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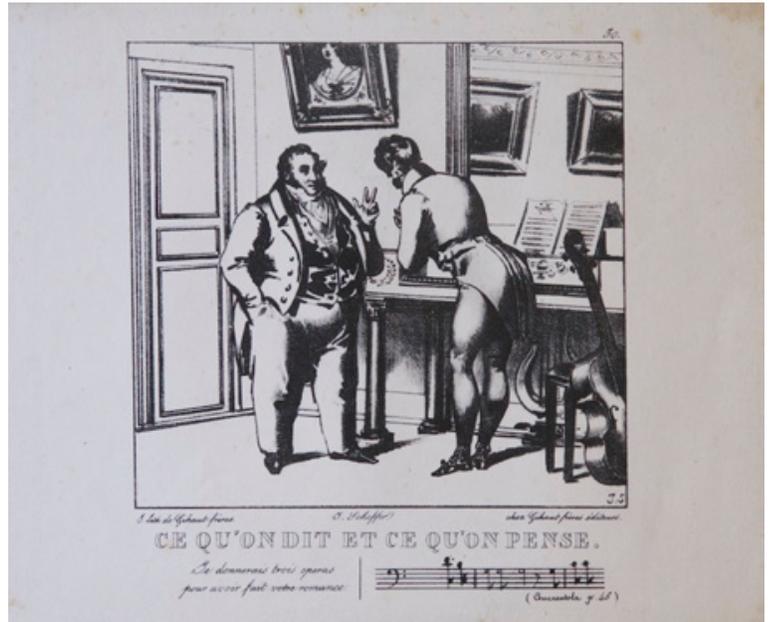
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## Contemporary Portrait of Rossini

### 1. ROSSINI, Gioachino 1792-1868

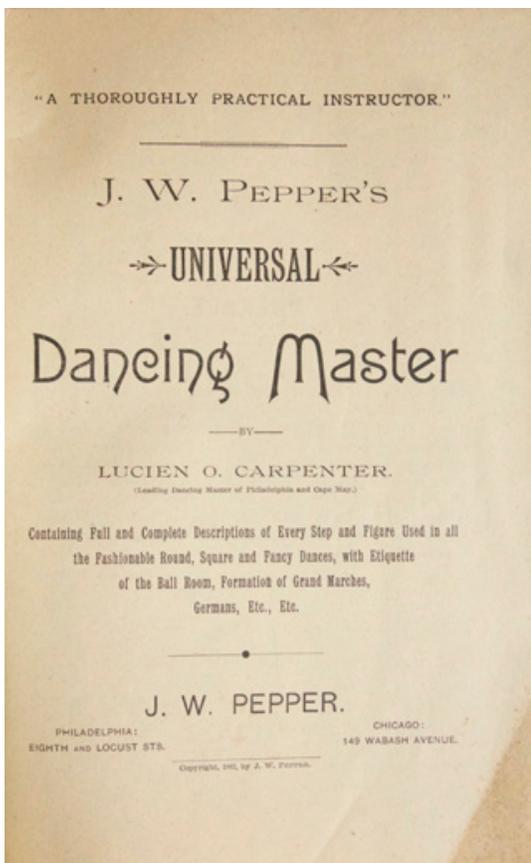
**J**e donnerais trois operas pour avoir fait votre romance from the series Ce Qu'on Dit et Ce Qu'on Pense. Lithograph by Jean-Gabriel Scheffer depicting Rossini standing next to a piano in a salon speaking to a young man, a cello leaning against the keyboard. [Paris]: Gihaut frères, [ca. 1830]. 177 x 152 mm. + margins. Signed in the stone with the artist's initials. With a printed musical quotation from *La Cenerentola*, Act I, Scene 2, Don Magnifico's cavatina "Un Somaro, ma sollene" ("An ass, but attractive"), illustrating what Rossini "thinks." On wove paper. A strong impression. Slightly browned and foxed at edges; small tear repaired at lower edge; remnants of hinges to upper corners of verso.



Béraldi: *Les Graveurs du XIXe Siècle* (Paris, 1885-1892) XII p. 17.

Scheffer (1797-1876) was a Swiss artist. (27483)

\$385



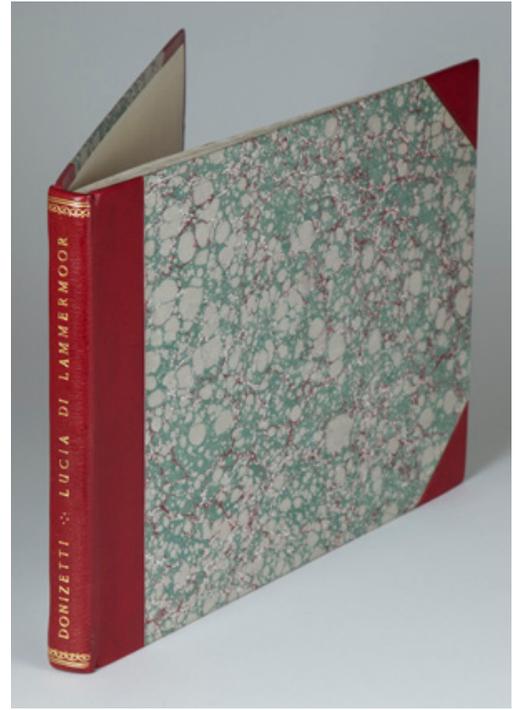
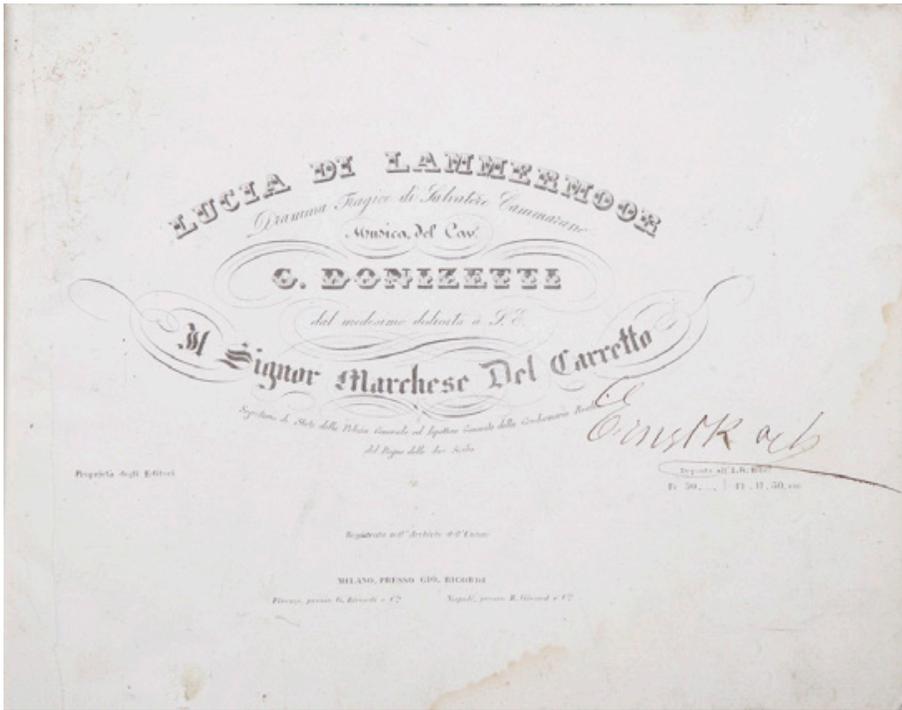
## Late 19<sup>th</sup> Century American Dance Manual

### 2. CARPENTER, Lucien O.

**J**.W. Pepper's *Universal Dancing Master* by Lucien O. Carpenter. (Leading Dancing Master of Philadelphia and Cape May.) Containing Full and Complete Descriptions of Every Step and Figure Used in all the Fashionable Round, Square and Fancy Dances, with Etiquette of the Ball Room, Formation of Grand Marches, Germans, Etc., Etc. Philadelphia, Chicago: J.W. Pepper, 1882. Tall octavo. Original publisher's green printed wrappers. 1f. (title, preface), 3-36 pp. Wrappers slightly worn and foxed; chipped at lower outer edge; lower with small tear repaired. Browned; marginal tear to final two leaves repaired.

First Edition. Rare. Magriel p. 95. (27727)

\$100



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### First Edition of the Piano-Vocal Score of Donizetti's "Masterpiece"

#### 3. DONIZETTI, Gaetano 1797-1848

**L**ucia di Lammermoor *Dramma Tragico di Salvatore Cammarano... del medesimo dedicata a S.E. Il Signor Marchese Del Carretto... Proprietà degli Editori Deposta all' I.R. Bibla. Fr. 30. \_ Fl. 11.30. cm.* [Piano-vocal score]. Milano: Gio. Ricordi [PNs 10076-79; 10081-94], [1837]. Oblong folio. Newly bound in half dark red morocco with marbled boards, titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto index of 19 separate numbers, verso named cast list), 5-185, [i] (blank) pp. Engraved. The 19 numbers each with separate title page and plate number (8988/89, 8993, 8995, 8996). Imprint includes addresses of Ricordi in Firenze and Napoli. Named cast includes Cosselli as Lord Asthon, Tacchinardi as Lucia, Duprez as Ravenswood, Giacchini as Bucklaw, Porto as Bidebent, Zappucci as Alisa, and Rossi as Normanno. Slightly worn and thumbled; minor staining to first and last leaves. A very good copy overall. With early signature of Ernst [?]Raab to title.

**First Edition**, second issue of the complete work. **Rare**. Fuld p. 493 (where the first issue is distinguished by separate pagination).

In three acts to a libretto by Cammarano after Walter Scott's novel *The Bride of Lammermoor*, *Lucia di Lammermoor* was first performed at the Teatro San Carlo in Naples on September 26, 1835.

*"Both historically and artistically, Lucia deserves its reputation. When it was new it was regarded as the apogee of high Romantic sensibility... Although all the principal roles are vocally challenging, their music is uniformly grateful... Cammarano's libretto moved him deeply and, inspired by his recent first exposure to Paris, Donizetti produced what is certainly his masterpiece."* William Ashbrook in *Grove Music Online*. (28025) \$3,200



**Limited First Edition of the Composer's Autograph Manuscript**

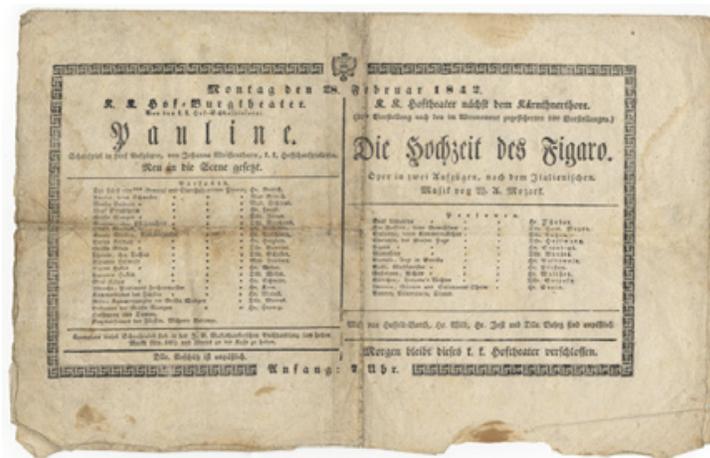
**4. FAVARA, Alberto 1863-1923**

**Urania** Melodramma in tre atti di Ugo Fleres... Riduzione per Canto e pianoforte. [Piano-vocal score]. [Palermo]: [The Author], [1894]. Folio. Original publisher's black cloth-backed light green printed boards with price ("Nette L. 10") printed to lower, titling to spine gilt. [1f. (recto title, verso limitation statement), 1f. (recto cast list, verso table of contents), 201, [i] (blank), 1f. (recto colophon, verso blank) pp. Lithographed. Text in Italian. Reproduction of the composer's autograph manuscript. Binding slightly worn, stained, and shaken; upper hinge split. Browned; slightly soiled, stained, and creased; upper margins cropped, occasionally affecting pagination; some leaves loose or partially detached.

**First Edition, limited** to 100 copies. OCLC (1 copy only, at the Swedish National Library).

*Urania* was first performed at the Teatro alla Scala in Milan in 1918.

*Alberto Favara Mistretta was an Italian composer, ethnomusicologist, and pioneer of the scholarly study of Sicilian folk music. He published two notable collections of Sicilian folk-songs, and composed various vocal and instrumental works.* (26182) \$120



**Broadside Announcing a Viennese Performance of the Marriage of Figaro**

**5. [MOZART, Wolfgang Amadeus 1756-1791]**

**B**roadside playbill announcing performances of Mozart's *Die Hochzeit des Figaro* at the Kärnthnerthor theatre in Vienna and *Pauline* by Weissenthurn at the Burgtheater on February 28, 1842. Includes cast lists for both productions. Folio. With "Theater-Anzeige" for a performance of two plays, *Die stille Braut* and *Sie hilft sich selbst*, by the recently retired court actress Johanna Weissenthurn (1773-1847) at the Burgtheater in Vienna on March 3, 1842, for Weissenthurn's benefit to verso. Somewhat worn and soiled; slightly foxed. (25035) \$120



**Signed Role Portrait Photograph of Caruso in *Manon***

**6. CARUSO, Enrico 1873-1921**

**R**ole portrait photograph as *Le Chevalier des Grieux* in Massenet's opera *Manon*, full-length. Signed in full, inscribed, and dated Buenos Aires, [June] 1917. Ca. 205 x 114 mm. Slightly worn and soiled; foxed; some silvering and staining; remnants of adhesive to verso.

Caruso gave three performances in *Manon* at the Teatro Colon in Buenos Aires commencing on June 26, 1917.

*"The winning quality of the sound, the tender mezza voce (particularly in the early years), and his phrasing, based on a rare mastery of legato and portamento, enabled Caruso to sing the French and Italian lyric repertory as well as lighter operas. In addition, his noble, incisive declamation, his broad, generous phrasing, and his vigor in dramatic outbursts made him a notable interpreter of Verdi as well as of French grand opéra. In this repertory his performances were characterized by the irresistible erotic appeal of his timbre allied to a temperament as warm and vehement as his voice. His numerous recordings, now faithfully remastered on CD, not only made him universally famous, they also did much to encourage the acceptance of recording as a medium for opera."* Rodolfo Celletti and Alan Blyth in *Grove Music Online*. (24302) \$950

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## Social Dance in 19<sup>th</sup> Century France

### 7. ROSTAING, Jules 1824-?

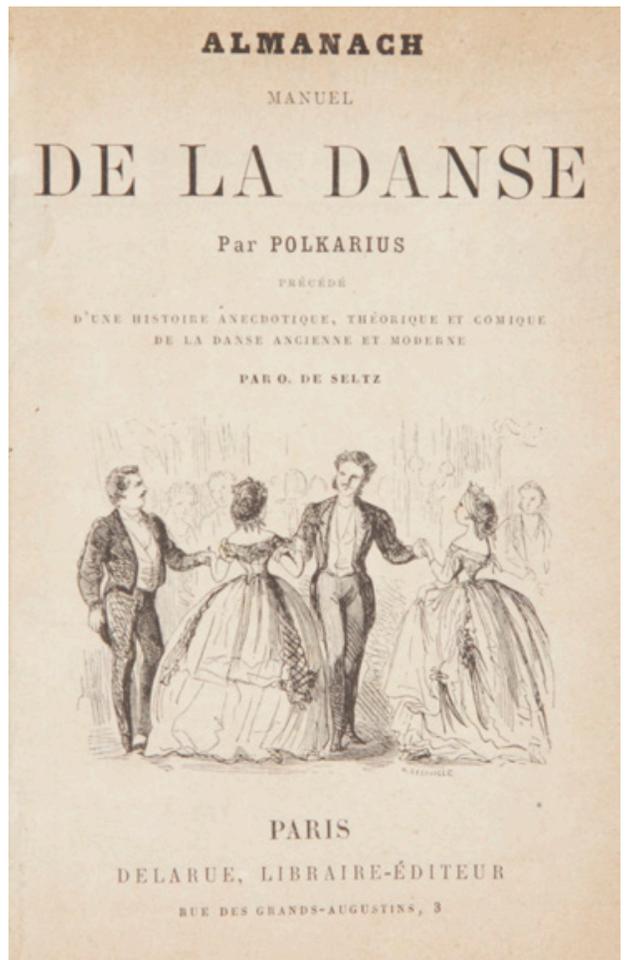
**A**lmanach Manuel par Polkarius précédé d'une histoire anecdotique, théorique et comique de la danse ancienne et moderne par O. de Seltz. Paris: Delarue, [1861-62]. Octavo. Quarter dark red calf with marbled boards. 1f. (title), 1f. (feast day calendar), [5]-96 pp.

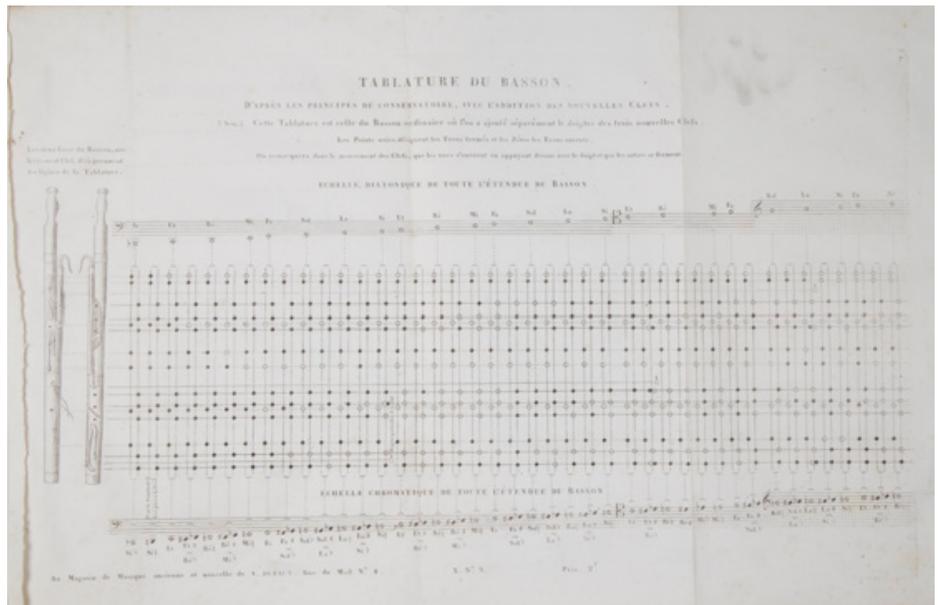
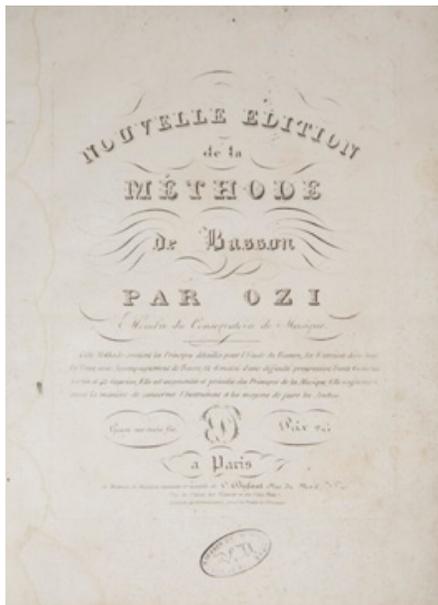
Bound with: *Almanach Des Jeux De Société. Contenant: L'explication des plus beaux jeux admis dans les familles comme récréation, tels que: jeux de mouvement. - Jeux qui exigent simplement de l'attention. Jeux de Mémoire. - Jeux d'attrape et qui ont pour but une malice ou une mystification. Jeux dans lesquels on trouve occasion de deployer de la galanterie, de l'esprit, on même, du moins, certaines connaissances. Pénitences etc.* Paris: Delarue, n.d. 1f. (title), 4 pp. (calendar of feast days), [7]-92 pp., 4 pp. (publisher's advertisements). With numerous illustrations depicting dancers. Binding slightly worn and bumped. Some upper margins closely trimmed.

Rare. OCLC (4 institutional holdings only).

**Contains much of interest relative to 19th century social dance.** (25359) \$225

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### Rare Early 19<sup>th</sup> Century Bassoon Method

#### 8. OZI, Étienne 1754-1813

**N**ouvelle Édition de la Méthode de Basson... Cette Méthode contient les Principes détaillés pour l'Etude du Basson, des Exercices dans tous les tons, avec Accompagnement de Basse, 12 Sonates d'une difficulté progressive, Trente Gammes variés et 42 Caprices, Elle est augmentée et précédée des Principes de la Musiques, Elle renfermes, aussi la manière de conserver l'Instrument et les moyens de faire les Anches... Gravé sur étain fin. Paris: V. Dufaut, [1803]. Folio. Vellum-backed marbled boards. 1f. (title), 1-14 pp. text ("Principes Elementaires de la Musique," "Méthode de Basson"), pp. 15-146 printed music, 147-149 text, [i] (blank). Engraved throughout. **With one folding plate ("Tablature du Basson") including two illustrations of the bassoon and additional illustrations accompanying textual commentary** at conclusion. Engraved throughout. Small oval handstamp to foot of title. Binding quite worn, rubbed and bumped; lacking front pastedown endpaper; front free endpaper torn. Slightly worn, foxed and soiled; inner margin of title dampstained; small edge tears to title; short tear to blank margin of folding plate repaired; stab holes to blank inner margins of first signatures; some creasing; other minor defects. Quite a good, wide-margined copy in original state.

**Rare.** Not in OCLC.

*"Ozi's influence as a performer, teacher, and composer of bassoon literature was international in scope. His music and Méthodes (written for a six- and seven-keyed bassoon) are the most comprehensive and informative source of instructions on bassoon performance of the late 18th century. As late as 1838 Schilling observed that his 1803 Méthode 'was not only the first complete manual for learning to play the bassoon in France, but in most other countries as well'. The 20 pages devoted to embellishment and extempore variation have been cited as an important source dealing with late 18th-century improvisatory practices. His musical examples were used by Almenraeder as points of departure for improving the key mechanism of the bassoon. At least three of his concertos were published in Germany as well as France and editions of the Méthodes, sonatas and caprices continued to be published in Germany, France and Italy throughout the 19th century. Although his concertos and symphonies concertantes were intended for his own performance, they contain passages of virtuosic brilliance that contributed much to the development of the bassoon as a solo instrument during this time. As a soloist Ozi expanded the expressive as well as the technical capacity of the bassoon. It was observed that the bassoon took on 'in his hands, a life, a soul, and an expressive character' that was previously unattainable on the instrument. According to contemporaries, he was 'le meilleur basson de son temps'." Harold E. Griswold in Grove Music Online. (22470)*

\$1,800



**Striking Original Painting  
of "The Old Met"**

**9. [METROPOLITAN OPERA].  
Gropper, William 1897-1977**

**O** riginal painting in gouache and wash with gold highlights on heavy art paper depicting parts of the interior of "The Old Met" in New York at 1411 Broadway between 39th and 40th Streets during a performance, the audience on numerous tiers. Signed "Gropper" at bottom right. Undated, but ca. 1965-66, very close to the date of demolition of "The Old Met" in 1967. 508 x 380 mm. (20" x 15"). Unframed. Remnants of paper tape to upper margin of verso.

Gropper, a social realist, was a pupil of George Bellows and Robert Henri. He was active in New York as a painter, lithographer, cartoonist, and illustrator. His work is held in New York by both the Museum of Modern Art and the Metropolitan Museum of Art in New York.

Deeply involved in the radical politics of the 1920s and 30s, Gropper contributed to such left wing publications as *The*

*Revolutionary Age, The Liberator, The New Masses, The Worker, and The Morning Freiheit.* He went on a tour of Soviet Russia with the novelists Sinclair Lewis and Theodore Dreiser in celebration of the 10th anniversary of the Russian Revolution in 1927. During the second half of the 1930s, he dedicated his art to efforts to raise opposition to fascism in Europe. After visiting Eastern Europe in 1948, he decided to make one painting a year as a memorial to the victims of the Warsaw Ghetto. Gropper was called before the House Un-American Activities Committee in 1953.

*"The Metropolitan Opera said goodbye to its old house on April 16, 1966, with a sentimental gala farewell performance featuring nearly all of the company's current leading artists. The long time Met star soprano Zinka Milanov made her last Met appearance that night and among the many invited guests was soprano Anna Case who had made her debut at the house in 1909. The final performance at the opera house was given not by the Met but the Bolshoi Ballet, which concluded a short run of appearances on May 8, 1966... Despite a campaign to preserve the theater, it failed to obtain landmark status and the old Met was razed in 1967."* Wikipedia

**The present painting was executed very close to the date of the farewell performance referred to above. (27281) \$4,500**



**Fine Early 18<sup>th</sup> Century Engraving**

**10. [VIOLONCELLO]**

**M**ezzotint engraving by John Smith (1654-1720) after Pierce Tempest (1653-1717) depicting a group of putti, one playing the cello. London, 1702. 194 x 248 mm. This fine engraving was used as the title to Nicola Cosimi's chamber sonatas, op. 1. It depicts three musical putti, one playing the cello, one holding a violin, and the other singing while from an open book of music. An angel points to the titling of the work on a stone plinth with one hand while holding an oval coat of arms (possibly that of the dedicatee, The Duke of Bedford) and a keyless trumpet in the other. Slightly worn and abraided at corners; slightly unevenly trimmed to plate mark; remnants of hinges to upper corners of verso.

*An Italian violinist and composer, "Cosimi had only two students before the publication on 9 November 1702 of his Sonate da camera a violino e violone o cembalo op.1, but had 20 after its publication."*  
 Lowell Lindgren in *Grove Music Online*. (27513) \$850

**The First Complete Edition  
of Verdi's "Masterpiece of Variety"**

**11. VERDI, Giuseppe 1813-1901**

**U**n ballo in maschera melodramma tragico in tre atti... Rappresentato per la prima volta al Teatro Apollo in Roma il 17 Febbrajo 1859 Riduzione per Canto e Pianoforte di Luigi ed Aless. Truzzi... – Fr. 40 –. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 31031-31059], [1860]. Large oblong folio. Full modern ivory linen boards with red simulated title label gilt to spine, decorative endpapers. 1f. (recto title within decorative sepia borders, verso blank), 1f. (recto table of contents with plate and page numbers, verso named cast list), 5-323, [i] (blank) pp. Each number with its own plate number, price, imprint, and secondary pagination. Title, table of contents, and cast list typeset. Music engraved. Blindstamp of Tito Ricordi ("T.R."), dated [18]61 to lower outer corner of title. With a polychrome illustration of the final scene of the opera from a later Ricordi edition laid down to upper board (?fragmentary wrapper) and another illustration of the final scene of the opera by Focosi lithographed by Fr. Tersaghi from the first complete Ricordi edition laid down to lower board. Some, mostly light, dampstaining to margins; some minor foxing, light soiling and creasing; somewhat crude tape repair to blank upper margins of pp. 259-260; small tear to lower blank margins of pp. 297-298; final leaf reinforced, with a small perforation and crude tape repair, slightly affecting music. Quite a good copy overall.



**First Complete Edition.** Hopkinson 59A(a). Chusid p. 31. Catalogo Ricordi online. OCLC no. 9061941. Crawford p. 574.

*Un ballo in maschera*, to a libretto by Antonio Somma after Eugène Scribe's libretto *Gustave III, ou Le bal masqué*, was first performed in Rome at the Teatro Apollo on February 17, 1859.



*"Un ballo in maschera, as many have remarked, is a masterpiece of variety, of the blending of stylistic elements. Verdi's experiment with a 'pure' version of French grand opera in the mid-1850s, Les vêpres siciliennes, was not entirely happy; here we see him instead gesturing to the lighter side of French opera, primarily with the character of Oscar, but also in aspects of Riccardo's musical personality. The juxtaposition of this style with the intense, interior version of Italian serious opera that Verdi had preferred in the early 1850s is extremely bold, particularly in sections such as Act 1 scene ii (where Riccardo confronts Ulrica) or in the finale to Act 2 (the so-called laughing chorus), in both of which the two styles meet head on with little mediation. One of the reasons why the blend is so successful is that Verdi's treatment of the traditional forms at the backbone of his 'Italian' manner were themselves changing, adapting towards the more elliptical manner of French models. Ballo is notable for the shortness and intensity of its principal arias, for the absence of grand design."* Roger Parker in Grove Music Online. (25946) \$3,600



**With 18 Highly Attractive Hand-Coloured Lithographic Plates  
Illustrating the Tarantella**

**12. [DANCE - 19th century - Italian]. Puccinelli, Louis**

**S**ouvenir de la Tarantella Napolitaine dirigée par Louis Puccinelli Maître de Dans dessinée par Gaétan Dura. Lith Gatti & Dura. Naples: Gatti & Dura, [ca. 1834]. Oblong octavo panorama, consisting of lithographic title + 18 hand-coloured lithographic plates signed in the stone by the artist + 1 plate of lithographic music for the tarantella in piano score. Each plate with an animated illustration of a dancing couple with descriptive text regarding the execution of the particular step below the image. Individual plates measure approximately 140 x 182 mms. and are joined in accordion format; the whole when extended measures 140 x 354 mms. In a contemporary half mid-tan leather patterned board folder with gilt-rolled spine. Binding slightly worn. Slight foxing; minor soiling to edges; two plates with tape repair to inner blank margins; final leaf laid down.

Quite rare. Not in Leslie, Beaumont, or Magriel. Derra de Moroda 2105. OCLC (3 copies only).

The drawings by Dura (1805-1878) and the colouring are particularly well-executed.

*"The tarantella has roots in ancient history; it is said to derive its name from the city of Tarentum (modern-day Taranto), formerly a Greek settlement on the southern coast of Italy. Historians have identified representations of the dance in ancient Greek vase paintings and on the wall paintings at Pompeii..."*

*"... According to a widespread legend, the dance acquired its name because it was used as a cure for the poisonous bite of the tarantula spider. Gurzau reports that this etymological point was debated at the Venice Congress and Folk Festival in 1949, and the participants concluded that the legend was based on the similarity of the two words rather than the actuality. In apparent contradiction to this conclusion is the fact that the tarantella is performed as a kind of exorcism by the practitioners of Tarantism, an Italian possession cult comparable to the zar cult of Ethiopia or Vodun in Haiti..."*

*"Stylized tarantellas have been used to add a touch of local color to the ballet stage. An early example is the tarantella created for Fanny Elssler in Jean Coralli's ballet La Tarentule (1836), the plot of which centers around real and feigned bites of the tarantula." The International Encyclopedia of Dance, Vol. 6, p. 104.*

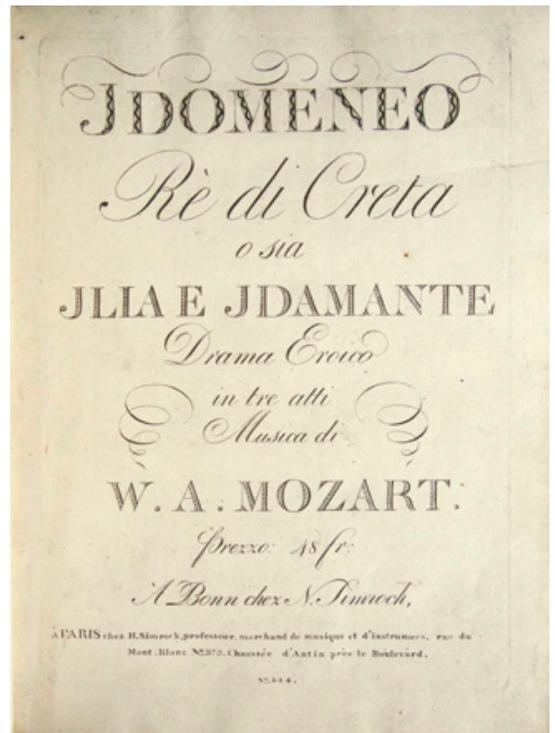
*An important document for the reconstruction of the Neapolitan tarantella. (22347)*

\$6,500

**First Edition of "the First and Last Opera Seria that Represents the Complete and Mature Mozart"**

**13. MOZART, Wolfgang Amadeus 1756-1791**

**I**domeneo Re di Creta o sia Ilia e Idamante Drama Eroico in tre atti... prezzo 48 fr. [K366]. [Full score]. Bonn: Chez N. Simrock... Paris: H. Simrock, professeur, marchand de musique et d'instrumens, rue du Mont Blanc No. 373. Chaussée d'Antin près le Boulevard. [PN 444], [1806]. Folio. Attractively bound in modern dark brown half-calf with marbled boards, raised bands on spine in compartments gilt, morocco title label. 1f. (title), [1] (blank), [2] (Personaggi), 3-123, [i] (blank), [i] (half title to Act II), 124-223, [i] (blank), [i] (full title), 224-365 pp. Engraved. With text in Italian. The title page of Act 3 carries "L'Idomeneo" in its first line; it is otherwise identical to the title page of Act 1. The half-title of Act 2 reads: "I Domeneo Rè di Creta. Atto II." Annotations in pencil: voice types to *Personaggi*, unsystematic reiteration of staff names after page breaks, and some measure numbers; occasional corrections. Dampstaining to lower inner corner from the final leaf of the first act on. Quite a good copy overall.



**First Edition**, 6th issue. Köchel 6 p. 372. Haberkamp pp. 163-166. Hoboken II, 108 (another issue). Hirsch II, 654 (issue not indicated). RISM M4187 (not distinguishing among issues). The score order is unusual in that the timpani are at the head of the system, followed by the winds in order of decreasing loudness - trumpets, horns, clarinets, flutes, oboes; the strings at the bottom of the system appear in the usual layout, i.e., by range. There is no separate staff for the bassoons, which simply doubled the string bass. **The overture and 32 numbers, including 2 ballets.**

*Idomeneo*, a "dramma per musica" in three acts, was first performed in Munich at the Residenztheater on January 29, 1781 to a libretto by Giovanni Battista Varesco after Antoine Danchet's *Idomenée*.

"Having completed nine operatic works, Mozart, aged twenty-four, was commissioned to write an opera by the Elector Karl Theodor of Bavaria, formerly of Mannheim, who had moved to Munich in January 1778. He began work in Salzburg in October 1780 and moved to Munich in November to complete the work with the singers, several of whom he knew from Mannheim days. The opera was successful but there were no further performances in other houses and the amateur performance in Vienna took place five years later." Robbins Landon: *The Mozart Companion*, p. 248.

"*Idomeneo* sprang from a specific tradition and far outstripped it. The happy auspices under which it was created brought forth from Mozart a work so demanding that it could hardly be performed elsewhere. Even the Mannheim-Munich forces were probably not ready for its boldness. "Magnificent," "expressive," "novel," "powerful," "and "strange," its first auditors called it, with the dominating impression certainly the last. For all but a few the profundities of this opera eroica were too deep. In the decade Mozart had left to live, it had already become a work dispossessed. This is perhaps one of the reasons why he loved it especially among all his works." Heartz: *Mozart's Operas*, p. 34.

"There may not be here the delicate psychological detail that we find in *Figaro* and *Così fan tutti*, or the sublime naturalness and simplicity of *Die Zauberflöte* -- these would both have been completely foreign to the general style of the opera -- but there is a monumental strength and a white heat of passion that we find in this early work of Mozart's and shall never find again. *Idomeneo* is the first and last 'opera seria' that represents the complete and mature Mozart." Dent: *Mozart's Operas*, p. 45. (26098) \$5,500



### Fine Collection of Portraits of Singers

#### 14. [SINGERS - Photographs - 19th & 20th Century]

*Collection of approximately 88 vintage postcard photographs together with 10 lithographic portraits of prominent 19th- and 20th-century singers.*

**Subjects include** Albani, Andrésen, Arnoldson, Bary, Bori, Campanini, Caruso, Cavalieri, Calvé, Clément, Crafft, De Luca, Destinn, Domingo, Eames, Fladung, Easton, Eddy, Farrar, Feinhals, Fremstad, Galli-Curci, Garden, Gigli, Gulbranson, Hauk, Hempel, Henke, Hesch, Huchet, Jeritza, Kappel, Kellogg, Kurz, Leffler-Burckhard, Lehmann, Leider, Litvinne, Mapleson, Martinelli, Morena, Müller, Muzio, Neilson, Nilsson, Nordica, Novatná, Olszewska, Pavarotti, Plaichinger, Piccaver, Price, Renaud, Rethberg, Scheff, Sembrich, Slezak, Storchio, Strong, Ternina, Thierry, Thursby, Torriani, Tucker, Viardot-Garcia, and Walker. Together with assorted photographs of singers, mostly reproductions of rare early images. Average size ca. 6 x 4." Subjects include 39 female singers (Albani, Calvé, Destinn, Galli-Curci, Garden, Grisi, Lehman, Lind, Lucca, Melba, Mutzio, Nilsson, Nordica, Patti, Piccolomioni, Supervia, Tetrazini, Thalberg, Viardot, and Zaré) and 12 male (J.B. Faure, Mario de Lara, McCormack, Victor Manuel, Eduard de Reszke, and Tamagno). In very good condition overall. Common defects include light wear, silvering, foxing, soiling, and minor annotations in pencil or ink to versos. *A full inventory is available upon request.* (24676) \$650





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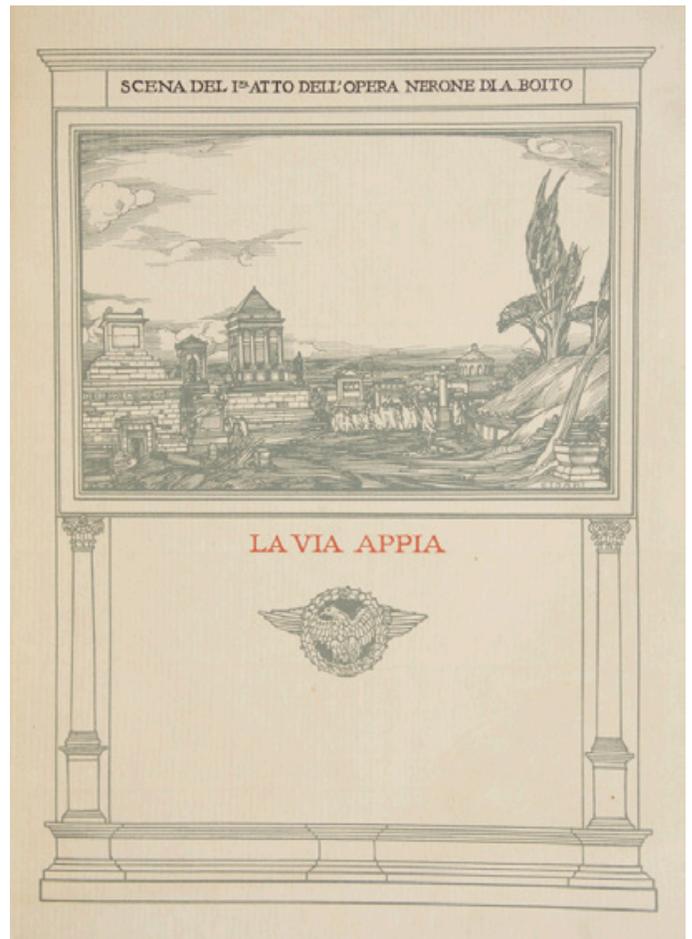
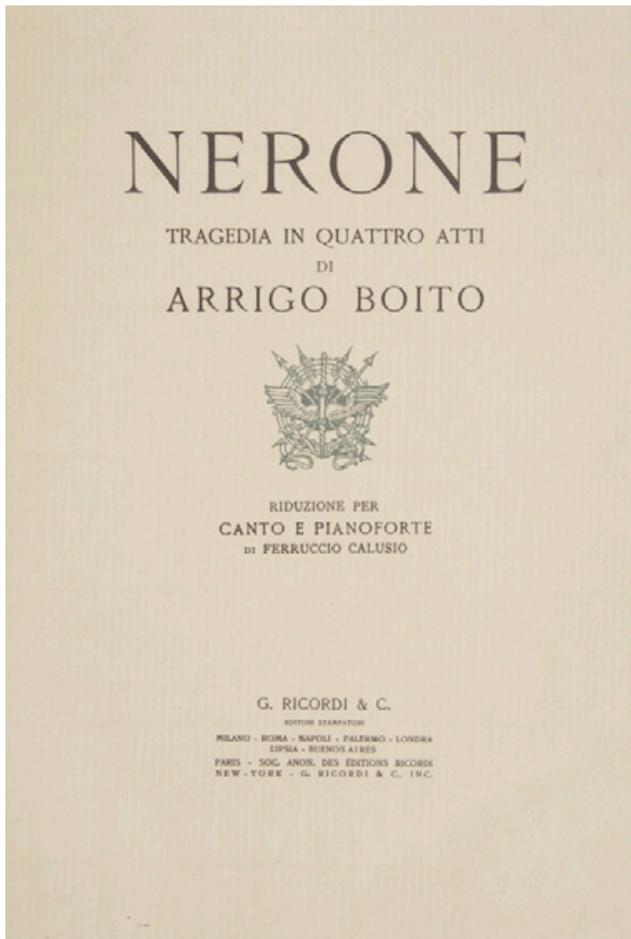
**Attractive 18<sup>th</sup> Century Engraving**

15. [LUTE]

**A** *musement Espagnol*. Engraving by Pierre-François Basan after Giles Allou depicting an elegantly dressed lady, half-length, playing a 14-string lute, with flora, trees, and sky in the background. 18th century. Paris. 270 x 201 mm. A fine impression on laid paper with 11 mm. margins. One small wormhole just affecting outer line of border; remnants of hinges to upper corners of verso.

Le Blanc: *Manuel de l'Amateur d'Estampes* (Paris, 1854-90) 335 (possibly engraved by Desplaces, whose name to lower right margin has been almost completely erased).

*Allou* (1670-1751) was a well-known portrait painter in his time. *Basan* (1723-1797), a French engraver and printseller, published a *Dictionnaire des Graveurs* in 1787. (27461) \$750



### Deluxe Limited Edition

#### 16. BOITO, Arrigo 1842-1918

**N**erone Tragedia in quattro atti... Riduzione per canto e pianoforte di Ferruccio Calusio. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 119599], [1924].

Large folio. Full original publisher's stiff vellum boards illustrated in black highlighted in red and gold, illustrated endpapers. 1f. (blank), [i] (half-title), [i] (copyright notice), 1f. (limitation statement), 1f. (title), 1f. (table of contents), 1f. (cast list), 1f. (part-title within illustrated border by Gisari), 1f. (scene description), 1f. (second part-title with illustration of scenery for the first act), 415, [i] (blank) pp. + 1f. (decorative device by Gisari). Uncut. Publisher's blindstamp to lower margin of each leaf. Each act preceded by an unpaginated blank leaf, scene description, and two part-titles, the second with a detailed illustration of the scenery. The second part ("Lo spoliarum") is preceded by an unpaginated blank leaf and scene description. Binding slightly worn, soiled, and warped. Some leaves slightly browned or soiled.

**Deluxe Limited Edition**, this number 19 of 120 copies, with "XIX" in careful manuscript to lower margin of limitation statement. On fine Pietro Miliani di Fabriano paper. Illuminated and illustrated by Giulio Cisari after sketches by Lodovico Pogliachi.

Begun in 1877, *Nerone*, an opera in four acts to Boito's own libretto, remained incomplete when Boito died in 1924. After its completion by Arturo Toscanini, Vincenzo Tommasini, and Antonio Smareglia, it was posthumously premiered at the Teatro alla Scala on May 24, 1924, with Toscanini conducting. Although its premiere was very well received, it was not performed in the U.S. until April 12, 1982.

An attractive copy. (25776)

\$785



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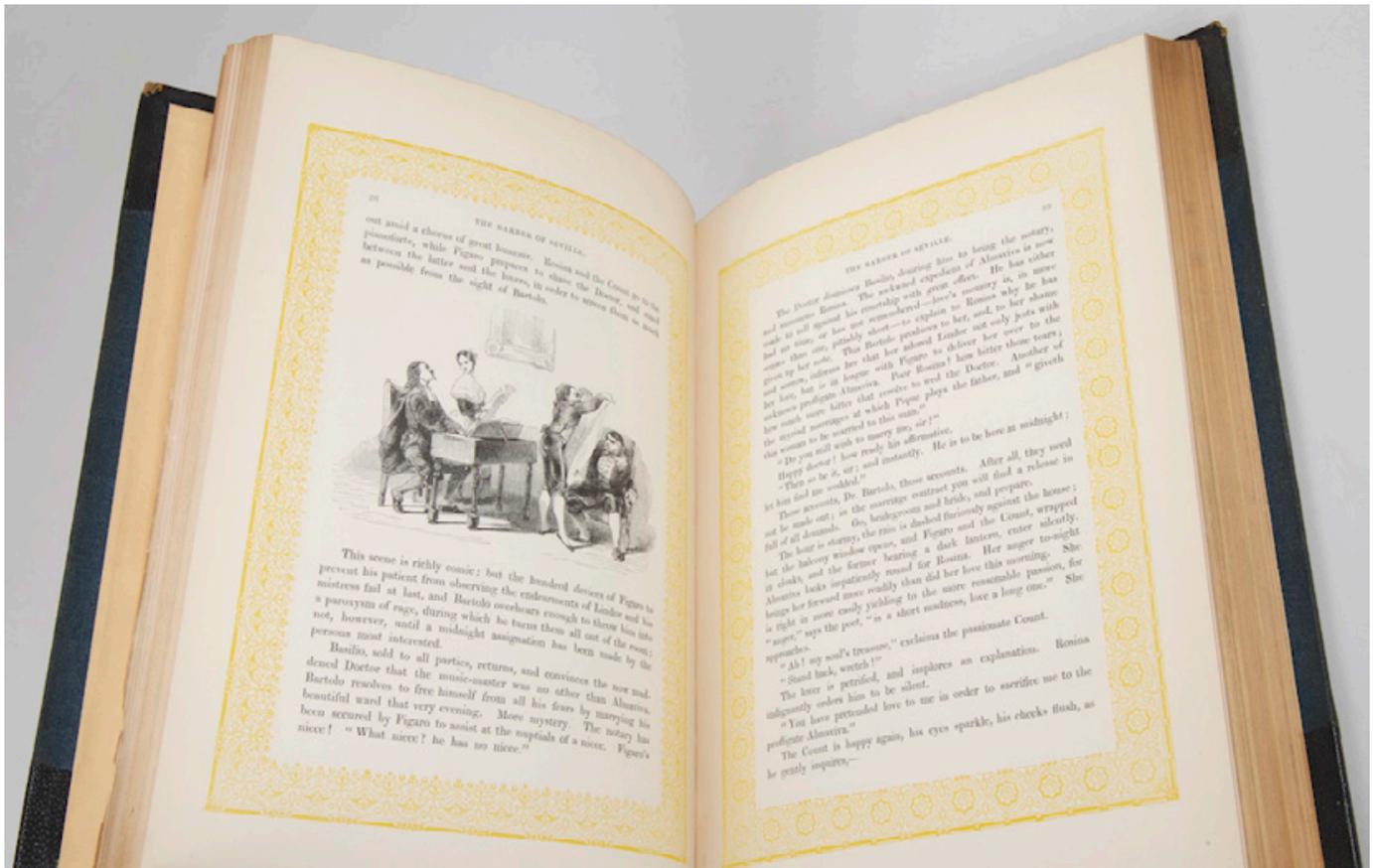
**First Edition of the Opus 30 Piano Sonatas**

**17. BEETHOVEN, Ludwig van 1770-1827**

**T**rois Sonates pour le Pianoforte avec l'Accompagnement d'un Violon, composées et dédiées à Sa Majesté Alexandre I, Empereur de toutes les Russies... Oeuvre XXX. N. [1.] [Parts]. Vienne... Londres: Bureau d'Arts et d'Industrie [PNs] 65, 80, [May 1803]. Oblong folio. [1] (title), 2-20, [ii] (blank) pp.; 6 pp. Engraved. Handwritten price: "1f48." PNs for all three sonatas (65, 80, 84) printed to foot of the title. Some dampstaining to piano part, with some leaves in slightly smaller format. In very good condition overall.

**First Edition.** Kinsky p. 75. Dorf Müller p. 306. Hoboken 2, 156. (22945)

\$2,800



**With Full-Page Hand-Coloured Engraved Plates of Noted Singers and Dancers**

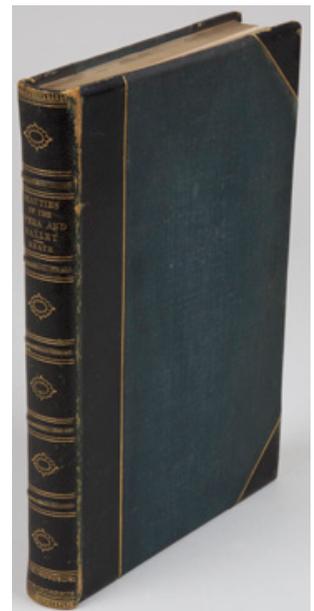
**18. BEAUTIES OF THE OPERA AND BALLET**

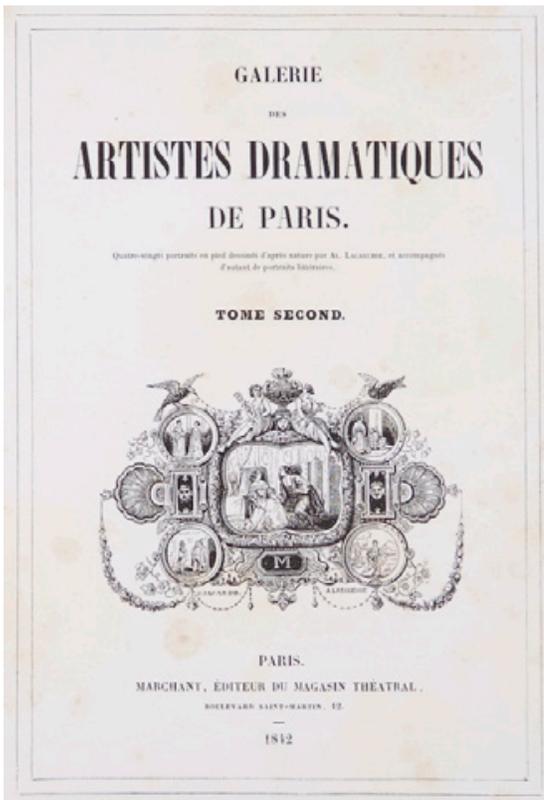
**I**llustrated with ten highly-finished portraits, engraved on steel, and numerous engravings on wood, under the superintendence of Mr. Charles Heath. London: David Bogue, [ca. 1844]. Large octavo. 19th century quarter dark blue morocco with matching cloth boards with single gilt rule to edges, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (half-title), 1f. (recto blank, verso full-page hand-coloured engraving of Carlotta Grisi in *La Giselle* by A.E. Chalon after H. Robinson within decorative border, 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto contents, verso list of plates), [ix]-xiv, 1f., 160 pp. With bookplate of William L. Scott to front pastedown.

**Includes 10 full-page hand-coloured engraved plates of famous singers and dancers** including Carlotta Grisi, Persiani, Giulietta Grisi, Fanny Elssler, Cerito, Taglioni, Sontag, Falcon, Dorus-Gras and Treillet-Nathan from productions including *Giselle*, *The Barber of Seville*, *Norma*, *Le Diable Boiteux*, *Ondine or the Naiad*, *La Sylphide*, *Don Juan*, *The Jewess* and *The Huguenots*. With fine hand-coloured wood engravings throughout text and many leaves with elaborate borders printed in colour. Binding slightly worn. A very good copy overall.

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

**A fine example of decorative Victorian book production and an important contribution to music and dance iconography of the period.** (28210) \$450





**With 80 Fine Lithographic Portraits  
Heavily Extra-Illustrated with Autograph Letters, &c.**

**19. GALERIE DES ARTISTES DRAMATIQUES DE PARIS**

**Q**uarante portraits en pied dessins d'après nature par Al. Lacauchie, et accompagnés d'autant de portraits littéraires. *Tome Premier [-Second]*. Paris: Marchant, 1841, 1842. Two volumes. Quarto. Half dark red morocco with marbled boards. Each volume consists of 3 preliminary leaves plus 40 full-page plates and 162 pp. of text, for a total of **80 fine lithographic portraits of singers, dancers, and actors in role portraits**, finely-printed on china paper and laid down. **Heavily extra-illustrated: 70 of the 80 plates are accompanied by an autograph letter or document in the hand of the subject of the print.** With biographical essays, each 4-6 pp., on each subject:

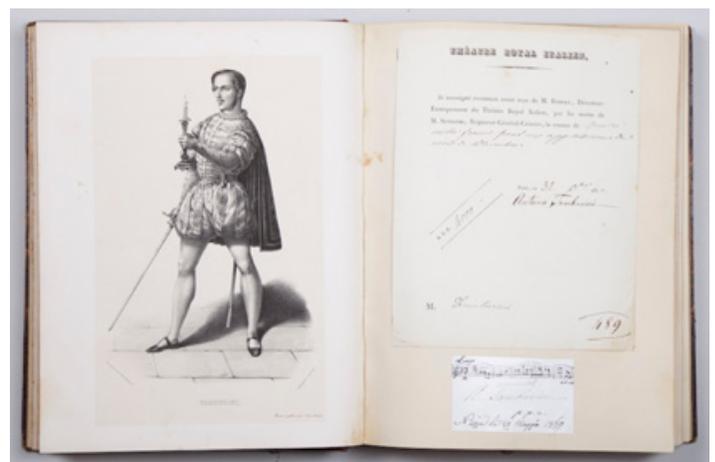
**20 singers:** Deburau, Duprez, Fargueil, Aine, Levasseur, Rubini, Persiani, Prevost, Damoreau, Lafont, Lablache, Grisi, Tamburini, Klein (singer and actor), Stolz, Thillon, Chollet, Roger, Mario, and Dorus-Gras.

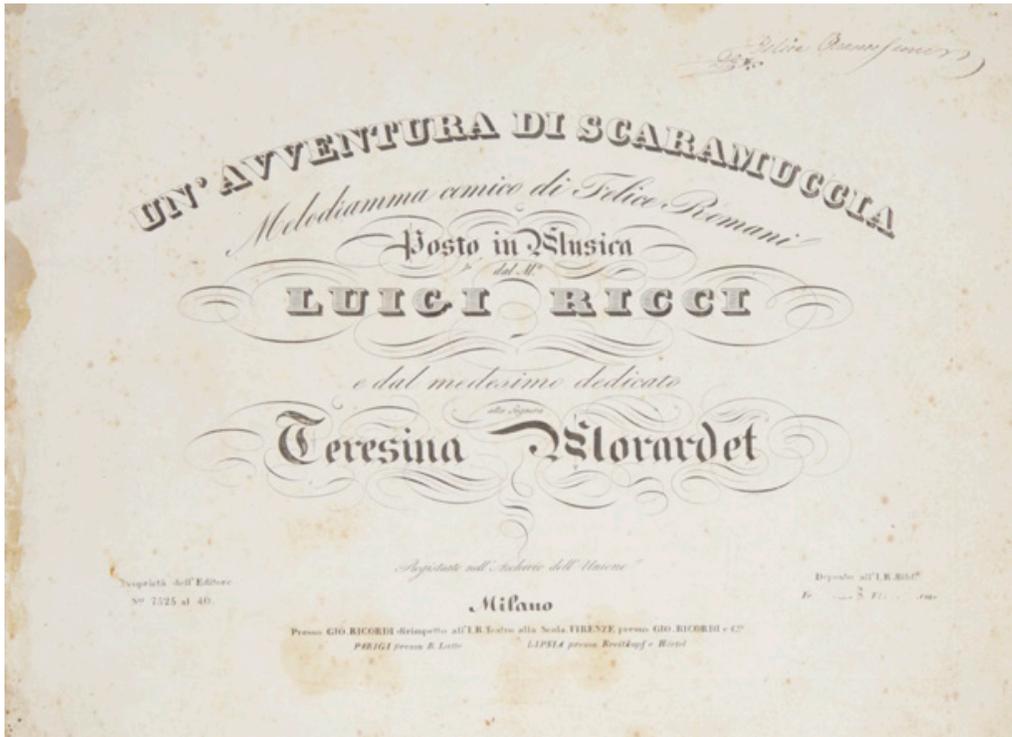
**6 dancers:** Perrot, Ellsler, Taglioni, Thillon, Leroux, and Grisi.

**54 actors:** Rachel, Plessy, Mme. Melingue, Achard, Doze, Odry, Lepeintre Jeune, Dupont, Boutin, Flore, Georges, Joanny, Albert, Vertpre, Monrose, Bocage, Firmin, Saint-Ernest, Mars, Menjaud, Sauvage, Bardou, Beauvallet, Alcide-Tousez, Mme. Volnys, Ferville, Mr. Volnys, Guillemin, Gauthier, Arnal, Clarisse, Chilly, Moessard, Brunet, Albert, Provost, Brohan, Anais, Vernet, Desmousseaux, Dorval, Regnier, Mante, Julienne, Lepeintre Aine, Dejazet, Numa, Samson, Sainville, Ligier, Colon Leplus, Raucourt, Bouffe, and Lemaitre.

Bindings very slightly worn, rubbed and bumped. Some foxing to text and margins of mounts, not affecting prints; some additional browning to Volume II; several minor paper repairs. Bookplate with initials "A.H." engraved by E. Valton, 1880, to front pastedown of each volume. In very good condition overall. A third volume was planned, and at least 18 plates appeared, but the volume was never completed.

**A significant contribution to the iconography of the period, offering important evidence of contemporary performers and theatrical costume. (28139) \$6,000**





**First Edition by “One of the More Individual Voices of Italian Opera of the Period”**

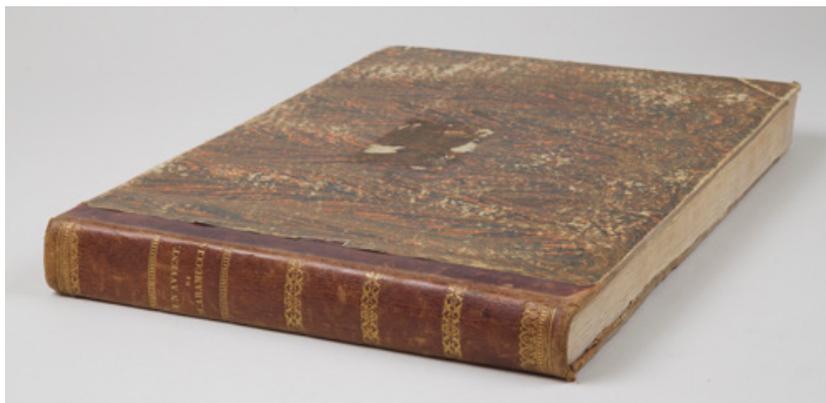
**20. RICCI, Luigi 1805-1859**

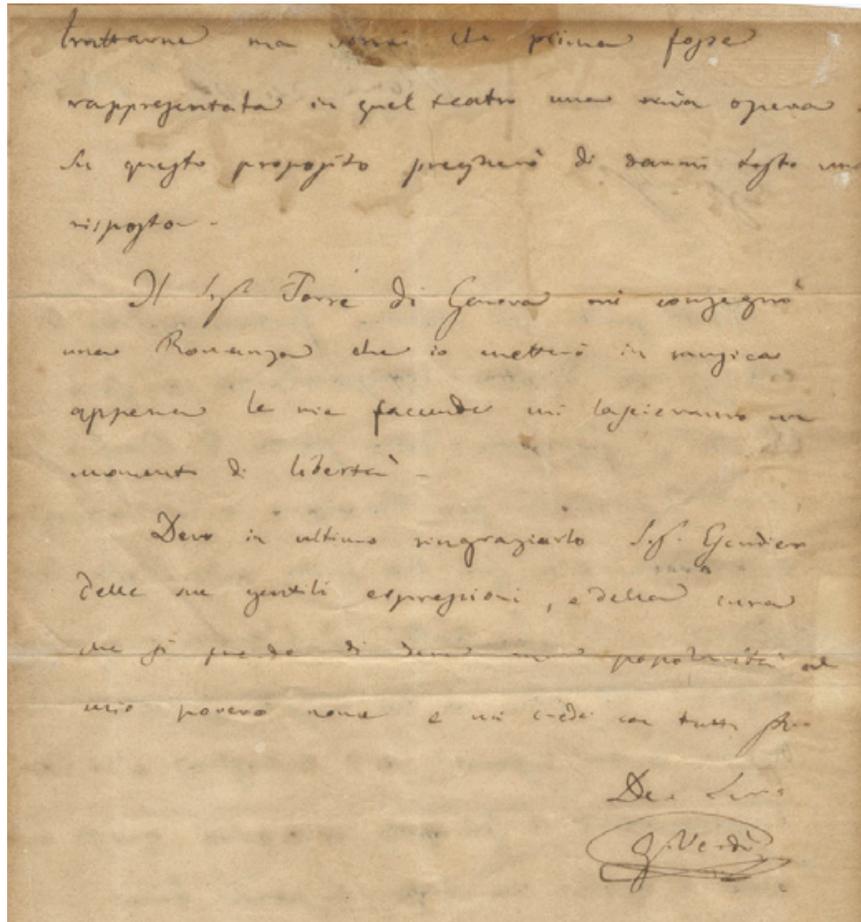
**U**n'Avventura di Scaramuccia. Melodramma comico di Felice Romani. [Piano-vocal score]. Milan: Ricordi [PN 7475-7493], ca. 1835. Oblong folio. Leather-backed marbled boards with titling gilt to spine. 1f. (title), 1f. (cast list, contents), 5-264 pp. With contemporary signature to title page. Engraved throughout. Binding worn, rubbed and bumped. Minor foxing and browning; corners thumbed; minor marginal tears, some repairs; remnants of early binding to inner margin of title page.

**First Edition.** Rare. OCLC 32110020 (1 copy only).

*Un'Avventura di Scaramuccia* was first performed in Milan at La Scala on March 8, 1834.

*The Italian composer Ricci achieved "a notable success with Un'avventura di Scaramuccia, written to a witty libretto, part romance, part theatrical satire, by Felice Romani... [His] is one of the more individual voices of Italian opera of the period. His chief gift was for comedy, to which he brought not only a complete mastery of the traditional devices but also a new, robust buffo manner characterized by a wealth of bouncing allegretto melodies, mostly in duple time, and a not infrequent use of folk tune."* Julian Budden in *Grove Music Online*. (12565) \$450





**Important Autograph Letter Regarding *I Lombardi*  
Apparently Unpublished and Unrecorded**

**21. VERDI, Giuseppe 1813-1901**

**A**utograph letter signed ("G. Verdi") dated Roma, 24 Ott. 1844 [October 24, 1844], most likely to his French publisher Marie Pierre Yves Escudier regarding the composer's opera *I Lombardi*. 2 pp. Octavo. With decorative embossed blindstamp ("BATH") to upper inner left corner.

**An important letter regarding *I Lombardi***, including commentary regarding orchestration for the character of Pagano, the necessity for a large orchestra and choir, staging, the composer's plans to write operas for Naples and Venice, future performances of his works, etc. Verdi states that he has written to his publisher Ricordi about the part for Pagano "*arranged for baritone with the orchestra properly adjusted.*" He describes the opera as his "*most difficult*" and states that, "*in addition to the three principal artists, it also needs a ensemble of orchestra and choruses*" in order that the work be properly staged. The composer goes on to say that he will write for Naples and Venice next year, and that he "*will be free in two years from now, that is to say from October 1845 to March 1847*" if Mr. Vatel would like to discuss the possibility of making a "*deal,*" but Verdi would like one of his operas to be performed before then. He then states that a "*Mr. Torre of Genoa*" has given him a *Romanza* that he will set to music as soon as he has "*a spare moment.*" In closing, Verdi thanks Escudier for his "*kind words and for the care [he] takes of giving notoriety*" to the composer's "*poor name.*" Browned, especially at upper edge; small old tapemark; creased at folds and somewhat overall; small pinholes. Archivaly repaired and restored.

**Apparently unpublished and unrecorded.**

*I Lombardi alla prima crociata* [*The Lombards on the First Crusade*], a dramma lirico in 4 acts to a libretto by Temistocle Solera after Tommaso Grossi's poem of the same name, was first performed in

Milan at the Teatro alla Scala on February 11, 1843; the part of Pagano was sung by the bass Prospero Dérivis. The vocal score was published by Ricordi in Milan in 1843. The opera was revised as *Jérusalem* to a libretto by Alphonse Royer and Gustave Vaëz and first performed in the revised version in Paris at the Opéra on November 26, 1847.

*"I Lombardi has often been compared to Nabucco, the immensely successful opera that preceded it in the Verdi canon. It is easy to see how such comparisons usually find the later opera less satisfactory. I Lombardi has a wider-ranging action than Nabucco, but Verdi, at this stage of his career, was less able or willing to depict various sharply contrasting locales, and many of the opera's choral sections (which traditionally carried the weight of such depictions) are pallid and routine. The great exception is the chorus 'O Signore, dal tetto natio', which rightly stands beside 'Va pensiero' as representative of Verdi's new voice in Italian opera. The opera's musical characterization is strangely uneven: the presence of two leading tenors seems to divide attention where it might usefully have been focussed, but the leading soprano, Giselda, stamps her personality on the drama at a very early stage and succeeds in emerging with impressive effect."*

*"Although Jérusalem was soon converted into the Italian Gerusalemme, and published in Italy, Verdi's revision failed to oust I Lombardi from the Italian stage and gradually disappeared from the repertory. This is in some ways regrettable, as the opera simplifies somewhat the complex action of the Italian original, adds convincing new music (in particular the fine crowd scene of Act 3 scene ii), cuts some of the weaker portions and, by converting Arvino from a tenor to a baritone, solves one of the problems of vocal distribution that occurred in I Lombardi. Whatever its ultimate merits, Jérusalem serves as a fascinating first document in charting Verdi's relationship with the French stage, a relationship that was to become increasingly important during the next decade."* Roger Parker in *Grove Music Online*.

The French brothers Marie (1809-1880) and Léon (1815-1881) Escudier were Verdi's publisher's in France; they also translated the libretti of two of Verdi's works into French: *Le proscrit, ou Le corsaire de Venise* in 1845 (from *Ernani*), and *Les deux Foscari* in 1846. Marie Escudier first met Verdi in Milan in 1845, the same year Verdi ceded rights for publication of his works in France to the Escudiers (October), and Marie's first letter to Verdi has been commonly said to predate June 30, 1845. Providing that our assumption that the present letter is, indeed, to Marie Escudier, we now know that Verdi's first letter to Marie dates back to October of 1844.

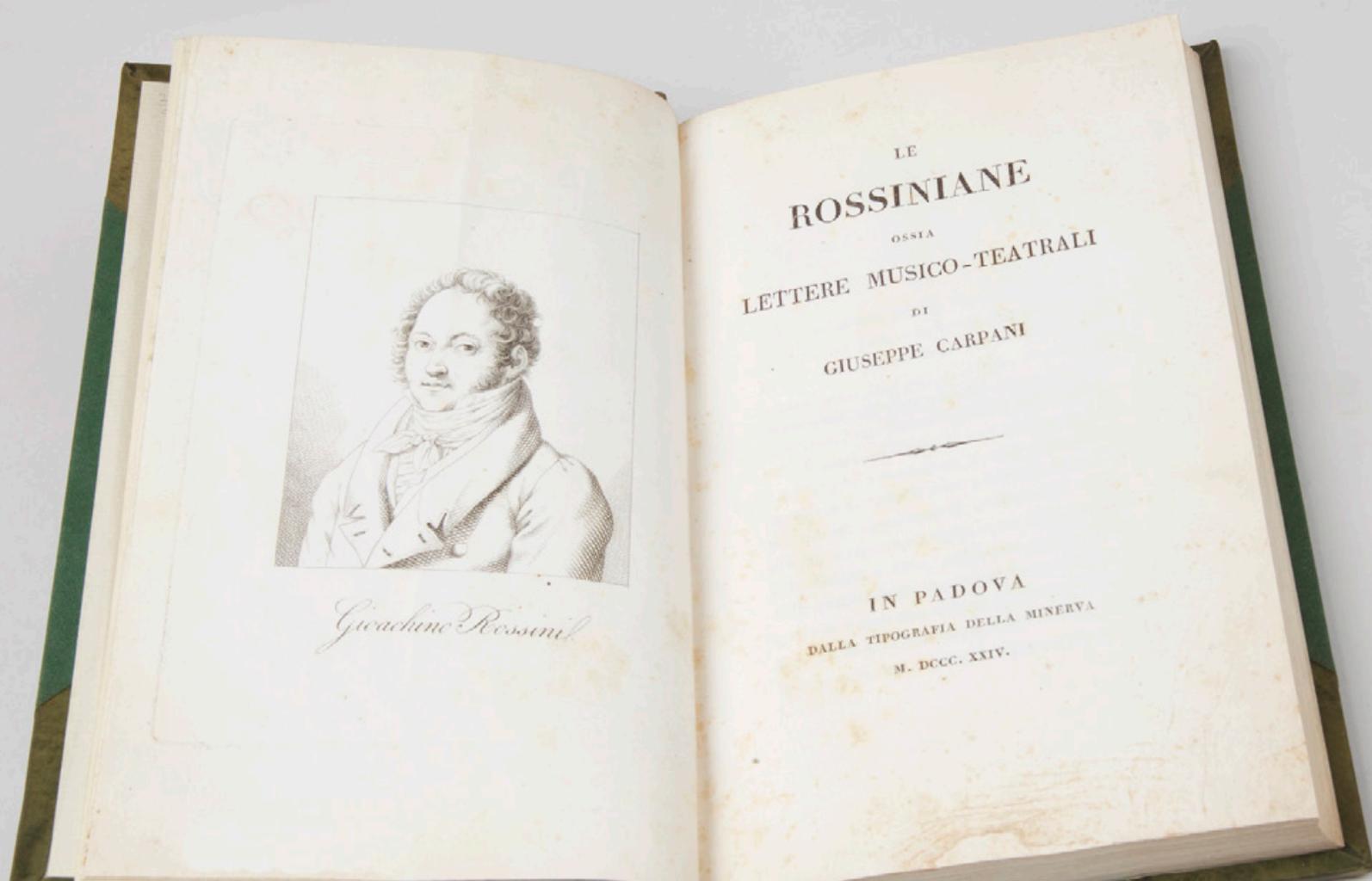
Marie Escudier was Verdi's correspondent through 1847; his brother Léon took over in either the summer or autumn of that year, informing Verdi about events in France and acting as intermediary between Verdi and impresarios, theater directors, singers, and librettists in France. Their relationship terminated in 1877 due to disagreements regarding the staging of the first performance of *Aida* in Paris, at the Théâtre Italien.

The two operas that Verdi refers to in the present letter as writing for Naples and Venice were *Alzira* (first performed in Naples at the Teatro di San Carlo on August 12, 1845) and *Attila* (first performed in Venice at the Teatro La Fenice on March 17, 1846). The "Sigr. Vatel" referred to in the letter is August-Eugene Vatel, director of the Théâtre Italien in Paris at the time. Verdi went to Paris and attended the Opéra for the first time on June 1, 1847; *Jérusalem* premiered there on November 26th; "Sigr. Torre" can be identified as Giuseppe Torre, a poet and author of the text of many romanzas.

***I Lombardi was the first of Verdi's operas to be staged in the United States;*** it premiered at Palmo's Opera House in New York City on March 3, 1847. Palmo's, located on Chambers Street between Broadway and Centre Street, was one of the earliest opera houses in New York City. *We would like to thank Dr. Daniela Macchione for her kind assistance in our preparation of this description.*

(28808)

\$6,500



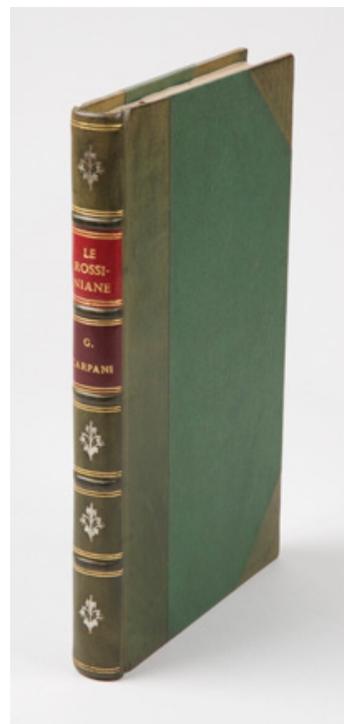
**First Edition of this Important Biographical Work**

**22. [ROSSINI]. Carpani, Giuseppe 1752-1825**

**R**ossiniane (*Le*) ossia lettere musico-teatrali. Padova: Minerva, 1824. Octavo. Modern half green calf with raised bands on spine in decorative compartments stamped in silver with gilt rules, dark red title labels gilt, original publisher's green wrappers with titling within decorative border bound in. 1f. (frontispiece bust-length engraved portrait of Rossini), 1f. (title), 2ff. (editors' preface), 1f. (index), [i] (part-title), [i] (editors' notice), [3]-230, [i] (blank), [i] (printer's note) pp. Minor foxing, staining, and wear, heavier to wrappers and some leaves.

**First Edition.** Scarce.

*Carpani was an Italian librettist, critic and poet... "Among various writings, two books are particularly important: Le Haydine... and Le Rossiniane ossia lettere musico-teatrali... The former was plagiarized by Stendhal and this created a lively controversy. These books show that Carpani was very knowledgeable about all contemporary music and an astute judge of the renewal movement in the early 19th century. He was in touch with all the major composers of his period, and accompanied Rossini on his celebrated visit to Beethoven in 1822."* Bruno Cagli in *The New Grove*, Vol. 3, p. 818. (25027) \$650





**Fine Etching from Gioja's Ballet *Il Conte d'Essex***

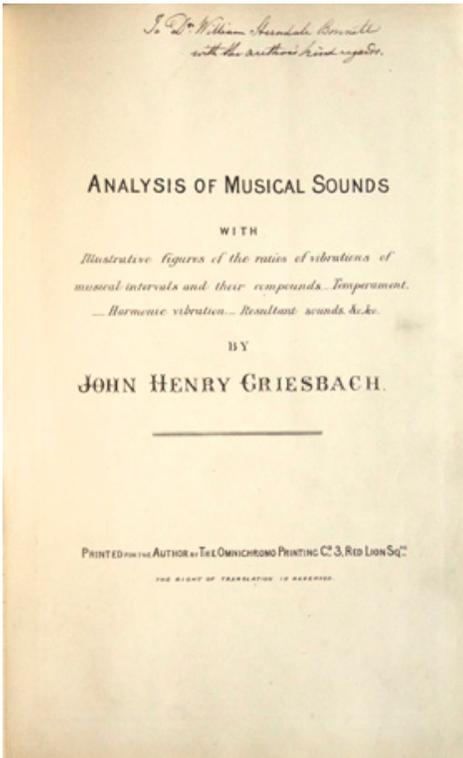
**23. GIOJA, Gaetano ca. 1760-1826**

**I***l Conte d'Essex Appartamento d'una Regina*. Etching and aquatint by Carlo Zucchi after Alessandro Sanquirico (1737-1777) of a scene from the ballet. 334 x 402 mm. A very good impression on wove paper. The scene depicts a high vaulted Gothic room in which a seated woman and two men watch while a second women (?the queen) dances. Small tear to lower edge, not affecting image.

*Il Conte d'Essex* was first performed at La Scala in Milan in the autumn of 1818.

The music for the ballet is ascribed to the Austrian writer and composer Peter Lichtenthal (1780-1853). *"He was a close friend of Mozart's son Karl, and an ardent proponent of Mozart's chamber music. He composed about 50 works, including seven ballets for the Teatro alla Scala, church music, orchestral music (about 15 symphonies), chamber music, songs, piano and organ works. A number of these were published; most of his manuscripts are in the Milan Conservatory library."* Alfred Loewenberg and Bruce Carr in Grove Music Online.

*"Gioia's works show the cross-fertilization between opera and pantomime ballet dancer and choreographer. "... his prodigious output amounted to some 95 different ballets in more than 220 productions. Gioia's works show the cross-fertilization between opera and pantomime ballet... Gioia's ballets were important models for Italian operas of his and the following generation... The realistic acting technique of dancers in Gioia's ballets influenced the expressive art of such outstanding young singers as Pasta and Malibran..."* Kathleen Kuzmick Hansell in Grove Music Online. (27683) \$600



**First Edition of this 19<sup>th</sup> Century Theoretical Work  
Presentation Copy, Inscribed to William Sterndale Bennett**

**24. GRIESBACH, John Henry 1798-1875**

**A**nalysis of Musical Sounds with Illustrative figures of the ratios of vibrations of musical intervals and their compounds. Temperament. Harmonic vibration. Resultant sounds &c &c. [London]: Printed for the Author by The Omnichromo Printing Co., [1867]. Folio. Contemporary dark green decoratively blind-tooled cloth. 1f. (frontispiece to verso), 1f. (title), 1f. (dedication), 1f. (preface), 4ff. (contents), 88 numbered leaves printed on one side only + 7 folding plates. Lithographic transfer from manuscript; lithographic frontispiece on tinted background. Includes text, mathematical copy, tables, musical notation, and diagrams, some in colour.

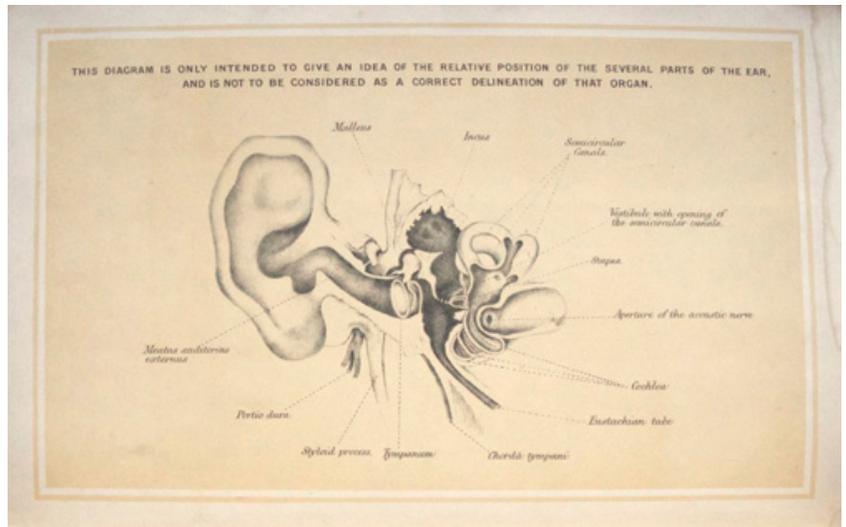
**A presentation copy from the author, with autograph inscription to the distinguished composer William Sterndale Bennett, "with the author's kind regards,"** in black ink to head of title and an autograph letter from the author to Bennett (1 page of a bifolium, small octavo, dated December 5, 1870, on personal stationery with printed address at

head) laid down to upper pastedown: "I thank you for your kind note, and request that you will do me the favour to accept the accompanying copy of my Analysis of Musical Sounds..." Overpastes with autograph corrections in ink to p. 19. Clipping from the *Daily Telegraph*, August 7, 1876, tipped-in to head of front endpaper: "Scientific Museum. Mrs. Griesbach has presented to the Lord President of the Council, for the proposed Scientific Museum, a valuable collection of acoustical apparatuses invented and made by her late husband, John Henry Griesbach." Ex-libris the noted English music collector William H. Cummings (1831-1915), with his signature to front pastedown and distinctive bookplate to front free endpaper. Binding worn, rubbed, bumped and dampstained; front free endpaper detached; upper joint split. Slightly worn and browned throughout.

**First Edition.**

Griesbach was a noted German-born English pianist and composer. "[His] Analysis of Musical Sounds (1867) was renowned during his lifetime. Griesbach was skilled in mathematics, astronomy and many other subjects; he was a member of the short-lived Musical Institute, 1851-3, and in 1856 became a director of the Philharmonic Society." Christina Bashford in *Grove Music Online*.

In addition to his activities as a distinguished collector of music, Cummings was a tenor, church musician and musical administrator. "Today Cummings is remembered chiefly for his magnificent music library. As early as 19 years of age he was collecting rarities as diverse as one of Handel's lace ruffles and autograph scores of Purcell and Beethoven; some 50 years later his superb library of some 4500 pieces had become the last of the great Victorian collections." Hugh J. McLean in *Grove Music Online*. (26097) \$300



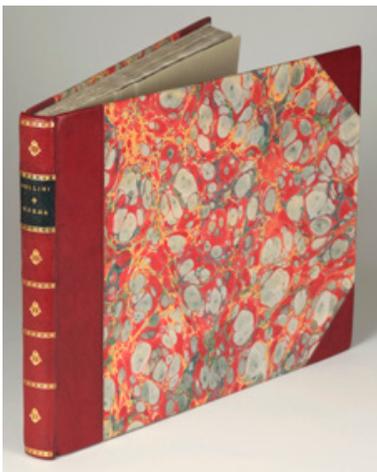


**First Edition of *Norma*  
Bellini “Reaches his Peak as a Musical Dramatist”**

**25. BELLINI, Vincenzo 1801-1835**

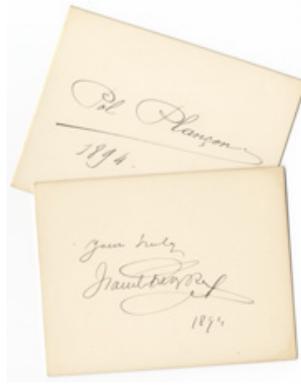
**N**orma Tragedia lirica di F. Romani posta in musica e dedicata al Signor Nicolò Zingarelli... Proprietà degli Editori Deposta all' I.R. Bibla. Con Scene Prezzo fr. 31. Senza Scene Prezzo fr. 26. [Piano-vocal score]. Milano: G. Ricordi [PNs 5900-5775, 5901-11]. Oblong folio. Newly bound in half dark red morocco with marbled boards, spine in decorative compartments gilt, titling gilt, original light pink printed wrappers bound in. 1f. (recto title, verso blank), 1f. (recto named cast list, verso index of 14 numbers) 173, [i] (blank) pp. Engraved. Each number separately paginated in addition to continuous pagination. With Ricordi's office in Firenze and agents Launer in Paris and Boosey in London, together with privilege number 36347-4789, to both upper wrapper and title; price for piano solo score Fr. 15 and for illustrated edition Fr. 20 to upper wrapper. Named cast includes Donzelli as Pollione, Negrini as Oroveso, Pasta as Norma, Giuletta Grisi as Adalgisa, Sacchi as Clotilde, and Lombardi as Flavio. Wrappers somewhat worn and soiled, partially restored, front free endpaper creased. Title slightly soiled; occasional staining and repairs. A very good, attractive copy overall.

**First Edition**, second issue (distinguished by the presence of continuous pagination). Rare. Lippmann 386. Crawford p. 30.



*Norma*, in two acts to a libretto by Felice Romani after Alexandre Soumet's verse tragedy *Norma*, was first performed in Milan at the Teatro alla Scala on December 26, 1831.

*"Norma has always been revered above other Italian operas of the period... The title role is one of the most taxing and wide-ranging parts in the entire repertory: a noble character whose tragedy lies in her fatal love for an enemy of her people. The many different aspects of Norma's temperament are marvellously drawn by Bellini, not only in the aria 'Casta diva', but also in the superb duets with Adalgisa and Pollione, and in the ensemble in the finale of Act 2, where Bellini reaches his peak as a musical dramatist."* Simon Maguire and Elizabeth Forbes in *Grove Music Online*. (28026) \$3,200



### **Faust Ephemera**

#### **26. GOUNOD, Charles 1818-1893**

*Small group of items relating to performances of the composer's opera, Faust.*

**S** - Six Metropolitan Opera program excerpts from performances of December 23, 1899; January 17 and March 7, 1900; January 4 and March 28, 1901; and March 7, 1902

- Two cabinet cards and three contemporary postcard photographs of singers who performed in *Faust* at the Met including Emma Calvé, Pol Plançon, Jean de Reszke, Emma Eames, and Antonio Scotti

- Signatures on heavy card stock of singers Pol Plançon and Jean de Reszke, both dated 1894

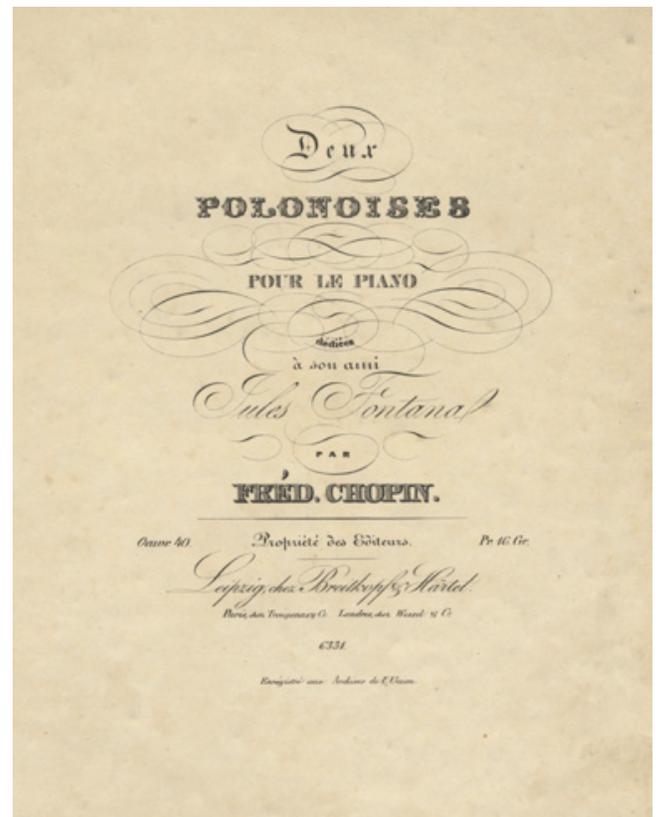
An opera in 5 acts to a libretto by Barbier and Carré based on Goethe's *Faust* and Carré's *Faust et Marguérite*, *Faust* was first performed in Paris in 1859 and went on to open the inaugural season at the Metropolitan Opera in New York in 1883, starring the brilliant Swedish soprano Christine Nilsson. (24787) \$175

### **First German Edition of the Op. 40 Polonaises**

#### **27. CHOPIN, Frédéric 1810-1849**

**40** [*Op.*] *Deux Polonoises* [!] *pour le Piano dédiées à son ami Jules Fontana...* *Oeuvr. 40.* Leipzig: Breitkopf & Härtel... Paris: Troupenas... Londres: Wessel: [PN] 6331, [November 1840]. Folio. Contemporary cloth-backed stiff gray wrappers with two paper labels to upper. 1f. (title), 3-11, [i] (blank) pp. Title lithographed, music engraved. Price: "16 Gr." Some soiling and minor wear to edges; offsetting; final two leaves bumped, creased, and slightly torn at lower edge. Title labels worn, with abrasion to larger label allowing showthrough from an earlier label; numeric label laid down to inner lower wrapper.

**First German Edition.** Grabowski-Rink 40-1-B&H. Chomiński-Turło p. 168. Not in Hoboken. The present copy was most probably from a German circulating library at one time. (23102) \$1,200



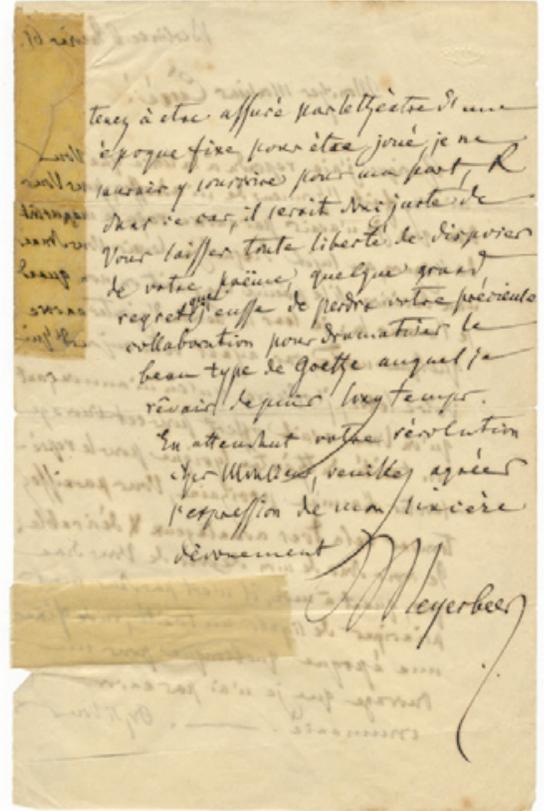
## Autograph Letters to Librettist Carré Regarding *Mignon*

### 28. MEYERBEER, Giacomo 1791-1864

Two autograph letters signed "Meyerbeer" to the noted French librettist Michel Carré regarding *Mignon*.

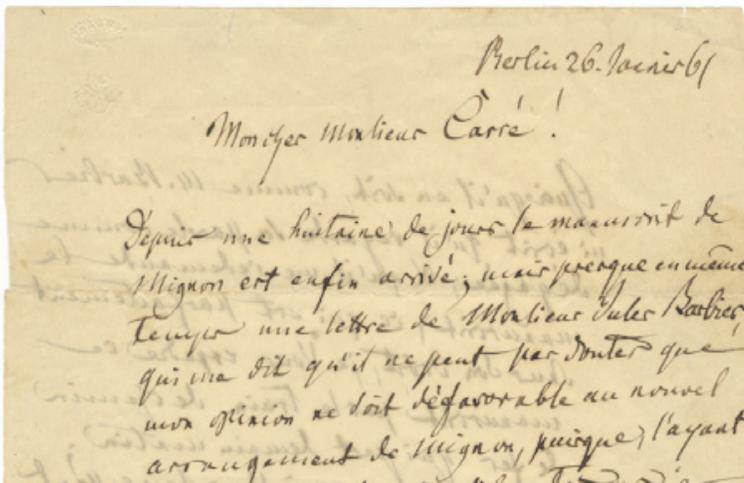
- Berlin, January 6, [18]61

2 pp. of a bifolium. Octavo. On ivory stationery with Meyerbeer's monogram embossed at head. In French (with translation). Meyerbeer has not yet received the manuscript of *Mignon*, as stated in a previous letter written to Carré. When he reads the poem, he will tell him whether or not he likes it. Although he would very much like to collaborate with Carré, he has reservations about signing a contract to produce the work next year, at the Théâtre Lyrique in Paris. "... I believe it is my duty to tell you that, as for me, it is not my habit to sign a contract or to make decisions about a work I have not yet begun. Therefore, since you need to be assured by the theater that a time has been fixed for a performance and since I cannot agree [with this plan], it would therefore be just that I grant you full liberty to dispose of your poem [as you wish], regardless of my great regret at losing your valuable collaboration in the dramatization of this beautiful work of Goethe, about which I have dreamed for so long..." Translation by Patrick J. Smith. Lightly creased with multiple tears along folds, slightly affecting text; some staining from two tape repairs to first leaf, somewhat affecting text. In delicate condition, but clearly executed and boldly signed.



- Berlin, January 26, [18]61

3 pp. of a bifolium. Octavo. On ivory stationery with Meyerbeer's monogram embossed at head. With original autograph envelope, ca. 55 x 143 mm., postmarked Berlin and Valenciennes January 26 and 28, [18]64 with Carré's Paris address to recto and four fully intact red wax seals with Meyerbeer's initials to verso. In French (with translation). The manuscript of *Mignon* finally arrived about a week ago – along with an unfortunate letter from fellow librettist Jules Barbier. Convinced that Meyerbeer does not like the new adaptation of *Mignon*, Barbier



demands that he return it. Meyerbeer is astonished; Barbier should have learned that he has only just received the work, and has barely had the opportunity to read it, let alone disapprove of it. Nevertheless, he is sending the manuscript tomorrow morning. In fact, Meyerbeer thinks rather highly of the work as a whole. "... [Barbier] tells me that he has no doubt that my opinion of the new adaptation of *Mignon* must be unfavorable, because, according to him, I kept it so long without arriving at a decision... I wanted to let you know, dear M. Carré, of the situation so that you understand that this return [of the manuscript]

was demanded of me and that I did not make it of my own accord. There are very felicitous changes in your refashioning; there are, above all, verses of exquisite poetry; on the other hand, there are other changes of which I do not approve and which seem to me unfortunate: a part of my objections is a reflection of my own point of view; but in general, it is a very poetic and very touching work, charming in detail throughout, which does you the greatest honor..." Translation by Patrick J. Smith. Detached at central fold; slightly creased; two small tears to blank lower margin of first page; second leaf laid down to ivory cardboard mount; envelope slightly worn and soiled.

**Two significant letters from the collection of the noted American writer Patrick J. Smith** (born 1932).

When Meyerbeer wrote these letters, he was, "as usual... involved in several projects at once, and one of these was for incidental music to a play of Blaze de Bury, *Le Jeunesse de Goethe* (1860; 1862). The play was never performed and the music is lost, but Meyerbeer set various Goethe texts and scenes, in particular from *Faust* and [the Mignon episodes from] *Wilhelm Meisters Lehrjahre*. Whether this effort was known to [Carré and Barbier,] the librettists of [Meyerbeer's opera] *Dinorah*, and whether that knowledge had any bearing on [these letters]... is unknown." Patrick J. Smith: "Two Meyerbeer Letters." In *Words on Music: Essays in Honor of Andrew Porter on the Occasion of His 75th Birthday*, pp. 320-325. Known as "The Father of Grand Opera," Meyerbeer was "the most frequently performed opera composer during the 19th century, linking Mozart and Wagner." Matthias Brzoska in *Grove Music Online*. (25759) \$1,250

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**First Edition of the Composer's "Most Successful Opera"  
after *Samson and Dalila***

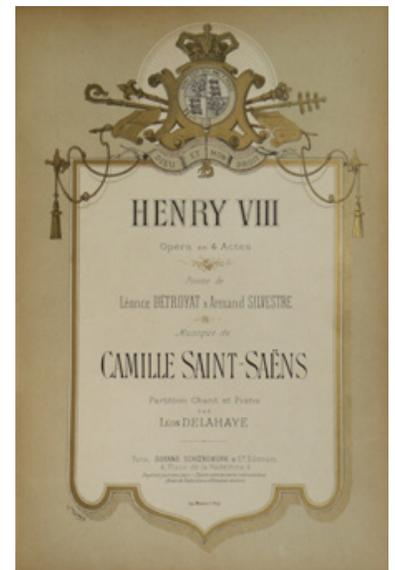
**29. SAINT-SAËNS, Camille 1835-1921**

**H**enry VIII *Opéra en 4 Actes Poème de Léonce Détroyat & Armand Silvestre... Partition Chant et Piano par Léon Delahaye*. [Piano-vocal score]. Paris: Durand, Schoenewerk & Cie. [PN D.S. & Cie. 3083], [1883]. Large octavo. Half red morocco with marbled boards, raised bands on spine in decorative compartments gilt, marbled endpapers. 1f. (decorative lithographic title by L. Denis), 1f. (dedication), 1f. (named cast list), 1f. (index), 444, i-iii (supplement) pp. Dedicated to A. Monsieur Vaucorbeil, Director of the Académie Nationale de Musique. With an oval handstamp with the letters "DS" to lower right corner of cast list. Binding slightly worn, rubbed and bumped. Somewhat browned and brittle with occasional edge tears; several signatures partially detached.

**First Edition.** OCLC no. 2609126. Ratner: Camille Saint-Saëns, p. 134.

*Henry VIII*, an opera in four acts to a libretto by Léonce Détroyat and Armand Silvestre, was first performed at the Paris Opéra on March 5, 1883.

"Despite Saint-Saëns' care for authenticity of period and place, the music's strongest impression is of a tightly constructed score with vocal and orchestral resources skilfully deployed, especially in the confrontation scenes. After *Samson et Dalila* this was his most successful opera, widely performed in the composer's lifetime, often in a reduced three-act version that simply omitted Act 3." Hugh Macdonald in *Grove Music Online*. (24758) \$120





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**Attractive Etching of a Dancer at Rest by this Noted French Artist**

**30. RENOIR, Paul 1845-1924**

**A**près la leçon. Original large etching with ink wash of a resting dancer, seated, bending over, her hand on her foot. Signed by the artist. Paris, ca. 1890. Ca. 345 x 260 mm. + margins. Very slightly browned; minor creasing to lower margin. Matted.

*Renouard, a noted French artist greatly influenced by both Degas and Manet, is best known for his etchings of dancers. (22265)*

\$400




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**Fine Collection  
of 132 Lithographs of Set Designs  
of Early 19<sup>th</sup> Century Productions at La Scala**

31. [OPERA & BALLET - ITALY - Early 19<sup>th</sup> Century]. Sanquirico, Alessandro 1777-1849

**N**uova Raccolta di Scene Teatrali inventate dal celebre Sanquirico. Collection of 132 lithographic prints of set designs from operas and ballets staged in Milan at La Scala, ca. 1815-1830. Milan, [1827-1832]. 1830. Oblong folio (ca. 260 x 360 mm.). Loosely assembled in an early marbled paper portfolio with label to upper "Sanquirico Scene Teatrali."

Together with:

**Title and 7 aquatint engravings** from the third volume of the "Raccolta di Scene Teatrali eseguite o disegnate dai piu celebri Pittori Scenici in Milano Parte III," Milano: Stanislao Stucchi, [ca. 1825]:

18. *Accampamento degli Arabi nel deserto Nel Ballo Sesostris Atto IV*

26. *Festa da Ballo dalla città di Milano, nell' I.R. Teatro della Canobiana*

33. *Luogo Remoto Nel Ballo Tippo Saeb*

43. *Spiaggia d'Arco nel Ballo Oreste Atto I*

71. *Incendio del Campo Romano nel Ballo Arminio Atto ult.o*

79. *Tombe Reali nel Ballo Gengiskan Atto IV*

100. *Festa Campestre Secondo Sipario dell I.R. Teatro alla Scala*

Slightly worn, soiled, and foxed, particularly at edges. A very good, wide-margined copy overall.

The *Nuova Raccolta* is quite rare. We have located 4 copies only (at the Italian National Library, 247 plates; the Austrian National Library, 252 plates; the Getty Research Center, 243 plates; and Harvard, number of plates not given). *Sanquirico* was the principal designer at *La Scala* from 1818 to 1832. (26944) \$1,200

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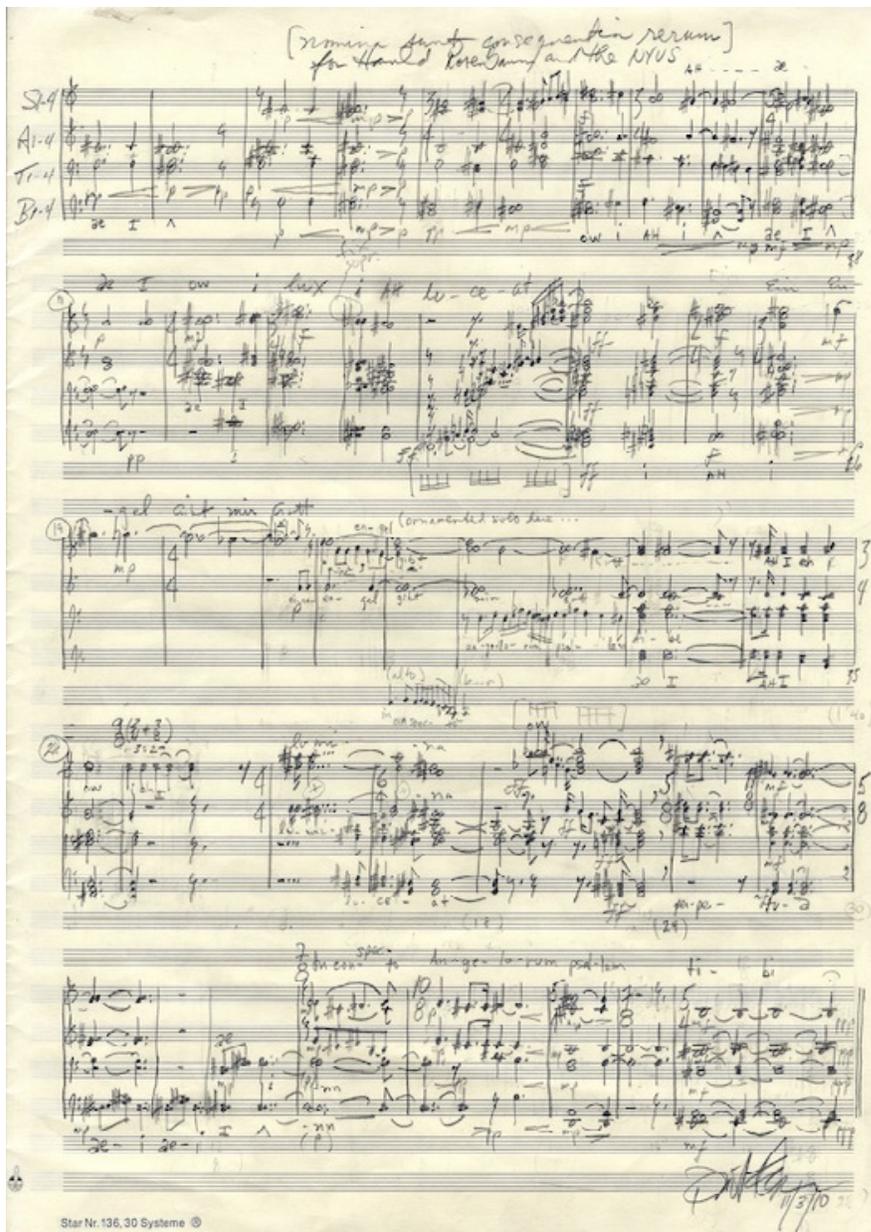
**Autograph Full Score  
of a Choral Work  
by this Noted  
Contemporary American  
Composer**

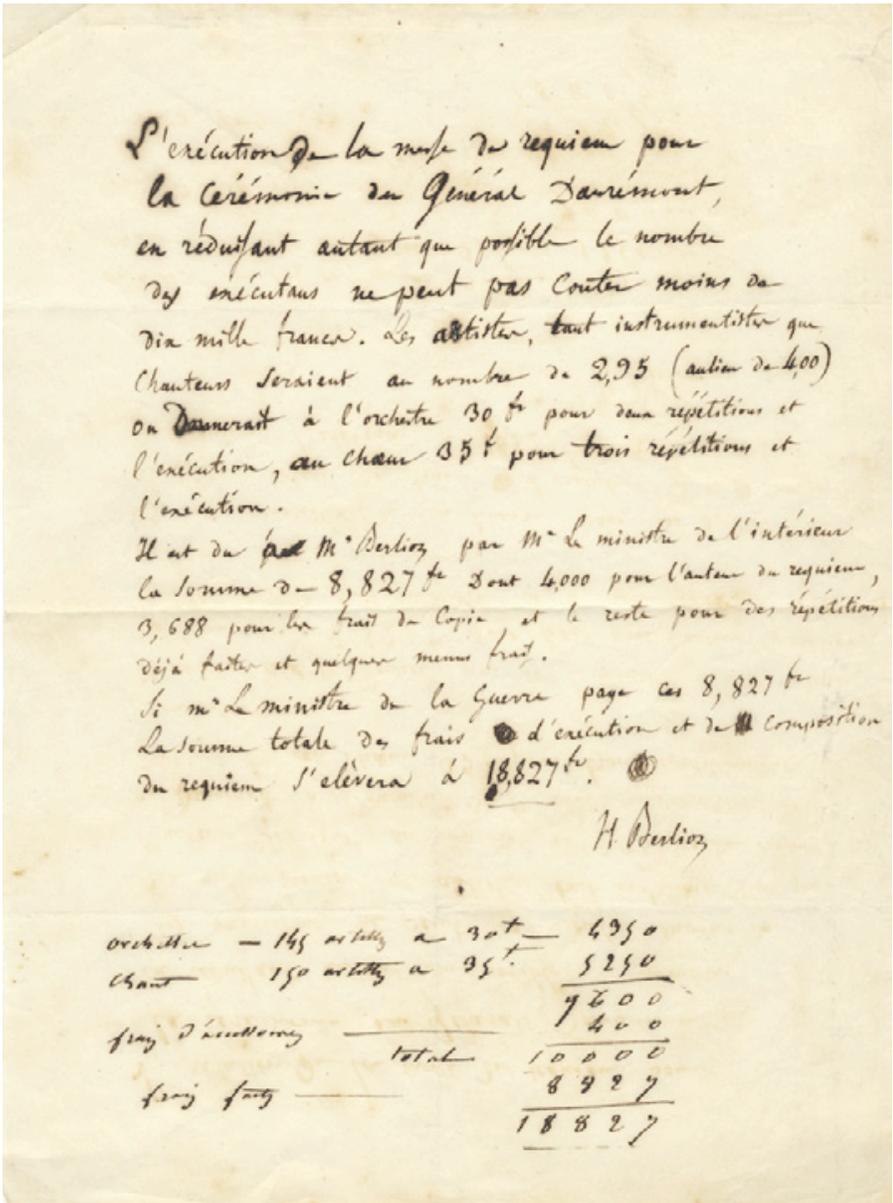
**32. FELDER, David born 1953**

**N**omina sunt consequentia rerum for chamber choir (SATB). Autograph musical manuscript full score. Signed and dated by the composer November 3, [20]10 at conclusion. 1 page of a bifolium. Large folio (418 x 300 mm.). Unbound. Notated in pencil on 30-stave Star Nr. 136 paper, with autograph title and inscription to head. A final draft of the complete work in 43 measures, with evidence of the compositional process. Commissioned and performed by the New York Virtuoso Singers under the direction of Harold Rosenbaum.

"Felder combines his deep knowledge of the past and the present with a constant searching on a philosophical, human and musical level - a Gustav Mahler for the 21st century... [He] has long been recognized as a leader in his generation of American composers. His works have been featured at

many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Aspen, Tanglewood, Music Factory, Bourges, Vienna Modern, IRCAM, Ars Musica, and many others, and earn continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic, American Brass Quintet, and many others. Felder's work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials... and its lyrical qualities... [He] has received numerous grants and commissions including many awards." atlanticcenterforthearts.org. Felder currently holds the Birge-Cary Chair in composition at SUNY Buffalo and has been Artistic Director of the "June in Buffalo" Festival from 1985 to present; he has been the Director of the Center for 21st Century Music at the University since 2006. (21471) \$1,350





**Important Autograph Document  
Regarding the Requiem**

**33. BERLIOZ, Hector 1803-1869**

**I** mportant autograph document signed "H. Berlioz" detailing costs for the first performance of the Requiem, op. 5, ca. 1837. 1 page. Folio. In French (with translation). Berlioz outlines fees for musicians, singers, and tuners and costs for rehearsals, composition, and copying associated with the premiere of the work. Slightly worn; creased at folds; a few very small holes as a result of ink oxidation.

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*.

Berlioz's *Requiem* (the *Grande Messe des Morts*) was first performed on December 5, 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. (23354) \$11,000



### Large Idealized Engraving of the Composer

#### 34. BEETHOVEN, Ludwig van 1770-1827

**V**ery large steel engraving by François-Joseph-Aimé de Lemud (1817-1887) of a romanticized Beethoven asleep, draped over a square piano, with a cello on the floor, crumpled musical manuscript leaves under the piano, and a pile of musical manuscripts behind the piano. Wien: Stammer & Karlstein, [1863]. 464 x 561 mm. A strong impression on wove paper. Slightly soiled; repairs to edges and lower margin affecting the composer's printed name; remnants of hinges to upper corners of verso.

Beethoven appears to be dreaming, as a conductor (possibly the composer himself) stands before a large orchestra in the upper background with various figures from mythology, religion, and literature in the foreground.

*"The painting from which [Lemud] derived his Beethoven print was called Beethoven's Dream, and indeed some Hoffmannesque characters seem to have invaded the dream world of the slumbering musical genius..."* Comini: *The Changing Image of Beethoven*, p. 343, figure 131 (p. 269). (27681) \$750

**First Edition  
of this Important Work  
of Early 20<sup>th</sup> Century  
American Musical Literature  
"The Most Detailed Statement of  
His Aesthetics"**

**35. IVES, Charles 1874-1954**

**E**ssays Before A Sonata. New York: The Knickerbocker Press, 1920. Octavo. Original full dark red cloth with gilt rules and titling to spine. 1f. (title) 1f. (dedication, 1f. (contents), 124 pp. Binding very slightly worn and rubbed; edges and endpapers slightly foxed. Signatures slightly split at pp. 64/65. A very good, wide-margined copy overall.

**First Edition.** Scarce.

*"[Ives spent] two months in early 1919... on a rest cure at Asheville, North Carolina, where he completed his Second Piano Sonata, subtitled Concord, Mass., 1840-60, with musical impressions of Emerson, Hawthorne, the Alcotts, and Thoreau, and wrote most of an accompanying book of Essays before a Sonata, his most detailed statement of his aesthetics." J. Peter Burkholder, et al. in Grove Music Online.*

*The Essays were privately published by Ives himself and circulated to friends and other interested parties. "Ives's tremendous solitude as a musical modern and his tortured attempts to make an integral whole out of his music, life, and thought constitute one of the great personal dramas of American cultural history... When, about 1920, Ives set this conflict down in writing (in the Essays), he gave an unequivocal answer to the question of why he was musically isolated... Given his own artistic convictions and the prevailing state of American music as a profession, Ives clearly thought that his isolation was inevitable. And in his defense of himself Ives used, consciously or unconsciously, rhetoric that portrayed him as he wished to be remembered. The reader of his writings invariably receives the impression of a cantankerous Yankee - radical, strong-minded, masculine, down to earth, cussing and mocking at refinement - who was condemned as disreputable by proper society."*  
Rossiter: *Charles Ives and his America*, pp. 164-165. (26406) \$1,850

**"ESSAYS BEFORE A  
SONATA"**

BY

CHARLES E. IVES



The Knickerbocker Press  
NEW YORK  
1920

### Op. 16 Rondo for Piano

#### 36. CHOPIN, Frédéric 1810-1849

**R**ondo pour le Piano-Forte dédié à son Elève Mademoiselle Caroline Hartmann... Op. 16. Prix: 7 f. 50. Paris: Maurice Schlesinger [PN M.S. 1703], [after May 1834]. Folio. Unbound. 1f. (title), [i] (blank), 2-18 pp. Engraved. Brandus et Cie facsimile signature handstamp to lower right corner of title. Some foxing, especially to outer margins; edges slightly browned; lower inner corners dampstained.

Second French edition, reprinted from the plates of the first. Grabowski-Rink 16-1b-Sm. Chomiński-Turło p. 192. Kobylańska (German) p. 36. Hoboken 4, 244. (24898) \$550

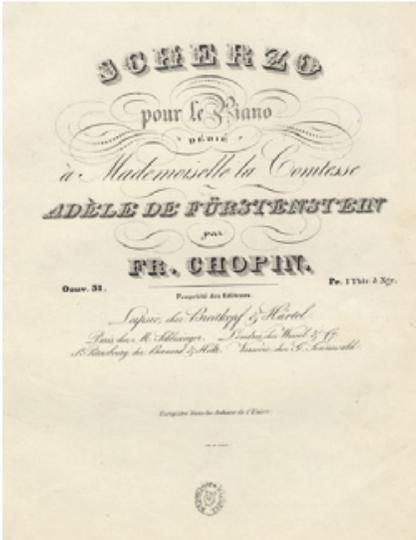


### Op. 31 Scherzo for Piano

#### 37. CHOPIN, Frédéric 1810-1849

**S**cherzo pour le Piano dédié à Mademoiselle la Comtesse Adèle de Fürstenstein... Oeuv. 31 Pr. 1 Thlr. 5 Ngr... Lith de K & B. Leipzig: Breitkopf & Härtel [PN 5852], [after 1840]. Folio. 1f. (title), 3-23, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. Monogrammatic handstamp ([?]"RH") to caption title. Occasional fingering and other annotations in ink and pencil. Outer bifolium frayed at edges; spine reinforced with paper tape. Edges browned; lower outer corners soiled; title creased at lower right corner.

First German edition, later issue. Grabowski-Rink, between 31-1-B&H (first issue; price in [old] Groschen; lithographer's imprint) and 31-1a-B&H (price in Neugroschen as in present copy but without lithographer's imprint). Chomiński-Turło p. 195. Kobylańska p. 77. Hoboken 4, 310. (24859) \$275

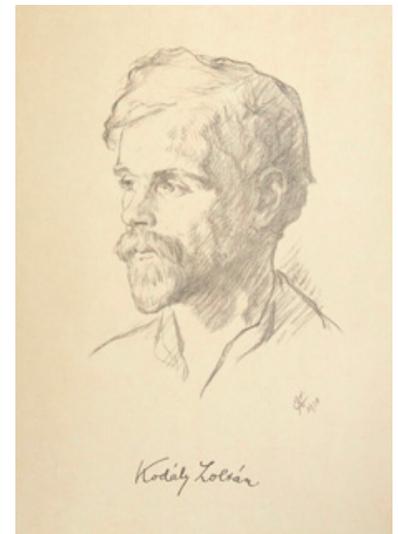


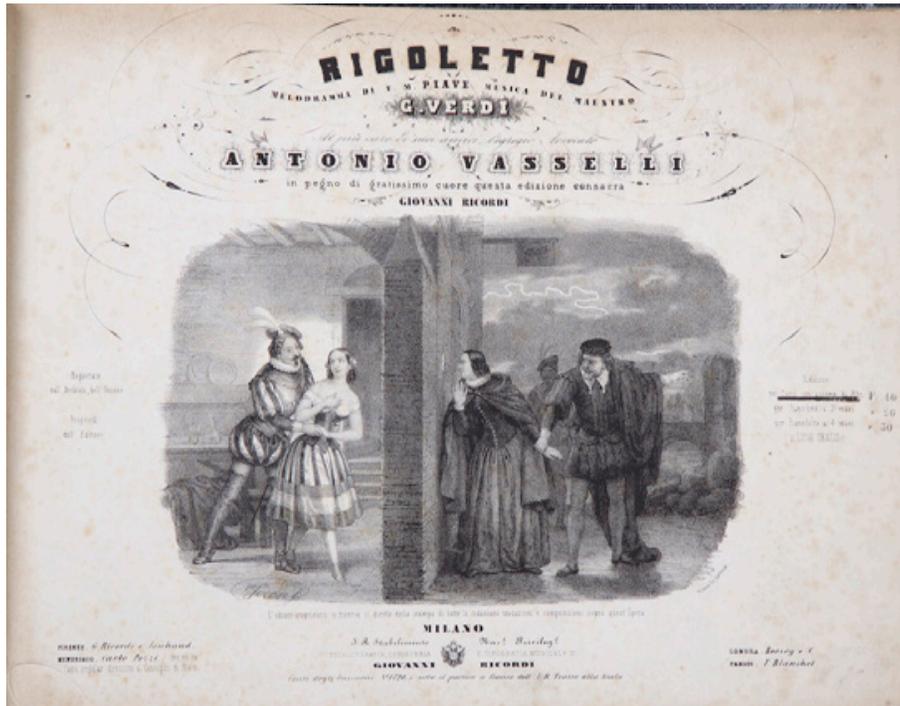
### Attractive Portrait of the Composer

#### 38. KODÁLY, Zoltán 1882-1967

**A**tttractive large photo-lithograph after a drawing by the Hungarian artist Caesar Kunwald, with a facsimile of the composer's signature to lower portion. 597 x 438 mm. Signed with a facsimile of the artist's monogram and dated 1928. Slightly worn; small tear to blank lower margin; remnants of hinges to upper corners of verso.

"With Bartók, [Kodály] was one of the creators of a new Hungarian art music based on folk sources, and he laid the foundation for the development of a broadbased and musically literate culture." László Eöszé, et al. in *Grove Music Online*. (27635) \$250





**First Edition of the Composer's Enormously Popular Work  
"Placed as the True Beginning of Verdi's Maturity"**

**39. VERDI, Giuseppe 1813-1901**

**R**igoletto *Melodramma di F.M. Piave Musica del Maestro G. Verdi Al più caro de' suoi amici, l'egregio Avvocato Antonio Vasselli in pegno di gratissimo cuore questa edizione consacra Giovanni Ricordi... Riduzioni per Canto con accomp. di Pfte. [F.40] per Pianoforte a 2 mani [26] per Pianoforte a 4 mani di Luigi Truzzi. [30]. [Piano vocal score]. Milano: Giovanni Ricordi [PNs 23071-23090], [1852]. Oblong folio. Newly bound in quarter black cloth with matching black paper boards, titling to spine gilt. 1f. (recto title incorporating a **fine lithographic illustration of a scene from the opening of Act III of the opera by Corbeita after a drawing by Focosi**, verso blank), 1f. (recto index of 20 numbers, verso named cast list with statement regarding the first performance), 5-231, [i] (blank) pp. Engraved. Each number with separate as well as continuous pagination.*

Named cast includes Mirate as the Duke, Varesi as Rigoletto, Brambilla as Gilda, and Ponz as Sparafucile. Ricordi blindstamp to lower left corner without date. Some browning; minor to moderate foxing; tear to inner portion of pp. 165-66 and pp. 183-84; blindstamp partially trimmed.

**First Edition.** One of two issues (the absence of a date on the Ricordi blindstamp may indicate a slightly later printing). Hopkinson 53 A (variant). Fuld pp. 452-53. Crawford p. 605. Chusid p. 141 and pp. 686-87. Title page illustrated in Gatti: *Immagini*, 63.

*Rigoletto*, in three acts to a libretto by Francesco Maria Piave after Victor Hugo's play *Le roi s'amuse*, was first performed in Venice at the Teatro La Fenice on March 11, 1851.

*"The première, with a cast that included Raffaele Mirate (Duke), Felice Varesi (Rigoletto...) and Teresa Brambilla (Gilda), was an enormous success, and the opera, in spite of continuing problems with local censors, almost immediately became part of the basic repertory, being performed more than 250 times in its first ten years. Rigoletto has never lost this position and remains one of the most frequently performed operas in the international repertory... Rigoletto is almost always placed as the true beginning of Verdi's maturity, the essential dividing line between 'early' works and the succession of repertory pieces that will follow..."* Roger Parker in *Grove Music Online*. (28089) \$2,500



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**Etching Incorporating a Portrayal of the Distinguished Violinist**

**40. YSAÏE, Eugène 1858-1931**

**Y**saÿe - *Impressions of Music-Makers*. Etching of a group of musicians including Ysaÿe by Bernhard Wall (1872-1954). 1922. 126 x 81 mm. + wide margins. Signed by the artist below the plate mark. A strong impression on Japon-type paper. The print depicts various musicians including a violinist (Ysaÿe), bassoonist, cellist, oboist, harpist, flautist, percussionist, and conductor. Only Ysaÿe is identified. Remnants of hinges to upper corners of verso.

*Wall, a noted American artist, is possibly best-known for his depictions of the American West, including of Indians, Cowboys, and frontier towns. (27545)* \$475

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