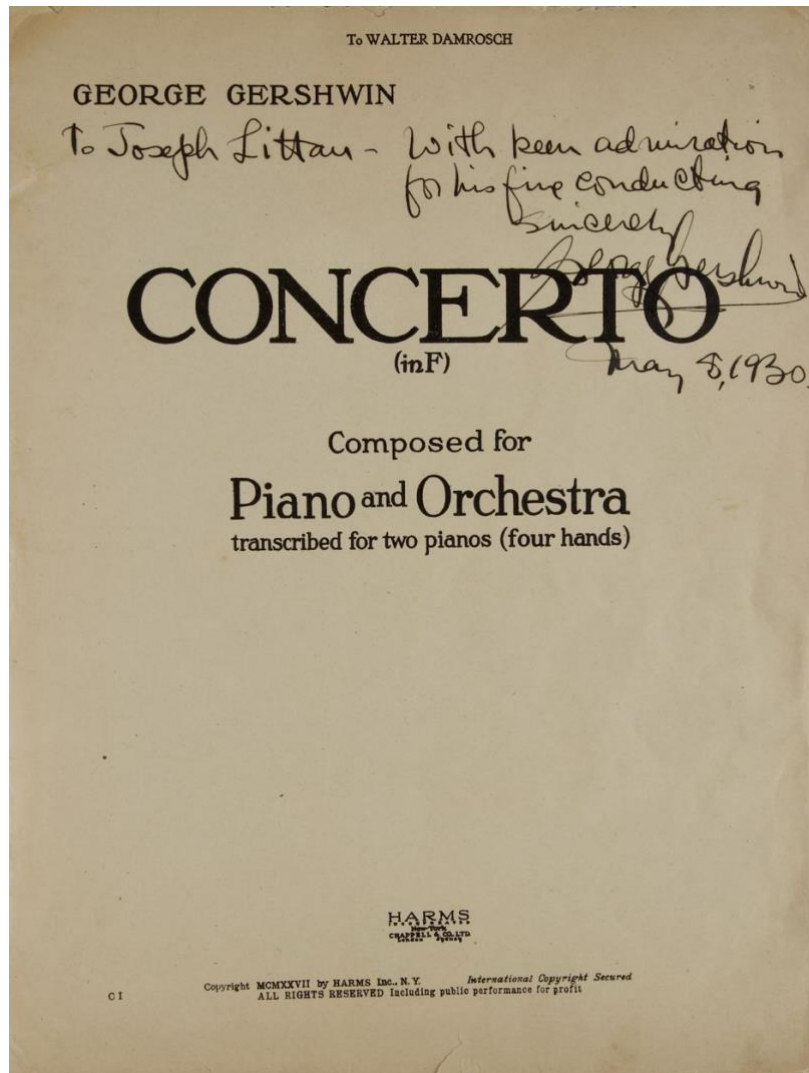


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John Lubrano, Jude Lubrano, Benjamin Katz



With Two Pages of 16th Century Woodcut Music

1. ANONYMOUS

Ernestum cantate Deae celebrate sorores. Six part musical setting for voices composed in celebration of the ceremonial entry of Ernst, the Archduke of Austria, into Antwerp, Belgium, on 14 June 1594. Antwerp: Plantin, 1595.

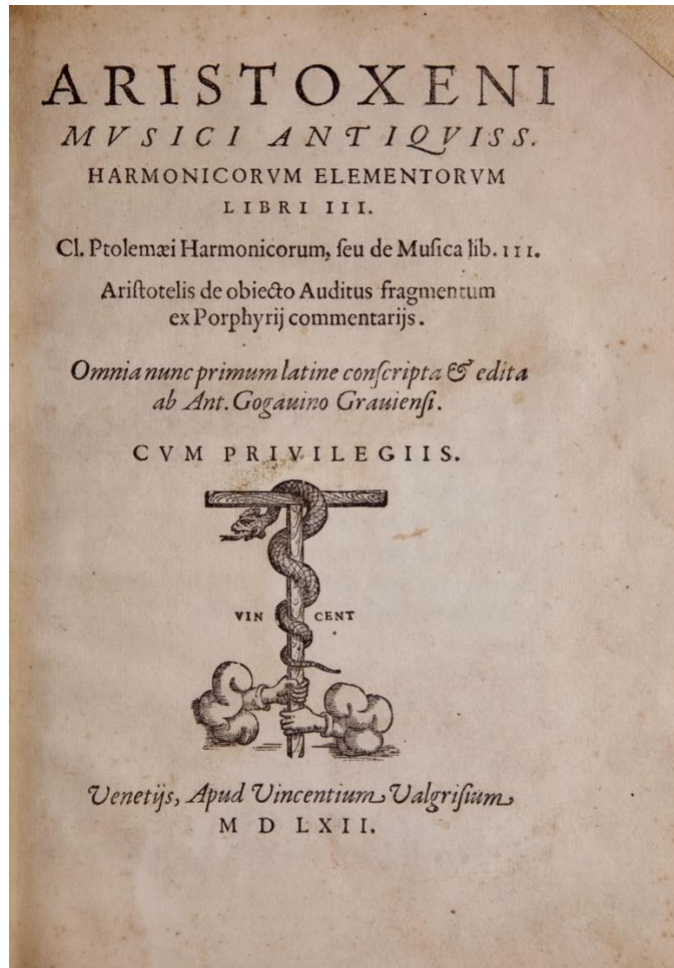
Tall folio (39.5 x 26.5 cms). Disbound. Housed in a light olive green linen-backed clamshell box. 1f. (illustrated engraved title), 51-74, 79-106, [115]-120, [125]-130, 137-144, 147-148, 153-154, 157-168. 1f. (illustrated engraved title), [3]-12, + 3 plates numbered IX, XVII, and XVIII (without letters and thus possibly proofs). Music printed on pp. 82-83 of "Descriptio gradulationis publicae, spectaculorum et ludorum, in adventu Serenissimi Principis Ernesti Archiducis Austriae" by Johannes Bochiu (1555-1609). Worn and soiled; signatures split; title page with numerous tears. Plates in fair condition. Lacking the first portion of the volume, i.e., the first title and all pages up to and including p. 48, and many subsequent pages as detailed above.

With 22 (of 33) full-page engravings and 2 (of 4) double-page engravings by Pieter van der Borcht after drawings by Cornelis Floris II and Joos de Momper after designs of Martin de Vos.

RISM AN912

A substantially incomplete copy, of interest for the two pages of woodcut music. (40093)

\$450



**“Aristoxenus’s Principal Work,
the One that Gained Him the Reputation of Supreme Mousikos
Throughout Antiquity”**

2. ARISTOXENUS fl. 4th century B.C.

Aristoxeni Musici Antiquiss. Harmonicorum Elementorum. Libri III. Cl. Ptolomæi Harmonicorum, seu de Musica libri III. Aristotelis de obiecto auditus fragmentum ex Porphyrij commentarijs. Omnia nunc primum latine conscripta & edita ab Ant. Gogavino Graviensi. Translated by Antoine H. Cogava (1529-1569). Venice: Vincenzo Valgrisi, 1562.

Small quarto (ca. 22 x 16 cm). 18th century half mid-tan calf with matching speckled boards, rules and titling gilt to spine. 1f. (recto title incorporating printer's device, verso blank), [3]- 65, [i] (printer's device) pp. With historiated initials, tables, and diagrams within text. Several early manuscript annotations. With pictorial bookplate of noted Italian music collector Giorgio Fanan to front pastedown. Binding slightly worn; minor staining to endpapers. Uniform light browning; light staining, primarily to blank margins, throughout; small early repair to blank upper outer corner of title. A crisp and quite attractive copy overall.

Hirsch I, 32. Gregory Bartlett I, p. 111. Cortot, p. 7. Wolffheim I, 468. RISM Écrits p. 95.

"Aristoxenus's principal work, the one that gained him the reputation of supreme *mousikos* throughout antiquity, was the treatise *On Harmonics*, which has come down to us under the probably erroneous title *Harmonic Elements* (*Harmonika stoicheia*). It is the oldest work of music theory written in Greek to have been preserved in substantial fragments, and was the first part of a larger work *On Music*, in which the author studied the various branches of the subject, in particular rhythm. Only fragments of the *Rhythmic Elements* have survived, either through quotations by later authors (Aristides Quintilianus and more particularly Michael Psellus, an 11th-century Byzantine writer), or through papyri. ... In so far as the history of musical thought in ancient times is concerned, the doctrines of Aristoxenus represent an epistemological revolution whose importance was acknowledged by all later theorists, whether they agreed with him or not. Before him, the Pythagoreans (such as Philolaus and Archytas) and the Platonists had regarded the science of music as part of mathematics. Aristoxenus, on the other hand, believed that music should be an autonomous discipline, one entirely separate from arithmetic and astronomy." Annie Bélis in **Grove Music Online**. (40353) \$3,500

First Editions of 6 Motets

3. BACH, Johann Sebastian 1685-1750

[BWV 225, 228, Anh. 159; 229, 227, 226]. *Motetten in Partitur Erster[!] Heft enthaltend drey achtstimmige Motetten Singet dem Herrn ein neues Lied, etc. Fürchte dich nicht, ich bin bey dir, etc. Ich lasse dich nicht, du segnest mich, etc. Preis 1 Rthlr. 8 Gr. ... Zweites Heft enthaltend eine fünf- und zwei achtstimmige Motetten Komm, Jesu, komm, mein Leib etc. Jesu! meine Freude, meines etc. Der Geist hilft unsrer[!] Schwachheit etc. Preis 1 Rthlr. 8 Gr. [Score]. Leipzig: Breitkopf und Härtel, [1802-1803].*

Folio. 2 volumes bound in one. Modern half mid-tan calf with marbled boards, raised bands on spine with decorative gilt rules, light tan calf title label gilt. Text in German with occasional English translation in sepia pencil, lead pencil, and ink; performance markings in sepia and lead pencil to final 4 pages of Vol. II. With oval handstamp of 19th century British musicseller and publisher J. Ewer to blank foot of titles to both volumes. Slightly foxed.

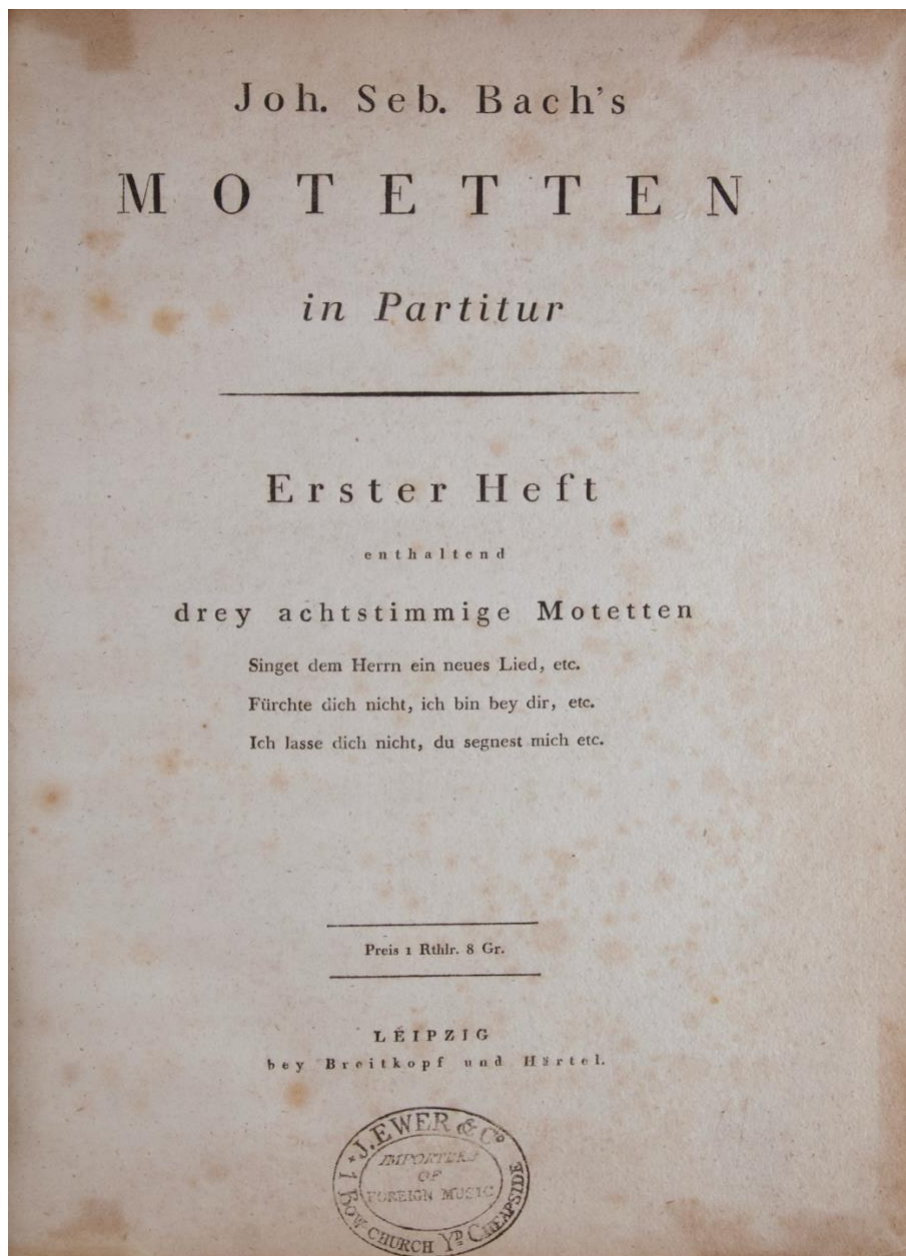
Vol. I: 1f. (recto title, verso blank), 48 pp.

Vol. II: 1f. (recto title, verso blank), 50 pp.

First Edition. Schmieder 2, pp. 366-373, 875. Bach Compendium III, C1-5, 9. Hirsch IV, 685. Hoboken 1, 13 and 14. RISM B447.

The uncredited editor of both volumes was Johann Gottfried Schicht (1753-1823), Kapellmeister at the Gewandhaus since 1785 and Thomaskantor from 1810. He modernized the texts; drastic imagery and references to Satan and hell were deleted. As in the autographs, the printed edition lacks a continuo part, leading to the misconception prevalent throughout the 19th and 20th centuries that the authentic performance practice was a cappella.

The authorship of the motet BWV Anh. 159 has long been disputed. Part of the manuscript source is in Johann Sebastian Bach's hand, in a volume with motets by his uncle Johann Christoph Bach (1642-1703). The motet has traditionally been most often ascribed to



Johann Christoph Bach but also to others, including Johann Michael Bach (1648-1694), as in the present copy. More recent scholarship is again discussing an authorship of Johann Sebastian. The final chorale, however, does not occur in the source; it is a contrafactum of J.S. Bach's chorale BWV 421 and certainly spurious, most likely arranged and added by Johann Gottfried Schicht. (40326) \$2,200



“Glorious Choruses and Sincerely Moving Arias”

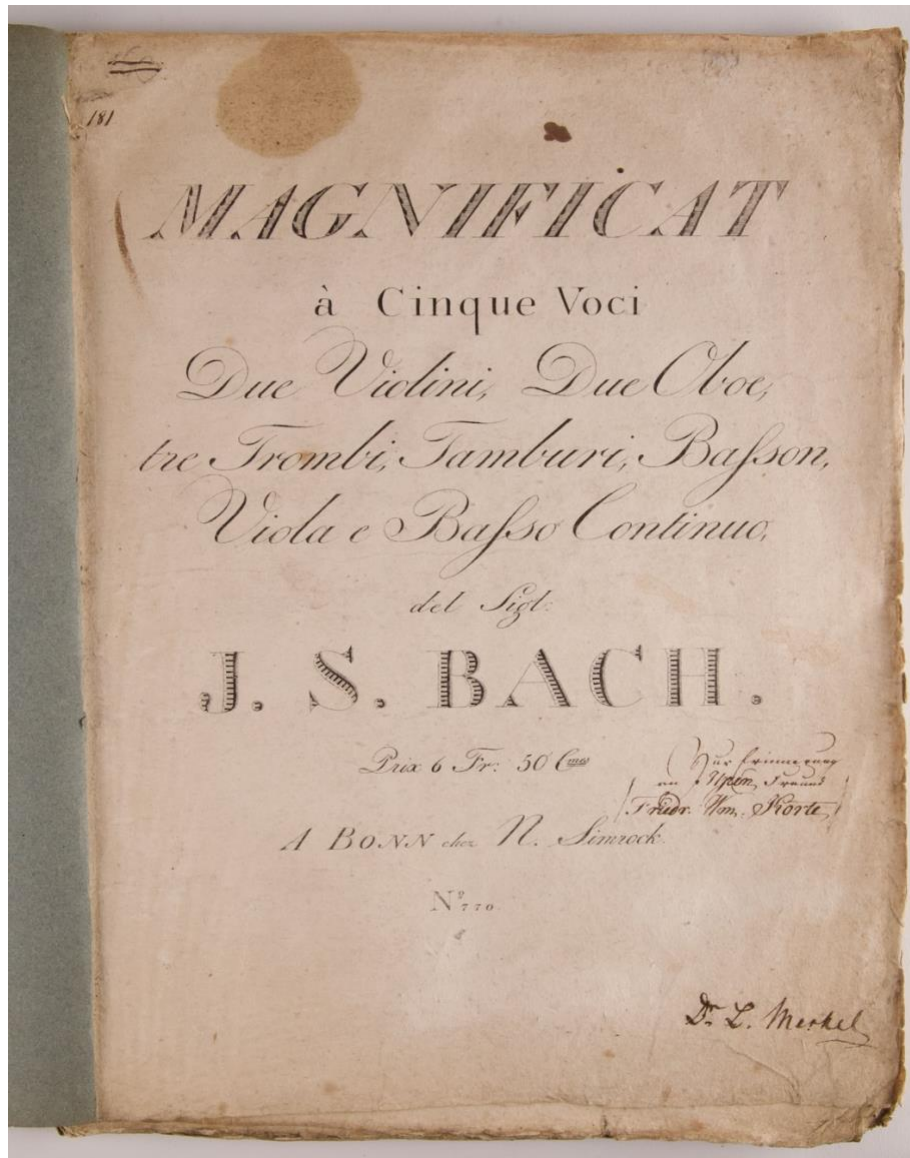
4. BACH, Johann Sebastian 1685-1750

[BWV 234]. *Missa à 4 Voci Due Flauti, due Violini, Viola ed Organo ... No. I. Dopo Partitura autografa dell' autore. Prezzo 6 Frs.* [Full score]. Bonna e Colonia: N. Simrock [PN 1580], [1818].

Folio. Modern half dark brown calf with marbled boards, decorative rules gilt to spine, light brown leather title label gilt. 1f. (recto lithographic title, verso blank), 3-47 pp. Engraved. With oval handstamp of 19th century British musicseller J. Ewer to blank lower margin of title. Slightly worn and browned; minor abrasions to title; small hole to blank upper inner margins of first few leaves.

First Edition. Schneider, p. 107. Hoboken 1, 19. RISM B433 and BB433 (one copy only in the U.S.).

"Often overshadowed by the more famous Mass in B minor, the four Lutheran Masses feature glorious choruses and sincerely moving arias. They are largely taken from various cantata movements and adapted to the Mass texts." Bärenreiter website. (40253) \$2,000



“The Fullest and Most Elaborate Compositional Effort of His Then-Young Career”

5. BACH, Johann Sebastian 1685-1750

[BWV 243a]. *Magnificat a Cinque Voci Due Violini, Due Oboe, tre Trombi, Tamburi, Basson, Viola e Basso Continuo ... Prix 6 Fr: 50 Cmes.* [Full score].

Bonn: N. Simrock [PN 770], [1811].

Folio. Early plain blue paper wrappers with manuscript titling to upper. 1f. (recto title, verso blank), 3-53 pp. Engraved. Preserved in a custom-made half dark blue morocco clamshell box with marbled boards, titling to spine gilt. Untrimmed. Occasional annotations in lead and blue pencil. Wrappers slightly worn and soiled; small tears to spine and edges. Some internal wear and soiling, including to title; small circular stain to upper margin of first 10 leaves; minor staining to lower outer corners of final 6 leaves. A very good copy overall.

Provenance

Distinguished musicologist Christoph Wolff, with his bookplate to front pastedown of clamshell box. Early manuscript presentation inscription to Friedr. Wm Korte to title with later signature of Dr. L. Merkel to lower outer corner.

First Edition. Schneider, p. 404. Schneider, p. 108. Hoboken Catalogue I, 25. RISM B435 (2 copies only in the U.S.).

" *A setting of the Latin Vespers canticle (the Song of Mary: St Luke 1: 45-55), written during Bach's first Christmas in Leipzig and performed on Christmas Day 1723.*" Boyd, pp. 280-81.

"[It] represented the fullest and most elaborate compositional effort of his then-young career. ... Bach expanded the setting of the Magnificat by interpolating four German and Latin songs of praise, so-called *Laudes*." Wolff: *Johann Sebastian Bach: The Learned Musician*, p. 289. (40327) \$2,800

“One of the Most Complex of all Bach's Vocal Works and for Many the Most Profound” A Masterpiece of Sacred Music

6. BACH, Johann Sebastian 1685-1750

[BWV 244]. *Grosse Passionsmusik nach dem Evangelium Matthaei ... Vollständiger Klavierauszug von Adolph Bernhard Marx. Seiner Königl. Hoheit dem Kronprinzen von Preussen in tiefster Ehrfurcht gewidmet vom Verleger. Preis der Partitur: R: 18 Preis des Klavierausz.: R: 7-1/2.* Berlin: Schlesinger'schen Buch- und Musikhandlung. Unter den Linden, No. 34 [PN 1571], 1830.

Oblong folio. Modern quarter green cloth with light yellow paper boards. 1f. (recto title, verso blank), [1]-3 (list of subscribers), [i] (blank), 1f. (recto index of the 78 numbers contained in the score, verso blank), 5-190 pp. Engraved throughout. **With 140 subscribers** including 11 royal persons and 129 others, listed by city: Berlin, Brandenburg, Breslau, Cassel, Cöln, Dessau, Dresden, Erlangen, Elberfeld, Frankfurth a.d.O, Frankfurth a.M., Freyberg, Göttingen, Halberstadt, Hamburg, Hamm, Hannover, Königsberg, Leipzig, London, Mainz, Marienwerder, München, Neubrandenburg, Nürnberg, Oels bei Ohlau, Paris, Potsdam, Prag, Rostock, Stettin, Stockholm, Wien, and Würzburg. Some penciled performance markings including corrections and added notation. Small monogrammatic stamp of the publisher ("A.S.") and indecipherable embossed stamps to lower margins of title. Outer edges of first few leaves slightly frayed; occasional minor soiling. A very good, crisp copy overall, with strong impression.

First Edition (first or very early issue), distinguished by the lack of plate number to foot of pp. 12, 42, 84, 118, and 176 and with the two eighth-note rests of the vocal part missing in the tenth measure on p. 37 (Crawford).

Schneider 112. Hoboken I, 27 (with incorrect plate numbers to foot of pp. 143 (1572) and 157 (1575)]. Crawford, p. 7. Fuld, p. 171. Hirsch IV, 1136. Riemenschneider 1999. RISM B436.



Text by the poet "Picander" (Christian Friedrich Henrici, 1700-1764). The arranger Adolf Bernhard (1795-1866), a German music theorist, critic and pedagogue, was "one of the most influential theorists of the 19th century, Marx named and codified sonata form. ... [He] had become friends with the Mendelssohn family in 1826, and in 1829 he assisted Felix Mendelssohn with the important performance of Bach's St Matthew Passion." Sanna Pederson in Grove Music Online

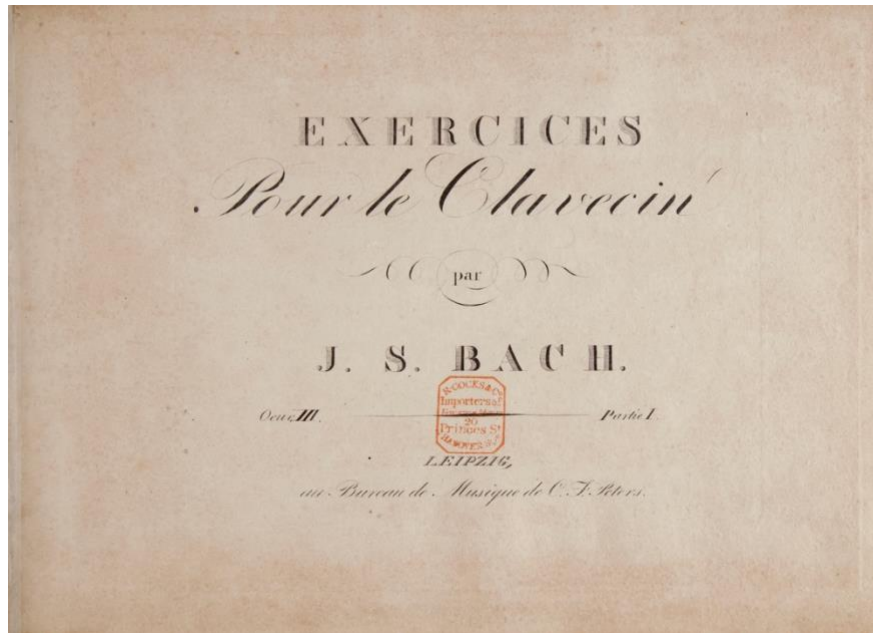
The *St. Matthew Passion*, a sacred oratorio for solo voices, double choir and double orchestra with interspersed chorales and arias, sets chapters 26 and 27 of the *Gospel of Matthew*. Composed in 1727, it was first performed in Berlin on 11 March 1829 with Mendelssohn conducting. **This highly important performance heralded a reawakening of interest in Bach's music.**

"It was due to Mendelssohn's unwavering enthusiasm that in 1829, a century after the Leipzig performance, the St. Matthew Passion was produced under his leadership in Berlin. This was a dazzling revelation to the musical world since - apart from infrequent performances of the motets - hardly any of Bach's great vocal works had been heard before. In the following years, as a direct result of the performance, the two Passions and, in 1845, the Mass in B minor were published." Geiringer: *Bach*, p. 351.

"The St. Matthew Passion is by any standard a remarkable composition - one of the most complex of all Bach's vocal works and for many the most profound. Mendelssohn considered it to be 'the greatest of Christian works', and many other superlatives have continued to be accorded this emotionally powerful music, which almost every choral group aspires to perform." Boyd, ed.: *J.S. Bach*, p. 430.

A masterpiece of sacred music. (40258)

\$3,800



From the *Clavier Übung* Part III

7. BACH, Johann Sebastian 1685-1750

[BWV 552/1, 669-689, 552/2]. *Exercices Pour le Clavecin ... Oeuv. I[III]. Partie I* Leipzig: Bureau de Musique de C. F. Peters [PN 307], [ca. 1817].

Oblong folio. Modern half dark blue morocco with matching paper boards. [i] (title), 2-63, [i] (blank) pp. Engraved. With London music publishers R. Cocks & Co. handstamp to title. With annotation in pencil to upper margin of first page of music: "Played at Birmingham by F. Mendelssohn Bartholdy on Friday Sept. 22, 1837" and annotations in pencil to recto of free rear endpaper recording the purchase of the volume from the London antiquarian, Walter Emery, in the summer of 1962 for 10 pounds and noting that a copy of the original 1739 edition is held by the Prussian State Library in Berlin. Later musical bookplate with the initials "M S" to free front endpaper. Very light browning and occasional foxing, heavier to last two leaves.

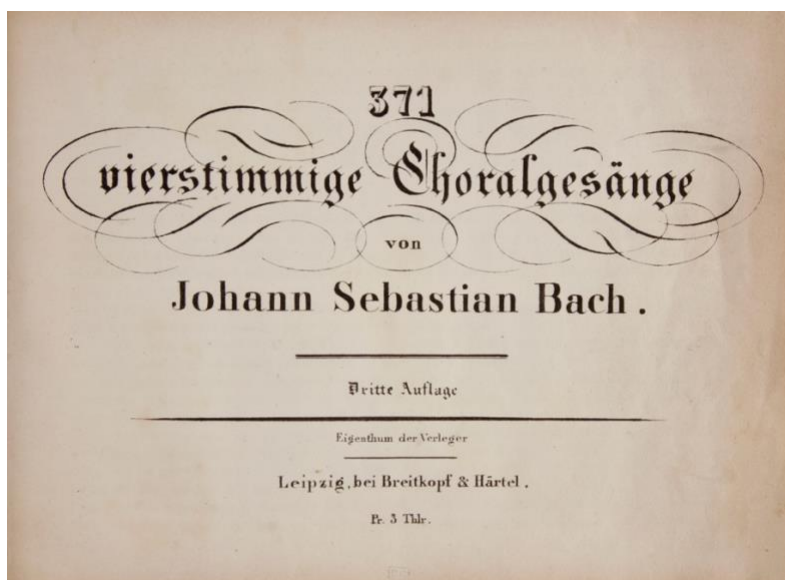
A re-issue of the edition first published in 1804 which contained the music of the *Clavier Übung* Part III without BWV 802-5. Schneider 97. Hoboken 1, 49. RISM B490

Bach's Clavierübung Part III was first published at the end of September 1739. "It was his first published collection of works for the organ and the most ambitious publishing project that he would ever undertake. ... *Clavier-Übung III* represents a landmark in Bach's oeuvre." Boyd, ed.: *Oxford Composer Companions, J.S. Bach*, pp. 113-114.

"Part 3 of the *Clavierübung* ... while not as abstract as the *Musical Offering* and *Art of Fugue* ... may, like those works, have been intended primarily as a token of Bach's learning and skill, for the delight and instruction of sophisticated musicians. If so, it may be considered the first installment in the series of works making up Bach's contribution to the tradition of speculative counterpoint. ... The collection as a whole seems to make a sharp change in direction from the predominantly galant second volume of the *Clavierübung*." Schulenberg: *The Keyboard Music of J.S. Bach*, p. 317.

No autograph source materials survive. Boyd, p. 113. (40252)

\$650



“Bach’s Harmonic Style Stands Out”

8. BACH, Johann Sebastian 1685-1750

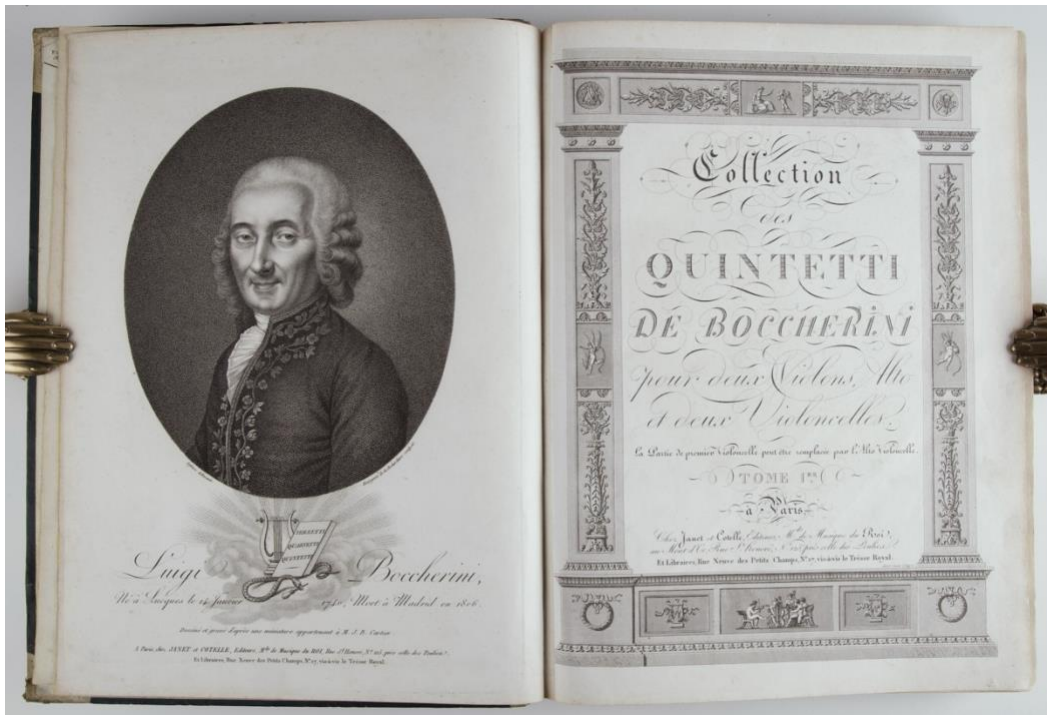
371 vierstimmige Choralgesänge ... Dritte Auflage. Edited by Carl Ferdinand Becker (1804-1877). Leipzig: Breitkopf & Härtel [PN 5089].

Oblong quarto. Full modern vellum. 1f. (recto title, verso blank), 1f. (foreword), 1f. (index), 5-211 pp. With printed signature of the editor, C[arl] F[erdinand] Becker (1804-1877), dated 9 December 1831 to foreword. 4-part settings for organ or other keyboard instrument without text. *Werkverzeichnis* number in pencil to each chorale. Minor internal wear.

Third edition. Kenney: *Riemenschneider Memorial Bach Catalogue* 1439. RISM B450.

"Bach's chorale writing is characterized by the 'speaking' quality of the part-writing and the harmonies – meaning that they aim to be a direct interpretation of the text. In its pervasive counterpoint and its expressiveness, Bach's harmonic style stands out from that of his contemporaries, who preferred plain homophonic textures in their chorales. This simpler approach, found in the chorales of such as Graupner or Telemann, with movement mostly in minims, was well suited to congregational singing, but Bach took no account of that in his chorales, which are deliberately more artistic, rhythmically often more lively (written in crotchets), and frequently bolder in their harmonies." Christoph Wolff, and Walter Emery in *Grove Music Online*

"Becker was a German organist, musicologist, music collector and bibliographer. He was educated at the Thomasschule under Johann Gottfried Schicht, and also studied with the organists Friedrich Schneider and Johann Andreas Dröbs. He played the violin in the Gewandhaus Orchestra (1820–33) and in the theatre orchestra (1821–4). He was organist at the Peterskirche (1825–37) and later at the Nikolaikirche (1837–54). When the Leipzig Conservatory was founded in 1843, Mendelssohn invited Becker to become its first organ professor. ... One of his special interests was J.S. Bach; he was a founder-member of the Bach-Gesellschaft." Alec Hyatt King, revised by Peter Krause in *Grove Music Online* (40251) \$450



**Complete Set of Parts to 93 Quintets
With the Rare Full-Page Engraved Portrait of the Composer**

9. BOCCHERINI, Luigi 1743-1805

Collection des Quintetti ... pour deux Violons, Alto et deux Violoncelles. La partie de premier Violoncelle peut être remplacée par l'Alto Violoncelle Tome Ier. [-Tome II]. [Complete set of parts to 93 quintets]. Paris: Janet et Cotelte [PNs 1037, 1038], [1820-22].

2 "Tomes" in 6 volumes each for a total of 12 volumes. Folio. Early half ivory vellum with teal blue boards. Small Parisian binder's ticket (Mandar Fils) laid down to upper outer corner of front pastedown of each volume. Engraved throughout. Bindings slightly worn and scuffed. Minor foxing and staining; tear to pp. 81/82 of first violin part in Tome I with partial loss of several measures. Lacking list of subscribers. A very good copy overall.

Tome I (51 quintets in Books 1-9)

Violino primo: 1f. (recto blank, verso **fine full-page portrait engraving of Boccherini by Bourgeois de la Richardiere after Lefevre**), 1f. (recto title within fine decorative border by Aubert Junior, verso blank), 1f. (recto thematic index, verso blank), [i] (blank), 2-253, [i] (blank) pp.

Second violon: 1f. (recto title, verso blank), [i] (blank), 2-235, [i] (blank) pp.

Viola: 1f. (recto title, verso blank), [i] (blank), 2-197, [i] (blank) pp.

Alto violoncelle: 1f. (recto title, verso blank), [i] (blank), 2-207, [i] (blank) pp.

Premier violoncelle: 1f. (recto title, verso blank), [i] (blank), 2-207, [i] (blank) pp.

Second violoncelle: 1f. (recto title, verso blank), [i] (blank), 2-189, [i] (blank) pp.

Tome II (42 quintets in books 10-16)

Violino primo: [1] (recto title within fine decorative border by Aubert Junior, verso blank), 1f. (recto thematic index, verso blank), [i] (blank), 2-212 pp.

Second violon: 1f. (recto title, verso blank), [i] (blank), 2-172 pp.



Alto (viola): 1f. (recto title, verso blank), [i] (blank), 2-163, [i] (blank) pp.
 Alto violoncelle: 1f. (recto title, verso blank), [i] (blank), 2-163, [i] (blank) pp.
 Premier violoncelle: 1f. (recto title, verso blank), [i] (blank), 2-163, [i] (blank) pp.
 Second violoncelle: 1f. (recto title, verso blank), [i] (blank), 2-153, [i] (blank) pp.

Gerard, p. 289. RISM B3187

"[Boccherini] wrote his chamber music for himself and other virtuosos to play, always showing a sure grasp of string technique. The high, florid cello parts ... and the elaborate violin parts inevitably represent a heterogeneous element texturally, no less so because Boccherini also assigned virtuoso passage-work to the viola and the second violin, and in quintets to the second cello. ... In a sensuous, wholly Latin way, he relished the sound of an ensemble of instruments for its own sake." TNG Vol. 2, p. 828.

Complete copies, particularly with the fine portrait, are rare to the market.
 (40346)

\$2,200



Bononcini & Celebrated Castrato Vincenzino Olivicciani

10. BONONCINI, Giovanni 1670-1747

Cantata La Rosa di Vincenzino. Presso allo stul pomposo. [Cantata for soprano and basso continuo]. [Copyist musical manuscript]. [?]Florence, ca. 1700.

Oblong quarto (227 x 261 mm). Modern quarter dark brown calf with marbled boards, earlier dark red leather title label gilt to upper. 11, [i] (blank) pp. Notated in black ink on 8-stave rastrum-ruled paper. Watermark of a fleur-de-lis within two circles and the letter V; countermark of a four-legged animal. Free front endpaper detached. Moderately foxed.

With attractive small painting to upper left quadrant of first page depicting a hunter with his hounds attacking a wild boar.

Provenance

Noted British musician and collector William Hayman Cummings (1831-1915), with his distinctive bookplate to verso of free front endpaper. The "Famous Musical Library" of W. H. Cummings was sold by Sotheby's in London in 1917. This manuscript is not specifically described in the catalogue, although lot 322 contained a volume of "Cantate e Duetti" by Bononcini. Recto of free front endpaper with titling in later manuscript and manuscript annotation "Works Excessively rare," together with small extract from 19th century description stating "Vincenzino, original score of ... works are very scarce."

RISM Manuscripts Online records 5 manuscripts of the present work including at The Bodleian Library, Oxford; The Royal Academy of Music, London; and the Newberry Library, Chicago.

Composed in five movements, alternating recitatives and arias. The same text was set by Leopold I, Holy Roman Emperor (1640-1705). RISM ID: 455031367.

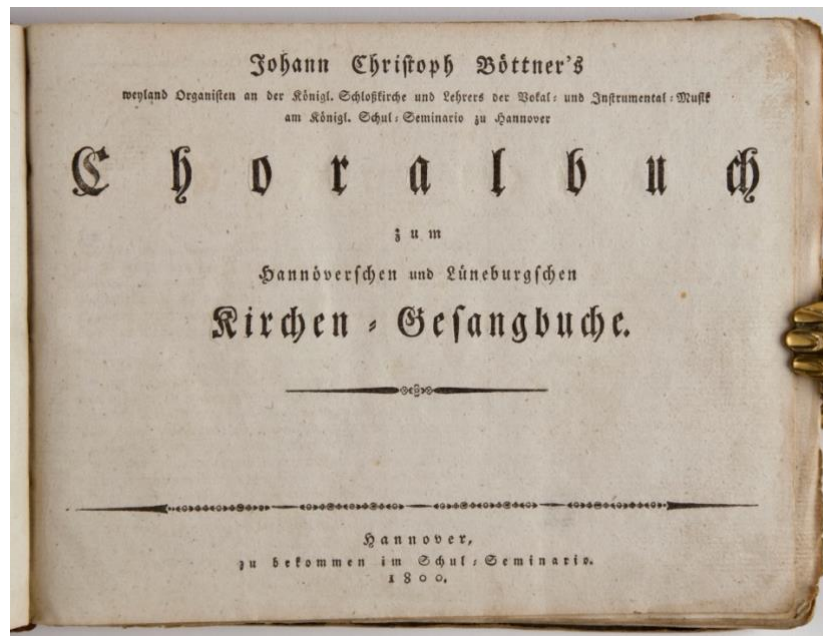
A highly respected and sought-after singer, Vincenzo [Vincenzino] Olivicianni (1647-1726) began his career in the employ of the Medici, followed by decades of service to the Habsburgs. He studied with Giacomo Carissimi (1605-1674) and was championed by Antonio Cesti (1623-1669), making his opera debut in Florence in 1661 in Cesti's *Oroneta* and appearing in the premiere of his *Il Pomo D'Oro*, a seminal work in the history of opera. Vincenzino also sang in Bononcini's *La Presa di Tebe* (Vienna, 1708).

The titling of the manuscript implies that Vincenzino performed this work. There is, however, the possibility that, given Vincenzino's association with Bononcini in later life, Bononcini's infamous plagiarism of another composer's work (Antonio Lotti), and the cantata text's alternate setting by Leopold I, Vincenzino's employer, the present cantata may, in fact, be a rare work of the celebrated castrato instead, hiding in plain sight for over 300 years.

An attractive and imaginative work, possibly composed by one of the 17th century's star castrati.

Well worthy of further research. (40331)

\$2,800



165 Chorales for Keyboard with Figured Bass

11. BÖTTNER, Johann Christoph 1731-1800

Johann Christoph Böttner's ... Choralbuch zum Hannöverschen und Lüneburgschen Kirchen-Gesangbuche. Bound with: Anhang. Melodien zu den Gesängen die nur im Lüneburgschen Gesangbuche vorkommen nebst drey anderen Melodien die nur an wenigen Orten bekannt sind. Hannover: Zu bekommen im Schul-Seminario, 1800.

Small oblong quarto. Early 19th century quarter dark brown leather with dark brown boards. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), vi (Preface), 1f. (recto

title, verso blank to main body of work), 150 pp.; 1f. (recto title to Anhang, verso blank), 153-165, [i] (blank), [vii] (melodic and alphabetical indexes), [i] (blank) pp. Typeset throughout. Binding worn, rubbed, bumped, and abraded at edges; spine partially lacking; endpapers lacking. Some internal wear, browning, and soiling; approximately 10 leaves detached and somewhat ragged at edges; pp. 9/10 duplicated; pp. 11/12 lacking; minor worming to blank upper margins of pp. 3-9; some leaves repaired with archival tape.

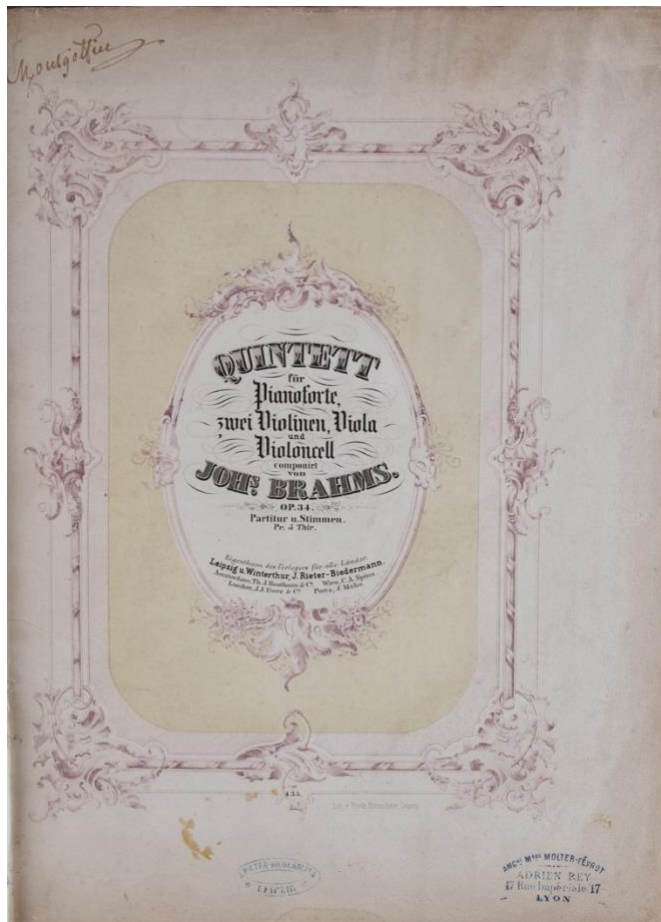
Contains a total of 165 chorales set for keyboard with figured bass.

Provenance

Bookplate of German musicologist and music editor, Father Christhard Mahrenholz (1900-1980), to front pastedown, with his handstamp to upper blank margin of title.

First Edition. Rare. OCLC: 1061653848

Böttner, a German organist, music educator, composer, and editor, was organist at the church in the city of Hanover in ca. 1787; he later worked at the Hanover Castle Church and as a music teacher at the Royal Seminary, where he taught in the tradition of Johann Sebastian Bach. One of his students was August Friedrich Christoph Kollmann. Eitner II, pp. 91-92. (40306) \$250



“Unquestionably One of the Greatest Works of Chamber Music for Pianoforte and Strings ever Written”

12. BRAHMS, Johannes 1833-1897

Quintett für Pianoforte, zwei Violinen, Viola und Violoncell ... Op. 34. Partitur u. Stimmen Pr. 5 Thlr. [Score and parts]. Leipzig u. Winterthur: J. Rieter-Biedermann [PN 435], [1865].

Folio. Modern green linen boards, marbled endpapers. Early signature of J. Montgolfier to upper margin of title and first page of each part. Music engraved throughout. Publisher's and Lyon music seller's handstamps to blank lower margin of title. Score: Some minor foxing; minor staining to lower inner margins; tears to final leaf, primarily to margins, with repairs. Parts: Some minor

soiling and foxing; staining to inner margin of the first page of each part; upper outer blank corner of first page of each part torn away with loss of early signature. Quite a good copy overall.

Score: 1f. (recto decorative lithographic title by Friedr. Krätzschmer, Leipzig, printed in light purple on partial dark ivory ground, verso blank), 1f. (recto dedication printed within decorative border, verso blank), 5-67, [i] (blank) pp.

Parts: 11; 9; 9; 11 pp. Sewn and laid in.

First Edition. Hofmann, p. 71. McCorkle, p. 123. Hoboken 4, 49, (plate 5).

"The Quintet in F minor, Op. 34, is unquestionably one of the greatest works of chamber music for pianoforte and strings ever written." Florence May: *The Life of Brahms*, p. 364.

"The F minor Piano Quintet op. 34 originated in 1862 as a string quintet with two cellos (in imitation of Schubert's identically scored work) and was also arranged as a two-piano sonata (op. 34b). It is perhaps the most tightly integrated work of Brahms's first maturity, especially in the way harmonic and melodic details determine large-scale structure." George S. Bozarth and Walter Frisch in *Grove Music Online*

The former owner, "Montgolfier," may be a descendant of the two brothers (Joseph-Michel Montgolfier 1740-1810 and Jacques-Étienne Montgolfier 1745-1799), aviation pioneers and inventors of the *"Montgolfière-style hot air balloon ... which launched the first confirmed piloted ascent by humans in 1783, carrying Jacques-Étienne."* Wikipedia (40351) \$750

**Pre-Publication Association Copy of Britten's Opera
From the Library of Librettist and Author, E.M. Forster, With His Autograph**

13. BRITTEN, Benjamin 1913-1976

Billy Budd. Opera in four acts, op. 50, by Benjamin Britten to a libretto by Edward Morgan Forster and Eric Crozier after Herman Melville's novella. **Pre-publication copy of the piano-vocal score from the library of the librettist and author, E. M. Forster.** London: Hawkes & Son Ltd. [PN B. & H. 17839], 1951.

5 volumes. Small folio. Original printed wrappers of a different color to each volume: dark ivory, green, blue, dark pink, and light green. 1-96; 97-144; 145-240; 241-304; 305-348 pp. In a custom-made quarter dark red morocco archival clamshell box with matching silk boards, raised bands and titling gilt to spine: "Billy Budd / Britten / E.M. Forster's Copy."

Each volume with the name of the co-librettist, E. M. Forster (1879-1970), hand-lettered in upper and lower case in his autograph to upper outer corner of upper wrapper together with autograph annotations relating to volume number, acts, and scenes both below title and to lower outer corners of each upper wrapper. With small rectangular printed label "This book belongs to E. M. Forster" to upper wrapper of Vol. I. Wrappers very slightly worn and creased, spines faded. Minor internal wear. In very good condition overall.

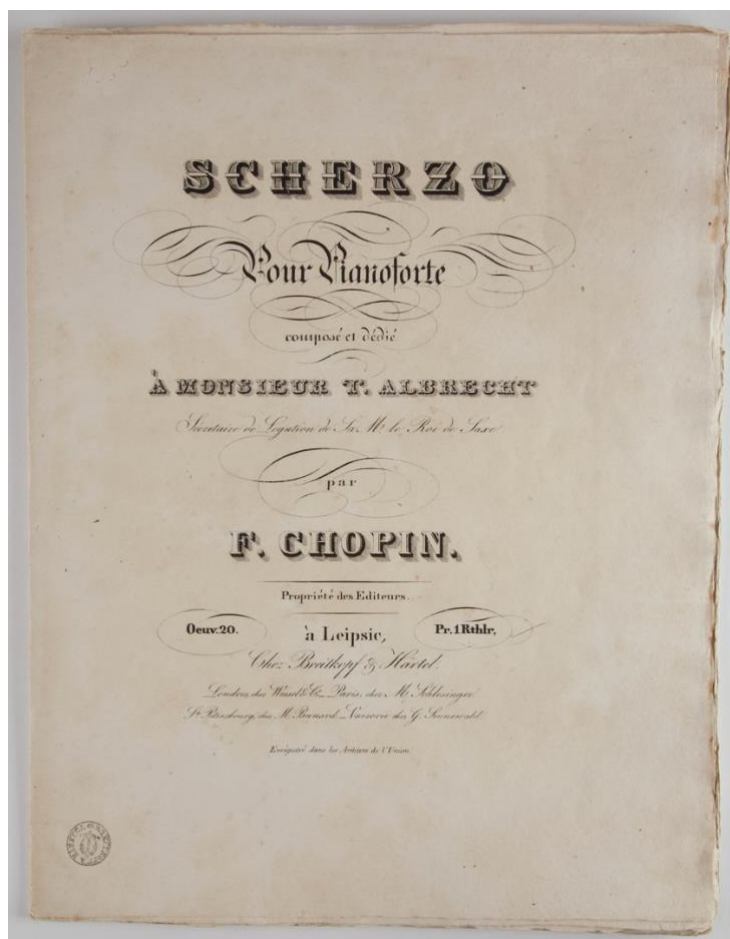


Pre-publication copy, never offered for sale and for private distribution only. The first edition was not published until 1952. Banks: *Benjamin Britten: A Catalogue of the Published Works*, pp. 95-97.

"Billy Budd was commissioned by the Arts Council of Great Britain for the Festival of Britain, 1951. Britten had discussed a possible opera on Melville's story with Crozier and Forster in late 1948 and early 1949, before the work was actually commissioned. The libretto evolved through four versions during 1949, and composition was begun in earnest during the summer of 1950. Originally planned in two acts, it was first performed in a four-act version, with Theodor Uppman in the title role, Peter Pears as Vere and Frederick Dalberg as Claggart, conducted by the composer. In 1960 Britten produced a two-act version, in which the main change was the excision of the original Act I finale where Captain Vere appears to general acclaim and addresses the crew. The revised version was first heard the next year under the composer's baton and has since remained the accepted version." Arnold Whittall in *Grove Music Online*

"Inviting a major literary figure like E.M. Forster to become his librettist was possibly to risk a recurrence of the difficulties with Auden, but Forster was a master of prose, not poetry, and the author of Howard's End and A Passage to India held the promise of helping Britten move beyond his preoccupations with the innocent and the oppressed. After some discussion, the two settled unshakably on Melville's Billy Budd." Philip Brett and Heather Wiebe in *Grove Music Online*

A fine association copy housed in a highly attractive clamshell box. (40366) \$4,000



Fine, Possibly Unrecorded Issue

14. CHOPIN, Frédéric 1810-1849

Scherzo pour Piano-forte composé et dédié à Monsieur T. Albrecht Secrétaire de Legation de Sa M. le Roi de Saxe ... Oeuv. 20. Pr. 1 Rthlr. Leipsic: Breitkopf & Härtel [PN 5599], [1835].

Folio. Untrimmed and unbound, as issued. 1f. (recto title, verso blank), [i] (blank) 4-19, [i] (blank) pp. Title lithographed, music engraved. Preserved in an attractive custom-made quarter dark brown morocco clamshell box with matching cloth boards, raised bands on spine with titling gilt. Watermark "I C S." Publisher's circular handstamp to lower inner margin of title. Early manuscript notation to rear blank "f 3.10," possibly a price in French francs. Some minor foxing. A fine, fresh copy overall, with strong impression.

A possibly unrecorded first issue of the first German edition, published in the same year as the first French edition. Grabowski-Rink 20-1-B&H. Chomiński-Turło, p. 194. Kobyłańska, p. 41. Brown 65. Jaeger, pp. 222-23. Hoboken 4, 256.

This particular copy is of special note as it is printed on unusually high quality, thick, watermarked paper, suggesting that it may have been part of a small number of copies printed either for the composer or possibly for presentation by the publisher. We have not found mention of other such copies in any of the standard references.

"The B minor Scherzo begins with two crashing dissonant chords that must have appeared audacious in the extreme to Chopin's contemporaries. 'Is this not like a shriek of despair?' asks Niecks ' and what follows, bewildered efforts of a soul shut in by a wall of circumstances through which it strives in vain to break?... A noble virile work - perhaps a record of Chopin's protest against a body too weak to allow the greatness of his soul full play." Jonson: *A Handbook to Chopin's Works*, pp. 134-136.

One of Chopin's closest friends, the dedicatee Thomas Albrecht was an attaché to the Saxon Legation in Paris. (40354) \$2,200



Autograph Musical Quotation from *L'apprenti sorcier*

15. DUKAS, Paul 1865-1935

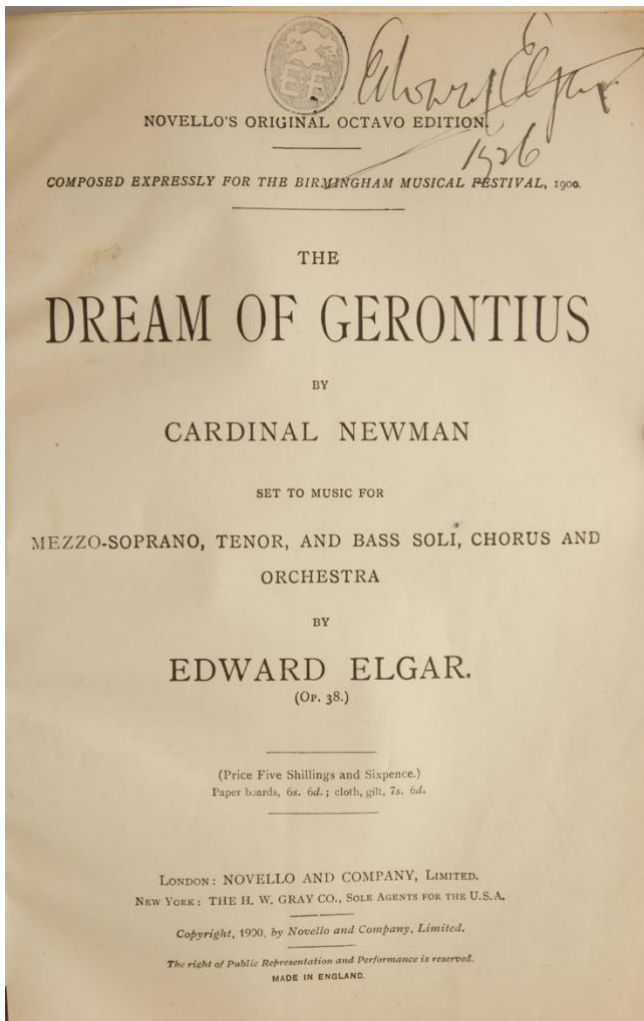
Autograph musical quotation from the composer's noted symphonic poem, *L'apprenti sorcier* (*The Sorcerer's Apprentice*).

Oblong octavo (ca. 120 x 212 mm). 29 measures in F minor from the first theme (for water), notated in black ink in bass ("dessus") clef. With autograph envelope postmarked "Paris 5 XII 1933" addressed to Elinor Ann Schloss on West 72nd Street in New York City. Inscribed and signed by the composer: "à Miss Elinor Ann Schloss" and "Xbr" [October] 1933 at head and "Avec les hommages de l'Apprenti Sorcier et de Paul Dukas" at lower outer margin. Slightly worn and browned; cut from a larger sheet with slightly irregular outer and lower margins; creased at central fold and very slightly overall; remnants of tape to verso; envelope worn and browned, with upper margin ragged where opened and remnants of tape to both recto and verso.

L'apprenti sorcier, based on Goethe's 1797 poem *Der Zauberlehrling*, was first performed in Paris on 18 May 1897 by the Societe Nationale de Musique, with the composer conducting. The work had four main themes: for water, for the broom, for the apprentice, and for the sorcerer. It gained universal recognition with the incorporation of the music into the animated film *Fantasia* produced by the Disney Studios in 1940 featuring the cartoon character Mickey Mouse in the role of the apprentice.

"The immediate success and world-wide renown of L'Apprenti sorcier, which first brought the name of Dukas before the general public, was well deserved; for this dazzling picture in sound of the tribulations that befell the disobedient sorcerer's apprentice in Goethe's ballad is a little masterpiece of 'representational' music, most imaginatively conceived and brilliantly carried out. The composer's mastery of the orchestra and command of every refinement of instrumental colour is already apparent." Myers: *Modern French Music from Fauré to Boulez*, p. 58.

"Despite his slender output, Dukas's place is at the heart of French musical life at the turn of the 20th century. Each of his compositions reveals a stylistic individuality and modern aesthetic tendencies combined with a deep respect for classical form. Dukas's unique position as a composer is evident in the character of his melodic material, in its symphonic elaboration and in his consummate skill in orchestration. It is their subject matter that places his stage works among the most adventurous compositions of their time." Manuela Schwartz and G.W. Hopkins in *Grove Music Online*. (40371) \$2,250



**From Elgar's Library,
Signed by the Composer**

16. ELGAR, Edward 1857-1934

The Dream of Gerontius by Cardinal Newman set to music for mezzo-soprano, tenor, and bass soli, chorus and orchestra ... (Op. 38.) .. Novello's original octavo edition. Composed expressly for the Birmingham Musical Festival, 1900. [Piano-vocal score]. London: Novello and Company [PN 8306], 1900.

Octavo. Contemporary full dark red flexible leather, titling to spine gilt. Preserved in a custom-made quarter dark red calf clamshell box with raised bands and titling to spine gilt. 1f. (recto title, verso blank), [vi] (libretto), [vii-viii] (contents; "A.M.D.G. Birchwood In Summer, 1900."), 177, [i] (small publisher's device) pp.

Elgar's own copy, with his autograph signature and date of 1926 in black ink to the upper portion of title and small decorative oval handstamp to upper margin of title and upper outer margin of first page of music. Markings in pencil to pages 1, 5, and 7, possibly in the composer's hand.

With a note in the hand of Elgar's daughter, Carice, to address panel of an ivory envelope laid in: "To Monica [Walker] with love & so many thanks for all your help in the Festival week," with a note signed by M[onica] Walker stating that the score was given to her by Elgar's daughter "after the 193? Festival at Worcester. She told me that it was a copy that Sir Edward had used and the marks on the score are his." Endpapers slightly stained; first two leaves partially split at gutter; small edge tear to pp. 153/154 repaired. A very good copy overall.

First performed at the Birmingham Town Hall on 3 October 1900 with Hans Richter conducting.

"In The Dream of Gerontius (1900), widely considered one of his three or four finest works, Elgar found a subject of private but universal significance. The death of an old man and his rebirth in the next world can be taken as Christian doctrine, or as an allegory. Gerontius's predicament touched Elgar's own anxieties. His need of faith was the more urgent because of his outwardly exuberant temperament, his late self-discovery, and his near-acceptance of the materially prosperous world around him. Gerontius is an affirmation, yet the note of doubt and despair in Part 1 rings as true as the vision of eternity in Part 2. ...

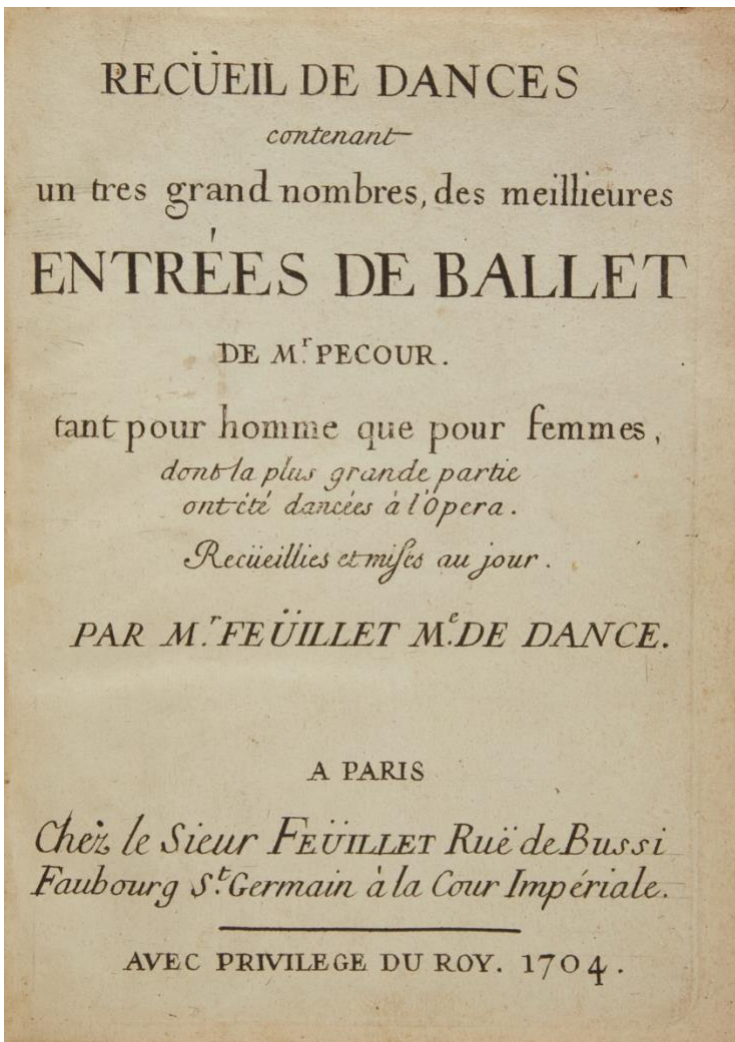
His abundant invention, largeness of vision, and strength and singularity of musical character place him high among European Romantic artists and at the peak of British music of his time. He drew inspiration from the culture and landscape of his own country, resourcefulness from the study of his continental colleagues; and contributed to all the major forms except opera, creating a significant body of symphonic literature, the finest oratorio by an Englishman, and in his popular music a style of direct national appeal."
Diana McVeagh in *Grove Music Online*. (40347) \$1,800

Rare Collection of 35 Early 18th Century Theatrical Dances In Feuillet Notation, with Melodies for Each

17. FEÜILLET, Raoul Auger 1659-1660 to 1710

Recüeil de Dances contenant un tres grand nombres, des meilleures Entrées de Ballet de Mr. Pecour. tant pour homme que pour femmes, dont la plus grande partie ont été dancées à l'Opéra. Recüeillies et mises au jour. Par Mr. Feüillet Me. de Dance. Paris: Chez le Sieur Feuillet Ruë de Bussi Faubourg St. Germain à la Cour Impériale. Avec Privilege du Roy, 1704.

Quarto. Full contemporary dark brown textured calf with raised bands on spine in decorative compartments gilt, dark brown title label gilt. Housed in a fine mid-tan leather custom-made box with choreographic notation gilt to both upper and lower, titling to spine gilt. 1f. (recto title, verso blank), 1f. (dedication to the duc D'orleans), 4ff. ("Preface," "Traité de la Cadance," "Exemples pour les mesures à deux et trois temps," etc.) + 228 (misnumbered 128) pp. choreographic notation for 35 dances + 16 pp. "Air des Dances contenuës en ce Recueil") + 1f. index in contemporary manuscript. With Privilège du Roy to lower portion of final leaf. Attractive 18th century armorial bookplate to front pastedown incorporating two lions flanking a crest topped by a crown with a central image of a butterfly, with printed "Ex libris Papillon minoris Gravé par de Monchi." Binding slightly worn; gilt to spine faded; endpapers worn, browned, and stained. Slightly worn and soiled;



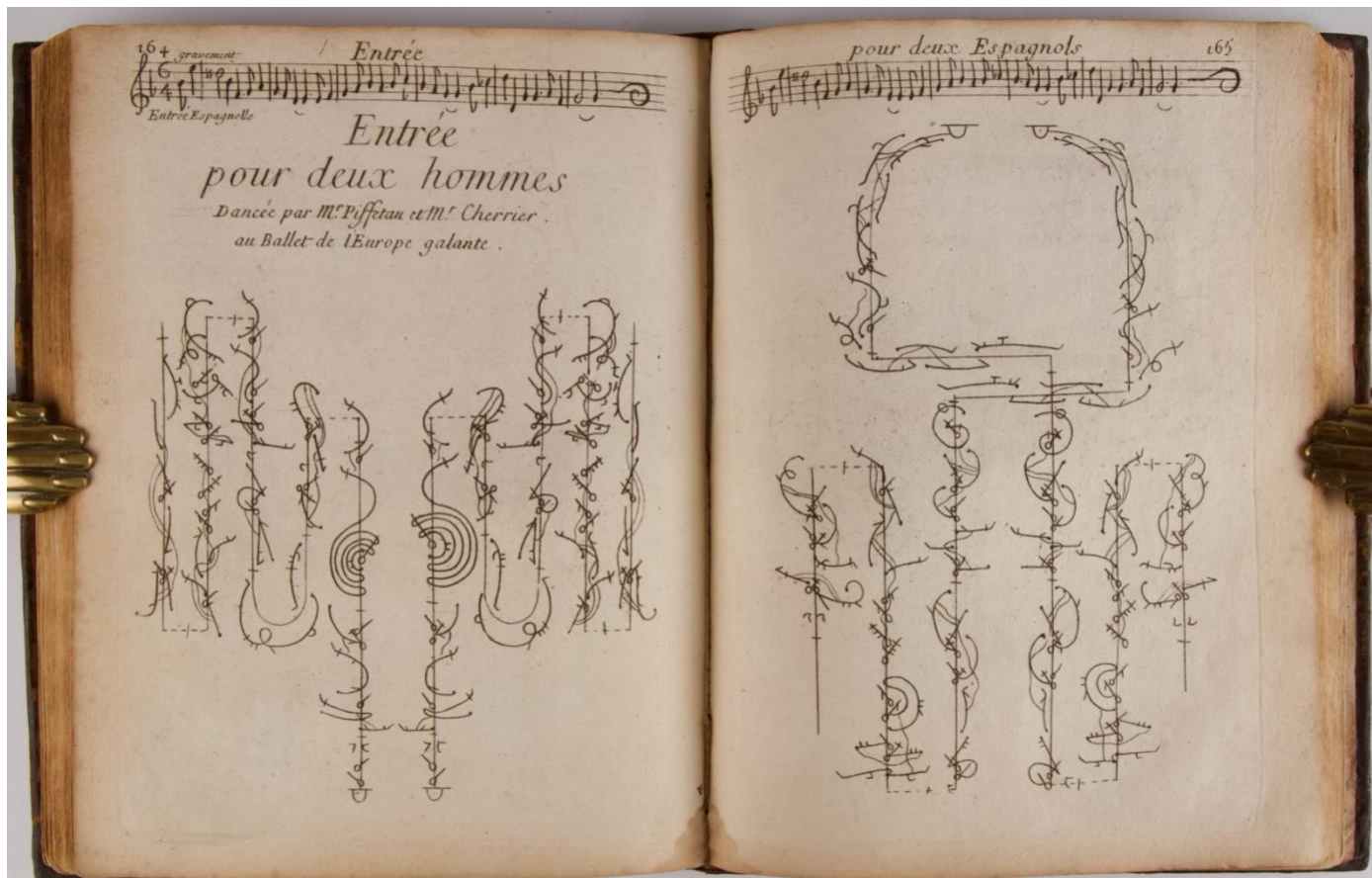
uniform light internal browning, a bit heavier to blank margins; mostly minor dampstaining to gutters primarily affecting first portion of volume, occasionally just touching text; minor tears to blank outer margins of pp. 97/98 and 223/224 repaired with archival tape; very occasional minor stains. In very good condition overall.

Each dance in Beauchamp-Feuillet notation, for men and women and for one and two persons. With melody for each at head and additional music in 16-page appendix. Engraved throughout.

Contents as follows:

- *Sarabande pour une femme. Sarabande*
- *Entrée pour une femme Dancée par Mlle. Victoire au Ballet du Carnaval de Venise. Forlane*
- *Chacone pour une femme. Chacone de Phaeton*
- *Passacaille pour une femme Dancée par Mlle. Subligny à l'Opera de Scilla. Passacaille*
- *Entrée Espagnolle pour une femme. Dancée par Mlle. Subligny au Ballet de l'Europe galante*
- *Gigue pour une femme Dancée par Mlle. Subligny en Angleterre. Gigue*

- *Menuet à deux Pour une homme et une femme. Dancé par Mr. du Moulin l'Aîne et Mlle. Victoire, au Ballet des Fragmens de Mr. de Lully. Menuet*
- *Entrée pour deux femmes Dancée par Mlle. Dangeville. au Ballet des Fragments de Mr. de Lully. Forlane*



- Entrée Pour un homme et une femme Dancée par Mr. Balon et Mlle. Subligny a l'Opera d'Omphalle. Menuet Rondeau
- Entrée Pour un homme et une femme Dancée par Mr. Balon et Mlle. Subligny. à l'Opéra de Thézée. Aimons tout nous y convie
- Entrée pour un homme et une femme Dancée par Mr. Balon et Mlle. Subligny. au Ballet des Fragments de Mr. de Lully. Jouïssons des plaisirs
- Entrée Espagnolle pour un homme et une femme Dancée par Mr. Balon et Mlle. Subligny. au Ballet de l'Europe galante. Rondeau
- Passacaille pour un homme et une femme Dancée par Mr. Balon et Mlle. Subligny à l'Opera de Persée. Passacaille de Persée
- Entrée pour un homme et une femme Dancée par Mr. Balon et Mlle. Subligny à l'Opera de Persée.
- 2e. Entrée de Percée. Dancée par les mêmes. Bourée
- 2e. Couplet
- Entrée a deux Dancée par Mr. Dumirail et Mlle. Victoire à l'Opera d'Hésionne. Gigue lente
- Autre Entrée à deux Dancée par Mr. Balon et Mlle. Subligny à l'Opera d'Hésionne. Rondeau
- Entrée à deux Dancée par Mr. Balon et Mlle. Subligny. à l'Opera d'Arétuse. Rondeau
- Sarabande à deux Dancée par Mr. Blonde et Mlle. Victoire à l'Opera de Tancrede. Sarabande
- Contre-Dance à deux Dancée par Mr. Dumirail et par Mlle. Victoire à l'Opera de Tancrede. Mouvement de Gigue. Contre-Dance
- Entrée pour un Berger et une Bergere Dancée par Mr. Dumoulin l'ainé et Mlle. Danjeville à l'Opera d'Ullisse. Rondeau
- 2e. Entrée Dancée par les mêmes. Bourée
- Entrée pour deux hommes Dancées par Mr. l'Evêque et Mr. Danjeville l'ainé. à l'Opera de Cadmus. gravement

- *Sarabande pour deux hommes Dancée par Mr. Piffetot et Mr. Chevrier à l'Opera de Alside. Sarabande. gravement*
- *Canary pour deux hommes Dancée par Mr. Piffetot et Mr. Chevrier. à l'Opera de Didon. Canary*
- *Entrée pour deux hommes Dancée par Mr. Piffetau et Mr. Cherrier. au Ballet de l'Europe galante. Entrée espagnolle. gravement*
- *Loure pour deux hommes Dancée pour Mr. Blondy et Mr. Philbois. à l'Opera de Scilla. Loure*
- *Chaconne pour un homme non dancée a l'Opera. Chaconne*
- *Chaconne de Phaeton pour un homme non Dancée a l'Opera. Chaconne de Phaeton*
- *Entrée d'Appolon pour un homme non dancée à l'Opera. Entrée d'Appolon*
- *l'Aimable Vainqueur Entrée non dancée à l'Opera. Loure*
- *Sarabande pour un homme non dancée a l'Opera. Sarabande*
- *Entrée pour un homme non dancée a l'Opera. Entrée*
- *Folies d'Espagne pour un homme. Folies d'Espagne*
- *Sarabande pour un homme non dancée a l'Opera. Sarabande*

First Edition. Very rare. Beaumont pp. 73-74 (with incorrect pagination). Derra de Moroda 935. Fletcher 16. Little and Marsh p. 96 (one copy only in the U.S.). Magriel p. 98 (lacking the 16-page musical supplement). Schwartz & Schlundt I, 26. Not in Malkin. RISM P1127 (4 complete copies only).

The prefatory "Treatise on Cadence" contains important material supplementary to the author's "Chorégraphie," in particular as relates to the fitting of the dance steps to the music.

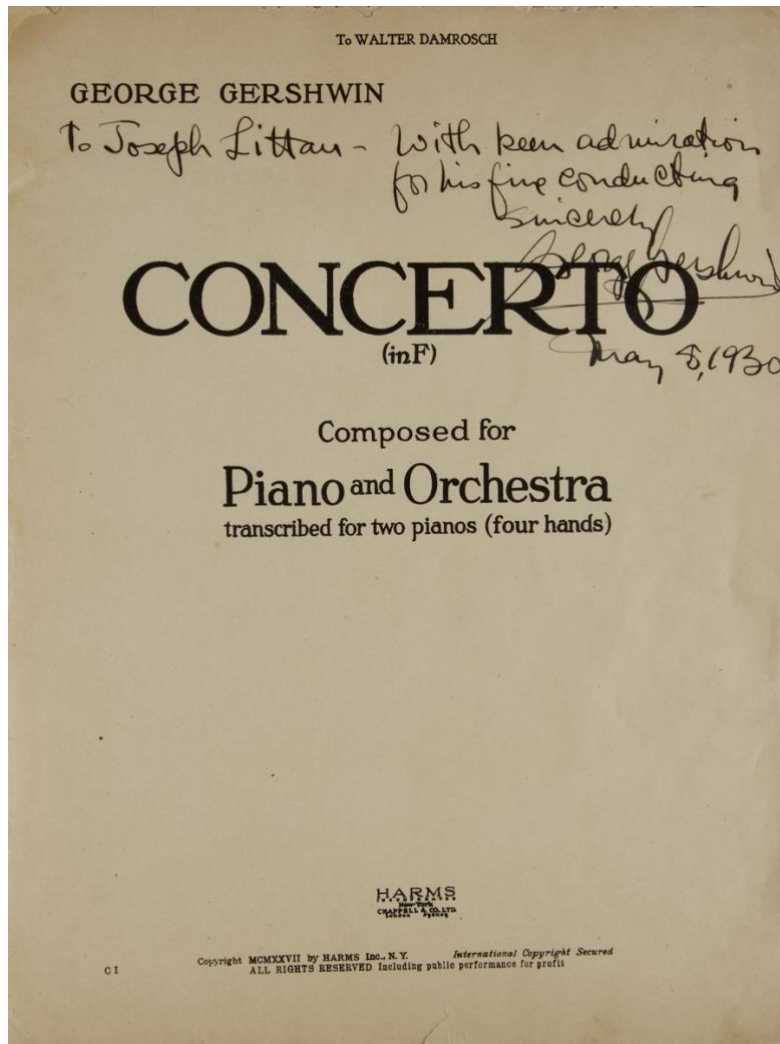
Little and Marsh list the full contents of the work along with the names of individual dancers, the dances, and the operas or ballets from which the dances originate for 25 of the 35 dances. According to the authors, this is **the earliest collection of theatrical dances in which performers' names are provided.**

Feuillet was a highly important French choreographer, dancing-master, and author. *"He worked at the court of Louis XIV. His fame rests on his Chorégraphie, a book describing a system of dance notation that was used in Europe throughout the 18th century. He probably did not invent the system himself (although he said he had) but derived it from the original work of Pierre Beauchamps, Louis XIV's personal dancing-master. Unlike previous methods, which describe movement verbally and use letters to refer to the sequence of steps, Feuillet's system is a track notation. It represents symbolically not only the steps of the dancer, with his turns, leaps and slides, but also the floor pattern in which he is to travel. The dance music is printed at the top of the page, and the steps are marked off in a manner corresponding to the structure of the music. ..."*

The publication of the Beauchamp-Feuillet notation meant that specific dances could easily be distributed throughout Europe. It also added to France's pre-eminence in the world of dance. Today the system makes it possible for scholars to study some of the dances in use in the late 17th and early 18th centuries, an important period for the development of the classical French ballet style and technique. ...

In 1704 there was published a superb collection of theatrical dances choreographed by Pécour and written by Feuillet." Meredith Ellis Little in Grove Music Online (40188)

\$25,000



**Presentation Copy Inscribed and Signed by the Composer
to Conductor, Joseph Littau**

18. GERSHWIN, George 1898-1937

Concerto (in F) Composed for Piano and Orchestra transcribed for two pianos (four hands). New York: Harms, 1927.

Folio. Unbound and in single leaves laid in to original publisher's gray printed wrappers. 1f. (recto title, verso blank), 3-67, [i] (blank) pp. In a custom-made gray cloth covered folder with ivory velvet endpapers with matching custom-made slipcase with black leather title label gilt to spine.

With fine large autograph inscription in black ink from Gershwin to conductor Joseph Littau to upper portion of title: "To Joseph Littau - With keen admiration for his fine conducting Sincerely George Gershwin May 8, 1930" and an additional faint inscription in pencil to Littau to upper wrapper signed "Les [?]Russett" and dated May 1930. Imprint to foot of the title reads HARMS/INCORPORATED / New York / CHAPPELL & C. LTD. / LONDON SYDNEY / [space] Copyright MCMXXVII by

HARMS Inc., N. Y. International Copyright Secured / ALL RIGHTS RESERVED
Including public performance for profit.

Printed dedication to Walter Damrosch to upper margin of title; "C I" printed to lower left margin of title and to pp. 3-31; "C II" to pp. 32-47; "C III" to pp. 48-67, following the work's movements. With orchestral accompaniment arranged for second piano. Wrappers slightly worn and creased; some staining and archival repairs to spine and outer margins; minor staining extending into left portion of upper wrapper, not affecting text. Slightly worn and browned; occasional small chips and tears to margins, most with archival repairs.

First Edition.

The *Concerto in F* was commissioned by the conductor Walter Damrosch of the Symphony Society of New York in the Spring of 1925 and given its first performance at Carnegie Hall on 3 December of that year with Gershwin at the piano and Damrosch leading the New York Symphony Orchestra.

"The Concerto, a more ambitious undertaking (than the Rhapsody in Blue), occupied several months of Gershwin's time as he sought to reconcile vernacular materials with classical forms. Like the Rhapsody, it is also full of sharp juxtapositions, but its integration through cyclic form and thematic transformation, both standard 19th-century techniques, reflects the composer's study. More than the earlier Rhapsody, perhaps, the Concerto forms a convincing whole, with an impact that derives as much from its overall shape as from its constituent parts. In that way too the Concerto outdoes the tone poem An American in Paris." Richard Crawford, and Wayne J. Schneider in *Grove Music Online*

"Like the Rhapsody, too, the Concerto drew strongly on 'jazz' elements and the musical language of Tin Pan Alley and Broadway. But of the two works, the Concerto has greater structural strength... the Concerto somehow captured much of the essence of the time in which it was written." Schwartz. *Gershwin: His Life and Music*, pp. 116-117

Joseph Littau (1891-1977) was a prominent conductor and music director for the Radio City Orchestra and Broadway. (40363) \$6,000

Autograph Musical Manuscript from the Composer's Opera, *Andrea Chénier*

19. GIORDANO, Umberto 1867-1948

Autograph musical manuscript signed. 16 measures in piano-vocal score from Act I of the composer's opera in 4 acts, Andrea Chénier.

1f. Folio (330 x 258 mm). Notated in black ink on 12-stave rastrum-ruled paper in 4 systems of 3 staves each on one side of the leaf only. 330 x 258 mm. Titled by the composer to the upper margin: "Andrea Chénier + Improvviso Atto I," with text commencing "Un di all'azuro spazio," sung by Chénier. Marked "Andante," corresponding to a complete section found on pages 51-52 of the piano-vocal score edited by Amintore Galli and published by Edoardo Sonzogno (plate number "E 929 S"). Slightly worn, with light uniform browning; several small marginal tears and one 2.5" tear archivally repaired.

Andante Andrea Chénier - Improviso - Atto I
 Chénier

Un di all'azzurro spazio guardai pro-fan-So, e ai
 prati col-mi ai vio-le pie-ve un l'o-ro d' so-le e folgoran
 so - ra il mon-do: pa-rea la Ter-ra in-ma-ne-So, e a
 lei ser-vi-a di scri-gua, il fi-ran-ma

Michel Gioi Sant

Andrea Chénier, with a libretto by Luigi Illica, was first performed in Milan at La Scala on 28 March 1896.

"Andrea Chénier features some of the most incredible music ever written for the tenor voice. In his Act I aria 'Un di all'azzurro spazio', an improvised poem about the suffering of the poor, Chénier's passion for the cause he believes in is portrayed through the music, and we really feel his conviction.

The opera also contains the heartbreaking soprano aria 'La mamma morta' ('They killed my mother'), featured in the Oscar-winning Philadelphia (1993).

The piece is written in the verismo style, meaning 'realism', from Italian vero, meaning 'true'. It dominated Italian opera at the time, focussing not on gods or kings and queens, but on ordinary people and their gritty lives (although some, including Chénier, take

historical subjects). *Verismo* operas are 'through-composed' (seamless sung text) instead of following the recitative-and-aria structure of earlier opera, and are always highly dramatic!" Opera North online, 17 January 2016.

"*Illica's* libretto, inspired by the life of the French poet André Chénier (1762–94), was ceded to Giordano in 1894 by Alberto Franchetti, for whom it was written. The opera was completed in mid-November the following year. After some hesitation it was accepted for performance at La Scala on the strong recommendation of Mascagni, and it proved the only success of a disastrous season given at that theatre under the management of the publisher Sonzogno, who excluded from the cartello all works belonging to his rival, Ricordi. The principals were Giuseppe Borgatti (Chénier), then at the start of his career, Evelina Carrera (Maddalena) and Mario Sammarco (Gérard); the conductor was Rodolfo Ferrari. Andrea Chénier at once raised the composer to the front rank of the 'giovane scuola', along with Mascagni, Puccini and Leoncavallo. Today it remains the most widely performed of Giordano's operas, mainly as an effective vehicle for a star tenor. Borgatti owed to it the start of a notable Italian career. Outstanding exponents in recent times have included Franco Corelli and Plácido Domingo." Julian Budden in *Grove Music Online* (39934) \$4,800

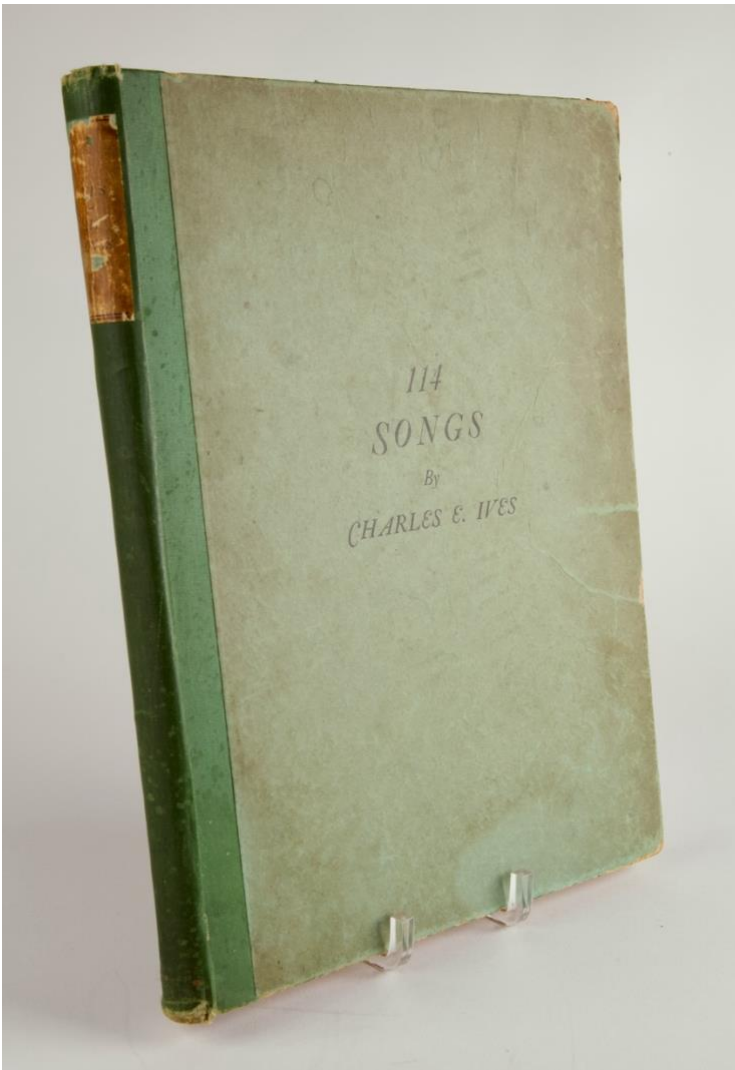
**First, Limited Edition
With Autograph Annotations
by the Composer**

20. IVES, Charles 1874-1954

114 Songs. Redding, CT: C.E. Ives, 1922.

Folio. Original publisher's green cloth-backed printed boards with paper title label to spine. 1f. (recto title, verso blank), [iii] (Index), [i] (copyright), 259, [iii] (composer's printed commentary), [i] (copyright) pp.

With Ives's annotations to first copyright page, where the composer has crossed out two of the three repeats of the printed "C.E. Ives Redding, Conn. 1922" and written "printer's idea! of decoration" in black ink. The same copyright information is repeated on the copyright page at the end of the volume, where Ives has again drawn lines through the two lower repeats. Markings in pencil to pp. 240-241. Former owner's signature "Miriam Baynes Lynch Wilson Point" and small ownership label "Mrs. William W. Lynch, Wilson Point, South Norwalk, Conn. 06854" to front pastedown. Binding quite worn and



stained; hinges split. Minor internal browning, staining, and occasional small edge tears.

First Edition, first issue. Limited to 500 copies. Kirkpatrick, p. 151. Rossiter, p. 183. De Lerma S78. Sinclair, p. 658. Without song number 17, "Grantchester," thus with pp. 37-39 blank, as is the case in all copies of the first issue. As stated by Ives in the postscript to this work, copies of *114 Songs* were not commercially available. Rather, the composer sent copies, free of charge, to musicians and others he thought would have an interest in them.

"Between 1919 and 1921 Ives gathered most of his songs, including 20 new ones, 20 adapted to new texts, and 36 newly arranged from works for chorus or instruments, into a book of 114 Songs, privately printed in 1922. Many of the songs use words by Ives or by Harmony, while others set a wide range of texts, from the great English and American poets Ives studied with Phelps at Yale to hymns and poems he found in newspapers, or other such sources. The volume encompasses the diversity of Ives's output, from the vast clusters that open Majority and the quartal chords and whole-tone melody of The Cage to his German lieder and parlour songs from the 1890s. The late songs include a new style for Ives: more restrained, simpler, and with less overt quotation, although still often dissonant and full of contrasts used to delineate phrases and highlight the text. ... Once again Ives distributed his publication to musicians and critics, hoping to attract some interest, with little initial success; Sousa found some songs 'most startling to a man educated by the harmonic methods of our forefathers', and the Musical Courier called Ives 'the American Satie, joker par excellence'. Nevertheless, several of the songs were given their premières in recitals in Danbury, New York and New Orleans, between 1922 and 1924.

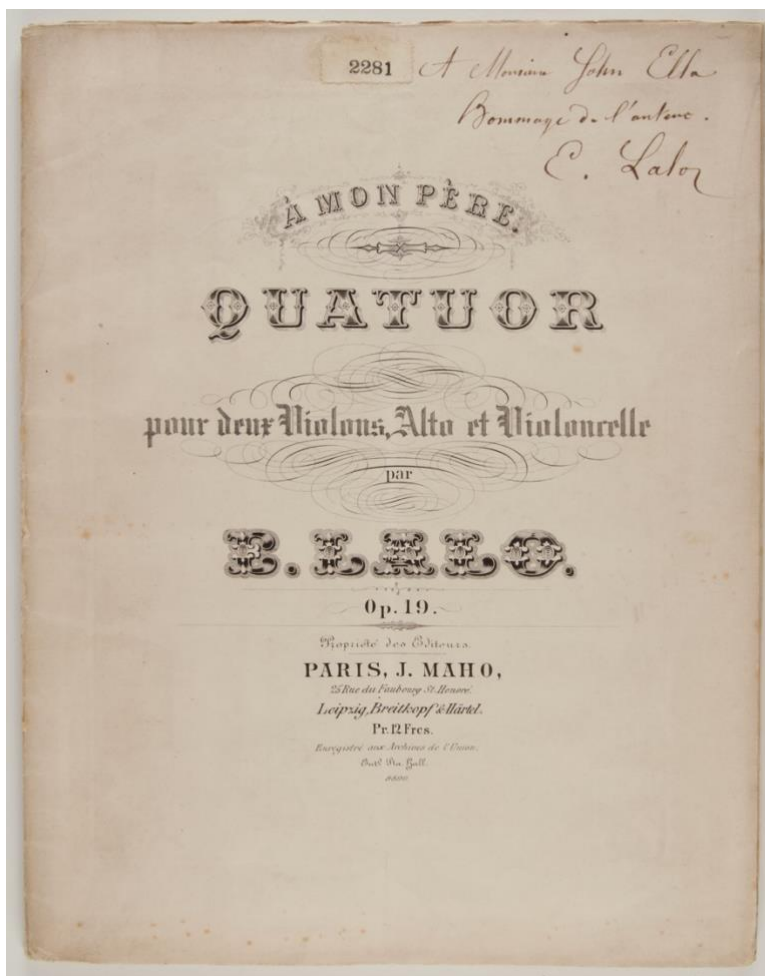
[Ives's] music is marked by an integration of American and European musical traditions, innovations in rhythm, harmony, and form, and an unparalleled ability to evoke the sounds and feelings of American life. He is regarded as the leading American composer of art music of the early 20th century." J. Peter Burkholder, James B. Sinclair, and Gayle Sherwood Magee in *Grove Music Online*

"The 114 Songs forms the most original, imaginative, and powerful body of vocal music that we have from any American, and the songs have provided the readiest path to Ives's musical thinking for most people. Many of them have a touching lyrical quality; some are angry, others satirical. The best of them are musically very daring, with vocal lines that are hard for the conventionally trained artist, accompaniments that are often frightfully difficult, and rhythmic and tonal relations between voice and piano which require real work to master. Even when the melodic line alone presents no special problem, in combination with the accompaniment it offers a real challenge to musicianship. Surmounting the difficulties of this music creates an intensity in the performer that approaches the composer's original exaltation and has brought audiences to their feet with enthusiasm and excitement. But the simplest and least characteristic of the songs are still the most often performed. Like Schoenberg, whose fame rests on musical usages that had not yet appeared in the early pieces ordinarily performed on concert programs, Ives has been represented, as a rule, by pieces that have little or nothing to do with the music." Cowell: *Charles Ives and his Music*, pp. 80-81

Former owner, Miriam Baynes (d. 2009), was an editor and proof reader at Columbia University Press and also managed a bookstore in Darien, Connecticut for many years.

Ives autograph material is quite rare. (40370)

\$2,250



**Gift from Lalo to John Ella
Signed by the Composer**

21. LALO, Edouard 1823-1892

Quatuor pour deux Violons, Alto et Violoncelle ... Op. 19 ... Pr. 12 Frcs. [Set of parts].
Paris; Leipzig: J. Maho; Breitkopf & Härtel [PN 9890], [1859].

Folio. Unbound, as issued. In a custom-made full mid-brown cloth clamshell box with dark brown title label gilt to spine, marbled endpapers. Slightly worn; creased at central fold and very slightly overall; minor foxing to title with small inventory label ("2281") at head.

A presentation copy, inscribed "a Monsieur John Ella Hommage de l'auteur E. Lalo" at upper outer corner of title.

Violin I: [i] (title), 2-13, [i] (blank) pp.

Violin II: 11, [i] (blank) pp.

Viola: 11, [i] (blank) pp.

Violoncello: 11, [i] (blank) pp.

Music engraved.

First Edition.

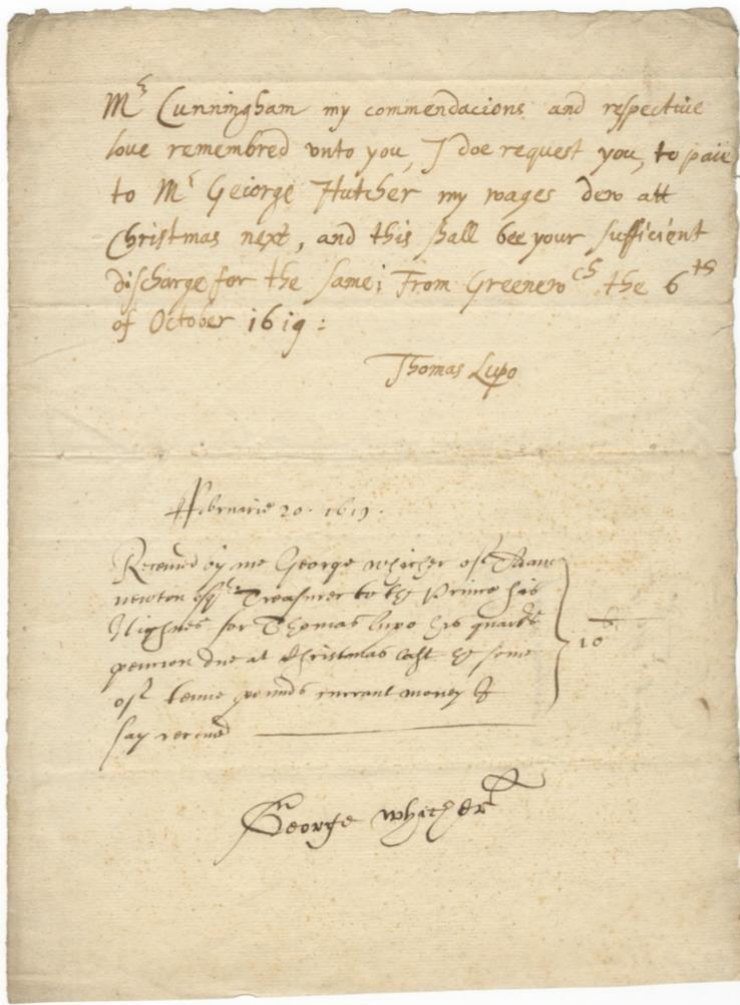
"The revival of interest in chamber music in France in the 1850s owed much to Lalo, for he was a founder-member of the Armingaud Quartet, formed in 1855 with the aim of making better known the quartets of Haydn, Mozart, Beethoven and also of Mendelssohn

and Schumann; Lalo played the viola and later second violin. ... The string quartet [in Eb], composed in 1859 and revised in 1880, and the second piano trio are both works that deserve to be heard more frequently. ... All his music has a vigour and energy ... His kinship is more with the Russians, especially Borodin, and with Smetana, than with composers of his own country, although it is not difficult to find traces of his influence in Dukas and Debussy and perhaps more distinctly in Roussel." Hugh Macdonald in Grove Music Online

John Ella (1802-1881), English violinist, concert manager, and critic, counted important musical figures including Thalberg, Meyerbeer, and Berlioz among his friends. He "contributed meaningfully to musical life in London during the 19th century and promoted many musicians and singers who are still regarded today as preeminent among their contemporaries." Christina Bashford in Grove Music Online

An interesting association copy. (40372)

\$1,000



Rare Early 17th Century Autograph of the "Composer for Our Violins"

22. LUPO, Thomas 1571-1627

Autograph document signed in full by the noted English violinist and composer requesting payment of wages.

1 leaf. Folio. Watermark of a handled vessel to lower portion of leaf (Heawood 3579, England 1619). Slightly worn, browned, and soiled; creased at folds, with five very small holes to central fold.

In Lupo's autograph in ink to head: "Mr. Cunningham my commendacions and respective love remembred unto you, I doe request you, to paie to Mr. George Hutcher my wages dew att Christmas next, and this shall bee your sufficient discharge for the same From Greenewch the 6th of October 1619."

With a note in a secretarial hand to lower portion acknowledging payment to Lupo dated 20 February 1619: "Received by me George Whitford of Adam Newton esq. Treasurer to the Prince his Highness for Thomas lupo Esq. [?]quarters ... due at Christmas last & ... warrant money of ..." signed George Whitford.

Provenance

Sotheby's London, 24 March 1947, purchased by Maggs Bros.

Lupo's autograph is of considerable rarity.

He joined the court violin consort in 1588 and served continuously until 1627; *"in June 1619 his original post was exchanged for one described in the warrant as 'composer for our violins, that they might be the better furnished with variety and choise for our delight and pleasure in that kind'*

Most of Lupo's surviving music seems to have been written as part of his work in the household of Prince Charles. Charles was an accomplished and enthusiastic viol player and patronised Orlando Gibbons, Alfonso Ferrabosco (ii) and John Coprario, the composers who, with Lupo, effectively created the English viol consort repertory.

Little survives of the music Lupo must have written for the court violin band, though some of his compositions and arrangements presumably survive anonymously in the sources of Jacobean masque dance music. In 1611 he was twice paid £5 for setting the dances 'to the violins' for Ben Jonson's Oberon and Love Freed from Ignorance and Folly; the £10 he received for Campion's The Lords' Masque (1613) was presumably for similar services. His surviving output of vocal music is small but distinguished, and includes a fine group of five-part penitential Latin motets. His importance as a composer, however, lies in his viol fantasias. They reveal a resourceful and accomplished composer, who deserves more attention than he has received in modern times." Peter Holman in Grove Music Online

An interesting early 17th century musical document, penned in 1619, just 4 months after Lupo's appointment as "composer for our violins." (39651) \$6,500

Very Early Manuscript Source for the Opera Extensively Annotated

23. MARSCHNER, Heinrich 1795-1861

Der Vampyr Grosse Oper in 2 Aufzügen. [Copyist musical manuscript full score]. Königsberg, 1829.

2 volumes. Oblong folio (241 x 323 mm). Contemporary quarter dark tan leather with marbled boards, manuscript title labels to uppers. **Ca. 950 pp. in total**, with Act I to Vol. 1 and Act II to Vol. 2. Notated in black ink on 12- to 18-stave rastrum-ruled paper. Manuscript annotation to upper outer corner of title "zum erstenmal aufgeführt in Königsberg 1829 H. Dorn Musd." ["first performed in Königsberg by H. Dorn Musd."]. List of instruments and numbers in contemporary black into to front pastedown, possibly recording payments to orchestral musicians. Handstamp of the Theater-Leihbibliothek Emil Richter, Hamburg to numerous pages. Some later performance dates recorded in pencil to verso of front free endpaper including "8 October 1874" and "24 Juni 1892," indicating that the present score may have been used for these performances. Dynamics and expression markings in blue pencil, most often reproducing what is in the score, but larger, to aid in conducting; some measures canceled (possible cuts); occasional numbers to aid in counting; small passages of music pencilled in as cues; occasional overpastes of ca. 4-12 bars. Trombone and timpani parts notated on three staves after Act 2; some loose leaves in varying formats at end of Vol. 2. Binding quite worn, rubbed, and bumped. Some internal wear and soiling; numerous tears, primarily to lower margins, many with old repairs that have since split; some showthrough.



The present manuscript would appear to pre-date other manuscripts of the work recorded in RISM Manuscripts Online. There is no location given for the autograph full score, which implies that one may not exist. While a piano-vocal score was published in 1828, the first edition of the full score was not published until 1925.

Der Vampyr was first performed on 29 March 1828 at the Stadttheater in Leipzig.

Marschner, a German composer, "was the most important exponent of German Romantic opera in the generation between Weber and Wagner. ... The year 1826 saw the death of Weber, and since Könnert's successor, Wolf von Lüttichau, had no interest in hiring Marschner to replace him, Marschner was forced to travel, hoping to make a living by freelance appearances with his third wife, the singer Marianne Wohlbrück, whom he had married (1826) shortly after the death of Eugenie in 1825. After stops in Berlin and Breslau (now Wrocław) the couple arrived in Danzig (now Gdańsk), where they obtained a six-month contract with Marschner as music director and Marianne as leading soprano. Here Marschner completed and produced his first through-composed opera, *Lucretia* (1820–26), based on Sextus Tarquinius's supposed rape in 509 bce of Lucretia Collatinus and her subsequent suicide. A weak attempt to emulate Spontini, *Lucretia* slipped into oblivion after only three performances.

When their contract expired in Danzig, the couple travelled to Magdeburg, where Marschner became acquainted with his brother-in-law Wilhelm August Wohlbrück, a popular actor. The two seized upon the idea of collaborating on an opera involving vampires. Such a topic fitted into the short-lived literary movement in Germany called the 'Schauerromantik', then at its peak of popularity. The first of Marschner's three famous operas, *Der Vampyr* (composed in 1827) focusses on the efforts of the vampire to secure another year of life on earth in exchange for the murder of three virgins. Wohlbrück constructed an effective libretto from multiple literary sources and the work has held the interest of the opera-going public ever since the resounding success of its Leipzig première

in 1828. Called a romantic opera, it is in many respects similar in musical construction to Weber's *Der Freischütz*." A. Dean Palmer in *Grove Music Online*

Heinrich Dorn (1804-1892), a German conductor, composer and journalist, was important in the world of 19th century opera, pedagogy, and music criticism. "He studied the piano, singing and composition in Königsberg [where he was born], made several long journeys throughout Germany, during which he met Weber in Dresden, and completed his studies with Ludwig Berger, Bernhard Klein and Zelter in Berlin, where his first opera, *Rolands Knappen*, was produced successfully in 1826. At the same time he became a co-editor of the *Berliner allgemeine Musikzeitung*, for which he wrote a spirited defence of the beleaguered *Gaspare Spontini*. Over the next two decades he built a solid reputation as a conductor of opera, holding theatre posts at Königsberg (1828), Leipzig (1829–32), where he taught counterpoint to the young Schumann, Hamburg (1832), Riga (1834–43), and Cologne (1844–8). He organized the first music festival of the Russian Baltic provinces in Riga (1836), and directed the Lower Rhine music festivals (1844–7). His most prestigious appointment (in 1849, after Nicolai's death) was as co-conductor, with Wilhelm Taubert, of the *Berlin Hofoper*. After his retirement from that post in 1869, he remained active in Berlin for many years as a teacher and writer. Two of his sons, Alexander (1833–1901) and Otto (1848–1931), also made musical careers in Berlin." Adelyn Peck Leverett, revised by Christopher Fifield in *Grove Music Online*

It would seem quite likely that Dorn performed *Der Vampyr* in both Königsberg and in Leipzig and that the markings are, in fact, in his hand.

A very early source for Marschner's seminal opera, dating to just a year after its premiere. The manuscript's extensive performance markings, annotations, and connection with Dorn render it invaluable to the study of the work and its performance history. (40350) \$4,200

**Inscribed and Signed by the Composer to Pianist, Volya Cossack,
An Early Performer of the Work**

24. PROKOFIEV, Sergey 1891-1953

Op. 26. Troisième Concerto en ut pour piano et orchestre. Réduction pour 2 pianos par l'auteur. Pr. 10fr. Leipzig: A. Gutheil (S. et N. Koussewitzky) Breitkopf & Härtel [PN A.10322 G.], [1923-1927].

Folio. Modern quarter dark blue morocco with matching marbled boards, black leather title label gilt to spine, original publisher's gray/green wrappers printed in blue bound in. [1] (parallel title in Russian and French printed in blue ink), 2-71, [i] (blank) pp.

With an autograph inscription signed by Prokofiev in blue/black ink to upper left corner of first page of music: "To Miss Volya Cossack. Serge Prokofieff 1938;" the composer has added "Very well played. S.P." under the inscription.

With titling and composer's name printed in Russian and French to first page of music; "Edited by F. H. Schneider" below composer's name; "Copyright 1923 by Breitkopf & Härtel, Leipzig. A. Gutheil,-Breitkopf & Härtel, Leipzig" printed to lower left margin; "Printed in Germany. Imprimerie de Breitkopf & Härtel, Leipzig" printed to lower right

To Miss Volya Cossack.
 Сергей Прокофьев Константин Дмитриевичу Вальмонту.
 1938.
 Very well played.
 S.P.

ТРЕТИЙ КОНЦЕРТЪ ТROISIÈME CONCERTO
 ДЛЯ Ф.-П. POUR PIANO
 C dur. en Ut.

I.

Сергей Прокофьев | Op. 26
 Serge Prokofieff | 1917-1921
 Edited by F. H. Schneider.

Andante.
 Piano Solo.
 Piano Orchestre.
 p dolce
 Andante.

1 2 Allegro.
 Viol. II
 pp espress.
 1 2 Allegro.

V. I
 cresc.

Copyright 1925 by Breitkopf & Härtel, Leipzig.
 A. Gutschell, Breitkopf & Härtel, Leipzig.
 A. 10322 G.
 Printed in Germany
 Imprimerie de Breitkopf & Härtel, Leipzig

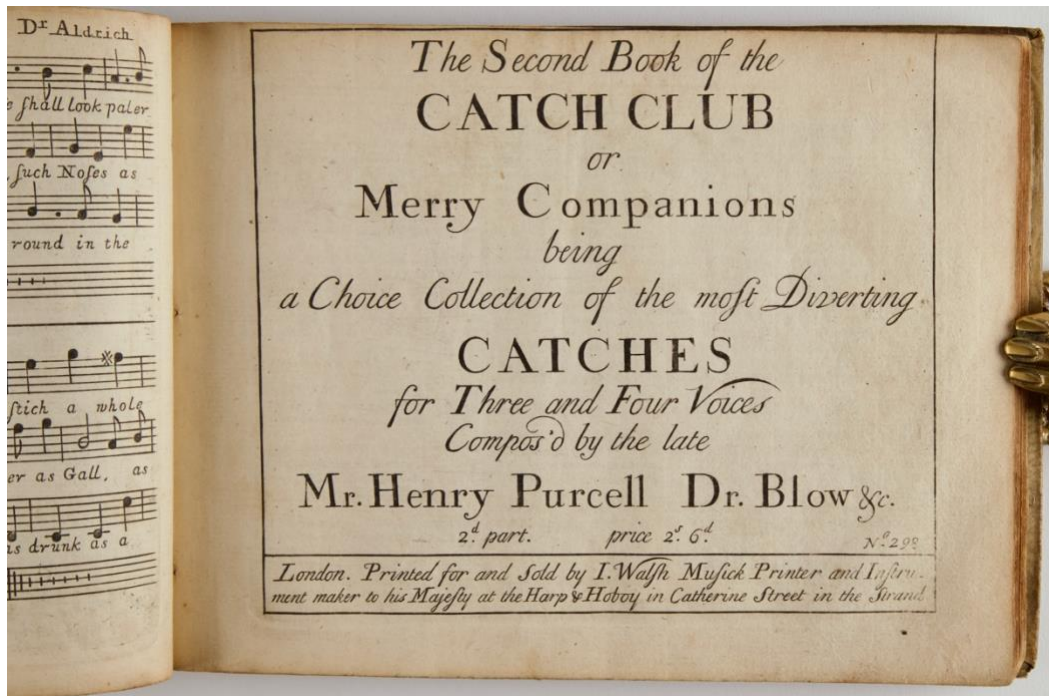
margin. Cossack's signature and address in ink to upper outer corner of title. Occasional fingerings added in pencil.

First Edition, possibly a later issue, as the verso of the lower wrapper carries a catalogue in Russian and French of Prokofiev's works up to opus 39 (the woodwind and string quintet) and 40 (the second symphony), the publication of which Schlifstein dates to 1927 and 1925 respectfully. Schlifstein, p. 575

The composer's *Piano Concerto No. 3* in C major was composed during 1917 to 1921. It was first performed on 16 December 1921 in Chicago by the Chicago Symphony Orchestra conducted by Frederich Stock with the composer as soloist.

"The vivid contrasts of musical ideas so typical of the young Prokofiev are presented in the Third Piano Concerto with the greatest clarity: the soulful Russian lyricism, the good-naturedly grotesque fantasy, and, most of all, the dynamic and powerful virtuosity. The composer daringly juxtaposes contrasting ideas even within single movements." Nestyev: *Prokofiev*, p. 189.

Volya Cossack, to whom the score is inscribed, was a pianist performing in the Los Angeles area in the 1930s and 40s. She subsequently moved to New York, where she taught piano and was the chairperson of the New York Orchestral Society. Prokofiev traveled to Los Angeles in 1938, arriving there on February 26. He remained there for three weeks, met various personalities including Walt Disney to whom he played *Peter and the Wolf*, and evidently heard his third piano concerto performed by Cossack. (40342) \$1,500



Over 100 “Catches,” Frequently Bawdy

25. PURCELL, Henry 1659-1695

The Catch Club or Merry Companions being a Choice Collection of the most Diverting Catches for Three and Four Voices Compos'd by the late Mr. Henry Purcell Dr. Blow &c. 1st part. price 2s. 6d. ... No. 297. [Canons for a cappella voices]. London: Printed for I: Walsh Servant to his majesty at the Harp and Hoboy in Catherine Street in the Strand, [1733].

Small oblong quarto. Full contemporary ivory vellum. 1f. (recto title, verso blank), 1f. (recto table, verso blank), 48 pp. Engraved throughout.

Bound with:

The Second Book of the Catch Club or Merry Companions being a Choice Collection of the most Diverting Catches for Three and Four Voices ... 2d. part. price 2s. 6d. No. 298. London: Printed for and Sold by I. Walsh Musick Printer and Instrument maker to his Majesty at the Harp & Hoboy in Catherine Street in the Strand, [1733]. 1f. (recto title, verso blank), 1f. (recto index, verso blank), 48 pp. Engraved throughout.

"60" in contemporary black manuscript to lower inner corner of upper board; handstamp incorporating a ladder, the initials "IH," and "1850" to title of first part. Occasional annotations in pencil, mainly to the first volume, including cross signs, the words "inserted" and "inserted add words?," and occasional composer attributions. Binding worn and soiled; upper board partially detached. Part 1: small tears to outer margin of title and table with paper repairs; title moderately browned and soiled at outer margin. Part 2: numerous leaves with stain to center of blank lower margin; two small inkstains to p. 42; small tear to blank lower margin of final leaf, verso soiled. Upper margins of some leaves trimmed, just affecting page numbers.

Over 100 compositions, most dating from the 17th century. Composers represented include S. Akeroyde, H. Aldrich, J. Blow, R. Brown, Caesar, J. Church, J. Clarke, G. Day, J. Eccles, J. Gillier, H. Hall, B. Isaac, J. Isum, J. Jackson, J. Lenton, Morgan, H. Purcell, J. Reading, Tudway, Turner, Williams, Willis, J. Wilson, and M. Wise.

Second edition. Smith & Humphries 339. Zimmerman 1733a. BUC, p. 172. Stainer, p. 19. RISM Recueils Imprimés XVIIIe Siècle, p. 123.

A catch is a vocal canon intended for diversion; the subject matter is informal, lighthearted, and frequently bawdy. *"The contents include catches culled from more than a dozen popular-music books of the time, so that the two volumes together serve as an early eighteenth-century anthology (circa 1730) of seventeenth-century music... Representing a type of popular music in vogue during the reign of Charles II (1660-85), a typical catch is of an earthy and unblushing character. Texts which appear to be merely simple tuneful songs (or clever verses when sung straightforwardly as simple tunes) can become highly comical, bawdy surprises when the tunes are sung as three- or four-part rounds, resulting in the interweaving of syllables, words, and phrases; a technique which "catches" singers in unexpected ribald vocal situations. Often, as in the case of catches by such leading composers of the day as Henry Purcell and John Blow, the more unabashed the textual material, the greater the sophistication and artistic merit of the music."* Da Capo facsimile edition, introduction

(40365)

\$1,350

**The Composer's Mother Goose
With a Fine Large Autograph Musical Quotation**

26. RAVEL, Maurice 1875-1937

Ma Mère l'Oye 5 Pièces Infantines pour Piano à 4 mains. I. Pavane de la Belle au Bois Dormant à 4 mains, net: 1.35 - à 2 mains, net: 1.35. Paris: A. Durand & Fils [PN D. & F.7746(1)], [1910].

Folio. Quarter mid-blue cloth with marbled boards, dark brown leather title label gilt to spine, original publisher's olive green wrappers printed in black with small decorative elements in red bound in. [1] (title), 2-3 (music), [4] (publisher's catalogue of Ravel's works, repeated on verso of lower wrapper) pp. "Ch. Douin gr. Poinçons A. Durand & Fils." printed to lower left margin and "Imp. Chaimbaud & Cie" to lower right margin of page 3; publisher's small purple handstamp to lower margin of page 4. Slightly worn.



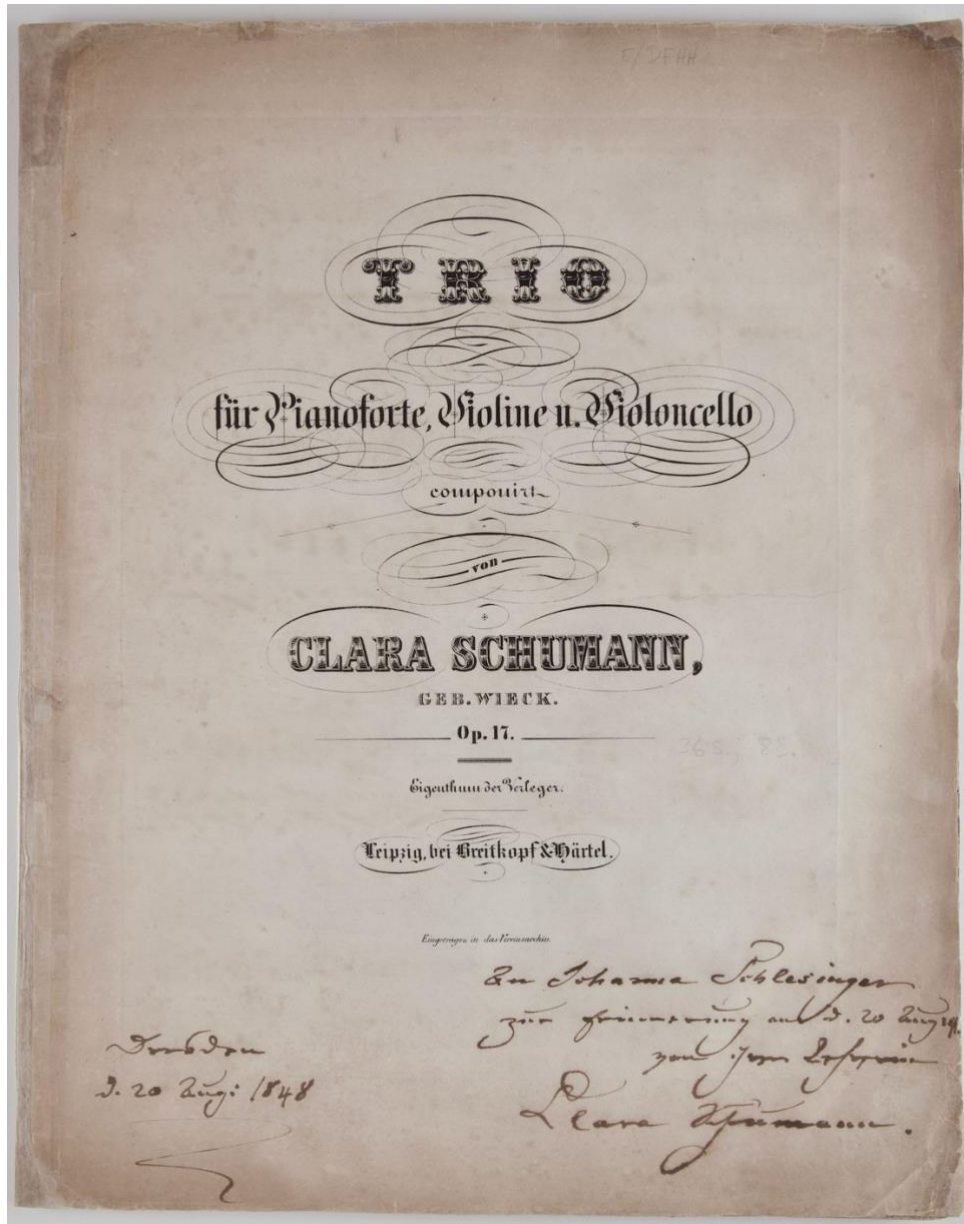
With a fine large autograph musical quotation signed by the composer to outer corner of upper wrapper, being the opening three measures of the work, notated in black ink.

First separate edition of the first of five children's songs in the suite. Orenstein, p. 229.

" 'Ma Mère l'Oye' is a charming evocation of childhood's pristine enchantment. In arranging the suite, Ravel turned to the children's stories of Charles Perrault (1628-1703), Marie-Catherine, Comtesse d'Aulnoy (ca. 1650-1705), and Marie Leprince de Beaumont (1711-80). Of the three authors, Perrault proved to be the most important, in that his delightful collection 'Contes de ma Mere l'Oye' (Mother Goose Tales, 1697) furnished the composer with his title. Furthermore, the author's opening tale, 'La Belle au bois dormant,' was adapted for the first composition. ... In commenting on the piano suite, the composer observed that he wished to evoke 'the poetry of childhood'." Orenstein, pp. 172-173.

(40358)

\$3,200



Inscribed and Signed by Clara Schumann to One of her Pupils

27. SCHUMANN, Clara 1819-1856

Trio für Pianoforte, Violine u. Violoncello ... Op. 17. [Score and violoncello part]. Leipzig: Breitkopf & Härtel [PN 7562], [1847].

Folio. Unbound, as issued. In a custom-made full dark green cloth clamshell box with black leather title label gilt to spine, marbled endpapers. Somewhat worn, browned, and soiled, heavier at margins; occasional minor foxing; archival tape to spine, inner margins, and small portions of blank corners. Lacking Violin part, 8 pp., supplied in photocopy from a later edition

A signed presentation inscription to one of Schumann's piano pupils, with “An Johanna Schlesinger zur Erinnerung an d[en] 10. Aug[ust] [18]48 von ihrer Lehrerin Clara Schumann” [To Johanna Schlesinger in memory of August 10, 1848 from her teacher Clara Schumann] and date “Dresden, d[en] 20. Aug[ust] 1848” [Dresden, 20 August 1848] to lower inner corner.

Score: [i] (title), 2-35, [i] (blank) pp.

Violoncello: 8 pp.

First Edition. Reich p. 300.

"Clara Schumann's innovative Piano Trio in G minor op.17 was composed in 1846 and published the following year, again attracting admiring but heavily gendered reviews. Within the widely used four movement-form Allegro-Scherzo-Andante-Allegretto, the work demonstrates her command of sonata form and polyphonic techniques. Musical responsibility is shared evenly between the three players, resulting in a balanced, spacious texture and revealing Clara Schumann's confidence in writing for strings. While the themes demonstrate stylistic variety from lyrical to dramatic, the overall mood is of an autumnal melancholy. The work employs great harmonic subtlety, from passing local harmonizations to unexpected modulations. The lyrical opening subject of the first movement is set over a restless accompaniment; the second subject is in the expected B♭ minor but soon introduces additional harmonic uncertainty. The tumultuous, surging development modulates freely and confidently, drawing mainly on the first subject. The return to the exposition is particularly beautiful, the second part of the dominant preparation attaining a dreamlike, timeless quality before the decisive return of the first subject. The rustic Scherzo, with its charming Scotch snap, leads to a gently syncopated Trio. The Andante, in a luminous G major, is one of the great slow chamber music movements of the century, with a finely crafted melody presented initially by the piano; a more energetic, turbulent central section recalls the mood of the first movement. The closing Allegretto, in sonata form, is distinguished by a dramatic fughetta which signals a development and brings back a variant of the first subject of the Trio's first movement, weaving the work together. ...

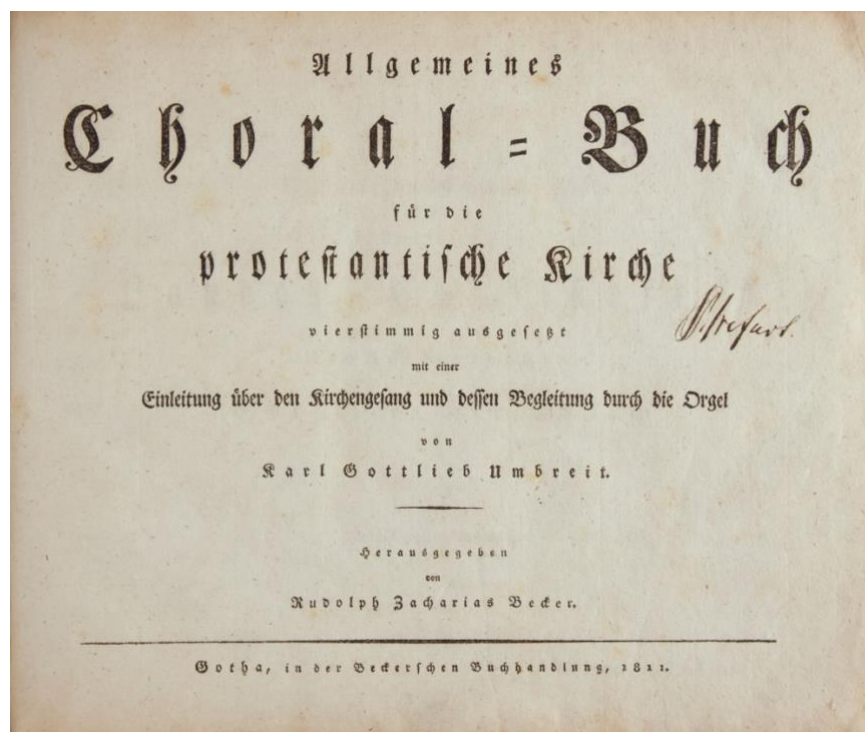
One of the foremost pianists and pedagogues of the 19th century, she was also a respected composer and the wife of Robert Schumann." Nancy B. Reich, revised by Natasha Loges in Grove Music Online. (40373) \$2,800

331 Chorales by a Pupil of Kittel, One of Bach's Most Important Students

28. UMBREIT, Karl Gottlieb 1763-1829

Allgemeines Choral-Buch für die protestantische Kirche, vierstimmig ausgesetzt mit einer Einleitung über den Kirchengesang und dessen Begleitung durch die Orgel ... herausgegeben von Rudolph Zacharias Becker. Gotha: in der Beckerschen Buchhandlung, 1811.

Oblong quarto. Contemporary mid-tan quarter calf with marbled boards, spine in gilt-ruled compartments. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [v]-xvi, 186 (typeset music) pp., 1f. (recto notes to performer, verso blank), lv (alphabetical index of tunes) pp. Binding slightly worn, rubbed, and bumped; gilt rules faded; remnants of small paper label to spine. Minor internal wear and browning. In very good condition overall.



Contains 331 chorale tunes in 4-part settings without text for organ with figured bass. Contents is wide-ranging and includes compositions from the early 16th-early 19th century. Some of the composers represented include Henrich Isaac, Michael Praetorius, Herman Schein, Johann Rudolph Ahle, Johann Rosenmüller, Andreas Hammerschmidt, Johann Christoph Bach, Johann Gottfried Walther, Johann Sebastian Bach, C.P.E. Bach, Johann Joachim Quantz, Johann Adam Hiller, J. C. Kühnau, Johann Christian Kittel, and J. C. Rüttinger.

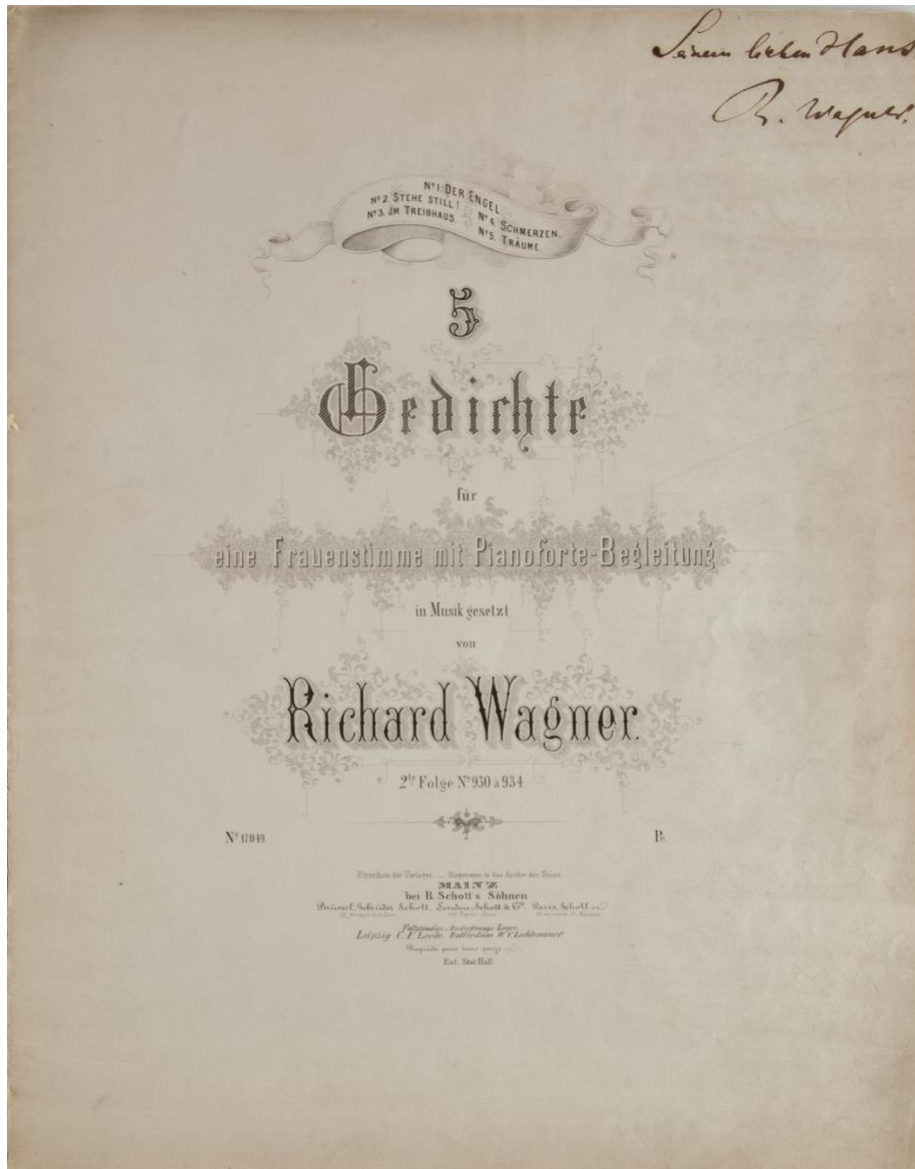
Provenance

German musicologist and music editor, Father Christhard Mahrenholz (1900-1980), with his bookplate to front pastedown and handstamp to free front endpaper together with a manuscript note relative to presentation to Mahrenholz by Amalie Gerstenberg (possibly a relation of the German musicologist, Walter Gerstenberg 1904-1988); early signature to title.

First Edition. Rare. OCLC 16450928.

Umbreit was a pupil of Johann Christian Kittel (1732-1809), one of J. S. Bach's most prominent students.

"Becker (1752-1822) is best known for his literary works, particularly the Versuch über die Aufklärung des Landsmanns (1784) and the remarkably popular Noth- und Hilfsbüchlein für Bauersleute (1787), both of which deal with his imaginary utopian village of Mildheim. His importance to music rests in the songbook he compiled for the village – the Mildheimisches Liederbuch von 518 lustigen und ernsthaften Gesängen über alle Dinge in der Welt und alle Umstände des menschlichen Lebens, die man besingen kann, gesammelt für Freunde erlaubter Fröhlichkeit und echer Tugend, die den Kopf nicht hängt (1799)." Raymond A. Barr in Grove Music Online. (40287) \$600



**The Wesendonck Lieder
Inscribed by Wagner**

29. WAGNER, Richard 1813-1883

5 Gedichte für eine Frauenstimme mit Pianoforte-Begleitung ... 2te Folge No. 930 à 934. ... No. 17049. Pr. [blank]. [WWV 91]. [Piano-vocal score]. Inscribed by Wagner to fellow composer, conductor, and pianist Hans von Bülow. Mainz: B. Schott's Söhnen [PNs 17049.1-17049.5], [1862 or 1863].

Quarto. Contemporary stiff black cloth-backed mid-blue wrappers with original publisher's upper wrapper trimmed and laid down to upper. 1f. (recto decorative lithographic title, verso blank), 17, [i] (blank) pp. Engraved. Text in German. In a custom-made quarter mahogany leather archival clamshell box with mid-brown cloth boards, raised bands on spine with titling gilt. Wrappers slightly worn; hinges split. Light uniform wear and browning; minor creasing. In very good condition overall.

A presentation copy, inscribed to "Hans" (in all likelihood Hans von Bülow) and signed by the composer "Seinem lieben Hans / R. Wagner" at upper outer corner of title. With occasional markings in pencil primarily relating to breath control and phrasing, most likely in the hand of soprano Emilie Genast, with whom Bülow premiered the work in 1862.

Imprint includes "Brüssel, Gebrüder Schott; London, Schott & Cie.; Paris, Schott," with distributors in Leipzig (C.F. Leede) and Rotterdam (W.F. Lichtenauer).

First Edition, early issue, with newly-set title. Klein p. 87, with title reproduced on p. 219. Deathridge, Geck and Voss, p. 453 (dating the present issue at March 1863). Hans Schneider Katalog Nr. 276: *Richard Wagner zum 101. Todestag* 2. Teil, p. 44, no. 276 (dating this issue at the end of 1862).

The five songs of the Wesendonck lieder for female voice and piano are *Der Engel*, *Stehe Still!*, *Im Treibhaus*, *Schmerzen*, and *Träume*, all set to poems by Mathilde Wesendonck (1828-1902), wife of one of Wagner's most important patrons, Otto Wesendonck (1815-1896). **The work was first performed on 30 July 1862 by soprano Emilie Genast (1833-1905) accompanied by Hans von Bülow at the piano at the villa of Wagner's publisher Ludwig Strecker.** Bülow married Cosima Wagner (the daughter of Franz Liszt and Marie d'Agoult) on 18 August 1857; Cosima divorced Hans on 18 July 1870 and married Wagner on 25 August 1870.

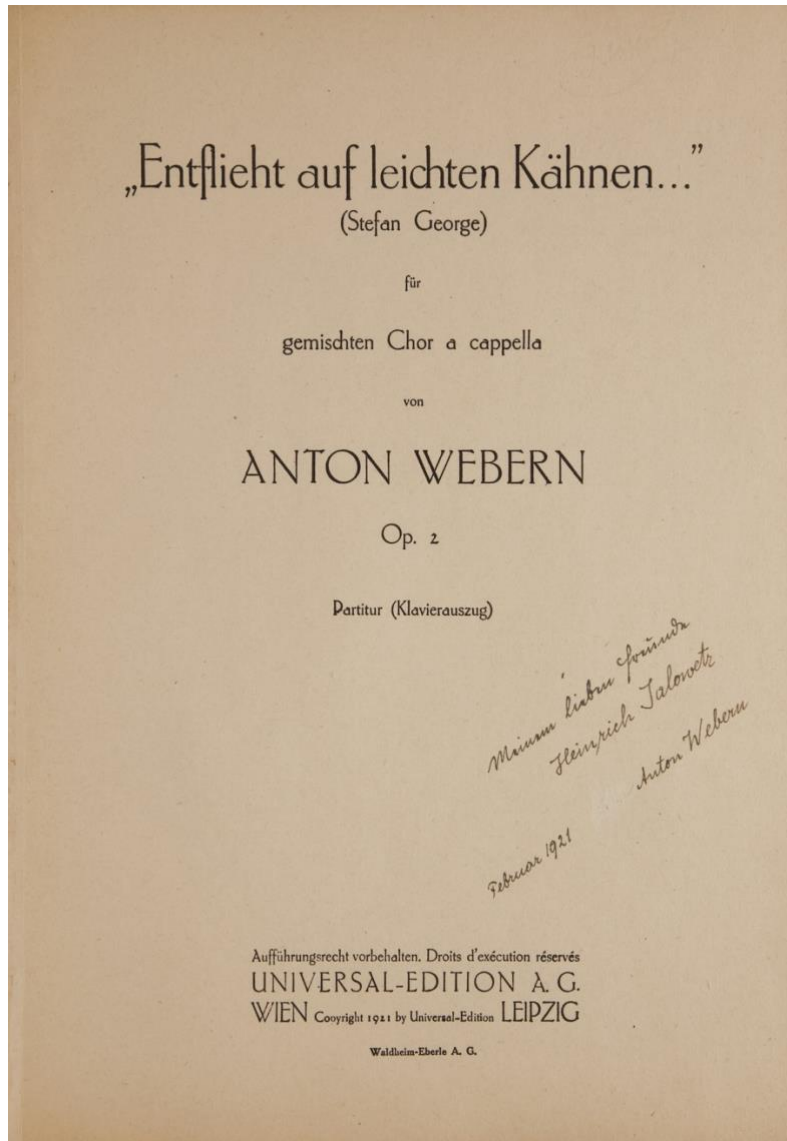
"Various ... songs are included in recitals from time to time, but their fame is dwarfed by that of the Wesendonck Lieder ... Two of the songs were designated by Wagner 'studies for Tristan and Isolde': Im Treibhaus, which anticipates the bleak prelude to Act 3, and Träume, which looks forward to the Act 2 duet. As a birthday present for Mathilde, Wagner also arranged Träume for solo violin and chamber orchestra, and conducted it at the Wesendoncks' villa in Zürich on 23 December 1857. The orchestral version of the other four songs generally performed today is by Felix Mottl, though Henze also made a version of the complete set – a more radical but sensitive rescoring – in 1976." Barry Millington, John Deathridge, Carl Dahlhaus, and Robert Bailey in *Grove Music Online*

Wagner set these five poems during the period he was working on his opera *Tristan und Isolde*, much of which was composed at the Wesendonck's home near Lake Zürich; Bülow conducted the premiere of the opera at the Munich Hofoper on 10 June 1865. *"Mathilde enjoyed an intimate relationship with Wagner, which was probably not consummated, but which in part inspired – and was dramatized in – Tristan und Isolde."* Barry Millington in *Grove Music Online*

Bülow, a distinguished conductor and pianist, *"became an enthusiastic and sometimes aggressive advocate of the New German School. His mentors were Wagner and Liszt. ... Bülow's admiration for Wagner remained undiminished by his wife Cosima's liaison with, and eventual marriage to, him."* Millington: *The Wagner Compendium*, p. 23.

A highly interesting association copy. (40378)

\$10,000



Signed by the Composer

30. WEBERN, Anton 1883-1945

"Entflieht auf leichten Kähnen ..." (Stefan George) für gemischten Chor a cappella ... Op. 2 Partitur (Klavierauszug). [Piano-vocal score]. Wien, Leipzig: Universal-Edition A. G. [PN U. E. 6643], [1921].

Large octavo. Publisher's original dark ivory wrappers printed in green, stapled at spine. Preserved in a custom-made dark green linen clamshell box with light green printed paper title label to spine. 1f. (recto title, verso blank), 3-7 pp. Wrappers slightly worn, three small stains to upper. Minor internal wear; light uniform browning; rust marks from staples at gutter of central signature; thin Japanese paper re-enforcement at inner margins. Small surface abrasion with erasure of word prior to autograph signature.

With an autograph inscription to title in black ink "Meinem lieben Freundn Heinrich Jalowetz Februar 1921 Anton Webern."

First Edition. Moldenhauer 129.

"The present work was composed in Vienna in the autumn of 1908 but not performed until 10 April 1927 in Fürstenfeld [Austria]. It is one of his [Webern's] earliest important works and, while it carries a key signature, is considered an atonal composition due to its extreme chromaticism.

Originally conceived as an capella composition, the difficulty of intonation led it to be cast with a keyboard accompaniment. Alban Berg wrote to Webern on the day after hearing the first Viennese performance by the Hugo Holle Chorus on 6 December, 1927: "I want to tell you quickly in writing how much your chorus delighted me. ... What a wonderful melody in has!! And how beautiful it is when the F sharp of the first soprano is first avoided in the repetition, only to be produced later with mysterious power (ppp) at figure 5 ..."
Moldenhauer: *Anton Webern: A Chronicle of His Life and Work*, p. 100

Jalowitz was an Austrian conductor and composer. *"Together with Berg and Webern, with whom he shared a lifelong friendship, he was one of the first disciples of Schoenberg. ... A renowned conductor in the Mahler and Zemlinsky tradition, Jalowetz gave the first Berlin performance of Schoenberg's Gurrelieder in 1923. Among his compositions and arrangements are songs and stage music for Traumstück and Traumtheater by Karl Kraus, a piano score for Zemlinsky's opera Der Zwerg (1921) and a four hand piano version of Schoenberg's Pelleas und Melisande (1924). His writings include articles on Berg, Webern, Zemlinsky and Schoenberg."* Ernst Lichtenhahn in *Grove Music Online* (40343) \$1,800

