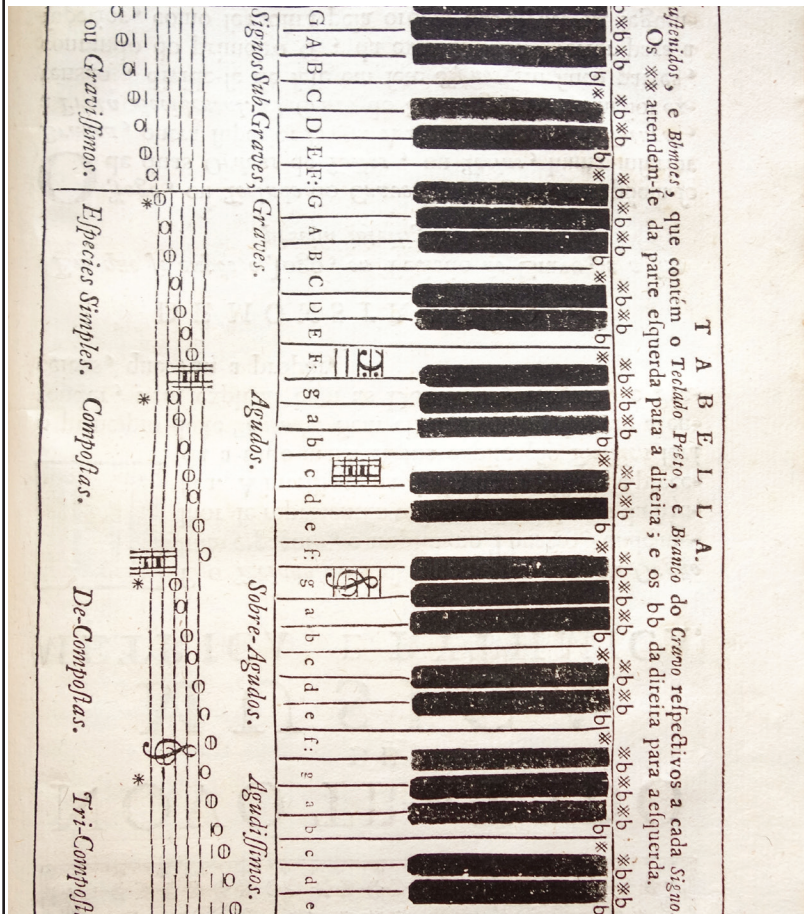


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SPECIAL LIST 488 *SIX RECENT ACQUISITIONS*

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SPECIAL LIST 488

SIX RECENT ACQUISITIONS

Bomtempo's Masterpiece—Memorial to Camões

1. **BOMTEMPO, J.[oão] D.[omingos].** *Messe de requiem à quatre voix, chœurs, et grand orchestre avec accompagnement de piano à défaut d'orchestre. Ouvrage consacré à la Mémoire de Camões. Oeuvre 23.* Paris: Chez Aug. te Leduc, [ca. 1819-1820]. Folio (34.3 x 26 cm.), contemporary tree calf (minor wear), smooth spine richly gilt with crimson leather lettering piece, short author-title lettered gilt, covers with gilt-tooled borders, marbled endleaves, text block edges lightly sprinkled. Text all engraved music. Occasional small, light dampstains. In very good condition. Ink manuscript inscription on blank title page verso: "Este Livro Pertense // a Antonio Manuel Mar- // ques Marialva // da Villa de S. João da Pesqueira // 1856". Ticket of Manuel Ferreira, Porto bookseller, in upper outer corner of front pastedown endleaf. (1 l.), 205 pp. \$1,600.00

FIRST EDITION [?]. Rare copy in commerce of what is considered by many to be Bomtempo's masterpiece. This memorial to the great Portuguese poet Luís de Camões was composed and performed (in private, before a select group of invitees) for the first time during a brief stay in Paris in 1819. It was inspired by the publication of the monumental edition of the *Lusíadas* by the Morgado de Mateus.

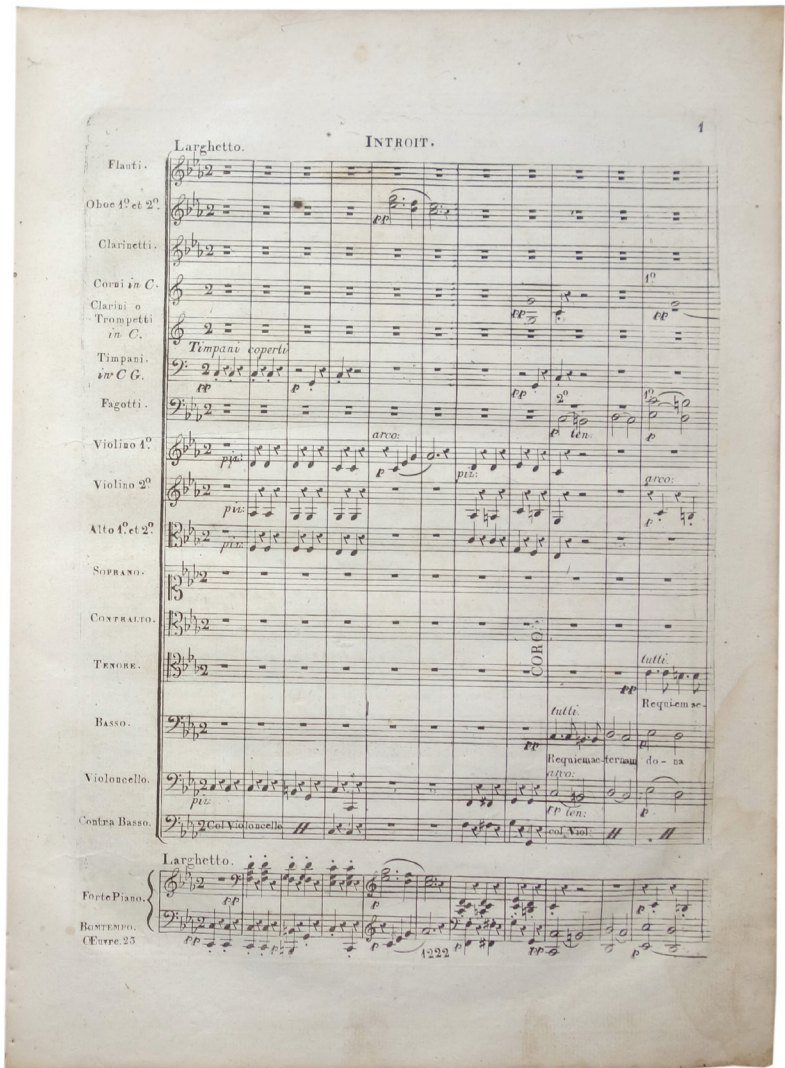
The *Messe de requiem* includes a piano accompaniment in the absence of an orchestra, serving as a keyboard reduction of the grand style of the orchestral writing (in the Classical style). The work itself shows Bomtempo's talent of combining influences from the Italian school, as well as Mozart and Beethoven, in a unique and elegant way. The presence of the piano accompaniment reveals that the composer envisioned the mass to be performed on a large or small scale, without any great detriment to the work as a whole, as the piano accompaniment runs at the foot of the score throughout. Bomtempo, an accomplished composer for the piano, shows the ability of the piano to be a grand instrument on its own in this setting. A few recordings have been made of this work, most notably the 1980 recording performed by the Choir and Symphony Orchestra of Radio Berlin, directed by Heinz Rögner (RDA).

João Domingos Bomtempo (1775-1842) was one of the most accomplished Portuguese pianists of the 19th century. Son of an Italian musician who came to Portugal under D. José I, he began to study the oboe and piano at an early age. In 1801 he went to study and perform in Paris, where his first work was published not long afterward. Most of his other works were also published in Paris, or in London, where he later took up residence. In 1820 he returned to Lisbon, founding the short-lived Academia Philharmonica. He served as Director do Conservatório in the Secção Musical, taught D. Maria II and the Infanta D. Isabel Maria, and was Chefe da Orchestra da Corte.

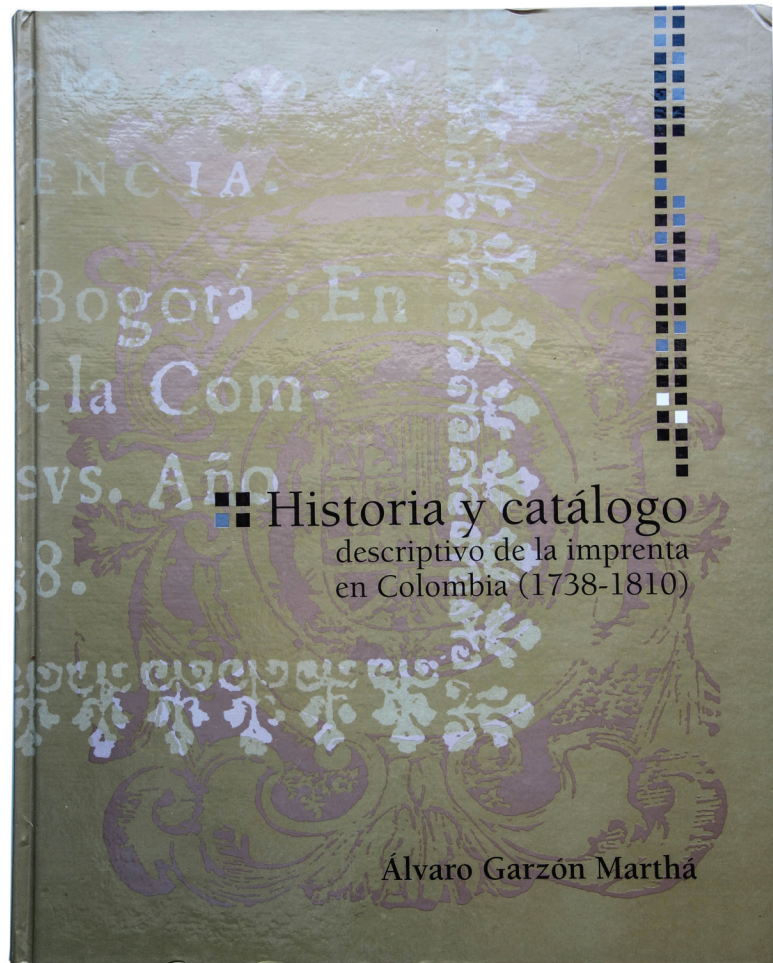
* Biblioteca Nacional de Portugal, *João Domingos Bomtempo* 70. *New Grove*, III, 844. Sarrautte, *Catalogue des oeuvres de João Domingos Bomtempo*, pp. 71-4. Vasconcellos, *Os musicos portugueses*, I, 21-3 and *Catalogue des livres* 1222. Vieira, *Dicionário biographico de musicos portugueses*, I, 129-132. See also João de Freitas Branco, *História da música portuguesa* (4th ed., actualizada), pp. 46, 222, 281-2, 287, 290-2, 294, 315, 333, 336-7, 395, 407, 411, 416.

MESSE DE REQUIEM
à Quatre voix,
Chœurs, et grand Orchestre
avec l'accompagnement de Piano
à défaut d'Orchestre
Ouvrage consacré à la Mémoire
de Camões
Par
J. D. BONTEMPO.
Œuvre 25.
à Paris,
chez Aug^e LÉDUC, Editeur M^e de Musique, au grand Magasin, Rue de Richelieu, N^o 78.
(1222.)

Item 1



Item 1



Item 2

Massive Bibliography of Colonial South American Imprints

2. GARZÓN MARTHÁ, Álvaro. *Historia y catálogo descriptivo de la imprenta en Colombia (1738-1810)*. Bogotá: Gatosgemelos Comunicación, 2008. Folio (30.7 x 24.8 cm.), original illustrated boards. Much illustration in text, mostly facsimiles of title pages or other pages, as well as some maps. A few small bumps to edges of boards. Otherwise as new. 617, (3) pp., 1 blank l. ISBN: 978-958-44-3152-3. \$175.00

FIRST and ONLY EDITION of this exhaustive imprint bibliography for the earliest books printed in the Virreinato de Nuevo Granada corresponding to the territory of present day Colombia. Includes bibliographical references (pages 587-589) and indexes. Contents: Teoría sobre el origen de la imprenta neogranadina. -- La imprenta de la Compañía de Jesús. -- La imprenta en Cartagena de Indias. -- Antonio Espinosa de los Monteros en Santafé de Bogotá. -- La imprenta patriótica de Antonio Nariño. -- La imprenta portátil de Cartagena de Indias. -- La imprenta del Real Consulado de Cartagena de Indias. -- De la índole de las imprentas neogranadinas.

Defines Many Musical Terms Now Obsolete

3. SOLANO, Francisco Ignacio. *Exame instructivo sobre a musica multi-forme, metrica, e rythmica, no qual se pergunta, e dá resposta de muitas cousas interessantes para o solfejo, contraponto, e composição, seus termos privativos, regras, e preceitos, segundo a melhor pratica, e verdadeira theorica . . .* Lisbon: Na Regia Officina Typografica, 1790. 8°, contemporary tree sheep wear to corners; outer joints), smooth pine with gilt fillets (lettering piece gone), text block edges sprinkled red. Small woodcut royal Portuguese arms on title page; woodcut initials. In good to very good condition. Very good to fine internally. (10 ll.), 289 pp., (1 l. errata), diagrams and table in text. [J]⁸, **2, A-S⁸, T². \$600.00

FIRST EDITION, and the only one in Portuguese; it was translated into Spanish by Juan Pedro de Almeida y Motta and published in Madrid, 1818. Vieira comments that the *Exame* is of special interest because it defines many musical terms that are now obsolete. This is the third of Solano's major works, following *Nova instrução musical*, 1764, and *Dissertação sobre o caracter, qualidades, e antiguidade da musica*, 1780. All of Solano's works are rare. Solano was highly regarded as a composer and professor of music at the Lisbon Seminary.

*Innocêncio II, 392: calling for only 9 preliminary leaves. Daciano, *Bibliografia musical português* p. 123. Albuquerque, *A edição musical em Portugal (1750-1834)* 366. Vasconcellos, *Os musicos portugueses* II, 186 and *Catalogue des livres* 122. Vieira, *Dicionário biographico de musicos portugueses* II, 336-7. *Imprensa Nacional* 427 (does not mention the errata leaf). NUC: DLC, MB, NcU, ICN. OCLC: 54222376 (Yale University, Newberry Library, University of North Carolina-Chapel Hill, Universiteit Utrecht); 252453780 (Staatsbibliothek zu Berlin); 43038490 (New York Public Library).

EXAME INSTRUCTIVO
SOBRE
A M U S I C A
MULTIFORME, METRICA,
E R Y T H M I C A,

NO QUAL SE PERGUNTA, E DÁ RESPOSTA DE MUITAS
COUSAS INTERESSANTES PARA O SOLFEJO,
CONTRAPONTO, E COMPOSIÇÃO:

SEUS TERMOS PRIVATIVOS, REGRAS, E PRECEITOS,
SEGUNDO A MELHOR PRÁTICA, E VERDADEIRA
THEORICA,

OFFERECIDO

A
SUA ALTEZA REAL
O SENHOR

D. J O Ã O
PRINCIPE DO BRAZIL
POR SEU AUTHOR
FRANCISCO IGNACIO SOLANO.



L I S B O A,

NA REGIA OFFICINA TYPOGRAFICA.

ANNO M. DC. XC.

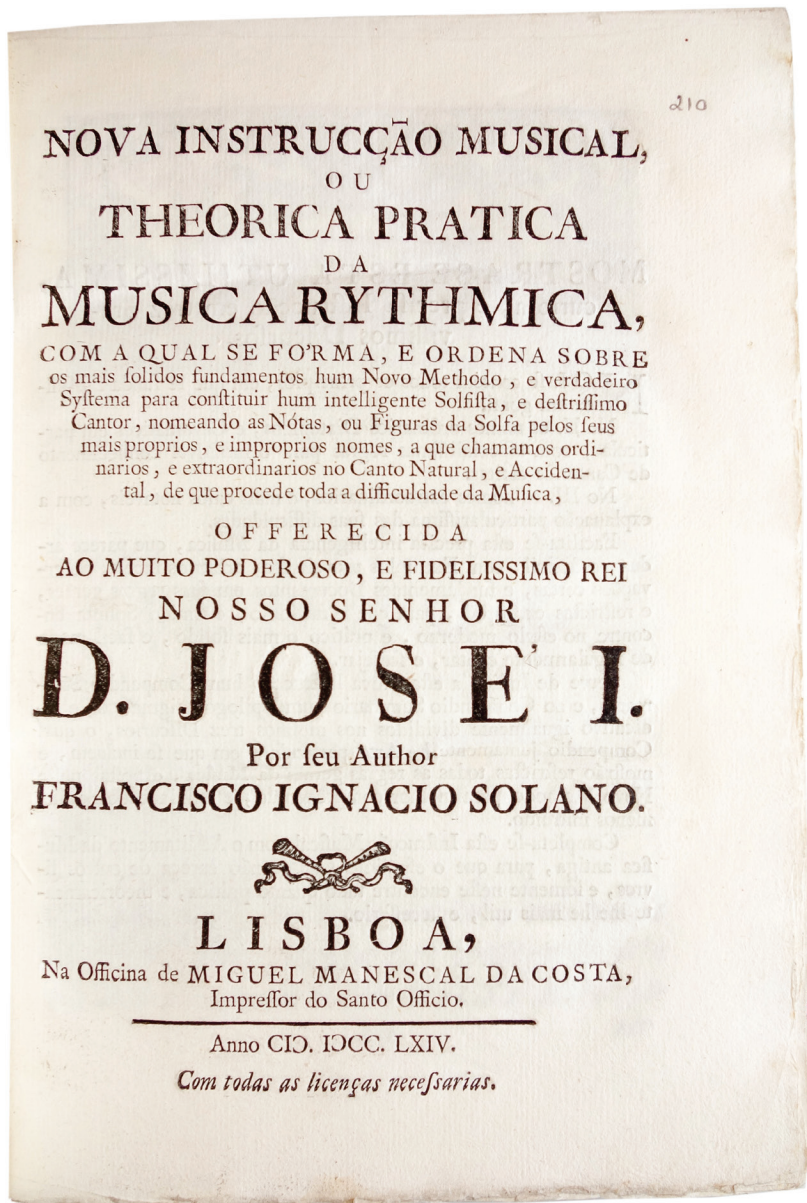
*Com licença da Real Meza da Comissão Geral
sobre o Exame, e Censura dos Livros.*

Of Great Historical Value for Musical Theory

4. SOLANO, Francisco Ignacio. *Nova instrucção musical, ou theórica practica da musica rythmica, com a qual se forma, e ordena sobre os mais solidos fundamentos hum Novo Methodo, e verdadeiro Systema para constituir hum intelligente Solfista, e destrissimo Cantor, nomeando as Nótas, ou Figuras dea Solfa pelos seus mais proprios, e improprios nomes, a que chamamos ordinarios, e extraordinarios no Canto Natural, e Accidental, de que procede toda a difficuldade da Musica* Lisbon: Na Officina de Miguel Manescal da Costa, 1764. 4^o, twentieth-century quarter sheep over machine marbled boards (some rubbing to leather on boards), smooth spine gilt, red leather lettering piece with short author-title lettered gilt. Woodcut initials, woodcut head- and tailpieces. Woodcut musical notation throughout. Printed on high quality paper. Uncut and mostly unopened. In very good condition. Very fine internally. (30 ll.), 340 pp., (2 ll.), 47, (1) pp., large folding table illustrating complex musical terminology, numerous diagrams and musical notation throughout. a-g⁴, h², A-Z⁴, 2A-2Z⁴, 3A-3C⁴. \$1,000.00

FIRST and ONLY EDITION of this landmark work on musical theory, with the folding table (often missing or mutilated) present. The *Nova instrucção* was widely applauded in its own time, and some testimonies of contemporaries who had seen the work in manuscript or heard Solano lecture at the Lisbon Seminary (where he taught) are included in the preliminary leaves. The most notable of these is David Perez, a prolific and renowned composer of Italian operas who was music master at the court of D. José I from 1752. A singer and organist, Solano has been described by Ernesto Vieira as "O nosso mais notavel musico didactico," and "escriptor vanglorioso da sua sciencia" (*Diccionario biographico de musicos portugueses* II, 332-3).

* Innocência II, 392 & IX, 308: quoting from *Mnemosine Lusitana*, "que os escriptos de Solano mereceram, e ainda merecem [em 1817] um geral applauso dos professores," and noting that the Gubián copy sold in 1867 for 5\$000 reis, an enormous sum at the time. Albuquerque, *A edição musical em Portugal (1750-1834)* 369. Vasconcellos, *Os Musicos portugueses* II, 184; *Catalogue des livres rares* (1898) 118: stating that all Solano's works are very rare and that, as yet, there are no copies in any Portuguese libraries. Vieira, *Diccionario biographico de músicos portugueses*, II, 332-8. Monteverde 5139. Avila-Perez 7347: calling for (50), 340, 47, 1 pp. Not in Azevedo-Samodães or Ameal. *Grande enciclopédia* XXIX, 539. Not in Palha. NUC: DLC, NRU, ICN, FU, CU, NcU, PP.



*Rare and Important Portuguese Work on
Counterpoint and Keyboard Practice*

5. SOLANO, Francisco Ignacio. *Novo tratado de musica metrica, e rythmica, o qual ensina a acompanhar no cravo, orgão, ou outro qualquer instrumento, em que se possam regular todas as especies, de que se compõe a Harmonia da mesma Musica. Demonstra-se este assumpto prática, e theoreticamente, e tratão-se tambem algumas cousas parciaes do contraponto, e da composição* Lisbon: Na Regia Officina Typographica, 1779. 4°, contemporary cat's paw sheep (some minor wear), spine gilt with raised bands in five compartments, dark leather lettering piece in second compartment from head with short author-title lettered gilt, text block edges lightly sprinkled red. Large woodcut headpiece including the Portuguese royal arms on second preliminary leaf recto. Woodcut initial on same leaf recto. Mixed typographical and woodcut headpiece on p. [1]. Woodcut initial on same page. Full page representation of a clavichord keyboard with musical notation on p. 2. Much musical notation throughout. In very good to fine condition. xvi, 301, (1) pp. \$1,200.00

FIRST and ONLY EDITION of a work Vieira describes as "realmente bem feita e offerece ainda hoje bastante interesse ao estudioso." Of particular interest are the sections on dissonance and the fugue.

This is a practical approach to learning counterpoint through explaining how to play different varieties of counterpoint on an organ or harpsichord (or any other kind of eighteenth-century keyboard). It starts with an overview of intervals and rapidly progresses into more complex content about counterpoint. What makes this work unique among other treatises on counterpoint from this time is the practical aspect of how one should play the different parts and improvise (although it speaks little about expression in performance). We see this especially in: pp. 150-151, where Solano describes how one should play in recitatives (i.e. follow the voice); on p. 155 Solano writes about how to play in settings where the keyboard or organ is the only instrument that accompanies the voice; p. 159, Solano offers advice on how to play in situations when there is no figured bass written into the keyboard parts, such as in arias, duets, and symphony settings (i.e. read the parts of the score as a whole and figure out what notes one should bring out; arpeggios also work well in these situations). Solano sets practical keyboard instruction like this side-by-side with theoretical ideas, such as the reason why we should avoid playing a tritone in counterpoint (or otherwise) is because it has such a disagreeable sound due to the sonorous vibrations that the interval naturally causes thus afflicting the tympanic membrane in the ear (p. 282); Solano discusses musical intervals mathematically, citing Vicente Galilei, Daniele Barbaro, Aristoxenus of Tarentum, and Ptolemy (pp. 280-1); Aristotle and Pythagoras (p. 285).

All in all, this is a unique treatment of counterpoint and keyboard method because of its orientation towards practice and keyboard performance. It contains very few comments on aesthetics, which can often be distracting in treatises on counterpoint from this time if one wants to learn the basics. Instead it is straight to the point in all chapters, describing what is offensive to the ear and what is not.

Solano was highly regarded as a composer and as a professor of music at the Lisbon Seminary. His other works include the important *Nova instrução musical*, 1764, and

Exame instructivo sobre a musica, 1790. Solano's works are all rare; this one is perhaps the most difficult to find.

* Innocência II, 392; IX, 308. *Imprensa Nacional*, p. 351. Albuquerque, *A edição musical em Portugal (1750-1834)* 370. Vasconcellos, *Os músicos portugueses*, II, 186 and *Catalogue des livres* 120. Daciano, *Bibliografia musical portuguesa*, p. 123. Vieira, *Diccionario biográfico de músicos portugueses*, II, 335-6. Welsh 2772. NUC: DLC, ICJ.

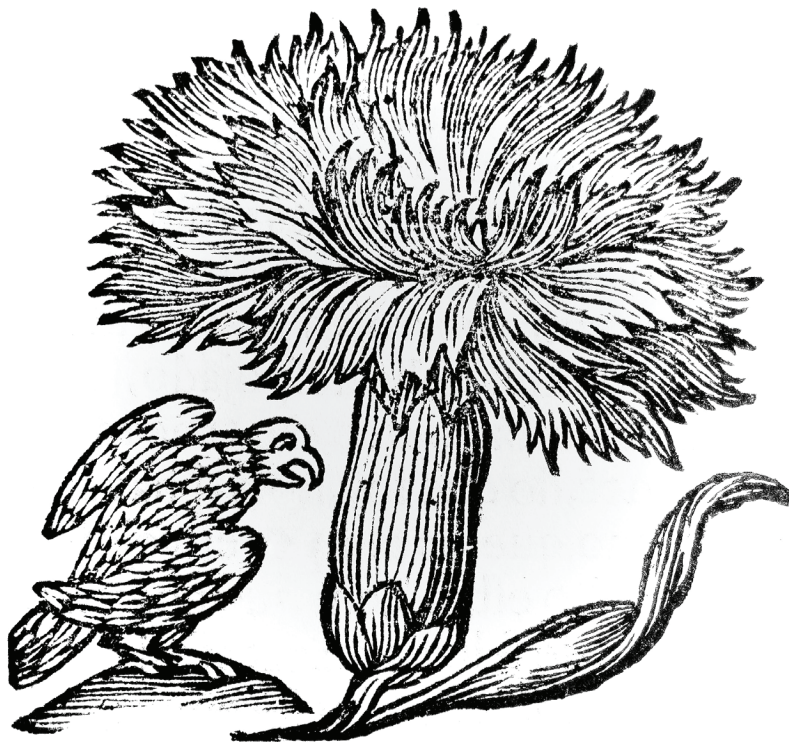


TABELLA.

Sufrendo, e Bimota, que contém o Teclado Preto, e Branco do Cravo respectivos a cada Signo.
 Os * * * attendem-se da parte esquerda para a direita; e os bb da direita para a esquerda.

Signos Sub-Graves.	Graves.	Agudas.	Sobre-Agudas.	Agudísimos.
G A B C D E F	G A B C D E F	G a b c d e f	g a b c d e f	g a b c d e f

NOVO TRATADO DE MUSICA

Item 5

NOVO TRATADO
DE
MUSICA
METRICA, E RYTHMICA,

O QUAL ENSINA A ACOMPANHAR NO CRAVO,
Orgão, ou outro qualquer Instrumento, em que se possão
regular todas as Especies, de que se compõe a
Harmonia da mesma Musica.

DEMONSTRA-SE ESTE ASSUMPTO
PRÁTICA, E THEORICAMENTE,

E TRATÃO-SE TAMBEM
ALGUMAS COUSAS PARCIAES

DO
CONTRAPONTO, E DA COMPOSIÇÃO,
OFFERECIDO

A O
SERENISSIMO SENHOR
D. JOSE
PRINCIPE DO BRAZIL

Por seu Author

FRANCISCO IGNACIO SOLANO.

L I S B O A
NA REGIA OFFICINA TYPOGRAFICA.

ANNO MDCCCLXXIX.

Com Licença da Real Meza Censória.

Eighteenth-Century Techniques for Lacquer, Gilding, Gesso, Mirrors

6. STOOTER, João. *Arte de brilhantes vernizes, & das tinturas, fazelas, & o como obrar com ellas. E dos ingredientes de que o dito se deve compor, huma larga explicação, da origem, & naturezas; proprio para os mestres torneiros, pintores & escultores. Como tão-bem huma offerta; de 18, ou 20, receitas curiozas, & necessarias para os ourives de ouro, prata & os relogoeiros & mais artistas.* Antwerp: Viuva de Henrico Verdussen, 1729. 8°, contemporary vellum (minor wear and soiling). Woodcut vignette on title, woodcut initials and tailpieces. In good to very good condition. A few old (contemporary?) ink annotations. (4 ll.), 65, (5), 39, (1 blank), 40-63 pp. First leaf with sonnet to the author in facsimile. \$1,800.00

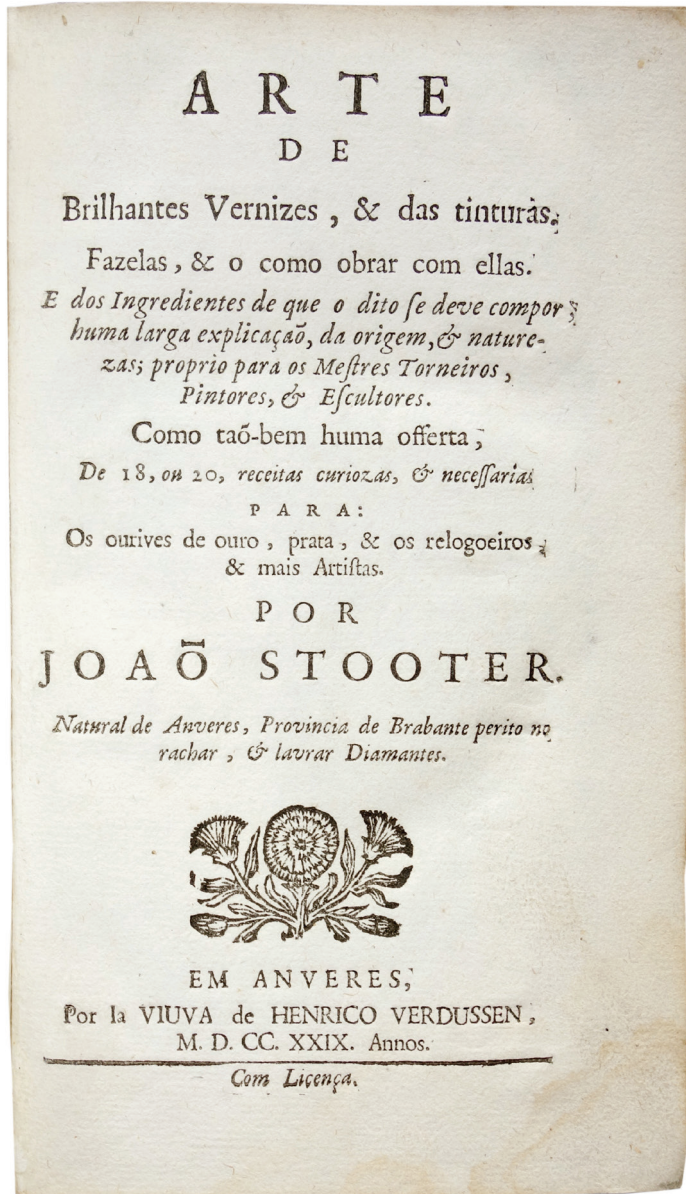
FIRST EDITION of this important and very rare manual on lacquer work, gilding, and varnish preparation. It was intended for cabinetmakers, woodworkers, painters, sculptors, metalworkers, illuminators, and other artisans who apply decorative coatings to wood, metal, marble, and paper surfaces. Stooter's manual is of great interest, not only for recording trade secrets that were rarely committed to paper, but for what it may reveal about craft techniques that entered Europe via Portuguese contacts with Japan, China, and India. Intrigued by the beautiful lacquer ware he saw being made in Lisbon and elsewhere in Portugal, Stooter set out to discover the craftsmen's methods and here presents his findings in considerable detail. The manual begins with a section on the kinds of wood—particularly those available in Brazil, Angola, and Portugal—suitable as a base for lacquer work. Following are sections on preparing various surfaces for varnish coatings, mixing varnishes, and polishing lacquer surfaces. On pp. 37-65, Stooter provides detailed recipes for nearly two dozen kinds of clear and colored varnishes. In a second section (pp. 1-39 of the second group), further recipes are offered along with detailed instructions for gilding silver, copper, and iron through hot and cold chemical methods (most involving the use of mercury).

Appended to this copy are two undated supplements. In the first (pp. 40-55 of the second group), Stooter relates how, after having bound and distributed 50 copies of the book, he chanced upon a German-language work by "J. K." (published Nuremberg, 1707 in 4°) that offered further recipes and instructions for silvering mirrors. Distribution of the work was halted until this addendum, with index and errata for the original work, could be prepared and printed. Pages 56-63 consist of an additional addendum of various secrets in working with gesso that Stooter learned while on a return visit to Porto in 1731 and 1732.

Innocêncio mentions later editions of Lisbon, 1786 and 1825, without precise information. All the editions appear to be very rare.

Stooter, a native of Antwerp, was a diamond cutter and merchant in Lisbon for more than 26 years. He also wrote (in Portuguese) a very rare manual for gunsmiths, *Spingardeiro ...*, published in Antwerp in 1719 and embellished with 82 engraved plates (see Monteverde 5257).

* Innocêncio IV, 44-5 (without any information on the author, giving the title as *Arte de fazer vernizes*, and without date or collation); X, 363: calling for xvi pp. of preliminaries. Cf. Avila-Perez 7506, citing a Lisbon, 1825 edition and Monteverde 5255 and 5256, for two copies of the Lisbon, 1786 edition. Not in Azevedo-Samodães or Ameal. Not located in NUC. OCLC: 30525428 (Princeton University); 504847528 and 771849470 (British Library). Porbase locates only a single copy, at the Biblioteca Nacional de Portugal. Jisc repeats the British Library. Not in Melvyl, Iris, Orbis. We know of a copy at Harvard University's Houghton Library.



Item 6

256 Discurso I.

SIGNOS, E CLAVES:

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Exem-

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