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2. **Beethoven, Ludwig van.** [Op. 27, Nr. 2]. Sonate... (Die sogenannte Mondscheinsonate) Mit drei Skizzenblättern des Meisters herausgegeben in Faksimile-Reproduktion von Heinrich Schenker. Wien: Universal Edition, 1921. Oblong folio. Original publisher's boards. [i] title, [ii] edition statement, iii-viii textual commentary by Heinrich Schenker in German; 39 + [1] (blank) pp. Facsimile of the original autograph musical manuscript. Boards slightly frayed at corners, spine reinforced with cloth tape. *Volume 1 in the series Muikalische Seltenheiten Wiener Liebhaberdrucke Geleitet von Otto Erich Deutsch.* Scarce. With a presentation inscription to title in ink dated 1922. Additional later inscription to endpaper together with stamp of Prof. Dr. Gert von Gontard dated 1960. One of the more unusual collections in Washington University’s Special Collections is that relating to the German author and editor, Gert von Gontard. Von Gontard was the founder and editor of the important literary and political magazine *Neue Revue*, whose strong anti-Nazi policy expressed in cartoons, articles, and poetry, put him on the Nazis’ “death list” in 1933. Von Gontard fled to the United States where he became an active member of the community of expatriate German artists and literary figures. He was particularly active in developing theatrical projects and, with the important producer-director Max Reinhardt, co-founded The Workshop, a Los Angeles theatrical academy. Upon moving to New York, von Gontard became an active member of that city’s theatrical community, notably through his efforts at bringing German theatre groups to New York. Hilde von Gontard (Hilde Krüger) (1914-1991) was a German film actress who emigrated to the US and is reported to have been a German spy. (22848) $450


11. Berlioz, Hector. La Mort d'Orphee. Monologue et Bacchanale a grand choeurs et a grand orchestre. Paris: Editions De la Reunion des Bibliotheques Nationales, 1930. Large folio. Original publisher's green printed wrappers (worn, creased, and slightly defective at edges). 42ff. facsimile of copyist's manuscript full score with the composer's autograph annotations. (4460.1) $100


32. **Chopin, Frédéric.** [Op. 28]. 24 Preludia Faksymilowane Wydanie Autografow F. Chopina - Zeszyt 1 Rekopis Biblioteki Narodowej W Warszawie Wstepem Opatrzyl Wladyslaw Hordynski. [Krakow]: Polskie Wydawnictwo Muzyczne, [1951]. Oblong folio. Original publisher's heavy printed wrappers. 1f. (title), [iii]-xi pp. textual commentary in Polish, Russian, French and English by W. Hordynski, 1f., 41 pp. autograph manuscript facsimile. Wrappers slightly worn and creased with some small tears to spine. Title slightly browned at right portion from original outer wrapper. Some minor internal wear. 


- 6 -
43. [Dance, Theatre, and Film]. Wong, Yutian. *Contemporary Directions in Asian American Dance.* Madison: University of Wisconsin Press, 2016. 269 pp. $15


70. [Opera]. Jullien, Adolphe. L'Opéra en 1788 Documents inédits extraits des archives de l'état. Prix: 1fr. 25. Paris: Libraire Musicale Ancienne et Moderne; Pottier de Lalaine, 1873. Octavo. Original publisher's light blue wrappers with title printed within decorative border. 19, [i] (advertisement for another work of Jullien) pp. Text in French. Upper wrapper somewhat worn and soiled. Some browning and wear; occasional light foxing. First Edition. OCLC no. 181898163. Jullien, a French critic and writer on music, "was inspired by history, above all in the first years of his professional musical life, and he wrote many articles and historical essays on the musical life of the 18th century, using unedited archival materials. 'Like others of his colleagues, he contributed to returning the Revue et gazette musicale to the path of serious historical study’ (Pougin). Some of these essays were published in his lifetime, collected in volumes. His erudition and his often criticized flowery style were the source of his success; his respect for creators and his appetite for the new meant that he was among the most avant-garde individuals of the musical life of his time." Brigitte Massin in Grove Music Online. $10


77. [Opera]. Mondadori, Oscar, ed. Teatro alla Scala. 6 issues, each dedicated to a single opera, its history, and production.
   - I Lombardi alla Prima Crociata. Stagione d’opera e balletto 1983-84. 146 pp. Wrappers
   - Tannhäuser. Stagione d’opera e balletto 1983-84. 131 pp. Wrappers
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   - Vol. 1, No. 3 Autumn 1983
   - Vol. 2, Nos. 1-4 1984/5
   - Vol. 3, Nos. 1-4 1985/6
   - Vol. 4, Nos. 1, 2, & 4 1986/7
   - Vol. 5, Nos. 1-4 1987/8 (No. 2 & 3 bound as one)
   - Vol. 6, Nos. 1-4 1988/9
   - Vol. 7, Nos. 1-2 1990
   - Vol. 8, Nos. 1-2 1991
   - Vol. 9, Nos. 1-4 1992/3
   - Vol. 10, Nos. 1, 2, & 4 1993/4
   - Vol. 11, No. 3 1995
   - Vol. 12, Nos. 1, 2, & 4 1995/6
   - Vol. 13, Nos. 2 & 4 1996-7
   - Vol. 14, No. 3 Spring 1998
   - Vol. 17, Nos. 1, 3, & 4 2001 $35

87. [Opera]. Wellesz, Egon. *Essays on Opera Translated from the German by Patricia Kean*. London: Dennis Dobson Ltd., [1950]. Octavo. Original full blue cloth. 1f. (half-title), 1f. (title with copyright notice to verso), 1f. (table of contents), 7-12 (preface), 13-158, 1f. (note on typeface and design) pp. With illustrations and musical examples throughout. In dustjacket. With a presentation inscription signed ("Egon") by the author to front free endpaper and inscribed "Mary mit den herzlichsten Glückwünschen zur Erinnerung an Österreich in Oxford," dated October 15, 1950. Some foxing; endpaper slightly browned; dustjacket worn. First Edition. OCLC no. 608212. Wellesz was an Austrian composer, musicologist, and teacher. "His importance as a composer rests chiefly on his stage works and symphonies. While his creative career was divided between Vienna and Oxford, his musical style was unpredictable, showing his affection for beautiful melody often with wide leaps and angular in profile. As a musicologist, he did pioneer work on Byzantine chant." Caroline Cepin Benser in Grove Music Online. $60


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111. [Reference, including Historical and Critical Studies]. *Enciclopedia dello Spettacolo.* Roma: Maschere [1954-62]. In nine volumes. 1615 pp.; 1743 pp.; 1839 pp.; 1823 pp.; 1831 pp.; 1884 pp.; 1862 pp.; 2028 pp.; 2172 pp. Large thick octavo. Uniformly bound in full red cloth. One of the most important reference works for music, opera, dance and theatre performed in Italy in the 19th century, an area in which information is often quite difficult to find elsewhere. Profusely illustrated, some in color. An index volume and a volume dedicated to film were published in 1965-66. $295


122. Rossini, Gioachino. La Cenerentola riproduzione dell'autografo esistente presso l'Accademia Filarmonica di Bologna con introduzione di Philip Gossett. Bologna: Forni, [1969]. 2 volumes. Oblong folio. Full publisher's red cloth with titling in black. Facsimile of the autograph musical manuscript of the full score. Binding very slightly worn and soiled; a little minor staining to edges of first two leaves of Volume I, otherwise in very good condition. A "dramma giocooso" in two acts to a libretto by Jacopo Ferretti after Charles Perrault’s Cendrillon and librettos by Charles-Guillaume Etienne for Nicolas Isouard’s Cendrillon (1810, Paris) and Francesco Pavesi’s Agatina, o La virtù premiata (1814, Milan). La Cenerentola was first performed in Rome at the Teatro Valle on January 25, 1817. "Rossini wrote La Cenerentola in a little over three weeks in January 1817. As with two earlier comic masterpieces, L’italiana in Algeri and Il barbiere di Siviglia, Rossini and his librettist had important precedents with which to work, enabling a text to be assembled and musical and dramatic perspectives to be calculated in the shortest possible time...[The] opera quickly proved to be enormously popular in Italy and abroad." Richard Osborne in Grove Music Online. Published on the occasion of the centenary of Rossini’s death. (29716) $275


153. [Violin]. Doring, Ernest N. How Many Strads Our Heritage from the Master A Tribute to the memory of A Great Genius compiled in the year marking the tercentenary of his birth being a tabulation of works believed to survive produced in Cremona by Antonio Stradivari between 1666-1737 including relevant data and mention of his two sons Francesco and Omobono... Enlarged and expanded edition with additional instruments illustrated and comprehensive listings of Stradivari instruments in the violin literature. By Robert Bein & Geoffrey Fushi. Chicago: Bein & Fushi, Inc., 1999. Large quarto. Publisher's full dark red cloth with titling in gilt and black to upper and spine, dark red endpapers patterned in gilt. 1f. (recto blank, verso brief publisher's catalogue), 1f. (recto half-title, verso blank), 1f. (recto title, verso copyright), 1f. (dedication to Charles Beare, verso blank), 1f. (recto acknowledgements, verso blank), 1f. (recto foreword, verso blank), [13] (publisher's
154. [Violin]. Doring, Ernest N. How Many Strads? Our Heritage from the Master A Tribute to the memory of A Great Genius compiled in the year marking the tercentenary of his birth being a tabulation of works believed to survive produced in Cremona by Antonio Stradivari between 1666-1737 including relevant data and mention of his two sons Francesco and Omobono. Chicago: William Lewis & Son, 1945. Quarto. Publisher's full dark red cloth with titling in gilt and black to upper and spine, dark red endpapers. 1f. (recto blank, tipped-in errata slip), 1f. (recto half-title, verso limitation statement), 1f. (recto title, verso copyright), 1f. (recto dedication to the author's wife, verso blank), 1f. (recto "Introductory Note," verso blank), 1f. (foreword), 13-14 (publisher's statement), 15 (contents), [16] (blank), 17 ("Instruments Illustrated in Chronological Order"), [18] (blank), 19-379, [i] (blank) pp. including indices, a bibliography, and a 5-page list of subscribers. In original slipcase. With numerous illustrations of instruments throughout. Binding very slightly worn; slipcase worn. First Edition, limited to 1,400 copies, this numbered 1190 in ink. "Although Doring is well known and was highly regarded as an expert on classical instruments and bows, his reputation rests mainly on his publications. The first issue of Violins appeared in March 1938, and in October the name was changed to Violins and Violinists; it ceased publication in December 1960. In addition to information on violin performances and performers, the magazine carried detailed and informative essays on classic violin makers of the past; the best known of these were Doring's long articles, which were published in book form as How Many Strads? (Chicago, 1945) and The Guadagnini Family of Violin Makers (Chicago, 1949)." Philip J. Kass in Grove Music Online. A cornerstone of the literature. (29582) $285


156. [Violin]. Jalovec, Karel. German and Austrian Violin-Makers. [London]: Paul Hamlyn, [1967]. Quarto. Dark blue cloth with titling gilt to upper and spine. 1f. (title), 5-439, [i] (blank) + xvi full-page illustrative plates of scale plans of instruments. Profusely illustrated throughout. With full-page frontispiece in colour. Very slightly browned; "2-6-75" to lower outer corner of free front endpaper. (28822) $120


noting market values. With an historical essay and biographical information on each maker. Limited to 3,000 copies, the present copy handstamped "2818." An important reference. (28821) $450


161. [Wagner, Richard]. Parsifal A Mystical Drama... Retold in the Spirit of the Bayreuth Interpretation by Oliver Huckel. New York: Thomas Y. Crowell & Co., 1910. Octavo. Full blindstamped red cloth with titling gilt, upper edge gilt. 1f. (half-title, with advertisement to verso), [i] (blank), [i] (illustrated frontispiece), 1f. (title), 1f. (dedication), 1f. (table of contents), 1f. (list of illustrations), xi-[xviii] (foreword), [1]-[71] pp. With 4 illustrations by Franz Stassen incorporating musical quotations from Parsifal; red decorative initials to the beginning of each of three parts. Boards slightly rubbed; occasional soiling, creasing, underlining in blue ink; inner margin of front free endpaper slightly defective. Parsifal was first performed at the Festspielhaus in Bayreuth on July 26, 1882. Oliver Huckel (1864-1940) was an American writer and theologian who often wrote on Wagner. A leading German practitioner of art nouveau style, graphic artist Franz Stassen (1869-1949) was best known for his illustrations of Goethe's Faust, Dante's Divine Comedy, and Wagner's operas. He was a close friend of Wagner's son, Siegfried. $20


