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Item 72

Catalogue 97

Autograph Musical Manuscripts & Letters of Composers
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Telephone 516-922-2192

The present catalogue contains a number of items from the collections of:

MARILYN HORNE

born 1934

Noted American mezzo-soprano

Designated [MH] at the end of each description of relevant items

and

LUIGI RICCI

1893-1981

Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Ricci was an important figure in the transmission of 19th century traditions passed on to him by noted baritone Antonio Cotogni (1831-1918), whom he accompanied from a young age.

Designated [LR] at the end of each description of relevant items



HIGHLIGHTS include:

First edition of Brahms's *Second Symphony*

Autograph manuscript of celebrated American composer Richard Danielpour's setting for soprano and orchestra of *A Woman's Life*, with text by distinguished African-American poet Maya Angelou

Autograph manuscripts of two complete songs by American composer Lee Hoiby

A collection of Mendelssohn songs in first and early editions

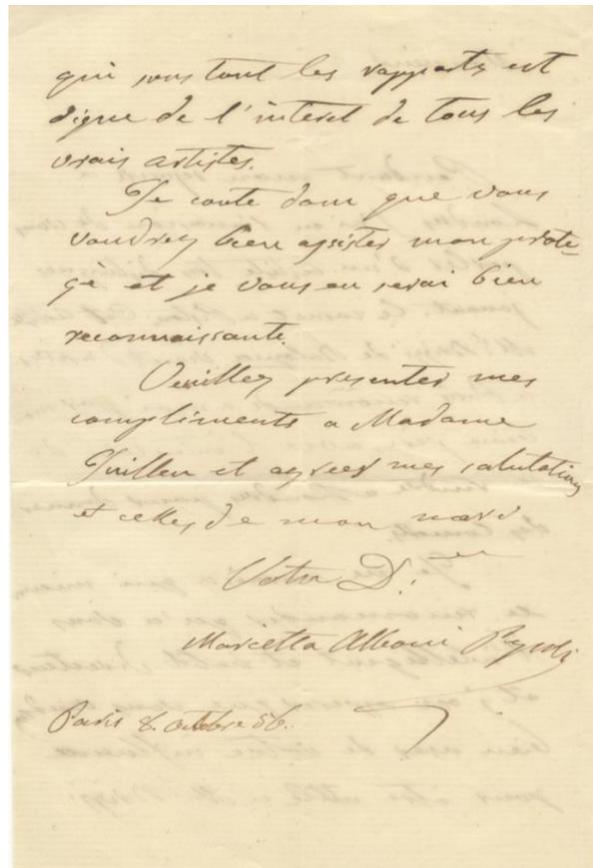
Fine 16th century engraved plates depicting early musical instruments from the *Encomium Musices*

An original 20th century costume design by the Russian artist Konstantine Korovine

First editions of libretti by Puccini and Verdi

Fine portraits of composers, singers, and dancers including Thomas Arne, Angelica Catalani, Gilbert Duprez, Fanny Elssler, Gioachino Rossini, and Giovanni Rubini





Alboni Requests a Reference for a Cornet Player on his Way from Paris to London

1. ALBONI, Marietta 1826-1894

Autograph letter signed "Marietta Alboni Pepoli" to an unidentified male correspondent, possibly Monsieur Guillen. 2 pp. Octavo. Dated Paris, October 8, 1856. In French (with translation). Slightly worn and browned; creased at folds with very small splits.

Alboni asks her correspondent to help Braggi, a cornet player, who has just arrived in Paris on his way to concertize in London. "I dare to hope that you would use your influence to be useful to M. Braggi who, by all reports, is well worthy of the interest of all true artists." She asks that he give her regards to Madame Guillen.

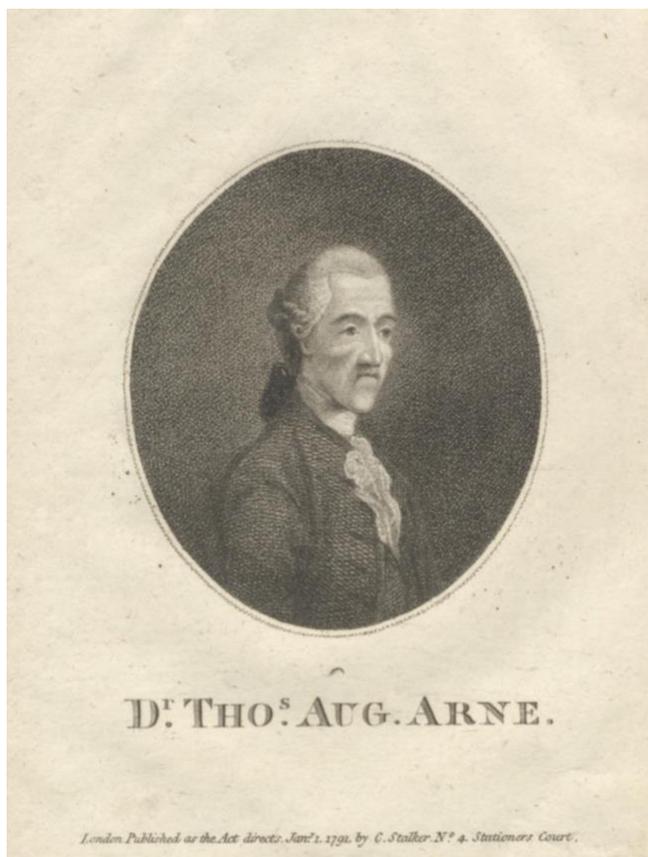
Marietta Alboni appeared at La Scala, Vienna, Covent Garden, the Théâtre Italien, the Paris Opéra, and other important European opera houses. Rossini coached her in the principal contralto roles in his operas. Her voice "was considered a true contralto, rich and even from g to c", though she also sang several soprano roles, including Anna Bolena, Norina in *Don Pasquale* and Amina in *La sonnambula*. Her singing was thought by some to lack fire; nevertheless, the beauty of her voice and the perfection of her technique made her one of the great representatives of classical Italian *bel canto*." Elizabeth Forbes in *Grove Music Online*. (30390) [MH] \$185

Portrait Engraving of an Important Composer of 18th Century English Theatre Music

2. ARNE, Thomas Augustine 1710-1778

Portrait engraving. London: C. Stalker, 1791. 156 x 111 mm. Stipple engraving on wove paper. Half length, within oval, with "Dr. Thos. Aug. Arne." below image and imprint beneath. Edges reinforced with stiff paper border; adhesive stains to verso.

Arne was one of the most significant composers of 18th-century English theatre music. (31425) [MH] \$150



An Arrangement by Henzius of Beethoven's *Violin Sonatas*, Op. 12

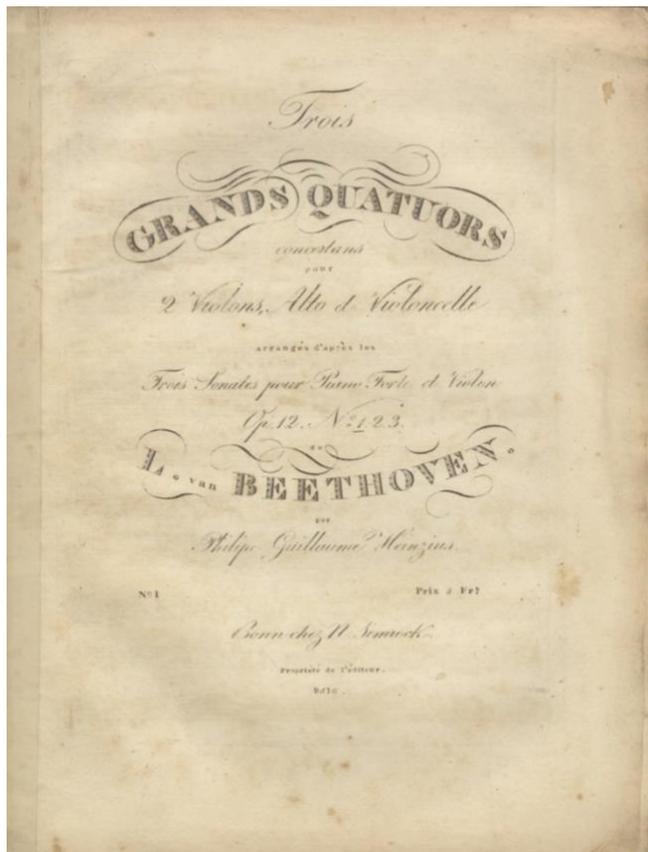
3. BEETHOVEN, Ludwig van 1770-1827

[Op. 12]. *Trois Grands Quatuors concertans pour 2 Violons, Alto et Violoncelle arrangés après les Trois Sonates pour Piano Forte et Violon Op. 12. No. 1 [2, 3] ... par Philippe Guillaume Henzius No. I [II, III]. Prix 5 Frs.* Bonn: N. Simrock [PNs 2516, 2522, 2528], [1827].

3 volumes. Folio. Engraved. Slightly worn, thumbed, and soiled; spines reinforced with paper tape. Minor showthrough to titles; occasional light foxing and offsetting. Each volume in 4 parts: Violin I: [1] (title), 2-7, [1] (blank) pp.; Violin II: [1] (blank), 2-7, [1] (blank) pp.; Viola: [1] (blank), 2-7, [1] (blank) pp. Violoncello: [1] (blank), 2-7, [1] (blank) pp.

First Edition of this arrangement. LvBWV v. 1, p. 66. (2 complete copies only).

Beethoven's *Violin Sonatas*, Op. 12, were premiered in 1798 and published shortly thereafter by Artaria. The present arrangement for string quartet was made by Philipp Wilhelm Henzius, who made several other arrangements of Beethoven's works. (32294) \$650





**Prieger's Reconstruction
of the Original Version of Beethoven's *Leonore***

4. BEETHOVEN, Ludwig van 1770-1827

[Op. 72]. *Leonore. Oper in drei Akten ... Klavier-Auszug*. Leipzig: Breitkopf & Härtel, 1905. [Piano-vocal score].

Quarto. Full light brown cloth, bevelled boards, black title label gilt to spine, upper edge gilt, black endpapers, ivory silk ribbon marker. 1f. (recto title, verso contents), iii-x (preface by Erich Prieger), 276 pp. Text in German. Binding slightly worn. Light uniform browning throughout. An attractive copy.

First Edition of the first (1805) version of the work. Rare. LvBWV v. 1, p. 427. Hoboken 2, 315.

A reconstruction by Erich Prieger of the original version of the opera, published in a small print run 100 years after the first performance of the first version of the work in Vienna at the Theater an der Wien on 20 November 1805. (32302) \$500



"Bellini's Most Sophisticated Opera"

5. BELLINI, Vincenzo 1801-1835

I Puritani Opera seria in tre atti del Conte Pepoli ... Riduzione completa con acc.to di Pianoforte ... L'opera intera D.5.50. [Piano-vocal score]. Napoli: [B. Girard e Ci.] [PNs 3121-8, 3079, 4592-8, 2733-4, 2750-4, 3117-9, 3130-1], [?1853].

Oblong folio. Vellum-backed and edged boards with burgundy cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black, original publisher's yellow printed wrappers bound in. 1f.

(recto title, verso named cast list and table of contents), 3-227 pp. Each number with separate caption title and pagination. Engraved. Endpapers watermarked with a fleur-de-lis and "Michele Dupino." With priced catalog, "Opere Teatrali Intere," to upper wrapper listing works by Bellini, Donizetti, Rossini, Verdi, et al. composed through 1853, and with list of pieces with individual prices and plate numbers to title, Overpaste to imprint: "Biblioteca Musicale di Errico Armenio," Girard's reading room. Binding slightly worn, bumped, and scuffed. Light scattered foxing and a few small stains throughout. Named cast list from the premiere includes Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini, and Luigi Lablache.

First Naples edition, later issue. Lippmann, p. 390.

Bellini's last opera *I Puritani* was composed to a libretto by Carlo Pepoli after *Têtes Rondes et Cavaliers* (1833) by Ancelot and Saintine. It premiered at the Théâtre Italien in Paris on 24 January 1835. "Bellini anticipated Verdi in attributing to *I puritani* an individual 'colorito', which he described as 'basically the genre of *La sonnambula* and *Paisiello's Nina* with a touch of military robustness and something of Puritan severity'. In its harmony and scoring *I puritani* is Bellini's most sophisticated opera – a direct consequence, no doubt, of its having been written for a Parisian audience." Simon Maguire, Elizabeth Forbes, and Julian Budden in *Grove Music Online*. (31273) [LR] \$300



“Bellini’s Mature Style Appears Finally Crystallized”

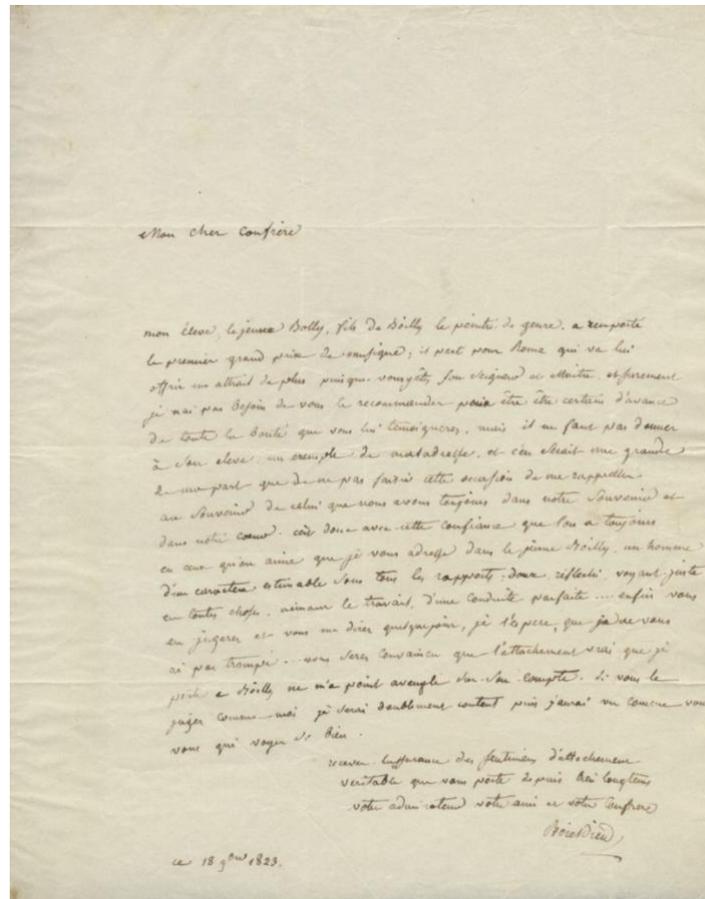
6. BELLINI, Vincenzo 1801-1835

La Sonnambula Melodramma di Felice Romani ... Riduzione con accompagnamento di Pianoforte ... L'opera intera D.5.50. [Piano-vocal score]. Napoli: B. Girard e Ci. [PNs 4466-78, 4509-10, 1906-11, 1847, 1849, 1944, 1998, 2188, 2217, 2219-20], 1852.

Oblong folio. Vellum-backed and edged boards with burgundy cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black, original light pink publisher's printed wrappers bound in. 1f. (recto title, verso named cast list and table of contents), 3-190 pp. Each number with separate caption title and pagination. Engraved. With priced catalog, "Opere Teatrali Intere," to upper wrapper listing works by Bellini, Donizetti, Rossini, Verdi, et al. composed through 1851, and with list of pieces with individual prices and plate numbers to title. Green ink stamp to title "Successori di Girard Edizione emessa ... 12 agosto 1852" Named cast list from the premiere includes Giuditta Pasta, Giovanni Battista Rubini, Luciano Mariani, and Elisa Tacani. Binding slightly worn, bumped, and scuffed. Title moderately foxed; light scattered foxing and a few small stains throughout.

Second edition. Lippmann, p. 385. Girard's first edition of *Sonnambula* appeared circa 1832. This present edition incorporates both first edition as well as newly engraved plates.

La Sonnambula was composed to a libretto by Felice Romani after Eugène Scribe and J.-P. Aumer's ballet-pantomime *La somnambule*. It premiered in Milan at the Teatro Carcano on 6 March 1831. "In *La sonnambula* Bellini's mature style appears finally crystallized, a synthesis of heartfelt melody, expressive declamation and coloratura from which all Rossinian hedonism has been banished." Julian Budden, Elizabeth Forbes, and Simon Maguire in *Grove Music Online*. (31264) [LR] \$400



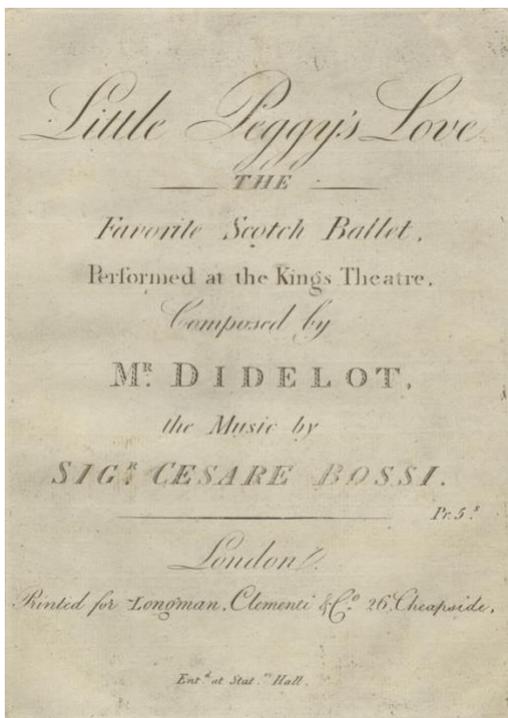
**Boieldieu Writes to the Painter Pierre-Narcisse Guérin
 Recommending His Student Boilly**

7. BOIELDIEU, Adrien 1775-1834

Autograph letter signed "Boieldieu" to Pierre-Narcisse Guérin in Rome, September 18, 1823. 1 page of a bifolium. Small quarto. In ink. Dated September 18, 1823. On lightweight wove paper. Integral address panel. In French (with translation). Slightly browned; creased at folds.

Boieldieu writes to the painter Guérin, then director of the French Academy in Rome, providing a letter of introduction to his student, the composer Édouard Boilly: "... it is with the confidence one always has in those one loves that I bring to your attention young Boilly, a man of admirable character in every way, gentle, reflective, seeing clearly in every matter, loving work, of perfect behavior... well, you will judge for yourself and you will tell me someday, I hope, that I have not led you astray..."

Boieldieu was "the leading opera composer in France during the first quarter of the 19th century and remains the central figure in the opéra comique tradition." Georges Favre and Thomas Betzwieser in Grove Music Online. Édouard Boilly (1799-1854) was the son of painter Louis-Léopold Boilly, and a student of Boieldieu's. He won the Prix de Rome in 1823 for his cantata *Pyrame et Thisbé*. Pierre-Narcisse Guérin (1774-1833) was a prominent French painter who served as director of the French Academy in Rome from 1823 to 1828. (31906) [MH] \$385



Early 19th Century Ballet

8. BOSSI, Cesare ?-1802

Little Peggy's Love The Favorite Scotch Ballet, Performed at the Kings Theatre, Composed by Mr. Didelot, the Music by Sigr. Cesare Bossi. Pr. 5s. London: Longman, Clementi & Co., 1798-ca.1801.

Folio. 1f. (title), [ii] Sinfonia, 14 pp. + 1f. with catalogue of "II Musical Publications Printed and Sold by Longman, Clementi & Co. No. 26 Cheapside, London." to recto. Engraved. Disbound.

BUC p. 126. RISM BB 3792I, 22. Humphries & Smith record the publisher as being at 26 Cheapside from 1798 to ca. 1801.

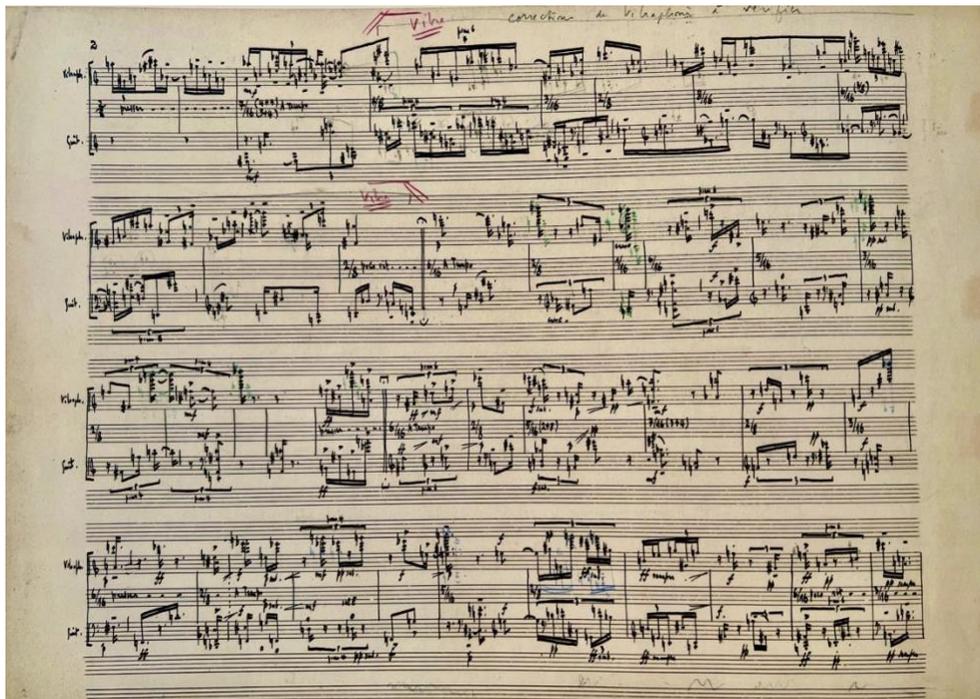
Little Peggy's Love was first performed at the King's Theatre on 21 April 1796. (31422) \$250

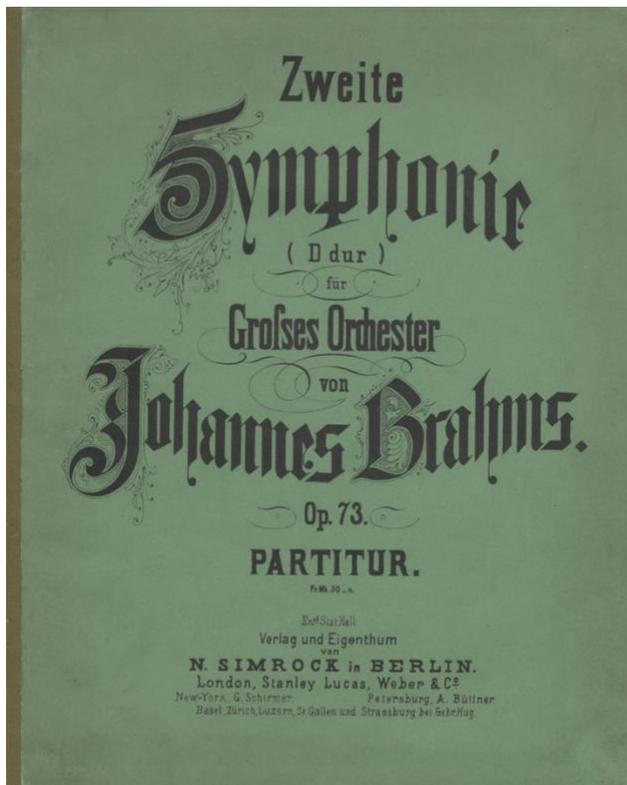
Fine Facsimile of this "Keystone of 20th-Century Music"

9. BOULEZ, Pierre 1925-2016

Le Marteau sans maître Fac-similé de l'épure et de la première mise au net de la partition ... Édité par ... Pascal Decroupet Une publication de la Fondation Paul Sacher. [Mainz]: Schott, [2005]. Large oblong folio, 300 x 380 mm. Original publisher's red linen with titling gilt to spine; with matching slipcase. 1f. (half-title), 1f. (title), 109 pp. (commentary), 106 pp. (full-color facsimiles).

"Boulez won wide and even popular acclaim for a work which very soon came to be thought of as a keystone of 20th-century music, a worthy companion to *The Rite of Spring* and *Pierrot Lunaire: Le marteau sans maître* (1953-5)." G.W. Hopkins, revised by Paul Griffiths in *Grove Music Online*. (31690) \$225





First Edition of the *Second Symphony*

10. BRAHMS, Johannes 1833-1897

[Op. 73]. *Zweite Symphonie (D dur) für Grosses Orchester ... Op. 73. Partitur.* [Full score]. Berlin: N. Simrock [PN 8028], 1878.

Folio. Original publisher's cloth-backed green printed wrappers. 1f. (recto title, verso publisher's note), 3-71 printed music, [i] (blank) pp. Engraved. in custom-made full green cloth box with dark brown leather title label gilt to spine. Box and wrappers very slightly worn. Minor wear; light uniform browning, very slightly heavier to edges. In very good condition overall.

First Edition. McCorkle, p. 311. Hofmann, pp. 156-157. Fuld, p. 553. Sonneck *Orchestral Music*, p. 55. Hoboken 4,100.

"The Second Symphony in D op.73, composed less than a year after the completion of the First, is often described as its sunny counterpart. The work indeed radiates a warmth and tunefulness absent in parts of the earlier work. But as Brahms himself acknowledged, the Second Symphony also has a 'melancholy' side. The lyrical opening theme of the first movement unravels almost at once into a dark passage for timpani and trombones. The voice of melodic continuity is reasserted often in this movement, however, first by the violin melody that follows the unravelling and again by the second group and the large coda. The pensive slow movement, in B major and in a modified sonata form, is dominated by a motivically rich, metrically ambiguous main theme remarkable for its combination of tunefulness and developing variation.

The second half of the symphony distinctly brightens in mood, although it too contains sombre moments – often involving the trombones – that evoke the expressive world of the first two movements. The Allegretto recasts the traditional scherzo–trio alternation into a rondo-like structure that is one of Brahms's most original creations. Although the finale ends the symphony in a jubilant blaze of D major, it glances back at the mood of the earlier movements, especially in the haunting passage at the end of the development section (whose chains of descending 4ths Mahler recalled in his First Symphony) and in the syncopated episode for brass in the coda." George S. Bozarth and Walter Frisch in *Grove Music Online*. (31462) \$2,600



Inscribed to Marilyn Horne

11. [BROADWAY]

Poster for *La Cage aux Folles*, signed by the cast and crew on the occasion of Marilyn Horne's birthday, January 16, 1985. 558 x 355 mm. With copyright "1983 La Cage Co." printed to lower right margin.

Inscribed in silver ink "Happy Birthday to our dear 'Diva' Jackie Horne from all your fans at" [arrow pointing to title] and signed by members of the cast and crew including George Hearn, Van Johnson, Jay Garner, John Weiner, Jennifer Smith, Elizabeth Parrish, Jack Davison, etc. (31382) [MH] \$200



17th Century Portrait Engraving of the Important German Sacred Music Composer

12. CAPRICORNUS, Samuel Friedrich 1628-1665

Fine portrait engraving by Philip Killian after the painting by Georg Nikolaus List, dated 1659 in the plate. Half-length. Within a decorative oval textual border incorporating music for the composer's canon "Sanctus Dominus Deus Sabbaoth." The subject is described as Kapellmeister to the Württemberg Court in Stuttgart in the present image. Blank margins slightly foxed. In very good condition overall.

Reproduced in *The New Grove* v. 3, p. 759.

"Capricornus was an important figure in the development of German sacred music between Schütz and J.S. Bach. He was ambitious – he sought and won the approbation of Schütz and Carissimi – and prolific, being one of the few German composers of his time whose works were widely distributed both in manuscripts and print." Kerala J. Snyder, revised by John Sheridan in *Grove Music Online*. (33472) \$450

QUESTIONNAIRE FOR AUTHOR AND COMPOSER

YOUR CONTRACT CANNOT BE ACCEPTED WITHOUT THIS INFORMATION.
(Please fill out in ink)

One completed copy must be returned with your contract to the Law Department, Broadcast Music, Inc., 580 Fifth Avenue, New York 19, N. Y.

Date _____

"PRELUDE, FANFARE AND POLKA"
(Title of Composition)

1. Name of composer (or author) signing this paper. **ELLIOTT C. CARTER, JR.**
(Print Name)

2. State any Nom de Plume you wish to use on sheet music. **ELLIOTT CARTER**
(Print Name)

3. Address (Please keep us notified of any changes). **31 WEST 12 ST. NEW YORK, N.Y.**
(Street) (City) (State)

4. Telephone number. _____

5. Place of birth. **U.S.A.**

6. Citizen of what country. **U.S.A.**

7. If not a citizen of the U.S. have papers been applied for? _____

8. Name (s) of Co-author(s) _____

1082

Name: _____
Address: _____
Tel. No.: _____
Name: _____
Address: _____
Tel. No.: _____

HISTORICAL DATA

9. When did you write or compose this composition? **Partly in 1938 and partly 1944**

10. Was this composition ever known by any other title? **No**

11. If so, state such title. _____

12. Was this composition ever published; if so, date, by what publisher and under what title? **No**

13. Was this composition ever copyrighted?
If so: (a) In whose name? _____
(b) Date of such prior copyright _____
(c) Registration number _____
(d) Was this prior copyright ever assigned? _____
If so, when and to whom? _____

14. Are you a member of ASCAP, SPA, or any other domestic or foreign performing rights society? **No**

15. Have you applied for membership in ASCAP, SPA or any other domestic or foreign performing rights society? _____

16. Are any of your co-authors members of ASCAP, SPA or any other domestic or foreign performing rights society? _____

17. Have any of your co-authors applied for membership in ASCAP, SPA, or any other domestic or foreign performing rights society? _____

18. Please list the names and addresses of your two nearest living relatives (in accordance with the list set forth below).
Name: **Mrs. Helen J. CARTER,**
Address: **31 W. 12 St. NYC 11, NY.**
Name: **MR. DAVID C. CARTER,**
Address: **31 W. 12 St. NYC 11, NY.**

(The following is the order in which the Copyright Law recognizes nearest relatives for renewal purposes):
(a) Husband or wife
(b) Children
(c) Nearest next of kin (brothers, sisters, parents, etc.)

Helen J. Carter (Witness) **Elliott C. Carter, Jr.** (Signature)

**ASCAP Contract Signed by Carter,
with Autograph Additions**

13. CARTER, Elliott 1908-2012

[ASCAP] "Questionnaire for Author and Composer." Printed document relative to Carter's composition *Prelude, Fanfare and Polka* for small orchestra.

Folio. Completed in manuscript, in all likelihood by Helen Carter, the composer's wife. **With the composer's full signature** at foot. No date, but ca. 1945. Slightly worn and creased overall; creased at folds; small staple holes and two file holes to blank upper margin.

In addition to requesting basic information such as name, address, and nearest living relatives, the questionnaire asks about the composition itself. Interestingly, in response to the question regarding date of composition, Carter answers "Partly in 1938 and partly 1944." Grove states that the work dates from 1938 and is unpublished.

"One of the most respected composers of the second half of the 20th century, [Carter] has blended the achievements of European modernism and American 'ultra-modernism' into a unique style of surging rhythmic vitality, intense dramatic contrast and innovative facture ...

Although considered by many America's greatest composer after Copland's death, Carter remained a loner on the American musical scene, affiliated with no group or school and indifferent to the changing demands of fashion and the market place. He once commented that the most radical work an American composer could write would be one like Brahms's Fourth Symphony, which assumed the most highly developed musical culture in its listeners. By the time he entered his 90s, his inspiration undiminished, Carter had produced half a century of just such subversively refined masterpieces." David Schiff in *Grove Music Online*. (30609) \$275



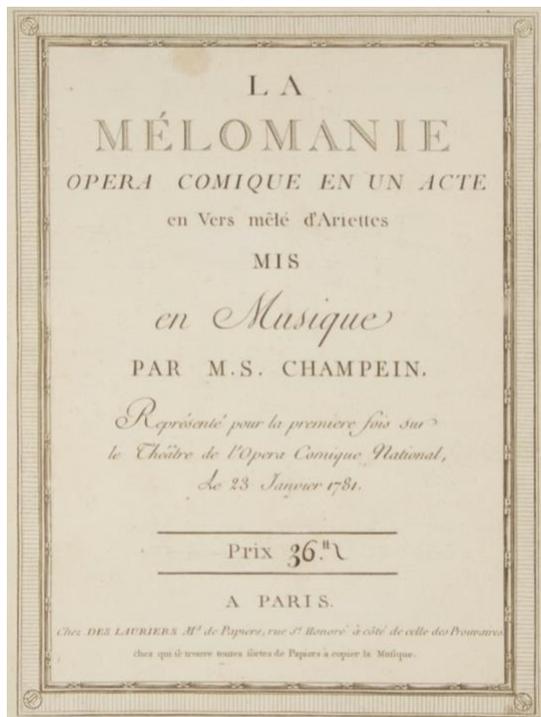
Fine Full-Length Engraving of the Early 19th Century Soprano

14. CATALANI, Angelica 1780-1849

Fine full-length stipple engraving by Rados after Sergent Marceau of the popular early 19th century Italian soprano. Milan, ca. 1818. Image size ca. 180 x 122 mm., sheet size 277 x 198 mm. Catalani is depicted in profile in formal dress standing before a large carved music stand, her left hand turning the page of a music book with blank staves, a mythological figure with lyre behind her.

Hall I, p. 218, 17. Arrigoni & Bertarelli 850.

"After appearances in Florence and Rome, in 1804 [Catalani] went to Lisbon, and in 1806 she made her London début at the King's Theatre in M.A. Portugal's Semiramide, also singing in Portugal's Il ritorno di Serse and La morte di Mitridate, Mayr's Che originali (Il fanatico per la musica) and Nasolini's La morte di Cleopatra... Moving to Paris, she took over the direction of the Théâtre Italien in 1814... In 1817 she embarked on an extended tour of Europe, returning to London in 1824 for a few performances of Che originali (Il fanatico per la musica); then she gave up the stage. A beautiful woman with a superb, perfectly controlled voice, and a fine actress, she lacked the taste or education to make the most of her gifts."
Elizabeth Forbes in *Grove Music Online*. (31329) \$175



“A Great Success that Assured His Reputation”

15. CHAMPEIN, Stanislas 1753-1830

La Mélémanie Opera Comique en Un acte en Vers mêlé d'Ariettes ... Représenté pour la première fois sur le Théâtre l'Opera Comique National, Le 23 Janvier 1781. Prix [36 th.]. [Full score]. Paris: Des Lauriers, [ca. 1783].

Folio. Quarter mid-tan calf with marbled boards, rectangular label to upper with titling within decorative border. 1f. (recto title within decoratively-ruled border, verso blank), 1f. (blank), 128 pp. Engraved throughout. Binding quite worn, rubbed, and bumped; endpapers worn. Somewhat worn and browned; occasional minor staining, primarily to margins; small binder's hole to upper inner margin; paper loss to lower margin of free front endpaper; half of blank free rear endpaper lacking.

First Edition, later issue. Lesure p. 111. RISM C1815.

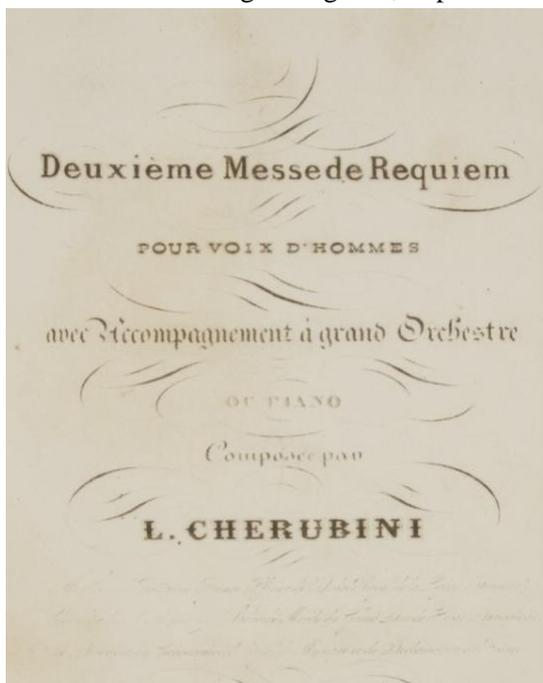
"In 1779 [Champein] made his début as a stage composer with Le soldat françois, an opéra comique performed by the Comédiens du Bois de Boulogne. Thereafter he wrote many works for the Comédie-Italienne, the Comédie-Française and the Opéra. Among these, La mélomanie (1781), a great success that assured his reputation ..." Paulette Latailleur in *Grove Music Online*. (30748) \$250

Performed at the Composer's Funeral, at His Request

16. CHERUBINI, Luigi 1760-1842

Deuxième Messe de Requiem pour voix d'hommes avec Accompagnement à grand Orchestre ou piano... Prix 60f. Propriété de l'Auteur. [Full score]. Paris: L'Auteur [Maurice Schlesinger], [1837].

Folio. Dark green leather-backed marbled boards, titling and decorative devices gilt to spine. 1f. (recto title, verso blank), [1] (blank), 2-140 pp. Engraved. Composer's facsimile signature handstamp to lower margin of title. Binding slightly worn and rubbed. Browning to platemark; scattered light foxing and minor offsetting throughout; impression to title light.



Provenance: Luigi Ricci, previously in the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and "778" to title.

First Edition. Hirsch IV, 731. Bellasis, p. 335. RISM CC2028I.

Cherubini's first Requiem in C minor (1816) was to be performed for the funeral of Boieldieu, but the Archbishop of Paris refused to allow it at La Madeleine due to the presence of women's voices, forcing the service's relocation to Les Invalides. (A similar objection was overcome for the funeral of Chopin in 1849, with the women singing behind a black curtain). One anecdote reports Cherubini's reaction: "... the clergy would admit no female singers, and thereby caused great annoyance. I do not wish the same thing to happen at my death, so I

am writing a Requiem for men's voices – and then they will not have occasion to quarrel on my account, at least." Bellasis, p. 259.

This second *Requiem* in D minor was completed in 1836 and first performed in its entirety on 28 March 1838 at the Paris Conservatoire. As planned, and as he requested, it was performed at his funeral in 1842 to great acclaim and without controversy.

"With the exception of a few traditionally forceful sections (such as the *Dies Irae* and *Sanctus*) Cherubini used the orchestra more sparingly than in his *C minor Requiem*. In search of an archaic effect, the *Graduale* and *Pie Jesu* are written a cappella, while the *Agnus Dei* has a section in which the text is recited on a monotone. Such conscious reductions of musical means render the sound bare and exhausted. As his sequential development of phrases leads uncompromisingly into harmonically remote areas, the most startling dissonances occur when praying with 'a heart as contrite as ashes'. Although there is a sense of drama when a section seems to act out a conflict between major and minor keys (as in the *Hostias et Preces* or the *Agnus Dei*), the effort to sustain hope is overcome by gloomy resignation." Michael Fend in *Grove Music Online*. (31310) [LR] \$425



“Highly Praised”

17. COCCIA, Carlo 1782-1873

La solitaria delle Asturie Melodramma di Felice Romani ... Riduzione per Canto con accomp.o di Piano forte ... Fr. 30. [Piano-vocal score]. Milano: Gio. Ricordi [PNs 10470-3, 11999-12000, 12007-12025], [1861].

Oblong folio. Original publisher's decorative dark pink printed wrappers with series title ("Opere teatrali complete") to upper and publisher's catalog to lower. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents), 5-253, [1] (blank) pp. Engraved. Named cast includes Eugenia Tadolini, Antonio Deval, Rosa Ollivieri, Carlo Porto, Antonio Antonelli, and

Arcangelo Lorenzini. Blindstamp of Tito Ricordi ("T.R.") dated June 1861 ("6/61") to lower outer corners of upper wrapper and initial leaves. Partially disbound. Wrappers worn and soiled, with loss to spine and lower; lower detached. Scattered light foxing and soiling throughout; small tear to p. 11, not affecting music.

La solitaria delle Asturie was first performed at the Teatro alla Scala in Milan on 6 March 1838. It was then revised and performed at Carlo Felice in Genoa on 10 February 1839. "[Coccia's] early efforts were in the vein of Paisiello, in particular in a fondness for opera semiseria subjects; but in the next decade—like all Italian opera composers—he came under the influence of Rossini. In the 1820s he took positions in Lisbon and then London, returning to Italy in 1828. During the 1830s he showed that he could adapt to a post-Rossinian operatic style, writing some highly praised works for La Scala, Milan, notably *Caterina di Guisa* (1833) and *La solitaria delle Asturie* (1838). His last opera was written in 1841, and he spent his remaining years as maestro di cappella in Novara." Roger Parker in *Grove Music Online*

"Coccia was an accomplished musician, who throughout his theatrical career managed to keep abreast of contemporary trends, giving scrupulous attention to detail ..." Julian Budden in *Grove Music Online*. (31367) [LR] \$250

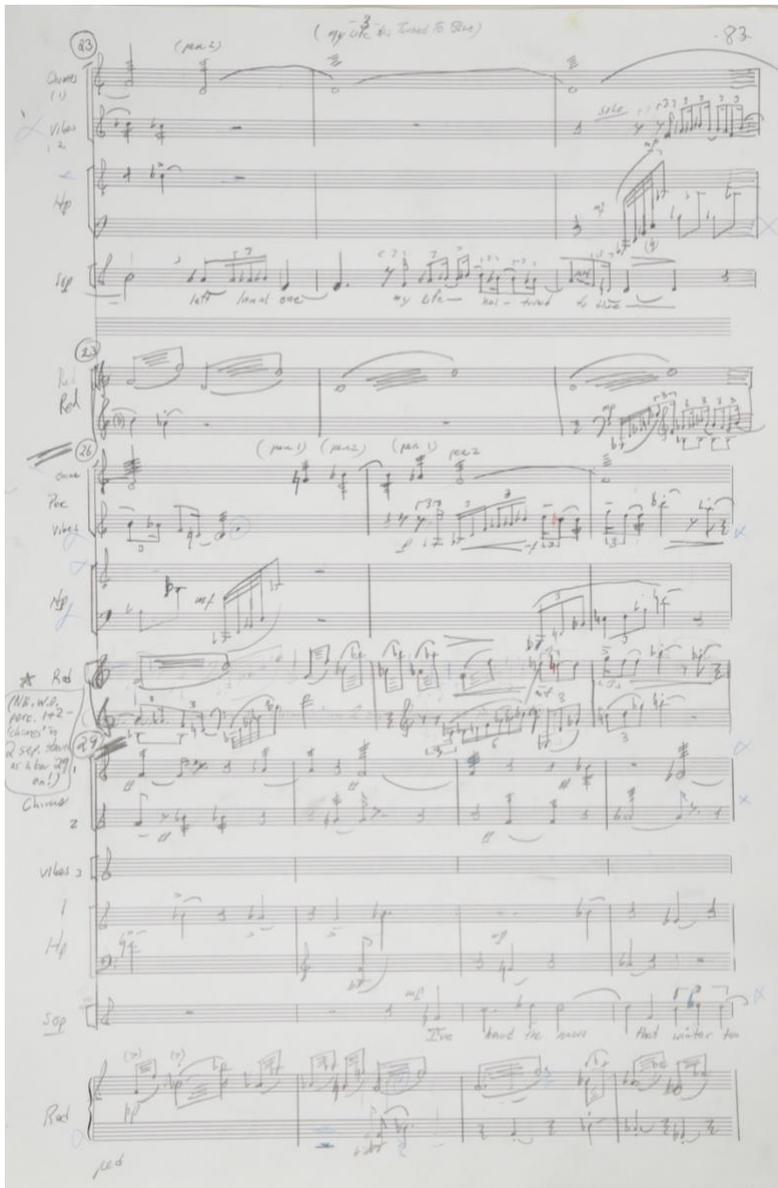


Early 19th Century Viennese Satirical Dance Print

18. [DANCE]

Guckkasten Bilder bei heiterer Beleuchtung. Hand-coloured engraving by Andreas Geiger after Cajetan satirizing ballet dancers, opera singers, and a musician. Wien: Bureau der Theaterzeitung [Satyrischer Bild No. 91], [ca. 1840]. 282 x 216 mm. Some minor staining and damage to upper left blank corner.

This satirical and humorous print depicts ballet dancers, opera singers, actors and musicians of the Viennese stage of the time. (32224) \$150



**With Text by Maya Angelou
The Complete Work**

19. DANIELPOUR, Richard b. 1956

A Woman's Life for Soprano Solo and Orchestra. Autograph musical manuscript full score signed "R. Danielpour" and dated 2007 at upper right corner of page 1 and with "Thanks be to God New York 9/25/2007" at conclusion. With text by the distinguished African-American poet, singer, memoirist, and civil rights activist Maya Angelou (1928-2014).

Folio (18" x 12"). Unbound. 96 pp. Notated in pencil on 28-stave paper with annotations and corrections in blue and red pencil.

Co-commissioned by the Pittsburgh Symphony and the Philadelphia Orchestra, *A Woman's Life* was first performed in Pittsburgh by the Pittsburgh Symphony under Leonard Slatkin with Angela Brown, soprano, on October 16, 2009.

Danielpour writes: "I went to see Maya Angelou at her New York townhouse with my wife Kathleen in early July 2006 - I wanted to see if she would write texts that would show the trajectory of a woman's life, from childhood to old age. When I asked her about this she informed me that she already had it and that she would read them to us. And so without hesitation, holding our hands at her dining room table, she

read beautifully and yet calmly from her collected poems eight poems which made a perfect cycle fulfilling my intention. It was honestly one of the greatest performances I have witnessed in my life and it was all I needed, along with seven of the eight poems she read, to write this cycle of songs." Music Sales Classical website

A Woman's Life is thus in seven movements, based on the seven poems mentioned above: *Little Girl Speakings*; *Life Doesn't Frighten Me*; *They Went Home*; *Come and Be My Baby*; *Let's Majeste*; *My Life Has Turned to Blue*; and *Many and More*.

Grammy-Award winning Richard Danielpour "is an outstanding composer for any time, one who knows how to communicate deep, important emotions through simple, direct means that nevertheless do not compromise." (New York Daily News). A distinctive American voice, his music is of large and romantic gestures, brilliantly orchestrated, intensely expressive, and rhythmically vibrant." Phytheas Music website

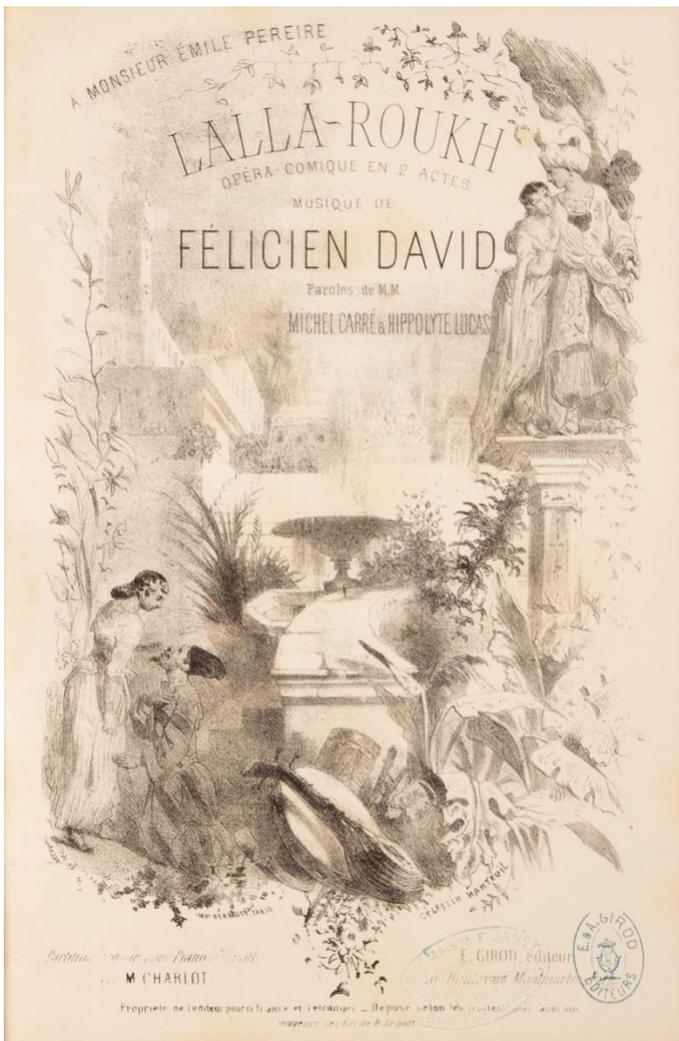
"Richard Danielpour ... has become one of the most sought-after composers of his generation - a composer whose distinctive American voice is part of a rich neo-Romantic heritage with influences from pivotal composers like Britten, Copland, Bernstein, and Barber. His works are solidly rooted in the soil of tradition, yet [sing] with an optimistic voice for today ... [They] speak to the heart as well as the mind." Schirmer website

"Like many American composers of his generation, Danielpour has largely divorced himself from serial techniques, which were important to early works such as the *First String Quartet* (1983). With *First Light* (1988), he found a new, distinctly American voice. He is best known for his orchestral and chamber music, including vocal works in both genres. Although he is often described as a neo-romantic, his musical language is broadly based and widely varied... In his vocal works, which display pristine idiomatic writing, he has collaborated increasingly with living poets. Many of his instrumental works are given evocative titles that refer to extra-musical sources." Laurie Shulman in *Grove Music Online*

Maya Angelou (1928-2014) was a distinguished American poet, perhaps best-known for her series of autobiographies, the first of which, *I Know Why the Caged Bird Sings* (1969), detailing her life up to the age of 17, brought her international acclaim; she went on to write six more. She had the honor of reciting her poem *On the Pulse of Morning* at the inauguration of President Bill Clinton in 1993, the first poet to make such a recitation since Robert Frost at the inauguration of John F. Kennedy in 1961. Angelou was also an important civil rights activist, working with both Martin Luther King, Jr. and Malcolm X.

(30324)

\$9,000



"The Culminating Work of David's Career"

20. DAVID, Felicien 1810-1876

Lalla-Roukh Opera-Comique en 2 actes ... Paroles de M.M. Michel Carre a Hippolyte Lucas. Partition reduite pour Piano et Chant par M. Charlot.

Paris: Girod [PN E.G. 4505], 1862.

Large octavo. Quarter red calf with red textured paper boards with monogram gilt to upper, spine in gilt-ruled compartments, titling gilt, marbled endpapers. 1f. (recto title illustrated by Celestin Nanteuil, verso blank), 1f. (recto named cast list and contents, verso blank). 221 pp., [i] (blank) pp Lithographed. Named cast includes Montaubry, Gourdin, Davoust, Lejeune, Cico. and Bélia. Binding slightly worn and rubbed. With former owner's small handstamp to verso of last page of music. Lacking the lithographic portrait of the composer.

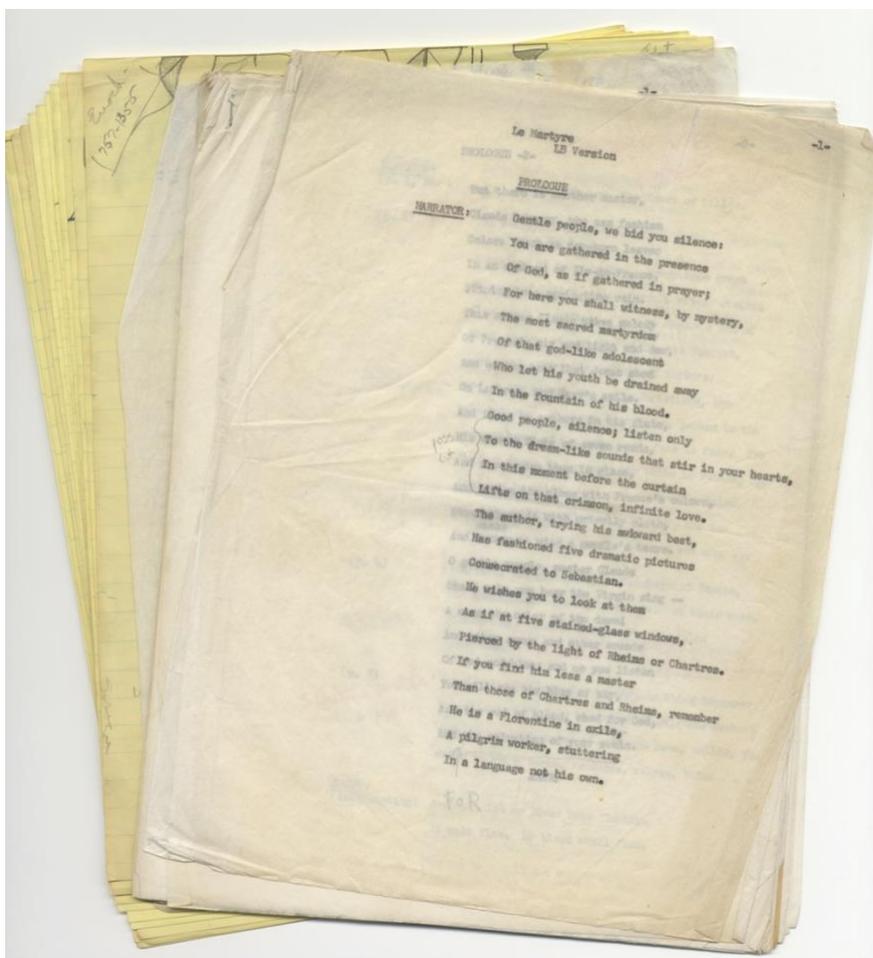
First Edition.

First performed in Paris at the Opéra-Comique on 12 May 1862.

"*Lalla-Roukh is the culminating work of David's career. He was never to surpass it in the ten years that remained to him. It became his last orientale ... just as the Desert was the first. Although they diverge in important respects, each is essentially a set of miniatures, a narrative mode common to the aesthetic experience which David made his own ... Lalla-Roukh ... was clearly the great event of the season ...*

Between the years 1862 and 1884 performances at the Salle Favart alone totalled 279." Veinus Hagan: *Felicien David*, pp. 166, 168. (32258)

\$175



**Typescript of the text to Debussy's *Le Martyre*,
Annotated by Yuri Krasnapolsky, Bernstein's Assistant Conductor**

21. [DEBUSSY]. Bernstein, Leonard 1918-1990

"Le Martyre [The Martyrdom of Saint Sebastian] LB Version." Typescript annotated by Bernstein's assistant conductor Yuri Krasnapolsky.

Folio. 24 pp. On onionskin. With typed note at conclusion "Translation by Leonard Bernstein August 29th 1962." Contents: Prologue: 2 pp.; Act I: First Window: the Court of Lilies, 5 pp.; Act II: Second Window: The Magic Chamber, 3 pp.; Act III: Third Window: The Council of False Gods, 9 pp.; Act IV: Fourth Window: The Wounded Laurel, 4 pp.; Act IV: 1 p. **With numerous annotations, corrections, etc. in ink and lead, red, and blue pencil throughout by Krasnapolsky.** Somewhat worn and creased; several leaves stapled together at upper inner corners.

Together with:

- *An extensively corrected draft of an interesting autograph letter from Krasnapolsky to Leonard Bernstein. 5 pp. Folio. In pencil on 4ff. of yellow lined paper. No date. Addressed "Dear Lenny." Krasnapolsky writes regarding his travels in Europe after seeing Bernstein in Vienna, possible conducting engagements, having been blacklisted during the McCarthy era, etc. The letter is particularly poignant regarding his relationship with, and feelings of indebtedness to, Bernstein: "The European experience ... showed me that my*

association with you, over the past eighteen years, has been crucial & pervasive ... Your working style in every respect became for me, as for many others, an object of tremendous admiration and imitation ... My own style took longer ... to evolve but now that it has I can see & feel more clearly what it owes to yours." Krasnapolsky very much regrets the fact that he has apparently offended Bernstein in some way and is struggling to understand "how & when." He goes on to say that *"it is a simple fact of my life that I am deeply indebted to and, in a sense, derived from you and can no more separate myself from that fact than I can deny my love for music. I literally cannot survive professionally without your help."* Krasnapolsky goes on to request various letters of endorsement.

- *A corrected draft of an autograph letter from Krasnapolsky to Sir John Barbirolli. 3 pp. Folio. In pencil on 3ff. of yellow lined paper. No date. Addressed "Dear Sir John." Krasnapolsky apologizes for the delay in writing but says that he has been "unexpectedly but unavoidably busy with a series of youth concerts." He thanks Barbirolli for his kindness and hospitality. "It was a great pleasure and a privilege to see you at work again and to have assisted you however briefly." Krasnapolsky has regarded Barbirolli as a "heroic musical figure ... for many years." He mentions going to a concert of Barbirolli's at Carnegie Hall "at age 8 and/or 9, quite alone" with Gieseeking as soloist. "Furthermore, now that I am at the age you were when you took on the N.Y. Phil. I realize more than ever what an enormous task and brilliant achievement that was. Who else could have done that, I don't know. But you have remained undeniably a heroic figure of 20th century music... I can only wish that someone... will say the same of me someday... My wife and I are planning to be in London again just after the first of the year. I'll be looking for ways to become a part of the musical life of London and the Continent."*

- *A corrected draft of a letter to John S. Edwards, General Manager of the Chicago Symphony. 1 page. Folio. In pencil on 1f. of yellow lined paper. Thanking him for his time while in New York, mentioning "the Florida affair," etc.*

- *A corrected draft of a letter to Walter Hendl at the Eastman School of Music. 2 pp. Folio. In pencil on 1f. of yellow lined paper. Recommending a colleague [?Francois Jarosely] for a possible conducting appointment at the school.*

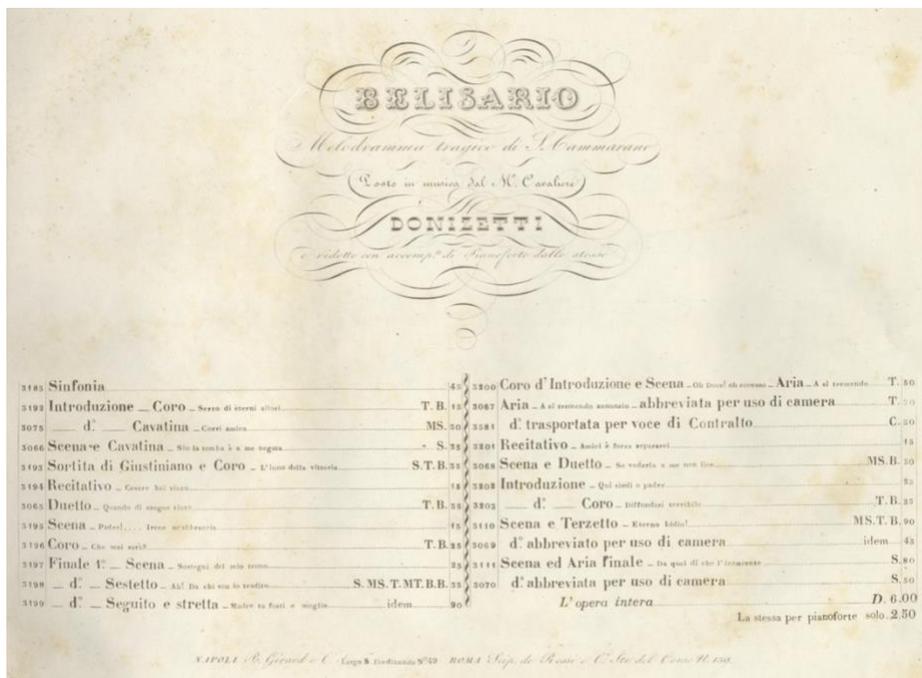
- *Biographical notes. 5 pp. Folio. In pencil on 5 ff.*

Le Martyre de Saint Sébastien, a "mystère" in five acts to a libretto by Gabriele D'Annunzio composed for the dancer Ida Rubinstein, was first performed in Paris at the Châtelet on 22 May 1911. Debussy's last stage work, it is *"a synthesis of orchestra and vocal music, dance, mime, and speech."*

Bernstein translated D'Annunzio's text and conducted a recording of the work in 1962 with the Choral Art Society and the New York Philharmonic featuring his wife, Felicia Montealegre, as Sebastian, one of the narrators: *"... among its best moments the serenely celestial 'Magic Chamber,' in which the NYPO strings bloom, and 'The Wounded Laurel,' which could have come from La mer. Mr and Mrs. Bernstein were having a good day judging by the passion which comes across."* Christopher Fifield, *BBC Music Magazine*

"The following year [1963], he conducted The Martyrdom of Saint Sebastian to commemorate Debussy's centenary. The sung parts were in German, the dialogue in English. Fritz Weaver, the actor, was the narrator and Felicia appeared as the male saint. Bernstein probably thought of her as at least a saint. If he tested orchestra managements and presidents to see how far he could push them, he repeatedly tested Felicia, too. She seemed to pass all his tests right up to the end of her life. As for the Debussy, critics remarked on the clean articulation of the text." Peyser: *Bernstein*, p. 359.

Krasnapolsky (1934-2-18) was an assistant conductor of the New York Philharmonic under Bernstein. (30632) \$250



"Belisario Does Not Deserve the Neglect into Which it Has Largely Fallen"

22. DONIZETTI, Gaetano 1797-1848

Belisario Melodramma tragico di S. Cammarano ... ridotto con accomp.to di Pianoforte dallo stesso. [Piano-vocal score]. Napoli: B. Girard e C.i [PNs 3185, 3192-3203, 3065-3066, 3075, 3110-3111], [1853?].

Oblong folio. Vellum-backed and edged boards with dark brown cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black, original light pink publisher's printed wrappers bound in. 1f. (recto title, verso blank), 3-21, A-I, 23-78, 1f. (r. title, v. blank), 83-155 pp. Complete. Each number with separate caption title and pagination. Engraved. Endpapers watermarked with a fleur-de-lis and "Michele Dupino Marmorato." With priced catalog, "Opere Teatrali Intere," to upper wrapper listing works by Bellini, Donizetti, Rossini, Verdi, et al. composed through 1853 and with list of pieces with individual prices and plate numbers to title. Binding slightly worn, bumped, and scuffed. Minimal foxing throughout, confined to edge of margins; a few small stains.

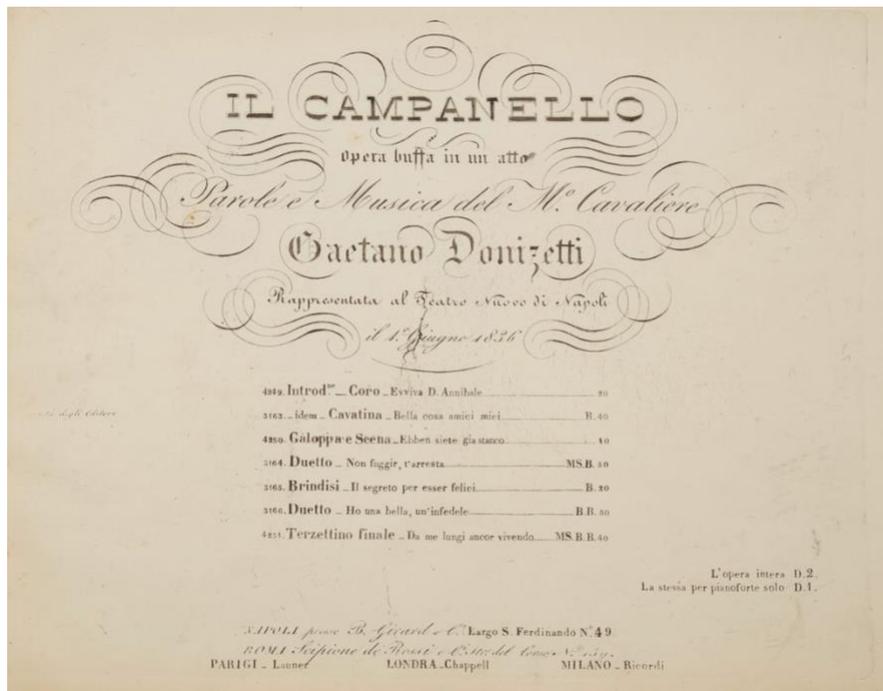
An early edition, later issue. Inzaghi IN. 56, pp. 175-7. Some pieces with occasional dual plate numbers and pagination: "A si tremendo annunzio" (PN 3067 3200), "Eterno Iddio!" (PN 3069 3110), and "Da quel di che l'innocente" (PN 3070 3111). While the individual plate numbers suggest a date circa 1836 (Antolini, 175), the title page lists Girard's address on Largo S Ferdinando, their location from 1846. Furthermore, the wrappers on the present issue note Stabilimento Musicale Partenopeo, the name of publisher Girard beginning in 1853.

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

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

William Ashbrook in *Grove Music Online*. (31235) [LR]

\$200



**First Edition of Donizetti's *Il Campanello*,
 to a Libretto by the Composer**

23. DONIZETTI, Gaetano 1797-1848

Il Campanello Opera buffa in un atto ... Rappresentata al Teatro Nuovo di Napoli il 1o. Giugno 1836 ...
 L'opera intera D.2. [Piano-vocal score]. Napoli: B. Girard e Ci. [PNs 4249-51, 3163-6], [1846-1853].

Oblong folio. Brown cloth-backed dark yellow mottled paper boards, spine in gilt-ruled compartments with titling gilt. 1f. (recto title, verso blank), 3-52 pp. Each number with separate caption title and pagination. Engraved. Binding slightly worn, scuffed, and rubbed; endpapers somewhat browned and stained. Minor internal soiling and staining.

First Edition, later issue (with Girard's address from 1846-53). Inzaghi IN. 57, p. 177.

Donizetti composed his one-act opera *Il Campanello di notte* to his own libretto based on a French vaudeville, *La sonnette de nuit*, by Brunswick, Mathieu-Barthélemy Troin, and Victor Lhérie. It premiered at the Teatro Nuovo in Naples on 1 June 1836. The absurd plot follows Enrico as he continually harasses pharmacist Don Annibale, who is trying to celebrate his wedding night with Serafina, whom Enrico still loves. "Enrico's role (created by Giorgio Ronconi) is fitted with all sorts of musical and dramatic opportunities. His encounters with Annibale develop in musical ingenuity. Particularly effective are the episode of the hoarse singer, replete with musical allusions to other scores by Donizetti and by Rossini, and the encounter over the prescription which develops into something with even more bizarre medical terms than Dr Dulcamara's aria in *Elisir*, and with more frantic parlando than the Don Pasquale-Malatesta duet." William Ashbrook in *Grove Music Online*. (31271) [LR] \$200



“One of Donizetti’s Best Operas”

24. DONIZETTI, Gaetano 1797-1848

La Favorita Melodramma in quattro atti dall' idioma Francese recato in Italiano da F. Jannetti ... Riduzione con Accomp.to di Piano Forte ... Completa Fr. 36 2.a Edizione colle voci di Soprano e Tenore in Chiave di Sol. [Piano-vocal score]. Milano: F. Lucca [PNs 10001-10034], [1861].

Oblong folio. Full dark brown cloth with decorative blindstamping and floral device gilt to upper, titling gilt to spine. 1f. (recto title printed in brown within decorative borders by G. Sperati, verso blank), 1f. (recto named cast list, verso table of contents) 5-268 pp. Each number with separate caption title and pagination. Engraved. Title includes an index of pieces with individual plate numbers and prices. Cast list from the first performance includes Rosine Stoltz, Gilbert Duprez, Paul Barroilhet, and Nicolas Levasseur. Binding slightly worn, rubbed, and bumped, spine slightly faded. Light scattered foxing throughout, heavier to a few signatures.

Second Italian edition, later issue. Inzaghi IN. 67, pp. 187-89. Bergamo catalog, p. 123 (a similar issue). Based on the plate numbers, the second edition is from 1855, but the decorative title page of this issue by Sperati is dated 1861. Instrumental-only pieces have dual plate numbers from the first edition of 1841: Sinfonia [PN 10001 2844], Ballet [PNs 10014 2840, 10015 2841, 10016 2842, 10017 2843].

La Favorite, to a libretto by Alphonse Royer and Gustave Vaëz, with additions by Eugène Scribe, was first performed at the Paris Opéra on 2 December 1840. Donizetti used his earlier unperformed opera *L'ange de Nisida* as the basis for *La Favorite*, though the plots are considerably different. The original French version would become a standard in Paris, performed regularly at the Opéra until 1918. It has become widely regarded as one of Donizetti's best operas. (31239) [LR] \$175



Full-Length Portrait of Dorus-Gras as Isabella in Meyerbeer's *Robert le Diable*

25. DORUS-GRAS, Julie 1805-1896

Role portrait as Isabella in Meyerbeer's Robert le Diable. Lithograph by Alexandre Lacauchie. Paris: Rigo Frères et Cie; Marchant, [1841]. 245 x 130 mm. On china paper. With "Rigo Frères et Cie r. Richer 7" at lower left, "Alex.dre Lacauchie" at lower right, and "Mme Gras. (Dorus)" below image. Margins cockled; hinges to right margin of verso.

Dorus-Gras is depicted full-length, standing beside a cross, her left arm raised and pointing to the right. Published in the *Galerie des Artistes Dramatiques*.

Béraldi VIII, p. 288, no. 1. Hall I, p. 380, no. 4.

Dorus-Gras had a rather infamous start to her career, singing Elvire in the Brussels performance of Auber's *La muette de Portici* on 25 August 1830 that anecdotally started the Belgian revolution. Upon joining the Paris Opéra in 1831 she created roles such as Alice in Meyerbeer's *Robert le diable* (1831), Eudoxie in Halévy's *La Juive* (1835), and Teresa in Berlioz's *Benvenuto Cellini* (1838). "In 1849, when she sang at Covent Garden ... she was still, according to Chorley, 'an excellent artist, with a combined firmness and volubility of execution which have not been exceeded, and were especially welcome in French music'. She was not a particularly convincing actress, but the accuracy of her singing and the brilliance of her voice ensured her success." Elizabeth Forbes in *Grove Music Online*. (31390) [MH] \$150



Lithographic Caricature of the Noted French Tenor and Composer

26. DUPREZ, Gilbert 1806-1896

Large role portrait lithographic caricature of Duprez as Arnold in Rossini's Guillaume Tell. Lithograph by Benjamin [Roubaud]. Paris: Aubert & Cie., [1842]. Image size 295 x 225 mm, sheet size 345 x 265 mm. On wove paper. Duprez is depicted full-length, standing, with a comically oversized head, his mouth open wide in song. With artist's signature to lower left, "Imp. d'Aubert & Cie." and bookseller's blindstamp "Bauger & Cie" to lower right, four-line poem beneath image. Slightly worn and browned; very occasional foxing; small tear to upper left margin; remnants of early mount to verso. The poem reads: Duprez vous ouvre ici le gouffre d'où s'élança, / Un torrent d'harmonie à grands flots ruisselant. / La bouche en lui n'est pas ce qu'on eut fait immense, / Si le crayon pouvait peindre aussi le talent. Titling to upper margin.

Béraldi II, p. 35, no. 5. Arrigoni & Bertarelli 1397.

French tenor and composer Gilbert Duprez started his career in Italy, starting in a number of operas by his friend Donizetti, most notably that of Edgardo in *Lucia di Lammermoor* (1835). His first performance at the Paris Opéra was in *Guillaume Tell*, where: "His 'chest' C, in spite of the disappointment of Rossini, who compared it to 'the squawk of a capon with its throat cut', aroused wild enthusiasm and affected the taste of the public, who would listen to *Guillaume Tell* only when Duprez was singing." Sandro Corti in *Grove Music Online*. Duprez went on to create the title roles in Berlioz's *Benvenuto Cellini* (1838) and Donizetti's *Dom Sébastien* (1843), as well as Albert in Auber's *Le lac des fées* (1839), Fernand in Donizetti's *La favorite* (1840), and Gaston in Verdi's *Jérusalem* (1847). "Gradually he became the first great tenore di forza, despite a vocal tessitura limited in its lower range (as shown in his refusal to sing *Pollione* in *Norma* at Rome in 1834). In France he was praised as the first true Romantic tenor and for his excellent declamation and the smoothness of his canto spianato; but his acting style was said to be exaggerated. Presumably through forcing his voice, and also because of the great number of performances he gave during his years in Italy where he had to sing as many as six times a week, a decline set in early; Berlioz greatly admired him in the vigorous music of *Benvenuto Cellini* in 1838, though noting (*Mémoires*) that his voice had coarsened somewhat. The story of the famous tenor's rise and fall in Berlioz's *Les soirées de l'orchestre* is largely based on Duprez's career. He composed a number of operas and his writings include *L'art du chant* (1845) and *Souvenirs d'un chanteur* (1880), a valuable account of his times and distinguished contemporaries." Sandro Corti in *Grove Music Online*

Benjamin Roubaud (1811-1847) was a noted French printmaker known for his caricatures. His series *Panthéon Charivarique* was originally published in the journal *Le Charivari*, then printed separately by Aubert in 1842. (31386) [MH] \$275



“Among the Legendary Prima Ballerinas of the Romantic Ballet”

27. ELSSLER, Fanny 1810-1884

*Full-length lithograph of Elssler by Alexandre Lacauchie in the role of Florinda in the ballet *Le Diable Boiteux*. [Paris]: Marchant, [1842]. 250 x 155 mm. Printed on china paper and laid down to mounting sheet. Slightly browned. Some foxing to mounting sheet.*

Beaumont: *The Romantic Ballet*, no. 23. Chaffee French, 540 (from the *Galerie des Artistes Dramatiques*).

Elssler "ranks with Maria Taglioni and Carlotta Grisi among the legendary prima ballerinas of the Romantic ballet. She made her *début* in Vienna at the *Kärntnertortheater* and in 1824 went to Italy for further training... After her first great successes in Berlin (1830) and a short stay in London, she and her sister Therese were engaged by the *Paris Opéra* in 1834. There, amid both feud and enthusiasm, she succeeded Taglioni. She celebrated unparalleled triumphs in America (1840–42), and returned to tour the capitals of Europe with equal success. She brought her strong, passionate temperament from pure ballet into character dancing." Horst Walter in *Grove Music Online*. (32226) \$275



On 17th Century Performance of Gregorian Chant

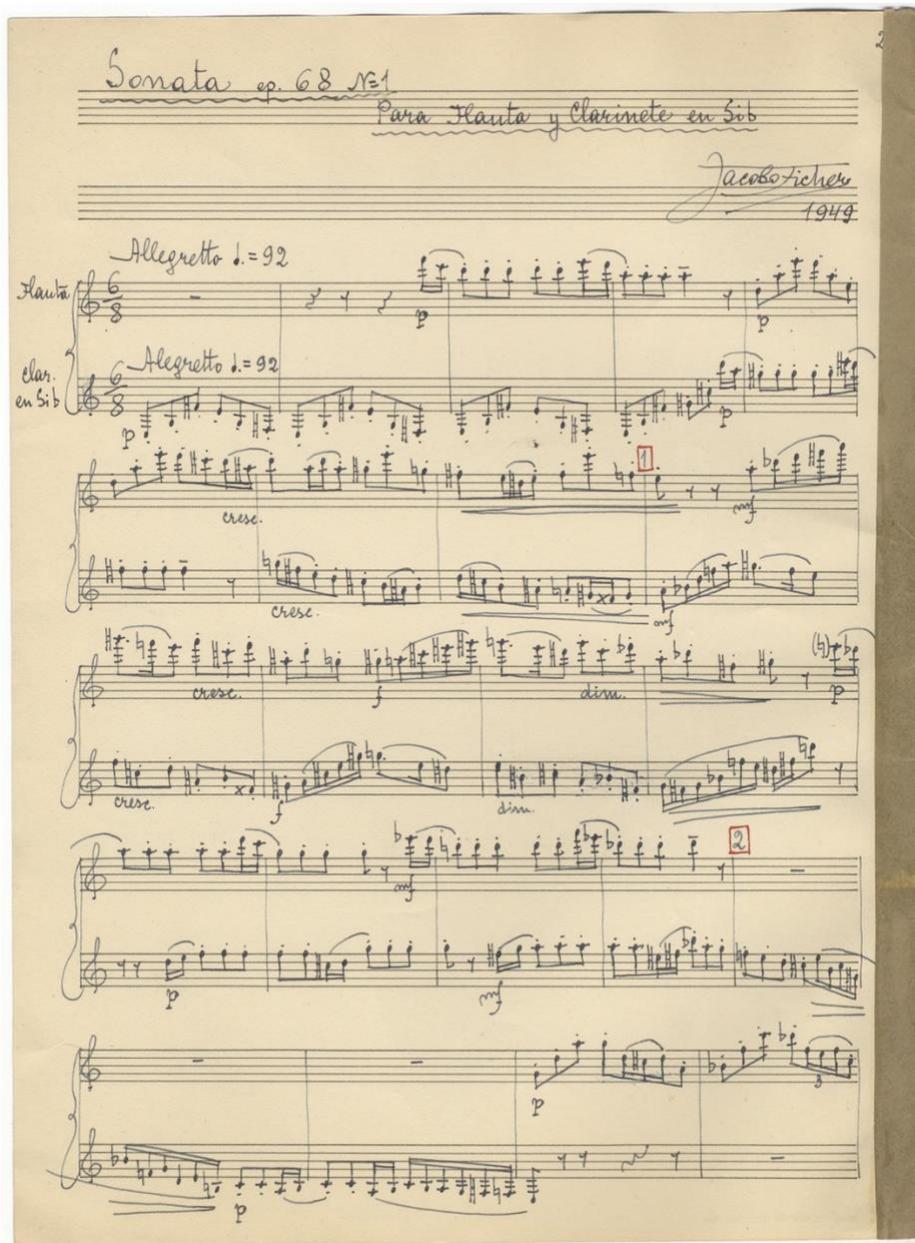
28. ERCULEO, Marzio 1623-1706

Cantus Omnis Ecclesiasticus ad Hebdomadae Maioris Missas, Passionem D.N.I.C., Officia Tenebrarum, Lamentationes, Benedictiones, Processiones, & iuxta ritum S.R. E. Collectus ad usum faciliorem Cleri Vniuer si Cathedralium, Collegiatarum, aliarumque Ecclesiarum, & omnium, qui Gergoriano Cantu in Choro utuntur, ex Missali, Breu, Graduali, Antiphonario, Pontificali, & Rituali Rom. Mutine: Ex Typographia Haeredum Cassiani, 1688.

Folio. Full dark brown calf with raised bands on spine. 1f. (recto large cross with music within decorative ruled border with decorative endpieces, verso blank), 1f. (recto title printed in red and black, verso blank), 1f. (dedication), 3ff., 265, [i] (decorative cross), [ix] (index, etc.), [i] (colophon) pp. Music typeset throughout. Printed in black with red highlights. With woodcut initials and head- and tailpieces throughout. With "C.D.G.M." in early manuscript to front pastedown. Binding slightly worn, rubbed and bumped; head and tail of spine chipped, upper hinge reinforced with tape; endpapers worn and slightly chipped. Some signs of wear; moderate browning and foxing throughout; occasional repairs.

First (and only) Edition. Eitner III, p. 347. Fetis II, p. 149. Wolffheim II, 2298. BUC, p. 318 (one copy only).

Erculeo was "an Italian writer on music, composer, teacher and singer. He studied music at the Collegio Germanico, Rome. By 1638 he was a soprano in the chapel at the court of Duke Francesco I d'Este at Modena. Later he also taught singing and Pacchioni was one of his pupils ... His four books of the 1680s derive primarily from his work as a singing teacher, and the last three (of which the "Cantus Omnis Ecclesiasticus" was one) are specially interesting for the light they throw on the performance of Gregorian chant of the period." *The New Grove* Vol. 6, p. 226. (31439) \$1,500



**Autograph Musical Manuscript
of a Sonata for Flute and Clarinet
by Jewish Argentinian Composer
Jacobo Ficher**

29. **FICHER, Jacobo 1896-1978**
*Sonata op. 68 No= 1 Para Flauta y
Clarinete en Sib. Autograph musical
manuscript signed and dated 1949.*
The complete work in score.

Folio (ca. 358 x 265 mm.). [1] (title),
2-13 (music, [14] (blank) pp. Notated
in dark blue ink on 12-stave music
manuscript paper.

Slightly worn; reinforced with
narrow strip of paper tape to spine.

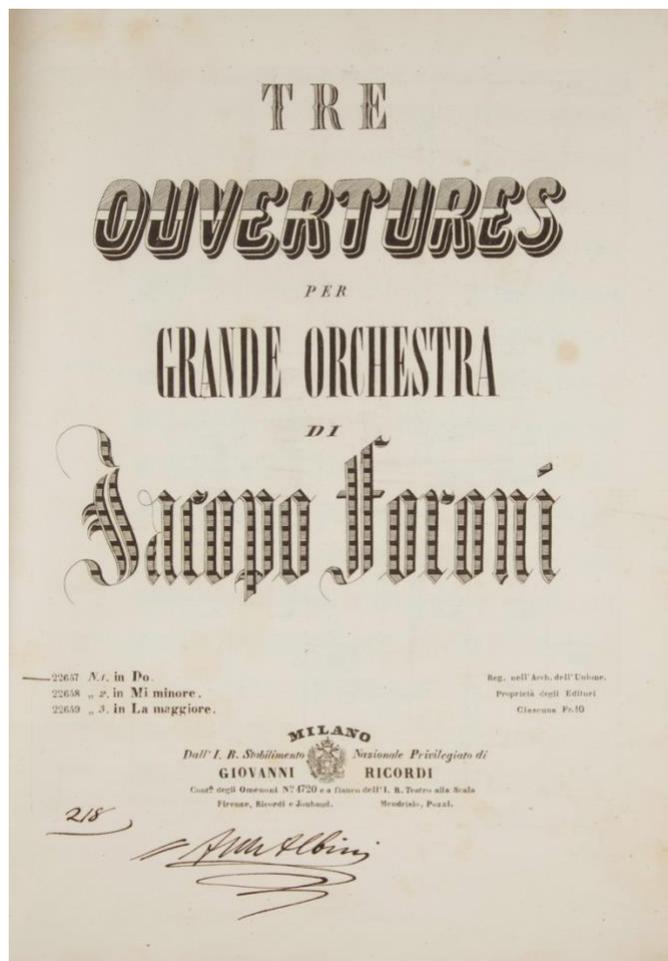
**With an autograph dedication to
the distinguished American
musicologist, music librarian,
flautist, and diplomat Carleton
Sprague Smith (1905-1994) at head
of title, with a note in pencil to upper
margin: "To be returned by CSS as
per letter of 11/7/50 from composer."**

Provenance

The collection of Carleton Sprague
Smith.

Ficher was a Russian-born Argentinian composer, violinist, and conductor. "In 1923 he settled in Buenos Aires, where in 1929 he was a founder-member of the Grupo Renovación, devoted to studying and promoting new compositional trends; he was also among the founders of the Argentinian Composers' League (1947) ... He won several prizes, among them the Coolidge Prize for the Second Quartet, and in 1969 he was elected to the National Fine Arts Academy ... His work is marked by various influences, among which is his Jewish heritage ... Slavonic themes can also be found ... Ficher's style oscillates between neo-romanticism and neo-classicism, with polyphonic lines interwoven with harsh polyharmony." Susana Salgado in Grove Music Online

Among other appointments, both academic and diplomatic, Sprague Smith was chief of the Music Division of the New York Public Library from 1931-1959. "[He] combined his musical interests with a concern for international cultural contacts, particularly between the nations of the western hemisphere." Paula Morgan and Israel J. Katz in *Grove Music Online*. (30508) \$600



First Edition of Foroni's *Overtures*

30. FORONI, Jacopo 1825-1858

Tre Ouvertures per Grande Orchestra ... No. 1 [-3] ... Ciascuna Fr.10. Milano: Giovanni Ricordi [PNs 22657-9], [1850].

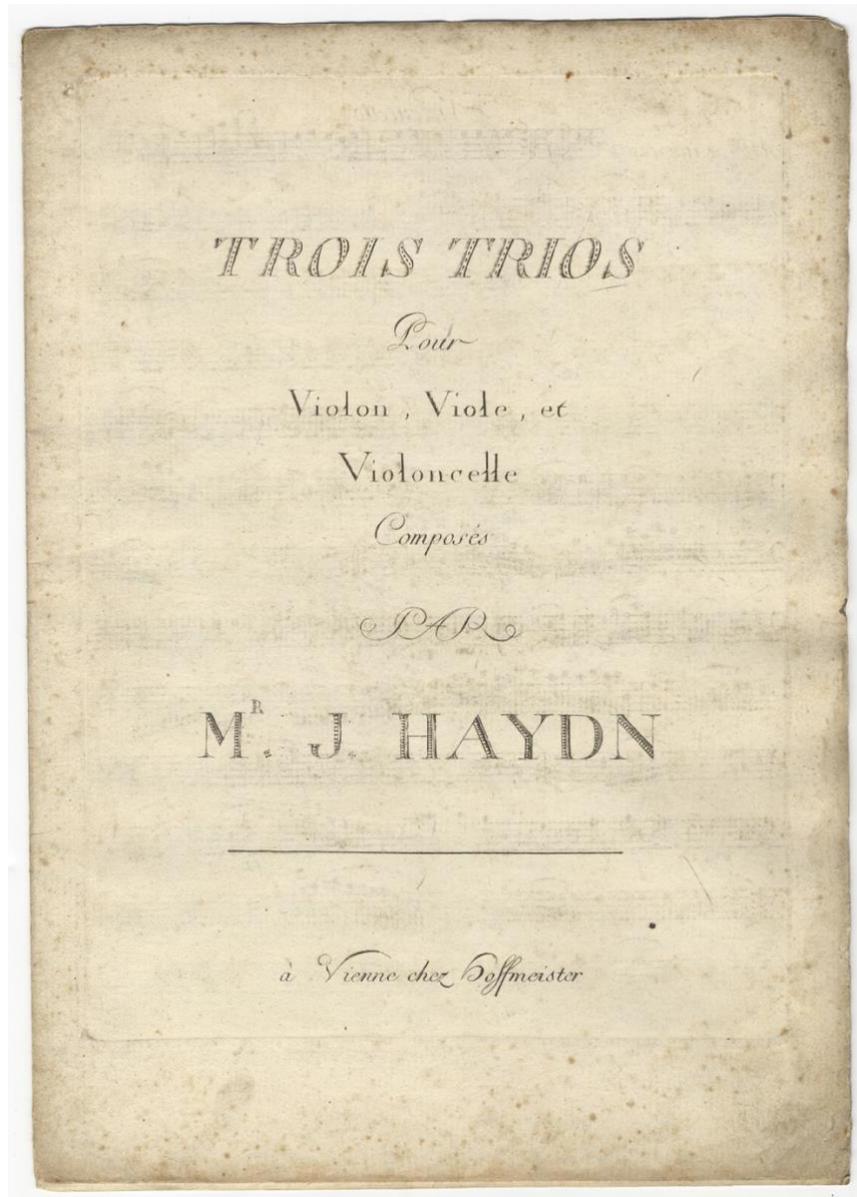
Folio. Contemporary brown leather-backed marbled boards with original publisher's printed wrapper laid down to upper, spine in gilt-ruled compartments with decorative devices. 1f. (blank), 1f. (recto title, verso blank), 46 pp., 1f. (recto title, verso blank), 55 pp., 1f. (recto title, verso blank), 52 pp. Engraved. Endpapers watermarked with a bird and the letters A G F. Binding slightly worn and rubbed; publisher's wrapper trimmed. Light foxing throughout; occasional dark brown ink stains not affecting music; small tear to outer right margin of title.

Provenance

Luigi Ricci, previously in the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory numbers to title pages: 1: Do, numbered 218; 2: Mi minore, 219; 3: La Maggiore, 220.

First (and only) Edition. Rare (no complete copies located in the U.S.).

Italian composer and conductor Jacopo Foroni spent most of his short career in Stockholm as director of the royal theatre and chapel. His three *Sinfonias* were composed for Milan in 1850 and published immediately, leading to their widespread popularity among Italian conductors, including Toscanini. Though noted for his contributions to Italian orchestral music, both Foroni and his works have fallen into obscurity. (31292) \$275



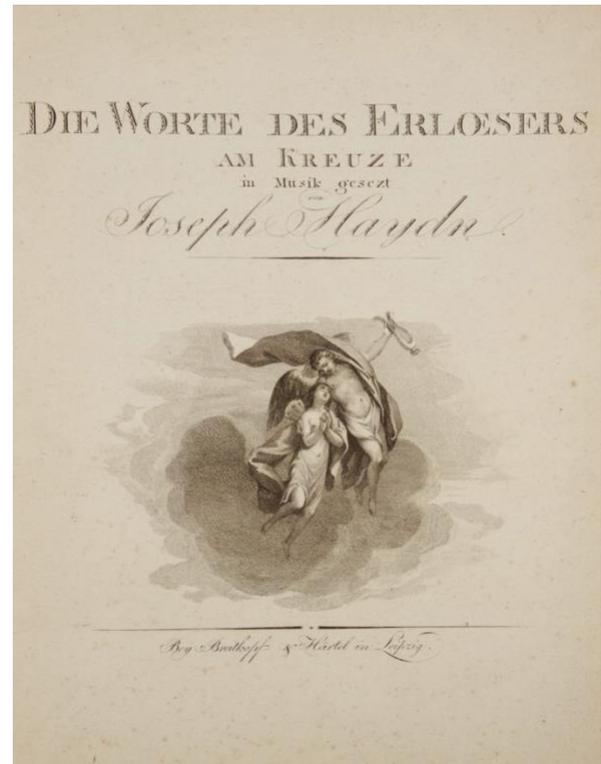
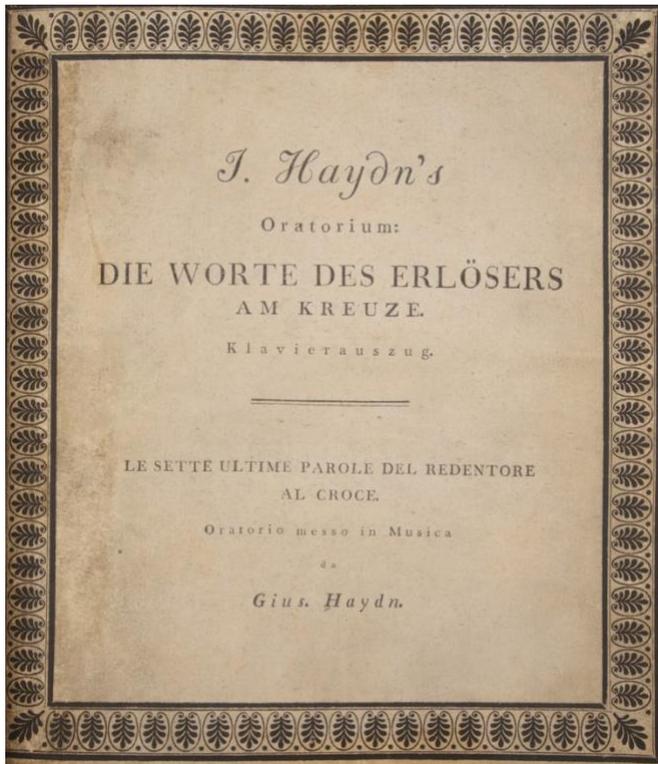
First Edition of this Arrangement

31. HAYDN, Joseph 1732-1809

[H. XVI:40-42]. *Trois Trios Pour Violon, Viole, et Violoncelle*. [Parts]. Vienne: Hoffmeister [PN 173], [1789].

Folio. Unbound. Violin: [1] (title), 12-2 pp.; Viola: [1] (title), 2-7, [i] (blank) pp.; Cello: [1] (title), 2-7, [i] (blank) pp. Manuscript price added to title of violin part. Somewhat worn and soiled, especially at edges; foxed, primarily to margins; spine of violin part reinforced with paper tape.

First Edition of the arrangement of the piano sonatas Hoboken XVI:40-42 first published in 1784. RISM H4184 (no copies in the U.S.). (30384) \$400



“A Success During Haydn’s Lifetime and Beyond”

32. HAYDN, Joseph 1732-1809

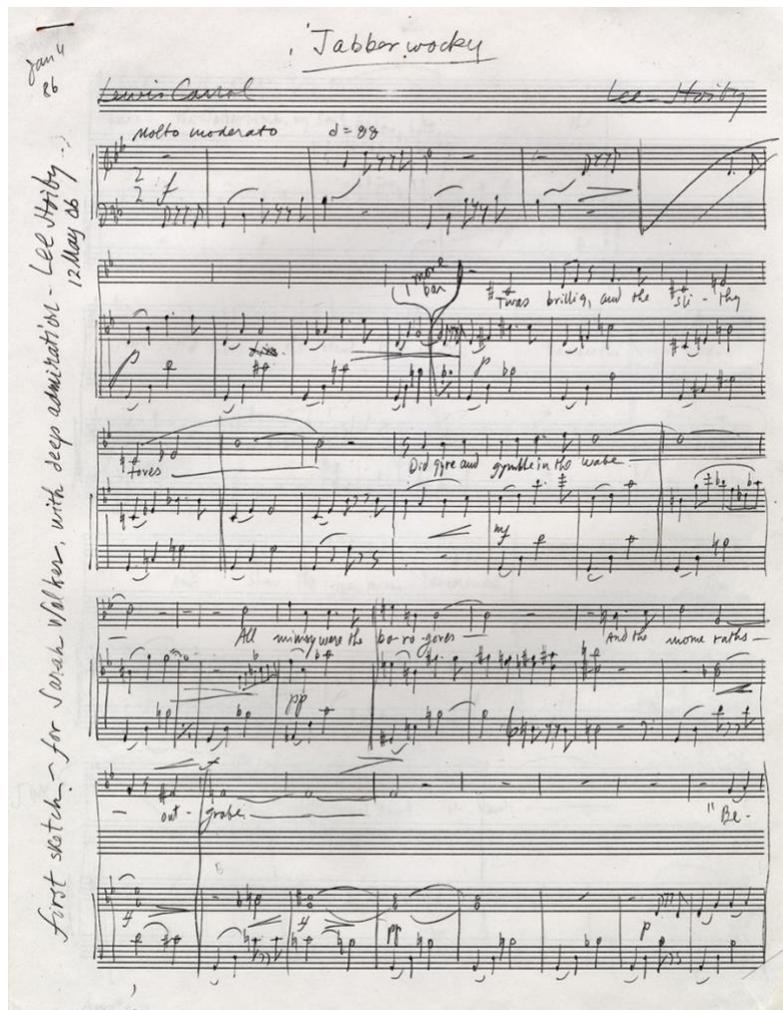
[H. XX:2]. *Die Worte des Erläusers am Kreuze*. [Piano-vocal score]. Leipzig: Breitkopf & Härtel, [1801].

Folio. Half dark green morocco with matching textured paper boards, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers, original publisher's wrappers bound in. 1f. (decorative title with engraved vignette), 1f. (Haydn's preface dated Vienna, March 1801), 68 pp. Text in German and Italian. Typeset. Ex libris the noted English writer on music and collector Julian Marshall (1836-1903), with his decorative bookplate to front pastedown. Binding lightly worn, rubbed, and bumped; small loss to tail of spine. Light uniform browning; some minor soiling to corners. A very attractive copy overall.

First Edition. Very scarce. Hoboken 9, 1377.

Haydn's *Seven Last Words* was conceived as a purely instrumental work in 1787, and is regarded as one of his finest compositions. Upon hearing an arrangement with vocal lines added by Joseph Friebert (1724-1799), Haydn was inspired to write his own version as an oratorio. This would be his first collaboration with Baron von Swieten, who would later pen the librettos for *The Creation* and *The Seasons*. The oratorio version premiered on 26 March 1796 at the Schwarzenberg Palace in Vienna. *"The Seven Last Words, a success during Haydn's lifetime and beyond, is less popular today, in part because it is not a full-length work, in part owing to the succession of eight consecutive adagios which, paradoxically, seem more monotonous than in the orchestral version. Its most striking movement is the bleak, newly composed introduction to the second part, scored for wind alone and set in A minor, a key Haydn hardly ever used."* James Webster in *Grove Music Online*

Julian Marshall was one of the principal contributors to the first edition of *Grove*. His extensive collection of manuscripts is now held in the British Museum. (31424) \$750



Autograph Musical Manuscript of a Song, with Text by Lewis Carroll

33. HOIBY, Lee 1926-2011

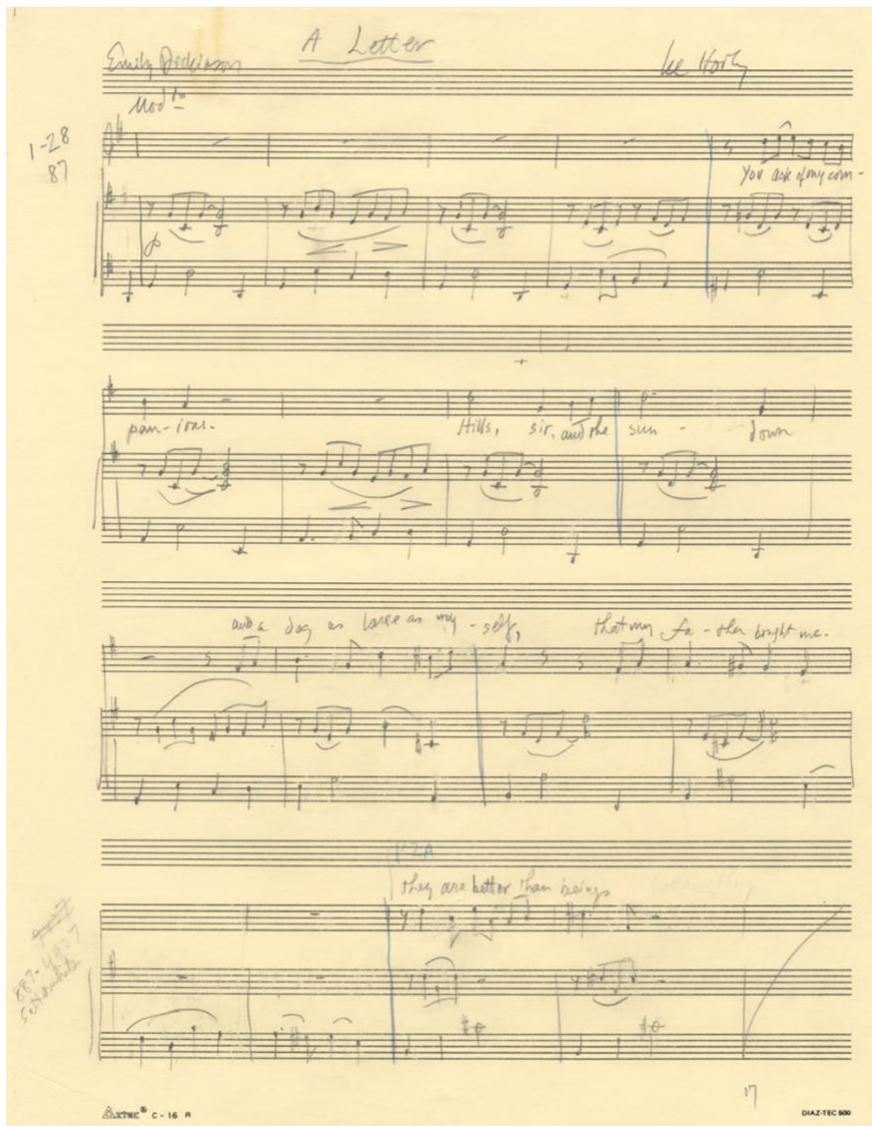
Jabberwocky. Autograph musical manuscript of a song for voice and piano. Text by Lewis Carroll. 1986. Folio. Stapled. 7 pp. Notated in pencil on various 16-stave papers. A working manuscript, with numerous corrections, deletions, and additions. Various dated January 4, 5 and 7, 1986. Pages 1 and 7 in photocopy.

Together with:

- A photographic copy of the fair copy of the manuscript with several autograph corrections and additions in blue pencil.

"As a composer Hoiby was a modern Romantic from the lineage of Barber and Menotti. The influence of the former is evident in his warm lyricism, while that of the latter is found in a propensity for light, genial humour. Though much of his music is characterized by a disarming diatonic simplicity, his ambitious works tend towards greater harmonic and textural complexity. Interest in his music has centred chiefly around his operatic, choral and vocal works, which seem to stimulate his most deeply felt efforts. Some of these works... achieve an eloquence comparable to the later works of Barber. With greater critical acceptance of more conservative musical styles from the early 1980s onwards, Hoiby's music has been performed and recorded with increasing frequency." Richard Jackson and Walter G. Simmons in *Grove Music Online* (31134)

\$1,200



Autograph Musical Manuscript of a Song, with Text by Emily Dickinson

34. HOIBY, Lee 1926-2011

A Letter. Autograph musical manuscript of a song for voice and piano dated January 28, [19]87. Text by Emily Dickinson. Folio. 5 pp. Notated in pencil on 16-stave music paper. A working manuscript.

Together with:

- Three photographic copies of the autograph manuscript fair copy with occasional autograph annotations and corrections in lead and red pencil. (31126) \$1,000



Autograph Manuscripts in the Hand of Hungarian Violinist and Composer Kálozdy, &c.

35. KÁLOZDY, János 1812-1882

Collection of works for piano in manuscript, including two autographs.

2 autograph manuscripts in the hand of Kálozdy:

- *Induló Doppler Ferencz "Benyovsky" című dalműből szerkeszté zongorára*. Oblong folio. [1] (title), 2-5, [1] (blank) pp. Notated in ink on 10-stave paper. Initialed at conclusion with flourish and dated June 21, 1851, Aachen. Parallel title in German.
- *Külhangok eredeti Csárdások zongorára*. Oblong folio. [1] (title), [3] pp. Notated in ink on 10-stave paper. Initialed at end with flourish and dated June 21, 1851, Aachen. Parallel title in German.

6 manuscripts, all most likely in the hand of Hungarian composer Béla Kéler:

Folio. Notated in ink on 12-stave paper in a single hand, most likely that of Kéler, who signed and dated *Klänge aus der Ferne*. Later published by H. F. Müller and possibly used as the engraver's *Stichvorlage* based on the added titles and plate numbers in a different hand.

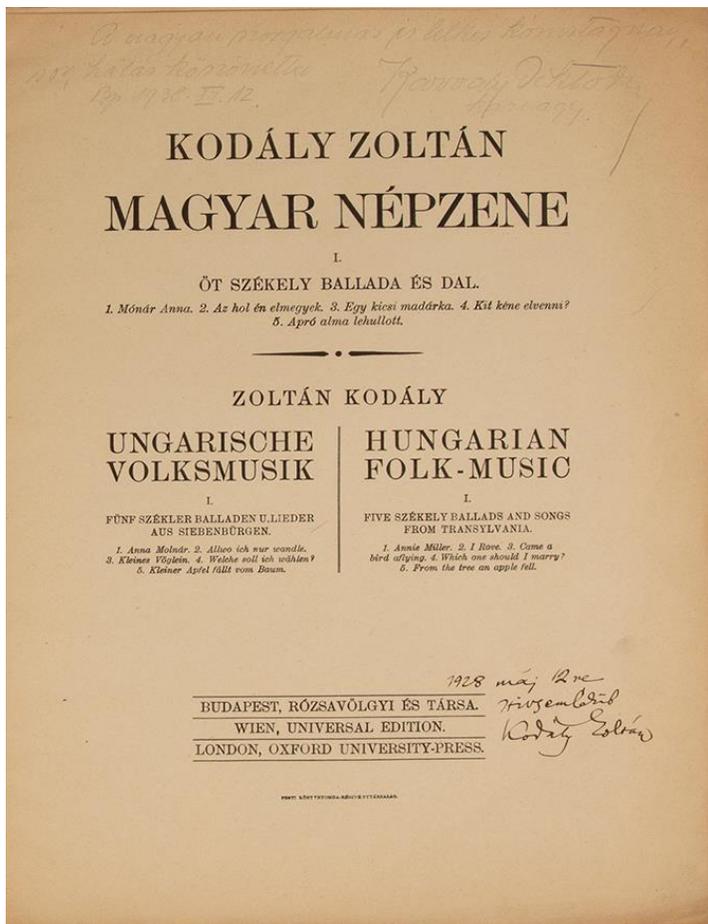
- *Neruda Csárdás*. 4 pp. on six leaves.
- *Bécsi emlék Induló*. 3 pp. of a bifolium.
- *Hazám emlekszem rád (Vaterland ich gedenke Dein) eredeti Csárdás*. 3 pp. of a bifolium.
- *Marien-Polka*. 3 pp. of a bifolium.
- *Klänge aus der Ferne*. 4 pp. on six leaves. Dated Wien 12 Aug. [18]85 and signed "Kéler Béla"
- *Benyovsky-Marsch*. 4 pp. on six leaves. Overpaste with two systems on p. 3, pencil annotations on p. 4.

2 manuscripts in an unknown hand:

- *Bécsi Emlék Induló*. Oblong octavo. Title + 3 pp. of a bifolium. Notated in ink on 12-stave paper with printed staves in blue and decorative border in red. With numerous corrections and annotations in red ink, possibly in the hand of Kálozdy.
- *Marien Polka*. Folio. Title + 3 pp. of a bifolium. Notated in ink on 12-stave paper labelled Ernst ter Meer in Aachen.

Slightly browned; scattered minor soiling

János (Johann) Kálozdy was a Hungarian violinist and composer who led the Lóczer Hungarian Music Society, known for playing popular tunes and both Magyar and Romani folk music. Based on concert announcements, the group undertook a tour of Europe from 1850-52, corresponding to the publication of Kálozdy's music in Vienna as well as the present manuscripts. The signature of composer Béla Kéler (1820-1882), indicating him as copyist of six of the pieces, is an interesting connection. Kéler lived in Vienna from 1845-54 and, as a fellow Hungarian and violinist, it seems probable that he could have served as an intermediary between Kálozdy and publisher H.F. Müller. (32016) \$650



Hungarian Folksongs, Signed by Kodály

36. KODÁLY, Zoltán 1882-1967

Magyar népzene. I. Öt székely ballada és dal [Voice and piano]. Ungarische Volksmusik. I. Fünf Székler Balladen u. Lieder aus Siebenbürgen – Hungarian Folk-Music. I. Five Székely Ballads and Songs from Transylvania. Budapest: Rózsavölgyi és társa [PN 9113], ©1925.

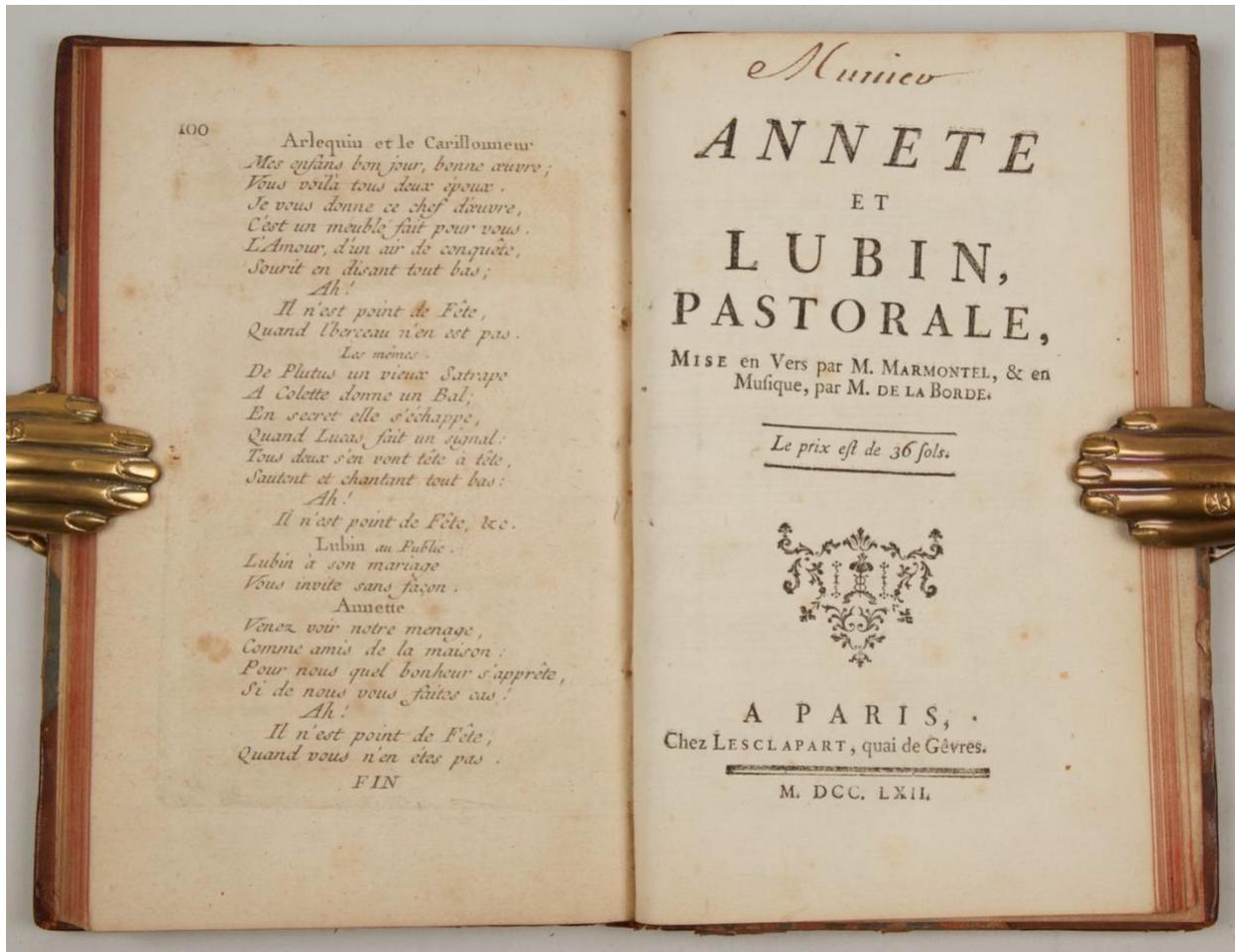
Folio. Original publisher's dark ivory decorative wrappers printed in black. 23 pp. Text in Hungarian, German, and English. German translation by Emma Kodály and Bence Szabolcsi. English translation by M.D. Calvocoressi. With a printed dedication to József Vass. Wrappers slightly worn and soiled. Moderate uniform browning.

With the composer's autograph signature in black ink to foot of title dated 12 May 1928. Additional inscription by composer and conductor Viktor Karvaly (1887-1974) in pencil to head of title, signed in full and dated Budapest, 12 December 1938.

Contents: 1. Mónár Anna – Anna Molnár – Annie Miller; 2. Az hol én elmegyek – Allwo ich nur wandle – I Rove; 3. Egy kicsi madárka – Kleines Vöglein – Came a bird a-flying; 4. Kit kéne elvenni? – Welche soll ich wählen? – Which one should I marry?; 5. Apró alma lehullot – Kleiner Apfel fällt vom Baum – From the tree an apple fell.

First Edition, possible first issue. Eöszpe, p. 176. The first of ten volumes co-published by Rózsavölgyi, Universal Edition, and Oxford University Press.

Kodály and Bartók conducted extensive research into Hungarian folksong, publishing numerous studies, collections, and arrangements both individually and collaboratively. In 1924, Kodály began composing arrangements for voice and piano of folksongs he had collected from throughout the Kingdom of Hungary. The result was ten volumes containing 57 individual songs for both high and low voice. Kodály would later summarize his decades of research, first, in the study *A magyar népzene* (1937), and later with the monumental *Corpus musicae popularis hungaricae*, begun in 1951.. Viktor Karvaly conducted the premieres of several of Kodály's choral works, and was also a noted pedagogue who published numerous important educational works throughout his career. (33885) \$450



“An Agreeable Lyrical Atmosphere”

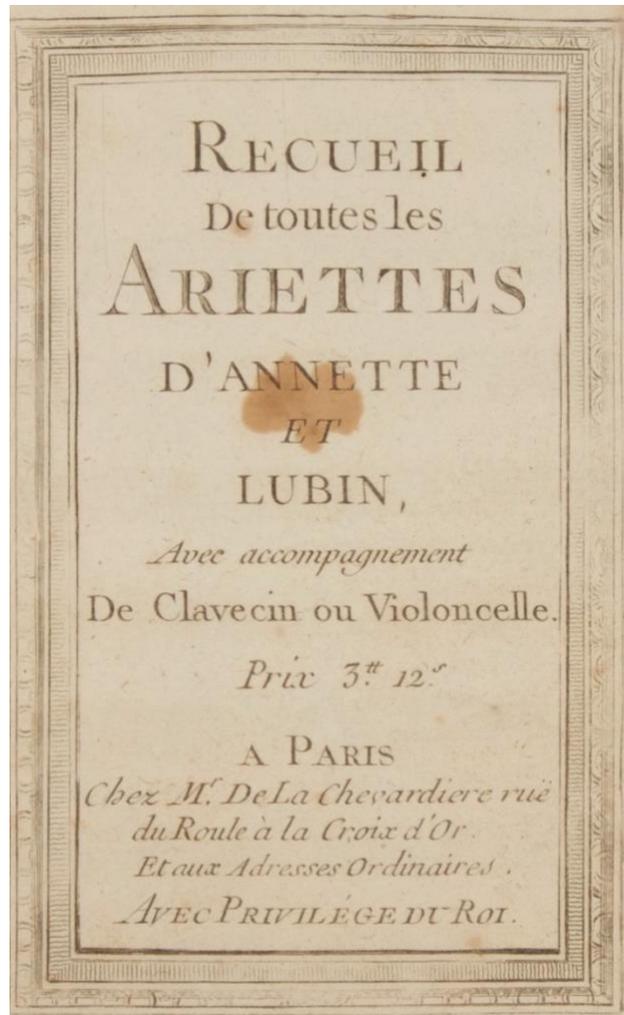
37. LABORDE, Jean-Benjamin de 1734-1794

Annete[!] et Lubin, Pastorale, mise en vers par M. Marmontel... Le prix est de 36 sols. Paris: Lesclapart, quai de Gèvres, 1762.

1f. (recto title, verso blank), 28 pp. Engraved. Text and melodies (without accompaniment) to 14 airs. Rare. Not in Lesure. RISM L63 (two copies only, none in the U.S.). With the name and address of French music publisher Castaud in contemporary manuscript to head of first page of music.

Annette et Lubin, a pastorale in one act, was first performed in Paris at the Théâtre du Maréchal de Richelieu on 30 March 1762. "The majority of [La Borde's] stage works are opéras comiques, but he also wrote pastoral operas, such as *Annette et Lubin*, *La meunière de Gentilly* and *La cinquantaine*. Their short airs, hardly allowing the singers time to express any sentiment, are mostly composed in regular periods, with a string and basso continuo accompaniment, resembling the ariettes or chansons that La Borde published separately in collections with great success. The pastorales convey less a sense of drama than an agreeable lyrical atmosphere." Michael Fend in *Grove Music Online*.

Bound with:



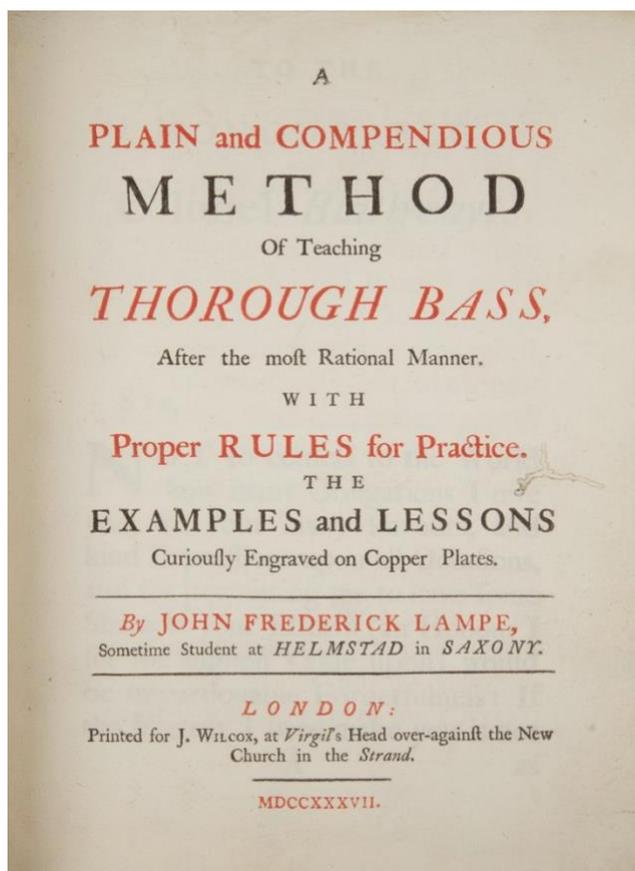
Blaise, Adolfe Benoît d. [?]1772. *Recueil de toutes les ariettes d'Annette et Lubin, Avec accompagnement de Clavecin ou Violoncelle.* Prix 3tt. 12s. Paris: De La Chevardiere, [1762]. 1f. (recto title within decorative border, verso blank), 100 pp. text and melodies. Engraved throughout. With small armorial bookplate and early signature ("Chevrier") to upper outer corner of front pastedown. **First Edition.** Scarce. Lesure, p. 53. RISM B2785 (no copies recorded in the U.S.).

Blaise was a French composer and bassoonist at the Comédie-Italienne in Paris. "*The scoring of the popular ariettes for Favart's Annette et Lubin, first performed at a wedding in January 1762 and at the Comédie-Italienne the following month, is widely attributed to Blaise; numerous 18th-century French song collections contain ariettes from the work.*" Jeffrey R. Rehbach in Grove Music Online

Provenance

Genevieve Thibault, Comtesse de Chambure

Octavo. Half mid-tan calf with marbled boards. Binding slightly worn, rubbed, and bumped; hinges cracked; endpapers stained at corners. Minor wear; small stain to center of first three leaves; manuscript notes slightly trimmed. Previous owner's name ("Nunico") to head of both pieces. (31436) \$400



18th Century Thorough Bass Treatise

38. LAMPE, John Frederick ca. 1703-1751

A Plain and Compendious Method of Teaching Thorough Bass, After the most Rational Manner, with Proper Rules for Practice. The Examples and Lessons Curiously Engraved on Copper Plates. London: J. Wilcox, 1737.

Quarto. Full 18th century dark brown calf with raised bands on spine in gilt-ruled compartments, the initials "ML" to upper compartment. 1f. (recto title printed in red and black, verso blank), [i]-iii (dedication to "The Honourable Colonel Blathwayt") [iv] (blank), [v]-viii (preface), 9-45, [i] (blank) pp. (text) + 93 plates of engraved musical examples, ten of which are folding. Binding slightly worn, rubbed, and bumped; head and tail of spine slightly chipped; hinges split; minor worming to front endpapers; front free endpaper detached. Worming to first six leaves, not seriously affecting printed area. A fresh and attractive copy overall.

First Edition. Kassler, p. 674. Gregory-Bartlett I, p. 146. Cortot, p. 107. Hirsch I, 301. Wolffheim I, 761. RISM BVI, p. 476.

Lampe was a German-born composer and bassoonist active in Britain. *"As to the Pieces already in Print, I need not say much, since Masters can make but little, and Scholars no Use of them. I believe many, who have endeavoured to learn Thorough Bass, will readily confess that they have not been a little puzzled by intricate Rules, only directing them what to play to the Figures 4/2 &c. without any other Explanation[!] or Reason. Some indeed have gone a little further, and have shewn what Cord those Figures represent, and how to learn something of the Keys; but I don't find any have given plain Directions and practical Rules built upon the Grounds of Composition, to shew how each Sound in each Key should be accompanied, and why, and I beg Leave to say no Rules for Thorough Bass are of any Value without it."* Preface, p. vi.

(31438)

\$550



**Mid-19th Century Sacred Vocal Music
Including a 10-Movement Setting of a *Stabat Mater*
Dedicated to Rossini**

39. LICHTENTHAL, Peter 1780-1853

Album Musicale Sacro ... Fr. 24. [Piano-vocal score].
Milano: Giovanni Ricordi [PNs 20351-20362], [1848].

Folio. Dark red leather-backed marbled paper boards, titling and decorative devices gilt to spine, original publisher's printed wrappers with small illustration to head bound in. 1f. (recto title with contents printed within decorative border, verso blank), 3-117 pp. Each piece with separate caption title and pagination. Engraved. For SATB choir and organ or piano, unless otherwise specified. Binding slightly worn, rubbed, and bumped; head and tail of spine frayed; upper wrapper creased and slightly soiled; lower wrapper lacking. Slightly worn; scattered light foxing throughout. A clean, wide-margined copy overall.

Contains 12 works: *Pater Noster*, 5 pp.; *Ave verum corpus*, 5 pp.; *Veni Sancte Spiritus*, 7 pp.; *Ave Maria* (2 settings "una in istile moderno, l'altra in istile antico"), 12

pp.; *Salve Regina*, 7 pp.; *Ave Maris Stella*, 9 pp.; *Ave Maria*, 7 pp. (double SATB choir); *Salve Regina*, 4 pp. (soprano, piano or organ); *Salve Regina*, 4 pp. (soprano, piano or organ); *Stabat Mater*, 44 pp.; *O salutaris Hostia*. 5 pp. (SSAA, piano or organ); *O salutaris Hostia*. 6 pp. (TTBB, piano or organ).

Provenance

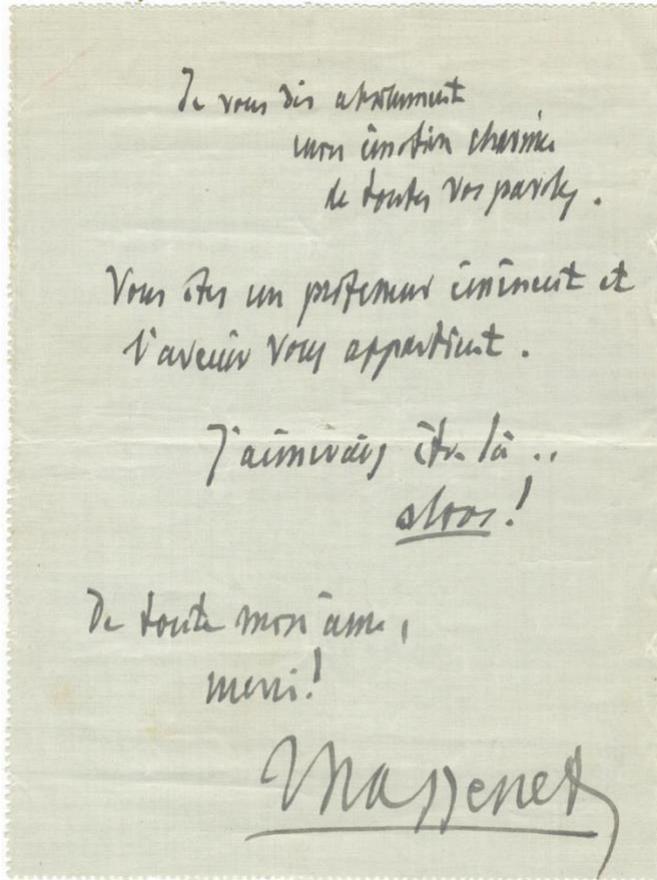
Luigi Ricci, previously in the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and "263" to upper wrapper and title.

First Editions. Rare (no copies located in the U.S.; two copies located outside Italy, at the British Library and ÖNB).

Peter (Pietro) Lichtenthal was an Austrian doctor, writer on music, and composer. He was friends with Mozart's son Karl Thomas while living in Vienna, then moved to Milan in 1810 where he spent the rest of his life. "*Lichtenthal's importance lies in his writings, in particular his four-volume Dizionario e bibliografia della musica (1826), which although full of factual errors, and being in significant measure a translation of the dictionaries of Gerber (1790–92), Koch (1802) and Castil-Blaze (1821) and the bibliography of Forkel (1792), is nevertheless a landmark in the development from dilettantism to modern, systematic bibliographic method.*" Alfred Loewenberg and Bruce Carr in *Grove Music Online*

Fétis writes: "*I found him in Milan in 1841, and found him to be a very amiable man, very obliging, loving art with passion, little favored by fortune, but not desiring its advantages.*" Vol. 5, pp. 297-298.

As a composer, Lichtenthal wrote a number of works that achieved a degree of success during his lifetime, including seven ballets for La Scala. However, it is his arrangements of Mozart that have lived on, including the *Requiem* and several symphonies and piano concertos. The present collection of sacred vocal music consists primarily of shorter works for chorus with piano or organ accompaniment. Of the twelve works, the most substantial is the *Stabat Mater*, a ten-movement setting dedicated to Rossini. (31309) \$300



Massenet Writes to Fellow-Composer Maurice Emmanuel

40. MASSENET, Jules 1842-1912

Autograph note signed "Massenet" to the French composer and musicologist Maurice Emmanuel (1862-1938), 42 rue de Grenelle, [Paris]. 1 page. In black ink on light green airletter with integral address panel. No date, but postmarked "2... 1... 12" (?2 January 1912). In French.

Massenet thanks Emmanuel for his heartfelt words, saying "the future belongs to you," lamenting the fact that he will not be there, and thanking his correspondent "with all his soul."

"Je vous dis absolument mon émotion charmée de toutes vos paroles. Vous êtes un professeur éminent et l'avenir vous appartient. J'aimerais être là... alors! De toute mon âme, merci! Massenet."

Together with:

An autograph letter signed "Lucette" to

Marilyn Horne. 1-1/2 pp. Folio. Dated Paris, February 1st 1991. On printed letterhead of Arts Opera-Promotion. In French. Horne's correspondent calls her "an exceptional artist, with an exceptional personality" and thanks her "a million times" for coming, hoping that they will be able to do other concerts together; she goes on to transcribe the Massenet note.

Massenet note slightly worn; creased overall and at folds; "120" in blue pencil to address panel; with small perforations to edges, as issued.

"[Massenet] was the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th." Annegret Fauser, Patrick Gillis and Hugh Macdonald in *Grove Music Online*. (30284) [MH] \$250

Large Original Poster of Emma Calvé as Anita in *La Navarraise*

41. MASSENET, Jules 1842-1912

La Navarraise Episode Lyrique en 2 Actes de Jules Claretie & Henri Cain. Original large poster for the production at the Théâtre National de l'Opéra-Comique. Paris: Heugel & Cie., [ca. 1895]. Large folio. 32.5 x 23.5 inches (82.55 x 59.69 cms.) Printed in blue and black. The poster reproduces, in very large format, the photograph by Reutlinger of Emma Calvé in the role of Anita. In very good condition.

Schneider: *Massenet*, plate 26.



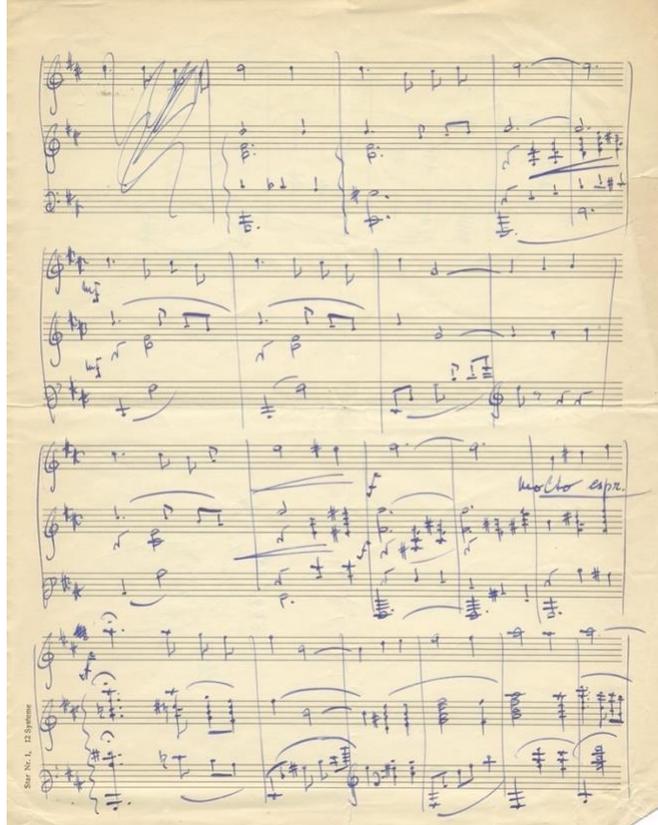
La Navarraise, in two acts to a libretto by Jules Claretie and Henri Cain after Claretie's short story *La cigarette*, was first performed in London at Covent Garden on 20 June 1894 and in Paris at the Opéra-Comique on 8 October 1895; Calvé performed in both productions. (30338) [MH] \$275

Autograph Musical Manuscript of a Song, Possibly for a Film

42. MATTES, Willy 1916-2002

Deine Liebe ist mein ganzen Leben for voice and piano. Autograph musical manuscript signed. [Ca. 1958].

Folio. [1] (autograph title), [2]-[4] pp. Notated in blue ink in on 12-stave music paper. With occasional autograph corrections. Handstamps of "Cine Italia Film S.p.A. Consiglieri Delegati" to title. Creased at folds and slightly overall; outer margins creased; several small tears repaired with archival tape.



Mattes, an Austrian composer, arranger, and conductor, is particularly noted as a composer of over 80 scores for films produced from 1937 to 1981; he also wrote numerous popular songs. He studied with Felix Weingartner in Vienna where he graduated from the Music Academy in 1937. The present song was a great success and has been recorded by a number of artists including Fritz Wunderlich.

We would like to thank Markus Brandes for his kind assistance in the identification of this manuscript.
(30607) \$350

Italian Music Lithography

43. MENDELSSOHN, Felix 1809-1847

[Op. 36]. *S. Paolo Oratorio Sopra parole del Sacro Testo ... e voltato dal Tedesco in versi italiani dal marchese Domenico Capranica*. [Piano-vocal score]. Roma: Litografia Martelli, 1844.

Folio. Original publisher's boards with title within decorative border. 1f. (title within decorative border), [1] (blank), 2-116, 96 pp. Text in Italian. Lithographed. With price printed to upper board ("Prezzo Sc. 6 50.") and with "A. Gualtieri inc." and "so trovano presso A. Tosi al Corso 139 e 140" to foot of title. Binding worn and soiled with significant defects to upper; endpapers somewhat soiled and foxed. Interior clean and crisp, with only minor soiling to some edges and blank margins. Printed on quality paper, resulting in a strong and clear impression.



First Italian edition. MWV A14. Ward Jones III, 149. Gaspari III, p. 14. Rare (1 copy located outside of Italy, at Oxford).

Paulus, an oratorio to a libretto by Julius Schubring after *Acts*, was premiered as part of the Niederrheinische Musikfest in Düsseldorf on 22 May 1836. Mendelssohn distinguished himself in many fields, and his contributions to sacred choral music are no exception. He was the most prominent advocate for the music of J.S. Bach, reviving the *St. Matthew Passion* in 1829, and helped to reestablish the oratorio by providing two superb examples: *St. Paul* (1836) and *Elijah* (1846). "From Bach's Passions and Handel's oratorios Mendelssohn borrowed the use of the traditional narrator, to relate in recitatives the dramatic action of the work. Conspicuously Bachian are the chorales, interspersed throughout the oratorio to demarcate the principal structural divisions, diffusing, according to Carl Klingemann, 'a calmness through the whole'. On the other hand a debt to Handel is revealed in the rich variety of the choruses, which include several that directly engage in the dramatic action and several cast in a variety of fugal styles. Prefacing the oratorio is an overture that evokes Paul's struggle for spiritual awakening by means of the chorale *Wachet auf* and a dissonant fugue, with its subject derived from the first strain of the chorale." R. Larry Todd in *Grove Music Online*

An interesting example of Italian music lithography of the period. (33410)

\$275



First & Early Editions of Mendelssohn's Vocal Music

44. MENDELSSOHN, Felix 1809-1847

[Opp. 19 = 19a, 34, 47, 57, 71, etc.]. *Volume of first and early editions of vocal music.*

Oblong folio. Full 19th century mid-brown cloth with "Mendelssohn Bartholdy I" gilt to upper within decorative blindstamped borders. Binding slightly worn and frayed; slightly shaken; spine splitting, with minor loss to head and tail of spine; hinges partially split. Minor internal wear and soiling. In very good condition overall.

- *Sechs Gesänge mit Begleitung des Pianoforte ... Op. 19[a] Pr. 20 Ngr.* Leipzig: Breitkopf & Härtel [PN] 5281, [after 1841]. [1] (lithographic title within decorative border), [2] (blank), 3-15 pp. Engraved. With occasional markings in pencil and red crayon. Small oval publisher's handstamp to foot of title. Slight soiling and browning to title. **First Edition**, later issue. Wehner SD6. Hoboken 10, 147. Krause 116.

- *Sechs Gesänge ... Fräulein Julie Jeanrenand zugeeignet ... Op. 34. Pr. 25 Ngr.* Leipzig: Breitkopf & Härtel [PN] 5783, [after 1841]. [1] (lithographic title within decorative border), [2] (blank), 3-15 pp. Engraved. Minor soiling; small marginal tear to pp. 13/14. **First Edition**, later issue. Wehner SD13. Not in Hoboken. Krause 118.

- *Sechs Lieder ... Frau Constanze Schleinitz zugeeignet ... Op. 47. Pr. 25 Ngr.* Leipzig: Breitkopf & Härtel [PN] 6210, [after 1841]. [1] (lithographic title within decorative border), 2-15 pp. Engraved. Minor thumbing to lower outer corners. **First Edition**, later issue. Wehner SD20. Not in Hoboken. Krause 120.

- *Sechs Lieder ... Frau Livia Frece zugeeignet ... Op. 57. Pr. 25 Ngr.* Leipzig: Breitopf & Härtel [PN] 6929, [1843]. [1] (lithographic title within decorative green floral border), [2] (blank), 3-17 pp. Engraved. **First Edition**. Wehner SD26. Hoboken 10, 228 and illustration no. 18. Krause 122.

- *Sechs Lieder ... Op. 71. Pr. 25 Ngr.* Leipzig: Breitkopf & Härtel [PN] 7736], [1847]. [1] (lithographic title within decorative border), [2] (blank), 3-15 pp. Engraved. **First Edition**. Wehner SD35. Hoboken 10, 254. Krause 49.

- *Lieder und Gesänge mit Begleitung des Pianoforte*. Leipzig: Breitkopf & Härtel [PNs 8302, 8319, 8527 (e.1-2), 8527, [ca. 1852]. Group of 15 separately published lied, each with series title listing a total of 45 lieder. 15; 15; 3; 15 pp. Engraved.

31. Da lieg'ich unter den Bäumen (Op. 84)

32. *Herbstlied. Im Walde rauschen dürre Blätter*

33. *Jaglied. Mit lust thät ich ausreiten*

34. *Es lauschte das Laub, von C. Klingemann. Es lauschte das Laub so dunkelgrün*

35. *Morgenlied. Erwacht in neuer Stärke*

36. *Die Liebende schreibt, von Goethe. Ein Blick von deinen Augen*

37. *Allnächtlich im Traume seh ich Dich, von H. Heine*

38. *Der Mond, von Geibel. Mein Herz ist wie die dunkle Nacht*

39. *Altdeutsches Frühlingslied, von Spee. Der trübe Winter ist vorbei*

40. *Erster Verlust, von Goethe. Ach wer bringt die schönen Tage*

41. *Die Sterne schau'n, von Graf von Schlippenbach Die Sterne schau'n in stiller Nacht*

42. *Lieblingsplätzchen, aus des Knaben Wunderhorn Wisst ihr wo ich gerne weil?*

43. *Das Schifflein, von Uhland. Ein Schifflein ziehet leise*

44. *Wenn sich zwei Herzen scheiden, von Geibel*

45. *Es weiss und räth es doch Keines, von Eichendorff*

(30834)

\$750

“A Refinement and Richness of Invention”

45. **MERCADANTE, Saverio 1795-1870**

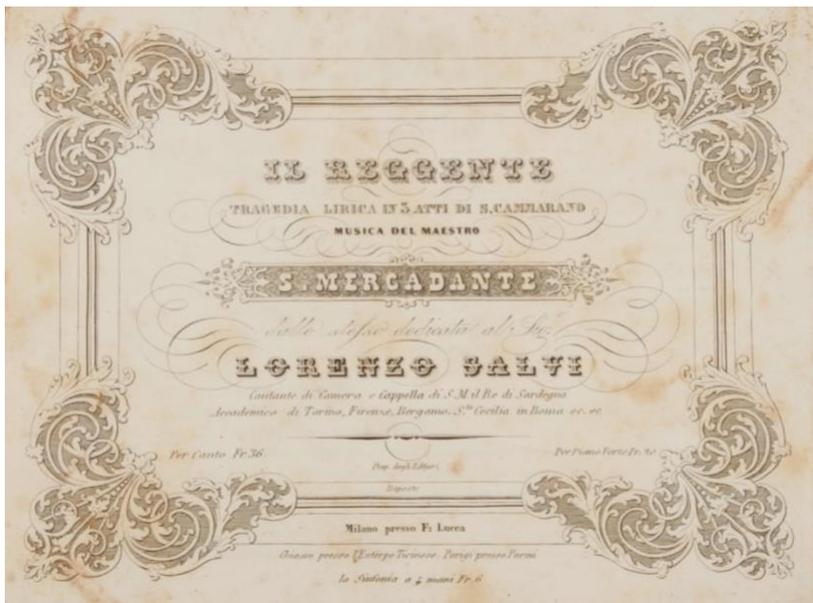
Il Reggente Tragedia Lirica in 3 Atti di S. Cammarano ... dedicata al Sig. Lorenzo Salvi ... Per Canto Fr.

36. [Piano-vocal score]. Milano: F. Lucca [PNs 4000-40 19], [1843].

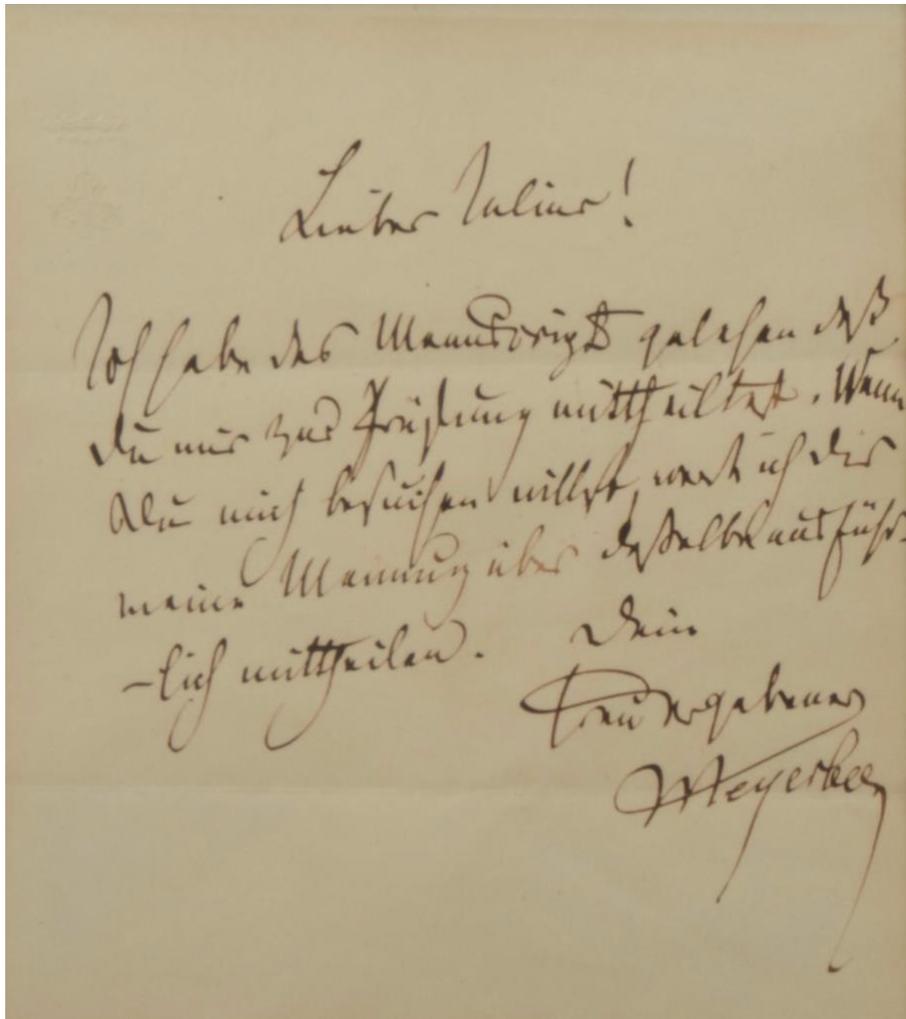
Oblong folio. Vellum-backed black paper boards with "C.G." gilt to upper and lower, manuscript and stamped titling to spine. 1f. (recto title within decorative border, verso blank), 3 (table of contents), 4 (named cast list), 5-278 pp. Each number with separate caption title and pagination. Engraved. Named cast includes Lorenzo Salvi, Luciano Fornasari, Ottavia Malvani, and Elisa Bendini. Binding slightly worn and rubbed. Light scattered foxing throughout, heavier to title; several tears repaired; minor soiling to last few leaves.

First Edition, issued in the same year as the Pacini edition in Paris. OCLC 46546171.

Il Reggente, to a libretto by Salvatore Cammarano after Eugène Scribe's play *Gustave III* (1833), was first performed in Turin at the Teatro Regio on 2 February 1843.



"There is little in Mercadante's music of the human intensity or lyrical strength that makes a masterpiece of Verdi's opera; nevertheless it has a refinement and richness of invention and a greater sense of personal involvement than is usual with Mercadante, giving this opera a special place in its composer's output." Michael Rose in *Grove Dictionary of Opera*. (31344) [LR] \$450

A photograph of a handwritten letter on aged, cream-colored paper. The text is written in a cursive German script. At the top, it says 'Lieber Julius!'. Below that, the main body of the letter discusses a meeting with a man named Andrea on Thursday afternoon at 4:45. The letter concludes with the signature 'G. Meyerbeer' and the name 'Frau Chenny' written above it. There is a decorative embossed monogram in the upper left corner, which is partially obscured by the text.

Meyerbeer Writes to an Unidentified Female Correspondent

46. MEYERBEER, Giacomo 1791-1864

Autograph letter signed "Meyerbeer" to an unidentified female correspondent. N.p., n.d. ("Montag"). In German (with translation). 1 page. Octavo. On personal letterhead with decorative embossed monogram to upper left corner. Double-matted with a three-quarter length wood-engraved portrait of the composer, seated, by Maria Chenny. Framed and glazed. Overall size ca. 13.75" x 17." Creased at folds.

Meyerbeer is happy to be able to comply with his correspondent's wish. He tells her that Andrea will come to see her brother on Thursday afternoon at 4:45 and to make sure that he will be home; the composer asks her to *"take care that at the same time Doctor Houby will be present."*

Meyerbeer was *"the most frequently performed opera composer during the 19th century, linking Mozart and Wagner."* Matthias Brzoska in *Grove Music Online*. (30311) [MH] \$400



**First Edition of this Avant-Garde Collaboration:
Milhaud, Cocteau, Fauconnet, & Dufy**

47. MILHAUD, Darius 1892-1974

[Op. 58]. *Le boeuf sur le toit* ou *The Nothing Doing Bar farce imaginée et réglée par Jean Cocteau* - Costumes de G.P. Fauconnet - Décors et Cartonnages de Raoul Dufy. Orchestre de 25 Musiciens dirigé par Wladimir Golschmann Représentée pour la première fois, à Paris, le Samedi 21 Février 1920, en matinée, à la Comédie des Champs-Élysées, et à Londres, le 12 Juillet 1920, au Coliséum. [Piano 4-hands]. Paris: Éditions La Sirène [PN 24], 1920.

Folio. Original publisher's heavy mid-gray textured printed wrappers. 1f. (recto half-title, verso copyright), 1f. (recto blank, verso full-page original lithography by Dufy), 1f. (recto title, verso blank), [iii] (preface by Cocteau), [i] (blank), 56 pp. Text in French. Wrappers slightly worn and faded; spine chipped and separated; publisher's handstamp

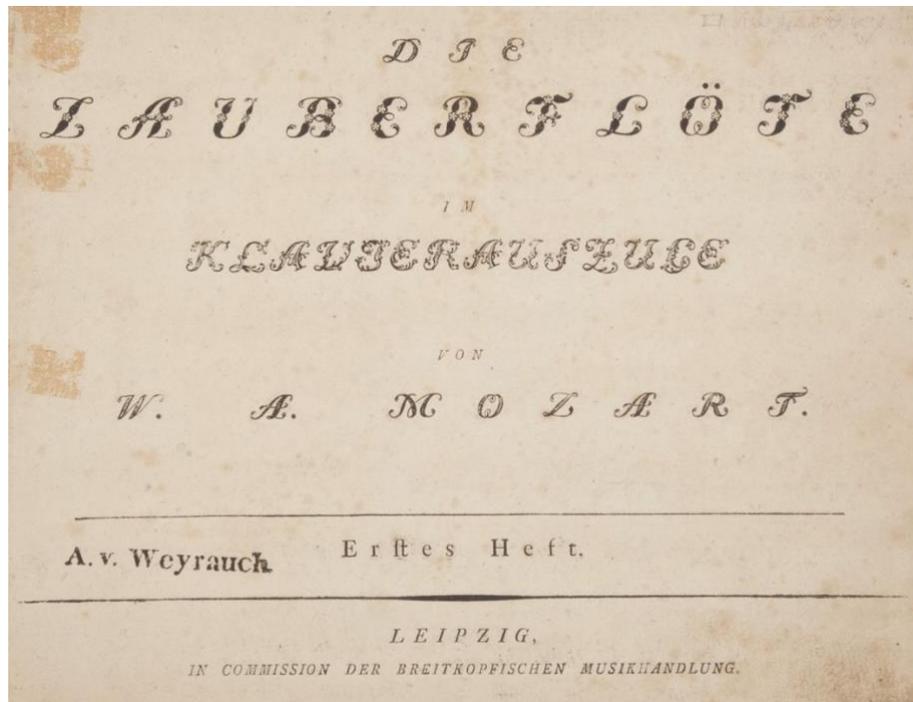
to verso of lower. Uniformly browned; edges lightly thumbbed; handstamps to lower outer corner of flyleaf "Durand & Fils" and "Georges Thomassin".

First Edition.

"Still haunted by my memories of Brazil, I assembled a few popular melodies, tangos, maxixes, sambas, and even a Portuguese fado, and transcribed them with a rondo-like theme recurring between each two of them. I called this fantasia Le Boeuf sur le toit, the title of a Brazilian popular song. I thought that the character of this music might make it suitable for an accompaniment to one of Charlie Chaplin's films ... Cocteau disapproved of my idea, and proposed that he should use it for a show ... [He] produced a pantomime scenario that could be adapted to my music. He imagined a scene in a bar in America during Prohibition. The various characters were highly typical: a Boxer, a Negro Dwarf, a Lady of Fashion, a Red-headed Woman dressed as a man, a Bookmaker, a Gentleman in evening clothes. The Barman, with a face like that of Antinoüs, offers everyone cocktails. After a few incidents and various dances, a Policeman enters, whereupon the scene is immediately transformed into a milk-bar. The clients play a rustic scene and dance a pastorale as they sip glasses of milk. The Barman switches on a big fan, which decapitates the Policeman. The Redheaded Woman executes a dance with the Policeman's head, ending by standing on her hands like Salome in Rouen Cathedral. One by one the customers drift away, and the Barman presents an enormous bill to the resuscitated Policeman ... Guy-Pierre Fauconnet designed [the masks] as well as the costumes ... Raoul Dufy agreed to take over the work on the scenery for Le Boeuf, keeping [Guy-Pierre Fauconnet's] masks and designs for the costumes ..." Milhaud: Notes without Music, pp. 101-103.

"[Milhaud] was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity. ... The influence of Brazilian folk music was exceptionally strong, anecdotally in Le boeuf sur le toit, a medley of tangos and maxixes written as music for an imaginary Chaplin film." Jeremy Drake in Grove Music Online. (33874)

\$600



An Early Edition of the Separate Parts of Mozart's Magic Flute, Complete

48. MOZART, Wolfgang Amadeus 1756-1791

[K. 620]. *Die Zauberflöte im Klavierauszuge ... Erstes [Zweytes] Heft.* [Piano-vocal score]. Leipzig: In Commission der Breitkopfischen Musikhandlung, [1794].

Two volumes bound in one. Oblong quarto. Contemporary mid-tan leather-backed paper-covered boards with red leather title label within decorative border gilt to upper. Music typeset. Text in German. **Complete as issued in 37 separately-paginated parts** numbered 1-34 plus one misnumbered ("29" used twice) plus the overture and a march, both unnumbered, bound non-sequentially, as follows:

Erstes Hefte

- Ouverture, Aus der Zauberflöte des Herrn Mozart.* 8 pp.
- No. 2: *Aria. Der Vogelfänger bin ich ja.* 2 pp.
- No. 3: *Aria: Dies Bildniss ist bezaubernd schön.* 4 pp.
- No. 4: *Recitativ. O zittre nicht.* 5 pp.
- No. 6: *Terzett. Du seines Täubchen nur herein.* 6 pp.
- No. 7: *Duett. Bey Männern welche.* 4 pp.
- No. 8: *Terzett. Zum Ziele führt dich diese Bahn.* 4 pp.
- No. 10: *Aria. Wie stark ist nicht dein Zauberton.* 4 pp.
- No. 11: *Glockenspiel. Das klinget so herrlich. Duett.* 3 pp.
- Marsch während dem Zug im Weisheitstempel.* 2 pp.
- No. 15: *Aria. O Isis und Osiris.* 2 pp.
- No. 16: *Duett. Bewahret euch für Weibertücken.* 2 pp.
- No. 18: *Aria. Alles fühlt der Liebe Freuden.* 3 pp.
- No. 19: *Aria. Der Hölle Rache kocht in meinem Herzen.* 4 pp.
- No. 20: *Aria. In diesen heiligen Hallen.* 4 pp.
- No. 21: *Terzett. Seyd uns zum zweytenmal willkommen.* 4 pp.
- No. 22: *Aria. Ach ich fühls.* 2 pp.

- No. 23: *Chor der Priester. O Isis und Osiris welche Wonne!* 3 pp.
 No. 24: *Terzett. Soll ich dich Theurer nicht mehr sehn.* 6 pp.
 No. 25: *Aria. Ein Mädchen, oder Weibchen.* 2 pp.
 No. 28: *Duett. Tamino mein! O Welch ein Glück!* 4 pp.
 No. 29: *Marsch. Wir wandelten durch Feuergluthen.* 3 pp.
 No. 30: *Aria. Papagena! Weibchen! Täubchen!* 6 pp.
 No. 32: *Aria. Ich Narr vergass der Zauberdinge.* 2 pp.
 No. 33: *Duett. Pa, Pa, Papagena.* 6 pp.

Zweytes Hefte

Die Zauberflöte eine grosse Oper in zwey Aufzügen fürs Clavier oder Pianoforte von Wolfgang[!] Amadeus Mozart. Leipzig, in Commission der Breitkopfischen Musikhandlung.

- No. 1: *Introductio. Zu Hülfe! zu Hülfe! sonst bin ich verlohren!* 12 pp.
 No. 5: *Quintetto Hm, hm, hm, hm!* 16 pp.
 No. 9: *Recitativ. Dis Weisheitslehre dieser Knaben.* 8 pp.
 No. 12: *Terzett. Schnelle Füsse, rascher Muth.* 4 pp.
 No. 13: *Chor. Es lebe Sarastro.* 6 pp.
 No. 14: *Finale. Nun stolzer Jüngling, nur herbey!* 8 pp.
 No. 17: *Quintett. Wie? wie? wie? ihr an.* 10 pp.
 No. 26: *Finale. Bald prangt, den Morgen.* 11 pp.
 No. 27: *Duett. Der welcher wandelt.* 6 pp.
 No. 29[!]: *Chor. Triumph! Triumph!* 3 pp.
 No. 31: *Quartett. Halt ein! halt ein! o Papageno.* 2 pp.
 No. 34: *Schlusschor. Nur stille! stille! stille!* 12 pp.

With small ink handstamp of A.V. Weyrauch to lower portion of title to Book I and "inherited" in Hebrew to upper margin of title. Disbound; boards considerably worn and defective. Light uniform browning; some wear and soiling; occasional foxing and small stains. As in most copies, lacking the full-page engraving by Johann August Rosmässler from Act II scene 17 depicting Monostatos and Pamina in the garden at night following title to Volume 1.

One of the earliest editions. A variant issue, with alternate title page to the second book (see Hirsch for another example of this issue). Köchel, p. 712. Hirsch IV, 187. Hoboken 12, 559. RISM M4785 (3 complete copies in the U.S.).

August Heinrich von Weyrach (1788-1865), born in Riga and died in Dresden, was a linguist and composer. In 1824 he published, under his own name, a song entitled *Nach Osten*, with German text by Wetzel. In ca. 1840 an anonymous Parisian publisher reprinted it, with Schubert's name on the title page, as *Adieu*, with French text by Belanger; a piano transcription of it, also crediting the authorship to Schubert, was published by Döhler in Germany in 1843; Schlesinger of Berlin reprinted the song, with a German translation of the French text, as Schubert's in 1845; since then it has been reprinted many times as Schubert's by European and American publishers. Another reference to Weyrauch appears in the works list of Franz Liszt in *Grove Music Online* (an arrangement of the first song, *Lebewohl*, LW 109, of Schubert's *Sechs Melodien*, composed by Weyrauch with German text by Wetzel). (31193) \$800

**Fine Engravings Incorporating Musical Instruments
from the Rare Late 16th Century *Encomium Musices***

Items 49 – 57

[MUSICAL INSTRUMENTS]. The *Encomium Musices* (In Praise of Music) is an important set of highly detailed late 16th century prints engraved by Adriaen Collaert (ca. 1560-1618) after Jan van der Straeten called Stradanus (1523-1605) and published in Antwerp ca. 1585-1586 by Philip Galle (1537-1612), best-known as a publisher of Old Master prints. All depict Biblical scenes and incorporate illustrations of musical instruments, numbered in the plate at lower left, with text in Latin beneath images. The suite of engravings is thought by some to commemorate the rededication of Antwerp's churches to Roman Catholicism following the capture of the city by Alexander Farnese in 1585. All engravings are ca. 220 x 285 mm., with narrow margins. Minor wear; occasional foxing; laid down to mounting paper. In very good condition overall.

“ ... the artists have used every occasion to provide a display of musical instruments and singers probably unprecedented in the graphic arts. The instruments, the figures and the settings are all well drawn and expertly engraved, and a number of the plates are true masterpieces of printmaking.” Goodfriend: *Prints and Drawings of Musical Interest*, New York: the Author, 1993, p. 16.

See also Hollstein: *Dutch and Flemish Etchings, Engravings, and Woodcuts, ca. 1450-1700* and Vignau-Wilberg: *O Musica du edle Kunst: Musik und Tanz im 26. Jahrhundert / Music for a While: Music and Dance in 16th Century Prints*, pp. 172-174.



49. *Saul among the Prophets*. Text from I Samuel x, 10-11. Saul, with spear and sword, is greeted by a company playing oliphant, curved horn, pipe and tabor, and pairs of small timpani. Plate 5. (30831) \$550



50. *David playing before Saul.* Text from I Samuel xvi, 23. David plays a small harp before Saul, depicted in the throes of a convulsion with demons escaping from his mouth. Plate 6. (38902) \$600



51. *Solomon takes the Tabernacle into the Temple.* Text from 2 Chronicles v, 4-6. The ark is carried on a crowded street in Jerusalem to the accompaniment of players on the lyre, lute, panpipes, bicia, cymbals, tambourine, cornetti, straight trumpets, drum, coiled horn, and singers. Plate 9. (38903) \$600



52. *Elijah and the Kings. Minstrel plays before the Kings of Israel, Judah, and Edom.* Text from 2 Kings iii, 13-17. Set in a library with numerous books on shelves and open on lecterns, a minstrel plays a lyre as Elisha delivers his prophecy to the kings. Small area of browning to Elijah's face. Plate 10. (38904) \$400



53. *Sacrifice of King Asa, People of Judah rejoicing.* Text from 2 Chronicles xv, 10-15. Instruments depicted include the Roman bicenia, tambourines, and pinnipes. Plate 11. (38905) \$550



54. *Coronation of King Joas*. Text from 2 Chronicles xxiii, 11. A young Joas is anointed with oil as people sing from open books of music and play bicania, lyre, tambourine, tympanum, triangle, cymbals, and trumpets or shawms, his vacant throne awaiting. Plate 12. (38906) \$550



55. *Inauguration of Jerusalem's Walls by Nehemiah*. Text from Nehemiah xii, 27-39. People sing from open books of music and play bicania, coiled and straight horns, and trumpets. Plate 13. (38907) \$600



56. *Rededication of the Temple by Simon Maccabaeus.* Text from I Maccabaeus (Apocrypha) xiii, 49-51. A group of Israelites sing and play on bicia, lyres, panpipes, tambourine, and curled horn as pagan statues are destroyed in the background. Plate 15. (38908) \$500



57. *The Glory of the Lamb.* Text from Revelations v, 8, and xv, 7-8. Depicts a lamb surrounded by a circle of kings playing harps. Plate 18. (38909) \$550

THEATRE ROYAL OPERA HOUSE, BRIGHTON. [Mr. H. NYE CHART Sole Proprietor] (Authorized to perform the Plays of the Dramatic Authors' Society.)

Mr. H. NYE CHART has much pleasure in announcing that he has entered into arrangements with the Director of HER MAJESTY'S OPERA to give a SERIES OF GRAND

ITALIAN OPERAS

FOR SIX NIGHTS ONLY, TERMINATING SATURDAY, DEC. 19.

THE BAND & CHORUS
Will be considerably strengthened by Members of HER MAJESTY'S OPERA, and Number SEVENTY Performers.

THE BALLET FROM HER MAJESTY'S OPERA.
Musical Director and Conductor - Signor LI CALSI
Stage Manager - Mr. A. HARRIS | Assistant Manager - Mr. PARRY

NOTICE.—Each Evening the Doors will Open at Half-past SEVEN; the Opera to commence at EIGHT.

On TUESDAY, Dec. 15th, 1874,
Will be presented (for the First Time in Brighton) AUBER'S Opera of

CATERINA

(THE CROWN DIAMONDS.)

Don Enrico	Mr. BENTHAM
Il Conte Campo-Mayor	Signor COSTA
Rebolledo	Signor CATALANI
Magnoz	Signor GRAZZI
Barbarigo	Signor CASABONI
Don Sebastiano	Signor RINALDINI
Diana	Mlle. RISARELLI
(Her First Appearance in Brighton.)	
La Caterina	Mlle. LOUISE SINGELLI

On WEDNESDAY, Dec. 16th,
Will be produced (for the First Time in Brighton) the highly-successful New Opera, entitled

IL TALISMANO

With entirely New Scenery, Dresses, Decorations, and Appointments.

MUSIC BY M. W. BALFE.

Sir Kenneth	Signor CAMPANINI
Richard Cœur de Lion	Signor GALASSI
Nectabaans	Signor CATALANI
L'Emiro	Signor GRAZZI
Il Re de Francia	Signor COSTA
Il Duca d'Austria	Signor CASABONI
Il Barone de Vanx	Signor RINALDINI
Berengaria	Madame MARIE ROZE
Edith Plantagenet	Mademoiselle TITIENS

Nobles, Ladies of the Court, Soldiers, Archers, Pages, Saracens, &c.

On THURSDAY, December 17th, MOZART'S Opera of

DON GIOVANNI.

IN ACTIVE PREPARATION
A GRAND
COMIC CHRISTMAS PANTOMIME,
FROGGY WOULD A WOOLING GO!
OR, HARLEQUIN LILY WHITE DUCK,
THE PRETTY PRINCESS,
AND THE FAIRIES OF THE DANCING WATERS.

Box-Office open daily, from 11 till 5, under the Direction of Mr. W. WATKINS, of whom Tickets and Places may be obtained.

PRICES OF ADMISSION.
Private Boxes, 25 5s, 23 3s, and 22 2s; Stalls, 10s 6d; Dress Circle, 10s 6d; Boxes, 6s
Amphitheatre Stalls (Numbered and Reserved), 3s; Pit, 2s 6d; Gallery, 1s 6d.
Doors Open Each Evening at Half-past Seven; Opera commencing at Eight.

T. PHILLIPS "Queen Printing Works," 14, New Road, Brighton.

19th Century Italian Opera & Ballet in England

58. [OPERA]. *Broadside announcing performances of Italian opera and ballet at the Theatre Royal Opera House in Brighton, England, December 15-19, 1874.* "Mr. H. Nye Chart has much pleasure in announcing that he has entered into arrangements with the Director of Her Majesty's Opera (London) to give a series of Grand Italian Operas for six nights only, terminating Saturday, Dec. 19. The Band & Chorus will be considerably strengthened by members of Her Majesty's Opera. .. the Ballet from Her Majesty's Opera ..."

Brighton, England: T. Phillips, 1874. Large narrow folio (ca. 760 x 250 mm). Slightly worn and torn; lower right corner repaired; creased at folds.

Works to be performed included Auber's *Caterina*, Balfe's *Il Talismano*, and Mozart's *Don Giovanni*. With an announcement of the Christmas pantomime *Froggy Would a Wooling Go! Or, Harlequin Lily White Duck, The Pretty Princess, and the Fairies of the Dancing Waters*. Notable performers included Costa, Catalani, Grazzi, Casaboni, Roze, Singelli, and Titiens. (31443) \$135

Original Costume Design by Important Russian Artist Korovine

59. [OPERA]. **Korovine, Konstantine Alekseyevich 1861-1939**

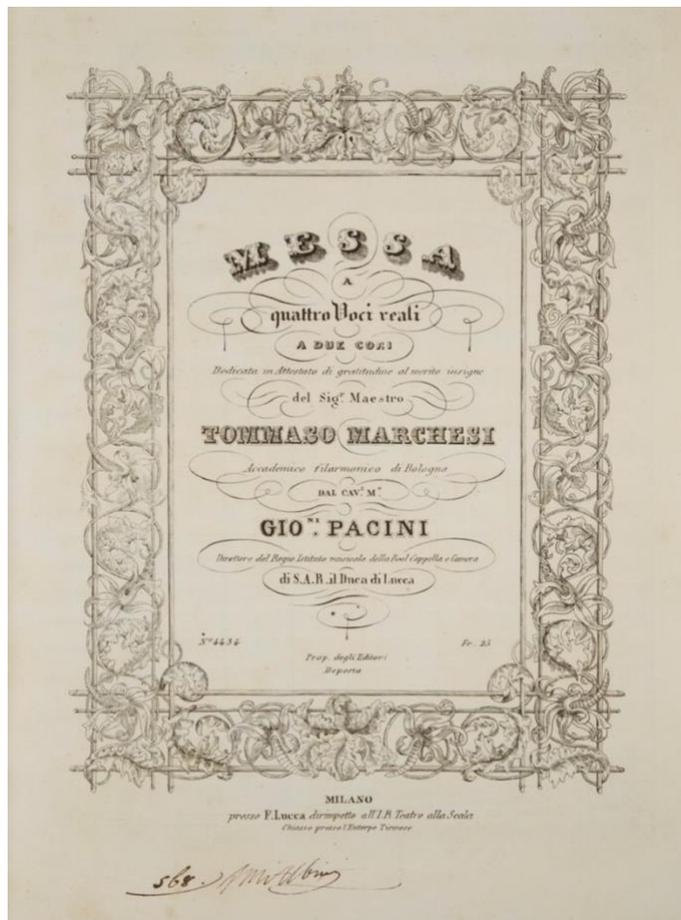
Original costume design by the important Russian artist Korovine, in all likelihood for an operatic character. Untitled and undated by ca. 1900-1920. Executed in ink, pencil, gouache, and silver paint on wove paper. Unsigned, but with monogrammatic handstamp to lower left corner. With annotations in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

Korovine 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. Provenance: MacDougall Arts Ltd., London, auction June 9, 2011, lot 413, catalogue p. 17. 30832) \$3,000



First Edition of Pacini's Mass, 1844

60. PACINI, Giovanni 1796-1867

Messa a quattro Voci reali a due cori Dedicata in Attestato di gratitudine al merito insigne del Sig. r Maestro Tommaso Marchesi Accademico filarmonico di Bologna ... Fr. 25. [Full score]. Milano: F. Lucca [PN 4434], [1844].

Folio. Purple leather-backed marbled boards with titling and decorative devices gilt to spine within gilt-ruled compartments. 1f. (recto title within decorative border, verso blank), 158 pp. Engraved. Binding slightly worn and rubbed; head of spine frayed, minor loss to tail; endpapers slightly soiled and creased. Very minor scattered foxing; small dark stain to last few leaves.

Provenance

Luigi Ricci (1893-1981), previously in the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and "568" to title.

First Edition. Scarce. Gaspari II, p. 116. OCLC 16457637.

Giovanni Pacini was one of the principal Italian opera composers of the first half of the nineteenth century. He achieved success with *Alessandro nelle Indie* (1824), *Saffo* (1840), and *Medea* (1843), however, he never gained the international fame of Bellini and Donizetti. "... while his role in the development of opera after Rossini was secondary to those of Bellini and Donizetti, both his operas and his memoirs provide a fascinating glimpse into the efforts of Italian composers to adapt Rossini's approach to the new musico-dramatic climate of the 1830s and 40s." Scott L. Balthazar in *Grove Music Online*. Though primarily known as an opera composer, Pacini wrote a number of sacred choral works, especially in his later years. His *Mass* from 1844 is scored for double chorus and orchestra and dedicated to composer, conductor, and organist Tommaso Marchesi (1773-1852). (31369) [LR] \$300



**Original Costume Design for a 1981 Production of *Tancredi*,
Signed by the Artist**

61. PAGANO, Mauro 1951-1988

Fine original drawing in pencil of a costume design for the character of Tancredi in Rossini's eponymous opera. Executed for a production in Aix-en-Provence in 1981. 330 x 450 mm. In pencil on heavy onionskin drafting paper. A detailed full-length depiction of Tancredi in ceremonial attire, holding helmet and scepter, with shield in background. Dated "Aix en Provence 18/7/81 con molto affetto" and signed "M Pagano" at left, with description of costume to right. Slightly browned; taped to mount at center of upper and lower margins and at corners; small tear to upper right, just touching one word of text.

Tancredi was first performed in Venice at the Teatro La Fenice on 6 February 1813. The 1981 Aix-en-Provence production starred Marilyn Horne, Katia Ricciarelli, Dalmacio González, and Nicola Zaccaria. Although the untimely death of designer Mauro Pagano cut short his promising career, many of his costume and set designs continue to be used in productions around the world. An exhibition of his work was held in Mantua in 1998, and a catalog issued in that same year. (31383) [MH] \$750



Lithographic Portrait of Pellegrini as Figaro in Rossini's *Il Barbiere*

62. PELLEGRINI, Felice 1774-1832

Bust-length portrait lithograph after Parent of Pelligrini as Figaro in Rossini's opera Il Barbiere di Siviglia at the Théâtre Italienne. Paris: Pacini, [ca. 1819]. Ca. 7" x 4". Matted, framed, and glazed. Overall size 14" x 12.5". Slightly worn, browned, and foxed.

*Il Barbiere di Siviglia, to a libretto by Cesare Sterbini after Pierre-Augustin Beaumarchais's *Le barbier de Séville* and a libretto often attributed to Giuseppe Petrosellini for Giovanni Paisiello's *Il barbiere di Siviglia* (1782, St Petersburg), was first performed in Rome at the Teatro Argentina on 20 February 1816. "Il barbiere di Siviglia is perhaps the greatest of all comic operas. Beethoven thought well of it; Verdi wrote to Camille Bellaigue in 1898: 'I cannot help thinking that Il barbiere di Siviglia, for the abundance of true musical ideas, for its comic verve and the accuracy of its declamation, is the most beautiful opera buffa there is'. Rossini was faced with one of the best librettos he ever set, one in which the characters are keenly sketched and the dramatic situations are planned for a maximum of effective interaction among those characters. Add to this that the libretto was based on an excellent play by Beaumarchais, featuring the incomparable Figaro, and it is no surprise that Rossini took fire. The opera soon gained an enormous success that has never diminished." Philip Gossett in *Grove Music Online*. (30323) [MH] \$120*



Program Signed by the Noted French-Born American Soprano

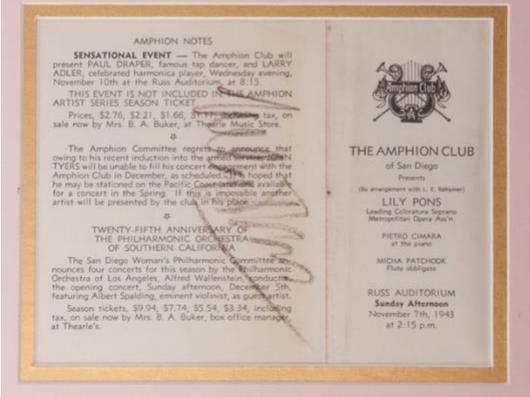
63. PONS, Lily 1898-1976

Program excerpt for a performance at The Amphion Club, San Diego, November 7, 1943. Signed in full by Pons in black crayon. Double matted in pink and gold in an ornate gilt frame together with a three-quarter length photograph of Pons. Program excerpt ca. 5.5" x 7.25", photograph ca. 9.25" x 7.5". Overall size 23.5" x 14.5". Photograph slightly discolored at lower portion.

A French-born American soprano, Pons made her debut at the Metropolitan Opera in 1931 as Lucia. *"She caused a sensation and thereafter remained with the company for 28 seasons ... Pons possessed a pure, agile, high coloratura voice."* Dennis K. McIntire and Alan Blyth in *Grove Music Online*.

(30329) [MH]

\$120



First Edition of Prokofiev's Pushkiniana Suite

64. PROKOFIEV, Sergey 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) \$100





“Puccini’s First and Only Uncontested Triumph”

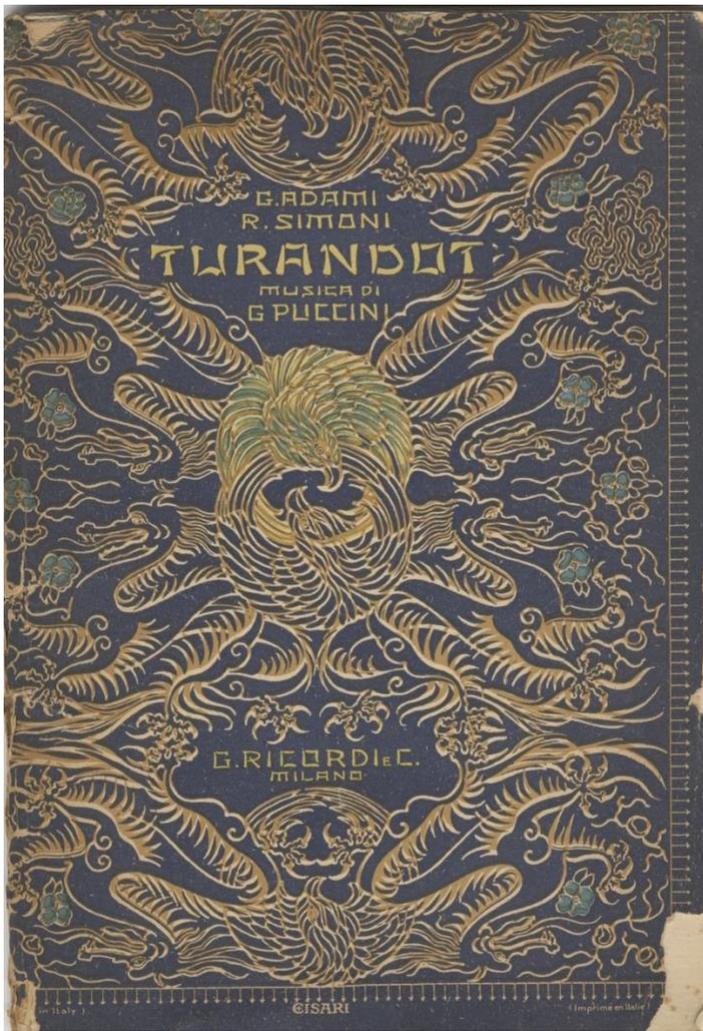
65. PUCCINI, Giacomo 1858-1924

Manon Lescaut dramma lirico in quattro atti ... Torino Teatro Regio 1892-1893 impresa Luigi Cesari & C. (96313). [Libretto]. Milano, Roma, Napoli, Palermo, Parigi, Londra: G. Ricordi & Co., 1893.

Octavo. Original publisher's printed wrappers with titling within decorative blue border to upper. 1f. (recto title, verso publisher's note), 1f. (named cast list), 1f. (synopsis), [7]-61, [62] (blank), [63-64] (publisher's advertisement) pp. Text in Italian. Named cast includes Cesira Ferrani, Achille Moro, Giuseppe Cremonini, Alessandro Polonini, Roberto Ramini, Augusto Castagnoli, Elvira Ceresoli, Ferd. Cattadori, and Augusto Ginghini. Publisher's blind stamp "Ricordi 1 1893" and handstamp to upper. Very slightly worn and stained.

First Edition. Fuld p. 191.

Set to a libretto by Domenico Oliva and Luigi Illica after Prévost's novel *L'histoire du chevalier des Grieux et de Manon Lescaut*, *Manon* premiered in Turin at the Teatro Regio on 1 February 1893. "Of all Puccini's operas *Manon Lescaut* had the most tormented genesis. His publisher Ricordi tried to dissuade him from a subject which had already achieved great popularity in Massenet's setting of 1884, as yet unperformed in Italy. Puccini remained firm in his decision to undertake it, declaring that 'Manon is a heroine I believe in and therefore she cannot fail to win the hearts of the public. Why shouldn't there be two operas about her? A woman like Manon can have more than one lover.' ... Ricordi chose the Teatro Regio Turin, for the première. The performance was conducted by Alessandro Pomè with Cesira Ferrani (*Manon*), Achille Moro (*Lescaut*), Giuseppe Cremonini (*Des Grieux*), Alessandro Polonini (*Geronte*), Elvira Ceresoli (*the Singer*) and Roberto Ramini (*Edmondo, the Dancing Master and the Lamplighter*). *Manon Lescaut* was Puccini's first and only uncontested triumph, acclaimed by critics and public alike." Julian Budden in *Grove Music Online*. (32073) \$275



“The Summit of Puccini’s Achievement”

66. PUCCINI, Giacomo 1858-1924

Turandot dramma lirico in tre atti e cinque quadri ... l'ultimo duetto e il finale dell'opera sono stati completati da F. Alfano. [Libretto]. Milano, Roma, Napoli, Palermo, Londra, Lipsia, Buenos Aires: G. Ricordi e C., [1926].

Octavo. Original publisher's printed wrappers with stylized titling within decorative chinoiserie design over black to upper. 1f. (recto half-title, verso publisher's note), 1f. (recto title, verso blank), 1f. (recto "Personaggi", verso blank), 1f. (recto named premiere cast-list, verso named orchestra and stage personnel), [9]-86 pp. Text in Italian. On laid paper within ruled borders; decorative headpieces and devices by Giulio Cisari in sepia throughout. Named cast includes Rosa Raisa, Francesco Dominici, Carlo Walter, Michele Fieta, Maria Zamboni, Giacomo Rimini, Emilio Venturini, Giuseppe Nessi, and Aristide Baracci. Conducted by Arturo Toscanini. With publisher's blindstamp to upper "G. Ricordi & C

5 26" and handstamp to title "Aumento 10%." Wrappers worn and chipped; detached and glued in early repair. Handstamp to title.

First Edition. Fuld p. 331.

Set to a libretto by Giuseppe Adami and Renato Simoni after Carlo Gozzi's dramatic fairy-tale, *Turandot* premiered in Milan at the Teatro alla Scala on 25 April 1926. *"Despite its unfinished state Turandot is rightly regarded as the summit of Puccini's achievement, bearing witness to a capacity for self-renewal unsurpassed by that of still greater composers. The style remains true to the composer's 19th-century roots, but it is toughened and amplified by the assimilation of uncompromisingly modern elements, including bitonality and an adventurous use of whole-tone, pentatonic and modal harmony. The resulting synthesis commands a new range of expression. ... The music is organized in massive blocks, each motivically based – a system which shows to particular advantage in Act 1, arguably the most perfectly constructed act in Puccini's output; while the scoring shows a rare imagination in the handling of large forces (the writing for xylophone alone immediately attracts the attention). These attributes, combined with Puccini's unfailing ability to communicate directly with an audience, have established Turandot as a classic of 20th-century opera."* Julian Budden in Grove Music Online. (32250) \$275



**Contains Reich's Essay *Music As a Gradual Process*,
Considered One of the Most Influential Theoretical Works
of the Second Half of the 20th Century**

67. REICH, Steve b. 1936

Writings about Music. Halifax; New York: The Press of the Nova Scotia College of Art and Design; New York University Press, 1974. Small quarto. Wrappers. 78 pp. Illustrations including musical examples, facsimiles of Reich's textual manuscripts, photographic reproductions of performances, and diagrams throughout. Very slightly worn.

Contents include *Music as a Gradual Process*; *Pendulum Music*; *Slow Motion Sound*; *The Phase Shifting Pulse Gate - Four Organs*; *An end to Electronics*; *Some Optimistic Predictions (1970) about the Future of Music*; *Gahu - A Dance of the Ewe Tribe in Ghana*; *Postscript to a Brief Study of Balinese and African Music*; *Notes on Music and Dance*; *From Program Notes*; *Notes on the Ensemble*; *Notes on Compositions*; *List of Works*; and *List of Recordings*.

First Edition.

Early writings by this highly innovative and influential 20th century American composer, later expanded to *Writings on Music 1965-2000* edited by Paul Hillier and published in 2004. The first essay in the present volume, Reich's 1968 *Music as a Gradual Process*, is generally considered to be one of the most influential theoretical works of the second half of the 20th century. "One of the first masters of the repetitive music that emerged in New York in the mid-1960s and was soon branded 'minimalism', [Reich] has consistently broadened and developed his musical world without compromising the streamlined efficiency and precision of his technique. Repetitive, pulse-driven figures have remained a characteristic, but so have the slips and leaps of a lively mind." Paul Griffiths in *Grove Music Online*. (32955) \$150

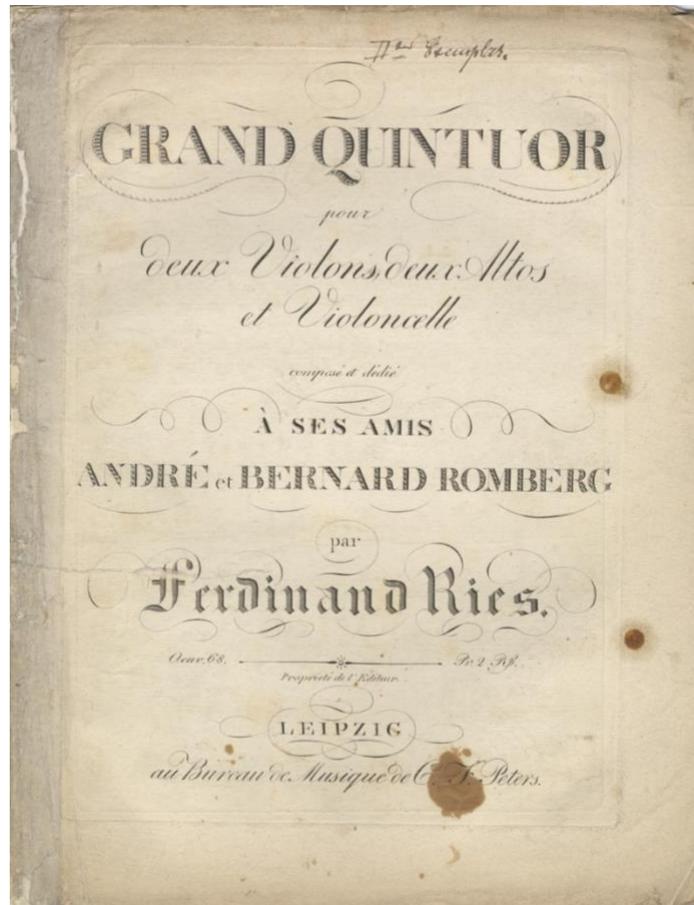
Original Charcoal Drawing of Rethberg in Role Portrait

68. RETHBERG, Elisabeth 1894-1976

Original drawing in charcoal of Rethberg as Helena in Strauss's Die ägyptische Helena by American Southwest artist Kent Pachuta. 660 x 508 mm. Rolled. Signed by the artist and dated 1976. Slightly creased.

"Rethberg's beautiful lirico spinto soprano was perfectly equalized between the registers, and a combination of natural musicianship and sound training enabled her to maintain an unusually even legato in the most difficult passages. Rethberg made a large number of recordings, many of which reveal her rare beauty of tone and purity of style." Desmond Shawe-Taylor in *Grove Music Online*. (31474) [MH] \$350





First Edition of Ries's *Quintet Op. 68*

69. RIES, Ferdinand 1784-1838

[Op. 68]. *Grand Quintuor pour deux Violons, deux Altos et Violoncelle composé et dédié à ses amis André et Bernard Romberg ... Oeuv 68. Pr. 2 Rtlr.* [Parts]. Leipzig: au Bureau de Musique de C.F Peters [PN 1243], [1816].

Folio. Unbound. Violin I: [1] (title), 2-11, [i] (blank) pp.; Violin II: [1] (blank), 2-9, [i] (blank) pp.; Viola I: [i] (blank), 2-9, [i] (blank) pp.; Viola II: 8 pp. Violoncello: [1] (blank), 2-9, [i] (blank) pp. Slightly worn, browned, and soiled, heavier to title; numbering in pencil to margins; Violin I part reinforced with tape at spine and gutter, title stained, edges slightly frayed, "II Exemplar" in contemporary manuscript to head of title. A wide-margined, uncut copy.

First Edition. Hill p. 64.

Ferdinand Ries was the most celebrated member of a family of musicians. A pianist and composer, he spent from 1801-1804 "studying in Vienna with Beethoven and often acting as his secretary and copyist. Beethoven taught him the piano, but sent him to Albrechtsberger for composition. Beethoven also secured him an appointment as pianist to Count Browne in Baden in 1802, and with Prince Lichnowsky for the summer of 1805. Ferdinand made his *début* as Beethoven's pupil on 1 August 1804 at the Augarten. He performed Beethoven's C minor Concerto with his own cadenza, playing a most difficult passage against Beethoven's advice and, to his master's delight, succeeding ... He collaborated with F.G. Wegeler in *Biographische Notizen über Ludwig van Beethoven ... one of the most important early biographies of Beethoven.*" Cecil Hill in *Grove Music Online*. (33584) \$200



“A Dominant Force in Musical Life” in Turin

70. **ROSSI, Luigi Felice 1805-1863**

Messa Funebre per Tenori e Bassi con accompagnamento d'Orchestra composta ed ossequiosamente dedicata all' Ill.mo e Rev.mo Monsignor Ambrogio Campodonico Internunzio apostolico presso l' I. Corte del Brasile ... Fr. 20. [Full score]. Milano: Giovanni Ricordi [PN 16649], [1845].

Folio. Dark brown leather-backed marbled boards with titling and decorative devices gilt to spine within gilt-ruled compartments. 1f. (recto title, verso blank), 130 pp. Engraved. Binding slightly worn, rubbed, and bumped. Occasional light foxing; some minor creasing and soiling to corners.

Provenance

Luigi Ricci, previously in the collection of Italian composer Francesco Maria Albin (1829-1917), with his signature and inventory number "61" to title.

First Edition. Gaspari II, p. 134. Rare (three copies located outside Italy, none in the U.S. or U.K.).

Luigi Felice Rossi was born in Turin and spent his career there after musical studies in Naples and Bologna. His first and only opera, *Gli avventurieri* (1835), was panned after a performance at La Scala, leading Rossi to focus solely on sacred and instrumental music. In Turin, Rossi became a dominant force in musical life, reforming orchestras, organizing benefits, and establishing pedagogical techniques for choirs. Additionally, Rossi wrote articles for the *Gazzetta musicale di Milano* and translated Reicha's composition treatise. The majority of Rossi's sacred music is unknown to modern audiences, even within Italy. He dedicated his *Requiem* to Ambrogio Campodonico (1792-1869), who served as Apostolic Internuncio to Brazil from 1841 to 1845. The full score was published by Ricordi after the version for two tenors, bass, and organ (Magrini, ca. 1843). (31466) [LR] \$285



Early Portrait Engraving

71. ROSSINI, Gioachino 1792-1868

Portrait engraving by W. Read after a drawing by Louis Dupré. [London], 1823. 240 x 150 mm. On wove paper. Bust-length, looking to front. With "Signor Joachim Rossini" and "Engraved by W. Read, from an original Drawing expressly for La Belle Assemblée" below image, imprint beneath. Published in *La Belle Assemblée*, no. 183. Margins somewhat worn and soiled; crease to blank lower margin; remnants of former mount to verso.

Scarce early engraving. Hall III, p. 443, 15. Müller: *Hommage an Rossini*, p. 23, 7. The drawing of Rossini by French painter Louis Dupré (1789-1837) from 1819 was the source for many engravings of the composer as his fame began to spread throughout Europe.

"No composer in the first half of the 19th century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence that belonged to Rossini. His contemporaries recognized him as the greatest Italian composer of his time. His achievements cast into oblivion the operatic world of Cimarosa and Paisiello, creating new standards against which other composers were to be judged. That both Bellini and Donizetti carved out personal styles is undeniable; but they worked under Rossini's shadow, and their artistic personalities emerged in confrontation with his operas. Not until the advent of Verdi was Rossini replaced at the centre of Italian operatic life." Philip Gossett in *Grove Music Online*. (31409) [MH] \$275



Attractive, and Somewhat Curious, Portrait Painting

72. ROSSINI, Gioachino 1792-1868

Lithographic portrait by Henry Grevedon after the painting by Lescot, overpainted in gouache and watercolour and laid down onto board. Ca. 1828. The composer is depicted half-length looking right, wearing a blue wide-lapelled coat and high-collared white shirt, black cravat, and dark pink waistcoat. With a small rectangular gold pin to the cravat and an honorary medal added to the coat's left lapel. Ca. 12.75" x 10.75". Framed and glazed. Overall size ca. 18" x 16". The painting is accomplished and appears to be contemporary to the print's publication. It is most likely that the original purchaser of the print commissioned a local artist to enhance it by painting over it, rather than simply adding contemporary watercoloring, as was the usual practice, which would have been considerably less time consuming. In any case, it is evident that the artist has brought his own subtle insight to the rendition of the work.

Cagli & Bucarelli: *La Casa di Rossini Catalogo del Museo*, 84. (30330) [MH]

\$2,000



Large Lithographic Portrait

73. ROSSINI, Gioachino 1792-1868

Fine large portrait lithograph by Bornemann after a photograph by Ligié et Bergron. Paris: Lemer cier & Cie., [ca. 1866]. Image size ca. 230 x 180 mm, sheet size 392 x 270 mm. Chine appliqué on wove paper. Three-quarter length, seated, holding cane, facsimile autograph signature below image. Slightly worn; some foxing and soiling to margins; taped to mount on verso.

Hall III, p. 442, 8. Casa di Rossini, p. 148, 103. (31411) [MH]

\$425



**Full-Length Lithographic Proof
of Rubini as Arturo in *I Puritani***

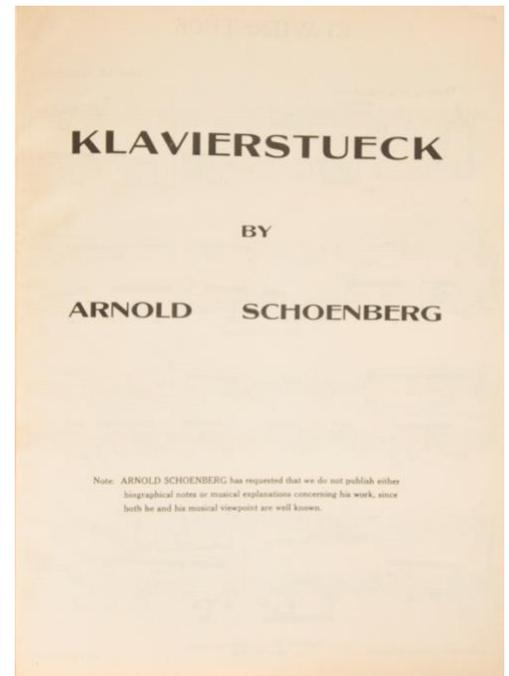
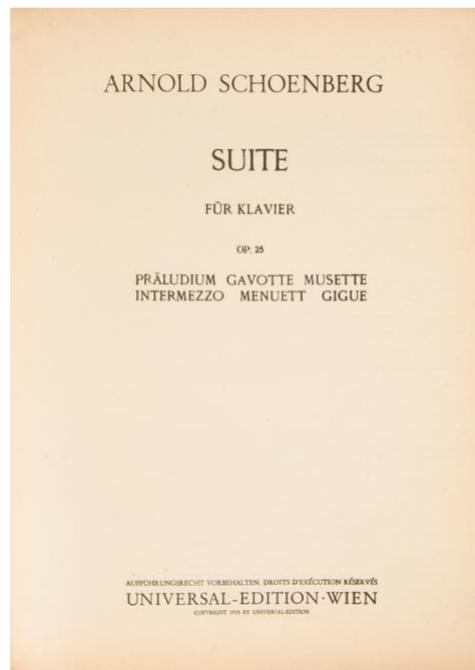
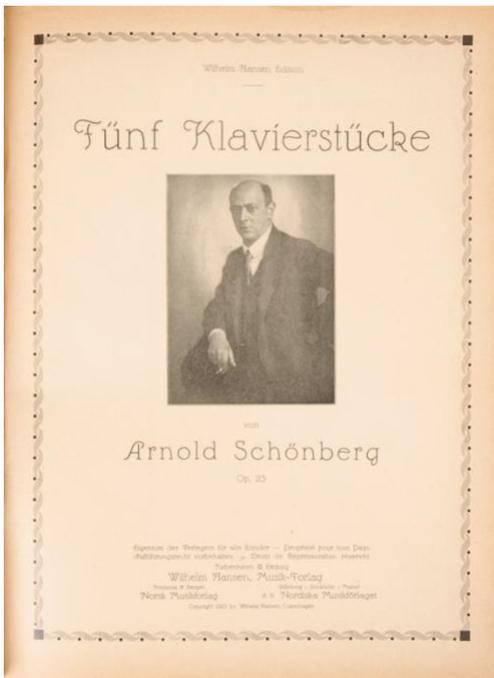
74. **RUBINI, Giovanni Battista 1794-1854**
Role portrait as Arturo in Bellini's I Puritani.
Lithograph by R. J. Lane after A. E. Chalon.
Proof. London: J. Mitchell, 1836. Image size
 285 x 200 mm, sheet size 480 x 343 mm,
 overall size 570 x 415 mm. Chine appliqué
 laid down to heavy card stock. Rubini is
 depicted full length, standing, with head
 raised and arms outstretched. Facsimile
 signature "Gio: B: Rubini" in the stone
 beneath image and quotation from *I Puritani*,
 Act 1, Scene 5 printed to mount above
 imprint: "Arturo: __ e son beato, M'e celeste
 il giubilar!" With "Proof" printed at lower
 left. Mounting sheet worn and browned, with
 small dark stain to center right and horozonal
 crease to backing, not affecting image.

A rare proof state of this well-known image.
 Hall III, p. 449, 7. Arrigoni & Bertarelli 3921
 bis.

Italian tenor Giovanni Battista Rubini was a
 central figure in 19th-century opera; he
 worked particularly closely with Vincenzo
 Bellini, creating the roles of Gernando in
Bianca e Gernando (1826), Gualtiero in *Il*

pirata (1827), Elvino in *La sonnambula* (1831), and Arturo in *I puritani* (1835). He collaborated closely
 with Donizetti as well, premiering Percy in *Anna Bolena* (1830) and Fernando in *Marino Faliero* (1835).
*"During Rubini's career the tenor, traditionally the young hero of opera buffa, was assuming the same role
 in the serious genre. In the new Romantic opera of the 1830s Rubini had at his disposal an intensity of
 expression that far outshone the cool heroics of the castratos and their female successors. His
 phenomenally high range, which induced Bellini to include a high F for him in the third act of I puritani,
 must be understood in the context of the convention of his day, when no tenor was expected to sing any note
 higher than a' with full chest resonance... He is also credited with introducing Romantic mannerisms such
 as the 'sob'. He was neither good-looking nor a good actor; his strength lay in the beauty of his tone and
 the natural artistry of his phrasing."* Julian Budden in *Grove Music Online*

Alfred Edward Chalon (1780-1860) was a Swiss portrait artist and Richard James Lane (1800-1872) a noted
 English engraver and lithographer; they were both appointed as official artists to Queen Victoria in 1837.
 (31407) [MH] \$350



**All of Schoenberg's Works for Solo Piano Composed 1909-1931,
Some in First Edition**

75. SCHOENBERG, Arnold 1874-1951

[Op. 11 et al.]. *Bound collection of 6 works for piano*, 1923-1941.

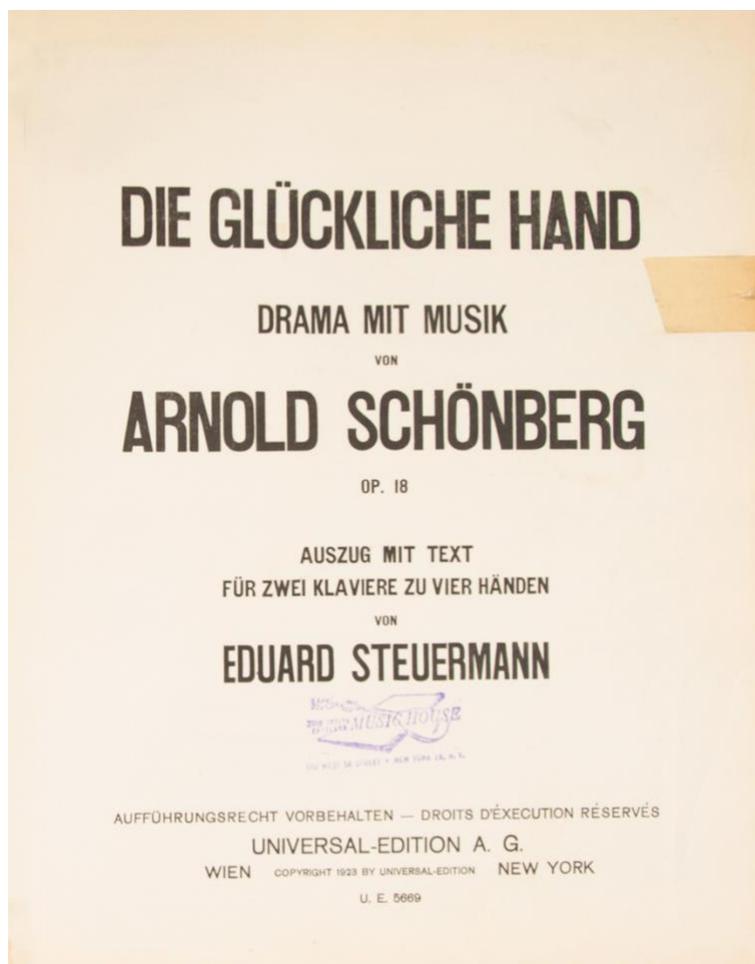
Small folio. Full dark green cloth, titling gilt to spine. Binding slightly rubbed; minor staining to lower board. Op. 19 heavily browned; opp. 11 and 19 lacking titles.

Contains:

- [Op. 11]. *Three Piano Pieces (Drei Klavierstücke)*. [New York]: Associated Music Publishers [U.E. 2991], 1938, [1942]. 3-14 pp. First American issue of the revised edition. GA B/4, pp. 6-7.
- [Op. 19]. *Six Little Piano Pieces (Sechs kleine Klavierstücke)*. [New York]: Associated Music Publishers [U.E. 5069], 1941, [1946]. 3-9, [1] (blank) pp. American reissue of the first edition. GA B/4, pp. 18-19.
- [Op. 23]. *Fünf Klavierstücke*. Kopenhagen & Leipzig: Wilhelm Hansen [PN 18298], 1923, [1924]. 1f. (title, instructions), 3-20 pp. **First Edition**, second issue (with photo of Schoenberg to title instead of engraving). GA B/4, p. 25.
- [Op. 25]. *Suite für Klavier*. Wien: Universal-Edition [PN U.E. 7627], 1925. 1f. (title), [3] (instructions)-24 pp. **First Edition**, later issue. GA B/4, p. 34.
- [Op. 33a]. *Klavierstück*. Wien: Universal-Edition [PN U.E. 9773], 1929, [after 1930]. [1] (title), 2-6 pp. **First Edition**, later issue. GA B/4, p. 41.
- [Op. 33b]. *Klavierstueck*. [San Francisco: New Music Society of California], 1932. [1] (title), 7 pp. **First Edition**. GA B/4, p. 45.

Rufer (E), pp. 30, 38, 42, 45, 57.

This collection includes all of Schoenberg's works for solo piano composed between 1909 and 1931. The progression of Schoenberg's style and compositional procedure can be seen in them, from the groundbreaking dissonance of Op. 11, the first serialist works of Opp. 23 and 25, to further developments of form in Op. 33. (33287) \$100



First Edition of this Arrangement

76. SCHOENBERG, Arnold 1874-1951

[Op. 18]. *Die glückliche Hand* Drama mit Musik ... *Auszug mit Text für zwei Klaviere zu vier Händen von Eduard Steuermann*. [Piano 4-hands vocal score]. Wien: Universal Edition [PN U.E. 5669], 1923, [1924].

Folio. Full dark green cloth, titling gilt to spine. 1f. (title, instrumentation), 3-40 pp. Binding slightly rubbed. Small tape repair and music seller's handstamp to title; first signature split; a few small dampstains to edges.

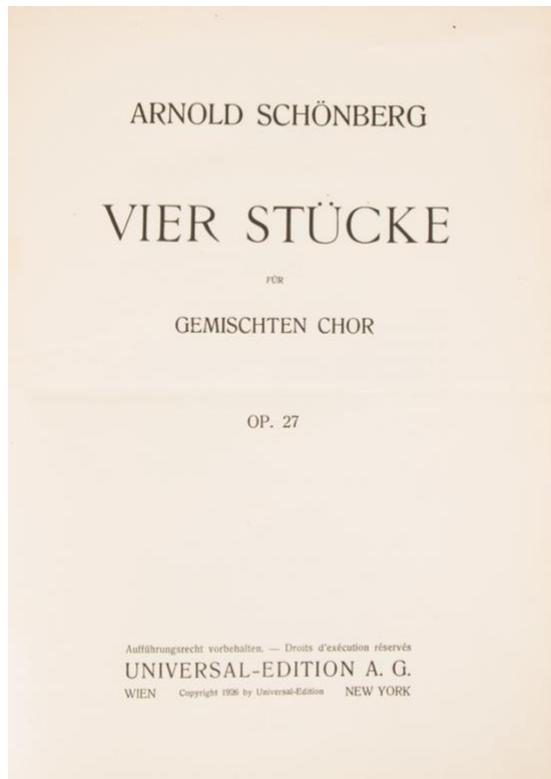
Together with:

A copy of the program for the first staged American performance of the work, at the Metropolitan Opera in New York on Tuesday April 22 with Leopold Stokowski conducting; the evening included a performance of Stravinsky's *The Rite of Spring*. Large octavo. 4 pp.

Together with a program in the League of Composers series dated February 2 announcing the April 22 concert with markings in red and lead pencil indicating that the owner may have been a music critic. Housed in pocket laid down to rear pastedown.

First Edition of this arrangement, second issue (lacking printer's note to p. 40). Rufer (E), p. 36-37. GA B/6/3, pp. 88.

Die glückliche Hand [The Hand of Fate], a drama with music in one act to a libretto by the composer, was first performed in Vienna at the Volksoper on 14 October 1924, conducted by Fritz Stiedry. "This work was begun in 1910, but much of the music, including the first and last of the four scenes, was not composed until 1912-13. Like its companion piece, *Erwartung*, it contains only one singing character. It is shorter, lasting only 20 minutes or so, but the action is far more complex, involving two mimed roles, a chorus and elaborate scenic effects synchronized with constantly changing coloured lighting. This last feature was also used by Kandinsky in *Der gelbe Klang*, but Schoenberg did not know about it at the time. His conception coincides with his own most intense period of activity as a painter." O.W. Neighbour in *Grove Music Online*. Pianist and composer Eduard Steuermann was one of the central figures in Schoenberg's circle. He played the piano part in several first performances of Schoenberg's works, including *Pierrot Lunaire* and the *Piano Concerto*. From 1938 on he lived in the United States. (33282) \$450



First Edition of Schoenberg's *Vier Stücke*

77. **SCHOENBERG, Arnold 1874-1951**

[Op. 27]. *Vier Stücke für gemischten Chor Op. 27*. Wien: Universal-Edition [PN. U.E. 8549], 1926.

Small folio. Full dark green cloth, titling gilt to spine. 1f. (title, contents), 3-4 (texts), 5 (notes on performance), 6-35 pp. Binding slightly rubbed. Light horizontal crease throughout.

First Edition. Rufer (E), pp. 46-48. GA B/18/2, pp. 22-23.

*"Notwithstanding the twelve-tone language, the first piece in particular is strongly reminiscent of the choral settings handed down from the 19th century, with the intonation difficulties due to the dodecaphony compensated by markedly light rhythm deployment. The four-voice texture accords firmly with the tradition of tried-and-true balance of construction and sound, whereby the melodic idiom also adheres to those principles of simplicity; two row permutations are intertwined – the basic set and its inversion, transposed down a fifth. Intellectually, No. 2, *Du sollst nicht*, is closely related to *Die Jakobsleiter* and *Moses und Aron*. Schönberg biographers agree that this piece constitutes a significant step in his return to the Jewish faith. Whereas *Die Jakobsleiter* still constitutes an eclectic mix of ideas originating with Balzac, Strindberg and anthroposophy, this chorus propounds a recapitulation of the Jewish prohibition of images as a theological certainty.*

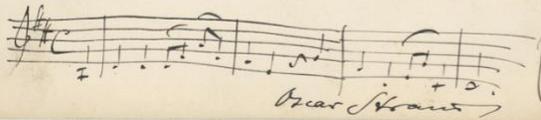
*For the third and fourth choruses Schönberg selected a favorite source of the Vienna School, the anthology *The Chinese Flute* by Hans Bethge. No. 3, *Mond und Menschen*, juxtaposes the constancy of the moon's orbit and the vagabond uncertainty of human life. No. 4, *Der Wunsch des Liebhabers*, is attended by four instruments: mandolin, clarinet, violin and cello. The chorus and the instruments are closely interwoven; one instrument plays the melody in the form of the basic set or inversion while the other three accompany, the mandolin representing the Lover, its fulsome manner recalling the custom of serenading." Agnes Grond, the Arnold Schönberg Center. (33284) \$250*



Anfangsszene aus „Die lustigen Nibelungen“
von Oskar Strauß.

König Gunther (begleitet sich zur Harfe):
Ia wuchs in Isenlanden
Ein starkes Magedin!
Ile macht mit ihrer Kraft zu Schanden
Gar manchen Recken: Tapfer, muthig, wohlhabend, aus guter Familie und
Kühn!

Oscar Strauß



Autograph Musical Quotation from *Die lustigen Nibelungen*

78. STRAUSS, Oscar 1870-1954

Autograph musical quotation signed. 4 measures from the ballad *Da wuchs in Isenlanden* from the composer's operetta *Die lustigen Nibelungen*. Notated in ink on card stock within borders rule in black with accompanying calligraphic text. With photographic excerpt from a contemporary publication depicting the cast of the operetta laid down. Very slightly worn.

Die lustigen Nibelungen was first performed in Vienna on 12 November 1904. Strauss, an Austrian composer and conductor, quite well-known for his operettas and salon music, studied with Grädener on the recommendation of Brahms and then went to Berlin in 1891 as a pupil of Bruch. ["He] composed much cheerful, lilting music in the Viennese operetta style, eminently piquant and charming ..." Andrew Lamb in *Grove Music Online*. (30816) \$150

"Transfiguration, a Lifelong Fascination for Strauss"

79. STRAUSS, Richard 1864-1949

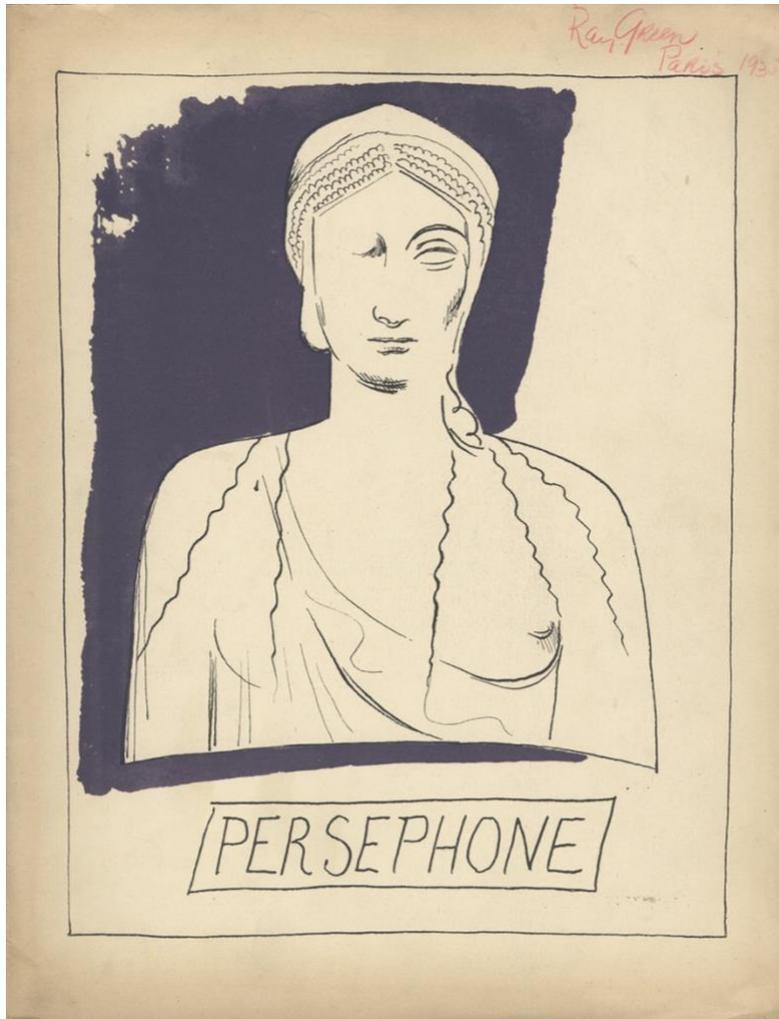
[Op. 24]. *Tod und Verklärung* Faksimile-Reproduktion der Handschrift. Wien: [Universal], [1923].

Folio. Original publisher's textured purple boards with printed label to upper. 38 pp. (facsimile of the autograph full score), 1f. (colophon). Binding slightly worn and browned; head of spine torn; previous owner's name to upper outer corner of front pastedown. In the series *Philharmonia-Facsimiliedrucke*, 3.

Trenner p. 128.

"The most metaphysical of his tone poems, *Tod und Verklärung* (1888–9) is based not on a literary text but on a narrative of the composer's own conception: a dying artist, obsessed by an artistic Ideal, is transfigured at death to recognize his Ideal in eternity. A poem by Ritter published in the score postdates the composition, though the musical theme for the Ideal may have been inspired by one from Ritter's symphonic waltz *Olafs Hochzeitsreigen*. In *Tod und Verklärung* death is less the issue than transfiguration, a lifelong fascination for Strauss (with its abundant musical possibilities), one that manifests itself from *Rosenkavalier* through to *Metamorphosen*." Bryan Gilliam and Charles Youmans in *Grove Music Online* (31704) \$175





**First Edition of the Piano-Vocal Score of Stravinsky's *Persephone*,
Pre-Dating the Publication of the Full Score**

80. STRAVINSKY, Igor 1882-1971

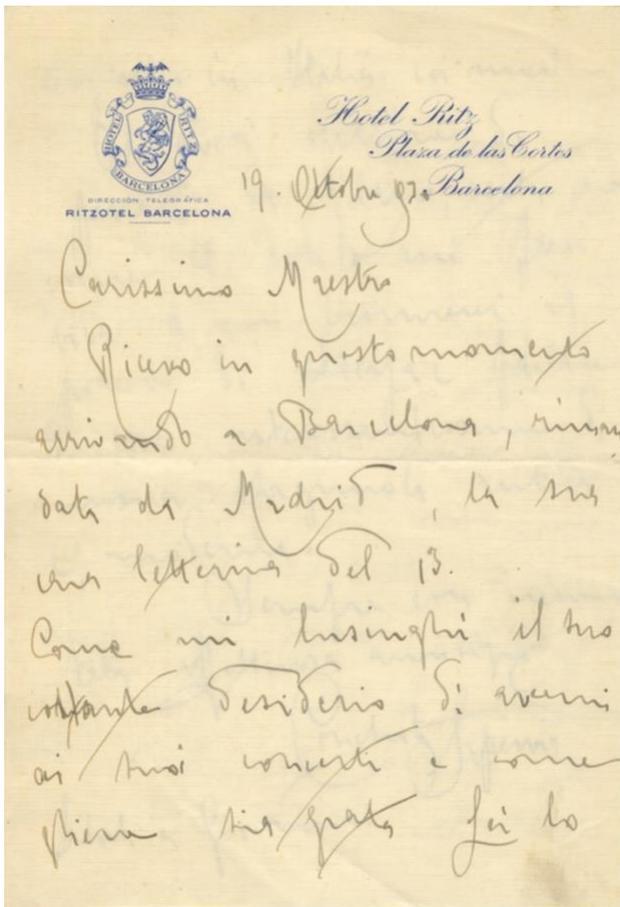
Persephone Mélodrame en 3 parties d'André Gide. Musique d'Igor Strawinsky. Réduction pour chant et piano par Sviatoslav Strawinsky. [Piano-vocal score]. Berlin: Édition Russe de Musique – Russischer Musikverlag [PN R.M.V. 581], 1934.

Folio. Original publisher's wrappers with illustration of Persephone to upper. 1f. (title), 1f. (facsimile inscription by Stravinsky), 82 pp. Ex libris the composer and pianist Ray Green (1908-1997), with his autograph signature to corner of upper wrapper in red pencil. Wrappers slightly worn and stained; minor creases and tears to spine. Slightly browned.

First Edition. A full score was not published until 1950. Kirchmeyer 56-1, p. 358.

Persephone was first performed in Paris at the Opéra on 30 April 1934, conducted by the composer.
(33666)

\$200



Supervia Writes to Toscanini

81. SUPERVIA, Conchita 1895-1936

Autograph letter signed, addressed "Carissimo Maestro," most likely the distinguished conductor Arturo Toscanini, principal conductor at La Scala from 1921-1929. 3 pp. of a bifolium. Octavo. Dated 19 October 1920. On letterhead of the Hotel Ritz in Barcelona. In Italian (with translation). Very slightly worn and soiled; creased at folds.

Supervia is flattered by her correspondent's wish to include her in his concerts; she will be in Rome for only three or four days and then must return to Paris; she hopes, however, to be available for performances at La Scala at a slightly later date: "If, by any chance, I have to go to Milan, of course I will be in touch with you as usual. It is always a pleasure to see you and to discuss interesting aspects of old and modern Spanish music."

Together with

A reproduction of a photograph of Supervia, ca. 8" x 5"

"Supervia possessed exceptional gifts of musicianship and temperament. Her rich and vibrant mezzo attained a high degree of flexibility. Few singers conveyed so keen a pleasure in the sheer act of singing; and her enunciation, in several languages, was extremely vivid. These virtues, combined with a mischievous sense of humour and a delightful stage and platform personality, made her a superb interpreter of Rossini and Bizet, as of Falla, Granados and Spanish folksong." Desmond Shawe-Taylor in *Grove Music Online*. (30389) [MH] \$350



Inscribed and Signed by Tetrazzini

82. TETRAZZINI, Luisa 1871-1940

Large full-length photograph of the noted coloratura soprano in long dress with train, holding a fan, possibly a role portrait. With autograph inscription "Souvenir from Luisa Tetrazzini N.Y. 2 April 1911" in black ink running vertically along left portion of image. Image by Denver photograph Kirkland dated 1911, ca. 9" x 5.5". Attractively matted, framed, and glazed. Overall size ca. 13.25" x 9.75". Some cracking and creasing but in quite good condition overall.

"Tetrazzini possessed technical gifts of the highest order, a dazzling ease and agility in virtuoso passages, and a tone of warm, clarinet-like beauty, qualities vividly present in the best of her many recordings."
Desmond Shawe-Taylor in *Grove Music Online*. (30322) [MH] \$150



**First Edition of the Libretto
to Verdi's *Falstaff***

83. VERDI, Giuseppe 1813-1901

Falstaff commedia lirica in tre atti di Arrigo Boito ... prima rappresentazione: Milano, Teatro alla Scala, 9 Febbraio 1893 Impresa Piontelli & C. [Libretto]. Milano: G. Ricordi & C., 1893.

Octavo. Original publisher's light green wrappers with titling in dark green to upper. 1f. (recto title, verso publisher's note), 1f. (recto named cast list, verso named orchestral and stage personnel), [5]-114 pp. Text in Italian. Named cast includes Vittorio Maurel, Antonio Pini-Corsi, Edoardo Garbin, Giovanni Paroli, P. Rossetti-Pelagalli, Vittorio Arimondi, Emma Zilli, Adelina Stehle, Giuseppina Pasqua, Virginia Guerrini, and Attilio Pulcini. Publisher's blindstamp "G. Ricordi 1 1893" to lower inner corner of upper wrapper. Wrappers slightly worn, chipped, and faded, with small stain to upper, ; pages lightly browned and foxed.

First Edition. Chusid p. 66. Fuld p. 99.

Set to a libretto by Arrigo Boito after Shakespeare's plays *The Merry Wives of Windsor* and *King Henry IV*, *Falstaff* premiered in Milan at the Teatro alla Scala on 9 February 1893. For his final opera, Verdi exploited the verbal wit and humor of his source subject by overlapping and compressing large musical ideas into dense moments layered with both musical and dramatic complexity. *"It is clear the Verdi was fully aware of the opera's 'polyphonic' texture and was – on occasion – even prepared to interrupt the drama in order to enhance it. As he said in a letter to Boito discussing Fenton's sonnet in Act 3, 'as far as the drama goes we could do without it; but ... the whole piece provides me with a new colour for the musical palette'. These new aspects, possible only through the medium of comedy, served to stimulate Verdi's creative imagination to new levels of fecundity. In the midst of an increasingly fragmented aesthetic world, he was able to follow the whim of the moment, to gaze back serenely on past achievements and, as he said so many times in letters to Boito, simply to enjoy himself. Few would deny how richly Verdi deserved this final triumph, or how heartening a message Falstaff offers. The opera leaves us with a musical image that exactly reflects those famous photographs of Verdi in his last years: an old man, in black hat, with eyes that have lived through a lifetime of struggle, smiling out wisely at the world."* Roger Parker in *Grove Music Online*. (32055) \$385

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