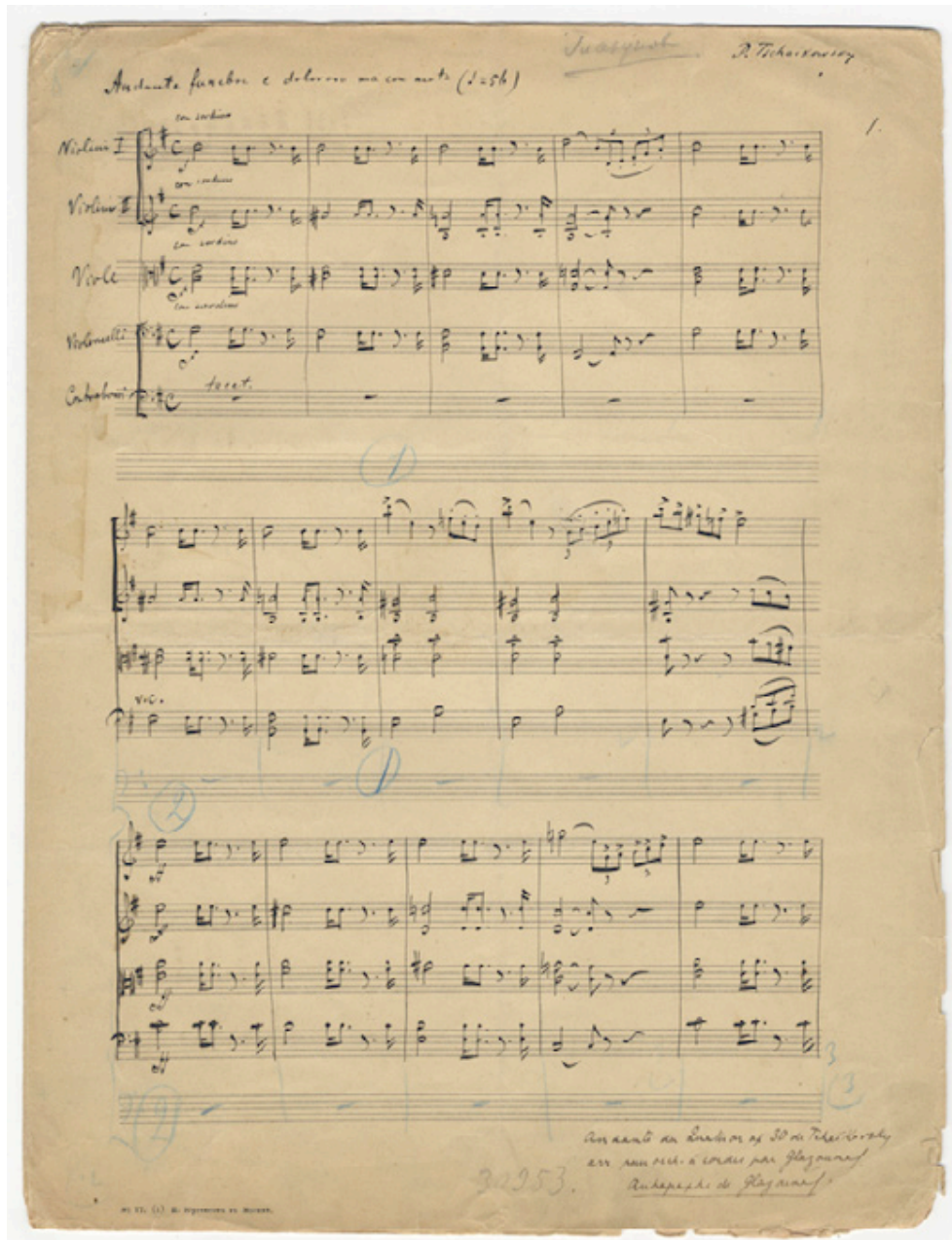


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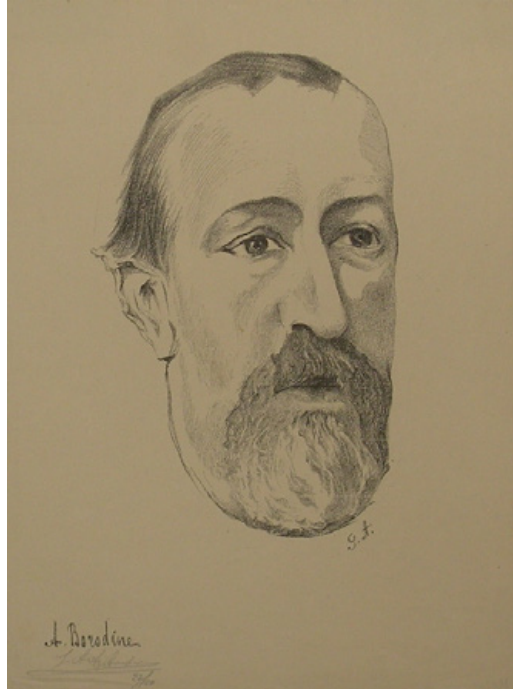


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Diana La Femina, Technical Assistant

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Attractive Lithographic Portrait

1. 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

First Edition of *Prince Igor*

2. BORODIN, Alexander 1833-1887

[*Prince Igor*]. *Kniaz' Igor' Opera v IV deistviakh s prologom Slova i muzyka A. P. Borodina Siuszhet zaimstvovan iz Slova o polku Igoreve* [Prince Igor: opera in 4 acts with prologue. Words and music by A. P. Borodin. Subject matter taken from the Lay of the Host of Igor]. [Piano reduction without vocal parts but with Russian text overlay]. [Leipzig... Sankt-Peterburg]: [M. P. Belaieff] [PNs 119, 120, 143, 182, 183], [ca. 1902].

Folio. Quarter textured black cloth with matching black boards, titling gilt to spine and former owner's name "Ebstrup" gilt to foot of upper board. 1f. (blank), 1f. (decorative chromolithographic title by A. Antipov), 1f. (calligraphic dedication to the memory of Glinka, in Cyrillic), 1f. (engraved portrait of Borodin with a 4-measure autograph musical quotation in facsimile from the prologue of the opera), [i] (preface explaining the posthumous completion of the opera in Russian, French, and German, with PN 119.120), [i] (blank), i-xvi (overture), 1-213, [i] (publisher's catalogue) pp. Printer's note to lower right corner of p. I: "Stich und Druck der Röder'schen Officin in Leipzig." Caption titles and scene descriptions in Russian (Cyrillic), French, and German. Stage directions and text underlay in Russian only. The preface credits the piano reduction to Felix Mikhaylovich Blumenfel'd (1863-1931). Watermark CGR*5.



The basic plate number, found on all non-blank pages beginning with the preface, is 120. Several pages have other plate numbers added: the preface has the double plate number 119. 120; the overture has the triple plate number 120.119_143; no. 8, *Pliaska polovetskikh devushek* (Dance of the Polovtsian Maidens), and no. 17, *Polovetskaia pliaska s khorom* (Polovtsian Dance with Chorus), have the double plate number 120.382; no. 18, *Polovetskii marsh* (Polovtsian March) has triple plate number 119.120.383; the first page of no. 1, Prologue (p. 1), has a second, not easily legible, plate number (153). All plate numbers other than 119 and 120 appear in a smaller font. Publisher's catalogue "Compositions pour Piano publiés par M. P. Belaïeff à Leipzig," numbered "17," lists the works of Glazunov ("Glazounow") through the two piano sonatas, opp. 74 and 75 (1901); the most recent work is probably Vasily Kalafati's *5 Préludes, op. 7* (published 1902). Handstamp "Skandinavisk Musikforlag Kjøbenhavn" to foot of title. Cross in pencil to lower right corner of pp. 18 and 50; further pencil mark to lower right corner of p. 153. Boards worn; spine heavily chipped at head and tail; wrappers lacking. Uniformly browned; title foxed.

First Edition, later issue. Davis pp. 82 (illustration) and 86-87. Tentative date based on publisher's catalogue. First issue probably 1888 (printed date to upper wrapper). See upper wrapper of otherwise identical copy at IMSLP. The second plate number to p. 1, also in the copy at IMSLP, is a remnant from the piano-vocal score, which uses the identical plate (no singing on this page). The plates of the overture were also used for the piano-vocal score. In all varieties of Belaïeff's original edition of *Prince Igor* (full score, piano-vocal score, the present arrangement, etc.), the wrapper assumes the function of a title, presenting the facts of publication (imprint, date, price list), while the title proper, unusually lavish in its style, is reduced to a merely decorative function and lacks basic content (including the imprint). Belaïeff's original edition, including the present arrangement, represents the traditional version of Borodin's unfinished work, completed by Nikolay Rimsky-Korsakov and Alexander Glazunov and first performed at the Mariinsky Theater in St. Petersburg in 1890. (24959) \$500

**Attractive Illustrated Souvenir Program
for *Prince Igor***

3. BORODIN, Alexander 1833-1887

[*Prince Igor*]. *Opéra Privé de Paris Première Saison 1929*. Souvenir program for a performance of *Prince Igor* with choreography by Michel Fokine and set and costume designs by Constantin Korovin.

Folio. Original wrappers illustrated in colour by Russian artist Ivan Bilibin (1876-1942). 20ff. of text and illustrations + 2ff. with 8 tipped-in colour plates of set and costume designs + tipped-in colour plate reproducing a portrait of Marian Kousnezoff-Massenet. With printed changes to cast list laid down. Wrappers slightly worn. Minor browning.

"An extraordinary work created in nearly impossible conditions, Prince Igor clings to a place at the edge of the repertory owing to Borodin's skill in realizing the 'song and cantilena' to which, by his own confession, he was drawn." Robert W. Oldani in *Grove Music Online*. (27769)

\$275



Tzar Saltan

4. BORODIN, Alexander 1833-1887

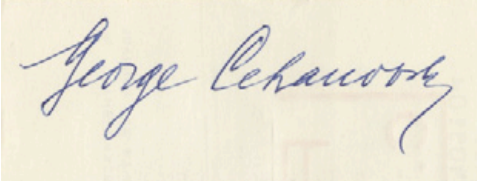
[*Tzar Saltan*]. *Opéra Privé de Paris Première Saison 1929*. Souvenir program for a performance of *Tzar Saltan* (The Tsar's Bride) with set and costume designs by Ivan Bilibin (1876-1942). Paris: n.p., 1929.

Folio. Original wrappers with illustration in colour by Bilibin. 24ff. text and illustration + 2ff. with a total of 8 tipped-in colour plates of set and costume designs by Bilibin. Central bifolium with cast list and production details, some performers' names

with printed overpaste and/or manuscript corrections. Wrappers slightly worn, blank lower stained. Dampstaining to margins throughout.

The Tsar's Bride, an opera in four acts by Rimsky-Korsakov to a libretto by Il'ya Fyodorovich Tyumenev based on a scenario by the composer after the drama by Lev Alexandrovich Mey, was first performed in Moscow at the Solodovnikov Theatre (Savva Mamontov's Private Russian Opera) on October 22/November 3, 1899. *"In The Tsar's Bride, Rimsky-Korsakov discovered a talent for sustained lyrical writing which he had banished from earlier operas..."* Mark Humphreys et al. in *Grove Music Online*. (27820)

\$135



5. CEHANOVSKY, George 1892-1986

Autograph signature ("George Cehanovsky") on verso of a Metropolitan Opera Association check in payment for services rendered. 92 x 187 mm. Dated January 2, 1964. Very light wear; several handstamps to recto and verso; minor pencil mark right portion of recto.

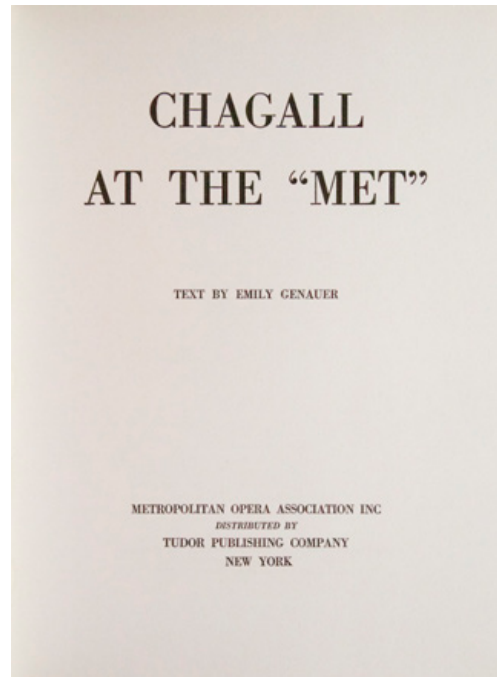
Russian baritone George Cehanovsky "made his *début* in St Petersburg where he sang Yevgeny Onegin and Valentin in Faust, fleeing to Constantinople after the Revolution and then to the USA. After a period with the Baltimore Civic Opera he joined the Metropolitan in 1926. During his 40 seasons there he sang 97 roles (mostly comprimario) in over 2000 performances in New York and on tour, remaining as Russian coach until he was over 90. His first wife was the soprano Elisabeth Rethberg. Though his serviceable voice is heard on many Metropolitan recordings, he is probably best remembered as one of those whose vitality and goodwill help to make all who work in a great international house feel that they belong to a company." J.B. Steane in Grove Music Online. (23737) \$25

A Fine Copy of Chagall's Work for the Metropolitan Opera

6. [CHAGALL, Marc 1887-1985]

Chagall at the "Met" Text by Emily Genauer. New York: Metropolitan Opera Association Inc; Distributed by Tudor Publishing Company, [1971].

Folio. Original publisher's full light olive green cloth with titling gilt to spine and upper board. [i] (half-title), [i] (frontispiece illustration by Chagall), 1f. (title with copyright notice to verso), 1f. (acknowledgement of Madame Marc Chagall's help), 1f. (table of contents), 146, 147-149 (list of illustrations), [i] (illustration by Chagall), 1f. (note on the work's creation at the Metropolitan Opera), 1f. (printer's note) pp. With original dustjacket illustrated in colour by Chagall. Includes illustrations of Chagall's murals at the Metropolitan Opera House, Lincoln Center, and of the sets and costumes he designed for Mozart's *Die Zauberflöte*. Occasional very light soiling and wear. Dustjacket with some wear and small tear to head of spine. An attractive copy overall.



First Edition. OCLC no. 213767. "*Chagall's* repertory of images, including massive bouquets, melancholy clowns, flying lovers, fantastic animals, biblical prophets, and fiddlers on roofs, helped to make him one of the most popular major innovators of the 20th-century School of Paris. He presented dreamlike subject matter in rich colours and in a fluent, painterly style that—while reflecting an awareness of artistic movements such as Expressionism, Cubism, and even abstraction—remained invariably personal. Although critics sometimes complained of facile sentiments, uneven quality, and an excessive repetition of motifs in the artist's large total output, there is agreement that at its best it reached a level of visual metaphor seldom attempted in modern art." Roy Donald McMullen in *Encyclopaedia Britannica* online. (26859) \$125

Fine Photograph of the Distinguished Russian Bass

7. 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") on an album leaf together with that of the noted Italian bass Salvatore Baccaloni (1900-1969), Montevideo 1930. 117 x 125 mm.

"Chaliapin's international career began in 1901 at La Scala, as Boito's Mefistofele... 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 Blyth in Grove Music Online. (24780)



\$250

Postcard Photographs of Chaliapin in Role Portraits



8. 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.

1) Full-length portrait as Mephistopheles in Gounod's Faust by Thiele, Moscow.

2) Three-quarter-length portrait as Dosifey in

Mussorgsky's Khovanshchina by K.A. Fischer, St. Petersburg.

3) Three-quarter-length portrait as Prince Vyazminsky in Tchaikovsky's Oprichnik by V. Chekhovsky, Moscow.

4) 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.

5) 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.

6) Large postcard with a reproduction of G. Verelsky's 1921 pencil and crayon portrait of Chaliapin.

Slight to moderate wear, browning, foxing, staining, bumping, and minor annotations in pencil.

(24621)

\$85



9. GLAZUNOV, Aleksandr 1865-1936

[Op. 41]. *Grande Valse de Concert pour Piano... à Monsieur et Madame Nicolas Bruhl.* Leipzig: Belaïeff [PN] 812, 1893.

Folio. Original publisher's decorative wrappers. [1] (title printed in blue), [2] (blank), 3-19, [i] (publisher's catalogue) pp. Titling to upper wrapper in both Russian and French. Light uniform browning, slightly heavier to blank margins; outer margins slightly creased; minor foxing.

Probable First Edition. *"Within Russian music, Glazunov has a significant place because he succeeded in reconciling Russianism and Europeanism. He was the direct heir of Balakirev's nationalism but tended more towards Borodin's epic grandeur. At the same time he absorbed Rimsky-Korsakov's orchestral virtuosity, the lyricism of Tchaikovsky and the contrapuntal skill of Taneyev... The younger*

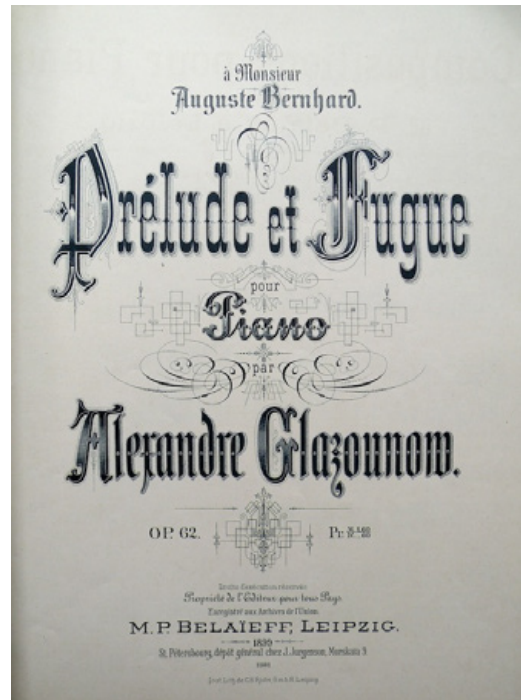
composers (Prokofiev, Shostakovich) abandoned him as old-fashioned. But he remains a composer of imposing stature and a stabilizing influence in a time of transition and turmoil." Boris Schwarz in Grove online. (21948) \$35

10. GLAZUNOV, Aleksandr 1865-1936

[Op. 62]. *Prélude et Fugue pour Piano... à Monsieur Auguste Bernhard.* Leipzig: Belaïeff [PN] 1981, [ca. 1901].

Folio. Original publisher's decorative wrappers. [1] (title), [2] (blank), 3-15, [i] (publisher's catalogue) pp. Titling to upper wrapper in both Russian and French. Light uniform browning, slightly heavier to blank margins.

First Edition, later issue. *"Within Russian music, Glazunov has a significant place because he succeeded in reconciling Russianism and Europeanism. He was the direct heir of Balakirev's nationalism but tended more towards Borodin's epic grandeur. At the same time he absorbed Rimsky-Korsakov's orchestral virtuosity, the lyricism of Tchaikovsky and the contrapuntal skill of Taneyev... The younger composers (Prokofiev, Shostakovich) abandoned him as old-fashioned. But he remains a composer of imposing stature and a stabilizing influence in a time of transition and turmoil."* Boris Schwarz in Grove online. (21947) \$25



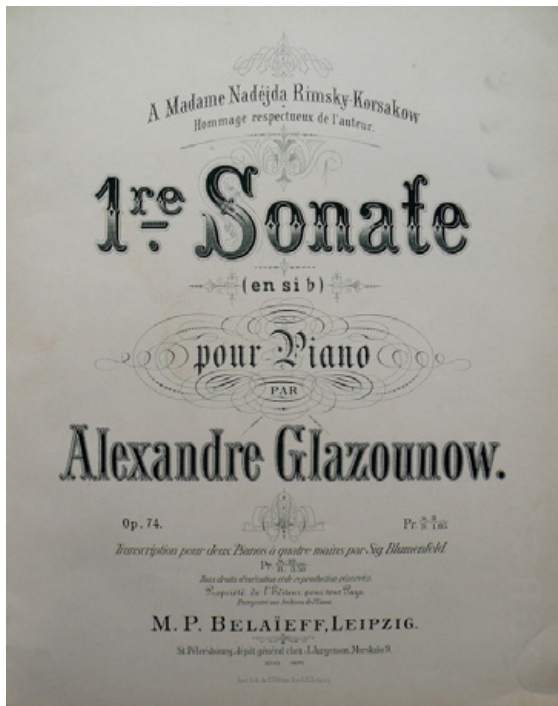
11. **GLAZUNOV, Aleksandr 1865-1936**

[Op. 72]. *Thème et Variations pour Piano... à Madame Inna Bousoff.* Leipzig: Belaïeff [PN] 2257, 1901.

Folio. Original publisher's decorative wrappers. [1] (title), 2-23, [i] (publisher's catalogue) pp. Titling to upper wrapper in both Russian and French. Light uniform browning, slightly heavier to blank margins; outer margins slightly creased. Small circular Danish music seller's handstamp to lower margin of upper wrapper.

Probable First Edition. *"Within Russian music, Glazunov has a significant place because he succeeded in reconciling Russianism and Europeanism. He was the direct heir of Balakirev's nationalism but tended more towards Borodin's epic grandeur. At the same time he absorbed Rimsky-Korsakov's orchestral virtuosity, the lyricism of Tchaikovsky and the contrapuntal skill of Taneyev...*

The younger composers (Prokofiev, Shostakovich) abandoned him as old-fashioned. But he remains a composer of imposing stature and a stabilizing influence in a time of transition and turmoil." Boris Schwarz in *Grove Music Online*. (21949) \$35



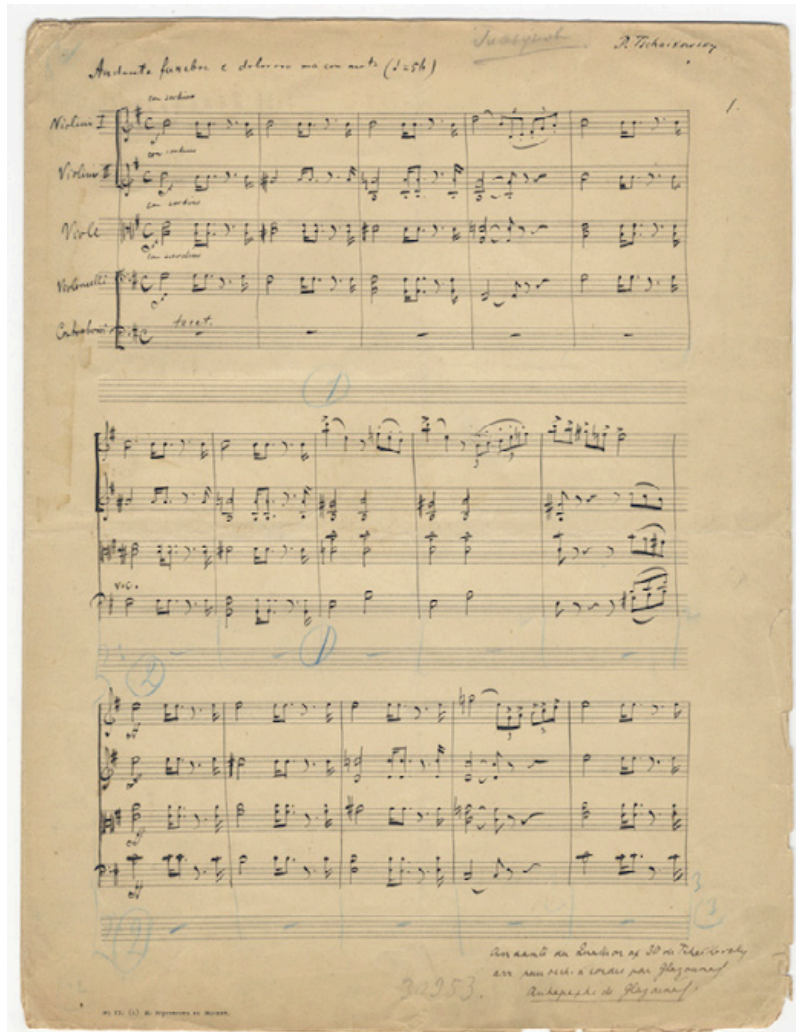
12. **GLAZUNOV, Aleksandr 1865-1936**

[Op. 74]. *1re. Sonate (en si b) pour Piano... À Madame Nadéjda Rimsky-Korsakow..Op. 74...Transcription pour deux Pianos à quatre mains par Sig. Blumenfeld.* Leipzig: Belaïeff [PN 2333], [1901].

Folio. Original publisher's decorative wrappers. [1] (title printed in green ink), [2] (blank), 3-39, [i] (publisher's catalogue) pp. Upper wrapper printed in Russian and French. Slightly creased at lower outside corners. Small Danish music seller's handstamp to lower margin of upper wrapper.

First Edition. *"Within Russian music, Glazunov has a significant place because he succeeded in reconciling Russianism and Europeanism. He was the direct heir of Balakirev's nationalism but tended more towards Borodin's epic grandeur. At the same time he absorbed*

Rimsky-Korsakov's orchestral virtuosity, the lyricism of Tchaikovsky and the contrapuntal skill of Taneyev... The younger composers (Prokofiev, Shostakovich) abandoned him as old-fashioned. But he remains a composer of imposing stature and a stabilizing influence in a time of transition and turmoil." Boris Schwarz in *Grove Music Online*. (21950) \$50



An Unrecorded Autograph of a Little-Known Arrangement by Glazunov

13. GLAZUNOV, Aleksandr Konstantinovich 1865-1936 and Peter Ilich TCHAIKOVSKY 1840-1893

Andante funebre e doloroso ma con moto. Third movement from Tchaikovsky's String Quartet no. 3, op. 30, arranged for string orchestra by Glazunov. [Score]. Autograph musical manuscript signed "A. Glazunov" May 22, 1905.

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. Tschaikowsky" 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 Tchaikovsky 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.

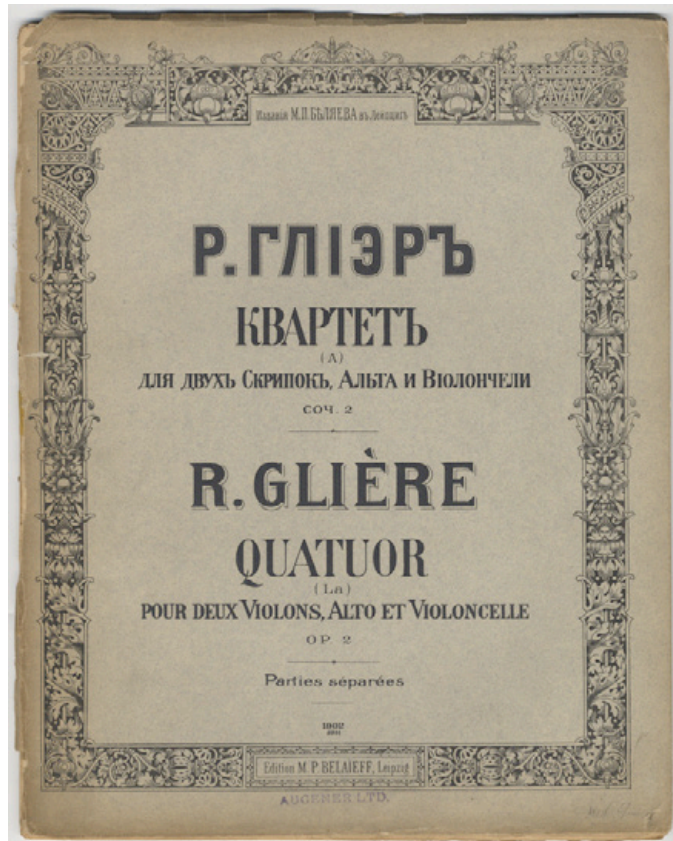
An unrecorded autograph of a little-known arrangement. *Tchaikovsky dedicated his Third String Quartet to the memory of violinist Ferdinand Laub (1832-1875), his colleague on the faculty of the Moscow conservatory. The slow movement, which Glazunov arranged here, is the funeral music proper. The original 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

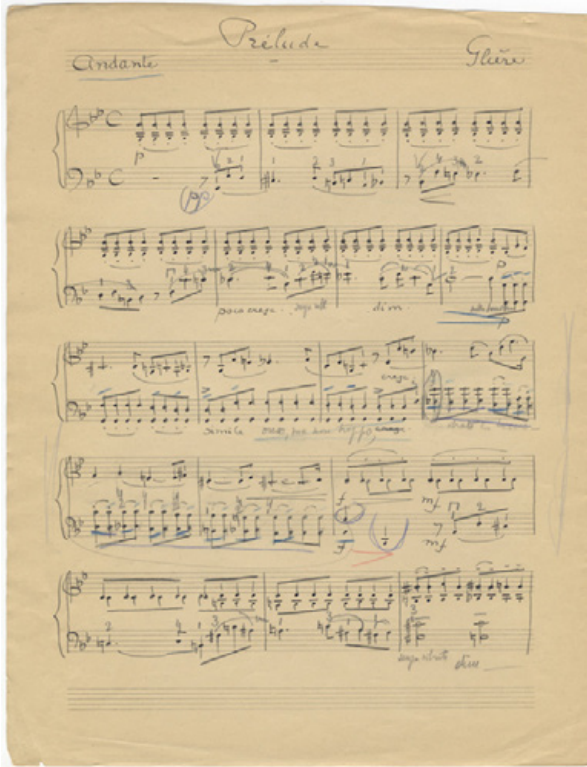
**14. GLIÈRE, Reinhold Moritsevich
1875-1956**

[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. Browning; 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 Saradzhan; 1877-1954). (25710) \$90*



15. **GLIÈRE, Reinhold Moritsevich 1875-1956**

[Op. 39, nos. 1, 3, and 7]. *Prélude, Berceuse, and Scherzo for Violin and Violoncello. Musical manuscript with printed interpolations.*

Provenance: Adolfo Betti, first violinist of the Flonozaley Quartet, with his annotations. [After 1909].

Prélude op. 39, no. 1: Folio (347 x 268 mm). [1] (title: "Glière Prélude"), 2-3, [i] (blank) pp. Score notated by Adolfo Betti in black ink on bifolium of 12-stave printed paper by Durand, Paris. Instruments not identified. Signature "A. M. Betti" in black ink to upper right corner of title. Violoncello staff with markup in blue pencil and comprehensive fingering in lead pencil, apparently for a student. A manuscript copy based on the first edition published by Jurgenson in Moscow in 1909 (PN 11173). With occasional notational

departures from the printed edition.

Berceuse op. 39, no. 3: Small folio (325 x 235 mm). Fragment of score, to be used as Violino part. [1] (title: "Glière Berceuse"), [2] (blank), 3, [i] (blank) pp. Notated in black ink on 12-stave printed paper by Umberto Pizzi, Bologna. "Violino" in Betti's hand to upper right corner of title. Traces of adhesive to p. 2 and text of p. 3 indicating that p. 2 from the first edition was originally laid down to p. 2 of the manuscript; printed leaf lacking. With occasional notational departures from the printed edition.

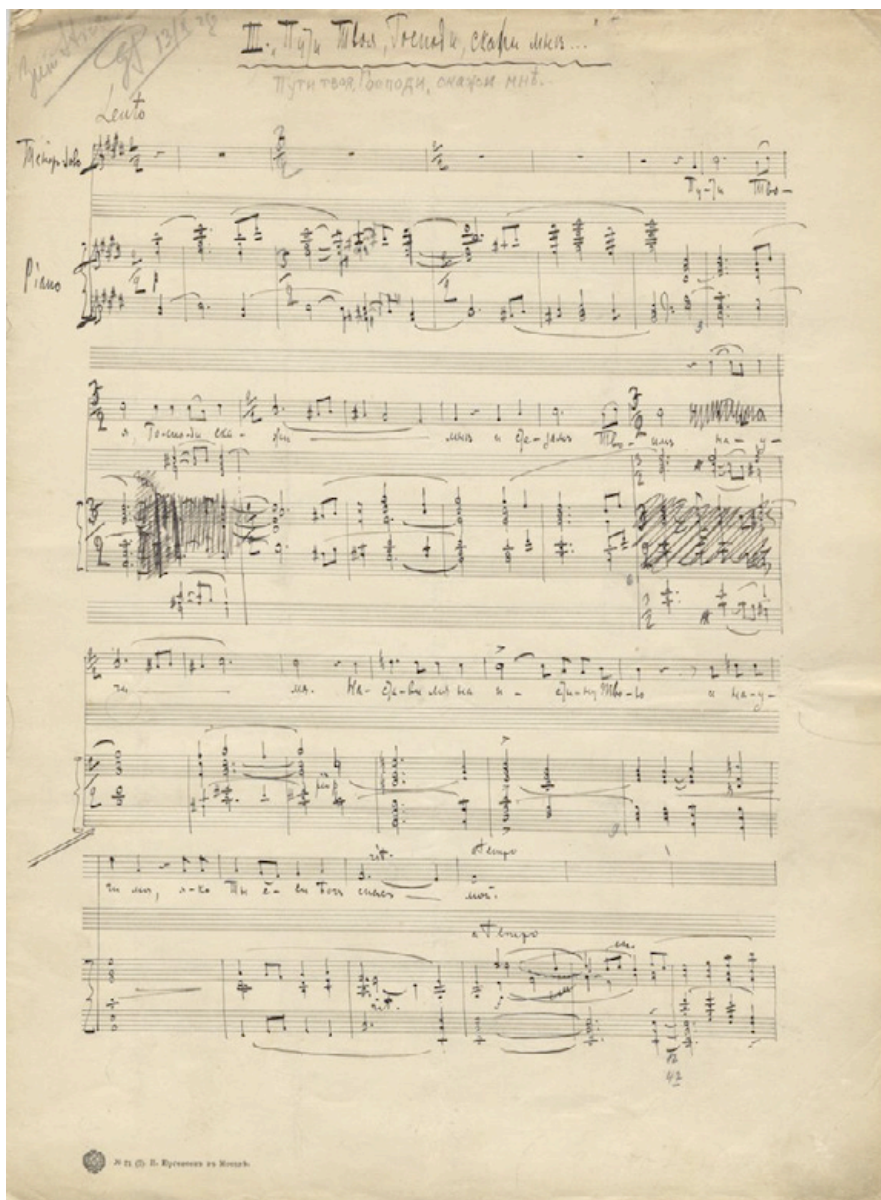
Scherzo op. 39, no. 7: Folio (350 x 270 mm). Two scores, to be used as parts, notated in black ink on 16-stave printed paper, with fragments of two copies of the first edition pasted to blank music paper as interpolations. Violin (instrument not specified): [1] (title: "Scherzo" in red pencil, followed by cut label from the first edition, "par R. Glière. Op. 39."), 2-5, [iii] (blank) pp. Signature "Adolfo Betti" to upper right corner of title. Some markup in red and lead pencil, with final measures rewritten for greater effect. Instruction for copyist in pencil, in French, to head of first page of music. Violoncello: [1] (title: "Scherzo Glière"), [2-3] (blank), 4-7, [i] (blank) pp. Signature "A. M. Betti" to upper right corner of title; "Cello" in Betti's hand to center right of title. All music (manuscript or printed) heavily marked up in blue, lead, and occasionally red pencil, in at least two different hands, one of them in French. Comprehensive fingering in lead pencil, apparently for a student, with final measures rewritten for simplification.

Somewhat worn and browned; some edges frayed and with small tears; some leaves reinforced with tape; bifolia of music paper and printed overpastes partially detached; other minor defects.

The 8 Pieces for Violin and Violoncello, op. 39, belong to the compositions that Glière wrote for educational purposes during his tenure at the Gnesin Institute in Moscow. Adolfo Betti (1875-1950) was first violinist of the Flonzaley Quartet throughout its existence (1902-1929).

(25709)

\$125



**Autograph Musical Manuscript of Grechaninov's
Putyi tvoi, Gospodi, skaji mne, With Numerous Corrections
- Not Recorded in Slonimsky -**

16. GRECHANINOV, Aleksandr Tikhonovich 1864-1956

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

Folio (358 x 2654 mm.). Unbound. 10 pp. In E, 2/2 time, marked "Lento" at head. 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 for 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.

"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.

"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*. (21831) \$4,000

Autograph Musical Quotation from Grechaninov's *Krai ty moi*

17. GRECHANINOV, Aleksandr Tikhonovich 1864-1956

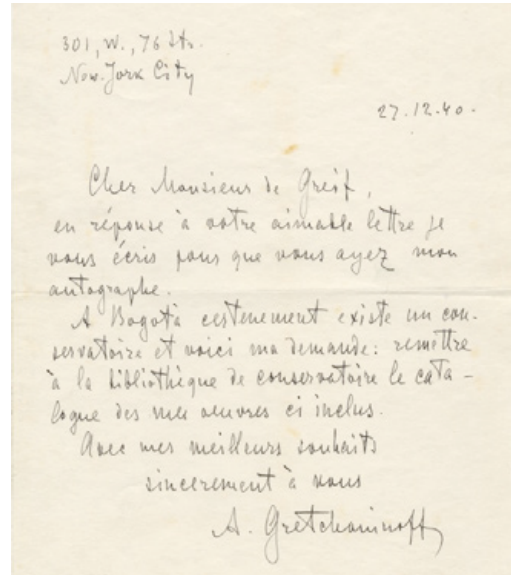
[Op. 1]. Autograph musical quotation signed "A. Gretchaninoff," dated Manchester, 1935, and inscribed to Percival [?]Hassall. On a postal card with a bust-length portrait of the composer by Emile Markovitch, Paris. With photographer's handstamp to lower margin of verso.

The opening measure of the melody from Gretchaninov'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

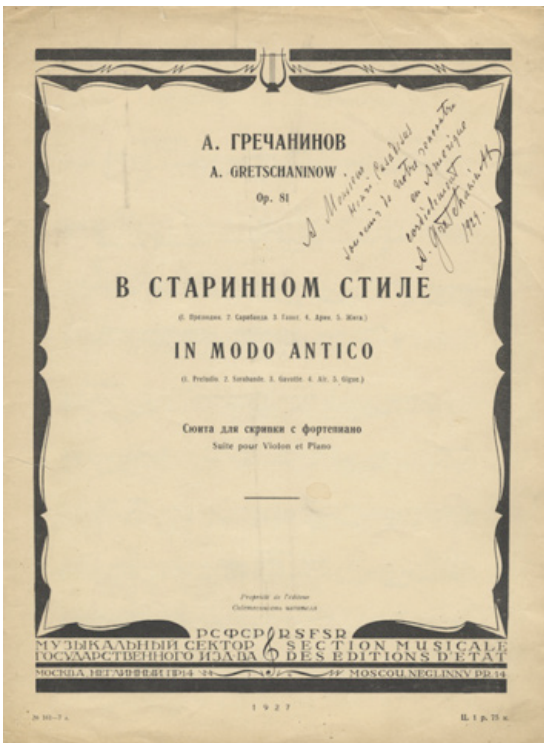


18. **GRECHANINOV, Aleksandr Tikhonovich 1864-1956**

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



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

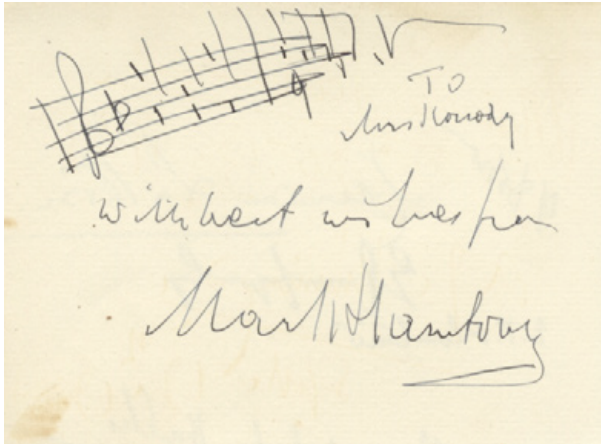
[Op. 81]. *V starinnom stile* (1. Preludiia. 2. Sarabanda. 3. Gavot. 4. Ariia. 5. Zhiga.) *In modo antico*. (1. Preludio. 2. Sarabande. 3. Gavotte. 4. Air. 5. Gigue.) *Siuuita dlia skripki s fortepiano Suite pour Violon et Piano [Piano score and violin part]*. Moskva [Cyrillic]... Moscou: RSFSR Muzykal'nyi 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



20. HAMBURG, 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 Hambourg was a student of Leschetisky from 1891-1895, before his first international tour; he became a British citizen in 1896. (22372) \$125

Fine Original Drawing of Kabalevsky

21. 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

22. **KOPILOV, Aleksandr Aleksandrovich 1854-1911**

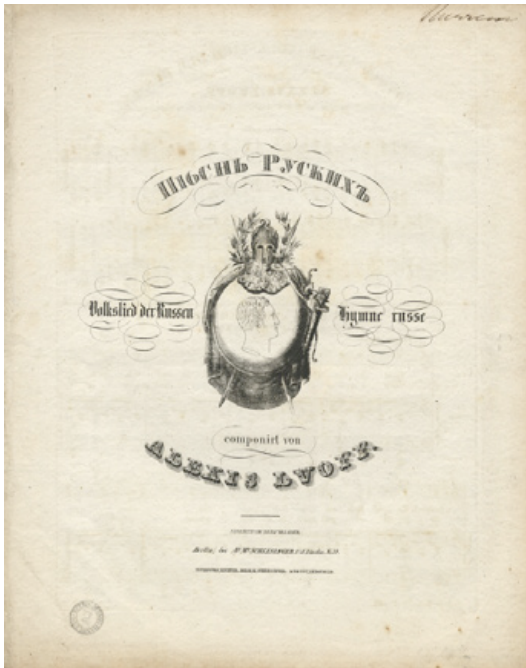
[Op. 15]. *Premier Quatuor pour deux Violons, Alto et Violoncelle... Op. 15. Nouvelle Edition revue et corrigée par l'Auteur... Parties séparées Pr. M. 4. /R. 1.40. [Parts].* Leipzig: M. P. Belaieff [PN 1156], [ca. 1902].



Folio. Original gray printed wrappers with titling in Russian and German within decorative border; publisher's catalogue to both sides of lower. Decorative lithographic title in four colors by P. Buek printed to separate bifolium. Violino I: 12 pp.; Violino II: 11, [i] (blank) pp.; Viola: 11, [i] (blank) pp.; Violoncello: 11, [i] (blank) pp. Transfer. Watermark "CGR*8." Printed dedication to head of title: "Dédié à Mr N. Rimsky-Korsakow." The publisher's catalogue offers editions up to 1902; the most recent item is most probably Vasily Zolotaryov's String Quartet no. 2, op. 6 (1902; PN 2375). Handstamp of Augener, London, partially illegible, to lower right corner of verso of lower wrapper. Fingering, bowing, and other annotations to violin parts in pencil, with literals in French. Wrappers detached and frayed at edges. Uniformly browned; slightly frayed at edges.

Second edition, later issue. *The first issue of this "Nouvelle Edition" dates from 1894. The year "1890" printed to foot of title and upper wrapper refers to the date of the first edition, also published by Belaieff. As indicated on the title, Belaieff published the score at the same time as the parts, in two different sizes (PNs 290 and 291). (25751) \$75*

First German Edition of the Russian Czarist National Anthem



23. **L'VOV, Aleksei Fyodorovich 1798-1870**

Piesn Ruskikh Volkslied der Russen hymne russe. Berlin: Schlesinger [PN S.2285], [1839]. Folio. [1] (title), 2-3 engraved music, [4] (blank) pp.

Title with central emblem of a male head in profile on a shield draped with a cloak and adorned with spears, a sheaf of arrows and armor. Musical setting for voice and piano with an additional version for two pianos. Text in German and French. With contemporary signature to upper outer corner of title and small circular musicseller's stamp to lower margin. Small binder's holes to spine from early sewing; some very minor foxing. Agent's address to title: "Petersburg, Richter. Paris, M. Schlesinger. Moscou, Lehnhold," "Choix de Romances No. 182" to foot of page 2.

First German Edition of the Russian Czarist National Anthem, "God Save the Czar!," here "Gott seides Herrschers Schutz!" This edition not located in OCLC, COPAC or Karlsruhe. "In 1833 Czar Nicholas I commanded Alexei Lvov, director of the Imperial court choir, to compose a Russian national anthem [to text by Vasili Zhukovskii (1783-1852)]." Fuld 5, pp. 480-481. The possible first edition, published in St. Petersburg, dates from ca. 1835. Fuld cites an orchestral score with chorus published in July 1839 with a higher plate number (2324) and a piano-vocal score (PN 2551) published in June 1840. The present edition would appear to pre-date the German editions listed by Fuld. (22045) \$275



24. PROKOFIEV, Serge 1891-1953

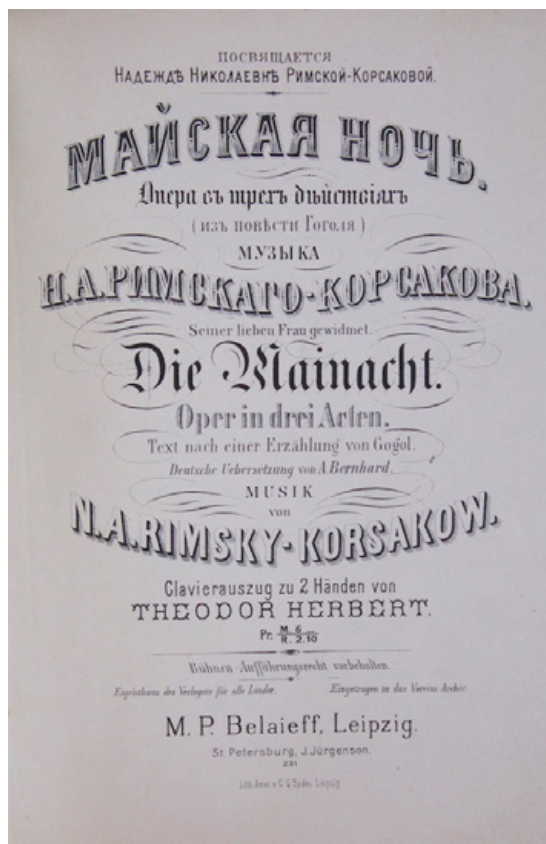
[Op. 64]. *Romeo and Juliet Ballet in Four Acts, Nine Scenes...* Piano Reduction by L.T. Atovmian. New York: MCA Music, 1968. Folio. Original printed wrappers. 200 pp. Slightly worn. (27852) \$20

25. RIMSKY-KORSAKOV, Nikolay 1844-1908

Maiskaia noch' [May Night]. Opera v trekh deistviakh (iz povesti Gogolia)... Die Mainacht. Oper in drei Acten. Text nach einer Erzählung von Gogol. Deutsche Übersetzung von A. Bernhard... Clavierauszug zu 2 Händen von Theodor Herbert. Pr. M. 6/R. 2.10. [Piano reduction without text]. Leipzig: M. P. Beliaeff [PN 231], 1890.

Large octavo. Original gray printed wrappers with titling within decorative border. 1f. (lithographic title), iii-xv, 2-131, [i] (blank) pp. Printed dedication to Nadezhda Rimskaya-Korsakova to head of title. Upper wrapper with titling in Russian and French. Wrappers slightly soiled; small tears to spine. Slightly browned.

Based on the second version of the opera. Rare. Davis pp. 258-259 (crediting the piano reduction of the overture and orchestral preludes/interludes to Rimsky-Korsakov). WorldCat (2 copies only, at Columbia University and the British Library). Without text. (27088) \$35





26. RIMSKY-KORSAKOV, Nikolay 1844-1908

[*Snegourotchka*]. *Opéra Privé de Paris Première Saison 1929. Souvenir program for a performance of Snegourotchka [The Snow Maiden] with set and costume designs by Constantin Korovin.* Paris: n.p., 1929.

Folio. Original wrappers illustrated in colour by the Russian artist Ivan Bilibin (1876-1942). 30ff. with text and illustrations including one large tipped-in colour plate of costume designs and 2ff. with a total of 10 tipped-in colour plates of set and costume designs. Central bifolium with cast list and production details, with printed overpaste alterations to cast list. The cast of 26 ballet dancers included Boris Kniaseff (1900-1975). Very slightly worn; occasional browning; minor staining. In very good condition overall.

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 29 January/10 February 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. (27813) \$275



Based on the First Edition

27. RIMSKY-KORSAKOV, Nikolay 1844-1908

Opera Tsarskaia nevesta [The Tsar's Bride] v 4-rekh deistviakh... Soderzhanie zaimstvovano iz dramy L. Mei'a Dopolnitelnye stseny napisany N. F. Tiunenevym. [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).

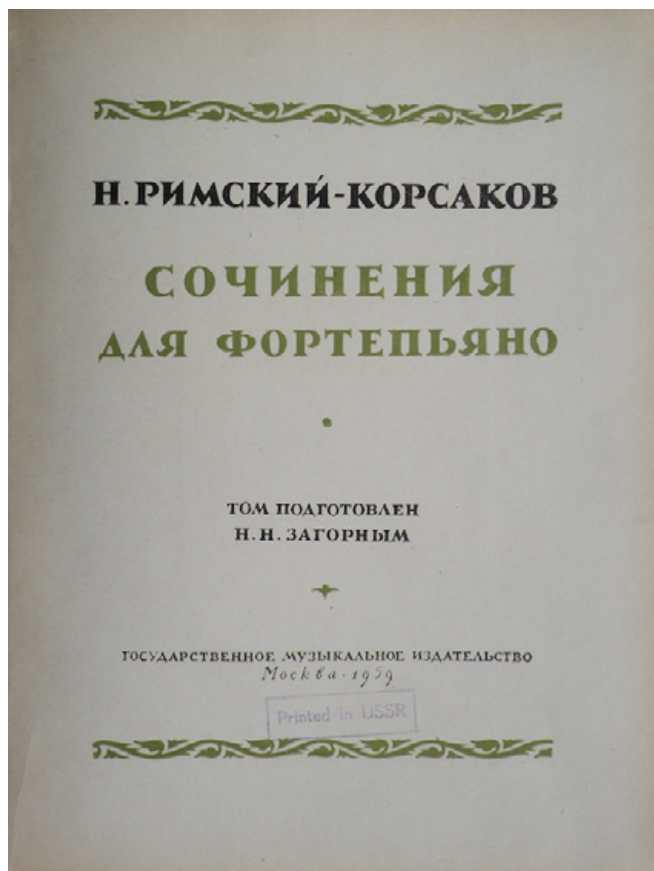
First performed at the Solodovnikov Theater (Savva Mamontov's Private Russian Opera), Moscow, on October 22/ November 3, 1899. "Although usually described as a historical opera, The Tsar's Bride is based on a wholly fictional drama that conjures an imaginary tragedy out of the tantalizing documentary 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

**Piano Music by
Russian Composers**

28. **RIMSKY-KORSAKOV, Nikolay 1844-1908; Nikolay ARTSĪBUSHEV 1858-1937; Jāzeps VĪTOLS 1863-1948; Anatoly LYADOV 1855-1914; Nikolay SOKOLOV 1859-1922; Alexander GLAZUNOV 1865-1936; César CUI 1835-1918**

[Piano music]. *Polnoe sobranie sochinenii Tom sorok deviatyi /A/ Sochineniia dlia fortep'iano Tom podgotovlen N. N. Zagornym* [Complete works, vol. 49 A: Works for piano. Volume prepared by N. N. Zagorni]. Moskva: Gosudarstvennoe muzykal'noe izdatel'stvo [State Music Publishers] [PN M. 27401 G.], 1959.

Quarto. Full gray cloth with titling embossed in white within decorative blindstamped border. [i] (half title), [i] (series title), [i] (title), [i] (blank), [i] (list of editorial board), [vii]-x (editorial foreword), [i] (blank with tipped-in facsimile page), [i] (blank), [i] (part title for works for piano, two hands), [i] (blank), 3-127, [i] (blank), [i] (part title for works for piano, three or four hands), [i] (blank), 131-50, [i] (part title for Paraphrases), [i] (blank), 153-72, [i] (part title for appendix), [i] (blank), 175-81, [ii] (table of contents), [i] (colophon) pp. Photographic transfer from engraved plates; textual matter typeset. With photographic portrait of the composer within decorative border tipped-in. Small errata leaf tipped-in to final page. In Russian (Cyrillic). Price blindstamped to verso of lower board: "33 r[ubles] 80 k[oopecks]." Binding slightly worn, rubbed and bumped. Slightly browned.



The complete edition of Rimsky-Korsakov's works, published from 1946-1970 by the Soviet state publishing house under the guidance of an illustrious editorial board, remains a classic of Russian/Soviet musicology. The present volume was edited by pianist and composer Nestor Nikolaevich Zagorny (1887-1969). Among Rimsky-Korsakov's compositions for piano, there are several contributions to collaborative compositions, beginning with the cycle *Paraphrases* from 1878 on the "chopsticks" theme. His fellow collaborators of these works all belong to the "Mighty Handful" (also known as kuchka) or its successor, the "Belaieff Circle." The present volume includes the shares of the other composers if it is impossible to perform Rimsky-Korsakov's separately. Thus, the 24 variations of the *Paraphrases*—by Rimsky-Korsakov, Liadov, and Cui—are printed in full, also including Cui's *Finale* (pp. 153-62), but the *Variations on a Russian Theme* break off after variation 1 (pp. 124-25), which ends on the tonic—although seven more variations, all by other composers, would follow. (24578) \$75



Inscribed by Rimsky-Korsakov to His Student, Mikhail Klimov

29. [RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908] Glinka, Mikhail Ivanovich 1804-1857

Caprice brillant sur la thème de la Jota aragonese pour grand Orchestre... Nouvelle Edition revue et corrigée par N. Rimsky-Korsakov et A. Glazounow. Leipzig: M.P. Belaïeff [PN 3001], 1901.

Large octavo. Original publisher's light green printed wrappers with titling within decorative border, [i] (title), [ii] (critical notes in Russian, French, and German), 3-61 pp. music. Watermark CGR [star] 11. With publisher's catalogue to recto of wrappers. **With an autograph inscription signed by Rimsky-Korsakov to his student Mikhail Klimov** in Cyrillic cursive to upper left of title: "To Mikhail Egorovich Klimov in remembrance from his former teacher N.R.-Korsakov May 9, 1908." Later biographical annotations in pencil in Cyrillic

cursive to verso of lower wrapper. Wrappers slightly worn, soiled, and foxed; split at spine with slight loss to tail; some adhesion of upper wrapper to title, not affecting inscription.

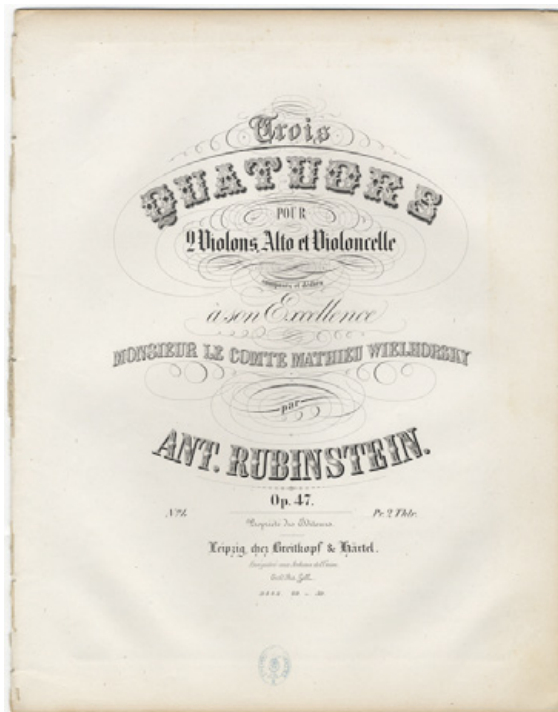
The inscription was penned less than a month before Rimsky-Korsakov's death on June 8, 1908 (Julian calendar). The *Caprice brillant* was the first fruit of Glinka's investigation into Spanish folk music, and was written to appeal both to ordinary and better-informed lovers of music. "The dance tune with its simple harmonic outline gives rise to the most varied treatments (in harmony, counterpoint and instrumentation) within a satisfying overall structure, and suggests the composer's delight in the vitality and colour of Spanish folklore." Stuart Campbell in *Grove Music Online*.

Klimov (1881-1937) "studied in the Moscow Synod School from 1893 to 1900. He graduated from the St. Petersburg Conservatory in 1908, where he had studied theory of composition under N. A. Rimsky-Korsakov and conducting under N. N. Cherepnin. He became an instructor at the conservatory the same year, and he became a professor there in 1916. Klimov became choirmaster of the M. I. Glinka Leningrad Academic Choir in 1904. Between 1917 and 1935 he was chief conductor, creating an outstanding choir that soon gained international recognition. Klimov was the author of The Primary Solfeggio (1923) and other textbooks." The Great Soviet Encyclopedia, 3rd edition (1970-1979). (23080) \$2,500

**First Edition of Rubinstein's
String Quartet in E Minor, Op. 47, No. 1**

30. 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 (1 copy in the U.S., 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 in B-Flat Major, Op. 47, No. 2**

31. 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; ingle 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 I part.

First Edition. WorldCat (1 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



**The Autograph of Nikolay Rubinstein's Most Popular Work,
the *Tarantelle*, Op. 14**

32. RUBINSTEIN, Nikolay 1835-1881

[Op. 14]. *Tarentelle*. Autograph musical manuscript for piano, two hands. [1861].

Oblong folio (325 x 255 mm). Disbound. 8 pp. on two bifolia. Notated in black ink on 10-stave music paper. First leaf extended at lower margin with a ca. 23 mm. strip of paper laid down carrying an additional system (eight measures) of music; verso of extension blank. With numerous annotations in different hands, in pencil, blue pencil, red crayon, and purple ink. Autograph caption to upper right corner of first page: "Tarentelle comp. par N. Rubinstein." Tempo to upper left corner: "Presto." Heading "Tarantella" to beginning of fifth system (m. 33). Unsigned. Literals in pencil, in all likelihood in the hand of the editor or engraver: "Tarentelle" to head of first page; "Nicolas Rubinstein, Op. 14." "Stich Wie[...]" to left margin; "Verlag und Eigenthum von Bartholf Senff" to lower margin in pencil, barely legible. Literals in blue pencil: "herunterst[...]" to p. 2; in red crayon: one illegible word to first system (? "Richtmaß"). Engraver's markup for layout of plates in pencil, apparently in two layers. Notational corrections in blue pencil and red crayon. "Fol: 6286" in purple ink to upper left corner of first page/ Somewhat worn, soiled and browned; creased at folds; repairs to extension of first leaf.

The only known autograph of Rubinstein's Tarentelle, the composer's most popular work, and the only one to have been published in multiple modern editions. Unlike his older brother Anton, Nikolay Rubinstein composed relatively little music. Pazdírek, vol. xxvi, p. 662, lists about 20 works, all for piano. The annotation to the foot of page 1 identifies the manuscript as the engraver's copy for the first edition, published by Bartholf Senff in Leipzig (PN 287; [1861]). The annotation is barely legible, but identical to the annotation to the foot of the first page of the autograph of Nikolay Rubinstein's Polka, op. 15, at the Morgan Library, New York (Cary 578).

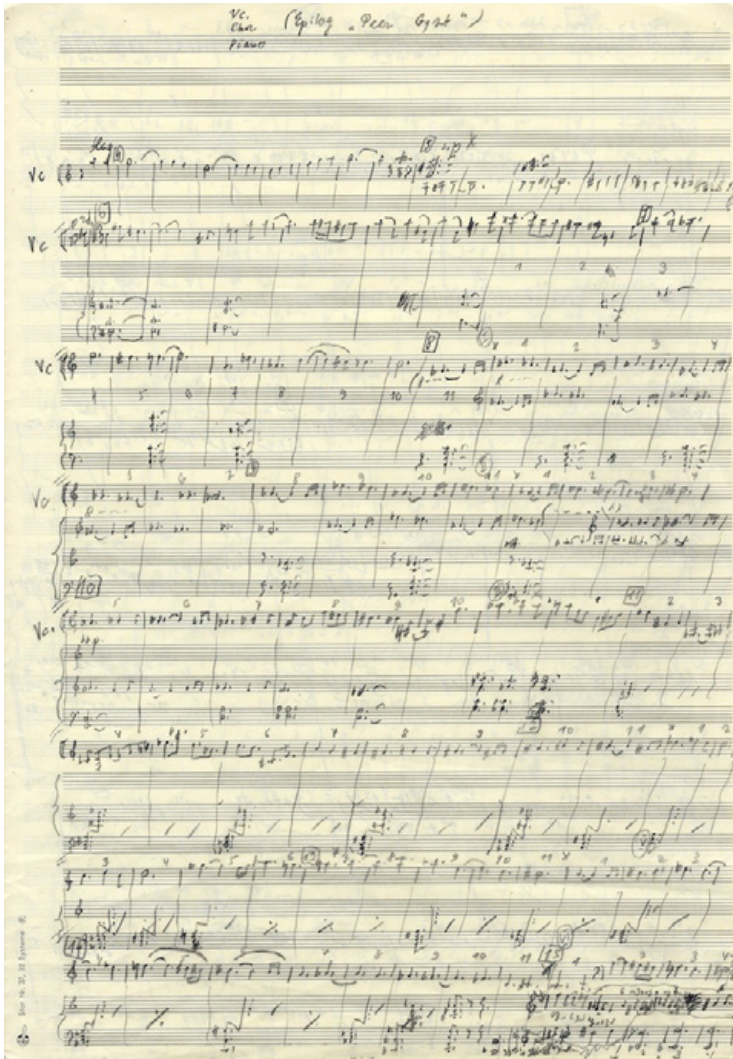
Senff's first edition has 13 pages of music, while the engraver's markup to the present manuscript indicates a total of 19 pages. Presently, the only known editions with 19 pages are those of the four-hand arrangement. It is possible that the numbers refer to Senff's later four-hand edition; the present manuscript, however, does not contain any hint of the massive additions to the musical text (such as octave doublings) characteristic of the four-hand version. The Jurgenson edition for four hands (PN 6112, from the 1890s, accessible via IMSLP) does not include the notational corrections to the present copy but does include the eight extra measures found on the extension of the first leaf.

"Russian pianist, conductor, teacher, and arts administrator, [Nikolay Rubinstein, brother of Anton Rubinstein] studied piano with Theodor Kullak and Alexandre Villoing in Moscow and theory with Siegfried Dehn in Berlin... One of the greatest pianists of the second half of the nineteenth century, he mostly performed in Moscow. He championed Russian music and premiered many works by Tchaikovsky, who dedicated his First Symphony and Second Piano Concerto... to Rubinstein; on Rubinstein's death, he composed his Piano Trio 'to the memory of a great artist.' Balakirev dedicated his Islamey to Nikolay Rubinstein [who premiered it in St. Petersburg in 1869]. Rubinstein also contributed to the emergence of a Russian school of conducting. He premiered Tchaikovsky's first four symphonies, Romeo and Juliet... and Eugene Onegin. He was one of the founders of the Moscow branch of the Russian Musical Society, whose concerts he conducted from 1860, and of the Moscow Conservatory (1866). His most famous students were Sergey Taneyev and Alexander Siloti." Muzykal'nyi entsiklopedicheskii slovar', 1990.

"It is difficult to say which [of the Rubinstein brothers] was the better pianist. In every way as different as the brothers were in personal appearance—the one dark, almost to blackness; the other vary fair—so different was their playing. The playing of Nicholas [Nikolay] was more like that of Tausig, only warmer and more impulsive. Perhaps Anton Rubinstein was the more inspired player of the two, but he was unequal. Nicholas never varied; his playing both in private and in public was always the same, and he kept up the same standard of excellence." Emil von Sauer in *Schonberg: The Great Pianists*, p. 279.

Rubinstein's most notable appearance abroad was at the Exposition Universelle in Paris on 1878, where he conducted several concerts and played Tchaikovsky's *First Piano Concerto*.

The only holding of Nikolay Rubinstein manuscripts within North America is that of his op. 15 at the Morgan Library cited above. His autograph manuscripts are exceedingly rare to the market. (25161) \$13,500



**Autograph Manuscript of
Schnittke's Epilogue,
Written for Rostropovich**

**33. SCHNITTKE, Alfred
1934-1998**

Epilogue for Violoncello, Piano and Tape. Titled by the composer "Epilog "Peer Gynt" ' at head of first page. Autograph musical manuscript. Unsigned and undated, but Hamburg, February 1993.

4 pp. (471 measures). Large folio (425 x 230 mm.). Unbound. Notated in both pencil and ink on 32-stave "Star Nr. 37" music manuscript paper in the composer's small, dense hand. **An active composing manuscript of the majority of the work**, presenting material for the cello at rehearsal number 4 to several measures after rehearsal number 54. With numerous deletions, changes and corrections. Slightly worn. In very good condition overall.

Epilogue, one of Schnittke's most expressive chamber works,

was written for the famed Russian cellist Mstislav Rostropovich (1927-2007), who gave the work its first performance with Schnittke's wife Irina at Evian on Lake Geneva on May 20, 1993. The work is an arrangement of the final part of Schnittke's ballet *Peer Gynt* (1986).

Schnittke is often considered to be the successor to Shostakovich as Russia's premiere composer. His early music showed the strong influence of Dmitri Shostakovich, but he went on to adopt a very polystylistic approach to composition. As his health worsened, however, he adopted a somewhat bleaker but more accessible style; some Schnittke scholars have argued, in fact, that it is the composer's late works that will ultimately be considered as the most influential of his entire output. (21787)

\$17,500

**Complete Autograph
Manuscript of Schnittke's
*Sinfonisches Vorspiel***

**34. SCHNITTKE, Alfred 1934-
1998**

Sinfonisches Vorspiel for large orchestra. Autograph musical manuscript draft in short score. The complete work.

4 pp. Large folio (420 x 230 mm.). Notated in pencil on 32-stave "Star Nr. 37" music manuscript paper. Unbound. Signed, titled, and inscribed to the composer's friend Jürgen Köchel by the composer. Dated May 25, [19]94. Dedicated to the conductor Gerd Albrecht. Scored for triple wind, 4 horns, 3 trombones, tuba, 3 performers on timpani, harp, piano and strings.

A very active working manuscript, with numerous corrections, amendments, directions and indications pertaining to instrumentation in Schnittke's small, dense hand.

Slightly worn. In very good condition overall. Together with a printed edition of the full score published by Sikorski in ca. 1995.

Designed as a tribute to the composer on his 60th birthday, the *Sinfonisches Vorspiel* was first performed at the Musikhalle in Hamburg on November 6, 1994 with the Philharmonisches Staatsorchester, conducted by Albrecht, the dedicatee; the composer was unfortunately unable to attend due to ill-health. Schnittke moved to Hamburg in 1990 to teach composition at the Hochschule für Musik und Theater. He had had his first stroke in 1985; he suffered a second in 1991 and yet another in the year of composition of the present work, 1994, which left him almost completely paralyzed. He went on to write only a few more short works thereafter, and also a Ninth Symphony, but its score was almost completely illegible because he was forced by his paralysis to notate it with his left hand.

A dynamic working manuscript of one of Schnittke's last major orchestral compositions.

(21786)

\$18,500



35. SHEKHTER, Boris Semyonovich 1900-1961

Pushkin v izgnanii [Pushkin in Exile] Opera v 3-kh deistviiakh, 6 kartinakh s prologom i epilogom Libretto I. Novikova i M. Novikovoi po motivam odnoimennogo romana I. Novikova. [Piano-vocal score]. Moskva [Cyrillic]: Sovetskii kompozitor [PN S 1765 K (Cyrillic)], 1961.

Folio. Original dark yellow cloth with decorative titling in red and gold. 1f. (title), 1f. (cast), 5-321, [i] (contents), [i] (colophon), [i] (publisher's catalogue) pp. In Russian throughout. Handstamp, "Printed in the Soviet Union," to lower right corner of title. Binding slightly soiled and bumped; annotation in ink to upper; remnants of tape to front free endpaper.

First Edition. Limited to 290 copies (colophon). Not in Neef. WorldCat (1 copy only, at Harvard).

First performed (in concert) at the House of Culture at the Moscow University, 1958; no stage productions have been recorded.



Shekhter, a Russian composer, "completed his studies under Maliszewski at the Odessa Conservatory in 1922 and under Vasilenko and Myaskovsky at the Moscow Conservatory in 1929, where he taught from this date. In 1925, together with Davidenko, he co-founded Prokoll, a 'production collective' that represented and defended a relatively 'popular' style which was not modernist but which avoided the excesses of the zealous proletarian groups. He composed many popular songs and choruses; of his instrumental works, the orchestral suite Turkmeniya owes much to Turkmenian models." Detlef Gojowy in *Grove Music Online*. (26389) \$75



First Edition of Shostakovich's Op. 102

36. SHOSTAKOVICH, Dmitri 1906-1975
[Op. 102]. *Soch 102 Kontsert No. 2 dlia fortep'iano s orkestrom Perelozhenie dlia dvukh fortep'iano avtora [Concerto no. 2 for piano and orchestra. Transcription for two pianos, by the author]. [Score]. Moskva [Cyrillic]: Sovetskii kompozitor [PN S. 619 K. (Cyrillic)], 1957.*

Original publisher's wrappers with titling embossed in sepia printed price, "Tsena 11 p. 85 k." (Price: 11 rubles 85 kopeks) to upper left corner of verso of lower. [i] (title), [i] (colophon), 3-76 pp. Literals in Russian only. Spine and wrappers browned. Light uniform browning.

First Edition. *Hulme p. 401.* (24995) \$150



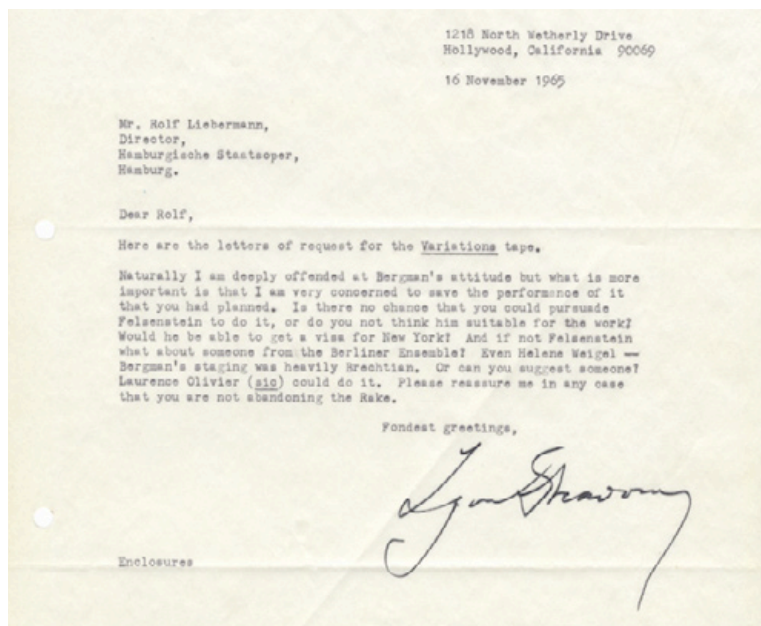
Vintage Postcard Photographs of 19th and Early 20th Century Russian Singers

37. [SINGERS PHOTOGRAPHS]

7 original postcard photographs of prominent 19th- and early-20th-century Russian singers by such photographers as Karl Andreyevich Fischer and M. de Bielavsky.

- Figner, Nicolay (1857-1918). Full-length portrait of the tenor as Lensky in Tchaikovsky's Eugene Onegin. [?St. Petersburg], K.A. Fischer, Photographer of the Imperial Theaters.
- Figner and Ivan Yershov (1867-1943). Full-length portrait of the two tenors.
- Figner and Medea Mei-Figner (1859-1952). Full-length portrait of the tenor and soprano as Don José and Carmen in the third act of Bizet's Carmen. "From the Imperial Theaters" printed to lower right corner.
- Kuznetsova, Mariya (1880-1966). Full-length role portrait of the soprano. [St. Petersburg?] K.A. Fischer, Photographer of the Imperial Theaters. With the photographer's blindstamp to lower right corner.
- Lipkovskaya, Lidiya (1882-1958). Full-length portrait of the soprano as Tatyana in Tchaikovsky's Eugene Onegin. Photographer's name to lower left corner.
- Smirnov, Alexander (1870-ca. 1942). Full-length portrait of the baritone as Escamillo in Bizet's Carmen. M. de Bielavsky, photographer. Published in St. Petersburg by Edition "Richard."
- Sobinov, Leonid (1872-1934). Three-quarter-length portrait of the tenor in the title role of Gounod's Faust. Published by AL. With the handstamp of a Moscow bookseller (Store no. 50) to verso. Ca. 1945. Small perforation to central portion.

The names and roles of singers, photographers, and cities usually printed in Cyrillic. In very good condition overall. Common minor defects include occasional signs of wear such as creasing, cracking, rippling, foxing, staining, bumping, pinholes, annotations (most often related to the singers and/or roles), and remnants of former mounts. (24622) \$95



Stravinsky Writes to Liebermann Regarding *The Rake's Progress*

38. STRAVINSKY, Igor 1882-1971

Typed letter signed to Rolf Liebermann, director of the Hamburg Staatsoper. 1 page. Quarto. On onionskin paper. Dated Hollywood, California, November 16, 1965. In English.

An important letter, in which Stravinsky discusses Ingmar Bergman's apparent refusal of an offer to direct a performance of his opera,

***The Rake's Progress.* Stravinsky desperately asks Liebermann if he could persuade anyone else to do it.**

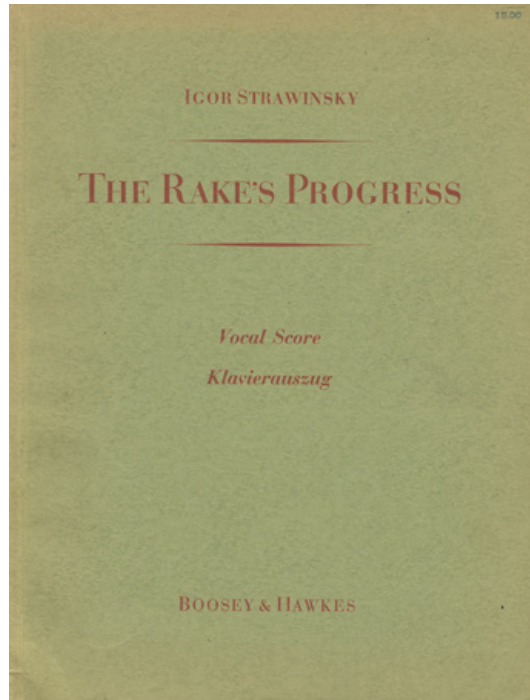
"Naturally, I am deeply offended at Bergman's attitude but what is more important is that I am very concerned to save the performance of it that you had planned. Is there no chance that you could persuade[!] [Walter] Felsenstein to do it... Even Helen Weigel-Bergman's staging was heavily Brechtian... Laurence Olivier... could do it."

Creased at folds; file holes to left margin; two small pieces of tape to upper margin of verso. Together with a fine photograph of the composer in profile holding a cigarette, 170 x 188 mm.

The Rake's Progress, to a libretto by W.H. Auden and Chester Kallman after William Hogarth's series of paintings (1732-33), premiered in Venice at the Teatro La Fenice on September 11, 1951.

"Despite some early disappointment with its retrospective manner" (Stravinsky had cited Mozart's late operas as sources of inspiration and style)... the Rake has become a stout repertory item, with more productions... than any other opera written after the death of Puccini." Richard Taruskin in *Grove Music Online*.

Notable productions include Fritz Reiner's with the Metropolitan Opera in 1953 and Ingmar Bergman's at the Royal Swedish Opera in Stockholm in 1961, of which Stravinsky was especially fond. It is not clear whether the production discussed in the present letter ever came to fruition. Stravinsky's suggested replacements for Bergman (Walter Felsenstein, Helen Weigel - the second wife of Bertolt Brecht - and Sir Laurence Olivier) are certainly intriguing, and deserving of further research. Swiss composer and opera manager Rolf Liebermann (1910-1999) was director of the Hamburg Staatsoper (from 1959-1973 and 1985-1988), which he made into one of the centers of modern music theater. During his tenure there, he commissioned 24 new operas, including Penderecki's *The Devils* and Henze's *Der Prinz von Homberg*. (23222) \$2,250



First Edition of *The Rake's Progress*

39. STRAVINSKY, Igor 1882-1971

The Rake's Progress (Der Wüstling) an Opera in 3 Acts Oper in 3 Akten a Fable by eine Fabel von W.H. Auden and Chester Kallman Deutsche Übersetzung von Fritz Schröder Vocal Score by Klavierauszug von Leopold Spinner. [Piano-vocal score]. London: Boosey & Hawkes [PN B. & H. 17088], [1951].

Folio. Original publisher's green wrappers printed in red. [i] (title), [i] (cast list and copyright notice in English), [i] (cast list and copyright notice in German), [i] (instrumentation and performance notes in English and German), 240 pp. Text in English and German. Wrappers slightly faded; spine slightly creased and torn at tail with manuscript titling in pencil. Minor creasing to lower inner margins. A clean, very attractive copy overall.

First Edition. Kirchmeyer 78-3. De Lerma R5. OCLC no. 1000270.

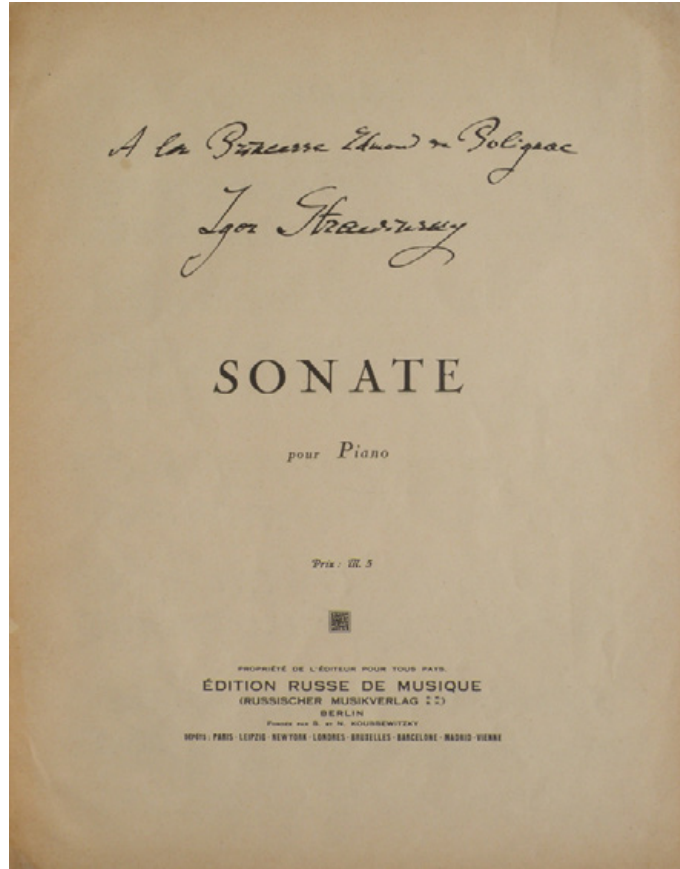
The Rake's Progress, to a libretto by W.H. Auden and Chester Kallman after William Hogarth's series of paintings, was first performed at the Teatro La Fenice in Venice on September 11, 1951. Stravinsky had wanted to write an English-language opera since arriving in the US in 1939 and was inspired to do so by Hogarth's paintings that he viewed at the Chicago Art Institute on May 2, 1947.

"The Rake has become a stout repertory item, with more productions... than any other opera written after the death of Puccini. Its success may have been abetted in the first instance by Kerman's influential praise, but the crucial factor has surely been its adaptability to the resources of workshop and student theatres. Among its later productions, that of the Royal Swedish Opera (1961) under Ingmar Bergman's direction deserves mention because of the composer's enthusiastic endorsement, reported by Craft..." Richard Taruskin in *Grove Music Online*. (26093) \$250

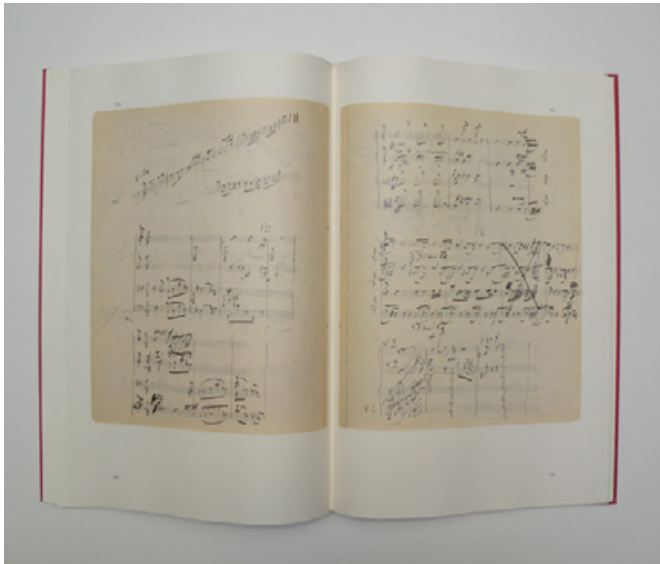
**First Edition of Stravinsky's
*Sonate pour Piano***

40. **STRAVINSKY, Igor 1882-1971**
Sonate pour Piano Prix: M. 5. Berlin:
Édition Russe de Musique
(Russischer Musikverlag) [PN
R.M.V. 417], [1925].

Folio. Original publisher's printed
wrappers. [i] (title, with dedication "A
la Princesse Edmond de Polignac" in
facsimile of Stravinsky's
handwriting), 2-19, [i] (blank) pp.
With publisher's loose errata sheet.
With printed note in caption title:
"Edited by Albert Spalding_ New-
York." In full black cloth folding case
with titling gilt to spine. Upper
wrapper dates the composition of the
work to 1924. Handstamp
"Skandinavisk Musikforlag
Kjøbenhavn Vimmelskaflet 43" to
foot of upper wrapper.



First Edition, second issue (the first
issue lacks the errata sheet; the third issue incorporates corrections from the errata sheet).
*Kirchmeyer 43-2. De Lerma S 23. According to Kirchmeyer, violinist Albert Spalding (1888-
1953) did not actually edit the sonata.* (24711) \$250



41. **STRAVINSKY, Igor 1882-1971**
Trois Pièces pour Quatuor À Cordes
Skizzen, Fassungen, Dokumente,
Essays Festgabe für Albi Rosenthal
zum 80. Geburtstag herausgegeben von
Hermann Danuser in Verbindung mit
Felix Meyer und Ulrich Mosch. Basel:
Paul Sacher Stiftung, [1994].

Folio. Original publisher's red boards
with white spine, red title label gilt. 1f.
(half-title), 1f. (title), 1f., 96 pp. textual
commentary in German by Paul
Sacher, Ernst Lichtenhahn, Richard
Taruskin, Tom Gordon, Ulrich Mosch,
Felix Meyer, Hermann Danuser,
Niklaus Röthlin, and Robert

Piencikowski. 65 pp. autograph manuscript facsimile with transcription, separate 21 pp.
transcription laid in at rear. (22899) \$265



42. SWERKOFF [SVERKOV], E[vgenii] L.

50 Russische Volkslieder für Gesang und Klavier bearbeitet... Deutsche Übersetzung von August Scholz. Sbornik popularneishikh russkikh narodnikh pesen dlia roialia v 2 ruki s podvedennym tekstom Sostavil i garmonizoval... Dirizher Velikorusskogo Orkestra. Leipzig: Wilhelm Zimmermann [PN Z. 10771], [1921].

Folio. Original publisher's decorative wrappers printed in red and gold. 1f. (title), 3 (contents), 4 (foreword in German by August Scholz), 5 (foreword in Russian by E. L. Sverkov, dated "Berlin, 15.III. 1921 g."), 6-59, [i] (publisher's catalogue) pp. Songs set for piano (two braced staves per system), with text of first strophe above, in German and Russian. Further strophes printed as residual text. With some explanatory footnotes in German. Some songs marked with a cross in pencil. Wrappers slightly browned and frayed at spine.

First Edition.

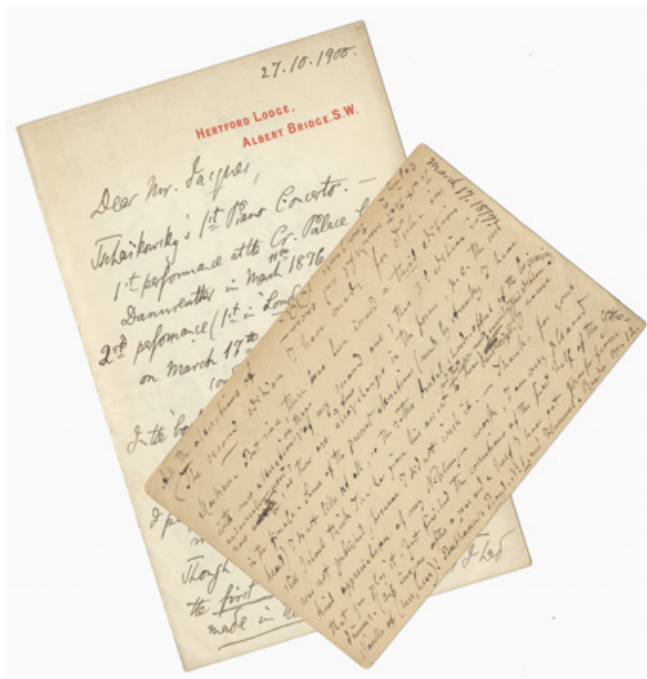
An early post-revolutionary publication from the Russian colony in Berlin, strong at the time. Like all publications by Russian émigrés of the period, it ignores the orthographic reform imposed in Soviet Russia in 1918. It also includes, without credits, songs that do not meet traditional criteria for folksongs, notably the "Allslawische Hymne" ("Hej Slovane," later, the national anthem of Yugoslavia).

Little is known about Sverkov, who in Germany spelled his name "Swerkoff" and Germanized his first name to "Eugen." The "Velikorusskii orkestr" (Great Russian Orchestra) was an ensemble of Russian folk instruments, founded in 1888. It had a high profile and continued to exist under Soviet auspices. It seems that after 1917, however, there was a split, and for some years an ensemble of the same name existed in Germany, directed by Sverkov and made up of émigrés, which toured extensively. The Russian colony in Berlin was considerably diminished by 1933, but Sverkov stayed. (25021) \$75

**Letters Relative to Tchaikovsky's
First Piano Concerto**

**43. TCHAIKOVSKY, Peter Il'ich
1840-1893, Karl KLINDWORTH
1830-1916 and Frits HARTVIGSON
1841-1919**

Two autograph letters, one from Klindworth to Hartvigson signed "K.Kl.", the other from Hartvigson to "Mr. Jacques" signed in full together with an edition of the Piano Concert No. 1.



Klindworth to Hartvigson

On a postal card. Dated Potsdam, October 23, 1900 (postmark). In black ink. With autograph address to verso: "England. Fritz[!] Hartvigson, Esque. Hertford Lodge Albert Bridge London S.W." In English. Klindworth comments on the editions (versions) of Tchaikovsky's Piano Concerto no. 1, op. 23: "The second edition I have made for Tsch. in Moskau [!Moscow]. But since, there has been issued a third edition [which] is now universally used; as there are also a few changes in the form, p[ar] e[xample] the cut in the finale. Some of the present alterations (made by Arensky I have heard) I don't like at all, so the rather brutal chords-effect of the beginning, still I should think T[sc]h. has given his assent to them and that we must consider this edition authorized." Date added sideways, in Hartvigson's hand: "March 17, 1877." [date of first performance of the concerto in London by Hartvigson].

"The second edition I have made for Tsch. in Moskau [!Moscow]. But since, there has been issued a third edition [which] is now universally used; as there are also a few changes in the form, p[ar] e[xample] the cut in the finale. Some of the present alterations (made by Arensky I have heard) I don't like at all, so the rather brutal chords-effect of the beginning, still I should think T[sc]h. has given his assent to them and that we must consider this edition authorized." Date added sideways, in Hartvigson's hand: "March 17, 1877." [date of first performance of the concerto in London by Hartvigson].

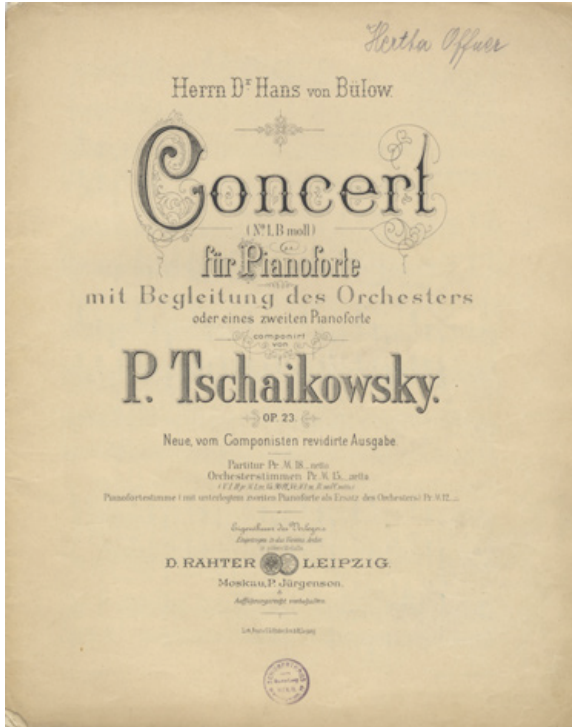
Hartvigson to "Mr. Jacques"

3 pages. 12mo. Dated October 27, 1900. In black ink on letterhead with "Hertford Lodge, Albert Bridge. S.W." embossed and printed in red. In English. Written following receipt of the above letter by Klindworth. Hartvigson discusses the first [British] performances of Tchaikovsky's concerto: "Tschaiikovsky's 1st Piano Concerto... 2nd performance (1st in "London", hear, hear!) by me on March 17th 1877, at St. James's Hall conducted by August Manns... Though not published, I played for the first time all the alterations made in the 2d edition, as I had them privately from Klindworth. Klindworth has just written this week from Potsdam." Transcription of Klindworth's above letter follows, i.e., of the part concerned with Tchaikovsky, with some tacit corrections and one significant error—Hartvigson writes: "...still I DON'T think Tsch. has given his assent to them..."

With:

[Op. 23, ČW 53]. *Concert (No. 1, B moll) für Pianoforte mit Begleitung des Orchesters oder eines zweiten Pianoforte... Op. 23. Neue, vom Componisten revidirte Ausgabe... Pianofortestimme (mit unterlegtem zweitem Pianoforte als Ersatz des Orchesters) Pr. M 12. [Version for two pianos].* Leipzig: D. Rahter [PN 2920], [ca. 1906].

Folio. Original wrappers. [1] (title), 2-67, [i] (publisher's catalogue) pp. With printed dedication, "Herrn Dr. Hans von Bülow," to head of title. Signature, "Hertha Offner," in pencil to upper right corner of title and handstamp of Schubertshaus Wien to foot of title. Occasional markings in pencil. Wrappers brittle, with significant loss to upper. Uniformly browned; frayed at edges. A



later edition of the third and final version of the concerto. ČW (p. 398) mistakes Rahter's "new edition, revised by the composer" for the second and tentatively dates it "before 1893?" without giving a plate number; most library catalogues also support a date in the 1890s. The plate number, however, clearly points to 1905-1906. Rather's full score, apparently of the same version, carries the plate number 529 (ca. 1893) and seems to have misled librarians and scholars.

Highly interesting information on the authenticity of the versions of Tchaikovsky's First Piano Concerto, which have been controversially debated in recent years (see, for instance, ČW, pp. 394-395). Of particular importance are two statements: Klindworth's that although he dislikes the changes in the third edition (actually executed by Alexander Ziloti, not by Anton Arensky), he considers them authorized; and Hartvigson's that he used

the revised (2nd) version of the concerto when he played it in London in 1877.

Klindworth was a "German pianist, conductor and teacher...In 1852... Liszt invited Klindworth to Weimar as his pupil... In 1854 Klindworth moved to London where he remained for 14 years, appearing as a pianist and conductor... In April 1855 Klindworth met Wagner, who had sought him out at the suggestion of Liszt... Wagner entrusted him with the task of preparing piano scores of the Ring, a work which occupied him for many years... In 1867 Klindworth became a founding member of the ironically titled 'Working Men's Society', a group of musicians which included Edward Dannreuther, Walter Bache (Liszt's best-known British pupil) and Alfred Hipkins... When the Moscow Conservatory was founded, its director Nikolay Rubinstein invited Klindworth to join the piano faculty in 1868, a position he held for 14 years... His association with Wagner did not prevent him from forming a friendship with Tchaikovsky, whose music he helped to introduce to Liszt and other Western musicians." John Warrack and Alan Walker in *Grove Music Online*.

"Frits Seligmann Hartvigson... studied under Niels Gade, Gebauer and Anton Rée in Copenhagen... He had further study in Berlin under Hans von Bülow in 1859-62... He settled in England in 1864... In 1867-68 he was a member of the ironically named 'Working Men's Society' (none of them were from the working class), a private group promoting progressive repertoire in London. It was confined to six members; four pianists with Lisztian or Wagnerian credentials: Karl Klindworth, Walter Bache, Edward Dannreuther and Frits Hartvigson; and two lay members, the painter Wilhelm Kümpel and the writer and authority on old musical instruments Alfred J. Hipkins (1826-1903)... On 17 March 1877 under the baton of Sir August Manns he performed Tchaikovsky's Piano Concerto No. 1 in B-flat minor at St James's Hall in London, for the first time in its revised version." Wikipedia

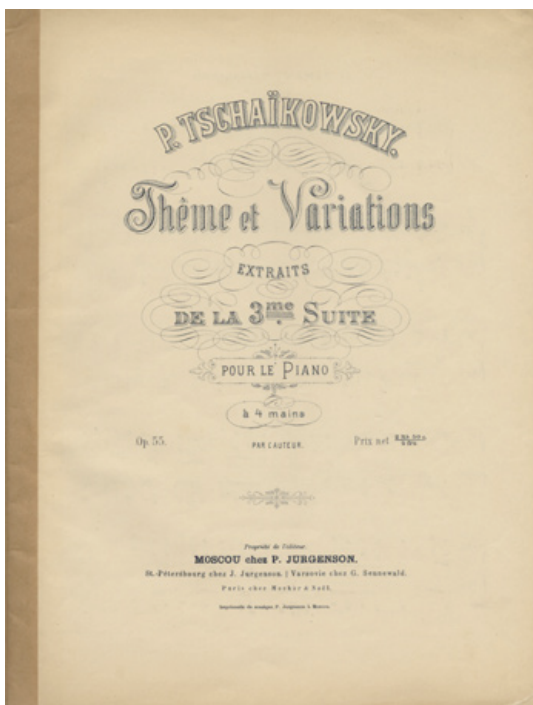
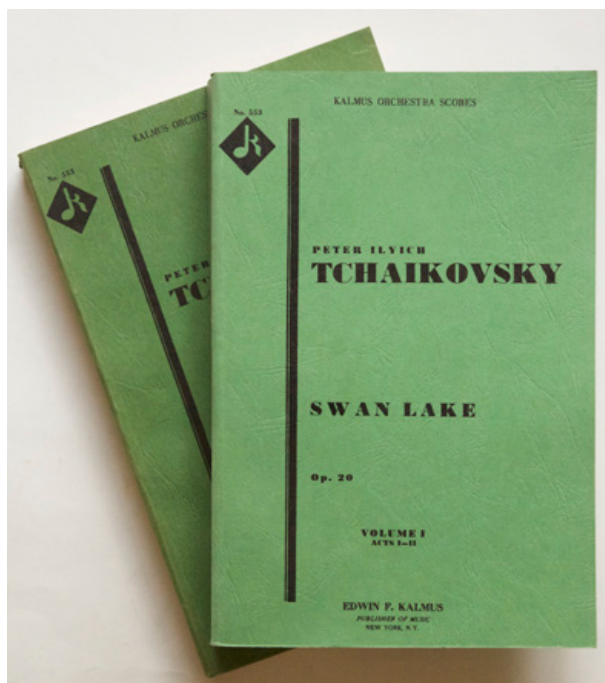
We have not been able to identify "Mr. Jacques." Hertha Offner (1896-after 1941) was a Vienna-born pianist. She taught at the Vienna conservatory. Being Jewish, she was expelled from the Reichsmusikkammer in 1940. (26816)

\$375

44. **TCHAIKOVSKY, Peter Ilyich 1840-1893**

[Op. 20]. *Swan Lake. [Orchestral study score]*. New York: Kalmus, [ca. 1980]. Two volumes. Octavo. Original printed wrappers. 401, [i]; 405 pp.

No. 553 in the Kalmus Orchestra Scores series. (27853) \$50



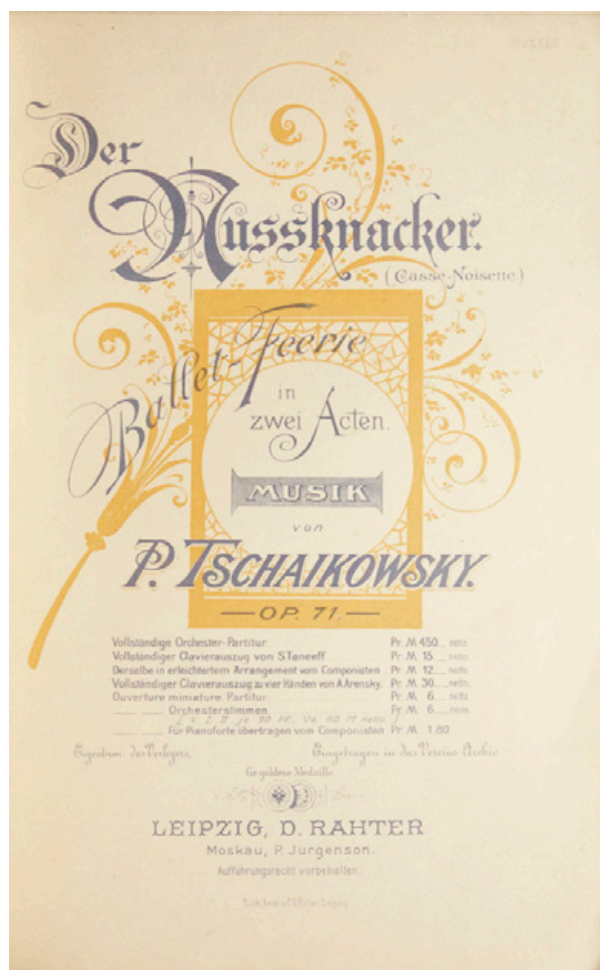
45. **TCHAIKOVSKY, Peter Il'ich 1840-1893**

[Op. 55, ČW 30]. *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. Tschäikowsky," 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 (1 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



Early Edition of *The Nutcracker*

46. TCHAIKOVSKY, Piotr Ilyich 1840-1893

[Op. 71]. *Der Nussknacker (Casse-Noisette) Ballet-Feerie in zwei Acten... Op. 71... Vollständiger Clavierauszug von S. Taneeff Pr. M 15.— netto. [Piano score].* Leipzig; Moskau: D. Rahter; P. Jurgenson [PNs 387, 387.1051-2, 1054-63], [1895-1900].

Large octavo. Original publisher's black cloth-backed wrappers. [1] (title printed in blue and yellow), 2 (table of contents), 3-175, [i] (blank) pp. Wrappers slightly worn, soiled, and foxed; small tear to head of spine. Scattered foxing; occasional rust stains to inner margins; upper margins somewhat creased; some signatures detached.

An early edition. Cf. ČW p. 256. Not in Poznansky. OCLC no. 21856433.

Tchaikovsky's popular ballet was first performed at the Mariinski Theatre in St. Petersburg on December 6, 1892. (26868) \$65

