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John Corigliano, Richard Danielpour, David Del Tredici, David Felder and Steve Lacy
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12. ARNE. Comus: A Masque...for the Voice, Harpsichord, and Violin. [Keyboard-vocal score]. London: Harrison & Co., [ca. 1785]. (19261). \$275.
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117. FRY, William Henry 1813-1864. Autograph letter signed "W.H. Fry," dated Newport, August 25, 1845. Fry was the composer of the first grand opera to be staged by an American in the United States, Leonora, in 1845, the year of the present letter. (18168). \$875.
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122. [GLUCK]. Le Blonde, Gaspar Michel 1738-1809. Memoires pour Servir a l'Histoire de la Revolution Operée dans la Musique par M. le Chevalier Gluck. A Naples, et se trouve A Paris: Chez Bailly, [1781]. (15934). \$775.
123. GOUDAR, Ange 1720-1791. Le Brigandage de la Musique Italienne. [Paris]: 1777. (12219). \$950.
124. GRASSINEAU, James ?-1767. A Musical Dictionary. London: J. Wilcox, 1740. First Edition. (17028). \$1,200.
125. GRASSINEAU. A Musical Dictionary London: J. Robson, 1769. (18894). \$550.
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129. HANDEL, George Frederic 1685-1759. Admetus, an Opera. [Score]. First Edition. London: J. Cluer, 1727. (19920). \$3,500.
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359. [VIOLIN]. Martinn, Jacob Joseph Balthasar 1775-1836. Methode Elementaire pour le Violon... Paris: Frey [PN] 490 [490A, 490B], [ca. 1815]. (15006). \$350.
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377. WOLF, Hugo 1860-1903. A printed document announcing Wolf's death. (19255). \$650.



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An extensive archive of autograph working manuscripts and sketches encompassing virtually the composer's entire career and including a voluminous amount of correspondence, contracts, programs, photographs and associated material. Some of the del Tredici's best-known works include those based on Lewis Carroll's *Alice* books, such as *An Alice Symphony*; *Vintage Alice* and *In Memory of A Summer Day* (Part I of *Child Alice*); music set to the verse of contemporary American poets including *Gay Life*; *Brother and Wondrous the Merge*; and *Paul Revere's Ride*.

DAVID FELDER (born 1953)

An archive of autograph musical manuscripts and sketches consisting of materials relating to 31 works, representing virtually all of the composer's output to date, including *Shamayim*, *Insomnia*, *Stuck-stuecke*, *So Quiet Here*, *Dyonysiacs*, *RRRings*, *Memento mori*, *Partial [Dist]res[s]toration*, *Shredder*, *Incendio*, *In Between*, *a pressure triggering dreams*, *Three Pieces for Orchestra*, *Linebacker Music*, *Inner Sky*, *Canzone XXXI*, *November Sky*, *Six Poems from Neruda's Alturas*, *Journal*, *Between*, *Third Face*, *Another Face*, *Three Lines from Twenty Poems*, *La Dura Fria Hora*, *Crossfire*, *Boxman*, *Coleccion Nocturna*, *Passageways II [and I]*, *Rocket Summer*, and *Rondage/Cycle*. Together with a collection of demo recordings in CD format and DAT tapes of performances of Felder's works; cassettes, video and reel-to-reel tapes of recording sessions; and source materials used in compositions. Over 200 items in total, many of which are not commercial available.

STEVE LACY (1934-2004)

The complete archive of the highly-innovative American composer and soprano saxophonist, consisting of autograph musical manuscripts of Lacy's works (some in quite idiosyncratic format); Lacy's autograph textual writings including poetry and essays on various artists; diaries and address books; tour books; printed material relating to the works, including many typescript lyrics; concert programs and related materials; correspondence from many noted musicians, artists, and poets, especially those associated with the "Beat" movement; audio cassettes; photographs and original artwork by Lacy's friends and associates. Closely identified with free-jazz and the avant-garde, Lacy is considered one of the foremost performers on the soprano saxophone and, in fact, inspired John Coltrane to adopt the instrument. His highly individualistic writing for the instrument is legendary. Lacy worked with many of the most distinguished figures in jazz of the period, including Thelonius Monk (possibly his greatest inspiration), and also with Cecil Taylor, Gil Evans, and Don Cherry. His compositions include works for solo instruments as well as for both large and small ensembles. Lacy also composed more than 125 songs, many to texts by contemporary poets; those with whom he was most closely associated include Robert Creeley and Brion Gysin. He also drew upon the works of many other writers, including the "Beat" poet William S. Burroughs. Lacy enjoyed an extremely close working relationship with his cellist-singer wife Irène Aebi for close to four decades who, with her unique vocal style, was a strong influence on his writing.

Lacy's Soprano Saxophone

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