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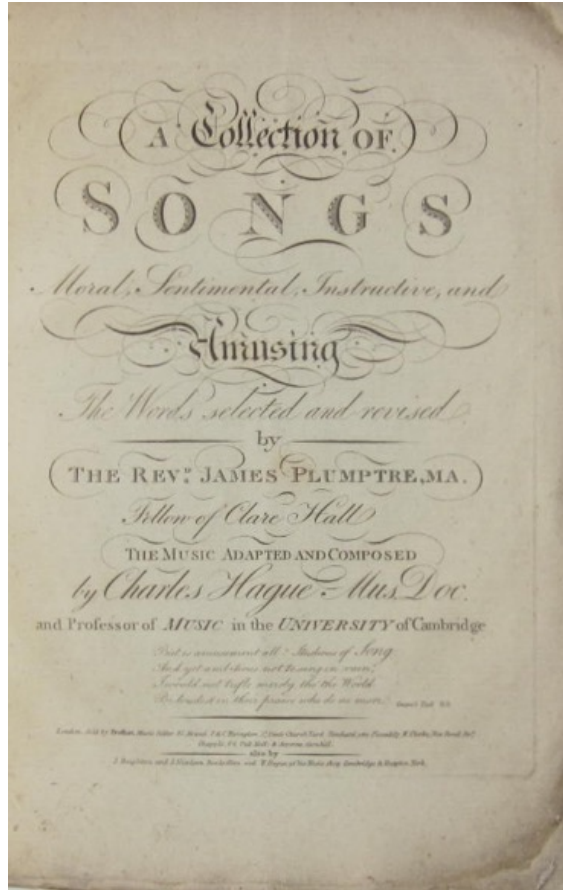
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201. HAGUE, Charles 1769-1821

A Collection of Songs Moral, Sentimental, Instructive, and Amusing. The Words selected and revised by the Revd. James Plumptre, Ma. Fellow of Clare Hall The Music Adapted and Composed by Charles Hague Mus. Doc. and Professor of Music in the University of Cambridge. [Keyboard-vocal score]. London: Sold by Preston, ... F. & C. Rivington, ... Hatchard, ... W. Clarke, ... Chapple, ... & Asperne, ... Also by J. Deighton, and J. Nicolson, ... and W. Hague..., [1805].

Large octavo. Original publisher's printed wrappers. 1f. (title), 1f. (decorative title), 1f. (dedication "To the Earl of Dartmouth, Lord Chamberlain of His Majesty's Household, and Master of the Revels, and President of the Society for the Suppression of Vice"), [i]-viii (list of subscribers), 52 (introductory material, typeset), 177 (engraved music), [i] (blank) 179-199 (appendix, notes, errata, indices), [i] (blank) pp. + 1f. (list with prices of newly-printed "Classical Musical Publications" issued by Preston). Pp. 51-52 provides a "List of Songs, According to their Subjects and Titles," including Patriotic; Rural; Rural Characters; Soldiers'; Sailors'; Drinking; and The Passions, Affections, &c. Composers include Arne, Arnold, Byrd, Dibdin, Este, Green, Gretry, Hague, Handel, Haydn, Hook, Jackson, Leveridge, Shield and Storace. Wrappers somewhat worn and stained with slight loss to corners restored; new spine with printed title label. Slightly worn, soiled and foxed. A very good wide-margined copy overall, printed on good quality paper.

Probable First Edition. Scarce.

Charles Hague was an English violinist and composer, who received his first instruction from his older brother William, who had inherited a music shop in Cambridge. "Later Antonio Manini (a pupil of Tartini) gave him lessons in violin playing and singing, and Pieter Hellendaal (the elder) in thoroughbass and composition. During 1783-4 he sang under Manini in Cambridge and other East Anglian towns, and after Manini's death in 1786 went to London to continue his studies with the violinist Salomon and the composer Benjamin Cooke." Christopher Hogwood in Grove Music Online. (24988) \$450

202. HALFFTER, Rodolfo 1900-1986

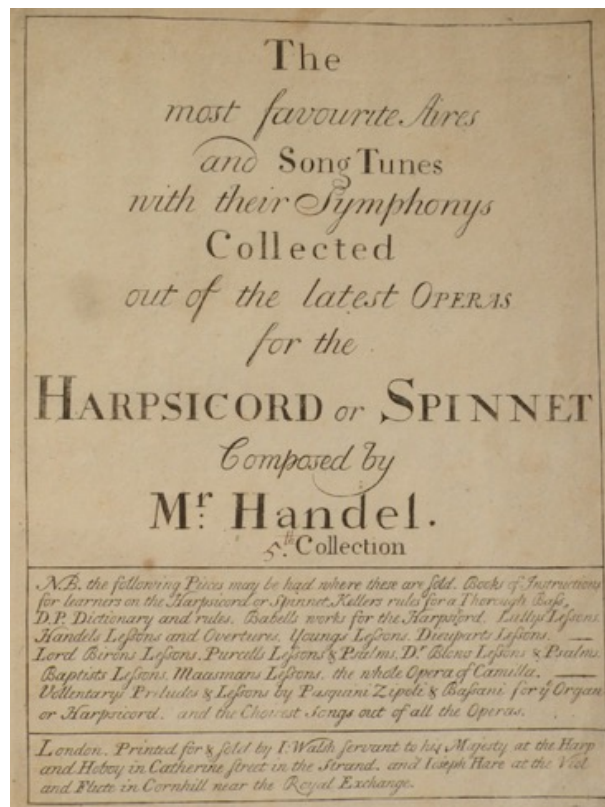
Autograph musical quotation signed and dated June 18, 1940. 6 measures from the "Sonatas de El Escorial" for piano. 189 x 213 mm. On partial letterhead of the Junta de Cultura Española. Creased at folds; minor paper loss to foot; two hole punches to left margin.



"Notable amongst his early works are the modernist *Naturaleza muerta*, *Dos sonatas de El Escorial* inspired by Soler, and *Marinero en tierra*, settings of poems by Alberti which contain some of his most accessible music. Halffter's music follows in the tradition of Falla: the basis is tonal, sometimes enriched with bold and witty polytonal inflections; the rhythm is asymmetrical and varied; the style is above all clear and spare. In 1953, in the *Tres hojas de album* for piano, he began to use 12-note serialism, the first Mexican composer to do so. This, however, did not alter the essentially melodic nature of his work." Grove Music Online.

An attractive example from one of this Mexican composer's most notable works. (20363)

\$250



From the Noted Taphouse Collection

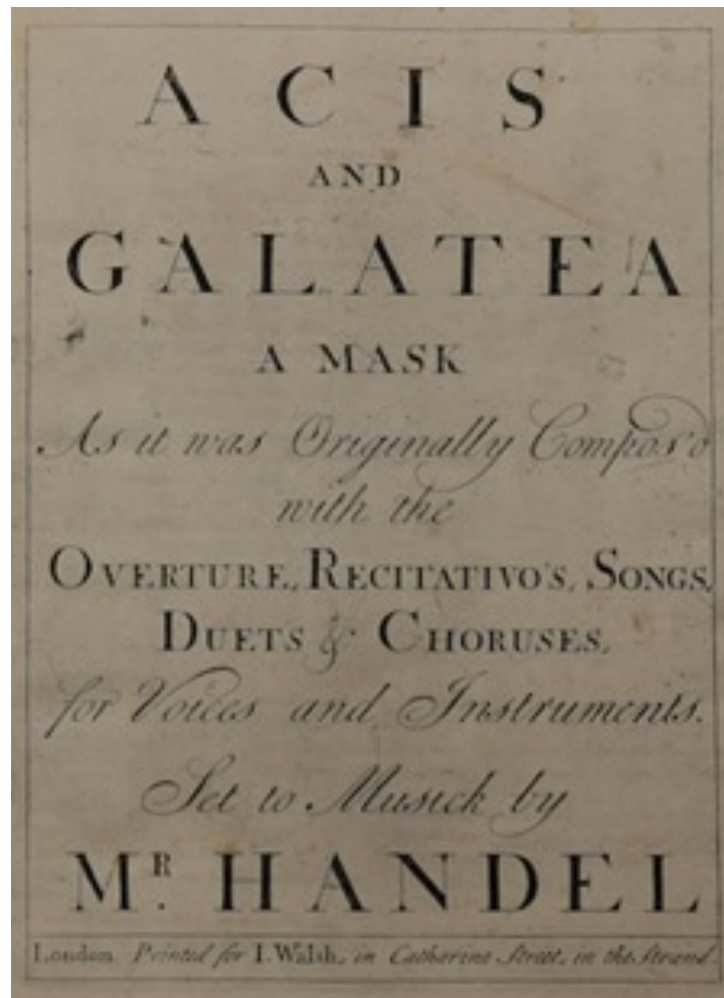
203. HANDEL, George Frideric 1685-1759

[HWV 23]. [*Riccardo Primo, Re d'Inghiltera*]. *The most favourite Aires and Song Tunes with their Symphonys out of the latest Operas for the Harpsicord or Spinnet... [5th] Collection*. London: I: Walsh... Ioseph Hare, [ca. 1730].

Folio. Half maroon leather with navy blue pebbled cloth, gilt rules and titling to spine. 1f. (title), [i] (blank), 24, [i] (blank) pp. Engraved. Signature of "T.W. Taphouse, Oxford" to upper pastedown and verso of front free endpaper. Binding worn and slightly bumped; spine chipped with some loss. Some browning, foxing, and bleeding.

First Edition in this form. Very rare, apparently a unicum. Not in RISM. Smith p. 310 (no. 22 lists the present copy, sold at Sotheby's on July 3-4, 1905) and two references to catalogues of Messrs. Ellis (no. vii, 1905, and xii, 1910).

Thomas William Taphouse (1838-1905) formed one of the most important antiquarian music collections of the 19th century. (25108) \$2,500



204. **HANDEL, George Frideric 1685-1759**

[HWV 49a]. *Acis and Galatea. A Mask As it was Originally Compos'd with the Overture, Recitativo's, Songs, Duets & Choruses, for Voices and Instruments.* [Full score]. London: I. Walsh, [1743].

Folio. Attractively bound in period style in modern brown half calf with marbled boards, spine in blind-tooled compartments with red morocco title labels gilt. 1f. (title), 1f. (table of contents and publisher's catalogue, "Musick Just Publish'd... Compos'd by Mr. Handel"), 89, [i] (blank) pp. Engraved. Occasional minor foxing and offsetting; title and final leaves slightly browned at edges; small ink stain to table of contents.

First Edition of the complete work in full score; the only such edition published in Handel's lifetime. Smith p. 82, no. 6. BUC p. 430. Hoboken 5, 88. Hirsch II, 373. RISM H380.

The first public performance of the complete work was given at Lincoln's Inn Theatre on March 26th 1731. The libretto is by John Gay (1685-1732). "Acis and Galatea, Handel's first dramatic work in English, had its models in the English pastoral operas by Pepusch (his colleague at Cannons), Galliard and others that had been given in 1715-18 at the Drury Lane theatre in rivalry to the Italian opera... The work is unique in Handel's output (though he tried to recapture elements of it in such works as L'Allegro, il Penseroso ed il Moderato, 1739, and Semele, 1744); the influence of Purcell has been claimed, and musical ideas indebted to Keiser and others have been noted, but in approach it owes more to the Drury Lane pastoral operas than to any other source and in inspiration, conception and execution it remains wholly individual." Stanley Sadie in Grove Music Online.

Acis and Galatea "is so perfect in style that we might take it for the climax of a long tradition, instead of a first essay in a new form and an unfamiliar language. As such it is a sufficient miracle; but it appears as a solitary peak only because its forebears have never been investigated. It is a vital link in the chain between the Purcellian masque and the mature Handelian oratorio." Dean p. 153. (25509) \$2,000



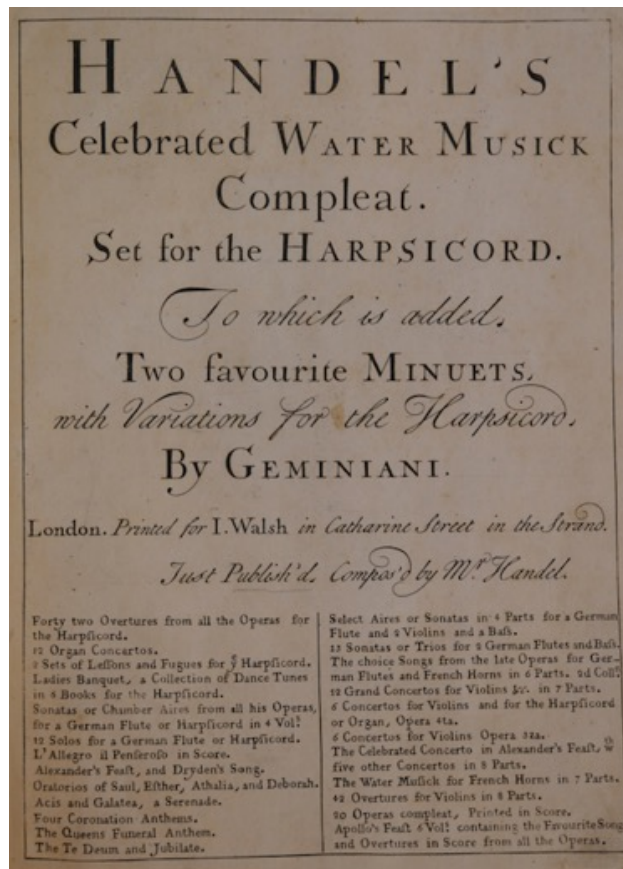
205. HANDEL, George Frideric 1685-1759

[HWV 56]. *Händel's Oratorium Der Messias im Clavierauszuge von C.F.G. Schwencke mit deutschem Texte von Klopstock und Ebeling.* [Piano-vocal score]. Hamburg: Johann August Böhme, [1809].

Oblong folio. Full decorative mid-tan tree calf. 1f. (title), 1f. (index), [1] (preface), 2-166 pp. Engraved. Binding considerably worn, rubbed, bumped and shaken; spine defective and partially lacking. Slightly browned.

RISM H and HH740 (one copy only in the U.S.).

"Though consistently acknowledged as one of the greatest composers of his age, his reputation from his death to the early 20th century rested largely on the knowledge of a small number of orchestral works and oratorios, Messiah in particular..." Anthony Hicks in Grove Music Online. Christian Friedrich Gottlieb Schwenke (1767-1822), pianist, composer and music editor, studied with both Marpurg and Kirnberger, succeeding C.P.E. Bach as Hamburg Stadtkantor in 1788. (21064) \$450



The First Complete Edition of Handel's *Water Musick*

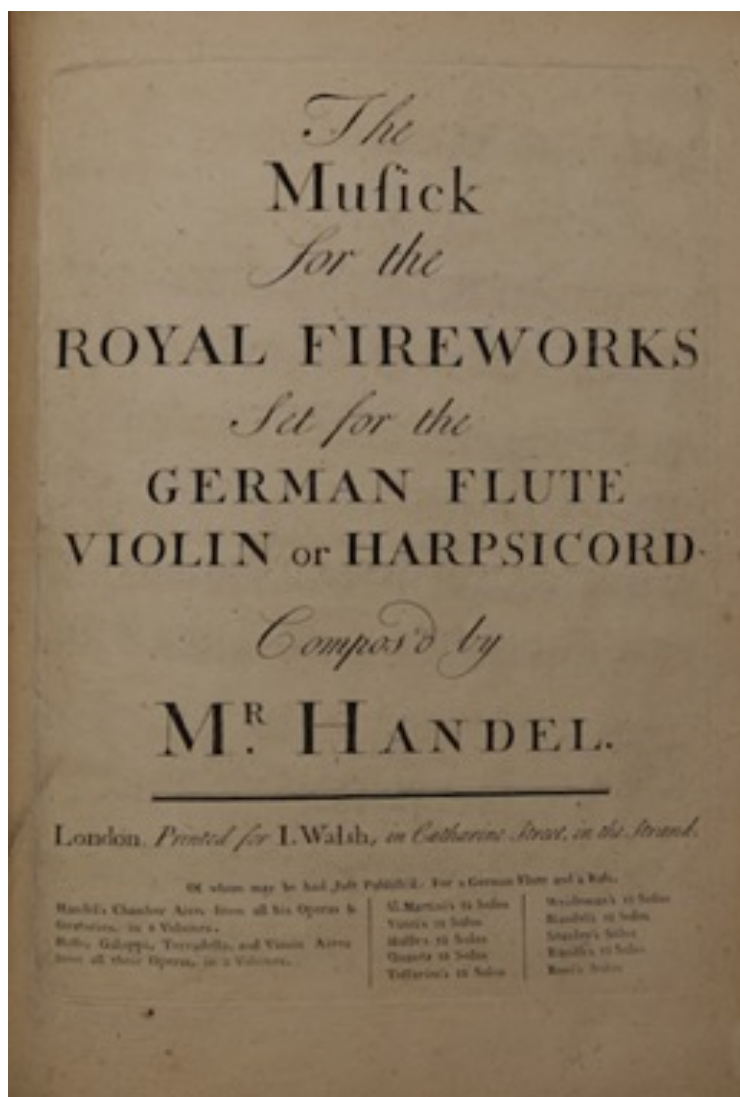
206. HANDEL, George Frideric 1685-1759

[HWV 350]. *Handel's Celebrated Water Musick Compleat. Set for the Harpsicord. To which is added, Two favourite Minuets, with Variations for the Harpsicord, By Geminiani.* London: I. Walsh, [ca. 1743].

Folio. Attractively bound in period style in modern quarter tan calf with marbled boards, red morocco title label gilt to spine. 1f. (title), [1] (blank), 2-27, [i] (blank) pp. Engraved. Final blank page with a somewhat crude contemporary sketch of two bulls and a woman with horns, hooves, and a devil's tail, with annotations in pencil and black ink. Slightly worn, soiled and foxed; small repair to blank lower margin of final leaf not affecting text.

First Complete Edition. Smith p. 255, no. 3 (the present copy includes the additional page numbering as described herein). Fuld p. 622. BUC p. 443. RISM H1323 (not distinguishing among issues).

"The major orchestral work of this period is the Water Music, a large-scale suite specially written to accompany a royal water party of June 1717, in which George I and his entourage were conveyed by barge along the Thames from Whitehall to Chelsea and back. The suite is remarkable for being the first orchestral work composed in England to include horns, crooked in both F and D; in movements in D major they are joined, sometimes in dialogue, by trumpets. The jovial opulence of such moments is balanced by lightly scored movements in both major and minor keys, mostly having G as their tonic. Though some of the music may have been written earlier for other contexts, the recent notion that the music was conceived or considered to exist as 'three suites' is questionable, since the earliest sources (keyboard transcripts from the early 1720s) show the movements in D and G in mixed order (as in the editions of Arnold and Chrysander). Ordering the movements by key had however become a practice by the 1730s, and is reflected in the keyboard arrangement published by Walsh in 1743." Anthony Hicks in *Grove Music Online*. (25506) \$3,500



The Royal Fireworks

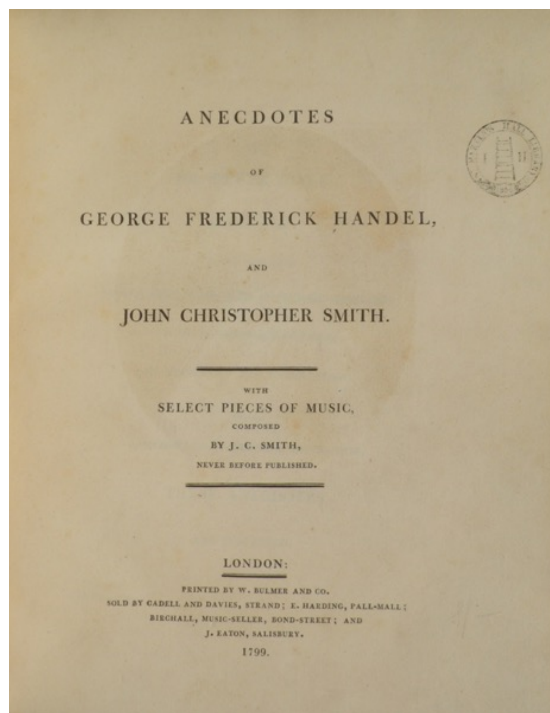
207. HANDEL, George Frideric 1685-1759

[HWV 351]. *The Musick for the Royal Fireworks Set for the German Flute Violin or Harpsicord*. London: I. Walsh, [ca. 1760].

Folio. Attractively bound in period style in modern quarter tan calf with marbled boards, red morocco title label gilt to spine. 1f. (title), 17, [i] (blank) pp. Engraved. Slightly worn and soiled; occasional creasing, offsetting, and staining; small tear to lower blank margin of final leaf not affecting text.

First Edition, fifth issue. Scarce (2 complete copies only, at the British Library and the Library of Congress). Smith p. 234, no. 5. BUC p. 442. Worldcat, OCLC 20357590. RISM H1337 (not distinguishing among issues).

The Musick for the Royal Fireworks was composed by Handel as part of the celebration in connection with the end of the War of Austrian Succession and the signing of the Treaty of Aix-la-Chapelle. The work was first performed on April 27, 1749. (25510) \$2,250



208. [HANDEL] Coxe, William 1747-1828 and Charles Burney 1726-1814
Anecdotes of George Frederick Handel, and John Christopher Smith. With Select Pieces of Music, Composed by J.C. Smith, Never Before Published. London: W. Bulmer and Co., 1799.

Quarto. Half mid-tan calf with decorative blindtooling to corners and edges, raised bands on spine in decorative compartments gilt, dark red leather title label gilt. 1f. (half-title), 1f. (frontispiece), 1f. (title), 1f. (dedication), 1f. ("Advertisement"), [i]-iv (list of subscribers), 1f. (part-title), [3]-64 (anecdotes and appendix), 34 (engraved music) pp. **With two engraved plates** by E. Harding dated May 1, 1799: waist-length frontispiece portrait of Handel after Denner; waist-length portrait of Smith after Loffani opposite p. 37. Printed dedication dated Bemerton, April 20, 1799, to Mr. Peter Coxe. Small circular private library stamp to outer margin of title. Binding slightly worn, rubbed and bumped; hinges partially split. Occasional minor foxing, heavier to initial leaves; some light brownning, soiling and offsetting; small paper repair to secondary title; occasional pencilled annotations to margins.

First Edition. Scarce. RISM BVI p. 241.

Bound with:

BURNEY, Charles. *An Account of the Musical Performances in Westminster-Abbey, and the Pantheon, May 26th, 27th, 29th; and June the 3d, and 5th, 1784. In Commemoration of Handel.* Printed for the Benefit of the Musical Fund... London: Sold by T. Payne and Son... and G. Robinson, [January 8] 1785. 1f. (frontispiece), 1f. (title), [iii-viii] (dedication, contents), [i]-xvi (preface), 8, 8, 9-20, 19-24, 21-56 ("Sketch of the Life of Handel" and Addenda), 21, [i] (blank) pp., 2ff. (section title, list), pp. [25]-41, [i] (blank), 2ff. (section title, list), [45]-70, 1f. (section title), pp. 73-90, 2ff. (section title, list), pp. [93]-107, [i] (blank), 1f. (section title), pp. 111-139, [ii] (advertisement, errata) pp. + 8 plates engraved by Delattre, Bartolozzi, Haward, Spilsbury and Collyer after Burney, Cipriani and Smirk, with one, "Plan of the Orchestra and Disposition of the Band," naming J[oa]h. Bates as conductor. Engraved. Pp. 1-56

First Edition. Gregory-Bartlett p. 47. Cortot, p. 42. Eitner II, p. 246. RISM BVI, p. 191.

With a distinguished provenance, being from the collections of William Thomas Taphouse (1838-1905) and, later, André Meyer (1884-1974), with "T.W. Taphouse Oxford" and full title of the first work in Taphouse's autograph to front pastedown and "Ce livre a appartenu a la collection musicale d'André Meyer, mon Père, mort le 10.5.1974. F." to verso of rear free endpaper in the hand of Meyer's son. Some brownning

and foxing to plates and surrounding leaves; occasional light staining and creasing; small tears or perforations to several leaves not affecting text or music.

John Christopher Smith (1712-1795) was an English composer of German birth, and Handel's assistant; Coxe was Smith's stepson. (24970) \$1,750

209. HARDELLOT, Guy d' 1858-1936

Waist-length reproduction photograph of the noted French woman composer, pianist, and singing teacher, signed and inscribed "With all best wishes." In black ink on ivory cardstock, ca. 123 x 102 mm. Slightly soiled and creased.

"Gounod and Massenet were among those who encouraged [Hardelot] in composition, and those who introduced her songs included Nellie Melba, Victor Maurel and Pol Plançon, as well as Emma Calvé, with whom she went to the USA in 1896 as accompanist. After marrying an Englishman she settled in London, where she continued to produce sentimental songs, about 300 in all, notable for their easy melody and typical dramatic climax." Andrew Lamb in Grove Music Online. (25395) \$50

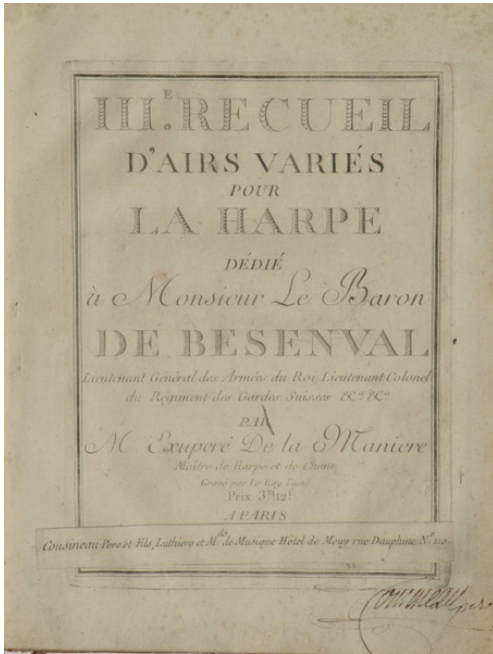


The First Edition of Cardon's Rare 18th Century Harp Tutor Bound with Contemporary Editions of Harp Music

210. [HARP] Cardon, Jean-Baptiste 1760-1803

L'Art de jouer de la Harpe Démontré dans ses Principes Dédié aux Amateurs de cet Instrument... Oeuvre XII Gravé par Le Roy L'aîné Prix 9 livres Nota. Les Premiers Elémens se trouvent dans la Méthode du Sr. Cousineau fils. Paris: Cousineau Pere et Fils [without PN], [1784].

[i] (fine decorative title), [i] (publisher's catalogue: Devriès & Lesure I(b), no. 38), 43, [i] (blank) pp. Engraved. Publisher's signature to lower right corner of title. Tear to lower corner of final leaf. **First Edition.** Not in Cortot, Gregory-Bartlett, Hirsch, or Wolffheim. Lescat, 473; RISM BVI p. 204 (three copies, at the Conservatoire Royal, Brussels; Bibliothèque Nationale, Paris; and the New York Public Library). "Jean Baptiste Cardon was known only as Cardon from a singular last name on his printed works. The Cardon family moved to Paris in 1761, and by 1780 Jean-Baptiste had developed a reputation as a harp virtuoso and teacher... After the outbreak of the Revolution he went to Russia, where he was harpist to the royal family and their theatres (1790–93)... Cardon composed duos, trios, airs with variations, two concertos and over 30 sonatas for the harp. He also wrote *L'art de jouer de la harpe* (Paris, 1785), a tutor for the single-action pedal harp tuned to the key of E-flat, that includes preludes as chord and arpeggio exercises in the keys of E-flat, B-flat, [F], C, G, D, A and E. His innovative style advanced the development of virtuoso harp playing." Hans J. Zingel and Alice Lawson Aber-Count in *Grove Music Online*.



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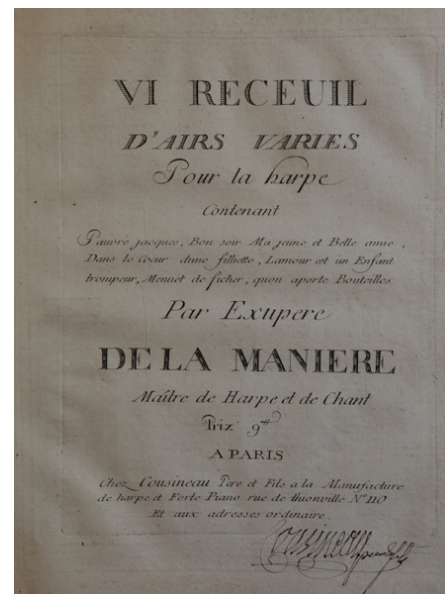
DE LA MANIÈRE, Exupere fl. 1784-1802

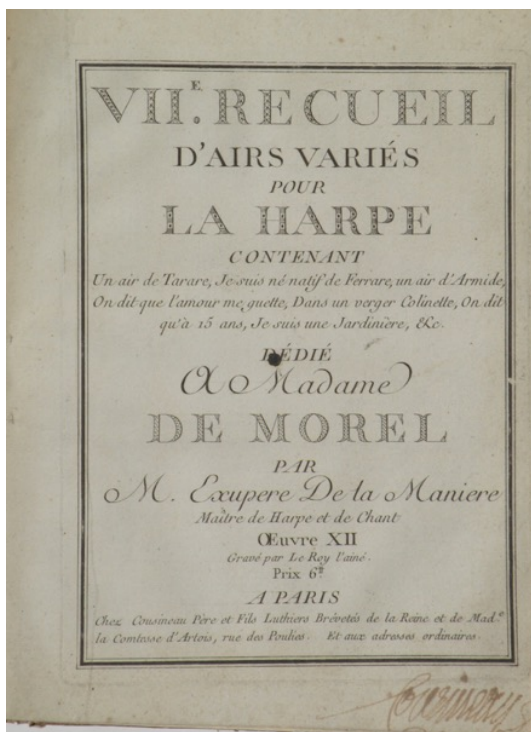
IIIe. Recueil d'Airs Variés pour la Harpe dédié à Monsieur Le Baron de Besenval Lieutenant Général des Armées du Roi, Lieutenant Colonel du Régiment des Gardes Suisses &a, &a. par M. Exupere De la Maniere Maître de Harpe et de Chant. Gravé par Le Roy l'ainé Prix 3 [livres] 12 [sous]. Paris: Cousineau Luthiers Bréveté de la Reine et de Made. la Comtesse d'Artois, rue de Poulies [PN] 35, [1784]. 1f. (title), [i] (blank), 2-13, [i] (blank) pp. Engraved. Publisher's signature to lower right corner of title. Overpaste "Cousineau Père et Fils. Luthiers et Mds. de Musique Hôtel de Mouy rue Dauphine No. 110" to foot of title. **First Edition.** Rare. Not in RISM. Copies at the British Library and the Bibliothèque Nationale, Paris. The post-revolutionary overpaste, covering the reference to the queen, may be dated to 1791-92 (Devriès & Lesure I(a), p. 52).

Bound with:

DE LA MANIÈRE

VI Recueil d'Airs Variés pour la Harpe Contenant Pauvre Jacques, Bon soir Ma jeune et Belle amie, Dans le Coeur d'une filliette, Lamour est un Enfant trompeur, Menuet de ficher, quon aporte Bouteilles par M. Exupere De la Maniere Maître de Harpe et de Chant. Gravé par Le Roy l'ainé Prix 9 [livres]. Paris: Cousineau Père et Fils a la Manufacture de harpe et Forte-Piano rue de thionville No. 110, [1792]. [i] (title), [ii] (publisher's catalogue: Devriès & Lesure I(b), no. 40), 27, [i] (blank) pp. Engraved. Publisher's signature to lower right corner of title. Considerable offsetting. A later issue. Rare. RISM L338 (copies at British Library and Library of Congress, not distinguishing among issues). An additional, post-revolutionary, copy at the Bibliothèque Nationale, Paris. First published in 1787.





Bound with:

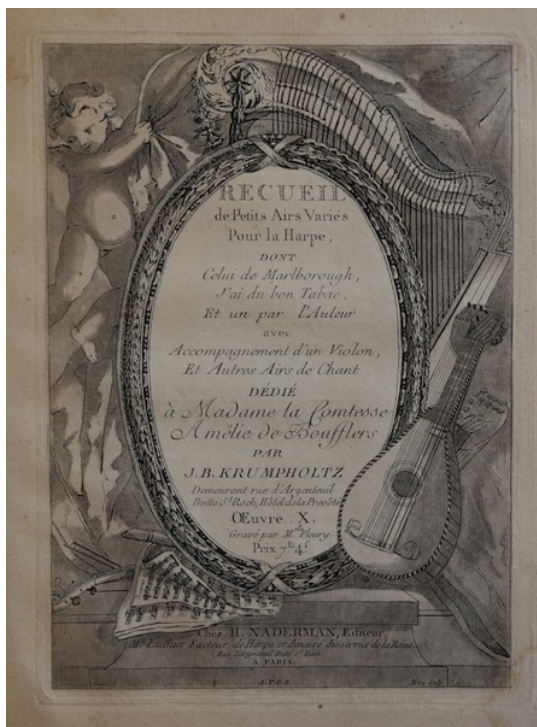
DE LA MANIÈRE

*VIIe. Recueil d'Airs Variés pour la Harpe Contenant Un air de Tarare, Je suis né natif de Ferrare, un air d'Armide, On die que l'amour me guette, Dans un verger Colinette, On dit qu'à 15 ans, Je suis une Jardinière, &c. Dédié à Madame de Morel par M. Exupere De la Maniere Maître de Harpe et de Chant OEuvre XII Gravé par Le Roy l'ainé Prix 6 [livres]. Paris: Cousineau Père et Fils Luthiers Brévété de la Reine et de Made. la Comtesse d'Artois, rue de Poulies, [1788]. 1f. (title), [i] (dedication), [i] (publisher's catalogue: Devriès & Lesure I(b), no. 39), 2-22, [i] (blank) pp. Engraved. Publisher's signature to lower right corner of title. **First Edition.** Rare. RISM L340 (one copy at Bibliothèque Cantonale et Universitaire, Lausanne). An additional copy at the Koninklijke bibliotheek, The Hague, and another, post-revolutionary, copy at the Bibliothèque Nationale, Paris, is a post-revolutionary issue.*

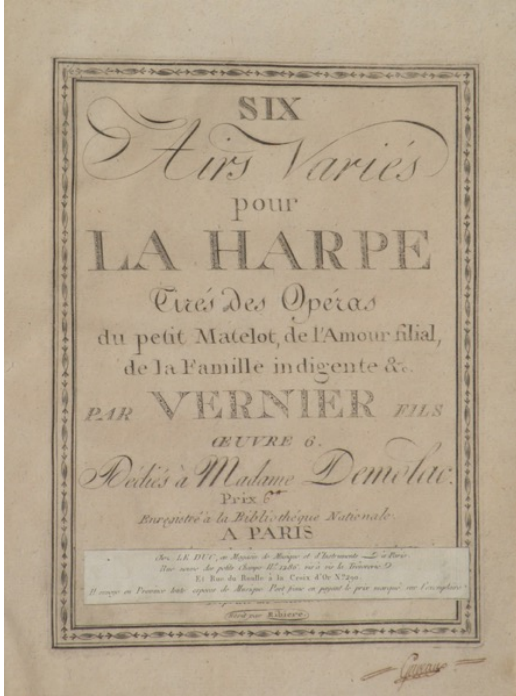
Bound with:

KRUMPHOLTZ, Jean-Baptiste 1742-1790

*Recueil de Petits Airs Variés Pour la Harpe, Dont Celui de Marlborough, J'ai du bon Tabac, Et un par l'Auteur avec Accompagnement d'un Violon, Et Autres Airs de Chant Dédié à Madame la Comtesse Amélie de Boufflers par J.B. Krumpholtz Demeurant rue d'Argenteuil Butte Dt. Roch, Hôtel de la Prevôté OEuvre X. Gravé par M.elle Fleury. Prix 7 [livres] 4 [sous]. Paris: H. Naderman, [1783]. [i] (fine elaborate aquatint title by Motey featuring musical instruments including a harp, manuscript music, cherubs, etc.), [i] ("Explication du Frontispiece"—commentary on title illustration), [i] (dedication), 2-5, [6] (blank), 7-23, [i] (blank) pp. Engraved. Violin part lacking. **First Edition, probably first issue.** Rare. RISM K2873 (2 copies at the Bibliothèque Nationale, Paris, and one at the Library of Congress). The digitized copy at the Bibliothèque Nationale, Paris, likewise styled "OEuvre X," is a later edition. While the title artwork and the pages from the dedication to p. 14 are identical, the text to the title is new, the text to its verso is extended, and the songs after p. 14 have been replaced with instrumental music. "Krumpholtz was*



the most gifted and acclaimed harp virtuoso of the late 18th century and a prolific composer for the instrument. He is no less important for his efforts to perfect the harp... Krumpholtz's concertos, sonatas and variations for harp, which appeared in Paris from about 1775 (many were later reprinted in London), became staples of the repertory and are still highly respected. They contributed to the instrument's rapidly evolving technique, taking increasing advantage of the modulatory possibilities of the new pedal harp at the same time as he was perfecting its mechanism. The variations combine idiomatic harp writing with fertile invention." Anna Tuháčková in Grove Music Online.



Bound with:

VERNIER, Jean-Aimé 1769-after 1838

*Six Air Variés pour la Harpe Tirés des Opéras du petite Matelot, de l'Amour filial, de la Famille indigente &c, Par Vernier Fils Œuvre 6. Dédiés à Madame Bemolac. Prix [6 livres]. Enregistré à la Bibliothèque Nationale. Paris: Frères Gaveaux... Passage du Theâtre de la Rue Feydeau, no. 12 et 13, [ca. 1795]. 1f. (title), [i] (blank), 2-26, [ii] (blank) pp. Engraved. Publisher's signature to lower right corner of title. With overpaste of Le Duc, Rue neuve des petits Champs No. 1286, vis à vis la Trésorerie Et Rue du Roule à la Croix d'Or No. 290. Traces of earlier binding. First leaves dampstained at inner margin. **Probable First Edition. Very rare, possibly unique.** Not in Cortot, Gregory-Bartlett, Hirsch, Wolffheim, or RISM. The Le Duc overpaste can be dated to ca. 1797-98 (Hopkinson p. 76).*

Folio. Half vellum with contemporary boards. Binding quite worn, rubbed and bumped; spine split and frayed at extremities.

An interesting compilation of rare harp music, including Cardon's noted tutor, dating from the final years of pre-revolutionary France. All the music, as well as Cardon's tutor, is written for the single-action harp then common, tuned in E-flat major. (25041) \$3,850

211. HAUBENSTOCK-RAMATI, Roman 1919-1994

Photograph signed "Haubenstock-Ramati." Ca. 148 x 105 mm. Minor annotations in blue ink and pencil to upper margin of verso.

Haubenstock-Ramati was a noted Polish-Austrian composer. "In 1973 [he] was appointed professor of composition at the Vienna Musikhochschule, a position he held until 1989. As one of the few descendants of the Second Viennese School to return to Austria after World War II, he continued the Schoenberg tradition in his teaching." Monika Lichtenfeld and Reinhard Kager in Grove Music Online. (25475) \$40

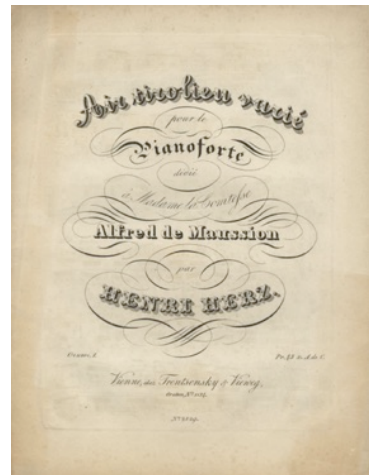
212. HERZ, Henri 1803-1888. [Op. 1]

Air tirolien varié pour le Pianoforte dédié à Madame la Comtesse Alfred de Maussion. Vienne: Trentsensky & Vieweg [PN T. et V. 2829], [1836].

Folio. Unbound as issued. [1] (title), 2-13 pp.

A near-fine copy of the first opus of this noted Austrian pianist and composer.

"Herz became one of the most famous virtuosos and popular composers in Paris in the 1830s and 40s. He travelled widely, touring the European continent (including Russia), South America and the USA, which he crossed three times (1845-51), and wrote a memoir of his experiences... Herz was also involved in piano manufacture, establishing his own factory in 1851. His instruments were regarded by his contemporaries as equal to those of Erard and Pleyel, and one of his pianos won first prize at the Paris Exhibition of 1855." Steve Lindeman in Grove Music Online. (17080) \$275





213. **HEWARD, Leslie 1897-1943**

Postcard photograph signed "Leslie H. Heward." Bust-length portrait of the young English conductor and composer by Cape Argus Studio in Cape Town, South Africa, "Leslie H. Heward Director of Cape Town Orchestra" printed to lower margin. Ca. 141 x 88 mm. Slightly worn and soiled.

Together with:

A second autograph signature ("Leslie H. Heward") in black ink on light blue-green paper laid down to verso of postcard. Ca. 60 x 113 mm. Slightly worn.

Heward "was appointed musical director of the South African Broadcasting Corporation and conductor of the Cape Town Orchestra (1924–7); he significantly raised its standard and performed with it at the 1925 Empire Exhibition at Wembley and at a command performance at Buckingham Palace. Returning to England in 1927, Heward succeeded Boult as conductor of the City of Birmingham Orchestra in 1930, with which he broadcast a wide range of works. He showed a predilection for Dvořák, and enjoyed a deserved reputation as an exponent of Sibelius and of contemporary British composers. His pioneering recording of

Moeran's Symphony in G minor has won deserved acclaim. He seldom conducted his own works, many of which he destroyed; they include a symphonic poem, two unfinished operas, a string quartet, choral works and numerous songs and partsongs." Eric Blom in Grove Music Online. (25438) \$50

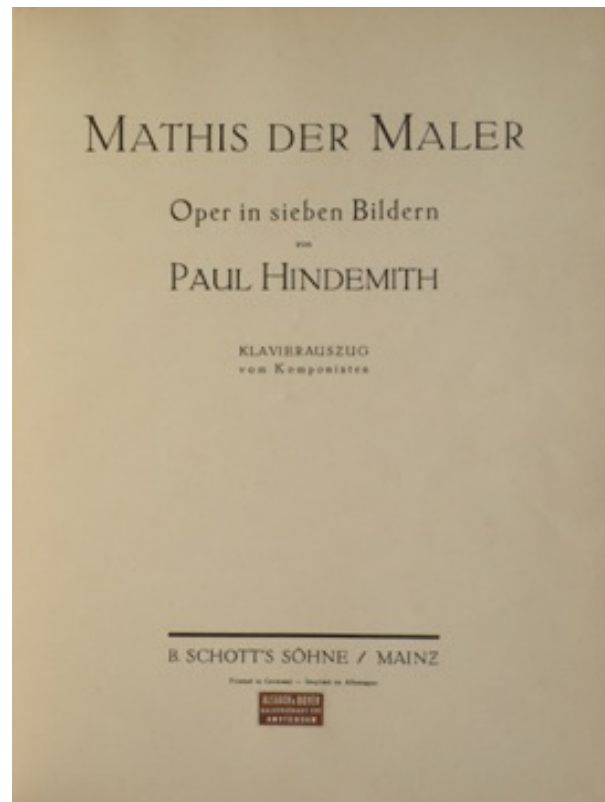
214. **HINDEMITH, Paul 1895-1963**

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

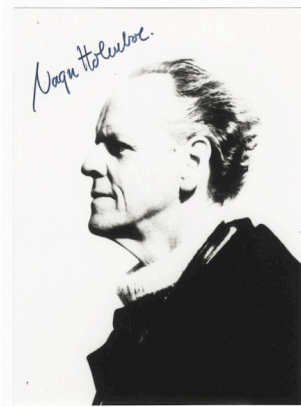
Folio. Full red morocco with titling gilt to spine, original publisher's wrappers printed in red and black bound in. 1f. (half title), [i] (title), [i] (copyright notice), [i] (cast list and list of orchestral instruments), [ii] (table of contents), [iv]-xii (Vorspiel), 283, [i] (blank) pp. Printer's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

First Edition.

"[Hindemith] started to work on the opera Mathis der Maler (1933–5), writing his own libretto for the first time, and placing the problematic relationship of politics, power, art and personal responsibility into a historical setting. The subject of the opera is the artist Matthias Grünewald, the



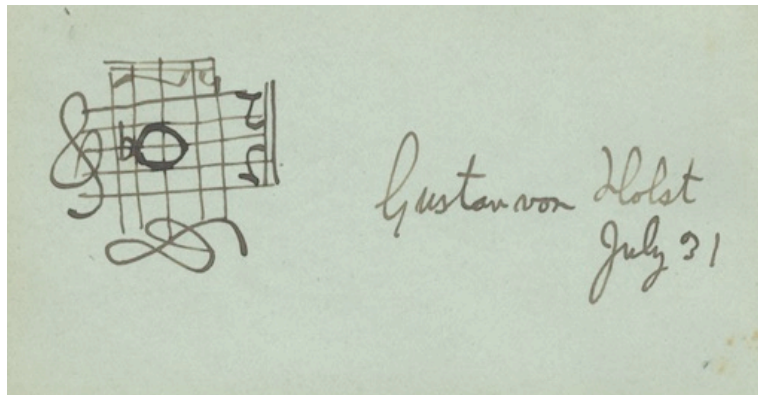
painter of the Isenheim Altarpiece, who is led by his sense of social responsibility to give up painting and join the peasants in their struggle against serfdom during the Peasants' War (1524–5). After being bitterly disappointed by them, Grünewald recognizes that he has betrayed the most precious thing in his existence, his art. In a visionary scene, art is restored to him as the obligation to paint. Although he cannot forget the experiences of suffering, nor his share of guilt, his memories add moral strength to his artistic expression. The final message, therefore, is that the artist who betrays his genuine gifts is socially irresponsible, however hard he tries to quiet his conscience through political activism... While working on the scenario... Hindemith composed the symphony *Mathis der Maler*, the first performance of which (Berlin, 12 March 1934) was an enormous success... The triumph of the work, however, led the National Socialists to attack the composer in the press... In October 1936... a ban was placed on all performances of Hindemith's works... In May 1938, while he was being denounced as a 'standard-bearer of musical decay' at the *Entartete Musik* exhibition in Düsseldorf, the world première of [the opera] *Mathis der Maler* was acclaimed in Zürich." Giselher Schubert in *Grove Music Online*. (24687) \$250



215. HOLMBOE, Vagn 1909-1996

Bust-length photograph signed of the noted Danish composer and teacher. Ca. 148 x 108 mm.

"Holmboe was a composer of uncompromising integrity. His techniques grew out of expressive need in the context of life experiences. The apparent reserved nature of his music disguises 'a fine heat at the heart of it, a severe yet intensely human concentration that itself is a passion far outstripping self-consciousness' (Robert Simpson, in his foreword to Holmboe's book *Experiencing Music: a Composer's Notes*, 1991). His best music is powerful as well as subtle, both disciplined and passionate, and profoundly moving in its psychological drama." Paul Rapoport in *Grove Music Online*. (25476) \$50

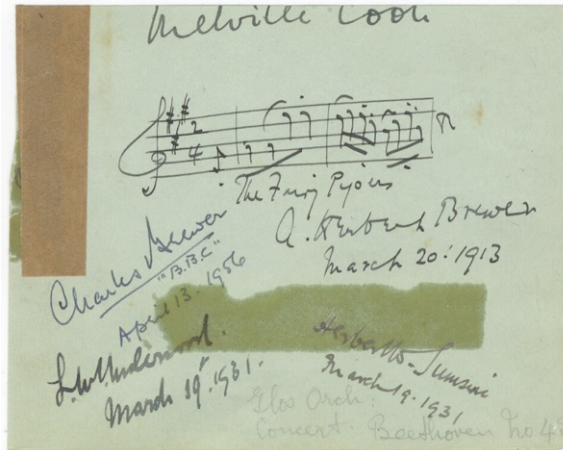


216. HOLST, Gustav von 1874-1934

Autograph musical quotation signed "Gustav von Holst" and dated July 31, 1910. A "Musical Cross," being the musical spelling of Bach's name. Notated in black ink on a light green album leaf ca. 90 x 114 mm. With additional entries to verso including:

- A 3-measure autograph musical quotation in the hand of the English organist and composer A[lfred]. Herbert Brewer (1865-1928) dated March 20, 1913 from "The Fairy..."
- Signatures of Charles Brewer "B.B.C." (April 13, 1945); LW. Underwood (March 19, 1931); Herbert [?]Sumsin (March 19, 1931); and English organist and composer Melville Cook (1912-1993).

Slightly soiled and foxed; stains from former tape affecting only the date ("1910"), not Holst's signature itself; remnants of brown tape to left margin of verso; Cook's signature cropped at upper edge.



Together with:

A photograph of Holst seated looking at a score. A National Portrait Gallery, London, label to verso states that the photograph by H. Lambert.

"[Holst's] prominent position among 20th-century English composers owes a great deal to the immense popularity of his orchestral work *The Planets*. The only pieces to have achieved comparable success are on a much smaller scale, yet equally idiosyncratic. His wholly individual blend of Hindu philosophy and English folksong set him on a path far from the mainstream of European tradition, although his early works reveal a thorough grounding in conventional forms." Colin Matthews in *Grove Music Online*.

Regarding the Musical Cross, "In German music notation, it is possible to spell B-A-C-H using notes on the staff. The note called 'B-flat' in English notation is B in German, and the note called 'B-natural' is H. Bach occasionally embedded his name as a melody in his work: If one uses different clefs, it is possible to use the same note for each note name. In the Musical Cross, above, starting from the left side and going around clockwise, the first soprano clef with B-flat names the note in the middle of the staff as 'B'; the next, tenor clef, names the same note as 'A', on the right-hand, the alto clef names it 'C', and the final, soprano clef with no flat in the signature, names it 'H'. So looking at that one note from all sides, we can find Bach... The musical rendition of the name "Bach." early-music.com/js-bach-keyboard-works/ (25514) \$300

217. HONEGGER, Arthur 1892-1955

Autograph postcard photograph signed "A Honegger." Head-and-shoulders portrait of the noted Swiss-French composer by G.L. Manuel fr[ères]. Signed in blue ink at lower blank margin. Ca. 140 x 89 mm.

Slightly worn and soiled.

"A member of *Les Six*, [Honegger's] serious-minded musical aesthetic was entirely different from that of others in the group. He developed unusual musical and dramatic forms in large-scale works for voices and orchestra, and was one of the 20th century's most dedicated contrapuntists, with a clear indebtedness to Bach. His language is essentially tonal but characterized by a highly individual use of dissonance. Despite his admiration for Debussy and Ravel, his music is often rugged and uncompromising." Geoffrey K. Spratt in *Grove Music Online*. (25377) \$350





218. HŘÍMALÝ, Vojtěch 1842-1908

Adagio religioso [in E-flat major] pour le Violon-Cello, avec accompgn. de [!]Pianno, composé et dédiée à son ami A. Suck. Autograph musical manuscript.

Oblong folio (336 x 262 mm.). Unbound. [i] (title), 2-9 pp. Notated in black ink on pre-printed 9-stave music paper specifically designed for music for a melody instrument with piano (groups of three staves, with the lower two closer to each other). Manuscript annotations to title in pencil in an unidentified hand: "(Gothenburg)" immediately below the composer's name; "8/63 durch C. [?]Wilckenberg Gothenburg gratis 12 Frei [...]" to lower left corner. With pagination (odd numbers to versos) in pencil and in a different hand; page 1 paginated "Seite 1." Outer bifolium detached. Browned and frayed at edges.

An unknown work. Not in the most comprehensive work list in *Československý hudební slovník* (Prague: Státní hudební vydavatelství, 1963), which lists three other works for violoncello and piano. In an apparent attempt to adapt his first name to the French language, the composer spells it "Albert" on the title. The unorthodox spelling of his last name, "Hřimali," is also found in other autograph manuscripts, such as those at the National Museum, Prague.

From a Czech family of musicians—his brother Jan was a professor of violin at the Moscow Conservatory and friend of Tchaikovsky—"Hřimalý... studied the violin with Moris Mildner at the Prague Conservatory (1855–61), after which he became the orchestral leader in Rotterdam (1861) and Göteborg (1862) and then returned to Prague... In 1874 he left Bohemia to become director of the Philharmonic in Czernowitz, Bukovina (now Chernovtsy, Ukraine)... Most of his large output was left in manuscript, but his opera Zakletý princ ('The Enchanted Prince') remained in the repertory of the Provisional Theatre [in Prague] after its production in 1872 and his Violin Concerto was often played by František Ondříček. Another opera, Švanda dudák ('Schwanda the Bagpiper'), was produced in Plzeň in 1896; he also wrote incidental music, songs, choruses and a requiem, chamber music and teaching manuals." John Tyrrell in Grove Music Online. (25258) \$850

219. HUBER, Hans 1852-1921

Quintett (G moll) für Pianoforte, zwei Violinen, Viola und Violoncell... Op. 111. Pr. M 15. [Parts]. Leipzig: Fr. Kistner [PN] 8708], [ca. 1895].

Folio. Unbound. Piano: 1f. (title), 70; Violin I: 12; Violin II: 12; Viola: 11, [i] (blank); Violoncello: [1] (blank), 2-12 pp. Title worn, torn and detached; lower blank leaf lacking; pencil signature "M. Knapp" to title and initials to first page of each part.

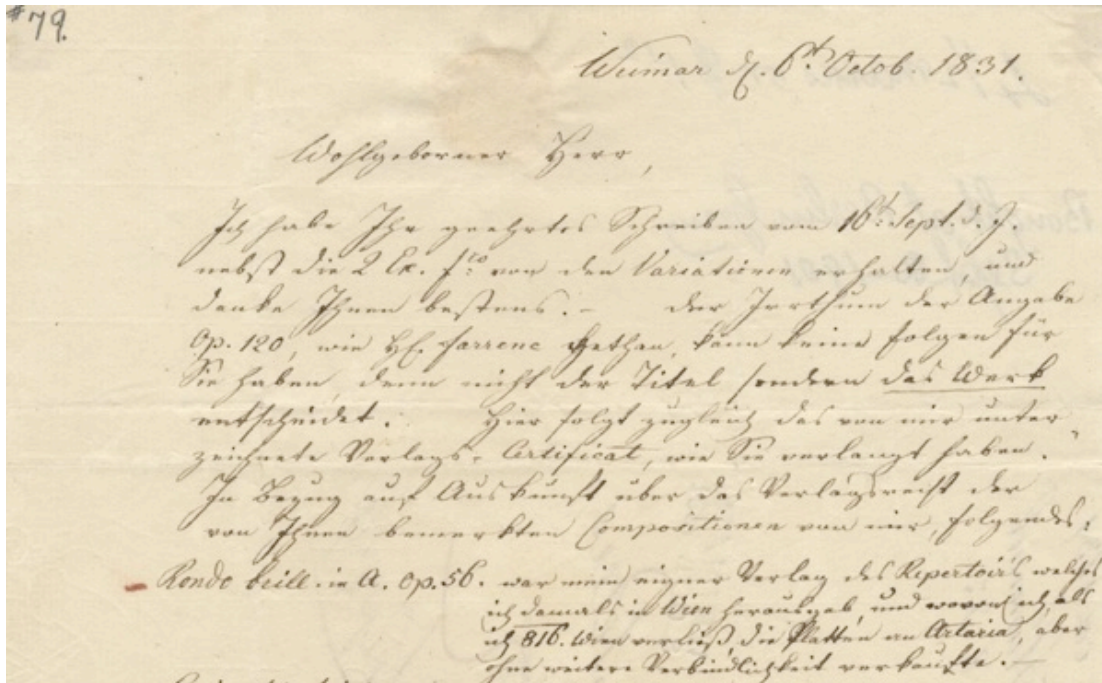
"Uninfluenced by the conservative tendencies of the Leipzig Conservatory, Huber was a thoroughly Romantic composer. His first model was Schumann; later he followed Liszt, Brahms and Richard Strauss. He composed in every musical genre rather than restricting himself, like almost every Swiss composer who preceded him, to writing for male chorus or for the piano; and it is for this reason that he can perhaps be regarded as the most important Swiss composer of the 19th century." Luise Marretta-Schär in *Grove Music Online*. (24118) \$40

220. HUBER, Sándor

Könyves Kálmán Zeneműtára. Magyar Dal-Album Szerkeszti Huber Sándor. [100 Hungarian folksongs arranged for voice and piano]. Budapest: Bárd Ferencz és Testvére [PN B.F.T.], [ca. 1900].

Folio. Original full green decorative cloth with titling in white. [i] (title, with illustration: woman with mandolina and Cupid with sheet of music), [i] (contents), 3-104 pp. Transfer from engraved plates. In Hungarian, with some strophes printed as underlay and further strophes as residual text. Binding slightly worn; bumped and frayed at corners. Quite browned; occasional edge tears. Each song with individual plate numbers commencing "B.F.T."

A scarce collection of Hungarian folksongs, with most arrangements credited. (25012) \$50



Hummel Writes to the Publisher Peters

221. HUMMEL, Johann Nepomuk 1778-1837

Autograph letter signed "J. N. Hummel" to the publisher Carl Friedrich Peters. Weimar, October 6, 1831.

One page. Quarto (250 x 200 mm). Dated Weimar, October 6, 1831. Notated in black ink. With integral autograph address panel with sender's address: "Weimar den 6. Octbr 1831. J. N. Hummel" and recipient's note: "empfangen] den 8 Do." In German (with translation).

Hummel thanks Peters for sending complimentary copies of a recently-published composition, returns a signed contact, and responds to an inquiry concerning the copyright of his works published by other companies, especially Artaria in Vienna.

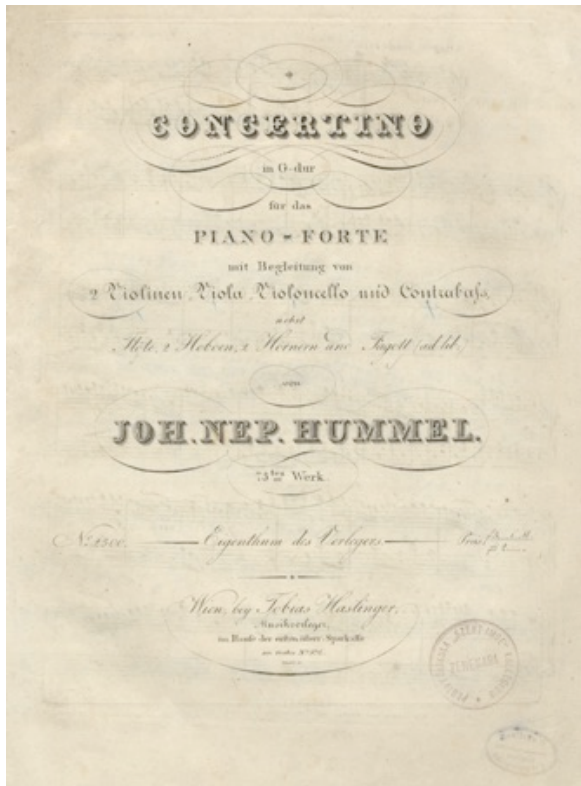
"I have received your esteemed letter of September 16 of this year alongside the two complimentary copies of the Variations, and I send you my best thanks. The error of the designation 'Op. 120,' as committed by HF Farrenc, cannot be of any consequence to you because it is not the title but the work that matters. Enclosed please find the publisher's certificate signed by me as you have requested. With respect to the publishing rights of my compositions mentioned by you, [I will say] the following..." An annotated list of 13 works for piano by Hummel (including his opp. 3, 8, 34, 50, 52, 56, 57, 58, 65 and 76), published by Artaria and others, with comments on their publication, etc. follows. With pencilled annotations including identification in a different hand to foot of letter and "4 1/2 marks or \$1.12 Bought at Berlin Germ[an]y Sept 2-1901" to upper left corner of verso. Early paper repairs to blank margins at former seal.

Together with:

A lithographic bust portrait in profile of the composer with credits, "Lordon delineavit," and caption, "J.N. Hummel, Né à Presbourg, en 1778 " with pencilled annotation to left margin: "I got this from Hummel's Nieces who were living in Hummel's old home at Weimar Germany. Hummel & Beethoven were personal friends." Undated, but ca. 1830-40. Creased at folds and overall; edges frayed.

Hummel, an Austrian pianist, composer, teacher and conductor, "was considered in his time to be one of Europe's greatest composers and perhaps its greatest pianist... As one of the last and greatest representatives of the 18th-century Viennese classical style that created him, Hummel played a vital and still largely unacknowledged role in creating the new romantic style of the 19th century." Joel Sachs and Mark Kroll in Grove Music Online.

Carl Friedrich Peters (1779-1827), a bookseller in Leipzig, bought Hoffmeister and Kühnel's business in 1814. Peters began publishing music by Hummel in 1818, and his company continued to do so after his death; Hummel and Peters were personal friends. When writing the present letter, the celebrated composer and pianist Hummel had been kapellmeister at the court in Weimar for twelve years. He continued to live in Weimar until his death. The "variations" mentioned are Les charmes de London for piano, published by various companies in 1831 almost simultaneously. As the letter mentions, Farrenc in Paris used the incorrect opus number 120, which Peters corrected to 119. (25272) \$2,750

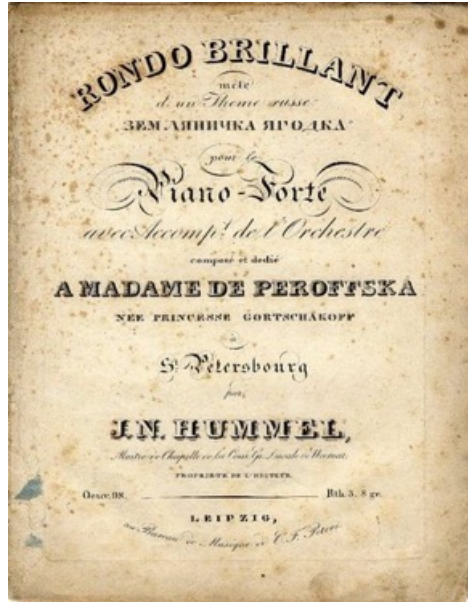


222. HUMMEL, Johann Nepomuk 1778-1837

[Op. 73]. Concertino in G-dur für das Piano-Forte mit Begleitung von 2 Violinen, Viola, Violoncello und Contrabaß, nebst Flöte, 2 Hoboen, 2 Hörnern und Fagott ad lib... 73tes Werk... Preis f3_C.M. [?]2. [Complete set of parts for solo piano and orchestra]. Wien: Tobias Haslinger [Musikverleger, in Hause der ersten öfter: sparkasse am Graben No. 572]. [PN] 2500, [after 1826].

Folio. Piano: [1] (title), 2-23, [i] (blank); Violin I: 5, [i] (blank); Violin II: 5, [i] (blank); Viola: 4; Bass/Violoncello: 4; Flauto: 3, [i] (blank); Oboe I: 2; Oboe II: 2; Corno I: 2; Corno II: 2; Bassoon 2, [i] (blank) pp. Engraved, with engraver's name "Pfoehl" to foot of title. Light dampstaining to lower outer corners; professional paper repairs to spine and inner margins of title bifolium; old Hungarian orchestral library stamps to each part. In very good condition overall.

Scarce. Zimmerschied p. 112. (24124) \$300



223. **HUMMEL, Johann Nepomuk 1778-1837**

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

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

First Edition. Zimmerschied p. 142. (14706)

\$185



224. **HUMMEL, Johann Nepomuk 1778-1837**

[Op. 114, arr.]. *Grosses Septett (militaire) für das Piano-Forte zu 4 Händen... arrangiert von Carl Czerny.* Wien: Tobias Haslinger [PN T.H. 5614], [1831].

Oblong folio. Unbound. [1] (title), [ii] (catalogue of Hummel's newest compositions published by Haslinger), 2-61 pp. Engraved. Light foxing to first few leaves; two small binder's holes to inner blank margins throughout; two pieces of paper tape to right-hand blank margin of title; ticket of Augsburg music seller to lower margin of title. A very good, wide-margined copy overall.

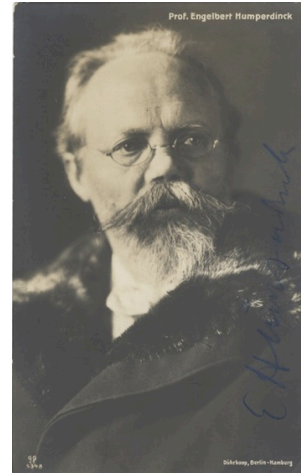
First Edition of this arrangement. Zimmerschied 172. (17620)

\$200

225. **HUMPERDINCK, Engelbert 1854-1921**

Vintage postcard photograph signed "E Humperdinck." Bust-length portrait by Dührkoop of Berlin and Hamburg of the distinguished German composer in an overcoat. With "Absender E Humperdinck Wannsee/ b[ei] Berlin An Fräulein Alwine Remkes Wiesbaden" in Humperdinck's autograph to verso. Ca. 135 x 85 mm. Slightly worn and soiled, with brief annotations in blue crayon and pencil; remnants of adhesive to verso.

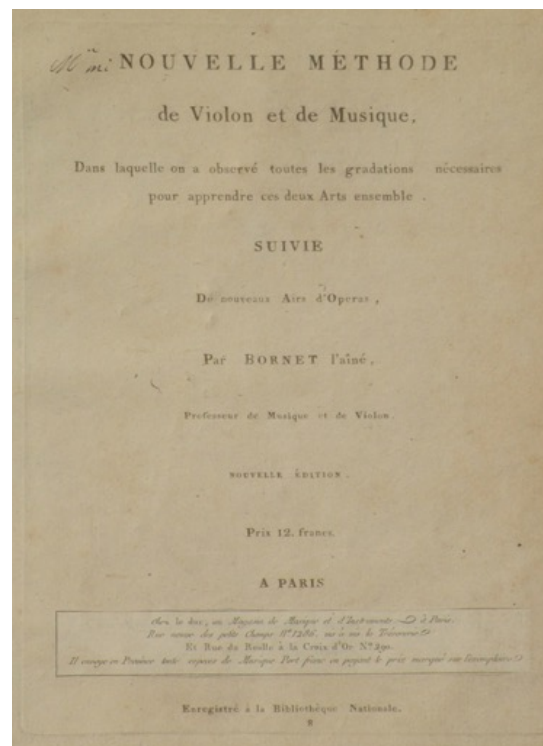
"... Although his music is regarded as a synthesis of many prevailing styles, Humperdinck was very much an individual. Wagner clearly had a great influence on him... His harmonic language and instrumentation do recall Wagner occasionally, but also Richard Strauss and Mahler, who were his contemporaries..." Ian Denley in *Grove Music Online*. (25446) \$200



226. **[INSTRUMENT TUTORS]**

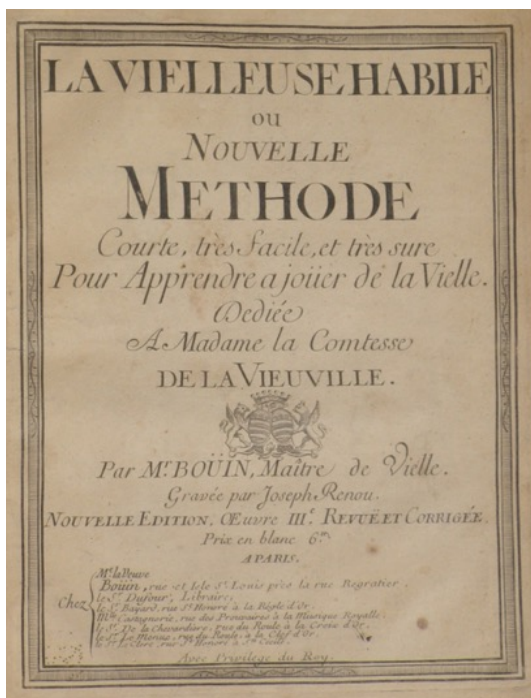
Group of Rare 18th Century French Tutors for the Violin, Violoncello, Organ, and Hurdy-Gurdy

A compilation of important French instrument tutors from the second half of the eighteenth century:



BORNET, Louis ["Bornet l'aîné"] fl. 1762-1789

Nouvelle Méthode de Violon et de Musique, Dans laquelle on a observé toutes les gradations nécessaires pour apprendre ces deux Arts ensemble. Suivie De nouveaux Airs d'Operas, par Bornet l'aîné, Professeur de Musique et de Violon. Nouvelle Édition. Prix 12. francs. Paris: Mercier [PN 8], [ca. 1796]. 1f. (title), 35 (text), [i] (blank), 12 (music) pp. Engraved. With overpaste of Le Duc, Rue neuve des petits Champs No. 1286, vis à vis la Trésorerie Et Rue du Roule à la Croix d'Or No. 290 to title [ca. 1979-98] (Hopkinson p. 76). Very rare. Not in Cortot, Gregory-Bartlett, Hirsch, or Wolffheim. Eitner II p. 136. Lescat 523b; RISM BVI p. 169 (two copies only, at the Bibliothèque nationale, Paris, and the Universität der Künste, Berlin). First leaves dampstained at inner margins.



Bound with:

[BOÛIN, Jean-François d. ?1798]

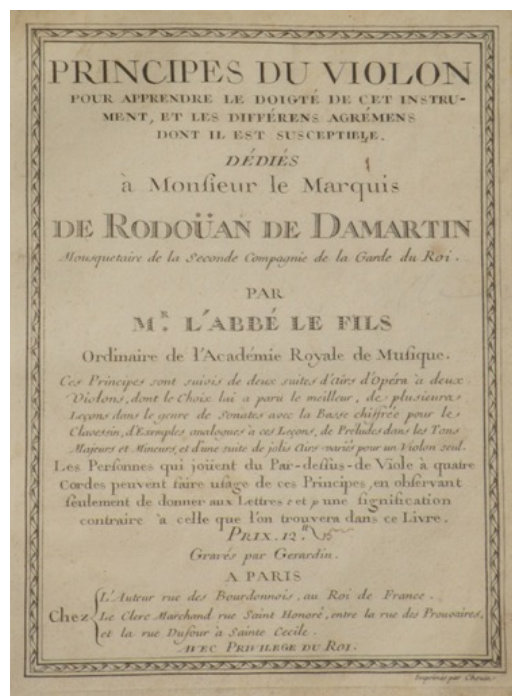
*La Vieilleuse Habile ou Nouvelle Méthode Courte, très facile, et très sure Pour Apprendre à jouer de la Vielle [i.e., the hurdy-gurdy]. Dédiée A Madame la Comtesse de la Vieuville. Par Mr. Bouïn, Maître de Vielle. Gravée par Joseph Renou. Nouvelle Edition, Oeuvre IIIe, Revuë et Corrigée. Prix en blanc 6 livres. Avec Privilège du Roy. Paris: Me. la Veuve Bouïn, rue et Isle près la rue Regratier... [? ca. 1770]. 1f. (title, with label of Le Menu, Auteur, Éditeur, et M.d de Musique... Paris to blank verso), 1f. (dedication to the Comtesse de La Vieuville), 41-42, 1f. (extract from the royal privilege, dated January 13, 1761), 1-20 (text), 21-40 (engraved music) pp. A very good copy. Very rare. Not in Cortot, Gregory-Bartlett, Hirsch, or Wolffheim. Lescat 501 (three different issues with four copies in total but none identical with the present one). Eitner II p. 152. RISM BVI p. 172. See also Fustier, Paul: *La vielle à roue dans la musique baroque française: instrument de musique, objet mythique, objet fantasmé*. Doctoral thesis submitted to the Université Lyon, March 10, 2006, pp. 211-214. Curiously, pp. 41-41 are bound after*

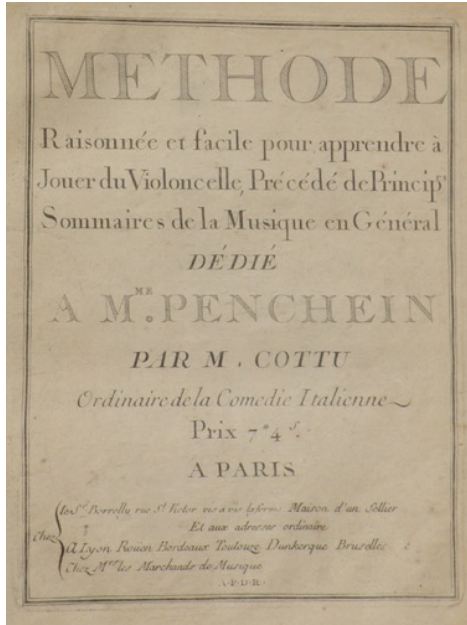
the privilege. "The method of Bouïn *La Vieilleuse habile* [for the hurdy-gurdy] is arguably one of the most complete methods for any instrument to appear in eighteenth-century France. There are few basic issues which this composer does not discuss, and every point of technique is approached in a systematic and detailed way." Robert A. Green: *The Hurdy-Gurdy in Eighteenth-Century France*, p. 50.

Bound with:

[SAINT-SEVIN, Joseph-Barnabé, known as L'ABBÉ LE FILS 1727-1803]

Principes du Violon pour apprendre le doigté de cet instrument, et les différens agrémens dont il est susceptible. Dédiés à Monsieur le Marquis de Rodoüan de Damartin Mousquetaire de la Seconde Compagnie de la Garde du Roi. Par Mr. L'Abbé le Fils Ordinaire de l'Académie Royale de Musique. Ces Principes sont suivis de deux suites d'airs d'Opera à deux Violons, dont le Choix lui a paru le meilleur, de plusieurs Leçons dans le genre des Sonates avec la Basse chiffrée pour le Clavessin, d'Exemples analogues à ces Leçons, de Préludes dans les Tons Majeurs et Mineurs, et d'une suite de jolis Airs variés pour un Violon seul. Les Personnes qui jouënt de Par-dessus-de Violo à quatre Cordes peuvent faire usage de ces Principes, en observant seulement de donner aux Lettres t et p une signification contraire à celle que l'on trouvera dans ce Livre. Prix 12 livres [15 sous]. Gravés par Gerardin. Paris: l'Auteur rue des Bourdonnois, au Roi de France... [1761] [without PN]. 1f. (title, with label of Le Menu, Auteur, Éditeur, et M.d de Musique... Paris to blank verso), 1f. (dedication), 81, [i] (blank) pp. Engraved. [?Autograph] signature of the author "L'Abbé Fils" to foot of p. 81. Manuscript initials of Le Clerc to foot of first page of text. Somewhat worn; binding fragile. Some stains and annotations in ink and pencil. Very rare. Not in Gregory-Bartlett, Hirsch, or Wolffheim. Lescat 536a; RISM BVI p. 466 (two copies only, at the Bayerische Staatsbibliothek, Munich, and at the New York Public Library). Cortot p. 176.



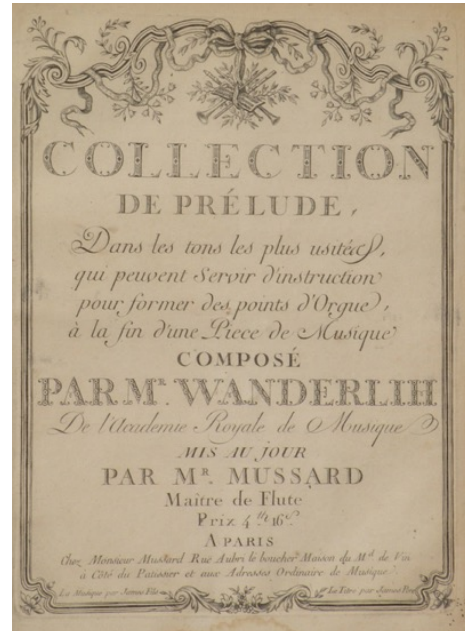


Bound with:
[COTTU, M.]

Methode Raisonné et facile pour apprendre à Jouer du Violoncelle, Précédé de Principes Sommaires de la Musique en Général Dédié A Mme. Penchein par M. Cottu Ordinaire de la Comedie Italienne Prix 7 livres 4 sous. Paris: Le Sr. Borrelly rue St. Victor vis a vis la ferme Maison d'un Sellier... [1772]. 1f. (title), 28 pp. Engraved. Stains to final page. In very good condition overall. Very rare. Not in Gregory-Bartlett, Eitner, Hirsch, Wolffheim, or WorldCat. Lescat 553. RISM BVI, p. 240 (recording the present copy only).

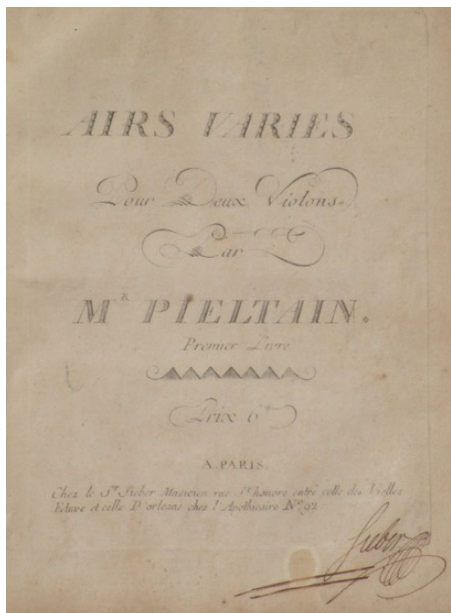
Bound with:
[WANDERLIH and MUSSARD]

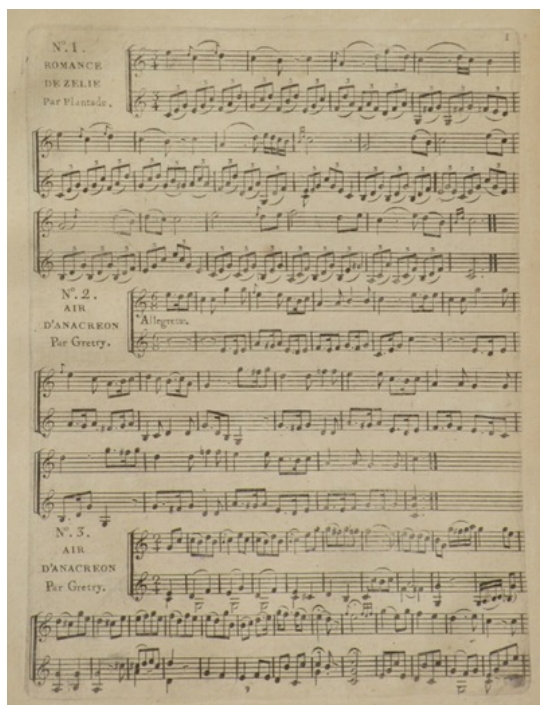
Collection de Prélude, Dans les tons les plus usités, qui peuvent Servir d'instruction pour former des points d'Orgue à la fin d'une Piece de Musique composé par Mr. Wanderlih De l'Academie Royale de Musique Mis au jour par Mr. Mussard Maître de Flute Prix 4 livres 16 sous. Paris: Mussard, [1788]. 1f (title), [i] (blank, 2-12, [ii] (blank) pp. Engraved. Tears to final blank leaf, some repaired. Very rare. RISM M8223 and WW199 I,1 (two copies only, at the Bibliothèque nationale, Paris, and at the British Library).



Bound with:
[PIELTAIN, Dieudonné-Pascal 1754-1833]

Airs Variés Pour Deux Violons Par Mr. Pieltain. Premier Livre Prix 6 livres. Paris: Sr. Sieber [1789] [PN 1034]. 1f. (title, with publisher's signature), [i] (blank), 2-25, [i] (blank) pp. Engraved. Very rare. RISM PP2325a (two copies only, at the Conservatory in Liège, Belgium, and at the Bibliothèque nationale, Paris).





Bound with:

[Anon.]. *6 Duos for 2 violins*. French edition, probably 18th century [PN 1]. [i] (blank), 2-27, [i] (blank) pp. Engraved.

From the noted André Meyer collection.

Folio. Contemporary dark green leather-backed green paper boards with octagonal cut paper label titled in manuscript to upper. Boards worn, rubbed and bumped; head and tail of spine chipped. Uniform moderate browning; some gutters slightly dampstained. (25044) \$6,500

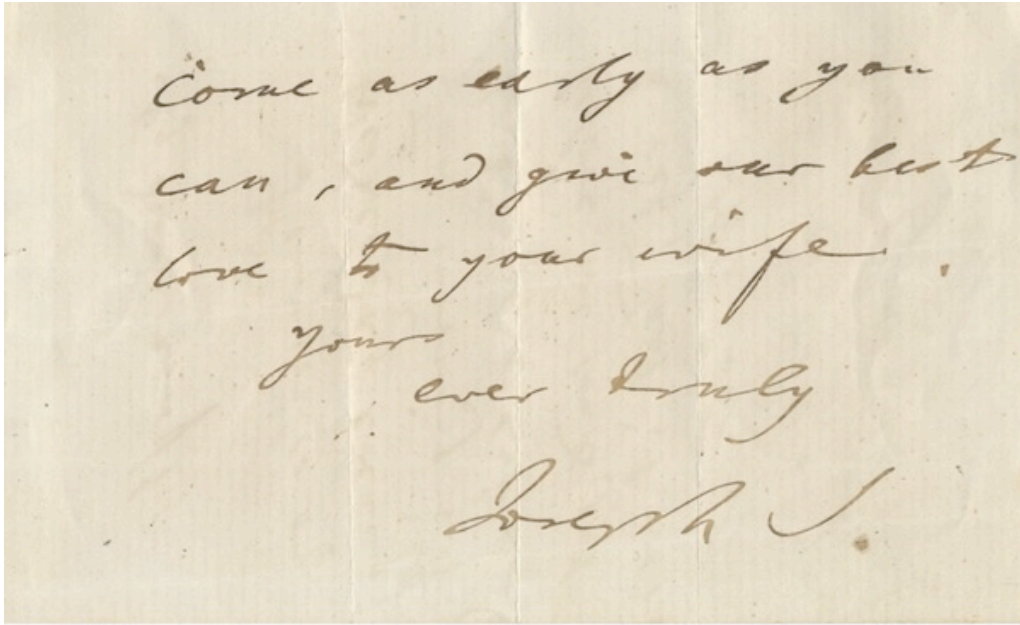


227. **JIRÁK, Karel Boleslav 1891-1972**

Postcard photograph signed "K.B. Jirák," dated February 24, 1938, and inscribed to the Colombian musicologist Otto de Greiff, with autograph note signed to verso apologizing for his tardy reply. Slightly worn; two small photographer's stamps in red ink to verso not affecting text.

Jirák, a Czech composer, was actively involved in the International Society for Contemporary Music in the 1920s and 30s. "Although [a] late Romantic disposition dominated his music's character, his thorough knowledge of prevailing trends in new music enabled him to modify his technique which – though not precisely ground-breaking or pioneering, rationally constructivist or highlighting a single approach – remained neither eclectic nor conservative." Milan Kuna in *Grove Music Online*.

De Greiff (1903-1995) was highly instrumental in the promotion of contemporary music in South America. (21096) \$150



228. **JOACHIM, Joseph 1831-1907**

Autograph letter signed "Joseph J" to [Bernard] Cracroft. 3 pp. of a bifolium. Small octavo. [Berlin.] No date, but ca. 1881-82. In black ink. In English. Slightly soiled and foxed; creased at folds and overall; short tear to lower edge of central fold; remnants of hinging and former mount to verso of second leaf.

Joachim mentions visiting the Mendelssohn family in Berlin. He invites his correspondent to go to Potsdam the following day.

"Henry comes on Wednesday evening. This morning it took such a time before we could get a cab that it was too late when it came to call on you before going to the Mendelssohns. I should be home tomorrow morning. If it is a very fine day we might perhaps go to Potsdam together, or to see the engravings and drawings at the museums if it rains..."

Together with:

A vintage postcard photograph of the violinist playing his instrument with a facsimile signature, London, Breitkopf and Härtel. Slightly cracked and silvered at left edges; minor remnants of hinging to upper edge of verso.

*"Joachim's paramount importance as an interpreter in the second half of the 19th century stems partly from his direct contact with many leading composers of the day. Like Clara Schumann among pianists, he represented a new species of 'ascetic' violinist, subordinating himself to the composer rather than glorying in his virtuoso technique. This philosophy drew him inevitably to chamber music. As a soloist he concentrated on just a handful of works: Bach's solo sonatas, the violin concertos of Beethoven, Mendelssohn, Brahms, Viotti and Spohr, and his own concertos, notably the *Konzert in ungarischer Weise* op.11. It was Joachim who initiated entire recitals devoted to string quartets, and in them he presented the entire classical repertory, from Haydn to Brahms." Beatrix Borchard in *Grove Music Online*.*

(24368)

\$450



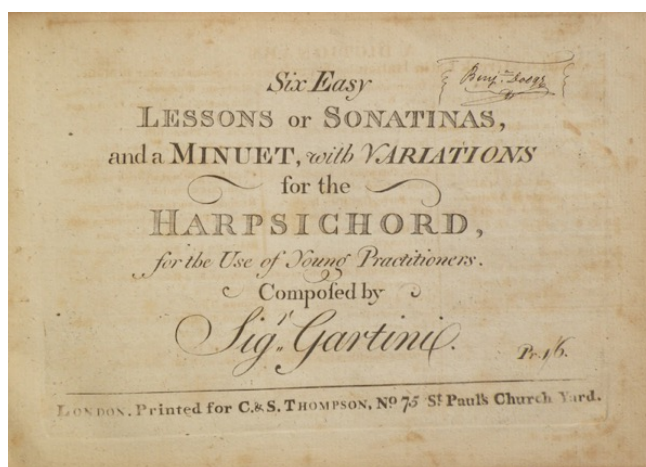
Late 18th Century English Keyboard Pedagogy

229. JONES, G[riffith] fl. 1800

The Complete Instructor for the Harpsichord or Piano Forte, Wherein the fundamental Principles of these Instruments are fully Explained and The proper Mode of Fingering Illustrated by a Variety of Examples consisting of some of the most favorite Airs together with a Collection of Progressive Lessons selected from the best Authors & some Original Pieces... Price, 2 Sh. [Keyboard score]. London: Geo: Goulding, [ca. 1800].

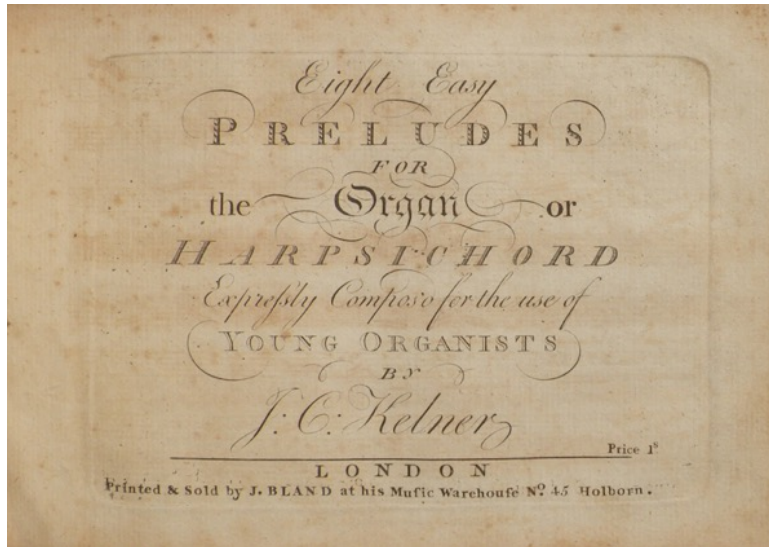
Oblong octavo. Newly bound in quarter dark red calf with marbled boards, spine in gilt-ruled compartments. 1f. (illustrated title), 32 pp. Engraved. **With early performance markings and fingerings** in brown-black ink.

Second edition. Very rare. RISM BII, p. 136 (3 copies only).

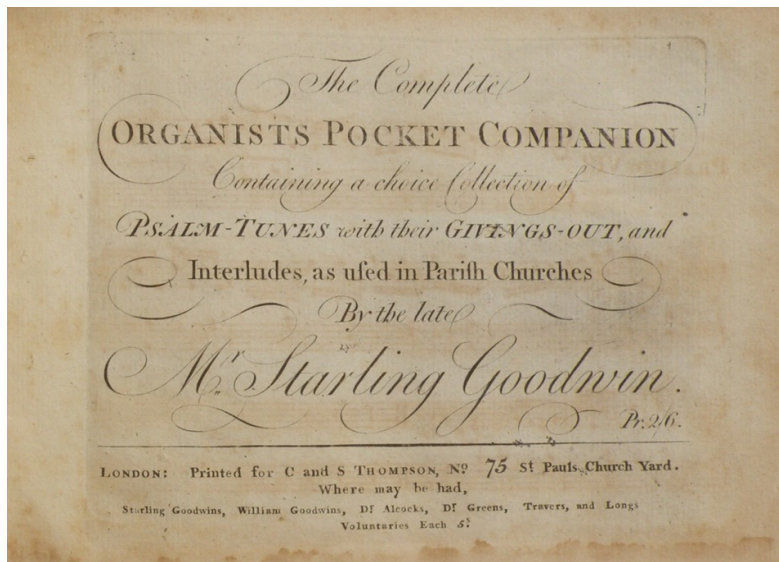


Bound with:

- **GARTINI**. *Six Easy Lessons or Sonatinas, and a Minuet, with Variations for the Harpsichord, for the Use of Young Practitioners...* Pr. 1/6. London: C. & S. Thompson, [1773]. 1f. (title), [i] (blank), 2-24 pp. Engraved. Pages 7-8 slightly lacking at lower corner with no loss to text. First and only edition. Very rare. BUC, p. 362. RISM A/I/3, p. 156 (2 copies only).



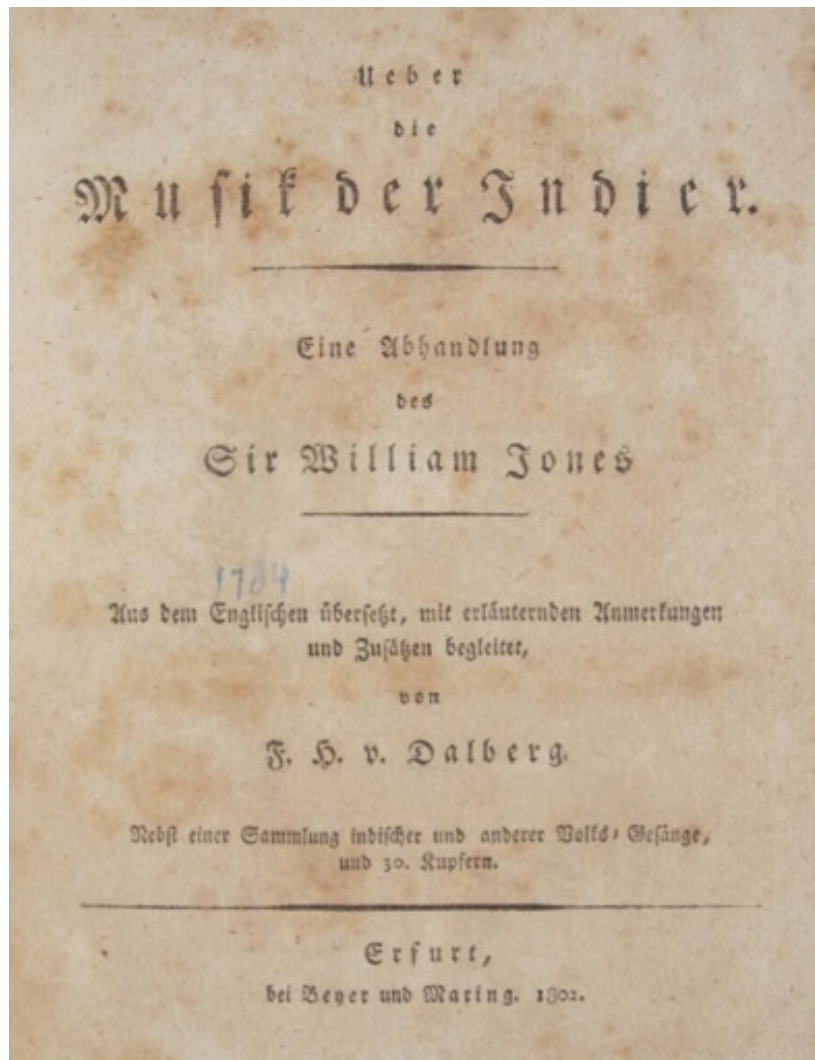
- **KELNER, J[ohann] C[hristoph]** 1736-1803. *Eight Easy Preludes for the Organ or Harpsichord Expressly Compos'd for the use of Young Organists...* Price 1s. London: J. Bland. 1f. (title), 8 pp. Engraved. A possible unicum. Eitner, p. 341. A copy of this edition was once in the Berlin Staatsbibliothek, but was lost in the Second World War (Staatsbibliothek Catalog online; call no. Mus.O.12168). Not in RISM, BUC, Wolffheim, Hirsch, Copac, or WorldCat. WorldCat and Copac: 1 extant copy of another edition, published in London by Welcker, in 1775.



- **GOODWIN, Starling**. *The Complete Organists Pocket Companion Containing a choice Collection of Psalm-Tunes with their Givings-Out, and Interludes, as used in Parish Churches...* Voluntaries Each 5s. London: C. and S. Thompson, [ca. 1775]. 1f. (title), [i] (index), [i] (publisher's advertisement), 64 pp. Engraved. First and only edition. Very rare. BUC, p. 389. RISM A/I/3, p. 296 (4 copies only). With the manuscript name "Benj. [?]"Dodge in manuscript to upper right edge of first two titles.

Light to moderate foxing and browning; several leaves dampstained.

A compilation of extremely rare (and one possibly unique) instructional volumes, offering an intriguing glimpse into the world of late 18th-century English keyboard pedagogy. (25034) \$2,250



230. **JONES, Sir William 1746-1794**

Ueber die Musik der Indier. Eine Abhandlung des Sir William Jones aus dem Englischen übersetzt, mit erläuternden Anmerkungen und Zusätzen begleitet von F. H. v. Dalberg. Erfurt: Beyer und Maring, 1802.

Octavo. Full dark yellow speckled boards with printed title label to spine. [i] (blank), [i] (frontispiece), 1f. (title), 1f. (dedication), 2ff. (contents), xvi (preface), 132, [ii], 56 (music) pp. + 30 engraved plates, some including illustrations of musical instruments. **With a frontispiece engraving** of Nareda "The God of Music" by Heinr. Dornheim Erfurt. Dedicated to Joseph Haydn by the translator Dalberg, a writer and amateur musician. Mild to moderate foxing and browning; slight loss to some edges not affecting text; occasional minor annotations in pencil, blue crayon, and black ink. Quite a good, wide-margined copy overall.

First German edition.

First published in 1799 as On the Musical Modes of the Hindus by Jones, a lawyer and orientalist who served from 1783-1794 as a judge in Calcutta. "Hindu music was only one of many subjects of inquiry which he pursued during his residence in India; his thorough and confident observations formed the groundwork of generations of future scholars. Jones's wide-ranging talents were recognized in his lifetime and received high praise from such a figure as Goethe." Peter Platt and Ian Woodfield in Grove Music Online. (24930) \$800



231. **KARTHAUS, Werner 1901-1971**

Musical manuscript signed and dated 1920-21, most probably autograph, of the Quartett c moll für 2 Violinen, Viola und Violoncello... Partitur. Complete. 1921.

1f. (title), 96 pp. (slightly browned and soiled; tears to title-leaf). Folio. Unbound. According to dates found within the score, this quartet was composed from June 20, 1920 to February 15, 1921.

Karthus was both a musicologist and a composer. He wrote a number of critical works including Das Ereignis Beethoven im Spiegel der Zeiten, 1968; Aus der Werkstatt der Musik, 1955; and Das System der Musik, 1962. His compositions include a symphony and variations for orchestra. The only published works that we have located are his Baukasten Lieder, 1957. Muller, Erich, ed.: Deutsches Musiker-Lexikon, Dresden, 1929, p. 659.

We have not located any published editions of the present work. (16170)

\$550

232. **KÉSMÁRKY, Árpád**

Czimbalom Iskola... Cimbale Schule. Budapest: Zipser és König [PN Z. & K. 39.], [1895].

Folio. Half black cloth with marbled boards with label titled in manuscript to upper. [i] (title, in Hungarian and German), 2-3 (author's preface in Hungarian and German), 4-7 (preliminaries, including illustrations and tables and instructions, in Hungarian and German), 8-41 (musical exercises, with titles and explanations mostly in Hungarian only). Printer's note to lower left corner of p. 3: "Stich der Musikaliendruckerei v. Jos. Eberle & Co. Wien, VII." Handstamp of music seller István Novákovics, Pécs, to front endpaper and of Schunda V. J. to lower right corner of title. Annotations in pencil in Hungarian. Heavily used, with multiple tears; some leaves detached.

A scarce tutor for the Hungarian dulcimer. (25009)

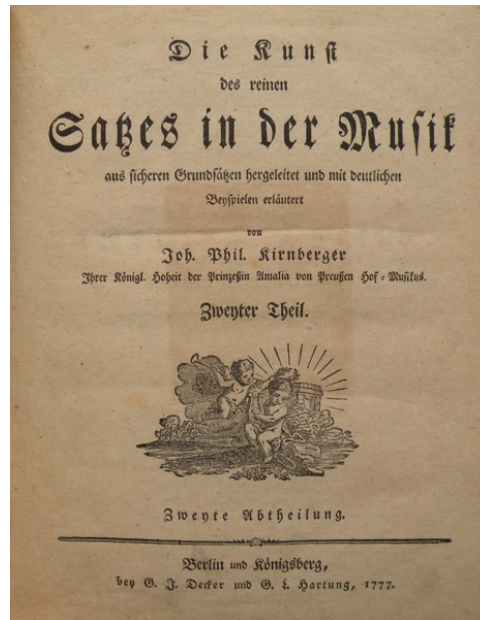
\$75

233. **KIEL, Friedrich 1821-1885**

Trio für Pianoforte, Violine und Violoncello... Op. 33. [Parts]. Leipzig u. Berlin: C.F. Peters [PN] 4494, [1890].

Folio. Plain card wrappers with manuscript title label to upper. Piano: [1] (title), [2] (blank), 3-45, [i] (blank); Violin: 11, [i] (blank); Violoncello: 10 pp. Small handstamp "Robinson" to two parts.

"Writing of the chamber music of Friedrich Kiel, the famous scholar and critic Wilhelm Altmann notes that it was Kiel's extreme modesty which kept him and his exceptional works from receiving the consideration they deserved. After mentioning Johannes Brahms and others, Altmann writes, "He produced a number of chamber works, which... need fear no comparison."" Wikipedia. (24119) \$35



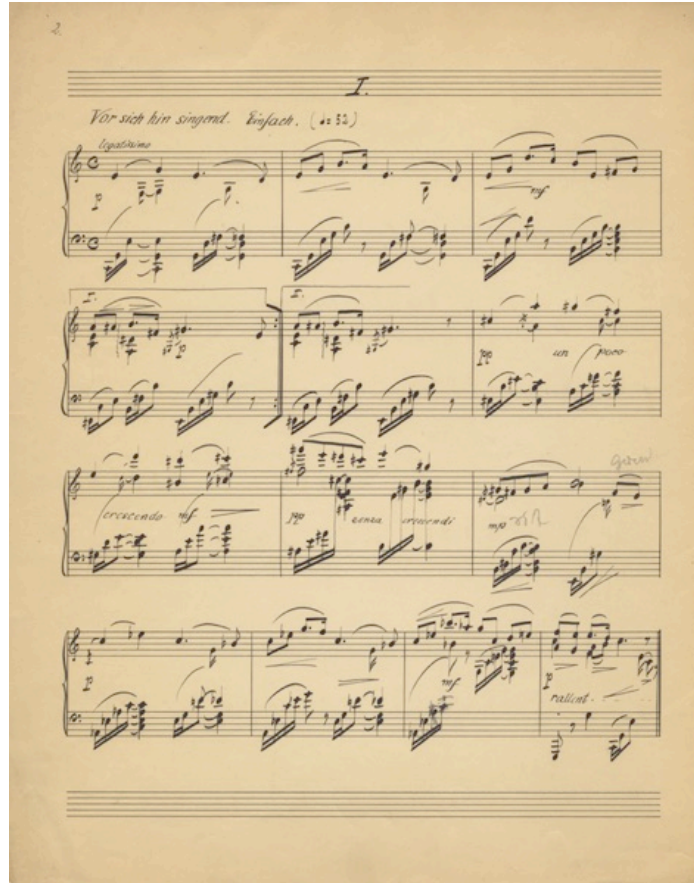
234. **KIRNBERGER, Johann Philipp 1721-1783**

Die Kunst des reinen Satzes in der Musik aus sicheren Grundsätzen hergeleitet und mit deutlichen Beyspielen erläutert... Zweyter Theil Zweyte Abtheilung. Berlin und Königsberg: G.J. Decker und G.L. Hartung, 1777.

Octavo. Paper-covered boards decoratively hand-painted in blue. 1f. (title with pictorial woodcut), 1f. (half-title), [3]-232 pp., 1f. (errata). Typeset musical examples throughout. Occasional contemporary annotations to outer margins and corrections in black ink. 20th century Ex Libris of George Benson Weston to front pastedown. Binding slightly worn, rubbed and bumped; paint almost entirely worn away at spine and edges. Light browning and offsetting; occasional light foxing and staining not affecting music; two pages mispaginated.

First Edition of the second volume which consists of 3 parts of which this is the second. Gregory-Bartlett, p. 137. RISM BVI, p. 453. Cortot, p. 101. Hirsch, vol. 1, no. 272.

Kirnberger, a German theorist and composer, "was among the most significant of a remarkable group of theorists, centred in Berlin, which included J.J. Quantz, C.P.E. Bach and Marpurg... Many of Kirnberger's musical publications were designed to be practical manifestations of his theoretical interests. In his Gedanken über die verschiedenen Lehrarten in der Komposition (1782) he observed that his works on vocal composition, his collections of dances and other works all served to complete the application of the principles set forth in his most important work, Die Kunst des reinen Satzes (1771-9)." Howard Serwer in Grove Music Online. (25081) \$250



235. **KLENAU, Paul von 1883-1946**

Ein Märchenkranz 6 kleine Klavierstücke. Musical Manuscript in a scribal hand. Ca. 1900-1905.

Folio (338 x 270 mm. [i] (title), 2-11, [ii] (blank) pp. Notated in ink on printed 10-stave music paper "C. F. Zeller No. 8." In C minor. Tempo and expression markings in German, with some orthographical errors. The form of the work is cyclical; the final piece takes up the music of the first. **With notational corrections and annotations** in pencil, possibly autograph, including fingering to no. 3 and "finis" to end of final piece. Somewhat browned. Title leaf frayed at edges and slightly soiled.

An unpublished early work. Listed in MGG2 and on the website of the Dansk Komponist Forening (Danish composers' union). Not in Grove.

Danish composer Paul von Klenau spent most of his life in Germany and Austria. "With his move in 1902 to the Berlin Hochschule für Musik, where he studied composition under Bruch and the violin under Haliř, he started to enter Germanic circles, and as he did so came to receive less recognition in Denmark. In 1904 he went to Munich as a pupil of Thuille... [and later] to Stuttgart, where he studied with von Schillings (1908) and took a post at the Hofoper (1909). A large number of letters from Klenau to Alban Berg, dated from 1920 until the latter's death in 1935, attest to a close friendship. Some letters to Schoenberg also show that, while probably not a pupil of his, Klenau was certainly intimate with the Schoenberg circle... Klenau... turned in his later years to composing operas and symphonies in which his style moved... towards Schoenbergian atonal procedures. Such a move, particularly during the Third Reich, aroused considerable controversy. Yet the composer skilfully managed to circumvent charges of decadence by proclaiming his loyalty to the Nazi regime, and by publishing a series of articles claiming that his use of 12-note technique derived from Wagner, avoiding any mention of Schoenberg." Thomas Michelsen and Erik Levi in *Grove Music Online*. (25255) \$250

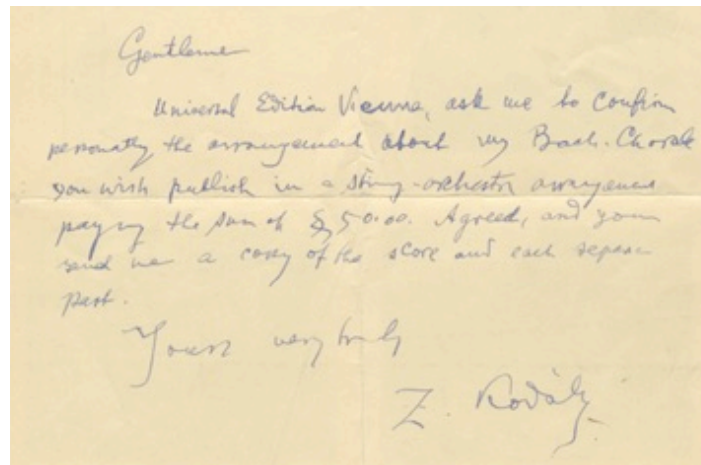
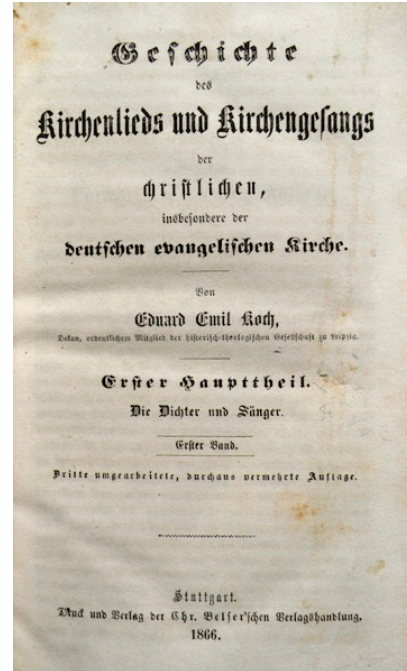
236. **KOCH, Eduard Emil**

Geschichte des Kirchenlieds und Kirchengesangs der christlichen insbesondere der deutschen evangelischen Kirche....Dritte umgearbeitete, durchaus vermehrte Auflage. Stuttgart: Chr. Belser'schen Verlagshandlung, 1866-72.

7 volumes. Octavo. Uniformly bound in quarter dark blue morocco with marbled boards, spines gilt. xvi, 488; x, 496; viii, 559; viii, 574, ii; viii, 672; x, 558; xii, 499 pp. Occasional minor browning and staining. In very good condition overall.

(16222)

\$250



237. **KODÁLY, Zoltán 1882-1967**

Autograph letter signed "Z. Kodály" to Associated Music Publishers in New York.

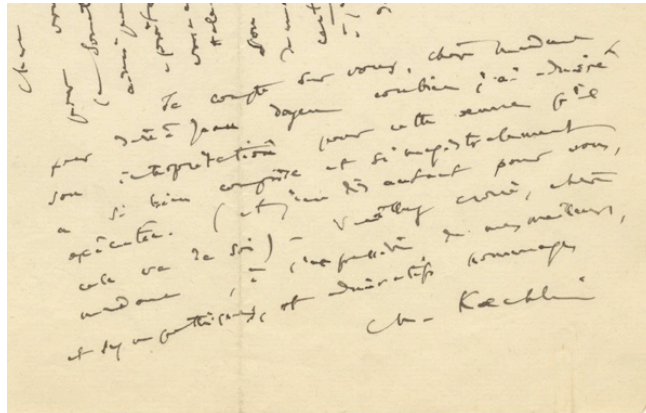
Folio, ca. 292 x 185 mm. Dated Budapest, June 27, [1947?]. In blue ink. On a folded sheet advertising the Jägerhaus Hotel and Restaurant in Karlsbad. With the recipient's name and New York address in Kodály's autograph to address panel on verso. Slightly worn and soiled; creased at folds and slightly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

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

"With Bartók, [Kodály] was one of the creators of a new Hungarian art music based on folk sources, and he laid the foundation for the development of a broadbased and musically literate culture... With the success of the Psalmus hungaricus Kodály had made a fresh start, and his career gained further momentum with the premières of the Singspiel Háry János (Budapest, 16 October 1926) and of the six-movement suite drawn from it (Barcelona, 24 March 1927). These works consolidated Kodály's stature the world over:

Toscanini and Mengelberg, Ansermet and Furtwängler were among the first to include them in their programmes." László Eöszse et al in *Grove Music Online*.

Universal published Kodály's arrangement for cello and piano of Bach's 3 Chorale Preludes in 1924; we have not located an arrangement by Kodály for string orchestra of any of Bach's chorales published by AMP. (24378) \$950



238. **KOECHLIN, Charles 1867-1950**

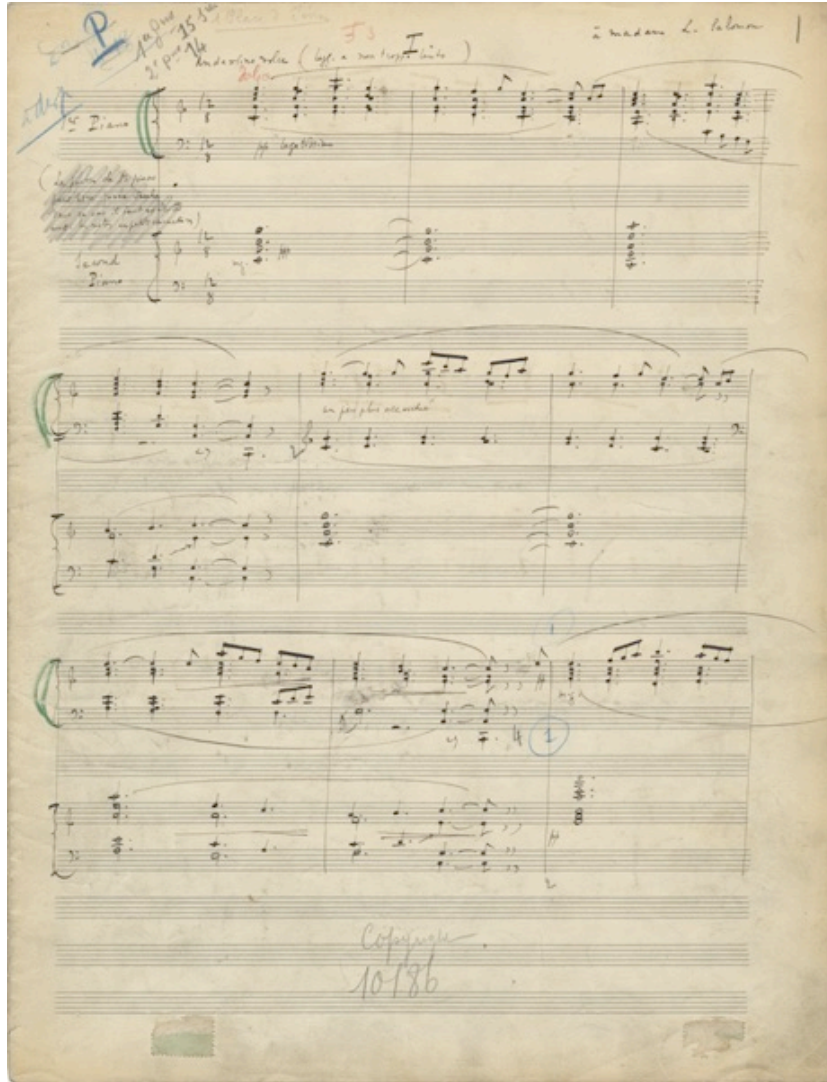
Autograph letter signed "Ch. Koechlin" to a violinist addressed as "Chère Madame"

1 page. Large quarto (ca. 209 x 265 mm). Dated January 24 [no year]. Written in black ink on dark ivory paper. With several autograph corrections. In French (with translation). Creased at folds and lower left margin; very small stain at central fold of blank verso; in very good condition overall.

Koechlin thanks his correspondent – and the French pianist Jean Doyen – for their very beautiful rendition of his Sonata in a radio broadcast. He goes on to describe their performance of *the "beginning and the end of the first movement," andante, scherzo, and finale, and to say that "Radio is truly a remarkable discovery! There will be more programs for both the stations and the broadcasts... I'm counting on you, dear Madame, to tell Jean Doyen how much I admired his interpretation of this work, which he has understood so well, and so masterfully executed (and I say the same for you, this goes without saying)... "*

*Koechlin was a French composer, teacher, and musicologist. He "described his life as a 'series of happy chances under a cloud of general misfortune'. One aspect of the silver lining was the necessity to teach, which led him to a profound study of Bach's music that considerably strengthened his own, and an increasing interest in counterpoint, as well as in modality, is evident in the compositions of the 1930s. Koechlin's polytonal music is never cerebral in its conception, for all its skilled craftsmanship; it shows balanced concern for vertical and horizontal effect that is often lacking in Milhaud. In the 1940s Koechlin's aim was a self-sufficient 'art monodique' and this led to an increasing simplicity of expression and a Classical refinement parallel to that of Debussy's final years. His unworldly and uncompromising nature undoubtedly contributed to his neglect as a composer during his lifetime, and he attached great importance to the high opinions of his music expressed by Milhaud, Roussel, Falla, Fauré and other composers whom he, in turn, admired. In retrospect these opinions have been vindicated, and Koechlin's originality, visionary breadth and profundity place him well above the rank of petit maître. Rather, as Wilfrid Mellers concluded as early as 1942, he 'is among the very select number of contemporary composers who really matter'." Robert Orledge in *Grove Music Online*.*

*Jean Doyen "was an ardent champion of the piano music of his French contemporaries, particularly Pierné, d'Indy, Hahn, Samazeuilh and Ropartz. His recordings of Ravel's concertos... and Chopin's complete waltzes are outstanding for their subtlety and esprit." Charles Timbrell in *Grove Music Online*. (25322) \$475*



An Autograph Manuscript of Koechlin's Earliest Known Work for Piano

239. KOEHLIN, Charles 1867-1950

[Op. 6]. *4 pièces à deux pianos (Le 1er piano pouvant aussi être joué seul)*. Autograph musical manuscript signed "Ch. Kœchlin" [1896].

Folio (335 x 270 mm. with several leaves in slightly smaller format). Unbound. 1f. (title), 1-7 (no. I), [8] (blank), 9-13 (no. II), [14] (blank), 15-23 (no. III), [24] (blank), 25-[34] (no. IV), [ii] (blank) pp. Notated in black ink on printed 20-staff music paper with blindstamp of Y. Lard-Esnault / E. Bellamy, Paris. No date.

With extensive autograph annotations and corrections. Dedications to upper right corner of the first page of each piece: "à madame L. Salomon" (no. I); "à monsieur J. Berry" (no. II); "à monsieur Jean Huré" (no. III); à mademoiselle Juliette Toutain" (no. IV). Directives and cue-size notes for performance on one piano only, all crossed out in pencil. Various layers of further corrections and annotations (including pagination) in graphite and colored pencil (green, blue, and red), in different hands, most probably including the composer's. Autograph note in ink to right of title page: "à arranger pour Piano Flute Hautbois Clarinette Cor Basson."

Some soiling and browning; outer bifolium torn at spine and lower edge; lower end of final leaf (ca. 70 mm.) trimmed; remnants of adhesive labels to foot of p. 1; final leaves slightly creased and with small tears.

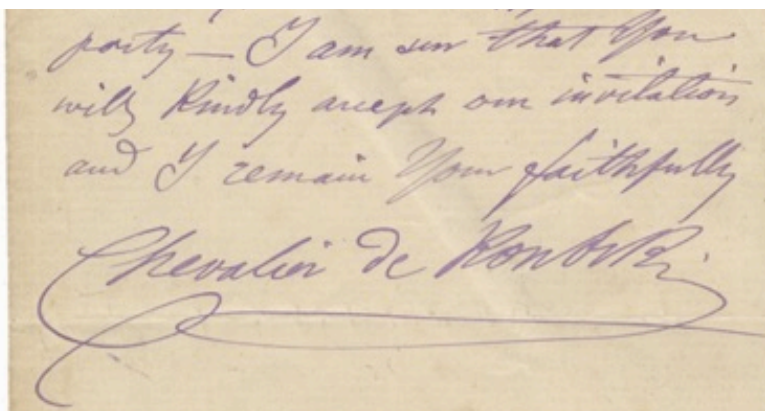
Koechlin's earliest known work for piano.

Orledge p. 329 (where this particular manuscript is not recorded; another manuscript of the score and sketches is, however, recorded as being held in the Yves Koechlin archive). **The present manuscript was used by the engraver of Alphonse Leduc, Paris, for the first (and only) edition of the work**, published in 1899, plate number 10186. As one would expect from the deletions in the present manuscript, the printed edition lacks the directives and cue-size notes for performance on one piano only.

According to Orledge, the suite "is an arrangement of a solo piano work... The most attractive movement... is the third, slightly reminiscent of Debussy's 'En bateau' from the Petite Suite of 1888-9." (op. cit., p. 72-73). The present manuscript would allow for the reconstruction of the original solo piano version. The arrangement for piano and wind quintet hinted at on the title page apparently never materialized.

(25316)

\$8,500



240. KONTSKI, Anton de 1817-1899

Two autograph letters signed, one in Kontski's hand, the other in that of his wife Natulie. Together with manuscript drafts of two articles in Natulie's hand lauding Kontski's piano playing.

- 1 page. Octavo. Signed "Chevalier de Kontski." Dated London May 18, 1871. In purple ink. *"Dear Sir, my wife and I, we beg you instantly to make us the honor of your company, next Sunday 21th[!] May, at 6 o'clock, for a diner[!] party - I am sur[!] that you will kindly accept our invitation and I remain your[!] faithfully."*

- 2 pp. Octavo. Signed "Natulie de Kontski." To "Mr. Parnell." Dated [London], May 28, 1871. In purple ink. This letter offers a fascinating glimpse into the 19th-century virtuoso's art of self-promotion.

Together with:

Manuscript drafts of two articles in Natulie's hand lauding her husband's piano playing. She hopes Parnell will edit and publish them in upcoming issues of British newspapers. "I take the liberty of sending you this article to be inserted on Tuesday next through your kind intervention in the Dayly Telegraph - Dayly News, the Times, the Standard and Observer if possible. I trust you will oblige me by putting it in better english[!] and different kind of style - but be so kind as not to change the chief attraction and comparison with [Sigismond] Thalberg and [Franz] Listz[!] - You are only allowed to dwell a little more, if you think it advisable - We hope you will do us the favor to come and dine with us on Sunday next - sans cérémonie - I rejoice at the idea of preparing your pipe myself and handing it to you lighted..."

"For the Daily Telegraph." 2 pp. Octavo. In purple ink.

"The first summer Ballad Concert under the direction of Mr. John Boussey took place last night at St. James Hall... but the chief attraction was the marvellous execution of the incomparable artist Chevalier de Kontski, Pianist to the Emperor of Germany and King of Prussia - who played for the first time Spanish

airs with the brilliant and melodious style of Thalberg, and the fougue of Listz[!]. The Chevalier is the only surviving pianist who unites all the styles combined together adding the poetical expression that distinguishes him from all the other pianists."

"For the Times or Observer." 1 page. Octavo. In purple ink.

"Monday, on[!] 29th took place in St. James Hall the first summer Ballad Concert... in which we heard... the Chevalier de Kontski, Pianist to ... the Emperor of Germany and King of Prussia – We know of no foreign Artist of this instrumental order who has so quickly won a place in popular favour as the Chevalier de Kontski – his style is essentially didactic and Germanesque, but at the same time he is not above creating very fine effects with very simple means. The unusual expression which marks his playing, and the great power of sound he produces are the chief ingredients of his success."

Slightly worn, foxed and stained; creased at folds; remnants of adhesive; pagination notated in red pencil to lower portion of several pages.

Polish pianist and composer Anton de Kontski studied with John Field, Sigismond Thalberg, and Simon Sechter. "He was a court pianist in Berlin between 1851 and 1853, and between 1854 and 1867 he was in St Petersburg, where he founded the Classical Music Lovers' Society. Later he lived in London and from 1883 to 1896 in America. In 1897 he started a world tour, visiting Australia, New Zealand, East Asia, Siberia and Warsaw. He died during this tour. He was decorated with orders by many kings in Europe. His playing was characterized by great delicacy of touch and brilliance of execution, but some critics considered him superficial. His repertory changed from virtuoso pieces to more serious works by Bach, Handel, Mozart, Beethoven, Chopin and Mendelssohn... He composed over 400 salon pieces, published in Germany, France, Russia and England, of which *Le réveil du lion* op.115 became widely popular. He also composed symphonies, piano concertos, overtures, chamber and sacred music as well as operas... He also wrote a piano tutor *L'indispensable du pianiste*, published in French, German and Russian." Paul David et al in *Grove Music Online*. (24385) \$275



Korngold Writes to Maria Jeritza

241. KORNGOLD, Erich Wolfgang 1897-1957

Autograph note on a postal card incorporating two musical quotations, signed in full to the celebrated soprano Maria Jeritza. In black ink on the verso of a postal card with photographic panorama of Salzburg ("Salzburg from the Kapuzinerberg") to recto; imprint of J. Huttegger, Salzburg. 136 x 89 mm. Undated; date of postmark: August 2, 1916. In German (with translation). Slightly worn and browned; remnant of paper adhesion just touching two letters of autograph note; single vertical crease.

Korngold is looking forward to hearing Jeritza again as Violanta in his opera of the same name, which had been premiered earlier that year. Exuberantly, he includes four quotations from the opera, all from Jeritza's part and two with music added:

"I am really looking forward to: 'Wollt Ihr ein Weib in Scham vernichten?' [Do you want to ruin a woman in shame?], 'Und redet nicht zu mir' [and you do not talk to me], [two musical examples follow, one texted "Ja!" and the other with illegible text], etc., etc., and in general to every note."

From the collection of Maria Jeritza.

A document from the pen a celebrated prodigy of the early 20th century. The one-act opera Violanta, first presented as a double bill with the earlier but previously unperformed comedy Der Ring des Polykrates, launched the career of the nineteen-year-old Korngold as a composer of operas. Czech soprano Maria Jeritza (1887-1982) did not create the role of Violanta, but she most certainly defined it, in the Vienna production on April 10, 1916, just two weeks after the opera's world premiere in Munich. Five years later, she similarly appropriated the role of Marietta in Korngold's most successful opera, Die tote Stadt, which she also introduced to the Met in that same year. (25293) \$750



242. KOTZWARA, Franz ca. 1750-1791

Grande Bataille imitée[!] sur le Clavecin ou Piano Forte Avec Accompagnement de Violon Violoncelle et Tambour... No. 1236. Prix fl:10-. Berlin: J.J. Hummel; Amsterdam... Adresses ordinaires [PN] 1236, [ca. 1800].

Folio. Disbound. Keyboard: [1] (title within decorative border), [2] (blank), 3-9, [i] (blank); Violin: 2; Basso: 2 pp. Engraved. Slightly worn; Violin and Basso parts in photocopy.

Rare. RISM K1100.

A Bohemian instrumentalist and composer perhaps best-known for his popular The Battle of Prague, "Koczwara gained special notoriety by the manner of his death, with which most early accounts of him are primarily concerned. He was reputed to have had unusual vices, and was accidentally hanged while conducting an experiment in a house of ill repute. Susan Hill, his accomplice in the experiment, was tried for murder at the Old Bailey on 16 September 1791 and was acquitted." Ronald R. Kidd in Grove Music Online. (24120) \$135

243. KREUDER, Peter Paul 1905-1981

Vintage postcard photograph signed "Peter Kreuder."

Attractive bust-length portrait of the distinguished German film composer published by Ross-Verlag. Ca. 148 x 106 mm. Signed in black ink at lower margin. Corners very slightly worn; minor biographical annotations in pencil to verso.

"After studying at musical academies in Munich and Hamburg [Kreuder] was musical director for Max Reinhardt's theatre in Berlin (1928–30) and for theatres in Munich (from 1930); he spent five years in South America (1945–50), conducting for radio, while still writing music for German films. In addition to a piano concerto, the operas *Der Zerrissene* (1940) and *Der Postmeister* (1966), several operettas and musicals, and music for over 150 films, Kreuder is known for numerous popular songs. He wrote two autobiographies, *Schön war die Zeit* (Munich, 1955) and *Nur Puppen haben keine Tränen* (Percha, 1971)." *Grove Music Online*. (25447) \$85



244. KREUSSER, Peter Anton 1765-1831 or 1832

Divertimento Militare per Clavico a Piano-Forte par P. A Kreusser Opera 18.ma. [Piano score]. Copyist's manuscript. Of Italian provenance, ca. 1810.

Oblong folio (ca. 225 x 295 mm). Sewn. [i] (title), 14, [i] (blank) pp. Foliated. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut. Scored for piano solo. 5 movements: *Lento maestoso*–*Marcia*; *Polonese Grazioso*; *Minuetto allo. Scherzando*; *Amoroso Andno. con Espresne.*; and *Waltz Allo. molto*. Some soiling and staining to title, lower corners, and several edges; occasional light bleeding, offsetting, and smudging; slight loss to corner of f. 6 and inner margin of f. 8 not affecting music.

The only manuscript copy known.

Two editions, both published in London, ca. 1810: "A Military Divertimento for the Pianoforte, Op. 18 [n.d.] (one copy only, at the British Library; A first military divertimento for the piano forte: Op. 18... printed for the author... by Goulding, Phipps & D'Almaine... 2nd edition with improvements by the Author Composed & Dedicated to Miss Hoppner," paper watermarked 1810, (one copy only, at the National Library of Australia). Two other military divertimentos for piano, Opp. 19 and 20, were published at about the same time. Worldcat. COPAC. Not in RISM online or A/1/5, Wolffheim, or Hirsch.

Peter Anton Kreusser, a German composer and violinist, was a cousin of Georg Anton Kreusser (1743-1802), a friend and collaborator of Mozart. He served as a violinist in Paris. After the French Revolution he moved to London, where he composed many of his extant works. He wrote many airs, divertimenti, sonatas, and dances for the piano forte. At least 16 of his published compositions or arrangements are listed in the British Library Catalog. *Wikipedia online*. (25124) \$150



245. **KRIEGER, Adam 1634-1666**

Portrait engraving by Christian Rombstedt after Johann Caspar Höckner. After 1666. 194 x 162 mm. Trimmed and laid down.

Reproduced in MGG Vol. 7, col. 1786.

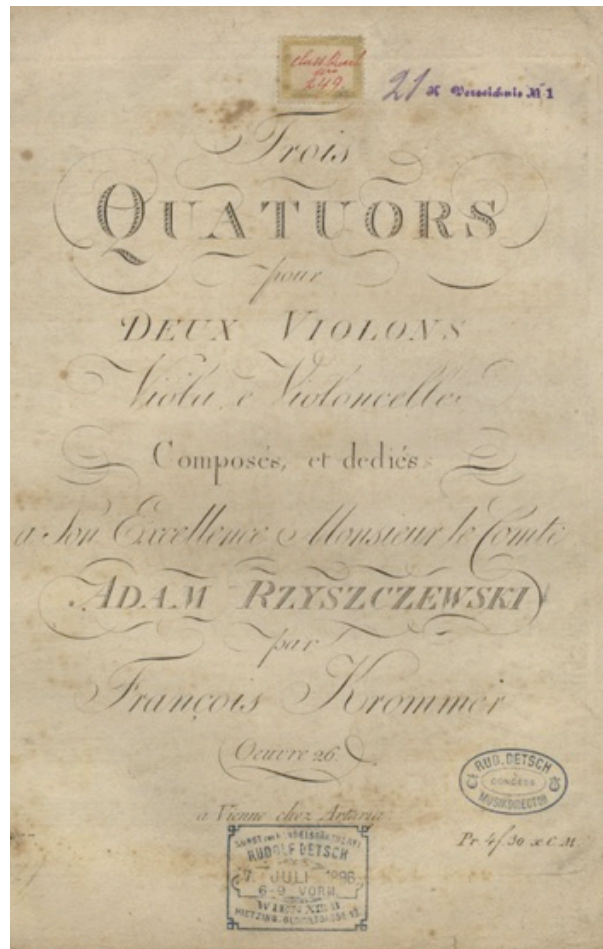
"Although he lived only 32 years Krieger's fame as a composer of songs was well established before his death. The 110 songs in his two principal collections are his most important music, and with them he brought German song to a new peak of development, firmly establishing Italian expressiveness in a tradition hitherto dominated largely by simple strophic songs influenced by French and Dutch models... Krieger's songs remained popular well into the 18th century, and some of the melodies were turned into chorales, a few of which appear in Bach's cantatas." John H. Baron in *Grove Music Online*. (25604) \$550

246. **KROMMER, Franz 1759-1831**

[Op. 26]. *Trois Quatuors pour Deux Violons Viola & Violoncelle Composés, et dédiés a Son Excellence Monsieur le Comte Adam Rzyaszczewski... Oeuvre 26. Pr. 4 f 30 x.C.M. [Parts]. Vienne: Artaria [PN 877], [1804].*

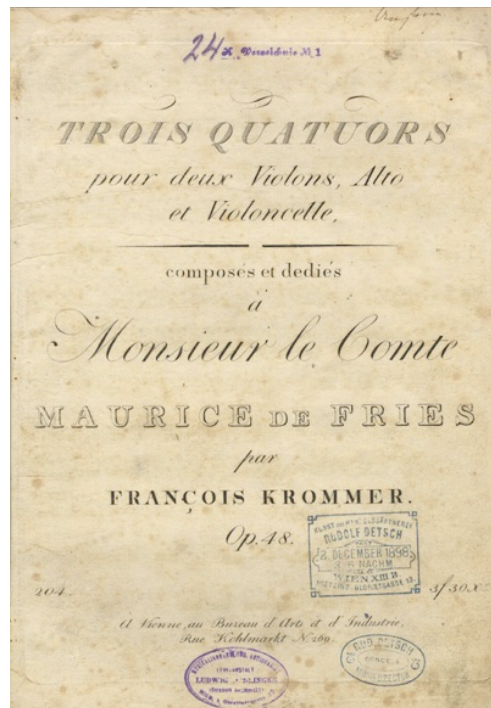
Folio. Laid into light green wrappers. Each part stapled, with matching wrappers to Violino Secondo, Viola, and Violoncello. Violino Primo: [1] (title), 2-31, [i] (blank) pp.; Violino Secondo: 21, [i] (blank) pp.; Viola: 21, [i] (blank) pp.; Violoncello: 21, [i] (blank) pp. Engraved.

Bookplate in art nouveau style with "Aus der Bücherei v. Dr. O. H. Baumert" handstamped to all upper wrappers. Handstamp "K Verzeichnis No. 1" and adhesive label with shelfmark in red ink to head of title of Violino Primo and first page of music of other parts. Rectangular handstamp, "Kunst und Handelsgärtnerei Rudolf Detsch 7. Juli 1896 6-9 vorm. Wien XIII B Hietzing, Glorietgasse 13," to foot of title; oval handstamp "Rud. Detsch Concess. Musikdirector" to lower right corner of title and all recto pages. Measure numbers added in pencil in a modern hand throughout; occasional notational corrections in pencil, possibly in the same hand. Wrappers slightly worn and browned with some small tears and chips to edges. Occasional soiling; violoncello part somewhat foxed with stain to final leaf; scattered foxing.



An early edition. Weinmann, *Artaria*, p. 53. RISM K2650 (no copies in North America). No copies in WorldCat. The first edition was published by Monzani & Cimador, London, (RISM K2653), which BUC I, p. 581, dates "c.1800"; the catalogue of the British Library dates it at "1802."

"Krommer was one of the most successful of the many influential Czech composers in Vienna at the turn of the 18th century. His creative output comprises over 300 works... Krommer's reputation is attested by the rapid spread of his compositions in reprints and arrangements by German, Danish, French, English, Italian and American publishers... He was regarded (with Haydn) as the leading composer of string quartets, and as a serious rival of Beethoven... His modes of expression extend from the galant style of the earlier 18th century to Romanticism." Othmar Wessely in *Grove Music Online*. Dr. O.H. Baumert was an ophthalmologist in Jülich, Germany. In 1941, he founded an amateur orchestra in his hometown, still active today. (25734) \$350

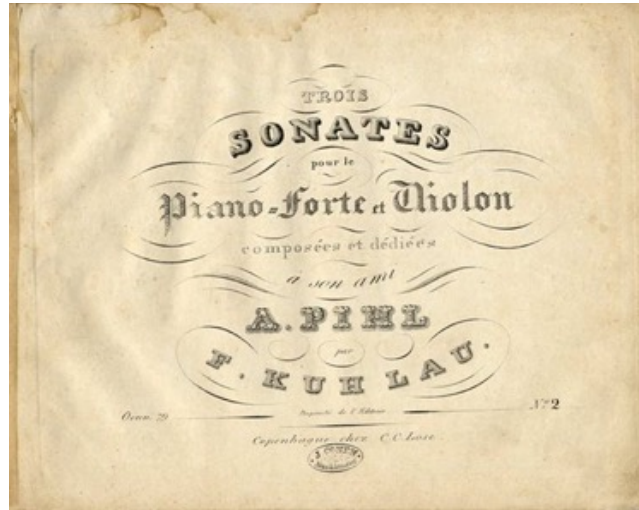


247. KROMMER, Franz 1759-1831

[Op. 48]. *Trois Quatuors pour Deux Violons, Alto et Violoncelle Composés et dédiés a Mosieur le Comte Maurice de Fries...* Op. 48. Pr. 3 f 30 xr. [Parts]. Vienne: Bureau d'Arts et d'Industrie [PN 204], [1803].

Folio. Laid into light green wrappers. Each part stapled, with matching wrappers to Violino I, Viola, and Violoncello; partial wrappers to Violino I. Violino I: [1] (title), 2-19, [i] (blank) pp.; Violino II: 16 pp.; Viola: 18 pp.; Violoncello: 18 pp. Engraved. Bookplate in art nouveau style, "Aus der Bücherei v. Dr. O. H. Baumert," handstamped to all upper wrappers. Handstamp "K Verzeichnis No. 1" to head of title of Violino Primo. Rectangular handstamp, "Kunst und Handelsgärtnerei Rudolf Detsch 7. Juli 1896 6-9 vorm. Wien XIII B Hietzing, Glorietgasse 13," to lower right corner of title; ; oval handstamp, "Musikalienhandlung und Antiquariat Leih-Anstalt Ludwig Doblinger (Bernhard Herzmansky) Wien I., Dorotheergasse 10." Oval handstamp "Rud. Detsch Concess. Musikdirector" to lower right corner of title and all recto pages. "Anfang" written in ink to upper right corner of title of Violino I and first pages of Violino II, Viola, and Violoncello; probably earlier owner's signature. Measure numbers added in pencil in a modern hand throughout. Occasional notational corrections in pencil. Wrappers slightly worn and browned with some small tears and chips to edges. Some soiling, foxing and staining; Violino II dampstained at lower inner, Violoncello to upper outer corner; edges of Viola colored in red, suggesting a mixed set.

First Edition. Weinmann, Kunst- und Industrie Comptoir, p. 227. RISM K2660 (no copies in North America). WorldCat lists copies at Indiana University and the University of California, Berkeley. (25735) \$375



248. KUHLAU, Friedrich 1786-1832

[Op. 79 nos. 1-3]. *Trois Sonates pour le Piano-Forte et Violon composees et dediees a son ami A. Pihl.* [Keyboard part only]. Copenhagen: C.C. Lose [1827].

Oblong folio. 19th century cloth-backed stiff marbled wrappers. 1f. (title), 15; 1f. (title), 15; 1f. (title), 15 pp. Together with the violin part supplied in modern edition. Wrappers worn; frayed at spine. Some soiling, staining, browning and minor foxing; title to second sonata misbound.

First Edition. Fog p. 87. (14935)

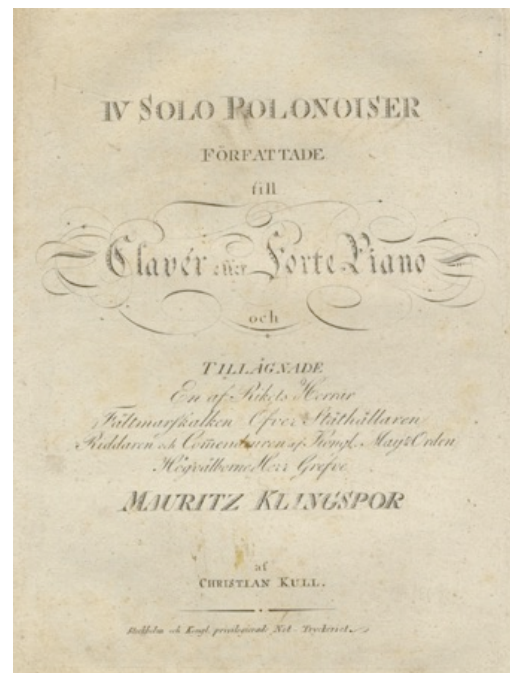
\$140

249. KULL, Christian 1765-1813

IV Solo Polonoiser författade till Clavér och Tillägnade. Stockholm: Kongl. privilegierade Not-Tryckeriet, [1809].

Folio. Unbound. [1] (title), [2] (blank), 3-20 pp. Engraved. Slightly worn, soiled and foxed; outer bifolium frayed at spine; first two leaves slightly stained.

WorldCat (a copy at the British Library). RISM K3002 (one copy only). (24122) \$135

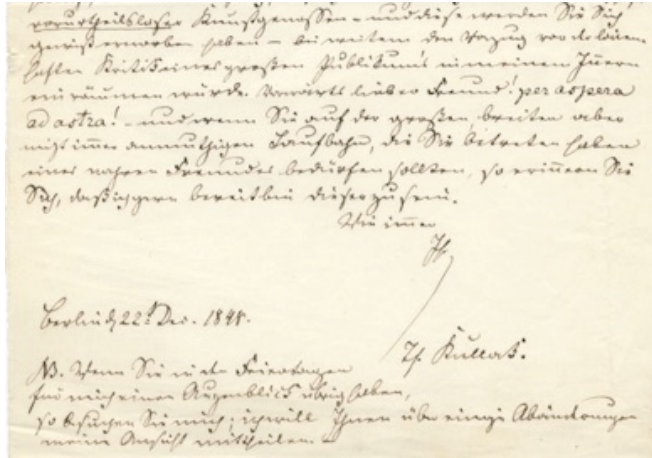


250. **KULLAK, Theodor 1818-1882**

Autograph letter signed to an unidentified friend and fellow composer.

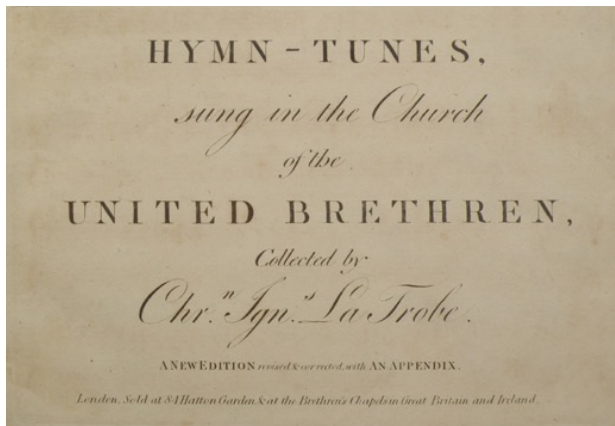
1 page. Large octavo. Dated Berlin, December 22, 1848. In German (with translation). With the decorative embossed monogram of the composer at upper left-hand corner. Very slightly worn and creased.

A rather poetic and philosophical letter in which Kullak praises his correspondent's new opera profusely, commenting on the fickleness of the large audience and offering friendship.



Kullak was a noted pianist and teacher, co-founder of what was to become the Stern Conservatory in Berlin and founder of the Neue Akademie der Tonkunst; his pupils included Mozkowski and Xaver and Philipp Scharwenka. (20641)

\$350



251. **LA TROBE, Christian Ignatius 1758-1836**

Hymn-Tunes, sung in the Church of the United Brethren... A New Edition revised & corrected, with An Appendix. London: Sold at 84 Hatton Garden & at the Brethren's Chapels in Great Britain and Ireland, [before 1828].

Oblong octavo. Half dark brown contemporary leather with marbled boards. 1f. (title), 80 (main body of music: tunes 1-600, with gaps and some numbers assigned multiple times), 81-98 (appendix: tunes 11-599, with gaps and some numbers assigned twice; "Single

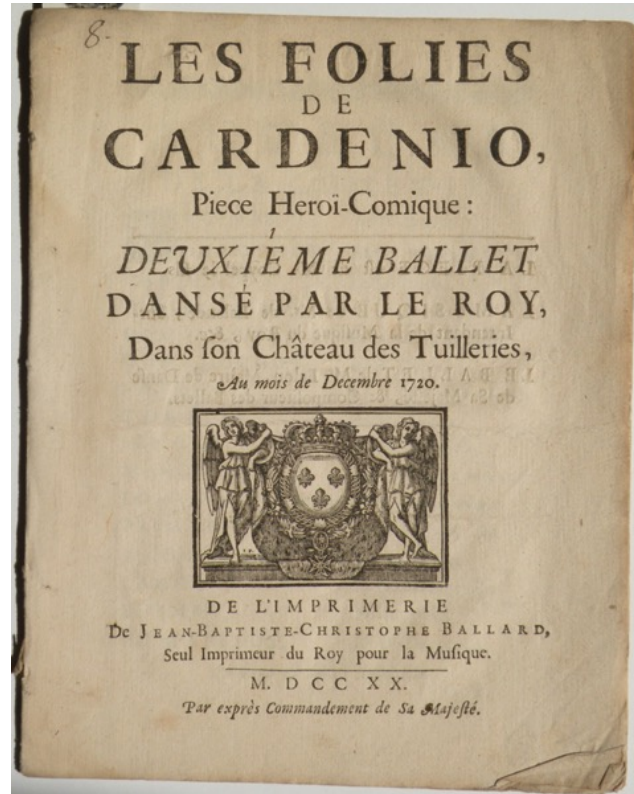
Chaunts" and "Double Chaunts") pp. Engraved. Early owner's signature to verso of upper board: "John Vogler December 14th 1828." Two hymns in manuscript added to rear endpaper, in ink, with annotations in pencil. Multiple manuscript annotations in pencil (including cross references between hymns and alternate tunes), pointing to the liturgical use of the copy. Spine worn with some loss. Slightly worn, foxed, and stained.

Hymns and chants in four-part harmony with figured bass, notated on two staves, with the upper three parts to the upper staff (violin clef; second and third part in small notes) and the bass to the lower staff (bass clef). Text incipits as caption titles. Text underlay, tempo, and directives "Choir" and "Cong[regation]" only to "Doxology at the ordination of a Deacon" and "Doxology at the ordination of a Bishop," pp. 93-95.

A later edition of that published in 1790 including the appendix from ca. 1826. The present copy does not include the textual matter between the title and the music (preface and index) common to most editions of the work.

There were several John Voglers in American Moravian history. The manuscript date of 1828 in the present volume would suggest John Vogler (1783-1881), born in the Moravian community of Friedland (now part of Winston-Salem, North Carolina). He worked as a clockmaker and silversmith; nothing, however, is known of his musical activities. His uncle, also named John Vogler, lived from 1750-1832, and thus could also have been the owner of the present copy. La Trobe (also spelled LaTrobe or Latrobe) lived

from 1758 to 1836 and befriended Joseph Haydn during his sojourns in London. His tune book remained a point of reference for English-language congregations of the Moravian Brethren well into the second half of the nineteenth century. The present publication takes its numbers from its German model, Christian Gregor's Choral=Buch enthaltend alle zu dem Gesangbuche der Evangelischen Brüder=Gemeinen vom Jahre 1778 gehörige Melodien (Leipzig: Breitkopf, 1784), and is intended for use with the English-language hymnal of the Moravian Brethren A Collection of Hymns of for the Use of the Protestant Church of the United Brethren (London, 1789), edited by La Trobe, John Swertner, and Frederick William Foster. Unlike its German model, the present volume uses modern clefs: G clef for the upper staff and bass clef for the lower staff. (25062) \$275



Early 18th Century Ballet Libretto

252. LALANDE, Michel-Richard de 1657-1726

Les Folies de Cardenio, Piece Heroi-Comique: Deuxième Ballet Dansé par le Roy, Dans son Château des Tuilleries, Au mois de Decembre 1720. [Ballet scenario]. [Paris]: Jean-Baptiste-Christophe Ballard, 1720.

Quarto. Disbound. 1f. (title), 3-32 pp. Signatures mostly detached; corners slightly turned; minor creasing, soiling, and wear; light dampstaining at inner margins; slightly wormed at lower and inner margins just affecting one letter of title; final leaf with somewhat heavier soiling, slight loss to lower corner and remnants of blank former endpaper to inner margin.

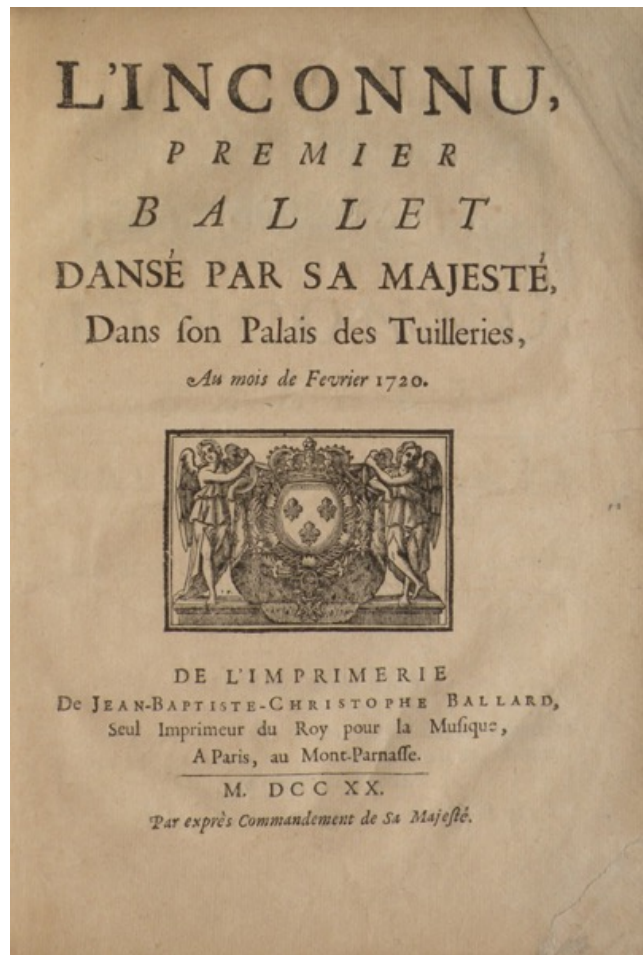
Ballet scenario with named cast lists, text by Charles-Antoine Coypel (1694-1752), music by Lalande, choreography by Jean Balon (1676-1739). Authors named on verso of title. Decorative woodcut vignette to title featuring the arms of France signed "I.P." [I. Papillon] to title, numerous decorative woodcut head- and tailpieces and initials throughout.

First Edition. Quite rare. Worldcat (4 copies only, 2 in France and 2 in Great Britain). Collection Musicale André Meyer, p. 86. Not in Sonneck or RISM. From the noted collection of André Meyer, Paris.

Les Folies de Cardénio was first performed in Paris on December 30, 1720.

Harpichordist and organist Michel-Richard Lalande was "the leading composer of the high Baroque grand motet at the French court." He also wrote "some 24 ballets, divertissements, intermèdes and pastorales to entertain royalty at Versailles, Marly, Fontainebleau and Sceaux, and occasionally in Paris, including those for Louis XV." James R. Anthony and Lionel Sawkins in *Grove Music Online*.

Jean Balon (1676-1739) was a dancer at the Opéra from 1691 where he danced with Pécour, Blondi and Mlle. Prévost in *Les Saisons*. He was appointed "Composer of Ballets" to the King in 1700. Some of his most notable works include intermezzi for Corneille's *L'Inconnu*, for Lalande's *Les Elémens* and for a new production of Rebel's *Caractères de la Danse* for the debut of *Camargo* in 1726. Koegler: *The Concise Oxford Dictionary of Ballet*, 2nd edition, p. 43. (25061) \$850



Rare Early 18th Century Orchestral Ballet Score

253. LALANDE, Michel-Richard de 1657-1726

L'Inconnu, Premier Ballet Dansé par sa Majesté, Dans son Palais des Tuilleries, Au mois de Fevrier 1720. [Orchestral score]. [Paris]: Jean-Baptiste-Christophe Ballard, 1720.

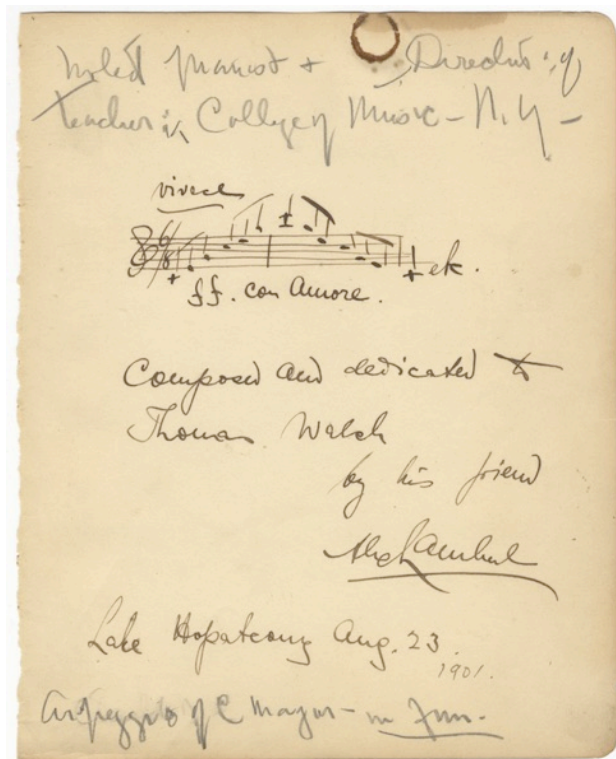
Quarto. Contemporary marbled wrappers. 1f. (title), 3-4 (part-title and named cast list), 5-56 pp. Typeset. Scored for voice, violin, and basso continuo with occasional additional parts for flute. In 2-4 parts. With text underlay. With decorative woodcut printer's device to title and occasional decorative woodcut head- and tailpieces.

With named cast lists (including [Jean] Balon) at the beginning of each entrée and stage directions at the conclusion of each air. Several numbers incorporate music by Jean-Fery Rebel (1666-1747) and André Cardinal Destouches (1672-1749).

From the collection of André Meyer, Paris, with handstamp "Provenant de la Collection Musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84" to verso of rear free endpaper. Wrappers moderately worn; spine somewhat crudely reinforced with transparent tape. Title and last five leaves partially restored, with no loss to text; occasional staining, light foxing and browning.

First Edition. Rare. RISM A/1/5 p. 205 (one complete copy only, at the Bibliothèque de l'Arsenal). Worldcat (copies at the British Library and the New York Public Library only). Collection Musicale André Meyer, p. 42. Not in Wolffheim or Hirsch.

L'Inconnu, the first of a series of ballets dedicated to the young Louis XV, was first performed at Tuileries on February 8, 1720. (25066) \$4,500



254. LAMBERT, Alexander 1862-1929

Autograph musical quotation signed and inscribed. 1 page (ca. 201 x 163 mm.). Dated Lake Hopatcong [New Jersey], August 23, 1901. In black ink. A two-measure arpeggio in C major notated in treble clef on one hand-drawn staff. In 6/8 time. Marked "Vivace... ff. con Amore" and inscribed "Composed and dedicated to Thomas Walsh by his friend Alex[?] Lambert..."

Lambert's "composition" seems to have been given in jest – perhaps as a playful exhortation for Mr. Walsh to practice arpeggios.

Slightly worn, soiled, and browned and soiled; annotations in pencil to blank margins.

Lambert was a noted Polish American pianist, pedagogue, and pupil of Liszt. He was the director of the New York College of Music from 1887 to 1905. (25520) \$100



255. **LANNER, Joseph 1801-1843**

[Op. 54]. *Mazur für das Pianoforte, Seiner Hochwohlgeboren Herrn Baron Carl Prandau.* Wien: Pietro Mechetti qm Carlo [PN 2175] , [1831].

Oblong folio. Unbound. 3 pp. Foxed.

First Edition. Weinmann-Lanner p. 11.

"With Johann Strauss (i), Lanner was the most important dance composer of the Biedermeier period, and the two musicians have rightly been called the fathers of the Viennese waltz." Mosco Carner and Herbert Krenn in *Grove Music Online* (14904) \$40



256. **LANNER, Joseph 1801-1843**

[Op. 94]. *Dampf-Walzer für das Pianoforte seinem Freunde Herrn August Cortil... 94stes Werk.* [Piano score]. Wien: Pietro Mechetti qm Carlo [PN P. M. No. 2561] , [1835].

Oblong folio. Disbound. 1f. (title), 3-15 pp. Engraved. Decorative vignette of dancing couples accompanied by a chamber orchestra to title.

First Edition. Weinmann, Mechetti catalog, p. 64. (14239)

\$135



257. LANNER, Joseph 1801-1843

[Op. 111]. *Walzer für das Piano-Forte ihrer Majestät der Durchlauchtigsten Frau Erzherzogin Maria Ludovica Herzogin von Parma, Piacenza und Guastalla etc. etc. etc.* [Piano score]. Wien: Pietro Mechetti qm Carlo [PN P.M. No. 2772], [1836].

Oblong folio. Disbound. 1f. (title), 3-11 pp. Engraved. Decorative title with dedicatee's coat of arms. Trimmed; slightly dampstained.

First Edition. Weinmann Mechetti catalog p. 70. (14240)

\$120



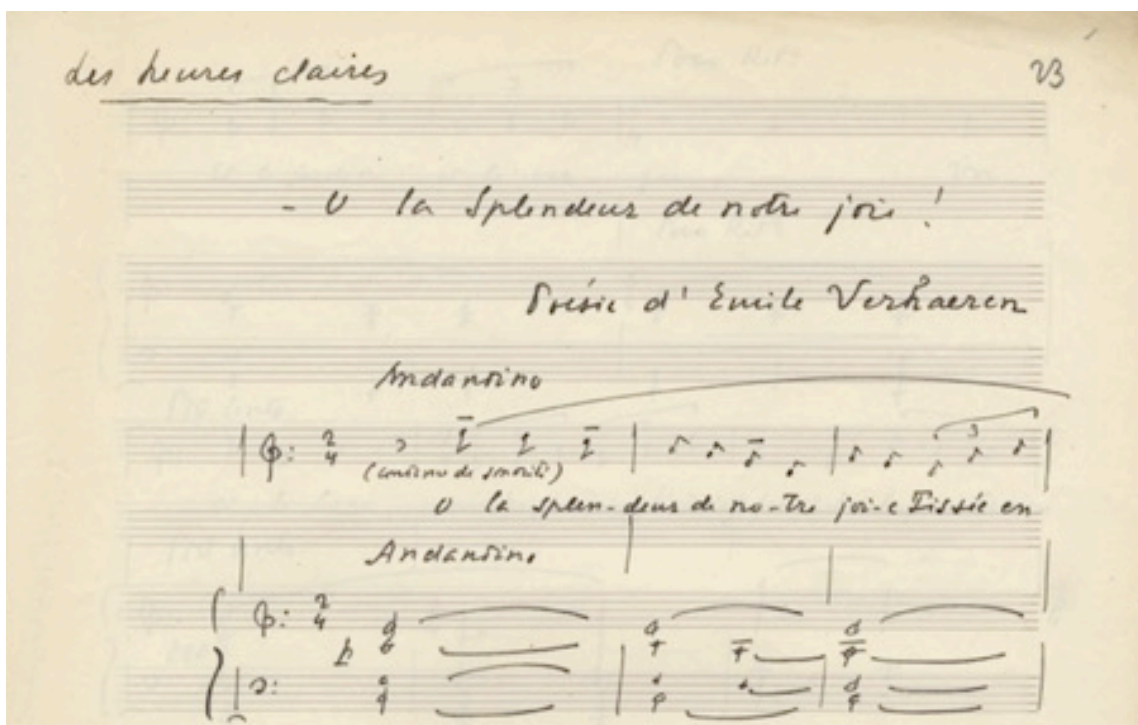
258. LANNER, Joseph 1801-1843

[Op. 171]. *Die nachthlichen Wanderer. Walzer für das Pianoforte.* [Piano score]. Wien: Tobias Haslinger [PN T. H. 8271], [1841].

Oblong. Unbound as issued. 1f. (title), 3-11 pp. (outer leaves dusty; edges slightly dampstained). Engraved. Decorative vignette to title.

First Edition. Weinmann Haslinger catalog p. 125. (14241)

\$125



259. **LAPARRA, Raoul 1876-1943**

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

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

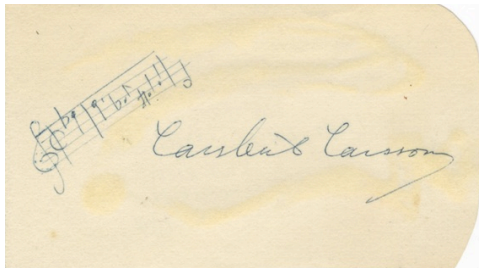
4 pp. on 4 leaves. Small folio (ca. 280 x 221 mm). Unbound. Dated Le Tréport, August 6, 1924. Notated in black ink on lightweight paper with 16 printed staves per page. Scored for mezzo-soprano and piano. Page 4 with autograph monogram and date to lower edge; overpaste (ca. 81 x 221 mm.) with 2 additional/alternative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

Spleen. Poésie de Ch. Baudelaire

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

Possibly unpublished, although both songs may have been included in one of the song collections listed in Grove (96 songs in 8 volumes, 1926 or 7 mélodies, 1927. Not in Grove, Worldcat, MGG I, Pazardék, or the Bibliothèque Nationale online.

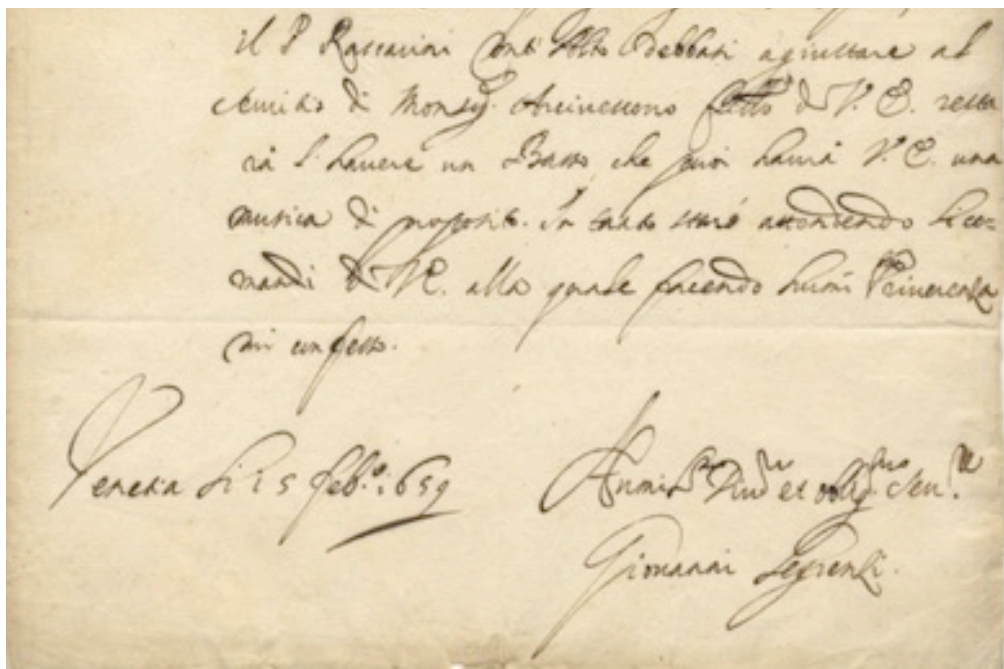
A French composer admired by Ravel, Laparra "studied with Gédalge, Fauré, Lavignac and Diémer although his music, with its constant reference to Spanish dance, must surely owe a lot to Albéniz. He was awarded the Prix de Rome in 1903 for his cantata Alyssa... His early career was mostly devoted to opera. He also made a substantial contribution to the mélodie, composing songs throughout his life." Richard Langham Smith in Grove Music Online. (25141) \$1,200



260. LARSSON, Lars-Erik 1908-1986

Autograph musical quotation signed in full. Notated and signed in blue ink on a partial album leaf, ca. 135 x 76 mm. Approximately two measures notated in treble clef on one staff. In cut time. Irregularly trimmed; slightly stained; minor annotations in blue ink and remnants of adhesive and former mount to verso.

Swedish composer Lars-Erik Larsson "continually oscillated between Nordic Romanticism, neo-classicism and more unconventional styles (serialism and polytonality)." Gören Bergendal in Grove Music Online. Among his most popular works are A Winter's Tale, Op. 18, the Pastoral Suite, Op. 19, A God in Disguise, Op. 24, and three symphonies. (25491) \$100



Rare 17th Century Autograph Letter From a Composer Seeking Singers

261. LEGRENZI, Giovanni 1626-1690

Autograph letter signed "Giovanni Legrenzi" to a gentleman.

1 page of a bifolium. Folio (ca. 299 x 213 mm). Dated Venice, February 15, 1659. Written in black ink on paper with watermark to each leaf. In Italian (with translation).

Addressed to a high-ranking person, perhaps Legrenzi's lifelong friend and patron, Ippolito Bentivoglio, for whom Legrenzi is seeking singers. Legrenzi has been unable to meet his patron for "instructions about how I should keep and bring to Your Excellency's service the person already agreed upon." He goes on to mention the noted Italian composer and contralto, **Francesco Maria Rascarini** (d. 1706) and some music "specifically for Your Excellency." He awaits his patron's orders.

Slightly creased; partially separated at central fold; edges slightly frayed with minor loss to blank upper portion of first leaf; some bleeding to blank verso of first leaf; slight ink burn to third line of text affecting one word; several small perforations and minor staining to blank second leaf. From the collection of Max Reis.

Legrenzi "was one of the most gifted and influential composers of the latter half of the 17th century. Active in most fields of composition, he was an important force in the development of the late Baroque style in northern Italy." When he composed this letter, Legrenzi was the maestro di cappella of the Accademia dello Spirito Santo in Ferrara, "an institution devoted... to the performance of sacred music and oratorios." During his tenure in Ferrara (1656-1665), Legrenzi cultivated a number of indispensable aristocratic connections, the most important of which was with Ippolito Bentivoglio, "who was active in the affairs of the academy, a supporter of opera, librettist for at least two of Legrenzi's dramatic works and a lifelong patron and friend, who appears to have assisted him in obtaining first performances in Venice in 1664 and Vienna in 1665." Legrenzi wrote numerous letters to Bentivoglio up to 1685. He became vice-maestro di cappella at St. Mark's in Venice in 1681 and maestro di cappella in 1685. Stephen Bonta in Grove Music Online.

*"In 1658, while employed at S Petronio, Bologna, [Rascarini] performed the male lead in the Bologna revival of P.A. Ziani's *Le fortune di Rodope e Damira*. He repeated the role at least three times in the following four years, and in 1659 and 1661 he sang in the Venetian premières of Cavalli's *Antioeo* and Castrovillari's *Pasife*. From 1662 until his death (except for the period 1691–9) he was contralto di camera to the Dukes of Savoy at Turin, performing alongside the famous castrato G.A. Cavagna... He was a member of the literary Accademia degli Incolti at Turin.... His only surviving works are two cantatas for three voices." Lorenzo Bianconi and Jennifer Williams Brown in Grove Music Online.*

Autograph letters of Legrenzi are very rare. (25162)

\$4,800



262. LEHÁR, Franz 1870-1948

Autograph musical quotation signed "Lehár F"

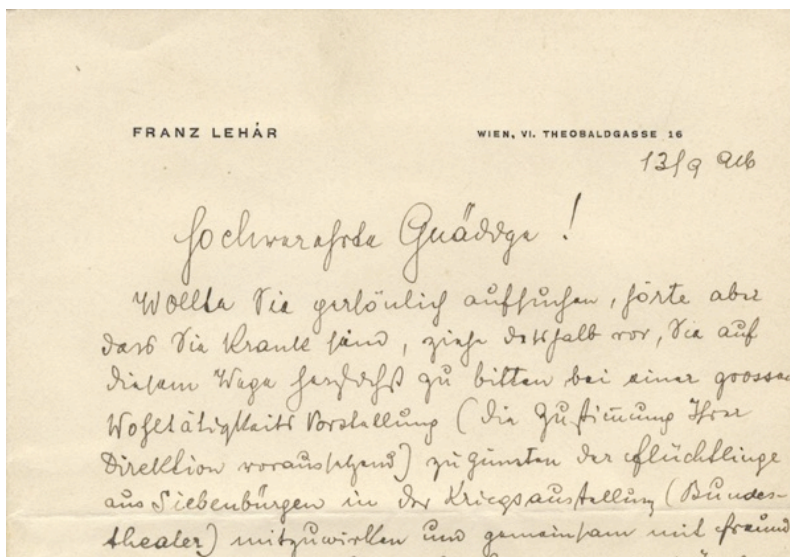
1 page (ca. 93 x 145 mm.). Dated Vienna, July 3, 1937. In black ink. Four measures, being the opening of the song "O Mädchen, mein Mädchen" from Lehar's operetta *Friederike*, first performed in Berlin at the Metropol-Theatre on October 4, 1928 and in Vienna for the first time at the Johann-Strauss-Theatre on February 15, 1929. Notated in treble clef on one hand-drawn staff. In 6/8 time with a key signature of 1 sharp.

Together with:

A photograph of Lehar by Hofer in Vienna, 135 x 95 mm. Slightly worn and soiled.

*"[Lehar] was the leading operetta composer of the 20th century, being primarily responsible for giving the genre renewed vitality. His most successful operetta, *Die lustige Witwe*, has established a lasting place in the opera as well as the operetta repertory and, along with Offenbach and Johann Strauss II, Lehár has remained one of the most popular composers of light music." Andrew Lamb in Grove Music Online. (25563)*

\$275



Lehár Writes to Jeritza

263. LEHÁR, Franz 1870-1948

Autograph letter signed "Lehár Fr" to the celebrated soprano Maria Jeritza.

One page of a bifolium. 188 x 150 mm. Dated Vienna, September 13, 1916. In black ink on personal letterhead with "Franz Lehár Wien, VI. Theobaldgasse 16" printed at head. In German (with translation). Horizontal fold; some scratches; small brown stain to outer edge of second leaf.

Lehár asks his correspondent (who is not named but may be identified by circumstantial evidence as the soprano Maria Jeritza) to take part in a benefit event for wartime refugees from Transylvania:

"[I am] asking you... most cordially... to participate in a large show for the benefit of the refugees from Transylvania at the war exhibition (Bundestheater) and to perform the second act of 'Endlich allein' as a concert piece (orchestra on stage) together with [our] friend [Béla] Környei, singing from the music. May we count on your participation? The performance has been scheduled for September 30."

From the collection of Maria Jeritza.

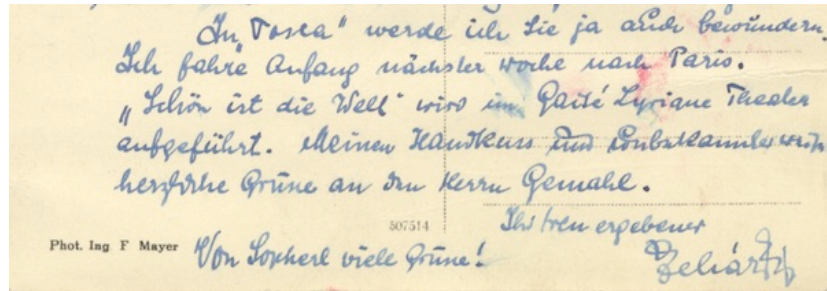
"Freund Környei" is the Hungarian tenor Béla Környei (1875-1925), a member of the ensemble of the Vienna Hofoper at the time. Lehár's operetta Endlich allein was first performed in 1914; a later revision, first introduced in 1930, is known as Schön ist die Welt. It is not known whether the performance mentioned in the letter actually took place. (25302) \$400

264. LEHÁR, Franz 1870-1948

Autograph letter signed "Lehár Fr" to the celebrated soprano Maria Jeritza.

In blue ink on the verso of a postal card (140 x 90 mm) with unidentified motif; printed credits to "Phot. Ing. F Mayer." Dated September 29, 1935. In German (with translation). Slightly worn, creased and smudged; faint red ink stains.

Lehár thanks his correspondent (who is not named but may be identified by circumstantial evidence as the soprano Maria Jeritza) for her interpretation of the song "Liebe du Himmel auf Erden" (Love, you heaven on earth) from his operetta *Paganini*. He is looking forward to seeing her as Tosca soon. He announces that he will travel to Paris imminently to attend a performance of his operetta *Schön ist die Welt*:



"Still under the spell of the song 'Liebe du Himmel auf Erden' (Love, you heaven on earth), so wonderfully rendered by you I am writing you this letter, and I thank you cordially for the artistic enjoyment... Early next week I will travel to Paris. Schön ist die Welt is going to be performed at the Théâtre Paisé Lyrique."

From the collection of Maria Jeritza.

"Liebe, du Himmel auf Erden" is an aria from Lehár's operetta Paganini (1926), made into a film in 1934. Maria Jeritza performed the song as part of a shortwave broadcast for an American audience in 1935. (25305) \$500



Signed and Inscribed to Maria Jeritza

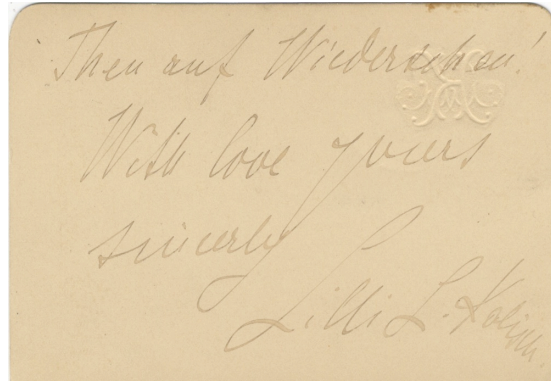
265. LEHÁR, Franz 1870-1948

Postcard photograph signed "Lehár Fr" and inscribed to the noted soprano Maria Jeritza.

Three-quarter length portrait of the composer by [Franz Xaver] Setzer of Vienna with his blindstamped signature, note "Nachdruck verboten," and "Wien" to lower portion of portrait. 133 x 83 mm. With Lehár's autograph inscription in black ink to extended lower margin: "Innige Willkommgrüsse in Wien, wo man Sie schon sehnsüchtig erwartet. In Verehrung Lehár." Studio handstamp and manuscript date "3. Mai 1923" in purple ink to verso in an unidentified hand. Slightly worn; horizontal crease to mid-section.

From the collection of Maria Jeritza.

Like other successful composers of the era, Léhar was close to Maria Jeritza (1887-1982), the most celebrated soprano of the final years of the Habsburg empire. She appeared regularly at the Metropolitan opera in New York from 1921 on; it is possible that the inscription is specific to her return to Vienna after the end of the Met's season. Franz Xaver Setzer (1886-1939) was a famous Viennese portrait photographer regularly active at the Salzburg Festival. (25303) \$250



266. LEHMANN, Lilli 1848-1929

Autograph letter signed "Lilli L. Kalisch" to "Miss Westervelt."

2 pp. Small octavo. Dated Paris, Tuesday (no year). Written in black ink on cardstock with Lehmann's monogram embossed at head. In English. Creased at central fold, with short tear at left edge; minor staining and remnants of adhesive to edges not affecting text.

Lehmann thanks Westervelt for her "lovely flowers" and "kind remembrance." She would be pleased to see her correspondent at half past 5 on Friday afternoon.

Lehmann's correspondent is perhaps Louise St. John Westervelt, a singer and pedagogue who donated her collection of photographs of noted musical and theatrical personalities to the Newberry Library in 1938.

Lehmann was a German soprano who is remembered especially for her appearances at Bayreuth and the Metropolitan Opera. Her "enormous repertory ranged from the light, coloratura parts of her youth to the dramatic roles which she sang with superb authority and technical skill during the middle and later years of her career. As it grew more powerful, her voice retained all its flexibility, and she could turn from Wagner or Verdi to Mozart or Bellini with astonishing ease; Henderson wrote that dramatically 'she was possessed of that rare combination of traits and equipment which made it possible for her to delineate the divinity in womanhood and womanhood in divinity, the mingling of the unapproachable goddess and the melting pitying human being'." Elizabeth Forbes in Grove Music Online. (25306) \$100

267. LEMAIRE, Fernand fl. early 20th-century

Autograph musical quotation signed "Lemaire" and inscribed "To Mademoiselle Rachel Loveday."

Dated Monte Carlo, January 8. In purple ink to verso of a partial page from a concert program featuring Lemaire and a female singer, ca. 97 x 124 mm. In French (with translation). Trimmed and laid down to black mount; torn along lower margin, with repair; edges with minor wear; bleeding to several sixteenth notes; minor annotations in pencil to blank upper margin.

Two measures notated in treble clef on one hand-drawn staff. In 2/4 time with a key signature of two flats. With autograph titling "6ème Rapsodie."

Lemaire was a French pianist and composer. A classmate of Maurice Ravel, he studied at the Paris Conservatoire. (25499) \$50



268. LEONCAVALLO, Ruggero 1857-1919

Vintage postcard photograph signed "Leoncavallo," dated November 19, 1913, and inscribed to the violinist Arsène Tournier. Bust-length portrait of the Italian composer published by GG Co. Ca. 123 x 86 mm. Edges very slightly worn; laid down to heavy brown paper; remnants of former mount to verso.

In a prologue and two acts to the composer's own libretto, *Pagliacci* was first performed in Milan at the Teatro Dal Verme on May 21, 1892 and remains one of the most popular operas in the repertory.

"*Pagliacci takes the technique of verismo to its limits... [Its] vitality is still applauded by audiences all over the world.*" Michele Girardi in *Grove Music Online*. (25518) \$450

269. LEONCAVALLO, Ruggero 1857-1919

Zazà Commedia Lirica in Quattro Atti Parole e Musica di R. Leoncavallo tratta dalla commedia di P. Berton e Ch. Simon Riduzione per Canto e Pianoforte Prezzo Lire 20.-. [Piano-vocal score]. Milano: Casa Musicale Sonzogno [PN E 1039 S], [1920].

Folio. Full brown flexible boards with titling gilt to upper and spine, decorative endpapers. [i] (title), [i] (copyright notice), [i] (cast list), [i] (index), 325 pp. Binding slightly worn, rubbed and bumped edges very lightly browned. Occasional light soiling and staining.

Later [?second] edition.

Zazà was first performed at the Teatro Lirico in Milan on November 10, 1900.

"*The premiere of Zaza was conducted by Arturo Toscanini, with a cast including Rosina Storchio (Zaza), Edoardo Garbin (Dufresne) and Mario Sammarco (Cascart). Later the opera became a favourite with star sopranos such as Emma Carelli and Geraldine Farrar... The opera's musical style combines the impassioned idiom of the Giovane Scuola with elements of Parisian café music, especially in the diverse styles of the stage band, heard accompanying the various acts... There are also moments of period pastiche, as in Zazà's embellishment of Cherubini's 'Ave Maria' and in the scene between Anaide and Cascart. The world of Pagliacci is rarely far away.*" Julian Budden in *Grove Music Online*. (24886) \$50



270. **LEROUX, Xavier 1863-1919**

Autograph musical quotation signed "X. Leroux."

Dated Nice, 1905. Signed and dated Nice, 1905 in black ink to recto of a decorative postcard with floral motifs printed in colour, ca. 90 x 140 mm. With the recipient's name and address in an unidentified hand to verso. Slightly worn, soiled and stained; biographical annotations in pencil to verso.

Three measures from the third act of Leroux's opera *La Reine Fiammette*. Notated in treble clef on one hand-drawn staff with the text "Tu sais Je ne suis plus reine!" underlaid. In 9/8 time. Marked "Andante espressivo pp." With autograph titling "'La Reine Fiammette' 3e Tableau." The work was first performed at the Opéra Comique in Paris on December 23, 1903

Together with:

A reproduction of a three-quarter-length photograph of the noted French composer seated. Ca. 137 x 69 mm. Trimmed; slightly worn and soiled.

"A near contemporary of Dukas and Debussy, Leroux appears in several photographs with young composers of that generation, but the path he was to follow was conservative rather than adventurous. He was strongly influenced by the traditional harmony teaching of his professors at the Conservatoire, Dubois and Massenet, and in 1885 he won the Prix de Rome with the cantata Endymion. He continued using a similar harmonic style well into the 20th century. Leroux was almost exclusively a vocal composer, and it was with his operas that he gained the most recognition. Astarté, given at the Paris Opéra under Taffanel in 1901, achieved a modest success; it was followed in 1903 by La reine Fiammette, which was staged in many countries up to World War II, as was Le chemineau (1907), widely considered his finest work... His contribution to the French mélodie was substantial at least in quantity; his songs include settings of a number of the best symbolist poets... In 1896 Leroux was appointed professor of harmony at the Conservatoire, a post he held until his death..." Richard Langham Smith in Grove Music Online.

(25500)

\$135

271. **[LIEDER]**

Collection of 19th century lieder and theatrical songs for voice and piano. Including works by:

Moser, J.B.

- Moser's Wiener-Local-Gesänge. Dritte Abtheilung Nos. 26, 6, 24; Vierte Abtheilung Nos. 32, 37; Fünfte Abtheilung Nos. 46, 48.

Müller, Adolf

- Hutmacher und Strumpfwirker Posse mit Gesang in 2 Aufzügen von Friedr. Hopp. Nos. 1, 2, 3 and 6. Wien: Haslinger [PNs 7301-6] [1837]. 5; 5; 3; 5 pp.



Glück, Missbrauch und Rückkehr oder Das Geheimnis des grauen Hauses. Lustspiel mit Gesang von Nestroy. No. 1.

Nasolini, Sebastiano ?1768-1798

- "Ah dunque a danno mio tutta la serra" Scelta di Scene duetti ed aria... [Piano-vocal score]. Offenbach: Gio. Andre [PN] 498 [1792]. 6 pp. RISM N92.



Perfall, Karl Freiherr von

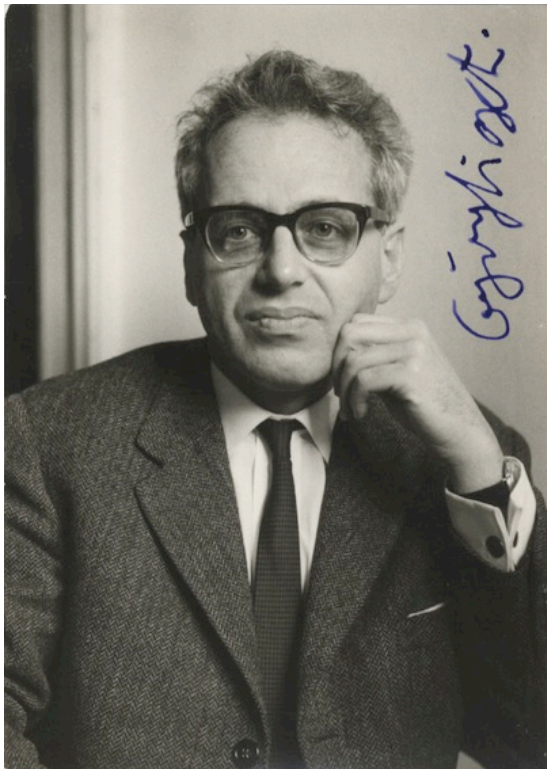
- Vaterlandslied am 6ten Maerz 1848 gedicht von Otto von Reichert, Op. 15. Munich: Falter & Sohn [PN] 698 [ca. 1848]. 3 pp.

Schäffer, August

- Der Pfarrer von Ohnewitz. Komisches Lied... Op. 44 [45 in ms.]. Berlin: Schlesinger [PN] 4069 [1854]. 9 pp.

Together with lieder by Fr. Kücken (Op. 23, No. 4); Lablache, and Julius Benedict and 7 lieder in the series "Komus launige und komische Gesänge, Lieder u. Aria," ca. 1855. From the collection of the noted opera singer, **Sigrid Onegin** (1889-1943).

Folio. Quarter dark tan leather with cloth boards. Binding slightly worn, rubbed and bumped; head of spine chipped. (20985) \$120



272. **LIGETI, György 1923-2006**

Autograph signature in dark blue ink to recto of a postcard with an attractive bust-length photograph of the famed Hungarian composer by Ellinger in Salzburg, published by Agfa. Ca. 147 x 105 mm. Slightly worn; minor annotations in pencil and small stain to verso.

"[Ligeti] found further stimulation and contradiction in non-European musical cultures, especially Caribbean, central African and East Asian. Always paradoxical, he found this music of the world enhancing his sense of himself as musically a Hungarian, and began to publish or republish many of the compositions he had written decades earlier... The variety of his own music makes it difficult to give an account of his style that would happily embrace, say, Atmosphères and the Viola Sonata. In terms of inquisitive, fundamental-seeking, exploratory process, though, and of reaction (usually surprising and contradictory) to the world around him, he was always the same man." Paul Griffiths in *Grove Music Online*. (25471)

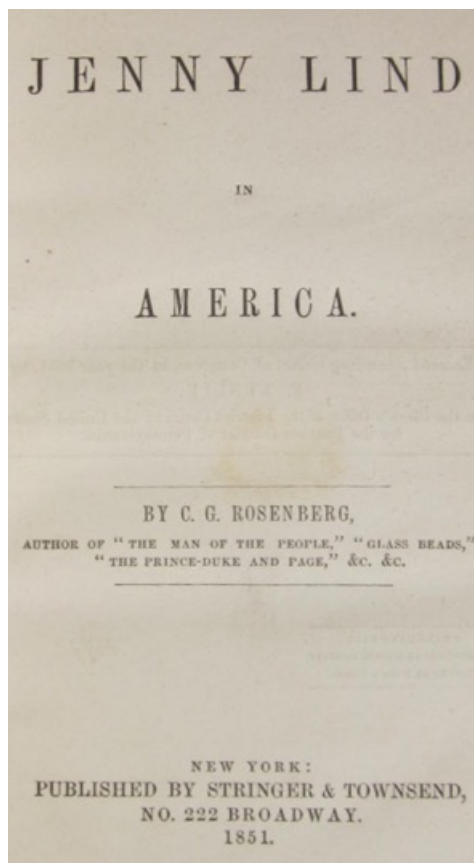
\$375

273. **[LIND, Jenny 1820-1887]** Rosenberg, Charles G. fl. ca. 1850
Jenny Lind in America. New York: Stringer & Townsend, 1851.

Octavo. Newly bound in full maroon cloth with printed paper title label to spine. 1f. (frontispiece), 1f. (blank), [i] (title), [i] (copyright notice), [i] (table of contents), [i] (dedication), 7-226 pp. **With a waist-length lithographic frontispiece portrait of Lind** by Sarony and Major in New York above a facsimile of Lind's autograph signature. A very good copy.

First Edition. Scarce.

Dubbed "The Swedish Nightingale," Lind debuted in 1838 as Agathe in Der Freischütz. "[She] made her Viennese début at the Theater an der Wien in April 1846 as Norma. She then toured extensively in Germany, taking part, with Mendelssohn, in the Lower Rhine Festival at Aachen during May and June, when she sang in Haydn's Creation and Handel's Alexander's Feast. She also appeared at Munich, Stuttgart, Karlsruhe, Mannheim and Nuremberg. Returning in January 1847 to Vienna, she scored an immense success as Marie. Her triumphant London début was at Her Majesty's in May of the same year, when she sang (in Italian) Alice in Robert le diable before Queen Victoria and Prince Albert, followed by La sonnambula... and La fille du



régiment with even greater success... In 1850 she embarked on an eight-month concert tour throughout the USA, visiting 93 cities. She continued to sing in concerts and oratorios, both in Germany and in England, where she lived from 1858 until her death. In 1883, the year of her last public performance, she became professor of singing at the RCM." Elizabeth Forbes in *Grove Music Online*. (24935) \$250



Liszt's Hungarian Rhapsody No. 4

274. LISZT, Franz 1811-1886

Autograph musical quotation signed "F Liszt." Undated. Notated and signed in black ink on paper with 6 staves drawn with rostrum, ca. 122 x 193 mm. Browned; creased at central fold; several professional repairs with Japanese paper minimally affecting notation.

4 measures from Liszt's *Hungarian Rhapsody* no. 4 in E-flat major, notated on piano staff. In 2/4, with a key signature of three flats, with "Andantino" at head. **With significant differences from the first (and subsequent) editions.**

The fourth *Hungarian Rhapsody* for piano was composed between 1846-1853 and is dedicated to Count Casimir Eszterházy. It was first published in Vienna in 1853 by Haslinger.

*Liszt renewed his contact with gypsy music and Hungarian folk music [in 1840]. He visited a gypsy encampment and wrote a vivid description of what he observed (Gesammelte Schriften, vi, 135-7); he also heard a number of the best gypsy bands, and was inspired to produce a series of pieces called Magyar dallok ('Hungarian National Melodies'). These compositions were later revised and published under the generic title 'Hungarian Rhapsodies' (1851-3). They contain colourful evocations of gypsy bands... The 'gypsy scale' is also in evidence, with its mournful augmented 2nds... Liszt has been maligned for mistaking some of the music played by gypsies (containing popular melodies of the day) for genuine Hungarian folksongs; his book Des bohémiens (1859) further clouded the issue, made him some prominent enemies in his homeland and caused the rhapsodies themselves to fall into disrepute. In 1840 there was general confusion even within Hungary itself as to what constituted gypsy as opposed to Hungarian music. Modern scholarship has revealed that Liszt did indeed incorporate genuine Magyar folk melodies into his rhapsodies, albeit ones he heard filtered through gypsy improvisations." Alan Walker et al in *Grove Music Online*. (25313) \$6,500*

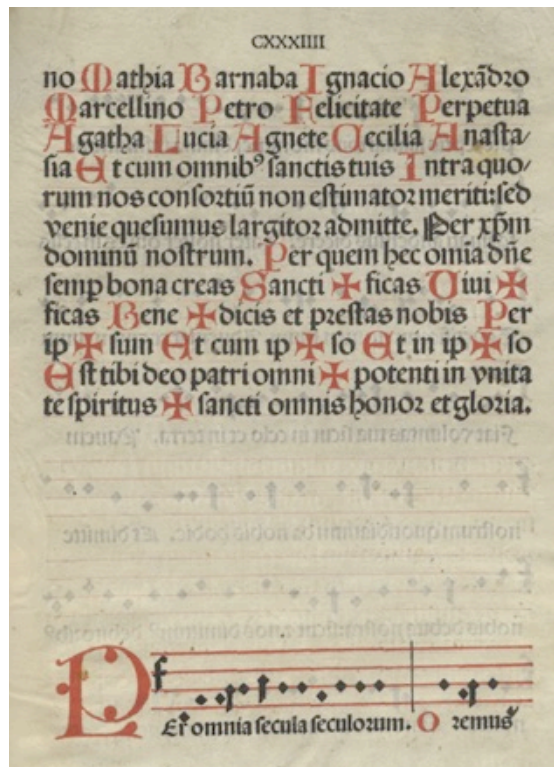


275. **LISZT, Franz 1811-1886**

3 Etudes de Concert pour Piano dédiées à E. Liszt... No. 1 [3].
Leipsic: Fr. Kistner [PNs 1653-55], 1849.

Folio. [i] (title), 2-11, [i]; 1f. (title), 3-11, [i] (blank); [i] (title), 3-11, [i] (blank) pp. Engraved. Foliation in manuscript. Disbound. Uniformly browned; occasional foxing; light cockling to upper inner portion of leaves. With small oval handstamp of G. Schirmer, New York to central lower margin.

First Edition. Searle 144. Raabe 5. Hoboken 10, 4. (17388) \$325



Music Incunable

276. **[LITURGICAL MUSIC - 15th Century - German]**

Anon. *Bifolium from the Missale Brixinense with The Lord's Prayer in Gothic musical notation.* [Augsburg]: [Erhard Ratdolt], [1493].

2 leaves of a bifolium, ff. CXXXIII and CXXXIIIr (ca. 308 x 214 mm.). Printed on vellum in red and black. Contemporary foliation (both printed and handwritten) to upper margins of rectos. In Latin. Ff. CXXXIII and CXXXIIIr with the Canon of the mass in Gothic type, followed by the "Pater noster" (The Lord's Prayer) on f. CXXXIIIr-v, in Gothic (Hufnagel) notation on four-line typeset staves, ca. 16 mm. One staff at lower portion of f. CXXXIIIr + 7 staves on CXXXIIIv. With F clefs and custodes. "Cat. No.

679 1493 Augsburg, Erhard Ratdolt. Missale Brixinense." typed at blank lower margins of rectos by an early modern cataloguer. "No. 679" handstamped to lower corner of CXXXIIIr. From the collection of the noted pianist and collector Jacob Lateiner. (1928-2010). Creased; perforations from early binding and one small tear to inner margin; edges with occasional light soiling and staining. A very good, clean exemplar overall.

Meyer-Baer: *Liturgical Music Incunabula*, no. 50. Weale: Catalogus Missalium, no. 206. WorldCat, OCLC no. 83534069.

Missals are books "containing those parts of the liturgy of the [Catholic] Mass which are recited and sung by the priest, and that are recited only by the choir." Meyer-Baer, ix. The prayers of the medieval Catholic mass "began with the canon, a long series of brief formulas which include Christ's words 'This is my body... This is the cup of my blood...' The Paternoster (Lord's Prayer) was sung shortly after, and the bread was broken." Hiley: Western Plainchant, p. 24. To emphasize the importance of the canon (and Pater noster) within early printed missals, publishers sometimes printed them on vellum rather than paper; indeed this was the case with Ratdolt's 1493 Missal Brixinense, from which the present exemplar originates. Erhard Ratdolt (1442-1528) was a prominent German printer active in Venice and Augsburg. He is famous for having produced one of the earliest examples of a modern title page, and the first known printer's type specimen book. Subsequent generations have admired his innovations of layout and typography, mixing type and woodcuts, as well as the reliability of his editions. Although Ratdolt is best known for his scientific and mathematical publications, he also issued at least eighteen liturgical books, including the Missale Brixinense. Meyer-Baer, xxxii-xxxiii and Wikipedia online.

A fine example of music incunabula from the press of one of the most significant German printers of the late fifteenth century. (25363) \$400

277. [LITURGICAL MUSIC - 15th Century - Italian - Manuscript]

Manuscript leaf from a 15th-century hymnal with hymns for Epiphany and the Feast of St. Vincent.

One leaf (ca. 289 x 208 mm.). On parchment. Written in black ink in a Gothic bookhand, two columns per page. Notated in square notation in black on four-line red staves, rastrum ca. 15 mm. Red and blue initials and capitals; red rubrics. Unfoliated. In Latin. Includes approximately 4 hymns for Epiphany and the Feast of St. Vincent (January 22): "Hostis Herodes impie..." (complete; c.f. Stäblein, *Die Hymnen*, pp. 256, 277, 366, no. 53), for Epiphany; "A Patre unigenitus..." (complete; c.f. F-Pn lat. 15181, f. 162v.), for Epiphany; "Christi miles pretiosus..." (complete; c.f. Moberg and Nilsson: *Die liturgischen Hymnen in Schweden*, no. 128), for St. Vincent; and "Ex more docti mystico..." (first two verses and beginning of third verse; c.f. Stäblein, p. 206, no. 429), for St. Vincent. First verse only of each hymn, with musical notation. With the partial handstamp of an early modern collector to lower right corner of verso. Extensive remnants of adhesive and an early leather binding, somewhat affecting music and text, indicate that this leaf was, in all likelihood, once used as a pastedown endpaper. Some soiling, staining and wear; trimmed, with two small tears to left margin of recto, slightly affecting several words; lower corner with an early modern repair.



"The Latin hymn is a strophic composition, sung in the Divine Office, with a metrical poetic text and a predominantly syllabic melody." Susan Boynton in *Grove Music Online*.

"The Divine Office of the medieval Roman rite consisted of eight services beginning at sunset with Vespers, followed by Compline before retiring, Vigils or Matins after midnight, Morning Praise (*Laudes matutinae*) or Lauds at dawn, Prime, Terce, Sext, and None (called the 'Little Hours' and sung respectively at 6 a.m., 9 a.m., midday, and 3 p.m. ... Although the format of the Office varied in detail according to region or function (e.g. secular or monastic), each of its services offered a combination of psalms and canticles with antiphons, lessons (readings) with responsories, hymns, and prayers... In public worship the Latin Office was normally sung to plainchant..." Jerome Roche and Alex Lingas in *Grove Music Online*. (25367) \$150



278. [LITURGICAL MUSIC - 15th Century – Italian - Manuscript]

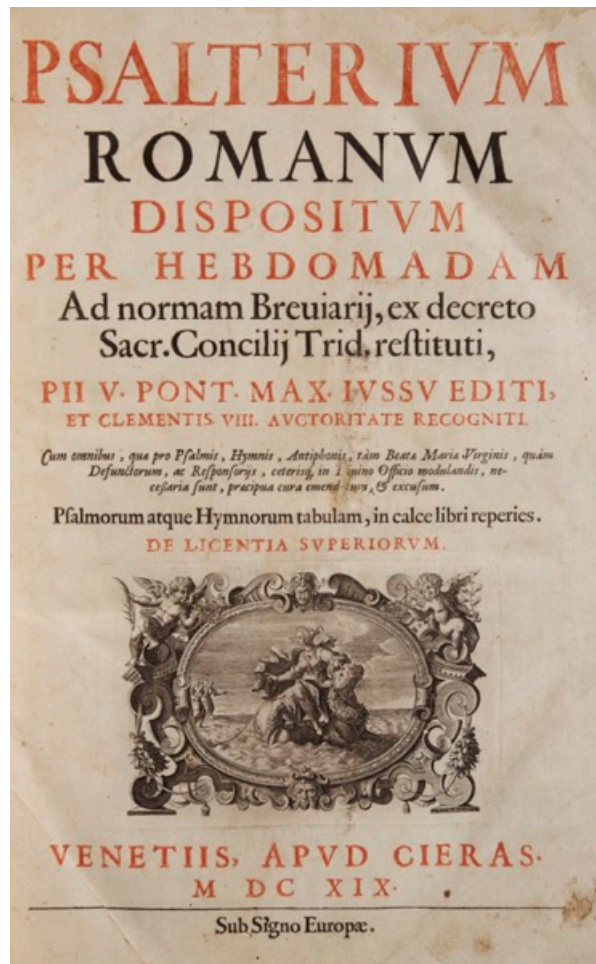
Leaf from a noted early [?]Italian gradual, most likely 15th century, with music for Passion Sunday.

A single leaf, ca. 410 x 310 mm., on vellum. 7 lines of music per page, notated in square notation on four-line red staves, rastrum ca. 25 mm. With red and blue capitals and Latin text underlay in a practiced rotunda. Early pagination (i49, i50) in black ink to upper outer corners. With the verse and final response of the gradual "Eripe me Domine" ("me facere uoluntatem tuam... eripies me"; c.f. *Graduale Romanum*, p. 152, and *Liber usualis*, p. 570); and all but the final syllable of the tract "Saepe expugnauerunt" (c.f. GR, p. 153, LU, p. 571). With C clefs and custodes. Trimmed; notation with occasional chipping and fading; lower edge slightly worn and soiled.

A gradual is either a liturgical book or a responsorial chant sung during the Catholic mass. The liturgical book contains "the chants for the Proper of the Mass and,

secondarily, in more recent times, those of the Ordinary (i.e. those of the kyriale)." The responsorial chant "bears some resemblance in its manner of performance to a responsorial psalm, where the psalm verses are chanted by a soloist and answered by a choral response. The medieval gradual consisted of a response and single verse. In the later Middle Ages the response was intoned by a cantor until its final phrase, which was sung by the chorus... It was sung at every Mass throughout the year except during Paschal Time (the Sunday after Easter to the Saturday after Pentecost)." Michel Huglo, David Hiley, and James W. McKinnon in *Grove Music Online*.

"The tract is a solo chant of considerable melodic elaboration that follows the gradual in the Masses of several penitential occasions. It thus occupies the same position as does the alleluia on all non-penitential dates of the liturgical year... The tract is distinguished from the gradual and alleluia in its manner of performance, being sung neither responsorially nor antiphonally but directly (in directum), that is, its verses, generally derived in order from a psalm, were sung one after the other by a soloist without intervening choral responses." James W. McKinnon in *Grove Music Online*. (25373) \$120



An Attractive Early 17th Century *Psalterium Romanum*

279. [LITURGICAL MUSIC - 17th Century - Italian]

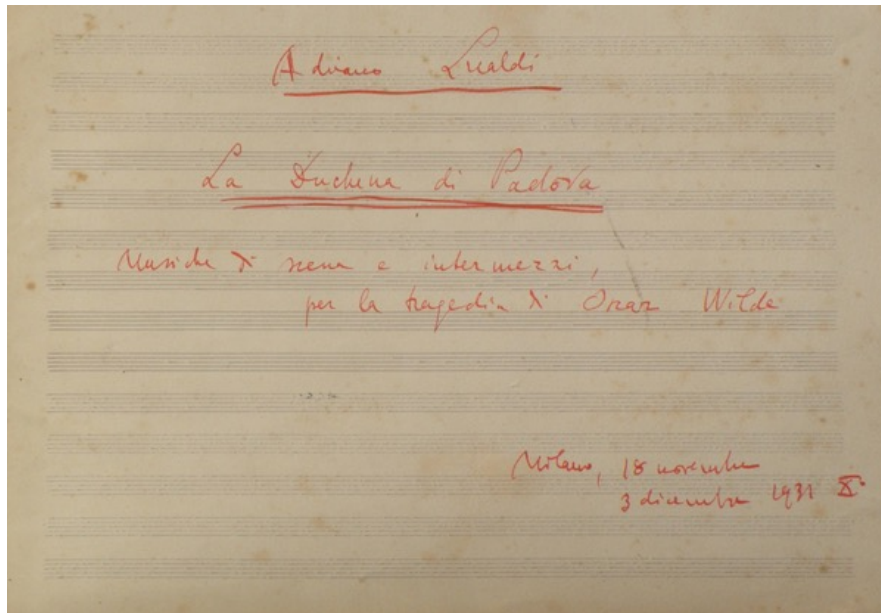
Psalterium Romanum Dispositum per Hebdomadam Ad normam Breuiarij, ex decreto Sacr. Concilij Trid. restituti, PII V. Pont. Max. Ivssv Editi, et Clementis VIII. Auctoritate Recogniti. Cum omnibus, quae pro Psalms, Hymnis, Antiphonis, tam Beatae Mariae Virginis, quam Defunctorum, ac Responsorij, ceterisq[ue] in Divino Officio modulandis, necessariae sunt, praecipua cura emend[at]um, & excusum. Psalmorum atque Hymnorum tabulam, in calce libri reperies. De Licentia Superiorvm. Venetia (Venetiis): Cierae (Apud Cieras), 1619.

Large folio (450 x 315 mm.). Quarter light tan calf with spine in blindtooled compartments with titling gilt, marbled boards. 1f. (title), 2-241 foliated leaves, 1f. ("Regestum"). Text and music printed in red and black. Music (filled square notation on four-line staves) typeset throughout. Folios 2-192 comprise the complete Psalter for daily use, ff. 193 hymns, ff. 231-241r the Office of the Dead ("Officium mortuorum"), and f. 241v an index of psalms ("Tabula psalmorum"). Lower portion of title with an engraved vignette depicting the abduction of Europa: Zeus, disguised as a bull, carries Europa across the sea on his back. The "Regestum" includes the Latin alphabet in both majuscule and minuscule, binding and publication information, and a woodcut vignette very similar to the title engraving. **With frequent early marginal annotations, corrections, and additional chant notation, very finely executed in black ink.** "Robert Brenton Betts Exeter 1987" in blue ink to upper pastedown. On f. 239r a modern hand has crossed out the title "Magnificat" and penciled in "Benedictus?" below. Binding slightly worn, rubbed, and bumped. Minor repairs to verso of title, and upper portion of ff. 20-21 and f. 179, affecting several words of text and music; some margins slightly soiled and dampstained; occasional bleeding, offsetting, and worming. A very attractive copy overall.

Very rare. 1 complete copy in OPAC SBN, at the Biblioteca provinciale dei Frati minori cappuccini in Turin. This edition does not appear in Worldcat, BUC, Copac, or RISM. Ciera seems to have published an edition of the Psalterium Romanum in 1607 (1 copy in Worldcat, at the British Library; OCLC # 771221376) and another in 1614 (1 incomplete copy in OPAC SBN, at the Biblioteca nazionale centrale in Rome).

The Ciera family of printers was active in Venice at end of the 16th and beginning of the 17th centuries. They published a *Graduale romanum* in 1610 and an *Antiphonarium* in 1616. Sartori: *Dizionario degli editori musicale italiani*, 48.

A beautiful edition originating from one of the most vibrant centers of music publishing in the 16th and 17th centuries. (25717) \$2,500



Autograph Music for Oscar Wilde's Play, *La Duchessa di Padova*

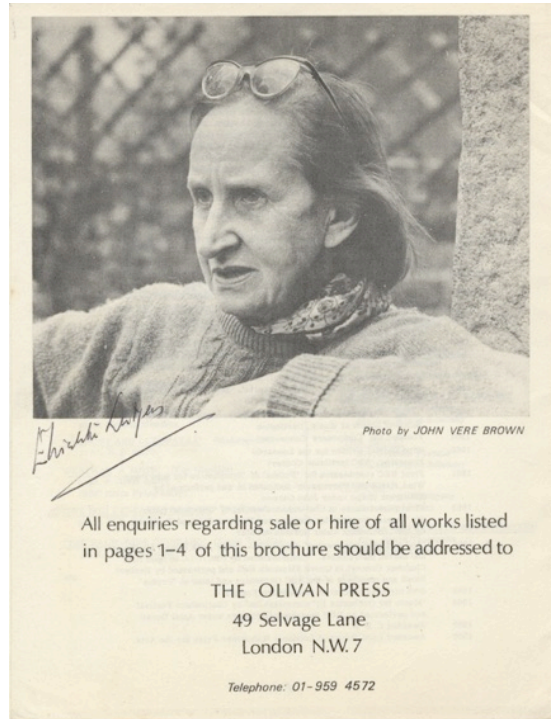
280. LUALDI, Adriano 1885-1971

La Duchessa di Padova Musica di scena e intermezzi, per la tragedia di Oscar Wilde. Autograph musical manuscript full score. Milano, November-December 1931.

Oblong folio (ca. 240 x 302 mm.). Modern brown morocco with gilt titling to upper. 1f. (title), 3-60 pp.; pp. 2, 6, 8, 12, 14, 24, 28, 30, 34, 36, 42, 46, 58-60 blank. Notated on 14-stave music paper, outer margins uncut, watermarked "C. Volpini." Music divided into fifty numbers. Title, "La Duchessa di Padova," and composer's name, "A. Lualdi," as caption title to each number. Music and part of literals in black ink; headings, scene numbers, rehearsal numbers, textual cues, more literals, and some notational corrections in red ink. Further additions in the composer's hand in pencil. Pagination in pencil to rectos including title and final blanks. Circled dot in blue pencil to upper right corners of most rectos. Signed and dated in black ink at conclusion: "Milano, 18 novembre 3 dicembre 1931 Adriano Lualdi." Title slightly foxed; occasional minor tears and creases.

Productions of Oscar Wilde's play *The Duchess of Padua* (1883) are rare, and Lualdi's setting appears to be unknown; the present work is not included in any of the available lists of Lualdi's works and there is no evidence that it was ever performed. Not in Steiger or the *Enciclopedia dello Spettacolo... Indice Repertorio*.

"Italian composer, conductor and writer on music Adriano Lualdi studied music in Rome and then in Venice with Wolf-Ferrari... In the 1920s he also became active as a music critic: among his numerous writings, *Viaggio musicale in Italia* is particularly valuable for the light it throws on the Italian musical world of the time. An ardent fascist, Lualdi was 'elected' to parliament in 1929 as representative of the *Sindacato Nazionale dei Musicisti*. He was an organizer of the first few Venice Festivals (1930–34) and director of the conservatories of Naples (1936–44) and Florence (1947–56). Lualdi's association with fascism, which conditioned his teaching and organizing activities as well as his polemics, led to his being overrated in the 1930s, but in due course aroused such antagonism that his reputation may have suffered unfairly." John C.G. Waterhouse in *Grove Music Online*. (25040) \$2,800



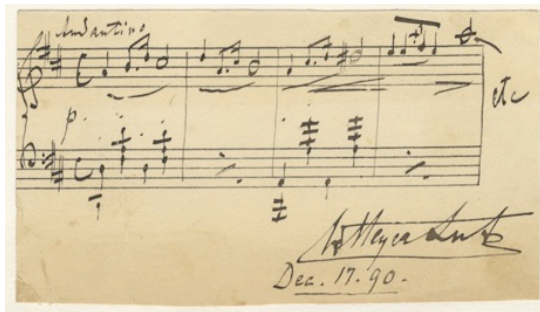
281. LUTYENS, Elisabeth 1906-1983

Autograph signature in black ink to final page of a brochure of Lutyens's works published in London by the Olivan Press. 1f., 5, [i] pp. on 2 bifolia. Ca. 213 x 164 mm. Includes a summary of the English composer's career on p. 5. Slightly worn, soiled, and creased.

Together with:

A catalog of Lutyens's works for sale or hire, published in London by Mills Music Publishing. 6 pp. on 1 folio. Ca. 221 x 168 mm. With a brief biography, list of commercial recordings, and selected reviews.

"Lutyens is credited with bringing Schoenbergian serial technique (albeit her own very personal interpretation of it) to Britain... she first used a 12-note series in *Chamber Concerto I for 9 instruments* (1939), but earlier than this she had been using the techniques of inversion and retrograde fundamental to a serial idiom, and she stated she had been inspired to this by precedents she found in older British music, especially Henry Purcell... A combative and idiosyncratic character and a composer of music that has been described as 'sensuously beautiful', Elisabeth Lutyens had to struggle to earn her place among the composers of classical twentieth century musical canon, and her music is still seldom heard or recorded." Wikipedia online. (25413) \$85



282. LUTZ, Wilhelm Meyer 1828-1903

Autograph musical quotation signed "W. Meyer Lutz" and dated December 18, [18]90. Four measures of a keyboard work, notated on two staves, in common time, and with a key signature of two sharps (D major). Marked "Andantino." Ca. 61 x 109, laid down to mount ca. 94 x 141 mm. Trimmed, slightly affecting staves and clefs at left margin; lightly soiled, browned, and creased; verso of mount with extensive biographical annotations in pencil.

Lutz was an English composer, conductor, and organist of German descent. "As an operatic practitioner Lutz conducted an annual season at the Surrey Theatre, London (1851–5), acted as musical director to various English opera companies in the 1860s, oversaw stage and concert tours by Giulia Grisi and G.M. Mario, Louisa Pyne and William Harrison, and others, and composed light operas 'in the school of Auber'. He made his greatest mark in the popular musical theatre in London, however, where he was a force in the development of the musical. In February 1869 he was appointed director of music at the new Gaiety Theatre, where he proved an invaluable support to the manager, John Hollingshead, for 17 years. He then served under Hollingshead's successor, George Edwardes, who began to present original scores (rather than pasticcios) by Lutz." Stephen Banfield in Grove Music Online. (25384) \$85

283. LUZZATTI, Arturo 1875-1959

Autograph signature ("Art. Luzzatti") dated B[uenos] Aires, October 1944 on a reproduction head-and-shoulders photograph of the composer. Laid down to a black cardboard mount, overall size ca. 147 x 106 mm. Slightly worn and soiled, not affecting signature; some biographical annotations in pencil to verso of mount.

Born in Turin, Luzzatti studied composition at the Milan Conservatory. He later moved to Buenos Aires, where he served as the orchestra director at the Teatro Colón and teacher at the Conservatorio Nacional de Música y Arte Escénico. His many musical compositions include the ballet Judith (1938) and the oratorio Salomón (1942)." (25416) \$25



To Be Continued ...