

J & J LUBRANO MUSIC ANTIQUARIANS

35



IN
PRAISE of BACCHUS. For two Voices & other Instruments.

The Music by Corelli.

Bacchus, assist us to sing thy great glory, Chief of the Gods, we exult in thy story.

Bacchus, assist us to sing thy great glory, Chief of the Gods, we exult in thy story.

Wine's first Projector, Mankind's Protector, Patron to Topers, how we do adore thee!

Wine's first Projector, Mankind's Protector, Patron to Topers, how we do adore thee!

*Friend to the Muses, a Whetstone to Venus;
Herald to Pleasures, when Wine would convene us,
Sorrow's Physician,
When our Condition,
In worldly Cares wants a Cordial to screen us.*

*Nature the joy'd it when thy Birth it was blaz'd;
Mankind rejoice'd when thy Altars were rais'd;
Mirth will be flowing,
Whilst the Vine's growing,
And sober Souls at our Joys be amazed.*

Item 7

Catalogue 87

POTPOURRI April 2020

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

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

Fine Items & Collections Purchased



Members

Antiquarians Booksellers' Association of America
International League of Antiquarian Booksellers
Professional Autograph Dealers' Association
Music Library Association
American Musicological Society
Dance Studies Association
&c.

Cataloguers

Robert C. Simon
Leslee V. Wood

Autograph Manuscript Full Score to Text from the *Tao te Ching*

1. ADAMO, Mark b. 1962

No. 10 / *Supreme Virtue* for double SATB choir. Autograph musical manuscript of the complete full score.

29 pp. + 2 pp. of additional manuscript apparently not included in the final version. Oblong folio (278 x 208 mm.). Unbound. Notated in pencil on 16-stave music manuscript paper. Folded. Signed and dated New York, Jan-April [19]97.

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



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

(20144)

\$3,800

16th Century Portrait

2. AGRICOLA, Rudolph 1443-1485

Fine half-length portrait engraving. Ca. 155 x 106 mm. Excerpted from J.J. Boissard: *Icones virorum illustrium*, Frankfurt, 1597-1599. Unevenly trimmed; remnants of mounting paper to verso; very small tear to upper margin; early annotations in manuscript to blank upper margin.

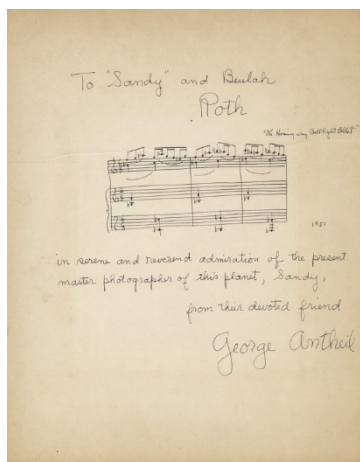


A German humanist and philosopher, Agricola was also active as a musician. "[He] is regarded as one of the most important figures in the transmission to northern Europe of Italian humanism. His interest in music and his practical musical ability distinguish him from many of his contemporary humanistic scholars and mark a turning point in the relationship between this broad intellectual movement and music. He was later strongly influential in the development of philosophy and education in Germany, and was greatly admired by Erasmus and Melanchthon." Lewis Lockwood in *Grove Music Online*.

(22304)

\$250

Autograph Quotation from *The Hemingway Bull Fight Ballet*



3. ANTHEIL, George 1900-1959

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

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

publications as *Time*, *Life*, *Look*, *Fortune*, *Paris Match*, and *Der Stern*. His subjects included James Dean and many other noted individuals, Antheil among them.

(21722)

\$1,500

18th Century English Theatre Music

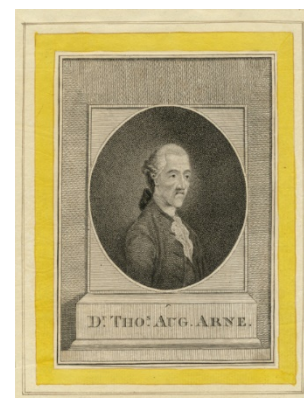
4. ARNE, Thomas Augustine 1710-1778

Half-length oval portrait stipple engraving. [?London], [ca. 1791]. 138 x 96 mm. The image within an ornamental border within yellow hand-coloured frame and hand-drawn rules. Hinged at upper margin; slightly worn and foxed.

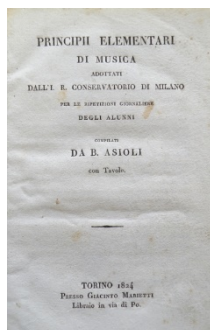
Arne is considered to be the most significant figure in 18th century English theatre music.

(22742)

\$250



Early 19th Century Italian Theoretical Work



5. ASIOLI, Bonifazio 1769-1832

Principj elementari di musica adottati dal R. Conservatorio di Milano per le ripetizioni giornaliere degli alunni compilati ... Con tavole. Torino: Marietti, 1824.

Octavo. Quarter dark green leather with marbled boards, decorative gilt rules to spine. 1f. (title), [3]-59 pp. + 3 folding plates of engraved musical examples. Very slightly foxed throughout.

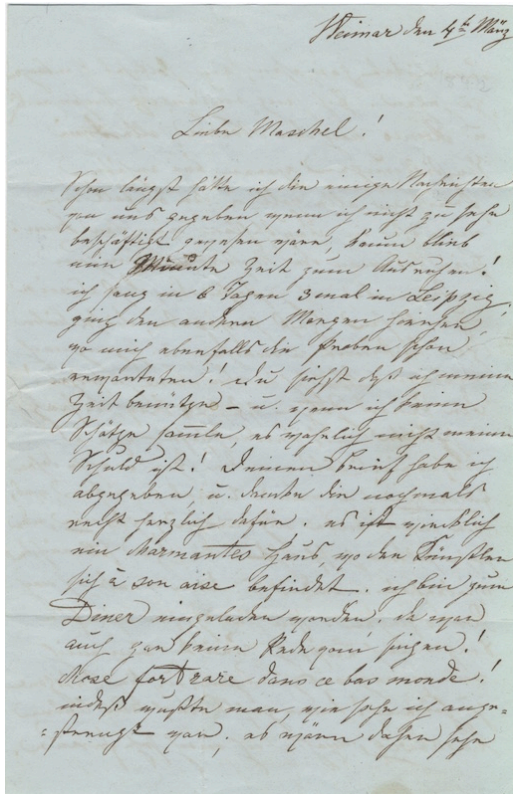
Eitner I, p. 218. Fetis I, p. 154. First published in Milan in 1809.

"Asioli's music is now forgotten, although the brilliance of his talent was widely acknowledged by his contemporaries ... His didactic work survived longer, and it is to him that the Milan Conservatory owes the foundation of its library." *The New Grove I*, p. 656.

(22214)

\$175

The Celebrated Contralto Writes on the German Premiere of *La sonnambula*



6. [BELLINI]. PIXIS, Francilla 1816-?1888

Autograph letter signed "Francilla." 3 pp., densely written on two conjugate octavo leaves. Weimar, March 4, 1841. To Madame Maschinka Schubert, "famous artist." With integral address panel. In German, with translation. Slightly soiled and foxed; minor tears and paper defects; creased at folds.

An important letter by the celebrated contralto describing the German premiere of Bellini's *La sonnambula*.

"Over the course of six days in Leipzig, I sang three times, came here the other morning, where the next rehearsals were already awaiting me ... Besides *La Sonnambula* and *Romeo*, I also sang *Norma*; all three performances were sold out ... and applause was just what you would wish for in Germany. The *Sonnambula* was performed here for the first time. I confess that I enjoyed greatly making this dear opera known ... The tenor Götze is very good and sang and acted with a passion ... So the opera caused a big splash. I was called out twice, which, I was told, happens never, or at least only very rarely..."

Francilla Pixis was the foster-daughter of the pianist and composer Johann Peter Pixis (1788-1874), "who had recognized her vocal gifts ... Pixis was her principal teacher, although she studied further with Josephine Fodor-Mainville, Henriette Sontag, Rossini and Pae r... Her voice was powerful and sonorous, free from strain at louder dynamics and, when required, softly beautiful. Among her most renowned roles were Amina (*La sonnambula*), Romeo (*I Capuleti e i Montecchi*), Norma, Rosina (*Il barbiere di Siviglia*) and Gabriella (Mercadante's *Gabriella di Vergy*). Pixis conceived his operetta *Die Sprache des Herzens* for her, and Pacini wrote for her the leading role in his *Saffo* (1840)." Gaynor G. Jones et al. in *Grove Music Online*.

Madame Maschinka Schubert (1815-1882), a coloratura soprano, was the wife of Franz Schubert (1808-1878), violinist and composer, eldest son of the composer and double bass player Franz Anton Schubert (1768-1827), and daughter of the Kapellmeister Georg Abraham Schneider (1770-1839) and singer Caroline Portmann. "She made her *début* in London in 1832 and was later a valuable, versatile member of the Dresden Opera, her range including soubrette and tragic roles." John Warrack in *Grove Music Online*. (17641) \$375

One of the Finest 18th Century Illustrated Books

7. BICKHAM Jr., George ?1706-1771

A collection of 72 illustrated plates from The Musical Entertainer.
London: Geo. Bickham, [ca. 1740].

Tall folio. Contemporary dark brown calf. 1f. (illustrated title) + 72ff., each printed on one side only, with large, elaborate vignettes to upper portions of each illustrating the song, signed in the plate by J. Bickham Jr., with several of the plates after drawings by Gravelot. The music appears below the illustration, set for voice and figured bass with a separate part for flute. Named composers include Handel, Lampe, Gladwin, Green, Turner, Carey, Putti, Monro, Popely, Corelli, Holcombe, Stanley, Howard, Leveridge, Henry Purcell, Hudson, Festing, Vincent and Neale. Singers mentioned include Senesino and Isabella Young.

Very light dampstaining throughout; first and last leaves torn at edges and laid down; some creasing, spotting and soiling; several repairs.

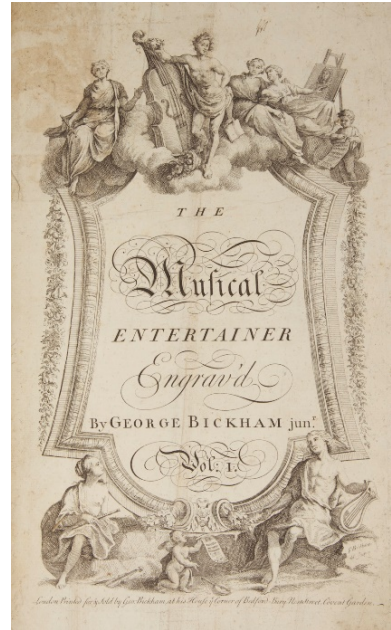
Plates most probably from the second edition. BUC p. 107. RISM BII p. 245. First published in parts, in 1738-39 in two volumes of 100 plates each, then reissued in 1740.

"[Bickham] was principally famous in music circles for his two illustrated folio volumes The Musical Entertainer, first issued in fortnightly parts, each containing four plates, from January 1737 to December 1739. The 200 plates are songs, headed and surrounded with pictorial embellishments illustrative of the song..., and engraved in the style of and even copied directly from Gravelot and Watteau. This work was the first of its kind to be published in England and quickly produced imitators such as Lampe's British Melody, engraved by Benjamin Cole." Frank Kidson et al. in *Grove Music Online*.

The Musical Entertainer is considered one of the finest 18th century illustrated books. Complete copies of this monumental work are very rare.

(19249)

\$1,750



Attractive Early 19th Century Mezzotint Portrait



8. BISHOP, Henry R. 1786-1855

Mezzotint engraving by Samuel William Reynolds after the portrait by Thomas Foster. [London]: [Ponier], [1822]. A fine three-quarter length image of the composer seated, holding a rolled sheaf of blank music paper. 492 x 356 mm. Proof before letters. Slightly worn; two small edge tears to left margin; trimmed at lower margin to just within plate mark. A very good, bright impression overall.

"In his day [Bishop] enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed." Nicholas Temperley and Bruce Carr in *Grove Music Online*.

(21347)

\$500

Portrait of the Composer in His Studio, Signed

9. BITTNER, Julius 1874-1939

Attractive signed postcard photograph of the noted Viennese composer in a music studio, seated at an Ehrbar piano. With an autograph note signed to verso dated Vienna, September 24, 1936, addressed to the Colombian musicologist Otto de Greiff. With Bittner's return address stamp in purple ink to upper left corner, "Julius Bittner, Wien IX, Dietrichsteingasse 10." Very slightly worn. In very good condition overall.

(20612)

\$125



“Renowned for His Performances of Wagner and Verdi”



10. BLECH, Leo 1871-1958

Head-and-shoulders postcard photograph of the noted German conductor and composer signed. From the studio of Nicola Perscheid, Berlin. Slightly worn and soiled.

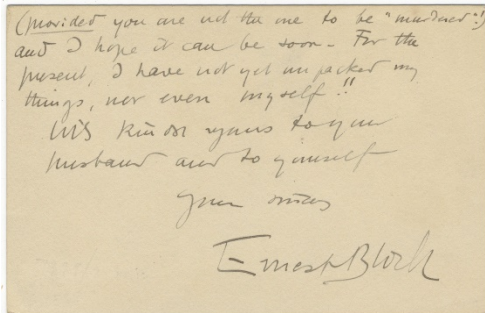
Blech held many important posts with opera houses in both Germany and Austria throughout his career, including a four-year stint in Riga when, being Jewish, he found himself unable to return to Berlin as conductor at the Staatsoper from a guest engagement in 1937.

"[His] operatic repertory was wide. He was especially renowned for his performances of Wagner and Verdi ... and was also a fine orchestral conductor, admired for reliability, clarity and elegance, and for his sensitivity as an accompanist ... During his lifetime he achieved considerable success with his own operas ..." J.A. Fuller Maitland in *Grove Music Online*.

(16221)

\$125

Bloch Enjoys a Baumkuchen



11. BLOCH, Ernest 1880-1959

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

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

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

Bloch was an American composer and teacher of Swiss origin. "In his best work, the expression of his firm faith in the spirituality of mankind always shows through. Bloch was, and continues to be, a singular figure in the music of the 20th century." David Z. Kushner in *Grove Music Online*.

(22365)

\$300



12. BRAHMS, Johannes 1833-1897

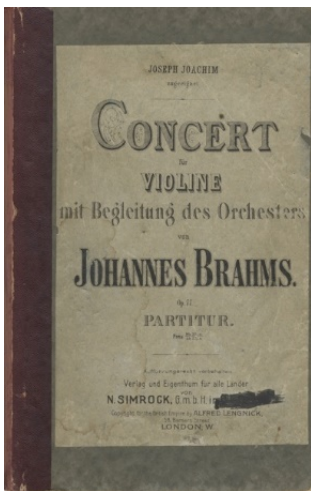
[Op. 25]. [*Erstes Quartett (G moll) für Pianoforte, Violine, Bratsche und Violoncell*]. [Score and parts]. Berlin: N. Simrock [PN 6261], [after 1895].

Folio. [1] (publisher's catalogue "Neuere Werke für Kammermusik"), 2-61; [1] (blank), 2-16; [1] (blank), 2-15; [1] (blank), 2-16 pp. Transfer-printed. Slightly worn; spine to score reinforced with tape, handstamp to lower outer corner.

(22086)

\$50

First Edition of the Violin Concerto



13. BRAHMS, Johannes 1833-1897

[Op. 77]. *Concert für Violine mit Begleitung des Orchesters*. [Full score]. Berlin: N. Simrock G.m.b.H. [PN 8133], [not before 1902].

Octavo. Cloth-backed paper boards with original publisher's printed wrapper trimmed and laid down. [1] (title), [2] (copyright notice), 5-208 pp. Lithographed. Binding worn, spine reinforced with tape, remnants of former description laid down to front free endpaper. Title worn, creased at corners, erasure to portion of imprint, very small hole to foot; one corner torn with minimal loss.

First Edition, possible third issue. Deutsch p. 258. Hofmann p. 165. McCorkle p. 328.

Composed in 1878 and dedicated to his friend Joseph Joachim, Brahms's violin concerto is considered one of the greatest in the repertory.

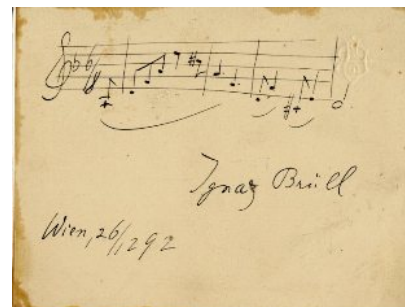
(22085)

\$75

Autograph Quotation in the Hand of this Noted Pianist and Composer

14. BRÜLL, Ignaz 1846-1907

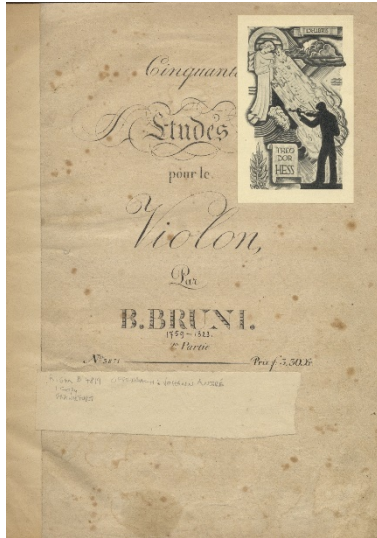
Autograph musical quotation signed and dated Vienna, December 26, 1892. 4 measures of an unidentified work notated on card stock with Brüll's monogram in blue ink to left-hand corner of verso. Notated in ink in the treble clef. Ca. 90 x 105 mm. Slightly browned; stained at edges just very slightly affecting quotation.



Brüll, an Austrian pianist and composer, was a close friend of Brahms.

(20619)

\$165



15. BRUNI, Antonio Bartolomeo 1757-1821

Cinquante Etudes pour le Violon ... 2de partie. Offenbach: Johann André [PN 3871], [ca. 1818].

Folio. Late 19th century cloth-backed boards. [1] (title), 2-53 pp. With musical bookplate of Theodor Hess to upper right corner of title. Slightly worn and soiled; title guarded at inner margin; overpaste to imprint; some pencilled fingering and bowing marks; final leaf slightly stained and laid down; bookplate slightly obscuring one letter of title.

RISM B4819 (one copy only).

Bruni was an Italian violinist, composer and conductor active in France. (22020) \$125

**17th Century Portrait of
“The Most Important Nuremberg Musician Between Hassler and Johann Staden”**

16. BUEL, Christoph 1574-1631

Fine bust-length mezzotint portrait of the composer in formal dress within a draped border incorporating musical instruments and books. Signed by the artist "G.F." [George Fennitzer] in the plate. [1665-1693]. 166 x 120 mm. Buel wears a heavy necklace from which hangs a large medal, possibly signifying his position as registrar in Nürnberg. Traces of mounting paper to verso.

Nagler II, 2935.27. Hollstein: Dutch and Flemish etchings, engravings and woodcuts, ca. 1450-1700, 19.

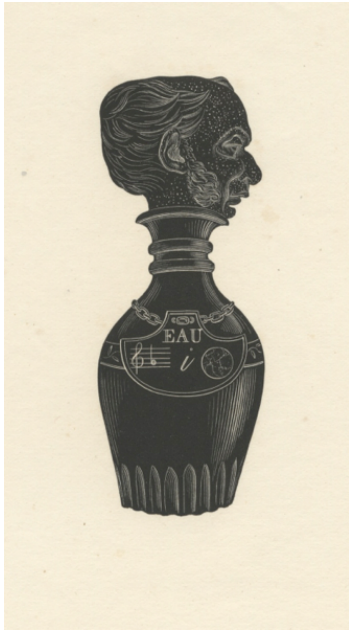
"That Buel was highly regarded by his contemporaries is suggested by the frequency with which he was represented in anthologies. Krautwurst saw him as the most important Nuremberg musician between Hassler and Johann Staden, and his music, which is little known, will no doubt repay further study." Mirosław Perz in *Grove Music Online*. Fennitzer was active as an engraver and mezzotintist in Nürnberg in the second half of the 17th century.



An attractive early example of the mezzotint engraving technique.

(22288) \$750

Carafa & His Opera *Le solitaire*



17. CARAFA, Michele 1787-1872

Stone engraving by Théodore Maurisset (fl. 1834-1859) after Jean-Pierre Dantan (1800-1869). [Paris]: n.p., [1839]. 109 x 41 mm. plus wide margins. An interesting and unusual image after Dantan's bronze bust. Carafa's head, in profile, is depicted as the stopper in a bottle of cologne, decorated with a plaque on a chain, within which are the word "eau," a musical note (g), the letter "i" and a circular object (a globe?), forming a rebus which, decoded, reads "Eau Solitaire," an allusion to Carafa's opera *Le solitaire* of 1822. Very slightly browned at edges.

Sorel 35. Dantan 61.

Carafa was a prolific opera composer and life-long friend of Rossini; *Le Solitaire* was one of his greatest successes.
(22783) \$450

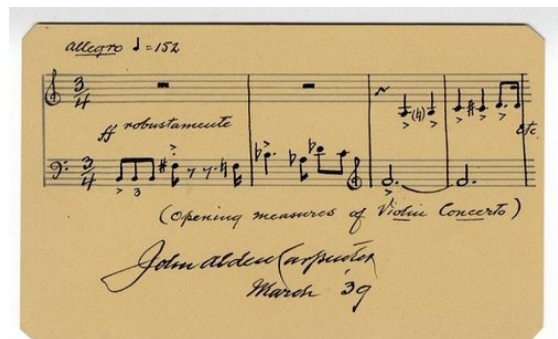
Autograph Quotation from the Composer's *Violin Concerto*

18. CARPENTER, John Alden 1876-1951

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

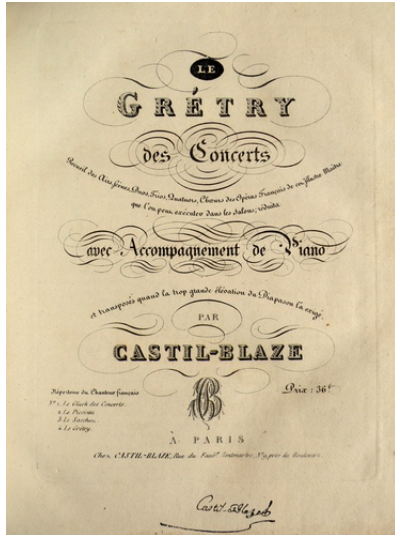
An American composer, "[Carpenter's] later works, the majority of them instrumental, continued to bring him much acclaim, notably the beautiful and assertive *Quintet in Three Movements*, the *Violin Concerto*, often performed by Balokovic, and the *Second Symphony*, performed first by Walter and the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

(21742)



\$200

With Airs Not Included in the Published Edition



19. CASTIL-BLAZE, François-Henri-Joseph 1784-1857.

Le Grétry des Concerts Recueil des Airs, Scenes, Duos, Trios, Quatuors, Choeurs des Opéras Français... avec Accompagnement de Piano et transposés quand la trop grande élévation du Diapason l'a exigé par Castil-Blaze. Paris: Castil-Blaze [PN 23], [1823-1828].

1f. (title), 3ff. (preface, including a list of operas by Grétry), 2-258, [i] (index) pp. (listing the 46 numbers from the 21 operas found in the work).

The present score is especially interesting as it contains an air from Grétry's opera *Cécile et Ermancé, ou Les deux couvents comédie mêlée d'ariettes* not included in the published edition of the opera. The work, in 3 acts to a libretto by Claude Joseph Rouget de Lisle and Jean-Baptiste-Denis Desprès, was first performed on January 16, 1792 in Paris at the Comédie-Italienne.

Wotquenne: *Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Bruxelles*, 3624.

Bound with: Carbonel, Narcisse. *La Dansomanie Ballet de P. Gardel Arrangé pour le Forte-Piano avec accompagnement de Violon... [1re] Livraison.* Paris: Frères Gaveaux [?ca. 1828]. 1f. (title), [1] (blank), 2-36 pp. (Mercier overpaste to imprint). Engraved. The first act only. Folio. Contemporary green vellum-backed marbled boards with manuscript title label to upper. Binding worn; hinges split. (15371) \$325

Autograph Manuscript from the Composer of “Lyrical and Harmonically Adventurous Music”

20. CHAITKIN, David 1938-2011

Summersong for 23 wind instruments. Autograph sketchleaf in full score. Signed. 1 page. Folio. Notated in pencil on 16-stave paper on one side of a bifolium (310 x 232 mm.). Undated, but ca. 1981.

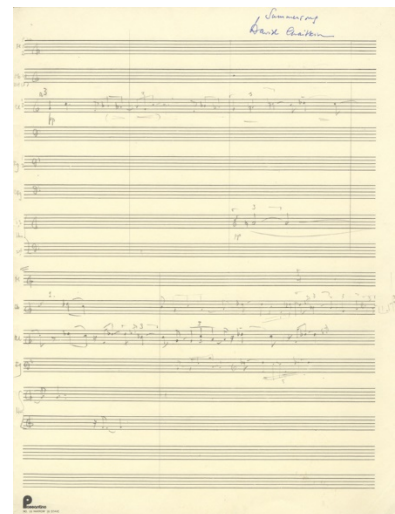
Together with:

A typed letter signed from the composer to the prominent American choral conductor Harold Rosenbaum regarding both the present work and the composer's *Seasons Such as These*, commenting on their significance, and hoping for more performances.

“Noted for his lyrical and harmonically adventurous music, David Chaitkin has composed symphonic as well as a variety of chamber and vocal works. His music has been performed by such ensembles as the BBC Philharmonic Orchestra, the Tanglewood Music Center Orchestra, the DaCapo Chamber Players and the St. Luke’s Chamber Ensemble. He has received awards from the American Academy of Arts and Letters, which described his music as “subtle, powerful works of a knowing musical intelligence,” and “effortlessly original. A lyrical metamorphosis of timbre, rhythm and shape engage the ear ... his music is both intense and sensitive.” Davidchaitkin.com. Chaitkin’s teachers included Dallapiccola, Shifrin, and Imbrie.

(18927)

\$550



By Voltaire's Godfather

21. CHATEAUNEUF, Abbé François de ca. 1645-1708

Dialogue sur la Musique des Anciens ... Nouvelle Edition. Paris: Pissot, 1735.

Small octavo. Modern olive green cloth. 4ff., 127, [v], [iv] (publisher's catalogue) + 7 engraved plates, including one folding. With a preface by Jacques Morabin. Binding slightly rubbed, bumped and shaken. Slightly worn, browned and soiled; tears to edges of some blank margins professionally repaired with occasional minor paper loss, not affecting text.

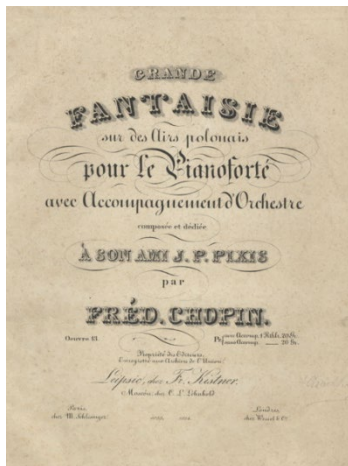
Cortot p. 49. Gregory-Bartlett II p. 20. RISM BVI p. 219.

A treatise on the music of ancient Greece by Voltaire's godfather. (17634) \$275



Early Chopin Editions

Items 22 - 37

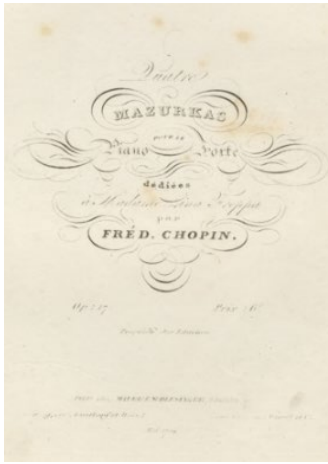


22. CHOPIN, Frédéric 1810-1849

[Op. 13]. *Grande Fantaisie sur des Airs Nationaux polonais pour le Pianoforte avec Accompagnement d'Orchestre composée et dédiée à son ami J. P. Pixis ... Oeuvre 13.* [Piano part only]. Leipsic: Fr. Kistner ... Moscou: C. L. Lehnhold ... Paris: M. Schlesinger ... Londres: Wessel & Co.: [PNs 1033.1034], [ca. 1834].

Folio. Sewn. [i] (title), 2-19, [i] (blank) pp. Title lithographed, music engraved. Price: "avec Accomp. 1Rthlr.20Gr," "sans Accomp._ 20Gr." Spine reinforced with paper tape, slightly frayed at foot. Minor foxing and soiling; edges slightly browned, stained and creased; signature in pencil to lower right corner of title: "Charl/ McKin[...]," partially trimmed; pencilled slurs to p. 9.

First German edition, second issue. Grabowski-Rink 13–1a-KI. Chomiński-Turło p. 94. Hoboken 4, 227 (with orchestral parts). (23055) \$385



23. **CHOPIN, Frédéric 1810-1849**

[Op. 17]. *Quatre Mazurkas pour le Piano Forte dédiées à Madame Lina Freppa ... Op: 17.* Paris: Maurice Schlesinger ... Leipzig[!]: Breitkopf et Härtel ... Londres: Wessel et Co.: [PN M.S. 1704], [after 1834].

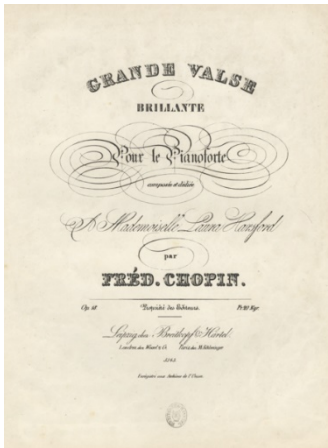
Folio. Disbound. 1f. (title), [i] (blank), 2-11, [i] (blank) pp. Engraved. Price: "6 f." Brandus handstamp to lower right corner of title. Slightly foxed.

First French edition, later issue (the first issue was published by Pleyel). Grabowski-Rink 17–1a-Sm. Chomiński-Turło p. 115. Hoboken 4, 249.

Schlesinger acquired a portion of Pleyel's business, including editions and plates, in 1834.

(23061)

\$650



24. **CHOPIN, Frédéric 1810-1849**

[Op. 18]. *Grande Valse Brillante pour le Piano dédiée A Mademoiselle Laura Harsford [!Horsford] ... Op. 18.* Leipzig: Breitkopf & Härtel ... Londres: Wessel & Co. .. Paris: M. Schlesinger: [PN] 5545, [after 1841].

Folio. Disbound. 1f. (title), [i] (blank), 4-11, [i] (blank) pp. Title lithographed, music engraved. Price: "20 Ngr." Slightly soiled and browned at edges; slight offsetting.

First German edition, third issue. Grabowski-Rink 18–2a-B&H. Chomiński-Turło, p. 211. Not in Hoboken.

(23063)

\$250



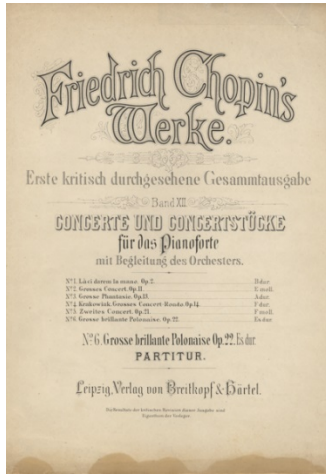
25. **CHOPIN, Frédéric 1810-1849**

[Op. 21]. *Zweites Concert für das Pianoforte mit Begleitung des Orchesters von Friedrich Chopin Op. 21. Frau Gräfin Delphine Potocka geb. Gräfin Komar gewidmet.* [Full score]. Leipzig: Breitkopf & Härtel [PN C. XII.5], 1879.

Folio. Unbound. 1f. (series title: *Friedrich Chopin's Werke. Erste kritisch durchgesehene Gesamtausgabe Band XII. Concerte und Concertstücke für das Pianoforte mit Begleitung des Orchesters ... No. 5. Zweites Concert Op. 21 F moll. Partitur*), 68, [ii] (blank) pp. Series title lithographed, music engraved. No price. Date to foot of p. 1: "Ausgegeben 1879." Browned; some margins heavily stained; edges frayed; some offsetting; series title detached and torn at edges.

(23069)

\$100



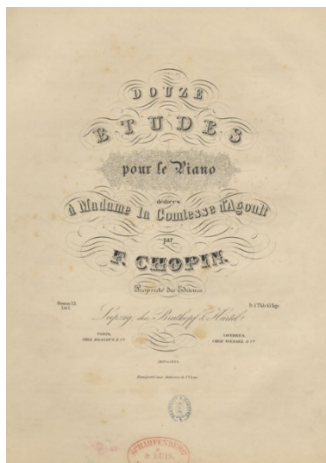
26. CHOPIN, Frédéric 1810-1849

[Op. 22]. *Grosse brillante Polonaise für das Pianoforte mit Begleitung des Orchesters mit vorausgehendem Andante spianato für das Pianoforte von Friedrich Chopin Op. 22.* [Full score]. Leipzig: Breitkopf & Härtel [PN C. XII.6], [1880].

Folio. Unbound. 1f. (series title: *Friedrich Chopin's Werke. Erste kritisch durchgesehene Gesamtausgabe Band XII. Concerte und Concertstücke für das Pianoforte mit Begleitung des Orchesters*), 27, [iii] (blank) pp. Series title lithographed, music engraved. No price. Browned; blank lower margins stained; edges frayed; some edges slightly chipped; some offsetting.

Chomiński-Turło p. 165 (includes date).
(23074)

\$120



27. CHOPIN, Frédéric 1810-1849

[Op. 25, no. 1-6]. *Douze Etudes pour le Piano dédiées à Madame la Comtesse d'Agoult ... Oeuvre 25. Liv. 1.* Leipsic: Breitkopf & Härtel ... Paris: Brandus & Co ... Londres: Wessel & Co.: [PNs 5832, 5833], [after 1855].

Folio. Disbound. 1f. (title), 3-31, [i] (blank) pp. Title lithographed, music engraved. Price: "1 Thlr. 15 Ngr." Publisher's and "Scharfenberg & Luis, New York" handstamps to foot of title. Minor foxing and browning; slight loss to blank lower corner of final leaf; Scharfenberg handstamp slightly cropped.

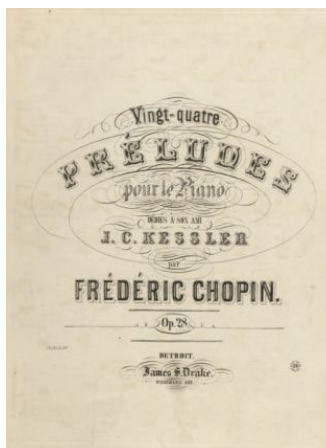
Second German edition, second issue. Grabowski-Rink 25/1-6-2a-B&H. Chomiński-Turło p. 90. Hoboken 4, 276.

The firm of Scharfenberg & Luis was active from 1845-66. See Howe: *Music Publishers of New York before 1850*, reprinted November 1917 from the *Bulletin of the New York Public Library*, September 1917, p. 1.

(23081)

\$400

Early American Edition



28. CHOPIN, Frédéric 1810-1849

[Op. 28]. *Vingt-quatre Préludes pour le Piano dédiés à son ami J. C. Kessler ... Op. 28.* Detroit: James S. Drake [without PN], [after 1860?].

Disbound. [i] (title), 2-37, [i] (blank) pp. Engraved. No price. Engraver's name: "Stackpole NY" to lower left of title and the price "30" within a star to lower right. Some minor foxing and paper imperfections; offsetting of another title ("Cloches de Monastère") to final page.

An interesting early American edition, possibly one of the earliest U.S. publications of Chopin's music, apparently based on the edition published by Breitkopf & Härtel.

(23083)

\$175



29. **CHOPIN, Frédéric 1810-1849**

[Op. 35, 3rd movement]. *Marche funèbre pour le piano tirée de la Sonate Oeuvr. 35.* Leipzig: Breitkopf & Härtel ... Paris: Troupenas ... Londres: Wessel: [PN] 8728, [ca. 1854].

Folio. Disbound, with remnants of sewing. 1f. (title), 3-5, [i] (blank) pp. Title lithographed, music engraved. Price: "10 Ngr." Publisher's handstamp to foot of title. Edges browned and frayed; occasional staining.

Third German edition. Not in Grabowski-Rink (but see reference to third edition in description of: 35/3–1c-B&H). Chomiński-Turło, p. 447 (second of three separate Breitkopf editions of the funeral march, distinguished by plate number and absence of footnote to p. 3). Hoboken 4, 336.

(23100)

\$150



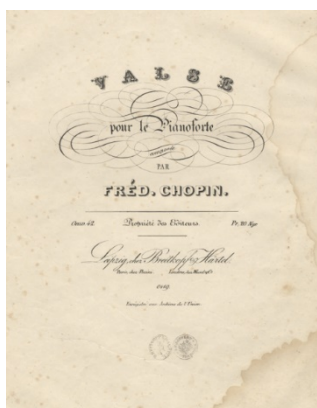
30. **CHOPIN, Frédéric 1810-1849**

[Op. 35, 3rd movement]. *Marche funèbre pour le piano tirée de la Sonate Oeuvr. 35.* Leipzig: Breitkopf & Härtel ... Paris: Troupenas & Co ... Londres: Wessel & Co.: [PN] 8728, [ca. 1865].

Folio. Disbound. 1f. (title), 3-5, [i] (blank) pp. Lithographed. Price: "10 Ngr." Publisher's and "Scharfenberg & Luis, New York" handstamps to foot of title. Footnote to p. 3: "Stich und Druck von Breitkopf & Härtel in Leipzig." With pencilled fingerings, articulations, notational corrections, and other markings. Leaves detached; edges browned; tear to margin of first leaf of music with no loss.

Lithographic reprint of the third German edition of 1853/54. (23096)

\$75



31. **CHOPIN, Frédéric 1810-1849**

[Op. 42]. *Valse pour le Piano...* Oeuv. 42. Leipzig: Breitkopf & Härtel. ... Paris: Pacini ... Londres: Wessel & Co.: [PN] 6419, [after 1840].

Folio. Sewn. 1f. (title), 3-11, [i] (blank) pp. Title lithographed, music engraved. Price: "20 Ngr." Publisher's and small circular handstamp of "J. F. Höffert Osnabrück" to foot of title. Some foxing, soiling, and offsetting; outer portions of leaves dampstained throughout.

First German edition, second issue. Grabowski-Rink 42–1a-B&H. Chomiński-Turło p. 214. Not in Hoboken. (23105)

\$375



32. CHOPIN, Frédéric 1810-1849

[Op. 51]. *3e. Impromptu pour Piano dédié à Madame La Comtesse Esterhazy née Comtesse Batthyany ... Op: 51.* Paris: Maurice Schlesinger ... Londres: Wessel et Stapelton ... Leipzig: F. Hofmeister: [PN M. 3847], July 9, 1843.

Folio. Disbound. 1f. (title), 9, [i] (blank) pp. Lithographed. Note to upper left corner of title: "Gazette Musicale du 9 Juillet 1843." Price: "6f." With "Gazette Musicale du 9 Juillet 1843" printed at upper left of title. Some minor creasing and dampstaining; spine slightly frayed with some loss; pp. 3-6 trimmed at lower margin. With continuous pagination but with content of pages 3 and 5 transposed. Printed on lightweight paper.

First French edition, second issue. Published as a supplement to *Revue et Gazette musicale et Paris*. Rare. Grabowski-Rink 51–1a-Sm. Chomiński-Turło p. 99. Not in Hoboken. (23122) \$650

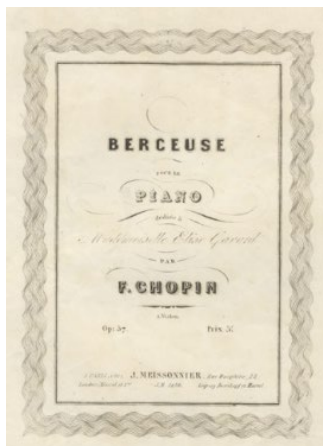


33. CHOPIN, Frédéric 1810-1849

[Op. 57]. *Berceuse pour le piano dédiée à Mademoiselle Elise Gavard ... Op. 57.* Paris: J. Meissonnier ... Londres: Wessel et Cie ... Leipzig: Breitkopf et Hartel: [PN] J.M. 2186, [July 1845].

Folio. Unbound. 1f. (title), 5, [i] (blank) pp. Engraved (by A. Vialon). Price: "5 f." Publisher's handstamp to lower right corner of title. Slightly worn; minor dampstaining to upper portions of each leaf; one fingering (digit "4") added in pencil to p. 4.

First French edition, second issue. Grabowski-Rink 57–1a-ME1j and plate 157. Chomiński-Turło p. 77. Hoboken 4, 428. (23126) \$650



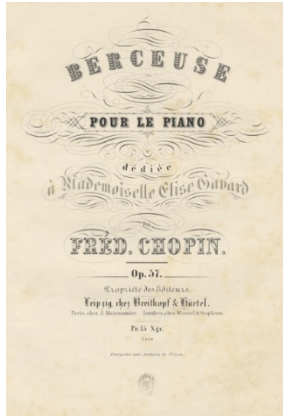
34. CHOPIN, Frédéric 1810-1849

[Op. 57]. *Berceuse pour le piano dédiée à Mademoiselle Elise Gavard ... Op. 57.* Paris: J. Meissonnier... Londres: Wessel et Cie ... Leipzig: Breitkopf et Hartel: [PN] J.M. 2186, [after September 1854].

Folio. Disbound. 1f. (title), 5, [i] (advertisement) pp. Title and music engraved (by A. Vialon), advertisement typeset. Price: "5 f." Publisher's handstamp to foot of title. Slightly soiled; some bleeding and offsetting; crudely trimmed.

First French edition, second issue, later state. Not in Grabowski-Rink (but see 57–1a-ME1j). Chomiński-Turło p. 77. Not in Hoboken.

Dated based on the advertisement, which lists pedagogical publications, seven of which are identified as "approved by the Institute at its meeting of September 2, 1854." Three further publications are identified as "adopted by the [Paris] conservatory at the meeting of July 5, 1854." (23127) \$350

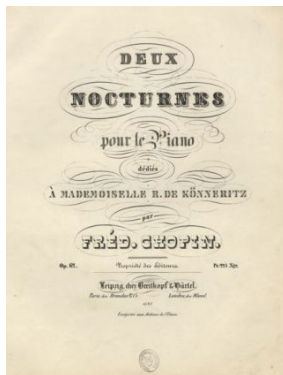


35. CHOPIN, Frédéric 1810-1849

[Op. 57]. *Berceuse pour le piano dédiée à Mademoiselle Elise Gavard ... Op. 57.* Leipzig: Breitkopf & Härtel ... Paris: J. Meissonnier ... Londres: Wessel & Stapleton: [PN] 7259, [after 1845].

Folio. Disbound. 1f. (title), 3-7, [i] (blank) pp. Title lithographed, music engraved. Price: "15 Ngr." With publisher's handstamp to foot of title. Slightly worn, soiled and creased; title slightly foxed.

Second German edition. Grabowski-Rink 57–2-B&H. Chomiński-Turło p. 77. Hoboken 4, 425 (erroneously identified as "first German edition, 1845"). (23128) \$400



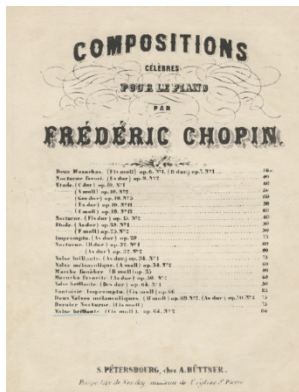
36. CHOPIN, Frédéric 1810-1849

[Op. 62]. *Deux Nocturnes pour le Piano à Mademoiselle R. de Könnert z... Op. 62.* Leipzig: Breitkopf & Härtel ... Paris: Brandus & Co. ... Londres: Wessel: [PN] 7547, [1846].

Folio. Disbound, with remnants of sewing. 1f. (title), 3-13, [i] (blank) pp. Title lithographed, music engraved. Price: "22 1/2 Ngr." Publisher's handstamp to foot of title. Former owner's handstamp ("RH") to first page of music. Extensive fingering and other annotations added in pencil, with verbal directives in German, in at least two different hands (one of them in German cursive). Slightly worn, soiled and creased; some offsetting.

First German edition. Grabowski-Rink 62–1-B&H. Chomiński-Turło p. 149. Hoboken 4, 441. (23131)

\$700



37. CHOPIN, Frédéric 1810-1849

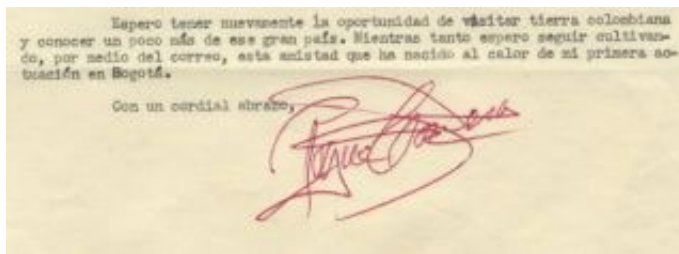
[Op. 64, no. 2]. *Compositions célèbres pour le piano par Frédéric Chopin... Valse brillante. (Cis moll). op. 64. No. 2.* S. Pétersbourg: A. Büttner [PN 741.], [not before 1875].

Folio. Disbound. 1f. (series title), 3-7, [i] (blank) pp. Series title lithographed, music engraved. Price: "80c." "Valse brillante" on series title underlined in blue pencil. Extensive fingering and other markup in pencil in an unknown hand. Slightly worn, soiled, browned, and frayed; leaves partially detached.

A later Russian edition. Dated based on the works listed on the series title; the posthumous *Dernier nocturne* in C-sharp minor was not published until 1875. (23135) \$120

38. CORDERO, Roque 1917-2008

Typed letter signed in red ink to the noted Colombian musicologist and diplomat Otto de Greiff. 1 page. Folio. Dated April 1, 1959. On letterhead of the Instituto Nacional de Musica, Republica de Panama. Together with original typed envelope. In Spanish. Slightly worn; creased at folds; envelope worn and stained, lacking portion at upper right.



Cordero comments on the kind words about his work published in *El Tiempo*, mentions leaving his *Sonatina* for de Greiff, and closes with expressing his wish to *"visit Colombia again and to get to know a little more of that great country. In the meantime, I hope to continue our friendship by mail, born in the heat of my first performance in Bogota."*

Cordero, a noted Panamanian composer, conductor and teacher, held a number of important posts, including as director of the National Music Institute from 1953-1964. He studied composition with Krenek and orchestral conducting with Mitropoulos and others. De Greiff (1903-1995) was highly influential in the promotion of contemporary music in South America.

(22145)

\$75

Attractive Mezzotint Portrait



39. COSTA, Sir Michael 1808-1884

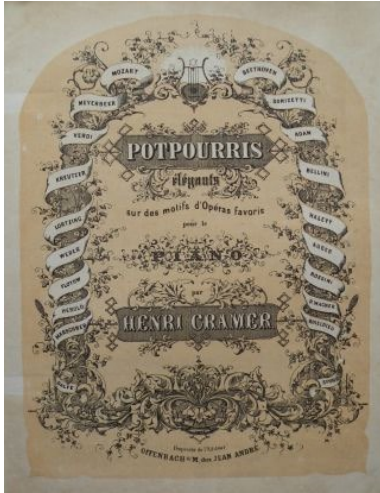
Fine mezzotint portrait engraving by George Zobel after the photograph by Caldesi. London: J. Mitchell, May 21st 1855. Oval image within decorative printed border with Costa's facsimile signature in decorative lozenge outside image at lower margin. 348 x 227 mm. + margins. Minor soiling and wear to margins; creased at upper left corner with slight loss of paper; light staining to margins. Image in very good condition.

Not in Hall or Arrigoni and Bertarelli.

An Italian-born British conductor and composer, "[Costa's] grand ballet *Kenilworth* was produced at the [King's] theatre in 1831 and in the following year he became director of music. At this time he probably introduced authoritative conducting with a baton and by 1833 he was both director and conductor of the Italian opera at the King's Theatre ... When he resigned from the theatre (now Her Majesty's) in 1846, Costa took 53 of its 80-member orchestra with him and founded the Royal Italian Opera in the following year at the newly renovated Covent Garden Theatre." Nigel Burton and Keith Horner in *Grove Music Online*.

(21349)

\$150



40. CRAMER, Henri 1818-1877

Potpourris élégants sur des motifs d'Opéras favoris pour le Piano [Nos. 28, 101, 132, 18, 1, 66, and 73]. Offenbach s/M: Jean André [PNs 6938, 8513, 9886, 6898, 6582, 7366, and 7563], [1845-1865].

7 volumes bound in one. Folio. 19th century leather-backed marbled boards with oval paper label titled in manuscript to upper. 17; 20; 23; 17; 15; 15; 15 pp. Lithographed. With decorative lithographic title to each volume. Binding worn, rubbed and bumped. Slightly worn and soiled.

Contains arrangements of *La Fille du Regiment* (Donizetti); *Faust* (Gounod); *Romeo et Juliette* (Gounod); *Il Barbiere de Siviglia* (Rossini); *Rigoletto* (Verdi); and *Il Trovatore* (Verdi). (21969) \$50

Fine Early 19th Century Engraved Portrait of the Composer with Manuscript Music

41. DALAYRAC, Nicolas 1753-1809

Portrait stipple engraving by Louis Charles Ruotte after Cézarine Flore Darin (1773-1844). [Paris], [ca. 1820]. 230 x 180 mm.

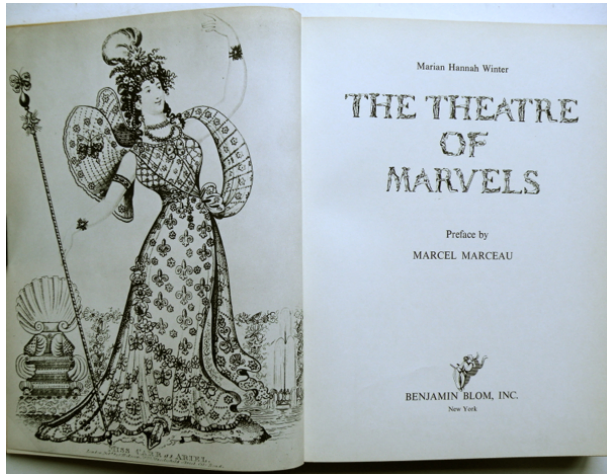
Dalayrac is seated at a table on which rests several leaves of music manuscript paper, with a keyboard instrument in the background. The composer's left index finger points to the music he is writing, clearly marked as the "Duo de Maison à Vendre" from his opera of the same name; he holds a quill pen in his right hand. Trimmed to within platemark with loss of letters.



"Dalayrac seems never to have left France, but his works were very popular abroad, especially in Germany, Scandinavia and Russia. A few were adapted in England; they were known in Vienna; Beethoven played in the Bonn orchestra when Nina, Azémia and Les deux petits Savoyards were in repertory; and Weber conducted Adolphe et Clara and Les deux petits Savoyards in Prague in 1814. Camille and Adolphe et Clara were still sung in Paris in the 1840s; Maison à vendre was probably the universal favourite, revived in Paris up to 1853." David Charlton in *Grove Music Online*.

(22790)

\$450



42. **[DANCE]. Winter, Marian Hannah**
The Theatre of Marvels. Preface by Marcel Marceau.
 New York: Benjamin Blom, 1964.

Quarto. Full yellow cloth. 208 pp. including notes, bibliography and indices. With numerous illustrations, some in colour. Binding slightly worn. (19101) \$60



43. **DELMET, Paul 1862-1904**
Chansons d'Atelier ... Préface d'Arsene Alexandre. Titres et Ornamentation de George Auriol. Couverture de A. Michel. [Piano-vocal score]. Paris: Enoch & Co., [1901].

Large octavo. Original publisher's pictorial wrappers by Michel printed in gray, black and brown. 1f. (half-title with copyright notice to verso), 1f. (decorative title printed in sepia and gray), 1f. (table of contents), i-iv (preface), [1-4], 5-150 pp. music. Decorative printer's imprint to penultimate page: "Des presses de Eugène Verneau Imprimeur Lithographe 108 Rue de la Folie Méricourt Paris MDCCCXI." Wrappers

considerably worn and soiled, with some loss; portion with inscription dated January 1, 1902 to upper inner corner torn away. Slightly worn and foxed; many signatures loose or detached; several leaves creased; publisher's handstamp to lower margin of title.

With 15 full-page lithographic illustrations by Steinlein, Veber, Jeannot, Grün, Bac, Dufau, de Scévola, Métivet, Truchet, Péan, Wély, Burret, Auriol, de Feure, and Balluriau.

Delmet was a French composer of sentimental songs and ballads which were often sung at café concerts and, later, the cabaret from the 1890s to the 1930s.

(23056)

\$100

Autograph Excerpt from *La femme barbe*

44. DELVINCOURT, Claude 1888-1954

La femme barbe. Autograph musical manuscript excerpt from the incidental music to the comedy first performed in 1938. 2 pp. Folio (ca. 348 x 268 mm.). 56 measures scored for both spoken and sung voices, including sections for chorus with instrumental accompaniment. Apparently complete. Marked "Scène IX les mêmes: puis les trois emissaires du Sultan - puis Croquendot ..." Notated in black and red ink with some markings in blue crayon. Unsigned. Slightly worn; creased at central fold.



Delvincourt, a French composer, was appointed director of the Versailles Conservatory in 1931 and of the Paris Conservatoire in 1941.

"His most important decisions were the founding of the *Orchestre des Cadets* and a chorus (so avoiding the evacuation of his pupils to Germany), and his invitation to Messiaen, despite much comment, to teach the philosophy of music ... After Debussy and Ravel, he was one of the most ardent of French composers in trying to recapture the spirit of the Middle ages and the Renaissance, as in the *Danceries* ..." Alain Louvier in *Grove Music Online*. (20707) \$600

Influential Early 19th Century Flute Method



45. DEVIENNE, François 1759-1803

Méthode Complète pour le Flute Dédiée à Monsieur Roslin d'Ivry... Revue & Augmentée par L.A. Hugot. Nouvelle Edition. Paris: A. Petit [PN 1244], [1825-1838].

Folio. Contemporary boards. 1f. (title incorporating a fine engraved vignette depicting a male figure playing the flute standing next to a head-and-shoulders bust of Devienne by C. Heu), 169 pp. Engraved. With illustrations of the flute, numerous fingering charts and musical examples throughout. Binding quite worn, lacking spine, partially detached. Slightly worn, foxed and stained; a few leaves frayed and soiled at lower edges; several tears repaired.

Includes 12 duets and 6 sonatas for two flutes by Devienne; pages 154-169 with 18 short solos and 6 duets by Hugot.

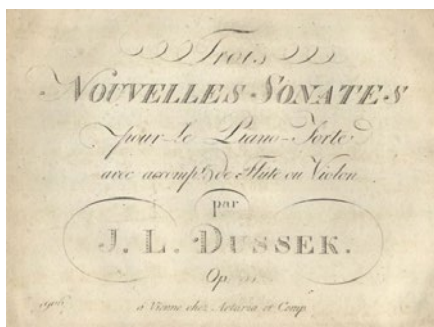
This edition not in Miller or Warner. OCLC (a later printing of 1860). Not located in BNF.

Devienne and Hugot were both prominent flutists and teachers. The present work is one of the most influential flute methods, offering insight into flute technique and performance practice, particularly late 18th century articulation; this "new edition" includes additional material not found in earlier editions.

(22206)

\$650

“Ahead of His time in the Development of a Romantic Piano Style”



46. DUSSEK, Jan Ladislav 1760-1812

[Op. 51]. *Trois Nouvelles Sonates pour le Piano-Forte avec accompt. de Flute ou Violon... Op. 51*. [Keyboard part only]. Vienne: Artaria et Comp. [PN] 1906, [1807].

Oblong folio. [1] (title), 2-30 pp. Engraved. Slightly worn; title soiled and separated at spine, opus number partially erased.

Weinmann: Artaria p. 92. RISM D4277 (3 copies only).

"Dussek is an unjustly neglected composer. Admittedly some of his more insignificant works... are trivial and deservedly forgotten, but there is a body of piano sonatas, piano concertos and chamber works that are of sufficient musical worth to be performed and enjoyed today. His music seems to have been received with enthusiasm in his own time; reviews of the original editions in the Allgemeine musikalische Zeitung praise Dussek's originality and expressiveness, and the appropriateness to the piano of his melody, harmony and scoring..." Howard Allen Crow et al in *Grove Music Online*.

(21944)

\$300

47. EGK, Werner 1901-1983

Postcard photograph signed, inscribed to the Colombian musicologist Otto de Greiff, and dated 1969.

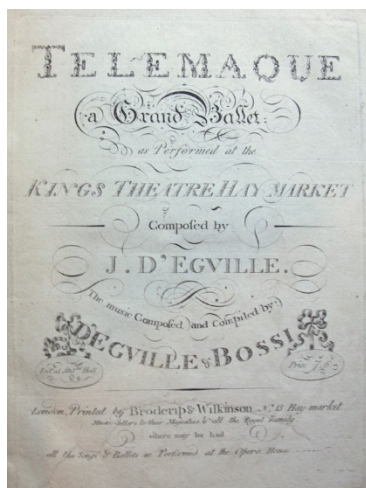
A German composer and pupil of Carl Orff, *"between 1927 and 1929 Egk established contact with Kurt Weill, Hans Flesch, Bertolt Brecht and Erwin Piscator. The dramatic works that followed, for which Egk often served as his own librettist, embrace a range of genres from marionette theatre... to radio documentary."* Andrew D. McCredie in *Grove Music Online*.

(20685)

\$100



Late 18th Century “Grand Ballet”



48. EGVILLE, James d' fl. 1782-?1827 and Cesare BOSSI ?-1802

Telemaque a Grand Ballet as Performed at the Kings Theatre Hay-Market Composed by J. D'Egville. The music Composed and Compiled by D'Egville & Bossi. [Piano score]. London: Broderip & Wilkinson, [1799].

Folio. Newly bound in full brown linen with printed paper title label to spine. 1f. (title), [1] (blank), 2-39 pp. Engraved.

First Edition. BUC p. 313. RISM E499.

First performed at the King's Theatre on March 27th 1799, receiving 24 performances. The dancers included D'Egville, Didelot and Hilligsberg. Smith 191. The music draws from Haydn, Pleyel, Sacchini, Gluck, etc.

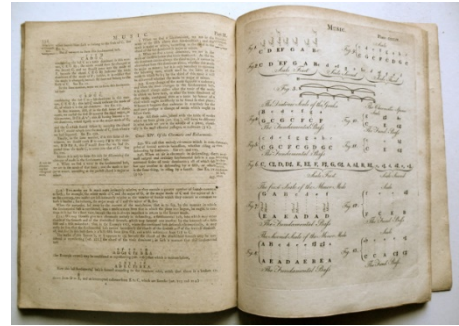
(18864)

\$350

49. ENCYCLOPEDIA BRITANNICA

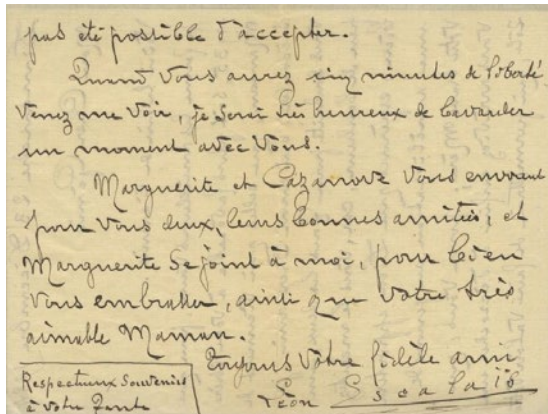
Article on music excerpted from the 4th edition published in Edinburgh in 1810.

Quarto. Disbound. [70] pp. + 9 full-page engraved plates of musical examples, etc. Preserved in an acid-free buckram folder. Slightly browned and soiled. Contains an *Introduction, History of Music, Elements of Music, Theory of Harmony, Principles and Rules of Composition* and an appendix on harmonics.



The present article appears to be a re-issue of the article that appeared in the third edition of the *Encyclopedia Britannica, 1799-1801*. See Kassler: *The Science of Music in Britain 1714-1830 A Catalogue*, p. 1206, where the significance of the music that appeared in the third edition is discussed. (16098) \$60

The French Tenor Mentions Sacha Guitry, &c.



50. ESCALAÏS, Léon 1859-1941

Autograph letter signed to Monsieur Génio at the *Opéra Comique* in Paris. 3 pp. Small quarto. Dated December 23, 1934. On mourning stationery. In French (with translation). Together with autograph envelope. Very slightly worn; creased at folds.

Escalaïs sends his best wishes for 1935 to Génio and his mother, mentions a role in "Mon Ami Pierrot" which "Sacha Guitry very much wanted" him to get, and a meeting with the director of the *Opéra Comique* and the composer Barlow.

"Let us hope ... that you will succeed at last in getting a role which would permit you to make good use of your pretty voice and your many qualities ... I almost became your comrade: I was expected to create a small role in Mon ami Pierrot ... but, for reasons which I will explain to you when I have the pleasure of seeing you, it was not possible for me to accept."

A French tenor, Escalaïs "had a big, heroic voice and was in great demand for such operas as *Il trovatore* and *L'Africaine*, and also *La Juive*, in which he appeared at La Scala. In 1892 he left Paris for Lyons, where he became director, returning to the capital to great acclaim in 1908. He also enjoyed a spectacular success at the French Opera in New Orleans. His powerful voice and ringing high notes are well demonstrated in recordings made in 1905 and 1906, which show a skilled technician ..." J.B. Steane in *Grove Music Online*. Alexandre-Pierre Georges "Sacha" Guitry (1885-1957) was a noted French stage actor, film actor, director, screenwriter, and playwright of the Boulevard theatre. The composer referred to in the letter is most probably the French composer of English and Alsatian origin Fred Barlow (1881-1951). (21850) \$225



51. **ESCH, Louis von**

A Russian Divertimento for the Piano Forte with an Accompaniment for the Flute obligato; composed and Humbly dedicated to M. de Novasiltzoff. [Piano part only]. London: Broderip & Wilkinson, [WM 1808].

Folio. Disbound. 1f. (fine illustrated titled engraved by T. King), [1] (publisher's catalogue), 2-13 pp. Engraved. Slightly worn and browned; one leaf detached.

RISM E805.
(22001)

\$80

Autograph Manuscript Full Score of the Complete Work

52. **FELDER, David b. 1953**

Nomina sunt consequentia rerum for chamber choir (SATB). *Autograph musical manuscript full score.* Signed and dated by the composer November 3, [20]10 at conclusion. 1 page of a bifolium. Large folio (418 x 300 mm.). Unbound. Notated in pencil on 30-stave Star Nr. 136 paper, with autograph title and inscription to head. A final draft of the complete work in 43 measures, with evidence of the compositional process. Commissioned and performed by the New York Virtuoso Singers under the direction of Harold Rosenbaum.

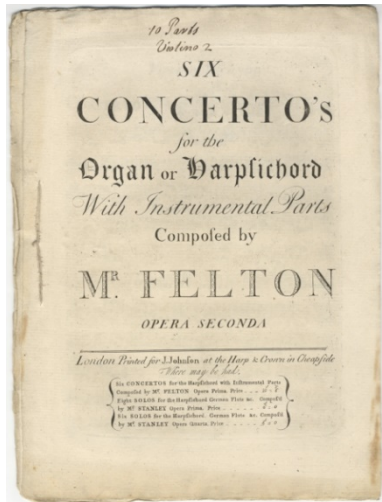
"Felder combines his deep knowledge of the past and the present with a constant searching on a philosophical, human and musical level - a Gustav Mahler for the 21st century... [He] has long been recognized as a leader in his generation of American composers. His works have been featured at many of the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



Felder founded the Center for 21st Century Music at the University of Buffalo in 2006.
(21471)

\$1,350

First Edition of Felton's Op. 2



53. FELTON, William 1715-1769

[Op. 2]. *Six Concerto's[!]* for the Organ or Harpsichord With Instrumental Parts... *Opera Secunda*. [Parts for Violin II, Viola, Violoncello, Basso and Oboe II]. London: J. Johnson, [ca. 1747].

Folio. Sewn. 1f. (title), 13; [1] (title), 2-11; 1f. (title), 13; 1f. (title), 13; [1] (title), 2-11 pp. Engraved. Title slightly dusty. Fresh, uncut copies, very attractive overall. Lacking parts for Violin I, Flutes I and II, Oboe I, Horns I and II and solo keyboard.

First Edition. BUC p. 329 (most copies incomplete). RISM F221.

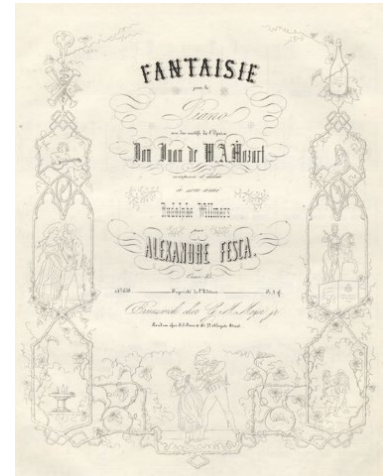
"In [Burney's] *Account of the Musical Performances ... in Commemoration of Handel* (London, 1785/R) he related an anecdote about Felton's endeavours to persuade Handel to subscribe to his op.2 concertos through the violinist Abraham Brown; Handel started up angrily and said: 'A parson make concerto? Why he no make sarmon?'. Handel's name did, however, appear on the subscription list to Felton's op.1 concertos. Felton is chiefly known as a prolific composer of organ and harpsichord concertos; Burney pronounced that he 'produced two concertos out of three sets that were thought worthy of playing in London'. Despite this, Felton's concertos were widely acquired by music society libraries and private collectors, and his music frequently appeared in 18th-century domestic manuscript anthologies (see Harley)." Gerald Gifford in *Grove Music Online*. (22216) \$400

54. FESCA, Alexander 1820-1849

[Op. 43]. *Fantaisie pour le Piano sur des motifs de l'Opera Don Juan de W.A. Mozart composée et dédié à son ami Rudolphe Willmers*. Brunswick: G.M. Meyer jr. , [ca. 1840].

Folio. Disbound. [1] (title within decorative border), [2] (blank), 3-21 pp. Engraved.

Fesca was a prolific composer of songs, chamber and piano music; the dedicatee, Willmers, was a piano teacher. (21934) \$30



“A Composer of Distinctly Personal Church Music”



55. FESCA, Friedrich Ernst 1789-1826
 [Op. 26]. *Der 103te Psalm Hymne für vier Singstimmen mit Begleitung des Ganzen Orchesters in Musik gesetzt und dem Singvereine zu Carlsruhe unter Leitung des Herrn Musiklehrers L. Berger hochachtungsvoll gewidmet... Vollständiger vom Komponisten verfertigter Clavierauszug.* [Piano-vocal score]. Bonn und Cöln: N. Simrock [PN] 1990, [ca. 1823].

Oblong folio. Sewn. [1] (title), [2] (blank), 3-30 pp. Title slightly soiled; foxed; minor marginal tears.

Probable First Edition.

"A.B. Marx (1827) ranked Fesca alongside Beethoven as a composer of distinctly personal church music, while Rochlitz (1818) noted that Fesca's setting of Psalm ix was such as a 'contemporary Handel' might have given to his *Utrecht Jubilate*." Markus Frei-Hauenschild in *Grove Music Online*.

(22018)

\$285

56. FIORILLO, Federigo 1755-ca.1823

Le Mariage Secret, ou Les Habitants du Chêne, The favorite Ballet Composed by Mr. D'Egville, & performed at the King's Theatre, Haymarket, The Music Composed and arranged for the Piano Forte or Harp, with an Accompaniment for Flute. [Piano score]. London: Rt. Birchall, [ca. 1808].

Folio. Disbound. 1f. (pictorial title), [1] (blank), 2-60 pp. Engraved. Slightly worn and soiled.

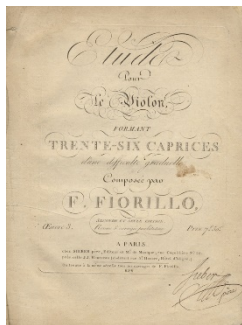
Smith 367. Levy & Ward 684.

(22224)

\$400



“In the Violinist’s Pedagogical Repertory”



57. FIORILLO, Federigo 1755-ca.1823

[Op. 3]. *Etude pour le Violon, formant Trente-Six Caprices d'une difficulté graduelle... Seconde et seule édition, Revue & corrigée par l'Auteur.* Paris: Sieber [PN] 896, [1813-1822].

Folio. Sewn. 1f. (title), [1] (blank), 2-32 pp. Engraved. Signed by the publisher at foot of title. With a short introduction by the author. Slightly worn and stained. Untrimmed.

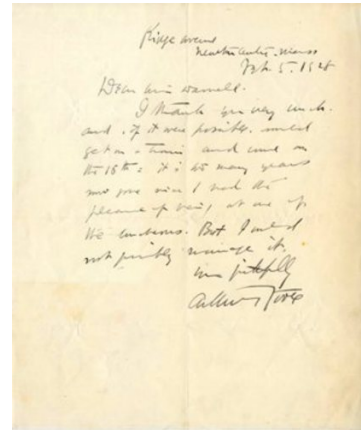
An Italian violinist, viola player, and composer, "such present-day fame as he has rests almost entirely on one work, his 36 caprices for violin. These are études of good musical quality, and they have taken their place in the violinist's pedagogical repertory beside those of Rode and Kreutzer." Chappell White in *Grove Music Online*.

(22031)

\$200

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

Autograph letter signed. 1 page. Quarto. Dated Ridge Avenue, Newton Centre, Mass., Feb. 4, 1928 at head. Very slightly soiled; creased at folds.

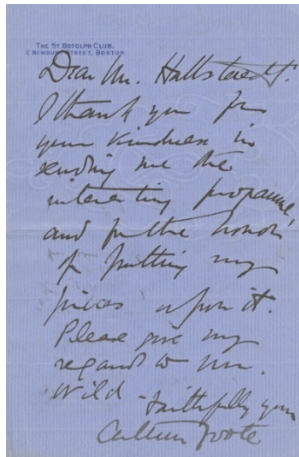


To a Miss Warnell, apologizing for not being able to join her at a luncheon.

An American composer, organist, pianist and teacher, "in his finest works Foote was a memorable composer. His style, firmly placed in the Romantic tradition, is characterized by lyrical melodies, expressive phrasing, and clear formal structure. He excelled in writing for strings and achieved particular popularity in his lifetime with the Suite in E major op.63 and A Night Piece for flute and strings. Of his works for full orchestra, the Four Character Pieces after the Rubáiyát of Omar Khayyám op.48 is noteworthy for its colourful instrumental writing. His strong melodic gift is exemplified in such songs as I'm wearing awa' and An Irish Folk Song... Foote was highly regarded as a pedagogue, earning his livelihood mainly from private piano instruction." Wilma Reid Cipolla in Grove Music Online.

(20090)

\$200



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

Autograph letter signed to Mr. [John James] Hattstaedt, founder of the American Conservatory of Music. 1 page of a bifolium. Small octavo. N.d. On blue letterhead embossed with "The St. Botolph Club. 2 Newbury Street, Boston." at head. Very slightly worn; creased at folds.

Foote thanks his correspondent for his "kindness in sending me the interesting program, and for the honor of putting my pieces upon it."

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

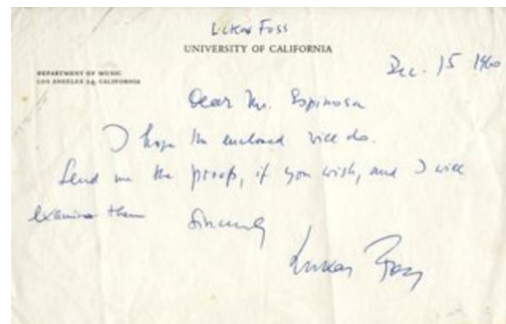
(22140)

\$225

"One of the Era's Most Communicative and Representative Composer-Performers"

60. **FOSS, Lukas 1922-2009**

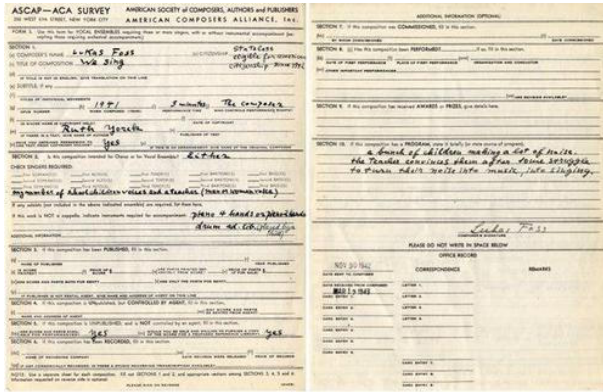
Autograph letter signed to the Colombian conductor and champion of South American music, Guillermo Espinosa (1905-1990). 1 page. Oblong octavo. Dated December 15, 1960. On University of California letterhead. A brief note, saying "I hope the enclosed will do. Send me the proofs, if you wish, and I will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



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

(20712)

\$100



61. FOSS, Lukas 1922-2009

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

Foss identifies this work as having been composed in 1941 with a performance time of 3 minutes, with copyright held by Ruth Yorek and performance rights being controlled by the composer. The "singers required" are noted as "any number of school children voices and a teacher..." and the instrumentation as "piano 4 hands or piano 2 hands,

drum ad. lib. (played by a child)." The program is identified as "a bunch of children making a lot of noise. The teacher convinces them after some struggle to turn their noise into music, into singing."

An interesting document relative to this noted American composer, conductor and pianist. (20091)

\$225

Early 19th Century Duos for Clarinet

62. GAMBARO, Vincent 1785-1828

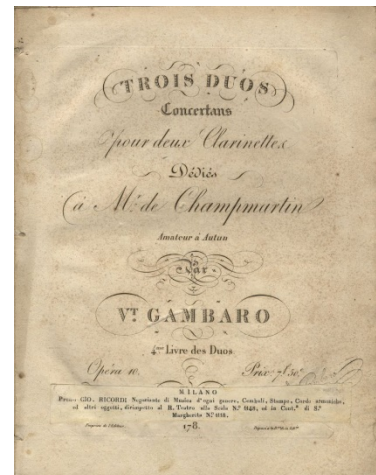
[Op. 10]. *Trois duos Concertans pour deux Clarinettes Dédiés à Mr. de Champmartin... 4me. Livre des Duos.* [Parts]. Paris: Gambaro [PN] 178, [ca. 1822].

Folio. Sewn, as issued. 1f. (title), [1] (blank), 2-13; [1] (title), 2-13 pp. Engraved. Minor to moderate foxing; portion of blank outer margin of first leaf of first clarinet part lacking with no loss to printed area. Italian music seller's overpaste to title of first part.

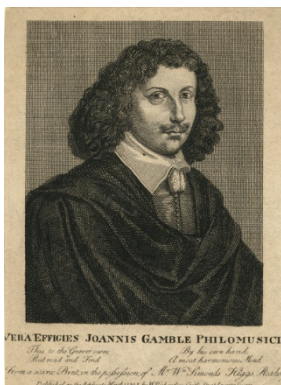
Gambaro, a Neapolitan musician, settled in Paris in 1813, becoming active there as both a clarinetist at the Théâtre Italien and a music publisher. Devriès and Lesure Vol. II p. 179.

(21915)

\$140



17th Century English Cornett Player and Composer



63. GAMBLE, John 1610-1687

Portrait engraving. [London]: W. Richardson, 1795. 170 x 129 mm. Half-length. Text below print reads "This to the Graver owes; But read and Fine By his own hand, A most harmonious Mind. From a scarce Print in the possession of Mr. Wm. Simonds Higgs, Reading." Browned; trimmed to within platemark, just affecting two letters of text; lower right corner slightly abraded. A later version of a previously-published portrait.

Gamble was a 17th century English cornett player, violinist, copyist and composer.

(22775)

\$450

“Considerable Inventiveness”



64. GELINEK, Josef 1758-1825

Andante très favori de Josph Haydn avec Variations faciles mis pour Le Piano Forte. Vienne: Artaria et Comp. [PN] 2046, [1809-1810].

Oblong folio. [1] (title), 2-5 pp. Engraved.

Weinmann p. 97. RISM G1084.

A Czech composer, pianist and piano teacher, Gelinek met both Mozart and Haydn, and was a friend of Beethoven. "According to Dlabáč, Gelinek met Mozart during the

latter's visit to Prague in 1787, and after successfully improvising on a theme by Mozart in the composer's presence at the house of Count Philipp Kinsky, he was recommended by Mozart to the count ... Gelinek went with Kinsky to Vienna ... where for about 15 years he was a domestic chaplain, piano teacher and tutor for the Kinsky family ..."

"Most of [his] works are piano variations based on melodies from stage works ..., instrumental compositions (Beethoven's Seventh Symphony, second movement), Viennese folk tunes and his own themes. Their execution demands an advanced performer. They show considerable inventiveness and occasionally employ imitative counterpoint. They were appreciated by contemporaries both as agreeable music and for their pedagogical value ..." Milan Poštolka in *Grove Music Online*.

(21955)

\$160



65. GELINEK, Josef 1758-1825

[Op. 52]. *Sonate pour le Piano-Forte avec accompagnement d'un Violon oblige arrangée d'après le Quatuor de Mr. Haensel... et dédiée A Mademoiselle Charlottye Steinmetz.* [Parts]. Vienne: Artaria et Comp. [PN] 2456, [1816].

Oblong folio. Unbound, as issued. 1f. (title), 19; 7 pp. Engraved. Slightly worn and foxed; title and edges slightly soiled. A wide-margined copy.

Weinmann: Artaria p. 114.

(21942)

\$375



66. **GRANDVAL, Nicolas Racot de 1676-1753**
Zénéide comédie en un acte, en vers, avec divertissement. Par Monsieur de Cahusac, Secrétaire des Commandemens de S.A.S. Monseigneur le Comte de Clermont, Prince du Sang Représentée pour la première fois, par les Comédiens du Roy, le 13 May 1743. [Libretto]. Paris: Prault, 1744.

Octavo. Modern marbled wrappers. 1f. (title), [3]-42 pp. Named cast list. With frontispiece of a scene from the opera engraved by Jean Baptiste Marie Pierre (1713-1789); with pictorial woodcut device to title; decorative headpiece to p. 3. Slightly worn and browned; title trimmed at upper edge.

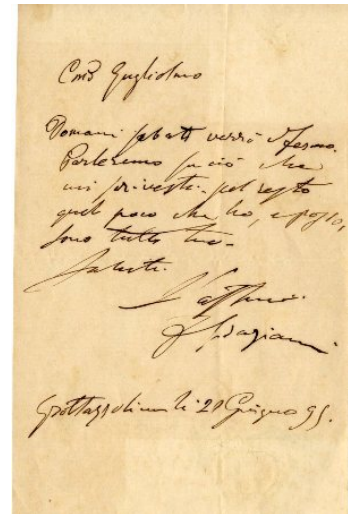
Probable First Edition. OCLC 456229749.

"Born into a family of actors, the young Grandval joined a travelling theatrical troupe for which he wrote *divertissements* and incidental music. He relinquished this nomadic life to settle in Paris where he became associated with the *Comédie Dancourt* and *Théâtre Français*." David Tunley in *Grove Music Online*. (22544) \$285

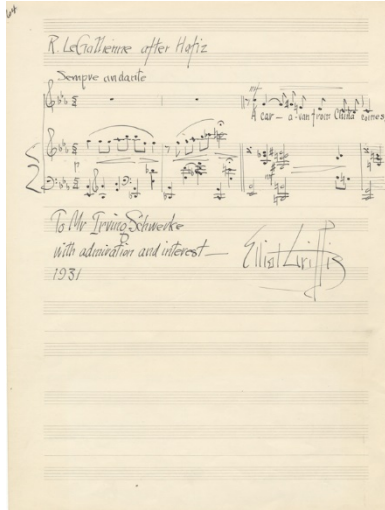
**Letters from "One of the Finest Baritone Voices
 ... in the Second Half of the 19th Century"**

67. **GRAZIANI, Francesco 1828-1901**
Group of 4 letters consisting of three autograph letters and one secretarial letter signed, all addressed to Count Guglielmo Vinci. 6 pp. in total. October 27, 1893; June 20, 1895; October 30, 1895; October 11, 1889. Regarding business matters, meetings, commissions, etc. In Italian (with translations). Minor browning; one letter with file holes just affecting text; one with file holes not affecting text.

Graziani performed in the operas of Bellini, Donizetti, Rossini, and Verdi and "was said to possess one of the finest baritone voices heard in the second half of the 19th century." Elizabeth Forbes in *Grove Music Online*. (20686) \$250



Two Autograph Musical Quotations



68. **GRIFFES, Elliot 1893-1967 and Raoul LAPARRA 1876-1943.** *Autograph musical quotations from Griffes's "R. Le Gallienne after Hafiz" and Laparra's "L'illustre Fregona," signed and dated 1931.* 1 leaf. Folio. Notated on 12-stave paper, recto with an eight-measure autograph musical quotation from "L'illustre Fregona" with inscription "A Monsieur Irving Schwerke en souvenir de ses commensaires si viamens 'j'cures' si -- pour moi par leur franchise" signed and dated, Paris, 22 February 1931; verso with a four-measure autograph musical quotation from "R. Le Gallienne after Hafiz" signed and dated and with the inscription: "To Mr. Irving Schwerke with admiration and interest."

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

(12730)

\$350

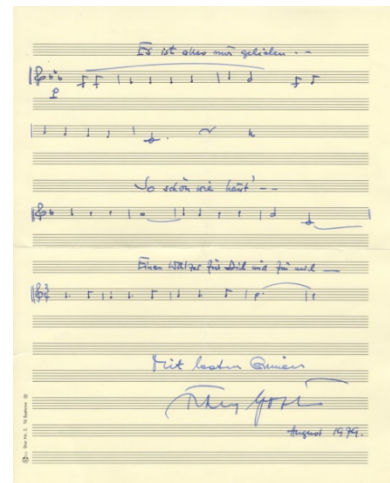
69. **GROTHER, Franz 1908-1982**

Autograph musical quotation. Large folio. Notated in blue ink on "Star Nr. 2" 16-stave music manuscript paper. 5 measures entitled "Es ist alles nur geliehen;" 4 measures entitled "So schön wie heut?;" and 4 measures entitled "Einen Walzer für dich und für mich." Dated August 1979. Creased at folds.

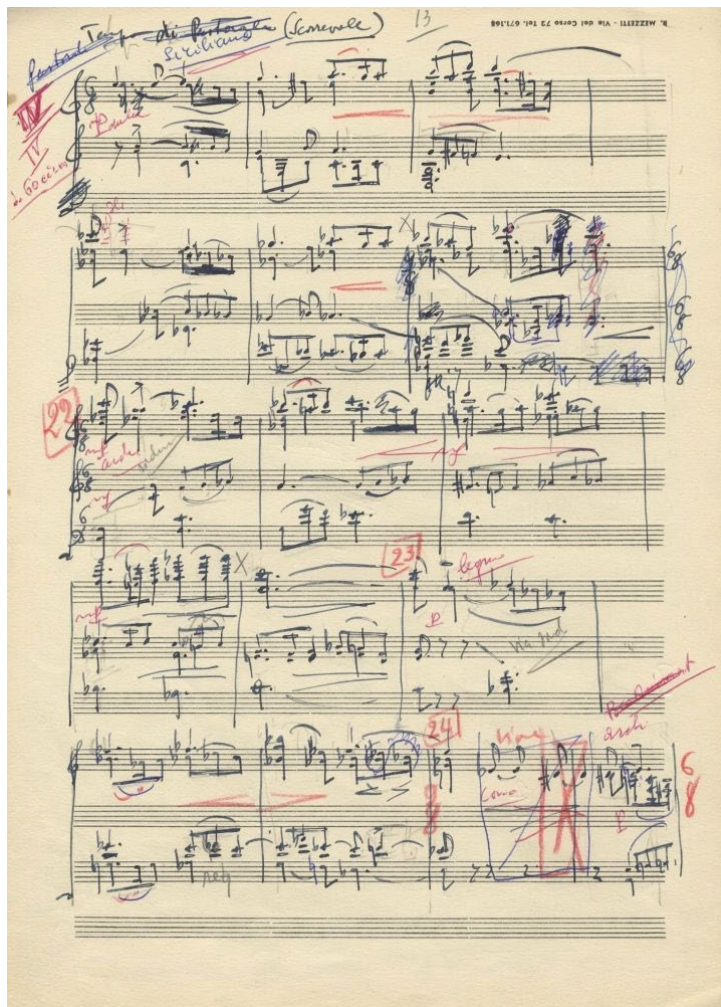
"[Grothe] worked as an arranger with Franz Lehár, Emmerich Kálmán and Robert Stolz before making a name for himself as a composer of light music. During the economic crisis of 1929 Grothe concentrated on composing lively songs that offered the listener a dream-world of optimism and escapism. In the years that followed Grothe composed the scores for 167 films... Dance music and love-songs from his film scores became hits." Ingrid Grünberg-Rinkleff in *Grove Music Online*.

(22369)

\$100



48-Page Autograph Working Manuscript by a Pupil of Busoni



70. GUERRINI, Guido 1890-1965

Divagazioni sopra un'Allemanda di John Bull per Orch. [7 variazioni su un'Allemanda di John Bull]. Autograph working manuscript in condensed score. Signed. 48 pp. Folio (ca. 345 x 244 mm.). Unbound. Notated in both ink and pencil on 16-stave music manuscript paper. Heavily annotated with amendments and corrections throughout and including sketches and sections ultimately cancelled. Several movements dated by the composer at their conclusion, indicating that the work was written over a period of time extending from September (or earlier in 1962) to December of 1962 in Rome. Housed in a card folder with a presentation inscription from the composer's daughter Vittoria.

With movements listed, together with performance times, to title as follows: "Tema - Allemanda del Duca di Brunswick (1:15), Balletto (.60), Passacaglia (2.42), Corrente (1.48), Siciliana (2.25), Gagliarda (2.55), Sarabanda (3.50), Fanfara e Corale (5)." The order of the movements has been revised, both on the title and within the manuscript.

An Italian composer, conductor and critic, Guerrini studied with both Torchi and Busoni at the Bologna Liceo Musicale, going on to direct the Florence Conservatory (1928–47), the Bologna Conservatory (1947–9), and the Conservatorio di S Cecilia (1950–60).

"His earlier music combines high seriousness, at times somewhat academic, with luxuriant chromatic harmony reminiscent of Bax or, more significantly, Alfano. The textures and orchestration sometimes suggest Strauss, as does Guerrini's interest, around 1920, in the symphonic poem; and there are indications, too, of Ravel's influence... The most substantial and imaginative of his early works is his second published work in the genre, L'ultimo viaggio d'Odisseo, which shows his harmony and orchestration at their most evocative. Also notable, in this early period, are the chamber compositions: the Violin Sonata is typical, combining succulent chromaticism with reiterative thematic developments. In time Guerrini's academicism grew more pronounced, while his tendency to romantic indulgence was tempered by a new, architectonic sobriety. His best work after 1930 is in religious music: the gravely expressive Missa pro defunctis, though conservative, is free from the tiredness that mars much of Guerrini's later output. On a different line of development, the Sette variazioni sopra una sarabanda di Corelli may, in their ingenious rethinking of material from the remoter past, reflect the influence of his teacher Busoni." John C.G. Waterhouse in *Grove Music Online*.

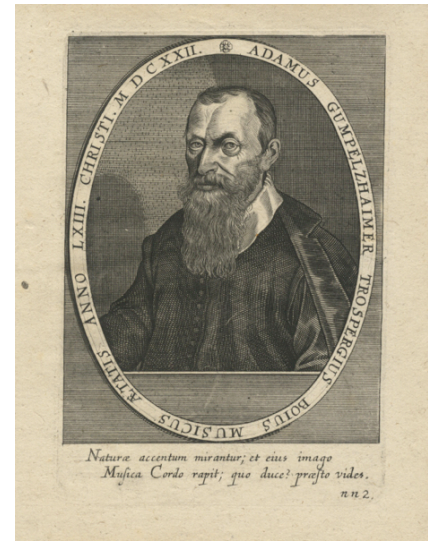
(21847)

\$2,000

Early 17th Century Engraving of the Composer

71. GUMPELZHAIMER, Adam 1559-1625

Fine half-length portrait engraving of the composer aged 63. [ca. 1622]. 143 x 97 mm. + wide margins. Slightly worn; edges browned. In very good condition overall. Possibly after the same painting on which the woodcut portrait in his Compendium Musicae of 1632 is based.



Gumpelzhaimer spent most of his active life in Augsburg, where he was Kantor and Präzeptor at the school and church of St. Anna from 1581 until his death. *"Gumpelzhaimer was probably best known to German musicians of and after his time through his Compendium musicae... The richness of musical activity of St Anna is indicated not only by Gumpelzhaimer's music but also by the extensive holdings of the church library during his 44 years there. A handwritten inventory was started by Gumpelzhaimer in 1620 and continued by Faust in 1625. This list includes, in addition to many printed collections, several large manuscript books of polyphonic music in score notation. Two of these books have survived, one begun in 1599 and the other completed in 1624. They were copied out mostly by Gumpelzhaimer and contain compositions by many prominent musicians of the time."* William E. Hettrick in *Grove Music Online*.

(22296)

\$250

Autograph Musical Quotation from One of Mexican Composer Halffter's Best-Known Works



72. HALFFTER, Rodolfo 1900-1986

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

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

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

(20363)

\$250

Autograph Musical Quotation in the Hand of this Noted Pianist, a Student of Leschetisky

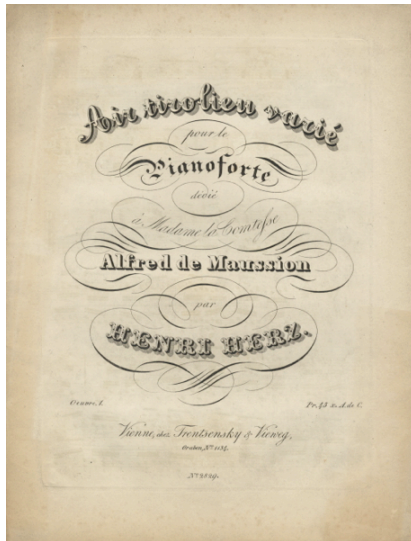
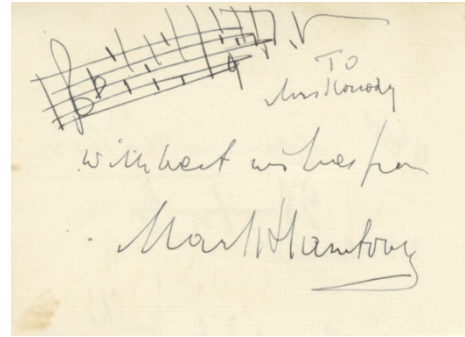
73. HAMBURG, Mark 1879-1960

Autograph musical quotation signed in full. Small quarto, 89 x 122 mm. 2 measures, inscribed "To Mrs [?]Konody with best wishes," notated in black ink on a portion of an album leaf with additional signatures to verso. Very slightly browned and stained.

A pianist and composer, the Russian-born Hamburg was a student of Leschetisky from 1891-1895, before his first international tour; he became a British citizen in 1896.

(22372)

\$125



Herz's Opus 1

74. HERZ, Henri 1803-1888

[Op. 1]. *Air tirolien varié pour le Pianoforte dédié à Madame la Comtesse Alfred de Maussion*. Vienne: Treitschky & Vieweg [PN T. et V. 2829], [1836].

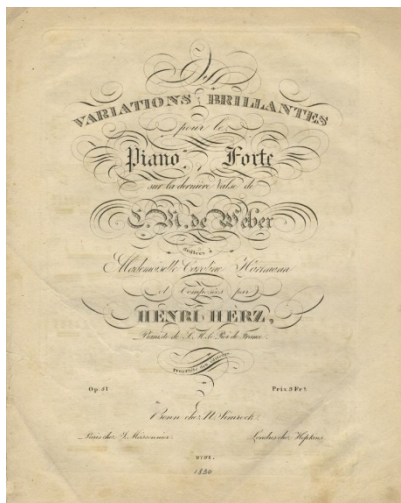
Folio. Unbound as issued. [1] (title), 2-13 pp.

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

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

(17080)

\$275



75. HERZ, Henri 1803-1888

[Op. 51]. *Variations Brillantes pour le Piano Forte sur la dernière Valse de C.M. de Weber dédiés à Mademoiselle Caroline Hartmann*. Bonn: N. Simrock [PN] 2791, [1830].

Folio. Disbound. [1] (title), 2-17, [i] ("Catalogue des Oeuvres de Henri Herz publiés par Nicolas Simrock à Bonn sur le Rhin"). Slightly worn and soiled.

(21975)

\$60

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

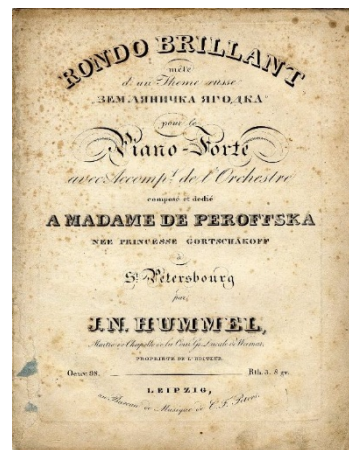
[Op. 98]. *Rondo Brillant... mêlé d'un Theme russe... pour le Piano-Forte avec Accompt. de l'Orchestre.* [Solo piano part only]. Leipzig: C.F. Peters [PN 1763], [ca. 1824].

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

First Edition. Zimmerschied p. 142.

(14706)

\$185



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

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

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

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

Fine Early 19th Century Portrait

78. **JOMMELLI, Niccolò 1714-1774**

Portrait etching and stipple engraving by [Angelo Maria] Bonini (1790-1833) after Demarchi. [Milan]: [Batelli & Fanfani], [1818]. 227 x 154 mm. Jomelli is depicted full-length in a bucolic setting by a stream with two partially rolled sheets of music manuscript paper in one hand.

Arrigoni & Bertarelli 2186.

"[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*.

(22771)

\$475



Original Drawing of the Composer, Signed by Him



79. KABALEVSKY, Dmitry 1904-1987

Original portrait drawing by Aleksandr Kostomolotsky, signed by the composer and initialed by the artist, ca. 1945-50. Sheet 217 x 153 mm. In black crayon. Head-and-shoulders, composer in right profile. Initials of the artist at lower right of portrait, autograph signature of the composer in pencil below.

"Kabalevsky, like Prokofiev and Shostakovich, wrote a great deal of music for the emerging genre of films with sound... It was during the 1930s that Kabalevsky's style was defined; although Prokofiev served as a model to a certain extent... Kabalevsky's most valuable legacy lies in the field of children's music, not only in terms of the many works he wrote for young performers but also in his development of a system of musical education for children. Some of his children's songs became musical symbols of the Soviet age (Chetvyorka druzhnaya rebyat ('The Band of Four Friends') and Shkol'niye godi ('Schooldays') in particular) while several of his numerous instrumental concertos written for young musicians gained worldwide popularity." Dina Grigor'yevna Daragan in Grove Music Online.

Aleksandr Kostomolotsky (1897-1971) was an actor, artist, and musician who was friends with both Kabalevsky and Shostakovich, of whom he also drew several portraits and caricatures.
(22727) \$1,200

Vintage Photograph of the Distinguished Bass by Noted Photographer Willinger

80. KIPNIS, Alexander 1891-1978

Fine original large silver print photograph of the distinguished Ukrainian-born American bass in profile by the noted Hungarian-born photographer Laszlo Willinger (1909-1989). 390 x 290 mm. Signed by the photographer in white ink at the lower left corner. Vienna, ca. 1935. Slightly worn, with slight curl to edges. In very good condition overall.

Kipnis was a member of both the Berlin Staatsoper (1930–1935) and the Vienna Staatsoper (1935–1938); he became an American citizen in 1934. *"By then he had established himself everywhere as an outstanding Wagner and Mozart bass and a highly distinguished interpreter of Italian and Russian roles. He was much in demand at Bayreuth, singing there between 1927 and 1933, and appeared at the 1937 Salzburg Festival as Sarastro under Toscanini."* Desmond Shawe-Taylor in Grove Music Online.



Willinger, who left Berlin for Vienna in 1933, is particularly noted for his portrait photography; his subjects include Marlene Dietrich, Sigmund Freud, Carl Jung, Max Reinhardt and many other notables of the 1930s and '40s. He moved to the United States in the mid-'30s and was one of the first Hollywood photographers to experiment in the use of color.

A fine example of this important photographer's early work.

(22257)

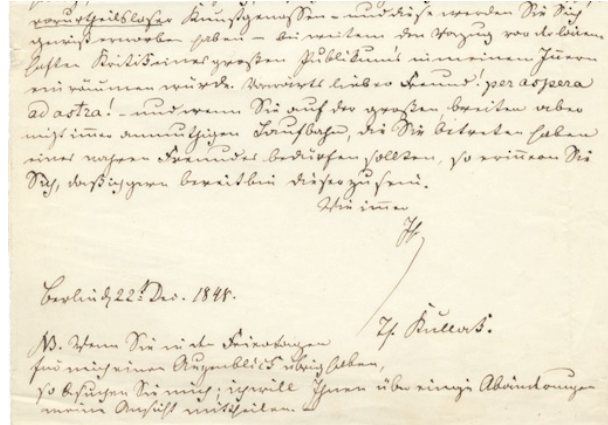
\$450

Kullak Writes to a Fellow-Composer Praising His New Opera

81. KULLAK, Theodor 1818-1882

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

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



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

(20641)

\$350



82. LANNER, Joseph 1801-1843

[Op. 84]. *Zweite Lieferung der Wiener Juristen-Ball-Tänze für das Pianoforte*. Wien: Pietro Mechetti [PN P.M. No. 2443], [1834].

Oblong folio. Unbound as issued. 10 pp. Engraved. With publisher's catalogue to p. [11] listing works by Lanner through Op. 80. Slightly soiled; trimmed.

Weinmann p. 13.

(22054)

\$90



83. LANNER, Joseph 1801-1843

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

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

First Edition. Weinmann Mechetti catalog p. 70.

(14240)

\$120



84. LANNER, Joseph 1801-1843

[Op. 138]. *Victoria-Walzer für das Piano-Forte*. Wien: Pietro Mechetti [PN P.M. No. 3117], [1839].

Oblong folio. Unbound. 11 pp. Engraved. With decorative title with crown of dedicatee framed by angels holding floral wreaths. Slightly dampstained, foxed, and creased.

First Edition. Weinmann p. 15.
(22055)

\$110



85. LANNER, Joseph 1801-1843

[Op. 149]. *Die Flotten. Walzer für das Pianoforte*. Wien: Pietro Mechetti [PN P.M. 3457], [1839].

Oblong folio. Unbound. Engraved. With decorative lettering to title. Slightly worn; trimmed.

Weinmann p. 15.
(22056)

\$80

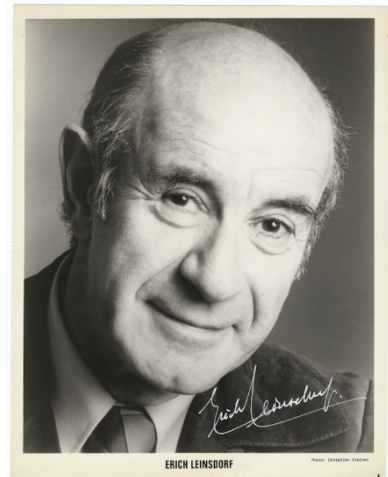
86. LEINSDORF, Erich 1912-1993

Publicity photograph of the conductor in his later years. Signed in white ink. Ca. 257 x 203 mm. With printed identification and credit to Christian Steiner as photographer to lower margin. Very slightly worn.

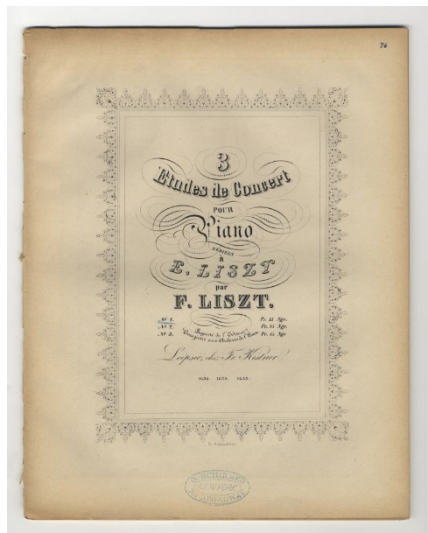
Leinsdorf, noted Austrian-born American conductor, was music director and/or conductor for many of America's finest musical organizations, including the Cleveland Orchestra, the Metropolitan Opera, and the Boston Symphony. *"Some of his most memorable achievements were with Schumann's Szenen aus Goethe's 'Faust', the earlier version of Strauss's Ariadne auf Naxos... and Brahms's German Requiem. Among Leinsdorf's many recordings are direct, energetic readings of Un ballo in maschera, Tristan und Isolde, Die Walküre and Turandot."* Michael Steinberg and José A. Bowen in *Grove Music Online*.

(23162)

\$85



First Edition of Liszt's 3 Études



87. LISZT, Franz 1811-1886

[LW A118]. *3 Études de Concert pour Piano dédiées à E. Liszt ... No. 1 [-3]*. Leipsic: Fr. Kistner [PNs 1653-55], [1849].

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

First Edition. LW A118. Searle 144. Raabe 5. Hoboken 10, 4.

The *Trois études de concert* were composed 1845-49 and dedicated to Eduard Liszt. They later became known by individual title: 1. *Il lamento*; 2. *La leggierezza*; 3. *Un sospiro*.

(17388)

\$325

By the Author of the Article on Music in Diderot's *Encyclopédie*, With 19-Full Page Plates

88. [LUSSE, Charles de 1720-25 - after 1774

Musique, Contenant 19. Planches, y compris la cinquieme & la seizieme qui sont doublées. [Paris], [1769].

Large folio (446 x 299 mm). Newly bound in full marbled boards with printed paper title label to spine.

With 19 full-page engraved plates illustrating the construction of scales (major, minor, chromatic and non-Western), modulation, harmonics, modes, tempo, notational systems, etc. Of particular interest are plates XI, "Distribution de l'Orchestre de l'Opéra de Dresde, Dirigé par le Sr. Hasse" illustrating the placement of orchestral players (including 2 harpsichordists) and plate XII, "Arrangement du Clavier selon le Système établi" mentioning the system of de Boisgelou. The plates are preceded by 21, [i] (blank) ff. text describing each plate in detail. Edges very slightly browned; very minor occasional foxing and soiling. An exceptionally fresh, clean, wide-margined copy overall, with some leaves uncut.



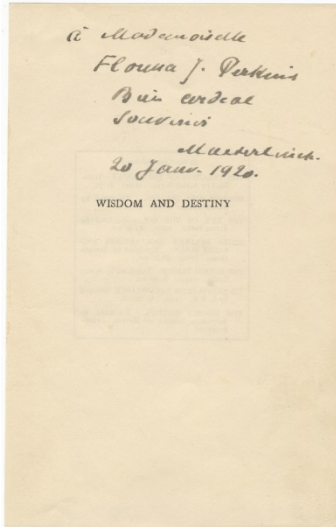
A French composer, flautist and writer on music, "in the 1760s [Delusse] produced three theoretical works: a flute method first published in late 1760 or early 1761, a proposed reform of solmization syllables using only vowel sounds ..., and the article 'Musique' for the *Recueil de planches*, volume vii, of the Diderot and d'Alembert *Encyclopédie*. He may also have either written or published a dictionary of music, for in 1765 the *Mercure de France* announced that anyone interested in such a work should address himself to M. de Lusse." Jane M. Bowers in *Grove Music Online*.

Denis Diderot (1713-1784), a French philosopher, critic and writer, is best known as the chief editor of the monumental *Encyclopédie* "but was also an influential writer on music ... As chief architect of the *Encyclopédie*, a task that occupied him for some 20 years, he had a strong impact on the musical thought of his own and subsequent times." Daniel Hertz and Elisabeth Cook in *Grove Music Online*.

(22948)

\$375

Inscribed by the Muse of Many Important 20th Century Composers



89. MAETERLINCK, Maurice 1862-1949

Autograph inscription to the half-title leaf of the author's play Wisdom and Destiny inscribed "à Mademoiselle Florence J. Perkins Bien cordial souvenir," signed ("Maeterlinck"), and dated January 20, 1920.

Octavo. 1 leaf only, with a short printed catalog of the author's works to verso. Extracted from the book. Slightly worn and browned.

The dramas of the Belgian symbolist poet, essayist, and dramatist Maurice Maeterlinck (1862-1949) inspired compositions by some of the most important composers of the twentieth century, including Fauré, Debussy, Rachmaninoff, Schoenberg, and Webern. He was awarded the Nobel Prize in Literature in 1911. *Wisdom and Destiny*, a lengthy essay, was first published in French as *La sagesse et la destinée* in 1898.

(23179)

\$100

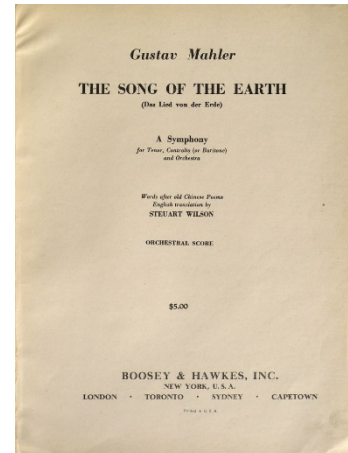
90. MAHLER, Gustav 1860-1911

The Song of the Earth (Das Lied von der Erde) A Symphony for Tenor, Contralto (or Baritone) and Orchestra Words after old Chinese Poems English translation by Steuart Wilson *Orchestral Score*. New York: Boosey & Hawkes [PN B. & H. 8905], [ca. 1942].

Folio. Original publisher's green printed wrappers. [i] (title), ii-vii (text), [i] (blank), 159, [i] (blank) pp. With occasional markings in blue crayon in an unidentified hand. Wrappers slightly worn.

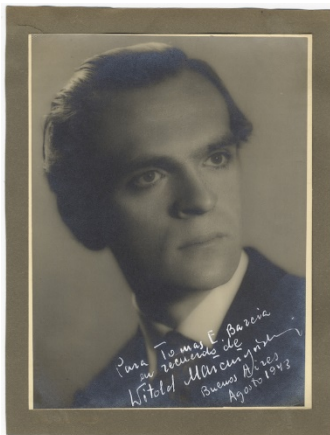
First performed in Munich on November 20, 1911, with Bruno Walter conducting.

(20016)



\$100

Original Photography of the Noted Argentinian Pianist



91. MAŁCUŻYŃSKI, Witold 1914-1977

Fine original photograph signed and inscribed to Tomas E. Barcia. 1943. "Para Tomas E. Barcia en recuerdo de Witold Małcużyński Buenos Aires Agosto 1943." Image size ca. 230 x 174 mm. Laid down to dark gray paper mount. Slightly worn and silvered; trimmed at edges.

Malcuzyński was a prominent Argentinian pianist of Polish birth. *"Effective and stylish in Chopin – he conveyed both the patriotic fervour and the tender poetry of the music – he could be equally convincing in the large-scale works of Liszt, notably the Sonata in B minor and Vallée d'Obermann."* James Methuen-Campbell in *Grove Music Online*.

(23187)

\$75

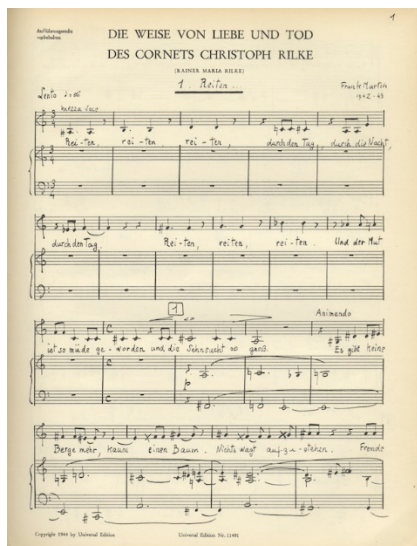
92. **MAŁCUŻYŃSKI, Witold 1914-1977**

Original photograph signed with autograph dedication to Cirilo Grassi Diaz. 1962. Oblong quarto, ca. 205 x 253 mm., of Małcużyński and Grassi Diaz in conversation. Signed and inscribed in white "A Cirilo Grassi Diaz con afecto y amistad W Małcużyński Julio 1962." Slightly worn and creased; inscription somewhat light; annotation in blue ink to verso.



Cirilo Grassi Diaz (1884-1971) was an administrator and director general of the Teatro Colón in Buenos Aires, Argentina. (23188) \$40

Songs set to Rilke Text



93. **MARTIN, Frank 1890-1974**

Die Weise von Liebe und Tod des Cornets Christoph Rilke Nach dem Gedicht von Rainer Maria Rilke für tiefe Stimme und Kammerorchester. Klavierauszug. Wiedergabe der Handschrift des Komponisten. Reproduction du manuscrit de l'auteur. [Piano-vocal score]. Wien: Universal Edition [PN UE 11491], [1944].

Folio. Dark green cloth-backed green paper boards with original publisher's upper wrapper bound in. 1f. (title), 120 pp. facsimile of the composer's autograph musical manuscript. Boards worn and rubbed. Ex-library, with call number to foot of spine and occasional library markings.

A song-cycle set to text by the noted Bohemian-Austrian poet Rainer Maria Rilke (1875-1926). (17927) \$75

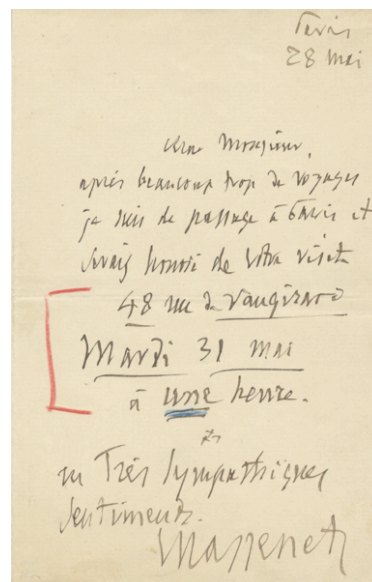
Massenet Writes from Paris

94. **MASSENET, Jules 1842-1912**

Autograph letter signed "Massenet." Octavo. 1 page of a bifolium. To an unidentified male correspondent. Dated Paris, 28 Mai [after November 1903]. Slightly browned; creased at folds; one marking in red and one in blue crayon.

Massenet looks forward to his correspondent's visit. "After too much travelling, I am now in Paris and would be honored by your visit to 48 rue de Vaugirard on Tuesday May 31 at 1 o'clock."

"[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." Hugh Macdonald et al. in *Grove Music Online*. He moved to the rue de Vaugirard apartment overlooking the Jardin de Luxembourg in November of 1903 and lived there until his death in 1912; it was here that he worked on his last operas, including *Chérubin* and *Don Quichotte*. (22364) \$300



One of Massenet's Best Attempts at Grand Opera



95. MASSENET, Jules 1842-1912

Hérodiade Opéra en 4 Actes & 7 Tableaux de P. Milliet, H. Grémont, A. Zanardini ... Partition pour chant & piano. [Piano-vocal score]. Paris: Au Ménestrel... Heugel & Cie [PNs H. et Cie. 7742.; G.H. 1190.], [c. 1884].

Large octavo. Quarter dark brown leather with marbled boards, raised bands on spine in decorative compartments gilt, marbled endpapers, red edges. 1f. (half title), 1f. (title), i (named cast list), ii-iii (description of scenes, [iv] (blank), 367 pp. Binding slightly worn and rubbed; some foxing, heaviest to the first and last leaves; publishers' round and oblong handstamps to title and named cast list; one signature partially detached; minor staining.

Cast list includes Edmond Vergnet and Léon Gresse for the Brussels performance, and Jean de Reszké, Édouard de Reszké, Victor Maurel, Fidès Devriès, and Wilhelmina Tremelli for the Paris performance. This edition represents the revised version of the opera, issued to coincide with the Paris performance at the Théâtre Italien on February 1, 1884.

Based on the story by Gustave Flaubert, *Hérodiade* was first performed in Brussels in the Théâtre de la Monnaie on December 19, 1881. It is generally regarded as the best of the composer'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*.

(23045)

\$200

"A Rapprochement with the Late Quartets of Beethoven"

96. MENDELSSOHN, Felix 1809-1847

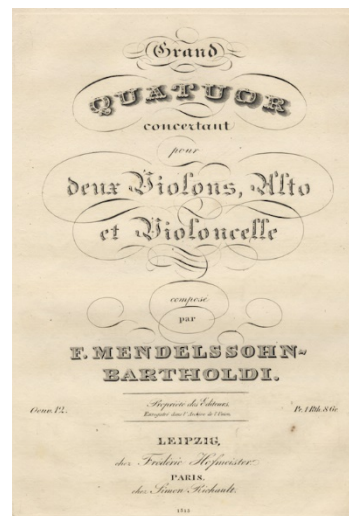
[Op. 12]. *Grand Quatuor concertant pour deux Violons, Alto et Violoncelle.* [Parts]. Leipzig, Paris: Frédéric Hofmeister, Simon Richault [PN] 1515, [1830].

Folio. Unbound, as issued. 9; 9; 9; 7 pp. Engraved. Title to viola part. Some very light wear and soiling; two small binder's holes to inner blank margins. In very good condition overall.

First Edition. Not in Krause. Mendelssohn Papers III, 604. Hoboken 10, 130.

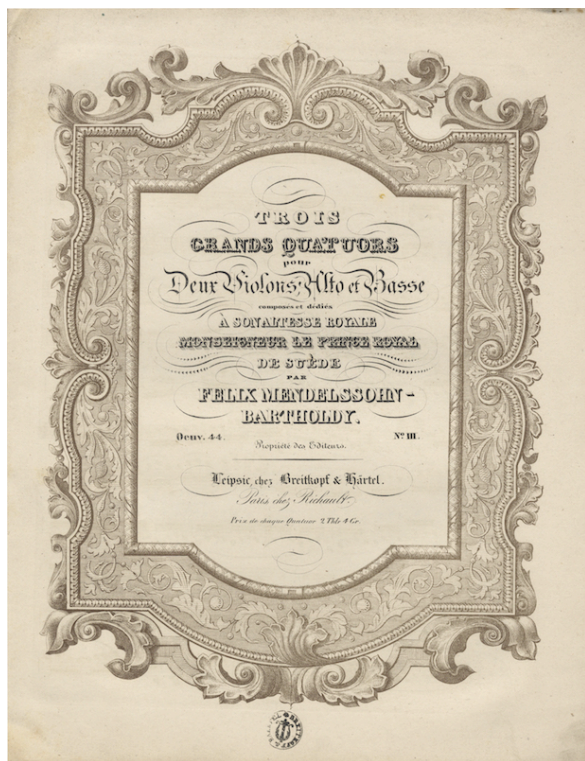
"... Between 1827 and 1847 Mendelssohn composed six string quartets, and had begun work on a seventh at the end of his life ... The first two, op. 13 in A minor (1827) and op. 12 in Eb (1829), show a rapprochement with the late quartets of Beethoven. To the Swedish musician Adolf Lindblad Mendelssohn explained his concern for the organic relationship of the various movements to the whole. In op. 12 the opening of the first movement is brought back to conclude the finale ..." R. Larry Todd in *Grove Music Online*.

(18718)



\$450

Very Scarce First Editions of the Op. 44 Quartets, Written During Mendelssohn's Honeymoon



97. MENDELSSOHN, Felix 1809-1847

[Op. 44]. *Trois Grands Quatuors pour Deux Violons, Alto et Basse composés et dédiés À Son Altesse Royale Monseigneur Le Prince Royal De Suède... Oeuv. 44. No. I [II and III].* [Parts]. Leipsic: Breitkopf & Härtel [PNs 6022, 6023, 6024], [1839].

Folio. Unbound, as issued. Engraved. I: 13, 11, 11, 9 pp.; II: 13, 11, 11, 11 pp.; III: 15, 13, 13, 13 pp. With fine decorative titles printed in sepia to each quartet. Staining (mostly marginal) to first few leaves of first quartet, including title, and outer edges of third quartet, otherwise very good copies.

First Editions. Very scarce. Not in Krause. Müller-Reuter I, pp. 131-133. Hoboken 10: 201, 202, 203.

"The three quartets op.44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a Classical tendency." R. Larry Todd in *Grove Music Online*.

(18717)

\$1,200

98. MENDELSSOHN, Felix 1809-1847

[Op. 62]. *Sechs Lieder ohne Worte für das Pianoforte. Vtes Heft.* Bonn: N. Simrock [PN 4343], [after 1844].

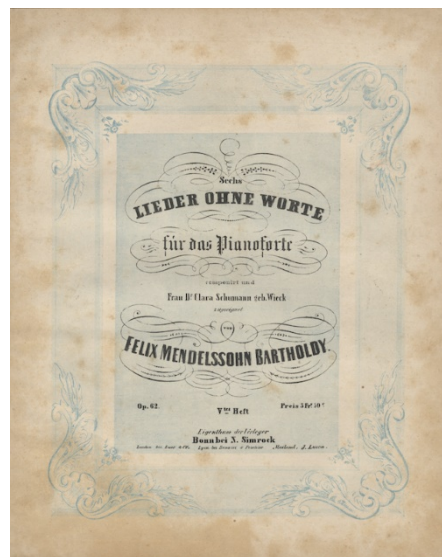
Folio. Disbound. [1] (title), [2-3] (blank), 4-19 pp. Engraved. Lithographic title with decorative blue background and border. With names of three publisher's agents below Simrock imprint: "Lyon bei Benacci & Peschier" centered on first line; "Mailand bei J. Lucca" to right; "London bei Ewer & Cie." to left. Moderate foxing and browning.

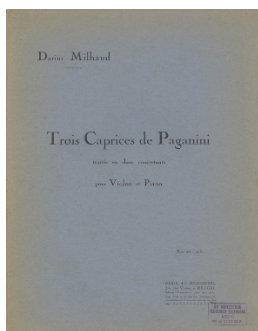
First Edition, later issue. Fuld p. 525. Krause 231. Hoboken 10, 237. Mendelssohn Papers III, 444.

This volume of the *Songs Without Words* contains Mendelssohn's "Spring Song."

(18508)

\$125





99. MILHAUD, Darius 1892-1974

Trois Caprices de Paganini traités en duos concertants pour Violon et piano. [Paris]. Paris: Au Ménéstrel... Heugel [PN E.F. 497], [1927].

Folio. Original publisher's wrappers. 1f. (title), 13; 5 pp. Lithographed. Slightly worn and foxed.

(22006)

\$25

Late 17th Engraving of the Flemish Renaissance Composer

100. MONTE, Philippe de 1521-1603

Fine portrait engraving by Nicolas de L'Armessin (1638-1695). 184 x 137 mm. plus margins. With letterpress text below engraving and to verso. Extracted from Bullart: *Académie des Sciences et des Arts*, Bruxelles, 1682.

Komma 256.

"[Monte] was an important representative of the last generation of the great Flemish composers of the Renaissance, and was one of the major composers of Italian madrigals." Robert Lindell and Brian Mann in *Grove Music Online*.

(22412)

\$800



101. MOZART, Wolfgang Amadeus 1756-1791

[K551]. *Sinfonie ["Jupiter"] ... arrangée pour Pianoforté à quatre mains par Jules André.* Offenbach s/m: Jean André [PN 5915], [1838].

Oblong folio. Original publisher's green printed wrappers. [1] (decorative title printed in blue and black), [2]-[3] (blank), 4-39 pp. Lithographed. Wrappers somewhat worn, frayed and detached, with small handstamp of the English composer Horace Middleton to upper. Slightly worn, with Middleton's handstamp to upper right corner of title and that of Scharfenberg & Luis, New York music sellers, to lower margin.

See Köchel Anhang B to K551, p. 795.

(22190)

\$75

An Unusual Imprint, Cited as "Selbstverlag"



102. **MOZART, Wolfgang Amadeus 1756-1791.**

Huglmann, Joseph 1768-?, arr.

[K593]. *Quintuor IV... arrangé pour le Piano=Forte à quatre mains et dédié très respectueusement à son altesse sérénissime, Madame la Princesse regnante de Lichtenstein, née Landgrave de Fürstenberg, Dame de l'Ordre de la Croix Etoilée.* Vienne: Joseph Huglmann [PN I.H. No. 4], [ca. 1820].

Oblong folio. Contemporary blue paper boards with large oval cut paper label titled in manuscript with handstamp to foot with initials "CvL" and a crown. 1f. (title), [i] (blank), 2-25, [i] (blank) pp. Engraved. Without price. Former owner's signature in ink to lower right corner of title ("E Sa ..."). Some minor soiling and foxing; very light dampstaining to upper edge of first few leaves; closely trimmed not affecting text; signature cropped with partial loss.

Probable First Edition of this arrangement. Köchel 6 Anhang 2 p. 798. RISM M6055 (no copies in the U.S.).

An unusual imprint (listed as "Selbstverlag" by both Köchel and RISM).

(23218)

\$600



103. **MOZART, Wolfgang Amadeus 1756-1791**

[K621]. *La Clemenza di Tito Opera seria... Ernsthafte Oper in Zwei Akten... Klavierauszug von A.E. Müller.* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 3610], [1823-1824].

Oblong folio. Contemporary paper boards. 1f. (title), 88 pp. Lithographed. With label of the late 19th century lending library of Fritz Möller of Hamburg, Germany to upper board and advertising to front pastedown. Binding worn and rubbed; partially detached; spine chipped; joints split; endpapers lacking. Moderately foxed throughout; title browned.

Köchel 8, p. 720. Hirsch IV 1227. RISM M5105.

La Clemenza di Tito, an opera seria in two acts to a libretto by Pietro Metastasio adapted by Caterino Mazzolà, was first performed in Prague at the National Theatre on September 6, 1791, approximately 3 months before Mozart died on December 5, 1791. He had arrived in Prague on August 28 and, despite his illness, finished work on the opera on the eve of the performance.

(21172)

\$215



104. **MOZART, Wolfgang Amadeus 1756-1791** [K157 et al.]. *Collection Complète des Quintetti Quatuors et Trio ... 2e. Edition.* [Parts]. Paris: Ice. Pleyel & Fils aîné, [1816-1827].

5 volumes. Tall folio. 19th century marbled boards. Violin I: 2ff. (title, thematic catalogue), [1] (blank), 2-176; Violin II: 2ff. (title, index), [1] (blank), 2-141; Viola I: 2ff. (title, index), 141; Viola II: 2ff. (title, index), [1] (blank), 2-57; Violoncello: 3ff. (title, thematic catalogue, index), 133 pp. Engraved. Contains K157, 160, 173, 428, 458, 421, 465, 387, 464, 575, 589, 590, 499, 593, 614, 406, 478, Anh. B to 478, 515, 287, Anh. B to 271h, 174, 375, Anh. B to 375, 516, 407, Anh. B to 386c, 581, Anh. B to 581, 563.

Bindings worn and partially detached, spines lacking; thematic catalogue to Violoncello part partially in manuscript and partially printed, laid down. Slightly browned and soiled; some offsetting; lacking frontispiece portrait.

Scarce. OCLC (1 copy only in U.S. libraries). (22192)

\$485

105. **[MOZART]. Wurzbach, Constantin von 1818-1893**

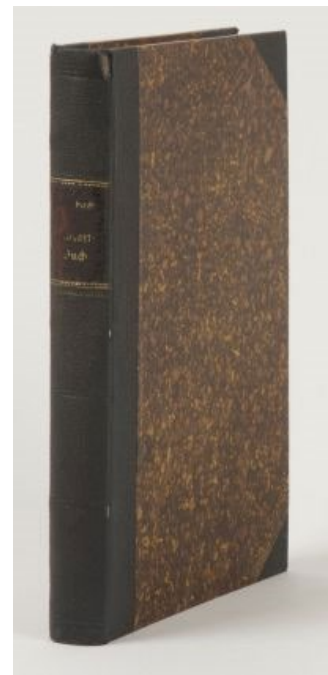
Mozart-Buch. Wien: Wallishausser'schen Buchhandlung [Josef Klemm], 1869.

Octavo. Quarter dark green cloth with marbled boards, leather label gilt to spine, with original publisher's green printed wrappers bound in. 1f. (half-title), 1f. (title), 1f. (dedication), 3ff. (foreword and index), 295, [i] pp. + 6ff. index. With occasional annotations in pencil and blue crayon. Binding slightly worn; spine label slightly defective. Light uniform browning; occasional creasing. A very good copy overall.

Wurzbach also wrote on Joseph Haydn, Michael Haydn and Grillparzer; he is perhaps best-known for his 60-volume *Biographical Dictionary of the Empire of Austria.*

(20082)

\$90



16th Century Engraving with Bagpipes and Shawm



106. [MUSICAL INSTRUMENTS]

Fine 16th century German engraving after Hans Sebald Beham (1500-1550) depicting two male musicians intently playing the bagpipes and shawm or bombard while a woman looks on. 52 x 40 mm. With Beham's initials in the plate to upper left. A fine impression on laid paper with thread margins.

A rare contemporary version in reverse of the print first published in ca. 1537. Pauli: Hans Sebald Beham Ein Kritisches Verzeichnis 191a. Bartsch 190. Kinsky: Music in Pictures p. 80 no. 2 (the original version).

(22404)

\$1,200

18 Lieder & Rundgesange

107. NAGELI, Hans Georg 1773-1836.

XXXVI Lieder und Rundgesange fur den Mannerchor... (Erste Sammlung von Gesangen fur den Mannerchor). [Vocal parts]. Zurich: H.G. Nageli, [ca. 1820].

Quarto. Eight parts. Marbled wrappers with decorative cut paper labels to uppers, titling in manuscript. Tenor Solo I: 15 pp.; Tenor Solo II: 7 pp.; Tenor I: 23 pp.; Tenor II: 23 pp.; Bass Solo I: 10 pp.; Bass Solo II: 4 pp.; Bass I: 23 pp.; Bass II: 23 pp. Each part with an individual title page. Wrappers slightly worn; bookseller's stamp to upper of each part. Slightly foxed and browned; small tears to margins; library stamp to title and endpapers.

A collection of eighteen *Lieder* and *Rundgesange* for men's chorus, the *Rundgesange* with solo parts, including *Das Vaterland*, *Rheinweinlied*, *Der Gluckwunsch*, *Friedenslied*, *Weihe der Schonheit*, and *Kunstlerlied*.

"... [Nageli's] choral songs are generally simple and effective, whether straightforward melodies in a popular idiom or motets that are rich in modulation. His solo songs cause him to be counted among the more noteworthy of Schubert's forerunners. He showed a careful and critical attitude in the selection of texts, revealing a preference for Goethe." Luise Marretta-Schär and Matthias Thiemel in *Grove Music Online*.

As music publisher, Nageli issued the first edition of Beethoven's Op. 31 piano sonatas and important editions of Bach's keyboard works.

(12599)

\$350



Singing Method for Children



108. NATORP, B. C. L. 1774-1846

Anleitung zur Unterweisung im Singen für Lehrer in Volksschulen... II. Leitfaden für den zweiten Cursus. Essen, Duisburg: G.D. Baedeker, 1820.

Quarto. Contemporary marbled boards with portion of original printed wrappers laid down, red paper label to spine with titling in ink. 1f. (title), 1f. (r. dedication, v. blank), [v]-viii (forward), ix-x (contents), 160 pp. Binding quite worn. Some foxing, mostly marginal, throughout; creasing to outer upper corners; occasional staining not affecting text. With contemporary ownership notations to front free endpaper dated 1820; ex-libris handstamps and some ink markings to title leaf. Quite a good copy.

First Edition of the second part of this early influential work on instruction of singing for children. The first part was published in 1813. Rare. Eitner VIII pp. 149-150. Fétis Vol. 6 pp. 283-284. Very few copies located in OCLC.

(12201)

\$175

Neukomm's Clarinet Quintet

109. NEUKOMM, Sigismund 1778-1858

[Op. 8]. *Quintetto pour Clarinette (ou Hautbois) 2 Violons, Alto et Violoncelle composé et dédié A Son Excellence Monsieur Alexandre de Narnyschkine... élève de Haydn.* [Parts]. Leipzig: A. Kühnel (Bureau de Musique) [PN 688], [1805].

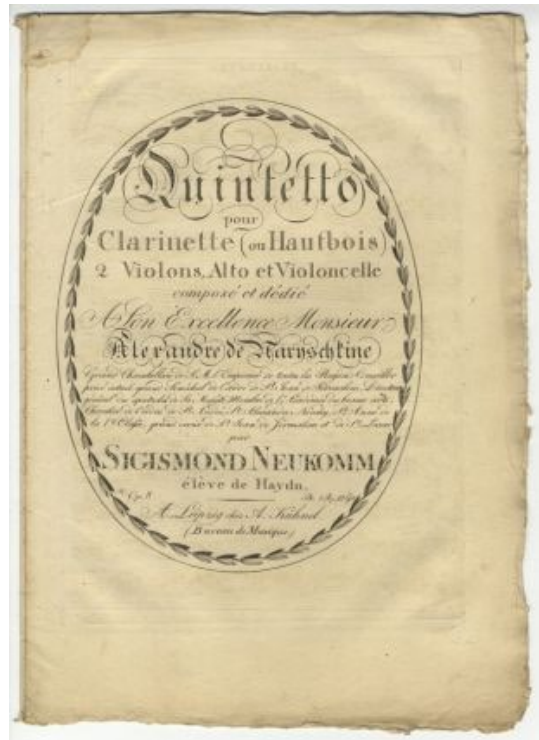
Folio. Unbound. Clarinet: [1] (title), 2-7; Oboe: 6; Violin I: 6; Violin II: 5; Viola: 5; Violoncello: 5 pp. Engraved. Title to clarinet part within decorative border.

Probable First Edition.

Neukomm's "chief importance is as a transitional figure between Classicism and Romanticism." Rudolph Angermüller in *Grove Music Online*. A pupil of Michael Haydn, Neukomm went on to study with Joseph Haydn for seven years, beginning in 1797.

(21916)

\$385



Important Early Bibliography of Performances to 1755



110. [OPERA]. Allacci, Lione 1586-1669

Drammaturgia... accresciuta e continuata fino all' anno MDCCLV. Venezia: Pasquali, 1755.

Small quarto. Quarter vellum with dark orange decorative title label gilt to spine. 1f. (half-title), 1f. (title), [iii] ("A' Cortesi Leggitori L'Editore"), [i] (fine large woodcut device) + 1,016 columns (= 508 pp.), including the supplement (columns 837-946), additions and corrections (947-950), and an index of authors (951-1016). With a fine woodcut device to title and occasional woodcut head- and tailpieces. A very good, wide-margined, uncut copy, with only occasional minor foxing and staining.

Cortot, p. 4. Hirsch I, appendix 2. Wolffheim II, 908. Gregory-Bartlett I, 12. RISM BVI, p. 81.

An important and still useful early bibliography of plays, operas, and ballets to 1755, "revised and continued by Giovanni Cendonì, Apostolo Zeno and others." Gregory-Bartlett I, p. 12. (21115) \$900

16th Century Print of an Organist

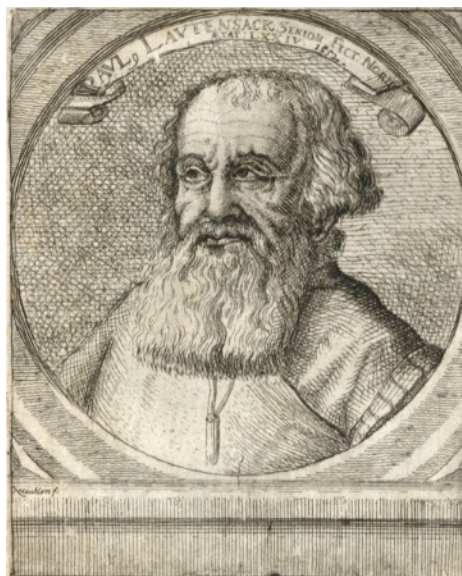
111. [ORGAN]. Lautensack, Paulus 1478-1558

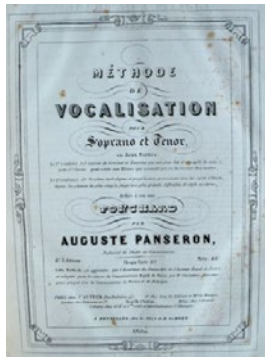
Bust-length portrait engraving by Haüblein. Dated 1552 in the plate. 95 x 77 mm.

Lautensack, the patriarch of a long line of organists and musicians, was a painter and organist active in Nuremberg; he was a contemporary of Luther and Melanchthon.

(22136)

\$450





112. **PANSERON, Auguste 1795-1859**

Methode de Vocalisation pour Soprano et Tenor... 2e Edition. Paris: l'Auteur... Bruxelles: Fils de B. Schott, [ca. 1850].

Folio. Quarter leather with cloth boards. 3ff., 109, [i] (secondary title), 110-217 pp. Ex-library. In very good condition internally. Binding worn and defective; upper detached. Slightly foxed.

(14999)

\$65

113. **[PIANO MUSIC - Austrian - 19th century]**

Pot-Pourri für das Piano Forte [26]tes Heft. Op. 63. Wien: K.K. Hoftheater [PN SM16] , [1817].

Oblong folio. Sewn. 1f. (title), vii pp. Engraved. Traces of adhesive and remnants of former binding to spine. Some minor wear, worming and marginal tears.

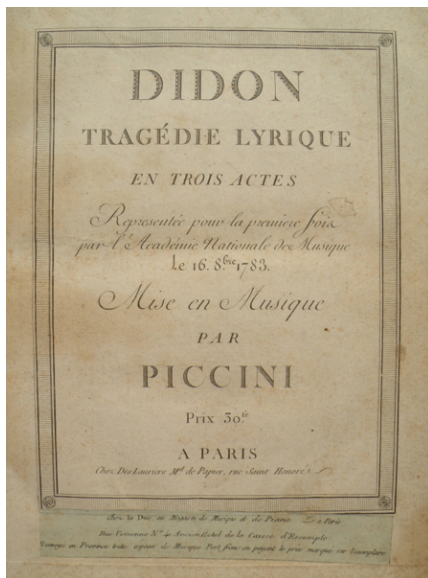
Contains I. Aus dem Ballet: die beyden Tanten; II-III. Rossini: Cavatina del Opera L'italiana in Algeri; IV. [Kinsky]. Die kleine Diebin; V. Alcibiades Toilette; VI. Aus dem Ballet Amor und Psyche; VII. [Kinsky]. Nettchen und Paul [Ein pantomimisches Kinder-Divertissement].

(17134)

\$125



First Edition of the Most Successful of Piccinni's French Operas



114. **PICCINNI, Niccolò 1728-1800**

Didon Tragédie Lyrique en Trois Actes. Représentée pour la première fois par l'Académie Nationale de Musique le 16 8bre. 1783. [Full score]. Paris: Des Lauriers, [ca. 1800].

Folio. Early quarter green vellum with marbled boards. 1f. (recto title, verso blank), 1f. (recto publisher's catalogue, verso blank), 307 pp. Engraved. Binding quite worn, rubbed and bumped, spine lacking, upper detached, remnants of title label to upper. Some browning and offsetting; marginal staining to last ca. 50 pp.

First Edition, later issue. Lesure p. 497. RISM P2102.

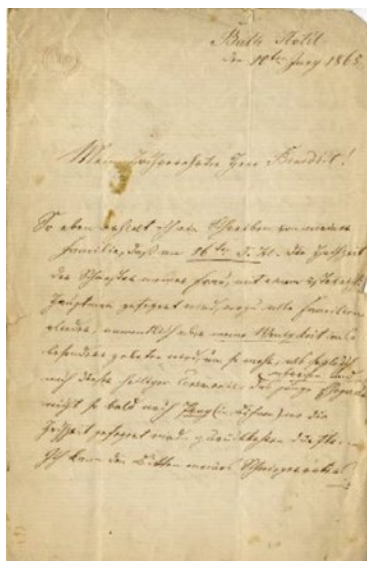
Set to a libretto by Marmontel. "In 1783 Piccinni reached his second peak with a highly successful revival of *Atys* and the introduction of *Didon*, which momentarily eclipsed the rising star of Sacchini... The sixth and most successful of the nine serious French operas that

Piccinni wrote during his sojourn in Paris, *Didon* continued to be performed there until 1836 and received performances in French and German translation throughout Europe during the first quarter of the 19th century." Mary Hunter in *Grove Music Online*.

(22435)

\$350

"I Would Like You to Compose Another Scene for Me"



115. PISEK, Jan Krtitel 1814-1873

Autograph letter signed to "My esteemed Mr. Benedict" [most probably the conductor Sir Julius Benedict 1804-1885]. 3 pp. of a bifolium. Octavo. Dated Bath Hotel, June 10, 1863. On letterhead with Pisek's small oval embossed monogram to upper left corner. In German (with translation). Slightly worn and browned; creased at folds with some short splits; small stain not affecting legibility; several small tears.

Pisek has had to cancel several concert engagements due to a family wedding, and send regrets that he will not be able to participate in Benedict's anniversary concert in London. He plans to return in April of 1864 for the season "in order to make up for what I could not fulfill this time." He wishes Benedict "all the best and great success" with his concert, and says "I would like to ask you to compose another scene for me when you feel like it, and to send it to me in Germany, so that next year I can perform it for the English concert goers."

A Bohemian baritone, "Pisek's voice was rich and expressive over a range of two octaves, and his use of the mezza voce and falsetto was particularly admired. Some critics considered his singing mannered and his acting artificial and exaggerated. Berlioz (*Mémoires*), however, had a very high opinion of his talents, and considered him 'perhaps the greatest dramatic singer of the age'. He was also a talented pianist and a composer of songs." Jennifer Spencer and Elizabeth Forbes in *Grove Music Online*.

(20399)

\$150

Placci Requests the Use of a Theatre for Carnival Performances in 1847

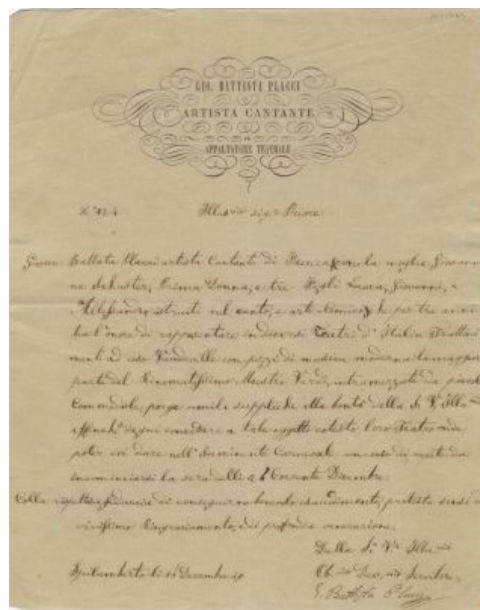
116. PLACCI, Giovanni Battista 179?-186?

Autograph letter signed to Signor Priore. 1 page. Quarto. On Placci's elaborate letterhead. Dated December 16, 1847. In Italian (with translation). Creased at folds and slightly overall.

Placci, an Italian opera singer, requests that Signore Priore grant him the use of the theatre for performances during Carnival, beginning on the evening of December 26th, to include himself, his wife (prima donna Giovannina Schuster), and their three children, "who have had the honour of performing in several Italian theatres vaudeville works with modern music pieces, mostly by renowned maestro Verdi..."

(20567)

\$350



Autograph Manuscript from the Composer's Song Cycle



117. PRIMOSCH, James b. 1956

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

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

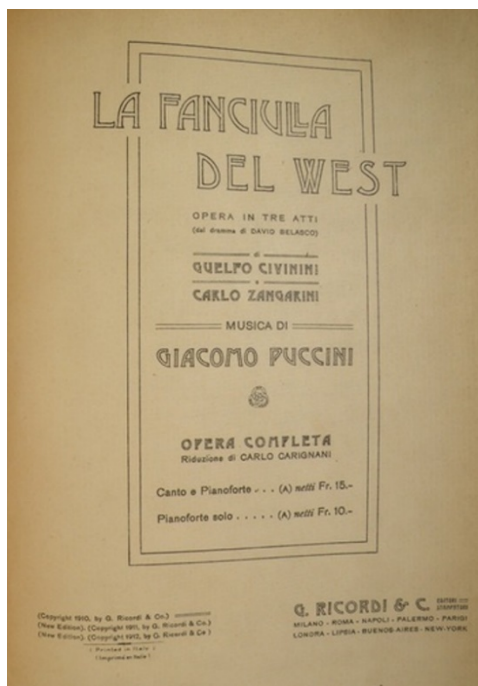
Commissioned by the Chicago Symphony Orchestra and first performed in the orchestral version in 2002. The present version "was prepared for a reading session at the Marlboro Music Festival in 1994." With a letter from the composer.

"When honoring him with its Goddard Lieberman Fellowship, the American Academy of Arts and Letters noted that 'A rare economy of means and a strain of religious mysticism distinguish the music of James Primosch... Through articulate,

transparent textures, he creates a wide range of musical emotion.' Andrew Porter stated in *The New Yorker* that Primosch 'scores with a sure, light hand' and critics for the *New York Times*, the *Chicago Sun-Times*, the *Philadelphia Inquirer*, and the *Dallas Morning News* have characterized his music as 'impressive,' 'striking,' 'grandly romantic,' 'stunning' and 'very approachable.' " presser.com.

(22476)

\$1,500



118. PUCCINI, Giacomo 1858-1924

La Fanciulla del West Opera in tre atti (del dramma di David Belasco) di Guelfo Civinini e Carlo Zangarini... Riduzione di Carlo Carignani. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 113300], [1912].

Quarto. Full red textured cloth with gilt titling to spine. 1f. (photographic portrait), 1f. (title), 1f. (cast and index), 2ff., 338 pp. Minor foxing to margins of frontispiece; title and last leaf browned; previous owner's name to front pastedown.

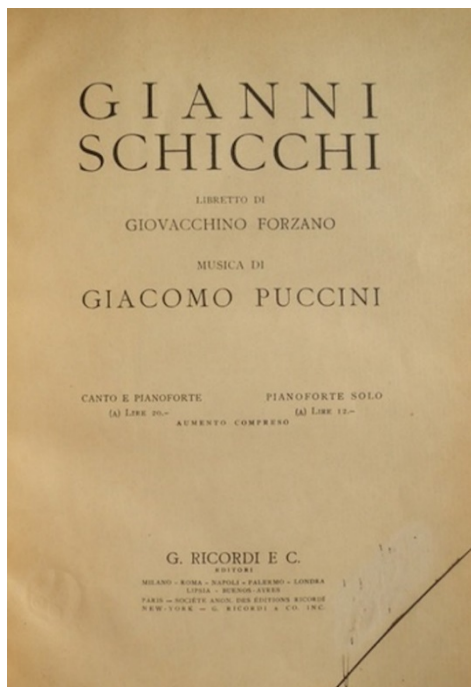
First Edition of the fourth version. Hopkinson 6D.

"La fanciulla del West is a remarkable instance of self-renewal on the part of a composer who would seem to have exhausted a vein in which feminine softness predominates. The opera's atmosphere is unyieldingly masculine, at times brutal, the harmonies more astringent than ever before with plentiful use of whole-tone chords and unresolved dissonances, the rhythms vigorous, sometimes syncopated and the lyrical moments comparatively few. The influence of Debussy and the Richard

Strauss of Salome is clear, though, as always, perfectly integrated within the composer's personal style... Orchestrally La fanciulla del West is Puccini's most ambitious undertaking before Turandot." Gabriella Biagi Ravenni and Michele Girardi in *Grove Music Online*.

(21074)

\$120



119. PUCCINI, Giacomo 1858-1924

Gianni Schicchi libretto di Giovacchino Forzano ... [Piano-vocal score]. Milano: G. Ricordi e C. [PN 117408], [1925].

Quarto. Quarter linen with red patterned paper boards, dark red leather title label gilt to spine. 1f. (half-title), 1f. (portrait of the composer), 1f. (title), 1f. ("Personnaggi"), 1f., 179 pp. Slightly browned; light foxing to several leaves; signature to lower blank corner of title erased; previous owner's name to front pastedown.

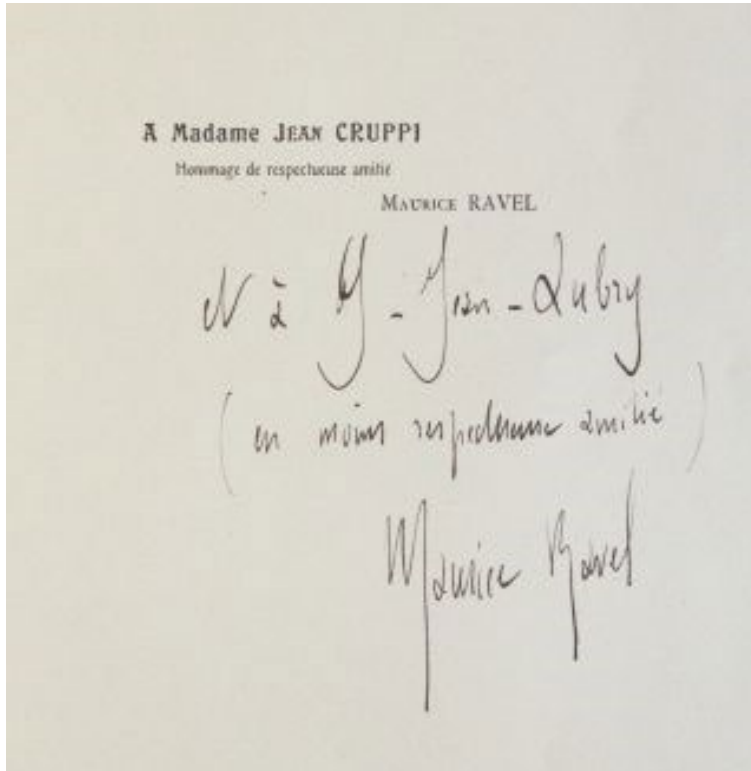
First Edition, second issue of the second version, blindstamped March 1925. Hopkinson 11B(a). Schickerling 88.E.2.

"As early as La bohème (1896) Puccini had shown a gift for robust comedy... In Gianni Schicchi this style appears refined and concentrated. Verbal inflection here is as pointed as in Verdi's Falstaff; but the organization remains based on recurrent orchestral motifs, mostly sharp and piquant, often lacking precise associations but always sure in their theatrical effect." Gabriella Biagi Ravenni and Michele Girardi in *Grove Music Online*.

(21066)

\$135

Inscribed by Ravel to Noted Music Critic Jean-Aubry



120. RAVEL, Maurice 1875-1937

L'Heure Espagnole Comédie Musicale en Un Acte, Poème de Franc-Nohain... Partition pour Chant et Piano Transcrite par l'Auteur. [Piano-vocal score]. Paris: A. Durand & Fils [PN D. & F. 7073], 1908.

Small folio. Half mid-tan calf with marbled boards, original publisher's wrappers printed in black and red bound in. 1f. (blank), 1f. (title printed in red and black), 1f. (printed dedication "À Madame Jean Cruppi Hommage de respectueuse amitié Maurice Ravel"), 1f. (cast list), [i] (index), [ii] (performance notes), 114 pp. Wrappers browned and very slightly defective. Slightly worn and browned; small tear to head of dedication repaired; small publisher's monogrammatic handstamp to lower edge of verso of last page; contemporary newspaper clippings to

recto of blank leaf preceding title, with synopsis and review of the work by Gabriel Fauré.

With an autograph inscription signed by Ravel to noted music critic Jean-Aubry to dedication leaf: *"et à G - Jean - Aubry (en moins respectueuse amitié) Maurice Ravel."*

First Edition. Orenstein: *Ravel Man and Musician*, p. 228.

L'Heure Espagnole was first performed in Paris at the Opéra Comique on May 19, 1911 to a libretto closely based on the play by Franc-Nohain.

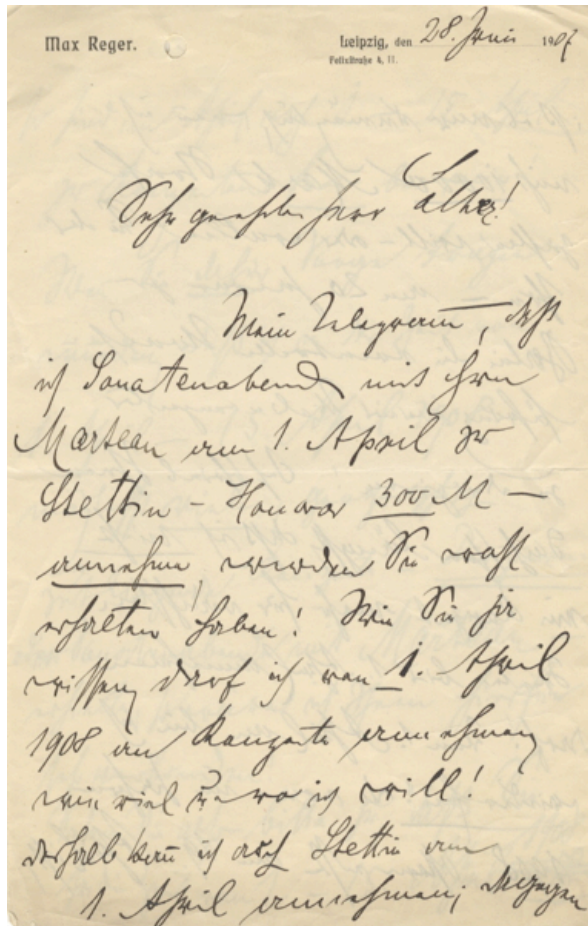
Madame Jean Cruppi (the dedicatee) convinced the director of the Opéra-Comique, Albert Carré, to stage the work in spite of its risqué story line. *"In a letter of 17 May 1911, two days before the première, Ravel wrote: 'What I've tried to do is fairly ambitious: to breathe new life into the Italian opera buffa: following only the principle ... the French language, like any other, has its own accents and inflections of pitch.'* At the same time he referred to Musorgsky's *Zhenit'ba* ('*The Marriage*') as the work's only real ancestor. It also forms part of a larger group of Spanish works that spanned Ravel's whole career, and the necessary Spanish colouring provided him with a reason for a virtuoso use of the modern orchestra, which he felt was 'perfectly designed for underlining and exaggerating comic effects.'" Roger Nichols in *Grove Music Online*. Indeed, composer-writer Reynaldo Hahn somewhat critically referred to Ravel's technique as "a sort of transcendent jujitsu."

Noted music critic Georges Jean-Aubry (1882-1949) *"belonged to a circle of avant-garde musicians and littérateurs and was a frequent contributor to periodicals. Encouraged by his 20-year friendship with Debussy, he wrote enthusiastically in support of contemporary French composers, noting similarities between their music and that of the 18th century (Couperin, Rameau). He wrote perceptively in praise of Spanish composers (Falla, Granados, Albéniz), but rejected German Romanticism as expressed in the works of Wagner and Strauss."* *Grove Music Online*.

(23071)

\$3,500

**Reger Writes about Concert Engagements and Fees
and Mentions the Premiere of his *Violin Concerto***



121. REGER, Max 1873-1916

Autograph letter signed to Mr. Salter. 3-1/2 pp. Octavo. Dated Leipzig, June 28, 1907. In German (with translation). Slightly worn and browned; one file hole to upper margin not affecting text; creased at folds, with short splits at upper and lower central folds and one side fold; two short marginal tears.

Relative to concert engagements and fees, expressing his wish to "conduct as many concerts as possible or play sonatas," mentioning the premiere of his violin concerto, etc. "As you know, I am permitted to do concerts from April 1, 1908, as much and where I want to. That is why I can do the Steetin concert on April 1; whereas I cannot possibly conduct a premiere of my violin concerto in Berlin on January 20, unless I am willing to pay a 10,000 Mark fine... So if you could see to it that I get as many engagements as possible, either for conducting or sonata evenings with Mr. Marteau... I would be much obliged. So please see to it that in the time of April 1 to 15, 1908, I can conduct as many concerts as possible or play sonatas."

"The opening decade of the 20th century saw an increasing recognition of [Reger's] music among Catholic circles, where it had been largely ignored because of his preoccupation with Protestant genres. His concert activity in Munich also increased,

particularly in his role as accompanist for the violinist Marteau, who later gave the first performance of his extremely demanding *Violin Concerto* (1907–8). The monumental concerto for piano and orchestra (1910) was written for another Munich friend, Frieda Kwast-Hodapp." John Williamson in *Grove Music Online*.

Henri Marteau (1874-1934), a French-born Swedish violinist, was regarded as one of the greatest performers of his time; he gave the premiere of Reger's *Violin Concerto* op. 101 with Artur Nikisch and the Leipzig Gewandhaus Orchestra October 15, 1908 referred to in the present letter.

(22139)

\$1,100

Rare 18th Century Treatise on the Physics of Vibrating Strings

122. RICCATI, Count Giordano 1709-1790

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

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

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

Riccati was an Italian mathematician, music theorist, physicist and architect, the first to study the laws of a vibrating membrane. *"The text of this work is divided into eight 'Schediasmi' and five dissertations. The first are devoted to the proportion between the distension of the cord and the force that it produces, compression of air, the proportion between the force applied to the middle of a stretched cord and the various effects, the vibration of a sonorous cord, the vibration of an aerial cord, the proportions of the cord of a musical instrument, the factors governing the frequency of the vibration generated by a natural or artificial instrument, and the propagation of sound in the air..."*

"Of the five dissertations at the end, the first two discuss the propagation of sound by line and radius from a central source, the first making the assumption that the vibration will remain constant throughout the range and the second assuming that the vibration will decrease as the distance from the source becomes greater. The third dissertation concerns the propagation of sound in spherical sectors. In the fourth dissertation, Riccati presents Euler's formula from his work on the nature of fire, on the means of determining the velocity with which sound is propagated in the air..."

"The fifth, and final, dissertation is concerned with the hypothesis proposed by Frisi that the vibration is propagated through the air in a wave, the air molecules being set in motion by those already activated; this is in contrast to the notion that all of the air is set in motion simultaneously by the initial sound." Roberts & Trent: *Bibliotheca Mechanica*, p. 278.

(12204)

\$1,150



“One of the More Individual Voices of Italian Opera of the Period”



123. RICCI, Luigi 1805-1859

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

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

First Edition. Rare. OCLC 32110020 (1 copy only).

Un'Avventura di Scaramuccia was first performed in Milan at La Scala on March 8, 1834. The Italian composer Ricci achieved "a notable success with *Un'avventura di Scaramuccia*, written to a witty libretto, part romance, part theatrical satire, by Felice Romani ... [His] is one of the more individual voices of Italian opera of the period. His chief gift was for comedy, to which he brought not only a complete mastery of the traditional devices but also a new, robust buffo manner characterized by a wealth of bouncing allegretto melodies, mostly in duple time, and a not infrequent use of folk tune." Julian Budden in *Grove Music Online*.

(12565)

\$450

124. ROSSINI, Gioachino 1792-1868

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

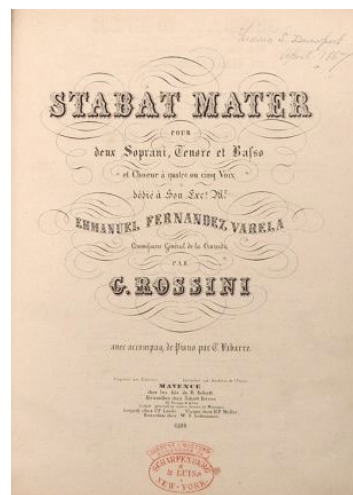
Folio. 19th century quarter dark brown leather with cloth boards. 2ff., 109 pp. Engraved. With former owner's signature ("Frederic S. Davenport April 1867") to upper outer corner and stamp of the music seller Scharfenberg & Luis of New York to lower margin of title-page. Binding worn; upper detached; spine chipped. Minor spotting to final two leaves.

A later issue of the edition published by Troupenas in 1841-42.

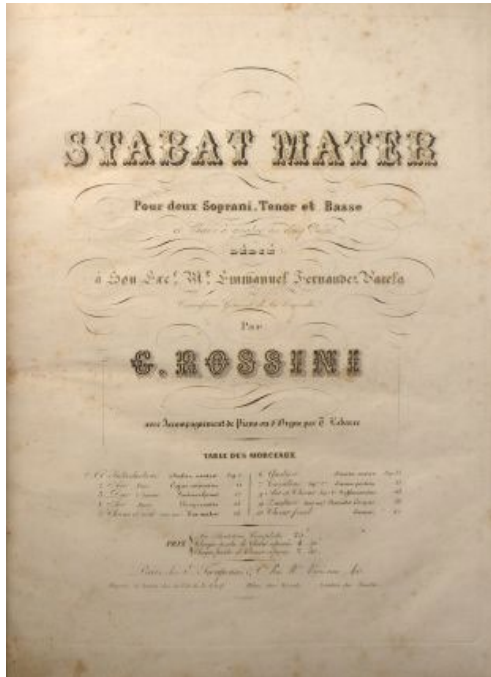
"When, after the death of Varela, the original version of the *Stabat mater* fell into the hands of the Parisian publisher Aulagnier, who printed it and arranged a performance, Rossini, partly at the prompting of Troupenas and partly because the work published by Aulagnier was a composite, disowned this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

(15479)

\$100



“Received with Enormous Enthusiasm”



125. ROSSINI, Gioachino 1792-1868

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

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

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

(20025)

\$500

126. ROSSINI, Gioachino 1792-1868

La Cenerentola ossia La Bontà in Trionfo Melodramma Giocoso in Due Atti di Jacopo Ferretti... Rappresentato per la Prima Volta al Teatro Valle in Roma il Carnevale del 1817. Riduzione per Canto e Pianoforte di Ales. Truzzi. [Piano-vocal score]. Milano... Napoli... Roma... Firenze: Ricordi [PNs 26706-26743], [1857].



Oblong folio. Half dark red leather with gilt titling to spine. 1f. (title), [i] (named cast list), [i] (index), 467, [i] (blank) pp., being 38 numbers from the opera each with individual pagination. Binding considerably worn; boards detached. Some browning; occasional foxing; lacking four leaves (pp. 169-172, supplied in photocopy); single crease to title leaf; occasional minor defects. From the library of the noted contralto Sofia Scalchi-Lolli (1850-1922), with her name stamped in gilt to upper board.

Gossett p. 336, no. 10.

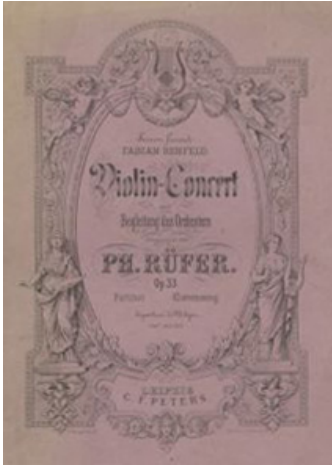
A *dramma giocoso* after Charles Perrault's *Cendrillon* and librettos by Charles-Guillaume Etienne for Nicolas Isouard's *Cendrillon* (1810, Paris) and Francesco Fiorini for Stefano Pavesi's *Agatina, o La virtù premiata* (1814, Milan), *La Cenerentola* was first performed in Rome at the Teatro Valle on January 25, 1817.

"Written in a little over three weeks, the work quickly proved to be enormously popular in Italy and abroad. Although it was performed only intermittently in the years following the composer's death, it began to return to the repertory in the 1920s and early 1930s." Robert Orledge in *Grove Music Online*. Many distinguished singers, including Laure Cinti-Damoreau, Maria Malibran, Sofia Scalchi-Lolli, and Conchita Supervia, have interpreted the title role. Scalchi-Lolli had a successful career performing at numerous opera houses in Europe and the United States, including many performances at Covent Garden and the Metropolitan Opera.

(23043)

\$150

With a Presentation Inscription to Violinist Martin Marsick



127. RÜFER, Philippe 1844-1919

Violin-Concert mit Begleitung der Orchesters... Op. 33. [Full score]. Leipzig: C.F. Peters [PN 6440], [1881].

Folio. Original publisher's lavender wrappers. [1] (title within decorative border), [2] (blank), 3-57 pp. Engraved. Wrappers somewhat worn, faded and soiled. Slightly worn; edges to several leaves slightly frayed.

With a signed presentation inscription from the composer to his friend, the Belgian violinist Martin Marsick (1847-1924), to title dated Berlin, October 14, 1881.

First Edition.

Rüfer, a pianist and composer, settled in Berlin in 1871 and taught at the Stern Conservatory, Kullak's Akademie der Tonkunst and, later, at the Scharwenka Conservatory (see Baker 8, p. 1560).
(22022) \$220

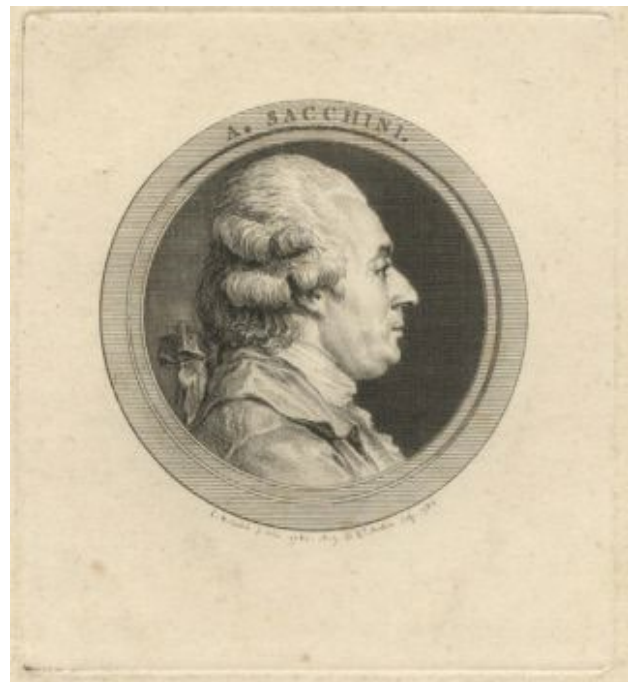
Late 18th Century Portrait Engraving

128. SACCHINI, Antonio 1730-1786

Portrait engraving by Augustin de Saint-Aubin (1736-1807) after Charles Nicolas Cochin fils (1715-1788). [Paris], [after 1786]. 108 x 112 mm. Bust-length. Slightly browned and foxed. A fine impression on wove paper.

Kinsky 204.

Sacchini was a leading figure in late 18th century opera. *"In 1770 Burney considered him one of the four greatest composers of Italy, along with Jommelli, Galuppi and Piccinni... A critic of the next generation, Giuseppe Carpani, hailed Sacchini as the world's greatest melodist."* David DiChiera and Joyce Johnson Robinson in *Grove Music Online*.
(22773) \$675





The Composer at the Keyboard

129. SACCHINI, Antonio 1730-1786

Portrait etching and stipple engraving by Luigi Rados (1773-1840) after Giovanni Battista Bosio (1764-1827). [Milan]: [Batelli & Fanfani], [1818]. 220 x 155 mm. Sacchini is depicted full-length, seated at a keyboard instrument with pedals, a book of music in his left hand, his right on the keyboard.

Arrigoni & Bertarelli 3950.
(22772)

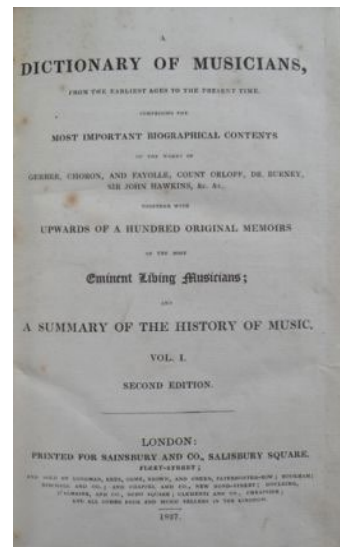
\$475

Noted Early 19th Century Biographical Dictionary

130. SAINSBURY, John H.

A Dictionary of Musicians, from the Earliest Ages to the Present Time. Comprising the Most Important Biographical Contents of the works of Gerber, Choron, and Fayolle, Count Orloff, Dr. Burney, Sir John Hawkins, &c. &c. Together with Upwards of a Hundred Original Memoirs of the most Eminent Living Musicians; and a Summary of the History of Music. Vol. I [-II]. Second Edition. London: Printed for Sainsbury and Co., 1827.

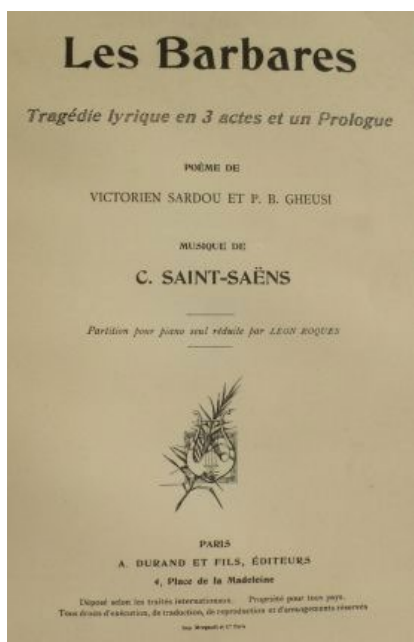
2 volumes. Octavo. Newly bound in gray paper boards with printed paper labels to spines. 1f. (title), 1f. ("Preface to the Second Edition"), [v]-lxxii ("Summary of the History of Music, by Alexandre Choron"), 401, [i] (blank), [i] (colophon), [i] (blank); 1f. (title), [1]-[557], [i] (blank), 559-[562], [i] (colophon), [i] (blank) pp. Ex-library, with small handstamps to leaf following title to both volumes; small hole to first leaf of text to Vol. 2 just affecting several letters; occasional light foxing and other very minor defects. A very good copy overall, with most leaves unopened.



"... the first international dictionary of musicians in English, [the present work] remains the source of information on some British subjects in the Dictionary of National Biography and in this dictionary... Essentially a compilation from earlier reference works and histories, including those of Choron and Fayolle, Gerber, Burney, Hawkins and William Bingley (Musical Biography, 1814, the most heavily used English source), and from journals such as the Harmonicon and Quarterly Musical Magazine and Review, the two-volume Dictionary nevertheless contains original material supplied by musicians to whom Sainsbury wrote directly; many of their replies, together with other editorial files, survive to reveal the tactics of early vanity publishing... Sainsbury's purpose and methods were suspect even in his own day, and the book's balance and factual content are in places absurd. Scholarly concern was renewed in 1931 when, after his discovery of the letters in Glasgow, H.G. Farmer showed Sainsbury's avowed musical patriotism to be specious, hinting at commercial motives instead. Still, for the rich detail and social vivacity in some of its original memoirs, the dictionary remains useful. Its further significance lies in its connection with the founding of the Royal Academy of Music in 1822-3." Leanne Langley in Grove Music Online.

(22232)

\$225



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

Les Barbares Tragédie lyrique en 3 actes et un Prologue Poème de Victorien Sardou et P.B. Gheusi... Partition pour piano seul réduite par Léon Roques. [Piano score]. Paris: A. Durand et Fils [PN D. & F. 6056], [1902].

Small folio. Original publisher's printed wrappers. 1f. (recto title, verso table of contents), 187 pp. music. Wrappers defective at spine. Slightly worn; many signatures loose.

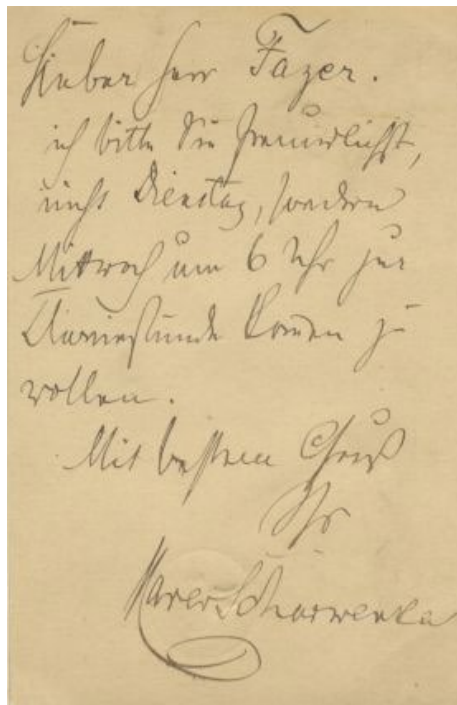
First Edition. Ratner 255.

The première of *Les Barbares*, in Paris at the Académie Nationale de Musique on October 23, 1901, was a great success. "Live oxen were brought on stage in an ensemble and gave the management many problems of housing and feeding during performances." Debussy famously criticized the opera as being a vehicle unworthy of the composer's talents. Brian Rees: *Camille Saint-Saëns*, p. 348. (23099) \$35

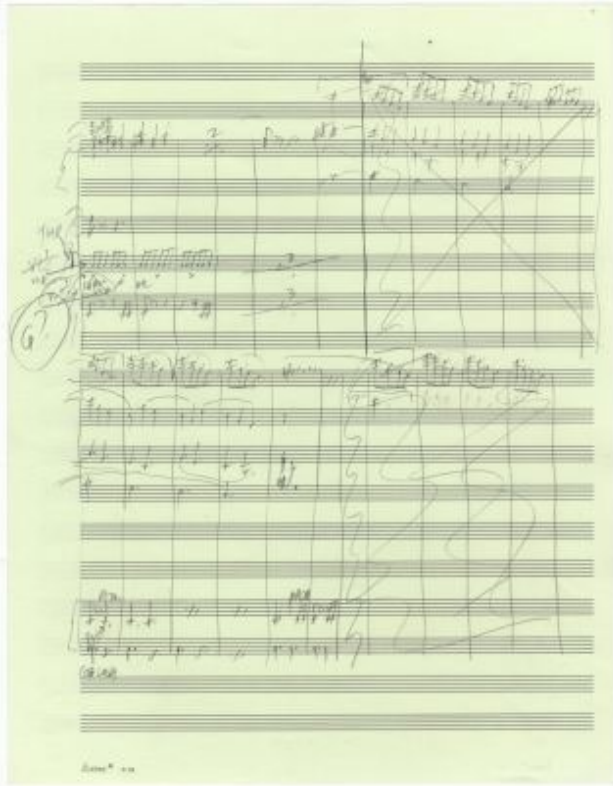
132. **SCHARWENKA, Franz Xaver 1850-1924**

Autograph letter signed to Fazer. 1 page. On a postcard postmarked Berlin [date illegible]. Scharwenka asks Fazer to come on Wednesday rather than on Tuesday. In German (with translation). Slightly browned and creased; remnants of former mount to verso.

Scharwenka was considered "one of the foremost pianists of his generation, renowned for his beautiful, sonorous, singing tone and as an interpreter of Chopin's music ... His compositions generally have melodic charm and graceful dance-like rhythms." Charles Sutton in *Grove Music Online*. (21863) \$135



**Autograph Musical Manuscript of *Thurber's Dogs*
Commissioned to Celebrate the 100th Birthday Anniversary of the Famous Humorist**



133. SCHICKELE, Peter b. 1935

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

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

Together with:

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

"I should say, however, that as I was working on the last movement, I found myself thinking as much

about the fox as about the hunting hounds. This, coupled with the fact that I recently acquired a recording of background music from the old movie serials that I used to go to as a kid, probably accounts for the quite ungentlemanly, almost lurid quality of the chase music."

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

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

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

(22466)

\$4,500

First Edition of Schubert's Quartet Op. 168



134. SCHUBERT, Franz 1797-1828

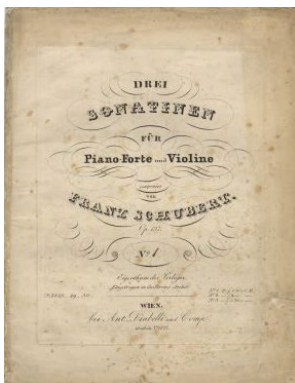
[D112]. *Quartett B Dur (aus dem Nachlass) für Zwei Violinen, Viola u. Violoncelle ... Op. 168.* [Set of parts]. Wien: C.A. Spina [PN 17,707], 1863.

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

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

\$385

First Edition of Schubert's Quartet Op. 137



135. SCHUBERT, Franz 1797-1828

[D384]. *Drei Sonatinen Fur Piano-Forte und Violine... Op. 137.* No. [1]. [Parts]. Wien: Ant. Diabelli und Comp. [PN D. et C. No. 5848], [1836].

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

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

\$450



136. SCHUBERT, Franz 1797-1828

[D819]. *Six Grandes Marches et Trios pour le Pianoforte à quatre mains composé et dédiées en marque de reconnaissance à son ami Monsieur I. Bernhardt ... Op. 40.* Cahier [1-2]. Vienne: Ant. Diabelli u. Comp. [PN C. et C. No. 3539-3540], [ca. 1830].

2 volumes. Oblong folio. 1f. (title), [1] (blank), 2-21; [1] (title), 2-25 pp. Engraved. Slightly browned; some minor foxing; early tape to spines; pencilled fingering; contemporary ownership inscription to corner of Cahier 2; small oval handstamp of

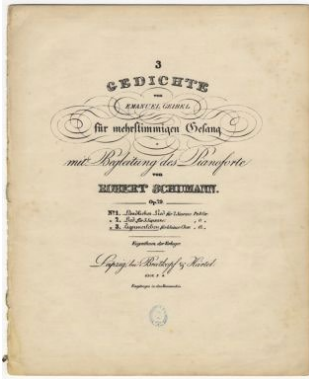
Scharfenberg & Luis in New York to foot of titles to both parts, slightly trimmed to Cahier 1.

Third edition. Deutsch 819/1-6. Hoboken 13, 203 and 204.

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

(21060)

\$225



137. **SCHUMANN, Robert 1810-1856**

[Op. 29, no. 3]. *3 Gedichte von Emanuel Geibel für mehrstimmigen Gesang mit Begleitung des Pianoforte... "Zigeunerleben."* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 6504], [1841].

Folio. Disbound. 1f. (title), 3-11 pp. Lithographic title, music engraved. With small oval publisher's handstamp to title.

First Edition. Hoboken Bd. 15 No. 50. Hofmann p. 71. McCorkle p. 126. (14160) \$120

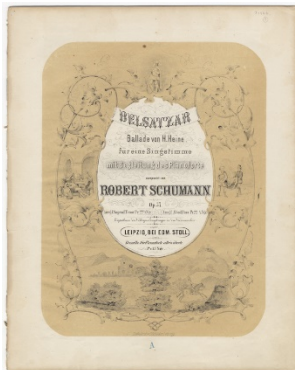


138. **SCHUMANN, Robert 1810-1856**

[Op. 42]. *Frauenliebe und Leben. Lieder-Cyclus von A. v. Chamisso für eine Singstimme mit Begleitung des Pianoforte... Ausgabe für Alt (oder Baryton).* [Piano-vocal score for alto or baritone]. Leipzig: Gustav Heinze [PN G. 115 H.], [ca. 1858].

Folio. Disbound. [i] (lithographic title), 2-21 pp. engraved music.

Hofmann p. 99. (14181) \$85

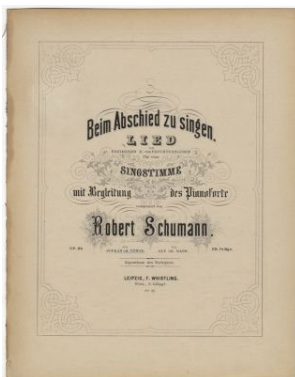


139. **SCHUMANN, Robert 1810-1856**

[Op. 57]. *Belsazar Ballade von H. Heine. für eine Singstimme mit Begleitung des Pianoforte... Ausg. f. Alt od. Bass.* [Piano-vocal score for alto or bass]. 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. (21466) \$90

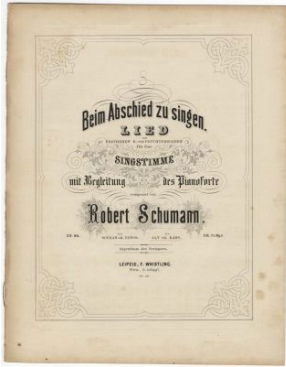


140. **SCHUMANN, Robert 1810-1856**

[Op. 84]. *Beim Abschied zu singen. Lied vom Freiherrn E. von Feuchtersleben für eine Singstimme mit Begleitung des Pianoforte... für Sop. od Tenor.* [Piano-vocal score for soprano or tenor]. Leipzig: F. Whistling [PN 950], [1863].

Folio. Disbound. [1] (lithographic title), 2-5 pp. engraved music. Browned.

Hofmann p. 185. (22059) \$50



141. **SCHUMANN, Robert 1810-1856**

[Op. 84]. *Beim Abschied zu singen. Lied vom Freiherrn E. von Feuchtersleben für eine Singstimme mit Begleitung des Pianoforte... für Alt od. Bass.* [Piano-vocal score for alto or bass]. Leipzig: F. Whistling [PN 951], [1863].

Folio. Disbound. [1] (lithographic title), 2-5 pp. engraved music. Slightly browned. With publisher's small oval blindstamp to title.

Hofmann p. 185.
(22058)

\$50

“Salon Music”



142. **SCHUMANN, Robert 1810-1856**

[Op. 103]. *Mädchenlieder von Elisabeth Kulmann für zwei Sopran-Stimmen (oder Sopran und Alt) mit Begleitung des Pianoforte.* Leipzig: Fr. Kistner [PN 1817], [1851].

Folio. [1] (lithographic title by Fr. Krätzschmer printed within decorative border), [2] (blank), 3-11 pp. engraved music. Disbound. Very slightly worn; light dampstaining to upper margin just extending into printed area throughout.

First Edition. Hofmann p. 225. McCorkle p. 445. Hoboken 15, 184. Hirsch Leipzig catalogue p. 36.

"Schumann was on occasion called upon to write... salon music, and he responded with pieces like the *Mädchenlieder* ...; the two duets ... Op. 79; the three duets, Op. 43; and the three trios for women's voices, Op. 114. All these are typical in being technically within the range of amateur performers ... and dealing with homely or mildly romantic subjects." Walker, ed.: *Robert Schumann*, p. 365.

(21397)

\$285



143. **SCHUMANN, Robert 1810-1856**

[Op. 117]. *Vier Husarenlieder von Nicolaus Lenau für eine Baryton-Stimme mit Begleitung des Pianoforte componirt und Herrn Sänger Heinrich Behr.* [Piano-vocal score]. Leipzig: Bartholf Senff [PN] 61, [ca. 1852].

Folio. 1f. (title), 3-13 pp.

A lithographic reprint of the first edition. Hofmann p. 255. McCorkle p. 499.
(22061)

\$65



**Attractive Woodcut of Singers
Accompanied by a Psaltery Player, Ca. 1600**

144. SICHEM, Christof van 1580-1648

Young man playing a psaltery (salterio) accompanying a group of singers. Woodcut after a drawing by Hendrick Goltzius (1558-1617). Amsterdam, ca. 1600. 298 x 207 mm. Matted. Small restored hole to blank area; collector's mark to verso (not located in Lugt). A very good impression, with full line border.

Wurzbach: *Niederländisches Künstler-Lexicon*, Vol. II, p. 620, no. 20. Kinsky p. 93, no. 3. Hollstein 134.

(22397)

\$1,600

Sivori Autograph Musical Quotation, "Etendue du Violon"

145. SIVORI, Camillo 1815-1894

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



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

(16360)

\$450

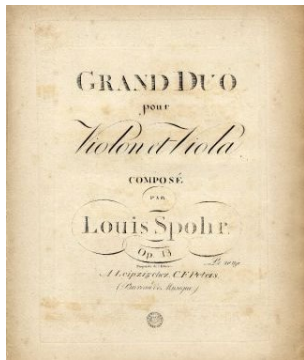
Early 16th Century Engraving of a Bach Hymnodist

146. SPENGLER, Lazarus 1479-1534

Bust-length portrait engraving of the German hymn writer in profile, aged 39, by I.A. Schmidt. 1518. 150 x 214 mm., incorporating a separate armorial-style engraving identifying the subject, his age, and date of the engraving's execution. Foxed; trimmed; laid down to mount, with early 19th century manuscript notes to lower portion. Together with another engraving of Spengler kneeling in prayer, 161 x 93 mm. Trimmed; laid down to mount.



J.S. Bach used Spengler's hymns in his cantatas 18 and 109.
(22295) \$200



147. SPOHR, Louis 1784-1859

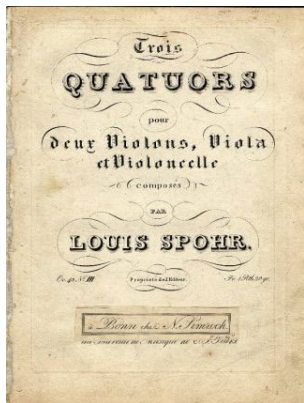
[Op. 13]. *Grand Duo pour Violon et Viola. [Parts].* Leipzig: C.F. Peters [PN 620], [after 1815].

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

Göthel p. 25.
(18954)

\$85

Complete Set of the Op. 45 Quartets



148. SPOHR, Louis 1784-1859

[Op. 45, nos. 1, 2 and 3]. *Trois Quatuors pour deux Violons, Viola et Violoncelle. [Parts].* Leipzig: C.F. Peters [PNs 1487, 1489, 1490], [1819].

Folio. Disbound. I: 12, 9, 9, 9; II: 13, 11, 11, 8; III: 14, 10, 10, 10 pp. Engraved. Titles to first violin parts only. With Simrock overpaste to title of Quartet no. 3. Slightly worn and browned, more heavily to no. 2; remnants of paper tape to spines; occasional staining and other minor imperfections. Contemporary signature to each part of no. 2.

"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. Mozart's Figaro and Wagner's Tristan were both composed during Spohr's lifetime; 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... From the end of 1817 until 1819 [Spohr] was resident in Frankfurt as director of opera... He also enriched the musical life of Frankfurt by presenting a series of quartet concerts, for which he composed his String Quartets op. 45." Clive Brown in Grove Music Online.

First Editions. Göthel p. 82.
(14874)

\$325

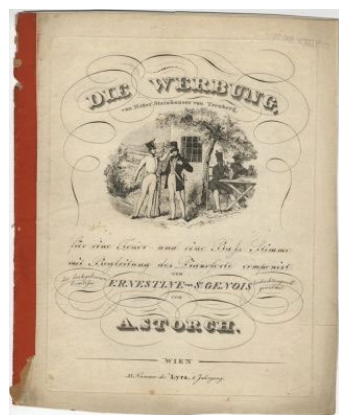
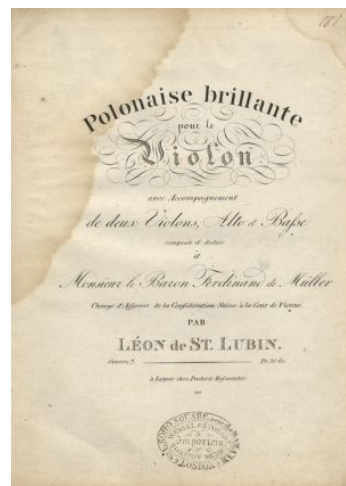
149. **ST. LUBIN, Léon de 1805-1850**

[Op. 7]. *Polonaise brillante pour le Violon, avec Accompagnement de deux Violons, Alto et Basse composée et dédiée à Monsieur le Baron Ferdinand de Müller.* [Parts]. Leipzig: Hofmeister [PN] 981, [ca. 1824].

Folio. Disbound. Violin principal: [1] (title), [2] (blank), 3-7; Violin I: 3; Violin II: 3; Viola: 3; Bass: 3 pp. Lithographed throughout. Slightly worn; staining to violin principal part; London music seller's handstamp to foot of title.

(22037)

\$120



150. **STORCH, A. 1813-1887**

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

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

(21938)

\$75

151. **STORCK, Karl**

Musik und Musiker in Karikatur und Satire... mit 502 Textabbildungen, vielen Notenbeispielen, 39 Kunstbeilagen und 10 Notenstücken. Oldenburg: Gerhard Stalling, [1910].

Large quarto. Original publisher's vellum-backed decorative boards gilt. Binding slightly worn, rubbed, bumped, soiled and warped. 1f. (frontispiece in colour), 1f. (title), 2ff. (foreword and index), 448 pp. + 48 pp. musical examples. Profusely illustrated with line drawings, illustrative plates, etc., some folding, some in colour.

(21642)

\$85



Johann Strauss Sr., First Editions
Items 152 - 164



152. STRAUSS, Johann, Sr. 1804-1849

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

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

First Edition. Weinmann p. 14.
 (14221)

\$75



153. STRAUSS, Johann, Sr. 1804-1849

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

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

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

\$140



154. STRAUSS, Johann, Sr. 1804-1849

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

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

First Edition. Weinmann p. 15. Schonherr & Reinohl pp. 99-101.

Composed following Strauss's visit to Hungary in 1833.
 (14131)

\$150



155. **STRAUSS, Johann, Sr. 1804-1849**

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

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

First Edition. Weinmann p. 17. Schönherr & Reinöhl p. 128. (22048) \$140



156. **STRAUSS, Johann, Sr. 1804-1849**

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

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

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



157. **STRAUSS, Johann, Sr. 1804-1849**

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

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

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



158. **STRAUSS, Johann, Sr. 1804-1849**

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

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

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



159. **STRAUSS, Johann, Sr. 1804-1849**

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

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

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



160. **STRAUSS, Johann, Sr. 1804-1849**

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

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

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



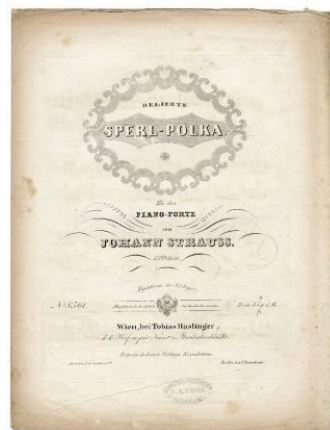
161. **STRAUSS, Johann, Sr. 1804-1849**

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

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

First Edition. Weinmann p. 20.

Strauss made a concert tour of Paris in the winter of 1837-38. (22052) \$150



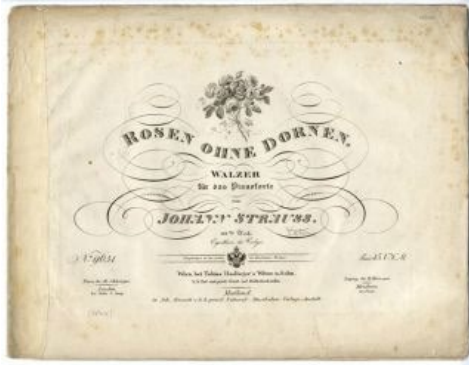
162. **STRAUSS, Johann, Sr. 1804-1849**

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

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

First Edition. Weinmann p. 25. (14224)

\$75



163. **STRAUSS, Johann, Sr. 1804-1849**

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

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

First Edition. Weinmann p. 29.
(14226)

\$110



164. **STRAUSS, Johann, Sr. 1804-1849**

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

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

First Edition. Weinmann p. 40.
(21408)

\$125



165. **STRAUSS, Johann, Jr. 1825-1899**

[Op. 190]. *Etwas Kleines Polka française für das Pianoforte.* Wien: Carl Haslinger [PN 11,922], [1857].

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

First Edition. Weinmann p. 83.
(8537)

\$40

Strauss Writes Regarding *Salome*

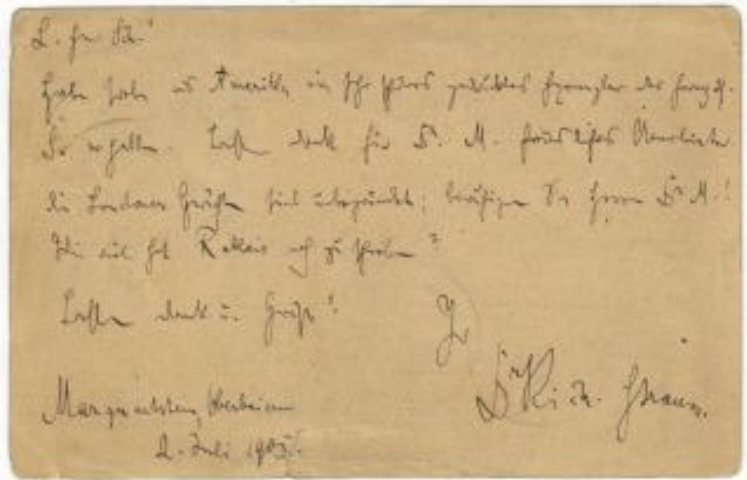
166. **STRAUSS, Richard 1864-1949**

Autograph letter on a postal card to composer and conductor Curt Schindler, signed "Dr. Rich. Strauss."

Dated Marquartstein, Oberbaiern, July 2, 1905. In ink. In German (with translation). Somewhat worn and creased; two small tears to edges.

Strauss has received a printed copy of Oscar Wilde's play, *Salome*, from America. He urges Schindler to reassure a certain Dr. M. about some unfounded rumors from London, and asks him how much more a copyist,

Rabbeis, has to write. *"I have just received a very handsome printed copy of the French S[alome] from America... The London rumors are baseless; calm Dr. M!"*



Less than two weeks before he penned this letter, Strauss had completed the full score of his opera, *Salome*, which he had adapted from Hedwig Lachmann's German translation of Oscar Wilde's eponymous play. (Indeed, his inquiries about [R.?] "Rabbeis," whose name appears on one of Arnold Schoenberg's lists of available copyists, may refer to the copying of orchestral scores or parts of the opera).

As the present letter indicates, Strauss was very keen to obtain Wilde's original - if idiosyncratic - French text, from which he hoped to construct his own French-language version of the opera. With the help of Romain Rolland, he succeeded and, although his plans to stage it at the Opéra Comique in Paris never materialized, it was favorably received at the Théâtre de la Monnaie in Brussels on March 25, 1907; the highly successful premiere of the original German version had, of course, already taken place at the Dresden Hofoper on December 9, 1905.

Kurt Schindler (1882-1935) was an American composer, conductor, and folksong collector of German birth.

(23242)

\$1,450



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

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

Folio. Original publisher's full gray cloth. [i] (title), [ii] (blank), [iii] ("Dramatis Personae"), [iv] (blank), [5]-250 pp. Text in German. With illustration by Lovis Corinth to page [5]. Binding worn, rubbed and shaken.

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

First performed on January 25, 1909 at the Königlichen Opernhaus in Dresden under Ernst von Schuch.

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

(21175)

\$200



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

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

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

From the collection of the noted Franco-German opera singer Sigrid Onégin (1889-1943), with a lengthy inscription to her on verso of title from a pupil dated Stuttgart, January 24, 1916, and with Onégin's notes to front

free endpaper and occasional blue crayon markings within score. Binding slightly worn, rubbed, bumped and shaken; partially split at hinges.

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

Onégin performed at the Stuttgart Opera, debuting there in October of 1912.

(21131)

\$250



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

[Op. 58]. *Elektra Tragödie in einem Aufzuge von Hugo von Hofmannsthal ... Klavier-Auszug mit Text von Otto Singer*. [Piano-vocal score]. Berlin: Adolph Fürstner [PN A.5654F.], [ca. 1935].

Folio. Original publisher's full gray cloth. [i] (title), [ii] (blank), [iii] ("Dramatis Personae"), [iv] (blank), [5]-250 pp. Text in German. With illustration by Lovis Corinth to page [5]. Binding very slightly worn and rubbed.

Trenner 223. Mueller von Asow p. 409. (21130)

\$100

“Loyally Inventive”

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

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

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

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

First performed at the Staatsoper in Dresden on June 6, 1928 with Fritz Busch conducting and in a revised version at the Festspielhaus in Salzburg on August 14, 1933.



"Strauss's score is loyally inventive. The 'thematic transformations' are endless, the orchestral pictures fresh, the pace well varied. If the musical tagging of every dramatic element sounds like period routine, the opera has a saving lyrical grace: more relaxed and fluid than either his preceding Hofmannsthal opera, Die Frau ohne Schatten, or the more recent Intermezzo to his own text." Grove Music Online.

(21140)

\$300

By a Mid-19th Century Ballet Master at the Hof-Operntheater



171. STREBINGER, Matthias fl. 1850

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

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

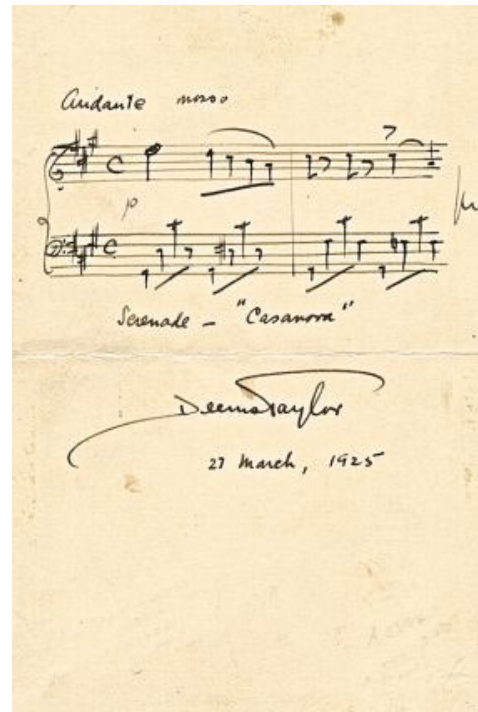
Strebinger was a ballet master at the K.K. Hof-Operntheater.
(14148) \$45

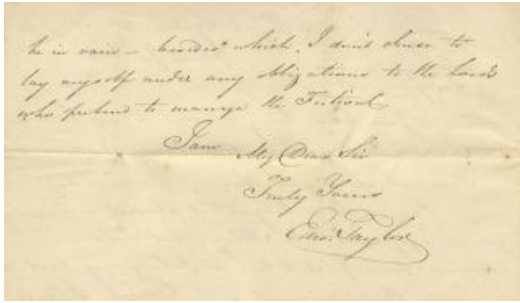
172. TAYLOR, Deems 1885-1966

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

An American composer and noted critic, Taylor "was quoted in a *New York Times* obituary as saying 'This is the age – not only in America, but all over the world – of the pedant run amuck. The result has been music that has to be explained, and even the explanations are unintelligible except to the initiate'. This aesthetic conviction perhaps explains in part the initial enthusiastic acceptance of Taylor's work – his number of Metropolitan Opera performances (14 for *The King's Henchman* in 1927–9 and 16 for *Peter Ibbetson* in 1931–5) surpasses that of any other American composer, and no native American of his time had more large-scale works published. But it may also explain the fact that his music was virtually forgotten soon thereafter." Robert Stevenson in *Grove Music Online*.

(22389) \$175





173. **TAYLOR, Edward 1784-1863**

Autograph letter signed ("Edw: Taylor") to "Mr. Jno. Bray, St. George's Bridge, Norwich." 1-1/4 pp. Quarto. Dated June 7, 1834. With integral autograph address panel. Somewhat worn and soiled; creased at folds with small holes to address panel not affecting text; remnants of red sealing wax; small seal tears.

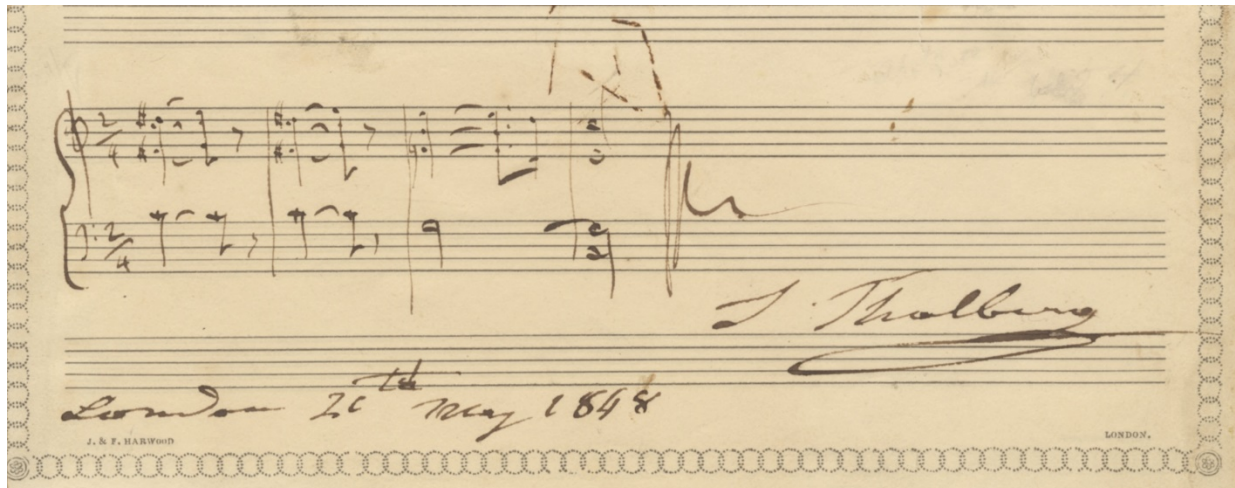
Regarding an engagement in Westminster Abbey, saying that he has told Sir George Smart that he "cannot have a player more competent to Oratorio business" but concluding that he can do no more, "except as one of the Principal Singers," because "I don't choose to lay myself under any obligations to the Lords who pretend to manage the Festival."

An English bass and writer on music, Taylor "sang at the Octagon Chapel and the Glee and Catch Club, was principal bass at the Hall Concerts, and played a key role in the founding and organization of the Norwich Triennial Festival in 1824; he was also skilled as a wind player and choir trainer... Still associated with opposition politics, by 1829 he had become music critic for the weekly *Spectator*. Its didactic, reform-minded tone suited him well, and he wrote there regularly for 14 years, notably on provincial festivals, the relative merits of Spohr (his friend) and Mendelssohn (whom he thought overrated), and on the importance of earlier music and of amateur music-making... Not the least of his achievements was the amassing of an important private collection, rich in church music, rare madrigals and motets, French, Italian and English (it was sold in 1863)." Leanne Langley in *Grove Music Online*. Smart (1776-1867) was a noted conductor, organist, and composer, central to 19th century English musical life.

(21860)

\$215

A 19th Century Piano Virtuoso



174. **THALBERG, Sigismond 1812-1871**

Autograph musical notation signed "S. Thalberg." 4 bars in 2/4 dated London, May 20, 1848. Notated in ink on a slip of music manuscript paper with decorative border (London, J. & F. Harwood) 82 x 204 mm, cut from a larger sheet. Slightly worn; rust stains from early paper clip just touching notation; small tear at blank upper margin not affecting notation; remains of former mount to two edges of verso.

"Together with Liszt, Thalberg must be ranked as the greatest virtuoso pianist of the mid-19th century..." Robert Wangermèe in *Grove Music Online*.

(17651)

\$600



Le Kain as Orosmane

175. [THEATRE]. **Le Kain, Henri Louis 1729-1778**

Original engraving by Auguste de St.-Aubin after the painting by S.B. Le Noir. Le Kain is depicted in the role of Orosmane in Voltaire's "Zaire." 420 x 282 mm. No place, no date, but Paris, ca. 1775. Slightly browned and foxed.

Proof before text. Hall III p. 32.

Le Kain was a noted French actor who performed with the Comédie Française.

(21321)

\$200

Portrait of the Noted Tragédienne

176. [THEATRE]. **Raucourt, [Françoise Marie Antoinette Saucerotte] 1756-1814**

Mlle. Raucourt D'après le Portrait peint par Mr. Gros en 1796... Gravée par Ruotte. Paris, [after 1796]. 390 x 290 mm. Some foxing and minor wear.

Hall III p. 385 (2).

Raucourt, a popular and controversial French actress, made her debut at the Comédie Française in 1772 as Dido, going on to play all the classical tragédienne roles. *"Her beauty and talent had made her famous, but her not so secret love affairs with other women made her notorious ... Raucourt led the Sect of Anadrynes, a society of lesbians in Paris ... At the outbreak of the Revolution she was imprisoned for six months with other royalist members of the Comédie Française, and she did not reappear upon that stage until the close of 1793, and then only for a short time. She deserted, with a dozen of the best actors in the company, to found a rival colony, but a summons from the Directory brought her back in 1797... Her funeral was the occasion of a riot. The clergy of her parish having refused to receive the body, the crowd broke in the church doors, and were only restrained from further violence by the arrival of an almoner sent posthaste by Louis XVIII."* Wikipedia.

(21336)



\$250

Original Drawing of the Composer

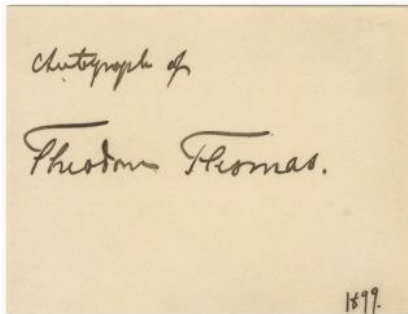


177. **THOMAS, Ambroise 1811-1896**
Original pencil sketch by the French artist Paul Jean Flandrin (1811-1902). [n.d., but ca. 1860]. Ca. 310 x 225 mm. Thomas is depicted seated at the piano, an owl perched on top of the instrument, a snake and turtle behind the composer. On wove paper. Signed by the artist at lower right in ink. Some light foxing and wear; small hole to upper right quadrant not affecting drawing.

Richard Langham Smith in Grove Music Online. *"After years of neglect, Thomas' work has seen a considerable revival in the last two decades of the 20th century, with major performances, at least of Mignon and Hamlet, being mounted in France, Great Britain and the USA. In the context of French opera of the late 19th century Thomas was a figure of considerable importance, an imaginative innovator and a master of musical characterization."*

(22784)

\$750

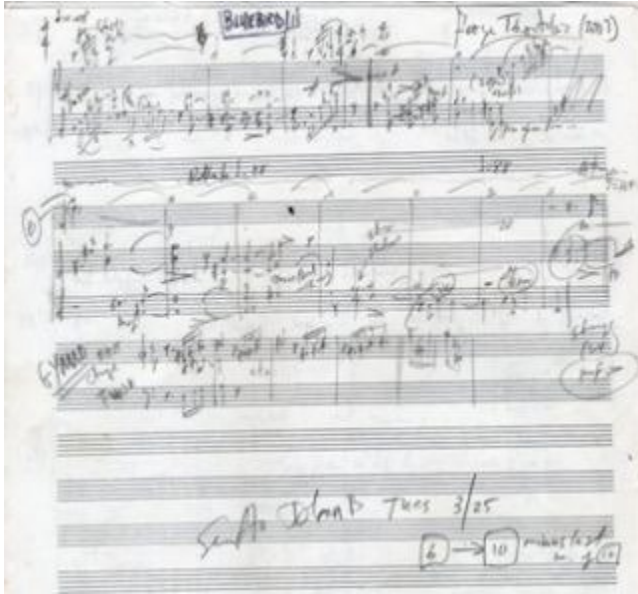


178. **THOMAS, Theodore 1835-1905**

Autograph signature. On a card, 65 x 85 mm, signed and dated 1899. (1217)

\$45

Complete Autograph Draft of a Song to Text by Melville



179. TSONTAKIS, George b. 1951

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

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

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

\$2,500

Autograph Document of a 16th Century Italian Tenor

180. VALDESSIO, Roderico di fl. ca. 1590

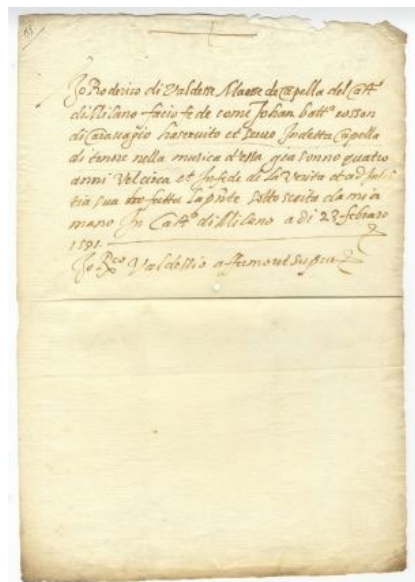
Autograph document signed and dated February 23, 1591 attesting to a tenor's service to a Milanese chapel. 1 page. Folio. Document executed in an attractive late 16th century hand certifying that one Giovanni Battista Rossoni di Caravagio served as a tenor at a chapel in Milan. Slightly worn and soiled; browned at edges; creased at central fold; one small hole not affecting text.

Valdessio describes himself in the present document as a *maestro di castello* in Milan, the ensemble attached to the Spanish garrison. We have been unable to locate any additional biographical information on him. Rossoni appears to have been in the Duomo's choir in 1592 (see printed-sacred-music.org/manuscripts/0000000002914); he is gone from the lists by 1600, thus it would seem that he was at the Castle from 1587-91 and the Duomo thereafter.

We would like to thank Professor Robert L. Kendrick of the University of Chicago for his kind assistance in the cataloguing of this item.

(21833)

\$850





181. **VENINI, Francesco 1738-1820**

Dell'Armonia Musicale. 1798. The first and second chapters of *De i principi dell'armonie musicale e poetica*, Paris, 1798. RISM BVI pp. 859-860. Excerpted from an 18th century periodical, Bassi: *Scelta di poesie italiane de piu celebri autori d'ogni secolo*, pp. 132-159, Paris, 1798. Venini was a mathematician and musician active in Milan.

(14771)

\$50

Autograph Letter from the Author of *La dame aux camélias*, the Basis of *La traviata*

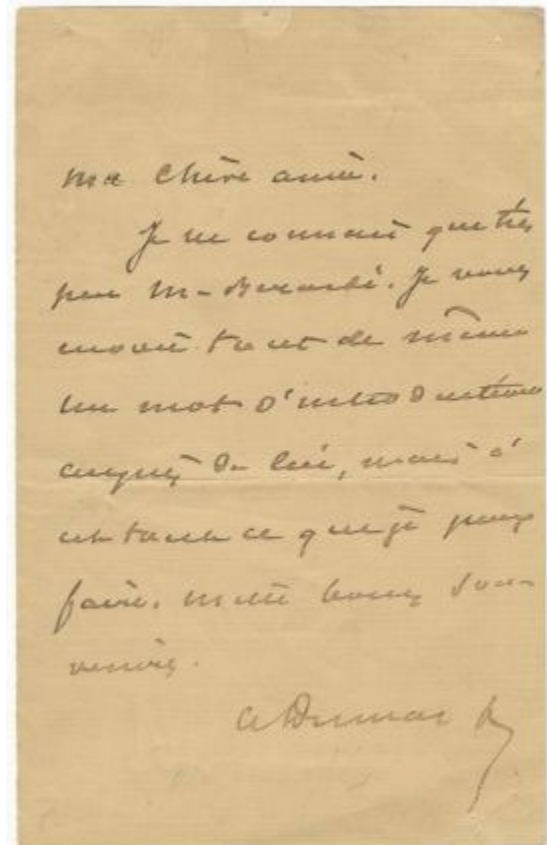
182. [VERDI, Giuseppe 1813-1901].

Dumas, Alexandre 1824-1895

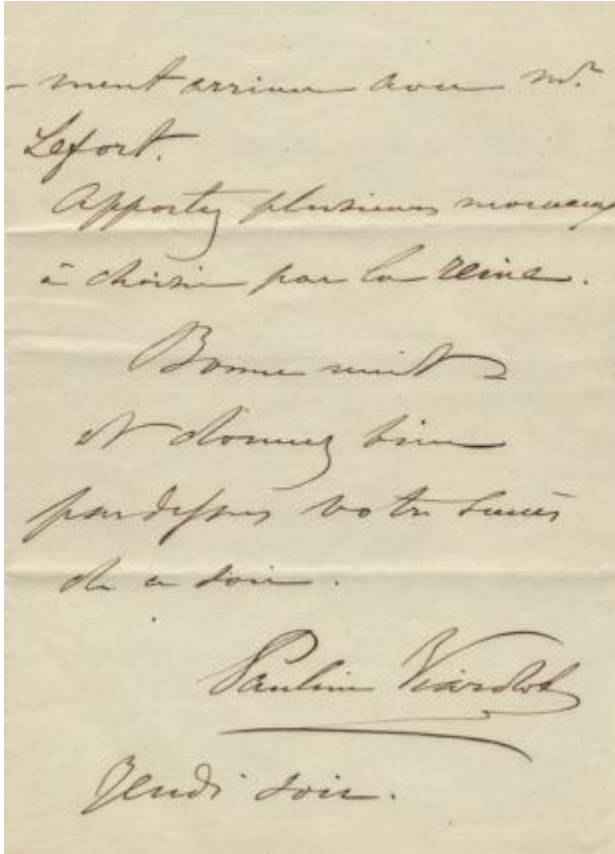
Autograph letter signed ("Alexandre Dumas fils"). 1 page. Octavo.

Dumas tells his "chère amie" that, although he hardly knows a certain Mr. Berardi, he will send his correspondent a word of introduction. Slightly worn; creased at folds and slightly overall; several pinholes to corners; pencilled annotations to margins.

During his lifetime French writer and dramatist Alexandre Dumas, fils (1824-1895) was as celebrated as his novelist father, Alexandre Dumas, père (1802-1870). He was the author of *La Dame aux camélias*, which became the basis of Giuseppe Verdi's opera *La Traviata*. (23176) \$400



Viardot Writes to a Pupil



183. VIARDOT, Pauline 1821-1910

Autograph letter, most probably to the singer Annaïs Roulle. Signed in full. 3 pp. of bifolium. Octavo (ca. 178 x 113 mm.). Dated Thursday evening [Baden-Baden, Autumn, 1866?]. Slightly creased at folds and overall.

As a result of her recent "success," one of Viardot's female students has been invited to a small soirée for the following evening at the home of Countess Flemming, where only the queen and her closest entourage will be present. Viardot punctiliously instructs her pupil: "You must be very punctual, because ... nothing is more disagreeable than to arrive after the queen is already there ... As for your clothing, you need a high-necked dress, or a white frock, or a kerchief and sleeves of tulle or lace; in short, a pretty, formal outfit. You may certainly arrive with Mr. [Jules] Lefort. Bring along several pieces for the queen to choose from."

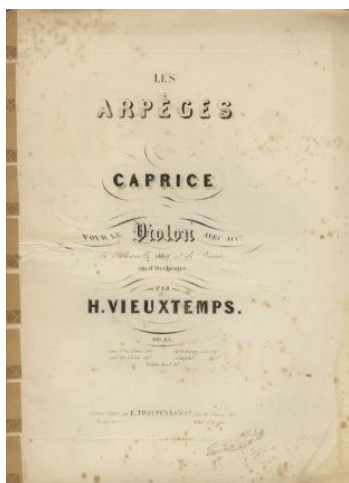
The queen of whom Viardot speaks is most likely Augusta of Saxe-Weimar-Eisenach (1811-1890), Queen of Prussia from 1861-1888, and later Empress of Germany from 1871-1888. Queen Augusta had come to Baden-Baden in 1866, where

she "saw, heard, and applauded" the artists of Baden at the homes of Viardot and Countess Flemming. Among the artists was the young singer, Annaïs Roulle, who had "revealed herself to the regular visitors of Baden for the first time," and had "achieved a true success." She had sung solos and duets with Jules Lefort, by composers such as Viardot, Mendelssohn, and Offenbach. The next evening, during a soirée at the home of Countess Flemming, the Queen had "particularly complimented" Roulle: "Her Majesty deigned to speak for a long time with the young Parisian artist, and asked her to present her mother in order to compliment her." Serge de Saint-Sabin: *Le Ménestrel*, vol. 33, no. 47 (Sunday, October 22, 1866).

Viardot, a highly distinguished French singer, teacher, and composer of Spanish origin, "came from a family of singers: her father was the elder Manuel García, her mother María Joaquina Siches, her brother the younger Manuel García and her sister Maria Malibrán ... 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. She was active as a teacher, continuing the García method. She studied the piano with Meysenberg and Liszt and composition with Reicha ... In 1863, at the age of 42, she retired from the stage and left France for political reasons. With her husband, her three youngest children and [Ivan] Turgenev she settled in Baden-Baden, where she taught singers from all over the world. She built an art gallery in her garden and a small opera house, where she, her pupils and her children gave concerts and performed their own dramatic works." Beatrix Borchard in *Grove Music Online*.

(23211)

\$425



184. VIEUXTEMPS, Henry 1820-1881

[Op. 15]. *Les Arpèges Caprice pour le Violon avec acct. de Violoncelle obligè et de Piano ou d'Orchestre*. [Parts]. Paris: Troupenas et Cie. [PN T.1454], [ca. 1852].

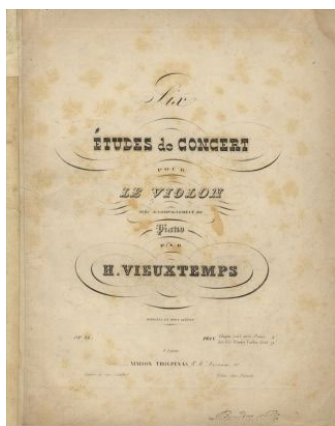
Folio. Unbound. 1f. (title), [1] (blank), 2-15; 9 pp. Engraved. Slightly worn, foxed and stained; tears to title repaired; paper tape to spine.

A Belgian violinist and composer active in the U.S., "Vieuxtemps was one of the first European virtuosos to give concerts in the USA. His 1844 tour was only moderately successful, except in New Orleans, where he received an enthusiastic response from the French émigré population ... In 1858, however, his second tour (with Thalberg) was extended to a full year as American public taste had grown more receptive to European art music. During the Franco-Prussian War in 1870, he undertook a final tour with

Christine Nilsson performing 121 concerts in six months. The pioneering efforts of Vieuxtemps's early tours laid the groundwork for later artists and ultimately left an indelible mark on American concert life." Edward Eanes in *Grove Music Online*.

(21991)

\$40



185. VIEUXTEMPS, Henry 1820-1881

[Op. 16 no. 1]. *Six Études de Concert pour Le Violon avec accompagnement de Piano... Divisées en deux suites*. [Score and part]. Paris: Troupenas [PN T.M. 1632 (1)], [1844].

Folio. Sewn. 1f. (title), 7; 13 pp. Engraved. Foxed; paper tape to spine; several small tears; final leaf of violin part detached. With signature of Alfred Goffin (most probably the composer Alfred-Joseph Goffin, 1875-1939) to head of first page of violin part.

(22019)

\$50

Early 19th Century Violin Method

186. [VIOLIN]. Martinn, Jacob Joseph Balthasar 1775-1836

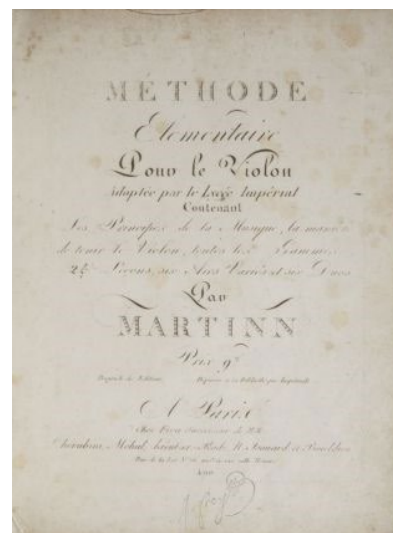
Methode Elementaire pour le Violon... Contenant Les Principes de la Musique, la maniere de tenir le Violon, toutes les Gammes, en 24 Lecons, six Airs Varies et six Duos. Paris: Frey [PN] 490 [490A, 490B], [ca. 1815].

Folio. Contemporary green vellum boards. 1f. (title), [1] (blank), 2-35; 2-16 (with plate no. 490A); [1] (blank), 2-20 (with plate no. 490B) pp. Binding worn and warped; joints split. Minor foxing and browning; tears repaired to pp. 17/18 with slight loss of printed area; occasional pencil markings.

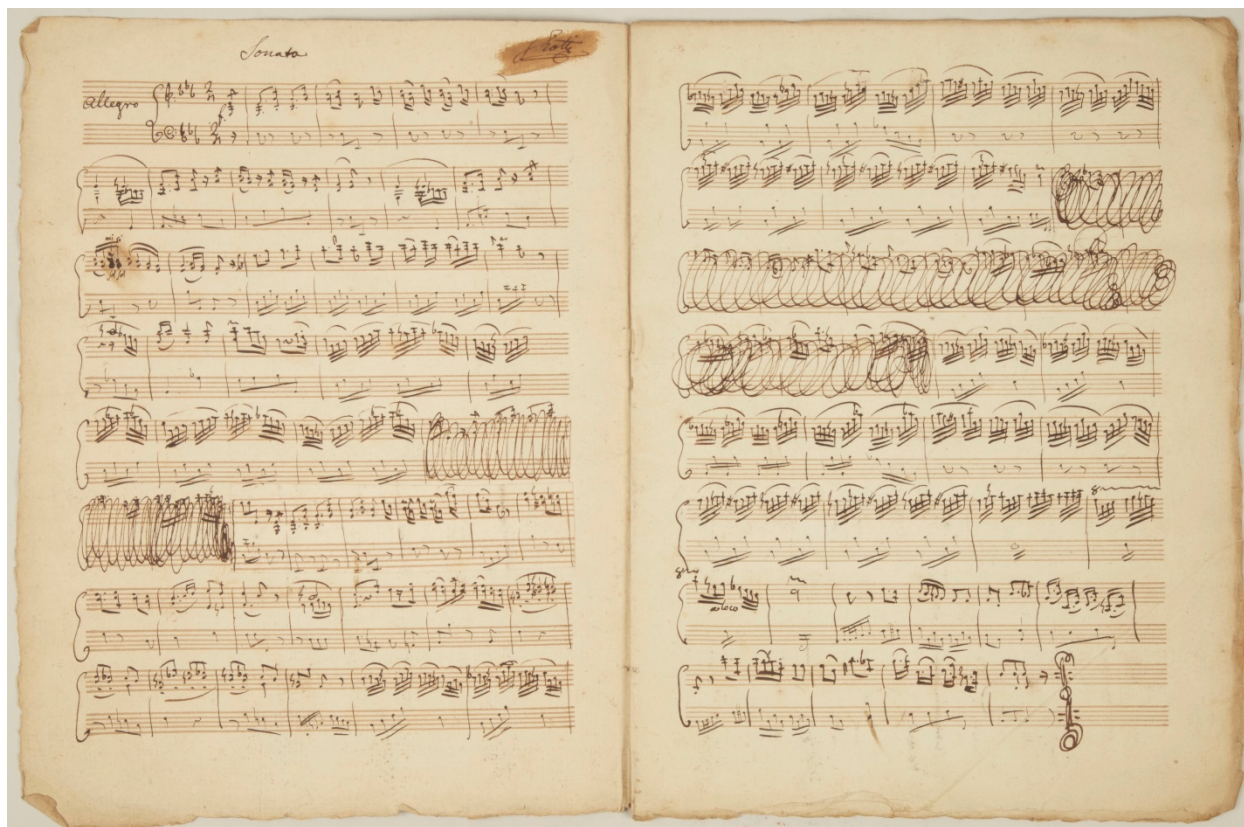
Scarce. Martinn was a violinist at the Opera Italien in Paris and violin professor at the Lycee Charlemagne.

(15006)

\$275



**Autograph Manuscript of Viotti's Own Unpublished Arrangement for Keyboard
of his Sonata for Violin and Bass
"The Most Influential Violinist Between Tartini and Paganini"**



187. VIOTTI, Giovanni Battista 1755-1824

Sonata in Eb Major for solo keyboard. Autograph musical manuscript of the complete work. No date, but ca. 1782 or later.

Folio (ca. 300 x 230 mm.). Unbound. [1] (title), [2]-[8] pp. Notated in ink on 16-stave music manuscript paper. In three movements, the first, marked "Allegro," in 82 measures; the second 70 measures; and the third, marked "Rondeau Allegretto," in 210 measures. 14 measures cancelled. Overpaste corrections to a total of 10 measures, with several additional corrections.

Viotti's own arrangement of his *Sonata for Violin and Bass* (Giazotto no. 36), composed in Paris in 1782.

Unpublished.

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

(21585)

\$14,500

Text to 1,124 Late 18th Century English Songs



188. [VOCAL MUSIC]

The Busy Bee, or Vocal Repository Being a Selection of the most Favourite Songs, &c. Contained in the English Operas, That have been Sung at the Public Gardens, And written for Select Societies; Together with an extensive Collection of Hunting Songs, And a variety of Scotch and Irish Ballads, &c. Volume the First [-Third]. London: J.S. Barr, [1790].

3 volumes. 12mo. Newly bound in period-style marbled boards with printed paper title labels to spines. I: 1f. (title), [iii]-xvi index, 350 pp., 536 songs; II: 1f. (title), [v]-xii index, 348 pp., 282 songs; III: 1f. (half-title), 1f. (title), [i]-viii, 348 pp. including "A Complete Alphabetical Glossary; Or, Explanation of the Scotch Words" (pp. 345-348), 306 songs. Text (without music) to a total of 1,124 songs. Manuscript annotation to flyleaf of Volume I:

"Sept. 1792 Lent Mr. Hall the first Volume not come home yet." Slightly worn and browned, occasional foxing and staining. Lacking frontispiece portraits of Mrs. Billington (Vol. I), Mrs. Martyr (Vol. II) and Captain Morris (Vol. III).

First Edition.

(21873)

\$450

Early 17th Century Portrait

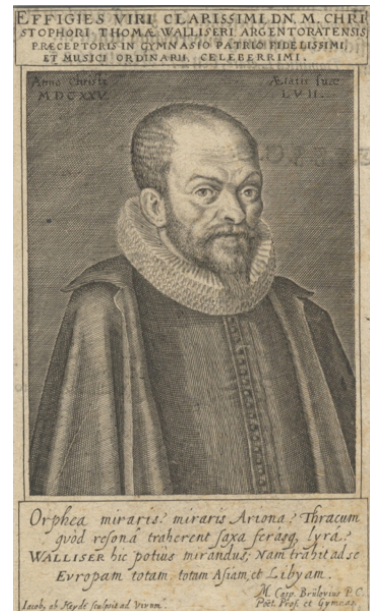
189. WALLISER, Christoph Thomas 1568-1648

Half-length portrait engraving of this Alsatian composer, teacher and choral director, aged 57, by Jacob van den Heyden. 1625. 167 x 99 mm. Slightly browned and spotted. Apparently drawn from life according to a note in the plate: "Iacob ab Heydē Sculpsit ad Vivum." Reproduced in MGG Vol. 14 col. 174.

"Walliser's several musical appointments and his compositions show him to have been the most important musician in Strasbourg during the period 1600–50. In addition, the wide dispersion of his works attests to his reputation elsewhere." Clyde William Young and Édith Weber in Grove Music Online.

(22297)

\$300





190. **WEBER, Carl Maria von 1786-1826**

[Op. 62]. *Rondo Brillante (Es dur) per il Piano-Forte ... Nuova Edizione corretta*. Berlin: Adolph Martin Schlesinger [PN 1030], [1819-1820].

Oblong folio. Unbound. [1] (title), 2-11 pp. Engraved. Slightly worn and soiled; minor staining; red tape to spine.

Jähns p. 276.

" ... [Weber's] contributions to song, choral music and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. With the overwhelming success of his opera *Der Freischütz* in 1821 he became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz and Liszt." Philipp Spitta et al in *Grove Music Online*.

(21962)

\$40



191. **WEBER, Carl Maria von 1786-1826**

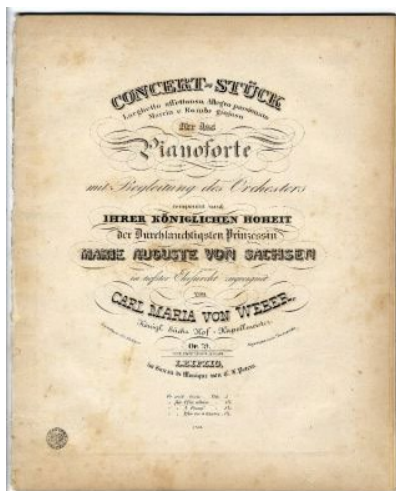
[Op. 65]. *Aufforderung zum Tanze: Rondo brillant für das Piano-Forte componirt und seiner Caroline gewidmet ... Op. 65*. [?Berlin]: [?Schlesinger], [?1825].

Oblong folio. Unbound. [1] (title), [2] (blank), 3-14 pp. engraved music + 1f. (blank). Somewhat worn and soiled; edges soiled and slightly stained; minor browning and offsetting.

A curious edition, possibly issued by Schlesinger, however without imprint, plate number or price. Unrecorded by Jähns. Not in Hoboken, where a later printing with imprint, ca. 1825, is cited. Fuld records 6 early printings, all published by Schlesinger in Berlin in ca. 1821; precedence has not been firmly established. Not located in BSB or on COPAC.

(22743)

\$225



192. **WEBER, Carl Maria von 1786-1826**

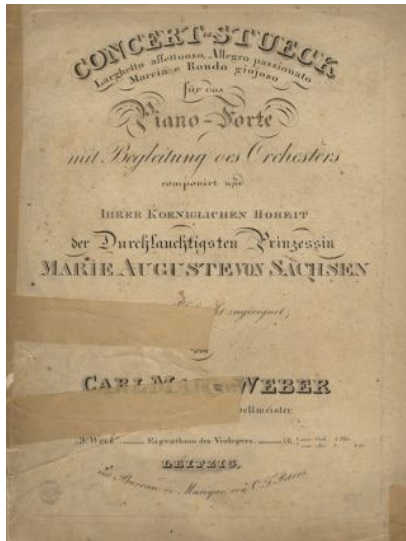
[Op. 79]. *Concert-Stück Larghetto affettuoso, Allegro passionato Marcia e Rondo giojoso für das Pianoforte mit Begleitung des Orchesters... neue rechtmässige Ausgabe*. [Piano solo part only]. Leipzig: C.F. Peters [PN 1754 2817], [1844].

Folio. Disbound. 27 pp. Engraved. Moderate browning and foxing; outer leaves separated at spine.

Jähns p. 338.

(18509)

\$85



193. **WEBER, Carl Maria von 1786-1826**

[Op. 79]. *Concert-Stueck[!] Larghetto affettuoso, allegro passionato Marcia e Rondo giojoso für das Piano-Forte mit Begleitung des Orchesters componirt und ihrer koeniglichen hoheit der Durchlauchtigsten Prinzessin Marie Auguste von Sachsen.* [JWV 282]. [Parts for piano, violin I and II, viola and violoncello]. Leipzig: C.F. Peters [PN 1754 + 2817], [1823].

Folio. Unbound. [1] (title), [2] (blank), 3-27; 4; 4; 4; 4 pp. Engraved. Quite worn; title and final leaf separated and torn; first leaf of piano part torn with no loss of music; foxed; paper repairs. lacking wind, brass and timpani parts.

First Edition. Jähns p. 338. Hoboken 15, 355 (but with price of "3 Rthl", the present copy with price "avec Orch. 3 Thlr / sans Acc. 1 Thlr 4 Gr.").
(21972) \$200

“The Freshness and Charm of His Melodies”



194. **WEBER, Carl Maria von 1786-1826**

[Op. 306]. *Oberon Romantische Oper in drey Acten Nach dem Englischen des J. Planche von Theodor Hell ... Klavier-Auszug von Componisten.* Berlin: Schlesinger [PN] 1376, [ca. 1826].

Folio. Contemporary black leather-backed boards. [1] (title), [2] (blank), [3] ("Personen"), 4-157 pp. Engraved. With occasional pencilled annotations. Binding slightly worn, rubbed and bumped; remnants of label to front pastedown. Several corners creased; occasional spotting. In very good condition overall.

First German edition, which includes the fifth aria for the first time; the first edition was published in 1826. Jahns 306, p. 392. Hirsch IV 1298. Fuld pp. 395-396. Hoboken 15, 367.

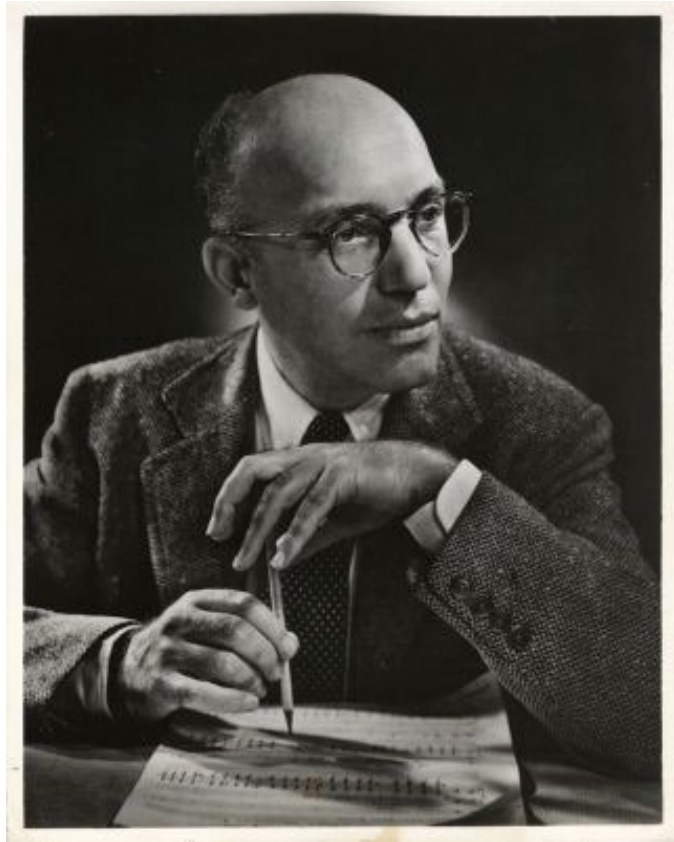
Oberon was first performed on April 12th 1826 at Covent Carden in London. *"The whole nature of Oberon, then, both in its subject and in the method of treating it which Weber was led to adopt, is orchestral rather than vocal; yet the freshness and charm of his melodies is if anything at its peak in the disjointed numbers which comprise it."* Warrack: *Carl Maria von Weber*, p. 326.
(17141) \$500

Original Photograph by Noted Photographer Yousuf Karsch

195. WEILL, Kurt 1900-1950

Striking original photograph by the highly distinguished Armenian-born Canadian photographer Yousuf Karsh (1908-2002) depicting Weill seated at his desk, pencil in hand, with a score of Street Scene, considered to be Weill's "official portrait." Ca. 1946. 252 x 203 mm. With "Kurt Weill The Playwrights' Co. Photo by Karsh late 1940's" in pencil to verso along with other annotations. Very slightly worn; corners slightly creased; small stain to blank lower margin not affecting image.

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

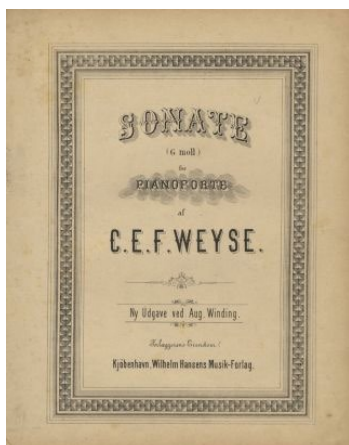


"By far the most widely reproduced of all Weill photographs, it shows him seated at his Brook House desk, immaculately dressed and freshly coiffured, with chin thrust forward as in no other photograph, and pen poised over a page that could almost be a balance-sheet but reveals itself, in the better reproductions,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

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

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

\$450



196. **WEYSE, Christoph Ernst Friedrich 1774-1842**

Sonate (G moll) for Pianoforte ... Ny Udgave ved Aug. Winding. Kjöbenhavn: Wilhelm Hansens Musik-Forlag [PN 8548], [1882].

Folio. Disbound. [1] (title), 2-17 pp. Slightly worn and soiled.

A Danish composer and pianist, "[Weyse] was esteemed for his artistic taste in music and other matters, and in his later years he was the leading authority in Copenhagen's musical life." Jens Peter Larsen and Gorm Busk in *Grove Music Online*.

(21963)

\$25

Important 18th Century Keyboard Method

197. **WIEDEBURG, Michael Johann Friedrich 1720-1800**

Der sich selbst informirende Clavierspieler oder deutlicher und leichter Unterricht zur Selbstinformation im Clavierspielen. Halle und Leipzig: Waisenhaus, 1765.

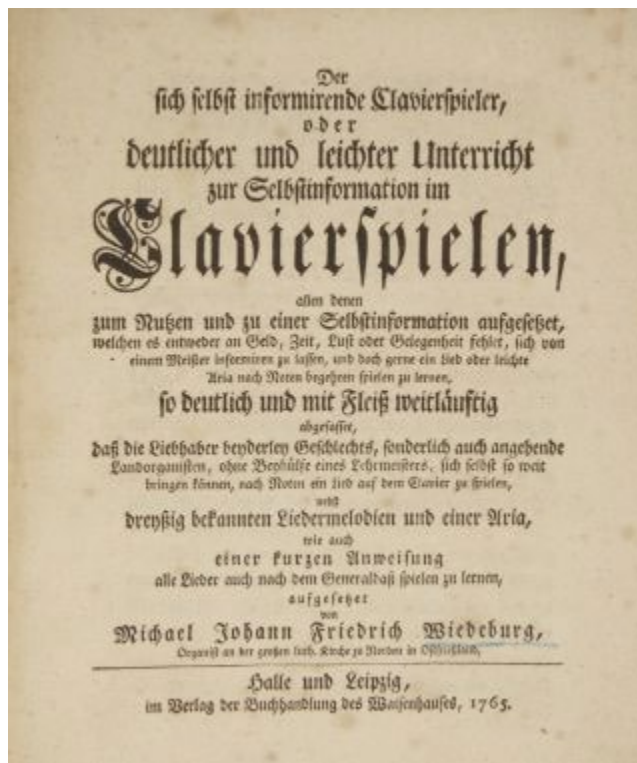
Quarto. Contemporary speckled paper boards. 1f. (title), 3ff. (foreword), 226, 4ff. (Inhalt, Register, Verbesserungen) + 1 folding plate. With numerous musical examples in text; occasional decorative woodcut head- and tailpieces. Binding worn, rubbed and bumped; lacking portions of paper to spine. Minor uniform browning throughout. A very good, wide-margined copy overall.

First Edition of the first volume of this 3-volume work, complete in itself. RISM BVI pp. 889-890.

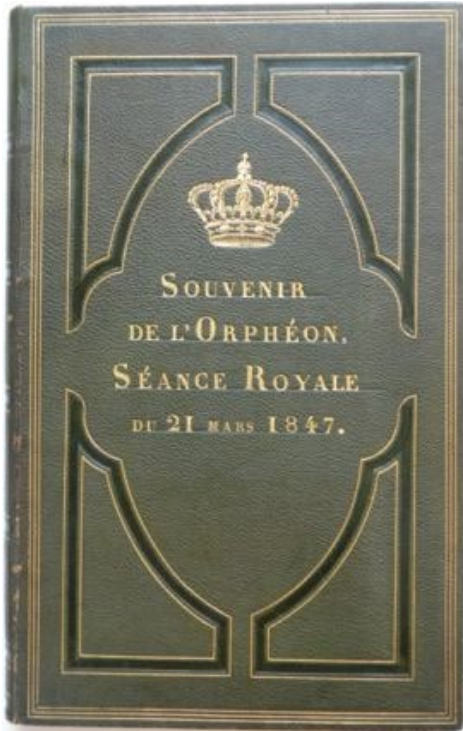
"Wiedeburg's most important legacy was a substantial body of pedagogical work. In 1765 he issued the first volume of his treatise on keyboard playing for beginners, *Der sich selbst informirende Clavier-spieler*, and two more volumes followed in 1767 and 1775 respectively. This huge work of more than 1600 pages, the largest 18th-century published treatise on keyboard playing, was designed as a compendium of the musical knowledge that one might need to learn to play the keyboard. Volume one deals with basic keyboard skills such as note-reading, rhythm and fingering, volume two teaches the principles of thoroughbass, and volume three deals with improvisation." Elizabeth Harrison in *Grove Music Online*.

(21702)

\$600



Attractive Presentation Binding



198. **WILHEM, Guillaume Louis Bocquillon, ed. 1781-1842** *Orphéon Répertoire de Musique Vocale en Choeur sans accompagnement instrumental a l'usage des jeunes élèves et des adultes Composé de Pièces inédites et de Morceaux choisis dans les meilleurs auteurs par B. Wilhem et continué par M. Hubert.* [Paris]: Perrotin, [ca. 1847].

Octavo. Full olive green morocco presentation binding with decorative stamping in black and gold, "Souvenir de l'Orphéon, Séance Royale du 21 Mars 1847" and crown stamped in gilt within decorative lozenges to upper, "Cirque National, Diron. G. Gallois" stamped in gilt to lower, all edges gilt, inner dentelles ruled in gilt, ivory watered silk endpapers, green silk ribbon marker. 2ff. text followed by 133 pp. engraved music consisting of nos. 148 bis and 171, and portions of Tome VII (nos. 262, 262 bis, 263, 264, 265, 266, 271, 272, 273, and 274) and Tome VIII (nos. 278, 279, 279 bis, 280, 281, 282, 282 bis, 283, 283 bis, 284, 285, 286, 287, 287 bis, 288, 291, and 292) + 4 pp. music from Sarah by Grisar in small format + 8 pp. music from Les Enfants de Paris by Adam in larger format bound in, followed by 8 pp. music by Palestrina. Erratic pagination. Includes music for various combinations of voices by Lefébure-Wely, Thys, Scard,

Wilhem, Sabbatini, Hubert, Lachnith, Zimmerman, Cherubini, Auber, Halévy. With text to most pieces. Some browning. In quite good condition overall. Published in a series of 9 volumes in total from 1833-1848.

The Orphéon was a "French male-voice choral movement. It developed from 1815 through the work of Guillaume Louis Bocquillon Wilhem, a strong advocate of the teaching of singing in schools, who first used the term *Orphéon* about 1830. The *Orphéon* choral society was established in Paris in 1833 and rapidly expanded ...; an annual concert was given at the Trocadéro with 1500 performers ... By 1859 there were 700 provincial societies; 3000 'Orphéonistes' performed in London in 1860. By the turn of the century the movement reached a peak of popularity with over 2000 societies in France, where it was the equivalent of British competitive festivals." *Grove Music Online*.

Jules Gallois, to whom this volume was presented, was the director of the Cirque National, built as an equestrian theatre, on the northeast side of the present Rond-Point of the Champs-Élysées in Paris, dubbed the Cirque d'été, in 1841. Gallois engaged Berlioz for a series of six grand concerts to be presented at the Cirque in the winter of 1844-1845, for which the composer engaged 350 players and singers, with Galois underwriting all costs. "The concert s... offered varied and unusual programmes, including extracts from *Ruslan and Ludmila* and *A Life for the Tsar*, the operas of the Russian nationalist composer Mikhail Glinka ..., *Beethoven's Emperor Concerto* played by Hallé, *Berlioz's new overture La tour de Nice* ... and music by *Félicien David*, whose symphonic ode *Le désert* was the sensation of the season. *Le désert* and *David's Janissaries' Chorus* were part of a "séance orientale" (16 February) which also included the popular *Marche marocaine* ... by the latest keyboard lion, *Léopold Meyer*. The concert was topical, in view of the Moorish flavour of the hall's architecture and the vogue for things Middle Eastern which had hit Paris with the arrival of six Algerian chiefs and their picturesque retinues on an official visit. A bearded Bedouin appeared in the foreground of the *Illustration's* engraving of the first concert, and the *Charivari's* series "The Arabs in Paris" showed a group of turbaned and kaftaned men twisting and yelling in agony while a *Berlioz-like* conductor unleashed his orchestra at them." Cairns: *Berlioz*, vol. 2, pp. 306-307.

(22271)

\$350

199. **WOLDEMAR, Michael 1750-1815**

Caprices ou Etude, du Violon... 1a Collection complete [1e - 2e Suite].
Paris: Augte. Le Duc [PNs 88 and 89], [1806].

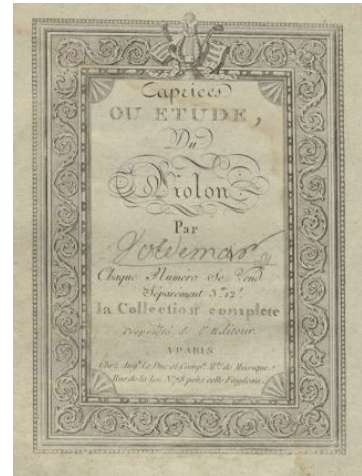
2 volumes. Folio. Sewn. 1f. (title), 8; 1f. (title) 11 pp. Engraved. Soiled; some light dampstaining.

Rare.

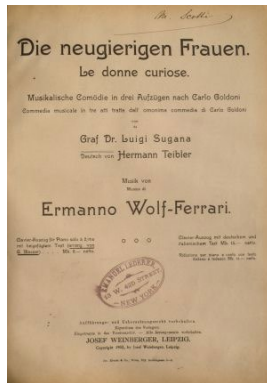
Woldemar, a French violinist and composer, is said to have been a student of Antonio Lolli (ca. 1725-1802). "One cannot speak of a Lolli school, although Giornovich, Woldemar and others are often cited as his pupils... Hanslick described Lolli fittingly as 'the forerunner and prototype of Paganini'." Albert Mell in *Grove Music Online*.

(22011)

\$225



“The Orchestration ... Has Been Particularly Admired”



200. **WOLF-FERRARI, Ermanno 1876-1948**

Die neugierigen Frauen. Le donne curiose. Musikalische Comödie in drei Aufzügen nach Carlo Goldoni Commedia musicale in tre atti tratta dall' omonima commedia di Carlo Goldoni von da Graf Dr. Luigi Sugana Deutsch von Hermann Teibler ... Clavier-Auszug für Piano solo a 2/ms mit beigefügtem Text (arrang. von G. Blasser) ... Clavier-Auszug mit deutschem und italienischem Text ... Riduzione per piano e canto con testo italiano e tedesco. [Piano-vocal score]. Leipzig: Josef Weinberger [PN J.W. 1316.], 1903.

Small folio. Full light blue cloth with titling gilt. [i] (title), [ii] (cast list), 3-217 pp. music.

Inscription to head of title in brown-black ink : "Mr. Scotti." Names of Metropolitan opera cast penciled in cursive next to printed roles, with erasure of previous cast member for Florindo, "J[...]ker [Jadlowker]," replaced by "Macnez"; erasure of previous cast member [Charles Hargreaves?] replaced by "[Austin] Murphy"; blue pencil through German text of Lelio's (Scotti's) part throughout the score; brown-black ink "x" to left of Lelio. With some performance markings in pencil and blue crayon. "James Ringo" gilt to lower right corner of upper board. Binding slightly worn, rubbed and bumped. Some browning and soiling; first signature partially detached; tape repairs to several leaves; music seller's oval handstamp to lower portion of title slightly smudged.

Die neugierigen Frauen was first performed at the Residenztheater in Munich on November 27, 1903.

It would seem likely that this score was used for the Metropolitan Opera's 1913 revival of the opera, in which Geraldine Farrar (1882-1967), Adam Didur (1874-1946), Bella Alten (1877-1962), Andrés de Seguro (1874-1953), Angelo Bada (1876-1941), and the Italian baritone Antonio Scotti (1866-1936) were all cast under Toscanini. Scotti was known for his "smooth delivery, variety of color, a fine legato and facility in the upper register... together with the elegance of his acting." Rodolfo Celletti and Valeria Pregliasco Gualerzi in *Grove Music Online*.

James H. Ringo (1926-1990) was an American writer and critic whose work appeared in the *American Record Guide*, *Composer's Alliance Bulletin*, *Opera News*, and other publications. He also published *Ermanno Wolf Ferrari An Appreciation of his Work*.

(23087)

\$150