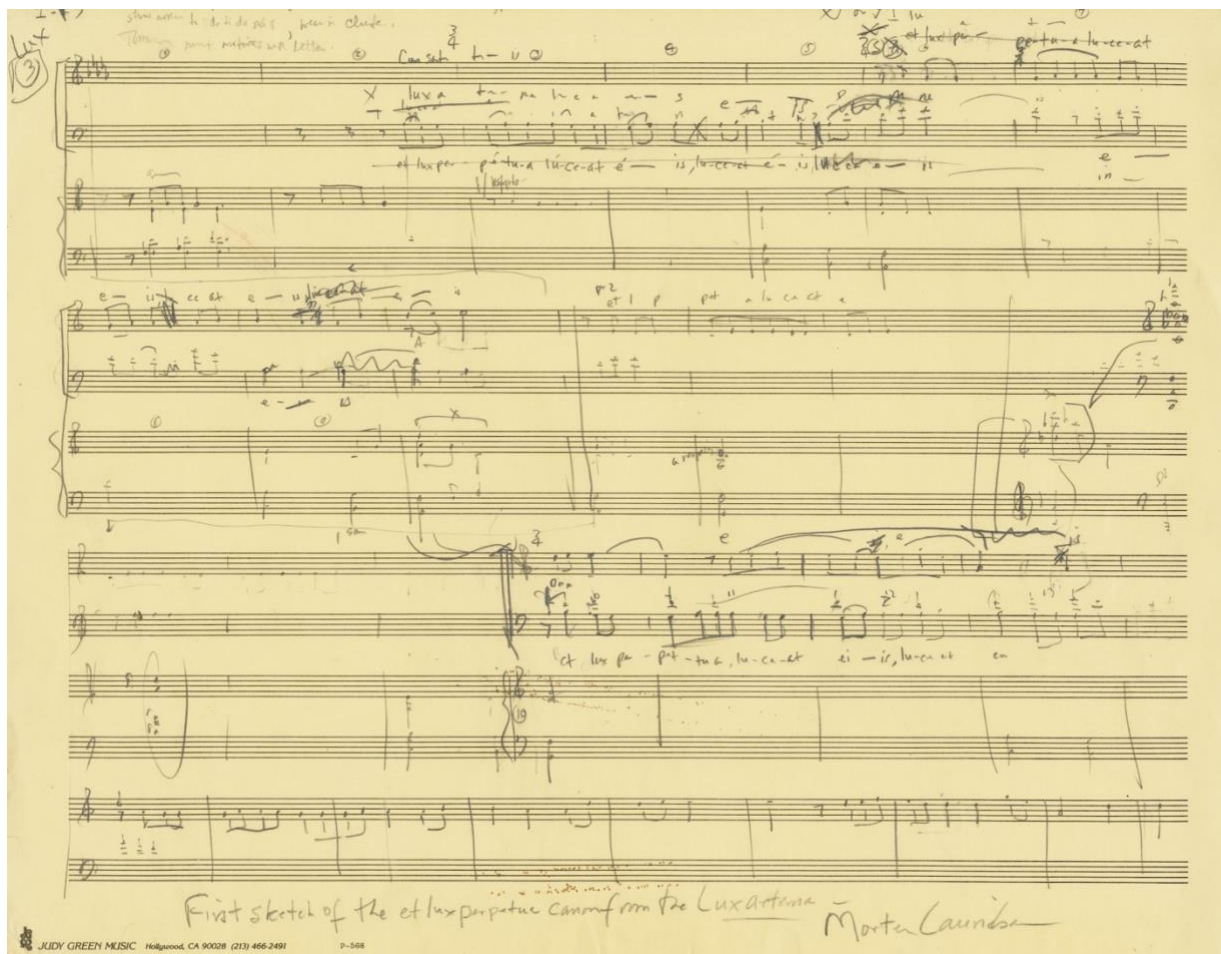


J & J LUBRANO MUSIC ANTIQUARIANS



Item 11. Lux Aeterna

Catalogue 99

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MORTEN LAURIDSEN

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PART I

MORTEN LAURIDSEN AUTOGRAPH MUSICAL MANUSCRIPTS, ANNOTATED PROOFS, INSCRIBED SCORES, AND RECORDINGS

Items 1 - 22

PART II

MUSICAL AUTOGRAPHS, PRINTED SCORES, BOOKS, &c. FROM THE LIBRARY OF MORTEN LAURIDSEN

Items 23 - 70



Photo credit: Michael Stillwater

Morten Lauridsen, born 27 February 1943, is one of America's foremost contemporary composers, best known for his choral music. His works feature regularly in concert by distinguished artists and ensembles throughout the world.

The recipient of numerous grants, prizes, and commissions, Lauridsen was named an "American Choral Master" by the National Endowment for the Arts and honored with a National Medal of Arts by President George Bush in a White House ceremony in 2007 "for his composition of radiant choral works combining musical beauty, power, and spiritual depth that have thrilled audiences worldwide."

His works have been recorded on more than two hundred CDs, several of which have received Grammy Award nominations including *O Magnum Mysterium* by the Tiffany Consort: A Company of Voices by Conspirare; *Sound The Bells* by The Bay Brass; and two all-Lauridsen discs entitled *Lux Aeterna* by the Los Angeles Master Chorale led by Paul Salamunovich and *Polyphony* with the Britten Sinfonia conducted by Stephen Layton.

The composer's musical approaches are exceptionally diverse, ranging from direct to abstract, in response to the subject matter, language, style, structure, historical era, etc. of the texts being set. His sacred settings, such as the *Lux Aeterna* and motets, often reference Gregorian chant tradition as well as other Medieval and Renaissance influences, at the same time blending them with a fresh contemporary sound; other works, such as the *Madrigali* and *Cuatro Canciones*, are highly chromatic or atonal. His music has an overall lyricism and is tightly constructed around melodic and harmonic motives.

Referring to Lauridsen's sacred music, the musicologist and conductor Nick Strimple said he was "*the only American composer in history who can be called a mystic, [whose] probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered. From 1993 Lauridsen's music rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer.*"

Lauridsen was composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001 and has been a professor of composition at the University of Southern California's Thornton School of Music for more than 40 years. A film made about his life and work, *Shining Night: A Portrait of Composer Morten Lauridsen*, winner of four Best Documentary awards, had its USA premiere at the American Documentary Film Festival on 7 February 2012 in Palm Springs, California; dubbed "a heartening rarity" by *The Wall Street Journal's* Terry Teachout, *Shining Night* provides a rare glimpse into the inner world of this important composer.

- Adapted from the composer's website

Morten Lauridsen
AVE DULCISSIMA MARIA

TTBB chorus a cappella

Morten Lauridsen



Commissioned by the Harvard Glee Club Foundation for the
Harvard Glee Club, Jameson N. Marvin, Conductor

AVE DULCISSIMA MARIA

Morten Lauridsen

Antiphon

Finger Cymbals

molto slowly, fort, flowing, tempo rubato

A - ve, dul - ci - si - ma Pa - ri - a, flos spei et vi - tam,

A -

(no brass)

gott

dul - ce re - fi - que - ri - um! O - Ma - ri - a, flos vir - gin - um,

FS

1. more mod - ero 2. Molto meno mos - so

0 - ve, in - nu - ber - ate - sum. O - Ma - ri - a,

A character will strike the top finger cymbal on the edge. The total duration of the antiphon is ca. 50".

Molto legato, tempo rubato (ca. ca. 52-56)

for rehearsal

Molto legato

for rehearsal

Hyperion

Morten Lauridsen
Nocturnes
POLYPHONY
BRITISH SINFONIA
STEPHEN LAYTON

2

1. *Ave Dulcissima Maria*. Motet for Men's Chorus (TTBB) A Cappella and Finger Cymbals. Autograph musical manuscript score. 2004-05.

Quarto (280 x 107 mm.). Unbound. 11 pp. Notated in pencil on 12-stave music paper on rectos only, with portions cut and laid down. With occasional corrections.

Together with:

A copy of the published vocal score issued by Peer Music, 2005, with the composer's autograph signature in black ink to title. Octavo. 1f. (title), 13 pp.

Both the manuscript and the published edition include a piano part for rehearsal purposes only.

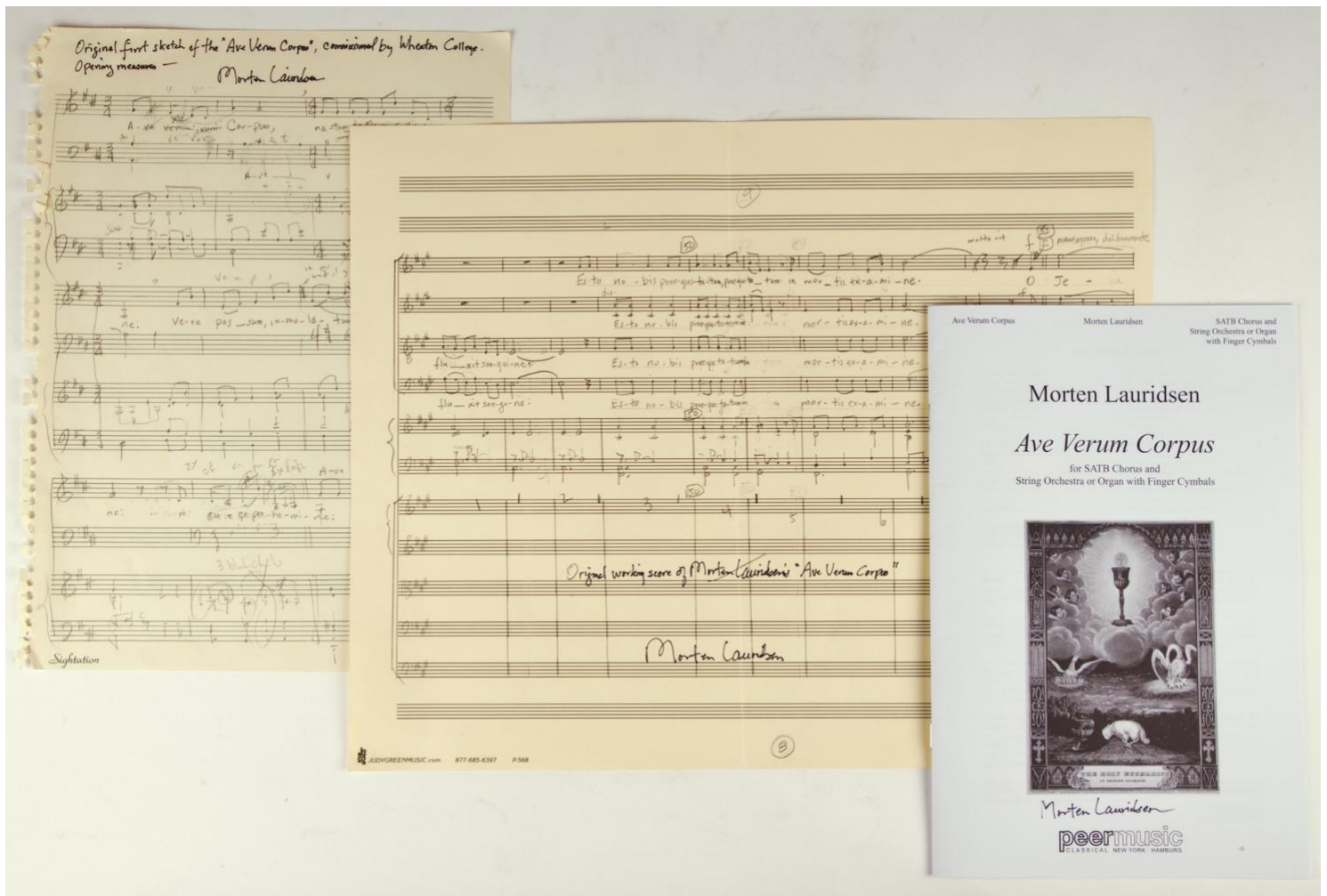
Together with:

A CD recording issued by Hyperion in 2007 featuring works by Lauridsen including a performance of the present work by Stephen Layton directing the choral group Polyphony. With the composer's autograph signature to upper wrapper of accompanying booklet.

Commissioned by the Harvard Glee Club Foundation for the Harvard Glee Club.

"This beautiful variant of the standard Ave Maria text has been only occasionally set to music throughout history, most notably by the Renaissance composer Gesualdo. My setting is for men's chorus (with three brief solo passages to be sung by members of the choir) and one set of finger cymbals to be played by a chorister. Finger cymbals often formed part of the performance ritual of early music, calling the singers and listeners to worship by song.

The opening and closing antiphons present the full text in chant, accompanied by the finger cymbals. The first line of text is then initially sung in chordal fashion and continued in imitative polyphony, including a brief reference to a motive from Gesualdo's setting. "O Maria, flos virginum..." is ecstatic and rapturous; leading to a return of the quiet and meditative opening, the concluding Alleluia and reprise of the opening antiphon." From the composer's notes to the published score. (39195) \$25,000



2. *Ave Verum Corpus* for Chorus (SATB) and String Orchestra or Organ with Finger Cymbals. Two autograph musical manuscript sketch leaves, each signed by the composer. 2020.

Sketch leaf 1:

Small folio (304 x 223 mm.). 1 page. The opening 14 measures of the work in piano-vocal score. Notated in pencil on 12-stave Sightation music paper. Inscribed by the composer in ink at upper margin: "Original first sketch of the 'Ave Verum Corpus', commissioned by Wheaton College. Opening measures - Morten Lauridsen." With numerous corrections and alterations.

Sketch leaf 2:

Large oblong folio (305 x 380 mm.). 1 page. Music in score from measure 47 through 63, with text commencing "fluxit sanguine Esto nobis praegustatum." Notated in pencil on 14-stave Judy Green Music paper. Inscribed at lower portion of page in black ink: "Original working score of Morten Lauridsen's 'Ave Verum Corpus.'" With autograph corrections and alterations. Central vertical crease

Together with:

A copy of the published score of the version for tenor, bass, finger cymbals, and organ published in 2022 by Peer Music. Octavo. 2ff., 20 pp. With the composer's autograph signature in black ink to title.

"My *Ave Verum Corpus* for choir and string orchestra was commissioned by Wheaton College to inaugurate its new Armerding Center for Music and the Arts, named for Hudson Armerding who served as the fifth president of Wheaton College from 1965 to 1982 and his wife, Miriam, who received a music

degree from Wheaton. ... The newly composed antiphon should be performed as one would a traditional Gregorian chant. The set of finger cymbals should be played by a member of the bass section who will hold one in each hand and strike the two together on the edge. Use only high-quality cymbals ... The piano reduction of the orchestral score is for rehearsal only. This work may only be performed by choir and string orchestra, never with choir and piano. In contrast to many of my works that end quietly, this setting of the Ave Verum Corpus concludes with a joyful and exuberant Alleluia in keeping with this highly celebratory occasion." From the composer's notes to the published score. (39229) \$6,500



3. ***Chanson Éloignée (Distant Song) for Chorus (SATB) A Cappella.*** Composed to text by Rainer Maria Rilke. Autograph musical manuscript score is signed and dated 2006.

Quarto (278 x 216 mm.). Unbound. 13 pp. Notated in pencil on 12-stave paper on rectos only. The score incorporates a part for piano to be used for rehearsal purposes only. Signed and dated at lower margin of final page: "Morten Lauridsen Walden Island 6/29.06" (the 9 in the date changed from an 8). A dynamic working manuscript evidencing the composer's creative process, with numerous corrections, cancels, etc. Slightly worn.

Together with:

Copies of the printed the score issued by both Peer Music, 2006, and Faber Music, 2007. Octavo. 15; 15 pp. With the composer's autograph signature to titles of both editions.

Together with:

A CD recording entitled "American Voices" issued by Delos in 2014 featuring a performance of the present work by the John Alexander Singers conducted by John Alexander. With the composer's autograph signature to upper wrapper of accompanying booklet.

One of Lauridsen's more challenging works to perform, *Chanson Éloignée* was commissioned by the Pacific Chorale, John Alexander Music Director, and premiered by Alexander on 22 October 2006 at the Renée and Henry Segerstrom Concert Hall in Costa Mesa, California.

"Rilke's stunningly beautiful texts for *Chanson Éloignée* will resonate deeply with all singers everywhere - the yearning of a heart for song and for love, and what it means to be given the gift of singing." From the composer's notes to the published score. (39198) \$20,000



4. *Les Chansons des Roses*. 5 song settings of poems by Rainer Maria Rilke set for SATB chorus and piano. New York: Peer Music, ©1994.

Octavo. A complete set of 5 separately-published piano-vocal scores of the individual songs issued by Peer Music: *En Une Seule Fleur*; *Contre Qui, Rose*; *De Ton Rêve Trop Plein*; *La Rose Complète*; and *Dirait-on*. 11; 7; 11; 11; 11 pp. Each song signed in ink by the composer on title.

Les Chansons des Roses was first performed in Portland, Oregon by the chamber chorus group Choral Cross-Ties directed by Bruce Browne on 23 April 1993.

"In addition to his vast output of German poetry, Rainer Maria Rilke (1875-1926) composed nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the

musical settings are designed to enhance these characteristics and capture the delicate beauty and sensuousness of the poetry. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant *Contre qui, rose* (set as a wistful nocturne) and his moving *La rose complète*. The final piece, *Dirait-on*, is composed as a tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements." From the composer's notes to the published scores. (39188) \$750

5. *Les Chansons des Roses*. 5 song settings of poems by Rainer Maria Rilke set for SATB chorus and piano. Printed master copies with composer's autograph corrections, published scores, and CD, all signed by the composer. 1993, 1994, and 2000.



Quarto. Stapled. Printed master copy of the piano-vocal score with "*Original correction master with corrections by Morten Lauridsen*" and "*Correction Master #1*" in the composer's autograph to title. [1] (title), [2]-[3] (poem texts and composer's notes dated Los Angeles January 1993), 35 pp. Cut-out of a green-stemmed red rose laid down to title. With composer's autograph annotations and corrections (notational, dynamic, instructional, and editorial) in red and black ink and pencil throughout; occasional overpastes and additional pages. Songs include *En Une Seule Fleur*; *Contre Qui, Rose*; *De Ton Rêve Trop Plein*; *La Rose Complète*; and *Dirait-on*. 11; 7; 11; 11; 11 pp.

Together with:

A revised printed master copy of the piano-vocal score incorporating corrections from the first master above. Identified by the composer in manuscript to title: "*Recording Master. Revised timing and tempos Morten Lauridsen*" and with autograph markings in multicolor markers and pencil including annotations and notes relating to the recording of the work. Some minor corrections in pencil, including an alteration to the date, from January 1993 to April 1993.

Together with:

A complete set of separately-published piano-vocal scores of the individual songs issued by Peer Music, copyright 1994. With the composer's autograph signature to title of each song.

Together with:

A CD recording featuring the Nordic Chamber Choir under the direction of Nicol Matt performing Lauridsen's *Les Chansons des Roses*, *Lux Aeterna*, *Madrigali*, and *O Magnum Mysterium* issued in 2000. With the composer's autograph signature to upper wrapper of accompanying booklet. (39187) \$4,000

6. ***Cuatro Canciones Sobre Poesías de Federico Garcia Lorca for Voice and Piano***. Autograph musical manuscript signed. Ca. 1981.

Folio (356 x 276 mm.). Unbound. 1 (title), 1 (text of songs in English translation, copyright information, etc.), 11 pp. Notated in black ink on 12-stave Judy Green transparent music paper on rectos only. Printed copyright information to narrow strip of paper laid down to lower blank margins throughout. With a note in Lauridsen's hand to foot of text page: "*Also available in a version for voice, piano, clarinet and violoncello.*"

Songs include *Claro de Reloj*, *Noche*, *La Luna Asoma*, and *Despedida*.

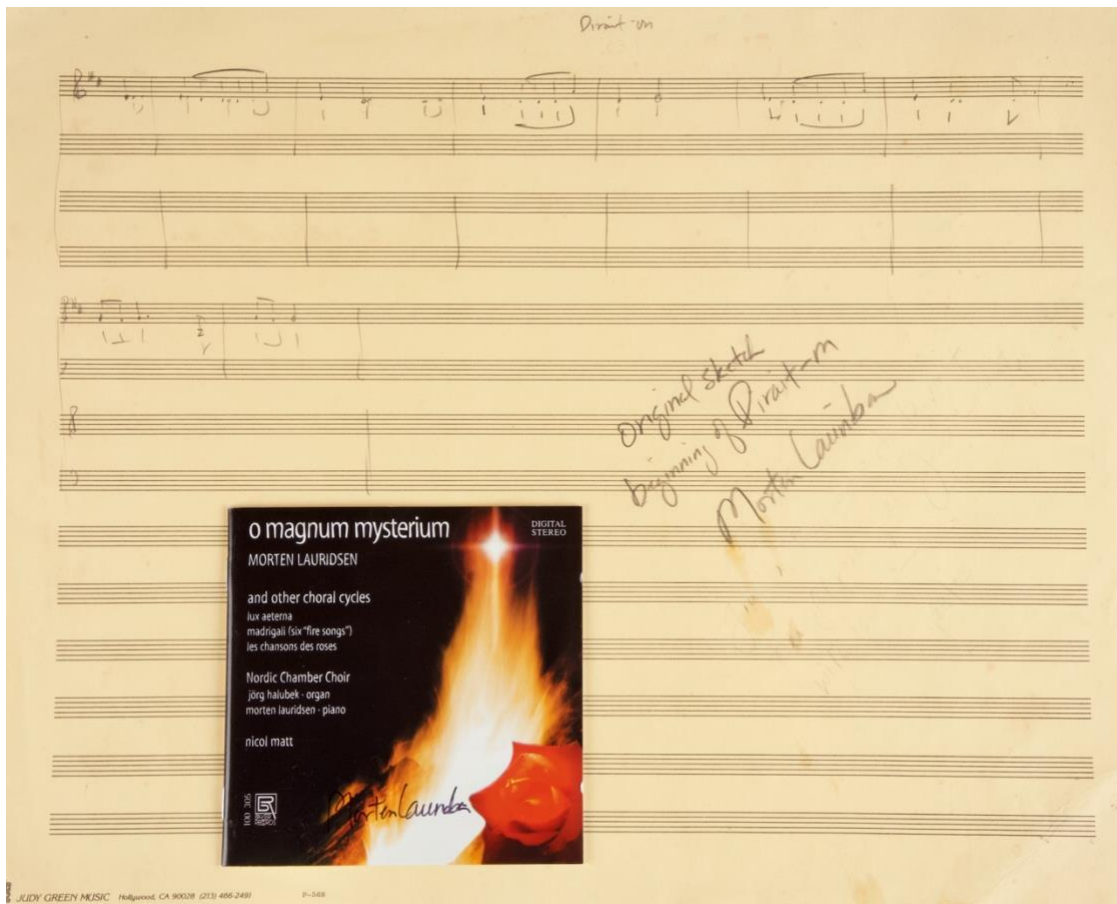
Apparently used for the printing of the Peer Music edition published in 1981.

Together with:

A CD recording entitled "*Lauridsen. Northwest Journey*" issued by RCM in 2000 featuring a performance of the version for soprano and instruments by Anne Marie Ketchum and the Viklarbo Chamber Ensemble. With the composer's autograph signature to accompanying liner notes.



“I initially respond viscerally to poems,” he replied, “and then explore all facets of the poem and the poet in deciding whether to set to text to music or not. I have chosen poems by Neruda, Gioia, Graves, Lorca, Moss, Rilke, Witt, Agee, and Italian Renaissance poets, as well as numerous sacred texts in both English and Latin. I choose my musical materials - harmonies, melodies, form, rhythm, stylistic approach, etc. - to complement the content, style, era of creation, language, etc. of the poet. This is why there are such diverse musical approaches and contrasts among the cycles, from the atonal and highly colorful and gestural *Cuatro Canciones*, to the Renaissance-based *Lux Aeterna*, to the passionate *Madrigali and Mid-Winter Songs*, to the gentle and more impressionistic *Chansons*, etc.” From *On Prayer, and the Arts: Songs of Morten Lauridsen: A Conversation in Fanfare Magazine*, Issue 40:3, January-February 2017 (39200) \$12,000



7. ***Dirait-on***. Song with text by Maria Rilke for chorus (SATB or TTBB) and piano. Autograph musical manuscript sketch leaf signed. Ca. 1993.

Large oblong folio (304 x 382 mm.). 1 page. An 8-measure sketch containing the opening melodic idea of the piece. Notated in pencil on 14-stave Judy Green Music paper. Inscribed and signed in pencil by the composer: "*Original sketch beginning of Dirait-on. Morten Lauridsen.*" Some minor wear and soiling.

Together with:

A CD recording issued by Bayer Records in 2000 featuring a performance by the Nordic Chamber Choir with Lauridsen at the piano conducted by Nicol Matt. With the composer's autograph signature to upper wrapper of accompanying booklet.

Dirait-on, the fifth and final song in Lauridsen's song cycle *Les Chansons des Roses*, is one of the composer's most performed works.

"In addition to his vast output of German poetry, Rainer Maria Rilke (1875-1926) composed nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture the delicate beauty and sensuousness of the poetry. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant Contre qui, rose (set as a wistful nocturne) and his moving La rose complète. ... The final piece, Dirait-on, is composed as a tuneful chanson populaire, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements." From the composer's notes to the published score. (39216)

\$2,000



8. ***Fanfare for Brass Sextet***. Autograph musical manuscript full score and set of parts. Scored for 2 trumpets, horn, trombone, bass trombone, and tuba.

Score

Folio (355 x 278 mm.). Unbound. 3 pp. Notated in black ink on 20-stave Alpheus transparent music paper on rectos only. 3 pp. Titled and signed by the composer at upper margin of first page. With occasional corrections. Slightly worn and creased.

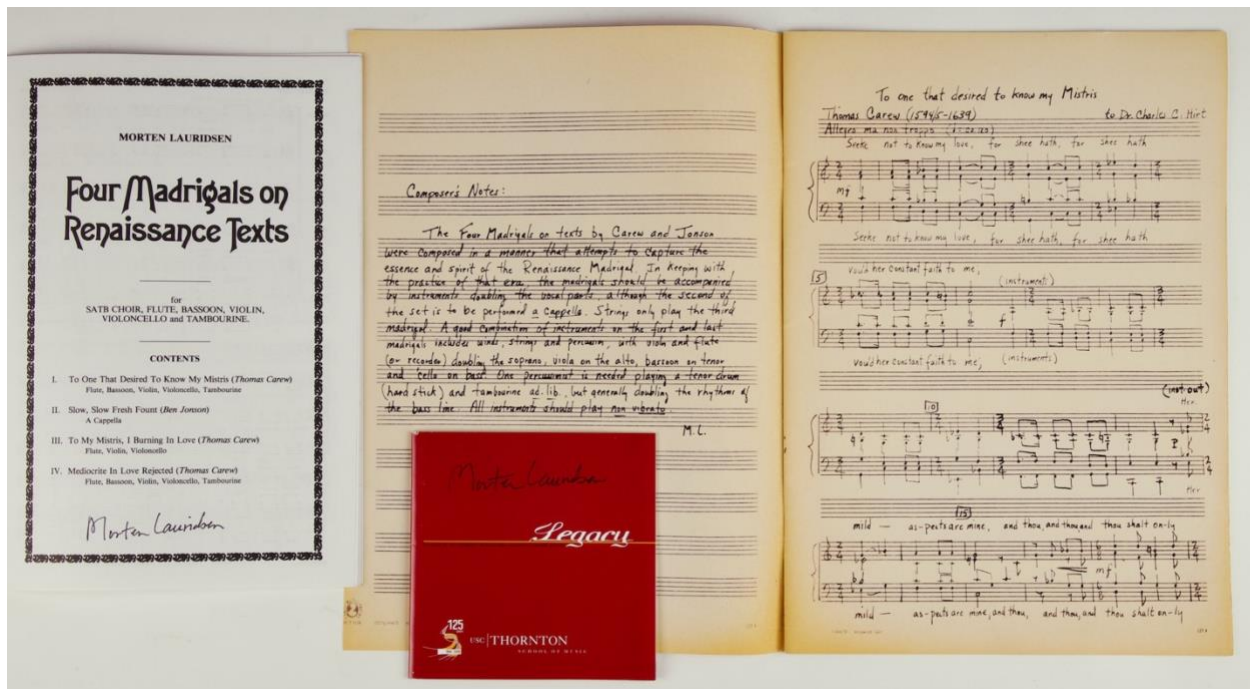
Parts

Small folio (292 x 240 mm). Unbound. Notated in black ink 9-stave Alpheus transparent paper on rectos only. 6 pp. Slightly worn; minor stains to upper margin of several leaves; some lower blank areas trimmed.

Together with:

A CD issued by Harmonia Mundi in 2011 entitled "*Sound the Bells! American Premieres for Brass*" including a performance of the work by the San Francisco--based ensemble The Bay Brass. With the composer's autograph signature to upper wrapper of accompanying booklet.

"The brief, jazz-tinged and highly canonic Fanfare for Brass Sextet exemplifies my fondness for jazz, a genre in which I was very much involved as a pianist and trumpet/flugelhorn player early in my career. It is dedicated to The Bay Brass." From the composer's notes to the published score. (39192) \$6,500



9. *Four Madrigals on Renaissance Texts* of Thomas Carew and Ben Jonson for Voices (SATB) and Instruments. Dyeline copy of the autograph musical manuscript score with the composer's autograph signature and note ("copy of his original score") to title. 1970.

Small folio (310 x 206 mm.). Unbound. 310 x 206 mm. [2]; 22 pp. Slightly browned.

Together with:

A copy of the published edition for choir (SATB), flute, bassoon, violin, violoncello, and tambourine issued by Opus Music, 1983. Octavo. Wrappers. 32 pp. With the composer's autograph signature to title.

Together with:

A CD recording issued by the University of Southern California in 2009 featuring a performance of the Four Madrigals by the University Chamber Singers. With the composer's autograph signature to upper wrapper of accompanying booklet.

"Four Madrigals on Renaissance Texts (1970) is (Lauridsen's) earliest collection and displays characteristics that recur in his cycles as well: 1) gracious, lyrical vocal lines, 2) rhythmic vitality, 3) sophisticated contrapuntal procedures and 4) sensitive and effective musical settings that complement the poetic style of the text." McCoy: *Choral Poetry: The Extended Choral Works of Morten Lauridsen in The Choral Journal*, Vol. 35 No. 4 (November 1994), pp. 25-30. (39197) \$450



10. ***Four Songs of Love and Death*** for Baritone and Piano by Halsey Stevens orchestrated by Lauridsen. Autograph music manuscript full score in Lauridsen's hand. Signed and dated 1982.

Folio (355 x 282 mm.) Unbound. Notated in black ink on 16-stave Judy Green transparent music paper on rectos only. 1f. (title), 35 pp.

Together with:

A dyeline copy of Lauridsen's autograph score with corrections and performance markings in pencil.

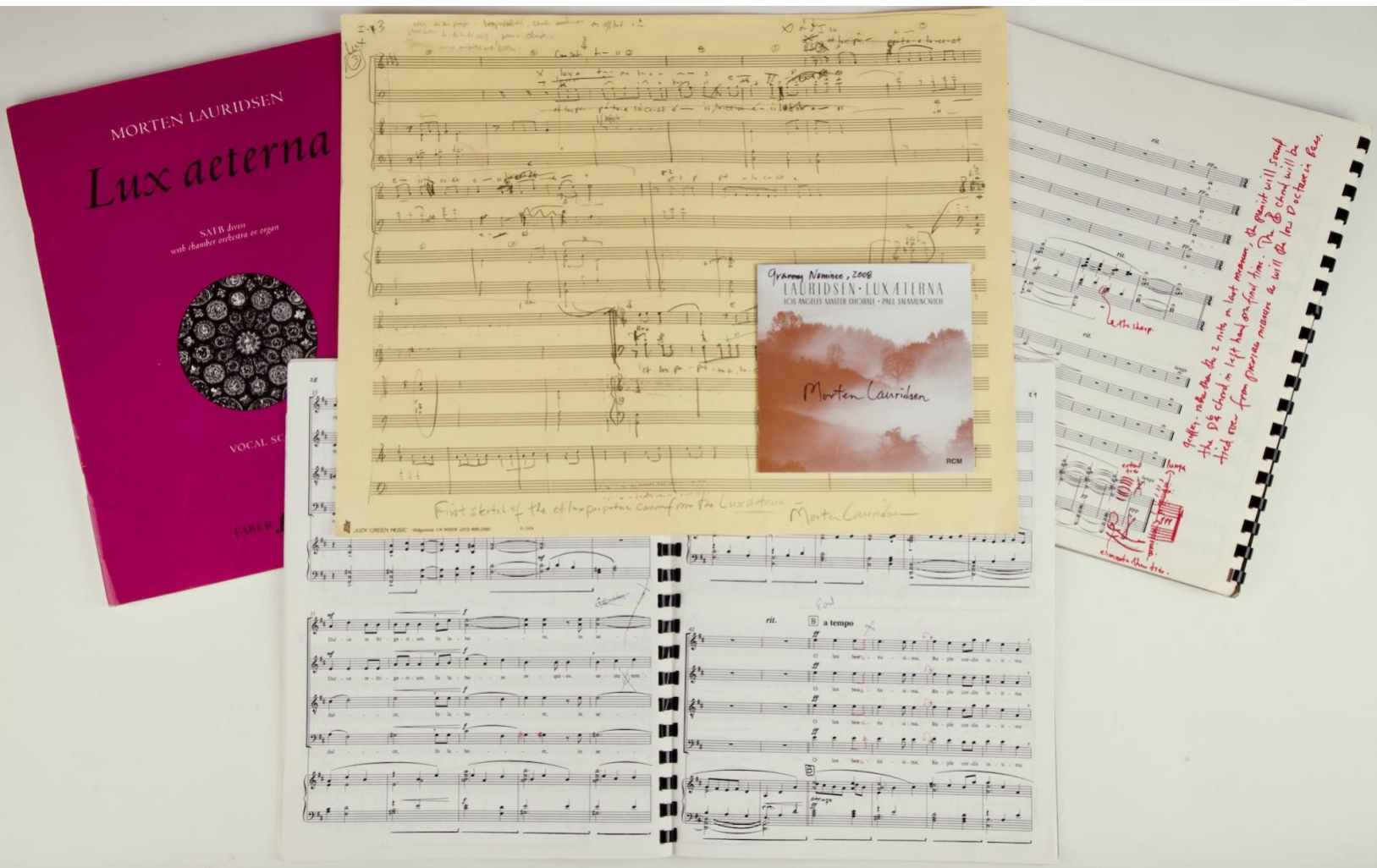
Together with:

A program for the first performance of the work as part of a tribute to Halsey Stevens on the occasion of his 75th birthday at the First Methodist Church in Santa Monica on 5 December 1982.

Lauridsen was commissioned to make this orchestration by the baritone Conrad Immel, who performed the solo part in the first performance.

"The Four Songs of Love and Death were composed for Ross Rosazza between 1951 and 1953. ... The texts come from the thirteenth, sixteenth, and twentieth centuries, and offer widely divergent answers to the ultimate questions of love and death. Stevens has set poems in equally divergent musical styles." From an uncredited printed note accompanying the manuscript

Stevens (1908-1989) was an American composer, musicologist and teacher. *"A Guggenheim Fellow in 1964 and 1971, he received many awards and commissions for his music. Stevens is a noted authority on the music of Bartók, on whom he wrote the standard critical biography in English (1953, 2/1964), and many articles and reviews. A prolific composer, Stevens wrote for a great variety of instrumental and vocal combinations. His music is notable for its vigorous rhythm, firm tonal centres, supple melodic contours, and command of timbral relations."* Richard Swift in *Grove Music Online*. (39193) \$3,500



11. *Lux Aeterna* for Chorus (SATB) and Chamber Orchestra or Organ. Autograph musical manuscript sketch leaf. Signed. Undated, but ca 1996.

Large oblong folio (304 x 380 mm.). 1 leaf. Text and some 28 measures of music in keyboard-vocal score, text commencing *"et lux perpetua"* corresponding to the section of the first movement beginning at performance letter B. Notated in pencil on 14-stave Judy Green music paper on rectos only. With a manuscript note to the lower margin in the composer's autograph: *"First sketch of the et lux perpetua canon from the Lux Aeterna. Morten Lauridsen."* Numerous corrections and alterations. Slightly worn.

Together with:

A printed pre-publication proof copy of the piano-vocal score, 1977. Small folio. Spiral-bound. 52 pp. Marked *"Correction Master"* and signed by the composer. With numerous autograph corrections in red, blue, and black ink and pencil.

Together with:

A later pre-publication proof copy of the piano-vocal score, 1977. Small folio. Spiral-bound. 52 pp. Marked *"final proof corrections"* and signed by the composer. With corrections in red ink to many pages.

Together with:

A copy of the piano-vocal score issued by Faber Music, 1977. Folio. Publisher's wrappers. [iv], 52 pp. With the composer's autograph signature in black ink to title. Minor wear and light stain to lower outer corner of title.

Together with:

A CD recording issued by RCM in 1998 featuring a performance of the work by the Los Angeles Master Chorale and Sinfonia Orchestra conducted by Paul Salamunovich. With the composer's autograph signature in black ink to upper wrapper of accompanying booklet.

"Lux Aeterna ... is in five movements, played without pause. Its texts are drawn from sacred Latin sources, each containing references to light. The piece opens and closes with the beginning and ending of the Requiem Mass with the central three movements drawn respectively from the Te Deum (including a line from the Beatus Vir), O Nata Lux, and Veni, Sancte, Spiritus.

The instrumental introduction to the Introitus softly recalls fragments from two pieces especially close to my heart (my settings of Rilke's Contre Qui, Rose, from Les Chansons des Roses, and O Magnum Mysterium) which recur throughout the work in various forms. Several new themes in the Introitus are then introduced by the chorus, including an extended canon on et lux perpetua. In Te, domine, Speravi contains, among other music elements, the cantus firmus Herzliebster Jesu (from the Nuremburg Songbook, 1677) and a lengthy inverted canon on fiat misericordia. O Nata Lux and Veni, Sancte Spiritus are paired songs, the former a central a cappella motet and the latter a spirited, jubilant canticle. A quiet setting of the Agnus Dei precedes the final Lux Aeterna, which reprises the opening section of the Introitus and concludes with a joyful Alleluia." Morten Lauridsen Lux Aeterna page on the website of the Bach Choir of Bethlehem

"When this magnificent choral work made its debut in 1997, it was immediately recorded by the Los Angeles Master Chorale and received a Grammy nomination. Since then, it has earned a place in the choral repertoire as one of the most significant musical statements of the 20th century. The a cappella movement O Nata Lux is a pristine example of Lauridsen's compositional style, and the combined effect of Lauridsen's soaring melodies and clustered harmonic textures is truly ethereal. A work of uncompromising beauty for the accomplished choir." J.W. Pepper website. (39206) \$12,000

12. **Madrigali.** Six "Fire Songs" on Italian Renaissance Poems for Chorus (SATB) A Cappella No. 6. *Se Per Havervi, Oime.* Autograph musical manuscript sketchleaf signed. Ca. 1987.

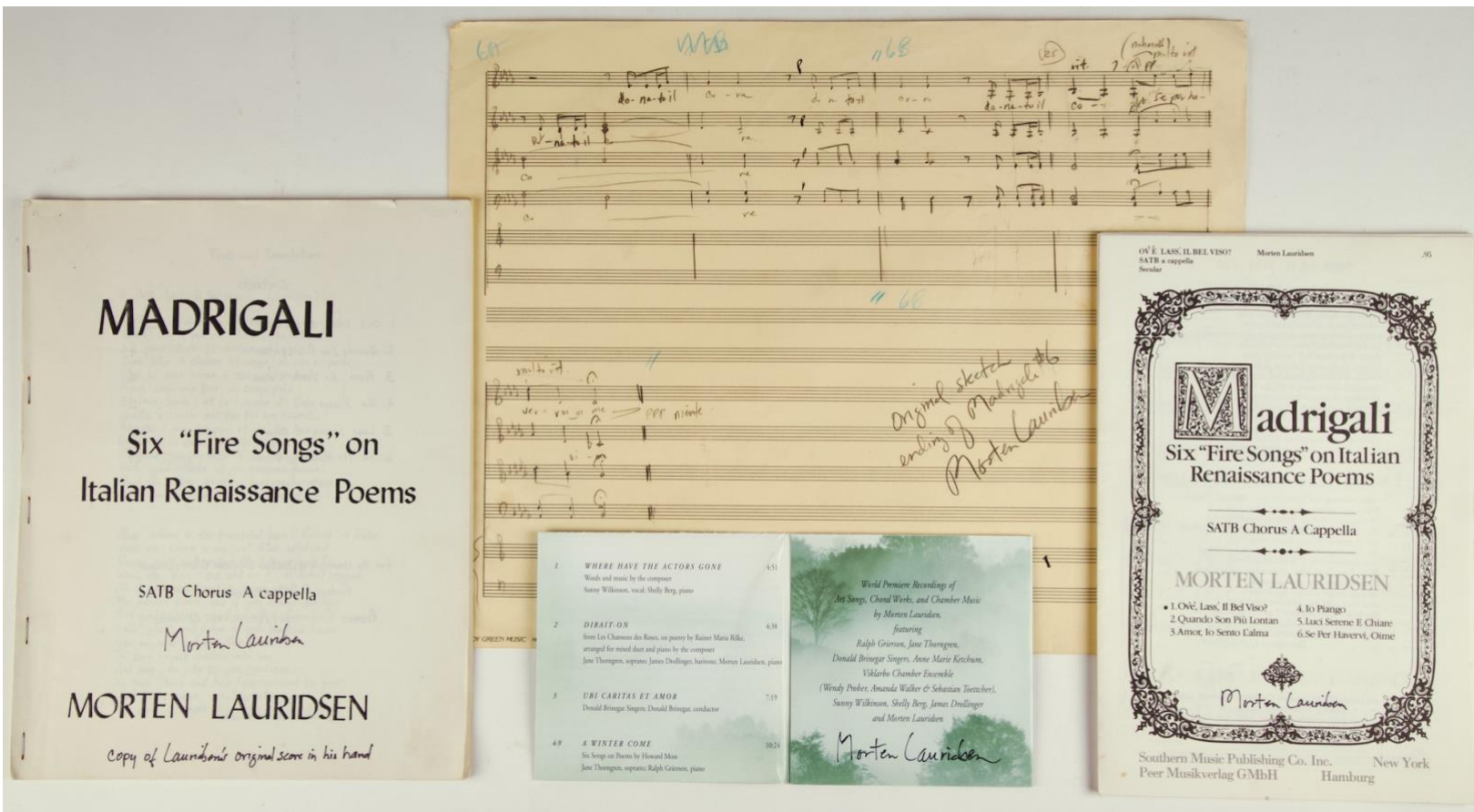
Large oblong folio (350 x 382 mm.). 1 leaf. The final 5 measures of the vocal score. Notated in pencil on 14-stave Judy Green music paper on recto only. Some corrections and markings in ink and blue pencil. With the composer's autograph note in pencil: "*original sketch ending of Madrigali #6,*" signed, to lower right. Slightly soiled; several small tears to edges.

Together with:

A privately printed copy of the composer's final autograph manuscript score of the complete six-song cycle incorporating a piano part for rehearsal purposes only. Quarto. Stapled at inner edges. With the composer's autograph signature and note: "*Copy of Lauridsen's original score in his hand*" to title.

Together with:

Published copies of the score of each of the six songs: *Ovè, Lassó, Il Bel Viso?*; *Quando Son Più Lontan;* *Amor, Io Sento L'alma;* *Io Piango;* *Luci Serene e Chiare;* and *Se Per Havervi, Oime.* Octavo. Unbound. 9; 7; 6; 4; 4; 6 pp. Southern Music Publishing, 1987. With the autograph signature of the composer to title of each song.



Together with:

A copy of a CD recording entitled "*Lauridsen. Northwest Journey*" issued by RCM in 2000 featuring a performance of the *Madrigali* by the Donald Brinegar Singers with Donald Brinegar conducting. With the composer's autograph signature to accompanying liner notes.

The *Madrigali* were first performed in Los Angeles by Robert Eichenberger and the University of Southern California Chamber Singers.

"The choral masterpieces of the high Renaissance, especially the sacred works of Josquin and Palestrina and the secular madrigals of Monteverdi and Gesualdo, provide the inspiration for my own Madrigali. The wonderfully passionate Italian love poems of that era have continued a rich lyric source for many composers, and while reading them I became increasingly intrigued by the symbolic imagery of flames, burning, and fire that often recurred. I decided to compose an intensely dramatic a cappella cycle based on Renaissance poems, employing this motif while blending stylistic musical features of the period within a contemporary idiom. ... At one point during the winter months spent writing the Madrigali I found that I needed an additional final poem that employed the "fire" motif. I somehow felt that the answer to the whereabouts of the text would lie with Monteverdi. I went to the library and opened up Monteverdi's Primo Libro de Madrigali. There before me was the text to "Se per havervi, oime" which I immediately took home and set to music. It was like a voice coming across the ages from one composer to another." McCoy: *Choral Poetry: The Extended Choral Works of Morten Lauridsen* in *The Choral Journal*, Vol. 35 No. 4, November 1994, pp. 27-28. (39201) \$5,500



13. *Mid-Winter Songs on Poems by Robert Graves for Chorus (SATB) and Orchestra*. Autograph musical manuscript sketchleaf in full score containing the start of the long orchestral interlude in the final movement. Signed. Undated, but 1980.

Large oblong folio (356 x 432 mm.). 1 page. Notated in pencil on 22-stave Judy Green music paper. With the composer's corrections, cancels, erasures etc.; bowing and phrasing added in red pencil to string parts. With an autograph note by the composer in pencil: "*Original ms - Mid-Winter Songs.*" Some wear and small tears to edges.

Together with:

A dyeline copy of the composer's autograph manuscript full score. Large oblong folio (354 x 455 mm.). Unbound. 1f. (recto title, verso instrumentation, publication notes, etc.), 51 pp. With an autograph note to verso of title in the composer's hand: "*Correction Master 5/1/84 All pencil errors corrected on onions. Piano added MS is correct M. L. Awarded the Phi kappa Phi Creation Writing Prize, 1984.*" Some browning and minor staining; title somewhat worn and soiled with tears and fraying to upper edge.

Together with:

A copyist's manuscript of the piano-vocal score. Small folio (332 x 240 mm.). Unbound. Notated on 12-stave Alpheus transparent music paper on rectos only, pages numbered 2-47, each signed by the composer in ink at lower margin. Some leaves cut horizontally and taped together; lacking page 1 and the upper half of page 2.

Together with:

A CD recording entitled "*Lauridsen: The Complete Choral Cycles*" issued by Freshwater Classical in 1994 and featuring a performance of *Mid-Winter Songs* by Choral Cross-Ties conducted by Bruce Browne. With the composer's autograph signature to upper wrapper of accompanying booklet.

"Literary insight and musical inspiration are fused in Lauridsen's Mid-Winter Songs (1980, orchestrated 1983). For this cycle, Lauridsen's voracious reading led him to the poetry of the British poet and novelist Robert Graves. To select poems for the Mid-Winter Songs, Lauridsen read—and reread—the complete corpus of Graves's verse. The composer has testified that he was 'much taken with the elegance, richness and extraordinary beauty of [Graves's] poetry and his insights regarding the human experience'. Lauridsen chose verse inspired by the poet's obsession with his colourful mistress and muse Laura Riding, as well as poetry that reflected the measure of tranquility that Graves attained with his second wife, Beryl.

With the Mid-Winter Songs, Lauridsen boldly reinvented the 'choral cycle', imbuing this genre with unwonted emotional depth, formal sophistication and thematic consistency. Thus the Mid-Winter Songs constitute a five-movement choral symphony that evinces a virtuosic degree of integration: all of the main melodic motives developed throughout this score are announced in the dramatic opening measures. Designed as a Bogenform ('arch form'), the Mid-Winter Songs possess an inner formal logic that does not preclude soaring lyricism—or searing expressivity, as in the opening movement, the harrowing Lament for Pasiphaë.

After the incandescent anguish of this opening lament, the second movement, Like Snow, is a madrigal-like scherzo whose references to winter aptly conjure up that icy icon of Graves' romantic life, Laura Riding. The succeeding slow movement, She tells her love while half asleep, which Lauridsen describes as filled with 'tenderness and warmth', is an encomium to the poet's second wife that forms the score's emotional and formal climax. A second choral scherzo follows: filled with jazzy syncopations, Mid-Winter Waking conjures the poet's joy at the reawakening of his inspiration, which is compared to the first thaw that presages the end of winter. The finale, Intercession in Late October, is a quiet prayer, deeply moving in its evident reluctance to return to coldness, both of weather and of the heart. An extended orchestral interlude recapitulates all of the thematic material, but the Mid-Winter Songs end, like several of Lauridsen's cycles, in a manner at once poignant and unresolved." From notes to the Hyperion 2007 recording featuring a performance of the work by Polyphony and the Britten Sinfonia conducted by Stephen Layton. Byron Adams, ©2007. (39208) \$12,500



14. *O Come, Let Us Sing Unto The Lord. Psalm 95 for SATB Chorus & Brass Quintet, Organ or Piano.* Autograph musical manuscript score. 1972.

Quarto (278 x 210 mm.). Unbound. 11 pp. Notated in black ink on 12-stave Cameo transparent music paper on rectos only.

With a note in the composer's hand to the foot of the first page stating that piano or organ is the preferred accompaniment and that brass "may be substituted only if the chorus is large enough to achieve a proper balance." Thus, while the accompaniment is notated in keyboard score, the instrumentation for brass is also

listed on the first page of the manuscript. Small areas of blank corners to first leaf trimmed; several leaves with rust marks from paperclips and remnants of clear tape to edges.

Together with:

A printed copy of the composer's manuscript described above, stapled, with several dynamic markings added and notes circled in pencil. With the composer's autograph signature and note in black ink: "*copy of Lauridsen's original hand-written score*" to first page. Slightly worn.

Together with:

Copies of the published score issued by Neil A. Kjos, 1983, and by Faber Music, 2010. Octavo. 18; 15 pp., both with the autograph signature of the composer to titles.

Together with:

A CD recording entitled "*Lauridsen Mid-Winter Songs*" issued by The Singers-Minnesota Choral Artists in 2010 including a performance of the present work by Matthew Culloton, director of The Singers Choral Group. With composer's autograph signature to upper wrapper of accompanying booklet.

O Come, Let Us Sing Unto The Lord forms a trio of psalm settings that Lauridsen composed in the early 1970s.

"I conducted the premiere of this psalm triptych near forty years ago and this is the first time that they have been recorded together as they were originally conceived. "O Come, Let Us Sing Unto The Lord" and "Psalm 29" are energetic works composed for chorus and piano." From Culloton's CD liner notes. "Complex chord structures and elaborate canonic procedures give "O come, let us sing unto the Lord" a sense of inexorable forward momentum." From a note by Byron Adams on the website of Hal Leonard. (39199) \$20,000

15. ***O Magnum Mysterium*** for Brass Ensemble. Autograph musical manuscript full score. Signed. Undated, but ca. 2004.

Large oblong folio (302 x 380 mm.). Unbound. 5 pp. Notated in pencil on 14-stave Judy Green music paper on rectos only, with titling to upper margin: "*Original MS - Morten Lauridsen*" in the composer's hand to each page. Numerous corrections and alterations throughout. Scored for three trumpets, four horns, two trombones, bass trombone and tuba.

Together with:

A CD recording issued by the Canadian National Brass Project in 2017 featuring a performance of the present work by the Canadian National Brass Project Ensemble. With the autograph signature of the composer to upper wrapper of accompanying booklet.

"I have also arranged the work for solo voice and piano or organ, ... men's chorus and brass ensemble ... [The brass ensemble version was commissioned by the Bay Brass of San Francisco which recorded the work on the Harmonia Mundi label].

For centuries, composers have been inspired by the beautiful O Magnum Mysterium text depicting the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." From the composer's notes to the published score

C Score

O Magnum Mysterium

Morten Lauridsen

Adagio, molto legato e espressivo (Lacc. 76)

rit. [A] Adagio

tempo

Original MS - Morten Lauridsen

JUDY GREEN MUSIC Hollywood, CA 90028 (323) 988-2497 P-348

O Magnum Mysterium, one of Lauridsen's best known and loved works, has had several thousand performances throughout the world and dozens of recordings since its 1994 premiere by the Los Angeles Master Chorale. "Choral singers all over the world have been reveling in this work's lush textures and sumptuous harmonies for years, but hearing it in this version confirms its equal effectiveness as a brass piece - and no doubt it will enjoy similar popularity in this scoring, commissioned by the Bay Brass and receiving its premiere recording here." Vernier: Review of the *Harmonia Mundi* recording on the Bay Brass website, 11 February 2011. (39204) \$20,000

LOS ANGELES MASTER CHORALE and Sinfonia Orchestra

SUNDAY, DECEMBER 18, 1994 AT 7:30 PM.
DOROTHY CHANDLER PAVILION

HOME FOR THE HOLIDAYS

PAUL SALAMUNOVICH, MUSIC DIRECTOR
LOS ANGELES CHILDREN'S CHORUS, REBECCA THOMPSON, DIRECTOR

A CEREMONY OF CAROLS (Opp. 28) Benjamin Britten (1914-1976)

Procession	This Little Babe
William Tell	Jenny Holme
There is no Rose	In Frosting Winter Night
That sang a child	Spring Card
Brahms	Oh, Christmas
As dew in April	Reveries

Women of the Chorale
Harpist: John Kowalsky
Soloist: Holly Shaw Piro, Soprano
Nancy Saldana, Alto

A CRADLE SONG World Premier
O MAGNUM MYSTERIUM Morten Lauridsen
Craig Canham
Morten Lauridsen (b. 1933)
Daniel Finkham (b. 1925)

CHRISTMAS CANTATA
Quem videmus parvulum
O magnum mysterium
Gloria in excelsis Deo
Whom did you see shepherd
O great mystery
Glory to God in the highest

INTERMISSION

NAVIDAD NUESTRA

La Anunciacion	The Annunciation	And Ramirez (b. 1921)
La Pregonacion	David Patten, Tenor Soloist	
El Nacimiento	The Pilgrimage	
El Nacimiento	The Nativity	
Los Pastores	Score Book, Tom Scholtz	
Los Reyes Magos	The Shepherds	
La Huida	The Three Kings	
	The Flight	

PERFORMING ARTS P-9

16. *O Magnum Mysterium* for SATB Chorus, A Cappella. Vocal score incorporating a separate piano part for rehearsal only. New York: Peer Music, ©1995.

Octavo. Self-wrappers. [1] (title printed in purple and black ink), [1] (historical and performance notes), 9 pp. With the composer's autograph signature to title in black ink.

Together with:

A copy of the souvenir program featuring the world premiere performance of *O Magnum Mysterium* on 18 December 1994 by the Los Angeles Master Chorale, Paul Salamunovich, Music Director. Quarto. 58 pp. The program at page 9; a portion of the program notes at pp. 11-12 discussing works other than *O Magnum Mysterium* removed. With the composer's autograph signature in black ink to program page featuring this historic performance. (39205) \$750



17. *O Magnum Mysterium* to Anne Akiko Meyers for Violin and Piano. Autograph musical manuscript of the solo violin part signed. Undated but ca. 2015.

Small folio (282 x 217 mm.). 2 leaves. Notated in black ink on 10-stave North Shore music paper on rectos only. With autograph dedication to the violinist Anne Akiko Meyers to first page.

Together with:

A copy of the published score and solo part issued by Peer Music, 2016. Small folio. Spiral-bound. 1f. (recto title, verso introductory remarks), 5; 2 pp.

Together with:

A CD recording entitled "*Anne Akiko Meyers Mirror in Mirror*" issued by Avie Records in 2018 featuring a performance by Meyers of the present work in the violin and orchestra version with Kristjan Järvi leading the Philharmonia Orchestra. With the composer's autograph signature to upper wrapper of accompanying booklet.

"Violinist Anne Akiko Meyers commissioned the versions ... for violin and either full or chamber orchestra and violin and piano. She has recorded the work with the Philharmonia Orchestra conducted by Kristjan Jarvi. ... On her recording, Ms. Meyers performed the more elaborate violin version from measures 47 to the end of measure 67. Violinists are free to perform the more direct version of the melody based on the original vocal line in these measures if they prefer. Both versions are printed in this score." From the composer's notes to the published score

"Annie Akiko Meyers is one of today's most in-demand violinists, performing as guest soloist with the world's top orchestras, presenting ground-breaking recitals, commissioning and performing new music, and releasing best-selling recordings. ... A champion of new music, Meyers collaborates closely with many of today's leading composers." From notes in the accompanying booklet. (39203) \$8,500



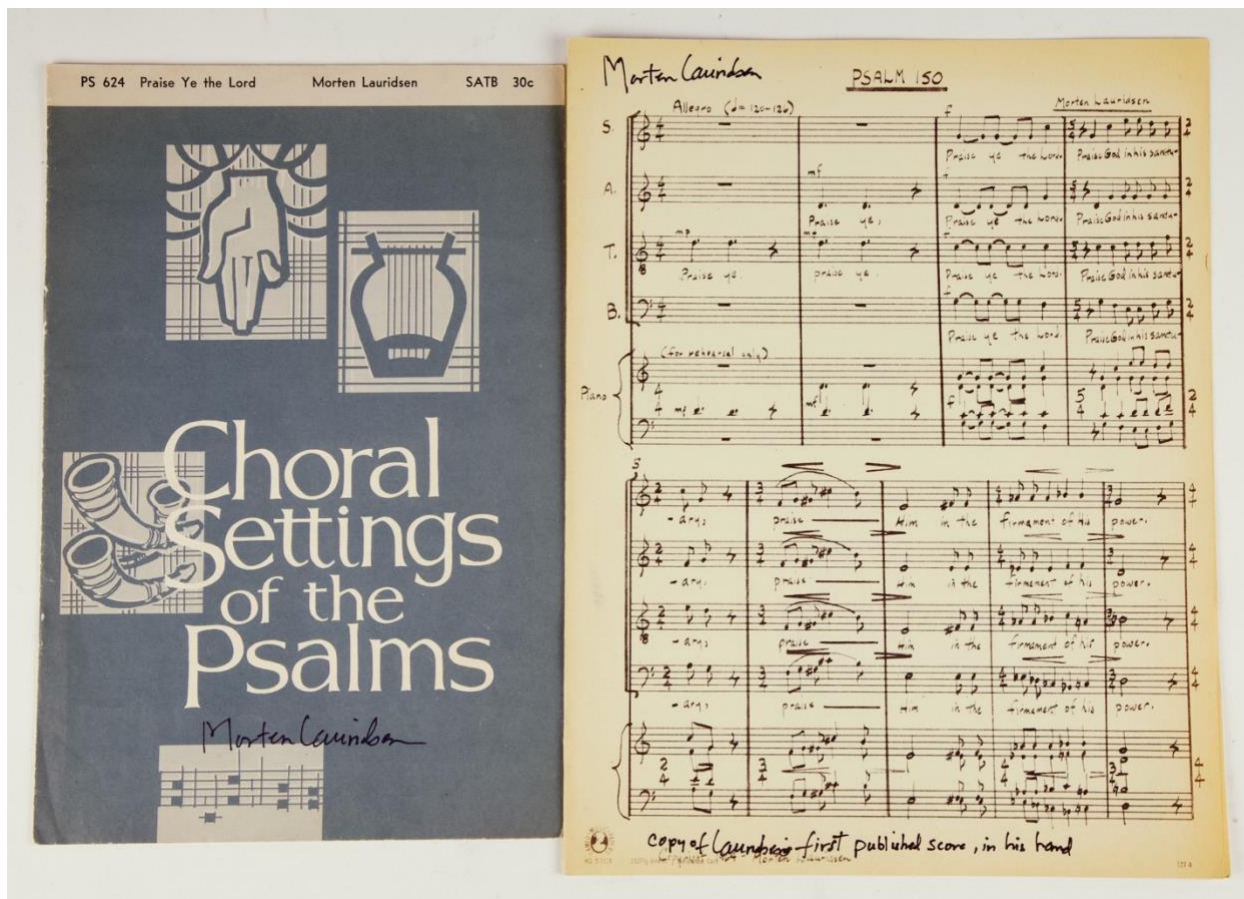
18. *Psalm 29. Give Unto the Lord for 4-Part Choir (SATB) and Piano.* Autograph musical manuscript excerpt. Ca. 1972. Signed by the composer.

Folio (330 x 242 mm.). 1f. Notated in pencil on 12-stave Alpheus transparent music paper on recto only. Page 2 of the piano-vocal score with text commencing "*Give unto the Lord O ye mighty.*" Inscribed and signed at lower margin in black ink by the composer: "*Original score of Psalm 29 Morten Lauridsen.*" Slightly worn.

Together with:

A CD recording issued by The Singers Organization in 2010 under the directorship of Matthew Culloton including a performance of the present work (first time available on CD) along with his other two Psalm settings, "*O Come Let Us Sing Unto the Lord*" and "*I Will Lift Up Mine Eyes.*" With the composer's autograph signature to upper wrapper of accompanying booklet.

This early work was composed for the University of Southern California Chorus. (39196) \$1,500



19. **Psalm 150. Praise Ye the Lord** for 4-Part Chorus (SATB) and Piano Accompaniment. Dyeline copy of the composer's autograph manuscript. Signed by the composer.

Small folio (280 x 217 mm.). Unbound. 6 pp. With composer's signature to upper margin and autograph note in black ink to lower margin of first page: "*copy of Lauridsen's first published score, in his hand.*"

Together with:

A copy of the published score issued by Augsburg Publishing House, ca. 1967. Octavo. [1] (decorative title), [2]-7 pp. (music). With the composer's autograph signature to title in black ink. Slightly worn and browned.

Lauridsen's first published work. (39190)

\$650

Richard Treano,
Ubi Caritas Morten Lauridsen

Antiphon

Alto

U-bi ca-ri-tas et a-mor De-us i-bi est. Con-tra-que-vit na-in u-nam-Chris-te a-mor,

Ex-sul-te-mu-et in ip-so ju-ven-de-mar. Ti-me-a-mu-et a me-mu De-us vi-vam,

Et ex-car-de di-li-qa-mu nos sin-ce-ro.

W

Adagio, Horns

Soprano

U-bi ca-ri-tas et a-mor. De-us i-bi est. Con-tra-que-vit na-in u-nam-Chris-te a-mor. U-nam-Chris-te a-mor. U-nam-Chris-te a-mor.

Alto

U-bi ca-ri-tas et a-mor. De-us i-bi est. Con-tra-que-vit na-in u-nam-Chris-te a-mor. U-nam-Chris-te a-mor. U-nam-Chris-te a-mor.

Tenore

U-bi ca-ri-tas et a-mor. De-us i-bi est. Con-tra-que-vit na-in u-nam-Chris-te a-mor. U-nam-Chris-te a-mor. U-nam-Chris-te a-mor.

Bass

U-bi ca-ri-tas et a-mor. De-us i-bi est. Con-tra-que-vit na-in u-nam-Chris-te a-mor. U-nam-Chris-te a-mor. U-nam-Chris-te a-mor.

For rehearsal only

1	WHERE HAVE THE ACTORS GONE	4:51
Words and music by the composer Sunny Wilkinson, vocal; Shelby Berg, piano		
2	DIRAÏ-ON	4:38
from Les Chansons des Roses, on poetry by Rainer Maria Rilke, arranged for mixed duet and piano by the composer Jane Thorngreen, soprano; James Drollinger, baritone; Morten Lauridsen, piano		
3	UBI CARITAS ET AMOR	7:19
Donald Bringer Singer, Donald Bringer, conductor		
4	A WINTER COME	10:24
Six Songs on Poems by Howard Moss Jane Thorngreen, soprano; Ralph Grierson, piano		

World Premiere Recording of
Ari Songs, Choral Works, and Chamber Music
by Morten Lauridsen,
featuring
Ralph Grierson, Jane Thorngreen,
Donald Bringer Singer, Anne Marie Keckham,
Viktoro Chamber Ensemble
(Wendy Preker, Amanda Walker & Sebastian Tetzschel),
Sunny Wilkinson, Shelby Berg, James Drollinger
and Morten Lauridsen

Morten Lauridsen


2 Original ms - Morten Lauridsen

JUDY GREEN MUSIC, Philadelphia, CA 90028 (213) 486-2481

M.B. Corrin master

UBI CARITAS ET AMOR

for a cappella chorus
Personal Correction master of Morten Lauridsen



Ubi Caritas et Amor
SATB, Sacred

Morten Lauridsen


\$2.50

Morten Lauridsen

Ubi Caritas et Amor
SATB, Sacred

Morten Lauridsen

\$2.50



Ubi Caritas et Amor
for SATB chorus, a cappella
Morten Lauridsen
peermusic

20. *Ubi Caritas et Amor, Motet for Chorus (SATB) A Cappella*. Autograph musical working manuscript of the complete score including the piano part provided by the composer for rehearsal. Signed. Undated, but 1998-99.

Large oblong folio (305 x 380 mm.). Unbound. Notated in pencil on 14-stave Judy Green music paper on rectos only. With significant corrections, cancels and re-workings evident. Several leaves cut and taped down over earlier versions, some in sketch form. A highly interesting and dynamic manuscript. Slightly worn and stained.

Together with:

A pre-publication proof copy of the score. Quarto. Spiral-bound. 24 pp. Marked by the composer "*Personal Correction Master of Morten Lauridsen*" and with autograph corrections in red and black ink and pencil.

Together with:

Two copies of the published score incorporating the piano part for rehearsal only issued by Peer Music, 2000. Octavo, each 15 pp., both with the composer's autograph signature to title.

Together with:

A CD recording titled "*Lauridsen. Northwest Journey*" issued by RCM in 2000 featuring a performance of the present work by the Donald Brinegar Singers conducted by Donald Brinegar. With the composer's autograph signature to upper wrapper of accompanying booklet.

Ubi Caritas et Amor was commissioned by Loyola Marymount University, Los Angeles, and premiered by the University Chorus directed by Dr. Mary C. Breden in December 1998.

"Using the 10th-century plainsong as a point of departure, Morten Lauridsen has composed an exquisite choral rendering that reaches to the deepest corners of the human spirit. The chant is quoted intermittently through the piece, but always as a backdrop for Lauridsen's own arching melodic lines and intensely beautiful harmonic clusters. The final restatement of the chant as the "Amen" in the tenor brings closure to this work of unsurpassed beauty by a celebrated American composer." J.W. Pepper website

(39202)

\$26,500

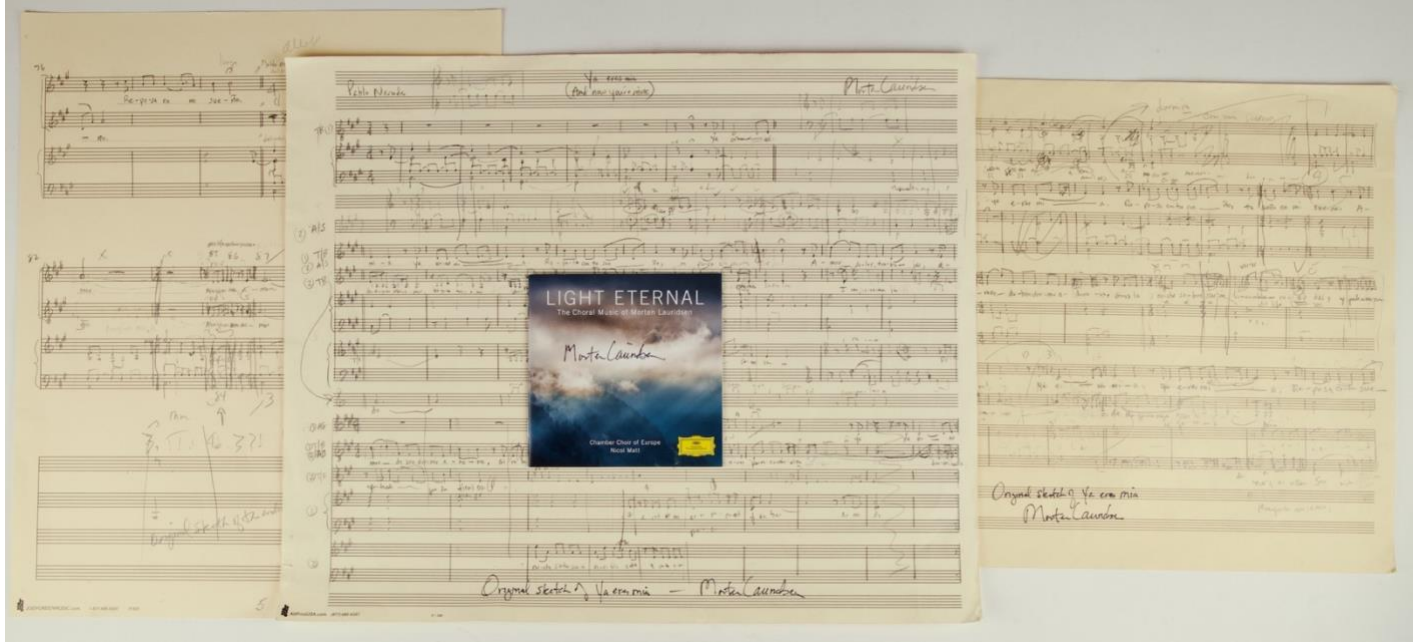
21. ***Variations for Piano***. Autograph musical manuscript signed and dated 1971. The complete work.

Folio (355 x 278 mm.). Unbound. Notated in black ink on 14-stave Cameo Music transparent music paper on rectos only. 1f. (recto title, verso blank), 11 pp. Signed by the composer at foot of title. Very slightly worn.

Together with:

A signed copy of the CD entitled "*Lauridsen. Northwest Journey*" issued by RCM in 2000 featuring works by Lauridsen including a performance of *Variations* by the Canadian pianist Ralph Grierson, "... *an impressive model of the free-variation style, and a tour de force for the pianist.*" Rutenberg, from notes to the published score

"My Variations for Piano was premiered in 1972 by Cinda Gould Redman and recorded by Ralph Grierson. ... The work belongs to that smaller group of abstract, atonal works of mine that include the Cuatro Canciones on poems by Lorca for voice, clarinet, cello and piano and the Canticle/O vos omnes for clarinet or vibraphone, women's voices and chimes, and is dedicated to Aaron Copland, in memoriam, whose own Piano Variations stand among the seminal works in the contemporary piano repertoire.



22. *Ya Eres Mia. A Work for Chorus (SATB) and Piano or Mixed Duet and Piano with Text by Pablo Neruda.* Three autograph musical manuscript sketch leaves in score, each with the composer's autograph signature, one dated August 31, [20]15.

Sketch leaf 1

Large oblong folio (354 x 432 mm.). 1 page. The opening 26 measures. Notated in pencil on 22-stave AllPrint USA music paper. Titling and signature in the composer's hand in pencil and black ink to margins: "*Ya eres mía (And now you're mine) Morten Lauridsen. Original sketch.*" Numerous autograph corrections and alterations.

Sketch leaf 2

Large oblong folio (304 x 378 mm.). 1 page. An extensively-worked portion of the second section of the work. Notated in pencil on 14-stave Judy Green music paper. Signed by the composer and identified: "*Original sketch of Ya eres mía*" in black ink to lower margin. Corrections and alterations throughout.

Sketch leaf 3

Large oblong folio (380 x 304 mm.). 1 page. The final 13 measures of the work. Notated in pencil on 12-stave Judy Green music paper. Identified by the composer in pencil at lower portion of page: "*Original Sketch of the ending of Ya eres mía.*" Numerous corrections and alterations.

Together with:

A CD recording entitled "*Light Eternal The Choral Music of Morten Lauridsen*" issued by Deutsche Grammophone in 2018 featuring the world premiere recording of a performance of the present work by the Chamber Choir of Europe conducted by Nicol Matt. With the autograph signature of the composer to the upper wrapper of the accompanying booklet.

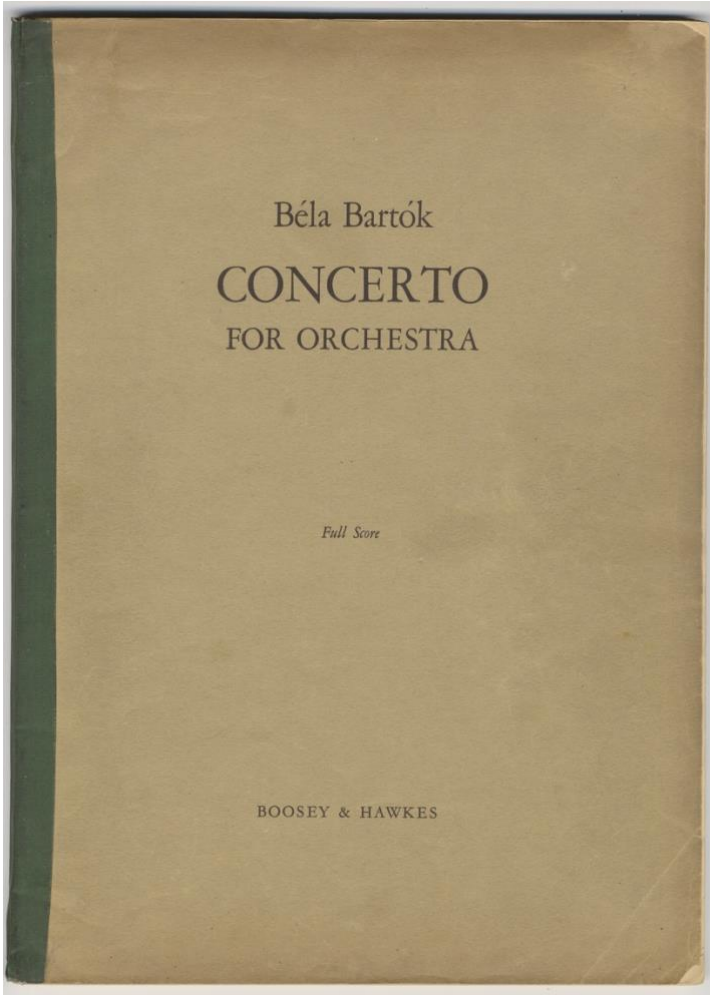
"Chilean poet Pablo Neruda (1904-1973) dedicated his "Cien Sonetos de Amor" to his wife and it remains among the world's most revered collections of love poems. Among these one hundred poems is the gorgeous sonnet, Ya eres mía." From the composer's notes to the published score issued by Peer Music, 2016.

"The premiere of the choral version of Ya eres mía, with The Golden Bridge vocal consort conducted by Suzi Digby in Beverly Hills, was absolutely wonderful in all ways. Suzi is a brilliant conductor, a legend in Britain, and the choir she has formed in Los Angeles contains top-notch singers. I think this Neruda setting will become one of my most performed works." From *On Prayer and the Arts: Songs of Morten Lauridsen: A Conversation*, *Fanfare Magazine*, issue 40:3, January-February 2017. (39209) \$10,000

PART II

MORTEN LAURIDSEN LIBRARY

Items 23 - 70



First Edition of the Full Score

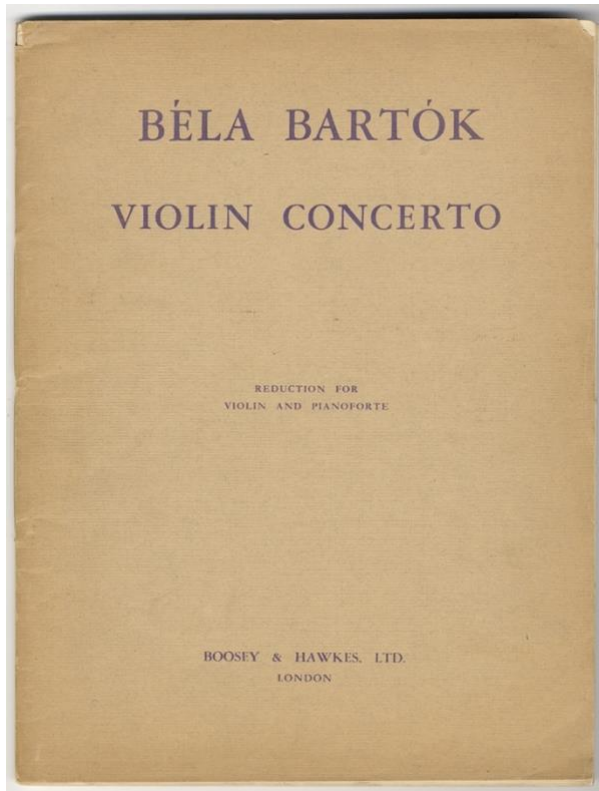
23. BARTÓK, Béla 1881-1945

Concerto for Orchestra. [Full score]. London - New York - Sydney - Toronto - Cape Town: Boosey & Hawkes [PN B. & H. 9009], [1946].

Tall folio. Original publisher's light olive green wrappers printed in dark brown. 1f. (recto title, verso note on first performance and instrumentation list), 147, [i] (publisher's list of "Concertos and Concert Pieces for Solo Instruments and Orchestra"). Publisher's catalogue ("Works by Béla Bartók in the Catalogues of Boosey & Hawkes") within ruled border to verso of lower wrapper. With printed note to head of first page of music stating that the Concerto was written for the Koussevitzky Music foundation in memory of Mrs. Natalie Koussevitzky; "No. 374" printed to lower left of final page and "301" printed to lower right. Colour bookplate of William Boyer with image of Spanish-style guitar to title. Boosey & Hawkes watermark to many leaves. Wrappers slightly worn; spine reinforced with dark green cloth tape. Minor wear; occasional markings in pencil.

First Edition. Scarce. Szabolcsi 116. Fuld pp. 179-180.

First performed in New York at Carnegie Hall on 1 December 1944 with Serge Koussevitzky conducting the Boston Symphony Orchestra. (39252) \$750



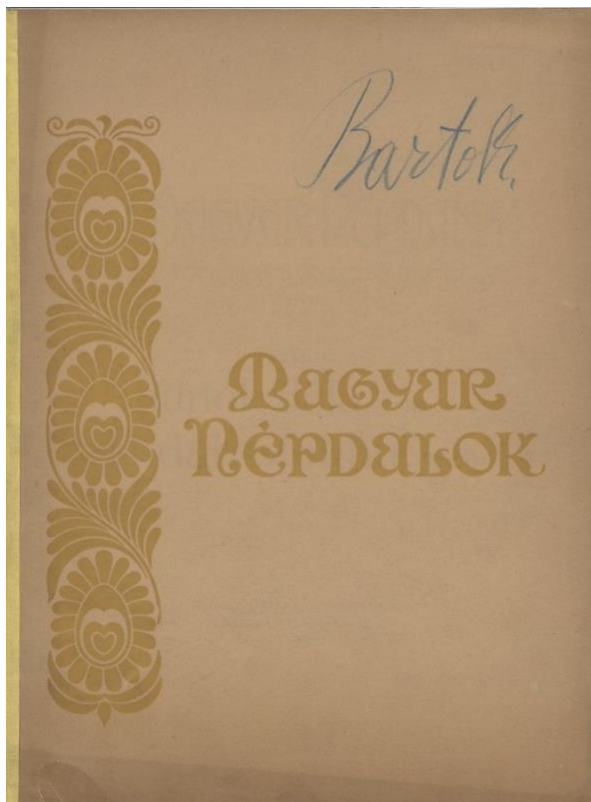
24. **BARTÓK, Béla 1881-1945**

Concerto for Violin and Orchestra. Reduction for Violin and Pianoforte by the Composer. Price 12s. 6d. net. London: Hawkes & Son (London) Ltd. [PN B. & H. 8296], [ca. 1942-43].

Folio. Dark ivory wrappers printed in purple. 1f. (recto title, verso performance notes and instrumentation), 59, [i] (publisher's catalogue "Music for Stringed Instruments") pp. With publisher's catalogue of works by Bartók printed in purple to verso of lower wrapper. Wrappers slightly worn and soiled, small chip to upper outer corner and head of spine. Upper inner corners slightly creased.

First Edition, later issue. Szabolcsi 112, p. 352.

First performed in Amsterdam on 23 April 1939 by Zoltán Székely as soloist with the Concertgebouw Orchestra, conducted by Willem Mengelberg. (39227) \$100



**Arrangements of Folksongs
by Bartók and Kodály**

25. **BARTÓK, Béla 1881-1945 and Zoltan Kodály 1882-1967**

Magyar Népdalok, Énekhangra zongorakísérettel [Hungarian folksongs for voice and piano with text in Hungarian]. Budapest: Rozsnyai Károly [PN B.K.], ca. 1950.

Small folio. Publisher's light brown wrappers printed in dark gold. 1f. (recto title, verso blank), 3-26, [i], [i] (blank) pp. Wrappers slightly worn and creased, small tear to lower margin of upper, with Bartók's name in blue pencil; spine reinforced with narrow strip of light yellow tape.

Includes 10 folksong arrangements by both Bartók and Kodály. (39254) \$50

“Exceptional in Beethoven’s Output”

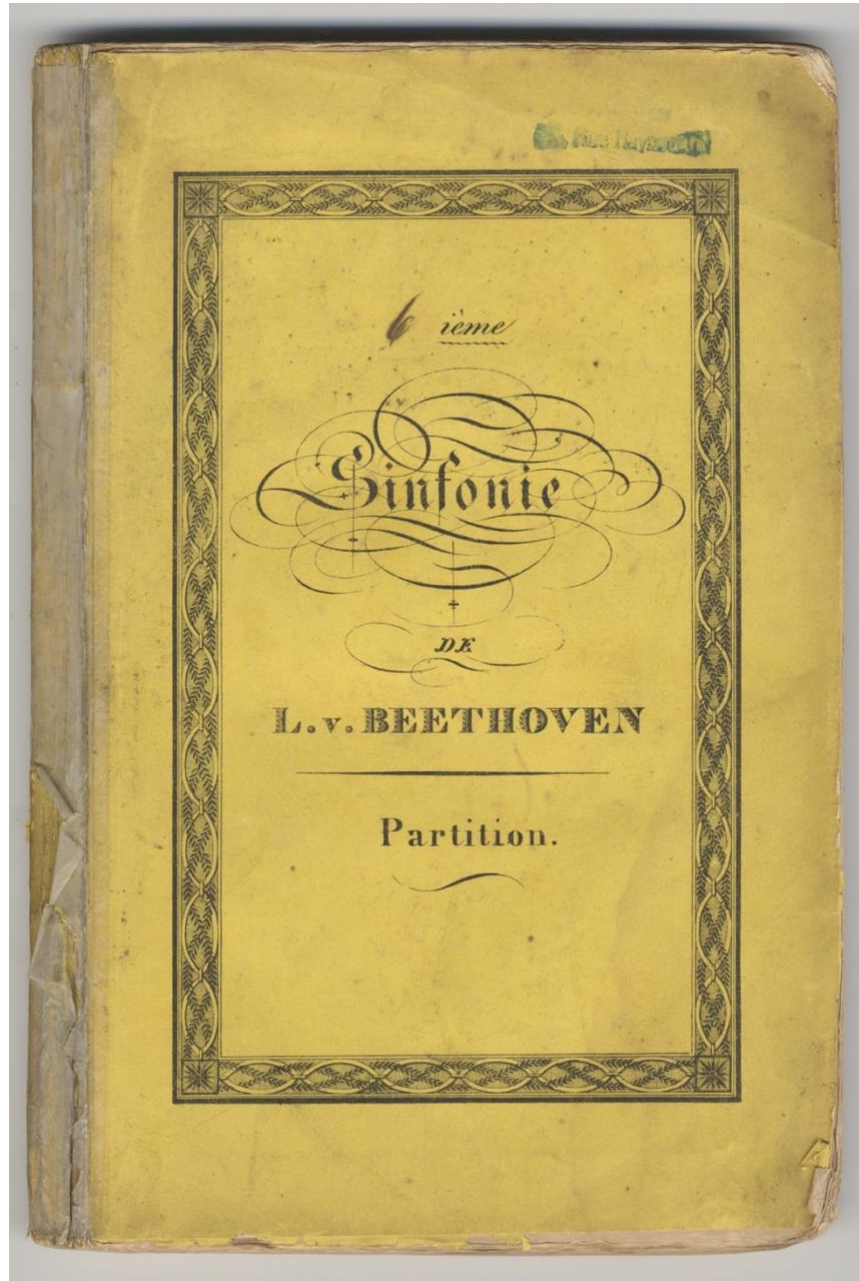
26. **BEETHOVEN, Ludwig van 1770-1827**
Sixième Symphonie (Symphonie Pastorale) à grand Orchestre ... Op. 68. Partition ... Pr. 3 Thlr. [Full score]. Leipzig: Breitkopf & Härtel [PN 4311], [ca. 1853-55].

Large octavo. Original publisher's dark yellow wrappers with titling within decorative border. 1f. (recto title, verso blank), 188 pp. Engraved throughout. Publisher's catalogue listing symphonies by Beethoven, Gade, Haydn, Mendelssohn, Mozart, Schubert, and Schumann; overtures by Beethoven, Cherubini, Gade, Mendelssohn, and Schumann; quintets by Beethoven, Mendelssohn, Mozart, and Onslow; and quartets by Beethoven, Mendelssohn, Onslow, and Schumann to verso of lower wrapper.

Wrappers quite worn and soiled, with "6" added in manuscript to upper wrapper; spine crudely reinforced with clear tape. Some minor internal wear, creasing, and soiling; first few leaves dampstained at lower outer corners.

First Edition, later issue. LvBW p 379. Beethoven Beiträge p. 218. Hirsch IV 311. Hoboken 2, 304.

"The Sixth Symphony ... was composed almost wholly in 1808, and was completed by late summer of that year. Like the Fifth Symphony, it was jointly dedicated to Lobkowitz and Razumovsky. ... The return to Nature is on the surface of this "characteristic" or genre symphony, which is entitled "Pastoral Symphony, or Recollections of Country Life" on the autograph score. ... This innocent work is exceptional in Beethoven's output. ... As many have observed, in composing the Pastoral Symphony Beethoven was not anticipating Romantic program music but rather was continuing in the Baroque pastoral tradition, as manifested in many works by Bach, Handel, Vivaldi, and more particularly in Haydn's two oratorios." Solomon: *Beethoven*, pp. 205-206. (39239) \$650





Bronze Portrait by Stiasny

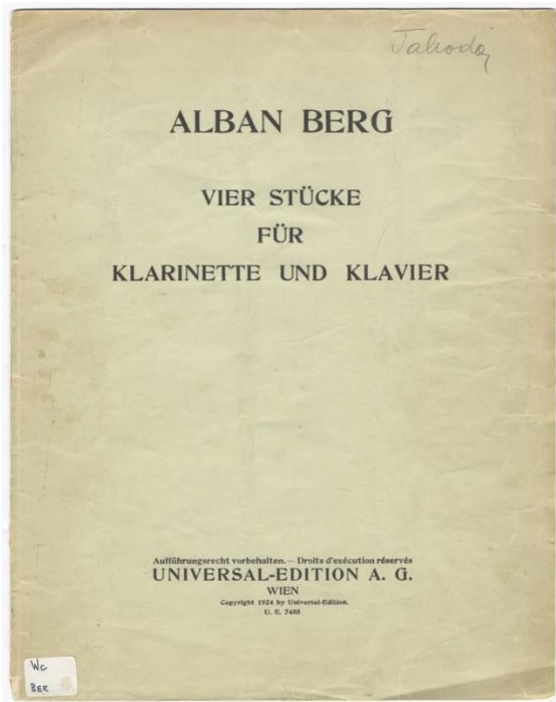
27. [BEETHOVEN, Ludwig van 1770-1827]
Small Art Nouveau bronze relief portrait by Franz Stiasny, 1910. 53 x 63 mm.

The bronze depicts Beethoven head facing forward surrounded by a crown of leaves. With "Beethoven" in capital letters to lower left, "Stiasny" below, and a musical quotation from the opening of the piano sonata op. 13, the "Pathétique," to lower right. Laid down to slate backing and framed.

Niggel: *Musiker Medaillen*, Vol. I, 248

Stiasny (1881-1941) was best known for his
 \$150

bronze portrait medallions of famous composers. (39233)



"The Furthest Step Berg Took in Renouncing Distinct Thematic and Motivic Features"

28. BERG, Alban 1885-1935
Vier Stücke für Klarinette und Klavier. Op. 5. Wien: Universal-Edition [PN U.E. 7485], 1924.

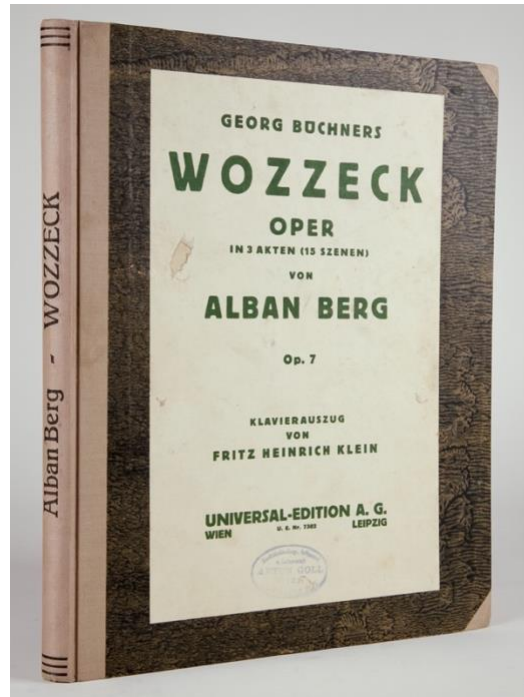
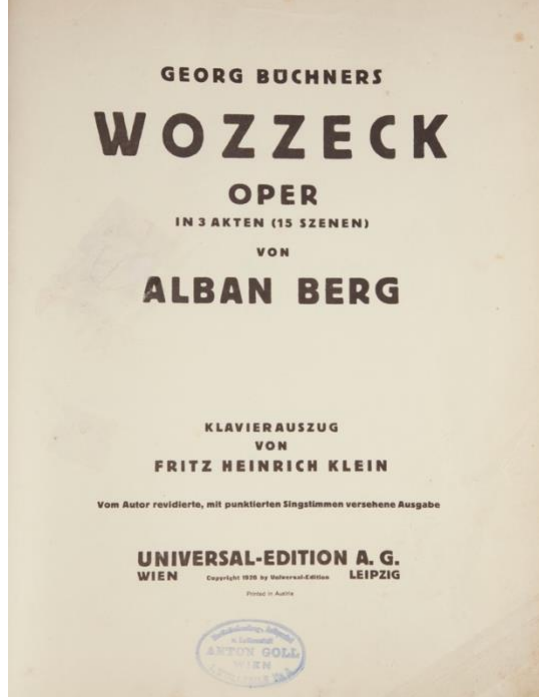
Folio. Light green wrappers with upper printed in black. [1] (title), 2-10 pp., 1f. (recto printed dedication to Arnold Schoenberg, verso blank). Publisher's catalogue to verso of lower wrapper. Wrappers considerably worn and creased, upper with small white label to lower inner margin, lower chipped with minor loss, tear repaired with archival tape. Internally worn and creased; small tear to blank outer margins. Pencilled ownership signature to upper outer corner of upper wrapper.

Second edition. Redlich XI.

The *Vier Stücke* were first performed in Vienna on 17 October 1919 and first published by Haslinger in 1920.

"Like the Altenberg songs, the clarinet pieces again compress large-scale dramatic gestures into tiny forms (many writers have described the work as a miniature four-movement sonata); unlike the songs, with their intricate motivic structure, the op. 5 pieces represent the furthest step Berg took in renouncing distinct thematic and motivic features in favour of a music whose material is generated from the manipulation of small cells, and where various more or less systematic techniques (wedge formations, interval series, progressive transformations) govern smaller, and in some cases larger, structures." Douglas Jarman in *Grove Music Online*. (39218)

\$30



29. BERG, Alban 1885-1935

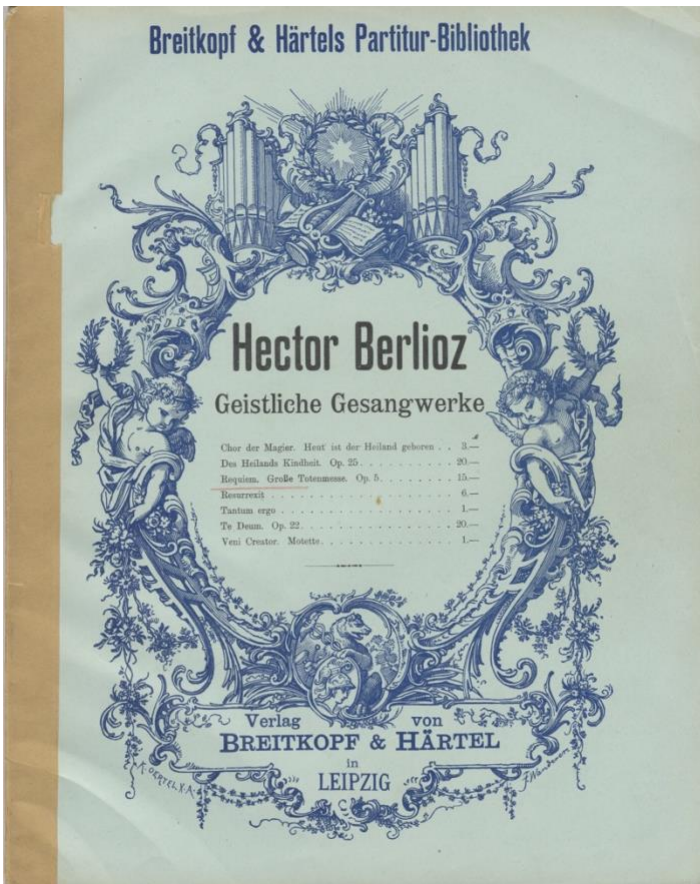
Wozzeck Oper in 3 Akten (15 Szenen) ... Klavierauszug von Fritz Heinrich Klein. Vom autor revidierte mit punktierten Singstimmen versehene Ausgabe. Op. 7. Wien, Leipzig: Universal-Edition A.G. [PN U.E. 7382], [1929].

Folio. Half light gray linen with marbled boards, publisher's upper wrapper printed in dark green laid down to upper, titling black to spine. 1f. (recto title, verso blank), 1f. (recto autograph facsimile dedication, verso blank), 1f. (recto "Szenarium," verso "Besetzung des Orchesters," "Auf der Bühne," and "Womöglich abgesondert vom grossen Orchester"), 1f. (recto "Personen," verso printed performance notes for "Sprechstimme," etc.), 9-231, [i] (blank) pp. Names added to cast list in pencil; very occasional annotations in pencil throughout. Binding slightly worn, soiled, and bumped; upper wrapper trimmed, with minor foxing, soiling, and small abrasion, oval handstamp of Viennese musicseller Anton Goll to blank lower margin. Three preliminary leaves somewhat worn and creased with archival repairs; several additional leaves with small repairs; some lower corners very slightly creased. In very good condition overall.

Third edition of the work first published in 1922. *Alban Berg Studien Band I*, no. 30. The first issue by Universal, from first edition plates but with new plate number U.E. 7382 and new title, was released in 1926. The arranger of the present edition, Fritz Heinrich Klein (1892-1977), was a student of Berg; publication of the piano-vocal score was made possible with the financial support of Alma Mahler, hence, the dedication.

Georg Büchner's (1813-1837) fragmentary drama *Woyzeck* was written in 1836, but remained unpublished until 1879 and did not see the stage before Max Reinhardt produced it in Munich in 1913. Its Viennese premiere, in 1914, prompted Berg to compose his opera, the first atonal opera in history.

"Wozzeck was an epoch-making work that broke new ground musically, emotionally and dramatically. If Büchner's play was discovered and first performed at a time when its techniques and concerns seemed strikingly contemporary, it also appeared at a moment when its extreme states were peculiarly suited to Berg's musical language – an atonal language that, constantly hovering on the edge of tonal confirmation, becomes a perfect musical metaphor for the emotional and mental state of the opera's chief protagonist. The world that the opera presents is a projection of the tortured mind of Wozzeck himself: a world without normality or humanity and peopled by grotesques, a haunted world of strange, hallucinatory voices and visions and of natural phenomena indifferent to the human tragedy being played out." Douglas Jarman in *Grove Music Online*. (39213) \$250



Full Score of the *Requiem*

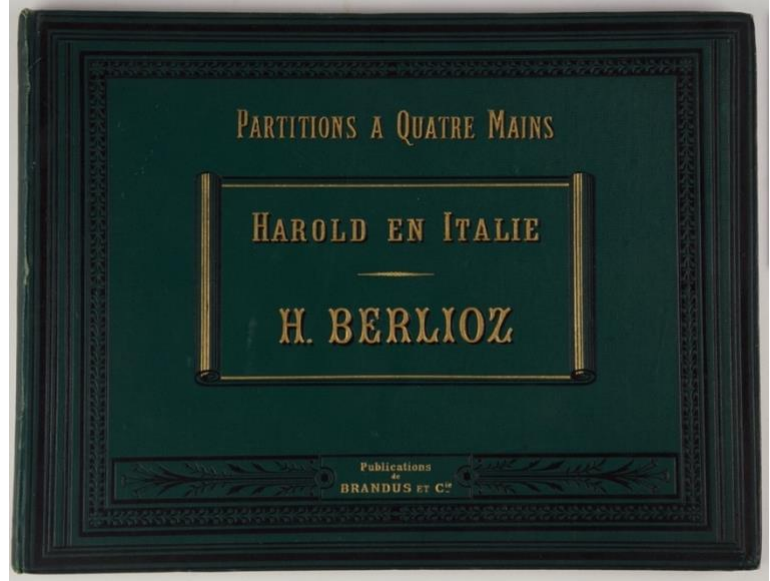
30. BERLIOZ, Hector 1803-1869

Grosse Todtenmesse. Grand Messe des Morts. Grand Death-Mass. Dom Grafen von Gasparin, Pair von Frankreich gewidmet. [Full score]. Leipzig: Breitkopf & Härtel [PN H.B. 25], [ca. 1908].

Folio. Original publisher's light blue wrappers with titling within decorative dark blue border. 1f. (recto collective title, "Werke von Hector Berlioz," verso blank), 122 pp. Text in Latin. Wrappers slightly worn and creased; spine reinforced with tan paper tape. Slightly browned; minor creasing to corners; annotations in pencil to verso of title.

The *Requiem* (the *Grande Messe des Morts*) was first performed on 5 December 1837 at St. Louis des Invalides on the occasion of the funeral of General Danrémont. "[Berlioz] admits that when the chance of composing a *Requiem* came his way he fell on it like a man possessed... The opportunity was a philanthropic commission set up by Gasparin, Minister of the Interior, in order to re-establish the prestige of sacred music, and Berlioz was the first to receive such a commission. It was briskly composed, in a fever of inspiration, in the summer of 1837, but as is the way with bureaucratic patronage, the performance was cancelled for political reasons after Berlioz had gone to the expense of copying the parts and engaging performers. Only after urgent appeals and persistent complaints was an excuse found for staging the performance after all: the death of a French general in the war of conquest in Algeria... So the *Requiem* was first heard in the church of the Invalides... in a ceremony of pomp and grandeur which the French do with particular style. It was a stirring public occasion and although it was marred for Berlioz by the conductor Habeneck taking a pinch of snuff at the most dramatic entry of the *Tuba mirum* (the truth of the anecdote is disputed), it signified for him the blessing of official approval and the wider knowledge in Parisian circles of how powerful and novel his music was. No one was left in any doubt of the force and originality of Berlioz's genius..." Macdonald: *Berlioz*, pp. 33-34.

Berlioz was the leading French composer, conductor, and critic of his age. "In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance... and though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century." Hugh Macdonald in *Grove Music Online* (39221)



“Echoes of His Italian Journey”

31. BERLIOZ, Hector 1803-1869

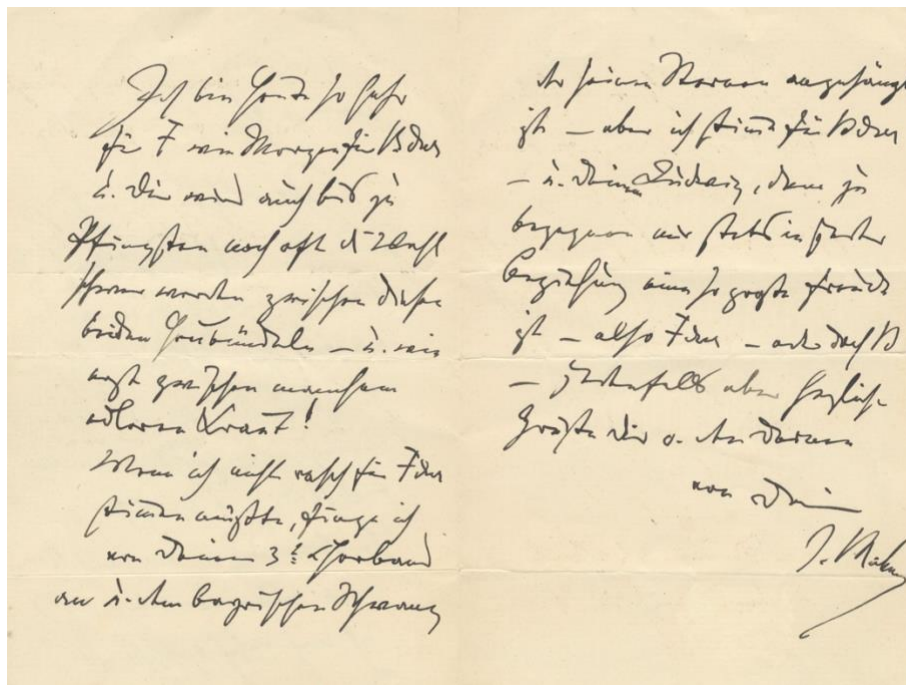
Harold en Italie. Symphonie pour Orchestre avec un Alto principal ... Op: 16. Réduction pour le Piano à quatre Mains par M. Balakirew. Prix net: 15f. Paris: Brandus et Cie [PN B. et Cie. 12311], 1878.

Oblong folio. Original publisher's dark green cloth boards with decorative blindstamping black and lettering gilt to upper; brown endpapers. 1f. (recto title, verso blank), [1] (blank), 2-99 pp. Lithographed throughout. Small musical bookplate to front pastedown. Binding slightly worn, rubbed, and bumped, partially split at spine; text block separated. Minor internal wear and foxing; corners slightly creased.

First Edition of this arrangement. Hopkinson 42C(f).

"Harold en Italie was composed in the summer of 1834 in response to a request from Paganini for a work in which he might display a fine Stradivari viola. Berlioz used the opportunity to devise an unusual symphony with concerto elements in which echoes of his Italian journey are presented in the cloak of Byron's Childe Harold. As in the Symphonie fantastique, a recurrent theme again serves to unify the four movements, but the modest role of the viola solo deterred Paganini from ever playing it." Hugh Macdonald in Grove Music Online. (39251)

\$500



Brahms Writes to Franz Wüllner About an Upcoming Concert

32. BRAHMS, Johannes 1833-1897

Autograph letter signed ("J. Brahms"). Undated, but possibly February 1895. To his life-long friend, the conductor, pianist, and composer Franz Wüllner (1832-1902).

Octavo. 3 pages of a bifolium. In black ink on paper with watermark "Original Margaret Mill. Vienna Manufacture." In German (with English translation). Preserved in a custom-made quarter mid-blue morocco clamshell box with raised bands on spine in decorative compartments gilt, titling gilt.

Brahms writes regarding an upcoming concert at the Lower Rhine Music Festival in Cologne that Wüllner is organizing. He is ambivalent as to whether Wüllner should perform his third symphony, which he refers to as "F," or his second piano concerto, which he refers to as "B-flat major."

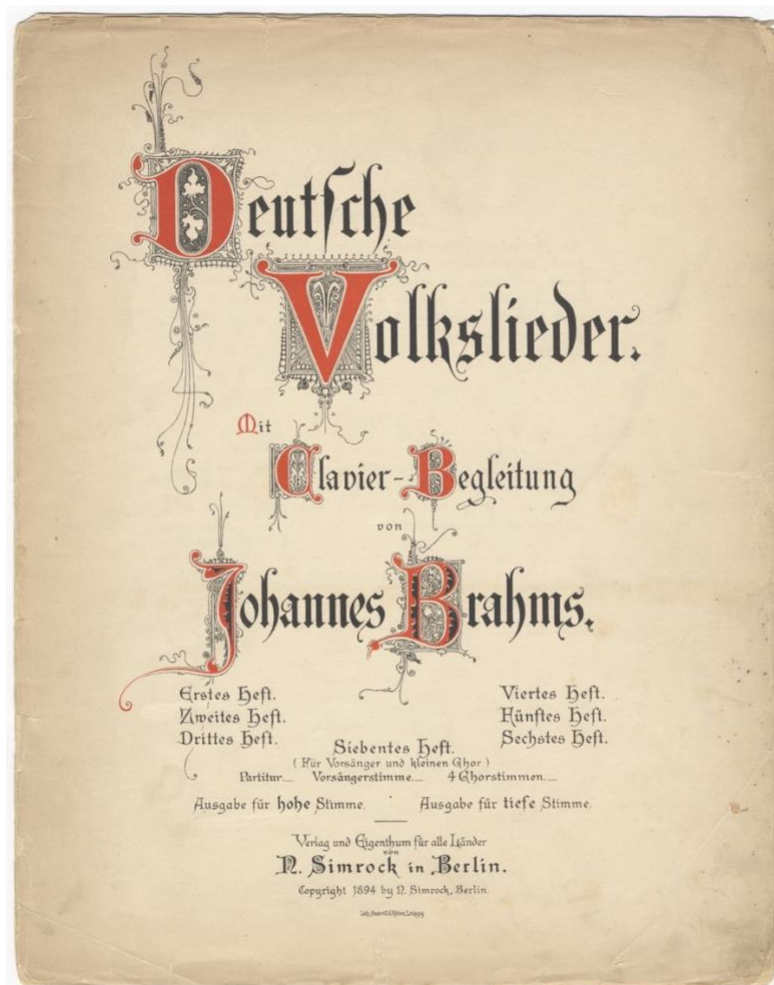
"Dear Franz, In a quiet hour, I thought it quite comfortable to reply to your letter, to chat about many beautiful and good things that concern us together - and now you place me between two bundles of hay and demand, against all tradition, that I decide quickly. Today, I am as much for F as tomorrow for B-flat major and until Pentecost you will still often have a hard time choosing between these two bundles of hay - and how much more between many a nobler herb! If I didn't have to vote quickly for F major, I would start with your 3rd choral volume and the Bavarian tail attached to its stars - but I vote for B major and your Ludwig, who is always such a great friend for me to meet in every respect - so F major - or B after all - but in any case warm greetings to you and yours, from your J. Brahms."

Presentation case very slightly worn, minor fading to spine. Letter slightly worn and browned; creased at folds; very small split to head and tail of central fold.

Wolf, Ernest, ed.: *Johannes Brahms im Briefwechsel mit Franz Wüllner*, Berlin 1922, letter no. 138. (Volume 15 in the series *Johannes Brahms Briefwechsel*).

The Festival referred to in the present letter took place on 2-4 June 1895. Brahms obliquely comments on the requirement that Wüllner include, as part of the Festival, works by Bavarian composers. Finally, he mentions Wüllner's son Ludwig, with whom Brahms had developed a friendship and whose singing the composer greatly admired. (39255)

\$5,800



First Editions of Two Volumes of the *Deutsche Volkslieder*

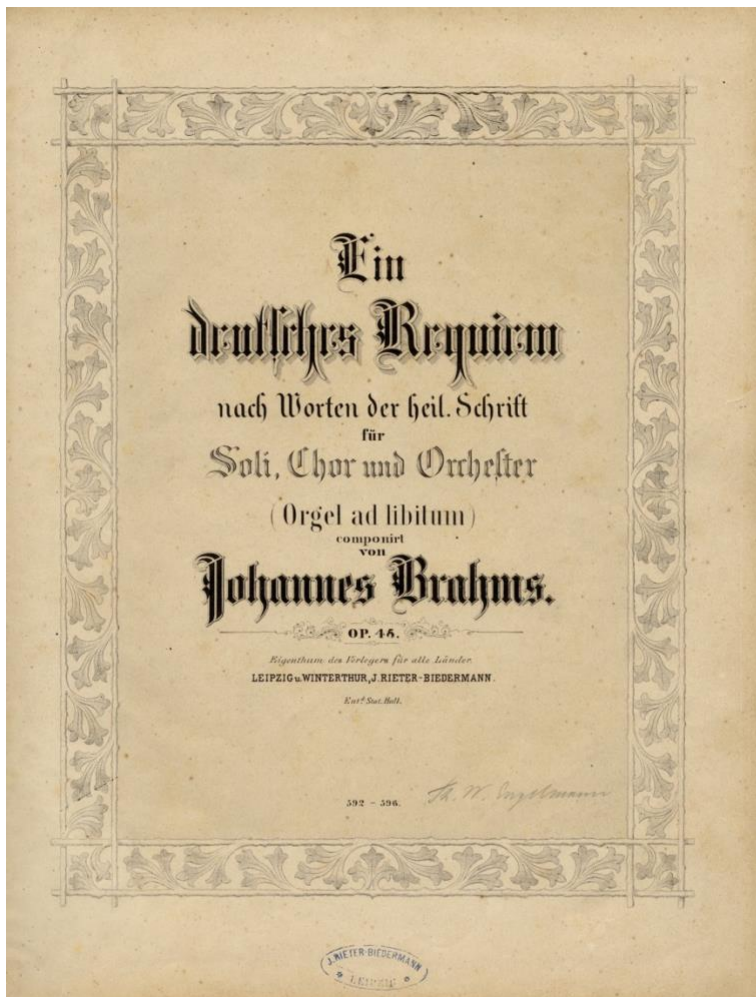
33. BRAHMS, Johannes 1833-1897

Deutsche Volkslieder Mit Clavier-Begleitung ... Erstes [Drittes] Heft ... Ausgabe für hohe Stimme. Berlin: N. Simrock [PNs 10206, 10208], 1894.

Unbound. 2 of 7 volumes issued. Lithographed throughout. Heft 1: 1f. (recto title printed in red and black, verso copyright), [3] (contents of each of the 7 volumes), 4-15, [i] (blank) pp.; Heft 3: 1f. (recto title printed in red and black, verso copyright), 3-15, [i] (blank) pp. Slightly worn, browned, and soiled; minor creasing to margins; some leaves separated; occasional small tears to blank outer edges.

First Editions. Hofmann p. 281. McCorkle p. 596.

"The seven-volume set of 49 Deutsche Volkslieder WOO33 (1894), which marks the culmination of a lifelong involvement with the study of folk idioms, presents Brahms's solution to the 19th century agenda of uniting folk simplicity with urban amateur music-making." George S. Bozarth and Walter Frisch in *Grove Music Online*. (39240) \$150



“The First Work in which Brahms Fulfilled Schumann's Mandate ... to ‘Direct his Magic Wand where the Massed Forces of Chorus and Orchestra May Lend Him their Power’ ”

34. BRAHMS, Johannes 1833-1897

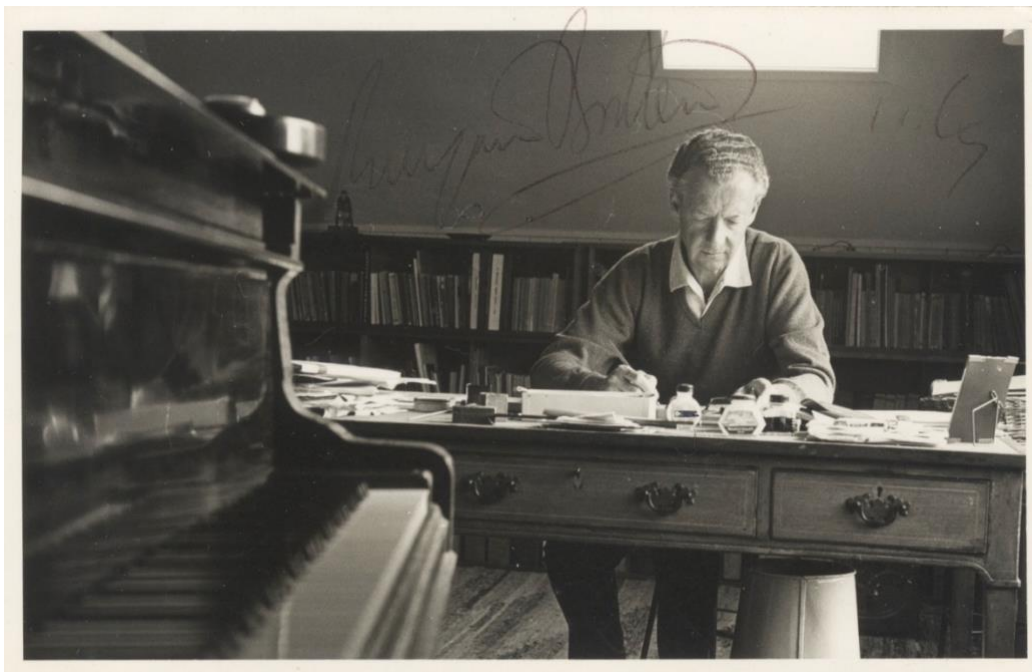
Ein deutsches Requiem nach Worten der heil. Schrift für Soli, Chor und Orchester (Orgel ad libitum) ... Op. 45. [Piano-vocal score]. Leipzig u. Winterthur: J. Rieter-Biedermann [PN 593], [after 1868].

Folio. Full black cloth with title blindstamped to upper within decorative blindstamped border, ivory moire-patterned endpapers. 1f. (recto title on dark ivory ground within decorative border, verso blank), 1f. ("Ein deutsches Requiem nach Worten der heiligen Schrift)", 5-102 pp. Text in German. Lithographed throughout. Contemporary signature ("Th. W. Engelmann") to lower margin of title with small oval publisher's handstamp to blank lower

margin; additional contemporary signature to upper outer corner of free front endpaper with presentation inscription dated November 1872. Binding slightly worn, rubbed, and bumped; spine lacking; endpapers stained. Minor internal wear and soiling; small tear to blank outer margin of title archivally repaired; light creasing to upper corners; minor annotations in pencil to preliminary text left and first page of music.

"The successor to Beethoven and Schubert in the larger forms of chamber and orchestral music, to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music, Brahms creatively synthesized the practices of three centuries with folk and dance idioms and with the language of mid- and late 19th-century art music ...

Large-scale works for chorus and orchestra occupy a significant niche in Brahms's output. At the head of this group – for many it stands at the centre of Brahms's entire output – is the German Requiem op. 45, composed mainly between 1865 and 1867, with the fifth movement added in 1868 ... The German Requiem was the first work in which Brahms fulfilled Schumann's mandate (made in the article ‘Neue Bahnen’) to ‘direct his magic wand where the massed forces of chorus and orchestra may lend him their power’." George S. Bozarth and Walter Frisch in *Grove Music Online*. (39222) \$150

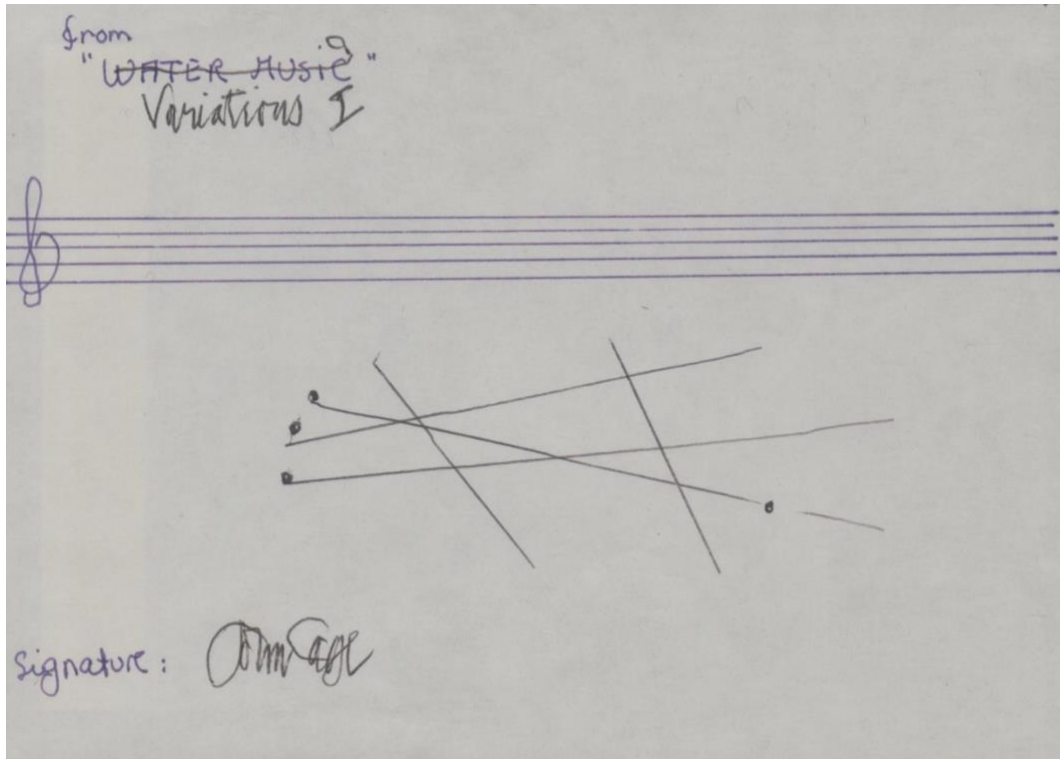


Signed Photograph of the Composer at His Desk

35. BRITTEN, Benjamin 1913-1976

Signed photograph of the composer seated working at his desk, a piano in the foreground. 89 x 139 mm., with autograph signature to upper portion of image dated 11 [19]69. Laid down to backing paper. Signature and date faint.

*"[Britten] and his contemporary Michael Tippett are among several pairs of composers who dominated English art music in the 20th century. ... An exceedingly practical and resourceful musician, Britten worked with increasing determination to recreate the role of leading national composer held during much of his own life by Vaughan Williams, from whom he consciously distanced himself. Notable among his musical and professional achievements are the revival of English opera, initiated by the success of Peter Grimes in 1945; the building of institutions to ensure the continuing viability of musical drama; and outreach to a wider audience, particularly children, in an effort to increase national musical literacy and awareness. Equally important in this was his remaining accessible as a composer, rejecting the isolationism of the postwar avant garde and developing a distinctive tonal language that allowed amateurs and professionals alike to love his work and to enjoy performing and listening to it." Philip Brett, Heather Wiebe, Jennifer Doctor, Judith LeGrove and Paul Banks in *Grove Music Online*. (39237) \$200*



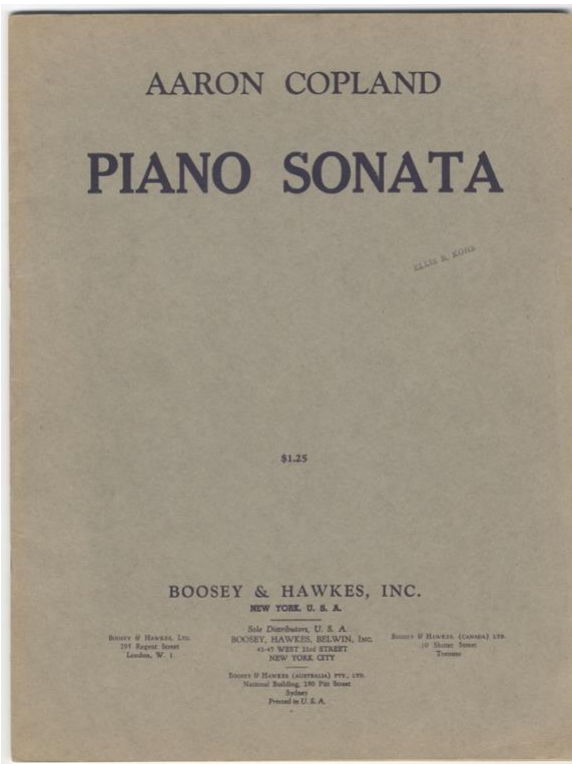
Autograph Musical Quotation from *Variations I*

36. CAGE, John 1912-1992

Variations I for any number of players and any sound producing means. Autograph musical quotation signed. Undated, but after 1958. A group of five intersecting lines and four points entitled "Variations I." Notated in black ink with signature and title also in black. Stave lines, treble clef, and additional text in purple ink in another hand. 1 small leaf, 100 x 145 mm. Laid down to black mounting paper, framed, and glazed.

Variations I, composed in 1958, was first performed in Greensboro, North Carolina on 15 March of that year. "This is a composition indeterminate of its performance. Material is provided, by the use of which the performer himself makes his own part. There are six transparent squares, one having points of various sizes, five having five lines each. These latter are five parameters of sound; the points are events, the nature of which is determined by dropping perpendiculars from them to the lines. The material may be read in any position ..." John Cage, New York: Henmar Press, ca. 1962, p. 28.

Cage was "one of the leading figures of the postwar avant garde. The influence of his compositions, writings and persona lity has been felt by a wide range of composers around the world. He had a greater impact on music in the 20th century than any other American composer." James Pritchett, Laura Kuhn, and Charles Hiroshi Garrett in *Grove Music Online*. (39234) \$750



Bernstein's "Favorite Piece" of Copland's

37. COPLAND, Aaron 1900-1990

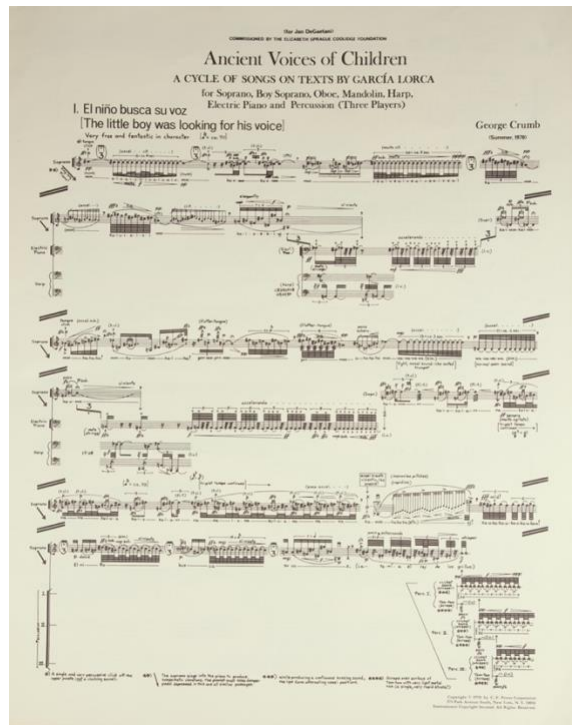
Piano Sonata. New York: Boosey & Hawkes [PN B. Pa Solo 27], 1942.

Folio. Publisher's gray printed wrappers. 1f. (recto title, verso note on Copland and his works), 3-29, [i] (excerpt from the composer's *El Salón México*), [ii] (publisher's advertisements). Dedication to Clifford Odets at head of first page of music. Small handstamp of American composer Ellis B[onoff] Kohs (1916-2000) upper wrapper and title.

First Edition.

Leonard Bernstein ... declared the *Piano Sonata* his "favorite piece of Aaron's. ... With Europe plunged into a horrific war and America awaiting military involvement, the times lent themselves to expressions of this sort. ... The work certainly is a wartime work: grim, nervous, elegiac, with pervasive bell-like tollings of alarm and mourning." Pollack: *Aaron Copland*, p. 351. (39250) \$75

themselves to expressions of this sort. ... The work certainly is a wartime work: grim, nervous, elegiac, with pervasive bell-like tollings of alarm and mourning." Pollack: *Aaron Copland*, p. 351. (39250) \$75



Text by Federico García Lorca

38. CRUMB, George 1929-2022

Ancient Voices of Children. [For] Soprano, Boy Soprano, Oboe, Mandolin, Harp, Electric Piano, Percussion. [Full score]. New York: C.F. Peters, ©1970.

Large folio (518 x 420 mm.). Original publisher's ivory wrappers. 8 pp. + 1f. Lorca's poetic texts in Spanish and English laid in. Slightly worn; some browning and staining.

"Eleven of Crumb's compositions have connections with Lorca, whose surreal and explosive imagery inspired from him musical landscapes of a similar luminescence and intensity. In *Ancient Voices* and *Night of the Four Moons*, for example, Crumb set texts that reveal the poet's interweaving of fantasy and reality, of childish innocence and adult voluptuousness, of life, love, and mortality; his perception of the elements (earth, moon, sea, etc.) as animate spirits; and his vivid evocation of actual sounds. To serve such powerful imagery, Crumb developed extended performance techniques, some of which have acquired considerable notoriety. The score of *Ancient Voices* requires a

"paper-threaded" harp, a chisel to be slid along a piano string so bending its pitch, and tuned "prayer stones." Richard Steinitz in *Grove Music Online*. (39231) \$35



Works by Leading Composers in Homage to Debussy

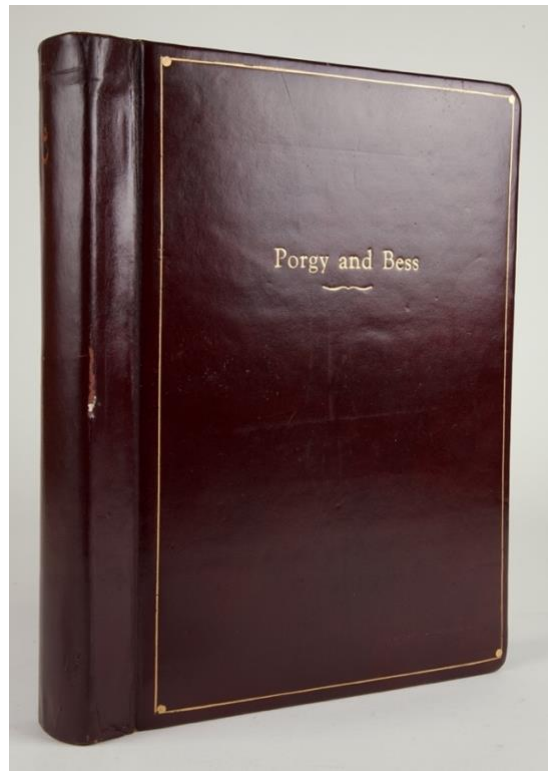
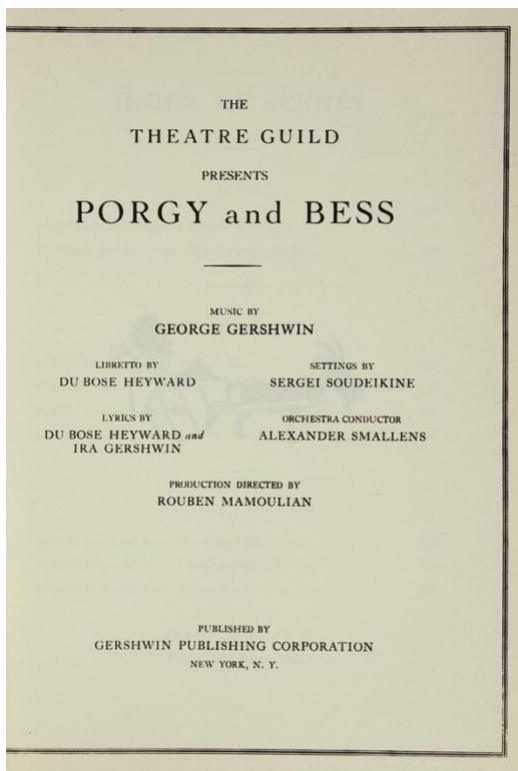
39. [DEBUSSY, Claude 1862-1918]. Dukas, Paul et al.
Tombeau de Claude Debussy. Paris: Revue Musicale, [1920].

Small quarto. Original publisher's ivory wrappers with lithographic illustration by Raoul Dufy to upper, publisher's advertisements to lower. Stapled. 32 pp. With contents to verso of upper wrapper and publisher's advertisements to both recto and verso of lower. Works by Dukas, Roussel, Schmitt, and Ravel copyright by Durand et Cie.; Malipiero, Goossens, Strawinsky, and Falla by J. et W. Chester; and Satie by Editions de la Sirène.

A collection of works by ten of the leading composers of the day, commissioned by Henri Prunières, editor of the *Revue Musicale*, in tribute to Debussy, who had died of cancer in 1918:

- Dukas, Paul. *La plainte, au loin, de faune*
- Roussel, Albert. *L'Accueil des Muses*
- Malipiero, G. Francesco. *Hommage*
- Goossens, Eugène. *An impressionistic piano piece*
- Bartok, Béla. *An improvisation on a Hungarian folksong*
- Schmitt, Florent. *Et Pan, au fond des blés lunaires, s'accouda*
- Strawinsky, Igor. *Fragment des symphonies pour instruments à vent*
- Ravel, Maurice. *Duo pour violon et violoncelle*
- Falla, Manuel de. *Homenaga (pour guitare)*
- Satie, Erik. *Que me sont ses vallons*

With two reproduction portraits of Debussy laid in as a "*Supplement de la 'Revue Musicale,' No. 2 - 1er Décembre 1920,*" one a bust-length portrait of the composer in formal dress and hat, the other by Loumser of the composer's head resting on a pillow on his death bed. Wrappers worn and soiled, upper detached. Some wear, creasing, and dampstaining; rust marks from staples to central gathering; portraits worn and slightly soiled at edges, with small chips and tears to blank margins. (39215) \$200



First Edition, with Distinguished Provenance

40. GERSHWIN, George 1898-1937

Porgy and Bess ... Libretto by du Bose Heyward, Lyrics by Du Bose Heyward and Ira Gershwin, Settings by Sergei Soudeikine, Orchestra Conductor Alexander Smallens, Production Directed by Rouben Mamoulian. [Piano-vocal score]. New York: Gershwin Publishing Corp., [1935].

Folio. Full maroon calf with "Porgy and Bess" gilt to upper, "Urylee Leonardos" blindstamped to lower outer corner, original publisher's light gray wrappers with upper printed in black bound in. 1f. (blank), 1f. (blank), 1f. (recto title, verso woodcut illustration of a donkey pulling a man in a cart) 1f. (recto "Index of Scenes," verso "Cast of Characters" and "Index of Songs"), 1f. (recto "Story of Porgy and Bess," verso dedication "to My Parents"), 559 (music), [i] (blank) pp. Named cast list includes Todd Duncan as Porgy, Anne Wiggins Brown as Bess, John W. Bubbles as Sportin' Life, and Ruby Elzy as Serena. Binding slightly worn; wrappers with minor wear and browning, outer edges of lower dampstained. Occasional very minor signs of internal wear. Tightly bound, thus slightly obscuring notation to inner margins. In very good condition overall.

Provenance

From the collections of Dorothy Dandridge (1922-1965), who played Bess in the 1959 Otto Preminger film of the work for which she was nominated for a Golden Globe Award, with "Dorothy" in blue ink to upper outer corner of upper wrapper, and Urylee Leonardos (1910-1986), who played Bess in the 1953 revival of the work at the Ziegfeld Theatre in New York, alternating the role with Leontyne Price.

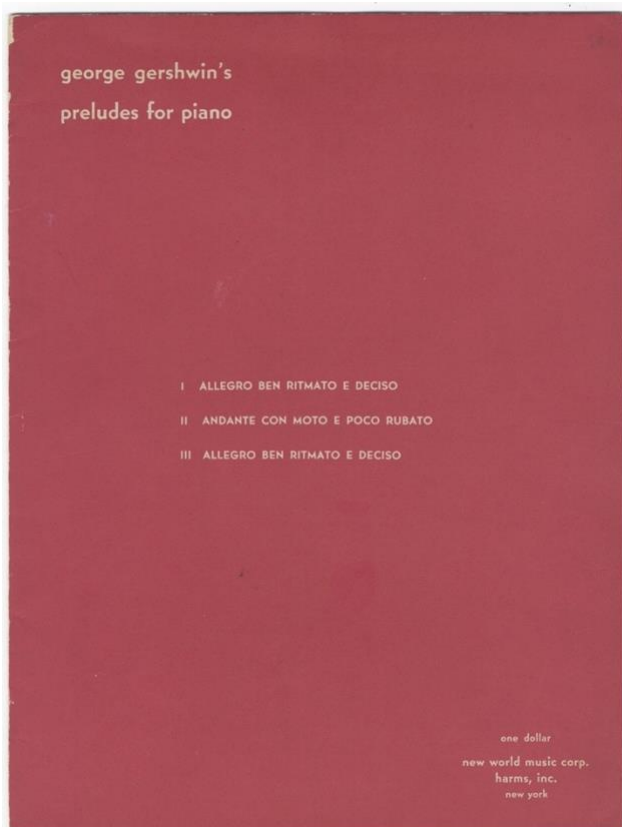
First Edition. Fuld p. 538-39. Wrappers with Rockefeller Center to publisher's address, title without price, and the word "negro" uncapitalized in the fourth line of the "Story of Porgy and Bess." Pre-dates the signed limited edition.

Porgy and Bess, a folk opera in three acts, was first performed at the Colonial Theater in Boston on 30 September 1935, opening in New York at the Alvin Theater on 10 October of that same year. Following its Broadway run, a tour started on January 27, 1936 in Philadelphia and traveled to Pittsburgh and Chicago

before ending in Washington, D.C., on March 21, 1936. The work includes a number of Gershwin's best-known and loved tunes: "Summertime," "I Got Plenty o' Nuttin'," "It Ain't Necessarily So," and "A Woman Is a Sometime Thing."

"Porgy and Bess was Gershwin's magnum opus, nourished by more than a decade of technical study and a longheld interest in African-American experience. Attracted to ragtime as a teenage pianist, borrowing blues vocabulary for songs as early as 1920 and identified publicly as a 'jazz' composer from the time of the Rhapsody in Blue (1924), Gershwin held a substantial stake in black American music long before the day in autumn 1926 when he happened upon Heyward's novel. He responded to his reading of Porgy as if to the voice of destiny. Though his earlier experience with through-composed music drama had been limited to Blue Monday (1922), a 20-minute opera 'à la Afro-American' written for a Broadway revue, Porgy fired him with the vision of a full-length opera, and he wrote to Heyward immediately to propose a collaboration. Though the project took nine years to complete, Gershwin's intuition was on the mark." Richard Crawford in *Grove Music Online*

A highly interesting association copy with distinguished provenance, formerly in the collection of two noted African-American actresses starring as Bess in this seminal work. (39214) \$750



**“America’s Most Famous
and Widely Accepted Composer of Concert Music”**

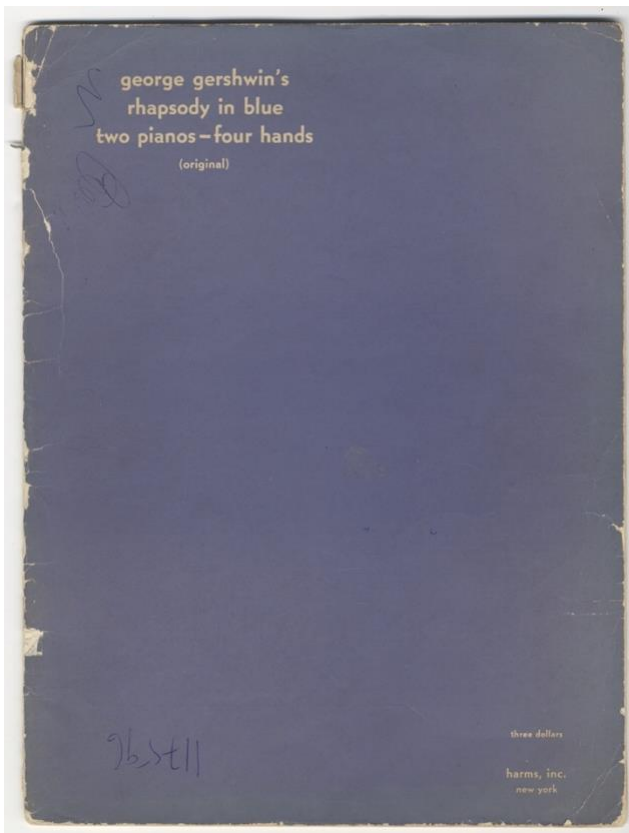
41. GERSHWIN, George 1898-1937

Preludes for Piano Price \$1.00. New York: New World Music [PN N.W. 50-11], [1950].

Folio. Original publisher's wrappers printed in ivory. [1] (title, with "To Bill Daly" printed at upper margin), 2-12 pp. Contains three pieces: *I. Allegro ben ritmato e deciso*; *II. Andante con moto e poco rubato*; *III. Allegro ben ritmato e deciso*. Also Published for Violin and Piano. Transcribed by Jascha Heifetz - Price \$1.50. With incipits to works by Henderson, Meyer & Kahn, Braham, Gershwin, Arlen, Steiner & Rabinowitsh, and Porter to inner wrappers. Wrappers slightly worn; splitting at head and tail.

"[Gershwin] began his career as a song plugger in New York's Tin Pan Alley; by the time he was 20 he had established himself as a composer of Broadway shows, and by age 30 he was America's most famous and widely accepted composer of concert music as well as a leading songwriter. ... The Preludes for Piano were introduced in December 1926 as part of a mostly classical recital in

which ... he accompanied the contralto Marguerite d'Alvarez in a group of American popular songs." Richard Crawford and Wayne J. Schneider in *Grove Music Online*. (39207) \$25



**“The Work Won Quick Renown
for its Composer as a Figure in History”**

42. GERSHWIN, George 1898-1937

Rhapsody In Blue [two pianos - four hands (original). three dollars]. New York: Harms [PN 7206-41], [1941 or later].

Folio. Original publisher's blue wrappers printed in ivory. [1] (recto title with "Dedicated to Paul Whiteman" printed at head at list of arrangements, verso bust-length reproduction photograph of the composer), [1] ("An Explanation of the Characteristic Rhythmic Figures in the

'Rhapsody in Blue.' "), 2-42 pp. With publisher's catalogue "2 Pianos 4 Hands" to verso of upper wrapper and "A Selected List of Piano Duets" to recto of lower. Chappell handstamp to blank lower margin of title and an additional circular handstamp to right margin.

Disbound. Wrappers worn and faded; detached; small chips to edges and annotations in blue ink to upper; tears repaired with archival tape. Minor internal wear and soiling; one signature separated.

"In 1924 Gershwin took a step that made him, in the words of Irving Berlin, "the only songwriter I know who became a composer." His achievement was to compose, and then to perform, in a well- publicized concert organized by the dance orchestra leader Paul Whiteman, the Rhapsody in Blue for piano and orchestra. The work was premiered in New York's Aeolian Hall on 12 February as part of a program billed as "An Experiment in Modern Music." Whiteman's goal was to demonstrate that the rhythmically vivacious dance music called jazz, avoided by most concert musicians and critics as superficial but embraced by the urban public, could be elevated by the syncopated "symphonic" arrangements in which his ensemble specialized. Whiteman's energetic promotion of the "Experiment," which included public rehearsals, drew New York's music critics to the concert. Gershwin's Rhapsody won both the audience's approval and the critics' attention. Performed often from that time forward, and soon recorded, the work won quick renown for its composer as a figure in history—the man who brought "jazz" music into the concert hall." Richard Crawford and Wayne J. Schneider in Grove Music Online. (39211)

\$20

Kristiania 6/12 04.
Hotel Westminster.

Højstærede Hr. Wilkening!

Til min store
Beslagelse må jeg meddele
Lenn, at jeg under mit
foretsæende Ophold i Lyøhus
kam ikke, som jeg havde
håbet og i min Samtale
med den ifør foredsatte,
kun tage ind i Hotel Bristol
stad. Grunden er, at jeg
sengang ikke af den forlø
heller ikke de Par Dage,
jeg bader hos den sønne Ar.

fordi jeg gjerne var taget ind
hos Lenn.

Med et. Helin

Lenn

Edvard Grieg

Grieg Writes Regarding Being Disturbed by the Noise of Christiania's Famous Bells

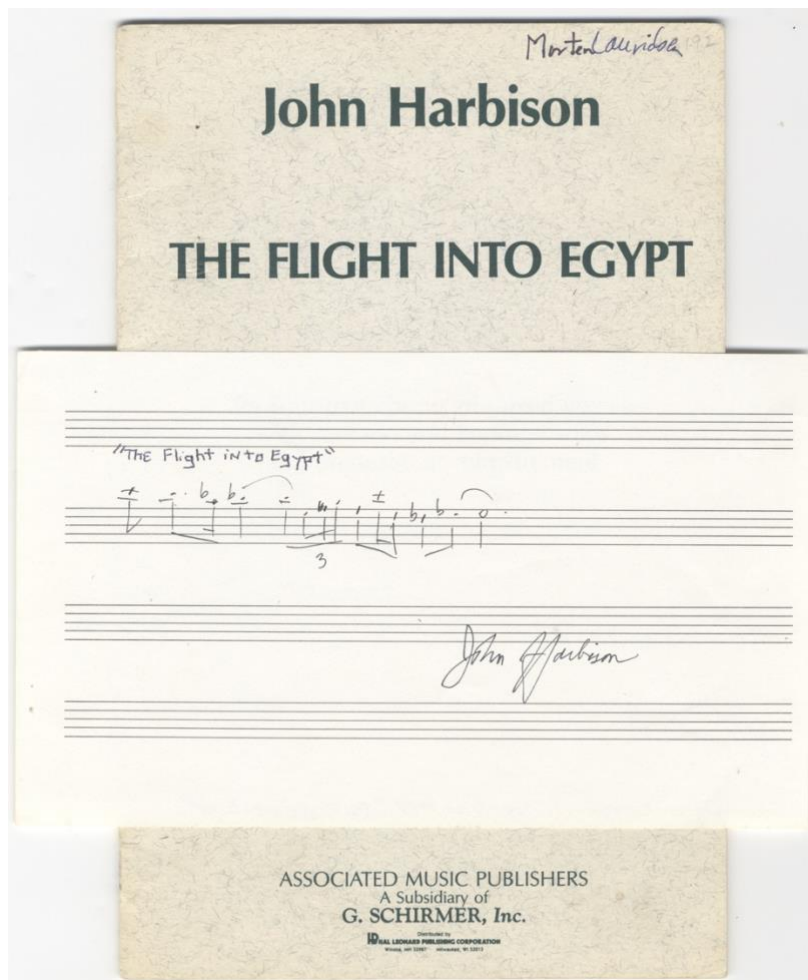
43. GRIEG, Edvard 1843-1907

Autograph letter to Herr Wilkening, signed in full. 3 pp. Octavo. Dated Christiania, Hotel Westminster, 6 December 1904. In Norwegian (with translation). Slightly worn and browned; splitting at folds; creased at central horizontal fold with small early repairs to blank versos of both leaves; blank verso of page 2 with small archival tape repair and handstamp "Autograph Collection of Dr. Max Thorek Chicago."

Grieg regrets that he cannot stay at the Hotel Bristol in Christiania as discussed with his correspondent last year as he cannot bear the sound of the bells. Wilkening was apparently the proprietor of the Bristol; the bells of Christiania are considered among the most musical in Europe.

"It is regrettable that the object that prevents this is the City Hall Bells ... I cannot stand, under any circumstances, anything of the kind. Sick as I am, I need more rest than most people. ... I regret the decision, not only because of the room you offered me at the time, which greatly pleased me, but because I would have liked to stay at your hotel."

Grieg, a Norwegian composer, pianist and conductor, "was the foremost Scandinavian composer of his generation and the principal promoter of Norwegian music. His genius was for lyric pieces – songs and piano miniatures – in which he drew on both folk tunes and the Romantic tradition, but his Piano Concerto found a place in the central repertory, and his String Quartet foreshadows Debussy." John Horton and Nils Grinde in *Grove Music Online*. The composer's health had begun to deteriorate in 1900 and he became increasingly sensitive to noise, as illustrated by the sentiments expressed in the present letter. Noted surgeon Max Thorek (1880-1960) founded the International College of Surgeons in 1935 and co-founded the American Hospital in Chicago. (39256) \$1,200



**Autograph Musical Quotation from Harbison's Pulitzer Prize-Winning Work
Together With a Copy of the Published Score Signed by Lauridsen**

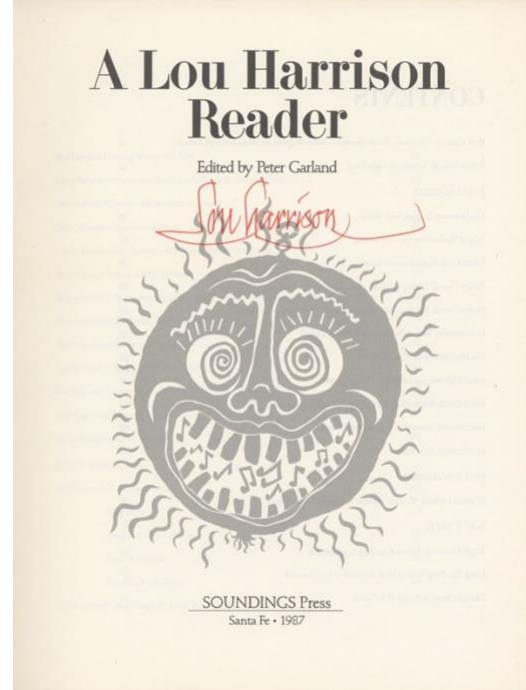
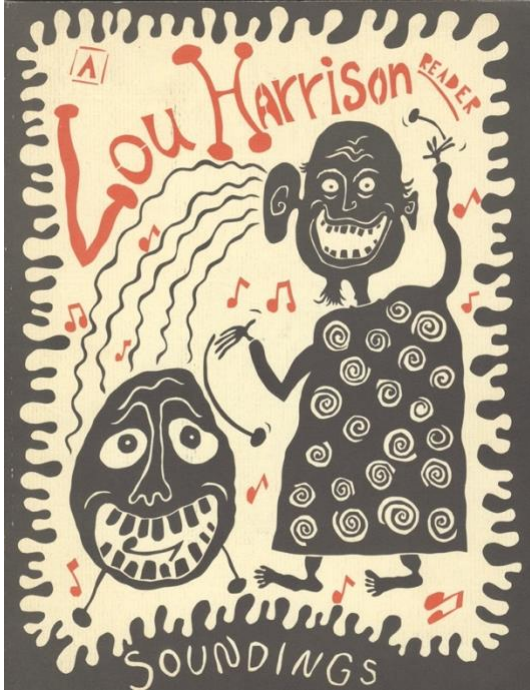
44. HARBISON, John b. 1938

Autograph musical quotation from "The Flight into Egypt." A melodic line, signed in full and titled. In black ink on an album leaf 133 x 223 mm.

Together with:

A copy of the published piano-vocal score. [Cambridge]: Associated Music Publishers [PN AMP 7978-3], 1986. Octavo. Light green wrappers printed in dark green. 1f. (recto title, verso blank), [1] (biographical notes), [2]-28 pp. Scored for four-part chorus of mixed voices with soprano and baritone solos and orchestra accompaniment. Signed in full by Lauridsen at upper outer corner of upper wrapper and again ("Lauridsen") at upper outer corner of title.

An American composer, "born into an intellectually and culturally vigorous environment, [Harbison's] earliest significant musical impressions were of jazz ... and Bach. Together with Stravinsky they were to remain his chief musical influences. ... Harbison has defined his artistic credo as an attempt 'to make each piece different from the others, to find clear, fresh, large designs, to reinvent traditions'. His work is eclectic, ever open to fresh sources of development in the music of any style or period, and always rigorously self-disciplined. Revelling in ambiguities of all kinds, it reveals further levels of meaning upon repeated listening." David St. George in *Grove Music Online*. The present work won the 1987 Pulitzer Prize in Music. (39235) \$250

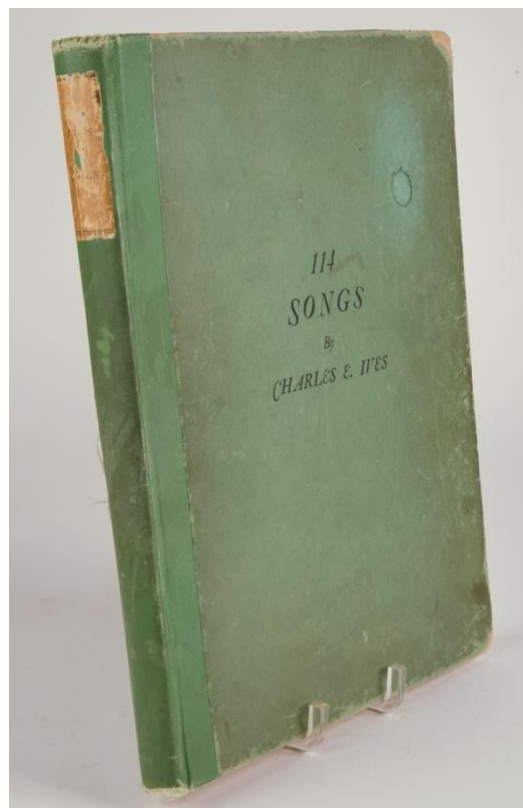


Signed by Harrison

45. [HARRISON, Lou 1917-2003]. Garland, Peter, ed.
A Lou Harrison Reader. Santa Fe: Soundings Press, 1987.

Quarto. Original publisher's wrappers illustrated by Mark Bulwinkle in red and black. [1] (title), [2]-[3] (contents), [4] (copyright), [5] (blank), [6] (secondary title with bust-length portrait of the composer), 7-143, [i] (blank) pp. Illustrated with reproductions of Harrison's autograph musical manuscripts, textual calligraphy, letters, drawings, photographs, etc. **With the autograph signature of the composer in his characteristic calligraphic style** in red ink to title. Inner margin of title with minor remnants of binder's glue.

Lou Harrison "was recognized particularly for his percussion music, experiments with just intonation and syntheses of Asian and Western styles. His works employed Chinese, Korean and Indonesian instruments as well as Western instruments and those of his own construction. Harrison's style was marked by a notable melodicism: even his percussion and 12-note compositions have a decidedly lyrical flavour. ... In addition to his musical compositions and prose writings, Harrison was a published poet, and a painter whose works have been exhibited frequently. He was renowned for his calligraphic script and designed several computer fonts." Leta E. Miller and Charles Hanson in *Grove Music Online*. Bulwinkle (b. 1946) is an American graphic artist and sculptor. (39230) \$150



**Rare First Edition, First Issue of Songs by
“The Leading American Composer of Art Music of the Early 20th Century”**

46. IVES, Charles 1874-1954

114 Songs. [Redding, Connecticut]: [C.E. Ives], 1922.

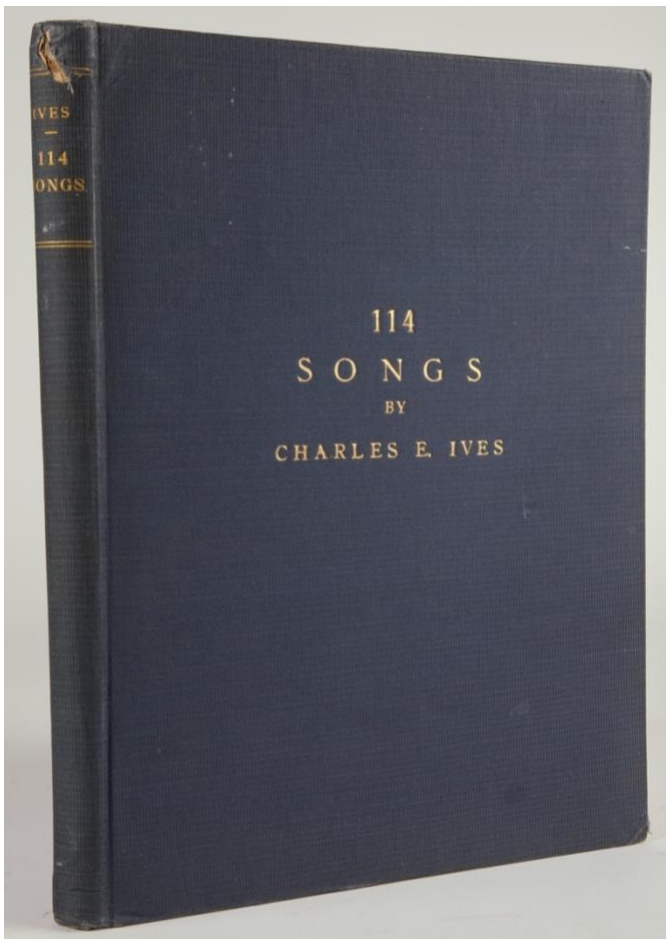
Folio. Original green cloth-backed green boards with titling in black to upper, printed paper label to spine. 1f. (recto title, verso blank), [i]-[iii] (index), [iv] (imprint), 259, [iii] (notes), [i] (imprint), [i] (blank) pp. (pp. 37-39 blank, as in all copies of the first issue). Binding worn, rubbed, bumped, soiled, and shaken; one small circular stain to upper; title label worn with some loss; head and tail of spine frayed. Light uniform browning; several signatures split at gutter; small chips to blank outer margin of pp. 235/36.

First Edition, first issue. Rare. One of only 500 copies printed for Ives by G. Schirmer in August of 1922. Sinclair p. 658.

"Between 1919 and 1921 Ives gathered most of his songs, including 20 new ones, 20 adapted to new texts, and 36 newly arranged from works for chorus or instruments, into a book of 114 Songs, privately printed in 1922. Many of the songs use words by Ives or by Harmony, while others set a wide range of texts, from the great English and American poets Ives studied with Phelps at Yale to hymns and poems he found in newspapers, or other such sources. The volume encompasses the diversity of Ives's output, from the vast clusters that open Majority and the quartal chords and whole-tone melody of The Cage to his German lieder and parlour songs from the 1890s. The late songs include a new style for Ives: more restrained, simpler, and with less overt quotation, although still often dissonant and full of contrasts used to delineate phrases and highlight the text. ... Once again Ives distributed his publication to musicians and critics, hoping to attract some interest, with little initial success; Sousa found some songs 'most startling to a man educated by the harmonic methods of our forefathers', and the Musical Courier called Ives 'the American Satie, joker par excellence'. Nevertheless, several of the songs were given their premières in recitals in Danbury, New York and New Orleans, between 1922 and 1924.

[Ives's] music is marked by an integration of American and European musical traditions, innovations in rhythm, harmony, and form, and an unparalleled ability to evoke the sounds and feelings of American life. He is regarded as the leading American composer of art music of the early 20th century." J. Peter Burkholder, James B. Sinclair, and Gayle Sherwood Magee in *Grove Music Online*

"The 114 Songs forms the most original, imaginative, and powerful body of vocal music that we have from any American, and the songs have provided the readiest path to Ives's musical thinking for most people. Many of them have a touching lyrical quality; some are angry, others satirical. The best of them are musically very daring, with vocal lines that are hard for the conventionally trained artist, accompaniments that are often frightfully difficult, and rhythmic and tonal relations between voice and piano which require real work to master. Even when the melodic line alone presents no special problem, in combination with the accompaniment it offers a real challenge to musicianship. Surmounting the difficulties of this music creates an intensity in the performer that approaches the composer's original exaltation and has brought audiences to their feet with enthusiasm and excitement. But the simplest and least characteristic of the songs are still the most often performed. Like Schoenberg, whose fame rests on musical usages that had not yet appeared in the early pieces ordinarily performed on concert programs, Ives has been represented, as a rule, by pieces that have little or nothing to do with the music that made his reputation." Cowell: *Charles Ives and his Music*, pp. 80-81. (39226) \$1,500



**Ex libris Noted American Composer
Lou Harrison
"Given to Him Personally by Charles Ives"**

47. IVES, Charles 1874-1954

114 Songs. Redding, CT: C.E. Ives, [1922].

Folio. Original dark blue buckram boards with titling gilt to upper and spine. 1f. (recto half-title, verso blank), [iii] (index), [i] (colophon), 259, [i] (Ives's printed notes on individual songs), [ii] (Ives's printed notes on the genesis and inspiration for the songs, etc.) pp., 1f. (recto colophon, verso blank). Binding slightly worn, rubbed, and bumped; small tear to head of spine.

Provenance

From the collection of noted American composer Lou Harrison (1917-2003), with his small circular embossed stamp "Library of Lou Harrison" to front free endpaper and autograph note in Lauridsen's hand laid in: *"This was the composer Lou Harrison's personal copy (see library stamp), given to him personally by Charles Ives."*

First Edition, second issue, limited to 1,000 copies.

Kirkpatrick p. 151. Rossiter p. 183. De Lerma S78. Sinclair p. 658. The first issue of the present work,

printed in a run of 500, was not commercially available; instead, Ives sent free copies to musicians and

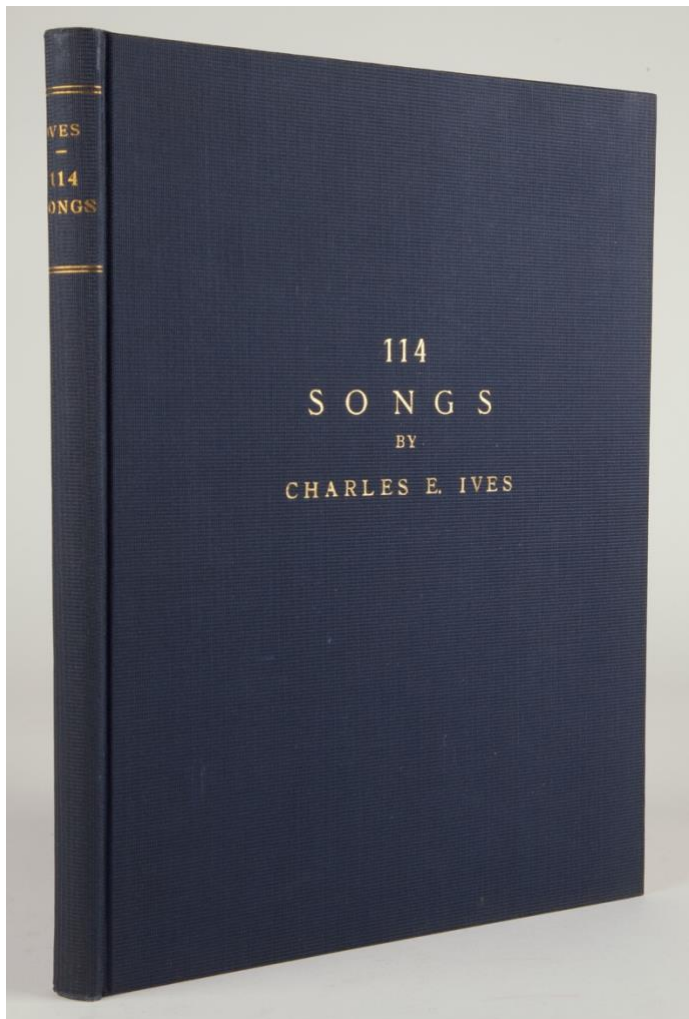
others he thought would be interested. As demand exceeded supply, he reissued the work in a second press run of 1,000 copies.

Lou Harrison *"was recognized particularly for his percussion music, experiments with just intonation and syntheses of Asian and Western styles. His works employed Chinese, Korean and Indonesian instruments as well as Western instruments and those of his own construction. Harrison's style was marked by a notable melodicism: even his percussion and 12-note compositions have a decidedly lyrical flavour."* He had an affinity for the works of Ives, wrote a study on the composer, and conducted the premiere of his *Third Symphony* on 5 April 1946, *"which he had edited from the original manuscript. For this work Ives received the Pulitzer Prize of 1947 which he insisted on splitting with Harrison."* Leta E. Miller and Charles Hanson in *Grove Music Online*

An interesting copy documenting the association between two important American composers.

(39228)

\$850



48. IVES, Charles 1874-1954

114 Songs. Redding, CT: C.E. Ives, [1922].

Folio. Original dark blue buckram boards with titling gilt to upper and spine. 1f. (recto half-title, verso blank), [iii] (index), [i] (colophon), 259, [i] (Ives's printed notes on individual songs), [ii] (Ives's printed notes on the genesis and inspiration for the songs, etc.) pp., 1f. (recto colophon, verso blank). Light uniform browning, very slightly heavier to margins. In very good condition overall.

First Edition, second issue, limited to 1,000 copies. Kirkpatrick p. 151. Rossiter p. 183. De Lerma S78. Sinclair p. 658. (39248) \$800

RAY GREEN
**CHARLES
IVES**

SECOND
PIANOFORTE
SONATA

"CONCORD, MASS., 1840-1860"

2nd edition



ARROW MUSIC PRESS, INC.
INCORPORATING THE COS COB PRESS, INC.

**From the Collection of American Composer
And Music Publisher Ray Green**

49. IVES, Charles 1874-1954

Second Pianoforte Sonata "Concord, Mass., 1840-1860" 2nd edition.
[New York]: Arrow Music Press, Inc., [1947].

Folio. Original publisher's lightly gray printed wrappers. 1f. (recto title, verso printed notes), 68 pp. + 2ff. text (from "Prologue" and "Epilogue" + 1f. (notes on the 4 movements: "Emerson," "Hawthorne," "The Alcotts" and "Thoreau" + testimonials). Publisher's catalogue ("Publications of Arrow Music Press, Inc. and the Cos Cob Press, Inc." to verso of lower wrapper. Wrappers slightly worn and soiled.

Provenance

From the collection of noted American composer and music publisher Ray Green (1908-1997), with his handstamp to blank upper outer corner of upper wrapper and front free endpaper.

Second edition, revised by the composer. Sinclair p. 88.

"The enthusiastic critical response to John Kirkpatrick's 20 January 1939 premiere of the complete sonata led Ives to an immediate desire for a corrected reprinting of the sonata. ... As Ives reconsidered his score his plan escalated into a new edition of the work, one that would add to the piano version, as much as possible, omitted material found in the original orchestral source pieces. ... From the first submission to Arrow Press of changes in early 1940 the project experienced problems and a succession of engravers struggled with Ives's many changes of mind. World War II brought a hiatus of 1944-46. On 2 April 1947 Godfrey Turner (of Arrow Music Press) wrote to Harmony Ives: "I do hope that Mr. Ives is not again re-writing the SONATA by means of extensive corrections. The plates absolutely will not stand any more and secondly, inasmuch as the original engraver is out of business, the re-engraving will not match too well ... and thirdly, this proof was supposed to be a complete and final corrected proof." In late September 1947 Ives sent in the last, apparently tenth, proof. Publication of the second edition came on 7 October 1947." Sinclair pp. 196-97.

"During the twentieth century, comprehension became much more elusive as music became more complex. ... The European sonata was characterized by an orderly presentation of simple materials, which were heightened by the contrast of modulation. These sound events were followed by development and recapitulation. Ives smashes apart this model, proposing a new psychological process of meditation and comprehension and he creates a great personal challenge for both performer and listener. It is this bold proposition that enabled Ives to borrow from the models of the past to make his new style of musical composition understandable to performers and interpreters. it is this bold proposition that makes the Concord Sonata such a unique moment in the history of music." David Michael Hertz in Charles Ives and His World edited by J. Peter Burkholder, p. 116.

"Green wrote in a variety of genres; his large body of dance works resulted from his marriage to the dancer May O'Donnell. His style is characterized by modern, often modal harmonic idioms, rhythmic animation, contrapuntal textures and traditional forms; he effectively incorporated elements of shape-note hymnody and fusing tunes into some of his works. He credited his treatment of rhythm and melodic inflection to his exposure to jazz and blues idioms as a boy in San Francisco ... In 1951 he founded the American Music Edition for the purpose of publishing his own works and those of other American composers." Katherine K. Preston, revised by Sidney R. Wise in Grove Music Online. (39223) \$400

THREE PLACES
IN
NEW ENGLAND

an Orchestral Set

BY
CHARLES E. IVES

Homage to New England

50. IVES, Charles 1874-1954

"Three Places in New England." I. The 'St. Gaudens' in Boston Common (Col. Shaw and his Colored Regiment); II. Putnam's Camp, Redding, Connecticut; III. from the Housatonic at Stockbridge. Robert Underwood Johnson. *An Orchestral Set*. [Full score]. Boston: C. C. Birchard & Company, 1935.

Folio. Original black cloth-backed publisher's stiff light gray printed wrappers 1f. (recto title, verso copyright), 1f. (recto blank, verso orchestration), 87 pp. Wrappers slightly worn, browned, and foxed. Minor internal wear, browning, and creasing; verso of title reinforced with tape with resulting tightening to front free endpaper and title at gutter.

First Edition. Scarce. OCLC 2995662. De Lerma, Dominique-Rene: *Charles Edward Ives, 1874-1954: A Bibliography of His Music*, T54(1), p. 136. Sinclair p. 40.

"The first of Ives's major works to appear in performance and publication, such as Orchestral Set no. 1: Three Places in New England, the Concord Sonata, and movements of the Symphony no. 4 and A Symphony: New England Holidays, were highly complex, incorporated diverse musical styles, and made frequent use of musical borrowing. ... [His] music is marked by an integration of American and European musical traditions, innovations in rhythm, harmony, and form, and an unparalleled ability to evoke the sounds and feelings of American life. He is regarded as the leading American composer of art music of the early 20th century."

Orchestral Set No. 1: Three Places in New England was first performed in New York on January 10, 1931 in the revised version for small orchestra by Nicolas Slonimsky. "These programmatic pieces and songs mix tonality with atonality, traditional with experimental procedures, direct quotation with paraphrases and original melodies. Having developed an impressive range of tools, Ives used them all in his mature works, choosing whatever was appropriate to fit the image, event or feeling he was attempting to convey." J. P. Burkholder, J. B. Sinclair and G. Sherwood Magee in *Grove Music Online*. (39253) \$400

THREE PLACES
IN
NEW ENGLAND



an Orchestral Set

BY
CHARLES E. IVES

MERCURY MUSIC CORPORATION
Theodore Presser Company, Sole Representative
Bryn Mawr, Pennsylvania

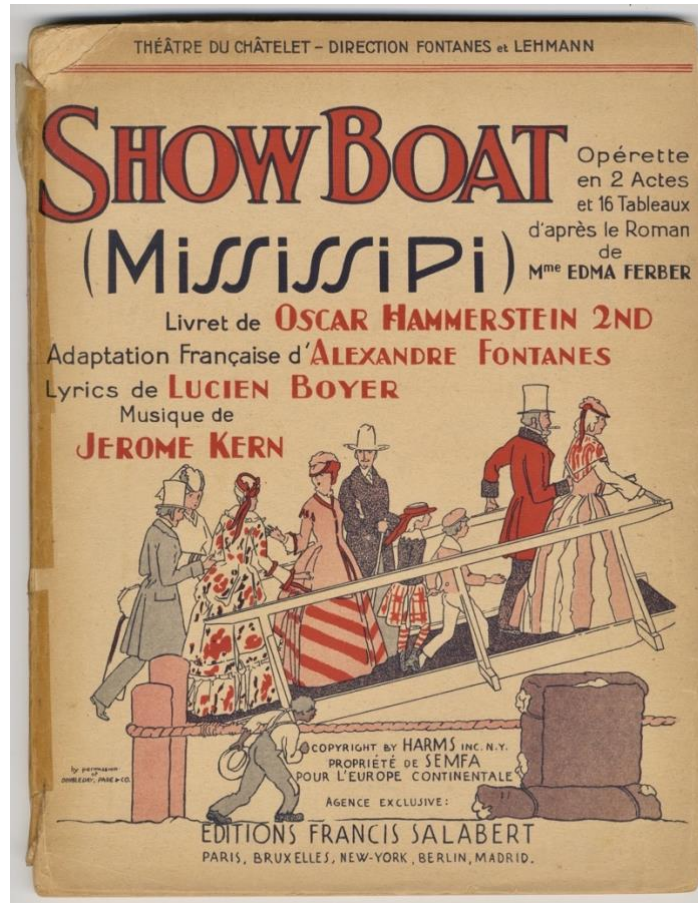
\$4.00

51. IVES, Charles 1874-1954

Three Places in New England. I. The 'St. Gaudens' in Boston Common (Col. Shaw and his Colored Regiment). II. Putnam's Camp, Redding, Connecticut. III. from The Housatonic at Stockbridge Robert Underwood Johnson. An Orchestral Set. ... [\$4.00]. [Full score]. [Bryn Mawr, Pennsylvania]: Mercury Music Corporation, 1976.

Small quarto. Original publisher's light gray wrappers printed in dark red. 1f. (recto title, verso blank), 1f. (instrumentation, verso blank), [1]-87, [i] (blank) pp. Wrappers slightly worn and soiled, minor mark in red pencil to upper inner margin; spine very slightly abraded and browned.

A reproduction of the 1935 first edition. Sinclair p. 40. (39236) \$35



**Kern's "Most Important Work ...
Perhaps the Most Influential Broadway Musical Play Ever Written"**

52. KERN, Jerome 1885-1945

Show-Boat (Mississippi[!]) Opérette en 2 Actes et 16 Tableaux d'Après le Roman de Mme. Edma[!] Ferber Livret de Oscar Hammerstein 2nd Adaptation Française de Alexandre Fontanes Lyrics de Lucien Boyer ... Partition Piano et Chant, net: 40 francs. Paris: Éditions Francis Salabert [PN SEMFA 923].

Quarto. Original publisher's dark ivory wrappers illustrated wrappers printed in red and blue. 1f. (recto title, verso blank), 1f. (recto named cast list, verso blank), 1f. (recto table of contents, verso blank), 9-164 pp. With copyright T.B. Harms Co. 1928 and SEMFA 1929 to title and "Imp. Laroche (S.A.) - XXIX" and Grandjean Grav." to foot of final page of music. Named cast for the first performance at the Théâtre Châtelet in Paris on 16 March 1929 includes, in order of appearance, d'Hirlaux, Zehr, Husson, Fignolita, Boido, Pagès, Orly, Max, Florence, Helly, Allard, Morrin, Bourdeaux, Darbel, Ellinger White, Duncan, Zehr, Noel, Vigneau, Réal, Husson, the Sisters Lungla, Vanier, Sirey, Fabrizi, de Zybine, Lemay, Vasty, Percin, Holder, Vigneau, Le Moal, and Zaida. The performance was conducted by Pierre Chagnon with Gontscharowa as ballet mistress. Wrappers worn and browned; partially detached; small chips to edges with minor loss; spine partially lacking, reinforced with clear tape; Uniform internal browning.

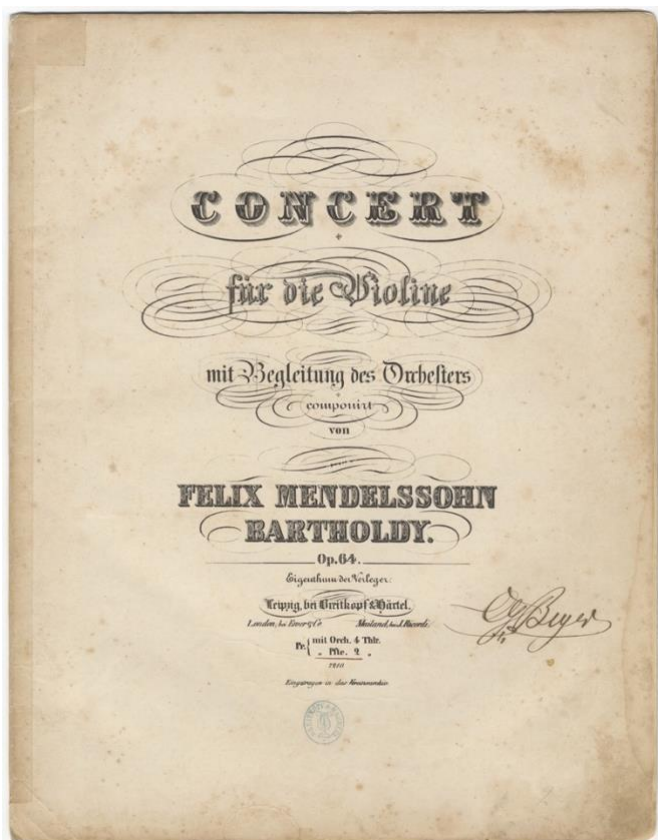
First French edition.

Show Boat was first performed in New York at the Ziegfeld Theatre on 27 December 1927.

"In 1927 Kern produced his most important work, *Show Boat*, a musical play with words by Oscar Hammerstein II, and perhaps the most influential Broadway musical play ever written in that it impelled composers of Broadway musicals to concern themselves with the whole integrated production as opposed to writing Tin Pan Alley songs for interpolation. At least six songs, which are integral to the characterization and story, have become standard favourites, including 'Ol' Man River', 'Can't help lovin' dat man', 'Make Believe', and 'Why do I love you?'. *Show Boat* has been filmed three times, and was the first musical to enter an opera company's repertory (New York City Opera, 1954). The rediscovery of the original performing material, with orchestrations by Robert Russell Bennett (Kern's regular orchestrator from 1923) led to a large-scale recording in 1987 and widespread opera house productions. ...

[Kern] was one of the most significant composers in the history of American popular musical theatre. His songs established a pattern for American show songs, and his theatre scores provided the bridge by which the 19th-century Ruritanian operetta style evolved into that of the specifically 20th-century American musical, with its close integration of book, lyrics and music." Ronald Byrnside and Andrew Lamb in *Grove Music Online*. (39212) \$250

**“Among the Most Important
19th-Century Concertos for the Instrument”**



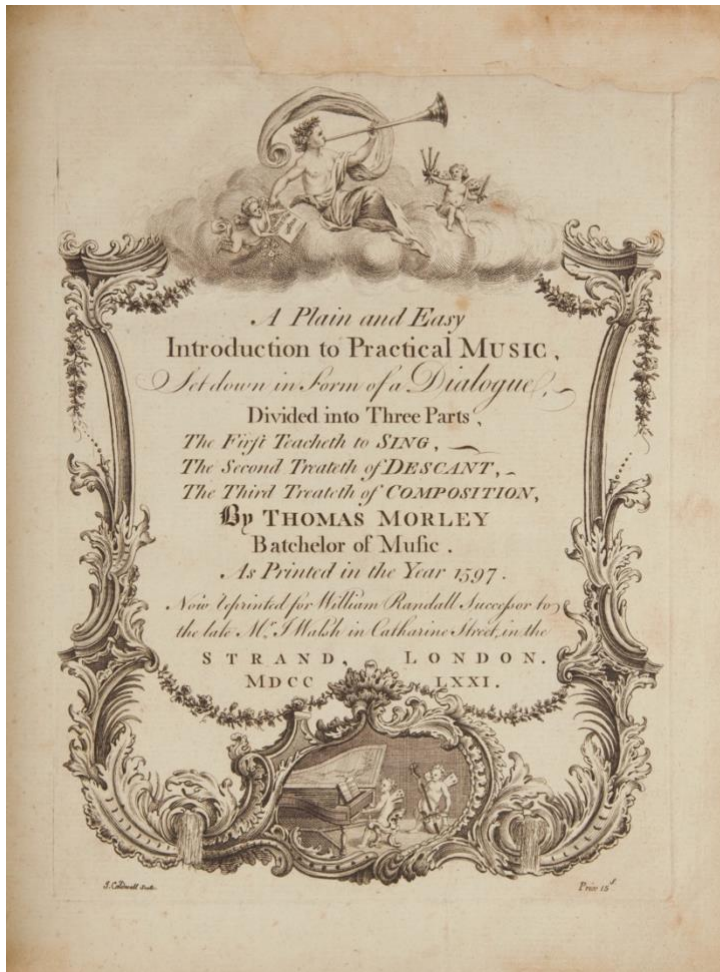
53. **MENDELSSOHN, Felix 1809-1847**
Concert für die Violine mit Begleitung des Orchesters ... Op. 64. ... Pr. mit Orch. 4 Thlr. Pfte. 2 [Thlr.]. [For violin and piano]. Leipzig: Breitkopf & Härtel [PN 7210], [ca. 1860].

Folio. Unbound. Score: 32 pp.; Violin solo part: 1f. (recto title, verso blank), 3-15, [i] (blank) pp. Engraved. Small publisher's handstamp to blank lower margin of title to violin part. Slightly worn; moderately foxed; some minor dampstaining; spine of violin part reinforced with clear tape; small area of lower blank corner of piano part lacking. Early signature ("Beyer") to title and first page of piano part.

First Edition, later issue of this arrangement. Krause 170.

"Standing quite apart is [Mendelssohn's] final concerto, the *Violin Concerto in E minor op. 64*, which is among the most important 19th-century concertos for the instrument. In three connected movements, this work is often cited for several distinctive features, including the

early entrance of the soloist in the first movement, to present the elegiac first theme, and the placement of the cadenza so that it links the development and recapitulation. The slow movement, in a ternary ABA form, offers a lyrical 'Lied ohne Worte'; the fleet-footed finale, in sonata-rondo form, a capricious Mendelssohnian scherzo." R. Larry Todd in *Grove Music Online*. (39241) \$350

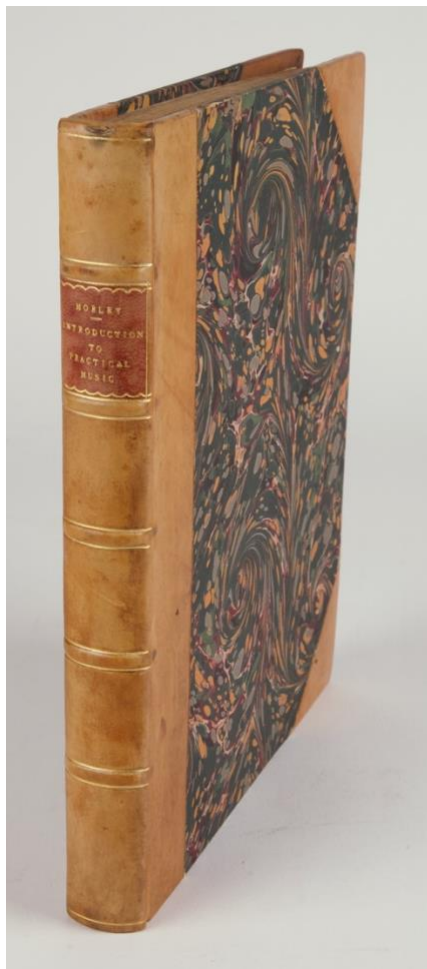


**“Perhaps the Most Famous Musical Treatise
in the English Language”**

54. MORLEY, Thomas 1557-1602

A Plain and Easy Introduction to Practical Music, Set down in form of a Dialogue, Divided into Three Parts, The First Teacheth to SING, The Second Treateth of DESCANT, The Third Treateth of COMPOSITION ... As Printed in the Year 1597 ... J. Caldwell Sculp. Price 15s. London: Now reprinted for William Randall Succvessor to the late Mr. J. Walsh in Catharine Street, in the Strand, 1771.

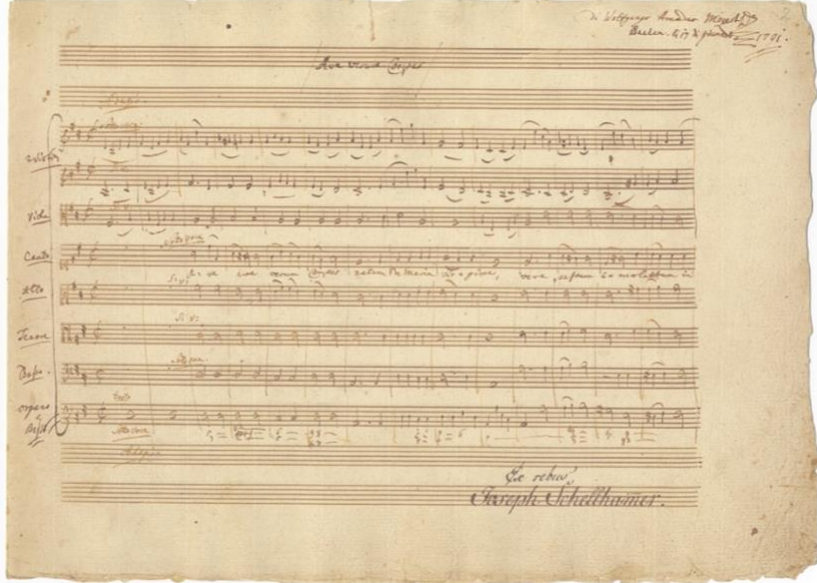
Quarto. Attractively bound in half tan calf with marbled board, raised bands on spine in gilt-ruled compartments, mid-brown decorative title label gilt. 1f. (recto finely-engraved title within a decorative border featuring vignettes of a trumpet playing angel at head and harpsichord- and viol-playing cherubs at foot), [viii] ("A List of Subscribers"), [i] (blank), iv (dedication "To the Most Excellent Musician Maister William Birde," poems in praise of Morley, and Morley's address "To the Courteous Reader"), 257, [i] ("Authors whose authorities be either cited or used in this booke")



1f. (recto "To The Publick. The following Motetts, Canzonets &c. are the same as in the Text, beginning at Page 212 ... I have here (by way of Appendix) inserted them in Score, which I flatter myself will be more agreeable to the Purchasers of this Book ..."); verso blank), 29 (engraved music in score), [i] (blank) pp. Includes printed music examples, 4-part musical settings for performance, tables, and diagrams. Music to pp. 254-255 printed in red and black. The extensive list of subscribers includes prominent musicians and historians such as Attwood, Samuel Arnold, Wm. Boyce, Dr. Burney, Philip Hayes, Thomas Linley, Storace, and Master Charles Wesley. Professional paper repairs to upper margin of title and pp. 229-334. Small bookseller's label to lower outer corner of front pastedown. A very good copy overall.

Hirsch I, 418; Cortot p. 140; RISM BVI-2, p. 598.

"One work that has kept Morley's name constantly before the musical public is A Plaine and Easie Introduction to Practicall Musicke, perhaps the most famous musical treatise in the English language. The research it entailed must have been immense; and the lengthy passages on obsolescent matters show that Morley was not entirely willing to spare the reader the pains and labour he himself bemoans in the preface ... Yet Morley's method of presenting his material is original and well-considered and his literary style delightful. The book is also, as its title-page boasts, eminently practical ..." Philip Brett and Tessa Murray in *Grove Music Online*. (39246) \$750



Facsimile of Ave Verum Corpus

55. MOZART, Wolfgang Amadeus 1756-1791

Ave Verum Corpus KV 618. *Vollständige Faksimile-Ausgabe im Originalformat der Originalhandschrift Mus. Hs. 18.975/3 der Musiksammlung der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günter Brosche. Graz, Austria: Akademische Druck- u. Verlagsanstalt, [2000].*

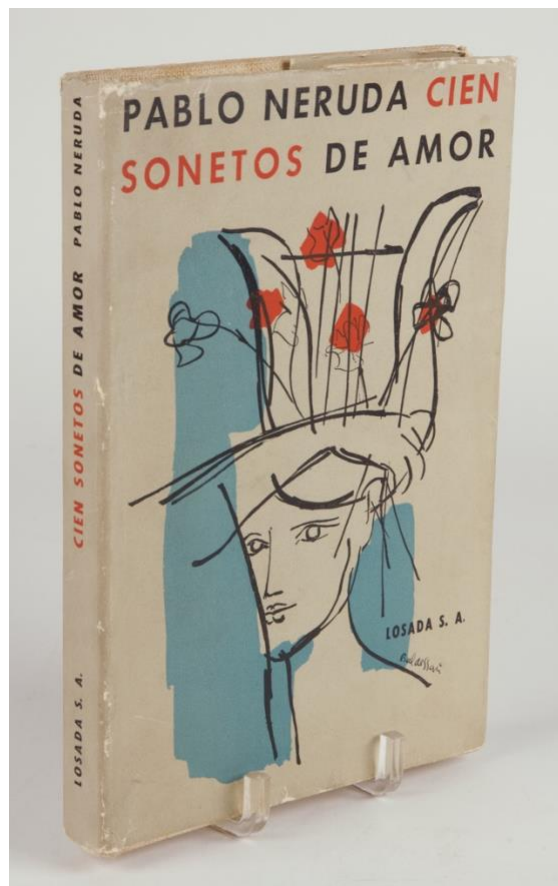
Oblong folio. Dark blue boards with titling silver to upper. 1f. (half-title), 1f. (recto title, verso copyright), 5-6 pp. textual commentary + 2ff. facsimile of the original autograph manuscript loose in inner pocket as issued. *Musica Manuscripta* Band 7. (39225) \$40

“The Greatest Poet of the 20th Century”

56. NERUDA, Pablo 1904-1973

Cien Sonetos de Amor. Buenos Aires: Editorial Losada, S.A., [1960].

Octavo. Full white linen with dark red title label gilt to spine, endpapers illustrated by Campagnola. 1f. (recto half-title, verso "Poetas de España y America), 2ff. (color frontispiece), 1f. (recto title printed in red and black, verso copyright), [7]-8 (printed dedication to Matilde Urrutia dated October, 1959), 124 pp., 1f. (recto blank, verso limitation statement). In light gray dustjacket illustrated by Baldessari printed in red, black, and teal blue. With 5 double-page color plates reproducing works of Tiziano (*Adán y Eva*), Velázquez (*Venus y Cupido*), Giorgione (*La venus dormida*), Veronese (*Marte y Venus*), and Tintoretto (*Susana en el baño*). Binding slightly worn, browned, and warped; dustjacket worn. Creasing to upper inner margins of a number of leaves.

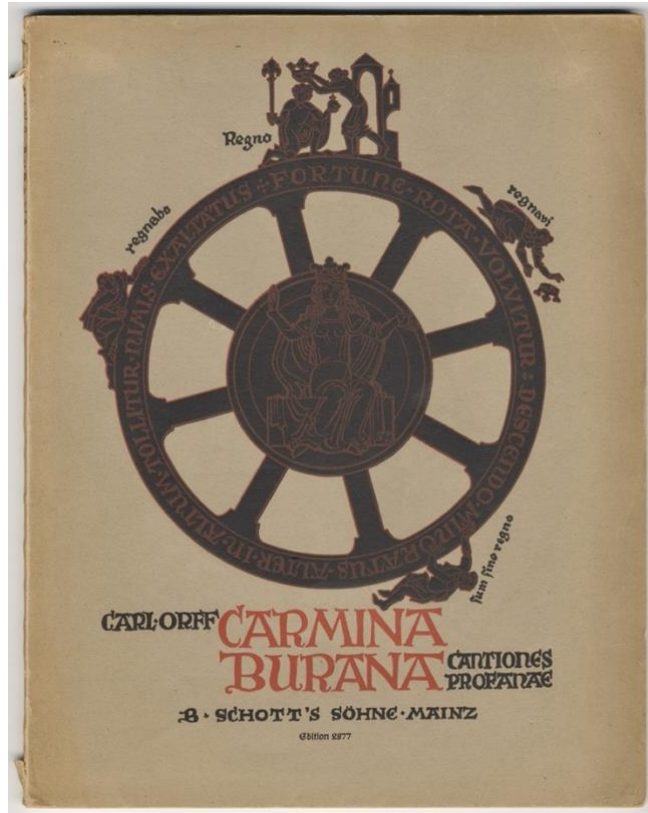


With double-page frontispiece in color by Titian (Adam and Eve, frontispiece), and 4 additional double-page plates in color preceding each of the four sections of the work (*Mañana, Mediodia, Tarde, and Noche*) by Velázquez (*Venus and Cupid*), Giorgione (*Sleeping Venus*), Veronese (*Mars and Venus*), and Tintoretto (*Susana in the Bath*).

First Edition.

Considered the national poet of Chile, Gabriel Garcia Márquez called Neruda "the greatest poet of the 20th century in any language." Mendoza: *The Fragrance of Guava: Conversations with Gabriel García Márquez*, p. 49, 1 March 1983.

Lauridesen set both Neruda's *Soneto de la Noche* and *Ya Eres Mía* (39232) \$400



First Edition of Orff's Best-Known Composition

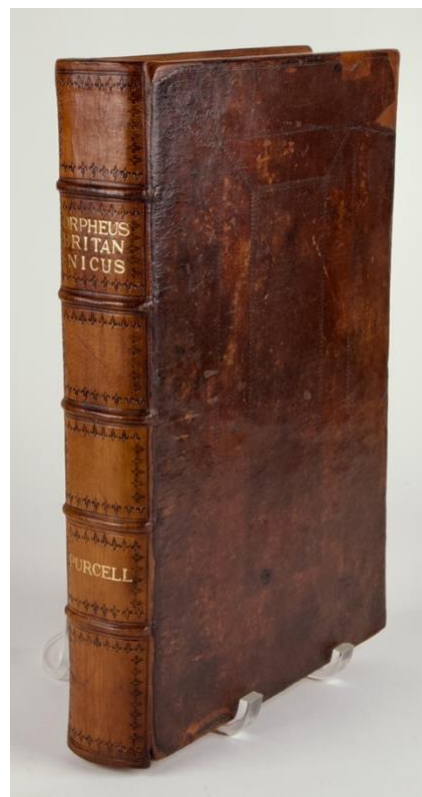
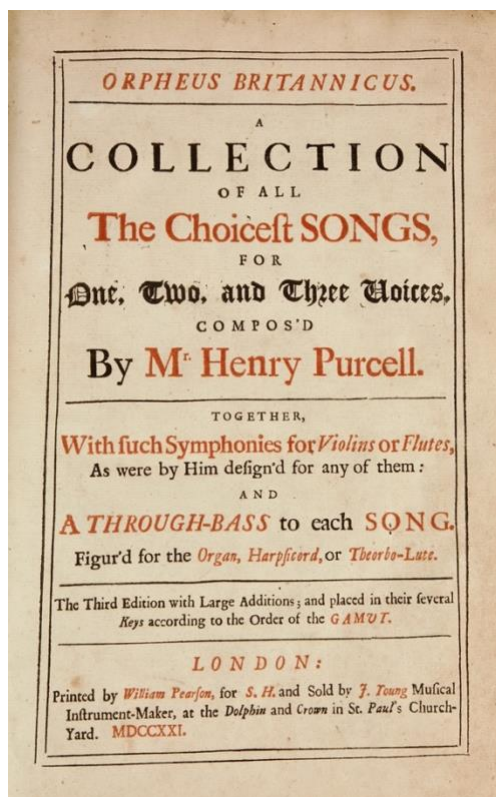
57. ORFF, Carl 1895-1982

Carmina Burana Cantiones profanae, cantoribus et choris cantandae, comitantibus instrumentis atque imaginibus magicis. Klavierauszug von Hans Bergese. Edition Schott 2877. [Piano-vocal score]. Mainz: B. Schott's Söhne [PN 34989], ©1937.

Small folio. Publisher's gray illustrated wrappers printed in red and black. 1f. (recto title, verso copyright), 1f. (recto index, verso instrumentation), 88 pp. Edition Schott 2877. Ex libris Robert Brenton Betts, with his signature to verso of upper wrapper. Wrappers slightly worn; minor creasing to corners; titling in manuscript to spine; minor paper loss to head and tail. Minor internal wear; slightly browned at margins.

First Edition.

Carmina Burana, in three scenes to 13th-century Latin and German poems by the monks of Benediktbeuern, was first performed in Frankfurt at the Städtische Bühnen on 8 June 1937. "Orff's best-known composition is more frequently encountered in the concert hall than in the opera house, but it was originally conceived for the stage. ... Later the work formed the first part of Orff's theatrical triptych *Trionfi* which also includes *Catulli carmina* and *Trionfo di Afrodite*. Its simple primitive musical language owes much to Stravinsky and has a freshness of invention that eluded the composer in much of his later work." Erik Levi in *Grove Music Online*. (39210) \$125



**“A Peculiar Genius to Express the Energy of English Words”
Ex Libris Noted Early English Music Specialist Arnold Dolmetsch**

58. PURCELL, Henry 1659-1695

Orpheus Britannicus. A Collection of All The Choicest Songs for One, Two, and Three Voices ... Together, With such Symphonies for Violins or Flutes, As were by Him design'd for any of them: And A Through-Bass to each Song; Figur'd for the Organ, Harpsichord, or Theorbo-Lute. The Third Edition, with Large Additions; and placed in their several Keys according to the Order of the Gamut. London: Printed by William Pearson, for S.H. and Sold by J. Young Musical Instrument-Maker, at the Dolphin and Crown in St. Paul's Church-Yard, 1721.

2 volumes bound in one. Folio. Full dark brown contemporary panelled calf with raised bands on spine in decorative compartments, titling gilt. Binding slightly worn, rubbed, and bumped; rebacked. Slightly worn; some browning; occasional foxing, soiling, and other minor defects. Quite a good, wide-margined copy overall.

Vol. I

1f. (recto title printed in red and black, verso blank), 1f. (dedication to "The Lady Howard"), iii ("The Publisher to the Reader"), iv-vi (tributes to Purcell), 1f. (recto "A Catalogue of Books Sold by John Cullen at the Buck between the Two Temple-Gates, Fleet-street.," verso "A Table of the Songs"), ii ("On the Death of the late Famous Mr. Henry Purcell ..."), 286 pp. Occasional early manuscript corrections; figured bass numberings to pp. 30-33; interesting early manuscript additions to pp. 66 and 67 with 4-measure manuscript overpaste to the bass part of the fourth system to p. 67. Inner margins of several leaves guarded; occasional paper repairs; tear to foot of pp. 54/54 and 131/132 repaired with archival tape; some mispagination (pp. 279/280 bound in before pp. 277/278); 2ff. (numbered in manuscript pp. 189-192) lacking and supplied in fine manuscript copy signed "D. Scrip." [?Arnold Dolmetsch]. Contains 114 songs.

Vol. II

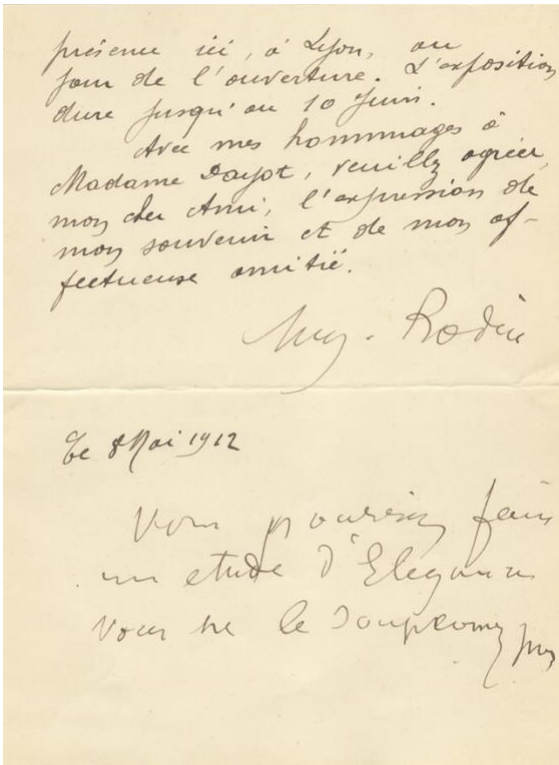
... *The Second Book, which renders the First Compleat. The Third Edition with Additions.* 1f. (recto title printed in red and black, verso blank), 1f. (rectodedication "To the Right Honourable Chalres, Lord Hallifax, Auditor of His Majesties Exchequer, &c.," verso "A Table of the Songs Contain'd in this Book"), 204 pp. Some mispagination (pp. 101/101 mis-numbered 140/141; tear to pp. 91/92 with old repair; lacking page numbers 33/34 (as in both the British Library and Library of Congress copies), but complete. Contains 81 songs.

Provenance

From the library of the noted English early music specialist Arnold Dolmetsch (1858-1940), with his small handstamp ("Dolmetsch Library") and pencilled shelf number to foot of verso of title to both volumes.

Third Edition. Zimmerman 1721a. Day & Murrie 244, 245. BUC p. 859. RISM A/I/7; P5982 (first book only).

"Purcell was a prolific contributor to all the main genres of secular vocal music current in 17th-century England. He has always been particularly admired as a song composer. Generations of English musicians got to know his music from the two posthumous song volumes Orpheus Britannicus ... and Henry Playford wrote in the preface to the first volume that he had 'a peculiar Genius to express the energy of English Words, whereby he mov'd the Passions of all his Auditors', while Henry Hall added in a poem that he 'Each Syllable first weigh'd, or short, or long, / That it might too be Sense, as well as Song'." Peter Holman et al. in *Grove Music Online*. (39249) \$1,500



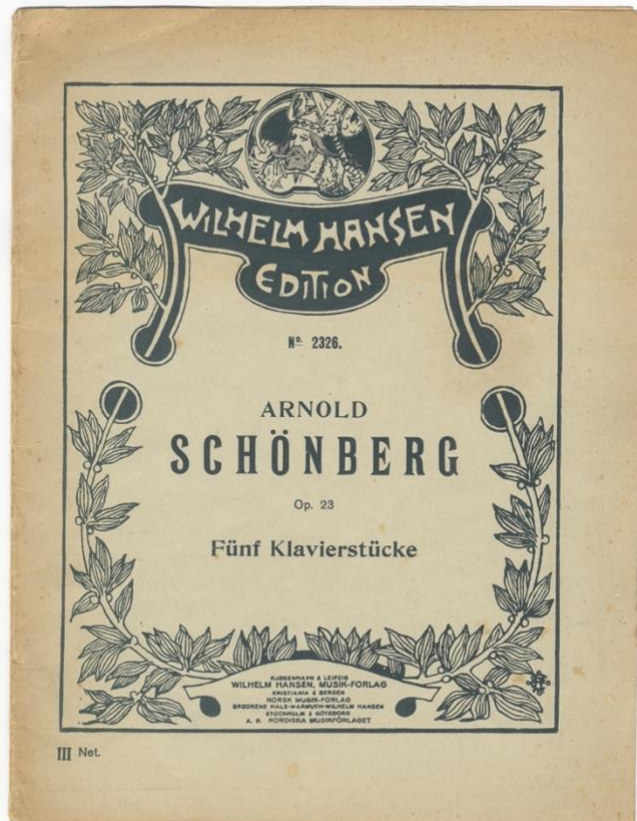
Rodin Writes Regarding an Exhibition of His Drawings

59. RODIN, Auguste 1840-1917

Autograph letter signed ("Aug. Rodin") in the hands of both the distinguished French sculptor and his secretary, noted Austrian poet Rainer Maria von Rilke (1875-1926).

2 pp. of a bifolium. Octavo. To "Mon cher Dayot," inviting him to the opening of a collection of his drawings in the new library of the Archbishop's quarters in Lyon.

"Never have my drawings found a more charming setting than in those vast rooms that Soufflot decorated." The body of the letter in Rilke's hand with a 3-line postscript dated 8 May 1912 in Rodin's hand: *"You could be a study of elegance. Do not doubt it."* Slightly worn; creased at central horizontal fold. (39257) \$1,000



With the Earliest Example of Schoenberg's 12-Note Method

60. SCHOENBERG, Arnold 1874-1951

Fünf Klavierstücke ... Op. 23. København & Leipzig: Wilhelm Hansen [PN 18298], November 1923.

Small folio. Original publisher's light green wrappers with titling within decorative dark green border. 1f. (recto title with bust-length portrait drawing of the composer by Rudolf Herrmann, verso printed performance notes), 3-20 pp. With publisher's advertisement for Schoenberg's Serenade opus 24 to verso of lower wrapper. "Wilhelm Hansen Edition No. 2326" to head of title. Wrappers slightly worn, browned, and foxed; detached. Minor internal wear; creasing to upper inner margins.

First Edition, first issue. Arnold Schoenberg Center Vienna website. The second issue contains a reproduction of a photographic portrait.

The waltz concluding the cycle, first sketched in 1921, is considered the earliest example of Schoenbergian twelve-note composition. (39224) \$500



Rare Complete Run of this Groundbreaking Periodical

61. SOURCE: Music of the Avant Garde

Davis, California: Composer/Performer Edition, 1967-1974. A rare complete run.

11 volumes in ten (issues 7 and 8 bound in one volume). Oblong folio (10-3/4" x 14"). Original stiff decorative wrappers, spiral-bound. Unpaginated, but approximately 100 pages to each volume. Complete; all issued. Together with *Source Supplement November 1970*, octavo, blue printed wrappers, 8 pp. With striking typography, photographs, graphics, notation, etc., in multi-colors and black and white on multiple paper stocks, to each issue. Original 10" LP recordings, 35 mm. slides, and other supplementary material bound in. Highlights include:

Issue Number 1 (Vol. 1, No 1, January 1967): A collection of "circular scores" by Robert Ashley; a Harry Partch photo spread, etc.

Issue Number 2 (Vol. 1, No. 2, July 1967): Works by Cage, Ichiyanagi, Partch, and Lunetta; a conversation with Morton Feldman; a Tudor photo spread, etc.

Issue Number 3 (Vol. 2, No. 1, January 1968): Works by Budd, Reich, multi-color scores by Bryand and Lenz; essays by Oliveros, Rzewski, the First Festival of Live Electronic Music, and music ensembles including New Music, ONCE, Sonic Arts, and musica elettronica viva, etc.

Issue Number 4 (Vol. 2, No. 2, July 1968): Two 10" recordings featuring works by Ashley, Austin, Behrman, and Bryant; an Oliveira "score map slide," etc.

Issue Number 5 (Vol. 3, No. 1, January 1969): a Lunetta score in cartoon form; Hassell's work for magnetic tape; Childs Event Machine; an essay by Dick Higgins; a Lockwood photo spread with directions for *Glass Concerto*, etc.

Issue Number 6 (Vol. 3, No. 2, July 1969): the "shot-gun issue" with Higgins's *The Thousand Symphonies* including a page riddled with bullet holes; Rosenbloom's *And Coming Up Dripping*; a striking Christou score, etc.

Issues Number 7/8 (Vol. 4, Nos. 1 and 2, 1970): Source records 3 and 4; the first publication of Lucier's *I am sitting in a room,* etc.

Issue Number 9 (Vol. 5, No. 2, 1971): Source records 5 and 6; Cross's *Musica Instrumentalis* with cut-out pages and the score; photographs; the score for *Fur Music* notated with actual fur, etc.

Issue Number 10 (Vol. 5, No. 2, 1971): works by Cardew, Lucier, Marshall, Oliveros and Reich; essays on the Scratch Orchestra and Portsmouth Sinfonia, etc.

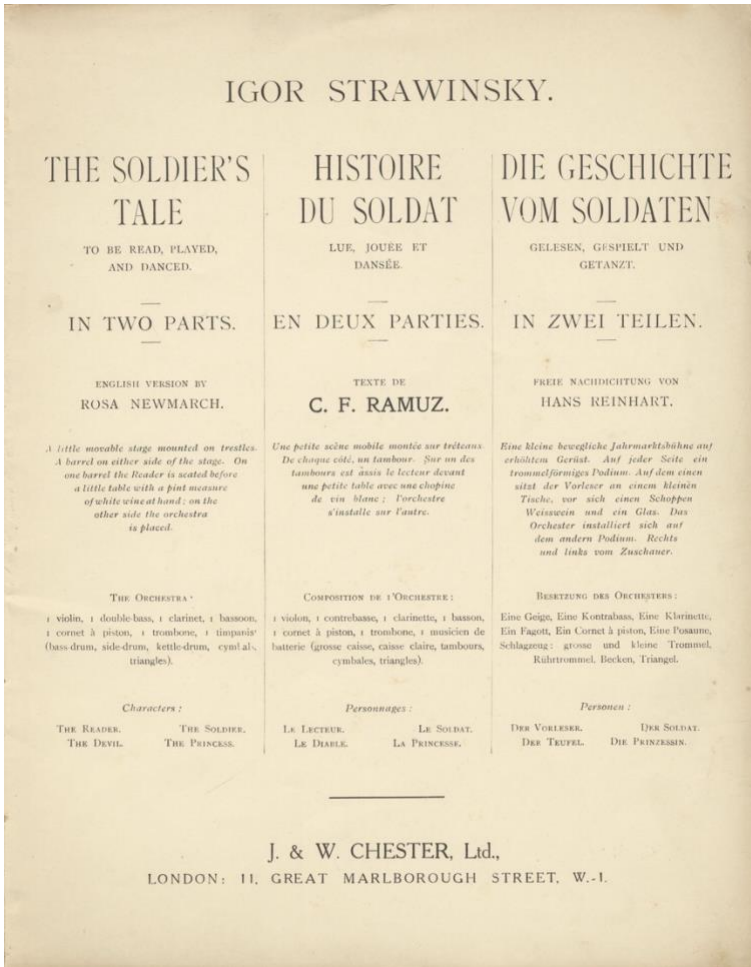
Issue Number 11 (Vol. 6, no. 2, 1973): contributions by Albrecht, Christo, Neuhaus, Slonimsky, et al.

Each issue with approximately 10 articles written by the major figures in avant garde music of the time, including Dietrich Albrecht, Charles Amirkhonian, Eric Andersen, Robert Ashley, Larry Austin, David Behrman, Mario Bertoncini, Joseph Beuys, Anthony Braxton, Eugen Brikcius, Jacques Brodier, Earle Brown, Allan Bryant, Boudewijn Buckinx, Harold Budd, Jim Burns, John Cage, Cornelius Cardew, Giuseppe Chiari, Paul Chihara, Barney Childs, Christo, Jani Christou, Philip Corner, Lowell Cross, Alvin Curran, John Dinwiddie, Peter Donath, Manfred Eaton, Robert Erickson, Morton Feldman, Robert Filliou, Fluxus, Lukas Foss, David Freund, Ken Friedman, Kira Gale, Peter Garland, Gentle Fire, Tony Gnazzo, Victor Grauer, Joel Gutsche, Gyula Gulyas, Olaf Hanel, Sven Hansell, John Hassell, Dick Higgins, Lejaren Hiller, Stu Horn, Nelson Howe, Jerry Hunt, Toshi Ichiyanagi, Image Bank, Zdzislaw Jurkiewicz, Udo Kasemets, Per Kirkeby, Paul Klerr, Milan Knizak, Jaroslaw Kozlowski, Carson Jeffries, Bengt Emil Johnson, Will Johnson, Ben Johnston, Alan Kaprow, Ed Koblin, Alcides Lanza, Douglas Leedy, Daniel Lentz, Anna Lockwood, Arrigo Lora-Totino, Alvin Lucier, Mary Lucier, Stanley Lunetta, Eva Lurati, Stuart Marshall, Richard Martin, Harvey Matusow, Tom Marioni, Ken Maue, Dora Maurer, Maria Michalowska, John Mizelle, Robert Moran, Gordon Mumma, Keith Muscutt, Naked Software, Max Neuhaus, Nam June Paik, the New Percussion Quartet, Jocy de Oliveira, Pauline Oliveros, Harry Partch, Jon Petteplace, the Portsmouth Sinfonia, David Reck, Steve Reich, Jock Reynolds, John Paul Rhinehart, Mark Riener, Roger Reynolds, David Rosenbloom, Frederic Rzewski, Zorka Saglova, J. Murray Schafer, the Scratch Orchestra, Gerald Shapiro, Nicholas Slonimsky, Barry Spinello, Stanley Marsh 3, Andrew Stiller, Karlheinz Stockhausen, Allen Strange, Alvin Sumsion, Endre Tot, David Tudor, Bertram Turetzky, Jiri Valoch, Wolf Vostell, Don Walker, Arthur Woodbury and Christian Wolff.

Occasional signs of wear; several spiral bindings partially lacking, but in very good internal condition overall. Small handstamp ("Library of Harry E. Moon") to upper outer corners of upper wrappers of most volumes.

A complete run of this rare and unique periodical devoted entirely to experimental music of the 20th century avant garde in its heyday. A groundbreaking publication. (39186) \$5,000

"To be Read, Played, and Danced"



62. STRAVINSKY, Igor 1882-1971

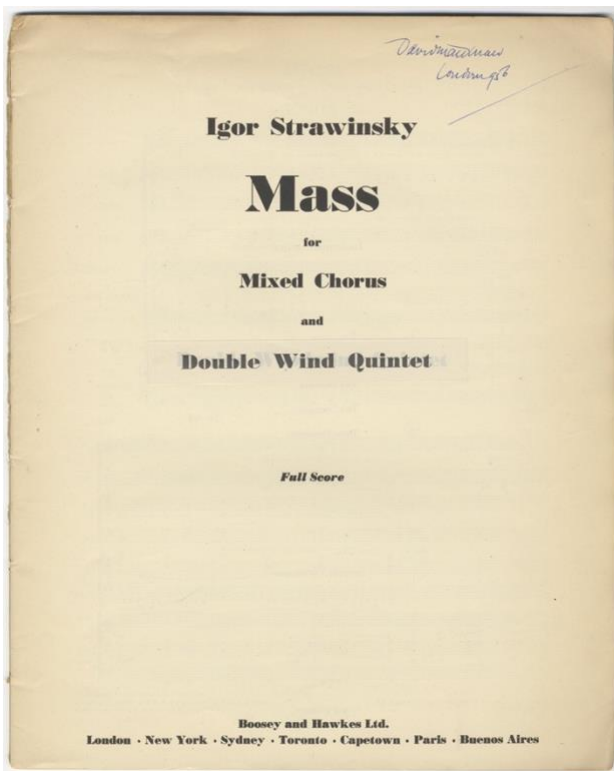
Histoire du Soldat. Lue, jouée et dansé. En deux parties. Texte de C.F. Ramuz. ... The Soldier's Tale ... English version by Rosa Newmarch. ... Die Geschichte vom Soldaten ... Freie nachdichtung von Hans Reinhart. London: J. & W. Chester, Ltd. [PN J. & W.C. 9712].

Quarto. Original publisher's dark ivory wrappers with titling black to upper, name of publisher and price to lower. 1f. (recto title, verso blank), 1f. (recto named cast list and performance details, verso blank), 1f. (recto copyright, verso blank), 1f. (recto dedication "À Werner Reinhart," verso blank) 61, [i] (blank) pp., 1f. (recto publisher's catalogue of Stravinsky's works, verso blank). Text in French, English, and German. Wrappers worn and soiled; spine reinforced with brown tape with splits and chips; detached. Light uniform browning; occasional foxing and minor signs of wear.

First Edition. Kirchner 29-4.

The Soldier's Tale, "to be read, played, and danced," was first performed in Lausanne on 28 September 1918 to text by Charles-Ferdinand Ramuz based on a Russian tale. The work is for three actors, female dancer, clarinet, bassoon, cornet, trombone, percussion, violin, and double bass. Stravinsky arranged a five-movement suite from it for violin, clarinet, and piano (1919) and an eight-movement one for the original instrumental ensemble (1920). *The Oxford Companion to Music*

The composer spent the years 1914-1920 in exile in Switzerland. "[In Morges] Stravinsky became friendly with a group of Swiss-French writers and artists dedicated to a specifically Vaudois, locale-conscious art that would be, in Louis Lavanchy's words, 'audaciously original and candidly unrefined' (*Essais critiques 1925-1935, Lausanne, 1939*): a vision which, to some extent, reflected his own current ethnic preoccupations, though he may have been less interested in their politics, which were pro-French interventionist. Among these writers, the novelist C.F. Ramuz became a frequent guest at the Stravinsky house, the Villa Rogivue, and as Stravinsky's compositions on Russian texts began to emerge, he took on the task of translating them into French. This led naturally and logically to their collaboration on an original theatre piece, *Histoire du soldat*, a work which clearly reflects the politicized local aspirations of the Vaudois movement." Stephen Walsh in *Grove Music Online*. (39244) \$200



“It Looks Not Only Backward but also Forward”

63. STRAVINSKY, Igor 1882-1971

Mass for Mixed Chorus and Double Wind Quintet. Full Score. London: Boosey and Hawkes Ltd. [PN B. & H. 16501], ca. 1948.

Folio. Original publisher's light green wrappers with text printed in red. 1f. (recto title, verso instrumentation), 29 pp. Text in Latin. With publisher's catalogue to verso of lower wrapper. Publisher's overpaste to title ("Double Wind Quintet") covering corrected original printed text "Double Woodwind Quintett." Wrappers slightly worn, browned, and soiled; partially split at spine. Minor internal wear and browning; former owner's name in blue ink to blank upper outer corner of title.

First Edition, second issue. Kirchner 77-3.

The *Mass* was first performed on 27 October 1948, conducted by Ernest Ansermet.

"... (eventually completed in 1948) [the *Mass*] seems to have been a product of a renewed religious consciousness – similar, no doubt, to the one of 18 or 19 years before – itself presumably in some way related to the sense of remote exile. He suddenly wanted to write an austere liturgical work (but for the Catholic rather than the Orthodox rite, since the latter forbids musical instruments in its services). This sent him back to his own earlier ritual music, especially the *Symphonies d'instruments à vent* and *The Wedding*. But it also sent him farther back, to a much earlier church music: to plainsong, fauxbourdon, troping and antiphony. The severity of the *Mass* is thus by implication linked to a certain archaism of sound and technique, in which respect it looks not only backward but also forward in Stravinsky's own work." Stephen Walsh in *Grove Music Online*. (39247) \$100

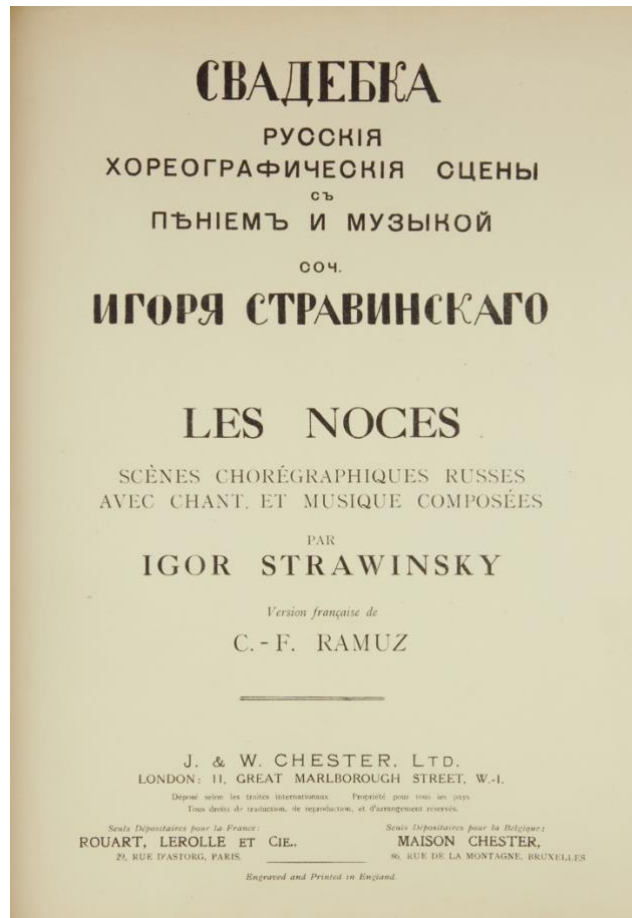
64. STRAVINSKY, Igor 1882-1971

Mass for Mixed Chorus and Double Woodwind Quintet. Vocal Score by Leopold Spinner. \$1.50. [Piano-vocal score]. Boosey and Hawkes [PN B. & H. 16463], [1951].

Small folio. Original publisher's ivory wrappers with illustration printed in black to upper, publisher's catalogue to verso of lower. 1f. (recto title, verso instrumentation), 36 pp., 1f. (publisher's advertisements). Text in Latin. Small faint price stamp to blank lower outer corner of title. Wrappers slightly worn, browned, and soiled; annotations in pencil to verso of upper wrapper.

An American edition of the work first published in 1948. Kirchner 77-5. (39217) \$75





First Edition of *Les Noces*, Dedicated to Diaghilev

65. STRAVINSKY, Igor 1882-1971

Les Noces. Scènes Chorégraphiques Russes avec Chant et Musique ... Version française de C.-F. Ramuz. [Piano-vocal score]. London: J. & W. Chester, Ltd. [PN J. & W.C. 9718], [1923].

Folio. Original publisher's black cloth-backed heavy ivory wrappers. 1f. (recto title in Russian and French, verso blank), title), 180 pp. With text in Russian and French. Wrappers slightly worn and stained; margins of upper browned; partially detached; cloth spine frayed and slightly lacking at head and tail. Light uniform browning. In very good internal condition overall.

First Edition. De Lerma N2. White, p. 250. Kirchneyer 40-1.

"The composition of The Wedding occupied a considerable amount of [Stravinsky's] time. ... First he constructed the libretto, a selection of words, phrases, sentences from Kireevsky's collection of folksongs. Then he set the words for four-part chorus and four soloists. There were numerous interruptions to the work; but the short score was completed on 11 October 1917. It was dedicated to Dyaghilev, who had been moved to tears when he first heard Stravinsky play the sketches for scenes i and ii. However, it took Stravinsky another six years before he found the right instrumental formula for the accompaniment to the voices. The instrumentation was eventually finished on 6 April 1923 at Monaco; and the Ballets Russes gave the first performance at the Theatre de la Gaite Lyrique, Paris, on 13 June 1923." The New Grove, Vol. 18, pp. 247-48. (39245) \$500



“An Improvisatory Character”

66. STRAVINSKY, Igor 1882-1971

Piano-Rag-Music Dédie à Arthur Rubinstein (1919). Prix: 3/ Net. London, Genève, Paris, Bruxelles: J. & W. Chester, Ltd.; Rouart, Lerolle & Cie.; Maison Chester [PN J.W.C. 2061], [after 1920].

Quarto. Ivory wrappers with upper printed in black. [1] (recto title, verso blank), 3-10 pp., 1f. (blank). With "K" and faint handstamp of Viennese musicseller Ludwig Korn to blank lower margin of upper wrapper. Wrappers slightly worn, splitting at spine. Internal browning and minor signs of wear; some light offsetting.

A re-issue of the first edition. Kirchmeyer 32-2.

Compositionally, Stravinsky interprets the ragtime in a rather cubist way, instead of directly imitating the style. [He] incorporates elements from his Russian period (ostinati, shifting accents, bitonality) with rhythmic and harmonic fragments from ragtime. The irregular meters give the piece an improvisatory character.” Wikipedia (39220) \$150



“A Composite Portrait of the New Type of Popular Dance Music”

67. STRAVINSKY, Igor 1882-1971

Rag-Time ... pour onze instruments. Transcription pour piano par l'auteur. Couverture de Pablo Picasso. Paris: Editions de la Sirene [PN E.D. 4 L.S.], 1919.

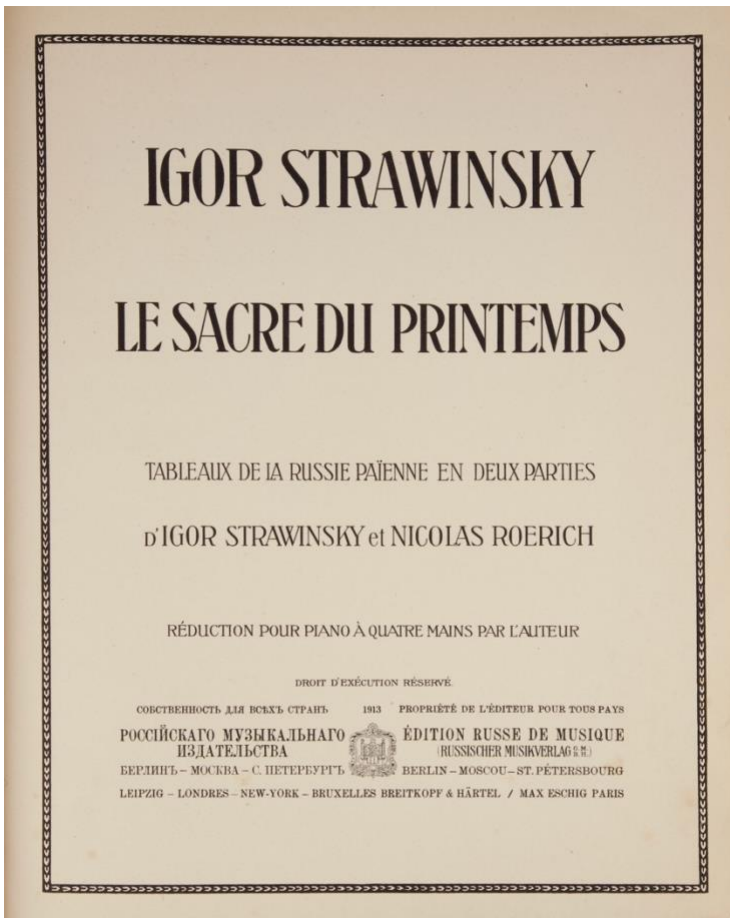
Folio. Ivory wrappers printed in black, upper with a striking design specifically executed for the present publication by Picasso. 1f. (recto title, verso blank), 12 pp., 1f (recto colophon, verso blank). Slightly worn, foxed and stained; wrappers separated at spine. Small price stamp to lower outer corner of upper wrapper; J. & W. Chester, Ltd. handstamp to lower margin of title. Some minor foxing.

First Edition, limited to 1000 copies, the present copy unnumbered. White 42, pp. 275-76. Kirchmeyer 30-2.

Ragtime was delivered to the publishers by the printer at the beginning of 1920 in a special numbered edition of 100 copies and a trade edition of 900 copies. After 200 copies were sold, the remainder of the print run was sent to Stravinsky's

London publishers, J. & W. Chester; the firm acquired the rights to these 800 copies for the sum of four thousand French francs. Kirchmeyer p. 211.

"The basic idea behind this work was to produce a composite portrait of the new type of popular dance music that had just emerged in North America, 'giving it the importance of a concert piece, as in the past composers had done for the minuet, waltz, mazurka and so on.' Though intended primarily for concert performance, it was produced as a dance divertissement by Leonide Massine and Lydia Lopokova at the Royal Opera House, Covent Garden, on 3 April 1922. Another choreographic arrangement was made by George Balanchine in 1960 when it was included in a dance duet in the New York City Ballet's production "Jazz Concert." White: Stravinsky: The Composer and His Works, p. 276. (39243) \$350



“A Genuinely Innovatory Kind of Musical Thinking”

68. STRAVINSKY, Igor 1882-1971

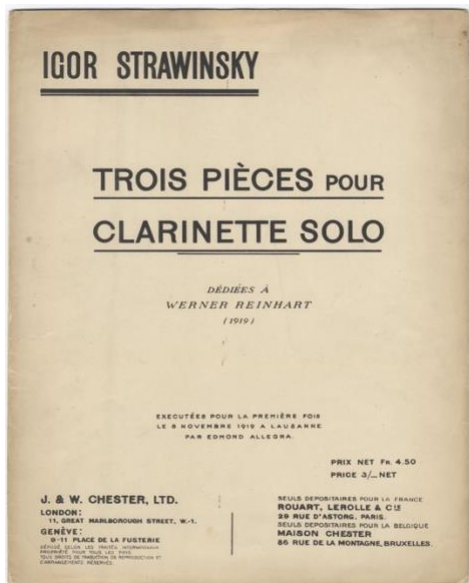
Le Sacre du Printemps. Tableaux de la Russie païenne en deux parties d'Igor Strawinsky et Nicolas Roerich. Réduction pour piano à quatre mains par l'auteur. Berlin: Edition Russe de Musique [PN R.M.V. 196], 1913.

Folio. Original publisher's dark ivory cloth-backed printed boards. 1f. (recto title, verso blank), 1f. (recto French half-title, verso blank), 1f. (recto Russian half-title, verso blank), 1f. (recto dedication, verso blank), 9-89 pp. Text in French and Russian. Binding slightly worn, rubbed, and bumped; foxed; endpapers foxed and stained. Some minor internal wear and foxing; several signatures loose or split, with remnants of binding material to blank inner margins of several leaves; rust stains from 4 central staples to one gathering. In quite good condition overall.

First Edition, first issue of the four-hand piano arrangement, pre-dating the full score by eight years. De Lerma S3. White 21, p. 207. Crawford p. 543. Kirchmeyer 15-1.

First performed in Paris at the Théâtre des Champs Élysées on 29 May 1913 conducted by Pierre Monteux, with mise en scène by Stravinsky and Nijinsky, choreography by Nijinsky, and sets and costumes by Roerich.

"[Le sacre du printemps] was to remain the most notoriously violent score of a time when huge, noisy orchestras and harsh dissonance were more or less commonplace appurtenances of the new music. The primitive imagery of Russian symbolism, of the kind exploited by Roerich, had always carried a certain revolutionary tone, a note of challenge to ossified social structures. But behind all the racket, behind the wilfully discordant harmonies and convulsive metric irregularities lay a genuinely innovatory kind of musical thinking whose point would not become clear until Stravinsky himself began to deconstruct it in subsequent works." Stephen Walsh in Grove Music Online. (39242) \$2,000



For Clarinet Solo

69. STRAVINSKY, Igor 1882-1971

Trois Pièces pour Clarinette Solo Dédiées à Werner Reinhart (1919) Exécutées pour la première fois le 8 Novembre 1919 à Lausanne par Edmond Allegra. Prix Net Fr. 4.50. Price 3/- Net. London, Genève, Paris, Bruxelles: J. & W. Chester, Ltd.; Rouart, Lerolle & Cie.; Maison Chester [PN J.W.C. 15521], [ca. 1925].

Quarto. Ivory wrappers with upper printed in black. 3, [i] (blank) pp. Small rectangular price handstamp to upper wrapper. Wrappers worn and slightly soiled with minor tears and creasing to edges and corners. Browned.

A re-issue of the first edition. Kirchmeyer 33-2. (39219)

\$85



"A Monument to Italian Genius"

70. VERDI, Giuseppe 1813-1901

Messe de Requiem a Quatre Parties Principales Soprano Mezzo Soprano Tenor Basse & Choeur ... Executée pour la Première Fois à l'Eglise San Marco a Milan. Reduction pour Chant & Piano par M. Saladino. Prix net: 15 Francs ... Pour l'Anniversaire de la Mort de Alessandro Manzoni 22 Mai 1874. Paris: Léon Escudier [PN L.E. 3382], 1874.

Large octavo. Quarter dark blue morocco with marbled boards, raised bands on spine with titling gilt. 1f. (recto title, verso blank), 1f. (recto contents, verso blank), [5]-7 (text), [i] (blank), 229, [i] (blank) pp. With text in Latin. With attractive polychrome title page printed in red, blue, and gold on tinted ground, Parisian music seller's handstamp (Durand Schoenewerk & Cie.) to lower right corner. Embossed Escudier blindstamp to lower outer corner of p. [3] (table of contents). Binding slightly worn, rubbed, and bumped; endpapers browned. Minor foxing; small stain to lower outer margin of last four leaves; publisher's blindstamp very slightly trimmed at outer edge. An attractive copy overall.

First French edition. Hopkinson 3B. Published in the same year as the first Italian edition published by Ricordi in Milan.

First performed in Milan at S Marco on 22 May 1874.

"The Requiem is at once a monument to Italian genius as Verdi perceived it in Rossini and Manzoni, an affirmation of his belief in an Italian music where the orchestra is very important but the sung word is paramount, and the climax of all those scenes, some tender, some terrifying, in which he sought to express his vision of suffering, suppliant humanity." Andrew Porter in *The New Grove*, Vol. 19, p. 655.

(39238)

\$650

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