

Fall 2011

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All autograph material unconditionally Guaranteed Authentic, without limit.

1. **[American Avant-garde] Cage, John. (1912 - 1992).** Typed Manuscript on Henry Cowell. Four single-spaced typed paragraphs on a single page, signed "John Cage" above the typed line "Copyright c 1964 by John Cage," with 1 pencil correction in the text. Folded twice for mailing, overall very good.

The theme of Cage's piece on Cowell is "The Impossible Is the Possible". He writes that in the sixties "advances in technology were paralleled by advances in imagination and vision. Often these did not come together at all." Thus when Cowell wrote these pieces [1915-1916] they were impossible to perform. Now they have been performed..."If the one with the difficult rhythms hasn't been, it shortly will be, either by real live musicians or by someone who supplies a computer with the necessary information."

A holograph copy of this m.s. was used as an introduction to the C. F. Peters edition of Cowell's "Quartet Romantic & Quartet Euphometric" and a copy of this edition is included.

Provenance: Dick Higgins of Something Else Press, who was a friend of both men.
(4957)

\$900.00

2. **[American Avant-garde] Cage, John. (1912-1992).** "1 Minute 5 1/2 Seconds For A String Player / 2nd Pages of An Unfinished Work" - Holograph Printed Score. New York: American Composers Alliance, 1953. COMPOSERS FACSIMILE EDITION 195[3], printed signature "John Cage," copyright statement and dedication to Broadus Erle, instruction "See "57 1/2" for explanation of notation." Printed on 2 large sheets (56 x 43 cm), each folded twice with graphic and unusual indeterminate musical notation printed across resulting double sheets and with 5 such large pages of music total between the cover pages. Red ink stamp of the American Composers Alliance Library, toned, abrasions and small tear along fold. Rare, Worldcat listing only one copy.

This work was eventually incorporated into 26'1.1499". An interesting work from the composer who experimented with the nature of sound and devised new systems of musical notation. His innovative ideas on composition and performance influenced musicians, painters, and choreographers. (4534)

\$250.00

3. **[American Avant-garde] Cage, John. (1912-1992).** Mud Book. How to make Pies and Cakes. Abrams, NY, 1988. Hardcover. Book Condition: Near Fine. Dust Jacket Condition: Fine. With a note by John Russell. Illustrated. First edition thus. Very slight spine slant, else fine in a fine dust jacket. (5894)

\$50.00

4. **[American Avant-garde] Crumb, George. (b. 1929).** Autograph Musical Quotation, "The Mystic Chord (Makrokosmos, Vol. II.)" A fine AMQS from the influential American composer, noted as an explorer of unusual timbres and extended avant-garde technique. On thick cardstock, 14 x 18 cm.

From the composer's most celebrated work, "Makrokosmos," a series of short character pieces using extended technique on a prepared piano. (6172)

\$150.00

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5. **[American Avant-garde] Nancarrow, Conlon. (1912 - 1997).** Signed FDC Postal Cover. Bold signature on a 1979 first day commemorative postal cover honoring American music. In very fine condition, a rare signature from the U.S.-born composer who lived and worked in Mexico, spending most of his life in relative isolation. Signed Nancarrow material of any kind is very uncommon.

Nancarrow is best remembered for the pieces he wrote for the player piano. He was one of the first composers to use musical instruments as mechanical machines, making them play far beyond human performance ability.
(4982) \$165.00

6. **[American Avant-garde] Partch, Harry. (1901 - 1974).** "The Bewitched" - Signed and Inscribed. Rare signed double LP set, released by Partch himself on his own private Gate 5 label, this copy signed and inscribed to longtime friends from whom Partch rented a cabin in Santa Rosa, CA: "With love to Bud and all the Zollers, both Palpable and Crypto. Harry - August 16, 1957." The records and the sleeve in very fine condition.

Autograph material is very scarce from the American composer and instrument creator who was one of the first twentieth-century composers to work extensively and systematically with microtonal scales. He wrote much of his music for custom-made instruments that he built himself, tuned in 11-limit (43-tone) just intonation, one of which Partch can be seen playing on the LP's front side photograph.

Partch's "Dance Satire" The Bewitched, is "one of his longest continuous works of music and perhaps the most successful realization of his ideas about ritual theater, which he hoped in vain to make obsolete the "music drama" of Richard Wagner, to be produced and recorded during Partch's own lifetime. Indeed, The Bewitched has an almost Wagnerian scale, but is wildly different in just about every other way. To what extent can be gauged simply by mentally visualizing one of Partch's characteristic scene settings: "Visions Fill the Eyes of a Defeated Basketball Team in the Shower Room." (John Garvey, "All Music") (5896) \$700.00

7. **[American Avant-garde] Sessions, Roger. (1896-1985).** Signed Biography. Signed 1965 BMI biography/catalogue by the important American composer. 22 pages of biographical information, photographs, musical excerpts and a catalogue of works, signed on the inside front cover over a printed excerpt from his Third Symphony. Very fine. 19 x 22.5 cm.

A musical prodigy, Sessions studied at Harvard University from the age of 14 and subsequently edited the Harvard Musical Review until his graduation four years later. Further studies at Yale were with Horatio Parker and Ernest Bloch. Sessions was one of the most influential teachers of the century and taught at Princeton, UC Berkeley, and Juilliard. His students included Babbitt, Maxwell Davies, Tredici, Harbison, Helps, Zwillich and many others. Also a prolific composer, his many fine works include nine symphonies.
(6935) \$250.00

8. **[American Avant-garde] Sun Ra. (1914 - 1993).** "The Heliocentric Worlds of Sun Ra" - Signed Album. Signed album from the prolific jazz composer, bandleader, poet and philosopher known for his "cosmic philosophy," musical compositions and performances. "The Heliocentric Worlds of Sun Ra - Volume 2" (ESP-DISK 1017) signed and inscribed on the lower part of the front cover in blue ballpoint., "To Dana, Dawn and Jodi From Sun Ra." With some surface and edge wear to cover, seam splits on edges, the record is included though in apparently poor condition. Together with a modern 8 x 10 inch glossy photograph. (6487) \$300.00

9. **[American Avant-garde] Young, La Monte. & Zazeela, Marian. (b. 1935; b. 1945).** Selected Writings - SIGNED. Munich: Heiner Friedrich Editions, 1969. First edition. 8vo. pp. unnumbered [100 pp]. Caligraphically inscribed in black ink on the inside front endpage, opposite the title: "To David, with all good vibrations. La Monte, Marian / 25/6/76 / LA." 2 pages replaced by the publisher, laid over existing pages and with heavy glue show-through as is typically seen, but otherwise an uncommonly fine copy throughout.

A rare signed copy from the American composer and musician generally recognized as the first minimalist composer and whose proto-Fluxus and "minimal" compositions question the nature and definition of music and often stress elements of performance art. Also signed by Young's collaborator, Marian Zazeela, the influential light-artist, designer, painter and musician. (5895) \$950.00

10. **[American Avant-garde] Young, La Monte. & Zazeela, Marian. (b. 1935; b. 1945).** The Well Tuned Piano - SIGNED. New York: Gramavision Records, 1987. Signed and inscribed large glossy 1987 recording-insert booklet (no recordings included) from La Monte Young's five-hour long performance of his masterpiece "The Well-Tuned Piano." 24 pp, 11.75 x 11.5 inches. Also signed by Young's collaborator, Marian Zazeela, the influential light-artist, designer, painter and musician. Inscribed by both on the inside front cover to Young's optometrist, Dr. Josh Carter: "with appreciation for your vision, / Love, / La Monte Young / Marian Zazeela / 89 VIII 29 / San Francisco." Sold together with a few xeroxes related to Young's contact lens prescriptions, a 1989 Dia Art Foundation brochure and a 1989 MELA Foundation flyer, both advertising Young/Zazeela appearances. (6216) \$800.00

11. **[American Modernist] Antheil, George. (1900-1959).** Bad Boy of Music - Signed and Inscribed with Autograph Musical Quotation. Garden City: Doubleday Doran, 1945. Second printing. Signed presentation copy from the composer, inscribed: "For Tom (Monroe), One of the few and one of the best with admiration from his friend, George Antheil." Antheil has added a three-measure AMQS from an unidentified composition as a part of his inscription. Very good copy with a bit of dust soiling and slight edge wear, without dust jacket. The memoirs of the composer with much on his adventures in Paris in the 1920s with James Joyce, Gertrude Stein, etc. Thomas Monroe co-wrote the story for the Howard Hawks directed film, "Ball of Fire," starring Gary Cooper and Barbara Stanwyck. (6458) \$875.00

12. **[American Modernist] Antheil, George. (1900-1959) & Dyne, Michael. (1919 - 1989).** "Venus in Africa" - Full Score Holograph Manuscript with Autograph Emendations Throughout. Venus in Africa. A One Act Play by Michael Dyne and George Antheil. 4to, original spiral bound card covers. 133 pp. N.p. [1954].

Full score and libretto for a romantic comedy, a one-act satirical opera set in an outdoor hotel café in North Africa with music by Antheil and the libretto by Dyne. A holograph signed photocopy, with extensive emendations in pencil and red crayon throughout. The markings apparently in both Antheil's and Dyne's hands, range from revisions of the text to changes in meter, pitch, tempo, dynamic, and various expressive markings and they appear on 48 pages of the score. Provenance: the author of the libretto, playwright Michael Dyne. The only other copy we have located is in the New York Public Library, and it also has emendations.

Anthony Tommasini in The New York Times (June 9, 1999) wrote "Whatever its shortcomings, there is a wacky vitality, a sort of slapdash originality, about 'Venus in Africa,' composed in 1954."

Antheil, the self-proclaimed "bad boy of music," the title of his autobiography, was born in Trenton, NJ and moved to Paris in 1923 where he mingled with the likes of James Joyce, Ezra Pound, Yeats, Stravinsky, Picasso, Dali, Gertrude Stein, etc. (6719) \$3,500.00

13. **[American Modernist] Antheil, George. (1900-1959) Pound, Ezra. (1885-1972).** Antheil And The Treatise On Harmony. Chicago: Pascal Covici, 1927. First American edition. 8vo. First edition. Red/brown cloth over boards with black; rubbed and shelfworn. Unclipped dj is in fair to good condition with a small surface gouge on front cover and some chipping, edgwear/fraying. Overall good. (5893) \$150.00

14. **[American Modernist] Antheil, George. (1900-1959) [Ray, Man. (1890 - 1976)].** Large Portrait Print. Original 1936 richly printed halftone Man Ray photograph of the composer removed from a vintage Esquire magazine issue. Titled: "ANTHEIL: A MAN RAY VIEW OF A MANY SIDED JACK OF ARTS," the text below the large image reads in full: "He's thirty-five now, who was l'enfant terrible of modern music at twenty-two; who has known everybody from Joyce, James to Joyce, Peggy; lived everywhere and done everything; had four different ballet premieres last season and three films, two of them by Hechat and MacArthur; has written two operas and is writing a third, has an eye on the opera-movie form next; has appeared all over Europe as a concert pianist; haunts shooting galleries and plays poker with reporters in police stations; lives in the Fifties just off Fifth; is sufficient psychologist to convince Miriam Hopkins that he is a phenomenal fortune teller; now brings to these pages his most consistently fascinating hobby, the parlor-bedroom-and-bath sport of amateur endocrinology." 9.75 x 13.75 inches (25 x 35 cm) and in fine condition. (6729) \$100.00

15. **[American Modernist] Cowell, Henry. (1897 - 1965).** 1928 "What is Proletarian Music?" Lecture Invitation. Printed 5.5 x 3.5 inch promotional postcard for a lecture by Henry Cowell titled "What is Proletarian Music?" at the Ruthenberg House Auditorium of the Worker's School, 121 Haight Street [San Francisco, 1928]. A touch of subtle toning and tiny tear to bottom edge, otherwise fine, clean condition.

Cowell, like many of musical and artistic colleagues, took a keen interest in social welfare, and in particular the relationship between the arts and economic status. The card notes that admission to the lecture is reduced to five cents for the unemployed, as well as that the composer has "just returned from a concert tour of Soviet Russia." In 1928, Cowell was, in fact, the first American composer to visit that country during the Stalinist regime. (Consultation with a perpetual calendar confirms that the day and date on the card, Sunday, March 25th, corresponds to that year, pinpointing the date of the item.) Somewhat surprisingly, despite his communist associations and problematic personal life, Cowell managed to escape the sort of McCarthy-era persecution that befell so many of his like-minded colleagues. (5394) \$125.00

16. **[American Modernist] Cowell, Henry. (1897 - 1965).** Autograph Manuscript, "Eurythmic Quartet." An interesting and apparently unknown autograph manuscript from the pioneering American composer, theorist, pianist, publisher and impresario.

Ink manuscript music on printed staves. 2+ pp. on 4-page conjugate. 31.7 x 24 cm. (12.5 x 9"). Signed and titled at the top of the first page, along with notation "Moderato Legato" and "Flowingly", scored for VI, VII, Vla, and cello. Not listed in the Cowell works catalogue. (5885) \$4,000.00

17. **[American Modernist] Cowell, Henry. (1897 - 1965).** Signed Copyright Registration Document. Partly-printed document, signed "Henry Cowell" twice on each side, 2 pages [back to back], 4to [10-15/16 in. x 8-7/16 in.], [New York City], undated. ASCAP-ACA Survey Form, completely filled in by Cowell in ink, registering his composition "Amiable Conversation," composed in "1918?" with pertinent information about copyrights, publishers, running time, etc. On verso, he registers another composition, "The Voice of Sir," composed in "1920," supplying similar information about the composition. His signature appears in the body and at the end of both pages. Paperclip stain on one side, otherwise in very good condition. (5630) \$225.00

18. **[American Modernist] Ives, Charles. (1874-1954).** Signed Contract for "Two Little Girls" Very rare signed contract, signed "Chas. E. Ives" in his usual shaky script in ink. 1 page. May 31, 1940. The contract authorizes Arrow Music Press to publish the song "Two Little Flowers," in accordance with the terms printed therein, and as subsidized by the composer himself at a cost of \$33.07. Ives's wife, Harmony, has added a note that the enclosed "cheque also includes cost of 'The Greatest Man.'" In very fine condition with two holes punched in top margin and measuring 8 x 10 inches.

Though little appreciated during his lifetime, Ives is now regarded internationally as one of the great American classical composers of the 20th century. The song "Two Little Girls," is both one of his most famous songs and one of his latest (no. 120, 1921). Commenting on two little girls playing together in a backyard, the song "may be considered...as lying within the household/parlor/hearth-and-home tradition," though "the almost predictable diatonic vocal line is supported by a somewhat subversive accompaniment, an arching arpeggio not in triads but in fifths (D-A-E, to begin with), in a repeated cycle of seven eighth notes (not the conventional eight, in the 4/4 meter); and the climactic phrase of the voice part includes not only its highest pitch (e, a tenth above middle C) but culminates, astonishingly, in the lowest as well (b-flat below middle C)." (H. Wiley Hitchcock, Charles Ives 129 Songs - MUSA Vol. 12, p. xxxviii) (5055) \$2,200.00

19. **Arditi, Luigi. (1822-1903).** Autograph Musical Quotation, "Il Bacio." Fine AMQS on small gilt-edged card embossed with a pewter-tone head of an Irish setter. Dated Boston, 1882. Four bars of music with words from his most famous composition, his waltz-song "Il Bacio," with tempo noted as "Valse Cantabile." Inscribed to Madame Errani (probably the wife of Italian Operatic Tenor and Singing Teacher, Achille Errani), with greeting "A Happy New Year."

A superb item from the important Italian conductor and composer. One of the leading opera conductors of the second half of the 19th century, he was a fixture at Her Majesty's Theatre, Covent Garden, and the St. Petersburg Italian Opera, and toured frequently in Europe and America with Italian opera companies. In London, he introduced much of the major 19th century opera repertoire, including Verdi's *Ballo and Forza*, Gounod's *Faust*, Boito's *Mefistofele*, Mascagni's *Cavalleria*, Wagner's *Der fliegende Holländer* etc. As a composer, his own works included the operas "Il Corsaro," and "La Spia," which was based on Fenimore Cooper's "The Spy." He also wrote many orchestral pieces and songs, the most famous of which is the vocal waltz, *Il Bacio*. (1842) \$325.00

20. **Armstrong, Louis. (1901-1971).** "Keep Swingin and never stop" - Autograph Letter. Autograph letter from the great jazz musician. In green ink, March 5, 1954. "Whattcha See Bob? Man I am jitting these few lines down to tell you to keep Swingin and never stop. I meanes that. 'Hear? From Louis Satchmo Armstrong." Tape remnants at upper corners, else fine.

While signatures and signed photographs are reasonably plentiful, signed autograph letters from Armstrong are very rare. (6848) \$650.00

21. **Armstrong, Louis. (1901-1971).** Original Photograph Performing on a Camel! Charming and unusual original January 31, 1961 photograph with a press clipping on the verso: "Look closely and you might see the Sphinx blink, as Louis (Satchmo) Armstrong belts out a trumpet solo from atop a camel near Egypt's famed pyramid at Giza, outside Cairo." This photo originates from the archives of the St. Petersburg (FL) Times. Trimmed to 6 x 9.5 inches, otherwise fine. (6770) \$150.00

22. **Armstrong, Louis. (1901-1971) & Teagarden, Jack. (1905-1964) & Cole, Cozy. (1909-1981) & Earl "Fatha" Hines (1903 - 1983) .** Signed Photograph. Remarkable vintage 10 x 8 inch glossy publicity photograph of the Esquire All Stars, the first well-known integrated music ensemble, together only about a year but who opened up the white supper club circuit to black performers. Boldly signed and inscribed in green ink by Armstrong and Jack Teagarden and signed additionally in blue ink by Arnell Shaw, Earl "Fatha" Hines, Cozy Cole and Barney Bigard. Small tear to lower margin extending just to edge of Armstrong's signature, otherwise in very fine condition. (6846) \$1,200.00

23. **Ashton, Frederick (1906-88).** Signed Photograph with Nureyev and Fonteyn. 8 x 10 inch original glossy photograph of the British dancer and choreographer noted particularly for works he created for the Royal Ballet in the 1960s. Ashton is shown on stage, taking a bow with, among others, Rudolf Nureyev and Margot Fonteyn. Signed boldly in blue ink in the blank lower margin and also signed by the photographer (W. Reilly '84) on the verso. In very fine condition. (4058) \$135.00

24. **Bachauer, Gina. (1913 - 1976).** Signed Passport. An unusual piece of ephemera from the celebrated Greek pianist. Bachauer's British passport, 32 pages recording her many travels, two upper cover corners clipped, a few pages diagonally stamped 'CANCELLED.' Issued in her name "Mrs. Louise Sherman," with the notation added "Professionally known as Gina Bachauer," and with her rather vampish ID photograph and autograph signature. (6662) \$275.00

25. **Baker, Josephine. (1906-1975).** La Guerre Secrète de Joséphine Baker - SIGNED. Paris: Editions Sibonet, 1945. 323 pp with photographs and a facsimile reproduction of a letter from Charles de Gaulle expressing his gratitude for her valor and commending her for her invaluable contributions to the struggle for a free France. Inscribed on the front free endpaper to Madeleine Renaud: "Avec mes meilleurs souvenirs votre Josephine Baker 1946." Original bright yellow and red printed wrappers, bound in half crimson leather over brown morocco, gilt-stamped at spine. Inner front hinge broken but block still well-attached and otherwise in very fine condition throughout. Sold together with a photographic advertisement card for a Baker performance at the Club des Champs-Elysees, presumably where the book was inscribed.

The story of Baker's work for the French Resistance, for which she became the first American woman to receive French military honours. The author of this volume was her superior in command, Commandant Abtey, whose job was to coordinate the various branches of the Resistance. (5966) \$550.00

26. **Baker, Josephine. (1906-1975).** Signed Photograph. An extraordinary signed vintage sepia postcard photograph of the legendary entertainer shown in seated profile, fully in the nude, boldly signed in black ink and dated 1929. 10 x 15 cm and set in a fanciful layered mat creating an Art Deco effect. Very fine.

Baker was most noted as a singer, while in her early career she was a celebrated dancer. She was given the nicknames the "Black Venus" or the "Black Pearl", as well as the "Créole Goddess" in anglophone nations, while in France she has always been known in the old theatrical tradition as "La Baker."

(6529) \$1,100.00

27. **Baker, Josephine. (1906-1975) [Paddy, Lelievre, Varna].** Voulez-Vous de la Canne à Sucre. Paris: Salabert, 1930. Attractive original French sheet music of the popular Baker song. 26 x 18 cm. 4 pp. Central creases and somewhat soiled. (5779) \$50.00

28. **[Baker, Josephine. (1906-1975)] Raoul Cabrol (1895-1956).** Caricature Drawing. Large and unique original pencil caricature drawing of the legendary African American entertainer and singer. A remarkable drawing by the artist Raoul Cabrol, dubbed by no less than Winston Churchill as "le premier caricaturiste de France." 49 x 31 cm, trimmed by Cabrol in outline of the drawing, mounted to a red paper backing, signed lower right. In very fine condition.

(5611)

\$1,200.00

29. **Battistini, Mattia. (1856-1928).** Signed Photograph and Grammophon Brochure. Signed postcard photograph of the "King of the Baritones," generally considered to be one of the great figures in 20th century vocal history. A contemplative portrait of the singer, shown in profile, seated and studying a score. Signed "Battistini," 8.5 X 13.5 cm. Sold together with a vintage German "Gramola - Grammophon" brochure with photographs on both sides and listing his recent recordings. (2024)

\$250.00

30. **Beethoven, Ludwig van. (1770-1827).** 1885 Bonn Grosses Musikfest Medal. Rare silvered medal issued for the "Grosses Musikfest in der Beethoven-Halle zu Bonn / 28-30. Juni / 1886." Unsigned, with a right-facing bust portrait of Beethoven on the recto and on the obverse, the festival information, circumscribed by the announcement of the premiere of Max Bruch's "Achilleus" with a list of the distinguished participants, including Hanfstangl, A. Joachim, E. Goetze, G. Henschel, E. d'Albert etc. (5419)

\$375.00

31. **Beethoven, Ludwig Van. (1770-1827).** Cabinet Card Death Mask Photograph. Original 19th century cabinet card photograph of the famous death mask, this image issued by Julius A Gross of Brooklyn. Trimmed to 10.5 x 16 cm, else fine. (4624)

\$85.00

32. **Beethoven, Ludwig Van. (1770-1827).** Fantaisie Pour le Pianoforte...Oeuv.77. Leipzig: Breitkopf & Härtel, [1810]. First edition. 13 pages (25 x 32.5cm), lithographed music. [PN]1566, priced at "16 gr.". Later blue paper wrappers, contained in a modern cloth folding box. In fine condition, with a few small tears, expertly repaired, outer leaves on guards. Hoboken 339. Kinsky p. 207.

Completed in October, 1809, the Fantasia for Piano in G minor, Op. 77 is dedicated to Count Franz Brunsvik (1777-1849), who was himself a capable cellist. In this underappreciated work, one senses an anticipation of relaxed Romantic-era fluidity and freedom. Czerny described the Fantasy, Op. 77 as variations "in a mixed form, one idea following another as in a potpourri..." and possibly no other work so reflects Beethoven's tendency toward improvisation. The Fantasy passes through numerous key areas, changes of meter and tempi and following a string of seemingly unrelated vignettes, closes with a self-contained section a half step higher than the fundamental key at the opening of the piece.

(6595)

\$4,500.00

33. **Beethoven, Ludwig Van. (1770-1827).** Grosse Sonate für das Hammer-Klavier...Op:106 ["Hammerklavier Sonata"]. Vienna: Artaria und Comp., [1832/33]. 59 pages, 4to (c.31.5 x 24.8cm). Engraved throughout, [PN] 2588. Priced at "3 f. 12 x C.M." and including the "Catalogue des Oeuvres." Printed from the plates of the first edition. Scattered foxing throughout, spine a little rough, ownership signature "Burney" [possibly a relation of Fanny or Charles?]. Hoboken 437. Kinsky p. 295 [3].

Beethoven's Piano Sonata No. 29 in B flat major, Op. 106 (known as the Große Sonate für das Hammerklavier, or more simply as the Hammerklavier) is widely considered to be one of the most important works of the composer's third period and one of the greatest of all piano sonatas.

(6596)

\$1,200.00

34. **Beethoven, Ludwig Van. (1770-1827).** Vier Arien und ein Duett (italienisch und deutsch) mit Begleitung des Pianoforte... (Der unterlegte deutsche Text ist von Dr. Chr. Schreiber.) Op.82. Leipzig: Breitkopf & Härtel, [1811]. First edition. Typeset oblong folio, 16 pp. [PN] 1474, printed on pages 3, 5 and 7 only. Kinsky pp.220-22; Hoboken Vol.2, No.360.

An attractive and untrimmed copy bound in simple blue paper wraps with an ink annotation in the lower right corner. Contained in a fine custom marbled box with brown leather corners and spine with gilt-impressed title.

The autograph of the four arias is lost, which lends added importance to this rare first edition. Composed by Beethoven in 1809, the author of the first aria text ("Dimmi, ben mio") is unknown and the remaining three arias and the duet were written by the renowned Italian librettist Pietro Metastasio. The duet, "Odi l'aura, che dolce sospira," for Soprano and Tenor, was probably sketched in part while Beethoven was studying with Antonio Salieri, circa 1800. The original Italian lyrics were here translated into German by Dr. Christian Schreiber (1781-1857), a distinguished theologian and an associate of publisher Härtel. "Like Op. 75, the five Italian songs published together as Op. 82 by Breitkopf & Härtel in July 1811 were published by Clementi [in London] singly and without opus number. They were all entered at Stationers Hall on February 1, 1811" (Tyson, 84). (6594) \$3,000.00

35. **Bellincioni, Gemma. (1864 - 1950).** Signed Quotation. Attractive signed autograph quotation from the great Italian soprano, verismo legend of the Golden Age and creator of both Santuzza in Mascagni's "Cavalleria Rusticana" and of the title role in Giordano's "Fedora." She was also the first Italian Salome. In very fine condition, the quotation reads: "L'arte e l'amore sono il piu bel dono di Dio all sue creature! Gemma Bellincioni / Graz, 1896." ["Art and love are the most beautiful gifts of God to his creations!"] In fine condition, 10 x 17.5 cm. (6303) \$265.00

36. **Berlioz, Hector. (1803 - 1869).** Early CDV Portrait Photograph. Original early three-quarter length portrait of the important French composer by the Carjat & Cie. studio. One corner of mount lightly creased, overall in very fine condition. 6 x 10.5 cm. (4958) \$600.00

37. **Berlioz, Hector. (1803-1869).** Grand traité d'Instrumentation et d'Orchestration modernes. Paris: Henry Lemoine, [ca. 1855]. Second edition. Contenant le tableau exact de l'étendue, un aperçu du mécanisme et l'étude du timbre et du caractère expressif des divers instruments accompagné d'un grand nombre d'exemples. Large upright folio. 312 pp. Lithographed. [PN] 996 (14518 HL on pages 1-2). Original self-printed yellow boards, half red cloth. Boards somewhat soiled and bumped, scattered minor foxing, otherwise fine.

Hopkinson 30B (a) - a variant of the first edition to include the chapter "Le Chef d'Orchestre," added to the original edition in 1855. The present copy was printed in Paris by Lemoine but is lithographed. Originally published serially in 16 articles in "La Revue et Gazette Musicale," Berlioz's seminal treatise on orchestration includes numerous musical examples from his own works ("Romeo et Juliette," "Lelio," "Le Cinq Mai," and "Symphonie Fantastique") published here in full score. (6436) \$750.00

38. **[Berlioz, Hector. (1803-1869) Dupré, Georges. (1869-1909).** Bronze Centenary Plaque. 1903 art nouveau bronze plaque made by Dupré to celebrate the 100th anniversary of the composer's birth. On the front to Berlioz's right is the score of Les Troyens and a scroll with Latin text "INSANO CASSANDRAE INCENSUS AMORE" ["INFLAMED WITH AN INSANE LOVE FOR CASSANDRA"]. On the verso the caption reads: "Grenoble et La Côte Saint André A Hector Berlioz." Both sides of the plaque are signed G Dupré. 67 x 47 mm. Somewhat rubbed, overall fine. (6012) \$300.00

39. **Borovsky, Alexander. (1889 - 1968).** Signed Photograph. Signed postcard photograph of the Russian/American pianist, an Essipova pupil who toured the world (some 2,500 performances!) before settling at Boston University in 1956. Signed and inscribed to the noted Columbian musicologist, Otto de Greiff (1903 - 1995). In very fine condition. (4048) \$165.00

40. **Caffarelli [Gaetano Majorano]. (1710 - 1783).** Signed 1762 Receipt. Scarce signature of the Italian mezzo-soprano castrato, one of 18th century's most important opera singers, boldly penned at the conclusion of a receipt. DS, in Italian, signed 'Gaetano Majorano,' one page, 8.75 x 6.25, February 22, 1762. In fine condition, with few spots of toning and edge toning.

Majorano, who took the stage name Caffarelli, is one of the rarest and most desirable signatures of any opera performer in history.

"After studying under Porpora at Naples, he made his *début* at Rome in 1726, in a female part in Sarro's *Valdemaro*. His success was rapid: he sang in Venice, Turin, Milan and Florence before returning to Rome in 1730 as chamber virtuoso to the Grand Duke of Tuscany...Over the next 20 years he appeared at Naples in operas by Pergolesi, Porpora, Hasse, Perez, Leo, Latilla, Sarro, Vinci, Cocchi, Abos and others, and latterly (1751-3) in Traetta's *Farnace*, Giuseppe Conti's *Attalo rè di Bitinia*, Gluck's *La clemenza di Tito* and Lampugnani's *Didone*....He appeared frequently elsewhere, in Rome again in 1735, Milan in 1736 and London in 1737-8, when he made his *début* at the King's Theatre in the pasticcio *Arsace* and created the title roles in Handel's *Faramondo* and *Serse*. He also appeared in Madrid by royal invitation in 1739...In 1753 Louis XV invited him to Versailles and he remained in France until 1754, singing in several works by Hasse, but left under a cloud after seriously wounding a poet in a duel...Caffarelli's voice was a high mezzo-soprano. The compass in the two parts Handel wrote for him is b to a 3. By many judges he was ranked second only to Farinelli, and by some above him. According to Burney, 'Porpora, who hated him for his insolence, used to say, that he was the greatest singer Italy had ever produced.'" (Winton Dean, Grove Online) (5852) \$700.00

41. **Callas, Maria. (1923-1977).** Original Photograph, "Ballo in Maschera." Vintage Piccagliani photograph of Callas in the role of Amelia in Verdi's "Ballo in Maschera." Stamped on the verso by the photographer and measuring 18 x 24 cm. In very fine condition. (4394) \$150.00

42. **Callas, Maria. (1923-1977).** Signed Luxardo Photograph. Stunning original Luxardo photograph, signed in black ink by Callas with her name alone across the image, "Maria Meneghini Callas." A very fine example of this famous image of La Divina at her most glamorous. 18 x 24 cm. (6645) \$1,200.00

43. **Carreras, Jose. (b. 1946).** Signed Photograph as Don Carlos. 18 x 24 cm signed photograph of the great tenor in one of his best roles, stamped on the verso by the photographer, Mezey Bela Felv of Budapest. (1944) \$125.00

44. **[Carulli, Ferdinando. (1770 - 1841)].** *Musique pour guitare à l'usage de Mlle Caroline de Giverville - Autograph Manuscript.* 4to. 80 pp. Half green vellum over blue marbled boards. 19th century autograph manuscript in an unknown hand, containing 28 "airs avec accompagnement de guitare" dedicated to Mademoiselle Caroline de Giverville by the composer. Bound together with a further "Recueil de differents Morceaux pour Guitare" by Carulli "a l'usage de Mademoiselle Caroline de Giverville" being 10 additional short works for guitar alone.

Only the 9 songs of Opus 3a and Opus 4a are listed as voice + guitar in the Carulli catalogue and Giverville is not listed in the index of dedicatees. The present manuscript appears to be an unknown source including numerous original compositions by the father of modern guitar, apparently composed for and dedicated to a student in Paris.

Carulli was author of the first complete classical guitar method, which continues to be used today. He wrote a variety of works for classical guitar, including concertos and chamber works and was extremely prolific, composing over 400 works for the instrument in the space of 12 years. "The leading Italian guitarist of his time, he moved to Paris some time after the birth of his son (1801) with his French-born wife Marie-Joséphine Boyer...From 1809 Carulli made Paris his permanent home, where he was at the centre of the phenomenon known as *guitaromanie*, establishing himself as a virtuoso, composer and teacher. According to contemporary music critics, Carulli was the first to reveal to Paris audiences what the guitar was capable of in terms of expressivity, timbre, harmony and virtuosity, and he brought about a change in taste and performing practice." (Mario Torta, Grove Online) (5977) \$4,500.00

45. **Caruso, Enrico. (1873-1921)** . Interesting Letters and Signed Photograph. Interesting group of six autograph items from the great tenor to Harry Brunswick Loeb, music critic and owner of a New Orleans music store. Usual folds, mounting traces and traces of old tape to some, overall very good condition and all but the inscribed visiting card, boldly signed in ink.

The first, an ALS dated April 22nd, 1913 from Atlanta, GA, where Caruso sang in Manon Lescaut, La Gioconda and Tosca with the Met that week. 1.5 pp, tape remnants along left and on verso fold, else fine. In full: "In replay [sic] of your letter I am very sorry to tell you that I am unable to come to sing in your City. I still refused some other propositions for the same matter on account of my previous engagements. With Many thanks and regards, Enrico Caruso." By the time of the postcard dated July 17th, 1920 (with a note on the verso and a signed and inscribed portrait of Caruso on the front, sent in the included hand-addressed envelope), Caruso and Loeb had become friends, Caruso writing "My dear friend, Many thanks for your kind letter and Tony's poema. So glad to hear from you and happy to have you among my best friends. Mrs. Caruso and myself send you our best wishes and kind salutations. [continuing onto the portrait side] Remember me to your dear sister and husband and believe me your most sincerely Enrico Caruso." This signed postcard was evidently sent together with the printed visiting card ("Enrico Caruso"), inscribed - presumably for the aforementioned Tony - "With many thanks for the 'poem' very very good indeed. Best wishes and regards." The typed letter on NY Vanderbilt Hotel letterhead dated October 30th, 1920 (1 page, folds, edges chipped, small tear in lower margin just touching edge of signature), reads in part: "you know that I will do my best to make your desire an accomplished fact in regard to the Metropolitan appearance in New Orleans, but don't forget that my power in this affair is very weak as I have nothing to do with the business arrangements of the Company." Two weeks later, on a postcard showing the Vanderbilt Hotel, Caruso thanks Loeb for "the postals and your kind expressions to me," and in December, writes a short typed note stating that "I have just received the book you so kindly sent me and I wish to thank you most heartly [sic] for your nice thought." (6035) \$1,800.00

46. **Caruso, Enrico. (1873-1921)**. Original Memorial Photograph. Rare original photograph of Rosa Ponselle, Geraldine Farrar, Mr. and Mrs. Gatti- Cassazza and other operatic celebrities gathered in the lobby of the Metropolitan Opera House to place a wreath on the memorial bust of Caruso. Dated 3-3-1935, 8.25 x 6.5 inches. Small tear to upper right corner, else fine. (5814) \$250.00

47. **Caruso, Enrico. (1873-1921)**. Signed Photograph, "Pagliacci." Vintage signed sepia postcard photograph, the image depicting Caruso standing in a full length pose in costume as Canio from Leoncavallo's "Pagliacci." Photograph by Bert of Paris. Signed boldly in black fountain pen ink with his name alone across a clear area at the base of the image. Two horizontal creases in lower area, otherwise fine.

Caruso is seen in one of his signature roles. His recording of "Vesti la giubba" was the first record to sell one million copies and this may be the most iconic of all opera photographs. (6179) \$1,400.00

48. [Caruso, Enrico. (1873-1921)] Zirato, Bruno. [Morgana, Nina. (1892 - 1986)]. Group of Letters about Caruso's illness and death. Interesting group of four signed letters from Caruso's secretary/manager/biographer (later manager of the Philharmonic Society of NY and of Lily Pons, among others) to Harry Brunswick Loeb, music critic and owner of a New Orleans music store. With the exception of the first, all concerning Caruso's final illness, as follows:

ALS, 4 pp. November 3 [no year]. A remarkable letter thanking Loeb for the introduction to Nina Morgana, the coloratura soprano who Zirato later married in 1920, with Caruso serving as Best Man. In full: "Thank you! Oh you are such a dear! NINA MORGANA is a delightful girl...you said it. I met her just a few....days ago and I agree with you. She is singing tonight in Ohio, Youngstown. Glad you wrote those 487 lines. I could read him [Caruso] in 39 seconds....swallowing the notes as our dear American singers of fame!...Will send you my picture soon. For [w]hose to like it...it is only ME. No group...Remember me to your charming sister. Today I typewrote for you a postal from the Boss. Ne m'oubliez pas e souvenez-vous de moi quand en quand. Sincerement, Zirato." Usual folds, vertical remnants of old tape along center, else fine.

TLS, 1 page. February 4th, 1921. In part: "I tell you that Mr. Caruso is convalescing very nicely and as rapidly as possible by empyema [sic] is a very annoying and tiresome and long sickness. You might have heard of it. My very best regards to you and Mr. Caruso's thanks for your kind and good wishes very much appreciated indeed. And remember me to your Beautiful Sister and Nina [Morgana]and Angie send to you both their love. Yours, Bruno!" Usual folds, mounting traces on verso, else fine.

TLS, 1 page. March 4th, 1921. In full: "Dear Old Boy, Your letter received...Oh God how sorry I am...Poor Harry to pass through such an awful pain and I know what a surgeon means too...I saw them enough...Our dear Caruso knows more than you and me...Thank God He is without fever for the last 48 hours....It is a relief...Everything is going fine now....We will keep up our faith. Best wishes to you Old Chap and Love from Angie, Nina and Bruno!" Usual folds, mounting traces on verso, else fine.

TLS, 1 page. September 26, 1921 [approx. 6 weeks after Caruso's death]. In full: "My dear Harry, Thank you....I have no words. I just know that you loved Him and adored His Art. I am still heartbroken at the unbelievable news and think that the terrible shock will last for a long time to come. Oh, Harry, how impossible is to believe. I cannot write anymore. I lost all my energy...everything. Be good. Don't forget us please. Affections from Nina and Yours as Ever, Bruno." Usual folds, mounting traces on verso, else fine.

During a performance of L'elisir d'amore at the Brooklyn Academy of Music on December 11, 1920, Caruso suffered a throat haemorrhage and the performance was canceled at the end of Act 1. Following this incident, a clearly unwell Caruso gave only three more performances at the Met, the final one being as Eléazar in Halévy's La Juive, on December 21, 1920. The following week, in extreme pain, Caruso was diagnosed with purulent pleurisy and empyema. Caruso's health deteriorated further during the new year and he experienced episodes of intense pain because of the infection and underwent seven surgical procedures to drain fluid from his chest and lungs. He died in Naples on August 2, 1921 at the age of 48.

(6036)

\$600.00

49. **Chopin, Frédéric. (1810-1849).** Grande Valse Brillante pour le Piano.... Opera 18. Paris: Maurice Schlesinger, [1834]. First edition, first issue. 9 pp. Engraved folio. [PN] 1599. Upper right corner of first 2 leaves chipped, otherwise an exceptional copy, remarkably clean throughout and contained in a custom pale blue cloth box. Fuld p. 257-8; Platzmann p. 85.

Perhaps the most famous of all Chopin waltzes, the waltz in E flat major was composed during Chopin's last months in Warsaw in 1830. 1828 - 1832 were the main years of Chopin's concert giving and the waltz was originally written for performance by the composer. (6591)

\$1,600.00

50. **Chopin, Frédéric. (1810-1849) [Bovy, J.F. Antoine. (1795 - 1877).** Portrait by J.F. Antoine Bovy. Fine, large high-relief bronze medallion portrait of the composer in profile, turned to the left, with Chopin's name in capitals around the circumference and the artist's name and date 'A. BOVEY. F[ecit]1837' at foot of the composer's head, 106 mm in diameter. In very fine condition. Idsikowski & Sydow "Le Portraits de Fryderyk Chopin", 1953, plate 8 and page xvii; Muzeum Fryderyka Chopina, Warsaw [M/96].

In 1847, Bovy issued another bronze medallion portrait, but the present example is one of the earliest known medals of the composer. In contrast to some strikes of this medal, the present example does not include a braided border around the circumference. Many objects bearing a portrait of Chopin were based on Bovy's work, which was used in lithographs by F. Schauer and L. Denis among others. (6359)

\$2,800.00

51. **[Corelli, Arcangelo. (1653-1713)]**. Bronze Portrait Medal. Bronze left-facing portrait bust medal, unsigned, 1953. The verso encircled with the text: "CELEBRAZIONI CENTENARIE / DEL 1913 E DEL 1953 / COMITATO NAZIONALE PER IL TRICENTENARIO DELLA NASCITA." Very fine. (6058) \$100.00

52. **Corelli, Arcangelo. (1653-1713)**. Original 1704 Mezzotint. Original mezzotint portrait of the influential Italian composer. "Arcangelvs Corellius de Fusignano dictus Bononiensus," with five lines in Latin ("Liquisse Internas...Brittanus honores." By John Smith, after Hugh Howard. 25 x 35.5 cm. Trimmed to just outside the plate, a few small tears, one pinhole, mostly around outer edges, otherwise very good. A scarce example of this very famous lifetime portrait. NPG D11509; CS 58 I; Wessely 65. (3174) \$600.00

53. **Corelli, Arcangelo. (1653-1713)**. XII solos for a violin with a thorough bass for the harpsicord or violoncello, opera quinta. London: Printed for and sold by I. [i.e. J.] Walsh, in Catherine Street in Strand, [1740]. 68pp. Lacking the front title page ["The Second Part" is present], but with the engraved portrait of Corelli by H. Howard engeraved by Van der Gucht. 33 cm. In a spectacular full leather binding with significant gilt tooling , a repeated pattern of lyres, to boards and spine, the name "Miss Grant" impressed on both boards, additional gilt tooling on inner silked endpages. The final page rather stained and with upper margin torn and repaired, otherwise fine throughout. RISM CC 3827.

The 12 Sonatas Opus 5 include the famous "La Folia" Variations for violin and accompaniment. Corelli's famous student, Geminiani, thought so much of the Opus 5 Sonatas that he arranged all the works in this group as Concerti Grossi. (6435) \$800.00

54. **Curzon, Clifford. (1907 - 1982)**. Signed Portrait. Photograph of a portrait depicting the beloved English pianist, boldly signed in blue ink. 8.5 x 13.5 cm. Mounting traces on verso, else fine. (3602) \$100.00

55. **Diémer, Louis-Joseph. (1843-1919)**. ALS to Renaud, mentioning Saint-Saens. Autograph Letter to Emile Renaud (organist of the palace chapel, Versailles), relating his pleasure at performing Renaud's "Valse Brillante" at his recent mantinée concert with C. Saint-Saens who had transcribed it for 2 pianos. On both sides of a small card, boldly signed by the great French pianist and composer.

Diémer studied with Antoine Marmontel and Ambroise Thomas and is remembered as one of the great keyboard virtuosi. Known as "the king of the scale and the trill," he toured as soloist and with the violinist Pablo de Sarasate. The dedicatee of Franck's "Variations Symphoniques" and Lalo's "Piano Concerto in F," he was also among the earliest pianists to record for the gramophone. Diémer was also important in promoting the use of historical instruments, giving a series of harpsichord performances as part of the 1889 Universal Exhibition and contributing to the founding of the Société des instruments anciens. Professor at the Conservatoire, he taught Edouard Risler, Alfred Cortot, Lazare Lévy, Alfredo Casella, Yves Nat and Robert Casadesus, among others!

(1873) \$125.00

56. **Edison, Thomas. (1847 - 1931) [Gatti-Casazza, Giulio. (1869-1940)]**. Signed Photograph to Gatti-Casazza. Impressive and unusal signed photograph inscribed by the great inventor to the influential Italian opera manager: "To Gatti-Casazza / Thos. A Edison." The photograph by Walter Scott Shinn of New York and in very fine condition. 18 x 25 cm. A spectacular association.

Edison was the greatest inventor of the electrical age. His hundreds of inventions made him a giant public figure in America and around the world at the turn of the 20th century. Inventor of the first practical long-lasting light bulb and of the phonograph, it is not hyperbole to say that modern life would probably be very different without him!

Gatti-Casazza succeeded his father as manager of the municipal theatre in Ferrara and was manager of La Scala in Milan from 1898 to 1908, before his move to New York City where he was head of the Metropolitan Opera from 1908 to 1935. (5956) \$5,000.00

57. **Elgar, Edward. (1857 - 1934)**. "Dream of Gerontius" Program, Conducted by Composer. A rare original program from a Royal Albert Hall performance of "The Dream of Gerontius," conducted by the composer on March 3, 1928, with soloists Olga Haley, Steuart Wilson, and Howard Fry. In fine condition.

Composed in 1900, knowing that he had created a masterpiece, Elgar wrote at the end of the manuscript score this quotation from John Ruskin's *Sesame and Lilies*: "This is the best of me; for the rest, I ate, and drank, and slept, loved and hated, like another: my life was as the vapour and is not; but this I saw and knew; this, if anything of mine, is worth your memory." (4072) \$175.00

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58. **Elgar, Edward. (1857 - 1934).** "Go, Song of Mine," SIGNED. London: Novello & Co., 1909. Original 8vo edition. 11pp. Signed on the second leaf with the poem, "Edward Elgar, Hereford, August 1909." Original printed wrappers with ownership name of C. Underwood to upper margin, wrapper edges slightly nicked, title slightly foxed, overall very fine.

"Go, Song of Mine," (Op. 57) is an unaccompanied SATB part-song with words by Cavalcanti, translated by D. G. Rossetti. "The most remarkable and ambitious part-song Elgar ever wrote is Go, Song of Mine, which, together with The Angelus, he wrote while on holiday near Florence in Italy. In the - at times almost discordant - harmonies, the song displays a level of originality and inventiveness not subsequently encountered in the part-songs. It was first performed in the 1909 Three Choirs Festival at Hereford." (Elgar Society Online)

Catherine Underwood (b. 1850) was the wife of Edward Morgan Underwood, a Hereford solicitor, of Castle Street, Hereford, England. She remained a life-long friend of Elgar, and is listed in his 1920s address book.

A very rare signed copy.
(4519)

\$1,200.00

59. **Ellington, Duke. (1899-1974)** . Al Celley Archive of Ellington Manuscripts, Photographs and Ephemera. An important grouping of Ellingtoniana from the collection Al Celley, Ellington's friend and manager from 1942 to 1964. Al Celley handled every aspect of the band's business for those 22 years, and his collection of Ellington memorabilia includes unpublished manuscript drafts, personal photos, publicity materials and ephemera spanning a large portion of Ellington's recording career. Of particular interest are the autograph manuscript notes and revised typescript for Ellington's historic "Black, Brown, and Beige." As follows:

MANUSCRIPTS

a. Handwritten Narrative for the "Beige" Movement of "Black, Brown, and Beige." Three pages, in pencil in Duke Ellington's hand, on the verso of a typed script from an Ellington radio appearance on "Treasury Star Parade." "Harlem - Black Metropolis / the story of Hot Harlem was told in the far corners of the Earth / Boom Boom Boom Boom..." In fine condition. Black, Brown and Beige is a jazz symphony written by Duke Ellington for his first concert at Carnegie Hall, on January 23, 1943 and is his longest and most ambitious composition. Ellington introduced it at Carnegie Hall as "a tone parallel to the history of the Negro in America." "'Black' focused on slavery, drawing on early work songs and spirituals, 'Brown' recognized the contribution made by the Negro to this country in blood' (MM 181), and 'Beige' followed the rise of a black community in Harlem. Ellington gave spoken introductions to each section, which form the basis of his description of the suite in Music Is My Mistress (181-82)." (Brent Hayes Edwards, "The Literary Ellington," p. 339)

b. Typed manuscript of the three movements of "Black, Brown, and Beige." 15 pages, with emendations in pencil in Ellington's hand on 4 pages. Paperclip rust marks and damp-staining throughout, mostly along upper and right edges, perfectly readable throughout.

c. Autograph notes in blue ink in Ellington's hand on the versos (and one page recto and transmissal envelope) of a 4-page typed correspondence from Doris Asbury, St. Paul Methodist Church, Jamaica, New York, regarding source information for the 1958 "Black, Brown, and Beige" album with Mahalia Jackson. Ellington has identified the notes on one page as "Spiritual Lyric for B+B+B / Lord Almighty Lord." Together with 2.5 additional pages of apparently related notes in ink in Ellington's hand on the verso of another letter and unrelated document. All in fine condition.

d. 1938 Typed "First Draft" for Ellington's "The Beggar's Opera." 30 page working manuscript typescript on thin paper, with emendations and annotations in pencil on 9 pages, including the title "Street Music" at the head of the first page. Horizontal fold through the manuscript, the first page heavily worn along the left edge but otherwise very good throughout. Beggar's Holiday is a musical with a book and lyrics by John La Touche and music by Duke Ellington. An updated version of The Beggar's Opera by John Gay, the original Broadway production, directed by Nicholas Ray and choreographed by Valerie Bettis, opened on December 26, 1946 at The Broadway Theatre, where it ran for 111 performances.

PHOTOGRAPHS & EPHEMERA

a. Ellington's 1958 and 1961 Newport Jazz Festival performer badges, Al Celley's 1958 Newport Jazz Festival badge, three Capitol-Cardiff concert handbills, a small Monterey Jazz Festival advertising stand-up display and three Monterey concert photographs, an Art Nelson Presents Duke Ellington and his Famous Orchestra concert ticket

b. Ellington signed 1959 Hotel Frankfurter Hof guest service receipt and twelve Ellington photographs including one of Duke in the bathtub, some publicity portraits by Kriegsmann and Kauffman, including some duplicates. Mostly 8 x 10 inches, all in fine condition.

c. Ellington's 1964 New York Musician Union Card and 1953 American Federation of Musicians Local Book, with a related Union check.

d. Duke Ellington and His Orchestra Arabic Concert Poster. c. 1960, 35 1/4 x 23 3/4 in. (6675) \$13,500.00

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60. **Ellington, Duke. (1899-1974) & Scott, Hazel. (1920 - 1981).** Original Photograph. Original 1950s photograph of the two great musicians. 8 x 10 inches, very fine. Stamps on the verso from the Lester Glassner Collection.

Hazel Scott was an amazingly versatile performer, equally superb as a jazz and classical pianist and singer. She was featured in a number of major Hollywood films and was the first woman of color to have her own television show, The Hazel Scott Show. Her album Relaxed Piano Moods on the Debut Record label, with Charles Mingus and Max Roach, is generally the album most highly regarded by critics today.

(5793)

\$150.00

61. **Elman, Mischa. (1891-1967).** Autograph Signature on Program Portrait. Bold signature on the photograph portrait cover of a Berlin recital program of the violinist. 21 x 15 cm. (4879) \$175.00

62. **Elman, Mischa. (1891-1967).** Pair of Original Photographs. Pair of original photographs of the great violinist known for his sensuous and infinitely expressive tone. In the first, he is shown playing the violin for his sisters (1917, 5 x 7 inches) and in the second, he is seen with his violin, standing under tree (4 x 6 inches). (1019) \$110.00

63. **Enesco, Georges. (1881-1955).** 1re Rhapsodie Romaine - SIGNED. Paris: Enoch & Cie., 1947. 1re Rhapsodie Romaine (La Majeur). Partition. Pocket edition score of the First Romanian Rhapsody. Small quarto (14 x 18cm). 91 pp. [PN] 6058. Paper wraps slightly browned, small chip to foot of spine, else fine. Signed and inscribed in French and Romanian to fellow Romanian emigré Miron Grindea, editor of the literary journal ADAM International Review: "To Miron Grindea, a friend full of heart, with the most sincere feelings. George Enesco."

Enescu composed his brightly colored Romanian Rhapsodies Nos. 1 and 2 in 1901, both built on authentic folk tunes. They were introduced together in Bucharest on March 18, 1903 when the composer was just 21 years old. The first Rhapsody is probably the composer's most famous and beloved work. (6283) \$700.00

64. **Enesco, Georges. (1881-1955).** Signed Photograph. A superb original 8 x 10 inch doubleweight photograph by Renato Toppo of New York, boldly signed by the great violinist/composer "A Monsieur A. Belfer, tres Cordialement, George Enesco 1937." Mounting traces on verso, else fine. (5460) \$750.00

65. **Fantin-Latour, Henry. (1836 - 1904).** Frontispiece: Verité - Signed Lithograph. Original 1885 lithograph, published by Lemercier & Cie, Paris (Hédiard 56 ii/ii). Signed and dedicated to the German painter, Otto Scholderer (1834 - 1902): "a O. Scholderer / H. Fantin" in pencil lower right. Lithograph on chine collé, image size 18 1/4 x 12 7/8 in. (46.3 x 32.5 cm), framed. In fine condition, margins foxed (almost exclusively to the support), not examined out of frame.

Fantin-Latour depicted Scholderer in his picture Studio aux Batignolles (Musée d'Orsay).

"Through such friends as Otto Scholderer, a painter and violinist from Frankfurt, Edmore Maitre (d. 1898), a pianist and dilettante, Adolphe Jullien (1840 - 1932), his biographer, and the judge Antoine Lascoux, Fantin-Latour discovered the contemporary German music of Robert Schumann, Johannes Brahms and Richard Wagner. He was imbued with the spirit of Romanticism...Music provided a reservoir of ideas in which Fantin-Latour's escapism could find imaginative expression; he discovered the dreaming idealistic side of life that he did not find in contemporary society." (Jane Turner, "Grove Dictionary of Art: Late 19th Century," p. 170) (6347) \$2,000.00

66. **[Female Impersonators] Ella Shields (1879 - 1952) & Bert Errol (1883 - 1949).** Signed Photographs. Unusual grouping of five signed and unsigned photographs, as follows:

10 x 13 inch signed photo of the popular music hall singer and male-impersonator, Ella Shields, whose famous signature song, "Burlington Bertie from Bow" written by her manager and first husband, William Hargreaves was an immediate hit that is still sung to this day. Though American-born, Ella achieved her greatest success in England.

8 x 10 inch signed photo of Clarkson Rose, in female dress, signed 'Prudence Rose'. Born in 1890 as Arthur C. Rose, he began his career as "A.C. Rose-Comedian" debuting in 1905. He began playing female parts with great success appearing at the London Coliseum as a Victorian Dame singing "The Girls of the Old Brigade." He starred at the Lyceum between 1936 and 1938. A big star in Pantomimes, he claimed his favorite role was Widow Twankey in "Aladdin."

Sheet music for "Venetian Moon" by Gus Kahn and Phil Goldberg/Frank Magine (New York: H. Remick & Co.), featuring an inset photograph of the celebrated female impersonator and apparently remarkable soprano (!) Bert Errol on the cover, with a facsimile signature.

2 additional unsigned original images of unidentified actors in female costume. (5623) \$200.00

67. **[Film Icons] Bogart, Humphrey. (1899-1957).** Framed Autograph Ensemble. Bold signature of the iconic American actor, star of such popular classics as "The Maltese Falcon" (1941), "Casablanca" (1942), "To Have and Have Not" (1944), "The Big Sleep" (1946), "Treasure of the Sierra Madre" and "Key Largo" (1948). He won an Academy Award in 1952 for "The African Queen."

A bold signature in pencil on a postcard. A fine example, stylishly framed in silver gray, pewter and antique gilt with a photograph of Bogie smoking a cigarette. In an antique frame measuring 10.5 x 15 inches. (6858) \$650.00

68. **[Film Icons] Brando, Marlon. (1924-2004).** Original Photograph. Vintage candid photograph of the young actor at the Actor's Studio. 8 x 10 inches with right border slightly trimmed, a few light corner/edge creases, otherwise fine. A beautiful image. (4487) \$250.00

69. **[Film Icons] Brando, Marlon. (1924-2004).** Signed 1945 Playbill from his Stage Debut. Very rare signed original playbill from Brando's Broadway debut in "I Remember Mama." 56 pp. Boldly signed "Marlon Brando" later in life in bold black ink on the first cast list page (on which he is not listed!). Light staining along upper edges not affecting the signed page, slight surface loss on back cover, else fine.

The play by John Van Druten was first presented by Richard Rodgers and Oscar Hammerstein II on Broadway in a production which opened on October 19, 1944 at the Music Box Theatre and ran for 713 performances. The cast included Mady Christians, Oscar Homolka, Joan Tetzl and the 20-year-old Marlon Brando, making his Broadway debut as Nels, a relatively minor role. (6198) \$1,400.00

70. **[Film Icons] Chaplin, Charlie. (1889-1977).** Signed Photograph. Signed sepia-toned matte finish image of Chaplin with his friend Jack Fitchett. 6.5 x 4.5 inches, dry mounted to solid mount board with a bevelled edge, else fine.

Fitchett was one of Chaplin's friends and performed with him in The Mummie Birds, a British sketch comedy performed by Fred Karno's Company of Speechless Comedians. Fitchett was later manager of the Palace Theatre in Plymouth, United Kingdom.

(6542) \$1,300.00

71. **[Film Icons] [Chaplin, Charlie. (1889-1977)] Fairbanks, Douglas. (1883 - 1939).** Signed Photograph. Original sepia doubleweight photograph of Chaplin and his good friend Fairbanks, flanking an unidentified man in the middle. All are smiling, with Chaplin in costume as his famous tramp. Signed in blue fountain pen ink, "To Bill From Doug[las Fairbanks]." Corners and top margin torn, not affecting.

To avoid being controlled by the studios and to protect their independence, Fairbanks, Pickford, Chaplin, and D. W. Griffith formed United Artists in 1919, which created their own distributorships and gave them complete artistic control over their films and the profits generated. The company was kept solvent in the years immediately after its formation largely from the success of Fairbanks' films. In 1921, he, Pickford, Chaplin, and others, helped to organize the Motion Picture Fund to assist those in the industry who could not work, or were unable to meet their bills. (4426) \$375.00

72. **[Film Icons] Clift, Montgomery. (1920–1966).** Signed Photograph. Rare vintage glossy 5 x 7 inch photograph boldly signed in black ink by the celebrated American actor best known for his Oscar-nominated turns in such classics as Judgment at Nuremberg, From Here to Eternity, and A Place in the Sun. A 1956 car accident which left him disfigured set him on a downward spiral of substance abuse that earned him a reputation for unreliability and led to his death at the age of 45. (6658) \$1,200.00

73. **[Film Icons] Dean, James. (1931-1955).** Signed Photograph. A rare pristine signed photograph from the American actor whose moody, rebellious persona resonated in films such as East of Eden and Rebel Without a Cause (both 1955). He died tragically young in an automobile accident but still remains a film legend.

Vintage-signed and inscribed 8 x 10 inch three-quarter profile portrait of the unparalleled young actor in all his intensity, wearing attire very reminiscent of what he wore in Rebel without a Cause. Boldly signed in fountain pen ink. A few tiny surface creases, otherwise in very fine condition. Dean is notably scarce in all forms, especially signed photos. (6526) \$10,500.00

74. **[Film Icons] Hepburn, Audrey. (1929-1993).** Original Signed Photograph from set of "How to Steal a Million." Vintage photograph, signed and inscribed in French "Pour Yvonne / Merci / Audrey Hepburn" to the 14-year-old daughter of an assistant working at the Paris filming of the 1966 Hepburn/O'Toole film, "How to Steal a Million." 18 x 24 cm. Some age spotting, barely intruding to the signed area which remains bright and remarkably well-preserved. (6448) \$1,500.00

75. **[Film Icons] Hitchcock, Alfred. (1899 - 1980).** Large Signed Self-Portrait Caricature. Large original black felt tip self-portrait sketch of his famous profile, boldly penned on an 11 x 14 piece of heavy artists' board, signed "Alfred Hitchcock." In fine condition with overall toning, a few minor scuffs and corner dings. Together with an original contact sheet, 8 x 10 inches, from an episode of the Alfred Hitchcock Hour. (6628) \$2,800.00

76. **[Film Icons] Kelly, Grace. (1929 - 1982).** Signed Photograph. Attractive vintage glossy photograph of the American actress who later was Princess of Monaco. A beautiful image of Kelly in pearls and a chiffon wrap, boldly signed and inscribed and in very fine condition. 13 x 18 cm. (6684) \$1,400.00

77. **[Film Icons] Monroe, Marilyn. (1926 - 1962) [Arthur, Zen.].** Four Original Photographs. Four original sequential photographs by Zen Arthur, each mounted on board and measuring 7 x 13.25 inches individually, archivally matted together to an overall size of 16 x 30 inches. Slight imperfections around borders of individual photographs, a few creased areas, but overall fine. A truly stunning set. (4240) \$2,800.00

78. **[Film Icons] Valentino, Rudolph. (1895-1926).** Autograph Signature and Photograph. Bold autograph signature from the Italian-born actor who became the most legendary sex symbol of the silent era. His premature death from a perforated ulcer induced a wave of fan hysteria unmatched until the modern "paparazzi" age, including riots and suicide attempts by grief-stricken fans. Neatly penned on a card, 3 x 8.25 cm, in fine condition with paper-clip stain along right edge and sold together with a vintage photograph bearing his stamped signature and salutation. (5187) \$750.00

79. **[Film Icons] Valentino, Rudolph. (1895-1926).** His Owned Spats. A remarkable piece of ephemera, a pair of original spats once owned and worn by Valentino. In fine condition, with Sotheby's tags still attached from the original sale. (4253) \$1,800.00

80. **Fischer, Annie. (1914-1995).** Signed Program Photograph. Scarce bold signature of the dynamic Hungarian pianist, penned beneath her portrait at the keyboard in a 1963 Royal Festival Hall program. Program complete, 8pp. In very fine condition, with a prior owner's name in the upper right corner of the cover. (6340) \$165.00

81. **[French Composers] [Lefébure-Wély, Louis James Alfred. (1817-1869)]Meyerbeer, Thomas, Halevy, Auber, Alart, Herz, Marmontel, Carafa, Reber, Meissonier, Massart etc.** Signed Endorsement for Lefébure-Wély's "L'école concertante de piano." An extraordinary document, a signed letter from the professors of the Conservatoire Impérial de Musique endorsing the keyboard method of the important French organist and composer who played a central role in the development of the French symphonic organ style. 1 page, 33 x 21 cm.. Ca. 1855, describing the method in detail, and signed in full below by many leading composers and musicians of the period, including Giacomo Meyerbeer, Adolphe Adam, Ambroise Thomas, Delphine Alart, Esprit Auber, Michele Carafa, Fromental Halévy, Henri Herz, F. Le Couppey, Antoine Marmontel, L. Massart, Henri Reber etc. Usual folds, in very fine condition. Sold together with a letter on black-bordered mourning stationery from Mme. Lefébure-Wély to the French music publisher Heugel, dated March 1870, approximately 3 months after the death of Louis James. (6572) \$1,800.00

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82. **Furtwängler, Wilhelm. (1886-1954).** Signed Portrait. Postcard portrait of the conductor, boldly signed and inscribed in pencil, and with a 4-line note on the verso, signed additionally with his initials. In very fine condition. (5369) \$675.00

83. [**Furtwängler, Wilhelm. (1886-1954)**] **Menuhin, Yehudi. (1916-1999).** Signed Tribute Letter. Unusual typed and signed tribute from the great violinist about the conductor, with whom he made some of his finest recordings. Single page, typed and signed "Yehudi Menuhin" and dated 20th April, 1972.

In 1972 the British pianist Solomon celebrated his 70th birthday. To mark the occasion, EMI Records released a commemorative set of LPs. In the Spring of 1972 the original recipient of this letter was tasked with sourcing tributes from some of Solomon's most distinguished colleagues, to be printed in the accompanying booklet. The request to Menuhin would probably have been forwarded to him via his London agent, but the message must have been garbled, for what was returned was this tribute to Wilhelm Furtwängler. The youthful Menuhin's artistic collaboration with the greatest German conductor of the age had been a profound experience, eliciting this poetic tribute. This valuable document is all the more interesting in that it seems to have come about through a misunderstanding. (4680) \$275.00

84. **Gabrielsky, Johann Wilhelm. (1791 - 1846).** Grand Trio Concertant pour Trois Flutes, Oeuv. 32. Hambourg: Jean Aug. Bohme, [ca. 1820]. First edition. Composé et dédié à Sa Majesté Le Roi de Wurtemberg Par W Gabrielsky musicien de la chapelle de sa majesté le roi de Prusse. Parts 1,2,3 (complete); 11, 10, 9 pp. Self-printed wrappers, engraved throughout, no plate number. With wrapper spines reinforced with paper, ownership stamp on each title page and discreet library stamp on title verso, otherwise fine throughout. Rare, no copies listed by Worldcat.

A rare set from the German flautist and composer, a contemporary of Boehm, Furstenuau and Reicha. (4863) \$250.00

85. **Giesecking, Walter. (1895-1956).** Signed Photograph. Boldly signed postcard photograph from the German pianist, specialist in Debussy. 8.5 x 13.5 cm. Somewhat creased, mounting traces on verso, else fine. (3600) \$110.00

86. [**Giesecking, Walter. (1895-1956)**] **Leimer, Karl & Giesecking, Walter.** The Shortest Way to Pianistic Perfection. London: Schott & Co., 1933. 8vo. 75 pp. Softcover in black wrappers printed in yellow. Upper edge of spine perished, front cover with a few abrasions and separating, else fine. (6290) \$25.00

87. **Gigli, Beniamino. (1890-1957).** Signed Photograph. A desirable signed real photo postcard of the honey-voiced tenor at his most dapper, dated 1935. Photograph by G. Grazioli of Firenze. Boldly signed and inscribed in black ink and in crisp, very fine condition.

In lyrical and romantic repertory, many regarded Gigli as the legitimate heir of Caruso. He made his professional debut as Enzo in La Gioconda at Rovigo in 1914 and his Rome Opera debut as Faust in Mefistofele in 1916. He later debuted at La Scala in 1918 and first appeared at the Met in 1920, singing every season there until 1932 when he returned to Europe. (4281) \$200.00

88. [**Glass Harmonica**]. Cabinet Card Photograph. Original cabinet card photograph by Golder & Robinson of an unidentified musician performing on the glass harmonica. 10.5 x 16.5 cm, in very fine condition.

The glass armonica, bowl organ, hydrocrystalophone, or simply the armonica (derived from "harmonia," the Greek word for harmony), is a type of musical instrument that uses a series of glass bowls or goblets graduated in size to produce musical tones by means of friction (instruments of this type are known as friction idiophones). (6485) \$185.00

89. **Godowsky, Leopold. (1870 - 1938).** Signed 1918 Recital Program. Original UC Berkely recital program, boldly signed by the American pianist and composer of Polish birth. In very fine condition. 23.5 x 19.5 cm. (4950) \$150.00

90. **Gottschalk, Louis Moreau. (1829-1869).** Marche de Nuit, Op. 17. New York: William Hall & Co. , 1856. First edition. Dedicated to General Don Jose Paez, ex-President of Venezuela, for whom Gottschalk later wrote La Bataille de Carabovo. Doyle -89.

Folio, 13 pp. Lithograph illustration on the front cover, dampstained throughout, with a few repaired tears to margins. (2105) \$75.00

91. **Gottschalk, Louis Moreau. (1829-1869).** Original CDV Photograph. Original portrait photograph of the important American composer and virtuoso pianist, shown in a fur hat, coat and gloves. With the imprint of the photographer Fred P. Mobsby of Springfield, Illinois on the verso. 6.5 x 10.5 cm and in fine condition. (5311) \$200.00

92. **Gottschalk, Louis Moreau. (1829-1869) [Phillips, Adelaide. (1833 - 1882)].** Signed CDV Photograph - Inscribed to Adelaide Phillips. Original portrait photograph of the important American composer and virtuoso pianist, boldly signed and inscribed on the verso to the important American contralto singer, Adelaide Phillips: "To my very talented and much esteemed friend Miss A. Philipps - Louis M. Gottschalk / 25 April 1865." With the imprint of the photographer Dunshee of Providence, R.I. on the verso. 6.5 x 10.5 cm and in fine condition.

A remarkable association between two of the giants of music in America in the second half of the 19th century, penned under extraordinary circumstances. In his "Notes of a pianist: during his professional tours in the United States," Gottschalk records a collaboration with Adelaide Phillips on the day before the signing of the present photograph, after hearing the news of the assassination of President Lincoln while on board the US Constitution, traveling from concerts in Mexico: "A steamer in sight! It is the Golden City, which left San Francisco two days ago. The captain comes on board, and...hurls these words like thunderbolts, 'Richmond is taken,' 'Lee has surrendered,' 'Lincoln has been assassinated.'...All the men seem crushed, overwhelmed under the weight of an incommensurable grief...We are to have a meeting on board to give official expression to the sentiments of grief...After the meeting, the Italian singers who are on board sing the hymn of the Republic, which I accompany on the piano. Miss Adelaide Phillips sings with electric feeling the patriotic song, 'The Star Spangled Banner.' I play my piece, 'Union.' The enthusiasm aroused is without doubt less owing to our music than to the actual circumstances." (Gottschalk, entries for April 23 and 24, 1865, p. 359 - 361) (5312) \$2,500.00

93. **[Graham, Martha. (1894-1991)] [Alexander, Cris. (b. 1920).** Original 1944 Cris Alexander Photograph in "Appalachian Spring." Striking 1944 doubleweight photograph by Cris Alexander of Graham in "Appalachian Spring." 10 x 12 inches, scattered handling marks, small area of white in-painting and small nick at lower right corner, otherwise fine. Signed and titled by the photographer and dated on the verso.

The ballet, scored by Aaron Copland for a thirteen-member chamber orchestra, was created upon commission of choreographer and dancer Martha Graham with funds from the Coolidge Foundation headed by Elizabeth Sprague Coolidge; it premiered on Monday, October 30 1944, at the Library of Congress in Washington DC, with Martha Graham dancing the lead role. The set was designed by the Japanese American sculptor Isamu Noguchi. Copland was awarded the 1945 Pulitzer Prize for Music for his achievement.

(5987) \$300.00

94. **Graham, Martha. (1894-1991) [Eagle, Arnold. (1909 - 1992).** Original 1945 Arnold Eagle Photograph. Striking 1945 doubleweight photograph by Arnold Eagle of Graham in "Mirror Before Me," the original name of her pivotal work, "Herodiade." 8 x 10 inches, slightly creased along the bottom edge, otherwise fine. Stamped by the photographer and dated on the verso.

"The twenty-two-minute dance Herodiade created by Martha Graham in 1944 marks a pivotal moment in her choreographic development, bridging the divide between the Americana dances of the 1930s and early 1940s and the mythological works of the next twenty years. Based on Stéphane Mallarmé's poem of the same name (1864/65), Herodiade is a duet for an enigmatic 'Woman' and her 'Attendant' and alludes to the biblical legend of Herodias/Salome. Although the dance seems slight in comparison to the large-scale works, this was Graham's first foray into the field of Judaeo-Christian mythology and led her dance theatre towards the ancient myths from which she drew her later strong, dramatic roles. Embedded within Herodiade are the seeds for the masterworks inspired by Greek mythology from Cave of the Heart (1946), the first in the cycle of Greek dances 1946–1947, to the full length Clytemnestra (1958). Herodiade was one of the dances which received its first performance on October 30 1944 in the Coolidge Auditorium of the Library of Congress in Washington. Appalachian Spring, the last and most widely acclaimed of Graham's Americana works, and the less successful and short-lived Imagined Wing, also received their premieres that same evening. At its first performance, the duet was called Mirror Before Me, after a key line in Mallarmé's poem, but shortly after the premiere Graham changed the name of the dance to Herodiade at the request of its composer, Paul Hindemith, by which title it is now known." (Henrietta Bannerman, "A Dance of Transition: Martha Graham's Herodiade" in Dance Research 24.1 (2006)) (5308) \$500.00

95. **[Graham, Martha. (1894-1991)] Keller, Helen. (1880 - 1968).** Signed Letter to Martha Graham about "Letter to the World." An important and truly remarkable typed and signed letter from the American author, political activist, and lecturer who, though blind, deaf, and dumb, did so many amazing things in her rich life. 1 page. 4to. Westport, CT. February 11, 1941. Addressed to the great modern dancer, Martha Graham and concerning Keller's unique experience of one of Graham's most important works. In full:

"The radiant memory of your 'premiere' has shown upon me during the work-crammed days since we spent that magical evening breathlessly watching you and triumphing with you. As Polly tried to describe your interpretive dancing to me, I felt the magnetism, vision and personality streaming from your mind into your hands and feet. It was one of those glorious moments when you appear as a crystal catching the light of great poetry. With inimitable grace -- substance of the Spirit made visible -- you will carry the poems of Emily Dickinson into uncounted hearts. Because you translate illumined words into exquisite living, you will be a messenger bringing high tidings from creative arts which still wait to be discovered. Thrilled by your entrance into a new domain of service to the human mind, Polly and I congratulate you affectionately and wish you God speed. Lovingly your friend, [signed in customary block letters] Helen Keller."

The premiere of Graham's important 'Letter to the World' took place six months to the day before the present letter, on 11 August 1940, at the Bennington College Theater in Vermont. Martha Graham, Erick Hawkins, Merce Cunningham, and Jane Dudley were the original performers. The ballet was accompanied by the spoken poetry of Emily Dickinson; the title of the ballet is taken from a Dickinson poem which begins, "This is my letter to the World/ That never wrote to Me..." ?

(6317)

\$3,000.00

96. **Graham, Martha. (1894-1991) [Leatherman, Leroy].** Martha Graham: Portrait of the Lady as an Artist - SIGNED. New York: Knopf, 1966. First edition. Hardcover. Cloth, 182 pp, with numerous photographic illustrations throughout. Boldly signed in black ink by Martha Graham on the title page, opposite her photograph. In fine condition, in a fine jacket. (5155) \$250.00

97. **[Graham, Martha. (1894-1991)] Morgan, Barbara. (1900 - 1992).** "Letter to the World," Original Barbara Morgan Photograph. Signed, titled, and dated by the photographer in ink in the lower margin; her signature, title, creation and print dates (1940; c. 1980) on the reverse. In pristine condition. 15.75 x 19.75 inches.

References: Barbara Morgan (Aperture, 1999), cover; Curtis L. Carter and William C. Agee, Barbara Morgan: Prints, Drawings, Watercolors & Photographs (Marquette University, 1988), pl. 71; Beaumont Newhall, The History of Photography from 1839 to the Present Day (The Museum of Modern Art, 1964), p. 151; Chorus of Light: Photographs from the Sir Elton John Collection (High Museum of Art, 2000), p. 181.

"The present image of Martha Graham in her 1940 ballet, 'Letter to the World,' is among Barbara Morgan's finest images and arguably the most famous dance photograph of the twentieth century. The premiere of Graham's important 'Letter to the World' took place on 11 August 1940, at the Bennington College Theater in Vermont. Martha Graham, Erick Hawkins, Merce Cunningham, and Jane Dudley were the original performers. The ballet was accompanied by the spoken poetry of Emily Dickinson; the title of the ballet is taken from a Dickinson poem which begins, 'This is my letter to the World/ That never wrote to Me. . . .'

The present image was not made at a performance of the live ballet; rather, the photograph was taken in one of the studio spaces used by Morgan in New York City. It was Morgan's custom to attend repeated rehearsals and performances of the dances she planned to photograph, and watch for significant moments that she would later re-create in a studio setting. In collaboration with the dancers, most especially Graham herself, Morgan would discuss the choreography, music, and philosophy behind each ballet, then focus on a small group of movements that would represent the essence of the work as a whole. Morgan called these selected moments of action "'instants of combustion'" (quoted in Aperture, Barbara Morgan, p. 7).

The legacy of Martha Graham in dance of the twentieth century is without parallel. Even those who have never seen a Graham ballet, however, are familiar with her work through Morgan's photograph. In its perfection of lighting, its deft capture of the floating costume, and its evocation of Graham's arrested, fluid motion, the photograph has become synonymous with not only 'Letter to the World,' but also with the world of modern dance." (Sotheby's "Photographs from the Collection of Joseph and Laverne Schieszler," Lot 1) (5380) \$6,000.00

98. **Hambourg, Mark. (1879 - 1960).** Signed Photograph. Postcard photograph of the Russian pianist, a prodigy who studied with Leschetizky and after moving to England, went on to have one of the major careers in turn-of-the-century Europe. Boldly signed, some mounting traces on verso, otherwise in fine condition. (3597) \$150.00

99. **Harrison, Lou. (1917 - 2003).** Signed Letter to G. Schirmer. Typed letter on personal stationery of the American composer particularly noted for incorporating elements of the music of non-Western cultures into his work. 1 page, dated June 24, 1985. Addressed to Bruce MacCombie at G. Schirmer music publishers, regarding the reversion back to him of the rights to his "Suite for Violin, Piano, and Small Orchestra." Boldly signed in his customary red ink and in fine condition. (5216) \$150.00

100. **Heifetz, Jascha. (1901-1987).** Original Photograph with Children. Unusual original 1938 photograph of the violinist and his children and some enormous dogs. Heifetz is smiling broadly and poking the dogs with a stick. In good condition, with various areas of in-painting, as reproduced in The Baltimore Sun and from its archives. 7.53 x 9.64 inches. (5824) \$125.00

101. **Heifetz, Jascha. (1901-1987).** Signed Photograph, inscribed to Remo Bolognini. Signed photograph from the great violinist. Boldly inscribed in white ink by Heifetz to Remo Bolognini "with all good wishes" and dated New York, 19345. An original Fayer photograph, mounted to hard backing with integral matting, overall 23 x 29 cm. Areas of glue show-through on image, small tear to lower right corner, light silvering. With defects, but still a striking image with a remarkable dedication.

Remo Bolognini, generally regarded as one of South America's greatest violinists, studied with Ysaye and was concert master in Buenos Aires under Kleiber and Ansermet. Beginning in 1937, he was concertmaster of the NBC Symphony Orchestra under Toscanini. (2223) \$650.00

102. **Hendrix, Jimi. (1942 - 1970) [Dylan, Bob. (b. 1941)].** Hendrix Signed Dylan Album - "I dig it too." An extraordinary item from the singer, songwriter, and guitarist widely hailed by music fans and critics alike, considered to be one of the most influential electric guitarists in rock music history. He achieved worldwide fame in 1967 playing at the Monterey Pop Festival, then headlined the iconic 1969 Woodstock Festival before his death in 1970, at the age of 27.

Ultra-rare signed Bob Dylan album 'Bringing It All Back Home', signed on the cover "I dig it too. Jimi Hendrix." Together with a published account from the original owner for whom this was signed in 1967, musician and author CP Lee, who discusses meeting Hendrix and being told about his time with Dylan a few weeks before and about his first hearing Dylan's "All Along The Watchtower" which Hendrix covered and made famous. CP Lee's 2007 book "When We Were Thin - Music, Madness and Madness" (included with the present item) recounts some of this encounter and he is also the author of a book on Bob Dylan.

Hendrix items have always been one of the most desirable and elusive prizes for serious collectors of rock autographs. This is a remarkable item indeed! (6205) \$12,500.00

103. **Henze, Hans Werner. (b. 1926).** Boulevard Solitude. Lyrisches Drama in sieben Bildern. Mainz: B. Schott's Sohne, 1951. First edition. Text von Grete Weil, Szenarium von Walter Jockisch...Klavierauszug von Kurt Stiebitz. Edition Schott 4305. 133 pp. [PN] 38015. Simple thick gray paper wrappers, overall fine. (6768) \$65.00

104. **Henze, Hans Werner. (b. 1926).** Signed Photograph. Dramatic signed photograph of the German composer, shown gesturing with his finger as if to say, "just a bit louder." 14 x 18.5 cm. Very fine. (6048) \$200.00

105. **[Holiday, Billie. (1915-1959)] Schatt, Roy. (1909-2002).** Billie Holiday at Jean Shepherd's Jazz Fest, 1957 - Original Schatt Photograph. Silver print, 8 x 10 inches, with Schatt's signature, in ink lower recto, stamped on verso. 1957; printed circa 2001.

Billie Holiday sang in the first Greenwich Village Festival of Jazz (sponsored by Jean Shepherd) at Loew's Sheridan on June 15, 1957. (6120) \$850.00

106. **Joachim, Joseph. (1831-1907)** . Early Original CDV Photograph. Original and unusually early photograph portrait of the great Hungarian violinist, dedicatee of the Brahms Concerto and many other works. 6 x 10 cm. Without photographer's imprint on verso, a few scattered marks within the plate, overall very good. (4801) \$325.00

107. **Joachim, Joseph. (1831-1907).** Large Signed Lithograph Portrait. Lithographic Portrait of the seated Joachim playing the violin, signed in ink by Joachim below image and dated January 17th, 1906. The original image by K. Wittgenstein, drawn apparently from life 8 September, 1898 (dated within the plate) and published in Vienna by V.A. Heck. 11 x 13.25 inches (280 x 336 mm) mounted to board. Uniformly toned, occasional light spotting, small area of pencil retouching at elbow, overall very attractive. (1711) \$1,500.00

108. **Joachim, Joseph. (1831-1907).** Vanity Fair cartoon, July 5, 1905. Chromo-lithograph caricature of the violinist published in the English weekly magazine Vanity Fair on July 5, 1905. The portrait is by Sir Leslie Ward, known as "Spy," the most famous of the outstanding caricaturists who published in the magazine. In excellent condition, 15 x 10.5 inches. (3679) \$125.00

109. **Joachim, Joseph. (1831-1907) & Piatti, Alfredo. (1822 - 1901).** Original 1886 Concert Program. Concert program from St. James's Hall... Monday Popular Concerts Twenty-Eighth Season. Programme and Analytical Remarks for Monday Evening, March 15, 1886... London, Chappell & Co., [1886]. [45]pp., numbered 1456-1500 + [3 pages of preliminaries and 6ff. of advertisements.] Original wrappers. A nice copy.

Piatti plays with Agnes Zimmerman Beethoven's Sonata Op.69; Joachim performs Bach's Concerto for two violins with Norman-Neruda, accompanied by Zimmerman, and the final piece of the evening is Mendelssohn's quintet in B flat with Joachim, Norman-Neruda, Straus, Gibson and Piatti. The booklet also advertises the following Monday (March 22nd) Concert where Joachim and Piatti appear alongside Fanny Davies. (5366) \$325.00

110. **Karajan, Herbert Von. (1908-1989).** Signed Photograph. A dramatic conducting pose photograph, signed in purple ink by the legendary conductor. 10.5 x 15 cm and in very fine condition. (6638) \$250.00

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111. **Koshetz, Nina. (1891 - 1965).** Signed Photograph. Very rare signed photograph of the great Ukrainian soprano. Signed and inscribed and in fine condition. 18.5 x 20 cm.

A student of Felia Litvinne in France, some of her early recitals at the Petrograd Conservatory were accompanied by then-unknown Vladimir Horowitz. From 1920, she was in America, where she sang in the *The Love for Three Oranges* (1921) premiere with the Chicago Opera Association and later performed with the Russian Opera Company in New York and on tour in South America. At the end of the 1920s she was active in France, where she appeared in the French premiere of *Sadko*.

Known for her overly-extravagant life style, her vocal powers declined in the 1930s and in 1940 she retired to Hollywood where she made a living as a voice teacher and restaurateur (a venture that ended in bankruptcy in 1942). She also appeared in bit parts in several Hollywood movies. She was one of the very greatest! (6050) \$500.00

112. **Koussevitzky, Serge . (1874-1951).** Original Photograph. Very strange vintage 8 x 10 inch photograph of the great conductor looking very unhappy in an 18th century costume. (6115) \$125.00

113. **Koussevitzky, Serge . (1874-1951).** Signed Letter Regarding Boston Symphony. An interesting typed letter, boldly signed by the eminent Russian conductor, composer and double-bass virtuoso. Best remembered for his long tenure as Music Director for the Boston Symphony Orchestra (1924-1949), he founded the Tanglewood Festival and was mentor to many American musicians, including Leonard Bernstein and Aaron Copland.

1 page, dated 7 October, 1923. From Paris, addressed "Mon cher Ami," to an unidentified columnist. A highly interesting letter, from just before the start of his famous Boston tenure. Translated, in full: "I read the short notice which you wanted to publish in your newspaper regarding my nomination in Boston. I would like to express my gratitude for your kind attention on my behalf - and furthermore, because you so well knew how to express the sentiments which I have always felt for French art, with which I have been more associated since the last years of my work in Paris." Usual transmissal folds, otherwise fine. Sold together with a photograph printed on thick card stock, 12.5 x 15.5 cm. (4056) \$300.00

114. **Koussevitzky, Serge . (1874-1951).** Signed Photograph. A very fine original Garo doubleweight photograph, boldly signed by the eminent Russian conductor, composer and double-bass virtuoso. Dated January 30, 1933. 18 x 23.5 cm and in very fine condition. (3993) \$350.00

115. **Lehmann, Lilli. (1848-1929).** Interesting Autograph Letter. 1 p. Salzburg, Mozarteum, July 17, 1927. Addressed "Dear Madame," about requirements for a potential student, stating that "I charge 10 Doll. a lesson, can not [sic] give half lesson as it would never do to excersize well...It is very difficult to judge about voices so far away, and also a voice does not do the artist...It would be necessary for the art, that Mr. Adams should practice a very good German before he begins to study, it will give him a ground, a foundation for his career. Without this I could not take him, the opera and concert career [sic] is founded on German composer and poetry." Signed in full, "Lilli Lehman." In fine condition, one crease reinforced with tape on the verso. Letters from Lehmann in English of such content are uncommon.

One of the most important German sopranos and teachers of the Golden Age, Lehmann sang in the first Bayreuth Festival in 1876, singing in the first complete performances of *The Ring Cycle* as Woglinde and Helmwig. At the Met in New York, she helped to popularise Wagner's music in America and later returned to Europe and eventually became director of the Salzburg Festival, from where this letter was sent. Although she was considered unsurpassed in the roles of Brünnhilde and Isolde, she sang an astonishingly wide array of other parts. Indeed, across the span of her career, she performed 170 different parts in a total of 119 German, Italian and French operas. She was also a noted voice teacher and among her pupils were the famous sopranos Geraldine Farrar and Olive Fremstad. (5400) \$225.00

116. **Lehmann, Lilli. (1848-1929).** Signed Photograph with Goethe Quote. Original Erwin Raupp photograph of the great soprano, signed and inscribed to the American operatic bass, Putnam Griswold (1875 - 1914): "Gefühl ist alles! ["Feeling is everything"] / Goethe / Mr. Putnam Griswold To remember / Lilli Lehmann / 1911." 7 x 9 inches, toned but otherwise in fine condition.

Born in Minneapolis, Minn., Putnam Griswold studied in London and made his debut at Covent Garden, London, in 1901. He became a regular member of the Berlin Opera in 1906 and remained there until he came to the Metropolitan Opera House in 1911, where through his interpretation of Wagner's heroes, he immediately won over the public and critics. Griswold was the first American bass to sing the great Wagner rôles at the Metropolitan, where he was compared with the most distinguished of his foreign predecessors. His sudden death on February 26, 1914—due to an attack of appendicitis — came as a shock to his numerous admirers. (6331) \$400.00

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117. **[Literature] Collins, Wilkie. (1824 - 1889).** Autograph Signature. Scarce autograph signature from the British author regarded as first British detective story writer. Bold autograph, dated 1882 on a page measuring 10.5 x 7 cm. Tape remnants on upper corners, else fine. (5839) \$150.00

118. **[Literature] Daudet, Alphonse. (1840 – 1897).** Inscribed Visiting Card. Inscribed visiting card from the popular French novelist who has signed with his initials. Tape remnants on upper corners, else fine. (5834) \$150.00

119. **[Literature] Dickens, Charles. (1812 - 1870).** OLIVER TWIST or the Parish Boy's Progress by "Boz." London: Richard Bentley, 1838. First edition.

Three octavo volumes (4 7/8 x 8 inches; 200 x 124 mm). Original mauve-brown fine diaper cloth with blind stamped arabesque design to boards and gilt titles on the spines. Volumes I and III in twelves and II in eights. [iv], [1]-331, [1, blank], [4, publisher's ads]; [iv], [1]-307, [1, blank]; [iv], [1]-315, [1, blank] pp. With half-titles to volumes I & II, no half-title called for in Volume III. With almost all internal flaws according to Smith present. Without the illustration list in volume I (not found in many copies). With twenty-four inserted engraved plates by George Cruikshank, including frontispieces. All three embossed brown cloth bindings somewhat faded around edges, spines or joints worn or chipped, Vol. 1 rear board clumsily reattached, scattered foxing. However intact with pages not loose, otherwise very good. Ownership stamps to inner boards and two volumes with mounted visiting card/book plate inscribed "Mr. Lawrence, The Greenway." Eckel pp.59-63: "The 3-Volume edition has become very scarce"; Podeschi A27.

Dickens's second novel and a landmark of Victorian fiction. The book marks a departure for Dickens, from the anecdotal style used in *The Pickwick Papers* or *Sketches by Boz*, to a darker type of writing addressing social issues that affected the Victorian underclass, such as the Poor Law and child labour and criminality. For this novel, Dickens's first in the standard three-volume form, Bentley divided the printing task between two firms: Volume I was printed in a 12mo format by Samuel Bentley; Volume II in 8vo format by Whiting; and Volume III preliminaries and signatures A-F and probably G by Whiting with the remaining text by Samuel Bentley, again in 12mo format.

Serialized in Bentley's *Miscellany* from 1837 to 1839, curiously it was published in book form before its completion in his periodical, forcing Cruikshank to complete the last few plates in haste and without review by the author. The three-decker publication date was 9 November 1839, and within a week, at Dickens's insistence, the title-pages were changed to include his name, and the "Church" version of the final plate ("Rose Maylie and Oliver") was substituted for the "Fireside" version. Possibly in reflection of his new style of writing, Dickens disliked having "Boz" on the title page and the new title page was inserted into all copies not distributed in the first week of publication. This copy has both "Boz" on the title page as well as the original "Fireside" plate. The true first issue is quite rare. (6371) \$4,200.00

120. **[Literature] Dickens, Charles. (1812 - 1870).** Original Cabinet Photograph. A fine original cabinet photograph of the celebrated Victorian novelist. Without photographer attribution. 4 x 6 inches. Corners broken, and with mounting traces on verso, else fine. (5479) \$85.00

121. **[Literature] Tennyson, Alfred Lord. (1809 - 1892).** Autograph Signature. Autograph signature of the distinguished British poet who was one of the most highly regarded and influential literary figures of the Victorian era. Ink signature, "A. Tennyson," on an off-white card stamped "Farringford" and mounted. Sold together with an original mounted oval Woodburytype photograph.

Tennyson lived at Farringford House on the Isle of Wight from 1853 until the end of his life in 1892. Tennyson wrote of Farringford:

“Where, far from noise and smoke of town
I watch the twilight falling brown,
All round a careless-ordered garden,
Close to the ridge of a noble down.”
(5832)

\$275.00

122. [Literature] Twain, Mark. [Samuel Langhorne Clemens] (1834 - 1910). Adventures of Huckleberry Finn (Tom Sawyer's Comrade). New York: Charles Webster, 1885. First American edition, first issue. 8vo; 366 pages. Original publisher's pictorial decorated green cloth binding, titles to spine and front cover in gold and black. Illustrated throughout with 173 illustrations by E. W. Kemble, photogravure portrait of Clemens by Karl Gerhardt. Boards partially restored with rubbing to boards and spine mostly around edges with small cloth losses at extremities, joints and corners. A few light edge stains or foxing spots in margins, 1.5-inch tear to lower margin of p. 155 and small tear to rear endpage, small name plate and warm gift inscription on first free endpages, dated April 14th, 1885 ("with best wishes from his Papa, for many happy returns of the day"). Overall a very good copy of this classic American book. BAL 3415; Grolier, American, 87; Johnson, pp. 43-50; Kevin MacDonnell, "Huck Finn among the Issue-Mongers," Firsts; The Book Collector's Magazine, vol. 8, no. 9 (September 1998), pp. 28-35.

The traditional and most important first issue points are all present here, as well as additional points: [2(1):] The cancelled title leaf shows copyright dated 1884; [1:] page 13: "Him and another Man" listed at page 88; [1:] page 57, 11th line from the bottom reads: "with the was"; [4:] page 283-84 is a conjugate, illustration with straight pant-fly; [3:] page 155 with final "5" in a different font and extending slightly below the first two numbers; [1:] page 161, no signature mark "11"; blank final leaf 238; [1:] frontispiece portrait showing drapery under the bust and imprint of the Heliotype Printing Company. Further first state points not identified in BAL include heading for chapter 6 reads "Decided" (later corrected to "Decides") on p9; page 143 with "l" missing from "Col. " at top of illustration; line 7 from the top: part of b in "body" is missing.

Written over an eight-year period, Adventures of Huckleberry Finn was harshly criticized from the moment of publication, attacked for its "blood-curdling humor," immorality, coarseness and profanity. It nevertheless emerged as one of the defining novels of American literature, prompting Ernest Hemingway to declare: "All modern literature comes from one book by Mark Twain. It's the best book we've had. All American writing comes from that. There was nothing before. There has been nothing since." (6889) \$5,000.00

123. [Literature] Twain, Mark. [Samuel Langhorne Clemens] (1834 - 1910). Large Signed Photograph with Famous Quotation. A sensational signed photograph from the American author of such classics as The Adventures of Tom Sawyer, Huckleberry Finn, and A Connecticut Yankee in King Arthur's Court.

Silver gelatin photograph inscribed in black ink at the top of the image "A word to Mr. Clarence Brown:/Always do right. This will gratify some people,/& astonish the rest./Feb. 15 1901/Truly Yours/Mark Twain". 12 1/4 x 8 3/4 inches (31 x 22 cm). A slight smudge (resulting from an overfull pen) to "people," traces of mounting to verso, an exceptionally attractive image of Clemens, archivally matted and framed.

An unusually fine and large photograph of Twain, inscribed with one of his best-known (and cynical) quotations. The accepted originating date for this most famous of all Twain quotations is February 16, 1901, when he first delivered this pearl of wit in a speech to the Young People's Society in Greepoint, Brooklyn. The present inscription records the quotation as having originated at least one day prior! (6246) \$14,000.00

124. **[Literature] Updike, John. (1932 - 2009).** Interesting Signed Letter to Henry Chapin. Typed letter, signed "John Updike" on the author's Georgetown, MA letterhead. November 25 [no year]. 1 page. Very fine. A highly interesting letter about Chapin's manuscript of poems, the art of poetry and the market for poetry. In part: "I have read here and there with pleasure and admiration, missing only perhaps the compression, the mad sudden verbal precision, that we get with the great poets, Shakespeare above all. Lines like these from 'Morning Song' -- 'Someone set it going, wound up the small fowl / to loop the airs, mad with exuberance, swaying the lovely tree-tops with their song.' -- have something of the surprisingness and momentum I mean, and that I can recognize but can produce no more easily than the next man. Poetry is a moot matter, especially nowadays, and though I can truthfully say your poems gave me more pleasure than many published volumes, this doesn't mean I can point to a sure path for their publication. I myself would not be able to bring out an occasional volume of verse, I dare say, if it were not for the hope of profit that my prose holds out to my publishers. Fine young poets like our firends Bailey have given it up entirely, I gather. You are to be admired for remaining true to this most bewitching of muses. My publisher, Knopf, would surely give your book scrutiny, but I know their own list of poetry and small-sales volums has shrunk like many another's under the new corporate focus on the bottom line (in accounting, not, alas, verse)."

A remarkable letter from the American novelist, poet, short story writer, art critic, and literary critic, one of only three authors (the others being Booth Tarkington and William Faulkner) to win the Pulitzer Prize for Fiction more than once.

Henry Chapin (1894 - 1983), was the author of a half- dozen volumes of poetry and four books on the ecology of man and the sea. In addition to Updike, his literary friends included Robert Frost and Robert Graves. (6381) \$600.00

125. **[Literature] Yeats, William Butler. (1865 - 1939).** Autograph Quotation. A beautiful autograph quotation from the Irish poet and playwright recognized as one of the key figures in twentieth-century literature. AQS on an off-white 5 x 3 card. Yeats pens a quote from his 1918 poem "Tom O'Roughley": "For Wisdom is a butterfly, And not a gloomy bird of prey. W. B. Yeats, April 20, 1924." In fine condition. (6558) \$2,500.00

126. **Lute [Music Iconography] [Mieris, Frans van. (1635 - 1681)].** "Woman Playing a Lute," 18th Century Painting. Original oil on panel painting of a woman playing the lute and looking at an open book of music. Unsigned, set in attractive wood gilt frame with the name plaque "F. van Mieris" and apparently by an early 18th century follower of the important artist. 9 x 7.75 inches, framed to 15.5 x 14.5 inches overall. Varnished and with some minor areas of restoration, but otherwise in very fine condition.

The present painting repeats a composition by Frans van Mieris in the Alte Pinakothek, Munich. This meticulous and natural small-scale work is a prime example of the "fijnschilder" technique which defines Mieris's oeuvre. In particular, the delicate hands and finely executed satin fabric are signature features of his style. (5342) \$4,000.00

127. **Mascheroni, Edoardo. (1859 - 1941).** Signed Cabinet Photograph. Early original cabinet card photograph of the important Italian conductor and composer, signed and inscribed. The image by G. Felici, measuring 11 x 16.5 cm. Rare.

"He worked in Rome from 1884, mainly at the Teatro Apollo, becoming president of the Società Musicale Romana. He gave the Italian première of *Fidelio* at the Apollo in 1886, and the first performances in Rome of *Tannhäuser* and *Der fliegende Holländer* in successive seasons (1886–7) and of *Manon Lescaut* (1893), and *La bohème* (1896). In 1891 and 1893 he also introduced the two Wagner operas at La Scala, where, with the support of Verdi and Boito, he was engaged as chief conductor (1891–4). There he conducted the premières of Catalani's *La Wally* (1892) and, at Verdi's request, *Falstaff* (1893). Verdi called him the 'third author' of *Falstaff* and entrusted him with productions elsewhere in Italy and in Austria and Germany." (Grove Online) (5585) \$350.00

128. **[Menuhin, Yehudi. (1916-1999)] Marsyas [pseudonym of D.W.M. Burn]** . Soundings, inscribed by the author to Yehudi Menuhin and Inscribed additionally by Menuhin. Dunedin: Coulls Somerville Wilkie, 1931. First edition. 191, [1] pages. Green cloth boards. 12mo. (18.7 x 12.5 cm). Some leaves unopened. Includes the following poems, several with theosophical themes: Maitreya; Victors; Rebirth; Song; Robe Royal; Worship; Hyssop; Viaticum; Aborima. Inscribed on the first free endpage "To Menuhin - 'amico magis unicus' - from this, most gratefully, the writer. Dunedin, New Zealand. 31st July, 1935." Beneath this inscription, the great violinist has written: "For want of space left in custody of my dear friends James + Charles, Please bring it with you when you come to Villa Cherkess. Yehudi. Perth, Sept. 1935."

David William M. Burn (1862-1951), was one of New Zealand's best-known poets and an avid Theosophist, longtime head of "The Order of the Star." (1922) \$250.00

129. **Merman, Ethel. (1908-1984).** Merman's Personal Annotated Song Lyric Book. A remarkable item from the celebrated American actress of stage and film musicals, well known for her powerful voice, often hailed by critics as "The Grande Dame of the Broadway stage."

A small black leather, three-ring binder, titled simply "Lyrics," containing an alphabetized collection of Merman's most popularly performed songs from "Anything Goes" to "Zing Went The Strings of My Heart." This personal song bible features typed pages with extensive autograph notations in Merman's hand including song keys, tempos, and specific instructions like holding the line "Yes I---can" in the 2nd chorus of "Anything You Can Do" for "6 bars." 9 x 7 inches, in fine condition.

(6519) \$3,200.00

130. **Merman, Ethel. (1908-1984).** Signed Photograph. Early signed 8 x10 inch doubleweight photograph from the celebrated American actress of stage and film musicals, well known for her powerful voice, often hailed by critics as "The Grande Dame of the Broadway stage." Inscribed "A Token of Sincere Friendship to Jean from Ethel Merman." Crease to upper right margin and one small margin tear, otherwise in fine condition. (5038) \$175.00

131. **Merman, Ethel. (1908-1984) & Berlin, Irving. (1888-1989).** Original Rehearsal Photograph from "Call Me Madam." Original doubleweight 8 x 10 inch photograph of the composer rehearsing with the show's star, in advance of the opening on Broadway on October 12, 1950 at the Imperial Theatre, where it eventually ran for 644 performances. Stamps and labels on verso, overall fine condition.

(4794) \$175.00

132. **Milanollo, Teresa. (1827 - 1904).** Original CDV Photograph. Original full length photograph of one of the celebrated Italian violinist. Issued by Disderi of Paris. 6 x 10 cm, in very fine condition.

"The first of the important women players born in the 19th century was Teresa Milanollo, a pupil of Lafont, Habaneck, and de Bériot. She had a younger sister, Marie, whom she taught and who was said to have been a player of equal skill. As girls they toured Europe. Marie died in 1848 at age 16, and Teresa went on to attain a full-fledged career. Though she lived until 1902, she retired from the concert stage in 1857, at only 29, when she married a French army officer. According to a German critic writing in 1854: 'Milanollo is a great artist, and in many things so great that few can be compared with her - all the enormous difficulties achieved by Paganini with which he almost set the world on fire, are produced by this extraordinary girl with the greatest ease - her effects are pure and legitimate, though she can also call forth, in their turn, 'smiles and tears.' She does let the instrument compartively weep in the Elegy, but her playing never becomes too tearful; for this reason she plays Ernst's Elegy better than Ernst himself..." (Henry Roth, "Violin Virtuosos," p. 310) (4819) \$165.00

133. **Milhaud, Darius. (1892-1974) [Stravinsky, Igor. (1882-1971)].** Octuor a Cordes (XIV & XV Quatuors) - INSCRIBED to STRAVINSKY. Paris: Heugel, 1949. Pocket score of Milhaud's rather marvelous "Octet for Double String Quartet which can also be performed separately," as printed on first page. [PN] H. 31276, 84pp. (5-1/2"x7-1/2"). The title page inscribed in blue ink by Milhaud to Igor Stravinsky, "a Igor Stravinsky, son admirateur, D.M." Wrappers somewhat faded with a few chips, overall fine. A remarkable association.

Milhaud composed a total of 18 string quartets, but the two quartets number 14 and 15 may be performed simultaneously. Prompted by the gift of a finely-bound 8-stave musical notebook from a friend, Milhaud composed the two string quartets from November 1948, to January 1949. They were premiered in the final performance of the 1949 Mills College Summer Session, separately, then together, by the Budapest and Paganini String Quartets. (5614) \$800.00

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134. **Monaco, Mario del. (1915 - 1982).** Signed Early Photograph. Early original photograph of the Italian tenor whose ringing voice and virile appearance earned him the nickname of the "Brass Bull of Milan." Boldly signed by the young tenor. 14.3 x 9.9 cm and in very fine condition. (5897) \$225.00

135. **Mordkin, Mikhail. (1880 - 1944).** Mickhail Mordkin and his Russian Ballet - 1928 Illustrated Souvenir Program. Original 1928/29 Souvenir program from the touring company of the great Russian dancer. 16 pages. Decorative cord around spine lacking, otherwise fine throughout. (6641) \$150.00

136. **Mordkin, Mikhail. (1880 - 1944).** Signed Photograph. Rare signed photograph from the leading Diaghilev and Pavlova dancer. 8.5 x 7 inch halftone printed on heavy cardstock. Edges a bit rough, crease along upper area of image, not affecting and otherwise fine. (5802) \$300.00

137. **[Music Cartoon] Bushmiller, Ernie. (1905 - 1982).** "She's Earnest" - Original "Nancy" Comic Strip. Original hand-inked six-panel Nancy daily comic strip, dated September 10, 1941, on a 58 x 15.5 cm piece of artist's cardstock. The strip depicts Nancy coming from her voice lesson with a hilariously wide open mouth ("My singing teacher says I should hold my mouth in shis shape!"), she sings as such through three panels until she slips on a banana peel and in the final panel is shown sobbing, the musical notes coming from her mouth having been replaced with "Boo Hoo Hoo Boo Hoo"! In very good condition.

The character of Nancy, a slightly chubby and precocious eight-year-old, first appeared in the strip Fritzi Ritz about the airheaded flapper title character. Larry Whittington began Fritzi Ritz in 1922, and it was taken over by Bushmiller three years later. On January 2, 1933, Bushmiller introduced Fritzi's niece, Nancy, a wily young lady who is constantly in the state of a daydream or a confused plot. Soon she dominated the daily strip, which was retitled Nancy in 1938. At its peak in the 1970s, Nancy ran in more than 880 newspapers. (6404) \$850.00

138. **Mysz-Gmeiner, Lula. (1876-1948).** Autograph Signature. Uncommon autograph signature of the fine German mezzo on an album page dated 17 May 1903 and measuring 12 x 17.5 cm.

A student of Gustav Walter in Vienna she moved to Berlin in 1896 for further studies with Emilie Herzog, Etelka Gerster and (thanks to an introduction by Johannes Brahms) Lilli Lehmann. She made her debut as an oratorio singer in Berlin in November 1896, and finally gave her first solo recital in 1899, which created a sensation. She had a significant performing career in Europe and American and was made a professor at the State Univerity of Music in Berlin in 1920, where she taught for almost three decades. Two of her most famous pupils were Elisabeth Schwarzkopf and Peter Anders (who also married her daughter). (6739) \$50.00

139. **Novaës, Guiomar (1895-1979).** Signed Photograph. Signed postcard photograph of the great Brazilian pianist. 4.5 x 6.5 cm and in fine condition.

"One of the most spontaneous and poetic pianists of her generation...she was most extensively recorded by Vox in the 1950s, leaving interpretations of Chopin's F minor Concerto (with Klemperer) and Schumann's Carnaval that bear witness to an irrepressible individuality and eloquence." (Grove Online) (2922) \$200.00

140. **[Opera] Steber, Sayao, Milanov, Maritnelli, Roman, Novotna, etc.** Spotlight on the Stars: Intimate Sketches of Metropolitan Opera Personalities - SIGNED. New York: Metropolitan Opera Guild, 1943. 1943. Remarkable book giving fascinating photos and insights into the great opera stars at the Metropolitan Opera in New York during the War years. An incredible group of stars have signed the front endpapers: Eleanor Steber, Zinka Milanov, Edward Johnson, Bidu Sayao, Lili Djanel, Lucrezia Bori, Salvatore Baccaloni, Gladys Swarthout, Jarmila Novotna, Emanuel List, Giovanni Martinelli, John Bker, Lauritz Melchior, Arthur Carron, Frederick Jagel, Karin Branzell and Stella Roman! Spine cover perished, but holding strong and otherwise fine. (6506) \$275.00

141. **[Othello] Domingo, Placido. (b. 1941).** Signed La Scala Broadside Poster, "Otello." A superb original La Scala broadside, boldly signed by the great Spanish-Mexican tenor who performed the title role in Verdi's "Otello," in this historic 1987 performance under the baton of the great Carlos Kleiber. Boldly signed in black ink. 28 x 38 cm and in very fine condition.

This production of Otello, with Mirella Freni and Piero Cappuccilli in the roles of Desdemona and Jago, was recorded and is available on CD. Many listeners consider to be one of the finest performances on record. (3981) \$175.00

142. **[Othello] Kean, Edmund. (1789 - 1833).** Signed Ticket to Othello with Color portrait as Iago. A very rare autograph item from the legendary English actor considered the greatest Shakespearean actor of his day. An original 1819 Theatre Royal, Drury-Lane ticket to a performance of Shakespeare's Othello. Matted together with a fine original hand-colored lithograph portrait of the actor in the title role.

Kean's last appearance on the stage was at Covent Garden, on 25 March 1833, when he played Othello to the Iago of his son, Charles Kean, who was also an accomplished actor. At the words "Villain, be sure," in scene 3 of act iii, he suddenly broke down, and crying in a faltering voice "O God, I am dying. Speak to them, Charles," fell insensible into his son's arms. He died shortly thereafter at Richmond, Surrey. (3185) \$600.00

143. **[Othello] Robeson, Paul. (1898-1976).** Signed Photograph as Othello. Oversize program photograph of Robeson in his celebrated portrayal of Othello, boldly signed in blue ink, "Kind wishes, Paul Robeson." 21 x 28 cm. Small tears to edges, else fine and sold together with an unsigned 1945 recital program presumably from when the photograph was signed.

The British Shakespeare critic, John Dover Wilson, called Robeson's performance in the 1943-1944 Broadway production, with Jose Ferrer as Iago and Uta Hagen as Desdemona, "the most notable one in the present century." In a 1971 radio interview, Margaret Webster - the director of the production - said that "Paul brought qualities with him which I never have seen equaled before or since." (6081) \$400.00

144. **[Othello] Rossini, Gioacchino. (1792-1868).** "Otello" and "La Gazza Ladra" 2 Early Editions, bound together in quarter red morocco, raised gilt-stamped bands, and spine labeled "Musique de Piano." Gold-edged pages, silked end-papers. Containing the following works:

OTELLO:

Ouverture et Airs D'Otello...Arrangés Pour le Piano Forté Avec Accompagnement de Violon Ad-Libitum Par F.M.. Paris. Chez Carli, Boulevard Montmartre 14 - Jardin Frascati. [1827]. A publisher's label from Chez Pacini has been laid over the original engraved publisher's information. Score and Violin Part: 79, 23 pp. [PN] 1495. An early edition.

Rossini's "Otello" was first performed in Naples at the Teatro del Fondo on December 4, 1816. (Rognoni/Gossett p. 449)

LA GAZZA LADRA:

La Gazza Ladra. Opera Semi-seria in due Atti. Musica di G. Rossini. Ridotta per Piano-Forte Da M. J.L. con accompagnamento di Violino Ad-Libitum Da Gustavo Carulli. Paris. Chez Carli, Boulevard Montmartre 14 - Jardin Frascati. [1827]* same re-labeling of publisher as above. Score (15, 86 pp) and Violin Part (7, 16 pp) both with separate paginations and plate numbers for Ouverture (PN 1207) and Numbers (PN 1802). Score lacking Title page and p 12/13, else fine.

La Gazza Ladra was first performed in Milan at La Scala on May 31, 1817 and was revised by Rossini for several subsequent productions in 1818, 1819, 1820 and 1866. (Rognoni/Gossett p. 449).

The Following Works for Piano are also bound in after the 2 principal works by Rossini:

Fantaisie sur Lucie de Lamermoor de Donizetti. Pour Piano par E. Prudent. Paris, Bernard Latte. 12 Moid de L'Annee Musicale, n. 354. [PN] 2551. 20pp. ----- Souvenirs de Beethoven. Grande Fantaisie pour Le Piano par E. Prudent, Op. 10. Paris, La France Musicale. [PN]174. 23 pp. -----
Nocture pour le Piano. Compose et dedie a Madame la Princesse de Belgiojoso par Theodore Dohler. , Op. 24. Paris, Chez Pacini. [PN] 3676. 6pp.----- Tarentelle pour Piano. Dediee a son ami Edouard Wolff par Th. Dohler, Op. 39. Paris, Maurice Schlesinger. [PN] 3519. 9 pp.-----Une Promenade en Gondole. Nocture pour Piano par Th. Dohler, OP. 64. Paris, Brandus et Cie. [PN] 4695. 9pp.----- Le Tournoi. Melodie de Lord Westmorland transcrit Pour Piano par Th. Dohler, OP. 45. Paris, Schlesinger. [PN] 3880. 11pp.

(541) \$375.00

145. **[Othello] Verdi, Giuseppe. (1813–1901).** Signed and Inscribed Portrait to Salvini at Otello Premiere. An original ink drawing of Verdi, signed and inscribed "A Salvini il grande interprete d'Otello / G. Verdi, Milano 5 Feb. 1887." The portrait by Savonglin, signed and dated July 14, 1885. 17.5 x 24 cm. Small chip from upper left corner, else fine.

Tommaso Salvini (1829 - 1915), the pre-eminent interpreter of Othello (sometimes playing it opposite the Iago of Edwin Booth), was an inspiration for Verdi and Boito in their creation of perhaps the greatest Italian opera ever written. The present portrait, inscribed by Verdi to Salvini on the date of the historic premiere of Otello at La Scala is a remarkable association.

"Otello was first performed at La Scala in February, 1887... Verdi's ears were open to all that they encountered in Rossini, Donizetti and Mercadante, in Meyerbeer, Berlioz and Wagner... he found things that could become his own. Otello results from Verdi's lifetime of learning by trial and effort, by striving, experimenting, discarding and refining, how best to give musical shape to ideas about musical drama that guided him from the start. It crowns his career as an operatic tragedian." (New Grove, 19: 657).

(6189)

\$10,000.00

146. **Peri, Jacopo. (1561 - 1633).** L'Euridice - FIRST EDITION of the 2nd Opera in History. In Fiorenza: Cosimo Giunti, 1600. First edition of the libretto. [4ff.], 16ff., 4to. Quarter calf, cloth boards. Some light foxing and water stains, title a little browned, but generally a very good copy.

Exceptionally rare. This historically important opera is the first where the music survives, and is one of the earliest operatic libretti to have been published, see below.

According to Fuld, World Famous Libretti, pp.95-96 our copy is listed as first of three or four variants. He mentions that he has been unable to establish priority, but there was certainly some resetting of the type to the variants, which he lists as two and three. Sartori Vol.III, p.77; Sonneck p.460.

It was Peri who composed La Dafne, which is considered the first opera in the history of it: only one copy is known of the first edition (1597). L'Euridice is the second opera to have been composed and, as we have stated above, the first in which the music survives. It was premiered on 6th October 1600 as part of the wedding celebrations in honour of Henry IV, King of France and Maria Medici. Apparently according to the preface by Peri in the publication of the score in 1601, Caccini composed some of the music.

(6592)

\$22,000.00

147. **Petrucciani, Michel. (1962-1999).** Signed Photograph. A rare signed photograph of the celebrated French pianist, one of the true jazz greats who died tragically young. Born with osteogenesis imperfecta, a genetic disease that causes brittle bones and in his case, short stature, Petrucciani died of a pulmonary infection related to his condition at the age of 36. Sometimes compared to Keith Jarrett and Bill Evans, he performed with Wayne Shorter, Jim Hall, Charles Lloyd, Dizzy Gillespie and others and left some incredible recordings. He was inducted to the Légion d'honneur in Paris in 1994.

An original color snapshot, 10 x 15 cms, boldly signed and dated in the year before his death. Some notes on the verso about the photograph and circumstances of signing, in very fine condition. (4246)

\$300.00

148. **Piatigorsky, Gregor. (1903-1976).** Signed Photograph. Boldly signed 8 x 10 inch glossy Toppo photograph of the great cellist and pedagogue. Corners nicked, overall fine. (5881)

\$375.00

149. **Plancon, Pol. (1851-1914).** Autograph Letter about Leaving America. Fascinating autograph letter from the celebrated French Bass, Golden Age star and creator of leading roles in Massenet's "Le Cid," and "La Navarraise," Saint-Saens' "Ascanio," de Lara's "The Light of Asia," and others. He was a fixture at the Paris Opera and later at the Met, where he sang for 12 seasons. His polished and elegant voice can be heard on his many recordings.

Three pages on two adjoining sheets, 4.75 x 6.5. July 24, 1910. To an unidentified recipient ("Mon cher ami"), in French. Irregular block of toning on the second page and paper separation at the right edge along the horizontal mailing fold, otherwise in fine condition. Translated, in full:

"Just back to Paris after a curative trip to Vittel and about to leave Paris again until the end of October. I received your letter which moved me greatly, because you have not forgotten me, and I therefore am very sorry to tell you that since a year ago, I have definitively retired from appearing in public. I wish to remain with the fond memory of my years in America, having left the stage too soon I am certain, but happy to be able to have done so with the ability to leave [the public] only with good memories of me, I hope! I don't think I'll be able next winter to come see my friends in America, but I have the great desire! Thank you again my dear friend, with friendship and affection, I am yours, Pol Plancon." (5985) \$250.00

150. **Ponselle, Rosa. (1897-1981).** Signed 1920 "Forza" Program & Photograph with Caruso. Matted ensemble, including an original 1920 Metropolitan Opera program page humorously inscribed by Ponselle, together with an unsigned photograph of her in the role of Donna Leonora in the arms of Enrico Caruso (who is listed on this program). Ponselle debuted at the Metropolitan (also opposite Caruso) in this role two years earlier, and the photograph of their first famous collaboration is one of the most iconic of all opera photographs. The great soprano has jokingly inscribed the program "Slightly tardy [53 years later!], but very sincere. Best Always, Rosa Ponselle, 1973." Overall 25.5 x 36 cm. (1889) \$165.00

151. **[Porgy and Bess] Duncan, Todd. (1903-1998).** Porgy and Bess Photograph and Autograph. Bold vintage autograph by the creator of Porgy, in Gershwin's "Porgy and Bess" at the Alvin Theater in 1935, together with an original 8 x 10 inch photograph of Duncan from that production. Duncan was the first black member of the New York City Opera, where he first appeared as Tonio in 1935. Also active in musical theater, his performance in Weill's "Lost in the Stars" (1949-50) won him the Donalson and New York Drama Critics Award in 1950. (63) \$150.00

152. **[Porgy and Bess] Elzy, Ruby. (1908 - 1943) & Long, Avon. (1910 -1984) & Coleman, Warren (1901 - 1968).** 1942 Signed Revival Program. October 1, 1942 program from the Cheryl Crawford production at the Chicago Erlanger Theater. Conducted by Alexander Smallens and featuring many of the original role creators from the first production, this re-fashioning of the opera had opened on Broadway at the Majestic Theater in January of 1942 and had just concluded its successful run there before moving to Chicago. If featured, among others, Todd Duncan, original creator of the role of Porgy.

The present program, 9 pp., has been signed by Harriett Jackson (Clara), Warren Coleman (creator of the role of Crown), Avon Long (Sportin' Life) and Ruby Elzy (creator of the role of Serena). Tape remnants along left edge, a few edge tears but otherwise fine. (6838) \$350.00

153. **[Porgy and Bess] Gershwin, George. (1898 - 1937).** Book inscribed to Dorothy Heyward. Vintage 1934 Art in America book signed and inscribed by Gershwin to his 'Porgy and Bess' collaborator during the period of their closest collaboration.

"Art in America in Modern Times", edited by Holder Cahill and Alfred H. Barr, Jr. NY: Reynal & Hitchcock, 1934. Hardcover with dustjacket, 9.5 x 12.5, 100 pages. Signed and inscribed in fountain pen on the first free end page, "To Lovely Dorothy, In admiration & with my best wishes. George Gershwin, Dec. 16, 1934." In very good condition, with mild toning, a moderate crease to the first several pages, and sunning to the spine and to the top of the boards. The dustjacket has moderate toning and soiling heaviest along the spine, staining, creasing, and a small tear at the head of the spine, otherwise very good condition.

Dorothy Heyward (1890 - 1961) was an American playwright and was married to the author DuBose Heward, whose "Porgy" she adapted for the stage. Originally a novel written by DuBose in 1925, Dorothy immediately began working on a staged version of "Porgy" which debuted on Broadway in 1927 and ran for 367 performances. Even before the play had been fully written, Heyward was in discussions with George Gershwin for an operatic version of his novel, which debuted in 1935 as Porgy and Bess (renamed to distinguish it from the play). At the time of the present inscription, Gershwin was in the midst of preparations for Porgy and Bess and would have been in close contact with the Heywards. Gershwin was an enthusiastic amateur artist as well as an avid art collector and this volume was likely gifted to Dorothy during a visit to New York during this period. A highly interesting association. (6464) \$2,800.00

154. **[Porgy and Bess] Gershwin, George. (1898 - 1937).** Porgy and Bess. Vintage postcard with a silhouetted scene from the first historic revival of the Gershwin classic at the Majestic Theatre in 1942. The verso of the card suggests "Be your own critic. Write your opinion of the show and send it to a friend." No such opinion appears and the card is in very clean and fine condition. (5182) \$85.00

155. **[Porgy and Bess] Gershwin, George. (1898 - 1937).** Porgy and Bess. New York: Gershwin Publishing Corporation, 1935. First edition, first issue. The Theatre Guild presents Porgy and Bess. Libretto by Du Bose Heyward Lyrics by Du Bose Heyward and Ira Gershwin Settings by Sergei Soudeikine Orchestra Conductor Alexander Smallens Production Directed by Rouben Mamoulian. [Piano-vocal score]. Small folio. Original publisher's stiff printed grey wrappers with black cloth spine. 4ff. (photographic portrait; r. title, v. woodcut illustration of donkey pulling a man in a cart; r. Index of Scenes, v. Cast of Characters; r. Story of Porgy and Bess, v. dedication), 559 (music), [i] (blank) pp. Fuld p. 539. First Edition, first issue without the index of songs and without the capitalization of "Negro," in the fourth line of the story. Spine somewhat cocked, otherwise crisp and very fine copy overall of this surprisingly rare score.

Porgy and Bess, a folk opera in three acts, was first performed at the Colonial Theater in Boston on September 30th 1935. It opened in New York at the Alvin Theater on October 10th of that same year. The work includes a number of Gershwin's best-known and loved tunes, including Summertime, I Got Plenty o' Nuttin, It Ain't Necessarily So and A Woman Is a Sometime Thing. (6697) \$4,000.00

156. **[Porgy and Bess] Gershwin, George. (1898 - 1937).** There's A Boat Dats Leavin' Soon For New York - FIRST EDITION. New York: Gershwin Publishing Corporation, 1935. First edition. 5 pp. Illustrated front cover without price listing or key, back cover advertising the songs Summertime - My Man's Gone Now. All points as called for in Fuld (p. 538) for first separate editions of songs from this great opera. Inner pages toned, otherwise a very good copy overall. (6764) \$125.00

157. **Powell, Bud. (1924-1966)** . Signed Photograph. Very rare signed photograph from the highly respected and influential American jazz pianist who was a pioneer in the development of the bebop style. Beginning in the late 1950s, Powell's musical powers suffered with his worsening schizophrenia and the onset of tuberculosis, and, after living in Paris for several years, he died in a New York hospital at the age of 41. Autograph material of any kind is very rare and signed photographs are virtually unobtainable.

Souvenir book titled "Birdland Stars of 1957," 9 x 12 inches, signed in pencil on his full-page photograph by Bud Powell and signed additionally on their respective full-page photograph pages by Count Basie (pencil) and Joe Williams (pen). In fine condition.

"Powell will be recognized as one of the most formidable creators of piano music in any time or idiom," according to noted jazz writer and critic Gary Giddens. (6831) \$3,500.00

158. **Praetorius, Michael. (1571 - 1621).** Megalynodia Sionia - FIRST EDITION. Megalynodia Sionia, continens anticum B. Mariae Virginis, Magnificat, 5.6. & 8. voc.super Ut Re Mi Fa Sol La ,& quaedam madrigalia ac motectas (interpositis de Nativitate & Resurrectione Chrsti cantilenis quibusdam germanicus) accommodatum; cui insuper accesserunt duae compositiones aliae, quae motectarum etiam loco non incommode usurpari possunt. [Tenor part.] Wolferbyti [the Author], 1611. First edition [34]ff. + [1] errata page. Bound with: Another liturgical work of sixty pieces, without title-page, which includes the composer's 'Puer natus in Bethlehem.' The volume starts with 'II. Bendicamus Domino' above which is an ornate head-piece that is larger and certainly more prominent than the others throughout the volume, suggesting that it is possibly the first piece in the volume. It is interesting to note the colophon on the final leaf is set out and spelt differently: 'Wulfferbyti, In Officina Typographica Principali Brunsvicens: Sumtibus Autoris,' [ca. 1611]. 22ff.

The two volumes 4to, bound in contemporary manuscript vellum with ornate lettering. Paper browned on some pages, but a very good copy. Very rare. RISM P 5365 listing just five complete copies of Megalynodia Sionia. (6593) \$5,800.00

159. **Primrose, William. (1903-1982).** Signed Program. Signed undated San Francisco Community Concert Association recital program from the leading violist of his time, a member of the London String Quartet and the NBC Symphony under Toscanini before embarking on an unprecedented successful solo career as violist. Signed additionally by pianist, David Stimer. Two file holes, otherwise fine. Signed programs of Primrose are elusive.

(6077) \$175.00

160. **Rabin, Michael. (1936 – 1972)** . 1955 Bell Telephone Hour Brochure: Brahms Concerto. An early item from the personal collection of the great fiddler. An advertisement card, including a small photograph, promoting Rabin's June 13 performance and his June 22nd appearance with Dimitri Mitropoulos. Anthony Feinstein in his "Michael Rabin: America's Virtuoso Violinist," notes that: "June 13 marks the day Michael first performed the Brahms Violin Concerto in public. He chose the third movement in what was a warmup for the full work, which he played nine days later at a summer concert in Lewisohn Stadium with Mitropoulos conducting." (p. 117)

From Rabin's personal collection, by descent to his sister. From the collection of the great violinist who died tragically young. After his death, his 1736 Guarneri was renamed "the Rabin." (3826) \$150.00

161. **[Rabin, Michael. (1936 – 1972)].** Caricature from the Collection of Michael Rabin. Photograph of a Jack Goldsmith caricature of a wide array of musicians including a child Rabin, Bolognini, Heifetz, Charpentier, Moore (Grace), Curzon, Rubinstein (Arthur), Klemperer and others. Slightly creased, trimmed but overall fine.

From the collection of the great violinist who died tragically young. After his death, his 1736 Guarneri was renamed "the Rabin." (3822) \$150.00

162. **Rabin, Michael. (1936 – 1972)** . Original Photograph Performing on Pan Am Flight! Original photograph of the great fiddler performing for two child fans on board a Pan Am flight. 8 x 10 inches, in very fine condition. This photograph dates from 1956 and is reproduced in Anthony Feinstein's "Michael Rabin: America's Virtuoso Violinist."

During one of Rabin's marathon tours around this time, he wrote in a letter: "I am much more at ease this time than on any previous tour of Europe, but everywhere I see huge posters advertising that the quickest way to New York is via the Pan American Boeing 707 jet! Goddam it, I know this only too well, and every time I see one of those posters, I do feel lousy." (As quoted in Feinstein, p. 156)

(3825) \$300.00

163. **[Rabin, Michael. (1936 – 1972)].** Original Snapshot of Francescatti and Galamian, by Michael Rabin. An original snapshot photograph taken by the young violinist of his two most important mentors. 9 x 13.5 cm.

Rabin, a student of Ivan Galamian, developed a close relationship with Zino Francescatti, beginning around 1950. This is a unique image of these two great influences in his life, probably taken at Meadowmount, from Rabin's personal collection, by descent to his sister.

(3823) \$250.00

164. **Rabin, Michael. (1936 – 1972).** Original Snapshot Portrait in Lisbon, 1954. Original snapshot photograph of the young violinist in front of a monument in Lisbon. 9 x 12 cm. While he has dated the photograph 1964 in pen on the verso, this is undoubtedly from his 1954 tour, when he performed in Lisbon on December 27th before traveling to England for his Hallé debut. This is a unique image, from Rabin's personal collection, by descent to his sister.

(3821) \$250.00

165. **Rabin, Michael. (1936 – 1972).** Signed Recital Program. Scarce pencil-signed 1953 program from the then 17-year-old violinist who died tragically young. After his death, his 1736 Guarneri was renamed 'the Rabin'.

(1211) \$375.00

166. **Rabin, Michael. (1936 – 1972) & Badura-Skoda, Paul . (b. 1927).** Original Photograph Trading Places! Original photograph of the two great artists trading places, with Michael seated at the keyboard and Badura-Skoda holding the violin and smiling mischievously. 16 x 21 cm, stamped by the photographer on the verso, "Adrian Boddington Photography...Melbourne." This photograph dates from Rabin's 1952 tour, when he met up to play some sonatas with Badura-Skoda, who was also touring in Australia at the time. This image is reproduced in Anthony Feinstein's "Michael Rabin: America's Virtuoso Violinist." From Rabin's personal collection, by descent to his sister.

(3824) \$300.00

167. **Rabin, Michael. (1936 – 1972) [Kreisler, Fritz. (1875 - 1962)].** Variations on a Theme of Corelli (Tartini): MICHAEL RABIN'S COPY. New York: Charles Foley, [1910/1937]. Parts for Piano (6 pp) and Violin (3 pp). Outer grey wrapper stamped "Michael Rabin," and with timing "3:15" written in pencil in Rabin's hand at head of violin part.

On March 10, 1948 Rabin gave his first public solo New York recital, where he performed Francescatti's arrangement of this work. (Anthony Feinstein, "Michael Rabin: America's Virtuoso Violinist," p. 33)

(3819) \$300.00

168. **Remenyi, Edouard. (1828-1898).** Concert Program. Undated Chicago concert program from the great Hungarian violinist, court violinist of Queen Victoria and the early sonata partner of Johannes Brahms whom he is credited with "discovering" in a Vienna cafe! 21 x 12.5 cm, printed on pink paper. Creases, otherwise fine condition.

He performed works by Ernst, Paganini and himself, concluding with his "Hymn To Liberty," which was "Dedicated to the People of the United States." (5253)

\$85.00

169. **Remenyi, Edouard. (1828-1898).** Signed Cabinet Photograph. Superb original Warren's cabinet photograph of the great Hungarian violinist, court violinist of Queen Victoria and the early sonata partner of Johannes Brahms whom he is credited with "discovering" in a Vienna cafe! 4.2 x 6.5 inches, boldly signed on the verso.

(1642) \$275.00

170. **Ricci, Ruggiero. (b. 1918).** Signed Photograph. Signed vintage postcard photograph of the superb fiddler, specialist in the 19th century bravura repertory. A student of Persinger, Piastro and Kulenkampff, Ricci has been widely acclaimed for his technical prowess and was the first to record the 24 Paganini Caprices in their original version. Boldly signed and inscribed and dated 1960. 4 x 6 inches and in fine condition. (6700)

\$275.00

171. **Richter, Sviatoslav. (1915-1997) .** Signed Photograph. Black and white glossy portrait photograph of the great Russian pianist, boldly signed in blue ink and in very fine condition. 13 x 17.5 cm. (6164)

\$300.00

172. **Roland-Manuel, Alexis. (1891 - 1960).** Inscribed Visiting Card. Inscribed visiting card from the influential French composer and critic, student of d'Indy and Roussel, friend of Satie who in 1911 introduced him to Ravel whose pupil, friend and biographer he soon became.

Card measuring 8 x 5.6 cm, printed "Mr. & Mme. Roland-Manuel," inscribed in purple ink with a message of condolence to the music publisher and editor of Le Ménestrel, Jacques Heugel (1890 - 1979) [from his collection]: "Souvenir ému et bien vives condoléances." (6614)

\$100.00

173. **Rolling Stones. (1962 -).** Signed Photograph. A vintage 1960's 10 x 8 inch glossy publicity photograph, boldly signed by the English rock band in black ballpoint ink. Lacking Keith Richards' signature, small pin holes in corners, some creasing around the upper and lower edges, one area of moderate staining along the upper edge, not extending to the signed area.

R&B and blues cover songs dominated the Rolling Stones' early material, but their repertoire has always included rock and roll. Critic and musicologist Robert Palmer says the Rolling Stones' endurance and relevance to having been "rooted in traditional verities, in rhythm-and-blues and soul music", while "more ephemeral pop fashions have come and gone". (6516) \$1,400.00

174. **[Rolling Stones] Bill Wyman. (b. 1936).** Handwritten questionnaire. Interesting handwritten questionnaire filled out by Rolling Stones' bassist (1962 - 1992) Bill Wyman circa the mid 1960s. He mentions his favorite singers as Chuck Berry, John Lee Hooker, Jimmy Reed, James Brown and Jerry Lee Lewis and notes among his "Likes," in this order: "Poetry, Science Fiction, Cashew Nuts, Girls." Amusingly, he "Gets sick at the mention of: Dean Martin - Hair." 5.75 x 9 inches, some scattered stains and a crease, else fine. (5209) \$350.00

175. **[Rolling Stones] Jagger, Mick. (b. 1943).** Original Photographs. Pair of original photographs of the English musician, singer-songwriter, actor and producer, best known as the lead vocalist of rock band The Rolling Stones. The images by Ken Regan, each with his stamp on the verso. 18.5 x 22.5, showing Jagger at Expo Park Hall in Osaka, Japan in 1988; 13 x 17.5 cm, showing Jagger on tour in 1978. Both in fine condition. (6478) \$150.00

176. **[Rolling Stones] Warhol, Andy. (1928-1987).** Signed Rolling Stones Sticky Fingers Album Cover. Warhol's iconic cover for perhaps the greatest Stones album, signed and inscribed "To Kevin / Andy Warhol." The actual inset zipper on the image of the pants still working, revealing the undershorts inside and Warhol stamp as part of the original design.

With some bends, scrapes and tape along the edges (not affecting signature), to our mind adding an attractive distressed quality as an art object. The record inside in poor condition, set together in a simple black wood frame with a plexiglass front bolted on, the plexi somewhat scratched and with a small crack and probably in need of replacement. (6346) \$2,200.00

177. **Roem, Ned. (b. 1923).** Signed Manuscript Music Page. Unusual item from the Pulitzer prize-winning American composer and celebrated diarist. A manuscript music page, 8.5 x 11 inches, with an especially unique autograph AMQS, spanning the length of the page and incorporating the composer's name. Signed and dated 2009. (4032) \$165.00

178. **Roem, Ned. (b. 1923) [Bernstein, Leonard. (1918-1990)] .** "Settling The Score: Essays on Music" - Inscribed to LEONARD BERNSTEIN. San Diego/New York/London: Harcourt Brace, 1988. First edition. Octavo, 9-3/8 inches high by 6-3/8 inches wide. Hardcover in dust jacket. Bound in black boards backed with cream cloth, in a dust wrapper. xvii & 366 pages. Near fine. From the library of Leonard Bernstein [Sotheby Sale 7070, Lot # 144] inscribed to him by Roem in the year of publication on the front end paper: "for Lenny / on his birthday / with love always / Ned / 1988". A wonderful association copy from the Pulitzer prize-winning American composer and celebrated diarist. (6570) \$350.00

179. **Rostropovich, Mstislav. (1927-2007).** Signed Photograph. Attractive original glossy photograph of a broadly smiling Slava with his cello, boldly signed and inscribed in blue ink. Stamped on the verso by the photographer, Felicitas Timpe. 13 x 18 cm. Slightly creased, otherwise fine. (6163) \$165.00

180. **Rubinstein, Arthur. (1887-1982).** Signed Early Photograph. Early sepia postcard photograph of the celebrated pianist, boldly signed and dated Havana, 1919. 3.5 x 5.5 inches. Postally cancelled on the image and sent from Havana, Cuba where this signature was obtained. (5581) \$450.00

181. **Ruffo, Titta. (1877 - 1953).** Interesting Autograph Note. A short but very interesting note from the powerhouse Golden Age Italian baritone. On a card, 8 x 13 cm. In full: "My dear Mr. Scott, I consider 'Hamlet' my most interesting role as it expresses all of the human thoughts and actions. Sincerely Titta Ruffo / N.Y. 1927." In very fine condition.

Known as the "Voce del leone" ("voice of the lion"), he was renowned for his enormous voice, thrilling high notes and dramatic force on stage. Other baritones, even the most eminent, were in awe of Ruffo's voice: Giuseppe De Luca, a baritone star in his own right, said of Ruffo, "His was not a voice, it was a miracle." (4287) \$165.00

182. **Russell, Lillian. (1861 - 1921).** Original Falk Cabinet Photograph. Attractive 1889 Falk sepia photograph of the American stage actress and singer. 10.5 x 17 cm. Small bend to upper right corner, else fine. (6453) \$100.00

183. **Russell, Lillian. (1861 - 1921).** Russell's Monogrammed Handkerchief, with Provenance. A wonderful relic from the American stage actress and singer, her personal antique ivory handkerchief, 18" square with a 2" ruffled lace edge, embroidered with her initials "LR" under a coronet at center. Along with a book entitled "Just a Minute, Mrs. Gulliver" by Millie Considine, wife of columnist Bob Considine (New York: Prentice-Hall, 1967) which mentions the handkerchief on p. 64 as a gift given to Millie by Maxine deBiex. Very good condition. Ex: Hamilton, with the original Sept. 1983 catalog listing for the item. Three pieces. (4784) \$600.00

184. **Russell, Lillian. (1861 - 1921).** Signed Photograph. Hand-tinted sepia photograph of the American stage actress and singer, boldly signed in fountain pen ink "Very truly yours, Lillian Russell." Trimmed to 10.5 x 14 cm, small hole at upper edge, otherwise fine. A note on the verso records that the photo was signed at the NY Casino and that it shows Russell with a "trolley curl" in the center of her forehead, "popular at that time." (6318) \$250.00

185. **[Russian Music] Balakirev, Mily Alexeyevich. (1837 - 1910).** Islamey. Fantaisie Orientale pour Piano. Hambourg [Leipzig]: D. Rahter, [ca. 1889]. Nouvelle édition revue et corrigée par l'auteur. Upright folio. Elaborate decorative title page, 19 pp. [PN] 2897.

Balakirev, a committed nationalist whose music was influenced by Russian traditions, was inspired to write his now-famous "Islamey" after a trip to the Caucasus, as he relates in a letter:

"...the majestic beauty of luxuriant nature there and the beauty of the inhabitants that harmonizes with it – all these things together made a deep impression on me... Since I interested myself in the vocal music there, I made the acquaintance of a Circassian prince, who frequently came to me and played folk tunes on his instrument, that was something like a violin. One of them, called Islamey, a dance-tune, pleased me extraordinarily and with a view to the work I had in mind on Tamara I began to arrange it for the piano. The second theme was communicated to me in Moscow by an Armenian actor, who came from the Crimea and is, as he assured me, well known among the Crimean Tatars" (Letter to Reis, 1892).

Its technical difficulty made it a favourite with virtuosi such as Nikolai Rubinstein (who premiered the piece), Franz Liszt and others. Balakirev himself, considered a virtuoso pianist in his time, once admitted that there were passages in the piece that he "couldn't manage" and Alexander Scriabin did apparently serious damage to his right hand in practicing this work. (6777) \$150.00

186. **[Russian Music] Balakirev, Mily Alexeyevich. (1837 - 1910).** Original Cabinet Photograph. Rare original cabinet portrait photograph of the influential Russian pianist, conductor and composer. 10.5 x 16.5 cm and in very fine condition. (6553) \$400.00

187. **[Russian Music] Rachmaninoff, Sergei. (1873-1943).** Fantasie (Tableaux) pour deux Pianos [Suite No. 1]. Op. 5. Moscoq: A. Gutheil, [1893]. First edition. 10.5 x 14 inches, 75 pp. [PN] 6723. Title page in French with the dedication to Tchaikovsky. Bound in full green cloth, the original outer front wrapper printed in Russian affixed to the front board. Pages somewhat toned, overall in fine condition.

Composed in 1893, this suite illustrates four extracts of poems, written by Mikhail Lermontov, Lord Byron, Fyodor Tyutchev and Aleksey Khomyakov (the texts of which are printed at the start of each movement). The work was first performed on November 30, 1893, by Rachmaninoff and his friend Pavel Pabst in Moscow. Tchaikovsky, the dedicatee, had promised to attend this event but had died five weeks earlier. (6005) \$700.00

188. **[Russian Music] Rachmaninoff, Sergei. (1873-1943).** Original Photograph. Vintage candid photograph of the great composer/pianist standing in a doorway. 5.25 x 7.25 inches. In fine condition, with photographer stamps on the verso and 2 corners chipped. (5345) \$185.00

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189. **[Russian Music] Rachmaninoff, Sergei. (1873-1943).** Signed Mishkin Photograph. Vintage doubleweight original Mishkin photograph, boldly signed "Sergei Rachmaninoff" and in very fine and clean condition. An ideal example. (6338) \$3,500.00

190. **[Russian Music] Rimsky-Korsakow, Nikolai. (1844-1908).** Quintuor (si b) pour Piano, Flute, Clarinette, Cor et Basson. Oeuvre Posthume (1876). Leipzig: M. P. Belaieff, 1911. First edition. Score and parts. Upright folio (34 cm). 65, 11, 11, 11, 9 pp. [PN] 2874. Bound together with black cloth along spine (parts easily separated). Small abrasion to upper right corner of front wrapper, otherwise in fine condition throughout. (6776) \$200.00

191. **[Russian Music] Rimsky-Korsakow, Nikolai. (1844-1908).** 5 Mélodies, Op. 46 ["By the Sea"] - SIGNED. Leipzig: M. P. Belaieff, 1898. First edition. Upright folio (34 x 27 cm), 22 pp. [PN] 1625 - 1630. With text by A.K. Tolstoi. Signed and inscribed in brown ink on the title page by the composer. In the original yellow printed wrappers, slightly chipped along the edges and spine but holding strong and very good generally. Internally fine throughout, with the name of the recipient of the autograph inscription rather clumsily erased/scratched, but with the inscription and signature itself unaffected.

A rare inscribed copy of some of the composer's most charming and lyrical songs, with texts by Aleksey Konstantinovich Tolstoy. (6634) \$2,600.00

192. **[Russian Music] Rimsky-Korsakow, Nikolai. (1844-1908).** La Nuit de Mai. Leipzig: M. P. Belaieff, 1895. First Belaieff Edition. Piano -Vocal score. Upright folio. 260 pp. [PN] 979 (232, 1106, 1109, 1112, 1115, 1119, 1126, 1130). Original grey wrappers, decorative colorful title page in Russian with gilt lettering. Bound into later red cloth boards, in very fine condition.

Based on Nikolai Gogol's story "May Night, or the Drowned Maiden", Rimsky-Korsakow's "La Nuit de Mai" is an opera in three acts, four scenes with a libretto by the composer. It was first performed in St. Petersburg on 21 January (O.S. 9 January) 1880 at the Mariinsky Theatre and was conducted by Eduard Nápravník. (6774) \$400.00

193. **[Russian Music] Rimsky-Korsakow, Nikolai. (1844-1908).** Original Russian Cabinet Photograph. Rare original cabinet portrait photograph of the influential Russian composer. 10.5 x 16 cm and in very fine condition. (6556) \$600.00

194. **[Russian Music] Rimsky-Korsakow, Nikolai. (1844-1908).** Scheherazade d'Apres 'Mille et Une Nuits', Op. 35 - Full Score. Leipzig: M. P. Belaieff, 1889. First edition. 8vo (c.27 x 18cms). Chromolithographed title page, synopsis in Russian and French, music on pp. 3-227. [PN] 178. Modern cloth-backed paper boards, with publisher's front title-wrapper trimmed and affixed to front board. Covers worn, small tear in right margin of title page, inner gutters reinforced, overall a very good copy of this uncommon score.

One of the rarest publications by the Belaieff publishing firm, founded in 1885 by the Leipzig lumber magnate, Mitrofan Petrovich Belaieff. The elaborate and expensively produced color lithograph title pages, such as the one included here, rapidly became his trademark and they are highly prized by collectors today.

This copy accords with the descriptions of the copies in Oxford and the British Library. Fuld indicates a copy dated 1890, with plate numbers 178-180 and a different price on title (Fuld, p.487).

Rimsky-Korsakov's most popular work, Op. 35, is a symphonic suite composed in 1888 and based on The Book of One Thousand and One Nights, sometimes known as The Arabian Nights. The music was first performed in Saint Petersburg on October 28, 1888 conducted by the composer and was later adapted to a ballet for the Ballets Russes with choreography by Michel Fokine, an endeavor protested by the composer's widow. (5968) \$800.00

195. **[Russian Music] [Rimsky-Korsakow, Nikolai. (1844-1908)]Levenson, Boris. (1884-1947)** . Autograph Letter to Lawrence Tibbett. Autograph letter to the American baritone Lawrence Tibbett (1896 - 1960). 1 page, on the composer's New York letterhead. Nov. 3, 1925. In full: "Dear Mr. Tibbett. I was on Sunday afternoon at the Mecca Hall and enjoyed particularly your interpretation of Mousorgsky's [sic] songs under the beautiful accompaniment of Mr. La Forge. As a Russian composer I would like to introduce to you and Mr. La Forge my Russian songs, published by the Boston Music Co. with English translation. Please let me know if you would be interested to have them and I will gladly send you complimentary copies upon your request. Cordially, Boris Levenson." In fine condition, together with a publicity flyer from the composer, enclosed with the original letter and both from Tibbett's collection.

Born in Bessarabia, Romania, Levenson was a pupil of Nikolai Rimsky-Korsakov, before himself becoming a prominent composer and performer. The New York Times (April 4, 1922) praised his first US concert at Aeolian Hall and he settled in New York around this time. (6611) \$175.00

196. **[Russian Music] Tchaikovsky, Peter Il'yich. (1840-1893)** . Concerto No.3 pour Piano Op.75. Moscow: P. Jurgenson, [1894]. First edition. Piano score with reduction of the orchestral score for 2nd piano. Upright folio, gray printed wrappers. 51 pp. [PN] 19618. First edition in this arrangement, printed around the same time as the first edition in full score [with plate number 19616]. Fragile wrappers toned, some moderate chipping around edges and spine, small area of abrasion, otherwise fine and very clean throughout. Rare, Worldcat listing only 1 copy.

Tchaikovsky's Piano Concerto No. 3 in E-flat major, Op. post. 75, was begun as a symphony in E flat. The symphony was abandoned, only to become a single-movement Allegro brillante when published posthumously. Controversy remains, despite the composer's stated intentions, as to what form this concerto would have taken had Tchaikovsky completed it to his satisfaction. In a letter to Polish pianist and composer Sigismund Stojowski on October 6, 1893, Tchaikovsky writes: "As I wrote to you, my new Symphony [the Pathétique] is finished. I am now working on the scoring of my new (third) concerto for our dear Diémer. When you see him, please tell him that when I proceeded to work on it, I realized that this concerto is of depressing and threatening length. Consequently I decided to leave only part one which in itself will constitute an entire concerto. The work will only improve the more since the last two parts were not worth very much." (6765) \$400.00

197. **[Russian Music] Tchaikovsky, Peter Il'yich. (1840-1893)**. Original Russian Cabinet Photograph. Rare original lifetime Russian cabinet portrait photograph of the beloved Russian composer of the Romantic era. 10.5 x 16.5 cm and in very fine condition. (6551) \$1,400.00

198. **[Russian Music] Tchaikovsky, Peter Il'yich. (1840-1893)** . Trio pour Piano, Violon et Violoncelle, Op. 50. Moscow: P. Jurgenson, [1882]. Édition Originale, Nouvelle édition revue et corrigée par l'auteur. Upright folio, score and parts. Piano score with decorative title page printed in gilt, blue, yellow and red, with following page illustrated with a memorial wreath and the dedication "A La Mémoire d'Un Grand Artiste." 115, 23, 23 pp. [PN] 5020. Fragile outer wrappers toned, some moderate chipping around edges and spine, otherwise fine and very clean throughout. Rare.

Tchaikovsky's Trio in A minor, Op. 50 for piano, violin, and cello was written in Rome between December 1881 and late January 1882. It is subtitled "In memory of a great artist," in reference to Nikolai Rubinstein, his close friend and mentor, who had died on 23 March 1881. The work's first version was completed by late January 1882 and private performances were held in March and April. The work underwent considerable revision before its premiere on October 30 at a quartet concert of the Russian Musical Society in Moscow, where the piano soloist was Sergei Taneyev and the other performers remain unknown. (6766) \$450.00

199. **[Russian Music] Tchaikovsky, Peter Il'yich. (1840-1893); Rimsky-Korsakow, Nikolai. (1844-1908); Balakirev, Mily Alexeyevich. (1837 - 1910); Cui, César. (1835-1918); Rubinstein, Anton. (1829-1894); Borodine, Aleksandre. (1883-1887).** Rare Sammelband of Russian works for Voice and Piano or Piano Alone. A remarkable collection of first and early Russian editions bound together in a fine royal binding, full gray morocco morocco by Thierry, St. de Petit-Simier with his signature gilt, gilt title to spine, inner dentelles elaborately decorated and ruled in gilt, silked endpapers, pages edged in gilt and with a pair of interlocking letter Cs in sterling silver (5.5 x 5.5 cm) affixed to the front board. Silk endpages slightly deteriorated around edges, overall very fine throughout. The collection as follows, in the order in which the pieces are bound:

Cui, César. Opus 15, No. 9. ["Muzykal'nye kartinki"]. St. Petersburg: Bessel, [ca. 1879]. Title; 2-5 pp. [PN] 1492-1201.

Cui, César. Opus 7, No. 7. ["How clearly I recall the Night"]. St. Petersburg: Bessel, [ca. 1887]. Title; 2-3 pp. [PN] 2359.

Cui, César. "Smerkalos" [from Six Romances, Op. 10]. Moscow & St. Petersburg: Jurgenson, [1881]. Title; 2-3 pp. [PN] 3069.

Cui, César. Six Melodies for voice and piano, Op. 5 - No.2 - "Lyobov mertvetsa" ["A dead man's love"]. St. Petersburg: Johansen, [1858]. First Edition. Title; 2-15 pp. [PN] 316.

Borodine, Aleksandre. "Air de Kontchak et Récitatif. Morceaux séparés pour Chant et Piano No. 3. [Le Prince Igor]. Leipzig: M.P. Belaieff [ca. 1889]. Title; 2-9 pp. [PN] 119_156.

Borodine, Aleksandre. "Air de Wladimir, Prince de Galicie de l'opera 'Prince Igor'". St. Petersburg: Bessel, [ca. 1889]. Title; 3-9 pp. [PN] 1749. Text in French and Russian.

Rimsky-Korsakow, Nikolai. "Mayskaya noch' [May Night]" - Lied (Lewko). St. Petersburg: A. Buttner; Hamburg: D. Rahter, [1880]. Title; 3-9 pp. [PN] 2193.

Rimsky-Korsakow, Nikolai. "Snegurochka [The Snow Maiden]" No. 8. St. Petersburg: Bessel, [1880]. Title; 91 - 95 pp. [PN] 938.

Rimsky-Korsakow, Nikolai. "Vostochniy romans: Plenivshis' rozoy, solovey," 4 Songs, Op. 2, No. 2. Moscow: Jurgenson, [1886]. Title; 3-5 pp. [PN] 9816.

Rimsky-Korsakow, Nikolai. "Kolibel'naya," 4 Songs, Op. 2, No. 3. First Edition. St. Petersburg: Johansen, [1866]. Title; 2-3 pp. [PN] 4877.

Rimsky-Korsakow, Nikolai. "Nochevala tuchka zolotaya," 4 Songs, Op. 3, No. 3. First Edition. St. Petersburg: Johansen, [1866]. Title; 2-3 pp. [PN] 266.

Rimsky-Korsakow, Nikolai. "Na kholmakh Gruzii," 4 Songs, Op. 3, No. 4. First Edition. Moscow: St. Petersburg: Johansen, [1866]. Title; 3-5 pp. [PN] 267.

Rimsky-Korsakow, Nikolai. "Gonets," 4 Songs, Op. 4, No. 2. First Edition. St. Petersburg: Johansen, [1866]. Title; 2-5 pp. [PN] 269.

Rimsky-Korsakow, Nikolai. "V tyomnoy roshche zamolk solovey," 4 Songs, Op. 4, No. 3. First Edition. St. Petersburg: Johansen, [1866]. Title; 3-5 pp. [PN] 270.

Tchaikovsky, Peter Il'yich. Romance pour Piano. Op. 5. Moscow: P. Jurgenson, [ca. 1868]. First Edition. Illustrated title; 3-9 pp. [PN] 583.

Tchaikovsky, Peter Il'yich. La belle au bois dormant. Ballet en trois actes. Op. 66. No. 6 Valse. [Sleeping Beauty] Arrangement pour le piano par A. Ziloti [Siloti]. Moscow: P. Jurgenson, [ca. 1889]. First Separate Edition. Illustrated title; 3-11 pp. [PN] 16159.

Rubinstein, Anton. "Russia." Piano, four hands. Moscow: Jurgenson, [1882]. First Edition. Chromolithograph title; 2-43 pp. [PN] 4443.

Cui, César. "Scherzo" [First Scherzo, Op. 1]. Piano, four hands. St. Petersburg: Johansen, [1857]. First Edition.

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Title; 2-17 pp. [PN] 340.

Based on the letters B.A.B.E.G and C.C., Cui's Op. 1 was later orchestrated and its performance as such constituted his public "debut" as a composer when in 1859 it was performed under the baton of Anton Rubinstein and the auspices of the Russian Musical Society.

Balakirev, Mily. "1000 Years. Musical Picture for Orchestra" ["Rus" or "Second Overture on Russian Themes"]. Piano, four hands. St. Petersburg: Johansen, [1864]. First Edition. Title; 2 -27 pp. [PN] 356.

The symphonic poem Rus, the ancient name of Russia, was originally planned as a four movement work . This scheme was rejected in favour of a second Overture on Russian Themes, which was first performed at a Free School concert in April 1864. The publisher Johansen issued the work, now revised, in 1869, under the title Musical Picture 1000 Years In the 1880s Balakirev revised the work again giving it the title Rus (6038) \$4 000 00

200. **[Russian Music] Tchaikovsky, Peter Il'yich. (1840-1893) [Tchaikovsky, Modest. (1850 - 1916)].** The Life of Piotr Illyich Tchaikovsky - INSCRIBED by Modest Tchaikovsky to his brother's Doctor. Moscow & Leipzig: Jurgenson, 1901 - 1903. First edition. The rare complete set of three volumes published in pre-revolutionary Russia, with highly interesting and very special history and provenance, signed and gifted by the composer's younger brother Modest - a dramatist, librettist to his brother on several operas and eventually the author of this critical biography - to Tchaikovsky's physician, who was a trusted member of the Composer's household and present at the composer's death.

The Life of Piotr Illyich Tchaikovsky. In Russian, signed and inscribed by Modest Tchaikovsky to Doctor Lev Bertenson, Tchaikovsky's personal doctor. Complete set of 3 volumes, each approx. 22.5 cm. Original cloth binding with ornate gilt-stamped titles, with the personal stamp of Bertenson, and an additional pre-revolutionary Russian collector's POS and stamp. Bindings worn, hinges partially broken, lacking one of the portraits but otherwise complete, scattered foxing, soiling and wear, the age defects somehow rather beautiful in this case.

Author of several plays, Modest prepared the libretti for his brother's operas "The Queen of Spades" (1890) and "Iolanta" (1891), and for operas by Napravnik, Koreshchenko, Arensky and Rachmaninoff. Proficient in various foreign languages, he translated works by Corneille and Shakespeare into Russian and various Russian works into other European languages. After the composer's death, Modest Tchaikovsky helped to found the Tchaikovsky House-Museum at Klin (1895), where he became the director. His lasting legacy is the three-volume biography of his brother. Published less than a decade of Pyotr Ilyich's mysterious death in 1893, the present biography was the first published about this significant composer. (6763) \$2,800.00

201. **Saint-Saëns, Camille. (1835-1921).** "Aux conquérants de l'air" - Autograph Manuscript. Autograph Musical Manuscript dated and Signed, "C. Saint-Saëns 1921," his choral work entitled "Aux Aviateurs" [actually his op. 164, retitled "Aux conquérants de l'air" to avoid confusion with op. 134], 105 bars written in 18 four-stave systems with lyrics by Saint-Saëns, in French. Signed on the terminal page. For chorus of 2 equal voices and piano, 7 pages including title-page, oblong folio, printed staves; minor scattered soiling. [Algiers?], 1921.

The present work was solicited by Walter Damrosch, who was charged by music publisher Hinds, Hayden & Eldredge to obtain music that could be adapted for use in schools.

Autograph manuscripts from the influential French composer are seldom encountered. The present work is one of the composer's final compositions from his last year and is therefore of particular interest.

(6241) \$12,500.00

202. **Sarasate, Pablo de. (1844-1908).** 1872 New York Philharmonic Society Program. Single-sheet program from an 1872 New York performance of the Bruch Violin Concerto by great Spanish virtuoso fiddler-composer, listed here as "Senor P. Sarasate." Small stain in upper left corner, folds, else fine. (5676) \$185.00

203. **Sarasate, Pablo de. (1844-1908).** Autograph Musical Quotation and Cigarette Card. Two attractive pieces from the great Spanish violinist/composer, including a boldly penned AMQS of the open strings of a violin and an attractive vintage Wills Cigarette Card, featuring a bust portrait of Sarasate. On graph paper, measuring 4.75 x 2.5 inches, edges rough but overall fine.

(4076) \$250.00

204. **Schmitt, Florent. (1870 - 1858).** Autograph Letter. 1 page. Letterhead of the Institut de France. 26 April, 1941. Signed "Florent Schmitt." To the head of The Académie du Disque Français, Michel de Bry ["Cher Ami"]. Paper-clip stain at top margin, otherwise in very fine condition. An interesting and rather scarce letter from the influential French composer, pianist and critic.

In French, translated: "I love the Orient as my third homeland - without neglecting that Italy - where I lived - is the second - I cherish my voyages in Arabia, in Persia, in Afghanistan, and others of those unforgettable small countries nearby countries, even if I am ignorant of their languages. Also, I would wish for the initiative to acclimate to all of the complex and indispensable idioms recorded on the disk of Tower of Babel. [Signature followed by short postscript] Thank you for the photograph - but I am sad that our beautiful Antoinette is not shown there."

"Throughout his life, Schmitt was valued for his independent spirit and refusal to be identified with any school or group....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." After winning the 1900 Prix de Rome and spending a period in Italy, "he indulged his passion for travel, undertaking trips to Russia and North Africa, and in the autumn of 1903 accepting a French government mission to visit Greece and Turkey. Travel represented to him a symbol of freedom and a release from intellectual and social boundaries. Some of the works he composed during this time reflect these experiences: the piano duets, Feuillet de voyage and Reflets d'Allemagne (eight waltzes inspired by German and Austrian towns), the orchestral suite Musiques en plein air and the symphonic poem Sélamik (inspired by Islam and conceived for military band)." (Jann Pasler, Grove Online) (4111) \$350.00

205. **Schmitt, Florent. (1870 - 1858).** Soirs. 10 préludes pour le piano. Paris: Durand, [1911]. 37 pp. [PN] 5449. Printed wrappers, somewhat toned, a few paper repairs to spine, ownership signature on front free endpage, else fine. Hucher 1. (6769) \$50.00

206. **Schmitt, Florent. (1870 - 1858).** Trois Préludes pour le piano. Paris: Rouart, Lerolle & Cie., [1908]. 9 pp. [PN] 5329. Printed wrappers, scattered foxing, ownership signature on front wrapper, else fine. Hucher 1. (6778) \$30.00

207. **Schubert, Franz. (1797-1828).** Erbkönig - SIGNED. Wien: Cappi und Diabelli, [1821]. First edition. ERLKÖNIG. BALLADE von GÖTHER, in Musik gesetzt...von Franz Schubert. 1tes Werk [D. 328]. 15 pages, oblong 4to (23.2 x 32.2cm).

First edition of perhaps the composer's most famous song, with Schubert's abbreviated autograph signature ("FrSch"), paraph, and the number 149 to verso of final leaf, constituting his control mark. Engraved throughout, ownership inscriptions and ownership stamp to title, leading edge of title and lower right-hand corner of second leaf strengthened, a few tiny tears to margins, spine strengthened, some light spotting and browning. A very good, wide-margined copy overall, with strong impression.

Schubert composed his Lied, "Der Erbkönig", for solo voice and piano in 1815, setting text from the Goethe poem. Schubert revised the song three times before publishing his fourth version in 1821 as his Opus 1; it was cataloged by Otto Erich Deutsch as D. 328 in his 1951 catalog of Schubert's works. The song was first performed in concert on December 1, 1820, at a private gathering in Vienna, and received its public premiere on March 7, 1821, at Vienna's Theater am Kärntnertor.

"Perhaps Schubert's most famous 'Lied', receiving acclaim both during and after his lifetime....Schubert's setting captures both the psychological nuances and pictorial lyricism of Goethe's poem." (Lorraine Byrne, "Schubert's Goethe Settings," p. 228) (6457) \$12,500.00

208. **Scotti, Antonio. (1866-1936).** Large Signed Photograph as Scarpia, inscribed to Lily Pons. A fantastic example of this famous photograph of the Met's principal Italian baritone in his most celebrated role, inscribed to the great soprano, Lily Pons.

The striking oval photograph measures 33 x 23 cm (image) and is in fine condition. Scotti has inscribed the image in white ink: "A Mon chere amie / Lily Pons / Affectueusement / A. Scotti / N.Y. 5 Mar, 1933." In it's original frame, 37 x 29 cm overall.

Scotti's 1,213 Met performances between 1899 and 1933 included an astounding 217 Toscas. Though it does not fully come across from his only commercial recording from the opera - Scarpia's Act II address to Tosca ("Già, mi dicon venal") - Scotti was widely celebrated for the powerful intensity he brought to the role, one he performed opposite more than a dozen Toscas, beginning with the opera's U.S. premiere in 1901.

In the week prior to the present inscription, Scotti had attended the Met's 25th Anniversary Celebration for Gatti-Casazza, at which Pons had performed (2/26/33). One month prior, Scotti himself had sung his last performance at the Met ("L'Oracolo" on 1/20/33). (6510) \$1,200.00

209. **Shostakovich, Dimitri. (1906-1975).** Signed Photograph. Boldly signed halftone photograph from the esteemed Soviet composer whose 15 symphonies and large body of chamber and instrumental works occupy a place of central importance in the 20th-century repertoire. The page measuring 18 x 24 cm, boldly signed with his name alone in the lower blank margin and in very fine condition. The verso advertising the Royal Festival Hall 1960 appearance of the Leningrad Symphony under Eugene Mravinsky and "in the presence of Dimitri Shostakovich." (6622) \$1,400.00

210. **Shostakovich, Dimitri. (1906-1975).** Tahiti-trott (Tea for Two von Vincent Youmans) op.16 - FACSIMILE. [Hamburg]: Eine Publikation der Paul Sacher Stiftung, 1006. Faksimile des Partiturotographs. Festgabe zum 60. Geburtstag von Hermann Danuser, herausgegeben von der Paul Sacher Stiftung. 30 x 39, 71, 6 pp. Full color facsimile of Shostakovich's full score autograph of the orchestra arrangement of the musical hit "Tea for Two".

The composer evidently became acquainted with the Russian version of the song—called "Taiti-Trot"—in 1926 in the Meyerhold Theater, where it formed a number in a theater piece. The composer's arrangement (for large orchestra) dates from 1927 and was apparently composed in response to a challenge from conductor Nikolai Malko: after the two listened to the song on record at Malko's house, Malko bet 100 roubles that Shostakovich could not completely re-orchestrate the song from memory in under an hour. Shostakovich took him up and won, completing the orchestration in around 45 minutes. The original manuscript stayed in the possession of Malko until 1989, when it passed to the Paul Sacher Foundation. This publication, a festschrift honoring the 60th birthday of Hermann Danuser, presents for the first time a complete facsimile edition, accompanied by 5 essays and a reproduction of the 1926 Russian edition of "Taiti-Trot". (6870) \$100.00

211. **Spivakovsky, Tossy. (1907-1998).** Signed Program. Signed undated Community Concert Association (San Francisco) recital program from the outstanding violin virtuoso. Two file holes, otherwise fine.

Spivakovsky was famous for his violinistic idiosyncrasies – he famously held the bow above the frog – but left nearly 60 superb recordings covering a wide range of repertoire, including a lithe rendition of the Sibelius concerto with Tanno Hannikainen. He was the first to perform Bartok's Second Concerto in America (under Rodzinski) and a later performance by him in NY was deemed "first rate" by Bartok himself. (6079) \$75.00

212. **Spontini, Gaspare. (1774-1851).** 1829 Portrait Medal. A very fine original portrait medal of the celebrated composer of La Vestale. 51.5 mm, the edge 7 mm. Recto featuring a raised portrait bust and the text: "SPONTINIO EQUITI CLARO PRIMO MUSICI AGONIS SUI DIRECTORI / HAL. SAXON. D.X - SEPT. MDCCCXXIX" and signed "C. LOOS DIR." The verso with a laurel wreath and the text around the border: "LYRICAЕ TRAGOEDIAE PRINCIPI GERMANIA MERITORUM CULTRIX," with inside the wreath: "VESTALIS / CORTES / OLYMPIA / NURMAHAL / ALCIDOR / AGNES STAUF / MILTON / CET." Very fine. Andorfer & Epstein 288. (5650) \$250.00

213. **Spontini, Gaspare. (1774-1851).** Autograph Letter. An interesting letter from the celebrated composer, mentioning his most famous opera, *La Vestale*. 5 March, 1831. One double-sheet page, with integral address leaf. Addressed to his editor Adolf Schlesinger, signed at the conclusion and on the address leaf. In French, in part: "You asked me for *La Vestale*, and I'm hurrying to get it to you. You asked Mad. Spontini to send to Berlin my last copies of the Romances, and I now have none left to gift to my friend Bujac and to my poets; consequentially, I need to ask you the favor of sending me another 4 copies of the Album, and also 6 copies of each of my four Romances; on my trip, various friends will enjoy getting to know them."

La Vestale (The Vestal Virgin) was composed by Spontini to a French libretto by Etienne de Jouy. Written with the encouragement of Empress Joséphine, its premiere at the Opéra in Paris on December 15, 1807 established Spontini as one of the greatest Italian composers of his age. His contemporaries Cherubini and Meyerbeer considered it a masterpiece, and it was admired greatly by Berlioz and Wagner. (5056) \$900.00

214. **Spontini, Gaspare. (1774-1851).** Large Original Portrait Lithograph. Original portrait of the celebrated composer of *La Vestale*, with a facsimile autograph in the bottom margin. Portrait lithograph on chine appliqué, by Gregoire et Deneux after the original by Maurin, published by Rosselin in Paris, c. 1840. Measures an impressive 32.5 x 42 cm. A few small dings and light marks to margins, overall very fine. Catalogue of Engraved Dramatic Portraits, Harvard Theatre Collection, Vol. IV p. 98. (3135) \$165.00

215. **[Spontini, Gaspare. (1774-1851)] Jouy, Victor-Joseph Étienne de. (1764 - 1846).** *La Vestale* - Libretto, SIGNED Presentation Copy. Paris: Didot l'Ainé, 1807. First edition. Tragédie lyrique en trois actes ... le 11 décembre 1807. 4°. XVI, 46 pp. Inscribed on the title page by Jouy to Monsieur de Baupret, préfet du Palais Imperial. In a fine binding, full brown calf with gilt detailing on boards and along spine, with pages edged in gold. Spine cover and front joint loose, but holding and otherwise fine throughout.

Signed presentation first edition libretto from the librettist of Spontini's most celebrated opera. Written with the encouragement of Empress Joséphine, its premiere at the Opéra in Paris on December 15, 1807 established Spontini as one of the greatest Italian composers of his age and owing in part to its libretto, was characterized by the Institut de France as the best lyric drama of the day. Other opera librettos followed, including Spontini's "Fernand Cortez," Cherubini's "Abencérages," Méhul's "Les Amazones," and Rossini's "Guillaume Tell" (with Hippolyte Bis). (5057) \$1,700.00

216. **Stokowski, Leopold. (1882-1977).** Early Original Photograph. Early profile portrait photograph of the young conductor. 4.5 x 6.5 inches. In fine condition, with stamps on the verso. (6345) \$135.00

217. **Stokowski, Leopold. (1882-1977).** Fine Original Photograph. Unusual image of the conductor and his expressive hands. Back-stamped 1936, with a descriptive sheet on the verso: "He bends his fingers and music flows forth." 8.5 x 6.5 inches. (1157) \$135.00

218. **[Taglioni, Filippo. (1777 - 1871)].** "Ballet Schwerdt und Lanze" - 1826 Engraving. An engraving, "Ballet Schwerdt und Lanze." [Stuttgart: n. p., c. 1826.] 12" x 8 5/8" (including margins); minor dusting; very good. One of a series of souvenir engravings by anonymous artists of the Taglioni troupe in their three seasons at the Königliche Hoftheater, Stuttgart (1825-1828). It represents Louise Pierson and Marie Taglioni as Amazons and Paul Taglioni and Anton Stullmühler as Greek warriors in Filippo Taglioni's *Schwerdt und Lanze* (Stuttgart: 8 December, 1825).

"After touring Italy, 1796–8, he went to Paris to study with J.-F. Coulon, making his début at the Opéra in *La caravane* (1799). He worked at the Royal Opera, Stockholm, in 1803–4, and at the Hoftheater, Vienna, in 1805, before undertaking an extended European tour. Taglioni's importance lies mainly in his choreography for the premières, all at the Paris Opéra, of Auber's *Le dieu et la bayadère* (1830) and *Gustave III* (1833), Meyerbeer's *Robert le diable* (1831) and *Les Huguenots* (1836), and Halévy's *La Juive* (1835). That for Robert, including the famous 'Scène des nonnes' in which 50 dancers dressed in white wafted through the ghostly cloister, made theatrical history: the first ballet blanc, it proclaimed a new aesthetic, combining an airy style of dancing with the mysterious atmosphere of the spirit world. Soon afterwards, Taglioni gave up his artistic projects to devote himself to his daughter Marie's career, choreographing ballets to display her genius." (Maureen Needham, *Grove Music Online*) (6151) \$350.00

219. **Taglioni, Marie. (1804-1884).** Autograph Letter. Rare autograph letter from the most famous Italian ballerina of the Romantic ballet era, a central figure in the history of European dance. 1 page, both sides. February 14, 1878. On engraved letterhead, Taglioni pens a note to a young student, calling her "Ma chere petite Gisele," thanking her for the lovely card, expressing her hope to see her soon, noting that she is one of her favorite students, sending regards to her parents, sending her an embrace with all her heart. Scattered foxing, tape remnant along left edge, otherwise fine. 13.5 x 9 cm. (6672) \$275.00
220. **Tauber, Richard. (1891 - 1948).** Signed Photograph. Original 1946 recital program, boldly signed and dated beside the cover photograph of the Austrian tenor, one of the greatest singers of the 20th century. Rear page mounted to album page, otherwise fine. (4267) \$135.00
221. **Tebaldi, Renata. (1922-2004).** Signed Photograph as Desdemona. Vintage Troncone of Napoli photograph of the great soprano as Desdemona, boldly signed and inscribed in Napoli, 1953. 10 x 15 cm. Very fine. (5782) \$165.00
222. **Teyte, Maggie. (1888 - 1976).** Signed Photograph. Attractive signed postcard photograph of the celebrated English soprano, one of the greatest interpreters of French art song. In very fine condition, 9 x 14 cm. (5903) \$150.00
223. **Tibbett, Lawrence. (1896-1960).** Early Original Mishkin Photograph. Early original Mishkin photograph of the great baritone. 8 x 13 inches, in very fine condition. (4818) \$125.00
224. **Tibbett, Lawrence. (1896-1960).** Important Archive of Photographs, Letters, Diaries, Artwork from the Collection of Lawrence Tibbett. A fascinating and important collection of items from the personal collection of operatic baritone and entertainer Lawrence Tibbett. In three parts, as follows:
- A. Personal collection of photos & printed ephemera including approx. 175 vintage doubleweight gelatin-silver prints, the majority being 8" x 10", documenting the entire range of Lawrence Tibbett's Opera and musical performance career plus benefit appearances, separated generally by individual roles and including dozens of original Mishkin photographs; (2) scrapbooks of news and magazine clippings concerning Tibbett; a file of Tibbett's performance programs and pressbooks; Tibbett's hand-typed and hand-annotated journal of all appearances and performances from 1938 thru 1944 detailing locations, songs, accompanists, even encores; plus flyers, broadsides, etc. for his many and varied appearances, all from his own archive.
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- B. Personal collection of music and film celebrity autographs. Collection in 3-ring binder of approx. 30 celebrity signed vintage photographs, ALS, telegrams, contracts, etc., plus in separate envelope another 16 custom designed and printed Christmas cards from a variety of celebrity friends, most inscribed to Lawrence Tibbett with a few to his wife and sons; signatures and cards include such diverse personages as boxer Gene Tunney, Mary Pickford(1930, signed photo), author Rupert Hughes(Howard Hughes uncle), Opera divas Geraldine Farrar and Gladys Swarthout, composer and Fantasia narrator Deems Taylor, bandleaders Kay Kyser and Andre Kostelanetz, John "Jack" Huston(on his father's stationery), and President Herbert Hoover's wife Lou Henry(on White House stationery, dated 1929), in addition to several telegrams and autograph letter drafts with Tibbett's signature. Condition varies, though generally fine.
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- C. Original art portraits and caricatures from his personal collection, covering approx. 20 years of his career. Ranging in size from 5" x 8" to 11" x 15", all executed on paper or board in a variety of media, and including famous Opera roles as well as personality caricatures. (6610) \$3,600.00
225. **Tibbett, Lawrence. (1896-1960).** Lawrence Tibbett's engraved sterling silver tray commemorating "25 Years at the Met." Sterling silver (.345) 8" diameter tray "charger" which the Metropolitan Opera of New York presented to one of its longest-performing stars, Lawrence Tibbett, for 25 years of service. Fashioned by Georg Jensen, silversmith, of New York. Slight tarnishing, else unused condition. (6351) \$850.00
226. **Tosti, Sir Francesco Paolo. (1846-1916).** Autograph Letter. Autograph letter from the Italian song composer and singing teacher to both the Queen of Italy (Margherita of Savoy) and to the English royal family, including Her Majesty the Queen. One page, 19 January, 1907. Accepting the nomination for "Honorary Patron" of the "Societa Orchestrale Italiana-Giuseppe Verdi" of Philadelphia. Boldly signed.
- "He was a prolific composer to Italian, French and English texts, with a graceful, fluent melodic style that quickly found favour among singers of drawing-room songs and ballads; the ballad 'alla Tosti' also found many imitators. His Vocal Albums, the 15 duets Canti popolari abruzzesi, and later songs such as Mattinata and Serenata all enjoyed great success." (Grove Online) (1834) \$175.00

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227. **Vaughan, Sarah. (1924-1990).** Her "Sassie" License Plate. Fun item from the great American jazz vocalist and pianist, a gifted song stylist known for her rich voice and perfect pitch and for her salty speech and playful which earned her the nickname, "Sassy Sarah." Her custom "Sassie" California license plate, which was on the car she drove around town (and which continued to be driven, as per the registration ticket, by her daughter) and which were sold at her estate auction. (4891) \$500.00

228. **Vaughan, Sarah. (1924-1990) & Basie, Count. (1904 - 1984).** Signed Portrait on LP Cover. Boldly signed LP cover portrait from the great American jazz vocalist and pianist. Corners and edges a little rough and toned, the portrait and signatures in fine condition and including the LP itself in apparently good condition. (6514) \$250.00

229. **Viotti, Giovanni Battista. (1755 - 1824).** 20 First Edition Violin Concerti. Paris: Various Publishers, c. 1782-18???. An extremely rare copy of Viotti's first 20 violin concerti (of 29), all separate issues bound together, including many rare first editions. Modern red boards, three-quarter black leather. With scattered foxing and a few title pages stained or rebacked, some pages with early expert paper repairs or reinforcements, generally fine.

Viotti, an Italian violinist and composer, "was the most influential violinist between Tartini and Paganini and the last great representative of the Italian tradition stemming from Corelli. He is considered the founder of the 'modern' (19th century) French school of violin playing, and his compositions, among the finest examples of Classical violin music, exerted a strong influence on 19th-century violin style." (Grove Online)

1er [number supplied in ink] Concerto A Violino Principale. Paris: Chez Le Sr. Sieber, [1782]. Violino Principale. Title; 2-9 pp. Engraved. [no PN]. Signed by the publisher on the titlepage. 2 copies listed in Worldcat, none in the United States. Also laid in is an engraved fragment of the Violino Primo part of the Adagio, with pencil & red pencil markings.

Collection des Concertos Pour le Violon ... No. 2. Paris: chez Richault, [c. 1862]. Violino Principale. Title; 2-8pp. Engraved. [PN] 757. No copies listed in Worldcat.

Troisieme Concerto A Violon Principal. Paris: Chez Le Sr. Sieber Musicien, [c. 1790]. Violino Principale. Title; 1-5 pp. Engraved. [PN] 753. Signed by the publisher on the titlepage. 2 copies listed by Worldcat, none in the United States. Significant staining, pages rebacked. Markings in red pencil on pp. 1-2; markings in pencil throughout.

Collection des Concertos Pour le Violon ... No. 4. Paris: chez Richault, [c. 1862]. Violino Principale. Title; 2-7pp. Engraved. [PN] 806. A few light markings in pencil. No copies listed in Worldcat.

5e [number supplied in ink] Concerto Pour Violon. Paris: chez Sieber père, [c. 1790]. Violino Principale. 2-8pp. Engraved. [PN] 821. Signed by the publisher on the titlepage. 2 copies listed by Worldcat, one in the United States. Pages rebacked, markings in red pencil on p.3; markings in pencil throughout.

Collection des Concertos Pour le Violon ... No. 6. Paris: chez Richault [c. 1862]. Violino Principale. Title; 2-9pp. Engraved. [PN] 838. No copies listed in Worldcat.

Collection des Concertos Pour le Violon ... No. 7. Paris: chez Richault [c. 1862]. Violino Principale. Title; 2-7pp. Engraved. [PN] 865. Light markings in pencil, including "Doigtiers copiés sur l'edition de mon gd père B." No copies listed in Worldcat.

8e [number supplied in ink] Concerto Pour Violon. Paris: chez Sieber et Fils [c. 1798]. Violino Principale. Title; 2-10pp. Engraved. [PN] 922. Stamped by the publisher on the titlepage. Light markings in pencil. 4 copies listed by Worldcat, none in the United States.

9e [number supplied in ink] Concerto Pour Violon. Paris: chez Sieber père [c. 1813]. Violino Principale. Title; 2-8pp. Engraved. [PN] 939. Signed by the publisher on the titlepage. 4 copies listed by Worldcat.

Collection des Concertos Pour le Violon ... No. 10. Paris: chez Richault [c. 1825]. Violino Principale. Title; 1-9pp. Engraved. [PN] 954. Stamped by the publisher on the title page. No copies listed in Worldcat.

Collection des Concertos Pour le Violon ... No. 11. Paris: chez Richault [c. 1862]. Violon Principal. Title; 2-11pp. Engraved. [PN] 9845. Stamped by the publisher on the title page. No copies listed in Worldcat.

Concerto pour Violon ... 12 Concerto. Paris: S. Richault [c. 1850]. Violon Principal. Title; 1-13pp. Engraved. [PN] 9846. Stamped by the publisher with a different address on the title page. No copies listed in Worldcat.

13 [number supplied in ink] Second Suite de Concerto a Violon Principale. Violino Principale. Paris: Chez Naderman [c. 1803]. Title; 1-6; 8-11pp. Engraved. [PN] 932. Stamped by the publisher on the title page. 1 copy listed in Worldcat, not in United States.

14e [number supplied in ink] Concerto a Violon Principal. Edition Corrigée. Violino Principale. Paris: Chez Melles Erard [pasted over existing, publisher, possibly Corbeaux, c. 1821]. Title; 2-6, 8-11pp. Engraved. [PN] 281. No copies of this edition listed in Worldcat.

Solos pour le Violon ... 15e [number supplied in pencil] Concerto. Violino Principal. Paris: Chez Me. Joly [c. 1820]. Title; 1-12pp. Engraved. [PN] 282. No copies listed in Worldcat.

16e [number supplied in ink] Concerto Pour Violon. Violon Principal. Paris: Chez Sieber père, [c. 1813]. Title; 2-9pp. Engraved. [PN] 1377. Signed by the publisher on the title page. No copies listed in Worldcat.

Seconde Suite de Concerto a Violon Principale ... No. 17 [number supplied in ink]. Violino Principale. Paris: Chez Naderman, [c. 1803]. Title; 2-9pp. Engraved. [PN] 936. Signed by the publisher on the title page. No copies listed in Worldcat.

No. 18e Concerto a Violon Principal. Violino Principale. Paris: Chez Naderman, [c. 1803]. Title; 1-9pp. Engraved. [PN] 935. One copy listed in Worldcat.

19e [number supplied in ink] Concerto Pour Violon. Violino Princip'o. Paris: Chez Sieber et Fils, [c. 1815]. Title; 1-14pp. Engraved. [PN] 1423. Signed by the publisher on the title page. No copies listed in Worldcat.

Solos pour le Violon ... 20 [number supplied in ink] Concerto. Violon Principal. Paris: Chez Me. Joly, [c. 1820]. Title; 2-6; 8-11pp. Engraved. [PN] 370. Stamped by the publisher on the title page. One copy listed in Worldcat.
(4124) \$3 000 00

230. **Viotti, Giovanni Battista. (1755 - 1824).** Original Stipple Engraving. Original 18th century stipple engraving of the celebrated Italian violinist and composer. The engraving by W. Arndt after the portrait by P. Guérin, published by Breitkopf & Härtel. 18.5 x 23.5 cm. In fine condition, the page somewhat irregularly trimmed, a few spots of foxing, mostly outside the plate.

Viotti, an Italian violinist and composer, "was the most influential violinist between Tartini and Paganini and the last great representative of the Italian tradition stemming from Corelli. He is considered the founder of the 'modern' (19th century) French school of violin playing, and his compositions, among the finest examples of Classical violin music, exerted a strong influence on 19th-century violin style." (Grove Online)

(6682)

\$300.00

231. **Wagner, Richard. (1813 - 1883).** Autograph Signed Note on his Visiting Card. Rare original printed visiting card of the composer, signed and addressed with a note to Carl Runkwitz (1850 - 1942), the construction supervisor of the Festspielhaus at Bayreuth. Dated 13 May, 1874, Wagner asks that Runkwitz to show a certain Herr Jackson around the (in progress) Theater. 6 x 9 cm, a few small stains and areas of toning, overall fine.

In her diary entry of this date, Cosima Wagner records: "An American tracks us down, he has been sent here by the New York Herald to write reports on the theater, and he wants to spend a week here." Presumably, the Mr. Jackson of the present note is this American journalist. (6587) \$3,500.00

232. **Wagner, Richard. (1813 - 1883).** CDV Portrait Photograph. Striking CDV portrait photograph of the great composer, issued by Pierre Petit of Paris and with his imprint on the verso. 6.5 x 10 cm. A few stray marks, overall in very fine condition. (4805) \$250.00

233. **[Wagner, Richard. (1813 - 1883)] Shaw, George Bernard. (1856-1950).** The Perfect Wagnerite: A Commentary on the Ring of the Nibelungs - SIGNED FIRST EDITION. London: Grant Richards, [1898]. First edition. Signed and inscribed later [London, 23 May 1930] on the half-title page: "Dear Mrs. Malcolm, Yes: this is a first edition. There was / no previous publication in any form." Small 8vo, 140 pp. Cloth. Two bookplates, hinge at half-title cracked, else fine. Housed in a custom clam shell box.

Shaw's philosophical commentary on Richard Wagner's *Der Ring des Nibelungen*, was offered to those enthusiastic admirers of Wagner who "were unable to follow his ideas, and do not in the least understand the dilemma of Wotan." According to Shaw: "I write this pamphlet for the assistance of those who wish to be introduced to the work on equal terms with that inner circle of adepts...The reason is that its dramatic moments lie quite outside the consciousness of people whose joys and sorrows are all domestic and personal, and whose religions and political ideas are purely conventional and superstitious. To them it is a struggle between half a dozen fairytale personages for a ring, involving hours of scolding and cheating, and one long scene in a dark gruesome mine, with gloomy, ugly music, and not a glimpse of a handsome young man or pretty woman. Only those of wider consciousness can follow it breathlessly, seeing in it the whole tragedy of human history and the whole horror of the dilemmas from which the world is shrinking today."

Shaw later noted of this first edition that "there is an uncorrected blunder even in the title, where the Nibelung's Ring is called the Ring of the Niblungs. My knowledge of German was apparently pure impressionism. Political changes obliged me to add several prefaces to later editions; and the final chapters obsolesced rapidly and had to be rewritten." (6242) \$1,400.00

234. **[Wizard of Oz] Arlen, Harold. (1905-1986)** . Inscribed "Wizard of Oz" Decca Recording. 1940 Decca Recording Release "Wizard of OZ" original (78) record set. Inscribed on the inner front sleeve: "For Hy + Frances/ Sincerely / Harold Arlen".

Original first pressing 1939 - 1940 Decca Recording Release. Decca Trade Mark Registered - Manufactured in U.S.A. (DLA 1840-1849) Album 74 (8 sides). Album covers disbound at spine, records and sleeves in otherwise fine condition with an exceptionally bold and clear autograph.

The recipient of the autograph is possibly Hy Zaret (1907 - 2007), American Tin Pan Alley lyricist and composer best known as the co-author of the 1955 hit "Unchained Melody", one of the most recorded songs of the 20th century. (6502) \$1,800.00

235. **[Wizard of Oz] Bolger, Ray. (1904 - 1987) [Bull, Clarence Sinclair. (1896 - 1979)].** Original Photographs. Pair of 10 x 13 inch doubleweight original 1938 C.S. Bull photographs of the beloved entertainer, most famous for his performance as The Scarecrow in "The Wizard of Oz." Both of the present "study in motion" photographs show Bolger during the filming of "Rosalie." One photograph in fine condition, the other with creases and tears to edges. (6767) \$165.00

236. **[Wizard of Oz] Garland, Judy. (1922 - 1969).** Signed Photograph. Unusual original concert photograph of the beloved singer and actress, signed and inscribed to the late singer/actor Judd Jones, who early in his Broadway career was known as Davy Jones: "To Dave - May life be good to you, Judy." 19 x 23 cm. Stamped on the verso by the photographer Zen Arthur. Some surface crazing, torn area at bottom of photograph extending just to edge of signature archivally repaired from verso and otherwise fine. Directly from Jones's estate and with a copy of the NY Times Obituary for Jones. (6821) \$800.00

237. **[Wizard of Oz] Haley, Jack. (1898 - 1979).** Signed Photograph. Glossy oblong 8 x 10 inch photograph of Haley in his most famous role, as the Tin Man in the Wizard of Oz, shown here with Dorothy, the Scarecrow and the Cowardly Lion. Boldly signed and inscribed, "To Jeanna from the 'Tin Man' Jack Haley." (5037) \$300.00

238. **[Wizard of Oz] Harburg, E.Y. [Edgar Yipsey] (1896 - 1981).** "Over the Rainbow" - SIGNED. New York: Leo Feist, [1939]. Original printed sheet music for the celebrated song "Over The Rainbow," boldly signed and inscribed on the cover by the lyricist: "For Emily / with the kissing face / Yip Harburg." Slightly toned around the edges, else fine.

A rare and desirable piece from the lyricist of *Over The Rainbow*, *Brother Can You Spare A Dime*, *Paper Moon* and other celebrated songs. He was blacklisted for his left-wing political activity in the 1940s; no longer able to work in Hollywood, he returned to New York, where he began to write a series of musicals with social messages, including *Bloomer Girl* and *Finian's Rainbow*. (6368) \$850.00

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239. **[Wizard of Oz] Lahr, Bert. (1895-1967).** Autograph Signature and Photograph. Autograph from the Tony Award-winning American actor and comedian best remembered today for his role as the Cowardly Lion and the farmworker Zeke in the classic 1939 movie "The Wizard of Oz," but well known during his life for his work in burlesque, vaudeville, and Broadway. The present signature was obtained - and so written at the foot of the page by the collector - after Lahr's performance in "Two on the Aisle" at the Shubert Theatre, Boston on April 2, 1952. Page measures 10.5 x 12.5 cm. Nicely matted together with a glossy 8 x 10 inch photograph of Lahr as the Cowardly Lion. (3869) \$350.00

240. **[Wizard of Oz] LeRoy, Mervyn. (1900 - 1987).** It Takes More Than Talent - Inscribed to Busby Berkeley. New York: Knopf, 1953. First edition. Hardcover in dj. 300 pp. Inscribed on the first free endpage: "For Buz - who I love, and who really knows that 'It takes more than Talent' / Mervyn 1953." Jacket heavily chipped with rear inner panel separated, otherwise fine throughout.

A fantastic association copy, inscribed by the Oscar-winning American director of such classics as "I Am a Fugitive from a Chain Gang" and "The Bad Seed" and producer of "The Wizard of Oz" to the director and choreographer, whose lavish, elaborate dance numbers defined the look of movie musicals in the 1930s and 1940s.

(6655)

\$300.00