

J & J LUBRANO MUSIC ANTIQUARIANS



Item 10

Catalogue 95

MUSIC & DANCE

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Late 19th Century Music in Paris

1. *Annuaire des Artistes Dramatiques et Lyriques et de L'Enseignement Musical. Répertoire officiel du théâtre et de la musique en tous pays ... 1887* Prix: 7 francs. Paris: Devriès & Cie., 1887.

Octavo. Original publisher's full dark brown cloth with titling gilt to upper. 1f. (recto title, verso blank), 2ff. (publisher's notes), 792 pp. Binding slightly worn and shaken; small tear to head of spine; endpapers browned. Minor browning and foxing; first two leaves partially detached. Small bookplate of Michelangelo Lambertini to upper outer corner of front pastedown.

Includes an exhaustive list of over 100,000 names and details of artists, teachers, and individuals involved in the world of opera, concert, and conservatories in Paris ca. 1887. (37043) \$65

Noted Composer for the Opéra-Comique

2. ADAM, Adolphe 1803-1856

Souvenirs d'un musicien ... précédé de notes biographique écrites par lui-meme. Paris: Michel Lévy Frères, 1857.

Octavo. Black leather-backed marbled boards with titling and rules gilt to spine, marbled endpapers. 1f. (recto half-title, verso printer's note), 1f. (recto title, verso blank), 1f. (recto dedication to Louis Véron, verso blank), [vii]-liv, 1f. (recto part title, verso blank), 266, 1f. (recto contents, verso blank) pp. Binding worn, rubbed, and bumped. Worn, browned, and foxed; some dampstaining.

First Edition.

A noted 19th century French composer Adam "composed more than 80 stage works, some of which, especially those written for the Paris Opéra-Comique, obtained considerable and lasting success." Elizabeth Forbes in *Grove Music Online*. (36660) \$25

Late 18th Century English Psalmody

3. ADAMS, Abraham

[The Psalmist's New Companion: Containing an introduction to the grounds of musick, in a plain and familiar method. Also forty three psalm tunes & twenty five anthems some of them being suited to various occasions & most of them composed of solo's fugues, & chorus's after the cathedral manner. To which is added a funeral hymn. The whole is composed in three and four parts, according to the most authentick rules, brought within compass of the voice, being chiefly intended for the use of country choirs. The eleventh edition set forth and corrected by Abraham Adams, at Shoreham in Kent]. London: [Printed for S.A. & P. Thompson, at the Violin and Hautboy, In St. Pauls Church Yard], [?1785].



Large oblong octavo. Full dark brown leather. xvi, 214 pp. Binding considerably worn with leather lacking to lower board; spine and upper board lacking; edges browned. Minor internal wear; first several leaves browned, soiled, and frayed at edges; pp. 15/16 bound in reverse order; lacking title, preface, and pp. 61/62.

11th edition. RISM A285 (3 copies in the U.K. and 2 in the U.S.) (37944)

\$250

Early 19th Century French Music Theory

4. AGUS, Giuseppe ca. 1725-1803

Principes Élémentaires de Musique Arrêtés par les Membres du Conservatoire, Pour servir à l'étude dans cet établissement Suivis de solfèges... Première partie Nouvelle édition. Prix 42.f. Paris: Janet et Cotelle [PN IP], [1824].

Folio. Contemporary green cloth-backed dark blue boards. [i] (title), [i], (part title of "Premiere Partie—Livre Premier"), [ii] (official statements and declarations concerning the adoption of the book by the Paris Conservatoire, dated 1815), 35, [i] (part title of "Premiere Partie—Livre Second"), 51, [i] (blank), [i] (part title of "Premiere Partie—Livre Troisième"), 52-154, [i] (contents, referring to "Livre Premier"), [i] (blank) pp. Engraved. Handstamp of E. Troupenas to foot of title; blindstamp of "Imprimerie de Conservatoire de Musique C. Mos & Cie." Handstamp of "Abonne... Mlle Girard Rue Lamartine, 54 Paris" to head of pp. [ii], 1, and 15. Annotations in pencil in an unknown hand to "Livre Premier"; some notes redrawn in pencil in "Livre Second." Binding worn, rubbed and bumped; spine torn and partially detached. Some leaves including front matter of "Livre Premier" moderately, remainder slightly foxed; impression light.

Second edition, second issue of a theory textbook created by a collective of teachers from the Paris Conservatoire: Agus, Charles-Simon Catel, Luigi Cherubini, François-Joseph Gossec, Honoré François Marie Langlé, Étienne-Nicolas Méhul, and Henri-Jean Rigel. Dated according to the catalogue of the Bibliothèque nationale de France, Paris. The first edition was published in 1799 and the first issue of the second edition in 1816. Except for the general title all pages were re-engraved for the second edition. The Troupenas handstamp dates from after 1831, when that publisher took control of the stock of the Paris Conservatoire. (25429) \$85

Mid-19th Century Music in Rome

5. ALFIERI, Pietro 1801-1863

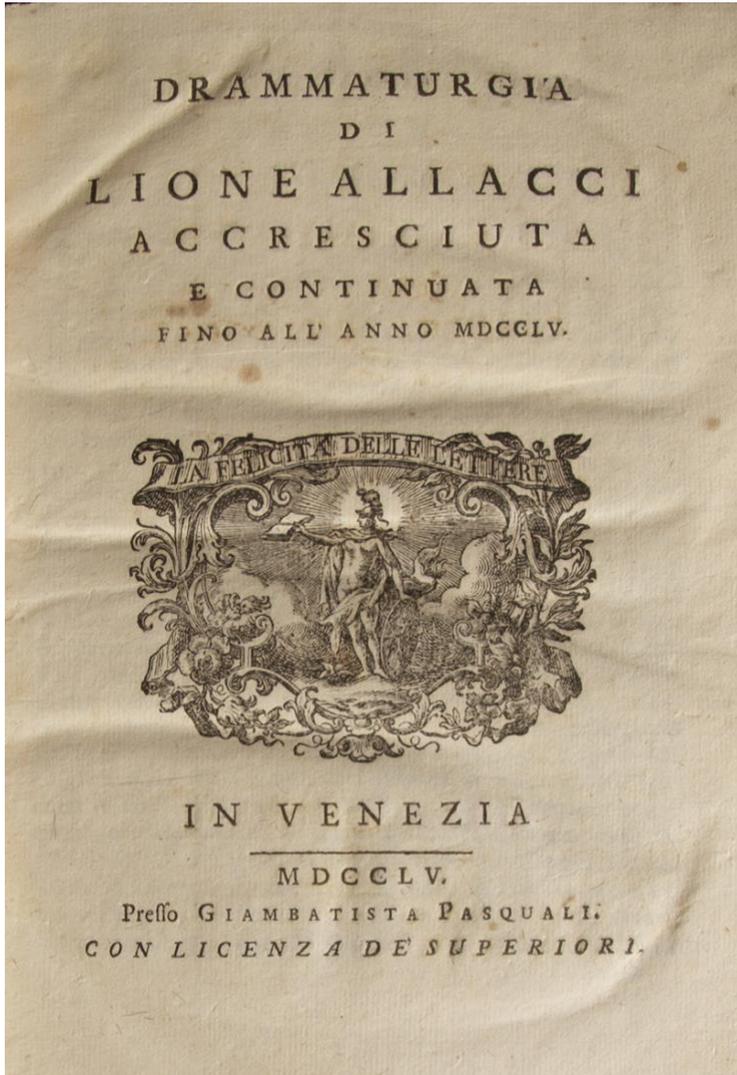
Brevi notizie storiche sulla Congregazione ed Accademia de' maestri e professori di musica di Roma sotto l'invocazione di Santa Cecilia. Roma: M. Perego-Salvioni, 1845.

Octavo. Original publisher's decorative wrappers with titling printed within decorative border. 1f. (title), 3-67, 68 (table of contents), 69-72 (general index and printer's note) pp. With a catalog of Alfieri's other works to recto of lower wrapper and a printed date of March 1, 1845 to verso. Wrappers somewhat worn, browned, soiled and stained, with minor loss; upper detached; spine split. Slightly worn, soiled and foxed; preliminary leaves detached.

First Edition. OCLC no. 13083681.

Alfieri was an Italian musicologist and composer. "*Ordained a Roman priest in 1823, his life was entirely directed towards the deliverance of liturgical music from what he saw as the debased theatrical style of contemporary composers and the neglect and incompetence of singers and organists in regard to Gregorian chant and Renaissance music. He contributed most importantly to this goal through his editions,*

particularly the *Raccolta di musica sacra* (Rome, 1841–6), the seven volumes of which provided the first large modern collection of Palestrina's music. Palestrina was Alfieri's ideal for new church music, which, according to his *Ristabilimento*, should be grave, succinct and suited in expression to the words, which were to be presented clearly and with few repetitions. His own compositions, many of them published at Rome, exemplified these principles." Dennis Libby and Emanuele Senici in *Grove Music Online*. (26777) \$85



Important Bibliography of 17th & 18th Century Operas & Ballets

6. ALLACCI, Leone 1586-1669

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

Small quarto. Quarter vellum with dark orange decorative title label gilt to spine. 4ff., 1,016 columns (= 508 pp.), including the supplement (columns 837-946), additions and corrections (947-950), and an index of authors (951-1016). With a fine woodcut device to title and occasional woodcut head- and tailpieces. A very good, wide-margined, uncut copy, with only occasional minor foxing and staining.

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

Allacci's bibliography of plays, operas, and ballets was first published in 1666, and revised by Giovanni Cendon, Apostolo Zeno, and others, for this updated edition of 1755. (21115) \$750

Early 19th Century Italian Music Theory

7. ASIOLI, Bonifazio 1769-1832

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

Octavo. Quarter dark green leather with marbled boards, decorative gilt rules to spine. 1f. (title), [3]-59 pp. + 3 folding plates of engraved musical examples. Very slightly foxed throughout. Eitner I, p. 218. Fetis I, p. 154. First published in Milan in 1809.

"Asioli's music is now forgotten, although the brilliance of his talent was widely acknowledged by his contemporaries ... His didactic work survived longer, and it is to him that the Milan Conservatory owes the foundation of its library." *The New Grove I*, p. 656. (22214) \$125

With Striking Original Woodcuts & Illustrative Plates

8. BACH, David Josef 1874-1947

Denkschrift zu den Meisteraufführungen Wiener Musik - veranstaltet von der Gemeinde Wien - 26 Mai / 13. Juni 1920. Wien: Österreichische Staatsdruckerei, 1920.

Quarto. Purple wrappers with decorative device to upper. 87 pp. With 9 striking original woodcut illustrations in text by Blaumann and Frieberger-Brunner and 13 illustrative plates some folding. Contains essays by Friedrich Wieser, Max Kalbeck, Kurt Frieberger, Ferdinand Scherber, Karl Lafite, Alfred Polgar, Hans Tietze, Martina Wied, Julius Bittner, Richard Kralik, Joseph Gregory, Josef Donabaum, Alfred Orel, Josef Lechthaler, Max Graf, Felix Weingartner, Otto Stoessl, and Karl Hontschik. From the library of highly knowledgeable opera collector Lim M. Lai (1934-2013), with his small handstamp to verso of final leaf. Wrappers worn and soiled; creased, torn, and chipped at edges with minor loss. Slightly worn and brittle; browned.

Limited Edition.

Bach, a friend of Arnold Schoenberg, was an important figure in early 20th century Viennese cultural life. (37953) \$35

Signed by English Composer John Hullah

9. BACON, Richard Mackenzie 1776-1844

Elements of Vocal Science; Being a Philosophical Enquiry into some of the Principles of Singing. London: Baldwin, Cradock, and Joy ... Clementi and Co. ... Chappell and Co., [1824].

Octavo. Half dark brown calf with textured teal blue cloth boards, spine in gilt-ruled compartments, black leather title label gilt. 1f. (recto title, verso blank), 1f. (recto dedication to Sir George Smart dated May 1, 1824, verso blank), [iii] ("to the Reader"), [i] (blank), 1f. (recto contents, verso blank), 282, [iii] (engraved music), [i] (blank) pp. Signed and dated 1844 by the noted English composer and teacher John Hullah (1812-1884) at upper outer corner of title. Ex libris St. Martin's Hall Library, with small circular handstamp to upper outer edge of title. Small bookseller's and numerical labels to front pastedown. Binding slightly worn, rubbed, and bumped; minor loss to title label. Uniform light browning, slightly heavier to final leaves; occasional foxing.

First Edition, with distinctive provenance.

*["Bacon] studied singing in London under Samuel Arnold. In Norwich he was a member of the anacreontic society, an organization of vocal amateurs and instrumental professors. it was Bacon's idea to establish a triennial musical festival in Norwich, and it was largely through his efforts that such an event came into being." Kassel: *The Science of Music in Britain, 1714-1830*, p. 39. "He wrote essays for a number of publications including the *Quarterly Musical Magazine and Review*, the *London Magazine*, and the *New Monthly Magazine*; he also authored three books on singing: *The Grace Book, or Guide to the Science and Practice of Vocal Ornament* (London, c1821), *The Elements of Vocal Science, being a Philosophical Enquiry into some of the Principles of Singing* (London, 1824) and *The Art of Improving the Voice and Ear**

(London, c1825). His ambitious plan for a two-volume encyclopaedia of music (c1819–22) was never realized." Leanne Langley in *Grove Music Online*

Hullah's "first ambition was to be an opera composer, and *The Village Coquettes* (to a libretto by his friend Charles Dickens) enjoyed extended runs in London and Edinburgh in 1836 ... [He] published many music textbooks, essays and papers, edited several pioneer collections of early choral and vocal music, and wrote numerous songs, two of which, *O that we two were Maying* and *The Three Fishers*, were to enjoy popularity for a century." Bernarr Rainbow in *Grove Music Online*. (35581) \$300



**With 24 Highly Attractive Hand-Colored Plates
Illustrating Scenes from Operas & Ballets
Rarely Found Complete**

10. [BALLET AND OPERA]

Album de l'Opéra Principales Scènes et Décorations les plus Remarquables des meilleurs ouvrages représentés sur la scène de l'Académie Royale de Musique ... Dessins par Mm. Alophe, Baron, Challamel, Célestin Deshays, A. Devéria, Français, Lépaulle, Moulleron & Célestin Nanteuil. Paris: Challamel, [1844].



Quarto. Half dark brown morocco with lighter brown gilt-ruled cloth, raised bands on spine in compartments, titling gilt, dark ivory endpapers. 1f. (recto half-title, verso blank), 1f. (recto title with publisher's device, recto blank), 48 pp. text + 24 hand-colored lithographic plates, each preceded by a blank protective leaf.

With 24 attractive hand-colored plates (8 ballet and 16 opera) illustrating scenes from operas and ballets, most in their first performances; each is accompanied by a 2-page textual description including details such as title, composer, librettist, performers, designers, dates of first performance (and often additional performance as well), and scenario, as follows:

1. [Ballet]. Adèle Dumilâtre and Jean Coralli in the Act 2 of *La Gypsy*, first performed on 28 January 1839
2. [Opera]. Scene from Act 4 of Jacques-François Fromental Halévy's *La Reine de Chypre*, first performed on 22 December 1841
3. [Opera]. Rosine Stolz and Paul Barroilhet in Act 2 of Halévy's *Charles VI*, first performed on 15 March 1843
4. [Ballet]. Carlotta Grisi in Adolphe Adam's *Giselle*, first performed on 28 June 1841, with Grisi as Giselle
5. [Opera]. Scene from Act 4, scene 8, *Charles VI, Le vieux Paris-Cortège*
6. [Ballet]. Pauline Leroux and Mr. Ellie in the seduction scene from Act 3 of *Le Diable Amoureux*, first performed on 23 September 1840, with Leroux as Uriel



7. [Ballet]. Louise Marquet, Lucien Petipa, and Carlotta Grisi in Act 2, scene 6 from Friedrich Burgmüller's *La Peri*, first performed on 17 July 1843

8. [Opera]. Rosine Stolz and Gilbert Duprez in Act 4 of Gaetano Donizetti's *La Favorite*, first performed on 2 December 1840

9. [Opera]. Gilbert Duprez, Rosine Stolz, and Paul Barroilhet in Act 2 of Donizetti's *Dom Sebastien de Portugal*, first performed on 13 November 1843

10. [Opera]. L'Empereur Sigismond in Act 1 of Halévy's *La Juive*, first performed on 23 February 1935

11. [Opera]. Scene from Act 3 of Giacomo Meyerbeer's *Robert le Diable*, first performed on 21 November 1831

12. [Opera]. Scene from Act 2 of Meyerbeer's *Les Huguenots*, first performed on 29 February 1836

13. [Opera]. Final Scene from *Les Huguenots*

14. [Opera]. Scene from Act 3 of Halévy's *Guido et Ginerva*, first performed on 5 March 1838



Challamel del.

Paris: Challamel edit. R. de l'abbaye.

Imp. Berthelet Paris.

M^{lle} CARLOTTA GRISI
dans *Suelle*

15. [Ballet]. Adèle Dumilâtre and Lucien Petipa in Act 2 of Mazilier's ballet-pantomime *Lady Henriette; ou La servante de Greenwich*, first performed on 22 February 1844
16. [Ballet]. Marie Taglioni in *Scène des Fleurs* from the ballet *L'Ombre*, first performed in Russia and later at the Opéra in June, 1844
17. [Opera]. Scene from Act 2 of Rossini's *Guillaume Tell*, first performed on 3 August 1829
18. [Opera]. Scene from Act 2 of Niedermeyer's *Stradella*, first performed on 3 March 1837
19. [Ballet]. Act 3, scene 1, from Adolphe Adam's *La Jolie Fille de Gand*, first performed on 22 June 1842
20. [Opera]. Mèguillet and Rosine Stolz in Act 3, final scene of Rossini's *Othello*, 2 September 1844 (first performed in Naples at the Teatro del Fondo on 4 December 1816)



21. [Opera]. Scene from Act 2 of Rossini's *Le Comte Ory*, first performed on 20 August 1828

22. [Ballet]. Scene from Daniel-François-Esprit Auber's *La Muette de Portici*, first performed on 29 February 1828

23. [Opera]. Scene from Act 2 of Adolphe Adam's *Richard en Palestine*, first performed on 7 October 1844

24. [Opera]. Scene from Mozart's *Don Juan*, 26 March 1841 (first performed in Prague at the National Theatre on 29 October 1787)

Binding slightly worn, rubbed, bumped, and scuffed; head and tail of spine chipped with approximately 1" lacking at foot; endpapers foxed. Some light internal foxing; upper hinge split at title; plates 9 and 10 and 13 and 14 bound out of order; small label to inner lower corner of front pastedown. A very good copy overall.

Chaffee French: Series I, 527-534. Derra de Moroda 65 (copy with plate lacking). Jack Cole Collection Part I, Sotheby's 1979, lot 119. Niles & Leslie Part I, pp. 4-5.

"One of the most beautiful publications on Opera and Ballet of the Romantic Period." Niles & Leslie.

While individual plates, most often uncolored, are occasionally offered for sale, copies of the complete volume with original hand coloring and accompanying text are quite rare. (37983) \$3,800



**With Fine Engraved Plates
of Famous 19th Century
Singers and Dancers**

11. [BALLET AND OPERA].
Heath, Charles 1785-1848
*Beauties of the Opera and Ballet
Illustrated with ten highly-
finished portraits, engraved on
steel, and numerous engravings
on wood.* London: David Bogue,
[ca. 1844].

Large octavo. 19th century
quarter dark blue morocco with
matching cloth boards with
single gilt rule to edges, raised
bands on spine in decorative
compartments gilt, titling gilt. 1f.
(half-title), 1f. (recto blank, verso
full-page hand-colored
engraving of Carlotta Grisi in La
Giselle by A.E. Chalon after H.
Robinson within decorative
border, 1f. (recto title, verso
blank), 1f. (recto dedication,
verso blank), 1f. (recto contents,
verso list of plates), [ix]-xiv, 1f.,
160 pp. With bookplate of
William L. Scott to front
pastedown.

**Includes 10 full-page engraved
plates of famous singers and
dancers** including Carlotta Grisi,

Persiani, Giulietta Grisi, Fanny Elssler, Cerito, Taglioni, Sontag, Falcon, Dorus-Gras and Treillet-Nathan from productions including Giselle, The Barber of Seville, Norma, Le Diable Boiteaux, Ondine or the Naiad, La Sylphide, Don Juan, The Jewess and The Huguenots. With fine hand-colored wood engravings throughout text and many leaves with elaborate borders printed in color. Binding slightly worn. A very good copy overall.

Derra de Moroda 1272. Niles & Leslie I p. 225.

A fine example of decorative Victorian book production and an important contribution to music and dance iconography of the period. (28210) \$360



**With 80 Fine Lithographic Role Portraits
of 19th Century Dancers, Singers, & Actors**

12. [BALLET AND OPERA]. Lacauchie, Alexandre

Galerie des Artistes Dramatiques de Paris: Quarante portraits en pied dessinés d'après nature par Al. Lacauchie, et accompagnés d'autant de portraits littéraires. Tome Premier [Second]. Paris: Marchant, 1841, 1842.

Two volumes bound in one. Quarto. Full gilt-ruled dark green morocco with raised bands on spine in blindstamped compartments, titling gilt, inner dentelles gilt, dark green endpapers with doublure pattern. Each volume consists of 3 preliminary leaves plus 40 full-page plates and 162 pp. of text, for a total of **80 fine lithographic portraits of dancers, singers, and actors in role portraits**, finely-printed on china paper and laid down to mounts. With biographical essays on each subject, each 4-6 pages, including:

Dancers Perrot, Elssler, Taglioni, Thillon, Leroux, and Grisi

Singers Deburau, Duprez, Fargueil, Aine, Levasseur, Rubini, Persiani, Prevost, Damoreau, Lafont, Lablache, Grisi, Tamburini, Klein (singer and actor), Stolz, Thillon, Chollet, Roger, Mario, and Dorus-Gras

Actors Rachel, M. Melingue, Plessy, Mme. Melingue, Achard, Doze, Odry, Lepage Jeune, Dupont, Boutin, Flore, Georges, Joanny, Albert, Vertpre, Monrose, Bocage, Firmin, Saint-Ernest, Mars, Menjaud,

Sauvage, Bardou, Beauvallet, Alcide-Tousez, Mme. Volnys, Ferville, Mr. Volnys, Guillemin, Gauthier, Arnal, Clarisse, Chilly, Moessard, Brunet, Albert, Provost, Brohan, Anais, Vernet, Desmousseaux, Dorval, Regnier, Mante, Julienne, Lepeintre Aine, Dejazet, Numa, Samson, Sainville, Ligier, Colon Leplus, Raucourt, Bouffe, and Lemaitre

Binding slightly worn, rubbed, and bumped. Minor wear; some foxing to mounts, heavier to some leaves; some leaves slightly loose including title to Book I; some signatures loose; some browning to Book II. Most plates to Book I with tissue guards. The illustrative plates are in very good condition overall.

A significant contribution to the iconography of the period, offering important evidence of contemporary performers and theatrical costume. (29653) \$1,250

**“A Concept of Music Comprising Melody, Rhythm, Poetry, Dance, Gesture,
All the Sciences and Most of the Arts”**

13. BARTHÉLEMY, Jean-Jacques 1716-1795

Entretiens sur l'État de la Musique Grecque, vers le milieu de quatrieme siecle, avant l'Ere vulgaire. Amsterdam ... Paris: Les Freres De Bure, 1777.

Octavo. Plain early gray contemporary wrappers. 1f. (half-title), 1f. (title), [5]-110 pp. + 1f. (errata). Wrappers slightly worn and frayed, reinforced at spine. Edges dusty; corners of many leaves slightly turned; occasional minor staining to lower margins; partial repair of errata leaf adhered to lower wrapper. From the collection of the noted English theatre designer and director Edward Gordon Craig (1872-1966), with his autograph signature and date of 1911 to front pastedown. A very good untrimmed copy.

First Edition. Cortot p. 16. Wolffheim II, 125. Gregory-Bartlett I, 24. RISM BVI p. 119.

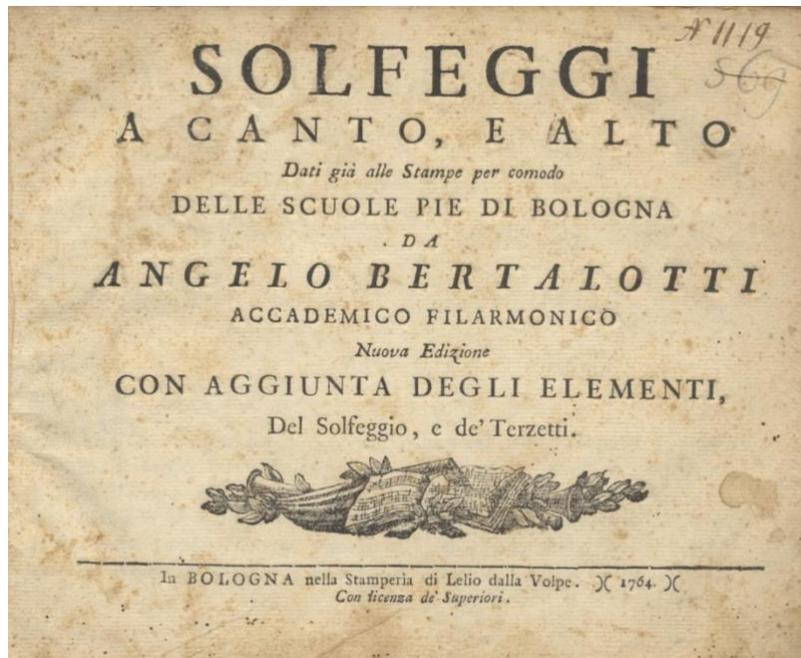
"Barthélemy enjoyed the company of such lovers of antiquity and music as Caylus and Chabanon. As a writer who was regularly published in the Journal des savants, and the author of dissertations both scholarly and popular, he was elected to the Académie Française in 1789. His Voyages du jeune anacharsis en Grèce vers le milieu du IVe siècle avant l'ère vulgaire, an extensive introduction to Greek civilization, had considerable influence on his generation. His comments on Greek music were the subject of a separate publication: Entretiens sur l'état de la musique grecque, vers le milieu du quatrième siècle, avant l'ère vulgaire (Amsterdam and Paris, 1777). In this work Barthélemy defends a concept of music comprising melody, rhythm, poetry, dance, gesture, all the sciences and most of the arts." Philippe Vendrix in *Grove Music Online*. (26028) \$325

“Vocal Equivalents without Words of J.S. Bach’s ‘Inventions’ for Keyboard”

14. BARTOLOTTI, Angelo 1666-1747

Solfeggi a Canto, e Alto Dati già alle Stampe per comodo delle Scuole pie di Bologna ... Nuova Edizione ... Con Aggiunta degli Elementi, Del Solfeggio, e de' Terzetti. Bologna: Lelio dalla Volpe, 1764.

Oblong quarto. Stiff contemporary dark ivory carta rustica with decorative cut paper label with titling and floral motif in early manuscript to upper. 1f. (recto title, verso blank), [3-4] (author's dedication dated 3 June 1744), 72 pp. Typeset, with music printed in diamond-head notation. Decorative woodcut device to



title incorporating music and musical instruments. Wrappers slightly worn, rubbed, and bumped; endpapers slightly foxed. Minor to moderate foxing throughout; small stain to blank lower outer margin of title, inner margin reinforced with early paper, contemporary numbering in manuscript to upper outer corner.

First revised edition of the work first published in 1744. Gregory-Bartlett I, p. 33. Gasparini I, p. 314. BUC p. 103. OCLC (4 copies only in the U.S.).

Bartalotti's *"Regole utilissime per apprendere con fondamento e facilità il canto fermo (Bologna, 1706) ... [and] Solfeggi ... have retained their value for choir training and as models of contrapuntal writing in the strict style. Their most enthusiastic modern advocate was Haberl, through whose efforts they came to be included in the curriculum of Bavarian teacher-training colleges. They can be regarded as vocal equivalents without words of J.S. Bach's 'inventions' for keyboard."* Michael Talbot in *Grove Music Online*. (36252) \$750

First Edition, Limited

15. [BEETHOVEN] Rolland, Romain 1866-1944

Les Aimées de Beethoven. Paris: Éditions du Sablier, [1949].

Small quarto. Original publisher's dark ivory wrappers printed in dark green. 1f. (recto half-title, verso publisher's catalogue), 1f. (recto title, verso limitation statement and copyright), 1f. (recto part title, verso blank), [11]-121, [i] (blank), 1f. (recto table of plates, verso blank), 1f. (recto table of contents, verso blank), 1f. (recto colophon, verso blank).

Illustrative plates include:

I. *Beethoven by August Kloeber*

II. *The last page of a letter from Beethoven to his "Immortal Beloved"*

III. *Thérèse Malfatti by André Deslignières*

IV. *Thérèse Brunsvik*

V. *A view of Karlsbad*
VI. *Giulietta Guicciardi, Countess Gallenberg*
VII. *Bettina Brentano*
VIII. *Amalie Sebald* by *André Deslignières*

First Edition. Rare. Limited to 100 copies, this stamped "28."

Rolland, a French man of letters and writer on music, authored both a single-volume life and a seven-volume study of Beethoven. "*Stressing the importance of intuition rather than reason, of a kind of intuitive penetration into the innermost nature of the creative individual and the time in which he lived, Rolland saw history primarily in terms of the noble, superior soul, of a Beethoven triumphing over every adversity, or Handel as the heroic embodiment of the popular spirit of his age. Because of its universality, its profundity and spontaneity, music, he believed, was often the first to give expression to fundamental changes in society that were then translated into words and only later into actions.*" Robert Henderson in *Grove Music Online*. (33353) \$125

Published to Coincide with Beethoven's Centenary Celebrations

16. **[BEETHOVEN]. Wagner, Richard 1813-1883**
Beethoven. Leipzig: E.W. Fritsch, 1870.

Octavo. Original publisher's dark ivory printed wrappers with titling within double-lined border. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. ("Vorwort"), 73, [i] (blank) pp. Colophon to verso of lower wrapper. Wrappers worn, slightly soiled, and foxed; several small edge chips and tears; lower detached. Slightly worn; occasional foxing; margins slightly soiled and dampstained, heavier to lower.

First Edition. Kastner p. 76. Oesterlein I, p. 6.

"*In the essay Beethoven, published in 1870 to coincide with the centenary celebrations of the composer, Wagner completed a process of rapprochement, initiated with 'Zukunftsmusik' ten years earlier, between the aesthetics of Oper und Drama and those of Schopenhauer. In 'Zukunftsmusik' Wagner continued to elevate his own species of text-related musical discourse above pure instrumental music, but the claim is modified by a reappraisal of the worth of symphonic music, particularly that of Beethoven. In Beethoven he finally accepts that words and music cannot enjoy totally equal status: with Schopenhauer, he maintains that music is the ultimate vehicle of expression ... Like all composers of his era, Wagner grew up in the shadow of Beethoven and the Classical symphonic tradition. His obsession with Beethoven, revealed both in the autobiographical writings and in fictional stories such as the novella Eine Pilgerfahrt zu Beethoven, reflected a perceived need to confront that tradition, acknowledging the legacy of Beethoven and at the same time staking a claim as his natural successor.*" Barry Millington, John Deathridge, Carl Dahlhaus and Robert Bailey in *Grove Music Online*. (33347) \$250

Signed by Mozart Scholar Ludwig Ritter von Köchel

17. **BELLERMANN, Heinrich 1832-1903**

Der Contrapunct oder Anleitung zur Stimmführung in der musikalischen Composition ... mit musikalischen Beilagen und vier lithographirten Tafeln in farbendruck. Berlin: Julius Springer, 1862.

Octavo. Half dark tan morocco with marbled boards, spine in gilt-ruled compartments with titling gilt. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [v]-[vi] (letter from the author with printed

date of November 6, 1861), [vii]-xvi (foreword), [xvii]-xviii (contents), 367, [i] (printer's note) pp. With numerous musical examples in text and 4 folding plates bound in at end. **From the library of noted Austrian music historian Ludwig Ritter von Köchel** (1800-1877), perhaps best-known for his monumental thematic catalogue of Mozart's works (*Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*), with his signature ("Köchel") to upper outer corner of title. Small oval blindstamp of Viennese binder G. Rautter to upper outer corner of free front endpaper. Binding slightly worn, rubbed, and bumped. Light uniform browning; title and following several leaves slightly foxed; minor creasing.

First Edition.

"A lifelong student of Renaissance music, [Bellermann] is known chiefly as the author of the first modern treatise explaining the mensural system (1858) and for his counterpoint treatise (1862), which he based on Fux's *Gradus ad Parnassum* (1725), and which contains in its introduction an important history of contrapuntal theory." William Drabkin in *Grove Music Online*. (37958) \$150

Berlioz as Critic

18. BERLIOZ, Hector 1803-1869

Les Grotesques de la Musique ... Nouvelle Édition. Paris: Michel Lévy Frères ... Librairie Nouvelle, 1871.

Octavo. Dark blue morocco with marbled boards, raised bands on spine in decorative compartments gilt, marbled endpapers, top edge gilt. 1f. (recto half-title, verso publisher's advertisements of other works by Berlioz), 1f. (recto title, verso blank) | 311, [i] (blank) pp. With several musical examples. Binding very slightly worn, rubbed, and bumped. Minor internal wear; some foxing and browning; first gathering separated.

"Berlioz's views were presented regularly to readers of the Paris press, and his literary output was immense. In addition to the *Traite d'instrumentation* and the *Voyage musicale*, he published three collections of criticism: *Les soirees de l'orchestre* (1852), *Les grotesques de la musique* (1859), and *A travers chants* (1862). In his *feuilletons* he wrote of new operas and singers, many of them of staggering unimportance; his opinion on momentous occasions was of crucial interest, for example at the premiere of *Le prophetein* (1849). He reviewed most of the concerts of the *Societe des Concerts*; he wrote of new instruments and musical gadgets, of his own impressions of music abroad, and of important musicians visiting France; he wrote biographical notices of Gluck, Beethoven, Spontini, Mehul and himself; he wrote fiction and fantasy, often with a critical purpose; he wrote serialized treatises on orchestrations and conducting. There are, in short, few facets of musical practice of the time untouched in his *feuilletons*." Hugh Macdonald in *Grove Music Online*. (36654) \$60

Berlioz's Own Selection of Writings from His Over 30 Years of Musical Journalism

19. BERLIOZ, Hector 1803-1869

A Travers Chants Études Musicales, Adorations, Boutades et Critiques... Deuxième Édition. Paris: Michel Lévy Frères, 1872.

Octavo. Half dark blue morocco with marbled boards, raised bands on spine in compartments gilt, titling gilt, top edge gilt, marbled endpapers. 1f. (recto half-title, verso publisher's advertisements), 1f. (recto title, verso blank), 1f. (recto dedication to Ernest Legouvé, verso blank), [3]-[349], [350] (blank), [351]-352 pp. Endpapers very slightly foxed. Minor browning to edges.

Second edition. Hopkinson 86A.

"A *Travers Chants* is the collection of writings [Berlioz] himself selected from his thirty-odd years of musical journalism. These essays cover a wide spectrum of intellectual inquiry: Beethoven's nine symphonies and his opera, *Fidelio*; Wagner and the partisans of the "Music of the Future"; Berlioz's idols - Gluck, Weber, and Mozart. There is an eloquent plea to stop the constant rise in concert pitch (an issue still discussed today), a serious piece on the place of music in church, and a humorous and imaginative account of musical customs in China. But Berlioz's writings also contain biting satire and ridicule - of opera singers, of the Academy, of dilettantism." Indiana University Press online. Legouvé (1807-1903), the dedicatee, is remembered as much for his accomplishments as a French dramatist as he is for his pioneering work as a lecturer and propagandist on women's rights and the advanced education of children. (37981) \$125

Early Musical Biography, Including a Full Chapter Devoted to Handel

20. BINGLEY, William 1774-1823

Musical Biography; or Memoirs of the Lives and Writings of the most eminent Musical Composers and Writers, who have flourished in the Different Countries of Europe during the Last Three Centuries. In Two Volumes. Vol. I. [-II]. London: Printed for Henry Colburn, 1814.

2 volumes. Octavo. Newly bound in full blue/gray paper boards with printed title label to spines. 1f. (recto title, verso printer's note), [iii]-xvi (preface and contents), 405, [i] (blank) pp.; 1f. (recto title, verso printer's note), 395, [i] (blank) pp. Occasional minor foxing. A very good copy overall.

First Edition. Coover 139.

Many of the lengthy articles on individual composers include details of published works; a full chapter of Vol. II is devoted to Handel. (37941) \$225

Hungary's "Nightingale"

21. [BLAHA, Lujza 1850-1926]

Blaha Lujza Élete Jókai Mór bevezeto soraival. Budapest: Rózsavölgyi és Társa, 1896.

Oblong octavo. Full dark blue cloth with blindruled border. [160] pp. Text in Hungarian. Introduction by Mór Jókai. Somewhat worn; spine defective. Slightly browned throughout; scattered soiling and small stains; significant repairs to final leaf, just touching text; outer margin of title reinforced with paper tape. A biographical work on the noted singer and actress, illustrated throughout with reproductions of photographic role portraits, musical excerpts, and autographs. With elaborate borders and decorations to margins printed in green.

First Edition. Rare (2 copies located outside Hungary, at the British Library and Harvard).

Lujza Blaha (née Ludovica Reindl) was a famed Hungarian actress and singer known as "the nation's nightingale." She performed in hundreds of folk plays and operettas in both Budapest and Vienna, eventually gaining celebrity status. One of her final performances was the lead role in *A nagymama* (The Grandmother; 1916), one of the earliest films by Alexander Korda. (31666) \$125

**A Finely-Bound Copy, With Autograph Documents Relating to Boccherini
From the Composer's Great Grandson**

22. [BOCCHERINI, Luigi 1743-1805]. Picquot, L.

Notice sur la Vie et les Ouvrages de Luigi Boccherini, suivie du Catalogue Raisonné de toutes ses oeuvres, tant publiées qu'inédites. Paris: Chez Philipp ... et Chez les Principaux Marchands de Musique, 1851.

Large octavo. Full light tan polished calf with double gilt rules to edges of boards and inner dentelles, raised bands on spine in decorative compartments gilt, dark red leather title label, top edge gilt, marbled endpapers. 1f. (recto half-title, verso blank), 1f. (recto title, verso with small errata slip laid down), [i]-iii, [i] (blank), [1]-59, [i] (blank), [61]-103 (Catalogue Générale des Oeuvres de Boccherini. 1re. Partie"), [i] (blank), [105]-132 ("2e. Partie comprenant la liste thématique de tous les ouvrages de Boccherini, restés inédits, classés chronologiquement dans leur ordre de composition" from 1780-1804), [133]-135 ("Résumé du catalogue précédent"), [i] (blank) pp.

With two bust-length lithographic portraits of the composer by Numa Rolin on two leaves preceding title, one after a miniature by J.-B. Carlier and the other after a bust by Mazas. Small decorative bookplate of noted English collector and writer on music Julian Marshall (1836-1903) to front pastedown. Occasional check marks and annotations in pencil to works list and addition of publisher's name, Artaria, to p. 80 and correction to spelling of Sieber's name to p. 101 in ink, possibly in Marshall's hand. A very good copy, attractively bound.

Together with 4 autograph documents relating to Boccherini and his works, as follows:

1. Jas Whemall to Julian Marshall, Halifax, 8 November 1881

1-1/2 page autograph letter. Octavo. In English. Regarding a quantity of Boccherini's printed works currently in his possession and asking if Marshall might be interested. "*Before I can fix you a price you must be kind enough to say if they are in your way. I may consign them to Puttick & Simpson or some other London house ...*"

2. Alfredo Boccherini y Calonje [great grandson of the composer] to Julian Marshall, Madrid, 14 February 1884. On letterhead of the Division de Ferro-Carriles del Oeste, Villnueva 12 Madrid.

6-1/2 page autograph letter. Octavo. In French. Alfredo thanks Marshall for his appreciation of the works of his grandfather and informs him that he owns several of Boccherini's original works, including the *Scène dell'Inés de Castro* that Marshall is apparently interested in purchasing. Alfredo has set a price for the work which, according to Mr. Picquot [author of the first thematic catalogue of Boccherini's works], was "*his swan song, the last inspiration of Boccherini's genius,*" in accordance with his father's will. He goes on to list the works that he owns and asks Marshall to let him know in which he is interested so that they can come to an agreement.

3. Unsigned and undated note with annotations by Julian Marshall

1 page. Octavo. In French. Stating that Boccherini's manuscripts are in the possession of Alfredo Boccherini.

4. Hector F. Monro to Julian Marshall. Small octavo. In English. London, 17 May 1885

Monro states that the manuscript has been found and hopes that he can meet with Marshall about it soon. He asks if *Ines de Castro* has been published: "*a plain question, but it seems queer if the music is so good.*"

An attractive association copy.

"The manuscripts Boccherini left on his death, about half of them music manuscripts, were kept by his family in good order, in ten fascicles, until they were burnt in the Spanish Civil War of 1936–9. Along with many musical autographs and transcripts of letters, the catalogue of Boccherini's works he himself had kept from 1760 onwards was lost. Fortunately it had been published in 1851, edited by Louis Picquot ... A considerable part of the music preserved in autograph form derives from the extensive collection of L. Picquot, a tax collector who was a major biographer of Boccherini." Christian Speck and Stanley Sadie in *Grove Music Online*

The autograph documents are all transcribed/transliterated in Rasch: *Understanding Boccherini's Manuscripts*, pp. 183-201. (37980) \$250

Early 20th Century Musical Instrument Auction Catalogue

23. BODDINGTON, Henry

Catalogue of Antique Instruments Including a Selection From the Collection of Henry Boddington, Esq. (Of Pownall Hall, Wilmslow) (Formerly the Property of J. Kendrick Pyne, Esq. Organist of Manchester Cathedral and Town Hall) Which will be Sold by Auction by Messrs. Puttick and Simpson at the Sir Joshua Reynolds' Auction Galleries No. 47, Leicester Square, London, W.C. on Wednesday, July 24th, 1901 At Ten Minutes Past One O'Clock Precisely -- On view two days prior and morning of sale. London: Puttick & Simpson, 1901.

Octavo. Wrappers 9 pp. Illustrated. Wrappers slightly worn and frayed Printed by the Women's Printing Society, Limited.

"The Women's Printing Society was founded in 1876 by Mrs Emma Paterson (1848–1886) to give women an opportunity of working in the printing trade." Website of the Women's Printing Society. (36965) \$50

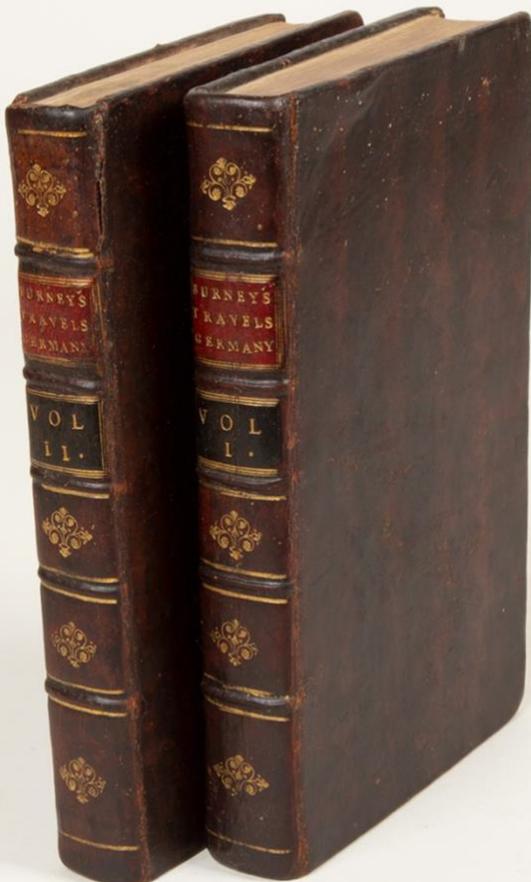
Finely Bound First Edition of One of Burney's Noted "Tours"

24. BURNEY, Charles 1726-1814

The Present State of Music in Germany, The Netherlands, and United Provinces. Or, The Journal of a Tour through those Countries, undertaken to collect Materials for A General History of Music... In Two Volumes. London: Printed for T. Becket and Co. Strand; J. Robson, New Bond-Street; and G. Robinson, Paternoster Row, 1773.

2 volumes. Octavo. Finely bound in full contemporary dark brown calf with raised bands on spine in decorative compartments gilt, dark red and black title and volume number labels gilt. Contemporary signature ("John Henry Burger Armagh" 1766-1822) to front pastedowns of both volumes. Minor wear to binding; endpapers browned. Very slightly worn; light uniform browning throughout. An attractive copy.

Vol. I: 1f. (recto title, verso blank), [iii]-viii, 367, [i] (blank), [369]-376 (Index), 1f. (recto errata to both volumes, verso blank).



Vol. II: 1f. (recto title, verso blank), [v]-vi, (Advertisement), 341, [i] (blank), [343]-352 (Index) pp.

First Edition. Gregory-Bartlett I p. 48 (lacking errata). Cortot p. 41 (another issue). Hirsch I Anhang 13. RISM BVI p. 192. (33646) \$900

“On the Music of the Ancients”

25. BURNEY, Charles 1726-1814

Dr. Karl Burney's Abhandlung über die Musik der Alten. Aus dem Englischen übersezst und mit einigen Anmerkunge begleitet von Johann Joachim Eschenburg, Professor in Braunschweig. Leipzig: Schwickert, 1781.

Small quarto. Contemporary marbled boards with dark red leather title label gilt to spine, edges blue. 1f. (recto illustrated title, verso blank), 1f. (foreword), 202, 207-216 pp. With numerous musical examples within text. Uniform browning; foxed; occasional small stains; lacking 2ff. (pp. 203-206).

First Edition. Not in Gregory-Bartlett or Wolffheim. RISM Écrits p. 191.

A translation of the *Dissertation on the Music of the Ancients* in Volume I of Burney's *History*. Burney's writings on music are legendary; his "*Tours and the General History of Music remain wellsprings of observation and insight into 18th-century musical life and practice.*" Kerry S. Grant in *Grove Music Online*. His *History*, which remains of considerable importance, was the first to be written in the English language. Although but a music teacher with no University degree, Burney moved in the circles of Samuel Johnson, Garrick and Joshua Reynolds. Upon coming to London, Haydn, with whom Burney had had some correspondence, made a point of first calling on Burney.

"As an enthusiast of music [Eschenburg 1743-1820] organized concerts in Brunswick and corresponded with C.P.E. and W.F. Bach, but his most important contributions to music were his translations of stage pieces and of scholarly writings ... He translated books on music and poetry from the English of Avison, Brown, Burney and Webb and wrote articles on musical subjects for German periodicals." Howard Serwer in *Grove Music Online*. (34345) \$200

A Popular Primer

26. BURROWES, J[ohn] F[reckleton] 1787-1852

The Thorough-Base Primer, containing Explanations and Examples of the Rudiments of Harmony; with Fifty Exercises ... Ninth Edition, with Additions. London; New York: The Author; Firth and Hall, 1837.

Small octavo. Quarter dark green leather with marbled boards. 1f. (title), 1f. (dedication), 1f. (preface), 1f. (contents), [95, [i] (blank) pp. + 36 pp. musical "exercises." Binding slightly worn; slightly foxed throughout.

An English composer and organist, Burrowes's *Primer* was very successful. (15784) \$40

Inscribed by Elliott Carter to Noted American Pianist Jacob Lateiner

27. [CARTER, Elliott 1908-2012]. Edwards, Allen

Flawed Words and Stubborn Sounds A Conversation with Elliott Carter. New York: W.W. Norton & Company, [1971].

Octavo. Full black cloth with titling gilt to spine. 1f. (recto half-title, verso blank), 1f. (recto title, verso copyright), 1f. (recto quotation from Wallace Stevens, verso blank), 1f. (recto contents, verso blank), [9]-10 (Foreword), 1f. (half-title, verso blank), [13]-128 pp, In dustjacket. Dustjacket slightly worn.

With the composer's autograph inscription to front free endpaper: "For Vera & Jacob [Lateiner] affectionately & with gratitude Elliott" in black ink.

"One of the most respected composers of the second half of the 20th century, [Carter] blended the achievements of European modernism and American "ultra-modernism" into a unique style of surging rhythmic vitality, intense dramatic contrast, and innovative facture." David Schiff, revised by Mark D. Porcaro in *Grove Music Online*

Jacob Lateiner (1928-2010), a noted American pianist and long-time teacher at Juilliard, commissioned Carter's *Piano Concerto* and gave its first performance in 1967 with the Boston Symphony Orchestra under Leinsdorf. (37355) \$250

"Established Him as a Respected Writer on Music"

28. CASTIL-BLAZE, François 1784-1857

Dictionnaire de Musique Moderne ... Deuxième Edition Tome Premier [-Second]. Paris: au Magasin de Musique de la Lyre Moderne, 1825.

2 volumes bound in one. Octavo. Half olive green morocco with marbled boards, raised bands on spine in compartments gilt, titling and date gilt, all edges yellow, marbled endpapers. **With the bookplate of noted music bibliographer and collector James E. Matthew**, author of *The Literature of Music*, to front pastedown. Binding slightly worn, abraided, rubbed, bumped. Light foxing throughout, a bit heavier to some leaves.

Vol. 1: 1f. (recto title, verso blank), [v]-xvi (Preface, etc.), 1f. (recto errata, verso blank), 589, [i] (blank) pp . + 24, + [i] pp. musical examples + 1 folding plate ("Tableau de la portée des voix et des Instrumens mis en rapport avec le Clavier du grand Piano").

Vol. 2: 1f. (recto title, verso blank), 587, [i] (blank), 589 ("Supplement"), [i] (blank) pp.

Castil-Blaze was a noted French critic. The present work was *"well received and established him as a respected writer on music."* Cormac Newark in *Grove Music Online.* (37976) \$250

An Important American Juvenile Magazine, With Musical Contributions

29. [CHILDREN'S MUSIC]

Our Young Folks. An Illustrated Magazine for Boys and Girls. Boston: Ticknor and Fields, 1868.

Octavo. Original light orange publisher's illustrated wrappers. With contents to verso of upper wrapper, advertisements to lower, and 4-8 pp. advertisements bound in at end of each number; frontispiece illustrations, occasional illustrations in text, and 2-3 short works for piano included in each issue. Wrappers worn, with minor creasing, small edge tears, and fraying, with minor loss; some detached. 7 issues, June 1868-December 1868:

No. 42, June 1868 (Vol. IV, no. VI): [321]-384 pp., with *Children Soldiers* and *Venetian Barcarole* (Julius Eichberg)

No. 43, July 1868 (Vol. IV, no. VII): [385]-448 pp., with *Reapers' Song* (R. Schumann) and *Evening Song* (C. Spindler)

No. 44, August 1868 (Vol. IV no. VIII): [449]-512 pp., with *Polonaise* (Diabelli) and *Andantino* (Kuhlau)

No. 45, September 1868 (Vol. IV, no. IX): [513]-576 pp., with *Hunting Song* (Robert Schumann), *Andante Gracioso* (Mozart) and *Sunday Morning* (Th. Kullak)

No. 46, October 1868 (Vol. IV, no. X): [578]-[640] pp., with *Melody from the Opera of "Les Huguenots"* (Meyerbeer)

No. 47, November 1868 (Vol. IV, no. XI): [641]-[704] pp., with *Theme and Variations* (Hummel)

No. 48, December 1868 (Vol. IV, no. XII): [705]-764 pp., with *Rondo Mignon* (Frédéric Baumfelder)

An important American juvenile magazine, *Our Young Folks* was published from 1865-1868 by Ticknor and Fields, Boston's pre-eminent literary house and publisher of the *Atlantic Monthly*. It included articles, poems, songs, and illustrated short stories (some serialized), among them works by major 19th century literary figures including Harriet Beecher Stowe, Horatio Alger, Louisa May Alcott, John Greenleaf Whittier, and Henry Wadsworth Longfellow. (37990) \$75

Memoirs of Female Singers

30. CLAYTON, Ellen Creathorne

Queens of Song: Being Memoirs of Some of the Most Celebrated Female Vocalists Who Have Performed on the Lyric Stage from the Earliest Days of Opera to the Present Time. To Which is Added a Chronological List of All the Operas That Have Been Performed in Europe ... With Portraits. New York: Harper & Brothers, 1864.

Octavo. Full dark blue publisher's cloth with decorative titling gilt to spine, light yellow endpapers. 1f. (recto title printed in red and black, verso blank), 1f. (recto dedication to Madame Viardot Garcia, verso blank), [iii]-iv ("Contents"), [v] ("Portraits"), vi (blank), [vii]-xi ("Introduction") [xii] (blank), [xiii]-xiv ("List of Authorities"), [15]-543, [i] (blank) pp. Binding slightly worn. Uniform light browning; occasional minor defects; contemporary signature of Joseph R. Walter to blank upper margin of title.

First American edition. (37167)

\$35

With Numerous Illustrative Plates

31. CLEMENT, Felix 1822-1885

Les Musiciens Célèbres depuis le seizième siècle jusqu'à nos jours ... Ouvrage illustré de 44 portraits gravés à l'eau-forte par Masson, Deblois et Massard et de 3 reproductions héliographiques d'anciennes gravures par A. Durand. Paris: L. Hachette et Cie., 1868.

Large thick octavo. Full dark brown leather-backed dark brown textured cloth boards, ivory moire patterned endpapers, all edges gilt. 1f. (recto half-title, verso printer's note), 1f. (recto blank, verso bust-length frontispiece portrait of Gluck engraved by S.C. Miger), 1f. (recto title printed in red and black, verso blank), viii, 680 pp. All illustrations with tissue guards. With the bookplate of John Fiske to front pastedown, numbered "2916" in manuscript. Binding slightly worn, rubbed, and bumped; upper hinge partially split. Minor internal wear; some browning and foxing. In quite good condition overall. (36655) \$50

**“Valuable Details of Plays, Operas, Authors,
Performers and Receipts”**

32. CLÉMENT, Jean Marie Bernard 1742-1812 and Joseph de Laporte 1713-1779

Anecdotes Dramatiques ... Tome Premier [-Troisieme]. Paris: Veuve Duchesne, 1775.

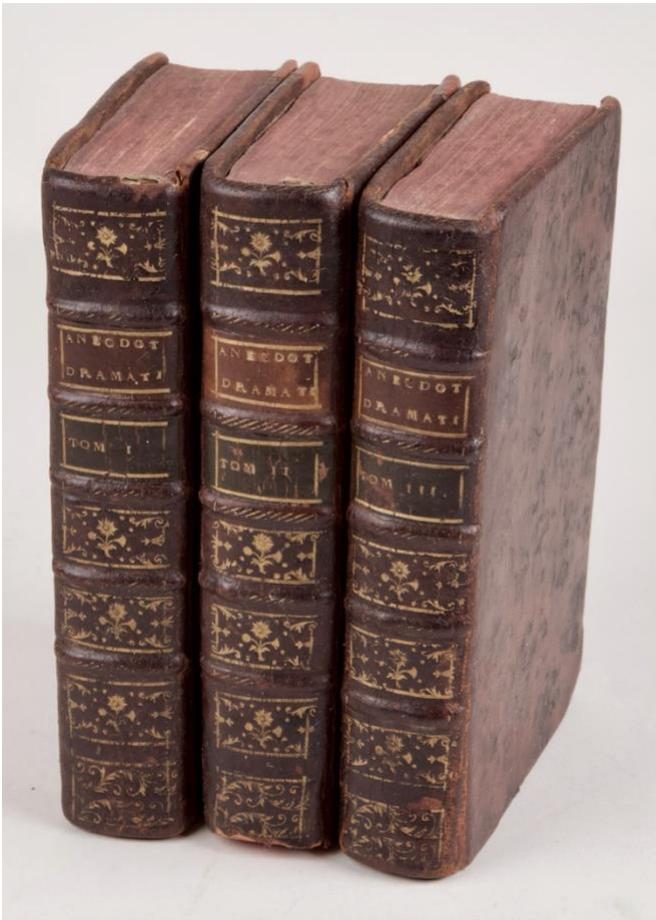
3 volumes. Octavo. Full dark tan mottled calf with raised bands on spine in decorative compartments gilt, dark red title and dark brown volume labels gilt, red edges, marbled endpapers, green silk ribbon markers. With decorative woodcut headpiece to first page of text of each volume. "DM" in contemporary manuscript to head of each half-title. Bindings slightly worn, rubbed, and bumped; tail of spine to Vol. 2 chipped; boards recorned. Occasional very light browning, foxing, and other minor defects. In very good condition overall.

Vol. 1: 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), i-iv ("Avertissement"), 590 pp., 1f. (recto errata Vols. 1 and 2, verso blank); Vol. 2: 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 580 pp.; Vol. 3: 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 576, [iii] (privilege), [i] (blank) pp.

Contains:

1. *Toutes les Pieces de Théâtre, Tragédies, Comédies, Pastorales, Drames, Opéra, Opéra-Comiques, Parades, Proverbes, qui ont été joués à Paris ou en Province, sur des Théâtres publics, ou dans des Sociétés particulieres, depuis l'origine des Spectacles en France, jusqu'à l'année 1775, rangés par order Alphabétique.*

2. *Tous les ouvrages Dramatiques qui n'ont été représentés sur aucun Théâtre, mais qui sont imprimés, ou conservés en manuscrits dans quelques Bibliothèques.*



3. *Un Recueil de tout ce qu'on a pu rassembler d'Anecdotes imprimées, manuscrites, verbales, connues ou peu connues; d'Événements singuliers, sérieux ou comiques; de Traits curieux, d'epigrammes, de Plaisanteries, de Naïvetés & de Bons-mots, auxquels ont donné lieu les Représentations de la plupart des Pièces de Théâtre, soit dans leur nouveauté, soit à leurs reprises.*

4. *Les noms de tous les Auteurs, Poètes ou Musiciens, qui ont travaillé pour tous nos Théâtres, de tous les Auteurs ou Actrices célèbres qui ont joué à tous nos Spectacles, avec un jugement de leurs Ouvrages & de leurs Talents, un abrégé de leur vie, & des Anecdotes sur leurs personnes.*

5. *Un Tableau, accompagné d'Anecdotes, des Théâtres de toutes les Nations.*

First Edition. Cortot p. 108. Gregory-Bartlett p. 60. RISM BVI p. 225-26.

"[Laporte] left the Jesuit order, in which he was educated, and devoted himself to the literature, theatre, and opera of Paris. He wrote a comedy and two librettos for Leclair, translated the works of Pope, edited literary periodicals and contributed to the *Mercure de France*; his published work consists chiefly of anthologies and chronicles of the Paris theatres, with valuable details of plays and operas, authors, performers and receipts." Julian Rushton in *Grove Music Online*. (37974) \$450

**“Contributing ... to the Codification
of the ‘True Rule of Ecclesiastical Singing’”**

33. COFERATI, Matteo 1638-1703

Il Cantore addottrinato ovvero Regole del Canto Corale, ove con breve, e facil metodo s'insegna la pratica de' precetti piu necessari del Canto Fermo; Il modo di mantenere il Coro sempre alla medesima altezza di voci; di ripigliare dove resta l'Organo; d'intonare molte cose, che fra l'Anno si cantano; e in particolare tutti gl'Inni. Firenze: Vangelisti, 1682.

Small octavo. Early full vellum. 1f. (recto title within decorative border, verso blank), [iii] (dedication dated Firenze 24 May 1682), [iv]-[vi] ("A Lettori"), [vii]-[xviii] ("Tavola"), [xix]-[xxxv] ("Dell' Origine, e Progressi del Canto Ecclesiastico Discorso Proemiale di Francesco Cionacci Sacerdote Fiorentino" with "Approvazioni" dated 23 July 1681 to foot continued on verso, 306 pp. + 14 pp. index. With decorative woodcut head- and tailpieces and initials. Contemporary manuscript annotations head of frontispiece and recto of title, with "Spectat ad Contum. SS. Philippi et Jacobi [?]Valtsni" to verso. With decorative full-page woodcut half-title, two Guidonian hands, and numerous typeset and woodcut musical examples throughout. With occasional contemporary manuscript markings and contemporary annotation to foot of p. 77. Binding worn and soiled; front endpapers lacking; small hole to rear free endpaper. Minor internal wear and



browning; occasional minor foxing and staining; very small pinhole to upper outer margin.

First Edition. Cortot p. 52. Hirsch I 128. Wolffheim I 559. Gregory-Bartlett II, p. 21. RISM BVI p. 228.

*"[Coferati] was particularly admired as a teacher, and it was this above all that determined the nature of his publications; the numerous reprints particularly of *Il cantore addottrinato* and *Scolare addottrinato* bear witness to the popularity of his methods. In these two manuals he sought to establish rules for the effective composition and performance of church music, contributing, according to his contemporaries, to the codification of the 'true rule of ecclesiastical singing'."* Argia Bertini, revised by Giulia Anna Romana Veneziano in *Grove Music Online*. (36226) \$650

On English Conductor, Organist, and Composer Sir George Smart 1776-1867

34. COX, H. Bertram and C. L. E. Cox

Leaves from the Journals of Sir George Smart. With Portrait and Facsimile of Beethoven Canon. London: Longmans, Green and Co., 1907.

Octavo. Full maroon cloth with titling gilt to spine. 1f. (recto half-title, verso blank), 1f. (recto title, verso dedication) [v]-vi (preface) [vii]-x (contents), 1f. (recto list of illustrations, verso blank), 355, [i] (printer's note) pp. With half-length frontispiece portrait of Smart after the painting by W. Bradley. Binding slightly worn; endpapers browned. Minor foxing throughout; occasional marginal pencilling.

From the collection of Scottish composer, editor, and collector Alfred Moffat (1863-1950), with a note in Moffat's hand signed and dated Jan. 8, 1919 to front free endpaper stating that the copy belonged to Dr. J. L. Southgate, who wrote a review of the book for the February, 1908 issue of *The Musical Times*. A copy of the relevant pages containing the printed review are tipped onto the front endpaper. (37749) \$75

19th Century Music & Opera in London

35. COX, John Edmund 1812-1890

Musical Recollections of the Last Half-Century ... In two volumes. London: Tinsley Brothers, 1872.

Octavo. Half dark red leather with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers, all edges gilt. Binding slightly worn, rubbed, and bumped; hinges split. Uniform light browning; occasional light to moderate foxing; minor imperfections. Ex libris the Sturgis Library, Barnstable, March 28th 1879, with their bookplate to front pastedown and small faint handstamp to titles.

Vol. I: 1f. (recto title, verso printer's note), 1f. (recto dedication to Sir Michael Costa, verso blank), [v]-xv, [i] (blank), 1f. (recto part title, verso blank), [3]-345, [i] (blank), 1f. (publisher's advertisements); Vol. II: 1f. (recto title, verso printer's note), [iii]-vi, 370 pp.

A particularly interesting and informative account of musical activities in London and elsewhere, especially as regards opera. (35129) \$75

“Much in Demand”

36. CROTCH, William 1775-1847

Elements of Musical Composition; comprehending the Rules of Thorough Bass and the Theory of Tuning ... Second Edition. London: Longman, Rees, Orme, Brown, Green, and Longman, 1833.

Small quarto. Full mid-brown textured cloth. 1f. (recto blank, verso Plate 2), 1f. (recto title, verso blank, [i] (preface to the first and second editions), [i] (blank), [v]-viii (contents), [i] (blank), [i] (Plate I), 101, [i] (printer's note) pp., 1f. (publisher's catalogue of Crotch's works) + 59 pp. engraved musical examples + 4 plates diagrams: Plate I illustrates naturals, sharps, flats, double sharps, and double flats; Plate II three views of the monochord; and Plates III and IV the scale, tuning, temperament, monochord, etc. With 16-page publisher's catalogue dated June 1838 carrying an advertisement for the present work laid in. Binding worn, rubbed, bumped, and soiled; spine defective. Very minor internal wear; light uniform browning; minor offsetting from illustrative plate to title.

Crotch was a noted English composer, organist, and theorist. *"He was an exceptional child prodigy and became one of the most distinguished English musicians of his day ... [He] was highly influential as a lecturer and writer on musical subjects. His Elements of Musical Composition, published in 1812 and twice reprinted, was much in demand as a manual for beginners, as were his books on thoroughbass and piano playing."* Nicholas Temperley and Simon Heighes in *Grove Music Online*. (36251) \$135

37. CROWEST, Fred[eric]k J[ames] 1850-1927

Musicians; Wit, Humour, & Anecdote ... Illustrated by J.P. Donne. London and Newcastle-on-Tyne: Walter Scott, 1902.

Octavo. Full publisher's decorative dark blue cloth with titling gilt to upper and spine. 1f. (recto half-title, verso list of other works by Crowest), 1f. (recto blank, verso frontispiece), 1f. (recto title, verso dedication), 1f. (recto preface, verso blank), 423, [i] (blank) pp. + 8ff. publisher's advertisements. Binding slightly worn, rubbed, and bumped. Uniform light browning; very occasional pencilling. (36511) \$35

Signed by Both Ruth St. Denis & Ted Shawn

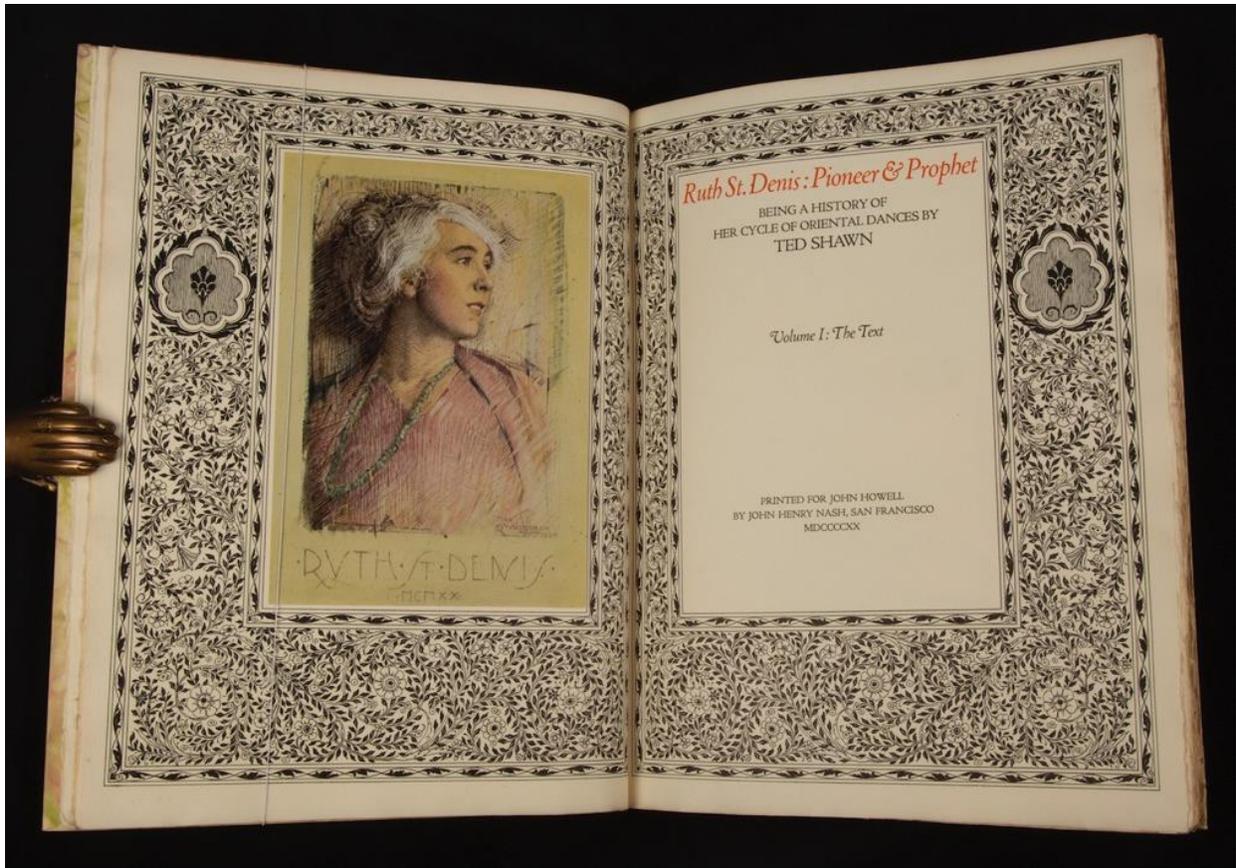
38. [DANCE]. Shawn, Ted 1891-1972

Ruth St. Denis: Pioneer & Prophet Being a History of Her Cycle of Oriental Dances... Volume I: The Text [Volume II: The Plates]. San Francisco: Printed for John Howell by John Henry Nash, 1920.

Folio. 2 volumes. Original publisher's olive green linen-backed marbled boards with printed title label to spines. Outer and lower edges untrimmed. From the library of noted dance collector Leslie Getz (1945-2019), wife of important dance critic Don McDonagh (1932-2019). Bindings very slightly worn and soiled; spine bumped at head. Very occasional minor signs of wear; annotations in pencil to pastedown of Volume I. A very nice copy overall.

Signed by both Ruth St. Denis and Ted Shawn below limitation statement of each volume.

Vol. I: 1f. (recto signed limitation statement, verso blank), 1f. (recto blank, verso tipped-in reproduction colour portrait of St. Denis by Max Wieczorek within decorative border), 1f. (recto title in red and black within decorative border, verso copyright), 1f. (recto contents, verso blank), v-vii ("Some Reasons for the Making of this Book"), [i] (blank), 1 (half-title), [2] (blank), 3-107, [i] (blank). With fine decorative headpieces to head of each chapter by W.F. Rauschnabel.



Vol. II: 1f. (recto signed limitation statement, verso blank), 1f. (recto blank, verso tipped-in reproduction colour portrait of St. Denis in The Peacock Dance from a painting by Robert Henri), 1f. (recto title in red and black within decorative border, verso copyright), i-v ("A Complete List of Plates with Notes"), [i] (blank), [i] (half-title) followed by 64 black-and-white illustrative plates tipped-in to rectos with identification to facing page.

First Edition. Limited to 350 copies on handmade Italian Etruria paper, this copy unnumbered. Derra de Moroda 2321. Magriel p. 37. Not in Niles & Leslie.

St. Denis (1879-1968), a pioneer of modern dance in America, was, along with Isadora Duncan, one of the most important figures in early 20th century American dance. *"In 1915 St Denis and her dance partner Ted Shawn (1891–1972) – a successful propagandist against the misconception that dancing was an effeminate career for men – formed a school, known from 1917 as Denishawn, which produced most of the next generation of American modern dancers. Prominent among them were Doris Humphrey, who devised means of teaching the art of choreography, Charles Weidman, who pioneered specifically American themes, and Martha Graham (1894–1991)."* Rebecca Harris-Warrick, Noël Goodwin and John Percival in Ballet in Grove Music Online

A handsome example of early 20th century American book design. (32189)

\$650

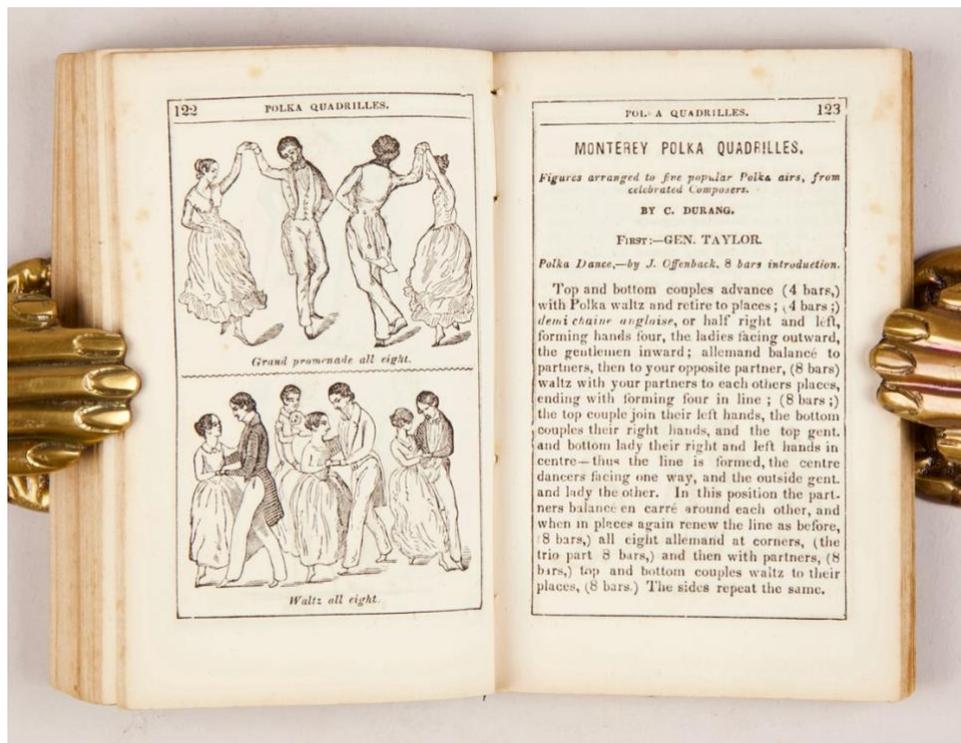
The Cotillon, With a Number of Choreographic Diagrams

39. [DANCE]. BARON, Samuel

The Cotillon Frequently called "The German" Its Planning Its Dancing Its Leader with reasons why it should eventually take the place of general private dances. Many new and modern figures in detail. Complete particulars. New York: Samuel Baron, [1902].

Octavo. Original publisher's dark green wrappers with titling in silver. 1f. (blank), 1f. (title), [5]-87 pp. With a number of choreographic diagrams. Several leaves creased at corners; occasional annotations.

First Edition. Magriel p. 94. Niles and Leslie p. 24. OCLC (one copy only in the U.S., at the New York Public Library). (25355) \$100



Rare 19th Century American Dance Manual

40. [DANCE]. Durang, Charles 1794-1870

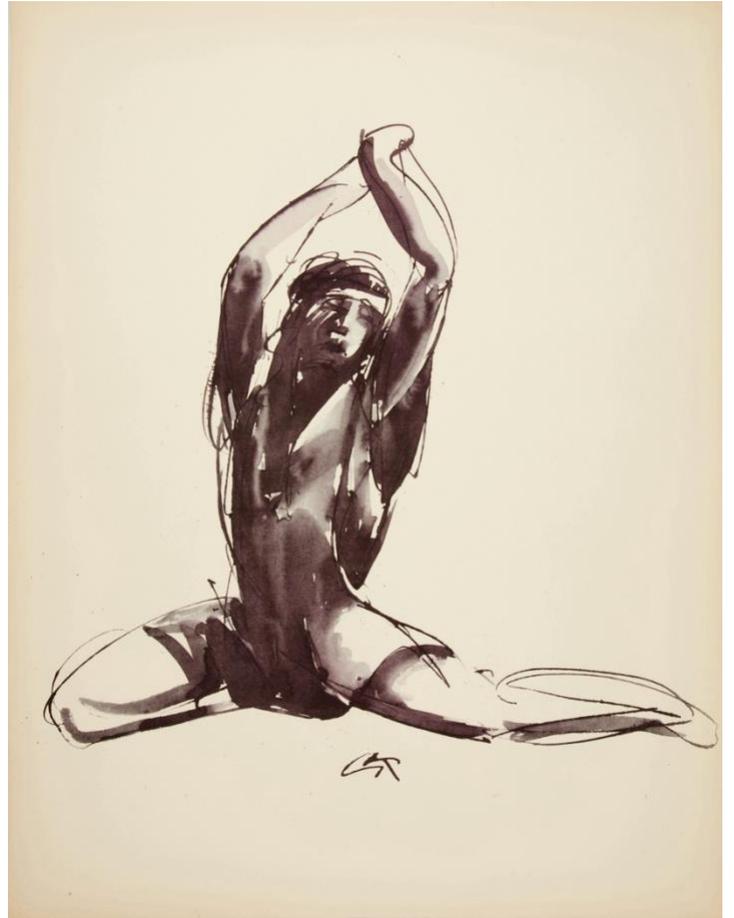
Terpsichore; or, Ball Room Guide. Being a compendium of the Theory, Practice, and Etiquette of Dancing, embracing a description of the Cotillions: Polka and Mazurka Quadrilles; Gallopades, Polonaises, and an essay on Waltzing; with all the other popular miscellaneous dances of the day. Philadelphia ... New York: Turner & Fisher, 1848.

16mo. (110 x 70 mm.). Publisher's decorative dark green cloth with illustration of dancing couple gilt to upper. 1f. (recto blank, frontispiece full-length woodcut of Terpsichore), 1f. (recto title, verso dedication with copyright date of 1847), [5]-189, [iii] (contents) pp. With numerous pictorial representations of dancers within text illustrating positions and steps. Dedicated "To the Memory of an Old Friend, and a preceptor in dancing, Mr. Wm. Francis, one of the original members of the Chesnut [!Chestnut] Street Theatre." Binding

slightly worn and wrinkled. Some light foxing; minor browning to pp. 33-48. Contemporary signature of Charles A. Leech to front free endpaper and upper margin of preliminary leaf.

One of the rarest 19th century American dance manuals. Not in Derra de Moroda or Magriel. Niles & Leslie I pp. 152-53.

Charles Durang was the son of the first American-born dancer, John Durang (1768-1822). (37967) \$650



With 12 Photo-Lithographic Plates of Kolbe's Striking Original Drawings

41. [DANCE]. Kolbe, Georg 1877-1947
Eine Tänzerin. Leipzig: E.A. Seemann, [1923-24].

Large (48 x 38 cms.) mid-green cloth-backed olive green board portfolio with expressionist image of dancer to upper. 1f. (recto title, verso blank), 1f. (recto text, verso blank) + 12 photo-lithographic plates of Kolbe's striking original watercolor drawings printed in shades of black and gray. In dark yellow inner portfolio with matching cloth edges. 48 x 38 cms. Both outer and inner portfolios worn; portion of inner portfolio detached. Very slightly browned. In very good internal condition overall.

Kolbe was a German Expressionist artist whose depictions of dancers were highly regarded. His sculpture "Tänzerin" is his best-known work. (37069) \$1,200



15 Attractive Lithographic Plates of Couples Performing Various Dances

42. [DANCE]. Laborde fl. 1820-1850
Le Cotillon. Paris: Imp. Bertauts, [1860].

Oblong folio. Original publisher's decorative textured paper boards. 1f. (title within decorative floral border gilt), [iv] (preface and introduction) + 15 lithographic plates + 19 pp. text explaining the steps with illustrative diagrams + [i] (blank) pp. Binding slightly worn and soiled; some spotting to margins; joints tender; contemporary signature to front pastedown endpaper partially erased. Foxing throughout, primarily to blank margins of illustrative plates.

With 15 attractive lithographic plates on dark ivory ground, most with tissue guards, illustrating couples performing various dances, titled as follows:

Salon des Cours de Mr. Laborde after A. Faivre; Les Fleurs; Les Ronds, No. 3; Les deux Dames présentées; Le Coussin; L'Eventail; Le Colin Maillard assis; Le Chapeau; Le Mouchoir; Les 4 Coins assis; Les Ronds, No. 1; Le Moulinet; Les bras levés; Le Rond; and Le Rond déployé.

Another edition of the present work was published in Paris by Heugel at about this same time with seven pages of music for the dances described. (27728) \$650

With Fine Frontispiece of Couples Dancing at a Ball

43. [DANCE]. Masson, Frédéric
Les Quadrilles a la cour de Napoléon Ier (1806-1813)... Eau-forte et dessins par Eugène Courboin. Paris: H. Daragon, 1904.

Octavo. Original publisher's wrappers with small illustration to upper. 1f. (half-title), 1f. (title), 1f. (frontispiece etching of couples at a ball entitled "Quadrille blanc (1806)", [5]-89 pp., 1f. (colophon). A very good, wide-margined copy.

First Edition. Limited to 215 copies printed on "paper Vélín du Marais." De Moroda 1801. Beaumont p. 124. (25330) \$110



**Mid-18th Century Spanish Compilation
of Feuillet, Rameau & De la Cuisse,
with Charming Illustrations**

44. [DANCE]. Minguet y Yrol, Pablo fl. 1733-1766

Arte de danzar a la francesca, adornado con quarenta Figuras, que enseñan el modo de hacer todos los diferentes passos de la danza del Minuete, con todas sus reglas, y de conducir los brazos en cada passo: Y en quatro Figuras, el modo de danzar los tres Passapies. Tambien està en solsa, para que qualquier Musico los sepa tañer su autor Pablo Minguet E Irol: Abridor de Laminas, y Sellos, &c. Con Privilegio, Añadido en esta tercera impression todos los passos, ò movimientos del danzar à la Española, con seis danzas al ultimo, que son, Pabana, Gallarda, Española, Villano, Impossibles, y la Hermosa; sacado de los mejores Maestros Españoles. [Madrid]: [The Author], [?1758].

16mo. (ca. 150 x 103 cm). Full contemporary vellum with manuscript titling to spine, leather ties. 1f. (recto title, verso blank), 1f. ("Al Lector"), [i] (privileges, dated July 2, 9, and 10, 1737), [iii] ("Advertencia"), 72 pp. text + 20 engraved plates of choreographic notation of dances including those by Feuillet and Pecour

with music, with alternate rectos and versos blank, as issued. With one folding plate of engraved music between pp. 35 and 37. Free front endpaper with elaborate contemporary paraph, verso with contemporary inscription: "Soy de la Libreria de Dn. Antonio de Hozes Ferñz de Cordova." Binding slightly worn; ties partially lacking; endpapers slightly worn; free front endpaper slightly stained. Minor internal wear and soiling; some leaves browned; occasional foxing; several small, virtually invisible professional archival repairs.

With charming woodcut depictions of both male and female dancers (one with an accompanying musician) illustrating positions of the arms and feet and dance etiquette including bowing and managing one's hat. Diagrams and choreographic notation within text. The final textual section, "Explicacion del Danzar a la Española," offers detailed definitions of 46 steps used in Spanish dance, followed by descriptions of "Danzas a la Española ..." including the pabana, the gallarda, the española, the villano, the impossibles, and the hermosa.

Plates include:

- *Explicn. de la Chorographia*
- *Movimentos de los Brazos, Codos, etc.*
- *Demonstracion de la Bretaña*
- *Rigodon, ô Allegro de la Bretaña*
- *El Amable, con otra Chorographia*
- *La Pastoril, demonstda. redonda, y larga*
- *La Diligenta, delinda. â lo largo, ô larga*
- *La Cortesana, Cont. quadrada, ô en quadro*

Rare third edition of the work demonstrating the foundations of dancing in the French style, considered of greater elegance than the Spanish, first published in 1737. Derra de Moroda 1856 (edition of 1758). Malkin 79 (edition of 1737). Niles & Leslie pp. 360-361 (edition of 1758). Waterloo p. 144 (RISM Écrits p. 587 (editions of 1758 and 1768). All with variant titles, no recorded copies with this title.

Minguet's manual incorporates material from two other important early 18th century dance treatises, Feuillet's *Chorégraphie* (Paris, 1700) and Rameau's *Le Maître de danser* (Paris, 1726). "A compilation of Feuillet, Rameau and De la Cuisse. His engravings, however, are superior to the originals of the fore-mentioned and make his *Arte de Danzar perhaps the most important treatise in 18th century Dance literature in Spanish.*" Niles & Leslie

"Spain was one of the first countries to record its social dances in a system of dance notation and notation was to be an important element in dance manuals of the eighteenth century. The first Spanish book devoted entirely to dance was *Discursos sobre el arte de danzado* (1642) by Juan de Esquivel Navarro, dancing master to Philip IV. The next dance book, by Bartolemé Ferriol y Boxeraus, did not appear until a century later, in 1745. Pablo Minguet e Irol, a famous engraver as well as an author and translator, published works on a wide range of subjects; his dance books included several important works which incorporated the French dance notation of Raoul-Auger Feuillet." International Encyclopedia of Dance 5, p. 670.

"A particularly lovely set of illuminations can be found in Pablo Minguet e Yrol's *Arte de danzar à la francesa.*" op. cit. 6, p. 124.

Antonio de Hoces Fernández de Córdoba (?1722-1782) was a "Master of Seville" and served as mayor of Córdoba. (34566) \$6,000

Lithographic Illustrations of Niles & Leslie from Live Performances

45. [DANCE]. [Niles, Doris 1905-1998 and Serge Leslie]

Studies in Movement of Doris Niles and Serge Leslie drawn by Olga Kovalevsky. Los Angeles: n.p., 1951.

Small quarto. Loose in fascicles in original publisher's dark orange cloth folder with black cloth ties, image from *Les Ambulantes* stamped in black to upper. 1f. (recto title printed in black within single-line dark red border, verso photolithograph of Niles and Leslie) i-iv (Preface), 1f. (recto list of plates, verso limitation statement). With a 4-page preface by Leslie, one photolithograph, six lithographs in color and 12 in black and white. With tissue guards. From the library of noted dance collector Leslie Getz (1945-2019), wife of important dance critic Don McDonagh (1932-2019). Cloth folder slightly worn. Very slightly browned.



The plates include:

1. *Doris Niles in Evening in Granada (Debussy)*
2. *Leslie in Les Ambulantes (Carloni)*
3. *Niles as a nautch girl in Marigolds of India*
4. *Niles in Gianerias (Lecuona)*
5. *Leslie as the scarecrow in Le Corbeau*
6. *Leslie in Goyescas*
7. *Niles in a mimetic scene from Les Ambulantes*
8. *A pas de deux from Les Ambulantes*
9. *A rehearsal study of Niles*
10. *A rehearsal study of Leslie*
11. *Niles in Le Corbeau*
12. *Niles and Leslie in Chinese River Melody*
13. *Niles in her Japanese Suite*
14. *Niles in Claire de Lune (Debussy)*
15. *Niles in the Fandanguillo de Huelva*
16. *Leslie in Valse Espagnole*
17. *Niles in Triana (Albeniz)*
18. *Niles and Leslie in Las Sevillanas*

First Edition. Limited to 250 copies, this no. 201. Not in Derra de Moroda or Magriel. Niles & Leslie I p. 256.

Niles specialized in "exotic" dances heavily influenced by Eastern cultures. She founded her own dance company and toured in both Europe and America. Niles married dancer Serge Leslie in 1930 and together

they authored an important bibliography of their extensive dance collection. Kovalevsky was purportedly a student of Léon Bakst in Russia. The drawings in the present portfolio were made by her during live performances at the Brussels Royal Theatre.

(32193)

\$200



With 12 Striking Lithographic Illustrations of Wiesenthal's Dance Movements

46. [DANCE]. Wiesenthal, Grete 1885-1970

[Grete Wiesenthal und ihrer Schule] Gedichte von Richard Billinger Lithographien von Erwin Lang.
[Wien]: Heybach Verlag, 1923.

Large thick ivory card portfolio (48.5 x 34 cms.), upper with striking lithographic illustration of dancers in red and dark yellow. 1f. (recto title, verso publisher's note), 6ff., + 12 full-page lithographic illustrations. Portfolio slightly worn, browned, and soiled, with tears along folds; small chips to spine. In very good internal condition overall.

Wiesenthal, a noted Austrian dancer, choreographer, and teacher, was the daughter of painter Franz Wiesenthal and wife of painter Erwin Lang. The present lithographic suite depicts both male and female dancers in varying attitudes representing Wiesenthal's new dance techniques.

"Effortlessness, flying and swinging movements, rapture, and the capacity to be deeply moved by music were the characteristics of Grete Wiesenthal. With her techniques she succeeded in integrating these into a system that could be transmitted to later generations." *The Dance Encyclopedia* Vol. 6, p. 388.

(37064)

\$850

David & the Mendelssohn Family

47. **[DAVID]. Eckardt, Ludwig**

Ferdinand David und die Familie Mendelssohn-Bartholdy. Aus hinterlassenen Briefschaften zusammengestellt. Leipzig: Dunckner & Humblot, 1888.

Octavo. Full red blindstamped cloth with titling gilt to upper and spine, decorative endpapers. 289 pp. Binding slightly worn, rubbed, and bumped; front pastedown with minor defect at lower margin. Uniformly browned.

First Edition. Scarce. (34892)

\$35

48. **DAVISON, Henry, compiler**

From Mendelssohn to Wagner Being the Memoirs of J. W. Davison Forty Years Music Critic of "The Times" ... With numerous Portraits of Musicians and Important Letters (previously unpublished) of Mendelssohn, Berlioz, Gounod, Jullien, Macfarren, Sterndale Bennett, etc. London: Wm. Reeves, 1912.

Thick octavo. 1f. (recto title, verso printer's note), 1f. (recto dedication to Sir Charles Santley, verso blank), xviii (preface, contents, list of illustrations), 1f. (recto part title, verso blank), 539, [i] (blank) pp. With numerous illustrations, some folding, including facsimiles of autograph letters. Binding slightly worn. Very minor internal wear.

First Edition. Scarce. (37723)

\$75

49. **[DONIZETTI, Gaetano 1797-1848]**

Gaetano Donizetti. Numero Unico nel primo centenario della sua nascita, 1797-1897.

Begamo: Italo d'Arti Grafiche, 1897. Folio. Wrappers illustrated by Hohenstein. 56 pp. Illustrated throughout with reproductions of photographs, autographs, etc. Wrappers somewhat worn. Minor soiling and browning. (37440)

\$40

Text to 35 Mid-19th Century French Odes to the Grape, With Small Humorous Woodcut Illustrations

50. **[DRINKING SONGS]**

La Treille de Sincérité ou In Vino Veritas. [Paris]: Renaud, 1842.

Small octavo (147 x 90 mm.). Original publisher's dark ivory wrappers with titling within decorative floral border and small pictorial woodcut vignette to upper. 1f. (recto half-title, verso woodcut illustration with printer's note), 1f. (recto title with pictorial woodcut vignette, verso blank), 112 [103!] pp. Uncut. With numerous woodcut illustrations throughout, most comic in nature.

With text (no music) to 35 songs, as follows:

Chanson de maître Adam (Air connu)

Le pouvoir de vin (Air c'est l'amour, l'amour)

L'enfer chanson diabolique (Air Vive le vin de Ranponneau, text by Eugène le Pradel)

Jouissons du temps présent (Air connu)

J'aime le vin (Musique de l'auteur des paroles, Blondel)

La table (Air Mes amis, il nous faut faire une pause)

Mon verre et ma pinte (Air Nos caves son pleines, Blondel)
Le lit et le table (Air La bonne aventure, ô gai!, E. Jouy)
Chanson bacchique (Air nouveau, Blondel)
Chanson bachique (Air Présent! présent, Charles Lepage)
Plus on est de fous, plus on rit (Air connu, Armand Gouffé)
Le Vin (Air C'est l'amour Rochefort)
Le vin (Air J'ons un curé patriote)
Le treille de sincérité (Air connu)
Le Chant du départ Parodie (Air La victoire en chantant, Alexandre Buffy)
Marseillaise épicurienne (Air connu)
La clochette du Cabaret (Air de Notre-Dame du Mont-Carmel, Morisset)
Versez toujours (Air Du Luth galant, Charles Lepage)
La chanso (Air Ca n'se peut pas)
Partons et restons (Air Ton, ton, tontaine, ton ton, Faivre)
Ma devise (Air Voilà la manière de vivre cent ans, E.C. Piton)
Aux Épicuriens (Air connu, P. Claudel)
Me philosophie (Air Du Curé de Pomponne)
Le Comte Orry
La Gascogne Ronde (Air connu, de Baussay)
Frétilton (Air Ma commère, quand je danse)
Jai de l'argent (Air Le premier pas)
L'habit (Air C'est l'amour)
Le lavement (Air On dit que je suis sans malice)
Faites vite et parlez bas (Air Dam! ma mère, est-c' que j'sais ça?, E. de Jouy)
La Chanson (Air Tra la la, tra la la, M. Camille)
L'Optimiste (Air Sans mentir, sans mentir, Moreau)
La Grisette (Air connu de Plantade, Frédéric le Comte)
Fanchon (Air Elle aime à rire)
Le Farceur Chansonnette (Air du vaudeville du Dîner de garçon, Paul de Kock)

Wrappers slightly worn, soiled, and stained; minor chipping to lower blank left corner; a few small edge tears; spine very slightly defective with minor loss to blank areas. Occasional browning and foxing; edges slightly dusty. Mispagination. A very good copy overall.

A rare collection of drinking songs, without music, and oenophilic odes with amusing woodcut vignettes in the style of Grandville. OCLC (1 copy only, at the Bibliothèque nationale). Printed by Moquet et Hauquelin, rue de la Harpe, 90. (30886) \$125

Important Vocal Method by the Founder of the *École Spéciale de Chant* in Paris

51. DUPREZ, Gilbert 1806-1896

L'Art du Chant ... Prix: 25f. net. Paris ... Berlin ... Londres ... Milan: Bureau centrale de Musique ... Schlesinger ... Jullien et Barrett ... G. Ricordi [PN B.C. 880], [1846].

Folio. Full mid-brown cloth boards, titling to upper gilt, gilt single-line border with decorative corner pieces gilt to both upper and lower, dark brown morocco spine with decorative elements and titling gilt, moire-patterned ivory endpapers, all edges gilt. 1f. (recto title within ornate decorative border engraved by A. Vialon, verso blank), 1f. (recto dedication to Rossini by Duprez dated Paris, December 20, 1845 with response by Rossini dated Bologna, February 5, 1846, verso blank), 1f. (recto "Avis Important," verso blank), 1f. (recto part title: "Première Partie Style Large d'Expression et de Force," verso testimonial), 59,

1f. (recto part title: "Second Partie Style de Grace et d'Agilité," verso blank), [i] (blank), 60-105, [i] (blank), 1f. (recto part title: "Troisième Partie Diction Lyrique," verso blank), 106-212, 1f. (contents). Engraved throughout. With 6 folding plates. Printed dedication to Rossini at head of title; Duprez's facsimile signature handstamp and publisher's handstamp to lower margin. Binding slightly worn, rubbed, bumped, and faded; joints tender; endpapers stained. Uniform light browning; light to moderate foxing. Quite a good copy overall, despite defects as noted.

First Edition. Scarce. OCLC (4 copies only in the U.S.).

A French tenor and composer, Duprez made his debut at the Opéra in Paris in *Guillaume Tell* (1837), "achieving immediate and overwhelming success with Paris audiences," and went on to create numerous roles in the operas of Auber, Berlioz, Donizetti, and Halevy. He taught at the Paris Conservatoire from 1842-1850 and founded the *École Spéciale de Chant* in 1853. Sandro Corti in *Grove Music Online*. (35837) \$485

Curious Mid-19th Century English Observations

52. EASTLAKE, Elizabeth Rigby 1809-1893

Music and the Art of Dress: Two essays reprinted from the 'Quarterly Review.' London: John Murray, 1852.

Small octavo. Disbound. 1f. (recto title, verso printer's note), [iii]-iv (contents), 112 pp. Light uniform browning. Music-related contents include: *Conditions of music; Origin of music; Sense of time; Innocuousness of music; Lovers and non-lovers of music; Musical poets; Non-musical poets; Musical happiness; Greek music; False theories; The Troubadours; Science of counterpoint; Palestrina; Catches, rounds, and canons; The violin; Instruments as accompaniments to the voice; Early dramatic music; English patronage of music; Handel; Religious scruples; Sacred music of Handel and Mozart compared; Distinct characters of keys; Imitative music; Descriptive music; Expression; Pure musical ideas; Composers' first thoughts; and Beethoven's sacred music* followed by contents related to the "Art of Dress" including *Extravagancies of male attire; The gown; Flounces, scarfs, mantillas, and shawls; The female hat; the old lady; The hair; High head; dresses; German and French dress, etc.* Uniform light browning. (35130) \$35

By a Pupil of Schumann & Mendelssohn

53. EHLERT, Louis 1825-1884

Aus der Tonwelt. Essays ... Wohlfeile Ausgabe. Berlin: B. Behr's Verlag (E. Bock), 1898.

Octavo. Dark teal blue cloth with decorative stamping in black and titling gilt to both upper and spine, brown endpapers. 1f. (recto title, verso publisher's note), [iii]-iv (foreword to the first edition dated "Wiesbaden, Sommer 1877"), 1f. (recto contents, verso blank), 1f. (recto part-title, verso blank), [3]-309, [i] (printer's note) pp. Binding very slightly worn and rubbed. Uniform light browning; occasional foxing.

The author was a pupil of both Schumann and Mendelssohn. (34896)

\$20

On the Music of Beethoven, Mendelssohn, Schubert, & Schumann

54. EHLERT

Briefe über Musik an eine Freundin. Berlin: J. Guttentag, 1859.

Octavo. Plain light brown boards. 1f. (recto title, verso copyright), 166 pp. Bookplate of Paul v. Lowenberg and small oval label of Dr. Emanuel Popper to front pastedown. Binding slightly worn, rubbed, bumped, and stained; minor offsetting of bookplate to free front endpaper. Occasional foxing; title slightly stained.

The author, addressing these "letters" to "a lady," discusses the music of Beethoven, Mendelssohn, Schubert, and Schumann at some length. (34532) \$65

Musical Instruments in the South Kensington Museum

55. ENGEL, Carl

A Descriptive Catalogue of the Musical Instruments in the South Kensington Museum. Preceded by an Essay on the History of Musical Instruments ... Second Edition. London: George E. Eyre, 1874.

Large octavo. Quarter dark tan morocco with cloth boards. 402 pp. With 143 numbered illustrations within text and 6 original full-page Woodbury Type photographs tipped-in. An attractive copy. (37194) \$120

18th Century Treatise on Mechanical Musical Instruments

56. ENGRAMELLE, Joseph 1727-1805

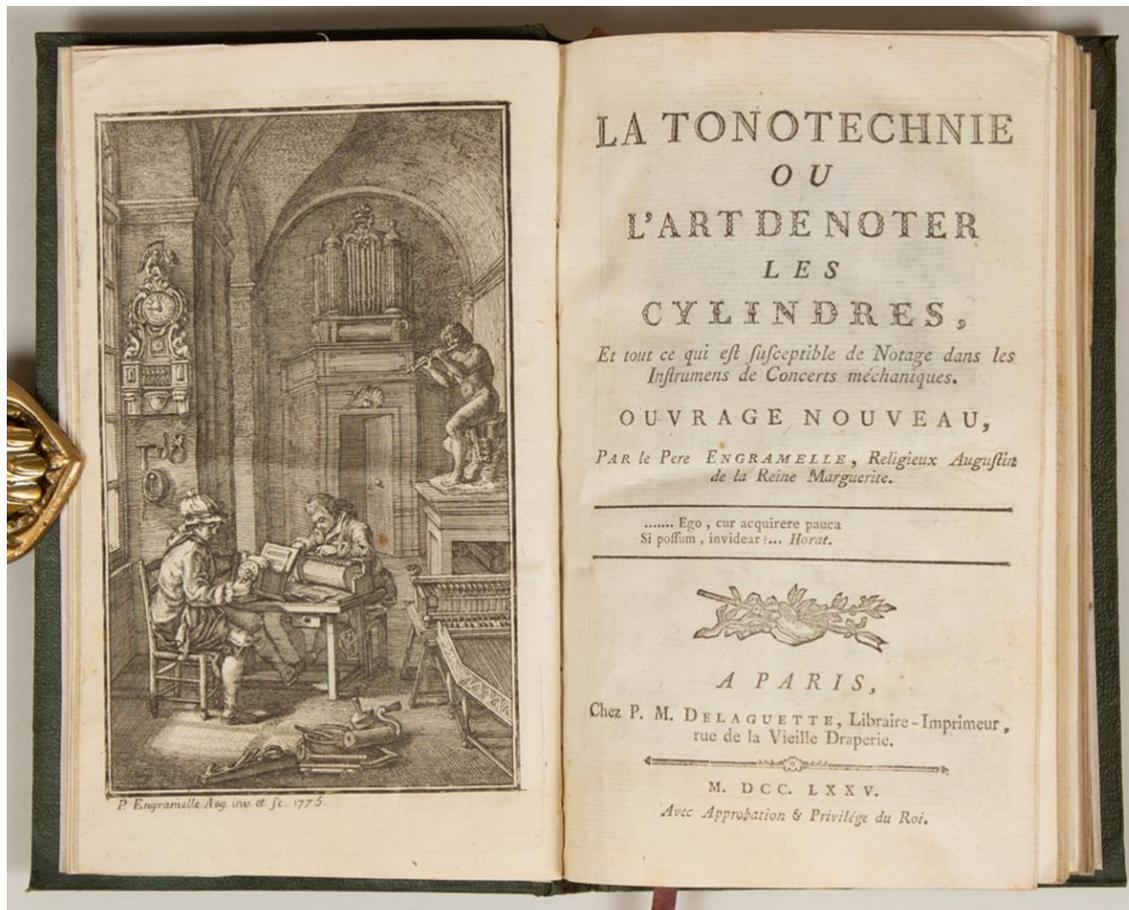
La Tonotechnie ou l'Art de Noter les Cylindres, Et tout ce qui est susceptible de Notage dans les Instrumens de Concerts mécaniques. Ouvrage Nouveau, par le Pere Engramelle, Religieux Augustin de la Reine Marguerite. Paris: P.M. Delaguette, 1775.

Octavo. Full dark green pebbled cloth with titling gilt to spine, decorative light pink endpapers with embossed floral motif, silk ribbon marker, all edges gilt. 1f. (recto half-title, verso blank), 1f. (recto blank, verso fine frontispiece engraving by Engramelle demonstrating the manufacture of cylinders of mechanical musical instruments, a harpsichord with a cylinder, a cylinder organ, and an automaton playing the flute), 1f. (recto title, verso blank), 2ff. (dedication and explanation of plates), viii ("Avertissement"), ix-xxvii (preface), [xxviii] (errata), 236 pp. + 1f. ("Table"), 1f. ("Approbation" and "Privilège") + plates 2-5 (plate 1 following page 140). With musical examples to 4 folding leaves within text (pp. 43-50). Woodcut head- and tailpieces throughout; one small woodcut historiated initial; several woodcut tables and diagrams in text. **The 5 large folding plates (one following page 140 and four following end of text), all engraved by Engramelle, include an illustration of the numbered dial (cadran), tools, and numerous notational examples.** An additional folding leaf with extensive notes in contemporary manuscript with detailed instructions for playing the instrument follows plate 5.

Faint dampstaining to lower portions of most leaves; very occasional foxing and small stains; several leaves creased; edges of some plates slightly soiled and creased with some very minor tears to blank areas; several small paper repairs. Small former owner's handstamp to front pastedown "A. Van Loock... Bruxelles." Binding slightly worn, rubbed, bumped, and stained. A very good, crisp and clean copy overall.

First Edition. Gregory-Bartlett p. 83. Cortot p. 71. RISM BVI p. 293 (5 copies in the U.S.).

Engramelle was a French builder of mechanical musical instruments.



"After hearing an Italian musician performing keyboard sonatas at Nancy, Engramelle envisaged a machine which would preserve such performances and repeat them at will on the keyboard. His subsequent experiments resulted in two important developments: a form of shorthand for indicating exactly all forms of musical ornamentation, and the establishment of the principles of mechanical music through the conversion of music to pins and staples on a barrel. By the time Engramelle published his important study *La tonotechnie* – in which the procedure was explained – in 1775 the craft of barrel pinning was already well established. His 'shorthand' clearly owed much to that used by François Couperin. Although Engramelle's process 'for geometrically dividing the notes' was greeted with mixed opinion (Fétis considered it 'une idée fausse'), the description of his invention of the numbered dial (*cadran*) and its application in 'notating' the cylinders of mechanical musical instruments represented an important step forward in his time and constitutes an invaluable source of information today on French and late Baroque performing practices. Engramelle's study also provides charts for pinning 12 pieces of music. From this can be drawn several interesting observations: all tempos are strikingly fluid; endings are clearly retarded; the inequality of notes *inégales* ranges in proportion from 3:1 to 9:7; staccato takes precedence over legato; there are minute gradations of staccato (which is, however, normally extremely short), and there are similarly fine shades of differentiation for legato; grace notes are short and invariably fall on the beat; no trills maintain the same rapidity throughout; and finally all such 'rules' are allowed broad freedom in their application (see illustration). Engramelle's work was subsequently revised and expanded by François Bédos de Celles." Hans-Peter Schmitz and Arthur W.J.G. Ord-Hume in *Grove Music Online*

Mozart wrote three works for mechanical instruments: K594 Adagio and Allegro in F minor for a clock organ; K608 Fantasy in F minor for mechanical organ; and K616 Andante in F major for a barrel organ. Haydn and Beethoven also composed music for the barrel organ. (31189) \$1,900

57. **ESCUDIER Frères**

Dictionnaire de Musique d'apres les théoriciens, historiens et critiques les plus célèbres qui ont écrit sur la musique ... Tome I [-II]. Paris: Bureau Central de Musique, 1844.

2 volumes bound in one. Half mid tan leather with marbled boards, marbled endpapers. 1f. (recto half-title, verso printer's note), 1f. (recto title, verso blank), 222; 1f. (recto half-title, verso printer's note), 1f. (recto title, verso blank), [5]-121, [i] (blank) pp. Binding quite worn, rubbed, and bumped; boards detached; most of spine lacking; small label to upper outer corner of front pastedown. Edges slightly browned and foxed; several leaves creased. (36661) \$25

58. **FAUCON, T.**

Le Nouvel Opéra. Monument - Artistes par X. Y. Z. Paris: Michel Lévy Frères, 1875.

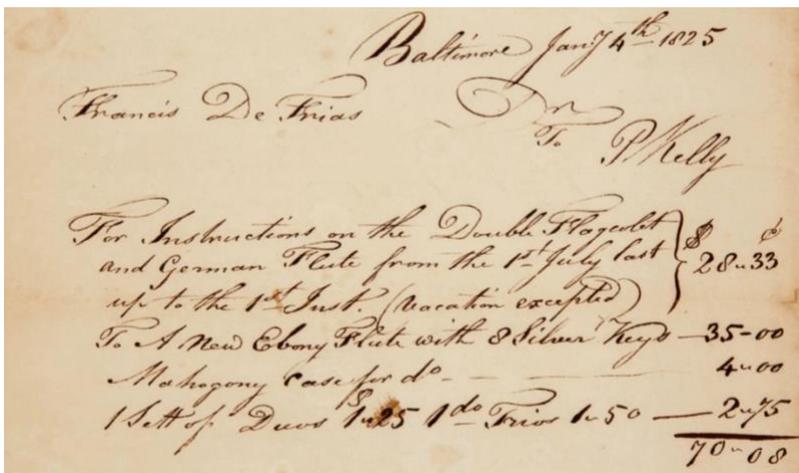
Small octavo. Quarter dark blue morocco with marbled boards, top edge gilt, marbled endpapers. 1f. (recto half-title, verso printer's note), 1f. (recto title, verso blank) 1f. (recto part title, verso blank) [7]-339, [i] (blank) pp. With numerous illustrative plates. Binding slightly worn, rubbed, and bumped. Minor browning and foxing. Small label of Parisian bookseller Garnier Arnoul to verso of free front endpaper. With historical notes on the Opéra and its productions together with biographical notes on associated singers and dancers, with portraits. (37044) \$40

59. **FAWCETT, F. Burlington**

Broadside Ballads of The Restoration Period from the Jersey Collection Known as The Osterley Park Ballads With an Introduction and Notes by F. Burlington Fawcett. London: John Lane The Bodley Head Limited, 1930.

Folio. Original publisher's ivory cloth-backed decorative cloth boards. 1f. (recto half-title, verso limitation statement), 1f. (recto title with decorative woodcut device, verso printer's note), v-xxvi, 1f. (recto secondary title, verso blank), 248 pp. Uncut. Finely printed on textured paper. Binding slightly worn, rubbed, soiled, and bumped. Edges slightly browned, some frayed; final signature split. In quite good condition overall.

Limited to 750 copies, this numbered "525" in ink. An attractive publication. (37618) \$125

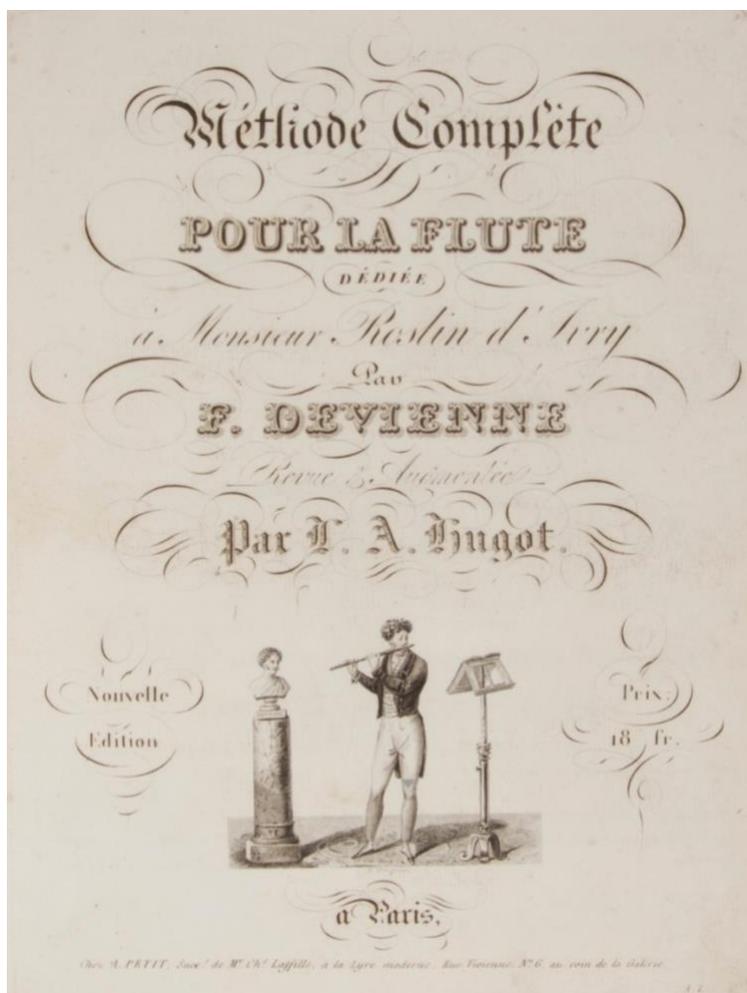


Early American Manuscript Receipt for Flute Lessons, 1825

60. **[FLUTE]**

Contemporary manuscript receipt for flute lessons dated "Baltimore Jany. 4th 1825." From Francis De Frias to P. Kelly for "Instructions on the Double Flageolet and German Flute from the 1st July last up to the 1st Inst. (vacation excepted) \$28,33; To a New Ebony Flute with 8 Silver Keys \$35.00; Mahogany case for do \$4.00; 1 Sett of Duos \$1.25 Ido Trios \$1.50 \$2.75 " for a total of \$70.08. Very slightly worn, browned, and creased.

Rare early receipt issued to an early 19th century American flute pupil for lessons, a flute and case, and music. (37968) \$150



Influential 19th Century Flute Method

61. [FLUTE]. Devienne, François 1759-1803

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

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

With illustrations of the flute, numerous fingering charts and musical examples throughout. Includes 12 duets and 6 sonatas for two flutes by Devienne; pp. 154-169 with 18 short solos and 6 duets by Hugot.

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

Devienne and Hugot were both prominent flutists and teachers. The present work is one of the most influential flute methods, offering insight into flute technique and performance practice, particularly late 18th century articulation; this "new edition" includes additional material not found in earlier editions. (22206) \$485

19th Century Flute Tutor

62. [FLUTE]. Willig, George 1764-1851

Willig's Instructions for the German Flute ... Pr: 75 c.. Philadelphia: G. Willig's [!] Musical Magazine No. 171 Chestnut, [ca. 1835].

Oblong octavo. 1f. (recto title, verso blank), 3-27, [i] (blank) pp. Including illustrations of scales with accompanying illustrations of flutes. With sections entitled "The Position of Holding the Flute," "Cliffs," "Characters of the Notes and Their Proportions," "Rests," "Flats, Sharps, and Naturals," "Dotted Notes," "Explanation of Various Marks," "Appoggiaturas," "Shakes Turns &c.," "Double Tonguing," "Of Time," "Common Time," "Accent, Emphasis, &c.," "Beating Time," "Triple Time," "Keys and Modes," "Additional Keys," and "A Short Dictionary of Musical Terms."

Contents include *Preludes in C Major, D Major, Eb Major, F Major, G Major, A Major, Bb Major; Fairy Dance; Air by Hayden[!]; March in Blue Beard; March in the Battle of Prague; Since Then I'm Doom'd; Life Let Us Cherish; Washingtons March; Shepherds I Have Lost My Love; March in Timour the Tartar; Washington's Guards Quick March; Robin Adair; Is There a Heart; Tho' Love is Warm A While; Eveleens Bower; Yankee Doodle; Duke of Yorks March; Hail Columbia; Jessey of Dunblane; Copenhagen Waltz; and Blue Bell of Scotland.*

Wrappers lacking. Worn; some browning; occasional foxing and staining; signatures separating; first and last leaves browned and dampstained; some page numbers cropped; "51" in ink to blank upper outer corner of title.

OCLC (3 copies located).

Willig, an American publisher, *"took over John Christopher Moller's business in Philadelphia in 1794 and established one of the most active and enduring music publishing firms of the early 19th century. He built up a large and varied catalogue of instrumental and vocal music and popular songs, including Stephen Foster's first published song, Open thy lattice, love (1844)."* R. Allen Lott in *Grove Music Online*. (37952) \$135

The "Magnum Opus" of Forkel's Historical Studies

63. FORKEL, Johann Nicolaus 1749-1818

Allgemeine Litteratur der Musik oder Anleitung zur Kenntniss musikalischer Bücher, welche von den ältesten bis auf die neuesten Zeiten bey den Griechen, Römern und den meisten neuern europäischen Nationen sind geschrieben worden. Leipzig: Schwickertschen Verlage, 1792.

Octavo. Half dark brown cloth with marbled boards. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [v]-xxiv, 1f. (recto part title, verso blank), [3]-540 pp., with index to pp. 515-540. With contemporary signature of J. Martin S. Heuckeroth [Amsterdam] to front free endpaper and his oval handstamp to title, verso of dedication, pp. xxiv, 323, 540, and verso of rear free endpaper. Binding slightly worn, rubbed, and bumped; hinges partially split. Uniform light browning; lower inner margins of first leaves, including title, dampstained; very occasional minor foxing; some mispagination (pp. 225-240); small tear to pp. 523/524 with minor loss to text; title slightly worn and soiled with Heuckeroth and Jacob Eck and Le Febvre, Amsterdam handstamps.

First Edition. Scarce. Wolffheim I, 221. Hirsch IV, 1040. RISM BVI, p. 323.

A German music historian, theorist and bibliographer, Forkel "is generally regarded as one of the founders of modern musicology ... *The Allgemeine Geschichte*, the magnum opus of Forkel's historical studies, was the first German attempt at a comprehensive history of music ... [It] set the standard for later bibliographies in terms of thoroughness and organization. It contains some 3000 entries, from antiquity to the late 18th century, with well-ordered comments on the content and quality of each source." George B. Stauffer in *Grove Music Online*. (34220) \$375



18th Century French Performance, Finely Bound

64. [FRANCE]

État actuel de la Musique du Roi, et des Trois Spectacles de Paris. Paris: Vente, 1774.

12mo. Full dark green calf with triple gilt rules and cornerpieces, elaborate gilt stamping to spine with dark red title label, all edges gilt, decorative gilt stamping to edges of boards and inner dentelles, decorative endpapers with floral motif, dark red ribbon marker. 1f. (recto title within highly decorative border, verso blank), iv, [xii] (calender) pp., 1f. (engraved plate), 46 pp., 1f. (engraved plate), [47]-90, 1f. (engraved plate), [91]-126 pp., 1f. (engraved plate), [127]-154 pp., vi, [vi], [ii] (blank) pp. **With a fine frontispiece engraving by N. Chochin after L.J. Masquelier depicting an orchestra of putti in the sky playing stringed and wind instruments.** Chapters include "De la Musique du Roi," "De l'Opéra," "De la Comédie Française," and "De la Comédie Italienne," each preceded by an engraving, two by C. Baron after C.P. Marillie, one by C. Baron after Charles Eisen, and one unsigned. With lists of works performed, named musicians, dancers, actors, managers, designers, etc.

Not in RISM. OCLC (4 copies only, with only one in the U.S., at the N.Y.P.L.). (37969)

\$685



Early 19th Century Method by “One of the Most Famous French Singing Teachers”

65. GARAUDÉ, Alexis de 1779-1852

Méthode Complète de Chant Dédiée à son Elève, Mademoiselle Clotilde Coreldi, Prima Donna des Théâtres I. & R. de Milan et de Naples ... Oeuv. 40.. Parigi: L'Auteur [PN 151], [1811].

Folio (33 x 26 cm). Half dark red morocco with red textured paper boards, yellow edges. 1f. (recto pictorial title, verso blank), 1f. (recto title, verso blank), [1] (publisher's catalogue) [2]-5 (list of subscribers), 6-16 (descriptive contents, foreword, etc.), [i] (blank), 16-285, [i] (blank) pp. Parallel text in French and Italian. Engraved. **With large engraving to head of title** depicting a musical scene in which a gentleman plays the piano while two women sing; a young girl looks on, with other women and girls engaged in drawing and sewing in the background, with volumes of music by Clementi, Cramer, Dussek, etc., in the foreground. **The subscribers list includes** the composers Boieldieu, Cherubini, Paer, Rossini, and Spontini and the singers Pasta and Rubini. Binding somewhat worn, rubbed, and bumped; endpapers stained at corners. Light uniform browning; some foxing; title slightly worn, foxed, browned, and soiled, with composer's facsimile signature handstamp to lower outer corner and minor paper repair to blank outer edge.

Second edition. Part 1 of 3 separately-published parts.

"One of the most famous French singing teachers, Garaudé published a large number of didactic works, including solfèges, vocalization exercises and singing tutors ... Extending the usual debate between French and Italian schools of singing, he suggested combining their respective advantages in his Méthode de chant (1809). One of the most important composers of French song in the early 19th century, Garaudé wished that, in his vocal works, 'the accompaniments were richer in harmony than was customary in this genre of composition'." Jean Mongrédién, revised by Guy Gosselin in Grove Music Online. (35557) \$375

Chiswick Press Libretto of *The Beggar's Opera*

66. **GAY, John 1685-1732**

The Beggar's Opera With an Introduction by Oswald Doughty, M.A., B.Litt., Lecturer in English, University College, London, twenty-eight plates in collotype and a facsimile title of the first edition. [Libretto]. London: Daniel O'Connor [The Chiswick Press], 1922.

Large octavo. Quarter ivory cloth with title label printed in red and black to spine and upper board; endpapers with reproductions of original cast portraits. 1f. (recto half-title, verso edition statement), 1f. (recto blank, verso portrait of Lavinia Fenton), 1f. (recto title, verso publisher's statement), v (contents), [vii-viii] (list of illustrations), ix-xxviii (editor's introduction), xxix-xxxii (appendix to the introduction), xxxiii-xxxiv (works consulted), vi, 99 pp., 1f. (colophon). **With 28 collotype plates** with tissue guards. On laid paper. Binding somewhat bumped, soiled, browned, and discolored. Minor foxing; slightly browned; previous owner's bookplate laid down verso of flyleaf "Ex libris Dr. P. Girardin."

Limited to 1,000 copies, this copy unnumbered.

The Beggar's Opera, a ballad opera a libretto by John Gay, premiered in London at Lincoln's Inn Fields on 29 January 1728. "*The Beggar's Opera took London by storm, and it remains one of the most frequently performed operatic works in English. There was no precedent or model for the work. ...The Beggar's Opera may fairly be called 'frivolously nihilistic'. Ironically, it is almost always now staged as a period romp, and appears to have been given in an equally superficial way during the 18th century. Other kinds of production are possible, as David Freeman demonstrated in his Opera Factory production of 1982, replete with punk rock additions but giving the text the ugliness and despair that are almost always masked in performance by surface jollity.*" Robert D. Hume in *Grove Music Online*. (35829) \$25

Musical Supplements to *Der Kunstwart*, an Important German Journal

67. [GERMANY]

Beilage zum Kunstwart. München: Georg D.W. Callwey, [ca. 1908-14].

Bound collection of 41 musical supplements to the German periodical *Der Kunstwart*. Octavo. Full green cloth with patterned endpapers. Each issue 4-24 pp., 300 pp. in total. All pieces for either piano solo or voice and piano. Includes works by J.S. Bach, Berlioz, Bruckner, Draeseke, Mahler, Mozart, J.F. Reichardt, Schubert, Richard Strauss, Wagner, Weber, Wolf, and many lesser-known composers. Binding slightly worn and bumped. Browned.

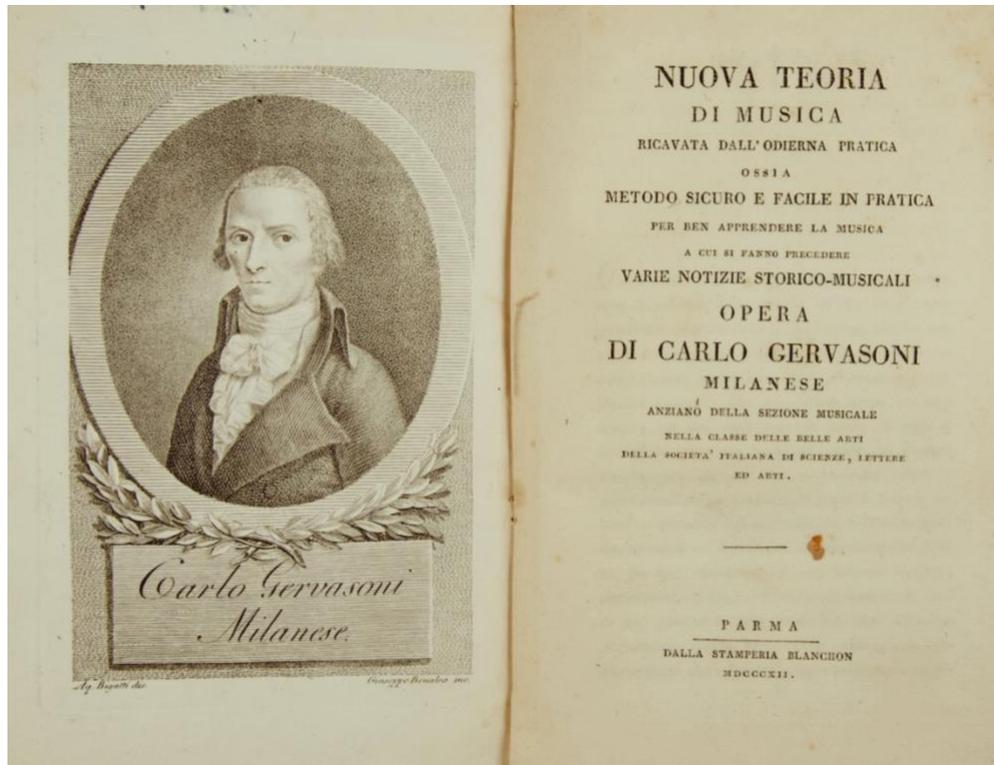
Der Kunstwart was a prominent German journal of arts and culture, first published from 1887-94 in Dresden by Verlag Kunstwart and then in Munich from 1894-1937 by Callwey Verlag. (37939) \$75

"An Interesting Picture of the Musical Scene in Italy"

68. **GERVASONI, Carlo 1762-1819**

Nuova teoria di Musica ricavata dall' odierna pratica ossia metodo sicuro e facile in pratica per ben apprendere la musica a cui si fanno precedere varie notizie storico-musicali. Parma: Blanchon, 1812.

Octavo. Contemporary marbled wrappers. 1f. (recto title, verso blank), [3]-455, [i] (advertisement), [ii] (index) pp. Uncut. With fine bust-length frontispiece engraving of the author by Giuseppe Benalea after Aq. Bigatti. From the collection of American musicologist Albert A. Mell, with his signature to blank recto



of frontispiece. Wrappers slightly worn and soiled; partially split. Minor soiling to edges. Occasional light browning and foxing. A very good, wide-margined copy.

First Edition.

An Italian theorist, music historian, teacher, and organist, Gervasoni's *"Nuova teoria di musica (Parma, 1812), provides an interesting picture of the musical scene in Italy during the late 18th and early 19th centuries, as well as a useful biographical dictionary of musicians, mostly Italian, of the same period, including less well-known figures and women musicians (especially singers)."* Milton Sutter, revised by Patrizia Radicchi in *Grove Music Online*. (37965) \$425

With "Thoughtful Perceptions of His Own Time"

69. HOLMES, Edward 1797-1859

A Ramble among the Musicians of Germany, giving some account of the operas of Munich, Dresden, Berlin, &c. with remarks upon the church music, singers, performers, and composers; and a sample of the pleasures and inconveniences that await the lover of art on a similar excursion. London: Hunt and Clarke, York Street, Covent Garden, 1828.

Octavo. Brown pebbled cloth-backed plain paper boards. 1f. (recto title, verso blank), 1f. (recto dedication to "The Members of the Philharmonic Society," verso blank), [vii]-xii (preface), 1f. (recto half-title, verso printer's note), 286 pp. + 1f. (publisher's advertisements). Binding quite worn, rubbed, and bumped; upper detached; lower hinge and joint split; small bookseller's label to lower outer corner of front pastedown. Uniform light browning; minor signs of wear.

First Edition.

The first book by this noted English music critic, written following a 3-month European tour in the summer of 1827. *"With his enquiring approach to music's technical side, and scholarly tendencies in its history, Holmes was well equipped to raise the level of public musical discussion. He studied Locke, edited Boyce, wrote a biography of Purcell, analysed the masses of Haydn and Mozart ... Ultimately Holmes's surpassing gift was his literary sensibility. Whether explaining the charms of Prague or the transcendence of Bach, he always sought a meaningful analogy, blending serious criticism and self-reflection with genuine wit and feeling. His performance descriptions have an uncanny ability to evoke vanished moments of music-making. It is finally in this virtue, and in his thoughtful perceptions of his own time, that his writings retain real and lasting value."* Leanne Langley in Grove Music Online. (34902) \$65

To St. Cecilia, Patroness of Music

70. HUSK, William Henry

An Account of the Musical Celebrations on St. Cecilia's Day in the Sixteenth, Seventeenth and Eighteenth Centuries to Which is Appended a Collection of Odes on St. Cecilia's Day.
London: Bell and Daldy, 1857.

Octavo. Original publisher's mid-tan decoratively blind-stamped cloth, titling gilt to spine, dark brown endpapers. 236 pp. + 2ff. (publisher's advertisements). Binding slightly worn, rubbed, soiled, and bumped, titling to spine faded; hinges splitting. Browned; some signatures slightly split. (37630) \$85

By the First Professional American Music Theorist

71. JOHNSON, A[rtemas] N[ixon] 1817-1852

Instruction in Thorough Base; Being A New and Easy Method for Learning to Play Church Music upon the Piano Forte or Organ. Boston: Russell and Richardson, 1857.

Oblong octavo. Disbound. 1f. (recto title, verso copyright), 1f. (recto "Introduction," verso "To Teachers"), 120 pp. Title quite worn, soiled, and browned; torn at spine with some loss; nearly detached, tears repaired with archival tape to verso; some browning; occasional minor tears, stains, and other defects; annotations in lead and blue pencil.

Teacher of both George Root and Isaac Woodbury, Johnson is regarded as the first professional American music theorist. The present treatise was first published in 1844. (37942) \$50

A Highly Popular Performer at the Comédie-Française

72. [JOLY, Marie Elisabeth 1761-1798]. Fouquet Dulomboy, Nicolas François Roland

Aux Manes de Marie-Élisabeth Joly, artiste célèbre du Théâtre Français. Paris: Delance ... an VII de la République, [1798].

12mo. Half dark tan calf with marbled boards, red speckled edges, dark gray endpapers. 1f. (recto half-title, verso publisher's note), 1f. (recto title, verso blank), v-xiv ("Avertissement"), 15-19 (contents, including "Élégies ... Romances ... Vers ... Épitres"), [i] (blank), 178 pp., 1f. ("Romances de cet ouvrage, mises en musique par les Citoyens Grétry, Foignet, Lavoigile, Lewacher, Gaveaux," verso blank), 16 pp. engraved music. With fine frontispiece engraved by Fortier after Dugoure entitled "La Plume de l'Amour" and two additional engravings, one preceding "Observations Préliminaires sur l'Art Dramatique" and the other "Élégies." 19th century armorial bookplate of Richd. Shuttleworth Streatfeild to front pastedown. Binding

slightly worn, rubbed, and bumped; most of spine lacking. Minor internal wear; light browning to edges; very minor loss to blank edges of several leaves; repair and small area of staining to upper outer corner of pp. 145/146, not affecting text.

First Edition.

Joly, a French actress noted particularly for her roles as a soubrette, had a successful career at the Comédie-Française; her premature death at the age of 37 was much lamented. (37989) \$100

73. JULLIEN, Adolphe 1845-1932

L'Opéra Secret au XVIII Siècle Aventures et intrigues secrètes racontées d'après les papiers inédits conservés aux Archives de l'État et de l'Opéra. Paris: Edouard Rouveyre, 1880.

Small octavo. Quarter cloth. 258 pp.+ 1f. frontispiece and two half-page engravings by Malval. With decorative vignettes, head- and tail pieces. On laid paper. Occasional minor foxing. (36990) \$40

Medieval Latin Sequences

74. KEHREIN, Joseph, ed.

Lateinische Sequenzen des Mittelalters aus Handschriften und Drucken. Mainz: Florian Kupferberg, 1873.

Octavo. Half calf with marbled boards, raised bands on spine in gilt-ruled compartments, dark red leather title label gilt. xii, 620 pp.

Ex-University Library, Cambridge, with their handstamp to title and bookplate to front pastedown; inventory labels to spine. Binding slightly worn, rubbed, and bumped. Light browning to edges. An attractive copy overall.

First Edition. (35809)

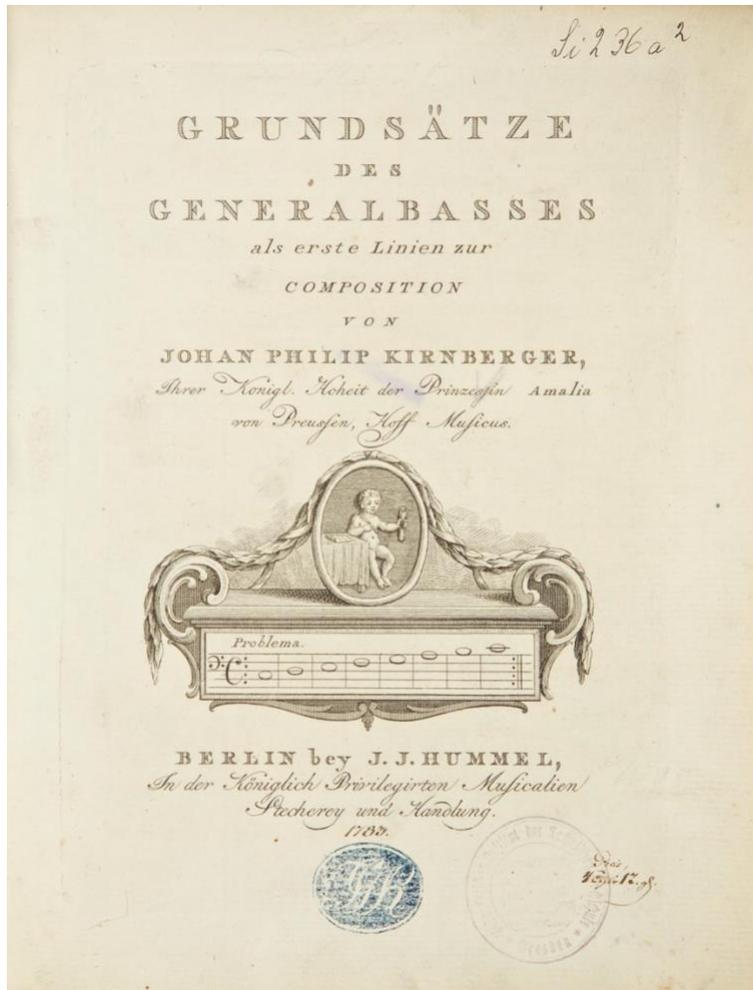
\$120

One of Germany's Most Important Theorists

75. KIRNBERGER, Johann Philipp 1721-1783

Grundsätze des Generalbasses als erste Linien zur Composition von Johan Philip Kirnberger, Ihrer Konigl. Hoheit der Prinzessinn Amalia von Preussen, Hoff Musicus. Berlin: J.J. Hummel In der Königlich Privilegirten Musicalien Stecherey und Handlung, [1781].

Small quarto. Early red paper boards with decorative edges gilt, manuscript titling to spine, red edges. 1f. (recto title, verso blank), 2ff. (list of subscribers), iv (foreword), [v]-vi (contents), 88 pp. text + 13 pp. music, [ii] (blank), 18 pp. music, [ii] (blank), 15 pp. music, [i] (blank). Title and music engraved, text letterpress. Decorative headpiece to first page of text; occasional tables. With attractive engraved device with musical motif to title, date of 1783 in manuscript under imprint, and price in manuscript to lower outer corner. With small oval collector's handstamp and small circular early handstamp of music school in Dresden to lower margin of title and several other pages. Binding worn, rubbed, and bumped; spine lacking, reinforced with dark ivory paper tape. With call number, circular handstamp, and library deaccession stamp to verso of title with faint showthrough. Uniform browning; light minor dampstaining to outer margin of several leaves; occasional foxing; numerical annotation to blank upper outer corner of title. Plates in very good condition.



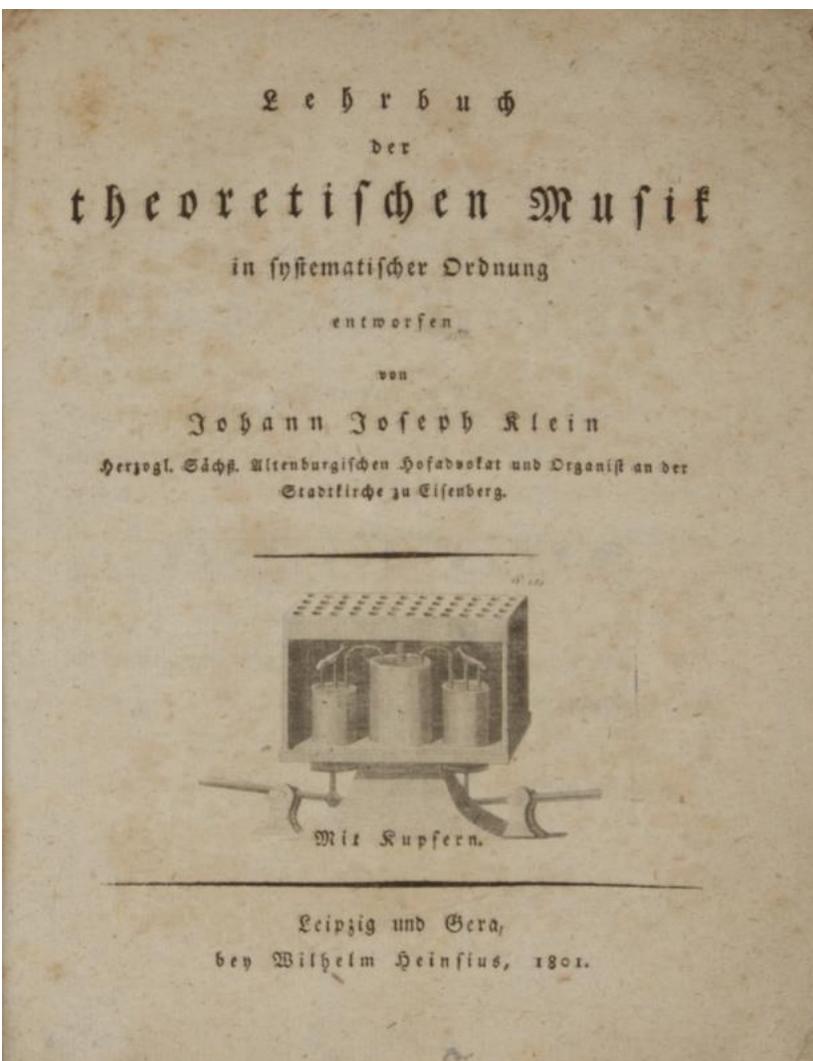
The list of subscribers includes important organists Johann Becker of Cassel; Johann Friedrich Gottlieb Eckkmann of Celle; Harson of Berlin; Johann August Just of Amsterdam; and Schulz of Reinsberg, some former pupils of Kirnberger; Johann Gottlob Naumann, Kapellmeister at Dresden; and Johann Gottfried Schwanenberg, Kapellmeister of the court in Braunschweig; Johann Nikolaus Forkel in Göttingen; Daniel Gottlob Türk, music director at the University in Halle; and publishers, booksellers, etc., all organized alphabetically by locations including Amsterdam, Berlin, Braunschweig, Breslau, Cassel, Coppenhagen[!], Danzig, Dresden, Ebstorf, Haag, Halle, Hamburg, Königsberg, Leipzig, Magdeburg, Moskau[!], St. Petersburg, Riga, Weimar, and Wien.

First Edition, variant issue, without "nebst XXXXV kupfertafeln." Gregory-Bartlett p. 137 ("Another LC copy of the examples has an engr. title, as above, with the words "nebst XXXXV kupfertafeln" added). Hirsch I p. 94 (with "Nebst XXXXV Kupfertafeln" to title). Not in Cortot. RISM Écrits p. 452 (as in Hirsch).

Kirnberger, a pupil of Johann Sebastian Bach, "*devoted a great part of his energies to perpetuating the teaching and methods of that master. Consequently, the Grundsätze des Generalbasses is often regarded as an attempt to formulate the keyboard method of Bach.*" Fling: *Johann Philipp Kirnberger: Grundsätze des Generalbasses*, p. ii.

"Kirnberger was among the most significant of a remarkable group of theorists, centred in Berlin, which included J.J. Quantz, C.P.E. Bach and Marpurg. Almost without exception his contemporaries described him as emotional and ill-tempered, but dedicated to the highest musical standards. Criticized for being inflexible, conservative, tactless, and even pedantic, his detractors still acknowledged his devotion to his students and friends. These included his employer Princess Anna Amalia (whose famous library he helped to assemble), and such eminent musicians as C.P.E. Bach, J.F. Agricola, the Graun brothers, J.A.P. Schulz (his most important pupil) and the encyclopedist J.G. Sulzer, to whose *Allgemeine Theorie der schönen Künste* (1771–4) he contributed articles ... Although his musical knowledge was wide and profound, it was, according to his contemporaries, disorganized ... Nonetheless, even his most severe critics, such as Marpurg, considered his theoretical and didactic works to be invaluable." Howard Serwer in *Grove Music Online*.

The *Grundsätze* was Kirnberger's most popular theoretical work, widely circulated. (34301) \$950



On "Sound Production, Resonance, and the Physiology of Hearing"

76. KLEIN, Johann Joseph 1740-1823

Lehrbuch der theoretischen Musik in systematischer Ordnung ... mit Kupfern. Leipzig und Gera: Wilhelm Heinsius, 1801.

Small quarto. Early blue-gray wrappers. 1f. (recto title, verso blank), 2ff. (dedication to Johann Anton André dated October 1, 1800), iii-xii (foreword), xiii-xvi (contents), [1]-188 text, 189-200 (index), 1f. (recto errata, verso blank), + 10 plates (8 folding). Most leaves unopened. With tables, diagrams, and occasional musical examples and **plates illustrating scales and fingerings for most wind instruments in contemporary use.** Wrappers worn and creased; small sticker to upper with "146" in manuscript. Light to moderate foxing throughout; p. 185 mispaginated 181. Quite a good, wide-margined copy overall, in close-to-original state.

First Edition. Scarce. Not in Hirsch, Cortot, or Gregory-Bartlett. RISM BVI p. 455 (the André edition of "ca. 1800," calling for 8 plates as opposed to 10 in the present edition; one copy in the U.S. only).

Klein was a German writer on music and organist. "His second treatise, *Lehrbuch der theoretischen Musick* (written by 1798, published in Leipzig and

Gera, 1801), discusses theoretical problems such as sound production, resonance and the physiology of hearing." Ellwood Derr in *Grove Music Online*. (31651) \$550

The Imperial Court Music Band in Vienna

77. KÖCHEL, Ludwig Ritter von 1800-1877

Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867. Nach urkundlichen Forschungen. Wien: Beck'sche (Alfred Hölder), 1869.

Octavo. Full olive green cloth with original publisher's dark ivory printed wrapper laid down to upper, manuscript title label to spine. 1f. (recto title, verso blank), 1f. (recto contents, verso blank), [3]-160 pp. With pencilled note to front pastedown "From the library of Otto Erich Deutsch, with his handwritten notations" and reproduction photograph of Köchel to front free endpaper. Contemporary signature of (Georg Wörl) to upper corner of wrapper and lower outer corner of title, with biographical note on Köchel, most probably in Wörl's hand. Pencilled markings and occasional annotations throughout (?in Deutsch's hand). Binding slightly worn. Uniformly browned; occasional foxing.

First Edition.

Köchel is perhaps best-known for his monumental thematic catalogue of Mozart's works (*Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*); the present work, a history of the Imperial Court Music Band in Vienna from 1532 to 1867, was written shortly after the thematic catalogue's completion. (37959) \$65

With One of the Earliest Published Accounts of Beethoven

78. KRAUSE, Karl Christian Friedrich 1781-1832

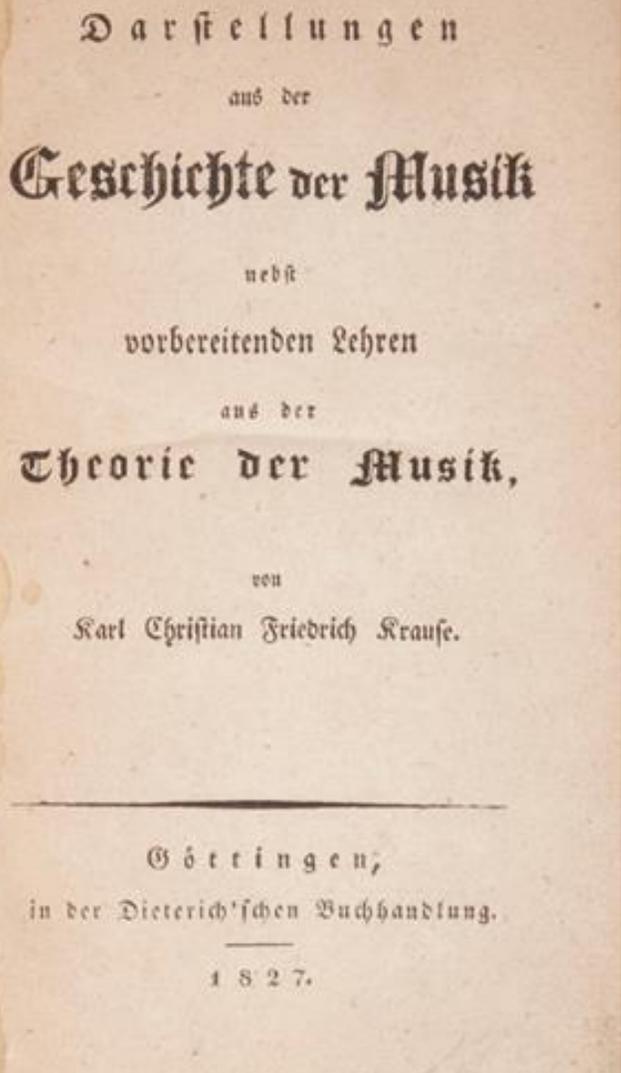
Darstellungen aus der Geschichte der Musik nebst vorbereitenden Lehren aus der Theorie der Musik. Göttingen: in der Dieterich'schen Buchhandlung, 1827.

Octavo. Plain dark ivory wrappers. Disbound. 1f. (recto title, verso blank), [iii]-iv (foreword), [v]-vi (contents), [vii]-viii (list of subscribers), 1f. (recto part title, verso blank), [3]-224 pp. With lengthy articles on Orlando di Lasso, Palestrina, Alessandro Scarlatti, Handel, J.S. Bach, Hasse, Gluck, Mozart, and Beethoven to pp. 107-224. Wrappers detached. Slightly worn and soiled; browned; corners of final leaves turned.

First Edition of this little-known philosophical treatise on music by the noted German philosopher and student of Hegel. See Highes: *Idealist Thought and Music Theory in Nineteenth-Century Germany*, K.C.F. Krause: *Dissonance and 'Coming-to-Be' in the International Review of the Aesthetics and Sociology of Music* Vol. 27, No. 1 (June 1996), pp. 3-12.

Contains one of the earliest printed accounts of Beethoven, issued in the year of the composer's death, 1827. (37947)

\$450



Darstellungen
aus der
Geschichte der Musik
nebst
vorbereitenden Lehren
aus der
Theorie der Musik,
von
Karl Christian Friedrich Krause.

Göttingen,
in der Dieterich'schen Buchhandlung.
1827.

79. **L[AURENT], Mme. E.**

Lettres a Clémence sur la musique ... ouvrage dans lequel on a renfermé depuis les premières notions musicales jusqu'a celles qui mènent a la connaissance du contrepoint et a la lecture de la partition. Troisième édition, corrigée et augmentée. Paris: Eugène Duverger, 1843.

Small octavo. Dark brown morocco-backed marbled boards, titling gilt to spine in blind-ruled compartments, red speckled edges, marbled endpapers. 1f. (recto half-title, verso printer's note), 1f. (recto title with small device, verso blank), [v]-vii, [i] (blank), 144 pp. With musical examples in text throughout and 5 folding plates of music. Binding slightly worn, rubbed, and bumped. Very occasional light foxing. In very good, crisp condition overall.

This edition not located in OCLC. BNF (copies of the first edition of 1831 and second of 1834 but not the present edition). (37988) \$85

On the Paris Opéra, Signed by Nobel Laureate Philip S. Hench

80. **LAJARTE, Théodore de 1826-1890**

Curiosités de L'Opéra. Paris: Calman Lévy, 1883.

Small octavo. Maroon cloth-backed patterned boards, marbled endpapers. 1f. (recto half-title, verso printer's note), 1f. (recto title, verso blank), 1f. (recto dedication to Charles Nutter, archivist at the Opéra, verso blank), 249, [i] (blank), 1f. (recto contents, verso blank). With several illustrative plates, some folding.

With the autograph signature of Nobel laureate (Physiology/Medicine) Philip S. Hench (1896-1965) dated Milan, Nov. 5, 1957, in blue ink to title; small bookseller's label to blank lower margin. (36987) \$35

Early 18th Century English Thorough Bass Treatise

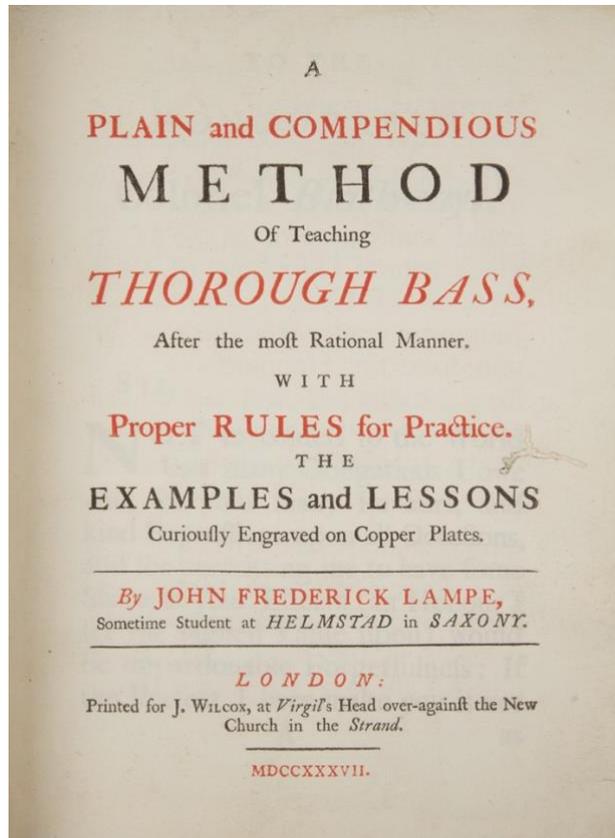
81. **LAMPE, John Frederick ca. 1703-1751**

A Plain and Compendious Method of Teaching Thorough Bass, After the most Rational Manner, with Proper Rules for Practice. The Examples and Lessons Curiously Engraved on Copper Plates. London: J. Wilcox, 1737.

Quarto. Full 18th century dark brown calf with raised bands on spine in gilt-ruled compartments, the initials "ML" to upper compartment. 1f. (recto title printed in red and black, verso blank), [i]-iii (dedication to "The Honourable Colonel Blathwayt") [iv] (blank), [v]-viii (preface), 9-45, [i] (blank) pp. (text) + 93 plates of engraved musical examples, ten of which are folding. Binding slightly worn, rubbed, and bumped; head and tail of spine slightly chipped; hinges split; minor worming to front endpapers; front free endpaper detached. Worming to first six leaves, not seriously affecting printed area. A fresh and attractive copy overall.

First Edition. Kassler, p. 674. Gregory-Bartlett I, p. 146. Cortot, p. 107. Hirsch I, 301. Wolffheim I, 761. RISM BVI, p. 476.

Lampe was a German-born composer and bassoonist active in Britain. *"As to the Pieces already in Print, I need not say much, since Masters can make but little, and Scholars no Use of them. I believe many, who have endeavoured to learn Thorough Bass, will readily confess that they have not been a little puzzled by intricate Rules, only directing them what to play to the Figures 4/2 &c. without any other Explanation or Reason. Some indeed have gone a little further, and have shewn what Cord those Figures represent, and*



how to learn something of the Keys; but I don't find any have given plain Directions and practical Rules built upon the Grounds of Composition, to shew how each Sound in each Key should be accompanied, and why, and I beg Leave to say no Rules for Thorough Bass are of any Value without it." The Preface, p. vi.

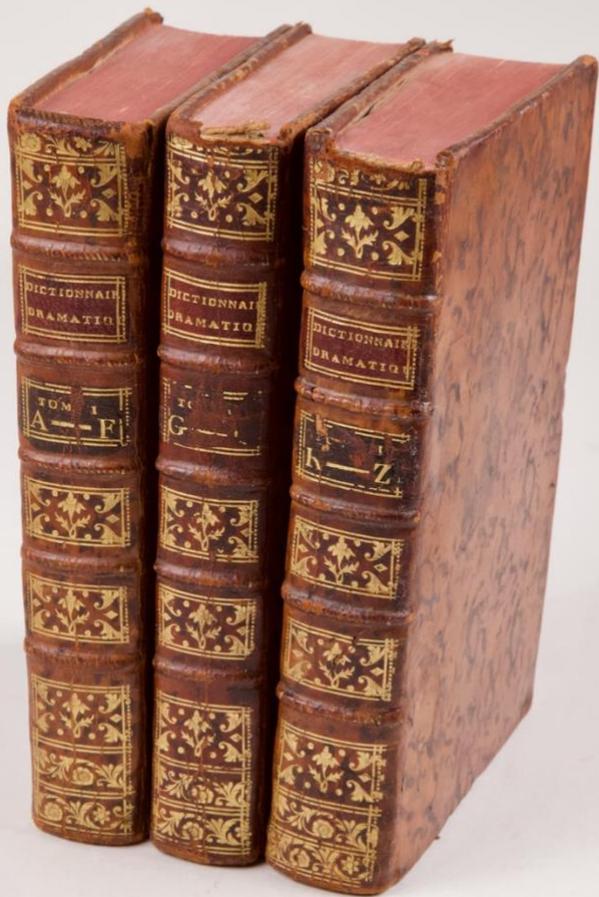
"Nothing for sure is known of Lampe's activities between 1734 and 1737. He may merely have been busy teaching and writing his thoroughbass treatise, though so complete an absence from theatrical life suggests that he spent the time out of London. Perhaps he visited Paris, for both his treatises [the present one and The Art of Musick, 1740] show an early familiarity with Rameau's concept of the 'fundamental bass'." Peter Holman in *Grove Music Online*. (31438) \$675

18th Century French Opera

82. LAPORTE, Joseph de 1713-1779 and Sébastien-Roche-Nicolas Chamfort 1741-1794

Dictionnaire Dramatique, Contenant L'Histoire des Théâtres, les Règles du genre Dramatique, les Observations des Maîtres les plus célèbres, & des Réflexions nouvelles sur les Spectacles, sur le génie & la conduite de tous les genres, avec les Notices des meilleures Pièces, le Catalogue de tous les Drames, & celui des Auteurs Dramatiques. Trois Volumes in-8o. Tome Premier [-Troisieme]. Paris: Lacombe, 1776.

3 volumes. Octavo. Full mid-tan mottled calf with raised bands on spine in decorative compartments gilt, dark red title and dark brown volume labels gilt, red edges, marbled endpapers, green silk ribbon markers. Small woodcut device to title of each volume and decorative woodcut headpiece to first page of text. Vol. 1: 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. ("Avertissement"), 1f. (privilege), 527, [i] (blank) pp.; Vol. 2: 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 510 pp.; Vol. 3: 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 615, [i] (blank) pp. Bookplate of M. Terray



[Antoine-Jean Terray, seigneur de Rozières 1750-1794] "Intendant de Lyon" within decorative border to front pastedown of Vol. 1 over earlier engraved armorial bookplate to Vol. 2, with "Ex Libris Cannac" [Baron Pierre-Philippe Cannac 1731-1808] added in early manuscript; bookplate to Vol. 3 removed with resulting abrasion. Bindings slightly worn, rubbed, and bumped; heads of Vols. 1 and 2 slightly chipped; joints tender; endpapers worn; both endpapers of Vol. 1 and front free endpaper of Vol. 3 lacking. Occasional very light browning, foxing, and other minor defects. In very good condition overall.

First Edition. Not in Cortot or Gregory-Bartlett. RISM BVI p. 481 (2 copies only, with only one in the U.S., at Vassar).

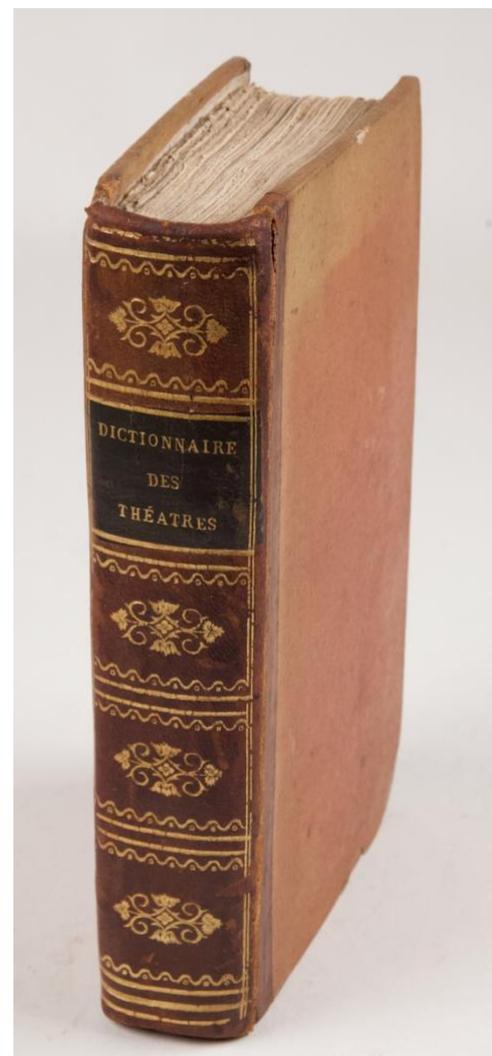
"[Laporte] left the Jesuit order, in which he was educated, and devoted himself to the literature, theatre, and opera of Paris. He wrote a comedy and two librettos for Leclair, translated the works of Pope, edited literary periodicals and contributed to the Mercure de France; his published work consists chiefly of anthologies and chronicles of the Paris theatres, with valuable details of plays and operas, authors, performers and receipts."
Julian Rushton in *Grove Music Online*. (37975) \$750

Important Mid-18th Century French Opera Dictionary

83. LERIS, Antoine de 1723-1795

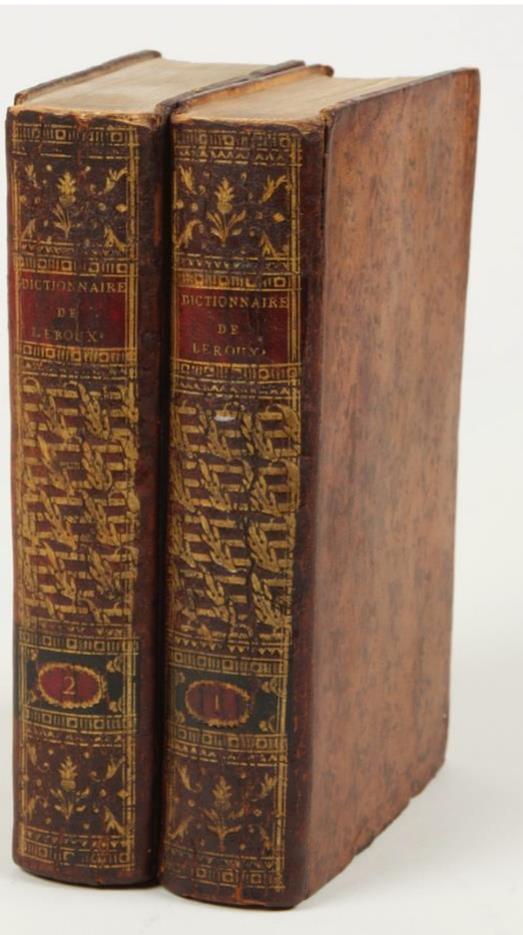
Dictionnaire Portatif des Theatres contenant l'origine des differens theatres. De Paris; Le nom de toutes les Pieces qui y ont ete representees depuis leur etablissement, & des Pieces jouees en Province, ou qui one simplement paru par la voie de l'impression depuis plus de trois siecles; avec des Anecdotes & des Remarques sur la plupart Le nom & les particularites interessantes de la Vie des Auteurs, Musiciens & Acteurs; avec le Catalogue de leurs Ouvrages, & l'expose de leurs talens: Une Chronologie des Auteurs, des Musiciens & des Opera; Avec une Chronologie des Pieces qui ont paru depuis vint-cinq ans. Paris: C.A. Jombert, 1754.

Octavo. Mid-tan paper boards with mid-tan leather spine in decorative compartments gilt, black title label gilt. 1f. (recto title, verso blank), iii-vii ("Avertissement" and "Explication des Abréviations"), [i] (blank), ix-xxvii ("Origins des Spectacles"), xxviii-xxxv ("Etat des diffèrens spectacles de Paris, Au premier Juillet 1754" at the Académie Royale de Music from July 1, 1754 with named cast lists of actors, actresses, singers, dancers, members of the orchestra), xxxvi-xl ("Corrections et Additions"), 557 ("Dictionnaire des Théâtres), [iii] (privilege) pp. Remnants of blue silk ribbon marker. Outer and lower edges uncut. Binding slightly worn, rubbed, bumped, and unevenly faded; hinges at head of spine slightly chipped. Some very light browning; minor browning to edges with some leaves frayed. A very good, fresh copy overall.



First Edition. Cortot p. 112. Gregory-Bartlett Supplement p. 61. Eitner VI p. 145. Fetis 5 p. 279. Gaspari I p. 47. RISM BVI p. 499 (3 copies only in the U.S., none in Great Britain).

"[1733-1763] saw the publication of several important French theatre and opera catalogues of which the most notable were the *Histoire du théâtre de l'Opéra en France* by J.-B. Durey de Noinville (Paris, 1753, with L. Travenol, 2/1757), the *Dictionnaire portatif des théâtres ... de Paris* by A. de Lérès (Paris 1754, 2/1763), the *Dictionnaire des théâtres de Paris* by Claude and François Parfaict (Paris, 1756, 2/1767–70, with G. d'Abguerbe) and, perhaps the most detailed of all, *Ballets, opéra, et autres ouvrages lyriques par ordre chronologique* by Louis, Duke of La Vallière (Paris, 1760)." Nigel Simeone in *Grove Music Online*. (37978) \$285



Late 18th Century French Dictionary, with Many Literary References

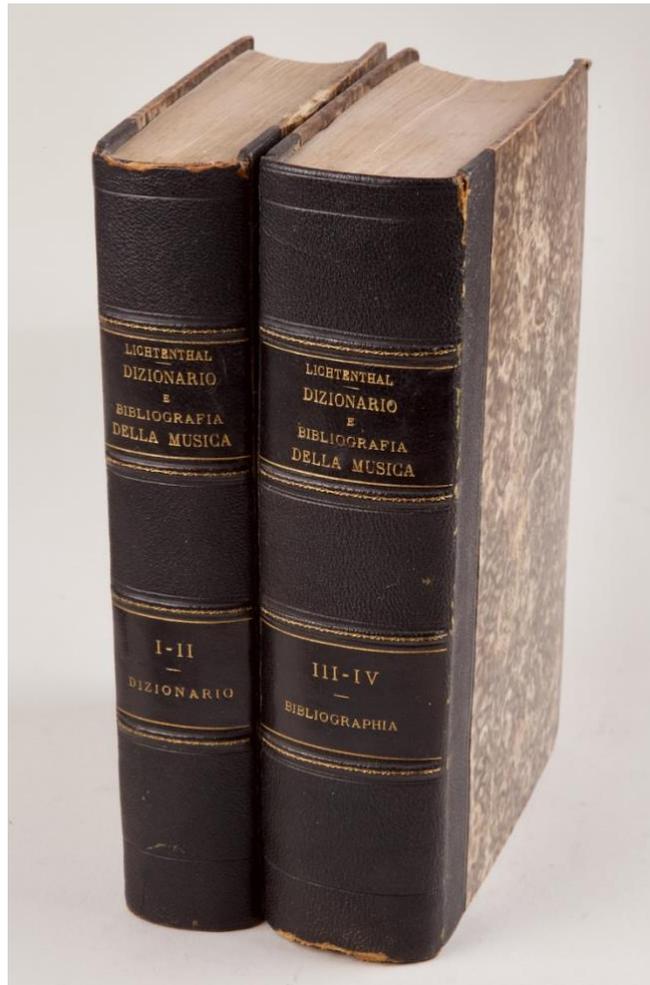
84. LEROUX, P[hilibert] J[oseph] 16??-1735?

Dictionnaire Comique, Satyrique, Critique, Burlesque, Livre et Proverbial, Avec une explication très-fidelle de toutes les manieres de parler burlesques, comiques, libres, satyriques, critiques & proverbiales, qui peuvent se recontrier dans les meilleurs Auteurs, tant anciens que modernes. Le tout pour faciliter aux étrangers & aux François mêmes l'intelligence de toutes sortes de livres ... Nouvelle édition, revue, corrigée & considérablement augmentée. Tome Premier [-Second]. Pampelune: n.p., 1786.

Two volumes. Octavo. Full mid-tan mottled calf with dark red title and volume labels to decorative spines gilt. 1f. (recto half-title, verso blank), 1f. (recto title, verso "Avis Sur Cette Nouvelle Édition"), xvi, 612; 1f. (recto title, verso blank), 606 pp. With occasional decorative woodcut headpieces and rules. With signature of Lucy Jane [?]Bousier dated 1830 to half-title to Vol. I and head of first page of text to Vol. II; inscription to upper outer corner of front free endpaper to Vol. II ("Capt. Carr 15th Britaniques Chateau de Dieppe par Diligence près d'Armentieres de Dunkirque"); and Carr's signature to titles of both volumes. Bindings slightly worn, rubbed, and bumped; edges of endpapers stained.

The present work is basically a collection of proverbs by keywords, popular expressions, rare and archaic French words, and Parisian slang. There are many literary references, including to works by Molière,

Corneille, Ménage, Rabelais, Scarron, and du Bellay. First published in 1718, it was quite popular and went through a number of editions to 1808. Very little is known about the author. Captain Carr was apparently a member of the 15th King's Hussars, a cavalry regiment in the British Army. (34292) \$150



“A Landmark in the Development from Dilettantism to Modern, Systematic Bibliographic Method”

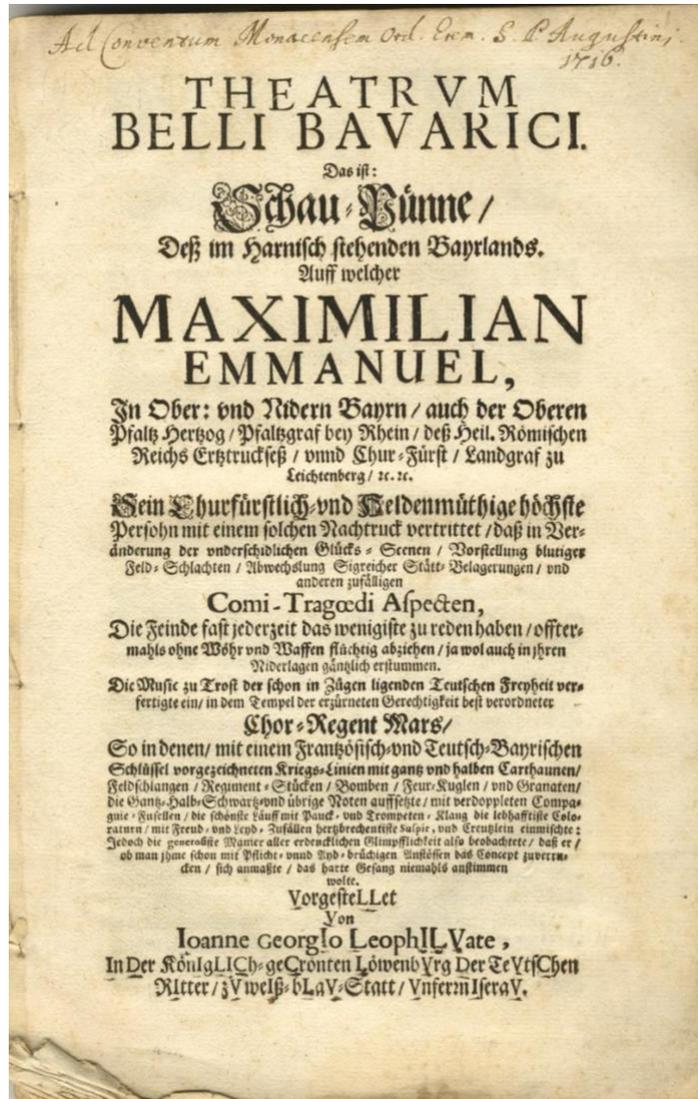
85. LICHTENTHAL, Pietro 1750-1853

Dizionario e Bibliografia della Musica ... Vol. I [-IV]. Milano: Antonio Fontana, 1826.

Four volumes bound in two. Large octavo. Quarter dark brown morocco with marbled boards, raised bands on spine with titling gilt, patterned endpapers. Vol. I: 1f. (recto title, verso blank), [iii]-viii, 1f., 368 pp.; Vol. II: 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 300, [xvi] (engraved musical examples), [ii] (errata and corrections to Vols. I and II) pp. + 2 plates; Vol. III: 1f. (recto title, verso blank), [iii]-xviii, 1f. (recto part title, verso blank), 327, [i] (blank) pp.; Vol. IV: 1f. (recto title, verso blank), 1f. (part title, verso blank), [7]-545, [i] (boank), [ii] (errata and corrections to Vols. III and IV) pp. Binding slightly worn, rubbed, and bumped; edges foxed. Some foxing throughout, heavier to some leaves; lower outer blank corner of p. 149 of Vol. II lacking, with no loss of printed area.

First Edition. Coover 878. Scarce.

Lichtenthal, an Austrian writer on music and composer, "was a close friend of Mozart's son Karl, and an ardent proponent of Mozart's chamber music ... [His] importance lies in his writings, in particular his four-volume *Dizionario ...*, which, although full of factual errors, and being in significant measure a translation of the dictionaries of Gerber (1790-92), Koch (1802) and Castil-Blaze (1821) and the bibliography of Forkel (1792), is, nevertheless, a landmark in the development from dilettantism to modern, systematic bibliographic method." Alfred Loewenberg in *Grove Music Online*. (37945) \$650



Very Early 18th Century Allegorical Drama

86. LITTICH, Johann Georg 1681-1717

Theatrum Belli Bavarici Das ist: Schau-Pünne, Deß im harnisch stehenden Bayrlands. Auff welcher Maximillian Emmanuel ... vorgestellet von Ioanne Georgio Leophil. [Libretto]. [Munich], [1704].

Small folio (29 x 19 cm). Early marbled wrappers. 1f. (title), 2ff. (printed dedication to Maximilian Emanuel), 1f. (preface, errata), 108 pp. + 2ff. (index). Dated from chronogram in imprint. Manuscript ownership notation to head of title dated 1716. Wrappers worn and lacking at spine; detached. Occasional light foxing; lower inner corners through page 14 turned.

First Edition. VD18 14612119. Not in Stieger. Scarce (1 copy only located in the U.S., at Duke University).

Festive allegorical drama in verse and prose in 5 acts and 38 scenes, intended for musical setting; printed stage directions to margin. (35854) \$375

A Landmark Study

87. **MARPURG, Friedrich Wilhelm 1718-1795**

Handbuch bey dem Generalbasse und der Composition mit zwey- drey- vier- funf- sechs- sieben- acht und mehrern Stimmen ... Dritter und letzter Theil nebst einem Hauptregister uber alle drey Theile und XII Kupfertafeln. [Volume III only]. Berlin: Lange, 1758.

Small quarto. Early half mid-tan blindruled leather with marbled boards. 1f. (recto title, verso blank), 1f. (preface), 1f. (contents), [207]-272, [vii] (index) pp. + 12 folding engraved plates of musical examples. With occasional decorative woodcut head- and tailpieces. Bold signature of former owner ("George Joachim Ludwig Semler Anno 1813") with flourish to front pastedown. Binding quite worn and detached; spine partially lacking; front free endpaper lacking; small Parisian bookseller's label to upper outer corner of front pastedown. Slightly worn and creased; upper outer corners dampstained throughout; small area of paper loss to blank outer edge of title; significant loss to final plate. A wide-margined copy.

First Edition of Vol. III of this landmark study. RISM BVI pp. 542-543. Gregory-Sonneck p. 168. Wolffheim p. 135. Cortot p. 123. RISM BVI pp. 542-543. A fourth part, *Anhang zum Handbuch bey dem Generalbasse*, was published in 1760.

Marpurg, a music critic and journalist as well as a composer, wrote numerous theoretical and didactic works on keyboard and vocal music, harmony and counterpoint. In the preface to his *Handbuch*, he cites Rameau and C.P.E. Bach as his inspirations, while referring to his own theoretical system as "eclectic." The term *Generalbasse* in the title refers not merely to the realization of figured bass lines, but to harmonic practice overall. (36250) \$165

A Major Biographical Work on Massenet

88. **[MASSENET]. Schneider, Louis**

Massenet L'Homme - Le Musicien Illustrations et Documents Inedits. Paris: L. Cartaret, 1908.

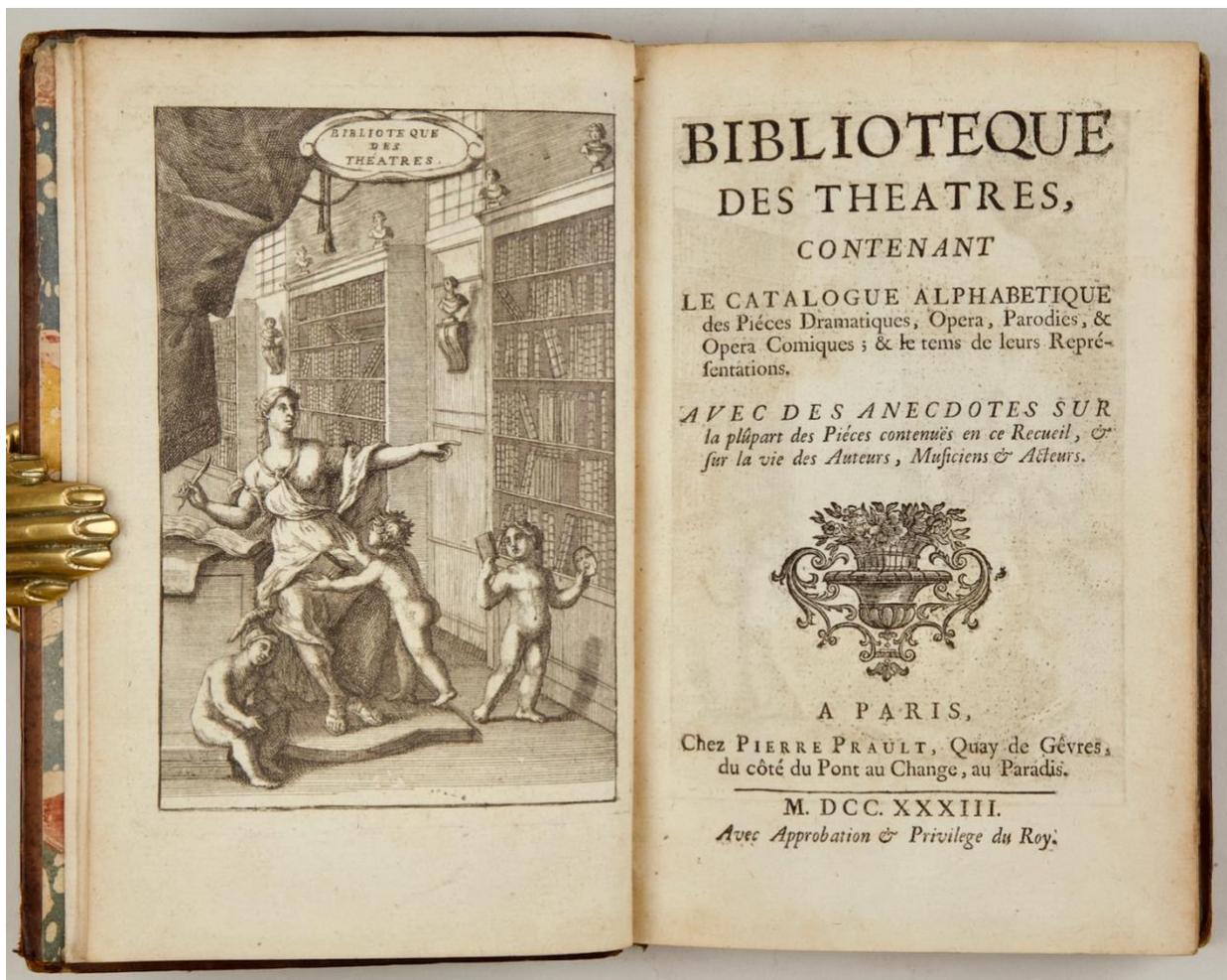
Small folio. Quarter dark brown cloth with marbled boards, patterned endpapers. 1f. (recto half-title, verso limitation statement), 1f. (recto blank, verso three-quarter length frontispiece portrait), 1f. (tissue guard with titling to verso), 1f. (recto title, verso blank), 392 pp. With numerous illustrations, including facsimiles of autograph musical manuscripts. Binding slightly worn, rubbed, and bumped. Slightly worn; first signature partially detached.

A major work on the composer, with chapters on Massenet's early years at the Conservatoire, his style and technique, and specific works including *La Grand'Tante*; *Don Cesar de Bazan*, *Le Roi de Lahore*; *Herodiade*; *Manon*; *Le Cid*; *Esclarmonde*; *Le Mage*; *Werther*; *Le Carillon*; *Thais*; *Le Portrait de Manon*; *La Navarraise*; *Sapho*; *Cendrillon*; *Griselidis*; *Le Jongleur de Notre-Dame*; *Cigale*; *Cherubin*; *Ariane*; *Therese*; *Les Erinnyes*; *Marie-Magdeleine*; *Eve*; *Narcisse*; *La Vierge*; and *La Terre Promise*. (30689) \$85

First Edition of the Earliest French Opera Dictionary

89. **MAUPOINT**

Bibliotèque[!] des Theatres, Contenant le Catalogue Alphabetique des Pièces Dramatiques, Opera, Parodies, & Opera Comiques; & le tems de leurs Représentations. Avec des Anecdotes sur la plûpart des Pièces contenuës en ce Recueil, & sur la vie des Auteurs, Musiciens & Acteurs. Paris: Pierre Prault, 1733.



Octavo. Full dark tan mottled calf, raised bands on spine in decorative compartments gilt, dark red title label gilt, red speckled edges, marbled endpapers. 1f. (recto title, verso blank), 1f. (privilege), 369, [i] (publisher's catalogue) pp. With fine allegorical frontispiece engraving depicting a library with a female figure seated at a desk, pen in hand poised over a manuscript, with three putti at her feet. Binding slightly worn, rubbed, and bumped; joints splitting at head and foot. Light uniform browning; some upper outer corners slightly creased. In very good condition overall.

First Edition of the earliest French opera dictionary. Cortot p. 130. Gregory-Bartlett p. 176. RISM BVI p. 565 (copies in European libraries but only 3 recorded in the U.S.).

"The earliest French opera dictionaries appeared in the 18th century, beginning with Maupoint's Bibliotheque des theatres ... This is arranged alphabetically by work and gives the composer, librettist and first performance. Sometimes the names of performers and their roles are also included. The appendices include chronological listings of operas and composers." Nigel Simeone in *Grove Music Online*. (37977)

\$450

Limited Edition

90. **MENDELSSOHN, Felix 1809-1847**

Reisebilder aus der Schweiz 1842. Zur Einführung ... von Max F. Schneider. Basel: Hugo von Mendelssohn Bartholdy, 1954.

Oblong octavo. Original publisher's boards with leather title label to spine. 48 pp. textual commentary + 21 full page reproductions of pencil sketches made by Mendelssohn during his travels in Switzerland in 1842. With the bookplate of the Mendelssohn scholar and collector Margaretae "Marga" Deneke (1882-1969) to front pastedown designed by the British artist Edmund Hort New (1871-1931) and dated 1924. Much of her important Mendelssohn collection is held by the Bodleian Library.

Limited to 200 copies, privately printed, this number 141. (37442)

\$125

91. **[MENDELSSOHN]. Glehn, M. E.**

Goethe and Mendelssohn (1821-1831). Translated, with additions, from the German of Dr. Karl Mendelssohn-Bartholdy ... With portraits and facsimile, and letters by Mendelssohn of later date. Second edition with additional letters. London: Macmillan, 1874.

Octavo. Full dark blue decorative cloth with reproduction of autograph musical quotation, titling gilt to upper and spine, dark brown endpapers. 1f. (recto title, verso blank) 1f. (recto dedication to "Mrs. Victor Benecke, eldest daughter of Felix Mendelssohn Bartholdy," verso blank), ix (preface), [x]-xiii (translator's preface), xiv ("Engravings and Facsimiles"), [xv]-xviii (contents), 198 + 52 pp. (publisher's catalogue). Binding slightly worn; upper hinge split. Light uniform browning; occasional foxing.

With lithographic frontispiece portrait of Mendelssohn at the age of 12 by A. Weger, Leipzig. (34799) \$35

92. **[MENDELSSOHN]. Mendelssohn Bartholdy, Carl and Paul Mendelssohn Bartholdy, eds.**

Briefe aus den Jahren 1830 bis 1847 ... Zweite billige Ausgabe in einem Bande. Leipzig: Hermann Mendelssohn, 1870.

Octavo. Dark tan leather-backed marbled boards, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (recto title, verso blank), 1f. (part-title, verso blank), [3]-597, [i] (blank) pp. With index. Binding slightly worn, rubbed, and bumped; hinges split; free front endpaper detached. Foxed; edges browned; occasional pencilling. (34559) \$25

93. **[MENDELSSOHN]. Reissmann, August 1825-1903**

Felix Mendelssohn-Bartholdy. Sein Leben und seine Werke ... Zweite stark vermehrte und verbesserte Auflage. Mit Portrait in Stahlstich. Berlin: J. Guttentag (D. Collin), 1872.

Octavo. Original publisher's full blindstamped maroon cloth with titling gilt to upper, spine with titling and decorative stamping gilt, marbled edges. 1f. (recto blank, verso fine bust-length portrait of Mendelssohn engraved and printed by Weger, Leipzig), 1f. (recto title, verso colophon), 2ff. (foreword to the first and second editions), 1f. (recto contents, verso blank), 1f. (recto half-title, verso blank), [3]-320 pp. With occasional musical examples. issue-guard to frontispiece. Binding slightly worn, rubbed, and bumped; head and tail of spine slightly frayed; endpapers slightly worn and soiled; handstamp "Groethuysen" to upper outer corner of free front endpaper and following leaf. Minor wear and browning; some leaves slightly creased.

A German writer on music and composer, Reissmann edited the *Musikalisches Conversations-Lexikon*, an important reference on 19th century music, following Hermann Mendel's death in 1876. (34561) \$50

On Hungarian Music

94. **MOLNÁR, Géza 1870-1933**

A magyar zene elmélete [Theory of Hungarian Music]. Budapest: Pesti Könyvnyomda-Részvény-Társaság, 1904.

Octavo. Half dark blue cloth with patterned paper boards. xxii, [2], 331, [1] pp. In Hungarian. Publisher's handstamp to foot of title. Binding slightly worn; paper title label to spine mostly lacking. Trimmed, with minor loss to marginalia; light uniform browning; a few scattered small stains; occasional annotations in pencil.

First Edition. OCLC 42856701. Scarce (one copy located in the U.S., at NYPL).

Molnár worked as an art and music critic while pursuing studies in musicology and theory, focusing on the national music of his country. He taught at various institutions in Budapest and published several studies, of which *A magyar zene elmélete* (1904) is the best known. Bartók took Molnár's class on Hungarian music, but would later criticize his teacher's work in his 1911 essay *A magyar zenéről* [On Hungarian Music].

"The most important aspect of Molnár's work ... is his well-nigh exhaustive treatment of Hungarian rhythm, which includes numerous tables demonstrating how complex patterns may be generated from and related to a few simple and commonly accepted Hungarian elements. Taken prescriptively, as it seems they were intended to be, Molnár's tables provide an impressively detailed method for ensuring the presence of a Hungarian essence in rhythms a good deal more complex and abstract than the style hongrois clichés on which they are based. In short, Molnár, like Bartók, was preoccupied with the question of how to elevate the Hungarian style without abandoning its national specificity." David Schneider: *Bartók, Hungary, and the Renewal of Tradition*, pp. 51-2. (32254) \$165

With Text to Over 150 Songs, "Several Never Before Published in America"

95. **MOORE, Thomas 1779-1852**

Melodies, Songs, Sacred Songs, and National Airs, containing several never before published in America. New York: Published for the Booksellers, 1828.

Small octavo. Full dark brown calf with titling gilt to spine in gilt-ruled compartments, yellow edges. 1f. (recto title, verso blank), [iii]-vii, [i] (blank), [11]-241, [i] (blank), [243]-266, [267]-273 (index), [i] (blank) pp. With signature dated 1829 to free front endpaper. Binding slightly worn; joints and hinges splitting; endpapers slightly browned and soiled with small yellow stain to front endpapers. Slightly worn and browned; occasional light foxing.

OCLC (3 copies only).

An anthology of texts to over 150 songs. (37986)

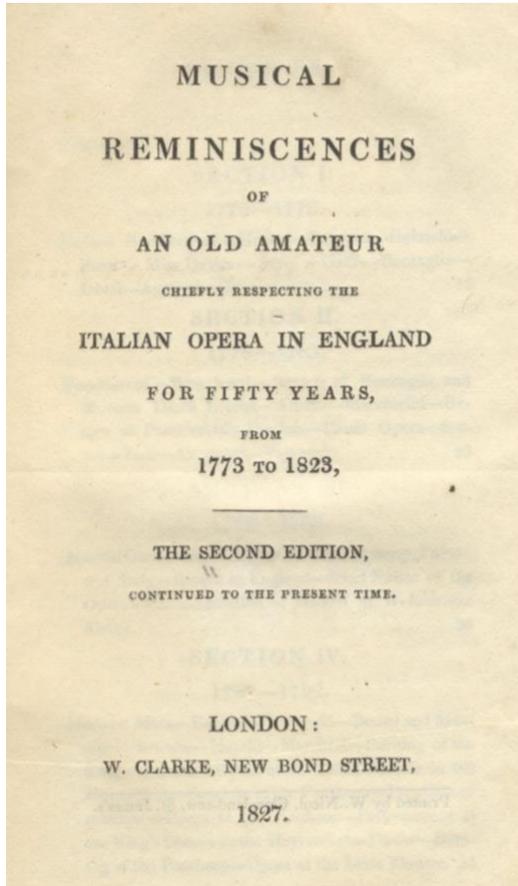
\$100

Mid-19th Century American Music Encyclopedia

96. MOORE, John W.

Complete Encyclopedia of Music, Elementary, Technical, Historical, Biographical, Vocal, and Instrumental. Boston: Oliver Ditson and Company, 1852.

Large octavo. Half morocco with gilt-ruled cloth boards, titling gilt to spine. 1f. (frontispiece), [1] (title), [2]-1004 pp. With musical examples. Binding slightly worn and rubbed; upper hinge split. (36642) \$60



“A Valuable Complement to Contemporary British Writings”

97. MOUNT-EDGCUMBE, Richard 1764-1839

Musical Reminiscences of An Old Amateur chiefly respecting the Italian Opera in England for fifty years, from 1773 to 1823, The Second Edition, continued to the present time. London: W. Clarke, 1827.

Small octavo. 19th century dark brown leather-backed boards with printed paper title label to spine. 1f. (recto half-title, verso blank), 1f. (recto title, verso printer's note), [v]-vi (Contents), [vii]-xii (Introduction), [13]-183 pp. Boards worn and detached; spine worn with small portions of head and tail lacking. In very good condition internally.

A presentation copy, with "From the Author" in manuscript to front free endpaper and "E.A. Moorhead Widey Court 1827" to front pastedown.

An English opera enthusiast and amateur composer, "Mount Edgcumbe recorded his experiences in *Musical Reminiscences of an Old Amateur Chiefly Respecting the Italian Opera in England for Fifty Years, from 1773 to 1823* (London, 1824). Subsequent editions extended the period under discussion ... Frequently his own eye-witness account, the *Reminiscences* are a valuable complement to

contemporary British writings such as those of Charles Burney and William Parke ... His vivid descriptions of the leading singers of the age, several of whom he knew personally, shed light on matters such as the allocation of role s... He blamed Rossini's works for undermining the golden age of opera, lamenting the popularity of pezzi concertati, the neglect of Metastasian conventions, and changes in vocal styles." George Biddlecombe in *Grove Music Online*. (37302) \$325

**First Edition of the Libretto
of Mozart's *Mariage de Figaro***

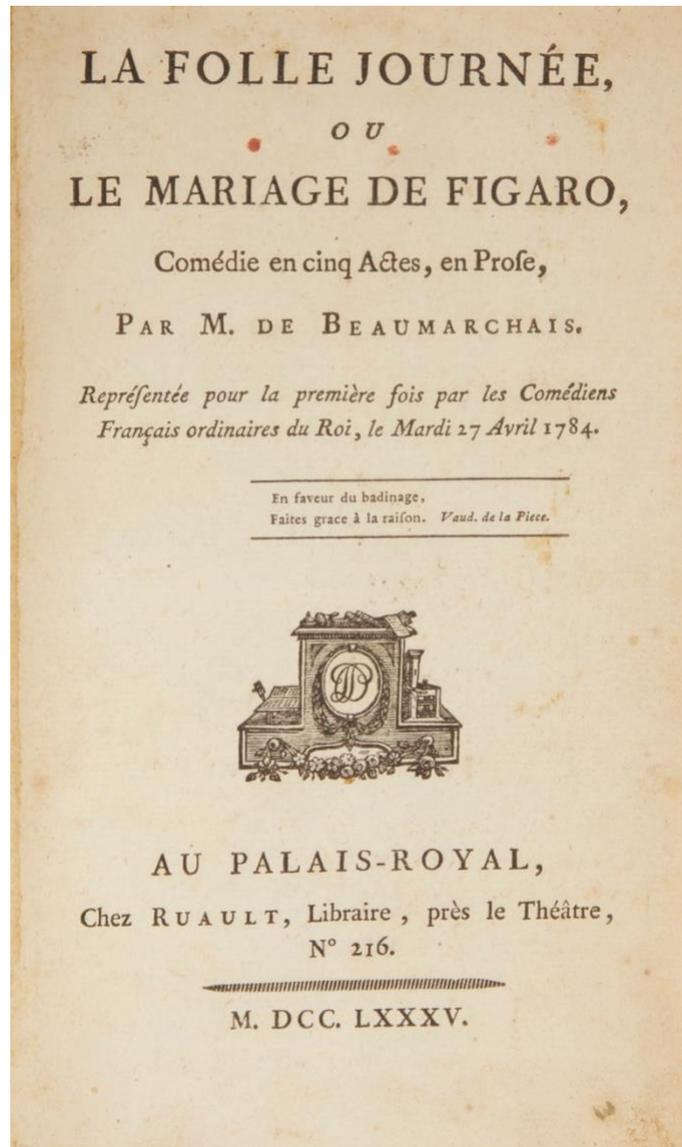
98. [MOZART]. Beaumarchais, Pierre-Augustin Caron de 1732-1799

La Folle Journée ou Le Mariage de Figaro, Comédie en cinq Actes, en Prose ... Représentée pour la première fois, par les Comédiens Français ordinaires du Roi, le Mardi 27 Avril 1784. [Libretto]. [Paris]: Au Palais-Royal: Ruault, 1785.

Octavo. Full mottled tan paper boards, spine with title label gilt. 1f. (title), [i] (half-title), [i] (publication and editor's notes), lvi (preface), [i] (part-title), [i] (named cast list), [3]-236, 237 (approbation and printer's note), [i] (blank) pp. Publisher's decorative woodcut device to title. With the names of cast members, presumably for the play's premiere at the Théâtre Français on April 27, 1784. Binding slightly worn; upper joint split. Light foxing and some staining; occasional minor wear. A very good copy overall.

First Edition, early issue. Scarce. Cordier: *Bibliographie des oeuvres de Beaumarchais*, no. 128, stating that the earliest issues of this edition do not contain engraved plates. Without the printed note to the foot of p. 152 found in later issues. With a printed note to the final page of the play stating that the music was by Antoine Laurent Baudron (1742-1834), who also collaborated with Beaumarchais in providing music for his "*Le Barbier de Séville*," including the famous tune "*Je suis Lindor*," the theme of which has been used by Mozart for his *12 Variations* K354/299a.

Beaumarchais was harp teacher to the daughters of Louis XV. "[He] successfully included Baudron's storm music as a prelude to Act 4 of *Le barbier*, and, alongside continued use of vaudeville tunes in *Le mariage de Figaro* ... stretched Comédie Française conventions by introducing a whole scene of dance, song and mime for the 'coronation' of Suzanne with the bride's head-dress ... As if to vindicate Beaumarchais's musical instinct, *Le barbier de Séville* attracted settings by Benda, Paisiello, Isouard and Rossini, while the Mozart-Da Ponte collaboration in *Le nozze di Figaro* proved just how much of the original play was translatable into music." Rudolph Angermüller in *Grove Music Online*. (28690) \$675



Tonic Sol-Fa Sight-Singing

99. [MUSIC EDUCATION]. Curwen, John 1816-1880

The Standard Course of Lessons and Exercises in the Tonic Sol-fa Method of Teaching Music ... With Additional Exercises ... Eleventh Edition. London: J. Curwen & Sons, 1895.

Small quarto. Full red decoratively blind-stamped cloth with titling gilt to spine, dark orange endpapers. 1f. (recto half-title, verso list of other works by Curwen), 1f. (recto title, verso small publisher's device), [v]-xi, [i] (blank), 320 pp. + 2ff. (publisher's advertisements). With numerous musical examples throughout. Names of former owners to front endpapers. Binding slightly worn, rubbed, bumped, and soiled. Light uniform browning.

Curwen was an "English congregational minister and first major proponent of the Tonic Sol-fa sight-singing system. ... Just as the basic idea of the system sprang from Glover, Curwen adopted many features, with due acknowledgment, from other teachers in England and abroad, including Pestalozzi, Lowell Mason, and Emile Chev . Curwen's achievement was to synthesize these various methods and create an efficient system to teach them to large numbers of students simultaneously." H. C. Colles, revised by Peter Ward Jones, Bernarr Rainbow and Charles Edward McGuire in *Grove Music Online*. (37982) \$65

Rare Treatise on Basso Continuo, Improvisation, and Accompaniment A Fine Example of Early Italian Music Lithography

100. [MUSIC LITHOGRAPHY]. Fenaroli, Fedele 1730-1818

Partimenti ossia Basso Numerato: opera completa. Roma: Ratti e Comp. [PN 104], n.d. [1823-24].

Folio (355 x 255 mm). 2 volumes bound in one. Dark green calf-backed dark green textured paper boards, spine in compartments with decorative gilt and blindstamped devices. 1f. (recto title, verso blank), 62 pp.; [1] ("Partimenti ossia Basso Numerato secondo la scuola de' Conservatori di Napoli Opera Completa ... Divisa in sei Libri, riveduta ed aumentata colla quale s' impara praticamente ai accompagnare; ed a conoscere i principi del contrapunto."), 2-120 pp. Lithographed throughout. Binding somewhat worn, rubbed, and bumped. Light to moderate foxing. A very good copy overall.

From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni.

Twyman 446. OCLC (one copy only, at the University of California, Los Angeles). First published in Naples in 1775 as *Regole Musicali per Principianti di Cebalo*.

Fedele Fenaroli was a respected music educator and composer. With his colleagues Paisiello and Tritto, he helped to develop the curriculum of the Conservatorio della Piet  dei Turchini, where he taught counterpoint. Among his students were Cimarosa, Zingarelli, and Carafa. "Fenaroli principally composed church music, preferring the strict contrapuntal style, in which he exhibited great ability. Only a few cantatas, stage works and oratorios by him survive. He apparently wrote no orchestral music and only one chamber work, the *Intavolature e sonate per cembalo* (1793). His teaching method was highly regarded throughout Italy; F tis praised it for its simplicity and clarity and Choron used some of the exercises in his *Principes de composition*. By transmitting the compositional style of his teacher Durante he helped preserve the so-called Neapolitan tradition. His treatises, which were reprinted many times during the 19th century, began to fall out of favour about 1860 with the arrival of more modern teaching methods; yet even as late

as 1871 Verdi could write approvingly of the still widespread use of Fenaroli's exercises." Seigfried Gmeinwieser in *Grove Music Online*.

Rare treatise on basso continuo, improvisation, and accompaniment at the keyboard. The present edition is of particular interest as a fine example of early Italian music lithography. (34667) \$300

Early 20th Century Publishing

101. [MUSIC PUBLISHING]

Katalog des Musikalien-Verlages nebst Schriften über Musik, Textbücher, Porträts ... Vollständig bis Ende 1896 (Nachträge werden jährlich geliefert). Leipzig: J. Rieter-Biedermann, [1906].

Octavo. Black cloth-backed publisher's printed boards. 160; 34, iv; 125; 22 pp. Includes supplements for the period 1897-1904. Binding slightly worn, rubbed, and bumped. Some mostly light browning. In very good condition overall. Contains *Erste Abtheilung: Alphabetisch geordnetes erzeichniss; Zweite Abtheilung: Systematisch geordnetes Verzeichniss; Dritte Abtheilung: Schriften über Musik, Textbücher, Porträts, etc.*

Together with two catalogues of compositions by Heinrich von Herzogenberg issued by Rieter-Biedermann in 1896 and 1890. 28; 32 pp. Scarce. (37940) \$125

Learning to Play the Rebab in Indonesian Gamelan

102. [MUSICAL INSTRUMENTS]

Rebaban lagu patetan. Surakarta: The Author, 1971.

Folio (320 x 210 mm.). Original printed wrappers with titling to upper. 1f. (author's note), 21 pp., 1f. (index). Printed on one side of the leaf only. Text in Indonesian.

Together with: Soeroso. *Rebaban Gending*. Surakarta: [the author], 1975. Original printed wrappers with titling to upper. 1f. (author's note), 70 pp., 1f. (title) 1f. (index). Printed on one side of the leaf only. Text in Indonesian. Wrappers worn, soiled, and faded; spines chipped. Slightly browned; minor thumbing; small tears. Very scarce.

The first volume introduces the instrument and gives fingering positions in the two modes used by the rebab as well as cipher notation (including pitches, fingering, and bowing) for 18 unique *patets*. The second volume contains lessons in playing the instrument, reading cipher notation, and practical examples of *gending*.

"The rebab is said to be the leader of the gamelan ensemble. It is a two-stringed bowed lute which sounds bright, light, and clear. ... Javanese musicians and theorists describe the function of the rebab as pambura lagu which means that which has authority over the melody.... Throughout the gending the rebab gives direction to the melodic motion." Sumarsam: *Inner Melody in Javanese Gamelan Music in Asian Music*, Vol. 7, No. 1, p. 6. (32208) \$100

The Acoustics of Stringed Instruments, the Organ, &c.

103. [MUSICAL INSTRUMENTS]. Welcker von Gontershausen, Heinrich 1811-1873

Ueber den Bau der Saiteninstrumente und deren Akustik, nebst Uebersicht der Entstehung und Verbesserung der Orgel. Frankfurt am Main: Christian Winter, 1870.

Octavo. Publisher's dark pink printed wrappers with titling within border with decorative cornerpieces. 1f. (recto title, verso blank), [iii]-xv, [i] (blank) pp., 1f. (recto secondary title, verso blank), [3]-130 pp. With wood-engraved illustrations of various musical instruments throughout including a "Patent-Tafelpiano," a "Saalorgel," violins, and a zither, cittern, and guitar. Wrappers worn and soiled; tears to edges with minor loss. Occasional signs of wear; some signatures loose; tear to edge of title repaired. In very good condition overall.

First Edition. Scarce. Aber 66. (37946)

\$85

On Teaching Children to Sing

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

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

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

First Edition of the second part of this early influential work on instruction in singing for children. Scarce. The first part was published in 1813. Eitner v. 8, pp. 149-150. Fétis v. 6, pp. 283-84. Scarce. (12201) \$100

105. OAKEY, George

Compendium of Harmony for Tonic Sol-faists. London: J. Curwen & Sons, [1889].

Small octavo. Publisher's cloth with titling in gilt to upper and spine. Small oblong contemporary manuscript (130 x 188 mm) laid in containing 2 pages of music in sol-fa notation. Includes a 14-measure 4-part piece identified in Welsh as "Gwell Crist etc." (36641) \$35

First Edition of this Monumental Work on the Organ With 137 Large Engraved Plates

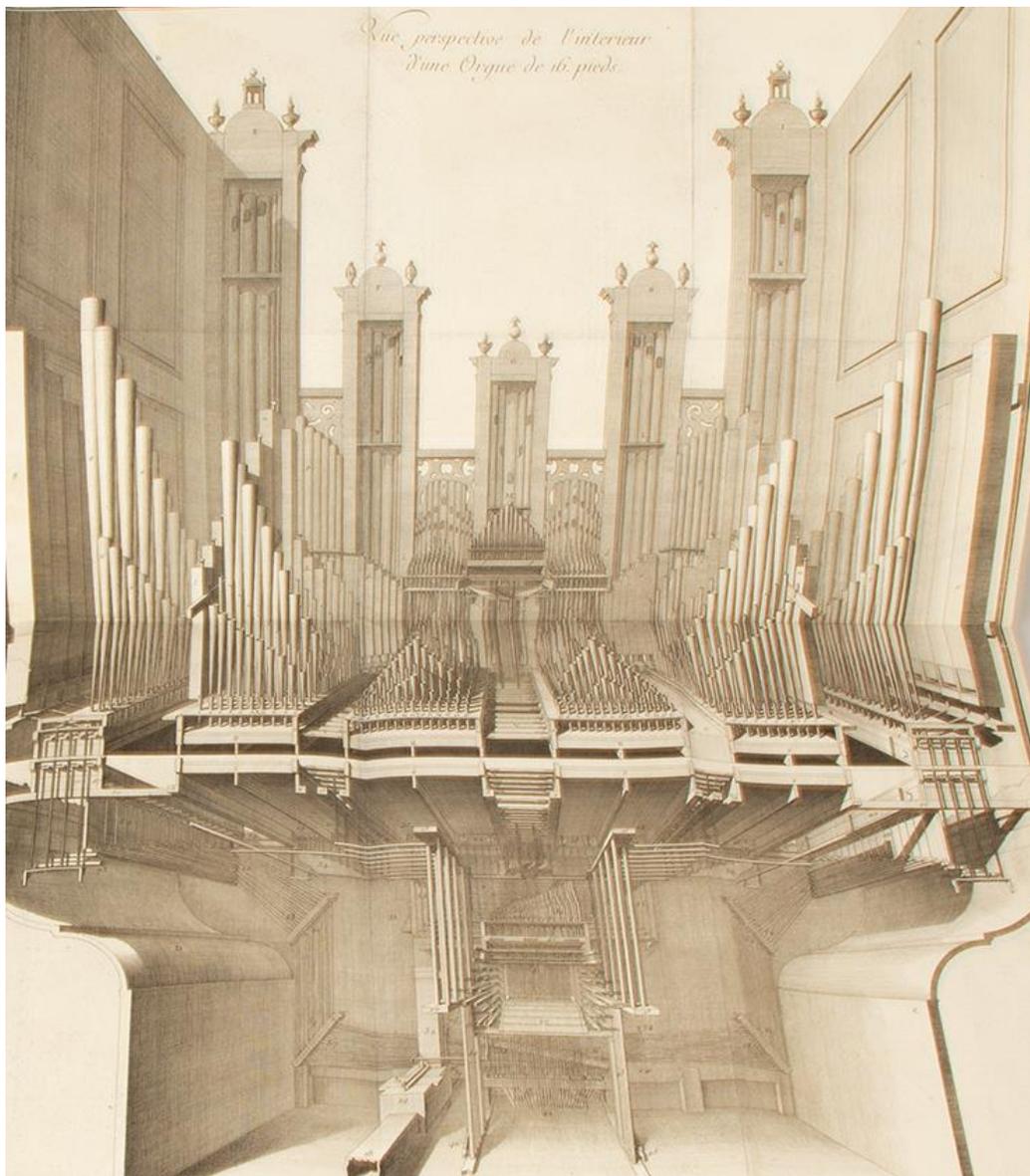
106. [ORGAN]. Bédos de Celles, Dom François 1709-1779

L'Art du Facteur d'Orgues. [Paris]: [L.F. Delatour], 1766-1778.

2 volumes. Large folio (ca. 444 x 290 mm). Full dark brown leather-backed dark brown pebbled cloth, spine in gilt-ruled compartments with titling gilt, marbled endpapers.

Vol. I:

Part I: 1f. (recto title, verso blank), 1f. (recto "Avertissement," verso blank), xxvi (Préface), xxvii-xxx ("Table des Chapitres"), xxxi-xxxii ("Corrections & Additions à la Préface ... Avis au Relieur"), 142 pp.



With "Corrections & Additions" and printed note "De L'Imprimerie de L.F. Delatour, 1766" to foot of final page; Part II: [1] (title), 2-4 (i.e., pp. 143-146), 147-[475], [i] ("... Corrections & Additions ...") pp.; Part III: Pp. 477-536; Part IV: 1f. (recto title, verso blank), pp. [537]-646[!650], 647[!651]-671[!675] ("Table Alphabétique des Matieres et des Termes ..."), 672[!676]-676[!680] ("Tables des Planches").

Vol. 2:

- 137 large engraved plates, a number double-page or larger and/or folding, some incorporating musical notation.

Quite a nice, crisp copy internally overall, with wide margins.

Binding quite worn, rubbed and bumped; head and tail of spines slightly chipped with minor loss; upper board of Vol. 1 detached. Vol. I: Light uniform browning; occasional foxing and soiling, a bit heavier to some leaves; minor paper loss and very small tears to a few outer margins; creasing to a number of leaves from original presswork; very occasional mispagination, especially pp. 619-646; Vol. 2: Slightly worn, soiled, and creased; occasional minor foxing; light dampstaining to small area of blank outer margins of several plates; some plates with early paper tape repairs to verso, most often to inner margins, including plate 50 (large folding plate of the Gabler organ), with two small holes along central fold, left margin slightly creased, and one minor tear to central area with small early paper tape repair to verso and plate 77

(large folding plate of the Weingarthen organ); plates 30, 32, and 33 slightly trimmed and laid down; occasional minor imperfections.

First Edition. Liebenow p. 3. Gregory-Bartlett I, p. 27. Cortot p. 18. Hirsch I, 54. Wolffheim I, 1124. RISM BVI p. 130.

"These impressive volumes were published as part of the 'Description des arts et métiers.' The plates, many of which are folding, are engraved by Gardete, Goussier and others, and depict organ design and construction in elaborate detail as well as illustrating a number of other keyboard instruments and a hurdy-gurdy; of particular note is the very large folding plate of an organ built by Gabler in 1750, with a fine view of the interior of the Abbey at Weingarthen.

Bédos de Celles is best known for his writings, particularly his L'art du facteur d'orgues. This work is among the earliest to describe in detail the design and physical construction of the pipe organ and provides a valuable description of classical French organ building. His extensive and highly detailed plates, charts and diagrams deal with aspects of organ design, mixture compositions, pipe scales, pipes and pipe making, and tools and their use. Working from the writings of Marie Dominique Joseph Engramelle, he gave exhaustive instructions on the transfer of musical scores to organ barrels for mechanical playing and provided two complete pieces in the form of pinning charts. This aspect of his work inspired the makers of mechanical organs from his time forward. Bédos de Celles also described a mechanism for a square piano combined with an organ, a claviorgan and a vielle organisée and included a detailed discussion of ornamentation, articulation and principles of organ registration." Guy Oldham and Arthur W.J.G. Ord-Hume in *Grove Music Online*. (36685) \$5,500

Early 19th Century Treatise on the Organ

107. [ORGAN]. Martini, Jean-Paul-Gilles 1741-1816

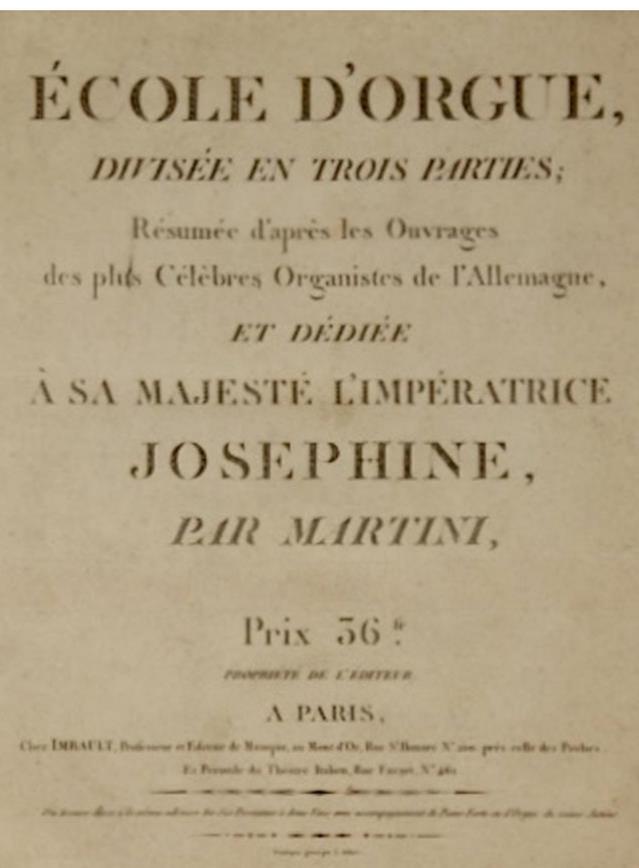
École d'orgue, divisée en trois parties; Résumée d'après les Ouvrages des plus Célèbres Organistes de l'Allemagne, et dédiée à sa Majesté l'impératrice Josephine ... Prix 36fr ... Frontispice[!] gravé par L. Aubert. Paris: Imbault [PN 379], [ca. 1805].

Folio. Half dark brown leather with marbled boards, spine in gilt-ruled compartments with decorative devices gilt to head and tail. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [v] (table of contents, preface), [i] (blank), 323 pp. Engraved. Binding rather worn, rubbed, and bumped; spine cracked and partially split; upper hinge split. Slightly browned; occasional small stains. A very good copy internally overall.

First Edition. Scarce. RISM M1164. Chase, p. 108. Reuter 4579.

The three parts of the present work describe the mechanism of the organ; the practice of organ playing; and the practical theory of the organ.

Martini (variously known as Schwarzkopf, Martini il Tedesco, and Johann Paul Aegidius Martin) moved to France in 1760 and gradually worked his way up through the musical courts. He became quite adept at maneuvering through the late 18th-century upheaval, and composed in all genres. (35988) \$850



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

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

Folio. Quarter leather with cloth boards. 3ff., 109, [i] (secondary title), 110-217 pp. Ex-library. In very good condition internally. Binding worn and defective; upper detached. Slightly foxed. (14999) \$45

African-American Spirituals

109. **PARRISH, Lydia 1871-1953**

Slave Songs of the Georgia Sea Islands. New York: Creative Age Press, 1942.

Quarto. Full black cloth boards with titling to upper and spine, portrait photograph laid down to upper; illustrated endpapers. 1f. (half-title), 1f. (full-page photograph of "Old Polly Goodwine"), 1f. (recto title, verso publisher's note), v-xxvi (acknowledgements and table of contents), xxvii-xxxii (introduction by Olin Downes), 1f. (map of the Sea Islands), 256 pp. With transcriptions by Creighton Churchill and Robert MacGimsey. Binding slightly bumped and rubbed. Slightly browned.

First Edition.

American folklorist Lydia Austin Parrish spent many winters on St. Simons Island with her husband, artist Maxfield Parrish. There, she developed a keen interest in the people and history of coastal Georgia and worked to collect African American spirituals, culminating in the present volume. She organized the Spiritual Singers Society of Coastal Georgia (now the Georgia Sea Island Singers) ca. 1920. (35830) \$50

With Detailed Bibliographical Descriptions

110. **PEDRELL, Felipe 1841-1922**

Catàlech de la Biblioteca Musical de la Diputació de Barcelona

ab notes històriques, biogràfiques y crítiques, transcripcions en notació moderna dels principals motius musicals y facsímils des documents més important pera la bibliografia Espanyola. Barcelona: Palau de la Diputació, 1908-1909.

2 volumes. Quarto. Original publisher's wrappers printed in red and black. Vol. I: 1f. (recto half title, verso coat of arms within decorative border), 1f. (recto title within decorative border, verso printer's note), 1f. (recto dedication, verso blank), [9]-327, [i] (Advertencia") pp. + 1f. (index), 1f. (recto colophon, verso blank); Vol. II: 1f. (recto half title, verso coat of arms within decorative border), 1f. (recto title within decorative border, verso printer's note), [7]-380 pp. + 1f. (index), 1f. (recto colophon, verso blank). With occasional large decorative initials, illustrations, and musical examples in text. Wrappers somewhat worn, with minor creasing, soiling, and foxing; lowers partially split. Some light internal browning and occasional foxing; edges dusty.

First Edition of a rare and important catalogue with detailed bibliographical descriptions including full transcriptions of titles, historical notes, etc.

"Pedrell was the founder of modern Spanish musicology and contributed greatly to the revival of church music in Spain. He wrote extensively on Spanish liturgical music and made substantial collections and editions of both early and contemporary Spanish sacred music ... One of his major works was the Catàlech de la Biblioteca musical de la Diputació de Barcelona, in which he collated much of what he had already

published in books and articles. His endeavours inspired the succeeding generation of scholars ..." Walter Aaron Clark in *Grove Music Online*. (35908) \$275

111. [PIANO]

Haines Bros. New York: A Brochure of Musical Celebrities. New York: Haines Bros., [1903].

Small octavo. Original green wrappers. [i] (blank), [i] (copyright notice), [i] (title), [43], [i] blank, [i] (printer's note) pp. **Contains photographic illustrations of famous opera singers, impresarios, and instrumentalists** such as Adelina Patti, Clara Louise Kellogg, Italo Campanini, Christine Nilsson, J.H. Mapelson, and Old Bull together with printed endorsements of pianos manufactured by Haines by featured performers. Slightly worn. Scarce. (24694) \$25

Late 19th Century American Piano History

112. [PIANO]. Spillane, Daniel

History of the American Pianoforte; its technical development, and the trade ... Illustrated. New York: D. Spillane, 1890.

Octavo. Original publisher's full dark brown cloth with illustration of the pianoforte to upper gilt, spine with titling gilt, decorative endpapers. 369 pp. + 9ff. advertisements, some with illustrations of pianos. **Includes illustrations of pianos and portraits** of Broadwood, Chickering, Knabe, Bradbury, Woodward, Dunham, Watson, Miller, Thoms, Erard, Astor, Steinway, Firth, Jardine, Gray, Weber, Freund, Haines, and Hazelton together with appendices of "Prominent Pianists and Teachers Who Are Or Have Been Identified with the American Pianoforte" and "List of Important Patents from 1796 to 1890 Including those Destroyed in the Fire of 1836." With bookplate of L. Dale Giberson to front pastedown. Binding slightly worn, rubbed, and bumped; darkened at outer edge of upper board. Moderate uniform browning. In quite good condition overall. (36483) \$100

Music of the French Revolution

113. PIERRE, Constant 1855-1918

Les Hymns et Chansons de la Révolution. Aperçu Général et Catalogue avec Notices Historiques, Analytiques et Bibliographiques. Paris: Imprimerie Nationale, 1904.

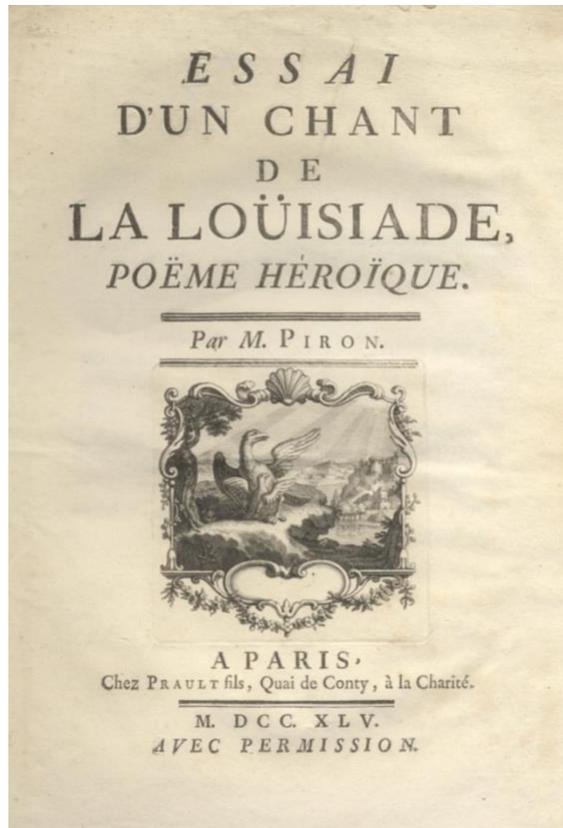
Small folio. Publisher's printed boards. 4ff., xiv, 1040 pp. Ex-library. Boards somewhat worn and darkened. A very good, tight copy overall.

An important historical study and bibliography of music of the period of the French Revolution. (37391) \$130

114. PIERRE, Constant, ed.

Musique des Fêtes et Cérémonies de la Révolution Française. Oeuvres de Gossec, Cherubini, Lesueur, Mehul, Catel, etc. Paris: Imprimerie Nationale, 1899.

Small folio. Publisher's printed boards. lxxix, 582 pp. Head and foot of spine slightly frayed. Minor wear. In very good condition overall. (37438) \$100



115. PIRON, Alexis 1689-1773

Essai d'un chant de la Louïsiade, poëme héroïque. Paris: Chez Prault fils, 1745.

Small folio (ca. 305 x 230 mm). Plain ivory wrappers with titling and date in manuscript to upper. 1f. (recto title, verso blank), 25, [i] (notice) pp. With large attractive engraved illustrations to title and head of text. Untrimmed. Wrappers quite worn, soiled and creased; spine partially split. Slightly worn; large dampstain to outer portion of several leaves; slightly cockled.

First Edition. Quite rare. Cioranescu: *Bibliographie de la littérature française du dix-huitième siècle*, Vol. 2, 50366.

Piron was a French epigrammatist and dramatist. "In 1719 he came to Paris where he began a long and successful association with the Fair Theatres. His first work produced there, the monologue *Arlequin Deucalion* (1722), brilliantly flouted the ban on spoken dialogue imposed by the official theatres and immediately established his reputation. In several *opéras comiques* of the 1720s he collaborated with composers of the stature of Rameau (*L'Endriague*, 1723; *L'enrôlement d'Arlequin*, 1726; *La P[ucelage], ou La rose*, 1726; *La robe de dissension*, 1726) and Royer (*Le fâcheux veuvage*, 1725; *Crédit est mort*, 1726). Their newly composed music not only relieved the staple diet of traditional melodies that was still the norm at the Fairs but also, in its 'operatic' style, acted as a clever foil to the doubles entendres and the farcical, episodic nature of the plays themselves." Graham Sadler in *Grove Music Online*. (35781) \$100

Early 20th Century Musical Instrument Auction Catalogue, Finely Printed

116. PUTTICK AND SIMPSON

Catalogue of a Valuable Collection of Violins, Violas, Violoncellos Bows and Antique Instruments From Various Private Sources Comprising Choice Examples of the following Celebrated Makers -- Antonius Stradivarius A & H Amati ... J. B. Guadagnini ... Guarnerius ..., and many others With the Bows and Cases The Whole of Which are guaranteed to the Purchaser according to the Description in Catalogue ... December 17th, 1901. London: Puttick and Simpson, 1901.

Octavo. Wrappers. 16 pp. Printed on fine watermarked paper by the Women's Printing Society. Wrappers slightly worn and discolored.

"The Women's Printing Society was founded in 1876 by Mrs Emma Paterson (1848–1886) to give women an opportunity of working in the printing trade." bl.uk/womens-rights/articles/the-womens-printing-society. (36963) \$95

Richter Conducts at St. James's Hall

117. [RICHTER, Hans 1843-1916]

St. James's Hall. Richter Concerts. Under the direction of Mr. N. Vert. Summer Season, 1895 (24th Series.). Dr. Hans Richter, Conductor.

Octavo. Half mid-tan calf with textured brown cloth boards, marbled edges and endpapers. 227, [i] pp. 4 concert programs, May-June 1885, as follows:

- First Concert, May 20, presenting works by Wagner, Weber, Brahms, and Beethoven
- Second Concert, May 27, presenting works by Tchaikovsky, Wagner, C.V. Stanford, and Beethoven
- Third Concert, June 10, presenting works by Dvořák, Wagner, Liszt, Smetana, and Beethoven
- Fourth Concert, June 17, with vocalists Edward Lloyd and David Bispham, presenting an all-Wagner program

With program notes; named lists of musicians; musical examples; and contemporary advertisements, some with illustrations. Contemporary signature of J.H. Tillett to preliminary leaf (?Jacob Henry Tillett, 1818-1892, member of the House of Commons between 1870 and 1885). From the library of highly knowledgeable opera collector Lim M. Lai (1934-2013), with his small handstamp to verso of final leaf. Binding worn; spine considerably rubbed, defective at head.

"Richter's first love was the music of Wagner: he conducted Wagner's operas from Rienzi to the Ring (but never Parsifal) in Vienna and London, and either Die Meistersinger or the Ring at every Bayreuth Festival from 1888 to 1912. ... In a career lasting 44 years he gave 2263 opera performances (899 of these Wagner operas) and 2088 concerts. 19th-century conductors were generally also composers or performers, but Richter, with his prodigious memory, his ability to play every musical instrument except the harp and to make his players give of their best, concentrated solely on conducting and, although he left no recordings, built for himself an enduring international reputation." Christopher Fifield in Grove Music Online. (37960) \$75

Scarce Brünn Edition of Rieger's Treatise

118. RIEGER, Gottfried 1764-1855

Theoretisch-practische Anleitung die Generalbaß- und Harmonielehre in 6 Monathen gründlich und leicht zu erlernen ... Eigenthum des Verfassers. Brünn: xu haben in der Wohnung des Verfassers ... und in Commission bey Seidel und Comp., 1839.

Octavo. Half dark brown pebbled cloth with marbled boards, spine in compartments with rules and titling gilt. [i] (title), [i] (printer's note), 1f. (preface), 109, [ii] (table of contents), [i] (blank) pp. Printed on laid paper. With typeset musical examples throughout. Author's monogrammatic blindstamp to lower edge of initial leaves. With the small circular decorative handstamp of Peregin Weis to title. Binding slightly worn, rubbed, and bumped; corners slightly cracked. Minor dampstaining throughout, heavier to outer edges; occasional light foxing; scattered annotations in pencil and blue crayon.

First published in 1833 as *Harmonielehre oder Kunst, den Generalbaß in sech Monaten zu erlernen* in Vienna by Strauss, Rieger's treatise was reprinted several times in Vienna and Brünn. The present Brünn edition, published on commission by Seidel, is quite scarce.

Rieger was a Moravian teacher and composer of Austrian descent. In Brünn "he was active as a teacher and conducted oratorio and symphony concerts. In 1828 he founded a music institute where he taught string and wind instruments, singing and music theory; here he had about 200 pupils ... [He] was known as an excellent teacher of counterpoint." Rieger wrote singspiels, much sacred music, and numerous piano and instrumental works. Karel Steinmetz in *Grove Music Online*. (24961) \$125

With Essays on Specific Composers & Music in General Includes an Account of Rochlitz's Visit to Beethoven

119. ROCHLITZ, Johann Friedrich 1769-1842

Für Freunde der Tonkunst Erster [-Vierter] Band. Zweite verbesserte Auflage. Leipzig: Carl Cnobloch, 1830-1832.

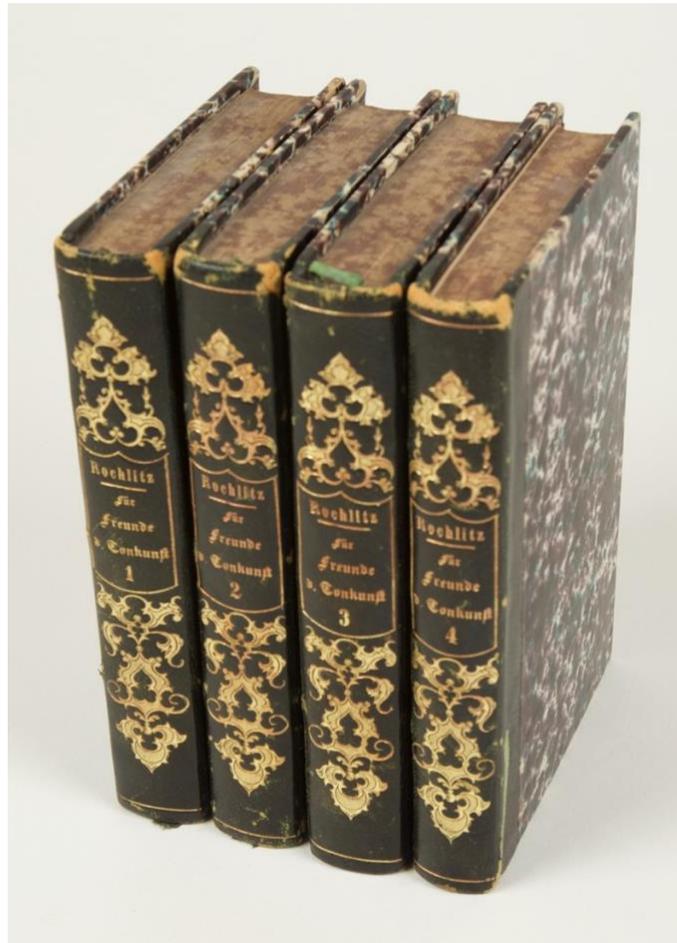
4 volumes. Octavo. Uniformly bound in dark green leather-backed marbled boards, titling to spine gilt within decorative gilt compartment, marbled endpapers and edges, dark green silk ribbon markers. With inscription to free front endpaper of Vol. I (in German): "To the Freysitz'sche Sing-Academie as the foundation of a music reference library, bestowed as a gift on 14 January 1849" and signature of [?]Ada[lbert] A. Kuhn to lower outer corner. Small oval handstamp of the Preyssics Singacademie dated 1832 to upper inner corner of titles.

Vol. I: 1f. (recto title, verso blank), xii pp., 1f. (recto title Part I, verso blank), [3]-136 pp. 1f. (recto title Part II, verso blank), [139]-312 pp., 1f. (recto title Part III, verso blank), [315]-410 pp.

Vol. II: 1f. (recto title, verso blank), [v]-viii pp., 1f. (recto title Part I, verso blank), [3]-136 pp., 1f. (recto title Part II, verso blank), [139]-304 pp., 1f. (recto title Part III, verso blank), [307]-427, [i] (colophon) pp.

Vol. III: 1f. (recto title, verso blank), [iii]-iv pp., 1f. (recto title Part I, verso blank), [3]-272 pp., 1f. (recto title Part II, verso blank), [275]-358 pp., 1f. (recto title Part III, verso blank), [361]-434 pp., 1f. (recto title Part IV, verso blank), [437]-483, [i] (blank) pp. + 1 folding plate music.

Vol. IV: 1f. (recto title, verso blank), 1f. (recto dedication to Grand Duchess Maria Paulowna of Russia, verso blank), v-viii, ix (contents), [i] (blank), 1f. (recto half-title, verso blank), [3]-242 pp., 1f. (recto title "Faustina Hasse," verso blank), 269 pp., [i] (blank), 1f. (recto title "Carl Philipp Emanuel Bach," verso blank), 273-316 pp., 1f. (recto title "Musik und Musiker in Wien," verso blank), 319-363, [i] (blank) pp., 1f. (recto title "Der Komponist und der Gelehrte," verso blank), 367-396 pp., 1f. (recto Seb. Bachs grosse Passionsmusik, nach dem Evangelisten Johannes," verso blank), 399-448 pp., 1f. (recto title Versuch einer musikalischen Reise," verso blank), 451-479, [i] (blank) pp.



Second "improved" edition.

A poet, translator and critic, Rochlitz was a friend of Goethe. He served as both the first editor of the influential *Allgemeine Musikalische Zeitung* and as a director of the Gewandhaus in Leipzig, positions that gave him great influence. The present work contains wide-ranging and important essays on the life and/or works of Astorga, C.P.E. Bach, J. S. Bach, Berger, Danzi, Fesca, Gerber, Handel, Faustina Hasse, Hiller, Hoffmann, Mara, Neukomm, Mozart, Naumann, Rolle, Romberg, Solomon, Tag, and Weber as well as essays of a more general nature including on the fugue, opera, music in Vienna, etc.

"During a visit to Vienna in 1822, Rochlitz paid his respects to Beethoven and described the encounter in detail in his *Für Freunde der Tonkunst ...*" Horst Leuchtman and James Deaville in *Grove Music Online*. (34245) \$450

Detailed Chronology of Performances at La Scala, 1778-1862

120. ROMANI, Luigi, compiler

Teatro alla Scala Cronologia di tutti gli Spettacoli rappresentati in questo teatro dal giorno del solenne suo aprimento sino ad oggi con Introduzione ed Annotazioni. Milano: Luigi di Giacomo Pirola, 1862.

Original publisher's light blue printed wrappers with illustration of La Scala within decorative border to upper. 1f. (recto title, verso blank), 1f. (recto "Ai Lettore" dated November 1862, verso blank), [v]-xxix, [i] (blank), 1f. (recto part title, verso list of abbreviations), [3]-165, [i] (blank), 1f. (recto index, verso blank). Uncut. Wrappers slightly worn and creased; minor staining to verso; small paper label to foot of spine. Occasional light foxing; some signatures loose; leaves of slightly varying sizes.

A complete chronology of performances at La Scala from its beginnings in 1778 to 1862 including details relative to composers, singers, dancers, etc., with a brief historical account of the house. (37984) \$125

Mid-19th Century Spanish Theory

121. ROMERO, Antonio 1815-1886

Gramatica musical ó sea Teoria general de la musica. Aprobada y adoptada por el Real Conservatorio de Musica y Declamacion de Madrid. Dedicada à su Vice-Protector El Excmo. Sr. D. Ventura de la Vega ... Precio Madrid, 6 Rs. Provincias, 7 Rs. [Madrid]: [Antonio Romero], [1857].

Octavo. Dark green leather-backed marbled boards, with spine in decorative compartments gilt, marbled endpapers. [i] (title), [i] (copyright notice and printer's note), 1f. (preliminary material), 1f. (dedication), [vii]-viii (prologue), [9]-36 + 7 engraved folding plates of musical examples. Dedication dated Madrid, November 30, 1857. With former owner's name ("Panchita Morera y Ortiz") in manuscript and Barcelona handstamp ("Jose Jurch") to lower edge of title; small Barcelona bookseller's label to rear pastedown. Binding slightly worn, rubbed and bumped; split at upper joint; first and last blank leaves heavily browned; scattered light foxing; some leaves slightly creased.

First Edition.

Romero was a Spanish clarinetist, music publisher, instrument inventor, and influential figure in Madrid's musical life. *"As a publisher he laid particular emphasis on making available works by Spanish composers and on enlarging the military band repertory. He published a series of specially commissioned Spanish-language tutors covering all conservatory and band instruments, himself writing those for the clarinet, the bassoon and the french horn. A modern revised edition of his clarinet tutor was still in use in Spain at the end of the 20th century ... An early and enthusiastic supporter of the application of Boehm's ideas to the clarinet, Romero added two keys to the clarinet in 1851, and in 1853 conceived (with Paul Bié) a highly praised clarinet system, incorporating ring keys, that provided greater agility and improved intonation."* Beryl Kenyon de Pascual in *Grove Music Online*. (24973) \$150

A "Valuable" Biography

122. [ROSSINI, Gioachino 1792-1868]. Escudier Frères [Marie Escudier and Léon Escudier]

Rossini Sa Vie et Ses Oeuvres ... avec une Introduction de M. Méry. Paris: E. Dentu, 1854.

Octavo. Mid-tan leather backed marbled boards, spine in gilt-ruled compartments with titling gilt, marbled endpapers. 1f. (half-title), 1f. (title), xx, 338 pp. Foxed.

"Between 1840 and 1856 the [Escudier] brothers [Marie and Léon] jointly wrote five books ... Their comprehensive *Dictionnaire de musique* ... filled a distinct need and most usefully complemented the first edition of Fétis's *Biographie universelle* ... Valuable too are their biography, *Rossini: sa vie et ses oeuvres* (Paris, 1854), their first-hand accounts of contemporary singers, *Etudes biographiques sur les chanteurs contemporains, précédées d'une esquisse sur l'art du chant* (Paris, 1840), and their essay on Paganini, *Vie et aventures des cantatrices célèbres précédées des musiciens de l'empire et suivies de la vie anecdotique de Paganini* (Paris, 1856) ..." Richard Macnutt in *Grove Music Online*. (36422) \$50

Stendhal's Biography of Rossini

123. [ROSSINI, Gioachino 1792-1868]. Stendhal, [Beyle, Henri Marie] 1783-1842

Vie de Rossini... Nouvelle édition entièrement revue. Paris: Michel Lévy Frères, 1854.

Octavo. Full dark orange cloth, spine with title label gilt, original publisher's light green printed upper wrapper bound in. [i] (series title), [i] (printer's note), 1f. (title), [1]-4 (advertisement), [1]-4 (advertisement), 3 (preface), [4] (blank), [5]-368, [369]-370 (chronologic list of Rossini's compositions), [371]-375 (table of contents), [i] (blank) pp. Some leaves uncut. Part of a series of volumes of the author's complete works (see series title and second advertisement). Wrappers slightly worn and soiled; spine very slightly faded. Moderate to heavy foxing to outer leaves, light foxing throughout, especially to edges.

A later edition, first published in 1824.

"Though best known today for his novels *Le rouge et le noir* (1830) and *La chartreuse de Parme* (1839), in which opera serves as backdrop and emotional correlative, Stendhal was better known during most of his lifetime for his interdisciplinary and comparative criticism and chronicling of arts and letters in relation to modern French and Italian socio-cultural politics. He cast these writings in various generic guises: biography..., art history..., travel literature..., and Romantic manifesto..." Janet Johnson in *Grove Music Online*. (24979) \$50

"An Attack on Rameau's Fundamental Bass and His Concept of Inversions"

124. SACCHI, Giovenale 1726-1789

Delle quinte successive nel contrappunto e delle regole degli accompagnamenti. Milano: Cesare Orena, 1780.

Octavo. Carta rustica. 1f. (recto title, verso quotation from Horace), 3-183, [i] (blank) pp. Binding somewhat worn, soiled, and stained. Slightly worn; edges slightly browned and dusty; several signatures loose. Quite a good, wide-margined copy overall.

First Edition. Gregory-Bartlett I, p. 241. Cortot p. 175. Wolffheim I, 992. RISM BVI 744.

An Italian mathematician, music theorist, and writer, "Sacchi's *Delle quinte successive nel contrappunto e delle regole degli accompagnamenti*... contains an attack on Rameau's fundamental bass and his concept of inversions." Ferruccio Tammaro in *Grove Music Online*. (31435) \$425

DELLE QUINTE SUCCESSIVE
NEL CONTRAPPUNTO
E DELLE REGOLE DEGLI
ACCOMPAGNAMENTI

Lettera

Del P. D. Giovenale Sacchi C. R. B.
dell' Accademia dell' Istituto di Bologna,
Professore d' Eloquenza nel Collegio
Imperiale de' Nobili di Milano

Al Sig. Wincislao Pichl Accademico
Filarmonico, Direttore della Musica
di S. A. R. il Serenissimo Arciduca
Ferdinando.

IN MILANO. MDCCLXXX.

Per Cesare Orena Stamperia Malatesta.
Con licenza de' Superiori.

“The First International Dictionary of Musicians in English”

125. SAINSBURY, John H. ca. 1793-ca. 1862

A Dictionary of Musicians, from the Earliest Ages to the Present Time. Comprising the Most Important Biographical Contents of the works of Gerber, Choron, and Fayolle, Count Orloff, Dr. Burney, Sir John Hawkins, &c. &c. Together with Upwards of a Hundred Original Memoirs of the most Eminent Living Musicians; and a Summary of the History of Music. Vol. 1 [-II]. Second Edition. London: Printed for Sainsbury and Co., 1827.

2 volumes. Octavo. Newly bound in paper boards. Printed labels to spines. 1f. (title), 1f. ("Preface to the Second Edition"), [v]-lxxii ("Summary of the History of Music, by Alexandre Choron"), 401, [i] (blank), [i] (colophon), [i] (blank); 1f. (title), [1]-[557], [i] (blank), 559-[562], [i] (colophon), [i] (blank) pp.

"... the first international dictionary of musicians in English, [the present work] remains the source of information on some British subjects in the Dictionary of National Biography and in this dictionary ... Essentially a compilation from earlier reference works and histories, including those of Choron and Fayolle, Gerber, Burney, Hawkins and William Bingley (Musical Biography, 1814, the most heavily used English source), and from journals such as the Harmonicon and Quarterly Musical Magazine and Review, the two-volume Dictionary nevertheless contains original material supplied by musicians to whom Sainsbury wrote directly; many of their replies, together with other editorial files, survive to reveal the tactics of early vanity publishing ... Sainsbury's purpose and methods were suspect even in his own day, and the book's balance and factual content are in places absurd. Scholarly concern was renewed in 1931 when, after his discovery of the letters in Glasgow, H.G. Farmer showed Sainsbury's avowed musical patriotism to be specious, hinting at commercial motives instead. Still, for the rich detail and social vivacity in some of its original memoirs, the dictionary remains useful. Its further significance lies in its connection with the founding of the Royal Academy of Music in 1822-3." Leanne Langley in *Grove Music Online*. (22232) \$225

20th Century Edition of a 17th Century Biographical Dictionary of Musicians, &c. “The First Known Attempt at Such a Work”

126. [SCHACHT, Matthias Henriksen 1660-1700]. Skjerne, Godtfred, ed.

Matthias Henriksen Schacht Musicus Danicus eller Danske Sangmester. København: Hagerups, 1928.

Large quarto. Original publisher's dark ivory wrappers printed in red and black. 1f. (recto half-title, verso blank), 1f. (recto title printed in red and black, verso copyright), 1f. (recto dedication to Andre Pirro, verso blank), 1f. (foreword), xxxii, 400 pp. Unopened. Wrappers somewhat worn; small edge tears. Light uniform browning; occasional foxing.

Limited to 250 copies.

"Among the manuscripts that [Schacht] left at his early death was one on music entitled Musicus danicus eller Danske sangmester, completed on 1 January 1687 ... This work, whose four parts cover singing, theory, composition and playing from thoroughbass respectively, is of particular interest for the fact that it begins with a biographical dictionary of musicians, the first known attempt at such a work. It was known to E.L. Gerber, who used it in the preparation of his own Tonkünstler-Lexicon (1790-92), but his theory that Schacht drew on a lost work by Meibom is without foundation. Schacht was also a composer, but none of his music has survived." John Bergsagel in *Grove Music Online*. (35927) \$150



"One of the Leading 19th Century Repositories of Musical Knowledge"

127. SCHILLING, Gustav 1805-1880

Encyclopadie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst. Stuttgart: Franz Heinrich Köhler, 1835-1842.

7 volumes. Octavo. Quarter dark tan leather with marbled boards, leather title labels gilt to spine with decorative devices gilt, red edges. Vol. I: 1f. (recto title, verso quote from Schiller), [iii]-xii (foreword), [3]-750 + 4 folding plates (3 music and 1 Bach's family tree); Vol. II: 1f. (recto title, verso quote from Herder), 3-749, [i] (blank) pp.; Vol. III: 1f. (recto title, verso quote from Göthe), [3]-748 pp. + 2ff. + 2 folding plates music; Vol. IV: 1f. (recto title, verso quote from Herder), [3]-748 pp. + 1f. (recto music, verso blank). Small hole to pp. 319/320 affecting several letters; Vol. V: 1f. (recto title, verso quote from Herder), [3]-749, [i] (blank) pp. + 1f. music; Vol. VI: 1f. (recto title, verso quote from Der Encyclopädist), [3]-924 pp. + 1f. music; Supplement-Band: 1f. (recto title, verso blank), [3]-445, [i] (blank) pp. + 1f. (recto title "Anhang zum Supplement-Bande," verso blank), 2ff. ("Vorwort der Verlagshandlung ... Buchhandlung von F. H. Köhler" dated Stuttgart, November 1842 and Vorwort des herausgebers des Nachtrages by F.S. Gassner [overpaste] dated Karlsruhe, November 1842), 123, [i] (blank), 2pp. ("Register" for the supplement), [i]-lxxxviii ("General-Register" for the 6 volumes) pp. With a number of musical examples and diagrams within text. Small bookplate to front pastedown of Vol. I; contemporary inscription dated Erfurth November 8, 1835 to lower outer corner of front free endpaper. Binding slightly worn, rubbed, and bumped; light tan leather title label to Vol. I, others red. Occasional minor foxing and browning; tear to folding plate in Vol. I repaired with archival tape to verso; other minor imperfections; some mispagination, but complete. A very good copy overall.

First Edition.

"One of the leading 19th-century repositories of musical knowledge ... including numerous biographies displaced or reduced in later reference works." Duckles/Keller 62.

Schilling is best-remembered today for the present work, contributors to which included "A.B. Marx, Rellstab, Schnyder von Wartensee, Seyfried, G.W. Fink, J.A.G. Heinroth and Gottfried Weber. Schilling seems to have written many unsigned articles, including perhaps the one on himself. The subject articles are of much less interest than those on musicians, especially secondary names of roughly the editor's own time: the latter often contain information which cannot be found elsewhere." Alec Hyatt King, revised by Malcolm Miller in *Grove Music Online*. (34221) \$550

By a Noted Austrian Writer on Music

128. **SCHMID, Anton 1787-1857**

Christoph Willibald Ritter von Gluck. - Dessen Leben und tonkünstlerisches Wirken. Ein biographisch-ästhetischer Versuch und ein Beitrag zur Geschichte der dramatischen Musik in der zweiten Hälfte des siebzehnten Jahrhunderts. Leipzig: Friedrich Fleischer, 1854.

Octavo. Quarter cloth with paper boards. xii, 508 pp. + 1 folding plate of music in facsimile. Binding slightly worn; joints split. Minor browning throughout.

First Edition. (37441)

\$110

"For Wind Players and Prospective Organists"

129. **SCHÖNFELDER, Emanuel 1810-1875**

Theoretisch-praktische Anleitung nach eigener Fantasie regelrecht zu spielen, auch bei geringen Anlagen Vorspiele u. mit Leichtigkeit zu bilden und den Generalbass gründlich zu verstehen Ein Buch zur Selbstbelehrung für Flügelspieler und für angehende Organisten. Breslau: Im Selbstverlage des Verfassers, 1850.

Octavo. Dark brown leather-backed marbled boards. 1f. (recto title, verso blank), 1f. (foreword), [5]-159, [i] (contents) pp., with short list of errata to foot of p. 159. Musical examples throughout. Binding somewhat worn, rubbed, and bumped; contemporary signature ("Bertoldy") to upper margin of free front endpaper. Moderately browned and foxed, heavier to some leaves

First Edition.

Schönfelder was an organist in Breslau. (34871)

\$225

With Subscribers Including Adam, Auber, Berlioz, David, Fétis, Halévy, and Herz

130. **SOULLIER, Charles**

Nouveau Dictionnaire de Musique Illustré: élémentaire, théorique, historique, artistique, professionnel et complet. Paris: E. Bazault, 1855.

Large octavo. Full dark brown pebbled cloth, dark red leather title label gilt to spine. 1f. (recto half-title, verso printer's note), 1f. (recto title, verso blank), [v]-vii (preface), [i] (blank), 348 pp. + xvi (alphabetical list of subscribers, categorized by profession including composers; professors, artists, and publicists; music sellers and publishers; makers of various instruments including pianos, harps, organs, woodwinds, stringed instruments, etc.; engravers and printers, etc.). With decorative initials, musical examples, and illustrations of instruments throughout. With errata to foot of final leaf. Some browning and foxing, most noticeable to first and last leaves.

First Edition, with subscribers including Adam, Auber, Berlioz, David, Halévy, and Herz. (37979) \$125

Iconographical Record of "The Waltz King"

131. **[STRAUSS Jr., Johann 1825-1899]. Engel, Erich**

Johann Strauss (Jr.) und seine Zeit. Wien: Emil M. Engel, 1911.

Octavo. Publisher's blue cloth with illustrative panel laid down to upper board, gilt stamping to borders and spine, decorative endpapers. 378 ff. printed on rectos only. Illustration with descriptive text to each page. 1f. (title), 2ff. (forword), 2ff. (bibliography), 366ff. (one for each day of the year in 1912), 1f. (errata), 6ff. (advertisements). Uniform light browning ; repair to title. In very good condition overall.

A scarce, interesting iconographical record of the life and works of "The Waltz King," Johann Strauss Jr., in the form of a daily calendar. (37568) \$185

On Strauss's Stage Works

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

The Stage Works of Richard Strauss Produced in Munich with the assistance of the Composer A Volume of 10 coloured plates and 121 photographs with an Introduction by Richard Strauss and an Essay entitled 'Richard Strauss and the Munich Opera' by Willi Schuh. Zürich ... London, New York: Atlantis Verlag ... Boosey & Hawkes, [1954].

Quarto. Original publisher's ivory printed wrappers with transparent coated tissue overwrappers. Profusely illustrated. Overwrappers slightly worn and torn. In very good internal condition.

Limited to 700 copies, this no. 601. (37591) \$75

"A Rich Compendium of the Ideas and Techniques which Formed the Basis for Early Eighteenth Century Theory"

133. **TEVO, Zaccaria 1651-ca. 1712**

Il Musico Testore M.C. Raccomandato alla benigna et autorevole protetione dell'ill.mo et ecc.mo sigr. il sigr. Andrea Statio veneto patritio. Venezia: Antonio Bortoli, 1706.

Small quarto. Original carta rustica with titling in manuscript to spine. 1f. (recto full-page bust-length engraved portrait of the author within oval border, verso blank), 1f. (recto fine engraved title within elaborate border incorporating musical instruments, etc., verso blank), 1f. (dedication "Illustriss. & Excellentiss. Sig. Sig. e Patron Colendiss" with printed date "Venezia li 7. Settembre 1705"), 1f. ("Sonetto"), 1f. ("Benigno, e Cortese Lettore"), 366 pp. + 1f. (errata), 1f., 1f. (index). With woodcut head- and tailpieces and historiated initials. Includes numerous typeset musical examples in diamond-head



notation, diagrams, and tables and 2 engraved plates of anatomical drawings of the vocal chords, the ear, etc. With three lines of annotations in ink to verso of front free endpaper indicating that the book was received as a gift from a baron on February 7, 1836. Binding worn and slightly shaken; original sewing loose; endpapers wormed at gutter; minor paper loss to blank lower margin of front free endpaper. Slightly worn and browned; occasional marginal notes in pencil; "191" in ink to blank upper margin of portrait and title. Quite a good copy overall.

First (and only) Edition. Cortot, p. 190. Hirsch I, 575. Gregory-Sonneck, p. 268. Eitner Vol. IX, p. 387. RISM BVI, p. 826.

Little is known of Tevo, an Italian composer and theorist. His compositions have not survived. Prior to 1677 he had been in Padua, Venice, and other centers, and later became organist and maestro di capella at Treviso. **The present treatise is his only known published work** other than some psalms printed by Giuseppe Salas.

Tevo outlines the theories of Boethius, Franchinus, Galilei, Mersenne, Kircher and others in an effort to present an historical survey of music theory. "Whereas most theoretical writings propound an individual theorist's views on a specific aspect of music, occasionally there appeared a work which summarized a large body of information, with no pretensions of originality. Zaccaria Tevo's *Musico testore* (1706) borrows profusely from authors both ancient and modern and provides, in under four hundred pages, a rich compendium of the ideas and techniques which formed the basis for early eighteenth century theory. Galilei, Mersenne, and Kircher are among the more recent authorities cited, while Boethius, Glarean, and especially the early seventeenth-century humanist Gregor Reisch are likewise called upon. Topics ranging from basic aspects of notation and intervals to the complex art of counterpoint mingle between the covers of this useful but now neglected volume." Damschroder and Williams: *Music Theory from Zarlino to Schenker*, p. 354.

"An autograph manuscript [in the Biblioteca universitaria in Padova] of *Il musico testore* shows that it was written in Treviso over a number of years and was already complete in 1700. In four parts, it is a compendium of theories by Greek, Latin and Italian medieval writers, with a particular predilection for Franciscans. It has an educational aim and the treatment of technical musical questions, accompanied by short musical examples, covers all theoretical areas from acoustics to notation and intervallic theory to counterpoint. It is a broad, organized and clearly written critical anthology of writing on music, and it was praised by many. As a composer Tevo is known to have published two books of motets, only the second of which has survived [in the Biblioteca capitolare, Cividale del Friuli]." Franco Colussi in *Grove Music Online*. (31432) \$1,850

18th Century Italian Music Theory

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

Dell'Armonia Musicale. [Paris]: [Lambert e Baudoin], 1798.

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

Venini was a mathematician and musician active in Milan. (14771)

\$50

Special Issue of *L'Illustrazione Italiana* Devoted Entirely to Verdi

135. [VERDI]. Cavacchiolo, Enrico, ed.

L'Illustrazione Italiana nel 40 Anniversario della Morte di Giuseppe Verdi. Anno lxxviii, 20 Gennaio 1941. Milan: Aldo Garzanti, 1941.

Large folio. Patterned paper over boards with original publisher's printed wrappers bound in. Profusely illustrated, with some illustrations in color. Slight browning and cockling; signatures loose; tears to one leaf affecting text, repaired. Slightly worn.

A special issue documenting the life and works of the composer. Includes numerous photographs of portraits, first editions, performance details, etc. (37572) \$45

Popular 19th Century Piano Method

136. **VIGUERIE, Bernard 1761-1819**

L'Art de Toucher le Piano-forté ... Ire. Suite Prix 9f. Strasbourg: L. Pitois et S. Frost ... Paris: F.G. Levrault [PN P.F. 26.], [ca. 1830].

Folio. Contemporary marbled boards. 1f. (title), 55 pp. Engraved. With a full-page illustration of the keyboard and corresponding notes and pitches. Binding worn; spine lacking; upper partially detached; endpapers slightly dampstained. Worn; pencil markings to many pages; occasional tears; several leaves frayed at margins and detached; occasional repairs.

This popular method was first published in 1795 and went through numerous editions.

An unusual imprint. (23591)

\$75

Classic of Violin Literature

137. **[VIOLIN]. Doring, Ernest N. 1877-1955**

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 Guaragnini Family of Violin Makers (Chicago, 1949)." Philip J. Kass in Grove Music Online.

A cornerstone of the literature of the violin. (29582)

\$250

Monumental Study on Violin & Lute Makers from the Middle Ages to the Early 20th Century

138. **[VIOLIN]. Lütgendorff, Willibald Leo Freiherrn von**

Die Geigen und Lautenmacher vom Mittelalter bis zur Gegenwart ... zweite, verbesserte und vermehrte Auflage Erster [-Zweiter] Band. Frankfurt: Heinrich Keller, 1913.

2 volumes. Large octavo. Quarter dark brown leather with marbled boards. Vol. 1: 1f. (recto title, verso copyright), [iii]-xii, 1f. (recto contents, verso blank), 407, [iii] (publisher's advertisements) pp.; Vol. 2: 1f. (recto title, verso copyright), 973, [iii] (publisher's advertisements) pp. Profusely illustrated with reproductions of makers' labels and occasional photographs of rare instruments. Fine.

An important resource. (37065)

\$250

Early 19th Century Violin Method

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

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

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

Martinn was a violinist at the Opéra Italien and violin professor at the Lycée Charlemagne. (15006) \$175

140. [VIOLIN]. Otto, Jacob Augustus 1762-1830

A Treatise on the Structure and Preservation of the Violin and All Other Bow-Instruments; Together With An Account of the Most Celebrated Makers, and of the Genuine Characteristics of their Instruments ... Translated from the Original, with Additions and Illustrations, by John Bishop, of Cheltenham. London: R. Cocks and Co., 1848.

Octavo. Original publisher's boards. vi, [ii], 56 pp.+ 2 folding plates. Binding slightly worn and soiled; rebacked. Some leaves browned. Occasional notes in pencil. (36967) \$85

Profusely Illustrated with Reproductions of over 4,000 Makers' Labels

141. [VIOLIN]. Vannes, René and Claude Lebet

Dictionnaire Universel des Luthiers. Bruxelles: Les Amis de la Musique, 1979-85.

3 volumes bound in 2. Quarto. Vol. I: xxi, 408 pp. + facsimile reproductions of 2598 makers' labels; Vol. II: lviii, 198 pp. + [58] pp. facsimile reproductions of makers' labels numbered 2599-3400, a list of makers' initials, and a geographical index of makers; Vol. III: (by Claude Lebet): 91 pp. + 181 pp. facsimile reproductions of makers' labels numbered 3059-3772, 61 markers' initials and marks, and a geographical index of makers.

An important reference on makers of stringed instruments of all periods. (37190)

\$350

Jullien on Weber, &c.

142. [WEBER, Carl Maria von 1776-1826]. Jullien, Adolphe 1845-1932

Weber a Paris en 1826 Son voyage de Dresde à Londres par la France. La musique et les théâtres, le monde et la presse pendant son séjour. Paris: A. Detaille, 1877.

Large octavo. Mid tan calf-backed marbled boards, spine in gilt ruled-compartments with titling gilt, marbled endpapers. 1f. (recto half-title, verso publisher's advertisements), 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [7]-45, [i] (blank) pp. Small label of the "Société des Beaux-Arts, Nantes" to front pastedown. Binding slightly worn, rubbed, and bumped; hinges split. Minor wear; occasional foxing.

Bound with:

Jullien. *Un Potentat Musical Papillon de la Ferté son règne a l'Opéra de 1780 a 1790 d'après ses lettres et ses papiers manuscrits conservés aux archives de l'état et a la Bibliothèque de la Ville de Paris*. Paris: A. Detaille, 1876. 1f. (recto half-title, verso publisher's advertisements), 1f. (recto title, verso blank), [5]-57, [i] (blank) pp.

Bound with:

Jullien. *L'Église et l'Opéra en 1735 Mademoiselle Lemaure et l'Évêque de Saint-Papoul*. Paris: Sagot, 1877 overpaste. 1f. (recto half-title, verso publisher's advertisements), 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [9]-46 pp.

Bound with:

Jullien. *Les Grandes Nuits de Sceaux Le Théâtre de la Duchesse du Maine d'après des documents inédits*. Paris: J. Baur, 1876. 1f. (recto half-title, verso publisher's advertisements), 1f. (recto title, verso blank), 75, [i] (blank) pp.

Jullien was an important French critic and writer on music. (36427)

\$75

Two Works by Weckerlin

143. WECKERLIN, Jean-Baptiste 1821-1910

Musiciiana Extraits d'ouvrages rares ou bizarres: Anecdotes, lettres, etc. concernant la musique et les musiciens avec figures et air notés. Paris: Garnier Frères, 1877.

Octavo. Red blindstamped pebbled cloth, raised bands on spine in decorative compartments gilt, titling gilt, all edges, gilt, green silk ribbon marker, marbled endpapers. 1f. (recto half-title, verso printer's note), 1f. (recto title, verso blank), 1f. (recto note, verso contents), [3]-350, [351]-356 (index) pp. With occasional musical examples. Binding slightly worn, rubbed, and bumped; upper hinge split. Slightly worn; some foxing.

Together with:

Weckerlin. *Nouveau Musiciiana. Extraits d'ouvrages rares ou bizarres: Anecdotes, lettres, etc. concernant la musique et les musiciens avec illustrations et airs notés*. Paris: Garnier Frères, 1890. Octavo. Red blindstamped pebbled cloth, raised bands on spine in decorative compartments gilt, titling gilt, all edges, gilt, marbled endpapers. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [ix]-xii (preface), 410, [411]-423] (index), [i] (blank), 1f. (recto contents, verso list of illustrations), 1f. (recto list of musical examples, verso blank). Binding slightly worn, rubbed, and bumped; upper hinge splitting. Slightly worn; somewhat browned; quite foxed.

Both volumes with bookplate of Felix de Nobel (1907-1981), Dutch pianist, conductor, and founder of the Nederlands Kamoroor, to front pastedown.

First Editions.

Weckerlin, a French folklorist, bibliographer and composer, was head librarian at the Paris Conservatoire, succeeding Félicien David. "During his 33-year tenure there, he doubled the library's holdings with carefully selected new books, started collections of autograph scores and letters, and edited a selective catalogue." He is best-known for his *La chanson populaire*, published in Paris in 1860. (34894) \$150

Late 19th Century Music in Vienna

144. WELTNER, Albert Josef

Das kaiserlich-königliche Hof-Operntheater in Wien. Statistischer Rückblick auf die Personal-Verhältnisse und die künstlerische Thätigkeit während des Zeitraumes vom 25. Mai 1869 bis 30. April 1894. Wien: Adolph W. Künast, 1894.

Octavo. Quarter leather decorative boards gilt, titling gilt to spine, all edges gilt. xxxviii, 232 pp. Neat underlining in ink to many pages.

First Edition. (36984)

\$150

Prospectus for the New Concert House in Vienna

145. WIENER KONZERTHAUS

Das neue Konzerthaus in Wien. Die Errichtung eines Gebäudes für musikalische und gesellschaftliche Veranstaltungen im Zusammenhange mit der K.K. Akademie für Musik und darstellende Kunst. Wien: Der Wiener Konzerthaus-Gesellschaft, 1911.

Octavo. Publisher's light brown printed wrappers. 1f. (recto title, verso blank), 1f. (recto illustration, verso blank), [3]-29, [i] (blank), 1f. (recto illustration, verso blank). Illustrated with architectural plans, etc. With a list of members of the "Aktionskomitee," which included many of the most prominent figures in the Viennese music world at the time including Gustav Mahler. Wrappers slightly worn and soiled, with small stain to upper. Minor signs of wear; light uniform browning.

Rare. OCLC (one copy only, at Harvard).

Issued as a prospectus for the new concert house in Vienna to elicit support. (37950)

\$135

"The Finest English Singer of Her Day," Noted for Introducing American Audiences to the Operas of Bellini

146. WOOD [née Paton], Mary Anne 1802-1864

Memoir of Mr. and Mrs. Wood, containing an authentic account of the principal events in the lives of these celebrated Vocalists: including the Marriage of Miss Paton, to Lord William Lennox; and the causes which led to their Divorce: her subsequent marriage to Joseph Wood, and a full statement of the popular disturbance at The Park Theatre, New York. Boston: James Fisher ... Publisher and Importer of All Dramatic Productions, 1840.

Octavo. Stitched. Illustrated wrappers with full-length woodcut of Mrs. Wood in role portrait to upper. 1f. (recto title, verso preface), [5]-36 pp. Slightly worn and foxed; minor dampstaining to edges. From the library of highly knowledgeable opera collector Lim M. Lai (1934-2013), with his small handstamp to verso of final leaf.

MEMOIR
OF
MR. AND MRS. WOOD.



BOSTON:
JAMES FISHER, No. 71 COURT STREET
DRAMATIC PUBLISHER AND IMPORTER,
1840.

Paton, a noted Scottish soprano, made her debut in 1810, going on to a notable career on the English stage. Following her *divorce from Lord William Pitt Lennox in 1831, she married English tenor Joseph Wood. "In the midst of her triumphant career in London, they left for the USA; their joint début was in New York (9 September 1833) in Michael Rophino Lacy's Cinderella (an adaptation of La Cenerentola). On two separate tours, often travelling in small troupes with other singers, they appeared in New York, Boston, Philadelphia and elsewhere (1833–6 and 1840–41), performing a repertory ranging from 18th-century ballad operas to contemporary English adaptations of Italian works. They contributed greatly to a general American interest (begun by Elizabeth Austin) in Italian bel canto melody, in particular by introducing Americans to Bellini's operas (La sonnambula, 13 November 1835, and Norma, 11 January 1841, both in New York). Mrs Wood, as she was known, was acclaimed as the finest English singer of her day. She had a pure soprano voice that was powerful, sweet-toned, brilliant and of extensive compass (a to d'''/e'''); she was an effective actress who was renowned for her beauty ..."* Katherine K. Preston in Grove Music Online. (37961) \$125



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