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Diana La Femina, Assistant

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1. **ALEKSEEV, A.D.**

Russkaia Khudozhestvennaia Kul'tura Kontsa XIX... Nachala XX Veka [Russian Art Culture of the Late 19th to the 20th Century]. 1895-1907; [1908-1917].

3 volumes. Quarto. Full beige cloth with silver rule to edges of upper boards, titling in silver and blue to spines. 441, [ii]; 401, [ii]; 511, [i] pp. Text in Russian. With photographic illustrations. In dustjackets. Slightly worn; minor creasing to several leaves of Volume II. Dustjackets worn.

On the fine and performing arts in Russia in the late 19th and early 20th centuries. (29746) \$45

2. **ARENISKY, A[nton Stepanovich] 1861–1906**

Rukovodstvo k izucheniiu form instrumental'noi i vokal'noi muzyki. Sostavil professor Moskovskoi konservatorii A. Arenskii. 3-e izdanie (Guide to the study of the forms of instrumental and vocal music. Compiled by A. Arenskii, professor at the Moscow Conservatory. 3rd edition). Moscow: P. Jurgenson, 1909.

Octavo. Original publisher's full black cloth, titling gilt to spine. 116 pp., with music to pp. 71-116.

A later edition of Arensky's textbook, first published in 1893. (30793) \$30

3. **[BALLETS RUSSES]**

Les Ballets Russes de Serge de Diaghilew Ont collaboré à ce numéro spécial: la Comtesse de Noailles, Gabriel Astruc, Al. Benois, Maurice Brilliant, Robert Brussel, Emile Henriot, Louis Laloy, Larionow, Michel-Georges Michel, Henry Prunières, J. Sazonova, Gilbert de Voisins, André Warnod... Dessins et peintures de: Bakst, Benois, Braque, Cocteau, Derain, Dunoyer de Segonzac, Gontcharowa, Larionow, Picasso, Utrillo, etc. Paris: La Revue Musicale XIe Année No. 110, Décembre 1930.

Quarto. Original publisher's decorative ivory wrappers printed in black and dark green. Some leaves unopened. With numerous illustrations, some in colour. With small light pink errata slip with a correction to p. 63. Wrappers worn and soiled; spine torn with minor loss; upper detached. Browned.

Niles & Leslie II, p. 447.

"Of particular interest are 'Le Premier Feu d'Artifice,' by Gabriel Astruc (pp. 42-47) and 'Serge Diaghilev' by Alexandre Benois (pp. 21-32). The illustrations include 2 full-page plates in colour by Michel Larionov and Nathalie Gontcharova." Niles & Leslie. (29709) \$30

4. **[BALLETS RUSSES]**

Diaghilev Les Ballets Russes. [Paris: Bibliothèque nationale, 1979].

Quarto. Original publisher's illustrated wrappers printed in colour. Descriptive catalogue of an exhibition of 463 items at the Bibliothèque nationale in Paris in 1979. With numerous illustrations, some in colour. Includes a bibliography, a list of Ballets Russes performances in Paris from 1906-1929, and an index. (29712) \$30

5. [BALLETS RUSSES]

Russian Stage and Costume Designs for the Ballet, Opera and Theatre... A Loan Exhibition from the Lobanov-Rostovsky, Oenslager and Riabov Collections. Circulated by the International Exhibitions Foundation 1967-1969.

Quarto. Original publisher's pictorial wrappers printed in colour. 1f. (recto title, verso copyright), 1f. (recto foreword, verso illustration), 5-[64] pp. including Biographical Index and Selected Bibliography. Profusely illustrated. Slightly worn. (29708) \$15

6. [BALLETS RUSSES]

The Serge Lifar Collection of Ballet Set and Costume Designs. Hartford, Connecticut: The Wadsworth Atheneum, 1985.

Large quarto. Original publisher's ivory wrappers printed in red and blue. 84 pp., including a partial bibliography to final page. With numerous illustrations, some in colour. Wrappers worn and foxed; browned along spine. (29714) \$15



First Edition of Svetlov's *Le Ballet Contemporain*

7. [BALLETS RUSSES]. Svetlov, Valerian 1860-1935

Sovremennii balet [Contemporary Ballet]. St. Petersburg: Golike i Vilborg, 1911.

Folio. Original publisher's full light green cloth with titling within oval decorative border gilt, titling to decorative spine gilt, patterned endpapers. 1f., 1f. (recto title, verso blank), 1f. (recto decorative title printed in colour, verso blank), 1f. (recto quotations, verso blank), [i]-[viii], 134, + numerous illustrative plates, some in colour, some tipped-in and mounted on heavy olive green paper, with tissue guards. Original ribbon marker. Text pages with deckled outer edges. Text in Russian. Binding slightly worn and soiled; corners slightly bumped; head of spine and lower joint just beginning to fray. Minor internal wear; some signatures partially separated. In very good condition overall.

First Edition. OCLC (3 copies only located).

"This, the first edition of *Le Ballet Contemporain*, is not a numbered and limited one as is the French. It is however equally beautiful... The book contains designs for costumes and scenery by Anisfeld, Bakst, Benois, Golovin and Roerich, the largest number being contributed by Bakst, who also designed the decorations." Niles & Leslie II, p. 504.

"This is a well written and most valuable work... The book is divided into five main sections... The first gives a biographical account of the celebrated maître de ballet Marius Petipa, and of his remarkable contribution to the building up of the old Imperial Russian Ballet, while his theories of the art are examined and criticised in relation to the work of his successors. It concludes with a description of the great and invaluable reforms instituted by Michel Fokine. The second section traces briefly the development of ballet in Europe... The third describes the advent of Isadora Duncan... It concludes with a critical account of the work of other well-known exponents of natural dancing such as the sisters Wiesenthal, Maud Allan, Stephanie Dombrowska, Ruth St. Denis, etc. The final section recounts the story of M. Diaghilev's first descent on Paris, and describes famous members of his company such as Fokine, Nijinsky, Bolm, Pavlova, Karsavina, etc., the ballets in his repertory, his scenic artists and composers, and the extraordinary success of what was then a revelation of the art of ballet to the theatre-going public of Western Europe..."

"The book is decorated by Bakst and beautifully illustrated with reproductions of designs for costumes and scenery by Anisfeld, Bakst, Benois, Golovin, Korovin and Roerich; of portrait drawings and photographs of famous dancers of the past and present such as Bolm, Duncan, Elssler, Feodorova, Fokine, Fokina, Karsavina, Lopokova, Nijinska, Nijinsky, Pavlova, Ruth St. Denis, Sallé, Taglioni, etc." Beaumont: *A Bibliography of Dancing*, pp. 168-169.

Not in Derra de Moroda. (29721)

\$800

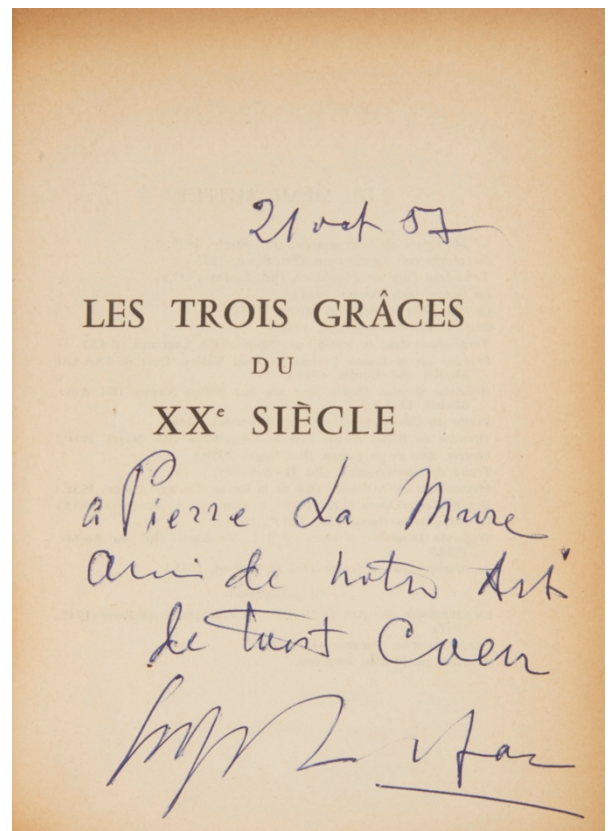
Inscribed by Lifar

8. [BALLETS RUSSES]. Lifar, Serge 1905-1986

Les Trois Grâces du XXe Siècle Légendes et Vérité. Corrêa: Buchet/Chastel, [1957].

Small quarto. Original publisher's pictorial wrappers printed in red and black. 1f. (recto half-title, verso publisher's catalogue), 1f. (recto title, verso limitation statement), 1f. (recto quote from Valery, verso blank), 1f. (recto printed dedication to Jacques Rouché, verso blank), 1f. ("Avertissement Préliminaire" by Lifar), 13-347, [i] (blank), 1f. (contents and list of illustrations), 1f. (recto colophon, verso blank).

With a signed inscription by Lifar to French author Pierre La Mure (1909-1976), "Ami de notre Art" in blue ink to half-title dated October 21, [19]57. Wrappers slightly worn, foxed, and creased; ownership notes to upper corner of front free endpaper. Browned.



First Edition. Limited to 300 copies, the present copy unnumbered. Niles & Leslie II, p. 328. Derra de Moroda 1701 (the London 1959 edition).

"... an undoubted tribute to [Anna Pavlova, Tamara Karsavina, and Olga Spessivtzeva]." Niles & Leslie. *Lifar, one of the greatest male ballet dancers of the 20th century, was also a choreographer, director, writer, dance historian, and collector. "As ballet master of the Paris Opera from 1930 to 1944, and from 1947 to 1958, he devoted himself to the restoration of the technical level of the Paris Opera Ballet, returning it to its place as one of the best companies in the world."* Wikipedia. *La Mure's works include biographical novels on Cécile and Felix Mendelssohn, Claude Debussy, and Toulouse-Lautrec.* (29710) \$90

9. [BALLETS RUSSES]. Kovalensky, Marie

Valentin Séroff Étude sur sa Vie et son Oeuvre. Bruxelles et Paris: G. Van Oest & Cie, 1913.

Quarto. Original publisher's wrappers printing in red and black. 1f. (recto half-title, verso limitation statement), 1f. (recto blank, verso frontispiece reproduction of a portrait of the artist by Répine), 1f. (recto title, verso blank), 5-22 pp., 1f. (recto printer's device, verso blank). With 8 full-page illustrative plates plus frontispiece, all with tissue guards, including Séroff's portraits of Ida Rubinstein and Pavlova; 4-page publisher's prospectus laid in. Uniformly browned; frontispiece detached; prospectus foxed.

Limited to 25 copies on Japon, this number 17, and 350 copies on Hollande van Gelder Zonen.

Serov (1865-1911), a Russian painter, is considered one of the premier portrait artists of his era. (29704) \$35

10. [BALLETS RUSSES]. Levinson, André 1887-1933

Les Visages de la Danse Ouvrage orné de cent dix photographies. Paris: Éditions Bernard Grasset, [1933].

Octavo. Original publisher's wrappers printed in red and black. 1f. (recto half-title, verso list of books by Levinson), 1f. (recto title, verso limitation statement), 1f. (recto dedication, verso illustration), 9-[335], [i] (printer's note) pp. Previous owner's signature to upper inner corner of title dated Paris 1939. Wrappers somewhat worn and creased; head and tail of spine frayed. Slightly worn and browned; corners slightly creased. Contents:

I. *In memoriam: S. de Diaghilew; A. Pavlova;* II. *Derniers ballets de Diaghilew;* III. *La succession des "Ballets Russes";* IV. *Les Ballets Ida Rubinstein;* V. *Le Ballet de l'Opéra et l'action de Serge Lifar;* VI. *Argentina et les Ballets Espagnols;* VII. *Hypothèses sur la danse populaire;* VIII. *Nouvelles orientales;* IX. *Notes sur la danse au concert;* X. *Notes sur la danse au music-hall.*

First Edition. Limited to 2,200 copies, this no. 1260. Derra de Moroda 1666. Niles & Leslie II p. 316. Magriel p. 114.

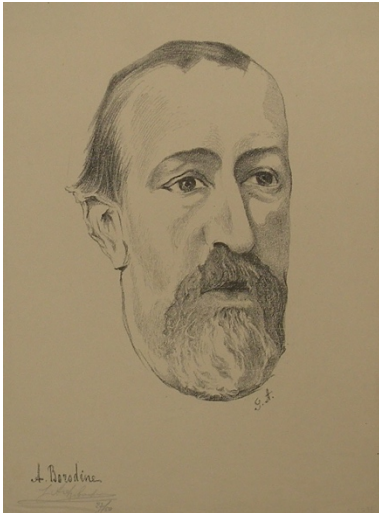
A Russian ballet and literary critic "of international standing, Levinson is best known for his landmark critiques of the Serge Diaghilev enterprise... Complementing his prolific career as a critic, Levinson also wrote numerous full-length works on dance and aesthetics." The present work was published just after his death. Susan Cook Summer in the International Encyclopedia of Dance, Vol. 4, pp. 154-155. (29646) \$25

11. **BELIAEV, V[iktor] M[ikhailovich] 1888-1968**

Musorgskii, Skriabin, Stravinskii: Sbornik stat'ei (Mussorgsky, Scriabin, Stravinsky: collection of essays). Moscow: Izdatel'stvo "Muzyka" (Publishers "Music"), 1972.

Octavo. Original publisher's red wrappers printed in white and black. 123, [i], [iii] pp. Browned.

A posthumous collection of articles written by an eminent Russian/Soviet musicologist. (30772) \$10



Signed Limited Edition

12. **BORODIN, Aleksandr Porfir'yevich 1833-1887**

Fine portrait lithograph by G. Artzibaishev (fl. 20th century). Titled and signed in the stone by the artist and also signed in pencil by the artist. 330 x 249 mm. + wide margins. A fine impression on wove paper.

Limited to 50 copies, this no. 22, numbered in pencil below the artist's signature. (23440) \$600

13. **[BULGARIAN FOLKSONG]**

Narodni pesni za smesen i ednorodni khor (Folk songs for mixed and same-voice chorus). [Volume] VI. Sofia: Derzhavno izdatelstvo "Nauka i izkustvo" [State Publishers "Science and Art"], 1953.

Small folio. Original publisher's dark ivory decorative wrappers printed in dark pink and red. 1f. (recto title, verso copyright information) [3]-24 pp. With publisher's catalogue to verso of rear wrapper printed in red. Wrappers slightly worn and soiled; small circular label to upper inner corner of upper; short split to spine. Browned. (30806) \$20

**Large Original Photograph of the Distinguished Russian Bass
- With Autograph Signature -**

14. **CHALIAPIN, Feodor 1873-1938**

Fine original very large vintage three-quarter length photograph of the distinguished Russian bass in formal dress. 372 x 292 mm. Creased at corners, especially lower left; slightly silvered.

Together with: **Chaliapin's autograph signature** ("F. Chaliapin 1930 M. Video") on an album leaf also signed by the noted Italian bass Salvatore Baccaloni (1900-1969), Montevideo 1930. 117 x 125 mm.



Together with: A program excerpt of a performance at the Metropolitan Opera of Boïto's opera Mefistofele with Chaliapin performing the lead role.

Chaliapin "was widely-considered the greatest singing actor of his day... He was a perfectionist as far as his own make-up, costuming and musical and dramatic preparation were concerned, and untiringly attentive to the staging of the operas he appeared in. Those who worked with him or who knew him off stage testify to his almost superhuman vital force, warmth and fierce intolerance of artistic mediocrity." Harold Barnes and Alan Blythe in *Grove Music Online*. (24780) \$250



15. CHALIAPIN, Fyodor 1873-1938

6 vintage postcard photographs of the famed Russian bass in various operatic roles by prominent German-Russian photographers including Carl Andreyevich Fischer (1859-after 1923) and Richard Thiele (1843-1911). With operatic roles and photographers' information printed in Cyrillic to lower margin. Slight to moderate wear, browning, foxing, staining, bumping, and minor annotations in pencil.

- Full-length portrait as Mephistopheles in Gounod's *Faust* by Thiele, Moscow.
- Three-quarter-length portrait as Dosifey in Mussorgsky's *Khovanshchina* by K.A. Fischer, St. Petersburg.
- Three-quarter-length portrait as Prince Vyazminsky in Tchaikovsky's *Oprichnik* by V. Chekhovsky, Moscow.
- Full-length portrait as Holofernes in Serov's *Judith* at the State Theatre. A. Bystrov., [?Petrograd]. Dated "March 7, 1919" in blue-green ink to verso.
- Bust-length portrait in the title role of Rimsky-Korsakov's *Ivan the Terrible* (Pskovityanka; The Maid of Pskov). Éditions Gendre, France. Some abrasion and remnants of tape adhesive to upper edge of verso.
- Large postcard with a reproduction of G. Verelsky's 1921 pencil and crayon portrait of Chaliapin. (24621) \$85

16. **CHALIAPIN, Fëdor Ivanovich 1873-1938**

Literaturnoe nasledstvo, pis'ma (Writings, letters) *Tom pervyi* (Volume 1). Includes Shaliapini [Chaliapina], N. *Vospominaniia ob ottse* (Recollections of my father); *Stat'i, vyskazyvaniia, vospominaniia o F. I Shaliapine* (Articles, statements on and recollections of Chaliapin). Moscow-Leipzig: Gosudarstvennoe izdatelstvo "Iskusstvo" (State Publishers "Art"), 1960.

Two volumes. Small quarto. Full cloth. 766, [i]; 630, [i] pp. with illustrative plates. Bindings slightly worn; hinges of Volume I split.

A standard collection of writings by and about the distinguished Russian bass. (30765)

\$65



Illustrated by Soudeikine and Remisoff

17. **[LA CHAUVE-SOURIS]**

F. Ray Comstock and Morris Gest Have the Honor to Present Balieff's "Chauve-Souris" Bat Theatre, Moscow. Souvenir program for the troupe's first American tour. [New York], [1922].

Folio. Original wrappers, upper with full-page design in colour by Soudeikine, lower with design by Remisoff. [24] pp. With numerous colour illustrations and designs by both Soudeikine and Remisoff and photographic illustrations of performers.

La Chauve-Souris, directed by the legendary Nikita Balieff, originated in Moscow and was later active in Paris.

(27766)

\$250

18. **[LA CHAUVE-SOURIS]**

F. Ray Comstock and Morris Gest Have the Honor to Present Balieff's "Chauve-Souris" Bat Theatre of Moscow. Direct from a Return Engagement at the Femina Theatre in Paris and a Year and Five Months in New York. Souvenir program for the troupe's first American tour. [New York], [ca. 1923].

Folio. Original illustrated wrappers. 31, [i] (advertisements) pp. With numerous colour illustrations of art work created for the Chauve-Souris by noted Russian artists Sergei Soudeikine (1882-1946) and Nikolai Remisoff (1887-1975). Somewhat worn and soiled; vertical crease throughout; staining to outer portion of a number of leaves affecting printed area in several instances.

Of special note is the two-page centerfold cartoon by Ralph Barton of an imagined Chauve-Souris audience featuring over 100 images of famous persons, many of whom were associated with the theatre.

(30854)

\$120

19. CHOPIN, Frédéric 1810-1849

[Op. 64, no. 2]. *Compositions célèbres pour le piano par Frédéric Chopin... Valse brillante. (Cis moll). op. 64. No. 2.* S. Pétersbourg: A. Büttner [PN 741.], [not before 1875].

Folio. Disbound. 1f. (series title), 3-7, [i] (blank) pp. Series title lithographed, music engraved. Price: "80c." *Valse brillante* on series title underlined in blue pencil. Pervasive fingerings and other markup in pencil in an unknown hand. Slightly worn, soiled, browned, and frayed; leaves partially detached.

A later Russian edition. Dated based on the works listed on the series title; the posthumous "Dernier nocturne" in C-sharp minor was not published until 1875. (23135) \$120

20. CHOPIN, Frédéric 1810-1849

[Op. 66]. *Compositions célèbres pour le piano par Frédéric Chopin... Fantaisie-Impromptu. (Cis moll). op. 66.* St Pétersbourg: A. Büttner [PN 468.], [ca. 1880].

Folio. Disbound. 1f. (series title), 3-7, [i] (blank) pp. Series title lithographed, music engraved. Price: "85c." Printed footnote to last page of music: "Металография А. Битнера. по Невскому проспекту № 22 и 24" [engraved by A. Büttner at 22 and 24 Nevsky Prospekt]. With numerous pencilled fingerings, notational corrections, and other markings. Slightly soiled and browned; leaves detached.

A later Russian edition. The single copy of a Büttner edition listed in OCLC, at the Biblioteka Narodowa (National Library) in Warsaw (fully digitized, but incorrectly dated "ca. 1860") represents a different engraving (albeit with the same plate number) and includes an earlier version of the series title. Dated based on the works listed on the series title and by comparison with the Büttner edition in Warsaw (earlier, but not published before 1875 as its series title lists the posthumous "Dernier nocturne" in C-sharp minor first printed in that year). (23141) \$135

21. CUI, César 1835-1918

Izbrannye stat'i (Selected essays). *Sostavitel', avtor vstupil'noi stat'i i primechanii I. L. Gusin* (Editor, author of the introductory essay and commentary: I. L. Gusin). Leningrad: Gosudarstvennoe muzykal'noe izdatel'stvo (State Music Publishers), 1952.

Octavo. Full dark brown cloth with titling in olive green within blindstamped rules, spine with decorative blindstamping, titling in olive green. [690, i] pp. Binding slightly worn and bumped. Occasional minor foxing and browning; tear to inner portion of pp. 689-690 with no loss.

The only collection of articles by this noted Russian composer and critic of French-Lithuanian descent dating from after 1865, with a complete bibliography of writings (one volume only covering Cui's writings from 1864-1865 was published in 1918). Edited by the Gosudarstvennyi nauchno-issledovatel'skii institut teatra i muzyki (State scholarly research institute for theater and music). (30775) \$60

22. [DIAGHILEV, Sergei 1872-1929]. Zilbershtein, I.S. and V.A. Samkov

Sergei Diaghilev i russkoe iskusstvo [Serge Diaghilev and Russian Art]. Moscow: Iskusstvo, 1982.

2 volumes. Small quarto. 492, [iv]; 573, [ii] pp. Text in Russian. Includes bibliographical references and index. With illustrative plates, some in colour. In dustjackets. (29748) \$35

**A Monumental Exhibition of Russian Portraits
Curated by the Celebrated Ballets Russes Impresario**

23. DIAGHILEV, Sergei 1872-1929

Katalog sostoiashchei pod vysochaishim Ego Imperatorskago Velichestva Gosudaria Imperatora pokrovitel'stvom istoriko-khudozhestvennoi vystavki russkikh portretov, ustraivaemoi v Tavricheskom dvortse v pol'zu vdov i sirot pavshikh v boiu voinov [A catalogue compiled under the august patronage of His Imperial Majesty the Emperor of the exhibition of historical Russian portraits presented in the Tauride Palace in aid of the widows and orphans of soldiers who have died in action]. Goda S.-Peterburg, 1905.

Octavo, 229 x 150 mm. Half dark red cloth with marbled boards, dark ivory title label printed in black to spine, publisher's original printed wrappers in varying colours bound in; original red ribbon marker.

7 parts in one volume.

I: [2], 56 pp.

II: 23, [i] (blank) pp.

III: 36 pp.

IV: 84 pp.

V: 48 pp. Lacking pp. 49-55, [1] (blank), i.e., descriptions of items 1363 to 1407

VI: 49, [1] (blank) pp.

VIII: 89, [1] (blank) pp.

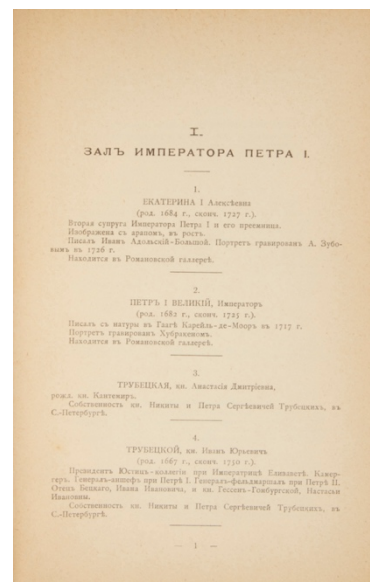
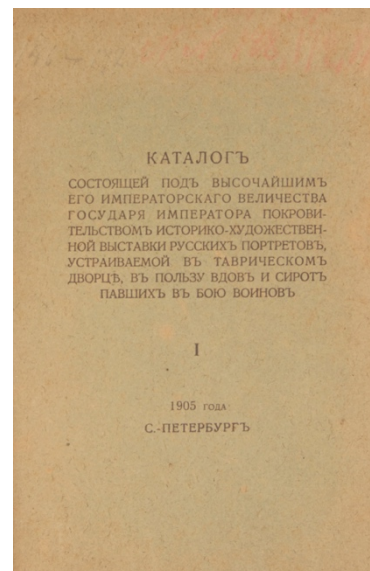
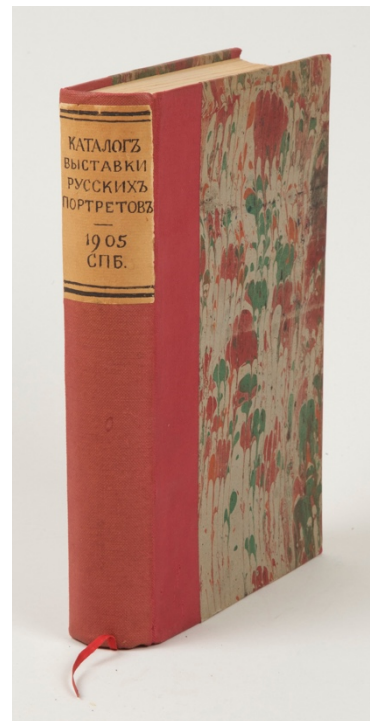
Lacking Part VIII.

With 2,228 entries in total. Text in Russian. Small diamond-shaped armorial bookplate printed in light brown to upper pastedown. Wrappers slightly worn; occasional annotations in lead and red pencil to uppers, some partially erased; deep uneven impressions to upper of Volume IV and to following ca. 8ff. of text, not affecting legibility; small tear to lower wrapper of same volume. Uniformly browned; some minor foxing; some corners turned with resulting creasing; gutter of first leaf of Volume 5 guarded.

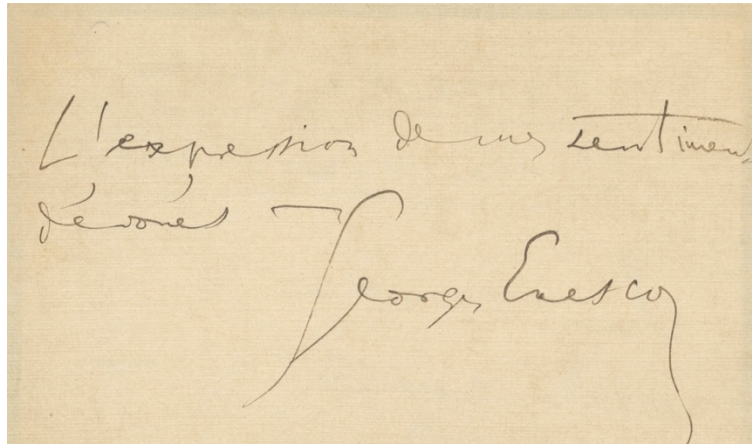
First Edition. Rare (OCLC locates one complete set only, at the Frick, and one copy [of one part only?] of the third edition, at the Getty).

"The show, which opened in grand style by the tsar, became a celebration of Russian self-confidence and provided a much-needed dose of national pride at a difficult time. The war with Japan was going badly; in early January Port Arthur had fallen to the "yellow monkeys" (as the Japanese were called in the official propaganda), but the Russians still cherished the hope that the arrival of the Baltic fleet would turn the tide."

"The exhibition would be Diaghilev's greatest triumph in his homeland. In terms of both money and logistics, it remains a mystery how he managed to organise such a vast undertaking in just a year. Diaghilev's contemporaries were equally surprised by his punishing work ethic. Once the great thaw set in after the long Russian winter and roads were again more or less passable he travelled to remote country estates (more than a hundred of them in total) in search of portraits by forgotten masters..."



"The catalogue for the exhibition, which was published shortly after the opening and which was edited and largely written by Diaghilev, contains 2228 entries describing an even greater number of artworks. Besides giving signatures and dates and specifying media, it provided a great deal of historical and genealogical information about the subjects. Today, the catalogue is a valuable historical document and a milestone in the history of Russian art. As a testament to Diaghilev's extraordinary creative and organisational talents, the exhibition ranks with the greatest achievements of the Ballets Russes." Sjent Scheijen: *Diaghilev a Life*, pp. 132-133. (29742) \$850



Enescu Agrees to Accompany Flautist Adolphe Hennebains

24. ENESCU, Georges 1881-1955

Autograph letter signed to an unidentified male correspondent. 1-1/4 pp. Octavo (ca. 170 x 126 mm). Dated [Paris] April 13, 1910. On black-bordered ivory mourning paper. In French (with translation). Slightly worn and soiled; creased at central fold.

Enescu gladly agrees to accompany Adolphe Hennebains (1862-1914), a well-known French flautist, on his *Cantabile et Presto* for flute and piano. "... I will be happy to accompany Monsieur Hennebains, who plays it so well, on my *Cantabile et Presto*. With my thanks for having put this piece on the program..."

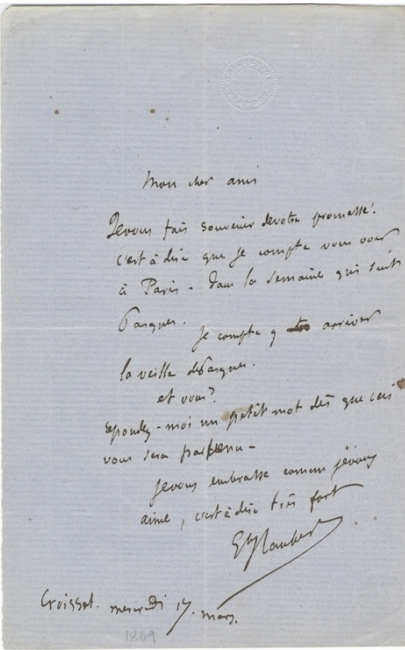
Enescu (also known by the French form of his name, Georges Enesco) was Romania's greatest composer, the leading figure in Romanian musical life in the first half of the 20th century, and one of the best-known violinists of his generation. (27119) \$750

**Flaubert Writes to Turgenev
- From the Collection of Singer and Composer Pauline Viardot -**

25. FLAUBERT, Gustave 1821-1880

Autograph letter signed ("G Flaubert) to "Mon cher ami," in all likelihood the celebrated Russian author Ivan Turgenev, a close friend. 1 page. Octavo. Croisset, Wednesday March 17, [?1869]. In black ink on blue-gray paper. In French (with translation).

Flaubert reminds his "dear friend" of a promise to meet him in Paris the week after Easter, closing with "Je vous embrasse comme je vous aime, c'est a dire tres fort."



With round blindstamp to upper portion "**Collection [Pauline] Viardot.**" Slightly worn; minor browning to edges; several very small edge tears; small ink stain to blank right margin; small ink blot to one word; autograph correction to one word; small tape repair to central fold at verso; creased at folds and slightly overall.

Flaubert (1821-1880) and Turgenev (1818-1883) were close friends. Flaubert, author of Madame Bovary, was known for his meticulous attention to style and aesthetics; Turgenev's novel, Fathers and Sons, is considered to be one of the most important works of Russian fiction. Pauline Viardot (1821-1910), was a noted mezzo-soprano and composer with whom Turgenev fell in love in 1843. He lived in close proximity to Viardot and her family for the rest of his life, and bequeathed his papers to her upon his death.

A fascinating document associating three major artistic figures of the 19th century. (23172) \$1,500

26. FOKINE, Michel 1880-1942

Protiv techeniia: vospominaniia baletmeistera: stsenarii i zamysly baletov, stat'i, interv'iu i pis'ma [Against the Stream: Memoirs of the Choreographer: Scenarios and Ideas of Ballets, Articles, Interviews and Letters]. Leningrad: Iskusstvo, 1981.

Small quarto. Original publisher's light blue illustrated cloth with titling gilt to upper and spine, illustrated endpapers. 1f. (recto half-title, verso bust-length frontispiece portrait of Fokine), 1f. (recto title, verso copyright), 3-[510], 1f. (recto note, verso colophon). Text in Russian. With 74 pp. of plates on coated paper, some in colour. Binding slightly worn and faded.

Second edition. (29738)

\$45

27. [FROHMAN, Max]. Grunenberg, Arthur 1880-1952

Original hand-coloured etching of Frohman from the Polovtsian Dances from Prince Igor.

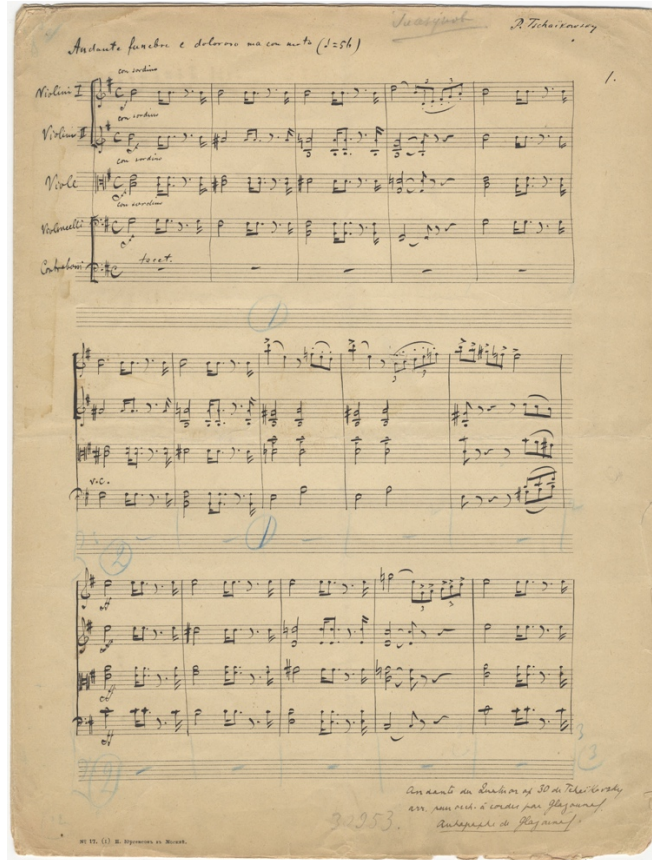
240 x 180 mm., sheet size 315 x 250. Signed at lower right ("A. Grunenberg") in pencil. Small triangular stain to upper corners from previous mount. In the series "Phoenix: 10 Radierungen zum russischen Ballet" published in Munich by Othmar Kern & Co., ca. 1922.

Frohman, a Russian dancer and brother of the dancer Margarita Frohman, was part of Diaghilev's Ballets Russes company from 1911 to 1915. He was a principal in productions of *Le Bleu Dieu*, *Daphnis et Chloe*, and *The Legend of Joseph*.

The *Polovtsian Dances*, in the Tartar folk idiom, were first performed by Diaghilev's Ballets Russes at the Théâtre du Châtelet on May 18, 1909, staged by the distinguished Russian dancer and choreographer Michel Fokine (1880-1942) to ballet music from the second act of the opera *Prince Igor* by Alexander Borodin.



Grunenberg portrayed many of the leading dancers of Serge Diaghilev's Ballets Russes, among them Vaslav Nijinsky, Anna Pavlova, and Tamara Karsavina. A selection of his works was published in an article on Diaghilev's death in the German periodical *Der Tanz* in October of 1929. (29682) \$200



**Unrecorded Autograph of Glazunov's Arrangement
of the Third Movement of Tchaikovsky's String Quartet No. 3**

28. **GLAZUNOV, Aleksandr Konstantinovich 1865-1936 and Peter Ilich Tchaikovsky 1840-1893**
Andante funebre e doloroso ma con moto. Autograph musical manuscript signed "A. Glazunov" May 22, 1905 of the third movement of Tchaikovsky's String Quartet no. 3, op. 30, arranged for string orchestra by Glazunov. [Score].

Folio (350 x 267 mm.). 12 pp. Notated in black ink on printed 16-staff paper "No. 17. (I)" issued by P. Jurgenson, Moscow. Dated May 22, 1905 on final page of music, in Cyrillic: "22 maia 1905 g. A Glazunov." A fair copy with occasional corrections, possibly in Glazunov's hand, in pencil. Credit to "P. Tschai'kovsky" in Glazunov's hand to upper right corner of first page with "Glazunov" in Cyrillic to left in pencil in an unknown hand. Barlines in pencil from p. 5. Note in ink in an unknown hand to lower right corner of first page: "Andante du Quatuor op. 30 de Tchaïkovsky arr. pour orch. à cordes par Glazounof. Autographe de Glazounof." Engraver's markup indicating a page count from 3 to 13 and one editorial sharp (p. 8) in blue pencil. Plate number "30953" entered in pencil to foot of all pages through p. 9. Signature in pencil in Cyrillic, "Makar," to lower right corner of p. 8 with one word, possibly in the same hand, below second barline of p. 5. Browned throughout; slightly frayed at edges; some minor soiling; small ink stain to p. 6.
An unrecorded autograph of a little-known arrangement.

Tchaikovsky dedicated his Third String Quartet to the memory of violinist Ferdinand Laub (1832-1875), his colleague on the faculty of the Moscow Conservatory. The slow movement, which Glazunov arranged here, is the funeral music proper. The original is in E-flat minor; Glazunov transposed the movement to E minor, making it easier for string instruments to play. The arrangement was published by Jurgenson in Moscow (PN 30953), also in 1905 (the date in WorldCat, "1896," is an error). Jurgenson's edition is extremely rare: WorldCat lists one copy only, at the Free Library of Philadelphia.

Glazunov, director of the St. Petersburg Conservatory from 1905 to 1928, was one of Rimsky-Korsakov's most distinguished students. Ironically, like Stravinsky, he received his tuition privately and never attended the institution whose head he would later become. His most famous students were Sergey Prokofiev and Dmitry Shostakovich. (25321) \$9,500

29. GLIÈRE, Reinhold Moritsevich 1875-1956

[Op. 2]. *Quatuor (La) pour deux Violons, Alto et Violoncelle*. [Parts]. Leipzig: M. P. Belaieff [PN 2351], 1902.

Folio. Unbound. Original gray wrappers with bilingual titling (Russian and French) within decorative border to upper; publisher's catalogue to both sides of lower. Violino I: [1] (title), 2-16, [ii] (blank) pp.; Violino II: 16 pp.; Viola: [1] (blank), 2-15, [i] (blank) pp.; Violoncello: [1] (blank), 2-13, [i] (blank) pp. Transfer. Watermark: "CGR*8." With printed dedication to head of title: "à Monsieur Constantin Saradjeff." Handstamp of Augener, London, dated "15 Sep 08," to lower right corner of verso of lower wrapper. Fingering, bowing, and other annotations to violin parts in pencil, with literals in French. Wrappers worn and detached; spine of Violino I part reinforced with tape. Browned; frayed at edges, with small tears.

First Edition, probable first issue. Belaieff issued a miniature score (PN 2350) and an arrangement for piano four-hands (PN 2352) at the same time.

The dedicatee is the Armenian conductor Konstantin Saradzhev (born Saradzhian; 1877-1954).
(25710) \$90

30. [GLINKA, Mikhail Ivanovich 1804-1857]

M. I. Glinka: Sbornik stat'ei (Mikhail Ivanovich Glinka: Collection of essays). *Pod redaktsiei E. Gordeevoi* (Edited by E. Gordeeva). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo (State Music Publishers), 1958.

Small quarto. Full olive green cloth with titling in dark brown. 817, [i] pp. Binding slightly worn and bumped; lower board slightly warped.

A collection of articles of a mostly bibliographical and iconographical character edited by the Gosudarstvennyi tsentral'nyi muzei muzykal'noi ku'l'tury im. M. I. Glinki (State Central Museum of Musical Culture "M. I. Glinka"). (30770) \$65



With 87 Plates of Set and Costume Designs

31. GOLOVIN, Aleksandr 1863-1930

"Maskarad" Lermontova v teatral'nykh éskizakh A.I.A. Golovina [Golovin's Sets for Lermontov's "Masquerade"]. Moscow: All Russian Theatrical Society, [1941-1946].

Octavo. Dark green textured cloth boards with title inset within decorative device printed in dark orange, decorative endpapers. 1f. (recto blank, verso bust-length colour portrait), 1f. (half-title), 1f. (recto title, verso publisher's note), 1f. (recto decorative device, verso blank), 1f. (recto part-title, verso blank), 9-[60] pp., 1f. (recto decorative device, verso blank), 1f. (recto part-title, verso blank), plates iii-lxxxvii; 1f. (recto part-title, verso blank), 67-[108], 1f. (recto contents, verso colophon), 1f. (recto decorative device, verso blank). **With 87 illustrative plates of set and costume designs**, etc., some in colour, some tipped-in to one side of the mounting leaf only. Binding worn; corners bumped; split at head and tail of spine with minor loss; endpapers very slightly foxed; small rectangular bookseller's printed label to front free endpaper.

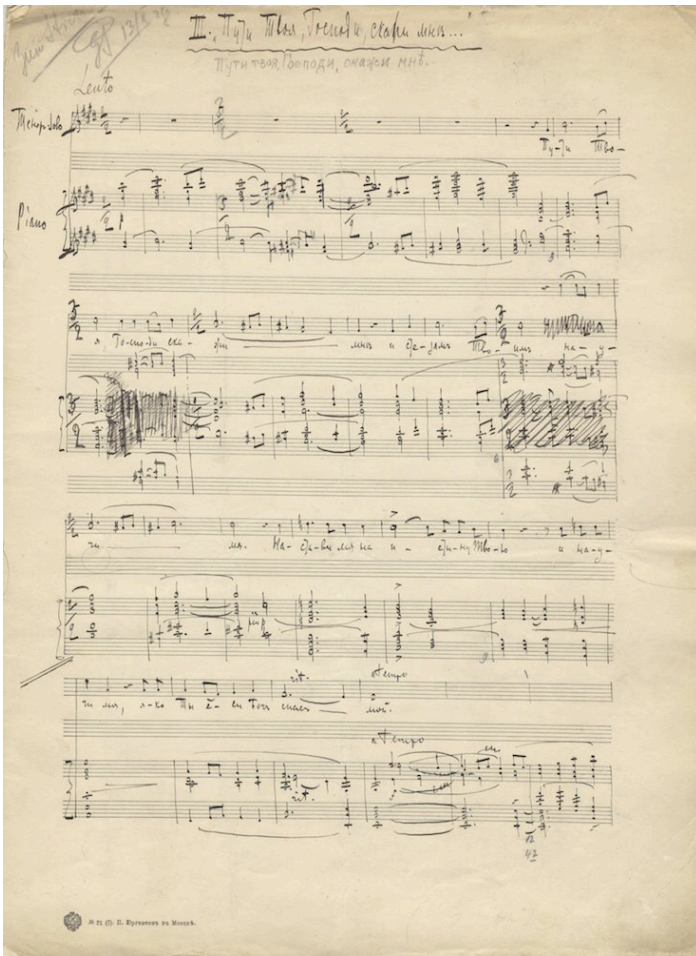
First Edition.

"The collaboration between Meyerhold and Golovin began in 1908... 'Masquerade,' which synthesised the long experience of creative collaboration, is often called a Meyerhold-Golovin production... Golovin regularly attended the rehearsals and advised actors as they accustomed themselves to their costumes and make-up... Golovin's unmatched mastery of the principles of stylisation and his knowledge of the nuts and bolts of stagecraft engendered that special sense of proportion which conditioned the degree of abstraction of the show's visual dimension in line with the nature of Lermontov's drama, its sublime poetic tenor... The main theme of 'Masquerade' in Meyerhold's interpretation was the ghostliness, the illusionary nature of life in Russia under the Tsars... 'Masquerade' was interpreted as a global social metaphor - the masquerade of an entire historical era... The technique used by Golovin in the visual idiom of his 'Masquerade' can perhaps be called 'scenographic grotesque.' The artist's design was grounded in the principles of hyperbole and contrast. Curiously the play was written at the time of the construction of the Alexandrinsky Theatre, and this was accurately captured by Golovin... On June 20 1939, Meyerhold, already labelled an 'enemy of the people,' was imprisoned and on February 2 1940 he was executed by firing-squad. The authors of the book 'Lermontov's 'Masquerade' in Golovin's Sets," published in 1941-1946 to mark the centenary of the poet's death, were forbidden to even mention Meyerhold's name." Makerova: Meyerhold and Golovin in Heritage, no. 3, 2014 (44).



(29749)

\$250



**Autograph Musical Manuscript of Grechaninov's
*Putyi tvoji, Gospodi, skaji mne***

**32. GRECHANINOV, Aleksandr Tikhonovich
1864-1956**

Putyi tvoji, Gospodi, skaji mne [Thy Ways, O Lord, Tell Me]. Autograph musical manuscript of this sacred vocal work for tenor solo, mixed chorus and piano. In score.

10 pp. In E, 2/2 time, marked "Lento" at head. Folio (358 x 265 mm.). Unbound. Notated in ink on 18-stave Russian music manuscript paper. With numerous autograph corrections and amendments including pencil markings of an editorial nature. The printer's copy, presumably used in preparation of the published edition. With pencilled annotation to upper left corner of title indicating receipt of the manuscript (presumably by the publisher) on October 13, 1928. Slightly worn and soiled.

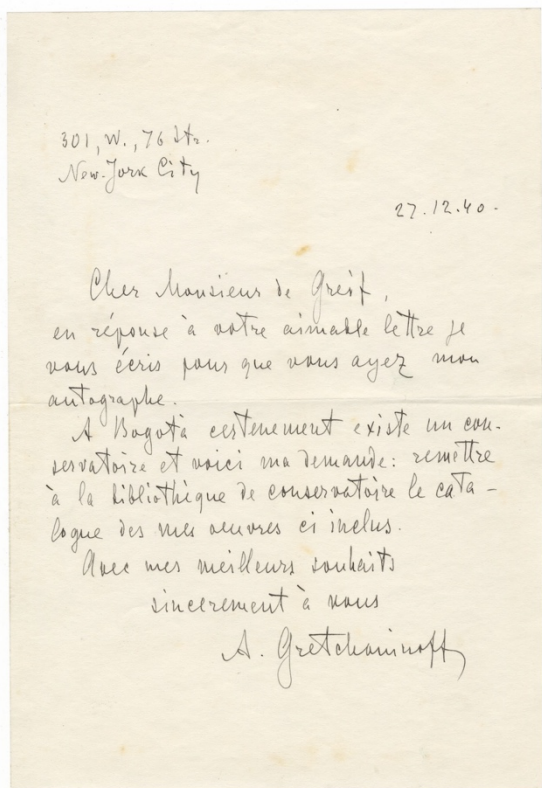
Not recorded in Slonimsky.

"In two fields of Russian music Grechaninov has a special place: children's music and liturgical works. Even his first liturgy op.13 is worth attention; and in the op.19 choruses he used a new style, favoured by Katal'sky and others, recognizable by its modal harmonization of old Russian melodies. This initially aroused strong opposition from conservative church musicians. In the popular second liturgy Grechaninov solved the problem of the Credo by giving the text to a solo alto, who declaims it rhythmically while the choir sings the word 'Veruyu' ('I believe') in simple harmony. Grechaninov's later use of instruments in para-liturgical works, his composition of a Roman Catholic Mass and motets (with organ), and his writing of a Missa oecumenica – a Latin mass for solo voices, chorus, organ and orchestra on Orthodox, Gregorian and Hebrew liturgical melodies – all testify to his liberal religious outlook." Inna Barsova and Gerald Abraham in *Grove Music Online*.

"After preparatory studies at the Moscow Conservatory with Arensky (harmony and fugue) and Taneyev (form and analysis), [Grechaninov] transferred to St Petersburg... He graduated in 1893. Three years later he moved back to Moscow and became associated with the Moscow Art Theatre, for whose productions... he wrote incidental scores... Grechaninov emigrated from Soviet Russia in 1925, settling first in Paris, later (1939) in the USA." Richard Taruskin in *Grove Music Online*. A pupil of Rimsky-Korsakoff, Grechaninov wrote in a number of genres; his earlier music reflects the Romantic tradition while his later music was influenced by many of the same trends that inspired Stravinsky and Prokofiev. (21831) \$4,000

Autograph Musical Quotation from *My Native Land*

33. **GRECHANINOV, Aleksandr Tikhonovich 1864-1956**
*Autograph musical quotation signed "A. Gretchaninoff," dated Manchester, 1935, and inscribed to Percival [?]Hassall. On a postal card with a bust-length portrait of the composer by Emile Markovitch, Paris. With photographer's handstamp to lower margin of verso. The opening measure of the melody from Gretchaninoff's song *My Native Land* ("Krai ty moi"), from *Five Songs*, Op. 1 (1892) notated in treble clef on one staff, with a key signature of one sharp, and text underlay in Russian (Cyrillic) at upper left margin. Slightly worn and bumped; remnants of adhesive and biographical annotations in pencil to verso. (25418) \$425*



Autograph Letter to Columbian Musicologist Otto de Greiff

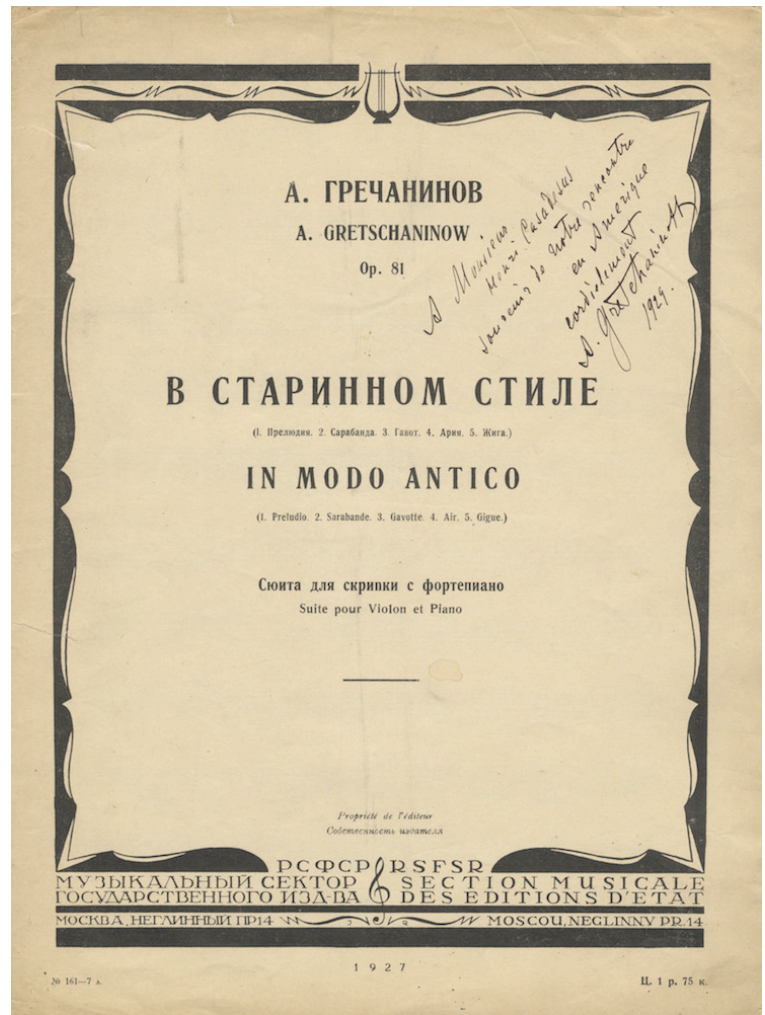
34. **GRECHANINOV, Aleksandr Tikhonovich 1864-1956**
Autograph letter signed "A. Gretchaninoff" to the Colombian musicologist Otto de Greiff. 1 page. Small folio. Dated New York, December 27, 1940. In French (with translation). With autograph envelope with Gretchaninoff's signature. Written in response to de Greiff's request for an autograph, saying "There is certainly a conservatory of music in Bogota, and here is my request: give the catalogue of works included with this letter (not present) to the conservatory library." Very slightly foxed; creased at folds. (20639) \$350

Inscribed by the Composer to Casadesus

35. **GRECHANINOV, Aleksandr Tikhonovich 1864-1956**

[Op. 81]. *V starinnom stile* (1. Preljudiia. 2. Sarabanda. 3. Gavot. 4. Ariia. 5. Zhiga.) *In modo antico*. (1. Preludio. 2. Sarabande. 3. Gavotte. 4. Air. 5. Gigue.) *Siuuta dlia skripki s fortepiano Suite pour Violon et Piano [Piano score and violin part]*. Moskva [Cyrillic]... Moscou: RSFSR Muzykal'nyi sektor Gosudarstvennogo izd-va RSFSR Section musicale des Editions d'Etat [PN G.M. 161 I.M./G.M. 161a I.M.], 1927.

Folio. Piano score: [1] (title doubling as wrapper), [i] (blank), 3-19, [i] (publisher's catalogue: "Compositions modernes russes") pp. Violin part: 8 pp. Transfer. Date of composition, "1918," printed to lower right corner of final page of music; print run of 300 copies noted to lower left corner. **With an autograph inscription in ink from the composer to the noted French composer and violist [Henri] Casadesus (1879-1947) to upper right corner of title:** "A Monsieur Henri Casadesus souvenir de notre rencontre en Amerique cordialement A. Gretchaninoff 1929." Outer bifolium of piano score detached and somewhat soiled; small tears to spine; some leaves of violin part creased at upper outer corner. Slightly browned.



First Edition, later issue (with different title; first published in 1920). Rare. This issue not in WorldCat. (26860) \$475

36. **HAMBOURG, Mark 1879-1960**

Autograph musical quotation signed in full. Small quarto, 89 x 122 mm. 2 measures, inscribed "To Mrs [?]Konody with best wishes," notated in black ink on a portion of an album leaf with additional signatures to verso. Very slightly browned and stained.

A pianist and composer, the Russian-born Hamburg was a student of Leschetisky from 1891-1895, before his first international tour; he became a British citizen in 1896. (22372) \$125

Original Portrait Drawing Signed by the Composer

37. **KABALEVSKY, Dmitry 1904-1987**

Original head-and-shoulders drawing by Alexander Kostomolotsky (1897/8-1975) of the composer in right profile in black crayon. Undated, but ca. 1945-50. Signed by the artist with initials. Sheet size 217 x 153 mm. **With the autograph signature of the composer** in pencil below the portrait.



"Kabalevsky, like Prokofiev and Shostakovich, wrote a great deal of music for the emerging genre of films with sound... It was during the 1930s that Kabalevsky's style was defined; although Prokofiev served as a model to a certain extent... Kabalevsky's most valuable legacy lies in the field of children's music, not only in terms of the many works he wrote for young performers but also in his development of a system of musical education for children. Some of his children's songs became musical symbols of the Soviet age (*Chetvyorka družnaya rebyat* ('The Band of Four Friends') and *Shkol'niye godi* ('Schooldays') in particular) while several of his numerous instrumental concertos written for young musicians gained worldwide popularity." Dina Grigor'yevna Daragan in *Grove Music Online*. Kostomolotsky also executed drawings of other Russian composers, including Shostakovich, with whom he was friends. (22727) \$1,200

38. [KARSAVINA, Tamara 1885-1978]. Oppler, Ernst 1867-1929
Original etching of Karsavina dancing the polka in the ballet Les Vendredis. Ca. 1922-1923. Image size 230 x 178 mm., sheet size 324 x 248 mm. Signed in pencil ("E. Oppler") below platemark at lower right. With "88 - 100" in pencil below platemark at lower left, and "Polka" and "21.4.22" (?April 21, 1922) in pencil to lower right margin. Printed on laid paper. Slightly browned. Remnants of mounting tape to left margin and to verso.

Limited to 100 copies, this number 88.

"Karsavina was a Russian prima ballerina, renowned for her beauty, who was a principal artist of the Imperial Russian Ballet and later of the Ballets Russes of Serge Diaghilev. After settling in Britain at Hampstead in London, she began teaching ballet professionally and became recognised as one of the founders of modern British ballet. She assisted in the establishment of The Royal Ballet and was a founder member of the Royal Academy of Dance, which is now the world's largest dance-teaching organisation... Her most famous roles were Lise in *La Fille Mal Gardée*, Medora in *Le Corsaire*, and the Tsar Maiden in *The Little Humpbacked Horse*. She was the first ballerina to dance in the so-called *Le Corsaire Pas de Deux* in 1915." Wikipedia.



Oppler was a noted German expressionist painter and etcher. "In 1912 after controversies about expressionism he stopped participating in the exhibitions of the Berlin secession but he still remained one of the most prominent members of the avantgarde. The German state bought works from Oppler and exhibited them in museums as examples of the new wave in art. Oppler started to visit dancing performances of the Russian ballet which was very popular at that time and began to document the performances. He became also an important chronicler of the history of ballet in Germany." Wikipedia. Oppler executed at least ten prints of Karsavina performing the polka. The present image is not recorded by Bruns in his catalogue raisonné of Oppler's works. (29685) \$325

39. **KRASOVSKAIA, Vera 1915-1999**

Ruskii baletnyi teatr nachala XX veka. Leningrad: Iskusstvo, [1971-1972].

2 volumes. Octavo. 1f. (recto half-title, verso blank), 1f. (recto title, verso publisher's note), [5]-526, 1f. (recto blank), verso colophon); 1f. (recto half-title, verso blank), 1f. (recto title, verso publisher's note), [5]-456 pp., with errata slip. Text in Russian. Illustrated. In dustjackets. Endpapers browned. Slightly worn; hinge to Vol. 1 split. (29739) \$40



Illustrated by Soudeikine and Feofilaktov

40. **KUZMIN, Mikhail Alekseevich 1872–1936**

Kuranty liubvi: Slova i muzyka M. Kuzmina (Chiming clock of love: libretto and music by M. Kuzmin). *Risunki: "Vesna" i "Zima" Sudeikina, "Leto" i "Osen" Feofilaktova* (Drawings: "Spring" and "Winter" by Sudeikin [Soudeikine], "Summer" and "Autumn" by Feofilaktov [Theophilaktoff]). *M. Kuzmin: Kuranty liubvi: tekst* (M. Kuzmin, Chiming clock of love: Text). *Vesna. Risunok Sudeikina* (Spring: Drawing by Soudeikine). Moscow, 1910.

Quarto, 279 x 241 mm. Decorative coloured silk boards. 4ff., 31 (text), 70 (music), [viii] (index) + 4 illustrative plates and 4 phototype plates printed on heavy wove paper within text. Music with plate number 1575. Binding slightly worn and shaken; frayed at spine and edges. Minor signs of wear; light uniform browning; some mispagination; signature in red in Cyrillic to front free pastedown.

Rare (two complete copies only outside Russia).

Mikhail Kuzmin was both a writer and composer, but far more successful as a writer. Chiming Clock of Love, first published in 1910, is a cycle of poems. Like Kuzmin, the illustrators Sudeikin [Soudeikine] and Feofilaktov [Theophilaktoff] were both associated with the Mir iskusstva (World of Art) movement. Soudeikine is well-known as an important costume and set designed for ballet, opera, and theatre.

(30767)

\$350

41. [LISZT, Franz 1811-1886]. **Ziloti [Siloti], A[leksandr Il'ich] 1863-1945**

Moi vospominaniia o F. Liszte: S 8 proizvedeniami portretov, rukopisei i programmy (My recollections of Franz Liszt: With eight reproductions of portraits, manuscripts, and a program). *Tsena 1 rubl'* (Price: 1 ruble). St. Petersburg: S. L. Kinda (S. L. Kind), 1911.

Octavo. Original publisher's dark ivory printed wrappers. 55 pp. + 8 photographic plates. Wrappers worn; chipped and torn at spine and edges with minor loss; upper detached.

First Edition. Rare. OCLC (copies at the State Library in Berlin and the Bibliothèque national only).

Siloti was Liszt's student from 1881 on. (30771)

\$85

42. [MEYERHOLD, Vsevolod 1874-1940]. **Valente, Maria Alekseevna 1924-2003**

Vstrechi s Meierkhol'dom: sbornik vospominaniĭ [Meetings with Meyerhold: A Collection of Memories]. Moscow: Vseros, 1967.

Quarto. Full dark ivory linen with titling in dark blue and decoration in dark blue and silver, decorative endpapers. 1f. (publisher's notes), 1f. (title), 2ff. (illustrations), 5-[619], [iii] (contents) pp., 1f. (publisher's notes). Text in Russian. In pictorial dustjacket. With numerous illustrations. Very slightly shaken; dustjacket worn.

Meyerhold "was a Russian and Soviet theatre director, actor and theatrical producer. His provocative experiments dealing with physical being and symbolism in an unconventional theatre setting made him one of the seminal forces in modern international theatre. During the Great Purge, Meyerhold was arrested, tortured and executed in February 1940." Wikipedia. (29747)

\$25

43. **MUSSORGSKY, Modest Petrovich 1839-1881**

Chowanschtschina Musikalisches Volksdrama in fünf Aufzügen Herausgegeben von Paul Lamm Bearbeitung für Orchester von D. Schostakowitsch Partitur. [Full study score]. Moscow: Muzgig [PN 30196], 1964.

Small quarto. Original publisher's full dark ivory cloth with titling in red and black. [1]-[4] (title in German and Russian), [5]-48 (introduction and historical overview of the work, its original scoring by Rimsky-Korsakov and present re-orchestration by Shostakovich, with text in Russian, German, and English), [49] (cast list), [50] (list of orchestral forces), 51-683, [i] (index) pp. Text in Russian and German. Binding slightly worn and faded; corners bumped.

Hulme Shostakovich catalogue (4), Opus 106, p. 421. (30795)

\$40

44. **MUSSORGSKY, Modest Petrovich 1839–1881**

P. Musorgskii: K piatidesiatiletiiu so dnia smerti 1881–1931: Stat'i i materialy. Pod redaktsiei Iurii Keldysha i Vas[silii] Iakovleva (M. P. Musorgsky: On the fiftieth anniversary of his death: Essays and documents. Edited by Iurii Keldysh and Vasiliï Iakovlev). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo (State Music Publishers), 1932.

Large octavo. Original publisher's full light green cloth with titling gilt within blindstamped ruled border. 349, [i] + [ii] pp. Illustrated. Binding worn and slightly stained; corners bumped; endpapers browned and with small handstamps; small pocket somewhat crudely laid down to front pastedown. Inner corners bumped; edges of title browned; small rectangular area to lower portion of title excised; frontispiece partially detached.

A classic of early Soviet Musorgsky scholarship, published as a companion to the (old) complete edition launched in 1928. Articles by Boris Asaf'ev (under the pseudonym "Igor Glebov"), Pavel Lamm, et al. (30789) \$45

45. **[MUSSORGSKY, Modest Petrovich 1839–1881]. Orlova, A[leksandra Anatol'evna] 1911-?**

Trudy in dni M.P. Musorgskogo: Letopis' zhizni i tvorchestva (Work and days of M. P. Musorgsky: A chronicle of his life and creative activity). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo (State Music Publishers), 1963.

Octavo. Full dark green cloth with titling in silver and black. 701, [i] + [ii] pp. With photographic illustrations. Binding very slightly worn; corners bumped.

A day-to-day chronicle of Mussorgsky's life. An English translation by Roy J. Guenther was published as Musorgsky's Days and Works: A Biography in Documents. (30792) \$40

46. **NIKITINA, [Alice] 1904 [1909]-1978**

Nikitina by Herself Translated from the French by Baroness Budberg. London: Allan Wingate, [1959].

Octavo. Full black cloth with titling gilt to spine. 1f. (recto half-title, verso frontispiece by Jean Cocteau), 1f. (recto title, verso copyright), 1f. (recto list of illustrations, verso quotation from Sauguet), 1f. (printed note from Paul Boncour in tribute to Nikitina's career, verso blank), 9-124 pp. With 25 full-page illustrative plates including frontispiece, most reproductions of photographs. In dustjacket. Slightly worn; title and frontispiece browned at inner margin.

First Edition. Derra de Moroda 1951. Niles & Leslie II p. 385.

Nikitina was a Russian dancer, teacher, and opera singer. After studying at the Imperial Ballet School in St Petersburg she went on to perform with Boris Romanov's Romantic Ballet in Berlin from 1921 and in 1923 joined Diaghilev's Ballets Russes, creating roles in Massine's Zéphyr et Flore (Flore, 1925), Balanchine's Apollon musagète (Terpsichore, 1928) and Le Bal (The Lady, 1929). She later danced with both Ballets Serge Lifar in London and de Basil's Ballets Russes de Monte Carlo at Covent Garden in 1937, where she created the role of the Queen in Lichine's Le Lion amoureux. (29647) \$15



**Original Costume Design
for an Operatic Character
by the Important Russian Artist
Konstantine Korovine**

47. [OPERA - Russian - 20th Century]

Original costume design by the important Russian artist Konstantine Alekseyevich Korovine (1861-1939), in all likelihood for an operatic character. Untitled and undated by ca. 1900-1920. Executed in ink, pencil, gouache, and silver paint on wove paper. Unsigned, but with artist's monogrammatic handstamp to lower left corner. With annotations in ink in Russian relative to various parts of the costume. 332 x 222 mm. (13.125" x 8.75"). Slightly worn and soiled; some edge tears and repairs; upper right corner with erasure resulting in minor paper loss.

Korovin designed costumes for productions of Russian operas including Borodin's *Prince Igor*, Mussorgsky's *Khovanshchina*, and Rimsky-Korsakov's *Sadko* and *Le Coq d'Or*.

*"Konstantine Korovine is one of the most famous of Russia's twentieth-century stage designers... [He] made his debut as a theatrical painter in 1885 when he executed the sets and costumes for the production of *Snegurochka* at Savva Mamontov's Private Opera (after Vasnetsov's designs) and, thereafter, he emerged rapidly as an independent stage designer - decorating, according to one source, 80 operas, 37 ballets and 17 dramas during his lifetime. Korovine brought to the Russian stage a vibrancy and richness that was lacking in the traditional Imperial theaters... [He] felt more at ease when called upon to design operas and ballets treating of Russian history and legend such as *Prince Igor*, *Sadko*, and *The Golden Cockerel*, and he designed sets and costumes for such spectacles at home and abroad." Bowl: *Russian Stage Design Scenic Innovation 1900-1930* from the Collection of Mr. & Mrs. Nikita D. Lobanov-Rostovsky, pp. 175-176. MacDougall Arts Ltd., London, auction June 9, 2011, Lot 413, catalogue p. 17. (30832) \$3,500*

48. [PAVLOVA, Anna 1881-1931]. **Bie, Oscar 1864-1938**

Anna Pawlowa. Berlin: Bruno Cassirer, 1913.

Octavo. Original publisher's gold cloth-backed printed boards, dark orange endpapers. 1f. (recto blank, verso bust-length frontispiece portrait of Pavlova), 1f. (recto title, verso blank), pp. 5-43, [i] (list of illustrations). With 13 full-page illustrative plates, some in colour. Binding quite worn and faded. Minor internal wear and foxing; some signatures split.

Contains the following essays: *Anna Pawlowa* by Oscar Bie; *Die Arten* by Paul Barchan; *Der Tanz der Russen* by Max Osborn; and *Aus meinem Leben* by Anna Pawlowa

First Edition. Scarce. Derrra de Moroda no. 351. Leslie I p. 49. Not in Magriel.

"[Pavlova's] technique was so perfect that it concealed technique. Her arabesque and pas de bourrée have rarely been equaled... her line was always impeccable... as an interpretive artist Pavlova probably, even today, remains unsurpassed... What made her performances unique, however, was not so much her technical mastery or even her talent at characterization; it was the emotion she poured into her performances, her incomparable stage presence - in short, the power of her personality." Roberta Lazzarini in the *International Encyclopedia of Dance*, Vol. 5, pp. 125-126. (29644) \$75

49. **PETIPA, Marius 1818-1910**

Marius Petipa Materialy, Vospomimaniâ, Stat'i [Marius Petipa materials, Reminiscences, Articles]. Leningrad: Iskusstvo, [1971].

Octavo. Full light ivory cloth with floral decoration gilt to upper. 1f. (recto printer's note, verso blank), 1f. (recto half-title, verso copyright), 5-445, [i] pp. + 1f. (recto colophon, verso blank). With small errata slip tipped-in. Text in Russian. In pictorial dustjacket with a bust-length reproduction photograph of Petipa to upper. With numerous photographic plates. Binding stained; dustjacket worn. Brownded.

Petipa was a French-born dancer, ballet-master, and choreographer... "[He] created 46 original ballets in Russia which raised the style to a peak of spectacular grandeur; the best of them continued to influence the course of classical ballet and its teaching throughout the 20th century... Petipa's mixture of pas d'action stemming from Perrot's dramatic principles, with exotic divertissements, fantastic processions and multiple apotheoses, not necessarily germane to the narrative, constituted the first ballet à grand spectacle, a type that dominated Russian ballet for the rest of the century. The Sleeping Beauty remains the most celebrated example, more of Petipa's choreography having survived from this than from any other, but scenes and pas de deux by him have been handed down from the 1895 revision of Swan Lake, from Don Quixote (1869) and La bayadère (1877) with music by Minkus, and from the 1899 revision of Le corsaire." Rebecca Harris-Warrick, Noël Goodwin, and John Percival in *Grove Music Online*. (29744) \$25

50. **PROKOFIEV, Serge 1891-1953**

[Op. 40] *Deuxième Symphonie... Partition... [à Monsieur Serge Koussevitzky]*. [Full score]. Moscow: Éditions d'Etat Musique [PN 31], 1964.

Folio. Original ivory cloth-backed publisher's ivory printed boards with titling within decorative border. 1f. (recto title, verso blank), 1f. (recto composer's note, verso list of instrumental forces), 5-221, [i] (colophon) pp. Title and author's note in Russian and French. Binding slightly worn; corners bumped.

"In Paris, several of [Prokofiev's] works, including the Second Symphony, were performed, but their reception was lukewarm and Prokofiev sensed that he "was evidently no longer a sensation"... Still, the Symphony appeared to prompt Diaghilev to commission *Le pas d'acier* (The Steel Step), a "modernist" ballet score intended to portray the industrialisation of the Soviet Union. It was enthusiastically received by Parisian audiences and critics." Wikipedia. (30617) \$50

51. PROKOFIEV, Serge 1891-1953

[Op. 70]. [*Pushkiniana Suite from music to the movie The Queen of Spades, Eugene Onegin, and Boris Godunov*]. [Full score]. Moscow: Soviet Composer [PN C. 3225k], 1962.

Folio. Original publisher's white wrappers printed in red and gold. 1f. (recto title, verso list of orchestral forces and notes), 3-078, [i] (contents), [i] (colophon) pp. Title and notes in Russian. Wrappers slightly worn, creased, and browned. Quite browned internally.

First Edition in this form.

An instrumental suite compiled from music from the film Queen of Spades and incidental music to Eugene Onegin and Boris Godunov. (30624) \$125

52. PROKOFIEV, Sergei 1891-1953

Materialy, dokumenty, vospominaniia: Izdanie vtoroe, dopolnennoe (Materials, documents, memoirs: Second, expanded edition) *Sostavlenie, redaktsiia, primechaniia i vstupitel'nye stat'i S. I. Shlifshteina* (Compilation, editing, commentary and introductory essays by S. I. Shlifshtein). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo (State Music Publishers), 1961.

Octavo. Full cloth. 707 pp. Illustrated. Binding slightly worn and soiled; corners bumped. (30764) \$30

53. RACHMANINOFF, Sergei Vasil'evich 1873-1943

Pis'ma: Redaktsiia, vstupitel'naia stat'ia i kommentarii Z. Apetians [!Apetian] (Letters: Editing, introductory essay and commentary by Z. Apetian). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo (State Music Publishers), 1955.

Octavo. Full dark brown cloth with decorative blindstamping, titling gilt. 602, [i] pp. Binding slightly worn and bumped.

The first Soviet edition of Rachmaninoff's letters, edited by Gosudarstvennyi tsentral'nyi muzei muzykal'noi kul'tury im. M. I. Glinki (State Central Museum of Musical Culture "M. I. Glinka"). (30778) \$35

**Original Costume Design by Benois for
Rimsky-Korsakov's *Le Coq d'Or***

54. [RIMSKY-KORSAKOV, Nikolay
Andreyevich 1844-1908].

Benois, Alexandre 1870-1960

Original costume design for Rimsky-Korsakov's opera Le Coq d'Or by the noted Russian artist Alexandre Benois, in all likelihood for the character the Tsaritsa of Shemakha. Watercolour and pencil on laid paper with partial watermark "MBM." 320 x 240 mm. Signed by the artist with initials and dated 1932 in pencil at lower left. With pencilled notes in Benois's hand. Very slightly soiled; 35 mm. tear to blank right margin repaired; remnants of mounting paper to upper corners of verso. Possibly a preparatory drawing for the Tsaritsa's costume.



Rimsky-Korsakov's last opera, *Coq d'Or* (The Golden Cockerel) was first performed in Moscow at the Solodovnikov Theatre (Sergey Ivanovich Zimin's private opera company), on September 24/October 7, 1909. It is in a prologue, three acts, and an epilogue by Nikolay Andreyevich Rimsky-Korsakov to a libretto by Vladimir Nikolayevich Bel'sky after the eponymous imitation folk tale in verse by Alexander Sergeyeovich Pushkin, based in turn on *The House of the Weathercock* and *Legend of the Arabian Astrologer* from *The Alhambra* by Washington Irving.

*"The Golden Cockerel is the only one of Rimsky-Korsakov's 15 operas to have achieved repertory status beyond Russia. This was Dyagilev's doing. At the prompting of the artist Alexandre Benois, the great impresario staged the opera in Paris and London in 1914 (under the title *Le coq d'or*, which has stuck to it in the West), with the singers seated in rows at the sides of the stage, accompanying the movements of dancers and mimes, who enacted the plot according to the conventions of ballet d'action (choreography by Fokin)... It also set an important precedent for Stravinsky, whose opera *The Nightingale*, not to mention such later stage works as *Renard*, *The Wedding and Pulcinella*, to a greater or lesser extent embodied the same split between singing and movement. It was an important stage in the modernist dismantling of the *Gesamtkunstwerk*." Richard Taruskin in Grove Music Online.*

*Benois is considered a seminal influence on modern ballet set and costume design. "In 1901, [he] was appointed scenic director of the Mariinsky Theatre in Saint Petersburg, the performance space for the Imperial Russian Ballet. He moved to Paris in 1905 and thereafter devoted most of his time to stage design and decor. During these years, his work with Diaghilev's Ballets Russes was groundbreaking. His sets and costumes for the productions of *Les Sylphides* (1909), *Giselle* (1910), and *Petrushka* (1911), are counted among his greatest triumphs. Although Benois worked primarily with the Ballets Russes, he also collaborated with the Moscow Art Theatre and other notable theatres of Europe." Wikipedia.*

(29694)

\$3,200

First Edition of *The Snow Maiden*

55. RIMSKY-KORSAKOV, Nikolay Andreyevich 1844–1908

"*Snegurochka*" (*Vesenniaia skazka*): Opera v chetyrekh deistviakh s prologom: Sochinenie N. Rimskogo-Korsakova 1880 g. Libretto zaимstvovano iz p'esy A. N. Ostrovskogo. Perelozhenie dlia fortep'iano s peniem Tsena 10 r[ublei] Perelozhenie dlia odnogo fortepiano (bez peniia) Tsena 5 r[ublei]. Novoe izdanie po novoi partiture: Sobstvennost' izdatelei dlia vsekh stran (Snegurochka [Snow Maiden]: A Spring Fairy Tale. Opera in four acts with a prologue. Composed by N. Rimsky-Korsakov in 1880. Libretto adapted from the play by A. N. Ostrovskii. Arrangement for piano and voices 10 rubles. Arrangement for piano solo (without voices) 5 rubles. New edition according to the new score: Property of the publisher for all countries). [Piano-vocal score]. St. Petersburg... Moscow: Bessel & Co. [PNs 931-955], [?]1898.

Quarto. Half black cloth with light green paper boards. 1f. (recto title printed in blue, verso blank), 1f. (contents), 298 pp. With a printed date of 1881 to foot of final page of music. With contemporary signature ("[?]B.

Kibaltchitch") to upper outer corner of first page of music. Binding slightly worn; small split to upper joint. Slightly worn and browned; occasional minor staining to outer margins of music; several edge tears repaired; occasional annotations in pencil.

First Edition, later issue (distinguished by the presence of the publisher's address in both St. Petersburg and Moscow; the first issue carries the St. Petersburg address only). Rare. Crawford p. 389.

The Snow Maiden, in a prologue and four acts by Rimsky-Korsakov to his own libretto after the *Springtime Fairy-Tale* by Alexander Nikolayevich Ostrovsky (1873), was first performed in St. Petersburg at the Mariinsky Theatre, on January 29/February 10, 1882.

"... the splendid Mariinsky production of 1882, won the composer one of his greatest public successes. Rimsky-Korsakov remembered the time of its creation as full of inspiration, one of the happiest periods of his life. The story, a 'spring tale' by Aleksandr Ostrovsky – a play in verse laced with artful imitations of folksong texts – had already caught the attention of Tchaikovsky, who had supplied it with incidental music; Rimsky-Korsakov worked intensively on his own version, and completed the vocal score after two and a half months during the summer of 1880. He and his wife usually rented a country home every summer, but this time the situation was especially lucky. For the first time in his life the composer found himself in a 'true Russian village'. Beautiful surroundings, archaic place-names, berries, flowers and birds – everything was 'in harmony with my pantheistic mood at the time, and with my fascination in the Snow Maiden plot', he recalled in his *Chronicle*." Mark Humphreys et al. in *Grove Music Online*.

"The high point of Rimsky's early allegorical manner was reached in 1881 with Snegurochka ('The Snow Maiden'), after Ostrovsky's springtime parable... A special glory of The Snow Maiden is its orchestra – 'the Glinka orchestra perfected', as the composer put it, by the use of chromatic brass. Still following Glinka's preference for bright, transparent hues, with much soloistic use of instruments as 'leit-timbres' (e.g. the Snow Maiden's flute and Lel's clarinet), and still taking over from Glinka such tricks as the use of the piano and harp in tandem to represent the gusli (the Russian bardic psaltery), Rimsky managed to achieve much greater warmth and sonority without ever swamping the voices. Some of the orchestral textures – especially the ones alive with nature sounds, like The Bonny Spring's arrival in the prologue or the Snow Maiden's love-ecstasy in Act 4 – are so alluringly memorable (Ravel and Stravinsky certainly remembered them!) as to clinch Rimsky's status as the leading orchestral colourist of the 19th century." Richard Taruskin in *Grove Music Online*. (30791) \$450

56. RIMSKY-KORSAKOV, Nikolay 1844-1908

Opera Tsarskaia nevesta [The Tsar's Bride] v 4-rekh deistviiakh... Soderzhanie zaimstvovano iz dramy L. Meia Dopolnitelnye stseny napisany N. F. Tiumentevym. [Piano-vocal score]. Leiptsig [Cyrillic]; M. P. Beliaev [Cyrillic; i.e., Belaieff] [PN 2004 et al.], [ca. 1905].

Folio. Original gray printed wrappers with titling within decorative border. 1f. (blank), [1] (polychrome title by Antipov), [2] (cast in Russian and German), 3-261, [i] (publisher's catalogue) pp. Text in Russian and German. Watermark: CGR*5. Upper wrapper with titling in Russian and German and year "1899"; publisher's catalogue to verso. Piano reduction (?of overture only) credited to A. N. Schaefer in caption title, p. 3. With publisher's catalogue to final page listing all of Rimsky-Korsakov's songs from opp. 3-56 (1899); catalogue to verso of upper wrapper lists editions published to 1900 (Lyadov, op. 50). Occasional corrections in pencil to German text of Marfa's part in early (pre-1901) orthography; annotations in Danish. Upper wrapper detached; lower lacking. Slightly worn; uniform light browning; final leaf frayed; final signature detached.

A later edition, based on corrected plates of the first edition (1899).

First performed at the Solodovnikov Theater (Savva Mamontov's Private Russian Opera), Moscow, on October 22/ November 3, 1899.

"Although usually described as a historical opera, The Tsar's Bride is based on a wholly fictional drama that conjures an imaginary tragedy out of the tantalizing documentary vacuum surrounding Ivan the Terrible's brief third marriage, to a commoner named Marfa Sobakina. A lurid compound of jealousy, murder, potions and madness, Mei's play was from the first an opera in search of a composer... The opera is a natural counterpart... to Tchaikovsky's... Queen of Spades. In its extremely effective exploitation of opulent vocal display Rimsky's opera is an emulatory tribute to his late rival's 'Imperial style.'... In the fourth act... Rimsky proved wholly worthy of his models, which despite the many leitmotifs no longer included Wagner. With the exception of the unseen tsar's, these are of the 'recalling' rather than the 'identifying' variety, the kind of which Verdi, not Wagner, was the past master." Richard Taruskin in *Grove Music Online*. (27090) \$75

57. **[RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908]. Findeizen, Nikolai Fëdorovich 1868-1928**

Nikolai Andreevich Rimskii-Korsakov: Ocherk ego muzykal'noi dejatel'nosti. S 9 portretami i snimkami (Nikolai Rimsky-Korsakov: Sketch of his musical activity: With nine portraits and photographs). Series title: Biografiia russkikh i inostrannykh kompozitorov, I (Biographies of Russian and foreign composers, I). [St.] Petersburg... Moscow: V. Bessel & Co., 1908.

Octavo. Original publisher's light gray printed wrappers. 95, [i], vii pp. Illustrated. Wrappers somewhat worn and foxed; torn at spine; small annotation in ink to recto of lower wrapper with minor offsetting to verso of final leaf. Several leaves browned.

First Edition.

The first biography of Rimsky-Korsakov, written just after his death by one of the leading music historians in Russia at the time. (30788) \$65

58. **[RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908]. Solovtsov, A[natolii Aleksandrovich] 1898-1965**

Zhizn' i tvorchestvo N. A. Rimskogo-Korsakova (Life and works of Rimsky-Korsakov). Moscow: Izdatel'stvo "Muzyka", 1964; 1969.

2 volumes. Octavo. Full dark green cloth with titling gilt. 686, [i]; 668, [i] pp. Dustjackets slightly worn.

In the series Klassiki mirovoi muzykal'noi kul'tury [Classics of the musical culture of the world]. (30776) \$40

59. **[ROMANIAN MUSIC]. Ciran, E. et al.**

Lăutarul Colecțiune de arii și dansuri naționale (Collection of folk songs and dances). Romanian salon music for piano. București: Jean Feder [PNs J.F. 101-8 and 109-17; J.F. 222]. Ca. 1930.

Folio. Unbound. Vol. 1: [i] (decorative title), 2-11 (8 pieces), [i] (blank) pp.; Vol. 2: [i] (title), 2-11 (9 pieces), [i] (publisher's advertisement) pp. With Cirin, E. *Doina Oltenească*. 1f. (decorative title), 3-5, [i] (publisher's catalogue) pp. Worn, soiled, and frayed at edges. (25010) \$30

First Edition of Rubinstein's String Quartet Op. 47, no. 1

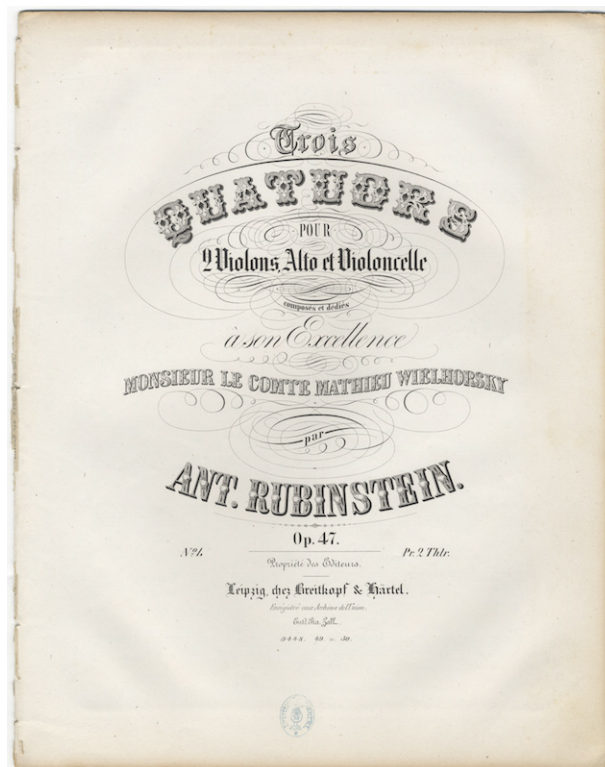
60. RUBINSTEIN, Anton 1829-1894

[Op. 47, no. 1]. *Trois Quatuors Pour 2 Violons, Alto et Violoncelle composés et dédiés à son Excellence Monsieur le Comte Mathieu Wielhorsky... Op. 47. No. 1. Pr. 2 Thlr.* [Parts]. Leipzig: Breitkopf & Härtel [PN 9448], [1857].

Folio. Disbound. Violino I: [1] (title), [i] (blank), 3-15, [i] (blank) pp.; Violino II: 11, [i] (blank) pp.; Viola: 11, [i] (blank) pp.; Violoncello: 9, [i] (blank) pp. Title lithographed; music engraved. Small publisher's handstamp to foot of title. Measure numbers added in pencil in a modern hand throughout. Some dampstaining, Violino II and Viola parts minimally, Violoncello part moderately, to outer margin.

First Edition. WorldCat (one copy in the U.S. only, at the Morgan Library in New York).

The fourth of Anton Rubinstein's ten string quartets, in E minor. (25945) \$250



First Edition of Rubinstein's String Quartet Op. 47, no. 2

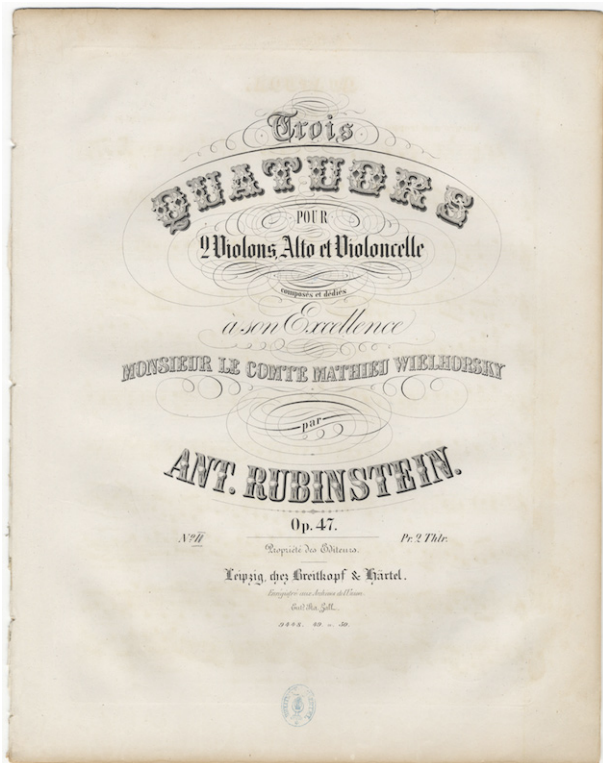
61. RUBINSTEIN, Anton 1829-1894

[Op. 47, no. 2]. *Trois Quatuors Pour 2 Violons, Alto et Violoncelle composés et dédiés à son Excellence Monsieur le Comte Mathieu Wielhorsky... Op. 47. No. 2. Pr. 2 Thlr.* [Parts]. Leipzig: Breitkopf & Härtel [PN 9449], [1857].

Folio. Disbound. Violino I: [1] (title), 2-13, [i] (blank) pp.; Violino II: 10 pp.; Viola: 10 pp.; Violoncello: 10 pp. Title lithographed; music engraved. Small publisher's handstamp to foot of title. Comprehensive markup in pencil including fingering, bowing, articulation, and notational corrections to Violino I; single annotation "A tempo" as correction to Violino II, printed in other parts; measure numbers added in pencil in a modern hand throughout. Some dampstaining, Violino I and II and Viola parts minimally, Violoncello part moderately, to outer edge; some smudges to Violino I part.

First Edition. WorldCat (one copy only in the U.S., at the Morgan Library in New York).

The fifth of Anton Rubinstein's ten string quartets, in B-flat major. (25947) \$250



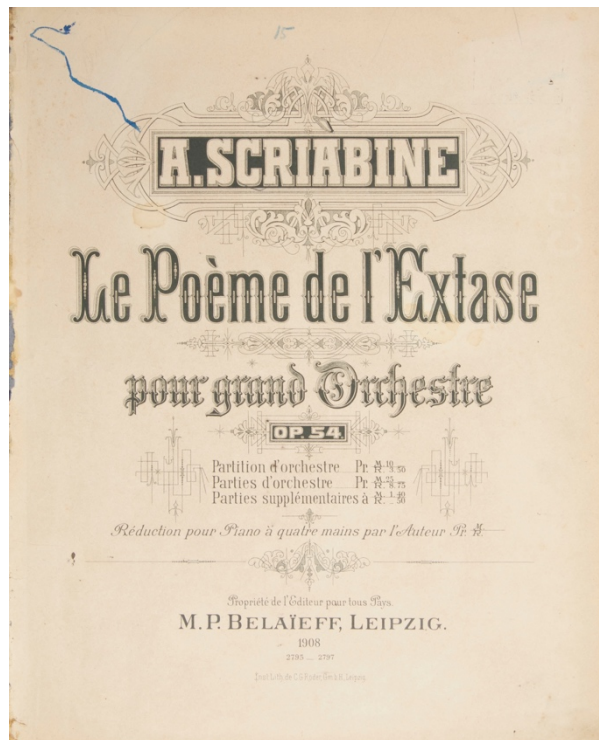
62. **SCRIABIN, Aleksandr Nikolayevich 1872-1915**
[Op. 54]. *Le Poème de l'Extase pour grand Orchestre*. [Full score]. Leipzig: M.P. Belaïeff [PN 2795], 1908.

Folio. Full dark blue cloth. 1f. (recto title, verso list of orchestral forces), 3-101, [i] (blank) pp. Binding slightly worn, rubbed, and bumped. Minor wear and soiling; title and final page with narrow remnants of front free endpaper to extreme inner margin; two ink stains; several small tears including to blank upper margin of pp. 27-28 with slight loss and to foot of pp. 97-98; Russian handstamps to first page of music and final blank page; several markings in ink.

First Edition. Rare.

Freed from his teaching duties, Skryabin spent summer 1902 at Obolenskoye with [his wife] Vera, starting work on his Third Symphony, the Bozhestvennaya poema ('Poème divin'), along with several shorter works... [He was welcomed back into the Belyayev fold [in 1906] by Lyadov, who was promised a 'big poem for orchestra', the Poema ekstaza ('poème d'extase')... Skryabin's return to Russia in January 1909 was heralded by a concert in St Petersburg which included the Poème d'extase, conducted by Felix Blumenfeld, and solo piano works. Widespread critical acclaim, so long denied Skryabin in Russia, finally arrived."

"One of the most extraordinary figures musical culture has ever witnessed, Skryabin has remained for a century a figure of cultish idolatry, reactionary yet modernist disapproval, analytical fascination and, finally, aesthetic re-evaluation and renewal... His piano compositions inspired the greatest of Russian pianists to give their most noteworthy performances. Skryabin himself was an exceptionally gifted pianist, but as an adult he performed only his own works in public. The cycle of ten sonatas is arguably of the most consistent high quality since that of Beethoven and acquired growing numbers of champions throughout the 20th century." Jonathan Powell in Grove Music Online. (30620) \$275



63. **SCRIABIN, Aleksandr Nikolayevich 1872-1915**

[Op. 60]. *Prométhée... Le Poème du Feu... pour grand orchestre et piano avec orgue, chœurs et clavier à lumières... Partition*. [Full score]. Moscou: Editions Musicales d'État, 1963.

Large folio. Original publisher's sepia cloth-backed dark orange boards with titling within decorative border. 1f. (recto title in Russian and French, verso blank), [3]-[4] (preface), [5] (terms in French and Russian), [6] (list of orchestral forces), 7-83, [i] (colophon) pp. + small errata slip. (30622) \$85

64. **[SCRIABIN, Aleksandr Nikolayevich 1871-1915]. Del'son, V[iktor Iur'evich] 1907-1970**

Skriabin: Ocherki zhizni i tvorchestva (Scriabin: Sketches of his life and works). *Pod redaktsiei S. Aksiuka* (edited by E. Aksiuk). Moscow: Skriabin: Ocherki zhizni i tvorchestva (Scriabin: Sketches of his life and works). *Pod redaktsiei S. Aksiuka* (edited by E. Aksiuk), 1971.

Two volumes. Octavo. Full dark purple cloth with titling in black and silver. 429, [i] pp. With illustrations and musical examples. (30769) \$30

65. [SLAVIC FOLK SONG]. Kuba, Ludvíl

Slovanstvo ve svých zpěvech... Písň Ruské I. Maloruské II. A III. Velkoruské a Běloruské. Praha: Hudební Matice Umělecké Besedy, 1922.

Tall octavo. Original publisher's dark ivory wrappers. 1f. (recto title, verso blank), 3ff. (dedication and index), viii (introduction), 9-191, [i] (blank) pp. 130 songs for one to four voices with piano accompaniment, text in Russian with Czech translation with J.V. Bohuslav. Wrappers worn and slightly foxed; several small tears with minor loss. Slightly browned and foxed; some signatures loose.

Second edition. Scarce. (30794)

\$35



**Alexander Smallens, Conductor of the First Performance of
Gershwin's *Porgy & Bess* in Boston in 1935,
by Distinguished Russian Artist Serge Soudeikine**

66. [SMALLENS, Alexander 1888-1972]. Soudeikine, Serge 1882-1946

Partial head-and-shoulders portrait of the noted Russian-born American conductor, signed "Soudeikine" and dated "1922" in pencil at lower right. In conté crayon. Image size ca. 16.5" x 5.5", overall size ca. 20" x 14".

*Smallens (December 20, 1888/January 1, 1889 - 1972), noted Russian-born American conductor, "studied at the New York Institute of Musical Art and, from 1909, at the Paris Conservatoire, returning to the USA as assistant conductor of the Boston Opera, 1911-14. After two years as conductor of Pavlova's touring company, including a South American tour, he returned to become conductor of the Chicago Opera, 1919-23... His Chicago association began when he replaced Hasselmans as conductor for the première of De Koven's *Rip Van Winkle*, and he also gave the première of Prokofiev's *The Love for Three Oranges* at*

*Chicago in 1921. He was musical director of the Philadelphia Civic Opera, 1924-31, where he gave the American premières of Strauss's *Feuersnot* in 1927 and *Ariadne auf Naxos* in 1928, and was also assistant conductor of the Philadelphia Orchestra, 1927-34. Later he moved towards a lighter repertory, conducting the première of Gershwin's *Porgy and Bess* at Boston in 1935..." Bernard Jacobson in *Grove Music Online*.*

Sergey Yurievich Sudeikin (also known as Serge Soudeikine) was a Russian artist and set-designer closely associated with both the Ballets Russes and the Metropolitan Opera; he also designed the sets for the original Theatre Guild production of *Porgy and Bess* that first opened on Broadway at the Alvin Theatre in New York City on October 10, 1935.

*"Having been banned from the Moscow School of Painting, Sculpture and Architecture for his "obscene drawings", Sudeikin joined the Mir Iskusstva movement. His close friends included the poet Mikhail Kuzmin and the impresario Serge Diaghilev, at whose invitation he came to Paris in 1906 for the Salon d'Automne Exhibition, where his work was first shown abroad. In 1907-1918, he was married to actress Olga Glebova (1885-1945), one of the famed beauties of St Petersburg and the closest friend of Anna Akhmatova. Glebova-Sudeikina is the principal character and addressee of Akhmatova's longest work, *The Poem Without Hero* (1940-65)."*

"Sudeikin designed the sets and costumes for Diaghilev's production of *La tragédie de Salomé* by Florent Schmitt in 1913, and assisted in the execution of Nicholas Roerich's designs for Stravinsky's *The Rite of Spring* the same year. By the time of the October Revolution Sudeikin was among the foremost theatrical designers in Russia. In 1913 he had eloped to Paris with the dancer Vera de Bosset, whom he subsequently married, and who in the 1920s left him to become the mistress and ultimately second wife of Stravinsky." Wikipedia. (30414) \$1,350

67. SPINDLER, Fritz 1817-1905

[Op. 288]. *Album beliebter russischer Romanzen für Piano frei bearbeitet... Op. 288*. Kiel: Hugo Thiemer (vorm. F. Bellmann) [PN s49, 50, 51, 52, 53, 54, 55, 56, 57, 58], [1874].

Folio. Mid-tan leather-backed original publisher's printed boards lithographed by Anstalt M. Dreissig & Co. Hamburg, with text in both German and Russian to upper. Common title, but each piece paginated separately. 1f. (title listing the ten pieces printed within decorative orange border), each piece 3-8 pp. Price: "compl. Mk. 6 netto" for the whole set; "à No. Mk. 1.20" for single numbers. Printer's note to first page of each piece: "Stich und Schnellpressendruck von Moritz Dreissig u. Co. Hamburg." Printed dedication to "Fräulein Emilia Oettinger" to head of title. With handstamp of "Kgl. Musikhandel (Forlag & Sortiment)," Copenhagen, to foot of upper wrapper and title.

The ten pieces include: *Angel* (The angel) and *Krasnyi sarafan* (The red wedding dress) by Alexander Varlamov (1801-1848); *Russian Gypsy Song* and *Troika* (anonymous); *Skazhite ei* (Tell her) by Elizaveta Kochubei (1821-1897); *Ptichka* (The little bird) by Alexander Dubuque (1812-1898); *Kolybel'naia* (Lullaby) by Piotr Bulakhov (1822-1865); *Solovei* (The nightingale) by Alexander Aliabev (1787-1851); and the tsarist national anthem, *Bozhe, tsaria khrani*" (God save the tsar) by Alexei L'vov (1799-1870).

Minor to moderate foxing throughout; frayed, with some loss.

First Edition. Rare complete set. Some of Spindler's arrangements were later reissued by Russian publisher Stellovsky (St. Petersburg); the one of Aliabev's "Nightingale" by Gutheil (Moscow).

Spindler, a German composer popular in his time, was highly prolific, especially in the field of salon music; he also composed two symphonies. (24595) \$100

68. STASOV, Vladimir 1824-1906

Pis'ma k deiatel'iam russkoi kul'tury (*Letters to public figures in the arts in Russia*). Moscow: Izdatel'stvo akademii nauk SSSR (Publishers of the Academy of Sciences of the USSR) [Vol. 1]; Izdatel'stvo "Nauka" (Publishers "Science") [Vol. 2], 1962; 1967.

Two volumes. Octavo. Full cloth with titling gilt. 354, [i]; 319, [i] pp. Titles printed in red and black. Bindings slightly worn and stained. Minor browning; small handstamp to lower outer corner of title page of Vol. II.

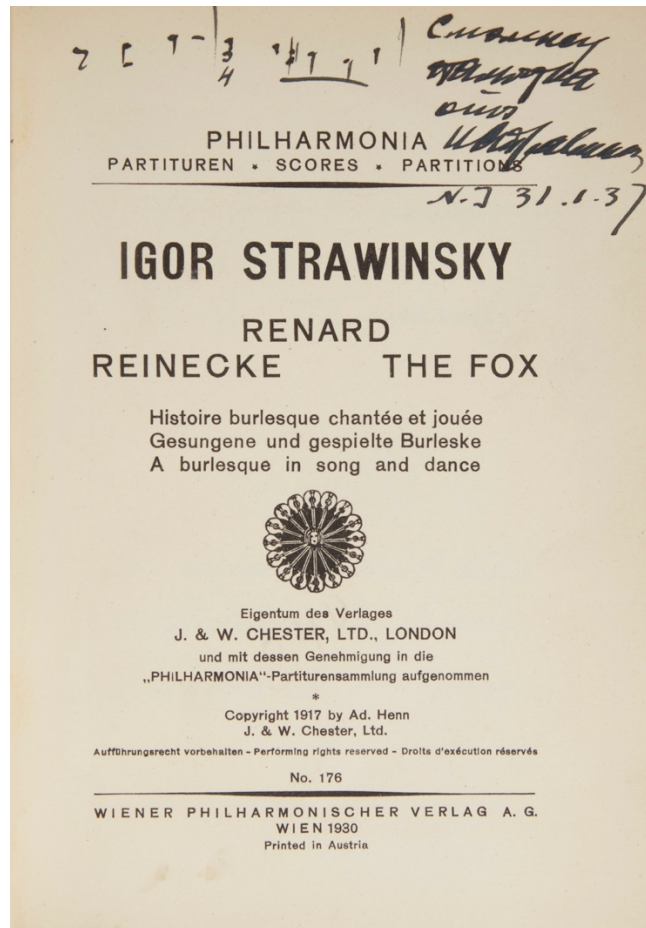
Edited by the Akademiia nauk SSSR: Institut istorii iskusstv Ministerstva kul'tury SSSR (Academy of Sciences of the USSR: Institute of the History of the Arts of the Ministry of Culture of the USSR). (30768) \$25

69. **STRAVINSKY, Fëdor Ignat'evich 1843-1902**

Stat'i, pis'ma, vospominaniia (Essays, letters, recollections). [Leningrad]: Izdatel'stva "Muzyka", Leningradskoe otdelenie (Publishers "Music," Leningrad branch), 1972.

Octavo. Full dark gray cloth with titling gilt and silver. 206, [ii] pp. With photographic plates. Binding slightly worn. Moderate uniform browning.

A collection of texts either by or about the father of Igor Stravinsky, who was employed as a bass soloist at the Mariinsky Theater. (30773) \$15



With an Autograph Musical Quotation from *Renard*

70. **STRAVINSKY, Igor 1881-1971**

Volume of five works by Stravinsky, one inscribed to the conductor Alexander Smallens in Cyrillic, signed and dated in Stravinsky's hand, and with a short autograph musical quotation.

Contains the following five works, all in full pocket score format:

Renard Reinecke the Fox Histoire burlesque chantée et jouée. Wien: Wiener Philharmonischer Verlag [PN W. Ph. V. 176 J.W.C. 60a] [1930]. 1f. (recto title, verso blank), 1f. (recto dedication in autograph facsimile, verso blank), 148 pp. With title in French, German, and English and text in Russian, French and German.

Fine frontispiece reproduction photograph by Lipnitzki of Stravinsky seated at the piano. **Inscribed to the conductor Alexander Smallens in Cyrillic, signed by Stravinsky, and dated "N.Y. 31.1.37" [January 1, 1937], with short autograph musical quotation**, without stave, being the opening two measures of Renard, at upper margin of title. **First Edition** of the full score. Kirchmeyer 23-3.

Bound with: *Suite No. 1 pour petit orchestra*. Wien: Wiener Philharmonischer Verlag, [PN W. Ph. V. 172 J.W.C. 56b], 1927. 1f. (recto title, verso blank), 1f. (notes, including orchestration), 30 pp., 1f. (blank). With title in French, German, and English. **First Edition** in this format. Kirchmeyer 45-2.

Bound with: *Suite pour petit orchestre. I. - Marche II. - Valse III. - Polka IV. - Galop*. London: J. & W. Chester [PN W. Ph. V. 295 J.W.C. 51a] [1925]. 1f. (recto title, verso blank), 1f. (notes, including orchestration), 28 pp. With frontispiece reproduction photograph by M. Schwarzkopf in Zürich. Occasional annotations in lead and red pencil. **First Edition** in this format. Kirchmeyer 38-3 (variant).

Bound with: *Concerto en Ré pour Violon et Orchestre*. Mainz, Leipzig: B. Schott's Söhne [PN 33103] [1931]. 1f. (title), 1f. (recto note in autograph facsimile, verso blank), 1f. (recto table of contents, verso instrumentation), [3]-66 pp., 1f. (recto blank, verso publisher's advertisement). With occasional annotations in pencil. **First Edition** in this format. Kirchmeyer 53-3.

Bound with: *Scherzo fantastique pour grand orchestra*. Mainz, Leipzig: B. Schott's Söhne [PN 32953] [1931]. 1f. (recto title, verso blank), [3]-69, [i] (publisher's advertisement) pp. **First Edition** of the revised version. Kirchmeyer 5-5.

From the collection of Alexander Smallens.

5 works bound in one volume. Small quarto. Full maroon buckram with titling and initials "A.S." gilt to spine. Binding slightly soiled. Minor wear and browning; printed program excerpts laid down to several pages.

"One of the most widely performed and influential composers of the 20th century, [Stravinsky] remains also one of its most multi-faceted. A study of his work automatically touches on almost every important tendency in the century's music, from the neo-nationalism of the early ballets, through the more abrasive, experimental nationalism of the World War I years, the neo-classicism of the period 1920–51 and the studies of old music which underlay the proto-serial works of the 1950s, to the highly personal interpretation of serial method in his final decade." Stephen Walsh in *Grove Music Online*.

Smallens (December 20, 1888/January 1, 1889 - 1972), noted Russian-born American conductor, studied at the New York Institute of Musical Art and, from 1909, at the Paris Conservatoire, returning to the USA as assistant conductor of the Boston Opera, 1911–14. After two years as conductor of Pavlova's touring company, including a South American tour, he returned to become conductor of the Chicago Opera, 1919–23... His Chicago association began when he replaced Hasselmans as conductor for the première of De Koven's Rip Van Winkle, and he also gave the première of Prokofiev's The Love for Three Oranges at Chicago in 1921. He was musical director of the Philadelphia Civic Opera, 1924–31, where he gave the American premières of Strauss's Feuersnot in 1927 and Ariadne auf Naxos in 1928, and was also assistant conductor of the Philadelphia Orchestra, 1927–34. Later he moved towards a lighter repertory, conducting the première of Gershwin's Porgy and Bess at Boston in 1935..." Bernard Jacobson in *Grove Music Online*.
(30830) \$1,500

Autographed by the Composer

71. STRAVINSKY, Igor 1881-1971

Volume of three works by Stravinsky, one inscribed to the conductor Alexander Smallens, signed and dated in Stravinsky's hand.

Contains the following three works, all in pocket score format:

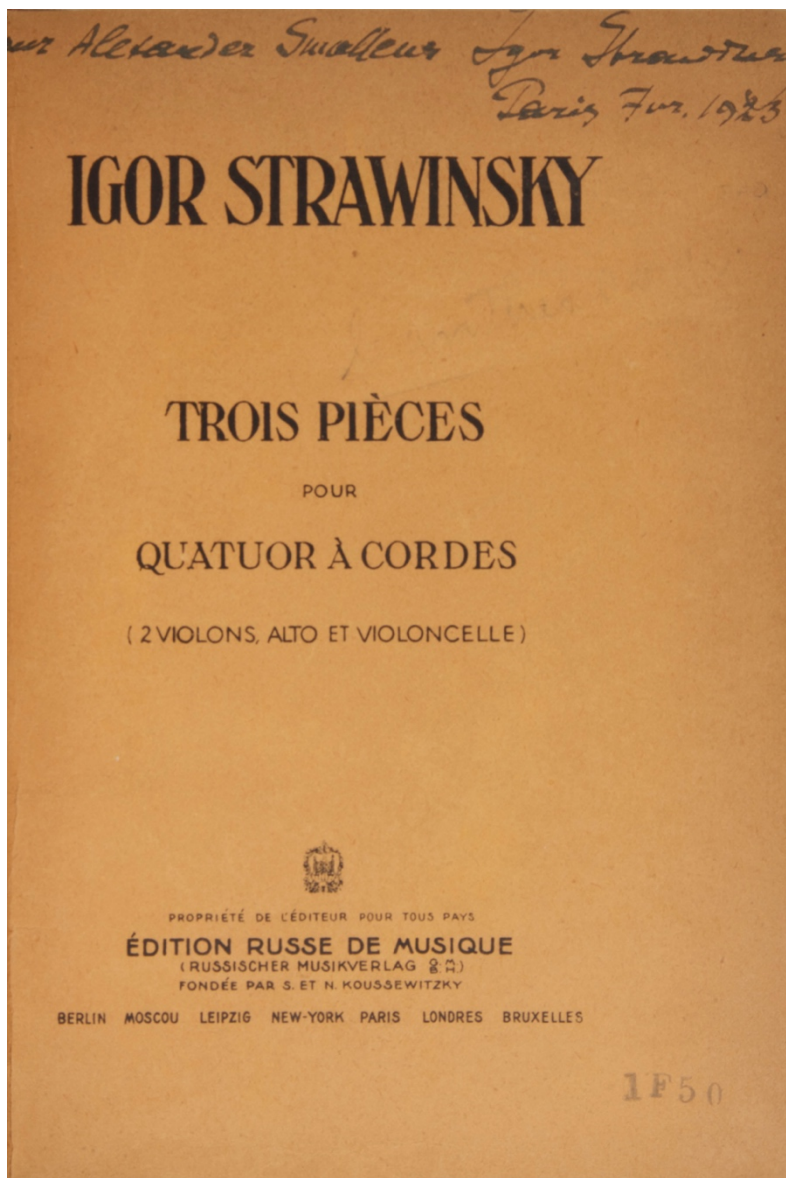
Trois Pièces pour Quatuor à Cordes (2 Violins, Alto et Violoncelle.). Berlin: Édition Russe de Musique [PN R.M.V. 401] [1922]. Original dark yellow printed wrappers bound in. 1f. (recto title, verso blank), 8 pp. With "Edited by F.H. Schneider" printed at head of first page of music. **Inscribed to the conductor Alexander Smallens, signed in full by Stravinsky, and dated Paris, February 1923** at head of upper wrapper. **First Edition**. Kirchmeyer 19-1.

Bound with: *Les Noces Scènes Chorégraphiques Russes avec Chant et Musique... Version Française de C.-F. Ramuz*. London: J. & W. Chester [PN W. Ph. V. 296 J.WC. 45B] [1927]. 1f. (recto title, verso blank), 132 pp., 1f. (recto stamped "Sole Agents Galaxy Music Corporation" in New York, verso blank). With three handstamps to title including that of Elkan-Vogel Co. in turquoise ink, price of "Net 6/-" in black ink, and "Majoration Temporaire" in purple ink. With occasional markings in lead pencil. Title and text in Russian and French. Kirchmeyer 40-4.

Bound with: *Symphonie de Psaumes*. Berlin... Édition Russe de Musique [PN R.M.V. 561] [1932]. 1f. (recto title, verso notes, including "Cette symphonie composée à la gloire de Dieu est dédiée au "Boston Symphony Orchestra" à l'occasion du cinquantenaire de son existence."), 63, [i] (blank) pp. First Edition of the full score, in reduced format. Kirchmeyer 52-3.

From the collection of Alexander Smallens.

3 works bound in one volume. Octavo. Full maroon cloth with titling and initials "A.S." gilt to spine. Wrappers to *Trois Pièces* very slightly worn and soiled, with inscription very slightly trimmed at upper and right margin just barely touching the "I" of "Igor" and the "y" of "Stravinsky." (29947) \$850





72. **STRAVINSKY, Igor 1882-1971**

Rossignol Conte Lyrique en Trois Actes de I. Stravinsky et S. Mitousoff d'après Andersen Traduction Française de M.D. Calvocoressi. Réduction pour Chant et Piano par l'Auteur. [Piano-vocal score]. Berlin - Moscou - St. Petersburg: Édition Russe de Musique (Russischer Musikverlag) [PN R.M.V. 241], [1923].

Folio. Publisher's light gray printed wrappers. [1] (recto title, verso blank), [2] (blank), 3-93 pp. Text in Russian and French. Small ex libris of M. Cuvelier incorporating woodcut illustration of a violinist to verso of upper wrapper Wrappers slightly worn; remnants of small rectangular label to upper left corner of upper wrapper.

First Edition, second issue, with title in French only. Kirchmeyer 18-4.

Le Rossignol, a lyric tale in three acts (scenes) by Stravinsky to a libretto by Stepan Nitousov after the Hans Christian Anderson tale, was first performed by Diaghilev's Ballets Russes in Paris at the Opéra on May 26, 1914, with Pierre Monteux conducting. (30026) \$200

73. **TANEYEV, Sergey Ivanovich 1856-1915**

S. I. Taneev: Materialy i dokumenty. Tom I: Perepiska i vospominaniia (Taneyev: Materials and Documents. Vol. 1: Correspondence and Memoirs). Moscow: Izdatel'stvo Akademii nauk SSSR (Publishing house of the Academy of Sciences of the USSR), 1952.

Quarto. Original publisher's full gray cloth with titling within decorative blindstamped panel to upper. 353, [ii] pp. Binding slightly worn, soiled, and stained; corners slightly bumped; minor warping. Slightly foxed.

Contents:

- Introductory essay
- Taneyev's correspondence with Nikolay Aleksandrovich Rimsky-Korsakov; Nadezhda Nikolaevna Rimsky-Korsakov (the composer's wife); Andrey Nikolayevich Rimsky-Korsakov (one of the composer's sons); Anton Stepanovich Arensky; Aleksandr Borisovich Gol'denveyzer [Goldenweiser]; Letters on questions of music theory to various recipients
- Material on the production history of Taneyev's opera *Oresteya*
- Reminiscences of Taneyev by various authors including Reinhold Glière and Goldenweiser

First volume of an edition of source material by and about the Russian composer, pianist, teacher of composition, music theorist and author, Sergey Taneyev. (30781) \$35

74. TANEYEV, Sergey Ivanovich 1856-1915

Podvizhnoi kontrapunkt strogogo stilia (Convertible counterpoint in the strict style). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo (State Music Publishers), 1961.

Quarto. Full cloth. 382, [i] pp. With charts and table laid in to pocket of inner rear board. Previous owner's bookplate to front pastedown (Laura Boulton) and previous owner's signature to title ("William J. Mitchell Moscow, May, 1961"). Binding slightly worn. Minor browning.

The only Soviet edition (and second edition overall) of Taneyev's famed treatise on counterpoint, first published by Belaieff in 1909. William J. Mitchell (1906–1971) was a professor of music theory at Columbia University. (30766) \$30

75. TCHAIKOVSKY, Peter Il'ich 1840-1893

[ČW 30; op. 55, arr.] *Thème et Variations extraits de la 3me Suite pour le Piano à 4 mains par l'auteur. Op. 55. Prix net 2 Rb 50 c./6 frs.* Moscou: P. Jurgenson [PN 6523], [not before 1889].

Folio. Unbound. Original wrappers. [1] (lithographed title), 2-45, [i] (blank) pp. Caption title in Russian and Italian. Imprint lists Mackar & Noël as Paris agents. Publisher's catalogue, "Oeuvres pour le piano de P. Tchaïkovsky," to verso of lower wrapper. With signature and date, "Aug 1938," to upper right corner of upper wrapper.

Wrappers worn, soiled, and chipped at edges; reinforced with paper tape at spine. Slightly worn; light uniform browning.

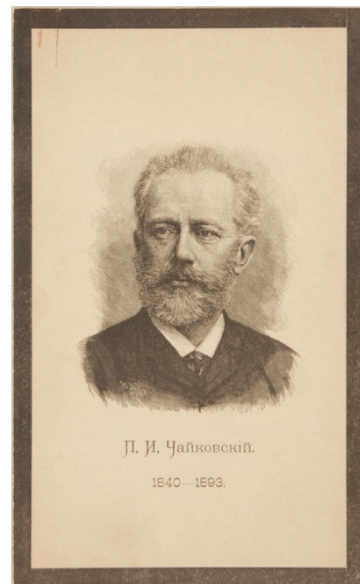
Probable First Edition (?later issue) of this arrangement. Rare. Not in WorldCat. KVK (one copy only, at the Russian State Library, Moscow).

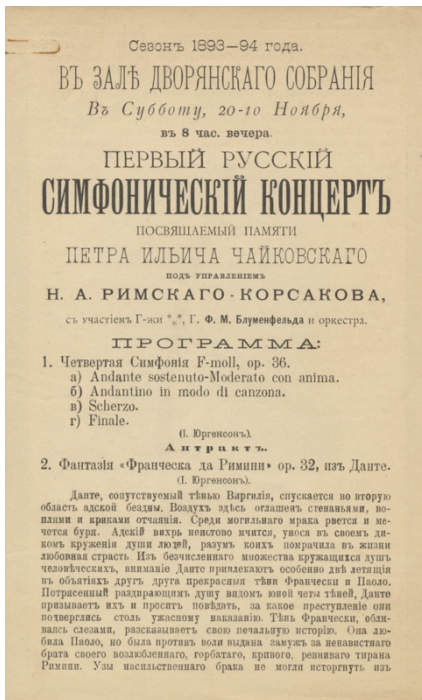
According to ČW (p. 334), there are two editions of the Third Suite arranged by Tchaikovsky for piano duet, published in 1885 and 1890; a separate edition of the Thème et Variations (final movement) is not listed. The absence of any further details (plate numbers, title transcriptions, pagination, etc.) from ČW makes it impossible to determine which of the two editions is represented by the present copy. The plate number of the present edition can be safely dated to 1885, but Mackar & Noël did not become Jurgenson's Paris agents until 1889, and Jurgenson occasionally published new editions under an old plate number. (26818) \$100

**Rare Program for a Tchaikovsky Memorial Concert in St. Petersburg
Conducted by Rimsky-Korsakov**

76. TCHAIKOVSKY, Pyotr Il'yich 1840–1893

Program of the 1st Russian Symphony Concert at the Hall of the Assembly of the Nobility [in St. Petersburg] on Saturday, November 20 [Old Style], [1893] Posviashchaemyi pamiati Petra Il'icha Chaikovskogo (Dedicated to the memory of Tchaikovsky) and conducted by Nikolai Rimsky-Korsakov with the participation of an unidentified female singer, the pianist Feliks Mikhailovich Blumenfel'd, and an orchestra. Slightly worn and browned; minor remnants of impression and small rust stains from early paper clips to upper margins.





Octavo. 4 pp. With bust-length portrait of Tchaikovsky to first page within black border. An all-Tchaikovsky program, including:

- *Fourth Symphony* in F minor, op. 36
- *Francesca da Rimini*, orchestral fantasy after Dante, op. 32
- Aria of Joan, “Da, chas nastal” (Yes, the hour has come) from the opera *Orleanskaia deva* (The Maid of Orleans), sung by an unidentified singer, with text printed in full.
- Four pieces for piano solo, performed by Blumenfel’d; these include the previously unperformed *Impromptu* in A-flat from the album for Anton Rubinstein’s anniversary (1889).
- Two *romansy* (songs) for voice and piano, from opp. 65 and 73, with text printed in full.
- *Marche slave* for orchestra, op. 31

Rare.

The Russian Symphony Concerts were organized and sponsored by Mitrofan Petrovich Belaieff. The present concert, announced ad hoc after Tchaikovsky’s sudden death (on October 25, Old Style), is unique in the history of these concerts insofar as Tchaikovsky never published with Belaieff. The respective publishers (mostly Jurgenson but, in the case of the Impromptu, Büttner) are duly noted in the program. (30783) \$500

77. TCHAIKOVSKY, Pyotr Il'yich 1840-1893 and Pëtr Ivanovich Jurgenson 1836-1904

P. I. Chaikovskii: Peregписка s P. I. Iurgensonom. Tom I: 1877–1883. Redaktsiia pisem i kommentarii V. A. Zhdanova i N. T. Zhegina. Vstupitel'naia stat'ia Zasl[uzhennogo] deiat[elia] isk[usstv] B. V. Asaf'eva (Tchaikovsky: Correspondence with Jurgenson. Vol. 1: 1877–1883. Letters edited and annotated by V. A. Zhdanov and N. T. Zhegin. Introductory essay by Boris Vladimirovich Asaf'ev, Distinguished Public Figure in the Arts). Moscow: Muzgiz (State Music Publishers), 1938.

Octavo. Full original publisher's light green cloth with blindstamped bust-length portrait of the composer to upper. 383, [i] pp. Illustrated. Binding slightly worn and rubbed; minor staining to lower; endpapers browned. Light uniform internal browning.

The first volume of an edition of Tchaikovsky's correspondence with Jurgenson, his principal publisher. (30780) \$50

78. TCHAIKOVSKY, Pyotr Il'yich 1840-1893 and S[ergei] I[vanovich] Taneev 1856-1915

P. I. Chaikovskii. S. I. Taneev: Pis'ma. Sostavitel' i redaktor V. A. Zhdanov (Tchaikovsky and Taneev: Letters. Compiled and edited by V. A. Zhdanov). Moscow: Goskul'tprosvetizdat (State Culture and Education Publishers), 1954.

Large octavo. Original publisher's ivory linen-backed light teal blue printed boards. 555, [iii] pp. With photographic plates and musical examples. Binding worn and rubbed; minor staining; corners bumped; endpapers browned.

An edition of the correspondence of Tchaikovsky with his most eminent student and friend, Sergei Taneyev. The editor, Zhdanov, is best known as a Tolstoi scholar. (30779) \$50

79. TCHAIKOVSKY, Pyotr Il'yich 1840-1893

Pis'ma k blizkim: Izbrannoe. Redaktsiia ia kommentarii V. A. Zhdanova (Letters to his family: Selection. Edited and commented by V. A. Zhdanov). Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo (State Music Publishers), 1955.

Octavo. Original publisher's full mustard yellow cloth with small circular monogrammatic inset to upper within blindstamped ruled borders. 667, [i] + [iv] pp. In dustjacket. Binding slightly worn; dustjacket slightly worn and soiled with several small tears. (30790) \$35

First Edition of an Early Collection of Tchaikovsky's Writings

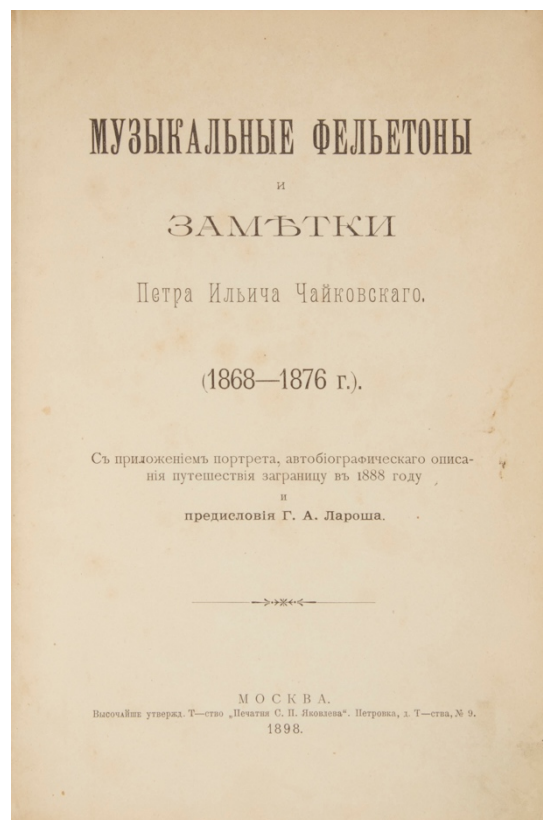
80. TCHAIKOVSKY, Pyotr Il'yich 1840-1893

Muzykal'nye fel'etony i zametki Petra Il'icha Chaikovskogo (1868–1876 g.). S prilozheniem portreta, avtobiograficheskogo opisania puteshetsviia zagranitsu vo 1888 godu i predisloviia G. A. Larosha (Musical articles and notes by Tchaikovsky [1868–1876]. With a portrait, the autobiographical description of the 1888 journey abroad, and a foreword by Herman Laroche). Moscow: S. P. Iakovlev, 1898.

Large octavo. Quarter dark-brown calf with marbled boards, titling gilt to spine. 391, vi, iii pp. Binding worn, rubbed, and bumped; upper lacking paper. Slightly browned.

First Edition. Rare.

An early collection of Tchaikovsky's writings on music, mostly reviews for the daily Russkie vedomosti (including one of the first performance of Richard Wagner's Ring in Bayreuth), compiled by his classmate at the St. Petersburg Conservatory, the eminent writer on music, Herman Laroche. (30784) \$350



81. TCHAIKOVSKY, Pyotr Il'yich 1840-1893

Dni i gody P.I. Chaikovskogo: Letopis' zhizni i tvorchestva. Sostavili E. Zaidenshpur, V. Kiselev, A. Orlova, N. Shemanin. Pod redaktsiei V. Yakovleva (Days and years of Tchaikovsky: A chronicle of his life and works. Compiled by E. Zaidenshpur, V. Kiselev, A. Orlova, N. Shemanin. Edited by V. Yakovlev). Moscow... Leningrad: Muzgiz (State Music Publishers), 1940.

Large octavo. Original publisher's full dark green cloth with printed label to upper within decorative blindstamped border. 740, [i] + [iii] pp. Illustrated. With an extensive catalogue of works. Binding worn, rubbed, and bumped; upper joint split. Uniform light browning, slightly heavier to some edges.

A day-to-day chronicle of Tchaikovsky's life. (30782)

\$85

82. TCHAIKOVSKY, Pyotr Il'yich 1840-1893

Rukovodstvo k prakticheskomu izucheniyu garmonii. Uchebnik, sostavlennyy professorom Moskovskoi konservatorii P. Chaikovskom (Instructions for the practical study of harmony: A textbook compiled by the professor at the Moscow Conservatory, P. Tchaikovsky). Izdanie sed'moye (Seventh edition). Moscow... Leipzig: P. Jurgenson, 1902.

Octavo. Quarter dark brown pebbled cloth with decorative paper boards. 1f. (recto title, verso copyright), 1f. (recto dedication, verso blank), 1f. (contents), [7]-155, [i] (blank) pp. With musical examples throughout. Slightly browned; small tear to pp. 9/10; occasional light foxing; underlining in red and blue pencil to first page of music.

Tchaikovsky's standard textbook. (30805)

\$35

8 Volumes from the Literary Portion of Tchaikovsky's Complete Works

83. TCHAIKOVSKY, Pyotr Il'yich 1840-1893

Polnoe sobranie sochinenii: Tom xii (Complete Works: Vol. XII). *Literaturnye proizvedeniya i perepiska* (Literary works and correspondence). *Tom podgotovlen A. P. Muzilovoy i S. S. Muravich* (Volume prepared by A.P. Muzilova and S. S. Muravich). Moscow: Izdatel'stvo "Muzyka", 1970-1981.

8 volumes. Octavo. Full dark olive green cloth with titling gilt; dark yellow endpapers with decorative dark red border. 594 [i]; 635, [i]; 716m [i]; 294, [i]; 383, [i]; 357, [i]; 375, [i]; 287, [i] pp. Vols. 12, 13, 14, 15A, 15B, 16A, 16B, and 17 of the literary portion of the complete works edited by B.V. Asaf'yev et al. Minor browning; final leaf of Vol. 16A laid down to inner rear board. (30774)

\$175

84. [UKRAINIAN MUSIC]

201 Ukrainian folk songs. [Piano-vocal score]. Paris... New York: Ukrainian Music Publishing, [1943].

Folio. Dark ivory illustrated wrappers printed in dark blue. 2ff. (title and index), 3-136 pp. Text mostly in Ukrainian with titles in both Ukrainian and English. Wrappers worn and soiled. Some minor internal wear and soiling. (30796)

\$20

85. WERTH, Alexander

Musical Uproar in Moscow. London: Turnstile Press, [1949].

Octavo. Full dark ivory cloth with titling in blue to spine. 1f. (recto half-title, verso list of works), 1f. (recto title, verso copyright statement), 1f. (recto dedication, verso blank), 1f. (recto contents, verso blank), [9]-103 pp. Binding stained. Previous owner's handstamp to front free endpaper.

An interesting discussion of contemporary government policy toward classical composers and composition in the Soviet Union. (30797)

\$20



*We would like to thank Dr. Albrecht Gaub
for his assistance with the cataloguing of many of these items*