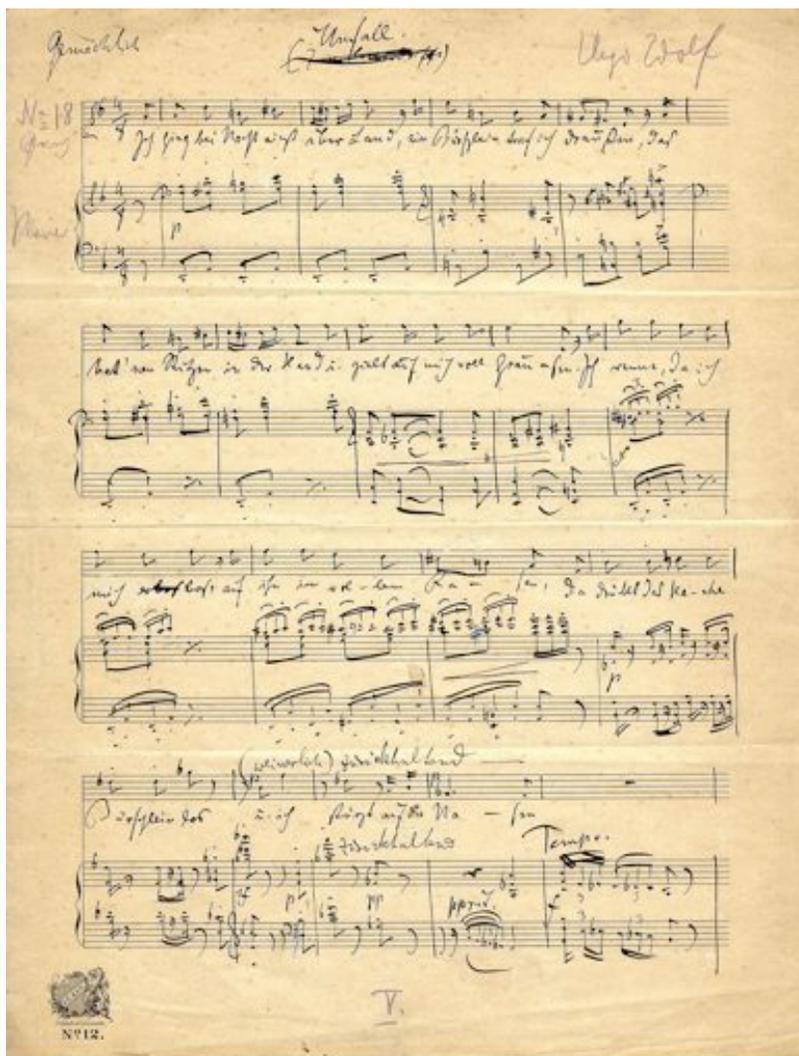


J & J LUBRANO MUSIC ANTIQUARIANS

Catalogue 66

Musical Autographs and Manuscripts

Fall 2012



Item 247 Hugo Wolf

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1. **ADAMO, Mark born 1962**
No. 10 / Supreme Virtue for double SATB choir. Autograph musical manuscript of the complete full score.

29 pp. + 2 pp. of additional manuscript apparently not included in the final version. Oblong folio (278 x 208 mm.). Unbound. Notated in pencil on 16-stave music manuscript paper. Folded. Signed and dated New York, Jan-April [19]97.

Supreme Virtue was commissioned by the Dale Warland Singers with the support of the Jerome Foundation and the Alice M. Ditson Fund of Columbia University. The text consists of an English translation of verses from the *Tao te Ching*. It was first recorded by the Seattle-based chamber choir Esoterics on the Terpsichore label in the winter of 2008.

"For a few years I was the tenor section leader of a choir in Washington, and in singing with and composing for them I'd become more and more interested in the quasi-instrumental vocal gesture. Stephen Mitchell's pellucid translation of this verse

of the Tao te ching - a series of moral challenges all beginning with the words "Can you?" - spurred me to explore this idea at length. The singers, divided into two SATB choirs, intone the first question in a dusky C-minor against a sighing backdrop of wind sounds: then, as the first choir utters the text's first challenge, the second choir refracts their words into marimba-like repeated notes, as if the long lines of the first choir were subjected to a kind of aural strobe. As the questions become tougher, so do the sounds: tenors and altos stab into the texture with horn-like interruptions, and the phrase "Can you?" disrupts the unwavering four-four pulse with insistent threes and twos. At a peak of intensity, a looping soprano-alto line spirits us away from pulse and chord, leading first to a melodic meditation based on the vowels of "Can you?" and then to a cadenza, in which chords appear and vanish into a shimmering, ever-present curtain of sound. A vision of equanimity is intoned in the open fifths of (both Western and Eastern) chant: then, as if elated by its discovery ("this is the supreme virtue") the chorus reworks its "Can you?" motive: a nudging half-step expands to a whole step, the harmony brightens to B-flat, and, in rhythms now more jubilant than insistent, the score spins to closure." www.markadamo.com

(20144)

\$3,800.00

2. **ADOLPHE, Bruce born 1955**

The Obedient Choir of Emotions for chorus (SATB) and piano. Autograph musical manuscript.

3 pp. Folio (340 x 254 mm.). Notated in ink on 24-stave manuscript paper. Signed and dated by the composer "2010." A working draft, containing the primary elements of the entire piece.

The upper portion of the first page contains music for the opening 14 measures of the work in score, the lower portion of the page (measures 15-20) consists of a draft featuring keyboard solo; the second page presents musical ideas for the second section of the work, commencing at measure 45 and continuing to measure 70; the third page presents material for both the third and fourth sections of the work, commencing at measures 81 and 104 respectively.

Together with:

A copy of the printed score as supplied by the composer (137 measures in total).

Commissioned for the 25th anniversary of the New York Virtuoso Singers, this work utilizes text from *Self Comes to Mind* by the renowned neuroscientist, Antonio Damasio.

"I chose a paragraph from the book in which Antonio described the emotions that accompany any actions, no matter how passive, in a very poetic way..."

"... Antonio Damasio and I have collaborated in the past, most recently in a work called Self Comes to Mind, just like the book title, but that piece was written almost two years before the book was published. It was premiered by Yo-Yo Ma and two percussionists, accompanied by a film of brain-scan images from the lab of Hanna Damasio, Antonio's wife and colleague..."

"... I have also written a piece called Memories of Possible Future, also inspired by Antonio's research, and one called Body Loops, based on a concept described in his book Descartes' Error."

"So while the new choral work is not part of a larger piece exactly, it is part of a discreet body of work I have been composing based on neuroscience writing, specifically Antonio's work. This March, I will begin my work as composer-in-residence at the Brain and Creativity Institute in LA, working with Antonio and Hanna on musical perception and comprehension from a biological point of view." From an e-mail from Mr. Adolphe dated November 30, 2010

(21198)

\$2,000.00

3. **ALBANI, Emma 1847-1930**

Autograph performance notes regarding *Faust*, *Otello* and *Lucia da Lammermoor*, incorporating an autograph musical quotation.

3 pp. Octavo. No place, no date. In English. Apparently to another singer, as Albani provides detailed instructions regarding performance, marked "Important" at head. "No. 1o Faust. the spinning which[!] scene and final song - No cuts in the whole scene beginning with Recitative... No. 2 Otello - 4th act - ... The last pianissimo ritornelle to be played twice to allow time to bring down the curtain slowly. No. 3o Lucia mad scene. Begin at the beginning just before the Recitative... [quotation]. You cut from this point to the three chords which precede "Ardon gli'incensi"... The whole of this movement is transposed one whole tone... I hope to send you a copy of Otello and Lucia with the cuts of Lucia profusely marked.

Slightly worn and soiled; creased at folds. Laid down to mounting sheet.

A Canadian soprano, Albani's "voice was a rich soprano of remarkably sympathetic quality. The higher registers were of exceptional beauty, and she had perfected the art of singing mezza voce." Alexis Chitty and Giles Potvin in *Grove online*

(21415)

\$350.00

4. **ANTHEIL, George 1900-1959**

Autograph musical quotation signed and dated 1951.

3 measures in score from a work identified by the composer as *The Hemingway Bull Fight Ballet*. Large folio (ca. 380 x 302 mm). Notated in black ink on card stock.

Inscribed to the photographer "*Sandy*" [Sanford] Roth (1906-1962) and his wife Beulah, "*in serene and reverend admiration of the present master photographer of this planet, Sandy, from their devoted friend George Antheil.*"

Slightly worn, soiled and browned

An unusual and impressive quotation by the "Bad Boy of Music," a controversial figure in the expatriate avant-garde community of American composers in Europe in the first half of the 20th century. "The Hemingway Bull Fight Ballet" is not in Antheil's works list in Grove.

Roth was an internationally-known photographer whose works appeared in publications such as Time, Life, Look, Fortune, Paris Match, and Der Stern. His subjects included James Dean and many other noted individuals, Antheil among them.

(21722)

\$1,500.00

5. **AUBER, Daniel-François-Esprit 1782-1871**

Secretarial letter with autograph signature.

1 page. Octavo. Dated Paris, July 31, 1868. Addressed "*Monsieur le Directeur.*" On letterhead of the Conservatoire Impérial de Musique

Regarding prizes to be awarded at the Conservatoire and arrangements for the correspondent's attendance.

Auber "composed mostly opéras comiques, and was the foremost representative of this genre in 19th-century France." Herbert Schneider in Grove online

(21851)

\$120.00

6. **BABBITT, Milton 1916-2011**

Autograph musical quotation signed from *None but the Lonely Flute*.

5 measures identified by Babbitt as being from the opening of *None But the Lonely Flute*, dated 1991 and inscribed "*For Gil Moody.*" Folio. Notated in black ink on 12-stave paper.

Babbitt, an American composer and theorist, "has contributed extensively to the understanding and extension of 12-note compositional theory and practice and has been one of the most influential composers and teachers in the USA since World War II... The world that Babbitt's music evokes is not simple. He has said 'I want a piece of music to be literally as much as possible.' While some critics have felt that such an attitude has resulted in a body of inaccessible music, others have praised his pioneering approach, involving as it has a systematic and comprehensive exploration of the 12-note compositional universe. His emphasis on the relationship between practice and theory, his insistence on the composer's assumption of responsibility for every musical event in a work, and his reinterpretation of the constituent elements of the Western musical tradition have had a vital influence on the thinking and music of numerous younger composers." Elaine Barkin and Martin Brody in Grove online

(21820)

\$350.00

7. **BABBITT, Milton 1916-2011**

Autograph musical quotation signed from the composer's *String Quartet VI*.

2 measures scored for two violins, viola and cello, inscribed and dated 6/29/93, the year of composition. Attractively doubled-matted with a photographic portrait of the composer (overall size ca. 320 x 398 mm.) (21728) \$350.00

8. **[BANJO]. Woodward, J.S.**

Autograph letter signed and dated September 1, 1899 expressing Woodward's wish to "*get a banjo at once.*"

2 pp. Quarto. Addressed to Mr. Birdle. Written on elaborate gilt letterhead of Lewis & Lewis of The Barber School, which advertises their specialties in magic, training dogs and doves, lecturing, and playing the piano and organ. with reply requested to him in North East Cecil County, Maryland, care of Professor Harry Lewis. Slightly browned; creased at folds.

Woodward writes to ask if his correspondent has a banjo in stock "*that will suit*" him, and goes on to specify the type of instrument that he would like and the price that he would like to pay. "*I am with the above people playing banjo solos...*" He ends with a postscript: "*I was formerly at the Auditorium in the Mandolin Orchestra.*"

The modern banjo was popularized in the 1830s by the American minstrel performer Joel Sweeney, and came to occupy a very important place in African-American traditional music as well as in the minstrel shows of the 19th century.

An unusual piece of American musical ephemera.

(20965)

\$175.00

9. **BARRÉRE, Georges 1876-1944**

Autograph letter signed in full.

1 page. Large octavo. Dated Woodstock, N.Y., September 10, 1936. On personal letterhead.

Sending his autograph as requested, with apologies for the delay as he has been "*working very hard, conducting the orchestra at Chautauqua, N.Y.*"

Slightly worn and foxed; creased at folds; mounting tape affixed to verso at edges and folds.

Barrère, founder of The New York Flute Club in 1920, holds a preeminent place in the history of American flute playing.

(20254)

\$125.00

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

Autograph letter signed to Giuseppe Pasta, husband of the renowned soprano Giuditta Pasta (1797-1865).

2 pp. Octavo. Addressed "*Mio caro Peppino*" and dated Moltrasio, July 15, no year but ca. 1830.

Bellini has just received a letter from Rubini (most probably the Italian tenor Giovanni Battista Rubini 1794-1854) with sad news regarding the health of Bellini's mistress Giuditta Turina's sister Rosina: "*I hasten to write to you to avoid any shock to Signora Giuditta Turina because it is doubtful whether or not her sister Rosina is or is not among the living... Her mother is coming and perhaps bringing some news with her. Please ask everyone to appear unaware of this tragedy... I don't know... how dear Giuditta will receive this news...*"

... in cui sono piaciute in confesso, poiché
la mia testa è amareggiata. Per altro,
avendo seguito tale disguido jessi e Maria
del d. amico, e non so se tal padre s'è
fatto, o se per altro. Sento, come se
sia miserabile! Delfo. Si pressante, e di
la tua buona condotta, ma non corrispo.
Non i miei affetti ed i ripetuti per la
tua carezza. Affetto di affetto. bene
Florimo
Bellini

Slightly worn; lightly creased at folds; one small stain to outer margin just touching several letters; one edge slightly ragged with no loss of text; small decorative rectangular stamp of previous owner ("H. Prior") to blank margin of verso.

"At a performance of [Bellini's melodrama] Bianca e Fernando in Genoa - very probably the première - he had been introduced by the Marchese Giuseppina de' Lomellini Tulot to the twenty-five-year-old Giuditta Turina, who had come to Genoa without her husband to attend the inauguration of the Teatro Carlo Felice, and whom he had heard about from Marianna Pollini in Milan." Weinstock p. 60

"... for extended periods between 1828 and 1833 Bellini lived without expense in the home of his mistress, Giuditta Turina, a young and wealthy married woman. He had met Turina in Genoa in 1828 and he became her lover by September of that year, as Bellini recounted with surprising candour in a letter to Florimo. The liaison was discreet without being secretive: although Turina's husband and parents probably accepted Bellini's residence in their homes, she did not accompany Bellini on his travels except in the last few years of their relationship. Turina's character and the nature of the relationship remain mysterious, partly because Florimo destroyed many letters containing personal disclosures. However, one thing the letters make clear is that having a married mistress suited Bellini perfectly, in that Turina provided a limited emotional contact who could never make excessive demands nor threaten to compete with his career."

"Partly thanks to the support of Turina (including her canny management and investment of his earnings), Bellini was able to compose more slowly than most of his contemporaries." Mary Ann Smart et al in *Grove online*

Francesco Florimo (1800-1888), an Italian librarian, musicologist, teacher and composer, was an intimate of many of the leading musical figures of his day, including Rossini, Donizetti and Verdi. The fact that he destroyed many letters linking Bellini with Turina renders the present letter especially interesting.
(21522) \$5,800.00

11. **[BELLINI]**. Pixis, Francilla 1816-?1888
Autograph letter signed ("*Francilla*").

3 pp., densely written on two conjugate octavo leaves. Weimar, March 4, 1841. To Madame Maschinka Schubert, "*famous artist.*" With integral address panel. In German (with translation).

An important letter, describing the German premiere of Bellini's *La Sonnambula* by the celebrated contralto singing *Amina*, one of her most famous roles.

"Over the course of six days in Leipzig, I sang three times, came here the other morning, where the next rehearsals were already awaiting me... Besides La Sonnambula and Romeo, I also sang Norma; all three performances were sold out... and applause was just what you would wish for in Germany. The Sonnambula was performed here for the first time. I confess that I enjoyed greatly making this dear opera known... The tenor Götze is very good and sang and acted with a passion... So the opera caused a big splash. I was called out twice, which, I was told, happens never, or at least only very rarely..."

Slightly soiled and foxed; minor tears and paper defects; creased at folds.

*Pixis was the foster-daughter of the pianist and composer Johann Peter Pixis (1788-1874), "who had recognized her vocal gifts... Pixis was her principal teacher, although she studied further with Josephine Fodor-Mainville, Henriette Sontag, Rossini and Paer... Her voice was powerful and sonorous, free from strain at louder dynamics and, when required, softly beautiful. Among her most renowned roles were Amina (La sonnambula), Romeo (I Capuleti e i Montecchi), Norma, Rosina (Il barbiere di Siviglia) and Gabriella (Mercadante's Gabriella di Vergy). Pixis conceived his operetta Die Sprache des Herzens for her, and Pacini wrote for her the leading role in his Saffo (1840)." Gaynor G. Jones et al in *Grove online**

*Madame Schubert, a coloratura soprano, was the wife of Franz Schubert (1808-1878), violinist and composer, eldest son of the composer and double bass player Franz Anton Schubert (1768-1827), and daughter of the Kapellmeister Georg Abraham Schneider (1770-1839) and singer Caroline Portmann. "She made her début in London in 1832 and was later a valuable, versatile member of the Dresden Opera, her range including soubrette and tragic roles." *Grove online**
(17641) \$675.00

12. **BENEDICT, Sir Julius 1804-1885**
Autograph letter signed.

1 page of a bifolium. Octavo. Dated November 1, 1875.

Benedict sends "*a few autographs*" to his correspondent, stating that his papers are "*in the greatest disorder... but I will not forget my promise.*"

Slightly creased and foxed; trimmed at lower margin with loss of two words below the signature.

Benedict, a British composer, conductor and accomplished pianist, was prominent in English musical life in the middle and latter part of the 19th century. He was a pupil of Hummel, who introduced him to

Beethoven and persuaded Weber to take Benedict his first pupil; he went on to write an important biography of Weber, published in 1881.

(20610)

\$100.00

13. **BENEDICT, Sir Julius 1804-1885**

Autograph letter signed to an unidentified male correspondent, possibly a publisher.

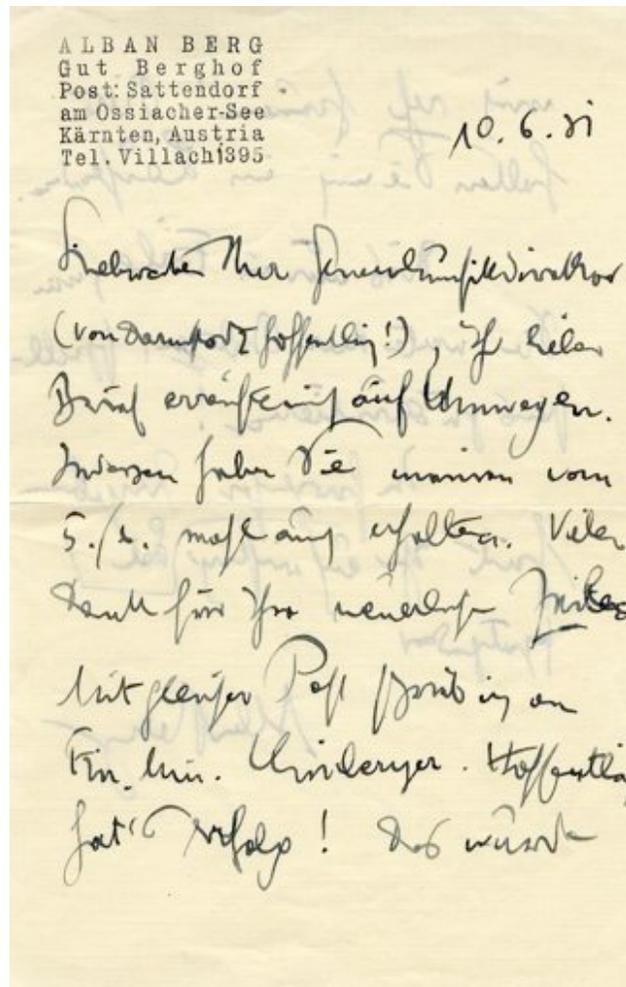
1-1/4 pages of a bifolium. Octavo. Dated [London], August 2, 1849.

"I return according to your wish the corrected proofs of the Duet. The Recit. preceding the Air of Sig. Covar will not be sung..."

Creased at folds; remnants of former mount to blank verso.

(20611)

\$135.00



14. **BERG, Alban 1885-1935**

Autograph letter signed in full to Hugo Balzer.

2 pp. Octavo. Dated June 10, 1931. With Berg's handstamp in blue-black ink to upper left corner: "Alban

Berg / Gut Berghof / post: Sattendorf / am Ossiacher-See / Kärnten, Austria / Tel. Villach [1]395"). Together with autograph envelope addressed to Balzer at the Stadttheater in Freiburg with Berg's handstamp to verso with his address on Trauttmansdorffgasse 27 in Vienna. In German (with translation).

Berg thanks Balzer for his recent letter, and tells him that he has also written to [Finance Minister] Weinberger.

"Your kind letter reached me in a roundabout way. You probably have my letter of June 5th by now... In the same mail I wrote to Fin[ance] Min[ister] Weinberger. Hopefully success! ... Please keep me in the loop."

Letter creased at central fold and very slightly at margins; envelope slit at upper margin, upper right corner lacking where stamp has been removed, Berg's name in another hand to address panel.

"Along with his teacher Arnold Schoenberg and fellow pupil Anton Webern in the years before and immediately after World War I, [Berg] moved away from tonality to write free atonal and then 12-note music. At once a modernist and a Romantic, a formalist and a sensualist, he produced one of the richest bodies of music in the 20th century, and in opera, especially, he had few equals." Douglas Jarman in Grove online

Written during the period when Berg was actively engaged in the composition of Lulu, which extended from mid-1928 to the spring of 1934, at which point the opera was complete in short score.

Balzer, founder of the Robert-Schumann-Konservatoriums, was music director in Düsseldorf, Detmold and Darmstadt variously in the 1930s and 1940s.
(21770) \$3,200.00

15. BISHOP, Henry 1786-1885

Autograph signature in the hand of the composer of *Home, Sweet Home* dated September 6, 1839.

On an album leaf 77 x 116 mm.

Slightly browned; laid down to mounting paper.

Bishop composed or arranged approximately 120 dramatic works including operas and ballets. He is best-known for the song Home, Sweet Home.
(20317) \$60.00

16. BITTNER, Julius J. 1874-1939

Attractive signed postcard photograph of the noted Viennese composer in a music studio, seated at an Ehrbar piano.

With an autograph note signed to verso dated Vienna, September 24, 1936, addressed to the Colombian musicologist Otto de Greiff. With Bittner's return address stamp in purple ink to upper left corner, "Julius Bittner, Wien IX, Dietrichsteingasse 10."

Very slightly worn. In very good condition overall.

"Although Bittner's output embraces orchestral and chamber music, a large-scale Mass and several lieder and choruses, he devoted most of his creative energies towards writing for the stage. His passion for opera was fuelled by attending a performance of Lohengrin at the age of 12, and, following the precedent set by Wagner, he wrote the librettos for 15 of his own operas. Although his early attempts at the genre were not performed publicly, his friendship with the conductor Bruno Walter proved decisive in establishing his reputation, primarily with the opera Der Musikant produced in Vienna in 1910. His most successful work was Das höllisch Gold (1916) in which he emulated the example of his older compatriot Wilhelm Kienzl in

attempting to merge the principles of German Singspiel with a post-Wagnerian harmonic language." Erik Levi in Grove online
(20612) \$225.00

17. **BLECH, Leo 1871-1958**

Signed postcard photograph.

An attractive head-and-shoulders portrait of this noted German conductor and composer attributed to Nicola Perscheid in Berlin.

Slightly worn and soiled.

Blech held many important posts with opera houses in both Germany and Austria throughout his career, including a four-year stint in Riga when, being Jewish, he found himself unable to return to Berlin as conductor at the Staatsoper from a guest engagement in 1937.

"[His] operatic repertory was wide. He was especially renowned for his performances of Wagner and Verdi... and was also a fine orchestral conductor, admired for reliability, clarity and elegance, and for his sensitivity as an accompanist... During his lifetime he achieved considerable success with his own operas..." J.A. Fuller Maitland in *Grove online*

(16221) \$125.00

18. **BOCHSA, Robert 1789-1856**

Autograph letter signed and dated September 2 [no year] to Mr. Peake at the English Opera House.

2-1/4 pp. Octavo. With Bochsa's address at 2 Bryanstone Street noted in manuscript at head and integral autograph address panel. In French (with translation).

Bochsa thanks Peake for sending his two tickets for the evening's performance. *"I've been wanting very much to visit your elegant theatre... but I've been so busy and almost always in the country that I have not until now thanked you as well as Mr. Arnold for having the kindness to put my name and that of Mrs. Bochsa on the 'free list.' "*

Slightly soiled; creased at folds.

"[Boscha] was official harpist to Napoleon, then to Louis XVIII, in whose service he composed seven operas. In 1817 he left France to avoid imprisonment for forgery and took up residence in London, where he was successful as a harpist and a concert impresario. He was declared bankrupt and revealed as a bigamist but through the king's influence was engaged as music director at the King's Theatre (1826-30). In 1839 he eloped with Henry Bishop's wife, Anna, and toured in Europe, America, and Australia as a harp virtuoso. He contributed to the development of modern harp technique, his compositions including many works for the instrument; he also wrote a much-admired harp method." Grove online

Bochsa's correspondent, Peake, is possibly the early 19th century English dramatist Richard Brinsley Peake 1792-1847, whose plays were produced at the English Opera House; his reference to "Arnold" is most probably to Samuel James Arnold (1774-1852), the English librettist and impresario (son of the English composer Samuel Arnold, 1740-1802), who obtained a lease on the Lyceum Theatre in 1815, rebuilt it, and formally opened it as the English Opera House on June 15, 1816.

(21569) \$300.00

19. **BOSSI, Marco Enrico 1861-1925**

Trois Morceaux en forme d'une suite pour Piano... [No.] 2 Histoire douloureuse... Oeuvre 106. Magdebourg: Heinrichshoffen [PN H.V. 3675] , [ca. 1900].

[1] (title), 2-5 (music), [6] (publisher's incipit catalogue) pp. Folio. Unbound.

With an autograph inscription from the composer to title: "*Al mio carissimo Ugo / Enrico.*"

Worn; minor creasing and foxing; small edge tears.

"With Martucci and Sgambati, Bossi led the revival of Italian non-operatic music at the turn of the century, and, like them, he turned to northern Europe for the main sources of his style: there are signs of the influences - not always fully assimilated - of Mendelssohn, Schumann, Liszt, Franck, Brahms and (in more adventurously chromatic pieces such as the Konzertstück op.130) Reger. In his last years he showed little sympathy with the radical young; but such new departures as the very refined chromaticism of the Five Pieces for piano op.137 (1914), or the ladders of perfect 4ths in Santa Caterina da Siena, reveal that he was not wholly unreceptive to the new sounds of the 20th century." John C. G. Waterhouse in *Grove online*

Bossi's autograph inscription is presumably to the dedicatee of the piece, the critic Ugo Ojetti (1871-1946).
(21852) \$65.00

20. **BRITTEN, Benjamin 1913-1976.** Typed letter signed ("*Benjamin Britten*") to Miss Stern, Executive Director of the American Guild of Authors and Composers, mentioning his opera, *Peter Grimes*.

1 page. Folio. Dated March 25, 1969. On letterhead of *The Red House, Aldeburgh, Suffolk*.

"I was very happy to receive your warm comments on 'Peter Grimes' at the Met." Britten expects to come to America later in the year "*for a brief visit*" and thanks his correspondent for her invitation to visit her offices but writes that he cannot commit as his "*schedule is very full.*"

Creased at folds; slight smudging to end of flourish of signature; staple marks, primarily to upper left corner with very slight loss to blank area; "*Received*" handstamp dated Apr 1 1969 to upper blank area.

"[Britten] and his contemporary Michael Tippett are among several pairs of composers who dominated English art music in the 20th century. Of their music, Britten's early on achieved, and has maintained, wider international circulation... 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." Philip Brett et al in *Grove online*
(21736) \$425.00

21. **BRITTEN, Benjamin 1913-1976**

Autograph letter signed to the Colombian musicologist Otto de Greiff.

1 page. Small quarto. No date. Written in blue-black ink on stationery with the embossed address of 4 *Crabbe St., Aldeburgh, Suffolk* printed in red at head.

Britten thanks de Greiff for his letter and refers to his noted operas *Peter Grimes* and *Albert Herring*: "*It may not be long before Grimes & Herring are recorded complete - but I cannot promise! Here is your autograph...*"

Very slightly browned; some foxing; staining to blank outer edges from former mount.

(20618) \$400.00

22. **BRITTEN, Benjamin 1913-1976**

Autograph note signed in full.

1 page. Oblong octavo (ca. 125 x 205 mm.). Addressed to *Paul*, Britten apologizes for the delay in sending: "*I'm afraid this autograph is very late - but I've been very busy! With best wishes from Benjamin Britten.*" On letterhead with Britten's address at "The Red House, Aldeburgh, Suffolk" printed in red at head.
(21857) \$225.00

23. **BRÜLL, Ignaz 1846-1907**

Autograph musical quotation signed and dated Vienna, December 26, 1892.

4 measures of an unidentified work notated on card stock with Brüll's monogram in blue ink to left-hand corner of verso. Notated in ink in the treble clef. Ca. 90 x 105 mm.

Slightly browned; stained at edges just very slightly affecting quotation.

Brüll, an Austrian pianist and composer, was a close friend of Brahms.
(20619) \$165.00

24. **BUNN, Alfred ca. 1797-1860**

Autograph letter signed to an unidentified male correspondent.

1 page. Small quarto. Undated, but ca. 1835. With autograph address of *Abbey Cottage, Elm's Tree Road, Regent's Park* at head and small rectangular blindstamp to upper left-hand corner.

Bunn is sends "*a copy of a work, written by a friend of mine, in whose welfare I take an interest.*"

Somewhat soiled; creased at folds, with some additional creasing.

Bunn, an English librettist, became joint manager at Drury Lane and Covent Garden in 1833 and "from 1835 onwards... attempted to establish English opera, relying heavily on the popularity of Balfe's works." Nigel Burton in *Grove online*
(20621) \$100.00

25. **BUSONI, Ferruccio 1866-1924**

Autograph letter signed to an unidentified male correspondent (possibly the noted teacher and pianist Isidore Philipp).

1 page. Quarto. Dated November 24, 1921.

An interesting letter in which Busoni discusses his forthcoming tour, mentions [?Gabriel] Pierné, the performance of various works, etc. "... *today I decided and I have accepted a tour in England. It will be over at the end of February and I will be able to return by way of Paris and team up with Pierné for a Mozart concerto (if he wishes!)*"

Busoni goes on to write of a concert of music for two pianos that he performed with his "*great student [Egon] Petri: Mozart sonata, improvisation on Bach, duettino concertante, a contrapuntal fantasy for 2 pianos (the latest form of the work). I would like to repeat it in Paris. And again!*"

Somewhat worn, foxed, and creased; small tears to right edge; slightly split at central fold; ca. 50mm. split to blank lower right corner.

"Much to his detriment as composer and aesthetician, [Busoni] was lionized as a keyboard virtuoso. The

24 N 1921.

Cher Ami, soyez indulgent.
 Il y a 6 ou 8
 semaines, j'ai
 je n'écris pas de lettres.
 Mais aujourd'hui je me suis décidé
 et j'ai accepté une tournée en
 Angleterre. Elle sera terminée en
 fin de Février et je pourrais
 retourner par Paris, et m'associer
 à Pierre avec un Concerto de Mozart
 (s'il le veut!). Mercredi dernier
 j'ai eu une soirée à deux pianos
 avec mon grand élève Petri.
 Suite de Mozart - Improvisation sur Bach.
 Quatrième Concerto - Fantaisie Contrapuntale.
 Suite à 2 Pianos (dernière œuvre de Liszt).
 J'aimerais la répéter à Paris. - Et encore!
 Voulez vous m'écrire et pardonner?
 Votre Ami très dévoué
 F. Dreyfus

focus of his interests as a performer lay in Bach, Mozart and Liszt, while he deplored Wagner. Rejecting atonality and advocating in its place a Janus-faced 'Junge Klassizität', he anticipated many later developments in the 20th century. His interests ranged from Amerindian folk music and Gregorian chant to new scales and microtones, from Cervantes and E.T.A. Hoffmann to Proust and Rilke. Only gradually, during the final decades of the 20th century, has his significance as a creative artist become fully apparent." Antony Beaumont in Grove online

Petri (1881-1962), a noted German-born pianist, was intimately associated with Busoni. Active in the USA from the time of his American debut in 1932, he went on to teach at both Cornell University and Mills College. "From 1901, when he joined Busoni's masterclass at Weimar, the piano became his chosen instrument. Busoni took a deep interest in his development and later described him as being his 'most genuine pupil'. Petri corrected the manuscripts of Busoni's operas and piano works, and also collaborated with him in editing Bach's keyboard works..."

"... Although a large-scale player in the Busoni mould, Petri's playing differed in many respects to that of his teacher. He was considerably more dutiful in regard to both correct style and adherence to the printed text. In contrast to the tonal richness of Busoni's playing, Petri's piano sound frequently had a rough edge to it. His playing was noted for a massiveness of conception and for its dedicated interpretative insight. Particularly admired in Bach, Beethoven and Liszt, Petri was also a staunch advocate of his mentor's compositions, a number of which he recorded." James Methuen-Campbell in Grove online

Busoni's possible correspondent, Isidore Philippe (1863-1958), was a renowned teacher, at the Paris Conservatoire from 1903-1934, the American Conservatory at Fontainebleau from 1921-1933, privately in Paris until 1940, and in New York from 1941-1956.

(20637)

\$1,500.00

26. **CAGE, John 1912-1992**

Autograph letter signed.

1 page. Oblong quarto. On personalized message letterhead with the composer's name and address printed in block letters in red at head. To Dr. Ben B. Braude. Dated New York, June 16, 1977. Together with envelope with Cage's name and address printed at upper left.

Cage writes congratulating his correspondent on his age and stating that he is himself approaching 65. "*My next text ends with a story abt. Doris Dennison's mother... She sd. (in response to how-are-how?) I'm fine; it's just that I don't have the energy I had when I was 70!*" Cage goes on to provide titles of his books and publishers and mentions that "*there will be a new book next year.*"

Very slightly worn and creased.

Cage is considered "one of the leading figures of the postwar avant garde. The influence of his compositions, writings and personality has been felt by a wide range of composers around the world. He has had a greater impact on music in the 20th century than any other American composer." James Pritchett and Laura Kuhn in *Grove online*

(21201)

\$550.00

27. **CAGE, John 1912-1992**

Program for a performance of Variations VI on April 27 [1966], signed by both John Cage and David Tudor.

1 page. Octavo. Cage is credited with *Composition (intermediate)* and Tudor with *Sound System*.

Inscribed to Guillermo Espinosa, founder of an orchestral group in Bogota, Colombia, and director of the music department of the Pan American Union, to whom printed thanks are extended.

Slightly creased at folds.

Cage's Variations IV was completed in 1966.

Tudor (1926-1996), well-known as both a pianist and as a pioneer in the performance of new music, was a frequent collaborator with Cage. "*Yet it may have been inevitable that the freedoms entrusted him by composers, his own extensions of the use of sonic materials in his realizations, and his sense of a decrease in the challenge he saw as essential to the composer-performer relationship, gradually led Tudor away from piano-playing almost entirely and into the field of live electronics. Here, too, he was a pioneer, as well as a guiding spirit for a new generation of composers and performers: designing his own sources of sound production, transforming conventional sound-transmitters (such as loudspeakers) into sound-generators, programming feedback as a component of the composition and mixing both input and output matrices.*" John Holzaepfel in *Grove online*

(20107)

\$500.00

28. **CAGE, John 1912-1992**

Signed program for a performance of the composer's *Mushrooms et Variationes* with Cage as reader at a concert at the St. Georg Kirche in Köln on April 2, 1985 sponsored by the Kölner Gesellschaft für Neue Musik.

1f. (title), pp. 4-33, [34] (blank). Octavo. Wrappers.

Signed in blue ink on upper wrapper, with list of performances at the Gesellschaft from 1982-1985 to verso of lower wrapper including 3 additional concerts of Cage's works.

The present work, presumably inspired by the composer's love for mushroom-hunting, had its New York premiere on April 21, 1986. There is a 76-minute film of the April 2, 1985 performance in Köln, which includes an interview with Cage.

(21800) \$200.00

29. **CAGE, John 1912-1992**

Postcard photograph signed in blue ink at upper right corner.

An animated image by Regina Vater published by Performing Artservices in New York.

(21801) \$200.00

30. **CAMPANINI, Italo 1845-1896**

Autograph signature dated New York, April 22, 1886 on a slip of paper ca. 80 x 135 mm.

Attractively double-matted in three windows and framed in decorative gilt together with a photograph image of the singer as Don José in Bizet's *Carmen* ca. 195 x 156 mm. and a program excerpt from a performance the same work on March 11, 1882. Overall size ca. 375 x 480 mm.

Campanini, a noted Italian tenor, sang this same role in both the London and New York premieres of Carmen in 1878.

(21810) \$175.00

31. **CARPENTER, John Alden 1876-1951**

Autograph musical quotation signed ("*John Alden Carpenter*") from his *Violin Concerto*.

4 measures, being the opening measures of the concerto in piano score, marked "*Allegro*" at head and dated "*March '39.*" Notated in ink on an album leaf 89 x 145 mm.

An American composer, "[Carpenter's] later works, the majority of them instrumental, continued to bring him much acclaim, notably the beautiful and assertive Quintet in Three Movements, the Violin Concerto, often performed by Balokovic, and the Second Symphony, performed first by Walter and the New York PO." Thomas C. Pierson in *Grove online*

(21742) \$200.00

32. **CARPENTER, John Alden 1876-1951**

Autograph note signed to the Colombian musicologist Otto de Greiff.

1 page. Carpenter thanks de Greiff for his "*friendly letter.*" On letterhead of The Westbury Hotel in New York. Together with autograph envelope.

Slightly foxed; creased at folds.

(20624) \$45.00

33. **CARREÑO, Teresa 1853-1917**

Autograph letter signed to a male friend.

3-1/4 pp. of a bifolium. Dated Pertisau-Achensee (Tirol), August 1, 1900 (printed address of Kurfurstendamm 20 in Berlin crossed out). In French (with translation).

A friendly letter, in which Carreño apologizes for the delay in responding to her correspondent's letter asking for a recommendation to a hotel in Berlin, explaining that her young daughter has been seriously ill

for a number of weeks with a high fever. "How sorry I am not to be in Berlin! I also miss the great pleasure of seeing you, and perhaps also would have been able to serve you a bit of cicerone. I am so sorry about it! Why don't you come here during your travels?"

Very slightly stained; creased at folds.

A noted Venezuelan pianist, "when eight years old [Carreño] was taken to New York, where she studied with Gottschalk. Four years later, after studies in Paris with Mathias and later with Anton Rubinstein, she embarked on her career. She had particular success in Germany, where she lived and taught for over 30 years... In 1892 she married Eugen d'Albert, under whose influence her style changed: from having been an impetuous, almost tempestuous player, she became a thoughtful and profound interpreter." Norman Fraser in *Grove online*

(20634)

\$275.00

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

Original photographic portrait with autograph inscription signed and dated November 7, [?]1904.

A distinguished image, with Caruso dressed in a pinstriped suit, hat, and gloves and carrying a cane. Attractively double-matted and framed with a 78 rpm Victrola recording of Caruso singing the famous Neapolitan song, "O sole mio." Image size ca. 130 mm. x 80 mm., overall dimensions ca. 450 x 465 mm. (ca. 17.75 x 22").

(21545)

\$1,100.00



35. **CASELLA, Alfredo 1883-1947**

Autograph musical quotation signed and dated Rome, October 1937.

Notated on a photographic portrait of Casella. 2 measures from an unidentified work. Inscribed to the Colombian musicologist Otto de Greiff. Ca. 170 x 117 mm. Slightly worn; minor smudging to the letter "R" in "Roma."

Together with Casella's printed visiting card with an autograph note to de Greiff dated October 22, 1937 apologizing for the delay in sending the photograph. Very slightly browned and foxed.

Casella was one of "the most influentially innovative figures in Italian music between the two world wars."

John C.G. Waterhouse and Virgilio Bernardoni in *Grove online*

(20622)

\$550.00

36. **CASTELNUOVO-TEDESCO 1895-1968**

Autograph musical quotation signed and dated April 18, 1950.

2 measures identified as "*The Annunciation*" from the composer's "Evangèlion." Notated in ink on a folded octavo sheet with embossed circular logo of the University of Southern California at head. Together with autograph envelope. Slightly foxed; envelope worn and foxed; stamp cut away.

A prolific composer in a number of genres including song, opera and film, Castelnuovo-Tedesco is perhaps best-known for his works written for guitar.

(20654)

\$375.00

37. **CHAITKIN, David born 1938**

Autograph sketch leaf from the full score of the composer's *Summersong* for 23 wind instruments. Signed.

1 page. Folio. Notated in pencil on 16-stave paper on one side of a bifolium (310 x 232 mm.). Undated, but ca. 1981.

Together with a typed letter signed from the composer to the prominent American choral conductor Harold Rosenbaum regarding both the present work and the composer's *Seasons Such as These*, commenting on their significance and hoping for more performances.

Chaitkin's teachers included Dallapiccola, Shifrin and Imbrie.

(18927)

\$550.00

38. **CHALON, Sonia 1892-1979**

Archive of the Algerian-born French operatic mezzo-soprano and concert singer Sonia Chalon, first-prize winner in the Concours Comœdia 1925 in Paris: correspondence, miscellaneous memorabilia including press clippings, photographs, performance accoutrements, scores, and books.

From the collection of Chalon's niece, the French-born pianist Madeleine Forte, wife of the noted Yale musicologist Allen Forte.

Autograph notes, letters, etc., in Chalon's hand

- Autograph letter signed, July 27, 1975, to Madeleine. In French

- Typed letter signed, December 1, 1977 authorizing Forte to use all of the material that was part of their piano lessons since 1941 "*as she wishes.*" In English.

- 2 autograph postcards signed, 1971, to Madeleine and her then-husband, William Hsu. In French

- 4 miscellaneous notes, including recipes

- Typescript of a story entitled *La Sirene* by Chalon with manuscript annotations, October 26, 1939



Letters and notes to Chalón

Including 3 of Reynaldo Hahn, 3 of Georges Migot, and 1 of Camille Saint-Saëns

- Beringer, E. Autograph letter signed, November 10, 1914.
- Chapeau, Lyse (singer and teacher in Oran, Algeria). Printed visiting card with autograph note; autograph note
- Cromweed, Frederick Durfee (tenor and pianist, 1900-?). Autograph letter signed praising Chalón, June 15, 1943: *"Her art is indeed profound, and her prowess as a pianist and facility as a composer bespeak volumes of accomplishment."*
- Eselaury, Georges (President of the Association Amicale des Artistes Africains). Two autograph letters signed, April 24, 1911 and May 5, 1921.
- Hahn, Renaldo (1874-1947). 3 autograph letters with autograph envelopes and one autograph postcard, all to Chalón in Oran, Algeria and in French (with translations):
 1. 1 page. Paris. Postmarked March 31, 1927. Hahn thanks Chalón for her letter which he is passing on to friends. *"I am distressed by the sad reason that made you hasten to see her,"* and sends his condolences.
 2. 2 pp. Postmarked February 4, 1932. Hahn thanks Chalón for sending something to him and comments on the exclusion of female voices in religious music: *"Why should feminine voices be excluded from religious music? In the old days they were not. It is Pope Pius X who, submitting to radical influences, has changed all that."*
 3. 1 page. Postmarked February 9, 1934. Hahn advises Chalón to enter the competition and asks her to *"try to find out the names of the members of the jury"* and let him know.
 4. Postcard. Postmarked January 1938. Sending greetings.
- Le Fleu, Paul (composer in the circle of Paul Dukas). Autograph letter signed, dated November 4, 1962.

- Lemaine. Autograph letter signed dated July 4, 1917.

- Lhevinne, Rosina (Russian-American pianist and teacher, 1880-1976). Autograph note on a Christmas card, 1968

- Migot, Georges (1891-1976). 3 autograph letters with autograph envelopes, all to Chalon in Oran and in French (with translations):

1. 1 p. Paris, July 11, 1935. Migot is sending Chalon a book that includes a catalogue of his works, recommends *Poèmes du Brugnon* to her and closes by sending her his "artistic fellow-feeling." Split at lower portion of central fold.

2. 1 page. Postmarked Paris, July 1, 1939. "Your modesty is too great since it is only through the Argus that I learned of your admiration for some of my songs." He thanks Chalon, and sends "artistic fellow feelings."

3. 1 page. Genève, February 28, 1937. Migot thanks Chalon for her note, which he has received in Geneva where a work of his is being performed, stating: "I send my thanks for the lovely victory won by your talent on behalf of my Brugnon" and expressing the hope that he will hear her play it one day.

- Regina, Albert (President of the Société Musicale in Oran, Algeria). Printed visiting card with autograph note.

- Saint-Saëns, Camille. Autograph letter signed. 1 page. Paris, November 3 [no year]. To Chalon in Oran. The composer thanks Chalon for sending roses: "Your charming roses have arrived in perfect condition, and so fresh that one imagines smelling their perfume. They will beautify my home while reminding me of you."

- Comoedia (Paris journal of the arts), 1925

- The Conservatoire in Oran (Algiers), 1955

- Consulate General of Belgium, 1953

- The Education Ministry of Paris, 1954

- Orléansville, Algiers town offices, 1951

- The Red Cross of Algiers acknowledging a gift, 1954

- Union "Les Mutilés," Oran, 1921

Miscellaneous Memorabilia, including Programs, Press Clippings, &c.

- Identification cards for the Association of African Artists, the Institution of Patriotic Arts, and the Conservatoire

- A collection of over 100 press clippings relative to Chalon's career, performances, etc., ca. 1920-1950

- Cards announcing Chalon's recitals

- 17 programs for performances by Chalon in Oran, 1920s-40s

Photographs

- 37 original photographs from both Chalon's professional and private life together with several images from magazines. Various sizes

Performance Accoutrements

Group of props used by Chalon while performing, some of which are depicted in one or more of the accompanying photographs, as follows:

- A decorative fan

- A pair of earrings

- A pair of Spanish castanets

- A tortoise shell comb (two teeth broken) with large decorative brass attachment inset with coloured glass

- An embroidered ivory silk shawl

- Three medals, including one of the French Red Cross

Scores

Approximately 50 pieces from Chalon's library, primarily vocal sheet music, some with her performance

markings. Composers include Debussy (including a first edition of *Le Promenoir des deux Amants*, Migot (one piece with autograph inscription from Migot to Chalon), Ravel, Fauré and Milhaud.

Books

- Hahn, Reynaldo. *Du Chant*. Paris: Pierre Lafitte. Octavo. Quarter calf with marbled boards. 220 pp. Browned. With Chalon's initials to foot of spine and her autograph notes to front free endpaper.
- [Migot]. Pinchard, Max. *Connaissance de Georges Migot Musicien Français*. Paris: Les Éditions Ouvrières [1959]. Octavo. Wrappers. With lengthy autograph inscription to Chalon from Migot to front free endpaper.

Chalon, born in Algeria, first came to Paris in 1925 and had an active performing career both there and in her native country; she took up permanent residence in Paris in ca. 1960.

She has not received much attention from music biographers perhaps due, in part, to the fact that her career was centered in French Algeria. It is evident, however, from the many press clippings, etc., in the present collection that she had quite a successful career, confirmed by her connection to a number of leading contemporary composers (Hahn, Migot, Saint-Saëns, etc.), with whom she corresponded, some of whose works she performed.

An interesting archive with numerous cross-cultural connections.

(21757)

\$2,500.00

39. **CHAMINADE, Cecile 1857-1944**

Autograph musical quotation signed ("C. Chaminade") from *Dans l'Azène*.

3 measures for tenor marked "*Moderato*," notated in ink on an album leaf measuring 90 x 135 mm.

Very slightly worn.

"Chaminade was well aware of the social and personal difficulties facing a woman composer, and she suggested that perseverance and special circumstances were needed to overcome them. Her output is noteworthy among women composers for its quantity, its high percentage of published works and for the fact that a large portion - notably piano works and mélodies - was apparently composed expressly for publication and its attendant sales (Enoch was the main publisher)." Marcia J. Citron in Grove online

(21741)

\$385.00

40. **CHAVEZ, Carlos 1899-1978**

Autograph signature on a card ca. 3" x 4-7/8". Inscribed to the noted Colombian musicologist Otto de Greiff.

The "z" of "*Chavez*" slightly trimmed; slightly stained at edges.

"[Chavez's] role in the musical and cultural life of Mexico was decisive during the second and third quarters of the 20th century. In a career spanning more than 50 years, he composed more than 200 musical works, conducted numerous orchestras in the USA, Latin America and Europe, held important government positions in the arts in Mexico, and lectured and wrote extensively about music and its place in the social milieu. Three broad stylistic tendencies pervade his music: Mexicanism, both pre-Conquest and modern; a mélange of brittle dissonance, angular melody, atonality and polytonality; and a conservative leaning toward classical forms, moderation of dissonance, and tonality." Robert Parker in Grove online

(17671)

\$40.00

41. **CILEA, Francesco 1866-1950**

Typed letter signed to "*Caro Alfano*" (possibly fellow-composer Franco Alfano, 1875-1954).

1 page of a bifolium. Octavo. Dated Naples, April 12, 1928. On letterhead of the R. Conservatorio de Musica in Naples.

Cilea writes that he cannot fulfill Alfano's wish as expressed in his letter of April 9th and suggests that Alfano write again in a few months at which time he may be able to help. *"Remembering you fondly when you were a student at the Conservatory in Palermo."*

Somewhat foxed; creased at central fold and overall.

"More of an all-round musician than most of his colleagues of the 'giovane scuola', Cilea shows a lighter touch. Besides Bellini, his chief gods were Bach, Beethoven and Chopin. An accomplished pianist, his keyboard writing is always inventive, and several of his pieces composed between the wars show an attempt to come to grips with the styles of Ravel and Casella. If his operas conform to the manner of Mascagni and his school, they never descend to brutal excess... If Adriana Lecouvreur remains his most popular opera, largely due to its appeal to the aging prima donna, his best-loved single aria is the 'Lamento di Federico' from L'arlesiana, to this day one of the gems of the tenor repertory." Julian Budden in *Grove online*

(20632)

\$300.00

42. **COPLAND, Aaron 1900-1990**

Autograph musical quotation signed ("Aaron Copland") from the composer's *El Salón Mexico*.

3 measures marked "Allegro" at head. Notated in ink on an album leaf measuring 89 x 145 mm.

"One of his country's most enduringly successful composers, Copland created a distinctively American style and aesthetic in works of varying difficulty for a diversity of genres and mediums, including ballet, opera and film. Also active as a critic, mentor, advocate and concert organizer, he played a decisive role in the growth of serious music in the Americas in the 20th century." Howard Pollack in *Grove online*

"It seems a long long time since anyone has written an España or a Bolero - the kind of brilliant piece that everyone loves," Copland wrote in Baden-Baden in 1927. On his first, memorable trip to Mexico in 1932, he began work on just such a piece using Mexican tunes, El Salón Mexico for orchestra, which he completed in 1936. Perhaps Copland reasoned that much as Chabrier and Ravel worked with Spanish idioms, it seemed natural for American composers to make use of the music south of their border." Pollack: *Aaron Copland*, p. 298.

(21740)

\$750.00

43. **COPLAND, Aaron 1900-1990**

Printed ASCAP contract for the composer's *Vitebsk (Study on a Jewish melody)*, completed in autograph manuscript and signed in full.

2 pp. Folio. With composer's name, title of composition, year of composition, performance time, instrumentation, holder of performance rights and copyright, publication and recording details, and place and date of first performance completed in black ink in Copland's autograph, with small ink stamps indicating dates of sending and receipt to lower portion of verso.

Two small tears repaired, otherwise in very good condition.

Vitebsk was completed at the MacDowell Colony in 1928. *"This one-movement trio featured a Yiddish folk melody that Copland had heard in a 1925 production of S. Ansky's The Dybbuk. He titled the piece after the Belorussian town in which Ansky had grown up and first heard the tune,"* intending it *"to reflect the harshness and drama of Jewish life in White Russia..."*

"... Certain aspects of the score... strongly recall Copland's earlier jazz works... Such correspondences highlight the convergence of African-American and Jewish features in Copland's music during this period."
Pollack: *Aaron Copland*, pp. 142, 145.
(21735) \$350.00

44. **COPLAND, Aaron 1900-1990**

Typed letter signed in blue ink ("*Aaron Copland*") to Mr. Cusick at The Scranton Times.

1 page. Folio. Dated December 29, 1970. On personal letterhead, with Copland's name at left and address of 1538 Lower Washington St., Peekskill, N.Y. 10566 at right. Together with original envelope.

An interesting letter in which Copland expresses both his appreciation for and slight concern over the length of a planned 6-hour program devoted to his music.

"Obviously, so long a program constitutes a considerable test of one's music. While I do not consider myself a prolific composer, I nevertheless hope that there is a sufficient variety of attack in my work to warrant so long a continuous exposure... Naturally, one of a composer's most serious concerns is with the staying power of the music he creates..."

Very slightly creased. In very good condition overall.
(21739)

\$300.00

45. **CRUMB, George born 1929**

Autograph musical quotation from *A Little Suite for Christmas*, signed.

1 measure, dated November 30, 1998, notated in black ink on page 16 of a printed catalogue of contemporary music by composers including Henry Cowell, Edgar Curtis, Ingolf Dahl, Ikuma Dan, Lex van Delden, Richard Donovan, James Drake, Paul Earls and Halim El-Dabh.

With a printed biographical notice at upper left, including among the composer's special qualities "*an extraordinarily sensitive ear resulting in highly refined timbral nuances; a very powerful evocative sense and a sureness and concision in realizing his musical intentions*" and going on to state "*All of these interact structurally to form a body of music which is moving and convincing.*"

Very slightly worn.

A student of Boris Blacher and Ross Lee Finney, Crumb was a professor of composition at the University of Pennsylvania for 30 years.

"Although the works that established [his] reputation are relatively few, their refinement is exquisite and their breadth of reference intriguing. His openness to external stimuli - musical, poetic, sociological - has caused some critics to accuse him of emphasizing surface sensation at the expense of real substance. One may argue in his defence, however, that for him the medium is the message; the allusions, stylistic juxtapositions and whimsical quotations with which his music abounds are its very heart. These references result in a beguilingly evocative music, the haunting atmosphere of which has brought him many admirers." Richard Steinitz in *Grove online*

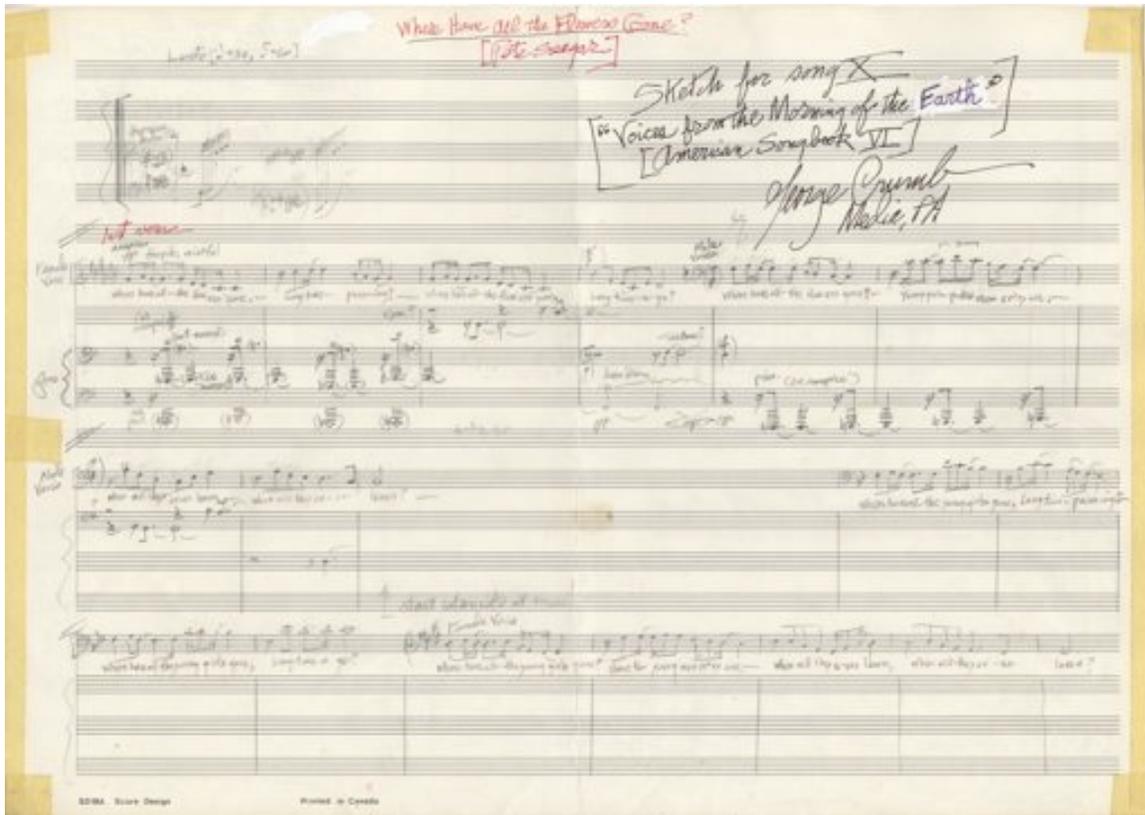
(21828)

\$300.00

46. **CRUMB, George born 1929**

Two autograph musical manuscript sketches from the *American Songbook*, signed.

1 leaf. Large oblong folio (ca. 297 x 420 mm.). Notated in pencil on both sides of the leaf on 18-stave music manuscript paper printed by Score Design, Canada. Side 1 with "*Sketch for song VII 'Voices from a*



Forgotten World' [American Songbook V] George Crumb Media, PA in black ink in the composer's hand to upper right corner with "*Tis the Gift to be Simple*" in red ink to head, consisting of 20 measures scored for percussion and piano; Side 2 with "*Sketch for song X [Voices from the Morning of the Earth' [American Songbook VI] George Crumb Media, PA*" in black ink in the composer's hand to upper right corner with "*Where Have All the Flowers Gone? [Pete Seegar[!]]*" in red ink to head, consisting of 18 measures scored alternately for female and male voices, with text. Undated, but 2007-2008. With occasional autograph annotations in black and red ink and minor corrections to song titles in white-out.

Slightly worn; creased at central fold; masking tape to two edges of side 2 not affecting text or notation.
 (21829) \$3,500.00

47. **CRUMB, George born 1929**

Autograph musical sketch entitled *Farewell* from *Sun and Shadow*, based on the poems of Federico Garcia Lorca, signed and dated 2009.

2 leaves. Large oblong folio (ca. 280 x 408 mm.). Notated in pencil on one side of each leaf only on 9-stave hand-ruled music manuscript paper. With "*from 'Sun and Shadow' A cycle of Poems by Federico Garcia Lorca for Female Voice and Amplified Piano [2009]*" to upper right corner in violet ink, "*George Crumb [original pencil copy of 'Farewell']*" to upper left corner in violet ink, and with printed heading "*VI Farewell (Despedida)*" to head of page 1, manuscript heading "*[VII. Farewell (p. 2)]*" to head of page 2.

23 measures in total, scored for female voice and amplified piano. With occasional corrections written on clear tape overpastes and additions in black and red ink. Undated.
 (21830) \$2,500.00

48. **DAHL, Ingolf 1912-1970**

Autograph musical quotation.

5 bars marked "*Lento (From Duo for Cello & Piano),*" inscribed to the noted Columbian musicologist Otto de Greiff and signed in full by the composer. Written in ink on a lined sheet of looseleaf paper, 8-1/2" x 11".

Creased at folds; very slightly stained at edges; some light foxing.

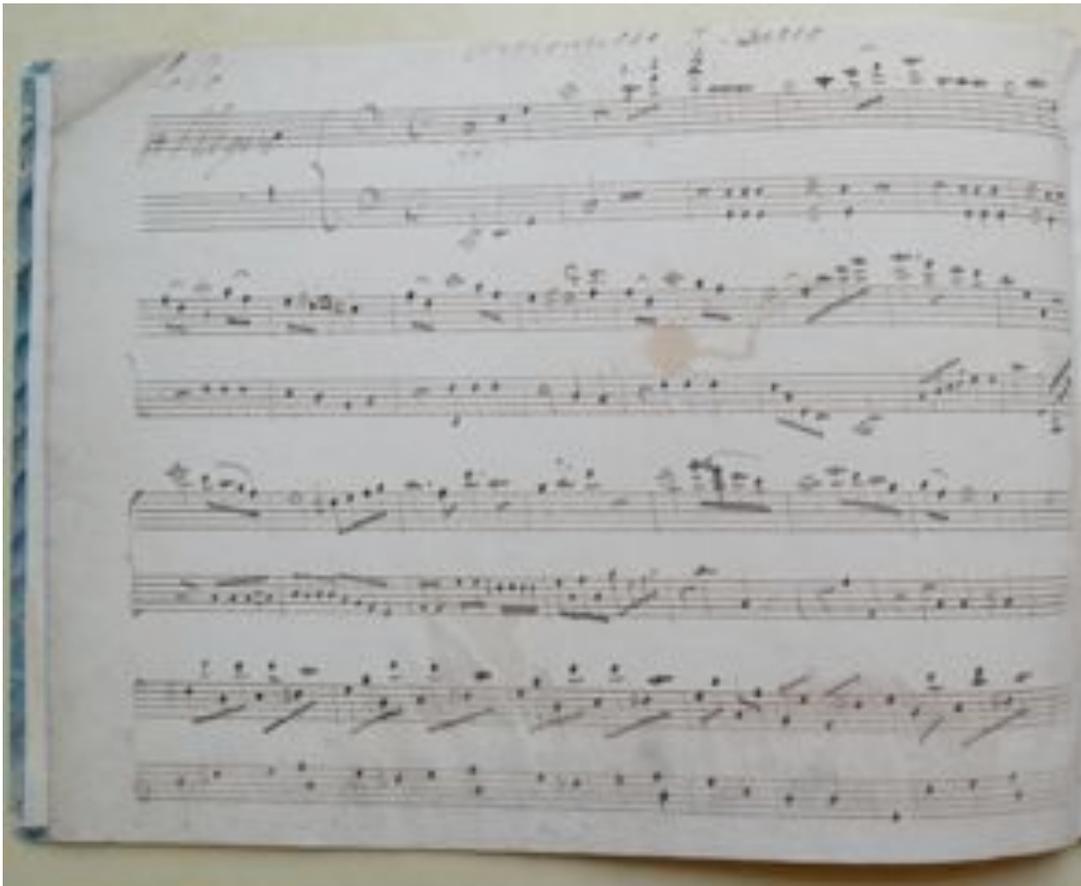
Dahl was an American composer, conductor, pianist and music educator of Swedish-German parentage. He emigrated to the United States in 1938, joining the community of expatriate musicians that included Krenek, Milhaud, Schoenberg, Stravinsky and Toch. He studied composition with Nadia Boulanger in California and went on to join the faculty of the University of Southern California in 1945, remaining there until his death; among his better-known former students are the conductor Michael Tilson Thomas. Dahl championed the work of American composers including Copland, Diamond, Foss, Ives, Piston and Ruggles, and introduced important European compositions to the West Coast, including Berg's Chamber Concerto, Schoenberg's Pierrot Lunaire, and works of Hindemith and Stravinsky. The Duo for Cello & Piano was written in 1946 and revised in 1948.

(17687)

\$135.00

49. **DAHMEN, Johan Arnold 1766-1812**

Thre[e] Solos for the Violoncello with Accompaniment for a Bass. [Score]. Autograph musical manuscript signed. Undated, but ?London, ca. 1794.



[1] (autograph title), [2]-[24] pp. autograph musical manuscript. Oblong folio, ca. 225 x 302 mm. Early leather-backed flexible marbled boards with titling *Solos Violoncello* gilt. Notated in ink on 12 leaves with 8 hand-ruled staves. Paper with watermark of a fleur-de-lis within a crowned shield with the letters "G.R." below; countermark dated 1794 (similar to Heawood nos. 1846 and 1855).

Early fingering added in both ink and pencil.

Binding slightly worn and rubbed; head and tail of spine slightly chipped. Dampstaining to lower portion of each leaf with no loss of music and little paper damage; upper margin of first leaf trimmed by binder just affecting upper edge of the words "Violoncello & Basso;" several marginal tears, one with slight loss of paper; one leaf torn with loss of approximately 30% of music.

A new discovery, these three cello sonatas by Dahmen (in C major, G major and Bb major) appear to be unrecorded in the literature. His solo cello music is currently known only by his three solos for violoncello and bass, Op. 35 (in D major, A major and D minor). The discovery of the present three works in manuscript thus doubles Dahmen's output in the genre.

We have not located any documented autograph musical manuscripts in Dahmen's hand. The only autograph sources located consist of an autograph document held at the Ransom Center at the University of Texas, Austin, signed and dated London April 29, 1801 in which Dahmen acknowledges receipt of 12 pounds 12 shillings for a violoncello; the document is signed "*J:A: Dahmen.*" Four additional examples of Dahmen's autograph signature are found in printed scores of his music held at the Bodleian Library at Oxford University, Cambridge University, St. Andrews, and Brigham Young University.

Dahmen, a composer and cellist whose playing was much admired by Haydn, composed a considerable body of music, including duets (including for two cellos), trios, quartets, works for chamber groups, songs and keyboard music.

Grove notes Dahmen's date of death as 1794; more recent scholarship by Peter Holman and others, however, has established that he died in London in 1812. Johan Dahmen came to England from Germany in 1790 with his brother Peter, a violinist. Haydn and Salomon travelled to Cambridge in November of that year to hear the brothers perform together, and subsequently engaged them for Salomon's concerts in Hanover Square.

Johan is recorded as a principal instrumental performer in Salomon's 1792 concert season. His compositions were noted in the *Monthly Magazine* in February of 1797 and in the *Monthly Review* in March of 1810. Obituaries in both the *Gentleman's Magazine* and the *European Magazine* referred to him as a "*celebrated composer and violoncellist.*"

There is considerable contemporary scholarly interest in this little-known composer and performer, which we understand will result in the publication of an edition of the complete works. Indeed, particularly positive attention has been given to some of Dahmen's songs as performed on a CD entitled *Haydn and His English Friends* released by Hyperion in 2000. Reviewers called Dahmen's work "*remarkable,*" "*exceptional,*" and "*deeply felt.*" (The critic David Vernier poignantly said Dahmen's song *Hear my Prayer* could "*pass for one of Handel's best airs.*").

An important discovery, the present manuscript adds three new 18th century sonatas to the cellists' repertoire and, in addition, will undoubtedly be of considerable importance to the complete edition of this composer's works.

(21775)

\$8,500.00

50. **DAVIES, Peter Maxwell born 1934**

Autograph musical quotation from the Sonata for Trumpet and Piano, signed.

9 measures entitled "*Sonata*" and marked "*allegro moderato*" at head, scored for trumpet in D and piano.

Folio. notated in pencil on 12-stave Mel Bay paper. Inscribed "For Linda Moody with all good wishes."

An English composer, "his finest achievements have a depth of symbolism and historical reference rarely encountered elsewhere in contemporary music.. The principal stimulus came from his association with Alexander Goehr, Birtwistle and others in the New Music Manchester Group... Goehr functioned as catalyst, providing access to the latest developments in serial technique via recent scores by the postwar generation of European composers. Davies supplied at least two items to the group's concerts - the Trumpet Sonata op.1 for Howarth and the Five Piano Pieces op.2 for Ogdon - as well as the Clarinet Sonata for Birtwistle to perform at one of the Darmstadt summer courses." John Warnaby in *Grove online* (21823) \$650.00

51. **DE LARA, Isidore 1858-1935**

Autograph musical quotation signed and dated Rome, December 2, 1900.

15 measures from the composer's opera, *Messaline*. Folio. 1 page. Notated in ink on 12-stave music manuscript paper. Inscribed to Madame Chanoine-Davranches.

Messaline, an opera in 2 acts, was first performed in Monte Carlo at the Casino Municipal on March 21, 1899.

An English composer and singer, "De Lara... settled at Monte Carlo, and it was there, under the patronage of the Princess of Monaco, that he enjoyed the most successful phase of his career. Moïna was produced there in 1897, as was Messaline, his most popular work, in 1899... Although French influences (Massenet especially) predominate in de Lara's operas, he was a truly eclectic composer." *Grove online* (21583) \$275.00

52. **DE LUCIA, Fernando 1860-1925**

Autograph letter signed to Rocco Pagliara, music librarian at the conservatory of music at San Pietro a Majella in Naples.

2 pages of a bifolium. Octavo. Dated Florence, January 31, 1897. In Italian (with translation).

"I have made a reservation for an orchestra seat on your behalf at the premiere of Rantzau (Mascagni)." Together with autograph envelope.

Slightly worn; creased at folds.

De Lucia, an Italian tenor, "studied in Naples, and made his début at the Teatro S Carlo in Faust on 9 March 1885. At first he was best known in the tenore di grazia repertory... But in the 1890s and the early 1900s his fame was increasingly linked with the impassioned tenor heroes of the new verismo school... Mascagni gratefully chose him also for the premières of his I Rantzau (1892, Florence), Silvano (1895, Milan) and Iris (1898, Rome)... At the Metropolitan he sang only for a single season (1893-4), but his Covent Garden appearances were frequent and successful between 1892 and 1900... He was particularly popular in his native Naples... Between 1902 and 1922 he made some 400 records. This extensive legacy (much of it reissued on CD) is valuable because it represents an otherwise vanished style. De Lucia's technique and vocal control are astonishing, as are also his free, spontaneous and vivid treatment of musical text and ornament and his variety of nuance and tone-colour." Desmond Shawe-Taylor in *Grove online* (20683) \$365.00

53. **DE RESZKE, Edouard 1853-1917**

Autograph letter signed to "Max."

2-1/2 pp. of a bifolium. Octavo. Dated Garnek January 20, 1906. Written in purple ink. In English.

An interesting and friendly letter in which de Reszke thanks his correspondent for his New Year's wishes, inquires after mutual friends, makes reference to his concerts with Duss in New York, mentions his brother (the noted tenor Jean de Reszke), the war, etc.

"I am very anxious to know, if I will have still the pleasure to see you again??? 3 years passed over my tournée with Duss... You can't imagine how much America misses me!... This war during two years was a real disaster for Russia... With all those disorders I couldn't leave the country and my family, but now I am quite decided to retake the theatre. In two weeks I am going to Paris..."

Creased at folds; very small holes to upper portion of central fold; some light creasing; very faint remnants of early mount to blank verso. In very good condition overall.

A distinguished bass with an active international career, "[Edouard] sang in Hérodiade and Le Cid in Paris with Jean, and thereafter his career closely followed that of his brother, in London, Chicago and New York. His vast repertory included Méphistophélès, Friar Laurence, Don Pedro (L'Africaine), Rocco and Leporello... His huge voice and giant stature made him a magnificent exponent of Wagner roles."
Elizabeth Forbes in *Grove online*

John S. Duss (1860-1951), an American bandmaster and composer, conducted band concerts at the Metropolitan Opera in New York in 1902 and, the following year, engaged Lillian Nordica and Edouard de Reszke to give concerts with the Metropolitan Opera orchestra at Madison Square Garden.

(21418)

\$135.00

54. **DELVINCOURT, Claude 1888-1954**

Autograph musical manuscript being part of his incidental music to the comedy *La femme barbe*, first performed in 1938.

2 pp., ca. 348 x 268 mm. Folio. 56 measures scored for both spoken and sung voices, including sections for chorus with instrumental accompaniment. Apparently complete. Marked "*Scène IX les mêmes: puis les trois emissaires du Sultan - puis Croquendot...*" Notated in black and red ink with some markings in blue crayon. Unsigned.

Slightly worn; creased at central fold.

Delvincourt, a French composer, was appointed director of the Versailles Conservatory in 1931 and of the Paris Conservatoire in 1941. "*His most important decisions were the founding of the Orchestre des Cadets and a chorus (so avoiding the evacuation of his pupils to Germany), and his invitation to Messiaen, despite much comment, to teach the philosophy of music... After Debussy and Ravel, he was one of the most ardent of French composers in trying to recapture the spirit of the Middle ages and the Renaissance, as in the Danceries...*" Alain Louvier in *Grove online*

(20707)

\$600.00

55. **DESTINN, Emmy 1878-1930**

Colour postcard photograph of Destinn as Aida in Verdi's opera of the same name, signed in full and dated 1913.

Attractively double-matted and framed in decorative gilt in two windows together with a Metropolitan Opera program excerpt featuring Destinn in the same role in a performance on November 16, 1908. Overall size ca. 335 x 365 mm.

Some letters of signature somewhat light.

Destinn, a noted Czech soprano, "made her London début in 1904 as Donna Anna at Covent Garden; she returned to London every season until 1914, and was particularly admired there for her Butterfly (of which she was the first English exponent) and Aida. From 1908 to 1916 she also sang regularly at the Metropolitan, creating there the part of Minnie in the première of La fanciulla del West (1910)... She was one of the greatest artists of her generation." Desmond Shawe-Taylor in *Grove online* (21813) \$250.00

56. **DOMINGO, Plácido born 1941**

Autograph note signed to the Colombian musicologist Otto de Greiff.

1 page. On a bifolium note card measuring 115 x 167 mm. with an illustration of La Scala.

Slightly creased.

"Domingo is widely regarded as the leading lirico spinto tenor of the late 20th century, a consummate musician and an actor of exceptional passion." Harold Rosenthal and Alan Blyth in *Grove online* (20332) \$35.00

57. **DONIZETTI, Gaetano 1797-1848**

Poliuto. Autograph working musical manuscript sketches and compositional material. Unsigned. Naples, ca. 1838.

2 pp. notated on one leaf, containing a total of approximately 160 measures of music. Oblong folio (267 x 390 mm.). Notated in ink on 16-stave paper with watermark incorporating a fleur-de-lys within decorative border. With 19th century manuscript note to verso: *"Donizetti autografo."*

The recto of the leaf carries 17 measures, being the music and text to the cabaletta from Saverio's aria in Act I commencing *"Tomba alla tomba renderò;"* the remaining music on this page (approximately 60 measures) appears to relate to portions of Act II.

The verso of the leaf carries 28 measures, being the melody and text sung by Paolina in her duet with Saverio, i.e., measures 181-209 in the score; the remaining music on this page consists of approximately 64 measures of sketch material for the opera.

Slightly worn, foxed and stained; creased at central fold; old paper repairs to margin.

Poliuto, an opera in three acts, was composed in 1838 to a libretto by Salvatore Cammerano based on Pierre Corneille's play, *Polyeucte*. It was first performed in Naples at the Teatro San Carlo on November 30th, 1848; a version in four acts to a new libretto in French by Scribe and some musical revision was presented in Paris on April 10, 1840, Donizetti's first work for the Opéra.

"Poliuto was... originally intended to serve as the vehicle for Adolphe Nourrit's début at the S Carlo. But the work was banned as it depicted the martyrdom of a Christian saint. Soon after, Donizetti went to Paris, where he reworked and expanded the Poliuto score as Les martyrs (in four acts, with a text by Scribe); more than three-quarters of the music for the French work comes from the Italian original. Donizetti had to make a number of changes: he added an extensive new overture, the requisite ballet divertissement and a concertato finale, and he wrote the tenor arias afresh, not only because they needed to suit the voice of Gilbert Duprez rather than Nourrit but also because, for Paris, the character's motivation needed to correspond more closely with that of his counterpart in the Corneille source..."

"... Les Martyrs enjoyed some circulation in an Italian translation, as I martiri, but in Italy the more



compact, three-act Poliuto was generally preferred. Its performance history there began in 1848, when it received its première, in Naples, soon after Donizetti's death; the recent granting of a constitution there made the mounting of the banned work seem a political gesture as well as an artistic one. Throughout the 19th century it was put on periodically as a vehicle for such dramatic tenors as Tamberlik and Tamagno. It has had some notable revivals: at La Scala in 1940 with Gigli and Caniglia and in 1960 with Corelli and Callas; in 1977 at the S Carlo; and in Vienna in 1986, with Carreras. A Rome revival in 1988 followed a text that removed many years' editorial accretions. Les martyrs too has been revived, notably in Venice in 1978..."

"... In Poliuto, it is possible to see that, before his engagement to compose for the Paris Opéra, Donizetti was anticipating that move by deliberately striving for a grander scale and a greater emphasis on spectacle than he customarily achieved in his works designed principally for Italy. Representative of this tendency are the magnificent second-act finale, which in a typically French manner depicts violent personal conflicts against an impressive scenic tableau; and the final scene, in which Poliuto's and Paolina's fervent cabaletta is boldly superimposed on to the pagan priest's call for their death. Poliuto is an important transitional work in Donizetti's deliberate internationalization of his style by the absorption of French influences that he had encountered during his visit to Paris in 1835 and from his familiarity with Rossini's Parisian operas in their Italian translations." William Ashbrook in Grove online

A most interesting and rare example, illustrating the composer's creative process in varying stages of development. This manuscript would appear to be a significant source for the opera.

Our thanks to Professor Philip Gossett and Dr. Daniela Macchione for their kind assistance in the cataloguing of this item.

(21520)

\$8,500.00

58. **DORATI, Antal 1906-1988**

Interesting lengthy autograph letter signed, dated February 15, 1954. 14 pp. In English.

1 page. Large octavo. Addressed to Mr. Rollins. On personal letterhead imprinted with Dorati's name and address of "1300 Mount Curve Minneapolis, Minn."

A detailed letter relative to proposed programs for the 1954-1955 Minneapolis Symphony Orchestra season, mentioning specific pieces, rehearsals, soloists, instrumentation, etc.

14 pp. in total, consisting of pp. 1-6 autograph letter (signed at conclusion of page 6); pp. 7-8 headed "Tentative programs (subject to change);" p. 9 "Composition of Orchestra;" p. 10 (blank); p. 11-14 notes, headed "To understand - and properly publicize - the above programs, the following notes might be useful."

An American conductor and composer of Hungarian birth, from 1945 Dorati acquired a distinguished reputation as an orchestral trainer, beginning with his postwar reorganization of the Dallas SO (1945-9). He then spent 11 years as musical director of the Minneapolis SO, making it internationally known through more than 100 recordings.

(19039)

\$385.00

59. **DUBENSKY, Arkady 1890-1966**

Autograph musical quotation signed and dated Boston, December 24, 1892.

9 measures in full score from the composer's suite *Anno/600* for string orchestra. Notated in ink on a sheet of 12-stave music paper 110 x 336 mm. Inscribed to the Colombian musicologist Otto de Greiff. Creased at vertical fold.

Dubensky, a Russian-born violinist and composer, was particularly noted for his compositions for unusual combinations of instruments. He played with the New York Philharmonic from 1921 until 1953.

(20704)

\$200.00

60. **DUPREZ, Gilbert 1806-1896**

Autograph letter signed ("*G. Duprez de l'ancien Opéra*") to an unidentified male correspondent.

2 pp. of a bifolium. Octavo. Dated Paris, January 27, 1887. In French (with translation).

Recommending Mlle. Heurteau, "*a young artist from a good family who would like to take part in the musical society of which you are the director: a very fine musician and pianist, having worked with me for a long time on her large and beautiful voice...*"

Slightly creased overall; creased at folds; very slightly stained and soiled. In very good condition overall.

A noted French tenor and composer, "[Duprez] gradually... became the first great tenore di forza, despite a vocal tessitura limited in its lower range... In France he was praised as the first true Romantic tenor and for his excellent declamation and the smoothness of his canto spianato... Presumably through forcing his voice, and also because of the great number of performances he gave during his years in Italy where he had to sing as many as six times a week, a decline set in early; Berlioz greatly admired him in the vigorous music of Benvenuto Cellini in 1838, though noting (Mémoires) that his voice had coarsened somewhat. The story of the famous tenor's rise and fall in Berlioz's Les soirées de l'orchestre is largely based on Duprez's career. He composed a number of operas and his writings include L'art du chant (1845) and Souvenirs d'un chanteur (1880), a valuable account of his times and distinguished contemporaries." Sandro Corti in Grove online

(21793)

\$250.00

61. **EGK, Werner 1901-1983**

Postcard photograph signed and inscribed to the Colombian musicologist Otto de Greiff and dated 1969.

A German composer and pupil of Carl Orff, "between 1927 and 1929 Egk established contact with Kurt Weill, Hans Flesch, Bertolt Brecht and Erwin Piscator. The dramatic works that followed, for which Egk often served as his own librettist, embrace a range of genres from marionette theatre... to radio documentary." Andrew D. McCredie in *Grove online*

(20685)

\$100.00

62. **EHRENBERG, Carl Emil Theodor 1878-1962**

Autograph musical quotation signed and dated Munich, March 10, 1937.

4 measures from the beginning of the composer's *Symphonic Suite* op. 22. Inscribed to the Colombian musicologist Otto de Greiff. Together with a typed letter signed addressed on the same date to de Greiff, in German, enclosing the quotation and asking if he has heard the work in Germany.

Slightly worn and browned at edges; letter creased at folds with one small stain and small piece of upper right-hand corner lacking.

"Ehrenberg's music is thoroughly tonal. His chamber works approach neo-classicism in their balanced phrasing, symmetrical design and intimate tone. However, his strong ties with the Romantic tradition are revealed in his intense devotion to the lied; half of his published works fall within this genre. The greater part of Ehrenberg's music is unpublished." Charlotte Erwin in *Grove online*

(20714)

\$100.00

63. **ERLANGER, Camille 1863-1919.** Autograph musical quotation signed.

5 measures in piano score from the first act of the composer's lyric drama *L'Aube Rouge*. Folio. 1 page. Notated in ink on 12-stave music manuscript paper. Identified and inscribed to Madame et Monsieur Chanoine-D'Avranches.

L'Aube Rouge, in 4 acts, was first performed in Rouen on December 29, 1911.

Erlanger, a French composer, "was attracted to the stage rather than the concert hall... [He] was one of a generation of French operatic composers including such musicians as Bruneau, Hüe and Leroux on whom the influence of Wagner and Massenet weighed heavily. He had a solid technique, and his works bear witness to an assured sense of musical scene-setting and remarkable qualities of orchestration, most obvious in the large crowd scenes in Le fils de l'Étoile and Aphrodite." Jacques Tchamkerten in *Grove online*

(21580)

\$300.00

64. **ESCALAÏS, Léon 1859-1941**

Autograph letter signed to Monsieur Génio at the Opéra Comique in Paris.

3 pp. Small quarto. Dated December 23, 1934. On mourning stationery. In French (with translation). Together with autograph envelope.

Escalaïs sends his best wishes for 1935 to Génio and his mother, mentions a role in *Mon Ami Pierrot* which "Sacha Guitry very much wanted" him to get, and a meeting with the director of the Opéra Comique and the composer Barlow.

"Let us hope... that you will succeed at last in getting a role which would permit you to make good use of

your pretty voice and your many qualities... I almost became your comrade: I was expected to create a small role in Mon ami Pierrot... but, for reasons which I will explain to you when I have the pleasure of seeing you, it was not possible for me to accept."

Very slightly worn; creased at folds.

A French tenor, Escalaïs "had a big, heroic voice and was in great demand for such operas as Il trovatore and L'Africaine, and also La Juive, in which he appeared at La Scala. In 1892 he left Paris for Lyons, where he became director, returning to the capital to great acclaim in 1908. He also enjoyed a spectacular success at the French Opera in New Orleans. His powerful voice and ringing high notes are well demonstrated in recordings made in 1905 and 1906, which show a skilled technician..." J.B. Steane in Grove online

Alexandre-Pierre Georges "Sacha" Guitry (1885- 1957) was a noted French stage actor, film actor, director, screenwriter, and playwright of the Boulevard theatre.

The composer referred to in the letter is most probably the French composer of English and Alsatian origin Fred Barlow (1881-1951).

(21850)

\$225.00

65. FAGOAGO, Isidora 1895-1976

Autograph letter signed to Ingegnere.

4 pp. Octavo. Dated Bologna, November 6, 1929. Possibly to an opera director/conductor/impresario. In Italian (with translation).

Fagoago writes asking about possible roles: *"Why not, for instance, give me "La vestale? Ferone asked me if I want to sing Tannhäuser..."* He goes on to mention recording a part of the third act and reports that *Sigfried* went well.

Slightly browned; two file holes to margin just affecting one letter.

A noted Spanish tenor, Fagoago made his debut at Madrid in Samson et Dalila in 1920. "His first Wagnerian role was Siegmund in Die Walküre, in which he made his Italian début at the S Carlo, Naples, in 1921. He sang Parsifal at the Verona Arena and at his South American début in 1925. In that year he became the leading Wagnerian tenor at La Scala... His recordings are few and flawed, but they show a fine voice and an impassioned style." Grove online

(20689)

\$120.00

66. FARKAS, Ferenc 1905-2000

Autograph musical manuscript from the composer's opera *Vidroezki* in piano-vocal score. Signed and dated 1964.

2 pp. Folio. Notated in ink on 16-stave paper. With some annotations in pencil and red ink. 60 measures in total. Text in Hungarian.

Slightly browned; creased at central fold.

Farkas, a Hungarian composer and teacher, studied composition in Rome with Respighi from 1929-1931, and from 1949 to 1975 was professor of composition at the Budapest Academy of Music where his pupils included Ligeti, Kurtag, Petrovics, Szokolay, Bozay and Durko. He composed Vidroczki as a radio ballad in 1959, revised it in 1964 as an opera, and then again in 1978

"Whereas most of his contemporaries were more or less influenced by Bartok and Kodaly, Farkas, because

of his time spent in Rome with Respighi, had a wider horizon. The indirect influence of Respighi's own teacher, Rimsky-Korsakov, coupled with the direct influence of Stravinsky, is evident in the virtuosity of Farkas's instrumental writing and the richness of his orchestral palette." Laszlo Gombos in Grove online (16156) \$600.00

67. **FARRAR, Geraldine 1882-1967**

Autograph signature to a Metropolitan opera program excerpt featuring Farrar as Mimi in a performance of Puccini's *La Bohème* on November 21, 1908.

Attractively double-matted in two windows and framed in decorative gilt together with a photographic image of Farrar. Overall size ca. 315 x 370 mm.

A pupil of Lilli Lehmann, Farrar joined the Metropolitan Opera in New York after five years in Berlin and quickly became one of its most highly-regarded sopranos.

(21815) \$150.00

68. **FELDER, David born 1953**

Nomina 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."
www.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. See also www.music.buffalo.edu/faculty/felder/
(21471) \$1,350.00

69. **FERRONI, Vincenzo 1858-1934**

Postcard portrait photograph signed and dated Milan, April 9, 1928.

Ferroni studied at the Paris Conservatory under Massenet and succeeded Ponchielli at the Milan Conservatory. His operas were performed at La Scala under Mascagni and Martucci.
(20709) \$150.00

70. **FOOTE, Arthur 1853-1937**

Autograph letter signed.

1 page. Quarto. Dated *Ridge Avenue, Newton Centre, Mass., Feb. 4, 1928* at head.

To a Miss Warnell, apologizing for not being able to join her at a luncheon.

Very slightly soiled; creased at folds.

An American composer, organist, pianist and teacher, "in his finest works Foote was a memorable composer. His style, firmly placed in the Romantic tradition, is characterized by lyrical melodies, expressive phrasing, and clear formal structure. He excelled in writing for strings and achieved particular popularity in his lifetime with the Suite in E major op.63 and A Night Piece for flute and strings. Of his works for full orchestra, the Four Character Pieces after the Rubáiyát of Omar Khayyám op.48 is noteworthy for its colourful instrumental writing. His strong melodic gift is exemplified in such songs as I'm wearing awa' and An Irish Folk Song... Foote was highly regarded as a pedagogue, earning his livelihood mainly from private piano instruction." Wilma Reid Cipolla in *Grove online*
(20090) \$325.00

71. **FOOTE, ARTHUR 1853-1937**

Autograph signature trimmed from larger document.

Notated on a slip of paper ca. 8 x 2.5 mm.

Laid down to mount.

(12809)

\$75.00

72. **FOSS, Lukas 1922-2009**

Autograph musical quotation entitled *Solo for piano*, signed and dated April 10, 1999.

4 measures. Folio. Notated in pencil on light pink 12-stave music manuscript paper. Signed at conclusion, and also With "Lukas Foss 1981" at upper right corner (referring to the date of composition).

A gifted American composer, conductor and pianist, Foss studied the piano with Lazare Lévy in Paris and, after moving to the States with his family in 1937, with Isabelle Vengerova; he also studied the flute with Louis Moyse, conducting with Fritz Reiner and Koussevitzky, and composition with Hindemith.

"With the more conservative musical taste of the 1980s and 90s, Foss revisited the neo-classicism and Americana of his first period, composing again in traditional instrumental and choral genres, but not forgetting the experimental techniques of his second period... For all their diverse styles, Foss's works spring from a distinct personality: enthusiastic, curious and receptive to every kind of musical idea. Not coincidentally, these are the same attitudes he instilled in audiences with his performances of the classical repertory and new music. In short, he was one of his era's most communicative and representative composer-performers." Gilbert Chase and David Wright in Grove online

(21826)

\$400.00

73. **FOSS, Lukas 1922-2009**

Autograph letter signed to the Colombian conductor and champion of South American music, Guillermo Espinosa (1905-1990).

1 page. Oblong octavo. Dated December 15, 1960. On University of California letterhead. A brief note, saying "I hope the enclosed will do. Send me the proofs, if you wish, and I will examine them."

Slightly worn and creased.

(20712)

\$100.00

74. **FOSS, Lukas 1922-2009**

Autograph letter signed. Quarto. Dated August 3, [19]87. On personalized letterhead Addressed to the prominent American choral conductor Harold Rosenbaum. With autograph envelope.

2 pp. Quarto.

Creased at folds.

Foss writes regarding his Di Profundi for a capella[!] choir, stating that his publisher has the score, its duration, and that he will try to locate a tape of the work; he also discusses scheduling for the following season.

(18928)

\$150.00

75. **FOSS, Lukas 1922-2009**

Printed ASCAP form relative to Foss's choral composition *We Sing*, completed in manuscript by the

composer and signed by him.

2 pp. Quarto.

Foss identifies this work as having been composed in 1941 with a performance time of 3 minutes, with copyright held by Ruth Yorek and performance rights being controlled by the composer. The "*singers required*" are noted as "*any number of school children voices and a teacher...*" and the instrumentation as "*piano 4 hands or piano 2 hands, drum ad. lib. (played by a child).*" The program is identified as "*a bunch of children making a lot of noise. The teacher convinces them after some struggle to turn their noise into music, into singing.*"

(20091)

\$225.00

76. **FOSS, Lukas 1922-2009**

Boston Symphony Orchestra program signed in pencil by the composer for performances of October 15-16, 1944, including the first performance of "The Prairie" 1944.

1 leaf.

Laid down; slightly cockled.

Based on a poem by Carl Sandburg, The Prairie was first performed in 1944 by the Collegiate Chorale under the direction of Robert Shaw. The cantata received wide acclaim and received the New York Music Critics' Circle Award in the year of its first performance.

(12813)

\$75.00

77. **FOSS, Lukas 1922-2009**

Autograph inscription signed in full to the Colombian musicologist Otto de Greiff.

Notated on card stock 88 x 155 mm., dated Los Angeles, November 1, 1960.

Very slightly stained.

(20343)

\$65.00

78. **FOSS, Lukas 1922-2009**

Photograph signed in green ink and dated April 10, 1999.

Ca. 175 x 240 mm. An attractive head shot of the composer in his New York City apartment, 1968 (according to note on verso), with bookshelves in background. Inscribed "*For Gil Moody*" at lower left margin. With annotations ascribing copyright to Inger McCabe and printed stamp of "*Rapho Guillumette Pictures*" in New York to verso.

Very slightly worn at edges; slightly creased; inscription slightly smudged.

(21827)

\$150.00

79. **FRANZ, Robert 1815-1892**

Autograph envelope addressed to Dr. Erich Praeger.

With the composer's name and address in Halle to recto. Slightly worn and soiled.

Franz, a noted German composer of lied, was director of the Singakademie in Halle and was enthusiastically supported by both Schumann and Liszt.

(20711)

\$120.00

80. **FRAZZI, Vito 1888-1975**

Autograph musical manuscript signed, being a portion of his opera *Don Chisciotte* [*Don Quixote*].

4 pp. Unbound. Folio (ca. 313 x 222 mm.). Notated in piano-vocal score in pencil on 12-stave music manuscript paper, paginated by the composer 7-10. Undated, but ca. 1951. Identified by the composer at head of first page: "*Dal Don Chisciotte: prima stesura dall'apparizione della Grotta di Montesino...*"

Together with:

Autograph letter signed. 1-1/2 pages of a bifolium. Small quarto. Addressed "*Carissimo Professore*" and dated Florence, May 24, 1952. Frazzi thanks his correspondent for his kind letter and apologizes for his late reply. His spirits are revived by the professor's kind words, which are uplifting in contrast to some critics of his opera.

Manuscript slightly worn, slightly stained at margins, somewhat browned overall, especially at margins; letter very slightly worn, creased at folds.

The opera, in 3 acts with libretto after Cervantes's epic novel, was first performed in Florence at the Comunale on April 28, 1952.

Frazzi, and Italian composer, theorist and musicologist, taught at the Florence Conservatory (1912-58), where his pupils included Dallapiccola and Bucchi. He also taught at the Accademia Musicale Chigiana in Siena from 1932 to 1963. "*His most characteristic earlier works reflect his association around 1920 with Pizzetti... The most important of his stage works is Don Chisciotte, in which he broke away from the rather uniform, declamatory style of Re Lear towards a far less Pizzettian manner, rich in harmonic subtleties and lively, skilfully woven vocal ensembles.*" John C.G. Waterhouse in *Grove online* (21853) \$500.00

81. **FREMSTAD, Olive 1871-1951**

Autograph signature on a Metropolitan Opera program excerpt featuring Fremstad as Venus in a performance of Wagner's *Tannhäuser* on April 3, 1913.

Attractively double-matted in two windows and framed in decorative gilt together with a photographic image of Fremstad. Overall size ca. 350 x 440 mm.

Fremstad was a noted American mezzo-soprano and soprano of Swedish birth. "During the Covent Garden seasons of 1902 and 1903 she made a very favourable impression in various Wagner roles. On 25 November 1903 she made her Metropolitan debut as Sieglinde, and remained at the house with increasing success for 11 consecutive seasons, singing under both Mahler and Toscanini in her Wagner repertory..." Desmond Shawe-Taylor in *Grove online* (21809) \$175.00

82. **FRY, William Henry 1813-1864**

Autograph letter signed ("*W.H. Fry*") and dated Newport, August 25, 1845.

1 page of a bifolium. To S.P. Walker in Old Point Comfort, Virginia. With integral autograph address panel.

"I would be too happy to send your beautiful friend, Miss Mercer, a copy of the song required had I it with me, but in place of this, I can have one made out and forwarded to you. The songs you mention are identical, the only difference being in the words. A printed copy which will be immediately forthcoming, will therefore answer your purpose."

Creased at folds; several very small holes along folds; browned along folds to address panel; remnants of

red sealing wax to verso; some creasing; manuscript annotation in another hand to verso.

Fry was the composer of the first grand opera by an American to be staged in the United States, *Leonora*, in 1845, the year of the present letter. *"Its production just four years after the American premiere of Norma confirmed the growing acceptance of Italian opera by American audiences and demonstrated that musical alternatives to the English operatic heritage were viable."* John Graziano in *Grove online*

"His greatest influence on American musical life was as a journalist and music critic; his admonitions encouraged such composers as Bristow to turn to native sources for ideas and inspiration, and provided a climate that fostered the work of Farwell, Cadman, MacDowell and others." David E. Campbell in *Grove online*

Autograph material relating to this earliest American grand opera composer is very rare.
(18168) \$875.00

83. **GOLDMARK, Rubin 1872-1936**
Autograph signature.

Notated on a slip of paper 33 x 94 mm., being the closing sentiments of a letter: *"with many regards Faithfully Yours Rubin Goldmark."*

Laid into narrow paper border.

An American composer, pianist and educator, Goldmark was a pupil of Dvorák in New York. He headed the composition department at Juilliard for 12 years and numbered Copland and Gershwin among his students.

(20350) \$65.00

84. **GOODMAN, Benny 1909-1986**
Autograph signature.

Notated on an excerpt from *Stadium Concerts Review*, 125 x 152 mm. Incorporating a half-length reproduction photograph of the clarinetist with his instrument.

Slightly worn and stained.

"As a jazz clarinetist Goodman had no peer; his flawless solo improvisations set standards of excellence for jazz performance. He founded and directed the most important musical organization of the swing era and helped to open a new epoch in American popular music. He was the first white bandleader to adopt and popularize an uncompromising jazz style. He was also among the first to feature black jazz players, an action that might have compromised his own career at a time when racial integration was not a popular concept. Goodman's concerts brought a new audience and a new level of recognition to jazz." *Grove online*

(20353) \$65.00

85. **GOULD, Morton 1913-1996**

Autograph musical manuscript sketches signed for portions of two orchestral works, *Declaration Suite* (1956) and *American Ballads* (1976).

- *Declaration Suite*

Autograph title + 2 pp. autograph musical manuscript numbered 14 and 15 by the composer. Folio. Notated in pencil on 12-stave music manuscript paper. Identified by Gould at a later date on title in red ink: "Sketch for Declaration Music [signed] Morton Gould." Ca. 1956.



- *Star Spangled Overture* from *American Ballads*

1-1/3 pp. Folio. Notated in black ink on 12-stave onion skin music manuscript paper. Identified by Gould at a later date at head in red ink: "*Preliminary Sketches - American Ballads - Star Spangled Overture A Bicentennial Commission by the N.Y. State Council for the Arts and the U.S. Historical Society.*" Signed by Gould on both leaves. Ca. 1976.

Together with:

An autograph letter signed from Gould to the New York public television station WNET Channel 13 on Chappell Music Company letterhead enclosing the sketches and mentioning the commissioning bodies. 1 page. Dated May 9, 1977. In red ink. With original envelope addressed by Gould.

Some minor wear and staining; small sticker affixed to blank area of letter.

"Gould's career as a symphonic composer began with the première by Stokowski and the Philadelphia Orchestra of Chorale and Fugue in Jazz (1933). Spirituals, his first work to enter the orchestral repertory, was first performed by Gould himself at a New York festival in 1941; performances followed shortly afterwards by, among many others, the New York PO and the Cleveland Orchestra." Ed Matthew in *Grove online*

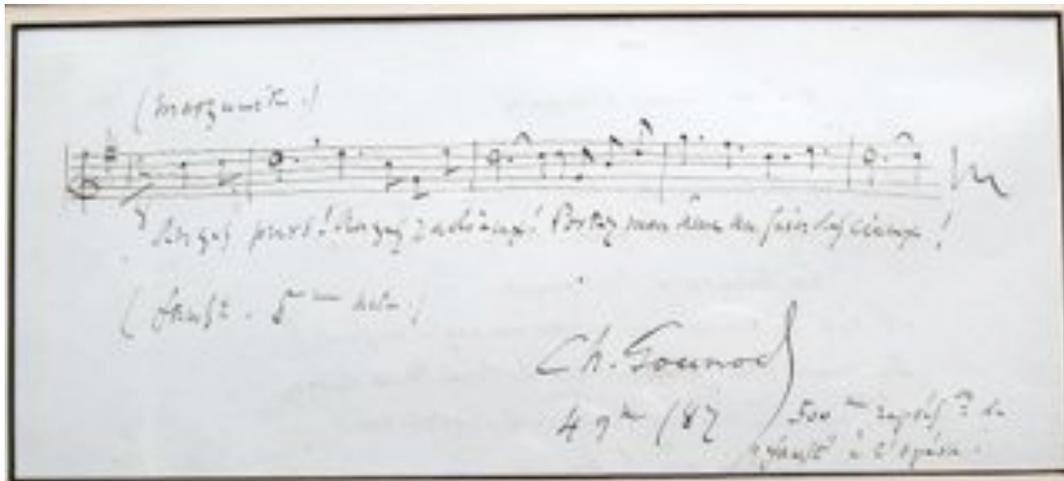
(21731)

\$1,000.00

86. **GOUNOD, Charles 1818-1893**

Autograph musical quotation signed ("*Ch. Gounod*") from Marguerite's aria at the end of the composer's opera *Faust*, "*Anges purs! Anges radieux!*"

5 measures notated in ink on a leaf measuring ca. 105 x 247 mm., with underlying text, dated November 4, 1887, penned on the occasion of the 500th Paris performance of the opera.



Attractively double-matted in two windows and framed in decorative gilt together with a photographic image of the composer. Overall size ca. 320 x 540 mm.

Faust, an opera in 5 acts to a libretto by Barbier and Carré based on Carré's *Faust et Marguérite* and Goethe's *Faust*, received its first performance in Paris on March 19, 1859. It became the composer's best-known opera, and brought him international fame.

"Faust remains one of the landmarks of French 19th-century opera, full of variety and with an underlying sensuality that saved it from the sentimentality and banality to which Gounod's later works (especially his oratorios) often descended in his quest for inspired simplicity." Robert Orledge in *Grove online* (21802) \$1,500.00

87. **GRAENER, Paul 1872-1944**

Postcard photograph signed and dated August 1936.

Together with autograph address portion of an envelope sent to the Colombian musicologist Otto de Greiff.

A German composer and conductor, "Graener's early music stands within the tradition of Strauss, Reger and Pfitzner, and he remained faithful to their ideal in perfecting his own technically fluent style." The New Grove Vol. 7 p. 609 (20716) \$100.00

88. **GRAZIANI, Francesco 1828-1901**

Group of 4 letters consisting of three autograph letters and one secretarial letter signed.

6 pp. in total, all letters addressed to Count Guglielmo Vinci. October 27, 1893; June 20, 1895; October 30, 1895; October 11, 1889. Regarding business matters, meetings, commissions, etc. In Italian (with translations).

Minor browning; one letter with file holes just affecting text; one with file holes not affecting text.

"[Graziani] was said to possess one of the finest baritone voices heard in the second half of the 19th century." Elizabeth Forbes in *Grove online* (20686) \$250.00

89. **GRECHANINOV, Aleksandr Tikhonovich 1864-1956**

Putyi tvoi, Gospodi, skaji mne [Thy Ways, O Lord, Tell Me]. Autograph musical manuscript. Vocal work for tenor solo, mixed chorus and piano. In score.

10 pp. In E, 2/2 time, marked "Lento" at head. Folio (358 x 265 mm.). Unbound. Notated in ink on 18-stave Russian music manuscript paper. With numerous autograph corrections and amendments including pencil markings of an editorial nature. Slightly worn and soiled.

The image shows a page of handwritten musical notation on 18-stave Russian manuscript paper. At the top, the title "II. Putyi tvoi, Gospodi, skaji mne..." is written in ink, with a subtitle in Russian below it. The tempo marking "Lento" is written in the upper left. The score is divided into two main parts: "Tenor solo" and "Piano". The vocal line is written on a single staff with lyrics in Russian. The piano accompaniment is written on multiple staves, showing complex chordal textures and melodic lines. There are numerous pencil markings and corrections throughout the score, particularly in the piano part. The paper shows signs of age, including some staining and wear.

The printer's copy, presumably used in preparation of the published edition. With pencilled annotation to upper left corner of title indicating receipt of the manuscript (presumably by the publisher) on October 13, 1928.

A pupil of Rimsky-Korsakov, Grechaninov wrote in a number of genres; his earlier music reflects the Romantic tradition while his later music was influenced by many of the same trends that inspired Stravinsky and Prokofiev. We have not located any record of the present work in Slonimsky.

*"In two fields of Russian music Grechaninov has a special place: children's music and liturgical works. Even his first liturgy op.13 is worth attention; and in the op.19 choruses he used a new style, favoured by Katal'sky and others, recognizable by its modal harmonization of old Russian melodies. This initially aroused strong opposition from conservative church musicians. In the popular second liturgy Grechaninov solved the problem of the Credo by giving the text to a solo alto, who declaims it rhythmically while the choir sings the word 'Veruyu' ('I believe') in simple harmony. Grechaninov's later use of instruments in para-liturgical works, his composition of a Roman Catholic Mass and motets (with organ), and his writing of a Missa oecumenica - a Latin mass for solo voices, chorus, organ and orchestra on Orthodox, Gregorian and Hebrew liturgical melodies - all testify to his liberal religious outlook." Inna Barsova and Gerald Abraham in *Grove online* (21831)*

\$4,000.00

90. **GRETCHANINOV, Aleksandr Tikhonovich 1864-1956**

Cloches sonnaient [Op. 120]. Autograph musical manuscript with a signed inscription in Cyrillic to the soprano Nina Pavlovna Koshetz "for the 15th anniversary of her glorious activities" dated Paris 1927 to title; also signed and titled in French.

[i] (autograph title), 4 pp. autograph musical manuscript, [i] (blank) pp. Folio. Notated in ink on 20-stave musical manuscript paper. With autograph text in Russian. Stamps of the SociŽtŽ dated October 25, 1928 to title and within manuscript.

Signed twice on title, at head of first page of music, and dated 1926 at conclusion.

With corrections and deletions in ink in the composer's hand and additional performance markings in pencil, presumably in the hand of the dedicatee.

Slightly worn, soiled and creased; smudging to several notes.

The present manuscript is Gretchaninov's arrangement of a popular Russian song, Zvonikli zvony (Les cloches de Novgorod), from his 2 Russian Folk Songs, opus 120 (the second song being Tout le long de la plaine). Gretchaninov: My Life. Catalogue of Works, p. 195 (with a composition date of 1929, contrary to the dating of this manuscript).

*Koshetz (1894-1965), a noted Ukrainian-born American soprano, was the daughter of Pavel Koshitz, a leading tenor at the Bol'shoi. She made her debut as Tatyana in Yevgeny Onegin with the Zimin Private Opera company in 1913, leaving Russia in 1920 to join the Chicago Opera Association. She spent the best part of the later 1920s in France, performing at the Opéra in 1925 and at the Trocadéro in 1927 in the first Paris production of Rimsky-Korsakov's Sadko. "Her few recordings, prized by collectors, show a clear, steady voice excitingly combined with an imaginative, emotionally charged style." J.B. Steane in *Grove online**

Gretchaninov speaks of concertizing with Koshetz in his memoirs: "My first concert with Nina Koshetz took place in Carnegie Hall on January 17, 1929. On March 25 of the same year, I conducted, also in Carnegie Hall, my Domestic Liturgy. Both concerts were tremendously successful." Gretchaninov: My Life, pp. 148-149.

(21564)

\$3,850.00

91. **GRECHANINOV, Aleksandr Tikhonovich 1864-1956**

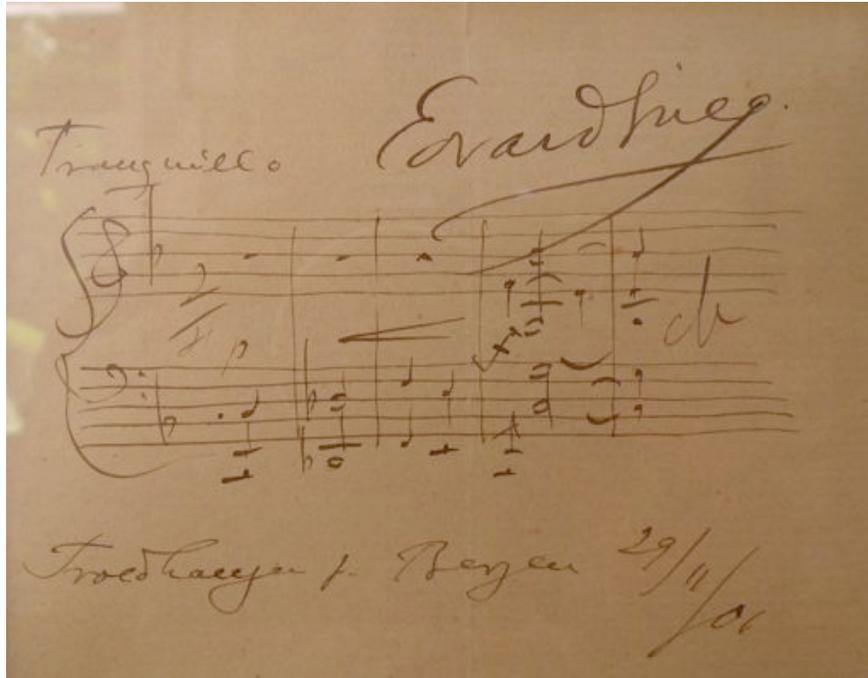
Autograph letter signed ("*A. Gretchaninoff*") to the Colombian musicologist Otto de Greiff.

1 page. Small folio. Dated New York, December 27, 1940. In French (with translation). With autograph envelope with Grechaninov's signature. Very slightly foxed; creased at folds.

Written in response to de Greiff's request for an autograph, saying "*There is certainly a conservatory of music in Bogota, and here is my request: give the catalogue of works included with this letter (not present) to the conservatory library.*"

(20639)

\$350.00



92. **GRIEG, Edvard 1843-1907**

Autograph musical quotation signed in full from Op. 51, the *Old Norwegian Melody with Variations* for two pianos 4 hands.

The first 5 measures of the work, notated on an album leaf measuring ca. 85 x 110 mm. and dated Trolldhaugen, November 29th 1906. Attractively double-matted in two windows and framed in decorative gilt together with a photographic image of the composer. Overall size ca. 435 x 285 mm. Very slightly browned.

Grieg *Werkverzeichnis* p. 236. Abraham p. 139. Fog p. 77.

This highly distinguished 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 folktunes 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 online*

Op. 51 is based on the Norwegian folksong, Sjugur OE Trollbrura (Sigurd and the Troll-Bride).

(21806)

\$3,000.00

93. **GRIFFES, Elliot 1893-1967 and LAPARRA, Raoul 1876-1943**

Autograph musical quotations from Laparra's *L'illustre Fregona* and Griffes's *R. Le Gallienne after Hafiz*, signed and dated 1931.

1 leaf. Folio. Notated on 12-stave paper, recto with an eight-measure autograph musical quotation from *L'illustre Fregona* with inscription "*A Monsieur Irving Schwerke en souvenir de ses commensaires si viamens 'j'cures' si -- pour moi par leur franchise*" signed and dated, Paris, 22 February 1931; verso with a four-measure autograph musical quotation from *R. Le Gallienne after Hafiz* signed and dated and with the inscription: "*To Mr Irving Schwerke with admiration and interest.*"

The American composer, pianist and teacher Elliot Griffes studied with Horatio Parker, Chadwick and Stuart Mason. An active recitalist and performer, Griffes also taught at various institutions; he composed film scores and numerous songs. Raoul Laparra's L'illustre Fregona, a three-act zarzuela first performed at the Paris Opera February 16, 1931, is a "purely Spanish pastiche in the form of a zarzuela combining Spanish songs and dances in many styles with spoken dialogue." Grove online
(12730) \$350.00

94. **GRISI, Giulia 1811-1869**

Autograph letter signed ("*G. Grisi*").

1 page. Octavo (212 x 137 mm.). In French. N.p., n.d. (Dimanche). Asking her correspondent if, by chance, the third loge might be free.

Creased at folds; slightly soiled and spotted.

"Grisi's voice, perfectly placed and even over a range of two octaves, c' to c'", easily made the transition from the florid writing of Rossini and Donizetti to the more forceful style of Verdi and Meyerbeer... She was an impressive singing actress, magnificent in such roles as Donna Anna, Semiramis and Norma, where her passionate involvement was allowed full scope." Elizabeth Forbes in Grove online
(17410) \$350.00

95. **GRISI, Giulia 1811-1869**

Autograph letter signed Grisi to "*Chère petite et charmante Giulia*"

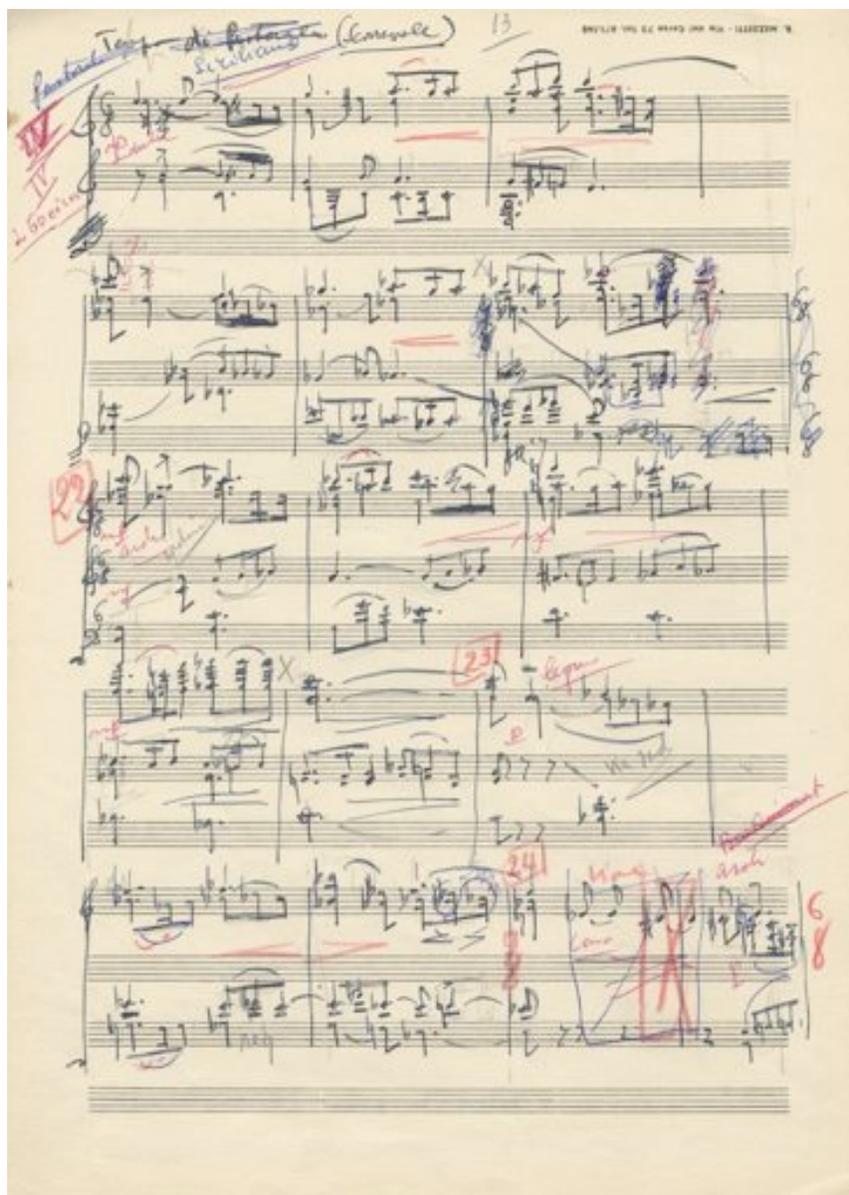
4 pp. Octavo (208 x 132 mm.). N.p., n.d. In French.

Relative to personal matters, including hair pomade, Guerlain perfume, rose elixir for the teeth, etc.
(17412) \$550.00

96. **GUERRINI, Guido 1890-1965**

Divagazioni sopra un'Allemanda di John Bull per Orch. [7 variazioni su un'Allemanda di John Bull]
Autograph working musical manuscript in condensed score. Signed.

48 pp. Folio (ca. 345 x 244 mm.). Unbound. Notated in both ink and pencil on 16-stave music manuscript paper. Heavily annotated with amendments and corrections throughout and including sketches and sections ultimately cancelled. Several movements dated by the composer at their conclusion, indicating that the work was written over a period of time extending from September (or earlier in 1962) to December of 1962 in Rome. Housed in a card folder with a presentation inscription from the composer's daughter Vittoria.



With movements listed, together with performance times, to title as follows: “Tema - Allemanda del Duca di Brunswick (1:15), Balletto (.60), Passacaglia (2.42), Corrente (1.48), Siciliana (2.25), Gagliarda (2.55), Sarabanda (3.50), Fanfara e Corale (5).” The order of the movements has been revised, both on the title and within the manuscript.

An Italian composer, conductor and critic, Guerrini studied with both Torchi and Busoni at the Bologna Liceo Musicale, going on to direct the Florence Conservatory (1928-47), the Bologna Conservatory (1947-9), and the Conservatorio di S Cecilia (1950-60).

"His earlier music combines high seriousness, at times somewhat academic, with luxuriant chromatic harmony reminiscent of Bax or, more significantly, Alfano. The textures and orchestration sometimes suggest Strauss, as does Guerrini's interest, around 1920, in the symphonic poem; and there are indications, too, of Ravel's influence... The most substantial and imaginative of his early works is his second published work in the genre, *L'ultimo viaggio d'Odiseo*, which shows his harmony and orchestration at their most evocative. Also notable, in this early period, are the chamber compositions: the

Violin Sonata is typical, combining succulent chromaticism with reiterative thematic developments. In time Guerrini's academicism grew more pronounced, while his tendency to romantic indulgence was tempered by a new, architectonic sobriety. His best work after 1930 is in religious music: the gravely expressive Missa pro defunctis, though conservative, is free from the tiredness that mars much of Guerrini's later output. On a different line of development, the Sette variazioni sopra una sarabanda di Corelli may, in their ingenious rethinking of material from the remoter past, reflect the influence of his teacher Busoni." John C.G. Waterhouse in *Grove online*

(21847)

\$2,000.00

97. **GURA, Eugen 1842-1906**

Autograph letter signed to an unidentified concert director.

2 pp. of a bifolium. Small quarto. Dated Munich, February 3, 1896. In German (with translation).

Regarding arrangements and costs for a concert.

Somewhat worn and soiled; creased and folds with some splitting; two file holes just affecting text.

A German bass-baritone, Gura sang both Donner and Gunther in the first complete performance of the Ring at Bayreuth (1876)... Although he was really a baritone the range of his voice also encompassed many bass roles... A fine lieder singer, he was particularly effective in the songs of Loewe and Wolf." Alexis Chitty and Elizabeth Forbes in *Grove online*

(20720)

\$60.00

98. **GYE, Frederick 1809-1878**

Autograph letter signed to an unidentified male correspondent.

6 pp. Octavo. Dated London, February 19, 1868. On Springfield House stationery, with embossed crest to head; oval receipt stamp to upper left corner of first page.

An interesting letter relevant to Gye's involvement with the theatre at Covent Garden, Mapleson's lease of Her Majesty's Theatre and the management of Covent Garden.

Gye was an English theatre manager. "In 1848 he became business manager to Edward Delafield (director of the Royal Italian Opera, Covent Garden, 1848-9), and the next year obtained the lease of Covent Garden, initially for seven years though he remained there until 1877. He introduced many operas to London, including Rigoletto (1853), Il trovatore (1855), Don Carlos (1867), Aida (1876), Lohengrin (1875) and Tannhäuser (1876), with artists including Patti, Albani, Pauline Lucca, Tamberlik, Faure and Maurel." Harold Rosenthal in *Grove online*

(20690)

\$165.00

99. **HAAS, Joseph 1879-1960**

Signed reproduction bust-length pencil sketch.

Sheet size 148 x 103 mm. Somewhat foxed.

"Although his folk oratorios and operas were enormously successful in Hitler's Germany of the 1930s and 40s, Haas's biographers believe that his religious faith made him immune to Nazi ideology... His most important compositional achievement is perhaps in the field of the 'folk oratorio'... In his masses as well as his oratorios Haas achieved a folklike simple style based on unison choirs, basic forms, characteristic melodies, tonal harmony and the influence and presence of Gregorian chant." Tamara Levitz in *Grove online*

(20358)

\$100.00

100. **HAGEMAN, Richard 1882-1966**

Autograph musical quotation signed.

2 bars in 3/4 time, with lyrics commencing "Do not go, my love." On a card 88 x 168 mm. Dated 1953. Verso very slightly stained.

A composer, conductor and pianist, "for a short time [Hageman] was accompanist to Mathilde Marchesi in Paris, and in 1906 he travelled to New York in the same capacity with Yvette Guilbert. He conducted at the Metropolitan Opera (1908-22) the Chicago Civic Opera (1922-3), and the Los Angeles Grand Opera (1923). He was also conductor of the Fairmount SO in Philadelphia and head of the opera department at the Curtis Institute. In later years he worked at the Paramount studios in Hollywood, writing scores for a number of John Ford's films, including Stagecoach (1939) and Fort Apache (1948). His opera, Caponsacchi, first performed at Freiburg as Tragödie in Arezzo in 1932, was staged at the Metropolitan in 1937." Philip L. Miller and Michael Meckna in Grove online
(20360) \$60.00

101. **HAHN, Reynaldo 1874-1847**

Autograph musical quotation signed from La Carmélite.

8 measures in piano-vocal score from the first act of the composer's musical comedy, La Carmélite. Folio. 1 page. Notated in ink on 12-stave music manuscript paper and inscribed to Madame [?]Chanoine-Davranchevand dated 1906. Very lightly worn and browned. In very good condition overall.

La Carmélite, in four acts, was given a prestigious première with Emma Calvé at the Opéra Comique in Paris on December 16, 1902.

A French composer and conductor of Venezuelan birth, Hahn's teachers included Massenet; his two closest friends were Marcel Proust and Sarah Bernhardt, and Ravel, Cortot and Edouard Risler were among his acquaintances. "... Because of his Jewish ancestry, Hahn's music was banned by the Nazis during the occupation of France (1940-44)... [His] music, dismissed by critics of the 1950s and 60s as merely evocative of Paris salons around 1900, gradually began to attract musicians and audiences after 1970, in particular, his mélodies. His settings of Verlaine and Leconte de Lisle have been compared to those by Fauré and Duparc..." Grove online
(21577) \$550.00

102. **HALFFTER, Rodolfo 1900-1986**

Autograph musical quotation signed and dated June 18, 1940.

6 measures from the *Sonatas de El Escorial* for piano. 189 x 213 mm. On partial letterhead of the Junta de Cultura Española.

Creased at folds; minor paper loss to foot; two hole punches to left margin.

"Notable amongst his early works are the modernist Naturaleza muerta, Dos sonatas de El Escorial inspired by Soler, and Marinero en tierra, settings of poems by Alberti which contain some of his most accessible music. Halffter's music follows in the tradition of Falla: the basis is tonal, sometimes enriched with bold and witty polytonal inflections; the rhythm is asymmetrical and varied; the style is above all clear and spare. In 1953, in the Tres hojas de album for piano, he began to use 12-note serialism, the first Mexican composer to do so. This, however, did not alter the essentially melodic nature of his work." Grove online

An attractive example from one of this Mexican composer's most notable works.

(20363)

\$250.00

103. **HANSON, Howard 1896-1981**
Signed bust-length photograph by Morrall.

Image size 254 x 196 mm. Inscribed to the Colombian musicologist Otto de Greiff. Together with a typed letter signed to de Greiff. 1 page. Octavo. Dated January 28, 1939. On letterhead of the Eastman School of Music.

Hanson thanks de Greiff for his support, mentions his opera, *Merry Mount*, and sends the present autographed photograph in response to de Greiff's request.

"I appreciate what you say of my efforts in behalf of American Music and I am glad to know that you enjoyed the performance of my opera, Merry Mount, when it was given by the Metropolitan Opera Company."

Hanson was an American composer, conductor, and educator. "As a conductor, Hanson especially featured American compositions, and was an early champion of William Grant Still and John Alden Carpenter... [He] has generally been considered a neo-Romantic composer, influenced by Grieg and Sibelius, due in part to the success of the second symphony.... All Hanson's works display rhythmic vitality, frequently using tonally-based ostinatos and sensitivity towards timbral combination." Ruth T. Watanabe and James Perone in Grove online (20114)

\$350.00

The image shows a handwritten musical score for "The Prayer" by Jennifer Higdon. The score is written for Soprano, Alto, Tenor, and Bass voices, along with piano accompaniment. The title "The Prayer" is written in a decorative font at the top center. The composer's name, "Jennifer Higdon", is written in the top right corner. The score is divided into three systems. The first system includes the vocal parts and piano accompaniment, with lyrics: "Du - (re) Pa - ter who art in heav - en, hal - lowed". The second system continues the vocal parts and piano accompaniment, with lyrics: "be Thy, hal - lowed be Thy name. Thy king - dom come, Thy will be done on earth as it is in". The third system continues the vocal parts and piano accompaniment, with lyrics: "heav - en. Give us this day our dai - ly bread, for - give us our tres - pas - ses, as we". The score is written in a clear, legible hand, with various musical notations such as notes, rests, and dynamics. A copyright notice "Copyright © 2012 by Jennifer Higdon" is visible at the bottom left of the score.

104. **HIGDON, Jennifer born 1962**
The Prayer. Autograph musical manuscript of *The Lord's Prayer* set for mixed choir (SATB).

27 measures notated in pencil on rectos of 2 leaves of 18-stave Pasentino manuscript paper. Large oblong folio. With text commencing "Our Father who art in heaven," signed in full and dated at conclusion "October 12, 2011, Philadelphia, PA," with annotation "Written for the NY Virtuoso Singers' 25th Harold Rosenbaum, dir."

"Higdon... is one of the most performed living American composers working today. Her list of commissioners range from the Cleveland Orchestra to the Philadelphia Orchestra; from eighth blackbird to the Tokyo String Quartet; and from The President's Own Marine Band to such artists as Hilary Hahn. Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing Higdon's work as a "deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, and ASCAP. In January, 2010, Higdon received a GRAMMY for Best Contemporary Classical Composition for her Percussion Concerto. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia." www.jenniferhigdon.com
(21462) \$1,200.00

105. HILL, Edward Burlingame 1872-1960

Autograph letter signed to Dr. Moses Joel Eisenberg.

1 page. Octavo. Dated October 6, 1941. On letterhead with *Hillside Farm, Francestown, N.H.* embossed at head. With autograph envelope.

In response to Eisenberg's request for an autographed photograph.

Creased at fold; mounting paper affixed to recto not affecting text.

An American composer, Hill studied with John Knowles Paine, Widor, Chadwick, etc. He was made a full professor at Harvard in 1928, his students there including Leonard Bernstein, Elliott Carter, Virgil Thomson, Ross Lee Finney and Randall Thompson.

"Hill's interest in French Impressionist music was reflected in his own compositions and in his book Modern French Music (Boston and New York, 1924)...His early compositions carry traces of MacDowell's influence, but contemporary critics found the mature style of the tone poem Lilacs (1927) evocative of French Impressionism. His style, although eclectic in this sense, had a highly individual stamp that featured clear details and specificity of structure. His later works tended towards more propulsive rhythms and simpler textures; in Jazz Studies for two pianos (1924-35) and the Piano Concertino (1931), he gently parodied the jazz idiom." Charles H. Kaufman in Grove online
(20366) \$100.00

106. HOFFMAN, Richard 1831-1909

Autograph signature on a card ca. 2-1/2" x 3-5/8" dated "New York 1890."

Very slightly soiled and smudged. Affixed to mounting paper.

Hoffman was a noted English-American pianist and composer, mainly of salon music for piano. He spent most of his life in the U.S. and was a major figure in American musical life.
(17665) \$40.00

107. HUMPERDINCK, Engelbert 1854-1921

Autograph musical quotation from the composer's opera *Hänsel und Gretel*, signed and dated London, December 1, 1897.

4 measures, being the viola part from the *Prelude to Act II (The Witch's Ride)*. Notated in ink on a leaf 70 mm. x 145 mm. and attractively double-matted and framed with a photographic illustration of the composer.

Slightly browned. Overall dimensions ca. 316 x 444 mm. (ca. 12.5" x 17.5").

Humperdinck presented the Singspiel version of Hänsel und Gretel to his fiancée Hedwig Taxer as an engagement present in December of 1890, and with a draft of the full version as a Christmas present in 1891; he began work on the full score in January of 1892.

The opera was completed on September 17, 1893 and first performed in Weimar on December 23, 1893 under Richard Strauss. "... its success was immediate and spread throughout Europe. Mahler, whom Humperdinck met in Weimar on 1 June 1894, gave the first performance in Hamburg on 25 September. Further performances of significance were under Felix Weingartner on 13 October in Berlin in the presence of the Kaiser and his wife, who granted Humperdinck an audience; on 30 November in Dessau, directed by Cosima Wagner; and on 18 December in Vienna, attended by Humperdinck, Brahms and Wolf." Ian Denley in *Grove online*

(21548)

\$650.00

108. **JACOBI, Frederick 1891-1952**

Typed letter signed to Guillermo Espinosa, conductor of the National Symphonic Orchestra, Bogota, Colombia.

1 page. Small quarto. Dated June 9, 1947. On personal letterhead.

Jacobi offers to leave tickets at the box office should Espinosa wish to attend a concert about which they have spoken.

Creased at folds; some offsetting from signature.

"Jacobi's compositions reflect a modernism informed by American, Judaic, Classical and Romantic traditions." Gustave Reese and Marjorie Mackay-Shapiro in *Grove online*

(20373)

\$75.00

109. **JERITZA, Maria 1887-1982**

Autograph letter signed.

1 page. Quarto. Dated March 9, 1922. On printed letter of the Hotel St. Regis with lithographic vignette of the hotel to upper left corner.

"Dear Mr. Neuer, I thank you very much for your very kind interest you took for my poor in Vienna and for the check of hundred dollar you were so kind so send me through Mr. Weil."

Somewhat worn and browned; creased at folds; several short tears along folds.

This Moravian-born American soprano was "an immense favorite in Vienna... Though endowed with an ample and lustrous voice, Jeritza belonged to the category of artist known as a 'singing actress', freely yielding both dramatically and vocally to impulses that were sometimes more flamboyant than refined. In her numerous recordings, faults of taste and technique co-exist with genuine vocal achievements. Archival material from the Vienna Staatsoper in the 1930s testifies to the magnetic effect she had on audiences."

Desmond Shawe-Taylor in *Grove online*

(20096)

\$125.00

110. **JIRÁK, Karel Boleslav 1891-1972**

Postcard photograph signed K.B. Jirák and dated February 24, 1938.

Image inscribed to the Colombian musicologist Otto de Greiff, with autograph note signed to verso apologizing for his tardy reply.

Slightly worn; two small photographer's stamps in red ink to verso not affecting text.

Jirák, a Czech composer, was actively involved in the International Society for Contemporary Music in the 1920s and 30s. "Although [a] late Romantic disposition dominated his music's character, his thorough knowledge of prevailing trends in new music enabled him to modify his technique which - though not precisely ground-breaking or pioneering, rationally constructivist or highlighting a single approach - remained neither eclectic nor conservative." Milan Kuna in Grove online

De Greiff (1903-1995) was highly instrumental in the promotion of contemporary music in South America.
(21096) \$150.00

111. **KARTHAUS, Werner 1901-1971**

Quartett c moll für 2 Violinen, Viola und Violoncello... Partitur. Musical manuscript signed and dated 1920-21, most probably autograph. Complete. 1921.

1f. (title), 96 pp. (slightly browned and soiled; tears to title-leaf). Folio. Unbound.

According to dates found within the score, this quartet was composed from June 20, 1920 to February 15, 1921.

Karthus was both a musicologist and a composer. He wrote a number of critical works including Das Ereignis Beethoven im Spiegel der Zeiten, 1968; Aus der Werkstaat der Musik, 1955; and Das System der Musik, 1962. His compositions include a symphony and variations for orchestra. The only published works that we have located are his Baukasten Lieder, 1957. Muller, Erich, ed.: Deutsches Musiker-Lexikon, Dresden, 1929, p. 659.

We have not located any published editions of the present work.
(16170)

\$550.00

112. **KERN, Jerome 1885-1945**

Printed bank check made payable to the Song Writers' Protective Association completed and signed ("Jerome D. Kern") in autograph manuscript.

A dark yellow check drawn on the Beverly Hills Office of the California Bank in the amount of \$62.50 dated January 27, 1936. 78 x 210 mm. One square and one circular bank handstamp to recto; manuscript endorsement in another hand and two handstamps to verso with some showthrough; bank perforations ("PAID + 1-31-36"); creased at central fold.

Together with:

A letter from Kern's daughter Betty dated April 22, 1984 on personal stationery with the initials "BKM" printed at head stating that she thought her correspondent would "enjoy it [the check] for several reasons - I: To whom it is made out, II: Because it is entirely in his own handwriting (for the most part secretaries typed or wrote them and he merely signed them), III: It is dated on his birthday - Jan. 27th. I'm not sure if you know - but the only thing he ever wrote was his name - everything else, he printed." Creased at folds; one small stain to blank area.

"[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 online*

The Songwriters Guild of America was founded in 1931 as the Songwriters Protective Association; Kern was presumably paying for copyright protection and/or other business or legal matters relating to his songwriting with the present check.

In 1936, Kern was working both on the film score for Swing Time, in which Fred Astaire and Ginger Rogers performed such songs as "A Fine Romance" and "The Way You Look Tonight" (which won an Academy Award that year for best song) and the 1936 film version of Show Boat, for which he and Hammerstein wrote three new songs, including "I Have The Room Above Her" and "Ah Still Suits Me."
(21749) \$650.00

113. KHACHATURIAN, Aram 1903-1978

Bust-length photograph signed, inscribed and incorporating an autograph musical quotation.

Image size 180 x 126 mm.

Very slightly worn.

"Khachaturian's music was one of the bridges that most effectively connected European and Eastern traditions during the 20th century. He is considered by some to be the central figure in 20th-century Armenian culture and, along with Prokofiev and Shostakovich, was a pillar of the Soviet school of composition. He influenced the development of composition not only in Armenia but also in Asia and South America. His name graces the Grand Concert Hall in Yerevan, a string quartet has been named after him and a prize in his name was instituted by the Armenian Ministry of Culture. His house was opened as a museum in 1978 and since 1983 the International Khachaturian Fund in Marseilles has held competitions for pianists and violinists." Svetlana Sarkisyan in *Grove online*
(20378) \$650.00

114. KIENZL, Wilhelm 1857-1941

Autograph musical quotation signed and dated Bad Aussee, August 28, 1936.

4 measures of an unidentified work in treble clef. Notated in ink on one side of a bifolium, 155 x 103 mm.

Together with:

- a small printed announcement issued by the music publisher Josef Weinberger of Leipzig, etc., regarding new works by Kienzl with a short autograph note regarding Kienzl's autobiography
- an autograph envelope addressed in Kienzl's hand to the Colombian musicologist Otto de Greiff

All items creased.

Kienzl, an Austrian composer, "was responsible [with Humperdinck] for the revival of Romanticism in opera, continuing the tradition of Weber, Lortzing and Wagner." Joseph Clark and Gerhard J. Winkler in *Grove online*
(20380) \$150.00

115. KIRCHNER, Leon 1919-2009

Autograph letter signed to Guillermo Espinosa, conductor of the National Symphonic Orchestra of Bogota, Colombia.

1 page. Oblong octavo. Dated August 8, 1961. On letterhead of the Department of Music, Harvard University.

Kirchner sends Espinosa some "materials," thanking him for his "kind interest."

An American composer, pianist and conductor of Russian extraction, "[Kirchner] enjoyed the early encouragement of Toch who, impressed with his musicality and creative potential, recommended him to Schoenberg who became his principal mentor and the determining force, aesthetically and ethically, of all his subsequent work. Though he eschewed strictly dodecaphonic techniques, his music owes much of its characteristic forward drive to the Viennese tradition as represented by Schoenberg and to a certain extent Berg. Kirchner's work ranges from agonizing ruminations over the human condition to the liberating interplay of rhythmically energized pitches and timbres. Invariably it is governed by the same distinctive sense of structural discipline that underlies his ever insightful and imaginative renditions of a wide range of music, whether as a pianist in a Mozart concerto or conductor of a Bruckner symphony. These qualities, reflective of a profoundly humane individual, have distinguished him no less as a teacher at Harvard from where he retired in 1989." Alexander L. Ringer in *Grove online*

(20382)

\$50.00

116. **KLEIN, Bernhard 1793-1832**

Autograph document signed "Bern. Klein"

Sheet size 85 x 195 mm. Dated Berlin, October 1829. In German (with translation). With several annotations in red ink.

Detailing the days and times of choral singing classes for the winter semester 1829-30 at the Institute for Sacred Music in Berlin.

Browned; several pinholes.

"Called 'the Palestrina of Berlin,' Klein was recognized in Germany primarily as a choral composer. His works embody the musical ideals of his friend Thibaut, and his masses and oratorios draw on the style of Handel. In Berlin particularly he was known for his lieder, of which he wrote over 100; his favourite poet was Wilhelm Müller." Richard D. Green in *Grove online*

(20379)

\$135.00

117. **KLOSE, Friederich 1862-1942**

Autograph musical quotation signed and dated October 17, 1937.

3 measures, being the main motif from his opera *Ilsebill*. Notated in ink on the verso of a postcard photograph of the composer.

Slightly worn and creased.

A German-Swiss composer, Klose studied with Bruckner in Vienna from 1886-1889.

*"His music was always written in response to pictorial or poetic ideas, and the symphonic poems contain much of his best work. The influence of Debussy is discernible in his later music, but Klose remained rooted in the Romantic tradition, particularly in the fairy tale opera *Ilsebill*."* *Grove online*

(20384)

\$125.00

118. **KODÁLY, Zoltán 1882-1967**

Autograph signature.

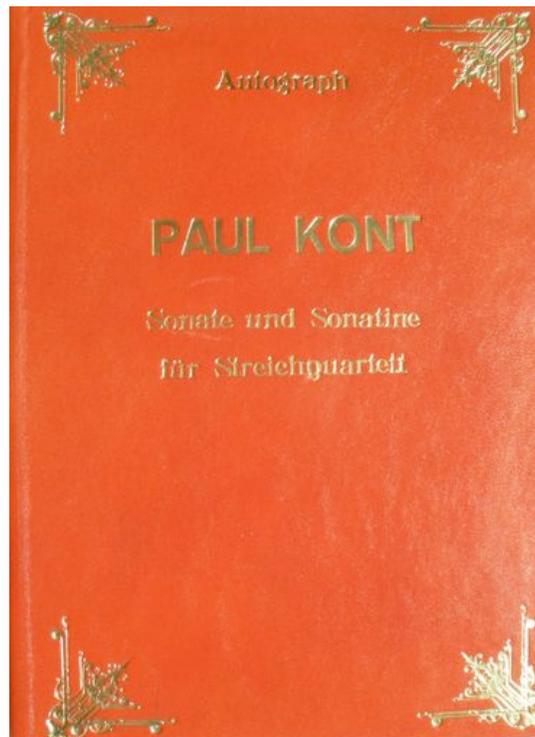
On card stock edged in black. 86 x 120 mm. Together with an envelope addressed to the Colombian musicologist Otto de Greiff postmarked 1924 with cancelled commemorative stamp of Franz Liszt affixed.

Envelope slightly worn and torn.

"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 online*

(20385)

\$300.00



119. **KONT, Paul 1920-2000**

Sonate und Sonatine für Streichquartett. 1. Sonate "Brinje." 2. Sonatine "Das reine Gedicht." Autograph musical manuscript full score, dated October 1981 at conclusion. Complete.

[1] (title), 2-59 pp. Folio (304 x 220 mm.). Full dark orange leather with titling and decorative devices stamped in gilt to upper and "Sammlung Dr. Heinz-Georg v. Kamler, Wien" stamped in gilt to lower board. Notated in pencil on 12-stave music manuscript paper.

With an autograph presentation from the composer to Dr. Heinz-Georg and Michaela von Kamler to title, signed and dated Vienna, November 9, 1981.

Together with:

Two autograph letters from the composer to the von Kamlers providing a description of the work, a performance of it, and news of the players (suggesting that the von Kamlers may have actually have commissioned the work) and copies of the published score and parts issued by Doblinger in 1990.

Kont studied composition with Lechthaler, Polnauer, Swarowsky and Krips in Vienna and later with Milhaud, Messiaen and Honegger in Paris. The present work was inspired by the folk music Kont heard while serving as a soldier in Croatia in World War II.

"Progressive pioneer who... startled musically insecure post-war Austria, or a traditionalist who is sometimes labelled a "Conservative"? - More contradictory verdicts have been applied to hardly any other composer in recent Austria's music scene than to Paul Kont. The notion of the "avant-gardist" ha[d] become manifest already in the first years after the war, when Kont - unlike many of his contemporaries - did not so much follow tendencies originating in Hindemith (and, to a lesser degree, in Webern and Schoenberg), but developed a polytonal style deriving from piano improvisation - resulting in the so-called phase of "captured improvisation". The course of his later studies in the years following 1947 resulted in the evolution of the "complex technique", in which... individual parts are treated independently and are joined together in complexes of exclusively metrical and tonal consolidation. His studies of dodecaphony from the year 1951 onwards led to an alternative concept to serialism: the employment of "statistic values". In this technique, it is of paramount importance that the distribution of pitches and other parameters result in a harmonically feasible.. [whole], within the bounds of which free development is possible. Kont's most important innovation is the development of the "third tonality" (also called "new" or "wide" tonality) in the years following 1963..."

"... In Kont's "third tonality" functional harmony is abolished, and the diatonic and pure-interval voice-leading of the separate parts leads to a sometimes widely branching writing, which, in polyphony, often brings about surreal harmonies. [This]... theory, as formulated in his book, Antianorganikum, finds its most strident application in the Weinheber oratorio, Vom Manne und vom Weibe ("Of Man and of Woman", 1964). Parallel to these innovative concepts, Kont worked - most notably in his Lieder, which were melodically sketched during the war and worked out until 1977 - with a "method of metrical motives", in which motives, melody and form are derived from the metre, verse and stanza of the text. Kont's late work forms an applied synthesis of these various innovations." Christian Heindl, translated by Nicolas Radulescu, in Paul Kont: Music Published by Doblinger, pp. 4-5.

The von Kammlers were also the dedicatees of Gottfried von Einem's 4th String Quartet, op. 63.
(21532) \$2,600.00

120. **KORNGOLD, Erich Wolfgang 1897-1957**

Autograph letter signed in full and dated Höselberg Castle, August 1, 1936.

1 page. Quarto. To an unidentified male correspondent. In German (with partial translation).

An important letter relative to Korngold's work in both the classical and film genres. Korngold is busy with the instrumentation of his new opera *Die Kathrin* and his commitment to "follow Max Reinhardt's call to Hollywood for 2 movies..."

Slightly worn and browned; creased and folds and slightly overall; small chips to edges with no loss of text.

Die Kathrin, Korngold's fifth opera, with a libretto by Ernst Decsey, was banned from production in Vienna due to Korngold's Jewish ancestry. The opera was "based on Heinrich Edward Jakob's novel The Maid of Aachen, a tale of love between a French soldier and a German maidservant rising above political differences and war... The manuscript of Die Kathrin had to be spirited from the composer's home in Vienna - in which German troops were then quartered - by representatives of Korngold's publisher. Politics continued to work against the opera; the repeatedly delayed premiere was eventually mounted in neutral Sweden, where anti-Semitic reviews muted public acceptance. After a heroic but ill-fated attempt to revive the opera in Vienna in 1950, the work sank without trace and is today only infrequently resurrected." answers.com - Tim Mahon, Rovi

"Max Reinhardt... invited [Korngold] to Hollywood in 1934 to work on his celebrated film of

Shakespeare's A Midsummer Night's Dream. Over the next four years, Korngold pioneered a new art form, the symphonic film score... He remained in Hollywood composing some of the finest music written for the cinema..." Brendan G. Carroll in *Grove online*

The present letter may refer to Reinhardt's invitation to Korngold to score The Adventures of Robin Hood (1938), for which he won his second Academy Award, and also perhaps to The Sea Hawk (1940), considered "his greatest works in the genre. Treating each film as an 'opera without singing' (each character has his or her own leitmotif) he created intensely romantic, richly melodic and contrapuntally intricate scores, the best of which are a cinematic paradigm for the tone poems of Richard Strauss and Franz Liszt. He intended that, when divorced from the moving image, these scores could stand alone in the concert hall. His style exerted a profound influence on modern film music." *ibid*
(21037) \$1,500.00

121. **KRONOLD, Selma 1861-1920**

Autograph letter signed to an unidentified male correspondent.

3 pages of a bifolium. Octavo. Dated March 26, 1896. On letterhead of the Seaside House in Atlantic City, New Jersey.

Kronold expresses her appreciation for the bottles of "*Vin Miriani*" (a wine-based elixir purportedly laced with cocaine).

Creased at folds.

Kronold was a Polish operatic soprano; she studied with Arthur Nikisch in Leipzig and later with Anton Seidl, who directed her debut performance as Agathe in Weber's Der Freischütz.

(20492) \$100.00

122. **KUBELIK, Jan 1880-1940**

Postcard photograph of the distinguished violinist holding his violin with autograph signature dated June 2, 1934.

Slightly worn and creased.

"Kubelik was regarded as an outstanding exponent of the Sevcik violin method, and the essence of his art was his absolute technical mastery of a wide repertory and his depth of musical perception. He had an active concert career of over 40 years, retiring after a celebratory season of ten Prague concerts (1939-40), during which he performed nearly 50 works." Gracian Čemušák and Alena Němcová in *Grove online*

(20494) \$150.00

123. **KULLAK, Theodor 1818-1882**

Autograph letter signed to an unidentified friend and fellow composer.

1 page. Large octavo. Dated Berlin, December 22, 1848. In German (with translation). With the decorative embossed monogram of the composer at upper left-hand corner.

Kullak praises his correspondent's new opera profusely, commenting on the fickleness of the large audience and offering friendship.

A rather poetic and philosophical letter.

Very slightly worn and creased.

Kullak was a noted pianist and teacher, co-founder of what was to become the Stern Conservatory in Berlin and founder of the Neue Akademie der Tonkunst; his pupils included Mozkowski and Xaver and Philipp Scharwenka.

(20641)

\$350.00

124. **LABLACHE, Luigi 1794-1858**

Autograph letter signed ("*Louis Lablache*") relative to singing engagements.

1 page. Quarto. Dated Rome, February 2, 1822. In French (with translation).

Lablache writes relative to engagements at La Scala in Milan and in Naples and Vienna. He informs his correspondent that he is "*already engaged for next year at La Scala*" and that he has "*just signed a contract for the three following years with Barbaia to sing at the theatres in Naples and Vienna*" and will thus not be available until 1826. He goes on to state his willingness to negotiate with the Director for that time, and says "*I would be happy to accept offers very flattering to my self-esteem.*"

Heavily foxed.

Lablache, considered the most famous bass singer of his generation, "made a brilliant London début [on March 30, 1830] as Geronimo in Cimarosa's Il matrimonio segreto at the King's (from 1837 Her Majesty's) Theatre, where he subsequently appeared every season until 1852, except for 1833 and 1834. Lord Mount-Edgcumbe described him on his London début as 'a bass of uncommon force and power. His voice was not only of deeper compass than almost any ever heard, but when he chose, absolutely stentorian, and he was also gigantic in his person; yet when he moderated its extraordinary strength, he sang pleasingly and well.'" Philip E.J. Robinson and Elizabeth Forbes in *Grove online*. *He made his début at La Scala as Dandini in Rossini's La Cenerentola in 1821 and went on to sing in a number of other Rossini operas including Semiramide (as Assur) and Otello (as Elmiro).*

(21848)

\$275.00

125. **LABLACHE, Luigi 1794-1858**

Autograph letter signed ("*Luigi Lablache*") to the composer Carolina Ucelli.

1 page of a bifolium. Quarto. Dated Napoli September 26, 1829. With integral autograph address panel. In Italian (with translation).

Lablache is surprised to learn from Barbaia that the score of Ucelli's *Saul* is not available for his examination as she has apparently given it to Rossini: "*You ask me how that happened, while it is I who should ask you such a question, since Barbaia was not able to tell me anything other than the fact that you had wanted to take the score to give it to Rossini.*" Lablache goes on to apologize for not having answered other letters of Ucelli's, "*having been preoccupied by serious financial losses and strong family upheavals.*"

Somewhat worn and foxed; several small holes slightly affecting text; creased at folds with some short tears; defects more noticeable to address panel.

Ucelli (1810-1885) was a Florentine composer. Her sacred opera, Saul, for which she wrote both the music and the libretto, was first performed at the Teatro della Pergola on June 21, 1830.

Domenico Barbaia (?1778-1841), the most celebrated impresario of his day, played an important role in early 19th century opera; Lablache was a leading member of his company.

(21469)

\$450.00

126. **LABLACHE, Luigi 1794-1858**

Autograph letter signed ("*L. Lablache*") to the French actor and impresario Laporte.

1 page. Quarto. Dated Napoli February 24, 1834. With integral autograph address panel. In Italian (with translation).

Lablache writes to Laporte relative to engagements in Naples and London.

"I am engaged to perform in this theatre in Naples until the end of July... My name is on the poster for the above-mentioned subscription [in London]. I wanted to let you know this so that you can act accordingly and not suffer any damages."

Somewhat worn and soiled; creased at folds and overall; short edge tears; two tiny holes not affecting text; slight loss to inner margin just touching one letter repaired; early repairs to margins of verso not affecting text; remnants of sealing wax; date and decorative stamp to address panel.

Pierre François Laporte (1799-1841) managed the King's Theatre in London from ca. 1828 to his death in 1841.

(21468)

\$325.00

127. **LAYS, François 1758-1831**

Autograph letter signed to "*Monsieur Dubois Inspecteur Général de l'Opéra*"

1 page of a bifolium. Quarto. Dated Paris, August 18, [ca. 1825]. With integral autograph address leaf. In French (with translation).

Lays is very happy to be able to sing in a concert to benefit the town of Salins, which was destroyed in large part by a fire in 1825, but is concerned about his memory and his voice. He will, however, sing the role of Baille and writes "*Please see that nothing is missing from my costume.*"

Slightly worn; creased at folds; small portion of blank upper margin lacking; remnants of red sealing wax to address leaf.

Lays appeared regularly in the concerts of Marie Antoinette and the Concert Spirituel. He was apparently a poor actor, but the splendor of his voice more than compensated for this, and for many years no opera could be successful without him.

(21388)

\$375.00

128. **LECOCQ, Charles 1832-1918**

Autograph musical quotation signed ("*Ch. Lecocq*") and dated April 18, 1897.

8 measures in piano-vocal score from Act II of the composer's opera, *La Fille de Madame Angot*. Folio. 1 page. Notated in ink on 12-stave music manuscript paper.

Very slightly browned.

Lecocq "entered the Paris Conservatoire in 1849, where he studied harmony with Bazin and composition with Halévy, and made friends with his fellow students Bizet and Saint-Saëns..."

"... In Brussels, where [he] lived for several years from 1870, the popular acclaim accorded his operettas Les cent vierges (1872), La fille de Madame Angot (1872) and Giroflé-Girofla (1874), all of which were later produced with great success in Paris and abroad, established him as a natural successor to Offenbach..."

"... Much of Lecocq's music is characterized by a light touch, but he could also adopt a more lyrical and elevated style than Offenbach and termed several of his operettas opéras comiques. His greatest popular triumph, *La fille de Madame Angot*, has remained a classic among operettas, and demonstrates Lecocq's abundant flow of pleasing melodies, his deft exploitation of rhythm for a lively theatrical effect, impressive building up of extended numbers, and typically French shaping of phrases." Andrew Lamb in *Grove online* (21582) \$650.00

129. **LEHMANN, Lotte 1888-1976**

Autograph letter signed.

2 pp. Quarto. Dated Vienna September 12, [19]33. In German. To Rose Wiener, congratulating the addressee and her husband on their marriage and speaking highly of the love between the couple. In pencil.

"The harmony arising out of your blessing is so pure, and I wish it may stay so forever. Love, Lotte."

File holes to edges.

A noted German-born soprano active in both England and the U.S., "Lehmann's most famous roles were Beethoven's Leonore, and Wagner's Elisabeth, Elsa, Eva and above all Sieglinde. But the part with which she became increasingly identified was that of Strauss's Marschallin - a portrayal of which Richard Capell wrote: 'The lyric stage of the time knew no performance more admirably accomplished; it seemed to embody a civilization, the pride and elegance of old Vienna, its voluptuousness, chastened by good manners, its doomed beauty'. Over her long and fruitful career Lehmann developed and refined her lieder style, and her recitals, which continued until 1951, won her a following no less devoted than her operatic public. Her many recordings, most of which have been transferred successfully to CD, convey a vivid impression of her warm, generous voice and urgent, impulsive style." Desmond Shawe-Taylor in *Grove online*

(222)

\$85.00

130. **LEHMANN, Lotte 1888-1976**

Autograph letter signed to Mr. Gibbs.

2 pp. Octavo. Dated March 27, 1958. On letterhead of The Savoy Plaza, New York.

Lehmann apologizes for her busy schedule. Very slightly stained at edge; creased at fold.

(20496)

\$100.00

131. **LEONCAVALLO, Ruggero 1857-1919**

Postcard photograph signed ("*R. Leoncavallo*") and dated Berlin June 1904.

A fine bust-length portrait of the composer, with a 2-measure autograph musical quotation from the first act of his *La Bohème* to left-hand margin. Attractively matted and framed (overall size ca. 295 x 240 mm.)

"[Leoncavallo] completed his version of Murger's Scènes de la vie de Bohème, on which he had been working since 1892, and its first performance was carefully supervised by his new publisher Sonzogno in Venice in 1897. The long period of composition during which he sought to convey the realities of life in the Latin Quarter of Paris was preceded by fierce controversy with Puccini and the Ricordi publishing house. It was Leoncavallo who first had the idea of making it into an opera, but his Bohème, although it has pages full of vitality, is much more a social document of the period, and after the first years in which the two operas were performed almost side by side, it was Puccini's version that survived in the repertory."

Michele Girardi in *Grove online*

(21727)

\$850.00

132. **LIND, Jenny 1820-1887**

Autograph letter signed ("*Jenny Goldschmidt*") to an unidentified female correspondent.

4 pp. Octavo. Dated [London], November 16 [no year]. On blue stationery with "*Argyle Lodge, Park Side, Wimbledon Common, S.W.*" embossed at upper right corner.

Lind is very sorry not to be able to comply with her correspondent's request. "*I never accepted similar engagements and [it] would be out of the question for me to do a thing of that sort, overwhelmed as I am by all possible requests... If I had 10 throats instead [of] one - and no children instead of 3 - I might go out and do those little pleasure trips...*"

Dubbed "The Swedish Nightingale," Lind debuted in 1838 as Agathe in Der Freischütz. "[She] made her Viennese début at the Theater an der Wien in April 1846 as Norma. She then toured extensively in Germany, taking part, with Mendelssohn, in the Lower Rhine Festival at Aachen during May and June, when she sang in Haydn's Creation and Handel's Alexander's Feast. She also appeared at Munich, Stuttgart, Karlsruhe, Mannheim and Nuremberg. Returning in January 1847 to Vienna, she scored an immense success as Marie. Her triumphant London début was at Her Majesty's in May of the same year, when she sang (in Italian) Alice in Robert le diable before Queen Victoria and Prince Albert, followed by La sonnambula... and La fille du régiment with even greater success." Elizabeth Forbes in *Grove online* (21858) \$400.00



133. **LISZT, Franz 1811-1886**

Autograph musical quotation signed ("*F. Liszt*") from the *Petite valse favorite (Souvenir de St. Pétersbourg)*, LW A84a (S212).

8 measures (nos. 49-57) dated November 11, 1842. Notated on a large album leaf measuring ca. 220 x 220

mm. Attractively double-matted in two windows and framed in decorative gilt together with a photographic image of the composer. Overall size ca. 410 x 520 mm.

Very slightly browned; lightly creased at folds. In very good condition overall.

This quotation was penned on the day that Liszt arrived in Frankfurt from Gotha. The work was composed in 1842 and first published in 1843.

The piece was dedicated to Countess Marie von Mouchanoff-Kalgeris (1823-1874), a "music-loving Polish aristocrat and beauty known for her political activities, her brilliant salon in Baden-Baden, and the championship of the music of Liszt and Wagner... Her pianistic talent was appreciated by both Chopin (who gave her lessons a year or two before his death and described her playing as 'truly admirable') and Liszt, who made her acquaintance in Warsaw in 1843, later dedicated to her his Petite valse favorite and transcription of 'Salve Maria de Jérusalem' from I Lombardi, and called her the 'good fairy' in his life." Williams: *Franz Liszt Selected Letters*, pp. 981-982.

The Valse Impromptu (S213), one of the most significant walses from Liszt's Weimar period, was based on the earlier Petite valse favorite (S212). "A wonderful, elegant waltz in Ab major, the Valse Impromptu begins Vivace scherzando with a thirteen-measure introduction and leggierrissimo treble cadenza. The main theme contains a lively triplet figure on the downbeat of each measure whereas the contrasting and statelier second theme consists of slower note values. Each section repeats, creating a tight ABAB form with coda, which alternates both themes in a clever and enticing way. Though not particularly virtuosic, the Valse contains some challenging right-hand leaps and rapid cadenza-like passages. Liszt performed this Valse in his concerts in St. Petersburg in 1842." Arnold: *The Liszt Companion*, pp. 128-129.

We would like to thank Dr. Rena Mueller for her kind assistance in the cataloguing of this item.

(21807)

\$5,500.00

134. **MAHLER, Gustav 1860-1911**

Portion of a printed document completed in Mahler's hand providing his signature ("*Gustav Mahler in Budapest*"), the number "8306," and the words "*Bescheid mit Datum*" ("*notification with date*"), ca. 70 x 100 mm.

Attractively double-matted in three windows and framed in decorative gilt together with a photographic image of Mahler and a Metropolitan Opera program excerpt from a performance on December 23, 1908 of Mahler conducting Wagner's opera *Tristan und Isolde*. Overall size ca. 440 x 405 mm.

Slightly browned; one vertical crease.

"Mahler's second New York season began with a contract for a month of orchestral conducting. He was to direct the New York Symphony Orchestra in three concerts, the second of which (8 December 1908) was the American première of his Second Symphony. His return to the Metropolitan Opera on 23 December, with Tristan und Isolde, was somewhat embattled, because Conried's successor as director, Giulio Gatti-Casazza, had imported Toscanini as a rival attraction to Mahler. Toscanini had insisted on conducting Tristan, but Mahler's protestations were heeded (he also conducted a series of performances of The Bartered Bride and a revival of Figaro). The season concluded with more concert conducting, this time with a specially reconstituted New York Philharmonic Orchestra, which he was to take over as principal conductor in the following season (the first in which he managed largely to escape from the opera house and devote himself to the more congenial task of orchestral conducting). This he began in October 1909 after a summer in which he drafted much of the Ninth Symphony before making a conducting trip to the Netherlands." Peter Franklin in *Grove online*

(21818)

\$2,200.00



item 134

135. **MALIPIERO, Gian Francesco 1882-1973**

Autograph musical quotation signed, dated Asolo (Treviso), August 14, 1936.

4 bars in piano score from the *Seconda Sinfonia* (1936), the *Elegiaca*, marked "*Allegro, ma non troppo*" at head and signed "*G. Francesco Malipiero*" with full date. Notated in ink on textured card stock ca. 112 x 216 mm. Together with an autograph envelope addressed to the noted Colombian musicologist Otto de Greiff (1903-1995).

Very slightly foxed; creased at fold.

"Although very uneven, and less influential than Casella and Pizzetti, [Malipiero] was the most original and inventive Italian composer of his generation." John C.G. Waterhouse in *Grove online* (16212)

\$450.00

136. **MANCINELLI, Luigi 1848-1921**

Autograph musical quotation signed and dated New York, 1900.

2 bars from the composer's most important opera, *Ero e Leandro* (1895-1896). 92 x 202 mm.

Browned; slight paper loss to blank upper right-hand corner; minor staining to edges.

Mancinelli was probably the most important Italian conductor of the generation between Faccio and Toscanini, of whom in many ways he was a forerunner: both were authoritarian, charismatic figures, put great emphasis on fidelity to the score, which they often conducted from memory, and had little patience with singers' whims and conceits..."

"Mancinelli had been judged a composer of great promise on the basis of his early incidental music and his first opera, Isora di Provenza, in which he may be said to follow Wagnerian methods - notably in his use of leitmotifs - if at a distance. But in general he saw himself as following the true path for Italian opera marked out by Otello and Falstaff. After becoming a busy international conductor in the late 1880s he composed little and sporadically. His promise was never realized, nor did his style develop significantly. The enthusiasm for his most important opera, Ero e Leandro, at its first performance in Madrid (1897) did not survive the work's transference to Italian theatres (Turin, Venice, Rome, 1898), and it had a lukewarm reception in London and New York in spite of star casts." Dennis Libby and Julian Budden in Grove online (20512)

\$150.00

137. **MASCAGNI, Pietro 1863-1945**

Autograph musical quotation, signed and dated Florence, March 1892.

8 measures from an unidentified composition notated in ink on a leaf ca. 165 mm. x 115 mm. Handsomely double-matted and framed with a contemporary postcard photograph of the composer. Overall dimensions 12-3/4" x 15".

Very slightly browned.

Mascagni is best known for his highly successful opera "Cavalleria Rusticana".
(21550)

\$600.00

138. **McCORMACK, John 1884-1945**

Autograph letter signed to Mr. Cooke.

1 page. Quarto. Dated October 30th, 1930, On stationery of the Gleneagles Hotel in Scotland.

A somewhat humorous letter in which McCormack states: "I am afraid if my Physician announced to me that I had only twenty four hours to live, my thoughts would not run to music. I would be much more interested in preparing myself for the long journey and in trying to fit myself for the Choir that sings round the throne of the Most High."

Slightly worn; creased at folds; remnants of small piece of old tape to verso with minimal showthrough to blank left margin.

A hugely popular Irish tenor, "... partly because of his Irish nationalism (which for a time made him unpopular in England), [McCormack] spent his time mainly in the USA, and in 1917 became an American citizen. His concert work revealed him as a remarkable interpreter, not only of Handel, Mozart and the Italian classics, but also of German lieder. The preponderance in his programmes of sentimental and popular ballads alienated many musical people as much as it pleased the wider public; but, whatever the song, he never debased his style. Meanwhile his repertory of serious music grew continually... McCormack's numerous recordings show the singular sweetness of his tone and perfection of his style and

technique in his prime." Desmond Shawe-Taylor in *Grove online*
(21754)

\$250.00

139. **MELBA, Dame Nellie 1861-1931**

Autograph signature ("*Yours truly Nellie Melba*").

Attractively double-matted and framed in decorative gilt in three windows together with a photograph and Metropolitan Opera program excerpt featuring Melba as Mimi in a performance of Puccini's *La Bohème* on March 18, 1901. Overall size ca. 355 x 365 mm.

Signature slightly browned.

"Melba's Lucia in 1893 began an association with the Metropolitan Opera that lasted irregularly until 1910... After the brilliant French and Italian roles of her early career, Melba had come to concentrate increasingly on the role of Puccini's Mimi; from 1899 until her retirement it became the most famous of all her parts." Desmond Shawe-Taylor in *Grove online*

(21812)

\$175.00

140. **MELBA, Dame Nellie 1861-1931**

Fine large original photograph of Melba as Juliette in Gounod's opera *Roméo et Juliette*, inscribed, signed and dated 1896.

Image ca. 285 mm. x 170 mm. (ca. 11-3/16" x 6-5/8"), overall dimensions 16.5" x 11.75". Attractively matted and framed.

Some spotting.

Gounod's *Roméo et Juliette*, an opera in five acts to a libretto by Jules Barbier and Michel Carré, was first performed in Paris at the Théâtre Lyrique on April 27, 1867. It proved to be the most successful of the many operas founded on Shakespeare's play.

"[Melba's] rare beauty of tone and finish of technique created an instant stir, and these virtues soon began to be matched by equivalent qualities of taste and musicianship, notably as the Gounod heroines, Juliette and Marguerite. She had studied both parts with the composer, and often sang them with Jean de Reszke, who became a decisive influence on her musical development." Desmond Shawe-Taylor in *Grove online*

An unusually large and early photograph.

(21558)

\$500.00

141. **MENDELSSOHN-BARTHOLDY, Felix 1809-1847**

Autograph letter signed in full to Barham Livius.

1 page. Large octavo. Dated February 16, 1835. In English. Attractively double-matted in three windows and framed in decorative gilt together with a cabinet card photographic image of the composer after the painting by C. Jaeger from the studio of Fred. Brockmann in London and a partial autograph envelope. Overall size ca. 390 x 445 mm.

Mendelssohn regrets that he cannot be at home to "*talk over the opera business*" at the time Livius has suggested, and states "*Should any other day in the week suit your convenience, I should be most happy, but if not I shall take my chance and call up on you one of these afternoons, when I hope to find you at home.*"

The year in which this letter was written was an important one for Mendelssohn. "By January 1835 he was mulling over two new offers: to direct the opera in Munich and the Gewandhaus and Thomasschule in



Leipzig; he was also offered the editorship of the *Allgemeine musikalische Zeitung*, the house journal of the music publisher Breitkopf & Härtel. Ultimately, he decided in favour of Leipzig, where he agreed to serve as the municipal music director and to conduct the Gewandhaus orchestra; in exchange, he was paid a salary of 1000 thalers and granted an annual leave of six months. After directing the *Niederrheinisches Musikfest* in Cologne, which featured a performance of Handel's Solomon, Mendelssohn gave his last concert in Düsseldorf in early July. Before assuming his new post he visited Berlin, and witnessed in August an insurrection against the military authorities. At the end of the month he arrived in Leipzig, where he met Schumann, renewed his acquaintance with Friedrich Wieck and his 16-year-old daughter Clara, and was visited by Chopin. On 13 September he was formally introduced to the members of the Gewandhaus and held his first rehearsal, the beginning of an illustrious 12-year association with Leipzig." R. Larry Todd in *Grove online*

Mendelssohn's correspondent, Barham John Livius (1787-1853), an intimate and collaborator of the American man of letters Washington Irving (1783-1859), was quite actively involved in the London theatre as both composer and dramatist. He worked on a successful adaptation of Carl Maria von Weber's *Der Freischütz* by J. R. Planché in London in 1824 and is also well-known for his *Maid or Wife: or, The Deceiver Deceived*, a musical comedy in two acts (based on Scribe and Mélesville's *Frontin Mari Garçon*) successfully produced at Drury Lane on November 5, 1821. For further information on Livius see Reichart, Walter A.: *Washington Irving's Friend and Collaborator: Barham John Livius, Esq.* in *PMLA*, Vol. 56, No. 2. (June, 1941), pp. 513-531. (21796)

\$4,800.00

142. **MENOTTI, Gian Carlo 1911-2007**

Autograph letter signed in full to an unidentified conductor.

2 pp. Small quarto. No date. On the composer's light blue personal letterhead address embossed at upper left and with embossed capricorn device.

Menotti regrets that he was not present at his correspondent's performance of his suite and mentions the American music critic [Samuel] Chotzinoff and American conductor Thomas Schippers.

"I am glad indeed that my little Suite [?the orchestral suite from the ballet Sebastian] gave you some pleasure - and my only regret is that I wasn't there to applaud your performance. I shan't fail to speak of you to Mr Chotzinoff... You were indeed of great help to Thomas Schippers - and for that too I must thank you, as I have great faith in him and much affection."

"There are signs that Menotti's legacy in future will be more complex and wide-ranging than anticipated. In deftly side-stepping the Second Viennese School he has provided an alternative model, that of the rigorously trained classical musician whose prime motivation has been to communicate with his audience. To that end, he invented both the first opera for radio and for television and had hopes for composing an opera expressly for film. Like Gershwin before him and Lloyd Webber after, he fused together music and theatre." Bruce Archibald and Jennifer Barnes in *Grove online*

(21745)

\$200.00

143. **MENOTTI, Gian Carlo 1911-2007**

Autograph musical quotation from Amahl's aria "Don't Cry, Mother Dear" from the composer's noted opera, *Amahl and the Night Visitors*, signed.

3 measures for voice and piano with text in Menotti's autograph: "Don't cry, Mother dear, don't worry for me," marked "Andante" at head, notated in ink, signed in full and dated 1989. On a leaf of music manuscript paper, ca. 148 x 216 mm., cut down from a larger leaf.

Very slightly worn and browned; remnants of mounting tape to verso.

The noted Italian-born American composer Menotti is perhaps best-known for his classic Christmas opera, Amahl and the Night Visitors; he won the Pulitzer prize for two other operas, The Consul (1950) and the Saint of Bleeker Street (1955). He is also distinguished as the founder of the Spoleto, Italy music festival in 1958 and its American counterpart in Charleston, South Carolina in 1977.

"Amahl and the Night Visitors, commissioned by NBC, was the first opera written expressly for American television. In writing it, Menotti was influenced by The Adoration of the Magi of Hieronymus Bosch. The work was first televised on Christmas Eve 1951 and has been broadcast annually. The roles, particularly the main part for boy soprano, are skilfully conceived so that they can be performed by amateurs. The charm and clear diatonicism of the work have helped to make it one of the most frequently performed operas of the 20th century..."

(21824)

\$650.00

144. **MENOTTI, Gian Carlo 1911-2007**

Photograph signed in full, dated Spoleto, 1989.

Image ca. 162 x 219 mm.

(21825)

\$200.00

145. **MERMAN, Ethel 1908-1984**

Large signed photograph signed ("*Ethel*") with "*Panama Hattie Smith*" below.

An attractive full-length portrait of Merman in formal dress with parasol. From the noted New York studio of Broadway photographers Lucas & Monroe. Inscribed "*for Arthur With my best to you always.*" Ca. 323 x 244 mm.

Very slightly worn, primarily at edges; very slightly cockled and silvered. Mounted to mat.

Panama Hattie, a musical with music and lyrics by Cole Porter, premiered on Broadway at the 46th Street Theatre on October 30, 1940 featuring Ethel Merman as Hattie; it ran for 501 performances, closing on January 3, 1942.

"Gershwin, Porter and Berlin all publicly stated how glad they were to write songs for Merman's outsized voice and character; because her roles were usually some variant of her own personality, there was no additional interpretation to obscure the song. She is usually thought of as the first belt-voice singer... She was blessed with extraordinary powers of projection, a clean and focussed attack, and precise yet natural diction. The retention of the hollow, open vowels of her middle-class New York upbringing undoubtedly contributed to the unpretentiousness and exuberance of her persona. She had an unerring sense of rhythm and pitch, which she could alter through rubato and flattened notes for expressive purposes, and she also employed an amazing variety of portamenti. Most remarkably, since she claimed to have never taken singing lessons, she had an instinctive gift for phrasing, with beautifully controlled diminuendos at phrase ends." Howard Goldstein in *Grove online*

(21855)

\$165.00

146. **MESSIAEN, OLIVIER 1908-1992**

Autograph musical manuscript sketches from the sixth part of the composer's symphony, *Des Canyons aux Étoiles*, the "Appel Interstellaire" for horn solo, signed.

2 pp. of a bifolium. Folio (ca. 350 x 270 mm.). Notated in black ink on 20-stave music manuscript paper and dated April 4, 1987 at conclusion. Marked "*un peu lent*" at head and with numerous indications of tempo, sonority, etc., throughout, including: "*comme la trompe de chasse*" "*sons bouchés, en Écho*," "*son détimbré, irréel, avec des oscillations de hauteur*," "*Troglodyte des Canyons (Idaho, Montana)*," etc.

With quite extensive autograph notes following conclusion relative to the structure and intent of the piece. Dedicated to l'Abbé Alain Grousset.

Very slightly worn and soiled; several small edge tears; creased at central horizontal fold; ink very slightly feathered to several notes; one clef scratched out.

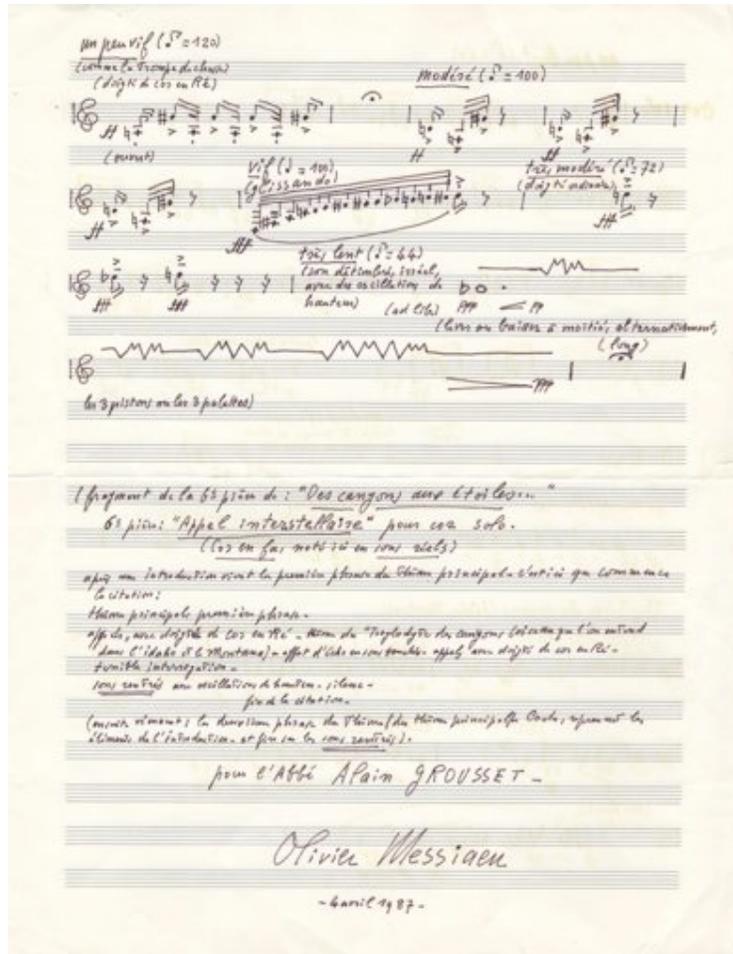
A French composer, organist and teacher, Messiaen "was a musician apart. The sources of his music may be traced on the one hand to the French organ tradition and on the other to the innovations of Debussy, Stravinsky and Bartók, but right at the start of his career he found a modal system that has a completely individual sound, and to this he remained true, even when he vastly extended the possibilities of his style after World War II. He was alone, too, among major 20th-century composers in his joyously held Catholic faith, which again was unswerving, however much he came to value non-European cultures, especially Indian and Japanese. As a teacher he instructed many of the most prominent composers of the next two generations..."

Composed 1971-1974, *Des Canyons aux Étoiles*, rendering the birds and canyons of the American West, was Messiaen's first American commission (by Alice Tully).

"... the novelties include representations of desert sounds by means of a wind machine, an 'earth machine' and a horn mouthpiece played by itself. In other respects this work caps the sequence of birdsong-colour pieces for piano, wind and percussion, though in this case a small string complement also plays." Paul Griffiths in *Grove online*

(21832)

\$5,500.00



147. **MESSIAEN, OLIVIER 1908-1992**
Autograph letter signed to Léon Deshais in Grenoble.

1 page. Octavo. Written from "l'heure bleu" (sur le grand lac), Petichet par Laffrey, (Isère)," July 26, [1945]. In French. With integral autograph address panel (stamp intact) with Messiaen's name and address to lower right corner.

The composer complains about the high costs of renting and transporting a piano for the summer - "200 francs rental, that's nothing. But to pay 1,500 francs for transport - plus 200 francs for loading and unloading - and to repeat this operation upon my departure, which would make a total of 3,400 francs just for transportation... this seems impossible! Next year, I will try to organize myself better..."

Creased at central fold. Small perforations to edges, as issued.

Messiaen's correspondent is possibly the author of *L'Art des Origines à Nos Jours*, a well-respected survey of the history of art and architecture first published in Paris by Larousse in 1932 (21838)

\$1,000.00

148. **MESSIAEN, Olivier 1908-1992**
Autograph letter signed.

1/2 page. Octavo. Addressed to an unidentified female correspondent. Dated December 5, 1986. In French.

Mentioning a concert tour of Germany, Spain, Norway and Holland with his orchestral works from which he has just returned and his *Turangalila Symphony*; the composer also thanks his correspondent for sending the "magnificent book" on the Virgin Mary and sends excerpts [not present] from the first two pages of the 6th movement of the symphony as per her request.

"... Turangalila [a ten-movement symphony, 1946-1948] - his biggest work so far, scored for a large orchestra with abundant percussion and solo piano (again a Lortiod part) and ondes martenot - was commissioned for the Boston SO by Koussevitzky, who, being ill, had to yield the first performance to Bernstein. Despite the difficulties in presenting a work on such a scale, Turangalila was soon being widely played and making Messiaen known to a large international audience. Reactions to it were divided. Its rapturous love music, exultant dances, scintillating colouring and extraordinary images appealed to many; others were appalled by what they considered its vulgarity..." Paul Griffiths in *Grove online* (21842) \$1,200.00

149. **MESSIAEN, Olivier 1908-1992**

Typed letter signed.

1 page. Folio. Addressed to an unidentified female correspondent, mentioning his largest work, the opera *Saint François d'Assise*, and an extract based on bird song from his *Chronochromie* for large orchestra. Undated. In French.

Messiaen regrets that he does not have 72-stave paper at hand to copy the "*Prêche aux oiseaux*" from his opera, which he says "*représente un an de travail (500 pages à 72 portées!)*." The composer instead sends a bird song, "*Alouette des champs*" for xylophone from his *Chronochromie* for orchestra.

Slightly creased.

Saint François d'Assise (1975-83), Messiaen's largest work, was written for the Paris Opéra. It is a work "on a Wagnerian time scale, though of course quite un-Wagnerian in how it shapes its time in blocks. He created his libretto out of the saint's own writings (notably the Cantico delle creature, of which he quoted a stanza in each of the eight scenes) together with memoirs and lives dating from soon after Francis's time, as well as a modern study, Louis Antoine's Lire François d'Assise, and passages in the Bible... Even more than in La Transfiguration, the orchestral writing in Saint François reviews Messiaen's whole career..."

The inspiration that Messiaen took from the songs of birds is notable. "... starting with the Conservatoire test piece Le merle noir for flute and piano (1951), he devoted himself to copying the songs of particular species he had heard in nature, and from this point on he journeyed throughout France - and later throughout much of the world - collecting birdsongs by ear. In adapting the songs and calls to traditional instruments, to 12-note temperament and to a human timescale, he had to adjust them, and often a greater or lesser hint of his modal practice would creep in, if only in the favouring of the tritone. His birds are recognizably his, but they are also recognizably themselves, and his efforts to reproduce nature, maintained for 40 years, brought from him music of great variety and often dazzling brilliance. It is not just the songs of birds that are projected through this music but also the intense colours of avian plumage, and the awe Messiaen felt for birds as being, like angels or resurrected souls, free in flight and at one with God..."

"... The culmination to this birdsong period arrived in Chronochromie for large orchestra (1959-60), where songs and shrieks appear alongside impressions of the rocks and streams of high mountains, and sometimes also with abstract quasi-serial formulations. Chronochromie was commissioned by the Donaueschingen Festival, the principal showcase for the international avant garde." Paul Griffiths in Grove online

(21841)

\$675.00

150. **MEYERBEER, Giacomo 1791-1864**

Autograph letter signed and dated Berlin, February 28, 1844.

1 page of a bifolium. Folio. Addressed to "*Monsieur le President!*" and colleagues. On personal stationery with Meyerbeer's decorative embossed monogram to upper left corner. In French (with translation).

Meyerbeer writes regarding a holiday from his duties as Berlin court music director. "*My best intention was to leave last week for Paris, when a quite unexpected affair arrested my preparations...*" He goes on to request a change in holiday dates, emphatically stating the interest that he takes in fulfilling his duties and assuring his correspondents that he will not prolong his absence any more than is absolutely necessary.

Meyerbeer's leave has apparently been approved, as a note in another hand in the upper left margin reads "*Two months of holiday from May 6, 1844.*"

Slightly worn and browned, somewhat more heavily at edges; creased at folds.

Meyerbeer was "the most frequently performed opera composer during the 19th century, linking Mozart and Wagner." Matthias Brzoska in *Grove online*

(#21000)

\$650.00

151. **MONTEMEZZI, Italo 1875-1952**

Autograph inscription to the Colombian musicologist Otto de Greiff signed and dated New York, March 1941.

Notated on card stock ca. 64 x 100 mm.

"Montemezzi's style is directed towards the integration of a typically italianate vocal line into a skilfully and densely written orchestral texture, and can thus be considered as continuing the trend, represented above all by Catalani and Franchetti, towards the absorption into the Italian tradition of certain Wagnerian elements." Luca Zoppelli in *Grove online*

(20527)

\$100.00

152. **MOSCHELES, Ignaz 1794-1870**

Autograph letter signed ("*I. Moscheles*") to the pianist and composer Louis Brassin.

2 pp. of a bifolium. With integral address panel. Dated Leipzig, January 18, 1862. In German (with translation). Slightly worn; uniform light browning; creased at folds; edges slightly browned.

Moscheles thanks Brassin for sending two volumes of his concert etudes. "*No doubt, there will be much for me to praise, and with that conviction in mind, I am very happy to accept the dedication of the 3rd volume.*" He goes on to make suggestions in a postscript regarding how Brassin indicates tempi, and lists the 15 accidentals that he noticed missing when playing through the first etude.

A Bohemian pianist and composer of Jewish descent, Moscheles was one of Vienna's most popular pianists, "hailed as an equal and friend by Clementi and J.B. Cramer." He met the 15-year-old Mendelssohn in 1824 in Berlin and "gave him some finishing lessons on the piano." He went on to become principal professor of piano at the Leipzig Conservatory in 1846, recently founded by Mendelssohn. Known also as a conductor, Moscheles led the first London performance of Beethoven's Missa solemnis in 1832 and very successful performances of the Ninth Symphony in 1837 and 1838.

"Hanslick assessed Moscheles as one of the last great representatives of the Classical school and also the beginner of a new epoch."

"The majority of Moscheles's compositional output is piano music; some, including the sonatas, is of

lasting consequence... Schumann considered Moscheles one of the best sonata composers of his generation... His piano method is best represented in his sets of studies, which are still used: Schumann saw these as bridging the gap between the age of Clementi and that of Chopin and being indebted to Bach's Clavierübung." Jerome Roche and Henry Roche in Grove online

Louis Brassin (1840-1884), the addressee, was a member of a well-known family of Belgian musicians that included his brothers, pianist Leopold Brassin and violinist Gerhard Brassin.

(20395)

\$850.00

153. **MOSZKOWSKI, Moritz 1854-1925**

Autograph note signed ("*Maurice Moszkowski*") to Gabrielle Turpin.

1 page. 142 x 110 cms. Dated "10/12," with autograph address panel postmarked Paris, December 12, 1907. On mid-blue stationery with perforated edges. In French.

"It is agreed. I will wait for you and also for Mademoiselle Heu next Friday at 7:15. Thank you for having accepted!"

Slightly worn; creased at folds; small loss to right margin just affecting text and flourish of signature with tape repair to same area.

Born into a wealthy Jewish family, Moszkowski was a German piano virtuoso and composer of Polish descent.

"[He] had some early success with his orchestral works, but he made his reputation with his piano music, ranging from brilliant virtuoso pieces, well suited to both concert hall and recital room (Concert Studies op.24, Caprice Espagnol op.37, Tarantelle op.27 no.2, etc.), to lighter salon music (Serenata op.15 no.1, Valse Mignonne, Guitarre op.45 no.2, etc.) and music for piano duet (particularly the three sets of Spanish Dances op.12, op.21 and op.65), then very much in demand for domestic music-making. Early influences include Chopin, Mendelssohn and, especially, Schumann, but he soon developed his own distinct style, which, if not highly original, confirms his intimate knowledge of the piano and how to write effectively for it, prompting Paderewski to declare that 'after Chopin, Moszkowski best understands how to write for the piano'." Grove online

(20394)

\$120.00

154. **NERUDA, Wilma 1839-1911**

Autograph letter signed to Lady Benedict, wife of the conductor and composer Sir Julius Benedict.

2 pp. Written on both sides of a note card 90 x 114 mm. with monogram to upper left-hand corner and printed address to upper right-hand corner. Undated.

Neruda writes that she will accept an engagement and will perform works by Viotti, Nardini and Wieniawski.

Very slightly foxed.

Neruda, a celebrated violinist, enjoyed an international career from 1847; she married Swedish composer and conductor Ludwig Norman in 1864 and later Sir Charles Hallé. "As Mme Norman-Neruda she frequently deputized for Ludwig Straus as leader of his quartet (the other players were Ries, Zerbini and Piatti), and she appeared regularly in Charles Hallé's recitals from 1877; she was also a popular soloist in all the principal musical centres of Europe." John Clapham in Grove online

(20651)

\$150.00

155. **NEVIN, Ethelbert 1862-1901**

A Summer Day for voice and piano. Op. 12 No. 1. Autograph musical manuscript signed. Complete.

3 pp. Folio (344 x 262 mm.) Notated in ink on 12-stave paper by Litoff on 2 separate leaves. Undated, but ca. 1891. The complete song.

With occasional annotations in ink, pencil and red crayon in another hand. With the name of the author of the text, Mrs. Nesbit (?Edith Nesbit 1858-1924) in Nevin's autograph to head of first page of music. Annotation "Copyright 1891 by G. Schirmer" to foot of first page of music and a pencilled note in German to upper margin of first page referring to this manuscript as a proof, both indicating that this may have been the manuscript used by the publisher in the preparation of the published edition. With original autograph dedication "To Mrs. Walter C. Wyman" to head of first page crossed out.

Slightly worn; creased at horizontal folds; some marginal tears; minor ink smudging to first page; paper repair to second page without loss.

Nevin's Op. 12 consisted of 5 songs, of which A Summer Day was the first.

"In 1884-6 Nevin went to Berlin to study the piano with Karl Klindworth and composition with Karl Bial. He also took lessons in composition from Otto Tiersch and studied the piano with Hans von Bülow. He intended a career as a virtuoso pianist, establishing himself in Boston. Dividing his time between composing and performing, he found success with his published works, beginning with Sketchbook and then Water Scenes, including a piece Nevin himself tired of performing, Narcissus. He spent 1891-2 in Berlin and Paris, where he taught the piano, composed and lectured on Wagner..."

"... Nevin was a miniaturist who avoided large musical forms and deeper passions, emphasizing "instead seemingly simple and spontaneous melody and accompaniments that support without seeking the foreground. He wrote some 55 piano pieces, 85 songs, 20 choral works and miscellaneous other pieces, all distinguished by their sentiment, grace and charm." Deane L. Root in Grove online

Accompanied by a printed facsimile of several measures of music by Nevin.
(19233)

\$1,200.00

156. **NIEMANN, Walter 1876-1953**

Autograph musical quotation signed and dated Leipzig, September 2, 1936.

6 measures in piano score entitled "*Notturmo (Zwiegesant in der Hacht) aus Bali, Werk 116 No. 5.*" Inscribed to the noted Colombian musicologist Otto de Greiff. On a fragment of music manuscript paper 165 x 124 mm. With autograph envelope.

A German composer and writer on music, Niemann studied with Humperdinck, Reinecke and Riemann. He was "a prolific composer, especially for the piano (his opus numbers reach 189); at first influenced by Schumann and Brahms, he later admitted folksong and narrative elements, and drew too on impressionism and exoticism. He composed sonatas, educational music, dances and abstract works, but above all numerous character-pieces, often programmatic or portraying Nature." Rose Mauro in Grove online

Very slightly worn and browned at edges; lightly creased at central horizontal fold; two small remnants of former mount to verso.

(20533)

\$200.00

157. **NIEMANN, Walter 1876-1953**

Autograph letter signed and dated Leipzig, September 11, 1936.

1-1/3 pp. Large octavo. To the noted Colombian diplomat and musicologist Otto de Greiff. In German (with translation).

Niemann writes *"I am happy to know that there is such a warm friend of my piano music in beautiful Colombia, a country I feel close to."* He is happy to grant de Greiff's request *"for an autograph on a beer coaster with a few notes,"* and to include some brochures from his *"most important publishers."*

Creased at fold; slightly stained at upper corners; small area of blank lower corners lacking; loss to outer edge just affecting text.

De Greiff (1903-1995), an ardent advocate of musical cooperation between the Americas, was highly instrumental in the promotion of contemporary music in South America.

(20936)

\$125.00

158. **NIEMANN, Walter 1876-1953**

Postcard photograph signed and dated Leipzig, September 1936.

Attractive head-and-shoulders profile portrait of the composer by E. Hoenisch in Leipzig. With an autograph note signed to verso inscribed to the noted Colombian diplomat and musicologist Otto de Greiff. In German (with translation).

Niemann sends greetings to de Greiff *"in distant Colombia in gratitude for staying loyal to his piano music!"*

(20937)

\$125.00

159. **NIN-CULMELL, Joaquin 1908-2004**

Autograph musical quotation.

1 leaf, ca. 3-1/2" x 5-1/2". In blue ink, signed in full and dated Paris 1929.

Slightly browned at edges and corners; some very slight smudging.

Nin-Culmell, an American composer and pianist of Cuban descent, "strove in his works to capture the spirit, rather than the letter, of Spanish folk music, often changing the rhythm, mode or melodic contour of traditional melodies." Carol A. Hess in *Grove online*

(17684)

\$150.00

160. **NORDICA, Lillian 1857-1914**

Autograph signature ("*Sincerely, Lillian Nordica*").

Attractively double-matted in three windows and framed in decorative gilt together with a Metropolitan Opera program excerpt featuring Nordica in a performance of Wagner's *Tristan und Isolde* on January 3, 1903 and a photographic image. Overall size ca. 370 x 365 mm.

"At the height of her Metropolitan Opera career (1893-1907) [Nordica] was known primarily as a Wagnerian... [She] had a rich voice and a remarkable coloratura range... She owed her stature as a great Wagnerian soprano to hard work, constant study and determination." Katherine K. Preston in *Grove online*

(21817)

\$150.00

161. **NOVELLO, Vincent 1781-1861**

Devotional Melody No. 67. Autograph musical manuscript.

45 measures scored for keyboard. Oblong octavo (105 x 340 mm.). Notated in ink. With 7 measures from another work to verso with text "*behold from henceforth all generations shall call me blessed.*"

With a presentation inscription in the hand of Novello's son Alfred attesting to the fact that the manuscript is in his father's hand.

Very slightly worn, browned and soiled; several markings in dark red crayon; neatly cut vertically, with no loss of music.

Novello was an "organist, choirmaster, conductor, editor, publisher and composer... [He] became a choirboy at the Sardinian Embassy chapel, where he received organ lessons from Samuel Webbe. On Webbe's recommendation he was appointed organist, when not yet 17, to the Portuguese Embassy chapel in South Street, Grosvenor Square... He... made the chapel famous by his playing and by his choir's regular performances of Haydn's and Mozart's masses... Novello was a member of the Philharmonic Society from its foundation in 1813, and frequently directed its concerts from the keyboard. He also worked as conductor and accompanist with Angelica Catalani's opera company at the King's Theatre." Grove online (20242) \$550.00

162. **OLITZKA, Rosa 1873-1949**

Autograph quotation signed by the noted contralto.

1 leaf. Small folio (236 x 190 mm.). Dated Boston, April 6, 1897. Two lines of Ortrud's text from Act III, Scene 3 of Wagner's *Lohengrin*: "*Erfahrt, wie sich die Götter rächen, von deren Huld ihr euch gewandt!*" [*Learn how to avenge the gods by their grace ye turned!*].

With autograph quotations signed by "*Courbet Comédien Français Le Pere Pierrot dans l'Enfant Prodigue Boston 20 Novembre 1893*" and Gilbert D'Allen, "*Le baron*" in the same production, together with the autograph signature of the noted composer and pianist Emil Sauer (1862-1942) to verso.

Very slightly browned; left edge with minimal evidence of having been removed from an album; "96" in red ink to upper left corner; slight bleeding of ink to Sauer's signature.

"[Olitzka] studied in Berlin and Paris, making her début in 1892 at Brno. From 1893 to 1907 she sang regularly at Covent Garden, where she made her début as Erda (Siegfried). Her roles included Urbain (Les Huguenots), Ortrud, Emilia (Otello), Fricka, Maddalena (Rigoletto), Marthe (Faust), Amneris, Ulrica, Magdalene (Die Meistersinger) and Carmen. She was engaged at the Metropolitan from 1895 to 1901, making her début as Siébel. She also sang in Germany, Chicago and Boston." Elizabeth Forbes in *Grove online* (21003) \$120.00

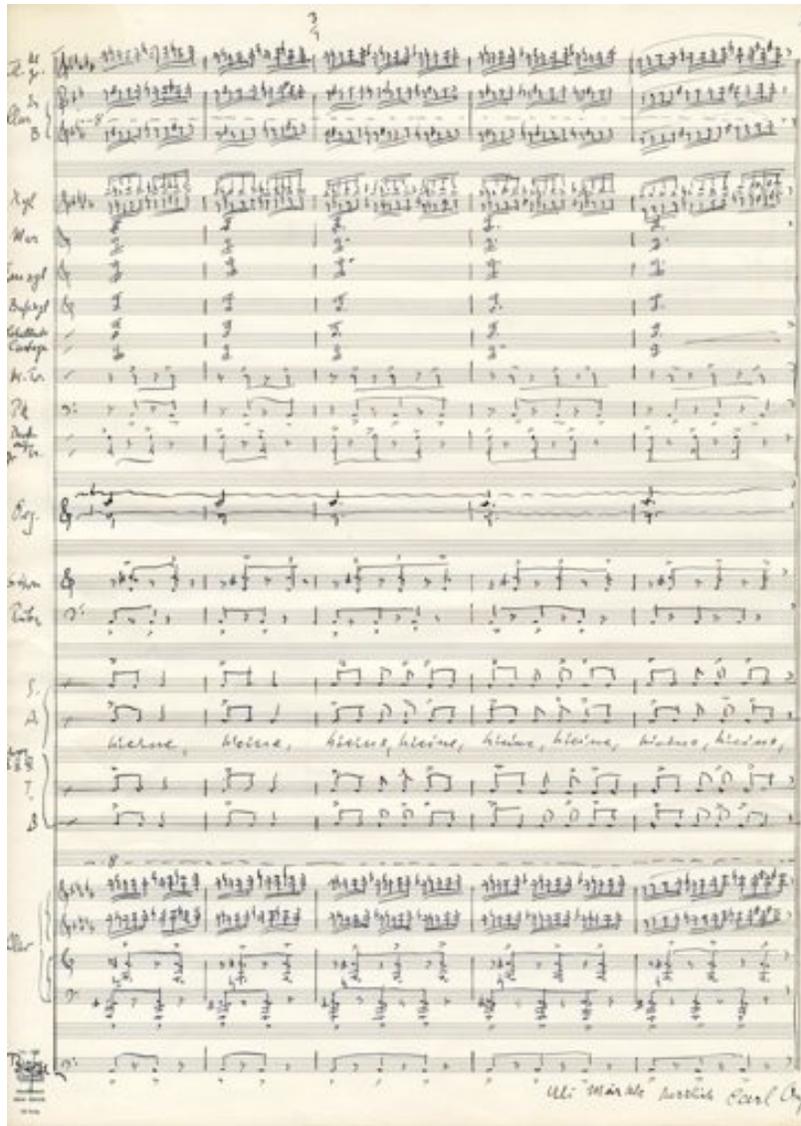
163. **ORFF, Carl 1914-1982**

De temporum fine comoedia. Das Spiel vom Ende der Zeiten. Autograph musical manuscript signed. Undated, but ca. 1970.

2 pp., being pages 143 and 144 of the full score. Large folio (416 x 318 mm.). Notated in ink and pencil on 30-stave music manuscript paper. Inscribed to Uli Märble.

Slightly worn.

De temporum fine comoedia (Play for the End of Time), a major work, was Orff's final musical statement. It was composed over a period of some ten years and had its first performance on August 20, 1973 at the



Salzburg Music Festival under Herbert von Karajan with the Cologne Radio Symphony Orchestra.

"The gestation of *De temporum fine comoedia*, which is the epitome of Orff's theatrical work, began while he was working on *Prometheus*. The score to this *Spiel vom Ende der Zeiten* was completed between 1970 and 1971, with texts taken from the *Oracula sibyllina*, an *Orphic Hymn to Oneiros*, and also from the *Carmina Burana* collection. Orff lends to a theological idea a theatrical form that was already present in *Des Turmes Auferstehung*: Origene's 'apokatástasis pánton', namely the idea that the world returns to God with the consequence that all guilt is temporally finite. The vastness of this eschatological scenario feeds the visionary quality of this modern mystery play. And in the vision invoked by the Anachoretēs one participates in the repentance of Lucifer, announced symbolically in the music by open 5ths to a blare of trumpets. There follows a transfiguring dematerialization of all musical parameters, then a canon for four viols. This symbolic mandala representing 'Tà pánta Noüs' ('Everything is Spirit') and closing with a reference to Anaxagoras, signifies both the end of the *comoedia* and of Orff's creative career." Alberto Fassone in *Grove online*

We would like to thank Ms. Sabine Fröhlich of the Orff-Zentrum in Munich for her kind assistance in the identification of this manuscript.

(21584)

\$3,200.00

164. **PARKER, Horatio 1863-1919**

Autograph signature.

1 leaf, ca. 6 x 2 mm.

Slightly worn; trimmed from a larger document.

"During his lifetime Parker was considered a craftsman without equal and was one of America's most highly respected composers, but since his death, the number of performances of his major works has declined steadily. Even his more imaginative works, in which he attempted to follow such composers as Wagner, d'Indy, Strauss, Debussy and Elgar, are received no better than the more conservative pieces, which show the influence of Brahms, Dvořák and Gounod. Parker's inability to achieve a strongly individualistic style, and his reliance on chromatic formulae which are now considered too sentimental, have undoubtedly contributed to the neglect of his music. Hora novissima, A Northern Ballad and a few anthems are still occasionally heard, and several of his songs have a beauty which should rescue them from obscurity." William Kearns in Grove online

As an educator and founder of the Yale University music department, Parker had a strong influence on American music.

(21798)

\$60.00

165. **PASTA, Giuditta 1797-1865**

Autograph letter signed ("G. Pasta") to Miss Rolly.

1 page. Octavo. Hampstead Road, Eton House, July 23. No year, but ca. 1830. In Italian (with translation).

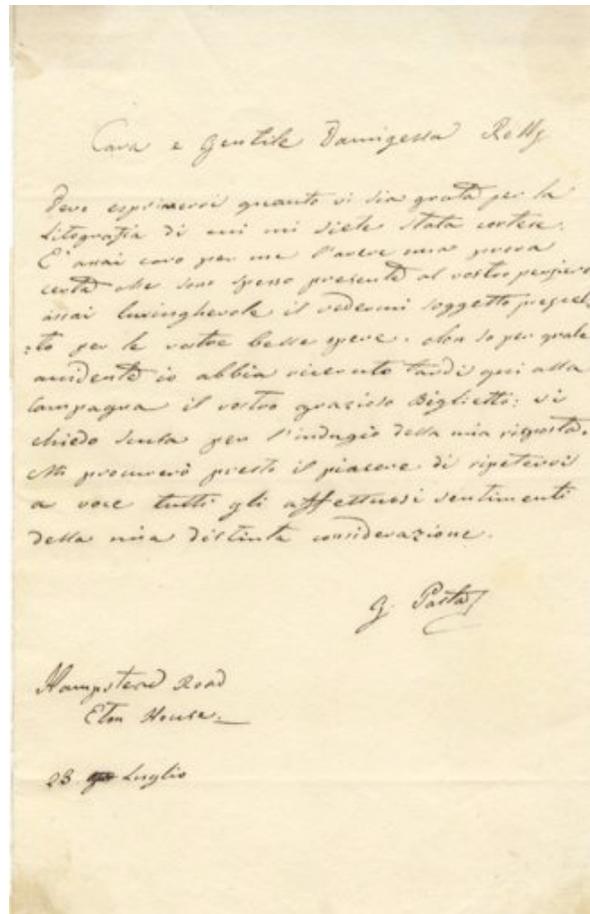
Pasta thanks her correspondent for the lithograph.

"[It is] very flattering to see I am the chosen subject for your fine work...". She goes on to apologize for the delay in replying, but she is in the country; she will see her correspondent "face to face" soon.

Slightly worn; creased at folds; slightly browned at corners; remnants of mounting tape to upper corners of verso; outer edges very slightly deckled.

An illustrious Italian soprano, Pasta made her début in 1816 at the Teatro degli Accademici Filodrammatici, Milan, in the première of Scappa's Le tre Eleonore. She visited England many times during her career

"After singing in all the main Italian centres from 1818 (her roles included Rossini's Cenerentola and Cimarosa's Curiazio), she achieved her first great triumph singing Rossini's Desdemona at the Théâtre Italien, Paris, in 1821, subsequently appearing there as Tancredi and Queen Elizabeth. In the following decade she established herself as Europe's greatest soprano, exerting a major influence on the styles of Bellini and Donizetti and becoming one of Rossini's favourite singers..."



"... Pasta's greatness lay in her naturalness, truth of expression and individual timbre, which enabled her, within a phrase, to achieve soul-stirring emotion. She could execute intricate fioriture but channelled her bravura to illuminate the drama, though she was often criticized for faulty intonation. An accomplished actress, her deportment and portrayal of dignity were without peer." Kenneth Stern in Grove online

Autograph letters of Pasta are very rare to the market.

(21856)

\$2,500.00

166. **PENDERECKI, Krzysztof born 1933**

Signed program excerpt, for a performance at the John F. Kennedy Center for the Performing Arts on November 22, 1974, with Penderecki conducting the Polish National Radio Symphony Orchestra in a program of his own works. The program included first performances in America of Penderecki's "When Jacob Awoke" and the Concerto for Cello and Orchestra.

Penderecki, a Polish composer and conductor, "first came to prominence as an explorer of novel string textures and for many years his name was popularly synonymous with avant-garde Polish music. His subsequent allusions to 18th- and 19th-century idioms and genres, in his choral and operatic works as well as in his purely instrumental pieces, has produced a substantial body of work which challenges many assumptions about the nature and purpose of contemporary music." Adrian Thomas in Grove online

(20545)

\$165.00

167. **PENDERECKI, Krzysztof born 1933 and Mstislav Rostropovich 1927-2007**

Program excerpt featuring Rostropovich conducting the National Symphony Orchestra at the John F. Kennedy Center for the Performing Arts in Washington, D.C., in January of 1981 in a performance including the American premiere of Penderecki's *Te Deum*.

1 leaf. Octavo.

With the autograph signatures of both Penderecki and Rostropovich .

Rostropovich was highly distinguished as both a cellist and conductor.

(20700)

\$150.00

168. **PFITZNER, Hans 1869-1949**

Bust-length postcard photograph with autograph signature.

Very slightly worn at edges with several very small light abrasions not at all affecting signature or image.

A "German composer, conductor and musical polemicist, Pfitzner's music was... to occupy an idiosyncratic stylistic position between New German Modernism and a more regressive allegiance to Schumann, Weber and the world of German Romantic opera." Peter Franklin in Grove online

(20547)

\$450.00

169. **PINZA, Ezio 1892-1957**

Signed photograph of Pinza as Don Giovanni in Mozart's opera of the same name.

Attractively double-matted in two windows and framed in decorative gilt together with a Metropolitan Opera program excerpt of a performance of the opera on December 27, 1930. Overall size ca. 355 x 450 mm.

Pinza's "appearance at the Metropolitan Opera as Pontifex Maximus in Spontini's La vestale in 1926

began a period of 22 consecutive years as a leading bass in New York, where he sang 50 roles and became a great favourite of the public, as much for his handsome presence, engaging personality and spirited acting as for his beautiful and cultivated basso cantante... He was outstandingly successful as Don Giovanni." Desmond Shawe-Taylor in *Grove online*
(21811) \$175.00

170. **PIŠEK, Jan Křtitel 1814-1873**

Autograph letter signed to "My esteemed Mr. Benedict" [most probably the conductor Sir Julius Benedict 1804-1885].

3 pp. of a bifolium. Octavo. Dated Bath Hotel, June 10, 1863. On letterhead with Pišek's small oval embossed monogram to upper left corner. In German (with translation).

Pišek has had to cancel several concert engagements due to a family wedding, and send regrets that he will not be able to participate in Benedict's anniversary concert in London. He plans to return in April of 1864 for the season "in order to make up for what I could not fulfill this time." He wishes Benedict "all the best and great success" with his concert, and says "I would like to ask you to compose another scene for me when you feel like it, and to send it to me in Germany, so that next year I can perform it for the English concert goers."

Slightly worn and browned; creased at folds with some short splits; small stain not affecting legibility; several small tears.

A Bohemian baritone, "Pišek's voice was rich and expressive over a range of two octaves, and his use of the mezza voce and falsetto was particularly admired. Some critics considered his singing mannered and his acting artificial and exaggerated. Berlioz (Mémoires), however, had a very high opinion of his talents, and considered him 'perhaps the greatest dramatic singer of the age'. He was also a talented pianist and a composer of songs." Jennifer Spencer and Elizabeth Forbes in *Grove online*
(20399) \$150.00

171. **PIZZETTI, Ildebrando 1880-1968**

Autograph musical manuscript unsigned and undated. For harp solo. Identified by Pizzetti in a note as being an arrangement from his incidental music *Le Sacra rappresentazione di Abram e d'Isaac*. A complete work.

4 pp. of a bifolium: [1] (manuscript identification in the composer's autograph in pencil), [2]-[4]. Folio (ca. 322 x 240 mm.). Unbound. The music notated in ink on 12-stave manuscript paper marked "*Quasi adagio*."

Some creasing and minor tears, otherwise in very good condition.

First performed in Florence in June of 1917 and in a revised version in Turin in 1926. The present manuscript presumably dates from sometime prior to the Second World War.

A composer, conductor and critic, Pizzetti "was the most respected and influential of the more conservative Italian musicians of his generation...". Guido M. Gatti and John C.G. Waterhouse in *Grove online*

*"...After the preliminary gropings of his unpublished juvenilia he formulated, about 1908, a basic set of musico-dramatic principles (first alluded to in his article on Dukas' Ariane et Barbe-bleue which thereafter, to a greater or lesser degree, conditioned his entire operatic output. The exception is *La sacra rappresentazione di Abram e d'Isaac*, whose uncharacteristically self-contained lyrical 'numbers' reflect the work's origin in incidental music to a play..."*

"... In later life Pizzetti increasingly withdrew from 'advanced' musical circles, until 1932 he joined with Respighi, Zandonai and other reactionaries in signing a notorious manifesto, published in several Italian

newspapers, attacking the more forward-looking trends of the time and recommending a return to tradition (he later, at least partly, recanted). Meanwhile he had become director (1924) of the Milan Conservatory, whence he moved in 1936 to Rome to take the advanced composition course at the Accademia di S Cecilia (president, 1947 to 1952; retired 1958). He conducted more often from about 1930 onwards, in the Americas as well as in Europe, and continued also to write music criticism - notably in La rassegna musicale (1932-47) and the Corriere della sera (from 1953). He remained active well into the 1960s."

Guido M. Gatti and John C.G. Waterhouse in *Grove online*
(21126)

\$800.00

172. **PIZZETTI, Ildebrando 1880-1968**

Autograph musical manuscript signed of the song *Oscuro è il ciel*. Complete.

2 pp. of a bifolium. [1] (blank), [2-3] autograph musical manuscript, [4] (blank). Folio. Notated in black ink on 12-stave "B.p." music manuscript paper, with autograph title and "*G. Leopardi dal greco di Saffo*" to head, text commencing "*Oscuro è il diel; nell' onde la luna già s'asconde.*" Scored for voice and piano. Undated, but Milan, 1931.

Slightly worn and soiled; creased at folds with beginnings of splits in a few instances; two very small holes along folds; two very small chips to blank margins.

Oscuro è il ciel was first performed at the *Teatro del Popolo di Milano* on November 25, 1932 by the soprano *Ginevra Vivante* accompanied by Pizzetti on the piano. The first edition of the work was published by *Ricordi* in 1933.

Giacomo Leopardi (1798-1837), often inspired by classical writings, was considered one of the most important 19th century Italian poets.

(21845)

\$750.00

173. **PIZZETTI, Ildebrando 1880-1968**

Signed postcard photograph.

Inscribed to the Colombian musicologist *Otto de Greiff (1903-1995)* and dated Rome November 22, 1936. With autograph envelope addressed to de Greiff.

Envelope worn and with file holes.

(20112)

\$375.00

174. **PLACCI, Giovanni Battista 179?-186?**

Autograph letter signed to Signor Priore.

1 page. Quarto. On Placci's elaborate letterhead, describing him as "*Artista Cantate ed Appaltatore Teatrale.*" Dated December 16, 1847. In Italian (with translation).

Placci, an Italian opera singer, requests Signor Priore to grant him the use of the theatre for performances during Carnival, beginning on the evening of December 26th, to include himself, his wife (prima donna *Giovannina Schuster*), and their three children, "*who have had the honour of performing in several Italian theatres vaudeville works with modern music pieces, mostly by renowned maestro Verdi...*"

Slight overall creasing; creased at folds.

(20567)

\$350.00

175. **PLAZA, Juan Bautista 1898-1965**

Autograph note signed to the Colombian musicologist Otto de Greiff.

1 page. Small quarto (100 x 110 mm.). Dated April 15, 1964. In Spanish.

Plaza thanks de Greiff for his time in Bogota. Together with an Easter card signed.

A Venezuelan composer and musicologist, "the most productive period of Plaza's life coincided with his tenure as cathedral choirmaster... The principal influences on his early music were those of Puccini and Perosi; later pieces show his interests in Impressionism and in Stravinsky's music. Throughout his career he was active as a writer and lecturer, giving hundreds of radio talks and writing copiously in daily newspapers and scholarly journals on the subject of music, largely to educate lay readers." Alejandro Enrique Planchart in *Grove online*

(20315)

\$40.00

176. **PONCE, Manuel 1882-1948**

Autograph letter signed and dated December 17, 1940 to Guillermo Espinosa, founder of the Orquesta Sinfonica Nacional in Bogota, Colombia.

2 pp. Quarto. In Spanish (with translation).

Ponce thanks Espinosa for his letter and agrees to send his symphonic poem "*Chapultepec, which Stokowski performed in Philadelphia and New York with great success.*" He goes on to discuss plans for concerts in Montevideo and Buenos Aires and writes: "*Segovia would like to have the premiere of the concerto for guitar and orchestra that I wrote for him in the United States next February and March.*"

Very slightly worn and foxed; creased at folds.

"The 1930s and 40s saw the most important premières and performances of his works, including Chapultepec (Philadelphia Orchestra under Stokowski, 1934), Poemaelegíaco (Mexico SO under Chávez, 1935), Suite en estilo antiguo (Mexico SO under Ansermet, 1935), Merlin (Mexico SO under Revueltas, 1938), Ferial (Mexico SO under Kleiber, 1943) and the Violin Concerto (Szeryng and the Mexico SO under Chávez, 1943). During a tour of South America in 1941 he attended the première in Montevideo of his Concierto del sur with Segovia as soloist..."

"... According to Segovia, Ponce was the composer who had the greatest influence on the revival of the guitar repertory and the reinstatement of the guitar as a concerto instrument. Indeed his sonatas, preludes and other works form a corpus of guitar music rivalled in the 20th century only by the works of Villa-Lobos or Brouwer, and his Concierto del sur is unequalled in its balance of soloist with orchestra." Ricardo Miranda Pérez in *Grove online*

(20566)

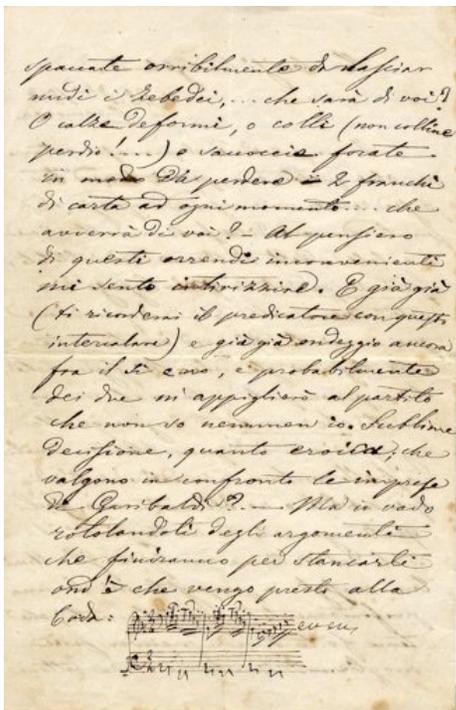
\$550.00

177. **PONCHIELLI, Amilcare 1834-1886**

Autograph letter signed incorporating a 3-bar autograph musical quotation.

4 pp. of a bifolium. Octavo. Dated June 28, 1868. To Confalonieri. With autograph envelope addressed to Confalonierei as "*Esteemed Oboe Professor,*" 11 Via Chiossetto in Milan. In Italian (with translation).

A highly humorous letter beginning with mention of his "*notturmo*" entitled *Speranze perdute* and going on to reflect on the marital state: "*I keep mulling over the doubtful indispensability of marriage, which features prominently in the title of the above-mentioned Notturmo. Your latest advice has shaken me up deeply, to the point where I am seriously doubting that I will take a wife. Oh button-less underwear so horribly torn to leave testicles naked... what will happen to you? Oh deformed socks, oh collars... oh pocket with holes... what will become of you? I grow numb at the thought of these horrible troubles.*"



Ponchielli then pens a 3-bar quotation, "the first eight beats of which consist of my greetings to Miss Gabriella with a thousand warm wishes..." and goes on to tell his correspondent "Today I signed my sentence. For five more years I will be Capo Musica."

Uniformly browned; creased at folds; small splits at folds; several very small holes; some foxing; envelope worn and slightly defective.

"[Ponchielli] was the most important opera composer (Verdi apart) between the mid-19th century and the advent of the so-called 'Giovane Scuola.'" Julian Budden and Fedele D'Amico in *Grove online*

(21301) \$1,500.00

178. **POULENC, Francis 1899-1963**

Autograph musical quotation from the composer's ballet *Les Animaux Modèles*, signed and dated London, March 1945.

3 measures, notated in ink on a leaf 128 mm. x 150 mm. and attractively double-matted and framed with a photographic portrait of Poulenc. Overall dimensions ca. 309 x 452 mm. (ca. 12-3/8" x 17-3/4").

Les Animaux Modèles was composed in 1940-42 and first performed, with choreography by Serge Lifar, at the Paris Opéra on August 8, 1942.

An important French composer and pianist, "... while in the field of French religious music, [Poulenc] disputes supremacy with Messiaen, in that of the *mélodie* he is the most distinguished composer since the death of Fauré." Myriam Chimènes and Roger Nichols in *Grove online*

(21546) \$2,500.00

179. **PRINCE, Charles Adams 1869-1937**

Valse-Brillante. Autograph musical manuscript signed and dated August 1, 1935.

[1] (title) + 8 pp. Folio (305 x 238 mm.). Unbound. Notated in ink on 12-stave music manuscript paper.

Prince was an American bandleader and pianist, best-known for conducting the Columbia Orchestra and, later, Prince's Band and Orchestra, the first group to record many popular jazz standards; the band's 1915 version of W. C. Handy's *St. Louis Blues* is the first known recording of the song.

(20919) \$250.00

180. **PUCCHINI, Giacomo 1858-1924**

Photographic image with autograph signature dated New York, February 7, 1907 ("7-II-07").

Attractive bust-length reproduction photograph of the composer in formal dress, with "*Platinotipia Bertieri*

Torino-Mentone" printed just below image. Inscribed to "Mme. La Montaigne." Ca. 274 x 200 mm.

Slightly browned; some wear to edges; left margin slightly ragged reflecting the fact that the present leaf was, in all likelihood, removed from a printed score.

Puccini was quite involved with revisions to Madama Butterfly at this time in his life. He wrote a third version of the opera in 1906, which was performed at the Metropolitan Opera in New York. He then made several changes to both the orchestral and vocal scores in a fourth version, performed in Paris in 1907, and went on to make final revisions in a fifth version in that same year, which has become the standard version of the work.

"Thanks to Tito Ricordi's enterprise Butterfly was taken on a seven-months tour through North America between 1906 and 1907, a venture that had not been attempted before with an opera there. Puccini made a special journey to attend the New York production on 11 February 1907." Carner: Puccini, p. 144.

(21836)

\$685.00

181. **RAWSTHORNE, Alan 1905-1971**

Autograph letter signed to the Colombian musicologist Otto de Greiff.

1 page. Quarto. Dated August 22, 1953. On personal letterhead with Rawsthorne's Saffron Walden address to head. Creased at folds; very slightly browned; minor foxing.

The composer thanks de Greiff for his kind letter and writes "*I am so glad you like the second piano concerto. Here are a few notes from the last movement.*" Rawsthorne then pens a two-bar autograph musical quotation from the work.

An English composer, "it was not until the 1938 ISCM Festival in London that [Rawsthorne] achieved wide recognition with the Theme and Variations for two violins. At the 1939 festival, in Warsaw, a far more ambitious score, the Symphonic Studies, demonstrated his mastery of orchestral resources, while in the same year the First Piano Concerto (in its original version, with strings and percussion) confirmed the achievement of a highly individual language and certain structural predilections; both were to remain remarkably constant throughout the rest of his career... In a historical perspective of 20th-century English composition this unostentatious yet finely wrought music deserves an honourable place." Grove online

(20677)

\$150.00

182. **REGER, Max 1873-1916**

Autograph letter signed "Reger," postmarked June 27, [?]1911.

1 page. Octavo. A "Kartenbrief" to "Kurdirektor von Beckerath" in Bad Pyrmont. With integral address leaf.

Reger agrees to programs, "*including the one by Frau Dr. Fischer,*" and goes on to discuss rehearsals of various pieces including his Hiller variations and violin concerto on July 19th and the 5th Brandenburg Concerto on July 20th.

"[Reger's] musical style, which combines a chromatic harmonic language with Baroque and Classical formal procedures, situates him as both a successor to late 19th-century Romanticism and a forerunner of early 20th-century modernism."

Reger met the 16-year-old violinist Adolf Busch at the Cologne Conservatory in 1909. "Two years later, Reger and Busch gave their first public recital together at a Bach-Reger Festival (which also included a performance of the Violin Concerto) in Bad Pyrmont..."

"... Although Reger continued to produce chamber music in considerable quantities, his Leipzig years are most notable for his maturation as an orchestral composer... The Hiller Variations (1907) were followed by

the Violin Concerto (1907-8) and the Symphonischer Prolog zu einer Tragödie (1908)... Reger's orchestral output gradually acquired softer, more Romantic contours. This was especially true after 1911 when Reger became director of the orchestra of the ducal court of Saxe-Meiningen in a line of succession that included Bülow and Richard Strauss." John Williamson in Grove online

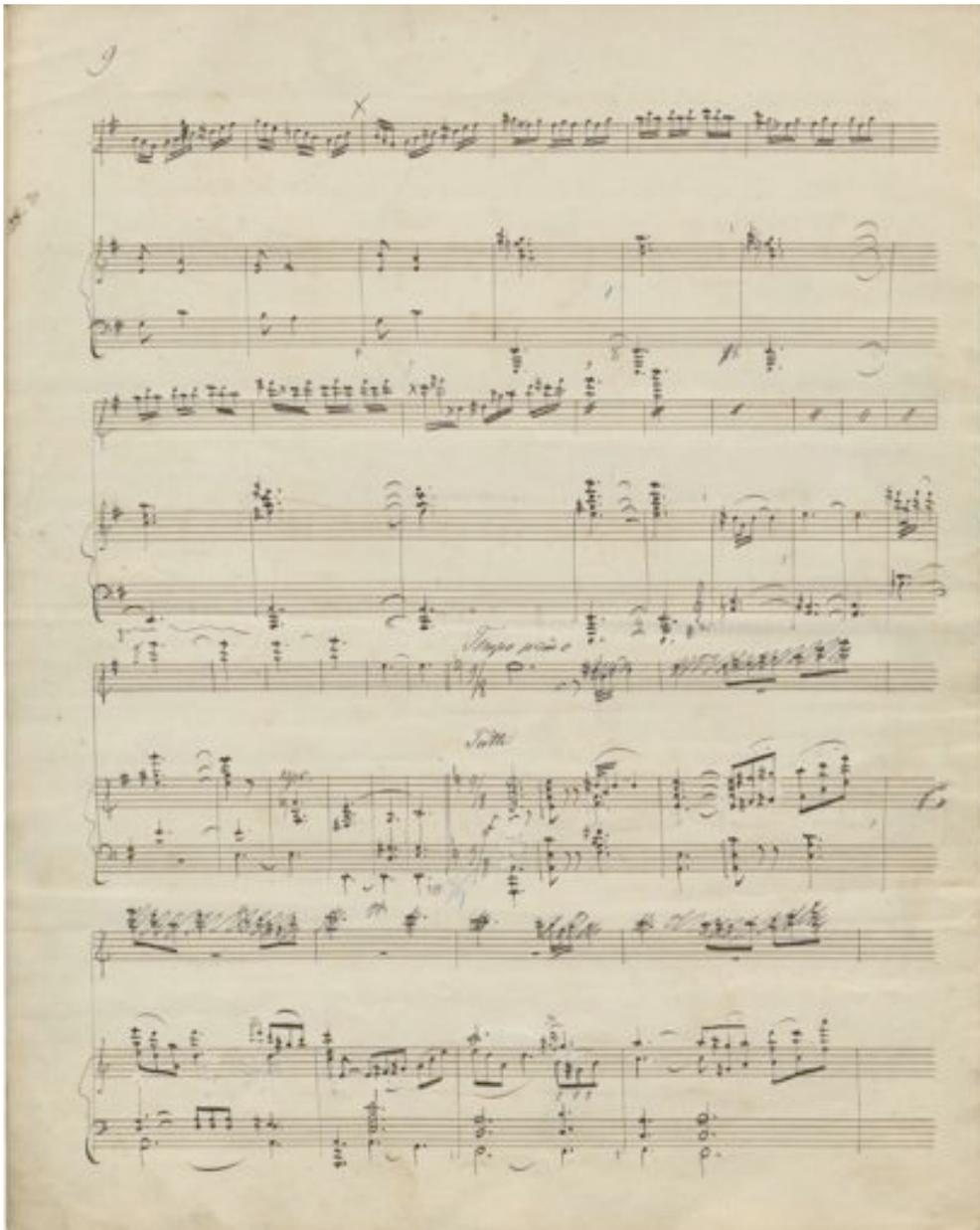
An interesting letter mentioning two of Reger's own works together with one of Bach's (one of his great influences), in rehearsal presumably for a performance at the Bach-Reger festival with Busch mentioned above.

(21001)

\$775.00

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

Romanze, op. 155. Autograph musical manuscript of signed. Scored for violin and piano.



1 leaf autograph title "*Romanze für die Violine mit Begleitung des Orchester oder des Pianoforte... Op. 155. Mit Begleitung des Pianoforte bearbeitet von Componisten*" + 11 pp. autograph musical manuscript, dated May 8, [18]79 at conclusion.

A working manuscript, with deletions in the form of scratching out and cross-hatching; markings relating to fingering, dynamics, and accidentals in pencil and blue pencil; and overpastes to pages 4 and 5.

With autograph dedication: "*Seinem Freunde Henry Schradieck.*"

Slightly worn and soiled; edges of several leaves chipped; occasional short edge tears; some creasing; most leaves either totally or partially detached.

Reinecke was appointed to teach at the Leipzig Conservatory in 1860 and became its director in 1897; his students included Grieg, Janáček, Albéniz, Bruch and others. The Romance for violin and orchestra is regarded as a notable example of the composer's oeuvre and has been recorded a number of times.

"As a composer Reinecke was best known for his numerous piano compositions, representing virtually every musical form of the time and, despite being influenced by Mendelssohn's melodic style, was stylistically nearer to Schumann... His chamber music is distinguished and, in the later works in particular, attains a Brahmsian majesty and warmth within a variety of forms." Reinhold Sietz in *Grove online*

Schradieck (1846-1918), the dedicatee of the present work, was a violin virtuoso and occasional concertmaster of the Gewandhaus Orchestra in Leipzig. He later settled in New York where he became a very prominent teacher.

(21822)

\$6,000.00

184. **REYER, Ernest 1823-1909**

Autograph musical quotation signed ("*E. Reyer*") and dated Rouen, June [18]97.

19 measures of a vocal line from the second act of the composer's opera, *Salammô*. Folio. 1 page. Notated in ink on 12-stave music manuscript paper.

Slightly foxed. In very good condition overall.

Salammbo, an opera in 5 acts, was first performed in Brussels on February 10, 1890 at the Théâtre de la Monnaie.

Reyer, a French composer and critic, "had established himself as a minor celebrity and composed a substantial body of music, but though he lived another 46 years, only two more significant works appeared: the operas Sigurd and Salammô together represent his highest achievement as a composer... The success of Sigurd was considerable and it put Reyer's name high in public esteem. Salammô (1890), brought his friend Flaubert's highly coloured novel to the stage and enjoyed equal success, both in Brussels and in France." Hugh Macdonald in *Grove online*

(21581)

\$375.00

185. **RISTORI, Adelaide 1822-1906**

Lengthy autograph letter signed.

4 pp. Octavo. Dated Venice, September 8, 1872. On personal letterhead with embossed monogram at head.

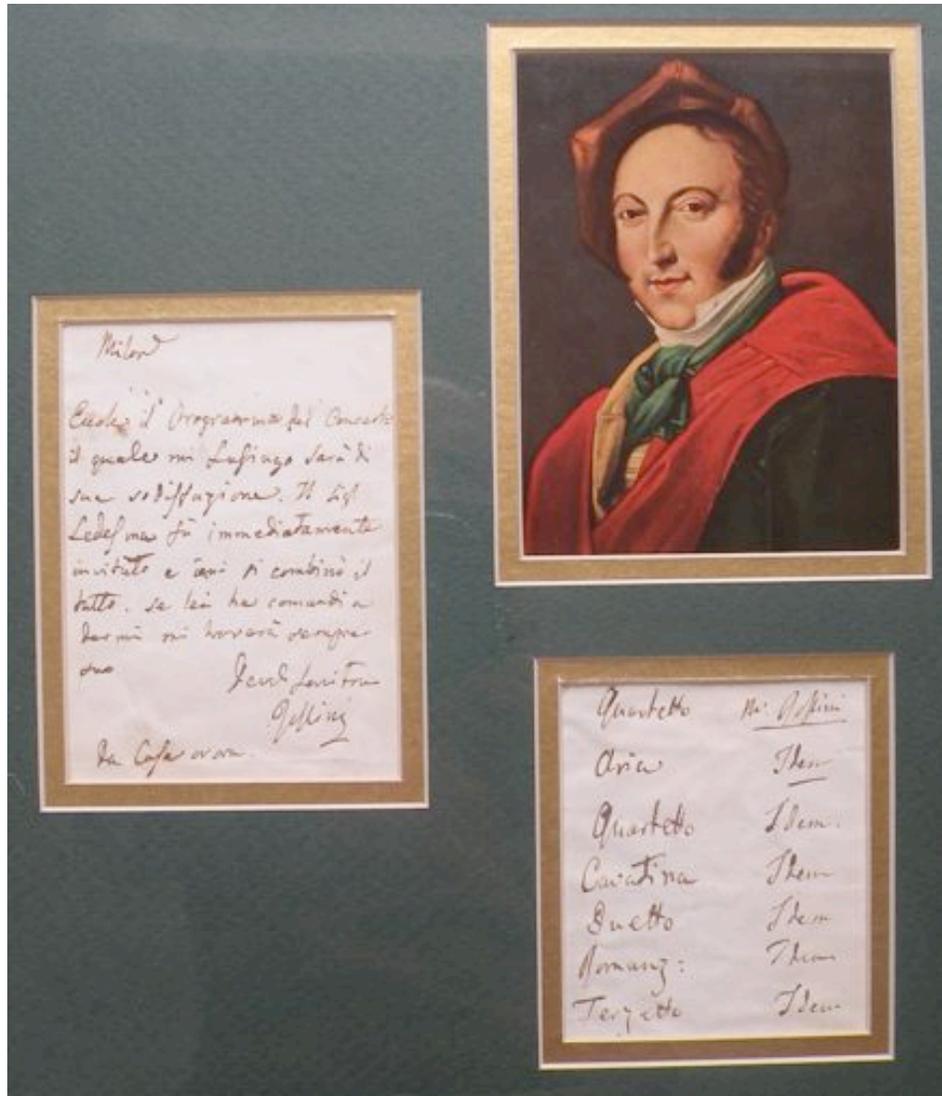
An interesting letter in which Ristori expresses her enthusiasm for a new opera and its staging, stating that she will reimburse her correspondent for his expenses. She does not understand how her copy of the Girardi opera score is incomplete: "*Don't accuse me of being remiss for the disorder of my little library. It's*

all my daughter's fault..." Ristori asks her correspondent to try to buy what is missing from "some old bookseller.... let me also know if it is possible to find another copy of the Maria Stuarda, similar to that beautiful one you bought for me," and to send her a copy of Lucrezia Borgia by Victor Hugo. Finally, she talks of her travel plans and praises Venice: "Tuesday we will leave this wonderful city. Oh, what a sky! What poetry! What wonderful treasures of brilliance and mental power. Every day I am more proud to call myself Italian."

A charming letter from this distinguished Italian tragedienne, most noted for her roles in Alfieri's Myrrha, Legouvé's Medea, and Giacometti's Elisabeth. She toured throughout Italy, in Paris, London, Madrid, etc., and in 1866 paid the first of four visits to the United States where she was very well-received.
 (20693) \$450.00

186. ROSSINI, Gioachino 1792-1868

Autograph letter signed ("Rossini") together with autograph list of proposed works, all by Rossini, to be played at a forthcoming concert.



1 page. Small octavo. Undated. Attractively double-matted in three windows and framed in decorative gilt together with a colour image of the composer. Overall size ca. 440 x 395 mm.

"Herewith is the program of the concert which I hope you will find to your liking. Mr. Ledelman was immediately invited and everything arranged yesterday. If you have any instruction to give me, I will always be Your devoted servant [signed] Rossini."

The program lists six works by Rossini: a quartet, aria, cavatina, duet, romanza and trio.

"No composer in the first half of the 19th century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence that belonged to Rossini. His contemporaries recognized him as the greatest Italian composer of his time. His achievements cast into oblivion the operatic world of Cimarosa and Paisiello, creating new standards against which other composers were to be judged. That both Bellini and Donizetti carved out personal styles is undeniable; but they worked under Rossini's shadow, and their artistic personalities emerged in confrontation with his operas. Not until the advent of Verdi was Rossini replaced at the centre of Italian operatic life." Philip Gossett in *Grove online*

(21797)

\$2,500.00

187. ROSSINI, Gioacchino 1792-1868

Autograph signature, attractively double-matted and framed with a photographic illustration of the composer and an excerpt from an early printed score of his opera *La Gazza Ladra*. Overall size 18-1/2" x 20-1/4".

La Gazza Ladra ("The Thieving Magpie"), a melodrama in two acts to a libretto by Giovanni Gherardini after *La pie voleuse* (1815) by Badouin d'Aubigny and Caigniez, was first performed in Milan at the Teatro alla Scala on May 31, 1817.

"Musically, La gazza ladra is the finest of Rossini's several essays in the semiseria that stretch from L'equivoco stravagante (1811) to Matilde di Shabran (1821)." Philip Gossett in *Grove online*

(21552)

\$1,000.00

188. ROSSINI, Gioacchino 1792-1868

Autograph document ordering 12 pounds of tobacco, entirely in Rossini's hand.

1 page. Oblong octavo (74 x 207 mm.).

"Tobacco order to be supplied to Rossini from Distinguished Señor Martinez Tabac de Perique Pilé demi gros From Adrien Delpit, 16 Rue St. Lovis, New Orleans, N.B. We would like twelve pounds, no fewer than six."

Slightly worn and soiled; scattered foxing; creased at folds.

(21330)

\$1,200.00

189. ROUSE, Christopher born 1949

Symphony No. 1. Autograph musical manuscript of this 1988 Kennedy Center Friedheim Award-winning work. Complete. Signed by the composer. With autograph dedication to fellow-composer John Harbison to foot of first page and with *"Deo Gratias August 26, 1986 and Dies illa"* to foot of final page.

1f. (autograph title) + 40 pp. autograph musical manuscript + 8ff. (blank). Folio (342 x 270 mm.). Carefully notated in pencil on 24-stave G. Schirmer music manuscript paper. With *"Christopher Rouse Symphony No. 1"* stencilled in large black letters to title and a small slip of paper printed with the words *"Revised Edition"* in small letters laid down beneath.

Greve, Lamentoso
2:44

Symphony No. 1

Schirmer

Copyright © 1964 by Alfred Music Company

Commissioned by the Meet the Composer Composer Residencies Program with major funding from Exxon Corporation, the Rockefeller Foundation, and the National Endowment for the Arts.

With additional autograph annotation to lower right-hand corner of page 1: *"Commissioned by the Meet the Composer Orchestra Residencies Program with major funding from Exxon Corporation, the Rockefeller Foundation, and the National Endowment for the Arts."*

With composer's mimeographed notes laid down to verso of title:

"Completed in Indianapolis, Indiana on August 26, 1986, my first symphony was composed for the Baltimore Symphony Orchestra through a commission from the Meet the Composer Orchestra Residencies Program, in which I served first as Composer-in-Residence with the Indianapolis Symphony Orchestra before assuming a similar post with the Baltimore Symphony."

"The work is a single-movement adagio of considerable proportions, lasting approximately twenty-four minutes. It is scored for an orchestra consisting of 2 flutes (2nd doubling on piccolo), 2 oboes (2nd doubling on English horn and oboe d'amore), 2 clarinets (2nd doubling on bass clarinet), 2 bassoons (2nd doubling on contrabassoon), 4 horns (Players 1 and 3 doubling on tenor Wagner tubas, players 2 and 4 doubling on bass Wagner tubas), 3 trumpets (parts in C), 3 trombones, tuba, timpani, percussion (3 players), and strings. The percussion requirements are as follows:

Player 1 - Chinese cymbal, snare drum, 1 bongo (high),

Player 2 - tenor drum, bass drum, [with "xylophone" added in autograph manuscript]

Player 3 - tambourine, metal plate, hammer (like that called for in Mahler's Symphony No. 6)."

Rouse follows with *"stick indications"* including for mallets (soft, medium and hard rubber and soft, medium and hard yarn); soft, medium and hard felt sticks; snare drum stick; wood, bass drum and tamtam beaters; and hammer, and commentary on the use of three oboists, etc. With one addition in manuscript in blue ink (*"xylophone"*) and instrumentation legend in autograph manuscript symbols.

Deletions in white-out throughout.

Very slightly worn. Title leaf detached, blank lower right-hand corner creased with small portion lacking, upper right-hand corner creased, slightly worn and ragged at left edge, very small portion of right-hand upper corner lacking. In very good condition overall.

The present work was honored with the distinguished Kennedy Center Friedheim Award in 1988.

Rouse's teachers include George Crumb and Karel Husa; he has taught at the University of Michigan, the Eastman School of Music and Juilliard, with his students including Torke and Ince; and has been composer-in-residence with the Baltimore Symphony Orchestra, the Santa Cecilia, Schleswig-Holstein, Aspen, Pacific, and Helsinki Biennale music festivals, and the Tanglewood Music Center.

"Even before he won the Pulitzer Prize for his Trombone Concerto in 1993, [Rouse] was one of the most sought-after composers in the USA, commissioned by the New York Philharmonic Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic Orchestra, the Saint Louis Symphony Orchestra and the Houston Symphony Orchestra..."

"... He is a passionate admirer of Berlioz and Bruckner, and has a particular feeling for the latter's extended adagios. In his First Symphony (1986) he incorporated quotations from Bruckner and Shostakovich, enhancing the affective eloquence of his own elegiac music. This introspective work confirmed a change already discernible in his Contrabass Concerto (1985), towards the soulful and metaphysical. Nightmarish and hallucinatory elements persist in the faster sections of his major works, but they tend to be framed within elegiac outer sections that emphasize a dark world view: death, and the void it leaves within those who remain, are recurrent themes..."

"... Rouse has a striking method of working. He neither sketches nor produces short scores, but lets his music gestate mentally until the entire work has taken sufficient shape in his mind for him to write it out in full score. He brings to his work an unusually broad acquaintance with music and ideas of diverse origin. His reverence for music past and present combines with social conscience to produce arresting and emotionally taut scores." Laurie Shulman in Grove online

(21525)

\$70,000.00

190. **ROUSE, Christopher born 1949**

Trombone Concerto. Autograph musical manuscript of this 1993 Pulitzer prize-winning work. Complete. Signed by the composer. With autograph dedication to Leonard Bernstein, "In memoriam," to head of first page and with "Deo Gratias April 5, 1991" to foot of final page.

1f. (autograph title) + 78. pp. autograph musical manuscript + 10 ff. (blank). Folio (342 x 270 mm.). Carefully notated in pencil on 24-stave G. Schirmer music manuscript paper. With "Christopher Rouse *Trombone Concerto*" stencilled in large black letters to title.

With additional autograph annotation to head of page 1: "Commissioned by the Philharmonic-Symphony Society of New York for its 150th Anniversary."

With composer's mimeographed notes laid down to verso of title:

"I completed my Trombone Concerto in Fairport, N.Y. on April 5, 1991. It was commissioned by the New York Philharmonic for its principal trombonist, Joseph Alessi, in honor of the orchestra's sesquicentennial."

"The concerto is scored for a solo trombone with F attachment and an orchestra consisting of 2 bassoons, contrabassoon, 4 horns (parts in F), 3 trumpets (parts in C), 3 trombones, tuba, harp, timpani, percussion (4 players) and strings. The percussion requirements are as follows:

Player 1 - xylophone, snare drum, one suspended cymbal

Player 2 - blockenspiel, cymbals, tenor drum, hammer (like that called for in Mahler's Symphony No. 6)

Player 3 - marimba, 4 tomtoms (high, medium, medium low, low), bass drum

Player 4 - chimes, 2 bongos, one tomtom (tomtom 5, very low), 2 tamtams (large and very large), one suspended cymbal.

Rouse follows with "percussion stick indications," including for snare drum sticks; bass drum beater; soft, medium and hard felt sticks; wooden stick; tamtam beater; sledgehammer; brass mallet; soft, medium and hard rubber; soft, medium and hard yarn mallets; chime mallet; and light and heavy plastic beaters. With instrumentation legend in autograph manuscript symbols.

Deletions in white-out throughout.

Very slightly worn. Small stain to blank left-hand margin of title and very slightly split at foot. With "Copyright 1992 by Helicon Music Corporation" overpaste to foot of first page together with small overpaste to "G. Schirmer" manuscript paper imprint. In very good condition overall.

"... From the mid-1980s he concentrated on reconciling clear diatonicism with aggressively chromatic atonality: such works as his Trombone Concerto (1991), Cello Concerto (1992) and Flute Concerto (1993) exhibit his interest in effecting smooth transitions from one musical language to another. A stylistic element that has remained constant is his free adaptation and incorporation of other composers' ideas into his highly personal musical fabric. This absorption technique assumes various guises that reflect his diverse musical interests, but tonality is never far from the surface. The Trombone Concerto, written in memory of Leonard Bernstein, quotes from the latter's 'Kaddish' Symphony; his Cello Concerto includes snippets of several composers' music: a chord progression favoured by Panufnik, Schuman's Orpheus with his Lute and Monteverdi's Poppea." Laurie Shulman in Grove online

(21526)

\$100,000.00

191. **RÓZSA, Miklós 1907-1995**

Autograph musical manuscript consisting of extensive quotations from three of the composer's film scores: *Double Indemnity*, *The Lost Weekend* and Alfred Hitchcock's *Spellbound*.

2 pp. notated in pencil on one leaf of 16-stave Ricordi... Roma music manuscript paper, signed and

inscribed in sepia ink by the composer at head of page one. 15 measures from *Double Indemnity* dated January 1944; 9 measures from *The Lost Weekend* and 15 measures being *The Theremin* (alcohol) Theme from *Spellbound*. Folio (ca. 320 x 228 mm.).

Slightly worn; creased at central fold.

"Rózsa was introduced to the genre of film music through his friend Arthur Honegger. From 1935 to 1939 he frequently shuttled between Paris and London, where he composed for London Films under the Hungarian-born producer Alexander Korda. In 1940 he accompanied Korda to Hollywood to complete the score of The Thief of Baghdad, and was soon in great demand as a freelance film composer and conductor. As a staff member at MGM (1948-62), he became one of the most highly regarded composers in the industry, writing music for over 100 films. From 1945 to 1965 he also taught film music at the University of Southern California."

"Most of Rózsa's film scores employ leitmotifs that accompany and represent specific characters or events on the screen. His angular melodies and contrapuntal textures helped to define the 1940s genre of film noir. Scores for epic and period films in the 1950s distinguished themselves by the accuracy of their well-researched historical detail. Rózsa won Academy Awards for the soundtracks of Spellbound (1945), A Double Life (1948) and Ben-Hur (1959), and a César award for the score for (1977)." Steven D. Westcott in Grove online
(21578) \$1,750.00

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

Autograph musical quotation signed ("*C. Saint-Saëns*") from the composer's song *La Cloche*.

5 measures of a vocal line with underlying text, "*Seule en ta sombre tour aux faïtes dentelés,*" notated in ink on a leaf measuring ca. 130 x 185 mm., signed and dated 1916. Attractively matted in two windows and framed in decorative gilt together with a photographic image of the composer. Overall size ca. 315 x 475 mm.

Leaf slightly browned; small area of foxing; slightly creased at lower edge.

"Like Mozart, to whom he was often compared, [Saint-Saëns] was a brilliant craftsman, versatile and prolific, who contributed to every genre of French music. He was one of the leaders of the French musical renaissance of the 1870s... Saint-Saëns wrote songs throughout his career, setting the poetry of Lamartine, Hugo and Banville as well as his own verses. The style naturally varies with the subject, but many songs reveal his vivid pictorial sense and his gift for caricature." Sabina Teller Ratner in Grove online

La Cloche, composed ca. 1885 to text by Victor Hugo and dedicated to the distinguished singer Pauline Viardot (1821-1910), was first published in 1886.

(21799)

\$850.00

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

Cabinet card photograph with autograph signature ("*C. Saint-Saëns*").

Attractive bust-length portrait of the composer in formal dress, ca. 152 x 106 mm., inscribed in black ink to Robert Fischhof at lower blank margin. With the embossed studio stamp of Malviach in Madrid.

Slightly worn, rubbed and soiled, particularly at edges; upper left corner slightly lacking; several letters of inscription just touching stamp.

Fischhof (1856-1918) was an Austrian pianist, composer and professor at the Vienna Conservatory. He studied the piano with both Leschetitzky and Liszt, and composition with Anton Bruckner. Born into a musical family, his mother, sister of the noted pianist and impresario Maurice Strakosch, studied with

Clara Schumann; the Frischhof home in Vienna hosted many celebrated international musicians, composers and singers.

(#21834)

\$450.00

194. **SALIGNAC, Thomas 1867-1945**

Autograph letter signed.

4 pp. of a bifolium. Dated Brussels, June 10, 1919. In French (with translation).

Relative to Salignac's performance as Mârrouf In Rabaud's opera of the same name in Brussels, Kufferath's proposed productions, mentioning a particular performance at the [Theatre de la] Monnaie, etc.

"Your good letter cheers me here where I have had the pleasure of creating 'Mârrouf' which I have sung for almost two months every three days before a hall so full that they have already extended the season by 15 days and want me to open again as soon as August, with the same piece!"

"Kufferath is enthusiastic and begs me to abandon, at least for the moment, all ideas of direction and to remain with him next winter. He would produce for me 'Le Pays,' 'Le Jongleur,' 'Mârrouf,' of course, and 'PellĹzas' "!!!

Salignac goes on to mention a singer at the Monnaie whom he heard perform Mendelssohn's *"Le Songe d'une nuit d'été,"* and his urge to direct: *"So politics takes up more and more of your time? Must not your friends regret it a bit? Like me for the directing! The muses are certainly gentler mistresses, and for my part I will always miss the good artistic discussions of the old days."*

Slightly worn; dampstaining to several words on final page not affecting legibility.

Salignac was a noted French tenor who made his dĹbut in 1893 singing small roles at the OpĹra-Comique. He sang at the Metropolitan from 1896 to 1903, at Covent Garden between 1897 and 1904, etc. He later formed an opĹra comique company which toured the USA and Canada in 1926.

Mârrouf, Henri Rabaud's most popular opera, set to a libretto by Lucien Nepoty based on a tale from the Arabian Nights, was first performed at the OpĹra-Comique in Paris on May 15, 1914.

Maurice Kufferath (1852-1919), a writer on music, conductor and cellist, directed the ThĹâtre de la Monnaie in Brussels from 1900 to 1914, there conducting operas of Wagner, Strauss, Dukas, and Debussy. He spent time in Switzerland during World War I, returning to Brussels in 1918 where he again directed at the Monnaie.

(21794)

\$135.00

195. **SCHARWENKA, Franz Xaver 1850-1924**

Autograph letter signed in full to [?the publisher] Fazer.

1 page. On a postcard, postmarked Berlin [date illegible]. Scharwenka asks Fazer to come on Wednesday rather than on Tuesday. In German (with translation).

Slightly browned and creased; remnants of former mount to verso.

Scharwenka was considered "one of the foremost pianists of his generation, renowned for his beautiful, sonorous, singing tone and as an interpreter of Chopin's music... His compositions generally have melodic charm and graceful dance-like rhythms." Charles Sutton in Grove online

(21863)

\$135.00

196. SCHNITTKE, Alfred 1934-1998

Epilogue for Violoncello, Piano and Tape. Autograph musical working manuscript. Titled by the composer "Epilog 'Peer Gynt' " at head of first page. Unsigned and undated, but Hamburg, February 1993.

The image shows a page of handwritten musical notation on aged paper. At the top, the title "Vc. (Epilog 'Peer Gynt') Piano" is written in ink. The score is arranged in systems. The first system includes a Violoncello (Vc) part and a Piano part. The Vc part is written on a single staff with a treble clef and a 4/4 time signature. The Piano part is written on two staves, with the upper staff using a treble clef and the lower staff using a bass clef. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including some staining and discoloration.

4 pp. (471 measures). Large folio (425 x 230 mm.). Unbound. Notated in both pencil and ink on 32-stave "Star Nr. 37" music manuscript paper in the composer's small, dense hand. Slightly worn. In very good condition overall.

An active composing manuscript of the majority of the work, presenting material for the cello at rehearsal number 4 to several measures after rehearsal number 54. With numerous deletions, changes and corrections.

Epilogue, one of Schnittke's most expressive chamber works, was written for the famed Russian cellist Mstislav Rostropovich (1927-2007), who gave the work its first performance with Schnittke's wife Irina at Evian on Lake Geneva on May 20, 1993. The work is an arrangement of the final part of Schnittke's ballet Peer Gynt (1986).

Schnittke is often considered to be the successor to Shostakovich as Russia's premiere composer. His early music showed the strong influence of Dmitri Shostakovich, but he went on to adopt a very polystylistic approach to composition. As his health worsened, however, he adopted a somewhat bleaker but more accessible style; some Schnittke scholars have argued, in fact, that it is the composer's late works that will ultimately be considered as the most influential of his entire output.

(21787)

\$17,500.00

197. **SCHNITTKE, Alfred 1934-1998**

Sinfonisches Vorspiel. Autograph musical working manuscript draft in short score of this symphonic prelude for large orchestra. The complete work.

4 pp. Notated in pencil on 32-stave "Star Nr. 37" music manuscript paper. Large folio (420 x 230 mm.). Unbound. Slightly worn. In very good condition overall.

Signed, titled and inscribed to the composer's friend Jürgen Köchel by the composer. Dated May 25, [19]94. Dedicated to the conductor Gerd Albrecht. Scored for triple wind, 4 horns, 3 trombones, tuba, 3 performers on timpani, harp, piano and strings.

A very active manuscript, with numerous corrections, amendments, directions and indications pertaining to instrumentation in Schnittke's small, dense hand.

Together with a printed edition of the full score published by Sikorski in ca. 1995.

Designed as a tribute to the composer on his 60th birthday, the Sinfonisches Vorspiel was first performed at the Musikhalle in Hamburg on November 6, 1994 with the Philharmonisches Staatsorchester, conducted by Albrecht, the dedicatee; the composer was unfortunately unable to attend due to ill-health.

Schnittke moved to Hamburg in 1990 to teach composition at the Hochschule für Musik und Theater. He had had his first stroke in 1985; he suffered a second in 1991 and yet another in the year of composition of the present work, 1994, which left him almost completely paralyzed. He went on to write only a few more short works thereafter, and also a Ninth Symphony, but its score was almost completely illegible because he was forced by his paralysis to notate it with his left hand.

Schnittke is often considered to be the successor to Shostakovich as Russia's premiere composer. His early music showed the strong influence of Dmitri Shostakovich, but he went on to adopt a very polystylistic approach to composition. As his health worsened, however, he adopted a somewhat bleaker but more accessible style; some Schnittke scholars have argued, in fact, that it is the composer's late works that will ultimately be considered as the most influential of his entire output.

A dynamic working manuscript of one of Schnittke's last major orchestral compositions.

(21786)

\$18,500.00

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

Gurre-Lieder von Jens Peter Jacobsen Deutsch von Robert Franz Arnold für Soli, Chor und Orchester.
[Full score]. Wien: Universal [PN] 6300, 1920.

1f. (recto title, verso instrumentation), 3-189, [i] (blank) pp. Large folio. Original dark brown cloth-backed publisher's boards with gilt titling to upper, gilt lettering to paper label on spine.

Signed by Schoenberg and with "No. 92" in his autograph to foot of title.

Binding very slightly worn and shaken. Minor staining to lower margin of several leaves.

First Edition in this form. Hilmar: *Arnold Schönberg Gedenkausstellung 1974*, no. 229.

First performed on February 23, 1913 in Vienna at the Musikverein, conducted by Franz Schreker.

"The cycle of poems Guresange (Songs of Gurre), written in 1868 by Jens Peter Jacobsen (1847-85), was based on the old Danish legend of Waldemar, King of Denmark, and his illicit love for the beautiful maiden Tove at the castle of Gurre..."

"The dominant thematic traits stem from Wagner's world of sound, but the frequent wide intervals in the vocal parts already give a hint of Schoenberg's later manner. Harmonically, there are further refinements of the phenomena of expanded or 'floating' tonality, first produced by Wagner in Tristan... The way in which Schoenberg unfolds the themes of the Gurrelieder, the nature of his thematic work, and the formal layout of the whole work show him already far beyond Wagner's technique of development, and ahead of his own contemporaries..."

"The Gurrelieder, together with the symphonic poem Pelléas et Mélisande which likewise calls for gigantic forces, represent Schoenberg's farewell to the over-ripe late-Romantic world of sound inaugurated by Liszt and Wagner and carried to its extreme by Mahler, Richard Strauss, and many of their contemporaries..."

"The work was an extraordinary success with the public, the first triumph for Schoenberg in any of the major music halls of his native city." Reich: *Schoenberg*, pp. 66-69.

(19968)

\$2,200.00

199. **SCHUMAN, William 1910-1992**

Typed statement signed and dated June 14, 1982.

1 page. On Schuman's personal letterhead with his name printed at head. With typed envelope with Schuman's return address printed to verso.

A testimonial to the noted American conductor Harold Rosenbaum (b. 1950): *"... the conductor of the Canticum Novum Singers, is a gifted musician and an excellent technician. His singers are well trained and respond enthusiastically with vibrant performances of a most skillfully selected, varied repertory. This group is a valuable addition to our concert life."*

Verso slightly stained.

Schuman won the inaugural Pulitzer Prize for Music in 1943 for his cantata A Free Song, adapted from poems by Walt Whitman. He went on to teach composition at Sarah Lawrence College from 1935 to 1945, was appointed president of Juilliard in 1945 (where he founded the Juilliard String Quartet), and became the first president of Lincoln Center in 1961, holding the position until 1969

(18929)

\$85.00

200. **SCHWARZKOPF, Elisabeth 1915-2006**

Signed program for a performance of the "*Concert Society of New York 1st Concert*" at Town Hall in New York on October 25, 1953 in which Schwarzkopf sang works by Bach, Gluck, Beethoven, Mozart and Schubert accompanied by Arpad Sandor on the piano.

8 pp.

Slightly worn and foxed.

Schwarzkopf, a German soprano, is considered "the outstanding lieder singer of the postwar decades, pre-eminent among women as was Dietrich Fischer-Dieskau among men (the two joined in memorable recitals of Wolf's Italian and Spanish songbooks), and an operatic artist in whom personal beauty, beauty of tone and line, and rare musical intelligence were combined." Andrew Porter in *Grove online*

(20648)

\$40.00

201. **SEARLE, Humphrey 1915-1982**

Autograph note signed to the Colombian musicologist Otto de Greiff.

1 page. Octavo. Dated London, January 6, 1969. On an aérogramme with integral autograph address. Slightly creased.

Searle was an English composer, teacher and writer on music.

(20728)

\$50.00

202. **SEIDL, Anton 1850-1898**

Autograph letter signed to a Mr. Henderson (possibly a music critic).

1 page. Octavo. Dated New York, December 18, 1895. Creased at folds.

"The only time I can give you is next Friday night at 8 o'clock at my house... I have now so much to rehearse... and the Carmen night, I know, will give you too on Friday the best chance to have a little chat about your article..."

"Seidl's American protégés included Victor Herbert, who was often his principal cellist and assistant conductor, and Arthur Farwell, who wrote that Seidl's presence, 'famous alike for the depth of his silence and the height of his art, tinged the atmosphere and the consciousness of [New York City] with a peculiarly individual and glowing quality of feeling such as it has not known before or since... [Because] of his known love for New York, it was downright affection, rather than admiration or awe, that New York returned to him.' No conductor of opera exerted a greater influence in the United States." Joseph Horowitz in *Grove online*

(20669)

\$175.00

203. **SEMBRICH, Marcella 1858-1935**

Autograph musical quotation signed and dated Chicago, April 1904.

8 measures from Mozart's *Magic Flute*. Notated in ink on a sheet ca. 170 x 135 mm., attractively double-matted in two windows and framed in decorative gilt together with a photograph of the singer. Overall size ca. 305 x 390 mm.

"Sembrich was one of the greatest sopranos in history. Like Patti (who became a staunch friend), she combined a dazzling technique with the purest lyricism... She was also a leading interpreter of Mozart and was admired for her Zerlina, Susanna and the Queen of the Night." Philip L. Miller in *Grove online*

(21816)

\$350.00

204. **SIVORI, Camillo 1815-1894**

Autograph musical quotation signed.

4 measures encompassing the range of the violin, marked "*Etendue du Violon*," notated on a large oblong octavo leaf (167 x 227 mm.). Inscribed "*A mon collègue [!] et bon ami A. Fischer... Camillo Sivori Paris 17 Février 1882.*" Very slightly foxed; slight abrasion to right-hand edge.

Sivori "studied violin with Paganini's former teacher Giacomo Costa... Between October 1822 and May 1823 Paganini was in Genoa, and, favourably struck by the young violinist, decided to give him lessons... Paganini regarded Sivori as the only pupil for whose formation he was responsible (the only person who can call himself my pupil', he wrote in 1828)... His virtuoso repertory was based principally on his own compositions and those of Paganini, but unlike his teacher, Sivori also became an exceptional performer of Classical and early Romantic chamber music... A stylish composer, who displayed a lovely melodic vein, Sivori composed around 60 pieces." Flavio Menardi Noguera in *Grove online* (16360) \$650.00

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

Autograph musical manuscript of a fragment of the composer's oratorio, "*Des Heilands letzte Stunden*," WoO 62, for choir and piano 4-hands.



4 pp. written on 2 leaves of a bifolium. Oblong folio (ca. 257 x 345 mm.). Notated in ink on 12-stave hand-ruled paper, the pages numbered 115-118 in pencil. A total of 21 measures. Text by Friedrich Rochlitz. With manuscript annotation to upper margin of first page possibly in the hand of Spohr's widow. Unsigned. No date, but 1834.

Together with:

An additional leaf from the same manuscript containing 2 pages with a manuscript note, most probably in the hand of Spohr's widow, identifying the work, stating that it was composed in Kassel in 1834, and that the present manuscript consists of page 121 [and 122] of the score.

Slightly worn; minor fraying to edges; some browning, heavier to first page. In very good condition overall. The additional leaf somewhat browned and separated at center by a neat vertical split.

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

"... In the field of oratorio, Spohr made a distinctive contribution to the music of his day. Die letzten Dinge (1825-6) marked an epoch in the history of 19th-century oratorio. In this work he adopted a number of the characteristics developed in his operas; it is notable for its avoidance of closed forms and for its expressiveness, attained through the use of chromatic harmony... and masterly orchestration... Many of the finest musicians of the day were profoundly affected by it."

"... In 1834-5, inspired by Bach's St Matthew Passion, of which he gave the first Kassel performance in 1883, Spohr composed his Passion oratorio, Des Heilands letzte Stunden, to a text of Friedrich Rochlitz."
Clive Brown in *Grove online*
(21591) \$3,800.00

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

Autograph working musical manuscript fragment of a piano trio, possibly the *Piano Trio No. 1*, op. 119.

4 pp. written on 2 leaves. Oblong folio (ca. 374 x 272 mm.). Notated in ink on four systems of four staves each. Unsigned and undated.

A working manuscript with numerous corrections and amendments. With manuscript annotations in both ink and pencil, possibly in the hand of Spohr's widow, identifying the manuscript.

Worn and browned; edges torn and chipped; both leaves torn into sections, the second leaf lacking approximately one-third of the leaf.

Best known for his compositions for the violin, Spohr wrote very little in the way of chamber works for piano during his early years. "... Apart from the Quintet op.52 for piano and wind, he largely ignored the piano until his second wife's pianistic ability (and perhaps the greater technical perfection of the instrument) came to arouse his interest. His pieces for violin and piano contain some attractive music, particularly the programmatic (or, rather, impressionistic) Reisesonate op.96; but the five piano trios (1841-9) are masterpieces of their kind, and extraordinarily individual in their approach to the medium."
Clive Brown in *Grove online*
(21590) \$2,500.00

207. **STEINBACH, Fritz 1855-1916**

Autograph letter signed to Herr Thorn.

2 pages on a postal card. Dated Munich, January 26, 1916. In German (with translation).

"Since Herr Klimmerborn, the only ones who sent me best wishes for the New Year were the City Orchestra... I was particularly happy to read the good things you had to say about my successor. My correspondence with him is active and friendly and I believe that he sees right through the elements that

you describe and maybe does not approach people with quite the same level of trust as I, unfortunately, did. Subjects like Anders - Schweinefleisch - who owe me their position and everything and then behave abominably..." Steinbach goes on to say that he is still recuperating, "which is the reason for my long silence," and has had to cancel all of his concerts of the season due to "a relapse of the heart condition that started in Cologne." He died approximately eight months after this letter was written.

"As a conductor, besides performing Brahms, Steinbach did a great deal to promote the instrumental works of J.S. Bach and of contemporary composers, in particular Max Reger. As a composer, Steinbach was less important. His output includes lieder, piano pieces and chamber music; music for the closing scene of Goethe's Faust; and orchestral arrangements of German dances by Mozart." Herta Müller in Grove online (20663) \$150.00

208. **STERNDALÉ-BENNETT, Sir William 1816-1875**

Autograph letter signed to "My dear Arthur."

1 page of a black-bordered bifolium. Octavo. Dated December 30, 1863. In English.

"I hope you will like the pupil I send you [a Mrs. Peacock]."

Slightly foxed; creased at folds.

A prominent figure in the British musical world and noted teacher of the piano, Sterndale-Bennett "ranks as the most distinguished English composer of the Romantic school." Nicholas Temperley and Rosemary Williamson in Grove online

(20664)

\$185.00

209. **STEVENS, Risē born 1913**

Large photograph of Stevens as Octavian in Richard Strauss's *Der Rosenkavalier*, signed and inscribed by Stevens on the day of her debut with the Metropolitan Opera on tour in Philadelphia: *"Mir ist die Ehre widerfahren... Metropolitan Opera debut November 22, 1938."*

Image ca. 230 x 180 mm. Double-matted in two windows together with an excerpt from a Metropolitan Opera program featuring Stevens in her debut performance in the opera, singing alongside Lotte Lehman as the Princess von Werdenberg and Friederich Schorr as Von Faninal. Attractively framed in copper-toned wood with floral motif highlighted in silver. Overall size ca. 405 x 510 mm.

Stevens was a noted American mezzo-soprano of Norwegian origin.

(21814)

\$250.00

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

Autograph musical quotation from *Der Rosenkavalier*, signed in full.

2 measures notated in ink on a leaf ca. 100 x 133 mm. Attractively double-matted in two windows and framed in decorative gilt together with a photographic image of the composer. Overall size ca. 320 x 435 mm.

Ink slightly feathered to key signature and two notes of quotation.

Der Rosenkavalier, a comic opera in three acts to a libretto by Hugo von Hofmannsthal, was first performed in Dresden at the Königliches Opernhaus on January 26, 1911 with great success, quickly entering the international repertory.



"The music glories in Hofmannsthal's text, which satisfied Strauss like nothing before. It was cheerful and knowing, fluent and down-to-earth, and yet made room for sumptuous effects and some elevated intensity. His 'symphonic' facility got full scope, but also his modern penchant for inserting chamber-scale music amid his opulent orchestral tapestries. In all previous operas (at least since Monteverdi's time), if there was dialogue with the quick cut-and-thrust of sophisticated conversation it was set as recitative, or else in formal ensembles; but such conversations make the very texture of Der Rosenkavalier, and here Strauss outdoes Wagner with dramatic music in which distinctions between recitative, arioso and formal set pieces are continuously blurred. Unaccompanied lines may have as much lyrical force - and even as much weight in the musical argument - as the big tunes, and Strauss tacks mercurially between those modes. Again and again he invests the uttered words with the poignant sense of their unspoken sub-text, and in unstinting sympathy with each of Hofmannsthal's characters. With this opera, Opera itself reached a new level of endeavour." David Murray in Grove online (21803)

\$3,200.00

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

Autograph musical quotation signed ("Richard Strauss") from the composer's tone poem, *Tod und Verklärung* [Death and Transfiguration], op. 24.

4 measures notated in ink, identified by the composer at head. Attractively mounted.

Tod und Verklärung, the first fully-fledged of Strauss's tone poems, was composed in 1888-1889 and first performed in Eisenach in 1889, with Strauss conducting. The work represents the reflections of a dying artist on his life - the innocence of childhood, the passions of youth, the artist's aspirations, attainments, and failures and, finally, the soul's leaving the body to find that which was unobtainable in life.

"The most metaphysical of his tone poems, Tod und Verklärung (1888-9) is based not on a literary text but on a narrative of the composer's own conception: a dying artist, obsessed by an artistic Ideal, is transfigured at death to recognize his Ideal in eternity. A poem by Ritter published in the score postdates the composition, though the musical theme for the Ideal may have been inspired by one from Ritter's

symphonic waltz Olafs Hochzeitsreigen. *In Tod und Verklärung* death is less the issue than transfiguration, a lifelong fascination for Strauss (with its abundant musical possibilities), one that manifests itself from Rosenkavalier through to Metamorphosen...".

"... *Tod und Verklärung* ends the feverish tone-poem activity of the late 1880s." Bryan Gilliam and Charles Youmans in *Grove online* (21732) \$2,500.00

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

Autograph musical quotations from both *Salome* and *Elektra* on a single large leaf, signed.

9 measures from *Salome* followed by four measures from *Elektra*. Notated in ink on a leaf hand-ruled with 11 narrow staves, ca. 520 x 170 mm.

Mounted with a vintage three-quarter length photographic image of Strauss by Meyer of Berlin inset at head below which the composer has signed in full, dated Berlin October 3, 1909 at foot.

Very slightly worn and soiled.

"With the colourful, chromatic Salome [Strauss] found a new, modernist voice for the stage, one that resonated throughout a Europe preoccupied with the image of the sensual femme fatale. Within a year of its 1905 Dresden première, this succès de scandale had been performed in six German cities as well as Graz, Prague and Milan, and its fame quickly spread throughout Europe and the USA... Elektra failed to outshine her flashier sister, but confirmed Strauss's pre-eminence among German opera composers... Numerous parallels have been drawn between Salome and Elektra: both works feature a strong female protagonist consumed by an idée fixe, both culminate in dance and both heroines are finally undone by their neurotic fixations. Those similarities caused Strauss, who preferred contrasting adjacent operas, to hesitate momentarily, and it took a determined Hofmannsthal to keep him on course. If Elektra is performed less often than Salome, it is because it contains Strauss's most difficult soprano role. The singer is on stage for every scene save the first, and she must do constant battle with a tumultuous orchestra, which proudly displays an ardent young composer's skill in handling leitmotifs." Bryan Gilliam and Charles Youmans in *Grove online* (21821) \$5,000.00



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

Autograph letter signed ("*Richard*").

Small quarto. Addressed to "*Landhaus Strauss, Garmisch*," most likely to the composer's wife, Pauline. Written in pencil on the verso of an envelope addressed to Strauss at the Staatsoper in Berlin. No date, but ca. 1924. In German (with translation).

Mentioning a dress rehearsal for *Intermezzo*, a possible drive to Garmisch "*only if weather fine and warm*," promising to wire details on Monday, "*Sobernheim tomorrow Munich Contentful. Today's dress rehearsal Intermezzo great success.*"

"*Intermezzo (1918-23)*, a "*light domestic comedy*," was first performed on November 4, 1924, with text by the composer. "*The work was based on an incident that occurred when [Strauss's wife] Pauline mistakenly accused her husband of philandering while on tour. Strauss called his work a 'bourgeois comedy with symphonic interludes' and firmly believed that he had established a new operatic genre (Spieloper) for the 20th century, so much so that he felt compelled to write a preface to the score. The innovatory aspects of the work lay in its realistic, contemporary subject matter, in its separation of conversational and lyrical impulses (by putting the latter in the interludes), and in its quasi-cinematic dramaturgy (13 short scenes in just two acts). Opinions among contemporary critics were mixed, but most praised the delightful interludes, which became so popular that Strauss published four of them in a concert arrangement nine years after the opera's première.*" Bryan Gilliam and Charles Youmans in *Grove online*

(21859)

\$600.00

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

Autograph letter signed and dated August 19, 1930.

3 pp. of a bifolium. Octavo. On personal letterhead with "*Dr. Richard Strauss Garmisch*" printed at head. Addressed "*Cher ami et Directeur!*" In French (with translation).

An interesting letter, with Strauss expressing his concern over who will sing Salomé as "*Mr. Krauss (Vienna) has absolutely refused me leave for Mme. Pauly... It's very sad that France has not produced a Salomé before now: a role that suits the Roman talent and temperament better than it does ours!*" Strauss also mentions a forthcoming concert on October 21st and its rehearsal schedule, a rehearsal of *Rosenkavalier*, and notes that he will be at the Hotel Imperial in Karlsbad until September 12th.

Very slightly worn; creased at central fold. In very good condition overall.

A music drama in one act set to Hedwig Lachmann's German translation of Oscar Wilde's play, Salomé, the composer's op. 54, was first performed at the Hofoper in Dresden on December 9, 1905 and "established Strauss's fame as one of the leaders of modern opera." Loewenberg col. 1267.

"*With the colourful, chromatic Salomé he found a new, modernist voice for the stage, one that resonated throughout a Europe preoccupied with the image of the sensual femme fatale. Within a year of its 1905 Dresden première, this succès de scandale had been performed in six German cities as well as Graz, Prague and Milan, and its fame quickly spread throughout Europe and the USA.*" Bryan Gilliam and Charles Youmans in *Grove online*

Rose Pauly (1894-1975), a Hungarian soprano, studied in Vienna with Rosa Papier-Paumgartner, and was considered to have excelled in, among other roles, Strauss's Salomé and Elektra.

(21542)

\$2,500.00

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

Early postcard photograph signed.

An attractive portrait of the composer in formal dress in half-length pose published by Breitkopf & Härtel in New York, ca. 1892. 135 mm. x 87 mm.

Very slightly abraded at corners; two small ink stains to upper edge; traces of mounting adhesive to verso. In very good condition overall.

(21554)

\$650.00

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

Ariadne auf Naxos... Oper in einem Aufzuge nebst einem Vorspiel von Hugo von Hofmannsthal... Studienpartitur. [Full score]. London: Boosey & Hawkes [PN 912], 1943.

Large octavo. Half natural linen with titling to spine. 2 ff. (title, characters), 299 pp.

With an autograph inscription signed by the composer to [Gustav] Samazeuilh dated October 29, 1947 in ink to verso of front free endpaper, facing title.

Binding slightly worn and bumped.

Strauss's op. 60, Ariadne auf Naxos, was first performed at the Hoftheater in Stuttgart on October 25, 1912 to a libretto by Hugo von Hofmannsthal; the revised version premiered at the Hofoper in Vienna on October 4, 1916.

"In early 1911, while Der Rosenkavalier - the first wholly purpose-built collaboration between Hofmannsthal and Strauss - enjoyed its triumphant first performances, ideas for three new projects came to them. One was to thank Max Reinhardt for his productions of Wilde's Salome and Hofmannsthal's Elektra... Another was for a half-hour chamber-opera on the Ariadne myth, in which commedia dell'arte characters would collide with 18th-century operatic stereotypes, and the third was for a 'sombre' but 'fantastic' opera Das steinerne Herz, after a fairy-tale by Hauff. This last would grow into Die Frau ohne Schatten; before that, however, the first two ideas coalesced into one project. The ironical-comical Ariadne miniature could serve as a closing divertissement for Molière's Le bourgeois gentilhomme, newly translated by Hofmannsthal, with room earlier in the play for scene music by Strauss. With Reinhardt's actors and with distinguished singers, it would make a gala performance." Bryan Gilliam and Charles Youmans in Grove online

Samazeuilh (1877-1967), a French composer and writer on music, translated a number of Strauss's songs.
(21531) \$850.00

217. **STRAVINSKY, Igor 1882-197**

Pétrouchka Scènes Burlesques en 4 Tableaux d'Igor Strawinsky et Alexandre Benois Partition Edition de Poche. [Full pocket score]. Berlin, Moscou, Leipzig, New York: Edition Russe de Musique [PN R.M.V. 348], [1921].

Octavo (ca. 214 x 150 mm.). Modern blue cloth with original publisher's upper wrapper bound in. [5] (title), [6] (instrumentation), 7-136 pp. **Several early annotations** in both ink and pencil to upper margins of pp. 12-14, possibly in the hand of the French composer Elsa Barraine.

With two autograph inscriptions in black ink in Stravinsky's hand to Barraine, one to head of title: *"J'ai honte d'écrire là-dessus! Mais tournez la page, vieille Claudinette, et vous serez récompensé"* ("I am ashamed to write this! But turn the page, old Claudinette, and you will be rewarded!"), below which Stravinsky writes Barraine's name in reverse order, and the next to the following page: *"Pour Mlle Elsa Barraine I. Strawinsky Nov. [19] 37."*

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Игорь Стравинский
 Igor Stravinsky

37

PROGRAMME DE L'OPERA, SUIVANT LE PLAN DE LA PARTITION. N. N. 7 348 EDITEUR: MAISON DE PUBLICATIONS, PARIS-MONTROUGE

Wrapper reinforced with tape at inner margin; small tear to lower edge repaired.

A re-issue of the first edition of the full score of 1912, here published in a small "pocket score" format. Kirchner 12-6. De Lerma P15(3), dated incorrectly at 1912.

Petrushka, one of Stravinsky's best-known and loved works, represents the essence of Diaghilev's monumental Ballets Russes era. The ballet received its first performance, with the incomparable Nijinsky in the title role, at the Théâtre du Châtelet on June 13, 1911, conducted by Pierre Monteux, with choreography by Fokine and designs by Alexandre Benois.

Elsa Jacqueline Barraine (1910-1999), daughter of cellist Alfred Barraine, studied at the Paris Conservatory with Paul Dukas, among others, where she won first prize for both harmony (1925) and

piano accompaniment (1927); she also won first prize at the Prix de Rome for her cantata La Vierge guerrière in 1929. She was an active member of the Front National des Musiciens during the war and from 1944-1946 was director of the Orchestre National de France. Barraine joined the faculty of the Conservatoire de Paris in 1953.

(21478)

\$2,000.00

218. **STRAVINSKY, Igor 1882-1971**

Typed letter signed, dated Hollywood, May 14, 1947.

1 page. Oblong octavo (136 x 213 mm.). To a Mr. John Hammond of Keynote Distributors in New York. On onionskin paper. Stravinsky has signed the letter in black ink, and typed a note below his signature in red: *"Note my name spelled with "v", not "w"!"* Regarding Dumbarton Oaks.

"Because I am pressed for time, I have ordered an article on that work to be written by the distinguished[!] annotator [and composer], Ingolf Dahl. You undoubtedly[!] read his competent analysis of my Symphony in Three Movements. He also translated from French my Harvard University lectures, Poétique Musicale...". Stravinsky goes on to discuss fees, etc., and the fact that he has enclosed his signature for the *"reproduction[!]: cover of the Dumbarton Oaks recording, "which tests I await[!] impatiently[!]."*

Creased at folds; remnants of mounting tape to versos of upper corners.

"The Concerto in E, known as 'Dumbarton Oaks,' was the last work Stravinsky composed wholly in Europe. Much of the first movement was written at Annemasse, at the foot of the French Alps near Geneva, where he and his family spent part of the summer of 1937 in the desperate hope that the mountain air would help Katya's lungs. But as usual Stravinsky seems to have been able to detach himself completely, while composing, from his emotional and nervous environment, and the E Concerto is one of his most poised and meticulous pieces of writing. The obvious reference to Bach at the start was evidently suggested by the commission, which stipulated a work of 'Brandenburg Concerto dimensions.' But gradually the music departs from Baroque models and though the finale remains superficially 'busy,' its imagery becomes fragmentary and kaleidoscopic, in which sense it looks forward to certain much later scores of the American years." Stephen Walsh in *Grove online*

(19045)

\$1,500.00

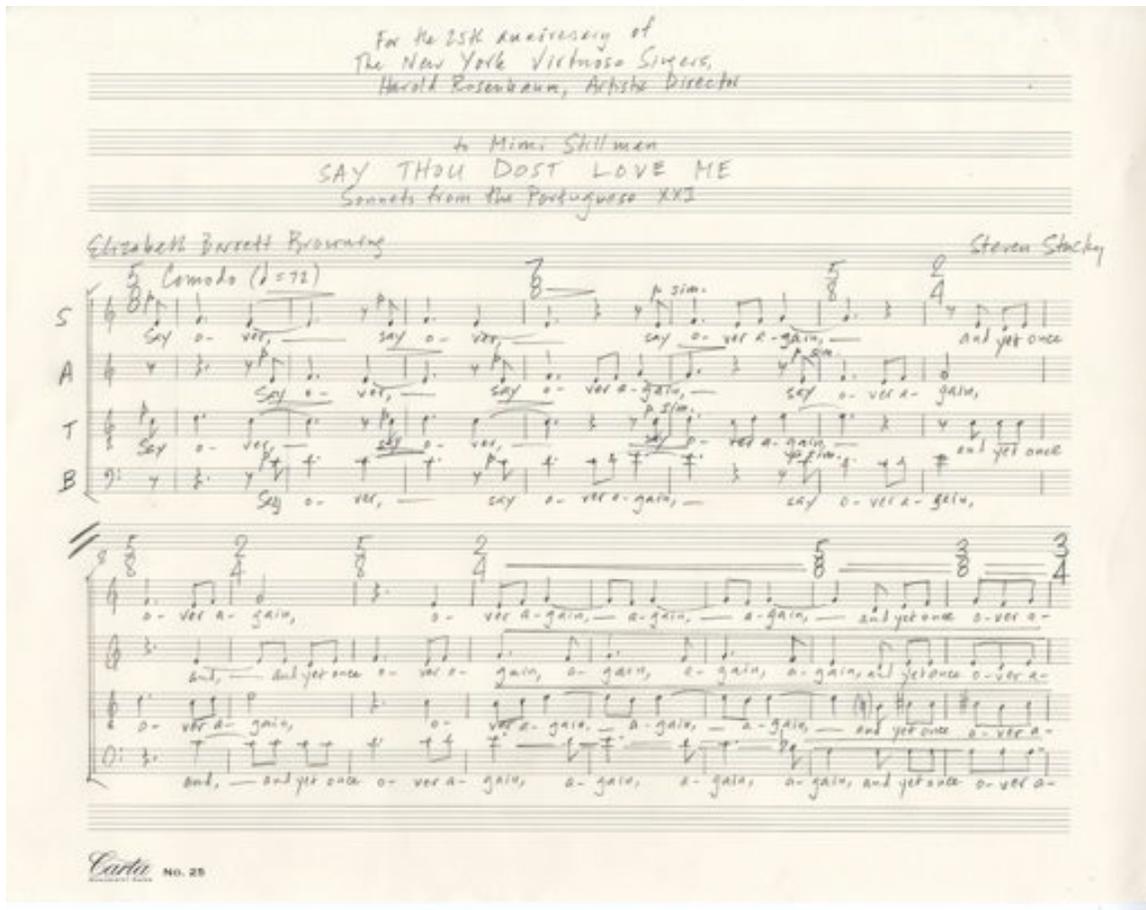
219. **STUCKY, Steven born 1949**

Say Thou Dost Love Me. Sonnets from the Portuguese XXI. Autograph musical manuscript of a work for unaccompanied voices (soprano, alto, tenor and bass), signed and dated Ithaca, 21 January 2012. Written *"For the 25th anniversary of The New York Virtuoso Singers, Harold Rosenbaum, Artistic Director"* and dedicated to Mimi Stillman.

6 ff. Large oblong folio (375 x 292 mm.). Notated in pencil on one side of each leaf only on 14-stave Carta No. 25 music manuscript paper. With text by Elizabeth Barrett Browning commencing *"Say over, say over, say over again, and yet once over again, that thou dost love me."*

Stucky, a major figure on the contemporary American music scene, is one of the most highly regarded and frequently performed living composers. He won a Pulitzer Prize for his Second Concerto for Orchestra in 2005 and has written commissioned works for many of the major American orchestras. Long associated with the Los Angeles Philharmonic, where he was resident composer from 1988-2009, Stucky studied with Karel Husa at Cornell and has been a professor of composition there since 1980.

"Stucky's style combines rigorous compositional techniques with direct, eloquent expression. This mixture results in colourful, variegated and attractive musical structures that exhibit clear formal patterns and carefully organized pitch arrangements. The influence of Bartók and Lutoslawski lends an Eastern European character to works such as Voyages (1984) and the Double Concerto (1985). Several other



works (Boston Fancies, 1985; Concerto for Orchestra, 1986-7; Son et lumière, 1988) refer to Stravinsky in their juxtaposition of blocks of material. In later works, Stucky's harmonic language develops from atonal aggregates like those of Berio and Lutoslawski towards harmonic complexes that allude to triadic structures." James P. Cassaro in Grove online

Browning (1806-1861) was one of the most prominent poets of the Victorian era. Her acclaimed Sonnets from the Portuguese, a collection of 44 love sonnets written just prior to her marriage to Robert Browning in 1846, were first published in 1850.

(21521) \$4,000.00

220. **TAGLIAFICO, Joseph 1821-1900**

Autograph musical quotation signed and dated Dublin, October 8, 1875.

5 measures marked "Beppo in 'Fra Diavolo.'" Octavo.

Slightly browned.

Tagliafico was a French bass of Italian parentage. "Although his voice was neither large nor remarkable in quality, his extreme versatility made him one of the most highly valued singers of his day. His enormous repertory included many... roles in the operas of Mozart, Rossini, Bellini, Donizetti, Halévy, Meyerbeer, Gounod and Verdi. He was the stage manager at Covent Garden from 1877 to 1882, composed some songs, and wrote criticism for Le ménestrel under the name of De Retz." Elizabeth Forbes in Grove online

(20710) \$100.00

221. **TAUBERT, Wilhelm 1811-1891**

Autograph letter signed to Marie (possibly his daughter).

3 pp. of a bifolium. Small quarto. Dated Berlin, August 23, 1867. In German (with translation).

Taubert writes with news of various people, instructions for making payments, and commentary on the physical fortunes of friends and family, including those of his nephew, the musician Ernest Taubert.

Creased at folds.

A German conductor, composer and pianist, "during the 1840s [Taubert] was associated with the Berlin Königliche Schauspiele under Mendelssohn and Meyerbeer, and served as Generalmusikdirektor there from 1845 until 1848. At that time he also held the appointment of court Kapellmeister, a position he retained until 1869. As chief Kapellmeister, Taubert continued to conduct the royal orchestra until 1883. Highly thought of as a teacher, he taught at the Royal Academy of Arts from 1865, Theodor Kullak being one of his pupils." Stephan D. Lindeman in *Grove online*

(20696)

\$250.00

222. **TAYLOR, Edward 1784-1863**

Autograph letter signed ("*Edw: Taylor*") to "*Mr. Jno. Bray, St. George's Bridge, Norwich.*"

1-1/4 pp. Quarto. Dated June 7, 1834. With integral address panel.

About an engagement in Westminster Abbey, saying that he has told Sir George Smart that he "*cannot have a player more competent to Oratorio business*" but concluding that he can do no more, "*except as one of the Principal Singers,*" because "*I don't choose to lay myself under any obligations to the Lords who pretend to manage the Festival.*"

Somewhat worn and soiled; creased at folds with small holes to address panel not affecting text; remnants of red sealing wax; small seal tears.

*An English bass and writer on music, Taylor "sang at the Octagon Chapel and the Glee and Catch Club, was principal bass at the Hall Concerts, and played a key role in the founding and organization of the Norwich Triennial Festival in 1824; he was also skilled as a wind player and choir trainer... Still associated with opposition politics, by 1829 he had become music critic for the weekly Spectator. Its didactic, reform-minded tone suited him well, and he wrote there regularly for 14 years, notably on provincial festivals, the relative merits of Spohr (his friend) and Mendelssohn (whom he thought overrated), and on the importance of earlier music and of amateur music-making... Not the least of his achievements was the amassing of an important private collection, rich in church music, rare madrigals and motets, French, Italian and English (it was sold in 1863)." Leanne Langley in *Grove online**

Smart (1776-1867) was a noted conductor, organist and composer, central to 19th century English musical life.

(21860)

\$215.00

223. **TCHEREPNIN, Alexander 1899-1977**

Autograph letter signed to the Colombian musicologist Otto de Greiff.

1 page. On card stock. Oblong octavo. Undated, but Switzerland, ca. 1937. Together with portion of envelope with autograph address panel.

Slightly foxed; partial file hole to left edge of both documents.

A Russian pianist, composer and conductor, "Alexander Tcherepnin clearly belongs to the Russian

tradition, though he also considered himself a 'Eurasian' composer. Conciseness, contrapuntal textures, and strongly articulated structures are typical of his works. His originality also finds expression in the emphasis on percussion, under-used instruments, rhythmic transformations and unusual scales." Svetlana Savenko et al in *Grove online*

(20656)

\$150.00

224. **THALBERG, Sigismund 1812-1871**

Autograph musical quotation signed ("*S. Thalberg*").

4 bars in 2/4 dated London, May 20, 1848. Notated in ink on a slip of music manuscript paper with decorative border (London, J. & F. Harwood) 82 x 204 mm., cut down from a larger sheet.

Slightly worn; rust stains from early paper clip just touching notation; small tear at blank upper margin not affecting notation; remains of former mount to two edges of verso.

"Together with Liszt, Thalberg must be ranked as the greatest virtuoso pianist of the mid-19th century..."

Robert Wangerm e in *Grove online*

(17651)

\$750.00

225. **THOMAS, Augusta Read born 1964**

Carillon Sky for solo violin and chamber ensemble. Autograph musical manuscript of the complete work in full score.

26 pp. Large folio (457 x 483 mm). Signed and dated 2005. Notated on one side of the leaf only in an elegant calligraphic hand on 16-stave prepared paper. In black ink with revisions and additions in blue, green and violet felt-tip and red ballpoint pen. With many deletions and alterations, including a one-page cancel.

A first draft, apparently discarded by the composer, for an alternate version.

With autograph dedication to the violinist Baird Dodge (soloist in the first performance), the English composer and conductor Oliver Knussen, and the Chicago Symphony Orchestra.

In very good condition.

Composed as a gift to the Chicago Symphony Orchestra at the end of her residency there in 2006 and first performed in Chicago on April 3, 2006 with Baird Dodge, violinist, with the Chicago MusicNow Ensemble and Oliver Knussen, conductor.

From Augusta Read Thomas's Program Note Draft Thoughts, August 2005: "Voltaire wrote in a letter to Catherine the Great that he was sorry to have written such a long letter, but he had not had time to write her a short one. The idea being to fashion a short letter, containing all the same information, would take far more time to craft... Correspondingly, the objective for Carillon Sky is to try to compose a mini-violin concerto - one that is in fact a "whole piece" - all packed into less than 8 minutes! Perhaps akin to a miniature etching of Paul Klee. The solo violin part, marked "Passionate and rubato; like a jazz improvisation. Accentuate the variety of characters" is made up of several phrases, some of which end on fermatas, the works characters include: majestic, playful, elegant, resonant, spirited, calmly floating, bold, with repose, resolute and graceful. The form is somewhat unusual in that the phrases are of asymmetrical length, as if a group of improvisers are taking the materials a little further "out" or "back in" (in the jazz sense of those words) with each successive phrase. The piece accumulates - rather than being in one of the standard forms, such as ABA form, or rondo form. The form, here, is the best reaction and response to the musical, sound objects calling it into being..."

4. 12

Flute
Clarinet
Trumpet
Trombone
Percussion
Piano
Harp
Viola
Violin
Cello

Read Thomas "composed prolifically as a child and later studied composition at Northwestern University, Yale and the RAM. Thomas's principal teachers were William Karlins, Alan Stout and Jacob Druckman. She has won numerous awards and fellowships, including a Guggenheim Fellowship in 1989. *Wind Dance* (1989) brought Thomas wide acclaim when it was performed in the New York PO's *Horizons '90* series. Several commissions followed, notably from the Cleveland Chamber SO (*Vigil*, 1990) and the National Symphony Orchestra (*Air and Angels*, 1992; *Manifesto*, 1995). Her first full-scale chamber opera *Ligeia* (1991-4) won the International Orpheus Prize. In 1994 she married the composer Bernard Rands. She became professor of composition at the Eastman School of Music in 1995; in 1997 she was appointed composer-in-residence with the Chicago SO. One of the most sought-after American composers, she has fulfilled commissions from Rostropovich (*Chanson*, 1996; *Brass Axis*, 1997), the St Paul Chamber Orchestra (*Passions*, 1998) and the Berlin PO (*Aurora*, 1999). After leaving her publisher, Theodore Presser Co., in 1997, Thomas withdrew most of her prodigious catalogue, leaving a core of only 23 works."

"Thomas's output has had two strands: complex, dramatic large-scale works and smaller educational works, all withdrawn in 1997. Her melodies are based on the expansion and contraction of three- or four-note cells, either by adding notes or by altering intervals. Often appearing without substantial accompaniment or counterpoint, these melodies are instead embellished harmonically or are sustained, creating a harmonic canvas over which further melodic material is overlaid. Quintuplets and triplets

dominate an often slow, fluid forward momentum. In the later large-scale works, especially Words of the Sea (1996), Thomas has introduced additional complexity in texture and orchestration as well as a well-defined rhythmic drive and faster tempos." Stephen Ferre in *Grove online*

(21514)

\$15,000.00

226. **THOMSON, Virgil 1896-1989**

Parnassus: Poetry in Review Spring/Summer 1977. New York: Poetry in Review Foundation, 1977.

Large octavo. 536 pp. Wrappers slightly worn and creased.

With a lengthy "Tribute to Virgil Thomson on His 81st Birthday" to pp. 406-536 containing articles, poetry, etc. by various musical, literary and artistic figures, including several by Thomson himself.

With a signed presentation inscription in red ink from Thomson to the American conductor and composer Howard Shanet dated May 17, 1978 to first leaf.

"[Thomson] produced a highly original body of diverse music rooted in American speech rhythms and hymnbook harmony, and controlled by exquisite sensibilities. His collaboration with Gertrude Stein resulted in two extraordinary stage works, and his keen ear, his wit and the elegance of his writing established him as one of the sharpest music critics in the USA." Richard Jackson in *Grove online*

(20991)

\$85.00

227. **TIESSEN, Heinz 1887-1971**

Autograph letter signed and dated January 1, 1937.

2 pp. On both sides of a postal card. To the noted Colombian diplomat and musicologist Otto de Greiff. With autograph envelope. In German (with translation). Very slightly foxed.

Tiessen thanks de Greiff for his letter and apologizes for his late response due to illness. He goes on to say that he *"would be interested to hear which of my works you had the opportunity to get to know in your home country."*

Tiessen was a German composer, teacher and critic. "Strauss had a powerful influence on Tiessen's early works... His lieder... demonstrate his allegiance to Schoenberg's atonal works and to the Expressionist movement - he was the first to apply the term Expressionist to music. And yet, in spite of his experimental stance, expressively exaggerated melodies and sometimes asymmetrical rhythms, he never abandoned tonality." Tamara Levita in *Grove online*

De Greiff (1903-1995) was highly instrumental in the promotion of contemporary music in South America.

(20935)

\$100.00

228. **TIPPETT, Sir Michael 1905-1998**

Autograph letter signed and dated June 15, 1956.

1 page. Folio. To Otmar Reisel. Written from Tidebrook in Wadhurst, Sussex. In both English and German. With autograph envelope with Tippett's autograph signature and address to verso. Very slightly worn; creased at folds; envelope slightly worn and soiled.

"The autograph you want will be at the bottom of this letter. There is only a sonata for Piano, which is rather difficult to play. That is, three movements are difficult and one is easy." The remainder of the letter is in German and informs his correspondent that the music is available from his German publisher, Schott. *Tippett is, no doubt, referring to his Piano Sonata no.1, composed in 1936-8 and revised in 1942, in this letter.*

"[Tippett's] importance lies not only in his revitalizing contribution to the genres of symphony, concerto, opera, string quartet and sonata, but also in his awareness - displayed in his writings as well as his compositional practice - of the complexities of the modern condition and the artist's role in relation to this." David Clarke in Grove online

(21006)

\$375.00

229. **TIPPETT, Michael 1905-1998**

Autograph letter signed to the Colombian musicologist Otto de Greiff.

2 pp. Oblong octavo. Dated Corsham [England], January 24, 1969. Creased at folds; small stain to blank upper area.

Tippett thanks de Greiff for his letter and the newspaper cuttings and encloses an autograph for him on a separate slip of paper 76 x 127 mm.: *"Michael Tippett Corsham 1969."* Together with autograph envelope with Tippett's signature to verso.

(20655)

\$350.00

230. **TOCH, Ernest 1887-1964**

Autograph musical quotation signed.

6 measures for bassoon solo and strings, identified as the *"Beginning of third Symphony, op. 75,"* marked *"Molto ad[a]gio,"* inscribed to the Colombian musicologist Otto de Greiff, and dated *"Santa Monica, Calif., U.S.A. Nov 1, 1960."* On card stock ca. 88 x 160 mm.

With typed envelope with autograph address to verso.

An Austrian-born American composer, pianist and teacher, "Toch always thought of himself as a universalist, in music and in philosophy, aligned and in harmony with a tradition that he did not disown but wanted to help evolve." Anja Oechsler in Grove online

(20095)

\$250.00

231. **TORSTENSSON, Klas born 1951**

Autograph musical manuscript signed from his *Urban Songs*, 1992.

1 page. Large oblong folio (ca. 292 x 403 mm.). For soprano, instruments and synthesizer. Precisely notated in ink, pencil and coloured pencils, identified and signed at conclusion by the composer: *"vit: schetsontwerp 'Urban Songs' (1992),"* with his additional signature in heavy black marker beneath. Creased at central fold. In very good condition overall.

An award-winning, avant-garde Swedish composer active in the Netherlands, "Torstensson stands completely on his own in the Dutch musical world. His aesthetic point of departure is strictly modernistic. Stylistically there is a relationship with Varèse and Xenakis. His compositions, regardless of the strength of the orchestra, are radical explorations of musical boundaries, in which extremes are sought in a detailed manner in terms of dynamics, registers, density, stasis and movement, degrees of dissonance and consonance, and physical and spatial effect... The first outline of his compositions is graphic: only the overall progression and the associated stress curves are indicated. In the subsequent phases (Torstensson speaks of 'generations') more and more detailed decisions are taken with regard to timbre, gestures, rhythm, dynamics, articulation and registers..."

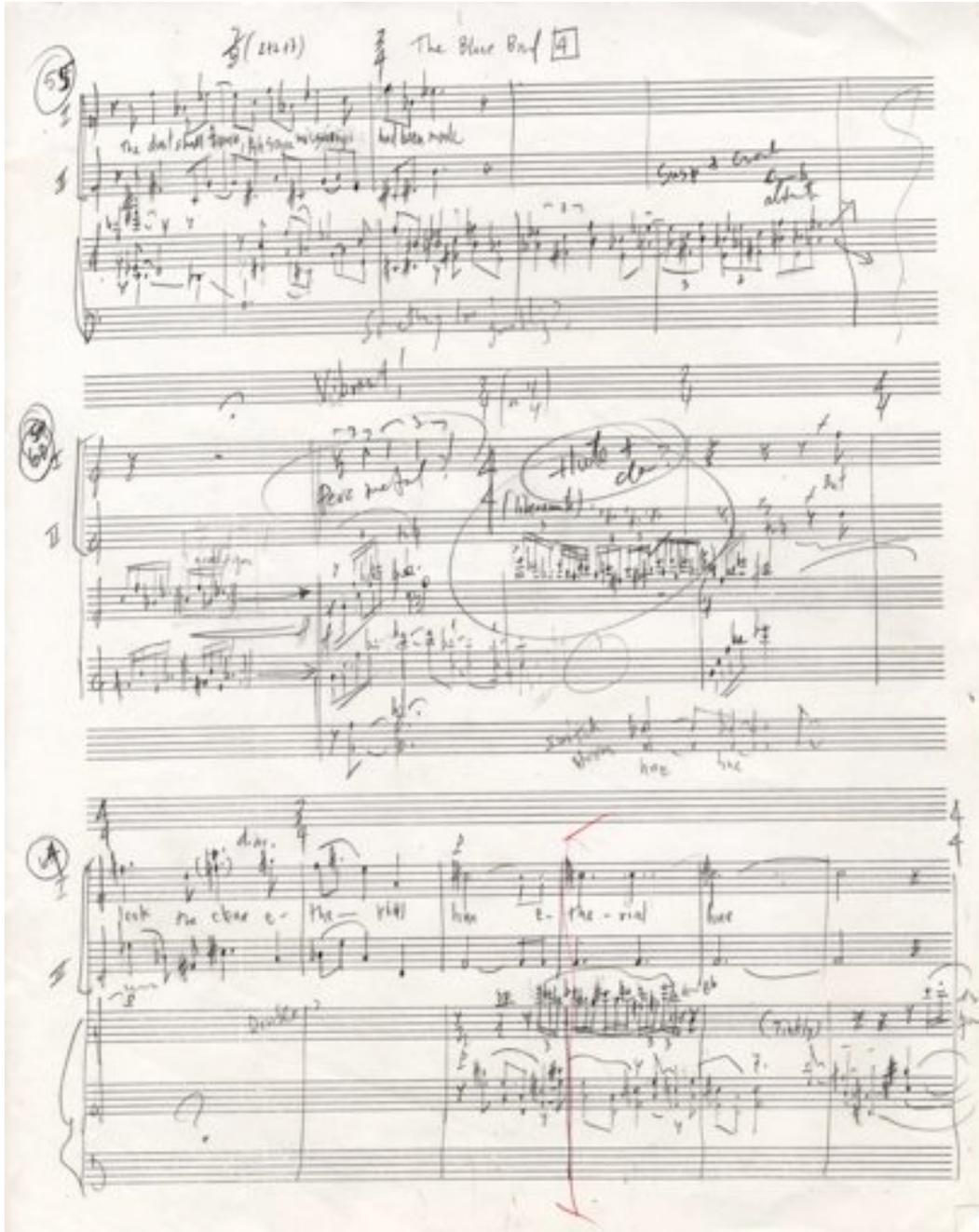
"Torstensson's output is highly consistent. All his works are written for very specific performers, with the sole exception of the orchestral work Stick on Stick. 'Families' of compositions, in which an overall compositional idea is elaborated in an increasingly radical way, are also characteristic: Solo, Licks &

Brains I, Licks & Brains II; Hamra, Urban Solo, Urban Songs, Urban Extra." Erik Voermans in *Grove online*

An attractive item, executed in the composer's unique and graphically interesting colourful notation.
(21854) \$650.00

232. **TSONTAKIS, George born 1951**

Bluebird. Autograph musical manuscript of a setting for two female voices with instrumental accompaniment of Herman Melville's poem, "Bluebird." A complete working draft.



5 pp. Folio (355 x 280 mm.). Notated in pencil with additional markings in coloured ink. Signed and dated 2007.

Tsontakis studied with Hugo Weisgall, Felix Greissle and Roger Sessions. His honours include the Charles Ives Living Award, the Grawemeyer, two Kennedy Center Friedheim Awards (1989, 1992), a lifetime achievement award from the American Academy of Arts and Letters (1995), a Guggenheim Memorial Fellowship (1996), and numerous commissions.

"[His] early works are written in a dissonant chromatic idiom not unlike that of Sessions. His musical language soon shifted, however, towards a classically-influenced style characterized by large-scale harmonic prolongations and what he calls 'the timeless gesture', a reference to the past through evocation rather than quotation. With the String Quartet no. 3 'Carragio' (1986) he arrived at an idiosyncratic tonal language propelled by a non-minimalist, Beethovenian use of repetition. Another primary feature of his work, particularly notable in the Byzantium Kanon (1986) and Stabat mater (1990), is the influence of sacred music of the Greek Orthodox church. Secular folk music of the same region figures prominently in the oratorio Erotokritos (1982) and other works." Eric Moe in *Grove online* (20047) \$2,500.00

233. **VALDESSIO, Roderico di fl. ca. 1590**

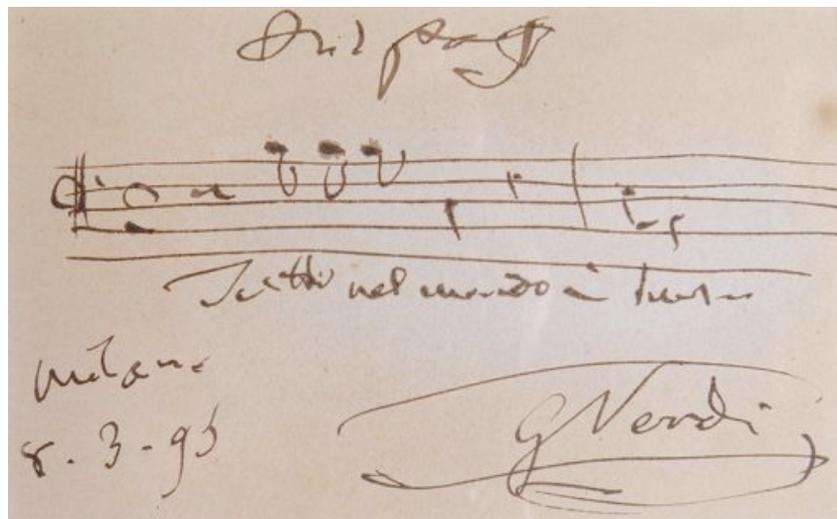
Autograph document signed and dated February 23, 1591 attesting to a tenor's service to a Milanese chapel.

1 page. Folio. Document executed in an attractive late 16th century hand certifying that one Giovanni Battista Rosson di Caravagio served as a tenor at a chapel in Milan. Slightly worn and soiled; browned at edges; creased at central fold; one small hole not affecting text.

Valdessio describes himself in the present document as a "maestro di capella" in Milan. We have been unable to locate any additional biographical information on him, (21833) \$850.00

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

Autograph musical quotation signed ("*G. Verdi*") from the composer's opera *Falstaff*.



2 measures with text "*Tutto nel mondo è burla*," comprising the beginning of the theme of the fugal finale from the end of the opera, dated "Milano 8-3-93." Attractively double-matted and framed with a bust-length postcard photograph of the composer. Overall size ca. 305 x 460 mm.

Slightly browned; one small spot to right-hand margin not affecting quotation.

Verdi's last comic opera, Falstaff, in 3 acts to a libretto by Boito after Shakespeare's The Merry Wives of Windsor and King Henry IV, Parts 1 and 2, was composed in 1889-1892 and first performed in Milan on February 9, 1893.

"A common view of Verdi's last works sees them as divorced from everyday concerns, a trope often used in discussing an artist's final creative stage: as one commentator put it, Otello and Falstaff are 'the old man's toys.' The image chimes well with those famous pictures of Verdi in the 1880s and 90s: the felt hat, the simple frock coat, the all-knowing, gentle smile. So far as Falstaff is concerned, Verdi himself encouraged such interpretations, frequently reiterating in letters and interviews that 'in writing Falstaff I haven't thought about either theatres or singers. I have written for myself and my own pleasure.' It may be comforting to nurture this picture of serene old age, and it is indeed true that neither of Verdi's last operas much resembles any other work, whether by Verdi or by anyone else. However, there is much evidence suggesting that the composer was far from serene about the political and artistic direction his country was taking, and that the last operas in some ways reflect this dissatisfaction." Roger Parker in Grove online (21730)

\$6,000.00

235. **VIARDOT, Pauline 1821-1910**

Autograph letter signed in full to the French musicologist and folklorist Julien Tiersot.

2 pp. Octavo. Dated December 2, 1909. In French (with translation). Creased at central fold; small foxing spots; some smudging and corrections.

A remarkable letter, written in a slightly shaky hand just 5-1/2 months before Viardot's death at the age of 89, in which it is apparent that she was still very actively involved in music.

Viardot apologizes to Tiersot for not being able to see him: "*A long audition of students that I could not interrupt deprived me recently of the pleasure of receiving you,*" and goes on to comment on his "*lovely book on Gluck*" which she just saw the day before, thanking Tiersot for dedicating it to her: "*The great man was hidden among other books, but he had chosen such a good spot, next to Berlioz!!! Such was my surprise in reading the dedication, I am proud of it and overwhelmed!*"

Viardot, a highly distinguished French singer, teacher, and composer of Spanish origin, "came from a family of singers: her father was the elder Manuel García, her mother María Joaquina Siches, her brother the younger Manuel García and her sister María Malibran. After the death of her father in 1832, her mother took over her training. Viardot not only inspired composers such as Chopin, Berlioz, Meyerbeer, Gounod, Saint-Saëns, Liszt, Wagner and Schumann with her dramatic gifts but also collaborated on the composition of roles created especially for her. She was active as a teacher, continuing the García method. She studied the piano with Meysenberg and Liszt and composition with Reicha, but concentrated on singing after Malibran's death in 1836. A year later, when she was 16, she made her singing début in Brussels at a concert given by her brother-in-law, the Belgian violinist Charles-Auguste de Bériot; her range of three octaves and her musical versatility caused a sensation. During her first concert tour, which took her and her brother to Germany in 1838, she performed her own songs, accompanying herself on the piano. She met Clara Wieck and Schumann in Leipzig." Beatrix Borchard in Grove online

Tiersot (1857-1936) studied composition with Massenet and organ with Franck; he was, however, better known for his activities as a musical folklorist, authoring a number of books including Histoire de la chanson populaire en France, Chansons populaires recueillies dans les Alpes françaises, and the classic 10-volume Méloides populaires des provinces de France. He was also a staunch champion of Berlioz

(21862)

\$300.00

236. **VILLA-LOBOS, Heitor 1887-1959**

Typed letter signed and dated Rio de Janeiro, September 24, 1937.

1 page of a bifolium. Quarto. On blue paper. To the Colombian musicologist and diplomat Otto de Greiff. In Portuguese. Very slightly worn and stained; creased at folds.

The composer "*takes great pleasure*" in answering de Greiff's letter of July 30th and in sending his photograph (not present).

"Lobos stands as the single most significant creative figure in 20th-century Brazilian art music. This significance stems not only from his international recognition, but from his achievement in creating unique compositional styles in which contemporary European techniques and reinterpreted elements of national music are combined. His highly successful career stood as a model for subsequent generations of Brazilian composers." Gerard Béhague in *Grove online*

(21008)

\$450.00



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

Sonata in Eb Major for solo keyboard. Autograph musical manuscript signed at head of first page of music. Complete. No date, but ca. 1782 or later.

[1] (title), [2]-[8] pp. Folio (ca. 300 x 230 mm.). Unbound. Notated in ink on 16-stave music manuscript paper.

The work is in three movements, the first, marked "*Allegro*," in 82 measures; the second 70 measures; and the third, marked "*Rondeau Allegretto*," in 210 measures. 14 measures cancelled. Overpaste corrections to a total of 10 measures, with several additional corrections.

The present manuscript is Viotti's arrangement of his Sonata for Violin and Bass (Giazotto no. 36), composed in Paris in 1782. While there are published editions of the version for violin and bass (see RISM V1940-V1946), there do not appear to be any published editions of this version for keyboard.

A highly distinguished Italian violinist and composer, Viotti is regarded as "the most influential violinist between Tartini and Paganini and the last great representative of the Italian tradition stemming from Corelli. He is considered the founder of the 'modern' (19th-century) French school of violin playing, and his compositions, among the finest examples of Classical violin music, exerted a strong influence on 19th-century violin style." Chappell White in Grove online
(21585) \$14,500.00

238. **WARLOCK, Peter (Peter Heseltine) 1894-1930**

The Curlew. Song-cycle for tenor and small orchestra, being Warlock's setting of four poems by William Butler Yeats. Autograph musical manuscript full score of the complete work. With "*The Curlew W.B. Yeats Peter Warlock*" at head of first leaf. Undated but ca. 1922.

31 pp. Folio, 355 x 265 mm. Plain mid-blue cloth. Notated in ink on 18-stave "A.L. No. 12" music manuscript paper by Longman incorporating the firm's ship's logo at lower left corner of the recto of each leaf.

The work consists of four songs scored for tenor, flute, cor anglais, violins I and II, viola, cello and piano based on the following poems by William Butler Yeats:

- *He Reproves the Curlew* (text commencing "O curlew, cry no more in the air"). From *The Wind Among the Reeds*, published 1899
- *The Lover Mourns for the Loss of Love* (text commencing "Pale brows, still hands and dim hair"). From *The Wind Among the Reeds*
- *The Withering of the Boughs* (text commencing "I cried when the moon was murmuring to the birds"). From *In the Seven Woods*, published 1904
- *He Hears the Cry of the Sedge* (text commencing "I wander by the edge of this desolate lake"). From *The Wind Among the Reeds*

With occasional corrections and amendments in both ink and pencil.

Together with:

Typescript text of "*Three Poems by W.B. Yeats set to Music by Peter Warlock*," 1f., folio, laid in to rear of volume.

Binding somewhat worn, rubbed, bumped and warped; cloth bubbled in spots; endpapers foxed; upper joint split. In very good condition overall.

The Curlew, written between 1920 and 1922 for a singer and unusual accompanying ensemble, uses the English horn to great effect to evoke the rather melancholy cry of the bird, a symbol of unrequited love. The song-cycle is generally considered one of Warlock's finest works.

The present manuscript differs from the published score most significantly in the addition of some 30 measures of scoring for piano, particularly in the opening section; the remaining differences are primarily in the form of corrections and amendments.

Warlock had a strong connection to the distinguished English composer Frederick Delius (1862-1934), whom he admired at a young age and regarded as his mentor, eventually authoring a biography of the elder composer. Delius's music was a significant influence on him, as was the music of other contemporary composers, the Elizabethan era and English folk music.

D.H. Lawrence based two somewhat unattractive characters in his controversial novel Women in Love on

split-personality theory was, at any rate, vehemently denied by his closest friends." Barry Smith in *Grove online*

Heseltine chose the name Warlock with its occult association as a pseudonym after living in Ireland in 1917-1918 where he became involved in occult practices.

(21785)

\$26,500.00

239. **[WARLOCK, Peter (Peter Heseltine)] 1894-1930.** Mackenna, Stephen
Manuscript draft of a letter to Warlock. Undated, but Dublin, ca. 1920.

2 pp. Folio. Closely written. Somewhat worn; creased at central fold.

MacKenna writes idiosyncratically regarding issues of the *Sackbut*, of which Warlock was editor: "*My Dear Heseltine, I have just received your Sackbuts and started your Sack with a good deal of pleasure.*"

A long and rather rambling letter, with criticism of both [?Ernst] Newman's writing and the English press, mention of the writer [?Arthur] Symons, reminiscences of [John Millington] Synge, music, and his personal financial state.

Overall, an interesting, humourous and somewhat irreverent letter from the noted Irish poet, playwright, author and friend of James Joyce, Stephen MacKenna (1894-1930).

The Sackbut, a somewhat controversial periodical, was launched with Warlock as editor; 9 issues appeared between May of 1920 and March of 1921.

(21861)

\$165.00

240. **WEBER, Carl Maria von 1786-1826**

Autograph inscription signed ("*CMvWeber*") to an unidentified male correspondent.

53 x 126 mm., cut from the title page of one of Weber's works. Dated Dresden, October 22, 1823. In German (with translation). Slightly worn and soiled; one vertical crease; portion of inscription abraded and thus illegible.

"Dedicated to the excellent master.... in great haste, in remembrance of his true admirer."

*"A prototypical 19th-century musician-critic, [Weber] sought through his works, words and efforts as performer and conductor to promote art and shape emerging middle-class audiences to its appreciation. His contributions to song, choral music and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. With the overwhelming success of his opera *Der Freischütz* in 1821 he became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz and Liszt."* Philipp Spitta et al in *Grove online*

(20401)

\$1,100.00

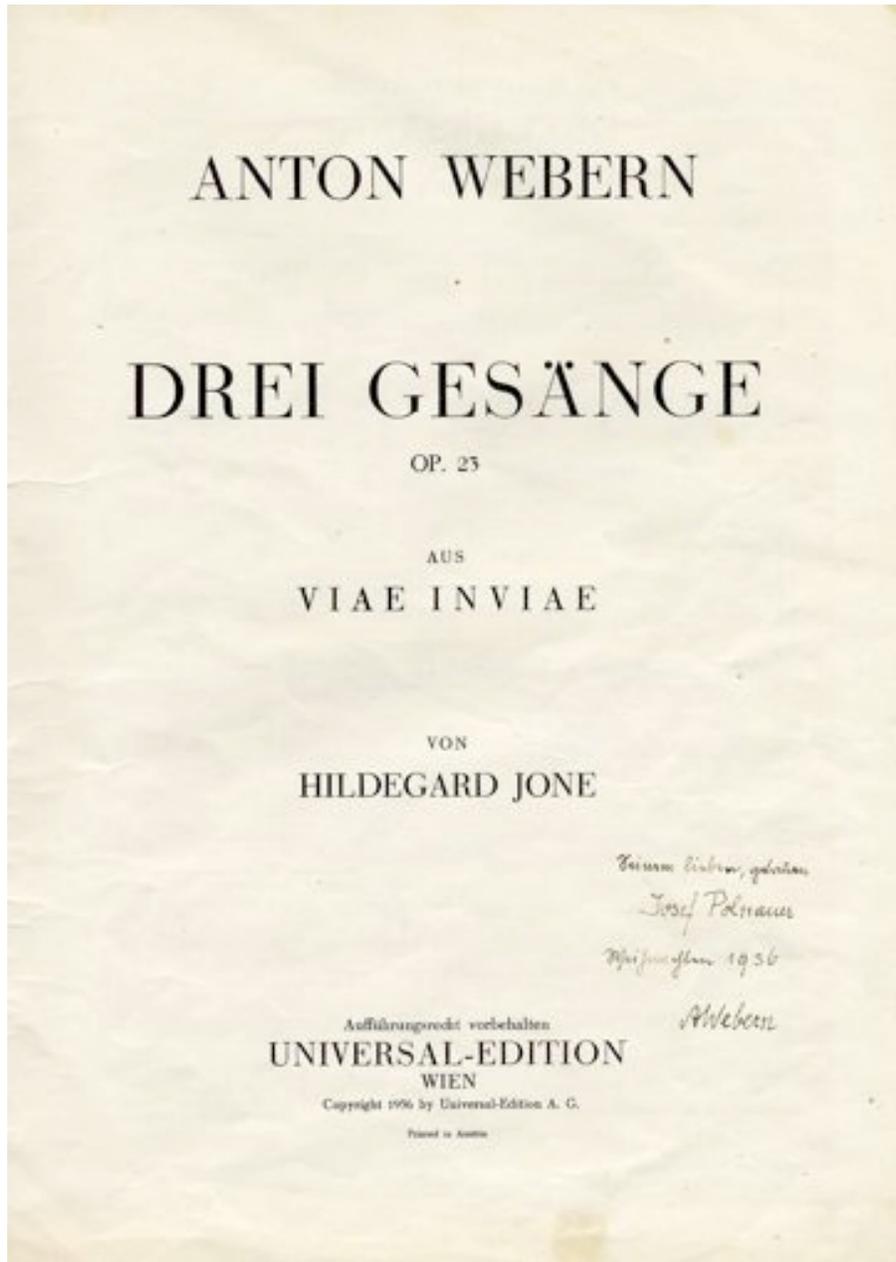
241. **WEBERN, Anton 1883-1945**

Drei Gesänge Op. 23 Aus Viae Inviae von Hildegard Jone. Wien: Universal-Edition [PN U.E. 10255], [April 1936].

1f. (title), pp. 2-12 music. Folio. Original publisher's wrappers. Wrappers somewhat worn, soiled and creased; slightly worn and creased internally.

With an autograph inscription to Webern's close friend, Josef Polnauer, to title (in German): "To his dear loyal Josef Polnauer, Christmas 1936" signed "A. Webern" and with pencilled annotations in German to pages 2, 4, 7 and 9 relating both to the performance of the songs and to letters from Webern to Jone and fellow-composer Alban Berg.

First Edition, first issue.



Webern finished these songs on March 20, 1934 and dedicated them to the author of the texts, Hildegard Jone. The first performance took place on December 5, 1943 in Basel, with Marguerite Gradmann-Lüscher accompanied by Paul Baumgartner at the piano, as part of an ISCM concert of Webern's works celebrating his 60th birthday.

"Webern, who was probably Schoenberg's first private pupil, and Alban Berg, who came to him a few weeks later, were the most famous of Schoenberg's students and became, with him, the major exponents of 12-note technique in the second quarter of the 20th century. Webern applied the new technique more rigorously than either Schoenberg, who took many liberties, or Berg, who never used it exclusively; Webern's strictness, and his innovative organization of rhythm and dynamics, were seized upon eagerly by Boulez and Stockhausen and other integral serialists of the Darmstadt School in the 1950s and were a significant influence on music in the second half of the century..." Kathryn Bailey in *Grove online*

The three songs of the composer's opus 23 (Das dunkle Herz, Es stürzt aus Höhen Frische, and Herr Jesus mein), all settings of Hildegard Jone, "constitute the first vocal work Webern had completed since the Two Songs, Op. 19, eight years earlier. After the sometimes problematic evolution of the intervening instrumental compositions (Opera 20, 21, 22), the new work seems to have been written with comparative ease. Here Webern asserted his sovereignty over the mechanics of the twelve-tone method, making the technique subservient to the free expression of his musical ideas. Moreover, his identification with Hildegard Jone's poetic thought created an ideal state from which flowed the fountain of his inspiration, her lilting words begetting images in sound. Sensing the peculiar charm radiating from the song cycle, René Leibowitz spoke of a 'breath of Schubert' in describing its 'wholly singing character.'" Moldenhauer: *Anton von Webern*, p. 430.

Polnauer (1888-1969), a pupil of Schoenberg, was an intimate of the Second Viennese School circle, and "a prominent member of the Verein für neue Musik, the Austrian ISCM section, whose activities then proved virtually the only outlet for contemporary music in Vienna." ibid p. 451. He was a close friend of Webern both on a personal and professional level, as their many letters attest, and regularly attended rehearsals and concerts of his works.

"Ever since the Anschluss, Webern had made it a point to invite Polnauer regularly on Friday evenings for dinner. Even after social intercourse with Jews was forbidden he continued this practice. Such disregard of official directives meant serious danger for Webern..." ibid p. 531.

(21504)

\$3,800.00

242. **WEINBERGER, Jaromír 1896-1967**

Autograph musical quotation signed.

2 bars, notated on the verso of a postcard photograph of the composer. Dated July 8, 1937. Inscribed to the Colombian musicologist Otto de Grieff.

Very slightly foxed.

Weinberger was an American composer of Czech birth. "After studying composition with Kricka, Talich and Karel, he became a pupil of Vitezslav Novák at the Prague Conservatory; he went on to study at the Leipzig Conservatory, where his teachers included Reger. His style, deeply rooted in the nationalistic traditions of Smetana and Dvorák, displays a solid contrapuntal technique, an adroit blend of polyphonic textures and colouristic orchestration, and a post-Romantic harmonic language. Works such as Une cantilène jalouse (1920), Colloque sentimental (1920) and Scherzo giocoso (1920) were critically acclaimed." David Z. Kushner in *Grove online*

(20730)

\$135.00

243. **WEINBERGER, Jaromír 1896-1967**

Autograph letter signed to the Colombian musicologist Otto de Grieff.

1 page. Quarto. Dated Prague, July 8, 1937. In German (with translation).

A poignant letter in which Weinberger expresses the fact that *"circumstances in Europe are getting ever worse"* and that he would *"very much like to emigrate to a distant place and thus get away from the war;"*

he inquires as to the possibility of there being a professorship in composition and music theory at the National Conservatory in Bogota available to him and asks for de Greiff's assistance.

(20731)

\$150.00

244. WIDOR, Charles-Marie 1844-1937

Autograph textual manuscript signed ("Ch-M Widor") relative to the Conservatoire Franco-Américain de Fontainebleau.

Octavo. 2-1/2 pages of a bifolium. In black ink. Signed at conclusion and dated Paris, December 16, 1920. On letterhead with "Académie des Beaux-Arts" printed at upper left of first page. Together with autograph envelope.

Widor offers detailed commentary on the Fontainebleau school, including mention of the noted American conductor and music educator Walter Damrosch's participation in its establishment.

Creased and slightly split at folds; old tape repair to central creased not affecting text.

A highly interesting document relative to Franco-American cooperation during the World War I era, both with regard to music in particular and to the broader socio-political context in general.

"From 1914 [Widor] devoted a great deal of his energies to his post as permanent secretary to the Académie des Beaux-Arts, establishing pockets of French culture in London and Madrid, and contributing moral support to the war effort. He had thus achieved his personal ambition of full integration into the heart of his country's intellectual system, but at the cost of being regarded as a pillar of an antiquated establishment by the radical young postwar generation. Ultimately his reputation lies in his consummate mastery of the organ, which provided the greatest fulfilment of his compositional genius." Félix Raugel and Andrew Thomson in Grove online

(21835)

\$750.00

245. WILHELMJ, August 1845-1908

Autograph note signed.

1 page. Written on the upper half of an octavo leaf. Dated Blasewitz, November 26, 1889. In German (with translation).

"I have not had any real Frankfurt sausages in a long time."

Somewhat foxed; creased and split at horizontal fold just touching the bottom of the "9" of the date, "89," lower half of leaf blank.

Wilhelmj, a German violinist and teacher, was well-known for his arrangements of works of major composers, including the second movement of J. S. Bach's Orchestral Suite No. 3 for violin and piano, the "Air on a G String."

(20402)

\$150.00

246. WITKOWSKI, Georges 1867-1943

Fine half-length portrait photograph signed ("*G.M. Witkowski*") in ink by the composer.

Image 150 x 106 mm., overall 233 x 174 mm. Also signed by the photographer Brian [?]Donnelly in pencil below the image. With autograph address panel postmarked March 4, 1938.

Very slightly worn and creased; two small pinholes to left margin.

A French composer and conductor, "while training at the military establishment of Saint-Cyr [Witkoswki] wrote an opéra comique, *Le maître à chanter...* The fine descriptive passages in this work underlined a talent for operatic writing and Witkowski was prompted to study privately with Vincent d'Indy in Paris..." Grove online

(21011)

\$120.00

247. **WOLF, Hugo 1860-1903**

Autograph letter signed to his friend and patron, Oskar Grohe.

2 pp. Octavo. Dated April 1, 1891. In German.

Regarding the forthcoming first performance of his cantata, *Christnacht*.

"Please be so kind as to let me know directly, or through Weingartner, if the orchestral rehearsals of *Christnacht* have already started and how they have gone so far. Please also send word as to when the dress rehearsal is scheduled. If only you could get Weingartner to write me a note!"

Wolf's cantata, *Christnacht*, to a text by August Graf von Platen-Hallermünde, was first performed under the noted Austrian conductor Felix Weingartner (1863-1942) on April 9, 1891 in Mannheim, "the last concert to be conducted by Weingartner at Mannheim before he left to take up an appointment with the Berlin Opera." Walker: *Hugo Wolf*, p. 285.

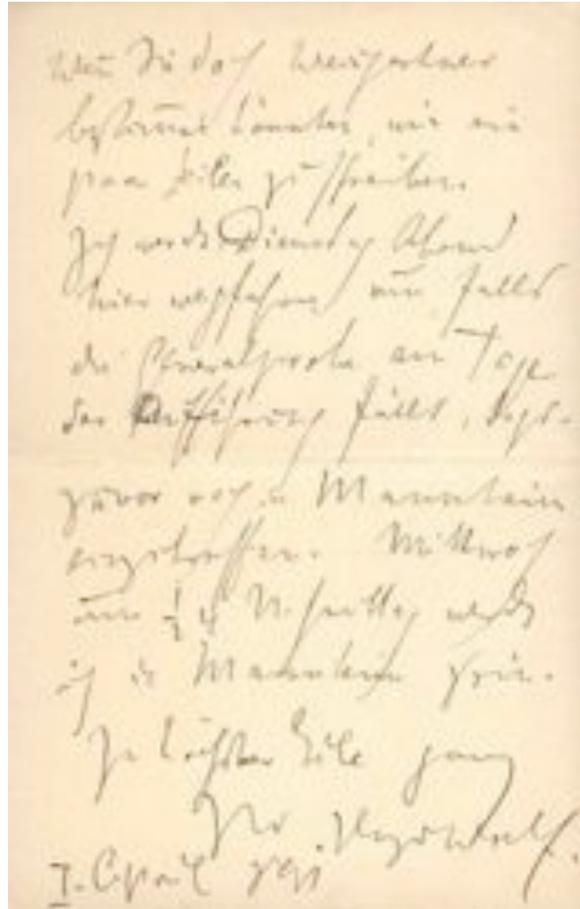
Apparently conceived as the composer's "answer to Bach's Christmas Oratorio..."

"... The first sketches for the work are dated Christmas Eve 1886... In a letter to Oskar Grohe (26 February 1891), Wolf wrote that he had conceived the composition as a portrait of Christ's personality in two manifestations, the child and the 'Weltüberwinder,' or hero who overcame the world. At the end, these themes and other musical ideas merge and unfold 'with tongues of flame the dogma of God made man and of salvation,' he told Grohe, adding that if the execution did not keep pace with the concept it was 'nobody's fault but my own'... *Christnacht* has much to commend it and many admirable effects in the lengthy orchestral introduction alone... But Wolf being neo-Bachian/Lisztian in huge brass-laden choruses is Wolf being bombastic, especially in the chorus of believers (Platen indicates shepherds here, but this was insufficiently solemn for his purposes, so Wolf told Grohe, hence their new designation as 'Gläubigen') and the final chorus, and the work is in consequence not an unmitigated success..."

Wolf "... intensified the expressive vocabulary of the lied by means of extended tonality and post-Wagnerian declamation while retaining the defining elements of the song tradition he had inherited from Schubert and Schumann. Profoundly responsive to poetry, he incorporated detailed readings of his chosen poems in the compositional decisions he made about every aspect of song: harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc. Seeking an art *Ö*written with blood *Ö*, he went below the surface of poetry *Ö* even where his musical purposes were inevitably distinct from the poet's *Ö* in order to recreate it in music of remarkable intensity, written, as he once proclaimed, for epicures, not amateurs." Eric Sams and Susan Youens in Grove online

(21332)

\$3,250.00



248. **WOLF, Hugo 1860-1903**

Unfall. Song for voice and piano. Autograph musical manuscript signed. The complete song. Undated, but 1888.

2 pp. written on both sides of a leaf of music manuscript paper carrying the printed identification "J.E. & Co. Protokollirte Schutzmarke No. 12." Folio. Unbound. 343 x 263 mm. Four braces of three staves each, marked "Gemächlich" in Wolf's autograph at head of first page. 30 measures in total, notated in black ink, the signature and instrumentation in purple pencil. Several autograph corrections in ink, including to title. With editorial markings consisting primarily of accidentals added in blue crayon, possibly in another hand.

Slightly worn, browned and foxed; horizontal creasing; some minor repairs. Professionally deacidified.

The present manuscript is in all likelihood the Stichvorlage, used by the printer for publication. We are aware of only one other manuscript of this work, at the Austrian National Library.

This song, composed on September 25, 1888, is number 15 in a series of 20 songs composed by Wolf in 1887 and 1888 to lyrics of the noted poet Joseph Freiherr von Eichendorff (1788-1857).

Wolf's song-writing talents were exceptional; he ranks with Schubert and Schumann in this genre.

"[Wolf] intensified the expressive vocabulary of the lied by means of extended tonality and post-Wagnerian declamation while retaining the defining elements of the song tradition he had inherited from Schubert and Schumann. Profoundly responsive to poetry, he incorporated detailed readings of his chosen poems in the compositional decisions he made about every aspect of song: harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc. Seeking an art 'written with blood,' he went below the surface of poetry - even where his musical purposes were inevitably distinct from the poet's in order to recreate it in music of remarkable intensity, written, as he once proclaimed, for epicures, not amateurs..."

*"... The thirteen Eichendorff songs that Wolf wrote towards the end of 1888, in an interval of rest from the Mörike volume, show another side of his genius. Schumann had already set twelve of Eichendorff's lyrics in his Liederkreis (opus 39). They mostly deal with the more vaporous Eichendorff, the elegiac poet of the moonlight. Wolf touched upon this aspect of the poet in *Nachtzauber* (1887) and *Verschwiegene Liebe*, and to some extent in *Der Freund*, *Heimweh*, and *Das Ständchen*. In the other songs he threw into high relief by means of his music an aspect of Eichendorff that had hitherto been almost ignored by composers; in the first *Der Soldat* (1887), *Der Schreckenberger*, *Der Glücksritter*, *Lieber Alles*, *Der Scholar*, *Der verzweifelte Liebhaber*, and *Unfall*, the basis is humorous or ironic; in *Liebesglück* and *Seemanns Abschied* he fills the poems with a passion that no musician had given Eichendorff before." Newman: *Hugo Wolf*, pp. 211-212. (21455) \$25,000.00*

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