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December 2014

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Of Special Inspiration to Mahler

1. ARMIN, Archim von and Clemens BRENTANO

Des Knaben Wunderhorn. Alte deutsche Lieder. Heidelberg, Frankfurt: Mohr u. Zimmer, J.C.B. Mohr, 1806-1808.

4 volumes bound in 3. Octavo. Attractively bound in full mid-tan calf with decorative spines and edges gilt, inner dentelles gilt, all edges yellow, silk ribbon markers. Vol. 1: 1f. (engraved pictorial title of a young boy on horseback by Kunze after Brentano), 1f. (half-title), 470 pp.; Vol. 2: 1f. (half-title), 1f. (engraved pictorial title with the Oldenburg horn and Heidelberg Castle by A. Weise after a sketch by Brentano drawn by Wilhelm Grimm), 1f. (volume secondary title), 448 pp.; Vol. 3: 1f. (half-title), 1f. (engraved pictorial title with a male figure playing the flute, a female playing the harp, by Ludwig Emil Grimm after Brentano), 1f. (volume secondary title), 253 pp.; Vol. 4: 1f. (engraved pictorial frontispiece by Ludwig Emil Grimm after Brentano), 1f. (*Kinderlieder Anhang zum Wunderhorn*), 103 pp. With an 8-page dedication to Goethe to Volume 1. Bookplate of Lili Bon to front pastedown of all three volumes.

Bindings very slightly rubbed and bumped at corners. Vol. 1: professional repairs to edges of first six leaves, two leaves with professional repairs with no loss of text, some minor foxing and staining; Vol. 2: title very slightly trimmed at lower edge just affecting several letters of imprint; minor dampstaining and foxing, some mispagination; Vol. 3: minor foxing, staining to edges of upper margins throughout, some mispagination; Vol. 4: frontispiece slightly trimmed and laid down to mounting paper.

First Edition. Goedeke VI, 73, 12. Rare.

A collection of German folk poems and songs, *Des Knaben Wunderhorn* ('The Youth's Magic Horn') is considered one of the most important publications of German Romanticism.



Des Knaben Wunderhorn "established its editors, the poet Clemens Brentano and the antiquarian Achim von Arnim, as leaders of the Romantic movement by reviving enthusiasm for the Volkslied ("folk song," or "peasant song") tradition in German lyric poetry. Reputedly genuine folk songs dating from the Middle Ages, many of the poems were, in fact, either anonymously composed by such 17th-century poets as Simon Dach and Hans Jacob Grimmelshausen or rewritten by Brentano and Arnim to improve what Arnim called "authentically historical discords." Attacked by philologists for historical inaccuracies but praised by J.W. von Goethe, to whom it was dedicated, Des Knaben Wunderhorn preserves many of the melodic, spontaneous phrases and metres of old German folk songs." Encyclopedia Britannica online

Verses in the anthology were set as lieder by German and Austrian composers including Weber, Loewe, Mendelssohn, Schumann, Brahms, Zemlinsky, Schoenberg, and Webern, both in the 19th century and beyond.

Das Knaben Wunderhorn served as special inspiration for Mahler, who set its poems to music throughout his career. "The text of the first of his four Lieder eines fahrenden Gesellen, begun in 1884, is based on the Wunderhorn poem Wenn mein Schatz. Between 1887 and 1901, he wrote two dozen settings of Wunderhorn texts, several of which were incorporated into (or composed as movements for) his Second, Third and Fourth symphonies. In 1899, he published a collection of a dozen Wunderhorn settings that has since become known, slightly confusingly, simply as 'Songs from 'Des Knaben Wunderhorn.'

**An Exceptional Copy of the First Edition, First Issue
Inscribed from Munch to Cortot**

2. BEETHOVEN, Ludwig van 1770-1827

Sinfonie mit Schluss-Chor über Schillers Ode: "An die Freude" für grosses Orchester, 4 Solo- und 4 Chor-stimmen componirt und seiner Majestaet der König von Preussen Friedrich Wilhelm III in tiefster Ehrfurcht zugeeignet... 125tes. Werk. [Full score]. Mainz und Paris; Antwerpen: B. Schotts Söhnen; A. Schott [PN 2322], [August 1826].

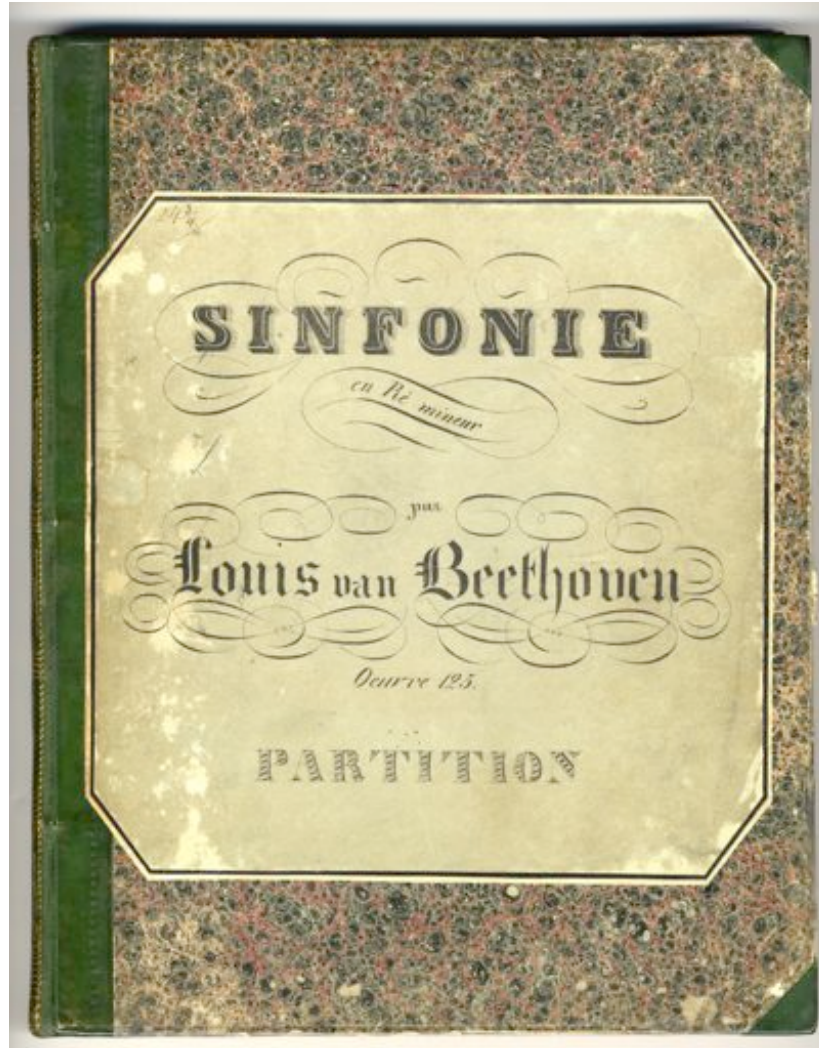
Folio. Half dark green 19th century leather with spine in decorative compartments and titling gilt and titling, title portion of original upper wrapper laid down to upper board. 1f. (title incorporating the shield of the Prussian King), [ii] (subscribers list for opp. 123-125), 226 pp. Engraved.



With a presentation inscription from the conductor Charles Munch to the distinguished French pianist and noted collector Alfred Cortot to front pastedown endpaper: "pour Alfred Cortot, mon maître, mon exemple le 26 Sept. 1938 Charles." With Cortot's distinctive decorative bookplate and pencilled annotation to front pastedown endpaper; two very small stamps to title, one the Cortot monogrammatic stamp and the other the oval stamp of "Tosi" (possibly the Italian conductor and pianist Orsini Alfonso Tosi 1878-1938). Some minor foxing (most noticeable to margins) and offsetting. A fine copy overall, with strong impression.

First Edition, first issue of the 9th Symphony. Kinsky-Halm p. 377. Weinhold-Dorf Müller p. 231. Hoboken 2, 501 (title illustrated on p. 215). Hirsch IV, 395. Sonneck *Orchestral Music* p. 33.

"The actual first performance of the Symphony was on May 7, 1824, at the Kärnthnerthor Theatre, Vienna, at a concert given by Beethoven, in compliance with a request addressed to him by all the principal musicians both professional and amateur, of that city... His deafness had by this time become



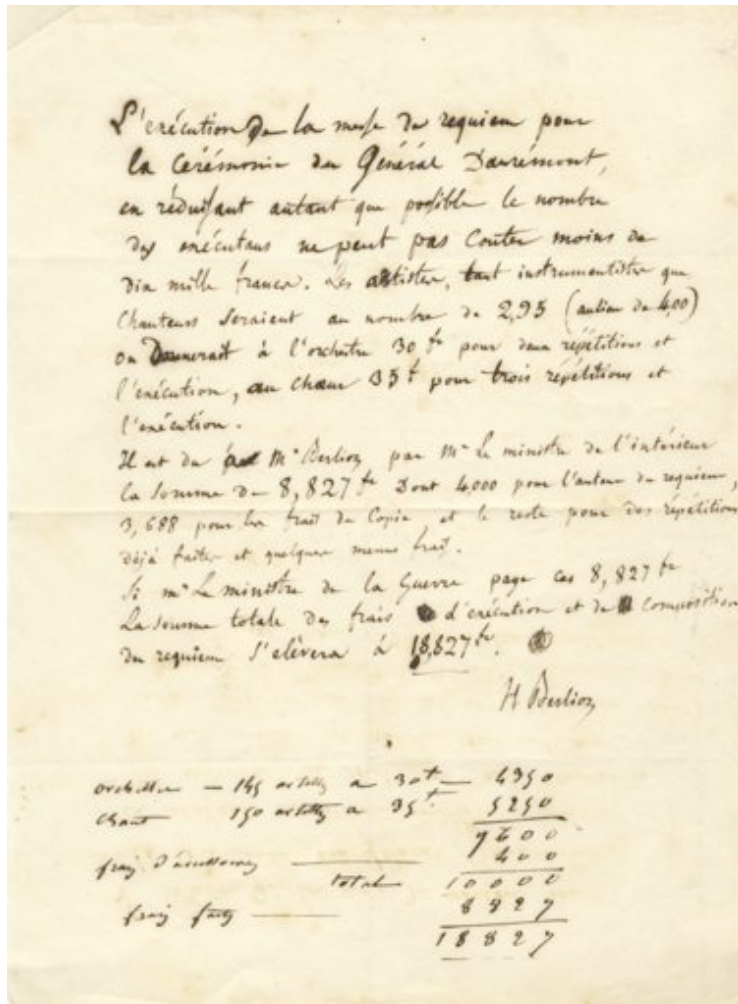
total, but that did not keep him out of the orchestra. He stood by the side of Umlauf, the conductor, to indicate the times of the various movements. The house was tolerably full, though not crowded, and his reception was all that his warmest friends could desire. To use Schindler's expression, it was 'more than Imperial.' Three successive bursts of applause were the rule for the Imperial Family, and he had five! After the fifth the Commissary of Police interfered and called for silence! ... A great deal of emotion was naturally enough visible in the orchestra; and we hear of such eminent players as Mayseder and Böhm even weeping. At the close of the performance an incident occurred which must have brought the tears to many an eye in the room. The master, though placed in the midst of this confluence of music, heard nothing of it at all and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, and beating the time, till Fräulein Ungher, who had sung the contralto part, turned him, or induced him to turn round and face the people, who were still clapping their hands." Grove: Beethoven and his Nine Symphonies, pp. 333-335.

"High above the other works of this period there towers, like Mont Blanc over its alpine chain, the Choral symphony. It was, indeed, the slow-wrought masterpiece of Beethoven's whole career... In its colossal proportions all his music seems to be contained: an entire life of stress and labour, an entire world of thought and passion and deep brooding insight; it touches the very nethermost abyss of human suffering, it rises 'durch Kampf zum Licht' until it culminates in a sublime hymn of joy and brotherhood." Hadow: The Oxford History of Music Vol. V The Viennese Period, pp. 298-299. (22789) \$38,000

3. BEETHOVEN

[Op. 125]. *IX Symphonie*. Facsimile of the autograph musical manuscript full score. Berlin: Der Preussischen Staatsbibliothek, 1924.

Large folio. In slipcase. Quarter maroon morocco with olive green cloth boards, maroon morocco label gilt to spine. Approximately 400 pp. Binding slightly worn and rubbed. Slipcase worn and rubbed. A very good copy overall. (22931) \$1,250



**Berlioz Provides Production Details
for the First Performance of his *Requiem***

4. BERLIOZ, Hector 1803-1869

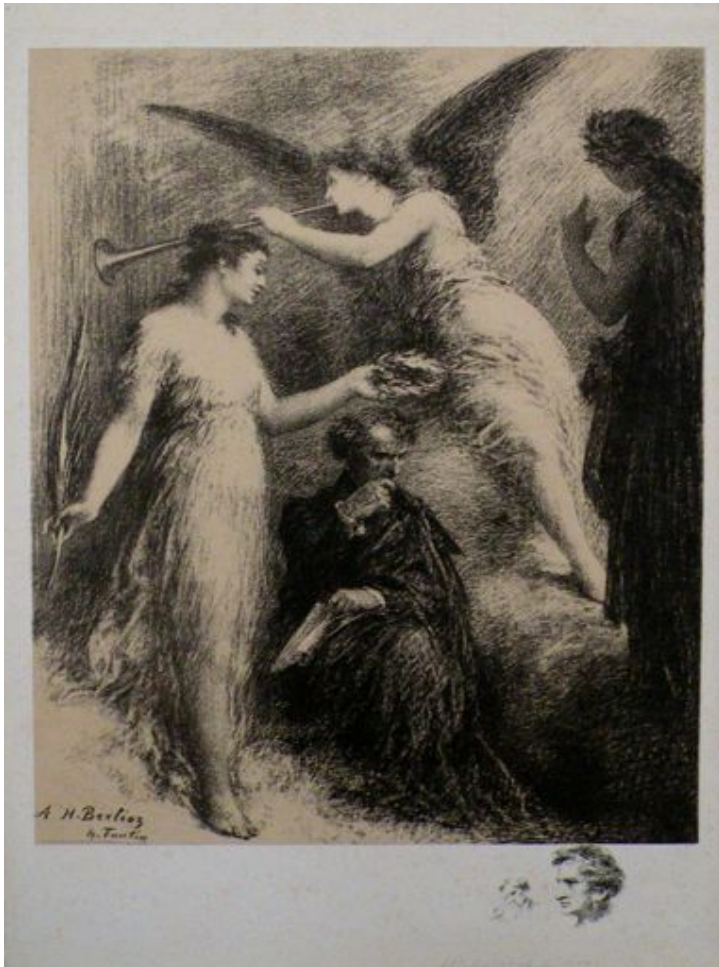
Important autograph document signed ("H. Berlioz") detailing costs for the first performance of the *Requiem*, op. 5. 1 page. Folio. In French (with translation).

Berlioz outlines fees for musicians, singers, and tuners and costs for rehearsals, composition, and copying associated with the premiere of the work. Slightly worn; creased at folds; a few very small holes as a result of ink oxidation.

Berlioz's *Requiem (Grande Messe des Morts)*, was first performed on December 5, 1837 at St. Louis des Invalides on the occasion of the funeral of General Danrémont.

"[Berlioz] admits that when the chance of composing a Requiem came his way he fell on it like a man possessed... The opportunity was a philanthropic commission set up by Gasparin, Minister of the Interior, in order to re-establish the prestige of sacred music, and Berlioz was the first to receive such a commission. It was briskly composed, in a fever of inspiration, in the summer of 1837, but as is the way with bureaucratic patronage, the performance was cancelled for political reasons after Berlioz had gone to the expense of copying the parts and engaging performers. Only after urgent appeals and persistent complaints was an excuse found for staging the performance after all: the death of a French general in the war of conquest in Algeria..."

"So the Requiem was first heard in the church of the Invalides... in a ceremony of pomp and grandeur which the French do with particular style. It was a stirring public occasion and although it was marred for Berlioz by the conductor Habeneck taking a pinch of snuff at the most dramatic entry of the Tuba mirum (the truth of the anecdote is disputed), it signified for him the blessing of official approval and the wider knowledge in Parisian circles of how powerful and novel his music was. No one was left in any doubt of the force and originality of Berlioz's genius..." Macdonald, pp. 33-4. (23354) \$11,000



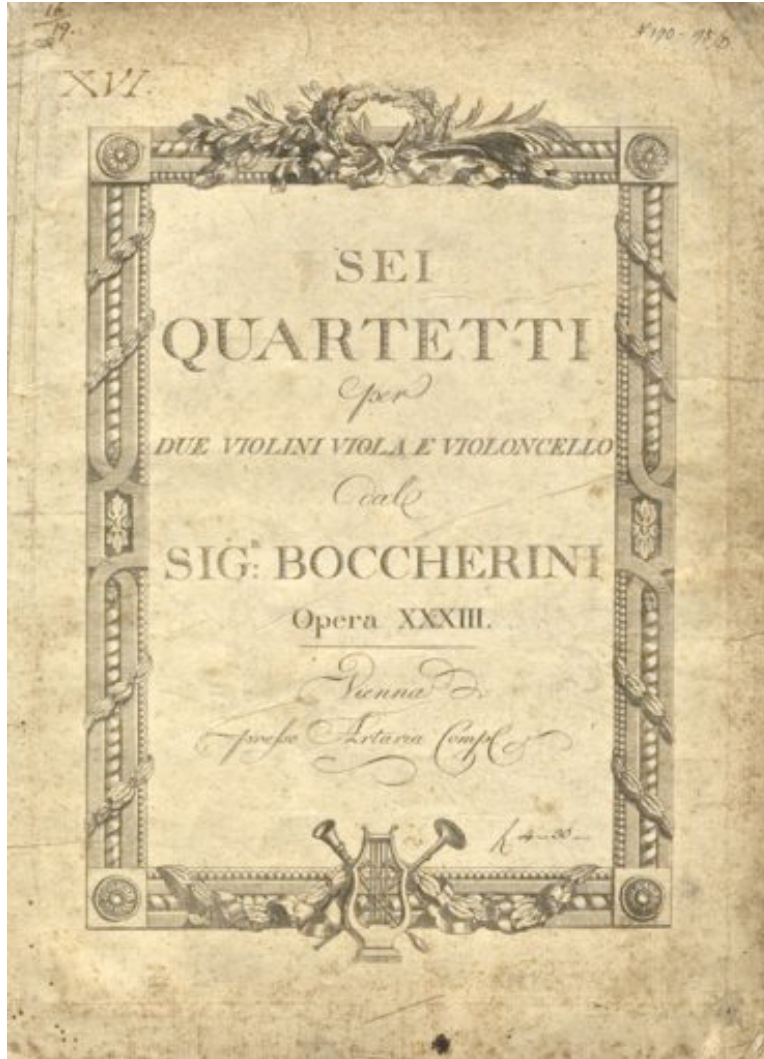
5. BERLIOZ

Fine large original lithograph by Henri Fantin-Latour (1836-1904). Paris, 1897.

Berlioz is seated, holding what appears to be a musical score; a muse (?Diana) crowns Berlioz with a laurel wreath while holding her bow, a winged angel blows a trumpet, and a third female figure appears to be holding a lyre. Signed by the artist in the stone. Two small printed sketches (remarques) of Berlioz's head to lower right corner of mount. Printed on beige chine-appliqué. 510 x 385 mm. Laid down. Some light foxing to margins of mount; remnants of mounting paper to edges of verso.

Limited to 100 copies published in *L'Album d'Estampes Originales de la Galerie Vollard* in 1897. Hédiard 132 ii/ii.

A fine impression of this attractive and rare lithograph. (23259) \$2,000



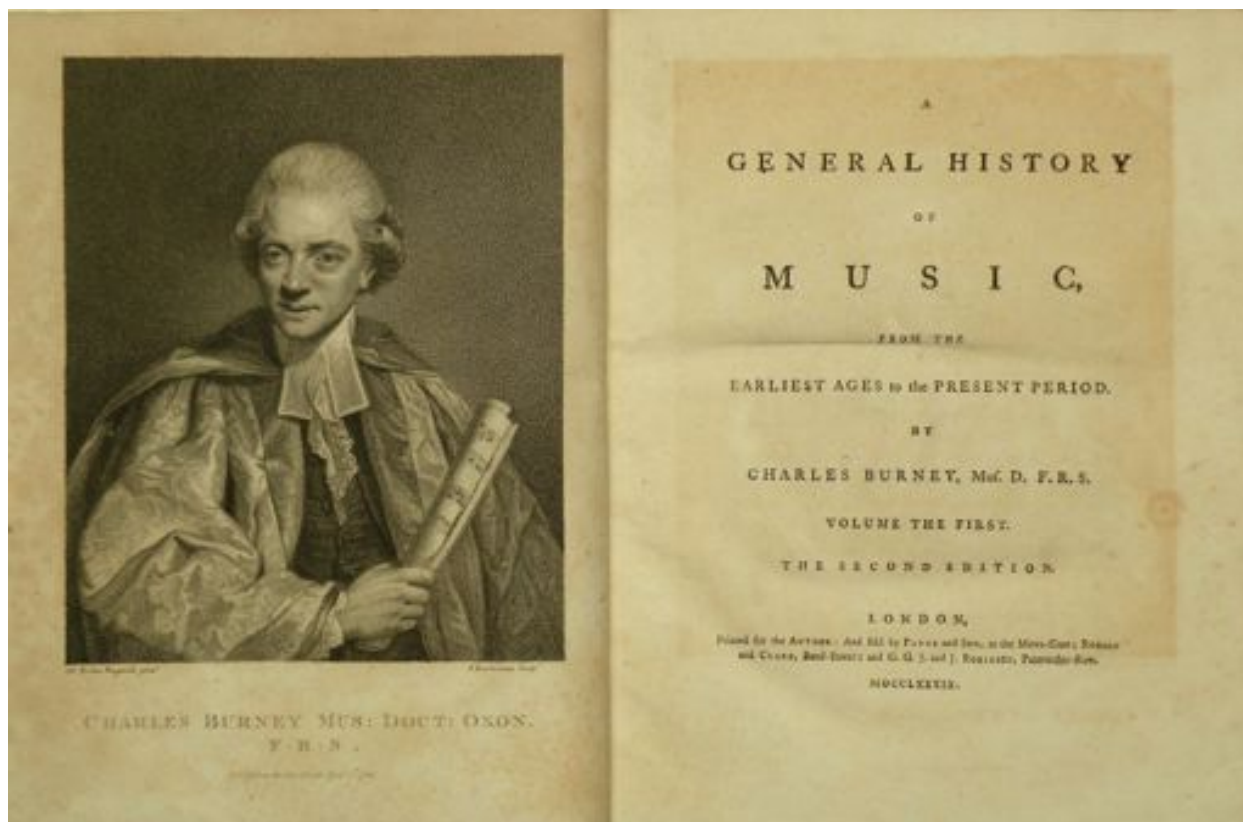
6. BOCCHERINI, Luigi 1743-1805

Sei Quartetti per Due Violini Viola e Violoncello... Opera XXXIII. [Set of parts]. Vienne: Artaria [PN 34], [ca. 1782].

Folio. Sewn. 1f. (title), [1] (blank), 4-29; [1] (title), 4-24; 1f. (title), [1] (blank), 4-23; [1] (title), 4-25 pp. Engraved. With occasional fingering in pencil. Some minor browning, foxing and soiling; title to first violin part with some minor tears and fading; minor staining to viola part; several manuscript annotations to title.

First Edition. Gerard 201-206. BUC p. 117. Lesure p. 56. RISM B3138 (one copy only recorded in the U.S.). Rare.

"A prolific composer, particularly of chamber music, with a distinctive and highly wrought style, [Boccherini] is the chief representative of Latin instrumental music during the Viennese Classical period." Christian Speck and Stanley Sadie in *Grove online* (22795) \$2,200



The First Edition of the First History of Music in English

7. BURNEY, Charles 1726-1814

A General History of Music from the earliest ages to the present period...Volume the first [second, third, fourth]. London: Printed for the Author: And sold by Payne and Son... Robson and Clark... and G.G.J. and J. Robinson, 1782, 1789.

Four volumes. Quarto. Full modern marbled boards with printed paper labels to spines. With numerous illustrative plates, some depicting musical instruments, diagrams and musical examples (some engraved) throughout.

Volume I [1789]: 1f. (title), [iii]-v (Dedication to the Queen), [vi] (blank), [vii]-[viii] (Contents), xvi (Preface), xvii-xviii (Definitions), 485, [1] (blank), [487]-501, [i] (blank) + a total of 7 engraved plates (2 of which are folding) and 2 folding woodcut plates + [ix] index, [i] (blank), [i] ("Directions to the Book-Binder) pp. With a fine half-length engraved frontispiece portrait by Bartolozzi after Sir Joshua Reynolds of Burney holding a leaf of music. Includes 3 engraved plates by Bartolozzi after Cipriani, one by Grignion and one by Burney.

Volume II. Printed for the Author: And sold by J. Robson... and G. Robinson, 1782. 1f. (title), 1f. (contents), 586, pp. 587-597 engraved music, [i] (blank) pp.

Volume III. Printed for the Author: And sold by Payne and Son... Robson and Clark... and G.G.J. and J. Robinson, 1789. 1f. (title), 1f. (contents), [iii]-xi ("Essay on Musical Criticism"), [i] (blank), 622 + [xi] (Index), [i] (Errata) pp. With 2 engraved plates, one by Bartolozzi after Cipriani and one by Bartolozzi after Burney.



Volume IV. Printed for the Author: And sold by Payne and Son... Robson and Clark... and G.G.J. and J. Robinson, 1789. 1f. (title), 1f. (contents), 685, [i] (blank), 1f. ("Chronological List of the principal Books published on the Subject of Music in England..."), [xii] (Index), [i] (Errata), [i] (blank) pp. With one engraved plate by Bartolozzi after Cipriani.

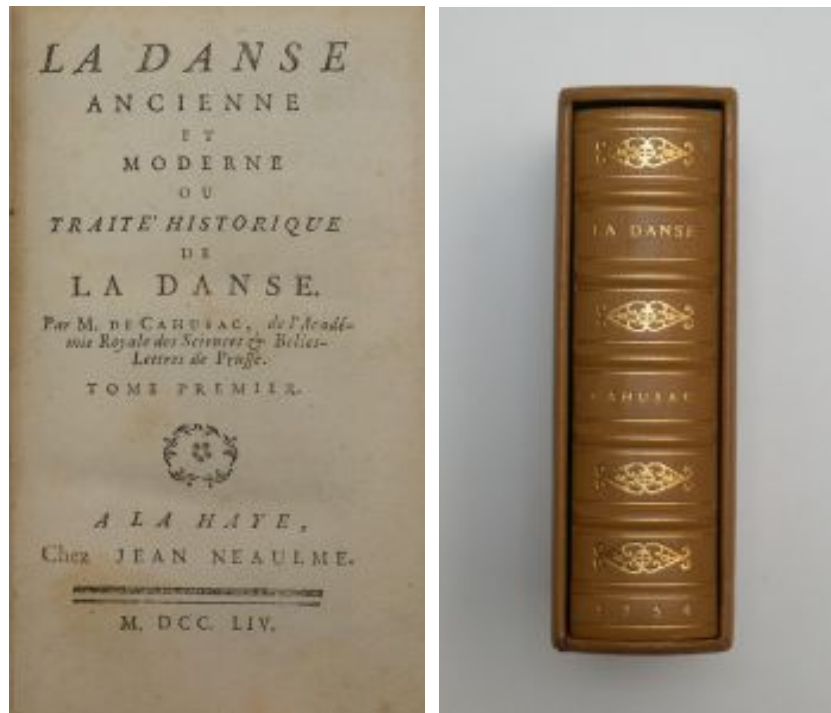
Some light browning, primarily to margins; occasional mispagination; other minor defects consisting mostly of very occasional small holes and tears to blank margins. An unusually attractive, clean, crisp and wide-margined copy overall.

First Edition of this first history of music in the English language (the second edition of Volume I, as commonly found). Gregory-Sonneck p. 47. Hirsch I Anhang 16 (where Volume I is in second edition). Cortot pp. 41-42. RISM BVI p. 190.

"Three years in the writing, the first volume of Burney's General History of Music was published in 1776, two years later than proposed. He barely succeeded in his ambition to beat to publication the history of music written by Sir John Hawkins. However, Hawkins published his complete five-volume history at one time, whereas it was to take Burney until 1789 to complete his task. Contemporary reviews cast the books as rivals and the relative merits of the two histories have been in debate continuously since. Burney's initial volume enjoyed immediate success and very positive reviews, some of which Burney contrived to manipulate to ensure favourable comment. The second volume of the History was delayed by a relaxing of Burney's ambition, partly because he enjoyed his earlier successes and because of his distaste for the Gothic music that was his subject; it did not appear until 1782. The volume was a critical success, nevertheless, and drew notable attention because its publication coincided with the publication of Cecelia by his daughter Fanny. Work on the third volume of the History was interrupted by Burney's involvement with the Handel Commemoration of 1784. He was appointed official historian of the event, which caused him considerable difficulty and expense. He found himself in the hands of the exclusive admirers of Handel, who expected him to surrender all of his earnings to the charitable fund that was the beneficiary of the event. As a result of the direct intervention of the king, and others whom Burney could not afford to offend, the essays on Handel and his music in the Account of the Commemoration of Handel do not always reflect his honest critical opinion..."

"... In 1789, at the age of 63, Burney published the third and fourth volumes of his History. A new, somewhat revised, edition of the first volume was also published, enabling the purchase of all four volumes (the first volume had gone out of print many years earlier). The completed work, though inevitably compared with that of Hawkins, was favourably received..."

"...Burney's *Tours and the General History of Music* remain wellsprings of observation and insight into 18th-century musical life and practice. The *History* remains an impressive, if inconsistent, work of great value even after more than 200 years of specialized scholarship. The distinguishing mark of Burney's history, in comparison to that of Hawkins, is his greater familiarity and interest in contemporary music and his skill in addressing the general reader. Burney intended his work to be a distinctively English history of music directed to improving the taste of his readers. He wrote for a specific audience and sought the help of his collaborators, particularly Thomas Twining (1735–1804) as much to assist him with the literary and general interest aspects of his work as with its musical content. The extensive treatment of Handel in the fourth volume of the *History* is the result both of Burney being granted access to the king's great collection of Handel manuscripts and of his catering to the general enthusiasm for Handel's music that dominated English taste for many years." Kerry S. Grant in *Grove online* (23266) \$1,250



“One of the most important histories of the dance...”

8. [DANCE – 18th Century]. Cahusac, Louis de 1706-1759

La Danse Ancienne et Moderne ou Traite Historique de la Danse... Tome Premiere [-Troisieme]. A La Haye: Chez Jean Neaulme, 1754.

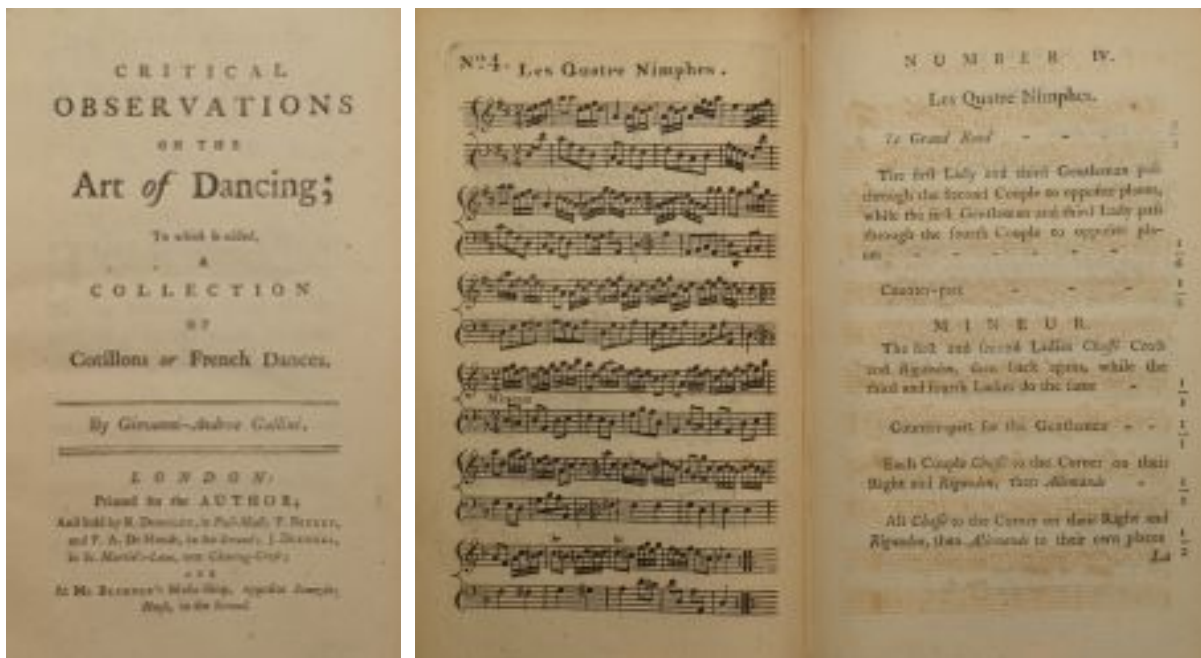
Three volumes. 12mo. Attractively bound in full modern light tan morocco with raised bands on spine in decorative compartments gilt, inner dentelles gilt, watered silk endpapers, all edges gilt. Housed in matching custom-made morocco box. 1f. (title), [i]-xxxii (preface), [iv] (contents), [1]-168, [xvi] (index) pp.; 1f. (title), 180, [xvi] (index) pp.; 1f. (title), 168, [xii] (index) pp. Small tear to pp. 39/40 in Vol. I

repaired. A crisp, clean, near-fine copy overall. Provenance: The collection of the well-known dancer and dance historian Angene Feves.

First Edition. Cortot p. 43. Magriel pp. 28-9. Beaumont p. 53. Derra de Moroda 515. RISM BVI p. 196.

"An excellent and reliable work consulted by all historians of the dance... The first part is devoted to the dances of antiquity; the second, to the rise of the ballet in France from Catherine de Medici to 1643. The concluding chapters are comments on the artistic faults of the ballet of the day with suggestions for their eradication." Beaumont

"One of the most important histories of the dance, quoted by Noverre and many dance historians."
Derra de Moroda (22804) \$3,000



9. [DANCE – 18th Century]. Gallini, Giovanni-Andrea

Critical Observations on the Art of Dancing; To which is added, A Collection of Cotillons or French Dances. London: Printed for the Author, [ca. 1772].

Octavo. Modern marbled boards. 1f. (title), 2ff., 2ff. (subscribers list), 184 pp.

Bound with:

A New Collection of Forty-four Cotillons, With Figures properly adapted; also The Music for Six select Dances, Two of which may be used as Cotillons. [London]: Printed for Giovanni Andrea Gallini. 10, [i] (index) pp. followed by the music to 46 consecutively numbered dances (most 2 pp. each) together with performance instructions + 4ff. containing 6 pp. of printed music (4 additional dances). Slightly browned and foxed; small tear to inner margin of second leaf of subscribers list; preliminary leaves guarded at inner margins. Quite a good, crisp, wide-margined copy overall.

Beaumont pp. 79-80. Magriel p. 99. Schwartz & Schlundt p. 27.

The first two chapters of the Critical Observations contain a history of dance (largely indebted to Cahusac's La danse ancienne et moderne); the third chapter discusses the positive aspects of dance education, including its affect on posture and bearing. The work goes on to describe the ballroom, explain floor patterns, illustrate true and false positions, etc., and provides a glossary. (22817) \$1,500



Didelot & Theodore at The King's Theatre

10. [DANCE – 18th Century]. **Didelot, Charles-Louis 1767-1837 and Mlle. Theodore**
The Prospect Before Us [No. 2] Respectfully dedicated to those Singers, Dancers and Musical Professors who are fortunately engaged with the proprietor of the King's Theatre at the Pantheon. Fine large hand-coloured etching by Thomas Rowlandson (1757-1827). [London]: Pubd. As the Act directs Jany. 13, 1791 by S.W. Fores Piccadilly.

The print depicts the dancers Charles-Louis Didelot and Mlle. Theodore performing in d'Auberval's ballet "Amphion and Thalia" at the King's Theatre at the Pantheon on Oxford Street in London. The orchestra is being led by O'Reilly. The orientation of the print is outward from the rear of the stage showing the dancers, the orchestra, the audience, and the interior of the theatre. 371 x 521 mm.

Some creasing and minor paper repair; old mounting tape affixed to upper edge. A fine impression on laid paper.

BM Satires 8008. Grego: Rowlandson the Caricaturist, p. 286. Smith: The Italian Opera and Contemporary Ballet in London 1789-1820, 38. Rare.

The King's Theatre was the most important performing space for ballet in England in the late 18th century (it opened in 1772) until it burned down in 1792.

An attractive image by the noted English artist and caricaturist. (23464)

\$2,800



Duvernay Dancing *La Cachucha*

11. [DANCE - 19th Century - Romantic Ballet]. Duvernay, Pauline 1812-1894

*Fine large hand-coloured lithograph by John Frederick Lewis (1804-1876) of Duvernay in the role of Florinda in Jean Coralli's ballet *Le Diable Boîteux* (*The Devil on Two Sticks* or *The Lame Devil*). London: Published Feby. 14th 1837 by Thos. McLean, 26 Haymarket Paris chez Rittner et Goupil... Printed by C. Hullmandel.*

Signed and dated 1837 in the stone by the artist. 394 x 286 mm. Slightly browned at edges from earlier matting.

Beaumont & Sitwell 43 (plate 32). Migel: Ballet Prints 28. Guest: Gallery 47.

*"Pauline Duvernay was an extremely popular dancer in London in the 1840s. She was a particular favourite of the young Princess Victoria (later Queen Victoria)... Duvernay is wearing the pink, frilled Spanish-style dress worn by Florinda, heroine of Jean Coralli's 1836 ballet *Le Diable Boîteux*... to dance the *Cachucha*, which was the high-spot of the ballet. The *Cachucha* is a stylized Spanish dance, originally from Cuba; it covers a range of movements, sometimes gracefully calm, sometimes sprightly and sometimes impassioned hip swinging, while making great use of the castanets." collections.vam.ac.uk (23463)*

\$1,650



Barbier's Homage to Nijinsky

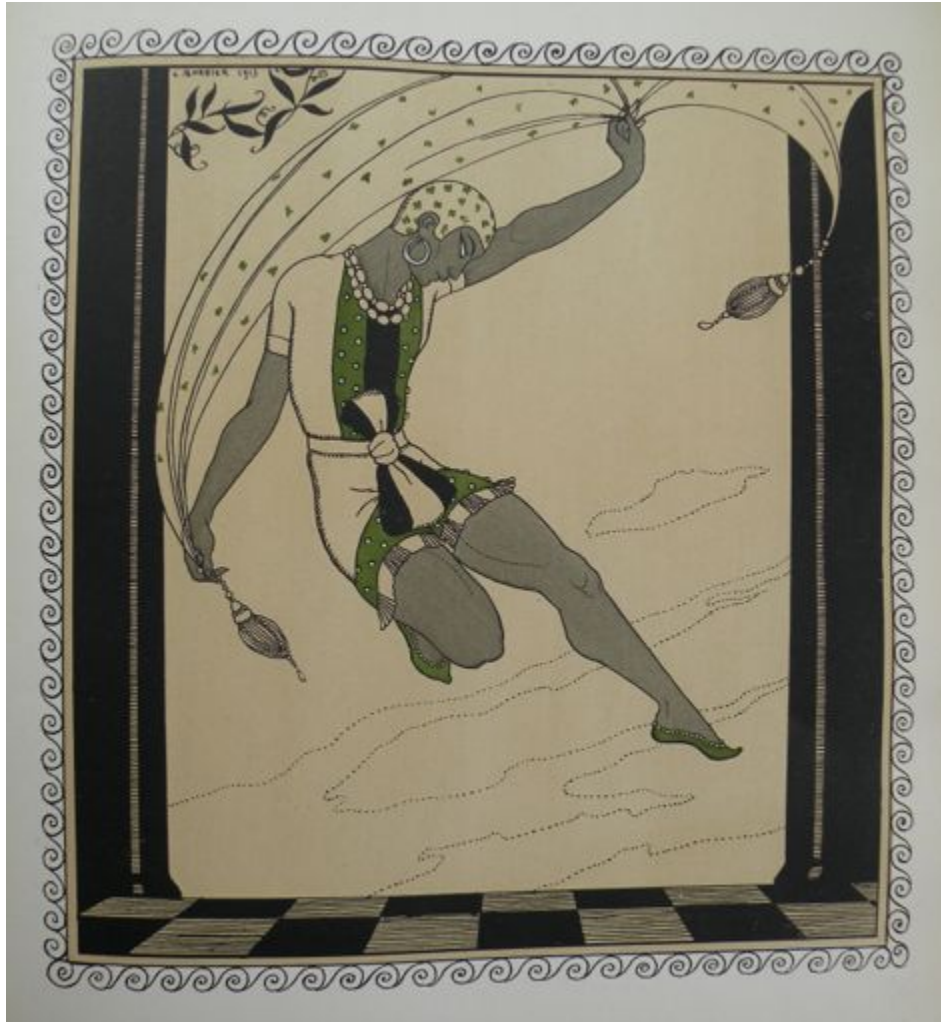
12. [DANCE – 20th Century - Nijinsky]. Barbier, George 1882-1932

Dessins sur les danses de Vaslav Nijinsky par George Barbier Glose de Francis de Miomandre. Paris: La belle édition, 1913.

Large quarto. Original publisher's pictorial wrappers, the upper with a **hand-coloured design by Barbier**. 5ff. + **12 full-page plates of Nijinsky in pochoir** depicting him in the ballets *Les Orientales*, *L'Oiseau d'Or*, *Cléopâtre*, *Shéhérazade*, *Le Carnaval*, *Le Spectre de la Rose*, *Daphis et Chloé*, *Petrouchka*, and *L'Après-Midi d'un Faune*. Wrappers worn, soiled, and partially split at spine. Some minor soiling and wear internally. Lacking title. Plates in very good condition.

First French edition, limited to 390 copies. Not in Beaumont, Magriel, Derra de Moroda or Leslie. *Catalogue de la Donation Gilberte Cournaud* p. 90.

"In his brief time, Nijinsky was the most famous male dancer in the world, a preeminence due in part to his extraordinary virtuosity... But it was not his virtuosity alone that made him such a powerful stage presence. As contemporary reports make clear, Nijinsky was a great and unusual actor. The ideal Fokine interpreter, he was able to expand a simple choreographic design into a rich dramatic portrait, using, in



keeping with Fokine's dicta, the whole body as an expressive instrument... Nijinsky's influence as a dancer was immediate and huge. That ballet, nearly extinguished artistically in western Europe, was revived in this century is due to him and other great dancers of his generation, such as Anna Pavlova and Karsavina, as well as to Diaghilev. That male ballet, utterly extinguished, was also revived is due to him preeminently. Nijinsky was the first real ballet star of the male sex that Europe had seen since the retirement of Auguste Vestris nearly a century earlier. He initiated a renaissance." Cohen: The International Encyclopedia of Dance Vol. 4, pp. 646-648.

George Barbier, one of the greatest French illustrators of the early 20th century, was a pioneering force in the world of Art Deco and a prolific designer for numerous theatrical productions, including those of Diaghilev's Ballets Russes. He was particularly taken with Nijinsky and executed the present highly evocative drawings in homage to this unrivaled icon of the Russian Ballet.

From the collection of the noted Swiss dancer and choreographer **Alain Bernard** (1932-2012), with his distinctive bookplate to verso of upper wrapper and with three sheets of [?Bernard's] pencil designs, possibly ideas for ballets, laid in.

This edition is considerably rarer than the English edition published by Beaumont in the same year. (23570) \$3,800



Over 900 Eighteenth Century Hymn Tunes, Many in First Printings

13. DRETZEL, Cornelius Heinrich 1697-1775

Des Evangelischen Zions Musicalische Harmonie, Oder: Evangelisches Choral-Buch Worinnen Die wahre Melodien, derer so wohl in denen beeden Marggraffthümern Bayreuth und Onoltzbach [!Ansbach], als auch in der Stadt Nürnberg, deren Gebiete nnd[!] andern Evangelischen Gemeinen üblichen Kirchen-Lieder... zusammen getragen, und mit einem Signirten Baß versehen zu finden, beedes zum Gebrauch bey dem oeffentlichen Gottesdienst auf Orgeln... Nebst einem Anhang und Historischen Vorrede/ Von Ursprung, Alterthum, und sondern Merkwürdigkeiten des Chorals. Nürnberg: Wolfgang Moritz Endters seel. Tochter, Mayrin und Sohn, 1731.

Oblong quarto. 2 volumes. Half mid-tan leather with raised bands on spine in decorative compartments gilt, leather title labels gilt, marbled edges. Vol. 1: 1f. (title with engraved vignette), 21ff. (preface dated Nuremberg, April 3, 1731), [i] ("Erstes Register" [table of contents]), [xvii] ("Anderes Register" [table of local variants of tunes]), 366 (music) pp.; Vol. 2: 1f. (title "Evangelisches Choral-Buch"), 367-776 (music), 777-880 (appendix to music) pp. Text and music typeset.

All hymn tunes printed on two staves with melody in soprano clef and figured bass in bass clef. Some tunes texted; most tunes without text underlay but with text incipits for all strophes. Numerous elaborate woodcut tailpieces. With the attractive 18th century engraved bookplate of the author Georg Adam Schaumann, Nuremberg (fl. 1780s) to upper pastedown of both volumes.

Contemporary paper slip (ca. 76 x 36 mm.) inserted between two final leaves of "Anderes Register" with manuscript annotation in ink: "NB. Straf mich nicht in deinem Zorn quaere sub pagina 542 unter dem Lied Dich Herr Jesu Christ wo aliter dabey steht" (NB. "Straf mich nicht in deinem Zorn" see page 542 below the hymn "Dich Herr Jesu Christ," where the annotation "aliter" stands). Binding slightly worn, rubbed and bumped. Small tear to pp. 47/48; some upper outer corners creased; page 368 misnumbered "168;" "Drittes Register" (12ff.) lacking.



Wolffheim I, 1307 (also lacking the "Drittes Register" but including the corrigenda). Eitner III, 253 (a defective copy lacking the appendix but including everything else, with "Drittes Register" after the music; now at Österreichische Nationalbibliothek). MGG I, vol. 3, col. 814. NDB IV, p. 114. RISM B/VIII/1 Das Deutsche Kirchenlied 1703/03. Warnecke: *Die Deutschen Bucherzeichen* 1873 (Schaumann bookplate).

Most copies are bound in one volume, with the part title (here, first leaf of vol. 2) inserted before p. 1. Later copies include a 1f. unpaginated "corrigenda" list at the end accounting

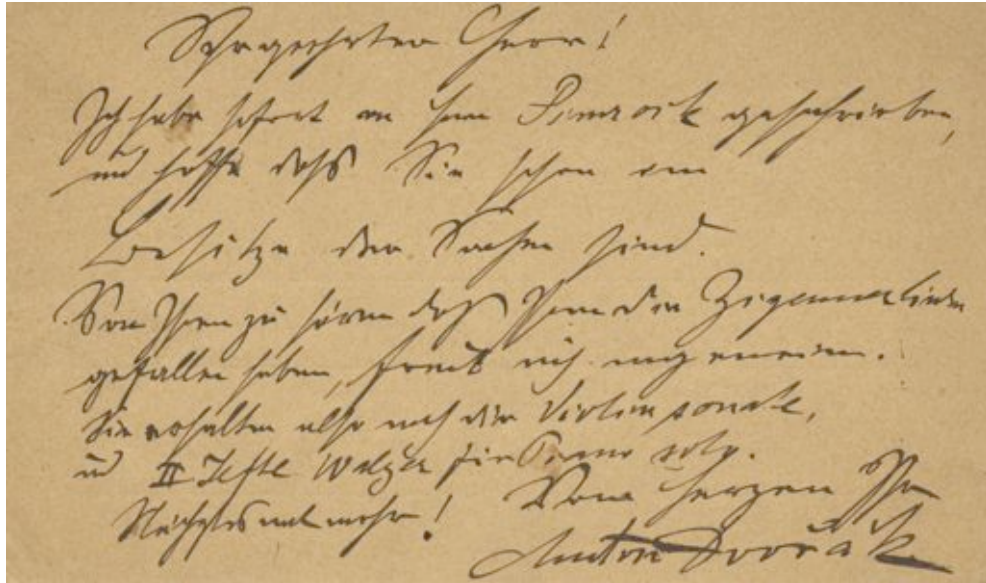
for errors in the music and also for the mispagination of p. 368. The paper slip with the manuscript annotation suggests that the "Drittes Register" was lacking from the present copy early on because it adds information otherwise provided by that index; this Register also notes that the respective hymn, "Straf mich nicht in deinem Zorn," was sung in Nuremberg and Bayreuth but not in Onoltzbach (now Ansbach), which affords insight into the present copy's history.

Cornelius Dretzel hails from a Nuremberg family of musicians (MGG I, vol. 3, cols. 807-8). He seems to have spent his entire life in Nuremberg, but it is possible that he studied with J.S. Bach in Weimar before 1717. He identifies himself on the title of the present publication as "Organ[ist] zu St. Æg[idi]en" (organist at St. Egidien church), where he succeeded Wilhelm Pachelbel, Johann Pachelbel's son, in 1719. Later he served at St. Lorenz and St. Sebaldus. The preface ("Vorrede"), simply signed "Der Autor," is not by Dretzel but by Wilhelm Schmidt, a Lutheran clergyman in Nuremberg.

The publication draws on a variety of earlier printed and manuscript sources—among others, by Hans Leo Haßler, Johann Staden, and Sigmund Theophil Staden. It was intended for use in the Lutheran territories of Franconia. The table of the "Anderes Register" has columns for Nuremberg, Altdorf (a town under Nuremberg rule), Bayreuth, Onol[t]zbach (Ansbach), and "Hällisch" (free imperial city of Hall, now Schwäbisch Hall), providing a synopsis of their repertoires.

"[Dretzel's edition] contains over 900 melodies with basso continuo, most of them appearing in print for the first time, in the various versions in which they were sung at Nuremberg, Bayreuth and Ansbach. For songs without a traditional melody Dretzel wrote new versions 'in the traditional manner' ('auf ordinaire Art'). His preface, in which he presented his work 'to the glory of God' and for 'the furtherance of true devotion' and 'the pleasure of gentlemen dilettantes', is a comprehensive historical discussion of the origin and development of the chorale; as a practising musician he took up positions on many questions of liturgical interest and ended the discussion with detailed instructions about thoroughbass."
Lini Hübsch-Pfleger in *Grove online*

An attractive copy of this notable example of the Nuremberg tradition of music printing from type.
(23715) \$3,200



Dvorak Writes to his Publisher Simrock Regarding his Opp. 54, 55 and 57

14. DVORÁK, Antonín 1841-1904

Autograph letter signed in full to the music critic Max Schütz.

On a postal card. Postmarked Prague, January 23, 1881. In German (with translation).

Dvorák informs Schütz that he has written to Simrock and goes on to mention three of his compositions: op. 54, the waltzes for piano, composed between December 1st 1879 and January 17th, 1880; op. 55, the Zigeunerlieder (Gypsy songs), composed between February 18th and 23rd, 1880; and op. 57, the sonata in F major for violin and piano, composed between March 3rd and 17th, 1880.

"To hear from you that the Zigeunerlieder have met with your favour pleases me greatly. You are going to receive the violin sonata and the two volumes of waltzes for piano solo. More next time!" Slightly browned. In very good condition overall.

"With Smetana, Fibich and Janáček [Dvořák] is regarded as one of the great nationalist Czech composers of the 19th century. Long neglected and dismissed by the German-speaking musical world as a naive Czech musician, he is now considered by both Czech and international musicologists Smetana's true heir. He earned worldwide admiration and prestige for 19th-century Czech music with his symphonies, chamber music, oratorios, songs and, to a lesser extent, his operas." Klaus Döge in Grove online

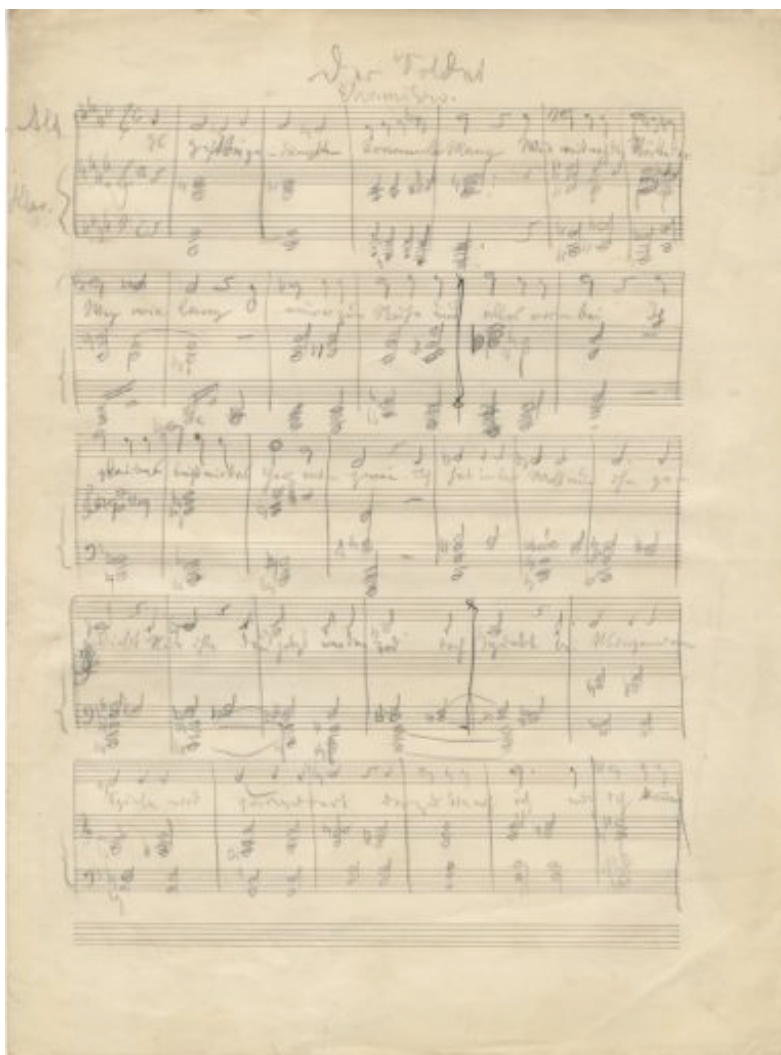
Op. 54 : *"Although Dvořák was an accomplished pianist, writing for the piano was never as important to him as, for example, orchestral or chamber music. His piano works are mainly entertaining dances and character-pieces rather than musically and technically ambitious sonatas, fantasias and études... The eight Waltzes b101 (1879–1880)... are reminiscent of Chopin but are considerably more natural-sounding and direct."* ibid

Op. 55 : *"The song cycle, Gypsy Melodies, was written for and dedicated to an admirer of the composer's songs, Gustav Walter, tenor singer of the Vienna Court Opera. As a compliment to Walter, Dvořák set the German translations especially prepared for him by the poet himself, instead of using Adolf Heyduk's*

Czech verses... *The songs display far more assurance than any Dvorák has written previously...Dvorák's skill in using the voice is much greater than before... The music may not be similar to the gipsy music with which we are most familiar, but it embodies gipsy elements, and is at the same time pure Dvorák.*" Clapham, pp. 232-33

Op. 57 : *The only sonata of Dvorák's to survive, the sonata for violin and piano, op. 57, "marks Dvorák's first success in writing satisfactorily for the piano in a chamber music work... [It] represents Dvorák at his most intimate..."* ibid, p. 194

Dvorák's correspondent Max Schütz was a music critic for the German-language daily Pester Lloyd, published in Budapest. (23145) \$5,000



The Autograph Manuscript of an Unpublished Work

15. FURTWÄGLER, Wilhelm 1886-1954

[WF 83] *Der Soldat* [song for voice and piano; text by Adelbert von Chamisso]. *Autograph musical manuscript, unsigned and undated, but December 1899. 4 pp. Together with fragments of two additional compositions.*

Folio, 356 x 270 mm. 2 leaves, notated on a bifolium of 16-staff "B & H Nr. 3. C" music paper. Unpaginated.

Recto and verso of first leaf: "Der Soldat. Chamisso." Song for alto voice and piano, with text underlay in German cursive. Parts marked in German ("Alt"; "Klav[ier]"). Time signature: C; key signature: 4 flats, for F minor (albeit with final chord on the dominant). Sixty-five measures (10 systems). A draft of the complete song. 2 pp. Notated in pencil, with three barlines doubled in ink.

Recto of second leaf: untitled fragment of fugue "Kyrie eleison" for mixed choir (SATB), probably a cappella. Time signature: C; key signature: 2 flats, for G minor. Eighteen measures (4 systems, increasingly sketchy, incomplete). Notated in pencil.

Verso of second leaf: untitled fragment of homophonic chorus (SATB) a cappella. Time signature: C; key signature: 5 flats, for D-flat major. Eight completed measures (2 systems), with clefs for 2 more systems indicated (staves blank). Text: "Erinnerung" (Memory) by Joseph von Eichendorff (1788-1857); incipit: "Lindes Rauschen in den Wipfeln..." (Soft rustle in the tree tops...). Incomplete. Notated in pencil, with text underlay in a different (more mature) hand.

Slightly soiled and creased; some staining to edges; occasional foxing; two small tears to blank edges; lower outer corners slightly creased and chipped; central fold with very small split to both head and tail.

Der Soldat is unpublished, but has been recorded (*German Wikipedia*). A fair copy, in ink and bearing a dedication "To my mother on Christmas 1899," is held at the Zurich Central Library (*see the Nachlassverzeichnis Wilhelm Furtwängler, www.zb.uzh.ch/, p. 46*).

The poem "Der Soldat" (1833) is by Adelbert von Chamisso (1781-1838), after a Danish original (1830) by Hans Christian Andersen (1805-75). Furtwängler set it in full, albeit with minor changes. Although the vocal staff of "Der Soldat" is designated "alto," its range extends from a to a"; "mezzo-soprano" would be a more fitting designation. The poem was also set by others, most famously Robert Schumann (no. 3 of his Five Songs for Voice and Piano, op. 40, 1840).

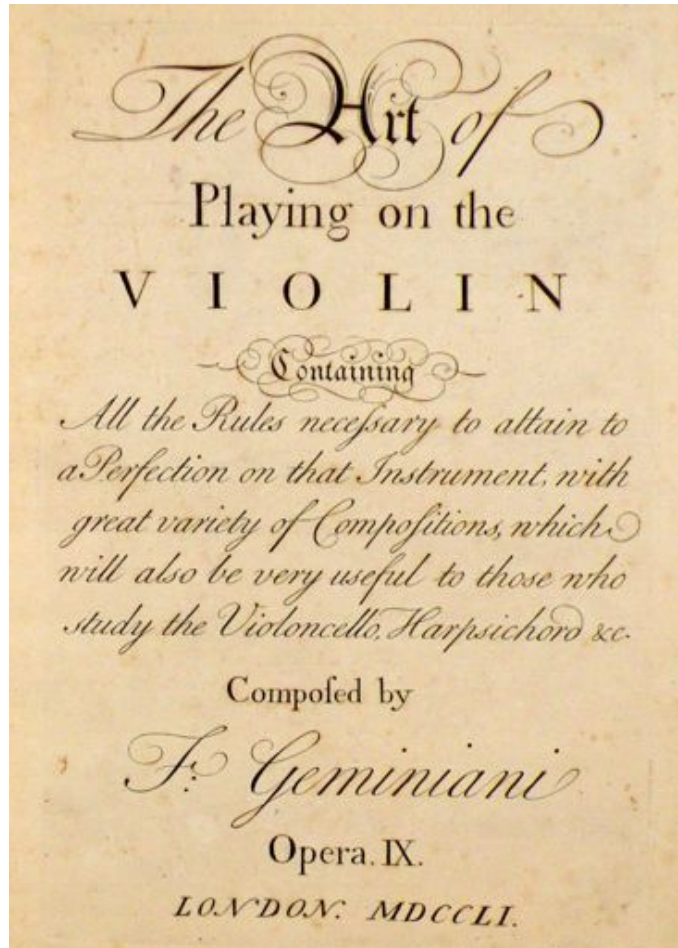
The choral fragments do not belong to any documented works by Furtwängler. The Kyrie may have been a contrapuntal assignment from Anton Beer-Walbrunn, with whom Furtwängler studied from 1899. (23147) \$4,250

An Important 18th Century Violin Method Ex-Libris Thomas William Taphouse

16. GEMINIANI, Francesco 1687-1762

The Art of Playing on the Violin Containing All the Rules necessary to attain to a Perfection on that Instrument, with great variety of Compositions, which will also be very useful to those who study the Violoncello, Harpsichord &c... Opera. IX. London: [n.p.], 1751.

Folio. Newly bound in half dark tan leather with marbled boards, dark red leather label titled in gilt to spine. 1f. (title), 1f. (privilege), 1-9 (typeset preface), [i] (blank), 51, [i] (blank) pp. Engraved, with "Philips Sculpt." to foot of last page of music. With the signature of George Howell and a date of 1750 to front free endpaper.



From the distinguished collection of the noted English music and instrument dealer **Thomas William Taphouse** (1838-1905), with his signature "TW Taphouse Oxford" on a small slip of paper affixed to front pastedown. Light uniform browning; two leaves slightly stained at blank upper margin; endpapers and final three leaves slightly foxed; Howell signature partially erased. A very good, clean and well-margined copy overall.

First Edition, first issue. BUC p. 366. RISM G1539 (one copy only recorded in the U.S.).

"By far the most famous and influential of Geminiani's treatises was The Art of Playing on the Violin (1751): the first violin treatise addressed to advanced players and based on the practice of professional violinists, especially those in the Italian tradition of Corelli and his pupils. As such it looks somewhat to the past, but in expression and in technique much of it looks ahead. For example, it advocates the principles of modern chromatic fingerings, the use of extensions and contraction of the hand, and what is in principle a continuous vibrato." The New Grove Vol. 7 p. 228.

Thomas William Taphouse "was the son of Charles Taphouse (c1816–1881), the founder of the firm of Charles Taphouse & Son Ltd, first established in 1857 at 10 Broad Street, Oxford... His collection of early music and instruments, which contained numerous rare and some unique printed and manuscript items (including the only contemporary source of the Violin Sonata by Henry Purcell), became one of the finest in the country. The library was sold by auction at Sotheby, Wilkinson & Hodge's in 1905, for a total of £1062." Albi Rosenthal in *Grove online*

(23273)

\$2,800



**The French Repertoire of the Comédiens Italiens du Roi
With 55 Engraved Plates Illustrative of the Commedia Dell' Arte Tradition**

17. GHERARDI, Evaristo 1663 – 1700

Le Theatre Italien... ou Le Recueil General de toutes les Comedies & Scenes Françaises jouées par les Comediens Italiens du Roy... Premiere Edition sur la nouvelle de Paris, divisées en six Tomes, revue, corrigée, augmentée & enrichie d'Estampes en Taille-douce à la tete de chaque Comedie. Avec tous les Airs qu'on y a chantez, gravez, notez, avec leur Basse continuë chiffrée à la fin de chaque Volume. Tome Premier [-Sixième]. [Libretti]. Amsterdam: Adrian Braakman, 1701.

6 volumes. Small octavo. Full 18th century mid-tan speckled calf with raised bands on spine in decorative compartments gilt, red leather title labels gilt, red speckled edges.

Volume I: Engraved pictorial frontispiece, 1f. (title), 12ff. (includes a portrait of the author), 515 + 16 pp. engraved music containing vocal line and text to airs to *Le Mercure Galant* + 11 illustrative plates.

Volume II: Frontispiece, 2ff. (title, half-title), 570 pp. + 10 illustrative plates

Volume III: Frontispiece, 1f. (title), 526 + 8 pp. engraved music containing vocal line and text to airs from *Des Deux Arlequins* and *Phaeton*

Volume IV: Frontispiece, 1f. (title), 452 + 36 pp. engraved music containing vocal line and text to airs from *Les Chinois*, *La Baguette*, *Les Adieux des Officiers*, *Les Mal-Assortis*, *Les Originaux* and *Les Champs Elisées* + 9 illustrative plates

Volume V: Frontispiece, 1f. (title), 414 + 24 pp. engraved music containing vocal line and text to airs from La Naissance d'Amadis, La Fontaine de Sapience, La Fausse Coquette, Le Tombeau de Maitre André and Attendez-moy sous l'Orme + 9 illustrative plates.

Volume VI: Frontispiece, 1f. (title), 560 + 40 pp. engraved music containing vocal line and text to airs from Les Promenades de Paris, Le retour de la Foire de Bezons, La Foire Saint Germain, Les Momies d'Egypte, Les Bains de la Porte S. Bernard, Arlequin Misanthrope, Pasquin et Marforio and Les Fe'es + 9 illustrative plates.

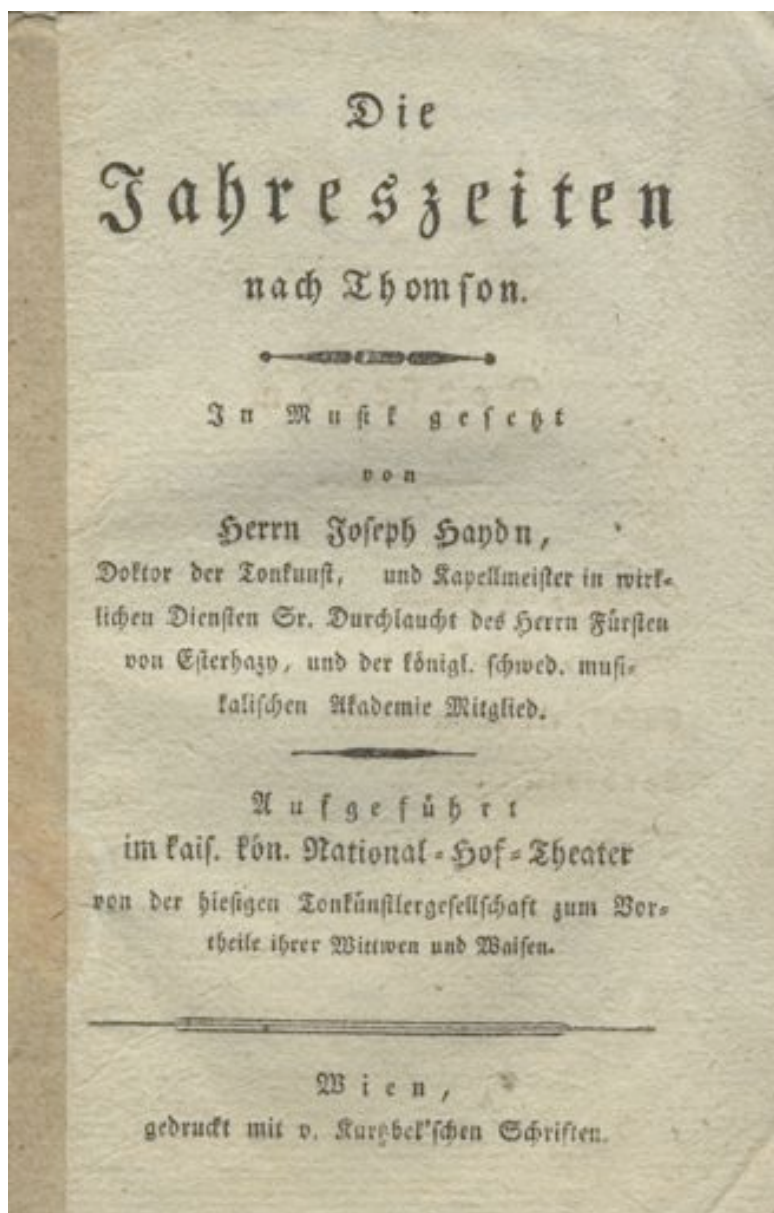
Contains a total of 55 illustrative plates of costumes, scenery and masks adapted from the Italian tradition of the commedia dell'arte engraved by Benoit Audrain, Franz Ertinger, Étienne Desrochers after François Vderdier, J. Dolivet and Desmarets. Bindings slightly worn, rubbed and bumped; occasional minor defects. Some browning; minor worming to endpapers; slightly lightened area to blank outer margin of approximately 11 leaves of Volume IV.

Enciclopedia dello Spettacolo Vol. V p. 1187. First published in Paris in 1694.

Compiled by the noted actor and harlequin Evaristo Gherardi, this is the first collected edition of the French repertoire of the Comédiens Italiens du Roi. It consists of 55 comedies written by Dufresney, Regnard, Delorme, Gherardi et al, performed from 1683 until 1697, the year in which group was disbanded and banished from France after offending King Louis XIV. (22818)

\$1,000





The Libretto for the First Public Performance of *The Seasons*

18. HAYDN, Joseph 1732-1809

[Hoboken Group XXI No. 3]. *Die Jahreszeiten nach Thomson... Aufgeführt im National-Hof-Theater.* [Libretto]. Wien: Gedruckt mit v. Kurtzbeke'schen Schriften, [1801].

Octavo. Sewn. 1f. (recto title, verso "Personen"), [3]-47, [i] (blank) pp. Text an adaptation by Gottfried van Swieten of a pastoral epic by James Thomson, 1726-1728. Very slightly worn; spine reinforced with contemporary paper; corners slightly turned; final leaf partially detached. An attractive, clean, wide-margined copy overall.

The rare original libretto issued for the first public performance of *The Seasons* on May 19, 1801. Robbins Landon: *Chronicle and Works* Vol. V p. 123 (locating one copy only, at the Gesellschaft der Musikfreunde in Vienna).

"By spring 1799 Haydn and Swieten were planning a second oratorio, The Seasons, with a libretto based on James Thomson's pastoral epic of 1726–8; Haydn composed the music apparently from autumn 1799 to the end of 1800. He suffered a serious illness in winter 1800–01, as the work neared completion, during which he again identified with his own oratorio. His pupil Sigismund Ritter von Neukomm reported: "Speaking of the penultimate aria, 'Behold, O weak and foolish man, Behold the picture of thy life' ... he said: 'This aria refers to me!' And in this wonderful masterpiece he really did speak entirely from his inmost soul, so much so that he became seriously ill while composing it, and ... the Lord ... allowed him to see 'his life's image and his open grave.'... "

"... The private première at the Schwarzenberg Palace took place on 24 April 1801, the first public production on 19 May. Although the initial reception of The Seasons was favourable – Haydn wrote to Clementi that it had enjoyed 'unanimous approval' and that 'many prefer it to The Creation, because of its greater variety' – critical opinion soon became mixed, owing in part to its perceived 'lower' subject, in part to a growing aesthetic resistance to its many pictorialisms. Haydn himself contributed to both strands of criticism: he supposedly said to Francis II, 'In The Creation angels speak and tell of God, but in The Seasons only Simon speaks' (Dies); and he indiscreetly criticized Swieten's croaking frogs ('Frenchified trash') and the absurdity of a choral hymn to toil (Fleiss). Nonetheless he maintained that it would join The Creation in assuring his lasting fame..."

"... Notwithstanding its less exalted subject, The Seasons is compositionally more virtuoso than The Creation and offers greater variety of tone: Haydn's pastoral is one of the final glories of a tradition that is more than 'high' enough." James Webster and Georg Feder in Grove online (22762) \$2,500

Autograph Sketches from Henze's Opera *Elegy for Young Lovers*

19. HENZE, Hans Werner 1926-2012

Elegy for Young Lovers [opera]. Autograph musical sketches in full score, 8 pp., signed by the composer in full and dated March 3, 1962.

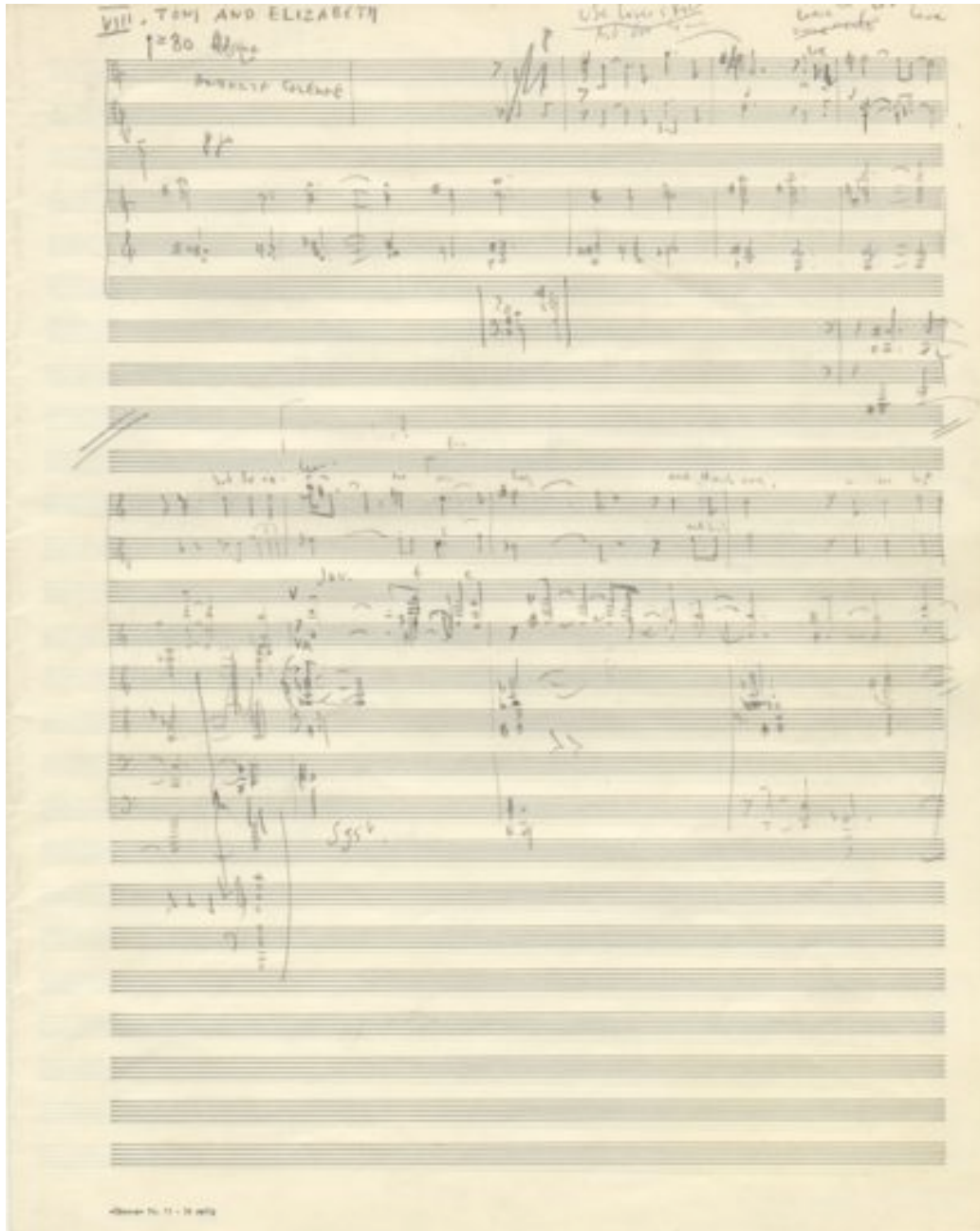
Small folio, 333 x 226 mm. Unbound. One signature (4 bifolia) of 26-staff "Sünova Nr. 11" music paper; all leaves are left blank to the inside (1v., 2v., 3v., 4v., 5r., 6r., 7r., 8r.). Notated in pencil, with annotations in red ball-point pen and blue pencil to f. 4r.

Titling to first page: "VIII. Toni and Elizabeth." Tempo: "Andante solenne"; metronome mark: "[quarter note]=80." Text underlay in English. Various additional annotations in Henze's hand, partly in English, partly in German.

Manuscript dedication to foot of final page in green ink (ball-point): "Skizzen zum Schluss der 'Elegy' Teli [=Schachteli] zur Erinnerung an den Winter [19]60-61 in Berlin und mit unendlichem Dank. Hans Werner Henze 3 März 1962" [Sketches for the conclusion of the "Elegy" for Schachteli in memory of Winter 1960-61 in Berlin and with infinite thanks. Hans Werner Henze, March 3, 1962].

Enclosed with the autograph is a fragment (ca. 76 x 37 mm.) of similar music manuscript paper with a brief, texted musical quotation from the opera ("Gregor, it's time" - from act 2, scene XII, measure 960, slightly altered) to recto, signed Werner Schachteli, all in metallic gold ink. Small stain to final page. In very good condition overall.

The present manuscript includes sketches for the final three scenes of the opera, i.e., no. 7 ("Man and wife"), no. 8 ("Toni and Elizabeth"), and no. 9 ("Elegy for young lovers") of the third act; all sketches



seem to represent the same stage of the work's genesis. The bifolia are actually folded incorrectly, most probably by Henze himself (as suggested by the placement of the inscription). In terms of musical continuity, the correct sequence of pages would be: 8v. (end of no. 7), 1r. (beginning of no. 8), 7v., 2r., 5v., 4r., 6v. (beginning of no. 9, without title), 3r. The music is continuous within each bifolium.

The manuscript was previously owned by the noted set designer **Werner Schachteli**, to whom Henze inscribed it. Schachteli is best-known for his exquisite work for elaborate productions of ballets and operas performed at the Bayerische Staatsoper, the Staatsoper Wien, the Prinzregenten-Theatre München, and the Deutsche Oper Berlin.

This opera was Henze's first collaboration with W.H. Auden (1907-73) and Chester Kallman (1921-75).

Henze composed it between 1959 and 1961. It was first performed in Schwetzingen, Germany, on May 20, 1961, in a German version by Ludwig Landgraf (pseudonym of Prince Ludwig von Hessen, 1908-68), Werner Schachteli, and the composer, under the title "Elegie für junge Liebende." The premiere of the original English version followed at Glyndebourne on July 13, 1961, albeit with scenes 7 and 8 from the third act omitted. The score was published by Schott in Mainz in the same year. Henze revised the opera in 1987.

"Separating himself from the avant-garde, [Henze] devoted himself to genres many of his colleagues regarded as outmoded: opera, song, the symphony. By the early 1960s... Henze was an international figure with enthusiastic admirers in the United States... 'Elegy for Young Lovers,' to a libretto by W.H. Auden and Chester Kallman, [was] about a poet's use of his family and acquaintances in his art. The story's alpine setting offered Mr. Henze the opportunity for glistening, radiant music, scored for a chamber orchestra. The work...has been more widely seen than any of the composer's other operas." Paul Griffiths in his obituary on Henze, *The New York Times*, October 29, 2012, p. D8.

"Auden's and Kallman's words inspired [Henze] to produce moments of hauntingly beautiful and complex music... One of the opera's most interesting features is its identification of individual characters with their own solo instrument. Almost half a century after its premiere, the music of Elegy still sounds modern." Hugh Canning, *Opera*, July 2010, p. 88.

(23111)

\$7,500



Rare 1839 Concert Program Featuring the Composer at the Piano

20. LISZT, Franz 1811-1886

Erstes Concert des Franz Liszt im Saale der Gesellschaft der Musikfreunde Dienstag den 19. November 1839. Broadside program for the second of Liszt's concerts in Vienna, November 19, 1839, a benefit for the Beethoven Memorial Fund. Wien: T. Haslinger... Gedruckt bey J.B. Wallishausser, [1839].

1 page. Quarto, 235 x 184 mm.

The program includes the following works, **with Liszt at the piano**:

1. *Scherzo, orage et Finale der Pastoral-Sinfonie von L. von Beethoven...*
2. *Ariette (il Platano), componirt von Gius. Curci, vorgetragen von Dlle. L. Tuczek, k.k. hof-Opernsaengerinn*
3. *Hexameron. Bravour=Variationen ueber den Puritaner=Marsch, componirt von Chopin, Czerny, Herz, Liszt, Piris und Thalberg...*
4. *Vocal=Quartett fuer vier Maennerstimmen*
5. *Ave Maria, von Schubert, Grosse Etude (Nr. 4 in D-moll)...*

Slightly worn and browned; some overall creasing, foxing and small edge tears; creased along central folds; small portion of blank left margin lacking.

"After travelling for three days and nights, Liszt arrived in Vienna in the early hours of the morning of November 15. His concerts had been sold out days in advance. (Tobias Haslinger acted as his impresario.) Between November 18 and December 4 Liszt gave six matinee recitals in aid of the Beethoven Memorial Fund. The opening concert on November 18 was a gala affair attended by the dowager empress, at which Liszt played his transcription of Beethoven's Pastorale Symphony for the first time. A newspaper article proclaimed him "Protector of Beethoven." This set the tone for the Viennese public, with whom he was immensely popular. Total strangers applauded him in the hotel lobby. Prints of him were sold in the shops, and the ever-resourceful Viennese confectioners sold biscuits in the shape of a grand piano iced with the word "Liszt." The critic Saphir wrote a perceptive article in Der Humorist. In an amusing letter to Marie, Liszt observed that he had become so famous that even the doctor treating him for a cold - he had arrived in Vienna with a fever - had suddenly been inundated with new patients requesting not treatment but news of the great pianist." Walker pp. 280-1.

The singer of the ariette by Curci was the noted Viennese soprano Leopoldine Tuczek (1821-1883).

Liszt chose to perform his virtuosic *Transcendental Étude No. 4* ("Mazeppa") in D minor as the final work on the program. (23371) \$1,350

Meyerbeer Surrounded by Characters from his Operas

21. MEYERBEER, Giacomo 1791-1864

Very large engraving by Joseph Alfred Annedouche (1833-19??) after the painting by Belgian-French artist Edouard Jean Conrad Hamman (1819-1888). Paris: [Printed by] Ch. et A. Chardon aine [published by] Bulla Joseph, [1869].

720 mm. x 960 mm. (ca. 28.63" x 38"). Slightly worn and foxed; several small tears and stains to outer edges. A very good impression with strong contrast printed on heavy art paper.

BNF Catalogue 41318371. Rare.



This monumental scene depicts Meyerbeer seated on a marble throne dressed in a long black robe and holding a large volume of music in one hand and a quill pen in the other. He is surrounded by characters in role portraits from his operas. (23569)

\$1,100



22. MONTEVERDI, Claudio 1567-1643

Bronze portrait medallion in relief by the noted 20th century Cremonese sculptor Ercole Priori (born 1918) to commemorate the 400th anniversary of Monteverdi's birth. 1967.

Recto: Portrait with titling "1567 Clavdio Monteverdi 1643" in capital letters with artist's name "E. Priori" to lower portion of image. Verso: Image of an organ behind a mask over an open book (signifying the three forms of Monteverdi's work, titled "Qvarto Centenario della Nascita / 1967". 60 mm.

Niggl 3338. (23669)

\$250



23. MOZART, Wolfgang Amadeus 1756-1791

Bronze single-sided portrait medallion in relief by A. Hartig commemorating the Salzburg Mozart Festival on the occasion of Mozart's 200th birthday. 1957.

Recto: Mozart in profile to right, with artist's name below portrait, "Erinnerung an die Festspiele" around lower edge, "Salzburg" across center, a view of the city to upper portion, a lyre and two masks to foot. Verso: blank. 50 mm. In contemporary maroon leather case with blue velvet inset, metal hook closure. Case slightly worn.

Niggl 1383. (23706)

\$185



An Influential Early 19th Century Piano Method

24. MÜLLER, August Eberhard 1767-1817

Fortepiano-Schule oder Anweisung zur richtigen und geschmackvollen Spielart dieses Instruments nebst vielen praktischen Beyspielen und einem Anhange vom Generalbass Siebente sehr verbesserte Auflage... Mit einer Kupfertafel. Leipzig: Carl Friedrich Peters, [1815].

Oblong quarto. 19th century dark tan mottled calf-backed marbled boards. 1f. (title), [iii]-iv (preface), [v]-[vi] (introduction), 359, [i] (blank) pp. With fine engraved frontispiece illustrating various views of the

pianoforte, including the hammer action mechanism and musical examples throughout. Binding quite worn, rubbed, bumped, scuffed and shaken; hinges tender; spine chipped at head and foot with minor loss. Slightly browned and foxed; annotations in pencil to pp. 18-67; some leaves trimmed at upper margin just affecting running head; last leaf creased; minor imperfections. A very good copy overall.

OCLC (one copy only, at the Bayerische Staatsbibliothek, Munich).

Müller was a German conductor, flautist, keyboard player and composer. *"In 1800 he became assistant at the Thomaskirche to the aging Kantor J.A. Hiller, whom he succeeded in 1804. He continued the concerts begun by Hiller at the Thomasschule and the church, and in them he conducted several of Bach's cantatas, probably for the first time since the composer's death. In 1810 he left Leipzig to become musical director of the Weimar court orchestra and court opera..."*

*"... [He] was a capable organist and keyboard player as well as a proficient flautist. Goethe, who always had difficulties with the opera in Weimar, valued him as an energetic Kapellmeister... The starting-point for his compositions was Mozart, whose influence is predominant in the early works... **Müller did much to propagate the works of Mozart and Haydn:** in addition to performing their works he prepared piano arrangements for Breitkopf & Härtel and assisted that firm as an adviser and co-worker in the publication of their first complete editions. Beethoven wrote to Breitkopf (3 September 1806) that he held Müller in high esteem as an artist. **Müller's pedagogic works had a great influence in his lifetime. Besides a guide to Mozart's keyboard concertos and tutors for the flute and keyboard, he published a Klavier- und Fortepiano-Schule (1804) as a revised, much enlarged sixth edition of Löhlein's Clavierschule...**"* Gunter Hempel in *Grove online*. (23601) \$900

An Original Drawing of Richter Conducting by a Noted French Artist

25. **RICHTER, Hans 1843-1916**
Original drawing by Abel Faivre (1867-1945) of Richter conducting.

The conductor is depicted full length, baton in hand, at the podium. Executed in black ink, red crayon and white gouache on ivory wove paper. Signed by the artist with the initials "AF." Sheet size 377 x 295 mm. Slightly worn and soiled; unevenly trimmed at edges; remnants of adhesive to blank right margin. In very good condition overall.

Faivre, a French painter, illustrator and cartoonist, was a member of the Société des Artistes Français. He drew for *Le Rire*, *L'Écho de Paris* and *Le Figaro* and also created World War I propaganda posters for the French Army. His work is held at the Museum of Modern Art, the Brooklyn Museum and the National Library of Medicine. (23411) \$900





An Attractive Mezzotint Portrait of the Noted Castrato

26. SENESINO [Francesco Bernardini] 1680-1750

Fine mezzotint engraving of the famous castrato mezzo-soprano by Edward Kirkall (1692-1750) after the painting by Joseph Goupy (?-1782).

The singer is depicted half-length in wig, coat, and vest, with his hat under his left arm. 319 x 224 mm. A fine impression on laid paper. Remnants of mounting paper to corners of verso; slightly rubbed; trimmed to just within plate mark. In very good condition overall.

Senesino was a leading singer in the operas of Handel, Bononcini and Porpora in London.

"Senesino's quality as an artist may be estimated from the series of superb parts Handel composed for him. Of his 20 roles in Handel's operas, 17 were original: Muzio Scevola, Floridante, Ottone, Guido in Flavio, Julius Caesar, Andronico in Tamerlano, Bertarido in Rodelinda, Luceius in Scipione and the title roles in Alessandro, Admeto, Riccardo Primo, Siroe, Tolomeo, Poro, Ezio, Sosarme and Orlando. He also sang Radamisto, Arsace in Partenope and Rinaldo, with earlier music supplemented or transposed. His compass in Handel was narrow (g to e" at its widest, but the g appears very rarely, and many of his parts, especially in later years, do not go above d"), yet he was equally renowned for brilliant and taxing coloratura in heroic arias and expressive mezza voce in slow pieces." Winton Dean in Grove online (23433)

\$1,750



An Original Drawing

27. SHOSTAKOVICH, Dmitri 1906-1975

Fine large original portrait drawing by Alexander Kostomolotsky (1897/8-1975), signed with the artist's initials.

The composer is depicted head-and-shoulders, in profile. Executed in black and white crayon and pink wash on art paper. 417 x 297 mm.

The artist executed a number of portraits of his friend Shostakovich as well as of Kabelevsky and other Russian composers. (23254)

\$3,800



Includes Lifetime Printings of Works Ascribed to Bach, BWV Anh. 40 and 41

28. SPERONTES [Scholze, Johann Sigismund] 1705-1750

Singende Muse an der Pleisse in 2. mahl 50 Oden, Der neuesten und besten musicalischen Stücke mit den darzu gehörigen Melodien zu beliebter Clavier-Übung und Gemüths-Ergötzung Nebst einem Anhang aus J.C. Günthers Gedichten. Leipzig: auf Kosten der lustigen Gesellschaft, 1736.

Octavo. Bound in early liturgical manuscript on vellum. 1f. (decorative title engraved by Busch), 1f. (introduction by the author), [98] + [ii] (index) pp. Engraved music throughout, text typeset. With attractive woodcut illustrations incorporating musical instruments, performers, etc. preceding text and as tailpieces to each page.

With fine double-page pictorial engraving by C.F. Boetius after the painting by Richter preceding title depicting figures playing musical instruments, singing, conversing, etc. in the foreground with the city of Leipzig, including the Thomaskirche, in the background. With titling to upper portion within highly decorative plaque surrounded by musical instruments, putti and a ribbon on which appears music with text "Das angenehme... Bleisst Athen." Binding very slightly worn and bumped. Some light wear and soiling; several small stains; paper loss to blank corners of one leaf professionally repaired; some mispagination but complete.

Together with:

An autograph letter dated August 6, 1891, in Spitta's hand, written at the suggestion of the German academician Reinhard Kade (1859-1937) regarding the first edition of the *Singende Muse*: "... I have studied the compilation of songs very much and I have published a study on it in *Vierteljahresschrift für Musikwissenschaft* [No. 1], 1885, pp. 35-126 (and 350-355)..." Spitta continues with a detailed description of the two different issues of the first edition, stating that the issue with the song "Ihr Schönen, höret an" on the recto and "Befördert ihr gelinden Saiten" on the verso of the final leaf and without the index is the rarer of the two issues." 2 pp. of a bifolium. Octavo. Slightly worn; creased at folds; small burn hole affecting two words. *Spitta refers to the variant last two songs of the collection, numbered "99" and 100." The first issue had no index. Later editions, from 1741, include all four songs, bringing the total of the volume to 102 songs; however, the number on the title page was left standing. Spitta's view, stated in his letter to Kade, that the first issue was much rarer than the second, has been proven wrong in recent years.*



Together with:

Issue No. 106 of the *Wissenschaftliche Beilage* to the *Leipziger Zeitung*, September 4, 1890, with an article by Kade on the *Singende Muse* based largely on an earlier article by Spitta and referring to Spitta by name. With pencil markings, possibly in Spitta's hand. Quarto. 4 pp. Browned and somewhat frayed.

First Edition, second issue (of two). OCLC (only one copy of the second issue in North America, at the Eastman School of Music in Rochester). Hirsch M. 217 (the British Library). MGG XII, 1035. Eitner IX, 225. Additional copies of the second issue are held at the Universität der Künste in Berlin and at the Stadtgeschichtliches Museum in Leipzig. Not in Wolffheim. Rare. Copies of the first issue are held at the Bachhaus in Eisenach, at the British Library (Hirsch III, 1077), and at the Universität der Künste in Berlin.

It has been suggested by Dr. Jörg Hansen at the Bachhaus that the recipient of Spitta's letter referred to above was a Dr. Frese of Döbeln, near Leipzig, the only other known private owner of a copy of the *Singende Muse* (see *Scholze in the Allgemeine Deutsche Biographie*, <http://www.deutsche-biographie.de/sfz78924.html>). It is thus likely that the present copy, in fact, belonged to Frese.

"Sperontes's most significant work is the *Singende Muse an der Pleisse*, a collection of poems set as strophic songs to adaptations of the 'newest and best music compositions'... The initial publication of 1736, containing 100 poems (and 68 compositions), proved to be so popular that it was followed by three further sets with 50 numbers each..."

"...The music of the *Singende Muse* consists overwhelmingly of popular pre-existing instrumental and vocal compositions to which Sperontes invented his verses... For the most part Sperontes seems to have drawn on French, but also on English, German and Italian, musical sources. Because the compositions were evidently modified or distorted considerably in their transmission – probably the work of local

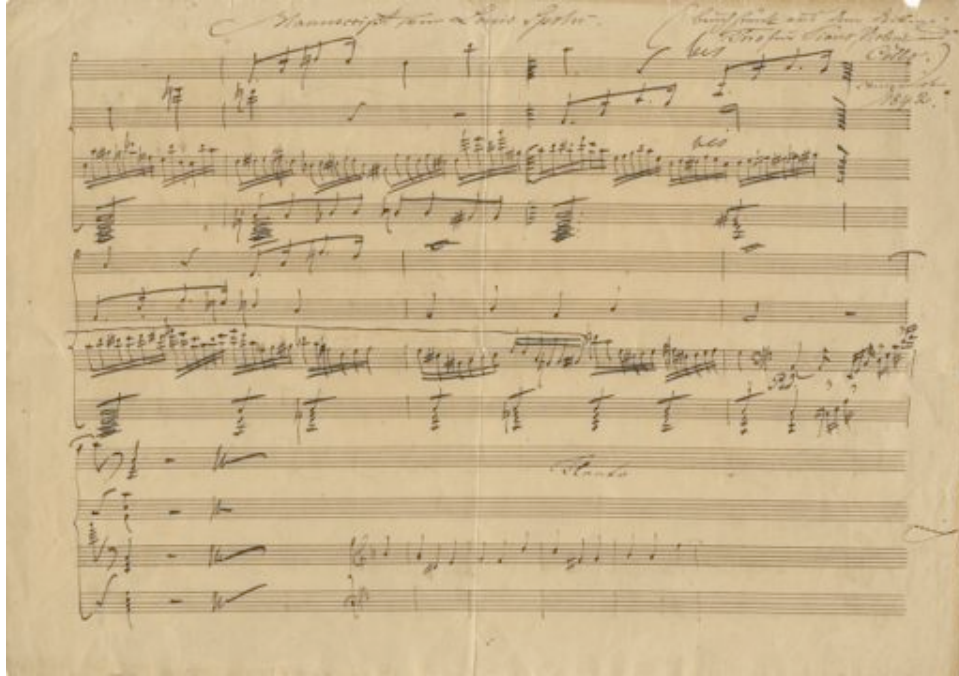


composers engaged by Sperontes – it has not been possible to identify more than a handful of pieces... **18th-century documents ascribe two pieces to J.S. Bach: 'Ich bin nun, wie ich bin' and 'Dir zu Liebe, wertes Herze' (bww Anh. 40 and 41)...**"

"... With their emphasis on modern instrumental dance forms, the *lieder* of the Singende Muse manifest the direct rhythms, clear phrasing and sectionalism, simple textures and harmonies of the progressive galant style. And, by avoiding the ornate vocal writing of the Italian opera, Sperontes established a precedent for differentiating lied and aria styles..."

"... The appearance in print of the first part of the Singende Muse marked the end of the so-called 'Liederlose Zeit' (songless era), the first three decades of the 18th century, during which the popularity of the imported Italian opera brought the cultivation and publication of German song to a virtual standstill... In addition, the remarkable success of Sperontes's anthology initiated almost immediately a powerful resurgence of song production which was to continue throughout the century, forming the matrix for the *lieder* masterpieces of the 19th-century Romantics." Robert L. Marshall and Dianne M. McMullen in Grove online.

"As to the commercial distribution of the Singende Muse, Friedrich Matthias Friese of Leipzig took care of it. Soon after publication, however, one leaf, on which the songs "Ihr Schönen höret an" and "Befördert ihr gelinden Saiten" were printed, was removed from the copies unsold as yet. Instead, a new bifolium was inserted on whose first leaf the songs "Schwartzter Augen Gluth und Kohlen" and "Jagen verbleibet das schönste Vergnügen" were accommodated, while its second leaf was used for an index specially compiled for this new edition." Spitta: *Musikgeschichtliche Aufsätze* (a revision of Spitta's article in the *Vierteljahresschrift für Musikwissenschaft* referred to above). (23209) \$8,500



An Autograph Manuscript from Spohr's Op. 124

29. SPOHR, Louis 1784-1859

Trio [No. 3 in A major] for Piano, Violin and Violoncello. Op. 124. Autograph musical manuscript full score.

2 pp. Oblong folio. **The first 27 bars of the Scherzo on one page and the final 7 bars of the Andante on the other.** With a sketch of the opening 5 bars of the violin part to the Scherzo at the conclusion of the second movement. Headed in another hand: "Manuscript von Louis Spohr. Bruchstück aus dem dritten Trio für Piano, Violine und Cello componiert 1842." Somewhat browned, a bit heavier to edges and folds; creased and very slightly abraded along folds; several small edge tears and very small holes, just touching notation. Göthel locates autograph manuscripts of sections of this work in Kassel and Braunschweig. The first edition was published in 1843 by Schubert.

Spohr, a friend and contemporary of Beethoven and Weber, was a successful composer, conductor and violinist. He held various notable posts, including that of Kapellmeister in Kassel. His works were performed extensively throughout Europe and he was second only to Mendelssohn in popularity in England. His method for violin is still highly regarded and his chamber music remains very much a part of the standard repertoire.

Spohr was "regarded by many contemporaries as worthy of a place beside Haydn, Mozart and Beethoven in the pantheon of the greatest composers... Mozart's Figaro and Wagner's Tristan were both composed during [his] lifetime; his own work looks, Janus-like, towards both the formalism and clarity of the Classical tradition, and the structural and harmonic experimentation associated with 19th-century Romanticism..."

"... In 1836 Spohr married Carl Pfeiffer's 28-year-old sister Marianne, a gifted amateur pianist who stimulated him to compose a series of chamber works with piano, for which he had written little up to that time; these included the three duos concertants for violin and piano (1836-7), the five piano trios (1841-9), the Piano Quintet (1845) and the Septet (1853)." Clive Brown in Grove online (23178) \$3,000



An Original Drawing, Most Probably Executed from Life

30. SPONTINI, Gasparo 1774-1851

Fine large original drawing by an anonymous artist. [?]Paris, ca. 1803-1815.

Identified at upper right in contemporary manuscript: "Spontini." Executed in black and white crayon on dark tan paper. 522 x 416 mm. Slightly worn; small area of paper reinforcement to lower right corner of verso.

A highly accomplished drawing.

*Spontini, who moved to Paris at the end of 1802, came under the patronage of the Empress Josephine as of 1805. His opera, *La Vestale*, had its first performance on December 15, 1807, by which time the composer was regarded as one of the leading composers in Paris. It is quite likely that the present portrait dates from this period, supported by the apparent age of the subject. (23241) \$9,500*

Charlottenburg, 23. Januar 1902

Gefährlicher Herr Levy!

Herr Strunz, Direktor des Berliner Tonkünstlerorchesters
 hat mich um einige empfehlende Worte für Sie ersucht.
 Ich würde mich zu großem Dank verpflichten, wenn
 Sie die Bitten, die er Ihnen ergehen möchte, gütlich
 aufnehmen würden. Gelingen es Ihnen nicht, für die Sache selbst
 für die kühnste aller gütlichen Bitten für Sie zu sein, so bitte ich
 Sie, mich auf jeden Fall über die Sache zu setzen. Ich würde mich
 abgeben, als Sie mich um eine kleine Bitte zu bitten, so er
 einige Künstlerische in empfehlende Männer sind, die Ihnen
 für die Sache helfen können, wie Sie seine Zeit den gütlichen
 Bitten, in der Sache selbst ergehen auf einige Seiten
 die in Gütlichkeit in Gütlichkeit zu bringen, als es Ihnen gefällt

Strauss Mentions *Feursnot*

31. **STRAUSS, Richard 1864-1949**
Autograph letter signed in full to "Herr Levy."

2-1/3 pp. of a bifolium. Dated [Berlin]-Charlottenburg, January 23, 1902. In German (with transcription and translation).

Regarding a recommendation for the director of the Berliner Tonkünstlerorchester, Herr Strunz, and mentioning Strauss's "Singgedicht," *Feursnot*.

Strunz "is looking for some patrons enthusiastic about the arts who could help him materially... Is it very outrageous of me to bother you with this? Since, however, I myself, too, am only guided by purely artistic interest in this enterprise, to which I contribute the greatest sacrifices of time and effort myself, perhaps you will forgive me... I am going to travel to Vienna tomorrow for the premiere of my opera..."

Creased at folds and very slightly overall; four small file holes to blank inner margins filled in with matching paper just slightly affecting several letters.

We have been unable to identify Strauss's correspondent with certainty, although it is possible that he is the German composer and patron of the arts, Martin Levy (1836-1911). The *Berliner Tonkünstlerorchester*, an ensemble devoted to contemporary music, was founded by Strauss.

Feuersnot ("Fire-Famine"), a "Singgedicht" or "sung poem" in one act to a libretto by Ernst von Wolzogen, was first performed at the Hofoper in Dresden on November 21, 1901; it had its Viennese premiere on January 29, 1902. "Strauss's second operatic essay was a ribald exercise in snook-cocking. His first opera Guntram had suffered a painful fiasco in Munich, his home town, and Feuersnot was his jovial revenge... That Feuersnot should be appreciated only by scholars was the last thing Strauss intended: for the sake of the dewily attractive, well-shaped score, there is a strong case for reinventing its text in terms as rudely up to date as need be." David Murray in *Grove online* (23142) \$1,600



Original Set Designs for *Der Rosenkavalier*

32. [STRAUSS]

Der Rosenkavalier, op. 59. Opera in three acts. Group of 8 attractive original watercolour set designs. Unsigned. n.p., n.d. [after 1911].

Various sizes ranging from 272 x 207 mm. to 240 x 320 mm., laid down to heavy mount with small circular [duty] stamp to verso: "Zoll III 4 +." In a large half beige linen portfolio with marbled boards, hand-painted titling to upper. Portfolio slightly worn and bumped; linen slightly frayed.



A set of well-finished drawings in an accomplished hand, presumably executed for an early performance of the opera. It is evident from the construction of the portfolio that these 8 drawings were originally part of a larger group.

Der Rosenkavalier, to a libretto by Hugo von Hofmannsthal, was first performed in Dresden at the Königliches Opernhaus on January 26, 1911. It proved to be Strauss's greatest operatic success.

(23572)

\$2,500

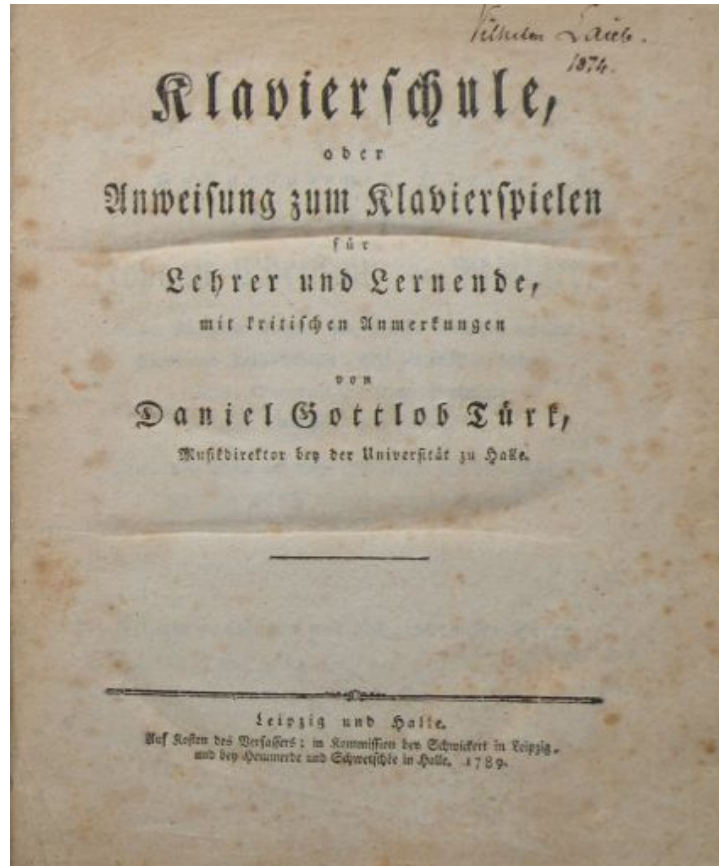
**“An unsurpassed source of practical wisdom
concerning the art of playing the clavichord”**

33. TURK, Daniel Gottlob 1756-1813

Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende, mit kritischen Anmerkungen. Leipzig und Halle: Schwickert... Hemmerde & Schwetschke, 1789.

Small quarto. 19th century marbled boards with dark red leather title label gilt to spine; upper edge coloured red. 1f. (title), 1f. (dedication), 2ff. (preface), [1]-32 (introduction), [33]-408, [xii] (index), 15 (musical examples), [i] (blank) pp.

With musical examples throughout, including from works by J.S. Bach, W.F. Bach and C.P.E. Bach.



With signature of Vilhelm Laub, 1874, to title; manuscript correction to p. 285.

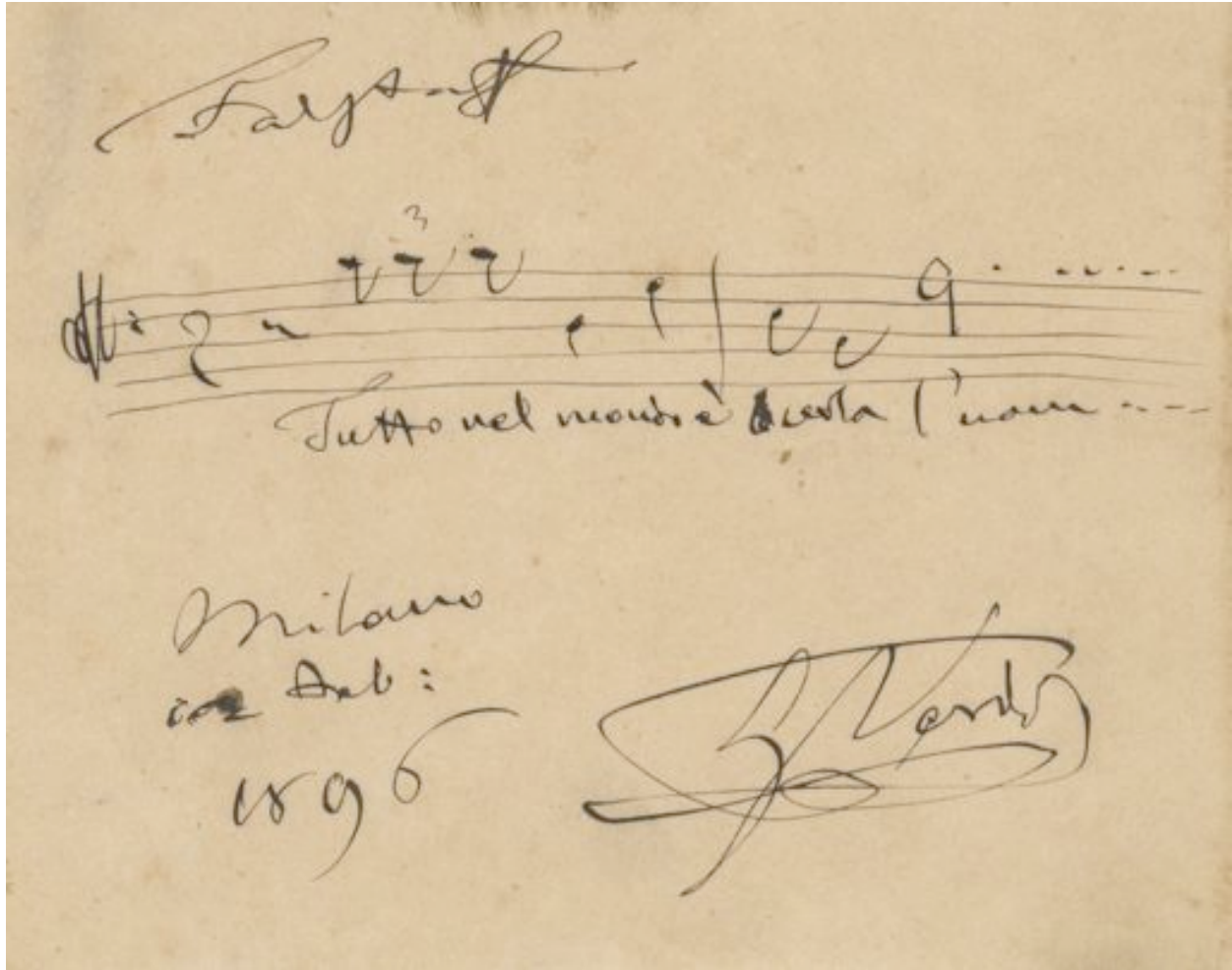
Binding slightly worn, rubbed and bumped with minor paper loss to hinges; endpapers lacking. Uniform light browning; light to moderate foxing; minor staining to inner margins of first ca. 30ff.; 4 leaves of closely-written text in a late 19th-early 20th century hand tipped-in between pp. 68-69 excepted from Winterfeld: *Die evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes*, Leipzig, 1843; annotations in pencil to margin of p. 95 and occasionally throughout; professional paper repairs to pp. 187-190 and 229-230. A good wide-margined copy overall.

First Edition. Gregory-Bartlett I p. 275. Hirsch I 585 (lacking the 15 pages of musical examples). Damschroder & Williams p. 361. RISM BVI p. 846.

"Daniel Gottlob Türk's Klavierschule (1789) was, for late eighteenth-century readers, an unsurpassed source of practical wisdom concerning the art of playing the clavichord and a repository of useful information of general interest - including discussions of technical terms used in music, summaries of the characteristics which define various categories of composition (overture, serenade, individual dance movements, etc.), and commentary which would enhance the development of musical taste. For modern readers, the work powerfully evokes the standards, practices, and aesthetics of the Classic era. Pianists who perform works of Mozart or Haydn on modern instruments borrowing nineteenth-century legato style and conforming to metronomic exactitude in pacing might find Türk's suggestions concerning non-legato articulation and nuanced rhythmic delivery a revelation. It is upon such books as Türk's that the recent movement towards performance on original instruments depends for sound advice on the use of the keyboard's resources for creating appropriate musical effects." Damschroder & Williams p. 361

(23599)

\$1,750



Tutto Nel Mondo è Burla
[Everything in the World is a Joke!]

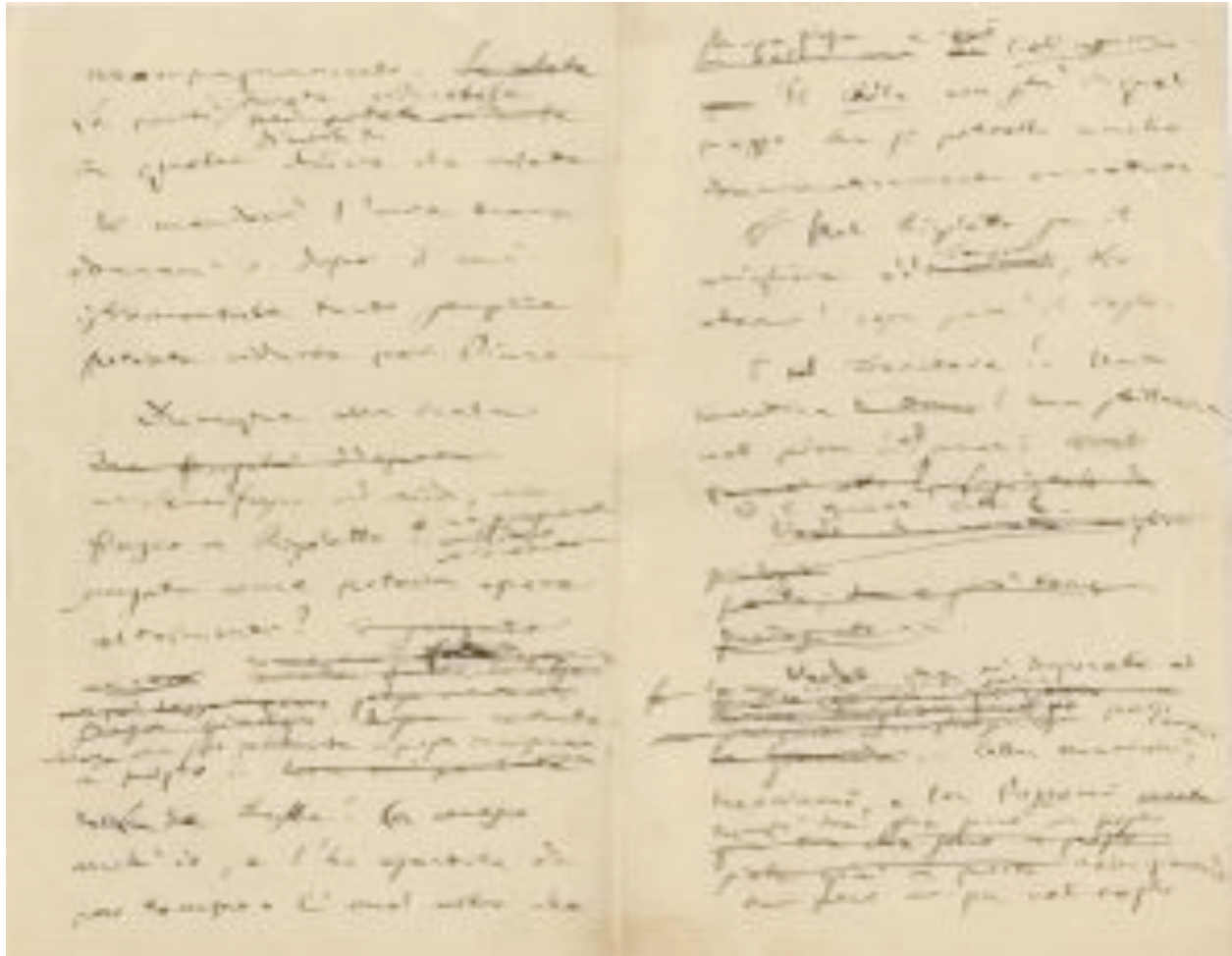
34. VERDI, Giuseppe 1813-1901

Autograph musical quotation signed ("G Verdi") from Falstaff.

2 measures from the third act (p. 421 in the Ricordi piano-vocal score of 1944), with text commencing "Tutto nel mondo è burla l'uomo." With "Falstaff" in Verdi's hand to head and a date of "Milano... 1896" to lower left, the signature with the composer's customary flourish. Notated on card stock, 119 x 149 mm. Slightly worn and browned at extreme right edge; upper edge slightly smudged. In very good condition overall.

Composed in 1889-1892, Falstaff was Verdi's last opera. In 3 acts with a libretto by Boito after Shakespeare's The Merry Wives of Windsor and King Henry IV, Parts 1 and 2, the work was first performed in Milan at La Scala on February 9, 1893.

"Falstaff leads off the final ensemble, a comic fugue to the words 'Tutto nel mondo è burla' ('Everything in the world is a joke'). The ironic reference to an academic form, the polyphony and confusion of voices and, most of all, the constant, driving energy of the piece is a fitting end to Verdi's final opera." Roger Parker in Grove online. (23143) \$9,500



An Important Unpublished Letter Concerning *Aida*, *Rigoletto*, *Il Trovatore*, &c.

35. VERDI

An important autograph working draft of an unpublished letter to the publisher, Giulio Ricordi, discussing the staging of four of Verdi's best-known operas and two of his vocal pieces.

4 pp. Octavo. Dated Genoa, January 9, 1880. Written in dark brown ink. Unsigned. Heavily worked, with extensive deletions and revisions.

An urgent and impassioned draft in which Verdi writes about six of his own works: his operas *Aida*, *Rigoletto*, *Il Trovatore* and *La forza del destino* and his vocal pieces *Pater Noster* and *Ave Maria*.

In something of a frenzy, the composer calls the recent performance of *Rigoletto* at La Scala "*un fiasco*" and that of *Aida* "*un semifiasco*." Verdi goes on to discuss Ricordi's publication of two of his recently-composed vocal works, the *Pater Noster* and the *Ave Maria*. He insists that Ricordi publish the *Pater Noster* as in the original and tells Ricordi that he will send him a copy of the *Ave Maria* to be issued as a piano reduction.

"It's not a matter of punishing anybody.. but I just wanted to avoid a bother with a new public flop. Nothing else... The conductor who was directing the choir must be able to read a short score, right?... Reduce the individual pieces in whatever hell of a key you want. I will send you the Ave Maria tomorrow

or the day after, whose simple instrumental part you'll be able to reduce for the piano. So, at La Scala... a semi-fiasco with Aida, a fiasco with Rigoletto and I foresee one for Trovatore... how could it be otherwise? ... Without a single decent singer... In Rigoletto if the tenor is the best one, eternal God! imagine the rest of them! And in Trovatore! ... an ugly screeching..."

In a postscript to the document, Verdi discusses the possible staging of both *La forza del destino* and *Aida* in Naples, and suggests that Ricordi negotiate with (the agent) Lampugnani, in this regard:

"Interested in imploring you to stage Forza del destino in Naples... That theatre is better than many others. After that Aida and Rigoletto at La Scala we may very well do Aida in Naples... Make an agreement with Lampugnani. I'd be grateful for it."

Very slightly worn; creased at folds and at one corner.

The majority of the text of this document is unpublished (not in the *Carteggio Verdi-Ricordi*). Only the text of the postscript is known, which Verdi sent to Ricordi as a telegram on January 11, 1880, two days after writing the present, somewhat heated, draft.

Verdi was characteristically quite involved in the business aspects of his art. The present document, relative to some of the most important works in the composer's oeuvre, lends important insight into his detailed and often somewhat heated dealings with his publisher Ricordi. (23370) \$15,000

