

# J & J LUBRANO MUSIC ANTIQUARIANS



Item 79

*Catalogue 75*

## **AMERICAN MUSIC**

6 Waterford Way, Syosset, NY 11791 USA  
Telephone 516-922-2192  
info@lubranomusic.com  
www.lubranomusic.com

## CONDITIONS OF SALE

Please order by catalogue name (or number) and either item number and title or inventory number (found in parentheses preceding each item's price). To avoid disappointment, we suggest either an e-mail or telephone call to reserve items of special interest. Orders may also be placed through our secure website by entering the inventory numbers of desired items in the SEARCH box at the upper left of our homepage. Libraries may receive deferred billing upon request.

Prices in this catalogue are net. Postage and insurance are additional. An 8.625% sales tax will be added to the invoices of New York State residents.

International customers are asked to kindly remit in U.S. funds (drawn on a U.S. bank), by international money order, by electronic funds transfer (EFT) or automated clearing house (ACH) payment, inclusive of all bank charges.

If remitting by EFT, please send payment to:

TD Bank, N.A., Wilmington, DE

ABA 0311-0126-6, SWIFT NRTHUS33, Account 4282381923

If remitting by ACH, please send payment to:

TD Bank, 6340 Northern Boulevard, East Norwich, NY 11732 USA

ABA 026013673, Account 4282381923

All items remain the property of J & J Lubrano Music Antiquarians LLC until paid for in full.



Please visit our website at

**[www.lubranomusic.com](http://www.lubranomusic.com)**

where you will find full descriptions and illustrations of all items

## **Fine Items & Collections Purchased**

### Members

Antiquarians Booksellers' Association of America

International League of Antiquarian Booksellers

Professional Autograph Dealers' Association

Music Library Association

American Musicological Society

Society of Dance History Scholars

&c.

Dr. Albrecht Gaub, Cataloguer

Katherine Hutchings, Cataloguer

Diana La Femina, Technical Assistant

Cover illustration from item 79:

Mairs. *America - 1943*. Autograph musical manuscript full score

Carrillo© J & J Lubrano Music Antiquarians LLC May 2015

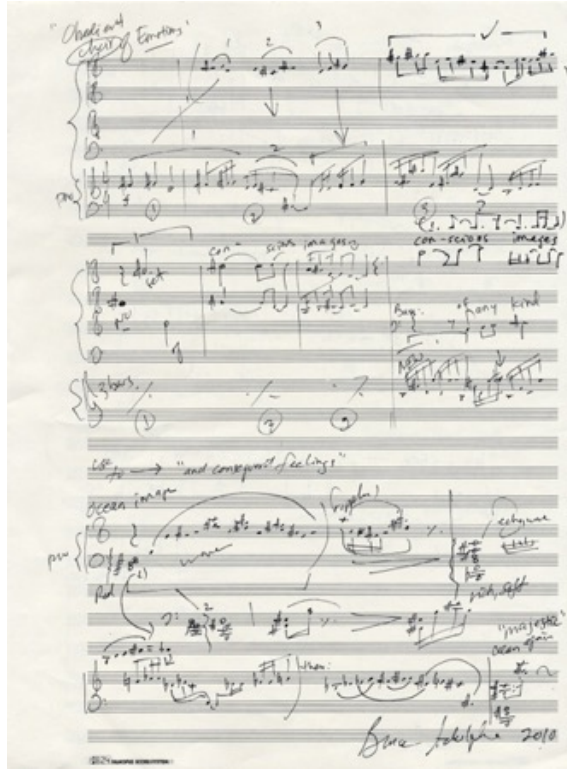


### 1. **ADAMO, Mark** born 1962

*No. 10 / Supreme Virtue* for double SATB choir. Autograph musical manuscript of the complete full score. 29 pp. + 2 pp. of additional manuscript apparently not included in the final version. Oblong folio (278 x 208 mm.). Unbound. Notated in pencil on 16-stave music manuscript paper. Folded. Signed and dated New York, Jan-April [19]97.

*Supreme Virtue* was commissioned by the Dale Warland Singers with the support of the Jerome Foundation and the Alice M. Ditson Fund of Columbia University. The text consists of an English translation of verses from the "Tao te Ching." It was first recorded by the Seattle-based chamber choir Esoterics on the Terpsichore label in the winter of 2008.

*"For a few years I was the tenor section leader of a choir in Washington, and in singing with and composing for them I'd become more and more interested in the quasi-instrumental vocal gesture. Stephen Mitchell's pellucid translation of this verse of the Tao te ching - a series of moral challenges all beginning with the words "Can you?" - spurred me to explore this idea at length. The singers, divided into two SATB choirs, intone the first question in a dusky C-minor against a sighing backdrop of wind sounds: then, as the first choir utters the text's first challenge, the second choir refracts their words into marimba-like repeated notes, as if the long lines of the first choir were subjected to a kind of aural strobe. As the questions become tougher, so do the sounds: tenors and altos stab into the texture with horn-like interruptions, and the phrase "Can you?" disrupts the unwavering four-four pulse with insistent threes and twos. At a peak of intensity, a looping soprano-alto line spirits us away from pulse and chord, leading first to a melodic meditation based on the vowels of "Can you?" and then to a cadenza, in which chords appear and vanish into a shimmering, ever-present curtain of sound. A vision of equanimity is intoned in the open fifths of (both Western and Eastern) chant: then, as if elated by its discovery ("this is the supreme virtue") the chorus reworks its "Can you?" motive: a nudging half-step expands to a whole step, the harmony brightens to B-flat, and, in rhythms now more more jubilant than insistent, the score spins to closure."*  
 www.markadamo.com. (20144) \$3,800



## 2. ADOLPHE, Bruce born 1955

*The Obedient Choir of Emotions* for chorus (SATB) and piano. Autograph musical manuscript. 3 pp. Folio (340 x 254 mm.). Notated in ink on 24-stave manuscript paper. Signed and dated by the composer "2010." A working draft, containing the primary elements of the entire piece.

The upper portion of the first page contains music for the opening 14 measures of the work in score, the lower portion of the page (measures 15-20) consists of a draft featuring keyboard solo; the second page presents musical ideas for the second section of the work, commencing at measure 45 and continuing to measure 70; the third page presents material for both the third and fourth sections of the work, commencing at measures 81 and 104 respectively. Together with a copy of the printed score as supplied by the composer (137 measures in total).

Commissioned for the 25th anniversary of the New York Virtuoso Singers, this work utilizes text from "Self Comes to Mind" by the renowned neuroscientist, Antonio Damasio.

*"I chose a paragraph from the book in which Antonio described the emotions that accompany any actions, no matter how passive, in a very poetic way..."*

*"... Antonio Damasio and I have collaborated in the past, most recently in a work called Self Comes to Mind, just like the book title, but that piece was written almost two years before the book was published. It was premiered by Yo-Yo Ma and two percussionists, accompanied by a film of brain-scan images from the lab of Hanna Damasio, Antonio's wife and colleague..."*

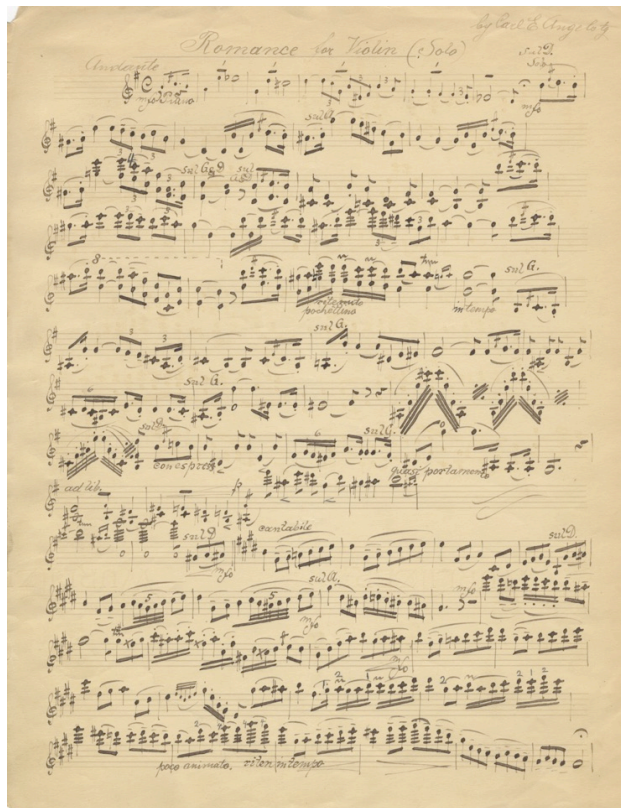


"... I have also written a piece called *Memories of Possible Future*, also inspired by Antonio's research, and one called *Body Loops*, based on a concept described in his book *Descartes' Error*."

"So while the new choral work is not part of a larger piece exactly, it is part of a discreet body of work I have been composing based on neuroscience writing, specifically Antonio's work. This March, I will begin my work as composer-in-residence at the Brain and Creativity Institute in LA, working with Antonio and Hanna on musical perception and comprehension from a biological point of view." From an e-mail from Mr. Adolphe dated November 30, 2010 (21198) \$2,000

### 3. ANGELOTY, Carl E. 1859-1941

*Romance for Violin [and Piano]. Autograph musical manuscript. Score and part for violin. Unpublished. Los Angeles, November 7, 1926.*

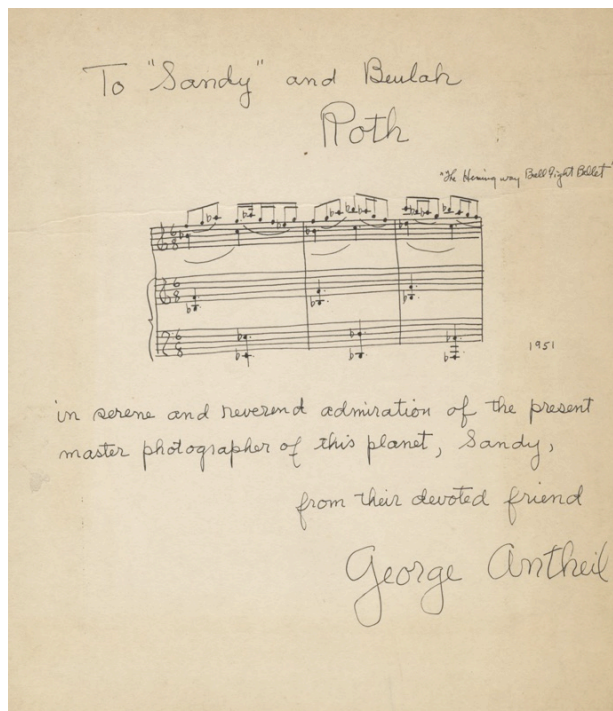


Folio. Plain manila wrappers with titling in manuscript. Score: [7], [i] (blank) pp. Notated in black ink on 12-stave printed music paper (332 x 265 mm.) specifically designed for music for piano and solo instrument (groups of three staves; piano staves with braces), identified as "GSNY No. 9," and marked "Made in Germany" at foot. Violin: [i] (blank), [ii], [i] (blank) pp. Notated in black ink on 14-stave printed music paper, watermarked "Wurlitzer." With autograph titling in ink to upper wrapper: "Cordially dedicated to Mr Samuel Fiedler Romance for the Violin by Carl E. Angeloty;" autograph note at conclusion of score in ink: "Finished this Romance (the writing of it) Sunday the 7th of November 1926 5 P.M. Los

Angeles California Carl E Angeloty," the hour a later addition in pencil; "Yours truly" in autograph at conclusion of violin part, with fingering added in pencil. Wrappers frayed at edges, with minor loss to blank upper edge of lower; verso of lower stained.

Carl E. Angeloty, born in Hungary, emigrated to the United States in 1887, settling in Los Angeles. He was active as a composer, performer, and teacher. The Los Angeles Herald of October 13, 1910 reports the premiere of Angeloty's String Quartet in G major, op. 26, with the composer playing the viola; the work was published in the following year by Heffelfinger & Hemming in Los Angeles. Angeloty was a member of a piano quintet called the "Saint-Saëns Quintet." In the 1920s, he was a violist with the newly-founded Los Angeles Philharmonic Orchestra. His son, Louis M. Angeloty (1882-1961), played the violin in the Philadelphia Orchestra from 1908 to 1922. A picture of Carl E. Angeloty with the "Saint-Saëns Quintet" is reproduced in Caroline Estes Smith, *The Philharmonic Orchestra of Los Angeles: "The First Decade": 1919-1929* opposite p. 40. We have been unable to locate any information on the dedicatee, Samuel Fiedler

A document of classical (post-Romantic) composition in 1920s Los Angeles. (25229) \$450.



#### 4. ANTHEIL, George 1900-1959

*Autograph musical quotation signed and dated 1951.* 3 measures in score from a work identified by the composer as "The Hemingway Bull Fight Ballet." Large folio (ca. 380 x 302 mm). Notated in black ink on card stock. Inscribed to the photographer "Sandy" [Sanford] Roth (1906-1962) and his wife Beulah, "in serene and reverend admiration of the present master photographer of this planet, Sandy, from their devoted friend George Antheil." Slightly worn, soiled and browned.

An unusual and impressive quotation by the "Bad Boy of Music," a controversial figure in the expatriate avant-garde community of American composers in Europe in the first half of the 20th century. "The Hemingway Bull Fight Ballet" is not in Antheil's works list in Grove.

Roth was an internationally-known photographer whose works appeared in such publications as *Time*, *Life*, *Look*, *Fortune*, *Paris Match*, and *Der Stern*. His subjects included James Dean and many other noted individuals, Antheil among them. (21722) \$1,500

#### 5. **BARBER, Samuel 1910-1981**

*Adagio for String Orchestra [Op. 11]. [Full score].* New York: G. Schirmer [PN 38577], [1939].

Small folio. Original publisher's light gray wrappers printed in dark gray and red. [1] (title), [2] (publisher's notice), 3-7 pp. Very slightly worn.

#### **First Edition.**

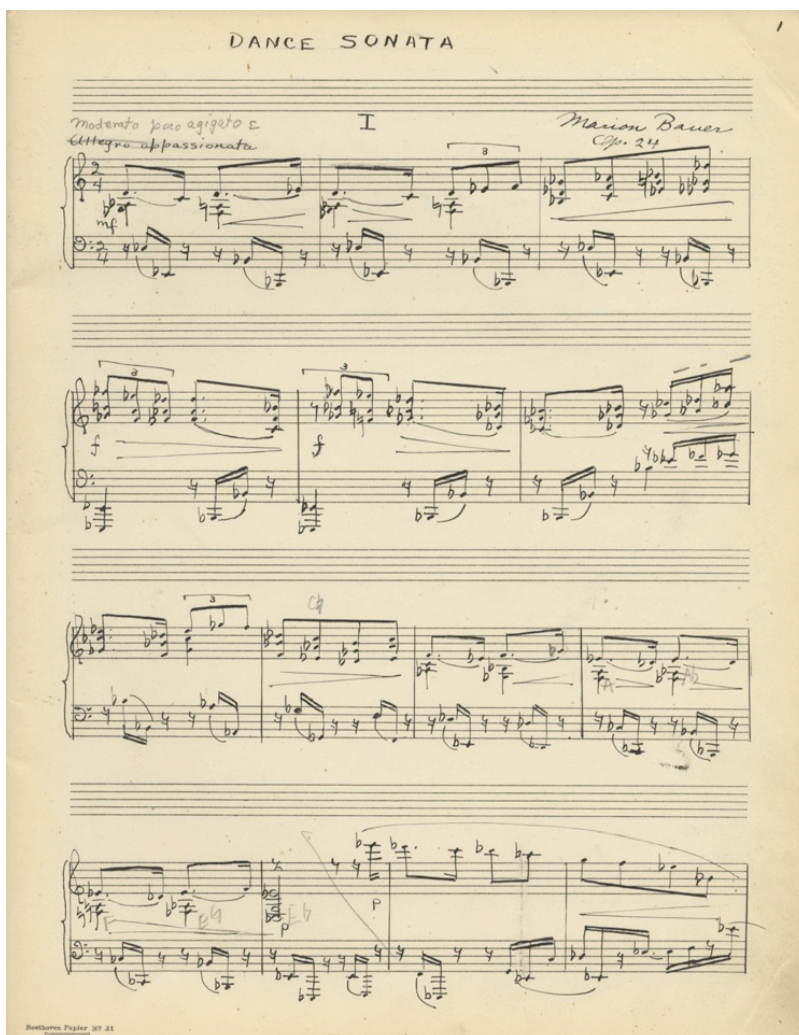
"One of the most honoured and most frequently performed American composers in Europe and the Americas during the mid-20th century, Barber pursued, throughout his career, a path marked by a vocally inspired lyricism and a commitment to the tonal language and many of the forms of late 19th-century music. Almost all of his published works – including at least one composition in nearly every genre – entered the repertory soon after he wrote them and many continue to be widely performed today... Barber's propensity for writing elegiac, long-lined melodies is exemplified by two of his best-known works, the justifiably admired *Adagio for Strings* and the *Violin Concerto*." Barbara B. Heyman in *Grove online*. (25232) \$150

#### 6. **BAUER, Marion 1882-1955**

*Dance Sonata [Op. 24]. [For piano]. Autograph musical manuscript signed in full. May 8, 1935.*

Folio (261 x 330 mm). Full black cloth boards with octagonal cut-paper manuscript title label to upper bordered in black. 1f. (dedication), 30, [xvi] (blank) pp. Notated in ink on 12-stave printed music paper, "Beethoven Papier No. 31," issued by "H.R.Kr." With autograph dedication: "To Harrison Potter in sincere and appreciative friendship from Marion Bauer – Mar[ch] 9th 1935 –." Autograph signature to p. 1, to right above first staff of music: "Marion Bauer op. 24." Autograph note at conclusion: "This copy was completed, May 8th, 1935." Label with typed poem by Marion Bauer, "My Manuscript," laid down to dedication, "to be sung to the tune of 'The Rosary.'" An autograph footnote, "with apologies to Robert Cameron Rogers and Ethelbert Nevin," acknowledges the authors of "The Rosary," a once highly popular song composed in 1898. Overpaste to second staff of p. 29, written over in ink by the composer. Upper board slightly worn, rubbed, bumped and stained; small area of loss to left edge of label not affecting titling. Creases to outer corners. From the collection of the Boston-based American pianist Virginia Eskin, a pupil of Myra Hess and Gina Bachauer.

**With numerous corrections (especially to tempo and dynamics) and annotations (including custos notes and fingerings) in pencil throughout, possibly in the Eskin's hand.**



Bauer composed her Dance Sonata in 1932. The present manuscript, (without the annotations), served as the original for a limited facsimile edition published in 1952; WorldCat lists four copies only, all in the U.S. As its name suggests, the three-movement work is driven by dance rhythms. The second movement is titled "Sarabande and Variations." The brand "Beethoven Papier" was apparently of German origin and widely used in the early twentieth century, but its manufacturers—there were several over the years—always appear with their initials only and have not been identified to date.

*"[Bauer] studied in Portland, Oregon, and in Paris and Berlin, her teachers including Boulanger, Gédalge, Huss and Pugno. During twelve Summers between 1919 and 1944 she visited the MacDowell Colony where she produced many of her compositions and met other important women composers including Amy Beach, Mabel Daniels, Miriam Gideon and Ruth Crawford. Bauer taught music history and composition at New York University (1926–51), was affiliated with the Juilliard School of Music from 1940 until her death and lectured widely. She was a champion of American music and modern composers... Also recognized were her influence as a music critic and her intellectual approach to new music."* J. Michele Edwards in *Grove online* (25172) \$3,500





## 7. BAUER

[Op. 15 no. 4; op. 18; op. 43, etc.]. A group of items including an autograph musical manuscript, proofs with autograph corrections, printed editions and a photograph. From the collection of Virginia Eskin.

### Autograph musical manuscript:

- *A Laugh Is Just Like Sunshine*. [For three-part women's chorus]. Folio (242 x 318 mm.). 2ff. notated on one side of the leaf only in blue ink on 12-stave printed music paper "No. 104" of Carl Fischer, New York. Text credit "Ripley D. Saunders," to left above first system; autograph signature "Marion Bauer" to right. The two strophes of the poem are notated as double underlay, with different endings written out for both. No date, no opus number. Edges frayed, with some loss to lower edge not affecting notation. Not in the works list in Grove online.

### Proofs with autograph annotations:

- *The Spinning Wheel*. [For piano]. Folio (242 x 316 mm.). 2ff. [i] (autograph title: "The Spinning Wheel by Marion Bauer"), 2-3 (bluelines of [?]autograph manuscript with autograph corrections in pencil), [i] (blank) pp. Signature in pencil below final system of music: "O.K. Marion Bauer." This piece is not listed in either Grove online or WorldCat, but is most probably part of a collection of piano pieces. Its striking feature is its bitonality: The left hand has no key signature, while the right hand has six flats.



- *Prelude and Fugue for Flute and Piano, op. 43. [Score]*. Folio (242 x 316 mm.). Plain gray wrappers with label titled in manuscript to upper: "Prelude/Fugue" for Flute and Piano... Marion Bauer op. 43,"with printed footnote: "Reproduced and bound by Independent Music Publishers New York City." Prelude: Large sheet folded in accordion format (verso blank), 5 (bluelines of manuscript), [i] (blank) pp. Measure inserted in ink to p. 2, most probably autograph. With numerous markings (noteheads, slurs, clefs, literals, etc.) redrawn in pencil; further performance-related annotations. Fugue: Large proof sheet folded in accordion format (verso blank); 6-9 (bluelines of manuscript with autograph corrections in ink and pencil) pp. 2 copies; the first with manuscript credits (not autograph) in black ink to upper right corner of p. 6, "Marion Bauer Op. 43," and occasional fingerings to piano staves; the second with some non-autograph annotations in pencil, perhaps performance-related. Blank versos glued together. Wrappers worn and detached.

Printed editions:

- *Six Preludes for the Pianoforte... Op. 15... No. 4 Prelude in F sharp [\$.50]*. Boston-New York: The Arthur P. Schmidt Co., 1922. [PN A.P.S. 12719-4]. Folio. Original publisher's decorative printed wrappers. [i] (title), 2-5, [i] (publisher's catalogue: "Schmidt's Educational Series") pp. Spine torn; edges browned and frayed.

- *Fantasia Quasi una Sonata For Violin and Piano... Op. 18 Price, net, \$3.00 (In U.S.A.)*. New York: G. Schirmer, Inc., [1928]. [PN 34056]. Parts. Folio. Original publisher's decorative wrappers printed in red and black. Piano: 3-35, [i] (blank) pp. With printed dedication to head of p. 3: "To Karin Dayas and Auguste Sondlin." Numerous performance-related annotations in pencil, most probably in the hand of the pianist Virginia Eskin. Violin: 1f. (title), 11, [i] (blank) pp. Brittle; edges torn and frayed with slight loss; many leaves detached; other minor defects.

With:

- A photographic portrait of Marion Bauer, undated (probably after 1945), on glossy photographic paper, 104 x 168 mm., matted in white cloth. No photographer indicated. Address label "Eskin 176 West Canton Street Boston, MA 02116" to verso of frame. Name "Marion Bauer" to verso of photograph.

- A detached leaf, most probably the lower wrapper of an unknown printed edition [?Marion Bauer, Four Piano Pieces], with publisher's catalogue of Arrow Music Press, Inc. with many leading U.S. composers of the first half of the twentieth century represented. Works by Marion Bauer listed include the Concertino for oboe, clarinet, and string quartet, op. 32b (1939/43) and Four Pieces for Piano, op. 21 (1930). The most recent work listed dates from ca. 1943 (Walter Piston, Symphony no. 2). (25173) \$350

**8. BEACH, Amy 1867-1944**

*Collection of autograph letters, original photographs, rare concert programs, and music.* Includes autograph letters to and from Beach's friends and colleagues, including the famed Venezuelan pianist Teresa Carreño; original photographs, one with Beach's autograph signature; two rare programs for orchestral concerts featuring the young Beach; three scores and one book about Beach's music, and several miscellaneous items.



Autograph letters:

1. Signed "Amy" to Lillian Buxbaum, Beach's longtime collaborator. 4 pp. of a bifolium. Octavo. Dated "Tuesday p.m." Notated in black ink on dark ivory paper. A warm letter concerning prosaic matters, offering an intriguing glimpse of Beach's daily life and friendships with other women. Beach extols the virtues of recuperating in one's own home. She and several female friends spent a relaxing day at West Dennis beach. She has replaced her Victrola for a more up-to-date model. She hopes Lillian and her husband ("Mr. B") may visit soon. "There is something about one's own home that gives us what no other spot can give, provided that we allow it to act directly on us and our nerves minus cares and strains and constant interruptions... yesterday [we] took our picnic lunch at West Dennis beach, where you used to go for pies... I never saw the ocean such a smooth pale blue... The sun was hot and Mabel, Ruth, & Mrs. Cheney enjoyed the sand and walking or lying on it. Mrs. C. & R. waded!... I have just traded my old Victrola and radio for an up-to-date combination one... It promises to give us much enjoyment, especially when Mrs. C. & I are alone! Creased at folds; light browning to final page.

2. Signed "A.M. Beach (Mrs. H.H.A. Beach)" to Leo R. Lewis, music professor at Tufts College. 4 pp. of a bifolium. 12mo. Dated Boston, May 6, 1908. Notated in black ink on dark ivory paper. Beach thanks Lewis for his note about her Piano Quintet, op. 67 (1907), which was recently performed at the latter's concert series. Beach and her husband thank Lewis for his invitation to next year's concerts. "... Thank you for very much for your kind note about the Quintet and its performance at the College. It was a pleasure to me, to play the work again with the admirable Quartet, and equally a pleasure to contribute it to your series of concerts..." Some creasing, especially at folds, with several short tears not affecting text; lightly browned along edges of final page; minor, partially erased annotations in pencil.

3. Signed "*Teresa Carreño*" to "*My dear Mrs. Beach.*" 2 pp. Octavo (ca. 235 x 143 mm.). Dated January 14, 1901. Notated in black ink. On stationery with the name, emblem, and Albany, NY address of The Ten Eyck Annex printed to head. Carreño gladly accepts an invitation to Beach's home, and wishes her a happy and blessed New Year. She sends her warmest greetings to Beach's mother and husband. "... *With the greatest pleasure I accept your kind invitation and if Saturday evening, after my recital, will be quite agreeable to you, I shall be delighted to spend the evening at your dear home and in company with you and your dear ones. It will be a happy evening to me...*" Creased at folds, with one small tear to lower left edge; second page with light soiling, staining, and browning along edges, not affecting text.

*Carreño (1853-1917) was a noted Venezuelan pianist, composer, conductor, and singer. After studies with Gottschalk, Mathias, and Anton Rubinstein, she embarked on a successful career, particularly in Germany, where she lived and taught for over 30 years. "Her interest in string music [her first husband, Emilie Sauret, was a violinist] prompted her to write a String Quartet in B minor; most of her other compositions were for piano, mostly in a brilliant style." In 1892, she married the composer and pianist Eugen d'Albert, her third of four husbands, "under whose influence her style changed: from having been an impetuous, almost tempestuous player, she became a thoughtful and profound interpreter."* Norman Fraser in *Grove online*

Original photographs:

4. *Bust-length portrait*, ca. 115 x 83 mm. Signed "Mrs. H.H.A Beach" in black ink. Slightly worn, with small tear to lower edge. Laid down to heavy white card stock, crudely trimmed, with remnants of adhesive to edges.

5. *Bust-length portrait* of the composer in profile. New York, Apeda. Ca. 142 x 96 mm. Very slightly lacking at upper corners; lightly soiled, especially at lower edge and verso; verso with remnants of adhesive and minor annotations in blue ink.

6. *Full-length portrait* in floral dress, with hat and purse, in the woods, by Bachrach. Ca. 134 x 106 mm. Laid down to white heavy paper mount with gray mat.

7. *Full-length portrait*, seated outdoors, reading a book, by Bachrach. Ca. 252 x 205 mm. Creased, with two small tears to edges; remnants of adhesive label to lower edge of verso.

8. *Photograph of a bust-length sculpture of Beach* by noted American sculptor, Bashka Paeff (1894-1979). New York, Peter A. Juley & Son, Photographers of Fine Arts. Ca. 236 x 184 mm. Adhesive label with name and Boston address of [?the pianist Virginia] Eskin to lower edge of verso. Slightly worn at edges.

9. *Photograph* of the same Paeff sculpture in profile. New York, Peter A. Juley & Son. Ca. 240 x 186 mm. Edges slightly worn and stained.

Together with:

10. *Autograph postcard signed "Bashka [Paeff]"* to American pianist Virginia Eskin." 1 p. Dated October 22, 1975. Notated in blue ink. With a photograph of Paeff's sculpture, Boy and Bird Fountain, at the Boston Public Garden, to recto. Paeff compliments Eskin's recent

performance of Beach's symphony, invites her to tea to "discuss the future home of my beloved friend, Amy Beach...", evidently, a reference to her sculpture of the composer. Slightly creased and stained, not affecting text.

Concert programs:

11. *Two Concerts by Theodore Thomas and the Thomas Orchestra of Seventy Musicians at Boston Music Hall, April 28-29, [18]85*. Quarto. 3 pp. of a bifolium. Featuring a young, unmarried Amy Beach (Amy Marcy Cheney) as piano soloist for two movements of Mendelssohn's Concerto No. 2 in D minor. Other soloists (all singers) are Emma Juch, Max Heinrich, and Mme. Fursch-Madi. Includes works by Cowen (new), Rubinstein, Berlioz, Nicode (new), Liszt, Beethoven, Rameau, and others. Slightly worn, browned and stained; small tears with minor loss to edges.

12. *Boston Symphony Orchestra Concert at Boston Music Hall, April 21, 1888*. Octavo. 1 p. Featuring Amy Beach (Mrs. H.H.A. Beach) as soloist in Beethoven's Piano Concerto in C minor, with her own cadenza. With other works by Wenzel Ecker, Liszt, and Schumann. Wilhelm Gericke, conductor.

Books and music:

13. Goetschius, Percy (1853-1943). *Mrs. H.H.A. Beach*. Boston, Leipzig, New York: Arthur P. Schmidt, 1906. 12mo. Full red cloth with titling gilt. 1f. (frontispiece), 1f. (title), [5]-134 pp. With bust-length frontispiece portrait of Beach and several facsimile reproductions of her music. First Edition. Slightly worn.

14. Beach. *Mass in E flat... Vocal Score with Pianoforte Accompaniment arranged from the Full Score*. Boston: Arthur P. Schmidt [PN A.P.S. 2637], 1890. Large octavo. Original red wrappers. [i] (title), 2-83, [i] (blank) pp. First Edition. Ex-libris "V[irginia] Eskin" to verso of front wrapper. Wrappers worn and torn, crudely repaired with some loss. Several signatures loose or partially detached.

15. Beach. *[Selected Songs] Fairy Lullaby. Words by Shakespeare... Op. 37, No. 3. [Piano-vocal score]*. Boston, New York: The Arthur P. Schmidt Co. [PN A.P.S. 4410-4], 1925. Small folio. Publisher's original decorative wrappers. 3-6 pp. Wrappers slightly worn, torn, stained and detached.

16. Beach. *[Songs] Elle et moi (My Sweetheart and I.) Words by Félix Bovet... To the Baroness de Hegermann\_ Lindencrone*. Boston: Arthur P. Schmidt [PN A.P.S. 2946], 1893. Folio. Publisher's original decorative wrappers. 3-7 pp. First Edition. Wrappers slightly soiled; edges frayed and torn with some loss; detached.

Miscellaneous:

17. *Newspaper clipping* of an article, "A Woman's Work Well Done," by Cori Ellison, from the New York Times, May 7, 1995. Brief biographical sketch of the composer, with special reference to Beach's difficulties as a female composer, and her only opera, "Cabildo." Slightly worn and browned.

18. *Newspaper clippings* from Pictorial Living Coloroto Magazine about Bashka Paeff, her sculptures, and her husband Samuel Waxman, a noted professor of Romance languages at Boston University. Dated April 11, 1976. Slightly worn and browned.

19. George E. Ryan. *Amy Beach & Her 'Gaelic' Symphony* in the *Bulletin of the Eire Society of Boston*, vol. 51, no. 2 (November 1992). 6 pp. Octavo. Slightly creased.

From the collection of Virginia Eskin.

*Beach "was the first American woman to succeed as a composer of large-scale art music and was celebrated during her lifetime as the foremost woman composer of the USA... Beach first made her reputation as a composer of art songs. But it was her large-scale works beginning with the Mass and the Symphony that won her acceptance first by her Boston colleagues then nationally and internationally. Her most popular works in addition to the songs were the Symphony, which had dozens of performances by leading orchestras, the Violin Sonata, the Piano Quintet, the Theme and Variations for flute quintet, the Hermit Thrush pieces for piano and, among the secular choral works, The Chambered Nautilus. Her sacred works, in particular the anthem Let this mind be in you and the Expressionist The Canticle of the Sun, remained in the repertory of church choirs for years after her death when her other works were no longer heard. Many of her works have returned to the concert stage and about two-thirds of a total of 300 have been recorded."* Adrienne Fried Block in *Grove online* (25174) \$2,250

#### 9. **BEACH, John [Parsons] 1877-1953**

*For Pianoforte New Orleans Miniatures*. Newton Center, Mass.: The Wa-Wan Press [without PN], 1906.

Folio. Original publisher's dark yellow printed wrappers. 1f. (blank), 1f. (title), 19, [i] (mission statement of the Wa-Wan Press), 2f. (blank) pp. From the collection of the noted pianist Mario Feninger, with his monogram in red ink to head of upper wrapper. Handstamp "R. D. Saunders" to all pages, verso of upper wrapper, and recto of lower. Two small circular handstamps to upper wrapper: "Net Price—No Discount" to center; and, partially illegible, of an unknown "music store" to lower right corner. Wrappers detached and dampstained at edges. Most leaves at least partially detached.

#### **First Edition.**

*"A pupil of Chadwick, [John Parsons Beach'] studied piano at the New England Conservatory, Boston. In 1900 he obtained a position as a piano teacher at the Northwestern Conservatory, Minneapolis, and from 1904 to 1910 taught first in New Orleans and afterwards in Boston. He then went to Europe, where he studied with André Gédalge (composition) and Harold Bauer (piano) in Paris, and with Gian Francesco Malipiero in Venice. On returning to Boston he took further composition lessons with Loeffler... His music favors the rich sonorities of late Romanticism and almost invariably has programmatic associations."* Elizabeth A. Wright in *Grove online*

*"The Wa-Wan Press was founded... in 1901 by the composer Arthur Farwell (b St Paul, MN, 23 April 1872; d New York, 20 Jan 1952) to publish neglected music by contemporary American composers and music using American folk material. Named after an Omaha Indian*



ceremony for peace, fellowship and song, it began idealistically to further the cause of American music and a new indigenous music that Farwell believed would emerge from a study of ragtime and of black, Indian and cowboy songs. The press published the works of 37 composers (including nine women) whose main interest was in American Indian music... Farwell designed many of the abstract covers himself, taking pride in their distinctive appearance; his typographical designs were adapted by other publishers... In 1908 loss of subscriptions caused the publishing house to founder, and in 1912 it was acquired by G. Schirmer of New York." W. Thomas Marrocco and Mark Jacobs in *Grove online* (25202) \$25

10. **BECKER, John J. 1866-1961**

*Soundpiece No. 5 A Short Sonata for Piano*. Los Angeles: New Music Edition, [ca. 1950].

Folio. Original publisher's printed wrappers. [1] (title), 2-8 pp. Reproduction of the manuscript score. **With a signed autograph inscription** from the composer to fellow-composer and New Music Edition publisher Ray Green dated Jan. [19]50 to title. Slightly worn.

*Becker "belongs, together with Ives, Ruggles, Cowell and Riegger, to the group named the 'American Five' of avant-garde music. Over several decades he served as the group's militant crusader for new music in the American Midwest, seeking to establish a national music with experimental tendencies drawn from the American experience rather than from Europe."* Don C. Gillespie in *Grove online*. (25231) \$75

11. **BERNSTEIN, Leonard 1918-1990**

Photograph in head-and-shoulders profile. 8" x 10". **With a signed autograph inscription** to musicians Madeline and William Hsu dated 1972. Slightly worn.

*"Bernstein's legacy looms large in each area that he worked. West Side Story remains his most important work, but his mastery of the Broadway idiom is just as clear in his other shows. Mass remains a powerful piece and is finding new audiences. Bernstein's concert music includes many enduring works, especially Chichester Psalms, and orchestral pieces based upon his popular shows also continue to be programmed. His fame as a conductor has barely diminished since his death, and many of his recordings remain critically and commercially popular. That he will also be remembered as one of America's most important musical educators seems certain."* Paul R. Laird and David Schiff in *Grove online* (25177) \$225



12. **BERNSTEIN**

Program for a New York Philharmonic concert of works by Haydn and Ravel at Brooklyn College on April 2, 1958. Octavo. 6 pp. + 3 inserts. **With autograph signature** ("Leonard Bernstein") in pencil of the noted American conductor and composer. Includes program notes. (25133) \$75

Yes, I'm sure you are enjoying Lenny's Beethoven programs, and it's wonderful that you can tape them for future enjoyment. We have them two times for each program, first on Monday evening, and then repeated on Sunday afternoon. Congratulations on your Messiaen talks. I wish I could hear them. I'm sure they are most interesting.

Lenny had a wonderful time at Bloomington working on his opera and hated to have to leave and begin studying scores of other composers for his coming concerts. He goes to Washington on March 6th for two weeks with the National Symphony, and then he has two weeks here with ~~the~~ the Philharmonic before leaving for Europe.

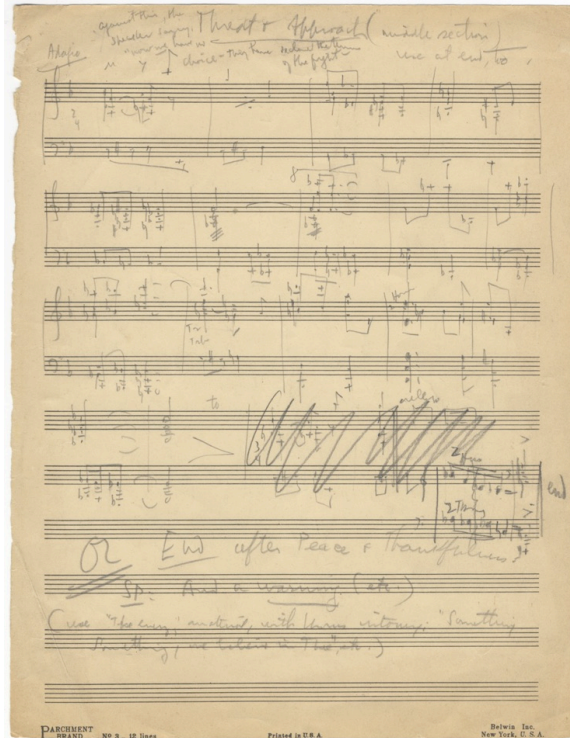
13. **[BERNSTEIN]**

*Collection of approximately 30 typed and autograph letters and postcards from Helen G. Coates, Bernstein's first piano teacher and personal assistant for most of his adult life, to Madeline Hsu (Forte), pianist and wife of musicologist Allen Forte. The letters, written ca. 1980-85, are particularly interesting for Coates's comments on the music and activities of Bernstein during the period. The correspondence also discusses the legacy of the pianist and teacher Rosina Lhevinne as well as other musical and personal matters. Included are 3 letters from Lhevinne's student and video-biographer Salome Arkatov. (25223) \$750*

14. **BLITZSTEIN, Marc 1905-1964**

*The Airborne. Autograph musical manuscript sketchleaf signed in full and dated 1946.*

Folio (314 x 244 mm.). 2 pp. Notated in pencil on 12-stave music paper, "Parchment Brand No. 3" issued by Belwin Inc., New York. Recto: Sketch in piano reduction (2 staves) for a section for Part Two of the work. With autograph note to head: "Threat + Approach (middle section use at end, too)" and "Against this [music], the Speaker saying, 'now we have no choice – they have declared the terms of the fight' and "Or end after Peace + Thankfulness? Sp[eaker] And a warning (etc.)..." to foot. Verso: Further sketches in piano reduction but with left hand staff mostly blank. With autograph note to upper right corner in ink: "From the Symphony: 'The Airborne' Marc Blitzstein 1946." Somewhat worn and browned; creased at corners and with some small edge tears to upper margin.



**A working manuscript**, with deletions and several markings in red pencil.

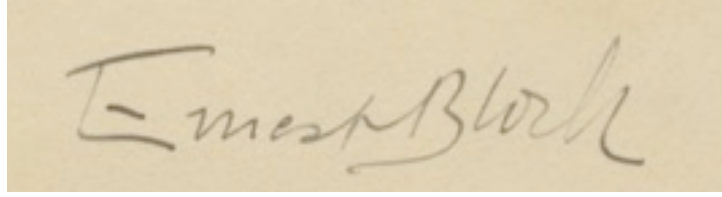
The Airborne was initially commissioned as a film score by the U.S. Eighth Army Air Force, in which Blitzstein had enlisted in 1942. In the end, it took shape as a grand "symphony" for narrator (styled "speaker" in the present sketch), male soloists, male chorus, and orchestra. Blitzstein returned to the United States in May 1945. The score had been lost en route from England, but Blitzstein was able to play excerpts from the work on the piano for Leonard Bernstein to a very favourable reception. Bernstein went on to arrange its premiere, for which Blitzstein rewrote the score from memory. The present sketch is from the original version.

The piece was first performed on April 1–2, 1946 at New York City Center by the New York City Symphony Orchestra under Bernstein's direction, with Orson Welles as narrator. Olin Downes, in the New York Times, reported that the audience received The Airborne Symphony with enthusiasm and called the premiere "remarkably sure, brilliant and dramatically eloquent."

*"The Airborne Symphony, while having symphonic elements, models itself largely after the choral cantata. The symphony is divided into three parts, with each part divided into subtitled sections. The Airborne is a highly dramatic work that connects the birth of flight with the role of airplanes in modern warfare... the narrator holds a primary role in advancing the symphony's plot. The soloists and chorus provide commentary on the action. The symphony is comparable to works by Dmitri Shostakovich,... Samuel Barber, and the earlier works of Igor Stravinsky. Blitzstein, who subscribed to the artistic principles of socialist realism, wrote in a conservative style that was understandable on first hearing."* Wikipedia

**Rare sketch material for one of Blitzstein's major works.** (25156)

\$3,000



15. **BLOCH, Ernest 1880-1959**

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

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

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

*An American composer and teacher of Swiss origin, "Bloch attracted many distinguished students (among them Sessions, Douglas Moore, Rogers, Chanler, Frederick Jacobi, Porter and Elwell), whom he taught to develop and create according to their individual temperaments and talents, an approach he adopted from his teacher, Knorr. He neither founded any school nor blazed new trails; he moulded into a distinctive style the ingredients he found already in use, including aspects of atonality and 12-note themes... In his best work, the expression of his firm faith in the spirituality of mankind always shows through. Bloch was, and continues to be, a singular figure in the music of the 20th century."* David Z. Kushner in *Grove online*. (22365) \$300

16. **BLOCH**

Avodath Hakodesh (Sacred Service)... a Sabbath Morning Service according to the Union Prayer Book for Barytone (Cantor) Mixed Chorus and Organ or Full Orchestra English text by David Stevens Price \$2.50. [Piano-vocal score]. Boston: C.C. Brichard, [c1934].

Small quarto. Original publisher's black cloth-backed gray printed wrappers. 1f. (title), [iii] (blank), iv-v (index of the 5 parts of the work), [vi] (blank), 97, [i] (blank) pp. With occasional pencilled annotations and corrections. Wrappers somewhat worn, soiled and creased; various handstamps, including of the UCLA Library, to upper. Slightly worn and soiled; light uniform browning; first two leaves slightly defective at gutter.

**First Edition.**

*"In the 1930s Bloch returned to his roots and, in his retreat at Roverdo-Capriasca, Ticino, produced his monumental Avodath hakodesh ('Sacred Service'), based on texts drawn from the Reform Jewish prayer book..."* David Z. Kushner in *Grove online* (25189) \$35

### 17. **BLOCH**

Poems of the Sea A Cycle of Three Pieces for Piano... Waves Chanty At Sea. New York: G. Schirmer Inc. [PN 31420], [1923].

Folio. Original publisher's blue wrappers with titling within decorative border. [1] (title), [2] (text of poem by Walt Whitman) 3-23 pp. With "Cleveland July 2-11, 1922" printed to foot of final page of music. Light handstamp "Mail Out" to upper wrapper.

#### **First Edition.**

"Bloch's propensity to eclecticism is further seen in the piano cycle, *Poems of the Sea*, in which there is a mixture of Impressionism, modality and Hebrew shtaygers." David Z. Kushner in *Grove online* (25246) \$40



### 18. **CARPENTER, John Alden 1876-1951**

Autograph musical quotation signed in full from his *Violin Concerto*. 4 measures, being the opening measures of the concerto in piano score, marked "Allegro" at head and dated "March '39." Notated in ink on an album leaf 89 x 145 mm.

An American composer, "[Carpenter's] later works, the majority of them instrumental, continued to bring him much acclaim, notably the beautiful and assertive *Quintet in Three Movements*, the *Violin Concerto*, often performed by Balokovic, and the *Second Symphony*, performed first by Walter and the New York PO." Thomas C. Pierson in *Grove online* (21742) \$200

### 19. **CARRILLO, Julián 1875-1965**

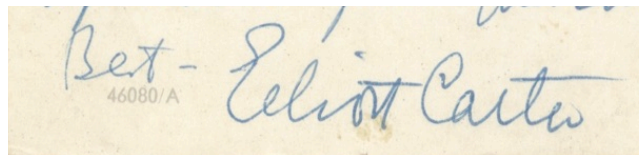
*Six Preludes for Piano*. [Piano score]. New York: The 13th Sound [without PN], [1928].

Folio. Publisher's original printed blue-green wrappers. 1f. (title), 21, [i] (blank) pp. **With autograph inscription signed** "Julian Carrillo" and dated "Mexico 1945" to upper wrapper, in Spanish and with a printed dedication "to my daughter Lolita" to upper wrapper and title. Publisher's advertisement for Carrillo's microtonal solfeggio method to lower wrapper. Wrappers slightly worn, soiled and stained; minor loss to blank lower left edge; partially detached.

#### **Probable First Edition.**



*Carrillo was a Mexican composer, theorist, conductor, violinist, inventor, and teacher. During several formative years in Europe, "he shaped his critical philosophy of the practical application and examination of all theoretical precepts. The results were revolutionary, and led him to a lifelong attempt at effecting greater accuracy among the discrepant postulates of physicists, mathematicians and music theorists, and at helping performers to apply, or at least understand, them (see his Pre-sonido 13). As early as 1895, while he was experimenting on his own with the divisions of a string into multiple parts, he arrived at a 'new sound' (a note pitched in the mathematical ratio 1:1.007246), between g and a on the fourth string of his violin. Since this was the first ascending 1 / 16-tone to break up the 'classical 12', he called it 'el sonido trece' ('the 13th sound'). This single sound came to symbolize microtonality in general for Carrillo, and the many new theoretical and musical systems derived from it: scales, melodies, harmonies, metres, rhythms, textures and instruments."* Gerald R. Benjamin in *Grove online*. (25212) \$40



**20. CARTER, Elliott 1908-2012**

*Autograph letter signed in full to pianist Susan Kagan. 1 page. On a postal card with a color photograph of the St. Stephen's Cathedral in Vienna to verso. Dated Vienna, September 12, 1962. In blue ink. "Thank you very much for your interest in my cello sonata, your numerous performances of it which evince your liking – hope you get as good reviews in September as you did previously."* Slightly worn and soiled.

*"One of the most respected composers of the second half of the 20th century, [Carter] blended the achievements of European modernism and American 'ultra-modernism' into a unique style of surging rhythmic vitality, intense dramatic contrast, and innovative facture."* David Schiff and Mark D. Porcaro in *Grove online*. He composed his Sonata for Cello and Piano in 1948. *Susan Kagan is an American pianist, musicologist, and former faculty member at Hunter College; she frequently collaborated with her cellist husband, Gerald Kagan.* (24374) \$400

**21. CARTER**

*Variations for Orchestra (1954-1955). [Score]. New York: Associated Music Publishers [PN AMP-95818-150], [1957].*

Octavo. Original publisher's wrappers printed in dark green. [i] (title, with contents), [ii] (list of orchestral instruments), 3-152 pp. Photographic reproduction of [?]copyist's manuscript, with some literals typeset. Publisher's catalog with works by Carter (the most recent being his Canonic Suite, 1957) to verso of lower wrapper. Wrappers slightly browned and detached.

**First Edition.**

*"Carter spent much time after the war editing Ives's music; he now returned for inspiration to his boyhood musical enthusiasms and expanded his notion of the European tradition beyond the limits of Boulanger's aesthetic... This pursuit led him to a systematic study of rhythm..."*

*Proportionally related tempos were not new. Stravinsky, for instance, used three tempos (M.M.72, 108 and 144) in a ratio of 2:3:4 in his Symphonies d'instruments à vent... Carter took the idea of a polyrhythmic format further in the Variations for Orchestra (1954–5), a work in which the traditional design of theme, variations, and finale is set against patterns of interruption and recurrence created by two ritornellos that reappear in evolving tempos."*  
David Schiff and Mark R. Porcaro in *Grove online* (25195) \$50

## 22. CARTER

*Recitative and Improvisation for Four Kettledrums (one player) [\$1.50]. [Timpani score].*  
New York: Associated Music Publishers, Inc. [PN AMP-9601-6], [1960].

Folio. Original publisher's light gray wrappers printed in dark green. [i] (title), 2-7, [i] (publisher's catalog) pp. With printed performance directions and a note indicating that these pieces come from "Six Pieces for Kettledrums" to lower margin of p. 2. Wrappers slightly browned. Lightly worn and creased.

### Probable First Edition.

*Recitative and Improvisation are two of Eight Pieces for Four Timpani, a collection of short pieces for solo timpani. "Six of the pieces [including Recitative and Improvisation] were composed in 1950. Two new pieces were added in 1966, and the rest were revised in collaboration with percussionist Jan Williams. Carter wrote the pieces as studies in tempo modulation and the use of four-note chords. They are a collection rather than a suite, as Carter suggested no more than four be performed at once. The pieces make heavy use of extended techniques, including playing with the back end of the timpani sticks, varying the beating spot on the drumhead, glissandos, and sympathetic vibration." Wikipedia online. The Eight Pieces have become integral works in the solo percussionist's repertoire. (25199) \$35*

## 23. CARTER

*Double Concerto for Harpsichord and Piano with Two Chamber Orchestras (1961). [Score].*  
New York: Associated Music Publishers [PN AMP-96139-168], 1961.

Folio. Original publisher's light gray wrappers printed in dark green. [i] (title, with contents), [ii] (list of instruments), [iii] (seating plan), [iv]-[xiii] (notes on performance in English and Italian), [i] (blank), 168, [i] (blank), [i] (publisher's catalogue with works by Carter) pp. Spine slightly chipped.

### First Edition.

*"Carter set off on a different stylistic course with the Second Quartet (1959) and the Double Concerto (1961). Perhaps under the influence of the European avant-garde—he was particularly impressed with Boulez's *Le marteau sans maître* and Nono's *Il canto sospeso*—he abandoned... long phrases and cumulative textures... and pursued a more fragmented, unpredictable, and dissonant style which nonetheless retains many elements of American ultramodernism... In the Double Concerto each interval is assigned a separate speed, a device proposed by Cowell in *New Musical Resources* (New York, 1930) and employed by Nancarrow in his player piano studies... In the concerto the two chamber orchestras and soloists are surrounded by four percussionists, who at the midpoint of the work play*

*accelerating and retarding figures that whirl around the ensemble in both directions.*" David Schiff and Mark R. Porcaro in *Grove online* (25198) \$100

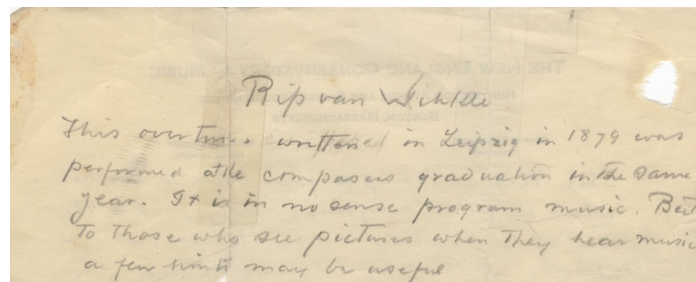
#### 24. **CARTER**

*Holiday Overture (1944/61). [Score].* New York: Associated Music Publishers [PN AMP-96119-68], [1962].

Large octavo. Original publisher's light gray wrappers printed in dark green. [i] (title), [i] (list of orchestral instruments), 3-70, [i] (blank), [i] (publisher's catalogue with works by Carter). Slightly worn and browned; lower inner corner slightly bumped.

#### **First Edition.**

*"The new simplicity and American quality of Copland's [Billy the Kid, 1936] set a pattern which many American composers, including Carter, would follow in the next decade. Carter's simplified style appears in the First Symphony (1942, rev. 1954)... and the Holiday Overture (1944, rev. 1961), which begins like Piston and ends like Ives; typically, both works were considered difficult, despite Carter's effort to write in the populist manner... Hints of Carter's later style can be found in... the explosive counterpoint of the Holiday Overture."* David Schiff and Mark R. Porcaro in *Grove online* (25197) \$40



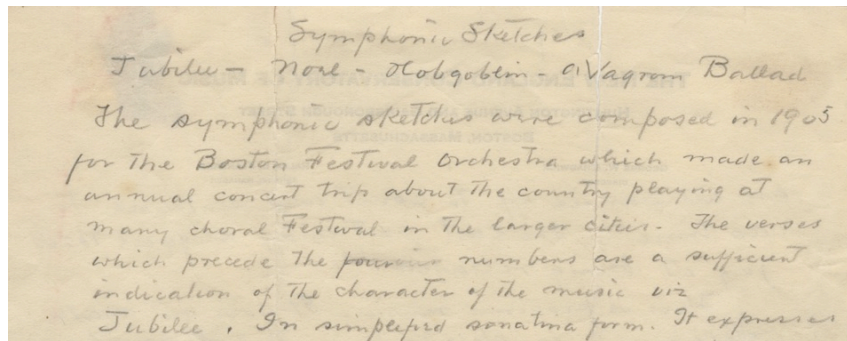
#### 25. **CHADWICK, George Whitefield 1854-1931**

*Rip van Winkle. Overture for Orchestra. Autograph textual manuscript regarding the work and the relationship between Washington Irving's short story and Chadwick's music.*

Written in pencil on both sides of a sheet of letterhead of The New England Conservatory of Music in Boston. Undated, but probably after 1905. Worn, soiled and creased; torn at folds; approximately 1/2" of paper lacking at upper blank margin; remnants of adhesive to margins slightly affecting text with no loss.

*Chadwick, an American composer, teacher, conductor, pianist and organist, "was a leading figure of the Second School of New England composers. Highly regarded in his lifetime as a composer, he was also largely responsible for the effective reorganization of the New England Conservatory and was one of the most influential teachers in American music."* Steven Ledbetter and Victor Fell Yellin in *Grove online*

The *Rip van Winkle Overture* was written while Chadwick was attending the Leipzig Conservatory in 1877-79. It was performed in 1879 in Leipzig, Dresden and Boston to very favourable reviews. (25244) \$300



**26. CHADWICK**

*The Symphonic Sketches for Orchestra. Autograph textual manuscript regarding the composition of the work, its history, and an account of the significance of each of the four movements, "Jubilee," "Noel," "Hobgoblin," and "A Vagrom Ballad."*

Written in pencil on both sides of a sheet of letterhead of The New England Conservatory of Music in Boston. Undated, but after 1905. Worn and slightly soiled; creased at folds with some tears and tape repairs; remnants of coloured cloth and adhesive to corners.

*"The conventional four movements - fast, slow, scherzo, and finale - all demonstrate coherent tonal design. But because of the evocative generic elements of the music, signalled by Chadwick's own epigraphic titles and preambular quotations, these Sketches must also be placed within the orbit of program music."*

*"The title itself is ambiguous. It may refer to the literary and dramatic as well as the visual arts. In the case of the first three movements or sketches - "Jubilee," "Noel," and "Hobgoblin" - there is a question as to whether the composer's intention was to tell a story or paint a picture. But the last sketch, "A Vagrom Ballad," definitely may be understood only as a vaudeville or music hall act."*

*"In any case, the extramusical quotient of the Sketches echoes such American artifacts as Currier and Ives prints, derives from the same sources as the works of the Ashcan school of painters, and parallels the realism of such authors as William Dean Howells and Stempah Crane." Yelin: Chadwick Yankee Composer, p. 113. Published in Music in the USA: A Documentary Companion edited by Judith Tick Matthews, p. 306. (25243) \$450*

**27. CHAITKIN, David born 1938**

*Autograph sketch leaf from the full score of the composer's "Summersong" for 23 wind instruments. Signed.*

1 page. Folio. Notated in pencil on 16-stave paper on one side of a bifolium (310 x 232 mm.). Undated, but ca. 1981. Together with a typed letter signed from the composer to the prominent American choral conductor Harold Rosenbaum regarding both the present work and the composer's "Seasons Such as These," commenting on their significance and hoping for more performances.

*Chaitkin's teachers included Dallapiccola, Shifrin and Imbrie. (18927)*

\$550

28. **CHAVEZ, Carlos 1899-1978**

*Sonatina for violin and piano. [Score and part].* Los Angeles: New Music Edition, [1928].

Folio. Original publisher's light gray self-wrappers. [1] (title), 2-11; 4 pp. Minor staining and wear to spine and outer leaf. Slightly browned.

*"[Chavez's] role in the musical and cultural life of Mexico was decisive during the second and third quarters of the 20th century. In a career spanning more than 50 years, he composed more than 200 musical works, conducted numerous orchestras in the USA, Latin America and Europe, held important government positions in the arts in Mexico, and lectured and wrote extensively about music and its place in the social milieu. Three broad stylistic tendencies pervade his music: Mexicanism, both pre-Conquest and modern; a mélange of brittle dissonance, angular melody, atonality and polytonality; and a conservative leaning toward classical forms, moderation of dissonance, and tonality."* Robert Parker in *Grove online* (25227) \$30

29. **CHAVEZ**

36. *[For piano solo].* San Francisco: New Music Edition [PN 36-3], [1930].

Folio. Original publisher's printed self-wrappers. [1] (title), [2] (blank), 3-5 pp.

First separate edition. (25249)

\$25

30. **CHEN YI born 1953**

*"Let's Reach a New Height."* Composition for unaccompanied four-part chorus (SATB). Autograph musical manuscript full score. Complete. Signed and dated by the composer April 14, 2012.

Small folio, ca. 280 x 215 mm. Unbound. 3ff. notated in pencil on one-side of each leaf. 68 measures in total. **The final state of the manuscript.** A note in the composer's hand to the last page carries instructions for the transfer of the score into Finale, the music notation software program.

Commissioned by the New York Virtuoso Singers to celebrate the choir's 25th anniversary, the present work was first performed by them under the direction of the noted choral conductor Harold Rosenbaum at Merkin Concert Hall in New York on October 21, 2012. The text is by the Chinese poet of the Tang dynasty's Kaiyuan era Wang Zhihuan (688-742).

*"... the beauty of Chen Yi's beguiling and animated setting of 'Let's Reach a New Height' comes from the way her music interacts with the vivid verbal imagery, a metaphorical take on a Tang dynasty poem about striving higher in years to come."* Anthony Tommasini in a *New York Times* review, October 23, 2013

*"Sent to the countryside as a labourer during the Cultural Revolution, she kept her violin with her, entertaining farmers with melodies from 'revolutionary operas' condoned by the Gang of Four and practising Western repertory when she was alone. After returning home at the age of 17, she served as leader and composer for the local Beijing opera troupe. She studied composition with Wu Zuqiang and visiting professor Alexander Goehr at the Central*



Let's reach a new height Chenyi

Soprano (S): yo-yo-wei Pale sun Pale sun  
 Alto (A): yo-yo-wei Yo-lo Pale sun Pale sun  
 Tenor (T): yo-yo-wei  
 Bass (B): yo-yo-wei yo

Soprano (S): pale sun goes down the hill, yo wei yo-  
 Alto (A): pale sun goes down the hill, yo wei yo-  
 Tenor (T): Pale sun goes down the hill, pale sun goes down the hill, yo-  
 Bass (B): lo Pale sun goes down the hill, Pale sun goes down the hill, yo-

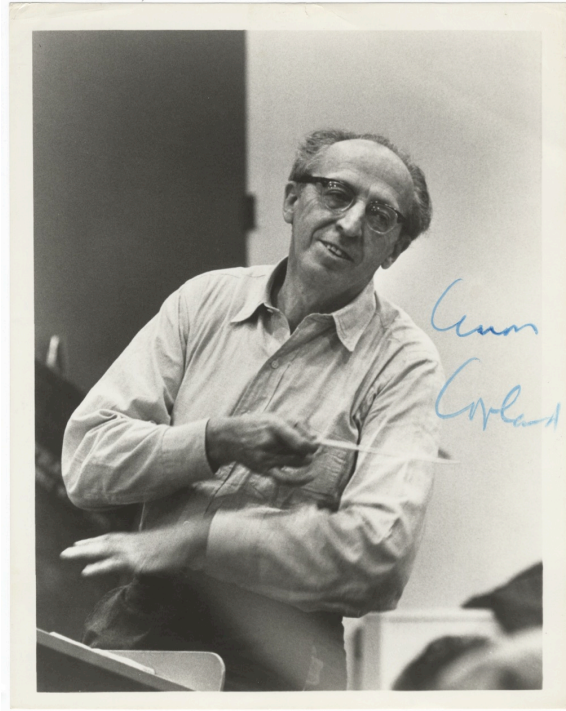
Conservatory in Beijing when it reopened in 1977... Her honours have included awards from the Guggenheim, Ford, Rockefeller, Alpert, Fromm and Koussevitzky foundations, and the American Academy and Institute of Arts and Letters. In 2001, she became the second-ever recipient of the Charles Ives Living Award from the American Academy of Arts and Letters, and the ASCAP Concert Music Award... Chen's music combines Western compositional techniques with elements of Chinese musical tradition." Joanna C. Lee in Grove online (22417) \$2,250

**31. COPLAND, Aaron 1900-1990**

*Appalachian Spring. The Tender Land - Suite. RCA Victor Red Seal LP recording LM-2401 issued ca. 1960 with Copland and the Boston Symphony Orchestra. With a signed autograph inscription in blue ink to verso of record jacket: "For David and Sheila from a grateful guest Aaron Copland." Recording in good playing condition; jacket somewhat worn and split at spine.*

Appalachian Spring, a ballet in one act choreographed by Martha Graham to music by Copland, is one of the composer's best-known and loved words.

"One of his country's most enduringly successful composers, Copland created a distinctively American style and aesthetic in works of varying difficulty for a diversity of genres and mediums, including ballet, opera and film. Also active as a critic, mentor, advocate and concert organizer, he played a decisive role in the growth of serious music in the Americas in the 20th century." Howard Pollack in Grove online (25168) \$100



32. **COPLAND**

*Publicity photograph of the composer in later years, signed in full in dark turquoise pencil. Copland is depicted three-quarter length, in casual dress, at the podium, actively conducting, baton in hand. 257 x 204 mm. (23457) \$175*

33. **COPLAND**

*Piano Fantasy. New York: Boosey & Hawkes [PN B. Pa. 173], [copyright 1957].*

*Folio. Original publisher's light gray wrappers printed in darker gray. 1f. (title), [3] ("Commissioned by the Juilliard School of Music... on the occasion of its fiftieth anniversary celebration, and dedicated to the memory of William Kapell"), 4-47 pp. **With an autograph inscription signed** by the composer in blue ink to title: "For David Cordially Aaron Copland 1980."*

*"The Piano Fantasy (1957) is possibly Copland's most challenging work... [It] took [him] an arduously long time to write, probably longer than any other composition in his career. It started life in 1951 as a concerto for piano and orchestra, commissioned by the Louisville Symphony Orchestra, for the brilliant young pianist William Kapell (1922-1953). When the commission fell through, Copland decided to write a solo piano work... William Masselos premiered the Fantasy at Juilliard on 25 October 1957... The audience... hailed it with cheers and bravos... Such enthusiastic response... clearly challenges the received wisdom that his adoption of the twelve-tone method in the 1950s damaged his powers and prestige." Pollack pp. 483-85. (24218) \$150*

### 34. COPLAND

*Rodeo Ballet in One Act Arranged for piano solo by the composer.* London...: Boosey & Hawkes [PN B & H 18925], [c1962].

Folio. Original publisher's beige wrappers printed in brown. 1f. (title), 36, [ii] pp. **With an autograph inscription signed by the composer in blue ink to title: "For David Aaron Copland."**

*Rodeo, composed for the Ballet Russe de Monte Carlo with choreography by Agnes de Mille, premiered on October 16, 1942 at the Metropolitan Opera. It was "a sold-out event, its illustrious audience including Copland, Martha Graham, Edwin Denby, and the new Broadway team of Richard Rodgers and Oscar Hammerstein... The premiere was an enormous success... It was a great moment for Copland, who joined de Mille on the stage of the Met for all the acclaim. Rodgers and Hammerstein immediately decided to hire de Mille to choreograph Oklahoma!"* Pollack p. 372. (24211) \$150

The image shows a handwritten musical score for a piece titled "Piece by Ketzel", transcribed by Morris Cotel. The score is for piano and is in 3/4 time. It features two staves: a treble clef staff and a bass clef staff. The piece is marked "Furtive" and "pp" (pianissimo). The score is heavily annotated with handwritten notes in pencil. A circled section is labeled "section A = (a) + (b) [(b) may be seen as expansion of (a)]" with a tempo marking of "♩ = 72". Another circled section is labeled "section B = (a) expanded, then (b) expanded & balanced!". Other annotations include "see also bar 6.", "(a) expanded", and "pp". The score is numbered "1" at the beginning.

### 35. COTEL, Morris Moshe

*Ketzel [The Cat]. Piece for Piano Four Paws... transcribed by Morris Cotel. For piano solo.* [New York], [1996].

Folio. [1] (title), [2] (blank), [3] (music), [4] (blank) pp. **Heavily annotated** in pencil, accompanied by a "tongue-in-cheek" structural analysis by Cotel.

Together with:

A clean copy of the score and a letter to Yale professor Allen Forte relative to the piece, which gained a special mention when submitted to the *Paris New Music Review* "One Minute Competition." With copies of articles relative to the piece from *The New York Times* and *The New York Jewish Week*.

This very short piece had its premiere at the Peabody Conservatory on January 21, 1998. See *The Gazette Online: The Newspaper of The Johns Hopkins University*, January 20, 1988, vol. 27 no. 18 for Aaron Levin's article on Cotel and the genesis of this 20-second piece. (25178) \$150

36. **COWELL, Henry 1897-1965**

*United Quartet for String Art. [Score and parts].* San Francisco: New Music Edition [ca. 1936-37].

Folio. Original publisher's self-wrappers. Score: [1] (title), [2] (blank), 3-10; Parts: 3, 3, 3, 3 pp. Upper wrapper slightly abraded at inner margin.

**First Edition.** *Very scarce.*

*"Cowell's musical legacy is twofold. First, many of his advanced ideas—not least as expounded in New Musical Resources—have been taken up by later composers, both in America and Europe. For instance, Nancarrow's complex rhythms and use of the player piano were both inspired by New Musical Resources, and Stockhausen's scales of tempo in Gruppen are very similar to those proposed by Cowell. Second, Cowell's remarkable openness of mind, especially in relation to timbre and to non-Western musics—he once stated his desire "to live in the whole world of music"—set an important precedent for his own students, such as Cage and Harrison, who in turn influenced many younger composers. As Goldman asserted in 1966, '[Cowell] helped two generations to see and think and hear, and he helped to create and build a foundation for 'modern' music in America. This is not a small achievement; it is a gigantic one. . . .' " David Nicholls and Joel Sachs in Grove online (25233)* \$100

37. **COWELL**

*Reel orchestra partitur. [Full score].* San Francisco: New Music Edition, [ca. 1940].

Folio. Unbound. [1] (title), [2] (blank), 3-11 pp. Slightly worn; title leaf separated at spine; edges frayed; minor staining to inner margins; possibly lacking outer wrappers.

**Probable First Edition.** Scarce. (25230) \$40

38. **COWELL**

*Ostinato Pianissimo (For Percussion Band)... 25th Anniversary Edition. [Percussion ensemble score].* [New York]: New Music [without PN], October 1952.

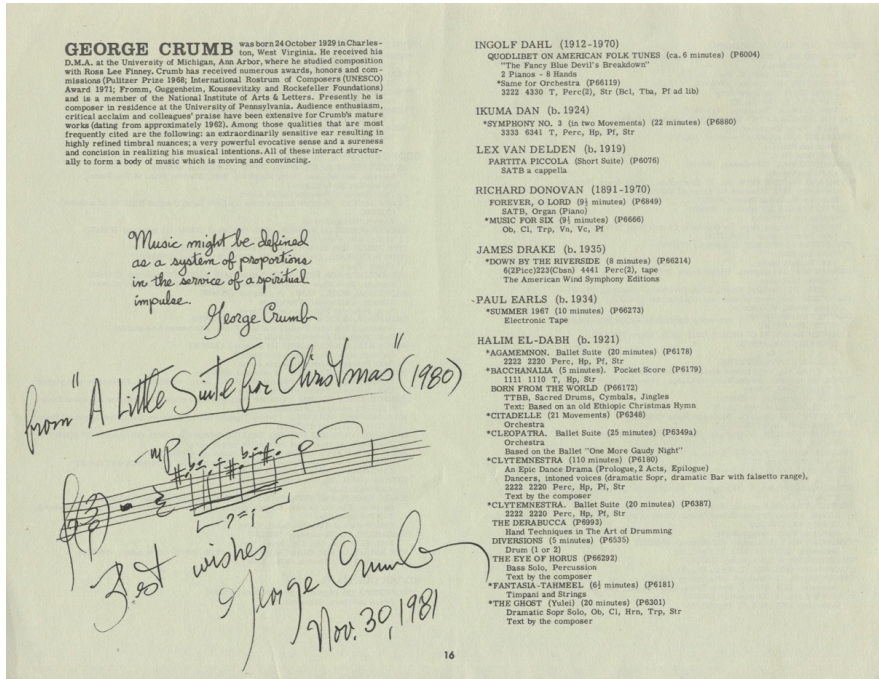
Small folio. Publisher's original green printed wrappers. [i] (half-title), [i] (directions), 3-11, [i] (blank) pp. Volume 26, no. 1 of Cowell's "New Music A Quarterly Publishing Modern Compositions." Printed dedication "For Nicolas Slonimsky" at upper margin of p. 3. Copyright date of 1953 at lower margin. Wrappers include volume number and date, a publisher's catalog, a list of board of directors and editorial members (including Vladimir Ussachevsky, Lou Harrison, Elliott Carter, Peggy Glanville-Hicks, Otto Luening, and John Cage), a description of New Music, and handstamps "1.50" and "Prices subject to change without notice." Wrappers slightly browned. Occasional light creasing and wear. (25196) \$35

39. **CRUMB, George born 1929**

*Autograph musical quotation from "A Little Suite for Christmas," signed.* 1 measure, dated November 30, 1998, notated in black ink on page 16 of a printed catalogue of contemporary



music by composers including Henry Cowell, Edgar Curtis, Ingolf Dahl, Ikuma Dan, Lex van Delden, Richard Donovan, James Drake, Paul Earls and Halim El-Dabh. With a printed biographical notice at upper left, including among the composer's special qualities "an extraordinarily sensitive ear resulting in highly refined timbral nuances; a very powerful evocative sense and a sureness and concision in realizing his musical intentions" and going on to state "All of these interact structurally to form a body of music which is moving and convincing." Very slightly worn.



A student of Boris Blacher and Ross Lee Finney, Crumb was a professor of composition at the University of Pennsylvania for 30 years.

"Although the works that established [his] reputation are relatively few, their refinement is exquisite and their breadth of reference intriguing. His openness to external stimuli – musical, poetic, sociological – has caused some critics to accuse him of emphasizing surface sensation at the expense of real substance. One may argue in his defence, however, that for him the medium is the message; the allusions, stylistic juxtapositions and whimsical quotations with which his music abounds are its very heart. These references result in a beguilingly evocative music, the haunting atmosphere of which has brought him many admirers." Richard Steinitz in Grove online. (21828) \$300

**40. DAMROSCH, Leopold 1832-1885**

*Concert für die Violine I. Large format autograph musical quotation signed. Scored for violin and piano. Inscribed to Robert Weigelt. Dated Breslau, March 17, 1869 at lower left corner. 1 leaf. Oblong folio (276 x 352 mm.). 9 measures notated in dark brown ink. Watermark "J. Whatman 1859." Very slightly worn and soiled; repaired with tape at central fold.*





*A noted violinist, conductor and composer, "in 1857 Liszt appointed [Damrosch] leading violinist in the court orchestra at Weimar. In 1858–60 he was conductor of the Breslau Philharmonic Society, and in 1862 he organized the Orchesterverein of Breslau, of which he remained director until 1871. In that year Damrosch was called to New York to become conductor of the Männergesangverein Arion, a post he held until 1883. His energy, strong musical temperament, and organizing ability soon brought him influence in the musical life of New York." H.E. Krehbiel et al in Grove online. Damrosch went on to found his own orchestra, which gave the American premiere of Brahms's first symphony and of Berlioz's Requiem. (25219)* \$285

#### 41. **DAMROSCH, Walter 1862-1950**

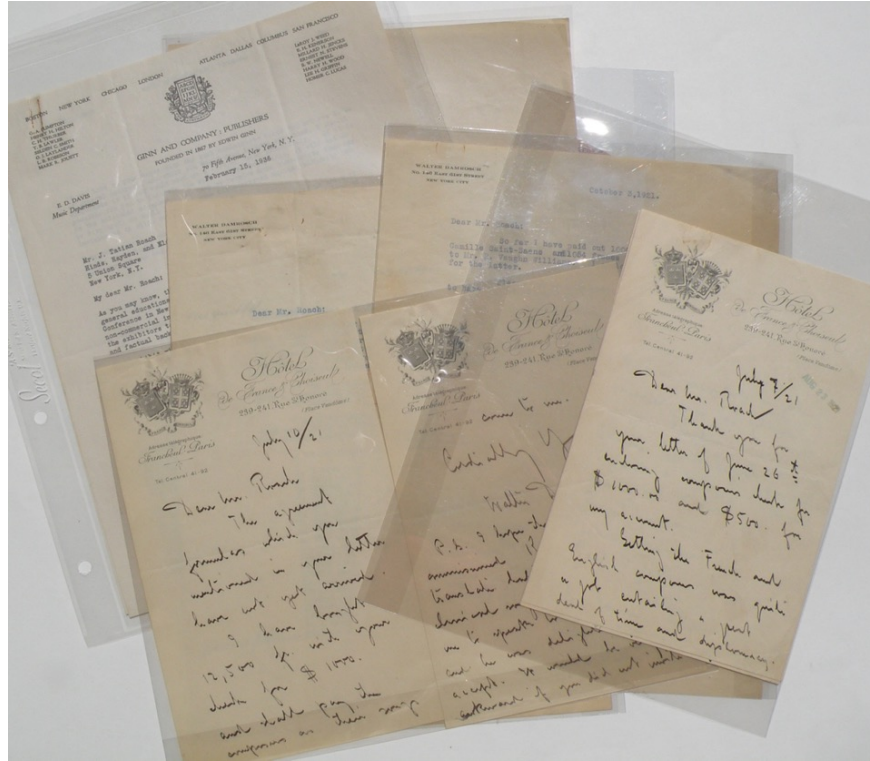
*An interesting group of autograph and typed letters signed to Mr. Tatian Roach at Hinds, Hayden, and Eldredge, publishers in New York, 1921-1922.*

*April 28, 1921*

*Typed letter. 2 pp. Carbon copy. An interesting letter from Roach to Damrosch, outlining Damrosch's proposed activities while in Europe, sent at Damrosch's request. These activities include "to collect melodies which can be sung from the standard instrumental works..., standard operas... [and] standard song composers," "to bring back twenty to twenty-five songs by European composers...," "to furnish from twenty to thirty antecents of periods, the consequents of which are to be invented by pupils...," "to suggest the words or phrases which will illustrate the various rhythmic figures...," and "to set at least ten to fifteen original songs from poems supplied."*

*July 7, 1921*

*Autograph letter signed. 4ff. written on one side of the leaf only. Octavo. On letterhead of the Hôtel de France & Choiseul in Paris. A very interesting letter in which Damrosch thanks Roach for his check, discusses his efforts to solicit songs from various composers, their requested fees, publishing rights, etc. "Getting the French and English composers was quite a job entailing a great deal of time and diplomacy," but he has managed to get "promises" from Saint-Saens, d'Indy, Widor, Ducasse, Casadesus, Vidal, Elgar ("not definite"), Vaughan Williams and Goosens.*



July 10, 1921

Autograph letter signed. 2ff. written on one side of the leaf only. Octavo. On letterhead of the Hôtel de France & Choiseul in Paris. Damrosch advises Roach that the "agreement formulas" have not yet arrived and tells him that he has bought 12,500 francs with his check for \$1,000 with which he "shall pay the composers as their songs come to me." He asks in a postscript that Roach contact [?] Rubbiad to confirm an arrangement to translate some classical songs.

October 3, 1921

Typed letter signed. 1 page. Oblong octavo. On personal letterhead with Damrosch's name and address printed to upper left corner. Damrosch details his payments to Saint-Saens and Vaughan Williams and asks Roach to let him know when they will next meet.

October 12, 1921

Typed letter signed. 1 page. Oblong octavo. On personal letterhead with Damrosch's name and address printed to upper left corner. Damrosch encloses a letter from Saint-Saens' publishers (not included) discussing copyright matters.

May 8, 1922

Typed letter signed. 1-1/3 pp. Folio. Damrosch is returning the musical calendar and the Kroeger and Grant-Schaefer songs. He has made a few corrections to the Kroeger songs but very much likes the Schaefer and suggests that Roach ask him to write more. He mentions a Saint-Saens song, "To the Aviators," suggesting the possible addition of "a repetition sign on page 5" and the songs of Vidal, calling them "quite charming." Damrosch then provides a list of 21 works that he is setting and asks that Roach let him know if he wants more. He goes on to mention d'Indy: "You will also find the manuscripts of d'Indy's two songs which you can have copied. They are already written for English words."

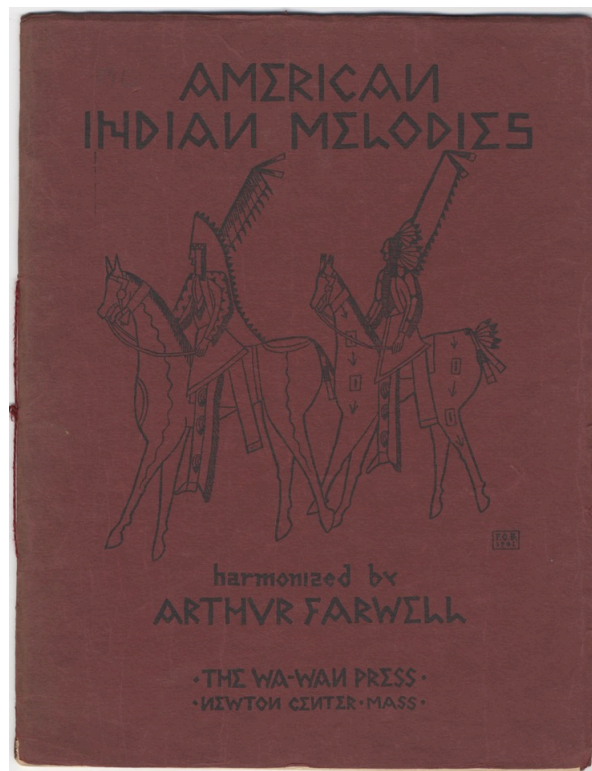
February 15, 1936

Typed letter signed. 1-1/2 pp. To Roach from Ennis D. Davis, Chairman of the Historical Exhibit Committee. On letterhead of the publishers Ginn and Company. Regarding an exhibit by the Music Education Exhibitors' Association planned in connection with the meeting of the National Conference in New York to include "original manuscripts of famous past composers, and outstanding contemporary composers," displays of "rare and unusual" string and wind instruments and "a demonstration of music engraving and printing." Davis is responsible for the manuscript section of the exhibit and asks Roach to let him know if he has any manuscripts suitable for exhibition.

*Walter Damrosch was a highly important figure in late 19th-early 20th century music in America. "He persuaded Andrew Carnegie to build Carnegie Hall... and brought Tchaikovsky to the USA for its opening in 1891. He presented the American premières of Tchaikovsky's Fourth and Sixth symphonies, and those of works by Wagner, Mahler, and Elgar. He also championed conservative American composers such as Carpenter, Loeffler, Daniel Gregory Mason, and Deems Taylor; he commissioned Gershwin's piano concerto and conducted the première of his An American in Paris." H.E. Krehbiel et al in Grove online. Walter was the son of the noted violinist, conductor and composer Leopold Damrosch (1832-1885).*

(25221)

\$450



**42. FARWELL, Arthur 1872-1952**

*American Indian Melodies Harmonized by Arthur Farwell. [Piano score]. Newton Center, Mass.: The Wa-Wan Press [without PN], [1901].*

Folio. Publisher's original maroon stylized pictorial wrappers signed with printed initials "F.C.B. 1901." [i] (title), [i] (copyright notice), [1]-8 (Introduction by Farwell), [9]-29, [i] (blank) pp. With printed motto opposite each song to verso of each leaf. Wrappers with small edge tears. Slightly worn and creased; light dampstaining to lower inner margins. Together with: 8 leaves (in folio) from a collection of songs and piano music published by Oliver Ditson, copyright 1897-98. Includes "Northern Song" (Farwell), "Berceuse" (Alex Ilynsky), "O Hush-A-By Baby" (J.C. Bartlett), "My true Love hath my Heart" (Charles Fonteyn Manney), "All through the night" (Harold Boulton), and "God that madest earth and heaven" (R. Heber & R. Whateley). With the handstamp of "Johann Stockman" to lower margin of first leaf. From the collection of the noted pianist Mario Feninger, with his monogram in blue ink to upper margin of title. Lacking wrappers; outer leaves detached; some soiling and wear.

### **First Edition.**

*Farwell acknowledges his debts to Alice C. Fletcher, a prominent American ethnologist, from whose Indian Story and Song from North America (1900) he gleaned his melodies and mottos. "Farwell was an eclectic and prolific composer, with an extraordinary variety of musical interests. His music covers a very wide spectrum, from community choruses to tiny songs on poems by Emily Dickinson, from masques and pageants to polytonal studies for piano... His failure to find a publisher for his American Indian Melodies, and the knowledge that many of his colleagues were in a similar predicament, led to his founding of the Wa-Wan Press (1901-12) for the publication of music by contemporary American composers. Subscribers were offered two volumes of music (vocal and instrumental) each quarter. The press published the work of 37 composers in volumes beautifully designed and printed, often with introductions by Farwell."* Gilbert Chase and Neely Bruce in *Grove online* (25201) \$75

### **43. FELDER, David born 1953**

*Nomina sunt consequentia rerum for chamber choir (SATB). Autograph musical manuscript full score. Signed and dated by the composer November 3, [20]10 at conclusion.*

1 page of a bifolium. Large folio (418 x 300 mm.). Unbound. Notated in pencil on 30-stave Star Nr. 136 paper, with autograph title and inscription to head. **A final draft of the complete work in 43 measures, with evidence of the compositional process.**

Commissioned and performed by the New York Virtuoso Singers under the direction of Harold Rosenbaum.

*"Felder combines his deep knowledge of the past and the present with a constant searching on a philosophical, human and musical level - a Gustav Mahler for the 21st century... [He] has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Aspen, Tanglewood, Music Factory, Bourges, Vienna Modern, IRCAM, Ars Musica, and many others, and earn continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic, American Brass Quintet, and many others. Felder's work has been broadly characterized by its highly*



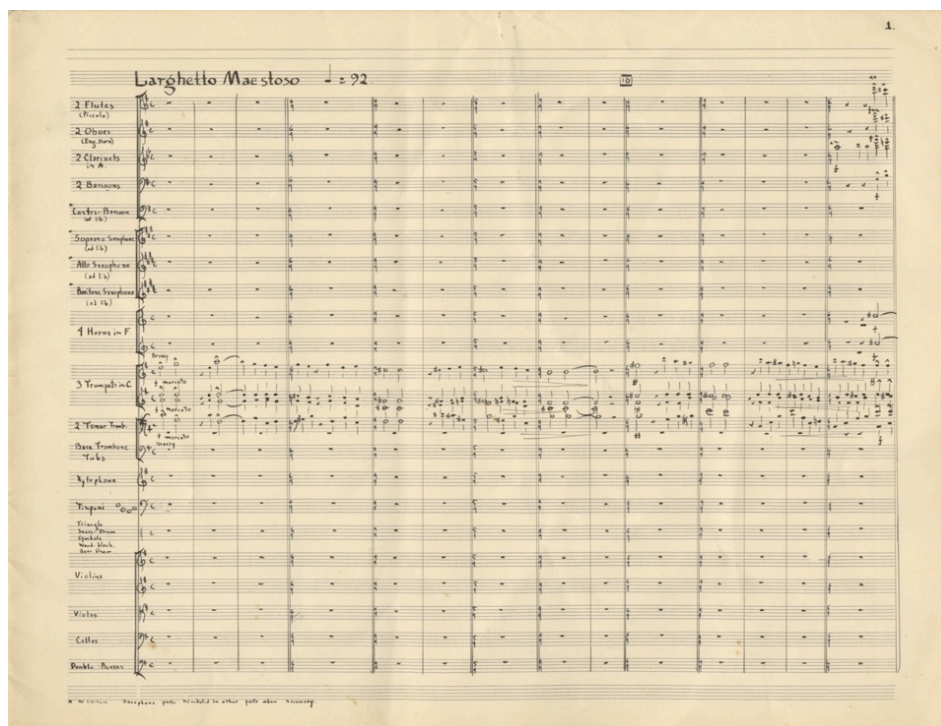
[roming sunt consequentia rerum]  
for Handb. Lorenzini and the NYUS

Star Nr. 136, 30 Systeme ©

energetic profile, through its frequent employment of technological extension and elaboration of musical materials... and its lyrical qualities... [He] has received numerous grants and commissions including many awards." [www.atlanticcenterforthearts.org](http://www.atlanticcenterforthearts.org)

Felder currently holds the Birge-Cary Chair in composition at SUNY Buffalo and has been Artistic Director of the "June in Buffalo" Festival from 1985 to present; he has been the Director of the Center for 21st Century Music at the University since 2006. (21471) \$1,350





**44. FINNEY, Ross Lee 1906-1997**

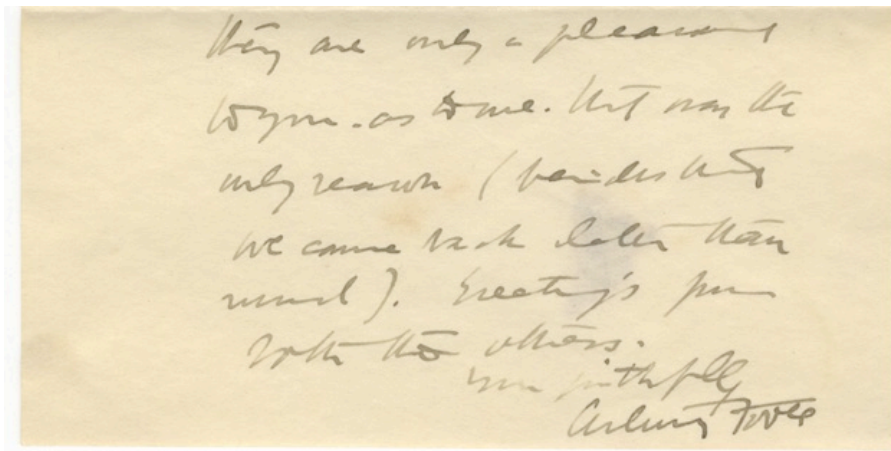
*Overture for a Drama for full orchestra. Autograph musical manuscript full score. Signed and dated "Menton-Garavan [France], Nov. 12, 1937."*

Oblong folio, 267 x 346 mm. Unbound. Notated in ink on 24-stave music manuscript paper. 1f. (recto title, verso instrumentation), 22 + [i] (blank) pp. With "Villa Noël Menton-Garavan Nov. 12, 1937" in Finney's autograph to foot of final page of music. Evidence of several corrections otherwise a fair copy. "M#2" (manuscript number 2?) in ink to lower inner corner of title and "No. 31" in pencil to upper inner corner. Slightly worn; lightly creased at central fold and overall; small tear to inner corner of first leaf; minor rust marks from paper clips to upper margin of first three leaves. From the estate of the conductor Antonia Brico (1902-1989), first woman conductor of the New York Philharmonic, in July of 1938.

**Not in Grove's "selective" works list or in the works list in Cooper:** *The Music of Ross Lee Finney*, in *The Musical Quarterly*, Vol. LIII, No. 1, January 1967. Baker-Slonimsky (Centennial Edition) p. 1113 dates the composition at 1940 in error. The New York Public Library holds sound discs of the work in the Rodgers and Hammerstein Archives of Recorded Sound, one made at the Eastman School of Music under Howard Hanson.

**We have not located a printed score of this early work**, first performed in Rochester on October 28, 1941. OCLC 51793868 records a single copy of a reproduction of a later holograph manuscript dated May 8, 1938, held in the Fleisher Collection at The Free Library of Philadelphia.

*Finney was a pupil of Alban Berg, Rober Sessions, Nadia Boulanger and Donald Ferguson. His early influences included the music of Fauré, Stravinsky, Schoenberg and serialism, as well as folk song.* (24985) \$3,000



45. **FOOTE, Arthur 1853-1937**

*Autograph letter signed in full to George Fredrickson. 1 page. Octavo. Postmarked November 17, 1920, Coolidge Corner, Mass. With autograph envelope addressed to Fredrickson in Everett, Massachusetts. Foote looks forward to seeing his correspondent on Saturday. "I don't want to make the lessons... a duty, being glad that they are only a pleasure to you, as to me."* Creased at folds; remnants of adhesive to verso with some show-through; envelope worn, torn at edges, lacking flap.

*A noted, American composer, organist, pianist, teacher and writer, Foote studied with John Knowles Paine, among others.*

*"In his finest works Foote was a memorable composer. His style, firmly placed in the Romantic tradition, is characterized by lyrical melodies, expressive phrasing, and clear formal structure. He excelled in writing for strings... Foote was [also] highly regarded as a pedagogue earning his livelihood mainly from private piano instruction." Wilma Reid Cipolla in Grove online (25179)* \$250

46. **FOOTE**

*Autograph letter signed. 1 page. Quarto. Dated Ridge Avenue, Newton Centre, Mass., Feb. 4, 1928 at head. To a Miss Warnell, apologizing for not being able to join her at a luncheon. Very slightly soiled; creased at folds. (20090)* \$200

47. **FOOTE**

*Autograph letter signed in full to Mr. [John James] Hattstaedt, founder of the American Conservatory of Music. 1 page of a bifolium, written in black ink on blue letterhead embossed with "The St. Botolph Club. 2 Newbury Street, Boston." at head. Small octavo. N.d. Foote thanks his correspondent for his "kindness in sending me the interesting program, and for the honor of putting my pieces upon it." Very slightly worn; creased at folds.*

*Hattstaedt (1851-1931) founded the American Conservatory of Music in Chicago in 1886 and served as its president from that date until his death. (22140)* \$225

48. **FOOTE**

*Autograph letter signed in full to Hattstaedt.* 2 pp. Octavo. On personal letterhead, with "Arthur Foote, 2 West Cedar Street, Boston, Mass." printed in red to upper left corner. Dated March 7 [no year]. Mentioning his violin sonata performed in Chicago by Mr. Liebling, a quartet for piano and strings that he performed with the Kneisel Quartet, his hopes for the success of an upcoming concert, and sends his correspondent some 'cello pieces that were played at a concert in New York "a month or two ago... My violin sonata which was published last autumn has already been played in Chicago, a month ago, by Mr. Liebling... A quartet for piano and strings... is not (it is ms.) readable by anyone but the person who wrote." Slightly worn and browned; creased at folds; ink slightly faded. (22142) \$350

49. **FOOTE**

*From Rest Harrow A Little Suite for the Fortepiano... Morning Glories[:;] Rain on the Garret Roof[:;] A Country Song[:;] Country Dance Alla[:;] Turca Price 75 cents.* Boston... New York: Arthur P. Schmidt [PN A.P.S. 12608a...e], 1922.

Folio. Original publisher's ivory wrappers with titling within decorative border. [i] (title), 2-13, [i] (publisher's catalogue listing pedagogical publications Foote), [ii] (publisher's catalogue with pedagogical publications by various authors) pp. Additional publisher's catalogues "Schmidt's Educational Series" to lower wrapper. Series number to head of title: "Schmidt's Educational Series No. 281."

From the collection of the noted pianist Mario Feninger, with his small circular blindstamp to upper margin of title. Slightly worn, foxed and dampstained.

**First Edition.** (25213)

\$25

50. **FOOTE**

[Op. 27, no. 5 and 9]. *Zwei kleine Capricen (aus dessen Etuden op. 27)... No. 1 1/6...No. 2 2/—.* London: Patey & Willis [PN A.P.S. 2826e and i], [ca. 1892].

Folio. Plain blue boards with cut paper label to upper titled in manuscript "A. Forte 2 kleine Capricen." [i] (decorative title printed in blue), 2-3, [i] (blank), 1f. (title printed in blue), 3-5, [i] (blank) pp. With printed dedications to head of first page of music of each piece: "Herrn Emil Liebling gewidmet" and ""Frau Helen Hopekirk gewidmet." The two titles are identical; number and price of the respective piece have been underlined in red pencil. With printed notes to head of title: "Played with immense success on his American Tour by J. Paderewski"; below imprint: "Copyright 1892 by Arthur Schmidt"; and to foot: "Printed in Germany by Henry Litolff." Handstamp of "Paul North" to upper board and front endpaper; handstamp, "E. Walcot & Co. Musical Instrument Warehouse, Circus Road, St. John's Wood, N.W.," to lower right corner of title. Manuscript annotation in blue ink to head of title: "Zürich M F de R 20 octobre 1984." Binding slightly worn and bumped; reinforced at spine. Fingerings in pencil to first piece; some guarding at gutters.

Not listed in any major library catalogue. Titelaufage of two excerpts from Foote's Nine Études, op. 27, based on plates of Schmidt's first edition of 1892. Schmidt had published both the complete cycle (as "Études") and the two individual pieces (as "Caprices"). The numbers "V" and IX" and the opus numbers in the composer's credits to the first page of each piece

have been deleted; pagination is new. There was another Titelaufage, also undated, by Chappell & Co. in London. (25218) \$20

### 51. **FOOTE**

[Op. 41]. *5 Poems (after Omar Khayyam) for the Pianoforte Op. 41 Price \$1.* Boston, Leipzig, New York: Arthur P. Schmidt [PN A.P.S. 4820a...e], [1907 or later].

Folio. [i] (title within decorative border), 2-25, [ii] (publisher's catalogue listing pedagogical publications), [i] (publisher's catalogue with works by Foote). Printed dedication to head of title: "To Miss Adele aus der Ohe"; below, series number: "Edition Schmidt No. 43." Poems of four lines each printed as mottos to head of each piece and to title; no. 2 with an additional poem. Publisher's catalogue printed to final page lists compositions published up to 1907 (Foote, op. 62). Copyright notice to foot of title and p. 2 dated 1899. From the collection of the noted pianist Mario Feninger, with his monogram in blue ink to head of title and circular blindstamp to lower right corner of title. Slightly worn, browned and creased; lower edge dampstained.

#### **First Edition, later issue.**

Foote later orchestrated four of the five pieces (op. 48, published 1912); the exception is no. 3. (25211) \$25

### 52. **FOOTE**

[Op. 73]. *5 Silhouettes for the Pianoforte... Op. 73 1 Prelude .40 2 Dusk .40 3 Valse triste .40 4 Flying cloud .50 5 Oriental Dance .50 Complet \$1.* Boston... Leipzig... New York: Arthur P. Schmidt [PN A.P.S. 9862], 1913.

Small folio. Original publisher's decorative wrappers. 1f. (decorative title printed in red), 3-19, [i] (publisher's catalogue with works by Foote). With "Edition Schmidt No. 163." With additional publisher's catalogues with pedagogical publications to verso of upper wrapper and to both sides of lower. From the collection of the noted pianist Mario Feninger, with his monogram in black ink to head of upper wrapper and title and small circular blindstamp to lower right corner of title. Occasional annotations (fingerings, etc.) in pencil; minor dampstaining and cockling to upper edge.

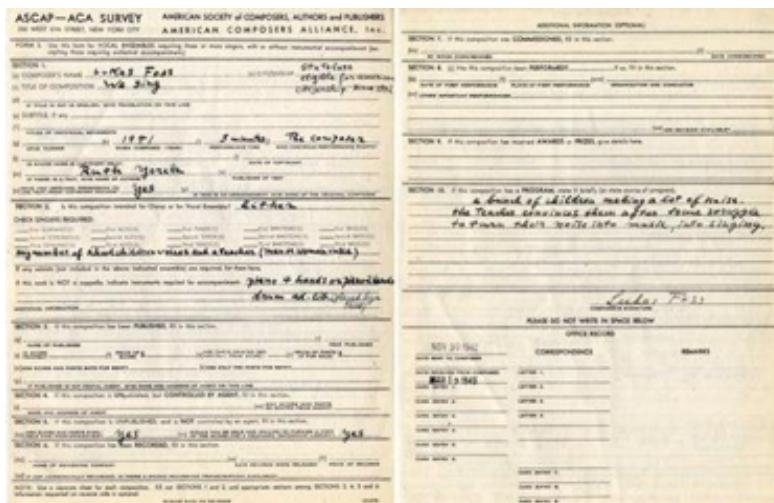
#### **First Edition.** (25216)

\$25

### 53. **FOSS, Lukas 1922-2009**

*Printed ASCAP form relative to Foss's choral composition "We Sing," completed in manuscript by the composer and signed by him. 2 pp. Quarto. [ca. 1943].*

Foss identifies this work as having been composed in 1941 with a performance time of 3 minutes, with copyright held by Ruth Yorek and performance rights being controlled by the composer. The "singers required" are noted as "any number of school children voices and a teacher..." and the instrumentation as "piano 4 hands or piano 2 hands, drum ad. lib. (played by a child)." The program is identified as "a bunch of children making a lot of noise. The teacher convinces them after some struggle to turn their noise into music, into singing."



*Foss was a prominent American composer and conductor. "For all their diverse styles, [his] works spring from a distinct personality: enthusiastic, curious and receptive to every kind of musical idea. Not coincidentally, these are the same attitudes he instilled in audiences with his performances of the classical repertory and new music. In short, he was one of his era's most communicative and representative composer-performers." Gilbert Chase and David Wright in Grove online. (20091) \$225*

**54. FOSS**

*Autograph letter signed to the Colombian conductor and champion of South American music, Guillermo Espinosa (1905-1990). 1 page. Oblong octavo. Dated December 15, 1960. On University of California letterhead. A brief note, saying "I hope the enclosed will do. Send me the proofs, if you wish, and I will examine them." Slightly worn and creased. (20712) \$100*

**55. FOSS**

*Autograph letter signed to the prominent American choral conductor Harold Rosenbaum. 2 pp. Quarto. On personalized letterhead. Dated August 3, [19]87. With autograph envelope. Creased at folds.*

*Foss writes regarding his Di Profundi for a cappella choir, stating that his publisher has the score, its duration, and that he will try to locate a tape of the work; he also discusses scheduling for the following season. (18928) \$150*

**56. GERSHWIN, George 1898-1937**

*Delicious [Delishious]. Janet Gaynor and Charles Farrell in "Delicious" A Fox Picture... Lyrics by Ira Gershwin Book by Guy Bolton Directed by David Butler. New York: New World Music Corporation Harms [PN N.W. 99-4], [c1931].*

*Folio. Original publisher's decorative wrappers printed in purple and green including a reproduction photograph of Janet Gaynor and her Scotch terrier. Pp. 2-5 music. With full-page advertisement for "Rhapsody In Blue" in decorative lettering within decorative border to verso of lower wrapper. Slightly worn and browned; splitting at head and tail of spine.*



"Even during his first stay in Hollywood (from November 1930 to February 1931), Gershwin maintained his commitment to concert music; while he and Ira wrote the score for the film *Delicious* (for which they were paid \$100,000) and began the Broadway musical *Of Thee I Sing*, he also composed most of his *Second Rhapsody for Piano and Orchestra*." Richard Crawford et al in *Grove online*. *Delicious* tells "the story of a Scottish immigrant (Gaynor) who spends most of the film fleeing from a persistent immigration officer; she had come into the country illegally, hidden in a horse van belonging to a wealthy Long Islander (Farrell). Most of the action takes place in Manhattan, however, which afforded Gershwin the opportunity for his rhapsody..." Jablonski: *Gershwin*, p. 206. (25251) \$40

#### 57. **GERSHWIN**

*Of Thee I Sing and Who Cares*. Two numbers from *Of Thee I Sing A Musical Comedy* Lyrics by Ira Gershwin... Book by George Kaufman and Morrie Ryskind Directed by George Kaufman Dances and Ensembles by George Hale. New York: New World Music Corporation Harms Incorporated [PN N.W. 102-4; N.W. 101-4], [c1931].

Folio. Original publisher's pictorial wrappers printed in sepia and blue. Pp. 2-5 music and with "Excerpts from George Gershwin's Latest Success *Girl Crazy*" to verso of lower wrapper of each. *Of Thee I Sing* slightly worn and browned; splitting at head and tail of spine; *Who Cares* somewhat worn, browned and faded; edge tears; former owner's signatures to title.

"Established as a composer of talent and ambition, Gershwin maintained his place on Broadway by writing some of his most successful musicals, including *Strike up the Band* (1927; rev. 1930), *Girl Crazy* (1930) and *Of Thee I Sing* (1931), which won a Pulitzer Prize for drama." Richard Crawford et al in *Grove online* (25252) \$40



#### 58. **GERSHWIN**

*Second Rhapsody for Piano and Orchestra Two Piano Arrangement*. [Score]. New York: Harms [PN N.W. 106-43], 1932.

Small folio. Original publisher's decorative sepia wrappers printed in black with modernist design signed "Harris." 1f. (title), 1f. (printed dedication to Max Dreyfus), 5-47, [i] (blank) pp. Two piano parts (piano solo and orchestra reduction) printed as a score. Additional orchestral parts during tutti passages printed in cue notes to blank solo piano staves. From the collection of the noted pianist Mario Feninger, with his monogram in blue ink to head of title. Additional annotations to title in black ink in hand of J.E.B. Schaaf: "Rhapsody in Rivets... Piano #1—Solo Piano #2—Orchestral acc. J.E.B. Schaaf 3719 Mandarin Ct. Santa Barbara, Calif. 93105 Woodland 57532"; address struck through and replaced with: "John Barnard 1110-5th St #N Sta. Monica, Calif 90403." Occasional annotations in ink to music. Upper wrapper creased and bumped at corners; spine slightly frayed; lower lacking. Some browning; light circular stains to title, darker stain to outer edge; final blank page slightly stained.

**First Edition.** *The full score was not published until 1953.* (25209)

\$75

### 59. **GERSHWIN**

*Mine from Let 'Em Eat Cake Lyrics by Ira Gershwin Music by George Gershwin Book by George S. Kaufman and Morrie Ryskind Directed by George S. Kaufman Dances and Ensembles by Von Grona and Ned McGurn.* New York: New World Music Corporation; Harms Incorporated [PN N.W. 123-7], [c1933].

Folio. Original publisher's decorative wrappers by Harris printed in black on a blue ground. 1f. (title), pp. 3-9 music. With titles of 4 songs to upper wrapper (Union Square, On And On And On, Let 'Em Eat Cake and Mine) and incipits to "Four Interesting Songs from Strike Up the Band" to verso of lower wrapper.

#### **First Edition.**

*Let 'Em Eat Cake, the sequel to Gershwin's 1931 musical Of Thee I Sing, was first performed on October 21, 1933. "The score of Let 'Em Eat Cake is one of the Gershwins' finest, a still unrecognized landmark of the American musical theatre. If the word 'operetta' implies little opera, then Let 'em Eat Cake is a remarkable collection of eight little operas. It marks George Gershwin on the threshold of opera with an authentic American accent: his."* Jablonski: *Gershwin*, p. 245. (25237)

\$50

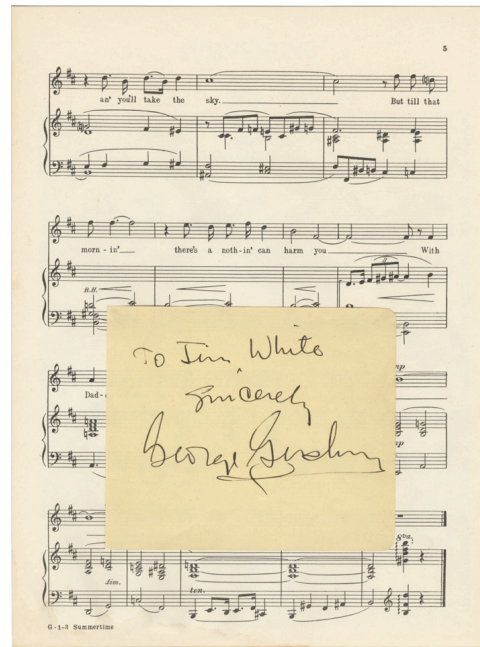
### 60. **GERSHWIN**

*I Got Plenty O' Nuttin'. The Theatre Guild presents Porgy and Bess... Libretto by DuBose Heyward Lyrics by DuBose Heyward and Ira Gershwin Production Directed by Rouben Mamoulian.* New York: Gershwin Publishing Corp. [PN G-8-6], [c1935].

Folio. Original publisher's illustrated wrappers by B. Harris depicting a stylized plantation scene with the skyscrapers of New York in the far upper right background, Pp. 2-7 music. With incipits to "Songs published separately from the American folk opera Porgy and Bess" to verso of lower wrapper. Slightly worn, browned and creased; music seller's handstamp to lower margin of title.

A folk opera in three acts, Porgy and Bess was first performed on October 10, 1935 in New York at the Alvin Theatre.

"The idea of composing a full-length opera based on DuBose Heyward's novel *Porgy* about life among the black inhabitants of 'Catfish Row' in Charleston, South Carolina, first occurred to Gershwin when he read the book in 1926. After many delays, Heyward and the Gershwin brothers signed a contract in October 1933 with the Theatre Guild in New York, and the collaboration was under way. Gershwin began the score in February 1934; during most of the next summer he stayed in South Carolina, composing and absorbing local colour. By early 1935 the composition was finished, and Gershwin spent the next several months orchestrating the work." Richard Crawford in *Grove online* (25240) \$40



**61. GERSHWIN**

*Summertime. The Theatre Guild presents Porgy and Bess... Libretto by DuBose Heyward Lyrics by DuBose Heyward and Ira Gershwin Production Directed by Rouben Mamoulian... Original in B Minor Revised in A Minor Price 95c [cents]. New York: Gershwin Publishing Corporation & New Dawn Music Corporation [PN G-1-3], [ca. 1935].*

Folio. Original publisher's illustrated wrappers in black and white by B. Harris depicting a stylized plantation scene with the skyscrapers of New York in the far upper right background. Pp. 3-5 music. With incipits to "Songs published separately from the American folk opera *Porgy and Bess*" to verso of lower wrapper.

**With a signed autograph inscription to Jim White from the composer on an album leaf 116 x 138 mm. mounted to page 5 of the music. Slightly browned; lower margins slightly dampstained. (25241) \$1,200**

**62. GERSHWIN**

*Preludes for Piano*. New York: New World Music; Harms [PN N.W. 50-11], [not before 1940].

Small folio. Original publisher's red printed wrappers. [i] (title), 12 pp. With publisher's catalogues to verso of upper wrapper and (with incipits) recto of lower, including pieces by Max Steiner and Cole Porter with the copyright date 1940. With handstamp of Broussard's Music Shoppe, Gulfport, [MS] and early owner's signature in pencil to upper wrapper: "Donna Clayton"; to title: "Clayton." Numerous annotations in pencil to first two preludes, probably in Clayton's hand.

**First Edition, later issue** (the first issue was published in 1927).

*"After the success of the Rhapsody [in Blue], new patterns emerged in Gershwin's composing life. He continued to write scores for the musical theatre, though at a somewhat slower rate. He gave more and more attention to concert music, studying with a succession of teachers including Rubin Goldmark, Riegger and Cowell... The Preludes for Piano were introduced in December 1926 as part of a recital in which he accompanied the contralto Marguerite d'Alvarez."* Richard Crawford in *Grove online* (25194) \$30

**63. GERSHWIN**

*Collection Semfa... Rhapsody in Blue.*[Two piano parts, each including reduction of orchestra for second piano]. Paris: Salabert [PN SEMFA 1224], [not before 1946].

Folio. Original light blue wrappers with titling in red and blue within red double-line border. [i] (title), 2-42, [ii] (publisher's catalogue with incipits) pp. Publisher's catalogue to verso of lower wrapper: "Extrait des Catalogues Salabert, Mathot, Deiss, Maurice Senart, Rouart-Lerolle & Cie." The last of these other publishers to be acquired by Salabert was Deiss (in 1946); the catalogue lists works from that year (Grunenwald, *Fantasmagorie* for piano). Marked up in pencil with measure numbers, fingering, tempo modifications, and other performance-related annotations. Browned and very slightly stained at edges.

First French edition of this arrangement, later issue.

*"The SEMFA was a subsidiary created by Francis Salabert for editing in France scores that had been published in the United States by Harms (the 'serious' works of George Gershwin among them)." Encyclopédie multimédia de la comédie musicale théâtrale en France.* (25207) \$35

**64. GINASTERA, Alberto 1916-1983**

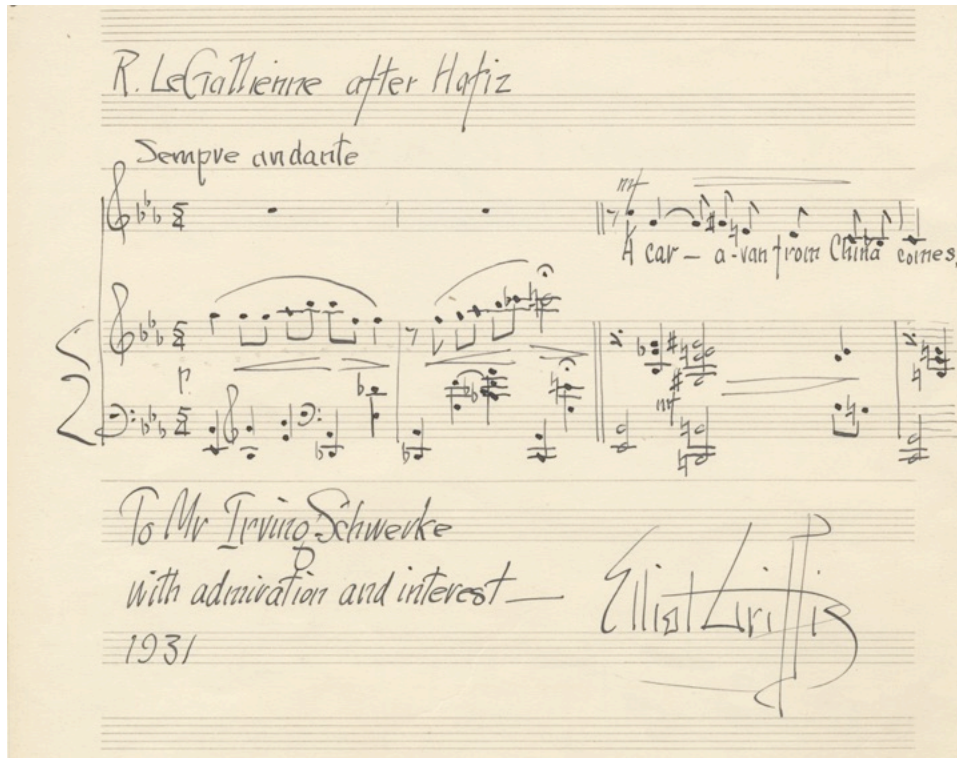
*12 American Preludes (Doce Preludios Americanos) for Piano... In Two Volumes.* [Piano score]. New York: Carl Fischer, Inc. [PNs 30042-10, 30044-12], 1946.

2 volumes. Folio. Publisher's original decorative dark yellow wrappers printed in dark blue. Vol. 1 (03431): 1f. (blank), [i] (title), 2-13, [i] (publisher's catalog) pp.; Vol. 2 (03432): 1f. (blank), [i] (title), 2-13, [i] (publisher's catalog) pp. Each volume with a price of \$1.50 printed to upper wrapper. Lower wrappers with publisher's advertisements for piano music by Ginastera, Villa-Lobos, Roy Harris, and Virgil Thomson. Slightly worn, especially at spine.



**First Edition.**

The original creative achievement of Argentine composer Alberto Ginastera "established his position as one of the leading 20th-century composers of the Americas." Deborah Schwartz-Kates in Grove online. Composed in 1944, the 12 American Preludes are a significant work dating from Ginastera's early period; they were written as part of a tribute to composers such as Aaron Copland and Heitor Villa-Lobos. (25204) \$45



**65. GRIFFES, Elliot 1893-1967 and Raoul LAPARRA 1876-1943**

Autograph musical quotations from Laparra's "L'illustre Fregona" and Griffes's "R. Le Gallienne after Hafiz," signed and dated 1931.

1 leaf. Folio. Notated on 12-stave paper, recto with an eight-measure autograph musical quotation from "L'illustre Fregona" with inscription "A Monsieur Irving Schwerke en souvenir de ses commensaires si viamens 'j'cures' si -- pour moi par leur franchise" signed and dated, Paris, 22 February 1931; verso with a four-measure autograph musical quotation from "R. Le Gallienne after Hafiz" signed and dated and with the inscription: "To Mr Irving Schwerke with admiration and interest."

The American composer, pianist and teacher Elliot Griffes studied with Horatio Parker, Chadwick and Stuart Mason. An active recitalist and performer, Griffes also taught at various institutions. He composed film scores and numerous songs. Raoul Laparra's *L'illustre Fregona*, a three-act zarzuela first performed at the Paris Opera February 16, 1931, is a Spanish pastiche in the form of a zarzuela combining Spanish songs and dances in many styles with spoken dialogue. (12730) \$350



**66. HANSON, Howard 1896-1981**

*Signed bust-length photograph by Morrall.* Image size 254 x 196 mm. Inscribed to the Colombian musicologist Otto de Greiff. Together with a typed letter signed to de Greiff. 1 page. Octavo. Dated January 28, 1939. On letterhead of the Eastman School of Music. Hanson thanks de Greiff for his support, mentions his opera, *Merry Mount*, and sends the present autographed photograph in response to de Greiff's request.

*"I appreciate what you say of my efforts in behalf of American Music and I am glad to know that you enjoyed the performance of my opera, "Merry Mount," when it was given by the Metropolitan Opera Company."*

*"As a conductor, Hanson especially featured American compositions, and was an early champion of William Grant Still and John Alden Carpenter... [He] has generally been considered a neo-Romantic composer, influenced by Grieg and Sibelius, due in part to the success of the second symphony.... All Hanson's works display rhythmic vitality, frequently using tonally-based ostinatos and sensitivity towards timbral combination."* Ruth T. Watanabe and James Perone in *Grove online*. Hanson was director of the Eastman School of Music for 40 years, from 1924-64. (20114) \$350

**67. HANSON**

*Clog Dance. [Piano solo].* New York: Composers' Music Corporation [PN 4-760-1 to 4-760-4], [c1922].

Folio. Original publisher's pictorial wrappers with striking illustration of a male figure in clogs mirrored in shadow/ 1f. (recto title, verso printed dedication to Percy Grainger), pp. 3-6 music, 1f. (blank). Wrappers slightly worn and soiled. Lower outer corners creased and with small tears. (25187) \$20

68. **IVES, Charles 1874-1954**

*Eighteen[!19] Songs. [For voice and piano].* San Francisco: [New Music] , [October 1935].

Large folio. Original publisher's decorative dark pink wrappers printed in blue. [1] (title incorporating index of songs), 2-51, [i] (textual notes regarding five of the songs). With notes on New Music's mission, etc. to upper inner wrapper and a "Catalogue New Music Edition Henry Cowell Editor" to lower inner wrapper. In *New Music: A Quarterly of Modern Compositions*, Volume 9 Number 1.

Contents (with authors of text where noted):

- *General William Booth Enters Into Heaven* (Lindsay)
- *A Farewell to Land* (Byron)
- *Requiem* (Stevenson)
- *Cradle Song* (A.L. Ives)
- *La Fède* (Ariosto)
- *Aeschylus and Sophocles* (Landor)
- *Tom Sails Away*
- *Canon* (Moore)
- *The Innate*
- *Slugging a Vampire*
- *Two Little Flowers*
- *An Election*
- *Night of Frost in May* (Meredith) from "*Paracelsus*" (Browning)
- *A Christmas Carol* (traditional)
- *Majority*
- *Resolution*
- *On the Antipodes*
- *In Summer Fields* (Almers)

**First Editions** of 5 of the songs; 14 are revised versions of songs that first appeared in Ives's "114 Songs" published in 1922. Sinclair p. 660.

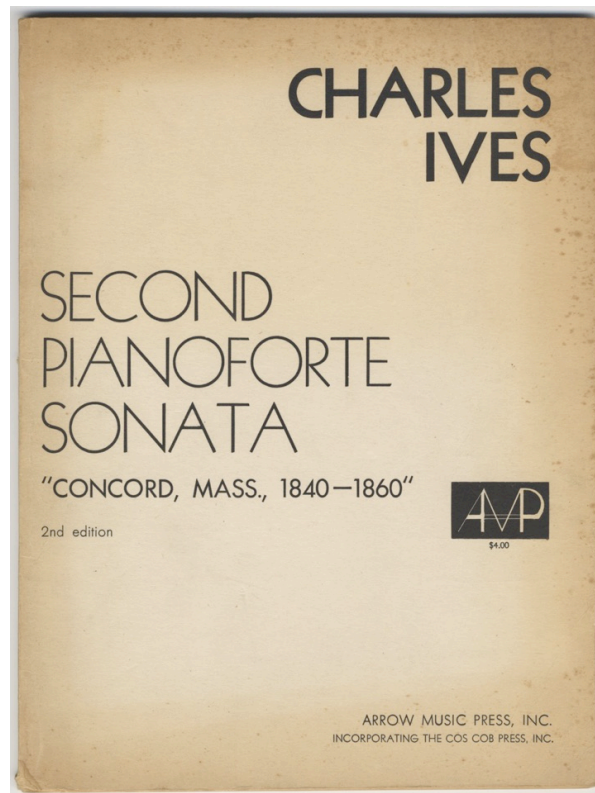
*["Ives's] music is marked by an integration of American and European musical traditions, innovations in rhythm, harmony, and form, and an unparalleled ability to evoke the sounds and feelings of American life. He is regarded as the leading American composer of art music of the early 20th century."* J. Peter Burkholder et al in *Grove online* (25247) \$150

69. **IVES**

*Second Pianoforte Sonata "Concord, Mass., 1840-1860" 2nd edition.* [New York]: Arrow Music Press, [1947].

Folio. Original publisher's printed wrappers. 1f. (title), 68 pp. + 2ff. text (from "Prologue" and "Epilogue" + 1f. (notes on the 4 movements: "Emerson," "Hawthorne," "The Alcotts" and "Thoreau"+ testimonials). Publisher's catalogue to verso of lower wrapper. Wrappers somewhat worn and browned and dampstained at edges; light uniform browning throughout.

Second edition. Sinclair p. 88.



*This, the second edition, was revised by Ives. "The enthusiastic critical response to John Kirkpatrick's 20 January 1939 premiere of the complete sonata led Ives to an immediate desire for a corrected reprinting of the sonata... As Ives reconsidered his score his plan escalated into a new edition of the work, one that would add to the piano version, as much as possible, omitted material found in the original orchestral source pieces... From the first submission to Arrow Press of changes in early 1940 the project experienced problems and a succession of engravers struggled with Ives's many changes of mind. World War II brought a hiatus of 1944-46. On 2 April 1947 Godfrey Turner (of Arrow Music Press) wrote to Harmony Ives: "I do hope that Mr. Ives is not again re-writing the SONATA by means of extensive corrections. The plates absolutely will not stand any more and secondly, inasmuch as the original engraver is out of business, the re-engraving will not match too well... and thirdly, this proof was supposed to be a complete and final corrected proof." In late September 1947 Ives sent in the last, apparently tenth, proof. Publication of the second edition came on 7 October 1947." Sinclair pp. 196-97.*

*"During the twentieth century, comprehension became much more elusive as music became more complex... The European sonata was characterized by an orderly presentation of simple materials, which were heightened by the contrast of modulation. These sound events were followed by development and recapitulation. Ives smashes apart this model, proposing a new psychological process of meditation and comprehension and he creates a great personal challenge for both performer and listener. It is this bold proposition that enabled Ives to borrow from the models of the past to make his new style of musical composition understandable to performers and interpreters. It is this bold proposition that makes the Concord Sonata such a unique moment in the history of music." David Michael Hertz in Charles Ives and His World edited by J. Peter Burkholder, p. 116. (25169) \$300*



70. **IVES**

*Third Symphony Performance Time 17 Minutes.* [New York]: Arrow Music Press, [c1947].

Folio. Original publisher's printed wrappers. 1f. (recto title, verso orchestration), [1]-80 pp. Wrappers slightly worn and browned; uniform light browning throughout.

**First Edition.** Sinclair p. 13. De Lerma S993.

*The Third Symphony (The Camp Meeting) received its first public performance with Lou Harrison conducting the New York Little Symphony in 1946. A work for chamber orchestra completed some 35 years earlier, Harrison "deciphered Ives's old pencil score of the symphony, did some editing of it, copied out the parts, and conducted the work in Carnegie Chamber Music Hall on April 5, 1946. With its simple camp-meeting tunes quoted in an appropriately naive context, the work created a minor sensation and was favorably review by the critics." Rossiter: Charles Ives & His America, p. 295.*

*The work was awarded a Pulitzer prize in May of 1947. "This award marked another major milestone in the process of Ives's recognition, for it carried his name into daily newspapers all over the country." ibid (25170) \$165*



71. **KILENYI, Edward 1910-2000**

*Group of 4 original silver print portrait photographs of the noted American pianist by the distinguished Jewish Hungarian-born Dutch photographer Eva Besnyo (1910-2003). Ca. 1935. Each ca. 230 x 190 mm. (9" x 6-3/4") and with the photographer's stamp in blue ink to verso. One photograph with some spotting and slight silvering.*

Kilenyi had a successful international career as a pianist, performing widely in both Europe and North America in the 1930s. He studied at the Liszt Royal Academy in Budapest under Ernst von Dohnányi, with whom he developed a close friendship. Kilenyi's father was a teacher of George Gershwin.

The photographer Besnyo was born in Budapest and moved to Berlin in 1930, where the photographic avant-garde was prominent; her photographs appeared in the *Berliner Illustrierten Zeitung*, among other publications. Besnyo became part of a circle of socially and politically engaged intellectuals and artists such as György Kepes, Joris Ivens, John Fernhout, László Moholy-Nagy, Otto Umbehr (Umbo), Robert Capa, and others. She established her own studio in 1931 but, with the growing threat of National Socialism, moved to Amsterdam in 1932, reaching some prominence there as a photographer until she was forbidden, under the occupation, to engage in all journalistic activities. Besnyo resumed her artistic activities after the war and went on to win many awards for her work. Her photographs are held by museums in both Holland and Germany. *Abstracted from an article by Marion Beckers, Jewish Women: A Comprehensive Encyclopedia* (22258) \$1,500

## 72. LANE, Eastwood 1879-1951

*Five American Dances for Piano 1. The Crap Shooters (A Negro Dance) 2. Around the Hall (A Dance Hall Ditty) 3. A Gringo Tango 4. North of Boston (A Barn Dance) 5. Powwow (An Indian Reminiscence) Complete \$1.25. [Piano score].* New York: J. Fischer & Bro. [PN J.F. & B. 4676-5, 4677-4, 4678-4, 4679-5, 4685-4, Coll. 4675-22], [1919].

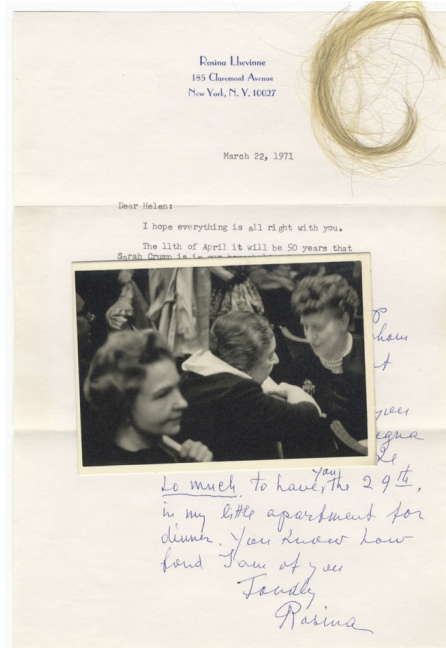
Folio. Publisher's original printed wrappers. 1f. (title), 1f. (table of contents), 3-24, [i] (blank), [i] (publisher's advertisement) pp. Upper wrapper with printed dedication to Deems Taylor and printed note "In preparation Adirondack Sketches for Piano Eastwood Lane". Wrappers slightly worn, torn and partially detached. Occasional minor tears to edges slightly affecting music on p. 4; lower corner of pp. 3-4 slightly lacking; lower corners lightly soiled.

### First Edition.

*"Largely self-taught, Lane familiarized himself with the works of MacDowell, Debussy and others from piano rolls played on an Ampico player piano. He regarded composition as a hobby and showed little interest in compositional theory. He found the process of notating a work an agonizing chore and would customarily commit entire pieces to memory before writing them down. His compositions, primarily for solo piano, reflect a profound interest in American legends, folk music and literature. Occasionally the influences of Asian and medieval music are also present. Although strongly influenced by MacDowell's style, Lane employed a rich harmonic language that was all his own. A resourceful and idiosyncratic treatment of thematic material is also characteristic of his work." Norman P. Gentieu in Grove online (25210)* \$25

## 73. LHEVINNE, Rosina 1880-1976

*One typed letter signed, one typed/autograph letter, one secretarial letter (all signed "Rosina") to her friend Helen Coates, Leonard Bernstein's first piano teacher and long-time personal assistant.*



*March 22, 1971*

1 page. Large octavo. First two paragraphs typed, remainder autograph. On personal letterhead with Lhevinne's name and address printed in blue at head. Lhevinne suggests that Coates send a card or greeting to Sarah Crump celebrating "50 years... in our household." She goes on to ask Coates to dinner in her "little apartment" on the 29th: "You know how fond I am of you."

*July 11, 1972 (in manuscript in another hand)*

1-1/3 pp. Octavo. Typed letter signed. Octavo. On personal letterhead with Lhevinne's name in brown at head, deckled edges. Lhevinne apologizes for not writing earlier but both she and Sarah have been sick with a stomach ailment. She goes on to discuss a recent class: "it was a most rare feeling I had that it was a good class," and next Sunday's "special class featuring the brothers Paritoti" of whom she thinks Coates has heard. She wishes her "beloved friend" an enjoyable trip to Europe.

*March 26, 1975 (in manuscript in another hand)*

1 page. Octavo. In a secretarial hand with autograph signature in red. Lhevinne thanks Coates for her "generous donation" for her scholarship and says that she is "looking forward with great pleasure" to seeing her on her 95th birthday.

Together with:

- A lock of Rosina Lhevinne's hair
- 3 original photographs: one of Josef and Rosina, one of Rosina and Helen Coates, one of Rosina and Madeline Hsu, etc.
- "The Naked Face of Talent: Rosina Lhevinne" by Madeline Hsu in *The American Music Teacher*, November-December 1981
- An announcement of a recital by Josef and Rosina Lhevinne
- A prospectus for "A 16mm Film Portrait of Mme. Rosina Lhevinne" issued by the University of California Extension Media Center

*An American pianist and teacher of Ukrainian birth, wife of the noted Russian pianist Josef Lhevinne, Rosina Lhevinne "came to be regarded as one of the great teachers of her time, and among her many famous pupils were Van Cliburn, John Browning, Arthur Gold, James Levine and Misha Dichter."* Ellen Highstein in *Grove online*. She taught at the Juilliard School in New York from 1924 until shortly before her death. (25224) \$250

**74. LUENING, Otto 1900-1996 and Paul Amadeus PISK 1893-1990**

*Eight Preludes for Piano by Otto Luening Five Sketches for Piano by Paul A. Pisk.* New York: New Music [N.M. April\_42\_20], April 1942.

Large octavo. Original publisher's decorative green wrappers. [i] (title), 2-9 (Luening), 10-21 (Pisk), [iii] (blank) pp. With biographies of Luening to foot of p. 9 and Pisk to foot of p. 21. Series title to upper wrapper: "New Music A Quarterly of Modern Compositions" and a printed date of "April 1942" to lower right corner. Masthead and imprint to verso of upper. Publisher's catalogue to recto of lower.

**First Editions.**

*Otto Luening, born in Milwaukee to German parents, spent his formative years mostly in Munich and Zurich, studying with Busoni, among others. "From the 1920s his music... exhibits a lifelong interest in his concept of 'acoustical harmony' (using voicings involving careful aural recognition and use of overtones) and the notion of musical colour as an element of form. Luening attributed his concern with sound colour in both traditional and electronic venues to Busoni's teachings... As in Busoni's music, the juxtaposition of styles in [Luening's works] is an essential forming principle."* Lester Trimble and Severine Neff in *Grove online*

*"Pisk's compositions tend towards atonality, but do not employ 12-note techniques. His thematic and motivic construction reveals a concern for linear relationships that develop contrapuntally within traditional forms and procedures. Harmonies are based on intervallic structures derived from the melodic contour. Many of his works, while chromatic, employ folk melodies."* Elliott Antokoletz in *Grove online* (25200) \$40

**75. MACDOWELL, Edward 1860-1908**

*Idyllen. Sechs kleine Stücke für Pianoforte... Op. 28... Copyright by G. Schirmer New York 1887. [Price "M O, 75." for each of the 6 numbers]. [Piano-vocal score].* Breslau: Julius Hainauer [PN J. 2957,1 H. - J. 2957,6 H.], [c1898, Julius Hainauer, Breslau].

Folio. Original publisher's wrappers with titling within decorative lithographic border by C.G. Röder, Leipzig, printed in dark blue and yellow. Slightly worn and browned.

Later issue, printed from plates of the first edition. Sonneck p. 23.

*"At the turn of the 20th century [MacDowell] was America's best-known composer both at home and abroad, particularly renowned for his piano concertos and evocative piano miniatures... In his early pieces he turned for inspiration to the poetry of Goethe, Heine, Hugo, Tennyson, Shelley, D.G. Rossetti, Hans Christian Andersen, and Bulwer-Lytton. Four sets—Idyllen (revised as Six Idylls after Goethe), Sechs Gedichte nach Heinrich Heine, Vier*



*kleine Poesien, and Marionetten—provide a conspectus of his approaches. In the Goethe set he cultivates the manner he was to master in later piano sets: triggered by the poetry, he provides in each movement his single impression, his personal response to an image of the natural world (under such titles as “In the Woods” and “To the Moonlight”).* Dolores Pesce and Margery Morgan Lowens in *Grove online* (25183) \$20

#### 76. **MACDOWELL**

*Sinfonia Tragica for Symphony Orchestra... arranged... by Modest Altschuler. [Full score].* New York: The Composers Press [PN C.P. 223], [c1946].

Folio. Original publisher's cloth-backed wrappers printed in dark green, publisher's device to verso of lower. 1f. (title), [i] (facsimile of autograph letter from Marian MacDowell to Mr. Haubiel relative to the work's orchestration), [iii] (List of Subscribers), 137, [i] (publisher's catalogue "Compositions by American Composers" including Cadman, MacDowell-Altschuler, Haubiel and Johns). Wrappers quite worn; edges browned and slightly frayed and cockled.

#### **First Edition in this form.**

*The Sonata Tragica, op. 45, composed in 1892-93, received its first complete public performance in March of 1893 at Chickering Hall in Boston.*

*"Huneker, the celebrated American writer on music, described this sonata, soon after its appearance, as 'the most marked contribution to solo sonata literature since Brahms' F minor piano sonata...'. The work is chiefly notable for its general boldness and strength, punctuated by passages of intimate tenderness and deepness of expression, and its slow movement is one of MacDowell's most inspired efforts..."* Porte: *Edward MacDowell*, pp. 89-90.

*"The style evinces, for the first time in [MacDowell's] piano music, the striking orchestral character of his thought..."* Gilman: *Edward Macdowell*, p. 150.

On the posthumous orchestration of the Sonata more than 50 years after its composition, Marian MacDowell writes:

*"I appreciate deeply Mr. Altschuler's desire to orchestrate the Sonata Tragica. I remember very well MacDowell rather regretfully saying after it was finished, "this really is not so much for piano; I think it would sound better for orchestra," but in those days there were but rare opportunities in this country for the production of American orchestral works. I am, therefore, happy that Mr. Altschuler should have changed the Sonata as written for the piano into the orchestral form which MacDowell had longed for - and I am sure he will do a fine piece of work. I am deeply grateful to him..."* Marian MacDowell in her letter to Haubiel (reproduced in the prefatory material to the present edition of the score). (25190) \$100

#### 77. **MAIRS, George Donald 1910-1993**

*America—1943. Autograph full score and autograph draft, signed "GDMairs" 1943.*

Elephant folio (525 x 335 mm). Original plain boards with manuscript titling "America - 1943 George Donald Mairs." 38 (music), [i] (large "pin-up" color photograph of Jean Bartel in a

red bathing suit decoratively mounted to blank music paper with manuscript caption, "Miss America 1943"), [i] (blank) pp. Notated in pencil with some markings in black ink and corrections in red pencil on printed 37-stave music paper with printed instrument names, clefs, and brackets, issued by Witmark & Sons, Chicago ("Witmark Standard Band Score"). Handstamp, "Property of George Donald Mairs," to first page of music and to "Miss America" page. Detached leaf (279 x 215 mm), formerly laid down to verso of upper board, with detailed typed program (unsigned but by the composer), with text reading in part:



*"In the tone-poem 'America--1943', the composer attempts to express in music the impact of the present tremendous war effort upon the lives... of the American people. The score develops in chronological order... The first theme exemplifies the almost hopeless attempts at preparation that were made immediately following the attack on Pearl Harbor and the formal entrance of America into the present war... As the melodic line falters and nearly perishes, it is suddenly but forcefully enveloped by the upward surge in the woodwinds, portraying the wrath and patriotic determination of the people... With a complete definition of horizon, the music leads wildly to a powerful climax."*

Binding worn, rubbed and bumped; reinforced with tape at spine. Somewhat worn and frayed; several leaves detached; early paper repairs; dampstaining to lower margin.

Together with:

*A draft of the same composition in short score*

Folio (318 x 240 mm). One unbound signature of five unpaginated bifolia. 20 pp. Notated in pencil on printed 12-stave music paper issued by Rayner, Dalheim & Co., Chicago ("No. 1").

With corrections in red pencil. Three to seven staves per system, with instrumental cues. Double bar at the end, with annotations: "Fine," "Completed 9/14/42 304 measures GD Mairs," and "272 bars." Handstamp, "Property of George Donald Mairs," to p. [11] and final page. Beginning (corresponding to first 40 measures of full score) lacking; remaining part begins with measure 14 after rehearsal letter B. Outer bifolium partially detached; first leaf creased at lower inner corner.

The end of the full score on p. 38, neither signed nor dated, seems abrupt and lacks a double bar; the draft, however, confirms that the composition is complete.

*George Donald Mairs was an American composer, music pedagogue, conductor, and trombonist. Born in Scotia, New York, he took his B.A. in music at Ithaca College in 1933, leading the school's wind band at the graduation ceremony. He completed his studies with an M.A. at the University of Michigan. From 1944 he worked as a music teacher at Teaneck High School in New Jersey, where he also conducted the wind band. He was a frequent director of the All Star Band in New Jersey and, from 1961, the wind band of the North Jersey School Music Association. As trombonist he played in various big bands and with Les Brown (probably Sr., 1910-2001) and the brothers Les (1917-1995) and Larry (b. 1922) Elgart. His transcription of Dmitri Shostakovich's Prelude in E-flat major, op. 34, no. 14, for wind band is probably his best known work. The 1943 Miss America, Jean Bartel (1923-2011), became a professional singer after winning the pageant. The annotations in the score would suggest that the work was, indeed, performed. (25084) \$450*

#### **78. MANA ZUCCA [Augusta Zuckerman] 1885-1981**

*A small archive of autograph and printed materials being a collection of autograph letters and musical quotations, printed music, recital programs, a publisher's catalog, and associated ephemera relating to American composer and pianist Mana Zucca, much of which contains autograph annotations in Zucca's hand. From the library of Virginia Eskin.*

##### Autograph letters to Eskin:

1. Signed "Mana Zucca" to "Miss Eskin." 4 pp. of a bifolium. Octavo. Dated [Miami Beach,] July 24, [19]78. Notated in black ink on personal letterhead. With "Dr." Zucca's handstamp to lower blank margin of p. 4. With original autograph envelope, ca. 92 x 165 mm., postmarked Miami, July 24, 1978. With Eskin's name in manuscript and California address and Dr. Zucca's handstamp to upper and lower panels, respectively. Zucca has received Eskin's "interesting" publicity material. She will send Eskin a copy of her new catalog as soon as it is available. Although she has very little complementary music, she will send Eskin what she has. She mentions the noted American pianist Shura Cherkassy (1911-1995), who is playing her sonata "all over the world," and is surprised that Eskin does not know her music, as "nearly all the fine pianists do." She hopes she may hear and meet Eskin in person, and asks her if she teaches. Slightly creased at folds and one corner; some light smearing and staining from handstamp. Slightly worn; several small tears.

2. Signed "Mana Zucca" to "Miss Eskin." 1 page. Quarto. N.d. [1978?]. Notated in black ink. On white paper with a piano keyboard printed at lower edge. Adhesive label with Zucca's printed name and Miami Beach address at head. Zucca discusses potential performances of her piano works. "Since you have three of my numbers, why not choose one or two of these? If you send me a few printed programs, I can get you a lot of publicity. I do



hope you will play my pieces (they bring luck)... My piano concerto has been recorded & sells very well. ([Shura] Cherkassy plays my pieces on every program.)..." Slightly creased at folds and corners; file hole to lower right portion, not affecting text.

3. Signed "Mana Zucca" to "Miss Eskin." 2 pp. Octavo. N.d. [1978?]. Notated in black ink. On light yellow paper. Together with a (detached) adhesive label with Zucca's typed name and Miami Beach address. Zucca sent Eskin four pieces on July 24 [1978] and wonders if she received them. She had to buy them because her company no longer gives her complimentary copies ("What a changed world"). She hopes Eskin may record some of her pieces. She goes on to mention her "difficult" Piano Sonata no. 3 and several of her most famous songs, including "I Love Life." "... It would be wonderful if you could record some of my pieces – would give you much publicity. Many fine artists are playing my Sonata No. 3, but it is not a 'seller'. Too difficult for the 'mediocre'. My little songs have reached a million copies – like 'I Love Life', 'Big Brown Bear', 'Rachem', 'Valse Brilliante'. That doesn't make me happy..." Creased at folds; remnants of adhesive and light bleeding from detached label to upper edges, slightly affecting text to verso; occasional light staining.

4. Signed "Mana Zucca" to "Miss Eskin." 2 pp. Quarto. Dated Thursday [1978?]. Notated in black ink. On dark ivory paper with "Dr. Mana-Zucca... Miami Beach, Fla..." handstamped to head. An intriguing letter, in which Zucca laments the limited circulation of her "good, difficult" works. She has received Eskin's letter and money order, which she has sent to her publisher. She used to receive complimentary copies, but now she must buy her own pieces.



She wishes to know which pieces Eskin received. She is sending a new catalog of her works, and hopes Eskin will take a genuine interest in them. "... Unfortunately my light numbers sell, not my good, difficult ones. In fact, the publisher would prefer rock & roll!... What a different world we live in!! Wish you'd take a real interest in my pieces, while I'm still 'here'. Several great pianists are programming my numbers, but they are too difficult for the ordinary pianist. My 'Valse Brilliante' sold over a million. I wrote it when I was 13 years old... I get much mail addressed to Mr. M-Z..." Slightly creased at fold and lower corner.

5. *Autograph musical quotation signed "Mana Zucca" and inscribed.* 1 page. Ca. 110 x 110 mm. Within sepia mat, ca. 253 x 203 mm. Notated in brown ink over traces of pencil. 1 measure from Zucca's hit song "I Love Life" (1923). With a very small bust-length photograph (ca. 25 x 19 mm.) of the composer laid down to blank left margin. Somewhat faded and smudged in several places.

Printed music:

6. *Piano Sonata No. 3.* Miami, Florida: Congress Music Publications, [ca. 1973]. Folio. Original publisher's printed wrappers. [1] (title), 2-34 pp., with music commencing on verso of upper wrapper. Publisher's catalogue listing "Four Interesting Piano Pieces by Mana-Zucca" to verso of lower wrapper, including "Poeme," "Bolero de Concert," "Southland Zephyrs," and "Nectar Dance." Inscribed and signed "To Meyer and Rochelle my dear cousins with love Mana Zucca 1973" to upper margin of upper wrapper.

7. *Another copy of above. Inscribed and signed* "With all good wishes to Virginia Eskin from Mana Zucca 1978" to upper margin of upper wrapper. With numerous performance markings and cuts in pencil, in all likelihood in Eskin's hand. Slightly worn and creased.

8. [Op. 72]. *Bolero de Concert for Pianoforte... Op. 72, No. 2 .75 net (In U.S.A.).* New York: G. Schirmer, Inc., [ca. 1923]. Folio. Original publisher's printed wrappers. [1] (title), 2-9 pp., with music commencing on verso of upper wrapper. Publisher's catalogue listing "Recent and Successful Drawing-Room and Concert Pieces for Piano" to verso of lower wrapper, including Zucca's "Arabesque," Op. 53. Wrappers mostly detached and slightly browned; minor wear, with occasional small tears.

9. [Op. 182, No. 1]. *A Hazy Moon Piano Solo... An Excerpt from "My Musical Calendar", Representing Varied Impressions and Experiences in the Artistic Life of this Composer.* New York: Paull-Pioneer, [ca. 1939]. Folio. Original publisher's printed wrappers. [1] (title), [2]-3 pp., with music commencing on verso of upper wrapper. Publisher's catalogue listing "Varied compositions by Mana-Zucca..." including "A Hazy Moon," "Fisherman's Wharf," "Two Little Shoes," and "The Cry of the Woman." With handstamps "Congress Music Publications... Miami, Florida..." and "Complimentary" to upper wrapper. Minor wear, staining, and occasional small tears to edges; upper wrapper with manuscript corrections to printed prices.

10. [Op. 288]. *Badinage For the Piano... Price \$1.00.* Miami, Florida: Congress Music Publications, [ca. 1976]. Folio. Original publisher's printed wrappers. [1] (title), 6 pp., with music commencing on verso of upper wrapper. Minor annotation in pencil to blank upper margin of p. 2. With a printed dedication to the pianist Rosalina Sackstein at head of p. 2. Slightly worn.

Recital programs:

11. *Program for a recital of compositions by Zucca performed by piano pupils of Rorer G. Covington*, with guest artist Margo Covington (accordion), Miami Beach, May 20, 1978. Presented by the Friends of Music. Octavo. 4 pp. With autograph annotation to lower edge of p. 4: "These are early teaching pieces – about 18 teachers gave programs this season." Includes "Counting the Stars," "The Gay Gypsies," "Cops and Robbers," "Breezes, Duet," "Lying In the Sun," "I Like to Play the Piano," "Elegy," "A Pleasant Memory," and other works by Zucca, Diabelli, Tchaikovsky, Cassel, and Rorer Covington. Slightly worn and creased; occasional minor annotations to upper margins.

12. *Program for a piano recital of works by Zucca and others by students of Frieda Conn*, Miami Beach, May 21, 1978. Presented by the Friends of Music. 12mo. 3 pp. Includes "Tick-Tock Raindrops," "The Farmyard," "Apple Blossoms," "Bubbles," "Bridal Bouquet," "Fairest Secret," "Sunset Waltz," "Beauty Waltz," and "Grandma's Favorite Story" by Zucca. Slightly worn and creased.

13. *Program for a recital honoring Zucca performed by piano pupils of Eleanor Clark Linton*, with guest artist Eva Lurtz (mezzo-soprano), Miami Beach, June 3, 1978. Presented by the Friends of Music. 12 mo. 4 pp. Includes "Joy Dance," "Two Little Shoes," "Ocean Zephyrs," "Dusk," "In the Army," "Blue Skies," "The Gazelle," and other works by Zucca, Beethoven, Kreisler, Cassel, and Canfield. Slightly worn and creased; minor annotations in blue ink to blank margins.

Newspaper clippings &c.:

14. Roos, James. "*Mana-Zucca Honored At Concert.*" Photocopy of a music review from the Miami Herald. N.d. 1 p. Ca. 216 x 75 mm. With autograph correction and annotation (in black ink) in Zucca's hand: "A fine house (over) If we hadn't had rain we would have turned crowds away. It was a good house nevertheless." Somewhat crudely trimmed; light creasing and wear.

15. Roos. "*Gables Music Club Honors Mana-Zucca.*" Photocopy of an article from the Miami Herald, January 25, 1980. Ca. 175 x 274 mm. 1 p. With autograph annotation (in pencil) to blank upper margin: "This critic seldom writes favorably about the artists – even the N.Y. Philharmonic got a poor notice." Slightly worn and creased; somewhat crudely trimmed.

16. "*Press Comments on Mana-Zucca's Works.*" Photocopy of a printed page from a book or journal. Octavo. 1 p. With autograph annotation (in black ink) to blank right margin "In case you do not know of me!!" Includes comments from the N.Y. American ("The Chaminade of America"), N.Y. Journal, N.Y. Evening Mail ("Mana-Zucca is a genius."), Washington Post, Los Angeles Examiner, Daily Telegraph, London, and other British and American newspapers. Slightly worn and creased.

17. "*Mana-Zucca Scores Again.*" Photocopy of a short (?newspaper) article about various student piano recitals featuring Zucca's works. With a brief bio. Ca. 118 x 109 mm. 1 p. Slightly worn and creased.

18. "*Mana-Zucca Cassel Dead at 89; Composed the Song 'I Love Life.'*" Obituary in the

New York Times, March 11, 1981. Ca. 160 x 120 mm. 1 p. Slightly worn, creased, and browned.

Miscellaneous:

19. "*Complete Catalog of Works by Mana-Zucca* Published by Congress Music Publications... Miami, Florida..." [ca. 1978]. Folio. 1f. (title), 2-8, [i] (blank) pp. With several autograph annotations in black ink to p. 5. Slightly worn, creased, and turned at corners; pp. 6-8 partially detached.

20. *Postcard photograph*. Full-length color portrait of the composer surrounded by scores of her music. Miami Beach, Florida: Natural Color Publishers. H.W. Hannau, photographer. With a brief biographical sketch printed to verso. Slightly worn and soiled.

*Augusta Zuckermann "changed her name to Mana Zucca in her teens and became a protégée of the pianist and teacher Alexander Lambert; according to her unpublished memoirs she performed with major orchestras in New York before the age of ten... Her lively descriptions of Teresa Carreño, Busoni, Godowsky and the composition teacher Max Vogrich were published in American music magazines. She also performed as a singer... Her privately issued catalogue of published works lists approximately 390 titles (all undated), though she claimed to have published around 1100 works and to have written 1000 more... She was a gifted melodist. Many of her songs were performed by leading singers in the 1920s and 30s... Mana Zucca's more serious ambitions as a composer met limited yet noteworthy recognition: the Cincinnati SO performed Novelette and Fugato humoresque in 1917; the New York PO also played the latter piece in 1917; Mana Zucca herself gave the first performance of her Piano Concerto on 20 August 1919 with the Los Angeles SO; and in 1955 the American SO gave the première of the Violin Concerto."* Judith Tick in *Grove online* (25191) \$300

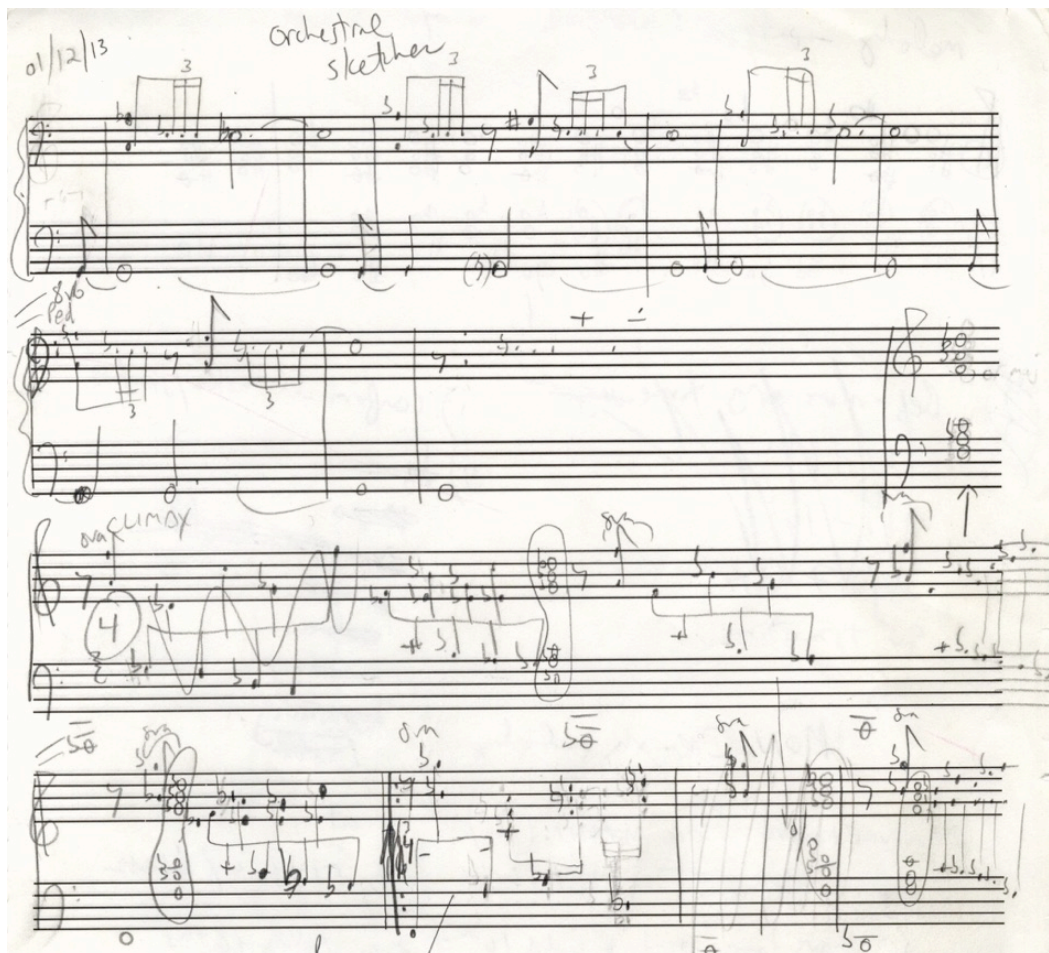
**79. MAZZOLI, Missy born 1980**

*River Rouge Transfiguration for orchestra. Autograph musical manuscript sketch leaf.*

Folio, ca. 300 x 220 mm. 1f. (2 pp.). Notated in pencil on 12-stave music manuscript paper. Dated "01/12/13" and marked "Orchestral sketches." Contains various musical ideas, with textual annotations: "Structure moving to big moment: ... Winds: peter out to bursts... bursts w/ brass high str[ings]: move... start to add 16ths, then totally 16ths..." Accompanied by a 1-page signed autograph statement certifying that the manuscript is in the composer's hand. Slightly worn; small stain to lower edge.

Commissioned by the Detroit Symphony, the first performance of the work was given by the Symphony under the direction of Leonard Slatkin on May 31, 2013.

*"The biggest news of the night was the world premiere of the DSO-commissioned 'Rouge River Transfiguration,' by Missy Mazzoli, winner of the orchestra's Elaine Lebenborn Competition for women composers... Mazzoli has been widely recognized for an omnidirectional aesthetic that marries her highly refined classical music roots with vernacular influences and a kind of indie-rock identity and attitude... The 10-minute 'Rouge River Transfiguration' takes its inspiration from the way in which artists and writers, among them the early 20th Century photographer and painter Charles Sheeler and the contemporary author Mark Binelli, have often seen Detroit industrial monuments like Ford's River Rouge*



*Plant as secular cathedrals of modern life.*" Mark Stryker, Detroit Free music critic, in a review of the first performance.

A fine example of the composer's working methods. (22507)

\$750

#### 80. **MENOTTI, Gian-Carlo 1911-2007**

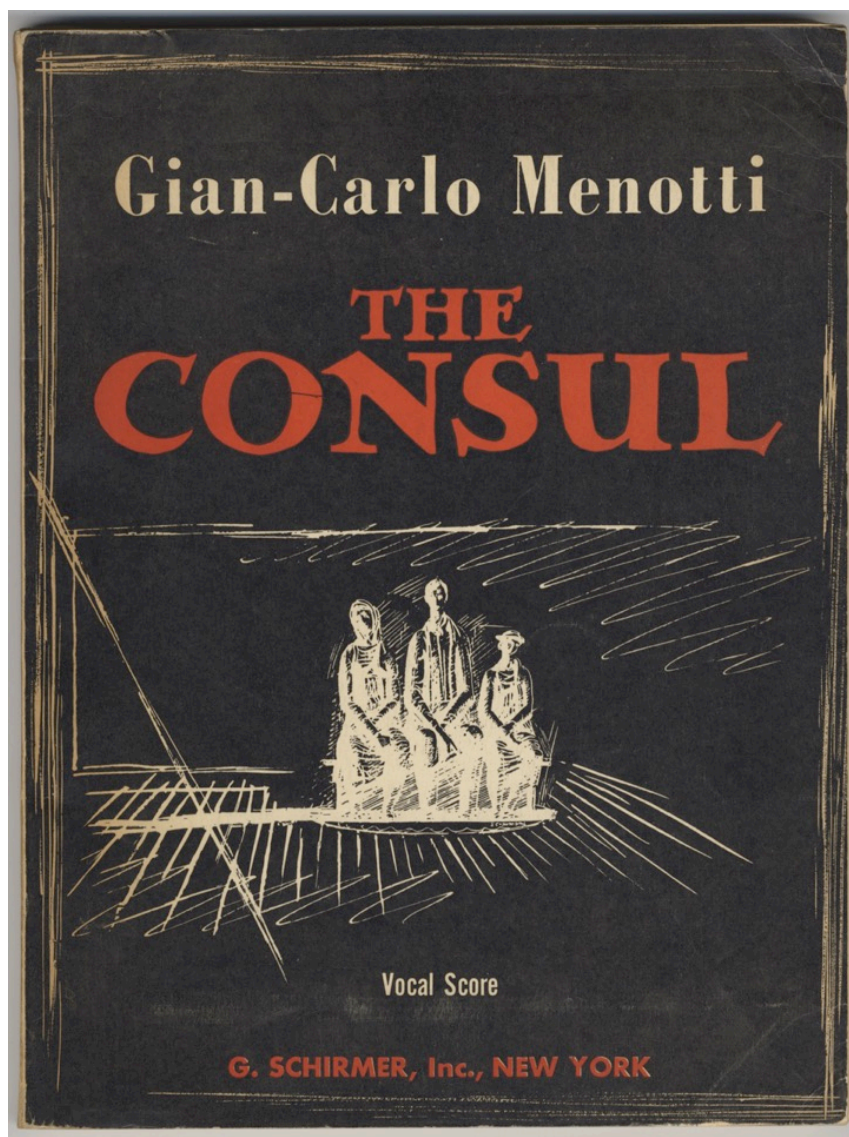
*The Consul Musical Drama in Three Acts Words and Music by Gian-Carlo Menotti. [Piano-vocal score].* New York: G. Schirmer [PN 42369], [1950].

Folio. Original publisher's pictorial wrappers printed in red and white on black. 1f. (title), 1f. (recto production notes, verso cast list of the first performance), 291, [i] (blank) pp. With "Piano reduction by Thomas Schippers" and plate number 42369c to first page of music. Wrappers slightly worn and creased.

#### **First Edition.**

A musical drama in three acts by Menotti to his own libretto, *The Consul* was first performed in Philadelphia at the Shubert Theatre on March 1, 1950.





*Menotti's versatile dramatic skills, as director, librettist and composer, brought him a contract from Metro-Goldwyn-Mayer to write film scripts. Although his scripts were never filmed, one contained the seeds of his first full-length opera, The Consul, considered by many to be his greatest work. In keeping with Menotti's preference for contemporary subjects, the opera tells the story of a family trying to obtain a visa to leave a police state. Music and stage techniques combine to communicate strongly and directly. The New York premiere at the Ethel Barrymore Theatre on 15 March 1950 was a great success and performances continued there for about eight months. The work received the Pulitzer Prize and the Drama Critics' Circle Award. It has been translated into 12 languages and has been performed in over 20 countries. With The Consul and his next two operas, Menotti seemed at the height of his powers and of public acclaim." Bruce Archibald and Jennifer Barnes in Grove online (25180)*

\$125

### 81. **MENOTTI**

*Amahl e gli ospiti notturni (Amahl and the Night Visitors)*. Program for the first performance in Italy of Menotti's popular Christmas opera at the Teatro della Pergola on May 9, 1953 conducted by Leopold Stokowski.

Small quarto. Original publisher's wrappers printed in dark brown. [19] pp. **With a signed presentation inscription from Menotti** in blue ink to title, in Italian: "to Alfredo Lucci in memory of the evening of the 9th of May [the premiere]."

Bound with:

Marceau, Marcel. *Il Coppotto (The Overcoat)*, with Marceau performing with his mime company. With cast lists for both productions, an illustration of a set design for *Amahl*, and synopses of both works. Wrappers very slightly worn and stained.

*Menotti's Amahl, to his own libretto, was commissioned by NBC and first performed on December 24, 1951. It was the first opera written specifically for television. "The charm and clear diatonicism of the work have helped to make it one of the most frequently performed operas of the 20th century."* Bruce Archibald and Jennifer Barnes in *Grove online* (25214) \$125

### 82. **ORNSTEIN, Leo 1893-2002**

*Piano Seul... Danse Sauvage (Wild Men's Dance) 4/- Net [Op. 13, No. 2]. [Piano solo]*. London: Schott [PN 3313], [c1915].

Folio. Original publisher's textured dark ivory wrappers with composer's name printed in dark blue and titling in red. 1f. (title), 21 pp. music, [1] (publisher's catalogue "Compositions par Maurice Moszkowski"). Wrappers quite worn; slightly stained; edges chipped and frayed with some loss; upper detached, lower lacking. Slightly worn; upper portions of leaves slightly foxed. With Schott handstamp in turquoise ink to title.

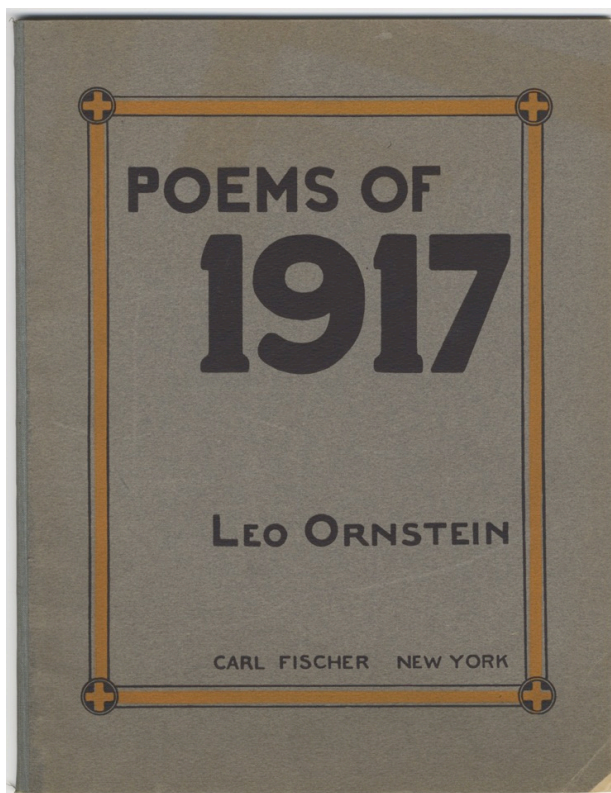
Published in the same year as the first edition. Composed ca. 1913.

*An American composer and pianist of Ukrainian birth specializing in modern music, Ornstein's "first major appearance as a virtuoso specializing in modern music took place in London on 27 March 1914, where he performed his own music, together with that of Schoenberg and a group of Bach transcriptions by Busoni. In January and February 1915 [Ornstein] gave a series of four recitals at the Bandbox Theatre in New York, which quickly led to Ornstein becoming something of a cult figure, especially for the tone clusters that became his trademark."* Michael Broyles and Carol J. Oja in *Grove online* (25186) \$35

### 83. **ORNSTEIN**

*Poems of 1917 A Series of Ten Compositions for Piano Solo... Op. 41... Dedicated to Leopold Godowsky*. New York... Boston... Chicago: Carl Fischer [PN 20543-52], [c1918].

Folio. Original publisher's stiff gray cloth-backed wrappers with titling printed in black within decorative border highlighted in orange. 1f. (title), 1f. (recto "Prelude" by Waldo Frank, verso blank), 3-54 pp., 1f. (blank). Wrappers slightly worn; lower outer corner creased and slightly chipped. Some signatures separating.



**First Edition.**

*Martha Graham created a ballet to the present piece for a solo performer. The work was first performed in New York on April 22, 1928 with Graham as soloist. It was quite controversial; Dance Magazine (July 1928) called it "one of the most dramatic pieces of work that Miss Graham ever interpreted." Library of Congress: [www.loc.gov/item/has.2001824679](http://www.loc.gov/item/has.2001824679). The music was inspired by the poems of Waldo Frank (1889-1967). (25185) \$125*

**84. OUGLITZKY, Paul Pecheniha 1892-1948**

*Ukrania a Tone Poem for Grand Orchestra. [Full score]. New York: M. Baron, [1943].*

Tall folio. Original publisher's light gray wrappers printed in dark purple. 1f. (title), 125 pp. facsimile of the composer's autograph manuscript. Wrappers slightly spotted and darkened at margins; separating at joints. Lower outer corners of final leaves slightly creased.

**First Edition. Scarce.**

*"Based on 'Haidamaki,' an epic poem by Taras Shevchenko, the national poet of Ukraine, telling of the great revolt of the oppressed Ukrainians on the west bank of the Dnieper River in 1768." (title). According to a printed note to the verso of the title, Ouglitzky studied composition under Vitol, Glazunov and Tcherepnin at the St. Petersburg Conservatory. He settled in the U.S. in 1922; his works include, in addition to the present composition, a string quartet in A minor, a "Cantica Eroica" for mixed chorus and grand orchestra and a 3-act opera with ballet, "The Witch." (25248) \$100*

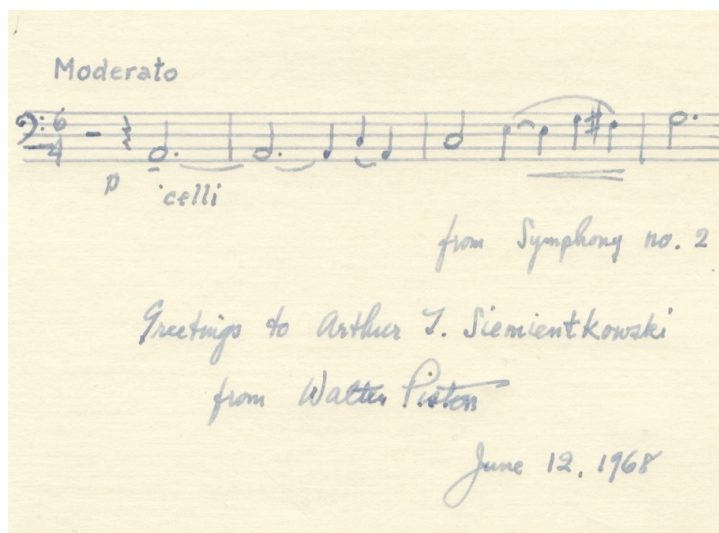
85. **PERLE, George 1915-2009**

*Dyeline copy of the autograph manuscript of the Quartet no. 2, op. 14. [String quartet].*

1 large accordion sheet folded into 57 + [i] (blank) pp. in 8vo. On No. 2-12-stave paper by the Kayser Music Binding Co. in Chicago. Dated Chicago, November 24, 1942. With blindstamp "Reproduced by Independent Music Publishers... New York" to lower edge of final page. "Quartet no. 2 Perle Op 14" noted in pencil at head of first page. With occasional timings, corrections, and editorial markings in pencil and blue ink. Slightly worn; occasional light soiling and staining not affecting music; some discoloration to upper portion of first page.

The String Quartet no. 2 (1942) remained unpublished until 2010 (Boston: ECS Publishing). Worldcat. *Grove online* still lists the work as unpublished.

*"In the 1930s Perle was among the first American composers to be attracted by the music and thought of Schoenberg, Berg and Webern."* Paul Lansky in *Grove online*. He studied composition with *La Violette* (1934-1938) and *Krenek* (early 1940s), and won a Pulitzer prize in 1986 for his *Wind Quintet No. 4*. (25193) \$50



86. **PISTON, Walter 1894-1976**

*Autograph musical quotation from the composer's Symphony No. 2, signed in full. Octavo, 225 x 145 mm. 4 measures notated in blue ink marked "Moderato" at head and identified in Piston's hand as being from Symphony No. 2. Dated June 12, 1968. Inscribed to Arthur J. Siemientkowski. Creased at folds; slightly browned; two small holes to blank lower edge.*

*["Piston's"] masterful orchestrations emphasize clarity and brilliance as opposed to novelty and effect. Along with a compelling sense of form, he also displayed a dazzling handling of canon, invertible counterpoint, melodic retrograde and inversion, and other contrapuntal techniques. The traditional forms of sonata, rondo, variation, fugue and passacaglia acquired a distinctive lucidity and compression in his hands. One can readily discern in his music an engineer's concern for formal precision, a painter's care for colouristic detail and a violist's attention to inner voices."* Howard Pollack in *Grove online*. *The Symphony No. 2* received a *New York Music Critics' Circle* award. (22381) \$350





87. **PORTER, Cole 1891-1964**

*Kiss Me, Kate* A Musical Comedy Music & Lyrics by Cole Porter Book by Bella Spewack  
Choreography by Hanya Holm Settings & Costumes designed by Lemuel Ayers Production  
Staged by John C. Wilson. [Piano-vocal scores]. New York: T.B. Harms, [1948-49].

Folio. Original publisher's decorative wrappers printed in red and blue. A collection of 16 separately-published numbers in first edition. Titles include:

- *So in Love*
- *Why Can't You Behave*
- *Wonderbar*
- *Always True to You in My Fashion*
- *Bianca*
- *I Hate Men*
- *I Am Ashamed that Women Are So Simple*
- *Too Darn Hot*
- *I've Come to Wive it Wealthily in Padua*
- *Another Op'nin', Another Show*
- *We Open in Venice*
- *Tom, Dick or Harry*
- *Where is the Life that Late I Led?*
- *I Sing of Love*
- *Brush up Your Shakespeare*
- *Selection*

16 of the 17 published songs: the song "Were Thine That Special Face" is not present. Slightly worn; some browning; occasional small edge chips and other minor defects.

**First Editions.** Fuld p. 658. The piano-vocal score was not published in June of 1951.

First performed in New York on December 30, 1948, Kiss Me Kate was one of Porter's most successful shows.

"In 1937 Porter was injured in a riding accident on Long Island, which cost him the use of his legs and required the eventual amputation of one, and caused him constant pain for the rest of his life. The demoralizing effect of this and the lack of any success with his songs for the next ten years gave rise to self-doubts and public speculation about his abilities as a songwriter. In 1948, however, he produced his masterpiece, Kiss Me, Kate; this musical play, based on Shakespeare's *The Taming of the Shrew*, was a departure from the song-and-dance musical comedies he had written, but it included some eight songs that became immensely popular." Deane L. Root and Gerald Bordman in *Grove online* (25215) \$650

From the Book of Hours  
R. M. Rilke James Primosch

[♩ = 76]

flute 2/4

percussion 2/4

soprano 2/4

piano 2/4

poco rit. - - - - - A tempo

Du Nachbar Gott wenn ich dich manches mal in langer nacht mit klopfen har-tem

p poco rit. - - - - - A tempo

Ped sempre →

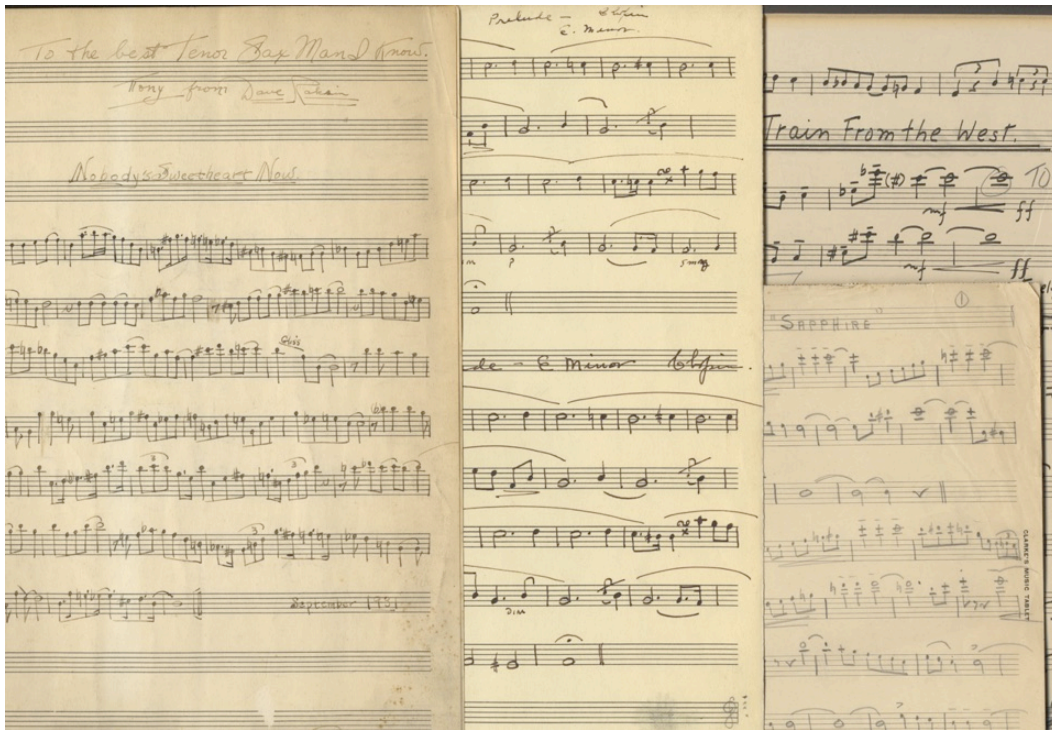
88. **PRIMOSCH, James born 1956**

"From the Book of Hours." Autograph musical manuscript signed, ca. 1994. Full score of an early chamber version of the first movement of the song cycle.

Folio. Unbound. 9 pp. Scored for soprano, flute, percussion and piano. Notated in ink on 14-staff Passantino music manuscript paper. With text by the poet Rainer Maria Rilke (1875-1926). Several corrections in white-out. An attractively notated score.

Commissioned by the Chicago Symphony Orchestra and first performed in the orchestral version in 2002. The present version "was prepared for a reading session at the Marlboro Music Festival in 1994." *Accompanying letter from the composer*

"When honoring him with its Goddard Lieberson Fellowship, the American Academy of Arts and Letters noted that 'A rare economy of means and a strain of religious mysticism distinguish the music of James Primosch... Through articulate, transparent textures, he creates a wide range of musical emotion.' Andrew Porter stated in *The New Yorker* that Primosch 'scores with a sure, light hand' and critics for the *New York Times*, the *Chicago Sun-Times*, the *Philadelphia Inquirer*, and the *Dallas Morning News* have characterized his music as 'impressive,' 'striking,' 'grandly romantic,' 'stunning' and 'very approachable.' " [www.presser.com](http://www.presser.com). (22476) \$1,500



**89. RAKSIN, David 1912-2004**

*A small group of autograph musical manuscripts in the hand of the noted film composer. 1930s or later.*

1. *Fair copy of tenor saxophone chorus part of three standards arranged (not composed) by Raksin.* Folio (319 x 241 mm.). 3 pp. of a bifolium. Notated in ink on 12-stave music paper "Parchment Brand No. 3" issued by Belwin Inc, New York. P. 1: "Nobody's Sweetheart now," dated "September 1931"; p. 2: "Some of These Days," dated "Sept. 1931"; p. 3: "Dinah," dated "August, 1931" at conclusion. With inscription to head of p. 1: "To the best Tenor Sax Man I know. Tony from Dave Raksin," signed again and dated Sept. 27, 1931 at foot. Somewhat browned and soiled, especially at spine. Slightly frayed at edges; minor paper repair.

2. *1st alto saxophone part for "Sapphire."* Octavo (242 x 172 mm.). 2ff. written on one side only. Notated in pencil on 10-stave music paper "Clarke's Music Tablet" issued by Theodore Presser Co., Philadelphia. Incomplete; part breaks off at the end of p. 2 after 85 measures. No signature or date. Stapled at upper left corner; creased and frayed at edges.

3. *Tenor saxophone part (in B-flat) of an arrangement of Frédéric Chopin's Prelude op. 28 no. 4 in E minor.* Folio (319 x 241 mm.). Notated in ink on one side of the leaf only on 12-stave music paper. The part is written out twice, with minimal differences: in the second version, some enharmonic spellings have been corrected, but a "p[iano]" and "smorz." in the final measures are lacking. The first version is quite clear, but the heading, "Prelude – Chopin E. Minor" is written in haste and the instrument not specified. The second version, headed "Tenor Sax Prelude – E Minor Chopin," bears all signs of a fair copy. No signature or date. Minor repair to left edge.

4. *1 page, in all likelihood for tenor saxophone.* Folio (ca. 320 x 240 mm). Notated in ink on 12-stave music paper paginated "6" at upper left corner. First staff: conclusion of an unknown piece in 4/4 time with a key signature of four sharps. Second staff: blank, with headed "Train from the West." Staves 3-12: [?]entire part for "Train from the West" (double bar at the end). Various verbal cues to other parts in both pencil and ink; notational corrections in pencil, partially erased; rehearsal numbers 32-35 in red pencil framed in blue. No signature or date. Most probably used for conducting; frequent changes of tempo suggest that the fragment belongs to a film score. Slightly worn and creased; laid down to styrofoam with dark gray mat.

"Nobody's Sweetheart Now," a 1923 song by a team of authors including Elmer Schoebel (1896-1970), is a pop standard. The other two songs are considered jazz standards: "Some of These Days" was written by Shelton Brooks (1886-1975) and popularized by Sophie Tucker's 1911 recording; "Dinah," by Harry Akst (1894-1963) was first introduced in 1923 and remained highly popular throughout the 1920s and 1930s. "Train from the West" is most likely from a film score.

*"Mr. Raksin began piano lessons at 6 but later switched to the saxophone. At 12, he was leading a small dance band, which he expanded in high school for broadcasting on the local CBS station. He taught himself orchestration in high school and while majoring in music composition at the University of Pennsylvania played in society bands and radio orchestras."* The Los Angeles Times, August 9, 2004, obituary for Raksin by Dennis McLellan

*"In 1935 Raksin went to Hollywood to work with Charlie Chaplin on the music for Modern Times. This collaboration yielded one of the most effective original scores ever written for a silent film... Raksin settled permanently in Los Angeles in 1937, working in the Hollywood studios as a composer, arranger and/or orchestrator and studying privately with Schoenberg. Raksin's unusually complex textures and harmonies typecast him as a specialist in horror films and mystery, but he was adept in other genres, including westerns and comedies. In the early 1940s Raksin was employed at Fox, for whom he wrote the score to Laura (1944). One of his most original and enduring works, the film's reputation as a classic owes much to the haunting score; at its heart is Raksin's elusive melody for the title character which, remarkably, is never completed. The theme was a great popular success as a song (lyrics by Johnny Mercer), became a jazz standard and is one of the most performed and recorded of all film themes... Raksin worked regularly as a film composer until the early 1970s; his body of about 100 scores includes perhaps some 20 works that rank among Hollywood's very best..."* Martin Marks in *Grove online*

**Rare autograph examples dating from the early years of one of America's great film composers. (25155) \$650**



Contemplative The Humble Shall Inherit the Earth (Psalm 37)\* 3 © Shulamit Ran 2011

5♭ = 69 (♭ = 133) 3/2 3/4 2/4 2

Na - ar ha - yi - ti  
 Na - ar ha - yi - ti  
 Na - ar ha - yi - ti

Gan - za - kan - Fi  
 Gan - za - ka - ti  
 Na - ar ha - yi - ti Gan - za - ka - ti

ra - i - ti  
 ra - i - ti

\* Text excerpted from Psalm 37: 25, 35, 36, 29, 11

Alpheus Music M-116 Hollywood, Calif.

**90. RAN, Shulamit born 1949**

*The Humble Shall Inherit the Earth* for 4-part (SATB) unaccompanied voices. Autograph musical manuscript full score, signed and dated November 7, 2011, American Academy in Rome, on the final page.

Folio. Unbound. 11 pp., notated in pencil on 16-stave music manuscript paper. With text in Hebrew. A note at the foot of the first page of music in the composer's hand states: "Text excerpted from Psalm 37: 25, 35, 36, 29, 11." With a 5-measure substitute passage taped to page 7. Together with: A working draft of the same piece. Folio. Unbound. 7 pp., notated in pencil on 16-stave music manuscript paper. With evidence of erasures, corrections, cancels, etc. With a statement in the composer's hand, signed, attesting to the fact that these materials are in her autograph.

The Humble Shall Inherit the Earth was commissioned by the New York Virtuoso Singers for their 25th anniversary and first performed at Merkin Concert Hall in New York City on October 21, 2012 under the direction of the noted choral conductor Harold Rosenbaum.

*Born in Israel, Ran has been the recipient of many awards in recognition of her musical and compositional achievements, not least being a Pulitzer Prize in 1991. Her music has been performed extensively in the U.S., Israel and in other international centers. She is a member of the American Academy of Arts & Sciences and is the Andrew MacLeish Distinguished Services Professor of Music at the University of Chicago. (22457) \$3,500*

**91. RIESMAN, Michael (born 1940s)**

*Ballade for Violoncello and Piano. [Score and violoncello part]. [?self-published], September 1969.*

Two volumes. Folio. Plain black spiral-bound boards. Score: 20 pp. Photographic reproduction of manuscript (most probably autograph) score notated on 12-stave printed music paper. Violoncello: 13, [i] (blank) pp., cut and pasted from the score and newly reproduced by Circle Blue Print Co., New York. Note to caption title: "commissioned by Robert Sylvester." Credits to upper right corner of first page: "Michael Riesman 1969." Note to lower right corner of last page of music: "W. Bratteboro, Vt. Sept. 1969." Violoncello part marked up throughout, in two layers: beat count in red ink; fingering, bowing and articulation in pencil. Brownd at edges. Names of Michel Riesman and Robert Sylvester erased from first page of score, leaving small hole; names later restored in black ink.

Scarce. WorldCat (one copy of the score only, at the Juilliard School).

*Little is known about Michael Riesman's early years. He graduated from Mannes College in 1967 and obtained a PhD from Harvard in 1972, where he studied composition with Leon Kirchner, Roger Sessions, and Earl Kim. He has been a member of the Philip Glass Ensemble since 1974, arguably its most important one. Besides his work for Glass as a keyboardist, conductor, and arranger, Riesman has continued to compose sporadically, but his music remains unpublished. A few of his student compositions, including his graduation pieces, can be accessed at Harvard University and the Juilliard School. (25188) \$75*

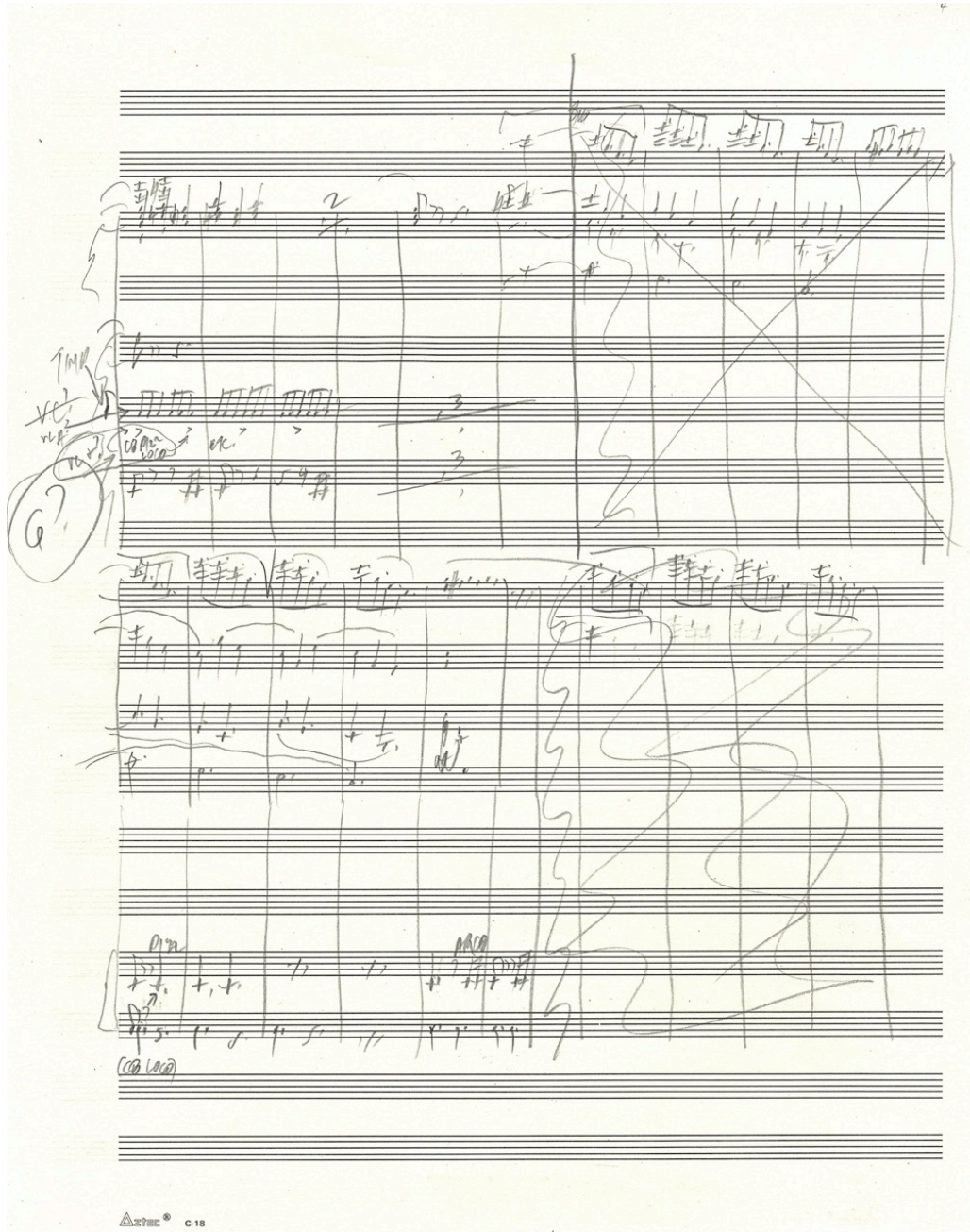
**92. RUSSELL, William 1905-1992**

*Fugue for eight percussion instruments. [San Francisco]: New Music Edition, [c1933].*

Folio. Original publisher's black self-wrappers printed in white. [1], 2-8 pp. A reproduction of the [?]composer's manuscript.

**First Edition.**

*"During the 1930s [Russell] became acquainted with Cowell and Cage (who later programmed many of his works) and, over eight years, composed his complete oeuvre.... Cowell published his Fugue (1931-2), a work first performed on the same programme as the première of Varèse's Ionisation... His music, primarily for percussion ensemble, is a joyful integration of American avant-garde experimentalism, American vernacular music and jazz." John Kennedy in Grove online (25250) \$50*



93. **SCHICKELE, Peter born 1935**

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

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



Together with:

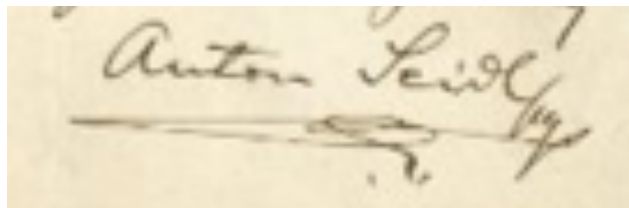
*A copy of the published full score of the movement, i.e., pp. 107-138, and a 1-1/2 page printed commentary by the composer discussing the background of the work and briefly describing the music:*

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

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

*A composition student of Roy Harris, Darius Milhaud, Persichetti and Bergsma, "Schickele has become the leading American musical satirist, giving concerts throughout the USA in which he lectures, sings, conducts and plays as guest soloist with symphony orchestras or with his own ensemble. The humorous compositions range from outrageous parodies, such as the cantata Iphigenia in Brooklyn, to ingenious combinations of antithetical styles, as in Blaues Gras (Bluegrass Cantata), and are full of surprising violations of familiar styles, musical forms and phrase structures, harmonic conventions and orchestration. Schickele's commentaries and his mock-scholarly The Definitive Biography of P.D.Q. Bach... juxtapose incongruities from contemporary culture with relatively austere academic and classical canons, and are reflective of the eclectic musical menu of the modern American public. One of the most widely performed and published of contemporary composers working in many different styles..." Deane L. Root in Grove online*

*Thurber (1894-1961), one of the foremost American humorists of the 20th century, had a great love of dogs and included them in many of his drawings, calling them "sound creatures in a crazy world." Thurber House website. (22466) \$4,500*



**94. SEIDL, Anton 1850-1898**

*Autograph letter signed to a Mr. Henderson (possibly a music critic). 1 page. Octavo. Dated New York, December 18, 1895. Creased at folds.*

*"The only time I can give you is next Friday night at 8 o'clock at my house... I have now so much to rehearse... and the Carmen night, I know, will give you too on Friday the best chance to have a little chat about your article..."*



"Seidl's American protégés included Victor Herbert, who was often his principal cellist and assistant conductor, and Arthur Farwell, who wrote that Seidl's presence, 'famous alike for the depth of his silence and the height of his art, tinged the atmosphere and the consciousness of [New York City] with a peculiarly individual and glowing quality of feeling such as it has not known before or since... [Because] of his known love for New York, it was downright affection, rather than admiration or awe, that New York returned to him.' No conductor of opera exerted a greater influence in the United States." Joseph Horowitz in *Grove online* (20669) \$175

**95. SHIFRIN, Seymour 1926-1979**

*Sonata no. 1 for 'cello and piano. [Score].* New York: Independent Music Publishers, [1956].

Large folio (281 x 383 mm). Black spiral-bound stiff textured wrappers. [i] (title), [1]-13, (first movement), [1]-6 (second movement), [1]-11 (third movement), [i] (blank) pp., with some secondary pagination. Photographic reproduction of composer's autograph manuscript notated on 20-stave printed music paper "Maestro No. 106." Date to lower right corner of final page of music: "March 28, 1948." Edges browned.

Scarce. WorldCat (two copies only, at the University of California Berkeley and the University of North Carolina Greensboro).

Although styled "no. 1," the work remained Shifrin's only cello sonata, and modern work lists, including the one in *Grove inline*, omit the number.

"American composer [Seymour Shifrin] received [his degrees] at Columbia University where he studied primarily with [Otto] Luening... On a Fulbright scholarship in 1951-2 he studied in Paris with Milhaud... During the 1950s Shifrin was associated with a small group of composers in New York, including Babbitt, Perle and Monod, who were deeply involved with the Second Viennese School. Yet Shifrin's music from this time is loosely tonal." Charles Kaufman and Martin H. Boykan in *Grove online* (25192) \$50

**96. SONDHEIM, Stephen born 1930\**

*John/Louise Main Theme 1st Version and International (Factory Sequence).* Dye-line copies of autograph musical manuscripts of two unpublished numbers from the film *Reds*, directed by Warren Beatty and starring Diane Keaton and Jack Nicholson.

*John/Louise*

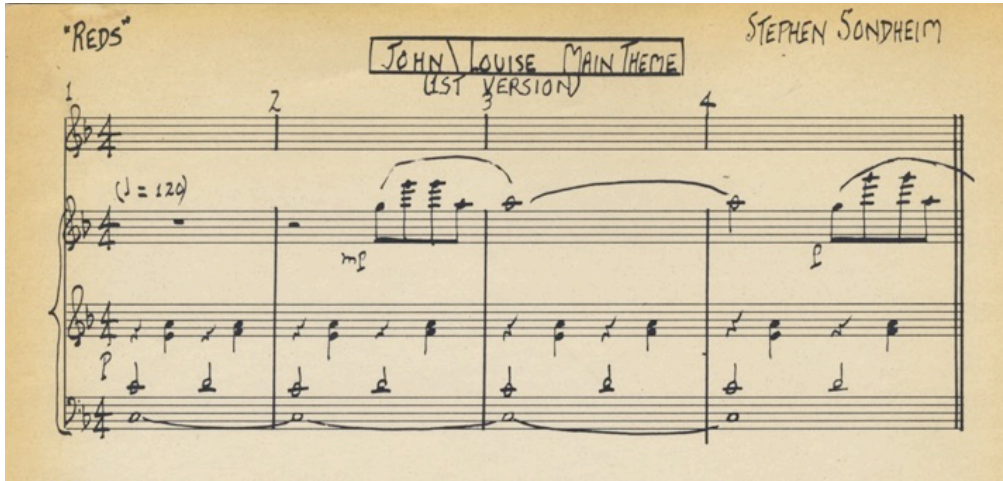
Folio. 4 pp. Notated in short score on 4 staves per system, 3 systems per page.

*International (Factory Sequence)*

Folio. 8 pp. Melodic line only, with indications for bass drum and percussion and instruction for orchestra at bar 41.

Pages of both numbers uncut and joined in concertina format.

"The most respected and awarded living composer-lyricist in the American musical theater, Sondheim has co-created a number of works... that have become classics... Long regarded as one of the most skilled lyricists ever to write for the stage, Sondheim, by the end of the 20th



century, also achieved recognition as a composer of immense talent and originality." Jim Lovensheimer in *Grove online*

Beatty commissioned Sondheim, along with David Grushin, to compose the soundtrack for the film, which included the numbers "Goodbye for Now" and the "Marriage Proposal."  
(25220) \$450

**97. SOWERBY, Leo 1895-1968**

*From The Northland Impressions of the Lake Superior Country A Suite for Pianoforte... Price, complete, \$1.50. [Piano score]. Boston, New York: The Boston Music Co., G. Schirmer, Inc. [PN B.M.Co. 7265, B.M.Co. 7265 comp., B.M.Co. 7362], [1926].*

Folio. Original publisher's printed green wrappers. [i] (title), [2]-43, [i] (blank) pp. Title with table of contents, dedication "to Walter Douglas Main," and note that two movements are "published separately in sheet music form." With several lines of descriptive prose opposite each or the 5 movements: "Forest Voices," "Cascades," "Burnt Rock Pool," "The Lonely Fiddle-Maker," and "The Shining Big Sea-Water." Wrappers with slight loss to corners and several small tears to spine. One bifolium (pp. 21-24) detached; small tear to lower inner margin of one leaf. From the collection of the noted pianist Mario Feninger, with his ink monogram to upper margin of title.

**First Edition.**

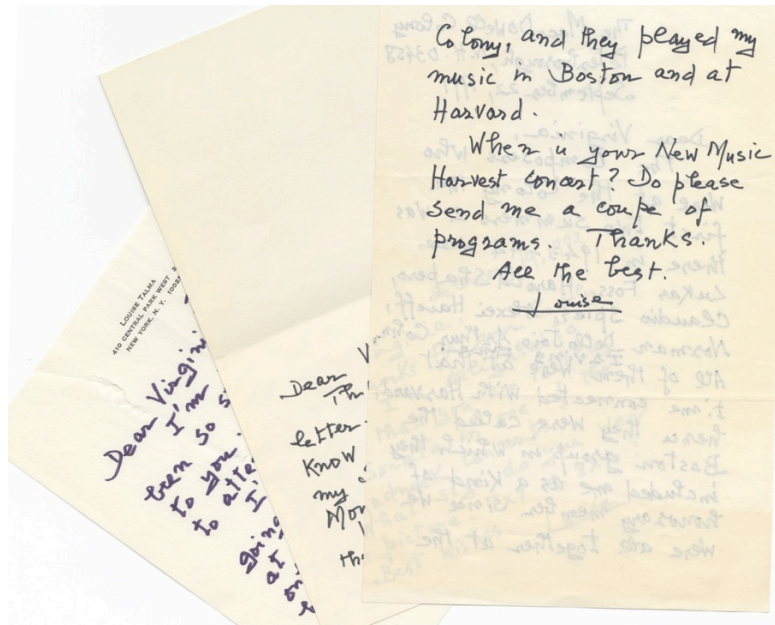
From the Northland was composed in 1923.

*"The first mark of recognition for Sowerby as a composer came in 1913, when the Chicago SO played his Violin Concerto. Although his practical activities were largely confined to church music, he wrote in all genres except for the stage. He drew on a wide range of sources, including American folk music, blues and jazz, besides the Western traditions of concert and sacred music. Many of his works, particularly the numerous organ pieces, are based on the passacaglia, chaconne, canon, or fugue. In 1946 Sowerby received a Pulitzer Prize for his cantata Cantic of the Sun. He is the author of Ideals in Church Music (1956)."*  
Ronald Stalford and Michael Meckna in *Grove online* (25206) \$40



of material. In later works, Stucky's harmonic language develops from atonal aggregates like those of Berio and Lutoslawski towards harmonic complexes that allude to triadic structures." James P. Cassaro in *Grove online*

Browning (1806-1861) was one of the most prominent poets of the Victorian era. Her acclaimed "Sonnets from the Portuguese," a collection of 44 love sonnets written just prior to her marriage to Robert Browning in 1846, were first published in 1850. (21521) \$4,000



99. **TALMA, Louise 1906-1996**

Three autograph letters and one portrait photograph inscribed to pianist Virginia Eskin signed in full. 1991-92..

1. Autograph letter signed "Louise" to Virginia Eskin. 2 pp. Octavo. Written from the MacDowell Colony, Peterborough, NH, September 22, 1991. In black felt-tip pen. In English. With autograph envelope postmarked "Manchester, NH, 23 Sep 1991." Answering to questions by Eskin, Talma reminisces about her first experiences at the MacDowell Colony in the 1940s: "The composers who were at the Colony the first two summers I was there in 1943-44 were Lukas Foss, Harold Shapero, Claudio Spies, Alexei Haieff, Norman Dello Joio, Arthur Cohn, [later added:] Irving Fine. All of them were at the time connected with Harvard, hence they were called the Boston group in which they included me as a kind of honorary member since we ate together at the Colony, and they played my music in Boston and at Harvard."

2. Autograph letter signed "Louise" to Virginia Eskin. 1 p. On a folded note card. Dated [New York], February 19, 1992. In black felt-tip pen. In English. With autograph envelope postmarked "New York, NY, 19 Feb 1992." Flap of envelope partially lacking. Talma thanks "dear Virginia" for her "lovely letter" in which Eskin announced that she would play "a sonata" by Talma at the Monadnock festival. In response to Eskin's request for a photograph, Talma asks about its appropriate size.



3. *Autograph letter signed "Louise" to Virginia Eskin.* 1 p. Octavo. Dated New York, June 26, 1992. On personal letterhead. In black felt-tip pen. In English. With large autograph envelope postmarked "New York, Jun 29, 1992." Including the portrait photograph described below. Tear to blank upper left not affecting text. Talma apologizes for not sending the picture earlier and is looking forward to Eskin's performance of her sonata. "My only regret is that I can't be there to hear it. I'll be at Yaddo [NY] then."

With:

*A signed half-length portrait* on glossy photographic paper, inscribed in black ink at lower margin: "To Virginia Eskin with great admiration and thanks, Louise Talma." Autograph note to foot of verso: "Louise Talma, August 1990. Credits to Carol Bullard." 252 x 222 mm. and *two newspaper clippings*: Allan Kozinn, "Louise Talma, Neo-Classical Composer, 89" [obituary], The New York Times, August 15, 1996, p. D 22; anonymous, "MacDowell legend leaves \$1 million: Louise Talma returned annually to Colony," Monadnock Ledger (Peterborough, NH), May 15, 1997, p. 4.

*"American composer [Louise Talma] studied at the Institute of Musical Art, New York [now the Juilliard School]; at the Fontainebleau School of Music, where her teachers included Isidore Philipp (piano) and Nadia Boulanger (composition); and at New York and Columbia universities. She taught at Hunter College, CUNY, and was the first American faculty member at the Fontainebleau School. She became a Fellow of the MacDowell Colony in 1943. Her many awards include two Guggenheim fellowships; a Senior Fulbright Fellowship... and election to the National Institute of Arts and Letters (1963, she was the first woman to be so honoured). Her [only] opera, The Alcestiad, was the first by an American woman to be performed in a major European opera house (1962, Frankfurt)." Arthur Cohn et al in Grove online*

From the collection of Virginia Eskin. A well-known champion of women composers, Eskin established correspondence with Louise Talma in the early 1990s.

**An interesting assemblage of documents from a veteran woman composer and regular at the MacDowell Colony.** (25175) \$250

**100. TAYLOR, Deems 1885-1966**

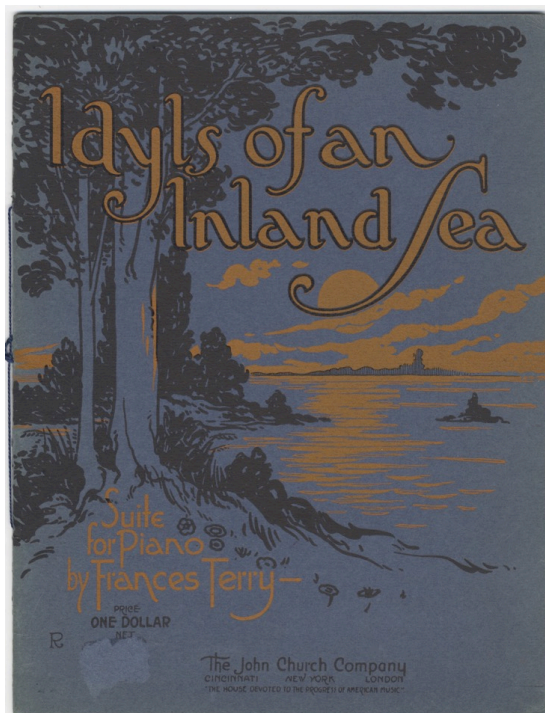
*Autograph musical quotation from the Serenade "Casanova," signed in full.*

Oblong octavo, 154 x 100 mm. 2 measures in piano score, marked "Andante mosso" at head and identified by the composer as being from his Serenade "Casanova." Dated March 27, 1925. Creased at folds; lightly foxed.

*An American composer and noted critic, Taylor "was quoted in a New York Times obituary as saying 'This is the age – not only in America, but all over the world – of the pedant run amuck.*



*The result has been music that has to be explained, and even the explanations are unintelligible except to the initiate'. This aesthetic conviction perhaps explains in part the initial enthusiastic acceptance of Taylor's work – his number of Metropolitan Opera performances (14 for The King's Henchman in 1927–9 and 16 for Peter Ibbetson in 1931–5) surpasses that of any other American composer, and no native American of his time had more large-scale works published. But it may also explain the fact that his music was virtually forgotten soon thereafter."* Robert Stevenson in *Grove online* (22389) \$175



101. **TERRY, Frances 1884-1965**

*Idyls of An Inland Sea A Suite for Piano. [Piano score]. [Cincinnati, New York, London]: The John Church Company [PN 18984-2, 18985-3, 18986-3, 18987-4, 18988-2, 18989-3, 18990-2], [1925].*

Folio. Publisher's original blue illustrated wrappers printed in orange and black. 1f. (illustrated title), [i] (copyright notice), 4-22, [i] (blank), [i] (publisher's catalog with composer's biography) pp. With the name of each movement printed to title: "Slumbering Waters," "The Awakening of the Tide," "Wave Laughter," "Onslaught of the Rain," "Lament," "Water-Witch," and "Moonlight." Wrappers slightly worn and faded. Occasional light soiling to lower corners. From the collection of the noted pianist Mario Feninger, with his monogram in pencil to title.

**First Edition.**

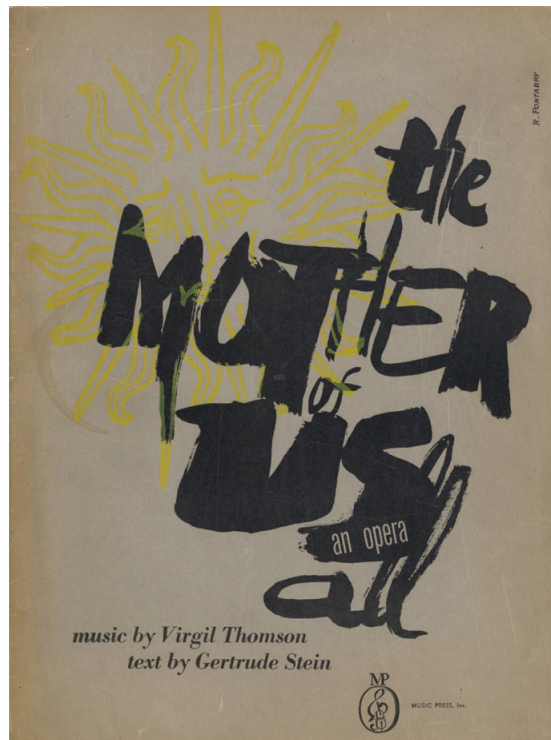
*Born in New England, Terry studied in Connecticut and New York. Her compositions include numerous songs and piano pieces, a sonata for violin and piano, and a string quartet. (25208)* \$30

102. **THOMSON, Virgil 1896-1989**

*Autograph musical quotation from the composer's Passacaglia for organ, signed in full. Oblong octavo. 3 measures, identified in the composer's hand as being from his Passacaglia for organ. Notated in black ink on a 3" x 5" index card.*

*An American composer and critic, "[Thomson] produced a sizeable catalog of stylistically diverse compositions characterized by expressive directness and textural transparency, written in a language that drew from hymnbook harmony, popular song, and dance idioms of the late 19th century, and utilizing plain-spoken tonal procedures but also diatonic dissonance and polytonal elements. In his many vocal works, and his two path-breaking operatic collaborations with Gertrude Stein, Thomson demonstrated a mastery of prosody."*  
Anthony Tommasini and Richard Jackson in *Grove online*

Thomson composed a number of works for organ, including the Passacaglia, in 1922, revising it in 1974. (22387) \$300



103. **THOMSON**

*The Mother of Us All... together with the scenario by Maurice Grosser. [Piano-vocal score]. New York: Music Press, Inc. [PN M.P.I. 500] [October 1946-March 1947], 1947.*

Folio. Original decorative wrappers by R. Pontabry printed in black and yellow on gray. 1f. (half-title), 1f. (recto title, verso with reproduction photograph of Gertrude Stein by Carl van Vechten), 1f. (recto reproduction photograph of Virgil Thomson by Carl van Vechten), [9] (dedication), 10-157, [i] (blank), [i] (limitation statement), [i] (blank) pp. Wrappers very slightly worn..

**First Edition**, limited to 1,000 copies.

"[Thomson's] most important work in the 1940s was his second opera, *The Mother of Us All*, text by Gertrude Stein, again with a scenario by Maurice Grosser. Thomson wrote it on commission from the Alice M. Ditson Fund of Columbia University, completing it in 1947, and seeing it produced for the first time on May 7, 1947, in New York...*The Mother of Us All* has become an American classic. Since its premiere it has had several thousand performances in American opera houses, churches, colleges and various semi-professional groups." Ewen: *American Composers*, pp. 665-666.

"... over time [*The Mother of Us All*] became Thomson's most performed work. In a 1984 column for the *New Yorker*, the critic Andrew Porter wrote that every time he hears *The Mother of Us All* he is "tempted to consider it the best of all American operas" and, on calm reflection, would "hardly modify that beyond 'one of the three best.'" Anthony Tommasini and Richard Jackson in *Grove online* (25181) \$275

#### 104. **THOMSON**

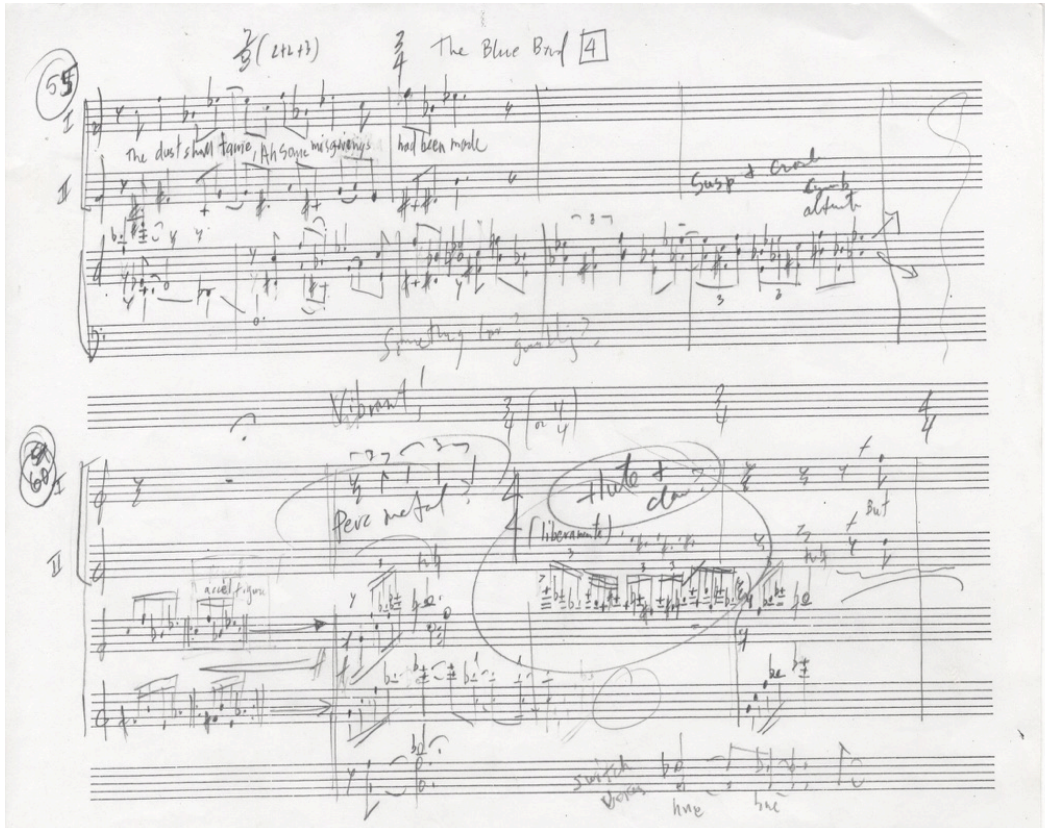
*Lord Byron English and German texts [Opera in Three Acts... Libretto by Jack Larson... German text by John Gutman]. [Piano-vocal score].* New York, Hamburg: Southern Music Publishing Co. Inc., Peer Musikverlag G.M.B.H. [PN SMP 2285-291], [1975].

Folio. Original brown slipcase and stiff green pictorial wrappers designed by noted American Pop artist, Robert Indiana. [i] (title), [ii] (note about cover design), iii-vi (synopses in German and English), vii (named cast list), viii (instrumentation), [1-2] (blank), 3-293, [i] (photographic portrait of the composer), 1f. (limitation statement) pp. Offset lithography. Text in English and German. Includes the names of cast and crew members for the World Premiere presented by the Juilliard American Opera Center at the Juilliard Theater, Lincoln Center for the Performing Arts in New York, on April 20, 1972. Commissioned by the Ford Foundation and Koussevitzky Foundation. Slipcase and binding very slightly bumped and rubbed; very light, small stains to several pages.

**First Edition**, limited to 1,000 copies, this no. 20 of 100 special copies signed by the composer, the librettist Jack Larson, the translator John Gutman and the designer Robert Indiana.

*Thomson's third and final opera was Lord Byron, with a libretto by the American poet, playwright, and actor Jack Larson, who will always be known best for his first career: during the 1950s he played Jimmy Olsen on the television series 'The Adventures of Superman.' Thomson and Larson worked on the project for seven years. The Metropolitan Opera commissioned it and tried out scenes in a 1969 private performance for invited guests in a studio at the Met with just piano accompaniment. Rudolf Bing, the general manager at the time, was not enthusiastic. Thomson accepted an offer from the Juilliard School to present the première, which took place there in 1972, and met with a mixed reception... Lord Byron has strong champions, including the scholar Richard Jackson, who wrote in an entry for the *New Grove Dictionary of American Music* (1986) that the opera has 'a seriousness of tone, a comparative richness of texture, and a lyrical expansiveness seldom encountered in Thomson's earlier works. With its emotional content, he added, the opera 'rises to moments of real passion.' "* Anthony Tommasini and Richard Jackson in *Grove online*. (24892) \$300



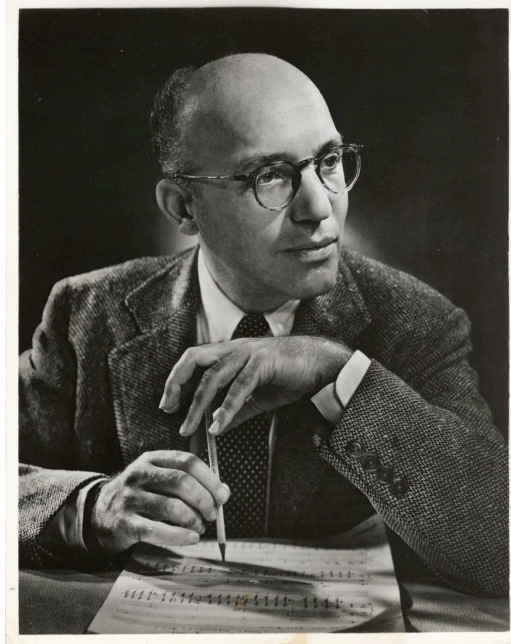


**105. TSONTAKIS, George born 1951**

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

Tsontakis studied with Hugo Weisgall, Felix Greissle and Roger Sessions. His honours include the Charles Ives Living Award, the Grawemeyer, two Kennedy Center Friedheim Awards (1989, 1992), a lifetime achievement award from the American Academy of Arts and Letters (1995), a Guggenheim Memorial Fellowship (1996) and numerous commissions.

*"[His] early works are written in a dissonant chromatic idiom not unlike that of Sessions. His musical language soon shifted, however, towards a classically-influenced style characterized by large-scale harmonic prolongations and what he calls 'the timeless gesture', a reference to the past through evocation rather than quotation. With the String Quartet no. 3 'Carragio' (1986) he arrived at an idiosyncratic tonal language propelled by a non-minimalist, Beethovenian use of repetition. Another primary feature of his work, particularly notable in the Byzantium Kanon (1986) and Stabat mater (1990), is the influence of sacred music of the Greek Orthodox church. Secular folk music of the same region figures prominently in the oratorio Erotokritos (1982) and other works." Eric Moe in Grove online. (20047) \$2,500*



106. **WEILL, Kurt 1900-1950**

*Striking original photograph by the highly distinguished Armenian-born Canadian photographer Yousuf Karsh (1908-2002) depicting Weill seated at his desk, pencil in hand, with a score of Street Scene, considered to be Weill's "official portrait." Ca. 1946.*

252 x 203 mm. With "Kurt Weill The Playwrights' Co. Photo by Karsh late 1940's" in pencil to verso along with other annotations. Very slightly worn; corners slightly creased; small stain to blank lower margin not affecting image.

*Weill, born in Dessau, Germany, became an American citizen in 1943. "He was one of the outstanding composers in the generation that came to maturity after World War I, and a key figure in the development of modern forms of musical theatre. His successful and innovatory work for Broadway during the 1940s was a development in more popular terms of the exploratory stage works that had made him the foremost avant-garde theatre composer of the Weimar Republic..." David Drew and J. Bradford Robinson in Grove online*

*"By far the most widely reproduced of all Weill photographs, it shows him seated at his Brook House desk, immaculately dressed and freshly coiffured, with chin thrust forward as in no other photograph, and pen poised over a page that could almost be a balance-sheet but reveals itself, in the better reproductions, as a page from the rehearsal score of Street Scene. There is no remotely comparable picture, and yet it is impossible to imagine one better suited to the purposes of documenting the 'image and understanding' of 'Weill in America' that has been so vigorously promoted by Brecht scholars in recent years - the image, that is, of one who was at home on Broadway but would have been equally so in the boardrooms of Wall Street or Madison Avenue... The imposture becomes 'genuine' through Weill's endorsement of its impersonal conformity in preference to the introspective and enigmatic figure portrayed not only by Hoyningen-Huene but also, with uncharacteristic insight, by Karsh himself in a second, and quite unknown, portrait taken at the same session in Brook House." David Drew: Kurt Weill, pp. 44-45.*

Street Scene, an opera in two acts by Kurt Weill to a libretto by Elmer Rice after his own play, with lyrics by Langston Hughes and Rice, premiered in Philadelphia at the Shubert Theatre on December 16, 1946. The work opened in New York at the Adelphi Theatre on January 9, 1947 and ran for 148 performances through May 17, 1947. The present photograph was presumably used in association with the New York premiere.

*"Weill considered Street Scene his chef d'oeuvre... [His] musical concern was less with originality than with authenticity. The cloying sentimentality is a function of the drama. It also demonstrates how Weill adjusted his musical voice as the drama demanded. Street Scene contains European elements, including allusions to Puccini, even to Wagner. The drama demanded them, too. The description 'American opera' nonetheless applies: it is an opera for America – that is, for a Broadway public; and it is an opera about America, both musically and in terms of plot."* Stephen Hinton in *Grove online* (21887) \$750

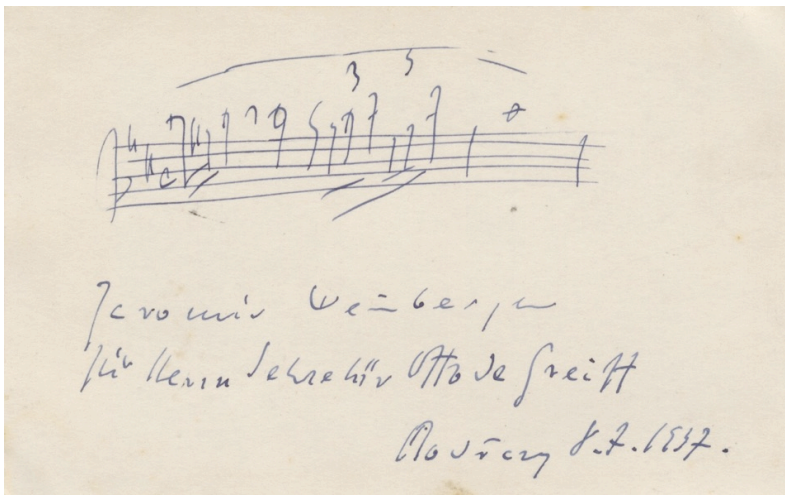
107. **WEILL**

*Three Walt Whitman Songs On Captain! My Captain! Beat! Beat! Drums! Dirge for Two Veterans. [Piano-vocal score].* New York: Chappel & Co. [PN C-1180-19], 1942.

Small folio. Original publisher's light gray wrappers with titling within decorative border. [1] (title), 2-20 pp. Wrappers slightly darkened at edges.

**First Edition.** (25245)

\$100



108. **WEINBERGER, Jaromír 1896-1967**

*Autograph musical quotation signed. 2 bars from the opening of the Polka from Weinberger's opera "Švanda dudák" ("Schwanda the Bagpiper"), notated on the verso of a postcard photograph of the composer. Dated July 8, 1937. Inscribed to the Colombian musicologist Otto de Greiff. Very slightly foxed.*

*Weinberger was an American composer of Czech birth. "After studying composition with Kricka, Talich and Karel, he became a pupil of Vitezslav Novák at the Prague Conservatory; he went on to study at the Leipzig Conservatory, where his teachers included Reger. His style,*

*deply rooted in the nationalistic traditions of Smetana and Dvorák, displays a solid contrapuntal technique, an adroit blend of polyphonic textures and colouristic orchestration, and a post-Romantic harmonic language. Works such as Une cantilene jalouse (1920), Colloque sentimental (1920) and Scherzo giocoso (1920) were critically acclaimed."*

*"In 1926 Weinberger completed Švanda dudák ('Schwanda, the Bagpiper'), his most successful work. Between 1927 and 1931 the opera received over 2000 performances. Its earthy tunefulness is best illustrated by the 'Polka', which, played on bagpipes by the devil in hell, is a polytonal parody. "* David Z. Kushner in *Grove online* (20730) \$135

109. **WEISS, Adolph 1891-1971**

*Six Preludes. [Piano solo].* San Francisco: New Music Edition [without PN], [c1929].

Folio. Original publisher's self-wrappers. 2-11 pp. music. Wrappers slightly browned and soiled.

*An American composer and bassoonist, Weiss is distinguished as having been the first American to study with Schoenberg, in 1926 in Berlin, and later became a teacher of John Cage. "He was one of the first to introduce 12-tone serial techniques in the USA."* Robert Stevenson in *Grove online* (25182) \$40

110. **WEISS**

*Sonate for Flute and Viola. [Score].* San Francisco: New Music Edition, [ca. 1930].

Folio. Original publisher's light gray self-wrappers. [1] (title), [2] (blank), 3-9, [i] (blank) pp. Slightly worn and browned; minor staining to upper margin of title.

**Probable First Edition.** (25228)

\$35

