Catalogue 77

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234. **REICHA, Antoine 1770-1836**


**First Edition.** Emmanuel p. 114. Dated according to imprint; the publisher's address was current from 1819 to 1836 (see Devriès-Lesure II, p. 334). Pacini's plate numbers are enigmatic and not chronological (see ibid.) MGG2 dates the first edition at "ca. 1824," Grove Music Online dates it "Vienna, 1820;" we have not, however, been able to verify the existence of this earlier edition. The present item includes only the first of the three quintets (in F major). The publisher's note to p. [1] has the character of an advertisement; it refers to successful performances of the three quintets in Paris and champions Reicha as a legitimate successor to Haydn, Mozart, and Boccherini.

(25930) $150

235. **REINECKE, Carl 1824-1910**


Folio. Black cloth-backed plain blue wrappers with title labels in manuscript to uppers. [1] (title) 2-47; 8; 8; 8; 8 pp. Lithographic transfer. Wrappers slightly worn and with occasional small edge tears and chips. Small handstamps and labels of The Tonkünstler Society and New England Conservatory to wrappers and music.

"As a composer Reinecke was best known for his numerous piano compositions, representing virtually every musical form of the time and, despite being influenced by Mendelssohn's melodic style, was stylistically nearer to Schumann... Gifted in many fields, he was also a talented painter and poet. His lucidly written books and essays contain many observations still of interest." Reinhold Sietz in Grove Music Online.

(24902) $90

236. **REISSIGER, Carl Gottlieb 1798-1859**


A later edition. Rare. No copies in WorldCat. Dated according to publisher's address, which was in use from 1827. The first edition was published by Peters in Leipzig in 1823.

237. **REISSIGER, Carl Gottlob 1798-1859**


A German composer and conductor, "Reissiger embodied the dying tradition of the Kapellmeister-composer... (Schumann described the construction of his piano trios as 'exemplary')... His chamber music, like that of Spohr and Onslow, remains within the limits of the tradition of Mozart and Beethoven." John Rutter and Manfred Fensterer in Grove Music Online. (24239) $120

238. **REISSIGER, Carl Gottlieb 1798-1859**


1846," with coat of arms of Saxony to lower right corner. Rehearsal letters added in red crayon and regular pencil. Other performance-related markings, mostly in pencil; literals in English. **First Edition.** WorldCat (3 copies only, one of which is in the U.S., at the University of North Carolina Chapel Hill.

With:

**REISSIGER, Carl Gottlieb**


239. **REISSIGER, Carl Gottlob 1798-1859**


Folio. Unbound. Piano: [1] (title), 2-31, [i] (blank); Violin: 9, [i] (blank); Viola: 9, [i] (blank); Violoncello: 9, [i] (blank) pp. Some fingering in pencil to violin part; early owner's signature indecipherable. Spine reinforced with gray cloth tape. Slightly foxed and thumbed; occasional minor staining; some leaves separated at spine. (24241) $120

240. **REUSS (of Köstritz), Prince Heinrich XXIV 1855-1910**


Rare. Not in WorldCat. 2 copies at the Staatsbibliothek Berlin (with printed errata list) and Hochschule für Musik und Tanz, Cologne. Dated according to Schmidl plate number at IMSLP.
The publisher Carlo Schmidl (1859-1943) was based in Trieste, then under Habsburg rule. Schmidl's business was a division of Ricordi from 1902, who later sold to Universal-Edition. While IMSLP notes the existence of Schmidl editions with Vienna imprints, no statement is made about when Schmidl opened his office there. The present copy lists the old Trieste address together with a Leipzig address in smaller font below the Vienna address. The alternate plate number with "F." and "R." seems to point to Ricordi. "C....Sch." stands for "Carlo Schmidl." The house of Reuss was the ruling dynasty in two small sovereign states (Reuss the Elder Line and Reuss the Junior Line) within the present German state of Thuringia. It followed the unique practice, enshrined in law, of naming all its male members "Heinrich" with a number added. Despite the number, Heinrich XXIV, a member of the Junior Line, was never a ruling monarch.

18th Century Quintets in First Edition

241. RICCI, Francesco Pasquale 1732-1817

Folio. Sewn. Early plain purple wrappers with printed label to uppers, "R. Barnard, 1859." With table of contents to title, indicating combinations of instruments for each quintet:

[Quintetto I]: Travers, Hautbois, Violon, Alto et Basso.
[Quintetto II]: Travers, Violon 1, Violon 2, Alto et Basso.
[Quintetto III]: Violon 1, Violon 2, Alto, Violoncello et Basso.
[Quintetto IV]: Violoncello, Violon 1, Violon 2, Alto et Basso.
[Quintetto V]: Clavecin, Travers, Violon Alto et Basso.
[Quintetto VI]: Corno, Hautbois, Violon, Alto et Basso.


Engraved. Wrappers slightly worn; spines defective. Browned; occasional repairs to edges; some dampstaining to outer corners, especially of partbook [3]; large ink stain to head of title of partbook [4], smaller stains to several pages of partbook [5].

First Edition. BUC p. 888. RISM R1259 (6 complete copies, 1 of which is in the U.S., at the Library of Congress). WorldCat (an additional copy, at Queens College).

"Ricci was a "member of the Franciscan order... The majority of his instrumental works apparently dates from 1765 to 1780 and reflect the taste of the time."
Rudolf Rasch in MGG2.
242. **RICHTER, Franz Xaver 1709-1789**

*Six Quartetto's for Two Violins, Tenor and Violoncello...Pr. 10s. 6d. [Parts].* London: J. Longman & Co., [1768].


"German composer of Moravian descent... In 1746 Richter joined the Hofkapelle of the Elector Palatine Carl Theodor in Mannheim as a bass... As a composer Richter was most prominent at Mannheim in the instrumental field... Richter's compositional idiom changed from a late Baroque sound to a tonal language which reached the threshold of the Classical style... In Mannheim he was strongly influenced by the new pre-Classical stylistic developments, and he adapted the Mannheim symphonic style with his own differentiated dynamics and instrumentation... Riemann's characterization of Richter as 'senior of the Mannheim School' essentially still holds good." Jochen Reutter in *Grove Music Online.* (27010) $400
243. **RIESMAN, Michael** (born 1940s)


Scarce. WorldCat (1 copy of the score only, at the Juilliard School).

Little is known about Michael Riesman’s early years. He graduated from Mannes College in 1967 and obtained a PhD from Harvard in 1972, where he studied composition with Leon Kirchner, Roger Sessions, and Earl Kim. He has been a member of the Philip Glass Ensemble since 1974, arguably its most important one. Besides his work for Glass as a keyboardist, conductor, and arranger, Riesman has continued to compose sporadically, but his music remains unpublished. A few of his student compositions, including his graduation pieces, can be accessed at Harvard University and the Juilliard School.

(25188)                         $75

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244. **RODE, Pierre** 1774-1830


A French violinist and composer, “Rode had a short but brilliant career. As one of the great virtuosos of his time he… was celebrated in all European capitals (except London)... Rode’s compositions are almost exclusively devoted to his instrument... Rode was closely attached to the string quartets of Haydn and Mozart… He also practiced the genre as a composer and wrote attractive work… in the French tradition of the Quatuor brilliant…”

- Manuela Jahrmärker in MGG

(244-252) $75
Musique Dirigé par Mrs. Chrubini, Mehul, Kreutzer, Rode, Nicolo et Boieldieu [PN 308], [1804].


Rare. WorldCat (1 copy only, at the Koninklijke bibliotheek, The Hague, with "Isouard" instead of "Nicolo" in the imprint). Dated according to plate number and imprint (see Devriès-Lesure I, p. 117). "Nicolo" was Isouard's first name, occasionally used as his pen name. (25896) $135

245. RODE, Pierre 1774-1830


An early edition. WorldCat (2 copies, only one of which in the U.S., at Yale). A slightly earlier edition was published by the Magasin de Musique in Paris in ca. 1804). The present quartet is not to be confused with the E-flat-major quartet also published under the opus number 11 but by André (1804 and 1818), Breitkopf & Härtel (ca. 1806), and Artaria (1809). (25904) $135

246. RODE, Pierre 1774-1830


Rare (no copies in WorldCat, 1 copy at the Bibliothèque nationale et universitaire, Strasbourg). The present quartet is not to be confused with the F-major quartet also published under the opus number 11 by Hoffmeister & Kühnel in 1805. (25897) $85

247. RODE, Pierre 1774-1830

A later edition. Weinmann: Artaria, p. 97. WorldCat (2 copies, at the British Library and the Bayerische Staatsbibliothek (a later issue). The publisher's numbers 1723 and 1757 refer to earlier quartets by Rode, published by Artaria in 1805 as opp. 12 and 13 (date of op. 13 not certain). See Weinmann, op. cit, pp. 84 and 86. The same title page was used throughout, with the opus number added in manuscript. The present quartet is not to be confused with the F-major quartet published under the same opus number by Hoffmeister & Kühnel (item 25904 in this catalogue).

Together with:
RODE, Pierre
Contemporary scribal manuscript of Violino I part for second movement, [Poco] Adagio, highly embellished. Oblong small folio (323 x 233 mm). Single leaf notated in brown ink on 16 rastum-drawn staves. Partial watermark to upper left corner. Incipit (one measure and pickup) of first movement, Violino I part only, to first staff, with ascription "Rode" and caption title "Quartetto." Second movement part extends from staves 2 to 9. One correction plus an additional 3 measures in the same hand. (25906) $165

248. RODE, Pierre 1774-1830
[Op. 11]. Quatuor [in E-flat major] pour deux Violons Alto et Violoncelle Dédié à Son Altesse Royale Monseigneur le Prince Louis Ferdinand de Prusse... Oeuvre 11. 2de édition Prix fl.,45 Xr. [Parts]. Offenbach sur le Mein: Jean André [PN 3818], [1818].


A later edition. Constapel p. 229. Twyman pp. 210-11 (with illustration). WorldCat (2 copies only, 1 in the U.S., at Indiana University). The present quartet is not to be confused with the F-major quartet also published under the opus number 11 by Hoffmeister & Kühnel, in 1805. (25890) $125

249. RODE, Pierre 1774-1830

handstamp "W. Speyer" to label to upper wrapper of Violino primo part. Spines of Violino secondo, Viola, and Violoncello parts reinforced with green tape.

First Edition[?]. Rare. WorldCat (4 copies, none in the U.S., all with a Peters imprint, successor to Peter of Kühnel, from 1813). Hirsch III, 490. (25892) $175

250. **RODE, Pierre 1774-1830**

[Op. 18, no. 3]. *Six Duos pour deux Violons... Oeuv. 18 No. [3]... Pr. No. 3 _..45 x CM.* [Parts]. Vienne: Ant. Diabelli et Comp: [PN D. et C. No. 1543], [1824].


Probable First Edition. Weinmann: Cappi / Cappi & Diabelli, p. 130. WorldCat (2 copies, at the Bibliothèque nationale, Paris and the Universitätsbibliothek Frankfurt, both with the same imprint as the present copy. The plate number with its abbreviation "D. et C." for "Diabelli and Cappi" indicates that the edition was engraved before Cappi's retirement, but no copies with the "Cappi & Diabelli" imprint have come to light; Weinmann (op. cit.) also cites the imprint without Cappi's name. (25902) $75

251. **RODE, Pierre 1774-1830**

*Deux Airs Variés Pour le Violon avec Accompagnement d'un second Violon Alto et Violoncelle, ou Forte-Piano... Prix. 7f. 50c... Déposé à la Bible. Royale.* [Parts]. Paris: Frey [PN 401], [ca. 1811].


Probable First Edition. WorldCat (3 copies, 2 of which are in the U.S., at the Eastman School of Music and Stanford). The reference to the "Bibliothèque Royale" on the title indicates that the edition, or at least the present copy, originated after the restauration of the French kingdom in 1814. Frey bought the former "Magasin de Musique" in 1811. The publisher's address on the present copy was valid from 1812 to 1838 (Devriès-Lesure II, p. 176). (25899) $110

252. **RODE, Pierre 1774-1830**

*Cinquième Thème varié pour Violon, avec accompagnement d'un second Violon, Alto et Basse, ou Piano-Forté... Prix f. 1.* [Parts]. Offenbach s/m: J. André [PN 4725], [1823].

First Editions of 4 Works by Rolla

253. ROLLA, Alessandro 1757-1841


With:

ROLLA, Alessandro

With:

ROLLA, Alessandro
2-19, [i] (blank) pp. Original imprint identifies the publisher as "M[archan]d de Musique du Roi" and gives the address as "Rue St. Honoré No. 125, près celle des Poulies. Et Libraires, Rue Neuve des Petits Champs, No. 17, vis-à-vis le Trésor Royal." With overpaste of Ch[arl]es Jacqmin-Brière, Rouen, "Successeur de sa Mère," and facsimile signature handstamp of Janet et Cotelle to lower right corner of title of Violino part only. Numbers "22" -"24" handstamped in black as a header to all pages. Violino part dampstained at upper edge. **First Edition.** RISM R1998 (4 copies, none of which are in the U.S.). WorldCat (copies at Brigham Young University, the University of Michigan, the Juilliard School, and the University of California, Berkeley). The reference in the imprint to the king excludes any date before 1814. The overpaste dates from between 1820 (death of Agathe Brière) and 1829 (death of Charles Jacqmin-Brière).

**With:**

**ROLLA, Alessandro**


Folio. Disbound.

Rolla was an Italian composer, violinist, and violist. "In 1802, on the death of the Duke of Parma, he was summoned by the impresario Ricci to conduct the La Scala orchestra, where he remained until 1833, directing operas by Mozart, Mayr, Paer, Rossini, Bellini, the young Donizetti and Mercadante.... From 1808 to 1835 he was first professor of violin and viola at the newly opened Milan Conservatory... Continuing the northern Italian tradition of Sammartini and others, Rolla was very active in the field of instrumental music... Rolla's compositions, which number some 500 or more, relate to both the Italian instrumental tradition (particularly that of Boccherini) and the Viennese Classical style... In his chamber music Rolla displays his increasing familiarity with Beethoven's music." Antonio Rostagno in Grove Music Online. "In his compositions, he elevated the viola, which before had been rarely used as a solo instrument, to a status equal to the violin's; especially his duets for violin and viola enjoyed wide circulation and many reprints." Antje Tumat in MGG2. (25937) $685

254. **ROLLA, Alessandro 1757-1841**


255. ROLLA, Alessandro 1757-1841
[Op. 14]. Tre Serenate Per Violino e Viola Composte e Dedicate a Sua Excellenza Il G. Signor Duca Carlo Visconti di Modrone... Fr: 2,50... 2._... 3._ Uniti... 6. [Parts]. Milano, etc.: G. Ricordi & C [PNs 3926, 3927, 3928], [1892].

Folio. Unbound.
No. 2: Violino: [i] (blank), 8-13, [i] (blank) pp.; Viola: [i] (title), 8-13, [i] (publisher's catalogue) pp.; No. 3: Violino: [i] (title), 14-21, [i] (publisher's catalogue); Viola: [i] (blank), 14-21, [i] (blank) pp. Engraved. Publisher's blindstamp with date "9 1892" (= September 1892) to lower left corner of all title pages. Handstamp of Musikhaus W.E. Fuchs, Frankfurt, to foot of all title pages. Fingering, bowing, articulation, and other annotations in pencil; literals in German; headings in same hand to initial blank pages. Browned and brittle; some leaves detached; edges and spines slightly frayed.

First Edition, later issue. RISM R2011 (5 complete copies, not distinguishing among issues, none in North America). WorldCat (later November 1882 issue at Northwestern). 1 additional copy at Brigham Young; copies of no. 3 only at the Juilliard School and San Francisco State University. First published in April 1829 (see Ricordi catalogue p. 131). (25942) $50
The First Edition of de Brasseur’s Op. 1 Sonatas
Ex-libris André Meyer

256. ROMAIN DE BRASSEUR fl. 1750-1807


Little is known about the composer. He has no entry in the standard reference works (New Grove, MGG, Fétis, etc.); even his name is not clear: RISM, Lesure, and most library catalogues record it as "Romain de Brasseur," without a first name, but it seems that "Romain" was actually his first name. The present publication, styled "op. 1," is probably his first. Additional editions of music, numbered up to op. 4, were published in the 1770s. As late as 1807, La Revue philosophique, littéraire et politique (issue no. 13—May 1, 1807, pp. 233-34) reviewed a piano tutor, entitled Nouvelle méthode pour le Forte-Piano, by Romain de Brasseur. The dedicatee is the eminent French violinist and composer Pierre Gaviniès (1728-1800).
The Meyer collection, formed over a period of some 75 years, was one of the most important collections of printed music, musical autographs, and books on music of the 20th century. (25119) $850

ANDREAS ROMBERG
1767-1821

Items 257-262

"Romberg's career as a violinist can hardly been separated from that of his cousin Bernhard... His symphonies, string quartets, and quintets with flute or clarinet are original and independent. Works in other genres... have been underestimated. Romberg's craftsmanship is evident not only in obligato writing but also in his mastery of strict counterpoint, which he uses against the prevailing trend of his time." Klaus G. Werner in MGG2.

"Original and Independent"

257. ROMBERG, Andreas 1767-1821
258. **ROMBERG, Andreas 1767-1821**

[Parts]. Bonn: N. Simrock [PN 234], [after 1825].


**First Edition, later issue** (the first issue was published in ca. 1803). RISM R2244 (not distinguishing among issues). WorldCat (3 copies, some possibly later issue). (25917) $75

259. **ROMBERG, Andreas 1767-1821**

[Parts]. Hambourg: Jean Auguste Böhme [without PN], [after 1803].


**First German edition**. Stephenson 95-97. BUC p. 898. RISM R2205 (3 copies only in the U.S., at the Newberry Library, Columbia, and Oberlin). The first edition was published by Pleyel in Paris in 1803. (25911) $225

260. **ROMBERG, Andreas 1767-1821**

[Parts]. Offenbach s/M: Jean André [PNs 2328, 2329, 2330], [January 1808].


Folio. Disbound.


Lithographed. With overpaste of Cianchettini & Sperati, London to all title pages. Slightly foxed and somewhat crudely trimmed, with loss to headers and pagination of Violino primo parts; stains from labels to final blank page of Violino primo of no. 3; Flûte and Haut-Bois parts lacking.

Constatel p. 164. Not in BUC. RISM R2226 (1 complete copy in the U.S. only, at the Newberry Library). WorldCat lists (an additional copy, incomplete, at the University of North Carolina Chapel Hill). The company of Cianchetti & Sperati existed from ca. 1807 to 1811 (see Humphries & Smith p. 104).

An early lithographic imprint. (25908) $175

261. ROMBERG, Andreas 1767-1821

Tre Quiritetti pour Flûte, Violon, 2 Altos et Violoncelle composés par Les Frères A. et B. Romberg. 1er Oeuvre de Quiritetti. No. 1. [Parts]. Leipsic: Breitkopf & Härtel [PN 131], [1803].


A later edition. RISM R2269 (no copies in North America). WorldCat (1 copy, at Yale University). (25921) $135

262. ROMBERG, Andreas 1767-1821

[Op. 41, no. 1]. Tre Quiritetti per Flauto Violino, due Viole e Violoncello composti e dedicati Al Signore Cavaliere Giovanni de Parish... Op. 41. No. 1 Pr. 1 Rthlr. 8 gr. [Parts]. Lipsia: C. F. Peters [PN 1224], [1816].

263. ROMBERG, Bernhard 1767-1841

Folio. Violino I sewn; other parts unbound. Violino I: [1] (title), 2-9, [i] (blank) pp.; Violino secondo: [1] (blank), 2-8, [ii] (blank) pp.; Viola: [i] (blank), 2-8, [ii] (blank) pp.; Violoncello: [1] (blank), 2-9, [i] (blank) pp. Engraved. Number "IV" in blue crayon to head of title; early titling in Italian in black ink and more recent titling in German in blue pencil to initial blank pages of other parts; fingering in red and lead pencil to Violoncello; measure numbers added in pencil in a modern hand throughout. Moderately soiled; somewhat foxed; title worn, with some words illegible; outer and central bifolium of Violino I part reinforced with tape; minor stains to title of Viola part; Violino secondo, Viola, and Violoncello parts slightly dampstained at lower edge.

A later edition, issued just months after the first. Weinmann: Artaria, p. 94. RISM R2399 (no copies in the U.S.). WorldCat (1 copy, at Indiana University).

"[Bernhard Romberg was a] cellist and composer, cousin of Andreas Jakob Romberg... Romberg's instrumental works remained popular throughout the 19th century and are still used for teaching purposes. Stylistically, they reflect the influences of Mozart and Viotti, although their melodies are often derived from idiomatic figures that exploit Romberg's distinctive fingerings. In spite of abundant passage-work, his music shows structural cohesiveness, and the chamber and solo works richly explore the cello's sonority and technical resources." Valerie Walden in Grove Music Online.

264. ROMBERG, Bernhard 1767-1841


First Edition, later issue. RISM R2266 (11 complete copies [not distinguishing among issues], only one of which is in the U.S., at the Newberry Library). The first issue was published under the imprint of A. Kühnel in 1803; Peters bought the company in 1813. (25922) $120
265. **RUBINSTEIN, Anton 1829-1894**  


**First Edition** of the fourth of Anton Rubinstein's ten string quartets, in E minor. WorldCat (1 copy in the U.S., at the Morgan Library in New York). (25945) $250

266. **RUBINSTEIN, Anton 1829-1894**  

correction to Violino II, printed in other parts; measure numbers added in pencil in a modern hand throughout. Some dampstaining, Violino I and II and Viola parts minimally, Violoncello part moderately, to outer edge; some smudges to Violino II part.

First Edition of the fifth of Anton Rubinstein's ten string quartets, in B-flat major. WorldCat (1 copy only in the U.S., at the Morgan Library in New York). (25947) $250

267. SAINT-GEORGES, Joseph Bologne Chevalier de 1745-1799
Deux Concerto a Violon Principal Premier et Second Dessus Alto et Basse, Hautbois, our Flutes, et deux Cors, ad Libitum... Oeuvre V. Mis au Tour par Mr. Bailleux... Prix [6] [livres] s. [Violino principale part only]. Paris: Chez Mr. Bailleux, [ca. 1775].

Folio. Disbound. 1f. (title), [1] ("Catalogue, De Musique Françoise et Italienne Vocale et Instrumentale... "), 2-13, [i] (blank) pp. Engraved. Printer's note ("Gravé par Mme. Annereau") and contemporary ownership signature in ink to lower margin of title. Slightly browned; some soiling and staining, heavier to title; margins with minor foxing; small tear to blank inner margin of second leaf, not affecting text or music; price erased and replaced with contemporary manuscript "6"; right margin cropped with some loss to text of publisher's catalogue and imprint. Lacking 7 parts (Violins I and II, Viola, Basse, Oboes I and II, Cors I and II).


"Saint-Georges... excelled in all physical exercises, especially fencing. When still a student [he] beat Alexandre Picard, a fencing-master of Rouen, who had mocked him as 'La Boessiere's upstart mulatto'... Saint-Georges made his debut as solo violinist with the Amateurs in 1772, performing his first two violin concertos op. 2 to critical acclaim. These concertos reveal him to have been a prodigious virtuoso. The solo parts make extensive use of the highest positions and the composer revels in the possibilities of the newly invented Tourte bow, with bold, detache strokes and intricate batteries and bariolage. But virtuosity was not his principal aim. The slow movements of the concertos are songful and expressive, with occasional touches of Creole nostalgia... Between 1773 and 1779 he published most of his instrumental music, including two sets of string quartets (some of the first in Paris), a dozen violin concertos and at least 10 symphonies concertantes... In 1776 a proposal to make Saint-Georges music director of the Paris Opera was blocked by a quartet of its leading ladies, who petitioned Queen Marie Antoinette to spare them from 'degrading their honour and delicate conscience by having them submit to the orders of a mulatto'... Mme de Montesson, morganatic wife of the Duke of Orléans, engaged him as music director of her private theatre... In January 1781 the Amateurs were disbanded, owing to financial losses incurred during the American War of Independence. Soon after, Saint-Georges founded the Concert de la Loge Olympique... It was for this ensemble, at the behest of the Loge's grand-master, Baron d'Ogny, that Saint-Georges commissioned Haydn's Paris symphonies." Gabriel Banat in Grove Music Online. (26950)
268. **ST. LUBIN, Léon de 1805-1850**


Folio. Disbound. Violin principal: [1] (title), [2] (blank), 3-7; Violin I: 3; Violin II: 3; Viola: 3; Bass: 3 pp. Lithographed throughout. Slightly worn; staining to violin principal part; London music seller's handstamp to foot of title. (22037) $120

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


Re-issue of the first edition with new imprint. Devriès-Lesure II, p. 153. WorldCat (2 copies, at the New York Public Library and the Bibliothèque nationale, Paris). An arrangement of the trio no. 7, "Tecum principium," from Saint-Saëns's Oratoire de Noël, op. 12 (1858); the original is scored for solo voices (soprano, tenor, and baritone) accompanied by harp and organ. (25951) $60

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


in the Pianoforte score, and header to the respective part itself all specify "harmonium" instead of "orgue." Handstamp of Lesley Alexander, 29, Campden Grove, Kensington, W., to upper wrapper, title, and several pages of music. Wrappers frayed at edges, with tears to upper; upper extended with paper tape to match format of music; spines reinforced with tape. Slightly browned; edges soiled; some leaves partially detached.

**First Edition.** Ratner 132. Hofmeister Monatsbericht p. 396. WorldCat (3 copies in the U.S., at Brooklyn College, Kansas State University, and the University of Kansas). Saint-Saëns later arranged the work for violin, viola, violoncello, and piano, published by Durand in 1909 (PN D.&F. 7341).

The title of this edition serves a decorative function only; the imprint, copyright notice, and price are printed to upper, which Ratner actually identifies as the "title" (with no mention of the pictorial title page). The designation "organ" to the title is an error; confusion with the unpublished Barcarolle in D major of 1897 (Ratner 131), scored for violin, violoncello, organ, and piano, is likely. Lesley Alexander (1841-1909), a member of the Irish landed gentry, lived in London ca. 1900 at the address given on the handstamp. See Burke: A Genealogical and Heraldic History of the Landed Gentry of Ireland, 9th ed. (London: Harrison & Sons, 1899), p. 4. Alexander owned a notable collection of sheet music. (25949) $125

271. **SCHOENBERG, Arnold 1874-1951**


Schoenberg wrote Verklärte Nacht (Transfigured Night) in late 1899, in just three weeks. It became his most popular work, and he later composed two versions for string orchestra. The poem is by Richard Dehmel (1863-1920), who published it in his collection Weib und Welt (1896). "Yesterday evening I heard your 'Transfigured Night', and I should consider it a sin of omission if I failed to say a word of thanks to you for your wonderful sextet. I had intended to follow the motives of my text in your composition; but I soon forgot to do so, I was so enthralled by the music." Richard Dehmel to Arnold Schönberg, December 12, 1912. (24181) $150

272. **SCHOENBERG, Arnold 1874-1951**


273. SCHOENBERG, Arnold 1874-1951


"After the transfer to Universal Edition, Vienna... between 1912 and 1924 a total of six issues with unchanged musical text came out under the publisher's number 3666 and with changed outward appearance. The second issue of Universal Edition, published on February 4, 1913, displays the following criteria departing from the first issue [Berlin: Dreililien, 1908]: The part of '1. Geige' is placed in light green, thin wrappers. Recto of upper wrapper [described to match the present copy]... verso of lower: publisher's catalogue dated 'W. 1.1913'... Title of violin part with note to foot, 'In die Universal-Edition aufgenommen" [as in the present copy]." Website of the Arnold Schönberg Center, Vienna. The publisher's catalogue of the present copy is different from the one described here; it is thus not the 1913 issue. References in the catalogue to the "k.k. österr. Unterrichtsministerium" and "k.k. Akademie für Musik," however, suggest a date before the end of monarchy in 1918. (24203) $120

274. SCHOENBERG, Arnold 1874-1951

Octavo. Original publisher's wrappers with titling within decorative border. 1f. (title), 3-80 pp. Printed note to lower right corner of p. 80: "Fotodruck Arno Brynda. Berlin W 35." Wrappers slightly soiled, lower creased at upper outer corner; several leaves creased
First Edition, later issue. Rufer (Engl.) pp. 26-27. Ringer p. 312. Tetsuo Satoh pp. 5-6. Richard Birnbach purchased Verlag Dreililien in 1934. In light of the fact that Schoenberg's music was banned in Nazi Germany, it can be safely assumed that the present edition dates from after 1945; the printer's address with its "Berlin W 35" confirms the fact that this copy was printed before 1962.

"The musical text remains unchanged in all later editions [by Universal Editions, 1912-24]. This also applies to the editions issued by Richard Birnbach after the Second World War, which even return to the original white wrappers; however, some marks, especially dots, have been worn from multiple printing to the extent that they are hardly visible anymore." Website of the Arnold Schönberg Center, Vienna. (24199) $40

The First Edition of Schoenberg’s Op. 7 String Quartet

275. SCHOENBERG, Arnold 1874-1951

Folio. Unbound. Caption title to each part: "Streichquartett" with name of instrument below and as header to all pages. Violin I: [i] (title within decorative border), 2-20, [ii] (blank) pp.; Violin II: [i] (blank), 2-23, [i] (blank pp.; Viola: [i] (blank), 2-21, [i] (blank) pp.; Violoncello: [i] (blank), 2-21, [i] (blank) pp. Price: "Mk. 2.— no." for score and "Mk. 8.— no." for parts, with printed note to left of prices: "Stich und Druck von C. G. Röder G.m.b.H., Leipzig." Former owner's signature "Berthold Schroeder" in black ink to upper right corner of first page (title or blank) of each part with name of instrument added in Schroeder's hand to head of initial blank of Violin II, Viola and Violoncello parts. Slightly browed, foxed and frayed; outer bifolium of first violin part frayed at edges and spine with tape repairs and slight loss. An attractive wide-margined copy.


The First Edition of Schoenberg’s Op. 10 String Quartet

276. SCHOENBERG, Arnold 1874-1951


**First Edition.** Rufer (Engl.) pp. 29-30. Ringer p. 312. Tetsuo Satoh pp. 7-8. The set of parts does not include a separate part for the soprano solo in the last two movements; the singer was, apparently, supposed to use a score. The score was published in February 1909, as a facsimile of Schoenberg's autograph.

"The Second String Quartet is a landmark not only in the history of Schoenberg's activity as a composer but also in the development of modern music in general: the work embodies the transition from tonal to non-tonal composition. A further break with tradition is the addition of a soprano voice, as Schoenberg violated the framework of the genre, more than any other defined by the setup of its performing forces." Christian Martin Schmidt: Gesamtausgabe, Series B, vol. 20, p. xiv. (25056) $650

**The First Edition of Schoenberg’s Op. 30 String Quartet**

277. **SCHOENBERG, Arnold 1874-1951**  

**First Edition**. Rufer (Engl.) pp. 51-52. Ringer p. 316. Tetsuo Satoh pp. 21-22. Date according to the website of the Arnold Schoenberg Center, Vienna. There was only one issue of the parts in Schoenberg's lifetime. The quartet was first published as a study score in 1927 jointly by Universal Edition and Wiener Philharmonischer Verlag.

"After the formal innovations of his first two quartets (a single, through-composed movement in the case of the First, and the addition of a voice in the Second), Schönberg returned in his Third Quartet to the standard four-movement structure, a counterbalance to its harmonic innovations." Camille Crittenden, website of the Arnold Schönberg Center, Vienna. "Last Sunday [I heard] your 3rd Quartet played by Kolisch! I search for words to describe my impression; perhaps I can say it best this way: that with each new work from you, my whole world view becomes new." Anton Webern to Arnold Schoenberg, November 25, 1927. (24277) $450


278. SCHUBERT, Franz 1797-1828

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

**First Edition**. Deutsch 384. Hirsch IV, 615. Hoboken 14, 499. (14922) $450

279. SCHUBERT, Franz 1797-1828


Op. 137 no. 3

280. SCHUBERT, Franz 1797-1828
[Op. 137 no. 3 / D408]. Drei Sonatinen für Piano-Forte und Violine componirt... Op. 137. No. [3]... No. 5848... 49... 50. No. 1. Pr f1.30 xC.M. / No. 2. f2... [C.M.] / No. 3. f1.30 x[C.M.] [Parts]. Wien: Ant. Diabelli und Comp. [D. & C. No. 5850], [1836].


Slightly soiled and foxed; occasional dampstaining; spine of Pianoforte part reinforced with lower plain paper wrapper added; André handstamp slightly cropped.

281. SCHUBERT, Franz 1797-1828  
[Op. 162]. Duo (en La) pour Piano et Violon... Oeuvre 162. [Parts]. Vienne: A. Diabelli et Comp. [PN D. & C. No. 9100], [1851].

Folio. Sewn. 27; 8 pp. Engraved. Minor to heavy foxing; minor soiling; edges frayed; corners thumbed; tears to final leaf of keyboard part repaired; title separated at spine; contemporary signature to title.


282. SCHUBERT, Franz 1797-1828  

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


283. SCHUBERT, Franz 1797-1828  
A fine collection of first and early editions of string quartets by Schubert (Death and the Maiden), Mendelssohn, Haydn, Loewe, Spohr, and Fesca.
SCHUBERT, Franz 1797-1828

Bound with:
MENDELSSOHN BARTHOLDY, Felix 1809-1847
[MWV R22, op. 13]. Quatuor pour deux Violons, Viola et Violoncelle... Oeuv. 13. Pr. 1 Thlr. 16 Gr. Leipsic: Breitkopf & Härtel [PN 4980], [1830]. Violino 1: 1f. (title), 3 ("Thema": song op. 9, no. 1, for voice and piano), 4-13, [i] (blank) pp.; Violino 2: 9, [i] (blank) pp.; Viola: 10 pp.; Violoncello: 8 pp. Title lithographed; music engraved. Somewhat foxed; dampstained at inner margin. First Edition. MWV p. 276. Hoboken 10, 132 (spelled "Quator" and with publisher's handstamp to title). "The main theme is derived from the solo song Frage (Question), "Ist es wahr?" K39 [published as op. 9, no. 1], composed in... 1827. In the first edition, the song precedes the Violino 1 part." Ralf Wehner in MWV.

Bound with:
HAYDN, Franz Joseph 1732-1809

Bound with:

**LOEWE, Carl 1796-1869**

[Op. 24 no. 1]. Trois Quatuors pour 2 Violons, Viola et Violoncelle... Oeuvre 24. Livr. I. Prix. 1 rth. 5 sgr. Berlin: H. Wagenführ [PN 111], [1832]. Violino Io.: [1] (title), 2-8 pp.; Violino Ilo.: 6 pp.; Viola: 6pp.; Violoncello: [1], (blank), 2-7, [i] (blank) pp. Engraved. Publisher's handstamp to lower left corner of title. The key is G major. Heavily browned. **Probable First Edition.** Rare. First quartet of a set of three (the other two are in F major and B-flat major). WorldCat (3 copies of the G-major quartet in the U.S., at Harvard, the Eastman School of Music, and the Milwaukee County Library System). Grove erroneously identifies the G major quartet as the second of the set. Both Grove and MGG2 give "Leipzig" as place of first publication (of the entire set), with the dates "1827" (Grove) and "1833" (MGG2) but without mention of a publisher; we have not been able to locate any such publication.

Bound with:

**LOEWE, Carl 1796-1869**

[Op. 26]. Quatuor Spirituel (Geistliches Quartett) pour Deux Violons, Viole[!] et Violoncelle... O. 26. Pr. 1 5/12 Rthr. Berlin: T. Trautwein [PN 398], [1831]. Violino I: [1] (title), 2-9, [i] (blank) pp.; Violino II: 8 pp.; Viola: 8 pp.; Violoncello: 8 pp. Engraved. Slightly smaller format. Slightly foxed. **First Edition.** Rare. WorldCat (2 copies in the U.S. only, at the Eastman School of Music and the Milwaukee County Library System). "In Loewe's relatively few instrumental works a frequent affinity with literary subjects and a blurring of genre boundaries is noticeable... Most unusual is the literarization in the string quartet Quatuor spirituel, op. 26 (1830), whose movements are based on biblical mottos and the chorale 'Mitten wir im Leben sind'." Peter Tenhaef in MGG2.

Bound with:

**SPOHR, Louis 1784-1859**


Bound with:

**SPOHR, Louis 1784-1859**

handstamp to lower left corner of title of Violino primo part. First Edition of this arrangement. Rare. Göthel p. 115. WorldCat (copies at UNC-Greensboro and the British Library). The original op. 65 is the first of Spohr's four "double quartets," in D minor, written in 1823 and published in 1825 (Leipzig: Peters [PN 1831/1831II]). The arranger of the present version is not identified.

Bound with:

**SPOHR, Louis 1784-1859**


Bound with:

**SPOHR, Louis 1784-1859**


Bound with:

**SPOHR, Louis 1784-1859**


Bound with:

**FESCA, Friedrich Ernst 1789-1826**


Bound with:

**FESCA, Friedrich Ernst 1789-1826**

Four volumes. Folio. Contemporary marbled boards with green cut paper label to upper. Upper board of Violino part detached, spine lacking, signatures loose. Handstamps, "A. Glas Berlin" and "Max Henze," to front endpaper of each part and to first blank page of Viola part. Signature, "Lemke," to upper right corner of front endpaper and some titles of Violino I part. Manuscript table of contents in black ink to front endpaper of Violino I part; title pages numbered accordingly. Composer's name and part name added in different hands to most first pages of music in Violino II and Viola where not printed. Slightly worn, browned and foxed; other minor defects. In very good condition overall.

A. Glas was a music dealer in Berlin; the business operated from 1838 until the 1960s. "Max Henze" is possibly the actor and journalist Max Henze von Starorypinski (1871-1903).

A fine collection of first and early editions of twelve string quartets by leading German and Austrian composers of the early nineteenth century. (27039) $2,800

284. SCHUMANN, Robert 1810-1856

285. SCHUMANN, Robert 1810-1856

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


286. SCHUMANN, Robert 1810-1856


287. SHIFRIN, Seymour 1926-1979

Large folio (281 x 383 mm). Black spiral-bound stiff textured wrappers. [i] (title), [1]-13, (first movement), [1]-6 (second movement), [1]-11 (third movement), [i] (blank) pp., with some secondary pagination. Photographic reproduction of composer's autograph
manuscript notated on 20-stave printed music paper "Maestro No. 106." Date to lower right corner of final page of music: "March 28, 1948." Edges browned.

Scarce. WorldCat (2 copies only, at the University of California Berkeley and the University of North Carolina Greensboro). Although styled "no. 1," the work remained Shifrin's only cello sonata, and modern work lists, including the one in Grove inline, omit the number.

"American composer [Shifrin] received [his degrees] at Columbia University where he studied primarily with [Otto] Luening... On a Fulbright scholarship in 1951–2 he studied in Paris with Milhaud... During the 1950s Shifrin was associated with a small group of composers in New York, including Babbitt, Perle and Monod, who were deeply involved with the Second Viennese School. Yet Shifrin's music from this time is loosely tonal."

Charles Kaufman and Martin H. Boykan in *Grove online* (25192) $50

288. SOLÈRE, [Pedro] Étienne 1753-1817


*A well-known clarinettist of the Classical period, Solère had an illustrious career as both instrumentalist and teacher.* Fétis Vol. 8 p. 60. (21904) $350

LOUIS SPOHR
1784-1859

Items 289-313
See also item 283

"Regarded by many contemporaries as worthy of a place beside Haydn, Mozart and Beethoven in the pantheon of the greatest composers, he has, together with Gluck and Cherubini, been allotted a considerably lower status by posterity... His own work looks, Janus-like, towards both the formalism and clarity of the Classical tradition, and the structural and harmonic experimentation associated with 19th-century Romanticism."

- Clive Brown in *Grove Music Online*
289. SPOHR, Louis 1784-1859


First Edition, later issue. Göthel p. 35. Not in WorldCat. The first edition was published in May of 1806, with a different title page and the imprint of A. Kühlne; Peters purchased Kühlne's business in 1814.

Thomas Scarsbrook (1809-?) was a professor of music in London and teacher of the violin (1871 census). This potpourri is based on a theme from the one-act opera "Le petit matelot ou le mariage impromptu" (1796) by Pierre Gaveaux. See Göthel.

"The largest portion of Spohr's chamber music was for strings alone, ranging from 19 unsurpassed duos for two violins to four masterly, and largely unemulated, double string quartets. These, together with the 36 string quartets (and several other works for the same combination), seven string quintets and the String Sextet of 1848, display a number of common features. Spohr's own mastery of the violin is evident in all of them, and their technical difficulties, together with the particular style of performance necessary to secure their full effect, may partly explain their infrequent performance. The quartets, especially, fall into two distinct categories: solo quartets in the tradition of Rode (often entitled Quatuor brillant), which are essentially violin concertos with string trio accompaniment, and true quartets where the interest is more evenly divided between the instruments." Clive Brown in Grove Music Online. (25976) $100

290. SPOHR, Louis 1784-1859


First French edition, later issue, of Spohr's 3rd quartet, in D minor, also counted as "Quatuor brillant no. 1." The first issue was published before 1828 (Göthel). Part of the complete edition of Spohr's quartets to date. Rare. Göthel p. 22. WorldCat (1 copy only, at the Koninklijke bibliotheek, The Hague). Devriès-Lesure II, p. 365). (25984) $120
291. **SPOHR, Louis 1784-1859**  

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

*Göthel p. 25.* (18954) $85

292. **SPOHR, Louis 1784-1859**  

August Herke (ca. 1790-ca. 1848), a violinist, was a friend of Spohr. "Spohr continued playing this potpourri, written before his 1807-08 concert tour, until the end of his years as a traveling virtuoso—for instance, in London in 1820 and in Paris in 1821. For its themes it uses a Russian folksong and Mozart's 'Là ci darem la mano'... After its publication by André... the potpourri must have been an immediate success." Göthel.

293. SPOHR, Louis 1784-1859


294. SPOHR, Louis 1784-1859


First French edition of Spohr's 12th quartet, in C major. Part of the complete edition of Spohr's quartets to date. Göthel p. 82. Devriès-Lesure II, p. 365. WorldCat (1 copy only, at the Koninklijke bibliotheek, The Hague. The overpaste dates from 1856-60 (see Humphries & Smith p. 328).

"From the end of 1817 until 1819 [Spohr] was resident in Frankfurt as director of opera, where he did much to raise standards of performance... He also enriched the musical life of Frankfurt by presenting a series of quartet concerts, for which he composed his String Quartets op. 45." (25978) $130
295. **SPOHR, Louis 1784-1859**  

Folio. Unbound. [1] (title), 2-13; 11; 11; 8 pp. Engraved. With early ownership signature to each part. Title and several leaves soiled and browned; old paper tape to spine and outer edge and verso of title; occasional staining, wear and minor imperfections.

**First Edition** of the second of the three quartets of op. 45. Göthel p. 82. (21057) $265

296. **SPOHR, Louis 1784-1859**  

Folio. Disbound. 12, 9, 9, 9; 14, 10, 10, 10 pp. Engraved. With Simrock overpaste to title of Quartet no. 3. Slightly worn; titles to first violin part only.

**First Edition** of both quartets. Göthel p. 82. (14874) $250

### Spohr’s Own Arrangement of Op. 52

297. **SPOHR, Louis 1784-1859**  


**First Edition.** Göthel p. 94.

*The composer's own arrangement of his Quintet for piano, flute, clarinet, bassoon, and horn, op. 52. "Spohr immediately arranged his quintet op. 52 for strings... In this version, which was published simultaneously with op. 52 and to which Peters assigned a separate opus number for commercial reasons, the quintet became available to a larger audience, but because of its demanding piano part its dissemination remained limited."* Göthel. (25983) $350
298. **SPOHR, Louis 1784-1859**  
[Op. 58, no. 2]. *Trois Quatuors pour deux Violons, Viola et Violoncelle Composés et Dédiés à Son Ami Guillaume Speyer à Offenbach... Oeuv. 58. No. II. Rthlr. 1.16 gr.*  
[Parts]. Leipzig: Bureau de Musique de C.F. Peters [PN 1714], [February 1823].


299. **SPOHR, Louis 1784-1859**  
[Op. 58, no. 3]. *[Trois Quatuors pour deux Violons, Viola et Violoncelle Composés et Dédiés à Son Ami Guillaume Speyer à Offenbach... Oeuv. 58. No. III. Rthlr. 1.16 gr.]*  
[Parts]. Leipzig: Bureau de Musique de C.F. Peters [PN 1715], [February 1823].


**First Edition** of Spohr's 18th quartet, in G major, issue undetermined due to missing title page. Göthel p. 103. WorldCat (3 copies, presumably first issue, in the U.S., at the University of California Santa Barbara, the University of North Carolina Chapel Hill, and the Harvard Musical Association).

*Carl Matys (1835-1908), a cellist, played in the royal orchestra of Hanover from 1854 and, from 1878, as principal cellist.* (25965) $120

300. **SPOHR, Louis 1784-1859**  
[Parts]. Leipzig: Bureau de Musique de C.F. Peters [PN 1768], [after 1840].

First Edition, later issue of Spohr's 15th quartet, in B minor, also regarded as "Quatuor brillant no. 3." Göthel p. 108. The blindstamp is from after 1863, when E. Ebner took over the business from his father Georg Ebner (1784-1863). First published in October of 1823. (25985) $125

301. SPOHR, Louis 1784-1859


First Edition of the first of Spohr's four "double quartets," in D minor. Göthel p. 114. Schneider catalogue 244. WorldCat (4 copies in the U.S., at Harvard University (2), the New England Conservatory of Music, and the Interlochen Center for the Arts (some later issue). (25966) $400

302. SPOHR, Louis 1784-1859
[Op. 70, arr.] Quatuor brillant pour deux Violons, Viola et Violoncelle arrangé d'après l'onzième Concerto pour le Violon de L. Spohr par Othon Gerke Pr. 1 Thlr. 4 Gr. [Parts]. Leipzig: Bureau de Musique de C.F. Peters [PN 2484], [1834].


First Edition. Rare. Göthel p. 121. WorldCat (1 copy only, at the Openbare Bibliotheek Amsterdam). Spohr's original concerto was published in 1827, also by Peters.

Otto ("Othon") Gerke (1807-1878) was a student of Spohr. Initially famous as a violinist, he served as music director in Paderborn, Westphalia, at the time of the present arrangement. (25963) $175

303. SPOHR, Louis 1784-1859
[Op. 74, no. 1]. Trois Quatuors pour deux Violons, Viola et Violoncelle... Oeuv. 74 No. 1 Pr. 1 Rthl. 20 gr. [Parts]. Leipzig: Bureau de Musique de C.F. Peters [PN 1944], [Juli 1827].

**First Edition** of Spohr's 20th quartet, in A minor. Göthel p. 128. WorldCat (6 copies in the U.S., at the Eastman School of Music (2 different issues), the California Institute of the Arts, the University of North Texas, Juilliard School, and Washington University. (25967) $250

304. **SPOHR, Louis 1784-1859**


First Edition of Spohr's 23rd and 24th quartets, in E major and G major, most probably a compilation of various issues (Violino 2o. part of No. 2 possibly an earlier issue). Göthel p. 138. WorldCat (5 complete copies of all three op. 82 quartets) in the U.S., at the Eastman School of Music, Juilliard, Indiana University, Harvard, and the University of Michigan. Copy of no. 2 at the University of Toronto. (25982) $165

305. SPOHR, Louis 1784-1859


306. SPOHR, Louis 1784-1859


307. **SPOHR, Louis 1784-1859**  

Folio. Disbound. Violino 1o.: 1f. (decorative title), [i] (blank), 4-15, [i] (blank) pp.; Violino 2o.: 11, [i] (blank) pp.; Viola 1a.: 11, [i] (blank) pp.; Viola 2a.: 9, [i] (blank) pp.; Violoncello: 9, [i] (blank) pp. Title lithographed; music engraved. Small publisher's handstamp to lower left corner of title. Number "15" handstamped as header to all pages. Fingerings, bowings, and other annotations in pencil to Violino 1o. Uniformly browned; slightly foxed; title leaf partially detached and frayed at spine and edges, with slight loss; tear to pp. 5-6 of Viola 2a. part.

**First Edition.** Göthel p. 183. WorldCat (4 copies in the U.S., at the Eastman School of Music, Indiana University, the Free Library of Philadelphia, and the University of Washington, Seattle). (25969) $120

308. **SPOHR, Louis 1784-1859**  


**First Edition.** Göthel p. 203 (this issue without "L'Imprimerie de Breitkopf et Härtel à Leipsic" to foot of title). (24233) $250

309. **SPOHR, Louis 1784-1859**  


*Spohr's second piano quintet, his only original essay for this combination of instruments: its predecessor, the quintet op. 53, is Spohr's own arrangement of his Quintet for piano, flute, clarinet, bassoon, and horn, op. 52. In 1836 Spohr married... 28-year-old... Marianne [Pfeiffer], a gifted amateur pianist who stimulated him to compose a series of*
chamber works with piano, for which he had written little up to that time; these included the three duos concertants for violin and piano (1836–7), the five piano trios (1841–9), the Piano Quintet (1845) and the Septet (1853).” Clive Brown in Grove Music Online.

310. SPOHR, Louis 1784-1859

Folio. Unbound. Piano/score: 1f. (title), 3-59, [i]; Violin I: 11, [i] (blank); Violin II: 11, [i] (blank); Viola: 11, [i] (blank); Violoncello: 9, [i] (blank) pp. With some penciled fingering and performance letters in blue crayon within score and parts. Very slightly worn and soiled; minor to moderate foxing throughout; spine of outer bifolium reinforced with paper tape; tear to title repaired; small tear and repair to one leaf; additional small edge tears to several leaves.


311. SPOHR, Louis 1784-1859


The present work is actually Spohr’s 32nd (not 31st) quartet; Spohr inadvertently assigned the number 30 twice and never corrected the error. MGG2 counts the work as quartet no. 32; Grove Music Online does not number the quartets. (25958) $250

12 String Quartets in First & Early Editions

312. SPOHR, Louis 1784-1859
[Opp. 4, 13, 15, 29, 30, 45]. Collection of 12 string quartets in parts in first and early editions, as follows:


8 Middle-Period String Quartets in First Edition

313. SPOHR, Louis 1784-1859
Collection of 8 middle-period string quartets in first edition.

- [Op. 30]. Xtes Quartett für 2 Violinen, Viola und Violoncello... 30tes Werk. Preis ["f. 3" in pencil, erased]. [Parts]. Wien: S.A. Steiner und Comp. [PN S:u:C: 3017], [?after 1819]. Violino primo: [1] (title), 2-13, [i] (blank) pp.; Violino secondo: [1] (blank), 2-9, [i] (blank) pp.; Viola: [1] (blank), 2-9, [i] (blank) pp.; Violoncello: [1] (blank), 2-9, [i] (blank) pp. Engraved. First Edition, issue unclear. WorldCat (5 copies in North America, at the University of Victoria, the Eastman School of Music, Harvard, Indiana, and the Free Library of Philadelphia. According to Weinmann: Senefelder-Steiner-Haslinger 1, p. 167, the first issue (November 1819) has a printed price of "2 fl. 30 x" to the title. Göthel, p. 51, reverses the chronology: "The price was omitted [from the first issue] and re-engraved in a later issue as '2 fl. 30x'." Since the (erased) manuscript price to the present copy exceeds the printed price, Weinmann's hypothesis of a later deletion of the printed price seems more likely. Copies with a printed price other than "2 fl. 30 x." have not been located. Op. 30, in A major, is now counted as Spohr's 8th string quartet (see MGG2). The confusing numbering results from the fact that two of the three op. 29 quartets are actually later than op. 30.


Newberry Library, and Brigham Young; copies of no. 3 at the Newberry Library and Indiana. Spohr's 12th, 13th, and 14th quartets, in C major, E minor, and F minor respectively.


Folio. Early brown marbled boards with cut paper labels to upper with titling "No. 15" and part name in manuscript; contents and name "A. Forsboom" to label of Violino primo part. Binding rubbed and slightly worn. Some minor dampstaining; occasional stains, soiling, and other minor defects. Quite good copies overall.

The Forsboom family was a dynasty of merchants in Frankfurt. "A. Forsboom" most probably refers to Anton Forsboom-Goldner (1794-1839), who was also a politician, noted for his interest in the arts. (25987) $1,100

314. STAMITZ, Anton 1750-between 1796 and 1809
Six Quatuors Concertants Pour Deux Violons Alto et Basse Dediés A Son Altesse Royalle [...] Madame la Comtesse d'Artois... 5me œuvre de Quatuors [9 livres]. [Parts]. Paris: Sieber [without plate number], [1788].


First Edition, later issue. RISM $4380 (no copies in the U.S.). Not in WorldCat. Publisher's catalogues are identical with Johansson, facsimiles no. 114 and 115 (both dated 1788). First published in 1782.
"[Anton] Stamitz's output is smaller and stylistically more homogenous than that of his father [Johann] and older brother [Carl]... Chamber music takes center stage. On the one hand, there are the genres fashionable in Paris: the string quartet (54 works published in print) and string trio... On the other hand, there are duets for [a variety of instruments] that may have originated as practicing material in the course of his activity as a teacher. A more differentiated assessment is not possible for want of modern editions and critical studies." Ludwig Finscher in MGG2. (25954) $425

315. STRAVINSKY, Igor 1882-1971
Octuor pour instruments à vent (Gde Flûte, Clarinette Si [bémol], 2 Bassons, 2 Trompettes, 2 Trombones) Partition. [Study score]. Berlin Moscou Leipzig New York: Édition Russe de Musique (Russischer Musikverlag)... [PN R.M.V. 415], [1924].


**First Edition of the revised version.** Kirchmeyer 41-2. De Lerma O1. A photographic reduction of the conductor's score, which was never offered for sale (Kirchmeyer p. 274).

"[Stravinsky] next embarked on an instrumental work [the Octet] which, because its models are more openly those of the high-classical German tradition, and because Stravinsky set out his formalist ideas about it in an article published (in English) in the
Brooklyn journal The Arts (January 1924) soon after its first performance, has been more generally regarded as the start of neo-classicism in his music. With its dry wind sonorities, its highly self-conscious adoption of ‘classical’ forms and procedures (sonata, variation, fugue), and its sprightly divertimento tone, the Octet readily assumed the role of Stravinsky's answer to [Jean] Cocteau’s demand... for ‘une musique sur la terre, une musique de tous les jours’... The composer himself conducted the first performance in the unlikely surroundings of the [Paris] Opéra in October 1923."

Stephen Walsh in Grove Music Online. (24767) $120

316. TAUBERT, Wilhelm 1811-1891


Amalie Manskopf (née Manskopf, 1816-1887), was a member of a wealthy, entrepreneurial family in Frankfurt. She was married to her first cousin Jacob Philipp Nicolaus Manskopf (1807-1892). The "Manskopfsches Museum“ was run by another member of the family, Friedrich Nicolas Manskopf (1869-1928), a major collector of music memorabilia. His collection is now housed at the university Library in Frankfurt. Taubert was a "German conductor, composer and pianist... Mendelssohn and Taubert both studied piano with [Ludwig] Berger, and correspondence between the two survives... Many of [Taubert's] compositions were reviewed in Schumann's Neue Zeitschrift für Musik... Schumann also asked Taubert to contribute to the journal, documented in their surviving correspondence." Stephan D. Lindeman in Grove Music Online. (25993) $275

317. TAUBERT, Wilhelm 1911-1891


First Edition. Pazdírek 30, p. 44. WorldCat (2 copies only in the U.S., at Washington University, St. Louis and at the Free Library of Philadelphia. (25995) $100

“Of Considerable Importance to the History of Music”

318. VACHON, Pierre 1738-1803
[Op. 5]. Six Quartettos, for Two Violins a Tenor and Bass... Opera V. [Parts]. London: W. Napier [PN 32], [ca. 1775].


A French violinist and composer, "Vachon was much admired by his contemporaries as a soloist and performer of chamber music. In 1780 La Borde described him as 'one of the most charming violinists we have heard, above all in the trio and the quartet' (iii, 488). As a composer he also distinguished himself in chamber music... His quartets opp.5, 6, 7 and 11 display a variety of tempos, numbers of movements and tonality, and give relative independence to each performer." Michelle Garnier-Butel in Grove Music Online.

"Vachon's compositions, though little known today, are of considerable importance to the history of music, particularly in the realm of chamber music for strings. He was one of the first French musicians to compose string quartets, along with Gossec and Saint-Georges, and with 30 or more quartets was the most prolific French composer of this genre in the Classical period. The six trios op. 4 and the quartets opp. 5-7 and 11 are substantial works with an unusually high degree of independence of parts for their time. They show a good variety of structure, melody, tempo and key." New Grove 1, Vol. 19, p. 483. (22242) $400

319. VACHON, Pierre 1731-1803
[Op. 6]. Six Quartettos for two Violins a Tenor [i.e., viola] and Bass. Most humbly Dedicated to the Right Honourable the Earl of Kelly...Opera VI. Pr. 10s/6. [Parts]. London: Wm. Napier [PN 56], [1776].


First Edition. BUC p. 1030. RISM V11 (2 copies only in the U.S., at the University of California, Berkeley, and the University of Michigan). (26014) $450
320. VACHON, Pierre 1731-1803  


Second edition. BUC p. 1031. RISM V13 (1 copy only in the U.S., at the University of Pennsylvania). (27011) $385

321. [VACHON, Pierre 1731-1803]  
A Miscellaneous Quartetto, for two Violins a Tenor and Bass, or a Flute, Violin, Tenor and Bass. Consisting of The most Favorite Airs, selected from the English, Scotch, Irish, German, Italian & French Music, Composed Adapted & Arranged by the most Eminent Masters. [No. 2]. Price 1s. 6d. [Parts]. London: Wm. Napier, [ca. 1777].
Folio. Disbound. Violino o flauto primo: [1] (title), [2-3], [i] (blank) pp. Violino secondo: [1], [i] (blank) pp. Viola: [1], [i] (blank) pp. Basso: [1], [i] (blank) pp. Engraved. With "N.B. There will be a Quartetto of this kind Published every fortnight." printed to lower margin of title. Quartet, here ascribed to Vachon, based on the airs "The De'el tak the Wars," "Peggie I must Love thee," and "The Waterman." No. 2 in the series. Moderate soilning, staining, fraying, and wear, especially to title and first page of viola part; leaves loose; slightly browned; contemporary manuscript number in ink to first page of each part, slightly trimmed.

Cf. BUC p. 867 and RISM BII, p. 238, "Six Miscellaneous quartetto's," also published by W. Napier, ca. 1780. (26983) $100

A Curious Edition, Possibly Unrecorded

322. VANHAL, Johann Baptist 1739-1813
[Op. 3]. Six Quartetto's for two Violins a Tenor and Violoncello with a Thorough Bass for the Harpsichord or Organ... Op. III. Price 10s.6d. [Parts]. London: Longman & Broderip [PN 364], [1780-1798].

Title of Violino primo part stained; occasional stains throughout; final blank leaves worn and soiled.

An enigmatic edition, possibly unrecorded. Not in BUC, COPAC, RISM, WorldCat, or KVK. An apparent reissue of an edition first published by Johann Julius Hummel in Berlin and Amsterdam (RISM V371; [1780]), with matching key sequence, opus number, and plate number. The time frame is determined by the date of Hummel's edition and the imprint of the present publisher, which changed to Longman, Clementi & Co. in 1798 (Humphries and Smith p. 218). The RISM database lists various manuscript copies of all six quartets. The quartet WeiV 5a C1 was once misattributed to Joseph Haydn (Hob. III:C13).

"...it is clear that Vanhal was one of the best composers of the time – innovative, imaginative and original. He was also influential, but to what extent is difficult to assess... However, he unquestionably contributed significantly to music in Europe, and his published music, issued by many publishers, stimulated the public and the entire industry. His career, which led him from bondage to comfortable independence, reflects the influence of Emperor Joseph II and the democratic principles he espoused in Viennese society. Vanhal’s music, in turn, contributed to the development of Viennese musical style." Paul R. Bryan in Grove Music Online. (27012) $650

323. VEIT, Václav Jindřich 1806-1864
[Op. 3]. Premier Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à son ami Thibaud Hartzer... Oeuv. 3. Pr. 1 Thlr. 12 Gr. [Parts]. Leipzig: Frédéric Hofmeister [PN 2145], [1836].


"At ten years old [Czech composer Veit] was already an accomplished player on the piano, organ and violin, and had begun to write church music... In 1831 he rejected music as a profession, entering the service of the state legislature. However, after the public première of his First String Quintet (1835), he was also recognized as a leading Prague composer... As one of the first Czech composers who enthusiastically embraced
the aesthetic and stylistic ideals of the German Romantics, Veit occupied an important position in the development of Czech music. Although heavily influenced by Mendelssohn and Schumann, his most effective works are characterized by an individual and expressive melodic gift, strong rhythmic sense and a penchant for unexpected turns of harmony and tonality. He pioneered the 19th-century Czech development of chamber music (his quartets were popular in Prague concerts and soirées, and were familiar to Smetana)." Karl Stapleton in Grove Music Online. (26023) $120

324. VEIT, Václav Jindřich 1806-1864


First Edition, later issue (price in Neugroschen). WorldCat (no copies in the U.S.). First published in 1839. (26025) $100

“Graceful, Easy, and Flowing Melody”

325. VENTO, Mathias [Mattia] 1735-1776
The Eighth Book of Six Lessons for the Harpsichord or Forte Piano with an Accompaniment for a violin or Flute Composed and humbly Dedicated to the Countess Dieden. [Score]. London: Welcker, [1773].

Large folio. Sewn. 1f. (title), [1] (blank), 2-31 pp. Engraved. Title stained and soiled, one small hole, corners slightly lacking, partially detached, with "Md. Thomas" in early manuscript below dedication.


"Another side to Vento’s London activity is shown in his 11 collections of keyboard sonatas, most with subordinate violin accompaniments. Burney described these as ‘flimsy and so much alike, that the invention with respect to melody and modulation, may be compressed into two or three movements’. It must then have been their 'graceful, easy, and flowing melody' which caused them to be reprinted in Paris and to be retained in publishers’ catalogues for half a century. There is some truth in Burney’s allegation of sameness, but the 65 sonatas, spanning from 1764 to 1776, mirror subtle stylistic changes taking place at the time – for example, towards pianistic dynamics, greater symmetry and periodization, and stronger metricality." Ronald R. Kidd in Grove online (22038) $475
326. **VERN, Auguste 1769-1854**
*Trois Grands Duos concertans pour deux Flutes... Oeuvre IX. Prix: 3 fl: 30 Xr. [Parts]. [N.p.]: [PN 951], [1815-1817].*


*A later edition.* Rare. Pazdírek 31, p. 180. RISM VV1264 I,12 (4 copies, none in the U.S.). WorldCat (4 additional copies, none in the U.S.). Otherwise identical copies with a Schott, Mainz imprint (RISM VV1264 I,11) allow for the identification of the present edition as a Schott reprint; the reason for the omission of the imprint is unknown. Eitner and MGG1 list the composer and his work but neither Schott's nor the present edition. Most other reference works, including Fétis and MGG2, make no not mention of Vern. Library catalogues date the edition between 1815 and 1817. The first edition was published by Janet & Cotelle, Paris (RISM VV1264 I,10).

"Claude-Joseph-Auguste Vern, doyen of French composers and music teachers in Orléans, died in Orléans on May 18, 1854, at the age of eighty-five years. Born in Thoisey, near Mâcon, in 1669 [!1769], he was taken to Lyon by his parents... His successes as an oboist and flutist in Milan and Lyon let him hope for a teaching position at the Paris Conservatoire but in vain... Until age eighty he taught the flute and oboe [in Orléans] and played them in the theater. He left various compositions for oboe, flute, harp, and English horn." Paul Leroy and H. Herluison: "Notes artistiques sur les auteurs dramatiques les acteurs et les musiciens dans l'Orléanais," chapter 36 of Réunion des sociétés des beaux-arts des départements 1897, 21e session (Paris, 1897), p. 790.

"Vern's works are musically simple but technically difficult and contain much virtuoso passage work for the flute. His melodies are graceful, with many appoggiaturas... 'Mozartian' feminine endings occur frequently. Despite these characteristics, the music's feeling is closer to the nineteenth than to the eighteenth century." Gerald Hendrie in MGG1. (26008) $135

327. **VIEUXTEMPS, Henry 1820-1881**

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

"Vieuxtemps was one of the first European virtuosos to give concerts in the USA. His 1844 tour was only moderately successful, except in New Orleans, where he received an enthusiastic response from the French émigré population... In 1858, however, his second tour (with Thalberg) was extended to a full year as American public taste had grown..."
more receptive to European art music. During the Franco-Prussian War in 1870, he undertook a final tour with Christine Nilsson performing 121 concerts in six months. The pioneering efforts of Vieuxtemps’s early tours laid the groundwork for later artists and ultimately left an indelible mark on American concert life." Edward Eanes in Grove Music Online. (22019)

GIOVANNI BATTISTA
VIOTTI
1755-1824

Items 328-339

“[Viotti] was the most influential violinist between Tartini and Paganini and the last great representative of the Italian tradition stemming from Corelli. He is considered the founder of the ‘modern’ (19th-century) French school of violin playing, and his compositions, among the finest examples of Classical violin music, exerted a strong influence on 19th-century violin style.”
- Chappell White in Grove Music Online

A Fine Collection of Piano Trios,
With 3 Unrecorded Sonatas Most Likely by Viotti
And Rare Lithographic Incunables

328. VIOTTI, Giovanni Battista 1755-1824
Trois Sonates pour le Forte-Piano avec accompagnement de Violon obligé, et Basse ad libitum... Oeuvre 22me. Prix 2,45 Xr. [Parts]. Offenbach sur le Mein: Jean André [PN 880], [1795].

Pianoforte: [1], (2-19, [i] (blank) pp.; [1] (title printed from small plate), 2-7, [i] (blank) pp.; Violoncello: [1] (title), 2-5, [i] (blank) pp. Engraved. The sonatas (= piano trios) are in A major, D major, and E-flat major respectively. Slightly browned. Rare. Matthäus p. 301 (erroneously suggesting identity with an edition by Sieber: "Sonates, 3e livre"). RISM VV1961a (1 copy in Stadtbibliothek Hannover, with identical contents); RISM's claim that the edition contains arrangements of "G.19, G.20, White V1a:3+G.44/3.Satz" is incorrect; the music does not bear resemblance to any of these works. Not in WorldCat. Not in White (erroneously listed as "Vla: 1-3," following the suggestion of Matthäus). Not in Giazotto. Not in RISM. This music would seem to be otherwise completely unknown, either in printed or manuscript copy. It is very likely that the three "sonatas" (trios) are unrecorded original works by Viotti.
Bound with:

**HAYDN, Joseph 1732-1809**


Bound with:

**GYROWETZ, Adalbert 1763-1850**


Bound with:

**PLEYEL, Ignace 1757-1831**


Bound with:

**PLEYEL, Ignace 1757-1831**


Bound with:

**PLEYEL, Ignace 1757-1831**

Bound with:

PLEYEL, Ignace 1757-1831

Bound with:

PLEYEL, Ignace 1757-1831

Folio. Pianoforte: Early brown half leather with blue marbled boards; Violino and Violoncello: Cloth-backed plain blue boards; decorative yellow cut paper labels titled in manuscript to upper, Violoncello blank. Sonatas numbered "1" through "23" in ink; occasional notational corrections and other annotations.

The collection includes 3 unrecorded compositions by Viotti (most probably original works), very rare lithographic incunables published by André, and an unrecorded early edition published by Götz. (25854) $2,500

329. VIOTTI, Giovanni Battista 1755-1824
[White II:4-6]. Trois Quatuors concertants, pour deux Violons, Alto et Basse. Dediès A Son Altesse Royale Madame la Princesse de Prusse... Oeuvre II... Fl 2 1/2. [Parts]. Offenbach sur le Mein: I. André [PN 85], [1785].

Folio. Disbound. Violino primo: [i] (title within decorative rectangular border), 12-19, [i] (blank) pp.; Violino secondo: [i] (title), 12-19, [i] (blank) pp.; Alto: [i] (title), 8-13, [i] (blank) pp.; Violoncello: [i] (title), 8-13, [i] (blank) pp. Engraved. Watermark fleur-de-lis with crown. Quartets numbered "IV" to "VI;" title with "84" printed to lower left corner referring to first installment ("Oeuvre I") of the present set; Oeuvre II with continuous pagination and numbering. "No. 21" in contemporary manuscript to head of each title. Occasional small stains. A very good copy overall.

330. VIOTTI, Giovanni Battista 1755-1824
[White IIa:1]. Grand Quatuor en Sol-mineur /: G mol :/ Pour deux Violons, Alto & Basso... Prix f: 2. [Parts]. Offenbach s/m: J. André [PN 3567], [ca. 1816].


331. VIOTTI, Giovanni Battista 1755-1824
[White IIa:1]. Quatuor en Sol-mineur pour deux Violons, Alto et Basse... Prix 4 fr. [Parts]. Bonn et Cologne: N. Simrock [PN 1230], [ca. 1816].


A later edition. White IIa:1. Giazotto 52. RISM V1878 (1 copy only in the U.S., at the Eastman School of Music). WorldCat (1 incomplete copy, at University College, Cork, Ireland). An arrangement of Viotti's Violin Concerto no. 19 (White I:19). (26051) $120

332. VIOTTI, Giovanni Battista 1755-1824


Violino primo part, at the Toonkunst-Bibliothek, Amsterdam. WorldCat (complete copies at the Openbaare Bibliotheek, Amsterdam and the Universitätsbibliothek Frankfurt).

The music of this edition is mostly spurious. The British Library holds a copy of André's edition (plate numbers 888 and 889) of the same music with autograph notes by Viotti— to vol. 1: "I have never composed these quartets;" to vol. 2: "These are not by me either except the two polonaises." See RISM V1886/V1891 and BUC p. 1045. The "polonaises" are the final movements of the present "Quartetto I" in B-flat major and "Quartetto III" in A major. According to the caption titles, the former is on the "Aria delle nozze di Dorina," the latter on the "Aria in cosa rara." It is not known who composed (or rather, arranged) the remaining music. (26050) $325

333. **VIOTTI, Giovanni Battista 1755-1824**

[White II:4-6]. *Six Quatuors d'Airs Variés pour deux Violons Alto et Basse... [2] Partie Prix 6 livres. [Parts].* Paris: Imbault [PN 622], [1802].

Folio. Disbound. Violino 1o: [i] (title), [ii] (publisher's catalogue), 2-11, [i] (blank) pp.; Violino 2o: [1] (title), 2-7, [i] (blank) pp.; Alto: [1] (title), 2-7, [i] (blank) pp.; Basso: [1] (title), 2-5, [i] (blank) pp. Engraved. Publisher's handstamp to lower right corner of title of Violino 1o. Publisher's address: "Rue Honoré No. 200 entre la Rue Des Poulies et la Maison d'Aligre," with later (engraved) addition: "Et peristile du Théâtre de l'opéra-Comique rue favart No. 461." The present volume ("deuxième partie") contains the fourth, fifth, and sixth of the six quartets, numbered I, II, and III. The melodies on which the composition is based are identified in engraved caption titles. With overpaste of Le Duc, Paris, with early manuscript addition, "Mr. Sylvain Quilliard."). Number [2] before "Partie," indicating the second volume of the publication, added in ink to Violino 1o part only. Minor soiling and offsetting; closely trimmed, with slight loss to pagination and
publisher's handstamp; catalogue pages folded in at foot; small ink stains to title of Violino 1o part; repair to first two leaves of Violino 1o part and title leaf of Alto part.

334. VIOTTI, Giovanni Battista 1755-1824


A later edition, later issue. White III: 7-9. Devriès-Lesure I, p. 129. Not in Giazotto. RISM V1930 (another issue, no copies in the U.S.). The first issue of Pleyel's edition was published in 1797. It was erroneously believed that these quartets originated as duets for violins (White IVa:1-3; Giazotto 69, 68, and 67). According to White, this chronology is inverted: the quartets are originals, and the duets are arrangements. (26047) $175

335. VIOTTI, Giovanni Battista 1755-1824
[White III:10-12]. Trois Trios pour deux Violons et Violoncelle... Oeuvre 32. Prix f 2,45 Xr. [Parts]. Offenbach s/M: J. André [PN 1730], [1803].


336. VIOTTI, Giovanni Battista 1755-1824

**First Edition**[?]. White III:13-15. Giazotto 102-104 (listing the present edition as the first). RISM V1919 (2 copies only in the U.S., at Stanford [both dated 1805], and Southern Illinois University). WorldCat (1 copy, at the British Library). Also published as op. 33 by André in Offenbach. (26035) $375

337. **VIOTTI, Giovanni Battista 1755-1824**


338. **VIOTTI, Giovanni Battista 1755-1824**


**An unrecorded edition.** White IV: 1-3. Giazotto 1-3 (another edition). Not in RISM. Not in WorldCat. Monro & May were in business from ca. 1823 to 1848 (see Humphries and Smith p. 236); no other editions of Viotti's works with their imprint have been recorded. These six duets were first published in ca. 1789. (26052) $75

339. **VIOTTI, Giovanni Battista 1755-1824**


Bound with:

**VIOTTI, Giovanni Battista 1755-1824**


Bound with:

**VIOTTI, Giovanni Battista 1755-1824**


Violino 1o part in dark yellow wrappers, Violino 2o in blue wrappers with small label to spine. Some soiling, dampstaining, stains, and smudging; binder's holes to Violino 2o part; spine of Violino 1o part completely, of Violino 2o part partially lacking; some professional paper repairs. Uncut copies of all three works. (26053) $285

340. **VOGEL, Johann Christoph 1756-1788**

*Ouverture de Demophoon ![Démophon]... Arrangée [en quatuor prix 3]*. [Parts]. Paris: Janet et Cotelle [PN O.Q. 112], [after 1812].

except blanks. Some browning, bleeding and offsetting; Volino secondo part somewhat foxed.

Not in RISM, WorldCat, or KVK. The imprint suggests that the edition is a reprint/Titelauflage of Imbault's (cf. RISM V2272, for string quartet with oboes and horns ad libitum); Janet & Cotelle bought Imbault's business in 1812. Imbault assigned the same plate number (112), combined with varying letters, to all of his arrangements of the opera (see RISM VV2277a for two clarinets, two horns, and two bassoons, VV 2289a for two clarinets, and V2299 [with a suggested date of 1795] for piano); "Q" most probably stands for "quatuor." The title of the present edition is generic, to be used for all possible arrangements of this overture; the identity of the arranger is unknown.

"Around 1786 Vogel began composing his second opera, Démophon. Its posthumous première (at the Opéra on 22 September 1789) was given only after the première of Cherubini’s opera on the same subject... The overture, composed in monothematic sonata form, remained popular into the early 19th century, and was incorporated into Gardel’s ballet-pantomime Psyché (1790), which had more than 1000 performances at the Opéra between its première and 1829." Arnold Jacobshagen in Grove Music Online. (26015) $85

341. VOGEL, Louis fl. 1781-1798 and Ernest Louis Müller KRASINSKI 1740-1811


Folio. Disbound. Flute [!Flauto] Io: 1f. (title), [ii] (publisher's catalogue), [1] (blank), 2-13, [i] (blank) pp.; Fluto [!Flauto] Secondo: 1f. (title), [iii] (publisher's catalogue), [1] (blank), 2-13, [i] (blank) pp. Engraved; catalogue typeset. Publisher's address in the imprint is "Rue du Roule, à la Croix d'Or. No. 6." Publisher's catalogue has "Rue Neuve des Petits Champs No. 1286 vis-à-vis la Trésorerie." Overpaste of "Porthaux Editeur Md. de Musique... Rue de Thionville ci-devant Dauphine No. 43" to Flute Io. Slightly worn; Flute Io part frayed at edges, especially final leaf; dampstaining to margins of Flauto secondo part; occasional annotations in pencil.

Rare. Unrecorded. RISM V2340 (= RISM M7855), published by Sieber in Paris (PN 249), is for flute and violin but has the same opus number, sequence of keys, and pagination, suggesting that the music may be identical. The RISM supplement records editions (?reprints) of the same with the imprints of Boyer (MM7855a) and Naderman (MM7855b), but not Leduc. The publisher's catalogue is identical with Johanssen's facsimiles no. 77 (1797/1798) and 78 (?1801). The Porthaux overpaste dates from 1796-1802 (see Devriès-Lesure I, p. 135).

“In 1781 [Vogel] collaborated with his Parisian friend and notorious drinking companion Krasinsky (Ernest-Louis Müller) on a set of flute and violin duos... He published a number of instrumental works, mainly for flute.” Roger J.V. Cotte in Grove Music Online. (26019) $250
342. WEBER, Carl Maria von 1786-1826
[WeV M.2B, arr.] Première Sinfonie... arrangée pour deux Violons, deux Altos et Violoncelle et dédiée à son ami Antoine Tilmann par Ferd. Rahles. Prix f.2,24 Xr./ 1 Reichsthaler., 8 ggr. [Parts]. Offenbach s/m: Jean André [PN 6207], [1836].


Jähns 50 (present arrangement p. 64). Constapel p. 333. WorldCat (2 copies, at the British Library and the Koninklijke Bibliothek, The Hague). Little is known about the arranger, Ferdinand Rahles (1812-1878).

$85

343. WEBER, Carl Maria von 1786-1826

[Folios]. Bonn et Cologne: N. Simrock [PN 2285 [2082], [ca. 1825].

Folio. Sewn. Contemporary plain paper wrappers with titling in manuscript to upper. [1] (title), 2-11; 2-7 pp. Slightly worn; tear to upper corner of final leaf repaired with no loss of music.


"The underrated Grand pot-pourri for cello and orchestra and the famous Concert-Stück for piano and orchestra present novel alternatives to the traditional three-movement concerto, as both are large-scale four-movement works in which, unusually for Weber, the component parts do run together without break and, what is more, dispense with traditional first-movement form." Paul Corneilson et al in Grove Music Online.

(24223) $250

Signed by Webern

344. WEBERN, Anton [von] 1883-1945


A presentation copy, with a signed autograph inscription from the composer to title in black ink: "Dr. David Bach herzlich überreicht von seinem Webern Nov. 1932."
From the collection of the noted pianist, teacher and collector Jacob Lateiner (1928-2010), with a note laid in from the distinguished music antiquarian Albi Rosenthal (1914-2004): "for Jacob - as a souvenir of his first (and frustrating) visit to Otto Haas - Albi, London, 12 May 1967." Wrappers slightly worn and soiled.


“Alban Berg repeatedly assured the composer of his special admiration for this work. On 19 August 1932 he wrote: ‘This Quartet is a miracle. What amazes me above all is its originality…’ Schoenberg was equally impressed. On receipt of the printed score he thanked Webern for the ‘fabulous piece.’… Today theorists recognize the Quartet as a masterpiece of formal construction.” Moldenhauer pp. 426-27.

Dr. David Josef Bach (1874-1947), an important figure in Viennese cultural life in the first quarter of the 20th century, was a significant patron of the arts, an academic, and a writer who championed the dissemination of the arts to the masses. Many important musical and visual artists were indebted to his patronage and support, including Webern, Schoenberg (who wrote an atonal birthday canon of 21 measures for him in 1934) and Oskar Kokoscha (who executed a portrait of him).

"As a boy, Bach was a close friend of the young Arnold Schoenberg, who later named him as one of the three friends (the other two were Oskar Adler and Alexander von Zemlinsky) who greatly influenced him in his youthful explorations of music and literature... An active socialist dedicated to making the arts accessible to the working
classes, it was D.J. Bach who instituted the Arbeiter-Symphonie-Konzerte ('Workers' Symphony Concerts') in Vienna in 1905. His wide-ranging activities earned him the hostility of right-wing groups, who denounced his artistic programme as part of a 'Jewish conspiracy' to undermine traditional Austrian culture. Such accusations were all the more vehement because D.J. Bach was also one of the earliest members of the Vienna Psychoanalytical Association which met under the aegis of Sigmund Freud and whose members were mostly Jewish... Music was, and remained, his central focus, and it was he who founded the amateur Vienna Singverein ('Vienna Choral Society') in 1919. This organisation, together with the Arbeiter-Symphonie-Konzerte and the 'Workers' Music Conservatoire', flourished until all were disbanded upon the new fascist government's outlawing of the Social Democratic Party and imposition of an authoritarian constitution in 1934. Anton Webern was active as a conductor of all musical organisations, and developed a close and enduring friendship with D.J. Bach..." Wikipedia.

345. WEISS, Franz 1778-1830  
Vienne: Bureau d'Arts et d'Industrie [PN 120], [August 1803].


"Weiss, a violist and composer, was was a member of the Schuppanzigh quartet from 1808-1816, "which championed Beethoven's string quartets; he knew [Beethoven] personally... Weiss emerged as the foremost violist in Vienna... His compositions are mostly chamber music. His contemporaries recognized his talent and discipline but reproached him of being too dependant on Beethoven." Barbara Boisits and Othmar Wessely in MGG2.

346. WILLSMERS, Rudolf 1821-1878  


First Edition. Rare. WorldCat (1 copy only, at the Koninklijke bibliothek, The Hague).
Willmers was "an excellent pianist... born in Berlin. He studied the piano with Hummel... In 1853 he settled in Vienna. Among his numerous compositions, some of his brilliant virtuoso pieces have gained wide circulation... Tokens of a more serious ambitions are... his two concert etudes dedicated to Clara Schumann, op. 28, and... a quartet for piano and strings, op. 85." Mendels Musicalisches Lexicon, 2nd ed. (26060) $120

WÖLFL, Joseph 1773-1812

Three sets of parts. Folio. Pianoforte parts crudely bound, with remnants of earlier sewing; string parts disbound.

No. 1 [in D major]

No. 2 [in E major]
Pianoforte: [i] (title), [ii] (publisher's catalogue), 2-19, [i] (blank) pp.; Violon: [i] (title), 2-6 pp.; Basse: [i] (title), 2-5, [i] (blank) pp. Engraved. Publisher's facsimile signature handstamp and label with coat of arms to title of Pianoforte part. Measure numbers added in pencil in a modern hand throughout. Slightly foxed; edges browned; string parts dampstained at lower outer corner.

No. 3 [in C minor]

An early edition, possibly the first, later issue. Rare. Hirsch III, 588 (no. 2 only). Devriès-Lesure, facsimiles no. 81 and 82 (1804). RISM WW1722 II,36 (1 copy of no. 1; 2 copies of no. 2, one of which is at the University of Pennsylvania; 1 incomplete copy of no. 3). WorldCat (1 complete copy of all three trios, at the Koninklijke bibliotheek, The Hague. The first edition was published in 1803. According to Grove Music Online, the edition by Falter, Munich (RISM WW1722 II,35), is the first; MGG2 assigns priority to the present edition.

"Chamber music is a focus of Wölfl's output and should not be underestimated as becomes obvious through the numerous laudatory reviews in the Allgemeine Musikalische Zeitung." Margit Haider-Dechant in MGG2. (26059) $400