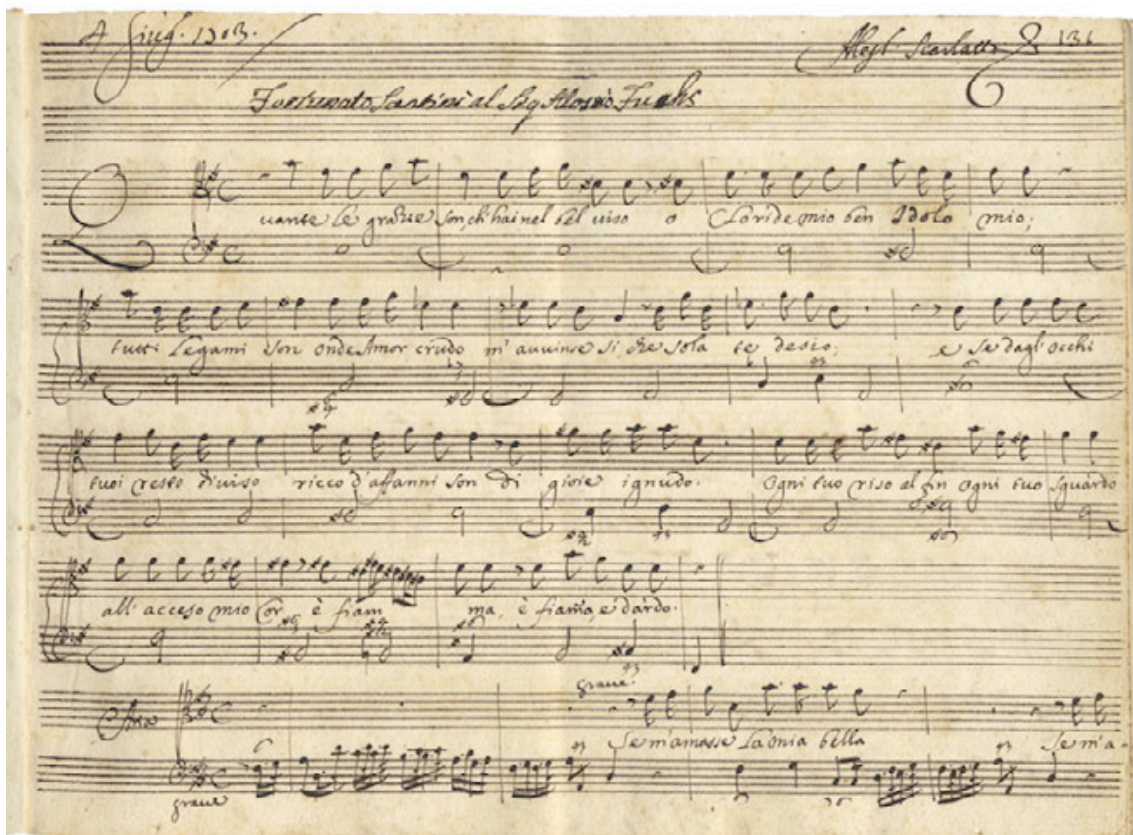


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HIGHLIGHTS

EDOUARD RISLER (1873-1929)

An archive of 66 autograph letters from this virtuoso pianist documenting his career and travels, with commentary on the works of other composers including Beethoven.

Item 416

JEAN ROGER-DUCASSE (1873-1954)

Variations plaisantes sur un thème grave pour orchestre et harpe obligée. Autograph manuscript of the complete work, with corrections, signed and inscribed to both the distinguished harpist Alfred Blondel and the music critic Georges Jean Aubry.

Item 419

ANTON RUBINSTEIN (1829-1894)

Valse-caprice pour le Piano. Autograph manuscript of the complete work, with significant corrections. Finely bound.

Item 433

ALESSANDRO SCARLATTI (1660-1725)

Quante le grazie son... Solo cantata for alto and basso continuo. Autograph manuscript of the complete work. Of great rarity. From the collection of Aloys Fuchs and, later, Louis Koch.

Item 444

FLORENT SCHMITT (1870-1958)

Tristesse au jardin (Laurent Tailhade), op. 52. Autograph manuscript of the complete work. Unpublished.

Item 451

ROBERT SCHUMANN (1810-1856)

Mein Garten; Geisternähe, op. 77, nos. 2 and 3. Autograph manuscripts of two complete songs, with autograph attestation in the hand of Clara Schumann.

Item 457

JOHN CHRISTOPHER SMITH (1712-1795)

The Fairies an Opera. The Words taken from Shakespear[!] &c. London: Walsh, 1755. First edition of the full score of this work by Handel's pupil and copyist, based on Shakespeare's *Midsummer Night's Dream* and *The Tempest*.

Item 468

JOHANN STRAUSS, Father (1804-1849) & **Son** (1825-1899)

First and early editions.

Items 485-505

RICHARD STRAUSS (1864-1949)

Salome, op. 54. Rare first edition of the full score of this "unsettling blend of oriental exoticism and sexual depravity..." Grove Music Online.

Item 511

391. RACHMANINOFF, Sergei 1873-1943

Dva neokonchennykh kvarteta dlia 2-kh skripok, al'ta i violoncheli Two [unfinished] String Quartets Redaktsiia B. Dobrokhotova i G. Kirkora Edited by B. Dobrokhotov and G. Kirkor Partitura i golos. [Score only]. Moscow–Leningrad: Gosudarstvennoe muzykal'noe izdatel'stvo State Music Publishers [PN M. 18644 G., 1947.

Quarto. Sewn. Original publisher's light gray wrappers with titling within decorative border. [i] (title), [i] (editorial foreword in Russian), 3-42 (music), [i] (critical notes), [i] (blank) pp. Price "Ts[ena] 14 r[ublei] 85 [kopeek]" (Price 14 rubles and 14 kopecks) printed to upper left corner of verso of lower wrapper; publisher's logo to center, colophon to foot. Printed note (formerly covered by overpaste) to foot of upper wrapper: "Leeds Music Corp. 1270 6th Ave N.Y.C." Handstamps to head of p. 3: "Property of the City of New York" (with shelfmark added in manuscript): "L553944;" manuscript annotation to lower left corner of p. 37: "L553944MY;" handstamp to foot of final blank page, "Printed in Soviet Union." Wrappers slightly worn; small tears to spine. Quite browned.

First Edition of the full score. Threlfall/Norris, II/30 and II/35. Palmieri pp. 28 and 32.

This edition belongs to an era when the Soviet state publishers systematically issued the unpublished music of the (only recently canonized) "Russian Classics." Those compositions often remained unfinished and were preserved in a rather sketchy state, necessitating substantial editorial additions; for instance, in the second quartet of the present volume, the recapitulation and coda of the first movement (mm. 129-212) and the final section of the second (mm. 270-357) are completely the work of the editors, musicologist Boris Dobrokhotov (1907-1987) and composer and musicologist Georgii Vasilevich Kirkor (1910-1980).

(24991)

\$75

Autograph Manuscripts of One of America's Most Noted Film Composers

392. RAKSIN, David 1912-2004

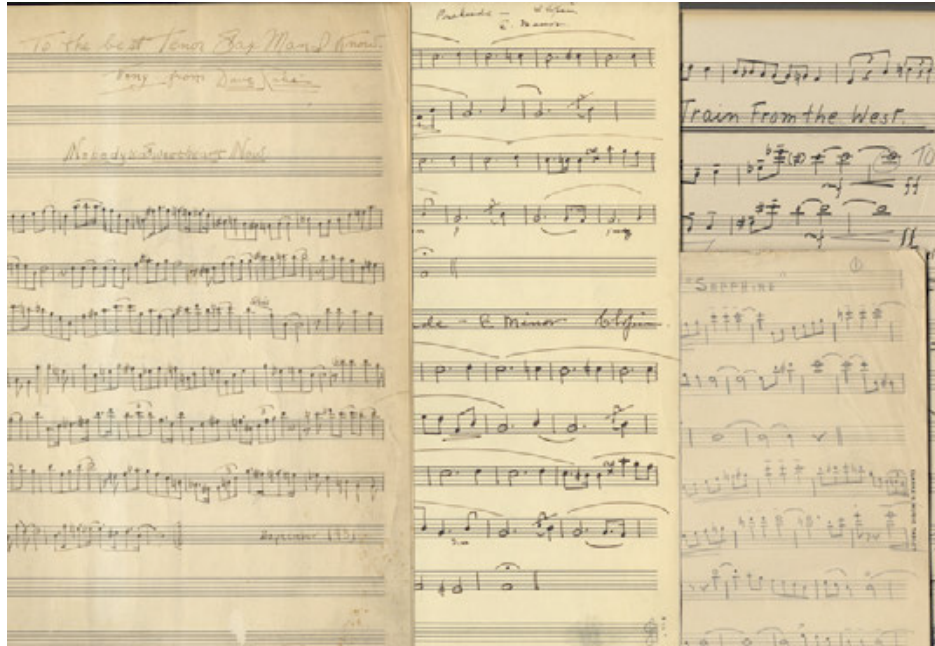
A small group of autograph musical manuscripts for alto and tenor saxophone in the hand of the noted film composer. 1930s or later.

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

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

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

4. 1 page, in all likelihood for tenor saxophone. Folio (ca. 320 x 240 mm). Notated in ink on 12-stave music paper paginated "6" at upper left corner. First staff: conclusion of an unknown piece in 4/4 time with a key signature of four sharps. Second staff: blank, with headed "Train from the West." Staves 3-12: [?]entire part



for "Train from the West" (double bar at the end). Various verbal cues to other parts in both pencil and ink; notational corrections in pencil, partially erased; rehearsal numbers 32-35 in red pencil framed in blue. No signature or date. Most probably used for conducting; frequent changes of tempo suggest that the fragment belongs to a film score. Slightly worn and creased; laid down to styrofoam with dark gray mat.

"*Nobody's Sweetheart Now*," a 1923 song by a team of authors including Elmer Schoebel (1896-1970), is a pop standard. The other two songs are considered jazz standards: "*Some of These Days*" was written by Shelton Brooks (1886-1975) and popularized by Sophie Tucker's 1911 recording; "*Dinah*," by Harry Akst (1894-1963) was first introduced in 1923 and remained highly popular throughout the 1920s and 1930s. "*Train from the West*" is most likely from a film score; the style of manuscript and the quality of paper of "*Sapphire*" suggest that this fragment belongs to an unknown arrangement from Raksin's very early years.

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

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

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

393. RANDEGGER, Alberto 1832-1911

Vintage tinted postcard photograph signed "Alberto Randegger." Bust-length portrait of the noted English conductor, teacher, and composer of German and Italian descent by Ellis & Walery published in London by J. Beagles & Co. Signed in black ink at lower margin and dated December 28, 1905. Ca. 139 x 87 mm. Lightly worn and soiled; biographical annotations in pencil to verso.

"Randegger's vocal works include a dramatic cantata Fridolin, composed for the Birmingham Festival (1873), a choral setting of Psalm cl for the Boston Musical Festival (1872), and the vocal scenas Medea (1869), Saffo (1875), and The Prayer of Nature (1887). He also composed a large number of songs and edited several collections of vocal music. As an enthusiastic promoter of British music, he conducted new works at the Norwich Festival by Cowen, J.F. Barnett, Stanford, Mackenzie, Prout, Parry, German and others, and at the 1905 Festival invited 14 British composers to conduct performances of their own works... Randegger did much to encourage a following for Wagner's early operas, and was admired for his Verdi interpretations: he had known the composer in Italy, particularly in Trieste at the time of Stiffelio (1850)... But his greatest influence was as a singing teacher... his textbook Singing (London, 1893), one of Novello's Music Primers, was widely used in English-speaking countries." George Grove et al in Grove Music Online. (25440) \$45

394. RAVEL, Maurice 1875-1937

L'Heure Espagnole Comédie musicale en un acte, Poème de Franc-Nohain... Partition pour Chant et Piano Transcrite par l'Auteur. [Piano-vocal score]. Paris: A. Durand & Fils [PN D. & F. 7073], [after 1911].

Small folio. Full red cloth with gilt titling to spine. 1f. (title printed in red and black), 1f. (dedication), 1f. (named cast list of first production in Paris at the Opéra-Comique on May 19, 1911), [i] (index), [ii] (performance notes), 114 (music), [ii] (blank) pp. With printed dedication "À Madame Jean Cruppi Hommage de respectueuse amitié Maurice Ravel." Handstamps to lower right corner of title: "Made in France" and "Net: 50 Frs." Former owner's signature in pencil to upper left corner of title: "Rood." Minimally browned. A very good copy overall.

First Edition, later issue (the first issue was published in 1908). Orenstein, Ravel: Man and Musician, p. 228.

The libretto is closely based on the play by Franc-Nohain. Madame Jean Cruppi (the dedicatee) convinced the director of the Opéra-Comique, Albert Carré, to stage the work in spite of its risqué story line.

"In a letter of 17 May 1911, two days before the première, Ravel wrote: 'What I've tried to do is fairly ambitious: to breathe new life into the Italian opera buffa: following only the principle ... the French language, like any other, has its own accents and inflections of pitch.' At the same time he referred to Musorgsky's Zhenit'ba ('The Marriage') as the work's only real ancestor. It also forms part of a larger group of Spanish works that spanned Ravel's whole career, and the necessary Spanish colouring provided him with a reason for a virtuoso use of the modern orchestra, which he felt was 'perfectly designed for underlining and exaggerating comic effects'." Roger Nichols in Grove Music Online. (24649) \$100

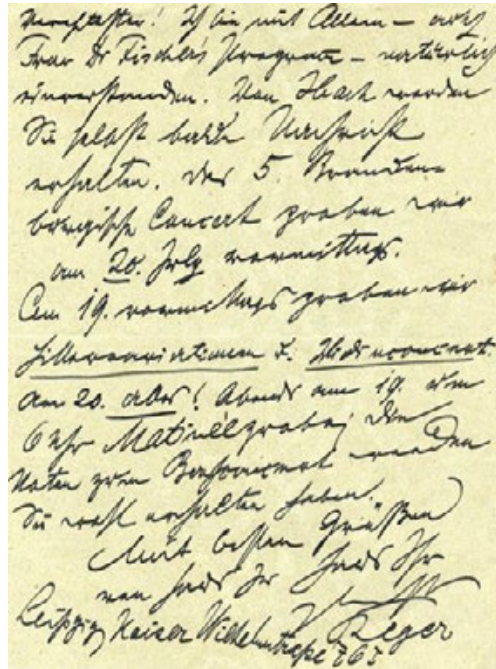
395. RAWSTHORNE, Alan 1905-1971

Autograph musical quotation as part of a letter signed to the Colombian musicologist Otto de Greiff. 1 page. Quarto. Dated August 22, 1953. On personal letterhead with Rawsthorne's Saffron Walden address to head.

The composer thanks de Greiff for his kind letter and writes *"I am so glad you like the second piano concerto. Here are a few notes from the last movement."* Rawsthorne then pens a two-bar autograph musical quotation from the work. Creased at folds; very slightly browned; minor foxing.

An English composer, "it was not until the 1938 ISCM Festival in London that [Rawsthorne] achieved wide recognition with the Theme and Variations for two violins. At the 1939 festival, in Warsaw, a far more

ambitious score, the Symphonic Studies, demonstrated his mastery of orchestral resources, while in the same year the First Piano Concerto (in its original version, with strings and percussion) confirmed the achievement of a highly individual language and certain structural predilections; both were to remain remarkably constant throughout the rest of his career... In a historical perspective of 20th-century English composition this unostentatious yet finely wrought music deserves an honourable place." Peter Evans in *Grove Music Online*. (20677) §150



Reger Writes on Rehearsals of Two of his Own Works and Bach's "Brandenburg" Concerto

396. **REGER, Max 1873-1916**

Autograph letter signed "Reger," postmarked June 27, [?]1911. 1 page. Octavo. A "Kartenbrief" to "Kurdirektor von Beckerath" in Bad Pyrmont. With integral address leaf.

Reger agrees to programs, "including the one by Frau Dr. Fischer," and goes on to discuss rehearsals of various pieces including his *Hiller Variations* and *Violin Concerto* on July 19th and the 5th *Brandenburg Concerto* on July 20th.

"[Reger's] musical style, which combines a chromatic harmonic language with Baroque and Classical formal procedures, situates him as both a successor to late 19th-century Romanticism and a forerunner of early 20th-century modernism..." Reger met the 16-year-old violinist Adolf Busch at the Cologne Conservatory in 1909. "Two years later, Reger and Busch gave their first public recital together at a Bach-Reger Festival (which also included a performance of the Violin Concerto) in Bad Pyrmont... Although Reger continued to produce chamber music in considerable quantities, his Leipzig years are most notable for his maturation as an orchestral composer... The *Hiller Variations* (1907) were followed by the *Violin Concerto* (1907–8) and the *Symphonischer Prolog zu einer Tragödie* (1908)... Reger's orchestral output gradually acquired softer, more Romantic contours. This was especially true after 1911 when Reger became director of the orchestra of the ducal court of Saxe-Meiningen in a line of succession that included Bülow and Richard Strauss." John Williamson in *Grove Music Online*.

An interesting letter mentioning two of Reger's own works together with one of Bach's (one of his greatest influences), in rehearsal presumably for a performance at the Bach-Reger festival with Busch mentioned above. (21001) §775

397. **REHFELD, Kurt born 1920**

Autograph musical quotation signed "Kurt Rehfeld," dated July 21, 1979, and inscribed "Mit freundlichen Grüßen und den besten Wünschen." On dark ivory paper ca. 82 x 144 mm. with 2 pre-printed staves per side. Approximately two measures notated in two-part harmony on upper staff, in treble clef, 3/4 time, and a key signature of one sharp. Blank upper margin very slightly creased and with minor annotation in pencil.

Rehfeld is a German composer and conductor active principally in Stuttgart. He has composed music for chamber ensemble, wind band, and several films. He has also worked for various south German broadcasting stations, including the Süddeutscher Rundfunk (SDR), served as conductor of the Radio Symphonieorkest Stuttgart, and made various recordings with his own orchestra. Dutch Wikipedia online. (25385) \$75

398. **REINECKE, Carl 1824-1910**

Quintett für Pianoforte zwei Violinen, Viola und Violoncello componirt und seinem Freunde Heinrich Leo gewidmet... Op. 83. Pr. M. 12. [Score and parts]. Hamburg... Wien: Aug. Cranz... C.A. Spina [PN 5316], [after 1875].

Folio. Black cloth-backed plain blue wrappers with title labels in manuscript to uppers. [1] (title) 2-47; 8; 8; 8; 8 pp. Lithographic transfer. Wrappers slightly worn and with occasional small edge tears and chips. Small handstamps and labels of The Tonkünstler Society and New England Conservatory to wrappers and music.

"As a composer Reinecke was best known for his numerous piano compositions, representing virtually every musical form of the time and, despite being influenced by Mendelssohn's melodic style, was stylistically nearer to Schumann... Gifted in many fields, he was also a talented painter and poet. His lucidly written books and essays contain many observations still of interest." Reinhold Sietz in Grove Music Online. (24902) \$90

399. **REISSIGER, Carl Gottlob 1798-1859**

[Op. 147]. *Grande Sonate pour Piano et Violoncelle composée et dediée à Mr. le Baron Borromäus de Miltitz... Oeuv. 147. Pr. 1 Thlr. 18 Gr.* [Parts]. Leipzig: Breitkopf & Härtel [PN] 6198, [1839-40].

Folio. Sewn. Piano: [1] (title), [2] (blank), 3-35, [i] (blank); Violoncello: 7, [i] (blank) pp. Slightly worn; some foxing, most noticeable at margins. Small oval handstamps of publisher and Amsterdam music seller to foot of title; additional handstamp of Dutch musical association and unidentified collector to head of title.

"[Reissiger's] chamber music, like that of Spohr and Onslow, remains within the limits of the tradition of Mozart and Beethoven." John Rutter and Manfred Fensterer in Grove Music Online. (24239) \$120

400. **REISSIGER, Carl Gottlob 1798-1859**

[Op. 199]. *Quatuor pour le Pianoforté, Violon, Alto & Violoncelle... Op. 199... Pr. M. 7, 80.* [Parts]. Offenbach s/M: Jean André [PN] 7331, [1853].

Folio. Unbound. Piano: [1] (title), 2-31, [i] (blank); Violin: 9, [i] (blank); Viola: 9, [i] (blank); Violoncello: 9, [i] (blank) pp. Some fingering in pencil to violin part; early owner's signature indecipherable. Spine reinforced with gray cloth tape. Slightly foxed and thumbbed; occasional minor staining; some leaves separated at spine. (24241) \$120

An Historical Anthology of Greek Music

401. REMANTAS, Adamantios and Prokopios D. ZACHARIAS

Ariōn: hē musikē tōn Hellēnōn hōs diesōthē apo tōn archaiotatōn chronōn mechri tēs sēmeron... Timatai Dr. 12.— [Anthology of Greek music from ancient times to the present; in Greek]. Athinai: Typois Epam. Zankouroglou, 1917.

Folio. Original publisher's decorative wrappers. [i] (title), [i] (copyright notice and handstamps of authors' signatures), [i] (contents), [i] (bibliography), [ii] (preface by the editors, dated Athens, December 1916), [xxxvi] (introductory essay in three chapters), 64 (music) pp. Textual matter typeset. In Greek. Textual matter paginated using Greek letters (Milesian numerals). Original overpastes as corrections to numeration of songs from 55 on. Music presented in piano layout (two braced staves per system), with the text of the first strophe written above. Any further strophes printed as residual text. Inscription in ink to upper right corner of upper wrapper: "A Mon[sieur] Edward D[...] Souvenir de [...] à ?Spetrovi 9.IV. 1934 [...]." Annotations in German in purple pencil. Upper wrapper partly detached, with some loss; lower lacking. Most signatures detached.

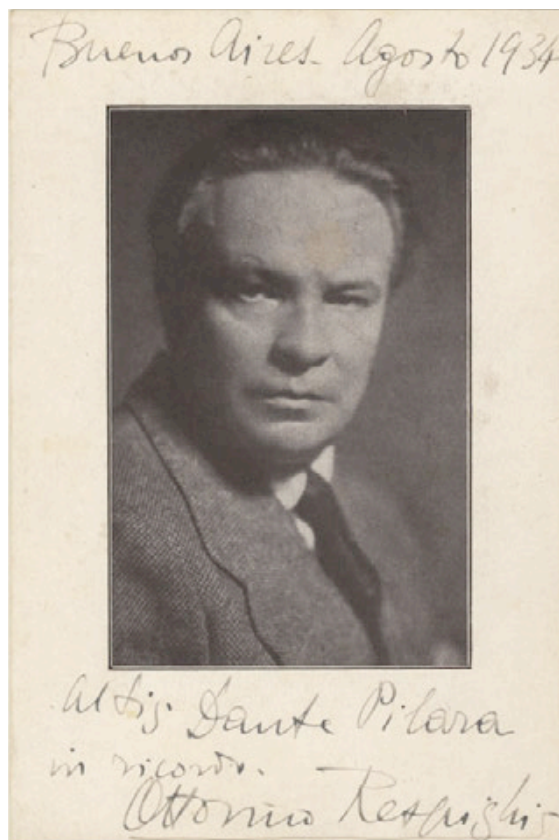
WorldCat (five copies only: the University of Basel; Royal Danish Library, Copenhagen; Bayerische Staatsbibliothek, Munich; Harvard University; Smith College. Additional copies at the Staatsbibliothek zu Berlin and Österreichische Nationalbibliothek, Vienna.

An anthology of traditional Greek music from antiquity (Seikilos epitaph) to the early twentieth century, including folk songs, dances, and samples from the repertory of the Greek Orthodox Church. With extended scholarly preliminaries and commentaries. (25023) \$75

402. RESPIGHI, Ottorino 1879-1936

Head-and-shoulders photographic reproduction signed in full, dated Buenos Aires, August, 1934, and inscribed "Al Sig. Dante Pilara in ricordo." Ca. 180 x 120 mm. Laid down to ivory cardstock, overall size ca. 209 x 149 mm. Slightly soiled, with occasional light staining; very small tear to blank right margin.

"Despite the eclecticism and uneven quality of his output as a whole, the colourful inventiveness of his most successful works has won them an international popularity unmatched by any other Italian composer since Puccini." John C. G. Waterhouse et al in *Grove Music Online*. (25407) \$285





First Edition of a Rare 18th Century Italian Treatise on the Physics of Vibrating Strings

403. RICCATI, Count Giordano 1709-1790

Delle Corde ovvero Fibre Elastiche Schediasmi Fisico-Matematici. Bologna: Stamperia di San Tommaso d'Aquino, 1767.

Carta rustica. 1f. (title printed in red and black), xxiv, 246, [ii] pp. + 7 folding engraved plates of diagrams and 1 folding plate between pp. 16-17. Occasional woodcut and engraved head- and tailpieces. A fine, uncut and unopened copy. Wrappers slightly worn and stained.

First Edition. Rare. Regazzi 2757. Not in Cortot, Wolffheim, Hirsch or Gregory Bartlett. RISM BVI p. 701 (no copies recorded in North America).

Riccati was an Italian mathematician, music theorist, physicist and architect, the first to study the laws of a vibrating membrane. "The text of this work is divided into eight 'Schediasmi' and five dissertations. The first are devoted to the proportion between the distension of the cord and the force that it produces, compression of air, the proportion between the force applied to the middle of a stretched cord and the various effects, the vibration of a sonorous cord, the vibration of an aerial cord, the proportions of the cord of a musical instrument, the factors governing the frequency of the vibration generated by a natural or artificial instrument, and the propagation of sound in the air... Of the five dissertations at the end, the first two discuss the propagation of sound by line and radius from a central source, the first making the assumption that the vibration will remain constant throughout the range and the second assuming that the vibration will decrease as the distance from the source becomes greater. The third dissertation concerns the propagation of sound in spherical sectors. In the fourth dissertation, Riccati presents Euler's formula from his work on the nature of fire, on the means of determining the velocity with which sound is propagated in the air... The fifth, and final, dissertation is concerned with the hypothesis proposed by Frisi that the vibration is propagated through the air in a wave, the air molecules being set in motion by those already activated; this is in contrast to the notion that all of the air is set in motion simultaneously by the initial sound." Roberts & Trent: *Bibliotheca Mechanica*, p. 278. (12204) \$1,350

404. RICCI, Luigi 1805-1859

Un'Avventura di Scaramuccia. Melodramma comico di Felice Romani. [Piano-vocal score]. Milan: Ricordi [PN 7475-7493], ca. 1835.

Oblong folio. Leather-backed marbled boards with titling gilt to spine. 1f. (title), 1f. (cast list, contents), 5-264 pp. With contemporary signature to title page. Engraved throughout. Binding worn, rubbed and bumped. Minor foxing and browning; corners thumbed; minor marginal tears, some repairs; remnants of early binding to inner margin of title page.

First Edition. Rare. OCLC 32110020 (one copy only). First performed in Milan at La Scala on March 8, 1834.

The Italian composer Ricci achieved "a notable success with Un'avventura di Scaramuccia, written to a witty libretto, part romance, part theatrical satire, by Felice Romani... [His] is one of the more individual voices of Italian opera of the period. His chief gift was for comedy, to which he brought not only a complete mastery of the traditional devices but also a new, robust buffo manner characterized by a wealth of bouncing allegretto melodies, mostly in duple time, and a not infrequent use of folk tune." Julian Budden in *Grove Music Online*. (12565) \$450

405. RIEGER, Gottfried 1764-1855

Theoretisch-practische Anleitung die Generalbaß- und Harmonielehre in 6 Monathen gründlich und leicht zu erlernen... Eigenthum des Verfassers. Brünn: xu haben in der Wohnung des Verfassers... und in Commission bey Seidel und Comp., 1839.

Octavo. Half dark brown pebbled cloth with marbled boards, spine in compartments with rules and titling gilt. [i] (title), [i] (printer's note), 1f. (preface), 109, [ii] (table of contents), [i] (blank) pp. Printed on laid paper. With typeset musical examples throughout. Author's monogrammatic blindstamp to lower edge of initial leaves. With the small circular decorative handstamp of Peregin Weis to title. Binding slightly worn, rubbed, and bumped; corners slightly cracked. Minor dampstaining throughout, heavier to outer edges; occasional light foxing; scattered annotations in pencil and blue crayon.

First published in 1833 (as *Harmonielehre oder Kunst, den Generalbaß in sech Monaten zu erlernen*) in Vienna by Strauss, Rieger's treatise was reprinted several times in Vienna and Brünn. The present Brünn edition, published on commission by Seidel, is quite scarce.

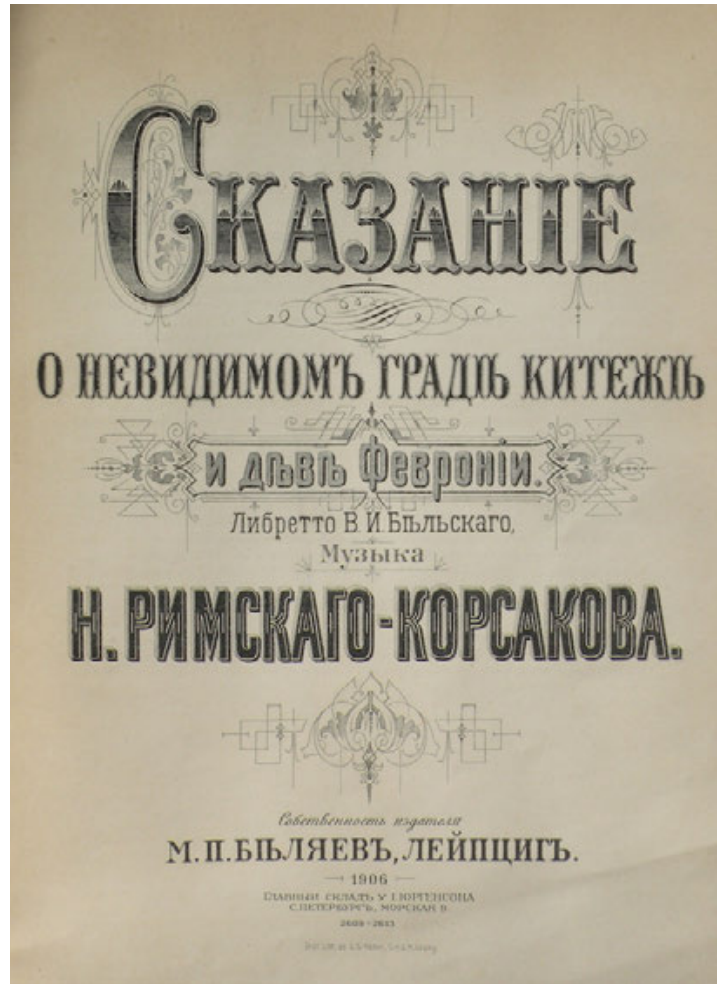
Rieger was a Moravian teacher and composer of Austrian descent. In Brünn "he was active as a teacher and conducted oratorio and symphony concerts. In 1828 he founded a music institute where he taught string and wind instruments, singing and music theory; here he had about 200 pupils... [he] was known as an excellent teacher of counterpoint." Rieger wrote singspiels, much sacred music, and numerous piano and instrumental works. Karel Steinmetz in *Grove Music Online*. (24961) \$125

Conceived as Rimsky-Korsakov's *Opus Summum*

406. RIMSKY-KORSAKOV, Nikolay 1844-1908

[Legend of the Invisible City of Kitezh]. *Skazanie o nevidimom grade Kitezhe i deve Fevronii. Libretto V. I. Bel'skogo...* [The Legend of the Invisible City of Kitezh and the Virgin Fevroniia. Libretto by V. I. Belsky]. [Piano-vocal score]. Leipzig: M. P. Belaieff [PN 2613], 1906.

Folio. Original publisher's light gray printed wrappers with titling within decorative border. [i] (title), [ii] (notes on the libretto by Belsky), [iii] (notes on performance by Rimsky-Korsakov), [iv] (cast list), 5-326, [ii] (blank) pp. Text in Russian only. Printed note to lower right corner of final page of music: "Stich und Druck von G. C. Röder G.m.b.H., Leipzig." Titling to upper wrapper in Russian and German: "Die Legende von der unsichtbaren Stadt Kitesh und von der Jungfrau Fewronia. Text von W. I. Bielsky." Price list in German to foot of upper wrapper; the full score (Partitur) is listed at "M. 140._" or "R. 49._"



[?]Distributor's handstamp to the right of price list: "100% Teuerungszuschlag 20% S[illegible]z[uschlag]" (100% adjustment for inflation, 20% adjustment for [...]). Publisher's catalogue to verso of upper wrapper and both sides of lower. Handstamp "C. H. Glover" to upper right corner and foot of upper wrapper. With program (one mimeographed leaf) for two performances of the opera by the British Broadcasting Corporation in 1951 with Issay Dobrowen conducting laid in. Wrappers somewhat worn; corners creased; spine frayed and mostly detached with some loss, reinforced with tape. Slight browning to outer edges; final signature detached.

First Edition. Rare. OCLC and COPAC (two copies only, at The British Library and the University of London). The present copy was apparently used in England in the 1950s.

First performed in St. Petersburg on February 7/20, 1907, this was Rimsky-Korsakov's penultimate opera and the last produced in his lifetime, conceived as his opus summum. "Kitezh is often called the 'Russian Parsifal,' and this is justified insofar as Wagner's last opera was clearly among its models. The miracle music in Acts 3 and 4 resonates with the basso ostinato from the Good Friday Spell, and there is even a sort of Dresden Amen in the last scene... The opera's opening scene, of which the music is often reheard later, is rightly compared with the Forest Murmurs in Siegfried... Of course, there are also many resonances in Kitezh from earlier Russian opera, of which there was by the early 20th century a distinguished body of 'classics.' Chief among them was Glinka's A Life for the Tsar; the collision of national forces in Rimsky's opera was modelled on Act 3 of Glinka's, in which the Poles break in on a betrothal ceremony just as the Tatars do in Kitezh, their approach being telegraphed to the audience by a preliminary snatch of their leitmotif between the strains of a wedding song..." Richard Taruskin in Grove Music Online. (24596)

\$850



407. RIMSKY-KORSAKOV, Nikolay 1844-1908

[Sadko]. *Sadko. Opera-Bylina v semi kartinakh...* [Opera-legend in seven tableaux]. [Piano reduction with text but without separate vocal lines]. Leipzig [Cyrillic]: M. P. Beliaev [Cyrillic; i.e., Belaieff] [PN 2005], [ca. 1900-03].

Folio. Full flexible brown cloth boards, with titling gilt in Cyrillic to spine and "Musique" stamped in gilt to upper. 1f. (blank), 1f. (decorative chromolithographic title by A. Antipov), 229, [i] (publisher's catalogue) pp. Printer's note to lower right corner of p. 229: "Stich und Druck von C. G. Röder, Leipzig." Caption titles, scene descriptions, stage directions and text underlay in Russian (Cyrillic) only. Caption title to p. 1 credits transcription for piano solo to A. N. Shefer [?Schäfer]. Publisher's catalogue "Compositions pour Piano publiés par M. P. Belaieff à Leipzig," numbered "18," lists the works of Anatoly Lyadov ("Anatole Liadow") through op. 52 (1901) and those of Alexander Scriabin ("Scriabine") through op. 28 (also 1901). Wrappers lacking. Slightly browned.

First Edition of this arrangement, early issue. Rare. Davis p. 270. WorldCat (two copies only, at the National Library of Israel and Santa Fe University of Art and Design). Karlsruher Katalog (one copy at the Mozarteum, Salzburg). Full score, parts, and piano-vocal score (PN 1430-34) were published in 1897, but the plate number of the present arrangement points to a date around 1900. For this copy, the publisher's catalogue suggests 1901-03. Lyadov's subsequent piano work, his op. 53, was published in 1903; Scriabin's Fourth sonata op. 30 was published in 1904.

Sadko, to a libretto by Rimsky-Korsakov compiled from the bilina 'Sadko, bogatÿy gost' ('Sadko, the Rich Trader') and other ancient ballads and tales with the assistance of Vladimir Vasil'yevich Stasov, Vasily Yastrebtsev, Nikolay Shtrup, Nikolay Findeyzen and Vladimir Nikolayevich Bel'sky, was first performed in Moscow at the Solodovnikov Theatre on December 26 December 1897 / 7 January 1898 (Savva Mamontov's Private Russian Opera). (24972) \$250

408. RIMSKY-KORSAKOV, Nikolay 1844-1908

[Sadko]. *Sadko. Opera-Bylina v semi kartinakh...* [Opera-legend in seven tableaux]. [Piano-vocal score]. Leiptsig [Cyrillic]: M. P. Beliaev [Cyrillic; i.e., Belaieff] [PN 1434], [after 1908].

Folio. Full black cloth with original publisher's upper wrapper mounted to upper board, titling in Latin gilt to spine. [i] (prefaces in Russian and French), [i] (cast list in Russian and French), 416 pp. Caption titles, scene descriptions, stage directions, and text underlay in Russian (Cyrillic) and French. Russian preface is dated 1896; the French version, heavily edited and omitting paragraphs 4 and 5 of the Russian original, dated 1906; copyright notice dated 1908 to lower right corner of p. 128; "Printed in Germany" to lower right corner of page 1. Binding worn and shaken; joints split. Uniformly browned.

First Edition, later issue. Davis p. 270. The full score, parts, and piano-vocal score (PN 1430-34) were published in 1897.

*The basic plate number, found on all non-blank pages (except p. 98), beginning with the preface, is 1434. Several pages have other plate numbers added. The extra plate number 1430 to preface and cast list pages refers to the full score; the two pages were used for both full and piano-vocal score. The remaining extra plate numbers refer to offprints: 1639 for the chorus at the beginning of tableau I (pp. 4-23); 1641 for *Bylina o Volkhe Vseslaviche (bylina of Volkh Vseslavich; pp. 25-34)*; 1642 for *Rechitativ i Ariia Sadki (recitative and aria of Sadko; pp. 40-46)*; 1643 for *Khor krasnykh devits tsarstva podvodnogo (chorus of the beautiful maidens of the submarine empire; pp. 82-89)*; 1645 for *Khorovodnaia pesnia Sadki (round-dance song of Sadko [and the ensuing scene]; pp. 93-109)*; 1647 for *Rechitativ i Ariia [Liubavy] (Recitative and aria [of Lyubava]; pp. 128-36)*; 1648 for *Skazka i priskazka (fairy-tale; pp. 214-18)*; 1649 for *Pesnia Vaniazhskogo gostia (Song of the Varangian guest; pp. 227-29)*; 1650 for *Pesnia Indeiskogo gostia (Song of the Indian guest; pp. 232-35)*; 1651 for *Pesni Vedenetskogo gostia (Songs of the Venetian guest; pp. 238-43)*; 1652 for *Ariia [Sadki] (Aria [of Sadko] (pp. 282-84)*; 1653 for *Velichal'naia pesnia (Song of praise; pp. 300-305)*; 1654 for *Svadebnaia pesnia (Wedding song; pp. 321-327)*; 1656 for *Kolybel'naia pesnia (Lullaby; pp. 361-62)*; 1657 for *untitled duet of Sadko and Lyubava (pp. 369-76)*; 1658 for *Finale (pp. 394-416)*. All plate numbers other than 1430 and 1434 appear in smaller font. In all versions of Belaieff's original edition of Sadko (full score, piano-vocal score, reduction for piano solo, etc.), the wrapper assumes the function of a title, presenting the facts of publication (imprint, date, price list), with the title being purely decorative.*

The opera Sadko is not to be confused with Rimsky-Korsakov's "musical tableau" for orchestra of the same name, op. 9 (1867), the music of which is, however, used in the opera. (24978) \$300

409. RIMSKY-KORSAKOV, Nikolay 1844-1908

[The Snow Maiden]. *Schneeflöckchen (Snegurochka) [Snegurochka] Ein Frühlingmärchen Oper in 4 Aufzügen mit einem Vorspiel... Der Text ist dem Stück von Ostrowski entnommen Deutsche Übersetzung von A. Bernhard Neue vom Komponisten durchgesehene und umgearbeitete Auflage Klavierauszug mit Text M. 20.— n. Klavierauszug zu zwei Händen M. 10.— n.* [Piano-vocal score]. Moskau St. Petersburg Paris London New York Berlin Leipzig: Breitkopf & Härtel [PN 6400], 1908.

Folio. Original publisher's decorative dark yellow wrappers with titling printed in red and black within decorative borders. 1f. (frontispiece photographic portrait of Rimsky-Korsakov with facsimile signature in French, "Nicolas Rimsky-Korsakov"), 1f. (title), [i] (cast list; notes on performance), [i] (contents), 296 pp. Printer's note to lower right corner of p. 1: "Gravure et Impression de Breitkopf & Härtel à Leipzig." Notes to foot of final page: "Printed in Germany" to left, "1880-1881" to right. Preliminaries in German only; remainder of text in French and German.

With handstamp in Cyrillic to upper wrapper, recto of frontispiece, title, cast list, first page of music, and several additional pages: "Muzykal'nyi magazin Masterskaia 'Kantilena' Kherbin Kitaiskaia 143 Tel. 31-73" (Music store and repair shop "Cantilena" [?]Harbin...). Red handstamp "3" to upper wrapper, recto of frontispiece, title, cast list, and several additional pages; red handstamp "2" in the same style to p. 9, crossed out in pencil. Annotations in Swedish and German in pencil to pp. 36-42, 87-88, and 277-82. Upper

wrapper detached, torn, and frayed with slight loss; lower lacking; spine mostly lacking. Browned; occasional small edge tears; final signature completely, other signatures partially, detached; outer corners slightly bumped.

First Edition of the second version (composed in 1895, printed in 1898), later issue. Very similar to the copy at Sibley Library, Eastman School of Music, Rochester, NY with the following exceptions: the wrapper and title of the Eastman copy make reference to a French translation and the Paris production of 1908 (as part of Diaghilev's *Saisons Russes*) and spell the Russian title "Snégurotchka"; a new French cast list precedes the German one; the contents page is in French and German; the printer's note to page 1 is closer to lower edge; and the note to lower left corner of final page is lacking. The present copy may date from after 1908, with the latest possible date being 1914, when the First World War broke out.

The handstamps of a music store in Harbin, China, suggest that the copy left Russia eastward in the turmoil of the October revolution. The note "1880-1881" to the last page of music refers to the date of the composition of the first version of the opera. (24982) \$120

410. RIMSKY-KORSAKOV, Nikolay 1844-1908

[The Snow Maiden]. *Snegurochka (Vesenniaia skazka) Opera v chetyrëkh deistviiakh s prologom Libretto N. A. Rimskogo-Korsakova po odnoimënnoi p'ese A. N. Ostrovskogo Perelozhenie dlia peniia s fortepiano / Snow Maiden (A Vernal Fairy Tale) Opera in 4 Acts with a Prologue. Libretto by the Composer after A. N. Ostrovsky's play of the same title. Vocal score. [Piano-vocal score]. Moskva: Izdatel'stvo "Muzyka" [PN 4027], 1974.*

Quarto. Full blue cloth with titling in gilt and white to upper and spine. [i] (imprint), [i] (title in English), [i] (title in Russian), [i] (cast list), [i] (part title for prologue), [i] (blank), 102, [i] (part title for act 1), [i] (blank), 105-78, [i] (part title for act 2), [i] (blank), 181-250, [i] (part title for act 3), [i] (blank), 253-336, [i] (part title for act 4), [i] (blank), 339-425, [ii] (table of contents), [i] (colophon) pp. In Russian (Cyrillic with English title page. Price blindstamped to verso of lower board: "8 r[ubles] 62 k[opecks]." Handstamp in Polish to upper right corner of lower pastedown: "Cena [368.80] zł[oty] 10144V1175VIX" (price 368.80 zł[oty]...

The second issue of the 1967 edition. (24580)

\$50

411. RIMSKY-KORSAKOV, Nikolay 1844-1908

[The Tale of Tsar Saltan]. *Skazka o tsare Saltane Opera v 4 deistviiakh s prologom (v 7 kartinakh) Libretto V. Bel'skogo (po Pushkinu) Prerelozhenie dlia fortepiano i golosov Das Märchen von dem Zaren Saltan Oper in 4 Aufzügen mit einem Vorspiel Libretto von W. Belsky (nach Puschkin) Klavierauszug für Gesang und Klavier 4-e izd. [4th edition] (1300-2300)... No. 6797—71 l. M 49 g Pr. [Piano-vocal score]. Moskva [Cyrillic]... Mockau [!Moskau]: Gosudarstvennoe muzykal'noe izdatel'stvo Staatsmusikverlag R.S.F.S.R. [PN 4849 (et al.; see below)], 1932.*

Folio. Original brown cloth-backed decorative publisher's wrappers, with printed title label in Russian (Cyrillic) to upper and printed price "Tsena 18 rublei" (in Cyrillic) to lower. [i] (title), 2 (cast list in Russian), 3 (cast list in German), 4-280 pp. Colophon to foot of final page of music. Text in Russian and German. Identical red handstamps in Japanese to title label, title page, pp. 3, 4, 29, 109, 120, 149, 226, and 268; red handstamp "3" to title panel, title page, p. 3, p. 102, and final page of music. Annotations in pencil to German cast list and upper right corner of p. 121. Wrappers partially detached. Uniformly browned.

A scarce Soviet edition based on the plates of Bessel's first edition of 1901, with Russian orthography modernized in the plates and with new pagination. (24977) \$75

412. RIMSKY-KORSAKOV, Nikolay 1844-1908

[The Tsar's Bride]. *Polnoe sobranie sochinenii Tom tridtsat' sed'moi Tsarskaia nevesta opera v 4-kh deistviiakh Soderzhanie zaimstvovano iz dramy L. Meia Dopolnitel'nye stseny napisany I. Tiimenevym Tom podgotovlen G.V. Kirkorom Perelozhenie dlia peniia s fortepiano* [Complete works, vol. 37: The Tsar's Bride: Opera in four acts. Storyline taken from the play by Lev Mei. Additional scenes written by I. Tiimenev. Volume prepared by G. V. Kirkor. Arrangement for voices and piano]. [Piano-vocal score]. Moskva: Gosudarstvennoe muzykal'noe izdatel'stvo [State Music Publishers] [PN M. 25399 G.], 1956.

Quarto. Full dark gray cloth with titling stamped in white. [i] (half title), [i] (series title), [i] (title), [i] (blank), [i] (list of editorial board), [i] (blank), [vii]-xiii (editorial foreword), [i] (blank), [i] (cast list), [i] (blank), [i] (part title for overture), [i] (blank), 3-17, [i] (blank), [i] (part title for act 1), [i] (blank), 21-124, [i] (part title for act 2), [i] (blank), 127-204, [i] (part title for act 3), [i] (blank), 207-64, [i] (part title for act 4), [i] (blank), 267-321, [i] (blank), [i] (part title for appendix), [i] (blank), 325 (appendix), [i] (blank), [ii] (table of contents and colophon) pp. With photographic portrait of the composer tipped-in to leaf preceding foreword. Text in Russian (Cyrillic). Price blindstamped to verso of lower board: "56 r[ubles] 95 k[opecs]." Handstamp to foot of title: "Printed in USSR." Binding slightly worn, rubbed and bumped. Uniformly browned; paper imperfection to pp. 13-14.

The Tsar's Bride was first performed in 1899. "Although usually described as a historical opera, The Tsar's Bride is based on a wholly fictional drama that conjures an imaginary tragedy out of the tantalizing documentary vacuum surrounding Ivan the Terrible's brief third marriage, to a commoner named Marfa Sobakina. A lurid compound of jealousy, murder, potions and madness, Mei's play was from the first an opera in search of a composer... The opera is a natural counterpart... to Tchaikovsky's... Queen of Spades. In its extremely effective exploitation of opulent vocal display Rimsky's opera is an emulatory tribute to his late rival's 'Imperial style.'... In the fourth act... Rimsky proved wholly worthy of his models, which despite the many leitmotifs no longer included Wagner. With the exception of the unseen tsar's, these are of the 'recalling' rather than the 'identifying' variety, the kind of which Verdi, not Wagner, was the past master." Richard Taruskin in *Grove Music Online*.

The complete edition of Rimsky-Korsakov's works, published from 1946-1970 by the Soviet state publishing house under the guidance of an illustrious editorial board, remains a classic of Russian/Soviet musicology. The present volume was edited by composer and musicologist Georgii Vasilevich Kirkor (1910-1980). (24577) \$100

Chamber Works Without Piano

413. RIMSKY-KORSAKOV, Nikolay 1844-1908

Polnoe sobranie sochinenii Tom dvadtsat' sed'moi Kamernye ansambli Partitura i golosa Tom podgotovlen G. V. Kirkorom. [Complete works, vol. 27: Chamber works: Full score and parts. Volume prepared by G. V. Kirkor]. Moskva: Gosudarstvennoe muzykal'noe izdatel'stvo [State Music Publishers] [PN M. 24858 G.], 1955.

Quarto. Full gray cloth with titling embossed in white within decorative blindstamped border, with parts for horns and clarinets in lower pocket.

Score: [i] (half title), [i] (series title), [i] (title), [i] (blank), [i] (list of editorial board), [vii]-xiii (editorial foreword), [i] (blank), [i] (part title for *String Quartet in F major*, op. 12 [1875]), [i] (blank), 3-35, [i] (blank), [i] (part title for *Sextet for 2 violins, 2 violas, and 2 violoncellos* [1876]), [i] (blank), 39-110, [i] (part title for *Fugue "In the Monastery"* for string quartet [1878]), [i] (blank), 113-17, [i] (blank), [i] (part title for *String Quartet in G major* [1897]), [i] (blank), 121-51, [i] (blank), [i] (part title for first movement of collaborative *String Quartet on the theme B-la-f* (1886), [i] (blank), 155-62, [i] (part title for *Khorovod* (round dance) from the collaborative *String Quartet "Imeniny"* [name day] [1887]), [i] (blank), 165-70, [i] (part title for theme and variation 4 from collaborative *Variations on a Russian Theme* for string quartet [1898]), [i] (blank), 173-74, [i] (part title for *Allegro* from the collaborative collection *Piatnitsy* [Fridays; also known as *Les Vendredis*] [1899]), [i] (blank), 177-88, [i] (blank), [i] (part title for *Four Variations on*

a Chorale for string quartet [1885]), 191-93, [i] (blank), [i] (part title for *Notturmo* for four French horns [ca. 1888]), [i] (197-99), [i] (blank), [i] (part title for *Two Duets* for two French horns [?1883-94]), [i] (blank), 203-4, [i] (part title for *Canzonetta e Tarantella* for two clarinets [?1883-94]), [i] (blank), 207, [i] (blank), [209]-17 (critical notes), [i] (blank), [i] (contents), [i] (colophon) pp. With photographic portrait of the composer within decorative border tipped-in. In Russian (Cyrillic). Price blindstamped to verso of lower board: "92 r[ubles] 15 k[opecs]."

Parts: Corno I: 4 pp. (*Notturmo and Two Duets*); Corno II: 4 pp. (*Notturmo and Two Duets*); Corno III: 2 pp. (*Notturmo*); Corno IV: 2 pp. (*Notturmo*); Clarinetto I: 2 pp. (*Canzonetta e Tarantella*); Clarinetto II: 2 pp. (*Canzonetta e Tarantella*).

Handstamp to front endpaper of score: "C. Peters Nachf. Kopp & Co. Musikalienhandlung u. Antiquariat München 2 Theresienstraße 48." Binding somewhat worn, rubbed and bumped; upper joint split. Rust stains from paper clips to front endpaper and half title; string parts and upper board of score lacking.

First Editions of the fugue "In the Monastery," String Quartet in G, Four Variations on a Chorale, and the pieces for horns and clarinets.

The present volume, edited by composer and musicologist Georgii Vasilevich Kirkor (1910-1980) includes all of Rimsky-Korsakov's chamber works without piano.

Among Rimsky-Korsakov's compositions for string quartet, there are several contributions to collaborative compositions; the best known of them is the String Quartet on the name B-la-f (i.e., Belaieff), whose remaining movements were written by Lyadov, Borodin, and Glazunov (the present volume does not include the contributions of the other composers). (24986) \$50

414. RIMSKY-KORSAKOV, Nikolay 1844-1908; Nikolay ARTSĪBUSHEV 1858-1937; Jāzeps VĪTOLS 1863-1948; Anatoly LYADOV 1855-1914; Nikolay SOKOLOV 1859-1922; Alexander GLAZUNOV 1865-1936; César CUI 1835-1918

[Piano music]. *Polnoe sobranie sochinenii Tom sorok deviatyi /A/ Sochineniia dlia fortep'iano Tom podgotovlen N. N. Zagornym* [Complete works, vol. 49 A: Works for piano. Volume prepared by N. N. Zagornyi. Moskva: Gosudarstvennoe muzykal'noe izdatel'stvo [State Music Publishers] [PN M. 27401 G.], 1959.

Quarto. Full gray cloth with titling embossed in white within decorative blindstamped border. [i] (half title), [i] (series title), [i] (title), [i] (blank), [i] (list of editorial board), [vii]-x (editorial foreword), [i] (blank with tipped-in facsimile page), [i] (blank), [i] (part title for works for piano, two hands), [i] (blank), 3-127, [i] (blank), [i] (part title for works for piano, three or four hands), [i] (blank), 131-50, [i] (part title for Paraphrases), [i] (blank), 153-72, [i] (part title for appendix), [i] (blank), 175-81, [ii] (table of contents), [i] (colophon) pp. Photographic transfer from engraved plates; textual matter typeset. With photographic portrait of the composer within decorative border tipped-in. Small errata leaf tipped-in to final page. In Russian (Cyrillic). Price blindstamped to verso of lower board: "33 r[ubles] 80 k[opecs]." Binding slightly worn, rubbed and bumped. Slightly browned.

Among Rimsky-Korsakov's compositions for piano, there are several contributions to collaborative compositions, beginning with the cycle Paraphrases from 1878 on the "chopsticks" theme. His fellow collaborators of these works all belong to the "Mighty Handful" (also known as kuchka) or its successor, the "Belaieff Circle." The present volume includes contributions by other composers if it is impossible to perform Rimsky-Korsakov's separately. Thus, the 24 variations of the Paraphrases—by Rimsky-Korsakov, Liadov, and Cui—are printed in full, also including Cui's Finale (pp. 153-62), but the Variations on a Russian Theme break off after variation 1 (pp. 124-25), which ends on the tonic—although seven more variations, all by other composers, would follow. The present volume was edited by pianist and composer Nestor Nikolaevich Zagorny (1887-1969). (24578) \$75

415. **RIMSKY-KORSAKOV, Nikolay 1844-1908**

Polnoe sobranie sochinenii Tom IV dop[olnenie] Literaturnye proizvedeniia i perepiska Tom podgotovlen Vl. V. Protopopovym [Complete works, vol. iv, supplement: Literary works and correspondence. Volume prepared by Vl. V. Protopopov] [Musical sketch books]. Moskva: Izdatel'stvo Muzyka [without PN], 1970.

Octavo. Full gray cloth with titling embossed in white within decorative blindstamped border. [i] (half title), [i] (series title), [i] (title), [i] (blank), [i] (list of editorial board), 7-[10] (critical report), [i] (part title for musical sketchbooks), [i] (blank), 13-324, [i] (table of contents), [i] (blank), [i] (colophon), [i] (blank) pp. With photographic portrait of the composer within decorative gilt border tipped-in. In Russian (Cyrillic). Price blindstamped to verso of lower board: "4 r[ubles] 61 k[opecs]."

Binding slightly worn, rubbed and bumped.

The present volume, edited by musicologist Vladimir Vasil'evich Protopopov (1908-2004), includes Rimsky-Korsakov's twelve sketch books (1884-1907). (24579) \$50

**66 Autograph Letters of the French Pianist Edouard Risler,
a Renowned Interpreter of Beethoven,
to French Composer Fernand Halphen, &c.**

416. **RISLER, Edouard 1873-1929**

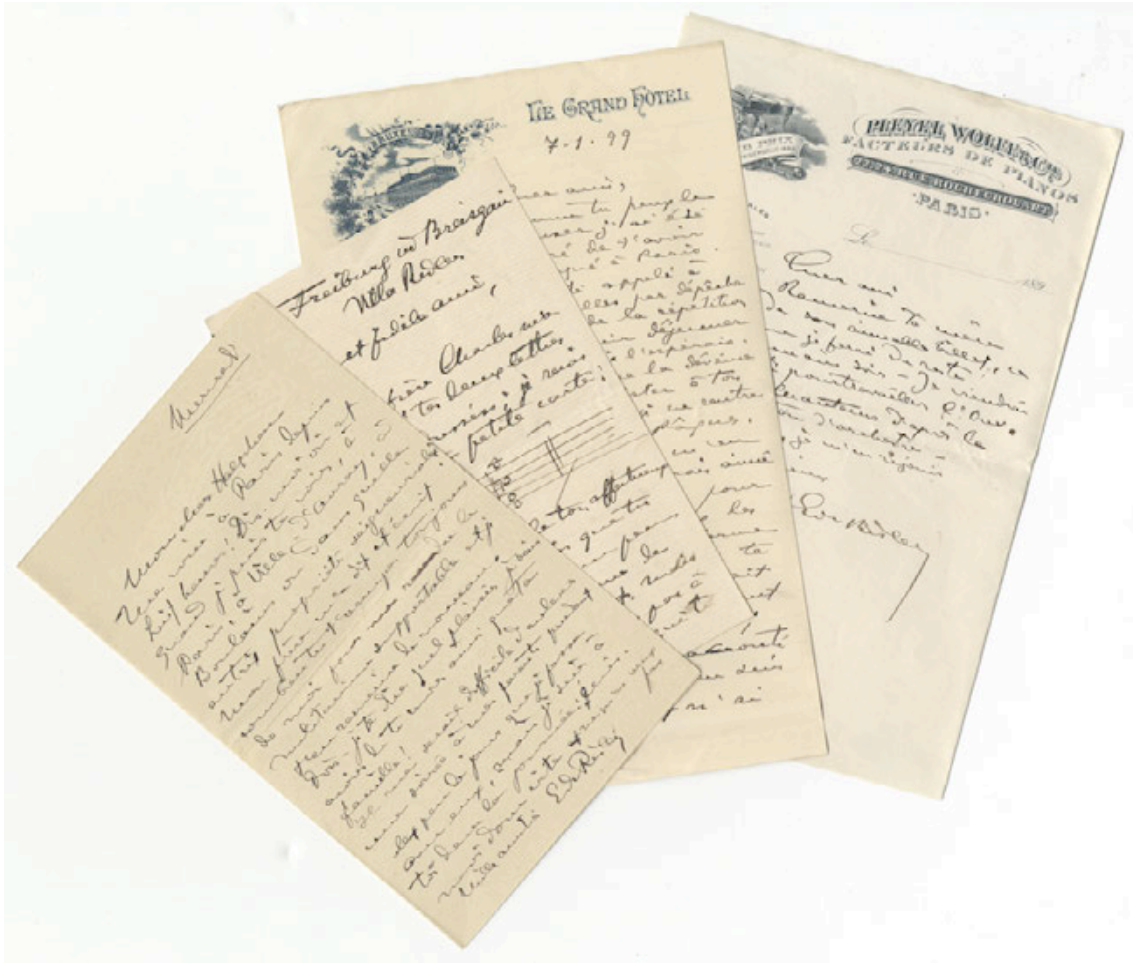
Collection of 66 autograph letters signed to the French composer Fernand Halphen and Madame Georges Halphen.

Approximately 145 pp. + 1 concert program. Varying sizes, including 12mo, 8vo, and 4to. 54 letters dated or postmarked 1897-1904; 12 undated. Most written in black ink, with several in pencil and green ink. On letterhead, personalized stationery, etc., and including telegrams, postcards, and cartes de visite, many with original autograph envelopes. In French.

A rare and unusually comprehensive collection of letters to Fernand Halphen, Risler's old classmate at the Paris Conservatoire, and Halphen's mother. Written during a crucial period in Risler's life, the letters chronicle his sojourns to Germany, where he spent two summers as stage manager and singing coach at Bayreuth; his increasingly busy piano career; and several major life-events, including the deaths of his father and aunt, and his and Halphen's marriages. They also record Risler's diverse musical tastes - from his effusive, youthful veneration of Liszt and Wagner, and his delight in the piano works of fellow Frenchman Gabriel Fauré, to his ever more profound admiration for the late piano sonatas of Beethoven. Finally, the letters mention several noted musicians with whom Risler interacted, studied, or became friends, including Jules Massenet, Théodore Dubois, Ernest Guiraud, Reynaldo Hahn, and Arthur Sullivan.

With several musical quotations from the works of Wagner, Ambroise Thomas, and others, and one pencil sketch. Occasional autograph corrections. Together with a program for two piano recitals at Prince's Hall, London on May 17 and 23, [?]1894 featuring works of Bach, Beethoven, Chopin, Liszt, and Schubert.

"The last sonatas of Beethoven have occupied me for a month. I could never study them deeply in Paris where the time and frame of mind are totally lacking for such work, if one can call the study of this splendour work... They are unknown, or superficially known by artists in Paris, where, when they speak of Beethoven, they always imply the works as far as the second period. They are much too hasty to understand the rest..." (July 18, 1893); "... tell Fauré that I've read and re-read his last Valse Caprice with unique pleasure. Has he ever written something as exquisite and fine? And what pianistic writing. It is the aristocracy of finesse!... (1893); "I'm reading the Wagner-Liszt correspondence... [which reveals] "two heroic characters..." [and the] "final triumph of genius, of the will, of the resignation to suffering, to martyrdom, and most of all, of love...(July 16, 1894); "... I was very saddened not to see you named at the fugue competition... Unfortunately, the world is so cruel!! Instead let's immerse ourselves in the study and contemplation of Parsifal and Die Meistersinger... which sometimes makes me fall into moments of ecstasy, when I truly forget what's around me..." (undated).



Occasional light wear, soiling, and smudging; creased at folds; several letters with minor tears, small perforations, or slight loss at edges, just minimally affecting text.

Risler was a French pianist, teacher and conductor of Alsatian and German descent. "He entered the Paris Conservatoire in the preparatory piano class of Emile Decombes, and subsequently studied there with Diémer, winning a premier prix in 1889. Following further instruction in music theory, he went to Germany and had lessons from the Liszt pupils Bernhard von Stavenhagen, Klindworth and, most significantly, D'Albert... His international career dated from 1894, when he gave two recitals in London. Although championing the piano music of his contemporaries (he is the dedicatee of the Dukas Piano Sonata), Risler became renowned as a Beethoven player, giving his first cycle of the complete sonatas in Paris in 1905. His one-composer recitals also included performances of both books of Bach's '48', as well as a Chopin series. Risler made a piano version of Richard Strauss's Till Eulenspiegel and he also performed the Liszt transcription of Berlioz's Symphonie fantastique. He taught for some years at the Paris Conservatoire, numbering Jacques Février, Pierre Luboschutz and Marcel Gaveau among his pupils... Revered by his colleagues, **he achieved a status as an interpreter of Beethoven that has remained unmatched by any other French pianist.**" James Methuen-Campbell in Grove Music Online.

Fernand Halphen (1872-1917) was a French composer. He studied with Gabriel Fauré before entering the Paris Conservatoire, where he took Ernest Guiraud's composition course. Upon Giraud's death in 1892, he studied with Massenet. In 1895, he won first prize for fugue, and in 1896 second place for the Prix de Rome. His compositions include several symphonies, a suite for orchestra, a ballet, a sonata for violin and piano, and mélodies. (25165) \$4,850



**A Fine Collection of Mid-17th Century German Haus-Musik
With an Attractive Frontispiece Engraving Depicting a Family Playing Music at Home**

417. RIST, Johann 1607-1667; Johann SCHOP 1590-1667 and Michael JACOBI 1618-1663

Frommer und Gottseliger Christen alltägliche Hausmusik Oder musikalische Andachten Bestehend In mancherlei und unterschiedlichen/gantz neuen/Geistlichen Liederer und Gesängen/Welche von Allen und Eines jetweden Standes Personen/in allen und ieglichen Lei=bes und der Seelen Angelegenheiten erbaulich können gebrauchet/und deroselben grösser Theil auf bekante/und in reinen Evangelischen Kirchen übliche; sämtlich aber/auf gahr neue/von dem fürtrefflichem und weiterühmten Musico/Herren Johann Schopen/wol-und anmuthig-gesetzte Melodien füglich gesungen und gespielt werden/Gott zu Ehren/WiederErbauung des zerfallenen Christenthumes und Ernüerung des inwendigen Menschen mit sonderm Fleisse aufgese=tzet und hervor gegeben... Lüneburg: Johann und Heinrich Stern, 1654.

Octavo. Half vellum with manuscript tiling to spine. [i] (title), [i] (dedication to the mayors and councillors of the city of Lübeck), [i] (blank), [ii] (illustration of a scene of domestic music-making engraved by Martin Bülck, Hamburg), [xvii] (author's "Zuschrift" to the dedicatees), [xxi] (author's preface to the reader), [i] (part title), 2-381 (hymns), [ii] (two sonnets), [xiv] (three registers: table of contents; alphabetical index to keywords; alphabetical index to text incipits), [i] (blank) pp. Typeset throughout, with music in diamond-head notation. With numerous decorative woodcut initials, head- and tailpieces.

The music of the hymns is notated in two parts, in choirbook style: cantus (melody) to verso, bassus to recto, each underlaid with first strophe followed by complete rendition of all strophes (including first) as residual text. Some hymns have no tune of their own; a text incipit refers to the intended tune instead. Of the 70 lieder, 22 are credited to Michael Jacobi (spelled "Jakobi"), who is not mentioned on the title; all others are by Johann Schop.

Exlibris the lending library of Aug[ust] Hertwig to front pastedown endpaper. Small hole to outer edge of pp. 265-66; adjacent pages browned at same spot; small tear to pp. 299-300; slight imperfection to pp. 321-22; occasional mispagination.

First (and only) Edition. Wolffheim II, 2388. Eitner VIII, p. 249. Krabbe: Johann Rist und das Deutsche Lied pp. 212, no. 5. RISM B/VIII/1 (Das Deutsche Kirchenlied) 1654-04 Rist - HM 1634 (3 copies only recorded in the U.S.). Rist-HM 1654.

The fine frontispiece engraving depicts a family playing music together at home: the patriarch is seated in a King David-like pose, playing a lute, a female figure and two young children sing from open music books, and a male figure plays a table-top keyboard instrument. See Salmen: Haus- und Kammermusik, pp. 62-63, Vol. IV, part 3, in the series Musikgeschichte in Bildern.

Johann Rist, a Lutheran pastor active in Hamburg and its surroundings, is considered one of the major German hymn writers; he also wrote and produced plays. Among his most famous hymns is "O Ewigkeit, du Donnerwort," of which various English translations exist. Johann Schop, originally from Hamburg, is famous for the melody of the chorale that J.S. Bach elaborated in his chorus known in English as "Jesu, joy of man's desiring" from his cantata BWV 147. Michael Jacobi was a personal friend of Rist, who recommended him to Lüneburg.

The present collection assembles hymns for devotion outside church services—predominantly for the domestic sphere ("Hausmusik") but also, for instance, for schools. All imaginable situations of seventeenth-century life are covered, including a hymn "for a woman in labor, to be sung either by herself or also by the bystanding women." (25060) \$4,500



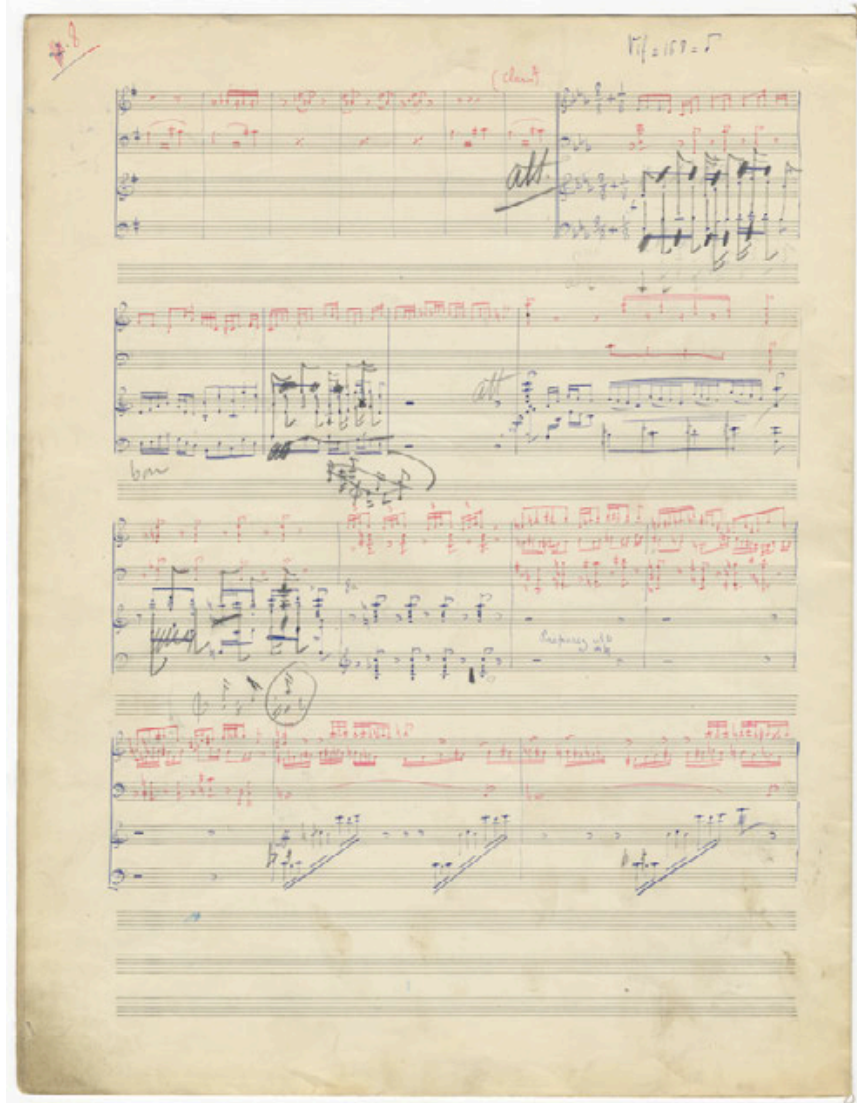
An Original Carte de Visite by the Inventor of the Process

418. RIVIÈRE, Jules Prudence 1819-1900

Original carte de visite photograph with autograph signature "Rivière." Bust-length portrait of the noted French composer and conductor in formal attire published in London ca. 1860-70 by Disdéri. Signed in black ink. Ca. 105 x 64 mm. Lightly worn and foxed; minor browning and biographical annotations in pencil to verso.

After study and early success in his native France, Rivière moved to England in 1857 to build an international reputation. "With performances at the Adelphi and Alhambra Theatres, Cremorne Gardens and the Covent Garden Promenade Concerts he not only demonstrated his musical talent but also good showmanship, which audiences immediately warmed to..." In 1865 Rivière went into partnership with the well-known English publisher William H. Hawkes. "Together they produced, imported and distributed a whole host of musical instruments. Although the extent to which Rivière had an input into designing the instruments is not known, the instruments produced by the company were not only of very high quality but also made using characteristically French traditions." Colwyn Bay Heritage Online.

"André Adolphe-Eugène Disdéri (1819-1889), former merchant, actor, and daguerreotypist, patented his invention, the carte-de-visite (visiting card) photograph, in 1854... By 1862 he had expanded his operation to include a second studio in Paris... Studios in London followed... The carte-de-visite was popular until the late 1860s, when it was replaced by the larger cabinet card format." The J. Paul Getty Museum Online. (25441) \$85



**An Autograph Manuscript of Roger-Ducasse's *Variations Plaisantes* for Harp
Inscribed to the Harpist Albert Blondel and to Jean Aubry**

419. ROGER-DUCASSE, Jean 1873-1954

Variations plaisantes sur un thème grave pour orchestre et harpe obligée... A Monsieur A. Blondel.
Autograph musical manuscript signed.

Folio (ca. 350 x 270 mm.) Disbound. 1f. (title), [i] (blank), [i] (dedication), 14, 1f. (blank) pp. Notated in blue and red ink on 22-stave music paper blindstamped "H. Lard Esnault Ed. Bellamy Sr. Paris" at upper inner margins. With the autograph signature of the composer ("Roger-Ducasse") and date ("Octobre 1906") to lower portion of title. Includes two autograph dedications, one to the harpist **Albert Blondel** at upper margin of title and the other "A **Jean Aubry**, en souvenir du 24 février. Très amicalement R.D." to the verso of the second leaf.

The complete score of this work for harp in orchestral reduction, with the harp part notated in blue ink and the orchestral part in red. With numerous annotations, corrections, and performance markings in pencil in another hand, almost exclusively to the harp part. Slightly worn and soiled; short tears and remnants of sewing thread to inner margins.

Variations plaisantes was first performed in Paris on January 24, 1909, with the renowned harpist Marcel Grandjany (1891-1975) at the harp. A. Durand published the work in both full score and piano reduction in the same year.

Roger-Ducasse "studied composition with Fauré, counterpoint with Gédalge, harmony with Pessard and piano with Charles-Auguste de Bériot... He was a founding member of the Société Musicale Indépendante (1909) along with Ravel, Vuillermoz and Koechlin. A friend of Debussy's, he gave an early performance of En blanc et noir with him in December 1916, and was with Chouchou (Debussy's daughter) when Debussy died." Barbara L. Kelly in Grove Music Online.

Music critic Georges Jean Aubry (1882-1949), the second dedicatee, "belonged to a circle of avant-garde musicians and littérateurs and was a frequent contributor to periodicals. Encouraged by his 20-year friendship with Debussy, he wrote enthusiastically in support of contemporary French composers, noting similarities between their music and that of the 18th century (Couperin, Rameau)." Grove Music Online.

This attractive and carefully executed manuscript, with its numerous annotations and corrections, offers harpists and scholars alike an intriguing glimpse of the genesis of the piece. Many of the corrections were incorporated into the Durand edition; some differences between the manuscript and the published version, however, remain. (25143) \$2,800

420. **ROMAIN DE BRASSEUR fl. 1750-1807**

[Op. 1]. *Sei Sonate Da Camera A Violino Solo Col Basso Dédies A Monsieur Gavignies...* Opera prima. Gravé par M.elle Bertin. Prix 6 [livre]... Avec Privilège du Roy. [Score]. Paris: Mr. Gavignies, [1757].

Folio. Disbound. 1f. (title with in ruled border), [i] (dedication), 2-8, [9] (blank), 10-22, [23] (blank), 24-28, [29] (blank), 30-31, [i] (blank) pp. Engraved. Notated on two systems: violin and figured bass. Second pagination in manuscript, from 523 to 556, to all pages including title and blanks. From the renowned collection of André Meyer, Paris. Bumped at outer corner; light dampstaining throughout; some offsetting; title slightly soiled and frayed at edges.

First Edition. Rare. RISM R2087 (4 copies only, at the Bibliothèque Nationale, Paris (dated [1757]); the British Library (dated "1750?"); the Staatsbibliothek Berlin (dated [1757]); and the Koninklijke bibliotheek, The Hague (dated "ca. 1750," referring to BUC). Lesure p. 544 (refers to announcement in Mercure de France, December 1757).



Little is known about the composer. He has no entry in the standard reference works (New Grove, MGG, Fétis, etc.); even his name is not clear: RISM, Lesure, and most library catalogues record it as "Romain de Brasseur," without a first name, but it seems that "Romain" was actually his first name. The present publication, styled "op. 1," is probably his first. Additional editions of music, numbered up to op. 4, were published in the 1770s. As late as 1807, La Revue philosophique, littéraire et politique (issue no. 13—May 1, 1807, pp. 233-34) reviewed a piano tutor, entitled Nouvelle méthode pour le Forte-Piano, by Romain de Brasseur. The dedicatee is the eminent French violinist and composer Pierre Gaviniès (1728-1800).

(25119)

\$850

421. **ROMERO, Antonio 1815-1886**

Gramatica musical ó sea Teoria general de la musica. Aprobada y adoptada por el Real Conservatorio de Musica y Declamacion de Madrid. Dedicada à su Vice-Protector El Excmo. Sr. D. Ventura de la Vega... Precio Madrid, 6 Rs. Provincias, 7 Rs. [Madrid]: [Antonio Romero], [1857].

Octavo. Dark green leather-backed marbled boards, with spine in decorative compartments gilt, marbled endpapers. [i] (title), [i] (copyright notice and printer's note), 1f. (preliminary material), 1f. (dedication), [vii]-viii (prologue), [9]-36 + 7 engraved folding plates of musical examples. Dedication dated Madrid, November 30, 1857. With the manuscript name of a former owner ("Panchita Morera y Ortiz") and a Barcelona vendor's (or owner's) handstamp, "Jose Jurch," to lower edge of title; small Barcelona bookseller's label to rear pastedown. Binding slightly worn, rubbed and bumped; split at upper joint; first and last blank leaves heavily browned; scattered light foxing; some leaves slightly creased.

Probable First Edition.

Written in a dialogue style, Romero's treatise harkens back to a genre of medieval music theory treatises which explicate basic music principles with language borrowed from the late antique and medieval grammar tradition. Romero was a Spanish clarinetist, music publisher, instrument inventor, and influential figure in Madrid musical life. "As a publisher he laid particular emphasis on making available works by Spanish composers and on enlarging the military band repertory. He published a series of specially commissioned Spanish-language tutors covering all conservatory and band instruments, himself writing those for the clarinet, the bassoon and the French horn. A modern revised edition of his clarinet tutor was still in use in Spain at the end of the 20th century... An early and enthusiastic supporter of the application of Boehm's ideas to the clarinet, Romero added two keys to the clarinet in 1851, and in 1853 conceived (with Paul Bié) a highly praised clarinet system, incorporating ring keys, that provided greater agility and improved intonation." Beryl Kenyon de Pascual in Grove Music Online. (24973) \$150

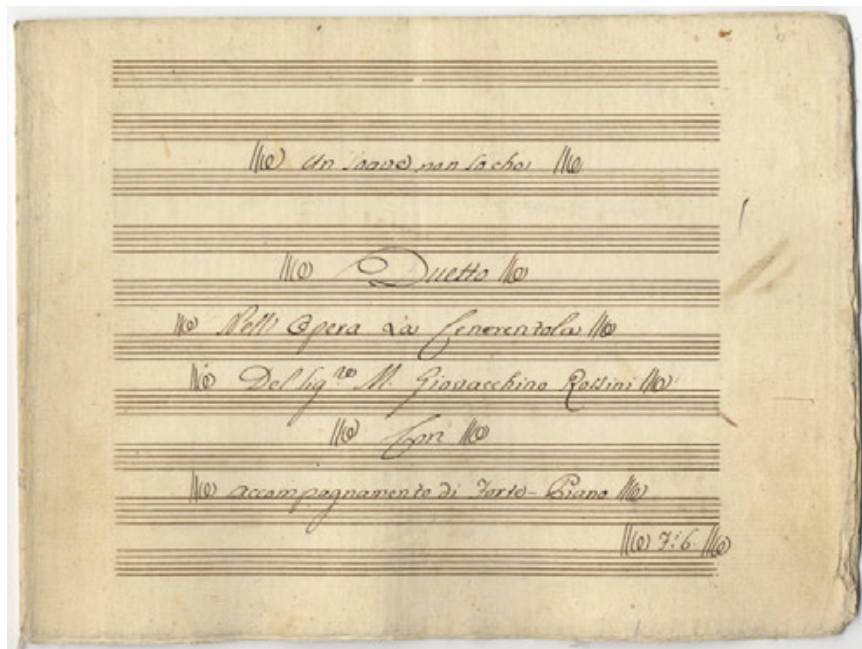


422. **ROSSINI, Gioachino 1792-1868**

[Armida]. *Soavi catene Duettino Nel' Armida Con L'Accompagname[n]to Del Piano-Forte*. [Piano-vocal score]. Copyist's manuscript. Of Italian provenance, ca. 1818. Oblong folio (ca. 225 x 298 mm). Sewn. [i] (title), 10, [i] (blank) pp. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut. Scored for soprano (Armida), tenor (Rinaldo), and piano-forte. With occasional erasures and corrections. Slightly worn, soiled and stained.

Although no manuscripts of "Soavi catene" (as a stand-alone duet) survive, the Openbare Bibliotheek in Amsterdam holds a printed edition issued in Paris by the *Journal d'Euterpe et des amateurs* (8e année, 4e livraison, Nos. 13-14) in 1820. Approximately 13 manuscripts of the opera (excluding miscellaneous collections or excerpted numbers) survive at libraries in Western Europe and at the Library of Congress. Several early piano-vocal editions of the opera were published by Breitkopf & Härtel, Pacini, Carli, Janet & Cotelle, and Ricordi. RISM and Grove Music Online. Worldcat. Gossett: *The Operas of Rossini*, p. 381.

Armida, in three acts to a libretto by Giovanni Schmidt after Torquato Tasso's epic poem Gerusalemme liberata, was first performed at the Teatro San Carlo in Naples on November 9, 1817. "This traditionally spectacular subject was chosen by Rossini and the impresario Domenico Barbaia for the opening of the rebuilt Teatro S Carlo. It is a work of a kind rare among the composer's operas, that shows the darker, more sensual side of his nature; the first and third acts in particular contrast the brilliant daylight world of chivalric endeavour with the gloomier, more sensuously alluring world of Armida herself. The libretto draws freely on Tasso's original poem." Richard Osborne in *Grove Music Online*. (25114) \$165



423. **ROSSINI, Gioachino 1792-1868**

[La Cenerentola]. *Un soave non so che Duetto Nell' Opera La Cenerentola... Con accompagnamento di Forte-Piano*. [Piano-vocal score]. Copyist's manuscript. Of Italian provenance, ca. 1817. Oblong folio (ca. 225 x 300 mm). Sewn. 12 foliated leaves. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut. Scored for soprano (Cenerentola), tenor (Ramiro), and piano-forte. With vocal embellishments in pencil in another hand to ff. 8v, 10r-11r, 12v. Outer bifolium detached, other bifolia partially detached; occasional soiling, staining, and wear, heavier to title, lower corners, and some edges; pinholes to upper corner of many leaves; small perforation to inner margin of f. 8.

"Un soave non so che" survives in at least 7 manuscripts of opera and/or song excerpts, and was published by Ricordi in Milan already in 1817. Editions by other publishers in Paris, Vienna, and London followed shortly thereafter. Because of its enormous popularity, numerous manuscripts and early piano-vocal editions of *La Cenerentola* survive. RISM and Grove Music Online. Worldcat. Gossett: *The Operas of Rossini*, pp. 335-337.

La Cenerentola, a dramma giocoso in two acts to a libretto by Jacopo Ferretti after Charles Perrault's Cendrillon and librettos by Charles-Guillaume Etienne for Nicolas Isouard's Cendrillon (1810, Paris) and Francesco Fiorini for Stefano Pavesi's Agatina, o La virtù premiata (1814, Milan), was first performed at

the Teatro Valle in Rome on January 25, 1817. "Rossini wrote *La Cenerentola* in a little over three weeks in January 1817... [Following its premiere, the opera] proved to be enormously popular in Italy and abroad. It was performed in Barcelona in April 1818, in London at the King's Theatre, Haymarket, in January 1820, and in Vienna, in German, the following August. Performances followed in Paris (1822), Berlin (1825), Moscow (1825), Buenos Aires (1826) and New York (1826), where it was given by Manuel García's company. In February 1844 it became the first opera to be performed in Australia... Like many Rossini operas, *La Cenerentola* was performed only intermittently in the years following the composer's death in 1868, but it began to return to the repertory in the 1920s and early 1930s... The duet 'Un soave non so che', full of tenderness and shy, hesitant affection, reveals the mature Rossini's ability to point psychological detail within a long, evolving dramatic movement." Richard Osborne in *Grove Music Online*. (25115) \$275



424. ROSSINI, Gioachino 1792-1868

[Moses in Egypt]. *Ah Se puoi Così Lasciarmi Duetto Del Mosè in Egitto Con L'Accompagname[n]to del Piano-Forte*. [Piano-vocal score]. Copyist's manuscript. Of Italian provenance, ca. 1818. Oblong folio (ca. 225 x 300 mm). Sewn. [i] (title), 36, [iii] (blank) pp. Unpaginated. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut. Scored for soprano and tenor (Elcia and Osiride), and piano-forte. Title moderately soiled; occasional light staining, soiling, offsetting and bleeding, not affecting music; pinholes to every other leaf.

Four manuscripts of "Ah se puoi..." (one full score, one piano-vocal score, and two other arrangements) exist in European libraries. Several early piano-vocal editions of the aria were published in London, Paris, and Milan, ca. 1818-24, the most notable and rare of which is Ricordi's. The complete opera exists in several manuscripts (including both full and piano-vocal scores), and several rare early piano-vocal editions, published ca. 1819-1820. RISM online. Worldcat.

Mosè in Egitto, in three acts to a libretto by Andrea Leone Tottola after the Old Testament and Francesco Ringhieri's *L'Osiride*, was first performed at the Teatro S Carlo in Naples on March 5, 1818. "Conceived as a biblical drama suitable for staging during Lent, *Mosè in Egitto* nonetheless grafts on to the Old Testament narrative a love story taken from Ringhieri's drama of 1760. Like *Aida* and *Radames in Verdi's* opera, Rossini's heroine, the young Jewish girl Elcia [Anais] (soprano), and the Pharaoh's son Osiride [Amenophis] (tenor) fall in love despite the conflict between their two peoples. In its original form, the Neapolitan version of 1818-19, *Mosè in Egitto* is one of the freshest and dramatically most effective of Rossini's opere serie, and there is a strong case for preferring this version to the somewhat bloated and more arbitrarily structured revision which Rossini prepared for the Paris Opéra in 1827 under the title *Moïse et pharaon*. For its first London performances (1822-3) the opera was given under the title *Pietro l'eremita*." Richard Osborne in *Grove Music Online*. (25105) \$350



With Fine Lithographic Title Depicting a Musical Group

425. ROSSINI, Gioacchino 1792-1868

Les soirées musicales Collection de huit Ariettes et quatre Duos italiens avec une traduction française par M. Grevel de Charlemagne mis en musique avec accompagn. de Piano... Chaque morceau se vend séparément Prix broché 10 f. relié 12 f. Paris: Dépôt central de la Musique et de la Librairie [PN T[ruppenas] 2], [1835].

Folio. Modern marbled boards with manuscript titling to label to spine. 1f. (title with fine lithographic illustration by Formentin after Jules David (1802-1892) depicting a cellist, violinist, flutist, and singer making music on a balcony overlooking city), 52 (duets), [ii] (blank) pp. Title lithographed; music engraved. Minor to moderate foxing; some offsetting.

With: *La Partenza a Voce sola con Accompagnamento di Piano Forte... No. 57 Prix 3f.* Paris: Maurice Schlesinger [PN M.S. No. 51], [1822]. 1f. (title), 5, [i] (blank) pp. Engraved. Slightly foxed; first leaf of music torn and [Caption title] *Irene Cantate a due Voci [caption title].... Edition revue et corrigée par l'Auteur Prix, 4. 50.* Paris: Pacini [PN 2509], [1828]. 14, [ii] (blank) pp. Engraved. Publisher's handstamp to foot of p. 1. Some offsetting.

Les soirées musicales: **First Edition of the complete set.** Rognoni no. 21. The title of the German edition is illustrated in Schaal: *Musiktitel aus fünf Jahrhunderten*, p. 135.

La Partenza: **An early edition.** Rare. Not in Rognoni or Grove. One copy at British Library. Apparently first published by Mollo in Vienna, ca. 1820. Not to be confused with no. 3 of *Les soirées musicales* (text by Metastasio).

Irene: **An early edition.** First published by Ricordi, Milan, in 1820 as *Egle ed Irene*. (25028) \$1,500

426. **ROSSINI, Gioachino 1792-1868**

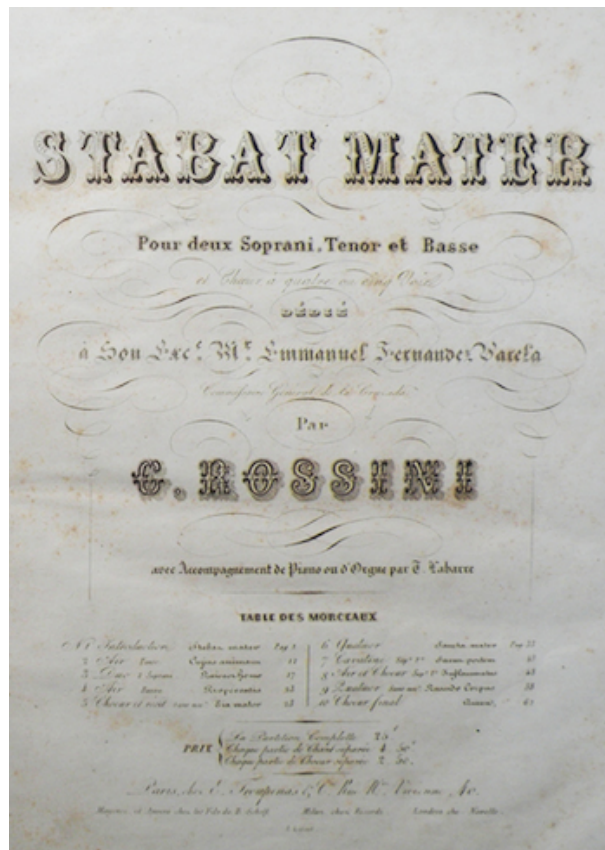
Stabat Mater pour Deux Soprani, Tenore et Basso et Choeur a quatre ou cinq Voix... avec accompag. de Piano par T. Labarre. [Full score]. Mayence: B. Schott [PN 6588], [1842].

Folio. 19th century black leather-backed marbled boards. 2ff., 109 pp. Engraved. Extensive annotations in both pencil and ink to front free endpaper. From the collection of Hector Colard, with his small rectangular label to front pastedown. Binding worn, rubbed and bumped; spine lacking. Minor to moderate foxing; small oval handstamp of Jules de Glimes, Bruxelles to foot of title.

Hirsch IV, 902. Published shortly after the revised edition issued by Troupenas in 1841-42.

De Glimes (d. 1881) was a Belgian singing teacher and songwriter. (21078)

\$150



427. **ROSSINI, Gioachino 1792-1868**

Stabat Mater Pour deux Soprani, Tenor et Basse et Choeur à quatre ou cinq Voix... avec Accompagnement de Piano ou d'Orgue par T. Labarre... Prix La Partition Complete 25f Chaque partie de Chant séparée 4.50c Chaque partie de Choeur séparée 2.50. [Piano-vocal score]. Paris: Troupenas [PN T. 1106 (No. 1-10)], [ca. 1842].

Folio. Recently bound in half dark tan leather with dark navy blue cloth boards, raised bands on spine in compartments gilt, titling gilt. 1f. (title), 1f. (recto thematic catalogue, verso blank), 77, [i] (blank) pp. Binding slightly crude. Browning and foxing throughout; previous owner's signature to upper outer corner of front free endpaper.

First Edition, second issue of the second version (thematic incipit no. 10 with 10 measures and with multiple prices to title). Rongoni p. 458, no. 8.

"When, after the death of Varela, the original version of the Stabat mater fell into the hands of the Parisian publisher Aulagnier, who printed it and arranged a performance, Rossini, partly at the prompting of Troupenas and partly because the work published by Aulagnier was a composite, disowned this version and decided to complete the work himself. The revised Stabat mater was ready by the end of 1841. The first performance, arranged by the brothers Léon and Marie Escudier, was in Paris at the Théâtre Italien on 7 January 1842. It was received with enormous enthusiasm. The first Italian performance, at Bologna, followed in March under the direction of Donizetti." Philip Gossett in *Grove Music Online*. (20025) \$500



The First Edition of Carpani's Noted Biography of Rossini

428. [ROSSINI]. Carpani, Giuseppe 1752-1825

Le Rossiniane ossia lettere musico-teatrali. Padova: Minerva, 1824.

Octavo. Modern half green calf with raised bands on spine in decorative compartments stamped in silver with gilt rules, dark red title labels gilt, original publisher's green wrappers with titling within decorative border bound in. 1f. (frontispiece bust-length engraved portrait of Rossini), 1f. (title), 2ff. (editors' preface), 1f. (index), [i] (part-title), [i] (editors' notice), [3]-230, [i] (blank), [i] (printer's note) pp. Minor foxing, staining, and wear, heavier to wrappers and some leaves.

First Edition. Scarce.

Carpani was an Italian librettist, critic and poet... "Among various writings, two books are particularly important: Le Haydine... and Le Rossiniane ossia lettere musico-teatrali... The former was plagiarized by Stendhal and this created a lively controversy. These books show that Carpani was very knowledgeable about all contemporary music and an astute judge of the renewal movement in the early 19th century. He was in touch with all the major composers of his period, and accompanied Rossini on his celebrated visit to Beethoven in 1822." The New Grove, Vol. 3, p. 818 (25027) \$750

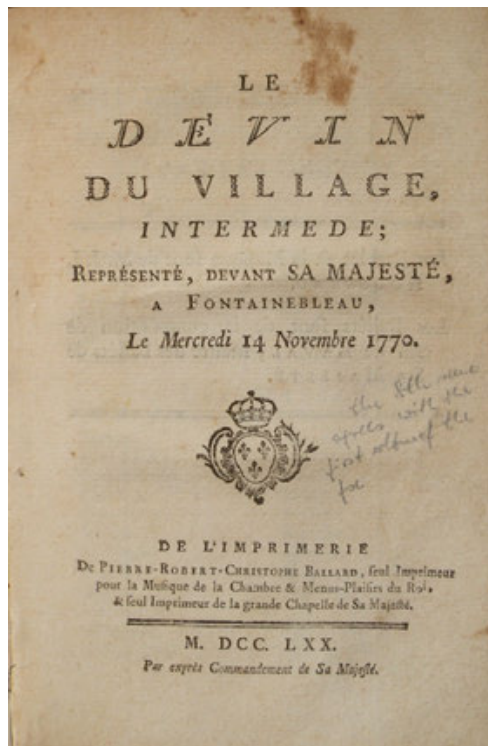
429. [ROSSINI, Gioachino 1792-1868] Stendhal, [Beyle, Henri Marie] 1783-1842

Vie de Rossini... Nouvelle édition entièrement revue. Paris: Michel Lévy Frères, 1854.

Octavo. Full dark orange cloth, spine with title label gilt, original publisher's light green printed upper wrapper bound in. [i] (series title), [i] (printer's note), 1f. (title), [1]-4 (advertisement), [1]-4 (advertisement), 3 (preface), [4] (blank), [5]-368, [369]-370 (chronologic list of Rossini's compositions), [371]-375 (table of contents), [i] (blank) pp. Some pages uncut. Part of a series of volumes of the author's complete works (see series title and second advertisement). Spine very slightly faded; wrappers slightly worn and soiled. Moderate to heavy foxing to outer leaves, light foxing throughout, especially to edges.

A later edition (probably the first of a number of issues published over several decades) of this "new edition, entirely revised."

*"Though best known today for his novels *Le rouge et le noir* (1830) and *La chartreuse de Parme* (1839), in which opera serves as backdrop and emotional correlative, Stendhal was better known during most of his lifetime for his interdisciplinary and comparative criticism and chronicling of arts and letters in relation to modern French and Italian socio-cultural politics. He cast these writings in various generic guises: biography..., art history..., travel literature..., and Romantic manifesto..." Janet Johnson in *Grove Music Online*. Originally published in 1824, the *Vie de Rossini* is a colorful (although somewhat inaccurate) biography of the famed Italian composer. (24979) \$120*



**A Compilation of Rare Editions of 18th Century Libretti and "Airs,"
Including Rousseau's Influential *Le Devin du Village***

430. ROUSSEAU, Jean-Jacques 1712-1778

Le Devin du Village, Intermede; Représenté, devant sa Majesté, a Fontainebleau, Le Mercredi 14 Novembre 1770. [Libretto]. [Paris]: Pierre-Robert-Christophe Ballard, 1770. [i] (title), [ii] (stating that the music is by Rousseau and the ballets by Laval), 1f. (extensive named cast list), 5-30, 1f. (blank) pp. Later edition. Rare. Worldcat (3 copies, all in France). Dancers included Gardel, Guimard and d'Auberval Sr.

Bound with:

Le Devin du Village, Intermede. [Libretto]. 1768. [i] (title incorporating an armorial device), [ii] (stating that the words and music are by Rousseau and the ballets by Laval), 1f. (named cast list, differing considerably from that of the 1770 edition), [5]-24 pp. Unlocated in Worldcat. This edition not in Sonneck or Wolffheim.

Bound with:

Airs Détachés du Devin du Village, Intermede. 1f (title), [3]-16 pp. music printed in diamond-head notation. Vocal score. Single-part melodies with text underlaid but without accompaniment. Rare. Not in RISM, BUC, Wolffheim, Worldcat, or Copac.

Bound with:

Berton, Pierre-Montan (1727-1780) and François-Augustin de Paradis de Moncrif (1687-1770). *Erosine, Pastorale Héroïque*. [Libretto]. 1768. [i] (title), [ii] (stating that the text is by Mongrifi!), the music by Berton, and the ballets by Laval), 2ff. (named cast list), [7]-24 pp. Later (?second) edition. Very rare. According to Sonneck, p. 454, the first edition, with the same pagination, was published by Christophe Ballard in 1765. Only one later edition (1769, with different pagination) in Copac. This edition not in Worldcat.

Bound with:

Mondonville, Jean-Joseph Cassanéa de (1711-1772). *Les Projets de l'Amour, Ballet-Héroïque, en Trois Actes; Représenté, a Versailles, devant sa Majesté, le Mercredi 29 Mai 1771*. [Libretto]. Pierre-Robert-Christophe Ballard, 1771. [i] (title), [ii] (stating that the music is by Mondonville and the ballets by Laval), 3ff. (named cast list), [i] (part-title), [i] (named cast list), [3]-51, [i] (blank) pp. Probable First Edition. Very rare. Sonneck 898. Not in Worldcat or Copac. ***Les Projets* featured many of the most famous dancers of the period including Guimard, Dauberval, Gardel, Laval, Allard, Heinel and Vestris Sr.**

Octavo. Full speckled tan paper boards, red leather title label gilt to spine. With manuscript list of contents to front free endpaper. All items with decorative woodcut devices to title and occasional decorative woodcut head- and tailpieces and initials. Binding slightly worn. Some light foxing and staining; small perforations to inner margins; minor annotations in pencil in a modern hand to titles of Rousseau items. In very good condition overall.

A compilation of very rare editions of 18th-century libretti and "airs," including Rousseau's influential *Le Devin du Village*.

"Rousseau's first operatic success came in October 1752, with Le devin du village, first performed at Fontainebleau before the court and taken up again soon afterwards by the Académie Royale de Musique (March 1753). It is a relatively short work, with only three characters: Colin, Colette and the Soothsayer ('Le devin'), and though based on the Italian intermezzo, it merits the designation opera from the fact that it is entirely sung, with recitative over a continuo bass and songs accompanied by the violin, flute and oboe. It achieved instant success and stayed in the Opéra's repertory for 60 years." Catherine Kintzler in *Grove Music Online*. (25038) \$1,750

Rousell Writes Regarding his Apparently Unpublished *Danse*

431. ROUSSEL, Albert 1869-1937

Autograph letter signed in full to the distinguished English critic Edwin Evans. 2 pp. (ca. 87 x 129 mm.). Dated Paris, September 1, 1909. In black ink to light gray cardstock. In French (with translation). Very light dampstaining to upper edge; minor annotations in pencil to blank lower margin of verso.

"... The copy of my score is finished and the copyist is working on the piano reduction of it. I will be able to send all of that to you next week. Do you know if this Danse will be performed at the beginning or end of winter? I would be happy to be able to hear it upon my return from the Indies..."

The "Danse" about which Roussel writes is most probably the "Danse de l'oiseau sacré," a ballet composed in 1909, and apparently unpublished. Not in Grove.

"Though he was touched by the successive waves of impressionism and neo-classicism in French music, [Roussel] was an independent figure, his music harmonically spiced and rhythmically vigorous... An eclectic, he forged a personal, unique style in a modern idiom resting on the foundations of traditional music... In September 1909 the Roussels set sail on a three-month voyage to the Indies and Cambodia, an experience which inspired two of the composer's major works: *Evocations* (1910–11) and *Padmāvati* (1913–18)." Nicole Labelle in *Grove Music Online*.

Evans "was an important promoter, through writings and lectures, of contemporary English and French music, and was a pioneer in making the music of Debussy better known and appreciated by British audiences. From 1907 to 1917 he played a key role in the work of the committee of the *Société des Concerts Français*, which presented the first British performances of 240 French chamber works... His special interests led in 1923 to his becoming chairman of the British section of the ISCM... He knew Diaghilev and Stravinsky well..." H.C. Colles et al in *Grove Music Online*.

A tantalizing document regarding an unpublished work by an important French composer.
(25504)

\$450



432. RUBBRA, Edmund 1901-1986

Autograph musical quotation signed in full and dated July 6, [19]46. Two measures from the opening of Rubbra's third symphony notated on two staves with autograph titling ("Opening of Symphony No. 3") to upper margin. On ivory cardstock ca. 75 x 90 mm. Together with a reproduction waist-length photograph of the composer, ca. 111 x 91 mm. Both items laid down to white mount, ca. 257 x 201 mm. Quotation slightly creased and worn at upper margin; biographical annotations in pencil to verso of mount.

An English composer, pianist, teacher and critic, Rubbra produced 164 opus numbers. "Best known for his 11 symphonies, these, together with his solid achievements in almost every other genre except opera and ballet, reveal a keen and imaginative mind, placing him in the front rank of 20th-century English composers." Ralph Scott Grover in *Grove Music Online*. (25411) \$350

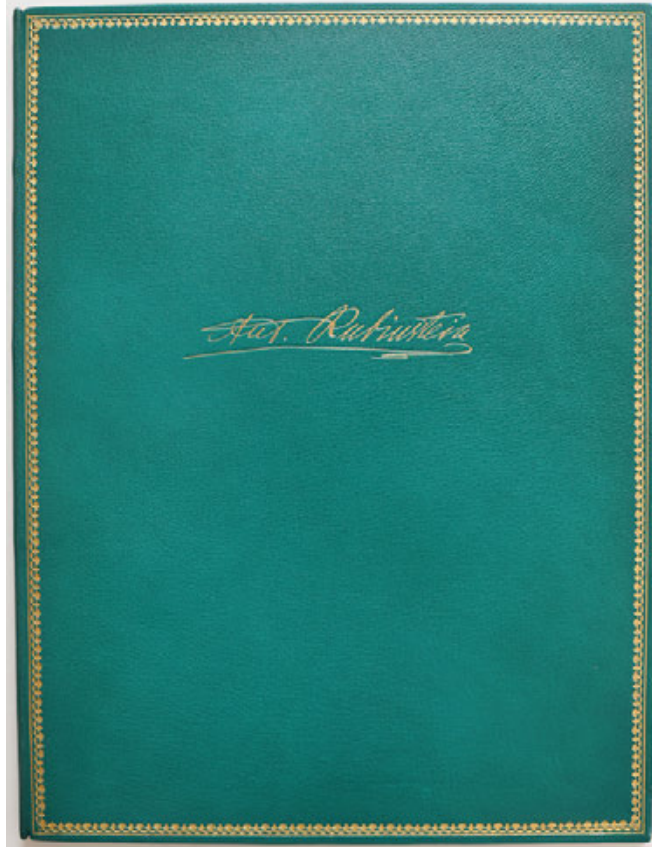


**A Complete Autograph Manuscript of Rubinstein's *Valse-Caprice* for Piano
"A Charming Concert Waltz with Large and Dangerous Leaps and a Memorable Tune"**

433. RUBINSTEIN, Anton 1829-1894

Valse-caprice pour le Piano. Autograph musical manuscript signed "Ant. Rubinstein." Undated, but ca. 1870. Folio (352 x 265 mm.). Finely bound in full modern green morocco with facsimile of composer's autograph signature gilt-stamped to upper and monogrammatic device of Werner-Eberhard Müller to lower, all within decorative gilt border, marbled endpapers. [1] (title, with signature "Ant. Rubinstein"), [2-4] pp. Notated in ink on 16-stave hand-ruled music paper with blindstamp of Lard-Esnault, Paris. With autograph dedication to title: "A Madame la Comtesse Louisa de Mercy & d'Argenteau [!Louise de Mercy-Argenteau];" autograph caption to first page of music: "Valse=Caprice;" and tempo indication to upper left corner: "Vivace." Repeats not written out. Engraver's corrections and annotations in pencil to first page of music: "Verlag und Eigenthum v[on] Bartholf Senff Leipzig;" "16620" in blue pencil to title. From the collection of Werner-Eberhard Müller, Leipzig, with "Werner-Eberhard Müller Leipzig 1938" and "Seiner lieben Susanne zugeeignet von ihrem Vater Leipzig 1961" in pencil to verso of front endpaper. Slightly worn and soiled, particularly at upper edge of last leaf; creased at folds; small circular piece of lavender paper glued to title.

The annotations confirm that the present autograph of the complete work served as the engraver's manuscript for the first edition, published in 1870 by Bartholf Senff in Leipzig (PN 937). The faulty spelling of the dedicatee's name is faithfully preserved in that edition. The copy on IMSLP, uploaded by the Biblioteca Nacional de España, is not a first edition (despite the identical plate number), and has variant readings in the musical text.



Rubinstein dedicated the work to Louise Comtesse de Mercy-Argenteau (Marie-Clotilde-Elisabeth Louise de Riquet, Comtesse de Mercy-Argenteau, 1837-1890) a Belgian aristocrat of considerable musical erudition; Mercy-Argenteau developed a keen interest in Russian music from about 1880 and became one of its most ardent champions in the West. She was particularly close to César Cui, on whom she wrote a monograph. Her relationship with Anton Rubinstein is unexplored; the present dedication, however, demonstrates that she knew Rubinstein well before her acquaintance with the Russian nationalist composers.

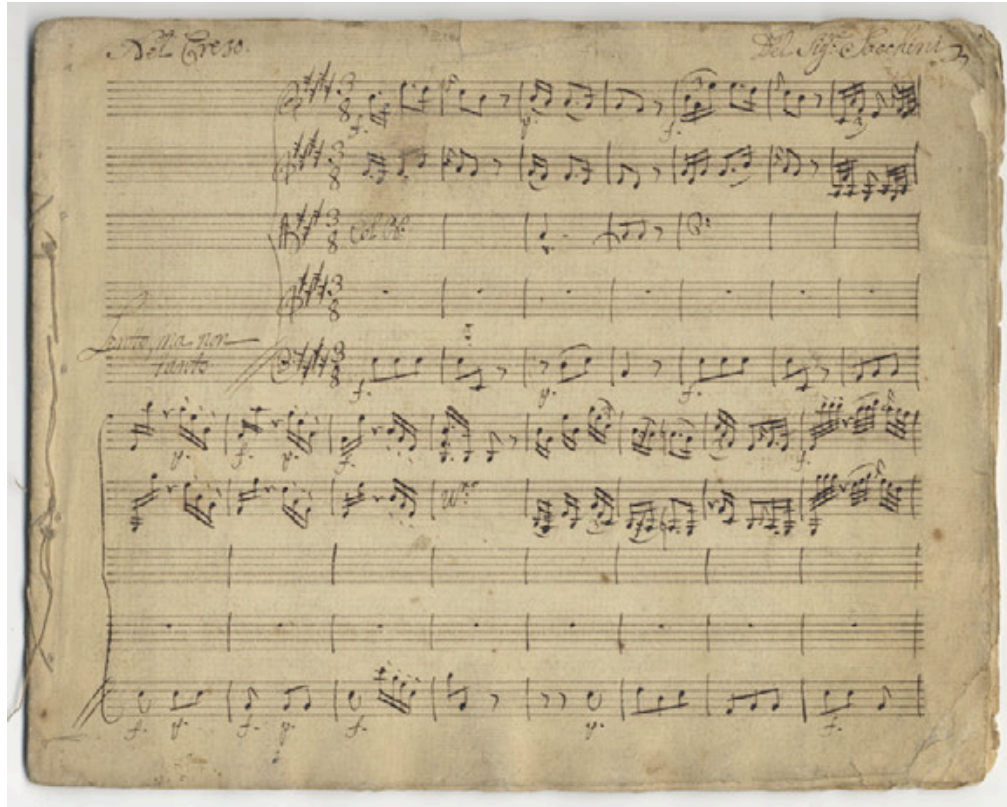
"A charming concert waltz with large and dangerous leaps and a memorable tune." Sitsky: *Anton Rubinstein An Annotated Catalogue of Piano Works and Biography*, pp. 134-35. (25285) \$9,500

**Three Arias from Sacchini's Opera *Il Creso*
Not Included in the Complete Manuscript Score of the Opera at the Naples Conservatory**

434. SACCHINI, Antonio 1730-1786

[*Il Creso*]. *Three arias from the Sacchini's opera in manuscript score*. [ca. 1800]. Folio. Sewn. [7], [i] (blank), [6], [ii] (blank), [8] pp. Notated in black ink on 10-stave paper.

Each aria begins on the first page of a signature: "So che fedele non e quel core," 3/8, E major, Lento ma not tanto, credited "Nel Creso" to upper left corner of first page and "Del Sig: Sacchini" to right; "Tergi il pianto idolo," 2/4, B-flat major, Largo, credited "nel Creso" to upper left corner of first page; "Ah mio cor cha mai," 2/4, E-flat major, Lento, credited "nel Creso" to upper right corner of first page. Vocal part notated in G clef throughout; characters not indicated. With figured bass except for "So che fedele non e quel core." Slightly worn and soiled; edges slightly frayed with minimal loss not affecting music; final leaf of first aria torn at lower edge.



The RISM database lists, as excerpts, nine manuscript copies of "So che fedele non e quel core," five of "Tergi il pianto," and three of "Ah mio cor." A manuscript copy of the aria "So che fedele non e quel core," tentatively dated "ca. 1800," is part of the Ricasoli Collection at the University of Louisville Music Library (RISM-A/II-000124619); it notates the vocal part in C1 (soprano) clef. Three volumes of "The Favourite Songs in the Opera Creso" were published by Bremner in London in 1774 (RISM S112 and 113).

One would expect the complete manuscript scores of the opera to also include the three arias. Interestingly, the complete manuscript score of the opera at the Naples conservatory (no. 226933, accessible at IMSLP), tentatively dated 1776, does not include any of them. There is an aria "Ah, mio cor" in act 2, but the music is completely different although the keys are the same. The other two arias of the present volume do not have any counterpart in the score. The copy at the Bayerische Staatsbibliothek, Munich, is not accessible online.

Il Creso, to a libretto by Gioacchino Pizzi, was first staged at the Teatro S. Carlo in Naples on November 4, 1765. It was revived at the King's Theatre in London in 1774 (prompting the publication mentioned above) and again, under the new title of *Euriso*, in 1781.

"In 1770 Burney considered [Sacchini] one of the four greatest composers of Italy, along with Jommelli, Galuppi and Piccinni. While he placed Piccinni supreme in the comic style, he nominated Sacchini 'the most promising composer in the serious'... A critic of the next generation, Giuseppe Carpani, hailed Sacchini as the world's greatest melodist... In general, his style is typical of the late Classical era with its simplicity of texture and balanced phrase structure. At times, however, the Mozartian melodic line gives way to expansive phrases that bring to mind the lyric style of the 19th century. Sacchini's harmony tends to be richer than that of most of his contemporary Italian opera composers..." David DiChiera and Joyce Johnson Robinson in Grove Music Online. (25176) \$600



435. SACCHINI, Antonio 1730-1786

Fine bust-length aquatint portrait engraving by Queneday. Paris, [ca. 1809]. 245 x 185 mm. An early proof, without titling. Slightly worn and soiled. Arrigoni & Bertarelli 3949. (25610) \$500

436. SAINT-SAËNS, Camille 1835-1921

Au courant de la vie. Paris: Dorbon-Ainé, [January 1914].

Octavo. Newly bound in quarter red cloth with marbled boards, printed title label to spine, original publisher's wrappers bound in. 2ff. (blank), [1] (half title), [2] (dedication), [3] (title), [4] (limitation statement), 1f. (illustration), [5]-128 pp., 2ff. (blank). With each chapter preceded by a part title. table of contents to p. 117. "To The Happy Few" printed as part of a title vignette in gold ink. Partially unopened. With a dedication to Monsieur N.M. Bernardin and a reproduction photograph of Saint-Saëns's dog, Dalila. Annotation in ink ("very rare") to blank first leaf. An attractive copy.

First Edition. Limited to 500 copies, this no. 60, printed on Japon paper.

"This monograph is divided into two main sections: music and musicians, and a few 'souvenirs.' Under the first category Saint-Saëns offers insights into the music and character of various musicians: Lully, Rameau, Liszt, Gounod, and Sarasate. However, in some of these essays he betrays his own aesthetic and comments upon musical style and musicological ideas." Timothy Flynn: Camille Saint Saëns A Guide to Research, 97. (24948) \$150

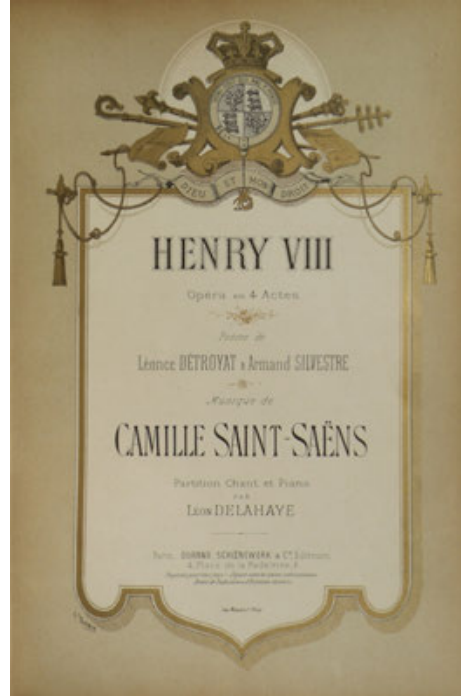
437. SAINT-SAËNS, Camille 1835-1921

Henry VIII Opéra en 4 Actes Poème de Léonce Détroyat & Armand Silvestre... Partition Chant et Piano par Léon Delahaye. [Piano-vocal score]. Paris: Durand, Schoenewerk & Cie. [PN D.S. & Cie. 3083], [1883].

Large octavo. Half red morocco with marbled boards, raised bands on spine in decorative compartments gilt, marbled endpapers. 1f. (decorative lithographic title by L. Denis), 1f. (dedication), 1f. (named cast list), 1f. (index), 444, i-iii (supplement) pp. Dedicated to A. Monsieur Vaucorbeil, Director of the Académie Nationale de Musique. With an oval handstamp with the letters "DS" to lower right corner of cast list. Binding slightly worn, rubbed and bumped. Somewhat browned and brittle with occasional edge tears; several signatures partially detached.

First Edition. OCLC no. 2609126. Ratner: *Camille Saint-Saëns*, p. 134.

Henry VIII, an opera in four acts to a libretto by Léonce Détroyat and Armand Silvestre, was first performed at the Paris Opéra on March 5, 1883. "Despite Saint-Saëns' care for authenticity of period and place, the music's strongest impression is of a tightly constructed score with vocal and orchestral resources skilfully deployed, especially in the confrontation scenes. After Samson et Dalila this was his most successful opera, widely performed in the composer's lifetime, often in a reduced three-act version that simply omitted Act 3." Hugh Macdonald in *Grove Music Online*. (24758) \$120



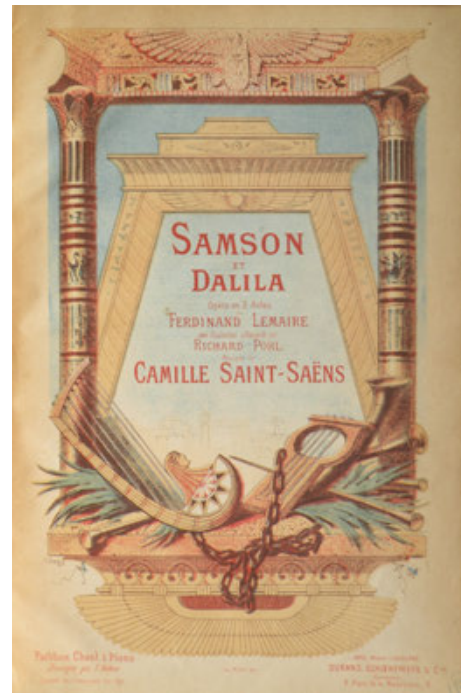
438. SAINT-SAËNS, Camille 1835-1921

Samson et Dalila Opéra en 3 Actes de Ferdinand Lemaire avec Traduction allemande par Richard Pohl... Partition Chant & Piano Arrangée par l'Auteur. [Piano-vocal score]. Paris: Durand, Schoenewerk & Cie. [PN D.S. & Cie. 2186.], [ca. 1876].

Large octavo. Quarter red morocco with marbled boards, spine in compartments with titling gilt, marbled endpapers. 1f. (decorative colour lithographic title by L. Denis), 1f. (dedication "A Madame Viardot-Garcia Témoignage de Reconnaissance des Auteurs"), 1f. (cast list and index), [1]-264 pp. Text in French and Italian. Lithographed. Publisher's handstamp to lower right corner of title. Binding slightly worn, rubbed, and bumped; head of spine slightly chipped; lower detached. Some light staining, foxing and creasing; small edge tears; several signatures partially detached.

First Edition, later issue. Ratner: *Camille Saint-Saëns 1835-1921 A Thematic Catalogue of his Complete Works Volume II The Dramatic Works*, pp. 22-23.

Samson et Dalila was first performed at the Grossherzogliches Theater in Weimar on December 2, 1877. "It is certainly his most imaginative opera score, and it reveals an instinct for theatrical emotion that any opera composer would be proud of. It allows us to savour some of the brilliance and intellectual vigour that even his enemies admired." Hugh Macdonald in *Grove Music Online*. (24802) \$50



439. **SAINT-SAËNS, Camille 1835-1921**

[Op. 65]. *Septuor Pour Trompette, deux Violons, Alto, Violoncelle, Contre-Basse et Piano... Op: 65*. [Full score and parts]. Paris: A. Durand & Fils [PN D. & F. 2889], [after February 1914].

Folio. Original publisher's gray printed boards. Score: 1f. (title), 1-49, [v] (blank) pp. Trompette en Mi bémol: 4 pp. 1er Violon: [1] (blank), 2-7, [i] (blank) pp. 2d Violon: [1] (blank), 2-7, [i] (blank) pp. Alto: [1] (blank), 2-7, [i] (blank) pp. Violoncelle: [1] (blank), 2-7, [i] (blank) pp. Contrebasse: 1-5, [i] (blank) pp. Transfer from engraved plates. Printed dedication "A Monsieur E. Lemoine" to head of title. The title includes a detailed price list offering the present work in a multitude of formats: "en septuor" (full score with part set); arranged for piano, four hands (by G. Fauré), for two pianos (by A. Benfeld), and as a trio for piano, violin, and violoncello (by Saint-Saëns); study score for orchestra; arrangements of two movements, Menuet and Gavotte, for piano, two-hands (by A. Benfeld and A. Périlhou), and for two pianos (by Saint-Saëns). Print to upper board doubles title. Circular handstamp "Roger Paulin Violoniste" (previous owner) to upper right corner of title and to first page of all parts; circular handstamp "G. Chalon Pianos Musique Instruments Avignon" to lower right corner of title. Boards slightly worn and faded.

First Edition, later issue. Ratner pp. 174 and 176 (no. 122). The first issue was published in 1881 by Durand-Schoenewerk et Cie.; the publisher adopted the name "A. Durand & Fils" in November 1891. The study score advertised on the title of the present copy dates from February 1914.

"In 1867 Émile Lemoine (b. 1840; d. 1912) founded 'La Trompette,' a chamber music society whose concerts first took place at Salle Érard, and later in the hall of the Société d'horticulture... Saint-Saëns often performed at these concerts. Lemoine asked the composer to write a special piece with trumpet for the society to justify its name; Saint-Saëns responded with the Septet." Ratner: *Camille Saint-Saëns 1835-1921 A Thematic Catalogue of his Complete Works Volume I The Instrumental Works*, p. 174.

(25427)

\$45

440. **SAINTVILLE-GAY, Louise Séraphine fl. 1830s**

Autograph letter signed "Ser. Saintville-Gay" to an unidentified male correspondent. 3 pp. of a bifolium. Octavo. Dated Montmartre, September 29, [18]34. In black ink. In French (with translation). Slightly worn and stained; creased at folds; small blank portion of lower outer corner of first leaf lacking; small oval blindstamp to lower outer corner of first page.

An intriguing glimpse into the career maneuverings of nineteenth-century Parisian singers. Saintville-Gay promotes herself as a mezzo-soprano with a specialty in Italian grand opera. For an audition that her correspondent will grant her, she would like to sing a scene from Rossini's *Otello* rather than from the "modern repertoire of French grand operas," where "I would be able to show myself not only as a singer but as an actress." **She goes on to mention several of the most famous singers of her day:** Adolphe Nourrit (1802-1839), Giuditta Pasta (1797-1865), and Maria Malibran (1808-1836).

"... It is the total absence of 'mezzo soprano' singers, that is to say of voices that extend to the low register, like those of Madame Pasta and Madame Malibran, which makes me point out to you that the opera has need of a women of my type, a type which I do not hesitate to say will soon become the most important in grand opera..."

A member of the Académie Royale de Musique, Saintville-Gay sang at La Scala and the Paris Opéra.

(24386)

\$150

441. **[SAMETINI, Leon] Shere, Ruth fl. early 20th-century**

Vintage head-and-shoulders photograph of Shere with a violin signed in full to the noted Dutch-American violinist and pedagogue Leon Sametini. Ca. 176 x 127 mm. Inscribed "To Mr. Leon Sametini whose teaching and friendship have been an inspiration. Devotedly, Ruth Shere" in black ink. Trimmed at lower edge; corners slightly bumped.

A student of Eugène Ysaÿe, Sametini (d. 1944) made successful concert tours of the Netherlands, Belgium, England, and Austria. He later moved to Chicago, where he joined the faculty of the Chicago Musical College. (25519) \$25

442. SÁNDOR, György 1912-2005

Vintage concert program signed in full. 4 pp. of a bifolium (ca. 220 x 173 mm.). Dated Lima, May 27, 1939. For a recital of the esteemed Hungarian-American pianist in Lima, Peru for the Daniel Concert Series. Featuring works of Bach, Liszt, Brahms, Chopin, Bartók, and Stravinsky. Includes a printed biography of Sándor (p. 2) and press reviews of his playing (p. 4). Slightly worn, browned and creased; two small tears to inner margin.

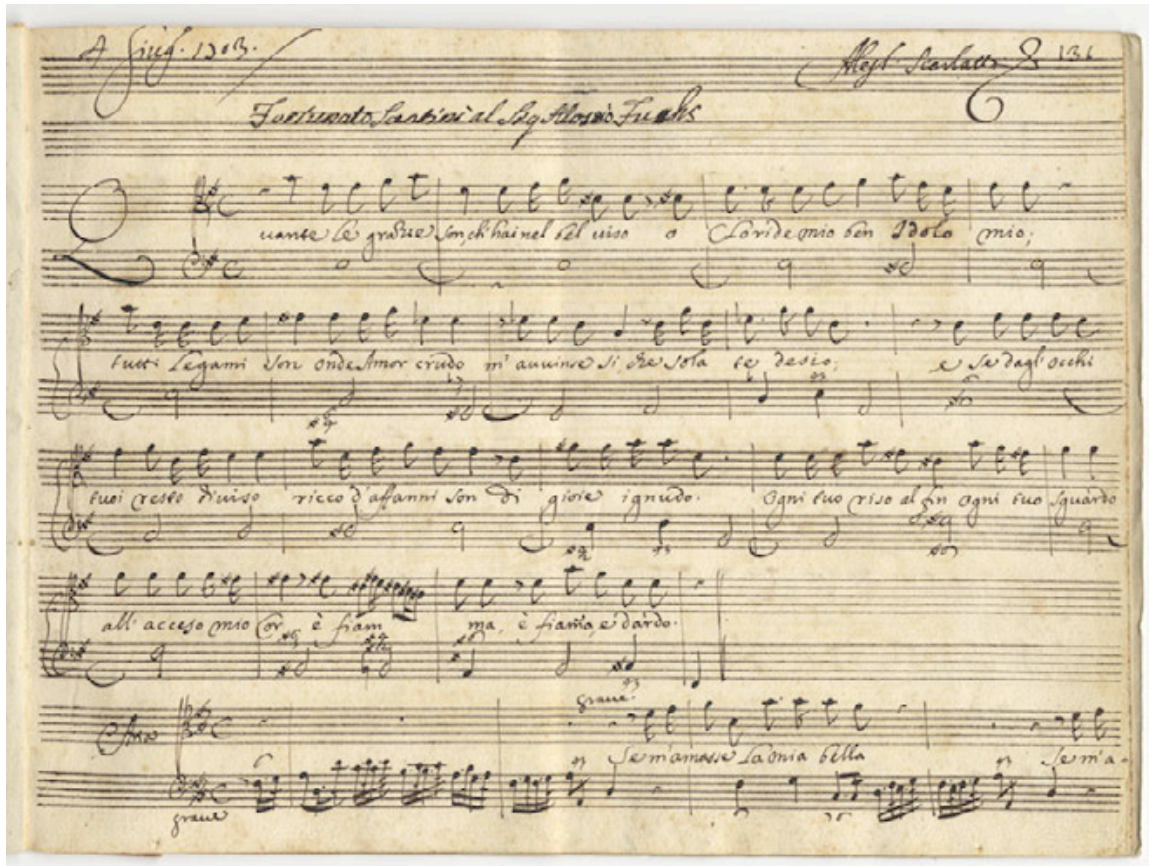
Sandor studied under both Béla Bartók and Zoltán Kodály at the Liszt Academy in Budapest; he became a close friend of Bartók's, and was a great champion of his music. (25484) \$85



443. SAUER, Emil 1862-1942

Autograph musical quotation signed in full and dated London, February, 14, [19]08. Four measures from the first movement of Sauer's *Piano Concerto No. 1*. Notated on a single staff, in treble clef, 3/4 time signature, and a key signature with 1 sharp (E minor). Marked "Allegro patetico." With autograph titling ("1st Pianoforte Concerto"), and a bust-length reproduction photograph of the Sauer laid down to left portion. Ca. 88 x 114 mm. Verso with biographical annotations in pencil and remnants of adhesive.

"Sauer was acknowledged by his colleagues as a near-perfect interpreter of the masterworks of the repertory, matching an exceptionally developed technique with both temperament and poetic inspiration. His own compositions, which include two piano concertos, two sonatas and several other bravura works for piano, make brilliant use of the instrument." James Methuen-Campbell in *Grove Music Online*. (25382) \$125



**The Only Known Autograph of this
Unpublished Solo Cantata for Alto and Basso Continuo by Scarlatti**

444. SCARLATTI, Alessandro 1600-1725

Quante le grazie son... Solo cantata for alto and basso continuo. [Score]. Autograph musical manuscript signed "Aless.o Scarlatti." Apparently complete. June 4, 1703.

Oblong quarto (ca. 200 x 275 mm). Wrappers. Sewn.

From the collection of Aloys Fuchs (1799-1853), with manuscript titling in his hand to dark yellow octagonal label upper: "Cantata No. 3 aus E mol[!] per Soprano col Basso continuo comp: da Cavaliere d'Alessandro Scarlatti M.D.C. a Napoli dto. 4. July 1703. Partitura Autographa" and "Ex collectis Al. Fuchs 1832" to lower right corner.

1f. (title), [5], [iii] (blank staves) pp. Notated in black ink on high quality paper on 12 staves ruled with 6-stave rastrum 87 mm. wide. With autograph date "4 Giug[n]o 1703" to upper left and autograph signature "Aless.o Scarlatti" to upper right corner of first page. Watermark of a fleur-de-lys evident to folio 4. With early manuscript foliation "131" to "134" in an unidentified hand. Titling to title page in the hand of Aloys Fuchs: "Cantata in E mol[!] per la Voce di Alto coll' Basso continuo comp: 4:o Giug: 1703 di Cavaliere Alessandro Scarlatti. M. di Capella a Napoli. (Nato 1659 † 24. Ottobre 1725.) Partitura Autographa." Various numbers to upper wrapper, most probably shelfmarks from previous collections. Inscription in ink in the hand of the Italian collector Fortunato Santini (1778-1862) to head of first page of music: "Fortunato Santini al Sig Aloysio Fuchs."

The cantata consists of six unnumbered movements:

[Recitative:] "Quante le grazie son"

Aria: "Se m'amasse la mia bella" (D major; C-time)

[Recitative:] "Vedo di quando in quando"

Aria: "Nò non lusingarmi" (F major; 12/8 time)

[Recitative:] "Tolga il Ciel"

Aria: "La vita mia tu sei" (E minor; C-time)

Provenance

Fortunato Santini, whose inscription suggests that he gave (or sold) it to the Austrian collector Aloys Fuchs, with Fuchs's autograph note suggesting that he acquired it in 1832; the German composer and choral conductor Siegfried Ochs (1858-1929); Louis Koch (1862-1930), whose large collection of musical autographs remains legendary; Koch's daughter Marie (b. 1895) and son-in-law Rudolf Floersheim (1897-1962); Georges Floersheim (d. 1997).

Spine reinforced with red paper tape; vertical crease; closely trimmed with minor loss to notation at upper and outer edges.

The only known autograph of this unpublished work.

Rostirolla 538 (recorded as being held in the Louis Koch collection). Hanley diss. 598 (recorded as being held in the Floersheim collection). Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch* (Stuttgart: Kraus, 1953), p. 1 (with detailed discussion of provenance). Not in Dent. The author of the text is not known.

"Scarlatti's chamber cantatas reveal perhaps more strikingly than any other class of his works his unbroken continuity with preceding phases of the Baroque era and his separation from the following period. With more than 600 known cantatas for which his authorship is reasonably certain and well over 100 others less reliably attributed to him, he is clearly the most prolific cantata composer. These works crown the history of a genre which over more than a century of vigorous growth held a rank second only to opera; indeed contemporaries generally placed it above opera in refinement and regarded it as the supreme challenge to a composer's artistry. Scarlatti was among the last to contribute significantly to its literature." Edwin Hanley in *Grove Music Online*

We have located only two other autograph manuscripts of Alessandro Scarlatti having been offered for public sale since 1945, both having been sold by Sotheby's, one in 1949 and the other in 1953. (25357) \$148,000

445. SCHARWENKA, Xaver 1850-1924

Autograph musical quotation signed in full and dated 1900 in black ink to recto of a postcard with a bust-length photograph of Scharwenka published in Berlin by Verlag Max Marcus to left portion. Postmarked Berlin April, 7-8, [19]00. Address panel with recipient's name ("Lotte Bloch") and Berlin address in another hand. The opening two measures of the first movement of Scharwenka's Piano Concerto No. 3, Op. 80 (1898), notated on two hand-drawn staves in 3/4 time, with a key signature of four sharps (C-sharp minor).



Slightly worn, creased and chipped; occasional light staining; final "a" of signature very slightly smudged.

Scharwenka was considered "one of the foremost pianists of his generation, renowned for his beautiful, sonorous, singing tone and as an interpreter of Chopin's music... His compositions generally have melodic charm and graceful dance-like rhythms." Charles Sutton in *Grove Music Online*. (25449) \$185



446. SCHERCHEN, Hermann 1891-1966

Autograph signature dated Winterthur, April 30, [19]34. In black ink on a card ca. 114 x 88 mm. with a reproduction of a drawing of the noted German conductor by Deacon. Slightly worn, soiled and stained; minor annotation in black ink to verso.

"Scherchen was one of the 20th century's outstanding musical pioneers, and his career was principally dedicated to the better understanding of contemporary music. He refused to limit his interest to accepted styles and was open to all forms of musical experiment, thereby influencing a generation of younger practitioners by his example and his teaching. His conducting, which usually disdained the use of a baton, was functional, clear and scholarly, but it combined knowledge of detail and informativity of spirit. He wrote a practical and informative textbook on his approach and method. Many of his performances were regarded as model interpretations, especially of works of the Second Viennese School, and of Busoni, Dallapiccola, Hindemith, Prokofiev and Stravinsky. They formed a point of reference for those who followed him. He

composed a string quartet, piano trio and songs (Heine-Lieder), and made a successful orchestral transcription of Bach's Art of Fugue." Gerhard Brunner in Grove Music Online. (25390) \$75

447. SCHIEDERMAIR, Ludwig 1876-1957

Der junge Beethoven... Mit 11 Bildtafeln, 4 Faksimilebeilagen, 3 genealogischen Tabellen und 103 Notenbeispielen 2. neubearbeitete Auflage. Weimar: Verlag Hermann Böhlaus Nachf. [Without PN], [1939].

Large octavo. Full cloth with titling gilt. 1f. (half-title), [i] (blank), [i] (frontispiece bust-length reproduction of a sculpture of Beethoven), [i] (title), [i] (printer's note), v-xiv (foreword), xv-xvi (table of contents), xvii-xviii (index of tables and inserts), [1]-350 pp. With several facsimiles of Beethoven's music and letters. Binding slightly bumped, soiled, and stained. Lightly browned, with occasional light foxing, staining, and wear; several loose leaves, including publisher's errata and advertisements, inserted between leaves.

Second revised edition.

Schiedermaier was a German musicologist. "It was due to [his] active interest in Beethoven that in 1927 (the centenary year of Beethoven's death) the important Beethoven Archives came into being. With Schiedermaier as founder and director this institute became the international centre for Beethoven research, gathering under one roof, either in the original or in photographic copies, not only the various editions of Beethoven's works but also his manuscripts and sketches scattered all over the world... [His] main interests were Mozart and Beethoven. He was the first to attempt a complete edition of Mozart's letters, and Die Briefe W.A. Mozarts und seiner Familie (1914) was published in four volumes, with a fifth volume of pictures relating to Mozart and his time... Other standard works were his Mozart: sein Leben und seine Werke (1922), Der junge Beethoven (1925) and Die deutsche Oper (1930)." Edith B. Schnapper and Pamela M. Potter in Grove Music Online. (24925) \$35

448. **SCHIFRIN, Lalo 1911-2007**

Three-quarter length photograph of the noted American composer and jazz pianist seated, signed in full. Ca. 254 x 203 mm. Slightly worn; small crease to right edge; minor annotations in pencil to verso.

*Of Argentine birth "Schifrin moved to New York in 1958, where he gained recognition as the pianist in Gillespie's jazz quintet (1960–62); he also recorded with other well-known jazz artists. From 1962 to the early 1980s he concentrated on composition: his *Jazz Suite on the Mass Texts* (1965) is highly regarded, and he became a major composer for films. His work for television has included the themes to the series 'The Man from UNCLE' and 'Mission: Impossible'. His works often involve a successful synthesis of jazz and contemporary art-music elements, including serialism, aleatory devices and electronics." Michael J. Budds in *Grove Music Online*. (25462) \$50*



**An Autograph Manuscript Full Score of Schira's *Capriccio* for Horn
Composed for the Queen Victoria's Visit to Woburn Abbey in 1841
Apparently Unpublished**

449. **SCHIRA, Francesco 1809-1883**

Capriccio for horn solo woodwinds and brass. Autograph manuscript full score. Composed for Queen Victoria's visit to Woburn Abbey in 1841. Apparently unpublished.

Folio (ca. 303 x 240 mm). [25], [i] (blank) pp. Notated in black ink on paper with the watermark "SE & Co. 1836." 20 staves per page, drawn with rastrum. Partially paginated. Undated, but ca. 1841. With autograph titling "Capriccio – Musica del M.o F. Schira" and inscription "Composto in Occasione della visita della Regina al Castello di Woburn del Duca di Bedford", most probably in Schira's hand, to upper and lower blank margins of first page. Occasional autograph corrections, annotations in Italian and English, performance markings, and cuts in black ink and pencil in Italian and English. Scored for flute, oboe, clarinet, horn obbligato, 2 horns, and bassoon, the work comprises several interlinked movements, which incorporate two British national songs, "God Save the Queen" (the national anthem) and "Rule Britannia,"

as well as two variations and two short cadenzas for solo horn. Loosely sewn. Light dampstaining, fraying, and occasional tearing to outer edges; moderate soiling to first page and lower corners; occasional light smudging not affecting music; pp. 21-22 creased at folds.

Together with:

A complete set of manuscript parts, notated principally by one copyist. Contemporary ivory paper wrappers. Folio (ca. 303 x 240 mm). Horn obbligato: [11], [i] (blank) pp.; flute [11], [i] (blank) pp.; oboe: [12] pp.; clarinet: [12] pp.; bassoon: [12] pp.; 2 horns: [21], [i] (blank) pp. Notated in black ink on paper with watermark "SE & Co. 1836." 12 staves per page, drawn with rastrum. Autograph titling "Capriccio – Musica del M.o F. Schira" to blank upper margin of first pages; occasional annotations, corrections, erasures, and cuts in pencil and black ink – some autograph – throughout; some passages of music perhaps copied by Schira himself. Upper wrappers inscribed "Signor Puzzi..," most likely a reference to the great horn virtuoso Giovanni Puzzi, for whom this work was probably composed. Edges of wrappers and some leaves with minor dampstaining and foxing; final pages of each part with remnants of adhesive slightly affecting music, as well as one or more thin strips of blank paper partially (or formerly) laid down over one or more staves; occasional minor tears with slight loss, and wear to edges not affecting music; light bleeding; pp. 9-10 of flute part folded into inner margin with 4 vertical creases.

Apparently unpublished. Not in Grove works list.

As the inscription indicates, the Capriccio was composed for the visit of Queen Victoria and Prince Albert to Woburn Abbey, the residence of the Duke of Bedford, on July 26-29, 1841. *According to the Morning Post (July 28, 1841), Giovanni Puzzi (1792-1876), the most celebrated horn virtuoso of his time, was contracted to superintend "the band and all musical arrangements" for this special occasion. Elizabeth Bradley Strauchen: Giovanni Puzzi: His Life and Work (D. Phil thesis, University of Oxford, 2000), p. 85. Schira's Capriccio, which showcased Puzzi and his small "band" of wind instruments, was probably one such "musical arrangement." As the present score and parts include additional performance markings, corrections, cuts, and other signs of use, it is possible that Puzzi and his musicians performed from them.*

Puzzi was "principal horn at the King's Theatre, the Philharmonic Society (1821-4) and the Concert of Ancient Music (1823-6), as well as at provincial festivals; he was also the first professor of horn at the Royal Academy of Music, where he played in the Royal Academic Concerts. He also organized a chamber music series in 1837, known as Classical Concerts for Wind Instruments... [Puzzi] enjoyed a virtual monopoly of private and benefit concerts for over 20 years. The large body of works composed and arranged by Puzzi formed the basis of his solo repertory, and reflects both the extreme popularity of the Italian Opera and the fascination for virtuoso performers that was then characteristic of London musical life. His works include a concerto, fantasias and numerous vocal arrangements with horn obbligato (MSS in GB-Lbl). These compositions, and those written for him by contemporaries, represent the apex of chromatic hand horn technique in the cor-mixte style." Elizabeth Bradley Strauchen in Grove Music Online.

Schira was an Italian composer, conductor, and teacher. "After a brief visit to Paris in 1842, Schira was appointed director of music at the newly opened Princess's Theatre in London. In 1843 he conducted a short season under Alfred Bunn's management at Covent Garden, and in the following year joined Bunn at Drury Lane on the resignation of Benedict as conductor. He remained there intermittently until 1847, conducting both foreign adaptations and a number of English operas... Schira conducted Bunn's 1852 season at Drury Lane, but thereafter he devoted himself to teaching singing... while continuing to compose... He was totally opposed to any style other than the Italian, which led the Musical Times to declare, on his death, that 'his music suffered mainly from the disadvantage of being out of fashion'... Despite his narrow musical tastes, Schira was, after Verdi, one of the outstanding Italian opera composers of his generation. Arditi, who conducted the première of Niccolò de' Lapi, justly described the work as 'a patriotic opera ... written in the genuine Italian style ... fervid, melodious, and free from pretence or assumption'. Selvaggia, his masterpiece, is even more powerful: its through-composed texture sustains a consistent dramatic tension which clearly foreshadows the methods of Puccini." Nigel Burton and Keith Horner in Grove Music Online. (25286) \$4,200

450. **SCHIUMA, Alfredo Luis 1885-1963**

Autograph musical quotation signed "Alfredo L. Schiuma" and dated B[uenos] Aires, October 14, 1928. Approximately 8 measures (3 lines) of a melody from the first act of Schiuma's opera Tabaré. Marked "Lento." In 6/8 time, with treble clef, a key signature of two flats, and text underlay in Spanish. On ivory cardstock ca. 138 x 88 mm. Notated beneath a reproduction head-and-shoulders photograph of the composer. Slightly worn soiled, and creased; trimmed, with very slight loss to date; biographical annotations in pencil to verso.

Schiuma was an Argentine composer and conductor. "Born in Italy, he was taken as a child to Argentina, where he received his musical training and developed his professional career... He wrote a number of italianate operas which were first performed in the city... [On August 6,] 1925 his most successful opera, Tabaré, based on the poem of the same name by José Zorrilla de San Martín, received its première at the Colón. Set during the period of the Spanish conquest, it contains reminiscences of Argentine folk music... Schiuma was also active as a conductor: he founded the Teatro Lírico Argentino (c1930) to promote operas by native composers, many of which received their first performances there..." Juan María Veniard in *Grove Music Online*. (25404) \$100



**The Complete Autograph Manuscript of the
Unpublished Original Version of Schmitt's Song *Tristesse au Jardin***

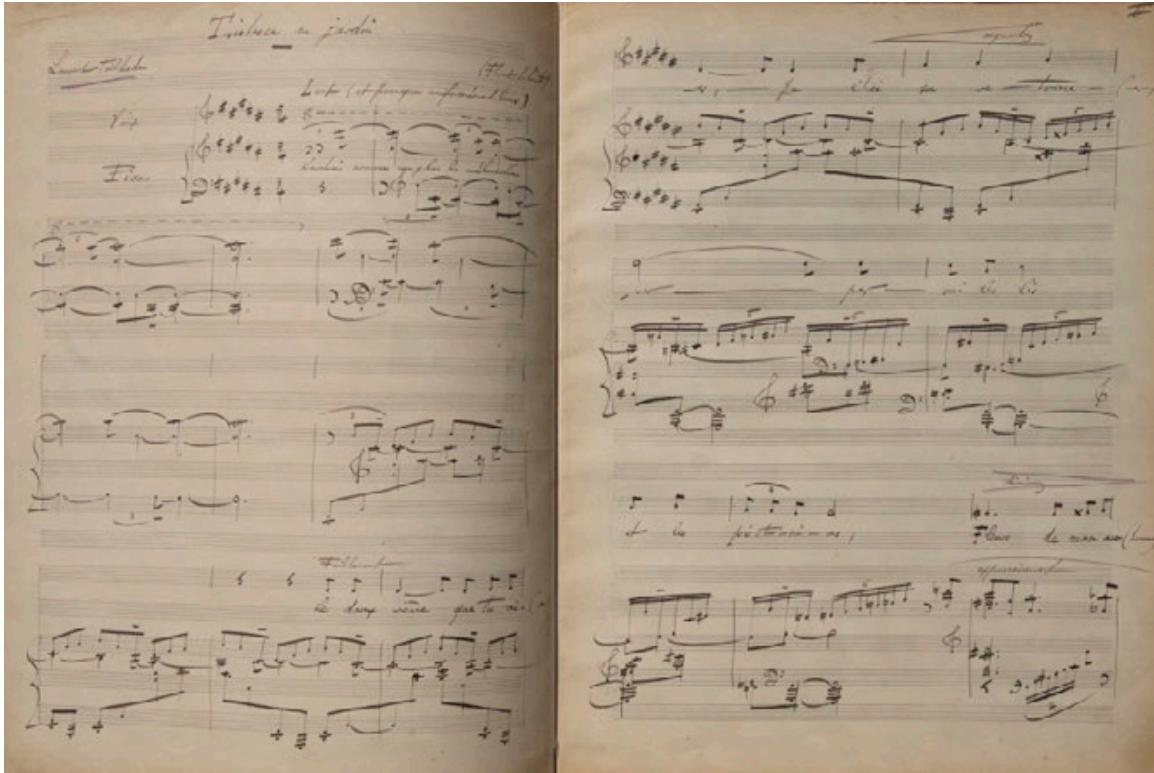
451. **SCHMITT, Florent 1870-1958**

[Op. 52]. *Tristesse au jardin* (Laurent Tailhade). Autograph musical manuscript signed.

Folio (ca. 350 x 267 mm.). Half dark red morocco with marbled boards, "Florent Schmitt - Manuscrit" gilt to spine, marbled endpapers. [1] title, [2]-[14] manuscript music numbered I-XI, with pp. X-XI repeated, and X-bis crossed out. Notated in black and purple ink on 20-stave paper with "H. Lard Esnault Ed. Bellamy Sr. Paris" blindstamped at inner margins. Set for voice and piano: "Le doux rêve que tu nias, je l'ai su retrouver parmi les lis et les pétunias... Voici que par les allées meurent les blanches azalées." With text by the French satirical poet, Laurent Tailhade (1854-1919), excerpted from "Vitreaux" in *Poèmes élégiaques* (1907). First page of music with Schmitt's autograph signature and dedication "à Madame de Saint-Marceaux." Page XI-bis initialed "F.P." and dated "1er au 2 mars [18]97 à une heure vague de la nuit." Occasional erasures and corrections, most often in purple ink, in the composer's hand. Each page guarded at inner margin; occasional light soiling, staining, and browning to edges; final measure of p. II slightly blurred at "diminuez"; dedication partially erased. An attractive manuscript.

The complete manuscript of the unpublished original version for voice and piano, with some significant differences from the later version for piano and orchestra (1908), first published (in piano reduction) by A. Zunz Mathot in 1910. The autograph of the orchestral version is at the Bibliothèque nationale de France.

On March 13, 1909 the Société Nationale de Musique presented a program of eight orchestral works, all of which were being heard for the first time. Of Tristesse, the fifth work, Ravel opined: "Amid all this, Schmitt seemed like an intruder, with his noble inspiration and musical line, his sumptuous and delicate orchestration: everything that the others lacked..." (Letter to Cipa Godebski, dated March 14, 1909). *Ravel and Schmitt were lifelong friends.* Orenstein: *A Ravel Reader*, pp. 103-104.



The original dedicatee, Marguerite de Saint-Marceaux (1850-1930; née Jourdain), was the wife of the sculptor René de Saint-Marceaux, and hostess of a famed Parisian music salon frequented by Ravel, Debussy, and other composers. Schmitt dedicated the published version of *Tristesse* to Madame Jane Engel-Bathori (1877-1970), a noted French mezzo-soprano.

"In a time when many composers embraced Impressionism, [Schmitt's] music, albeit influenced by Debussy, was admired for its energy, dynamism, grandeur, and virility, for its union of French clarity and German strength... Schmitt was considered a pioneer during his lifetime, rejected by some and embraced by others for a style that influenced and helped prepare for later innovations by Stravinsky, Ravel, Honegger and Roussel." Jann Pasler and Jerry Rife in *Grove Music Online*. (25159) \$4,500

452. [SCHOENBERG]. Berg, Alban et al

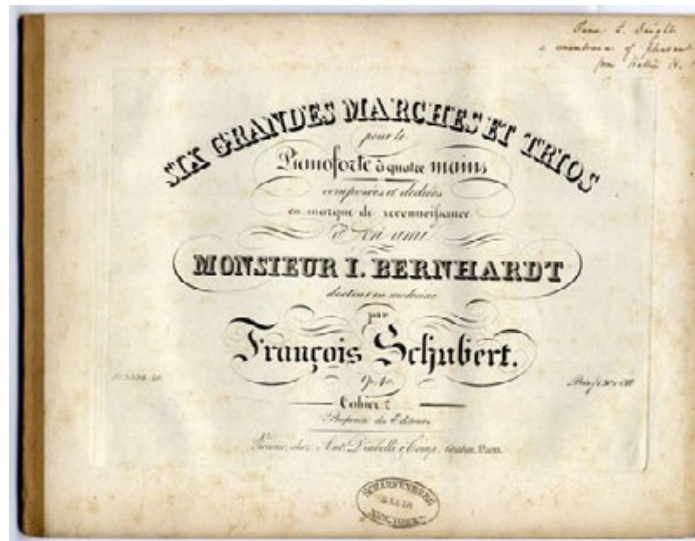
Arnold Schönberg Mit Beiträgen von Alban Berg Paris von Gütersloh K. Horwitz Heinrich Jalowetz W. Kandinsky Paul Königer Karl Linke Robert Neumann Erwin Stein Ant. V. Webern Egon Wellesz. München: R. Piper & Co, 1912.

Octavo. Original publisher's dark yellow wrappers. 1f. (half title), 1f. (title, with printed notes to verso), 1f. (dedication: "Arnold Schönberg in höchster Verehrung"), [vii] (table of contents), [viii] (blank), [ix] (short biography of Schoenberg), [x] (blank), [xi] (work list), [xii] (blank), 13-90 (text), [i] (advertisement for *Der blaue Reiter*), [i] (advertisement for books on Max Reger, Anton Bruckner, and Gustav Mahler) pp. With musical examples in text. Printed notes to verso of title: "Mit einem Porträt Schönbergs, fünf Reproduktionen nach seinen Bildern und vielen Notenbeispielen"; "Die Hälfte des Reinertrags dieses Buches wird der Gustav-Mahler-Stiftung überwiesen." With frontispiece portrait of Schoenberg mounted on black laid paper and four additional plates containing reproductions of his paintings, also mounted on black laid paper. Wrappers worn and browned; small blue ink stain to outer edge of upper and several leaves. Slightly worn, creased and dampstained; some leaves partially detached.

First Edition. Rare. A collection of essays by students and friends of Schoenberg devoted to all aspects of Schoenberg's work: his music, harmony textbook, paintings, and teaching. Schoenberg expected unconditional discipleship from his students and friends, but the degree of devotion displayed in this book, summed up in its dedication, uncharacteristically embarrassed him, at the time only 38 years old: *"I feel I am being talked about in really much too effusive a way. I am too young for this kind of praise, have accomplished too little and too little that is perfect... Were I not spoiling the joy of my students by doing so, I might possibly have rejected the book. On the other hand, however, I was so overwhelmed by the great love which shows in all this... And I was proud as well."* Schoenberg's diary, February 25, 1912. (25684)



\$200



453. SCHUBERT, Franz 1797-1828

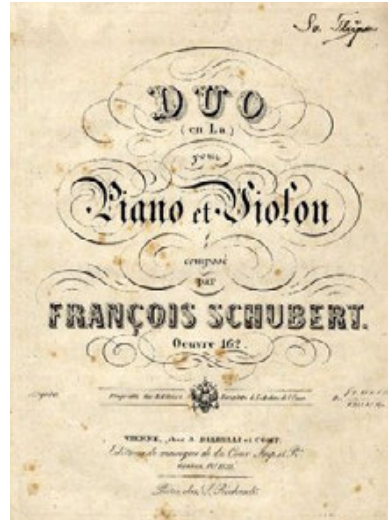
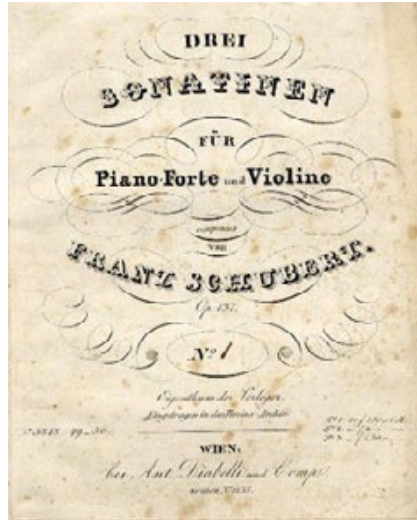
[Op. 40]. *Six Grandes Marches et Trios pour le Piano-forte à quatre mains composé et dédiées en marque de reconnaissance à son ami Monsieur I. Bernhardt... Op. 40. Cahier [1-2].* Vienne: Ant. Diabelli u. Comp. [PN C. et C. No. 3539-3540], [ca. 1830].

2 volumes. Oblong folio. 1f. (title), [1] (blank), 2-21; [1] (title), 2-25 pp. Engraved. Slightly browned; some minor foxing; early tape to spines; pencilled fingering; contemporary ownership inscription to corner of Cahier 2; small oval handstamp of Scharfenberg & Luis in New York to foot of titles to both parts, slightly trimmed to Cahier 1.

Third edition. Deutsch D819/1-6. Hoboken 13, 203 and 204.

"Schubert's most original contribution to the keyboard repertory is arguably his music for piano duet... [His] unusual interest in the march scarcely stemmed from any enthusiasm for war but rather from the great range of stylistic possibilities it afforded, from funeral march to evocations of toy soldiers. The best of these marches (which include the Six Grandes Marches of 1824) exploit the full range of four hands while preserving a sense of intimate conversation." Grove Music Online. (21060)

\$225



454. SCHUBERT, Franz 1797-1828

[Op. 137]. *Drei Sonatinen Fur Piano-Forte und Violine... Op. 137. No. [1].* [Parts]. Wien: Ant. Diabelli und Comp. [PN D. et C. No. 5848], [1836].

Folio. Unbound. 15; 7 pp. Engraved. Minor to moderate foxing and soiling; marginal tears; title separated at spine and taped.

First Edition. Deutsch 384. Hirsch IV, 615. Hoboken 14, 499. (14922) \$450

455. SCHUBERT, Franz 1797-1828

[Op. 162]. *Duo (en La) pour Piano et Violon... Oeuvre 162.* [Parts]. Vienne: A. Diabelli et Comp. [PN D. & C. No. 9100], [1851].

Folio. Sewn. 27; 8 pp. Engraved. Minor to heavy foxing; minor soiling; edges frayed; corners thumbed; tears to final leaf of keyboard part repaired; title separated at spine; contemporary signature to title.

First Edition. Deutsch 574, p. 333. Hirsch IV, 641. Hoboken 14, 534. (14939) \$400

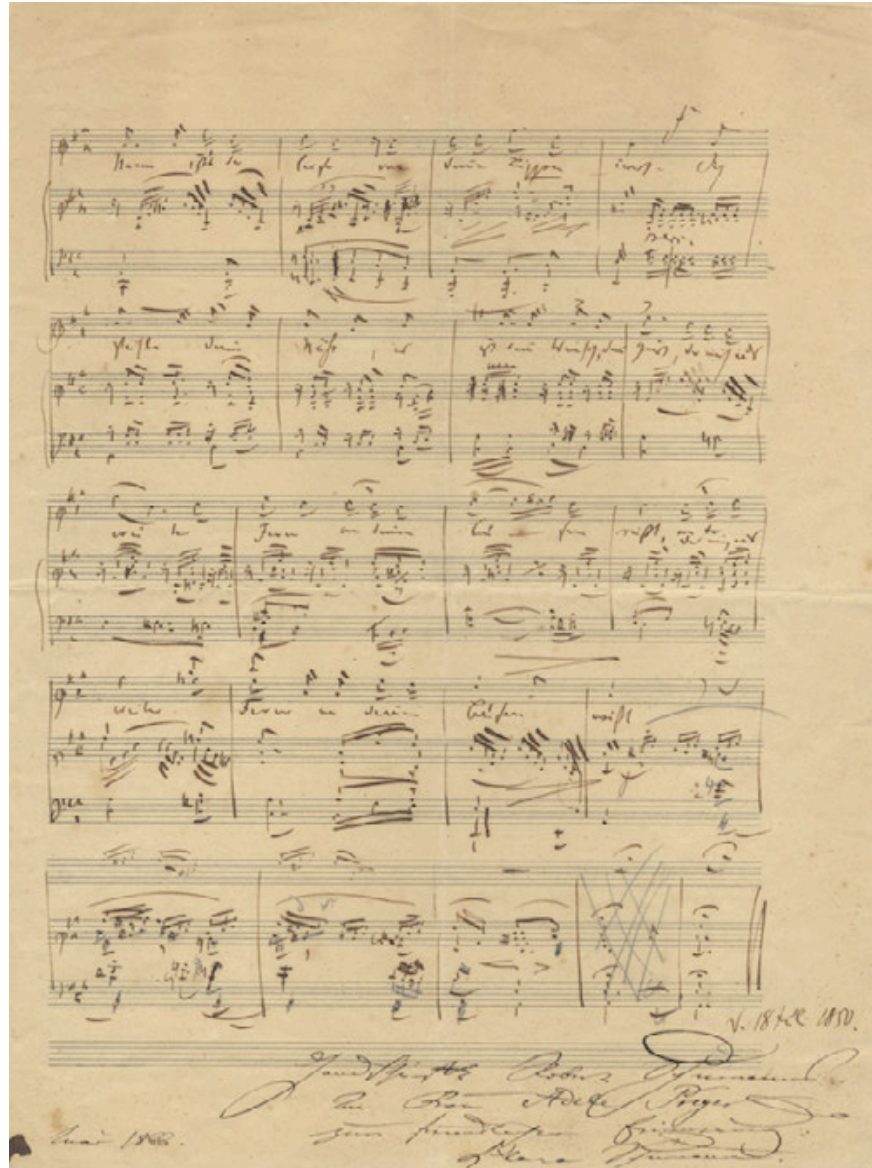
456. SCHUBERT, Franz 1797-1828

[Op. 168]. *Quartett B Dur (aus dem Nachlass) für Zwei Violinen, Viola u. Violoncelle... Op. 168.* [Set of parts]. Wien: C.A. Spina [PN] 17,707, 1863.

Folio. Stiff wrappers with small green paper label titled in manuscript to upper inner margin. 14; 11; 10; 10 pp. Engraved. Small circular ownership handstamp to upper outer margin of first leaf to each part. Wrappers worn; splitting at spine. Minor to moderate foxing throughout; first leaf of first violin part trimmed with paper reinforcement to lower margin; green paper tape to spines of remaining parts.

First Edition. Deutsch 112. Hirsch IV, 645. Hoboken 14, 547. (18655) \$385





**Autograph Musical Manuscripts of Two Robert Schumann Songs
Inscribed by Clara Schumann**

457. SCHUMANN, Robert 1810-1856

[Op. 77, nos. 2 and 3]. *Mein Garten; Geisternähe*. [Score]. Autograph musical manuscripts of two songs.

4 pp. of a bifolium (303 x 229 mm), each song 2 pp. in length. Notated in brown ink and pencil on 16-stave printed music paper.

Mein Garten, with text by August Heinrich Hoffmann von Fallersleben). First draft in ink, on three staves with accompaniment, later completed and corrected in pencil. Caption title, "Mein Garten," and text credits, "Hoffmann v. Fallersleben," in pencil to head of first page.

Geisternähe with text by Friedrich Halm (i.e., Eligius Franz Joseph Freiherr von Münch-Bellinghausen). A working manuscript in ink with corrections in pencil. Complete. Title "Geisternähe;" text credits "F. Halm;" and earlier crossed-out title "Ewige Liebe" in ink to head of first page. Date in ink in Robert Schumann's hand conclusion of music "d. 18ten Juli 1850."

With an autograph inscription in the hand of Clara Schumann to the foot of the second page of Geisternähe: *"Handschrift Robert Schumanns. An Frau Adele Preyer zur freundlichen Erinnerung. Mai 1866. Clara Schumann."*

Provenance

Adele Preyer, to whom Clara Schumann gave the manuscript in 1866 in Bonn; the Louis Koch Collection, Frankfurt; Koch's heirs, the Floersheim family, Switzerland; the tenor Anton Dermota (1910-1989), former member of the Vienna Staatsoper.

Slightly worn; small tears to spine; creased at folds; ink stain to lower margin. In very good condition overall.

McCorkle p. 334 ("Autograph c"). Catalog of Dermota collection (1988), 471 (with facsimile of p. [2]). Stargardt catalogue 583 (November 11, 1967), 761a (with facsimile of p. [2]). Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch* (Stuttgart: Kraus, 1953), pp. 223-24.

"In the catalog of Schumann's works, Mein Garten (My Garden, Opus 77, No. 2...) is dated 1850. Scholars believe, with good reason, that it was based on sketches, or other material not used elsewhere, and to which Schumann now returned. Evidence in support of this view is the similarity to Chopin's Nocturne in G Minor (a composer after whom Schumann often modelled himself) and a quotation from Beethoven's An die Ferne Geliebte, dear to Schumann. This quotation occurs at the words "Ob sie heimisch ist hinieden." Its simple melodic line is supported by a simple accompaniment. In a modulation to F major, dreamy and full of longing, Schumann hints at something not related to the poem: hapiness has been found."

"In Halm's Geisternähe (Your Spirit Near, Op. 77, No. 3) Schumann again returns to a subject that occupied him from time to time throughout his life: the beloved one's marriage to another. This song, as with many of his later songs, shows but slight identification of the composer with the texts being set. His nervous, overly sensitive psyche at best supplied an elegiac echo. This detachment seems to reflect the composer's growing withdrawal, eventually leading to silence and escape." Fischer-Dieskau: Robert Schumann Words and Music, pp. 178-79.

The two songs were first published by Whistling in Leipzig in 1851 in volume 3 of the anthology Robert Schumann: Lieder und Gesänge.

The manuscripts of both songs show considerable evidence of the composer's compositional process and are important sources for the works. (25398) \$85,000

458. SCOTT, Cyril 1879-1970

Quintet for Piano, Two Violins, Viola & Violoncello... Price 12/6. [Parts]. London: Stainer & Bell [PN S & B 3048], [copyright 1925].

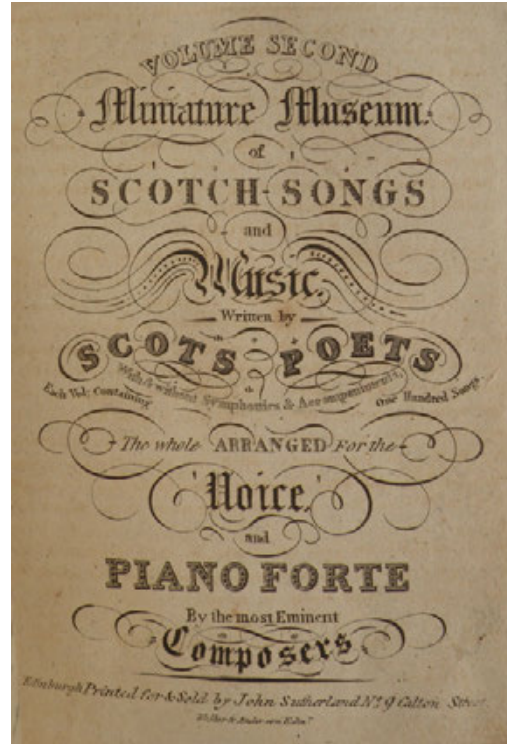
Folio. Original publisher's tan wrappers printed in brown. Score: 85; Violin I: 19; Violin II: 19; Viola: 19; Violoncello: 19 pp. Wrappers frayed and detached. Slightly worn, browned and creased; former owner's name to wrappers and head of parts blacked out.

An English composer, pianist and writer, Scott composed this quintet in 1924, the same year his "entertaining autobiography" My Years of Indiscretion was published, and just before what is considered to be "a highpoint in his career... with the production of his one-act opera The Alchemist at Essen in 1925 under Felix Wolfe." Michael Hurd in Grove Music Online. (24236) \$40

459. [SCOTTISH VOCAL MUSIC - 19th Century]
Volume First [-Second] Miniature Museum of Scotch Songs and Music Written by Scots Poets With & Without Symphonies & Accompaniments, Each Vol: Containing One Hundred Songs. The whole Arranged For the Voice and Piano Forte By the most Eminent Composers. [Piano-vocal score]. Edinburgh: John Sutherland; Walker & Anderson, [?1818-1825].

Two volumes bound in one. Octavo. Half mid-tan leather with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt. Vol. 1: 1f. (title), 1 (index), 2-143, [i] (publisher's note) pp.; Vol. 2: 1f. (title), [i] (index), pp. 146-288. Engraved. Minor soiling, foxing, browning, offsetting, and staining, heavier to some leaves (pp. 120-135); occasional tears along plate borders not affecting music; small portion of pp. 171-172 at inner margin lacking just affecting text. Lacking pp. 139-142 ("The Birks of Invermay" and "Take your auld cloak").

Probable reissue of the first edition, which was first published in 1818. Scarce. Stainer, p. 52.
 (25075) \$250



**A Complete Set
 With Many Libretti for Contemporary Operas**

460. **SCRIBE, Eugène 1791-1861**
Oeuvres illustrées... Dessins par Tony et Alfred Johanot, Staal, Pauquet, Etc. Paris: Vialat et Cie., [1854-1857].

12 volumes bound in 6. Large quarto. Quarter mid-tan leather with raised bands on spine in decorative compartments gilt, titling and numbering gilt. With steel engravings illustrating various scenes throughout.

Vol. 1: *Piquillo Alliaga*. 395 pp.

Vol. 2: *Carlo Broschi; La Prix de la Vie; La Maitresse Anonyme; La Conversion; Le Jeune Docteur; Maurice; Judith; Un Ministre sous Louis XV; Le Tête-a-Tête; Le Roi de Carreau; Potemkin; Le Mariage d'Argent; Les Inconsolables; La Passion Secrète; La Grand'Mère; Rodolphe; Le Haine d'une Femme; Vatel*. 320 pp.

Vol. 3: *Adrienne Lecouvreur; Les Contes de la Reine de Navarre; La Colomnie; L'Ambitieux; Le Café des Variétés; Bertrand et Raton; La Camaraderie; Le Verre d'Eau; Le menteur Vêridique; Les Grisettes; Le Valet de son Rival; Le Parrain; Dix Ans de la Vie d'une Femme; Valérie; Les Indépendents*. 320 pp.

Vol. 4: *Avant, Pendant et Après; Le Charlatanisme; La Bohémienne; Les Adieux au Comptoir; Japhet; Le Bal Champêtre; La Jarrettière de la Mariée; La Mansarde des Artistes; Les Premières Amours; Le Coiffeur et le Perruquier; Le Plus Beau Jour de la Vie; Le Charge a Payer; Le Baiser au Porteur; L'Héritière; Le Chateau de la Poularde; Farinelli; La Lune de Miel; La Demoiselle a Marier; Le Diplomate; Le Mariage de Raison; Le Marraine; Coraly; Le Solliciteur; Malvina; Madame de Sainte-Agnès*. 320 pp.

Vol. 5: *Le Vieux Mari; Yelva; La Chatte; Les Deux Precepteurs; Simple Histoire; Théobald; L'Oncle d'Amérique; Les Deux Maris; Les Moralistes; La Belle Mère; Le Médecin de Dames; Aventures et Voyages du Petit Jonas; Une Visite a Bedlam; Les Élèves du Conservatoire; La Volière de Frère Philippe; La Manie des Places; Le Mystificateur; La Quarantaine; Caroline; L'Ennui; Les Manteaux; Les Empiriques d'Autrefois; L'Ambassadeur; La Somnambule; Frontin Mari-Garçon; Le Secrétaire et le Cuisinier; Le Colonel*. 319, [i] (blank) pp.

Vol. 6: *Une Chaine; La Protégée sans le Savoir; Le Confident; Oscar; Le Fou de Péronne; Une Nuit de la Garde Nationale; L'Auberge; Le Puff; La Petite Soeur; Le Mariage Enfantin; Le Ménage de Garçon; Partie et Revanche; Bataille de Dames; L'Artiste; Michel et Christine; Philibert Marié; Mémoires d'un Colonel de Hussards; Le Nouveau Pourceaugnac; La Demoiselle et la Dame; Le Combat des Montagnes; L'Intérieur de L'Étude; Geneviève.* 319, [i] (blank) pp.

Vol. 7 [almost exclusively opera libretti]: *Les Huguenots; La Xacarilla; La Muette de Portici; Le Comte Ory; Guido et Ginevra; Le Lac des Fées; Le Philtre; Les Martyrs; Robert-Le-Diable; Le Serment; La Juive; Le Fils de Cromwell; Les Diamants de la Couronne; Ne Touchez Pas a la Reine; Giralda; Concert a la Cour; La Dame de Pique; La Chambre a Coucher.* 320 pp.

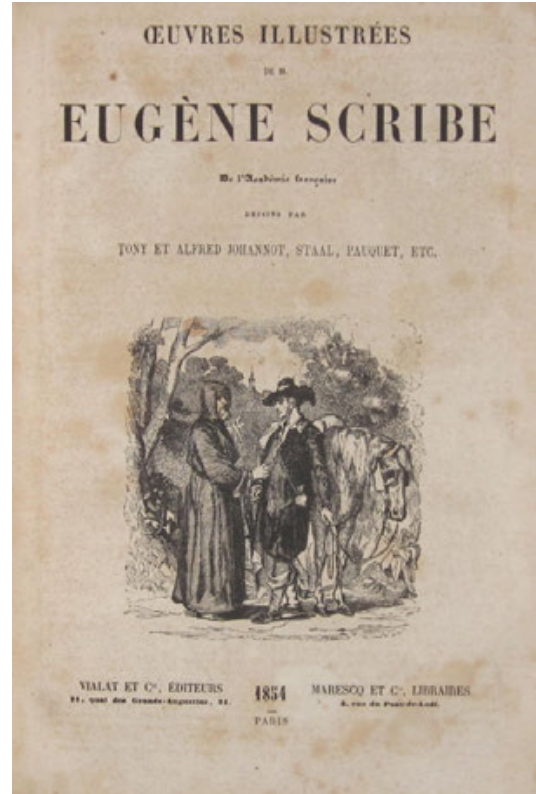
Vol. 8 [opera libretti]: *Le Prophète; L'Enfant Prodigue; Ali-Baba; Gustave III; Le Dieu et la Bayadère; La Part du Diable; La Sirène; Le Domino Noir; Haydée; La Dame Blanche; Lestocq; Les Treize; La Reine d'un Jour; Le Chalet; Actéon.* 320 pp.

Vol. 9: *Le Vieux Garçon et la Petite Fille; Jeanne et Jeanneton; Irène; Le Petit Dragon; O Amitié!... ; La Vengeance Italienne; Le Témoin; Les Eaux du Mont-Dor; Une Femme Qui Se Jette par la Fenêtre; L'Ours et le Pacha; La Grande Aventure; Héloïse et Abailard; L'Écarté; Le Moulin de Javelle; Le Bon Papa; Camilla; Le Lorgnon; Les Malheurs d'un Amant Heureux; Le Gastronomes sans Argent; Estelle; Les Trois Maitresses.* 320 pp.

Vol. 10: *Salvoisy; La Chanoinesse; Toujours; Être Aimé ou Mourir; Le Gardien; Jeune et Vieille; L'Avare en Goguettes; Louise; Une Faute; La Loge du Portier; La Maitresse au Logis; Un Dernier Jour de Fortune; Zoé; Le Budget d'un Jeune Ménage; L'Intérieur d'un Bureau; La Pension Bourgeoise; La Famille du Baron; Le Quaker et la Danseuse; La Seconde Année; Le Savant; Philippe; Les Héritiers de Crac.* 318, 1f. (blank) pp.

Vol. 11 [including opera libretti]: *Zanetta; La Marquise de Brinvilliers; La Vieille; L'Ambassadrice; Le Cheval de Bronze; Les Deux Nuits; Léocadie; La Médecine sans Médecin; Fra-Diavolo; la Fiancée; La Neige; Le Maçon; Fiorella; Leicester; La Favorite; Le Soprano; Le Chaperon; La Famille Riquebourg; Le Comte Ory.* 320 pp.

Vol. 12 [including opera libretti]: *La Fée aux Roses; La Charbonnière; La Nuit de Noël; La Chanteuse Voilée; Le Puits d'Amour; Les Surprises; Didier L'Honnête Homme; Maitre Jean; Le Juif Errant; Dom Sébastien Roi de Portugal; La Barcarolle; Cagliostro; D'Aranda; L'Image; Le Guitarero; Babiote et Joblot; Rebecca; Discours de Réception a l'Académie Française Prononcé dans la Séance du 28 Janvier 1836.* 320 pp.



Slightly worn, rubbed and bumped; head of spine slightly chipped; some hinges split. Minor foxing and browning throughout; occasional creasing; some signatures partially detached. Title to Vol. 1 only.

Includes libretti for operas by Adam, Auber, Balfe, Berton, Blangini, Boieldieu, Carafa, Cherubini, Donizetti, Fétis, Halévy, Hérole, Marliani, Massé, Meyerbeer, Paer, Rebel and Rossini.

Eugène Scribe (1791-1861) was one of the most important—and prolific—dramatists of his time. He provided libretti for over 30 composers, including Auber, Meyerbeer, Rossini, and Verdi. Meyerbeer described his libretti as "tailor-made for the music, full of dramatic, emotional and also merry situations" that contained "excellent parts" for the available singers. Herbert Schneider in Grove Music Online.

Complete sets are very scarce. (24920)

\$650



461. **SHOSTAKOVICH, Dmitri 1906-1975** [Op. 29/114]. *Katerina Izmailova Opera v 4-kh deistviakh (redaktsiia 1963 goda)* Libretto A. Preisa a D. Shostakovicha po povesti N. Leskova "Ledi Makbet Mtsenskogo uezda" Partitura Tom I... Tom II / op. 29/114 *Katerina Izmailova Opera in 4 Acts, 9 Scenes (Revised Edition, 1963)* Libretto by A. Preiss and D. Shostakovich Based on N. Leskov's Story "Lady Macbeth of the Mtsensk District" English Translation by E. Downes Score Volume I... Volume II. [Full score]. Moskva: Muzyka [PN 2162, 2162a], 1965.

Quarto. Original publisher's black cloth-backed paper boards with titling in red and silver to spine. In pictorial dustjackets by Yu. Vladimirov and F. Terletsky, with titling in Russian to upper, English to lower, bi-lingual spine. Vol. 1: [i] (dedication in Russian and English; imprint in Russian), [i] (title in English), [i] (title in Russian), [i] (composer's notes on performance in Russian and English), [5]-12 (preface in Russian by L. Lebedinsky), [13]-19 (preface in English), [i] (blank), [i] (cast list in Russian and English), [i] (list of orchestral instruments in Russian and Italian, with German pitch names), 23-451, [i]

(contents in Russian and English, colophon in Russian) pp.; Vol. 2: [i] (dedication in Russian and English; imprint in Russian), [i] (title in English), [i] (title in Russian), [i] (list of orchestral instruments in Russian and Italian, with German pitch names), 5-259, [i] (contents in Russian and English, colophon in Russian) pp. Price blindstamped to versos of lower boards: Vol. 1: "7 r[ubles] 21 k[opecs];" Vol. 2: "4 r[ubles] 21 k[opecs]." With text on the opera in Russian to upper inner fold of dustjacket, publisher's catalogue to lower. Dustjackets slightly worn with some small tears; joint to Vol. 1 split. Some browning, especially to Vol. 2; corners of Vol. 1 bumped; pp. 157-60 of Vol. 2 trimmed.

First Edition of the second version of the full score, completed and first produced in 1963. Hulme p. 467. The double opus number refers to the two versions of the opera. The first, finished in 1932 and produced in 1934, was known by the title of *Lady Macbeth of the Mtsensk District*; it was the cause of the notorious article "Sumbur vmesto muzyki" (Muddle instead of music), published in *Pravda* on January 28, 1936, and subsequently banned.

"The opera was an immediate critical and, especially, popular success; its earthy approach to sex, its graphic language and extreme violence gave it powerful veristic appeal. The composer's confident mastery of the musical and dramatic idiom was indisputable. Despite minor criticisms, Lady Macbeth was widely hailed as the first major opera of the Soviet period. [Between 1934 and 1936] it received nearly 200 performances in Moscow and Leningrad. During the same period, it was exported and performed, either in concert or staged versions, in many cities including Buenos Aires, Cleveland, London, New York, Philadelphia, Stockholm and Zürich... In the mid-1950s, after Stalin's death, Shostakovich made revisions to his opera but it was not approved for production until 1963, when it was rehabilitated, as Katerina Izmaylova op. 114... In the Soviet Union... where the composer's substitution of the revised version was accepted at face value, the revised version was recognized as definitive." Richard Taruskin in *Grove Music Online*. Interestingly, Shostakovich retained the dedication to his first wife, Nina Vasil'evna Shostakovich (née Varsar), who had died in 1954. (24582) \$450

462. **SHOSTAKOVICH, Dmitri 1906-1975**

[Op. 35]. *Piano Concerto 2 Pianos 4 hands (Edited by H. Swarsenski) Op. 35 Price 7/6*. [Score]. London Cape Town Sydney: Anglo-Soviet Music Press Ltd. Sole selling agents: Boosey & Hawkes Ltd. [PN A.S.M.P. 35], [1948].

Folio. Original publisher's printed wrappers. [i] (title), 2-64 pp. Literals in English only. Publisher's catalogue, "Selected Music by Dmitri Shostakovich," to verso of lower wrapper, listing works up to the Ninth Symphony, op. 70. Handstamp obscuring original price: "Current price 12/6D net Boosey & Hawkes Ltd." Lower outer corner bumped; tear to pp. 19-20.

First (and probably only) Edition of this arrangement. Hulme p. 129.

The concerto dates from 1933. Note that the obbligato trumpet of the original is not mentioned in the arrangement; its part is assigned either to the solo piano (in the tutti passages) or to the accompanying piano. (24997) \$50

463. **SHOSTAKOVICH, Dmitri 1906-1975**

[Op. 87]. *24 Preludii i fugi dlia fortepiano Tom I (Nos. 1-12)... Tom II (Nos. 13-24) [Twenty-four preludes and fugues for piano. Vol. I (nos. 1-12)... Vol. II (nos. 13-24)]*. Moskva [Cyrillic]: Gosudarstvennoe muzykal'noe izdatel'stvo [State Music Publishers] [PNs M. 23149 G. and M. 23150 G.], November/December 1952.

Two volumes. Folio. Original publisher's dark brown cloth-backed paper-covered boards with titling printed in sepia, gilt titling to spine. Vol. I: 1f. (title), 3-117, [i] (contents and colophon with date November 28, 1952) pp.; Vol. II: 1f. (title), 3-121, [i] (contents and colophon with date December 4, 1952) pp. With errata list in smaller format tipped-in at end of both volumes; printed price to verso of lower wrapper of Vol. I: "16 r[ubles] 25 k[opek]" and to Vol. II: "16 r[ubles] 75 k[opek]." Boards worn; moderately soiled, and bumped at corners. Somewhat browned; marks in yellow crayon to pp. 4-5 of Vol. I; fingerprint to p. 107 of Vol. II.

First Edition of the complete cycle. Hulme p. 341. Prelude and Fugue no. 7 and Prelude and Fugue no. 24 were previously published in a supplement to the journal *Sovetskaia muzyka*, 1952, issue no. 10.

"Shostakovich habitually turned to contrapuntal composition when he experienced a creative block... Part of his rehabilitation strategy after his fall from grace in 1936 had a Bachian aspect, evident in three of the five movements of the Piano Quintet and the opening movement of the Sixth Symphony. With the cycle of 24 Preludes and Fugues for piano of 1950-51 he confirmed his second return to creative life [after the 1948 resolution of the Soviet Composers' Union] in the most monumental of his Bachian homages... The purity of the C major Prelude and Fugue suggests a tabula rasa, a new beginning from untainted sources. Like the Third Symphony, this work quarries out all sorts of musical gestures and motifs which would sustain him in his following works... The last Prelude and Fugue, in D minor, not only makes an impressively defiant culmination to the cycle; it also adumbrates motifs and textures crucial to the first movement of the [Tenth] symphony." David Fanning in *Grove Music Online*. (24996) \$200

464. **SHOSTAKOVICH, Dmitri 1906-1975**

[Op. 102]. *Soch 102 Kontsert No. 2 dlia fortep'iano s orkestrom Perelozhenie dlia dvukh fortep'iano avtora. [Concerto no. 2 for piano and orchestra. Transcription for two pianos, by the author]*. [Score]. Moskva [Cyrillic]: Sovetskii kompozitor [PN S. 619 K. (Cyrillic)], 1957.

Original publisher's wrappers with titling embossed in sepia printed price, "Tsena 11 p. 85 k." (Price: 11 rubles 85 kopeks) to upper left corner of verso of lower. [i] (title), [i] (colophon), 3-76 pp. Literals in Russian only. Spine and wrappers browned. Light uniform browning.

First Edition. Hulme p. 401. (24995)

\$150

465. **SIMPSON, Robert 1921-1997**

Attractive photograph of the noted English composer and musicologist studying a score, pencil in his left hand, pipe in his right, bookshelves in the background. Signed in full, dated December 4, [19]79, and inscribed "To Morgyn Williams with greetings from Robert Simpson" at blank right margin. Ca. 126 x 202 mm. Slightly worn; minor annotations in blue ink to verso.

"A concern that the players in a string quartet should be regarded as individuals, rather than as four people providing the same kind of music at different pitches, always informed Simpson's writing for strings. The same care for tailoring his music to the individual instruments is found in his music for brass band. Simpson's early experience as a brass player led to a handful of works that have enjoyed considerable acclaim. But it is above all his symphonies and quartets for which he will best be remembered and that warrant the description of him as 'an avant-garde radical', one with which he concurred." Lionel Pike in Grove Music Online. (25463) \$50

466. **SINDING, Christian 1856-1941**

Autograph signature on a slip of ivory paper ca. 37 x 90 mm. Together with a vintage bust-length photograph of the Norwegian composer ca. 136 x 85 mm. Both items laid down to mount, overall size ca. 210 x 162 mm. One vertical crease to paper; edges of photograph lightly worn and silvered.

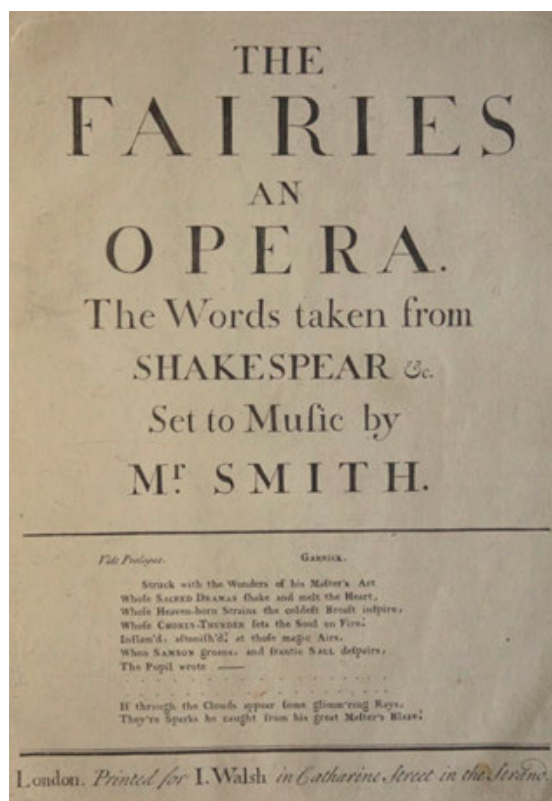
Sinding is considered the most important Norwegian composer after Grieg. He studied in Leipzig for four years from 1874, and retained a long and close association with German culture. He taught theory and composition at the Eastman School of Music for a year, in 1921-22. (25408) \$250



467. **SIVORI, Camillo 1815-1894**

Autograph musical quotation signed. 4 measures encompassing the range of the violin, marked "Etendue du Violon," notated on a large oblong octavo leaf (167 x 227 mm.). Inscribed "A mon collègue [!] et bon ami A. Fischer... Camillo Sivori Paris 17 Février 1882." Very slightly foxed; slight abrasion to right-hand edge.

Sivori "studied violin with Paganini's former teacher Giacomo Costa... Between October 1822 and May 1823 Paganini was in Genoa, and, favourably struck by the young violinist, decided to give him lessons... Paganini regarded Sivori as the only pupil for whose formation he was responsible ('the only person who can call himself my pupil', he wrote in 1828)... His virtuoso repertory was based principally on his own compositions and those of Paganini, but unlike his teacher, Sivori also became an exceptional performer of Classical and early Romantic chamber music... A stylish composer, who displayed a lovely melodic vein, Sivori composed around 60 pieces." Flavio Menardi Noguera in Grove Music Online. (16360) \$450



An Opera by Handel's Pupil and Copyist

468. SMITH, John Christopher 1712-1795

The Fairies an Opera. The Words taken from Shakespear[!] &c. [Full score]. London: I. Walsh, [1755].

Folio. Attractively bound in period style in modern quarter brown calf with decorative blind-tooling, marbled boards, titling to spine gilt. 1f. (title), 1f. (table of contents and publisher's catalogue, "Musick Compos'd by M.r Handel"), [1] (blank), 2-61, [62] (blank), 63-92 pp. Engraved. The title includes an excerpt from the spoken prologue to the work by David Garrick (1717-1779). The singers Mr. Beard, Sigr. Passerini, Sigr. Guadagni, Miss Poitier, Master Moore, Miss Young and Master Reinhold are named in printed captions ("Sung by...") within the score. Very slightly browned; occasional minor signs of wear; tear to inner margin of p. 61 along edge of plate not affecting notation.

First Edition. BUC p. 958. RISM S3666.

As with many London publications of the period, The Fairies was first issued in three separate parts, in March-April 1755 (see Walsh II, 1374-6, recording no complete set of parts). The opera was first performed at Drury Lane in London on February 3, 1755.

Smith was a pupil of Handel and was employed by him as a copyist. "By 1725 [he] was having lessons from Handel; his early copies and arrangements of works by Handel demonstrate that his progress was rapid and that he was being instructed in composition as well as keyboard... Smith and David Garrick [1717-1779] presented two full-length all-sung Shakespearean operas in 1755 and 1756: The Fairies, based on A Midsummer Night's Dream, and The Tempest... Dwarfed by Handel's greatness, Smith's music had little chance for real success. His strongest work retains the style of his mentor, while his attempts at more modern idioms are, with some exceptions, generally less effective. Much of his music is indeed worthy of revival, particularly the opera The Fairies and individual arias, choruses and keyboard selections, but Smith's reputation rests today more on his association with Handel than on his musical accomplishments." Barbara Small in *Grove Music Online*.

"It has been suggested that Garrick was responsible for the alterations to Shakespeare's text, but he firmly denied it and his prologue suggests that Smith himself was the author. The music survives only in printed score [i.e., the present edition], including the overture, the arias, the final chorus and two symphonies, but omitting the recitatives, dances and other pieces... The plot follows Shakespeare's, but the 'rustics' are excluded. The characters are Theseus (tenor) and his betrothed Hippolita (silent); Egeus (bass), his daughter Hermia (soprano), her lover Lysander (alto castrato [Guadagni]) and her betrothed Demetrius (tenor; he has no arias), and Helena (soprano), in love with Demetrius; and the king and queen of the fairies, Oberon (baritone) and Titania (soprano), with her servant and Puck (trebles)... Garrick's (spoken) Prologue is a commentary on the audience's ignorance and prejudice towards English composers."
Michael Burden in *Grove Music Online*. (25507) \$3,000

The Tune of *The Star-Spangled Banner*

469. SMITH, John Stafford 1750-1836

[The Anacreontic Song: "To Anacreon in Heaven"]. Musical manuscript fragment, late 18th century, most likely of English provenance.

Small folio (304 x 245 mm.). One page. Notated in black ink on 12-stave music paper. On paper with Whatman watermark. Headed "Cho.s." Final two lines of the first stanza ("And besides I'll instruct you like me to entwine, The Myrtle of Venus with Bacchus's Vine") set for four-part [male] chorus. Upper three parts in G (violin) clef; lowest part in F (bass) clef; all four parts with separate but identical text underlay. In C major. Final two lines of the remaining five stanzas written as residual text, followed by "Finis." Music and text uncredited. A fair copy. One notational correction (an erasure). Early annotations in ink to head of otherwise blank verso listing five pieces of music and prices. Upper left corner slightly soiled; one vertical crease; slightly creased overall.

Originally written in the 1770s for the Anacreontic Society, a gentlemen's club of amateur musicians in London, this song, with its notoriously wide range of a twelfth, was supposed to be sung by a soloist. Only the last two lines, whose range does not exceed an octave, were assigned to a four-part male chorus; the present leaf is intended for a chorister. Text (usually ascribed to Ralph Tomlinson, 1744-1778) and all four parts of the music mirror the undated edition of the song by Longman and Broderip, London, from ca. 1780, widely held to be the first; the only difference is that in the printed edition the names of deities—Venus, Bacchus, and Styx—are spelled in all capital letters. American poet Francis Scott Key (1779-1843) wrote the words to the song known today as "The Star-Spangled Banner" in 1814 to the tune of the Anacreontic Song. It soon became a popular patriotic song and, with some melodic alteration, was canonized as the national anthem of the United States in 1931. (25184) \$120

470. SMITH, Theodore [Schmidt, Theodor] ca. 1740-ca. 1810

Divertimento a quattro mani Del Sigre. Teodoro [!]/Smith. [Piano score]. Copyist's manuscript. Of Italian provenance, ca. 1800.

Oblong folio (ca. 225 x 300 mm). Sewn. [i] (title), 4, [i] (blank) pp. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut. Scored for piano 4 hands in two movements: "Moderato Duetto" and "Rondò Vivace un poco" with parts notated on opposing pages. Slightly worn, soiled and stained.

Smith's *Divertimento* survives in at least 5 manuscripts, either as a so-called "Duo" or as the second and third movements of a sonata in C. It was likely one of the pieces included in several late 18th- and early 19th-century English, American, and German-Dutch editions of Smith's collected duets and sonatas for piano or harpsichord 4 hands. See RISM online and A/1/8, pp. 104-106. *Grove Music Online*. Worldcat.

Theodore Smith was a German composer and keyboard player, active mainly in England. "From 1779 onwards he published several sets of 'duets for two performers on one harpsichord or piano forte', with three sonatas in each set. The first was by far the most successful, perhaps because it was much the easiest

to play; there were several reprints in London and one in Berlin. Smith's first set of concertos also appeared in Berlin, and he may have lived there for a short time around 1780. Smith also wrote at least 27 keyboard sonatas, some with flute or violin accompaniment." Roger Fiske and Rachel E. Cowgill in *Grove Music Online*. (25120) \$125



471. SOUSA, John Philip 1854-1932

Autograph musical quotation signed in full. 1 page (ca. 61 x 118 mm.). Dated 1902. In black ink on ivory paper. Three measures from Sousa's march, The Invincible Eagle. Notated in treble clef on one hand-drawn staff. In 6/8 time with a key signature of two flats. Marked "dolce." With autograph titling. Slightly worn; tear repaired, just affecting notation; minor smudges; remnants of adhesive to upper margin of blank verso with resultant very slight rippling.

Together with: A vintage three-quarter-length postcard photograph of Sousa in uniform. Postmarked February[?] 23, [19]03. Published by the Rotary Photographic Series. Ca. 135 x 88 mm. With the manuscript name and address of recipient to verso in another hand. Some light soiling, staining, and wear; verso browned.

Sousa wrote this march for his band to perform at the Pan American Exposition in Buffalo, NY, in 1901. According to Sousa, "The Invincible Eagle shows the military spirit at its lightest and brightest – the parade spirit... with the bravery of uniform, the sheen of silken strands, and the gleam of polished steel..." Keith Brion in program notes for *J.P. Sousa: Greatest Marches* on Naxos Records online.

"Composer of the official national march of the United States, The Stars and Stripes Forever, Sousa, who was known as the 'March King', was the most important figure in the history of bands and band music." Paul E. Bierley in *Grove Music Online*. (25555) \$650

472. SPINDLER, Fritz 1817-1905

[Op. 288]. *Album beliebter russischer Romanzen für Piano frei bearbeitet... Op. 288.* Kiel: Hugo Thiemer (vorm. F. Bellmann) [PNs 49, 50, 51, 52, 53, 54, 55, 56, 57, 58], [1874].

Folio. Mid-tan leather-backed original publisher's printed boards by Lithographie-Anstalt M. Dreissig & Co. Hamburg, with text in both German and Russian to upper. Common title, but each piece paginated separately. 1f. (title listing the ten pieces printed within decorative orange border), each piece 3-8 pp. Price: "compl. Mk. 6 netto" for the whole set; "à No. Mk. 1.20" for single numbers. Printer's note to first page of each piece: "Stich und Schnellpressendruck von Moritz Dreissig u. Co. Hamburg." Printed dedication to "Fräulein Emilia Oettinger" to head of title. With handstamp of "Kgl. Musikhandel (Forlag & Sortiment)," Copenhagen, to foot of upper wrapper and title. Minor to moderate foxing throughout; frayed, with some loss.

The ten pieces include: *Angel* (The angel) and *Krasnyi sarafan* (The red wedding dress) by Alexander Varlamov (1801-1848); *Russian Gypsy Song* and *Troika* (anonymous); *Skazhite ei* (Tell her) by Elizaveta Kochubei (1821-1897); *Ptichka* (The little bird) by Alexander Dubuque (1812-1898); *Kolybel'naia* (Lullaby) by Piotr Bulakhov (1822-1865); *Solovei* (The nightingale) by Alexander Aliabev (1787-1851); and the tsarist national anthem, *Bozhe, tsaria khrani* (God save the tsar) by Alexei L'vov (1799-1870).

First Edition. Rare complete set. Some of Spindler's arrangements were later reissued by Russian publisher Stellovsky (St. Petersburg); the one of Aliabev's "Nightingale" by Gutheil (Moscow).

Spindler, a German composer popular in his time, was highly prolific, especially in the field of salon music; he also composed two symphonies. (24595) \$100

473. **SPOHR, Louis 1784-1859**

[Opp. 4, 13, 15, 29, 30, 45]. *Collection of 12 string quartets in parts in first and early editions.*

- [Op. 4]. *Deux Quatuors... composés et dédiés A Son Altesse Sérénissime Monseigneur le Duc regnant de Saxe-Gotha et altenbourg... Oeuv. IV.* Leipzig: chez A. Kühnel)Bureau de Musique) [PN 455] [1806]. [1] (title), 2-14; [1] (title), 2-9; [1] (title), 2-9; [1] (title), 2-9 pp. Engraved. Tears to edges of title to first violin part. **First Edition.** Göthel p. 13. With manuscript note to foot of title: "Den 19. Juni 1806."

- [Op. 15]. *Deux Quatuors... composés et dédiés A Monsieur Keller Conseiller de So Altesse le Margrave de Bade... Op. 15.* Leipzig: chez C.F. Peters (Bureau de Musique) [PN 720] [1818]. [1] (title), [2-3] (blank), 4-15; [1] (blank), 2-9; [1] (blank), 2-9; [1] (blank), 2-9 pp. Engraved. **First Edition, later issue.** Göthel p. 27.

- [Op. 30]. *Xtes Quartett... 30tes Werk.* Wien: S.A. Steiner und Comp. [PN S:u:C: 3017 [1819]. 13; [1] (blank), 2-9; [1] (blank), 2-9; [1] (blank), 2-9 pp. Engraved. **First Edition.** Göthel p. 51. Weinmann: Senefelder, Steiner & Haslinger, p. 167.

- [Op. 13]. *Quatuor Brillant... Oeuv. 13* [corrected in manuscript to 43]. Leipzig: C.F. Peters [PN 1361] [1818]. 11; [1] (blank), 208; [1] (blank), 2-8; [1] (blank), 2-7 pp. Engraved. **First Edition.** Göthel p. 77.

- [Op. 45]. *Trois Quatuors... Oe. 45. No. I [II-III].* Leipzig: C.F. Peters [PN 1487, 1489, 1490] [1818]. Violin I: 12; 13; 13 pp.; Violin II: [1] (blank), 2-9; [1] (blank), 2-11; [1] (blank), 2-10 pp.; Viola: [1] (blank), 2-9; [1] (blank), 2-11; [1] (blank), 2-10 pp.; Violoncello: [1] (blank), 2-9; 8; [1] (blank), 2-10 pp. Engraved. **First Edition.** Göthel p. 82. *"From the end of 1817 until 1819 [Spohr] was resident in Frankfurt as director of opera, where he did much to raise standards of performance... He also enriched the musical life of Frankfurt by presenting a series of quartet concerts, for which he composed his String Quartets op. 45."*

- [Op. 29]. *Trois Quatuors... composés et dédiés À Son Ami Andreas Romberg... Oeuvre 29.* Vienne: Pierre Mechetti [PN] 381 [1815]. 23; [1] (title), 2-19; [1] (title), 2-19; [1] (title), 2-17 pp. Engraved. **First Edition.** Göthel p. 50. Weinmann Mechetti p. 11.

Four volumes. 19th century marbled paper over flexible boards with large labels titled in manuscript to uppers. Occasional annotations. Bindings slightly worn. Minor browning, foxing and staining. In very good condition overall.

"Regarded by many contemporaries as worthy of a place beside Haydn, Mozart and Beethoven in the pantheon of the greatest composers, he has, together with Gluck and Cherubini, been allotted a considerably lower status by posterity... His own work looks, Janus-like, towards both the formalism and clarity of the Classical tradition, and the structural and harmonic experimentation associated with 19th-century Romanticism." Clive Brown in *Grove Music Online*.

"The largest portion of Spohr's chamber music was for strings alone, ranging from 19 unsurpassed duos for two violins to four masterly, and largely unemulated, double string quartets. These, together with the 36 string quartets (and several other works for the same combination), seven string quintets and the String Sextet of 1848, display a number of common features. Spohr's own mastery of the violin is evident in all of them, and their technical difficulties, together with the particular style of performance necessary to secure their full effect, may partly explain their infrequent performance. The quartets, especially, fall into two distinct categories: solo quartets in the tradition of Rode (often entitled "Quatuor brillant"), which are essentially violin concertos with string trio accompaniment, and true quartets where the interest is more evenly divided between the instruments. At its most baneful, Spohr's virtuosity induced him to slip into predictable passage-work in the linking sections between the main tonal centres of his sonata form movement... There are, however, many examples of brilliance without vapidity in these works and his imagination seems particularly to have been stimulated by less usual combinations." *ibid.* (17598) \$1,150

474. SPOHR, Louis 1784-1859

[Op. 13]. *Grand Duo pour Violon et Viola*. [Parts]. Leipzig: C.F. Peters [PN 620] , [after 1815].

Folio. Unbound. 7; 7 pp. Engraved. Slightly browned; partially separated at spine.

Göthel p. 25. (18954)

\$85

475. SPOHR, Louis 1784-1859

[Op. 45 no. 2]. *Trois Quatuors pour deux Violons, Viola et Violoncelle*. [Parts]. Leipzig: C.F. Peters [PN 1489], [1819].

Folio. Unbound. [1] (title), 2-13; 11; 11; 8 pp. Engraved. With early ownership signature to each part. Title and several leaves soiled and browned; old paper tape to spine and outer edge and verso of title; occasional staining, wear and minor imperfections.

First Edition of the second of the three quartets of op. 45. Göthel p. 82. (21057)

\$265

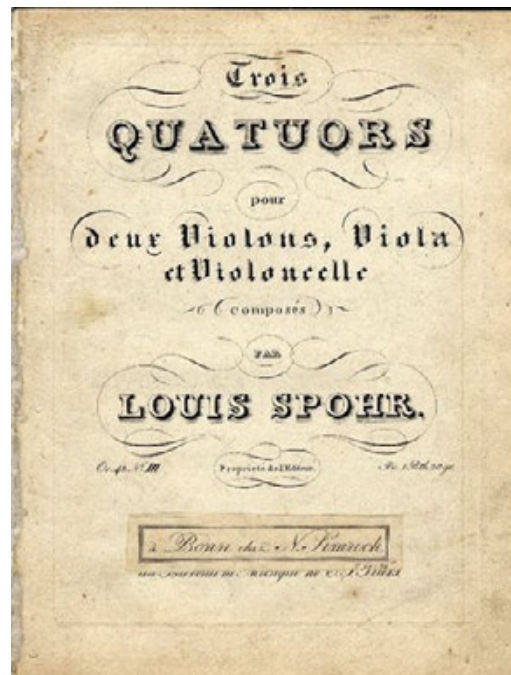
476. SPOHR, Louis 1784-1859

[Op. 45 no. 3]. *Trois Quatuors pour deux Violons, Viola et Violoncelle*. [Set of parts]. 1819. Leipzig: C.F. Peters [PN 1490] [1819].

Folio. Disbound. 14; 10; 10; 10 pp. Engraved. With Simrock overpaste to title. Slightly worn; title to first violin part only.

First Edition. Göthel p. 82. (14874)

\$150



477. SPOHR, Louis 1784-1859

[Op. 58 no. 2]. *Trois Quatuors pour deux Violons, Viola et Violoncelle*. [Set of parts]. 1823. Leipzig: Peters [PN 1714] [1823].

Folio. Unbound. 13; 10; 10; 9 pp. (first part frayed at spine; title soiled and slightly stained). Engraved.

First Edition. Göthel p. 103. (10283)

\$150

478. SPOHR, Louis 1784-1859

[Op. 119]. *Trio Concertant pour Pianforte, Violon et Violoncelle composé et dédié à Madame Caroline de Malsbourg... Op. 119. Pr. 3 1/2 Thlr.* Hambourg et Leipsic: Schuberth & Comp. [PN] 452, [1842].

Folio. Sewn. Contemporary plain paper wrappers with titling in manuscript. Piano score: 1f. (title within decorative blue border), 3-50, [ii] (blank); Violin: [i] (blank), 2-15, [i] (blank); Violoncello: [i] (blank), 2-13, [i] (blank) pp. Engraved. Light to moderate foxing and browning throughout.

First Edition. Göthel p. 203 (this issue without "L'Imprimerie de Breitkopf et Härtel à Leipsic" to foot of title). (24233)

\$250

479. SPOHR, Louis 1784-1859

[Op. 130]. *Quintetto pour Pianoforte deux Violons, Viola et Violoncelle... Oeuv. 130. Partition et Parties séparées. 4 1/2 rth.* [Parts]. Hambourg et Leipsic: Schuberth & Co. [PN] 917, [1857].

Folio. Unbound. Piano/score: 1f. (title), 3-59, [i]; Violin I: 11, [i] (blank); Violin II: 11, [i] (blank); Viola: 11, [i] (blank); Violoncello: 9, [i] (blank) pp. With some penciled fingering and performance letters in blue crayon within score and parts. Very slightly worn and soiled; minor to moderate foxing throughout; spine of outer bifolium reinforced with paper tape; tear to title repaired; small tear and repair to one leaf; additional small edge tears to several leaves.

First Edition, later issue, with U.S. copyright date of 1857 printed to foot of title. Göthel p. 222.

(24232)

\$120

480. STEVENSON, John 1761-1833 and Thomas MOORE 1779-1852

A Selection of Irish Melodies, with Symphonies and Accompaniments... and Characteristic Words... [nos. 4, 5, and 6]. London... Dublin: J. Powers... W. Powers [PNs 51, 210], 1813-15.

Folio. Half dark red leather with marbled boards, red leather label to upper lettered "Georgina W McCaw" within decorative border gilt, spine with titling and decorative compartments gilt.

No. 4: 1f. (decorative title with engraved vignette by Hunter; marked "Fourth Number" at lower left corner), 1f. (calligraphic dedication, "To the Nobility and Gentry of Ireland," engraved by Silvester), [i] (contents), [ii] (blank), 60-109, [i] (blank), [1] (title of publisher's catalogue, dated 1815), 2-3 (publisher's catalogue, with contents of the six numbers of the present collection to p. 3), [i] (blank) pp.

No. 5: [i] (blank), [i] ("Advertisement" by Thomas Moore, commenting on the present edition and dated, "December 1813"). 1f. (decorative title with engraved vignette by Silvester; marked "5th Number" at lower left corner), 1f. (calligraphic dedication), [i] (contents), [ii] (blank), 2-51, [i] (blank), [1] (title of publisher's catalogue), 2-3 (publisher's catalogue), [i] (blank) pp.

No. 6: [i] (blank), [i] ("Advertisement" by T[homas] M[oo]re), specific to the present number and dated, "March 1815"). 1f. (decorative title with engraved vignette by Silvester; marked "6th Number" at lower left corner), 1f. (calligraphic dedication), [i] (contents), [ii] (blank), 52-113, [i] (blank), [viii] (list of subscribers), [1] (title of publisher's catalogue), 2-3 (publisher's catalogue), [ii] (blank), [iii] (blank) pp.

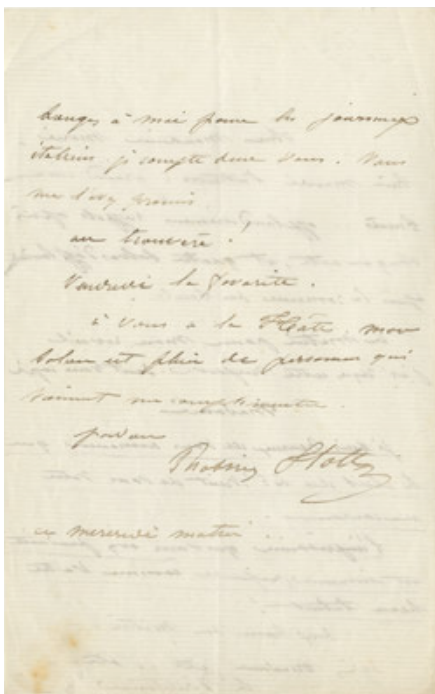
Each song either prefaced or followed by separate rendition of its text (multiple stanzas). Music and illustrations engraved; text-only pages typeset. Plate number 51 printed to all pages of music in no. 4 (= vol. 2/2); plate number 210 printed to all pages of music in nos. 5 and 6 (= vol. 3/1 and 3/2) except p. 11. Engraved vignette by Silvester, "While History's Muse," verso of unpaginated leaf between pp. 76 and 77, illustrating text facing page 77. All decorative title pages and the illustration facing p. 77 with tissue guards. Binding worn, rubbed, bumped, and chipped, with some loss to lettering. Browened; most leaves moderately, some heavily foxed. No. 6 (= vol. 3/2) and back matter dampstained at inner edge; some leaves torn at lower edge; tissue guards torn and wrinkled.



First Edition.

"When in 1807 the publisher William Power, impressed by the success of George Thomson's collections, proposed a selection of Irish songs, [Thomas] Moore provided words and tunes, with accompaniments by Sir John Stevenson. The Irish Melodies began serial publication in 1808, eventually... reaching ten numbers and a supplement by 1834. For the purpose, Moore raided the collections made by Edward Bunting (who was much upset), making only minor musical alterations but freely using originally light or comic melodies for new serious words. It was this collection above all which clinched Moore's already enormous popularity." John Warrack in Grove Music Online.

"Irish composer [John Stevenson]... is best known for his 'symphonies and accompaniments' to Thomas Moore's collection of Irish melodies, in which he showed himself a follower of Haydn. Although his arrangements seem today much too elaborate for the tunes they were intended to enhance, they remained extremely popular in the second half of the 19th century." W.H. Husk, W.H. Grattan Flood, and Bruce Carr in Grove Music Online. (25431) \$385



481. STOLTZ, Rosine 1815-1903

Autograph letter signed in full to "Monsieur Marie [?Escudier]." 2 pp. of a bifolium. 8vo. Dated Wednesday morning, year and date unknown. In black ink on ivory paper. In French (with translation).

Stoltz has scored a triumph singing Rossini's *Otello*: "Yesterday, Tuesday, *Otello* [was] a great, grand succes... [there was] recall applause after every act, and four rounds of applause after the performance of *Saule*." She has copied the contents of a missive from "The Director" (presumably, of the Paris Opéra), praising her performance: "The impression you have produced is as immense [and] profound as your wonderful talent!..." She mentions a performance of Donizetti's *La Favorite* and her salon, which is "full of people who compliment her."

Occasional light offsetting, staining, and foxing, especially at lower edge; creased at folds, with two short tears at central fold .

In 1837, Stoltz made her Paris Opéra debut as Rachel in Halévy's *La Juive*. She remained there for ten years, and created a number of roles, including *Ascanio* in Berlioz's *Benvenuto Cellini* (1838) and *Léonor* in Donizetti's *La Favorite* (1840).

Scandal forced her to resign in 1847, but she returned in 1854. She was especially praised for the intensity of her acting, and her vocal color and broad palette of timbres. Mary Ann Smart in *Grove Music Online*. *Stoltz was particularly noted for her role as Desdemona in Otello which she first performed on September 2, 1844. Marie Escudier, together with his brother Léon, founded their music publishing firm in Paris in 1842.* (25523) \$350

482. STOLZ, Robert 1880-1975

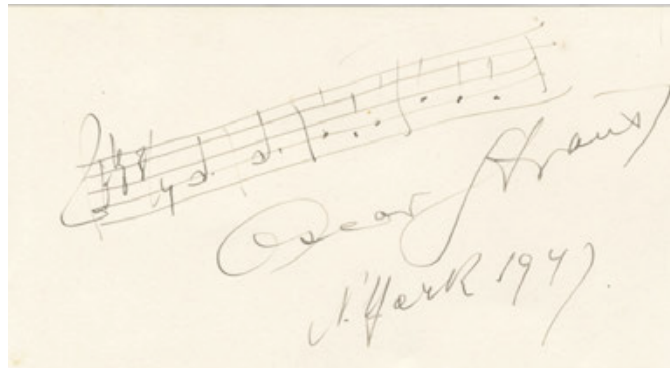
Bust-length photograph of the noted Austrian composer and conductor in formal attire, cigarette in hand, signed in full, dated September [19]65, and inscribed "Herrn Emil Mösslinger allerherzlichst... Robert Stolz." Ca. 148 x 105 mm. Very slight smudging to one syllable of inscription and first letter of signature, not affecting legibility; minor annotations in pencil and slight remnants of adhesive to verso.

"Besides his stage and film works [Stolz] composed several hundred individual songs and dances, and received many honours including Academy Awards, honorary citizenship of Vienna (1970) and a statue in his native city (1972). Stolz's longevity and his extensive promotion of his own music on LPs have led to him being ranked among the leading names of classical Viennese operetta. However, his more ambitious scores are less effective than the lighter songs he wrote for films and song-and-dance musicals, where he was able to display his melodic touch and rhythmic invention to particular effect." Andrew Lamb in *Grove Music Online*. (25477) \$75

483. STORCH, A. 1813-1887

Die Werbung, von Ritter Stainhauser von Treuberg für eine Tenor und eine Bass-Stimme mit Begleitung des Pianoforte und hochgebornen Comtesse Ernestine von St. Genois hochachtungsvoll gewidmet. Wien: 33 Nummer der "Lyra" 1. Jahrgang, [ca. 1830-1840].

Folio. [1] (title incorporating an engraved scene of soldiers in a beer garden), [2] (blank), 3-6 pp. Engraved. Slightly worn and soiled; red paper tape to spine. With small handstamp of "Schloss Veselicko" to upper right corner. (21938) \$75



484. STRAUS, Oscar 1870-1954

*Autograph musical quotation signed in full. Dated N[ew] York, 1947. In black ink on heavy white paper, ca. 88 x 169 mm. The first four measures of music (without text) from the song "Come! Come! I Love You Only" from the beginning of Act I of *The Chocolate Soldier* (Der tapfere Soldat). Notated in treble clef on one hand-drawn staff. In 3/4 time, with a key signature of 3 flats. Slightly worn and stained; minor abrasion to blank upper edge.*

Straus, an Austrian composer and conductor, quite well-known for his operettas and salon music, studied with Grädener on the recommendation of Brahms and then went to Berlin in 1891 as a pupil of Bruch. [He] composed much cheerful, lilting music in the Viennese operetta style, eminently piquant and charming..." Andrew Lamb in *Grove Music Online*. (25570) \$150

485. **STRAUSS, Johann (Father) 1804-1849**

[Op. 57]. *Zampa-Walzer für das Piano Forte*. [Piano score]. Wien: Tobias Haslinger [PN] T. H. 6063 [1832].

Oblong folio. Unbound as issued (spine reinforced). [i] (title), 2-11 pp. Engraved. Spine reinforced. Occasional staining, light foxing and soiling; paper loss to first leaf repaired, with no loss of music.

First Edition. Weinmann p. 14. (14221)

\$75

486. **STRAUSS, Johann (Father) 1804-1849**

[Op. 59]. *Die vier Temperamente. Walzer für das Piano Forte*. Wien: Tobias Haslinger [PN] T.H. 6079, [1833].

Oblong folio. Unbound as issued. 15 pp. Engraved. With decorative title within ruled border. Includes publisher's catalogue. Contains Der Sanguiniker, Der Melancholiker, Der Choleriker and Der Phlegmatiker. Slightly browned. With Fischer overpaste.

First Edition. Weinmann p. 12. Schonherr & Reinöhl pp. 89-90. (15081)

\$140

487. **STRAUSS, Johann (Father) 1804-1849**

[Op. 66]. *Emlek Pestre... Erinnerungen an Pesth. Walzer für das Pianoforte allein*. Wien: Tobias Haslinger [PN T.H. 6706], [1834].

Oblong folio. Unbound as issued. 1f. (title), 1-8 pp. Engraved. Decorative title with dedicatee's coat of arms. With Fischer overpaste. Minor dampstaining.

First Edition. Weinmann p.15. Schonherr & Reinöhl pp. 99-101. (14131)

\$150



488. **STRAUSS, Johann (Father) 1804-1849**

[Op. 83]. *Merkurs-Flügel. Walzer für das Piano-Forte*. Wien: Tobias Haslinger [PN] T.H. 6902, [1836].

Oblong folio. Unbound as issued. 10 pp. Engraved. With decorative vignette to title. Edges slightly browned and creased.

First Edition. Weinmann p. 17. Schönherr & Reinöhl p. 128. (22048)

\$140

489. **STRAUSS, Johann (Father) 1804-1849**

[Op. 91]. *Kronungs-Walzer für das Piano-Forte*. Wien: Tobias Haslinger [PN] T.H. 7061, [1837].

Oblong folio. Unbound as issued. 10 pp. Engraved. With decorative vignette to title. Slightly soiled.

First Edition. Weinmann p. 18. Schönherr & Reinöhl pp. 140-142. (14134) \$140

490. **STRAUSS, Johann (Father) 1804-1849**

[Op. 94]. *Künstler-Ball-Tänze für das Piano-Forte dem Vereine der bildenden Künste in Wien*. Wien: Tobias Haslinger [PN] T.H. 7081, [1837].

Oblong folio. Unbound as issued. 11 pp. Engraved. With decorative vignette of two cherubs playing a lyre to title. Slightly worn, browned and soiled.

First Edition. Weinmann p. 19. Schönherr & Reinöhl p. 144. (22240) \$140

491. **STRAUSS, Johann (Father) 1804-1849**

[Op. 95]. *Brüssler-Spitzen. Walzer für das Piano Forte*. Wien: Tobias Haslinger [PN] T.H. 7090, [ca. 1837].

Oblong folio. Unbound as issued. 10 pp. Engraved. With decorative vignette to title. Slightly worn and browned.

First Edition. Weinmann p. 19. Schönherr & Reinöhl pp. 145-146. (22050) \$140



492. **STRAUSS, Johann (Father) 1804-1849**

[Op. 98]. *Pilger am Rhein. Walzer für das Pianoforte*. Wien: Tobias Haslinger [PN] T.H. 7360, [1837].

Oblong folio. Unbound as issued. 1f. (title), pp. 3-10, 1f. (blank). Engraved. With attractive illustration of idealized Rheinisch village to title. Slightly worn; edges slightly soiled and browned.

First Edition. Weinmann p. 19. Schönherr & Reinöhl pp. 151-152. (22062) \$175



493. **STRAUSS, Johann (Father) 1804-1849**

[Op. 99]. *Bankett-Tänze für das Piano-Forte*. Wien: Tobias Haslinger [PN] T.H. 7381, [1837].

Oblong folio. Unbound as issued. 10 pp. Engraved. With decorative vignette of five gentlemen and two ladies at a banquet to title.

First Edition. Weinmann p. 20. Schönherr & Reinöhl p. 153. (22051) \$150

494. **STRAUSS, Johann (Father) 1804-1849**

[Op. 101]. *Paris. Walzer für das Piano-Forte*. Wien: Tobias Haslinger [PN] T.H. 7554, [1838].

Oblong folio. Unbound as issued. 10 pp. Engraved. Slightly worn and browned.

First Edition. Weinmann p. 20. (22052) \$150

495. **STRAUSS, Johann (Father) 1804-1849**

[Op. 127]. *Deutsche Lust oder Donau-Lieder ohne Text Walzer für das Pianoforte*. Wien: Tobias Haslinger [PN T.H. 8371], [ca. 1849].

Oblong folio. Disbound. [1] (title), [2] (blank), 3-11 (music), [i] (publisher's catalogue of Strauss's waltzes up to op. 237), [i] (blank) pp. With 19th century Philadelphia music seller's handstamp to title. Slightly worn and soiled; occasional light foxing.

First Edition, later issue. Weinmann p. 24. (21380) \$50

496. **STRAUSS, Johann (Father) 1804-1849**

[Op. 133]. *Beliebte Sperl-Polka. Für das Piano-Forte*. [Piano score]. Wien: Tobias Haslinger [PN T. H. 8591], [1842].

Folio. Unbound as issued. [i] (title) 2-3 pp. Engraved. Minor creasing to lower margin; occasional minor staining. Additional publisher's stamp Frankfurt C.A. Andre to title.

First Edition. Weinmann p. 25. (14224) \$75

497. **STRAUSS, Johann (Father) 1804-1849**

[Op. 166]. *Rosen ohne Dornen. Walzer für das Pianoforte*. [Piano score]. Wien: Tobias Haslinger's Witwe u. Sohn. [PN T. H. 9651], [1844].

Oblong folio. Unbound as issued. 1f. (title), 3-11 pp. Engraved. With small vignette to title. Spine reinforced. Slightly foxed and dampstained.

First Edition. Weinmann p. 29. (14226) \$110

498. **STRAUSS, Johann (Father) 1804-1849**

[Op. 221]. *Oesterreichischer National-Garde-Marsch*. [For piano solo]. Wien: Tobias Haslingers Witwe u. Sohn, [1848].

Folio. [1] (title), [2] (blank), 3-16 pp. Engraved. Disbound. Minor to moderate foxing throughout.

First Edition. Weinmann p. 40. (21408)

\$125



499. **STRAUSS, Johann (Son) 1825-1899.** Autograph musical quotation signed "Johann Strauss." In black ink on dark ivory paper ca 137 x 227 mm. Four measures, being the first theme from Strauss's well-known orchestral waltz "Die Frühlingsstimmen" (Voices of Spring), op. 410. Notated in treble clef on 1 hand-drawn staff. In 3/4 time with a key signature of 2 flats. With dynamic markings. Undated. Slightly browned, with minimal wear to edges.

Together with: A waist-length photograph of Strauss in formal attire, ca. 203 x 126 mm. Trimmed; slightly worn and cockled; remnants of former mount to verso. (25568) \$2,800

500. **STRAUSS, Johann (Son) 1825-1899**

[Op. 99]. *Fraunkäferln. Walzer für das Piano-Forte... 99tes Werk*. [Piano score]. Wien: Carl Haslinger quondam Tobias [PN C.H. 11,385], [1851].

Oblong folio. Unbound as issued. [1] (title), 2-10 pp. Engraved. Outer bifolium detached; slightly foxed; lacking lower blank leaf.

First Edition. Weinmann p. 75. Scheider SEV p. 142. (25790)

\$110

501. **STRAUSS, Johann (Son) 1825-1899**

[Op. 155]. *Haute volée-Polka für das Piano-Forte... 155tes Werk*. [Piano score]. Wien: Carl Haslinger quondam Tobias [PN C.H. 11695], [1855].

Folio. Unbound as issued. [1] (title), 2-3 pp. Engraved.

Somewhat worn, soiled, torn and creased; some tears to edges repaired; reinforced with tape at spine.

First Edition. Weinmann p. 80. Schneider SEV p. 228. (25792)

\$60

502. **STRAUSS, Johann (Son) 1825-1899**

[Op. 199]. *Etwas Kleines. Polka francaise für das Pianoforte*. Wien: Carl Haslinger [PN 11,922], [1857].

Folio. Disbound. [1] (title), 2-3 pp. Engraved. Taped at spine. Moderately foxed and dampstained; small tear to inner margin of first leaf, taped; previous owner's stamp to title.

First Edition. Weinmann p. 83. (8537)

\$40



Wine, Women & Song!

503. **STRAUSS, Johann (Son) 1825-1899**

[Op. 333]. *Wein, Weib und Gesang! Walzer für das Pianoforte*. Wien: C. A. Spina [PN] C.S. 21731, [1869].

Oblong folio. Unbound as issued. 1f. (title), pp. 3-11, [i] engraved music. With decorative lithographic title printed in brown depicting a couple in a garden with a mandolin. Title separated at spine and very slightly browned, creased and chipped at edges. With previous owner's small handstamp ("Treitschke") to upper outer corner.

First Edition. Fuld p. 653. Schneider 298, p. 110, no. 789. SEV p. 525. Weinmann p. 97.

One of Strauss's best-known and loved works, this waltz was composed for the Men's Singing Association of Vienna. (22053)

\$750

504. **STRAUSS, Johann (Son) 1825-1899**

[Op. 333]. *Wein, Weib und Gesang Text von J. Wenl. Walzer für Männerchor mit Begleitung des Orchesters (oder Pianoforte) componirt und Herrn Johann Herbeck... gewidmet... Op. 333.* [Piano score]. Wien: C.A. Spina [PN F.S. 21731], [1869].

Oblong folio. Unbound as issued. [1] (title), [2] (text), 3-11 pp. Music engraved; title lithographed. Slightly worn and soiled; spine reinforced with tape. Minor browning; Bote & Bock and Berlin music seller's stamp (Julius Weiss) to lower margin of title, edition underlined in red.

A later printing with a new title-page illustration and the text of the song printed to the verso of the title. Weinmann p. 97. Schneider SEV p. 525. (25788)

\$120

505. **STRAUSS, Johann (Son) 1825-1899**

[Op. 354]. *Wiener Blut. Walzer für Pianoforte componirt und seiner Majestat Christianiz. König von Danemark.* [Piano score]. Wien: Friedrich Schreiber [PN 22959] [1873]. Folio. Unbound as issued. 1f. (title), 3-11 pp. (decorative title). Lithographic title, engraved music.

Weinmann p. 100. (14235)

\$75

506. **STRAUSS, Josef 1827-1870**

[Op. 61]. *Wiener Kinder. Walzer für das Pianoforte... 61s Werk.* [Piano score]. Wien: Carl Haslinger qm. Tobias [PN 12196], [1858].

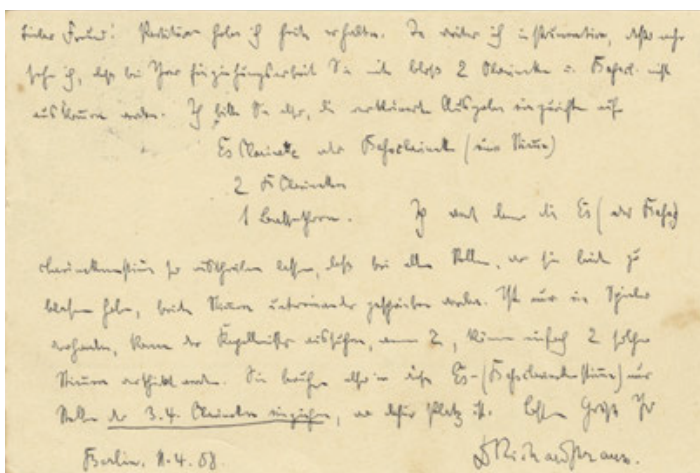
Oblong folio. Disbound. 1f. (title), 3-11 pp. Music engraved; title lithographed. Slightly worn, browned, and foxed; trimmed, with some loss to publisher's names to lower margins; signatures detached; small handstamps of former owner M. C. v. Ameyden v. Duym and Dutch music library to title.

First Edition, with "Ausgabe zu vier Händen" to title. Weinmann: Josef und Eduard Strauss, p. 96. (25793)

\$75

507. **STRAUSS, Richard 1864-1949**

Autograph letter signed "Dr. Richard Strauss" to composer and conductor Otto Singer. 1 page. On a postal card. Dated and postmarked Berlin April 11, [19]08. Densely written in Strauss's characteristic hand in black ink with the recipient's name and address in Munich to verso. In German (with translation). Very slightly worn and foxed.



Strauss sends his recommendations for a reduced orchestral version of one of his works — presumably his opera, *Elektra*.

"I received the scores today. The more I orchestrate, the more I realize that you won't get by with just 2 clarinets and bass clarinet in your transcription. That is why I'd like to ask you to modify the edition for reduced orchestra for e-flat clarinet or bass clarinet (one part), 2 clarinets in F, 1 bass horn. I will then have the e-flat or bass clarinet parts distributed such that, where both are playing, the two parts appear one above the other. When there is only one player, the conductor can choose; when there are two, the parts can simply be assigned. So for these e-flat/bass clarinet parts you can simply add the passages for 3rd and 4th clarinet where there is room."

Strauss completed the full score of Elektra on September 22, 1908. The opera was first performed at the Dresden Hofoper on January 25, 1909, followed shortly thereafter by a performance in Berlin on February 15, 1909. As this letter indicates, Strauss seems to have conceived the versions for larger and smaller orchestra concurrently. Indeed, Adolph Fürstner published both, along with piano reductions by Otto Singer, in 1908. Otto Singer, Jr. (1863-1931) also produced solo piano transcriptions and/or vocal-piano reductions of works by other important composers, including Beethoven (complete symphonies), Brahms (complete symphonies), Liszt (at least 57 songs), and Wagner (12 operas). (24355) \$1,500

508. **STRAUSS, Richard 1864-1949**

[Op. 30]. *"Also sprach Zarathustra" Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester... Op. 30 Verl. No. 2859 Partitur (zum Privatgebrauch) netto Mk. 25.* [Full score]. München: Jos. Aibl Verlag [PN 2859], [November 1896].

Folio. Royal blue quarter cloth with matching boards, maroon leather title label gilt to upper. 1f. (title), i (list of orchestral instruments), ii (Nietzsche: "Zarathustra's Vorrede"), 3-115 music, [i] (blank) pp. The title also advertises a set of parts (PN 2860) and reduction for piano four-hands by Otto Singer (PN 2861). The latter number is printed alongside the full score's PN to the foot of p. ii. The caption title to p. 3 also has the quotation marks; in addition, it is concluded by an exclamation point. Handstamp "Ludwig Hoffmann Musikalienhandlung Gänsemarkt 62-63 [Hamburg]" to foot of title, crossed out in pencil. Manuscript note in ink between caption title and music: "Partitur No. 69" (most likely indicating the present copy's number in a limited print run). Boards stained. Uniformly browned; lower edge of one leaf repaired; handstamp partially trimmed.

First Edition. Trenner 176. Mueller von Asow p. 185.

"Strauss originally subtitled the work 'symphonic optimism in fin-de-siècle form, dedicated to the 20th century'. Later he substituted 'freely after Nietzsche', a description that aptly suggests his liberal treatment of the book's prologue and eight of its 80 subsections: 'Of the Backworldsmen', 'Of Great Yearning', 'Of Joys and Passions', 'Funeral Song', 'Of Science', 'The Convalescent', 'The Dance Song' and 'The Night Wanderer's Song'... The similar preoccupation in Mahler is hardly coincidental, for Mahler set Zarathustra's 'Drunken Song of Midnight' in his Third Symphony in the same year... But unlike Mahler, Strauss depicts a humanity not in search of eternity, but rather struggling to transcend religious superstition." Bryan Gilliam in Grove Music Online. The business of Ludwig Hoffmann existed from 1876 to at least 1901. See Papier-Zeitung 26, no. 4 (January 13, 1901), p. 133. (24706) \$265

509. **STRAUSS, Richard 1864-1949**

[Op. 50]. *Feuersnot. Ein Singgedicht in einem Akt von Ernst von Wolzogen... Meinem Freunde Friedrich Rösch... Opus 50. Klavierauszug mit Text von Otto Singer. Pr. 12 Mk. netto.* [Piano-vocal score]. Berlin: Adolph Fürstner [PN A.5206F.], [1901].

Folio. Quarter dark brown leather with dark brown textured cloth boards, original publisher's upper wrapper illustrated by Max Tilke printed in blue, red and black laid down to upper. 1f. (recto title, verso blank), [i] (cast list), [i] (blank), 3-201, [i] (blank). Text in German. Printer's mark to lower right corner of p. 201: "Stich und Druck von C.G. Röder, Leipzig." With plate numbers "A.5202.5206 F." to cast list. Binding slightly worn, rubbed and bumped; head of spine slightly defective. Minimally foxed; occasional browning and thumbing; publisher's handstamp to title.

First Edition, first issue. Trenner 203. Mueller von Asow p. 307.



First performed at the Königliches Opernhaus in Dresden on November 21, 1901 with Ernst von Schuch conducting. "Despite its risqué text, Feuersnot boasted distinguished interpreters from the start: in Dresden the cross-grained lovers were Annie Krull and Karl Scheidemantel, destined respectively to be Strauss's original Electra and the first Rosenkavalier Faninal, in Vienna Leopold Demuth sang the hero while Mahler conducted, and Berlin fielded Emmy Destinn as the (anti-)heroine. Since then, at least in Bavaria and adjacent regions, the opera has kept a toehold in the repertory." Gilliam and Youmans in Grove Music Online. Tilke (1869-1942) was a noted German artist and illustrator. (24697) \$350

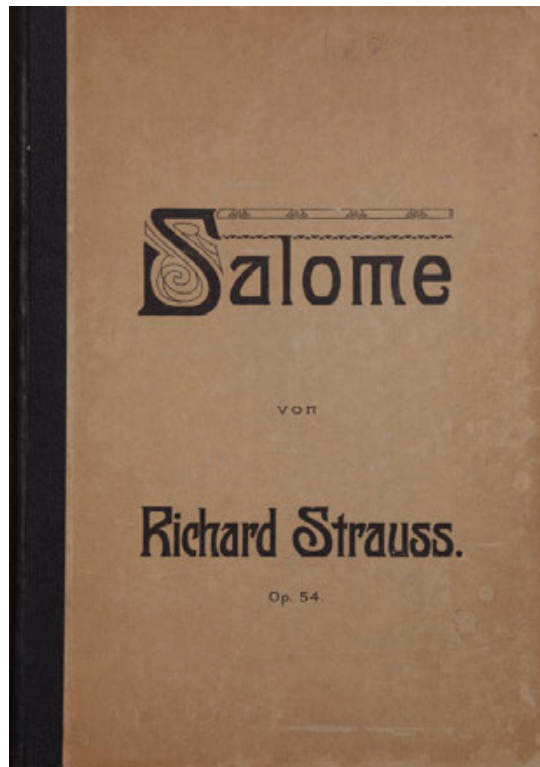
510. **STRAUSS, Richard 1864-1949**

[Op. 53.] *Symphonia Domestica für grosses Orchester... Op. 53. Partitur.* [Study score]. Berlin: Bote & Bock [PN 15613], [1904].

Large octavo. Full leather with titling gilt. [i] (title within decorative border printed in sepia), 2 (list of orchestral instruments), 3-123, [i] (blank) pp. Printed note to foot of title: "In die "Universal-Edition" aufgenommen." No plate number to p. 42. Former owner's signature in pencil to upper right corner of title: "Paul Weinberg September 1919." Closely trimmed, with loss to plate number on p. 39. First signature partly detached. Slightly browned.

First Edition of the study score, issued simultaneously with the conductor's score. Trenner 209. Mueller von Asow p. 335.

Composed in 1902-1903; first performed in New York with Strauss conducting on March 21st 1904. "The Symphonia domestica inspired at first even more controversy than Ein Heldenleben... Originally titled Mein Heim: ein sinfonisches Selbst- und Familienporträt, the work was always referred to by Strauss as a symphony or symphonic poem, and there are indeed four sections that correspond loosely to symphonic movements: introduction (presentation of major characters and their themes), scherzando (child at play, his parents' happiness), cradle song and Adagio (child is put to bed, thereafter a parental love scene), and finale in the form of a double fugue (a new day begins with quarrelling and happy reconciliation)." Bryan Gilliam in Grove Music Online. (24642) \$120



**The Very Rare First Edition of the Full Score,
Never Offered for Sale**

511. **STRAUSS, Richard 1864-1949**

[Op. 54]. *Salome. Drama in einem Aufzuge nach Oscar Wilde's gleichnamiger Dichtung in deutscher Übersetzung von Hedwig Lachmann... Op. 54. Orchester-Partitur... Meinem Freunde Edgar Speyer.* [Full score]. Berlin W.: Adolph Fürstner [PN A. 5500 F.], 1905.

Large folio. Quarter cloth, original boards. [i] (title), 2 (notes on copyright and performing rights; blank areas intended for numbering not completed), 3 (cast list; list of orchestral instruments), [4] (blank), 5-352 pp. Transfer from engraved plates. Text in German. Printed note to head of title: "Das Recht der Aufführung ist vorbehalten. Dr. Richard Strauss." Undecipherable signature in pencil to head of upper board and foot of front endpaper. Comprehensive markup in pencil in the same hand with some interspersed signs in red and blue crayon, most likely by an unidentified German or Austrian conductor. Literals mostly in German (some in shorthand), occasionally in Italian; the annotations to the rehearsal letters of the Dance of the Seven Veils ("a, bi, tschi, di, e, äffe, dschi, akka, illungo, älle...") are makeshift phonetic renditions of the Italian pronunciation of the letters of the alphabet by a native speaker of German. Notes in the same hand to lower right corner of final page of music: "Wisbdn. 5. III. 63," "Wisbd. 3.I.69," and "Venezia Wiesbd. 3.II. 69." Binding slightly worn, rubbed and bumped; joint cracked. Signatures (pp. 137-44 and 233-40) detached and temporarily reattached with tape; occasional small tears to inner margins, some with tape repairs; several leaves loose.

First Edition. Very rare; never offered for sale. Trenner 215. Müller von Asow I, p. 352. Hirsch II, 903. Sonneck p. 157.

First performed at the Dresden Hoftheater on December 9, 1905. "With the colourful, chromatic 'Salome' [Strauss] found a new, modernist voice for the stage, one that resonated throughout a Europe preoccupied with the image of the sensual femme fatale. Within a year of its 1905 Dresden première, this 'succès de scandale' had been performed in six German cities as well as Graz, Prague and Milan, and its fame quickly spread throughout Europe and the USA." Bryan Gilliam and Charles Youmans in *Grove Music Online*. (25080) \$2,500

512. STRAUSS, Richard 1864-1949

[Op. 54]. *Salome Drama in einem Aufzuge nach Oscar Wilde's gleichnamiger Dichtung in deutscher Übersetzung von Hedwig Lachmann... Klavier-Auszug mit Text von Otto Singer*. Berlin: Adolph Fürstner [PN] A. 5503 F., 1905.

Folio. Quarter dark red cloth with patterned paper boards (slightly worn and rubbed). [1] (title), [2] (blank), [3] (Personen), [4] (blank), 5-203 pp. (some minor soiling and wear; slight foxing to first and last leaves; pp. 27/28 bound after pp. 29/30; pp. 193-196 bound in upside down). With markings in red and blue crayon and pencil, in some cases indicating cuts. With plate number A. 5503.5507 F. to pp. 137-148, "Salomes Tanz" (plate number 5507 was used for the solo piano edition).

First Edition, early issue, with "Drama" as opposed to "Musik-Drama" to title and text in German only (not German and English); single plate number throughout, without the numbers 3015. 05. at the lower right-hand corner of title after "Leipzig" (found in the first issue). Trenner 215. Mueller von Asow I p. 358. Pipers Enzyklopadie des Musik Theaters 6, p. 89. (16331) \$350

513. STRAUSS, Richard 1864-1949

[Op. 54]. *Salome Musik-Drama in einem Aufzuge nach Oscar Wilde's gleichnamiger Dichtung... Klavier-Auszug mit deutsch-englischem Text von Otto Singer*. [Piano-vocal score]. Berlin; London: Adolph Fürstner [PN] A.5503F., 1933.

Folio. Original publisher's full gray cloth with titling gilt to upper and spine. 1f. (recto title, verso blank), p. 3 ("Personen"), [4] (blank), 5-203.

Trenner 215. Mueller von Asow p. 358. (21133)

\$100

514. **STRAUSS, Richard 1864-1949**

[Op. 58]. *Elektra Tragödie in einem Aufzuge von Hugo von Hofmannsthal... Meinen Freunden Natalie und Willy Levin gewidmet... Opus LVIII Klavier-Auszug mit Text von Otto Singer*. Preis M 2[5].- netto... [Piano-vocal score]. Berlin: Adolph Fürstner [PN A.5654F], [ca. 1908].

Folio. Quarter dark red cloth with decorative paper boards. [i] (title), [ii] (blank), [iii] ("Dramatis Personae"), [iv] (blank), [5]-250 pp. Photographic transfer from engraved plates. Printer's mark to lower right corner of p. 250: "Stich und Druck von C. G. Röder G.m.b.H., Leipzig." Text in German. With illustration by Lovis Corinth to upper half of page [5]. Annotations (instrumental cues, vertical lines clarifying rhythm, notational corrections, indications of cuts, etc.) in pencil, in German. The second digit of the printed price, "M 20.-" erased and corrected in pencil. Handstamp of the Munich antiquarian Carl Lischer to foot of title. Original wrappers (with full-page illustration by Lovis Corinth to upper) lacking; preliminary leaves frayed at upper edge; Lischer handstamp trimmed.



First Edition, probable first issue (without the additional plate numbers to foot of page [3] and also without the statement "Aufführungsrecht vorbehalten" to foot of page [5]). Trenner 223. Mueller von Asow p. 409.

The present copy was apparently used by a rehearsal accompanist.

First performed on January 25, 1909 at the Königlichen Opernhaus in Dresden under Ernst von Schuch. "[Elektra]... marked the beginning of [Strauss's] artistic association with Hugo von Hofmannsthal, whom he had first met in Berlin in 1899. Having seen Reinhardt's riveting production of Hofmannsthal's Elektra in the autumn of 1905, Strauss was convinced the play would make a compelling opera. Not entirely sure he should compose consecutive tragedies, he nonetheless gave in to Hofmannsthal's pleading and vigorously began composing Elektra in the summer of 1906. As he had with Oscar Wilde's Salome, he set the play to music, which was finished in 1908 and given its première in 1909 as part of a Strauss opera festival in Dresden... Elektra failed to outshine her flashier sister, but confirmed Strauss's pre-eminence among German opera composers." Bryan Gilliam in Grove Music Online. (24699) \$400

515. **STRAUSS, Richard 1864-1949**

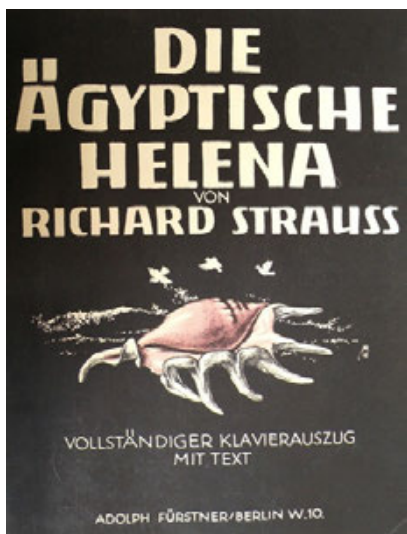
[Op. 58]. *Elektra Tragödie in einem Aufzuge von Hugo von Hofmannsthal... Opus LVI Klavier-Auszug mit Text von Otto Singer*. [Piano-vocal score]. Berlin: Adolph Fürstner [PN A.5654F.], 1908.

Folio. Full dark green decorative cloth stamped in black with Jugendstil motif to upper. [i] (title), [ii] (blank), [iii] ("Dramatis Personae"), [iv] (blank), [5]-250 pp. Text in German. With illustration by Lovis Corinth to page [5].

From the collection of the noted Franco-German opera singer Sigrid Onégin (1889-1943), with a lengthy inscription to her on verso of title from a pupil dated Stuttgart, January 24, 1916, and with Onégin's notes to front free endpaper and occasional blue crayon markings within score. Binding slightly worn, rubbed, bumped and shaken; partially split at hinges.

First Edition, later issue, with additional plate numbers "5658" and "5660" to foot of page [iii] and the statement "Aufführungsrecht vorbehalten" to foot of page [5]. Trenner 223. Mueller von Asow p. 409.

Onégin performed at the Stuttgart Opera, debuting there in October of 1912. (21131) \$250



516. **STRAUSS, Richard 1864-1949**

[Op. 75]. *Die Ägyptische Helena... Oper in zwei Aufzügen von Hugo von Hofmannsthal... Vollständiger Klavierauszug mit Text von Otto Singer.* [Piano-vocal score]. Berlin : Adolph Fürstner [PN A.7903F.], [ca.1928].

Folio. Quarter vellum with dark gray paper boards, titling gilt to upper, original decorative upper wrapper bound in. [i] (title), [ii] (statement regarding performance rights), [iii] ("Personen"), [iv] (blank), pp. 5-336. Text in German. Binding somewhat worn, rubbed and bumped. Occasional spotting.

First Edition, variant issue. Trenner 255. Mueller von Asow p. 821. With additional plate numbers to foot of pp. [ii] and [iii] and without dedication leaf.

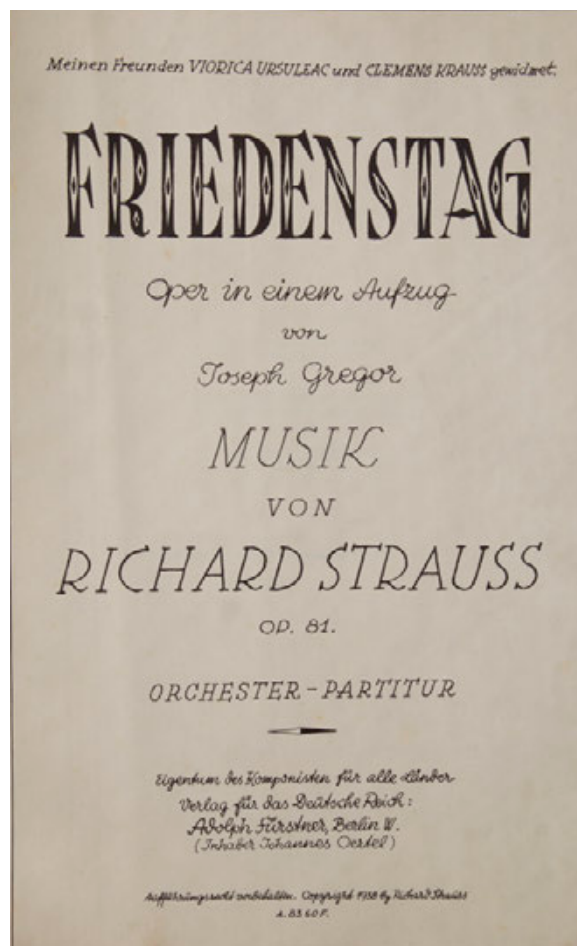
First performed at the Staatsoper in Dresden on June 6, 1928 with Fritz Busch conducting and in a revised version at the Festspielhaus in Salzburg on August 14, 1933. "Strauss's score is loyally inventive. The 'thematic transformations' are endless, the orchestral pictures fresh, the pace well varied. If the musical tagging of every dramatic element sounds like period routine, the opera has a saving lyrical grace: more relaxed and fluid than either his preceding Hofmannsthal opera, Die Frau ohne Schatten, or the more recent Intermezzo to his own text." Grove Music Online. (21140) \$300

The First Edition of the Full Score of this Pacifist Work

517. **STRAUSS, Richard 1864-1949**

[Op. 81]. *Friedenstag Oper in einem Aufzug von Joseph Gregor... Op. 81. Orchester-Partitur... Meinen Freunden Viorica Ursuleac und Clemens Krauss gewidmet.* [Full score]. Berlin W.: Adolph Fürstner (Inhaber Johannes Oertel) [PN A. 8360 F.], 1938.

Large folio. Original black cloth-backed publisher's gray printed boards. [i] (title), [ii] (statement of rights of performance, limitation statement), [iii] (cast list and list of orchestral instruments), [iv] (blank), [5]-266 pp. Title in facsimile of copyist's manuscript; music transferred from engraved plates. Printer's note to lower left corner of p. 266: "Stich u. Druck v. Oscar Brandstetter, Leipzig-Berlin." Text in German. Printed note to verso of title, completed in black ink: "Dieses Exemplar der Partitur Nr. [23] ist nur [zur leihweisen Benutzung] bestimmt. [Berlin, den 22. ?October 1938] [Handstamp:] als bevollmächtigter Vertreter des Herrn Dr. Richard Strauß [Adolph Fürstner]." Binding worn, rubbed and bumped; upper stained; spine reinforced; endpapers creased. Minor stain to outer edge of title and following two leaves; stain to upper left corner of final leaf.



First Edition. Rare. No. 23 of an unspecified number of copies printed. Trenner 271. Mueller von Asow p. 949. Not in Hirsch or Sonneck. Worldcat (only three copies in the United States and three copies in European libraries). In 1935 Otto Fürstner (1886-1958), the son of the company's founder, emigrated to England and sold the German share of his company to his long-term deputy, Johannes Oertel (1879-1961) while continuing his old business from London. Oertel continued to use the name of Fürstner; however, due to the change in ownership, many reference works and library catalogues list Oertel as the publisher, without reference to Fürstner.

*This pacifist work, the first of Gregor's libretti for Strauss, was first performed at the Bayerischen Staatsoper in Munich on July 24, 1938 under Clemens Krauss. Viorica Ursuleac (Krauss's wife) created the role of Maria. Gregor ranks next to Hofmannsthal in libretto output for Strauss. "Although Gregor left important monographs on the history of Vienna's theatres, on Richard Strauss's operas and on the broad cultural history of theatre and of opera, he is probably best known as the librettist of Richard Strauss's *Friedenstag* (1938), *Daphne* (1938) and *Die Liebe der Danae* (1944). The collaboration began in 1935, after the anti-semitic climate in Nazi Germany had compelled Strauss's librettist Stefan Zweig to break off his fruitful partnership with the composer."* Erik Levi in *Grove Music Online*. (25083) \$1,650

518. STRAVINSKY, Igor 1882-1971

Octuor pour instruments à vent (Gde Flûte, Clarinette Si [bémol], 2 Bassons, 2 Trompettes, 2 Trombones) Partition. [Study score]. Berlin Moscou Leipzig New York: Édition Russe de Musique (Russischer Musikverlag)... [PN R.M.V. 415], [1924].

12mo. Original publisher's gray wrappers. 1f. (title, with vignette), [1]-53 pp. Printer's note "Imp. Delanchy-Dupré — Paris-Aspières" to lower right corner of last page of music. In mid-tan leather-backed marbled board folder with matching marbled slipcase. Printed note "Edited by Albert Spalding New-York" to left of caption title. Titling to upper wrapper identical with title page. Publisher's catalogue "Les Oeuvres d'Igor Strawinsky" to verso of lower wrapper. Wrappers slightly worn and browned. Uniform light browning throughout.

First Edition of the revised version. Kirchmeyer 41-2. De Lerma O1. A photographic reduction of the conductor's score, which was never offered for sale (Kirchmeyer p. 274).

"[Stravinsky] next embarked on an instrumental work [the Octet] which, because its models are more openly those of the high-classical German tradition, and because Stravinsky set out his formalist ideas about it in an article published (in English) in the Brooklyn journal The Arts (January 1924) soon after its first performance, has been more generally regarded as the start of neo-classicism in his music. With its dry wind sonorities, its highly self-conscious adoption of 'classical' forms and procedures (sonata, variation, fugue), and its sprightly divertimento tone, the Octet readily assumed the role of Stravinsky's answer to [Jean] Cocteau's demand... for 'une musique sur la terre, une musique de tous les jours'... The composer himself conducted the first performance in the unlikely surroundings of the [Paris] Opéra in October 1923." Stephen Walsh in *Grove Music Online*. (24767) \$120

519. STRAVINSKY, Igor 1882-1971

Pétrouchka Scènes Burlesques en 4 Tableaux d'Igor Strawinsky et Alexandre Benois Réduction pour piano à quatre mains par l'auteur. [Reduction for piano 4-hands]. Berlin Moscou Leipzig New-York: Édition Russe de Musique [PN R.M.V. 150], [1913].

Folio. Modern gray cloth with original publisher's printed upper wrapper bound in. 1f. (title), [i] (named cast list referring to first production, 1911, in French), [i] (synopsis in Russian and French), [ii] ("general remarks" in Russian and French), [i] (blank), [i] (dedication to A. Benois), 7-84, [i] (blank) pp. Photographic transfer from engraved plates. Printer's note to lower right corner of p. 84: "Imp. C. G. Röder, Leipzig."

First Edition of this arrangement, second issue. Kirchmeyer 12-5.

Petrushka, one of Stravinsky's best-known and loved works, represents the essence of Diaghilev's monumental Ballets Russes era. The ballet received its first performance, with the incomparable Nijinsky in the title role, at the Théâtre du Châtelet on June 13, 1911, conducted by Pierre Monteux, with choreography by Fokine and designs by Alexandre Benois.

Bound with:

Le Sacre du Printemps Tableaux de la Russie Païenne en deux parties d'Igor Strawinsky et Nicolas Roerich Réduction pour piano à quatre mains par l'auteur. Berlin Moscou Leipzig New-York: Édition Russe de Musique [PN R.M.V. 196], [1913 or 1914]. [Reduction for piano 4-hands]. Original publisher's printed upper wrapper. [i] (title), [i] (named, incomplete cast list referring to first production, 1913, in French and Russian), [i] (dedication to N. Roerich), [i] (blank), 9-89, [i] (blank) pp. Photographic transfer from engraved plates. Printer's note to lower right corner of p. 89: "Stich und Druck von C. G. Röder G.m.b.H., Leipzig." **First Edition of this arrangement.** Kirchmeyer 15-1 or 15-2.

"The momentous first performance of The Rite, conducted by Monteux and with Maria Piltz as the Chosen One who must sacrifice her life in order to renew the fertility of the soil, at last took place on 29 May in the new Théâtre des Champs-Élysées in Paris. The riot which attended the première has been much chronicled. It was a typically Parisian affair... The open dress rehearsal the previous day had passed off without incident before an audience that was actually more typical for the Ballets Russes: a mixture of society – le tout Paris – and seriously interested musicians, balletomanes, artists and literati. Yet the music might well have merited a riot. Certainly it was to remain the most notoriously violent score of a time when huge, noisy orchestras and harsh dissonance were more or less commonplace appurtenances of the new music." Stephen Walsh in Grove Music Online.

Full gray cloth with dark brown leather title label gilt to spine. Binding slightly worn, rubbed and bumped. (24690) \$400

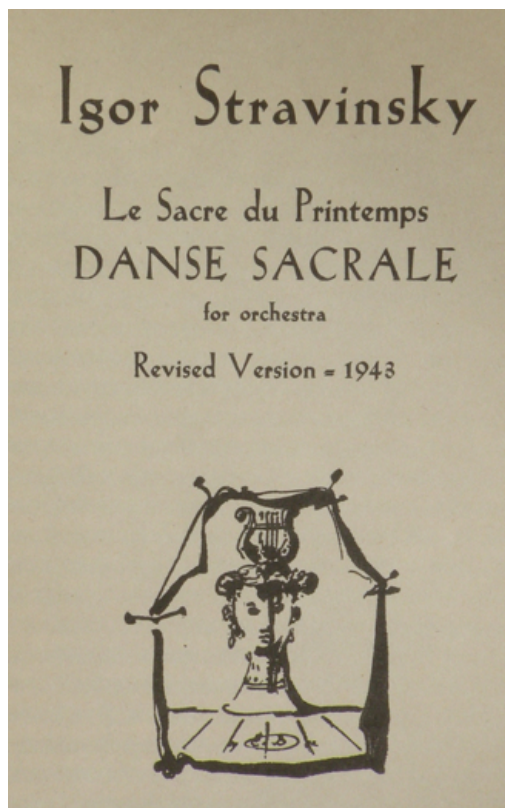
520. STRAVINSKY, Igor 1882-1971

Le Sacre du Printemps Danse Sacrale for orchestra Revised Version = 1943. [Study score]. New York: Associated Music Publishers [without PN], [1945].

Octavo. Original publisher's gray wrappers printed in blue. 1f. (title, with vignette), 3-52 pp. Facsimile of copyist's manuscript. In mid-tan leather backed folder marbled board folder with matching marbled slipcase. Titling to upper wrapper identical with title page except for added printed price "\$2.00." Wrappers slightly worn. Uniform browning throughout; very minor rust stains to inner edge of central leaf.

First Edition of the revised version. Kirchmeyer 15-13. De Lerma S6.

"In 1943 Stravinsky had begun a rather thorough revision of the score [of Le Sacre du Printemps] that, however, did not proceed beyond the Danse sacrale, which was heavily altered, especially in the wind parts. He wrote the string parts anew. The score, finished in Santa Barbara on December 1, 1945, was issued in 1945... The print run was 1015 copies." Kirchmeyer, p. 124. (24764) \$150



521. **STRAVINSKY, Igor 1882-1971**

Sonate pour Piano Prix: M. 5. Berlin: Édition Russe de Musique (Russischer Musikverlag) [PN R.M.V. 417], [1925].

Folio. Original publisher's printed wrappers. [i] (title, with dedication "A la Princesse Edmond de Polignac" in facsimile of Stravinsky's handwriting), 2-19, [i] (blank) pp. With publisher's loose errata sheet. With printed note in caption title: "Edited by Albert Spalding_ New-York." In full black cloth folding case with titling gilt to spine. Upper wrapper dates the composition of the work to 1924. Handstamp "Skandinavisk Musikforlag Kjøbenhavn Vimmelskaftet 43" to foot of upper wrapper.

First Edition, second issue (the first issue lacks the errata sheet; the third issue incorporates corrections from the errata sheet). Kirchneyer 43-2. De Lerma S 23. According to Kirchneyer, violinist Albert Spalding (1888-1953) did not actually edit the sonata. (24711) \$250

522. **STREBINGER, Matthias fl. 1850**

Les Graces Nouvenutes de Ballet et de Danse. [Piano score]. Wien: A.O. Witzendorf [PN A.O.W. 3544], [ca. 1850].

Folio. 1f. (title), 3-9 pp. Engraved. Decorative title with vignette of three dancers.

Strebinger was a ballet master at the K.K. Hof-Operntheater. (14148) \$45

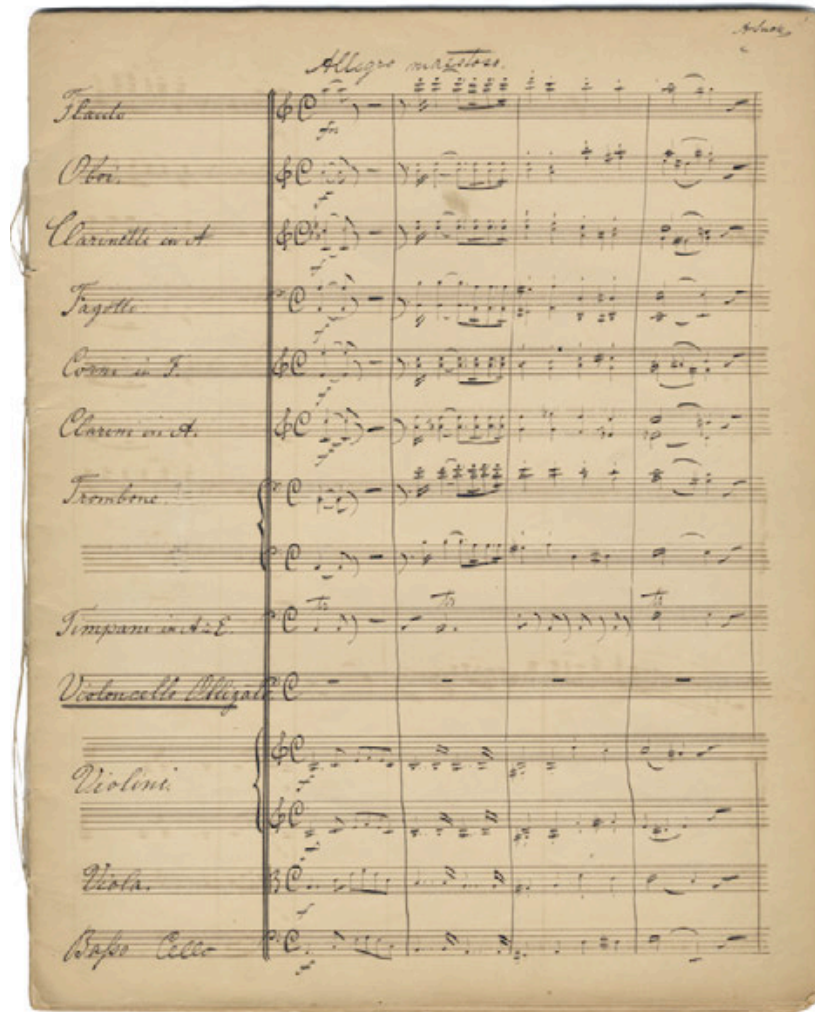
523. **STRIEGLER, Kurt 1886-1958**

Vintage bust-length photograph of the young German composer and conductor by Bähr, Dresden, boldly signed "Kurt Striegler," dated Dresden, March 26, 1918, and inscribed to the composer Leonhard Prinz. Ca. 153 x 102 mm. Laid down to original brown mount, ca. 260 x 202 mm., with photographer's studio stamp embossed at lower left portion of photograph and lower right mount. Edges of photograph and mount slightly worn; mount slightly creased at lower corners, with several small perforations to upper edge and small stain to right margin; minor biographical annotations in pencil to verso.

"Striegler composed operas, orchestral and chamber works, as well as songs, choral and organ compositions. Stylistically his music remained rooted in the late Romantic tradition of Strauss and Pfitzner and enjoyed rather limited exposure even in his native Dresden. He is probably best remembered nowadays in a rather negative light, as a result of his steadfast refusal to lend support to his conducting colleague Fritz Busch when Busch was under fire from the Nazis during the first months of the Third Reich." Eckart Schwinger and Erik Levi in Grove Music Online.



Prinz (1899-1970) was a Jewish conductor, composer, and musicologist from Dresden. He died in London. (25451) \$100



**Archive of Musical Manuscripts, Some Autograph,
by One of the Founding Members of the Boston Symphony Orchestra**

524. SUCK, August ca. 1830-after 1912

Collection of autograph and copyists' manuscripts. 1850s-1870s.

Autograph Manuscripts

- Tarantella for 'Cello & Piano

Contemporary wrappers with autograph titling in English. Folio (346 x 267 mm.). Signature of two bifolia. [i] (blank), 2-7, [i] (blank) pp. Notated in black ink to 12-stave printed music paper with the circular blindstamp of Litolff, Braunschweig. With "by A Suck" to upper right corner of first page of music and "Dec[ember] 31. 1879" to lower right corner of p. 7. Final 12 measures notated on small leaf tipped in to lower right corner of p. 7 to be unfolded for performance. Alternate, extended version of mm. 60-79 sketched on separate bifolium in smaller format, in blueish ink; piano staves blank.

Browned. All leaves creased at upper outer corner.

- [6] Capricen [and other works] für Violoncell Solo

Contemporary wrappers with autograph titling in German. sewn except for final bifolium, which is unbound. Folio (slightly varying formats, ca. 345 x 270 mm.). Eight leaves, not paginated unless otherwise noted. Notated in black ink on various types of music paper.

Fol. 1r: Caprice [unnumbered; A major]. Unsigned. With "Fine. componirt den 14. Janr. 1863, Göteborg" to lower right corner.

Fol. 1v: Preludio [G major]. With "comp. v. A Suck" to upper right corner.

Fol. 2r: Capricen für Violoncell No. 1 [G major]. With "von A Suck" to upper right corner.

Fol. 2v-3r: Etüde No. 3. [G minor.] With "comp. von A Suck" to upper right corner of first page and "Anfang 31/12/1864 Ende 6/1/1865 Stockholm 1868[?]" to lower right corner of second page. One measure of first page and final three staves notated to overpastes.

Fol. 3v: Capricen für Violoncell No. 2. [A major.] With "v. A Suck." to upper right corner and "14/1/1863" to lower right corner.

Fol. 4r-4v: Caprice No. 4. [D minor-major.] Second page paginated "2." With "v. A Suck" to upper right corner of first page and "15/3 1875" to end of music on second page. Final two staves blank.

Fol. 5r: blank

Fol. 5v-6r: Etude für Violoncell No. 5. [D minor-major.] With "A Suck" to upper right corner of first page and "Juni 10. 1875. Boston" to lower right corner of second page, Five stave of second page notated to overpaste.

Fol. 6v-7r: blank

Fol. 7v-8r: No. 6 Caprice pour 'Cello. [G major.] With "A Suck" to upper right corner of first page and "Febr[uary] 4, 1876" to lower right corner of second page.

Fol. 8v: blank

The two etudes may be tentatively identified with the otherwise lacking caprices of the same numbers. The unnumbered first caprice and the "preludio" seem to belong to an earlier period.

- *Nocturno [G major] and Andante [D major] for two violoncello.* [Parts].

Folio (342 x 270 mm.). Notated in black ink on 12-stave printed music paper. Cello 1mo: one bifolium, unpaginated; Nocturno notated to inner pages, Andante to outer pages of bifolium. Cello 2ndo: one bifolium, unpaginated; Nocturno notated to inner pages, Andante to outer pages of bifolium; major autograph corrections to Andante including new ending. With "A Suck" to upper right corner of first page of Nocturno in both parts and "comp. v. A Suck" to upper right corner of first page of Andante in Cello 1mo, "comp. A Suck" in Cello 2do. Autograph date to original ending of Andante in Cello 2 part: "4/2 1868." Bifolium of Cello 2do detached.

- *Nocturno [F major]* [for Piano; fragment]

Folio (346 x 268 mm). One bifolium, folded inside out. [i] (blank), [2]-4 pp. Notated in black ink to 12-stave printed music paper. Music breaks off in the middle of page 4; clefs and key signatures through end of page. No date.

- *An einen Boten.* [Lied for voice and piano]

Small folio (306 x 235 mm.). One bifolium. Unpaginated. Notated in black ink to 12-stave paper. Music extends over first half of first page only (two systems of three staves). The German text (incipit: "Wenn du zu meim Schätzel kommst") is from Des Knaben Wunderhorn. Both stanzas are written as underlay. With corrections in pencil.

Various sketches and fragments, possibly including composition exercises, to remaining staves of first page and to other pages, partially in ink, partially in pencil. The content of the sketches, signs of immaturity in the musical notation, and the use of paper without pre-printed staff lines suggest that the present bifolium dates from Suck's earlier years (ca. 1850).

Unevenly trimmed. Frayed at edges. Wax drop and small stains to first page; ink stains to third page.

Together with:

[ROMBERG, Bernhard]. [Op. 46 (arr.)]. *Divertimento über Oesterreichische Volkslieder für das Violoncello mit Begleitung des Pianoforte.* [Score]

Folio (348 x 271 mm.); signature of four bifolia. [i] (title), 2-14, [ii] (blank) pp. Notated in black ink on printed 12-stave music paper. No place, no date. Manuscript copy, probably in the hand of August Suck. Name "August Sack [!Suck]" in a different hand to upper right corner of title. The composition is in G major. The piano part, very basic and consisting primarily of simple chords, seems to be derived from the version for violoncello and guitar (Vienna: Tobias Haslinger, [1829], PNs 5210 and 5212). In the few instances where the piano has thematic material, the melodic line follows that of the guitar part, which is

distinct from the one in the original piano accompaniment. The cello part is virtually identical with Haslinger's 1829 edition; it also mirrors its characteristic clef changes. The arrangement may or may not be Suck's work.

First leaf partly detached.

Copyists' Manuscripts

- [Untitled]. *Introduction, theme with two variations, and rondo for violoncello and orchestra*. Full score. A minor-major. Folio (340 x 272 mm.). Sewn. 1-[50], [ii] (blank) pp. Notated in black ink on 14-stave music paper. Most probably in a copyist's hand; the shape of the C clef is quite different from those in Suck's autographs. Credits to upper right corner of p. 1, "von A. Suck," possibly autograph. Binding fragile; many bifolia entirely or partly detached. Paper browned and brittle; edges frayed; small holes to upper outer corner of final leaves.

- *Concerto [D minor] für Violoncell*. [Piano reduction]

Gray wrappers with label to upper titled "Concert en ré mineur pour violoncelle, avec piano" using words cut from a newspaper. Folio (344 x 265 mm.). Signature of three bifolia. 12 pp. Notated in black ink on printed 16-stave music paper. No place, no date. Most probably in a copyist's hand; the shape of the C clef is quite different from those in Suck's autographs. Credits to upper right corner of p. 1, "von A. Suck," possibly autograph. The first movement is in D minor, the second in A major, the third in D minor-major. Some literals (tempi, dynamics, expressive marks) added in pencil.

Wrappers partially detached, creased, and frayed at edges.

Little is known about cellist and composer August Suck. Born in the German-speaking lands (which then would include Bohemia), as the German titles and other literals in his manuscripts suggest, he moved to the United States in the early 1850s, making Boston his home. He played in the orchestra of the Boston Theatre from its inauguration in September 1854. From 1861, Suck was in Gothenburg, Sweden, where a new orchestra had been founded by German and Bohemian musicians, conducted by his friend Adalbert (properly, Vojtěch) Hřimalý (1842-1908). He was, however, back in Boston by 1867; see the account of a quartet evening in Dwight's Journal of Music, February 27, 1867, p. 407 (the later concertmaster of the Boston Symphony, Bernhard Listemann, played the first violin). Dwight's Journal of Music of March 30, 1867, p. 7, includes a "Testimonial to Camilla Urso" signed by a large number of musicians, Suck, John Knowles Paine, and Otto Dresel among them; the "testimonial" was reprinted in the American Art Journal of April 13, 1867, p. 396. In 1881 Suck became one of the founding members of the Boston Symphony Orchestra.

In tandem with his colleague Wulf Fries (1829-1902), Suck published a tutor, Practical Violoncello Instruction Book (Boston: Ditson & Co., 1879; 2nd edition 1901). He was noted for teaching the violoncello to girls, still frowned upon at the time; see the articles "A Cambridge Girl," Cambridge Chronicle, December 24, 1898, and "The Girl Cellist," The Etude 25, no. 9 (September 1907), p. 613. Josephine A. Spalding, from 1903 professor of violoncello at the University of Denver, was another student of his. Suck spent the summer of 1900 playing in a trio at the Algonquin hotel in St. Andrews, New Brunswick, as noted by the local paper, St. Andrews Beacon, on July 12, 1900. Apparently this assignment became an annual routine because the same paper still listed him on the hotel's roster on July 20, 1912, which is the last known record of his activity. Two photographic portraits, dated September 11, 1854, and "50 years later," are reproduced in Eugene Tompkins, The History of the Boston Theatre, 1854-1901 (Boston-New York: Houghton Mifflin, 1908), p. 19. The former shows Suck presumably in his early twenties, the latter in his seventies, when he participated in the anniversary performance. (25256) \$950

525. SUTERMEISTER, Heinrich 1910-1995

Head-and-shoulders photograph by Richard de Grab of the noted Swiss composer signed in full. Ca. 148 x 106 mm. With photographer's handstamp to verso. Together with: A 4-measure autograph musical quotation notated in treble clef on a single staff, marked "Presto." Notation to third and fourth measures slightly light; minor biographical annotations in pencil to verso.



"Sutermeister first attracted attention during the 1930s with a series of works... which... clearly reflect the influence of his teacher Orff. Equally decisive for his development, however, was an early encounter with Debussy's *Pelléas et Mélisande*, and a passionate enthusiasm for Verdi's late operas. These relatively traditional models caused him to reject modernism, and opt for a more spontaneous and diatonic mode of expression that would remain comprehensible to a wide audience. Such ideals found particular favour in Nazi Germany where Sutermeister received a prestigious commission from the Dresden Staatsoper for his opera *Romeo und Julia*. First performed in 1940 under Karl Böhm, it secured an extremely favourable critical response and was staged in more than 20 different German theatres during the next few years... After the war Sutermeister continued to focus his attention on operatic composition, though with mixed results. Drawing his inspiration from a wide variety of literary models... he demonstrated an impressive versatility of approach, and always took care not to resort simply to well-tried formulae... Outside the opera house, Sutermeister achieved considerable popularity in Switzerland with his choral works, many of which were designed to be performed by amateur groups. Of particular note are the powerful and dramatic *Missa da requiem* (1957)... and the *Te Deum* 1975 (1974)." Erik Levi in *Grove Music Online*. (25479) \$185

526. SWERKOFF [SVERKOV], E[vgenii] L.

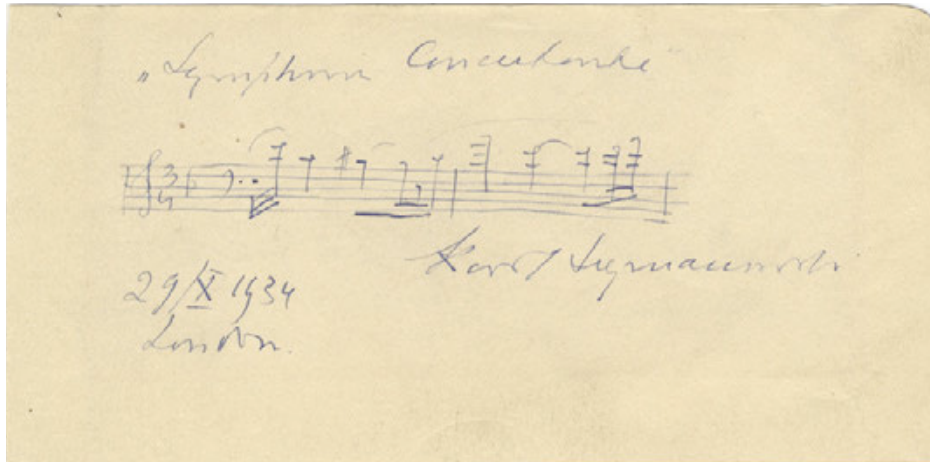
50 Russische Volkslieder für Gesang und Klavier bearbeitet... Deutsche Übersetzung von August Scholz. Sbornik popularneishikh russkikh narodnikh pesen dlia roialia v 2 ruki s podvedennym tekstom Sostavil i garmonizoval... Dirizher Velikorusskogo Orkestra. Leipzig: Wilhelm Zimmermann [PN Z. 10771], [1921].

Folio. Original publisher's decorative wrappers printed in red and gold. 1f. (title), 3 (contents), 4 (foreword in German by August Scholz), 5 (foreword in Russian by E. L. Sverkov, dated "Berlin, 15.III. 1921 g."), 6-59, [i] (publisher's catalogue) pp. Songs set for piano (two braced staves per system), with text of first strophe above, in German and Russian. Further strophes printed as residual text. With some explanatory footnotes in German. Some songs marked with a cross in pencil. Wrappers slightly browned and frayed at spine.

First (and probably only) Edition.

An early post-revolutionary publication from the Russian colony in Berlin, strong at the time. Like all publications by Russian émigrés of the period, it ignores the orthographic reform imposed in Soviet Russia in 1918. It also includes, without credits, songs that do not meet traditional criteria for folksongs, notably the "Allslawische Hymne" ("Hej Slovane," later, the national anthem of Yugoslavia). Little is known about

Sverkov, who in Germany spelled his name "Swerkoff" and Germanized his first name to "Eugen." The "Velikoruskii orkestr" (Great Russian Orchestra) was an ensemble of Russian folk instruments, founded in 1888. It had a high profile and continued to exist under Soviet auspices. It seems that after 1917, however, there was a split, and for some years an ensemble of the same name existed in Germany, directed by Sverkov and made up of émigrés, which toured extensively. The Russian colony in Berlin was considerably diminished by 1933, but Sverkov stayed. (25021) \$75



527. SZYMANOWSKI, Karol 1882-1937

Autograph musical quotation signed from his Symphonie concertante (Symphony No. 4, Op. 60). Signed in full. Notated on a partial album leaf, ca. 73 x 149 mm. Signed and dated London, October 29, 1934 in dark blue ink. Two measures on one staff with treble clef, 3/4 time signature, and a key signature of one flat. Autograph titling ("Symphonie Concertante") to upper margin. With the autograph signature of noted German soprano Ria Ginster (1898-1985) in black ink to verso. Slightly worn and soiled; verso with minor wear, brief annotation in pencil, and remnants of transparent tape to margins.

The Symphonie Concertante, for solo piano and orchestra, was premiered in Poznań on October 9, 1932, with the composer at the piano. Although he dedicated it to the great pianist Anton Rubinstein, Szymanowski intended to perform the piece himself, on as many stages as possible, to earn money. He therefore "shaped the solo part with a view to his own performance capabilities, adjusting it to his hand; hence, the work is very different from the typical 'pianism' of contemporary concertos – those by Maurice Ravel or Prokofiev. In order to add brilliance, somewhat lacking in the piano part, Szymanowski increased the role of the orchestra, in a colourful and impressive style... so that the soloists' figures are constantly being supplemented and "ornamented" by the picturesque and brilliant timbres of the symphonic ensemble, to a degree which goes beyond the usual convention of the concerto form and the idea of a dialogue." karolszymanowski.pl.

Szymanowski, a noted Polish pianist and composer, was much influenced by the music of his countryman Chopin, Polish folk music, and a number of other composers including Strauss, Debussy and Ravel. (25378) \$1,650



To be continued ...