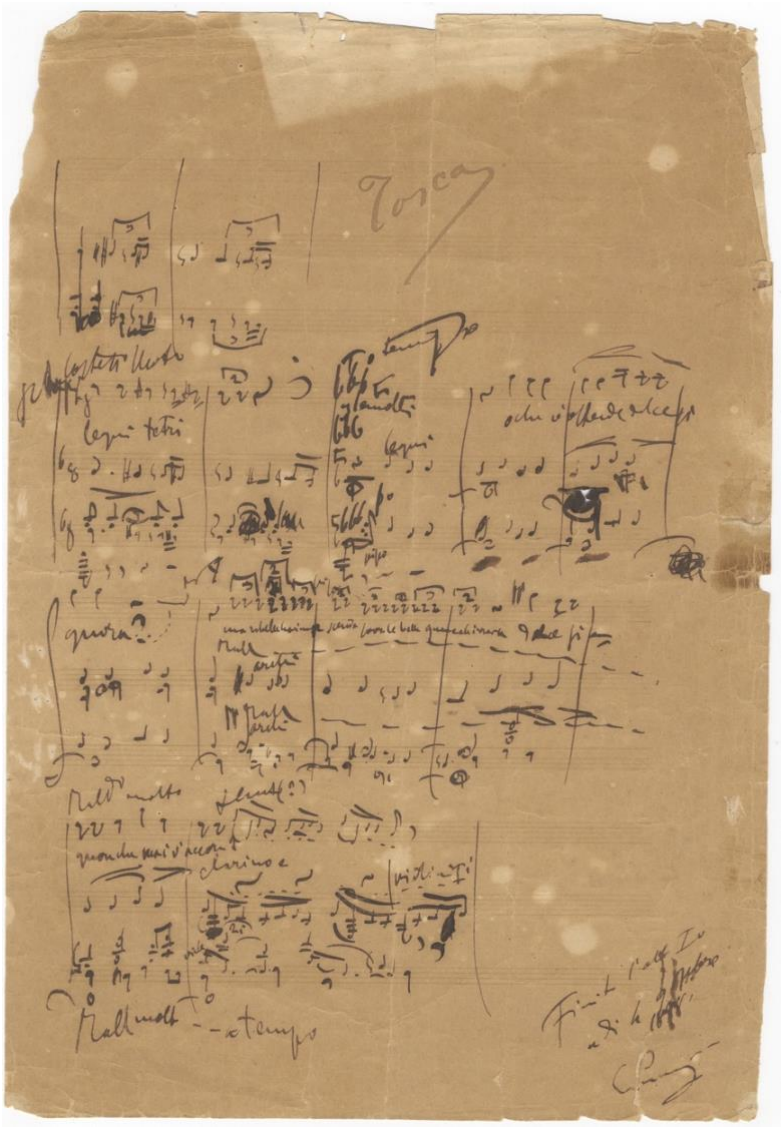
J & J LUBRANO MUSIC ANTIQUARIANS



Item 53 Puccini *Tosca*

Catalogue 122

Autograph Musical Manuscripts and Letters of Composers
Rare Books on Music and Dance, Iconography, &c.

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

CONDITIONS OF SALE

All items are in good antiquarian condition unless otherwise noted and are offered subject to prior sale, with prices net and subject to change without notice. The costs of shipping and insurance are additional. Orders are customarily shipped via USPS Priority Mail or Federal Express. Sales tax will be added to the invoices of New York State residents.

Orders may be placed by e-mail (info@lubranomusic.com), telephone (516-922-2192), or on our secure website (www.lubranomusic.com) by entering the ID number of the desired item 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.

We accept payment by:
- ACH (Automated Clearing House), inclusive of all bank charges
- EFT (Electronic Funds Transfer), inclusive of all bank charges
- PayPal to info@lubranomusic.com
- Checks in U.S. dollars drawn on a U.S. bank
- International money order
- Credit card

We fully guarantee that all items offered for sale by J & J Lubrano Music Antiquarians LLC are absolutely authentic without time limitation to the original purchaser provided that said items conform exactly to our description as supplied at time of purchase. All items remain the property of J & J Lubrano Music Antiquarians LLC until paid for in full.

❖

Please visit our website at

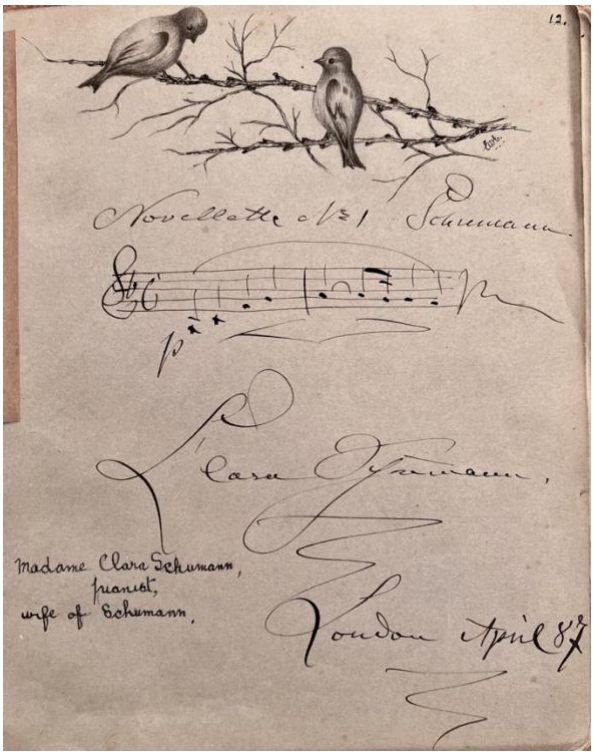
www.lubranomusic.com
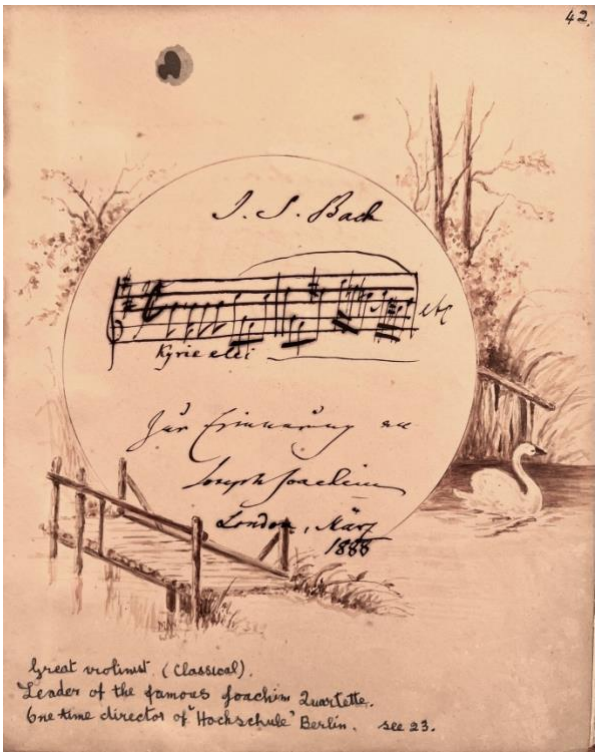
where you will find full descriptions and illustrations of our catalogued inventory

❖

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

© J & J Lubrano Music Antiquarians LLC October 2026





Late 19th-Early 20th Century *Album Amicorum* of English-Born Violinist Marian Hirschfeld

including entries by

Clara Schumann and Her Pupils Fanny Davies and Franklin Taylor; Joseph Joachim; Eugen d'Albert; Franz Kullak; Vladimir de Pachmann; Moritz Moszkowski; Charles Villiers Stanford; Hans von Bronsart, Carl Klindworth, and Frederic Lamond, all Pupils of Liszt; Pablo de Sarasate; Emile Sauret; Ruggiero Leoncavallo; the d'Aranyi Sisters; Carl Reinecke; and August Wilhelm

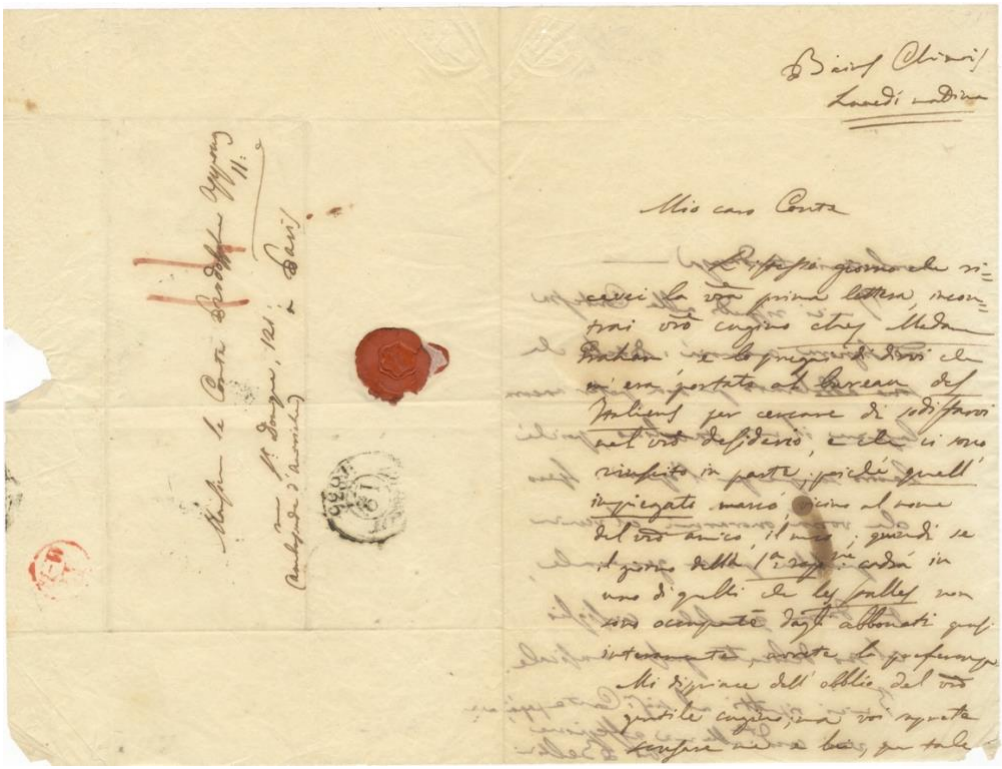
1. **[AUTOGRAPH ALBUM]**
The album amicorum of Marian Henrietta Hirschfeld, English-born amateur violinist.

Ca. 100 entries dating from 1885-1927, London and Berlin. Hirschfeld was an amateur English violinist who evidently studied and lived in Berlin for a number of years as a young woman. It appears from a number of entries in the album that she had something of a career as a performer in England. Web searches suggest she was born in the London area in 1870 to a German father, Albert Martin Hirschfeld (ca 1841-1922), and English mother, Jane Jewell (1845/46-1916). Marian married Julius Rosenfeld (ca. 1867-1922) who was born in Berlin and moved to England as a young man. As she had family ties to Berlin both through her father and husband, it seems likely that she may have visited the city with some regularity after her period of study there and, indeed, many of the entries in the present album support this assertion.

Quarto. Flexible leather. Disbound, with spine lacking. Leaves loose, some detached; old paper reinforcement to spine and occasionally to edges.

Provenance
Austin Harrison, church organist in Burnley, ca. 1900-ca.1972, with his manuscript biographical notes regarding the album's contributors to many leaves.

Please inquire for further details. (41690) $4,800



Bellini Writes to Request a Seat at the First Performance of *I puritani* for Count Apponyi

2. **BELLINI, Vincenzo 1801-1835**
Autograph letter signed "Bellini" to Count Rodolphe Apponyi relative to a seat for the Count at the first performance of the composer's opera I puritani.

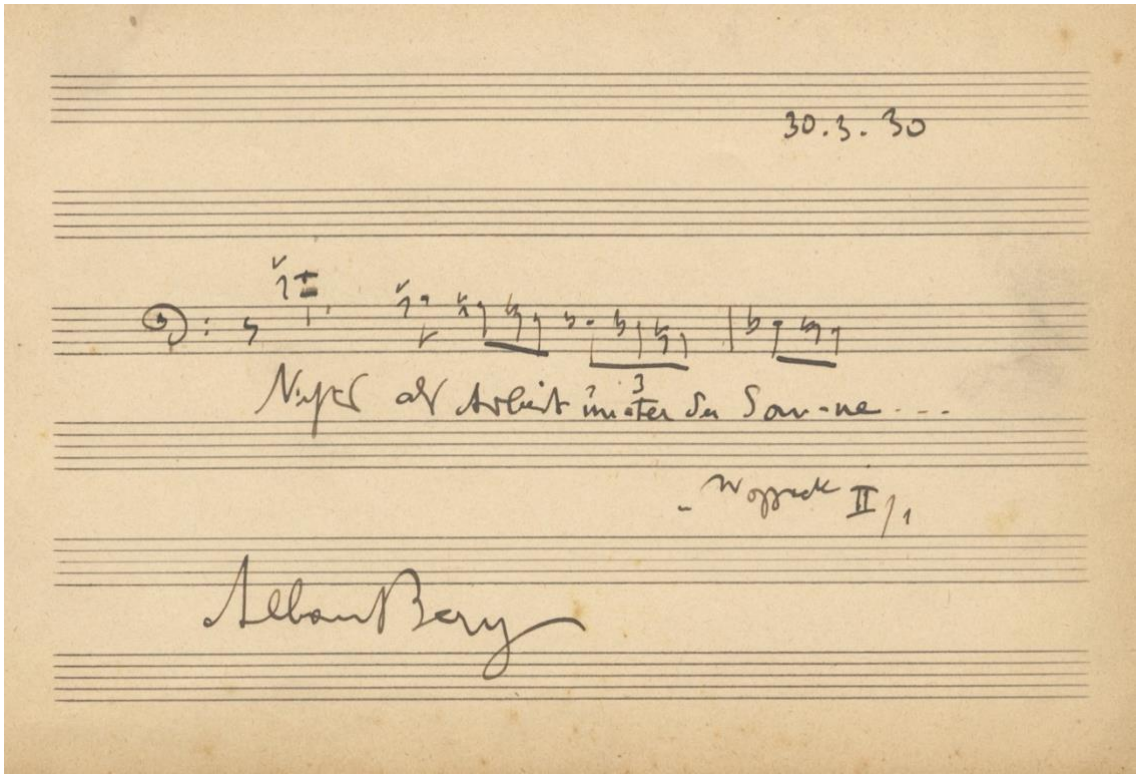
2 pp. of a bifolium. Octavo. Dated Monday morning. Postmarked [?]January 12, 1835. With "Weynen Superfin" blindstamped to upper portions of leaves. Integral address panel with the recipient's name and the address of the Austrian Embassy in Paris to final page. With fully intact red wax seal. In Italian and French (with translation). Slightly worn and stained; creased at folds and overall; small perforation to upper edge of first leaf; lacking small portion of right edge of second leaf with no loss of text. Overall condition very good.

Bellini tries to secure the Count a place at the première of his latest opera and invites the Count's wife to one of its dress rehearsals. He mentions that he is unable to leave his desk because of his work on the opera.

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

The opera to which Bellini refers is undoubtedly *I puritani,* his last work. Commissioned by the Théâtre Italien in Paris in 1834, *I puritani* premièred there on 24 January 1835, just twelve days after the writing of this letter. Bellini died later that year, on September 23. *I Puritani* was quite successful, performed 17 times during its first season at the Théatre Italien and more than 200 times there through 1909. Weinstock: Bellini, p. 312.

Apponyi was a member of a Hungarian noble family associated with many important musicians of the day.
(24226) $2,800



Autograph Musical Quotation from *Wozzeck*

3. **BERG, Alban 1885-1935**
Autograph musical quotation from the composer's powerful modernist opera, Wozzeck. Signed in full.

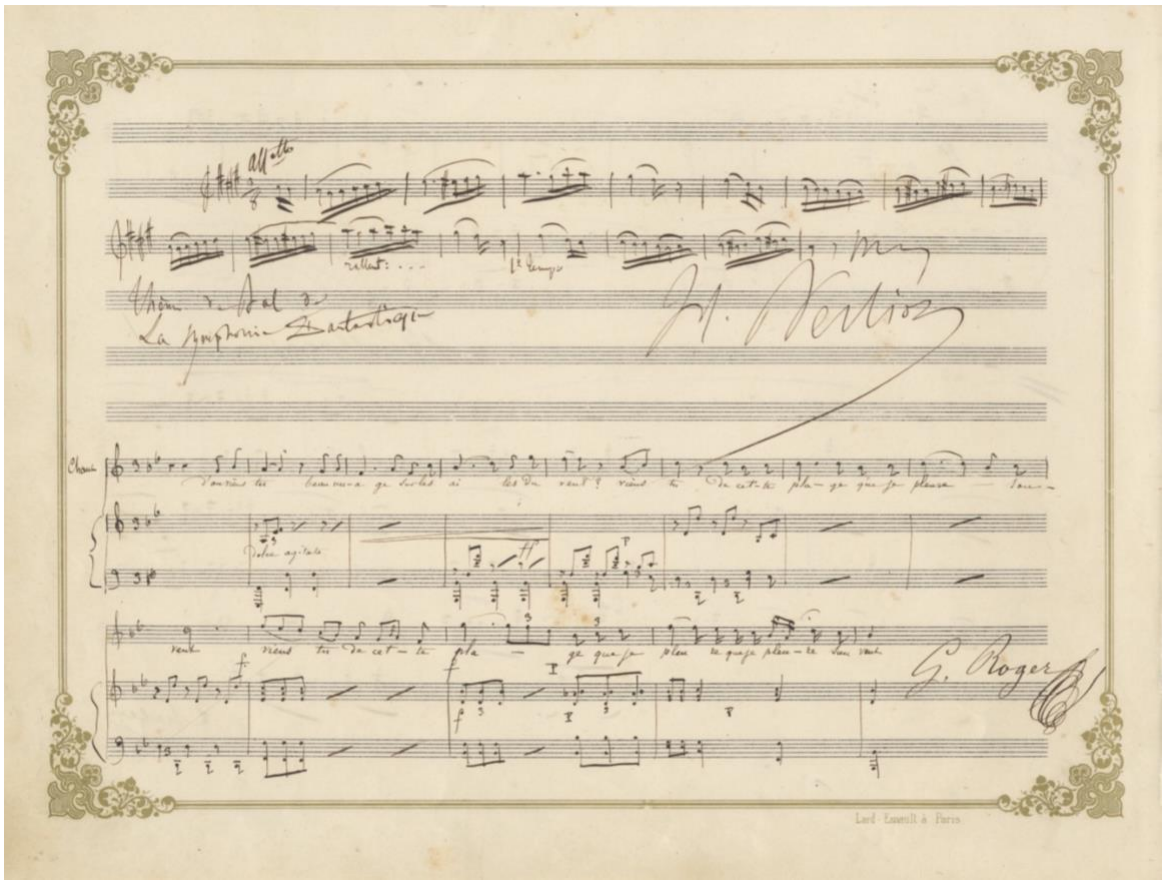
Two measures (numbers 112-113) in bass clef with text sung by Wozzeck *(Nichts als Arbeit unter der Sonne*) from near the beginning of Act II, scene 1. Dated "30.3.30" (30 March 1930) and identified ("Wozzeck II/1") in Berg's hand. Notated in brown ink on a single stave. With inscription signed in full by Austrian operatic baritone Hans Duhan (1890-1971) dated Wien, März 1931 to verso. On an album leaf 155 x 233 mm. Slightly browned and foxed, a bit heavier at margins, left edge very slightly ragged.

Wozzeck, an opera in three acts to a libretto by the composer after Georg Büchner's play *Woyzeck,* was first performed in Berlin at the Staatsoper on 14 December 1925.

"Wozzeck is a work of immense structural complexity in which musical devices and dramatic constructs are tightly integrated. Its composition marked the culmination of the first phase of Berg's development. ... In its use of atonality, whole-tone writing and other devices alongside passages of Mahlerian diatonicism, as well as in the vocal writing (which moves between speech, parlando, Sprechgesang and arioso), Wozzeck represents the most substantial achievement of Schoenberg and his followers in their pre-serial years." Andrew Clements in *Grove Music Online*

"Along with his teacher Arnold Schoenberg and fellow pupil Anton Webern in the years before and immediately after World War I, [Berg] moved away from tonality to write free atonal and then 12-note music. At once a modernist and a Romantic, a formalist and a sensualist, he produced one of the richest bodies of music in the 20th century, and in opera, especially, he had few equals." Douglas Jarman in *Grove Music Online*

A fine example in the hand of one of the most important figures of the Second Viennese School.
(41679) $4,000



Autograph Musical Quotation from the Composer's Masterpiece, the *Symphonie Fantastique,* Introducing the *Idée Fixe*

4. **BERLIOZ, Hector 1803-1869**
Autograph musical quotation from the composer's masterpiece, the Symphonie Fantastique. Signed. Together with quotations by Roger, Adam, and Halévy.

15 measures, titled and signed below the music: *Thème e Bal e La Symphonie Fantastique. H. Berlioz*. Undated, but ca. 1840-1850.

The complete main theme of the second movement, "Un Bal," carried by the violins in measures 38 to 54 of the full score. 1 leaf. Notated in dark brown ink within decorative dark gold borders on Lard-Esnault paper. Oblong quarto (227 x 300 mm).

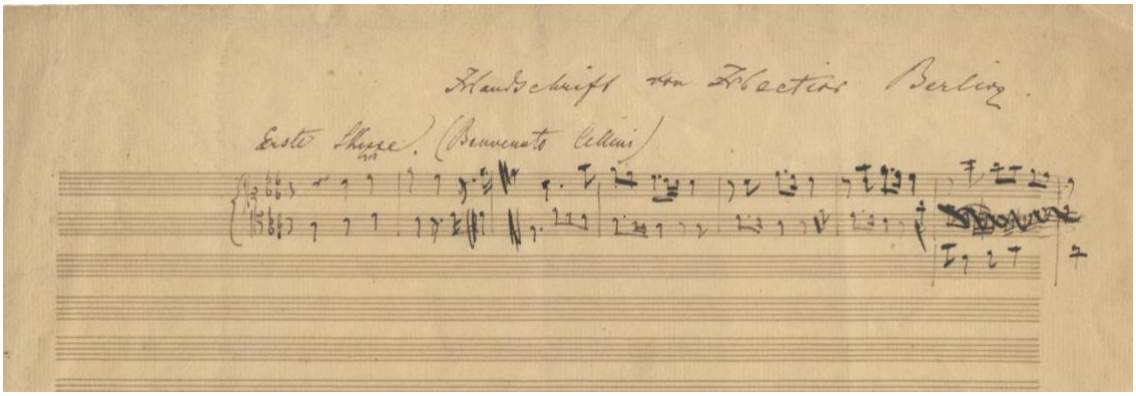
"The composition of the 'Symphonie fantastique' was a momentous event in Berlioz's career, his first full-scale masterpiece, and equally momentous in the history of music as the first unequivocal declaration of romantic ideas in style and musical language, and its echo has pervaded all music of passion and personal experience to this day ... Of Harriet Smithson's identity as the 'beloved', portrayed by an 'idée fixe' in the form of an obsessive theme that recurs in all the movements, there can be no question." MacDonald: *Berlioz,* p. 18.

With:
- Roger, Gustave-Hippolyte 1825-1879. Autograph musical quotation signed *G. Roger,* being a 12-measure song for voice and piano commencing *d'autiens tu beau miage* to lower portion of recto.

With, to verso:
- Adam, Adolphe 1803-1856. Autograph musical quotation signed *Ad. Adam,* being a 16-measure waltz for piano.
- Halévy, Fromental 1799-1862. Autograph musical quotation signed *F. Halévy*, being a 22-measure work for piano titled *Suite.*

A dynamic excerpt from one of the great revolutionary works of the Romantic period, constructed around a recurring "idée fixe," a concept originating with Berlioz's revolutionary *Symphonie Fantastique* and presenting here as a recurring theme associated with Berlioz's obsession with Irish actress Harriet Smithson.

A unique artifact incorporating a rare quotation from one of the most outstanding works of the symphonic repertoire of the Romantic period, the whole linking Berlioz with three important French musical figures of the mid-19th century. (41680) $7,500



"A Variety of Ideas, an Energy and Exuberance and a Brilliance of Colour Such as I May Perhaps Never Find Again"

5. **BERLIOZ, Hector 1803-1869**
Autograph musical sketchleaf from the composer's opera Benvenuto Cellini.

1 leaf. Oblong folio (268 x ca. 170 mm). 7 measures, notated in black ink on one side of the leaf. Unsigned. Several notes crossed out and a final passage rewritten. A first draft of a polyphonic theme. Identified in German in contemporary manuscript at head: *Handschrift von Hector Berlioz Erste Skizze. (Benvenuto Cellini).* Some wear and browning; slightly creased at folds; lower edge unevenly trimmed.

The present manuscript not recorded in Holoman.

Benvenuto Cellini, an opéra semi-seria in two acts to a libretto by Léon de Wailly and Auguste Barbier assisted by Alfred de Vigny, was based on the memoirs of Benvenuto Cellini. Set in 16th century Rome during the papacy of Clement VII, the work premiered in Paris on 10 September 1838 at the Opéra and was produced in a revised version in Weimar at the Grossherzogliches Hoftheater on 20 March 1852 and with further revision in three acts on 17 November 1852.

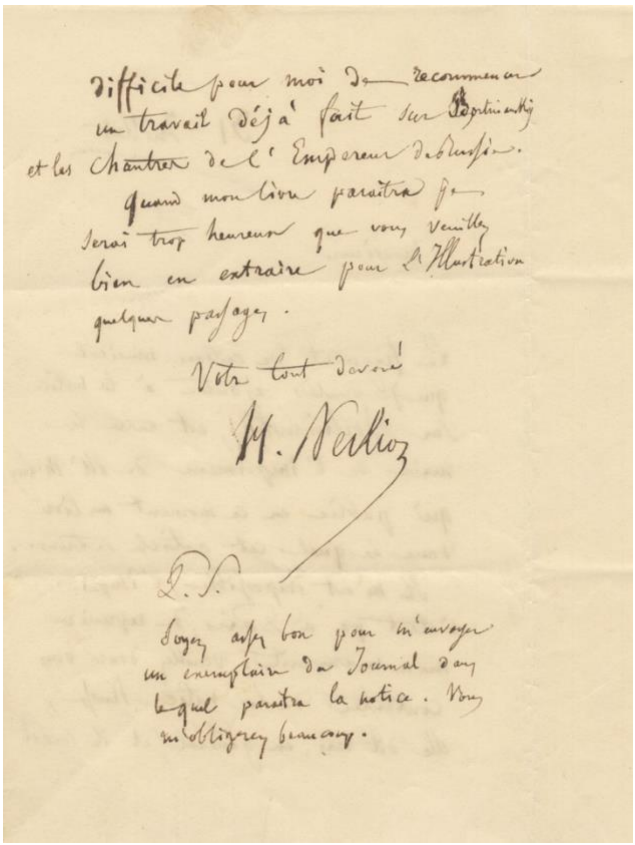
"Whether it originated as a serious or a comic opera, the result, in all its many versions, is a compound, a characteristic blend of idealism and farce, grandeur and wit, breadth and vivacity. Berlioz poured into [Benvenuto Cellini] every drop of invention and feeling at his command in a torrent of notes that make up a long and very lively opera, and its heterogeneity, so baffling to Parisians in 1838 and Londoners in 1853, is one of its main virtues." Macdonald: *Berlioz,* p. 106.

"[Berlioz] stands as the leading musician of his age in a country, France, whose principal artistic endeavour was then literary, in an art, music, whose principal pioneers were then German. In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance, to which he gave his full exertions as composer, critic and conductor. And though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century. ...

In [Berlioz's] own words, Benvenuto Cellini 'contains a variety of ideas, an energy and exuberance and a brilliance of colour such as I may perhaps never find again.' " Hugh Macdonald in *Grove Music Online*

A rare working manuscript from one of Berlioz's important stage works, evidencing the compositional process through its autograph revisions.

While short musical quotations in Berlioz's hand are not rare, his sketch leaves are very rare to the market; we have located only one example at auction in over 30 years. (41681) $3,000


Difficile pour moi de recommencer
un travail déjà fait sur Bortniansky
et les Chantres de l'Empereur de Russie.
Quand mon livre paraîtra je
serai très heureux que vous veuillez
bien en extraire pour L'Illustration
quelques passages.
Votre tout devoué
H. Berlioz
P.S.
Soyez assez bon pour m'envoyer
un exemplaire du Journal dans
lequel paraîtra la notice. Vous
m'obligerez beaucoup.

The Composer/Critic Writes Regarding Ukrainian Singer and Composer Bortnyansky

6. **BERLIOZ, Hector 1803-1869**
Autograph letter signed ("H. Berlioz") regarding his article on Dmitri Bortnyansky.

2 pp. of a bifolium. Octavo. Dated "31 Juillet," no year. To an unidentified male correspondent. On lined paper. In French (with translation). Slightly worn; creased at folds and very slightly overall.

Berlioz apologizes for not being able to edit his article on Bortnyansky, with which he hopes his correspondent will be satisfied.

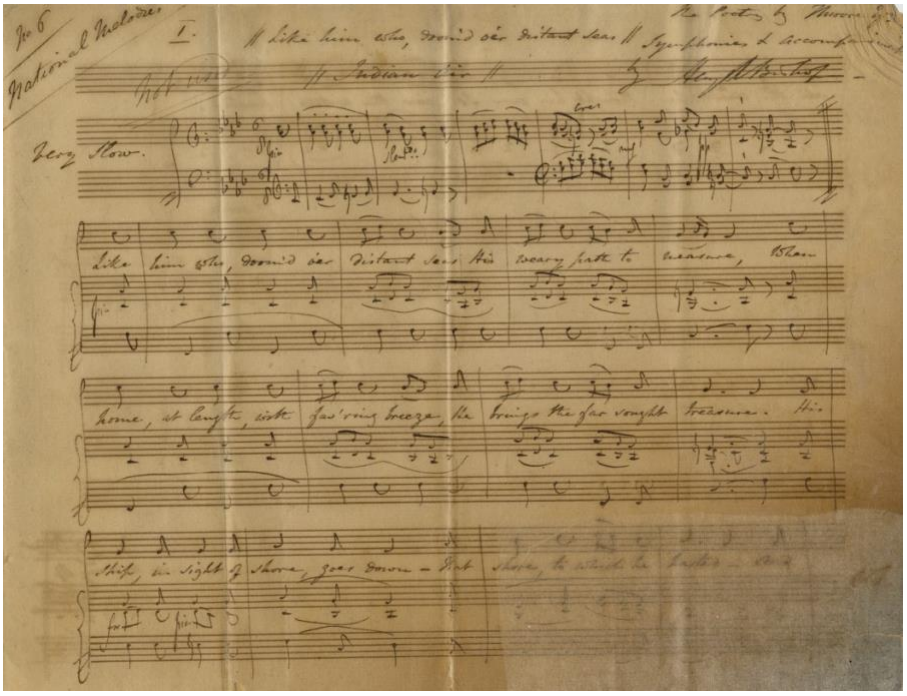
"The fragment of musical criticism which I wanted to add to the item on Bortnianski is in the hands of Mr. M. Levy's printer who is at present bringing out a book which contains this article. It is impossible for me - since the printer is not in Paris - to rework my manuscript. Therefore be good enough to be satisfied with the Russian article; it is accurate, on the whole, and it would be difficult for me to redo a study on Bortnianski and Emperor of Russia's singers that is already done." The composer/critic goes on say that he would be happy for extracts of the article to appear in *L'Illustration* and, in a postscript, asks his correspondent to send him a copy of the periodical in which his article appears.

Dmitri Stepanovich Bortnyansky (1751-1825) was a Ukrainian singer, composer, and music director active in Russia. *"During the 19th century Bortnyansky choral concertos and hymns gained popularity across Western Europe; some copies of concertos preserved in the library of the Hofkapelle in Vienna date from as early as 1780. Berlioz, who heard the concertos in Russia in the 1840s, praised the 'incredible freedom' of their approach*

to choral sonority (Les soirées de l'orchestre, Paris, 1852) and included Bortnyansky's music in several of his own concerts in Paris." Marika Kuzma in *Grove Music Online*

"[Berlioz] stands as the leading musician of his age in a country—France—whose principal artistic endeavour was then literary, and in an art—music—whose principal pioneers were then German. In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance, to which he gave his full exertions as composer, critic and conductor. And though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century. ...

Berlioz's views were presented regularly to readers of the Paris press ... He published three collections of criticism: Les soirées de l'orchestre (1852), Les grotesques de la musique (1859) and A travers chants (1862). In his feuilletons he wrote of new operas and singers ...; his opinion on momentous occasions was of crucial interest, for example at the première of Le prophète in 1849. He reviewed most of the concerts of the Société des Concerts; he wrote of new instruments and musical gadgets, of his own impressions of music abroad, and of important musicians visiting France; he wrote biographical notices of Gluck, Beethoven, Spontini, Méhul and himself; he wrote fiction and fantasy, often with a critical purpose; he wrote serialized treatises on orchestration and conducting. There are, in short, few facets of musical practice of the time untouched in his feuilletons. ... In general Berlioz's opinions are trenchant and clearly expressed." Hugh Macdonald in *Grove Music Online*
(35434) $1,650



Autograph Manuscript by the Composer of *Home! Sweet Home!*

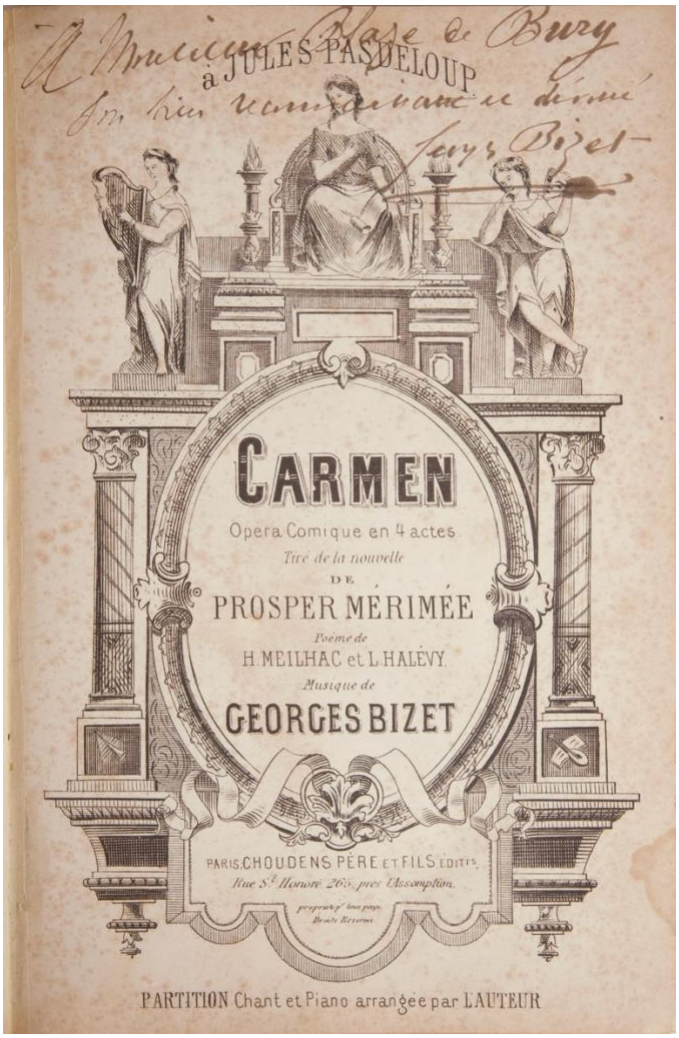
7. **BISHOP, Henry R. 1786-1855**
I like him who, doom'd o'er distant seas. Indian Air. No. 6 National Melodies. Autograph musical manuscript signed of a song for voice and piano. Ca. 1820.

2-1/2 pp. of an oblong bifolium. Notated in ink on 12-stave music paper. With "The Poetry by T. Moore Esq. Symphonies & accompaniment by Henry R. Bishop" to upper outer corner and "Not used" at head. Signed in full. Set to text by noted Irish poet Thomas Moore (1779-1852). Somewhat worn and browned; creased at spine and at vertical folds with some short splits and small chips to blank areas; silked overall, with reinforcement to lower outer portions of both leaves affecting legibility.

Bishop, a noted English composer of the early Romantic era, is best-known for the songs *Home! Sweet Home!* and *Lo! Hear the Gentle Lark*. He composed or arranged many operas, light operas, cantatas, and ballets and worked for all the major London theatres.

"In his day he 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. Yet he is now remembered for little but the song Home, Sweet Home ... foreshadowed in Who Wants a Wife? (1816) and as a 'Sicilian Air' in a volume of National Airs which he edited in 1821." Nicholas Temperley and Bruce Carr in *Grove Music Online.* (40714) $500

Rare First Edition, First Issue
Signed by the Composer
Inscribed to Important French Critic
and Writer Blaze de Bury



8. **BIZET, Georges 1835-1875**
Carmen Opéra Comique en 4 actes Tiré de la nouvelle de Prosper Mérimée Poème de H. Meilhac et L. Halévy ... Partition Chant et Piano arrangée par l'Auteur ... à Jules Pasdeloup. [Piano-vocal score]. Paris: Choudens Père & Fils [PN A.C. 3082], March 1875.

Large octavo. Quarter dark red morocco with marbled boards, spine in gilt-ruled compartments, titling gilt, marbled endpapers. 1f. (recto title within decorative border, verso blank), 1f. (recto named cast list and index, verso blank), 351, [i] (blank) pp. Cast includes Lhérie as Don José, Bouhy as Escamillo, Potel as Dancaïre, Barnolt as Remendado, Dufriche as Zuniga, Duvernoy as Moralès, Nathan as Lillas Pastia, Teste as a Guide, Galli-Marié as Carmen, Chapuy as Micaëla, Ducasse as Frasquita, and Chevalier as Mercédès, with set designs by Charles Ponchard.

A presentation copy, with an autograph inscription signed by the composer to French critic and writer Henri Blaze de Bury (1813-1888), to title: *A Monsieur Blaze de Bury Son bien reconnaissant et dévoué Georges Bizet,* possibly penned following de Bury's favorable article about *Carmen* in the *Revue des Deux Mondes* after hearing the opera. **With occasional performance markings in pencil**. Binding worn and rubbed. Slightly browned; moderate foxing throughout, more pronounced to first and last leaves; numerous tears, some quite significant, in 3 cases with the loss of several measures of music; old repairs to blank margins of many leaves, occasionally

obscuring printed area, and several additional old repairs; a number of leaves partially detached; inscription slightly trimmed by the binder, just touching two letters of the dedicatee's name but not Bizet's signature.

First Edition, first issue (with the error in the index listing the Finale of Act II on p. 175, no note to p. 20, and a footnote to p. 49), **pre-dating the publication of the full score**, published posthumously. **Rare**. Crawford p. 53. Fuld pp. 585-586. Hugh Macdonald: **The Bizet Catalogue Online**.

Bizet's masterpiece, composed in 1873-1874 to a libretto by H. Meilhac and L. Halévy after Mérimée, was first performed in Paris at the Opéra-Comique on 3 March 1875 under the baton of Adolphe Deloffre (1817-1876).

"Bizet might have surpassed all the many composers active in France in the last third of the 19th century had it not been for his untimely death at the age of 36. Carmen, first performed three months before his death, has become one of the most popular operas of any age. ...

Carmen was orchestrated at Bougival in the summer of 1874 and rehearsals began in September. Bizet arranged the piano score himself and played the piano for rehearsals. ... [It] is recognized as one of the greatest of 19th-century operas, and certainly the most popular. Its tunes are familiar to millions, and its evocation of Spain, where Bizet never set foot, has done as much to propagate the elements of the style as Spanish music itself. ... In Carmen the combination in abundance of striking melody, deft harmony and perfectly judged orchestration ensures the opera's immortality. It magnificently transcends both the genre of opéra comique and the norms of 19th-century French music. ...

Carmen has remained one of the most frequently performed operas in the entire repertory. Many great singers have been associated with its leading roles. The orchestral suite drawn from the opera is often played, and in 1954 it extended its currency in a film version, Carmen Jones. For three-quarters of a century it was regularly played not as an opéra comique with dialogue, as Bizet wrote it, but with the Guiraud recitatives. It is now played almost everywhere in opéra comique format, although the edition on which modern performances rely, that of Fritz Oeser published in 1964, has aroused bitter controversy since it includes a quantity of music that Bizet himself rejected in his own edition of the vocal score published in 1875. That first edition, published by Choudens, is exceedingly rare, for it was replaced at an early stage by the first of many corrupt editions from the same house." Hugh Macdonald in *Grove Music Online*

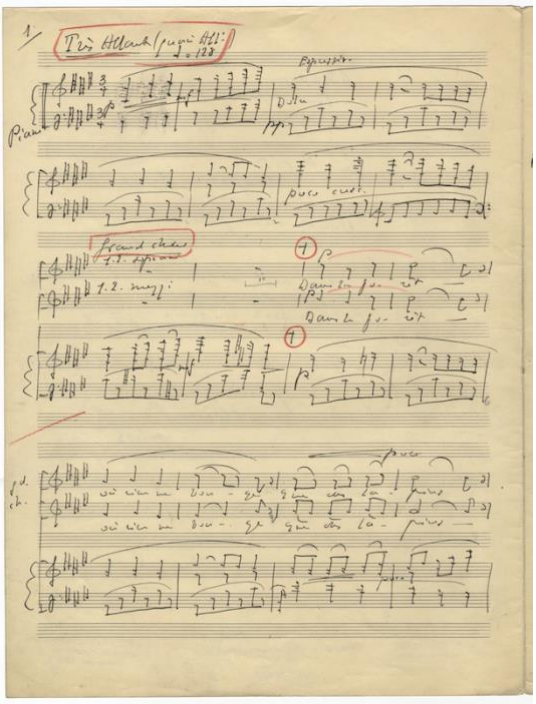
A rare association copy, linking the composer with one of the most important music critics of the time. (41682) $3,500

The *Stichvorlage* for *Le Petit Chaperon*

9. **BUSSER, Henri 1872-1973**
Le Petit Chaperon Rouge Double choeur pour voix de femmes et d'enfants. Avec acct de piano ou d'orchestre Pour le chorale des lycées de jeunes filles de Paris Poème de Guy de Teramond ... op. 95. Paris, ca. 1935. Autograph musical manuscript signed.
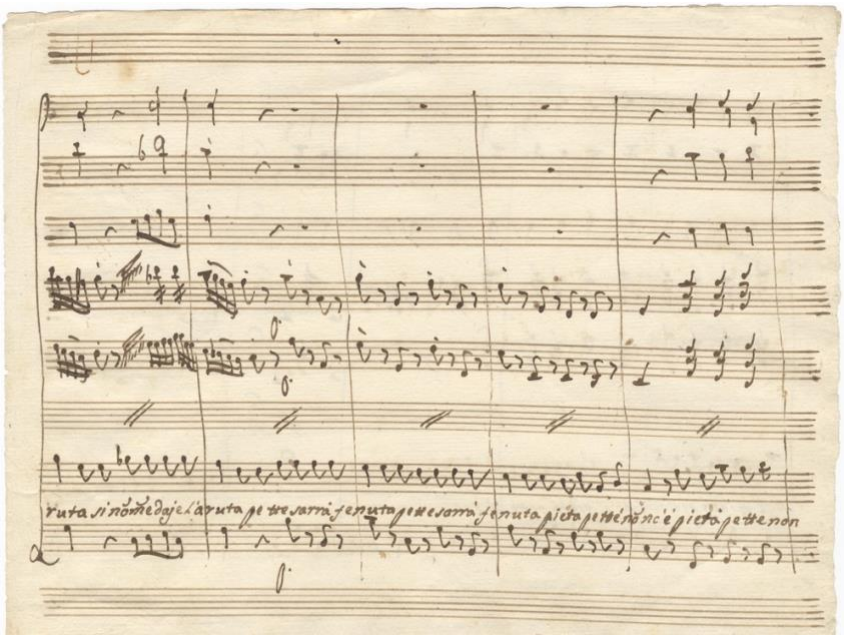
Folio (ca. 360 x 273 mm). [i] (title), 20, [i] (blank) pp. Notated in black ink on 20-stave music paper. Scored for double choir and piano. The work begins in A minor, in 3/4, *Très Allant (quasi Allo)*. Textual incipit: *Dans la forêt où rien ne bouge*. Lower edge of title with publisher's handstamps and manuscript date ("[19]35") and plate number ("A.L. 19,198") in an early hand. Numerous editorial markings, minor annotations, and occasional corrections in one or more early hands in pencil and red crayon. Slightly worn and soiled; minor ink smudges to three pages slightly affecting notation.

With the composer's autograph signature ("Henri Busser") and date ("Paris, Août 15") to p. 20 and **occasional autograph corrections and erasures**.



The present manuscript appears to be the *Stichvorlage* for the piano-vocal edition of *Le Petit Chaperon* published by Alphonse Leduc in 1935. Not in the *Grove Music Online* works list.

"Firmly rooted in the French 19th-century tradition, Büsser's symphonic and choral writing is indebted to Gounod and Saint-Saëns. He is best known, however, for his dramatic works, which betray Wagner's impact in both their form and their use of the orchestra. The influence of Debussy, whose advice Büsser sought over the opera that became his most successful, Colomba (c1902–10), is also evident in certain harmonic procedures and in an acute sensitivity to orchestral colour. The ballets, such as the light-hearted La ronde des saisons (1905) with its amusing descriptive touches, provide further evidence of his keen dramatic sense." Barbara L. Kelly in *Grove Music Online.* (25149) $1,500



Autograph Fragment from a Vocal Work in Full Score

10. **CIMAROSA, Domenico 1749-1801**
Autograph musical manuscript fragment of a unidentified vocal work in full score, ca. 1780. Unsigned.

Oblong folio (217 x 280 mm). 9 measures, most likely from the conclusion of an aria from one of the composer's operas, notated on both sides of the leaf in black ink on 10-stave rastrum-ruled paper. With text *[?][l'a]ruta si si nome daje l'aruta pett' e sarra fenuta pette sarrà fenuta pieta pette non n'è pieta pette non nei pieta pette non c'e pieta pette non c'è*. Scored for winds, strings and unfigured bass. One notational correction. Minor stain to upper margin, not affecting music. In very good condition.

Cimarosa "was a central figure in opera, particularly comic opera, of the late 18th century." Jennifer E. Johnson, revised by Gordana Lazarevich in *Grove Music Online*

Cimarosa's autograph musical manuscripts are rare to the market. (39789) $1,200



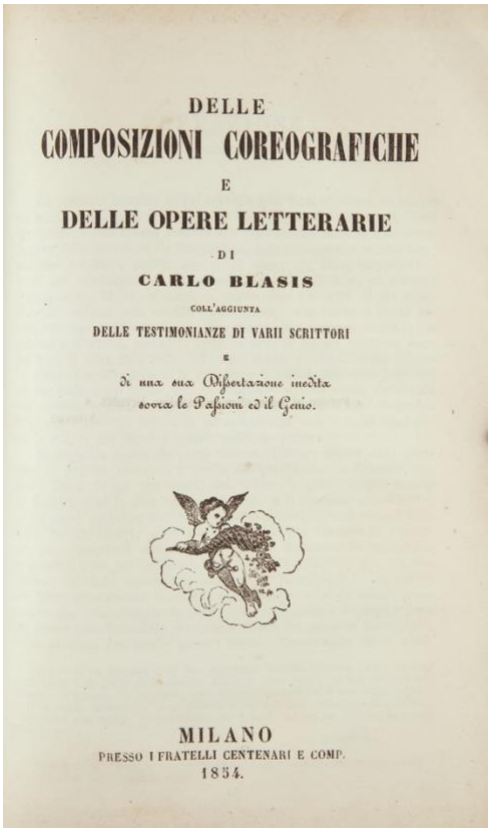
Blasis's "Treatises ... First Codified the Methods on Which the Teaching of Classical Ballet is Still Based"

11. **[DANCE - 19th Century - French].** Blasis, Carlo 1795-1878
Collection of 5 works. Milan: Joseph Beati et Antoine Tenenti, 1820.

Octavo. 19th century black calf-backed green textured paper boards, titling gilt to spine. Binding slightly worn, rubbed, and chipped; hinges cracked; front free endpaper lacking. Occasional very minor foxing; a little minor dampstaining to lower outer corners; minor creasing to upper outer corners of plates; frontispiece portrait to the *Traité* quite browned; minor show-through of autograph signature to title.

Traité Elementaire, Theorique et Pratique de l'Art de la Danse contenant les developpemens, et les demonstrations des principes generaux et particuliers, qui doivent guider le danseur. Par Ch. Blasis premier danseur. 1f. (recto blank, verso half-title), 1f. (recto title, verso blank), 124 pp. + 14 full-page plates of male dancers in various attitudes (including one double-page). **With the frontispiece portrait of the author** after a

painting by London artist Thomas Lawrence, missing from most recorded copies. **With the autograph signature of the author ("C. Blasis") to verso of title**. **First Edition**. **Rare**. Derra de Moroda 390. Beaumont pp. 17-18. Niles & Leslie I, p. 53. Ward: Italian, 316. Ximenes Catalogue 90: *The Collection of Parmenia Migel Ekstrom*, no. 34. Sowell: The Art of Terpsichore, 73. *"The first major technical dance treatise of the nineteenth century." Sowell. "One of the classic and most celebrated manuals of theatrical dance technique, in which the author impresses on the student the importance of a knowledge of all the fine arts, that he or she may strive to become not merely a beautiful machine but an artist. ... The plates are excellent and illustrate the movements, positions and poses described. Plate XIV is particularly interesting for its spirited representations of the different types of dancers, such as Danseur serieux, Danseur demi-caractere and Danseur comique, i.e., character."* Beaumont p. 18.


DELLE
COMPOSIZIONI COREOGRAFICHE
E
DELLE OPERE LETTERARIE
DI
CARLO BLASIS
COLL'AGGIUNTA
DELLE TESTIMONIANZE DI VARII SCRITTORI
E
di una sua Dissertazione inedita
sovra le Passioni ed il Genio.
MILANO
PRESSO I FRATELLI CENTENARI E COMP.
1854.

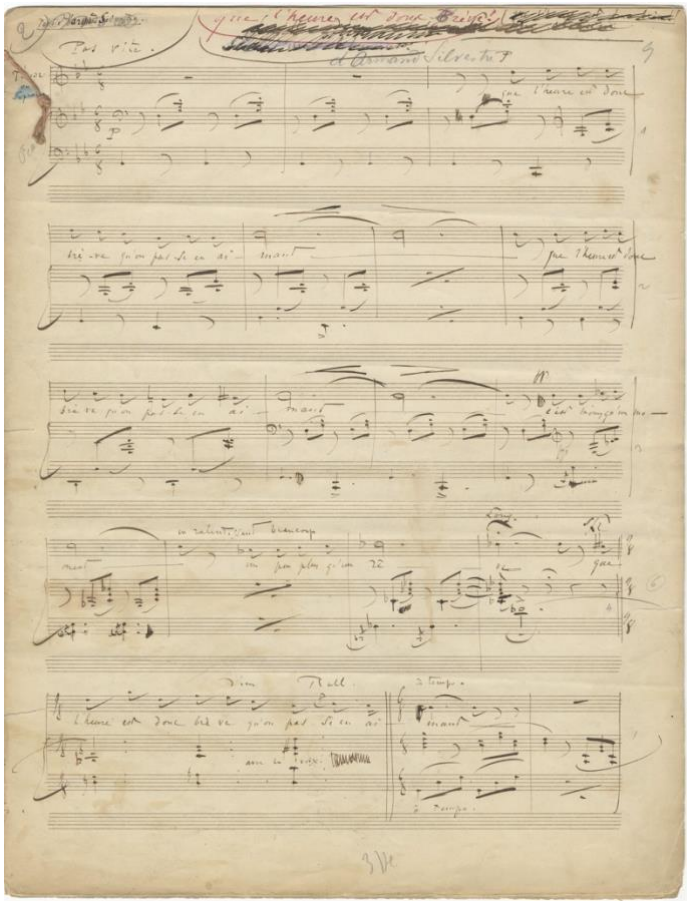
Bound with:
Delle Composizioni Coreografiche e delle Opere Letterarie ... coll"aggiunta delle Testimonianze di varii scrittori e il Genisuna du Dissertazione inedita sovra le Passioni ed il Genio. Milano: Presso Fratelli Centenari e Comp., 1854. 1f. (recto blank, verso frontispiece portrait of Blasis), 1f. (title with printer's device), vi, 87, [i] (blank) pp.+ 2 full page engraved plates by Luigi Mantovari after Eugenio Thierry; one a bust of Annunziata Blasis, a dancer and Carlo's wife, the other a bust of Carlo Blasis. **First Edition**. Derra de Moroda 383 (a xerox copy of the first 43 pp. only). Nile & Leslie I, pp. 50-51. Ward: Italian, 858. Magriel p. 109. **An important source of information regarding the ballets, pantomimes, dancers, accompanying music relating to these performances ca. 1820-1850 and associated literature**.

Bound with:
Anon. *Biographie de Mlle Olympia Corilla*. [Paris] Au Bureau du Monde Dramatique, [1860]. Light blue wrappers incorporating title and publication details, 8 pp. Published in a series of short theatrical biographies issued by *Le Monde Dramatique.* **Rare**. OCLC (3 copies only, one in the U.S. at Princeton and 2 in France).

Bound with:
Biografia di Virginia Blasis Onori Poetici. Milano: Tip. Fratelli Centenari e Comp., 1855. 1f. (recto blank, verso engraved frontispiece portrait of Virginia Blasis by J. H. Banks), 1f. (recto title, verso blank), [ii] (preface), [5]-103 pp.+ 1 engraved plate by Montovani after Pampaloni of a memorial to Virginia erected at the Church of Santa Croce in Florence. **First Edition**. Scarce. A collection of articles, laudatory poems, dramatic text, etc. mostly relating to the life and career of Virginia Blasis but also with some material relating to Carlo Blasis; many of the articles were previously published in various Italian journals.

Bound with:
Raccolta di Varj Articoli Letterarj scelta fra accreditati giornali Italiani e stranieri ed opinioni di distinti scrittori che illustrarono L'Opera. Milano: Presso Il Librajo Ernesto Oliva, 1858. 1f. (recto blank, verso fine engraved frontispiece portrait Blasis by L. Mantovani after A. Azzolini), 1f. (recto title, verso blank), [3]-5 (index), [i] (blank), [7]-47, [i] (blank) pp. **First Edition**. Scarce. Articles mostly written by Blasis. Includes a bibliography of his writings.

Blasis was an important Italian dancer, choreographer, and dance theoretician. *"[His] treatises on the technique of dance (Traité élémentaire, 1820; Code of Terpsichore, 1828) first codified the methods on which the teaching of classical ballet is still based."* Goodwin in *Grove Music Online.* (41656) $2,500



Autograph Manuscript of a Song from Delibes's *Quinze Mélodies*

12. **DELIBES, Léo 1836-1891**
Que l'heure est donc brève. Autograph working musical manuscript of a song for tenor (or soprano) and piano. Signed ("Léo D").

3 pp. Folio. Notated on 20-stave music paper on five 3-stave systems per page on rectos only. In G minor. With a number of erasures and corrections; original titles to head of first page of music crossed out. Somewhat worn and browned; slightly creased; a few small edges tears to blank margins; the three leaves tied together with string threaded through small hole to blank upper inner margin.

Number 2 of the *Quinze mélodies et deux choeurs pour voix de femmes* published by G. Hartmann in 1885, with text by noted French poet Armand Silvestre (1837-1901): *Que l'heure est donc brève, Qu'on passe en aimant! C'est moins qu'un moment, Un peu plus qu'un rêve. Le temps nous enlève notre enchantement. Que l'heure est donc brève, Qu'on passe en aimant! Sous le flot dormant soupirait la grève; M'aimais-tu vraiment? Fût-ce seulement un peu plus qu'un rève? Que l'heure est donc brève, Qu'on passe en aimant!* A number of Silvestre's poems were set to music by other noted French composers including Gabriel Fauré, André Messager, and Jeanne Rivet.

"Delibes' masterpiece is Lakmé, which offers more than just a fine vehicle for a star soprano; the two principal male characters, Nilakantha and Gérald, are firmly drawn, and the music is melodic, picturesque and theatrically strong. ... The vocal writing is of the highest quality ...

Outside the theatre (for which Delibes wrote nearly all his music) his most notable work was as a composer of choruses, now undeservedly neglected. His output of songs was relatively small and that of instrumental and church music almost negligible. ... His workmanship was of the highest order; he had a natural gift for harmonic dexterity and a sure sense of orchestral colour." Hugh Macdonald in *Grove Music Online*

A desirable working manuscript, affording insight into the creative process of one of the 19th century's most important composers for the stage. (41683) $3,000



Autograph Musical Quotation from *Lucia de Lammermoor*
With an Original Drawing of Lucia and Edgardo

13. **DONIZETTI, Gaetano 1797-1848**
Autograph musical quotation signed "Donizetti Lucia di Lammermoor – 1836."

1 leaf. Oblong quarto (210 x 284 mm). Four measures in keyboard score from the duet between Lucia and Edgardo in Act I, Scene IV, set to the words *A' miei voti in vovo il cielo* (From all danger be guarded for ever). Notated in ink at the blank lower margin of **an original accomplished drawing depicting a male and female figure in costume, presumably the characters Lucia and Edgardo in the opera**, signed and dated by the artist in ink: *Clelia de Vera d'Aragona fece 14 Luglio 1838.* In pen, watercolor, and brown wash with highlights in light gray gouache. Slightly worn; quite browned; offsetting from contact with another leaf of textual manuscript creating a slightly bleached appearance; small binding holes and fraying to left edge. Partial watermark, most probably of the English paper maker J. Whatman.

Provenance
Christie's Rome, 13 December 2001, Lot 337.

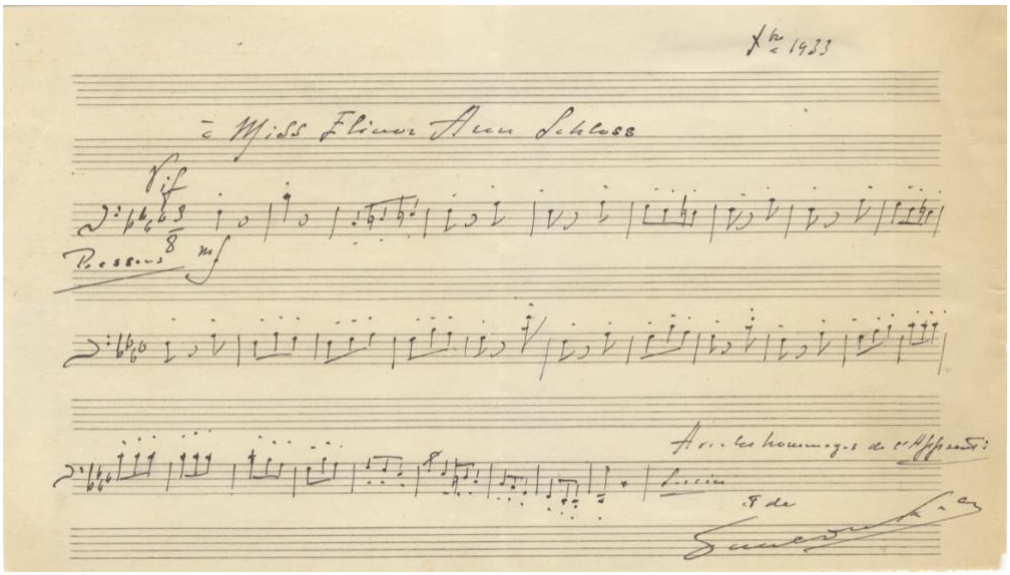
Lucia di Lammermoor, with a libretto by Salvatore Cammarano, was first performed in Naples at the Teatro San Carlo on 26 September 1835.

"[It] ... very quickly became one of the most universally popular operas of the nineteenth century. ... Donizetti himself, writing to Ricordi three days after the première, was in a rare state of excited exaltation: 'Lucia di

Lammermoor went on ... It pleased, and it pleased very much, if I am to believe in the applause and the compliments I received. I was called out many times, the singers even more often. ... Its title role has been impersonated by almost every soprano since 1835 who has supposed herself (or has been supposed by others) to have sufficient agility and enough dependable very high tones; the role of Edgardo has been favored by most of the non-Wagnerian tenors ... The opera's second-act sextet, 'Chi mi frena in tal momento,' achieved an almost unique universal familiarity ... The 'Mad Scene' became the chosen proving ground and applause-gatherer for an apparently unending succession of prima donnas. ... With Rossini operatically inactive and Bellini dead, Lucia di Lammermoor went far toward establishing Donizetti as the most eagerly sought-for of living Italian composers of opera - and therefore of all Italian composers - for the rest of his active life." Weinstock: *Donizetti,* pp. 110-111.

The artist was presumably a member of the historic Italian family, De Vera d'Aragona of Naples.

A unique and attractive document, despite defects as noted. (39871) $2,500



Autograph Musical Quotation from *The Sorcerer's Apprentice*, a "Dazzling Picture in Sound"

14. **DUKAS, Paul 1865-1935**
Autograph musical quotation from the composer's noted symphonic poem, L'apprenti sorcier (The Sorcerer's Apprentice).

Oblong octavo (ca. 120 x 212 mm). 29 measures in F minor from the first theme (for water), notated in black ink in bass ("dessus") clef. With autograph envelope postmarked "Paris 5 XII 1933" addressed to Elinor Ann Schloss on West 72nd Street in New York City. Slightly worn and browned; cut from a larger sheet with slightly irregular outer and lower margins; creased at central fold and very slightly overall; remnants of tape to verso; envelope worn and browned, with upper margin ragged where opened and remnants of tape to both recto and verso.

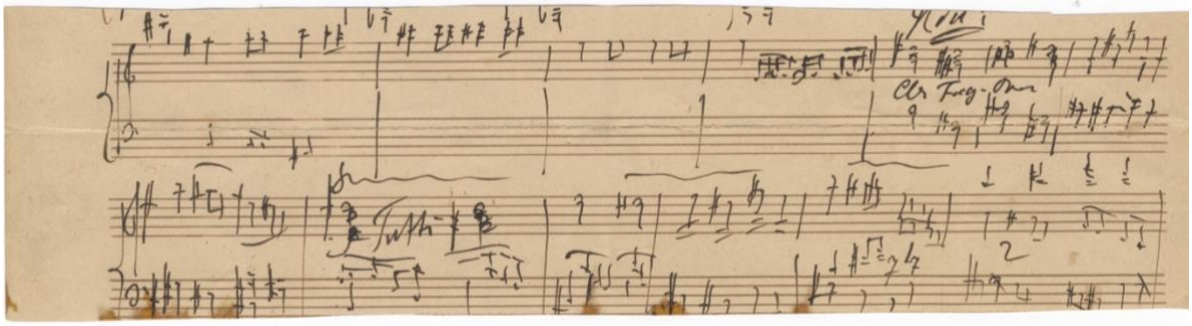
Signed and inscribed by the composer: *à Miss Elinor Ann Schloss* and *Xbr [?October] 1933* at head and with *Avec les hommages de l'Apprenti Sorcier et de Paul Dukas* at lower outer margin.

L'apprenti sorcier, based on Goethe's 1797 poem *Der Zauberlehring,* was first performed in Paris on 18 May 1897 by the Societe Nationale de Musique, with the composer conducting. The work had four main themes: for

water, for the broom, for the apprentice, and for the sorcerer. It gained universal recognition with the incorporation of the music into the animated film *Fantasia* produced by the Disney Studios in 1940 featuring the cartoon character Mickey Mouse in the role of the apprentice.

"The immediate success and world-wide renown of L'apprenti sorcier, which first brought the name of Dukas before the general public, was well deserved; for this dazzling picture in sound of the tribulations that befell the disobedient sorcerer's apprentice in Goethe's ballad is a little masterpiece of 'representational' music, most imaginatively conceived and brilliantly carried out. The composer's mastery of the orchestra and command of every refinement of instrumental colour is already apparent." Myers: *Modern French Music from Fauré to Boulez*, p. 58.

"Despite his slender output, Dukas's place is at the heart of French musical life at the turn of the 20th century. Each of his compositions reveals a stylistic individuality and modern aesthetic tendencies combined with a deep respect for classical form. Dukas's unique position as a composer is evident in the character of his melodic material, in its symphonic elaboration and in his consummate skill in orchestration. It is their subject matter that places his stage works among the most adventurous compositions of their time." Manuela Schwartz and G.W. Hopkins in *Grove Music Online*. (40371) $1,750



Rare Working Manuscript from the Composer's *8th Symphony,*
One of the Pinnacles of Czech Romantic Music

15. **DVOŘÁK, Anton 1841-1904**
Autograph musical manuscript sketch leaf from the composer's Eighth Symphony.

23 measures in short score. Notated in black ink on both sides of a fragment of rastrum-ruled music manuscript paper 239 x 62 mm., cut from a larger leaf, with 23 measures in total (12 on recto and 11 on verso). Unsigned and undated, but ca. 1889. Slightly worn and browned; minor staining to lower margin, slightly creased at horizontal fold; trimmed at lower margin, with some loss of notation to final 6 measures of recto and final 6 measures on verso.
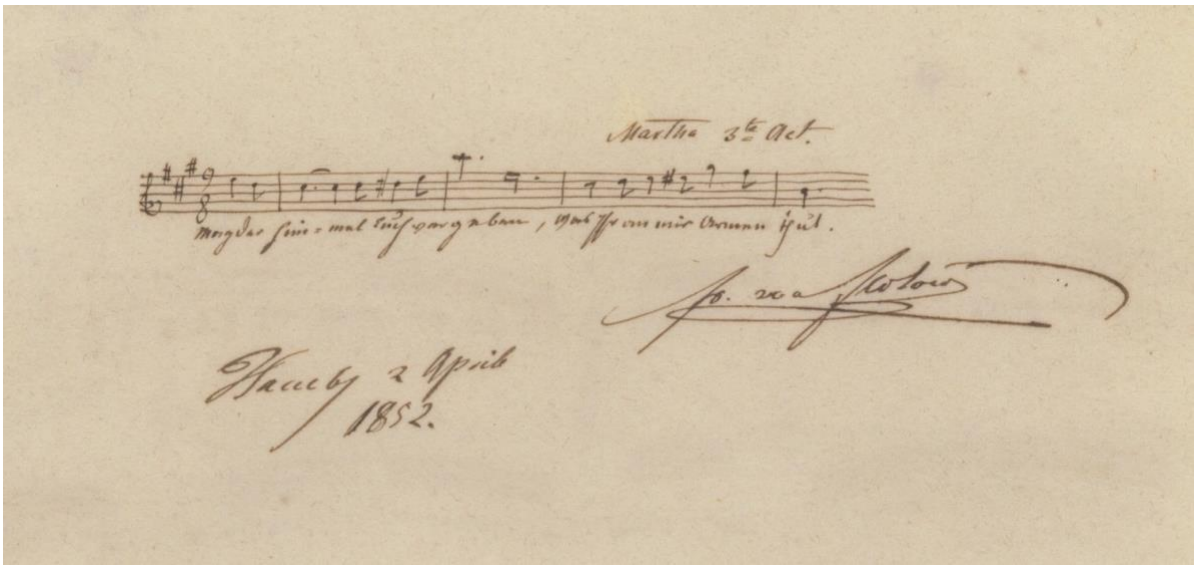
A working manuscript containing thematic material from the first movement of the symphony, with corrections and deletions. Together with: A bust-length postcard photograph of the composer, with "Printed in Germany" to verso.

Dvořák's *Eighth Symphony,* op. 88, in G major, was first performed in Prague on 2 February 1890 by the National Theatre Orchestra, with the composer conducting. Burghauser 163. Sourek 109. *"In its formal aspect ... the G major symphony ranks among Dvořák's most independent and original symphonic works."* Sourek: *The Orchestral Works of Antonin Dvořák*, p. 128.

"The influence of folk music is heard ... clearly in the Eighth Symphony ... with which Dvořák allegedly (Šourek) hoped 'to write something different from his other symphonies and shape the musical content of his ideas in a new manner'. The variety and diversity of those ideas is striking, and they are often expressed in a musical language peculiar to them (with imitations of natural sounds, pastoral subjects, signals, fanfares, the suggestion of a funeral march and the idiom of a chorale). Sonata form is loosely applied and gives way to a more rhapsodic unfolding of ideas, but musical coherence is maintained through related melodic motifs and above all by rhythmic structures. In both the enhancement of musical language and the relaxation of formal structure, the Eighth Symphony reflects for the first time in a large instrumental work the new poetic element in Dvořák's music after the spring of 1889.

With Smetana, Fibich and Janáček he is regarded as one of the great nationalist Czech composers of the 19th century. Long neglected and dismissed by the German-speaking musical world as a naive Czech musician, he is now considered by both Czech and international musicologists Smetana's true heir. He earned worldwide admiration and prestige for 19th-century Czech music with his symphonies, chamber music, oratorios, songs and, to a lesser extent, his operas." Klaus Döge in *Grove Music Online*

Autograph working manuscripts of Dvořák are quite rare, especially those revealing the active compositional process of a highly regarded work, generally regarded as one of the pinnacles of Czech Romantic music. (41684) $9,000



"*Martha* ... Found its Way into the Hearts of the Public"

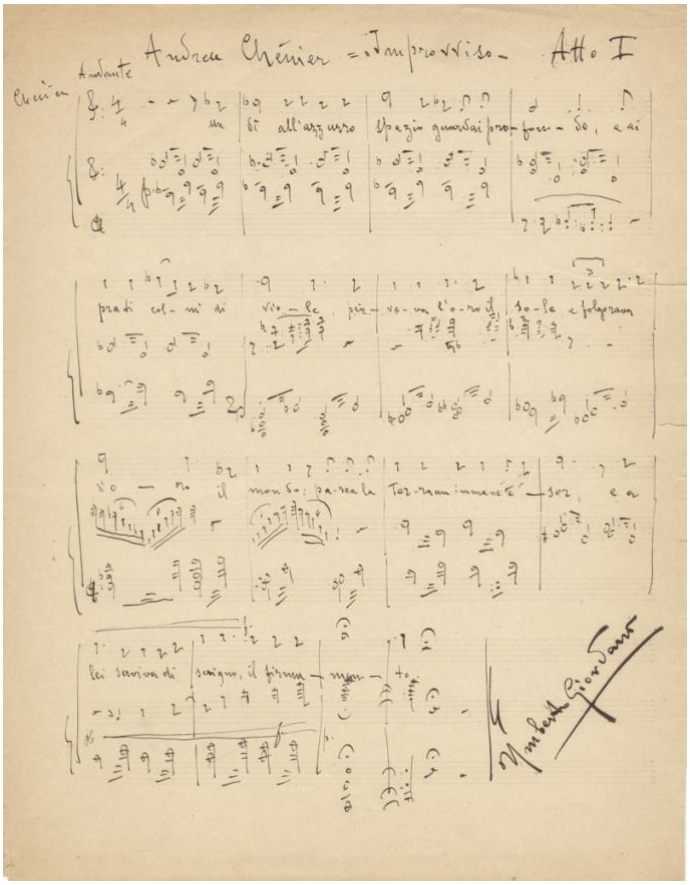
16. **FLOTOW, Friedrich von 1812-1883**
Autograph musical quotation signed and dated 2 April 1952 from the composer's opera Martha, oder Der Markt zu Richmond.

4 measures of the vocal line and text from the final number of the third act, the quintet *Mag der Himmel Euch vergeben*. Notated in brown ink on an album leaf 114 x 183 mm. On ivory paper with thin strip of brown mounting paper to edges of verso; very slightly soiled and foxed.

Martha, a romantic comic opera in 4 acts to a German libretto by Friedrich Wilhelm Riese [de] based on a story by Jules-Henri Vernoy de Saint-Georges, was first performed in Vienna at the Kärntnertortheater on 25 November 1847.

"In Flotow's two most successful works, Alessandro Stradella and Martha, a balanced fusion of all stylistic elements is achieved. The former is perhaps the better work, but it was Martha that found its way into the hearts of the public. The reason for this lies not only in the quality of the text and the music, but also in the dramatic situations which keep the audience in a state of amused suspense." Peter Cohen in *Grove Music Online*

"... up to about the middle of the last century Martha was one of the most frequently performed operas on the German stage – largely owing to the great tenor Enrico Caruso's acclaimed portrayal of Lyonel, a role which he repeated all over the world. The work is one of about 30 operas written by Friedrich von Flotow, and indeed it was through Martha that the German composer achieved lasting fame." Liner notes to *Brilliant Opera Collection,* a 2-CD set of *Martha* issued in 2013. (39639) $650



"Some of Most Incredible Music Ever Written for the Tenor Voice"

17. **GIORDANO, Umberto 1867-1948**
Autograph musical manuscript signed. 16 measures in piano-vocal score from Act I of the composer's opera in 4 acts, Andrea Chénier.

1f. Folio (330 x 258 mm). Notated in black ink on 12-stave rastrum-ruled paper in 4 systems of 3 staves each on one side of the leaf only. 330 x 258 mm. Titled by the composer to the upper margin: *Andrea Chénier* + *Improvviso Atto* I, with text commencing *Un di all'azuro spazio,* sung by Chénier. Marked *Andante,* corresponding to a complete section found on pages 51-52 of the piano-vocal score edited by Amintore Galli and published by Edoardo Sonzogno (plate number E 929 S). Slightly worn, with light uniform browning; several small marginal tears and one 2.5" tear archivally repaired.

Andrea Chénier, with a libretto by Luigi Illica, was first performed in Milan at La Scala on 28 March 1896.

"Andrea Chénier features some of the most incredible music ever written for the tenor voice. In his Act I aria 'Un di all'azzuro spazio', an improvised poem about the suffering of the poor, Chénier's passion for the cause he believes in is portrayed through the music, and we really feel his conviction.

The opera also contains the heartbreaking soprano aria 'La mamma morta' ('They killed my mother'), featured in the Oscar-winning Philadelphia (1993).

The piece is written in the verismo style, meaning 'realism', from Italian vero, meaning 'true'. It dominated Italian opera at the time, focussing not on gods or kings and queens, but on ordinary people and their gritty lives (although some, including Chénier, take historical subjects). Verismo operas are 'through-composed' (seamless sung text) instead of following the recitative-and-aria structure of earlier opera, and are always highly dramatic!" Opera North online, 17 January 2016.

"Illica's libretto, inspired by the life of the French poet André Chénier (1762–94), was ceded to Giordano in 1894 by Alberto Franchetti, for whom it was written. The opera was completed in mid-November the following year. After some hesitation it was accepted for performance at La Scala on the strong recommendation of Mascagni, and it proved the only success of a disastrous season given at that theatre under the management of the publisher Sonzogno, who excluded from the cartello all works belonging to his rival, Ricordi. The principals were Giuseppe Borgatti (Chénier), then at the start of his career, Evelina Carrera (Maddalena) and Mario Sammarco (Gérard); the conductor was Rodolfo Ferrari. Andrea Chénier at once raised the composer to the front rank of the 'giovane scuola', along with Mascagni, Puccini and Leoncavallo. Today it remains the most widely performed of Giordano's operas, mainly as an effective vehicle for a star tenor. Borgatti owed to it the start of a notable Italian career. Outstanding exponents in recent times have included Franco Corelli and Placido Domingo." Julian Budden in *Grove Music Online*. (39934) $3,000

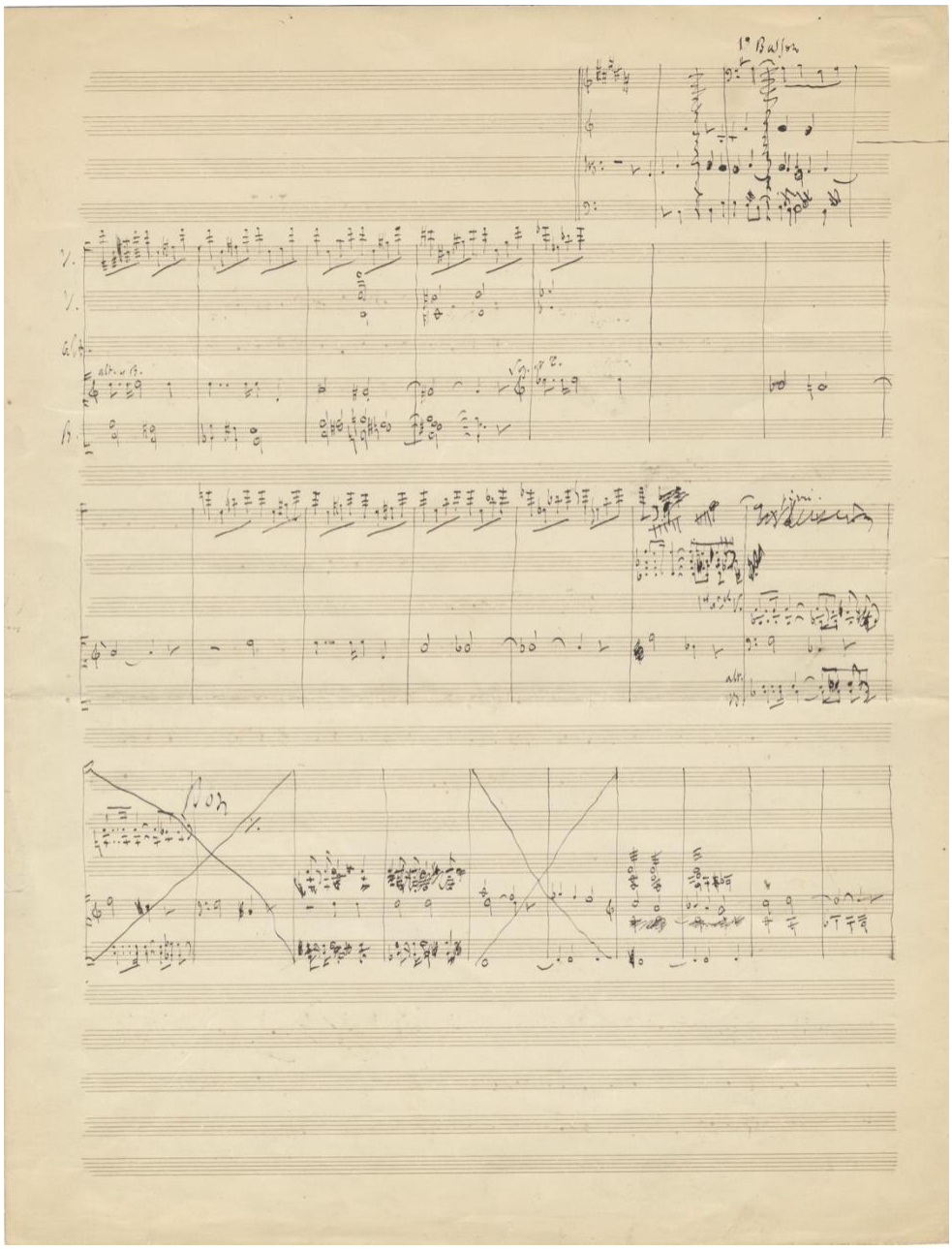
Autograph Working Manuscript of Gounod's Sacred Work, *Et Vitam*

18. **GOUNOD, Charles 1818-1893**
Autograph working manuscript for small orchestra in score. Et Vitam. France, ca. 1850.

One bifolium (272 x 347 mm). 4 pp. Notated in black ink on 26-stave rastrum-ruled paper. Unsigned and undated. With significant corrections, cancels, etc. Slightly worn and browned; small tear to blank outer margin of first leaf repaired; horizontal crease; short split to head and tail of spine. In very good condition overall.

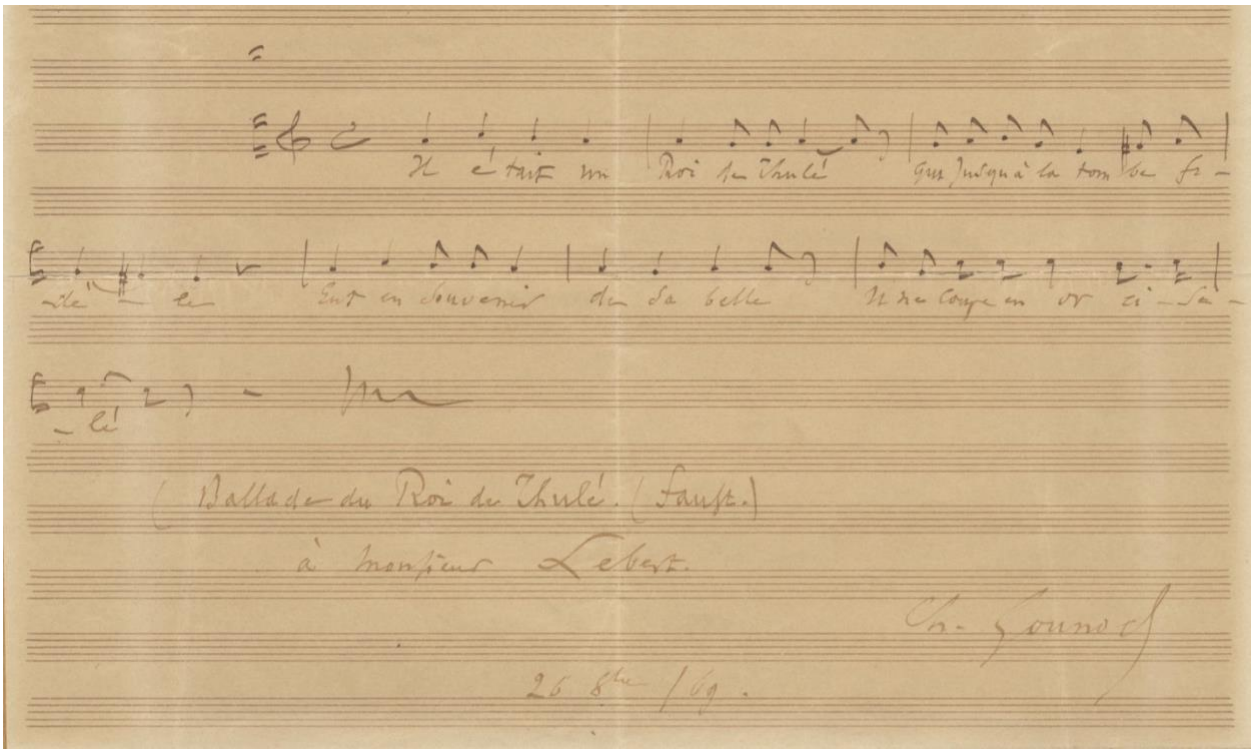
Music unlocated, but very likely from a sacred vocal work with orchestra. The first page contains 16 measures of music on 8-line staves (the uppermost stave marked with the key signature of 5 sharps) in a contrapuntal style incorporating stretto technique, whereby a melody is restated in overlapping fashion in two or more voices. The second page contains 28 measures (including four cancelled measures with music still visible) on 4- and 5-line staves, with a sharp-key signature as in the first page, and passages of high-register 8th notes, most likely for violin; the uppermost stave is designated "1e. Basson." The third page contains 21 measures on an 8-line stave, being an alternate iteration of the material from the first page; the final 4 measures, which are cancelled, contain tremolo [?]string material, similar to the second page. The upper portion of the fourth and final page contains 8 measures of music, similar to the first and third pages, in a stretto character, but with a new key signature of 3 flats. With 2 measures of music, also with 3 flats, to lower portion of final page.

Gounod's interest in sacred music and counterpoint was awakened in his youth and continued for the span of his career. *"Gounod arrived at the French Academy in Rome at the end of January 1840. Little there sustained his musical interest. He excoriated performances of operas by Donizetti, Bellini and Mercadante, composers he later characterized as mere 'vines twisted around the great Rossinian trunk, without its vitality and majesty' and*



unable to match that composer's spontaneous melodic gifts. Gounod was, however, genuinely moved by performances of Palestrina at the Cappella Sistina and more generally by the cultural legacy of Rome in the other arts, a legacy he felt that musicians could ill afford to ignore. His Roman experience laid the foundation for the stark comparison he drew in his aesthetics between, on the one hand, a universally appealing combination of beauty, truth and Christianity and, on the other, egoism, artifice and insularity. He described stile antico counterpoint as a selfless analogue to Michelangelo's frescoes issuing from pure Faith." Steven Huebner in *Grove Music Online*

A fine example of a Gounod working manuscript, in the composer's elegant hand, displaying how he skillfully wove together counterpoint, orchestration, and compositional structure; well worthy of further study. (39978) $950



"One of the Landmarks of French 19th Century Opera"

19. **GOUNOD, Charles 1818-1893**
Autograph musical quotation signed "Ch. Gounod" from the composer's opera, Faust.

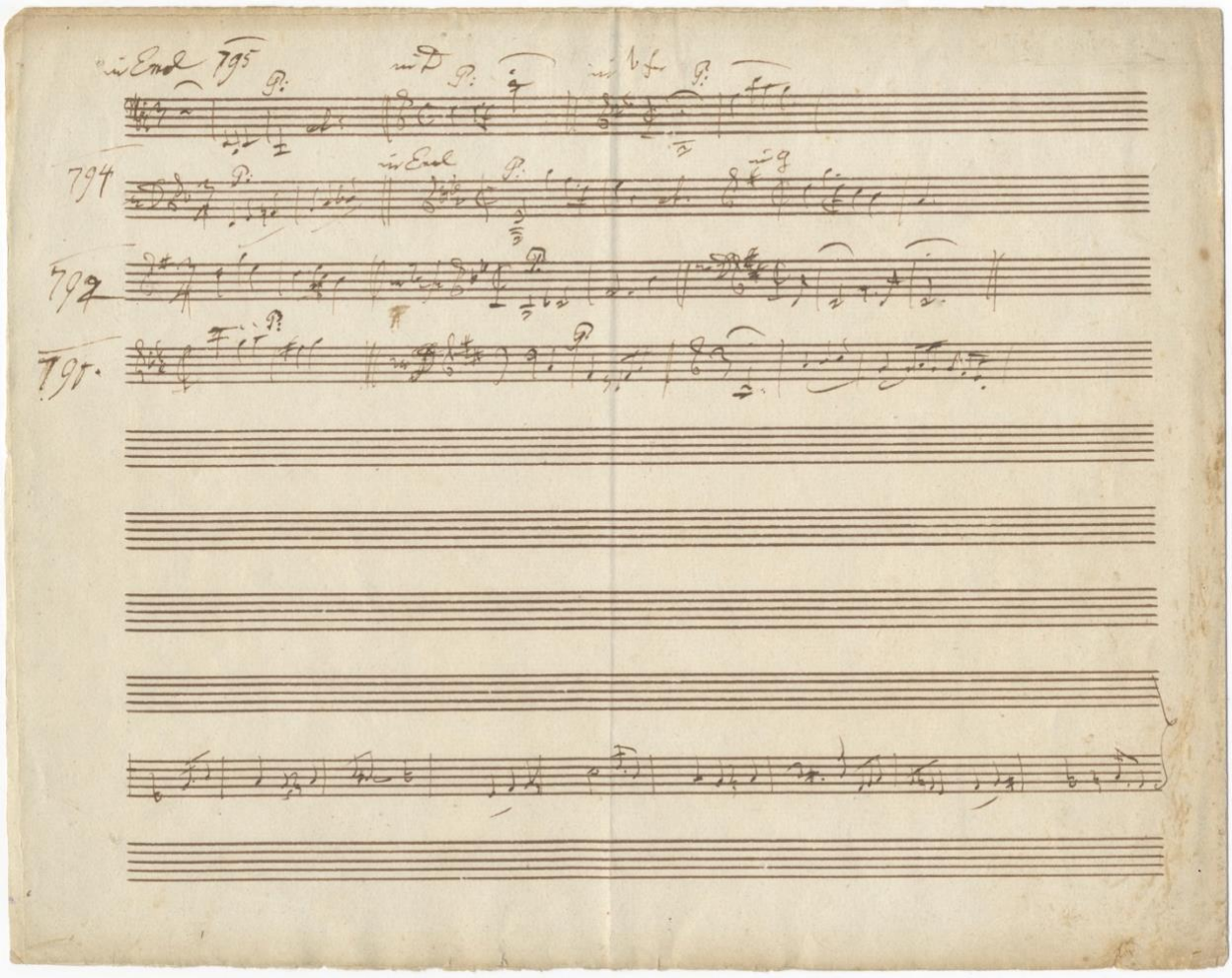
8 measures in treble clef, notated in black ink on a portion of a 14-stave rastrum-ruled album leaf, 177 x 233 mm. With text in French in Gounod's hand commencing *Il etait un Roi du Thulé,* Marguerite's melancholy aria from Act III. Identified in the composer's hand at foot: *Ballade du Roi de Thulé ... à Monsieur Lebert. Ch. Gounod* and dated 26 August [18]69. Slightly faded; browned; creased at central vertical fold; portions of leaf slightly lightened; margins of verso reinforced with brown paper tape.

Faust, an opera in five acts to a libretto by Jules Barbier and Michel Carré after Carré's *Faust et Marguerite* and Johann Wolfgang von Goethe's *Faust,* Part I (in the French translation by Gérard de Nerval), was first performed in Paris at the Théâtre Lyrique on 19 March 1859 in a version with spoken dialogue; recitatives were added in 1860 and a ballet and couplets for Méphistophélès were added for a new production in 1869.

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

"Faust remains one of the landmarks of French 19th-century opera, full of variety and with an underlying sensuality that saved it from the sentimentality and banality to which Gounod's later works (especially his oratorios) often descended in his quest for inspired simplicity." Robert Orledge in *Grove Music Online*

A considerable success at its premiere, the work was one of the most frequently performed works at the Opéra, becoming one of the staples of the international repertory. (39551) $950



Autograph Musical Incipits of Each of the 12 *London Symphonies*
With an Autograph Sketch of the *Gypsy Rondo*

20. **HAYDN, Joseph 1732-1809**
Autograph musical manuscript, consisting of musical incipits of the composer's 12 London Symphonies, together with an autograph musical sketch of the slow movement of the "Gypsy Rondo" from Haydn's Piano Trio No. 39. [Hob. I:93-104; XV:25]. London, 1795. Unsigned.

Large oblong quarto (241 x 309 mm.). Notated in dark brown ink on the verso of the second leaf of a bifolium (i.e., page 4) on 10-stave rastrum-ruled paper of British manufacture. Watermark dated 1794. Late spring or early summer, 1795 (see H.C. Robbins Landon: Haydn Chronicle and Works, Volume III, p. 495). With pencilled note in another hand to first page: "Haydn autograph notes of the 12 English Symphonies. Haydn misquotes the 2nd." Very slightly worn, browned, and soiled; minor foxing and very short splits to central fold; vertical crease to center of bifolium; lower edge with several miniscule tears.

In addition to noting the musical incipits, which comprise 25 measures spread out over 4 staves, Haydn identifies the key, time signature, and year in which each symphony was first performed (in noting the performance date of Symphony 97, however, Haydn makes an error and cites 1791 instead of 1792). The sketch for the piano trio Hob. XV:25 is notated 5 staves below the symphonic incipits and consists of 9 measures of melodic material for the famous third movement.

Provenance
Leo Liepmannssohn auction catalogue, Berlin, 1907, lot 91. The Westley Manning Collection, Sotheby's London, 12 October 1954, lot 207.

The *London Symphonies* were commissioned by the London impresario and violinist Johann Peter Salomon (1745-1815) and composed over the period 1791-95. Salomon was responsible for bringing Haydn to London where he became immensely popular, largely through performances of his music at Salomon's concerts.

"Haydn's London symphonies (nos. 93-104) crown his career as a symphonic composer. Not only do they outdo the Paris symphonies stylistically, but he produced them in person for rapturous audiences; this interaction stimulated him to ever bolder and more original conceptions. ... The last six [London] symphonies are even more brilliant [than the first six]. ... Haydn's determination to conquer new territory with each work is palpable." James Webster in *Grove Music Online*

"The finale of Hob. XV:25 is the famous rondo "in the Gypsies Style." It seems that a composer's most popular works, if not spurious, are at least unusual manifestations of his style, and this rondo fits this characterization. ... Even though this finale was best known during the eighteenth century as a separate piece in many different settings, its impact is best appreciated within the context of this keyboard trio cycle, for the Andante and Poco Adagio (the first and second movements) hardly prepare one for its burst of energy." A. Peter Brown: *Joseph Haydn's Keyboard Music Sources and Styles*, p. 377.

"... the G major Trio (39) turned out to be Haydn's most popular piano piece, because of the 'Gypsy Rondo' Finale. ... [It] became an enormous favourite, first in England and immediately afterwards on the Continent." Robbins Landon III, pp. 431-432.

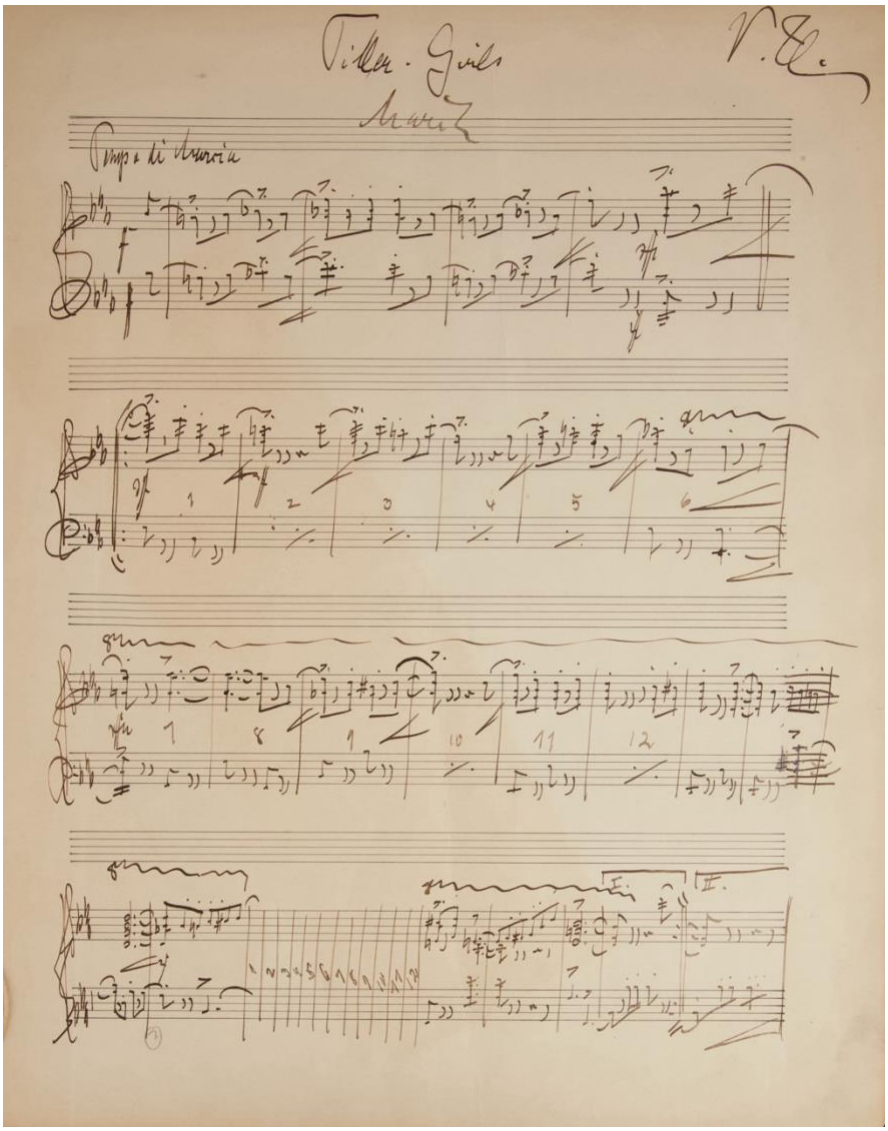
A unique and interesting manuscript, being a virtual catalogue of all the London Symphonies, considered the crowning achievement of the composer's symphonic career, and including music from the famous Gypsy Rondo, some of Haydn's best music from his important London period. (41685) $26,500

Autograph Manuscript of the Final Work of this Icon of the American Musical Theatre

21. **HERBERT, Victor 1859-1924**
Tiller Girls. March by V.H. Autograph musical manuscript signed "V.H." Scored for piano solo.

Folio. Dark red pebbled leather boards with *Victor Herbert Manuscript* gilt to upper. 1f. (recto title, verso blank), 4-1/2 pp. autograph music. 84 measures notated on 12-stave T.B.H. No. 2 music paper. With *Born Feb. 1, 1859 in Dublin, Died May 26, 1924 in New York* in another hand at conclusion and annotations in pencil, possibly relating to additional works (including *Serenade*), to verso of final leaf, all most probably in the hand of Herbert's copyist, Charles Miller. With autograph titling *(Tiller Girls March),* Herbert's initials, and tempo indication *(Tempo di Marcia)* to head of page 1, and *Trio* to head of page 4. With note laid in: *This mans. was given to me by Victor Herbert for my collection. [?]Irene [...].* Disbound. Boards slightly worn, rubbed, and bumped; spine defective; split at hinges. Minor wear and browning to manuscript; miniscule chip to blank lower outer edge; short tear to blank upper margin of final leaf repaired with archival tape to verso.

An Irish-born American composer, conductor and cellist, Herbert is considered *"the most talented and successful American operetta composer. ... [He] was a prolific composer for the theatre, occasionally composing as many as four shows simultaneously. He wrote well over 50 full scores for the stage, in addition to numbers for the Ziegfeld Follies and elaborate private skits for entertainments of the Lambs, a theatrical club. Although he had as thorough a grounding in composition as any American composer of his day, he never lost the popular touch or the desire to reach large audiences with his music."* Steven Ledbetter in *Grove Music Online*



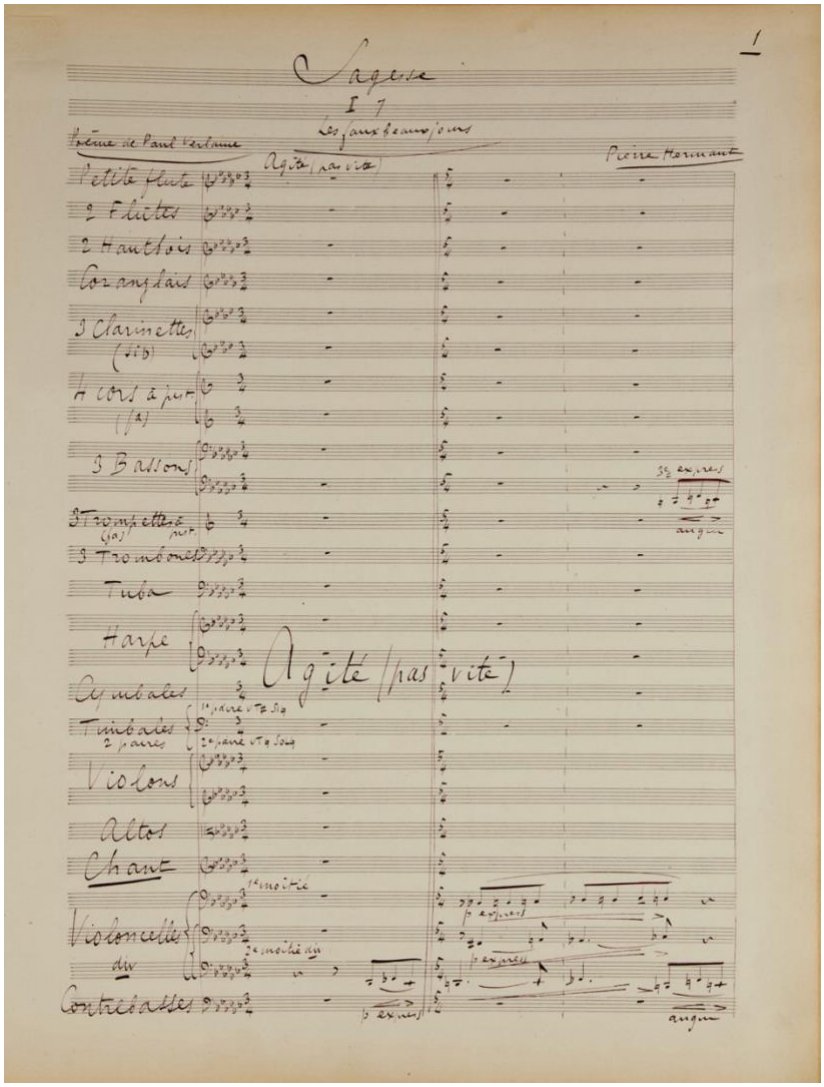
The present number, *Tiller Girls,* was written for a Ziegfeld Follies production that opened at the New Amsterdam Theatre in New York on 24 June 1924; Herbert had passed away on his doctor's doorstep just over a month earlier, on 26 May 1924. *"It was another posthumous production and contained only two scenes with new Herbert music. In Scene 10 of Act I occurred 'A Garden' and 'The Beauty Contest,' which coalesced into a pageant of glamorous femininity; and in Scene 6 of Act II was an unnamed choreographic sequence performed by the Tiller Girls."* Waters: *Victor Herbert,* p. 551.

The production featured a score by Herbert, Raymond Hubbell, David Stamper, Harry Tierney, and others and was based on a book by William Anthony McGuire and Will Rogers; lyrics included contributions by Gene Buck and Joseph M. McCarthy. The production ran for 520 performances.

The Tiller Girls, a "precision dance" troupe first formed by John Tiller in Manchester, England in 1889, were extraordinarily popular, going on to perform in first and later iterations at the Folies Bergère in Paris; the London Palladium; the Palace Theatres in Manchester; in London (as the Palace Girls or Sunshine Girls); at the Blackpool Winter Gardens; on Broadway in New York; and at many other theaters throughout Europe and the U.S.

Apparently, the final work composed by this icon of American musical theatre, with a note to head of title in pencil: "last composition composed May 25 or 26, 1924."

We would like to thank Herbert scholar Adam Aceto for his identification of the hand of the composer's copyist, Charles Miller. (39485) $2,200



Two Complete Songs in Full Score

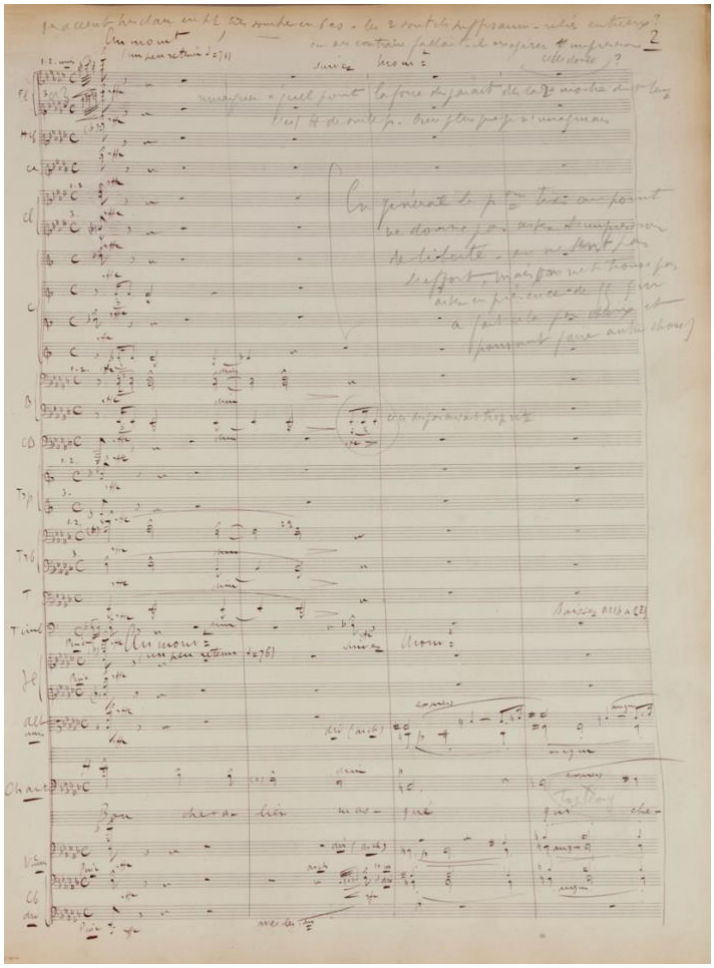
22. **HERMANT, Pierre 1869-1928**
Sagesse, Nos. 1 and 3: "Bon chevalier;" "Les faux beaux jours." Songs for voice and orchestra set to poems by Paul Verlaine. Autograph musical manuscripts signed. Full scores. Complete. 1903.

2 volumes. Folio (350 x 285 mm.). Uniformly bound in full dark green cloth boards with titling gilt to upper boards and spines, marbled endpapers. Both manuscripts notated in black ink on 28-stave music paper with the small embossed stamp of H. Lardesnault Ed. Bellamy Sr. PARIS to upper inner margins. Binding slightly worn, rubbed, and bumped. Some internal wear and browning, heavier to margins of first and last leaves. Each leaf guarded at inner edge.

Vol. I: *Bon chevalier.* [1] (manuscript title), 42 pp. With corrections, annotations, and performance markings in lead and blue pencil and with a short 4-measure sketch to verso of final leaf.

Vol. 2: *Les faux beaux jours.* [1] (manuscript title), 27 pp. + 8 pp. orchestral sketches in pencil and ink laid in (these do not appear to relate to this particular song, although they may relate to one of the other 12 songs in the cycle).

Sagesse is both the title of Verlaine's book of twelve poems and the title of the group of song settings of these poems for voice and orchestra. The present songs are the first and third songs in the series. The entire work was published in piano-vocal score in Paris by Enoch in 1904. **We have not located any published edition of the full score of any of the songs in the series**.

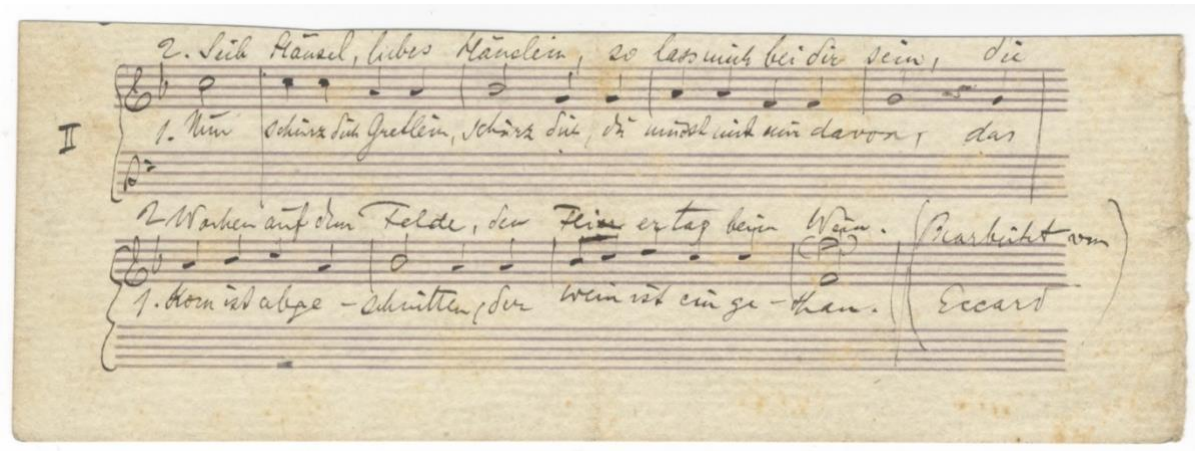


"Just as musicians in the nineteenth century sought fresh sources of melody in the Near East, Asia, India, and Africa, painters searched for exotic influences and inspirations outside Europe. In about 1888, Bonnard, Vuillard, Denis, the writer Pecheron, the musician Pierre Hermant, and the actor Lugné-Poë began meeting on Saturday afternoons at the home of Paul Serusier, an artist and friend of Gauguin. Serusier rarely left his home except to attend performances at the Opéra or Opéra-Comique in the company of his parents or musician friends: Saint-Saëns, Delibes, Verdi, Chabrier, or Gounod. ... Often he contemplated the Gesamtkunstwerk, the 'total art work,' which was only possible, he decided, with music. Several years later, Gauguin spoke of Bonnard, Vuillard, and Serusier as artists whose painting had entered a musical phase.

The group of painters around Serusier viewed themselves as forerunners of the future, and borrowing a Near Eastern word, called themselves Nabis, Hebrew for prophets." Brody: *Paris: The Musical Kaleidoscope 1870-1925,* p. 131.

Les Nabis, aiming to revitalize painting, were active in Paris from ca. 1888 to 1900, and "played a large part in the transition from impressionism and academic art to abstract art, symbolism and the other early movements of modernism." Wikipedia

"It is widely known that Denis had been working since 1889 on illustrations for Paul Verlaine's collection of poetry, Sagesse. It is far less known that the same painter designed a cover in 1904 for twelve musical scores composed by Hermant for Verlaine's poems from Sagesse. Hermant, who once contributed to La revue blanche, met other Nabis like Denis, Vuillard, and Roussel at the Lycée Condorcet where they were all students." Leonard, ed.: *Arabesque Without End: Across Music and the Arts, from Faust to Shahrazad,* p. 115. (38357) $2,000



"Richard Strauss Declared the Opera a Masterpiece"

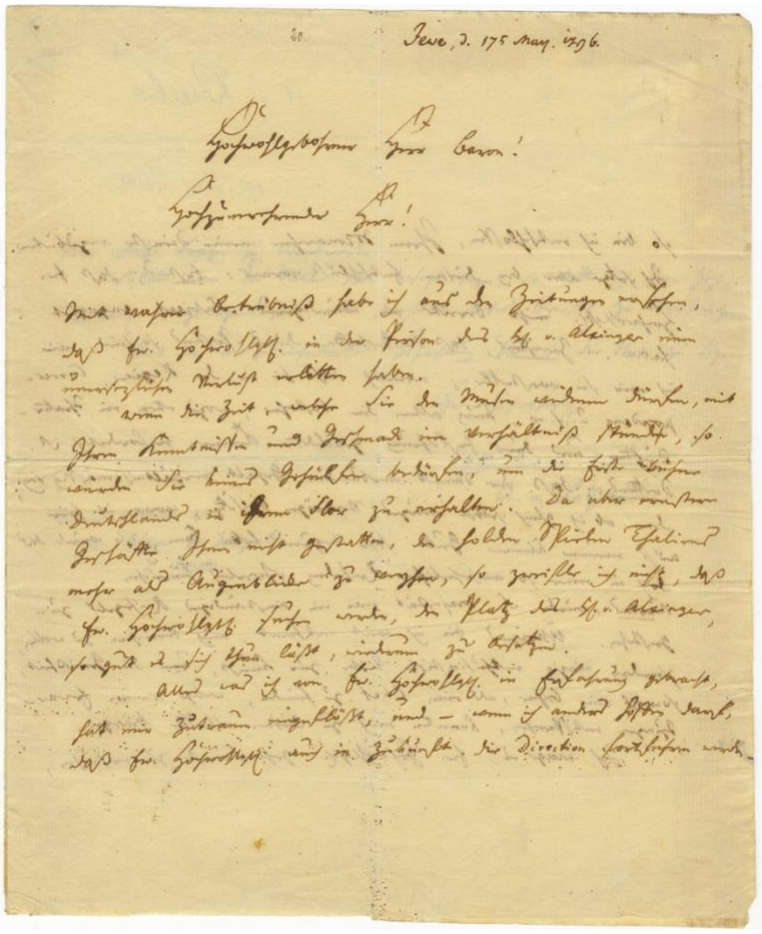
23. **HUMPERDINCK, Engelbert 1854-1921**
Autograph musical manuscript fragment from Humperdinck's children's opera Hänsel und Gretel. Unsigned and undated but ca. 1893-94.

9 measures of a melodic line notated in black ink in piano score on 2 systems of rastrum-ruled staves in purple ink. 55 x 155 mm. With two lines of text commencing *Sich Hänsel, liebes Hänslein, so lass mich bei dir sein, ... Nun schürz dich Gretlein ...* with the composer adding *Bearbeitet von Eccard* at the conclusion. **Neither the present text nor the music appear in the published score**. Verso with a somewhat faint 3-measure unidentified pencil sketch in condensed score.

"In April 1890 Humperdinck was asked by his sister, Adelheid Wette, to set to music four folksongs from the Grimm fairy-tale Hänsel und Gretel for performance by her children. The work might have rested there; but at the time Humperdinck was seeking the text for a comic opera, and his family persuaded him that the songs might be extended into a small Singspiel. The piece was performed privately in this version in the Wettes' house; the delighted response encouraged Humperdinck to turn the material into a fully-fledged opera, even though he had doubts about the fairy-tale being suited to such treatment.

On receiving the completed score in October 1893, Richard Strauss declared the opera a masterpiece. The première was due to be conducted by Hermann Levi in Munich, on 14 December 1893; but the illness of Hanna Borchers (Gretel) caused a postponement and the honour of conducting the first performance fell to Strauss in Weimar. Pauline de Ahna was to have sung Hänsel, but she too was ill and Fräulein Schubert sang Hänsel in her place, while Schubert's part of Gretel was taken over at short notice by Marie Kayser. Ferdinand Wiedey sang Peter and Hermine Finck the Witch. The overture could not be performed as the parts had not arrived; any shortcomings in the première, however, were compensated for by the speed and success with which the opera was taken up by other theatres, aided by the Hänsel und Gretel touring company founded by Georg Richard Kruse in 1894. The emperor praised the work at its Berlin première, conducted by Weingartner on 13 October 1894. Two outstanding individual performances were given within the first year, by Hedwig Schako as Gretel in the Frankfurt première and by Ernestine Schumann-Heink as the Witch in Hamburg with Mahler." Amanda Glauert in *Grove Music Online.* (39970) $500

A *Sub Rosa* Application for the Directorship of the Burg Theater in Vienna



24. **KOTZEBUE, August von 1761-1819**
Autograph letter signed ("A. v. Kotzebue") to "Hochwohlgebohrerer Herr Baron!"

2-1/2 pp. of a bifolium. Quarto. Dated Jewe, 17 May 1796. Slightly worn; creased at folds and very slightly overall; several very small holes; remains of mounting tape to margins of verso of final page. Logged as having been received in Vienna on 1 July on verso of final page.

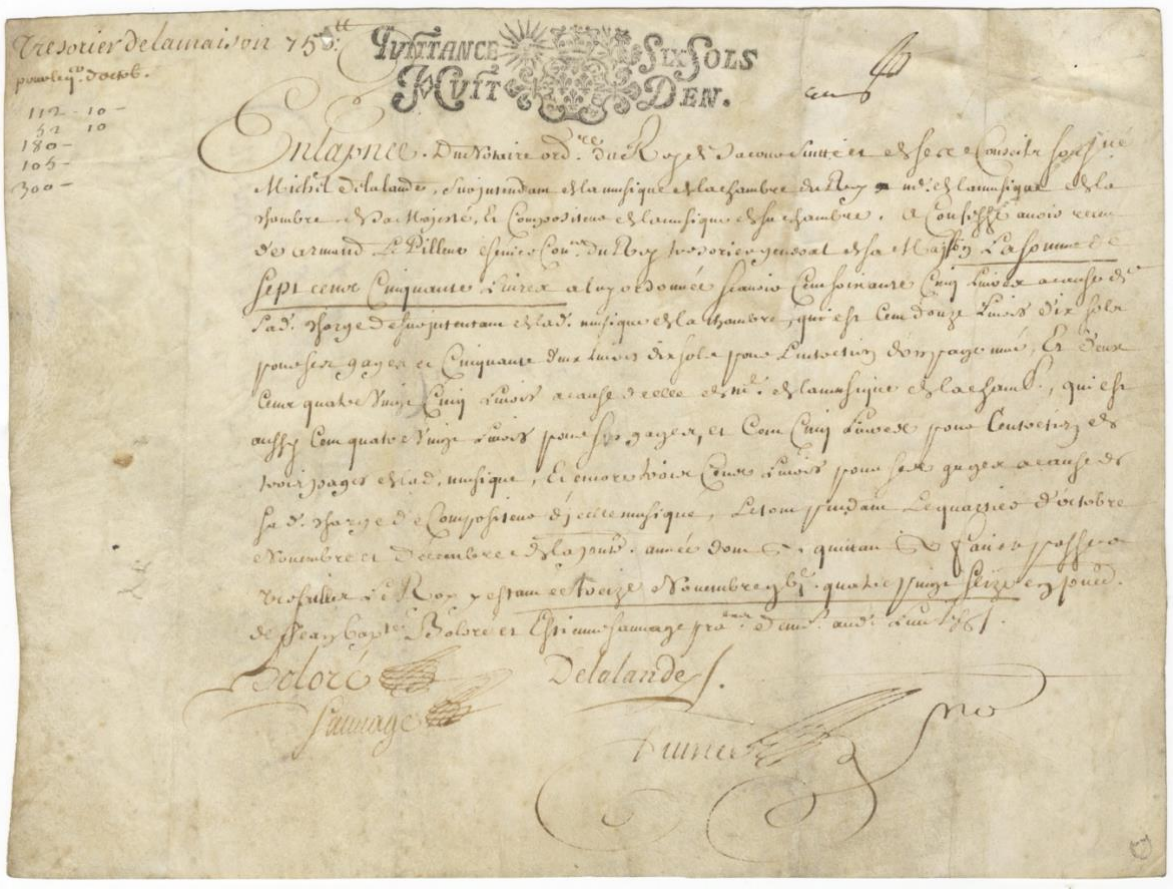
A *sub rosa* inquiry regarding the directorship of the Burg Theater in Vienna after the death of Alxinger on 17 May 1796.

Kotzebue is very anxious that no one know of the present letter and the fact that he is applying for the position, asking his correspondent not to tell anyone and, if the position is already taken, "to conceal the contents of this letter."

Kotzebue was a *"German dramatist, diplomat, and man of letters. His adventurous career included appointments as lawyer and theatre secretary, Russian court councillor and editor, poet and Russian consul. His satires, his quarrels, and above all his duty to report to the Tsar of Russia on all affairs of interest in Germany and France, made him many enemies, and he was assassinated in 1819 by a student who suspected him of being a traitor and spy.*

Kotzebue's immense output of plays includes a majority of ephemera, yet he dominated the repertory of German and Austrian (and many foreign) theatres for a considerable part of the 19th century. ... Beethoven wrote music for his Die Ruinen von Athen and König Stephan; Boieldieu, Kreutzer, Lortzing, Reichardt and Spohr are among composers who set his works; and Schubert wrote two operas to Kotzebue texts: Der Spiegelritter(?1812, incomplete), and Des Teufels Lustschloss (1813–14)." Peter Branscombe in *Grove Music Online*

Kotzebue was, indeed, appointed head of the Burgtheater in 1798 but left Vienna in 1799 after a short and unsuccessful tenure. (39124) $1,000



17th Century Document Signed by Lalande as *Surintendant de la Musique de la Chambre du Roy,* "The Most Coveted Musical Post at Court"

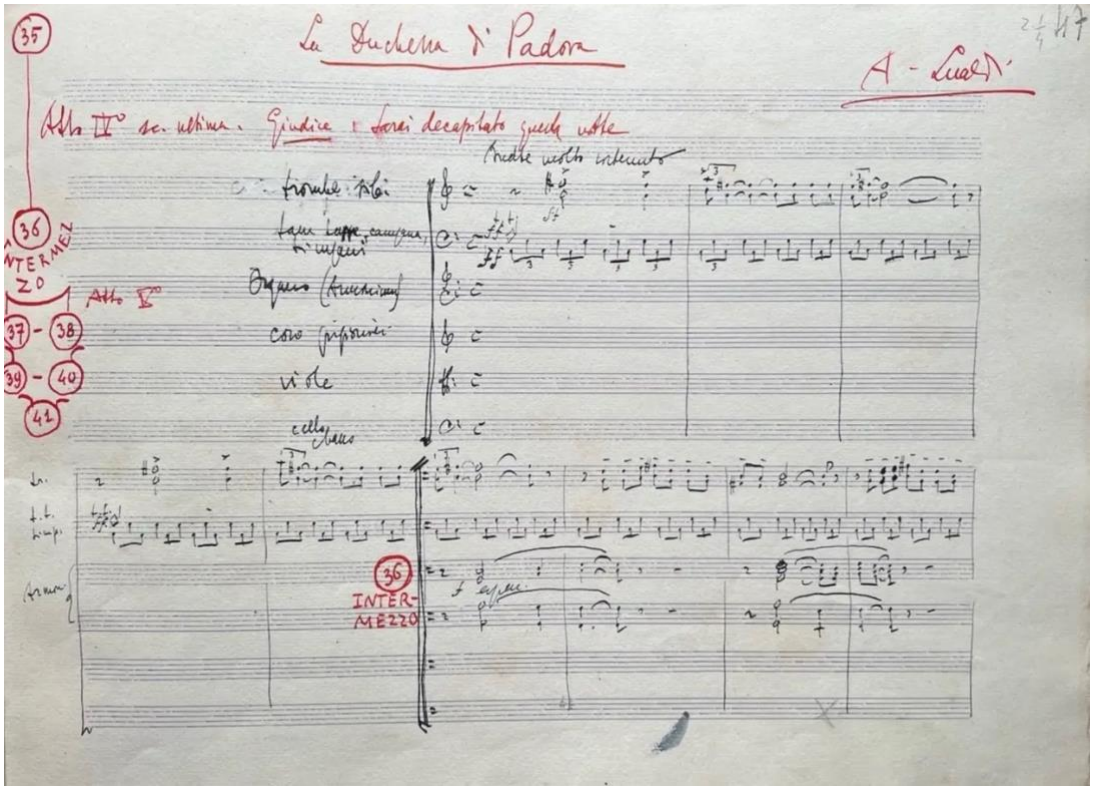
25. **LALANDE, Michel-Richard de 1657-1726**
Manuscript document on vellum. Signed by the composer ("Delalande"). 1696.

Addressed to Delalande as *Surintendant de la musique de la chambre du Roy et de la musique de la chambre de sa Majesté, et Compositeur de la musique de sa chambre*. With small oval duty handstamp to head of royal device with "quittance" to left of device, "Six Sols" to right. Slightly worn and soiled; several very small holes.

Lalande acknowledges receipt of wages for October-December, 1696

"In 1683, when the sous-maîtres Du Mont and Robert retired from the royal chapel, the king ordered a competition to replace them; 35 musicians took part (among them Charpentier, Desmarets, Lorenzani and Nivers). This number was narrowed to 15, who were all obliged to set the text of Psalm xxxii, Beati quorum; on the basis of these compositions (only Lalande's survives), four were chosen to share the responsibilities by quarters: Coupillet (January), Collasse (April), Minoret (July) and Lalande (October). According to the 'Discours', Louis XIV himself intervened to assure the quarter for Lalande, initiating his rise as a favoured court composer. A little over a year later, in January 1685, he was appointed compositeur de la musique de la chambre, sharing half the year with Collasse, the other half being controlled by Pierre Robert. In January 1689, aged 31, he became a surintendant de la musique de la chambre, the most coveted musical post at court."

A fine example from *"the leading composer of the high Baroque grand motet at the French Court."* James R. Anthony, revised by Lionel Sawkins in *Grove Music Online*. (39538) $3,000



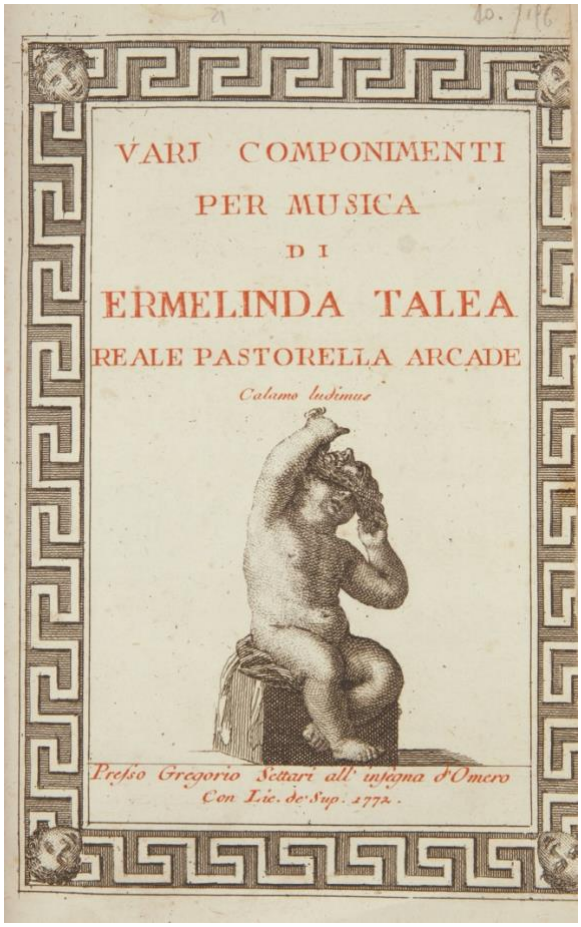
Apparently Unknown Setting of Oscar Wilde's Play, *The Duchess of Padua*

26 **LUALDI, Adriano 1885-1971**
La Duchessa di Padova Musiche di scena e intermezzi, per la tragedia di Oscar Wilde. Autograph musical manuscript full score. Milano, November-December 1931.

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

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

"Italian composer, conductor and writer on music Adriano Lualdi studied music in Rome and then in Venice with Wolf-Ferrari... In the 1920s he also became active as a music critic: among his numerous writings, Viaggio musicale in Italia is particularly valuable for the light it throws on the Italian musical world of the time. An ardent fascist, Lualdi was 'elected' to parliament in 1929 as representative of the Sindacato Nazionale dei Musicisti. He was an organizer of the first few Venice Festivals (1930–34) and director of the conservatories of Naples (1936–44) and Florence (1947–56). Lualdi's association with fascism, which conditioned his teaching and organizing activities as well as his polemics, led to his being overrated in the 1930s, but in due course aroused such antagonism that his reputation may have suffered unfairly." John C.G. Waterhouse in *Grove Music Online.* (38242) $1,500



Five Works Both Composed and With Libretti by an 18th Century Woman Composer

27. **MARIA ANTIONIA WALPURGIS, Electress of Saxony 1724-1780**
Varj componimenti per musica di Ermeldina Talea reale pastorella arcard. [Libretti]. [Roma]: Gregorio Settari, 1772.

Octavo. Modern pink wrappers. 1f. (recto title in dark red within decorative border, verso blank), 143 pp. Text within decorative border throughout. Decorative initials, head- and tailpieces. With title vignette of seated putto. Title trimmed at margin, just touching decorative border. A very good copy.

Published under the Arcadian pseudonym of Ermeldina Talea, this work contains the following:
- Introduction and notes, pp. 1-6
- libretto to the opera *Talestri, regina delle Amazzoni,* pp. 7-68
- libretto to the opera *Trionfo della Fedelta*, pp. 69-113
- libretti to two cantatas, pp. 114-120
- libretto to the oratorio *La conversione di Sant' Agostino*, pp. 121-143

First Edition in this form. Sartori 24320. Not in Sonneck.

Walpurgis composed the music and wrote the libretto to both *Il Trionfo,* first performed in Dresden in 1754, and *Talestri,* first performed in Nymphenburg in 1760. She studied music with both Porpora and Hasse in Dresden and was both a patron of the arts as well as an active creator and participant. (41658) $650



First Edition of Marpurg's *Kritische Einleitung*

28. **MARPURG, Friedrich Wilhelm 1718-1795**
Kritische Einleitung in die Geschichte und Lehrfaesse der alten und neuen Musik ... Nebst acht Kupfertabellen. Berlin: Gottlieb August Lange, 1759.

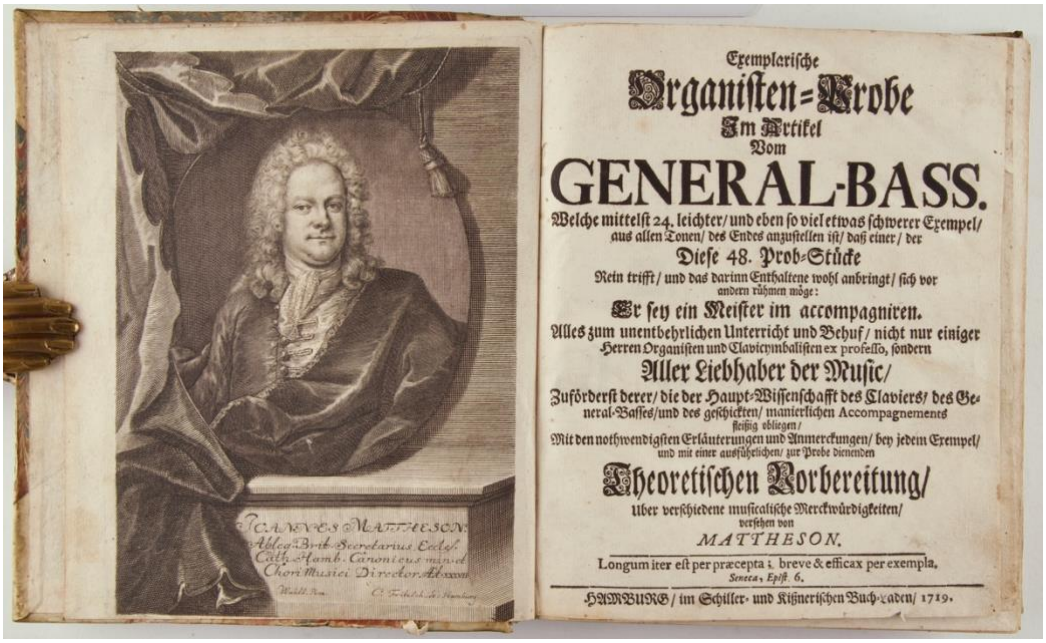
Small quarto. Marbled boards rebacked in quarter dark brown calf with mid-tan title label gilt to spine. 1f. (recto blank, verso frontispiece) 1f. (recto title, verso blank), 2ff. (dedication with printed date of 4 May 1759), 2ff. *(Vorbericht),* 1f. (contents), 246, [viii] (index) pp. + 8 pages of engraved music and illustrations of musical instruments . With occasional decorative woodcut head- and tailpieces. **The fine full-page half-length frontispiece portrait** of Marpurg by Berol after Frederic Kauke, dated 1758, depicts the author seated at a desk with quill poised over an open book. With a finely engraved pictorial vignette by Glassbach to title. Musicological annotations in pencil to many leaves, primarily to margins. Binding slightly worn and rubbed. Light uniform browning. A very good wide-margined copy overall.

First Edition. Cortot p. 122. Hirsch I, 358. Gregory-Bartlett I, p. 168. RISM *Écrits Imprimés* p. 544.

Marpurg was a leading German writer on music history and theory whose works are still considered important to the understanding of 18th-century musical thought. (41647) $1,200

"An Invaluable Resource" for the Study and Performance of 18th Century Music

29. **MATTHESON, Johann 1681-1764**
Exemplarische Organisten-Probe im Artikel vom General-Bass. Welche mittelst 24. leichter und eben so viel etwas schwerer Exempel, aus allen Tonen des Endes anzustellen ist, dass einer, der diese 48, Prob-Stücke rein trifft und das darinn Enthaltene wohl anbringt, sich vor andern rühmen möge: er sey ein Meister im accompagniren. Alles zum unentbehrlichen Unterricht und Behuf nicht nur einiger Herren Organisten und Clavicymbalisten ex professo, sondern aller Liebhaber der Music, zuförderst derer, die der Haupt-Wissenschafft des Claviers, des General-Basses und des geschickten, manierlichen Accompagnements fleissig obliegen. Mit den nothwendigsten Erläuterungen und Anmerckungen bey jedem Exempel und mit einer ausführlichen, zur



Probe dienenden theoretischen Vorbereitung über verschiedene musicalische Merckwürdigkeiten versehen von Mattheson. Hamburg: Schiller- und Kissnerischen Buch-Laden, 1719.

Quarto. 18th century quarter vellum with marbled boards, titling in manuscript to spine. 1f. (recto blank, verso half-length engraved portrait of Mattheson by C. Fritzsch, Hamburg after Wahll), 1f. (recto title, verso blank), 1f. (recto half-title, verso blank), 2ff. (dedication), 4ff. (testimonials), 128 pp. With numerous tables and typeset musical examples in text. Occasional decorative woodcut initials and tailpieces. With signature in ink to front free endpaper dated 24 June 1859. Binding slightly worn and rubbed. Minor internal wear and occasional minor imperfections; numbering of some musical examples in pencil and occasionally in ink. A very good copy overall.
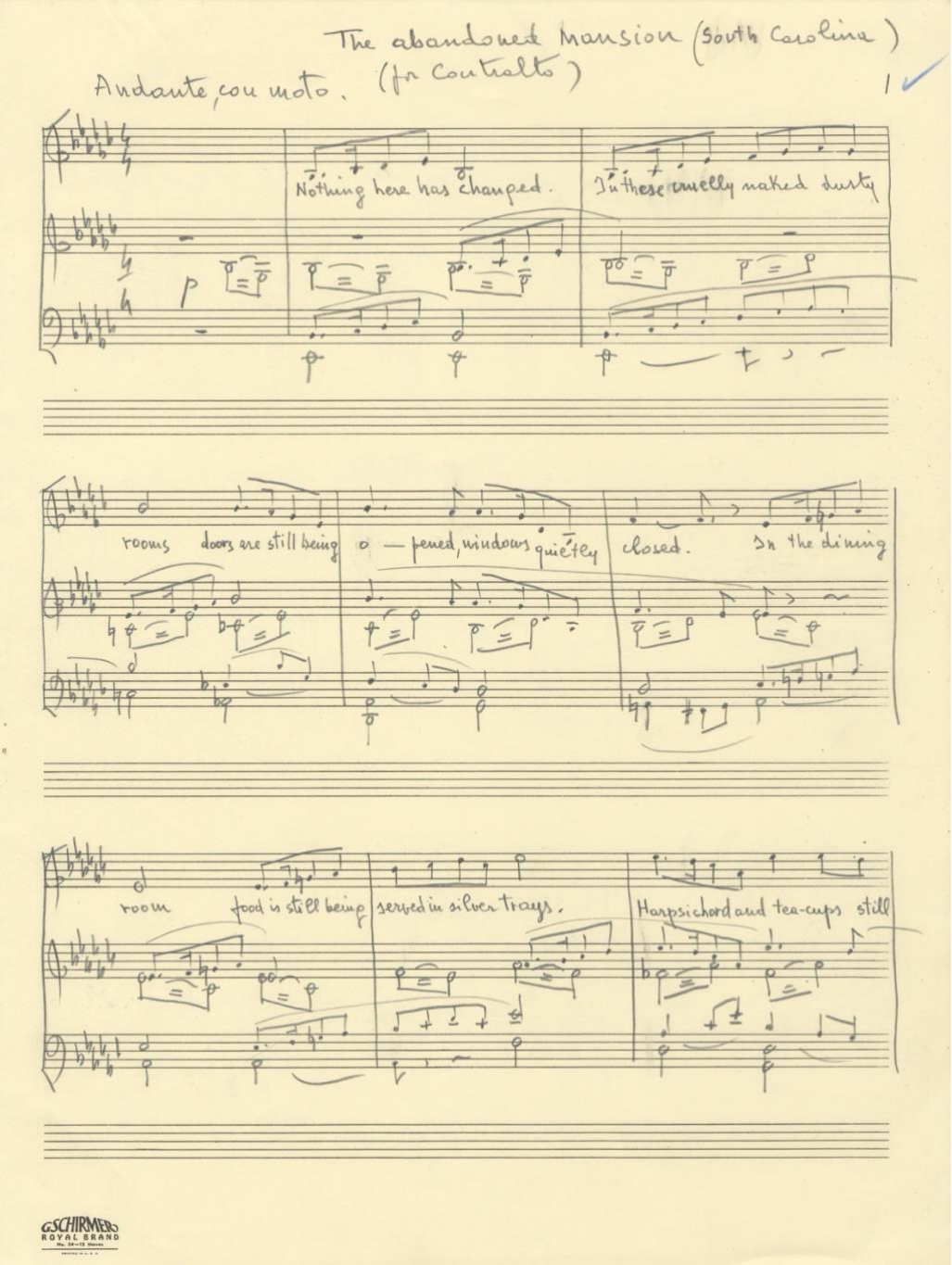
Bound with:
Mattheson's Organisten-Probe Im Articul vom General-Bass. Erster Theil (secondary title), 2-100, plus a diagrammatic folding plate titled *Typustrium Harmonices Generum exactissimus* preceding p. 41 and two folding plates of music.

Bound with:
Mattheson's Organisten-Probe ... vom General-Bass. Anderer Theil (tertiary title), [101]-256, 257-276 (Register and Errata).

First Edition. Cortot pp. 126-127. Damschroder and Williams p. 194. Gregory-Bartlett pp. 172-173. Hirsch I, 369. RISM *Écrits Imprimés* p. 559.

Mattheson, composer, theorist, and close friend of Handel, *"was the most important contemporary writer on the music of the German Baroque. ... Among [his] valuable works ... one must cite the Grosse General-Bass-Schule (1731), an expanded version of the earlier Exemplarische Organisten-Probe (1719). These books give organists valuable assistance in learning how to improvise from a given bass, an ability vital to the daily musical responsibilities of organists at this period. ... For the student of German Baroque music [his books] are a source of inestimable value, musical documents of unique importance to the history of 18th-century music in Germany."* George J. Buelow in *Grove Music Online*

"Exemplarische Organisten-Probe is a comprehensive pedagogical and theoretical work aimed at improving the art of continuo playing. Mattheson's rigorous approach reflects his broader vision for a more sophisticated and expressive musical practice. His emphasis on theoretical understanding, technical skill, and expressive execution makes the work an invaluable resource for scholars and performers studying early 18th-century music." TMG: *Thesaurus Musicarum Germanicarum Online*. (41648) $2,500



Two Rare Autograph Manuscripts of Songs from Menotti's *Landscapes and Remembrances*

30. **MENOTTI, Gian Carlo 1911-2007**
The Abandoned Mansion (South Carolina). Song for contralto voice and piano from the composer's cantata Landscapes and Remembrances. Autograph musical manuscript signed. Ca. 1976.

Small folio (313 x 237 mm.). Unbound. 1f. (recto autograph title, verso blank), 5 pp. (autograph musical score), [1] blank. Notated in pencil on 12-stave G. Schirmer Royal Brand music paper. Signed *G Menotti* on title. With several erasures and instances of rewriting, with original musical notation still partially visible. Small check mark in blue pencil to upper outer corner of each page.

The Abandoned Mansion, the first song in Landscapes, is a brooding piece in E-flat minor ... infused with the past. Its constantly arcing melodic lines are supported by persistent tremolo figures that give way only briefly in the middle of the song to sustained chords - a section of quasi-recitative. The key to the song lies in these words: 'A visitor to the South is an intruder into the reigns of ghosts'." John Ardoin: *The Stages of Menotti*, pp. 129-131.

Together with:
Farewell at a Train Station in Vermont. Song for tenor voice and piano from the composer's cantata Landscapes and Remembrances. Autograph musical manuscript signed. Ca. 1976.

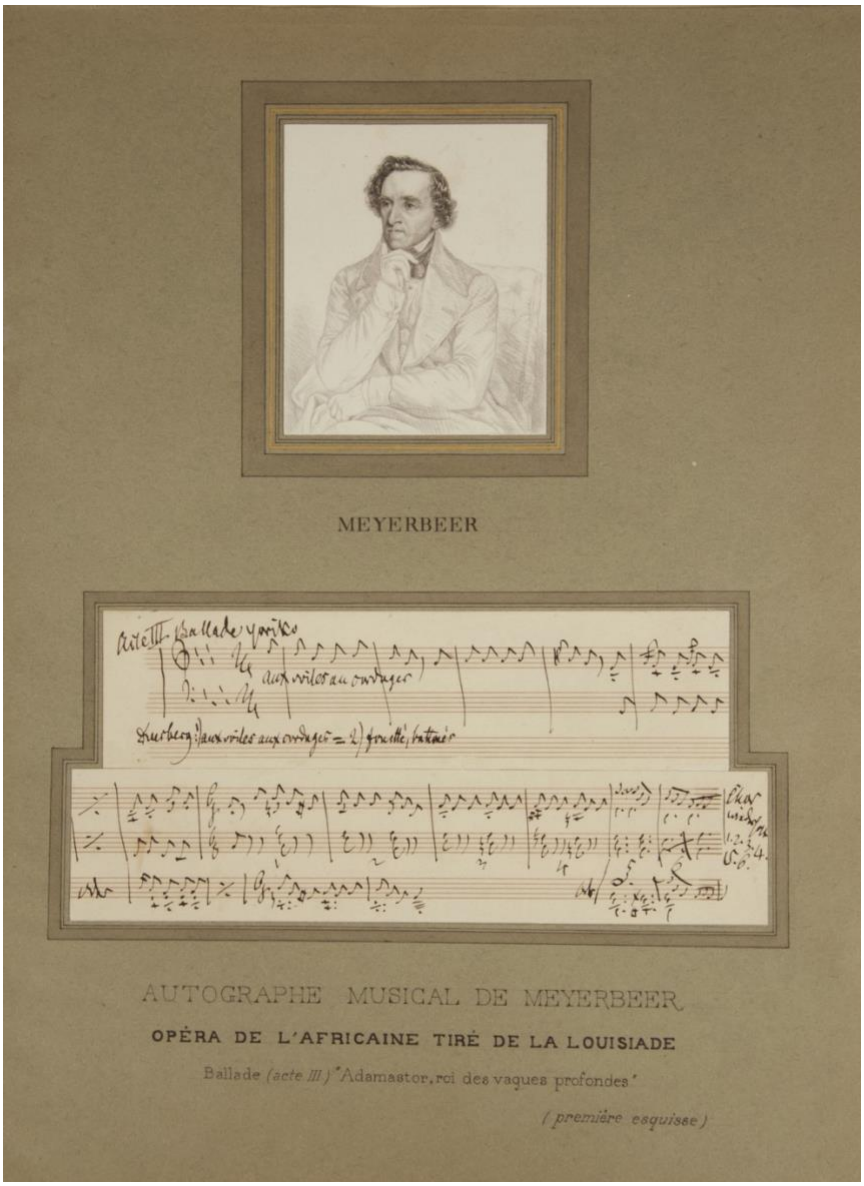
Small folio (313 x 237 mm.). 8 pp. Notated in pencil on 12-stave G. Schirmer Royal Brand music paper. Signed by Menotti at head of first page. With several erasures and instances of rewriting, with original musical notation partially visible. Minor rust stain from paper clip to upper margin of first and last pages; slight indentation to upper margins throughout. In very good condition overall.

Farewell at a Train Station in Vermont, the final song in Landscapes and Remembrances, is concerned with love, but this time with the bitterness of parting. 'In everyone's life', Menotti has commented, 'there is a farewell never forgotten, the pain of which never heals', a sentiment he had previously expressed in his libretto for Barber's opera Vanessa. It is evident that this section of Landscapes is ... rooted in actuality ... Over a solemn adagio figure, the solo voice sets the stage for this short scena: 'The train is late. It rains as it must when lovers part forever. Without a word we pace the empty platform, measuring our protracted agony with uncharted steps'." Op. cit.

Landscapes and Remembrances, a cantata for soloists, chorus, and orchestra to texts by Menotti, was first performed at Uihlein Hall in Milwaukee on 14 May 1976, with Judith Blegen (soprano), Ani Yervanian (contralto), Vahan Khanzadian (tenor), Gary Kendall (baritone), and the Milwaukee Symphony and Bel Canto Chorus, James Keeley, conducting.

"The nine-part Landscapes and Remembrances is a set of musical impressions drawn from the composer's life, ranging from his arrival in America as a teenager to his discovery of South Carolina, where he founded the Spoleto USA Festival in 1977. ... The structure of Landscapes consists of alternating choruses and orchestral songs, although several of the choral sections make use of solo voices as well. The titles in general reflect the geography of remembrance at the root of each." Op. cit.

Menotti's autograph musical manuscripts are very rare to the market, with no examples recorded at auction by ABPC since at least 1975. (38289) $5,000



Small Meyerbeer Archive from the Collection of
Ardent French Bibliophile Lucien Graux

31. **MEYERBEER, Giacomo 1791-1864**
Small archive consisting of an autograph musical quotation from the composer's grand opera, L'Africaine; an autograph letter; and a total of 8 engraved and lithographic portraits.

Bound in half dark brown leather with marbled boards, *Meyerbeer* gilt to spine, marbled endpapers.

Autograph musical quotation
13 measures of the aria for baritone *Adamastor, roi des vagues profondes* from Act III of the composer's opera, *L'Africaine.* On ivory paper within decoratively-ruled borders laid down to olive green paper with printed identification below autograph. With small (85 x 72 mm.) half-length engraved portrait laid down above quotation. *L'Africaine* was a grand opera in five acts to a libretto by Eugène Scribe, first performed at the Paris Opéra on 28 April 1865. *"Of the two operas [L'Africaine and Le prophète], it is L'Africaine that points the way forward more clearly; the drame lyrique of the second half of the century can be sensed in the dramatic writing*

of the closing scene. ... The spectacular Paris première ... was created by Marie Sasse (Sélika), Marie Battu (Inès), Emilio Naudin (Vasco), and Jean-Baptiste Faure (Nélusko), in a production directed by Alexis Colleville and conducted by Georges-François Hainl. ... Being so clearly conceived as a work for soloists, it was the most frequently performed of Meyerbeer's operas in the 20th century, and has been produced wherever adequate interpreters could be found." Matthias Brzoska in *Grove Music Online*

Autograph letter
1 page. Octavo. Dated Jeudi 28 Juin [no year], *Hôtel de Paris: Rue Richelieu III*, and signed *Meyerbeer*. One word crossed out. Slightly worn, browned, and creased. Laid down to mounting sheet. Meyerbeer hopes that his correspondent will be able to stay in Paris for 24 hours longer to so will be able to dine with him on Saturday. *"By accepting, you will cause great joy, to me as well as to my guests, all people you know and all your passionate admirers."*

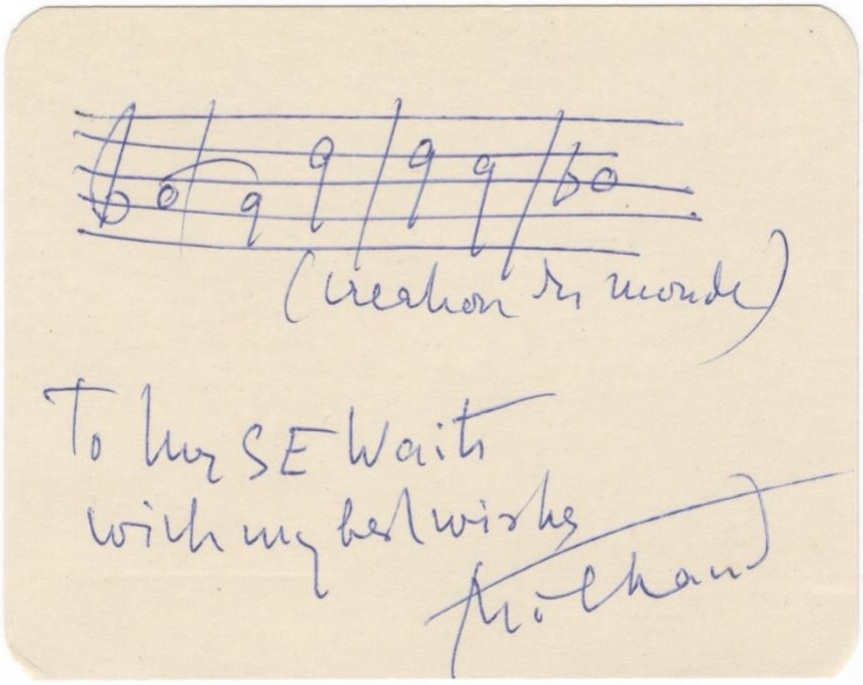
Portraits
- Circular bust-length portrait laid down to mount. Image size 110 x 92 mm. Unattributed.
- Bernardoni, Giovanni (1790-1871). Bust-length stipple engraving, with *Gio. Bernardoni inc. 1829* below image and *Giacomo Mayerbeer[!] / Al Nobil Uomo il Signor Conte Gio. Zuccardi Crisanti / Podesta di Novellara / Amatore, e Protettore delle Belle Arti / L'Editore Andrea Bernieri D.D.D.* printed to lower margin. Dimensions to plate mark ca. 324 x 243 mm. Very slightly soiled and foxed.
- [?]Vigneron, Pierre Roch (1789-1872). Half-length lithographic portrait with *Vigneron* to left of image and *Giacomo Meyerbeer, a Paris, chez Maurice Schlesinger, r. Richelieu, 97* and *Lith. de Thierry Frères* printed to lower margin. Image size ca. 230 x 160 mm., sheet size 273 x 211 mm. Slightly worn, foxed, and trimmed.
- Half-length lithographic portrait by Benard et frey with *Revue Etrangère* at head and *Meyerbeer* at foot. Image size ca. 115 x 105 mm., sheet size 218 x 160 mm. Slightly soiled and foxed.
- Half-length lithographic portrait with *M. Meyerbeer* printed at lower margin. Image size ca. 130 x 88 mm., sheet size 188 x 127 mm.
- Torlet, Adolphe. Bust-length engraved portrait by Ad[olphe] Torlet. Image size ca. 80 x 70 mm, sheet size 312 x 220 mm.
- Delpech, François-Séraphin (1778-1825). Half-length lithographic portrait by Delpech, Paris with *Meyerbeer* printed below image along with facsimile autograph signature. Image size ca. 115 x 105 mm., sheet size 270 x 170 mm. Tipped-in.
All prints (with the exception of the Delpech) laid down at corners to separate mounting sheets.

Provenance
With small mid-tan ex libris leather label gilt of bibliophile Lucien Graux to front pastedown: *Bibliothèque du Docteur Lucien Graux.*

Meyerbeer was *"the most frequently performed opera composer during the 19th century, linking Mozart and Wagner.*" Matthias Brzoska in *Grove Music Online*

Graux (1878-1944) was a French doctor, entrepreneur, art collector, writer, publisher, resistance fighter, and founder of the Arys perfume house. An ardent bibliophile, he assembled one of the most extensive and finest private collections of books and manuscripts of his time. Arrested by the Gestapo in June of 1944, he was deported to Dachau and died there on 10 October of that year. His library was auctioned in a series of nine sales from 1953-1957 at the Drouot in Paris.

An interesting archive with distinguished provenance, carefully preserved in an attractive format.
(39486) $2,200



Autograph Musical Quotation from Milhaud's Jazz-Inspired *La Création du Monde*

32. **MILHAUD, Darius 1892-1974**
Autograph musical quotation from the composer's noted jazz-inspired work, La Création du Monde, signed "Milhaud."

4 measures in treble clef notated in blue ink and identified in the composer's hand as being from his Création du Monde. Small quarto (89 x 113 mm.) On card stock, with rounded corners. Inscribed "To Mr S E Waits with my best wishes."

A distinguished French composer, Milhaud *"was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity."* Jeremy Drake in *Grove Music Online*

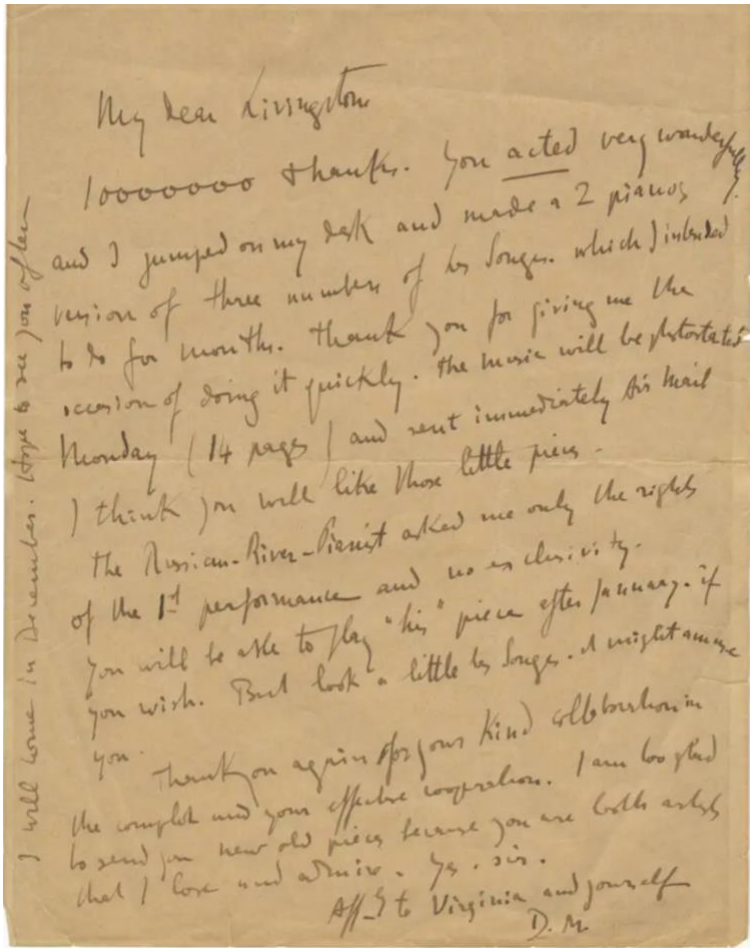
La Création du Monde, a highly successful fusion of jazz and classical elements, was composed in 1923, a year before Gershwin's *Rhapsody in Blue.* (39655) $450

Milhaud Writes to a Two-Piano Team Regarding the Performance of His *Songs*

33. **MILHAUD, Darius 1892-1974**
Autograph letter signed "D.M." to the American pianist, educator, composer, and arranger Livingston Gearhart.

1 page. Folio (ca. 279 x 215 mm.). N.d. In English. Slightly worn; minor edge tears; creased at folds and corners; tape repairs to central fold of blank verso with minor remnants of former mount to upper margin

Milhaud very enthusiastically thanks Livingston for his *"kind collaboration,"* and will send a 2-piano version of some of his *Songs* as soon as it is photocopied. He includes greetings for Livingston's wife, Virginia Morley, for



whom his *Song* arrangements are presumably also intended. He will come in December, and hopes to see Livingston often.

"10000000 thanks. You acted very wonderfully and I jumped on my desk and made a 2 pianos version of three numbers of my Songs which I intended to do for months. ... I think you will like those little pieces. The Russian-River-Pianist asked me only the rights of the 1st performance and no exclusivity. You will be able to play 'his' piece after January if you wish. ... I am too glad to send you new old pieces because you [and Virginia] are both artists that I love and admire."

"Gearhart (1916-1996) is probably best known for his hit arrangement of the classic 'Dry Bones' and his 'Session Series' of skills-building books. Gearhart attended the Curtis Institute of Music. Subsequent studies in France included composition with Nadia Boulanger, Igor Stravinsky, Darius Milhaud and piano with Robert Cadadesus and Isodor Philipp. During 1941 to 1954, the two-piano team of [Virginia] Morley and Gearhart performed over 2000 concerts throughout the US and Canada in addition to recording for Columbia Masterworks and Decca Records. Gearhart also made numerous TV and radio appearances on the Fred Waring Show, for which he wrote as staff arranger. ... In 1955 Gearhart joined the University of Buffalo Music Faculty, retiring to Professor Emeritus status in 1985." Hal Leonard website. (26830) $450



Striking Original Set Design for Moore's Noted American Opera, *The Ballad of Baby Doe*

34. **MOORE, Douglas 1893-1969**
Original watercolor set design by Eldon Elder for the 1961 Santa Fe Opera revival of "the quintessential American opera," The Ballad of Baby Doe.

Image size 8.75" x 16"; overall size 16.75" x 24.25". Signed at lower right by the artist (Elder), double-matted and framed under glass. With label of New York framer William Hauptschein ("Established 1864 ... successor to M. Goldberg ... 323 West 45th St., New York") to verso. Not examined out of frame.

From Act II, Scene 5 (the final scene) of the opera, evoking the bleak and melancholic atmosphere that concludes the opera's riches-to-rags narrative. The design depicts the Matchless Mine Cabin, a roughhewn, rustic wooden shack. It features a heavily-weathered door left ajar, a small multi-pane window, and sparse, utilitarian mining tools or containers arranged outside; two stylized figures, male and female, are pictured on a barren hillside to the right of the shack, standing together with arms stretched towards the sky in an expressive, operatic posture, possibly representing longing or grief, mirroring the tragic closing movements where Baby Doe experiences visions and remains fiercely loyal to her late husband's memory. A dense textured wash fills the sky with horizontal bands of moody blues, muted grays, and pale, sulfurous yellows. The color choices simulate a biting, cold atmosphere or a fading twilight over the Colorado hills, reinforcing the themes of exposure, passage of time, and inevitable downfall. The entire design is bordered by a distinct multi-angled mat, indicating how the set piece would have been masked or framed within the theater's proscenium arch to compress the visual focus and intensify the stark loneliness of the landscape.

The first opera commissioned by the Central City (Colorado) Opera House Association, *Baby Doe* was first performed at the opera house there in July of 1956. A later Santa Fe Opera production ran from 30 June through 8 July 1961, where performers included Doris Yarick as Baby Doe, Mary McMurray as Augusta (Tabor's wife), and Robert Trehy as Horace Tabor.

The Ballad of Baby Doe, to a libretto by John Latouche, is based on the true, tragic story of "Silver King" Horace Tabor. The chief characters in the opera are drawn from actual figures in American history; Baby Doe, Horace and Augusta Tabor, and their fellow-citizens in Leadville and Denver are recreated from Colorado's turn-of-the-century mining era. The dramatic treatment of Tabor's life, and the two women who dominated it, closely follows reality. The story begins in 1880 at the peak of Tabor's success. After twenty years of poverty, he and his wife, now in their fifties, have attained wealth and power. The classic triangle is formed when Mrs. Elizabeth Doe, known to the miners of Central City as Baby, leaves her husband, Harvey Doe, and comes to Leadville to better her fortunes. What begins as a flirtation, ends as a deep and abiding love for the man thirty years her senior, but the price of this love is ruin for Tabor. Baby Doe remained true to his memory, however. In 1935, she froze to

death at the Matchless Mine, ending the long vigil she had kept there since Tabor's demise in 1899. *From the introduction to the piano-vocal score published by Chappell in ca. 1958.*

"Moore is best known as an opera composer. His first successful opera was The Devil and Daniel Webster, a folk opera written and produced for the experimental American Lyric Theatre with story and libretto by Stephen Vincent Benét, directed by John Housman, and conducted by Fritz Reiner. It attempted to create a new American style of opera, breaking with the conventions of European operatic tradition by using plain and folksy American speech interspersed with musical numbers. ... [Moore] won the Pulitzer Prize in 1951 for the opera Giants in the Earth, based on the tragic novel by Ole Rølvaag about Norwegian immigrants to the Dakotas. ***However, it was with the opera, the Ballad of Baby Doe ... that Moore achieved a permanent place in the operatic repertory with what many consider to be the quintessential American opera****."* Jerry L. McBride in *Grove Music Online*

Eldon Elder, a successful set designer, received his MFA from Yale and went on to provide designs for hundreds of Broadway and Off-Broadway productions. His works are held by the Cooper Hewitt Design Museum, Yale, The New York Public Library, and the McNay Art Museum in San Antonio, Texas. (41655) $850



Attractive Rare Baroque Print Depicting Musical Instruments

35. **[MUSICAL INSTRUMENTS - 18th Century - Iconography].** Prenner, Anton Joseph von 1683-1761 after Jacob Jordaens 1593-1678

The Allegory of Hearing. Engraving.

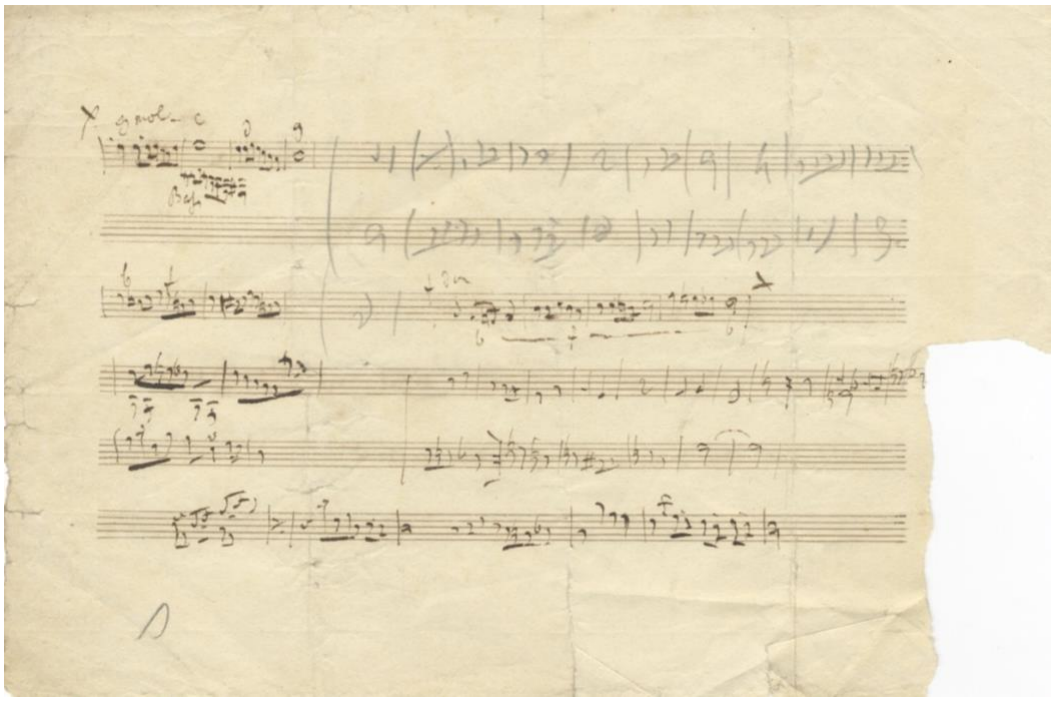
A detailed image of an intricate Baroque interior depicting a musical scene incorporating various musical instruments (lutes, cellos, viols and violins, a harp, a harpsichord, wind instruments, etc.), open books of music, a female lutenist with putto, birds and a stag, with an exterior view visible through classical arches. 309 x 253 mm. Within highly decorative engraved border featuring floral motifs, stylized acanthus leaves, and columns.

Engraved by Austrian printmaker Prenner after the painting by Flemish artist Jordaens in the Imperial Habsburg collection at the Stallburg Gallery in Vienna. With "Ioann Iordan Pinxit" below image with dimensions of original painting to left, *Alt. [Altitudo, height] 2.5 Lat. [Latitudo, width] 4.1 unc*. Slightly worn, browned, and soiled; minor creasing at central fold; trimmed to within platemark, just touching border; brief manuscript annotations to verso.

Henning: *Zeugnisse alter Musik Graphik aus fünf Jahrhunderten*, plate no. 3.

Included in Prenner's noted multi-volume work, *Theatrum Artis Pictoriae,* published 1728-1733, documenting masterworks in the collection of Holy Roman Emperor Charles VI.

While other plates from the series are regularly offered for sale, this particular plate is quite rare.
(41691) $750
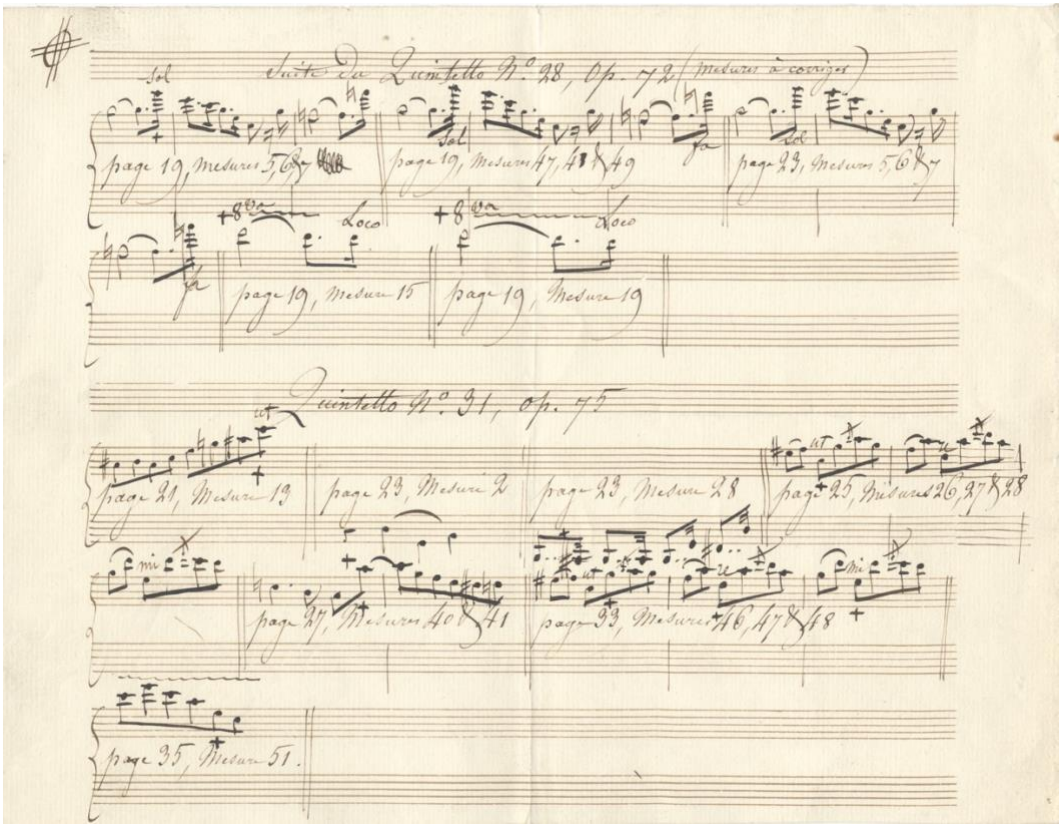


Unidentified Sketches in Offenbach's Hand

36. **OFFENBACH, Jacques 1819-1880**
Autograph musical manuscript containing unidentified sketches.

Over 65 measures. 2 pp. Oblong octavo (157 x 235 mm). Notated on both sides of the leaf in black ink and pencil on 6-stave rastrum-ruled paper. Marked *g mol - c* at head. Unsigned and undated. With some passages with notation for two instruments on one stave and indications including letter names (which may be bass notes) and key names. Worn and soiled; creased at folds; half of blank outer margin lacking; edges slightly frayed and with small tears.

"[Offenbach] was, with Johann Strauss (ii), one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written. His opera Les contes d'Hoffmann has retained a place in the international repertory, but his most significant achievements lie in the field of operetta. Orphée aux enfers, La belle Hélène, La vie parisienne, La Grande-Duchesse de Gérolstein and La Périchole remain outstanding examples of the French and international operetta repertory." Andrew Lamb in *Grove Music Online.* (39683) $650



Autograph Revisions to Two Onslow String Quintets

37. **ONSLOW, George 1784-1853**
String quintets opp. 72 and 85. Autograph musical manuscript containing revisions to the two quintets. Unsigned and undated but ca. 1849.

1f. (205 x 265 mm). Notated in black ink on recto only on fine quality paper on 12 rastrum-ruled staves. Some very minor wear and soiling to blank verso; creased at central vertical fold. In very good condition overall.
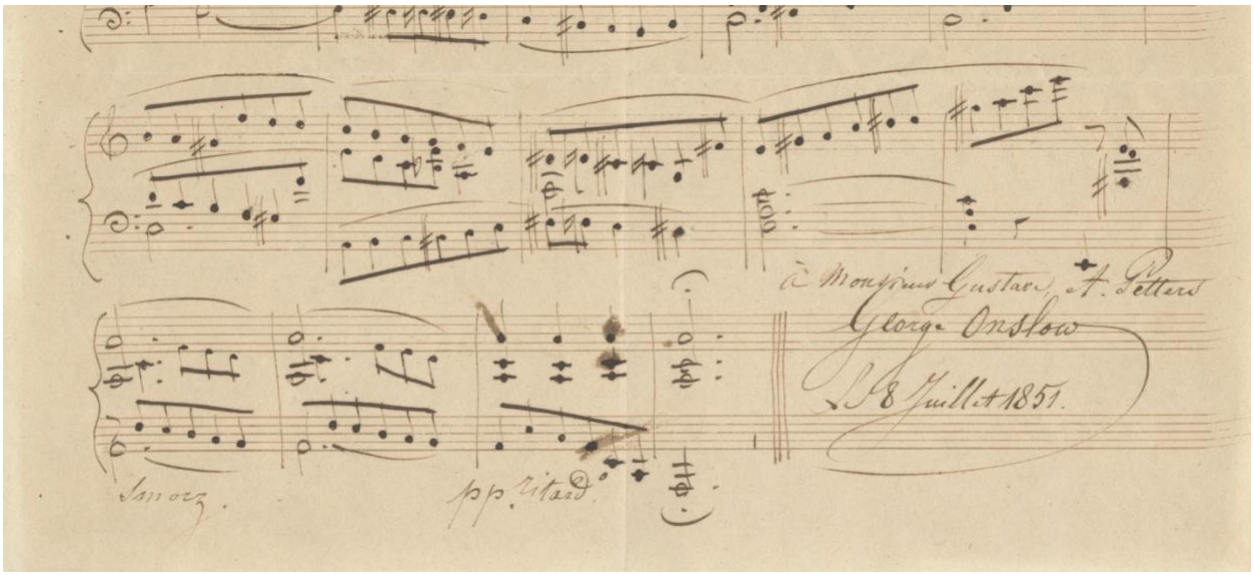
The first 11 measures titled in Onslow's autograph *Suite de Quintette No. 28, Op. 72* and the second 12 measures titled *Quintetto No. 31, op. 75.* These corrections were evidently made to be submitted to an engraver or publisher as Onslow has added the page and measure numbers for each correction.

Onslow was a *"French composer of English descent. ... The eldest of four sons, George probably had piano lessons in England with J.N. Hüllmandel while still very young. From January 1799 to July 1800 he studied the piano with J.L. Dussek in Hamburg, and then seems to have completed his musical education in England with J.B. Cramer. ...*

More than his output for piano solo, the duos and trios, which contain pre-Romantic elements similar to those found in Hummel, are of incontestable quality and great inventiveness. They break with the French tradition of the 'piano sonata with accompaniment' (whereby the keyboard part is self-sufficient and the violin or cello merely doubles the piano's treble and bass) and belong rather to the Germanic tradition of the instrumental duo or trio in which the instruments discourse on an equal footing. Onslow's string quartets and quintets are the pinnacle of his output. ...

Onslow's work was particularly successful in Germany and Austria throughout the first half of the 19th century, as the many editions of his works show. Kistner and Breitkopf & Härtel, in particular, competed for the privilege of publishing Onslow in the German-speaking countries. This passion for a composer compared in turn to Mozart, Beethoven, Schubert, and Mendelssohn progressively died down towards the middle of the century. He was less famous in France. His chamber works, although regularly played in musicians' salons, were described as erudite and serious and did not become popular with the general public." Viviane Niaux in *Grove Music Online*

Onslow's autograph musical manuscripts are quite rare, with only a few having being offered for sale at auction as recorded by RBH since 1994 and none before that time. (41660) $1,250

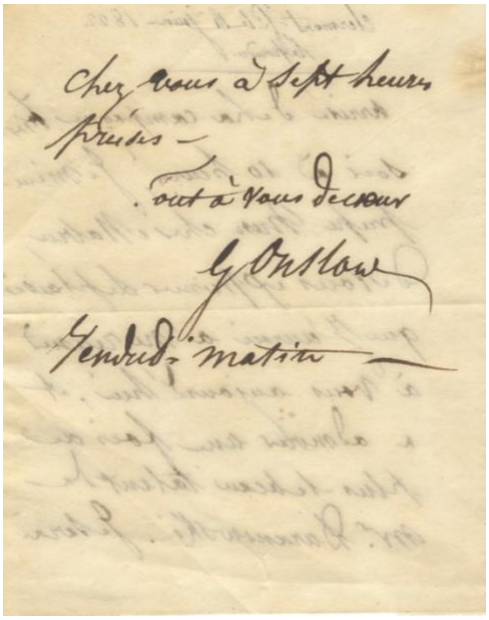


Complete Onslow Manuscript of an Apparently Unpublished Work for Piano Solo

38. **ONSLOW, George 1784-1853**
Andante for piano solo. Autograph musical manuscript inscribed to Monsieur Gustave A. Petters. Signed and dated 8 July 1851.

A complete short composition in 19 measures, apparently unpublished. 1f. Oblong quarto (188 x 235 mm). Notated in black ink on 8 rastrum-ruled staves. In the key of G major, marked *Andante,* in 3/4 time. Very slightly worn and lightly browned; creased at folds. In very good condition overall.

Not recorded by Niaux or Jam. (41662) $2,200

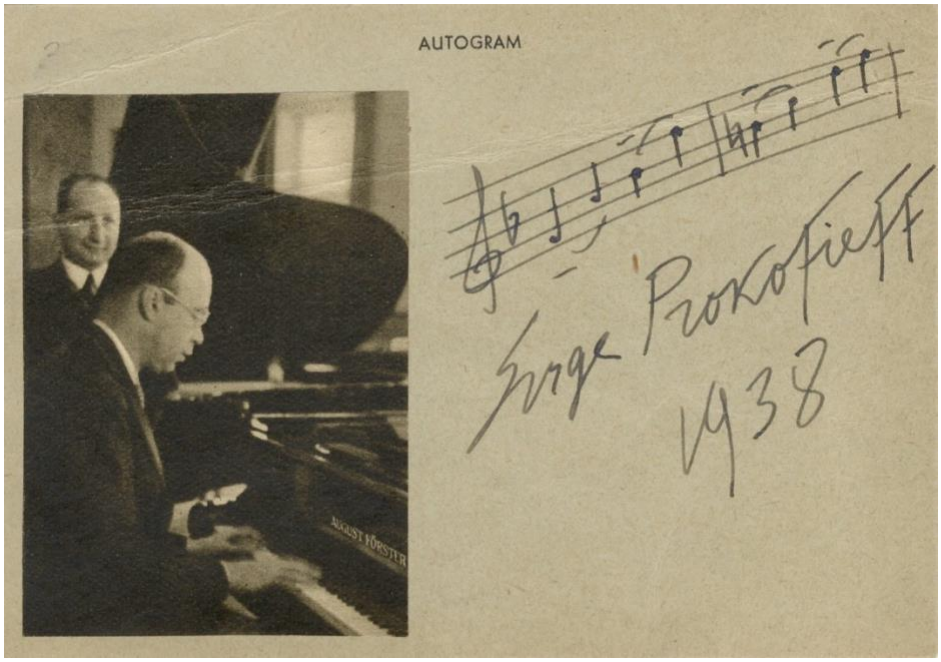


Onslow Writes to a Close Friend

39. **ONSLOW, George 1784-1853**
Autograph letter signed and dated Clermont-Ferrand, 14 June 1822. To Monsieur Le Chevalier Matra in Clermont, apparently a close friend.

Small quarto (114 x 184 mm.). 1-1/2 pp. of a bifolium, with integral autograph address panel. In black ink. In French, with translation. Slightly worn and browned; creased at folds; small portion lacking at seal with minor paper loss; minor remnants of former mount to blank lower margin of first page.

Onslow, writing on a Friday morning, tells his correspondent that he just arrived from the countryside the previous night at 10 p.m. and that would he would take pleasure in joining him at his home on Friday evening *"and in admiring once again the fine talent of Mr. [?]Daranzowski,"* closing the letter with *"Tout à vous de coeur"* (Yours with all my heart). (41659) $250



"One of the Composer's Best-Known and Most Frequently Recorded Works"

40. **PROKOFIEV, Sergei 1891-1953**
Autograph musical quotation from the composer's Lieutenant Kiji suite for orchestra, op. 60. Signed in full.

2 measures from the second theme of the 3rd movement of the suite. Notated in black ink on light gray paper and dated 1938. With *Autogram* printed at head and photographic reproduction of Prokofiev at the piano laid down to left. Verso with annotations in pencil and printed identification laid down. Very slightly creased.

"Prokofiev's Lieutenant Kijé (Поручик Киже, Poruchik Kizhe) ... was originally written to accompany the film of the same name, produced by the Belgoskino film studios in Leningrad in 1933–34 and released in March 1934. It was Prokofiev's first attempt at film music, and his first commission.

In the early days of sound cinema, among the various distinguished composers ready to try their hand at film music, Prokofiev was not an obvious choice for the commission. Based in Paris for almost a decade, he had a reputation for experimentation and dissonance, characteristics at odds with the cultural norms of the Soviet Union. By early 1933, however, Prokofiev was anxious to return to his homeland, and saw the film commission as an opportunity to write music in a more popular and accessible style.

After the film's successful release, the five-movement Kijé suite was first performed in December 1934, and quickly became part of the international concert repertoire. It has remained one of the composer's best-known and most frequently recorded works. Elements of the suite's score have been used in several later films, and in two popular songs of the Cold War era." Wikipedia

Prokofiev was a noted Russian composer and pianist born in Ukraine. *"A large number of the works that are free from political professions have a firm place in the international repertory, and he is rightly counted one of the major composers of the 20th century. He was not a great influence on younger generations of composers, unlike Schoenberg, Berg and Webern, Stravinsky, Bartók and Messiaen – except in the Soviet Union, where Soviet-trained musicians of a whole generation took their guidelines from either Shostakovich or Prokofiev, raising the achievement of one or the other to the status of a philosophy of life, and passed on their stylistic features to those who followed."* Dorothea Redepenning in *Grove Music Online*. (39677) $2,800

Rare Autograph Working Manuscript from *Tosca*

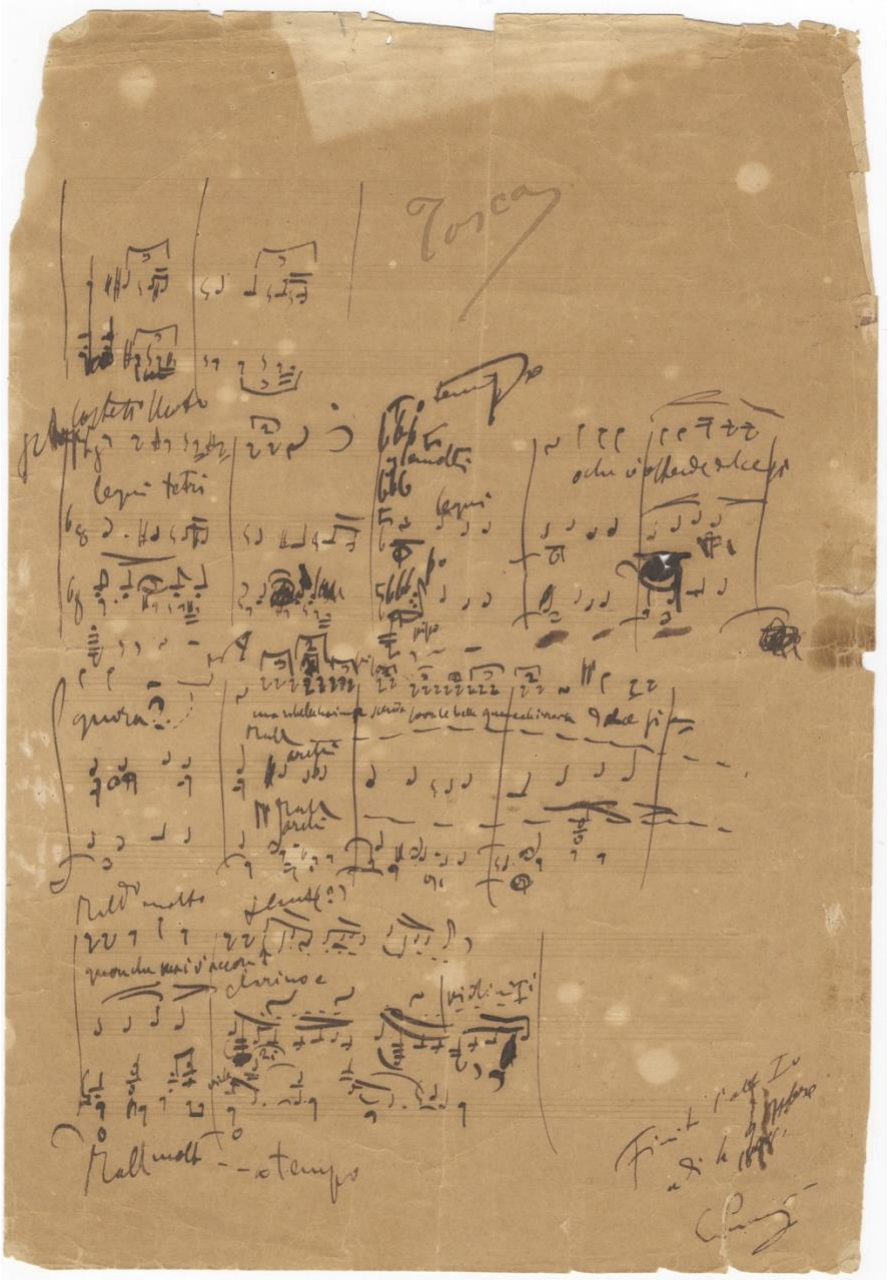
41. **PUCCINI, Giacomo 1858-1924**
Autograph musical manuscript sketchleaf from the composer's opera, Tosca. Signed and dated 9 November 1898.

One large leaf. Folio (378 x 260 mm). Notated on 4 systems of 3 staves each in dark brown ink on 12-stave music paper. With autograph titling *Tosca* at head and inscribed -at lower right corner. Worn, browned, and creased; edges frayed and with small tears; some spotting; small ca. 1 cm hole, not affecting music; vertical tear through signature, with no loss.

13 measures in condensed score from Act I, Scarpia's sinister monologue, commencing 4 measures before figure 75. *"The passage occurs towards the end of Act I, when Scarpia, in a monologue over a characteristically obsessive pattern of alternating chords, accompanied by bells, organ, drum beat to simulate cannon fire and growling bassoons, gloats at the prospect of capturing Angelotti and enjoying Tosca's favours. Puccini's note of the date of completion of Act I indicated that he discarded drafting material at the conclusion of each section of the opera. The opera as a whole was not competed until October 1899."* Christie's London 1 December 2004, lot 22
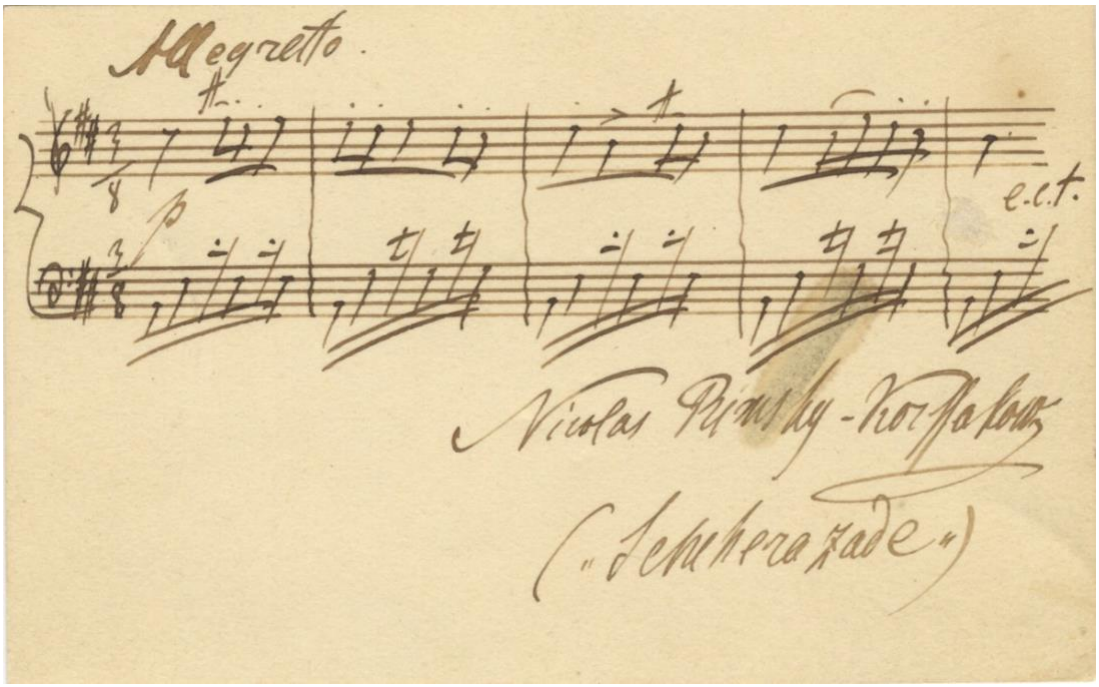
Tosca, to a libretto by Luigi Illica and Giuseppe Giacosa after Victorien Sardou, was first performed in Rome at the Teatro Costanzi on 14 January 1900.

"None of Puccini's operas has aroused more hostility than Tosca, by reason of its alleged coarseness and brutality; yet its position in the central repertory has remained unchallenged. Not only is it theatrically gripping from start to finish: it presents the composer's most varied and interesting soprano role, hence its perennial appeal for the great operatic actress. In contrast to Sardou's heroine, against whose ignorance and simplicity the playwright can never resist tilting, Puccini's Tosca is a credible woman of the theatre, lacking neither intelligence nor humour, and capable of genuine dignity." Julian Budden in *Grove Music Online*



"Tosca is still one of the operas most vividly present in the collective imagination. Its vitality is derived above all from Puccini's technical skill. The composer stuck faithfully to his intention to represent a reality, real surroundings and characters, putting the music at the service of the drama. Imaginative tone colour, melodic inventiveness and motivic elaboration have their origin in economy and lead on to still bolder achievements in structure which bring him in line with the developments in European opera of the time. Combining the late 19th-century sensibility of the play by Sardou with modern modes of expression, ardently admired by Arnold Schoenberg and Alban Berg, though no less passionately deplored by Mahler, Puccini, in the best way possible, ushered in the 20th century." Michele Girardi in *Grove Music Online*

An exceptionally rare working manuscript from one of Puccini's major operas, presenting a highly dramatic moment from the close of Act I of the opera. Important manuscripts documenting the composer's creative process are very rare to the market. (41686) $14,500



Autograph Musical Quotation from *Sheherazade,* One of the Composer's Signature Works

42. **RIMSKY- KORSAKOV, Nikolay Andreyevich 1844-1908**
Autograph musical quotation from one of the composer's best-known works, the symphonic suite Sheherazade, Op. 35. Signed.

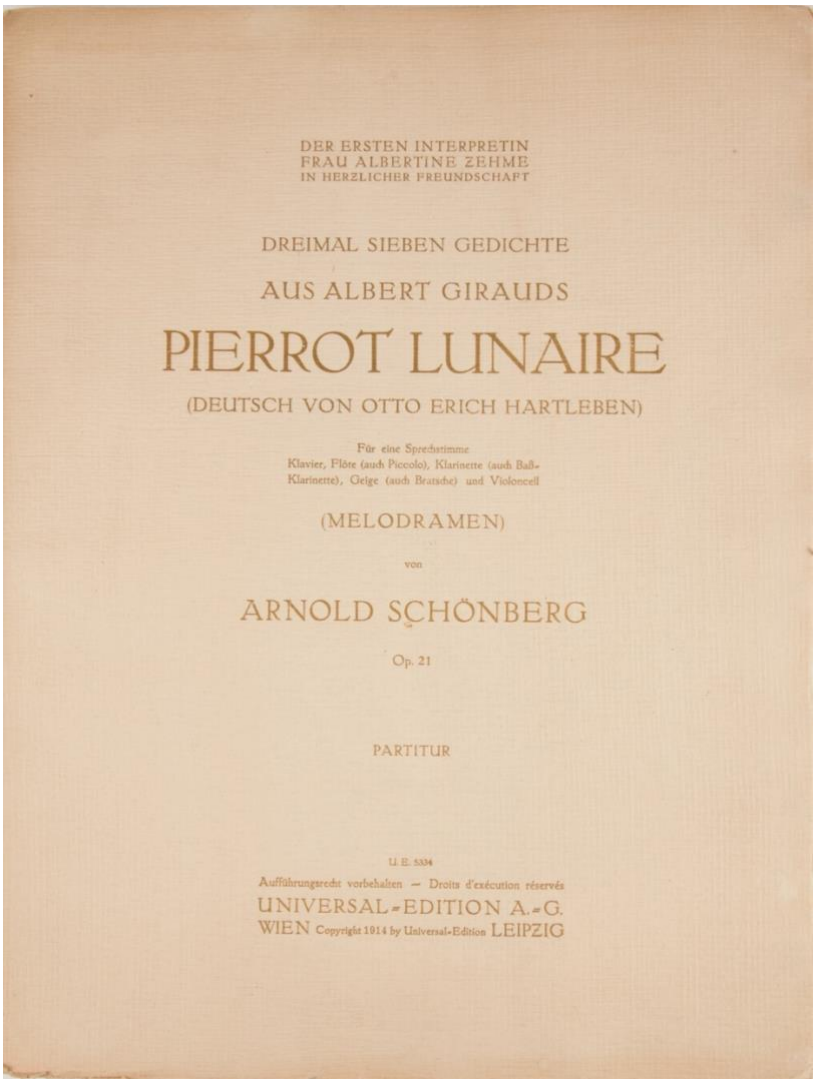
5 measures in piano score, being the first theme from the second movement of the work, *The Story of the Kalander Prince.* Notated in black ink on ivory card stock with autograph titling, marked *Allegretto* at head. Signed in full. Undated, but ca. 1890-1900. Small oblong octavo (63 x 101 mm.). Slightly browned; penultimate measure and a portion of *Rimsky* in the composer's signature slightly smudged.

Composed in 1888, *Sheherazade,* Rimsky-Korsakov's characteristically colorful orchestral work, was inspired by the fantastical *One Thousand and One Nights* (The Arabian Nights), a collection of Middle Eastern folk tales in Arabic compiled during the Islamic Golden Age (the 8th-13th centuries) and first translated into English in ca. 1706-1721.

"Russian orientalism received its best-known expression in Sheherazade (1888). The work is based on A Thousand and One Nights, the story of the sultana Sheherazade, who keeps her husband, the sultan Shakriar, from his intention of killing her by telling him stories for one thousand and one nights. The encounter between barbarous despotism and feminine seduction ... - a contrast that Rimsky-Korsakov's work emphasizes from the start - renders the story an oriental paradigm par excellence." Maas: *A History of Russian Music,* p. 175.

Sheherazade, adapted for ballet by Diaghilev's Ballets Russes, was first performed in Paris at the Opéra Garnier on 4 June 1910. It featured dramatic choreography by Michel Fokine, striking sets and costumes by Léon Bakst, and iconic dancers Vaslav Nijinsky and Ida Rubinstein.

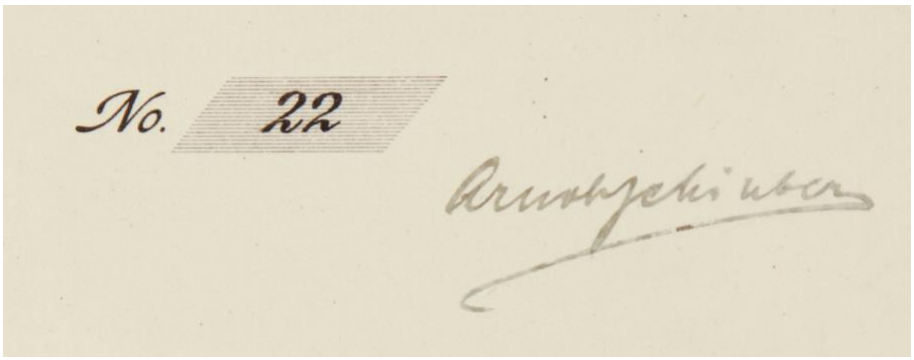
A fine example from one of the composer's most popular works. (39489) $5,000



"One of the Most Representative Works of the Twentieth Century"
First Edition, Signed by the Composer

43. **SCHOENBERG, Arnold 1874-1951**
Dreimal sieben Gedichte aus Albert Girauds Pierrot Lunaire (Deutsch von Erich Otto Hartleben). Für eine Sprechstimme Klavier, Flöte (auch Piccolo), Klarinette (auch Baß=Klarinette), Geige (auch Bratsche) und Violoncell. (Melodramen) ... Op. 21 Partitur. Numerierte orzugsausgabe auf Bütten. [Full score for voice and chamber orchestra]. Wien ... Leipzig: Universal=Edition [PN U.E. 5334. 5336.], [July 30, 1914].

Folio. Original publisher's textured ivory wrappers with titling gilt to upper. 1f. (recto blank, verso with *No. 22* and Schoenberg's autograph signature), 1f. (recto title, verso blank), [i] (*Vorwort* by Schoenberg), [i] (contents), [ii] (text of the 21 poems), 5-78, [ii] (blank) pp. Music engraved. With printed note to lower inner corner of first page of music *(Copyright 1914 by Universal-Edition)* and printed note to lower outer corner of first page of music *(Stich und Druck von Breitkopf & Härtel in Leipzig).* Printed on fine handmade paper with a crown watermark. Housed in an attractive dark brown calf-backed dark ivory linen archival folding case with raised bands and titling gilt to spine. Edges very slightly worn and browned. In exceptionally good condition overall.



Signed by Schoenberg and with printed number *22* to verso of first leaf.

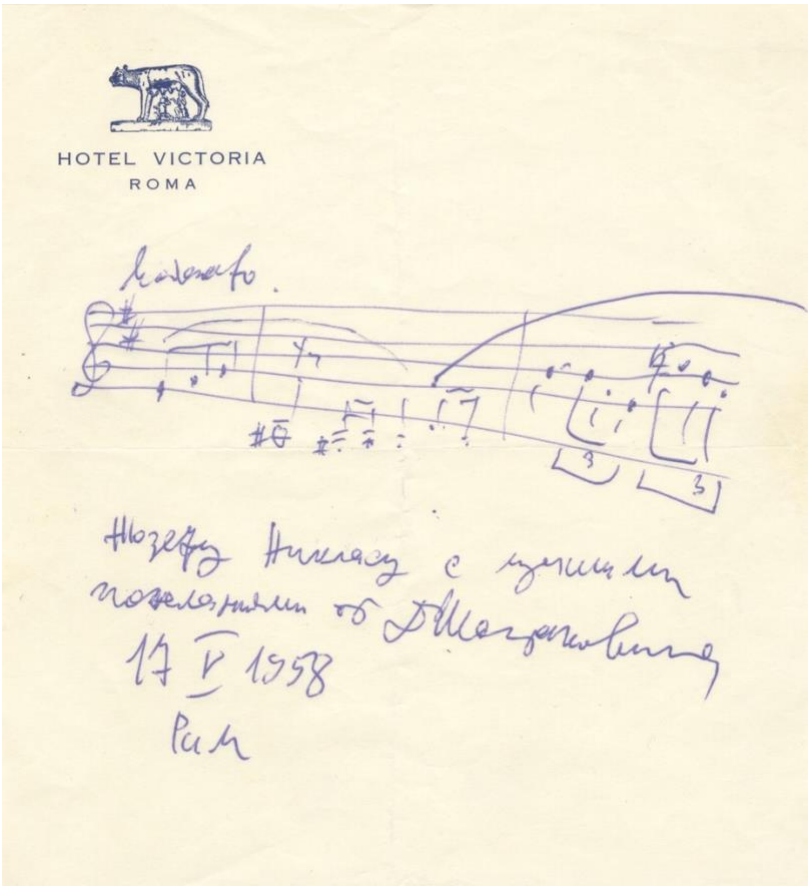
First Edition, first (deluxe) issue, limited to 50 signed and numbered copies, this no. 22. Rare. Rufer (Engl.) pp. 38-40. Ringer p. 314. Tetsuo Satoh pp. 13-16. Crawford p. 441.

The first printing consisted of 50 numbered copies printed on high-quality laid paper, signed by the composer and 200 unsigned copies printed on regular paper. The copies on laid paper carry the printed note *Numerierte Vorzugsausgabe auf Bütten* to title. Hitherto unrecorded is the fact that all copies of this issue bear the note *Stich und Druck von Breitkopf & Härtel in Leipzig* to the lower outer corner of the first page of music. The note *Weag* [Waldheim-Eberle A.G.] to p. 78, mentioned in the *Schoenberg Complete Edition* (Abteilung VI, Reihe B, Band 24, 1, critical report by Reinhold Brinkmann), is found only in the second issue of 1923.

Pierrot Lunaire, Schoenberg's setting of 21 selected poems from Belgian writer Albert Giraud's eponymous cycle, was first performed at the Berlin Choralion-Saal on 16 October 1912 with soprano Albertine Zehme as vocalist. *"Schoenberg, who was fascinated by numerology, ... makes great use of seven-note motifs throughout the work, while the ensemble (with conductor) comprises seven people. The piece is his opus 21, contains 21 poems, and was begun on March 12, 1912. Other key numbers in the work are 3 and 13: each poem consists of 13 lines (two four-line verses followed by a five-line verse), while the first line of each poem occurs three times (being repeated as lines 7 and 13)."* Wikipedia

"Pierrot Lunaire is one of the most representative works of the twentieth century, as much as Pablo Picasso's Man with the Guitar or James Joyce's Ulysses. As a creative effort in a single consistent style, as an artistic phenomenon, it stands alone among Schoenberg's compositions. The era of 1912, the sunset of a long epoch of peaceful construction in Central Europe, found an unmistakable expression interest in it." Stuckenschmidt pp. 71-72.

"This melodrama is numbered among the unique, unrepeatable creative works which, both positively and negatively, point the way for, and mark the destiny of, the art of music. Seen in this lofty historical perspective, it takes its place in the line of works such as Mozart's Don Giovanni, Beethoven's Missa Solemnis or late quartets, Wagner's Tristan, Mahler's Song of the Earth, and Richard Strauss's Elektra. This is not a matter of drawing comparisons; when I place Pierrot Lunaire alongside the works just mentioned, it is only to point out that, like them, it was, in a sense, created at as crucial moment for music." Reich p. 79. (39304) $6,500



Autograph Musical Quotation from Shostakovich's *Sixth Symphony*

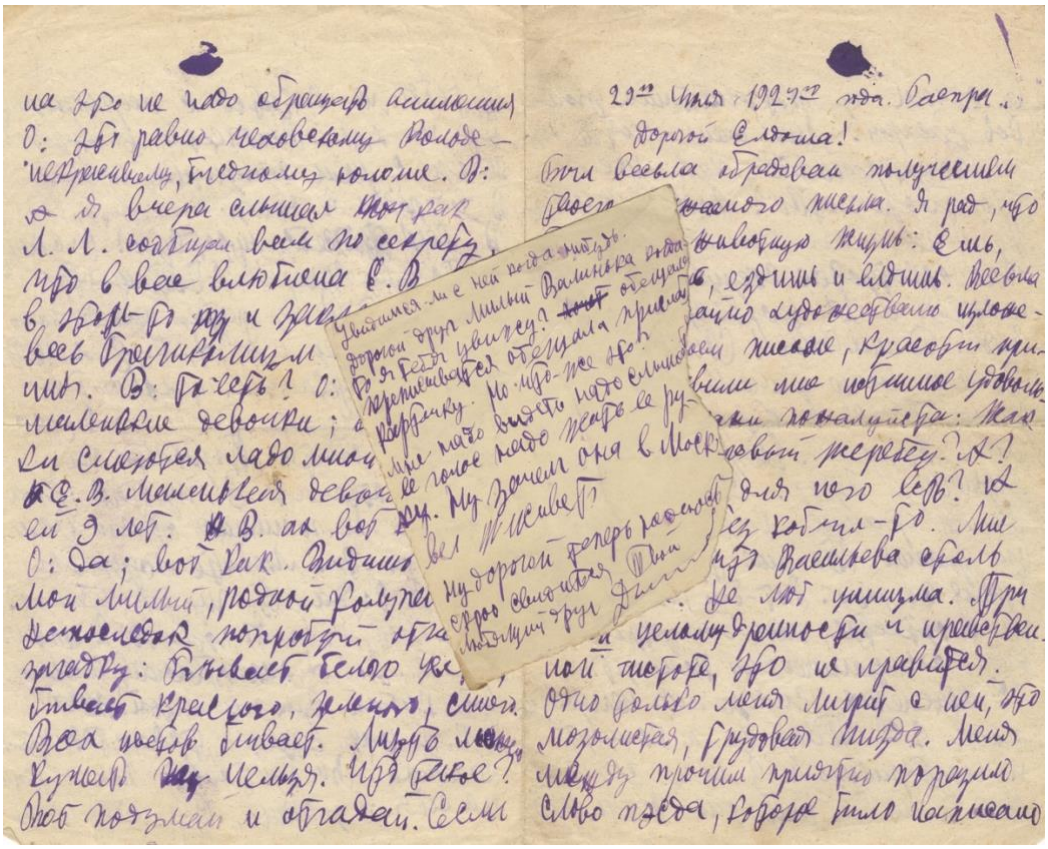
44. **SHOSTAKOVICH, Dmitri 1906-1975**
Autograph musical quotation from the composer's Sixth Symphony, signed [in Cyrillic] "D Shostakovich."

3 measures of the theme from the first movement, marked "Moderato" at head. Notated in blue ink on letterhead of the Hotel Victoria in Rome, with their logo in blue to upper inner corner. Quarto (190 x 175 mm). With an autograph inscription in Cyrillic to Joseph Nicolas *(Zhosefu Niklasu s luchshimi pozhelaniyami ot D. Shostakovicha 17 V 1958)* (To Zhosefu Niklasu with best wishes from D. Shostakovich 17 May 1958, Rome) below quotation. Slightly creased at folds.

"Shostakovich's most significant work from these times [1939-1941] was the Sixth Symphony, composed between April and October 1939. This work disappointed those who were expecting something on the lines of the Fifth, but its bizarre succession of apparently unrelated moods parallels the profoundly contradictory spirit of the times." Laurel Fay and David Fanning in *Grove Music Online*

Shostakovich "is generally regarded as the greatest symphonist of the mid-20th century, and many of his string quartets, concertos, instrumental and vocal works are also firmly established in the repertory. ... He played a decisive role in the musical life of the former Soviet Union, as teacher, writer and administrator. He was also an active pianist, frequently performing his own works until disability prevented him. His last concert appearance was in 1966." Ibid

A fine example from one of this important composer's most enigmatic symphonic works. (41687) $3,000



A Young Shostakovich Writes to a Close Friend in His Idiosyncratic Manner Mentioning His Composition of a Fugue and an Orchestral Scherzo for Two Pianos

45. **SHOSTAKOVICH, Dmitri 1906-1975**
Autograph letter signed ("D. Shostakovich") from the young composer to his closest friend at the time, noted Russian musicologist, critic, and composer Valerian Bogdanov-Berezovsky. With musical content.

4 pp. of a bifolium. Octavo. Plus postscript on a small slip of paper ca. 98 x 80 mm laid in. In purple ink. Addressed to *Eldosha* (nickname). Dated Gaspra, Crimea, 29 July 1924. In Cyrillic (with translation).

The not quite 18-year-old composer writes from the spa town of Gaspra, where he was sent to recuperate after contracting tuberculosis in 1923. After a somewhat obscene introduction, Shostakovich thanks Bogdanov-Berezovsky for inquiring about his work and states: *"I have started a fugue in eight parts and have finished one orchestral scherzo that I wrote for two pianos. It is brilliant!,"* promising to show it to his correspondent when he sees him and suggesting that they organize a concert with *"somebody's symphony"* first followed by Bogdanov-Berezovsky's concerto for piano and intermezzo and then three of Shostakovich's scherzos. Shostakovich goes on to pose a playful series of questions and answers about life and love and includes a joke about how *"one German used to say how difficult the Russian language is"* as a postscript. With several minor autograph corrections. Slightly worn, browned, and creased; small purple ink stain to blank area at head.

Shostakovich *"is generally regarded as the greatest symphonist of the mid-20th century, and many of his string quartets, concertos, instrumental and vocal works are also firmly established in the repertory. ... He played a decisive role in the musical life of the former Soviet Union, as teacher, writer and administrator. He was also an active pianist, frequently performing his own works until disability prevented him. His last concert appearance was in 1966. ...*

In March 1924 Shostakovich was excluded from the post graduate piano course [at the Petrograd Conservatory], officially because of 'insufficient maturity'; he came close to transferring to the Moscow Conservatory, where he already had a number of friendly contacts, to study piano with Konstantin Igumnov and composition with Nikolay Myaskovsky. After he had enjoyed a second rest-cure in the Crimea he was reinstated with Nikolayev in Leningrad. He set to work in earnest on his symphony, now a prescribed graduation task." Laurel Fay and David Fanning in *Grove Music Online*

Shostakovich considered Valerian Mikhailovich Bogdanov-Berezovksy (1903-1971) his closest friend during his years at the Conservatory; Bogdanov-Berezovsky went on to become one of the leading Soviet musicologists and critics of his generation.
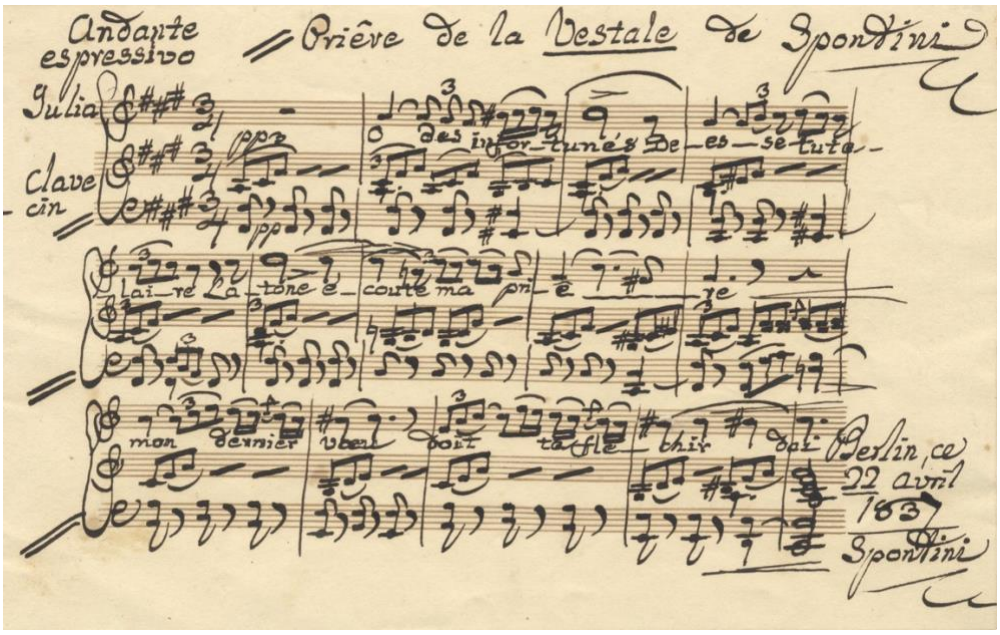
"Shostakovich's friendship with Bodgdanov-Berezovsky coincided with the most eventful years of his personal development, when the teenager displaying signs of outstanding creative talent became a young man with touchingly child-like sides to his nature. His letters to his friend reveal a wide range of emotional responses - tenderness, sensitivity, ardent devotion, irascibility, deep impressionability, morbid vulnerability - such are the 'passions' of teenagers discovering themselves and others through the tangled weave of personal relations. We observe the bitterness of first betrayals and losses, the forging of the shield of psychological defenses, the curiously contradictory combination of pliancy and pig-headedness, caustic ironic criticism of others and of himself, empty chatter about trifles and presentiments of what is truly important. The attentive reader will discern signs of a complex process of maturation as Shostakovich shed one skin after another through experience of life. These letters from the 1920s reveal his inner world with a remarkable immediacy and fullness, as though his soul was laid bare.

We can also observe the origins of Shostakovich's epistolary stock phrases and his teenage love of bad language, which he uses to express the chastest of feelings and to formulate what would become enduring convictions. The letters abound in nicknames, which the young Shostakovich adored and which he employed with virtuosic aplomb. ...

In former decades, such letters could scarcely have been published, mainly on account of their vocabulary. The 15-year-old Mitya Shostakovich did not give external censorship a thought: it only became a concern later in the 1930s, on account of the mass repressions and the devastating criticism directed at him by the Communist party. But internal censorship is also absent . ...

"The correspondence between the two men is of exceptional interest, as it offers a unique insight into Shostakovich's character and artistic outlook at a crucial formative period. Unlike the composer's later correspondence, in which he expressed himself with far greater circumspection, these letters are wholly free from self-censorship and reveal his innermost thoughts about life, love, and art with unusual frankness. The exuberant personality that they reveal stands in marked contrast to the 'official' public persona that Shostakovich adopted subsequently in his dealings with the outside world." Kovnatskaya: *Portrait of the Artist as a Young Man: The Shostakovich-Bogdanov-Berezovsky Correspondence* in Zuk and Frolova-Walker, eds.: *Russian Music Since 1917*, abstract and pp. 272-273.

An early letter with good musical content, written at a highly formative period in the composer's career, offering important insights into the relationship of Shostakovich and his closest friend as young men.
(39389) $3,000



Autograph Musical Quotation From What is Regarded as Spontini's Masterpiece

46. **SPONTINI, Gaspare 1774-1851**
Autograph musical quotation in piano-vocal score from the composer's opera La Vestale, signed "Spontini."

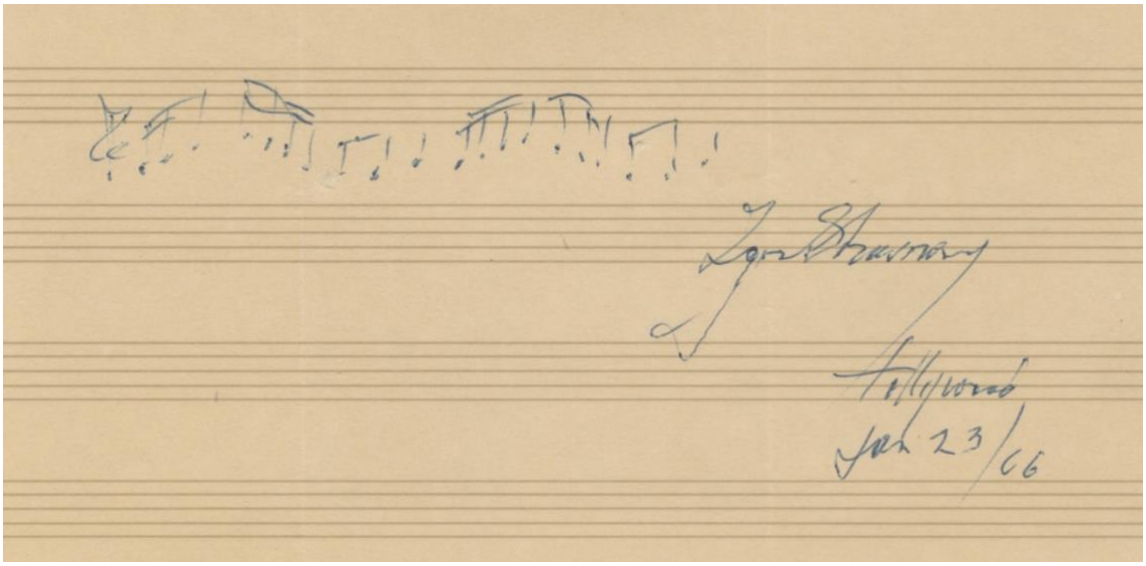
13 measures in piano-vocal score for *Julia* (a soprano, the young Vestal Virgin) and *Clavecin* boldly notated in dark black ink. Titled at head *Prière de la Vestale de Spontini,* marked *Andante espressivo* at head, and signed and dated at conclusion *Berlin, de 22 avril 1837 Spontini*. With text commencing *O des infortunés, déesse tutélaire, the* prayer from Act II of the opera.

La Vestale, a *tragédie lyrique* in three acts to a libretto by Victor-Joseph-Etienne de Jouy, was first performed in Paris at the Opéra on 15 December 1807; it is regarded as Spontini's masterpiece, evidencing the influence of Gluck and anticipating the works of Berlioz, Wagner, and French Grand opera.

"The opera, mostly composed in 1805 but repeatedly revised, was performed only after the intervention of the Empress Josephine. However, it turned out to be not only the most successful work of Spontini's unsteady career but also the one serious French opera to achieve lasting and international fame between 1789 and 1826. ...

There are several extremely concise numbers in Gluck's manner, side by side with longer récitatifs obligés written in arioso style, and a preghiera by Julia in the second finale ('O des infortunées, déesse tutélaire'), with a soaring melodic line over an extremely sparse accompaniment which anticipates Italian opera of the 1830s.

[Spontini] dominated serious grand opera of the early 19th century in Paris and later in Berlin. ... Although Fernand Cortez was taken out of the repertory in 1810, that year proved to be the peak of Spontini's career. In February he was appointed directeur de la musique de l'opéra buffa at the Théâtre de l'Impératrice and was able to put his ideas for repertory – concentrating on performances of Cimarosa and Mozart – into practice at the Théâtre Italien. In July he was awarded a newly created prize for the best opera of the decade, for La vestale, and in the same month he married Marie-Cathérine-Céleste Erard, daughter of the pianoforte maker and publisher Jean-Baptiste Erard. After Napoleon's fall from power Spontini withdrew from the public eye for some time, but he greeted the return of the Bourbon kings in August 1814 with Pélage and he was restored for a time to the position at the Théâtre Italien which he had given up in 1812." Anselm Gerhard in *Grove Music Online*
(39668) $950



Autograph Musical Quotation from Stravinsky's Beloved Ballet, *Petrushka*

47. **STRAVINSKY, Igor 1882-1971**
Autograph musical quotation from Petrushka. Signed in full.

Four measures containing the theme of the closing of the first scene of the composer's *Danse Russe.* Notated, unbarred, on dark ivory music paper in blue ink, signed and dated Hollywood 23 January 1966. On an album leaf 141 x 199, laid down to backing board. Small hole to blank upper margin; two light vertical creases.
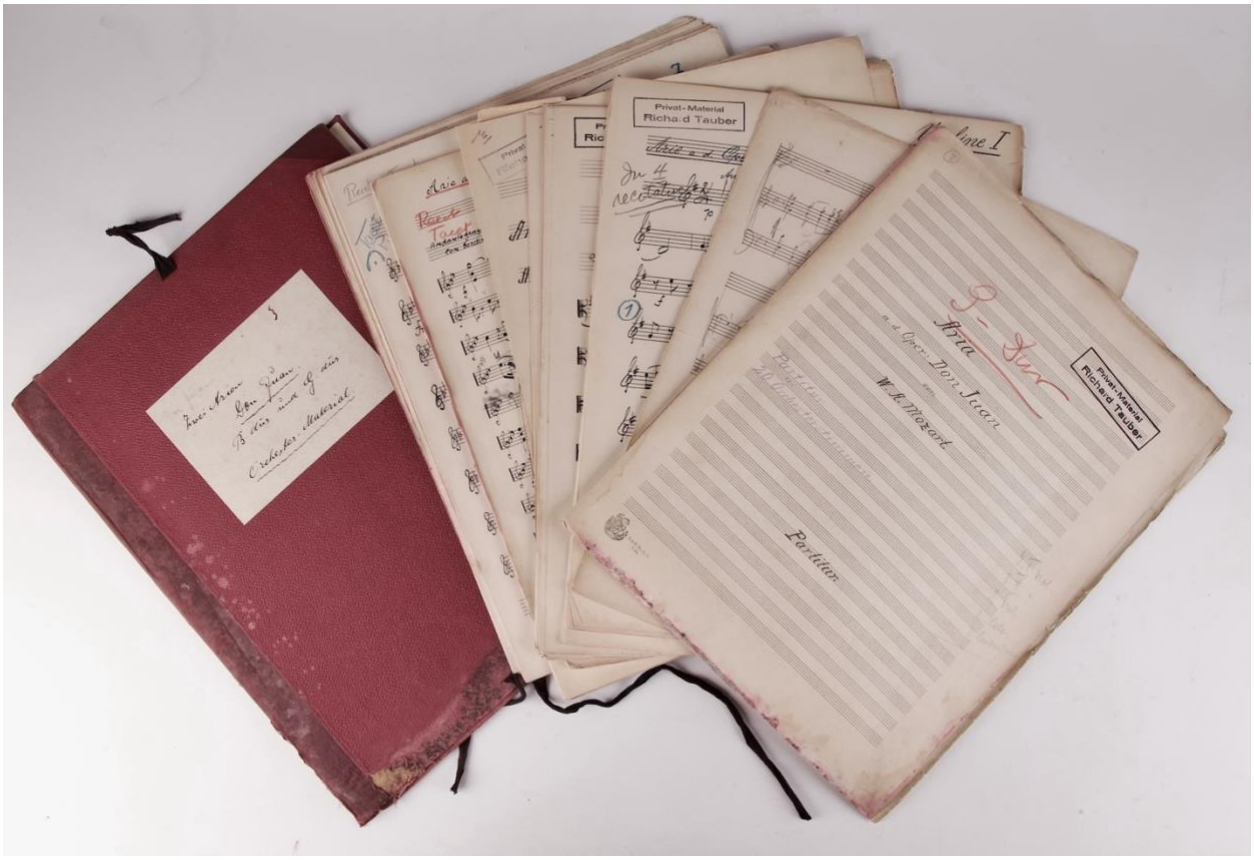
Petrushka, a ballet in 4 scenes with music by Stravinsky, choreography by Michel Fokine, and set and costume designs by Alexandre Benois, was written for the 1911 season of Diaghilev's Ballets Russes and first performed in Paris at the Châtelet on 13 June 1911. The premiere was conducted by Pierre Monteux, with Vaslav Nijinsky as Petrushka, Tamar Karsavina as lead ballerina, and Enrico Cecchetti as the charlatan.

The work became one of the most popular productions of the revolutionary Ballets Russes and one of Stravinsky's best-loved compositions. (39498) $3,500

Archive of Autograph and Copyist Manuscripts, Printed Music, &c.
From the Private Library of Richard Tauber

48. **TAUBER, Richard 1891-1948**
Collection of autograph and copyist manuscripts and printed music from the private performing library of the renowned Austrian-born operatic tenor, composer, and arranger.

"After study at Freiburg, [Tauber] first appeared in opera at Chemnitz (2 March 1913) as Tamino in Die Zauberflöte. He was at once engaged by the Dresden Opera, where he sang all the leading lyrical tenor roles. By 1919 he was well known throughout the German-speaking countries, and he soon became extremely popular at the Munich and Salzburg Mozart festivals, most notably as Belmonte, Ottavio and Tamino. It was to lighter music, however, that he owed his world fame. He appeared with increasing frequency in the operettas of Lehár and others, charming thousands by his true tenor quality, sympathetic and somewhat 'nutty' in timbre, and by the grace and variety of his vocal inflections. England succumbed in 1931, when Lehár's Das Land des Lächelns repeated its widespread success at Drury Lane. ... After the war ... he surprised even his warmest admirers by the excellence of his Don Ottavio in 1947 in a single performance of Don Giovanni with the visiting Vienna
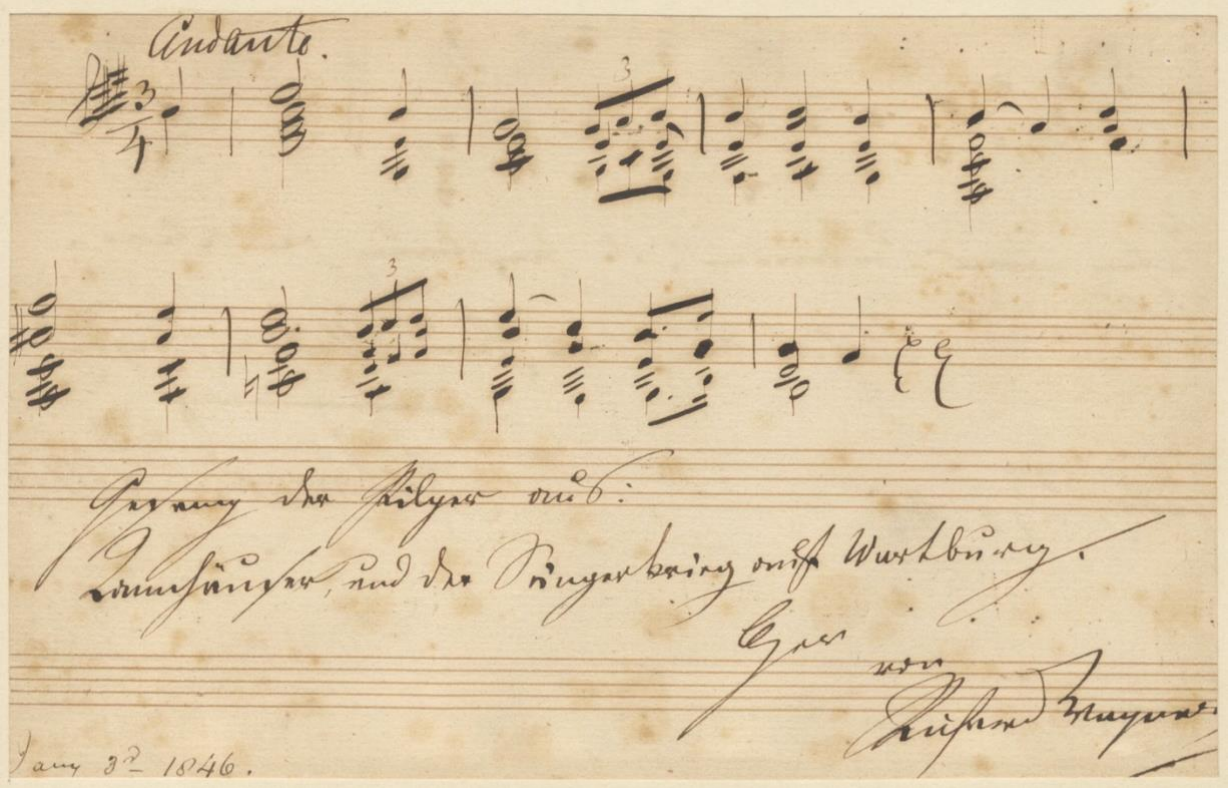


Staatsoper. ... He wrote three operettas, music for films, and various songs. Tauber's successful career is chronicled on numerous recordings. The earlier ones prove what a sterling artist he was in a wide variety of operatic roles. His later recordings include, besides lieder, many operetta numbers and popular songs, in which he evinces an innate gift for turning dross into gold." Desmond Shawe-Taylor in *Grove Music Online*

Provenance
It seems probable that this collection came from the estate of Diana Napier Tauber, Richard Tauber's wife. Sotheby's London sold much of Tauber's musical estate in an auction sale held on 16 April 1975.

The condition of the manuscripts is very good overall, with any significant exceptions noted; likewise, the condition of the printed music ranges from good to very good.

A unique collection of material relating to the popular Austrian-born tenor, offering valuable insight into his multi-faceted career as performer, composer, and arranger in his native Austria as well as in Germany and England, where he died.

Please click here for a full description of the archive. (41663) $4,200



Autograph Musical Quotation from
the *Pilgrims' Chorus* from *Tannhäuser*
Penned Shortly After the Opera's Premiere

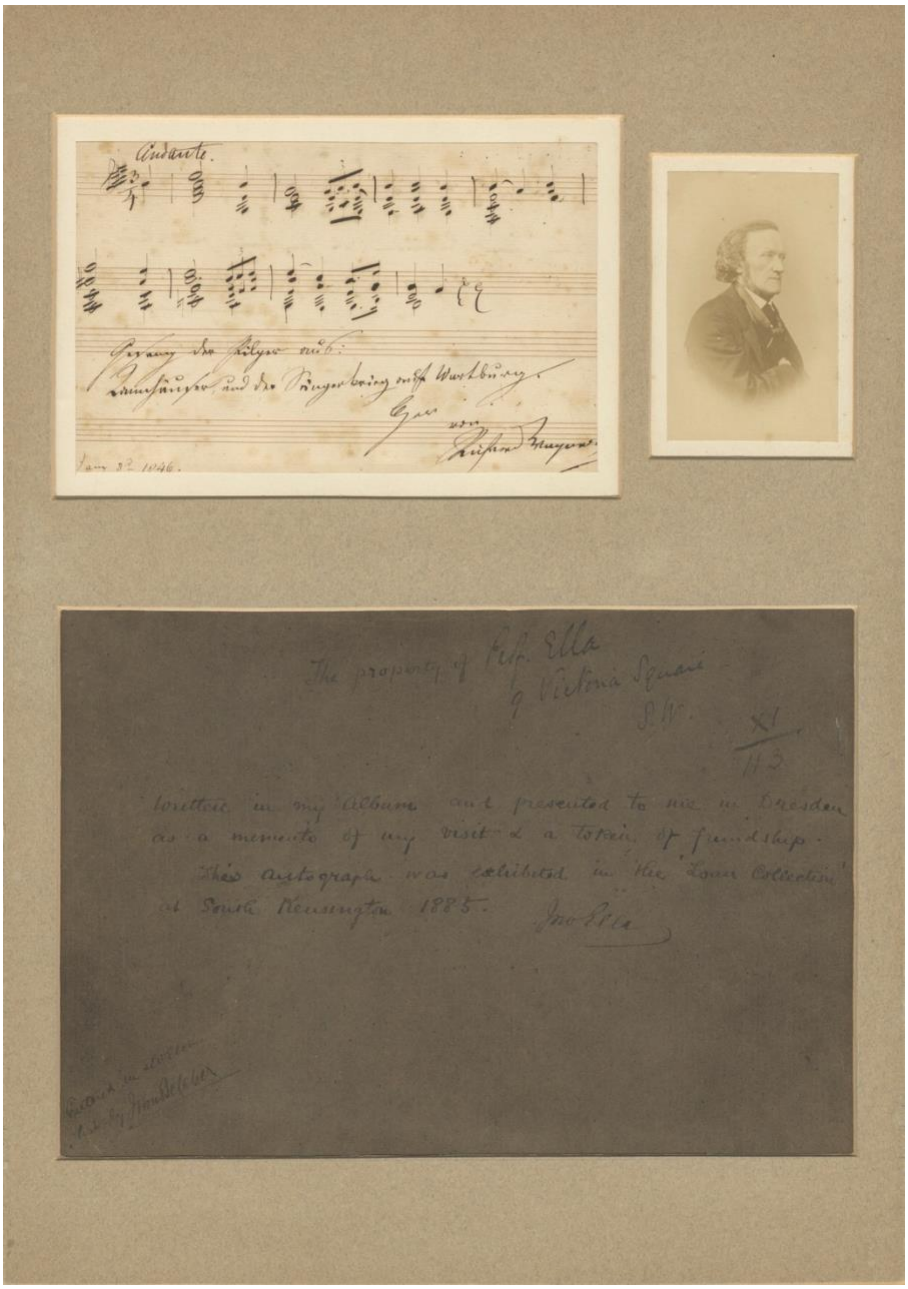
49. **WAGNER, Richard 1813-1883**
Autograph musical quotation signed from the Pilgrims' Chorus from Act III, scene I of the composer's opera Tannhäuser, 1846.

Oblong octavo (101 x 160 mm). The first 8 measures. Notated in black ink on four staves, the four vocal parts incorporated into one stave. Inscribed below the quote *Gesang der Pilger aus Tannhäuser, und der Sängerkrieg auf Wartburg ... von Richard Wagner.* With the date *Janu. 3d, 1846* in the hand of the British concert manager and critic John Ella (1802-1888) at lower left, presumably the day on which Wagner both penned the quotation and presented it to Ella.

Together with:
An original 19th century photograph of Wagner, 82 x 53 mm. The composer is depicted half-length, turned left, with his right hand extending into jacket pocket.

Together with:
A 1-page (167 x 245 mm.) autograph statement in Ella's hand relating how he acquired the present autograph: *The property of Prof. Ella, 9 Victoria Square S.W, XI/113. Written in my Album and presented to me in Dresden as a memento of my visit & a token of friendship. This Autograph was exhibited in the 'Loan Collection' at South Kensington 1885 Jno Ella. Entered in collection list by John Belcher*.

The three items laid down onto a triple-windowed mat, 360 x 278 mm. Minor foxing to Wagner autograph; photograph slightly faded. The ensemble in very good condition overall.



Tannhäuser, a grand opera in three acts to a libretto by the composer, was first performed in Dresden at the Hoftheater on 19 October 1845.

"Wagner's text is a conflation of two separate medieval legends: those concerning Tannhäuser, believed originally to have been a crusading knight from Franconia, and the song contest on the Wartburg – drawing on a number of 19th-century versions, notably those of Ludwig Tieck, E. T. A. Hoffmann, Heinrich Heine, Friedrich de la Motte Fouqué and Joseph Eichendorff. The anachronistic linking of the two legends was originally made by Ludwig Bechstein, in Der Sagenschatz und die Sagenkreise des Thüringerlandes of 1835–8 (see Spencer 1976), and reinforced by a contemporary scholar, C. T. L. Lucas. ...

The uncomprehending response of the audience at the first performance on 19 October 1845 was largely due to the inability of Joseph Tichatschek, the singer of the leading role, to grasp the principle of melos towards which

Wagner was progressing. His abnormal vocal demands also took their toll on Wilhelmine Schröder-Devrient (Venus), his niece Johanna Wagner (Elisabeth) and Anton Mitterwuizer (Wolfram). However, by the mid-1850s the work had established itself in the repertory of more than 40 German opera houses. An invitation from Emperor Napoleon III to stage Tannhäuser in Paris led to one of the most celebrated débâcles in the annals of operatic history ...

Tannhäuser, with its frequently abrupt contrasts and rudimentary motivic integration, falls well short of the mature Wagnerian music drama. Yet it marks a considerable advance over Der fliegende Holländer in the deployment of the orchestra, continues Wagner's preoccupation with the dramatic conception or 'poetic intent', and shows some awareness of what he later referred to as 'the beautiful, convincing necessity of transition'." Barry Millington in *Grove Music Online*

"Tannhäuser is based on two German legends: 'Tannhäuser', the mythologized medieval German Minnesänger and poet, and the tale of the 'Wartburg Song Contest'. The story centers on the struggle between sacred and profane love, and redemption through love, a theme running through much of Wagner's mature work. One of the most famous parts from the opera is the 'Pilgrim's Chorus'. The theme of this chorus is already present in the overture of the opera and concludes this mighty stage work with the same music in the form of a majestic hymn, which glorifies the victory of pure love over sinful passion." Baton Music Online
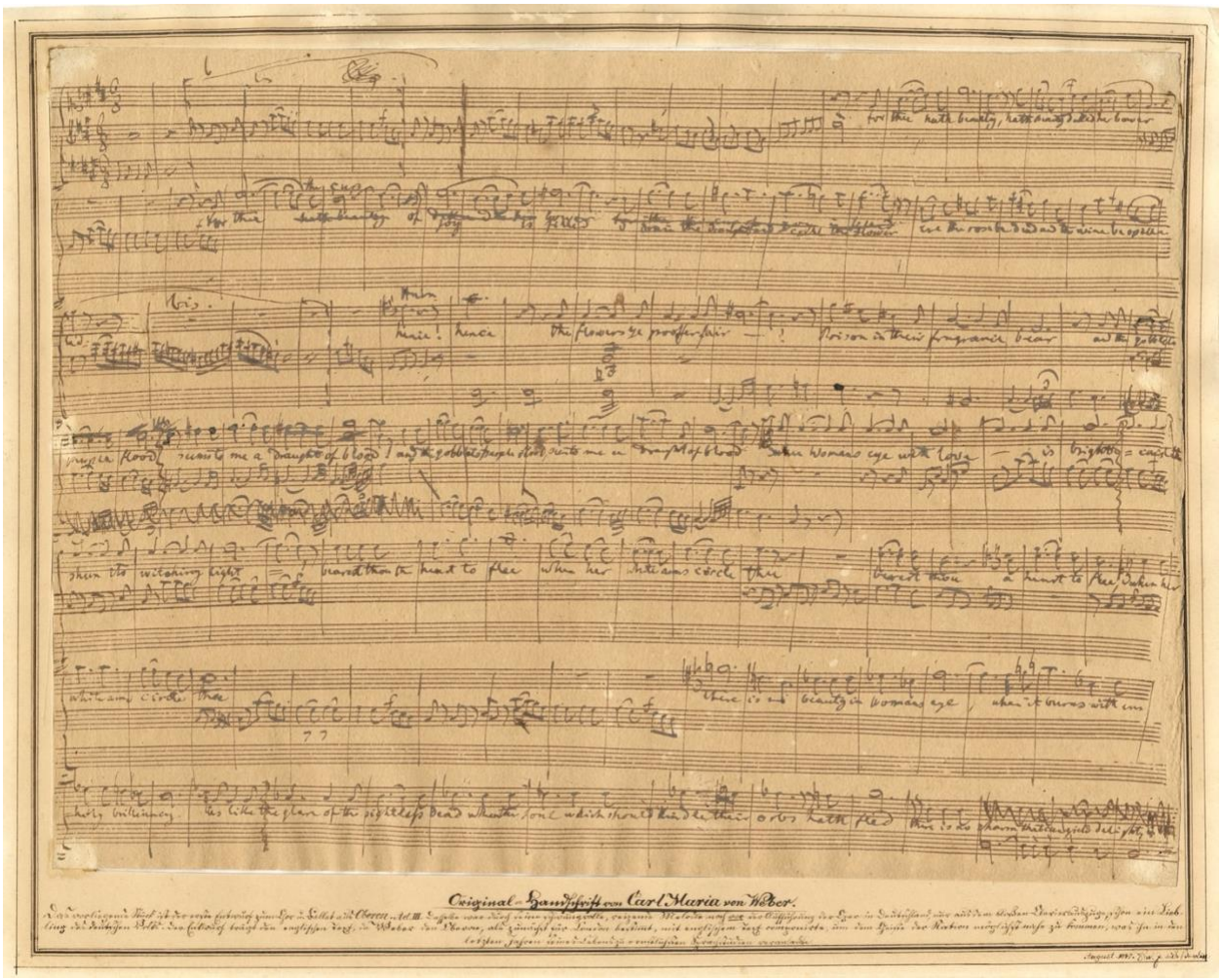
"Throughout his career Ella made regular trips to Europe, where he forged important contacts with foreign musicians. Thalberg, Meyerbeer and Berlioz were among his friends. ... John Ella contributed meaningfully to musical life in London during the 19th century and promoted many musicians and singers who are still regarded today as preeminent among their contemporaries. His published writings include Musical Sketches, Abroad and at Home (London, 1869, 3/1878) and Lectures on Dramatic Music and Musical Education (London, 1872)." Christina Bashford in *Grove Music Online*

A fine example of one of the most memorable passages from the composer's grand opera, penned on 3 January 1846, shortly after the work's premiere on 19 October 1845, with important provenance in its association with noted contemporary concert manager John Ella. (41688) $12,000

Important Working Manuscript from the Composer's Final Opera, *Oberon*

50. **WEBER, Carl Maria von 1786-1826**
Oberon. Autograph working musical manuscript of the complete chorus and ballet, number 21 from the third act of the opera. Ca. 1826.

Oblong folio (236 x 322 mm.). 2 pp. 206 measures of music notated on 20 hand-ruled staves in dark brown ink on both sides of a single leaf. Mostly on 3-stave braces, but also on 2- and 4-stave braces. With numerous corrections, deletions, and corrections; 2 entire measures canceled. Browned, but on good quality laid paper and in very good condition overall. Attached at corners to thin window mat, at the foot of which is an inscription in an unknown 19th century hand in German identifying the manuscript as follows (in translation): "Original manuscript by Carl Maria von Weber. The present piece is the first draft of the chorus and ballet from the third act of Oberon. Thanks to its bouncy, exquisite melody, it became a favorite of the German people even before the opera's first performance, based solely on the piano-vocal score. The draft has English text because Weber composed Oberon, which was destined for London, with English text to get as close as possible to the spirit of the nation. This prompted him to a most serious study of the language in his final years. August 1847 [Signed with Initials] [? Etw] ... Berlin." For an account of various manuscript sources of Oberon, see Jähns 306, p. 391.



Oberon, to a libretto by James Robinson Planché after Christoph Martin Wieland's eponymous poem, was first performed in London at Covent Garden on 12 April 1826. *"The première ... was a great success, with lavish settings and spectacular scenic effects that impressed even Weber, and the opera remained popular throughout the season. ... It contains some of Weber's most delightful music, which has assured the work a permanent, if peripheral, place in the repertory. ... The brilliant overture opens atmospherically with Oberon's horn-call, which acts as a motif throughout the work.*

With the overwhelming success of his opera Der Freischütz in 1821 [Weber] 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." Paul Corneilson, Clive Brown, et al. in *Grove Music Online*

An important working manuscript from the final opera of this leading figure of German Romantic music, affording significant insight into the composer's compositional process. (41689) $25,000

❖