




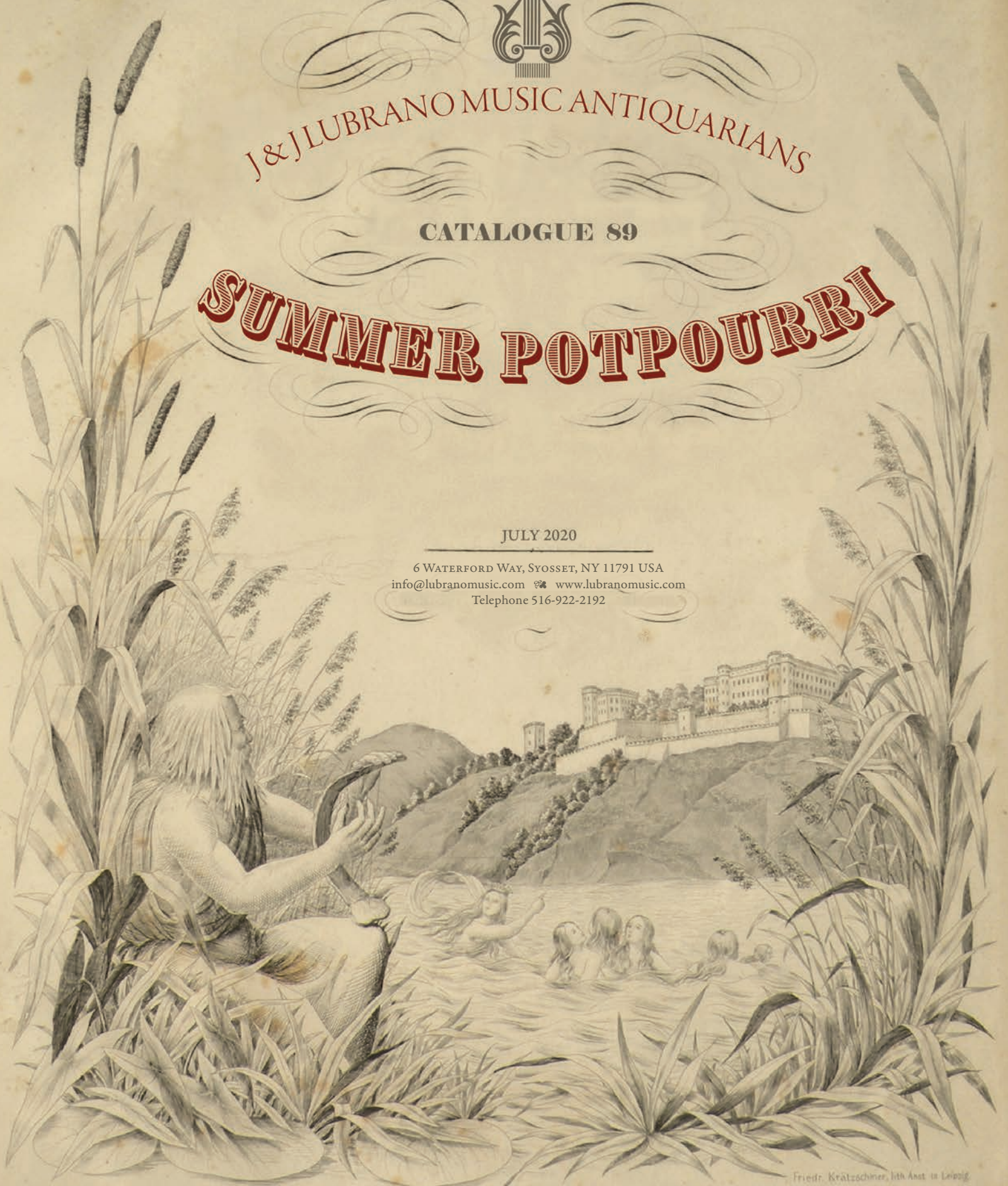
J & J LUBRANO MUSIC ANTIQUARIANS

CATALOGUE 89

SUMMER POTPOURRI

JULY 2020

6 WATERFORD WAY, SYOSSET, NY 11791 USA
info@lubranomusic.com  www.lubranomusic.com
Telephone 516-922-2192



Friedr. Krätzschner, lith. Anst. in Leipzig.

CONDITIONS OF SALE

Please order by catalogue name (or number) and either item number and title or inventory number (found in parentheses preceding each item's price). Please note that all material is in good antiquarian condition unless otherwise described.

All items are offered subject to prior sale. We thus suggest either an e-mail or telephone call to reserve items of special interest.

Orders may also be placed through our secure website by entering the inventory numbers of desired items in the SEARCH box at the upper right of our homepage. We ask that you kindly wait to receive our invoice to ensure availability before remitting payment. Libraries may receive deferred billing upon request.

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

We accept payment by:

- Credit card (VISA, Mastercard, American Express)
- PayPal to info@lubranomusic.com
- Checks in U.S. dollars drawn on a U.S. bank
- International money order
- Electronic Funds Transfer (EFT), inclusive of all bank charges (details at foot of invoice)
- Automated Clearing House (ACH), inclusive of all bank charges (details at foot of invoice)

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



Please visit our website at

www.lubranomusic.com

where you will find full descriptions and illustrations of our entire inventory.



Members

Antiquarians Booksellers' Association of America

International League of Antiquarian Booksellers

Professional Autograph Dealers' Association

Music Library Association

American Musicological Society

Dance Studies Association

&c.

Cataloguers

Robert C. Simon

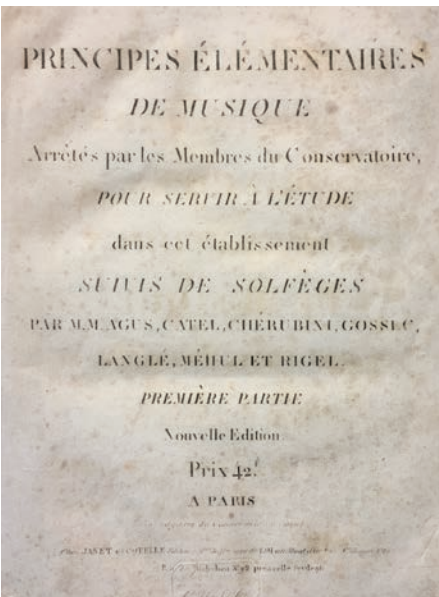
Leslee V. Wood

© J & J Lubrano Music Antiquarians LLC July 2020

Early 19th Century Solfege

1. AGUS, Giuseppe ca. 1725-1803

Principes Élémentaires de Musique Arrêtés par les Membres du Conservatoire, Pour servir à l'étude dans cet établissement Suivis de solfèges ... Première partie Nouvelle édition. Prix 42.f. Paris: Janet et Cotelle [PN IP], [1824].



Folio. Contemporary green cloth-backed dark blue boards. [i] (title), [i], (part title of "Premiere Partie—Livre Premier"), [ii] (official statements and declarations concerning the adoption of the book by the Paris Conservatoire, dated 1815), 35, [i] (part title of "Premiere Partie—Livre Second"), 51, [i] (blank), [i] (part title of "Premiere Partie—Livre Troisième"), 52-154, [i] (contents, referring to "Livre Premier"), [i] (blank) pp. Engraved. Handstamp of E. Troupenas to foot of title; blindstamp of "Imprimerie de Conservatoire de Musique C. Mos & Cie." Handstamp of

"Abonne... Mlle Girard Rue Lamartine, 54 Paris" to head of pp. [ii], 1, and 15. Annotations in pencil in an unknown hand to "Livre Premier"; some notes redrawn in pencil in "Livre Second." Binding worn, rubbed and bumped; spine torn and partially detached. Some leaves including front matter of "Livre Premier" moderately, remainder slightly foxed; impression light.

Second edition, second issue of a theory textbook created by a collective of teachers from the Paris Conservatoire: Agus; Charles-Simon Catel; Luigi Cherubini; François-Joseph Gossec; Honoré François Marie Langlé; Étienne-Nicolas Méhul; and Henri-Jean Rigel. Dated according to the catalogue of the Bibliothèque nationale de France, Paris. The first edition was published in 1799 and the first issue of the second edition in 1816. Except for the general title all pages were re-engraved for the second edition. The Troupenas handstamp dates from after 1831, when that publisher took control of the stock of the Paris Conservatoire. The first names of Agus and Rigel are in dispute; in the case of "Rigel," the question is whether the name refers to Henri-Joseph Rigel (1741-1799) or his son Henri-Jean (1770-1852). (25429) \$80

Late 18th Century Airs by Dalayrac, Dezède, Floquet, Grétry, Piccinni, Rousseau, et al.

2. AMÉ, Leonard fl. ca. 1780

Recueil d'Airs Choisis dans differens Operas Comiques Et Ariettes de diverses Auteurs arrangés Pour deux Violons ou Flûte et Violon ... N. 1 [-10] Prix 1 [livre] 16s. [First violin part only]. Paris: Frere Md. et Graveur de Musique, [ca. 1780].



Oblong octavo. Contemporary half leather with marbled boards, raised bands on spine. [i] (title), 2-11, [i] (blank), [i] (title), 2-11 (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank) pp. Engraved. Several titles with "Gravé par Madame Frere" printed at lower margin. Some pages with partial watermarks at upper edge. With the manuscript name "De Gourvoux" to title of No. 1. With annotations in both ink and pencil to margins including numerical notation to inner margin of title. Includes music by Dalayrac, Dezède, Floquet, Grétry, Piccinni, J.J. Rousseau, and others. Binding quite worn, with spine lacking at head and foot. Light foxing and soiling; some minor dampstaining; occasional slight loss, tears, and/or repairs to outer edges, not affecting music.

Probable First Edition. Rare. RISM BII, p. 302 (one copy only, at the Bibliothèque nationale). Collection Musicale André Meyer, p. 16. From the renowned collection of André Meyer, Paris. (25069) \$400

First Performed in 1823

3. AUBER, Daniel-François-Esprit 1782-1871

[AWV 8]. *La Neige Opéra en Trois Actes Paroles Françaises[!] & Italiennes ... Arrangé pour le Piano Forte No. Prix: 36f. La Traduction Italienne est faite par Mr. Balocchi.* [Piano-vocal score]. Paris: Maurice Schlesinger [PN M.S. 380.], [ca. 1824-1825].



Folio. Full mid-tan cloth, upper with original series title ("Collection des Chefs d'oeuvres Dramatiques Modernes des Ecoles Italienne, Française et Allemande 1ère Série) laid down with "Livraison" number and title of work completed in contemporary manuscript), early owner's initials gilt ("J.B.") to lower outer corner. 1f. (title), [1] (cast list, table of contents), 2-176 pp. Engraved. Title with lithographic vignette and publisher's handstamp. Table of contents with melodic and textual incipits for each number. Binding somewhat worn,

bumped, and stained; partially detached. Slightly worn, soiled, and foxed, heavier to some leaves; several signatures partially detached; occasional small tears to outer margin, not affecting text; occasional minor show-through and offsetting.

Probable First Edition. Schneider pp. 64-65 (with an extra title-leaf not present in either our copy, the Bavarian State Library copy, or copies described in OCLC). Lesure p. 390.

An opéra-comique to a libretto by E. Scribe and G. Delavigne, *La Neige* was first performed at the Opéra-Comique in Paris (Salle Feydeau) on October 9, 1823.

Auber (1782-1871) was the foremost composer of opéra comique in nineteenth-century France. His operas enjoyed great success not only in his native France but also in Germany, Denmark, and England. In addition to his activities as a composer, Auber was for a time the director of the Paris Conservatoire.

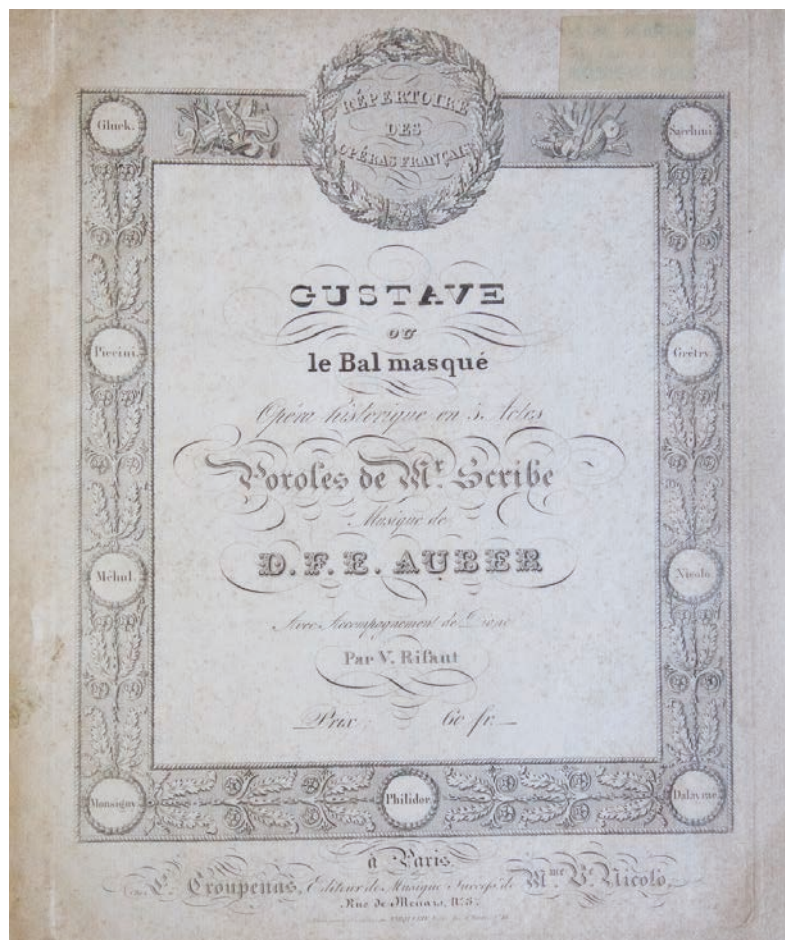
(25586)

\$285

With Considerable Influence on Verdi's *Un ballo in maschera*

4. AUBER, Daniel-François-Esprit 1782-1871

[AWV 23]. *Gustave ou le Bal masqué Opéra historique en 5 Actes Paroles de Mr. Scribe ... Avec Accompagnement de Piano Par V. Rifaut Prix: 60 fr.* [Piano-vocal score]. Paris: E. Troupenas [PN 682. O., 682], [1833-1834].



Folio. Full modern black leatherette with raised bands on spine, titling gilt, decorative blue endpapers. 1f. (title), 1f. (cast list and table of contents), [1] (blank), 2-398 pp. Engraved. With the handstamp of Troupenas's successor, Delloye, to lower margin of title. Engraved and printed by Marquerie, Frères. Title within decorative borders, within which is printed "Répertoire Des Opéras Français" together with the surnames of noted opera composers. Some leaves with double pagination. Small piece of tape laid down over handstamp of former owner, J.M. Martin, to upper outer corner of title; his handstamp and "212" to cast leaf; handstamp to first page of music. Binding slightly worn; endpapers faded at margins. Slightly worn, soiled, and foxed; impression occasionally light; first signature partially detached.

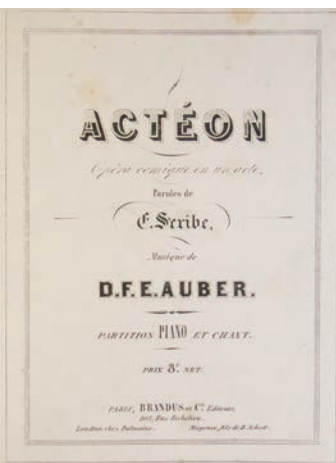
First Edition. Scarce. Schneider p. 708. Lesure pp. 137-138, 416-420. According to Lesure, this edition was probably printed in 1833. Delloye, whose handstamp appears in this copy, absorbed Troupenas's firm in October, 1834.

Gustave ou le Bal masqué was first performed at the Opéra in Paris on February 27, 1833. It "was performed 168 times in Paris (after the end of April 1834 they were partial performances only), and it was also successful in England and Germany. As late as 1877 it was performed in Vienna as *Die Ballnacht*. The opera had considerable influence on Verdi's *Un ballo in maschera*: *Gustave III* contains Auber's most developed 'parlante' scene, similar to those that Verdi introduced in his operas after *Macbeth*." Herbert Schneider in *Grove Music Online*.

Auber (1782-1871) was the foremost composer of opéra comique in nineteenth-century France. His operas enjoyed great success not only in his native France but also in Germany, Denmark, and England. In addition to his activities as a composer, Auber was for a time the director of the Paris Conservatoire.
(25578) \$450

Later Edition of *Actéon*

5. AUBER, Daniel-François-Esprit 1782-1871 [AWV 26]. *Actéon Opéra comique en un acte. Paroles de E. Scribe ... Partition Piano et Chant. Prix 8.F net.* [Piano-vocal score]. Paris: Brandus et Cie. [PN T. 1407], [after 1850].



Quarto. Quarter mid-tan calf with marbled boards and black leather title label gilt to spine. 1f. (title), 93, [i] (blank) pp. Title lithographed, music engraved. Additional plate number to pp. 1 and 8: B. et Cie 8252. Spoken dialogue not included. Publisher's handstamp to lower right corner of title. Handstamp, «Achat de Musique neuve et d'occasion C. Pugno 19 Quai des Gds Augustins Paris,» to front flyleaf. Spine partially detached. Impression occasionally weak; some leaves lightly foxed.

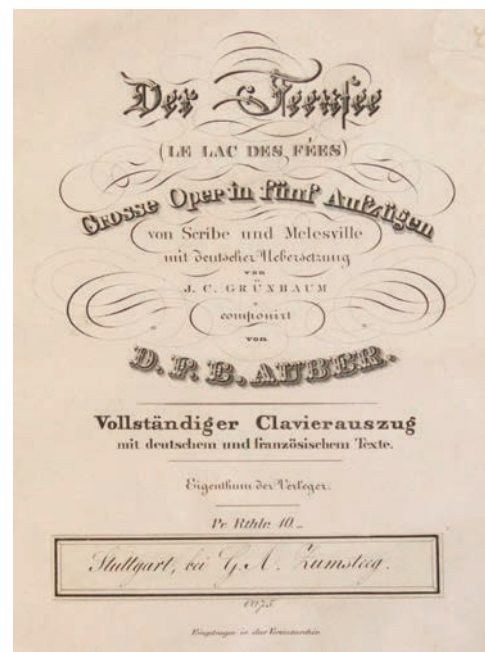
A reissue of the first edition of 1843. Schneider p. 842. Brandus took the edition over from Troupenas (whose business he bought in 1850), adding his own plate number to the outer pages of the first signature.
(25280) \$75

"One of Auber's Best" Overtures, with an Important Mise en Scène

6. AUBER, Daniel-François-Esprit 1782-1871

[AWV 32]. *Der Feensee (Le Lac Des Fées) Grosse Oper in fünf Aufzügen von Scribe und Melesville mit deutscher Uebersetzung von J.C. Grünbaum ... Vollständiger Clavierauszug mit deutschem un französischem Texte. Eigentum der Verleger. Pr. Rthlr. 10.* [Piano-vocal score]. Leipzig: Breitkopf & Haertel [PNs 6075; 6075 (1)-6075 (4)-6075 (6); 6075 (8)-6075 (17); 6248 (6075); 6249 (6075)];, [1839-1840].

Folio. Full modern gray-tan boards with original decorative title laid down, spine with printed title label. 1f. (title), 1f. (table of contents), 12 (cast list, German libretto), 3-280 pp. Engraved. Title with publisher's handstamp to blank lower margin with "Stuttgart, bei G.A. Zumsteeg" overpaste. Binding slightly worn and bumped. Some leaves lightly dampstained at inner margins; final signatures with heavier staining and cockling; occasional foxing; several pages with the handstamps of "K.K St." and the "Bibliothek d. W. Hochschule f. Musik Stuttgart," occasionally touching text.



First German edition. Scarce. Schneider p. 996. OCLC nos. 165951327, 165539506, 634653857, 84317277 (4 complete copies, only one of which is in the U.S., at Harvard).

Le Lac des fées was first performed at the Opéra in Paris on April 1, 1839. "The opera is more important for its mise en scène than for its music. The descent of the fairy-sisters to the lake is a vehicle for elaborate stage effects and ballet sequences. That scene and a madness-dream sequence in Act 4 reflect the strong influence that the convent scene from Meyerbeer's *Robert le diable* continued to wield at the Opéra. Though the opera had only 30 performances, its overture, one of Auber's best, remained popular in France throughout the 19th century." Laurie Shulman in *Grove Music Online*.

(25584) \$200

Later Edition of *La Part du Diable*

7. AUBER, Daniel-François-Esprit 1782-1871

[AWV 36]. *La Part du Diable Opéra comique en 3 actes, Paroles de E. Scribe ... Partition Piano et Chant. Prix 12 F. net.* [Piano-vocal score]. Paris: Brandus et Cie. [PN T. 1413], [?after 1858].

Quarto. Dark green morocco-backed dark green pebbled cloth boardswith "M.B J." gilt to upper with decorative border gilt, raised bands on spine with decorative compartments gilt, titling gilt, all edges gilt. 1f. (title), [1] (cast list and contents), 2-165, [i] (blank) pp. Title lithographed, music engraved. Spoken dialogue not included. Publisher's handstamp, "G. Brandus & S. Dufour," to lower right corner of title. Oval handstamp, "Achat livres et musique A. Cisnéros 4 et 6 Rue Dauphine Bordeaux," to upper right corner of front flyleaf and title and to upper left



corner of first page of music. Impression occasionally weak; some offsetting and foxing, especially to first and final leaves and outer margins.

A re-issue of the 1849 edition of the piano-vocal score. Schneider p. 1142. Brandus took the edition over from Troupenas, whose business he bought in 1850; against his custom, he did not add his own plate number to the outer pages of the first signature. The handstamp, "G. Brandus & Dufour," dates from 1858-72.

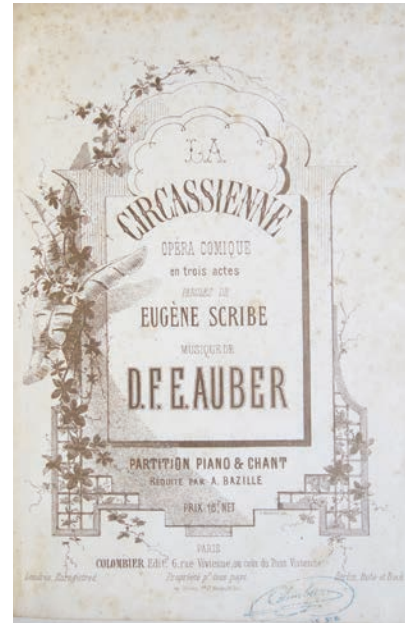
First performed in Paris at the Opéra-Comique on January 16, 1843.
(25283) \$90

One of Auber's Last Operas, Praised as His "Most Youthful, Clever, and Refined Music"

8. AUBER, Daniel-François-Esprit 1782-1871

[AWV 48]. *La Circassienne Opéra Comique en trois actes Paroles de Eugène Scribe ... Partition Piano & Chant Réduite par A. Bazille Prix 18f net.* [Piano-vocal score]. Paris: Colombier [PN C. 2587], [1861].

Large octavo. Quarter dark red leather with "E. Carlier" and rules gilt to upper; spine in ruled compartments with titling gilt. 1f. (title with decorative border lithographed by A. Barbizet), 1f. (named cast list and contents), 357, [i] (blank) pp. Lithographed. Spoken dialogue not included except for cue lines preceding each musical number. Performance-related annotations in pencil to pp. 98-119. Binding worn, rubbed, and bumped. Title and some additional leaves moderately foxed, remainder slightly foxed; publisher's handstamp to lower right corner of title, slightly trimmed; offsetting to pp. 234-35.



First Edition. Schneider p. 1414.

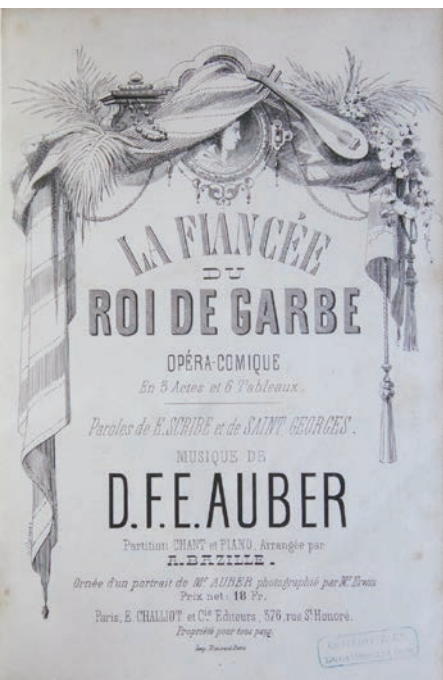
"*La circassienne* was one of Auber's last operas, composed when he was nearly 80 years old. His librettist, Eugène Scribe, had been Auber's regular collaborator since 1823 and had written the libretto for his greatest success, *Fra Diavolo*. The opera was premiered by the Opéra-Comique in Paris on 2 February 1861 in a production directed by Ernest Mocker. In his review of the premiere for *Le Ménestrel*, Jacques Heugel praised the score as Auber's 'most youthful, clever, and refined music,' admirably adapted to Scribe's witty libretto and demonstrating once again that he was 'the French musician par excellence'. He went on to describe the opening night as 'a true success' with the audience 'in raptures'... However, the opera's success proved to be short-lived. In October 1861 an adapted English version of *La circassienne* was given three performances by the Caroline Richings opera company in Philadelphia, but it received no performances in Europe outside of France. It remained in the Opéra-Comique's repertoire for only one year with a total of 49 performances." Wikipedia.

(25279) \$250

Auber's Last Opera to a Scribe Libretto

9. AUBER, Daniel-François-Esprit 1782-1871

[AWV 49]. *La Fiancée du Roi de Garbe Opéra-Comique En 3 Actes et 6 Tableaux. Paroles de E. Scribe et de Saint Georges ... Partition Chant et Piano, Arrangée par A. Bazille. Ornée d'un portrait de Mr. Auber photographié par Mr Erwin [Hanfstaengl] Prix net: 18 Fr.* [Piano-vocal score]. Paris: E. Challiot et Cie. [PN E. C. et Cie. 3042], [1864].



Large octavo. Quarter dark green morocco with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (title within decorative border lithographed by A. Barbizet), 1f. (with laid-down photographic portrait of Auber by Erwin Hanfstaengl, dated "Paris 1863"), [i] (blank), [i] (named cast list), [i] (contents), [i] (blank), 308 pp. Lithographed. Printer's note to foot of p. 1: "Imp: Michelet, 6, r. du Hasard." Publisher's handstamp to lower right corner of title. Spoken dialogue not included except for cue lines preceding some musical numbers. Binding slightly worn, rubbed, and bumped. Front matter moderately, first

pages of music slightly foxed; one leaf partially detached.

First Edition. Schneider p. 1435.

First performed on January 11, 1864, this is one of Auber's last operas and his very last to a libretto by Eugène Scribe (1791-1861). *La Fiancée du Roi de Garbe* is distinct from Auber's earlier opera *La Fiancée* (AWV 17, 1829), the libretto to which is also by Scribe. (25281) \$300

Lithograph Including Portraits of Six Characters from the Opera and Scenes from Three Acts

10. AUBER, Daniel-François-Esprit 1782-1871

Le Domino Noir. Opéra en trois Actes. Paris: Turgis, [ca. 1837].

Lithograph by Turgis after Adam depicting small full-length role portraits of six principal characters (Brigitte, Lord Edford, Angele, Gil Perès, Hyacinthe, and Horace de Massarena et Juliano) and one scene from each of Acts I, 2 and 3 of the opera within a double line border and incorporating decorative elements. 286 x 209 mm. + wide margins. Slightly foxed, somewhat heavier to blank margins; slightly browned from former matting.



An opéra comique in three acts to a libretto by Eugène Scribe, *Le Domino Noir* was first performed in Paris at the Opéra-Comique (Salle Bourse) on December 2, 1837.

"*Le domino noir* was Auber's most successful opéra comique in Paris, with over 1200 performances by 1909. The many surprising twists in its plot, a notable feature of opéra comique, also made it popular in Germany and England (the London première was on 18 January 1838), and it was translated into most European languages. Auber's music not only brings out the humour and wit of the libretto's couplets and features many dance rhythms, but also displays depths of expression, as in the minor-key section of the overture, in Massarena's 'Amour, viens finir mon supplice', and in Angèle's 'Le trouble et la frayeur' and its interpolated bolero, 'Flamme vengeresse'. Auber proved himself a shrewd dramatist in his use of parlando over an independent instrumental theme and in his choice of motifs to suit various situations. He imported a discreet Spanish flavour with two boleros and the popular aragonese, 'La belle Inès fait florès'. Angèle's bolero became a worldwide success as 'La gitana' or 'El jaleo de Jeres.'" Herbert Schneider in *Grove Music Online*.

No. 1 in a series of operatic lithographs published by Turgis. (24781) \$175

Portrait of the Composer

11. AUBER, Daniel-François-Esprit 1782-1871

Portrait etching by Edmund Hédouin (1820-1889) after Paul Delaroche (1797-1856), bust-length. [Paris], [1858].



278 x 213 mm. Some light browning and spotting, but in very good condition overall. Printed on china paper laid down to wove mount.

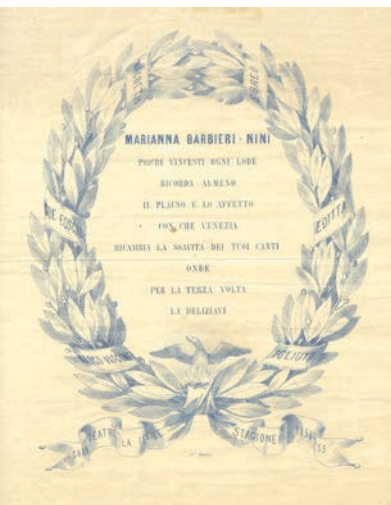
Kinsky 302.
(23225)

\$340

Tribute to the Noted Soprano

12. BARBIERI-NINI, Marianna 1818-1887

Large broadside tribute to the noted Italian soprano celebrating her success at La Fenice in Venice. [?Florence]: Draghi, [ca. 1855].



Text printed in dark blue within a decorative oval wreath with a phoenix and sunburst to lower portion and titles of the operas in which Barbieri-Nini performed to a ribbon around the wreath, "Gran Theatro La Fenice Stagione 1854-55" to foot. 395 x 415 mm. Lithographically printed. Slightly worn and soiled; creased; several tears to margins.

"... in 1840 [Barbieri-Nini] made a disastrous first appearance at La Scala in Donizetti's *Belisario*. Shortly afterwards she broke her contract with

the impresario Merelli and joined Lanari's troupe in Florence. Here she made a second, and this time triumphant, debut in Donizetti's *Lucrezia Borgia*. For the next 15 years she sang with great success throughout Italy and in Barcelona, Madrid and Paris. She was a highly dramatic singer with a powerful voice, particularly effective in the title roles of Donizetti's *Anna Bolena* and Rossini's *Semiramide*. She created three Verdi roles, *Lucrezia* in *I due Foscari* (1844, Rome), *Lady Macbeth* (1847, Florence) and *Gulnara* in *Il corsaro* (1848, Trieste)." Elizabeth Forbes in *Grove Music Online*.

(24788)

\$165

His "Compositions Exhibit Considerable Charm"

13. BARTHÉLEMON, Francois-Hippolyte 1741-1808

[Op. 9]. *Six Quartettos for Two Violins a Tenor [i.e., viola] and Violoncello; Composed & humbly Dedicated (by Permission) to His Royal Highness, The Duke of Gloucester &c. &c. &c ... Op. IX. Pr. 10/6.* [Parts]. London: Wm. Napier [PN 135], [ca. 1783].

Folio. Disbound. Violino Primo: [1] (title), 2-16 pp.; Violino Secondo: [1] (title), 2-16 pp.; Viola: [1] (title), 2-15, [i] (blank) pp.; Violoncello: [1] (title), 2-15, [i] (blank) pp. Engraved. Secondary pagination added in ink; measure numbers added in pencil in a modern hand throughout. Quite browned at spine; slightly worn; occasional foxing; some leaves closely cropped at outer margin; all leaves detached.



First Edition. BUC p. 88. RISM B1114 (4 copies only, at the British Library, the University of Cambridge, the Library of Congress, and the Moravian Archives in Bethlehem, PA).

Barthélemon, a French composer and violinist, lived in London from 1764. "He was clearly one of the best violinists of his time. Burney commented on Barthélemon's 'powerful hand and truly vocal adagio'..."

Barthélemon's compositions exhibit considerable charm, but lack originality or a clearly developed personal style. Neal Zaslaw and Simon McVeigh in *Grove Music Online*.

(25646)

\$260

Bellini Writes to Count Apponyi Referring to *I puritani*

14. BELLINI, Vincenzo 1801-1835

Autograph letter signed "Bellini" to Count Rodolphe Apponyi. 2 pp. of a bifolium. Octavo. Dated Monday morning. Postmarked [?]January 12, 1835.



With "Weynen Superfin" blindstamped to upper portions of leaves. Integral address panel with the recipient's name and the address of the Austrian Embassy in Paris to final page. With fully intact red wax seal. In Italian and French (with translation). Slightly worn and stained; creased at folds and overall; small perforation to upper edge of first leaf; lacking small portion of right edge of second leaf with no loss of text.

Bellini tries to secure the Count a place at the première of his latest opera and invites the Count's wife to one of its dress rehearsals.

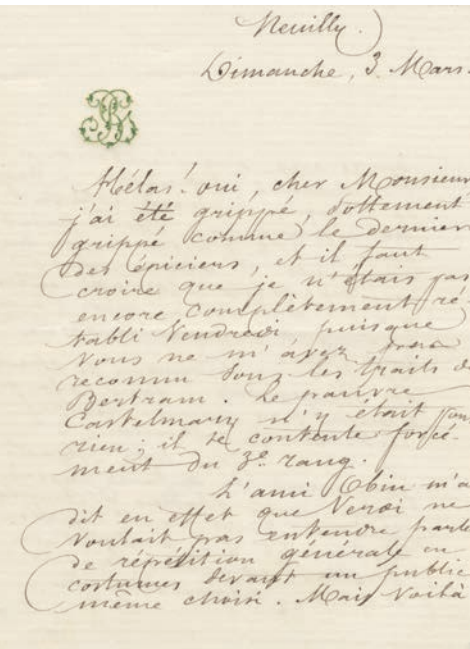
"... I met your cousin at Madame Graham's and I begged him to tell you that I had gone to the Bureau des Italiens to try to grant your wish... therefore, if the day of the first performance falls on a day when the halls are occupied almost entirely by subscribers, you'll get priority... Tell [the Countess] I am sorry I am not yet able to leave my desk, since I'm always working on the opera. I hope she will want to honor me by coming to some dress rehearsal, to give me advice with her delicate musical taste..."

The opera to which Bellini refers was undoubtedly *I puritani*, his last work. Commissioned by the Théâtre Italien in Paris in 1834, *I puritani* premiered there on January 24, 1835, just twelve days after the writing of this letter. Bellini died later that year, on September 23. Apponyi was a member of a Hungarian noble family associated with many important musicians of the day. (24226) \$6,000

Belval Writes on Contemporary Composers, Singers, and the Premiere of a New Verdi Opera

15. BELVAL, Jules-Bernard 1819-1876

Autograph letter signed “J. Belval” to unidentified correspondent.



3 pp. of a bifolium. 12mo. Dated Neuilly, Sunday, March 3 [1867]. In black ink on personal stationery with embossed monogram printed in green at head. In French (with translation). Slightly worn; creased at folds.

An interesting letter in which Belval mentions no fewer than three important composers (Hector Berlioz, Félicien David, and Giuseppe Verdi), three singers associated with the Paris Opéra (Louis-Henri Obin, Armand Castelmarty, and Pauline Guéymard-Lauters), and the premiere of a new

Verdi opera. Because Belval had the flu, he was unable to sing Bertram in a recent performance of Meyerbeer’s *Robert le Diable*; Castelmarty, a bass “of the third rank,” had to replace him. Belval will sing in Meyerbeer’s *Les Huguenots* the following day. He has also asked Guéymard-Lauters to secure two seats for his correspondent for the first performance of Verdi’s opera, because he has heard, via Obin, that the composer does not want a public dress rehearsal. Finally, he wishes to enlist the expertise of David and Berlioz regarding some musical matter.

“My friend Obin told me in effect that Verdi did not wish to bear talk of a dress rehearsal before the public, even a chosen one. But it has been twelve years that I have heard the same alarms with regard to every new opera. Therefore do not despair yet... I have asked Madame Gueymard to get herself signed up for two numbered seats at the theatre for the first performance. They are intended for you, in case the public is not admitted to the dress rehearsal... In principal, the choice of two composers as experts would only reassure me by half, if I had not myself influenced Mr. Félicien David to decide to accept the task, and if in time Mr. Berlioz, to whom I recounted the affair, did not agree with me. Obin went to speak to them both; he could enlighten them much better than I about the disproportion of the two roles...”

Belval, a French bass, “studied at the Paris Conservatoire and

made his début in 1846 at Antwerp. After singing in Toulouse, Lyons, the Hague, Ghent and Brussels, he was engaged at the Paris Opéra, making his début in 1855 as Marcel in *Les Huguenots*. His roles included Bertram (*Robert le diable*), Balthazar (*La favorite*), Walter Furst (*Guillaume Tell*) and Zaccharie (*Le prophète*). He took part in many premières and created Gargantua in Labarre’s *Pantagruel* (1855), the Count of Poitou in Halévy’s *La magicienne* (1858), Soloman in Gounod’s *La reine de Saba* (1862), Archbishop Turpin in Mermet’s *Roland à Roncevaux* (1864), Don Pédro in *L’Africaine* (1865) and King Claudius in Thomas’ *Hamlet* (1868)... he made his last appearance at the Opéra in 1875 as Cardinal Brogni in *La Juive*, at the public inauguration of the Palais Garnier... His voice was a deep bass, ample in size and dark in tone.” Elizabeth Forbes in *Grove Music Online*.

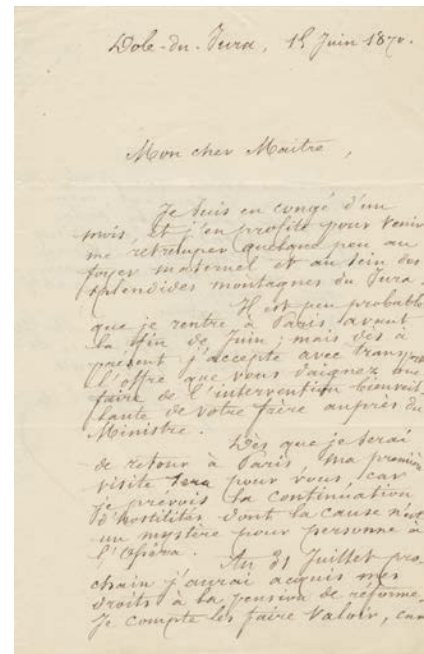
The Verdi opera to which Belval refers is most probably *Don Carlos*, which premiered at the Paris Opéra on March 11, 1867. Louis-Henri Obin, Pauline Guéymard-Lauters, and Armand Castelmarty created, respectively, the roles of Philip II, Eboli, and the monk (Charles V) for the first performance. (24096) \$350

Lawsuit at the Opéra

16. BELVAL, Jules-Bernard 1819-1876

Two autograph letters signed “J Belval” concerning a lawsuit at the Paris Opéra.

– 2 pp. of a bifolium. Octavo. Dated Dole-du-Jura, June 15, 1870. In black ink. In French (with translation). Slightly worn; creased at folds and slightly overall. Belval has taken advantage of his one-month leave to visit his maternal home. Although he will probably not return to Paris before the end of June, he gratefully accepts his correspondent’s intercession on his behalf (via a brother who is close to the Minister). As soon as Belval returns to Paris, he will visit his correspondent, because he anticipates a continuation of hostilities, the cause of which “are a mystery to no one at the [Paris] Opéra.” “Next July 31st, I will have acquired my rights to [my] retirement pension [la pension de réforme]. I intend to exercise them, because I confess to you that I do not have the fortitude, even with the prospect of the ‘grand



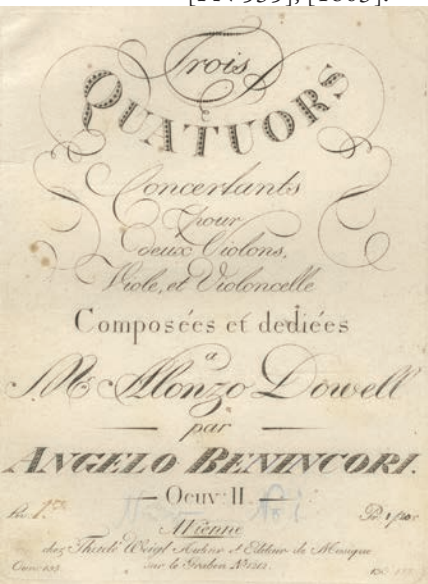
pension' in five years, to continue to live with a director so false and with so little honor as Mr. Perrin."

– 5 pp. 12mo, ca. 134 x 107 mm. Dated Neuilly, August 20, 1870. In black ink. On personal stationery with embossed monogram printed in green at head. In French (with translation). Slightly soiled and creased. Belval recounts in great detail his ongoing dispute with the director of the Paris Opéra, Mr. Émile Perrin, and asks for his correspondent's advice and his intervention. He has somewhat changed his mind since June 15: he would like finish his twenty years of service at the Opéra, so he can receive his full pension, but the director has refused: "I request the continuation, pure and simple, of my contract, the upholding of my position at the Opéra until the completion of my twenty years of service—I have 15! ... The Director ... maintains and writes to me that I am free from the 31st of July [18]70, the date of the expiration of my engagement, and that he is not forced to keep me. His objective ... is to impose an annual reduction of 10,000 francs on my appointments." Belval claims that Perrin's dismissal is illegal for two reasons: first, because the Ministry must approve of the dismissal, and second, because an artist in the full possession of his faculties cannot be dismissed. Belval has written to Mr. Gautier, an important government official, but he has not received a response. It may be necessary to present his case to the State Council [Conseil d'Etat]. (23634) \$250

"Devoted to the Composition of String Quartets"

17. BENINCORI, Angelo 1779-1821

Trois Quatuors Concertants pour deux Violons, Viols, et Violoncelle Composées et dédiées a Mr. Alonzo Dowell ... Oeuv II. Liv. [1re] Pr. [1]ff[20]x. Vienne: Thadé Weigl [PN 535], [1803].



Folio. Unbound. Violino Primo: [1] (blank), 2-7, [i] (blank) pp.; Violino Secondo: [1] (blank), 2-5, [i] (blank) pp.; Viola: [1] (blank), 2-5, [i] (blank) pp.; Violoncello: 1f. (title), [1] (blank), 2-5, [i] (blank) pp. Engraved. With plate numbers 135, 136, and 137 to title. Manuscript titling in blue pencil in German to all blank pages preceding music; note to foot of title in same hand and pencil: "Nur No. 1;" occasional corrections in lead and blue pencil. Impression occasionally light; some minor stains; Viola part dampstained at upper

margin; inner bifolium of Violoncello part reinforced with tape with spine reinforced with paper tape.

Weinmann, Weigl p. 48. Van der Straeten II, p. 70.

"[Benincori] was one of the few Italian composers of the early nineteenth century devoted, under the spell of Haydn, to the composition of string quartets. His early quartets fuse influences from Giovanni Battista Viotti and Haydn with sometimes bizarre results, rather eccentric in harmony and melody, but significantly surpassing the average quartet production of their time." Alessandro di Profio in *MGG 2*. (25655) \$150

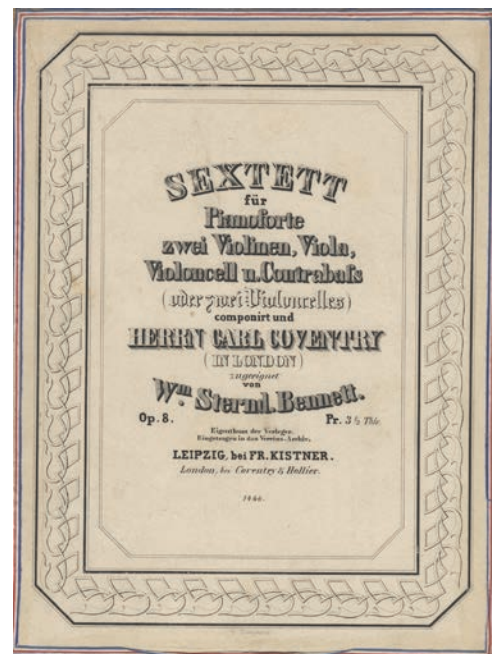
First Edition of Bennett's Sextett

18. BENNETT, William Sterndale 1816-1875

[Op. 8]. [Sextett für Pianoforte zwei Violinen, Viola, Violoncell u. Contrabass (oder zwei Violoncelles) componirt und Herrn Carl Coventry (in London) zugeeignet... Op. 8. Pr. 31/2 Thlr.]. [Parts]. Leipzig: Fr. Kistner ... London: Coventry & Hollier, [1846].

Folio. Unbound. Laid into handmade leather-backed portfolio with original title laid down to upper. Piano: 3-35 pp.; Violin I: 8 pp.; Violin II: 8 pp.; Alto: 8 pp.; Violoncello I: 8 pp.; Violoncello II: 8 pp.; Contrabass: 8 pp. Engraved. Moderately browned; some staining; lacking title leaf; final leaf torn at inner margin and laid down to rear board of portfolio; each part with previous owner's signature "Chr. Dauer 15/7, 1927".

First Edition. Scarce. Williamson E.1. (23614) \$125



Berlioz Writes Regarding *Les Troyens*

19. BERLIOZ, Hector 1803-1869

Autograph letter signed "H. Berlioz," possibly to Georges Hainl, conductor of the Paris Opéra.

Il faudra pour l'orchestre exécuter
l'un des Hautbois qu'il apporte son cor anglais;
les 3 flûtes, le Gros caisse, le
Canon,
trois personnes pour jouer les petites
cymbales et le tambourin, dans l'air
de danse où il n'y a ni timbales
ni G. Caisse.

à vous H. Berlioz

quand vous voudrez nous nous verrons pour
les mouvements.

2 pp. of a bifolium. Octavo. Dated ca. late October 1864-1865. In French (with translation). Slightly worn and stained; creased at folds.

An important letter in which Berlioz includes information for the first playbill of a projected concert performance of excerpts from his grand opera, *Les Troyens*. He lists the names and addresses of the singers who are to appear: Mme. [Anne] Charton-Demeur, Mlle. [Palmyre] Wertheimer, Mr. [Jules] Montjauze, Mr. [Louise-Émile?] Wartel, Mr. Péront, Mr. Legrand, and Mlle. Estagel. He also mentions a Mr. [Prosper] Bagier, likely the director of the Théâtre-Italien in Paris. Finally, he includes a number of special woodwind and percussion instruments that must be added to the orchestra.

"Here are the addresses and a short agenda... You will find the last five artists at the Théâtre Lyrique on evenings when they play *Violetta*... [You] will include the names of the artists only later, in order not to upset Mr. Bagier."

Berlioz was the leading French composer, conductor, and critic of his age. "In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance... and though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century." Hugh Macdonald in Grove Music Online.

Although Berlioz finished *Les Troyens* in 1858, it was not performed in its complete form until years after his death, in 1890. The première of Acts 3-5, which included several of the singers mentioned in this letter, occurred at the Théâtre Lyrique in Paris on November 4, 1863. The performance mentioned in this letter may have taken place in late 1864 or 1865. ("Violetta," i.e. the French version of Verdi's *La Traviata*, enjoyed 102 performances at the Théâtre Lyrique between October 27, 1864 and 1865). The intended recipient of this letter was perhaps Georges Hainl (1807-1873), conductor of the Paris Opéra and the Société des Concerts du Conservatoire from 1863 until 1872.

(23289)

\$4,200

Important Autograph Document Regarding the Requiem

20. BERLIOZ, Hector 1803-1869

Important autograph document signed "H. Berlioz" detailing costs for the first performance of the Requiem, op. 5, ca. 1837.

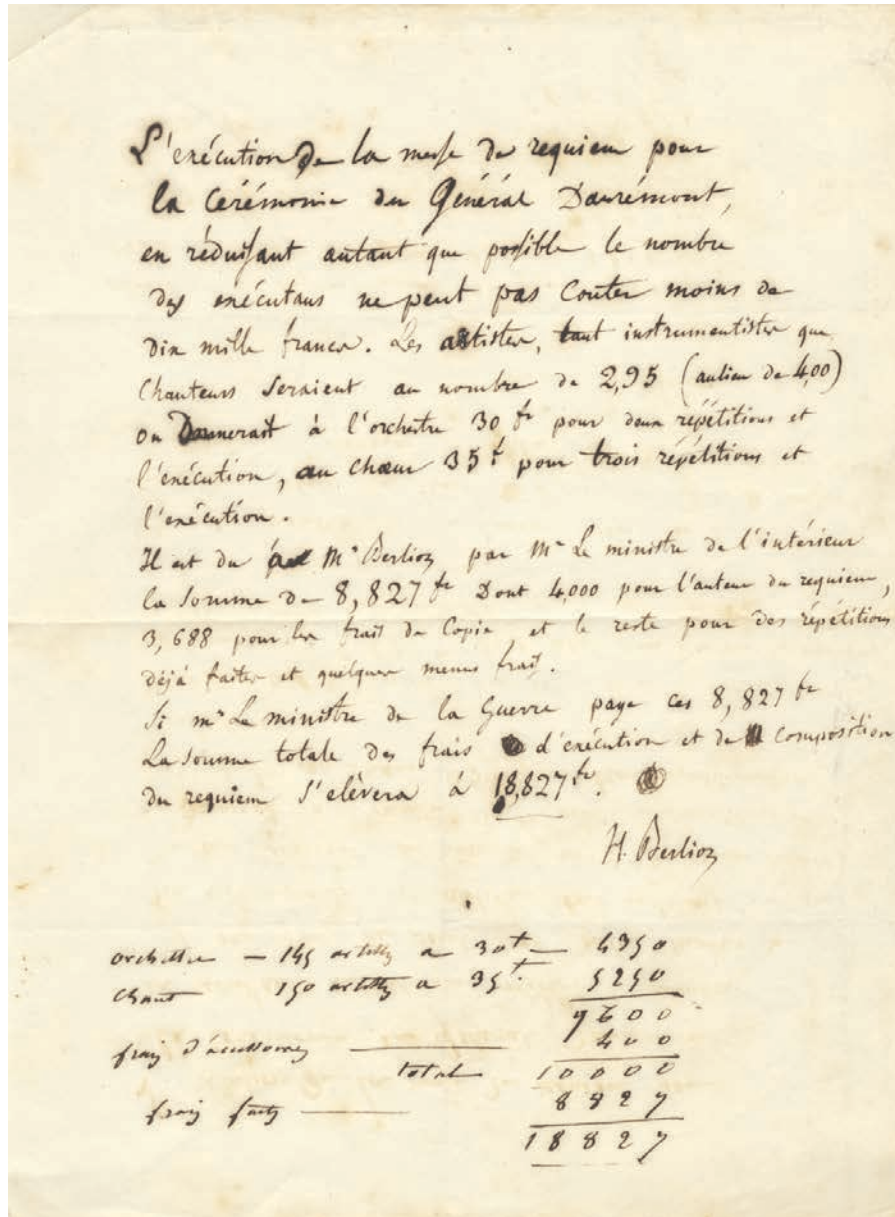
1 page. Folio. In French (with translation). Slightly worn; creased at folds; a few very small holes as a result of ink oxidation.

Berlioz outlines fees for musicians, singers, and tuners and costs for rehearsals, composition, and copying associated with the premiere of the work.

"In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance... and though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century." **Hugh Macdonald in Grove Music Online.**

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

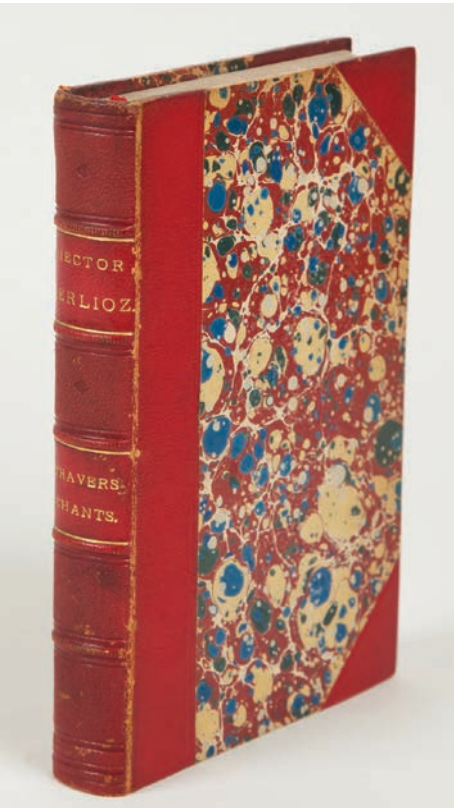
"[Berlioz] admits that when the chance of composing a Requiem came his way he fell on it like a man possessed... The opportunity was a philanthropic commission set up by Gasparin, Minister of the Interior, in order to re-establish the prestige of sacred music, and Berlioz was the first to receive such a commission. It was briskly composed, in a fever of inspiration, in the summer of 1837, but as is the way with bureaucratic patronage, the performance was cancelled for political reasons after Berlioz had gone to the expense of copying the parts and engaging performers. Only after urgent appeals and persistent complaints was an excuse found for staging the performance after all: the death of a French general in the war of conquest in Algeria... So the Requiem was first heard in the church of the Invalides... in a ceremony of pomp and grandeur which the French do with particular style. It was a stirring public occasion and although it was marred for Berlioz by the conductor Habeneck taking a pinch of snuff at the most dramatic entry of the Tuba mirum (the truth of the anecdote is disputed), it signified for him the blessing of official approval and the wider knowledge in Parisian circles of how powerful and novel his music was. No one was left in any doubt of the force and originality of Berlioz's genius..." Macdonald: *Berlioz*, pp. 33-34. (23354)



**From Over 30 Years
of the Composer's Musical Journalism**

21. BERLIOZ, Hector 1803-1869

A Travers Chants Études Musicales, Adorations, Boutades et Critiques ... Deuxième Édition. Paris: Michel Lévy Frères, 1872.



Octavo. Half red morocco with red marbled boards, raised bands on spine in blindruled compartments with small decorative blindstamp, red title label gilt, marbled endpapers. [i] (half-title), [i] (publisher's note), 1f. (title), 1f. (dedication), 352 pp. (table of contents to pp. 351-352). Binding slightly worn, rubbed and bumped. Occasional light soiling and very minor browning; some marginal markings in pencil; pp. 97-108 misbound between pp. 72-73.

Second edition. Hopkinson 86A.

"A Travers Chants is the collection of writings [Berlioz] himself selected from his thirty-odd years of musical journalism. These essays cover a wide spectrum of intellectual inquiry:

Beethoven's nine symphonies and his opera, Fidelio; Wagner and the partisans of the "Music of the Future"; Berlioz's idols - Gluck, Weber, and Mozart. There is an eloquent plea to stop the constant rise in concert pitch (an issue still discussed today), a serious piece on the place of music in church, and a humorous and imaginative account of musical customs in China. But Berlioz's writings also contain biting satire and ridicule - of opera singers, of the Academy, of dilettantism." Indiana University Press online. Legouvé (1807-1903), the dedicatee, is remembered as much for his accomplishments as a French dramatist as he is for his pioneering work as a lecturer and propagandist on women's rights and the advanced education of children.

(24983)

\$100

22. BERTON, Henri-Montan 1767-1844

Stone engraving by Théodore Maurisser (fl. 1834-1859) after the sculpture by Jean-Pierre Danton Jeune (1800-1869).



A full-length caricature of Berton in profile standing on a square block dressed in a long coat with musical notation to lapel and edge, hat in hand. Image size 180 x 50 mm., sheet size 260 x 170 mm. Slightly foxed; upper left corner of blank margin torn away. A very good impression on wove paper.

A French composer, violinist, teacher and writer, Berton was musical director at the Théâtre de l'Impératrice (Opera Buffa) from 1807 to 1810 and chorus master at the Opéra from 1810 to 1815.

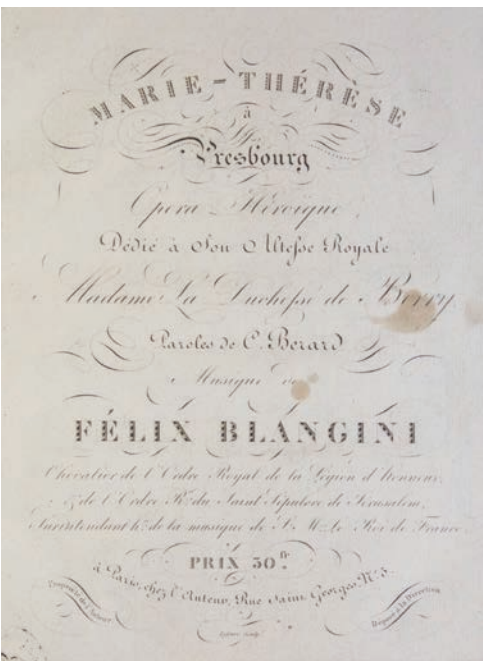
(23226)

\$350

Apparently Unperformed

23. BLANGINI, Felice 1781-1841

Marie-Thérèse à Presbourg Opera Héroïque, Dédié à Son Altesse Royale Madame La Duchesse de Berry. Paroles de C. Berard ... Prix 30 fr. [Piano-vocal score]. Paris: L'Auteur [without PN], [1820].



Folio. Quarter 19th-century dark red morocco with full red paper boards, "Mlle. Mathilde de Sassenay" gilt to upper, spine in gilt-ruled compartments with titling and "32" gilt, marbled endpapers. 1f. (title), [i] (dedication), [i] (cast list and scene description), 85, [i] (blank) pp. Engraved. Title engraved by Lefevre with manuscript note most probably in Mathilde de Sassenay's hand regarding the binding, etc., tipped-in; her signature in ink to upper corner of first page of music. With small music seller's label laid down to lower corner of front pastedown.

Binding slightly worn and bumped; some dampstaining, especially to upper. Minor staining to title, dedication, and outer margins of final leaves, slightly affecting several words; handstamp to lower margin of title; signature to page 1 slightly cropped.

First Edition. Scarce.

The present opera was apparently never performed. Paris Opéra, Bibliothèque musicale du Théâtre de l'opéra: Catalogue historique, pp. 277-278.

"Blangini composed nearly 30 operas, mostly opéras comiques, as well as church music, 174 romances, 170 nocturnes for two or three voices and many canzonets for one or more voices with piano or harp accompaniment; he claimed, and has subsequently been credited with, the invention of the vocal nocturne (in 1801). Many of his stage works were unsuccessful and received few performances; they are written in a light style. The texts of his very popular romances and nocturnes are of almost exclusively amorous inspiration, and display simplicity of texture and an elegant, fluent melodic style." Emilia Zanetti and Hervé Audéon in *Grove Music Online*.

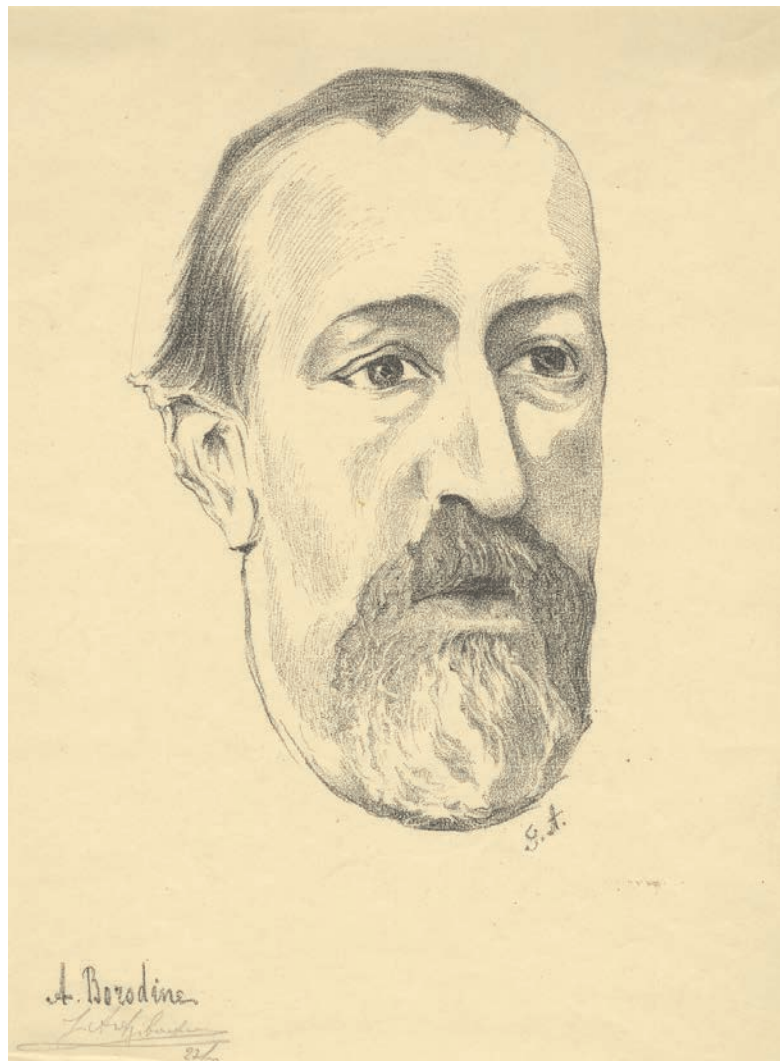
(25600)

\$135

Portrait Lithograph of the Composer

24. BORODIN, Aleksandr 1833-1887

Fine portrait lithograph by G. Artzibaishev (fl. 20th century). Titled and signed in the stone by the artist and also signed in pencil by the artist.



330 x 249 mm. + wide margins. A fine impression on wove paper.

Limited to 50 copies, this no. 22, numbered in pencil below the artist's signature.

(23440)

\$480

**Autograph of 19th Century American Composer
George Bristow**

25. [BRISTOW, George 1825-1898]. Hauptmann, Moritz 1792-1868

Offertorio a quattro voci, pieno con Organo o Pianoforte ad lib... Op. 15 ... Pr. 20 Ngr. [Piano-vocal score]. Leipzig; St. Petersburg; London: Siegel & Stoll; M. Bernard; Ewer & Co. [PN 2], [ca. 1846].



Folio. 1f. (title), [i] (blank), 1 (soprano part), 1 (alto part), [ii] (blank), 1 (basso part), 1 (tenore part), [i] (blank), 3-7 (piano-vocal score), [i] (blank) pp. 3 bifolia + 2 leaves. Disbound. Engraved.

Title with the American composer George Bristow's autograph signature ("George F. Bristow. Organist St. Johns Chapel") in black ink to upper edge, above an early annotation in pencil: "George you can have this piece for 2/6." Several early calculations, also in pencil, as well as publisher's and vendor's

handstamps to lower portion. Occasional light browning, soiling and staining; some foxing; edges frayed and with numerous short tears; first three leaves detached, with significant paper loss to lower outer blank margins not affecting text or notation.

Bristow was an American composer, conductor, teacher, and violinist with the New York Philharmonic Society. "As a conductor, Bristow led such choral groups as the New York Harmonic Society (1851-63) and the Mendelssohn Society (1867-71) in performances of large choral and orchestral works. He also held posts as choir director in New York churches, principally St George's Chapel (1854-60)... With Anthony Philip Heinrich and William H. Fry, Bristow attempted to establish a native style in American art music. However, although Bristow's works were often American in title or textual content (e.g. *Rip Van Winkle*, *Jibbenainosay*, *The Great Republic*, *Columbus* and *The Pioneer*) his music was typically European in the style of Mendelssohn." Delmer D. Rogers in *Grove Music Online*. Hauptmann was a German composer, theorist, and teacher, remembered principally for his music-philosophical treatise *Die Natur der Harmonie und der Metrik* (1853).

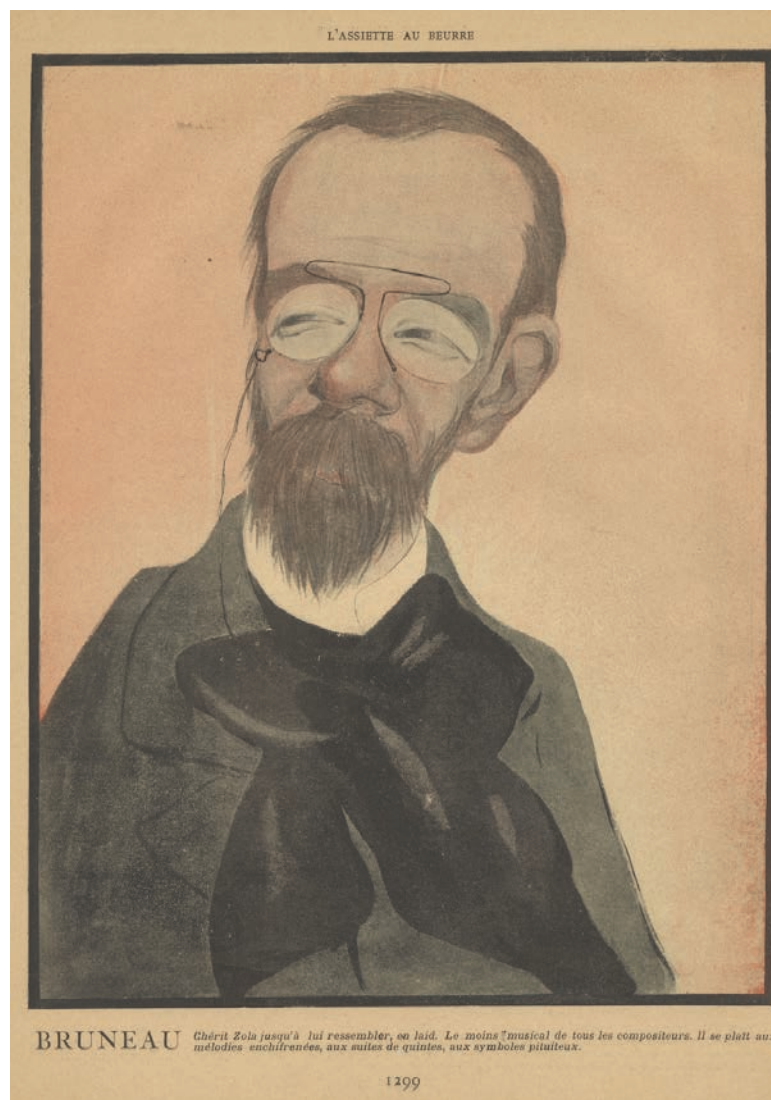
Bristow's autograph is rare.
(25144)

\$100

Caricatures of Bruneau & Boïto

26. BRUNEAU, Alfred 1857-1934

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949).



Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal *L'Assiette au Beurre* in 1902. Sheet size 313 x 241 mm. With portrait of the Italian composer Arrigo Boïto (1842-1918) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; very minor chipping to edges.

Bruneau was noted for his role in the introduction of realism in French opera.
(23426)

\$200

**With Charming Title Illustration
of Children Playing 4-Hand Piano Music**

**27. BURGMÜLLER, Friedrich Johann Franz
1806-1874**

École Primaire du Jeune Pianiste Méthode Élémentaire, Théorique et Pratique du Piano... en trois parties 1re. Partie. cont: les principes élémentaires, des exerciers, des petits airs favoris et progressifs. 2me Partie. cont: les gammes, des exercices, des morceaux récréatifs des Préludes etc: etc. 3me. Partie. cont: une Collection de morceaux favoris, amusants et instructifs à 4 mains. [Part II only]. Mayence: B. Schott [PN 5355], [1838].



Oblong folio. Sewn. [i] (title), pp. 26-49, complete. With charming lithographic illustration to title depicting two young children playing four-hand piano music in a drawing room to an admiring audience. Slightly soiled; light dampstaining to upper portion of leaves throughout; title frayed with small edge tears and resultant paper loss to blank margins, oval handstamp of Scharfenberg & Luis to foot. (23600) \$75

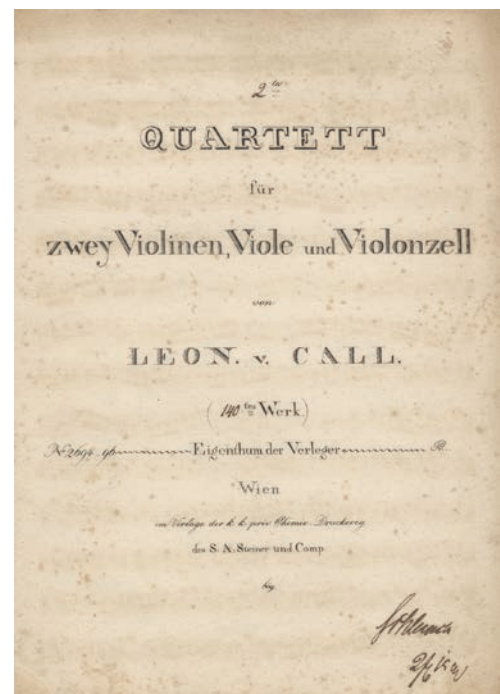
“Pleasant Chamber Music”

28. CALL, Leonhard von 1767-1815

[Op. 140]. [2tes] *Quartett für zwey Violinen, Violo und Violonzell* [!Violoncell] ... ([140]tes Werk). No. 2694–96. Pr. [blank]. [Set of parts]. Wien: Verlag der k.k. priv. Chemie=Druckerey des S: A: Steiner und Comp. [PN 2695], [1817].

Folio. Unbound. Violino 1mo: [1] (title), 2-7, [1] (blank) pp.; Violino 2do: 4 pp.; Viola: 4 pp.; Violoncello: 4 pp. Lithographed.

The publisher's numbers to the title, “2694-96,” refer to a series of three quartets by Call, of which this is the second. Early owner's signature in ink to title (“Schle...”); measure numbers added in pencil in a modern hand throughout. Slightly to moderately foxed; some soiling; edges browned.



First Edition. Weinmann, Senefelder-Steiner-Haslinger I, p. 151. RISM CC72aI, 191 (2 copies only, at the Österreichische Nationalbibliothek and the Wienbibliothek). Additional copies in German and Swiss libraries; one copy in the U.S., at the Free Library of Philadelphia.

“[Call] was employed as a liquidator’s assistant in the Vienna court treasury and was active as a guitarist and composer, his works appearing in the Viennese publishing houses from 1802. His instrumental works suited the tastes and demands of amateur musicians who wanted pleasant chamber music that could be performed easily. Apart from songs with guitar or piano accompaniment (in a few cases, with string or wind accompaniment), he wrote collections of male choruses which contributed significantly to the early history of the genre.” Alois Mauerhofer in *Grove Music Online*.

(25675) \$125

Fine Portrait Engraving Dated 1616

29. CALVISIUS, Sethus 1556-1615

Fine half-length portrait engraving in formal dress holding a copy of his "Chronologia."



Dated 1616. 240 x 167 mm. Uniformly browned; partially lined; a few small abrasions; trimmed to within platemark.

Calvisius, a German music theorist, composer, teacher, chronologist and astronomer, "was one of the most influential German theorists of his time and prominent in the musical and intellectual life of Leipzig ... He had a wide circle of scholarly friends, including the astronomer Johannes Kepler, Michael Praetorius and the music theorists Abraham Bartolus, Henricus Baryphonus, Nikolaus Gengenbach and Johannes Lippius." Adam Adrio and Clytus Gottwald in *Grove Music Online*.

(25614) \$450

Contemporary Portrait Engraving

30. CALVISIUS, Sethus 1556-1615

Portrait engraving by Melchior Haffner.



Extracted from a contemporary publication; trimmed; small edge tears.

MGG Vol. 2, cols. 675/676 (a similar image).
(25615)

\$200

**Campanini Writes Regarding
a Potential Engagement in St. Petersburg**

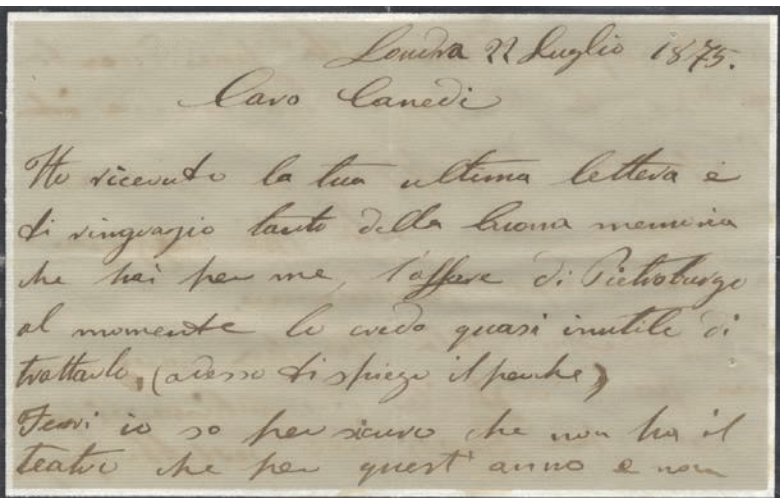
31. CAMPANINI, Italo 1845-1896

Autograph letter signed in full to [?Ippolito] Canedi.

4 pp. of a bifolium. Ca. 114 x 180 mm. Dated London, July 22, 1875. In black ink on mourning stationery. In Italian (with translation). Creased at folds; several small perforations, with no loss to text; small abrasion to central fold of second page; remnants of former mount to corners of final page; some bleeding, not affecting legibility.

Campanini complains about a potential engagement in St. Petersburg, which he may not be able to accept because his contact, [?Gaetano] Ferri, may not be in charge of the theatre, and because he may not receive adequate pay and recognition. He then lambasts two prominent singers,

Ernest Nicolini (1834-1898) and Victor Capoul (1839-1924), whom the directors favor simply because they are French.



“... I think it is almost useless to discuss the Petersburg affair (I’ll explain why now)... As for the salary, it will be a somewhat difficult thing to arrange because I know that Ferri would want to pay me as a debutant, and if they do not grant me 80,000 francs, I will not go to Russia... Nicolini, what a horror, he has a voice that rumbles like a paralytic and he also sings out-of-tune quite well, and for this they grant him everything because he is French... If you want to show this letter to Ferri, please go ahead, I don’t mind...”

“Engaged to sing Manrico in *Il trovatore* in Odessa, [Campanini] stayed three years in Russia, returning to Italy for further study with Lamperti in Milan. In 1871, after singing Gounod’s *Faust*, *Don Ottavio* and *Gennaro* (*Lucrezia Borgia*) at La Scala, he attracted wide attention when he sang *Lohengrin* at Bologna under Angelo Mariani, in the first Italian performance of Wagner’s opera. At La Scala he also sang the title role of Marchetti’s *Ruy Blas* and *Lohengrin* (1872–3). Having made his London debut in 1872 at Drury Lane as *Gennaro*, in 1874 he sang *Kenneth* in the première of Balfé’s *Il talismano*. In 1875 he sang *Faust* in *Mefistofele* in the first performance of the revised edition of Boito’s opera at Bologna, and in 1878 *Don José* in the London (Her Majesty’s Theatre) and New York (Academy of Music) premières of *Carmen*. Having sung Gounod’s *Faust* at the opening of the Metropolitan in 1883, he returned (1891–4) as *Almaviva*, *Don Ottavio*, *Raoul* (*Les Huguenots*), *Lohengrin*, *Edgardo* (*Lucia di Lammermoor*) and Boito’s *Faust*. He sang the title role of Berlioz’s *La damnation de Faust* at the Royal Albert Hall in 1894, the year he retired. His voice was reportedly neither large nor perfectly even, but was sweet, flexible, brilliant on top and used with intuitive musicality.” Elizabeth Forbes in *Grove Music Online*.

(24193)

\$200

Capoul Mentions a Tour of America, &c.

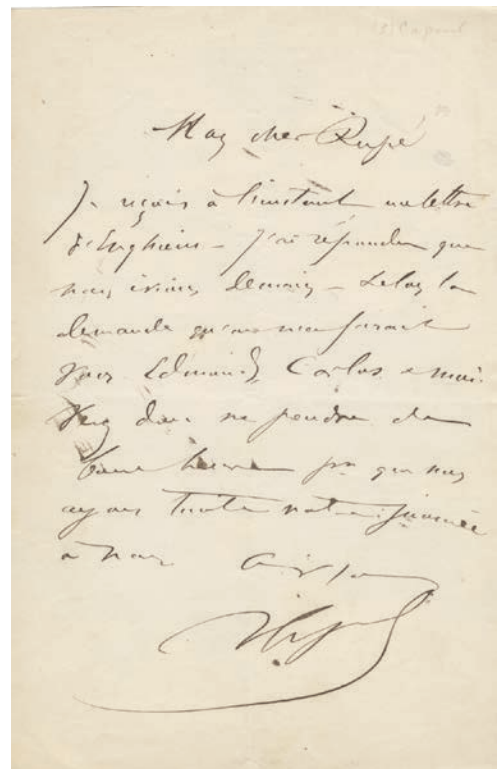
32. CAPOUL, Victor 1839-1924

Three autograph letters signed “V Capoul,” most probably to composer Georges Rupé.

- 1 page of a bifolium. Octavo. N.d. In black ink. In French. Creased at folds; light wear; minor foxing, especially to the second folio.

- 1 page of a bifolium. Octavo. N.d. In black ink. In French. Creased at folds; light soiling and wear; ink occasionally smeared, but legible; small stain to upper portion of first folio; minor foxing to second folio.

- 1 page. Octavo. N.d. In black ink. On stationery with a red bird holding a banner reading “Couac” (“Caw”) at head. In French. Creased at folds; light wear; offsetting from the monogram to lower portion.



The letters generally concern social engagements, but in the third Capoul also mentions that he will depart for a new 6-month tour of America.

An “eloquent lyric” tenor, Victor Capoul made “his debut with the Opéra-Comique in 1861 as *Daniel* (*Adam’s Le chalet*). Engaged by J. H. Mapleson in London, he appeared first in *Faust* at Drury Lane in 1871. He made his Covent Garden debut as *Fra Diavolo* in 1877. His roles there included *Almaviva*, *Ernesto*, *Elvino*, and *Paul* in Massé’s *Paul et Virginie*, which he had created in Paris (1876). In the USA he made his debut at the Academy of Music, New York, in 1871, and appeared in the opening season at the Metropolitan in 1883–4 as *Wilhelm Meister* and *Alfredo*; there he had to renounce the title role in *Roméo et Juliette*, in which he excelled, to *Jean de Reszke* and play *Tybalt* instead. Back in Paris he became director of the Opéra, lost his fortune through speculation and died in poverty.” Elizabeth Forbes and J.B. Steane in *Grove Music Online*.

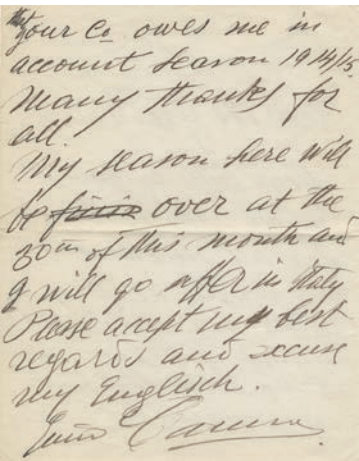
(23722)

\$150

**Caruso Writes to the Treasurer
of the Metropolitan Opera**

33. CARUSO, Enrico 1873-1921

Autograph letter signed in full to Mr. Frank Garlich, treasurer of the Metropolitan Opera.



2 pp. of a bifolium. Octavo. Dated London, June 13, 1914. In black ink. On stationery with "Gerrard 4343. Savoy Hotel, London." printed at head. In English. With original autograph envelope, ca. 110 x 165 mm., with name and address of recipient ("Mr. Frank Garlich Metropolitan Op. House New York.") and return address ("U.S.A.") to recto. "Savoy Hotel" printed to verso. Postmarked London, June 13, [19]14. Very slightly worn; creased at central fold; occasional light smudging of ink, with no loss to text. Envelope slightly worn, soiled and stained; remnants of

adhesive black paper mount to verso.

Caruso thanks Garlich for a substantial cash advance for the Metropolitan Opera's 1914-1915 season. He tells him when his season at Covent Garden will close.

"Many thanks for all informations[!] and for the receipt of the Columbia Bank of N.Y. in wich[!] you have deposit[!] in my account \$9000 rapresenting[!] the advance that your Co owes me in account season 1914/15... My season here will be over at the 30th of this month and I will go in Italy. Please accept my best regards and excuse my English[!]."

"The winning quality of the sound, the tender mezza voce (particularly in the early years), and his phrasing, based on a rare mastery of legato and portamento, enabled Caruso to sing the French and Italian lyric repertory as well as lighter operas. In addition, his noble, incisive declamation, his broad, generous phrasing, and his vigor in dramatic outbursts made him a notable interpreter of Verdi as well as of French grand opéra. In this repertory his performances were characterized by the irresistible erotic appeal of his timbre allied to a temperament as warm and vehement as his voice. His numerous recordings, now faithfully remastered on CD, not only made him universally famous, they also did much to encourage the acceptance of recording as a medium for opera." Rodolfo Celletti and Alan Blyth in Grove Music Online.

The 1914 season would be Caruso's last at Covent Garden. World War I erupted shortly after the season concluded, and Caruso did not return after the War's end in 1918.

(23542) \$600

**Signed Photograph of Caruso in *Manon*
at the Teatro Colon**

34. CARUSO, Enrico 1873-1921

*Role portrait photograph as Le Chevalier des Grieux in Massenet's opera *Manon*, full-length. Signed in full, inscribed, and dated Buenos Aires, [June] 1917.*



Ca. 205 x 114 mm. Slightly worn and soiled; foxed; some silvering and staining; remnants of adhesive to verso.

Caruso gave three performances in *Manon* at the Teatro Colon in Buenos Aires commencing on June 26, 1917.

(24302) \$750

**Caruso's Caricature Drawing
of Tenor Andreas Dippel**

35. CARUSO, Enrico 1873-1921

Original caricature in pencil of the German-born American tenor and impresario Andreas Dippel (1866-1932).



202 x 126 mm. Slightly worn; creased at central fold and slightly overall; pinholes to corners; remnants of former mount to verso. With Gimbel Brothers identification tag to verso stating that the present caricature is reproduced in a book of Caruso caricatures published by La Follia in 1914. The caricature is also reproduced in the Dover Edition (1977) of Caruso's Caricatures, no. 342. Dippel was joint manager with Giulio Gatti-Casazza of the New York Metropolitan Opera from 1908-1910.
(24838) \$250

**The American Contralto Writes
Regarding Engagements in New York**

36. CARY, Annie Louise 1841-1921

Autograph letter signed in full to "My dear John."

3 pp. of a bifolium. Octavo. Dated New York, October 25, [18]71. In black ink on patterned paper. Slightly worn and soiled; creased at folds with short split to lower margin of second leaf; separated at central fold; remnants of mounting tape to verso of second leaf with sender's name and letter date in black ink in a contemporary hand to verso.

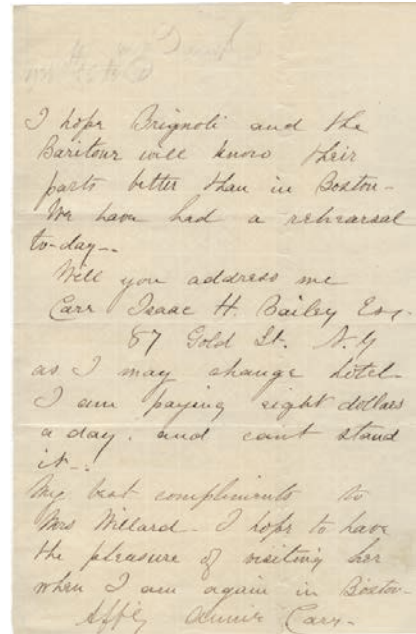
Along with more mundane matters, Cary rather unfavorably mentions several of her performance engagements in New York with noted singers, including Christine Nilsson (1843-1921) and Victor Capoul (1839-1924).

"We were to have sung Faust to-night but Nilsson is hoarse - so the Barbieri is substituted. Won't the people be indignant to have paid their money to hear such a poor performance. For with the exception of Duval and Capoul it is abominable -- I sing 'La Favorita' in Brooklyn to-morrow, and I hope Brignoli and the Baritone will know their parts better than in Boston."

Annie Louise Cary was an American contralto, who was "immensely popular in opera, oratorio and concert in Europe and the USA. She performed at the first Cincinnati May Festival (1873) and sang Amneris in the American premiere of Aida in New York (26 November 1873). One of the first internationally known American singers, she spent 1875-7 in Russia. In 1877 she returned to the USA, where she toured with Maria Rozé and Clara Kellogg; she also sang with the Mapleson Company (1879-81) and in many festivals with the Thomas Orchestra. The first American woman to sing a Wagner role (Ortrud) in the USA, she also participated in the American premières of Verdi's Requiem (New York, 1874) and Bach's Magnificat (1875, Cincinnati) and Christmas Oratorio (1877, Boston). She retired at the height of her popularity after marrying in June 1882. Cary's voice was strong and rich, with a range of over three octaves; she knew 40 operatic and oratorio roles." Dee Baily and Katherine K. Preston in *Grove Music Online*.

(23607)

\$150



“A Man of Letters and Patron of the Arts”

37. CASTELBARCO [-VISCONTI], Cesare Pompeo 1782-1860

[Op. 10]. *Grand Quintuor pour 2 Violons 2 Altos & Violoncelle Composé et dédié à Monsieur Joseph de Bridi.* [Parts]. Milan: Louis Scotti [PN 80], [ca. 1826].



Folio. Violino Primo sewn; other parts unbound. Violino Primo: 1f. (title), [1] (dedication), 2-13, [i] (blank) pp.; Violino secondo: [1] (blank), 2-10 pp.; Viola prima: [1] (blank), 2-8 pp.; Viola seconda: [1] (blank), 2-8 pp.; Violoncello: [1] (blank), 2-9, [i] (blank) pp. Engraved. With carefully executed notational corrections, erasures written over in ink; manuscript titling in German in pencil to all first blank pages; “Violine I” in blue ink in the same hand to dedication page of Violino primo part; fingering in pencil to Violoncello part; measure numbers in pencil in a modern

hand throughout. Slightly foxed. A fresh and attractive copy overall.

First Edition. WorldCat (1 copy, at the Biblioteca Comunale in Trento, Italy; 2 additional copies, at the Milan Conservatory and the Biblioteca nazionale Marciana in Venice. Tentative date according to Antolini, article “Scotto, Luigi.”

“[Cesare Pompeo Castelbarco] was a man of letters and patron of the arts. A violinist and composer, he strove for the dissemination of instrumental music. He was a member of various academies, including the Accademia Filarmonica di Bologna. He held various political offices.” Italian Wikipedia. (25680) \$225

Fine Photograph of the Distinguished Bass Together with Autograph Signature

38. CHALIAPIN, Fyodor 1873-1938

Fine original very large vintage three-quarter length photograph of the distinguished Russian bass in formal dress.

372 x 292 mm. Creased at corners, especially lower left; slightly silvered.

Together with:

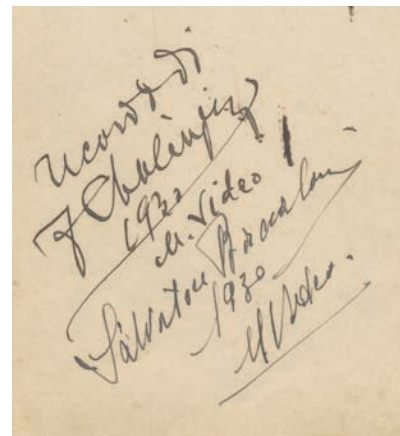
Chaliapin’s autograph signature (“F. Chaliapin 1930 M.Video”) on an album leaf also signed by the noted Italian bass Salvatore Baccaloni (1900-1969), Montevideo 1930. 117 x 125 mm.

Together with:

A program excerpt of a performance at the Metropolitan Opera of Boïto’s opera *Mefistofele* with Chaliapin performing the lead role.

“Chaliapin’s international career began in 1901 at La Scala, as Boïto’s *Mefistofele*... He was a perfectionist as far as his own make-up, costuming and musical and dramatic preparation were concerned, and untiringly attentive to the staging of the operas he appeared in. Those who worked with him or who knew him off stage testify to his almost superhuman vital force, warmth and fierce intolerance of artistic mediocrity.” Harold Barnes and Alan Blyth in *Grove Music Online*.

(24780) \$200



Caricature of the Composer

39. CHARPENTIER, Gustave 1860-1956

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949).



Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal *L'Assiette au Beurre* in 1902. Sheet size 313 x 241 mm. With portrait of the French composer Theodore Dubois (1837-1924) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; very minor chipping to edges.

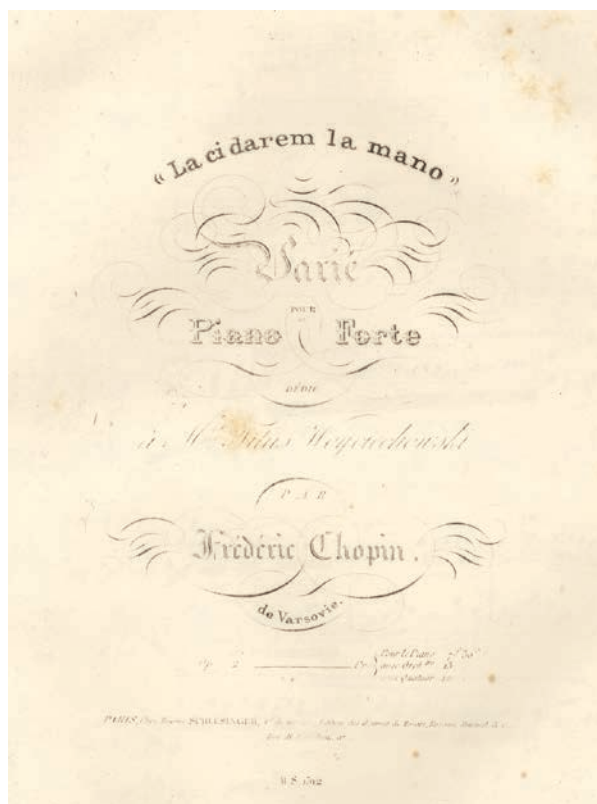
(23427)

\$200

First French Edition of Chopin's Op. 2

40. CHOPIN, Frédéric 1810-1849

[Op. 2]. «*La ci darem la mano*» Varié pour le Piano Forte dédié à Mr. Titus Woyciehowski ... Op. 2 Pr[ix]: Pour le piano: 7f 50c; avec Orchestre.: 15 [f]; avec Quatuor: 12 [f]. [Piano part only]. Paris: Maurice Schlesinger [PN M.S. 1312], [1833].



Folio. Disbound. 1f. (title), 3-25, [i] (blank) pp. Engraved. Includes cue notes from the orchestral parts as well as an occasional alternate bass staff for performance without an orchestra. Brandus et Cie facsimile signature handstamp to lower right corner of title. Outer bifolium partly detached and frayed at spine. Some foxing, especially to outer margins, and minor offsetting; corners minimally dampstained.

First French edition. Grabowski-Rink 2-1-Sm (Plate 7). Chomiński-Turło p. 228. Kobylańska (German) p. 5. Not in Hoboken.

The theme is from Mozart's opera *Don Giovanni*.

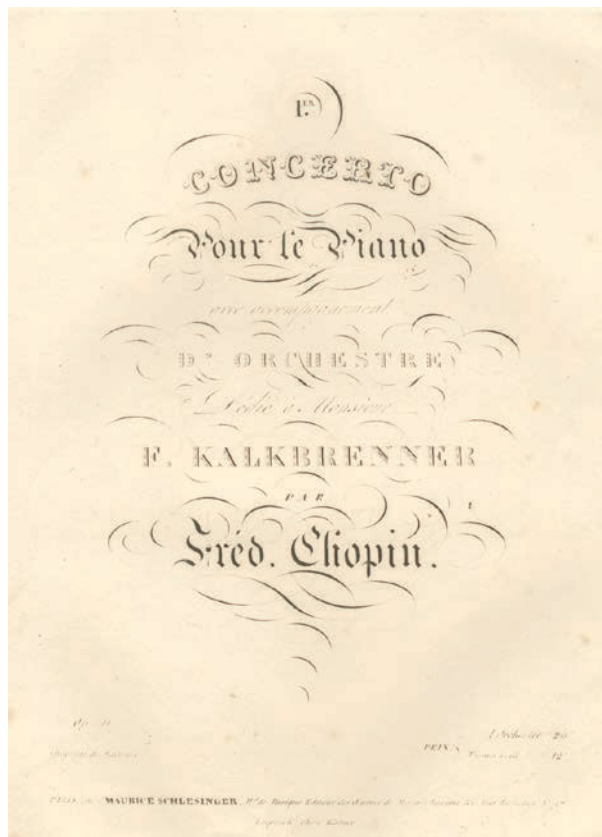
(24894)

\$650

First French Edition of the Op. 11 Concerto

41. CHOPIN, Frédéric 1810-1849

[Op. 11]. *1er Concerto Pour le Piano avec accompagnement d'orchestre Dédié à Monsieur F. Kalkbrenner ... Op. 11. Prix: l'Orchestre 20f. Piano seul 12f.* [Piano part only]. Paris: Maurice Schlesinger ... Leipsick[!]: Kistner: [PN M.S. 1409], [1847].



Folio. Disbound. 1f. (title), [1] (blank), 2-44 pp. Engraved. Brandus et Cie facsimile signature handstamp to lower right corner of title. Tutti passages printed in a smaller font to allow for performance without orchestra. Slightly foxed; very minor staining to lower right corner through p. 21; annotations to first movement in pencil in an unidentified hand.

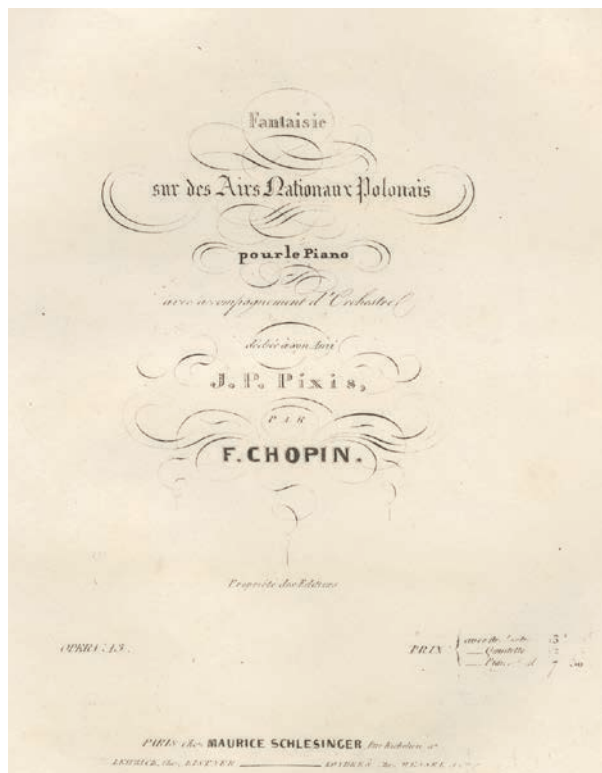
First French edition, third issue. Grabowski-Rink 11-1b-Sm. Chomiński-Turło p. 103. Kobylańska p. 30. This issue not in Hoboken.

The Concerto op. 11 in E minor is considered to be Chopin's first, but it, in fact, post-dates the concerto op. 21 in F minor. (24885) \$1,500

First Edition of the Fantaisie, Op. 13

42. CHOPIN, Frédéric 1810-1849

[Op. 13]. *Fantaisie sur des Airs Nationaux Polonais pour le Piano avec accompagnement d'Orchestre dédiée à son ami J. P. Pixis ... Opera: 13. Prix: avec Orchestre 15 f.,c, [avec] Quintette 12 [f],, [c] Piano seul 7 [f] 50 [c].44.* [Piano part only]. Paris: Maurice Schlesinger... Leipsick[!]: Kistner... Londres: Wessel et Cie.: [PN M.S. 1574], [after 1834].



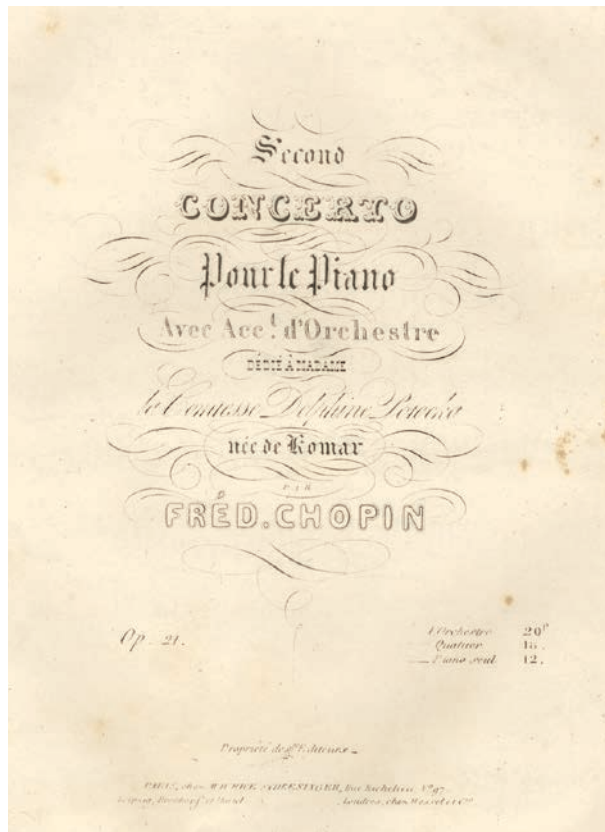
Folio. Disbound. 1f. (title), [i] (blank), 2-19, [i] (blank) pp. Engraved. Brandus et Cie facsimile signature handstamp to lower right corner of title. Tutti passages printed in a smaller font to allow for performance without orchestra. Title and first leaves slightly foxed; minor dampstaining to lower inner corners; slight vertical crease to some leaves; impression to p. 5 skewed.

First Edition, second issue. Grabowski-Rink 13-1a-Sm. Chomiński-Turło p. 94. Kobylańska (German) p. 32. Hoboken 4, 229 (complete set of parts). (24896) \$600

Rare First French Edition of the Op. 21 Concerto

43. CHOPIN, Frédéric 1810-1849

[Op. 21]. *Second Concerto Pour le Piano Avec Acct. d'Orchestre Dédié À Madame la Comtesse Delphine Potocka née de Komar... Op. 21. L'Orchestre 20 f. _ Quatuor 18 [f]. _ Piano seul 12 [f].* [Piano part only]. Paris: Maurice Schlesinger... Leipzig: Breitkopf et Hartel[!]. Londres: Wessel et Cie.: [PN M.S. 1940], [1847].



Folio. Disbound, with remnants of sewing. 1f. (title), 35, [i] (blank) pp. Engraved. Brandus et Cie facsimile signature handstamp to lower right corner of title. With cue notes from orchestral parts for performance without orchestra. Slightly foxed; several leaves creased at lower outer corner.

First French edition, third issue. Rare. Grabowski-Rink 21-1b-Sm (locating three copies). Chomiński-Turlo p. 106. Kobylańska p. 43. Not in Hoboken. (24887) \$1,500

First Edition of this Arrangement of Op. 21

44. CHOPIN, Frédéric 1810-1849

[Op. 21, arr]. 5. *Zweites Concert. Op. 21. F moll (Bearbeitung von A. Horn) [Pr.] M 8 Pf 50.* [Pianoforte II part only (= reduction of orchestral score)]. Leipzig: Breitkopf & Härtel [PN 10807], [after 1872]. [Series title:] Friedr. Chopin's Concerte und Concertstücke für das Pianoforte mit Begleitung des Orchesters. Ausgabe für zwei Pianoforte. Das der Originalstimme beigefügte zweite Pianoforte in der Bearbeitung von Carl Reinecke ...

Folio. Disbound. 1f. (series title), 3-23, [i] (publisher's catalogue: "Friedrich Chopin's Werke. Erste kritisch durchgesehene Gesamtausgabe"). Series title and catalogue lithographed; music engraved. Former owner's signature to upper right corner of title: "Mr Egner." Rehearsal letters added in pencil. Spine reinforced with paper tape. Series title repaired; most leaves detached; some fraying to upper and outer edges; several leaves closely trimmed.



First Edition, later issue of this arrangement; part of Breitkopf & Härtel's first complete edition of Chopin's works. Dated according to prices in Mark. Not in Grabowski-Rink. Chomiński-Turlo p. 107. Kobylańska p. 43. Despite the attribution on the title, the reduction of the present work was the work of August Horn (1825-1893). Rink: *Chopin The Piano Concertos*, p. 35, dates Horn's arrangement, specifically commissioned by Breitkopf, to 1860-64. (24862) \$60

First French Edition of the Op. 29 Impromptu

45. CHOPIN, Frédéric 1810-1849

[Op. 29]. *Impromptu Pour le Piano Dédié à Mademoiselle Caroline de Lobau...* Opera 29. Pr: 6f. Paris: Maurice Schlesinger [PN 2487], [ca. 1837].



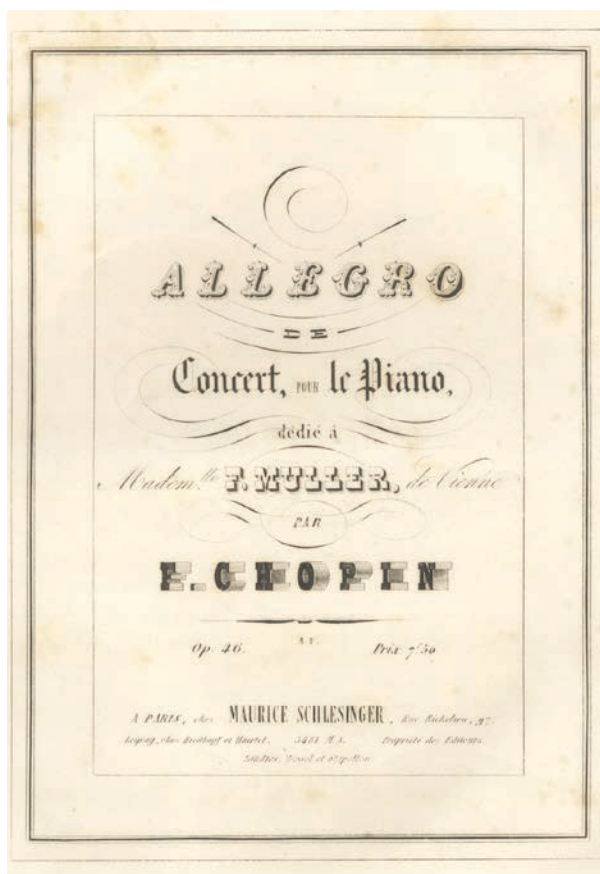
Folio. Disbound. 1f. (title), [i] (blank), 11, [i] (blank) pp. Engraved. Brandus & Cie facsimile signature handstamp to lower right corner of title. Some foxing and bleeding; dampstained at lower inner and upper outer corners; light impression; handstamp trimmed.

First French edition, second issue. Grabowski-Rink 29–1a-Sm and plate 89. Chomiński-Turlo p. 96. Kobylańska p. 74. Hoboken 4, 304. (24870) \$400

First French Edition of the Op. 46 Allegro de Concert

46. CHOPIN, Frédéric 1810-1849

[Op. 46]. *Allegro de Concert, pour le Piano, dédié à Mademlle. F. Muller, de Vienne...* Op: 46. Prix 7f. 50. Paris: Maurice Schlesinger ... Leipzig: Breitkopf et Haertel ... Londres: Wessel et Stapelton: [PN M.S. 3481], [1841-42].



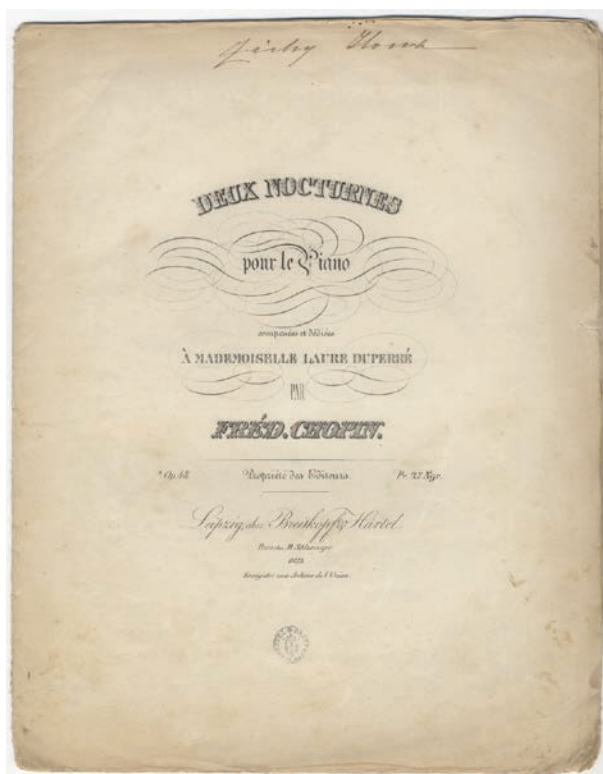
Folio. Disbound. 1f. (title), [i] (blank), 2-15, [i] (blank) pp. Engraved. Publisher's facsimile signature handstamp to lower right corner of title. Some minor foxing; lower inner corners slightly dampstained.

First French edition, second issue. Grabowski-Rink 46–1a-Sm. Chomiński-Turlo p. 70. Kobylańska (German) p. 105. Not in Hoboken. (24900) \$675

First German Edition of the Op. 48 Nocturnes

47. CHOPIN, Frédéric 1810-1849

[Op. 48]. *Deux Nocturnes pour le Piano composées et dédiées À Mademoiselle Laure Duperré... Op. 48. Pr. 27 Ngr.* Leipzig: Breitkopf & Härtel... Paris: M. Schlesinger: [PN 6653], [January 1842].



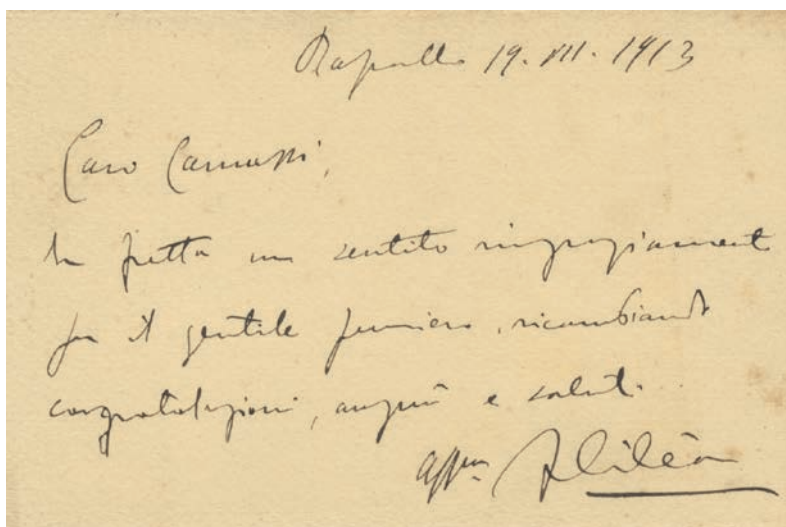
Folio. Unbound. 1f. (title), 3-16, [ii] (blank). Title lithographed, music engraved. Publisher's handstamp to foot of title. "13me Nocturne" printed to head of page 3 and "14me Nocturne" to head of page 10. Former owner's signature to head of title: "Zichy Ilona." Somewhat worn and soiled; minor offsetting; some small tears and fraying to edges and spine; lower right corner bumped.

First German edition. Grabowski-Rink 48-1-B&H and plate 140. Chomiński-Turło p. 146. Kobylańska p. 109. Hoboken 4, 383. Ilona Zichy (1849-1878) was a Hungarian noblewoman.
(24865) \$600

Cilea Writes to Fellow-Composer Camussi

48. CILEA, Francesco 1866-1950

Autograph letter signed "F Cilea" to composer [Ezio] Camussi dated Rapallo, July 19, 1913.



In black ink on notepad. 90 x 137 mm. In Italian (with translation). Slightly worn and foxed.

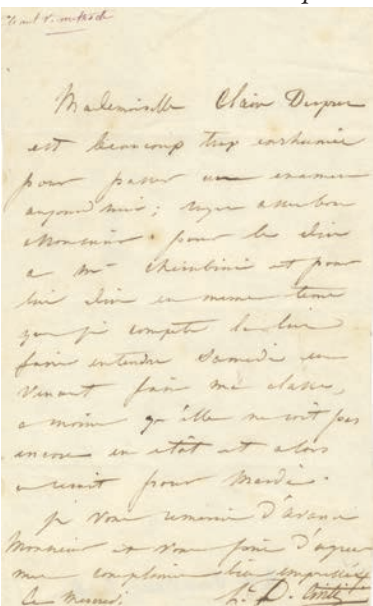
Cilea briefly but warmly thanks Camussi, and offers his best wishes: "I send back congratulations, best wishes, and greetings."

A member of the so-called "giovane scuola" of Italian composers, Francesco Cilea (1866-1950) is best remembered for his opera *Adriana Lecouvreur*. "Besides Bellini, his chief gods were Bach, Beethoven and Chopin. An accomplished pianist, his keyboard writing is always inventive, and several of his pieces composed between the wars show an attempt to come to grips with the styles of Ravel and Casella. If his operas conform to the manner of Mascagni and his school, they never descend to brutal excess. Thematic recurrence plays an important part in them, even though the motifs themselves are rarely very theatrical." Julian Budden in *Grove Music Online*. The recipient, Ezio Camussi (1877-1956), was a Florentine pianist and composer. He studied with Jules Massenet, who heavily influenced his style. He is best known for his opera *Le Dubarry*.
(23409) \$280

"I Count On Having Cherubini Hear Her"

49. CINTI-DAMOREAU, Laure 1801-1863

Autograph letter signed "L.D. Cinti" to an unidentified male correspondent.



1 page. Octavo. Dated Wednesday [?1833-1842]. In black ink. In French (with translation). Slightly foxed and soiled; lightly creased at folds; trimmed; minor annotations in black-purple ink and pencil to upper edge of recto and blank verso.

Cinti-Damoreau would like her correspondent to tell Mr. [Luigi] Cherubini that a certain Miss Claire Desprez is too ill to take an exam that day, but that he may hear her on Saturday or Tuesday: "I count on having [Cherubini] hear her on Saturday, when she comes to take my class, unless she is still not well, and in that case it would be on Tuesday."

Cinti-Damoreau "created the principal soprano roles in Rossini's *Le siege de Corinthe* (Pamyre, 1826), *Moïse* (Anaïs, 1827), *Le comte Ory* (Countess Adèle, 1827) and *Guillaume Tell* (Mathilde, 1829), as well as *Elvire* in Auber's *La muette de Portici* (1829) and *Isabelle* in Meyerbeer's *Robert le diable* (1831). Although she was the [Paris] Opéra's most highly paid singer, she accepted a more attractive offer from the Opéra-Comique, where from 1836 to 1841 she appeared in a succession of new operas by Auber. In 1844 she toured America with the violinist Alexandre Artôt, and continued to sing in concerts until 1848. She taught singing at the Paris Conservatoire (1833-56) and published a *Méthode de chant* (1849), other singing manuals and some songs. Her voice, outstanding for its purity of tone and intonation, was likened to a perfect piano, and her ornamentation was stylish and varied." Philip E.J. Robinson in *Grove Music Online*.

Luigi Cherubini (1760-1842) was an "Italian, composer, conductor, teacher, administrator, theorist, and music publisher, active in France. He took French citizenship, probably in 1794, and was a dominant figure in Parisian musical life for half a century. He was a successful opera composer during the Revolutionary period, and had comparable success with religious music from the beginning of the Restoration. He was made director of the Paris Conservatoire and consolidated its pre-eminent position in music education in Europe." Michael Fend in *Grove Music Online*.

(23721)

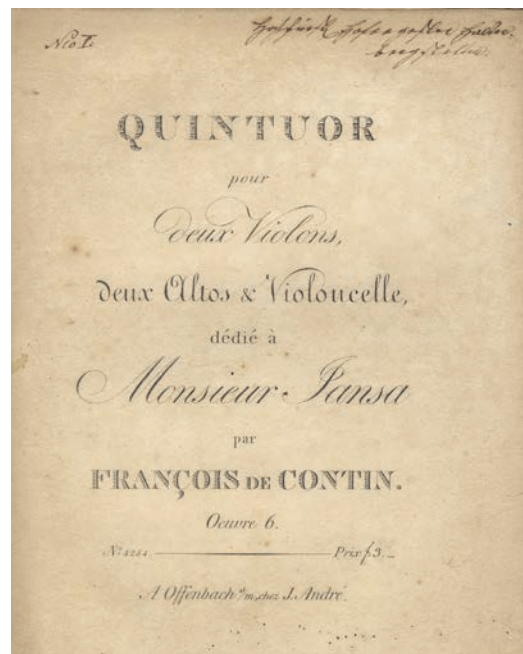
\$250

From the Library of Haltenbergstetten Castle

50. CONTIN, Francesco 1780-1860

[Op. 6]. *Quintuor pour deux Violons, deux Altos & Violoncelle, dédiée à Monsieur Jansa ... Oeuvre 6. Prix f.3.* [Parts]. Offenbach s/m: J. André [PN 4254], [1821].

Folio. Unbound. Violino primo: [1] (title), [2] (blank), 3-11, [i] (blank) pp.; Violino secondo: [1] (title), 2-8 pp.; Viola prima: [1] (title), 2-7, [i] (blank) pp.; Viola seconda: [1] (title), 2-7, [i] (blank) pp.; Violoncello: [1] (title), 2-7, [i] (blank) pp. Lithographed. Manuscript note in brown ink to title of Violino primo: "Nro I. Hochfürstl. Hoforchester Haltenbergstetten." Slightly browned; small stains to title and final blank page of Violino primo part; measure numbers added in pencil in a modern hand throughout. Uncut. A very good copy overall.



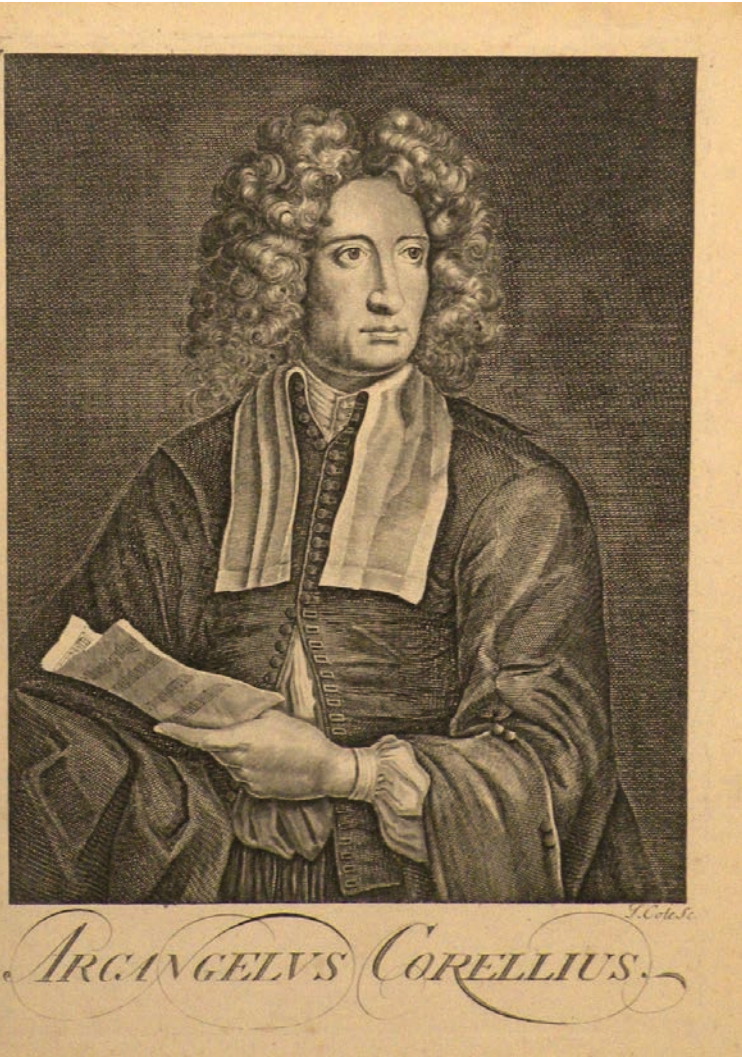
First Edition. Constapel p. 254 and 543. One copy at Statsbiblioteket Aarhus, Denmark. Not in RISM.

The music library of Haltenbergstetten castle, one of the residences of the house of Hohenlohe, was catalogued for RISM by Gertrud Haberkamp in 1970 and purchased by the Bayerische Staatsbibliothek, Munich, in 1975. Not all items became part of the Staatsbibliothek's collection, however: "The amount of prints of sheet music (recorded in RISM) that was sold to antiquarian dealers is unknown." Armin Brinzing, "Haltenbergstetten," RISM website. The composer, identified on the title as "François de Contin," is an obscure figure absent from standard reference works. He was the father of the violinist and composer Count Giuseppe Contin (1835-1899; Van der Straeten II, p. 356f.). (25679) \$175

Early 18th Century Portrait Engraving

51. CORELLI, Arcangelo 1653-1713

Portrait engraving by John Cole (fl. 1720-1740). Corelli is depicted half-length, facing left, holding a leaf of musical manuscript in his left hand.



258 x 184 mm. plus margins. Slightly browned and spotted. A strong impression on laid paper.

Koma 347. Most probably based on the engraving by Michael van der Gucht (1660-1725) after the Howard painting, but in reverse.

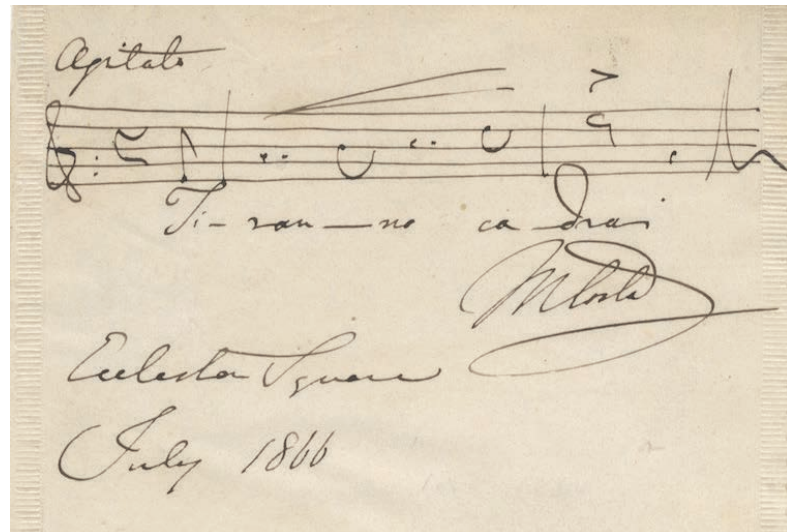
(23252)

\$280

**Autograph Musical Quotation
from the Composer's Opera *Malvina***

52. COSTA, Sir Michael 1808-1884

Autograph musical quotation signed "M Costa."



Notated, signed and dated [London] Eccleston Square, July 1866 in black ink on dark ivory paper with decorative embossing to right and left edges, ca. 66 x 92 mm. Two measures of the aria "Tiranno cadrai" from Costa's opera *Malvina* (rev. as *Malek Adel*). Notated in treble clef on one staff with text underlay in Italian. In common time. Marked "Agitato." Slightly worn; trimmed and laid down to paper mount.

Malvina was first performed at the Teatro San Carlo in Naples in 1829. The revised version, renamed *Malek Adel*, was first performed in London on May 18, 1837.

Costa was a British conductor and composer of Italian birth. "[Costa's] compositions found no widespread favour with the public. Rossini's judgment in 1856 speaks for itself: 'Good old Costa has sent me an oratorio score and a Stilton cheese; the cheese was very fine'. *Malek Adel*, his most successful opera, contains no innovatory music whatsoever. The score is vigorous and noisy, but exhibits a lack of melodic inspiration (an unusual defect in an Italian composer). The one number touched by genuine emotion is *Mathilde's* *preghiera* 'Tu mi creasti l'anima', which could pass for Donizetti." Costa's conducting "was thoughtful and level-headed ... Though many of the subtleties of the highest kind of music were beyond his reach, he never failed to realize the general effect of the compositions he directed, and Meyerbeer, whose music for the 1862 exhibition he conducted, called him 'the greatest chef d'orchestre in the world.'" Nigel Burton and Keith Horner in *Grove Music Online*.

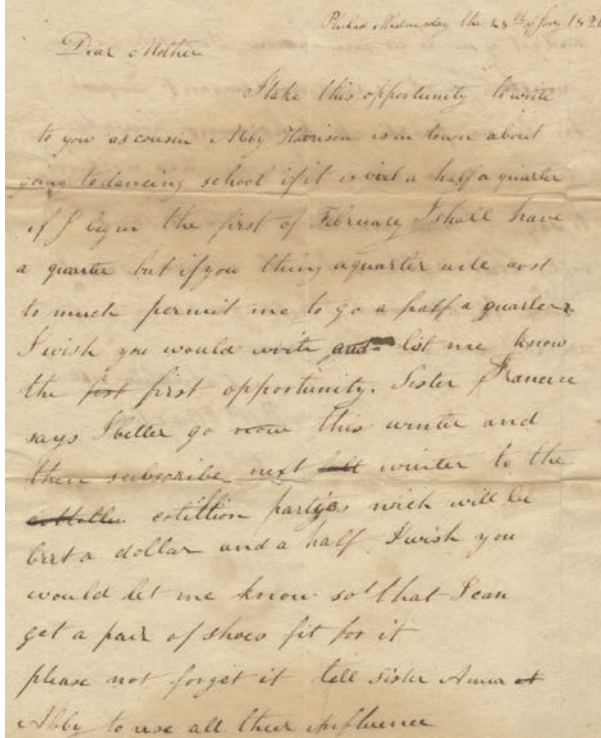
(25492)

\$175

**A Young Boy Begs His Mother's Permission
to Take Dancing Lessons in 1824**

53. [DANCE - 19th Century - Social]

Autograph letter signed "B[enjamin] P Howell" to Mrs. Anna Howell, Fancy Hill [Berks County, Pennsylvania].



2 pp. of a bifolium. Quarto, ca. 198 x 161 mm. Dated Philadelphia, January 28, 1824. In black ink. With integral address panel with remnants of original seal. On wove paper. With minor autograph corrections. Somewhat worn and browned; creased at folds, with minor loss to blank areas; small portion of upper edge of second leaf corresponding to seal lacking.

A charming piece of American social history, evidently written by a schoolboy to his mother pleading for permission to take dancing lessons: "for it is very unpleasant for[!] to see people all knowing how to dance." Cousin Abbey had come to town to attend dancing school for half a quarter, and the young boy writes: "if I begin the first of February I shall have a quarter but if you thing[!] a quarter will cost to[!] much permit me to go half a quarter... Sister Francis says I better go now this winter and then subscribe next winter to the cotillion parties wich[!] will be but a dollar and a half. I wish you would let me know so that I can get a pair of shoes for it... I want to go very much."

(24369)

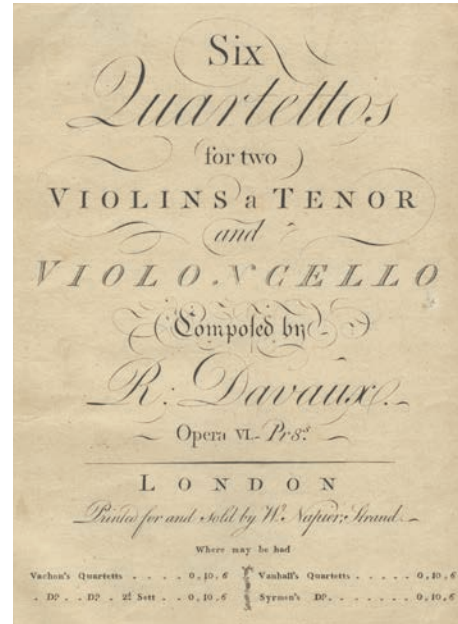
\$250

Early Edition of Davaux's String Quartet Op. 6

54. DAVAUX, Jean-Baptiste 1742-1822

[Op. 6]. *Six Quartettos for two Violins a Tenor and Violoncello ... Opera VI.* [Parts]. London: W. Napier [PN 45], [ca. 1780].

Folio. Disbound. Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Viola: [1] (title), 2-7, [i] (blank); Violoncello: 1f. (title), [1] (blank), 2-7, [i] (blank) pp. Engraved. Plate number printed to Violoncello part only. Advertisements for works by Vachon, Vanhall [!Vanhal], and Syrmen printed to foot of titles. Early initials "WCh" in ink to upper left corner of Violino Primo title, possibly those of the violinist/violoncellist William Churchill (?1760-1812), a member of the Royal Society of Musicians; erasure numbers added in pencil in a modern hand throughout. Outer bifolia of all parts except Viola detached. Browned at spine.



Early (?second) edition. BUC I p. 255. RISM D1122. Plate number not always printed to the same parts; the copy at the British Library has it to Violino Secondo and Viola parts only. RISM lists the collection as "op. 1," following the presumed first edition by Burchard Hummel, The Hague (RISM D1121), but all other early editions use the opus number 6. Both Grove Music Online and MGG 2 list the collection as opus 6.

"A composer of appealing chamber music for strings, Davaux published six duos, six trios, at least 25 quartets and four quintets. The quartets represent a significant contribution to the history of the genre, and featured prominently in the popular weekly concerts held, for many years, at his house each winter. In the quartet... there is a tendency for all four instruments to be treated soloistically." Barry S. Brook, Joel Kolk, and Donald H. Foster in *Grove Music Online*.

(25685)

\$225

7 Autograph Letters from the Distinguished Singer de Reszke to Leo Slezak

55. DE RESZKE, Jean 1850-1925

A collection of 7 autograph letters from the famed baritone (and later tenor) to the noted tenor Leo Slezak (1873-1946).



- August 6, 1908

2 pp. Oblong octavo. In black ink. On a card with the address "53 Rue de la Faisanderie" embossed at head. With autograph envelope postmarked Deauville, [August] 71 [1908] and Kramsach-Ache[n]rain [?] August, [19]08. In French (with translation). De Reszke has sent two scores to Slezak, in which he has marked the breaks "according to the traditions of the [?] Paris] Opera." He (rightly) predicts that his pupil and successor will have a great international career. "I think a lot about your beautiful voice and your very artistic temperament – and I am certain that you will have a great success in your international career." Printed address crossed out and replaced with "Deauville - Villa Eole" in de Reszke's autograph.

- April 4, 1909

2 pp. Oblong octavo. In black ink. On a card with "53 Rue de la Faisanderie" embossed at head. With autograph envelope postmarked [?] Paris, April 5, [19]09 and Vienna, April 7, [19]09. In Italian (with translation). De Reszke congratulates Slezak on his much-deserved triumphs. He will write administrator Henry Higgins (1855-1928) in

order to secure the role of Otello for Slezak in an upcoming production at Covent Garden. He also mentions Marcella Sembrich (1858-1935), a noted Polish soprano, and the composer Baron Frédéric d'Erlanger (1868-1943). "You can't imagine how happy and proud I am of your triumphs ... all that has come [in your career] you merit by the sacrifice you have imposed upon yourself, and the true and hard work that you undertook with so much courage ... Sembrich was also very kind to me. I will write immediately to Higgins for the debut in Otello. I'm afraid that d'Erlanger would like you to sing his opera first, but I will explain to Higgins that this would be a mistake on the Direction's part."

- February 5, 1911

2 pp. Oblong octavo. In black ink. On card with "53 Rue de la Faisanderie" embossed at head. In Italian (with translation). De Reszke worries about Slezak's relationship with certain members of the Metropolitan Opera Company, including general manager, Giulio Gatti-Casazza (1869-1940), and star tenor Enrico Caruso (1873-1921). De Reszke notes the successes of some of his other students, including the American soprano, Lucille Marcel (1877-1921), whom

he notes “*is always with W.*” Marcel had just married the Viennese conductor Felix Weingartner (1863-1942) in 1910, and it is to him that De Reszke probably refers here. “*You are always in my thoughts and I was often telling myself ‘who knows if [Giulio] Gatti-Casazza and this whole Italian group will try to harm you?’ I see that I was not wrong ... I didn’t believe that Caruso could scheme at this point ... I hope that you will not cause too much bad blood for yourself because it’s not worth the pain and [your] health and the first thing ... [Lucille] Marcel is always with W. She sang [...?] in Rome with sensational public success.*”

- April 4, 1911

2 pp. Oblong octavo. In black ink. On card with “53 Rue de la Faisanderie” embossed at head. In Italian (with translation). De Reszke looks forward to seeing Slezak again after the latter’s season has ended. He then passes judgment on two of the most prominent tenors of the day, his student Johannes Sembach (1881-1944) and Enrico Caruso (1873-1921). “*It seems that Caruso has been very ill in the throat and remained for some weeks without singing; it was a punishment for the intrigues ... Now I have the tenor [Johannes] Sembach from Dresden, whom the direction sent me for a year; his voice is good, pleasant, but he had no idea how to place the high notes, [and] for that reason he forced in a terrible way.*” According to the April 10, 1911 issue of Opera News, laryngitis and an “attack of the grip” forced Caruso to cancel engagements at the Metropolitan Opera and in Rome.

- [?] June 29, 1911

1 page. On a postal card. Postmarked Deauville Calvados. In black ink. With photograph of the villa “Mon Rêve” in Bénerville to verso. In Italian (with translation). De Reszke will try to secure performances for Slezak. They will soon have the opportunity to meet. “*I will write immediately to Warsaw to find out if someone can arrange a series of concerts for you. We will absolutely pass through Vienna towards the 12th or 13th to go to Poland, where I have many affairs to complete. So we will certainly see each other again.*” A subsequent letter dated September 23, 1911 indicates that De Reszke had, indeed, used his influence to arrange a series of performances for Slezak at the Imperial Theatre in Warsaw.

- September 23, 1911

2 pp. of a bifolium. Octavo. In black ink on lined paper. In Italian (with translation). De Reszke helps Slezak negotiate terms for a series of performances at the Imperial Theater of Warsaw. He mentions the prominent Italian baritone, Mattia Battistini: an Otello featuring Slezak and Battistini (as Otello and Iago, respectively) would be beautiful indeed.

“*The Direction of the Imperial Theater of Warsaw will be extremely happy to offer you some performances; but there is the practice that the artist or his representative establish a relationship with them [i.e. the Direction]. You write, therefore, that based on my proposition, you offer your services from the 31st to the 11th of December, that you want to sing Aida, Otello, or some other arrangements, and that you ask for a fee that is, naturally, very very minimal, as a dispensation from your usual [fees], but only for the pleasure of making yourself known in Warsaw. [Mattia] Battistini will be there in December. It would be a beautiful Otello to give with you two.*”

- July 16, 1921

3 pp. of a bifolium. Puy-de-Dôme. In black ink on mourning stationery. In French (with translation). A heart-wrenching letter from an old and dejected De Reszke to his favorite pupil. Aside from a slightly elevated arterial pressure, De Reszke is in good health; his singing and his students allow him to forget an “*awful reality.*” He mentions the deaths of several people close to him, including his son; his brother, the great bass Edouard De Reszke; and his student Lucille Marcel, a prominent American soprano and third wife of conductor Felix Weingartner. He is happy about Slezak’s frequent singing and “*glorious voice,*” which “*always resounds exultantly. My two brothers and my son dead during this cursed war and I, the only Reszke, the last of my name, remain to sustain my poor wife who, inconsolable, languishes in a lamentable existence divided between tears and morphine.*”

Some signs of wear but in very good condition overall.

Polish baritone, and later tenor, Jean de Reszke (1850-1925) was one of the most famous opera singers of the late nineteenth century. “*His beautiful voice, fine musicianship and handsome appearance made him unsurpassed in the French repertory, as well as in the Wagner roles he sang with such distinction.*” Elizabeth Forbes in *Grove Music Online.*

Leo Slezak (1873-1946) was a prominent Austrian-Czech tenor who “*combined great warmth and brilliance of tone with clear enunciation and a most delicate use of mezza voce.*” After a hiatus of nine years, and a period of intensive study with Jean de Reszke, Slezak reappeared at Covent Garden to sing the title role in Verdi’s Otello “*with robust power and beauty of tone.*” Indeed, he became one of the most famous Otellos of his generation. Desmond Shawe-Taylor in *Grove Music Online.*

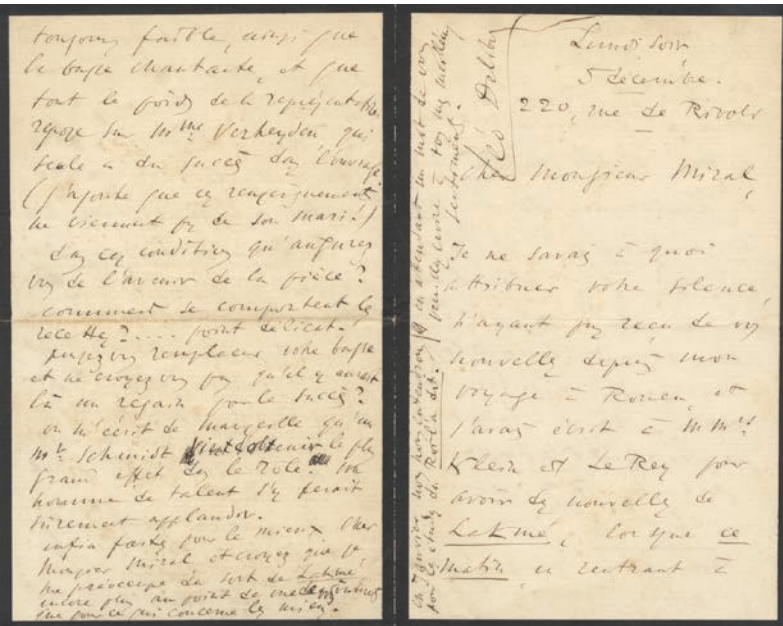
(23554)

\$1,000

Delibes Awaits News of *Lakmé's* Reception

56. DELIBES, Léo 1836-1891

Autograph letter signed to Monsieur Miral.



4 pp. of a bifolium. Small octavo. Dated Monday evening, December 5 [between 1883 and 1891]. On ivory paper with black borders. In French (with translation). Slightly soiled and foxed; creased at folds.

Having returned to Paris, Delibes is anxious for news of the second run of his opera, *Lakmé*. Because his correspondent's letter was delivered to the wrong address, he has had to seek information elsewhere. Unfortunately another audience member has told him that the tenor and "basse chantante" have weak voices. Delibes suggests they replace the latter with a certain "Monsieur Schmidt" in order to increase ticket sales. In January, he and his correspondent will discuss his opera, *Le Roi l'a dit*, which premiered at the Opéra-Comique on May 24, 1873: "Unfortunately a more recent letter...tells me that our tenor is always weak, as well as the 'basse chantante' [i.e. high lyric bass], and that the whole weight of the performance rests on Madame [Alice?] Verheyden, who alone has some success in the work. (I add that these reports do not come from her husband!)"

"[Delibes's] workmanship was of the highest order; he had a natural gift for harmonic dexterity and a sure sense of orchestral colour, and nothing in his music is out of place. He was a disciplined composer, and it is tempting to see in the exquisite pastiche dances that he composed in 1882 for Hugo's *Le roi s'amuse* not just a sharp ear for style but a genuine feeling for the world of 17th-century French classicism, later to be espoused with such ardour by Saint-Saëns, d'Indy and Debussy." Hugh Macdonald in *Grove Music Online*.

Lakmé is considered the composer's masterpiece. It offers more than just a fine vehicle for a star soprano; the two principal male characters, Nilakantha and Gérald, are firmly drawn, and the music is melodic, picturesque and theatrically strong. The opera was first performed at the Opéra-Comique (Salle Favart) in Paris on April 14, 1883. Delibes's correspondent, Miral, was perhaps the director of the Théâtre Municipal de Nancy. If this is the case, it is quite likely that the production mentioned in this letter took place there.

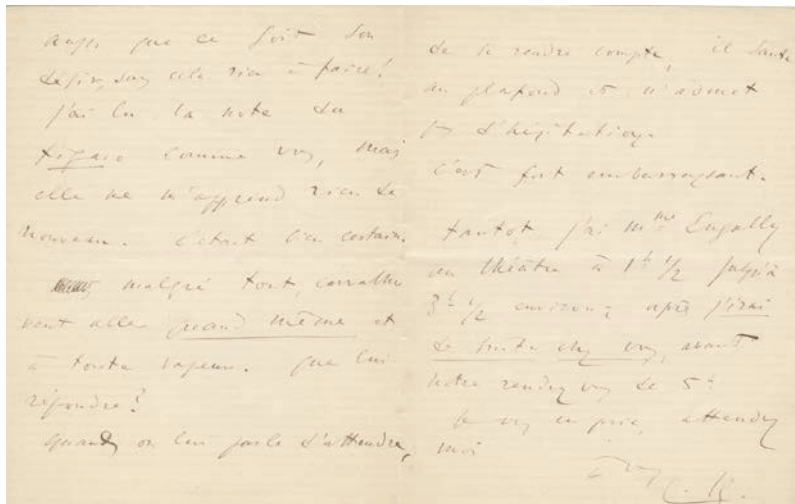
(23336)

\$650

Mentions Bouhy, Gille, Halanzier, and Carvalho

57. DELIBES, Léo 1836-1891

Autograph letter signed "L. Ds."



3 pp. of a bifolium. Small octavo. Dated "Thursday morning." In French (with translation). Slightly worn and creased.

Delibes would like to see his friend to discuss some issue of importance. He also mentions several prominent musical figures in Paris: the baritone Jacques Bouhy; Philippe Gille, the co-librettist of Delibes's opera, *Lakmé*; Halanzier, a director at the Paris Opera; and Léon Carvalho, director of the Opéra-Comique: "In spite of everything, Carvalho wants all the same to go ahead and at full steam ... When one speaks to him of waiting ... he jumps to the ceiling and does not accept any hesitation. This is very embarrassing."

(23308)

\$385

Fine Portrait Lithograph of the Composer

58. **DITTERSDORF, Karl Ditters von 1739-1799**
Half-length portrait lithograph by Heinrich von Winterter (1788-1825). With the artist's name and a date of 1816 in the plate.



Carl von Dittersdorf

225 x 145 mm. + wide margins. With unidentified collector's stamp ("N.B.") to verso. A fine impression on wove paper. Slightly browned at edges.

In all likelihood based (in reverse) on the engraving by C.T. Riedel (Komma 474).
 (23424) \$380

"By Far the Most Successful of His Operas"

59. **DORN, H[einrich Ludwig Egmont] 1804-1892**
Die Nibelungen Große Oper in 5 Acten von E[duard] Gerber ... Vollst[ändiger] Klavierauszug mit Text 7 1/2 Thlr. [Piano-vocal score]. Berlin: Ed. Bote & G. Bock [PN B. & B. 3100], [ca. 1854].

Folio. Newly bound in quarter black morocco with spine in decorative compartments gilt. If. (title with pictorial illustration to head), If. (printed dedication to Charles-Alexander, Grand Duke of Saxe-Weimar), [xii] (passages from *Nibelungenlied* and libretto), [i] (cast list), [ii]-[iii] (contents), 2-170, [ii] (blank) pp. Title, dedication, and passages from the *Nibelungenlied* lithographed; cast list, contents, and music engraved. The six leaves of *Nibelungenlied* excerpts and libretto are printed on a different, finer paper. Printer's note



to lower right corner of final page of music: "Stich und Druck von Ed. Bote u: G. Bock, Berlin." Publisher's blindstamp to foot of title. The title also advertises a full score, a part set, a piano-vocal score with four-hands accompaniment, a piano reduction without vocal parts, and editions of the overture for orchestra, piano solo, and piano four-hands. Except for the two piano reductions of the overture, only the present piano-vocal score is listed with a price. Signature dated May 20, 1874 to title; one word of text underlay ("Lüsten") underlined in red crayon on p. 100. Browning to edges (especially the six *Nibelungenlied* excerpts and libretto) and slightly to moderately foxed. A very good copy overall.

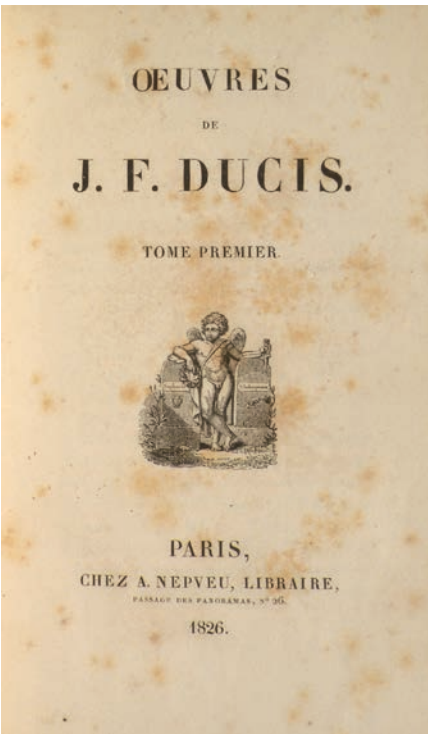
First (and only) Edition. Quite rare (2 copies in the U.S. only, at UC Berkeley and Riverside).

"His *Die Nibelungen* (1854), by far the most successful of his operas, is based on the medieval *Nibelungenlied*, a source approached by Wagner when sketching the Ring cycle, and uses an ambitious scheme of reminiscence motifs – which may also reflect the influence of Liszt, who conducted the opera's première at Weimar." Adelyn Peck Leverett and Christopher Fifield in Grove Music Online.
 (24857) \$550

**Collection of Libretti
by this Prominent French Dramatist**

60. DUCIS, Jean-François 1733-1816

Oeuvres de J.F. Ducis. [Libretti]. Paris: A. Nepveu, 1826.



4 volumes. Octavo. Dark blue leather-backed textured cloth boards with "Lycée de Bourges" within a laurel wreath gilt to uppers, titling and raised bands on spine in compartments gilt, marbled endpapers.

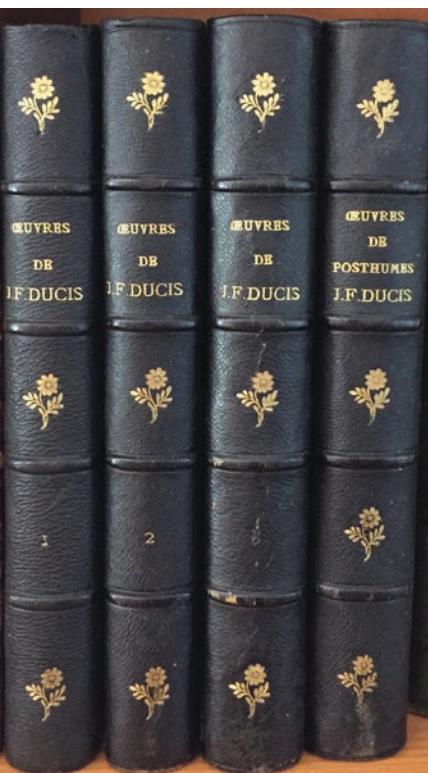
Vol. 1: Discours Prononcé dans l'Académie Française...; Réponse de M. l'Abbé de Radonvilliers...; Hamlet; Roméo et Juliette; Oedipe Chez Admète; Le Roi Léar. 1f. (half-title), 1f. (title), v-xii (preliminary material), 433, [i] (blank) pp. + 1f. (table of contents).

Vol. 2: Macbeth; Jean Sans-Terre; Othello; Abufar; Oedipe a Colone; Le Banquet de l'Amitié. 1f. (half-title), 1f. (title), 471, [i] (table of contents) pp.

Vol. 3: Épitres; Poésies Diverses; Lettres de Thomas a Ducis; Réponse...; Vie de Sédaine; Examen de Roméo et Juliette; Lettre de M. de Leyre à M. Ducis. 1f. (half-title), 1f. (title), 502, 503-506 (table of contents) pp.

Vol. 4: Oeuvres Posthumes. Amélie; Foedor et Wladimir; Fragments et Analyse... de Macbeth; Épitres en Vers; Poésies Diverses; Fragments... diu Discours de Réception de M. Ducis...; Lettres de J.F. Ducis. 1f. (half-title), 1f. (title), [iii]-cviii, 6ff. (preliminary material), 416, 417-421 (table of contents), [i] (blank), 423 (errata), [i] (blank) pp.

Binding slightly worn, rubbed, bumped, and stained. Mild to moderate foxing throughout;



occasional light staining and tears with minor loss not affecting text.

Ducis was a prominent French dramatist and adaptor of Shakespeare. He was noted for his translations of six of Shakespeare's plays, and his adaptations, which frequently involved renaming characters and revising plots, became the basis for translations into Italian and Eastern European languages. Lee Sidney: *Shakespeare and the Modern Stage*, pp. 207-211.

(24922)

\$100

**An Invitation to a Performance
of the Composer's Opera *Samson***

61. DUPREZ, Gilbert 1806-1896

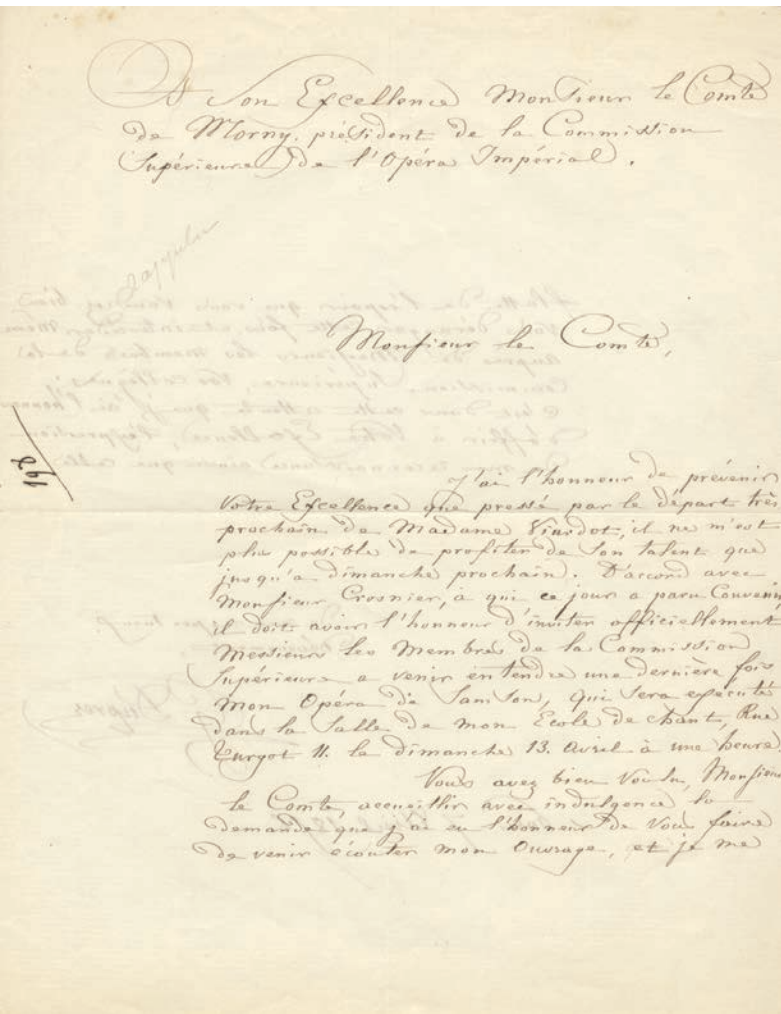
Autograph letter signed «G. Duprez» to «Son Excellence Monsieur le Comte de Morny, président de la Commission Supérieur de l'Opéra Impérial.»

2 pp. Quarto. Dated Paris, April 7, 18[5?]. In brown ink. In French (with translation). Creased at folds and upper corners; short tears to central fold; light foxing to upper left edge; minor annotations in pencil and black ink to blank left margin of recto.

Gilbert Duprez invites the Comte de Morny and the members of the Commission Supérieur to a final performance of his opera, *Samson*, which will feature famed singer Pauline Viardot. He hopes his correspondent, who has indulgently welcomed a past request to see his work, will come and even intercede with the other members of the commission: "I have the honor of informing your Excellence that, hastened by the imminent departure of Madame Viardot, it is no longer possible for me to profit from her talent except until next Sunday. In agreement with Mr. Crosnier, to whom this day seemed agreeable, he must have the honor of officially inviting the gentlemen members of the Commission Supérieur to come listen one last time to my opera *Samson*, which will be performed in the hall of my singing school, 11 Turgot Street, Sunday, April 13, at one o'clock."

A noted French tenor and composer, "[Duprez] gradually... became the first great tenore di forza, despite a vocal tessitura limited in its lower range... In France he was praised as the first true Romantic tenor and for his excellent declamation and the smoothness of his canto spianato... Presumably through forcing his voice, and also because of the great number of performances he gave during his years in Italy where he had to sing as many as six times a week, a decline set in early; Berlioz greatly admired him in the vigorous music of *Benvenuto Cellini* in 1838, though noting (*Mémoires*) that his voice had coarsened somewhat. The story of the famous tenor's rise and fall in Berlioz's *Les soirées*

de l'orchestre is largely based on Duprez's career. He composed a number of operas and his writings include *L'art du chant* (1845) and *Souvenirs d'un chanteur* (1880), a valuable account of his times and distinguished contemporaries." Sandro Corti in Grove Music Online.



The first three acts of *Samson* were first performed on March 13, 1855; the fourth première on March 16, 1856, several days before this letter was written. With the help of Alexandre Dumas, père, the composer's brother, Édouard, wrote the libretto. Gilbert Duprez recounts the genesis of the opera, originally conceived as an oratorio, in his *Souvenirs*. François Rahier: «Samson» in Alexandre Dumas: *Deux Siècles de Littérature Vivante*,» 2012.

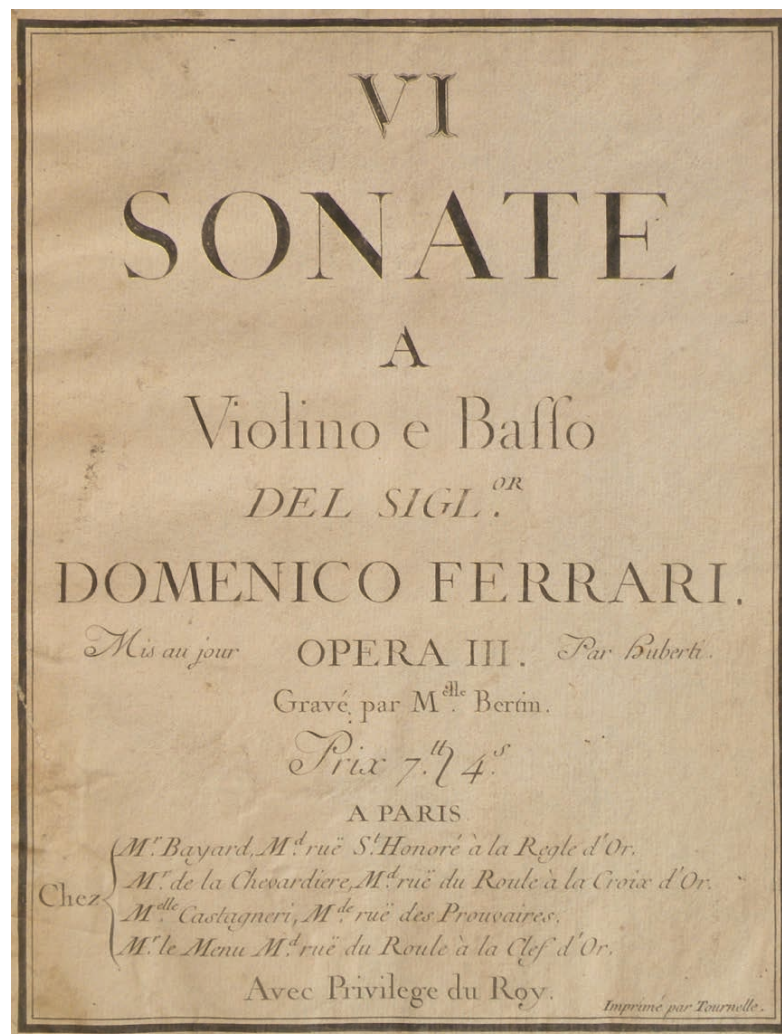
(24132)

\$300

From the André Meyer Collection

62. FERRARI, Domenico 1722-1780

[Op. 1A]. [*Sei Sonate a Violino Solo e Basso dedicate A Sua Eccellenza Il Signor Principe Don Lorenzo Corsini... Gravée par Melle Vendome. Opera 1A.*]. [Score]. Paris: Aux adresses ordinaires, [1758].



1f. (dedication), [i] (blank), 2-37, [i] (blank) pp. Engraved. Notated on two systems: violin and figured bass. Some staining and foxing; closely trimmed with slight loss to pp. 7 and 13; professional paper repair to two final leaves; title lacking. **First Edition.** RISM F 276 or 277 (exact identification impossible without title). Lesure p. 201. Hirsch III, 195 (different issue, with publisher's catalogue to p. [1] and no mention of dedication).

Bound with:

[Op. 3]. *VI Sonate A Violino e Basso... Mis au jour par Huberti. Opera III. Gravé par M.elle Bertin. Prix 7. [livre] 4. s. Avec Privilège du Roy. Imprimé par Tournelle.* [Score.] Paris: Mr. Bayard...Mr. de la Chevardiere... M.elle Castagneri...Mr. le Menu, [?1760]. 1f. (title), [i] (extract of Privilège du Roy, dated April 2, 1757; lower half: «Catalogue des Œuvres de M.r Huberty Ordinaire de l'Academie Royale...»), 2-25, [i] (blank) pp. Engraved. Paper repairs to inner margin. **First Edition.** RISM F 284. Not in Lesure. Publisher's catalogue is Johansson facs. 23, of 1760 (same plate, including Privilège du Roy). The placement of the words "Mis au jour... Par Huberti" to the left and right of "Opera III" (rather than among the publishers in the imprint) on the title suggests that they were added later and that there was an earlier issue without Huberti's (Huberty's) name; the inclusion of Ferrari's op. 4 in the catalogue would support this.

From the André Meyer Collection, Paris, with handstamp «Provenant de la collection musicale d'André Meyer Décédée en Mai 1974 F. Meyer Octobre 84,» to rear pastedown.

Folio. 18th century dark green quarter morocco with marbled boards, red edges. Binding worn, rubbed and bumped.

Ferrari was "...considered one of Tartini's best Italian pupils... [He] composed only instrumental works, of which the most important are the violin sonatas with continuo. While his consistent use of a figured bass in these sonatas is characteristic of the Baroque, his treatment of form, melody and harmony associates him more closely with the emerging Classical style... Ferrari's use of harmonies [in op. 1, no. 5] is one of the earliest applications of this technique." Virginia D. Kock in *Grove Music Online*.

The Meyer Collection, formed over a period of some 75 years, was one of the most important collections of printed music, musical autographs, and books on music of the 20th century.

(25148)

\$500

Excerpts from the Nine Etudes

63. FOOTE, Arthur 1853-1937

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

Folio. Plain blue boards with cut paper label to upper titled in manuscript "A. Forte 2 kleine Capricen." [i] (decorative title printed in blue), 2-3, [i] (blank), 1f. (title printed in blue), 3-5, [i] (blank) pp. With printed dedications to head of first page of music of each piece: "Herrn Emil Liebling gewidmet" and "Frau Helen Hopekirk gewidmet."

The two titles are identical; number and price of the respective piece have been underlined in red pencil.

With printed notes to head of title: "Played with immense success on his American Tour by J. Paderewski"; below imprint: "Copyright 1892 by Arthur Schmidt"; and to foot: "Printed in Germany by Henry Litloff." Handstamp of "Paul North" to upper board and front endpaper; handstamp, "E. Walcot & Co. Musical Instrument Warehouse, Circus Road, St. John's Wood, N.W.," to lower right corner of title. Manuscript annotation in blue ink to head of title: "Zürich M F de R 20 octobre 1984." Binding slightly worn and bumped; reinforced at spine. Fingerings in pencil to first piece; some guarding to gutters.

Not listed in any major library catalogue. Titelaufgabe of two excerpts from Foote's *Nine Etudes*, op. 27, based on plates of Schmidt's first edition of 1892. Schmidt had published both the complete cycle (as "Études") and the two individual pieces (as "Caprices"). The numbers "V" and IX" and the opus numbers in the composer's credits to the first page of each piece have been deleted; pagination is new. There was another Titelaufgabe, also undated, by Chappell & Co. in London.

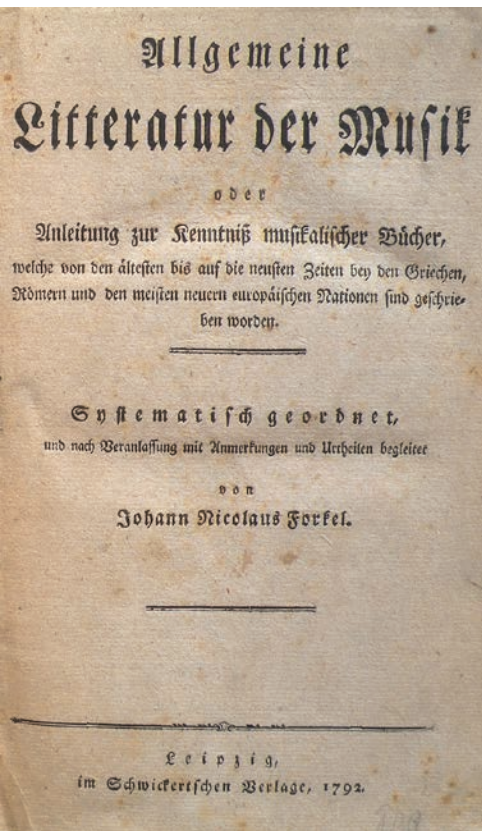
(25218)

\$20



“The Magnum Opus of Forkel’s Historical Studies”

64. FORKEL, Johann Nicolaus 1749-1818
Allgemeine Litteratur der Musik oder Anleitung zur Kenntniss musikalischer Bücher, welche von den ältesten bis auf die neuesten Zeiten bey den Griechen, Römern und den meisten neuern europäischen Nationen sind geschrieben worden. Leipzig: Schwickertschen Verlage, 1792.



Octavo. Quarter dark brown cloth with marbled boards. 1f. (title), 1f. (dedication), [v]-xxiv, 540 pp. Binding slightly worn; spine stained; joints split. Uniform light brown and some very minor foxing; remnants of early blue wrapper to inner margins of title and final leaf; occasional mispagination. Quite a good copy overall.

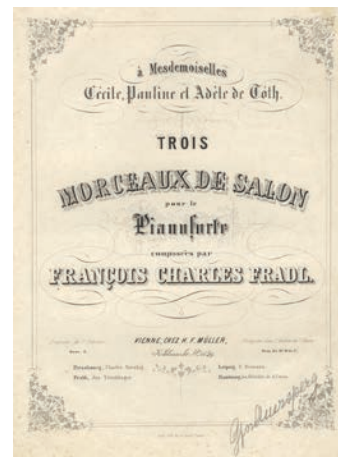
First Edition. Scarce. Wolffheim I, 221. Hirsch IV, 1040. RISM BVI, p. 323.

A German music historian, theorist and bibliographer, Forkel “is generally regarded as one of the founders of modern musicology ... *The Allgemeine Geschichte,*

the magnum opus of Forkel’s historical studies, was the first German attempt at a comprehensive history of music ... [It] set the standard for later bibliographies in terms of thoroughness and organization. It contains some 3000 entries, from antiquity to the late 18th century, with well-ordered comments on the content and quality of each source.” George B. Stauffer in *Grove Music Online*. (23583) \$450

Fradl’s Op. 1, Unrecorded

65. FRADEL, Karl 1821-1886
 [Op. 1]. *Trois Morceaux de Salon pour le Pianoforte.* Vienne: H.F. Müller [PN H.F.M. 47], [ca. 1845].



Folio. Unbound. [1] (title), [i] (blank), 3-10, [ii] (blank) pp. Engraved. Printed dedication to head of title: “à Mesdemoiselles Cécile, Pauline et Adèle de Tôth.” Signature in pencil to lower right corner of title: “G[rà]f[i]n Auersberg.” Slightly foxed. Soiled to upper margin; upper right corner dampstained.

Unrecorded.

“The young composer Karl Fradl, well known to the musical world through his ‘Morceaux de Salon,’ is publishing a volume with songs (texts by Karl Beck, Silberstein, Reinick, and Eckardt) that according to the judgment of serious connoisseurs are praised as tender, sensitive compositions.” *Der Sammler: Ein Unterhaltungsblatt* 38, vol. 101 (Vienna, June 25, 1846), p. 403. As the composer is identified as “young,” he is probably not the Karl Fradl who served as a member of the “Leitender Ausschuss” (board of directors) of the Gesellschaft der Musikfreunde in Vienna in ca. 1830 but more likely Karl Fradel (1821-1886), a composer from Vienna who emigrated to the U.S. in 1859 and died in New York. (25691) \$40

66. FRADEL, Karl 1821-1886
 [Op. 161]. *3 Illustrationen zu deutschen Liedern ... für das Pianoforte...* Op. 161. Pr. 15 Ngr. Leipzig: Friedrich Hofmeister [PN 5050], [1856].



Folio. Sewn. [1] (title), [i] (blank), 3-9, [i] (blank) pp. Engraved. Edges slightly frayed and browned.

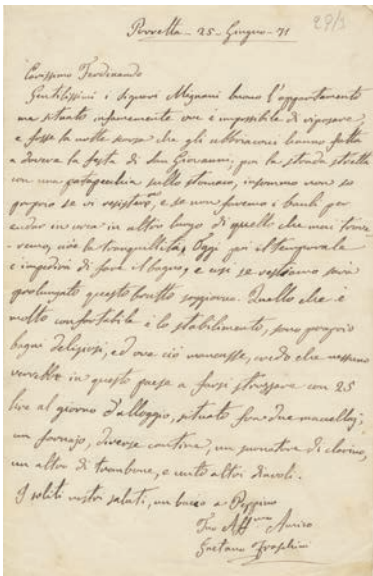
Probable First Edition. Rare (one copy at the Staatsbibliothek in Berlin only). Date after review in *Rheinische Musikzeitung* 7, vol. 25 (Cologne, June 21, 1856), p. 195.

The three compositions are preceded by the poems they illustrate: “Die Liebe sass als Nachtigall” (Emanuel Geibel); “Vor Liebe” (Julius Mosen); “Der träumende See” (Mosen). (25692) \$40

The Tenor in Porretta

67. FRASCHINI, Gaetano 1816-1887

Autograph letter signed to "Dearest Ferdinando."



1 page of a bifolium. Octavo. Dated Porretta, June 25, [18]71. In Italian (with translation). Slightly worn and soiled; creased at folds and overall; two short tears to central fold.

Fraschini describes an unfortunate sojourn in Porretta: "The Mignani are very kind and the apartment good but horribly located, where it is impossible to rest, and were it only last night, when the drunkards properly celebrated San Giovanni; then the narrow street with a shack on top – all considered I truly don't know if we'll stay... What is very comfortable is the bathing establishment, they are truly delightful baths, and were these absent, I don't think anyone would

come to this town to be taken advantage of by paying 25 lire a day to rent a place situated between two butchers, a baker, several canteens, a clarinet player, a trombone player, and a hundred other devils..."

Fraschini "created Gerardo in *Caterina Cornaro* (1844); other Donizetti operas in which he sang included *Linda di Chamounix*, *Maria di Rohan*, *La favorite*, *Poliuto* and *Lucia di Lammermoor*. He was dubbed the 'tenore della maledizione' because of the force with which he delivered Edgardo's curse in *Lucia*, and was noted above all as an early *tenore di forza*. He was chosen by Verdi to create Zamoro in *Alzira* (1845, Naples), Corrado in *Il corsaro* (1848, Trieste), Arrigo in *La battaglia di Legnano* (1849, Rome) and the title role of *Stiffelio* (1850, Trieste). He also appeared in *Oberto*, *Ernani*, *I Lombardi*, *I masnadieri*, *Luisa Miller* and *Il trovatore*. In 1856 he sang Henri in *Les vèpres siciliennes* at Rome, in 1858 *Gabriele Adorno* in *Simon Boccanegra* at Naples, and he created Riccardo in *Un ballo in maschera* (1859, Rome). It is a commentary on his technique and taste that, after so many forceful roles, he could still be expected to sing with the refinement and elegance necessary for Riccardo's music. He sang in the first London performance of *I due Foscari* at Her Majesty's Theatre (1847), in *La forza del destino* at Madrid (1863), and *La traviata* and *Rigoletto* at the Théâtre Italien, Paris (1864). He made his last appearance as Gennaro in *Lucrezia Borgia* at Rome in 1873 when, though in his late fifties, he still retained the firmness and security of his voice." Elizabeth Forbes in *Grove Music Online*.

(24265)

\$150

Fine Portrait Lithograph of the Composer

68. GASSMAN, Florian Leopold 1729-1774

Portrait lithograph by Heinrich von Wintter (1788-1825), bust-length. Dated 1815 in the stone.



240 x 146 mm. plus wide margins. A fine impression on wove paper. Very slightly worn. Small circular unidentified collector's stamp "N.B." to verso.

Published in the series "Portraite berühmtesten Compositeurs der Tonkunst," 1815-1821.

Gassman, a Bohemian composer and conductor, succeeded Gluck as composer of ballets in Vienna.

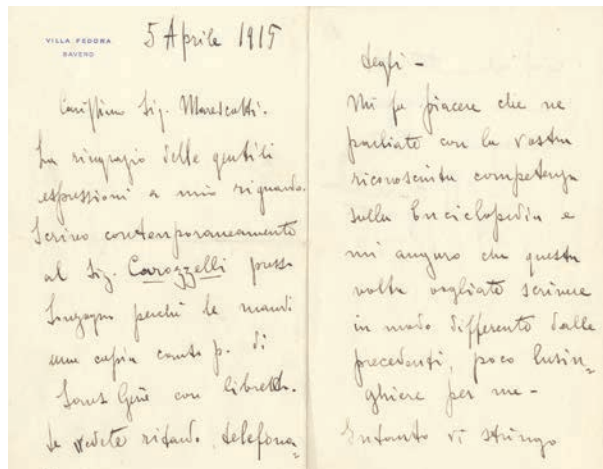
(23261)

\$380

**Giordano Hopes for a Favourable Review
of His Opera *Madame Sans Gêne***

69. GIORDANO, Umberto 1867-1948

Autograph letter signed "U Giordano" to the journalist Marescotti.



3 pp. of a bifolium. Octavo. Dated April 5, 1915. In black ink. On stationery with "Villa Fedora Baveno" embossed at head. In Italian (with translation). Very slightly worn and soiled; creased at folds.

Giordano will have Mr. Carozzelli, of the Sonzogno publishing firm, send Marescotti a piano-vocal score and libretto of his opera, *Madame Sans Gêne*. He hopes that Marescotti, a critic, will write a few complementary things about the opera: "I'm glad that you speak about [the opera] with your competence, [which is] evident from the Encyclopedia, and I hope that this time you will want to write differently than before, a few flattering things for me."

"Giordano handled the late Romantic, emotionally vehement idiom of the giovane scuola with ease and fluency, being particularly skilful in weaving into his scores elements of local and historical colour... His stage sense is always sure, and his vocal writing unfailingly effective." Julien Budden in *Grove Music Online*.

Giordano's opera, *Madame Sans Gêne*, was first performed at the Metropolitan Opera in New York on January 25, 1915.

Marescotti was a critic for the journal, *Musici e Musicisti*, organ of the Casa Ricordi. In the late nineteenth and early twentieth centuries a great rivalry existed between Ricordi and Sonzogno, the two most important Italian publishing firms of the period. This may explain why Marescotti had been critical of Giordano, whose works Sonzogno championed.

(23521) \$650

Revised for a Performance in Paris

70. GLUCK, Christoph Willibald 1714-1787

Alceste Eine grosse ernsthafte Oper in 3 Acten... Nach der italienischen und französischen Partitur Für's Piano Forte bearbeitet von C.D. Stegmann. Pr: 21 frs. [Piano-vocal score]. Bonn: N Simrock [PN 1125.], [Ca. 1815].

Oblong folio. Contemporary marbled boards. 1f. (recto title, verso blank), 3 (cast list and table of contents), 4-159, [i] (blank) pp. Engraved. Disbound. Boards quite worn; spine lacking. Slightly worn, soiled, foxed, and stained; some corners slightly turned; minor underlining and annotations in red pencil to cast list; early repairs to inner margins of title and table of contents, not affecting text; small binder's holes to inner margins.



Later edition of the French version. Hopkinson 44C (a).

The French version of *Alceste*, to a libretto by Marie François Louis Gand Leblanc Roulet, was first performed at the Académie Royale de Musique in Paris on April 23, 1776.

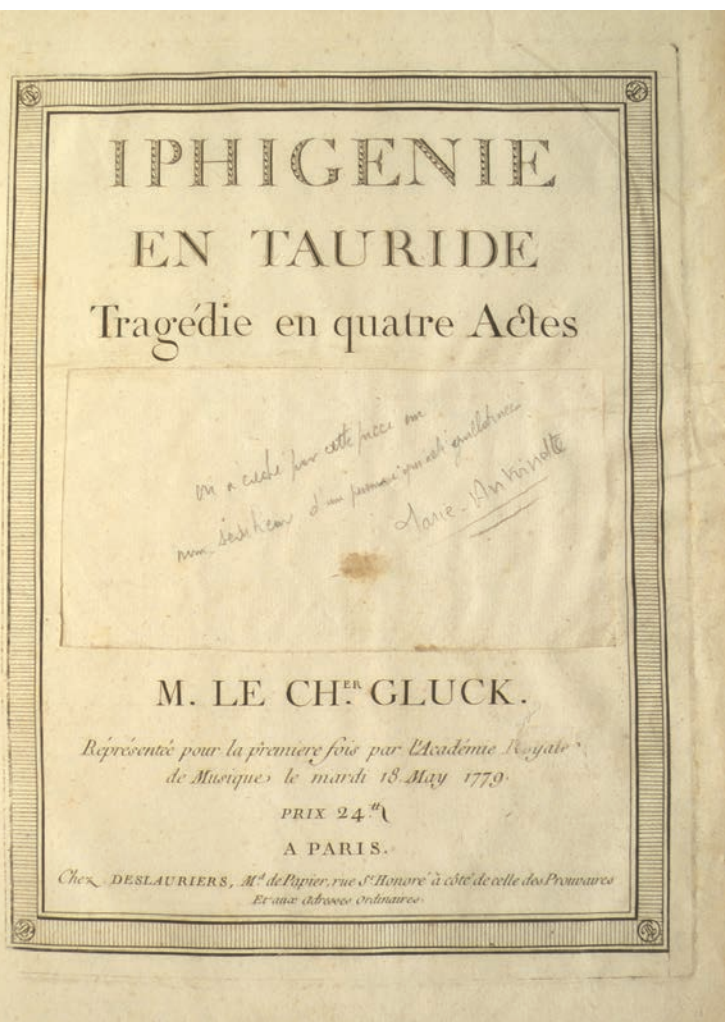
"Gluck's revision of *Alceste* for performance in Paris in 1776 amounts almost to a recomposition. His alterations were far more extensive than those he had made in his Paris adaptation of *Orfeo* ... The French *Alceste* had a new text by Roulet, Gluck's librettist for *Iphigénie en Aulide*, based on Calzabigi's libretto; but alterations to the plot and the order of events led to major differences between the two. The principals at the première of the French version included Rosalie Levasseur (*Alceste*), Joseph Legros (*Admetus*), Henri Larrivée (*Hercules*), Moreau (*Apollo*) and Nicolas Gêlin (*High Priest*). At the first Paris performances of *Alceste* the Act 3 denouement was substantially different from the version familiar today, and closer to the Italian original. Gluck and Roulet, after much criticism, altered the act to incorporate a part for Hercules, who has no place in the Italian original. Just as Gluck was arranging more music to enlarge the final divertissement, again to please Parisian taste, he heard of the death of his adopted daughter Marianne in Vienna; he left Paris and assigned the completion of the divertissement to Gossec. This revised version, published in Paris in 1776, is the one that has nearly always been performed subsequently." Jeremy Hayes in *Grove Music Online*.

(25656) \$125

“A Great Success Immediately”

71. GLUCK, Christoph Willibald 1714-1787

Iphigénie en Tauride Tragédie en Quatre Actes [Par Mr. Guillard, Mise en Musique et Dédiee A La Reine] ... Représentée pour le Première fois par l'Académie Royale de Musique le mardi 18 Mai 1779. Prix 24 livres. [Full score]. Paris: Des Lauriers [without PN], [between 1779 and 1792].



Folio. Full contemporary green vellum with mid-tan leather label with decorative border gilt lettered “Romagnat” to upper, edges colored in red. 1f. (title), 211, [i] (blank) pp. Engraved. With blank overpaste to title with later manuscript note in pencil: “On a caché par cette [...] un nom [...] d'une personne qui a été guillotinée[:] Marie-Antoinette” (by this overpaste, a name of a guillotined person has been obscured: Marie-Antoinette). Labels to verso of upper board: printed advertisement of “Husson Marchand Papier” to upper left corner; “Ex libris Georges van Parys” (in the shape of a G clef) to center. Bass figures entered throughout: pp. 1-31, 164-70, and 174-end in pencil, otherwise in ink. Some

moderate browning; occasional creasing and staining.

Second edition, first issue. Hopkinson 46A (a). Wotquenne 46 (pp. 215-16). Lesure p. 239. RISM G2816.

«*Iphigénie en Tauride* was given on May 18, 1778, with excellent singers; Rosalie Lavasseur sang *Iphigénie*, *Larrivée*, *Oreste*, *Legros Pylade*, and *Moreau Thoas* ... The opera had a great success immediately, and even Grimm wrote of it - I do not know whether this is melody, but perhaps it is something better. When I hear *Iphigénie* I forget I am at the opera; I seem to be listening to a Greek tragedy, with music by *Lekain* and *Mlle Clarion*. It was the crowning point of Gluck's career. Guillard had provided an excellent libretto, more classical than Goethe's poem, less Christian and more ruthless; and Gluck had seized on the contrast between Scythians and Greeks, upon the perfectly dramatic figures of *Iphigenia* and *Orestes*, and had produced a work which both re-created a part of Greek tragedy and at the same time foretold a new world.” Cooper: *Gluck*, p. 258.

While Marie-Antoinette is not actually mentioned on the title, she was the queen to whom the work is dedicated. Hopkinson describes a later issue with a new title without the dedication (46 A [c]). Georges van Parys (1902-1971) was a French composer of operetta and film music. (24757) \$785

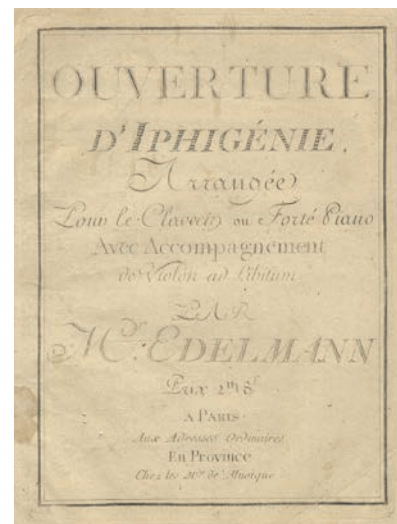
Overture to *Iphigénie*

72. [GLUCK]. Edelmann, Jean-Frédéric 1749-1794

Ouverture d'Iphigénie Arrangée Pour le Clavecin ou Forté Piano Avec Accompagnement de Violon ad Libitum ... Prix 2th 8f. [Keyboard part only]. Paris: Aux Adresses Ordinaires, En Province Chez les Mds. de Musique, [ca. 1776].

Folio. Sewn. [1] (title) 2-5 (music), [i] (blank) pp. Spine reinforced with paper with numerous pinholes to outer margin; several small wormholes; tears to upper outer edges; occasional additional minor tears and stains; upper portion of final leaf lacking with early paper replacement, missing music completed in manuscript.

Lesure p. 238. RISM G2768 (one copy only of the keyboard part, at the Bibliothèque nationale). (24109) \$100



Fine Portrait Engraving

73. GLUCK, Christoph Willibald 1714-1787
Aquatint portrait engraving, Paris, ca. 1781, possibly derived from the St. Aubin portrait.



With “2e Année No. 25” printed to upper margin, in all likelihood indicating that this portrait was issued as part of a periodical publication. Slightly foxed and creased.

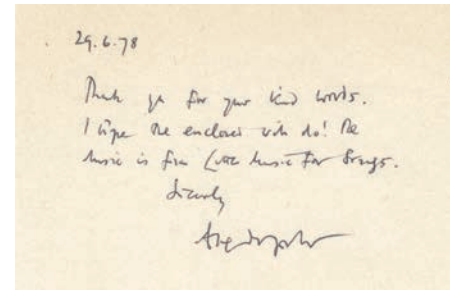
“More successfully than any of his contemporaries, [Gluck] translated the widespread agitation for reform of opera and theatrical dance on the part of European intellectuals into actual works for the stage, first in pantomime ballets and Italian serious operas for Vienna and then in operas of various sorts for Paris. His long experience in setting Metastasian *drammi per musica* and his work in Vienna as music director of the Burgtheater (court theatre) were not without utility in these more innovative efforts.” Bruce Alan Brown and Julian Rushton in *Grove Music Online*.

(25612) \$250

In Response to a Request for an Autograph

74. GOEHR, Alexander b. 1932
Autograph note signed to an unidentified correspondent.

On a postal card ca. 88 x 140 mm. “Thank you for your kind words. I hope the enclosed will do! The music is from *Little Music for Strings*. Sincerely Alexander Goehr June 29, [19]78.”



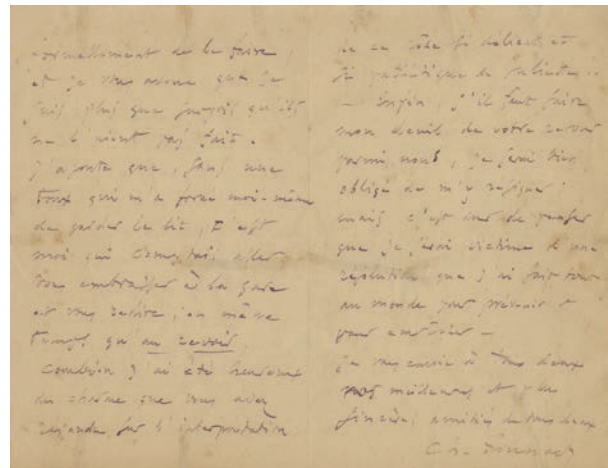
Alexander Goehr is a German-born English composer and academic. “His music, conceived in terms of the received genres, often engages dialectically with his theoretical concerns, and he has made a significant contribution to a clearer understanding of the role of the composer in modern society.” Arthur Jacobs et al. in *Grove Music Online*.

(25387) \$85

Gounod Writes to Adelina Patti Regarding Her Interpretation of Juliette

75. GOUNOD, Charles 1818-1893

Autograph letter signed “Ch. Gounod” to the celebrated Italian soprano Adelina Patti.



3 pp. of a bifolium. Octavo. Dated Sunday morning, January 6, [18]89. In purple ink. In French (with translation). Slightly worn, soiled, foxed and stained; creased at folds; tears to edges and central portion professionally repaired, with no loss to text; remnants of transparent tape just affecting first letter of address (the “C” of “Chère”), with corresponding small abrasion to blank area of central fold.

Gounod praises Patti for her performance of the role of Juliette in his opera, *Roméo et Juliette*. Amidst some intrigue, he negotiates with the directors of the Paris Opéra to secure future engagements there for Patti: "... *Without a cough, which has forced me to stay in bed, it is I who planned to embrace you at the train station and tell you again ... how delighted I was by the charm you exuded in the interpretation of such a delicate and poignant role as Juliette!*"

Together with a vintage postcard photograph of the composer.

On November 28, 1888, Gounod conducted the first of a celebrated series of performances of his *Roméo et Juliette* at the Paris Opéra. These performances featured Jean de Reszke (1850-1925) and Adelina Patti (1843-1919) in the title roles, and included the additions of the Act III finale and a ballet for Act IV. Patti was "*renowned for her amazing purity of tone, vocal flexibility, and remarkable acting abilities.*" Elizabeth Forbes in *Grove Music Online*.

"*Best known today as the composer of the opera Faust and an Ave Maria descant to the first prelude of J.S. Bach's Das wohltemperirte Clavier, Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century.*" Steven Huebner in *Grove Music Online*.

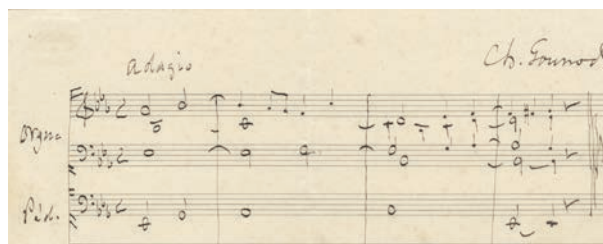
(23465)

\$1,100

From his *Adagio* for Organ

76. GOUNOD, Charles 1818-1893

Autograph musical quotation signed "Ch. Gounod."



1 page (ca. 76 x 187 mm.). Four measures of an Adagio for organ with pedals, in E-flat major, in 4/4. Notated in black ink on three printed staves. A note in black ink to verso signed [Comte Élie de] "Palys" explains that this autograph of Gounod has been "given by M. de Lassus, his son-in-law, to Mme Porteau." With rectangular blindstamp to upper left corner. Very lightly foxed and stained; creased at central fold.

(25136)

\$650

First Edition, Signed by Gounod

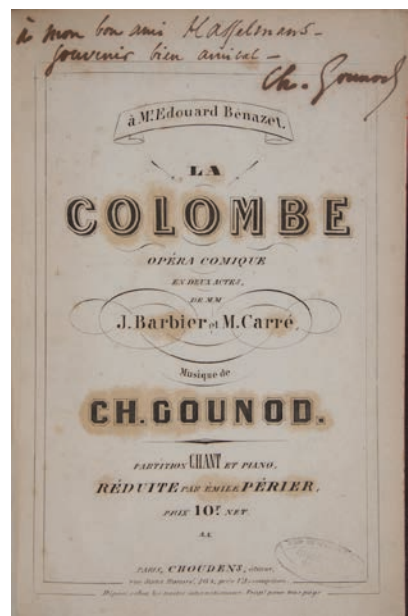
77. GOUNOD, Charles 1818-1893

La Colombe Opéra Comique En Deux Actes, De MM J. Barbier et M. Carré... Partition Chant et Piano, Réduite par Émile Périer, Prix 10 F. Net. A.V. ... à Mr. Edouard Bénazet. [Piano-vocal score]. Paris: Choudens [A.C. 738.], [1860].

Large octavo. Quarter dark brown morocco with pebbled paper boards, raised bands on spine in ruled compartments with titling and publication date gilt, marbled endpapers, original publisher's illustrated lithographic upper wrapper bound in. 1f. (recto title, verso blank), [i] (named cast list and table of contents), 2-132 pp. Engraved.

With composer's autograph inscription signed "Ch. Gounod"

in brown ink to head of title: "*à mon bon ami Hasselmans – souvenir bien amical*" (with Hasselmans's handstamp to upper corner of upper wrapper. Named cast includes Carvalho, A. Faivre, Roger, and Balanqué. Small publisher's oval handstamp to lower outer corner of title. Binding slightly worn, rubbed and bumped with small scratches to upper; upper wrapper somewhat soiled and creased. Title browned; some foxing and offsetting; occasional creasing or splitting at inner margins; publisher's handstamp faded.



First Edition of the original version. Lesure p. 108.

The first performance of *La Colombe* took place at the Théâtre de Bade in Baden-Baden on August 3, 1860, under the direction of Edouard Bénazet; an expanded version of the opera was staged at the Opéra-Comique in Paris in 1866.

Gounod may have inscribed this copy for Josef H. Hasselmans (1814-1902), a Belgian conductor, harpist, and violinist. Hasselmans "*became first violinist with the orchestra of the Théâtre Royal, Antwerp, and later its conductor. His career continued at Strasbourg where he conducted the orchestra of the Théâtre Municipal, and in 1854 he became the first director of the Strasbourg Conservatoire... He was a respected teacher as well as a creditable conductor, and may be remembered for two major schools of double-action harp playing which stemmed from his tutelage.*" Alice Lawson Aber-Count in *Grove Music Online*.

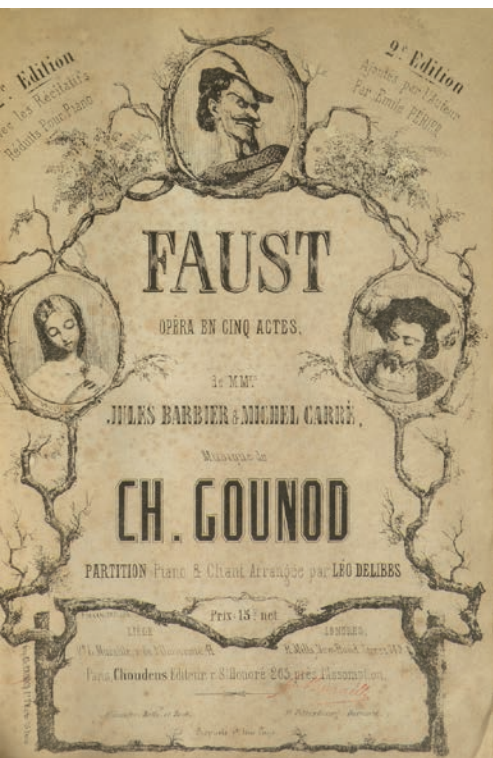
(25602)

\$600

“A New Note in French Music”

78. GOUNOD, Charles 1818-1893

Faust Opéra en Cinq Actes, de M^lrs. Jules Barbier & Michel Carré ... Partition Piano & Chant, Arrangée part Léo Delibes Prix: 15 F. net ... 2e. Edition Avec les Récitatifs. Réduits Pour Piano 2e. Edition Ajoutés part l'Auteur Par Emile Périer. [Piano-vocal score]. Paris: Choudens [PN A.C. 664.], [1860].



Large octavo. Quarter dark red cloth with textured boards, titling gilt to spine. 1f. (decorative lithographic title by P. de Grauzat printed in black, with portraits of Marguerite, Faust, and Méphistophélès), 1f. (named cast list and index), 252 pp. With red handstamp to lower edge of title and occasional editorial annotations, especially to front free endpaper, in a 20th-century hand. Binding somewhat worn, rubbed, bumped and scuffed. Minor dampstaining, foxing, and offsetting; lacking upper corner of final leaf with no loss to music.

Second edition. Hopkinson: *Notes on the Earliest Editions of Gounod's Faust*, 247.

Faust was first performed at the Théâtre Lyrique in Paris on March 19th 1859 in a version with spoken dialogue; recitatives were added in 1860, and a ballet in 1869. The libretto by Barbier and Carré is based on Goethe but focuses on the love story between Faust and Marguerite.

“The historical importance of Faust is that it sounded a new note in French music. The conventional pomposities of the grand opera which then dominated the stage were superseded by a more intimate and poetic approach. The fashion Gounod set was one of conversational exchange rather than declamation.” James Harding: *Gounod*, p. 114. (24772) \$120

Gounod’s “Most Spectacular Immediate Success”

79. GOUNOD, Charles 1818-1893

Roméo et Juliette Opéra en 5 Actes. de J. Barbier et M. Carré ... Partition Chant & Piano. Arrangée par H. Salomon. [Piano-vocal score]. Paris: Choudens [PN A.C. 1411.], [1867].



Large octavo. Quarter red pebbled cloth with marbled boards, titling gilt to spine. 1f. (recto decorative lithographic title by Barbizet printed in light purple, verso blank), 1f. (recto dedication “A Sa Majesté Charles XV Roi de Suède de Norvège” printed in blue, verso blank), 1 (named cast list and index), 2-303, [i] (blank) pp. Lithographed. Named

cast includes Carvalho, Daram, Duclos, Michot, Puget, Laurent, Barré, Laveissière, Troy jeune, Troy, Cazaux, Wartel and Neveu. Publisher's handstamp to lower margin of title. Binding slightly worn, rubbed, and bumped; hinges split; endpapers browned. Some dampstaining to inner margins; occasional splitting, creasing, and small tears.

First Edition, first issue.

Roméo et Juliette was first performed at the Théâtre Lyrique in Paris on April 27, 1867. The opera was "Gounod's most spectacular immediate success. Coming as it did during the Exposition Universelle of 1867, when Paris was invaded by visitors from the provinces and abroad, the opera drew full houses for many consecutive nights. It started its rapid conquest of foreign stages at Covent Garden on 11 July 1867 and before the end of the year had been seen at major centres in Germany and Belgium." Steven Huebner in *Grove Music Online*. (25608) \$600

First German Edition

80. GOUNOD, Charles 1818-1893

Romeo und Julie Grosse Oper in 5 Akten von J. Barbier und M. Carré Deutsch nach Shakespeare von Th. Gassmann... Klavierauszug mit Text Arrangée par H. Salomon. [Piano-vocal score]. Paris: Choudens [A.C. 1482.], [ca. 1867-1870].



Probable First German Edition. Lesure p. 108. (25625) \$85

Large octavo. Half dark blue morocco with maroon pebbled cloth boards and gilt rules, spine in decorative compartments gilt, titling gilt. 1f. (recto decorative lithographic title by Barbizet printed in blue, verso blank), 1 (recto cast list and table of contents), 2-271, [i] (blank) pp. Publisher's handstamp to lower margin of title; oval handstamp of Dachauer & Vilanova in New York to lower margin of title and first page. Binding slightly worn, rubbed, and bumped; head of spine slightly chipped. Slightly worn; occasional foxing and creasing; first signature partially detached.

Revised Edition

81. GOUNOD, Charles 1818-1893

Roméo et Juliette Opéra en 5 Actes. J. Barbier et M. Carré ... Partition Chant & Piano. Arrangée par H. Salomon. [Piano-vocal score]. Paris: Choudens [A.C. 1411.], [ca. 1873].

Large octavo. Quarter dark green pebbled cloth with dark green pebbled paper boards, titling gilt to spine. 1f. (recto decorative lithographic title by Barbizet printed in brown, verso blank), 1 (named cast list and table of contents), 2-269, 270-283 ("Supplement"), [i] (blank) pp. Named cast includes both singers from the opera's first performance, at the Théâtre Lyrique in Paris on April 27, 1867 (Carvalho, Daram, Duclos, Michot, Puget, Laurent, Barré, Laveissière, Troy jeune, Troy, Cazaux, Wartel, and Neveu), and those from a subsequent restaging at the Opéra-Comique on January 20, 1873 (Carvalho, Ducasse, Decroix, Duchène, Bach, Raoult, Duvernoy, Bernard, Teste, Melchissédec, Ismaël-Bouhy and Neveu). Binding slightly worn, rubbed, and bumped. Minor foxing, heavier to outer leaves; light dampstaining to outer margins of approximately 15 leaves; small tear to outer margin of pp. 145-146.

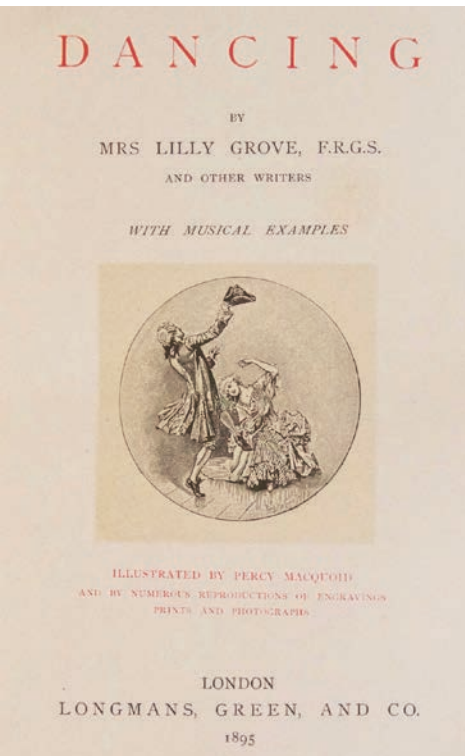


Revised edition, possibly issued to coincide with the 1873 revival. (25627) \$135

**A Limited Edition on Dance,
with “Much Useful and Varied Information”**

82. GROVE, Lilly

Dancing By Mrs Lilly Grove ... and other writers with musical examples. Illustrated by Percy MacQuoid and by numerous reproductions of engravings, prints and photographs. London: Longmans, Green, and Co., 1895.



Quarto. Half dark blue textured leather with orange cloth boards, coat of arms gilt to upper, titling gilt to spine. 1f. (limitation statement), 1f. (half title), 1f. (frontispiece), 1f. (title), [vii]-xix pp. (dedication, preface, contents, and illustrations), [i] (blank), 496 + 37 full-page plates. With musical examples. With fine engraved heraldic bookplate “Ex Grege Johannis Platt, Clifton Lodge, Llandudno” to front pastedown designed by the British artist and book illustrator John Dickson Batton (1860-1932). Binding worn, rubbed, and bumped. Some foxing; minor wear to edges.

Limited to 250 copies, this number 240.

De Moroda 1161. Magriel pp. 30-31 (another edition). Beaumont p. 94. Niles and Leslie pp. 204-205.

“This book is a volume in the series known as The Badminton Library of Sports and Pastimes, and is intended to afford popular information regarding the history of dancing, at all periods and in all countries. The author displays a considerable acquaintance with the literature on the Dance, and her book contains much useful and varied information.” Beaumont. *“This is a popular book on the Dance, much in the style of Gaston Vuillier but even more diversified in material.”* Niles & Leslie.
(25372) \$90

Fine Aquatint Engraving

83. HANDEL, George Frideric 1685-1759

Full-length aquatint engraving by Franz Hegi (1774-1850) after the sculpture by Louis François Roubillac in Westminster Abbey. [?Paris], [ca. 1830].



207 x 167 mm. Hinged at upper corners of verso. A fine impression on wove paper with good margins.
(23315) \$600

Attractive Mezzotint Portrait of Handel's Librettist

84. [HANDEL]. Rolli, Paolo Antonio 1687-1767
Mezzotint portrait of the librettist, half-length, seated at a table. [?London], [ca. 1790].



269 x 206 mm. Trimmed to plate mark; small portion of lower right blank corner trimmed away.

Rolli was a prominent Italian writer who provided libretti for operas by Handel, Scarlatti and others.
(23251) \$250

Haydn Symphonies Arranged for Quintet

85. HAYDN, Joseph 1732-1809
[H. I:44, 63, 75, arr]. *Dr. Haydn's Symphonies Arranged as Quintettos for a Flute, two Violins, Tenor [=viola], and Violoncello and with an adaption of Thorough-Bass, for the Piano Forte by Dr. Hague, Professor of Music in the University of Cambridge. Book I[I].* [Parts]. London: Preston, [1807-1817].

Folio. Viola and Pianoforte part disbound; other parts unbound.

Flauto: [i] (title), 10-15, [i] (blank) pp., watermark 1807
Violino primo: 1f. (title), [i] (blank), 16-28 pp., watermark 1806
Violino secondo: [i] (title), 14-26 pp., watermark 1817
Viola: [i] (title), 12-22 pp., watermark 1807
Violoncello: [i] (title), 12-23, [i] (blank) pp., watermark 1817
Pianoforte: 1f. (title), [i] (blank), 24-43, [i] (blank) pp., watermark 1805
Engraved.



Signatures of "[?]M Revay" and "W. Davidson first Violin" to upper right corner of title to violin part; "CRO [?] Fichtner" to upper left corner of all other parts; "C. Hague" in manuscript to right of printed name to titles of Violino primo and Violino secondo parts. Some soiling, especially to title pages; occasional browning and dampstaining; some parts trimmed to smaller size; spines of some parts reinforced with tape; red stains to title of Pianoforte and final leaves of Flauto and Violoncello parts; Revay signature trimmed.

First Edition of this arrangement. Hoboken Haydn catalogue I, pp. 51, 89, 115, and III, p. 28 (Coll. Sy. 13). RISM H4080 (not distinguishing among issues). Flauto, Violino primo, Viola, and Pianoforte parts are early issues (possibly first); Violino secondo and Violoncello are of (the same) later issue; the Violino primo part lacks the early signature of [?]Fichtner. The arrangement is by Charles Hague (1769-1821).
(25453) \$200

**Symphonies in Full Score,
Including Some First Editions**

86. HAYDN, Joseph 1732-1809

[H. I:85-86, 88, 94-96, 99-104]. *Symphonien in Partitur*. [Full scores]. Berlin u. Breslau: Ed. Bote & G. Bock [PNs 181-192], [1847-1866].

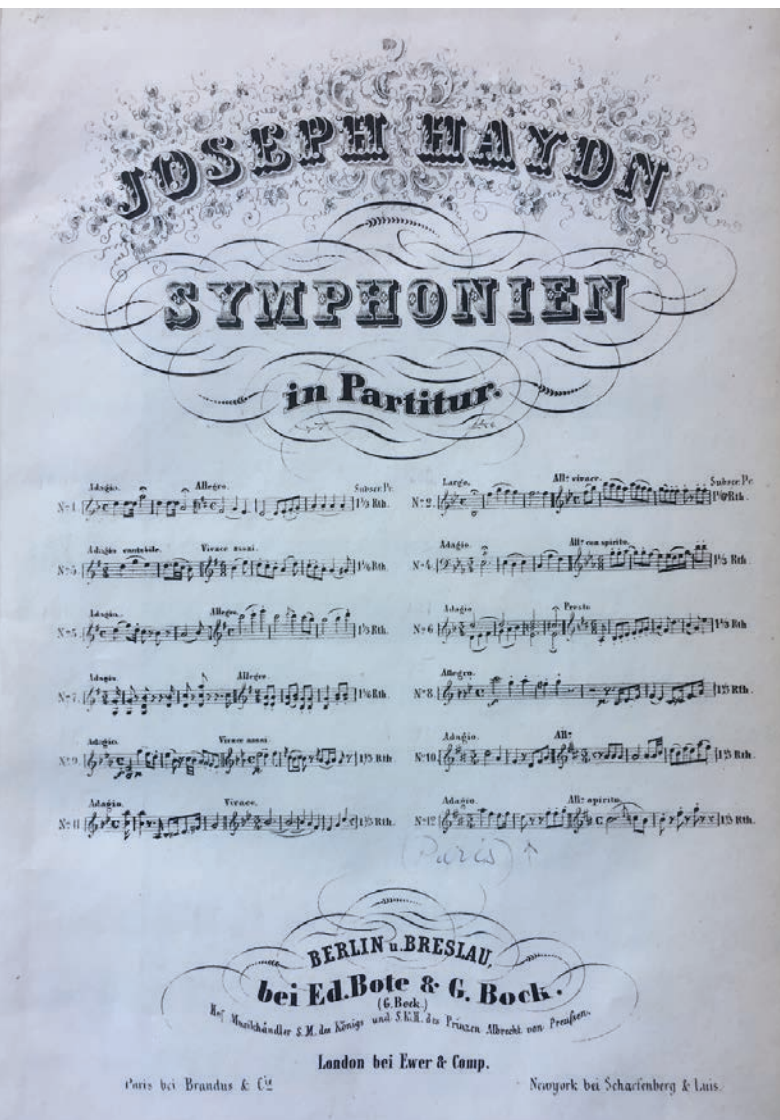
No. 7 (= Hoboken I:88): [1-2] (title), 3-94 pp.
No. 8 (= Hoboken I:95): [1-2] (title), 3-91, [i] (blank) pp.
No. 9 (= Hoboken I:99): [1-2] (title), 3-126 pp.
No. 10 (= Hoboken I:96): [1-2] (title), 3-106 pp.
No. 11 (= Hoboken I:85): [1-2] (title), 3-102 pp.
No. 12 (= Hoboken I:86): [1-2] (title), 3-127, [i] (blank) pp.

Engraved. Foreign agents listed in imprint: Brandus, Paris; Ewer & Comp., London; Scharfenberg & Luis, New York. Incipits of all 12 symphonies to title pages of vols. 2-3, 5, and 8-12, with subscription prices in Reichsthaler. On title pages of vols. 1, 4, 6, and 7, incipit staves from no. 8 left blank; filled staves and prices next to them are the same as in vols. 2-3, 5, and 8-12. Title pages are otherwise identical. Publisher's blindstamp to title of vols. 1, 3, 4, 6-8, and 10. Caption title "Symphonie" without number through vol. 7; no. 8 with arabic numeral; nos. 9-12 with roman numerals. Caption credits to "J. Haydn" to nos. 8 and 10-12. Publisher's note "Ed. Bote & G. Bock, Berlin" printed at lower right corner of first page of music from vol. 9 on. Notational correction in pencil to p. 108 of no. 6. Bindings slightly worn, rubbed and bumped; spines of vols. 1, 3, and 12 lacking; small stains to vol. 6.

A complete set, including first editions in full score, of Hoboken I: 88, 96, and 100, various issues. Hoboken Haydn catalogue III, pp. 17-18 ("Coll. Sy. 5"), with title conforming to the latest of the three given by Hoboken; the imprint allows for dating between 1847 (opening of the Breslau office) and 1866 (liquidation of Scharfenberg & Luis). Hoboken collection catalogue 6: 175 (vol. 11, with mispagination, dated "um 1853"), 234 (vol. 8, misdated "um 1839"), 238 (vol. 10, mislabeled "Erstdruck" and misdated "1839"), 279 (vol. 2, earlier issue with incipits for nos. 1-7 only misdated "1839"), 294 (vol. 1, later issue with incipits for all 12 numbers). The first issues were announced in 1839, and the plate numbers reserved at the same time. Publication, however, seems to have stretched over many years: the first six volumes are listed in Hofmeister 1852, vol. 7 in Hofmeister 1860, and the final five in Hofmeister 1868. The differences in printing quality suggests that vols. 7-12 are first (or early) issues and vols. 1-6 later issues; in vols. 2, 3, and 5, the later issue is confirmed by the presence of all twelve incipits on the title page. The monogram "E.M." cannot be identified, but it is possible that it stands for Eusebius Mandyczewski (1857-1929), the initiator of the first complete edition of Haydn's works. A well-preserved set.

Together with:

[Hoboken I:97]. *Symphonien von Joseph Haydn. Partitur... No. 7 C dur... Pr. 1 Thlr. 10 Ngr.* [Full score]. Leipzig: Breitkopf & Härtel [PN 9055], [ca. 1855]. Octavo. Black cloth-backed gray boards with blank label to spine and upper.



12 volumes. Octavo. Uniformly bound in brown cloth-backed textured dark brown paper boards with initials "E.M." to lower right corner of upper, gilt titling and ornaments to spines.

No. 1 (= Hoboken I:104): [1-2] (title), 3-118 pp.
No. 2 (= Hoboken I:102): [1-2] (title), 3-106 pp.
No. 3 (= Hoboken I:94): [1-2] (title), 3-108 pp.
No. 4 (= Hoboken I:103): [1-2] (title), 3-116 pp.
No. 5 (= Hoboken I:100): [1-2] (title), 3-122 pp.
No. 6 (= Hoboken I:101): [1-2] (title), 3-132 pp.

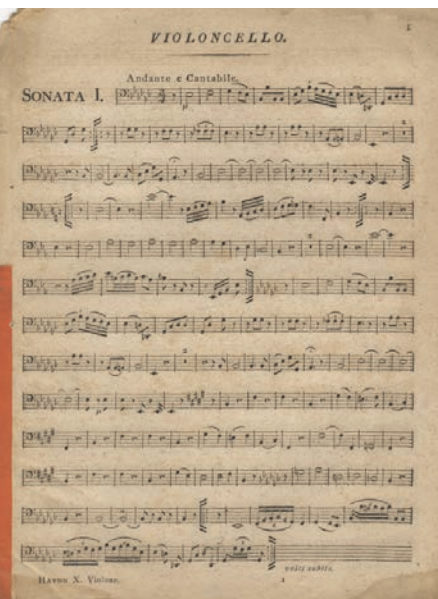
1f. (title), 59, [i] (blank) pp. Engraved. Handstamp of “Karl Schwager Musikalienhandlung u. Antiquariat Wien” to title. Binding quite worn, rubbed and bumped with portions of cloth spine lacking; front endpaper detached. Somewhat browned; minor blue and graphite pencil markings to title; some pages guarded; pp. 5-16 lacking.

First Edition, most probably first issue. Hoboken Haydn catalogue I, p. 196 and III, p. 19 (Coll.Sy.7b; there, date is given as “1855/58”). Hoboken collection catalogue 6, 243. Not in Hirsch or RISM. The list of symphonies on the title page includes nine numbers. The first six scores (Hoboken I: 93, 94, 99, 101, 203, 104) were published in Haydn’s lifetime and reissued in 1854. The present number was the first of another six symphonies (Hoboken I: 86, 95, 98, 100, and 102), completed by 1858. The fact that the list on the title ends with “no. 9” and not with “no. 12” allows the dating of the present copy to the short time before the new set was complete.

(25527) \$400

87. HAYDN, Joseph 1732-1809

[H. XV:1, 2, 9, 30, 31]. [VIII Sonates pour le pianoforte, V sonates avec l’accompagnement de violon et violoncelle, III sonates avec accompagnement de violon]. [Violoncello part only]. Leipzig: Breitkopf & Härtel [without PN], [ca. 1800].



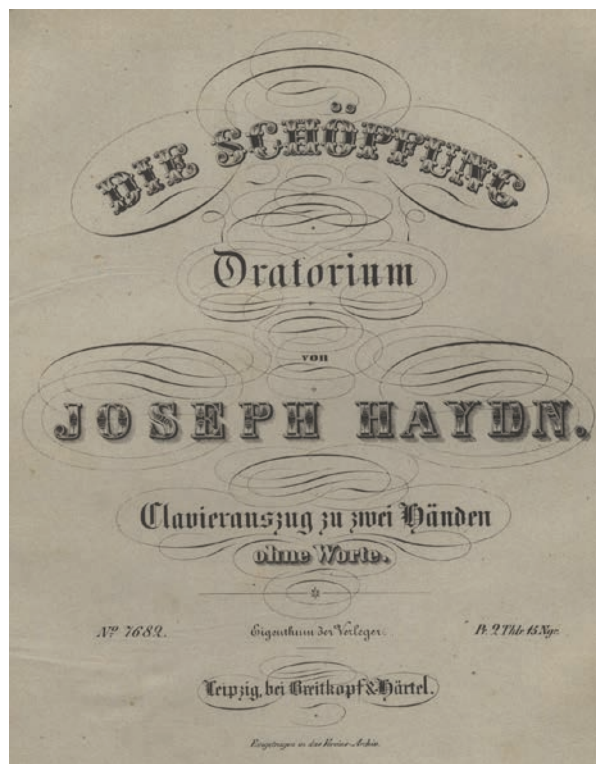
Folio. Disbound. 12 pp. Typeset. Includes the first five “sonatas” (piano trios); the remaining three are duo sonatas for violin and piano. Somewhat worn and browned; lower outer corner dampstained.

Hoboken Haydn catalogue I, 708, 711, and appendix Coll. Div. 1. Not in Hoboken collection. Hirsch IV, 972. RISM H2472. Volume X of Breitkopf & Härtel’s early “complete” edition in twelve volumes, begun in 1800; only the piano part has a title page. (25502) \$60

“The Creation”

88. HAYDN, Joseph 1732-1809

[H. XXI:2]. *Die Schöpfung Oratorium ... Clavierauszug zu zwei Händen ohne Worte. Pr. 2 Thlr. 15 Ngr.* [Piano reduction without words]. Leipzig: Breitkopf & Härtel [PN 7682], [ca. 1849].



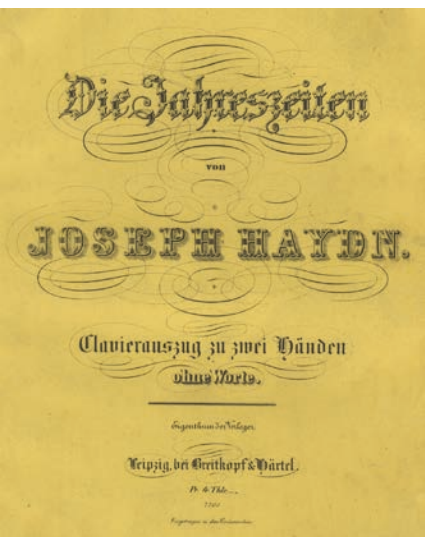
Folio. Original publisher’s gray printed wrappers. [1] (title), 2-67, [i] (blank) pp. Engraved. Text incipits (in German) as captions; text underlay in the initial recitative. Small publisher’s handstamp to foot of title. Publisher’s catalogue to verso of lower wrapper: “Friedrich Kalkbrenner’s Pianoforte-Werke” listing works up to op. 190 (1849). With handstamps of “C. Breusing New York 701 Broadway” and “Horace Middleton South Millbrook, N.Y.” to upper wrapper and title. Wrappers slightly stained and partially detached; minor loss to head of spine. Title detached.

A later arrangement. Not in Hoboken Haydn catalogue, WorldCat, or RISM. The company of Charles Breusing, New York, was active from 1854 to 1861. Horace Middleton (1879-1961) was a British-born musician who served on the faculty of Bennett College from 1919 to the mid-1930s. He was best known for the music he composed for the Greek plays performed at the college. See obituary, Millbrook Round Table, November 23, 1961. (25485) \$75

“The Seasons”

89. HAYDN, Joseph 1732-1809

[H. XXI:3]. *Die Jahreszeiten ... Clavierauszug zu zwei Händen ohne Worte. Pr. 4 Thlr.* [Piano reduction without words]. Leipzig: Breitkopf & Härtel [PN 7707], [ca. 1850].



Folio. Original publisher's yellow printed wrappers. [1-2] (title), 99, [i] (blank) pp. Engraved. Text incipits (in German) as captions. Small publisher's handstamp to foot of title. Publisher's catalogue to verso of lower wrapper: "Chopin's, Henselt's und Thalberg's Pianoforte-Werke" listing works up to Chopin's op. 65 (1848), Henselt's op. 16 (1846), and Thalberg's op. 66 (1850). Handstamp of "C. Breusing New York 701 Broadway" to foot of upper wrapper and title and that of "Horace Middleton South Millbrook, N.Y." to upper right corner of upper wrapper. Upper

wrapper detached and somewhat soiled and chipped at outer edge. Outer lower corners dampstained; title partially detached.

A later issue of the arrangement first published in ca. 1848. Rare. Not in Hoboken Haydn catalogue or RISM. WorldCat (two copies only, at the Amsterdam University library and at the Bayerische Staatsbibliothek, Munich). The company of Charles Breusing, New York, was active from 1854 to 1861. (25488) \$100

“The Seasons” Libretto

90. HAYDN, Joseph 1732-1809

[H. XXI:3]. *Die vier Jahreszeiten. Cantate in Musik gesetzt ... (Preis 2 ggl.)*. [Libretto]. Celle: Schweiger und Pick, [after 1813].

Octavo (204 x 114 mm).. Sewn. 1f. (title), 3-20 pp. Typeset. Signature “Greiling” in ink to lower right corner of title. Slightly worn and soiled. Spine reinforced with green tape.

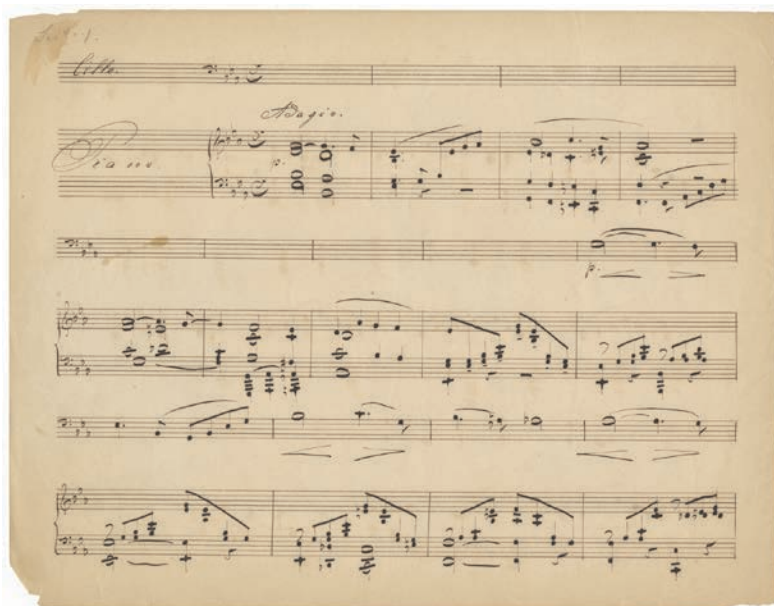
The company of Schweiger & Pick was founded in 1813. It is still active, publishing the local newspaper of Celle. The author of the libretto was Gottfried van Swieten (1733-1803). (25033) \$70

Autograph Manuscript of the *Adagio Religioso*

91. HŘÍMALÝ, Vojtěch 1842-1908

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

Oblong folio (336 x 262 mm.). Unbound. [i] (title), 2-9 pp. Notated in black ink on pre-printed 9-stave music paper



specifically designed for music for a melody instrument with piano (groups of three staves, with the lower two closer to each other). Manuscript annotations to title in pencil in an unidentified hand: “(Gothenburg)” immediately below the composer’s name; “8/63 durch C. [?]Wilkenberg Gothenburg gratis 12 Frei [...]” to lower left corner. With pagination (odd numbers to versos) in pencil and in a different hand; page 1 paginated “Seite 1.” Outer bifolium detached. Browned and frayed at edges.

An unknown work. Not in the most comprehensive work list in *Československý hudební slovník*, which lists three other works for violoncello and piano.

From a Czech family of musicians (his brother Jan was a professor of violin at the Moscow Conservatory and friend of Tchaikovsky), “Hřimalý ... studied the violin with Moris Mildner at the Prague Conservatory (1855–61), after which he became the orchestral leader in Rotterdam (1861) and Göteborg (1862) and then returned to Pragu e... In 1874 he left Bohemia to become director of the Philharmonic in Czernowitz, Bukovina (now Chernovtsy, Ukraine) ... Most of his large output was left in manuscript, but his opera *Zakletý princ* (“The Enchanted Prince”) remained in the repertory of the Provisional Theatre [in Pragu] after its production in

1872 and his Violin Concerto was often played by František Ondříček. Another opera, Švanda dudák ('Swanda the Bagpiper'), was produced in Plzeň in 1896; he also wrote incidental music, songs, choruses and a requiem, chamber music and teaching manuals." John Tyrrell in *Grove Music Online*.

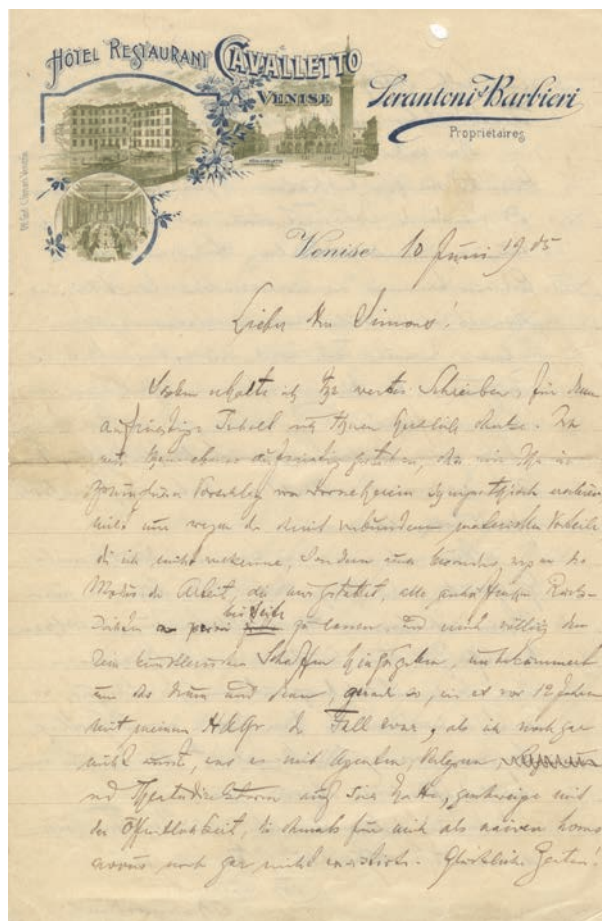
(25258)

\$550

**Regarding the Composer's Unrealized Opera
*Das Wunder von Köln***

92. HUMPERDINCK, Engelbert 1854-1921

Autograph letter signed "Humperdinck" to Rainer Simons.



4 pp. of a bifolium. Octavo. Dated Venice, June 10, 1905. In black ink. On stationery of the "Hôtel Restaurant Cavalletto Venise Serantoni Barbieri Propriétaires," with imprint in dark blue and with vignettes illustrating the hotel in dark olive green ink. In German (with translation). Slightly worn; partially split at folds, with one small repair; small circular file hole to upper blank margin.

Humperdinck responds to a letter from Simons, author of the libretto for the opera *Das Wunder von Köln* (The miracle

of Cologne). Humperdinck had begun setting the libretto, but newspapers then leaked a rumor of the opera, prompting Humperdinck to stop work on the project; Simons's letter has rekindled Humperdinck's interest, and the composer agrees to meet Simons on his way back to Berlin.

"...Your original proposal appealed to me from the beginning... especially because... [it] allows me to disregard all business obligations and to devote myself to purely artistic, creative work, heedless of baggage, just as it was the case twelve years ago with my *Hänsel und Gretel*. Back then I did not know yet what agents, publishers, and theater directors were like, let alone the public, which then did not even exist for me, the naïve homo novus. Happy times! In this joyful mood I already had begun to work in spring, when that stupid newspaper note appeared declaring that I composed *Das Wunder von Köln*... I was showered with inquiries and the like, and the pleasant incognito work I had been looking forward to so much was over... And... in early May... Fräulein Ebeling, the author of my *Dornröschen* [*The sleeping beauty*], suddenly died, whereby I... acquired full ownership of the piece, which I had wanted to rework into an opera earlier already... I have to confess that this plan... had kept going through my mind repeatedly during our trip... but equally happily I confess that your letter has changed my mind again... Meanwhile, I want to ask you kindly to think a bit about a new title because the old one, thanks to the newspapers, has become almost loathsome to me. ...The title you have chosen... also... evokes associations with ideas that have nothing to do with the piece, with legendary ideas such as the *Three Kings* [Magi] or *Saint Ursula and her 11,000 virgins*... Whether we will come [to you]... by way of Achen Lake or by way of Rosenheim will only depend on whether we will make a detour to the *Salzkammergut* beforehand..."

A highly interesting letter relative to the composer's unrealized opera *Das Wunder von Köln* (The miracle of Cologne) to a libretto by his former student Rainer Simons (1869-1934), founder and first director of the Vienna Volksoper (since 1903). Humperdinck never completed either *Das Wunder von Köln* or any other opera to a libretto by Simons; it remains unknown how and when the project failed (see the anonymous satire in the semimonthly magazine *Der Kunstwart*, November 1905, p. 227). The reference to the Three Kings is actually to their shrine at Cologne Cathedral. Saint Ursula is supposed to have suffered her martyrdom in Cologne.

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

(23682)

\$1,200

Signed Photograph

93. HUMPERDINCK, Engelbert 1854-1921
Vintage postcard photograph signed "E Humperdinck."



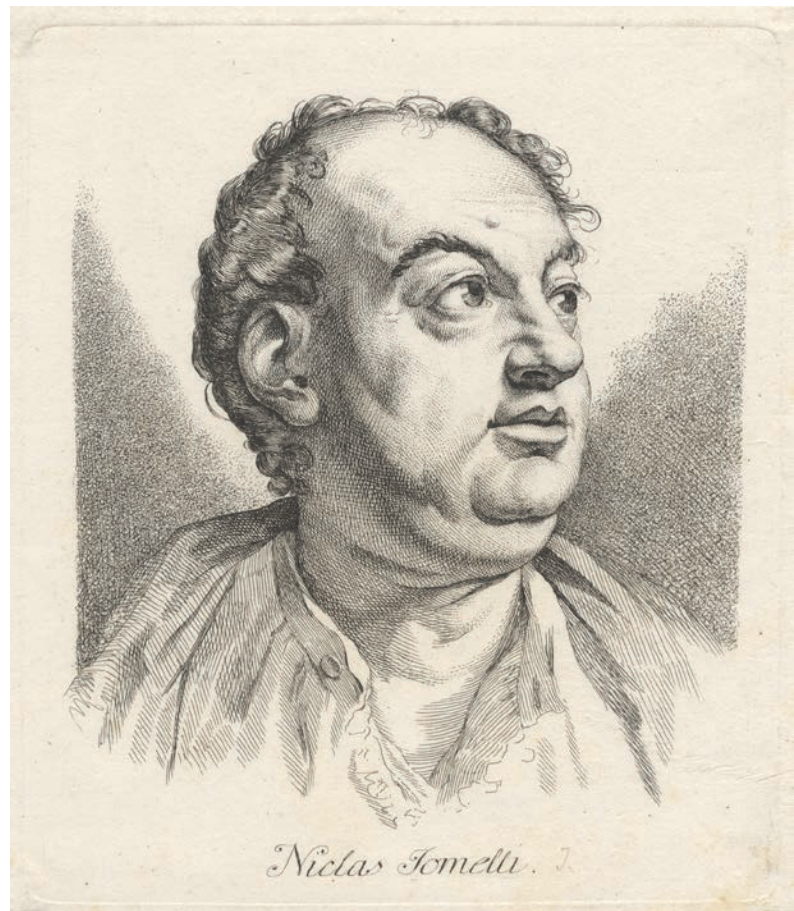
Bust-length portrait by Dührkoop of Berlin and Hamburg of the distinguished German composer in an overcoat. With „Absender E Humperdinck Wannsee/ b[ei] Berlin An Fräulein Alwine Remkes Wiesbaden“ in Humperdinck’s autograph to verso. Ca. 135 x 85 mm. Slightly worn and soiled, with brief annotations in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

(25446)

\$200

Attractive Portrait Engraving

94. JOMMELLI, Niccolò 1714-1774
Fine bust-length portrait engraving.



226 x 196 mm. Very slightly soiled and foxed. In very good condition overall.

The New Grove, Vol. 9, p. 690 (another version dated 1803, attributed to Giuseppe Fusinati).

“[Jommelli] was important among those who initiated the mid-18th-century modifications to singer-dominated Italian opera. His greatest achievements represent a combination of German complexity, French decorative elements and Italian brio, welded together by an extraordinary gift for dramatic effectiveness.” Marita P. McClymonds et al. in *Grove Music Online*.

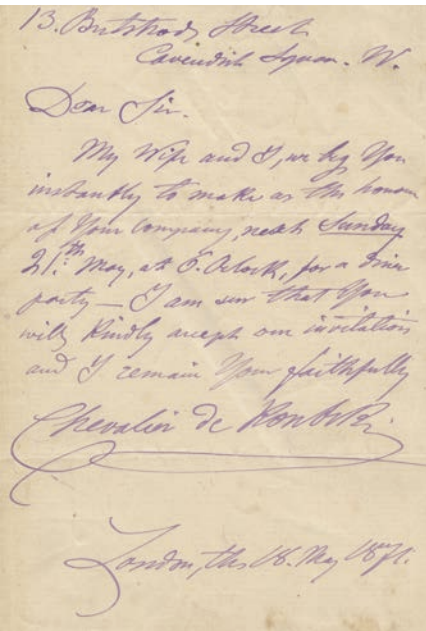
(25609)

\$600

2 Autograph Letters & Associated Material

95. KONTSKI, Anton de 1817-1899

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



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

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

Together with:

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

- “For the Daily Telegraph.” 2 pp. Octavo. In purple ink. “The first summer Ballad Concert under the direction of Mr. John Boussey took place last night at St. James Hall...”

but the chief attraction was the marvellous execution of the incomparable artist Chevalier de Kontski, Pianist to the Emperor of Germany and King of Prussia – who played for the first time Spanish airs with the brilliant and melodious style of Thalberg, and the fougue of Listz[!]. The Chevalier is the only surviving pianist who unites all the styles combined together adding the poetical expression that distinguishes him from all the other pianists.”

- “For the Times or Observer.” 1 page. Octavo. In purple ink. “Monday, on[!] 29th took place in St. James Hall the first summer Ballad Concert... in which we heard... the Chevalier de Kontski, Pianist to ... the Emperor of Germany and King of Prussia – We know of no foreign Artist of this instrumental order who has so quickly won a place in popular favour as the Chevalier de Kontski – his style is essentially didactic and Germanesque, but at the same time he is not above creating very fine effects with very simple means. The unusual expression which marks his playing, and the great power of sound he produces are the chief ingredients of his success.”

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

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

(24385)

\$275

Caricature of the Composer

96. LECOCQ, Charles 1832-1918

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949).



Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal *L'Assiette au Beurre* in 1902. Sheet size 313 x 241 mm. With portrait of the French composer Jules Massenet (1842-1912) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle.

(23408) \$200

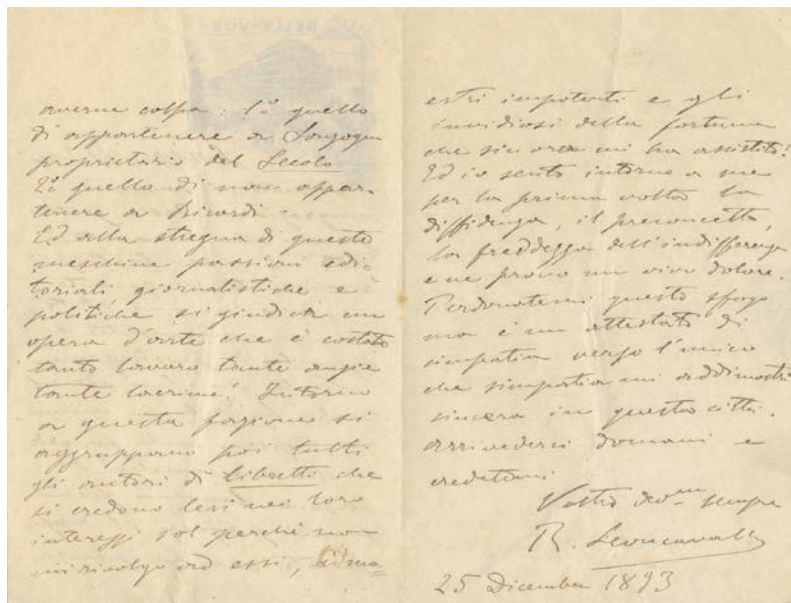
Problems with Publishers, Journalists, and Librettists

97. LEONCAVALLO, Ruggero 1857-1919

Autograph letter signed "R. Leoncavallo" to an unidentified male correspondent.

3 pp. of a bifolium. Octavo. Dated [Rome,] December 25, 1893. In black ink. On stationery with the name and illustration of the Hôtel Belle-Vue in Rome printed at head. In Italian (with translation). Slightly worn, soiled and stained; creased at edges and folds; two small tears to edges of central fold; two small holes to center of second leaf.

Leoncavallo describes at length, and with considerable anguish, some of his problems with publishers, journalists, and librettists. This letter is particularly interesting for its account of the intense rivalry between the two greatest publishers of Italian opera in the late 19th-century: Ricordi and Sonzogno: "A group of people [at the Milanese newspaper, *La Tribuna*] are determined to make me suffer for the double sin for which I am not to blame: The first is that of belonging to Sonzogno... The second is that of not belonging to Ricordi, and so this is the way that petty journalists and politicians judge a



work of art, which has cost me so much work, so much anxiety, and so many tears!... And for the first time all around me I feel discord and coldness and indifference and it brings me great sorrow."

Together with:

A postcard photograph of the composer. Slightly worn; small stains to verso.

"Ricordi owned the rights to nearly all of the traditional Italian repertory, including the works of Rossini, Bellini, Donizetti, and Verdi; and through Lucca, the Italian rights to Wagner's operas. Sonzogno, beginning in 1874, had acquired the Italian rights to the works of virtually the entire body of contemporary French composers, including Bizet, Massenet, and Thomas. Among the emerging composers of the 1880s and 1890s, Puccini was the prize of Ricordi's 'stable' ... Sonzogno, who was far more aggressive in seeking out younger composers, had nearly the entire *giovane scuola* under contract, including Mascagni, Leoncavallo, Giordano, Cilèa, and a number of lesser-known figures ..." Mallach: *The Autumn of Italian Opera: From Verismo to Modernism, 1890-1915*, p. 212.

Less than two months before Leoncavallo wrote this letter his opera *I Medici* premiered in Milan with little success. Indeed, in spite of the successful premiere of *Pagliacci* the year before, it became increasingly difficult for Leoncavallo to have his works performed in Italy. Both *Pagliacci* and *I Medici* would be well-received in Germany, however, "where audiences were favorably inclined to works of the *Giovane Scuola*." Michele Girardi in *Grove Music Online*.

(23392) \$500

“Makes Extensive Use of Chorus”

98. MABELLINI, Teodulo 1817-1897

Eudossia e Paolo o I Martiri *Dramma di Luigi Venturi*
Posto in Musica per commissione di S.A.I. e R. Leopoldo
Secondo Granduca di Toscana ec. cc ... ed eseguito in
Firenze nel Gran Salone di Palazzo Vecchio nella
ricorrenza delle Feste di S. Giovanni del 1845. Proprietà
dell' Autore Prezzo F. 36. [Piano-vocal score]. Firenze:
Ferd.o Lorenzi [PN 3560-3571], [1845].



Large oblong folio. Full modern green cloth, marbled endpapers. 1f. (recto title within decorative border, verso blank), 1f. (recto table of contents, verso named cast list), 5-267 pp. Engraved. Uncut. Several leaves partially unopened. Each number with its own secondary pagination to upper margin. Named cast includes Cesare Badiali, Giuseppe Mori, Marietta Gazzaniga, Mazzarrini, Faustina Piombanti, Agostino Susini and Luigi Sanesi. Occasional light foxing, staining, and soiling; title and several leaves with minor tears and slight loss to blank margins; early tape repairs to verso of title; some leaves without primary pagination. An attractive, clean, and wide-margined copy overall.

First Edition. Schmidl, Vol. II, p. 1.

Eudossia e Paolo, the first of Mabellini's two oratorios, was first performed in Florence at the Palazzo Vecchio on June [?]24, 1845, "for the benefit of a children's home, according to its printed libretto. The two-part oratorio makes extensive use of chorus, far more so than does the typical Italian oratorio ... The work received several additional performances in Florence and Livorno." Howard E. Smither: *A History of the Oratorio*, Vol. 4, p. 620.

"As a composer Mabellini had many strong qualities, notably an ability to work successfully in different genres, a mastery of counterpoint and orchestration, a solid musical grounding, a sure technique and a conscious adherence to the great Classical tradition ... His fame today rests on his promotion of Italian musical culture." Francesco Bussi in *Grove Music Online*. (25661) \$275

Piano Works by MacDowell

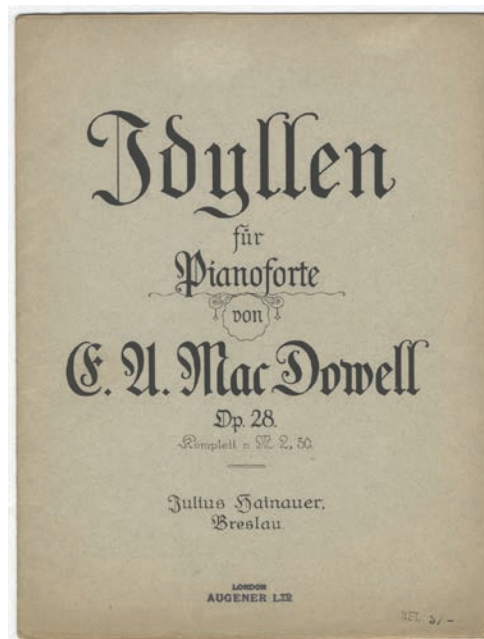
99. MACDOWELL, Edward 1860-1908

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

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

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

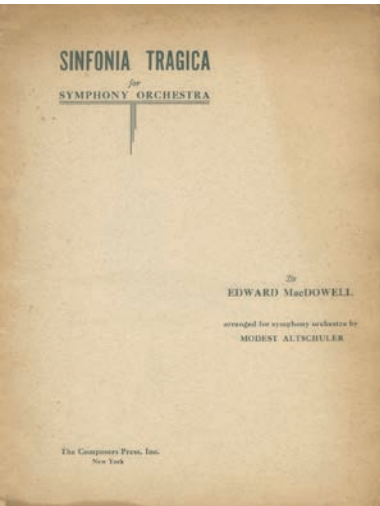
"At the turn of the 20th century [MacDowell] was America's best-known composer both at home and abroad, particularly renowned for his piano concertos and evocative piano miniatures ... In his early pieces he turned for inspiration to the poetry of Goethe, Heine, Hugo, Tennyson, Shelley, D.G. Rossetti, Hans Christian Andersen, and Bulwer-Lytton. Four sets—Idyllen (revised as Six Idyls after Goethe), Sechs Gedichte nach Heinrich Heine, Vier kleine Poesien, and Marionetten—provide a conspectus of his approaches. In the Goethe set he cultivates the manner he was to master in later piano sets: triggered by the poetry, he provides in each movement his single impression, his personal response to an image of the natural world (under such titles as "In the Woods" and "To the Moonlight"). Dolores Pesce and Margery Morgan Lowens in *Grove Music Online*. (25183) \$20



“Its Slow Movement is One of MacDowell’s Most Inspired Efforts”

100. MACDOWELL, Edward 1860-1908

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



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

First Edition in this form.

The *Sonata Tragica*, op. 45, composed in 1892-93, received its first complete public performance in March of 1893 at Chickering Hall in Boston. “Huneker, the celebrated American writer on music, described this sonata, soon after its appearance, as ‘the most marked contribution to solo sonata literature since Brahms’ F minor piano sonata...’ The work is chiefly notable for its general boldness and strength, punctuated by passages of intimate tenderness and deepness of expression, and its slow movement is one of MacDowell’s most inspired efforts...” Porte: Edward MacDowell, pp. 89-90. “The style evinces, for the first time in [MacDowell’s] piano music, the striking orchestral character of his thought...” Gilman: Edward MacDowell, p. 150.

On the posthumous orchestration of the *Sonata* more than 50 years after its composition, Marian MacDowell writes: “I appreciate deeply Mr. Altschuler’s desire to orchestrate the *Sonata Tragica*. I remember very well MacDowell rather regretfully saying after it was finished, “this really is not so much for piano; I think it would sound better for orchestra,” but in those days there were but rare opportunities in this country for the production of American orchestral works. I am, therefore, happy that Mr. Altschuler should have changed the *Sonata* as written for the piano into the orchestral form which MacDowell had longed for - and I am sure he will do a fine piece of work. I am deeply grateful to him ...” Marian MacDowell in her letter to Haubiel (reproduced in the prefatory material to the present edition of the score).

(25190) \$75

Early 17th Century Woodcut Portrait

101. MANCINUS, Thomas 1550-1611/12

Half-length woodcut portrait, ca. 1612. Printed within decorative oval border incorporating open partbooks and musical instruments.

118 x 98 mm. With letterpress text to margins: “Haec est effigies Mancini, Musica samam Cui dedit, & verum Calliopea decus. Quae gravitas frontis! culto quis splendor in ore! Ingenii dotes illud & illa refert. Vive tuo longum cum principe sospes: habebis Ipsius merito nomen, & ille tuo.” Laid down to a larger sheet.

“From 1579 until 1581 [Mancinus] was a tenor at the court in Berlin, and from 1583 at the latest he was at Gröningen in the service of the Bishop of Halberstadt, who later became Duke Heinrich Julius of Brunswick-Wolfenbüttel; from 1584 he was Kapellmeister in Gröningen. In 1587 Duke Julius, the bishop’s father, entrusted Mancinus with the founding of the Wolfenbüttel Hofkantorei, which, from 1589 under the reign of Duke Heinrich Julius, became one of the leading court music colleges in Germany. Mancinus directed the Kantorei until his retirement in 1604. He paved the way there for the influential work of Michael Praetorius, his successor.” Martin Ruhnke in *Grove Music Online*.

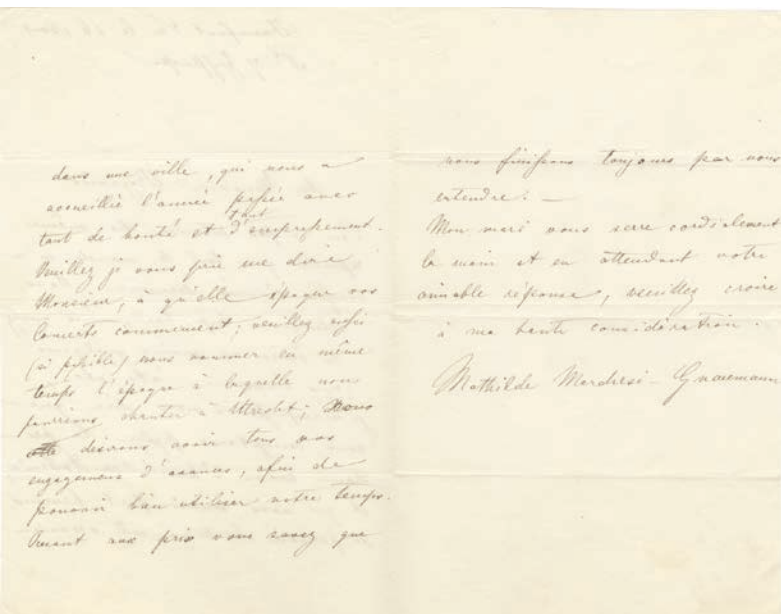
(25616) \$250



Marchesi Writes Regarding Singing in Utrecht

102. MARCHESI, Mathilde 1821-1913

Autograph letter signed “Mathilde Marchesi-Graumann” to “Monsieur Rojjaarde.”



3 pp. of a bifolium. Octavo. Frankfurt-am-Main, August 16 [ca. 1852?]. In black ink. On stationery with oval blindstamp at head. In French (with translation). Slightly worn; creased at folds.

Mathilde and her husband will spend the next winter season in Holland, and would like to know when they may be able to sing in Utrecht: “... *We would be very happy to be able to sing then in a city which welcomed us so kindly and so heartily last year. Please tell me, Sir, when your concerts begin, and please also (if possible) let us know at the same time the dates when we might be able to sing in Utrecht; we would like to have all our commitments in advance ... As for fees, you know we have always finished by understanding one another ...*”

Mathilde Marchesi, née Graumann, was one of the most important singing teachers of her time. Born in Germany, she spent many years in Paris. Some of her most famous students, such as Mary Garden and Nellie Melba, came from the English-speaking world. She married the Italian baritone and singing teacher Salvatore Marchesi in 1852, the year of her single stage appearance, as Rosina, at Bremen.

“In 1854 she began to teach, in Vienna, Paris, Cologne and again Vienna. In 1881 she founded her own school of singing in Paris, where her pupils included Emma Calvé, Gabrielle Krauss, Nellie Melba, Sibyl Sanderson, Emma Eames, Katharina Klafsky, Selma Kurz, and her daughter Blanche Marchesi. She retired in 1908. She published numerous sets

*of vocal exercises, mostly under the title *L'art du chant*, with various opus numbers, from the 1850s onwards, and an *Ecole Marchesi: méthode de chant théorique et pratique* (Paris, 1886; Eng. trans., 1896, 1903) as well as a book of memoirs.”* Elizabeth Forbes in *Grove Music Online*. (24152) \$200

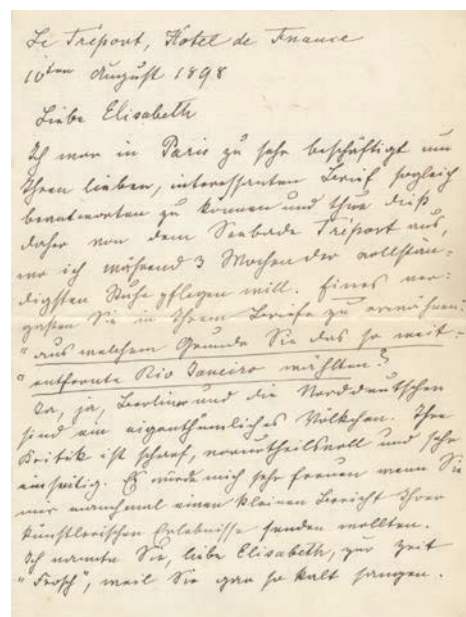
To a Former Voice Student

103. MARCHESI, Mathilde 1821-1913

Autograph letter signed in full to “Elisabeth” a former student recently relocated to Rio de Janeiro.

Octavo. 3 pp. of a bifolium. Dated Le Tréport (Haute-Normandie), August 10, 1898. In black ink. In German (with translation). Very slightly worn; creased at fold.

Marchesi wonders why her student chose Rio, and going on to comment on the progress of some of Elisabeth’s classmates: “... *You forgot to mention one thing ... For what reason have you chosen far-away Rio [de] Janeiro?... I would be pleased if you would occasionally send me a little report about your artistic experiences ... Unfortunately, you did not give me enough time to discharge you from my care as an accomplished singer ... Fräulein Sylvana has completed her studies with me this winter ... Toronto sang ... very successfully with the Damrosch and Melba Society in America... Fräulein Ettinger has completed glorious tours ... She will study with me again between September and December and start her concert travels again in January ... Lydia Illyna, a Russian student, has been engaged... by the Théâtre de la Monnaie in Brussels ...*”



Among Marchesi’s students mentioned in the letter are Blanche Sylvana (married Blackman), listed in *Stokes’ Encyclopedia of Music and Musicians* (2nd ed., 1909, p. 488) as a member of the faculty of Peabody Conservatory in 1908; Florence Toronta (born Florence Brimson, 1873-1953), who derived her stage name from her birthplace, Toronto; and Rose Ettinger (1877-1909), who hailed from Iowa and died in England. All three appeared at a student recital in Paris in April 1897 (see *Le Ménestrel* 63, no. 14, April 4, 1897, p. 111). (23691) \$175

Opera in 19th Century America

104. MARETZEK, Max 1821-1897

Crotchets and Quavers: or, Revelations of an Opera Manager in America. New York: S. French, 1855.

Octavo. Original publisher's green cloth with embossed illustration of Marezek in conducting pose within decorative embossed border, image repeated on spine in gilt with titling gilt. [i] (title), [i] (copyright notice), [iii]-viii (preliminary material), 1f. (part-title), 11-346 pp. + 7ff. (publisher's advertisements). Handstamp of an early owner to front free endpaper and title. Binding slightly worn, bumped and faded. Occasional light foxing and soiling; erasures to front free endpaper. A very good copy overall.

First Edition.

Marezek was an American conductor, impresario, and composer of Czech birth. "In 1848 Edward Fry invited him to conduct

Italian opera at the Astor Place Opera House in New York. In 1849 Marezek began a career as impresario, initially with the Astor Place company, conducting and managing companies in New York (principally at the Academy of Music), and touring the USA, Cuba and Mexico. He managed to engage excellent singers and conducted the American premières of La traviata (1856) and Don Carlos (1877). His managerial policies helped to establish continuing popular support for opera in New York." William Brooks in *Grove Music Online*.

Contains much information of interest to opera in 19th century America.
(25030) \$50

To an Impresario Regarding a Proposed Operetta & Contracts with Sonzogno and Choudens

105. MASCAGNI, Pietro 1863-1945

Autograph letter signed "P Mascagni" to an unidentified impresario in Vienna, addressed "Mio Caro."

2 pp. Quarto. Dated Rome, October 8, [1]908. On stationery with "Corso Vitt. Eman. 154. Telefono Interprov. 458. Per telegrammi: Mascagni, Roma" printed in red at upper left. In Italian (with translation). Slightly worn; creased at folds.

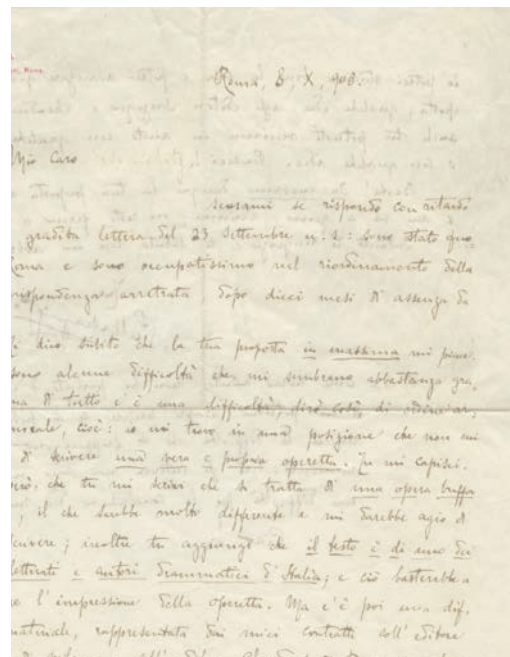
Mascagni responds to a proposal to write a "true and authentic" operetta. He likes the idea, but would encounter difficulties "of the moral-artistic order," and especially with his publishers, Choudens and Sonzogno. As indicated by his use of "tu," Mascagni and his correspondent were on familiar terms: "But there is still a material difficulty, represented in my contracts with the publishers Sonzogno in Milan and Choudens in Paris, who will not want to adjust [their contracts] if they knew I worked for an impresario from Vienna before having delivered (as per contract) the operas that I must write for them ... As you've seen I haven't spoken of monetary interest s... but profits have never been a difficulty for the closing of my [business] deals."

Together with:

A postcard photograph of five gentlemen on a street corner dated Paris 1911 on mount: Mascagni, the music publisher Edoardo Sonzogno, the writer Gabriele d'Annunzio and two unidentified others.

Mascagni, distinguished as both a composer and conductor, is perhaps best-known for his opera *Cavalleria rusticana*, which "was enormously successful from its first performance at the Costanzi in Rome in 1890. From then on Mascagni spent the rest of his long career treating a wide variety of subjects. His next opera, *L'amico Fritz* (1891), consolidated his success with Roman audiences, and revealed his lyrical vein. This fluent rustic comedy was successful particularly because melodic vitality - the outstanding merit of *Cavalleria* - was combined with a more elegant harmonic idiom." By the time this letter was written, Mascagni had also garnered considerable acclaim in Vienna, Paris, and London. Michele Girardi in *Grove Music Online*.

(23524) \$575



Signed Presentation Copy to Baritone Stracciari

106. MASCAGNI, Pietro 1863-1945

Amica Poème Dramatique en deux Actes de Paul Bérél
Version Rythmique Française de Paul Collin
Version rythmique Italienne de Giovanni Targioni-Tozzetti
Partition Piano et Chant transcrite par Adriano Ariani... Edizione Italiana. [Piano-vocal score]. Paris: Choudens [PN A.C. 13,315], [1905].



Folio. Half textured maroon cloth with textured maroon cloth boards, titling gilt to spine, with original publisher's upper wrapper with an illustration after an etching by [?]R. Aguet printed by Ch. Wittmann, Paris, bound in. 1f. (recto title, verso blank), 1f. (recto cast list and table of contents, verso blank), 183, [i] (blank) pp. Music engraved by Baudon and printed in Paris by E. Dupré. Price of "15 f. Net" printed to upper wrapper. Binding slightly worn, rubbed, and bumped. Upper wrapper slightly worn, stained,

and soiled; occasional light soiling to margins; several leaves partially detached at lower inner margins; pp. 135-136 torn at lower corner, slightly affecting notation.

With the composer's autograph inscription signed in black ink to baritone Riccardo Stracciari, who performed the part of Rinaldo in the Italian production of the work, to upper portion of title: "*All' indimenticabile 'Rinaldo' al Carissimo Amico Riccardo Stracciari con affetto e con ammirazione P Mascagni*" and dated Rome, May 1905.

Probable First Edition of the first Italian version.

Together with:

An original role portrait photograph of Stracciari and Biancapelli as Rinaldo and Amica, ca. 203 x 158 mm. Slightly worn; two minor annotations in blue ink and remnants of former mount to verso.

Amica, to a libretto by French publisher Paul de Choudens (pseud. Bérel), was first performed in Monte Carlo at the Théâtre du Casino on March 16, 1905, and was an immediate success. The Italian premiere (with an Italian libretto by Mascagni's close collaborator, Giovanni Targioni-Tozzetti) took place on May 13, 1905, with Riccardo Stracciari (1875-1955) as Rinaldo. Mascagni conducted both performances. It was the composer's only opera with a French libretto.

"Stracciari's mellow, velvety voice, coloured and resonant over its whole range, with an extended and penetrating upper register, made him, between 1905 and 1915, the rival of Titta Ruffo and Pasquale Amato. His repertory included all the great baritone roles and among the dramatic parts he preferred those in *Il trovatore*, *Rigoletto* and *Aida*. But, thanks to a technique characteristic of the best traditions of the 19th century, he excelled in works which allowed him to display his courtly enunciation, smooth singing, elegant phrasing and musical delicacy." Rodolfo Celletti in *Grove Music Online*.

A notable association copy.

(25676)

\$550

Caricature of the Composer

107. MASCAGNI, Pietro 1863-1945

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949).



Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal *L'Assiette au Beurre* in 1902. Sheet size 313 x 241 mm. With portrait of the French composer and critic Ernest Reyer (1823-1909) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; small stain to blank margin.

(23429)

\$250

**Autograph Musical Quotation
from the Composer's Opera *Lorenza***

108. MASCHERONI, Edoardo 1859-1941
Autograph musical quotation signed "E Mascheroni"
from his opera *Lorenza*.



1 page. Oblong octavo. Dated B[uenos] Aires, July, 1903. With autograph inscription "Per l'album della Signorina D.L.M. Gath." Ca. 4 measures in piano score from the beginning of the prelude to Act 2 of *Lorenza*. Slightly worn and soiled.

Lorenza was first performed at the Teatro Costanzi in Rome on April 13, 1901, and enjoyed success in Italy, Spain, and South America, where it premiered in Buenos Aires in 1903. Its recipient may have been a relation of Alfredo Gath (1852-1936), an English-born entrepreneur in Buenos Aires who achieved a degree of fame as the inventor of a mechanical coffin.

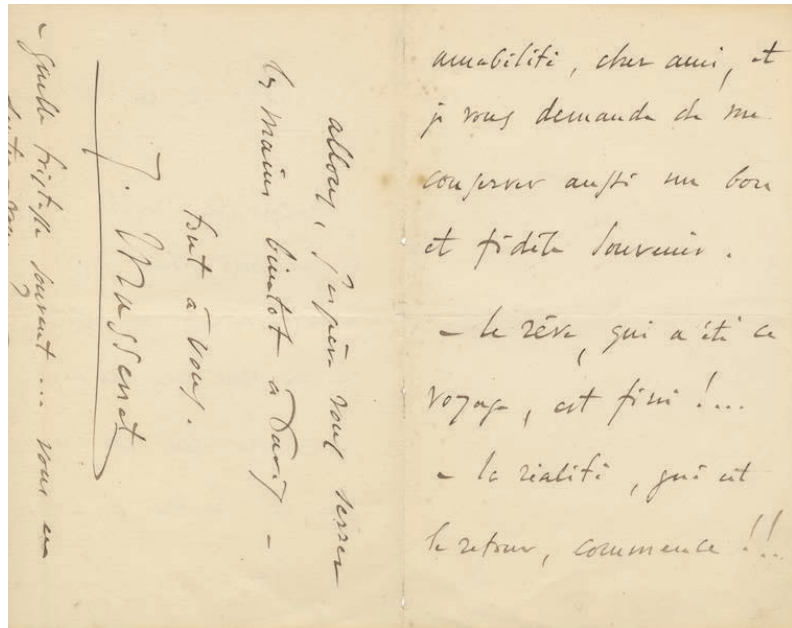
Mascheroni was an Italian conductor and composer who worked extensively in Rome and, from 1891-1894, at La Scala. While chief conductor of the latter, he conducted the premiere of Giuseppe Verdi's *Falstaff*. Mascheroni composed two requiems, chamber music, and two operas, both to librettos by Luigi Illica.

(23299)

\$175

"The Dream That Was This Voyage Is Over!"

109. MASSENET, Jules 1842-1912
Autograph letter signed "J. Massenet" to an unidentified
male correspondent.



3 pp. of a bifolium. Octavo. Dated Paris, August 20, [18]85. In French (with translation). Slightly worn, browned, and soiled; creased at folds, with small holes and foxing to central fold.

Massenet has just returned to bleak reality after a dream-like voyage. In spite of his worries, he would like to thank his correspondent for his kindness, and hopes to see him soon in Paris: "The dream that was this voyage is over! The reality which is the return begins!!... Often [there is] such sadness... don't you agree?"

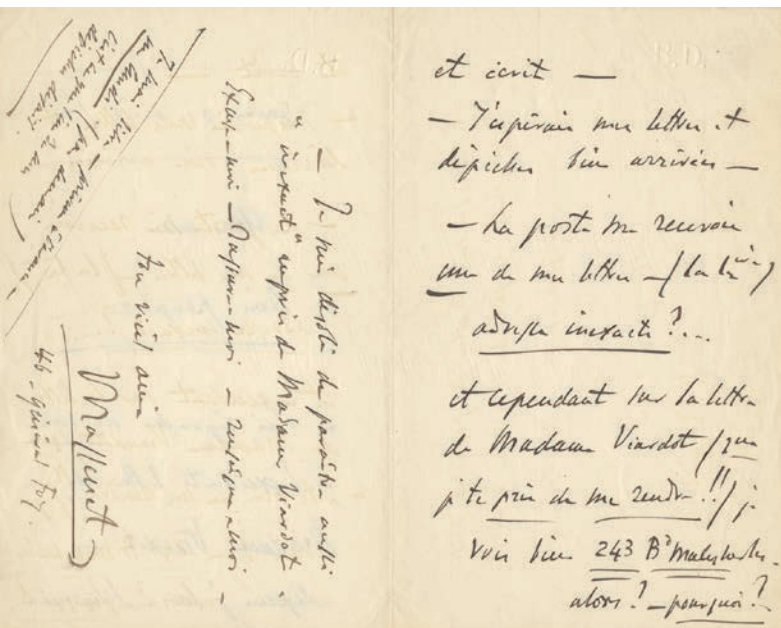
Massenet was "the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th... [His] place in the history of French music is secure, for although he is not to be bracketed with Berlioz or Debussy or even Bizet, he generously satisfied the tastes of the 'belle époque' and retained his standing as a master of the lyric stage for well over a generation." Hugh MacDonald in *Grove Music Online*. (23331)

\$200

Massenet Writes to Viardot

110. MASSENET, Jules 1842-1912

Autograph letter signed "Massenet" mentioning Pauline Viardot.



3 pp. of a bifolium. Octavo. Dated Paris, April 21, [18]95, In French (with translation). Slightly browned; creased at folds; initials "B.D." embossed to upper portion of leaves.

Massenet is worried that his messages have not reached Pauline Viardot: the post office has returned one of his letters. He does not want Viardot to think him unreliable, and asks his correspondent to reassure him: "I immediately answered Madame Viardot's excellent letter - I have since telegraphed and written her... The post office returned one of my letters... wrong address? ... I am sorry to appear so 'inexact' in Madame Viardot's eyes. Excuse me - Reassure me."

Pauline Viardot (1821-1910), a highly distinguished French singer, teacher, and composer of Spanish origin, "came from a family of singers: her father was the elder Manuel Garcia, her mother Maria Joaquina Sitches, her brother the younger Manuel Garcia and her sister Maria Malibran... Viardot not only inspired composers such as Chopin, Berlioz, Meyerbeer, Gounod, Saint-Saëns, Liszt, Wagner and Schumann with her dramatic gifts, but also collaborated on the composition of roles created especially for her." Beatrix Borchard in *Grove Music Online*.

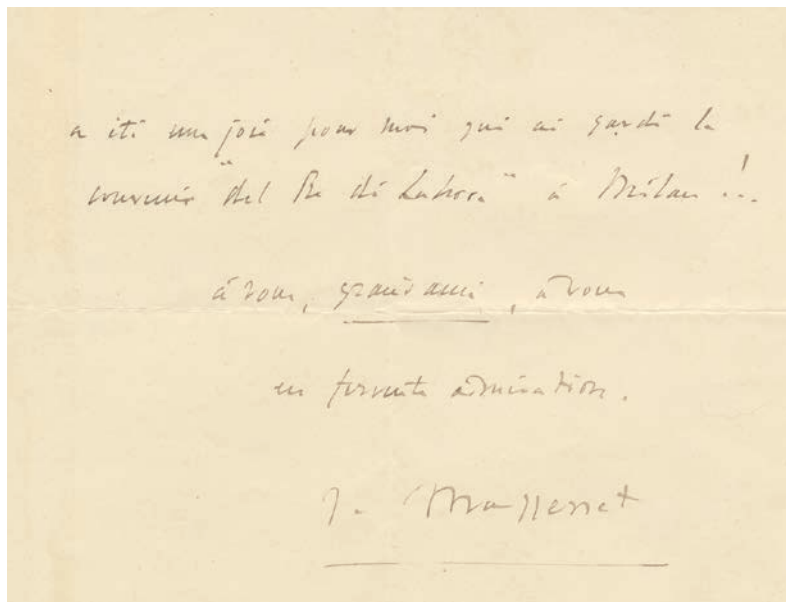
(23328)

\$300

Massenet Writes to Tamagno, Remembering His Performance in *Il Re di Lahore*

111. MASSENET, Jules 1842-1912

Autograph letter signed "J. Massenet," mostly probably to the tenor Francesco Tamagno.



2 pp. Octavo. Dated August 17, 1902. In French (with translation). Very slightly soiled; creased at folds.

Massenet thanks his correspondent lavishly for a gift, and fondly remembers the latter's 1879 performance of *Il Re di Lahore* at La Scala: "It is to the admirable, celebrated artist... that I address this lovely recompense! Your gift has been a joy for me, who has kept the memory of *Il Re di Lahore* at Milan!"

Tamagno (1850-1905) was the foremost heroic tenor of his time. After his first appearance at La Scala, in 1877, he created the title roles in Verdi's *Don Carlos* (1878) and *Othello* (1887), among other operas. He sang Alim in the first La Scala production of Massenet's opera *Il re di Lahore* (Le Roi de Lahore) in 1879, to which this letter most likely refers, first performed at the Palais Garnier in Paris on April 27, 1877.

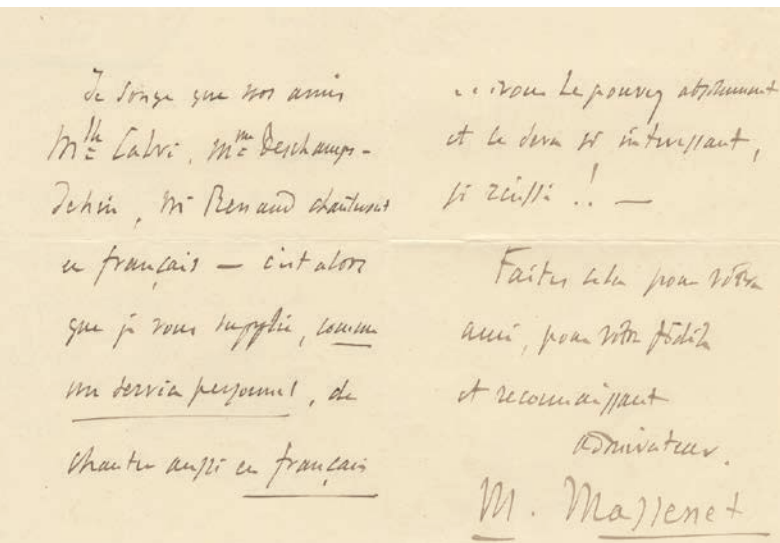
(23322)

\$260

**Massenet Asks Tamagno to Sing
Hérodiade in French**

112. MASSENET, Jules 1842-1912

Autograph letter signed "M. Massenet," most probably to the tenor Francesco Tamagno.



3 pp. of a bifolium. Octavo. Dated Égreville (Seine-et-Marne), France, August 19, 1902. In French (with translation). Slightly soiled; creased at folds; green pencilled lines around the sender's address to upper right portion of first page.

Raoul Gunsbourg, director of the Opéra de Monte-Carlo, has told Massenet that his correspondent, most probably the tenor Francesco Tamagno, will participate in a production of *Hérodiade* the following March. Massenet hopes the star-studded cast, which includes Emma Calvé, Blanche Deschamps-Jéhin, and Maurice Renaud, will sing in French; he coaxes Tamagno to do the same: "It is my dream that our friends Mlle. Calvé, Mme. Deschamps-Jéhin, Mr. Renaud sing in French -- thus, I beg you, as a personal service, to sing in French as well ... You can absolutely do it, and it will be so interesting, so successful!"

Premiered at the Théâtre de la Monnaie in Brussels on December 19, 1881, *Hérodiade* is generally regarded as the best of Massenet's three attempts at traditional grand opera. The work's strength lies in "familiar Massenet territory: erotic obsession," particularly in the musical characterization of Herod. Until the turn of the century, the opera was staged frequently on both sides of the Atlantic. In part because its five leading roles are rewarding to star singers, it has never fallen out of the repertory. Rodney Milnes in *Grove Music Online*.

(23325)

\$375

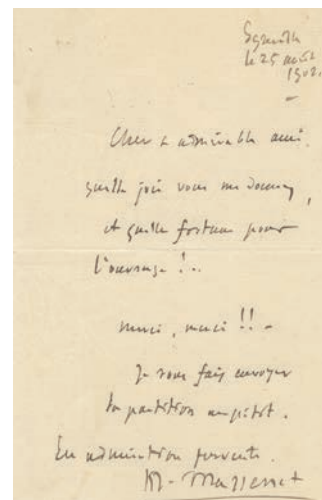
"What Joy You Give Me"

113. MASSENET, Jules 1842-1912

Autograph letter signed "M. Massenet," most probably to the tenor Francesco Tamagno.

1 page. Small octavo. Dated Égreville, August 25, 1902. In French (with translation). Slightly worn and soiled; creased at central fold.

Massenet thanks his correspondent, perhaps for performing one of his compositions, and promises to send him the score: "What joy you give me, and how fortunate for the work ... I am having the score sent to you immediately." (23330) \$200

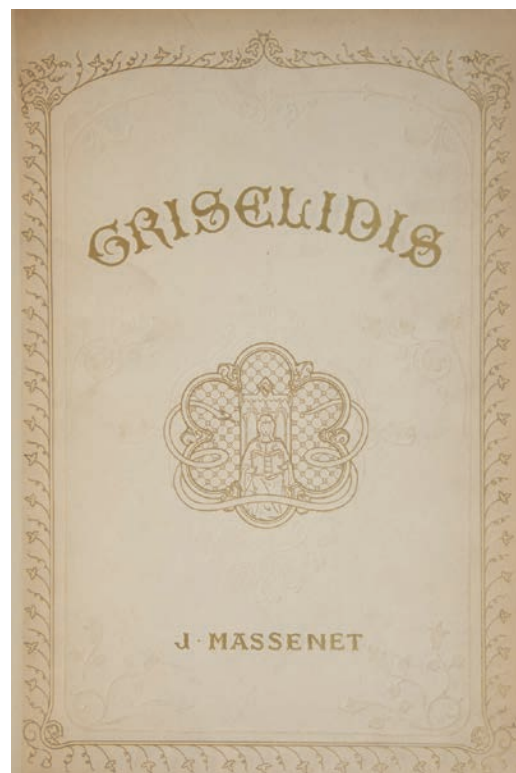


**First Edition of "One of Massenet's
Most Successful Operas"**

114. MASSENET, Jules 1842-1912

Grisélidis Conte lyrique en 3 Actes, avec un Prologue Poème de Armand Silvestre et Eugène Morand (D'après Le Mystère représenté à la Comédie-Française) ... Partition Piano et Chant. Prix net: 20 francs ... Théâtre National de L'Opéra-Comique. [Piano-vocal score]. Paris: Heugel & Cie [PN H. et Cie. 8114.], 1901.

Large octavo. Quarter mid-ran morocco with marbled boards, spine with decorative elements and titling gilt, upper edge gilt, decorative endpapers, with original publisher's decorative ivory embossed wrappers printed in gilt bound in. 1f. (recto dedication «En témoignage de Reconnaissance Au Collaborateur à l'Ami Albert Carré, Directeur de l'Opéra-Comique» by Eugène Morand and Massenet, verso blank), 1f. (recto title printed within red line border, verso blank), 1f. (recto named cast list, verso blank), 2ff. (table of contents, printed note



relative to performance), 235, [i] (blank) pp. Named cast includes Mlle. Lucienne Bréval as Grisélidis, Tiphaine, Daffetye, Lucien Fugère, Maréchal, Dufranne, Jacquinn, and Huberdeau. With small publisher's handstamp to blank lower margin of title. Binding slightly worn, rubbed, and bumped; endpapers and wrappers somewhat browned; outer margins of several leaves with scattered, light foxing. A clean, attractive copy overall.

First Edition.

First performed in Paris at the Théâtre National de l'Opéra-Comique on November 20, 1901.

"... on its own terms [Grisélidis] is one of Massenet's most successful operas. The action moves swiftly through just over two hours of music, the instrumentation shows the composer at his most economic and delicate, and in no other of his operas are his melodies so unconstrained. The use of reminiscence motif is judiciously calculated. Much of the score's appeal lies in its skilful mixture of comedy and sentiment. The role of the Devil was written for Lucien Fugère, one of Massenet's favourite singers; his music is full of sprightly, dry Gallic wit ... the title role is as touching in its delineation as it is vocally rewarding – it was originally sung by Lucienne Bréval, who also created Fauré's Pénélope and Dukas' Ariane ... the tenderly nostalgic duet for Grisélidis and her first love, written with rare psychological insight ... [shows] the composer at his best." Rodney Milnes in Grove Music Online.

(25633)

\$150

Caricature of the Composer

115. MASSENET, Jules 1842-1912

Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949).

Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal L'Assiette au Beurre in 1902. Sheet size 313 x 241 mm. With portrait of the French composer Charles-Marie Widor (1844-1937) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; frayed at right margin with some paper loss not affecting image.

(23407)

\$200

In the Hand of the Noted French Baritone

116. MAUREL, Victor 1848-1923

Autograph letter signed "Vor Maurel" to "Mon cher Monsieur Berly" dated Tuesday August 10, 1920.

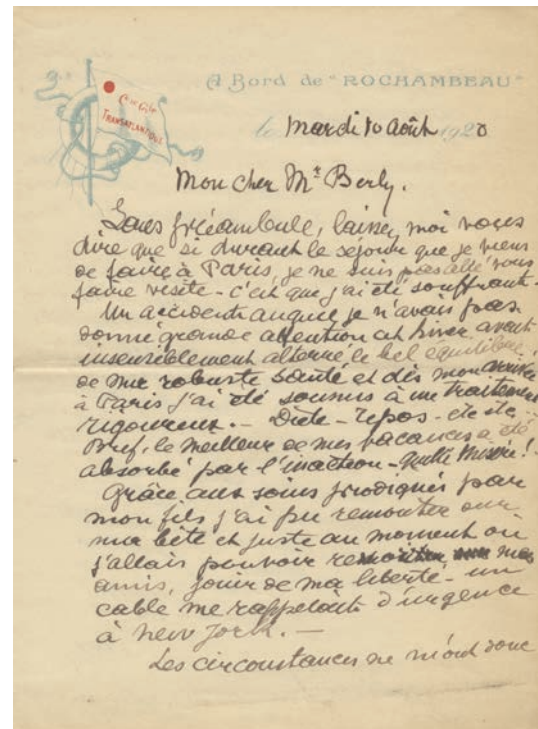
3 pp. of a bifolium. Octavo. In black ink. On stationery with the red and blue logo of the Compagnie Générale Transatlantique and the text "A Bord de 'Rochambeau'" printed at head. In French (with translation). Slightly worn and soiled; creased at folds.

An illness prevented Maurel from visiting Berly while on vacation in Paris. As soon as he had sufficiently recovered, an urgent cable called him back to New York. He asks Berly to greet a certain Miss de Witt on his behalf, and includes his New York address in case Berly needs anything. He promises to make up for lost time when he returns: "... Circumstances did not permit me to receive you and I regret it more than I can say to you in words. It would have been a real joy to renew last year's interesting conversations, to talk about this divine music of which you certainly are the devoted champion in France ... "

Maurel, a baritone, sang regularly at the Paris Opéra and La Scala; he also appeared at Covent Garden and at the Metropolitan Opera in New York, including in the American premiere of *Aida*. "At La Scala he sang the title role in the revised version of *Simon Boccanegra* (1881); his performance led Verdi to chose him to create *Iago* (1887) and *Falstaff* (1893) ... Maurel was outstanding not so much for the timbre or resonance of his voice as for his perfect breath control and skill as an actor. (He appeared on the dramatic stage for a brief period in the early 1900s.) In addition to his career as a performer, he was co-director of the Théâtre Italien, Paris (1883-5) ... For a time he had an opera studio in London, and from 1909 until his death he taught in New York. He wrote a number of books on singing and opera staging." Harold Rosenthal and Karen Henson in Grove Music Online.

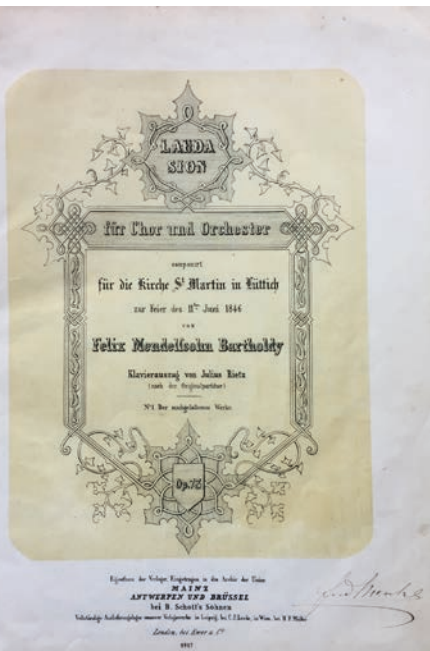
(24158)

\$150



First Edition of the Full Score of *Lauda Sion*

117. MENDELSSOHN, Felix 1809-1847
 [Op. 73]. *Lauda Sion für Chor und Orchester componirt für die Kirche St. Martin in Lüttich zur Feier des 11ten Juni 1846... Klavierauszug von Julius Rietz (nach der Originalpartitur) No. 1 der nachgelassenen Werke Op. 73. [Full score]. Mainz Antwerpen und Brüssel bei B. Schott's Söhnen: [PN 9916], [1848-49].*



Folio. Modern red half morocco with marbled boards, gilt titling to spine, with original publisher's red printed upper wrapper trimmed and mounted to front endpaper. 1f. (title within decorative border printed on a yellow ground), [ii] (text in three columns: Latin, German, and, with numbering and indication of performing forces, in English), 77, [i] (blank) pp. Title lithographed; text typeset; music engraved. Signature of former owner, "Ferd. Mesch..." in ink to lower right corner of upper wrapper and title;

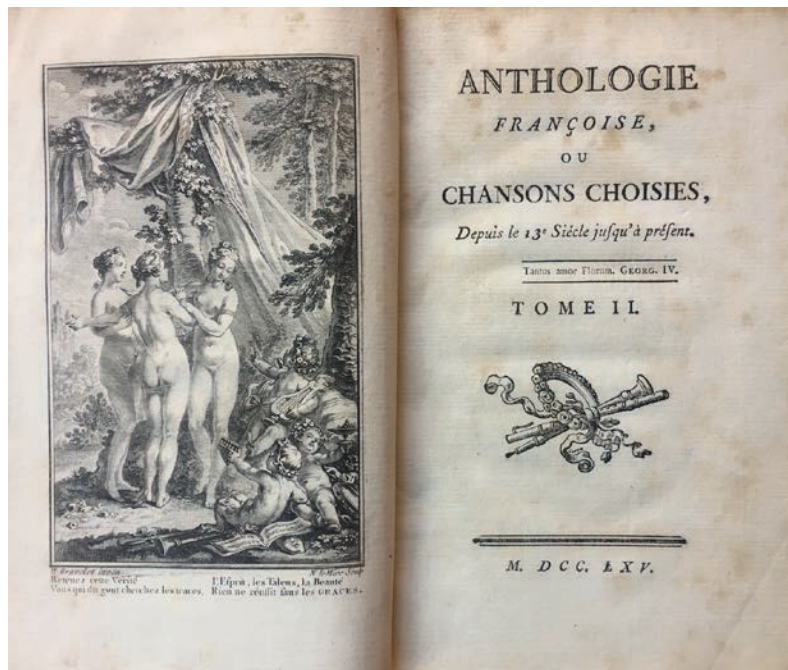
additional annotations to lower edge of upper wrapper; movement numbers added in pencil in roman numerals to Latin column of text page. Some soiling and offsetting; edges browned; text leaf and first page of music dampstained; annotations to wrapper trimmed and mostly illegible; price to upper wrapper erased; professional repairs to upper outer corner of title leaf. An uncut copy.

First Edition. MWV A 24. Hoboken 10, 256. Krause 63. Mendelssohn Papers III, 427. The publisher's number to the title, 9917, contrasts with the actual plate number, 9916. The present edition does not include the sixth movement, a choral fugue (not published until 1996, by Carus-Verlag).

Mendelssohn composed this work on commission. The Latin text, *Lauda Sion Salvatorem*, is the sequence for the feast of Corpus Christi, traditionally ascribed to Thomas Aquinas. While the German text is a translation, the English text, while fitting the music, is newly written and unrelated to the original; the specifically Roman Catholic liturgical text was apparently considered unacceptable.
 (25004) \$800

First Edition of this Noted 18th Century French Song Anthology

118. MONNET, Jean, ed. 1703-1785
Anthologie Française ou Chansons Choisies, Depuis le 13e Siècle jusqu'à présent. .. Tome I [-III]. [Paris]: [Barbou], 1765.



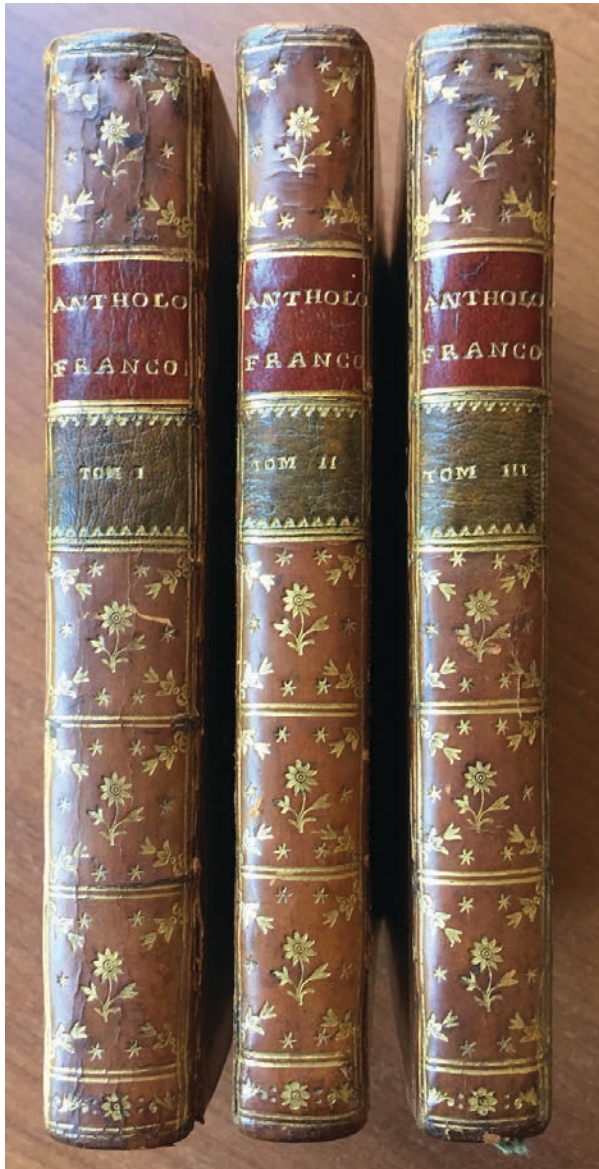
3 volumes. Octavo. Full mid-tan polished calf with spine in decorative compartments gilt, titling gilt, marbled endpapers.

Vol. I: 1f. (frontispiece), 1f. (title), 7 («Avertissement»), [i] («Explication des Figures»), 1f. (engraved plate), 64 («Memoire historique»), 1f. (engraved plate), 310 (music), 311-318 (song index) pp. Typeset. With 3 engraved plates: A bust-length frontispiece portrait of Monet by Aug. de St. Aubin after C.N. Cochin dated 1765; and «Les Rois, les Troubadours sont en correspondance...» and «Thibaut fut Roi» by N. le Mire after H. Gravelot.

Vol. II: 1f. (half-title), 1f. (frontispiece), 1f. (title), 310 (music), 311-317 (index), [i] (blank) pp. With a frontispiece engraving of the 3 Graces by le Mire after Gravelot.

Vol. III: 1f. (half-title), 1f. (frontispiece), 1f. (title), 313 (music), 314-320 (index) pp. With a frontispiece engraving of Venus, Amour, and Bacchus by le Mire after Gravelot.

Contains 1- to 5-part melodies with French texts underlaid. With decorative woodcut head- and tailpieces throughout. Binding slightly worn, rubbed and bumped. Lightly foxed, heavier to some leaves; occasional minor staining and signs



of wear; some light browning. An attractive, wide-margined copy overall.

First Edition. RISM BII, p. 92.

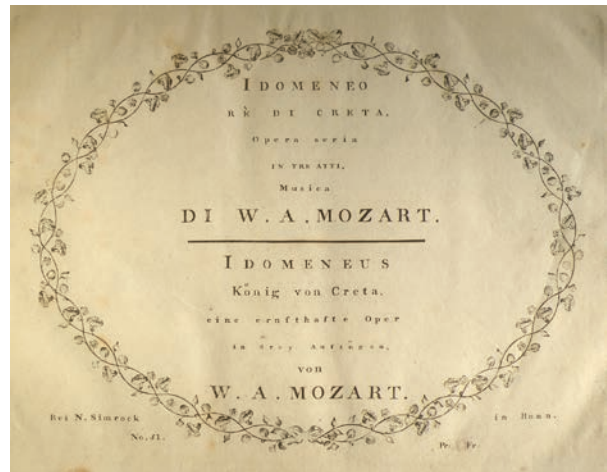
Monnet, the editor of this volume, was a French impresario and writer. *“According to his memoirs (Supplément au roman comique, 1772) he led a colourful but dissolute life for some years, was imprisoned briefly in 1741 for publishing scurrilous literature (Les annales amusantes), and thereafter embarked on a series of theatrical enterprises... [He] has been credited with a number of librettos but only L’inconséquente, ou Le fat dupé (1787) can be attributed to him with certainty. His edition of the Anthologie française (1765) is of historical value to the study of French folklore.”* Elisabeth Cook in *Grove Music Online*.

(25076)

\$650

Published One Year After the First Edition

119. MOZART, Wolfgang Amadeus 1756-1791
[K. 366]. *Idomeneo, Rè di Creta, Opera seria in tre Atti ... Idomeneus König von Creta, eine ernsthafte Oper in drey Aufzügen ... Pr. [...] Fr.* [Piano-vocal score]. Bonn: Simrock [PN 51], [1798].



Oblong folio. Half dark tan leather with marbled boards, diamond-shaped decorative black leather label titled in gilt to upper, black leather title label gilt to spine. 1f. (title), [i] (cast list, table of contents, credits of German translation to “Herrn v. Apell. .. Intendanten des Hoftheaters zu Cassel,” and advertisement), 2-183, [i] (blank) pp. Engraved. Watermark: “G.F.” Corrections and additions in pencil: Flag added to note to p. 90; dashes marking entrances of Ilia to p. 121-22; character identifications to p. 124: first “Idamante,” then crossed out and replaced with “Electra” [!Elettra] all in the same hand; identifications to p. 127: “Ilia,” “Idamante,” “Electra,” in two different hands; tenuto [?] dash to p. 128, breath mark to p. 129; vocal parts added to p. 145, mm. 2-3, to match parallel passage on p. 147; correction to pitch to p. 164; accents and alterations to vocal part, p. 169. Boards slightly worn, rubbed and bumped; spine chipped at head and tail and with some loss. Slightly soiled and foxed; occasional staining; impression evidences minor wear to plates.

Published one year after the first edition. Köchel, p. 372. Hirsch IV, 39 (another issue, with price “9 fl.” and catalogue to final page). RISM M4192 (not distinguishing between issues). In the present edition the duet “Spiegarti non poss’io” (K. 489), composed for the 1786 performance in Vienna, replaces the original 1781 duet “S’io non moro” in act 3. The German text is by David August von Apell (1754-1832).

(23344)

\$850

4-Hand Piano Sonatas

120. MOZART, Wolfgang Amadeus 1756-1791
[K. 381, 358, 497, 594]. *IV Sonates Pour le Piano-Forte à quatre mains par W. A. Mozart*. Leipsic: Breitkopf et Härtel [PN 3257], [1821].



Oblong folio. Original light green wrappers with titling within decorative border to upper, woodcut publisher's device to lower. If. (series title with vignette engraved by W. Böhm after Hans Veit Schnorr von Carolsfeld), [i] (title with incipits), 2-71, [i] (blank) pp. Lithographed. Former owner's signature in ink to upper right corner of upper wrapper: "blüthgen 1934." Wrappers slightly worn, bumped at outer corners, small tears to spine. Slightly foxed and browned.

First Edition, third issue, of K. 594. Part of Breitkopf's first "complete" edition. Haberkamp I, p. 338 and II plate 309. Köchel 6, pp. 140, 204, 554, 681, 798, and 916. K. 381=123a. K. 358=186c. RISM M7193 (not distinguishing between issues, but absence of plate numbers points to first issue). K. 594 was composed for mechanical organ ("Adagio und Allegro für ein Orgelwerk in einer Uhr"); the other three works in the present volume are authentic sonatas for piano four-hands.
(23347) \$400

An Unusual Viennese Imprint

121. MOZART, Wolfgang Amadeus 1756-1791
[K. 406, arr.]. *Quintuor III... arrangé pour le Piano=Forte à quatre mains et dédié à Madame la Comtesse de Choiseul Daillecourt née Comtesse de Sérény, Dame de l'Ordre de la Croix Etoilée ...* Wien: Joseph Huglmann [PN I.H. 3], [1818].

Oblong folio. Sewn, with early pink silk ribbon. [i] (title), 2-19, [i] (blank) pp. Engraved. Without price. Engraver's name printed to lower right corner of last page of music: "Fischer." Former owner's signature to lower right corner of title; "96" in blue ink to upper left corner. Metronome markings in pencil: "[half note] 108" to upper left corner of page 3 (first movement), "[eighth] 76" to p. 9 (second movement), "[dotted half] 80" to upper left corner of p. 13 (third movement), "[quarter] 138" to upper left corner of p. 15 (fourth movement). Together with two notes of bibliographical interest. Moderately foxed; soiled and frayed at edges; occasional staining. An uncut copy.



Köchel 6 Anhang B K. 516b, p. 792. Weinmann: Wiener Musikverleger und Musikalienhändler p. 23. RISM M6037.

An unusual imprint (listed as "Selbstverlag" by both Köchel and RISM).
(23326) \$280

An Unrecorded Issue

122. MOZART, Wolfgang Amadeus 1756-1791
[K. 448]. *Sonate pour deux Piano-Fortés ... Oeuvre 53. Nouvelle Edition, d'après le manuscrit original. Prix f.2.* [Parts]. Offenbach s/m: J André [PN 5114], [1827].

Oblong folio. Unbound, as issued. Primo: [i] (title), 2-15, [i] (blank) pp.; Secondo: [i] (title), 2-15, [i] (blank) pp. Lithographed. Some light staining and minor soiling; primo part stained and bumped at upper inner corner of outer leaves. An uncut copy.



An unrecorded issue with French title page.

K. 448/375a. Haberkamp, p. 215. Not in Köchel, Hoboken, or Hirsch. RISM M6660 (issue with title partly in German).
(23272) \$250

“Selbstverlag”

123. MOZART, Wolfgang Amadeus 1756-1791
 [K. 516]. *Quintuor II ... arrangé pour le Piano=Forte à quatre mains et dédié Á Madame Josephine de Wádassz née Schill ...* Wien: Joseph Huglmann [PN I.H. 2], [1818].



Oblong folio. Unbound, with original green silk ribbon. [i] (title), 2-29, [i] (blank) pp. Engraved. Without price. Early owner's signature (? "Beyn") to lower right corner of title. Metronome markings in pencil in an unknown hand: "[quarter] 144" to upper left corner of page 3 (first movement),

"[eighth] 100" to upper left corner of p. 13 (second movement), "[dotted half] 80" to upper left corner of p. 17 (third movement), "[eighth] 100" to upper left corner of p. 19 (introduction to fourth movement), "[dotted quarter] 100" to middle of of fourth system of p. 19 (fourth movement). Slightly soiled and frayed at edges; some foxing.

Köchel 6, Anhang B K. 516, p. 792. Weinmann: Wiener Musikverleger, p. 23. RISM M6049 (no copies recorded in the U.S.). Rare.

An unusual imprint (listed as "Selbstverlag" by both Köchel and RISM).
 (23288) \$250

With Pictorial Title

124. MOZART, Wolfgang Amadeus 1756-1791
 [K. 527]. *Il Dissoluto Punito ossia Il Don Giovanni Dramma giocoso in due Atti ... Ridotto per il Pianoforte da C. G. Neeffe.* [Piano-vocal score]. Hamburgo: Giovanni Augusto Böhme [without PN], [ca. 1810].

Oblong folio. Contemporary half vellum with green marbled boards, decorative white cut paper label in the shape of a goblet with manuscript titling to upper. 1f. (pictorial title with vignette depicting a scene from the opera engraved by Wolf), [i] (blank), [i] (cast list and contents, grouped in four acts, in Italian but with German incipits only), 3-205 pp. Engraved. Watermark: "FCD" and fleur de lys with crown. Paper with a greenish cast. Printed text underlay in Italian



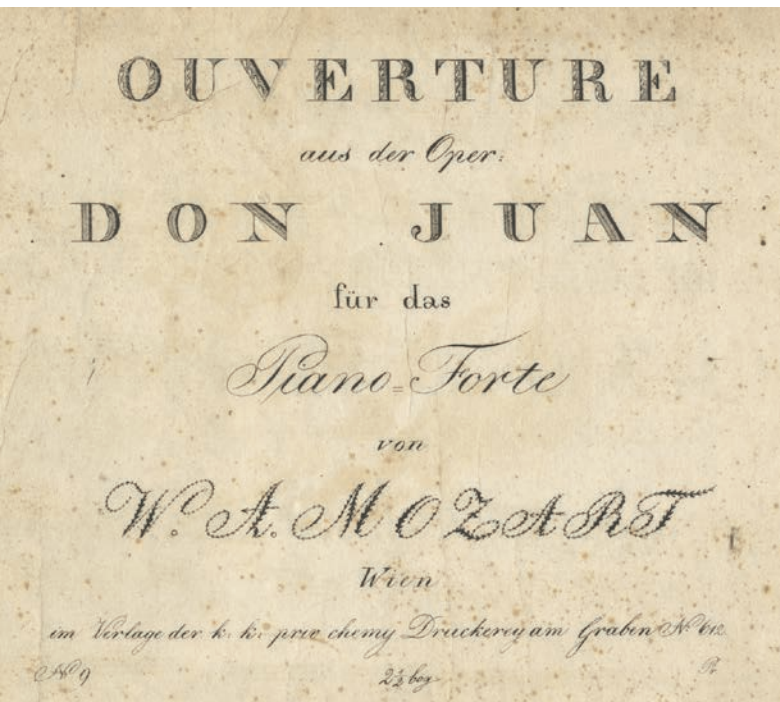
and German; stage directions in German only. Musical numbers reordered and grouped in four acts. Boards slightly worn; rubbed and bumped at edges and corners; upper hinge split. Repair to small tear to lower outer corner of first page of music; one leaf dampstained. Sharp added in pencil to p. 183. A very good copy overall.

A later edition. Rare. Köchel 6, p. 598. Hoboken 11, 345 and plate 181 (same watermark as present copy). Hamburg, Öffentliche Bücherhallen (municipal library). RISM M4508. The first edition was published by Schott in Mainz in 1791.

Böhme published several editions of the piano-vocal score; Köchel does not distinguish among them. RISM M4509 is not credited to Neeffe; the copy at the Royal Danish Library in Copenhagen carries plate number 42. RISM M4510 (including Hirsch IV, 131) and the copy at the Staats- und Stadtbibliothek Augsburg are also different: the credit to Neeffe is lacking; the word "Pianoforte" is misspelled "Pianoforto"; the contents are arranged in the original two acts (as suggested by the title) rather than the spurious four, and one number, the duet of Zerlina and Don Ottavio, "Ach Schätzchen, lass mich laufen" (i.e., "Restate qua"; composed later) is added; also, Hirsch cites plate number 300; not in the Augsburg copy, and a pagination running to 209. The pictorial title is basically the same as that of the first edition of the full score by Breitkopf & Härtel (1801); only the line crediting the reduction and the imprint are new.
 (25001) \$600

A Rare Lithographic Incunable

125. MOZART, Wolfgang Amadeus 1756-1791
[K. 527]. *Ouverture aus der Oper Don Juan für das Piano=Forte*. Wien: im Verlage der k.k. priv. chemy Druckerey [PN 9] , [1803].



Oblong folio. Unbound. [i] (title), 2-9, [i] (blank) pp. Lithographed. Price blank. With printed note to foot of title: “2 1/2 bö[en]” (2 1/2 bifolia). Annotations and corrections to notation in pencil. Moderately foxed, soiled, and frayed at outer edge; repair to title leaf; spine reinforced with paper tape.

Köchel 6, p. 527. Hirsch IV, 142 (dated ca. 1806 and with different title and imprint in French). RISM M4546 (one copy only, in Jena, Germany). Rare.

A lithographic incunable. Not in Twyman.
(23290) \$385

An Arrangement of K. 550

126. MOZART, Wolfgang Amadeus 1756-1791
[K. 550, arr]. *Grande Sonate pour Le Forte-Piano par L'Abbé Gelinek tirée d'une Symphonie[!] ... 1f. 20*. Vienne: Artaria et Comp. [PN 1790], [1806 or later].

Oblong folio. Modern plain brown wrappers. [i] (title with text within oval border), 2-19, [i] (blank) pp. Engraved. Publisher's numbers “1623” and “1790” to lower left corner of title; printed note “Propriété de l'editeur” above imprint; the words “tirée d'un Quintetto” below the line “tirée d'une Symphonie” erased. With plate numbers added to all pages. Accidental added in pencil to last measure of p. 5. Slightly soiled; some minor dampstaining to upper inner corners; minor paper imperfections; paper reinforcement to inner margins of outer leaves and spine.



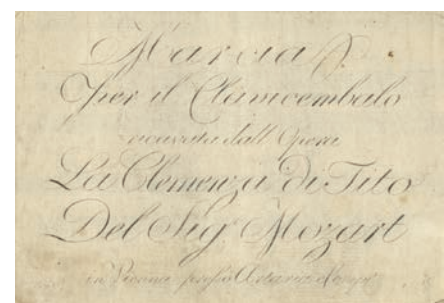
Köchel 6 Anhang B p. 799. Weinmann p. 87 (with a price of 2 fl.). RISM M5623 (one copy, in the Wienbibliothek). Rare.

The number 1623 is that of Gelinek's arrangement of Mozart's string quintet K614, published in 1803; the number 1790 applies to the present arrangement.
(23297) \$325

From *La Clemenza di Tito*

127. MOZART, Wolfgang Amadeus 1756-1791
[K. 621/4]. *Marcia per il Clavicembalo ricavata dall'Opera La Clemenza di Tito ... 12 xr*. Vienna: Artaria e Comp. [PN 546], [1795].

Oblong folio. Unbound. [i] (title), 2-3, [i] (blank) pp. Engraved. Signature “Dissauer” in ink to lower right corner of title. Dynamics added in pencil. Slightly worn, soiled and stained; edges slightly frayed; repair to inner margin.



Köchel 6, p. 720. Hoboken 12, 580. Hirsch IV, 216. Weinmann, Artaria, p. 39. RISM M5156. Rare. This publication belongs to the series of individual numbers of *La Clemenza* published by Artaria in 1795, pre-dating the Breitkopf & Härtel first edition. The overture and the present number were advertised on June 23, 1795, while the Breitkopf edition was advertised in Easter, thus establishing precedent. Haberkamp p. 379.
(23337) \$300

Portrait Lithograph of the Violinist and Composer

128. NARDINI, Pietro 1722-1793

Portrait lithograph by Heinrich von Wintter (1788-1825). Dated 1816 in the stone.



235 x 145 mm. plus ample margins. Small circular unidentified collector's stamp "N.B." to verso. A fine impression on wove paper. Published in the series "Portraits berühmtesten Compositeurs der Tonkunst," 1815-1821.

Nardini, a violinist and composer, was a pupil of Tartini. (23274) \$380

The First "English Burletta"

129. [O'HARA, Kane ?1714-1782]

Midas A Comic Opera As it is Perform'd at the Theatre Royal In Covent-Garden. For the Harpsicord[!], Voice, German Flute, Violin, or Guitar. [Piano-vocal score; excerpts]. London: I. Walsh, [?1765].

Oblong folio. Disbound, laid into modern wrappers. Two paginations; the one to the lower outer corners is continuous and specific to the edition: [1f.] (title), 39, [i] (blank) pp. An earlier pagination to the upper outer, sometimes inner

corners is incomplete: 1f. (title), [9]-23, 27-30, 32-36, [53]-67, [i] (blank) pp. Engraved. Publisher's catalogue to foot of title. Systems include staves for vocal parts and figured bass. Instrumental passages include a right-hand part marked "Sy" (=symphony).

Additional stanzas printed as residual text. Dialogue not included. Each number preceded by caption: "Sung by..." Names of singers mentioned in captions: "Mr. Legge" (Jonathan Legg, d. 1778), "Mrs. [Priscilla] Stevens" (d. 1783), "Mr. [Charles] Dibdin" (1745-1814), "Mr. [George] Mattocks" (1734/35-1804), "Mr. [John] Beard" (1715/16-1791), "Miss Hallam" (Isabella Mattocks, 1746-1826), "Miss [Elizabeth] Miller," "Miss Poitier (Jane Thompson, b. 1736), "Mr. [John] Fawcet[t]" (d. 1793), "Mr. [Edward] Shuter" (?1728-1776), and "Mr. [John] Dunstall."

Second edition. RISM AM1786 (not distinguishing between the two editions, although the copy at the Bibliothèque nationale de France is noted as having 39 pages instead of 67). WorldCat (several additional copies, not distinguishing between editions). The first edition, to which the earlier, incomplete pagination in the present copy refers, has 67 pages; the second is a compilation of excerpts from the first and has 39 pages only. Page [25] of the second edition was re-engraved as in the first edition it contained the beginning of another number, excluded from the second edition, at its foot.

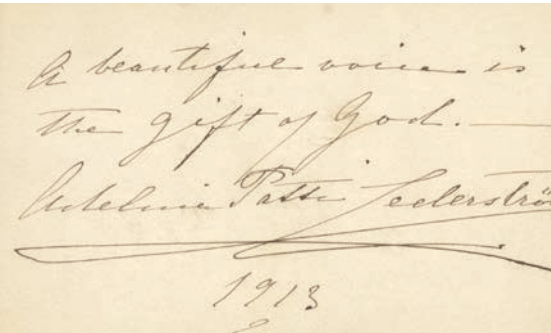
"Irish librettist and musician [Kane O'Hara] ... is known chiefly as the librettist and arranger of the music for *Midas* ... the first 'English burletta,' presented at the Crow Street Theatre, Dublin, on 22 January 1762 as a rival attraction to the season of Italian burlettas at the Smock Alley Theatre ... The music contains popular songs of the time, such as arias from Italian operas and folksongs from Ireland and other countries, linked by dialogue set to recitative. There is frequent resort to concerted numbers. With characters consisting of mythological gods and mortals, *Midas* is in reality a burlesque of opera seria. It attained considerable popularity and was frequently performed in London after the first production at Covent Garden on 22 February 1764." Brian Boydell in *Grove Music Online*. (25276) \$275



“A Beautiful Voice is the Gift of God”

130. PATTI, Adelina 1843-1919

Autograph note card signed “Adelina Patti Lederström. Inscribed “A beautiful voice is the gift of God,” and dated 1913.



On cardstock, ca. 82 x 137 mm. In black ink. With a detailed annotation in pencil dated July 16, 1924 to verso. Slightly worn, soiled, stained and foxed; slightly smudged, not affecting legibility.

Together with:

A waist-length cabinet card photograph of Patti, ca. 165 x 108 mm., by the J.M. Mora studio in New York, 1882. Slightly worn.

“From a musical family, [Patti] toured the USA as a child prodigy with the violinist Ole Bull and in 1857 toured with Gottschalk. In 1859, when she was 16, she made her opera debut as Lucia di Lammermoor in New York, after studying the role with the conductor Emmanuele Muzio. Two years later she appeared as Amina in *La sonnambula* at Covent Garden, a role she repeated for her debuts in Paris (1862) and Vienna (1863). Her fame spread throughout Europe, and she was soon recognized as the greatest soprano of her day. During the 1880s she was a favourite at the Metropolitan Opera, New York. Her career continued into the 20th century and she made some recordings at her castle in Wales; they reveal her extraordinary tone-production, brilliant agility, and refined phrasing.” Jon Tolansky in *Grove Music Online*.

(24298)

\$250

Attractive Engraving of the Early Choreographer and Dancing Master

131. PÉCOUR, Louis 1653-1729

Fine large half-length engraving of this important choreographer and dancing master by François Chereau (1680-1729) after Robert Tournières (1667-1752). Paris, [ca. 1700]. Pécour is depicted seated at a table with an open book of dances in Feuillet notation.

417 x 294 mm. Slightly worn and soiled; minor creasing to area with letters below image; trimmed to just within plate mark. Laid down to backing paper.



Credited with 120 original choreographies, most for the theatre but many for social dancing, “[Pécour] was one of the finest dancers working under the celebrated royal choreographer Pierre Beauchamp. He is said in one source to have made his début as a dancer in a repeat performance of Lully’s *Cadmus et Hermione* in 1674. When, on Lully’s death in 1687, Beauchamp left the Opéra, Pécour was appointed in his place. He gave up dancing in about 1703 but he held the post of ballet-master and choreographer at the Opéra until his death. His tutelage produced such outstanding dancers as *La Fontaine*, *Subligny*, *Guiot*, *Prevošt* and *Menese* among the women and *Blondy*, *Ballon*, *Dumoulin* and *Marcel* among the men. He is credited with changing the ‘S’ figure of the Minuet to a ‘Z’, an innovation that helped keep the dancers in a proper relationship to each other and to the figure.” Meredith Ellis Little in *Grove Music Online*.

(23413)

\$550

**Collection of 19th Century 4-Hand Piano Music
with German-American Provenance**

132. [PIANO MUSIC - 19th Century - German-American]

A collection of 19th century music for piano four-hands with German-American provenance. Some original, some arrangements of works for other forces, as follows:

- Mozart, Wolfgang Amadeus 1756-1791
[K. 550, arr.]. *Sinfonie ... arrangée Pour le Pianoforte à quatre mains. No. 2. Pr. 1 Rthlr.* Leipsic: Breitkopf & Härtel [PN 3144], [ca. 1820]. [1] (title), 2-35, [i] (blank) pp. Lithographed. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt December 1825." Occasional notational corrections in pencil. Slightly to moderately foxed and soiled; dampstained at outer edge; lower and outer edges frayed, with slight loss, not affecting printed area; upper edge closely trimmed, with occasional loss to "Primo"/"Secondo" headers. A later edition. Not in Köchel 6, Hoboken, or Hirsch. RISM M5633.

- Beethoven, Ludwig van 1770-1827
[Op. 20, arr.]. *Grand Septuor ... arrangé Pour le Piano-Forte à quatre mains. Pr. 1 Rthlr. 12 Gr.* Leipsic: Breitkopf & Härtel [PN 4066], [ca. 1824]. [1] (title), 2-47, [i] (blank) pp. Lithographed. Signature in brown ink to lower right corner of title: "Samson Ruben Goldschmidt." Fingering and occasional notational corrections in pencil. Slightly foxed and soiled; upper edge closely trimmed, with occasional loss to "Primo"/"Secondo" headers and pagination. A later edition. New Kinsky (2014) I p. 123 (ascribing arrangement to F. Mockwitz; first issue: 1815, with PN 2171). Not in Hoboken or Hirsch.



- Onslow, George 1784-1853
[Op. 7]. *Grandes Sonates pour le Piano Forte à quatre mains ... No. 1 [no printed price].* Hambourg: A. Cranz [without PN], [before March 1827]. [1] (title), 2-31, [i] (blank) pp.

Engraved. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt März 1827." Fingering and notational corrections in pencil. Several pages, including title, torn at spine and outer and lower edges; upper edge soiled and dampstained; some foxing; page 30 smudged. A later edition. Rare. Most copies by Cranz found in libraries are either later issue or Titelaufgabe. The first edition was published by Pleyel in Paris in 1815.

- Onslow
[Op. 22]. *Second Grand Duo [=Sonata in F minor] pour le Piano Forte à quatre mains composé et dédié à Mr Hertz Senr. ... Op: 22. Prix 5 Frs.* Bonn et Cologne: N. Simrock [PN 2244], [ca. 1824]. [1] (title), 2-37, [i] (blank) pp. Engraved. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt Oct[o]b[er] 1826." Fingering, other performance-related annotations, and occasional notational corrections in pencil. Several pages, including title, torn at spine and edges, with loss to lower outer corner; pp. 3-4 with loss to music; small stain to lower edge of p. 19. First Edition. Rare. WorldCat (2 copies only, at the Bibliothèque nationale, Paris and the Bayerische Staatsbibliothek, Munich).

- Weber, Carl Maria von 1786-1826
[WeV S.5; arr.]. *Polonoise à quatre mains pour le Pianoforte ... Pr. 10 gl.* Hambourg: A. Cranz [without PN], [before February 1826]. Engraved. 1f. (title), [i] (blank), [1] (blank), 2-11, [i] (blank) pp. Engraved. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt Februar 1826." Occasional notational corrections in pencil. Somewhat foxed and soiled; moderately dampstained at upper edge; ink stain to title. A later edition. Jähns 59 (arrangement ascribed to [Carl] Klage [1788-1850], with price "10 sgr"). Originally for piano, two hands.

- Weber
[WeV T.2] *Six pièces à quatre Mains pour le Pianoforte ... Oe. X.* Leipzig: Fred. Hofmeister [PN 275], [ca. [1820] (title), 2-19, [i] (blank) pp. Engraved. Signature in brown ink to lower right corner of title: "Samson Ruben Goldschmidt." Somewhat foxed and soiled; loss to lower outer corner throughout, affecting music on pp. 17-18; moderately dampstained at upper edge; occasional creasing, especially to final leaf; title and final leaf with stains and repairs. A later edition. Jähns 81-86 (lists two later Hofmeister editions with price in Neugroschen). Hoboken 15, 286 (most probably a Titelaufgabe as it displays Hofmeister's original plate number 275 preceded by the new number 1251).

Oblong folio. Brown quarter leather with marbled boards,

two labels to upper lettered “J. Mosenthal” in manuscript. Signature “Joseph Mosenthal” in black ink to upper right corner of front endpaper; table of contents in Mosenthal’s hand to upper left corner of front endpaper. Binding considerably worn with upper detached, spine lacking. Remnants of red sealing wax to front endpaper.

The Weber pieces date from his time as court kapellmeister in Stuttgart. “*The Six Pieces for Piano Duet, dated 27th November [1809] and dedicated ‘à Leurs Altesses Sérénissimes Mesdames Marie et Amélie de Wurtemberg.’ They are charming little pieces, each based on a simple melodic idea with characteristic accompaniment... both accessible to schoolgirl fingers and forming a neat introduction to various melodic manners.*” John Warrack: *Carl Maria von Weber*, p. 64.

“*Joseph Mosenthal (1834-1896) was a German-American musician, born at Kassel. He studied under his father and Spobr and in 1853 went to America, where he played the organ in Calvary Church, New York City, from 1860 to 1887. He was conductor of the Mendelssohn Glee Club in New York City from 1867 to 1896, played a first violin in the Philharmonic Orchestra for 40 years, a second violin in the Mason and Thomas Quartet for 12, and composed much Church music, such as the psalm “The Earth is the Lord’s”, a setting of part of Psalm 145 (published in 1864), and part songs for male voices, Thanatopsis, Blest Pair of Sirens, and Music of the Sea. He died in New York City.*” Wikipedia. Samson Ruben Goldschmidt (1768-1841) was a banker and businessman in Kassel, Germany. (25401) \$185

Collection of 19th Century Italian Piano Music

133. [PIANO MUSIC - 19th Century - Italian]
Italian album of 19th century salon music for piano in both two- and four-hand arrangements.

- Corticelli, Gaetano 1804-1840
 [Op. 65]. *Il Sorriso dell’Innocenza Divertimento brillante per piano forte a 4 mani composto e dedicato Alla Noblie Fanciulletta Alda Pio di Savoia.* Milano: Fco. Lucca [PN 1729], [after 1856]. 1f. (title), [1] (blank), 2-13, [i] (publisher’s catalogue) pp. Music engraved; catalogue typeset. Signature “Pia Tolomei” in brown ink to upper right corner of title. Stain to lower margin of p. 9. A later issue. The catalogue lists works up to PN 12289, including a transcription by Fortunato Senna (PN 10425) from Errico Petrella’s *L’Assedio di Leida*, an opera first performed in 1856.

- Cunio 1833-[?]1891
Le Rose 4 Piccole Fantasie Sopra motivi favoriti die Verdi per

Piano Forte... Op. [blank]... No. 3 Rigoletto. Milano: F. Lucca [PN B 8192 B], [after 1858]. 1f. (title), 9, [i] (publisher’s catalogue) pp. Music engraved; catalogue typeset. Text incipits from arias quoted printed, in syllabification, above music. Signature “Tolomei Antonietta” in brown ink to upper right corner of title; titling underlined in red crayon; some fingering in ink; multiple paper repairs. A later issue. The catalogue lists works up to PN 11874, including transcriptions from Errico Petrella’s *Jone*, an opera first performed in 1858. *Rigoletto*, the latest of the Verdi operas paraphrased in the cycle offered on the present title, was first performed in 1851.

- Fanna, Antonio 1783-1845
 [Op. 70]. *Otto Ricerzioni per Pianoforte a quattro mani Brevi Pezzi adattati per uso della Gioventù ... No. 1 Bellini Beatrice di Tenda: Io soffrii tortura* [list of seven more numbers follows, the latest being Verdi’s *Ernani* (1844)]. Milano: Gio. Canti e C [PN 871fb], [after 1844]. [1] (title, printed in blue, with decorative frame), [2-3] (blank), 4-9, [i] (blank) pp. Title lithographed; music engraved. Signature “Pia Tolomei.” in brown ink to upper right corner of title; some paper repairs.

- Hünten, Franz 1793-1878
 [Op. 87]. *Le premier succès Morceau brillant sur un thème de Bellini composé Pour le Piano.* Milan: Jean Canti et C. [PN 1135], [?mid-1840s]. [1] (title), [2-3] (blank), 4-11, [i] (blank) pp. Engraved. Signature “Tolomei Antoni[etta]” in brown ink to upper right corner of title, trimmed.

- Menozzi, Giovanni fl. 19th century
 [Op. 39]. *Simpatie musicali Raccolta di Pezzi brillanti per Pianoforte a 4 Mani ... Fasc. 3.* Milano: Francesco Lucca [PN n 9403 n; Z 9403 Z], [ca. 1854]. 1f. (title, with printed text and decorative frame in blue and lithographed vignette in black), [1] (blank), 2-13, [i] (publisher’s catalogue) pp. Title lithographed; music engraved; catalogue typeset. Plate number N 9403 N through p. 5, Z 9403 Z from p. 6. [Handstamped: I Lombardi di G. Verdi]. A later issue. The catalogue lists works up to PN 13493, including a fantasy by Menozzi (PN 12849) on Verdi’s *Un ballo in maschera*, first performed in 1859.

- Poppi, Giovanni 1828-1891
 [Op. 45]. *Le Pensioniste Dodici Ricerzioni per Pianoforte a quattro mani somposte sopra melodie del Celebre Verdi N. 1 Nabucco* [list of 11 more operas follows, ending



with Giovanna de Guzman]. Milano: Gio. Canti [PN 3031], [after 1855]. [1] (decorative series title with charming engraved vignette depicting domestic music-making: four women around a piano, two seated at a piano and two listening), [2-3] (blank), 4-9, [i] (blank) pp. Engraved. Ink stain to final blank page.

- Zenoni, Leopoldo [?] 1818-1879

L'Adolescenza seguito all' Infanzia del primogenito Suonate per Piano-forte a quattro mani ... Fasc. 5o. Fantasia sull'opera Simon Boccanegra del M. Verdi. Milano: Gio. Canti [PN 4599], [after 1857]. [1-2] (title within decorative blue border), [3-4] (extracted and thus lacking), 5-11, [i] (blank) pp. Engraved. Signature "Tolomei Pia" in brown ink to upper right corner of title.

Folio. Mid-tan tooled morocco-backed blue mottled paper boards, title label with "Tolomei Antonietta" in manuscript within blue decorative border to upper. Boards worn, rubbed and bumped. With occasional fingerings and other annotations in pencil throughout.

A compilation of chiefly pedagogical editions, some of them quite rare (no copies in WorldCat or Italian Union Catalogue).
(25432) \$150

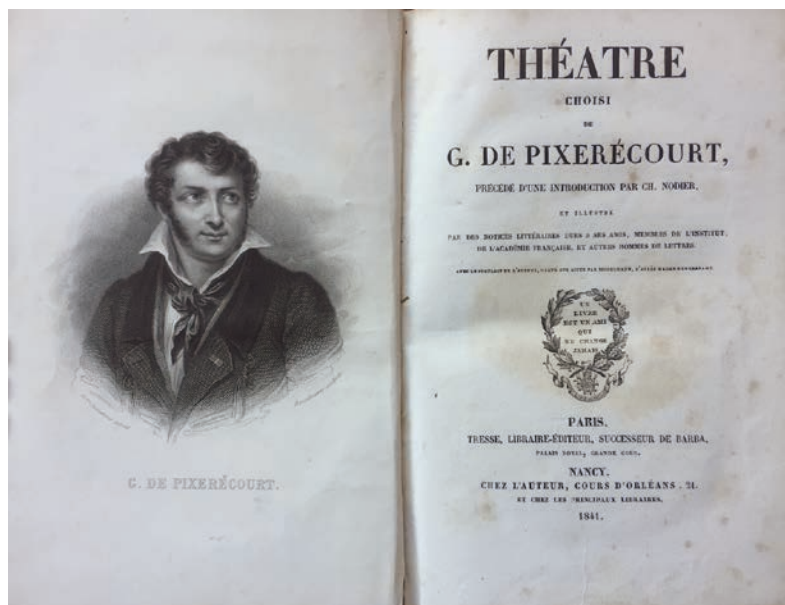
Mid-19th Century French Melodramas and Comic Operas

134. PIXÉRÉCOURT, René Charles Guilbert de 1773-1844

Théâtre Choisi ... Précédé d'une Introduction par Ch. Nodier, et Illustré par des Notices Littéraires Dues a ses Amis, Membres de L'institut, de l'Académie Française, et Autres Hommes de Lettres. Avec le Portrait de L'Auteur, Gravé sur Acier par Bosselmann, d'Après Madame Cheradame. Paris; Nancy: Tresse; Chez L'Auteur, 1841-1843.

4 volumes. Octavo. Quarter dark green leather with marbled boards, raised bands on spine with titling gilt. With named cast lists. Each piece is preceded by preliminary material including notes on the particular work, texts of associated documents, contemporary reviews, etc. Includes contributions by Paul Lacroix, Pujoulx, Elise Voïart, Vaulabelle, Amable Taštu, and commentary on the Opéra comique by Sedaine.

Contains Pixérécourt's melodramas and several opéras-comique, as follows (composers noted in brackets, where known):



Vol. 1: 1f. (half-title), 1f. (frontispiece portrait of the author engraved by Busselmann after Madame Cheradame), 1f. (title), xc, 509, [i] pp. Contains *Coelina* (Quaisain); *Le Pèlerin Blanc*; *L'Homme a Trois Visages*; *La Femme a Deux Maris*; *Les Mines de Pologne*; and *Tékéli*. All set to music by Gérardin-Lacour except *Coelina*.

Vol. 2: 1f. (half-title, 1f. (title), xxviii, 674 pp. Contains *Maures d'Espagne* (Gérardin-Lacour); *La Forteresse du Danube* (Bianchi); *Robinson Crusoé* (Piccinni); *L'Ange Tutélaire* (Piccinni); *La Citerne* (Piccinni); *La Rose Blanche* (Gaveaux); and *Marguerite d'Anjou* (Gérardin-Lacour).

Vol. 3: 1f. (half-title), 1f. (title), 626, [i] pp. + folding plate between pp. 210-211. Contains *Les Ruines de Babylone* (Gérardin-Lacour); *Le Chien de Montargis* (Piccinni); *Charles-Le-Téméraire* (Piccinni); *Christophe Colomb* (Darondeau); *Monastère Abandonné* (Piccinni); *Le Belvédér* (Quaisain and Adrien); and *Une Visite de Mme de la Vallière* (unattributed). Pp. 23-26 detached.

Vol. 4: 1f. (half-title), 1f. (title), cxc, 516, [i] pp. + folding plate between pp. liv and lv. Contains *Esquisses et Fragments de Voyages*; *La Fille de l'Exilé* (Piccinni); *Valentine* (Piccinni); *L'Évasion de Marie Stuart* (Darondeau); *La Tête de Mort* (Piccinni); *Latude* (Piccinni); *Dernières Réflexions de l'Auteur sur le Mélodrame*; *Quelques Réflexions Inédites de Sedaine sur l'Opéra Comique*. Pp. 233-240 bound in between pp. 248 and 249; occasional mis-pagination.

Slightly worn, rubbed and bumped. Minor foxing and creasing; small tears; scattered annotations in pink and blue ink.

First collected edition. Scarce.

"Dubbed 'the Corneille of the Boulevards', Pixérécourt was practically the inventor, and certainly the codifier, of the popular French stage form *mélodrame*. Noted for its stock characters, complex plots, sensationalism, startling coups de théâtre, scenic virtuosity and a strongly moral outlook, the *mélodrame* flourished in the early decades of the 19th century. Pixérécourt built a catalogue of nearly 60 such plays, beginning in 1798 with *Victor, ou L'enfant de la forêt* (originally intended as an *opéra comique*), developing an international reputation. He also wrote comedies, tragedies, vaudevilles, *féeries*, *pantomimes* and the librettos of some 21 *opéras comiques*... He certainly was not ignorant of the dramatic potential of music, for he worked a great deal of it into his melodramas. His most frequent collaborators in that genre were Louis Alexandre Piccini and Adrien Quaisain. In both dramas and librettos he saw himself as a successor of Sedaine ... Though Pixérécourt's melodramas are best known for the influence they exercised on Romantic drama, they were no less influential on the genre that came to be known as French grand opera." Karin Pendle in *Grove Music Online*.

(24923)

\$350

Caricature of the Composer

135. PLANQUETTE, Robert 1848-1903



Portrait caricature by Aroun-al-Rascid [pseud. Umberto Brunelleschi] (1879-1949).

Colour photo-mechanical portrait printed in tones of sepia, red, black and tan with short textual addition below portrait. Published in the satiric journal *L'Assiette au Beurre* in 1902. Sheet size 313 x 241 mm. With portrait of the French composer Charles Ferdinand Lenepveu (1840-1910) to verso. Fine impression on tan wove paper. Slightly worn, browned and brittle; small stain to blank margin.

(23428)

\$200

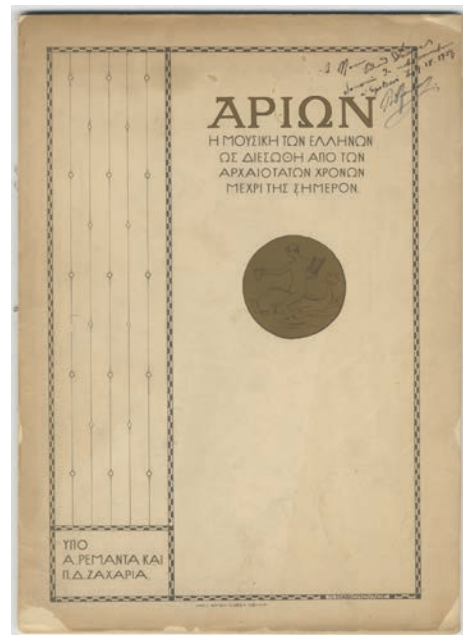
An Anthology of Greek Music

136. REMANTAS, Adamantios and Prokopios D. Zacharias

Ariōn: hē musikē tōn Hellēnōn hōs diesōthē apo tōn archaiotatōn chronōn mechri tēs sēmeron... *Timatai Dr.*

12. Athinai: Typois Epam. Zankouroglou, 1917.

Folio. Original publisher's decorative wrappers. [i] (title), [i] (copyright notice and handstamps of authors' signatures), [i] (contents), [i] (bibliography), [ii] (preface by the editors, dated Athens, December 1916), [xxxvi] (introductory essay in three chapters), 64 (music) pp. Textual matter typeset. In Greek. Textual matter paginated using Greek letters (Milesian numerals). Original overpastes as corrections to numeration of songs from 55 on. Music presented in piano layout (two braced staves per system), with the text of the first strophe written above.



Any further strophes printed as residual text. Inscription in ink to upper right corner of upper wrapper: "A Mon[sieur] Edward D[illegible] Souvenir de [illegible] à ?Spetrovi 9.IV. 1934 [signature, illegible]." Annotations in German in purple pencil. Upper wrapper partly detached, with some loss; lower lacking. Most signatures detached.

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

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

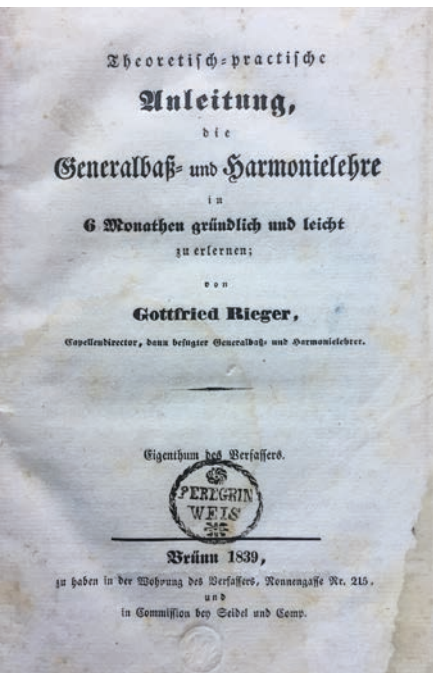
(25023)

\$25

Early 19th Century Theory

137. RIEGER, Gottfried 1764-1855

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



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

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

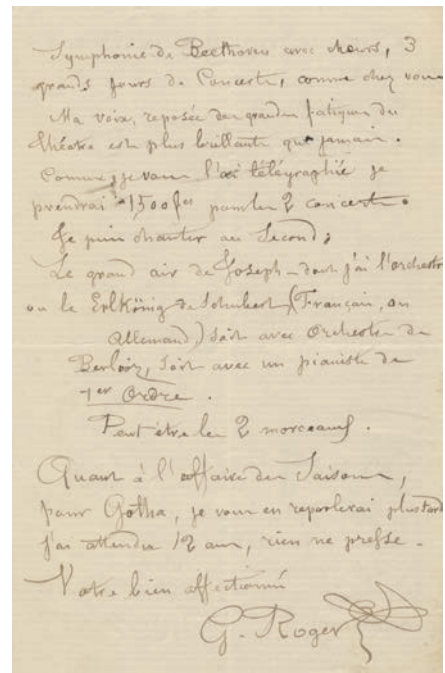
Rieger was a Moravian teacher and composer of Austrian descent. In Brünn "he was active as a teacher and conducted oratorio and symphony concerts. In 1828 he founded a music institute where he taught string and wind instruments, singing and music theory; here he had about 200 pupils ... [He] was known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

Roger Writes to Belgian Poet Oppelt

138. ROGER, Gustave 1815-1879

Autograph letter signed "G. Roger" to the Belgian poet and translator Gustave Oppelt (1817-1888).

3 pp. Octavo. Dated Chateau de Pray, Amboise, August 28 [no year, but most likely 1867]. In black ink. In French (with translation). Slightly worn and browned; creased at folds and lower left corner of third page; some edge tears; slight offsetting to blank portion of third page; annotations in pencil to upper portion of blank fourth page.



Roger thanks Oppelt for putting his name before a commission for a performance of Handel's *Messiah*. Although Gustave is not the native German they seek to sing this work in France, he believes his extensive experience translating and singing in German, as well as his vocal fitness, have prepared him for the job. He is asking 1,500 francs for two concerts, in which he can sing "the second great air of Joseph, which [he] has orchestrated, or Schubert's *Erlkönig* (in French or German), either with Berlioz's orchestration or with a first-class pianist." He will let Oppelt know about a performance of *The Seasons* in Gotha later.

"...They were counting, you tell me, on a German to sing this work in France. I do not deny that they have 25 years of experience with the great festivals but, from the point of view of French pronunciation, that's not much. Whereas from the point of view of German classical music, I have 18 years of experience and of performing there. I translated Haydn's *Seasons* into French, performed Schubert's *Schöne Mullerin* eight times at the Conservatory, performed *Israel in Egypt* at the great Festival in Rotterdam (in German), and Beethoven's *Ninth Symphony* with choruses, three big days of concerts, as in your country..."

Roger was a noted French tenor. "In 1838 he made his debut as Georges in Halévy's *L'éclair* at the Opéra-Comique, where he subsequently created a number of roles written for him by Halévy, Auber and Thomas. His success rested on his considerable intelligence, fine bearing and pure tone. In 1846 he sang *Faust* in the first performance of Berlioz's *La damnation de Faust*, and in 1848 he moved from the Opéra-Comique to the Opéra, where, in 1849, he created the role of Jean de Leyde

in Meyerbeer's *Le prophète*. Although his voice was too light for such parts, he had enormous success and continued to sing a number of leading tenor roles at the Opéra. He successfully toured Germany on several occasions. His most celebrated partners were Jenny Lind and Pauline Viardot, and he enjoyed the friendship of Berlioz, Meyerbeer and many literary figures. In 1859 he sang in Félicien David's *Herculanum* at the Opéra, but shortly afterwards he lost his right arm in a shooting accident. For some years he continued to appear on stage with a mechanical arm, at the Opéra-Comique and in the provinces, and from 1868 until his death he was a professor of singing at the Conservatoire. His book *Le carnet d'un ténor* (1880) contains lively memories of his career, including an account of his visits to England in 1847 and 1848. In 1861 Berlioz orchestrated Schubert's *Erlkönig* for him." Before the Franco-Prussian War of 1870-71, he also made several successful tours of Germany. Hugh Macdonald in *Grove Music Online*.

According to a notice in the Parisian periodical *Le Minstrel* (July 21, 1867, Vol. 34, No. 34, p. 272), Roger was in Ambroise in July of 1867. We would like to thank Mr. Matthew Cabajar for his kind assistance in the dating of this letter.

(24176)

\$200

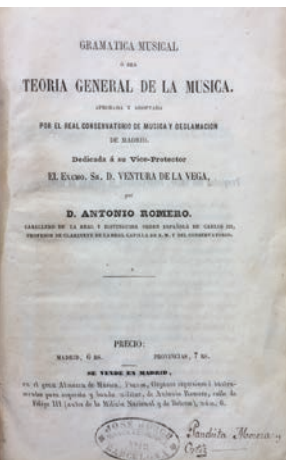
Mid-19th Century Spanish Theory

139. ROMERO, Antonio 1815-1886

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

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

Probable First Edition.



Written in a dialogue style, Romero's treatise harkens back to a genre of medieval music theory treatises which explicate basic music principles with language borrowed from the late antique and medieval grammar tradition.

Romero was a Spanish clarinettist, music publisher, instrument inventor, and influential figure in Madrid musical life. "As a publisher he laid particular emphasis on making available works by Spanish composers and on enlarging the military band repertory. He published a series of specially commissioned Spanish-language tutors covering all conservatory and band instruments, himself writing those for the clarinet, the bassoon and the french horn. A modern revised edition of his clarinet tutor was still in use in Spain at the end of the 20th century... An early and enthusiastic supporter of the application of Boehm's ideas to the clarinet, Romero added two keys to the clarinet in 1851, and in 1853 conceived (with Paul Bié) a highly praised clarinet system, incorporating ring keys, that provided greater agility and improved intonation." Beryl Kenyon de Pascual in *Grove Music Online*.

(24973)

\$150

Carpani on Rossini

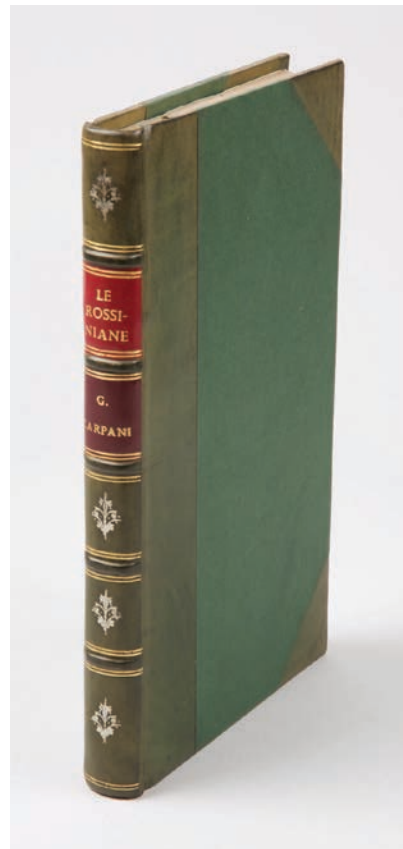
140. [ROSSINI]. Carpani, Giuseppe 1752-1825

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

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

First Edition. Scarce.

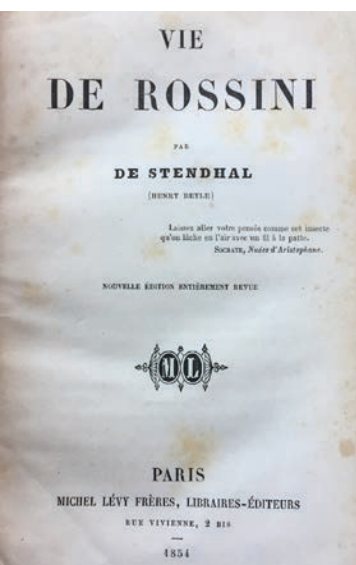
Carpani was an Italian librettist, critic and poet. "Among various writings, two books are particularly important: *Le Haydine...* and *Le Rossiniane ossia lettere musico-teatrali ...* The former was plagiarized by Stendhal and this created a lively controversy. These books show that



Carpani was very knowledgeable about all contemporary music and an astute judge of the renewal movement in the early 19th century. He was in touch with all the major composers of his period, and accompanied Rossini on his celebrated visit to Beethoven in 1822." Bruno Cagli in *The New Grove*, Vol. 3, p. 818.
(25027) \$650

Stendhal on Rossini

141. [ROSSINI, Gioachino 1792-1868].
Stendhal, [Beyle, Henri Marie] 1783-1842
Vie de Rossini ... Nouvelle édition entièrement revue.
Paris: Michel Lévy Frères, 1854.



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

A later edition.

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

Originally published in 1824, the *Vie de Rossini* is a colourful (although somewhat inaccurate) biography of the famed Italian composer.
(24979) \$50

Attractive Aquatint Portrait of the Composer

142. SACCHINI, Antonio 1730-1786
Fine bust-length aquatint portrait engraving by Queneday. Paris, [ca. 1809].



245 x 185 mm. An early proof, without titling. Slightly worn and soiled.

Arrigoni & Bertarelli 3949.

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

(25610) \$375

“Widely Performed in the Composer’s Lifetime”

143. SAINT-SAËNS, Camille 1835-1921

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



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

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

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



First Edition of the Op. 137 No. 1 Sonatas

144. SCHUBERT, Franz 1797-1828

[D 384]. *Drei Sonatinen für Piano-Forte und Violine componirt ... Op. 137 ... No. 1. Pr. f.1.30 xC.M.* [Parts]. Wien: Ant. Diabelli und Comp. [D. & C. No. 5848.], [1836].

Folio. Disbound. Pianoforte: [i] (title), 2-15, [i] (blank) pp.; Violino: [i] (blank), 2-7, [i] (blank) pp. Engraved. Former early

owner’s signature “Marie Bödeker” to lower right corner of title. Caption title of Violino part corrected in pencil from “No. 1” to “No. 2.” Spine of Pianoforte part reinforced with paper tape but frayed; some creases to lower outer corners. Outer bifolium of Violino part partially detached. Both parts moderately foxed and soiled, with edges browned and frayed; impression occasionally light.

First Edition. Deutsch, p. 232. Hoboken 14, 499. Hirsch IV, 615.

The Pianoforte part includes the Violino part on a third, cue-sized staff. (23491) \$350

& the Op. 137 No. 2 Sonatinas ...

145. SCHUBERT, Franz 1797-1828

[D 385]. *Drei Sonatinen für Piano-Forte und Violine componirt ... Op. 137 ... No. 2: _f2_ [C.M.].* [Parts]. Wien: Ant. Diabelli und Comp. [D. & C. No. 5849], [1836].

Folio. Disbound. Pianoforte: [i] (title), 2-23, [i] (blank) pp.; Violino: [i] (blank), 2, 7, [i] (blank) pp. Engraved. Fingering in pencil to first two measures of Violino part. Slightly worn and soiled; minor dampstaining to title of Pianoforte part; Violino part lacking pp. 3-6.

First Edition. Deutsch, p. 233. Hoboken 14, 500. Hirsch IV, 615.

The Pianoforte part includes the Violino part on a third, cue-sized staff. (23492) \$400



& the Op. 137 No. 3 Sonatinas

146. SCHUBERT, Franz 1797-1828

[D 408]. *Drei Sonatinen für Piano-Forte und Violine componirt ... Op. 137 ... No. 3. f1.30 x[C.M.].* [Parts]. Wien: Ant. Diabelli und Comp. [D. & C. No. 5850], [1836].

Folio. Disbound. Pianoforte: [i] (title), 2-15, [i] (blank) pp.; Violino: [i] (blank), 2-7, [i] (blank) pp. Engraved. Handstamps to title: “Musikhaus W. E. Fuchs Leihexemplar Seiten gezählt vollständig [blank]” to upper left corner and “Musikalienhandlung W. E. Fuchs (16) Frankfurt



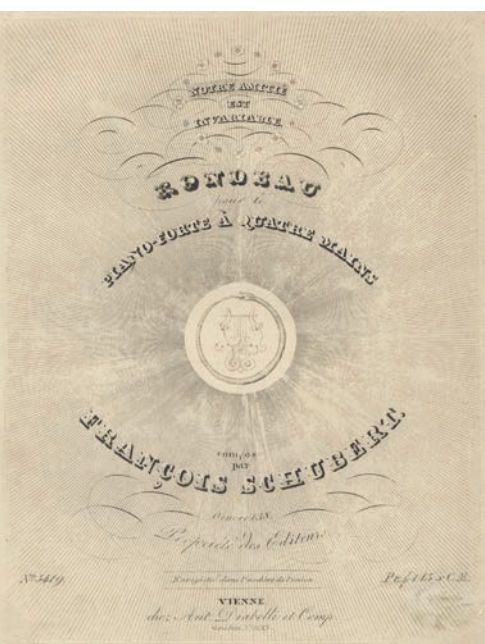
a.M. Bleichstrasse 66a" and "C.A. André Musikalien-Handlung Zeil D70" ["Frankfurt a.M."] to foot; manuscript annotation in pencil to first blank page of Violino part: "Schubert, 137 #3 Sonatine Violinstimme." Fingering, bowing, and articulation in pencil to first two movements of Violino part; indication in same hand to play second movement in 4/8 meter (instead of 2/4). Slightly soiled and foxed; occasional dampstaining; spine of Pianoforte part reinforced with lower plain paper wrapper added; André handstamp slightly cropped.

First Edition. Deutsch, p. 244. Hoboken 14, 501. Hirsch IV, 615.

The Pianoforte part includes the Violino part on a third, cue-sized staff. (23493) \$450

"Notre Amitié est Invariable"

147. SCHUBERT, Franz 1797-1828 [D 608]. *Notre amitié est invariable. Rondeau pour le Piano-Forte à Quatre Mains ... Oeuvre 138 ... Pr. fl. 15 x C.M.* Vienne: Ant. Diabelli et Comp. [PN D. et C. No. 5419], [1834].



Folio. Unbound. 1f. (title with vignette of a snake on a sunburst background), [i] (blank), 4-19, [i] (blank) pp. Engraved. Former owner's signature in ink to head of initial blank: "Vienne, Noël 1925 Jacqueline Luxardo." Price struck through in pencil. Slightly soiled; edges browned and frayed; upper outer corner bumped; title partially detached with slight loss to spine.

First Edition (later issue?). Deutsch, p. 353. Hoboken 14, 502. Hirsch IV, 616. The work exists in two versions;

the present edition represents the second which, according to Deutsch, may, in fact, be the work of the publisher. The first version was first published as part of the new complete edition in 2007.

Deutsch explains the strange motto "*Notre amitié est invariable*" (*our friendship is unchangeable*) thus: "Only in this [second] version, the final section, from measure 232, is set so that the players' hands cross, a manner of playing that possibly is meant to illustrate and underline the motto ... If the version is by Schubert himself, after all ... the setting could, in connection with the motto, point to Schubert's friendship with his duet partner Josef von Gaby." (23494) \$200

The Piano Sonata Op. 30 for 4-Hands

148. SCHUBERT, Franz 1797-1828 [D 617]. *Première Grande Sonate pour le Piano Forte à quatre mains ... Oeuv. 30 ... No. 3537. Pr. f2. C.M.* Vienne: Ant. Diabelli et Comp. [PN D. et C. No. 3537], [ca. 1832].



Oblong folio. Disbound. [i] (title), 2-31, [i] (blank) pp. Engraved. Edges colored in green. Foliation in manuscript in red crayon to upper right corners of rectos from "52" (title) to "66." Staining to inner portions of each leaf; some minor foxing and soiling.

A later edition. Not in Deutsch. Hoboken 13, 162. The first edition was published as "Grande Sonate" by Sauer & Leidesdorf in Vienna in 1823. (23454) \$350

**With German Translation
from Aeschylus's *Eumenides***

149. SCHUBERT, Franz 1797-1828

[D 716, 450b]. *Grenzen der Menschheit, von Goethe. Fragment aus dem Aeschylus. In Musik gesetzt für eine Singstimme mit Pianoforte Begleitung ... Eingetragen in das Archiv der vereinigten Musikalien-Verleger. Pr. 45 x.cm. Wien: Ant: Diabelli und Comp: [PN D. & C. No. 4014], [ca. 1844].*



Oblong folio. Unbound. 1f. (decorative series title printed in sepia: „Franz Schubert's nachgelassene musikalische Dichtungen für Gesang und Pianoforte. [14]te Lieferung“), [i] (title), [i] (catalogue of series, listing vols. 1-40 with note, “Werden fortgesetzt”), 3-11, [i] (blank) pp. Engraved. Slightly worn and soiled.

First Edition, later issue. Deutsch, pp. 422 and 266. Not in Deutsch: *Schubert's Goethe-Lieder*. Hoboken 14, 572. Hirsch IV, 650. Heck 201. The first issue of the present edition was published in 1832. The present edition is the fourteenth of fifty installments in the series, publication of which was not completed until 1850. Schubert notated the vocal part of D. 716 in the bass (F) clef, but despite its low range, Diabelli changed it to the violin (G) clef and added some variants at the upper octave to make it performable for higher voices. D. 450 exists in two versions; the present edition includes the second. The first version was not published until 1895, as part of the complete edition. The German translation from Aeschylus (*The Eumenides*) is by Johann Mayrhofer (1787-1836), a friend of the composer. (23502) \$250

With Text by von Leitner

150. SCHUBERT, Franz 1797-1828



[D 770]. *Drang in die Ferne. Gedicht von Carl Gottfr. v. Leitner. In Musik gesetzt Für eine Singstimme mit Begleitung des Piano=Forte ... 71tes Werk ... No. 2486. Pr. 30 x C.M. Wien: Ant. Diabelli und Comp. [PN D. et C. No. 2486], [1827].*

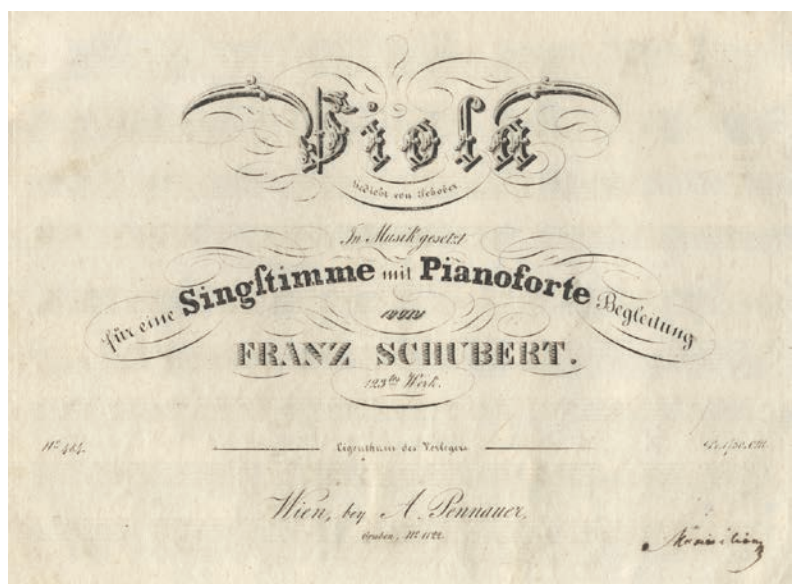
Oblong folio. Sewn. [i] (title), 2-7, [i] (blank) pp. Engraved. Some soiling and foxing; title slightly stained. An uncut copy.

First separate edition. Deutsch p. 463. Hoboken 13, 300 (with watermark). Hirsch IV, 549. Heck 111 (or 113?). The first edition, without opus number, was published as a supplement to the *Wiener Zeitschrift für Kunst, Theater und Mode*, March 25, 1823. With text by Karl Gottfried von Leitner (1800-1890). (23466) \$375

First Edition of the *Viola Gedicht von Schober*

151. SCHUBERT, Franz 1797-1828

[D 786]. *Viola Gedicht von Schober. In Musik gesetzt für eine Singstimme mit Pianoforte Begleitung ... 123tes Werk. No. 484. Pr. 1f. 30 xCM. Wien: A. Pennauer [PN 484], [1830].*



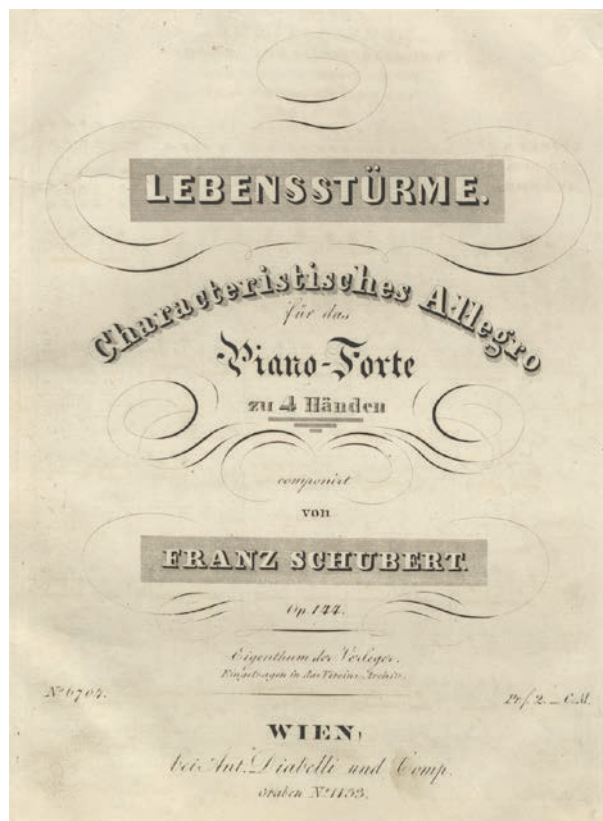
Oblong folio. Disbound. [i] (title), 2-21, [i] (blank). Engraved. Early former owner's signature "Maximilian" in brown ink to lower right corner of title. Minor worming to upper inner corners from p. 9 on. An attractive copy.

First Edition. Deutsch p. 477. Hoboken 14, 469. Hirsch IV, 601. Heck 175 (with unidentified owner's signature to title). (23485) \$650

Autograph Lost

152. SCHUBERT, Franz 1797-1828

[D 947]. *Lebensstürme. Characteristisches Allegro für das Piano-Forte zu 4 Händen ... Op. 144 ... Pr. f2.* C.M. Wien: Ant. Diabelli und Comp. [PN D. & C. No. 6704], [ca. 1840].



Folio. Unbound. [i] (title), 2-37, [i] (blank) pp. Engraved. Former owner's handstamp to upper right corner of title and (partially illegible) p. 3: "Malvine Reithoffer." Slightly worn and soiled; edges slightly browned and frayed; tear to title partially repaired; spine reinforced with paper tape.

First Edition. Deutsch, p. 608. Hoboken 14, 513. Deutsch IV, 623.

The autograph of this work is lost; an early manuscript copy is simply titled "Duo."
(23498) \$450

2 Marches for 4 Hands

153. SCHUBERT, Franz 1797-1828

[D 968b]. *Deux Marches caractéristiques à quatre mains pour le Pianoforte composées par Franç. Schubert. Op. 121 [N]o. 552. Pr. f. 1.30 x C.M.* Vienne: Ant. Diabelli & Comp. [PN D. et C. No. 3552], [1830].

Oblong folio. Disbound, with remnants of sewing. [i] (title), 2-23, [i] (blank) pp. Engraved. Edges marbled. Title leaf moderately foxed, stained, and with small hole to center not affecting text, paper reinforcement to all edges, with additional repairs; some soiling and foxing; final leaf laid down to new blank leaf; spine reinforced with paper tape; most leaves partially detached; other minor imperfections.



First Edition. Deutsch 886/968b, p. 626. Hoboken 14, 465. Hirsch IV, 600. Heck 173.

Both marches are, somewhat uncharacteristically, in 6/8 meter.
(23484) \$350

With Text by Castelli

154. SCHUBERT, Franz 1797-1828

[D 990c]. *Das Echo. Gedicht von J. F. Castelli. In Musik gesetzt für eine Singstimme mit Begl[eitung] des Pianoforte... 130tes Werk ... Pr. 30 x C.M.* Wien: Ant. Diabelli & Comp. [PN D. et C. No. 4105], [1832].

Oblong folio. Disbound, with remnants of sewing. 1f. (title), 3-7, [i] (blank) pp. Engraved. Slightly soiled and foxed; spine reinforced with paper tape.

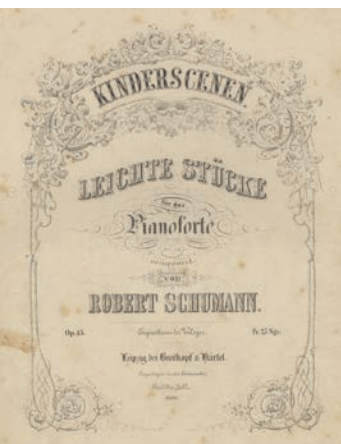
A later edition. Formerly D. 868. Not in Deutsch. Hoboken 14, 486. The first edition was published by Thaddäus Weigl in Vienna in 1830. The poem is by Ignaz Franz Castelli (1781-1862).
(23489) \$150



Kinderscenen

155. SCHUMANN, Robert 1810-1856

[Op. 15]. *Kinderscenen. Leichte Stücke für das Pianoforte... Op. 15. Pr. 25 Ngr... Eingetragen in das Vereinsarchiv. Entd. Sta. Hall.* Leipzig: Breitkopf & Härtel [PN 6016], [ca. 1863-1871].



Folio. Unbound. 1f. (title), 3-20, [i] (publisher's catalogue «Publications nouvelles pour le piano de Breitkopf & Härtel à Leipzig») pp. Title lithographed, music lithographically transferred and printed within decorative green border. Moderately worn, soiled, foxed and browned; some offsetting; outer bifolium detached; stains to final two leaves; publisher's oval handstamp to lower right corner of title.

Later (?third or fourth) edition. The present lithographically transferred edition is based on the presumed second

edition of ca. 1842, which was engraved. The decorative green borders are different from those of the presumed second edition. Hofmann p. 41 (with pricing in Marks, i.e., after 1872). McCorkle p. 69 ("There are various copies with a price of 25 Ngr., variant titles [with and without "Entd. Sta. Hall"], blue/green frame, re-engraved or not re-engraved"). Not in Hoboken.

The catalogue on the final page lists works published up to ca. 1863. (24058) \$90

Op. 41 No. 1 Quartet

156. SCHUMANN, Robert 1810-1856

[Op. 41, no. 1]. *3 Quartette für 2 Violinen, Bratsche und Violoncell Seinem Freunde Felix Mendelssohn Bartholdy zugeeignet... Partitur. Op. 41 No. 1... Pr. 1 Thlr. - Mk. 3.* [Full score]. Leipzig: Breitkopf & Härtel [PN] 7834, [after 1872].



Octavo. Modern quarter mid-tan morocco with titling gilt to upper: "Schumann Quartetto Op. 41 N. 1," original dark yellow publisher's printed wrappers bound in. 1f. (title), 1-39, [i] (blank) pp. Title lithographed, music engraved. Text to upper wrapper identical with title; publisher's catalog with prices in Marks and Pfennig to verso of

lower. With handstamp: "E. Grandi Musica Pianoforti Strument[i] [m]usical[i] a]ccesori Piazza Campo Marzio, 3 Roma Telefono 11-444" to lower right corner of upper wrapper and title. Provenance: Small blindstamp of the noted American composer David Diamond (1915-2005) to upper right corner of title with "Roma, Dicembre, 1951" in his autograph to verso of rear endpaper. Some minor foxing; upper outer corner of upper wrapper and first three leaves slightly creased; small stains and paper imperfection to one leaf; small publisher's handstamp to lower right corner of title. A very good copy overall.

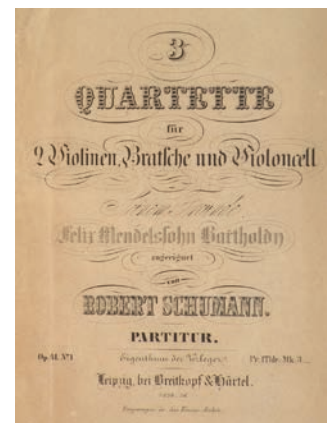
First Edition, later issue, from plates of the first edition with new title adding price in Marks. Not in Hofmann, McCorkle, or Hoboken. The first edition, first issue, of all three quartets appeared in 1848. (24095) \$150

Nos. 1 and 2

157. SCHUMANN, Robert 1810-1856

[Op. 41, nos. 1 and 2]. *3 Quartette für 2 Violinen, Bratsche und Violoncell Seinem Freunde Felix Mendelssohn Bartholdy zugeeignet... Partitur. Op. 41 No. 1 Pr. 1 Thlr. - Mk. 3... 7834_36.* [Full score]. Leipzig: Breitkopf & Härtel [PNs 7834, 7835, 7836], [ca. 1872].

Octavo. Original publisher's dark pink printed boards. No. 1: 1f. (title), 39, [i] (blank) pp. No. 2: 1f. (title), 36 pp. Title lithographed, music engraved. Publisher's catalogue with prices in both Reichsthaler and Neugroschen to verso of lower board. Binding worn, spine reinforced with old tape; lower wrapper lacking. Title browned and quite brittle, edges chipped; browned throughout; some leaves frayed at edges with slight loss to corners; one leaf detached; tear to final page; small publisher's handstamp to lower right corner of both titles.



Later edition, a Titelaufgabe printed from plates of the first edition; title page differs only by the added price in Marks). Not in Hofmann, McCorkle, or Hoboken.

The publisher's catalogue lists works published up to 1865 (Niels W. Gade's *Seventh Symphony*, op. 45, and Wilhelm Taubert's overture *Der Sturm*, op. 134). The prices in Reichsthaler only also point to a date before 1871. Apparently, the catalogue was added without alterations although it was no longer current. Mark currency was introduced in 1872. (24907) \$65

Nos. 1, 2, and 3

158. SCHUMANN, Robert 1810-1856

[Op. 41, nos. 1-3]. *3 Quartette für 2 Violinen, Bratsche und Violoncell Seinem Freunde Felix Mendelssohn Bartholdy zugeeignet... Partitur. Op. 41 No. I Pr. 1 Thlr. - Mk. 3. ... 7834_36.* [Full score]. Leipzig: Breitkopf & Härtel [PN 7834, 7835, 7836], [1872-75].

Octavo. Half black cloth with original publisher's green printed upper wrapper laid down to upper board. No. 1: 1f. (title), 39, [i] (blank) pp.; No. 2: 1f. (title), 36 pp.; No. 3: 1f. (title), 39, [i] (blank) pp. Title lithographed, music engraved. Binding worn; lower wrapper lacking. Slightly worn, foxed, creased and stained; several leaves frayed or with small tears; some leaves detached; small publisher's handstamp to lower right corner of all titles.

First Edition, later issue, printed from plates of the first edition with new title adding price in marks. Not in Hofmann, McCorkle,

or Hoboken. The first edition of all three quartets first appeared in 1848. (24846) \$90

First Edition of *Das Paradies und die Peri*

159. SCHUMANN, Robert 1810-1856

[Op. 50]. *Das Paradies und die Peri. Dichtung aus Lalla Rookh von Th. Moore für Solostimmen, Chor und Orchester... Klavierauszug. Op. 50... Pr. 5 Thlr.* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 7069], [1844].

Folio. Contemporary green half leather with matching green textured cloth boards with titling and date "11 July 1849" within gilt rules to upper. 1f. (title), [1]-4 (text), 3-133, [i] (blank) pp. Title lithographed, text typeset, music engraved. All pages numbered with alto solo entrances in pencil to first page of text; alto solo entrances in score marked in pencil throughout. Binding slightly worn, rubbed and bumped. Slightly foxed and browned; upper edges dampstained throughout, more heavily to first and last leaves; publisher's handstamp to foot of title.

First Edition. Hofmann p. 115. McCorkle pp. 223-24. Hoboken 15, 93 (with original wrappers).

The text was translated from the English original by Emil Flechsig (1808-1878); Schumann made significant alterations. (24800) \$750

First Edition, Variant Issue

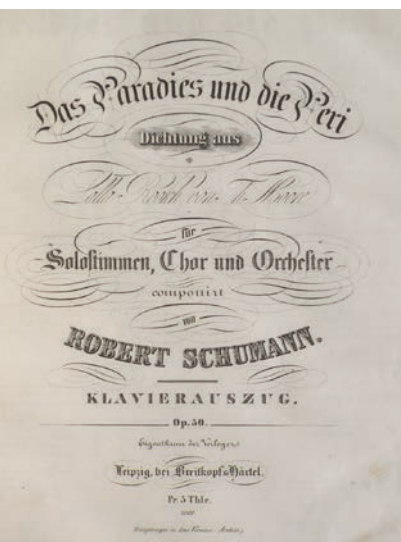
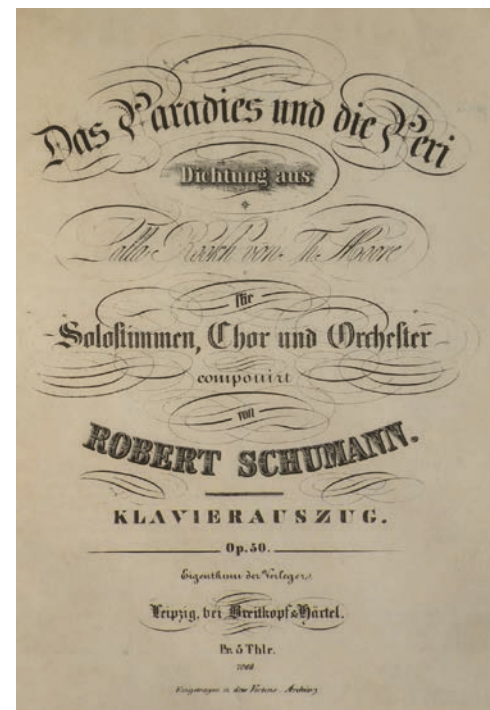
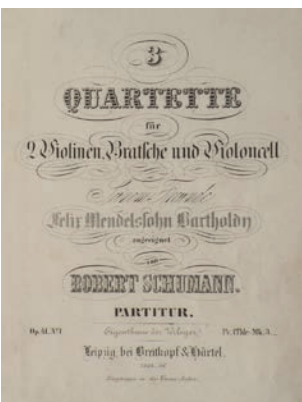
160. SCHUMANN, Robert 1810-1856

[Op. 50]. *Das Paradies und die Peri. Dichtung aus Lalla Rookh von Th. Moore für Solostimmen, Chor und Orchester... Klavierauszug. Op. 50... Pr. 5 Thlr.* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 7069], [ca. 1844].

Folio. Quarter mid-brown cloth with paper boards with octagonal paper label titled in manuscript to upper. 1f. (title), [1]-4 (text), 3-133, [i] (blank) pp. Title lithographed, text typeset, music engraved. Handstamp "T. J. Roothaan & Co Muzijkhandel en biblioteek Amsterdam" to foot of title. With rhymed inscription in black ink to head of verso of title: "Der Tandler hatte kein Interessanteres / Drum schick ich dieses und kein Anderes! Haag, im April 1932." Binding quite worn; spine frayed and partially lacking; last line of manuscript text to label crudely erased. Minor staining and foxing, most noticeable to first leaves. With pencil markings to alto staves in part 3 (pp. 77-83).

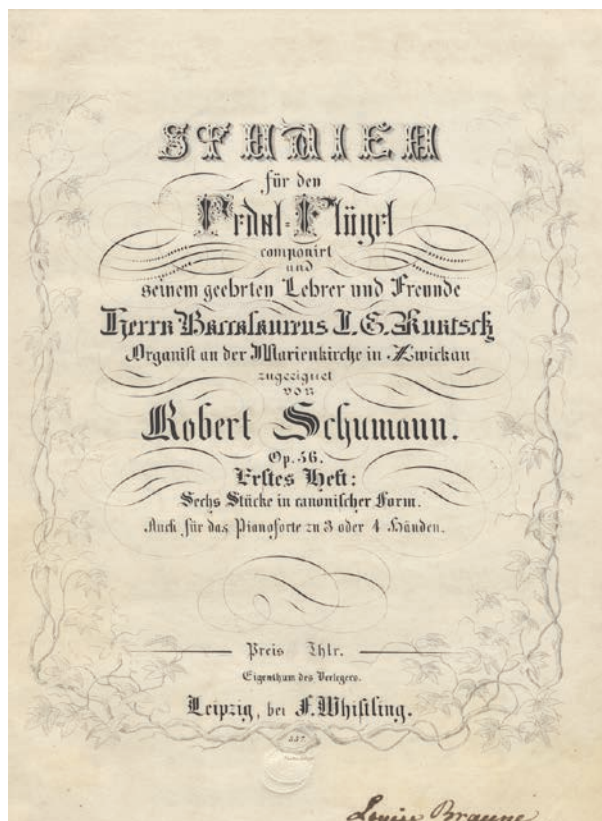
First Edition, variant issue, distinguished by differently typeset text. Hofmann p. 115. McCorkle pp. 223-24. Hoboken 15, 93 (with original wrappers). The full score of the work was not published until 1845.

The author of the inscription is unknown; the use of the word "Tandler" suggests that he is from either Austria or Bavaria. (24913) \$500



Six Pieces for the “Pedal-Flügel”

161. SCHUMANN, Robert 1810-1856
[Op. 56]. *Studien für den Pedal=Flügel componirt und seinem geehrten Lehrer und Freunde Herrn Baccalaureus I. E. Kuntsch an der Marienkirche in Zwickau zugeeignet ... Op. 56. Erstes Heft: Sechs Stücke in canonischer Form. Auch für das Pianoforte zu 3 oder 4 Händen. Preis [] Thlr. Leipzig: F. Whistling [PN] 357, [September 1845].*



Folio. Disbound. [1] (title within decorative border by Krätzschmer), 2-19, [i] (blank) pp. Title lithographed, music engraved. Contemporary owner's signature "Louise Braune." in ink to lower right corner of title. Slightly browned and soiled throughout; spine slightly frayed. Professional paper repair to lower outer corner of one leaf; small tear to lower edge of one leaf; a few leaves creased at upper outer corner; cross in ink to upper inner corner of title, price erased, two overlapping publisher's blindstamps to foot.

First Edition (no additional volumes published). Hofmann p. 127. McCorkle pp. 251-52. Hoboken 15, 103 (with printed price of 1 Thlr.).

The collection includes six pieces.
(24100)

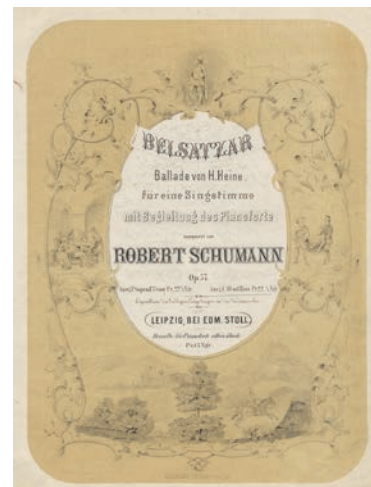
\$450

Belsazar

162. SCHUMANN, Robert 1810-1856
[Op. 57]. *Belsazar Ballade von H. Heine. für eine Singstimme mit Begleitung des Pianoforte... Ausg. f. Alt od. Bass. [Piano-vocal score for soprano or tenor]. Leipzig: Edm. Stoll [PN 311], [ca. 1858].*

Folio. Disbound. 1f. (lithographic title by C.G. Röder), p. 3 (text), 4-13 pp. engraved music.

Hofmann p. 129. McCorkle p. 254.
(25018) \$90



First Edition of the Phantasiestücke

163. SCHUMANN, Robert 1810-1856
[Op. 88]. *Phantasiestücke für Pianoforte, Violine & Violoncell componirt und Frau Sophie Petersen geb. Petit in Altona zugeeignet... Op. 88. Pr. 1 Thlr. 20 Ngr. [Score and parts]. Leipzig: Fr. Kistner [PN] 1743, [November 1850].*

Folio. Unbound. Score (for use as pianoforte part): 1f. (title with decorative border), 3-29, [i] (blank) pp. Violin: 6 pp.; Violoncello: 6 pp. Title lithographed, music engraved. Browned; outer bifolium reinforced at spine, with some tears and loss; final leaf torn with repairs and minor loss to notation; handstamp of Novello, Ewer & Co., London, to foot of title.

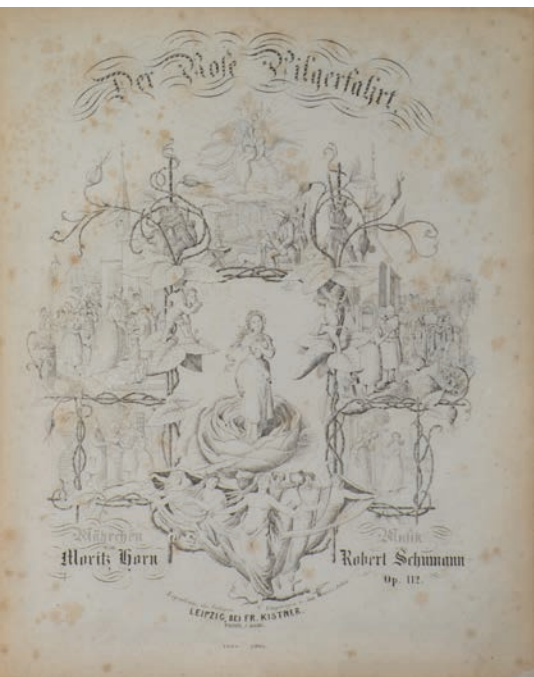
First Edition. Hofmann p. 193. McCorkle p. 389. Hoboken 15, 145.
(24107) \$165



**First Performed with Piano Accompaniment
at Schumann's Home**

164. SCHUMANN, Robert 1810-1856

[Op. 112]. *Der Rose Pilgerfahrt. Märchen von Moritz Horn...* Op. 112. [Full score]. Leipzig: Fr. Kistner [PN 1900], [after 1861].



Folio. Modern quarter black cloth with original publisher's printed upper wrapper laid down to upper board, titling gilt to spine. 1f. (pictorial title), [1]-4 (text), [i] (blank), 3-203, [i] (blank) pp. Title lithographed, text typeset, music engraved. Without price. With extended title and prices to upper wrapper: "8 Thlr. 30 Ngr." [full score], "4 Thlr. 10 Ngr." [piano-vocal score], "1thlr. 10 Ngr." [choral parts], "8 Thlr." [orchestral

parts]. Printer's note to foot of last page of text: "Druck von Breitkopf und Härtel in Leipzig." Occasional foxing throughout, heavier to some leaves; edges somewhat browned with small stain to lower outer corner; upper wrapper slightly chipped and with small stain to lower outer corner; titling to spine incorrectly lettered.

First Edition, later issue, from the same plates as the first edition of 1852 (the first issue credited the lithographic illustration to Krätzschmer; did not reference the orchestral parts; and had the text printed on three pages only, followed by a blank page). McCorkle p. 478. Hofmann p. 243. CPM Vol. 51 p. 226. Hirsch IV, 918 (erroneously listed as first edition; rendition of text extends over four pages as in the present copy).

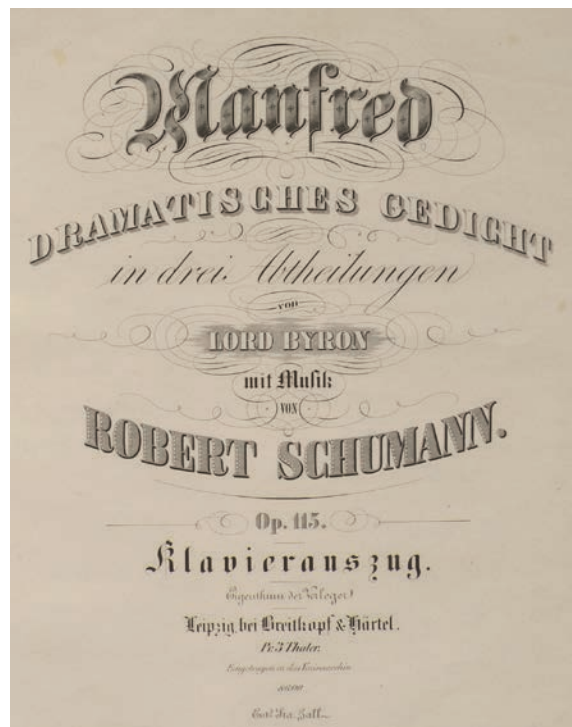
Composed in April and May of 1851 and first performed with piano accompaniment at Schumann's home on July 5, 1851; orchestrated in November of that year and first performed publicly in Dusseldorf on February 5, 1852. (24826) \$550

First Edition of the Piano-Vocal Score of *Manfred*

165. SCHUMANN, Robert 1810-1856

[Op. 115]. *Manfred Dramatisches Gedicht in drei Abtheilungen von Lord Byron mit Musik...* Op. 115. *Klavierauszug...* Pr. 3 Thaler. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 8600], [October 1853].

Folio. Half black calf with textured cloth boards, raised bands on spine in compartments gilt. 1f. (title), 1f. (contents), 12 (cast list and poem in German translation), 3-53, [i] (blank) pp. Title lithographed, text of poem typeset, music engraved. Contemporary owner's signature: "Auguste Langhans," in ink to foot of front free endpaper and lower right corner of title. Blindstamp to upper right corner of rear endpaper:



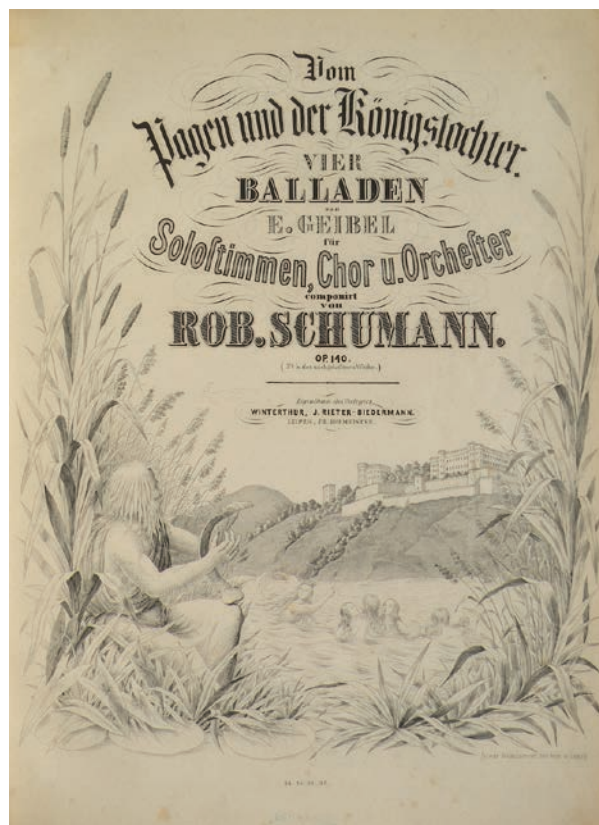
"Buchbinderei von JGA Peper Neue Groningerstr. 7 Hamburg." Boards slightly worn and rubbed, endpapers slightly stained and foxed. Minor internal foxing; small oval publisher's handstamp to foot of title. A very good copy on high-quality paper.

First Edition. Hofmann p. 251 (dated "November 1853"). McCorkle p. 491 (as IVe). Hoboken 15, 202 (incorrectly dated "1852"; with wrappers).

Schumann set the poem in a German translation by Karl Adolf Suckow (1802-1847). The overture to *Manfred* was first performed in Weimar on March 14th 1852; the incidental music to the poem was introduced three months later in Leipzig. While the overture is a staple concert piece, the remainder of the music is seldom performed. (24808) \$650

**First Edition, First Issue,
of the Full Score of Op. 140**

166. SCHUMANN, Robert 1810-1856
[Op. 140]. *Vom Pagen und der Königstochter. Vier Balladen von E. Geibel für Solostimmen, Chor und Orchester. Op. 140 (No. 5 der nachgelassenen Werke.)*. [Full score]. Winterthur: J. Rieter-Biedermann [PN 35], [October 1857].



Folio. Modern quarter tan calf with marbled boards and gilt titling to spine. 1f. (elaborate pictorial lithographic title by Friedr[ich] Krätzschmer), [iv] (text within decorative border), 3-114, [i] (blank) pp. Title lithographed, text typeset, music engraved. Publisher's handstamp, "J. Rieter-Biedermann Leipzig," to foot of title. Printer's note "Druck von Breitkopf & Härtel in Leipzig" to foot of last page of text. Annotation in pencil to upper right corner of p. 93, "3 Schläge" (3 beats). Parentheses in pencil to part of second trombone to pp. 107-8. Minor foxing; title slightly trimmed at outer edge; final blank leaf lacking; other minor defects.

First Edition, first issue. McCorkle p. 581 (identifying Johannes Brahms as editor) and 583. Hofmann p. 307. Hirsch IV, 919.
(24816) \$900

To Text by Geibel

167. SCHUMANN, Robert 1810-1856
[Op. 140]. *Vom Pagen und der Königstochter. Vier Balladen von E. Geibel für Solostimmen, Chor und Orchester. Op. 140 (No. 5 der nachgelassenen Werke.)*. [Piano-vocal score]. Winterthur: J. Rieter-Biedermann [PN 35], [1858-60].

Folio. Modern quarter light tan calf with marbled boards and titling gilt to spine, original publisher's decorative wrappers bound in. 1f. (elaborate pictorial lithographic title by Friedr[ich] Krätzschmer), [iv] (text within decorative border), 3-61, [i] (blank) pp. Title lithographed, text typeset, music engraved. Publisher's catalogue to verso of lower wrapper. Publisher's handstamp, "J. Rieter-Biedermann Leipzig," to foot of title. Printer's notes:

"Druck von Breitkopf & Härtel in Leipzig" to foot of last page of text; "Stich und Druck der Rödgerschen Officin in Leipzig" to lower left corner of first page of music. Binding very slightly worn and rubbed; lower wrapper detached, dampstained, and slightly defective with loss to text at upper left corner. Slightly worn, foxed, and dampstained, especially at outer margins; tears to two leaves with minor loss.



First Edition, later issue. The first issue was published in October of 1857. McCorkle p. 581 (identifying Johannes Brahms as editor) and 583. Hofmann p. 307. Hoboken 15, 240 (first issue). The catalogue to the lower wrapper also lists Schumann's op. 142, published in January 1858, but not op. 143, published in February 1860, which allows the dating of the present copy.
(24812) \$400

“Some Pleasing and Original Moments”

168. SCHUMANN, Robert 1810-1856

[Op. 144]. *Neujahrslied von Friedrich Rückert für Chor mit Begleitung des Orchesters ... Op. 144. No. 9 der nachgelassenen Werke.* [Full score]. Leipzig und Winterthur: J. Rieter-Biedermann [PN 192], [1862 or later].



Folio. Original publisher's wrappers with titling within decorative border. 1f. (title within light blue decorative border), 1f. (text), 3-95 pp. Engraved. In a custom-made dark green cloth folder. Handstamp of Novello to lower right corner of upper wrapper; leaf with pricing of parts laid down to verso. Publisher's catalogue with works by Schumann to verso of lower wrapper. Printer's note to lower

left corner of p. 3: "Stich und Druck der Röder'schen Officin in Leipzig." Wrappers heavily browned, worn and bumped; upper detached and frayed at lower edge with slight loss; spine reinforced with tape. Slightly worn; some foxing, browning and dampstaining throughout. A good, wide-margined copy.

First Edition, second issue. The first issue predates the opening of the publisher's office in Leipzig (1862) and has Winterthur as the only place of publication. Hofmann, p. 315. Hoboken 245 (first issue). The text is by Friedrich Rückert (1788-1866). Schumann set the poem in full and added the first stanza of the chorale "Nun danket alle Gott" (melody by Johann Crüger, text by Martin Rinckart).

"This New Year's Song has some pleasing and original moments. In the earlier part of the piece there is a tuneful, Mendelssohnian duet for soprano and alto, and some dramatic writing for solo bass including, most unusually for Schumann, a short passage of recitative. Further variety is achieved by the imaginative use of a large orchestra. This is a work which would justify an occasional revival." Alan Walker: *Robert Schumann: The Man & His Music*, p. 378.

(24799)

\$650

Early Editions of Lieder and Excerpts from *Genoveva*

169. SCHUMANN, Robert 1810-1856

[Opp. 24, 25, 27, nos. 1, 81, and 85 no. 12]. *A collection of early editions of lieder and excerpts from the opera Genoveva.* Folio. Half dark green textured cloth with black textured cloth boards.

Op. 24

Liederkreis von H. Heine für eine Singstimme und Pianoforte componirt und Mademoiselle Pauline Garcia zugeeignet... Op. 24... Pr. 1 Thlr. Leipzig: Breitkopf & Härtel [PN 6343], [after 1840]. 1f. (title), 3-23, [i] (blank) pp. Engraved. Publisher's handstamp to foot of title; title and final leaf professionally repaired at edges; lower right corners creased; handstamp slightly trimmed. Various annotations in pencil (including instructions in German for transposition). **First Edition**, later (unrecorded) issue, lacking printer's note to lower left corner of p. 3, "Stich und Druck von Breitkopf & Härtel in Leipzig." Hofmann p. 61. McCorkle pp. 100-10.

Op. 25

Myrthen Liederkreis Göthe, Rückert, Byron, Th. Moore, Heine, Burns & J. Mosen für Gesang und Pianoforte... Op. 25. Heft I. Heft II. Heft III. Heft IV, à 20 Ngr. Leipzig, Fr. Kistner [PNs 1290, 1291, 1293, 1294], [ca. 1842]. **First Edition**, later issue, lacking credits to Krätzschmer to illustrated title. Hofmann pp. 63/65. McCorkle p. 111.

Heft I: 1f. (title within decorative border printed in green), [i] (dedication), 5-17, [i] (blank) pp.

Heft II: [i] (title), 2-14 pp.

Heft III: [i] (title), 2-15, [i] (blank) pp.

Heft IV: 1f. (title), 3-13, [i] (blank) pp. Lacking pp. 11-12 (lieder no. 25).

Title and dedication pages lithographed, music engraved. Signature "Jenny Meyer" in pencil to upper right corner of all titles. Uniformly browned; title of Heft III detached; tear to foot of final page. With additional pagination to some pieces at lower corners.

Op. 81

Gesangstücke mit Pianoforte-Begleitung aus der Oper



Genoveva ... op. 81. Leipzig u. Berlin: Bureau de Musique von C. F. Peters [PNs 4405-4414], [?1860] ... Der vollständige Klavier-Auszug mit Text, sowie für Piano à 4 ms. ist gleichfalls erschienen.

No. 1. Vierstimmiger Choral: Erhebet Herz und Hände (mit Stimmen). 7 1/2 Ngr. [i] (title), 2-3, [i] (blank) pp.

No. 2. Lied des Golo: Frieden zieh in meine Brust. 7 1/2 Ngr. [i] (title), 2-5, [i] (blank) pp.

Nr. 3. Lied: O weh des Scheidens 5 Ngr. [i] (title), 2-3, [i] (blank) pp.

No. 4. Duettino für Sopran und Tenor: Wenn ich ein Vöglein wär. 10 Ngr. 1f. (title), 3-7, [i] (blank) pp.

No. 5. Gebet der Genoveva: O Du, der über alle wacht. 7 1/2 Ngr. [i] (title), 2-5, [i] (blank) pp.

No. 6. Lied des Siegfried: Bald blick ich dich wieder mein Heimathschloss. 10 Ngr. 1f. (title), 3-7, [i] (blank) pp.

No. 7. Lied der Margarethe: Ich sah ein Kind im Traum. 10 Ngr. [i] (title), 2-6, [i] (blank) pp.

No. 8. Duettino für Sopran u. Alt: Abendlüfte kühle wehn. 10 Ngr. [i] (title), 3-7 (no. 8), [i] (blank) pp.

No. 9. Quartettino für 2 Soprane u. 2 Tonore [!Tenöre]: Wann die Lichter der Erde verglühn. 7 1/2 Ngr. [i] (title), 2-5, [i] (blank) pp.

No. 10. Gebet der Genoveva: Mich geb ich hier in Deine Hand. 7 1/2 Ngr. [i] (title), 2-5, [i] (blank) pp.

Engraved. Signature "Jenny Meyer" in pencil to lower right corner of all ten volume titles. First Edition of excerpts. Very rare. Only one complete set in WorldCat (University of Oxford). Not in Hofmann or McCorkle.

Bound with:

- 3 songs in manuscript in a professional copyist's hand: [Op. 25, no. 1]. Widmung. [i] (title), [2]-[5], [i] (blank) pp. (transposed down to G-flat major). Handstamp of Jenny Meyer to head of title. Occasional annotations in pencil [Op. 25, no. 3]. Der Nussbaum. [i] (title), [2]-[6] pp. (transposed down to F major) [Op. 27, no. 1]. „Sag an, o lieber Vogel mein.“ [i] (title), [2]-[3], [i] (blank) pp. (transposed down to A major)

- Abend-Lied ... Aus Op. 85 Nr. 12 apart, ist in folgenden Editionen erschienen... Für Sopran oder Tenor mit Piano 5 Sgr. J. Schuberth & Co. Leipzig und New-York [PN 3613], [ca. 1870]. [i] (series title), 14-15, [i] (publisher's catalogue listing publications up to ca. 1857 and prices in Thaler and Neugroschen). Lithographed. With publisher's handstamp to foot of title. Later edition of arrangement, with neither arrangement nor text credited. Schumann composed the piece for piano, three-hands. Between 1859 and 1876, Schuberth published numerous arrangements for a variety of instrumental combinations (see McCorkle p. 958, where the present arrangement is dated at 1863, but others listed on the series title are dated as late as 1870).

Boards worn and detached; spine lacking. Signatures loose.

From the collection of Jenny Meyer, possibly the singer (1834-94) and sister-in-law of Julius Stern, director of the Stern Conservatory of Music in Berlin from 1883-94. (24914) \$600

Scenes from Goethe's *Faust*

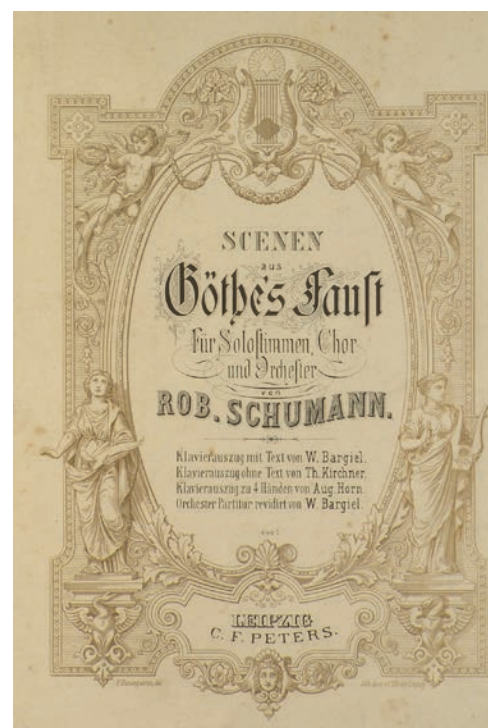
170. SCHUMANN, Robert 1810-1856

[WoO 3]. *Scenen aus Goethes Faust Für Solostimmen, Chor und Orchester ... Orchester Partitur revidirt von W. Bargiel.* [Full score]. Leipzig: C. F. Peters [PN 4441], [ca. 1880].

Folio. Attractively bound in quarter mid-tan calf with raised bands on spine in compartments tooled in gilt and black, black leather label with titling gilt, marbled boards. [i] (lithographic title within olive green decorative border by F. Baumgarten), [i] (table of contents), 1f. (part title: Erster Theil), 3-54, 1f. (part title: Zweiter Theil), 57-154, part title: Dritter Theil), 157-282 pp. Lithographic transfer from engraved plates. The title also advertises a piano-vocal score by W[oldemar] Bargiel, a piano reduction without text by Th[eodor] Kirchner, and a reduction for piano, four-hands by Aug[ust] Horn. Slightly worn, browned and foxed; title slightly stained.

Hoffmann p. 333. (24798)

\$220



Scarce Complete Set

171. SCRIBE, Eugène 1791-1861

Oeuvres illustrées ... Dessins par Tony et Alfred Johanot, Staal, Pauquet, etc. Paris: Vialat et Cie., 1854[-1857].

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

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

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

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

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

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

Vol. 6: *Une Chaine; La Protégée sans le Savoir; Le Confident; Oscar; Le Fou de Péronne; Une Nuit de la Garde Nationale; L'Auberge; Le Puff; La Petite Soeur; Le Mariage Enfantin; Le Ménage de Garçon; Partie et Revanche; Bataille de Dames; L'Artiste; Michel et Christine; Philibert Marié; Mémoires d'un Colonel de Hussards; Le Nouveau Pourceaugnac; La*

Demoiselle et la Dame; Le Combat des Montagnes; L'Intérieur de L'Étude; Geneviève. 319, [i] (blank) pp.

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

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

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

VIALAT ET C^o, IMPRIMEURS ET ÉDITEURS.

LA DAME DE PIQUE

OPÉRA COMIQUE EN TROIS ACTES

Représenté, pour la première fois, à Paris, sur le théâtre royal de l'Opéra-Comique, le 28 décembre 1856.

MUSIQUE DE M. HALEVY.

Personnages.

LE PRINCE TIZIANOW, colonel russe. M. COCHIN.	LA PRINCESSÉ POLOSSKA M ^o GALLIE.
CONSTANTIN NELDORFF, sous-lieutenant d'artillerie BIRLO.	DARIA DOUGHOUBKI M ^o BAZILEW.
KLAUMBERG, bourgeois du roi de Saxe et de Pologne ROCHER.	LE BANQUIER DESKEXI-CORONAI, M. BAZILEW.
ANDRÉ ROSKAW, chef des mineurs BAZILEW.	LISANKA, fille de l'intendant du château de Polok M ^o MEYER.
SOWBRACK, second chef des mineurs CAVALLO.	OTTELIER et SOLDATS
	CHOUX DE MESSAG, HOMMES ET FEMMES.

ACTE PREMIER.

Le théâtre représente une riche salle du vieux château de Polok. Une large cheminée haute de six ou sept pieds tient le fond du théâtre; à droite et à gauche de la cheminée, deux portes à deux battants. Sur la droite première place, à droite, des costumes à compartiments et à vitraux gothiques.

SCÈNE PREMIÈRE.

SOWBRACK et ses ÉCLAYES OUVRIERS DES MINES entrant

par la porte du fond, à droite de la cheminée; LISANKA entre par la porte à gauche; ensuite à la suite un valet, d'un dévot et un valet rempli de pellets, qu'elle pose sur une table.

CHERCH, à demi-voix, commencent et qui se toujours croissent.

Un verre de genièvre
Vous rouffra le cœur;
Quand on boive liqueur
Vient humecter son lèvre,
Enlève, je suis sûr;

LACRY — Imprimeur de Vialat et C^o — N. 9.

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

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

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

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

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

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

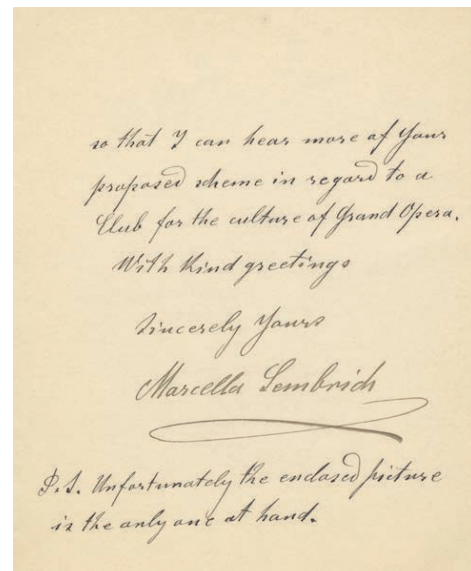
Complete sets are scarce.
(24920) \$250

Sembrich Would Like to Hear More About “A Club for the Culture of Grand Opera”

172. SEMBRICH, Marcella 1858-1935
Autograph letter signed in full to Mr. [?Dante] Del Papa.

2 pp. of a bifolium. Octavo. Dated [New York], January 24, 1915. In ink on stationery with “Hotel Gotham, New York” embossed at head. Slightly browned and soiled; slightly split at lower central fold.

Sembrich’s apologizes for not having answered her correspondent’s letter sooner but she has been busy. She is leaving New York in a few days, but wants to meet him upon her return so that she can hear more about his “proposed scheme in regard to a club for the culture of Grand Opera.” She tells him that, unfortunately, the picture she has enclosed is “the only one at hand.”



Sembrich was one of the Metropolitan Opera’s most treasured artists until her sumptuous farewell gala of 1909. “Having already established herself as a lieder singer, making extended tours, she continued to give recitals until 1917, the year of her husband’s death. She was by then active as a teacher, heading the voice departments of both the Curtis Institute and the Institute of Musical Art. Sembrich was one of the greatest sopranos in history. Like Patti (who became a staunch friend), she combined a dazzling technique with the purest lyricism. Her scale was perfectly matched over a range from c# to f#. In addition to Lucia, her most popular roles were Violetta, Gilda and Rosina; she was also a leading interpreter of Mozart and was admired for her Zerlina, Susanna and the Queen of Night. Her repertory also included two Wagner roles, Elsa (Lohengrin) and Eva (Die Meistersinger), and Puccini’s Mimi. She was the ‘musicians’ singer’ of her time, and she enjoyed playing chamber music with such friends as the members of the Flonzaley Quartet, or two-piano music, often with Paderewski.” Philip L. Miller in *Grove Music Online*.
(23705) \$100

**Vintage Postcard Photographs
& Lithographic Portraits of Singers**

173. [SINGERS - Photographs - 19th & 20th Century]

A collection of approximately 88 vintage postcard photographs together with 10 lithographic portraits of prominent 19th- and 20th-century singers.

Subjects include Albani, Andrésen, Arnoldson, Bary, Bori, Campanini, Caruso, Cavaliere, Calvé, Clément, Crafft, De Luca, DeStinn, Domingo, Eames, Fladung, Easton, Eddy, Farrar, Feinhals, Fremstad, Galli-Curci, Garden, Gigli, Gulbranson, Hauk, Hempel, Henke, Hesch, Huchet, Jeritza, Kappel, Kellogg, Kurz, Leffler-Burckhard, Lehmann, Leider, Litvinne, Mapleson, Martinelli, Morena, Müller, Muzio, Neilson, Nilsson, Nordica, Novatná, Olszewska, Pavarotti, Plaichinger, Piccaver, Price, Renaud, Rethberg, Scheff, Sembrich, Slezak, Storchio, Strong, Ternina, Thierry, Thursby, Torriani, Tucker, Viardot-Garcia, and Walker.

Together with assorted photographs of singers, mostly reproductions of rare early images. Average size ca. 6 x 4." Subjects include 39 female singers (Albani, Calvé, DeStinn, Galli-Curci, Garden, Grisi, Lehman, Lind, Lucca, Melba, Mutzio, Nilsson, Nordica, Patti, Piccolomioni, Supervia, Tettrazini, Thalberg, Viardot, and Zaré) and 12 male (J.B. Faure, Mario de Lara, McCormack, Victor Manuel, Eduard de Reszke, and Tamagno).

In very good condition overall. Common defects include light wear, silvering, foxing, soiling, and minor annotations in pencil or ink to versos. *A full inventory is available upon request.*

(24676)

\$500

A Fine Collection of Original Early 20th Century Photographs from the "Golden Age" of Opera by Herman Mishkin, Official Portraitist of the Metropolitan Opera

174. [SINGERS - Photographs - 20th Century]. Mishkin, Herman 1870-1948

45 original vintage photographs of prominent early 20th-century singers by the noted New York photographer Herman Mishkin, official portraitist of the Metropolitan Opera from 1908-1932 and foremost portrayer of Golden Age opera singers. Together with 7 later reprints.

- Alda, Frances (1883-1952). Bust-length portrait of the New Zealand soprano, most likely in the title role of Puccini's *Manon Lescaut*. Ca. 204 x 152 mm. With the handstamp of Bain News Service in New York to verso.

- Alda. Full-length portrait as Ginevra in Giordano's *La Cena delle Beffe*. Ca. 203 x 153 mm.

- Alda. Bust-length portrait. Ca. 203 x 152 mm. [Ca. 1909]

- Bori, Lucrezia (1887-1960). Bust-length portrait of the Spanish soprano. Ca. 203 x 151 mm. With handstamps of Miskell & Sutton in Cleveland and the Lakewood Public Library to verso.

- Bori. Full-length portrait as the Duchess of Towers in Deems Taylor's *Peter Ibbetson*. Ca. 224 x 167 mm.

- Bori. Full-length portrait in the title role of Thomas's *Mignon*. Ca. 203 x 152 mm. With handstamps of Donald C. Dougherty Management in Cleveland and the Lakewood Public Library to verso.

- Bori. Waist-length portrait as *Manon*. Ca. 203 x 152 mm.

- Bori. Bust-length portrait as *Norina* in Donizetti's *Don Pasquale*. Ca. 202 x 152 mm.

- Branzell, Karin (1891-1974). Bust-length portrait of the Swedish contralto as Brangaene in Wagner's *Tristan und Isolde*. Ca. 198 x 153 mm.

- Case, Anna (1889-1984). Bust-length portrait in profile. Ca. 178 x 121. Trimmed. Laid down to black backing paper. With another photograph, ca. 141 x 108, being a full-length informal portrait with a dog and four other women, one of whom is dressed in a Native American costume, to verso.

- Case. Bust-length portrait. Ca. 202 x 152 mm.



- Caruso, Enrico (1873-1921). Full-length portrait of the Italian tenor as Canio in Leoncavallo's *Pagliacci*. Ca. 214 x 126 mm. Trimmed at lower margin.
- Caruso. Full-length portrait as Don José in Bizet's *Carmen*. Ca. 205 x 125 mm. Trimmed at upper and lower edges.
- Caruso. Waist-length portrait as Samson in Saint-Saëns's *Samson et Dalila*. Ca. 243 x 133 mm.
- Caruso. Full-length portrait as Samson in Act III, blind and with shorn hair, next to a young boy. Ca. 248 x 133 mm.
- Claussen, Julia (1879-1941). Bust-length portrait of the Swedish mezzo-soprano. Ca. 203 x 152 mm.
- Chamlee, Mario (1892-1966). Full-length portrait of the American tenor as the Duke of Mantua in Verdi's *Rigoletto*. Ca. 202 x 152 mm.
- Danise, Giuseppe (1882-1963). Bust-length portrait of the Italian baritone. With handstamp of the Miskell and Sutton in Cleveland to verso. Ca. 203 x 153 mm.
- De Luca, Giuseppe (1876-1950). Waist-length portrait of the Italian baritone as Figaro in Rossini's *Il Barbiere di Siviglia*. Ca. 204 x 153 mm. With handstamps of Roger de Bruyn, Exclusive Management in New York, and the Metropolitan Musical Bureau.
- Deštin, Emmy (1878-1930). Three-quarter-length portrait of the Czech soprano as Santuzza in Mascagni's *Cavalleria rusticana*. Ca. 224 x 160 mm. Laid down to cream cardstock; trimmed. With the photographer's information embossed to lower left portion.
- Easton, Florence (1884-1955). Three-quarter-length portrait of the English soprano. With "Florence Easton Prima Donna Soprano Metropolitan Opera Company" typed to verso. Ca. 176 x 126 mm.
- Farrar, Geraldine (1882-1967). Three-quarter-length portrait of the American soprano in the title role of Bizet's *Carmen*. Ca. 200 x 149 mm. Laid down to ivory cardstock.
- Fleischer, Edytha (born 1898). Full-length portrait (kneeling) of the German soprano as Hänsel in Humperdinck's *Hänsel und Gretel*. Ca. 203 x 152 mm.
- Fleischer. Head and shoulders portrait. Ca. 203 x 151 mm. With handstamp of Miskell and Sutton to verso.
- Gatti-Casazza, Giulio (1869-1940). Bust-length portrait of the Italian impresario and general manager of the Metropolitan Opera. Ca. 203 x 152 mm. With date "Mar 23 1959" handstamped to verso.
- Gigli, Beniamino (1890-1957). Bust-length portrait of the Italian tenor as Faust in Boito's *Mefistofele*. Ca. 191 x 139 mm.
- Jeritz, Maria (1887-1982). Waist-length portrait of the Moravian soprano in the title role of Bizet's *Carmen* (Act III). Ca. 238 x 189 mm. Laid down to mount, ca. 246 x 198 mm.
- Jeritz. Three-quarter-length portrait in church as Eva in Wagner's *Die Meistersinger*. Reproduction (by Mishkin) of an older photograph by Setzer in Vienna. Ca. 221 x 169 mm. With date "Feb 18 1961" handstamped to verso.
- Johnson, Edward (1878-1959). Bust-length portrait of the Canadian tenor, impresario, and general manager of the Metropolitan Opera. Ca. 202 x 152 mm.
- Manski, Dorothee (1891 or 1895-1967). Three-quarter-length portrait of the German-American soprano as the witch in Humperdinck's *Hänsel und Gretel*. Ca. 203 x 152 mm.
- Martinelli, Giovanni (1885-1969). Bust-length portrait of the young Italian tenor. Ca. 202 x 152 mm.
- Martinelli. Waist-length portrait as Eléazar in Halévy's *La Juive*. Ca. 256 x 203 mm.
- Matzenauer, Margaret (1881-1963). Bust-length portrait of the American contralto as Kundry in Wagner's *Parsifal*. Ca. 190 x 117 mm.
- Melchior, Lauritz (1890-1973). Full-length portrait of the Danish tenor with a lyre in the title role of Wagner's *Tannhäuser*. Ca. 253 x 203 mm.
- Merli, Francesco (1887-1976). Bust-length portrait of the

Italian tenor. Ca. 203 x 150 mm. With handstamp of the Metropolitan Opera Press Bureau to verso.

- Pinza, Ezio (1892-1957). Bust-length portrait of the Italian bass as Oroveso in Bellini's Norma. Ca. 203 x 152 mm.

- Renaud, Maurice (1860-1933). Bust-length portrait of the French baritone as Mephistopheles in Berlioz's *Le damnation de Faust*. Ca. 197 x 124 mm.

- Rothier, Léon (1874-1951). Bust-length portrait of the French bass as Count des Grieux in Massenet's *Manon*. Ca. 203 x 151 mm.

- Rothier. Full-length portrait as Dr. Miracle in *Les Contes d'Hoffmann*. Ca. 203 x 152 mm.

- Ruffo, Titta (1877-1953). Bust-length portrait of the Italian baritone. Ca. 203 x 151 mm. With handstamp of the Bain News Service in New York to verso.

- Scotti, Antonio (1866-1936). Full-length portrait of the Italian baritone as Chim-Fang in Franco Leoni's *L'Oracolo*. Ca. 203 x 132 mm.

- Scotti. Bust-length portrait as Barnaba in Ponchielli's *La Gioconda*. Ca. 192 x 148 mm.

- Sundelius, Marie (1884-1958). Bust-length portrait of the Swedish-American soprano. Ca. 203 x 152 mm.

- Taucher, Kurt (1885-1954). Bust-length portrait of the German tenor in profile. Ca. 203 x 152 mm.

- Tibbett, Lawrence (1896-1960). Bust-length portrait of the American baritone as Ford in Verdi's *Falstaff*. Ca. 255 x 202 mm. With handstamp of the Evans and Salter Management in New York to verso.

Later reprints, ca. 8 x 11":

(Singer's name and role in pencil and ink to verso; otherwise in fine condition overall.)

- Bori, Lucrezia. Full-length portrait as Juliette in Gounod's *Roméo et Juliette*.

- Bori and Beniamino Gigli. Full-length portrait as Madga and Ruggero in Puccini's *La rondine*.

- Muzio, Claudia (1889-1936). Full-length portrait of the Italian soprano as Violetta in the second act of Verdi's *La Traviata*.

- Ponselle, Rosa (1897-1981). Full-length portrait of the American soprano in the title role of Bellini's *Norma*.

- Ponselle. Full-length portrait in the title role of Ponchielli's *La Gioconda*.

- Ponselle. Full-length portrait as Maddalena in Giordano's *Andrea Chénier*.

Later reprint, ca. 7 x 9":

- Amato, Pasquale (1878-1942). Waist-length portrait of the Italian baritone as Scarpia in Puccini's *Tosca*.

In very good condition overall. Common minor defects include occasional signs of wear such as creasing, cracking, rippling, foxing, staining, bumping, pinholes, trimming, and remnants of former mounts. Some also carry annotations, most often directly related to the singers and/or roles portrayed. Some laid down to mount.

Born in Minsk, Russia, Mishkin emigrated to the United States in 1885. As the official portraitist of the Metropolitan Opera from 1908 until 1932, he became the foremost portrayer of Golden Age opera singers. While photographing opera stars for the Metropolitan, he maintained a portrait studio frequented by many of the most significant performing artists of the day.

"In certain respects, he had the most difficult task of any theatrical photographer of the early 20th century for he was constantly having to temper the hyperbolically dramatic poses that opera singers employed on the vast stages of Europe and America so that they didn't appear ludicrous shot from a twelve-foot distance. His subjects were among the least tractable persons to instruction in the performing arts, and were generally infected with decorative sensibilities. That Mishkin was able to satisfy his sitters and adjust to the increasingly less ornamental aesthetic of modern photography was a testament to his tact and flexibility." Broadway Photographs online.

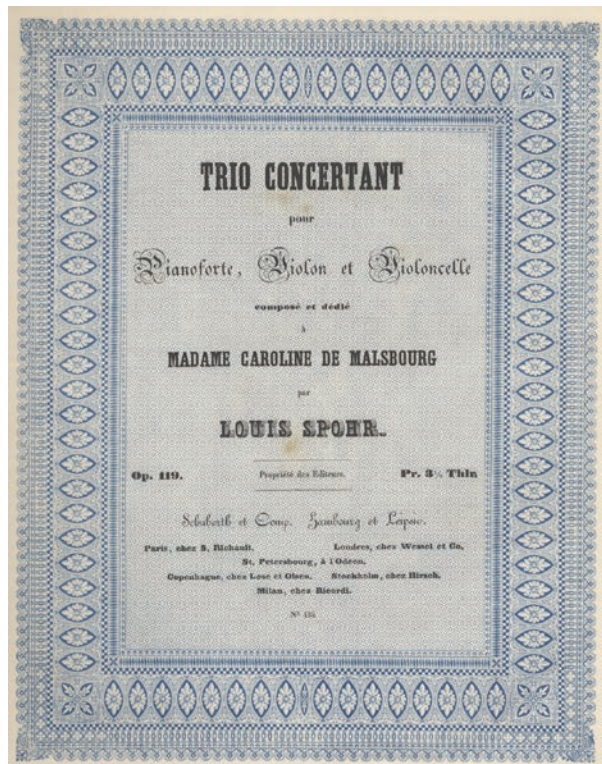
(24635)

\$1,800

**“Worthy of a Place Beside Haydn,
Mozart and Beethoven”**

175. SPOHR, Louis 1784-1859

[Op. 119]. *Trio Concertant pour Pianforte, Violon et Violoncelle composé et dédié à Madame Caroline de Malsbourg ... Op. 119. Pr. 31/2 Thlr.* Hambourg et Leipsic: Schuberth & Comp. [PN] 452, [1842].



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

First Edition. Göthel p. 203 (this issue without “L’Imprimerie de Breitkopf et Härtel à Leipsic” to foot of title).

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

(24233)

\$250

Op. 130 Quintet

176. SPOHR, Louis 1784-1859

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



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

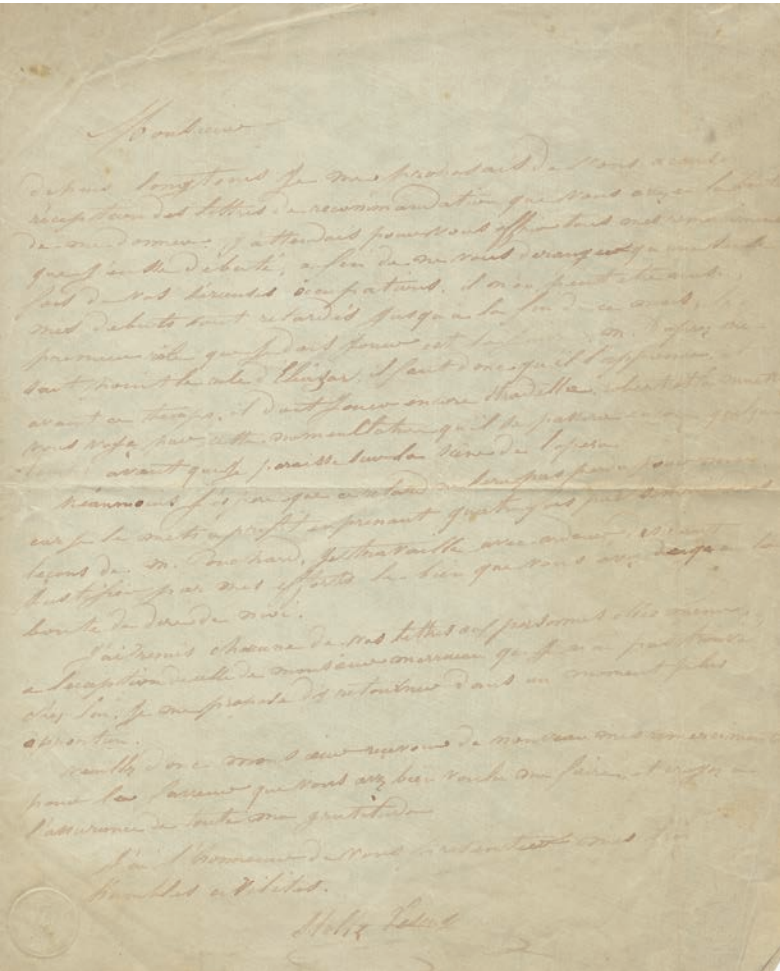
First Edition, later issue, with U.S. copyright date of 1857 printed to foot of title. Göthel p. 222. (24232)

\$120

Stolz – Fétis - Duprez

177. STOLTZ, Rosine 1815-1903

Autograph letter signed "Stoltz Rosine" to Mr. [François-Joseph] Fétis, Director of the Conservatoire.



1 page of a bifolium. Quarto. Postmarked Paris, June 3[?], 1837 and Brussels, June 4[?], 1837. In Ink. With integral autograph address panel to verso. In French (with translation). Slightly worn, soiled and foxed; creased at folds and corners; slightly faded; remnants of wax seal and minor abrasion and perforation to upper edge of second leaf; previous owner's small round blindstamps to lower margin.

Stoltz graciously thanks Fétis for his letters of recommendation. She had wanted to wait until after her début to thank him, but that has been postponed, perhaps until the end of the month She will sing in Halévy's *La Juive* alongside Gilbert Duprez, who must learn his role. She is taking advantage of the delay by taking lessons with the noted tenor, Louis Ponchard, four times a week.

"I was waiting to give you all my thanks until I had made my

début, in order to disturb you just one single time from your serious work ... The first role that I am to play is *La Juive*. Mr. [Gilbert] Duprez does not know the role of Eléazar at all, so he must learn it before then. He also has to perform [Louis Niedermeyer's] *Stradella*, [Meyerbeer's] *Robert [le diable]*, and [Auber's] *La Muette*. You see from this list that there will be some time before I appear on the stage of the oper a... "

Together with:

A carte-de-visite waist-length photographic reproduction of the noted French mezzo-soprano published in Paris by Pierre Petit. Ca. 103 x 63 mm. with red borders.

The present letter was written shortly before Stoltz made her Paris Opéra début, as Rachel in *La Juive*, on August 25, 1837. She remained there for ten years, and created a number of roles, including Ascanio in Berlioz's *Benvenuto Cellini* (1838) and Léonor in Donizetti's *La Favorite* (1840). Scandal forced her to resign in 1847, but she returned in 1854. She was especially praised for the intensity of her acting, and her vocal color and broad palette of timbres. Mary Ann Smart in *Grove Music Online*.

Gilbert Duprez, whom the letter mentions, made his highly successful début at the Paris Opéra in Rossini's *Guillaume Tell* on April 17, 1837. When in the same year first tenor Adolphe Nourrit had to resign from the Opéra due to vocal problems, Duprez, his successor, had to take over many of his roles. "[Duprez] gradually ... became the first great tenore di forza, despite a vocal tessitura limited in its lower range ... In France he was praised as the first true Romantic tenor and for his excellent declamation and the smoothness of his canto spianato ... Presumably through forcing his voice, and also because of the great number of performances he gave during his years in Italy where he had to sing as many as six times a week, a decline set in early; Berlioz greatly admired him in the vigorous music of *Benvenuto Cellini* in 1838, though noting (*Mémoires*) that his voice had coarsened somewhat. *The Story of the famous tenor's rise and fall in Berlioz's Les soirées de l'orchestre* is largely based on Duprez's career. He composed a number of operas and his writings include *L'art du chant* (1845) and *Souvenirs d'un chanteur* (1880), a valuable account of his times and distinguished contemporaries." Sandro Corti in *Grove Music Online*.

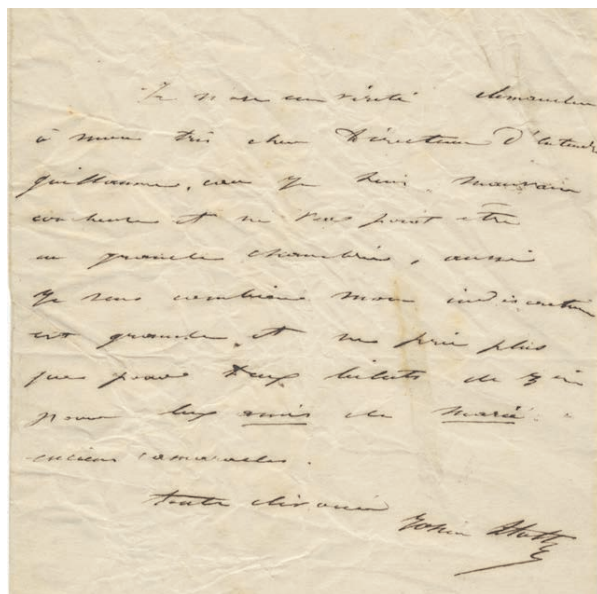
Fétis was "among the most influential musical figures in continental Europe for most of the 19th century, occupying key posts within the Franco-Belgian musical establishment and initiating significant cultural trends through his theoretical works and his concert activity ... [He] was at the centre of a network of historians, librarians and early-music performers active in France and Belgium throughout the 19th century. His writings, though recognized as flawed, provided a reference point for such musicians and often offered valuable

methodological models regarding the use of primary and secondary sources in the quest for historical information ... His vast library and important collection of early instruments... were bequeathed to the Belgian nation: his library is housed in the Bibliothèque Albert Ier, his instrument collection forms part of the museum of the Brussels Conservatory.” Katharine Ellis et al. in Grove Music Online.

An interesting letter linking three important 19th century musical figures.
(24183) \$350

Stoltz Writes to Fétis

178. STOLTZ, Rosine 1815-1903
Autograph letter to “Mon très cher Directeur,” most probably François-Joseph Fétis, Director of the Conservatoire), signed in full.



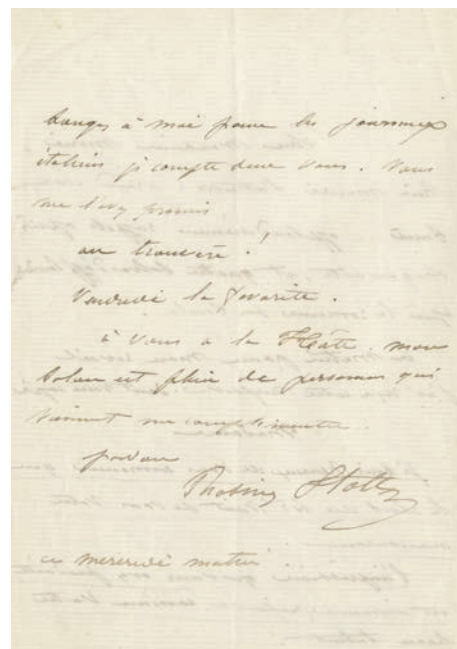
1 page of a bifolium. Octavo. N.d. In ink. On stationery with a place name, monogram, and Paris address embossed at upper left corner. In French (with translation). Slightly soiled, foxed and stained; considerably creased.

Stoltz does not dare ask the director to listen to [Rossini’s] *Guillaume* [?Tell]. In spite of her indiscretion, she asks for “only” two tickets for two friends of [?Célestine Galli] Marié.
(23725) \$165

Stolz Triumphs in Otello

179. STOLTZ, Rosine 1815-1903
Autograph letter signed in full to “Monsieur Marie [?Escudier]”

2 pp. of a bifolium. 8vo. Dated Wednesday morning, year and date unknown. On ivory paper. In French (with translation). Occasional light offsetting, staining, and foxing, especially at lower margin; creased at folds, with two short tears at central fold.



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

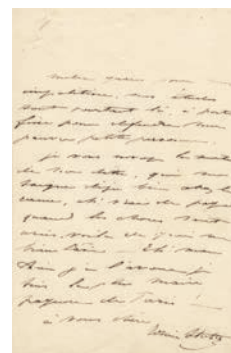
Marie Escudier, together with his brother Léon, founded their music publishing firm in Paris in 1842.
(25523) \$275

Stolz on Her Studies & Status in Paris

180. STOLTZ, Rosine 1815-1903
Autograph letter signed in full to unidentified correspondent.

1 page of a bifolium. Octavo. N.d. In black ink. In French (with translation). Slightly soiled and foxed; creased at folds and lower right corner of third page; several small perforations to upper portion of all pages.

Stoltz writes concerning her studies and status in Paris.
(24180) \$150



Important Letter in Which Verdi Writes to Librettist Piave Regarding *Jérusalem*, &c.

181. VERDI, Giuseppe 1813-1901

Autograph letter signed "G. Verdi" to the librettist Francesco Piave concerning *Jérusalem*.

3 pp. of a bifolium. Octavo. Dated Paris, September 3, 1847. On stationery with a small crest blindstamped to upper right corner. In Italian (with translation). Very slightly worn and foxed; creased at folds; occasional smudging, not affecting legibility.

Verdi explains that *Jérusalem*, a French adaptation of *I Lombardi*, will be similar to Rossini's adaptation of *Mosè in Egitto*. His work for the Opéra prevents him from writing a work for Venice, and he confesses that he would rather not write an opera for the publisher Francesco Lucca. Although his health has improved, he is extremely tired. He gives his regards to numerous friends.

"I received your dearest letter with great joy and am mortified that I did not answer the one you sent to London. Anyway, I cannot write this Carnevale in Venice: I have a lot to do here for the Opéra. I will certainly not write the *Gastone*, as you say, but it will be an adaptation of *I Lombardi*, adding new pieces, and adjusting it here and there as Rossini did with the new *Mosè*, etc. ... Regarding the libretto, I will try to do my best not to disappoint you, but I cannot promise you anything now because I have no time to think about what I will do. I would do anything to get rid of Lucca's opera... Oh, if only I could not work!! Do you understand this fine word? ... Not to work ..."

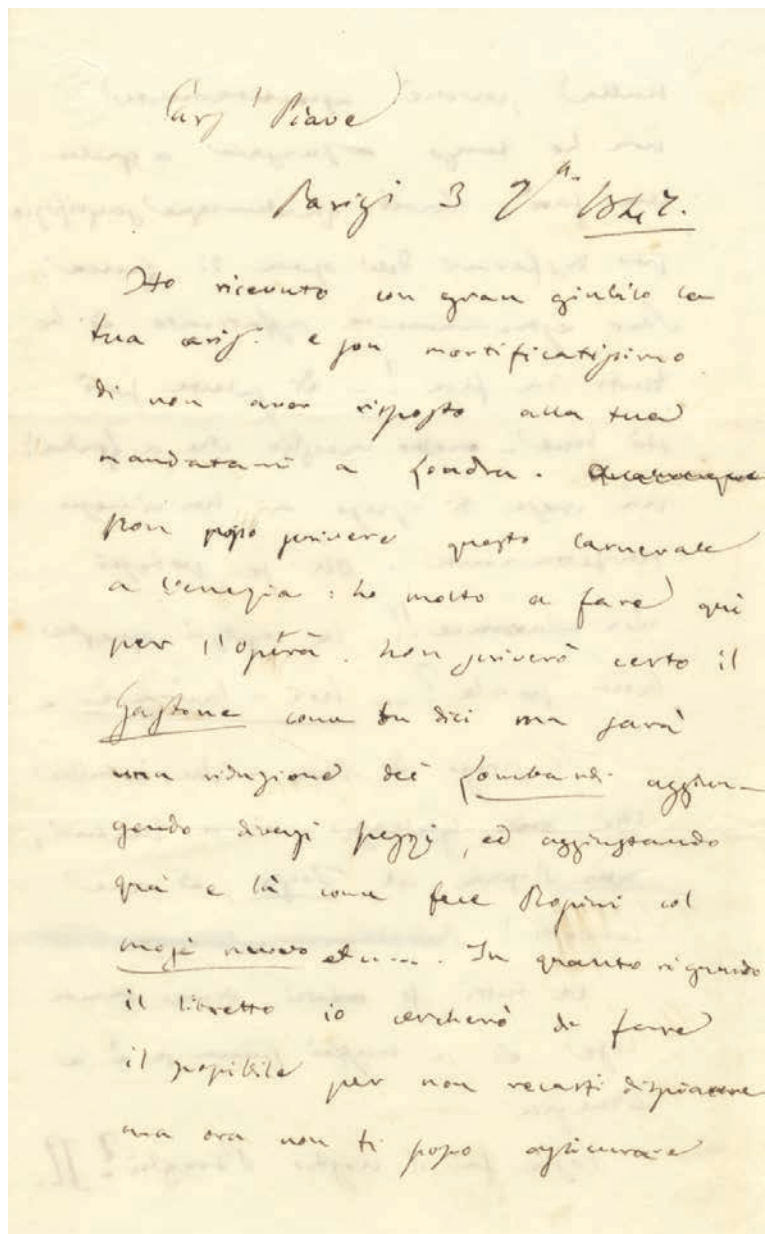
"Verdi's adaptation of *I Lombardi* as *Jérusalem* was his first attempt to conquer the all important stage of the Paris Opéra. This letter gives a vivid impression of his life at the height of his 'anni di galera', when his operas were in such demand that he exhausted himself fulfilling commissions. The wife of the impresario Francesco Lucca had told Verdi that her husband was unable to sleep for the fact that he had not been able to have one of Verdi's operas for his house. Finally Verdi agreed to write *Il corsaro* for Lucca, an opera with a libretto by Piave, that the composer felt to be something of a potboiler." Sotheby's auction catalogue, December 1, 1994.

Jérusalem was first performed at the Opéra on November 26, 1847 and *Il Corsaro* at the Teatro Grande in Trieste on October 25, 1848.

Piave (1810-1876) and Verdi "began a long and successful collaboration from *Ernani* (1844) to *La forza del destino* (1862). During these years Piave supplied Verdi with the texts for *I due Foscari* (1844), *Macbeth* (1847), *Il corsaro* (1848), *Stiffelio* (1850), *Rigoletto* (1851), *La traviata* (1853), *Simon Boccanegra* (1857) and *Aroldo* (1857) ... [He] had a wide vocabulary and a facile pen, and an uncanny ability for turning Verdi's drafts into verse with an economy of words that satisfied Verdi's insistence on brevity and provided him with the striking, illuminating expressions he sought. It was Piave's willingness to meet Verdi's detailed requirements which provided the basis of their work together, and it is on this partnership that his reputation as a librettist must rest." John Black in *Grove Music Online*.

(24251)

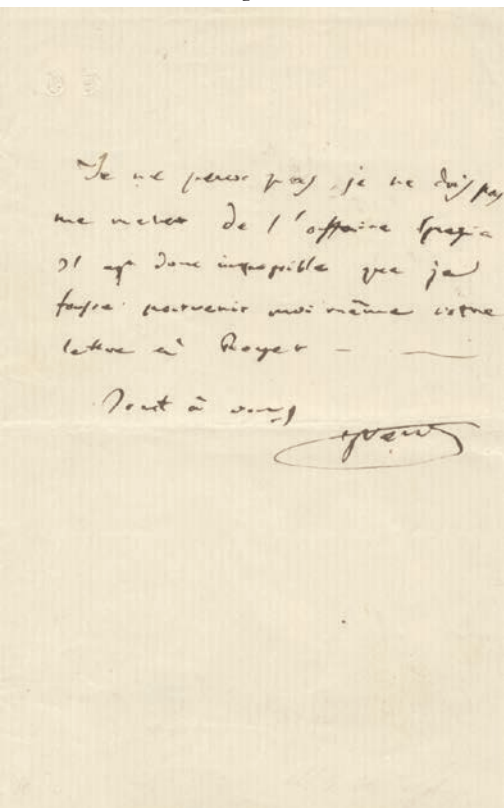
\$7,500



The Spezia Affair

182. VERDI, Giuseppe 1813-1901

Autograph letter signed "G. Verdi" to an unidentified correspondent.



1 page of a bifolium. Small octavo (ca. 158 x 99 mm.). N.d. [Paris, mid-late 1850s?]. On stationery with Verdi's monogram ("G V") embossed at head. In French (with translation). Slightly worn and soiled; creased at central fold and very slightly overall.

"I mustn't get involved in the Spezia affair. It is therefore impossible for me to deliver the other letter to Royer..."

Verdi is undoubtedly referring to Maria Spezia-Aldighieri (1828-1907), who sang Violetta in the triumphal 1854 production of *La Traviata* at the Teatro San Benedetto in Venice.

(The disastrous première, which featured Fanny Salvini-Donatelli as Violetta, had taken place at the Teatro La Fenice in Venice on March 6, 1853). Spezia later reprised the role at the Théâtre-Italien in Paris, La Scala, and other Italian theatres.

French theatre manager and librettist Alphonse Royer (1803-1875) was the director of the Paris Opéra from 1856 until 1862, when he was appointed Inspecteur-général des beaux-arts.

On September 22, 1856, Verdi signed a contract with the Paris Opéra to produce a French adaptation of *Il Trovatore* (*Le Trouvère*). He resided in Paris throughout the autumn until shortly after the première of *Le Trouvère* at the Opéra on January 12, 1857. At the same time Spezia was being considered for performances in Paris. It is thus quite possible that Verdi wrote the present letter during this Parisian sojourn.

(24240)

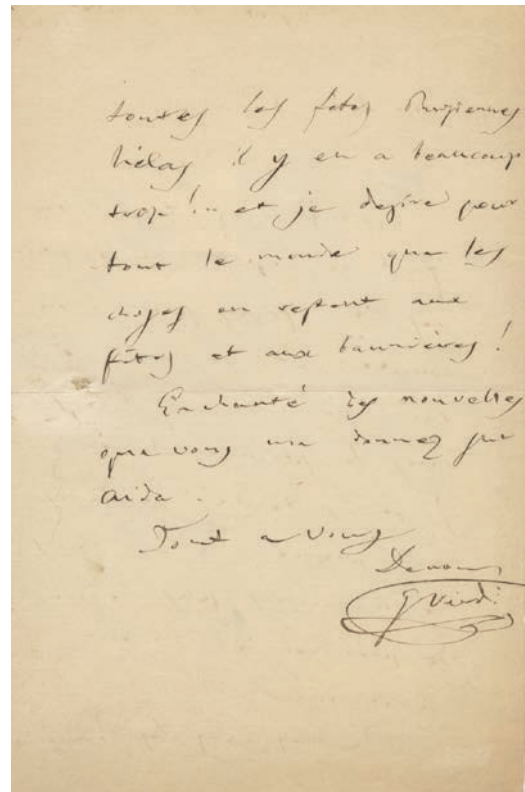
\$2,500

"I Am Enchanted by the News You Give Me For *Aida*"

183. VERDI, Giuseppe 1813-1901

Autograph letter signed "G. Verdi" to his accountant Luigi Peragallo.

2 pp. Octavo. Dated Busseto, July 16, 1880. In French (with translation). Slightly worn, soiled and browned; creased at central fold with minor abrasion and repair; small portion of blank upper left corner lacking, not affecting text.



Verdi thanks Peragallo for depositing 30,000 francs on his behalf; if he should travel to Paris next winter, he would not need to take money with him. He goes on to mention his opera, *Aida*: "... I see in the papers all the Parisian parties and, alas there are too many! ... and I wish for everybody that it will all be parties and banners! I'm enchanted by the news you give me for *Aida* ..."

"Between February and early April 1880, Verdi and his wife were in Paris to oversee a production of *Aida*, which featured Gabrielle Krauss, Rose Bloch, and Victor Maurel. It was a resounding success. After Verdi and his wife returned to Italy, Emmanuele Muzio, the conductor, sent them astonishing box-office figures, which surpassed nearly every record set at the Paris Opéra." Phillips Matz: *Verdi*, pp. 652-653.

Luigi Peragallo handled Verdi's French and Belgian accounts until 1881, when Verdi sued him for fraud.
(24247) \$3,800

First Edition of *Don Carlos*

184. VERDI, Giuseppe 1813-1901

Don Carlos Grand Opéra en Cinq Actes Représenté sur le Théâtre Impérial de l'Opéra. Poème de M.M. Méry & C. du Locle ... Partition, in-8o, Piano et Chant, net: 20f... Accomt. de Piano par E. Vauthrot Chef du Chant à l'Opéra. Paris: Léon Escudier [PN L.E. 2765., L.E. 2765 et 2767.], [April 1867].



Large octavo. Quarter dark brown morocco with textured brown cloth boards, previous owner's initials ("M.G.") gilt to upper, spine in compartments with rules and titling gilt, marbled endpapers. 1f. (lithographic title illustration by Trinocq after Cravzat including names of Verdi operas entwined around a set of arched columns), 1f. (named cast list for the premiere performance at the Paris Opéra, on March 11, 1867 and index), 359 pp. Text in French. Lithographed. Binding slightly worn, rubbed, bumped and stained; hinges tender. Slightly foxed; first

signature slightly split; occasional small tears; impression occasionally weak; publisher's handstamp to lower right corner of title.

First Edition. Hopkinson 61A considers this to be the earliest printing. Collector and bibliographer William Crawford, however, identified what he believed to be an earlier issue, distinguished by typographical differences to the title page (Verdi's name in a smaller typeface and the absence of the lithographer's name to the lower right corner) and the absence of the printer's imprint to the foot of the first page of music.

"Don Carlos has of late become one of the best-loved and most respected of Verdi's operas... Verdi dedicated to the work

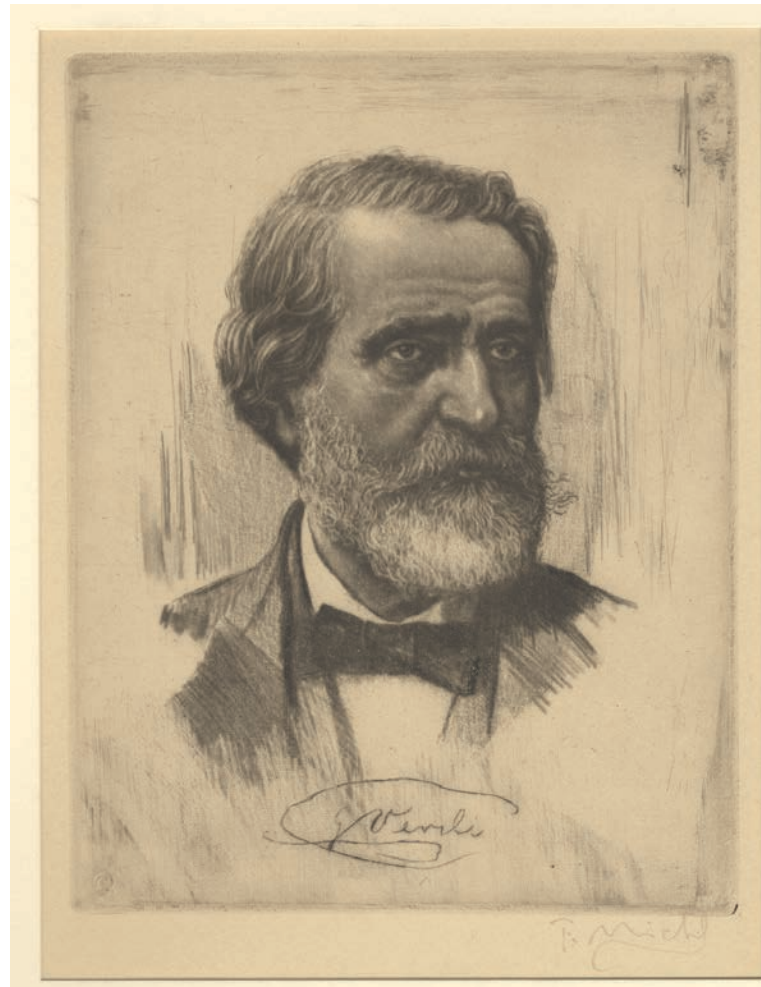
some of his greatest dramatic music. One need think only of the magnificent series of confrontational duets that form such a great part of the drama... several of these break decisively with traditional models, forging for themselves a vital new relationship between musical and dramatic progress. It is for such moments that Don Carlos will be remembered and treasured." Roger Parker in *Grove Music Online*.

(24839) \$1,750

Portrait Etching of the Composer

185. VERDI, Giuseppe 1813-1901

Soft ground bust-length etching by Ferdinand Michl (1877-1951). Verdi's facsimile signature within the plate. Signed by the artist at lower right, just below plate mark.

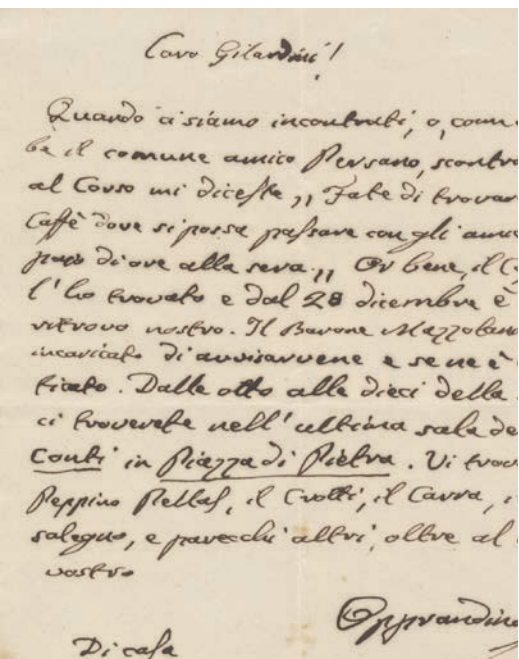


215 x 170 mm. + wide margins. A fine impression printed on tan wove paper. Left outer margin slightly chipped. (23414) \$375

Verdi's Circle Meet at the Caffè[!] Conti

186. [VERDI]. Arrivabene, Opprandino 1807-1887

Autograph letter to Gilardini signed "Opprandino."



1 page of a bifolium. 12mo. Dated October, [18]72. In Italian (with translation). Slightly foxed; creased at folds.

Arrivabene has found a café where he, his correspondent, and their acquaintances may meet: "When we met or, as our common friend Persano would say, ran into each other at the Corso you told me: 'Make sure you find a Caffè where we can talk with friends a few hours in the evening.' Well, I found the Caffè and from December 28 the place

is yours. Baron Mazzolani was supposed to let you know, but he forgot. From eight to ten in the evening you will find us in the last room of Caffè Conti in Piazza di Pietra. There you will find Peppino Pellas, Crotti, Carva, Casalegno, and many others besides your truly."

Verdi and Arrivabene became close friends in the mid 1830s. Arrivabene, a member of an ancient, noble Mantuan family who had many connections in wealthy and artistic circles, helped the young Verdi launch his career. He was an editor and writer, and wrote favorably of Verdi's *Nabucco*, the composer's first success, at the time of its première at La Scala on March 9, 1842. He continued to perform many services for Verdi over the next decades.

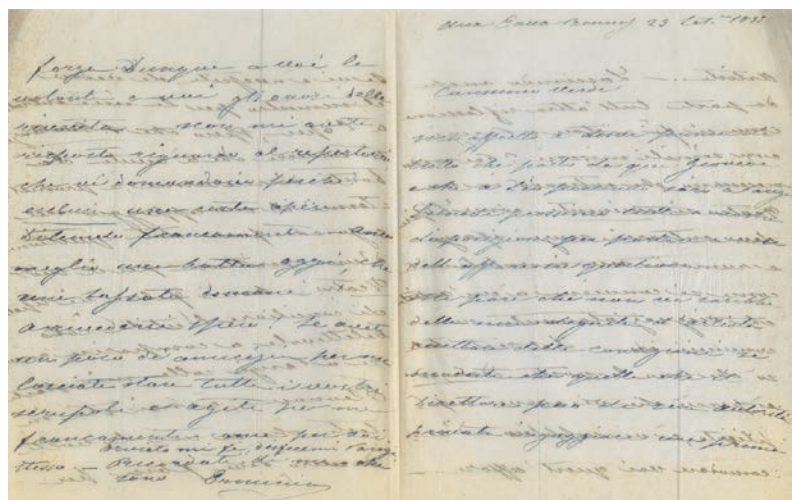
(24268)

\$100

In the Hand of Verdi's Leading Soprano

187. [VERDI]. Frezzolini, Erminia 1818-1884

Autograph letter signed to Giuseppe Verdi in the hand of his leading soprano.



4 pp. Large octavo (ca. 220 x 170 mm.). Dated Eaux-Bonnes (Pyrénées Atlantiques, France), September 25, 1855. In Italian (with translation). Slightly worn and browned with some show-through; soiled at upper outer corners; creased at folds.

A lengthy and very interesting letter discussing Frezzolini's proposed engagement at the Paris Opéra as Eleonora (in *Il Trovatore*) and its terms, alluding to an opera that she does not want to sing, etc.: "All other considerations aside, how can one live in Paris on such a pittance? I also believe it necessary that, entering such an enticing theatre as the Opéra, one must do it without pomp and ceremony but discreetly, as is appropriate for an artist who, unfortunately, is not at the beginning of her career. In any case, I know that such are your ideas, and that is the reason why I had begged you, and still beg you, to settle this affair yourself... I would be happy ... to combine business with pleasure and appear again in Paris with my part of Eleonora, and I am convinced that, if you really want it, it will per force be done ..."

Frezzolini was the leading Verdi soprano in the 1840s.

Closely identified with Romantic opera and especially with Verdi, Frezzolini "had bel canto skills but sang in the new manner called for by Verdi's works, uniting smooth legato and dramatic power. Her sensational début, at Florence in 1837, was in the title role of Bellini's *Beatrice di Tenda*; this

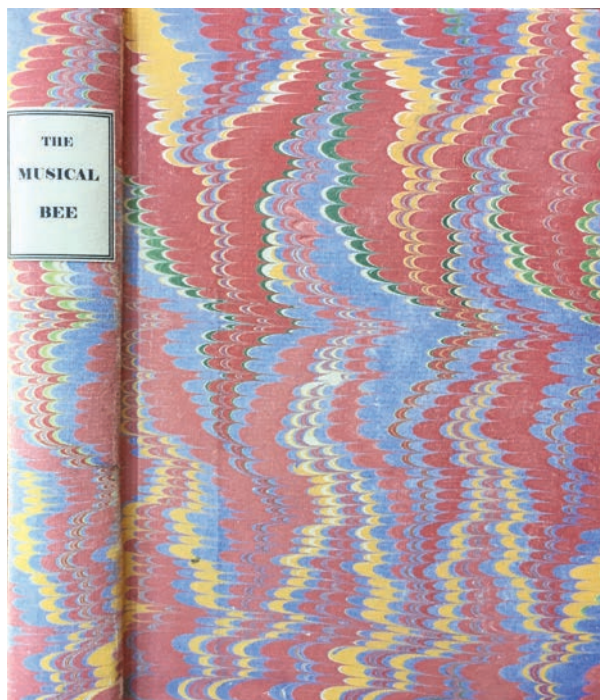
remained one of her most effective parts, along with Donizetti's *Lucrezia Borgia* (in which she caused another sensation, at *La Scala* in 1840), Bellini's *Elvira (I puritani)*, and Verdi's *Giselda, Gilda (Rigoletto)* and *Leonora (Il trovatore)*. She also created the title role in Coccia's *Giovanna II, regina di Napoli* (1840, Milan). She was compared to Maria Malibran for boldness, intensity and pathos, with an added sweetness of timbre; Fétis wrote of her beauty and nobility on stage. After an early London season (1841) and many Italian engagements, she spent the years between 1847 and 1857 in St Petersburg, Madrid, London and Paris." John Rosselli in *Grove Music Online*.

(23353)

\$1,200

A Compendium of Popular Mid-19th Century Tunes

188. [VOCAL MUSIC - 19th Century - English]
The Musical Bee. Volume 1[-5]. London: Sherwood & Co., [1842-1844].

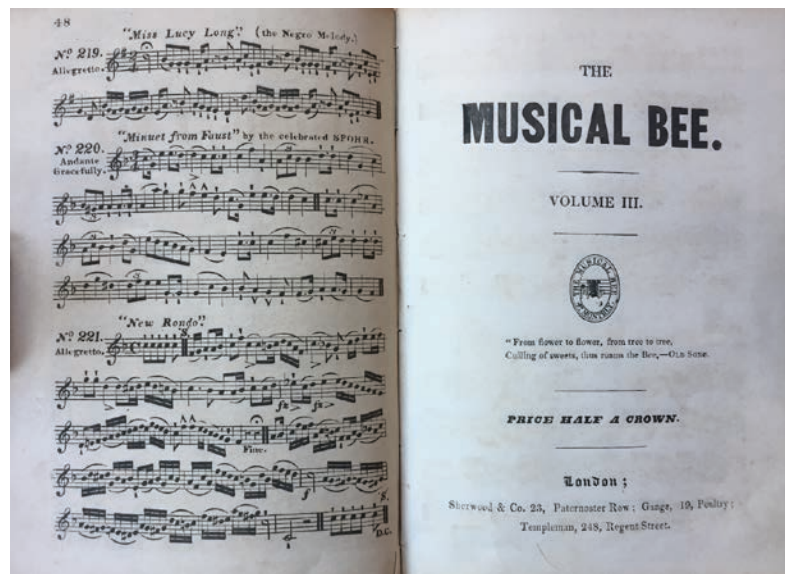


Vol. 1: Nos. 1 (August, 1842) – 6 (January, 1843). 48 pp.
Vol. 2: Nos. 7 (February, 1843) – 12 (July, 1843). 48 pp.
Vol. 3: Nos. 13 (August, 1843) – 18 (Jan, 1844). 48 pp.
Vol. 4: Nos. 19 (February, 1844) – 23 [June, 1844]. 40 pp.
Lacking No. 24 [July, 1844].
[Vol. 5]: Nos. 25 (August, 1844) – 26 (September, 1844). 16 pp. Lacking title, table of contents, and several issues.

With 2 preliminary leaves (title and table of contents) to each volume except Vol. 5. Occasional light soiling and browning, minor annotations in pencil and black ink; slight loss to lower corners of first volume not affecting music.

Quite rare. OCLC (incomplete runs only).

These volumes comprise several hundred melodies (without text) from operas, popular songs, dances, and orchestral and chamber music. References are made to fuller versions (e.g. with accompaniments) in contemporaneous periodical publications, in particular, the *Flutonica* and the *Pianista*.



A significant resource for tunes popular at the time.

(24937)

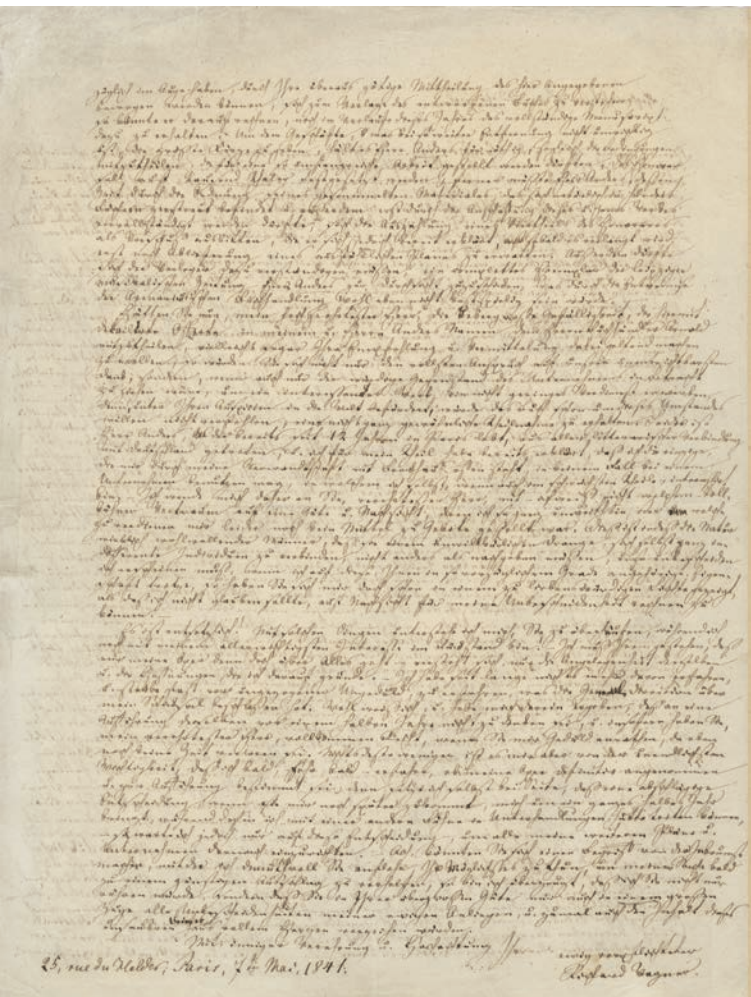
\$350

5 volumes bound in 1. Small octavo. Newly bound in full marbled paper boards with printed title label to spines.

Important Autograph Letter
Regarding Wagner's Proposed Biography of Beethoven, *Rienzi*, &c.

189. WAGNER, Richard 1813-1883

Autograph letter signed in full to the publicist Theodor Winkler (pseud. Theodor Hell). 2 pages of a bifolium; second leaf blank.



Small folio (208 x 270 mm). Dated Paris, May 7, 1841. On stationery with Wagner's monogrammatic blindstamp to upper left corner. In German (with translation). Slightly creased; small professional repairs to edges; professionally guarded at inner edge of final leaf.

A long, densely-written, letter regarding Wagner's proposed biography of Beethoven and mentioning his opera *Rienzi*.

Wagner, who was trying to eke out a living in Paris at the time, attempts to interest Winkler in his two-volume monograph on Beethoven based on the research of Wagner's friend Gottfried Engelbert Anders (1795-1866), a German-born librarian in Paris. Wagner declares his intention to supersede Anton Schindler's biography of Beethoven, published in the previous year, which he considers inadequate. He asks Winkler to recommend him to the publisher Christoph Arnold (1763-1847) and names his (and Anders's) requested fees, to be paid in part as advances:

"Herr Anders found [Schindler's] book to be very poor compared to his own collection of communications [on Beethoven] ... also, every thoughtful and sensitive reader has expressed his opinion on [Schindler's book] that it falls short of meeting the demands of a true biography as it had been expected ... Herr Anders was prompted to realize his long-cherished dream. As his position ... leaves him hardly any time and he also confesses that an easy, fluent realization will not come to him, he has offered to leave me all his rich material and to discuss everything with me but to have the book itself written by me ... Avoiding any fussy, pedantic, scholarly philistinism of citation, our book shall be more like a great novel on an artist than like a dry enumeration of chronologically ordered dates and anecdotes."

In the final paragraph, Wagner expresses his frustration about the long silence of the Dresden court opera regarding a possible production of his opera *Rienzi*:

"I have to confess to you that my opera [Rienzi] still means more to me than anything else ... I am almost dying of my unruly lack of patience concerning the decision of the general direction ... A negative decision...will cost me half a year, during which I could have entered negotiations with a different theater."

Provenance

From the noted autograph collection of Louis Koch.

WBV 169. Richard Wagner: *Sämtliche Briefe I*, no. 149, pp. 481-86. Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch*, pp. 250-51 (with facsimile of first page).

Theodor Winkler (1775-1856), better known under his pseudonym Theodor Hell, was the editor-in-chief of the daily *Dresdner Abend-Zeitung*, for which Wagner worked as a Paris correspondent. Enclosed with the present letter was Wagner's third "Pariser Bericht," dated May 5, 1841. Winkler was active in many fields; trained as a lawyer, he achieved fame as a poet, editor, arts administrator, and stage director. Wagner's biography of Beethoven did not, in fact, materialize. After Arnold declined, the publishers Brockhaus and Cotta did the same.

Rienzi was first performed at the Dresden court opera on October 20, 1842.

(25381)

\$9,500

Striking Wood Engraving of the Composer

190. WAGNER, Richard 1813-1883

Portrait wood engraving by Louis Joseph Soulas (1905-1954). Signed with the artist's initials in the block.



157 x 122 mm. + wide margins. A fine impression on japon paper. Limited to 72 copies, this no. 8, numbered in pencil at lower right.

(23431)

\$250

First Edition of One of Weber's Best-Known Works for Piano

191. WEBER, Carl Maria von 1786-1826

Aufforderung zum Tanze. Rondo brillant für das Piano=Forte componirt und seiner Caroline gewidmet... No. 1096. Op: 65. Preis 18 gr. Berlin: In der Schlesingerschen Buch=und Musikhandlung: [PN 1096], [1821].



Oblong folio. Disbound. Sewn. 1f. (title), 3-14, [ii] (blank) pp. Engraved. Caption title to p. 3: "Aufforderung zum Tanze." Housed in a custom-made dark green cloth folder. Light to moderate foxing; crease to lower outer corner of pp. 13-14.

First Edition, [second] issue. WeV S.10. Jähns 260. Fuld p. 305 (issue b). One of six early issues by Schlesinger, the priority among which has not been established.

One of Weber's best-known compositions for piano, written in 1821.

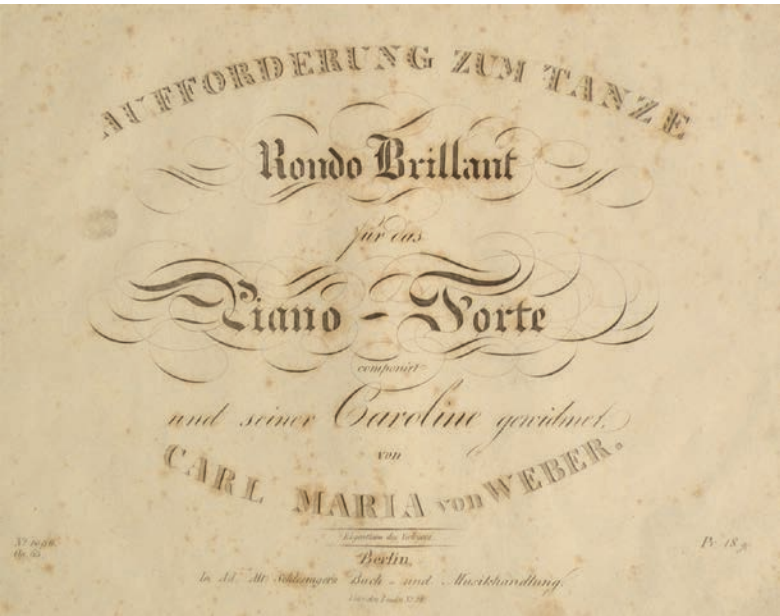
(24744)

\$650

Second Edition

192. WEBER, Carl Maria von 1786-1826

Aufforderung zum Tanze. Rondo Brillant für das Piano-Forte componirt und seiner Caroline gewidmet...
 No. 1096. Op: 65. Preis 18 gr. Berlin: In Ad: Mt: Schlesinger's Buch- und Musikhandlung: [PN S.1096], [ca. 1825].



Oblong folio. Disbound. 1f. (title), 3-14 pp. Engraved. Caption title to p. 3: "C. M. v. Weber. Rondo brillant. Op. 65" to left; "Aufforderung zum Tanz (Invitation à la danse)" to center; notes to foot of p. 3: "Einzig rechtmässige Originalausgabe" to left; "Berlin, Eigenthum von Ad. Mt. Schlesinger" to right. Publisher's oval blindstamp to lower left corner of title. Fingerings in pencil and (to p. 4) in red crayon. Moderately foxed; title frayed and soiled; frayed at spine; some edge tears; old paper clip marks to outer bifolium; title, pp. 3-4, and 13-14 detached.

Second edition. WeV S.10. Jähns 260. Hoboken 15, 347. Fuld p. 305 (issue e; subtitle, however, is in French, not English, suggesting a possible bibliographical error). One of six early issues by Schlesinger, the priority among which has not been established. The present issue is printed from plates different from those used in issue b; it could therefore be described as a separate edition. The styles of engraving suggest that b precedes e.

(24747)

\$175

Weingartner is Working on His New Symphony and a Comic Opera

193. WEINGARTNER, Felix 1863-1942

Autograph letter signed "F Weingartner" to an unidentified male correspondent, addressed "Hochgeehrter Herr."

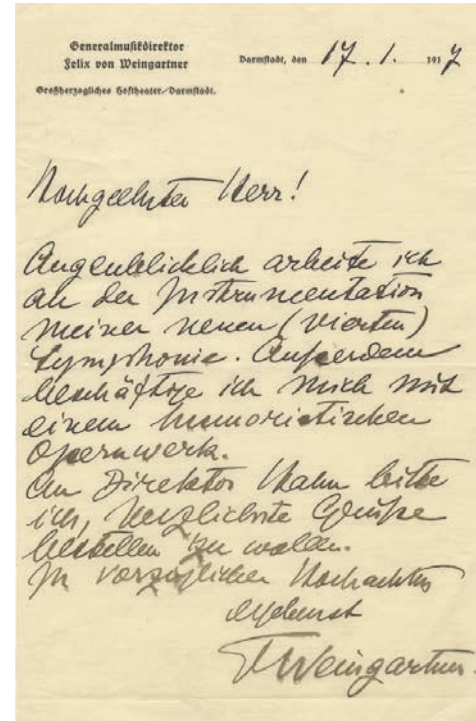
1 page. Octavo. Dated Darmstadt, January 17, 1917. On stationery with "Generalmusikdirektor Felix von Weingartner Darmstadt, den [blank] 191[blank]" printed at head. In German (with translation). Creased at folds; smudging to several words.

Weingartner is orchestrating his fourth symphony and working on a comic opera: "At this moment I am working on the orchestration of my new (fourth) symphony. I am also occupied by a humorous operatic work. I am asking ... to extend my most cordial regards to Director Kahn ..."

Together with:

A postcard photograph of the composer.

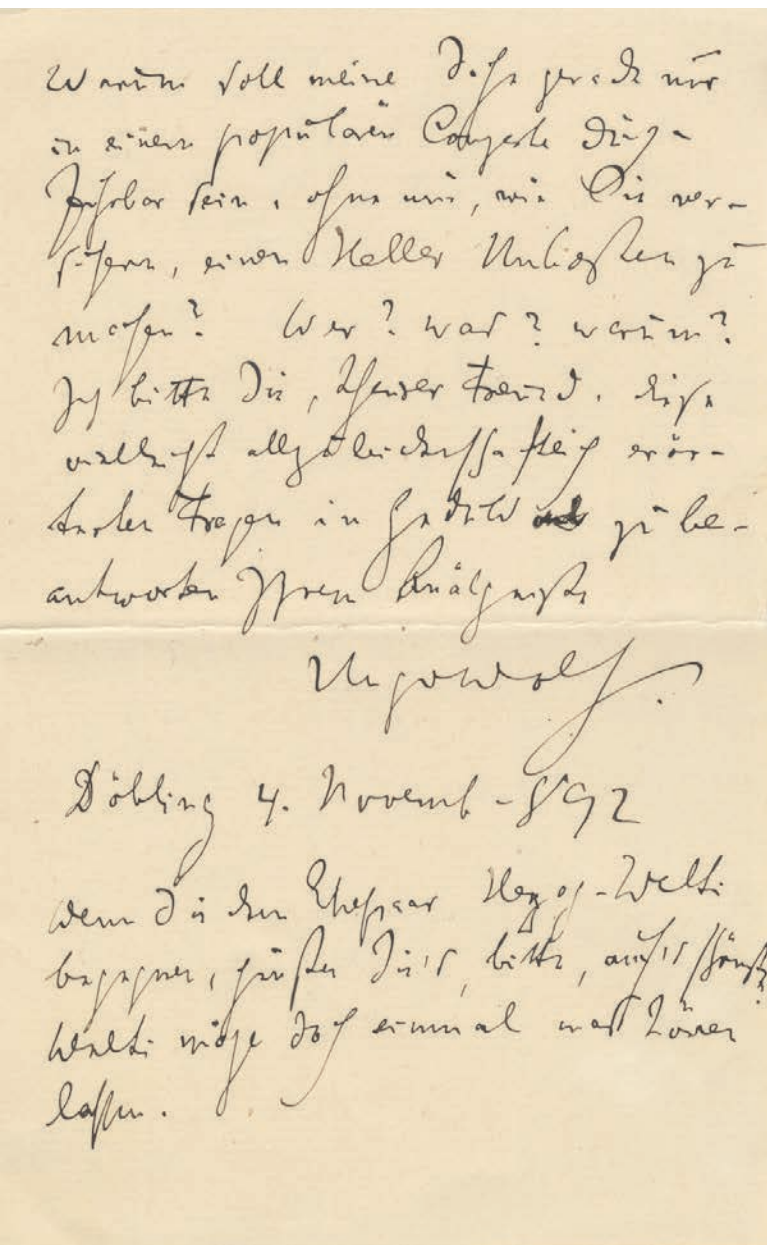
Felix Weingartner served as Generalmusikdirektor (Kapellmeister) in Darmstadt from 1914 to 1919. His fourth symphony, op. 61, in F major, was completed in 1917. The "operatic work" mentioned in the letter was probably *Die Dorfschule*, op. 64, first produced in Vienna in 1920. (23689) \$250



Wolf is Concerned about Proposed Venues for Performances of His Works

194. WOLF, Hugo 1860-1903

Autograph letter signed in full to arts administrator Richard Sternfeld.



3 pp. of a bifolium. 8vo (175 x 110 mm.). Dated Döbling [now part of Vienna], November 4, 1892. In black ink. In German (with translation). Creased at horizontal fold; short split to lower portion of central fold.

Wolf asks his correspondent about the “popular concerts” series in Berlin, which Sternfeld had suggested as a venue for showcasing Wolf’s music. He doubts whether the setting of these concerts was suited to the purpose:

“Would you please, most esteemed [Sir], be so kind as to reveal to me the character of the so-called popular concerts in Berlin? ... Are your popular concerts such at which [the audience] is eating, drinking, and smoking? Of course such concerts would prohibit the performance of vocal music, and when you proposed a popular concert to me, you intended to perform my instrumental works only. In such a case a popular concert would not serve me well because, as you know, my specialty is vocal music. However, should it be otherwise and should the said concerts also include vocal music then I would of course prefer such a popular concert to one at the Singakademie, if only to save money. It also would appear that these popular concerts are held in the hall of the Philharmonic, which should not be underestimated.”

“[Wolf] intensified the expressive vocabulary of the lied by means of extended tonality and post-Wagnerian declamation while retaining the defining elements of the song tradition he had inherited from Schubert and Schumann. Profoundly responsive to poetry, he incorporated detailed readings of his chosen poems in the compositional decisions he made about every aspect of song: harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc. Seeking an art ‘written with blood,’ he went below the surface of poetry – even where his musical purposes were inevitably distinct from the poet’s – in order to recreate it in music of remarkable intensity, written, as he once proclaimed, for epicures, not amateurs.” Eric Sams and Susan Youens in Grove Music Online.

Richard Sternfeld (1858-1924) was a prominent arts administrator in Berlin at the time. A board member of the Wagner-Verein, he organized several performances of Wolf’s works.

The Berlin concert Wolf was planning at the time finally took place on January 8, 1894 - but not as a “popular” concert. Siegfried Ochs, director of the Philharmonischer Chor, conducted some of Wolf’s choral-orchestral works.

(25312)

\$3,200

