn-call, which acts as a motif throughout the work.

With the overwhelming success of his opera *Der Freischütz* in 1821 [Weber] became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz, and Liszt." Paul Corneilson, Clive Brown, et al. in *Grove Music Online*. (38512) \$1,100

Ich danke Ihnen herzlich, in jedem Falle bin ich von Ihnen herzlich
 gefühlten Anteil mit der ich mich Ihren meinen freigegebenen Dank für die Unterstützung
 in. was alles für die Unterstützung freigegeben haben, die für meine Tätigkeit freigegeben
 haben, ungenutzte.
 Vielleicht interessiert es Sie, das ich schreiben möchte meine neue Oper „Der Kreidekreis“ nun der
 Staatsoper, Berlin, den Opernhäusern Köln in Frankfurt zur Aufführung am 29. April
 angenommen werden.
 Mit freundlichen Grüßen
 Alexander Zemlinsky

“My New Opera *Der Kreidekreis* Has Been Accepted by the Staatsoper in Berlin”

25. ZEMLINSKY, Alexander 1871-1942

Autograph letter signed in full to Dr. Arno Huth mentioning his "new opera" *Der Kreidekreis*. Oblong folio. 1/2 page. In black ink. Addressed "Herr Doktor." No place, no date, but 1932-1933. In German (with translation). Minor wear; creased at folds and slightly overall; splits to central horizontal fold repaired with tape to blank verso.

Zemlinsky thanks Huth for sending an article and for the encouraging words he expressed regarding the composer's work. He goes on to say "It might be of interest to you that my new opera "*Der Kreidekreis*" has been accepted by the Staatsoper in Berlin and the opera houses in Frankfurt and Cologne for a premiere on April 29."

Der Kreidekreis, an opera in three acts to a libretto after Klabund's *Der Kreidekreis*, was first performed in Zürich at the Stadt theater on 14 October 1933.

An Austrian composer and conductor, "[Zemlinsky's] setting of Klabund's *Kreidekreis*, completed in 1932, reflects a certain influence of Weill, but also of Krenek's *Johnny spielt auf*."

With the highly acclaimed Zürich world première of *Der Kreidekreis* in 1933 Zemlinsky broke a creative silence of some six years. Forced to leave Germany earlier that year (although his music continued to be performed there until 1935), he returned to Vienna and concentrated his energies on composition." Antony Beaumont in *Grove Music Online*

Huth, a champion of modern music, was a well-known music critic in Berlin during the years of the Weimar Republic. (38500) \$685

