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[IMAGE]

Catalogue 98

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HIGHLIGHTS

FIRST EDITIONS

of works by Beethoven, Chopin, Haydn, Massenet, Offenbach, Puccini, Schubert, Schumann, Richard Strauss, Verdi, and Weber

RARE 18th and 19th CENTURY CHAMBER MUSIC

by Davaux, Fesca, Gyrowetz, Hänsel, Kreutzer, Krommer, Lampugani, Meyseder, Onslow, Pleyel, and Sammartini

AUTOGRAPHS

of Bloch, Chaliapin, Delibes, Giordano, Gounod, Kodály, Mascagni, Milhaud, Patti, Ravel, and Thalberg

AUTOGRAPH MUSIC MANUSCRIPTS

of American composers including David Chaitkin, James Primosch, Peter Schickele, and George Tsontakis

ORIGINAL PHOTOGRAPHS

of opera singers of the early 20th century by the important photographer Herman Mishkin



“Occupied a Unique Position Among Composers of the Viennese Classical School”

1. ALBRECHTSBERGER, Johann 1736-1809

XII Neue Leichte Praeludien für die Orgel (nur mit 3 oder 4 Registern zu spielen) ... Pr. 14 Gr. Leipzig: C.F. Peters, Bureau de Musique [PN 1093], [1813].

Oblong folio. Red cloth-backed stiff dark red wrappers. [1] (title), pp. 2-14. Engraved. Some browning and soiling, primarily to title and edges. In very good condition overall.

A re-issue of the edition of 1804.

"[Albrechtsberger's] most interesting and original music was composed during his years as a provincial organist before settling permanently in Vienna. He cultivated a modern, homophonic idiom in the instrumental works of this period... As a champion of the contrapuntal tradition Albrechtsberger occupied a unique position among composers of the Viennese Classical school." Robert N. Freeman in *Grove Music Online*. (21055) \$165

An Important Resource for Early Opera

2. ALLACCI, Leone 1586-1669

Drammaturgia di Lione Allaci accresciuta e continuata fino all' anno MDCCLV. Venezia: Pasquali, 1755.

Small quarto. Quarter vellum with dark orange decorative title label gilt to spine. 4ff., 1,016 columns (= 508 pp.), including the supplement (columns 837-946), additions and corrections (947-950), and an index of authors (951-1016). With a fine woodcut device to title and occasional woodcut head- and tailpieces. A very good, wide-margined, uncut copy, with only occasional minor foxing and staining.

Second edition, substantially revised and expanded. Cortot, p. 4. Hirsch I, Anh. 2. Wolffheim II, 908. Gregory-Bartlett I, 12. RISM BVI, p. 81.

"A compendious and surprisingly accurate list of dramatic works of all kinds, including opera librettos, published in Italy; it also lists many unpublished works." Thomas Walker in *Grove Music Online*. *Allacci's bibliography of plays, operas, and ballets was first published in 1666 and revised by Giovanni Cendonì, Apostolo Zeno, and others for this updated edition of 1755.* (21115) \$600

"It is to Him that the Milan Conservatory Owes the Foundation of its Library"

3. ASIOLI, Bonifazio 1769-1832

Principj elementari di musica adottati dal R. Conservatorio di Milano per le ripetizioni giornaliere degli alunni compilati ... Con tavole. Torino: Marietti, 1824.

Octavo. Quarter dark green leather with marbled boards, decorative gilt rules to spine. 1f. (title), [3]-59 pp. + 3 folding plates of engraved musical examples. Very slightly foxed throughout.

Eitner I, p. 218. Fetis I, p. 154. First published in Milan in 1809.

"Asioli's music is now forgotten, although the brilliance of his talent was widely acknowledged by his contemporaries ... His didactic work survived longer, and it is to him that the Milan Conservatory owes the foundation of its library." Sergio Lattes, revised by Roberta Montemorra Marvin in *Grove Music Online*. (22214) \$125

Lithograph Depicting Characters and Scenes from the Opera Published at the Time of the First Performance in 1837

4. AUBER, Daniel-François-Esprit 1782-1871

Le Domino Noir. Opéra en trois Actes. Paris: Turgis, [ca. 1837]. Original lithograph by Turgis after Adam depicting small full-length role portraits of six principal characters (Brigitte, Lord Edford, Angele, Gil Perès, Hyacinte, and Horace de Massarena et Juliano) and one scene from each of Acts I, 2 and 3 of the opera within a double line border and incorporating decorative elements. 286 x 209 mm. + wide margins. Slightly foxed, somewhat heavier to blank margins; slightly browned from former matting. No. 1 in a series of operatic lithographs published by Turgis.

An opéra comique in three acts to a libretto by Eugène Scribe, *Le Domino Noir* was first performed in Paris at the Opéra-Comique (Salle Bourse) on 2 December 1837.

"Le domino noir was Auber's most successful opéra comique in Paris, with over 1200 performances by 1909. The many surprising twists in its plot, a notable feature of opéra comique, also made it popular in Germany and England (the London première was on 18 January 1838), and it was translated into most European languages.

Auber's music not only brings out the humour and wit of the libretto's couplets and features many dance rhythms, but also displays depths of expression, as in the minor-key section of the overture, in Massarena's 'Amour, viens finir mon supplice', and in Angèle's 'Le trouble et la frayeur' and its interpolated bolero, 'Flamme vengeresse'. Auber proved himself a shrewd dramatist in his use of parlando over an independent instrumental theme and in his choice of motifs to suit various situations. He imported a discreet Spanish flavour with two boleros and the popular aragonese, 'La belle Inès fait florès'. Angèle's bolero became a worldwide success as 'La gitana' or 'El jaleo de Jeres'." Herbert Schneider in Grove Music Online. (24781) \$135

First German Edition of Beethoven 2nd Symphony

5. BEETHOVEN, Ludwig van 1770-1827

[Op. 36]. *Ilme Grande Simphonie en Rè majeur (D-Dur) ... Oeuvre XXXVI Partition*. [Full score]. Bonn et Cologne: N. Simrock [PN 1959], [1822].

Octavo. Original publisher's printed pink wrappers. 1f. (title), [ii] (blank), 162 pp. Engraved. Price: "14 Frs." Wrappers slightly defective, spine mostly lacking, upper laid down. Slight offsetting; staining to edges of outer margins; some paper imperfections. Some edges untrimmed.

It is somewhat unusual to find copies of Beethoven's printed music in original publisher's wrappers.

First German edition, with metronome indications present. LvBWV v. 1, p. 211. Hoboken 2, 195. Del Mar p. 10, Source E. The score was previously published in an unauthorized edition by Cianchettini and Sperati in London in 1808.

One of the last works of Beethoven's so-called "early period," the *Second Symphony* premiered at the Theater an der Wien in Vienna on 5 April 1803, conducted by the composer. It was largely composed during Beethoven's stay at Heiligenstadt in 1802, when he began to realize that his deafness might be incurable. "Completed in 1802, during a turbulent period in Beethoven's life, the *Second Symphony*, in D major, op. 36, is already the work of a mature master who is settling accounts – or making peace – with the high-Classical symphonic tradition before embarking on an unprecedented musical voyage. It is a work which has both retrospective and prospective characteristics: it is firmly rooted in Mozart's and Haydn's last symphonies while anticipating Beethoven's later development by its dynamic contrasts, unexpected modulations, and propulsive movement, all of which are controlled by a confident and flowing Classicism." Solomon: *Beethoven*, pp. 103-104. (22957) \$1,200

"The Rage Over the Lost Penny"

6. BEETHOVEN, Ludwig van 1770-1827

[Op. 129]. *Rondò a Capriccio per il Pianoforte solo ... Opera postuma*. Vienna: Ant. Diabelli e Co., [PN D. et C. No. 2819], [January 1828].

Oblong folio. Marbled wrappers. [i] (title), 2-11, [i] blank pp. Title lithographed, music engraved. Price: "45 x C M." Printed note to foot of page 2: "Diese[!] unter L. v. Beethovens Nachlasse vollendet vorgefundene Capriccio ist im Manuscripte folgender Massen betitelt: Die Wuth über den verlorren Groschen, ausgetobt in einer Caprice." Spine of outer bifolium reinforced with marbled paper; spine of wrappers reinforced with matching dark green tape. Title browned; lower margin imperfectly trimmed; final leaf creased at upper right outer corner with very slight loss to lower right blank corner; one signature loose.

First Edition. LvBWV v. 1, p. 851. Hoboken 2, 514. Hirsch IV, 401.

"Beethoven's Rondo à capriccio for piano (better known as The Rage over the Lost Penny) has been popular for decades – the pièce de resistance, in fact, on the program of many a young pianist. ... [It] has always had

an immediate appeal as an effective, entertaining, and not too difficult show piece." Scherman and Biancolli: *The Beethoven Companion*, pp. 342-351. (23013) \$750

Mezzotint Portrait Proof by the Composer of *Home Sweet Home*

7. BISHOP, Sir Henry R. 1786-1855

Fine large mezzotint engraving by Samuel William Reynolds after the portrait by Thomas Foster. [London]: [J. Power and Colnaghi], [1822]. A striking three-quarter length image of the composer seated, holding a rolled sheaf of blank music paper. 492 x 356 mm. Proof before letters. Slightly worn; two small edge tears to left margin; trimmed at lower margin to just within plate mark. A very good, bright impression overall.

Whitman: *Nineteenth Century Mezzotinters: Samuel William Reynolds* (29.1). The original oil painting by Foster was exhibited at the Royal Academy in 1821 and then in the third exhibition of national portraits in South Kensington in 1868; its whereabouts since that time is not known.

"In his day [Bishop] enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed. ... Eclipsing all else in popularity is the ballad Home, Sweet Home. It was foreshadowed in Who Wants a Wife? (1816) and as a 'Sicilian Air' in a volume of National Airs which he edited in 1821. Then he used it as the theme-song of Clari (1823), with the now famous words by the American poet John Howard Payne, and repeated it in various transformations throughout the opera. Its fame was immediate, and spread quickly through Europe. It was used not only in the overture of Bishop's Home, Sweet Home (1829) but also as a leading motif in Donizetti's Anna Bolena (1830), and it appears to have taken a permanent place in European and American folksong. It reached its height of popularity after 1850, when Jenny Lind made it her own and it became the staple item of every ballad concert." Nicholas Temperley and Bruce Carr in *Grove Music Online*. (21347) \$400

"For a Time He Kept English Opera Alive Almost Single-Handed"

8. BISHOP, Henry R. 1786-1855

The Music in the Serio Comic Opera, of the Maniac, of the Swiss Banditti Complete as performed by the Drury Lane Company at the Lyceum Composed and arranged for the Piano Forte, by Henry R. Bishop. Ent. at Stat. Hall. Pr. 15s. [Piano-vocal score]. London: Goulding, D'Almaine, Potter & Co., [ca. 1810].

Folio. Patterned paper wrappers. 1f. (title), 137, [i] (blank) pp. Engraved. Uncut. Watermark "1808." With "The Maniac" printed to lower margin of each page. Slightly worn and soiled; some leaves slightly dampstained at upper corner; occasional light foxing, heavier to several leaves; performance mark in red crayon to second system of first page.

First Edition. Humphries & Smith p. 158.

The Maniac was first performed at the Lyceum by the Drury Lane Company on 13 March 1810. *"After his second success on the stage with The Maniac (1810), Bishop became music director of Covent Garden for the next 14 years. In 1813, he was a founding member of the Royal Philharmonic Society. In 1825 Bishop was induced by Robert Elliston to transfer his services from Covent Garden to the rival house in Drury Lane, for which he wrote, among others, the opera Aladdin, based on the story from 1001 Nights."* Wikipedia

"In his day [Bishop] enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed. Yet he is now remembered for little but the song Home, Sweet Home." Nicholas Temperley in *Grove Music Online*. (25780) \$250

Bloch Appreciates His Hostess's "Baumkuchen"

9. BLOCH, Ernest 1880-1959

Autograph letter signed. 2 pp. on both sides of a card, 89 x 138 mm. To Mrs. Ehrman. Dated November 6, 1928.

"I am enjoying this wonderful 'Baumkuchen' three times: on its own merit and because it was carrying the welcome home of such a charming person. I will certainly be glad to let you initiate me to a game which seems so fascinating (provided you are not the one to be 'murdered!') and I hope it can be soon. For the present, I have not yet unpacked my things, nor even myself!! With kindest regards to your husband and to yourself."

Written during the years of Bloch's directorship at the San Francisco Conservatory of Music (1925-1930).

Bloch was an American composer and teacher of Swiss origin. *"In his best work, the expression of his firm faith in the spirituality of mankind always shows through. Bloch was, and continues to be, a singular figure in the music of the 20th century."* David Z. Kushner in *Grove Music Online*

Baumkuchen is a German cake traditionally made on a spit. The characteristic rings that appear in its slices resemble tree rings and give the cake its name. (22365) \$250

Caruso Caricature of Dukas With Fine Photograph of the Distinguished Tenor

10. CARUSO, Enrico 1873-1921

Original caricature signed, believed to be of the French composer Paul Dukas (1865-1935).

189 x 149 mm (7.5 x 5.75"). Dated 1913. Blue pen and wash. Slightly worn and foxed, especially to verso; creased at upper edge and central fold; remnants of adhesive to upper corners of verso.

Together with:

An attractive postcard photograph of Caruso seated, stylishly dressed, with cigarette and cane in hand. 136 x 84 mm., with the name of the photographer's studio (Brogi), printed to lower right edge of recto, the name and London address of the publisher Breitkopf and Härtel and "Printed in Germany" printed to verso. Slightly browned; remnants of adhesive to verso.

"The famous tenor Caruso was a skilled amateur caricaturist who portrayed himself in operatic roles and drew humorous portraits of friends, as a release from his stressful professional life. Since 1903 Caruso had lived in New York for part of each year while performing at the Metropolitan Opera, and sent opera-related caricatures to La Follia, a local Italian-language newspaper." Website of the the Met, New York

*"With his original treatment of traditional forms, his highly inventive approach to musical drama, and his importance as a teacher and writer, [Paul Dukas] occupies a central position in French musical history ... Dukas was not only an influence on many French 20th-century composers and others such as Zemlinsky and Berg, but also remains important in his own right. His reputation rests on only a small number of compositions, notably the Piano Sonata, Ariane et Barbe-bleue, the ballet La Péri and L'apprenti sorcier. Dukas's influence as a critic, from 1892 to 1932, can be compared with Debussy's; his informed opinions reveal great sensitivity to the musical and aesthetic changes that took place during the period." Manuela Schwartz and G.W. Hopkins in *Grove Music Online.* (23549) \$450*

“Noted for His Lyrical and Harmonically Adventurous Music”

11. CHAITKIN, David 1938-2011

Summersong. Autograph sketchleaf in full score. Folio (310 x 232 mm). 1 page. Notated in pencil on 16-stave paper on one side of a bifolium. Undated, but ca. 1981. Signed in full in blue ink.

Together with:

A typed letter signed from the composer to the prominent American choral conductor Harold Rosenbaum regarding both the present work and the composer's Seasons Such as These, commenting on their significance, and hoping for more performances.

Summersong (1981) for 23 wind instruments, was commissioned and premiered by the Sylvan Winds, conducted by Arthur Weisberg. “Noted for his lyrical and harmonically adventurous music, David Chaitkin has composed symphonic as well as a variety of chamber and vocal works. His music has been performed by such ensembles as the BBC Philharmonic Orchestra, the Tanglewood Music Center Orchestra, the DaCapo Chamber Players and the St. Luke’s Chamber Ensemble. He has received awards from the American Academy of Arts and Letters, which described his music as “subtle, powerful works of a knowing musical intelligence,” and “effortlessly original. A lyrical metamorphosis of timbre, rhythm and shape engage the ear ... his music is both intense and sensitive.” Website of David Chaitkin. Chaitkin's teachers included Dallapiccola, Shifrin, and Imbrie.

(18927)

\$300

Original Photograph of the Distinguished Russian Bass

12. CHALIAPIN, Fyodor 1873-1938

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

Together with:

Chaliapin's autograph signature ("F. Chaliapin 1930 M.Video") on an album leaf also signed by the noted Italian bass Salvatore Baccaloni (1900-1969), Montevideo 1930, 117 x 125 mm., and a program excerpt of a performance at the Metropolitan Opera of Boïto's opera *Mefistofele* with Chaliapin performing the lead role.

"Chaliapin's international career began in 1901 at La Scala, as Boïto's Mefistofele ... He was a perfectionist as far as his own make-up, costuming and musical and dramatic preparation were concerned, and untiringly attentive to the staging of the operas he appeared in. Those who worked with him or who knew him off stage testify to his almost superhuman vital force, warmth and fierce intolerance of artistic mediocrity." Harold Barnes and Alan Blyth in Grove Music Online. (24780)

\$150

First French Edition of Chopin's Op. 17, Quatre Mazurkas

13. CHOPIN, Frédéric 1810-1849

[Op. 17]. *Quatre Mazurkas pour le Piano Forte dédiées à Madame Lina Freppa ... Op: 17*. Paris: Maurice Schlesinger ... Leipzig[!]: Breitkopf et Härtel ... Londres: Wessel et Co.: [PN M.S. 1704], [after 1834].

Folio. Disbound. 1f. (title), [i] (blank), 2-11, [i] (blank) pp. Engraved. Price: "6 f." Brandus handstamp to lower right corner of title. Slightly foxed.

First French edition, later issue (the first issue was published by Pleyel). Grabowski-Rink 17–1a-Sm. Chomiński-Turło p. 115. Hoboken 4, 249. Schlesinger acquired a portion of Pleyel's business, including editions and plates, in 1834. (23061)

\$450

Douze Etudes pour le Piano

14. **CHOPIN, Frédéric 1810-1849**

[Op. 25, nos. 1-6]. *Douze Etudes pour le Piano dédiées à Madame la Comtesse d'Agoult ... Oeuvre 25. Liv. 1.* Leipsic: Breitkopf & Härtel ... Paris: Brandus & Co ... Londres: Wessel & Co.: [PNs 5832, 5833], [after 1855].

Folio. Disbound. 1f. (title), 3-31, [i] (blank) pp. Title lithographed, music engraved. Price: "1 Thlr. 15 Ngr." Publisher's and "Scharfenberg & Luis, New York" handstamps to foot of title. Minor foxing and browning; slight loss to blank lower corner of final leaf; Scharfenberg handstamp slightly cropped.

Second German edition, second issue. Grabowski-Rink 25/1-6–2a-B&H. Chomiński-Turło p. 90. Hoboken 4, 276.

The firm of Scharfenberg & Luis was active from 1845-66. See Howe: *Music Publishers of New York before 1850*, reprinted November 1917 from the *Bulletin of the New York Public Library*, September 1917, p. 1. (23081) \$300

“A Significant Contribution to the History of the Genre”

15. **DAVAUX, Jean-Baptiste 1742-1822**

[Op. 6]. *Six Quartettos for two Violins a Tenor and Violoncello ... Opera VI.* [Parts]. London: W. Napier [PN 45], [ca. 1780].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Viola: [1] (title), 2-7, [i] (blank); Violoncello: 1f. (title), [1] (blank), 2-7, [i] (blank) pp. Engraved. Plate number printed to Violoncello part only. Advertisements for works by Vachon, Vanhall [!Vanhall], and Syrmen printed to foot of titles. Early initials "WCh" in ink to upper left corner of Violino Primo title, possibly those of the violinist/violoncellist William Churchill (?1760-1812), a member of the Royal Society of Musicians; erasure numbers added in pencil in a modern hand throughout. Outer bifolia of all parts except Viola detached. Browned at spine.

Second edition. BUC I p. 255. RISM D1122.

"A composer of appealing chamber music for strings, Davaux published six duos, six trios, at least 25 quartets and four quintets. The quartets represent a significant contribution to the history of the genre, and featured prominently in the popular weekly concerts held, for many years, at his house each winter. In the quartet ... there is a tendency for all four instruments to be treated soloistically." Barry S. Brook, Joel Kolk, and Donald H. Foster in *Grove Music Online*. (25685) \$175

Delibes Mentions Prominent Parisian Musical Figures

16. **DELIBES, Léo 1836-1891**

Autograph letter signed "L. Ds." 3 pp. of a bifolium. Small octavo. Dated "Thursday morning." In French (with translation). Slightly worn and creased.

Delibes would like to see his friend to discuss some issue of importance. He also mentions several prominent musical figures in Paris: the baritone Jacques Bouhy; Philippe Gille, the co-librettist of Delibes's opera, *Lakmé*; Halanzier, a director at the Paris Opera; and Léon Carvalho, director of the Opéra-Comique.

"In spite of everything, Carvalho wants all the same to go ahead and at full steam ... When one speaks to him of waiting ... he jumps to the ceiling and does not accept any hesitation. This is very embarrassing."

"Outside the theatre (for which Delibes wrote nearly all his music) his most notable work was as a composer of choruses, now undeservedly neglected. His output of songs was relatively small and that of instrumental and church music almost negligible. His cantata *Alger* (1865) attracted much attention at the time but has lain in obscurity since. Despite his poor record at the Conservatoire his workmanship was of the highest order; he had a natural gift for harmonic dexterity and a sure sense of orchestral colour, and nothing in his music is out of place. He was a disciplined composer, and it is tempting to see in the exquisite pastiche dances that he composed in 1882 for Hugo's *Le roi s'amuse* not just a sharp ear for style but a genuine feeling for the world of 17th-century French classicism, later to be espoused with such ardour by Saint-Saëns, d'Indy and Debussy." Hugh Macdonald in *Grove Music Online*

Leon Carvalho (1825-1897) was an important French theatre impresario. He was director of the Opéra-Comique in Paris from 1876 to 1887, during which time Delibes's *Lakmé* was first performed. (23308) \$285

Autograph from *La femme à barbe*

17. DELVINCOURT, Claude 1888-1954

Autograph musical manuscript from the composer's opera bouffe *La femme à barbe*, first performed in 1938. 2 pp. Folio (ca. 348 x 268 mm.). 56 measures scored for both spoken and sung voices, including sections for chorus with instrumental accompaniment. Apparently complete. Marked "Scène IX les mêmes: puis les trois emissaires du Sultan - puis Croquendot ..." Notated in black and red ink with some markings in blue crayon. Unsigned. Slightly worn; creased at central fold.

La femme à barbe, in two acts to a libretto by A. de la Tourrasse, was first performed at Versailles on 2 June 1938.

Delvincourt, a French composer, was appointed director of the Versailles Conservatory in 1931 and of the Paris Conservatoire in 1941, a position he held until his death in 1954; he received the Prix de Rome in 1913 for his cantata *Faust et Helene*. "His most important decisions were the founding of the *Orchestre des Cadets* and a chorus (so avoiding the evacuation of his pupils to Germany), and his invitation to Messiaen, despite much comment, to teach the philosophy of music ... After Debussy and Ravel, he was one of the most ardent of French composers in trying to recapture the spirit of the Middle Ages and the Renaissance, as in the *Danceries* ..." Alain Louvier in *Grove Music Online*. (20707) \$600

"Originality and Expressiveness"

18. DUSSEK, Jan Ladislav 1760-1812

[Op. 51]. *Trois Nouvelles Sonates pour le Piano-Forte avec accompt. de Flute ou Violon ... Op. 51*. [Keyboard part only]. Vienne: Artaria et Comp. [PN] 1906, [1807].

Oblong folio. [1] (title), 2-30 pp. Engraved. Slightly worn; title soiled and separated at spine, opus number partially erased.

Weinmann: *Artaria*, p. 92. RISM D4277 (3 copies only).

"Dussek is an unjustly neglected composer. ... His music seems to have been received with enthusiasm in his own time; reviews of the original editions in the *Allgemeine musikalische Zeitung* praise Dussek's originality and expressiveness, and the appropriateness to the piano of his melody, harmony and scoring." Howard Allen Craw et al. in *Grove Music Online*. (21944) \$200

Late 18th Century Ballet by D'Egville

19. EGVILLE, James D' fl. 1782-?1827 and Cesare BOSSI ?-1802

Telemaque a Grand Ballet as Performed at the Kings Theatre Hay-Market Composed by J. D'Egville. The music Composed and Compiled by D'Egville & Bossi. [Piano score]. London: Broderip & Wilkinson, [1799].

Folio. Newly bound in full brown linen with printed paper title label to spine. 1f. (title), [1] (blank), 2-39 pp. Engraved.

First Edition. BUC p. 313. RISM E499.

Telemaque was first performed at the King's Theatre on 27 March 1799, receiving 24 performances. The dancers included D'Egville, Didelot and Hilligsberg. Smith 191. The music draws from Haydn, Pleyel, Sacchini, Gluck, and others. *Both D'Egville and Bossi were engaged by the King's Theatre as choreographer and composer/arranger respectively. While D'Egville is credited along with Bossi with the present ballet, it is most likely that Bossi was largely responsible for the music with D'Egville responsible for the choreography. The ballet itself was a reworking of d'Abuberval's ballet of the same name.* (18864) \$350

First Edition of Fesca's Opus 1

20. FESCA, Friedrich Ernst 1789-1826

[Op. 1]. *Trois Quatuors pour deux Violons, Alto, et Violoncelle composés et dédiés à C. A. Fesca par son frère... Oeuvre I.* [Parts]. Vienne: Pierre Mechetti ci-devant Charles [PN 345], [after 1815].

Folio. Disbound, with some leaves tipped-in. Violino primo: [1] (title, with device to head incorporating putti notating and playing music), 2-23, [i] (blank) pp.; Violino secondo: [1] (blank), 2-17, [i] (blank) pp.; Viola: [1] (blank), 2-15, [i] (blank) pp.; Violoncello: [1] (blank), 2-15, [i] (blank) pp. Engraved. With publisher's address to title "im Michaelerhaus der k.k. Reitschule gegenüber No. 1221" and early owner's dated signature "G. Adensamer 20/8 1878" in pencil. Measure numbers added in pencil in a modern hand throughout. Minimally foxed and soiled.

First Edition, later issue. Frei-Hauenschild, p. 448. Weinmann, Mecchetti, p. 10.

"Fesca's reputation as a composer was based primarily on his string quartets and quintets. Between 1816 and 1826 he was the most frequently reviewed composer in this genre in the Allgemeine musikalische Zeitung, and his works were highly regarded by Spohr, Nägeli and Rochlitz, among others. Weber based his ideas on progressive contemporary chamber music on Fesca's quartets, since they combined the detailed accompaniment figuration and complex thematic development of the Classical string quartet with the harmonic richness and virtuosity demanded at that time. Also characteristic is his gentle and amiable style, though the quartets opp.7, 12 and 14 display the more extrovert manner of the quatuor concertant." Markus Frei-Hauenschild in *Grove Music Online.* (25696) \$225

Early 19th Century Ballet by d'Egville

21. FIORILLO, Federigo 1755-ca.1823

Le Mariage Secret, ou Les Habitants du Chene, The favorite Ballet Composed by Mr. D'Egville, & performed at the King's Theatre, Haymarket, The Music Composed and arranged for the Piano Forte or Harp, with an Accompaniment for Flute. [Piano score]. London: Rt. Birchall, [ca. 1808].

Folio. Disbound. 1f. (pictorial title), [1] (blank), 2-60 pp. Engraved. Slightly worn and soiled.

Smith 367. Levy & Ward 684.

After a career touring in France, Italy, Poland and Russia as a violinist and violist, Fiorillo arrived in London in 1788. He performed in Salomon's quartet in the Concerts of Ancient Music from 1791 and from 1805 to 1814 composed music for various London ballets. Highfill et al.: *A Biographical Dictionary*, Vol. 5, p. 274. (22224) \$400

The Andante from Haydn's Symphony Opus 20, L'Imperiale

22. GELINEK, Josef 1758-1825

Andante très favori de Joseph Haydn avec Variations faciles mis pour Le Piano Forte. Vienne: Artaria et Comp. [PN 2046], [1809-1810].

Oblong folio. [1] (title), 2-5 pp. Engraved. The theme is the *Andante* from the Haydn's Symphony 53, opus 20, known as *L'Impériale*. Hoboken I:53.

Weinmann p. 97. RISM G1084.

A Czech composer, pianist and piano teacher, Gelinek met both Mozart and Haydn, and was a friend of Beethoven. *"According to Dlabáč, Gelinek met Mozart during the latter's visit to Prague in 1787, and after successfully improvising on a theme by Mozart in the composer's presence at the house of Count Philipp Kinsky, he was recommended by Mozart to the count ... Gelinek went with Kinsky to Vienna ... where for about 15 years he was a domestic chaplain, piano teacher and tutor for the Kinsky family ... Most of [his] works are piano variations based on melodies from stage works ..., instrumental compositions (Beethoven's Seventh Symphony, second movement), Viennese folk tunes and his own themes. Their execution demands an advanced performer. They show considerable inventiveness and occasionally employ imitative counterpoint. They were appreciated by contemporaries both as agreeable music and for their pedagogical value ..."* Milan Poštolka in *Grove Music Online*. (21955) \$160

Giordano Writes about His Opera Madame Sans Gêne

23. GIORDANO, Umberto 1867-1948

Autograph letter signed ("U Giordano") to the journalist Marescotti. 3 pp. of a bifolium. Octavo. Dated April 5, 1915. In black ink. On stationery with "Villa Fedora Baveno" embossed at head. In Italian (with translation). Very slightly worn and soiled; creased at folds.

Giordano will have Mr. Carozzelli, of the Sonzogno publishing firm, send Marescotti a piano-vocal score and libretto of his opera, *Madame Sans Gêne*. He hopes that Marescotti, a critic, will write a few complementary things about the opera.

"I'm glad that you speak about [the opera] with your competence, [which is] evident from the Encyclopedia, and I hope that this time you will want to write differently than before, a few flattering things for me."

"Giordano handled the late Romantic, emotionally vehement idiom of the giovane scuola with ease and fluency, being particularly skilful in weaving into his scores elements of local and historical colour ... His stage sense is always sure, and his vocal writing unfailingly effective." Julien Budden in *Grove Music Online*. *Madame Sans Gêne* was first performed at the Metropolitan Opera in New York on 25 January 1915.

Marescotti was a critic for the journal, *Musici e Musicisti*, organ of the Casa Ricordi. In the late nineteenth and early twentieth centuries a great rivalry existed between Ricordi and Sonzogno, the two most important Italian

publishing firms of the period. This may explain why Marescotti had been critical of Giordano, whose works Sonzogno championed. (23521) \$450

“Among the Most Respected and Prolific Composers in France”

24. GOUNOD, Charles 1818-1893

Autograph musical quotation signed ("Ch. Gounod"). 1 page (ca. 76 x 187 mm.). Four measures of an *Adagio* for organ with pedals, in E-flat major, in 4/4. Notated in black ink on three printed staves. A note in black ink to verso signed [Comte Élie de] "Palys" explains that this autograph of Gounod has been "given by M. de Lassus, his son-in-law, to Mme Porteau." With rectangular blindstamp to upper left corner. Very lightly foxed and stained; creased at central fold.

"Best known today as the composer of the opera Faust and an Ave Maria descant to the first prelude of J.S. Bach's Das wohltemperirte Clavier, Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century." Steven Huebner in *Grove Music Online*. (25136) \$450

“Served as a Pall-Bearer at Beethoven’s Funeral, and Encouraged Chopin Early in His Career”

25. GYROWETZ, Adalbert 1763-1850

[Op. 2]. *Six Quatuors Concertans Pour deux Violons Alto et Basse Dédiés au Célèbre Haydn ... 2e. Livre de Quatuors. Prix 2 livres.* [Parts]. Paris: Imbault [PN 189], [1789].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-25, [i] (blank) pp.; Violino secondo: [1] (title), 2-25, [i] (blank) pp.; Viola: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-16, [i] (blank), 18-25, [i] (blank) pp.; Violoncello: [1] (title), 2-24 pp. Engraved. Publisher's signature to lower right corner of title of Violino primo. With overpaste of Longman & Broderip, London, to title of Violino primo. Slightly browned; some offsetting and occasional smudging; some leaves closely trimmed at outer margin; Violino primo part crudely trimmed at lower inner corner; Violoncello part very slightly dampstained at upper margin; publisher's signature partially abraded.

First Edition. RISM G5354 (3 copies only in the U.S).

"A promising young composer, Gyrowetz ... travelled to the principal music centres of Europe: Vienna, Italy, Paris, London, and then back to Vienna. During his first visit to Vienna, in either late 1785 or 1786, he made the acquaintance of Haydn, Dittersdorf, Albrechtsberger and Mozart; he developed a warm relationship with Mozart ... During his last decades he was greatly admired by the younger generation, including Meyerbeer, who even assisted him financially. Gyrowetz served as a pall-bearer at Beethoven's funeral, and encouraged Chopin early in his career." Adrienne Simpson and Roger Hickman in *Grove Music Online*. (25701) \$275

Full-Length Aquatint Depicting Handel Holding a Manuscript Leaf from the Messiah

26. HANDEL, George Frideric 1685-1759

Full-length aquatint engraving by Franz Hegi (1774-1850) after the sculpture by Louis François Roubillac in Westminster Abbey. [?Paris], [ca. 1830]. 207 x 167 mm. Hinged at upper corners of verso. A fine impression on wove paper with good margins. 207 x 167 mm. A fine impression on wove paper with good margins.

Handel is shown standing, holding a large manuscript leaf from the *Messiah* surrounded by musical instruments including a large organ and an angel playing a harp. The sculpture upon which the present print is based, which dates from 1759-61, was commissioned by Handel's executor and unveiled in 1762.

This image is one of very few depicting the composer without a head covering. (23315)

\$450

“Well Received by the Critics”

27. HÄNSEL, Peter 1770-1831

[Op. 17]. *Trois Quatuors pour deux Violons Alto, & Violoncelle composés et dédiés à Mr. Jean Zimmer... Oeuvre 17. Prix: [f 3:15].* [Parts]. Bonn: Simrock [PN 597], [1808].

Folio. Disbound. Violino 1o.: [1] (title), [i] (blank), 3-21, [i] (blank) pp.; Violino 2o.: [1] (blank), 2-19, [i] (blank) pp.; Viola: 15, [i] (blank) pp.; Violoncello: 13, [i] (blank) pp. Engraved. Overpaste with early owner's signature in ink to upper right corner of all title pages: "W. W. Wouters," covering an earlier signature, "J. van G..." Measure numbers added in pencil in a modern hand throughout; titling "Haensel op. 17" in the same hand to first blank page of Violino 2o and head of first page of Viola and Violoncello parts. Slightly worn, browned, and soiled.

A later edition, issued within months of the first edition (Vienna: Artaria [PN 1948], January 1808).

"Hänsel was first and foremost a composer of chamber music. Taking Haydn as his point of departure, he approached the style of Schubert without displaying any influences of Beethoven ... From op. 17 onward his compositions were well received by the critics." Hubert Unverricht in *MGG2*. (25713) \$200

Complete Set of 12 Haydn Symphonies in Full Score

28. HAYDN, Joseph 1732-1809

[H. I:85-86, 88, 94-96, 99-104]. *Symphonien in Partitur.* [Study scores]. Berlin u. Breslau: Ed. Bote & G. Bock [PNs 181-192], [1847-1866].

12 volumes. Octavo. Uniformly bound in brown cloth-backed textured dark brown paper boards with initials "E.M." to lower right corner of upper, gilt titling and ornaments to spines. Engraved. No. 1 [H. I:104]: 118 pp. – No. 2 [H. I:102]: 106 pp. – No. 3 [H. I:94]: 108 pp. – No. 4 [H. I:103]: 116 pp. – No. 5 [H. I:100]: 122 pp. – No. 6 [H. I:101]: 132 pp. – No. 7 [H. I:88]: 94 pp. – No. 8 [H. I:95]: 91 pp. – No. 9 [H. I:99]: 126 pp. – No. 10 [H. I:96]: 106 pp. – No. 11 [H. I:85]: 102 pp. – No. 12 [H. I:86]: 127 pp.

Incipits of all 12 symphonies to title pages of vols. 2-3, 5, and 8-12, with subscription prices in Reichsthaler. Incipit staves from no. 8 left blank on titles of vols. 1, 4, 5, and 7; filled staves and prices next to them are the same as in vols. 2-3, 5, and 8-12. Title pages are otherwise identical. Publisher's blindstamp to title of vols. 1, 3, 4, 6-8, and 10. Caption title "Symphonie" without number through vol. 7; no. 8 with arabic numeral; nos. 9-12 with roman numerals. Caption credits to "J. Haydn" to nos. 8 and 10-12. Publisher's note "Ed. Bote & G. Bock, Berlin" printed at lower right corner of first page of music from vol. 9 on. Notational correction in pencil to p. 108 of no. 6. Bindings slightly worn, rubbed and bumped; spines of vols. 1, 3, and 12 lacking; small stains to vol. 6.

A complete set, including first editions in full score, of Hoboken I: 88, 96, and 100, various issues. Hoboken Haydn catalogue III, pp. 17-18 ("Coll. Sy. 5"), with title conforming to the latest of the three given by Hoboken; the imprint allows for dating between 1847 (opening of the Breslau office) and 1866 (liquidation of Scharfenberg & Luis). Hoboken collection catalogue 6: 175 (vol. 11, with mispagination, dated "um 1853"), 234 (vol. 8, misdated "um 1839"), 238 (vol. 10, mislabeled "Erstdruck" and misdated "1839"), 279 (vol. 2, earlier issue with

incipits for nos. 1-7 only misdated "1839"), 294 (vol. 1, later issue with incipits for all 12 numbers). The first issues were announced in 1839, and the plate numbers reserved at the same time. Publication, however, seems to have stretched over many years: the first six volumes are listed in Hofmeister 1852, vol. 7 in Hofmeister 1860, and the final five in Hofmeister 1868. The differences in printing quality suggests that vols. 7-12 are first (or early) issues and vols. 1-6 later issues; in vols. 2, 3, and 5, the later issue is confirmed by the presence of all twelve incipits on the title page. The monogram "E.M." is unidentified, but could represent Eusebius Mandyczewski (1857-1929), the initiator of the first complete edition of Haydn's works. A well-preserved set.

Together with:

[Hoboken I:97]. *Symphonien von Joseph Haydn. Partitur ... No. 7 C dur ... Pr. 1 Thlr. 10 Ngr.* Full score. Leipzig: Breitkopf & Härtel [PN 9055], [ca. 1855]. Octavo. Black cloth-backed gray boards with blank label to spine and upper. 1f. (title), 59, [i] (blank) pp. Engraved. Handstamp of "Karl Schwager Musikalienhandlung u. Antiquariat Wien" to title. Binding quite worn, rubbed and bumped with portions of cloth spine lacking; front endpaper detached. Somewhat browned; minor blue and graphite pencil markings to title; some pages guarded; pp. 5-16 lacking. **First Edition**, most probably first issue. Hoboken Haydn catalogue I, p. 196 and III, p. 19 (Coll.Sy.7b; there, date is given as "1855/58"). Hoboken collection catalogue 6, 243. Not in Hirsch or RISM. The list of symphonies on the title page includes nine numbers. The first six scores (Hoboken I: 93, 94, 99, 101, 203, 104) were published in Haydn's lifetime and reissued in 1854. The present number was the first of another six symphonies (Hoboken I: 86, 95, 98, 100, and 102), completed by 1858. The fact that the list on the title ends with "no. 9" and not with "no. 12" allows the dating of the present copy to the short time before the new set was complete. (25527) \$250

First Edition of the Piano-Vocal Score of Hindemith's Controversial Opera

29. HINDEMITH, Paul 1895-1963

Mathis der Maler. Oper in sieben Bildern ... Klavierauszug vom Komponisten. [Piano-vocal score; text in German]. Mainz: B. Schott's Söhne [PN B.S.S. 34002], [1935].

Folio. Full red morocco with titling gilt to spine, original publisher's wrappers printed in red and black bound in. 1f. (half title), [i] (title), [i] (copyright notice), [i] (cast list and list of orchestral instruments), [ii] (table of contents), [iv]-xii (Vorspiel), 283, [i] (blank) pp. Printer's note to lower right corner of final page of music: "Stich u. Druck von B. Schott's Söhne in Mainz." Small label "Alsbach & Dover Kalverstraat 176 Amsterdam" to foot of title. Wrappers worn with slight loss to corners; upper soiled. Pages with small impressions to center of page from upper wrapper through ca. p. xii; small portion of upper outer corner of pp. 13-14 lacking, not affecting music; final leaves slightly dampstained at upper edge. A very good copy overall.

First Edition.

"[Hindemith] started to work on the opera *Mathis der Maler* (1933–5), writing his own libretto for the first time, and placing the problematic relationship of politics, power, art and personal responsibility into a historical setting. The subject of the opera is the artist Matthias Grünewald, the painter of the *Isenheim Altarpiece*, who is led by his sense of social responsibility to give up painting and join the peasants in their struggle against serfdom during the *Peasants' War* (1524–5). After being bitterly disappointed by them, Grünewald recognizes that he has betrayed the most precious thing in his existence, his art. In a visionary scene, art is restored to him as the obligation to paint. Although he cannot forget the experiences of suffering, nor his share of guilt, his memories add moral strength to his artistic expression. The final message, therefore, is that the artist who betrays his genuine gifts is socially irresponsible, however hard he tries to quiet his conscience through political activism ... While working on the scenario ... Hindemith composed the symphony *Mathis der Maler*, the first performance of which (Berlin, 12 March 1934) was an enormous success ... The triumph of the work, however, led the National Socialists to attack the composer in the press ... In October 1936 ... a ban was placed on all performances of Hindemith's works ... In May 1938, while he was being denounced as a 'standard-bearer of musical decay' at

the Entartete Musik exhibition in Düsseldorf, the world première of [the opera] Mathis der Maler was acclaimed in Zürich." Giselher Schubert in *Grove Music Online*. (24687) \$150

“One of Europe’s Greatest Composers”

30. HUMMEL, Johann Nepomuk 1778-1837

[Op. 98]. *Rondo Brillant ... mêlé d'un Theme russe ... pour le Piano-Forte avec Accompt. de l'Orchestre*. [Solo piano part only]. Leipzig: C.F. Peters [PN 1763], [ca. 1824].

Folio. Sewn. 29 pp. Engraved. Moderately foxed throughout; corners of blank margins of last three leaves torn.

First Edition. Zimmerschied p. 142.

“[Hummel] was considered in his time to be one of Europe’s greatest composers and perhaps its greatest pianist.” Joel Sachs, revised by Mark Kroll in *Grove Music Online*. (14706) \$150

Fine Original Photograph of Kipnis by Noted Photographer Willinger

31. KIPNIS, Alexander 1891-1978

Fine original large silver print photograph of the distinguished Ukrainian-born American bass in profile by the noted Hungarian-born photographer Laszlo Willinger (1909-1989). 390 x 290 mm. Signed by the photographer in white ink at the lower left corner. Vienna, ca. 1935. Slightly worn, with slight curl to edges. In very good condition overall.

Kipnis was a member of both the Berlin Staatsoper (1930–1935) and the Vienna Staatsoper (1935–1938); he became an American citizen in 1934. "By then he had established himself everywhere as an outstanding Wagner and Mozart bass and a highly distinguished interpreter of Italian and Russian roles. He was much in demand at Bayreuth, singing there between 1927 and 1933, and appeared at the 1937 Salzburg Festival as Sarastro under Toscanini." Desmond Shawe-Taylor in *Grove Music Online*.

Willinger, who left Berlin for Vienna in 1933, is particularly noted for his portrait photography; his subjects include Marlene Dietrich, Sigmund Freud, Carl Jung, Max Reinhardt and many other notables of the 1930s and '40s. He moved to the United States in the mid-'30s and was one of the first Hollywood photographers to experiment in the use of color.

A fine example of this important photographer's early work. (22257) \$350

Kodály Writes to His Publisher

32. KODÁLY, Zoltán 1882-1967

Autograph letter signed "Z. Kodály" to Associated Music Publishers in New York. 1 page. Folio (ca. 292 x 185 mm.). Dated Budapest, June 27, [1947?]. In blue ink. On a folded sheet with photographic illustrations of the Jägerhaus Hotel and Restaurant in Karlsbad. With the recipient's name and New York address in Kodály's autograph to address panel on verso. Slightly worn and soiled; creased at folds and slightly overall; four file holes and several small perforations to upper edge with partial loss to date; lower edge slightly chipped.

"Universal Edition Vienna, ask[!] me to confirm personally the arrangement about my Bach Chorale you wish [to] publish in a string orchestra arrangement paying the sum of \$50.00[?]. Agreed, and you send me a copy of the score and each separ[at]e part. Yours very truly ... "

"With Bartók, [Kodály] was one of the creators of a new Hungarian art music based on folk sources, and he laid the foundation for the development of a broadbased and musically literate culture ... With the success of the *Psalmus hungaricus* Kodály had made a fresh start, and his career gained further momentum with the premières of the *Singspiel Háry János* (Budapest, 16 October 1926) and of the six-movement suite drawn from it (Barcelona, 24 March 1927). These works consolidated Kodály's stature the world over: Toscanini and Mengelberg, Ansermet and Furtwängler were among the first to include them in their programmes." László Eöszse et al. in *Grove Music Online*.

Universal published Kodály's arrangement for cello and piano of Bach's *3 Chorale Preludes* in 1924; we have not located an arrangement by Kodály for string orchestra of any of Bach's chorales published by AMP. (24378) \$600

Rodolphe & Paul Kreutzer

33. KREUTZER, Rodolphe 1766-1831

[Op. 16]. *Trois Trios brillans[!] pour deux Violons et Basse ... Oeuvre 16 Prix 1 Rthl. 8 Gr.* [Parts]. Leipsic: Breitkopf et Härtel [PN 225], [ca. 1805].

Folio. Disbound.

Violino primo: [1] (title), [i] (blank), 3-20 pp.; Violino secondo: 10 pp.; Basso: 8 pp. Engraved. Handstamp, "R. Cocks & Co. Importers of Foreign Music 20 Princes St. Hanover Sqe. [London]," to foot of Violino primo part title; "Kreutzer" in ink in block letters to upper left corner of first pages of Violino secondo and Basso parts; Numbers "12," "13," and "14" handstamped in red ink as headers to the three trios respectively. Closely trimmed at upper edge, with slight loss to pagination. A later edition. RISM K2291 (1 copy only in the U.S., at the Library of Congress). WorldCat (2 copies, 1 at Cornell and 1 at the University of Chicago). The opus number 16 is unique to the present edition.

Bound with:

Kreutzer, Paul. *Trois Trios Brillants Pour deux Violons et Violoncelle, Dédiés à son Ami et Elève P. Lafont ... Lettre B. Prix 9F. 2e Livre des Trios.* [Parts]. Paris: J. Frey [without PN], [1812-1838]. Violino Io: 1f (title), [1] (blank), 2-19, [i] (blank) pp.; Violino 2o: [1] (title), 2-13, [i] (blank) pp.; Basso: [1] (title), 2-12 pp. Engraved. Publisher's handstamp and handstamp "Kreutzer" to foot of Violino primo part title; "Kreutzer" in pencil to upper left corner of first pages of music of Violino Io. and Basso parts; Numbers "15," "16" and "17" handstamped in red ink as headers to the three trios respectively; occasional marks in pencil. Violino 2o. and Basso parts dampstained at upper inner corner. **Probable First Edition.** RISM K2292 (no copies in North America). WorldCat (1 copy, at Stanford University).

Bound with:

Kreutzer, Paul fl. early 19th century. *Pot Pourri Pour un Violon avec accompagnement d'un second Violon et Basse ... Pr. 8 gr.* [Parts]. Leipzig: Breitkopf & Härtel [PN 400], [1807]. Violino primo: [1] (title), 2-4 pp.; Violino secondo: 2 pp.; Basso: 2 pp. Engraved. Number "18" handstamped in red ink as header to all pages; Violino primo part closely trimmed at upper margin, with slight loss to pagination. A later edition. RISM KK2049 I,2 (2 copies, at the Staatsbibliothek in Berlin and the Sibelius Museum in Turku, Finland). WorldCat (1 copy, at the Koninklijke bibliotheek in The Hague). We have been unable to locate mention of Paul Kreutzer in any of the standard reference works. It is possible that this work included in the present collection in the mistaken belief that it was, in fact, by Rodolphe Kreutzer, who also published some *Pot-Pourris* for the same combination of instruments. (25747) \$250

“Regarded (with Haydn) as the Leading Composer of String Quartets”

34. KROMMER, Franz 1759-1831

[Op. 5]. *Trois Quatuors pour deux Violons Alto et Basse... Opera [5]. Prix 9 f.* [Parts]. Paris: Ice. Pleyel et Fils aîné [PN 199], [?ca. 1828].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-17, [i] (blank) pp.; Violino secondo: [1] (title), 2-13, [i] (blank) pp.; Viola: [1] (title), 2-14 pp.; Violoncello: [1] (title), 2-13, [i] (blank) pp. Engraved. Publisher's facsimile signature handstamp to lower right corner of title of Violino primo part. With two publisher's numbers to title: 198 and 199. Publisher's address: "Boulevard Montmartre." Numbers "23," "24," and "25" in manuscript as a header to all pages, to each of the three quartets respectively. Notational corrections in pencil to final pages of Violino secondo and Violoncello parts; measure numbers added in pencil in a modern hand throughout. Minimally foxed and slightly soiled; paper repair to pp. 5-6 of Violoncello part. A very good copy overall.

A later edition. RISM K2617 (3 copies only in the U.S., at Cornell, Oberlin, and the University of California, Berkeley). The plate number points to 1799, but the imprint suggests a date of ca. 1828.

"Krommer was one of the most successful of the many influential Czech composers in Vienna at the turn of the 18th century. His creative output comprises over 300 works ... Krommer's reputation is attested by the rapid spread of his compositions in reprints and arrangements by German, Danish, French, English, Italian and American publishers ... He was regarded (with Haydn) as the leading composer of string quartets, and as a serious rival of Beethoven ... His modes of expression extend from the galant style of the earlier 18th century to Romanticism." Othmar Wessely in *Grove Music Online*. (25732) \$120

Lampugnani & Sammartini

35. LAMPUGNANI, Giovanni Battista 1708-1788 and Giovanni Battista SAMMARTINI 1700/01-1775

[Op. 1]. *Six Sonatas for two Violins with a Through Bass for the Harpsicord or Violoncello.* [Set of parts]. London: I. Walsh, [1744-48].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp. Basso (with figures): 1f. (title) 8 pp. Engraved. Basso part from issue of ca. 1748. Some browning, soiling and minor foxing.

First Edition, first issue of string parts; **First Edition**, later issue, of the bass part. Smith & Humphries 918-919. BUC p. 593. RISM L518.

Together with:

Lampugnani and Sammartini. London: I. Walsh [ca. 1750]. [Set of parts].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), 11, [i] (blank) pp.; Basso (with figures): 1f. (title), [i] (blank), 2-10 pp. Engraved. Spines slightly frayed. Minor browning, staining and foxing. Tear to title of Violino Secondo part repaired. A later edition. Smith & Humphries 921. BUC p. 593. RISM L524.

It is doubtful whether Sammartini had any share in the op. 1 collection. According to Bathia Churgin in *Grove Music Online*, the third sonata (in A major) has been traditionally considered as Sammartini's work; the absence of ascriptions in the edition and the fact that the later edition (RISM L519) credits all six works to Lampugnani, however, do little to support any claim to Sammartini's authorship.

Lampugnani, perhaps best known as an opera composer, also wrote instrumental music and was an accomplished harpsichordist and singing teacher. *"He ... made the acquaintance of J.C. Bach and Padre Martini; Bach*

mentioned him in a letter to Martini written in 1759. ... When Mozart was in Milan to finish his *Mitridate, rè di Ponto* in 1770, Lampugnani helped rehearse the singers, including the prima donna Antonia Bernasconi. During the first three performances he played second harpsichord and in subsequent performances directed the orchestra himself." Michael F. Robinson et al. in *Grove Music Online*

"In general [Sammartini's] chamber works are more lyrical, more ornamental and more intricate in rhythm than [his] orchestral music ... The string trios for two violins and bass form the largest and most important group, and were extremely popular, as the many surviving copies indicate. The relation between the instrumental parts (especially the violins) varies considerably from the complete domination of the first violin to frequent dialogue and imitation, none of the sonatas being consistently imitative in late Baroque fashion." Bathia Churgin in *Grove Music Online*. (38940) \$600

Autographs of Two Songs

36. LAPARRA, Raoul 1876-1943

Autograph musical manuscripts of two songs, both signed "RL."

- *Les heures claires. O la Splendeur de notre joie! Poésie d' Emile Verhaeren*

4 pp. on 4 leaves. Small folio (ca. 280 x 221 mm). Unbound. Dated Le Tréport, August 6, 1924. Notated in black ink on lightweight paper with 16 printed staves per page. Scored for mezzo-soprano and piano. Page 4 with autograph monogram and date to lower edge; overpaste (ca. 81 x 221 mm.) with 2 additional/alternative measures of music, fourth measure extended into right margin by the composer. Several minor erasures throughout. Slightly soiled, creased and torn.

- *Spleen. Poésie de Ch. Baudelaire*

4 pp. on 4 leaves. Small folio (ca. 280 x 221 mm). Unbound. Dated Ménil Val, September 2, 1924. Notated in black ink over traces of pencil. On lightweight paper with 16 printed staves per page. Scored for mezzo-soprano and piano. Autograph monogram and date to lower edge of p. 4; small erasure to p. 3; manuscript identification "La Parra" at head of first page. Several corners lightly creased and/or turned.

We have not located any separately published editions of either of these works, although both songs may have been included in one of the song collections listed in Grove (96 songs in 8 volumes, 1926 or 7 mélodies, 1927). Not in Grove, Worldcat, MGG I, Pazdírek, or the Bibliothèque Nationale online.

A French composer admired by Ravel, Laparra "*studied with Gédalge, Fauré, Lavignac and Diémer although his music, with its constant reference to Spanish dance, must surely owe a lot to Albéniz. He was awarded the Prix de Rome in 1903 for his cantata Alyssa ... His early career was mostly devoted to opera. He also made a substantial contribution to the mélodie, composing songs throughout his life.*" Richard Langham Smith in *Grove Music Online*. (25141) \$650

"Many Strong Qualities"

37. MABELLINI, Teodulo 1817-1897

Eudossia e Paolo o I Martiri Drama di Luigi Venturi Posto in Musica per commissione di S.A.I. e R. Leopoldo Secondo Granduca di Toscana ec.cc ... ed eseguito in Firenze nel Gran Salone di Palazzo Vecchio nella ricorrenza delle Feste di S. Giovanni del 1845. Proprietà dell' Autore Prezzo F. 36. [Piano-vocal score]. Firenze: Ferd.o Lorenzi [PNs 3560-3571], [1845].

Large oblong folio. Full modern green cloth, marbled endpapers. 1f. (recto title within decorative border, verso blank), 1f. (recto table of contents, verso named cast list), 5-267 pp. Engraved. Uncut. Several leaves partially unopened. Each number with its own secondary pagination to upper margin. Named cast includes Cesare Badiali, Giuseppe Mori, Marietta Gazzaniga, Mazzarrini, Faustina Piombanti, Agostino Susini and Luigi Sanesi.

Occasional light foxing, staining, and soiling; title and several leaves with minor tears and slight loss to blank margins; early tape repairs to verso of title; some leaves without primary pagination. An attractive, clean, and wide-margined copy overall.

First Edition. Scarce. Schmidl, Vol. II, p. 1.

Eudossia e Paolo, the first of Mabellini's two oratorios, was first performed in Florence at the Palazzo Vecchio on [?]24 June 1845, "for the benefit of a children's home, according to its printed libretto. The two-part oratorio makes extensive use of chorus, far more so than does the typical Italian oratorio ... The work received several additional performances in Florence and Livorno." Smither: *A History of the Oratorio*, Vol. 4, p. 620.

"As a composer Mabellini had many strong qualities, notably an ability to work successfully in different genres, a mastery of counterpoint and orchestration, a solid musical grounding, a sure technique and a conscious adherence to the great Classical tradition ... His fame today rests on his promotion of Italian musical culture." Francesco Bussi in *Grove Music Online*. (25661) \$225

Mascagni Writes to an Impresario

38. MASCAGNI, Pietro 1863-1945

Autograph letter signed "P Mascagni" to an unidentified impresario in Vienna, addressed "Mio Caro." 2 pp. Quarto. Dated Rome, 8 October [1]908. On stationery with "Corso Vitt. Eman. 154. Telefono Interprov. 458. Per telegrammi: Mascagni, Roma" printed in red at upper left. In Italian (with translation). Slightly worn; creased at folds.

Mascagni responds to a proposal to write a "true and authentic" operetta. He likes the idea, but would encounter difficulties "of the moral-artistic order," and especially with his publishers, Choudens and Sonzogno.

"But there is still a material difficulty, represented in my contracts with the publishers Sonzogno in Milan and Choudens in Paris, who will not want to adjust [their contracts] if they knew I worked for an impresario from Vienna before having delivered (as per contract) the operas that I must write for them ... As you've seen I haven't spoken of monetary interests ... but profits have never been a difficulty for the closing of my [business] deals."

Together with:

A postcard photograph of five gentlemen on a street corner dated Paris 1911 on mount: Mascagni, the music publisher Edoardo Sonzogno, the writer Gabriele d'Annunzio and two unidentified others.

Mascagni, distinguished as both a composer and conductor, is perhaps best-known for his opera *Cavalleria rusticana*, which "was enormously successful from its first performance at the Costanzi in Rome in 1890. From then on Mascagni spent the rest of his long career treating a wide variety of subjects. His next opera, *L'amico Fritz* (1891), consolidated his success with Roman audiences, and revealed his lyrical vein. This fluent rustic comedy was successful particularly because melodic vitality - the outstanding merit of *Cavalleria* - was combined with a more elegant harmonic idiom." By the time this letter was written, Mascagni had also garnered considerable acclaim in Vienna, Paris, and London. Michele Girardi in *Grove Music Online*. (23524) \$475

"One of Massenet's Most Successful Operas"

39. MASSENET, Jules 1842-1912

Grisélidis Conte lyrique en 3 Actes, avec un Prologue Poème de Armand Silvestre et Eugène Morand (D'après Le Mystère représenté à la Comédie-Française) ... Partition Piano et Chant. Prix net: 20 francs ... Théâtre National de L'Opéra-Comique. [Piano-vocal score]. Paris: Heugel & Cie [PN H. et Cie. 8114.], 1901.

Large octavo. Quarter mid-tan morocco with marbled boards, spine with decorative elements and titling gilt, upper edge gilt, decorative endpapers, with original publisher's decorative ivory embossed wrappers printed in gilt bound in. 1f. (recto dedication "En témoignage de Reconnaissance Au Collaborateur à l'Ami Albert Carré, Directeur de l'Opéra-Comique" by Eugène Morand and Massenet, verso blank), 1f. (recto title printed within red line border, verso blank), 1f. (recto named cast list, verso blank), 2ff. (table of contents, printed note relative to performance), 235, [i] (blank) pp. Named cast includes Mlle. Lucienne Bréval as Grisélidis, Tiphaine, Daffetye, Lucien Fugère, Maréchal, Dufranne, Jacquinn, and Huberdeau. With small publisher's handstamp to blank lower margin of title. Binding slightly worn, rubbed, and bumped; endpapers and wrappers somewhat browned; outer margins of several leaves with scattered, light foxing. A clean, attractive copy overall.

First Edition.

Grisélidis was first performed in Paris at the Théâtre National de l'Opéra-Comique on 20 November 1901.

"... on its own terms [*Grisélidis*] is one of Massenet's most successful operas. The action moves swiftly through just over two hours of music, the instrumentation shows the composer at his most economic and delicate, and in no other of his operas are his melodies so unconstrained. The use of reminiscence motif is judiciously calculated. Much of the score's appeal lies in its skilful mixture of comedy and sentiment. The role of the Devil was written for Lucien Fugère, one of Massenet's favourite singers; his music is full of sprightly, dry Gallic wit ... the title role is as touching in its delineation as it is vocally rewarding – it was originally sung by Lucienne Bréval, who also created Fauré's *Pénélope* and Dukas' *Ariane* ... the tenderly nostalgic duet for *Grisélidis* and her first love, written with rare psychological insight ... [shows] the composer at his best." Rodney Milnes in *Grove Music Online*. (25633) \$150

“Quite Ambitious Chamber Music”

40. MAYSEDER, Joseph 1789-1863

[Op. 54]. *Premier Trio pour le Pianoforte, Violon et Violoncelle, composé et dédié à Madame Josephine noble de Schmeling née Erlach...* Oeuvre 34. Prix f 3 C.M. /Reichsthaler 2. [Parts]. Vienne: Tobie Haslinger [PN S: u: C: 3971], [1826-1842].

Folio. Unbound as issued. Pianoforte: 1f. (title), 25, [i] (blank) pp.; Violino: [i] (blank), 2-9, [i] (blank) pp.; Violoncello: [i] (blank), 2-7, [i] (blank) pp. Engraved. Measure numbers added in pencil in a modern hand throughout. Some minor wear and soiling; pianoforte part frayed at spine, with repairs to title and final leaf and small stain to p. 6.

First Edition, later issue. WorldCat (3 copies only in the U.S.). The first edition was published in 1823 under the imprint of S. A. Steiner (see Weinmann: *Senefelder-Steiner-Haslinger 1*, p. 212).

"Mayseder was a highly esteemed, popular figure in the music life of Vienna. ... As a virtuoso violinist and violin teacher he occupied a central position. ... His piano trios are quite ambitious chamber music, sometimes with a virtuosic piano part in the manner of Hummel." Ludwig Finscher in MGG2. (25763) \$135

Autograph Title with Lithographic Portrait

41. MILHAUD, Darius 1892-1974

[Op. 73]. *Poème*. [Autograph title]. Paris, 1921.

Folio (349 x 272 mm). One bifolium of 16-stave paper. [1] (autograph titling), [2]-[4] (blank) pp. In black ink. Titling in the composer's hand: "Poème (extrait du Journal Intime de Léo Latil. Dimanche 2 Juin 1912)," signed "Milhaud," and dated "Paris Aout 1921," with dedication "à Madame Olénine d'Alheim" to lower left corner.

Slightly worn and soiled; creased at central fold and slightly overall; several small edge tears and stains; music lacking.

Together with:

A lithographic portrait of Milhaud signed "Nino" in the stone. 300 x 224 mm., with caption in pencil in an unknown hand: "Darius Milhaud reduire sur 13 en largeur simile." Slightly worn and creased.

The location of the full autograph manuscript of the work is not known. The work was first published as a supplement to the *Revue musicale*, February 1, 1923; the first independent edition was published by Max Eschig in Paris in 1927. The dedicatee, Marie Olénine-d'Alheim (born Maria Olenina, 1869-1970), was a Russian mezzo-soprano. Personally acquainted with Mily Balakirev and Vladimir Stasov, Olenina became an ardent champion of Mussorgsky's songs and other Russian vocal music early on—at first in Russia and then, after her marriage to a French writer, also in the West. From 1918 to 1959 she lived in Paris, after which she returned to Moscow. (25163) \$125

Mozart's Source for His Two Romances with French Texts

42. MONNET, Jean, ed. 1703-1785

Anthologie Française ou Chansons Choiesies, Depuis le 13e Siècle jusqu'à présent ... Tome I [-III]. [Paris]: [Barbou], 1765.

3 volumes. Octavo. Full mid-tan polished calf with spine in decorative compartments gilt, titling gilt, marbled endpapers. Vol. I: 1f. (frontispiece), 1f. (title), 7 ("Avertissement"), [i] ("Explication des Figures"), 1f. (engraved plate), 64 ("Memoire historique"), 1f. (engraved plate), 310 (engraved music), 311-318 (song index) pp. Typeset. With 3 engraved plates: A bust-length frontispiece portrait of Monet by Aug. de St. Aubin after C.N. Cochin dated 1765; and "Les Rois, les Troubadours sont en correspondance..." and "Thibaut fut Roi" by N. le Mire after H. Gravelot.; Vol. II: 1f. (half-title), 1f. (frontispiece), 1f. (title), 310 (engraved music), 311-317 (index), [i] (blank) pp. With a frontispiece engraving of the 3 Graces by le Mire after Gravelot; Vol. III: 1f. (half-title), 1f. (frontispiece), 1f. (title), 313 (engraved music), 314-320 (index) pp. With a frontispiece engraving of Venus, Amour, and Bacchus by le Mire after Gravelot. Contains 1- to 5-part melodies with French texts underlaid. With decorative woodcut head- and tailpieces throughout. Binding slightly worn, rubbed and bumped. Lightly foxed, heavier to some leaves; occasional minor staining and signs of wear; some light browning. An attractive, wide-margined copy overall.

First Edition. RISM BII, p. 92.

The present *Anthologie* was Mozart's source for his two romances with French texts, the *Oiseaux si tous les ans*, and *Dans un bois solitaire*.

Monnet, the editor of the present volume, was a French impresario and writer. "According to his memoirs (*Supplément au roman comique*, 1772) he led a colourful but dissolute life for some years, was imprisoned briefly in 1741 for publishing scurrilous literature (*Les annales amusantes*), and thereafter embarked on a series of theatrical enterprises... [He] has been credited with a number of librettos but only *L'inconséquente*, ou *Le fat dupé* (1787) can be attributed to him with certainty. His edition of the *Anthologie française* (1765) is of historical value to the study of French folklore." Elisabeth Cook in *Grove Music Online*

We would like to thank Graham Johnson for his kind assistance in the cataloguing of this item. (25076) \$650

Fine 17th Century Portrait

43. MONTE, Philippe de 1521-1603

Fine portrait engraving by Nicolas de L'Armessin (1638-1695). 184 x 137 mm. plus margins. With letterpress text below engraving and to verso. Extracted from Bullart: Académie des Sciences et des Arts, Bruxelles, 1682.

Komma 256.

"[Monte] was an important representative of the last generation of the great Flemish composers of the Renaissance, and was one of the major composers of Italian madrigals." Robert Lindell and Brian Mann in *Grove Music Online*. (22412) \$650

“Unquestionably the Most Complex and Opulent Work Composed by Mozart Before His Permanent Move to Vienna in Early 1781”

44. MOZART, Wolfgang Amadeus 1756-1791

[K. 366]. *Idomeneo, Rè di Creta, Opera seria in tre Atti ... Idomeneus König von Creta, eine ernsthafte Oper in drey Aufzügen ... Pr. [...] Fr.* [Piano-vocal score]. Bonn: Simrock [PN 51], [1798].

Oblong folio. Half dark tan leather with marbled boards, diamond-shaped decorative black leather label titled in gilt to upper, black leather title label gilt to spine. 1f. (title), [i] (cast list, table of contents, credits of German translation to "Herrn v. Apell ... Intendanten des Hoftheaters zu Cassel," and advertisement), 2-183, [i] (blank) pp. Engraved. Watermark: "G.F." Corrections and additions in pencil: Flag added to note to p. 90; dashes marking entrances of Ilia to p. 121-22; character identifications to p. 124: first "Idamante," then crossed out and replaced with "Electra" [!Elettra] all in the same hand; identifications to p. 127: "Ilia," "Idamante," "Electra," in two different hands; tenuto [?] dash to p. 128, breath mark to p. 129; vocal parts added to p. 145, mm. 2-3, to match parallel passage on p. 147; correction to pitch to p. 164; accents and alterations to vocal part, p. 169. Boards slightly worn, rubbed and bumped; spine chipped at head and tail and with some loss. Slightly soiled and foxed; occasional staining; impression evidences minor wear to plates.

Published one year after the first edition. Köchel, p. 372. Hirsch IV, 39 (another issue, with price "9 fl." and catalogue to final page). RISM M4192 (not distinguishing between issues).

In the present edition the duet *Spiegarti non poss'io* (K. 489), composed for the 1786 performance in Vienna, replaces the original 1781 duet *S'io non moro* in act 3. The German text is by David August von Apell (1754-1832).

"Idomeneo ... is unquestionably the most complex and opulent work composed by Mozart before his permanent move to Vienna in early 1781. Although nominally an opera seria, Idomeneo departs substantially from that tradition. With its French source, it is more natural in its expression of emotion and more complex in structure, with a greater emphasis on the participation of the chorus; its scoring, for the virtuoso Mannheim orchestra now at Munich, is exceptionally full and elaborate. The influence of Piccinni's French operas, as well as that of Gluck's reform works, is strong. A remarkable feature of the opera is its abundance of orchestral recitative, which sharply reflects the sense of the words." Cliff Eisen and Stanley Sadie in *Grove Music Online* (23344) \$700

No Copies Recorded in the U.S.

45. MOZART, Wolfgang Amadeus 1756-1791

[K. 516]. *Quintuor II ... arrangé pour le Piano=Forte à quatre mains et dédié Á Madame Josephine de Wádassz née Schill.* Wien: Joseph Huglmann [PN I.H. 2], [1818].

Oblong folio. Unbound as issued, with original green silk ribbon. [i] (title), 2-29, [i] (blank) pp. Engraved. Without price. Early owner's signature ("Beyn") to lower right corner of title. Metronome markings in pencil in an unknown hand: "[quarter] 144" to upper left corner of page 3 (first movement), "[eighth] 100" to upper left corner of p. 13 (second movement), "[dotted half] 80" to upper left corner of p. 17 (third movement), "[eighth] 100" to upper left corner of p. 19 (introduction to fourth movement), "[dotted quarter] 100" to middle of of fourth system of p. 19 (fourth movement). Slightly soiled and frayed at edges; some foxing.

Köchel 6, Anhang B K. 516, p. 792. Weinmann: *Wiener Musikverleger*, p. 23. RISM M6049 (no copies recorded in the U.S.). Rare.

An unusual imprint (listed as "Selbstverlag" by both Köchel and RISM). (23288) \$300

16th Century Engraving with Bagpipes & Shaws or Bombard

46. [MUSICAL INSTRUMENTS – 16th Century]

Fine 16th century German engraving after Hans Sebald Beham (1500-1550) depicting two male musicians intently playing the bagpipes and shawm or bombard while a woman looks on. 52 x 40 mm. With Beham's initials in the plate to upper left. A fine impression on laid paper with thread margins.

A rare contemporary version in reverse of the print first published in ca. 1537. Pauli: *Hans Sebald Beham Ein Kritisches Verzeichnis* 191a. Bartsch 190. Kinsky: *Music in Pictures* p. 80 no. 2 (the original version). (22404) \$950

Early 19th Century Songs for Men's Chorus by this Important Swiss Music Publisher

47. NAGELI, Hans Georg 1773-1836

XXXVI Lieder und Rundgesänge für den Männerchor ... (Erste Sammlung von Gesängen für den Männerchor). [Vocal parts]. Zurich: H.G. Nageli, [ca. 1820].

Quarto. Eight parts. Marbled wrappers with decorative cut paper labels to uppers, titling in manuscript. Tenor Solo I: 15 pp.; Tenor Solo II: 7 pp.; Tenor I: 23 pp.; Tenor II: 23 pp.; Bass Solo I: 10 pp.; Bass Solo II: 4 pp.; Bass I: 23 pp.; Bass II: 23 pp. Each part with an individual title page. A collection of 18 Lieder and Rundgesänge for men's chorus, the Rundgesänge with solo parts, including "Das Vaterland," "Rheinweinielied," "Der Glückwunsch," "Friedenslied," "Weihe der Schönheit," and "Künstlerlied." Wrappers slightly worn; bookseller's stamp to upper of each part. Slightly foxed and browned; small tears to margins; library stamp to title and endpapers.

"... [Nageli's] choral songs are generally simple and effective, whether straightforward melodies in a popular idiom or motets that are rich in modulation. His solo songs cause him to be counted among the more noteworthy of Schubert's forerunners. He showed a careful and critical attitude in the selection of texts, revealing a preference for Goethe." Luise Marretta-Schär and Matthias Thiemel in Grove Music Online.

As music publisher, Nageli issued the first edition of Beethoven's Op. 31 piano sonatas and important editions of Bach's keyboard works. (12599) \$250

“The Opera Has Never Lost its Place on the German Stage”

48. NICOLAI, Otto 1810-1849

Die lustigen Weiber von Windsor. Komisch-phantastische Oper in drei Akten mit Tanz nach Shakespeares gleichnamigem Lustspiel bearbeitet von H.S. Mosenthal ... Vollst. Klavier Auszug 10 Thlr. [Piano-vocal score]. Berlin: Bote & G. Bock [PNs B. & B. 1601. A; B. & B. 1720.-1728.], [1851].

Folio. Mid-brown cloth backed dark brown textured paper boards, manuscript title label to spine. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso p. 2), 3-226 pp. Engraved. Named cast includes Zschesche, Krause, Mickler, Pfister, Mantius, Lieder, Tuzcek, Herrenburger, Marx, Köster, Röhr, Tägner, Müller II, Meinhardt, and Brandt. Publisher's blindstamp and advertisements, with prices, for other arrangements of *Die lustigen Weiber* to title. Several leaves with marks in red and blue crayon and pencil. Binding somewhat worn, rubbed, and bumped. Slightly browned and soiled internally; occasional minor foxing and tears; small repairs and staining to blank outer margins of pp. 24-33.

Probable First Edition of the complete piano-vocal score (with finales); Bote & Bock published an earlier piano-vocal score (without finales) in ca. December, 1850. Fuld 365-366. OCLC no. 270560728.

Die lustigen Weiber von Windsor, to a libretto by Salomon Hermann Mosenthal after William Shakespeare, was first performed in Berlin at the Königliches Opernhaus on 9 March 1849. "In 1847 [Nicolai] went to Berlin as Kapellmeister at the cathedral and at the Hofoper; there he conducted the highly successful première of *Die lustigen Weiber von Windsor* two years later. Nicolai did not live long to enjoy his triumph, dying of a stroke just two months after the première; however, the opera has never lost its place on the German stage, and the charming overture is still popular in the concert hall." Clive Brown in *Grove Music Online*. (25845) \$450

“Of Outstanding Significance in Popular Music of the 19th Century”

49. OFFENBACH, Jacques 1819-1880

La Grande Duchesse de Gérolstein. Opéra Bouffe en 3 Actes et 4 Tableaux. Paroles de Henri Meilhac et Ludovic Halévy ... Partition Piano et Chant Arrangée par Léon Roques. [Piano-vocal score]. Paris: G. Brandus & S. Dufour [PN B. et D. 11211], [1867].

Large octavo. Quarter contemporary red morocco with red textured paper boards, raised bands on spine in compartments gilt, titling gilt, marbled endpapers. 1f. (illustrated lithographic title by Pastelot printed in black by Thierry frères in Paris), 1f. (named cast list and table of contents), 300 pp. Lithographed. Pp. 298-300 comprise a supplement of cuts, changes, and transpositions. Publisher's handstamp to lower margin of title; "Imprimerie Centrale des Chemins de Fer. – A. Chaix et Ce. Rue Bergère, 20, A Paris. – 2 68-8." printed to lower margin of cast list/table of contents. Binding slightly worn, rubbed, bumped, and chipped; joints split. Slightly browned; occasional light foxing and creasing to inner margins; title, cast list, table of contents, and first 60 pp. lightly dampstained at outer margins.

First Edition of the first version. Lesure II, pp. 77-78. OCLC no.1096790.

La Grande-Duchesse de Gérolstein, to a libretto by Henri Meilhac and Ludovic Halévy, was first performed in Paris at the Théâtre des Variétés on 12 April 1867. "After the first night, Offenbach cut, moved or replaced several numbers to strengthen the second half of the piece. The work was written for Hortense Schneider as the Grand-Duchess and José Dupuis as Fritz. ... Offenbach was, "with Johann Strauss (ii), one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written." Andrew Lamb in *Grove Music Online*. (25833) \$275

“One of the Hits of the Season”

50. OFFENBACH, Jacques 1819-1880

La vie parisienne opéra-bouffe en cinq actes Paroles de M.M. Henry Meilhac et Ludovic Halévy ... Partition piano et chant Arrangée par Victor Boullard. Prix: 12f. net ... A Monsieur Marcelin. [Piano-vocal score]. Paris: E. Heu [PN E.H. 742], [1866].

Octavo. Dark red morocco-backed red textured cloth with blindstamped panel, raised bands on spine in ruled compartments gilt with titling gilt, marbled endpapers. 1f. (recto title printed in sepia within decorative border, verso blank), 1f. (recto named cast list and table of contents, verso blank), [1] (blank) [2]-291, [i] (blank) pp. Lithographed. Named cast includes Brasseur, Hyacinthe, Gil Pérès, Priston, Lassouche, Martal and Ferdinand, Zulma Bouffar, C. Montaland, Honorine, Thierret, Paurelle, Massin, Bedard, Breton, and Henry. Publisher's and music seller's handstamps to lower portion of title. Binding slightly worn, rubbed, bumped, and soiled. Some signs of internal wear; browned; light to moderate foxing; some dampstaining to outer margins; trimmed.

First Edition, first issue. Lesure II, p. 218. OCLC 82470995.

La vie parisienne, to a libretto by Henri Meilhac and Ludovic Halévy, was first performed in Paris at the Théâtre du Palais-Royal on 31 October 1866. "The work was written in anticipation of the crowds visiting Paris for the 1867 Exhibition and proved one of the hits of the season. It was composed not for Offenbach's usual company, but for that of the Palais-Royal, which comprised actors as much as singers – strengthened for the occasion by one of Offenbach's favourite players, Zulma Bouffar, as the glovemaking Gabrielle. The piece recognizes the company's limitations with music that is vocally less extensive and demanding than that Offenbach wrote for the Théâtre de la Gaîté. The musical strength lies rather in the sparkling orchestral melodies – above all, waltzes, galops and can-cans which, allied to a humorous libretto that was Meilhac and Halévy at their best, has made the work a perpetual favourite as a symbol of Second Empire gaiety. By the time the piece was revived at the Théâtre des Variétés on 25 September 1873 the fourth of the five acts had been dropped, but it is still sometimes included, as for instance at Sadler's Wells Theatre in 1961." Andrew Lamb in *Grove Music Online* (25827) \$385

“Onslow's String Quartets and Quintets are the Pinnacle of His Output”

51. ONSLOW, George 1784-1853

[Op. 24]. *Quintetto pour Deux Violons, Alto, Violoncelle et Basse... Oeuvre 24. N.B. A défaut de Violoncelle il y a une partie d'Alto pour le remplacer. Pr. 1 Thlr. 16 gr.* [Parts]. Leipsic: Breitkopf & Härtel [PN 4076], [ca. 1824].

Violino I: [1] (title), 2-10 pp.; Violino II: 7, [i] (blank) pp.; Alto-Viola: 7, [i] (blank) pp.; Violoncello: 7, [i] (blank) pp.; Basso: 7, [i] (blank) pp.; Alto-Violoncello: 7, [i] (blank) pp. Lithographed. Small round publisher's handstamp and handstamp of Joh. Hoffmann, Prague, to foot of title. Measure numbers added in pencil in a modern hand throughout. All parts reinforced at spine. Browned and slightly soiled and foxed; occasional very minor dampstains; edges slightly frayed; title of Violino I part detached; minor stains to final blank page of Alto-Viola part.

An early edition, published within months of the first. WorldCat (no copies in North America).

"[A] French composer of English descent, ... Onslow's string quartets and quintets are the pinnacle of his output. ... The string quintets were composed for an interesting diversity of ensembles. ... Like the quartets, these quintets bear witness to the richness of Onslow's musical development, which departs from Classicism and embraces a style of composition in which a surprising anticipation of the language of Brahms is apparent. Some of these quintets must undeniably be placed among the great masterpieces of 19th-century chamber music." Viviane Niaux in *Grove Music Online*. (25806) \$135

One of Paer's Most Important Works

52. PAER, Ferdinando 1771-1839

Sargino ossia L'allievo dell' Amore. Drame eroicomico in due Atti... Ridotto per il Pianoforte. Sargin, eine Heroisch-komische Oper in zwei Aufzügen ... Klavierauszug ... Pr. 5 Thlr. [Piano-vocal score]. Leipzig: Breitkopf und Härtel [PN 642], [ca. 1805-1808].

Oblong folio. Contemporary red morocco-backed textured paper boards with spine in decorative compartments gilt, orange title label gilt. 1f. (recto title, verso blank), [i]-viii (libretto in German), 178 pp. Typeset. Text in Italian and German. Oval handstamp with crown and initials "F.N." to front free endpaper, title, and page 1; "Sect. 1 No 56" in red in a contemporary hand to front free endpaper and title; contemporary signature ("Amélie") in black to upper margin of front free endpaper. Binding slightly worn, rubbed, and bumped. Occasional light foxing, heavier to some leaves; margins cropped, just touching pagination in some cases and one letter of title on cast list; final signatures very lightly stained at upper margins. An attractive copy overall.

First Edition, probable second issue. Eitner VII, p. 279. OCLC nos. 630753670, 884448984.

Sargino, to a libretto by Giuseppe Maria Foppa, was first performed in Dresden at the Hoftheater on 26 May 1803. "After a short time in Prague in 1801, Paer accepted the post of court Kapellmeister in Dresden, where for the court theatre he wrote in successive years three of his most important works: *I fuorusciti* (1802), *Sargino* (1803) and *Leonora* (1804). ... *Sargino* has a mock-heroic flavour, emphasizing comic elements over serious ones and giving buffo characters roles at least as weighty as those of the hero and heroine. ... [Paer] was one of the central figures in the development of opera semiseria during the first decade of the 19th century." Scott L. Balthazar and Julian Budden in *Grove Music Online*. (25853) \$450

"Paer's Last Opera Semiseria and the One in Which Comic and Serious Elements are Most Skilfully Integrated"

53. PAER, Ferdinando 1771-1839

Agnese Opera Sentimental In Due Atti ... Arrangé Pour le Forte Piano. Prix 36f ... 983. [Piano-vocal score]. Paris: Carli [PN 983], [ca. 1819].

Folio. Dark green leather-backed green boards with monogram to upper, spine in compartments gilt with titling and number gilt. 1f. (recto title, verso blank), [1] (cast list and table of contents), 2-219, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of title. Small 19th century Parisian binder/stationer's label to upper outer corner of upper pastedown. Contemporary signature to upper margin of title. Binding slightly worn, rubbed, and bumped; partially split at joints. Slightly foxed, heavier to some leaves; upper margins trimmed, including signature to title.

Lesure I, p. 46. OCLC no. 24683585. Not in Eitner, BUC, Hirsch, or Hoboken.

Agnese, to a libretto by Luigi Buonavoglia after Filippo Casari, was first performed at the Villa Scotti, Teatro Ponte d'Attaro in Parma in October 1809. "Agnese is Paer's last opera semiseria and the one in which comic and serious elements are most skilfully integrated. Its situations have been perceived as anticipating those of such intense psychological melodrammi as Donizetti's *Lucia di Lammermoor* and Verdi's *I masnadieri* which became common after 1830; other authorities have noted a similarity in Donizetti's *Il furioso all'isola di San Domingo*, as both there and in *Agnese* the mad scene involves the participation of a 'buffo' – clearly a throwback to the 18th century when male dementia was regarded as entertaining rather than tragic." Scott L. Balthazar in *Grove Music Online*. (25860) \$350

Autograph Note & Cabinet Card Photograph

54. PATTI, Adelina 1843-1919

Autograph note card signed "Adelina Patti Lederström," inscribed "A beautiful voice is the gift of God," and dated 1913. On cardstock, ca. 82 x 137 mm. In black ink. With a detailed annotation in pencil dated July 16, 1924 to verso. Slightly worn, soiled, stained and foxed; slightly smudged, not affecting legibility.

Together with:

A waist-length cabinet card photograph of Patti, ca. 165 x 108 mm., by the J.M. Mora studio in New York, 1882. Slightly worn.

"From a musical family, [Patti] toured the USA as a child prodigy with the violinist Ole Bull and in 1857 toured with Gottschalk. In 1859, when she was 16, she made her opera debut as Lucia di Lammermoor in New York, after studying the role with the conductor Emmanuele Muzio. Two years later she appeared as Amina in La sonnambula at Covent Garden, a role she repeated for her debuts in Paris (1862) and Vienna (1863). Her fame spread throughout Europe, and she was soon recognized as the greatest soprano of her day. During the 1880s she was a favourite at the Metropolitan Opera, New York. Her career continued into the 20th century and she made some recordings at her castle in Wales; they reveal her extraordinary tone-production, brilliant agility, and refined phrasing." Jon Tolansky in *Grove Music Online*. (24298) \$150

4-Hand Beethoven, Mozart, Onslow, & Weber

55. [PIANO MUSIC - 19th Century - German-American]

A collection of 19th century music for piano four-hands with German-American provenance. Some original, some arrangements of works for other forces, as follows:

- Mozart, Wolfgang Amadeus 1756-1791

[K. 550, arr.]. *Sinfonie ... arrangée Pour le Pianoforte à quatre mains. No. 2. Pr. 1 Rthlr.* Leipsic: Breitkopf & Härtel [PN 3144], [ca. 1820]. [1] (title), 2-35, [i] (blank) pp. Lithographed. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt December 1825." Occasional notational corrections in pencil. Slightly to moderately foxed and soiled; dampstained at outer edge; lower and outer edges frayed, with slight loss, not affecting printed area; upper edge closely trimmed, with occasional loss to "Primo"/"Secondo" headers. A later edition. Not in Köchel 6, Hoboken, or Hirsch. RISM M5633.

- Beethoven, Ludwig van 1770-1827

[Op. 20, arr.]. *Grand Septuor ... arrangé Pour le Piano-Forte à quatre mains. Pr. 1 Rthlr. 12 Gr.* Leipsic: Breitkopf & Härtel [PN 4066], [ca. 1824]. [1] (title), 2-47, [i] (blank) pp. Lithographed. Signature in brown ink to lower right corner of title: "Samson Ruben Goldschmidt." Fingering and occasional notational corrections in pencil. Slightly foxed and soiled; upper edge closely trimmed, with occasional loss to "Primo"/"Secondo" headers and pagination. A later edition. New Kinsky (2014) I p. 123 (ascribing arrangement to F. Mockwitz; first issue: 1815, with PN 2171). Not in Hoboken or Hirsch.

- Onslow, George 1784-1853

[Op. 7]. *Grandes Sonates pour le Piano Forte à quatre mains ... No. 1 [no printed price]*. Hambourg: A. Cranz [without PN], [before March 1827]. [1] (title), 2-31, [i] (blank) pp. Engraved. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt März 1827." Fingering and notational corrections in pencil. Several pages, including title, torn at spine and outer and lower edges; upper edge soiled and dampstained; some foxing; page 30 smudged. A later edition. Rare. Most copies by Cranz found in libraries are either later issue or Titelauflage. The first edition was published by Pleyel in Paris in 1815. Samson Ruben Goldschmidt (1768-1841) was a banker and businessman in Kassel, Germany.

- Onslow

[Op. 22]. *Second Grand Duo [=Sonata in F minor] pour le Piano Forte à quatre mains composé et dédié à Mr Hertz Senr. ... Op: 22. Prix 5 Frs.* Bonn et Cologne: N. Simrock [PN 2244], [ca. 1824]. [1] (title), 2-37, [i] (blank) pp. Engraved. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt Oct[o]b[er] 1826." Fingering, other performance-related annotations, and occasional notational corrections in pencil. Several pages, including title, torn at spine and edges, with loss to lower outer corner; pp. 3-4 with loss to music; small stain to lower edge of p. 19. **First Edition.** Rare. WorldCat (2 copies only, at the Bibliothèque nationale, Paris and the Bayerische Staatsbibliothek, Munich).

- Weber, Carl Maria von 1786-1826

[WeV S.5; arr.]. *Polonoise à quatre mains pour le Pianoforte ... Pr. 10 gl* Hambourg: A. Cranz [without PN], [before February 1826]. Engraved. 1f. (title), [i] (blank), [1] (blank), 2-11, [i] (blank) pp. Engraved. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt Februar 1826." Occasional notational corrections in pencil. Somewhat foxed and soiled; moderately dampstained at upper edge; ink stain to title. A later edition. Jähns 59 (arrangement ascribed to [Carl] Klage [1788-1850], with price "10 sgr"). Originally for piano, two hands.

- Weber

[WeV T.2] *Six pièces à quatre Mains pour le Pianoforte ... Oe. X.* Leipzig: Fred. Hofmeister [PN 275], [ca. 1820] (title), 2-19, [i] (blank) pp. Engraved. Signature in brown ink to lower right corner of title: "Samson Ruben Goldschmidt." Somewhat foxed and soiled; loss to lower outer corner throughout, affecting music on pp. 17-18; moderately dampstained at upper edge; occasional creasing, especially to final leaf; title and final leaf with stains and repairs. A later edition. Jähns 81-86 (lists two later Hofmeister editions with price in Neugroschen). Hoboken 15, 286 (most probably a Titelaufage as it displays Hofmeister's original plate number 275 preceded by the new number 1251).

The Weber pieces date from his time as court kapellmeister in Stuttgart. *"The Six Pieces for Piano Duet, dated 27th November [1809] and dedicated 'à Leurs Altesses Sérénissimes Mesdames Marie et Amélie de Württemberg'. They are charming little pieces, each based on a simple melodic idea with characteristic accompaniment... both accessible to schoolgirl fingers and forming a neat introduction to various melodic manners."* Warrack: *Carl Maria von Weber*, p. 64.

Oblong folio. Brown quarter leather with marbled boards, two labels to upper lettered "J. Mosenthal" in manuscript. Signature "Joseph Mosenthal" in black ink to upper right corner of front endpaper; table of contents in Mosenthal's hand to upper left corner of front endpaper. Binding considerably worn with upper detached, spine lacking. Remnants of red sealing wax to front endpaper.

"Joseph Mosenthal (1834-1896) was a German-American musician, born at Kassel. He studied under his father and Spohr and in 1853 went to America, where he played the organ in Calvary Church, New York City, from 1860 to 1887. He was conductor of the Mendelssohn Glee Club in New York City from 1867 to 1896, played a first violin in the Philharmonic Orchestra for 40 years, a second violin in the Mason and Thomas Quartet for 12, and composed much Church music, such as the psalm "The Earth is the Lord's", a setting of part of Psalm 145 (published in 1864), and part songs for male voices, Thanatopsis, Blest Pair of Sirens, and Music of the Sea. He died in New York City." Wikipedia. (25401) \$150

“Enormous Popularity”

56. PLEYEL, Ignaz 1757-1831

[B. 359-364]. *Six Quatuors Concertants Pour deux Violons Alto et Basse ... 8me Livre de Quatuors. Prix 9 livres.* [Parts]. Paris: M. Bailleux, [1792-1793].

Folio. Disbound.

Violino primo: [i] (illustrated title signed "P.N.B."), [ii] (publisher's catalogue), 2-17, [i] (blank) pp.; Violino secondo: [1] (decorative title), 2-17, [i] (blank) pp.; Alto: [1] (decorative title), 2-14 pp.; Basso: [1] (decorative title), 2-14 pp. Engraved. Bailleux is identified on the title as "Md. de Musique Ordinaire du Roi", with the address "Rue St. Honoré à la Règle d'Or." Round handstamp of "Pension Delafosse–Suresnes" to all title pages. Slightly browned, soiled, and foxed, especially title pages; stain to publisher's catalogue of Violino primo part. A very good copy overall. An early edition, published in the same year as first. Benton 3589. RISM P3359 (3 copies, 2 of which are in the U.S., at the University of California, Berkeley, and the University of Iowa). Benton dates the composition of the six quartets to 1792 and tentatively dates the present edition to 1792-1805. Bailleux, however, dropped the "A la Règle d'Or" and the reference to the king from his imprint after 1793, and "rue St-Honoré" was renamed (see Devriès-Lesure I, p. 19). The publisher's catalogue is almost identical with that in the Johansson facsimile 11 (?1786), with some later additions under "Simphonies" and "Quatuors" only; it is thus the latest Bailleux catalogue known to date.

With:

Pleyel. [Benton 307-312]. *Six Quatuors Concertans pour deux Violons, Alto, et Basse. Composés Par Ignace Pleyel Éleve de I: Haydn. Œuvre 2e. Prix [blank]*. [Parts]. Paris: Boyer, [1793-1796]. Violino primo: 1f. (illustrated title), [1] (blank), 2-9, [i] (blank), 11-27, [i] (blank) pp.; Violino secondo: [1] (title), 2-23, [i] (blank) pp.; Viola: [1] (blank), 2-21, [i] (blank) pp.; Violoncello: [1] (blank), 2-21, [i] (blank) pp. Slightly browned, soiled, and foxed, especially to title pages and margins; final leaf of Violino secondo part creased; final two leaves of Viola part torn at outer edge, with slight loss; holes to final two leaves of Violoncello part. A later edition. Benton 3086. RISM P3135 (1 complete copy only in the U.S., at the Library of Congress). Benton tentatively dates the present edition to 1792-96. Boyer, however, did not use the present street address in the imprint before 1793 (see Devriès-Lesure I, p. 42). The illustrated title depicts a naval scene in the background with a royal crest with the initials "PNB" and musical instruments and ship's goods in the foreground.

"The enormous popularity of Pleyel's music during his lifetime is reflected in the testimony of contemporary journals and of early writers like Gerber and Féti's. The small town of Nantucket, Massachusetts, then still a whaling port, formed a Pleyel Society in 1822 'to chasten the taste of auditors', according to a newspaper announcement. The most telling evidence of the appeal of his music lies in the thousands of manuscript copies that filled the shelves of archives, libraries, churches, castles and private homes and in the thousands of editions produced in Europe and North America. In quality the works vary greatly, although most show considerable facility and a thorough technical grounding. The earlier works in particular display thematic originality and ingenious developments that make them fresh and attractive." Rita Benton in *Grove Music Online* (25851) \$450

“Primosch’s Compositional Voice Encompasses a Broad Range of Expressive Types”

57. PRIMOSCH, James 1956-2021

From the Book of Hours. Du, Nachbar Gott. A song cycle for soprano and orchestra. [Autograph manuscript of the first movement of an early chamber version featuring flute, percussion, soprano, and piano]. Ca. 1994.

Folio. Unbound. 9 pp. Notated in ink on 14-stave Passantino brand paper. Scored for soprano, flute, percussion and piano. With text by the poet Rainer Maria Rilke (1875-1926). Several corrections in whiteout.

Together with:

A typed letter signed by the composer regarding the manuscript.

Unpublished in this form.

Primosch was an American composer and performer. The present work, with text by Rainer Rilke, was commissioned by the Chicago Symphony Orchestra and first performed by them on 10 January 2002 under

Antonio Pappano with Lisa Saffer as soloist. This manuscript version "was prepared for a reading session at the Marlboro Music Festival in 1994."

"Primosch's compositional voice encompasses a broad range of expressive types. His music can be intensely lyrical, as in the song cycle *Holy the Firm* (composed for Dawn Upshaw) or dazzlingly angular as in *Secret Geometry* for piano and electronic sound. His affection for jazz is reflected in works like the *Piano Quintet*, while his work as a church musician informs the many pieces in his catalog based on sacred songs or religious texts." - Website of publisher Theodore Presser. (22476) \$1,200

First Edition, First Issue of the First Version

58. PUCCINI, Giacomo 1858-1924

La Fanciulla del West Opera in tre atti (dal dramma di David Belasco) di Guelfo Civinini e Carlo Zangarini ... Opera completa Riduzione di Carlo Carignani Canto e Pianoforte ... (A) netti Fr. 15.- Pianoforte solo ... (A) netti Fr. 10.-. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 113300], 1910.

Large octavo. Original publisher's illustrated wrappers, upper depicting a scene from the opera. 1f. (composer's printed dedication to Queen Alexandra of England, with a facsimile autograph signature), 1f. (bust-length frontispiece photograph of the composer by Platinotopia Bertieri in Torino-Mentone, with facsimile autograph signature to lower margin), [i] (title), [i] (publisher's notice), [i] (cast list), [i] (table of contents), [i] (preliminary note), [i] (publisher's device), 1f. (scene description for the first act), 333, [i] (blank) pp. Upper margin of title inscribed to "Signorina Antonietta Bettini," signed Isabella e Mario Bettini," and dated December 25, 1910. Publisher's blindstamp dated November 1910 to lower inner margins of initial leaves. With an unpaginated leaf with printed scene description preceding each act. Wrappers slightly worn, soiled, and stained; upper partially glued to inner margin of dedication, with both leaves partially detached; lower portion of spine lacking. Minor internal wear including some browning, foxing, and staining.

First Edition, first issue of the first version of the opera. Hopkinson 7A. Schickling 78.E.1.

La fanciulla del West, to a libretto by Guelfo Civinini and Carlo Zangarini after David Belasco's play *The Girl of the Golden West*, was first performed in New York at the Metropolitan Opera on 10 December 1910. "Orchestrally [the opera] is Puccini's most ambitious undertaking before *Turandot*, his forces including quadruple woodwind, two harps and an assortment of percussion, from all of which he distilled a vast range of instrumental colour from the delicate to the barbaric. Though it has never attained the easy popularity of its three predecessors, the opera has always won the respect of musicians." Julian Budden in *Grove Music Online*. (25888) \$275

Inscribed by Ravel to Jean-Aubry

59. RAVEL, Maurice 1875-1937

L'Heure Espagnole Comédie Musicale en Un Acte, Poème de Franc-Nohain ... Partition pour Chant et Piano Transcrite par l'Auteur. [Piano-vocal score]. Paris: A. Durand & Fils [PN D. & F. 7073], 1908.

Small folio. Half mid-tan calf with marbled boards, original publisher's wrappers printed in black and red bound in. 1f. (blank), 1f. (title printed in red and black), 1f. (printed dedication "À Madame Jean Cruppi Hommage de respectueuse amitié Maurice Ravel"), 1f. (cast list), [i] (index), [ii] (performance notes), 114 pp. Wrappers browned and very slightly defective. Slightly worn and browned; small tear to head of dedication repaired; small publisher's monogrammatic handstamp to lower edge of verso of last page; contemporary newspaper clippings to recto of blank leaf preceding title, with synopsis and review of the work by Gabriel Fauré.

With an autograph inscription signed by Ravel to Jean-Aubry to dedication leaf: "et à G - Jean - Aubry (en moins respectueuse amitié) Maurice Ravel."

First Edition. Orenstein: *Ravel Man and Musician*, p. 228.

L'Heure Espagnole was first performed in Paris at the Opéra Comique on 19 May 1911 to a libretto closely based on the play by Franc-Nohain. Madame Jean Cruppi (the dedicatee) convinced the director of the Opéra-Comique, Albert Carré, to stage the work in spite of its risqué story line. "In a letter of 17 May 1911, two days before the première, Ravel wrote: 'What I've tried to do is fairly ambitious: to breathe new life into the Italian opera buffa: following only the principle ... the French language, like any other, has its own accents and inflections of pitch.' At the same time he referred to Musorgsky's *Zhenit'ba* ('The Marriage') as the work's only real ancestor. It also forms part of a larger group of Spanish works that spanned Ravel's whole career, and the necessary Spanish colouring provided him with a reason for a virtuoso use of the modern orchestra, which he felt was 'perfectly designed for underlining and exaggerating comic effects'." Roger Nichols in *Grove Music Online*. Indeed, composer-writer Reynaldo Hahn somewhat critically referred to Ravel's technique as "a sort of transcendent jujitsu."

Noted music critic Georges Jean-Aubry (1882-1949) "belonged to a circle of avant-garde musicians and litterateurs and was a frequent contributor to periodicals. Encouraged by his 20-year friendship with Debussy, he wrote enthusiastically in support of contemporary French composers, noting similarities between their music and that of the 18th century (Couperin, Rameau). He wrote perceptively in praise of Spanish composers (Falla, Granados, Albéniz), but rejected German Romanticism as expressed in the works of Wagner and Strauss." *Grove Music Online*. (23071) \$2,500

“One of the More Individual Voices of Italian Opera of the Period”

60. RICCI, Luigi 1805-1859

Un'Avventura di Scaramuccia. Melodramma comico di Felice Romani. [Piano-vocal score]. Milan: Ricordi [PN 7475-7493], ca. 1835.

Oblong folio. Leather-backed marbled boards with titling gilt to spine. 1f. (title), 1f. (cast list, contents), 5-264 pp. With contemporary signature to title page. Engraved throughout. Binding worn, rubbed and bumped. Minor foxing and browning; corners thumbed; minor marginal tears, some repairs; remnants of early binding to inner margin of title page.

First Edition. Rare. OCLC 32110020 (1 copy only).

Un'Avventura di Scaramuccia was first performed in Milan at La Scala on 8 March 1834. The Italian composer Ricci achieved "a notable success with *Un'avventura di Scaramuccia*, written to a witty libretto, part romance, part theatrical satire, by Felice Romani ... [His] is one of the more individual voices of Italian opera of the period. His chief gift was for comedy, to which he brought not only a complete mastery of the traditional devices but also a new, robust buffo manner characterized by a wealth of bouncing allegretto melodies, mostly in duple time, and a not infrequent use of folk tune." Julian Budden in *Grove Music Online*. (12565) \$350

An Influential Figure in the Musical Life of Madrid

61. ROMERO, Antonio 1815-1886

Gramatica musical ó sea Teoria general de la musica. Aprobada y adoptada por el Real Conservatorio de Musica y Declamacion de Madrid. Dedicada à su Vice-Protector El Excmo. Sr. D. Ventura de la Vega ... Precio Madrid, 6 Rs. Provincias, 7 Rs. [Madrid]: [Antonio Romero], [1857].

Octavo. Dark green leather-backed marbled boards, with spine in decorative compartments gilt, marbled endpapers. [i] (title), [i] (copyright notice and printer's note), 1f. (preliminary material), 1f. (dedication), [vii]-viii (prologue), [9]-36 + 7 engraved folding plates of musical examples. Dedication dated Madrid, November 30, 1857. With former owner's name ("Panchita Morera y Ortiz") and Barcelona handstamp ("Jose Jurch") to lower edge of title; small Barcelona bookseller's label to rear pastedown. Binding slightly worn, rubbed and bumped; split at upper joint; first and last blank leaves heavily browned; scattered light foxing; some leaves slightly creased.

First Edition.

Romero was a Spanish clarinetist, music publisher, instrument inventor, and influential figure in Madrid's musical life. *"As a publisher he laid particular emphasis on making available works by Spanish composers and on enlarging the military band repertory. He published a series of specially commissioned Spanish-language tutors covering all conservatory and band instruments, himself writing those for the clarinet, the bassoon and the french horn. A modern revised edition of his clarinet tutor was still in use in Spain at the end of the 20th century ... An early and enthusiastic supporter of the application of Boehm's ideas to the clarinet, Romero added two keys to the clarinet in 1851, and in 1853 conceived (with Paul Bié) a highly praised clarinet system, incorporating ring keys, that provided greater agility and improved intonation."* Beryl Kenyon de Pascual in *Grove Music Online*. (24973) \$125

“Brings Together Elements of His Art”

62. ROSSINI, Gioachino 1792-1868

Guillaume Tell Opéra en quatre actes paroles de M.M. Jouy & Hypolite Bis ... avec Accompagnemt. de Piano par L. Niedermeyer Tell, Oper in vier Acten ... Vollstaendiger Clavier-Auszug, nach der Original-Partitur, mit franzoesischem Text, und freier teutscher Bearbeitung von Th. v. Haupt. unterlegt von Jos. Panny, No. 3173. Pr. [blank] Original - Auflage Mit Privilegen. 1829. [Piano-vocal score]. Mainz und Antwerpen: B. Schott's Söhnen. [PNs 3173, 3173.1-3173.21], 1829.

Folio. Half contemporary dark green morocco with green textured paper boards with titling to upper "Conservatoire Royal de Musique de Bruxelles Mr . Ferdinand Junghmans 2me Prix de Chant 1846" gilt. 1f. (title), [1] (cast list and table of contents), 2-410 pp. Title lithographed. Cast list, table of contents, and music engraved. Text in French and German. Binding quite worn, rubbed, and bumped. Some soiling to margins; some leaves with light to moderate foxing and small tears to outer margins, not affecting music; some offsetting to final leaves.

First German edition of the first version, published just months after the first edition. Gossett, p. 523.

Guillaume Tell, to a libretto by Etienne de Jouy and Hippolyte-Louis-Florent Bis based on Friedrich von Schiller's play *Wilhelm Tell*, was first performed in Paris at the Opéra on 3 August 1829. *"Guillaume Tell, Rossini's last opera, is the new grand opéra he had been contracted to write under the terms of the agreement with the French government drawn up in 1824 at the time of his arrival as a resident in Paris ... The choice of Schiller's Wilhelm Tell (1804) was both adventurous and shrewd. Whether or not Rossini intended this to be his last opera, it brings together elements of his art he had successfully developed over the previous 17 years. Schiller's original play engages themes in which the mature Rossini showed a special interest: among them, the political ideals of a conservative people who seek independence with peace, and the psychology of paternal relations. It also enabled Rossini to exploit further an underlying interest in the related genres of folk music, pastoral, and the picturesque."* Richard Osborne in *Grove Music Online*. (25909) \$325

“A Tightly Constructed Score with Vocal and Orchestral Resources Skilfully Deployed”

63. SAINT-SAËNS, Camille 1835-1921

Henry VIII Opéra en 4 Actes Poème de Léonce Détröyat & Armand Silvestre ... Partition Chant et Piano par Léon Delahaye. [Piano-vocal score]. Paris: Durand, Schoenewerk & Cie. [PN D.S. & Cie. 3083], [1883].

Large octavo. Half red morocco with marbled boards, raised bands on spine in decorative compartments gilt, marbled endpapers. 1f. (decorative lithographic title by L. Denis), 1f. (dedication), 1f. (named cast list), 1f. (index), 444, i-iii (supplement) pp. Dedicated to A. Monsieur Vaucorbeil, Director of the Académie Nationale de Musique. With an oval handstamp with the letters "DS" to lower right corner of cast list. Binding slightly worn, rubbed, and bumped. Somewhat browned and brittle with occasional edge tears; several signatures partially detached.

First Edition. OCLC 2609126. Ratner: *Camille Saint-Saëns*, p. 134.

Henry VIII, an opera in four acts to a libretto by Léonce Détröyat and Armand Silvestre, was first performed at the Paris Opéra on 5 March 1883. "Despite Saint-Saëns' care for authenticity of period and place, the music's strongest impression is of a tightly constructed score with vocal and orchestral resources skilfully deployed, especially in the confrontation scenes. After *Samson et Dalila* this was his most successful opera, widely performed in the composer's lifetime, often in a reduced three-act version that simply omitted Act 3." Hugh Macdonald in *Grove Music Online*. (24758) \$120

Autograph Manuscript of “The Leading American Musical Satirist”

64. SCHICKELE, Peter b. 1935

Thurber's Dogs. Suite for Orchestra after Drawings by James Thurber. Movement VI: Hunting Hounds. Autograph musical manuscript sketches in condensed score of almost the entire final movement of the work, consisting of music for sections B-N, i.e., pp. 111-137 of the published full score.

Folio (ca. 356 x 278 mm.). Unbound. 9 leaves notated in pencil on one side of each leaf of 18-stave AZTEC C-18 music manuscript paper. A working manuscript, with erasures, alterations and cancellations.

Together with:

A copy of the published full score of the movement, i.e., pp. 107-138, and a 1-1/2 page printed commentary by the composer discussing the background of the work and briefly describing the music:

"I should say, however, that as I was working on the last movement, I found myself thinking as much about the fox as about the hunting hounds. This, coupled with the fact that I recently acquired a recording of background music from the old movie serials that I used to go to as a kid, probably accounts for the quite ungentlemanly, almost lurid quality of the chase music.

Thurber's Dogs was commissioned for the ProMusica Chamber Orchestra of Columbus and the Thurber House to commemorate the 100th birthday anniversary of author James Thurber. It was completed on August 13, 1994. The first performances took place on December 2 and 4, 1994; the ProMusica Chamber Orchestra of Columbus was conducted, respectively, by the composer and Timothy Russell, the orchestra's Music Director. The work has been recorded by the ProMusica Chamber Orchestra of Columbus for release in the fall of 1995." - Mr. Schickele's commentary accompanying the manuscript

A composition student of Roy Harris, Darius Milhaud, Persichetti and Bergsma, "Schickele has become the leading American musical satirist, giving concerts throughout the USA in which he lectures, sings, conducts and plays as guest soloist with symphony orchestras or with his own ensemble. The humorous compositions range from outrageous parodies, such as the cantata *Iphigenia in Brooklyn*, to ingenious combinations of antithetical

styles, as in *Blaues Gras (Bluegrass Cantata)*, and are full of surprising violations of familiar styles, musical forms and phrase structures, harmonic conventions and orchestration. Schickele's commentaries and his mock-scholarly *The Definitive Biography of P.D.Q. Bach...* juxtapose incongruities from contemporary culture with relatively austere academic and classical canons, and are reflective of the eclectic musical menu of the modern American public. One of the most widely performed and published of contemporary composers working in many different styles..." Deane L. Root in *Grove Music Online*.

Thurber (1894-1961), one of the foremost American humorists of the 20th century, had a great love of dogs and included them in many of his drawings, calling them "sound creatures in a crazy world." - Thurber House website (22466) \$3,200

Schoenberg's Noted Treatise

65. SCHOENBERG, Arnold 1874-1951

Harmonielehre. III. vermehrte und verbesserte Auflage. [Vienna]: Universal-Edition, [1922].

Octavo. Full dark red cloth with printed paper label to spine. 1f. (title, with copyright note to verso), 1f. (dedication to the memory of Gustav Mahler), [v]-ix (prefaces to the first, 1911, edition and third, 1921, edition), [i] (blank), [xi]-xii (table of contents), 507 (text, with folding leaf between pp. 272 and 273 and "Beilage B," containing example 189, loosely inserted between pp. 307-8), 508-15 (index to subjects and terms), 516 (index to persons), [i] (blank), [iii] (catalogue: "Arnold Schönbergs Werke in der Universal-Edition") pp. Lacking "Beilage A" containing example 137, intended for insert at ca. pp. 231-34. In very good condition overall. Very Good.

Third edition. Rufer (Engl.) p. 133. Ringer p. 321. Tetsuo Satoh p. 56.

The most important of Schoenberg's treatises. While predominantly concerned with the "common practice" major-minor system, the book also discusses post-tonal practices as found in the compositions of Schoenberg and his students. The third edition, which describes itself as "vermehrt und verbessert" (enlarged and improved), is the final version of the book. Among the many additions to the first edition (1911), there is a brief passage on dodecaphony, the method of post-tonal composition that Schoenberg developed at the time; it was the first time Schoenberg introduced the idea to the public.(24303) \$150

"A Sonata of Mozartian Proportions"

66. SCHUBERT, Franz 1797-1828

[D. 617]. *Première Grande Sonate pour le Piano Forte à quatre mains ... Oeuv. 30 ... No. 3537. Pr. f2._C.M.* Vienne: Ant. Diabelli et Comp. [PN D. et C. No. 3537], [ca. 1832].

Oblong folio. Disbound. [i] (title), 2-31, [i] (blank) pp. Engraved. Edges colored in green. Foliation in manuscript in red crayon to upper right corners of rectos from "52" (title) to "66." Staining to inner portions of each leaf; some minor foxing and soiling.

A later edition. Not in Deutsch. Hoboken 13, 162. The first edition was published as "Grande Sonate" by Sauer & Leidesdorf in Vienna in 1823.

"Schubert's most original contribution to the keyboard repertory is arguably his music for piano duet. Although familiar from the 18th century, keyboard music for four hands was largely restricted to ephemeral pieces or utilitarian arrangements of orchestral works. Mozart invested the genre with more ambition but, as with the lied, it was Schubert who took a marginal genre and made it central. His earliest works for piano duet were three fantasies (D1, 9, 48), while a modest rondo (D608) from January 1818 and four polonaises (D599) and a sonata

(D617) of Mozartian proportions composed in Zseliz during the summer of that year mark the beginning of Schubert's sustained interest in the genre." Maurice J.E. Brown, Eric Sams, and Robert Winter in *Grove Music Online*. (23454) \$275

Two Schubert Marches in First Edition

67. SCHUBERT, Franz 1797-1828

[D. 968b]. *Deux Marches caractéristiques à quatre mains pour le Pianoforté composées par Franç. Schubert*. Op. 121 [N]o. 552. Pr. f. 1.30 x C.M. Vienne: Ant. Diabelli & Comp. [PN D. et C. No. 3552], [1829].

Oblong folio. Disbound, with remnants of sewing. [i] (title), 2-23, [i] (blank) pp. Engraved. Margins of title and some additional leaves reinforced with paper; some minor soiling and foxing; final leaf laid down to new blank leaf; small hole to title with loss of two noteheads to first page of music.

First Edition. Deutsch 886/968b, p. 626. Hoboken 14, 465. Hirsch IV, 600. Heck 173. (23484) \$275

"Established His Reputation as a Composer of International Stature"

68. SCHUMANN, Robert 1810-1856

[Op. 50]. *Das Paradies und die Peri. Dichtung aus Lalla Rookh von Th. Moore für Solostimmen, Chor und Orchester ... Klavierauszug. Op. 50 ... Pr. 5 Thlr.* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 7069], [1844].

Folio. Contemporary green half leather with matching green textured cloth boards with titling and date "11 July 1849" within gilt rules to upper. 1f. (title), [1]-4 (text), 3-133, [i] (blank) pp. Title lithographed, text typeset, music engraved. Publisher's handstamp to foot of title. Binding slightly worn, rubbed and bumped. Some minor foxing and soiling; very light dampstaining to upper margins throughout.

First Edition, first issue. Hofmann p. 115. McCorkle pp. 223-24. Hoboken 15, 93 (with original wrappers). With text translated from the English original by Emil Flechsig (1808-1878).

Das Paradies und die Peri premiered in Leipzig on 4 December 1843. "Performed in centres as remote from his native Saxony as Riga and New York, *Das Paradies und die Peri* established his reputation as a composer of international stature." John Daverio and Eric Sams in *Grove Music Online*. (24800) \$750

"Some Pleasing and Original Moments"

69. SCHUMANN, Robert 1810-1856

[Op. 144]. *Neujahrslied von Friedrich Rückert für Chor mit Begleitung des Orchesters... Op. 144. No. 9 der nachgelassenen Werke.* [Full score]. Leipzig und Winterthur: J. Rieter-Biedermann [PN 192], [1862 or later].

Folio. Original publisher's wrappers with titling within decorative border. 1f. (title within light blue decorative border), 1f. (text), 3-95 pp. Engraved. Housed in a custom-made dark green cloth folder. Handstamp of Novello to lower right corner of upper wrapper; leaf with pricing of parts laid down to verso. Publisher's catalogue with works by Schumann to verso of lower wrapper. Printer's note to lower left corner of p. 3: "Stich und Druck der Röder'schen Officin in Leipzig." Wrappers worn; upper detached and frayed at lower edge; spine reinforced with archival tape. Slightly worn; minor foxing throughout. A very good copy overall, with wide margins.

First Edition, second issue. Scarce. The first issue predates the opening of the publisher's office in Leipzig (1862) and has Winterthur as the only place of publication. Hofmann, p. 315. Hoboken 245 (first issue).

With text by Friedrich Rückert (1788-1866). Schumann set the poem in full and added the first stanza of the chorale "Nun danket alle Gott" (melody by Johann Crüger, text by Martin Rinckart). *"This New Year's Song has some pleasing and original moments. In the earlier part of the piece there is a tuneful, Mendelssohnian duet for soprano and alto, and some dramatic writing for solo bass including, most unusually for Schumann, a short passage of recitative. Further variety is achieved by the imaginative use of a large orchestra. This is a work which would justify an occasional revival."* Walker: Robert Schumann: *The Man & His Music*, p. 378. (24799) \$650

**Original Photographs of Opera Singers of "The Golden Age"
by Noted New York Photographer Herman Mishkin**

70. [SINGERS - Photographs - 20th Century - Mishkiin]

Collection of 45 original photographs of early 20th-century singers by Herman Mishkin (1870-1948), official portraitist of the Metropolitan Opera from 1908-1932.

Original photographs:

- Alda, Frances (1883-1952). Bust-length portrait of the New Zealand soprano, most likely in the title role of Puccini's *Manon Lescaut*. Ca. 204 x 152 mm. With the handstamp of Bain News Service in New York to verso.
- Alda. Full-length portrait as Ginevra in Giordano's *La Cena delle Beffe*. Ca. 203 x 153 mm.
- Alda. Bust-length portrait. Ca. 203 x 152 mm. [Ca. 1909]
- Bori, Lucrezia (1887-1960). Bust-length portrait of the Spanish soprano. Ca. 203 x 151 mm. With handstamps of Miskell & Sutton in Cleveland and the Lakewood Public Library to verso.
- Bori. Full-length portrait as the Duchess of Towers in Deems Taylor's *Peter Ibbetson*. Ca. 224 x 167 mm.
- Bori. Full-length portrait in the title role of Thomas's *Mignon*. Ca. 203 x 152 mm. With handstamps of Donald C. Dougherty Management in Cleveland and the Lakewood Public Library to verso.
- Bori. Waist-length portrait as Manon. Ca. 203 x 152 mm.
- Bori. Bust-length portrait as Norina in Donizetti's *Don Pasquale*. Ca. 202 x 152 mm.
- Branzell, Karin (1891-1974). Bust-length portrait of the Swedish contralto as Brangaene in Wagner's *Tristan und Isolde*. Ca. 198 x 153 mm.
- Case, Anna (1889-1984). Bust-length portrait in profile. Ca. 178 x 121. Trimmed. Laid down to black backing paper. With another photograph, ca. 141 x 108, being a full-length informal portrait with a dog and four other women, one of whom is dressed in a Native American costume, to verso.
- Case. Bust-length portrait. Ca. 202 x 152 mm.
- Caruso, Enrico (1873-1921). Full-length portrait of the Italian tenor as Canio in Leoncavallo's *Pagliacci*. Ca. 214 x 126 mm. Trimmed at lower margin.
- Caruso. Full-length portrait as Don José in Bizet's *Carmen*. Ca. 205 x 125 mm. Trimmed at upper and lower edges.
- Caruso. Waist-length portrait as Samson in Saint-Saëns's *Samson et Dalila*. Ca. 243 x 133 mm.
- Caruso. Full-length portrait as Samson in Act III, blind and with shorn hair, next to a young boy. Ca. 248 x 133 mm.
- Claussen, Julia (1879-1941). Bust-length portrait of the Swedish mezzo-soprano. Ca. 203 x 152 mm.
- Chamlee, Mario (1892-1966). Full-length portrait of the American tenor as the Duke of Mantua in Verdi's *Rigoletto*. Ca. 202 x 152 mm.
- Danise, Giuseppe (1882-1963). Bust-length portrait of the Italian baritone. With handstamp of the Miskell and Sutton in Cleveland to verso. Ca. 203 x 153 mm.
- De Luca, Giuseppe (1876-1950). Waist-length portrait of the Italian baritone as Figaro in Rossini's *Il Barbiere di Siviglia*. Ca. 204 x 153 mm. With handstamps of Roger de Bruyn, Exclusive Management in New York, and the Metropolitan Musical Bureau,
- Destinn, Emmy (1878-1930). Three-quarter-length portrait of the Czech soprano as Santuzza in Mascagni's *Cavalleria rusticana*. Ca. 224 x 160 mm. Laid down to cream cardstock; trimmed. With the photographer's information embossed to lower left portion.

- Easton, Florence (1884-1955). Three-quarter-length portrait of the English soprano. With "Florence Easton Prima Donna Soprano Metropolitan Opera Company" typed to verso. Ca. 176 x 126 mm.
- Farrar, Geraldine (1882-1967). Three-quarter-length portrait of the American soprano in the title role of Bizet's *Carmen*. Ca. 200 x 149 mm. Laid down to ivory cardstock.
- Fleischer, Edytha (born 1898). Full-length portrait (kneeling) of the German soprano as Hänsel in Humperdinck's *Hänsel und Gretel*. Ca. 203 x 152 mm.
- Fleischer. Head and shoulders portrait. Ca. 203 x 151 mm. With handstamp of Miskell and Sutton to verso.
- Gatti-Casazza, Giulio (1869-1940). Bust-length portrait of the Italian impresario and general manager of the Metropolitan Opera. Ca. 203 x 152 mm. With date "Mar 23 1959" handstamped to verso.
- Gigli, Beniamino (1890-1957). Bust-length portrait of the Italian tenor as Faust in Boito's *Mefistofele*. Ca. 191 x 139 mm.
- Jeritza, Maria (1887-1982). Waist-length portrait of the Moravian soprano in the title role of Bizet's *Carmen* (Act III). Ca. 238 x 189 mm. Laid down to mount, ca. 246 x 198 mm.
- Jeritza. Three-quarter-length portrait in church as Eva in Wagner's *Die Meistersinger*. Reproduction (by Mishkin) of an older photograph by Setzer in Vienna. Ca. 221 x 169 mm. With date "Feb 18 1961" handstamped to verso.
- Johnson, Edward (1878-1959). Bust-length portrait of the Canadian tenor, impresario, and general manager of the Metropolitan Opera. Ca. 202 x 152 mm.
- Manski, Dorothee (1891 or 1895-1967). Three-quarter-length portrait of the German-American soprano as the witch in Humperdinck's *Hänsel und Gretel*. Ca. 203 x 152 mm.
- Martinelli, Giovanni (1885-1969). Bust-length portrait of the young Italian tenor. Ca. 202 x 152 mm.
- Martinelli. Waist-length portrait as Eléazar in Halévy's *La Juive*. Ca. 256 x 203 mm.
- Matzenauer, Margaret (1881-1963). Bust-length portrait of the American contralto as Kundry in Wagner's *Parsifal*. Ca. 190 x 117 mm.
- Melchior, Lauritz (1890-1973). Full-length portrait of the Danish tenor with a lyre in the title role of Wagner's *Tannhäuser*. Ca. 253 x 203 mm.
- Merli, Francesco (1887-1976). Bust-length portrait of the Italian tenor. Ca. 203 x 150 mm. With handstamp of the Metropolitan Opera Press Bureau to verso.
- Pinza, Ezio (1892-1957). Bust-length portrait of the Italian bass as Oroveso in Bellini's *Norma*. Ca. 203 x 152 mm.
- Renaud, Maurice (1860-1933). Bust-length portrait of the French baritone as Mephistopheles in Berlioz's *Le damnation de Faust*. Ca. 197 x 124 mm.
- Rothier, Léon (1874-1951). Bust-length portrait of the French bass as Count des Grieux in Massenet's *Manon*. Ca. 203 x 151 mm.
- Rothier. Full-length portrait as Dr. Miracle in *Les Contes d'Hoffmann*. Ca. 203 x 152 mm.
- Ruffo, Titta (1877-1953). Bust-length portrait of the Italian baritone. Ca. 203 x 151 mm. With handstamp of the Bain News Service in New York to verso.
- Scotti, Antonio (1866-1936). Full-length portrait of the Italian baritone as Chim-Fang in Franco Leoni's *L'Oracolo*. Ca. 203 x 132 mm.
- Scotti. Bust-length portrait as Barnaba in Ponchielli's *La Gioconda*. Ca. 192 x 148 mm.
- Sundelius, Marie (1884-1958). Bust-length portrait of the Swedish-American soprano. Ca. 203 x 152 mm.
- Taucher, Kurt (1885-1954). Bust-length portrait of the German tenor in profile. Ca. 203 x 152 mm.
- Tibbett, Lawrence (1896-1960). Bust-length portrait of the American baritone as Ford in Verdi's *Falstaff*. Ca. 255 x 202 mm. With handstamp of the Evans and Salter Management in New York to verso.

Later reprints, ca. 8 x 11":

- Bori, Lucrezia. Full-length portrait as Juliette in Gounod's *Roméo et Juliette*.
- Bori and Beniamino Gigli. Full-length portrait as Madga and Ruggero in Puccini's *La rondine*.
- Muzio, Claudia (1889-1936). Full-length portrait of the Italian soprano as Violetta in the second act of Verdi's *La Traviata*.
- Ponselle, Rosa (1897-1981). Full-length portrait of the American soprano in the title role of Bellini's *Norma*.
- Ponselle. Full-length portrait in the title role of Ponchielli's *La Gioconda*.
- Ponselle. Full-length portrait as Maddalena in Giordano's *Andrea Chénier*.

Later reprint, ca. 7 x 9”:

- Amato, Pasquale (1878-1942). Waist-length portrait of the Italian baritone as Scarpia in Puccini’s *Tosca*.

In very good condition overall. Common minor defects include occasional signs of wear such as creasing, cracking, rippling, foxing, staining, bumping, pinholes, trimming, and remnants of former mounts. Some also carry annotations, most often directly related to the singers and/or roles portrayed. Some laid down to mount.

Born in Minsk, Russia, Mishkin emigrated to the United States in 1885. As the official portraitist of the Metropolitan Opera from 1908 until 1932, he became the foremost portrayer of Golden Age opera singers. While photographing opera stars for the Metropolitan, he maintained a portrait studio frequented by many of the most significant performing artists of the day. *"In certain respects, he had the most difficult task of any theatrical photographer of the early 20th century for he was constantly having to temper the hyperbolically dramatic poses that opera singers employed on the vast stages of Europe and America so that they didn't appear ludicrous shot from a twelve-foot distance. His subjects were among the least tractable persons to instruction in the performing arts, and were generally infected with decorative sensibilities. That Mishkin was able to satisfy his sitters and adjust to the increasingly less ornamental aesthetic of modern photography was a testament to his tact and flexibility."* - Broadway Photographs online. (24635) \$900

“An Important Landmark in the Development of German Romantic Opera”

71. SPOHR, Louis 1784-1859

[WoO51]. *Faust Romantische Oper in 2 Aufzügen ... im Klavierauszuge von P. Pixis ... Zwey Akte 7. Rth 12 gr.* [Piano-vocal score]. Leipzig: C.F. Peters [PNs 1688; 1688 II], [ca. 1822-1824].

Oblong folio. Full contemporary dark green pebbled cloth with initials "A. v B." in gilt to upper, titling gilt to spine. 1f. (title), [i] (table of contents), 2-99, [i] (blank), 3-110 pp. Each act separately paginated. Engraved. Text in German and Italian. Two publisher's handstamps to lower portion of title. Binding slightly worn. Minor dampstaining, most noticeable to first six leaves; some foxing.

First Edition of the first version. OCLC no. 163227488. Hirsch IV no. 1283. Göthel p. 336.

Faust, to a libretto by Joseph Carl Bernard, was first performed in Prague at the Estates Theatre on 1 September 1816.

"... Faust marks an important landmark in the development of German Romantic opera. Spohr's concern to create scene complexes, rather than merely a string of individual numbers, points the way towards the continuity of his later operas. His striking use of chromatic harmony was recognized by Weber, who wrote in his introduction to the Prague première: 'this dark, Romantic spirit-world is ideally matched with the composer's inmost musical character. Owing to this fact the work as a whole is marked by great aptness of colour – grand musical and dramatic effects of charm and tenderness alternating with shatteringly powerful effects in the ensembles and choruses. ... Regarded by many contemporaries as worthy of a place beside Haydn, Mozart and Beethoven in the pantheon of the greatest composers, [Spohr] has, together with Gluck and Cherubini, been allotted a considerably lower status by posterity. Mozart's Figaro and Wagner's Tristan were both composed during Spohr's lifetime; his own work looks, Janus-like, towards both the formalism and clarity of the Classical tradition, and the structural and harmonic experimentation associated with 19th-century Romanticism." Clive Brown in *Grove Music Online*. (25926) \$550

The Beginning of Strauss's Artistic Association with Hofmannsthal

72. STRAUSS, Richard 1864-1949

[Op. 58]. *Elektra Tragödie in einem Aufzuge von Hugo von Hofmannsthal... Meinen Freunden Natalie und Willy Levin gewidmet... Opus LVIII Klavier-Auszug mit Text von Otto Singer. Preis M 2[5].— netto.* [Piano-vocal score]. Berlin: Adolph Fürstner [PN A.5654F], [ca. 1908].

Folio. Quarter dark red cloth with decorative paper boards. [i] (title), [i] (blank), [i] ("Dramatis Personae"), [i] (blank), [5]-250 pp. Photographic transfer from engraved plates. Printer's mark to lower right corner of p. 250: "Stich und Druck von C. G. Röder G.m.b.H., Leipzig." Text in German. With illustration by Lovis Corinth to upper half of page [5]. Annotations (instrumental cues, vertical lines clarifying rhythm, notational corrections, indications of cuts, etc.) in pencil, in German. The second digit of the printed price, "M 20.—" erased and corrected in pencil. Handstamp of the Munich antiquarian Carl Lischer to foot of title. Small abrasion to upper edges of first three leaves; Lischer handstamp trimmed.

First Edition, probable first issue (without the additional plate numbers to foot of page [3] and also without the statement "Aufführungsrecht vorbehalten" to foot of page [5]). Trenner 223. Mueller von Asow p. 409. The present copy was apparently used by a rehearsal accompanist.

Elektra was first performed on 25 January 1909 at the Königlichen Opernhaus in Dresden under Ernst von Schuch. "[Elektra] ... marked the beginning of [Strauss's] artistic association with Hugo von Hofmannsthal, whom he had first met in Berlin in 1899. Having seen Reinhardt's riveting production of Hofmannsthal's *Elektra* in the autumn of 1905, Strauss was convinced the play would make a compelling opera. Not entirely sure he should compose consecutive tragedies, he nonetheless gave in to Hofmannsthal's pleading and vigorously began composing *Elektra* in the summer of 1906. As he had with Oscar Wilde's *Salome*, he set the play to music, which was finished in 1908 and given its première in 1909 as part of a Strauss opera festival in Dresden ... *Elektra* failed to outshine her flashier sister, but confirmed Strauss's pre-eminence among German opera composers." Bryan Gilliam in *Grove Music Online*. (24699) \$300

Autograph Musical Quotation of the Virtuoso Pianist

73. THALBERG, Sigismond 1812-1871

Autograph musical quotation signed "S. Thalberg." 4 bars in 2/4 dated London, May 20, 1848. Notated in ink on a slip of music manuscript paper with decorative border (London, J. & F. Harwood) 82 x 204 mm, cut from a larger sheet. Slightly worn; rust stains from early paper clip just touching notation; small tear at blank upper margin not affecting notation; remains of former mount to two edges of verso.

"Together with Liszt, Thalberg must be ranked as the greatest virtuoso pianist of the mid-19th century." Robert Wangermère in *Grove Music Online*. (17651) \$350

Complete Autograph Working Manuscript of Tsontakis's *Bluebird* With Text by Herman Melville

74. TSONTAKIS, George b. 1951

Bluebird, a setting of Herman Melville's poem for two female voices with instrumental accompaniment. Autograph musical manuscript. Signed and dated 2007. A complete working draft. 5 pp. Folio (355 x 280 mm.). Notated in pencil with additional markings in coloured ink. Signed and dated 2007.

Tsontakis studied with Hugo Weisgall, Felix Greissle, and Roger Sessions. His honours include the Charles Ives Living Award, the Grawemeyer, two Kennedy Center Friedheim Awards (1989, 1992), a lifetime achievement

award from the American Academy of Arts and Letters (1995), a Guggenheim Memorial Fellowship, (1996) and numerous commissions.

"[His] early works are written in a dissonant chromatic idiom not unlike that of Sessions. His musical language soon shifted, however, towards a classically-influenced style characterized by large-scale harmonic prolongations and what he calls 'the timeless gesture', a reference to the past through evocation rather than quotation. With the *String Quartet no. 3 'Carragio'* (1986) he arrived at an idiosyncratic tonal language propelled by a non-minimalist, Beethovenian use of repetition. Another primary feature of his work, particularly notable in the *Byzantium Kanon* (1986) and *Stabat mater* (1990), is the influence of sacred music of the Greek Orthodox church. Secular folk music of the same region figures prominently in the oratorio *Erotokritos* (1982) and other works." Eric Moe in *Grove Music Online*. (20047) \$1,750

“ A Fresh Consideration of the Fixed Forms of Italian Opera”

75. VERDI, Giuseppe 1813-1901

Ernani *Dramma lirico in quattro parti di Francesco Maria Piave Posto in musica e dedicato alla Nobilissima Contessa Clementina Mocenigo-Spaar distinta cultrice della musica italiana ... Riduzione per Canto con accompagnamento di Pianoforte del maestro L. Truzzi ... N. 16221 al 41 ... Fr. 34.* [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 16221-16241], [1844].

Oblong folio. Full modern marbled paper boards, printed title label to spine. 1f. (recto title printed within decorative light green borders, verso blank), 1f. (recto table of contents with plate and page numbers, verso named cast list), 3-229, [i] (blank) pp. Title, table of contents, and cast list typeset. Each number with its own plate number, price, and secondary pagination; p. 56 blank and unpaginated. Music engraved. Named cast includes Carlo Guasco, Antonio Superchi, Antonio Selva, Sofia Löwe, Laura Saini, Giovanni Lanner, and Andrea Bellini. Milanese bookseller's blindstamp to upper outer corner of front free endpaper; early handstamp of G. Cattaneo in Turin to lower margin of title; publisher's blindstamp to lower margins of initial leaves. Occasional cuts and annotations in contemporary and modern hands in pencil and black ink. Corners of binding slightly bumped. Cropped, affecting publisher's handstamp, upper margin, secondary pagination, and a slur; lower corners soiled, several creased; title, table of contents, cast list, and final leaf soiled and stained, with some tears and loss, repaired; occasional minor tears and repairs to margins and lower corners; extensive repairs to first two leaves with loss just touching decorative title border professionally repaired.

First complete edition of the first version of the opera. Hopkinson 41A(a). Chusid p. 63. Catalogo Ricordi online.

Ernani, to a libretto by Francesco Maria Piave after Victor Hugo's play *Hernani*, was first performed in Venice at the Teatro La Fenice on 9 March 1844. The opera "quickly became immensely popular, and was revived countless times during its early years. ... As Verdi himself stated more than once, *Ernani* represents an important change of direction in his early career. His two earlier successes, *Nabucco* and *I Lombardi*, had both been written for La Scala, one of the largest stages in Italy and well suited to the grandiose choral effects of those works. For the more intimate atmosphere of La Fenice, he created an opera that instead concentrated on personal conflict, carefully controlling the complex sequence of actions necessary to bring characters into intense confrontation. This new format brought about a fresh consideration of the fixed forms of Italian opera, in particular an expansion and enrichment of the solo aria and duet, together with a more flexible approach to the musical sequences that bind together lyrical pieces. Most important, however, was Verdi's gathering sense of a musical drama's larger rhetoric, his increasing control over the dynamics of entire acts rather than merely of entire numbers. In this respect, the third act of *Ernani* sets an imposing standard of coherence, one that is rarely equalled until the operas of the early 1850s." Roger Parker in *Grove Music Online*. (25940) \$900

Text to Over 1,000 Late 18th Century Songs (without Music)

76. [VOCAL MUSIC - 18th Century - English]

The Busy Bee, or Vocal Repository Being a Selection of the most Favourite Songs, &c. Contained in the English Operas, That have been Sung at the Public Gardens, And written for Select Societies; Together with an extensive Collection of Hunting Songs, And a variety of Scotch and Irish Ballads, &c. Volume the First [-Third]. London: J.S. Barr, [1790].

3 volumes. 12mo. Newly bound in period-style marbled boards with printed paper title labels to spines. Vol. I: 1f. (title), [iii]-xvi index, 350 pp. 536 songs; Vol. II: 1f. (title), [v]-xii index, 348 pp. 282 songs; Vol. III: 1f. (half-title), 1f. (title), [i]-viii, 348 pp., including "A Complete Alphabetical Glossary; Or, Explanation of the Scotch Words" (pp. 345-348). 306 songs. Text (without music) to a total of 1,124 songs. Manuscript annotation to flyleaf of Volume I: "Sept. 1792 Lent Mr. Hall the first Volume not come home yet." Slightly worn and browned, occasional foxing and staining. Lacking frontispiece portraits of Mrs. Billington (Vol. I), Mrs. Martyr (Vol. II) and Captain Morris (Vol. III).

First Edition. (21873)

\$350

Several Hundred Melodies (without Text)

77. [VOCAL MUSIC - 19th Century - English]

The Musical Bee. Volume 1[-5]. London: Sherwood & Co., [1842-1844].

5 volumes bound in 1. Small octavo. Newly bound in full marbled paper boards with printed title label to spines. Vol. 1: Nos. 1 (August, 1842) – 6 (January, 1843), 48 pp.; Vol. 2: Nos. 7 (February, 1843) – 12 (July, 1843), 48 pp.; Vol. 3: Nos. 13 (August, 1843) – 18 (Jan. 1844), 48 pp.; Vol. 4: Nos. 19 (February, 1844) – 23 [June, 1844], 40 pp., lacking No. 24 [July, 1844]; [Vol. 5]: Nos. 25 (August, 1844) – 26 (September, 1844), 16 pp., lacking title, table of contents, and several issues. With 2 preliminary leaves (title and table of contents) to each volume except Vol. 5. Occasional light soiling and browning, minor annotations in pencil and black ink; slight loss to lower corners of first volume not affecting music.

Quite rare. OCLC (incomplete runs only).

These volumes comprise several hundred melodies (without text) from operas, popular songs, dances, and orchestral and chamber music. References are made to fuller versions (e.g. with accompaniments) in contemporaneous periodical publications, in particular, the *Flutonica* and the *Pianista*.

A significant resource for tunes popular at the time. (24937)

\$250

One of the Composer's Best-Known Compositions for Piano

78. WEBER, Carl Maria von 1786-1826

Aufforderung zum Tanze. Rondo brillant für das Piano=Forte componirt und seiner Caroline gewidmet... No. 1096. Op: 65. Preis 18 gr. Berlin: In der Schlesingerschen Buch=und Musikhandlung: [PN 1096], [1821].

Oblong folio. Disbound. Sewn. 1f. (title), 3-14, [ii] (blank) pp. Engraved. Caption title to p. 3: "Aufforderung zum Tanze." Housed in a custom-made dark green cloth folder. Light to moderate foxing; crease to lower outer corner of pp. 13-14.

First Edition, [?second] issue. WeV S.10. Jähns 260. Fuld p. 305 (issue b). One of six early issues by Schlesinger, the priority among which has not been established.

One of Weber's best-known compositions for piano, written in 1821. (24744)

\$400

French Male-Voice Choral Movement

79. WILHEM, Guillaume Louis Bocquillon, ed. 1781-1842

Orphéon Répertoire de Musique Vocale en Choeur sans accompagnement instrumental a l'usage des jeunes élèves et des adultes Composé de Pièces inédites et de Morceaux choisis dans les meilleurs auteurs par B. Wilhem et continué par M. Hubert. [Paris]: Perrotin, [ca. 1847].

Octavo. Full olive green morocco presentation binding with decorative stamping in black and gold, "Souvenir de l'Orphéon, Séance Royale du 21 Mars 1847" and crown stamped in gilt within decorative lozenges to upper, "Cirque National, Diron. G. Gallois" stamped in gilt to lower, all edges gilt, inner dentelles ruled in gilt, ivory watered silk endpapers, green silk ribbon marker. 2ff. text followed by 133 pp. engraved music consisting of nos. 148 bis and 171, and portions of Tome VII (nos. 262, 262 bis, 263, 264, 265, 266, 271, 272, 273, and 274) and Tome VIII (nos. 278, 279, 279 bis, 280, 281, 282, 282 bis, 283, 283 bis, 284, 285, 286, 287, 287 bis, 288, 291, and 292) + 4 pp. music from Sarah by Grisar in small format + 8 pp. music from Les Enfants de Paris by Adam in larger format bound in, followed by 8 pp. music by Palestrina. Erratic pagination. Includes music for various combinations of voices by Lefébure-Wely, Thys, Scard, Wilhem, Sabbatini, Hubert, Lachnith, Zimmerman, Cherubini, Auber, Halévy. With text to most pieces. Some browning. In quite good condition overall. Published in a series of 9 volumes in total from 1833-1848.

The Orphéon was a "French male-voice choral movement. It developed from 1815 through the work of Guillaume Louis Bocquillon Wilhem, a strong advocate of the teaching of singing in schools, who first used the term Orphéon about 1830. The Orphéon choral society was established in Paris in 1833 and rapidly expanded ...; an annual concert was given at the Trocadéro with 1500 performers ... By 1859 there were 700 provincial societies; 3000 'Orphéonistes' performed in London in 1860. By the turn of the century the movement reached a peak of popularity with over 2000 societies in France, where it was the equivalent of British competitive festivals." *Grove Music Online*

Jules Gallois, to whom this volume was presented, was the director of the Cirque National, built as an equestrian theatre, on the northeast side of the present Rond-Point of the Champs-Élysées in Paris, dubbed the Cirque d'été, in 1841. Gallois engaged Berlioz for a series of six grand concerts to be presented at the Cirque in the winter of 1844-1845, for which the composer engaged 350 players and singers, with Galois underwriting all costs. "The concerts ... offered varied and unusual programmes, including extracts from *Ruslan and Ludmila* and *A Life for the Tsar*, the operas of the Russian nationalist composer Mikhail Glinka ..., *Beethoven's Emperor Concerto* played by Hallé, *Berlioz's new overture La tour de Nice* ... and music by Félicien David, whose symphonic ode *Le désert* was the sensation of the season. *Le désert* and *David's Janissaries' Chorus* were part of a "séance orientale" (16 February) which also included the popular *Marche marocaine* ... by the latest keyboard lion, Léopold Meyer. The concert was topical, in view of the Moorish flavour of the hall's architecture and the vogue for things Middle Eastern which had hit Paris with the arrival of six Algerian chiefs and their picturesque retinues on an official visit. A bearded Bedouin appeared in the foreground of the *Illustration's* engraving of the first concert, and the *Charivari's* series "The Arabs in Paris" showed a group of turbaned and kaftaned men twisting and yelling in agony while a Berlioz-like conductor unleashed his orchestra at them." Cairns: *Berlioz*, Vol. 2, pp. 306-07. (22271)

\$175

Manuscript Receipts for Royalties from Haslinger

80. ZIEHRER, Carl Michael 1843-1922

Two manuscript receipts for royalties from the publisher Carl Haslinger, each signed "CM Ziehrer." 2ff., one ca. 120 x 190 mm., the other 140 x 225 mm., versos blank. In the same scribal hand. In German. Both leaves unevenly trimmed; small ink stain to 1867 receipt, obscuring word preceding signature.

- Confirmation of receipt of 60 fl., which I have received on today's date for my Polka 'Wunderfontaine' op. 86, as honorarium from Herr Carl Haslinger in cash and correctly. Vienna, May 14, 1867 signed CM Ziehrer and [?]Jenasch

- Installment of fl. 100 on today's date received from H[err] Carl Haslinger in cash. July 18, 1868 signed CM Ziehrer

Ziehrer, an Austrian bandmaster and composer, " was ... invited to represent Austria at the World's Columbian Exposition in Chicago in 1893, which was followed by an extended American tour, and which led to his dismissal for overstaying his leave. Renaming his band the Chicagoer Konzert-Kapelle he toured Germany widely. ... The greatest rival to the Strauss brothers, Ziehrer's long career was similar to Johann Strauss II except for the periods as a military bandmaster. This experience gave a brashness and swagger to his compositions which, influenced by local folk music, created his unmistakable style." John E. Diamond in *Grove Music Online*. (27085) \$225



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