Catalogue 65

Autograph Musical Manuscripts and Letters of Composers
Rare Printed Music
Musical Literature, Libretti and Prints
Dance

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PART I

AUTOGRAPH MUSICAL MANUSCRIPTS

and

LETTERS OF COMPOSERS

1. **ABT, Franz 1819-1885**


Abt mentions the "excellent performance" of the song Nineta from his opus 63 by the Arion singing club of New York "at the great American song festival in Buffalo" for which they were awarded first prize. He goes on to ask his publisher if he would thus consider issuing the song as a separate publication. "If you accept my proposition, I would like to ask you to make the following small correction," at which point Abt inserts the autograph quotation.

Slightly worn and stained; creased at folds; small tear to blank upper left corner just affecting one letter of text; manuscript identification in another hand to address panel. (20603)

$275.

A friend of Lortzing, Mendelssohn and Schumann, "Abt's works run to more than 600 opus numbers comprising over 3000 individual items. Vocal music was his main interest, especially male choral music, whose impoverished repertory he strove to enrich... A spectacular reception awaited him on his tour of the USA (1872)." Grove online

2. **ADAMO, Mark  b. 1962**

No. 10 / Supreme Virtue for double SATB choir. Autograph musical manuscript of the complete full score. Oblong folio. 278 x 208 mm.. Unbound. 29 pages + 2 pages of additional manuscript apparently not included in the final version. Notated in pencil on 16-stave music manuscript paper. Folded. Signed and dated New York, January-April [19]97. (20144)

$3,800.

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
3. **ALBANI, Marietta 1826-1894**


Albani acknowledges payment from Sangiovanni for her concert of June 27, 1849.

Slightly worn and creased; creased at folds; two small holes to central fold. (20605) $225.

*Albani was second only to Maria Malibran in reputation as the greatest contralto of the 19th century. She performed in all of the principal cities of Europe and toured in the U.S. in 1852-1853. Albani was a pupil of Rossini, singing a duet with Adelina Patti at his funeral in 1868.*

4. **ALBERT, Eugen d' 1864-1932**

Autograph musical quotation signed and dated March 1, 1900. Small folio. 3 measures of a clarinet melody from his music drama "Vorspiel-Tiefland," with text by Lothar. 240 x 195 mm. Notated in ink on handruled staves.

Slightly browned. (20241) $385.

"In 1881, after attracting the praise of Anton Rubinstein and Clara Schumann, the young d'Albert was persuaded by Hans Richter to travel to Vienna, where he met Liszt. A year later he went to Weimar to study with the keyboard virtuoso... Liszt considered him to be one of his most important pupils... D’Albert showed an interest in the exotic and magical, placing him more in the context of composers such as Peter Cornelius and Karl Goldmark than Wagner..."

"D’Albert’s masterpiece, Tiefland (c1903), is formally quite conservative, containing solo and duet numbers that seem modelled as much on late Verdi as on Puccini, Mascagni and Leoncavallo." Grove online

5. **BANTOCK, Sir Granville 1868-1946**

Autograph musical quotation signed and dated London, October 28, 1936. 6 measures in treble clef marked "Con anima." Notated in ink on letterhead of Trinity College of Music in London. Together with autograph envelope addressed to the Colombian musicologist Otto de Greiff.

Slightly worn, foxed and creased; envelope with two file holes to right edge. (20609) $250.

"[Bantock] was a prominent figure in the early years of the English musical renaissance, evincing genuine and long-lasting interests in the choral festival and brass band movements. For a while his music was widely performed, and, although offered many honours, apart from his knighthood Bantock refused to accept them." Grove online


Autograph musical quotation signed. 4 bars from the composer's Concerto in C# minor, inscribed to "Miss Mayer" and dated Chicago, February 5, 1916. On light blue textured card stock with the decorative embossed logo of the national Federal of Musical Clubs in dark blue to upper left corner. 115 x 145 mm. (20102) $475.

Beach "was the first American woman to succeed as a composer of large-scale art music and was celebrated during her lifetime as the foremost woman composer of the USA." Grove online
7. **BERLIOZ, Hector 1803-1869**  

Berlioz states that he has come on behalf of J. Janin to ask his correspondent to recommend Mademoiselle Joly, a pupil of Giuliano, who would like to study with Duvernoy.  
(21030)  
$1,750.

"[Berlioz] stands as the leading musician of his age in a country, France, whose principal artistic endeavour was then literary, in an art, music, whose principal pioneers were then German. In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement." Grove online

The "J. Janin" referred to in the letter is in all likelihood Jules Janin (1804-1874), a leading French writer and drama critic; Janin co-authored text for the song "Chant des chemins de fer" with Berlioz, a fellow critic at the Journal des Débats. "Mademoiselle Joly" is most probably Marguerite Olagnier [née Joly] (1844-1906), a singer at the Théâtre des Variétés in Paris and later director of the Théâtre de l'Oratorio. She wrote an "exotic opera" entitled Le Saï, staged at the Théâtre de la Renaissance in Paris on 18 December 1881, two other unperformed operas and a number of songs.

8. **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.  
(20612)  
$225.

"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.” Grove online

9. **BLOCH, Ernest 1880-1959**  

"I was very surprised and touched to know that I had an admirer of my work in such a remote country. You are probably the only one, in those parts, who knows of my existence… My work is little played, little known... I only rarely mix with what is called "the musical life," especially since I left the United States - where I will return next year, in 1930."

Slightly worn and stained; creased at folds.  
(20614)  
$650.

A fine and characteristically warm letter from the internationally acclaimed Swiss-born American composer and teacher “… in his best work, the expression of his firm faith in the spirituality of mankind always shows through. Bloch was, and continues to be, a singular figure in the music of the 20th century.” Grove online

10. **BOCHSA, [Robert] Nicholas Charles 1789-1856**  
A long and interesting letter concerning proposals for teaching music at the Academy; lesson plans ("the new system of Mr. Caravitta;") the appointment of professors; individuals such as Clementi, Crotch, Sir George Smart, Braham and others; and articles that he has written for the press including on "The State of Music in England."

Somewhat browned; creased at folds; two pinholes. (20615)

$850.

Bochsa, a French harpist and composer, studied under Naderman and Marin. He was appointed harpist to the emperor in 1813 and to Louis XVIII in 1816. "Meanwhile Bochsa had been developing a lucrative business in forged documents of various kinds, and in 1817 he was compelled to leave the country. On 17 February 1818 the Paris Court of Assize condemned him, in his absence, to 12 years' imprisonment with a fine of 4000 francs... He took refuge in London, where he soon achieved a prominent position in the musical world as a harpist and conductor. On the founding of the RAM he was appointed professor of harp and general secretary... In 1826, however, through the influence of the king, he had been appointed musical director at the King's Theatre, and he retained that post until 1830... During this time Bochsa composed three ballets for the King's Theatre, and gave annual concerts which were exceedingly popular."

Grove online

11. BOEHNER, [Johann] Ludwig [Louis] 1787-1860
Autograph musical quotation signed and dated February 1849. 20 measures of a complete work in piano score entitled "Ave Maria" and marked "Adagio molto & con espressione." With two minor corrections. Small folio. 263 x 204 mm.. Notated in ink on hand-ruled staves.

Slightly browned. (20288)

$1,200.

A German pianist, conductor and composer, Böhner "was the model for E.T.A. Hoffmann's 'Capellmeister Kreisler' and thus of Schumann's Kreisleriana..." "... Hailed as the 'Thuringian Mozart' in his youth, Böhner won praise for his virtuoso piano pieces and his orchestral works. The influence of Spohr kept his style mainly along Classical lines, but he also anticipated Weber in a number of respects: in the concert overture (a genre that Böhner seems to have invented), in the use of the clarinet as a virtuoso solo instrument with orchestral accompaniment, and in the use of the elements of hunting, peasant life and the forest in opera (Böhner's Dreherrenstein, 1810-13, anticipates Der Freischütz by almost a decade). Many of Böhner's works were published in his lifetime, and around the turn of the century many of his unpublished manuscripts were collected by a small Böhner Society in Gotha."

Grove online

Böhner was a member of Schumann's New Magazine circle, the Davidsbündler, "one of Schumann's happiest inventions." Schaufl: Florestan: The Life and Work of Robert Schumann, pp. 79 and 82.

"Schumann reveals his concern with the sad fate of a penniless old composer, Ludwig Böhner, whom he had recently invited to contribute an article to the New Journal. "Böhner was as famous as Beethoven in his day... but his shabby appearance really depresses me." From the Jugendbriehe, 2d ed., edited by C. Schumann published in Leipzig in 1886. Ostwald: Schumann, p. 111.

His Ave Maria was originally published in Leipzig by Breitkopf & Härtel in 1842.

12. BRAHMS, Johannes 1833-1897

A friendly and humorous letter in which Brahms says that he is delighted to see his friend's "lovely graceful handwriting," states that he is "not jealous of the people in Brussels," and goes on to give his correspondent permission to write about his "nerves... laziness... gruffness," and that he does "not really properly appreciate wines - uh, I meant to say concerts, etc.," signing himself as "your highly and warmly devoted J. Brahms."
The soprano Antonia Kufferath Speyer (1857-1939), daughter of Brahms's old friend Anton Kufferath of Brussels, was a specialist in the songs of Schumann and Brahms, giving the first public performances of some of them. "She had faultless diction and a fine voice that won great admiration at the Schumann festival in Bonn in 1880. In 1882 she sang in England; three years later she married Edward Speyer and gave up her career." Grove online. She wrote a memoir entitled "My Life and Friends" (including Brahms), published in London in 1937.

13. **BRAHMS, Johannes 1833-1897**

Autograph letter signed "J. Br." On a postal card. Postmarked Vienna, October 1, [1892]. To Herrn Professor Engelmann in Utrecht. In German (with translation).

Brahms writes in haste, telling Engelmann that he is just about to leave for Berlin and says "if you will just get on the way very slowly, we will be ready to receive our dignified guests in style." (21032)

$1,350.

Quite browned; waterstaining to several letters of address panel; remnants of former mount to verso (address panel); small repair to blank lower corner.

_Frau and Professor Engelmann, good friends of Brahms, stayed at their home in Utrecht on visits in both 1876 and 1881; Frau Engelmann and Brahms played duets together._

14. **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.

15. **BRUBECK, Dave b. 1920**

Typed note signed in full by Brubeck acknowledging his musical debt to Fats Waller. 177 x 215 mm. On notepaper printed in black with red highlights, headed "Two Generations of Brubeck," with an address in Wilton, Connecticut.

Brubeck writes to Ken Stuart at Schirmer Books on August 5, 1977, lyrically describing Fats Waller's influence on him: "The first recording that I ever purchased was an unforgettable event in my life. I lived on a cattle ranch, forty miles from the nearest music store; and the act of walking into a record department and buying "There's Honey in the Moon Tonight" and "Fair and Square" by Fats Waller remains high on my list of thrilling moments. Fats was my very first influence and to this day his spirit is vital to my approach to jazz." (21038)

$300.

_An interesting document linking two great American jazz pianist/composers._
16. **BÜLOW, Hans von 1830-1894**


Bülow thanks the Kapellmeister for sending two new works, calling them "a truly valuable enrichment of symphonic concert literature," and welcoming the "pathos" of the Zanobia overture "as much as the both skillful and effective structure of the choral variations." He thanks his correspondent for giving him permission for performance, proposing to present the Zanobia overture in Hamburg, the Choral Variations in Bremen and "one of those two in Berlin," hoping "to be able to justify" the Kapellmeister's "flattering confidence."

Creased at folds. In very good condition overall. (20387)
$650.

A German conductor, composer and piano student of Liszt, who "regarded Bülow as one of the greatest musical phenomena he had encountered... His last years were spent touring (including appearances in Glasgow in 1878 and London in 1888), teaching at Raff's Hoch Conservatory in Frankfurt and the Klavier-Schule Klindworth in Berlin, or guest conducting at the Berlin and Hamburg opera houses." Grove online


Autograph musical quotation signed and dated New York, August 24, 1939. 6 measures in piano-vocal score from the spiritual "Deep River." Oblong quarto. 185 x 233 mm. Notated in black ink.

Creased at folds with some additional light creasing to right-hand edge. (20620)
$550.

An African-American composer and singer, [Burleigh] won a scholarship to the National Conservatory, New York [in 1892], where he met Victor Herbert and Antonín Dvorák. His performances of African American spirituals strengthened Dvorák's conviction that America possessed a rich folksong repertory. In 1894 Burleigh became the baritone soloist at St George's Episcopal Church, New York, a position he held for the next 52 years. Six years later, he became a soloist at Temple Emanu-El, where he sang for 25 years...” "...Burleigh was one of the first important African American composers born after the Civil War. His arrangements of African American folksongs set a standard for several generations of composers... Among his most acclaimed compositions are... Jubilee Songs of the USA (New York, 1916), a collection that includes his popular arrangement of the spiritual Deep River." Grove online

18. **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!"

Slightly worn, foxed, and creased; short split to lower blank corner. (20637)
$1,500.

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

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.

19. **CADMAN, Charles Wakefield 1881-1946**
"From the Indian opera "Da-o-ma." Autograph musical manuscript full score, signed. 2 pages. Folio. With "A page from the Indian Opera "Da-o-ma" and Cadman's signature in full at head, the music marked "allargando," and "a page from the original ms." in Cadman's hand at foot of page 2.

6 measures in full score with text for Da-o-ma commencing "On the snow! Love is as pure, As pure as sun..." Notated in black ink on 26-stave musical manuscript paper. With some corrections and deletions.

Slightly worn and soiled; creased at central fold. (21017)
$500.

"Cadman's music is marked by well-made melodies, if conventional harmony. He belongs to that group of American composers - which also included Farwell, Gilbert, Nevin, and Skilton - who 'idealized' (i.e. set into a conservative 19th-century harmonic idiom) the music of the American Indians." Grove online

Cadman had first-hand experience with the Omaha and Winnebago tribes, living with them, learning to play their instruments, and making early field recordings of tribal melodies for the Smithsonian. He both wrote and spoke quite extensively on the subject of Indian music, giving his so-called "Indian Talk" throughout the U.S. and in Europe. The noted soprano Lillian Nordica sang one of his Indian songs, "From the Land of the Sky-Blue Water," which helped to popularize his early works.

Daoma [The Land of the Misty Water] was Cadman's earliest opera. It was composed in 1909-1912 to a libretto by R. La Flesche and N.R. Eberhart and revised as Ramala in 1939; the opera is noted in Cadman's works list in Grove as remaining unperformed in either version.

20. **CADMAN, Charles Wakefield 1881-1946**
Original photograph of the composer in profile, signed in full and dated 1940. 252 x 203 mm. Inscribed to the Colombian musicologist Otto de Greiff, "with best wishes and high regard."
Slightly silvered; slightly creased at corners. (21036)
$200.

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

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. (20107)
$500.
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." His Variations IV - plurality of sound systems, 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.

22. CARREÑO, Teresa 1853-1917
Autograph letter signed to a male friend. 3-1/4 pages 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. (20634)

23. CARTER, Elliott b. 1908
The String Quartets [Nos. 1-5]. [Full score]. [New York]: Associated Music Publishers, Inc.; Hendon Music; Boosey & Hawkes, [c1999]. Small quarto. Original full dark grey publisher's cloth. 1f. (title), [xiv], 384 pp. Issued to celebrated Carter's 90th birthday. Includes the revised version of Quartets 1 and 2, and alternate passages to No. 3; also includes the composer's own program and performance notes.

With an autograph inscription signed to the distinguished music critic Bernard Holland to title. (20993)

24. CARUSO, Enrico 1873-1921

Caruso writes to say that he cannot send a photograph or a caricature as he is now in "the country," but says "as soon as I return it would give me great pleasure to do something for you." He comments on his progress in French, and sends greetings to his correspondent, from his wife as well.

Slightly browned; creased at folds; small tears along folds. (20627)

25. CARUSO, Enrico 1873-1921
Caruso tells di Giacomo not to be jealous, and that he has sent the photographs by registered mail. The celebrated tenor accepts an invitation, and asks di Giacomo to "kiss S.E.'s hand for me."

Slightly worn and spotted; two file holes to upper margin just affecting several letters. (20626) $400.

*Di Giacomo wrote the libretto to the opera "A San Francisco" by Carlo Sebastiani.*

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

Autograph musical quotation signed and dated Rome, October 1937. On a photographic portrait of Casella. 2 measures from an unidentified work. Inscribed to the Colombian musicologist Otto de Greiff. 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. (20622) $550.

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

27. **CASTELNUOVO-TEDESCO 1895-1968**

Autograph musical quotation signed and dated April 18, 1950. 2 measures identified as "The Annunciation" from the composer's "Evangélion." 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. (20654) $375.

*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.*

28. **CHADWICK, George Whitefield 1854-1931**

Autograph musical quotation signed "G.W. Chadwick" and dated December 27, 1892. 6 measures from the composer's Columbian Ode. Notated in ink in piano-vocal score on an album leaf measuring approximately 258 x 205 mm.

Slightly browned. (20408) $850.

*Chadwick, an American composer, teacher, conductor, pianist and organist, "was a leading figure of the Second School of New England composers. Highly regarded in his lifetime as a composer, he was also largely responsible for the effective reorganization of the New England Conservatory and was one of the most influential teachers in American music."* Grove online

*The "Columbian Ode" was written for the opening of the Chicago World's Fair in 1892. Set to text by the poet Harriet Monroe and scored for soprano, tenor, chorus and orchestra, it was premiered by Theodore Thomas.*

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

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. (20632)

$300.

*Cilea’s best-known work is the opera "Adriana Lecouvreur."

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


Copland thanks de Greiff for sending him the [Roy] Harris Symphony and will do his best to get autographs from both Harris and Walter Piston for de Greiff’s collection. (20628)

$275.

"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." Grove online

31. **COTOGNI, Antonio 1831-1918**


Cotogni writes regarding a singer and a proposed performance of Rigoletto at La Scala: "I know perfectly well that with your teachings [?]Nanni would have a great success in Rigoletto, but you may not know that he has to be in Milan by mid-December to sing at La Scala for the first time, and I would like him to get there with his throat and body rested… So please do me the favour… to discourage Nanni from singing Rigoletto by telling him that more than the teacher it is us, his friends and artists, who give him this advice."

Creased at folds; lightly creased overall. (20630)

$265.

*Cotogni, an Italian baritone, "studied in Rome, making his début there in 1852 at the Teatro Metastasio as Belcore. He sang at La Scala and in Bologna as Posa in the first Italian performance of Don Carlos (1867). At Covent Garden (1867-89) he made his début as Valentin and sang a great many roles, including Don Giovanni, Papageno, Mozart’s and Rossini’s Figaro, William Tell, Enrico Ashton, Belcore, Malatesta, Alphonse (La favorite), Hoël, Hamlet, Nevers, Nélusko, Mercutio, Germont, Amonasro, Luna, Rigoletto and Escamillo, and Barnaba in the first London performance of La Gioconda (1883).” Grove online

32. **CRESTON, Paul 1906-1985**


Creston mentions three of his compositions: "There is some mistake regarding my Symphony No. 1 - this is not recorded in New Music Quarterly Recordings as far as I know - but my Suite for Saxophone and Piano is recorded in that series. The only other work of mine on records is my Partita for flute, violin and string orchestra issued by American Recording Society…”

Creased at folds. In very good condition overall. (20625)

$250.
“...During the 1940s and 50s Creston was among the most widely performed American composers, although his work went into eclipse during the 1960s with the ascendancy of more radically modernist approaches. However, with the revival of interest in the American symphonic school, his music has found a new following.” Grove online

33. **DAVID, Ferdinand 1810-1873**

Autograph musical quotation signed and dated Leipzig November 14, 1848. 19 measures from an unidentified composition in G major for violin solo marked "Allegro," in 3/4 time. Folio. 280 x 212 mm.. Notated in ink on hand-ruled staves.

Slightly browned. (20234)

$800.

David, a German violinist, composer and teacher, studied the violin with Spohr and theory with Moritz Hauptmann. He became friendly with Mendelssohn while a violinist at the Königstadt in 1826-1829 and often played chamber music with him and Julius and Edward Rietz. He went on to teach at the Leipzig conservatory, with Joachim among his first pupils. David gave the first performance of Mendelssohn's Violin Concerto on March 13, 1845; the work was later dedicated to him.

34. **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. (20683)

$365.

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." Grove online

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

Autograph musical manuscript being part of his incidental music to the comedy "La femme barbe," first performed in 1938. 2 pages. 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. (20707)

$600.

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..." Grove online

36. **DONT, Jacob 1815-1888**

Autograph musical quotation signed and dated Vienna, February 23, 1885. 6 measures from a violin duo, marked "Allegro."  (21025)  
$225.

An Austrian violinist and teacher, including of Leopold Auer, "[Dont] wrote about 50 compositions for violin, most of them opera potpourris or character pieces; he was also devoted to the music of Beethoven, and arranged violin parts to accompany some of the piano sonatas. His outstanding pedagogical works, praised by Joachim, Auer and Flesch, are still used in advanced training." Grove online

37. **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. (20704)  
$200.

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.

38. **DUKE ERNEST II OF SAXE-COBURG AND GOTHA 1818-1893**

"Das kleine Wort." Autograph musical manuscript signed of a complete song for voice and piano, text commencing: "O könnt ich's mit den Vöglein singen" [Oh, if I could sing it with the little birds]. 2 leaves.  
Small folio. 262 x 200 mm. Notated in ink on 12-stave paper. Undated, but ca. 1850.  
Slightly browned; small waterstain to each leaf; upper margin of first leaf very slightly trimmed just affecting page number; lower margin of second leaf trimmed affecting small area of inscription. (20995)  
$450.

Duke Ernest was an amateur composer of opera and other musical works. His opera "Diana von Solange" was performed at the Metropolitan Opera in New York in 1890 and his "Santa Chiara" at Covent Carden in June of 1877.

39. **DVOŘÁK, Antonín 1841-1904**

Autograph letter signed in full and dated Prague, November 9, 1896. 1 page. On a postal card. To the cellist Hugo Becker in Frankfurt am Main, with autograph address to verso. In German (with translation).  
Dvořák has read a review of Becker's performance of his Cello Concerto and thanks him for his "wonderful rendition" of the work; he would like to come to the performance in Frankfurt to thank Becker in person.  
Slightly soiled and smudged; quite browned; slight remnants of former mount to corners of verso (address panel of card). (21029)  
$2,250.

"With Smetana, Fibich and Janáček [Dvořák] is regarded as one of the great nationalist Czech composers of the 19th century. Long neglected and dismissed by the German-speaking musical world as a naive Czech musician, he is now considered by both Czech and international musicologists Smetana's true heir. He earned worldwide admiration and prestige for 19th-century Czech music with his symphonies, chamber music, oratorios, songs and, to a lesser extent, his operas." Grove online
"Dvořák's last concerto, the Cello Concerto in B minor (1894-5), was written in the USA, but contains none of the Americanisms found in the works composed just before it. It was intended for the Czech virtuoso cellist Hanuš Wihan, whom Dvořák consulted about the solo part several times when he revised it on his return to Prague... The concerto follows the traditional three-movement form with an extensive orchestral exposition in the first movement; it unites virtuoso playing with symphonic detail (for example in reminiscences of themes from the first and second movement in the coda of the finale) and concertante-style richness of contrasts. In the second movement, the quotation of the melody from the song Lasst mich allein op.82 no.1 (b.157) is a reminiscence of Dvořák's sister-in-law, who was dangerously ill; after her death in May 1895 he also included this quotation in the finale, which is striking in its orchestration (employing solo violin) and recalls the non-related tonal areas in Wagner and Mahler. The quotation makes the concerto one of Dvořák's most personal works." ibid

A distinguished cellist, Becker (1863-1941) taught at the Hoch Konservatorium in Frankfurt from 1894 and was cellist of the Heermann Quartet from 1890 to 1896.

40. **EISLER, Hans 1898-1962**

A friendly letter thanking de Greiff for his kind words and inquiring about the state of music in Colombia, asking his correspondent to write about it when he gets a chance.

Slightly worn; creased at folds; occasional very small chips and tears to edges. (20966) $350.

Eisler, a member of the Second Viennese School, was the first of Schoenberg's pupils to compose in the 12-tone technique. He was quite politically oriented and wrote the music for several plays by Bertolt Brecht, with whom he also collaborated on a number of protest songs.

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

41. **FALLA, Manuel de 1876-1946**
Autograph postcard signed to the noted French writer on music Jean-Aubry. Postmarked Granada, [?]September 16, 1929. In French (with translation). With postcard photograph of the composer.

"My dear Jean, Your idea is excellent. Now I am beginning my work once again and hope to send it to you in the beginning of October."

Very slightly worn; small remnants of former mount to verso; original address crossed out with +forwarding address added in another hand. (20642) $600.

"The central figure of 20th-century Spanish music, [de Falla] addressed over the course of his career many of the salient concerns of modernist aesthetics (nationalism, neo-classicism, the role of tonality, parody and allusion) from a unique perspective. Like many Spaniards, he was attracted to French culture... The tragedy of Falla is that ill health and political realities prevented him from composing more... He tends to be known more for his colourful, folkloric compositions than for the works of the 1920s, so admired by connoisseurs of modern music and undeservedly overlooked in general studies of neo-classicism. As products of their historical context, his works and their reception tell us much about musical life in Spain before the Civil War. As aesthetic objects they stand as striking examples of what could still be accomplished within a tonal framework in the first half of the 20th century." Grove online

A long-time friend of Claude Debussy and member of a circle of avant-garde musicians, Jean-Aubry "wrote enthusiastically in support of contemporary French composers, noting similarities between their music and that of the 18th century (Couperin, Rameau). He wrote perceptively in praise of Spanish composers (Falla, Granados, Albéniz), but rejected German Romanticism as expressed in the works of Wagner and Strauss." ibid
42. **FOOTE, Arthur  1853-1937**

Autograph letter signed. 1 page. Quarto. Dated Ridge Avenue, Newton Centre, Mass., Feb. 4, 1928 at head. To Miss Warnell, apologizing for not being able to join her at a luncheon.

Very slightly soiled; creased at folds.  (20090)
$325.

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."  
Grove online

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

Autograph musical quotation signed and dated Boston, December 24, 1891. 4 measures from an unidentified work, possibly for solo cello. Notated in ink on an album leaf measuring approximately 262 x 202 mm.

Slightly browned.  (20422)
$450.

44. **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 pages. 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.

"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."  
Grove online

An interesting document relative to this noted American composer, conductor and pianist.

45. **FURTWÄNGLER, Wilhelm  1886-1954**

Postcard photograph with autograph signature. With handstamp of the Atelier Ellinger in Salzburg to verso.

Signature somewhat smudged.  (20679)
$400.

"The fact that [Furtwängler] brought a composer’s mind and instincts to conducting was certainly a contributory factor; but it was also his natural inheritance. Furtwängler was a product, perhaps the supreme expression, of the interpretative tradition of Wagner and von Bülow. In Germany his conducting was regarded as the synthesis of Bülow’s spirituality and Nikisch’s improvisatory genius and sense of
Furtwängler’s performances combined in an extraordinary way lofty thought and spontaneity, impulsiveness and long meditation. Nothing for him was fixed and laid down. Each performance was a fresh attempt to discover the truth; rarely was one like another, or even like the rehearsal that had just preceded it.” Grove online

46. **GAZZERA, Constanzo 1779-1859**

Gazzera writes on behalf of Gabrielli Bezzi, a young student at the ballet school of the "Teatro Grande" for the past three years. She is taking her final examination and is one of the best students; Gazzera hopes that his friend can arrange for one of the directors of the theatre to give her a recommendation.

Slightly worn and dusty at edges. (20687)

$225.

Gazzera was a noted 19th century historian and “man of letters.”

47. **GERSTER, Etelka 1855-1920**

An interesting and quite detailed letter discussing financial arrangements, her performances in Vienna, Graz, Dresden, reviews, etc. "I am happy to agree to Director Engel's contract and accept the conditions as long as I will receive half of the gross intake minus 200 marks… and as long as the ticket prices will be determined by mutual agreement, and as long as Director Engel guarantees that in the month of October I will give at least 10 performances… My concert [in Vienna] went quite well, apart from the fact that Kugel sent me a totally incompetent fellow as pianist whom the public simply ridiculed.”

Somewhat worn and browned; creased and split along folds; manuscript annotations to first page in another hand. (20636)

$350.

A Hungarian soprano with a spirited rivalry with Adelina Patti, Gerster studied with Mathilde Marchesi in Vienna, debuting in 1876 as Gilda (Rigoletto) at La Fenice, Venice; in London at Her Majesty's Theatre in 1877 as Amina (La sonnambula); and in New York in 1878 as Amina at the Academy of Music, where she appeared in the first American performance of Balfe's Il talismano (1878).” Grove online

48. **GOUNOD, Charles 1818-1893**
Autograph letter signed "Ch. Gounod" and dated Friday, February 26, 1869. 1 page of a bifolium. Octavo. To an unidentified male correspondent. In French (with translation).

Gounod is distressed to have learned that rehearsals [of Faust] will be closed and that he has only a limited number of orchestra and balcony seats for the first performance: “not even a quarter of my family will be present that evening.” He goes on to apologize for not being able to accommodate his correspondent.

Somewhat browned; creased at folds and slightly overall; remnants of tape to upper edge of final blank page with small tear to lower edge. (21034)

$500.

“Best known today as the composer of the opera Faust and an Ave Maria descant to the first prelude of J.S. Bach's Das wohlltemperierte Clavier, Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century.” Grove online
Faust had its first performance at the Théâtre Lyrique in Paris in the form of an "opéra-comique" on March 19, 1859 and later transferred to the Opéra, with the ballet music added, on March 3, 1869. This letter is undoubtedly referring to the first performance of the new Opéra production.

Faust went on to become the most frequently performed work at the Opéra and a standard of the international repertoire. It has been called has been called "one of the most successful French operas ever written." Loewenberg col. 939

49.  GRAZIANI, Francesco 1828-1901
Group of 3 autograph letters signed and one letter signed. All addressed to Count Guglielmo Vinci. 6 pages in total. 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. (20686)
$250.

"[Graziani] was said to possess one of the finest baritone voices heard in the second half of the 19th century." Grove online

50.  GRETCHANINOFF, Alexandre 1864-1956

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."

Very slightly foxed; creased at folds. (20639)
$350.

A pupil of Rimsky-Korsakov, Gretchaninoff 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.

51.   GRISI, Giulia 1811-1869
Letter signed to Mr. A. Ferri in Paris, with a lengthy autograph postscript. 3 pages. Quarto. Dated St. Petersburg, January 28, 1850. With integral autograph address panel. In Italian (with translation).

A detailed letter regarding financial arrangements, singing engagements, etc. Grisi details instructions for various payments: life insurance on her brother; monies owing to the Société la Française; instructions to draw a Bill of Exchange at St. Petersburg for 35,000 francs, 29,000 of which will be used for the completion of a house, etc. and objects to owing 10,000 francs to the Société: "I believe myself to be within my rights not to pay to Gerard the agreed amount for all those months when I was not singing... when as happened last year, the company went bankrupt..."

The singer goes on to comment on the cold Russian climate and the fact that she has been ill for a few days; she then mentions singing in Semiramide: "Yesterday I sang in Semiramie. The theatre was full and I can honestly say that the audience tired me with their applause." Slightly worn; corners and edges repaired; minor tears; creased at folds. (20676)
$600.

An interesting letter from the celebrated bel-canto soprano written while on her 1849-1850 tour.
52. **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. (20363)  
$250.

"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.

53. **HANSON, Howard 1896-1981**  

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." (20114)  
$350.

"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." Grove online

54. **HARTMANN, Albert F.O fl. ca. 1850-1890**  
The Admiral. Grand Indian Opera in 4 Acts (time 19th Century). Musical manuscript full score of the complete work, most likely in the composer's autograph. Oblong folio. 19th century cloth-backed marbled boards with manuscript title label to upper including a dedication to "Her Majesty The Queen of Great Brittan[!] and India." 1f. (title), 491 pp.

With descriptive text and/or directions throughout in both English and German, including descriptions of the action, and additional manuscript commentary relating to musical content at various points within the score signed "Sir Robert Stewart" (possibly the Irish organist, conductor and composer, 1825-1894). Includes a 19th century manuscript list of characters and brief descriptions of the setting of each act to front endpaper, as follows: Admiral Lee 2nd Bass...; Lily, his daughter, soprano...; Jack Dashwood (Sailor), tenor; ... Mary O'Brian, soprano;... Two Emigrants, Irish; Patrick O'Brian, baritone;... Alah (an Indian Chief), 1st bass; Indian, Colomb, baritone; Half Cast[e] Man; Captain Seymour, baritone;... The Oracle (Wife of the Admiral); 2 Indians, baritones; Old Warriors, Sailors and Marine Soldiers, Indians; Ballet, The Indian Nautch Girls; Tiger (Men); Monkeys (Men); A Band; An Indian Band; Scenery's[!] 1st Act A Coast in India; 2nd Act The Ante Room of the Admiral; 3rd Act A Room in the Chief’s Palace; 4th Act A Forest in India; Changes of Scenery; A Parade place in Eden; The Chief’s Saloon.

Disbound; signatures loose. Some browning, soiling and staining, particularly to title. (20753)  
$2,500.
We have been unable to locate any information regarding either the opera or its performance history, although a recent pencilled note to the upper inner board seems to indicate performances in New Delhi in 1855, London in 1856 and Toronto in 1857.

The composer, Albert Hartmann, is most likely the same composer who wrote songs and short piano works published in London and elsewhere in the 1870s and 1880s. See Pazdírek Vol. XII, pp. 176-177.

With a program laid down to inner lower board for a performance at the Royal Military School of Music, Kneller Hall, Whitton, Twickenham, September 3, 1884 that included the overture to the opera [not included in the present manuscript].

55. **HAUPTMANN, Moritz 1792-1868**  
Autograph musical quotation signed and dated Leipzig April 18, 1849. 5 measures in piano score. Small folio. 250 x 199 mm. Notated in ink on hand-ruled staves. (20287) $550.

A German composer, theorist and teacher, "in 1842 [Haupmann] was appointed Kantor of the Thomasschule in Leipzig, on the recommendation of Spohr and Mendelssohn. The next year he was appointed teacher of theory and composition at the newly founded Leipzig Conservatory. Also in 1843 he was editor of the Allgemeine musikalische Zeitung. In 1850 he became a founder-member of the Bach-Gesellschaft... In his compositions, theoretical works and historical endeavours, Hauptmann displayed a taste for classical proportion, formal order, metrical clarity and tonal logic." Grove online

56. **HAYES, Roland 1887-1976**  
Collection of 9 letters (five autograph letters signed and four typed letters signed) dating from 1922 to 1971. Five of the letters are to the singer Kate (Katherine) Seaman in New York and concern recitals, touring, recordings, etc. In the other letters, Hayes discusses programming, his concerts in Paris with Gabriel Pierné, a Boston concert tour, conducting, recordings both made and proposed, etc. *Full details are available upon request.*

Some letters slightly worn, browned and creased. In very good condition overall. (20246) $2,500.

Hayes, a lyric tenor, is considered the first African American male concert artist to receive wide acclaim both in the United States and internationally.

"He received his general education at Fisk University and had several singing teachers, including Arthur J. Hubbard, Sir George Henschel and Victor Beigel. He made concert tours throughout the USA (1916-20) and in 1921 went to Europe, where he gave recitals and appeared with major orchestras in London, Paris, Amsterdam, Berlin and Vienna. An outstanding interpreter of black American spirituals, he was equally successful in the classics and the music of Schubert, Schumann, Brahms, Debussy and Fauré. His sensitive voice and eloquent delivery contributed to an effective performance style." Grove online

57. **HINDEMITH, Paul 1895-1963**  
An important correspondence consisting of 12 autograph letters signed to Mischa Schneider (1904-1985), cellist of the world-renowned Budapest String Quartet from 1930 to 1967.

With direct reference to Hindemith's String Quartets Nos. 5 and 6, written for the Quartet, and detailed mention of the composer's own works, rehearsals, performances, matters relating to publication and finances, etc., all evidencing the composer's warmth, humour and wit. Three letters dating from 1943, one from 1944, one from 1946 and the remainder undated but most probably late 1940s.

Quarto and octavo, most 2 pages in length, for a total of approximately 22 pages.
All dating from Hindemith's years at Yale University and written on Hindemith's personal letterhead with "134 West Elm Street, New Haven, Connecticut" [or "Conn."] at head save one (January 2, 1946) with "137 Alden Avenue, New Haven 15, Conn." at head. (20926) $7,500.

"The foremost German composer of his generation, [Hindemith] was a figure central to both music composition and musical thought during the inter-war years." Grove online

58. **HINDEMITH, Paul 1895-1963**
Autograph musical quotation signed and dated October 1954. 77 x 117 mm. Six bars in 3/4 time from an unidentified work. (20116) $650.

59. **HUMPERDINCK, Engelbert 1854-1921**
Autograph letter signed on a postal card to Dr. Friedrich Düsel, publisher of Westermanns Monatshefte. 1 page. Dated November 18, 1907. In German (with translation). With the composer's small oval handstamp in red ink to address panel.

Humperdinck apologizes for his delay in responding to his correspondent's letter but he has had a cold; he goes on to mention an unpublished composition: "I sent Mr. Paul Bebber the requested pictures and an as yet unpublished composition, and am asking you to return the material as usual when you are done with it."

Slightly browned; staining at right-hand edge from former mount. (20638) $375.

"In 1907 [the year of this letter] Humperdinck, his wife and their two eldest children visited Italy, where in Venice they met and made friends with the composer Wolf-Ferrari. On his return, Humperdinck continued to compose incidental music for Reinhardt's Shakespeare productions and wrote Parsifal-Skizzen (EHWV 237), a series in memory of his relationship with Wagner... Although his music is regarded as a synthesis of many prevailing styles, Humperdinck was very much an individual. Wagner clearly had a great influence on him... His harmonic language and instrumentation do recall Wagner occasionally, but also Richard Strauss and Mahler, who were his contemporaries..." Grove online

60. **JOACHIM, Josef 1831-1907**

A friendly letter in which Joachim introduces "Mr. Finkelstein, a former student of our music school who is moving to Frankfurt, and whose beautiful voice and firm musical instinct are not unworthy of your attention." Slightly worn and stained; creased at folds. (20640) $400.

"Joachim's paramount importance as an interpreter in the second half of the 19th century stems partly from his direct contact with many leading composers of the day. Like Clara Schumann among pianists, he represented a new species of 'ascetic' violinist, subordinating himself to the composer rather than glorying in his virtuoso technique... It was Joachim who initiated entire recitals devoted to string quartets, and in them he presented the entire classical repertory, from Haydn to Brahms. The few extant recordings of Joachim's playing, from 1903... document his subtle command of rubato, his long-arched phrasing and his sparing use of vibrato. Many works were written for him, such as Schumann's Violin Concerto and Phantasie op.131, and Brahms's Violin Concerto (on which he collaborated) and Double Concerto. His own compositions, admired by Liszt, Schumann and Brahms... reveal, especially in the overtures, a mastery of orchestration, and have a distinctive tone of voice." Grove online
61. JOACHIM, Joseph 1831-1907
Autograph musical quotation signed and dated Leipzig, May 1, 1848. 7 measures from an unidentified composition in D minor for violin, marked "Rondo." 100 x 210 mm. Notated in ink on hand-ruled staves.

Slightly browned. (20235) $850.

62. KABALEVSKY, Dmitry Borisovich 1904-1987
Autograph musical sketch signed in full dated October 26, 1959. 3 measures from an unidentified work in piano score. 80 x 130 mm., cut from a larger sheet.

Very slightly worn around at edges. (20375) $325.

"Kabalevsky’s traditional stance as a composer and his strong sense of civil duty which found expression in his education work endeared him to the Soviet regime; the long list of honours and awards he received - and these include the Lenin Prize (1972) and Hero of Socialist Labour (1974)- is a testament to his ability to work as a creative artist in conditions under which many others had great difficulties." Grove online

63. KHACHATURIAN, Aram 1903-1978
Bust-length photograph signed, inscribed and incorporating an autograph musical quotation. 180 x 126 mm.

Very slightly worn. (20378) $650.

"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." Grove online

64. KODÁLY, Zoltán 1882-1967

An interesting letter discussing the translation and engraving of a series of songs.

"I have just received your consignment and am delighted with the good translations. I have only one observation: Annie Miller. Do you think it is all right to translate proper names? Could not one sing Annie Malnar? In the same post I am sending you a second series of 5 songs. I have improvised a rough translation to make your job a little easier. They have begun engraving this second series, and I beg you, as far as possible, to be good enough to have a try at them soon. This edition is my property." Kodály goes on to say that his correspondent should be paid royalties, redeemable "by the requisite number of free copies. If they accept I am in the happy position of being able to guarantee you the best possible royalties."

Creased. (20104) $1,750.

"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... With the success of the Psalmus hungaricus Kodály had made a fresh start, and his career gained further momentum with the premières of the Singspiel Háry János (Budapest, 16 October 1926) and of the six-movement suite drawn from it (Barcelona, 24 March 1927). These works consolidated Kodály’s stature the world over:
To understand the document, it includes information about several composers and their works. Here's a breakdown:

**66. 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. (20385)

$300.

**67. 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. (21037)

$1,500.

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..." 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

**68. KREISSMANN, August 1823-1879**

Autograph musical quotation signed and dated Leipzig July 12, 1848. 9 measures for violin marked "Lied ohne worte." 167 x 214 mm. Notated in ink on hand-ruled staves.

Slightly browned. (20237)

$225.

Kreissmann studied in Leipzig and Milan, leaving Europe for America in 1849 where he became acquainted with the hymn composer Lowell Mason, who engaged him as soloist on a number of occasions.
He went on to become the leader and first tenor of the society of male singers known as the "Liederkranz," both composing and arranging music for the group, one of the earliest of its kind in America.

69. **KRENKE, Ernst 1900-1991**
An important collection of 11 letters dating from 1944-1945 to members of the world-renowned Budapest String Quartet Mischa Schneider (1904-1985, cellist with the quartet from 1930-1967) and Josef Roisman (1900-1974, first violinist with the quartet from 1932-1967 and second violinist with the quartet from 1927-1932).

Folio and large octavo. Ten of the letters are autograph letters signed and one is a typed letter signed. The autograph letters are all written in ink in Krenek's characteristically clear, dense script, seven on letterhead of Hamline University in Saint Paul, Minnesota, one on letterhead of the Bear Lake Lodge in Rocky Mountain National Park, Colorado, the remainder with no letterhead. (20925)

$4,000.

"One of the most prolific composers of the 20th century, [Krenek] wrote in a wide variety of contemporary idioms.. In 1942 [he] accepted a position at Hamline University, St Paul, Minnesota, where he taught until 1947. His close friendship with Mitropoulos and Krasner led to the foundation of the Minneapolis chapter of ISCM. Compositions from the Hamline years include Cantata for Wartime (1943), the Seventh String Quartet (1943-4), Santa Fe Timetable (1945), the chamber opera What Price Confidence? (1945), Symphonic Elegy (1946), dedicated to the memory of Webern, and the Fourth Symphony (1947)." Grove online

An most interesting correspondence, evidencing Kr enek's close working relationship with the Budapest String Quartet and his admiration for their interpretation and performance of his works.

70. **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. (20641)

$350.

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.

71. **KÜMMEL, Friedrich fl. 1840s**
Autograph musical manuscript signed and dated Leipzig, April 22, 1849. 2 pages. Small folio. 254 x 196 mm.

A setting for voice and piano of a lied entitled "Weisse Blume hier geboren." (20703)

$250.

We have not been able to locate any information on this composer.

72. **LABLACHE, Luigi 1794-1858**
Théâtre Royal Italien document, partially autograph and signed, acknowledging receipt of payment of his salary. 1 page. Large octavo. With the sum of payment (4,500 francs), date (March 3, 1832) and signature in autograph.
Very slightly browned and creased; slightly foxed. (21013)

$250.

The premier operatic bass of his time, "on 30 March 1830, Lablache made a brilliant London début 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 Paris début took place on 4 November 1830 at the Théâtre Royal Italien, where he continued to appear regularly until 1851 and created his most important roles...." Grove online

73. **LACHNER, Franz 1803-1890**

Autograph letter signed to an unidentified correspondent addressed as "Excellency" 2 pages. Quarto. Dated Munich, August 19, 1859. In German (with translation).

Lachner writes requesting permission for his brother, Ignaz, then Court Kapellmeister at Stockholm, to be allowed leave to visit his elderly mother. There will be a family meeting in which all the children will assemble, possibly for the last time.

Slightly browned and worn at edges; minor foxing and staining; creased at folds. (20552)

$450.

The most celebrated member of a family of musicians, "in 1823 [Lachner] competed successfully for the post of organist at the Lutheran church in Vienna, where he was able to complete his musical education with Simon Sechter and the Abbé Stadler. He moved in the circle that included Schubert and Moritz von Schwind, and also came to know Beethoven. In 1827 he became assistant conductor at the Kärntnertortheater, and in 1829 was appointed its chief conductor... Lachner returned to Munich in 1836, where he quickly won a position of prominence in musical life. He was appointed conductor of the Munich Hofoper, directed the concerts of the Musikalische Akademie and also conducted the Königliche Vokalkapelle... A prolific composer, he took Beethoven and Schubert as his models but was also influenced by Spohr, Mendelssohn and Meyerbeer. He wrote many craftsmanlike works...." Grove online

Ignaz Lachner (1807-1895), composer and brother of Franz, "received his earliest musical training in Augsburg and Munich, and then went to Vienna to study with his brother Franz Lachner, whom he succeeded as organist of the Lutheran church there. In 1828 he became assistant Kapellmeister of the Vienna Hofoper, moving to Stuttgart three years later to become court musical director." ibid

74. **LESCHETZKY, Theodor 1830-1915**

Tarantelle mignonne for piano. Autograph musical manuscript. Unsigned but dated "Ischl 1898." Folio. 342 x 264 mm. Sewn. 5 pp. on 4ff. Notated in ink on 12-stave music manuscript paper, with titling and date in pencil to first leaf.

With evidence of some corrections and additional markings in pencil, most probably in the hand of the composer.

The complete work, in 132 measures. Apparently unpublished.

(20794)

$3,500.

Lescetzky, the famed Polish pianist, teacher, and composer, "made his début at the age of nine in Lemberg playing a Czerny concertino (the conductor was Franz Xaver Mozart) and shortly after this the family moved to Vienna, where he became a pupil of Czerny himself. From 1842 to 1848 Lescetzky undertook tours as a virtuoso... and had lessons in counterpoint from Sechter. In September 1852 he went to St Petersburg and played before Nicholas I, and then lived in the city for the next 26 years... He became director of music at the court of the Grand Duchess Helen, sister-in-law of the Tsar, and it was under her patronage that Anton Rubinstein founded the St Petersburg Conservatory in 1862, with Lescetzky as head
of the piano department. He held the post until 1878, when he returned to Vienna... During a career that lasted 75 years, in excess of 1200 pianists are known to have studied with him... His compositions, which include an early single-movement Piano Concerto in C minor op. 9 and a comic opera Die erste Falte (1867, Prague), consist for the main part of well-crafted virtuoso works for piano...” Grove online

75. LORTZING, Albert 1801-1851
Autograph musical manuscript signed and dated Leipzig, April 22, 1849.

40 measures. The melody and text to the fourth verse of the 13th aria in the composer's opera Der Waffenschmied (scene 9 of the third act), sung by the character Hans Stadinger. Notated in ink on an album leaf measuring 262 x 200 mm. Titled in Lortzing's hand "Lied aus der Oper Der Waffenschmied;” he has also made a note at the lower margin indicating that part of the text has been omitted as he cannot remember any more of the words.

Slightly browned. (20418) $2,850.

Lortzing was a German composer, actor and singer. "His operas were particularly successful in German theatres... Lortzing remains one of the most frequently performed of all operatic composers on the German stage.” Grove online

Der Waffenschmied (LoWV 66], with a libretto by the composer after Friedrich Wilhelm von Ziegler entitled "Liebhaber und Nebenhuhler in einer person," was first performed in Vienna at the Theater an der Wien on May 20, 1846.

76. MACDOWELL, Edward 1860-1908
Autograph musical quotation signed "E. MacDowell" and dated Boston, November 12, 1894.

4 measures from his Serenade for piano, op. 16. Notated in ink on an album leaf measuring approximately 253 x 204 mm.

Slightly browned. (20407) $950.

"At the turn of the 20th century [MacDowell] was America's best-known composer both at home and abroad, particularly renowned for his piano concertos and evocative piano miniatures.” Grove online

77. MAHLER, Gustav 1860-1911
Autograph letter signed "Mahler." Small oblong octavo. 98 x 126 mm. No date, but from Mahler's years at the Hofoper in Vienna, 1897-1907. To an unidentified male correspondent. On personalized notecard with "Der Director des K.K. Hof-Operntheaters” embossed at upper left. In German (with translation).

Mahler is happy to grant his correspondent's wish for seats and has arranged for tickets to be delivered to him. Together with commemorative postage stamp with a profile portrait of the composer issued in Austria, possibly to mark the centenary of Mahler's birth, matted.

Slightly worn and browned; small remnants of tape to verso. (21031) $3,200.

"One of the most important figures of European art music in the 20th century... [Mahler] wrote large-scale symphonic works and songs (many with orchestra) and established a career as a powerful and innovatory conductor; while director of the Vienna Hofoper between 1897 and 1907 he provided a model of post-Wagnerian idealism for the German musical theatre.” Grove online
78. **MAHLER, Gustav 1860-1911**  
[Das Lied von der Erde]. [Except from the piano-vocal score]. Signed by Bruno Walter. Vienna: [Universal PN U.E. 3391], [1911].


With the autograph signatures of the eminent conductor Bruno Walter and noted tenor Jacques Urlus to front free endpaper.

Slightly worn and soiled; several leaves trimmed just affecting annotations in several instances.  (21046)

$350.


Walter, assistant to Mahler at the Vienna Hofoper from 1901-1912, was a great proponent of his mentor's works. He gave the premiere of Mahler's Das Lied von der Erde on November 20, 1911 in Munich, approximately six months after the composer's death; he also introduced the Eighth Symphony to Vienna and premiered the Ninth in 1912.

Urlus was a frequent performed at the Metropolitan Opera from 1913-17, "becoming its foremost Wagnerian tenor." Grove online

[Onégin] had the finest and most highly trained voice of its kind since Schumann-Heink, whose repertory and manner of singing she emulated... "ibid

An interesting association copy.

79. **MARAIS, Marin 1656-1728**  
Manuscript document on vellum with the autograph signature "Marais," being a receipt for the payment of 125 livres "sur les aides et gabelles" (for assistance and tax relief).

Oblong octavo (ca. 127 x 185 mm.). Dated April 8, 1715. With circular armorial stamp: "Q. des rent. de L'Hot de Vil. II. S. Gen. de Paris" at head.

Slightly browned and wrinkled; one small hole to central area not affecting text; small piece of blank left corner lacking; manuscript annotation to verso in another hand. In very good condition overall.  (20589)

$4,750.

A French composer and viol player, “[Marais] is one of the outstanding figures in French music of the Baroque period... Thanks to Lully, director of the Opéra, he took part in the first performance of Atys at court in 1676... and pursued his instrumental career there from 1679 as an ordinaire of the musique de la chambre du roi. Having received an excellent training from Lully, he soon became a composer. In 1686 he published his first collection of pieces for viol, and had an Idylle dramatique performed at Versailles ‘in the presence of the whole court.’ It was well received. Later he also wrote motets, but it was in instrumental and dramatic music that he excelled...”

“From the end of the 17th century his fame spread beyond the frontiers of France, and he attained the peak of his career in 1706 with the first performance of his tragédie en musique Alcyon. At this time he had just replaced Campra as batteur de mesue (conductor) of the Opéra orchestra and was a close friend of Nicolas Bernier, who married his daughter Marie-Catherine in 1712. After the failure of Sémélé in 1709, and facing serious competition as a viol virtuoso from Antoine Forqueray, Marais progressively withdrew from public life.” Grove online
Marais’s autograph is exceptionally rare.

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

Mascagni seeks Clausetti's aid in finding the right baritone for a new production of Don Carlo and suggests Stracciari.

"I would like to do a new production of Don Carlo at the Costanzi Theatre, but I do not have the right baritone for this. Could you please get in touch with Stracciari and find out whether he could possibly come to Rome for three performances; perhaps between his performances in Naples." Mascagni adds: "Keep in mind that this new production is dear to the heart of the theatre company!" in a postscript.

Slightly worn; creased at folds. (20514)
$685.

Mascagni, distinguished as both a composer and conductor, is perhaps best-known for his opera Cavalleria rusticana, which "was enormously successful from its first performance at the Costanzi in Rome in 1890. From then on Mascagni spent the rest of his long career treating a wide variety of subjects. His next opera, L'amico Fritz (1891), consolidated his success with Roman audiences, and revealed his lyrical vein. This fluent rustic comedy was successful particularly because melodic vitality - the outstanding merit of Cavalleria - was combined with a more elegant harmonic idiom." Grove online

81. **MASON, William 1829-1908**
    Autograph musical quotation signed and dated New York, October 17, 1898. 11 measures from his Amourette for piano, op. 48. Notated in ink on an album leaf measuring approximately 248 x 202 mm.

Slightly browned. (20405)
$450.

William Mason, pianist, teacher and composer, was the son of the noted American composer and musician, Lowell Mason. "In 1849 [William] was sent to Europe, where he studied in Leipzig with Moscheles, Hauptmann and Richter, in Prague with Dreyschock and in Weimar with Liszt (1853 and 1854). His Memories of a Musical Life are valuable for an anecdotal account of Liszt's Weimar circle... Mason was possibly the first pianist to give concerts in the USA without assisting artists... His compositions include more than 50 virtuoso piano pieces in an accepted, genteel and often over-refined style. In 1872 he received the DMus from Yale College." Grove online

82. **MENDELSSOHN, Felix 1809-1847**
    Fantaisie ou Capriccio (Nelken und Rosen in Mange) in A major, opus 16 no. 1, for piano solo. Autograph musical manuscript. 142 measures marked “Andante con moto,” signed and dated at the foot of the third page “Felix Mendelssohn Bartholdy Coed Du – d.[en] 4 Sept. 1829.”

Contained in the Anne Taylor album, together with entries by numerous artists and writers including original watercolours, drawings and poetry. Quarto. 248 x 195 mm. Dark red textured leather with decorative gilt- and blindstamping. gilt spine skillfully restored. Preserved in a folding dark red cloth case with title label to spine reading “Family Album Anne Taylor 1828.” Corners and edges slightly worn and bumped; free endpapers detached and chipped. Condition is very good overall.

Anne Taylor was the oldest of three daughters of the British mine owner, John Taylor. Mendelssohn visited the Taylor family frequently at their London home and also at their country residence, “Coed Du Hall,” in the town of Rhydymwyn near Mold in Wales.
It was on his visit in late August-early September of 1829 to the Taylor family in Wales that Mendelssohn composed a piano piece for each of the three Taylor sisters, and this group of three pieces comprises opus 16.

In a letter to his sister Fanny dated September 2, 1829, Mendelssohn, referring to his stay with the Taylor family, writes:

“... In every respect I live splendidly here; above all, there is much music. I play three or four hours a day, and write music of different kinds... I have somewhat hastily promised Miss Anne to set to music the nosegay of carnations with a rose in the centre which she gave me the other day, and it is a rather hard task: I am to write it into her album, and make a drawing of the nosegay over it. It will be, as Seidel says, very tender.” Hensel: The Mendelssohn Family (1729-1847) From Letters and Journals... Second Revised Edition, Vol. I, p. 222.

He writes further in a letter dated September 10, 1829:

“... My stay at the Taylors’ was one of those times of which I shall never lose the flowery memory, and I shall always recollect the meadows and woods, the brook with its pebbles and rustling sound. We have become friends, I think, and I am truly fond of the girls, and believe that they like me too, for we were very happy together. I owe them three of my best piano compositions.” ibid, p. 224

From the collection of the renowned violinist Louis Krasner (1903-1995).

“... A quick comparison between the autograph and the final printed version shows a rich assortment of changes and minor adjustments that is at once typical of Mendelssohn’s working method and most interesting to examine.” From a letter to Louis Krasner from the noted Mendelssohn scholar Professor Larry Todd.

Accompanying the album is a 30-page typescript essay by Gene Leonardi entitled “Historical Albumblatter: An Introduction to the Taylors of Norwich, England” dated April 8, 1974, primarily regarding the genealogies and historical background of the various individuals who feature in the album. This essay details the connections between the Taylor family and a number of other prominent English families, some with musical and artistic connections, such as the Horsleys (Charles Edward Horsley was a close friend of Mendelssohn) and the Callcotts.

The present album offers a very personal glimpse into the musical, artistic and literary expressions of the social circle of which Mendelssohn was a part while in Great Britain.

Further details, including a full description of the contents of the album, are available upon request.

(20930)

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


Mendelssohn writes concerning corrections to the vocal parts of Elijah.

"I found in the bars of No. 41 of which I spoke to you in my last letter, still a mistake, which, if it is also in your parts, I beg you will correct as the others of which I wrote... Bar 18 (not counting the semiquaver at the beginning) ought to be thus in the Alto = (Counter Tenor) part."

Mendelssohn then writes out the correction on his hand-drawn musical staff in the soprano clef and goes on to give the specifics of the notational changes in textual form, referring to the Simrock edition of the work.
He continues: "And 3 wrong notes were in the... bass part no. 42, bar 4." Mendelssohn then describes the correction that he would like to make in textual form and, on another hand-drawn musical staff in the bass clef, writes out the corrected version.

Some creasing and light foxing; outer edge very slightly chipped; affixed at corners to mounting sheet. (20914) $6,850.

"Mendelssohn was not the only 19th-century composer to revive the oratorio, but his two completed works, St Paul (1836) and Elijah (1846), were the only representatives of his time to achieve lasting popularity.” Grove online

“Elijah, contemplated as early as 1836 when preparations were under way for the first English performance of St Paul, was finished only ten years later (in the penultimate year of Mendelssohn's life) and then thoroughly revised in 1847. Written for England, Elijah was nevertheless composed to a German text, for which William Bartholomew expeditiously prepared the English version for the première in Birmingham [at the Birmingham Triennial Musical Festival on August 26, 1846]." ibid

In a letter to his friend Carl Klingemann dated December 6, 1846 regarding proposed revisions, Mendelssohn writes: "I have again begun to work with all my might at my 'Elijah,' and hope to amend the greater part of what I thought deficient at the first performance... The parts that I have already remodelled prove to me again that I am right not to rest till such work is as good as it is in my power to make it; even though very few people care to hear about such things, or notice them, and even though they take very much time; yet the impression such passages, if really better, produce in themselves and on the whole work, is such a different one that I feel I cannot leave them as they now stand." Edwards: The History of Mendelssohn's Oratorio Elijah

In another letter to Buxton at the time, Mendelssohn refers to his habit of constant alteration as a 'dreadful disease' from which he suffered chronically and severely: "I was sorry to see that you will have to make so many alterations in the choral parts; but I think I told you before that I was subject to this dreadful disease of altering as long as I did not feel my conscience quite at rest, and therefore I could not help it, and you must bear it patiently.” ibid

An important letter, demonstrating the refinements that Mendelssohn was continuing to make to his noted oratorio.

84. 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. (21000) $650.

"The most frequently performed opera composer during the 19th century, linking Mozart and Wagner." Grove online

85. MEYERBEER, Giacomo 1791-1864
Autograph musical quotation signed and dated May 1849. 7 measures in the bass clef from Meyerbeer's opera Die Hugenotten (Les Huguenots). Notated in ink on an album leaf measuring approximately 106 x 198 mm.

Slightly browned; neat tape reinforcement to one edge not at all affecting autograph.  (20411) $950.

Les Huguenots, a grand opera in 5 acts with libretto by Scribe and Deschamps, was first performed at the Paris Opéra on February 29, 1836. "It was the first to have over 1,000 performances at the Opéra, a record that to this day has been broken only by Gounod's Faust... Meyerbeer was aware that with the epic dramatic writing of Les Huguenots he had reached the utmost limits of what was possible within the genre's conventions in the 19th century." Grove online

86.  MONTEMEZZI, Italo 1875-1952
Autograph musical quotation from the composer's operatic masterpiece "L'Amore dei Tre Re," first performed in Milan on April 10, 1913. 2 measures, notated in ink on card stock 76 x 127 mm.

Very slightly browned and creased; laid down to mount.  (20529) $325.

"L'amore dei tre re shows clear echoes of Tristan in the lovers' rapturous desire for annihilation, but also of Pelléas in the presence of symbolist elements, the impersonality of characters - whose unwitting actions seem to be governed by a fatal destiny - and the trance-like suspended sonorities. The subtle orchestration is indebted to both Wagner and Debussy, while simple thematic references, consisting mainly of rhythmic ostinato figures, carry a leitmotivic function; the plot is advanced through dialogue, the 'hidden arias' typical of early 20th-century Italian opera occurring only rarely." Grove online

87.  MOSCHELES, Ignaz 1794-1870

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.

Slightly worn; uniform light browning; creased at folds; edges slightly browned.  (20395) $850.

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 became 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. "Schumann considered Moscheles one of the best sonata composers of his generation." 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.

88.  MOSCHELES, Ignaz 1794-1870
Autograph musical quotation signed "I. Moscheles" and dated Leipzig March 18, 1849.

A composition for solo piano entitled "A Nursery Tale fragment from Moscheles' Characteristic Studies op. 95." 10 measures marked "Allegretto grazioso." Small folio (268 x 200 mm.). Notated in ink on hand-ruled staves. Slightly browned.
89. **NETZER, Josef 1808-1864**

Autograph musical quotation signed and dated Leipzig March 6, 1849. 4 measures in score from a duet for soprano and tenor with piano accompaniment. Small folio (261 x 202 mm.). Notated in ink on hand-ruled staves.

Slightly browned. (20274) $650.

A teacher of Anton Bruckner, active in Vienna, Leipzig, and Graz, "Josef Netzer is one of those Tyrolean composers who attained recognition beyond regional borders... In the late thirties of the 19th century Netzer was a recognized, even celebrated, symphonist in Vienna. His opera "Mara," premiered in no less a theater than the former Viennese court opera with the renowned court opera house orchestra... [He] was one of Franz Schubert's last close friends and he absorbed many a feature of that composer's particular style... Certainly Netzer is a composer of distinction and worthy of note, whose creative works can still be impressive today." [www.musikland-tirol-at](http://www.musikland-tirol.at)

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

Autograph musical quotation signed and dated Leipzig, September 2, 1936. 6 measures in piano score entitled "Notturno (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.

Very slightly worn and browned at edges; lightly creased at central horizontal fold; two small remnants of former mount to verso. (20533) $200.

"Niemann 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." [Grove online](http://www.oxforddictionaries.com)

De Greiff (1903-1995) was an ardent advocate of musical cooperation between the Americas.

91. **NOVELLO, Vincent 1810-1896**

Autograph musical manuscript. Devotional Melody No. 67. 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. (20242) $550.

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... “[Grove online](http://www.oxforddictionaries.com)
92. **OFFENBACH, Jacques 1819-1880**

Autograph letter signed in full and dated December 5, 1873. 1 page of a bifolium. Octavo. To an unidentified male correspondent, referred to as "my dear maestro." On letterhead of the "Cabinet du Directeur Théâtre de la Gaité." In French (with translation).

"It is only just today... that I saw the adorable drawing that appeared in the Monde Illustré last Saturday. Thousands and thousands of thank yous..."

Slightly worn; creased at central fold and slightly overall; browned at edges; remnants of tape to blank page. (21033) $675.

"[Offenbach] was, with Johann Strauss (ii), one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written " Grove online

Offenbach had assumed management of the Théâtre de la Gaité on June 1, 1873, just six months before writing this letter; he produced new versions of Orphée aux enfers and Geneviève de Brabant there with great success.

*Le Monde Illustré was one of the leading 19th century French illustrated news magazines.*

93. **ORFF, Carl 1895-1982**

Signed photograph. 240 x 176 mm. Inscribed at the blank lower margin in black ink to the Colombian musicologist Otto de Greiff (1903-1995) and dated 1973. (20113) $350.

Possibly best-known for his powerful vocal work, *Carmina Burana*, Orff, "drawing on ancient Greek tragedy and employing models of Baroque theatrum emblematicum... established a musical theatre of impressive force permeated at times by Bavarian peasant life and Christian mystery." Grove online

94. **PAINE, John Knowles 1839-1906**

Autograph musical quotation signed and dated December 1893. 4 measures from a work for piano, presumably by Paine, marked "Adagio." Notated in ink on an album leaf measuring approximately 238 x 196 mm.

Slightly browned. (20421) $650.

An important figure in American music history, Paine, a composer and teacher, "was the first native-born American to win acceptance as a composer of large-scale concert music, and one of the first to be named professor of music in an American university (Harvard)... In Berlin he studied organ with Karl-August Haupt... He met and played for Clara Schumann; and he was affected by the rediscovery of the music of Bach then current in Berlin... Throughout his career, Paine's music in general was characterized by a strong sense of tonality, by regular metric organization and distinctive rhythmic figuration, by sensitive orchestration and textural devices, and by controlled harmony marked by an increasing chromaticism." Grove online

95. **PATTI, Adelina 1843-1919**

Autograph letter signed to Mrs. Ayer. 2 pages. Octavo. Dated August 19, 1887. With Patti's embossed monogram to upper left corner and address in South Wales to right.

"I returned a few days ago from Scotland, where we were on a visit to some friends." Patti goes on to write about a charity concert for Breson and advises her correspondent on the well-being of the Princess of Wales and her sister, the Dutchess of Cumberland. Very slightly foxed; creased at folds. (20543) $300.
"[Patti’s] fame spread throughout Europe, and she was soon recognized as the greatest soprano of her day. During the 1880s she was a favourite at the Metropolitan Opera, New York. Her career continued into the 20th century and she made some recordings at her castle in Wales; they reveal her extraordinary tone-production, brilliant agility, and refined phrasing." Grove online

96.  **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.  (20547)
$450.

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." Grove online

97.  **PIATTI, Alfredo  1822-1901**
Autograph musical quotation signed and dated London, April 5, 1882. 8 measures from a work for cello marked "Allo. alla Tarantella." Notated in ink on an album leaf measuring approximately 255 x 198 mm. With an additional autograph musical quotation on the same leaf in the hand of Ludwig Straus 1835-1899, signed and dated on the same day as Piatti's. 2 measures from an unidentified work.

Slightly browned.  (20414)
$500.

Piatti, an Italian cellist and composer, "made his London debut [on 31 May 1844] and was immediately welcomed as an exceptional artist... Mendelssohn... was so impressed that in 1847 he wrote at least part of a cello concerto for him... In 1846 he settled in London, rejoined the Italian Opera... and established his long, influential career in England as performer and teacher." Grove online

Straus (1835-1899), an Austrian violinist, befriended Piatti in 1857 and toured with him in Germany and Sweden. He led Halle's orchestra in Manchester for many years, was involved with the Popular concerts in London, and was first violin in the Queen's Band.

98.  **PITTALUGA, Gustavo  1906-1975**

Quotation slightly creased; two small pinholes to left margin; mounted to onionskin. Letter creased at folds; several small pinholes.  (21026)
$250.

Pittaluga, a Spanish composer, was part of the "Madrid" group of Spanish nationalist composers greatly influenced by Falla and Adolfo Salazar (other members included Juan Bautista, Fernando Remacha, Salvador Barcarisse, Jesús Bal y Gay, Rosa García Ascot, Rodolfo Halffter and Juan José Mantecón).

99.  **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.
Pizzetti, Italian composer, conductor and critic, "was the most respected and influential of the more conservative Italian musicians of his generation..." Grove online

100. **PLACCI, Giovanni Battista 1797-186?**


Placci, an Italian opera singer, requests Signore 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 [the] renowned maestro Verdi..."

Slight overall creasing; creased at folds. (20567)
$350.

101. **PONCE, Manuel 1882-1948**

Autograph letter signed and dated December 17, 1940 to Guillermo Espinosa, founder of the Orquesta Sinfónica Nacional in Bogota, Colombia. 2 pages. 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. (20566)
$550.

"The 1930s and 40s saw the most important premières and performances of his works, including Chapultepec (Philadelphia Orchestra under Stokowski, 1934), Poema elegíaco (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 premiere in Montevideo of his Concierto del sur with Segovia as soloist..." Grove online

"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." ibid

102. **POTTER, Cipriani 1792-1871**

Autograph letter, unsigned, written in the third person and dated Baker Street [London], July 15, 1847. 1 page. Small octavo.

"Mr. Potter will thank Messrs. J. Boosey & Co. to send him 'An die ferne geliebte" by Voss, "Eine Blume f'r dich" by Czerny and two other works.

From the collection of the American music historian George P. Upton and sold at auction by The American Art Association in New York, ca. 1950.

Browned; minor tears and repairs. (20563)
$285.

Potter was a composer, pianist and editor, encouraged in his musical studies by Beethoven while in Vienna in 1817-1818.
103. **PRINCE, Charles Adams 1869-1937**


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.

104. **PUCCINI, Giacomo 1858-1924**

Postcard photograph signed and dated 1920. Attractive half-length profile photograph by the Viennese studio Glantz, dated and signed in full at lower margin below printed identification.

Very slightly worn; blank upper right corner creased; remnants of tape and former mounting to verso. In very good condition overall. (20998) $1,250.

The year in which this photograph was signed was a busy one for Puccini. He travelled to London for first performances of Il Trittico on June 18, 1920 and to Vienna on October 9 for La Rondine (second version); he also received the scenario from Adami for Turandot, on which he commenced composition the next year.

105. **RACHMANINOFF, Serge 1873-1943**

Signed program for a performance at the Pasadena Music & Art Association on February 6, 1925 with Rachmaninoff at the piano.

The program included Gluck-Saint-Saens's Caprice, "Air de Ballet" from Alceste, Schumann's Sonata in G minor, Chopin's Scherzo, Etude and Ballade, Strauss-Godowsky's Valse, Kunstlerleben and Rachmaninoff's Etude Tableau and Prelude.

Somewhat browned and stained; creased at folds; some professional repairs. (20109) $750.

This highly distinguished Russian composer, pianist and conductor "was one of the finest pianists of his day and, as a composer, the last great representative of Russian late Romanticism." Grove online

106. **RACHMANINOFF, Serge 1873-1943**

Autograph signature. In ink on card stock 89 x 140 mm. Dated 1929.

Slightly browned; some foxing. (20099) $500.

107. **RAFF, Joachim 1822-1882**


Raff thanks his correspondent for sending the program, etc. of a performance of the Waldsymphonie that he had conducted in Liverpool. He would be very happy to make his personal acquaintance, but is working very hard and thus cannot travel to England but hopes to meet on the Continent. "I do know you as a musician and remember particularly well the superb performance of your Kreuzfahrer in Stuttgart."

Slightly worn and foxed; creased and slightly split at some folds; small tear to blank area not affecting text; lightly stained at edges. (20398) $725.
A German composer, critic and teacher, "Raff's influence was wide in his day, and his music was valued by Mendelssohn, Liszt and Bülow (albeit with decisive reservations). The symphonies were of significance for the development of that genre and the symphonic poem in the later 19th century, having an impact upon such composers as Bruch and Strauss. He was also an esteemed teacher; among his pupils were Edward MacDowell and Alexander Ritter." Grove online

108. **RAVEL, Maurice 1875-1937**
Autograph musical quotation signed. 2 measures from the first violin part in the opening of Ravel's String Quartet. Notated in ink on a small sheet of light green paper 75 x 112 mm. Together with a reproduction photograph of the composer.

Very slightly creased; traces of former mount to verso. (20680)
$1,200.

"[Ravel] was one of the most original and sophisticated musicians of the early 20th century. His instrumental writing - whether for solo piano, for ensemble or for orchestra - explored new possibilities, which he developed at the same time as (or even before) his great contemporary Debussy, and his fascination with the past and with the exotic resulted in music of a distinctively French sensibility and refinement." Grove online

109. **REDNER, Lewis Henry 1830-1908**

"It gives me pleasure to give you full authority to publish the music to "O little town of Bethlehem,' the words by Bishop Brooks & the music by Lewis H[enry] Redner."

Creased at central fold; remnants of former mount to lower blank leaf. (20691)
$250.

The text of this famous hymn was inspired by Brooks's experiences in Bethlehem in 1865 where he assisted in midnight services on Christmas Eve. Redner served as Brooks's organist at the Holy Trinity Church in Philadelphia and composed this tune to Brooks's words in 1868.

110. **REGER, Max 1873-1916**

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. (21001)
$775.

"[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." 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.

111. **REGER, Max 1873-1918**
Acht Lieder für eine Singstimme mit Begleitung des Pianoforte... [Wiegenlied Mittel. Op. 43, No. 5]. München: Jos. Aibl [PN 2954e], [ca. 1900]. Folio. Cloth-backed black boards with paper label titled in
manuscript to upper with original publisher's wrappers printed in red and blue bound in. [1] (decorative title), [2] (blank), 3-5 music, [i] (blank) pp.

With autograph inscription signed to Frau Eily Kleinschmidt signed by the composer and dated Frankfurt a/M March 25 [19??] to upper wrapper and with her handstamp to front free endpaper.


Binding slightly worn, rubbed and bumped; inscription very slightly trimmed just touching several letters. (20907)
$400.

112. REICH, Steve b. 1936

Important autograph textual manuscript encapsulating Reich's musical philosophy, signed and dated 9/75 by the composer. 1 page. Folio. Approximately 325 words, densely written in Reich's clear hand in black ink. With several corrections.

Reich opens with specific commentary on his Music for 18 Musicians: "In this piece I'm trying to extend my vocabulary as far as I can," stating that "if it grows out of any particular piece, [it] grows out of Music for Mallet Instruments, Voices and Organ" and goes on to discuss details regarding the composition of the work, harmony, timbre, instruments used, his "musical vocabulary," etc.

This discussion leads into his recollections of studying drumming in Ghana and Balinese gamelan on the West coast and the effects of this period on his "own roots as a Jewish American born in New York," mentioning his earlier musical studies there.

Finally, Reich states that "In 1963, I made the decision that, no matter what I wrote, I would have to play in it, and this was undoubtedly one of the wisest decision I've ever made... I would say that whatever musical value my compositions may have is primarily due to that self-imposed limitation. The more limits the more freedom." (21016)
$2,500.

"One of the first masters of the repetitive music that emerged in New York in the mid-1960s and was soon branded 'minimalism'; [Reich] has consistently broadened and developed his musical world without compromising the streamlined efficiency and precision of his technique. Repetitive, pulse-driven figures have remained a characteristic, but so have the slips and leaps of a lively mind." Grove online

Music for Mallet Instruments, composed in 1973, was first performed at the John Weber Gallery in New York on May 16, 1973; Music for 18 Musicians, composed in 1974-76, was first performed at Town Hall in New York on April 24, 1976.

"Music for Mallet Instruments turned out to be only another moment to pass through. Reich's next project was again on the scale of Drumming, and it restored his music's keen edge without losing its new-found lustre: Music for 18 Musicians (1974-6). The ensemble is rather similar to that of Music for Mallet Instruments but a little larger, comprising percussion, female voices and sustaining instruments (pairs of strings and clarinets). The music, though, is sharper in its attacks and more harmonically driven. Emerging out of pulsations - which are regular but constantly feature new notes and colours coming forward, and which continue throughout - the piece moves smoothly through several sections in which repeating patterns are joined by duplications and counterpoints, but in more complex textures and against the background not only of the pulsations but of grand harmonic progressions. A cycle of 11 chords, played slowly in the opening section, is played even more slowly in those that follow, providing the scaffolding for less glacial harmonic movements as well as for the contrapuntal inventions that had gradually ousted Reich's simple phasing process while keeping its repetitive frame. Typically these inventions start with a repeating figure, to which other figures are added one by one, each figure, including the first, subject to gradual alteration, so that within a context of constant recycling there is constant change. This was to be Reich's essential technique from then on. The work also defined his essential texture, combining up to three tempos: the
allegro molto of the restless pulsation, the slower feel of the repeating patterns moving to that pulse, and adagio waves of notes and harmonies defined by the length of a breath. What results is a radiant wash of sound around fascinating activity. The first recording, which appeared in 1978, found a large audience.”

Ibid

A most interesting statement, providing significant insight into the personal approach to composition of one of the foremost American composers of our time.

113. **REISSIGER, Carl Gottlieb 1798-1859**

Autograph musical quotation signed and dated Dresden April 16, 1849. 9 measures of a fugue in piano score. Small folio. Notated in ink on hand-ruled staves. Slightly browned.

Together with a half-length lithographic portrait of Reissiger by H.F. Grünewald of Dresden published by J. Braunsdorf with a facsimile autograph musical quotation printed below the portrait. Ca. 220 x 160 mm. Some minor offsetting and spotting. (20238) $750.

Reissiger, a German composer, was also noted as a gifted conductor and teacher; Clara Schumann was one of his theory pupils. "Under his direction the Dresden Opera became acknowledged as the best in Germany; in 1842 he gave the first performance of Wagner's Rienzi... Although Reissiger was extremely busy not only as musical director of the Opera, the symphony concerts and church music for the Catholic Hofkirche, but also as a coach and as a pianist at the society soirées of Dresden, he wrote a surprisingly large number of compositions... Reissiger embodied the dying tradition of the Kapellmeister-composer, and despite sound craftsmanship (Schumann described the construction of his piano trios as 'exemplary') his music has largely been forgotten." Grove online

114. **REMÉNYI, Eduard 1828-1898**

2 autograph letters signed.

- Chicago, May 8, 1881. Addressed to a Mr. Saalfield. On letterhead of The Grand Pacific Hotel in Chicago. Reményi discusses his concert tours in Colorado, Wisconsin, Northern Michigan, Manitoba and Minnesota: "I have an immmense programmmme I telllllll you - and I bet your life I will astonish the natives." Creased at folds and edges; small tear just affecting two words of text; paper reinforcement to edges.

- Pages 3 and 4 of a 4-page letter. Undated, but ca. 1880. Possibly also to Mr. Saalfield. Reményi details a portion of his performing program, discusses the possible addition of his "Liberty Hymn" for a performance in New York and states that he will send a copy of the work published by Oliver Ditson although it is not available from the publisher. Creased at folds; paper reinforcement to edges. (20692) $400.

A distinguished Hungarian violinist, "Liszt at once recognized his genius and became his artistic guide and friend... Reményi's playing combined technical mastery with a strongly pronounced individuality and was soulful and fiery, not least as a result of his strong nationalistic feelings. However, like Liszt, he confused true Magyar music with gypsy music (consequently Brahms's Hungarian Dances, strongly influenced by Reményi's playing, are indebted to the gypsy tradition)." Grove online

115. **RIETZ, Julius 1812-1877**

Autograph musical quotation signed and dated Leipzig, October 30, 1848. 10 measures of a vocal work in score for 4-part men's voices on a text by Friedrich von Schiller. Notated in ink on an album leaf measuring approximately 256 x 203 mm. With an autograph inscription by Woldemar Bargiel (1828-1897) signed and dated Berlin, February 15, 1887.

Slightly browned. (20424) $450.
Rietz, a German cellist, composer, conductor and editor, studied the cello with Franz Schmidt, Bernhard Rombert and Moritz Ganz. He went to Düsseldorf in 1834 as an assistant to Mendelssohn at the Opera, going on to become that city's musical director when Mendelssohn left; he went on to succeed Stegmayr as conductor of the Leipzig Opera and the Singakademie in 1847 and later Gade as director of the Gewandhaus Orchestra. Rietz was also active as an editor, working on Bach's B minor Mass and St. Matthew Passion for the Bach-Gesellschaft and also on Mozart operas later incorporated into the Mozart Gesamtausgabe.

Bargiel, a German composer and conductor, was a pupil of Moscheles, David, Joachim, Hauptmann, Richter, Rietz and Gade.

116. **RISTORI, Adelaide 1822-1906**

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 Girandi 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." (20693) $450.

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

117. **RISTORI, Adelaide 1822-1906**
Autograph letter signed to an unidentified French author. 4 pages. Octavo. On personal black-bordered letterhead with Ristori's monogram topped by a crown. In Italian (with translation).

Ristori writes that she found the author's manuscript on her return from Brussels. She "regretfully had to give up the pleasure of interpreting this work of yours. If your "opere" have benefited, as I believe, the Italian Risorgimento, the generous goal towards which you know you have morally contributed must have richly rewarded you for the material loss suffered because publications have not been bought by the aristocrats and the rich, who should have been moved by a language in opposition to the noble feelings they have." In a postscript, Ristori asks how the author would like his manuscript returned.

Creased at folds; short edge tears. (20694) $250.

118. **RODRIGO, Joaquin 1901-1999**
Autograph signature. On card stock 75 x 100 mm. Inscribed to the Colombian musicologist and diplomat Otto de Greiff. With autograph signature of the Spanish composer Cristóbal Halffter (b. 1930) to verso. (21004) $300.

Blind from the age of three, "Rodrigo's... first works revealed the influence of composers such as Granados, Ravel and Stravinsky, but his individual musical voice was soon heard in the songs, piano works and orchestral pieces composed during the 1920s and 30s. As he matured, his wide knowledge of and sympathy with the music and culture of earlier times bore fruit. His forms were traditional, but appropriate for his purposes, and his musical language, drawn from both Classical and nationalist sources,
underpinned a melodic gift of remarkable eloquence. He made many of the finest settings of classical Spanish poetry, his guitar pieces are in the central repertory, and his concertos are the most significant such works composed in Spain." Grove online

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

119.  **RONCONI, Domenico  1772-1839**
Autograph letter signed to Domenico Carissimi in Bergamo. 1 page. Quarto. Dated Milan, September 2, 1829. With integral address panel. In Italian (with translation).

Ronconi writes concerning a fellow singing teacher, Francesco Comencini, who has asked Ronconi to "assess his ability in the art of music, particularly for teaching singing."

Ronconi goes on to laud Comencini's talent, saying: "I ascertained that he has such knowledge in singing as well as to be able to form, with the method he showed to me, a good singer..."

Slightly creased. (20699) $375.

Ronconi, a tenor with an active international career, was a noted voice teacher for the last ten years of his life.

120.  **RUBBRA, Edmund  1901-1986**
Autograph musical quotation signed and dated March 24, 1953. The opening 2 measures of the composer's 2nd String Quartet. Inscribed to the Colombian musicologist Otto de Greiff, with a short typed note signed to him. With original typed envelope.

Creased at folds. (20695) $350.

An English composer, pianist, teacher and critic, Rubbra produced 164 opus numbers. "Among the four string quartets the second may be the finest with its first movement cellular growth, the madrigalian cross-rhythms of its Scherzo polymetrico, and the serene Cavatina... Energizing everything... is Rubbra's fine, intuitive melodic sense. Rubbra's output reveals a unity on two levels: the musical, which is readily demonstrable; and the less easily perceived religious/philosophical, which overrides the musical and encompasses almost everything he wrote. It is universal rather than sectarian, an instinctive blend of the most spiritual and mystical elements of Buddhism and Catholicism. It led to a music that overflows with optimism and a sense of well-being." Grove online

121.  **RUBINSTEIN, Anton  1829-1894**
Autograph note signed relating to his most successful opera, Dyemon. Oblong octavo. To Otto Lohse at the City Theater in Riga. Undated, but most probably 1893. In German (with translation).

"Very pleased with the success of Dämon. Warmest thanks to you and all involved. Rubinstein."

Slightly worn and browned; creased at folds and overall; reinforced with tape at central fold and edges. (21018) $350.

"Dyemon," Rubinstein's most successful opera, was first performed on January 25, 1875 in St. Petersburg; it went on to numerous performances outside Russia including in Riga in 1893 (in German). The present note most probably relates to that performance.

"... His greatest success as a composer came in a brief middle period which started with the Fourth Piano Concerto in D minor (1864) and finished with the opera Demon (‘The Demon,’ 1871, first performed in January 1875)... In the decade or so after 1875, Demon...), with a libretto based on a well-known Lermontov narrative poem, received no less than 100 performances; by the end of the century, with the
exception of Glinka’s A Life for the Tsar, it had outstripped in popularity all other operas, including those of Meyerbeer to which it is partially indebted.” Grove online

122. **SCHNEIDER, Carl fl. ca. 1850-1870**

Slightly browned. (20289)
$350.

A setting of the first two verses of Reinick's poem.

Adamowski, a Polish pianist, performed in Paris and London before coming to the United States in 1895, where she taught at the New England Conservatory; she was the only woman to have ever taken piano lessons with Paderewski. She formed the Adamowski Trio in Boston in 1896 with her husband, the cellist Jósef Adamowski (1862-1930) and violinist Timothée Adamowski.

123. **SEGOVIA, Andrés 1893-1987**
Fine bust-length photograph of the virtuoso with his guitar. 205 x 254 mm. Inscribed in green ink to the Colombian musicologist Otto de Grieff and dated Cali, 1953. With Segovia's name and "Hurok Attractions" in New York handstamped to verso.

Creased at corners and upper left margin. (20115)
$350.

"Segovia's impact on the progress and status of the guitar as a recital instrument was immeasurable. He revitalized traditional playing techniques and expanded the repertory by editing many transcriptions and by his massive work in inspiring composers to write new music for the instrument. Central to his mission were the thousands of recitals that he gave between 1909 and 1987. His prolific recordings (1927-77) reached the widest possible audience and were received with great critical acclaim. His charisma and his teaching encouraged new generations of players to strive to fulfill their musical ambitions within the context of the guitar." Grove online

124. **SGAMBATI, Giovanni 1841-1914**

Sgambati is overburdened with work and is not able to provide the information requested. He is contacting capable people and is expecting a reply from a friend in Naples. "It was a great pleasure to read your news and to know that you have produced a new work." Together with autograph envelope and Sgambati's printed visiting card. (21005)
$275.

Sgambati, an Italian composer, pianist and conductor, "is of unquestionable historical importance as a leading figure in the late 19th-century resurgence of non-operatic music in Italy"... He met Liszt in 1862 "who at once recognized his talent, seriousness and receptivity to the various types of non-operatic music then neglected in Italy. He became Liszt’s pupil and protégé, and the two remained close friends until the older man’s death. This friendship was decisive for Sgambati’s development, and in return he did much to promote Liszt’s music (along with that of other important foreign composers)..." Grove online

Von Bronsart (1830-1913), a German composer, pianist and conductor, also studied with Liszt, who dedicated his Second Piano Concerto to him (of which von Bronsart gave the first performance).
125. **SPOHR, Louis 1784-1859**  
Autograph musical quotation signed and dated Cassel, April 25, 1849. 7 measures from an unidentified work in C minor marked "Allegro." Quarto. 234 x 200 mm. Notated in ink on hand-ruled staves.

Slightly browned; paper reinforcement to outer margin. (20270) $650.

"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." Grove online

126. **STERN, Isaac 1920-2001**  
Fine signed photograph of the 30-year-old virtuoso with his violin. 254 x 212 mm. Inscribed to the Colombian musicologist Otto de Greiff (1903-1995) and dated 1950. (20111) $275.

An American violinist of Ukrainian birth, "Stern was recognized as one of the world's foremost violinists. His distinctive style reflected his vibrant personality, total involvement in music and intense communication with his listeners. His interpretations were vital and exuberant, his tone warm and expressive. His feeling for style was impeccable; invariably he found the right inflection to bring the music alive. His technique was subordinate to his musical concept. 'To use the violin to make music, never to use music just to play the violin' was his principle." Grove online

127. **STRAUSS, Richard 1864-1949**  
Autograph letter signed to the noted German opera and theatre manager Emil Claar. 1 page of a bifolium. Octavo. Dated Weimar, May 16, 1894. In German (with translation). Together with original envelope with autograph address panel.

Strauss invites Claar to a performance of his opera "Guntram" in Weimar on either May 23 or June 1. He announces his engagement to (the singer) Miss (Pauline) de Ahna and states that his wife-to-be will not be able to accept Claar's offer (possibly to perform in Frankfurt).

Slightly worn; creased at folds. (20671) $1,500.

Guntram, Strauss's first opera, in three acts with text by the composer, was first performed on May 10, 1894 in Weimar, just a week before the date of this letter.

"[Strauss] emerged soon after the deaths of Wagner and Brahms as the most important living German composer. During an artistic career which spanned nearly eight decades, he composed in virtually all musical genres, but became best known for his tone poems (composed during the closing years of the 19th century) and his operas (from the early decades of the 20th)." Grove online

Emil Claar [Rappaport] (1842-1930) held a number of important theatrical and operatic posts, including as general manager of the Frankfurt Opera from 1880-1900.

128. **STRAUSS, Richard 1864-1949**  
Postcard photograph signed. Attractive half-length photograph by the Viennese studio Barakovich, signed in full in blue ink at lower margin just below printed identification "Dr. Richard Strauss." Addressed on verso in an unidentified hand to Hans Kohn in Vienna, postmarked September 25, [19]??39.
Very slightly worn; small area of upper right corner chipped with archival repair to verso; remnants of tape and former mounting to verso. In very good condition overall.  (20997)  
$750.

129.   **STRAUSS, Richard  1864-1949**  
Autograph signature on a reproduction photograph of a painting of the composer. Dated June 7, 1929 below the portrait in the composer's hand. 220 x 166 mm.  
Slightly worn, particularly at blank edges; slightly foxed.  (20670)  
$450.

130.   **STRAVINSKY, Igor  1882-1971**  
Program for a performance of the San Francisco Symphony Orchestra on March 22-23, 1946 with Stravinsky as guest conductor of an all-Stravinsky program. Signed in dark blue ink at upper margin "I Stravinsky." The program included the composer's Shrove-Tide Fair from Petrouchka, the Scherzo a la Russe, the Symphony in Three Movements, Scenes de Ballet and the Fire Bird, Suite No. 3.  (20103)  
$750.

"One of the most widely performed and influential composers of the 20th century, [Stravinsky] remains also one of its most multi-faceted. A study of his work automatically touches on almost every important tendency in the century's music, from the neo-nationalism of the early ballets, through the more abrasive, experimental nationalism of the World War I years, the neo-classicism of the period 1920-51 and the studies of old music which underlay the proto-serial works of the 1950s, to the highly personal interpretation of serial method in his final decade. To some extent the mobile geography of his life is reflected in his work, with its complex patterns of influence and allusion. In another sense, however, he never lost contact with his Russian origins and, even after he ceased to compose with recognizably Russian materials or in a perceptibly Slavonic idiom, his music maintained an unbroken continuity of technique and thought." Grove online

131.   **SUPERVIA, Conchita  1895-1936**  
Supervia writes to a friend about dinner plans, performing, etc. "I love to take part to a big concert organized for charity, but I cannot sing like that a few songs... when the atmosphere is wrong for it!"  
Creased at folds.  (20653)  
$250.

"Supervia possessed exceptional gifts of musicianship and temperament. Her rich and vibrant mezzo attained a high degree of flexibility. Few singers conveyed so keen a pleasure in the sheer act of singing; and her enunciation, in several languages, was extremely vivid. These virtues, combined with a mischievous sense of humour and a delightful stage and platform personality, made her a superb interpreter of Rossini and Bizet, as of Falla, Granados and Spanish folksong." Grove online

132.   **TAUBERT, Wilhelm  1811-1891**  
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.  (20696)  
$250.
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." Grove online

133. **TCHAIKOVSKY, Pyotr Il'yich 1840-1893**

Tchaikovsky asks Madame Larouche how she managed to get the money he asked her for, admitting that he never thought he would be in debt. He will be arriving in St. Petersburg earlier than expected (by August 20th, actually September 1st) and looks forward to staying with her.

Slightly worn and creased; creased at folds; small area of ink offset to blank page. Envelope slightly worn and soiled; upper left area of address panel lacking. (21035) $7,200.

"[Tchaikovsky] was the first composer of a new Russian type, fully professional, who firmly assimilated traditions of Western European symphonic mastery; in a deeply original, personal and national style he united the symphonic thought of Beethoven and Schumann with the work of Glinka, and transformed Liszt's and Berlioz's achievements in depictive-programmatic music into matters of Shakespearian elevation and psychological import." Grove online

Tchaikovsky finished scoring his Sixth Symphony, the "Pathetique" during the summer of 1893; he conducted its first performance on October 28th of that year, dying just ten days later.

The present letter, written just ten weeks before the composer's death on November 6, 1893, is interesting in that it alludes to the financial difficulties he was having in the last months of his life.

Ekaterina Ivanovna Laroche was the wife of the noted Russian music and literary critic Herman Laroche (German Augustovich Larosh 1845-1904), Tchaikovsky's lifelong champion.

Apparently unpublished.

Not in Poznansky and Langston p. 318 (where an exchange of 23 letters with Ekaterina is documented, the last dated August 1, 1893, and 15 with her husband, Herman).

134. **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.

"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, in Mainz.

Very slightly worn; creased at folds; envelope slightly worn and soiled. (21006) $375.

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." Grove online

135.  **TIPPETT, Michael 1905-1998**  

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.

Creased at folds; small stain to blank upper area.  (20655)  
$350.

136.  **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[al]gio" and 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.  
(20095)  
$250.

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." Grove online

137.  **VILLA-LOBOS, Heitor 1887-1959**  

The composer "takes great pleasure" in answering de Greiff's letter of July 30th and in sending his photograph (not present).

Very slightly worn and stained; creased at folds.  (21008)  
$450.

"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." Grove online

*De Greiff (1903-1995) was highly instrumental in the promotion of contemporary music in South America.*

138.  **VILLA-LOBOS, Heitor 1887-1959**  

Villa-Lobos is responding to de Greiff's letter regarding songs that might be appropriate for the distinguished American tenor Roland Hayes (1887-1976); he goes on to list a number of works, including lullabies, slave songs, songs with a relationship to voodoo chant, etc.

Slightly worn; creased at folds.  (21007)  
$775.
Hayes was considered "an outstanding interpreter of black American spirituals... equally successful in the classics and the music of Schubert, Schumann, Brahms, Debussy and Fauré. His sensitive voice and eloquent delivery contributed to an effective performance style."

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

An interesting letter, representative of Villa-Lobos's interest in a broad range of musical genres.

139. [VOCAL MUSIC - English – 19th century]
Manuscript collection of works for solo keyboard, and for strings with and without voice. English, ca. 1810. Most probably the work of one G. Green, an unidentified, most likely British, composer.

Contains: Hail wedded love. Voice and piano. 3 pp.; Hail wedded love (another version); Epithalamium, Inscribed to Mrs. Wethered, the words from Milton's Paradise. Music by G. Green. Voice and piano. 4 pp.; Rise my soul on wings of fire. Glee, Originally a Duetto by Billington. The Bass part accompaniments, Symphonies, and Six last bars of the Song partly added by G. Green. Three voices, strings and bass. 4 pp.; Ah! why was the tear form'd to flow. Song by G. G[reen]. Voice, violin, viola and bass. 3 pp.; Let us Range the Fields a favorite Duett sung by W. Harrison & Mr. Billington [by] Dr. Boyce. The accompaniments added by G. Green. 13 pp. Set for two voices, violin, viola and bass; The North wind blew keenly and deep. Sung by Miss Duncan in "False Alarms" the accompaniment by G. G[reen]. 2 pp. Set for voice, violin, viola, piano and bass; Cease Sweet Girl A Canzonet Composed by D.D. Roche. 6 pp. Set for voice and piano; I have loved thee, dearly loved thee, written by Mrs. Robinson. Composed by Mr. Hook. 2 pp. Set for voice and piano; unidentified work for keyboard. 2 pp.; Unidentified work for keyboard. 3 pp.; Merrily danced the Quakers Wife. Keyboard. 3 pp.; Glee, come all noble love. Dr. [?]Roger. Accompaniments & Symphonies by G. Green. Set for two violins, viola and bass, without voice. 2 pp.; Canzonetta of Mozart Accompaniments by G. Green. Set for two violins, viola and bass. 3 pp.; Rondo by G. Green. Piano solo. 1 p.; Accompaniments to the Song of "Deep in my Breast" in the Travelly or Music's Fascination. Set for two violins and viola. 2 pp.; Accompaniments to the song of "When wedded joys" Accompt. by G. G[reen]. Set for two violins and viola. 5 pp.

Small folio. Quarter mid-tan calf with marbled boards.

Binding detached and worn; spine partially lacking. (20892) $275.

140. [VOCAL MUSIC – Italian – 19th century]
Passatempi Musicali o sia Raccolta di Ariette Romanze Canzoncine Napolitane e Siciliane Contredanze Walz &c. Musical manuscript, ca. 1835. Oblong octavo, ca. 120 x 195 mm. Contemporary textured dark orange cloth boards with decorative gilt edges, "Album" gilt to upper and the initials "A.H." gilt to lower. 69 pp. musical manuscript followed by 11 pp. index + 15 engraved plates of views in and around Rome bound in.

In addition to Neapolitan canzone, the volume contains contradances including 4 by Della Valle with instructions for performance; two mazurkas by Gallenberg; "Otto mesi in du Ore" from a Gallenberg ballet; a tarantelle for voice and guitar; "Quando verra sul colle" and "Raggio d'Amore" by Donizetti; "Dolente Immagine" by Bellini; pieces by Ra[ ]cott; an ariette by Crescentini; and a Romana from "Normanni" by Mercadante. With contemporary signature of Van Zandt to upper corner of title.

Binding quite worn, chipped and shaken. Somewhat browned throughout; several leaves trimmed with some loss of text. (21097) $350.

141. WAGNER, Siegfried 1869-1930
Autograph letter signed to the noted Ukrainian-born American bass Alexander Kipnis. 3-1/2 pages. Dated Bayreuth, October 1926. In German (with translation). In pencil. Small edge tears; some browning; creased at folds with some splitting.
Wagner writes relative to a singing engagement at Bayreuth: "Miss Falkis and Mr. Freugebach told me that you are very happy to accept our invitation to sing at Bayreuth. This pleases me very much, since all your performances of King Mark made an excellent impression, not only because of the purity of your voice and your string singing technique, but also because of the intelligence of the performance." With an autograph postscript sending greetings to Madame Raisa and Maestro Tanizza.

Together with:
- An autograph postcard signed, addressed to Kipnis in Chicago. Dated Bayreuth, January 20, 1928. In German (with translation). Wagner expresses his disappointment that Kipnis will not be coming this summer. "We are very sorry to miss an artist of your qualities." He wishes Kipnis "many great successes, which you so richly deserve."

- A secretarial postcard, signed in pencil, addressed to Kipnis in Berlin. Postmarked April 15, 1920 [?1929]. With photograph of the Villa Wahnfried to verso.

- A reproduction photograph of Siegfried Wagner with Cosima Wagner in Bayreuth, ca. 1915. ($600).

Siegfried Wagner, son of Richard Wagner, had a career as both a composer and a conductor; he was artistic director at Bayreuth from 1906 until his death in 1930.

Kipnis enjoyed a long and distinguished career, and was regarded as an outstanding Wagner and Mozart bass.

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).

"Dedicated to the excellent master.... in great haste, in remembrance of his true admirer."

Slightly worn and soiled; one vertical crease; portion of inscription abraded and thus illegible. ($1,100).

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." Grove online

WEBERN, Anton 1883-1945
Autograph letter signed to Dr. Rudolf Weirich in Vienna. 1 page. On a postal card with Webern's return address handstamped to verso. Dated August 7, 1935. In German (with translation).

Webern would like to go away and asks Weirich and Hofrat Bittner to "fill in" for him for a couple days and to "trade" with him for another. "Since I do not know Bittner's current address, I also need to ask you to get in touch with him..."

Lightly browned. In very good condition overall. ($1,350).

Written the day before Webern's daughter Amalie's wedding at the Dorotheerkirche in Vienna. The trip to which Webern refers in the letter was apparently a climbing trip with his brother-in law Paul Clementschitch, with whom he was planning to travel after the wedding: "The Gross-Venediger has
haunted me too long and too much," he writes to Polnauer on August 10, the day before his departure for Klagenfurt. See Moldenhauer: Anton von Webern, p. 338.

"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." Grove online

Webern conducted for the last time in Vienna, for RAVAG, in July 1935, a month before this letter was written.

"Hofrat Bittner" referred to is most probably the Austrian composer Julius Bittner (1874-1939)

144. WENZEL, Ernst Ferdinand 1808-1880
2 autograph musical quotations signed, inscribed and dated Leipzig April 27, 1849, one an 8-measure melodic quote from Yankee Dance, the second an 8-measure quote from a piece marked "Deutsch." Notated in ink on hand-ruled staves.

Slightly browned. (20266) $200.

Wenzel went to Leipzig in 1827 where he frequented the home of Friederich Wieck and was introduced to Robert Schumann, with whom he became friends. As a piano teacher at the Leipzig Conservatory his pupils included Grieg. See Mendel: Musikalisches Conversations-Lexikon, Vol. 11, p. 322.

145. WETZLER, Hermann Hans 1870-1943
Autograph musical quotation signed and dated Ascona (Switzerland), November 12, 1936. 29 measures in piano score. Notated in ink on 14-stave music paper measuring approximately 340 x 236 mm. Annotated at head "Pagenlied aus Shakespeare's Wie es Euch Gefällt" and inscribed to the Colombian musicologist Otto de Greiff. With autograph address envelope.

Minor wear and creasing. (20558) $325.

A German-born American conductor, composer and organist, Wetzler studied "at the Hoch Conservatory, with Clara Schumann among others. He then settled in New York, where from 1897 to 1901 he held the post of organist at Old Trinity Church. In 1903 he organized the Wetzler Symphony Concerts, as the conductor of which Richard Strauss appeared for the first time in the USA. Two years later Wetzler returned to Germany, holding posts as an operatic conductor at Hamburg, Riga, Halle, Lübeck and Cologne... Wetzler's compositions are rooted in the post-Romantic style; he was particularly influenced by Richard Strauss." Grove online

146. WILLIAMS, Alberto 1862-1952

Slightly worn; creased at folds.

Together with an original portrait photograph signed in full on mount. Image 138 x 86 mm., overall size 215 x 148 mm. With embossed stamp of studio photographer Zuretti in Buenos Aires to lower left corner of photograph. Mount slightly worn and foxed. (21010) $275.
An Argentine composer, conductor, pianist and teacher, Williams was an important figure in 20th century music in his native country and is considered "one of the precursors of Argentine nationalism." Grove online

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

147.  XENAKIS, Iannis  1922-2001

With a signed autograph presentation dated Paris, October 15, 1963 to free front endpaper.

First Edition of this "double numéro spécial 253 et 254" of the Revue Musicale.


Wrappers slightly worn and soiled. (20994)
$250.

"[Xenakis] belonged to the pioneering generation of composers who revolutionized 20th-century music after World War II. With the ardour of an outsider to academic musical life, he was one of the first to replace traditional musical thinking with radical new concepts of sound composition. His musical language had a strong influence on many younger composers in and outside of Europe, but it remained singular for its uncompromising harshness and conceptual rigour." Grove online

"This is a work of major importance: aside from a few rare later publications, this is the only document where Xenakis analyzes his own music. Even if Musiques formelles still continues to contribute to the image of Xenakis as a 'composer-mathematician,' it is here that he elaborates the theories he used between 1956-1962." iannis-xenakis.org

148.  ZANDONAI, Riccardo  1883-1944

Zandonai is returning a piano to its "ancestral home" and sends his thanks for his friend Alfonso's generosity. He is sorry about Alfonso's illness, but happy to hear that he is getting better. "I repeat in writing my promise to send you, as soon as I get to Pesaro, where I am headed now, the composition I promised you." Slightly browned and foxed. (20511)
$275.

"In 1907 Boito introduced [Zandonai] to Giulio Ricordi, who launched him as an opera composer: after the success of Il grillo del focolare the Ricordis regarded him as Puccini's natural successor, and even sent him to Spain to 'collect material' for Conchita. After a troubled period during World War I, when the Austrian government condemned him for his irredentist activities, Zandonai married the singer Tarquinia Tarquini and settled in Pesaro, where he directed the Conservatory (formerly the Liceo Musicale), 1940-43. Between the wars he was widely active as a conductor." Grove online

149.  ZÖLLNER, Carl Friedrich  1800-1860
Autograph musical quotation signed and dated Leipzig June 1849. 7 measures of his composition for four men's voices, Morgengebet, op. 13 no. 1. Small folio (270 x 200 mm.). Notated in ink on hand-ruled staves.

Slightly browned. (20239)
$650.
A German choral conductor and composer, "Zöllner's main influence was as an organizer and conductor rather than as a composer. He was the leading figure in the tremendously popular male-chorus movement in the mid-19th century, to which many composers contributed. Many of his own songs emphasize a folklike style and are characterized by youthful spirit and affectionately humorous character; they are among the best produced by the minor masters of this genre and some were issued in English editions, including Tonic Sol-fa. His settings, designed for popular appeal, include six poems from Wilhelm Müller’s cycle Die schöne Müllerin.” Grove online

PART II

RARE PRINTED MUSIC

149. AGRELL, Johan Joachim 1701-1765
Six Sonatas for two German Flutes or Violins with a thorough Bass for the Harpsicord or Violoncello Compos'd by Sigr. Giovanni Agrell &c. Opera Terza. [Parts]. London: Walsh [1757].


Very slightly soiled. In very good, crisp and clean condition overall. (20887) $700.


A Swedish composer, violinist and harpsichordist. "Agrell's works divide into two categories: the vocal music, occasional and commissioned, much appreciated in his day, but now lost; and his many instrumental works, most of which were published during Agrell's lifetime, sometimes on their own, sometimes in anthologies... Agrell's reputation as one of the leading proponents of the emerging symphony led Antonio Vivaldi to ask him to contribute to a concert of 'modern music' in Amsterdam in 1739." Grove online

150. AGRELL, Johan Joachim 1701-1765, Frederico AURELLI, Leonardo VINCI ca. 1696-1730
Six Sonatas or Duets for two German Flutes or Violins Compos'd in a pleasing fine taste... Opera Seconda. [Score]. London: Walsh [1751].


Smith & Humphries 2. BUC p. 963. RISM A423.

Vinci was an Italian composer whose "music exerted a direct influence on many composers of the next generation, notably Pergolesi and Hasse, and also made an impact on older composers such as Vivaldi and Handel." Grove online

151. [AMERICAN MUSIC]
Selected Music. Containing Seventy Three Airs, Songs, Duets, Trios, Dances, Marches, and Transpositions. Comprising the most esteemed tunes of various countries, and exhibiting specimens of the French, Welch, Italian, and Danish Styles; with able and apposite accompaniments: and accurate and complete glossaries of the Scots and other dialects. In which every tune is transposed to proper keys for wind instruments: but intended principally for the piano forte. Philadelphia: William McCulloch, 1807.

Somewhat brownd and foxed; dampstaining throughout; several marginal tears. Lacking D4 (pp. 32/33) and E4 (pp. 41-42). (20779) $285.

Rare. Wolfe 7878 (with a detailed list of music contained in the collection).

152. **ARMA, Paul 1904-1987**
The complete collection of Arma's songs for voice and piano, "Chants du Silence," with original lithographs by noted artists including Dufy, Matisse, Léger, Braque, Chagall, Picasso, and Arp to upper wrappers.

11 songs in total, all published Paris: Au Ménestrel, in 1953 (except for A la jeunesse, published in 1945) and printed with striking illustrations in black and white (except where noted), as follows:


- Chant Funèbre pour un Guerrier... sur un texte de Claude Aveline. [PN H31642]. 1f. (title), 4 pp. music. With cover lithograph by Henri Matisse.


- Confiance... sur un texte de Paul Eluard. [PN H31634]. 1f. (title), 2 pp. music. With cover lithograph by André Beaudin.

- Depuis Toujours... sur un sonnet de Jean Cassou. [PN H31633]. 1f. (title), 4 pp. music. With cover lithograph by Pablo Picasso.

- Fuero... sur un texte de Vercors. [PN H31636]. 1f. (title), 3 pp. music. With cover lithograph by Marc Chagall.

- A La Jeunesse... sur un texte de Romain Rolland extrait de "Jean Christophe" La nouvelle journée (Ode à la Musique). [PN H31633]. 1f. (title), 4 pp. music. With cover lithograph by Pablo Picasso.


- Présent... sur un texte de Paul Claudel extrait de Connaissance de l'Est. [PN H31638]. 1f. (title), 3 pp. music. With cover lithograph by Maurice Estève.

- Le Roi avait besoin de Moi... sur un texte de Fanny Clar. [PN H31639]. 1f. (title), 6 pp. music. With cover lithograph by Antoni Clavé.

- Le Soleil ne se Montrait pas... sur un texte de C.F. Ramuz extrait de "Si le soleil ne revenait pas." [PN 31637]. 1f. (title), 6 pp. music. With cover lithograph in dark red by Léon Gischia.


First Editions. Some very slight signs of wear; light browning to spines. In very good condition overall. (20836) $2,500.
A French composer, pianist and ethnomusicologist of Hungarian birth, Arma studied the piano at the Budapest Academy of Music with Bartók. [He] began his career as a member of the Budapest Piano Trio (1925–6). Between 1924 and 1930 he gave many recitals in Europe and the USA and lectured on contemporary music at American universities. He settled in Germany in 1931, and for a time he led the musical activities at the Dessau Bauhaus, lecturing on modern music and experimenting with electronic music produced on gramophone record... The advent of the Nazi regime in Germany forced his move to Paris, where he made his permanent home... From the 1950s he was associated with RTF musique concrète group... As a composer he is known chiefly for his experimental work.” Grove online

"Many artists have created covers expressly for the music of the composer and pianist Paul Arma (born Imre Weiosshaus in Budapest in 1905)... The texts, each by a contemporary author, reflect on the ravages and mindlessness of war, on justice, and on man's destiny. Arma's personal friendship with these artists resulted in this collaboration, and most of the drawings were inspired by the music itself.” Fuld and Barulich: Harmonizing the Arts Original Graphic Designs for Printed Music by World-Famous Artists, in NOTES, the quarterly journal of the Music Library Association, Vol. 43 No. 2, December 1986, p. 261.

153. **BACH, Johann Sebastian 1685-1750**

XV Simphonies Pour le Clavecin... [BWV 787-801]. Vienne: Hoffmeister & Comp... Leipsic: Bureau de Musique [PN 56] [ca. 1817].


Some foxing; title and last leaf soiled; edges dusty. Quite a good wide-margined copy overall. (21054) $400.


"The didactic purpose of the Inventions is stated clearly on the title-page of the fair copy, which may be rendered thus: 'Sincere Instruction, In which Lovers of the Keyboard, especially those who are keen to learn, are shown a Clear Method, not only 1) of learning to play clearly in two Parts [in the Inventions], but also, after further Progress, 2) of dealing well and correctly with three obbligato Parts [in the Sinfonias]. At the same time they are shown not only how to come by good Ideas but also to develop them well. Above all, however, they are shown how to arrive at a Cantabile Style of playing, while also acquiring a strong Foretaste of Composition.” Boyd, Malcolm, ed.: Oxford Composer Companion: J.S. Bach, p. 241.

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


Wrappers worn, torn and chipped; old cloth tape to spine; tape repairs to verso of upper. Somewhat worn internally; marginal tears; some pages loose or with tape repairs. (20768) $400.

**First Edition** of the full score of the "Emperor Concerto." Kinsky-Halm p. 196.

"The so-called 'Emperor' is by far the most 'symphonic' of [Beethoven's] concertos and one of the strongest works he conceived." Grove online
155. **BEETHOVEN, Ludwig van 1770-1827**
Quatuor pour Deux Violons, Viola et Violoncelle composé et dédié à son Altesse le Prince regnant de Lobkowitz Duc de Raudnitz... Oeuv. 74. [Parts]. Leipsic: Breitkopf & Härtel [PN 1609] [November 1810].


Slightly worn and soiled, primarily at edges; title guarded at inner margin with plain paper; light green ink staining to title and final leaf of violoncello part. Quite a good, crisp copy overall. (20783) $1,350.


"Around 1808 the enthusiasm and high daring of Beethoven’s music begins to be tempered by ever-increasing technical virtuosity. Even when the pieces are still very powerful, as is often the case, they are smoother and a little safer than before... The change is clearest of all between the op.59 quartets and the ‘Harp’ Quartet of 1809 (a nickname deriving from its insistent functional pizzicatos). Nothing about this work is problematic. The climax of the first movement is a climax of sheer technical exhilaration, for in the coda Beethoven seems at last to have solved the problem of simulating orchestral idiom in a quartet. The second movement is serene and the third (in C minor) sounds like a speeded-up but smoothed-down version of the third movement of the Fifth Symphony. The finale is a set of simple variations on a suave 2/4 tune.” Grove online

156. BEETHOVEN, Ludwig van 1770-1827
Sonate für das Piano-Forte gewidmet dem Hochgebornen Herrn Grafen Moritz von Lichnowsky... 90tes Werk. Wien: S.A. Steiner [PN S. et C. 2350] [after 1815].

Oblong folio. Contemporary marbled wrappers with paper label to upper with titling and publication information in manuscript. If. (recto title, verso blank), [1] (blank), 2-16 pp. Engraved.

Wrappers detached and worn; worming to lower. Minor to moderate browning throughout; remnants of small circular stamp to title; small wormhole throughout; worming to last two leaves just affecting notation. (20913) $2,000.


"In dedicating this sonata to Count Lichnowsky, Beethoven rallied that nobleman on the occasion of his engagement. Qualms were alleged to be represented in the vehemently pathetic first movement. It was with no intention of throwing light on that movement that Beethoven called it ‘a contest between head and heart’... The whole point of the sonata lies in the contrast between a movement full of passionate and lonely energy and a movement devoted to the utmost luxuriance of lyric melodies developed in Rondo form.” Tovey: A Companion to Beethoven’s Pianoforte Sonatas, p. 208.

157. BEETHOVEN, Ludwig van 1770-1827
Wellingtons Sieg oder Die Schlacht bey Vittoria Für das Piano-Forte... 91tes Werk. Wien: Tobias Haslinger [PN S. et C. 2361] [after 1826].

Oblong folio. Sewn into modern plain wrappers with printed title label to upper. Housed in a custom-made dark brown linen folding archival box with black leather label gilt to spine. If. (title), 2-29 pp. With an attractive engraved title depicting Wellington mounted on a horse leading his men into battle. 19th century signature of "W. Piper" to lower blank margin of title.

Slightly foxed throughout. (20773) $650.
Kinsky-Halm p. 255. A re-issue of the two-hand piano arrangement originally published by Steiner in 1816.

"Beethoven's 'Battle Symphony," more correctly entitled Wellington's Victory of the Battle of Victoria (op. 91), came into being as the result of an idea by Maelzel that Beethoven should write a work for his latest invention, the panharmonicon, a sort of mechanical orchestra. The timing coincided with Wellington's defeat of Napoleon in 1813... It is a programmatic piece for a large orchestra with a battery of military and Turkish percussion instruments, including cannons and muskets. The first section opens with an English bugle call followed by the patriotic tune Rule, Britannia, answered by a French bugle call and marching tune, known in Britain as For he's a jolly good fellow. Then comes a depiction of the battle. Part 2, called 'Victory Symphony,' begins and ends with martial music but is otherwise based largely on the British national anthem, which is treated fugally." Cooper: The Beethoven Compendium, p. 220.

158. **BEETHOVEN, Ludwig van 1770-1827**
Fuge (in D) für 2 Violinen 2 Violen und Violoncell... (am 28ten Novemb: 1817.) 137tes Werk. [Score and parts]. Wien: Tobias Haslinger [PN T.H. 4978] [Autumn 1827].

Folio. Unbound. Housed in a custom-made full dark brown linen folding archival box with printed paper label to spine. 1f. (title), 3; 1; 1; 1; 1; pp. Engraved. With title and violoncello part printed on one bifolium.

Some soiling; minor professional paper repairs to margins. (20772)

$1,750.


"The Fugue in D major... was written especially for a manuscript collection of Beethoven's works projected by Haslinger... Beethoven was particularly interested in fugues at the time. "To make a fugue requires no particular skill," he said later to Holz, "in my study days I made dozens of them. But the fancy wishes also to assert its privileges, and today a new and really poetical element must be introduced into the old traditional form." Forbes: Thayer's Life of Beethoven, pp. 691-692.

159. **BELLINI, Vincenzo 1801-1835**
I Montecchi e Capuleti Opera in due Atti... ridotta per piano-forte. [Piano solo]. Milano: Gio. Ricordi [PN 5224, 5259, 5260-5269] [1831].

Oblong folio. Original publisher's printed boards. 2ff. (title, index), 87 pp. Engraved throughout. With previous owner's bookplate to front pastedown.

With two fine hand-coloured lithographic plates of set designs for the opera by the renowned designer Alessandro Sanquirico, principal stage designer at La Scala from 1817-1832.

Binding worn; spine chipped. Lacking 3 illustrative plates. (20750)

$350.

**First Edition** in this form for solo piano, issued in two states (with and without the plates).

*First performed in Venice at La Fenice on March 11, 1830.*

160. **[BOHEMIAN FOLKSONG]**
Ceské Národnj Pjsné. W. Praze: Karla Bartha, 1825.

Oblong folio. Full light red contemporary textured boards with decorative gilt rules to edges, all edges gilt. 1f. (title), 75 pp. Engraved.
With fine lithographic illustration by Ant. Machek after the drawing by Jos. Bergler preceding title depicting folk dancers with musicians playing folk instruments.

An extensive collection of over 200 song texts and melodies together with melodies of 50 dances.

Binding defective: worn, rubbed, bumped, shaken, loose, partially disbound. Minor foxing; several leaves with long tears; lacking pp. 53-58; frontispiece and title detached. (20838)
$350.

161. **BRAHMS, Johannes 1833-1897**

Large octavo. Quarter black cloth with marbled boards. 39; 43 pp. Engraved. With separate title-pages to each work. (20766)
$400.


"... [The op. 51 string quartets] are important works by any standard, 'full of passionate intensity' and a somewhat pressurized eloquence, rich... with musical substance and compositional subtlety; their close-knit forms, myriad levels of contrast, malleable phrasing and tonal fluidity have exerted their fascination on generations of musical analysis." MacDonald: Brahms, p. 209

162. **BRAHMS, Johannes 1833-1897**
Zwei Rhapsodien für das Pianoforte... Frau Elisabeth von Herzogenberg gewidmet... Op. 79. Berlin: N. Simrock [PN 8166] [1880].


Slightly browned; minor thumbing to corners; marginal tear repaired; remnants of former binding and stitching holes to spine. (20260)
$225.


163. **BRAHMS, Johannes 1833-1897**


Binding considerably worn, reinforced with black cloth tape to spine and edges. Quite worn internally; title browned; marginal tears to first few leaves and then occasionally; old plastic tape repairs to margins; old cloth repair to joints; some chipping and fraying to edges; thumbed. (20777)
$650.


"At Pressbaum near Vienna, on 7 July 1881, Brahms put the finishing touches to something he had been working on at intervals over the past four years, and which he described to Elisabet von Herzogenberg that same day as 'a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo'. He posted the score to Billroth
with the laconic message 'I am sending you a few small piano pieces', and later declared he had needed to introduce a scherzo (based on the one originally sketched for the Violin Concerto) because the first movement was 'too harmless' (simple). A more accurate gauge of the importance he attached to the piece is the fact that he dedicated it 'to his beloved friend and teacher Eduard Markxen' - as if he had finally produced something worthy of presentation to his old master. In fact Brahms had written one of the most imposing of all his works, the Piano Concerto no. 2 in B flat major, op. 83: even longer in duration that the huge D minor Concerto, op. 15, even more 'symphonic' with its design enlarged to four movements by the hardly 'tiny' scherzo, and even more demanding in the strenuousness and bravura of its piano writing. Its 'harmlessness' is the innocence of the lion, an intermittently lazy and gentle creature. Spiritually, too, op. 83 is hardly the smaller work: if the D minor Concerto brings to mind a Faust or Manfred raging against implacable fate, the B flat inhabits a level of Olympian majesty and largeness of mind no less impressive and far more mature." MacDonald: Brahms, pp. 274-275.

164. **CORELLI, Arcangelo 1653-1713**
The Score of the Four Operas, Containing 48 Sonatas [Opera I-IV]... For two Violins and a Bass. N.B. The First and Third Opera being Compos'd for a Violoncello and Thorough Bass, of which the Variation being but little, they are put on the same Stave for the greater Facility in reading. These Compositions as they are now Printed in Score, are of great advantage to all Students, and Practitioners in Musick, they also make compleat Lessons for the Harpsicord. The whole Revis'd and Carefully Corrected by Dr. Pepusch. Vol. I... No. 550. London: Walsh [ca. 1735].

Folio. Contemporary quarter mid-tan leather with marbled boards, small dark green leather label gilt to upper. 1f. (title), 44, 34, 54, 43 pp. Engraved. With an attractive frontispiece portrait engraving of Corelli by Van de Gucht after the painting by Howard.

An early manuscript inscription to head of title reads: "By Mrs. Morris Given to Lady Clive" (the remainder of the inscription has, unfortunately, been erased). Lord Clive of India (1725-1774) was a notable collector of music.

Binding somewhat worn, rubbed and bumped; lower portion of spine lacking; slightly warped; lacking front free endpaper. Slightly browned; several marginal tears; occasional early pencil markings, including some fingering. (21069) $750.


"Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards... To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded." Grove online

165. **CORELLI, Arcangelo 1653-1713**
Sonate a violino e violone o cimbalo dedicate all Altezza serenissima Elettorale di Sofia Carlotta Elettrice di Brandenburgo... Parte Prima [Parte Seconde Preludii Allemande Correnti Gighe Sarabande Gavotte e Follia]. Opera Quinta. Incisa de Gasparo Pietra Santa. [Rome]: [1700].

Oblong folio. Full contemporary vellum. 1f. (frontispiece engraving), 2ff. (title and dedication, printed on the recto of each leaf and numbered "1" and "2" respectively), 3-39 music; [40] (secondary title), pp. 41-68 pp. Engraved. With early ownership notation to free front endpaper indicating that this copy was formerly in the collection of Domenico Baldanzi.

With a fine full-page frontispiece engraving by Girolama Frezza after a drawing by Antonio Meloni incorporating musical instruments within a classical scene depicting the goddesses of war and music.
Slight browning and staining, primarily to margins; some foxing. Quite a good copy overall, with strong clear impression. (20840) $6,500.


The first six sonatas are "church" sonatas, while the second six (with a separate title) are "chamber" sonatas, the last of which is actually the Follia, one of the most renowned compositions of Baroque string literature.

An excellent example of the art and craft of Italian music engraving and printing of the period, continuing a tradition dating from the time of Frescobaldi.

166. **CRAMER, Johann Baptist 1771-1858**

Anweisung das Pianoforte zu spielen deutlicher Unterricht in den Anfangsgründen der Musik; die vorzüglichsten Regeln des Fingersatzes in vielen und gewählten Beispielen, wie auch 41 Lektionen und Vorspiele in den vorzüglichsten Dur und Moltönen. Leipzig: C.F. Peters [PN 1087] [ca. 1814].


Binding considerably worn, upper detached. Worn; numerous tears, mostly repaired, with no loss of text; corners heavily thumbed. (21063) $350.

"As one of the most renowned piano performers of his day, [Cramer] contributed directly to the formulation of an idiomatic piano style through his playing and his compositions... The large volume of Cramer’s compositions is only part of his musical achievement. His playing left a permanent impression on several generations of early 19th-century pianists. He received almost universal admiration for his playing; even Beethoven considered him the finest pianist of the day, according to Ries... Of all Cramer’s works, the one that has had the greatest enduring value is his celebrated set of 84 studies for the piano, published in two sets of 42 each in 1804 and 1810 as Studio per il pianoforte... The success of the studies led Cramer to produce many more methods, including the Anweisung das Pianoforte zu spielen, which includes rules for fingering and the use of the pedals." Grove online

167. **DALAYRAC, Nicolas-Marie 1753-1809**

Die Wilden Eine Operette in drey Aufzügen... Im Claviersauszug von A.C. Brand. [Piano-vocal score]. München, Mannheim und Düsseldorf: J.M. Götz [PN 218] [1789].


Binding somewhat worn, rubbed, bumped and scuffed; front free endpaper lacking. Occasional minor browning, soiling, staining and other minor defects. Quite a good, wide-margined copy overall. (20834) $675.

First German Edition of Azémia, ou les Sauvages. Schneider/Götz I p. 356. RISM D91 (no copies recorded in either the U.S. or Great Britain). Rare.

First performed in Paris at Fontainebleau on October 17, 1786; revised and first performed at the Comédie Italiene on May 3, 1787.

"Dalayrac’s work, almost totally within the opéra comique tradition, formed a logical continuation of Grétry’s. He wrote mainly for the same company that held Grétry’s allegiance, the Comédie-Italienne. Like Grétry, he tackled a wide range of dramatic subjects, while never tiring of the appeal of comedy. Azémia, for example (partly inspired by Shakespeare’s The Tempest), portrayed young love, exotic scenery and final rescue from a remote island…. Dalayrac seems never to have left France, but his works were very
popular abroad, especially in Germany, Scandinavia and Russia. A few were adapted in England; they were known in Vienna; Beethoven played in the Bonn orchestra when Nina, Azémia and Les deux petits Savoyards were in repertory..." Grove online

168.  [DANCE MUSIC - 18th Century - English]
Thomson's compleat collection of 100 favourite minuets, perform'd at court, Bath, Tunbridge & all publick assemblies. Set for the harpsichord, violin or German flute. Volume 3 [of 3] only. London: C. & S. Thompson [1775].
Contains 45 minuets, most named after an individual.
Binding considerably worn; detached. Some browning; corners of some leaves creased; several leaves shaved at upper margin with loss of page numbers; final leaf frayed at edges and creased. (20805) $350.

169.  DE FESCH, Willem 1687-1761
VI Sonata's For Two German Flutes... Opera IX. [Score]. London: Engrav'd & Printed for J. Simpson, 1743.
Title lacking portion of lower outer blank margin, tears repaired; occasional early manuscript annotations. (20888) $450.
Rare. BUC p. 260. RISM F631 (3 copies only).

De Fesch was a Dutch composer and violinist. "If [he] was a good and an accepted violin virtuoso of his time, he was also an accomplished and even a pioneering composer... De Fesch's thematic and formal language can be described as strongly Italian, or more specifically as Vivaldian, in flavour... Corellian and Handelian influences may also be noted, particularly in the oratorio Joseph. Nevertheless, his works, particularly those in the smaller genres, show a distinctive personal vein. For the basic worth of his own compositions and for the influence that he exercised on his contemporaries, De Fesch may be counted as one of the most important musicians of the Low Countries and England in the second quarter of the 18th century." Grove online

170.  DESMARESTS, Henri 1661-1741
Oblong quarto. Full contemporary green vellum with raised bands on spine, dark red leather title label gilt, green silk ribbon marker. 1f. (title), 1f. (dedication), i-lii (prologue), 1-44, 1f., 45-266 pp., 1f. (recto Table Des petits Airs que se peuvent détacher; verso Privilege).
With fine large woodcut headpieces at the opening of each act and occasional decorative woodcut head- and tailpieces and woodcut initials throughout. Printed in diamond-head notation.
Binding slightly worn, rubbed, stained, and warped; ribbon frayed and somewhat fragile. Edge of title slightly browned and speckled; uniform light browning throughout, slightly heavier to some leaves; lower outer corners of first leaves slightly creased; many running heads and some page numbers slightly cropped; very occasional light foxing. Quite a nice, fresh copy overall. (20133) $3,500.
This opera, in a prologue and five acts with text by J.B. Rousseau, was first performed in Paris at the Académie Royale de Music (the Opéra) in March, April or July 1697.

"Little is known of [Desmarest's] early musical life other than that he was one of the boy pages of Louis XIV’s musical establishment. There, directly under the influence of Pierre Robert and Henry Du Mont at an important period in the development of the grand motet, he probably also encountered Lully, who used the chapel pages to augment his performances. In 1680 Desmarests was referred to as an ‘ordinaire de la musique du Roy.’ Titon du Tillet mentioned an idylle written by him for the birth of the Duke of Burgundy in 1682; this was a form to which he would regularly return...

The ballet Les amours de Momus (1695) was eclipsed by another important precursor of the opéra-ballet, Collasse’s Ballet des saisons (1695), partly because its designation as a ‘ballet’ was criticized. When Desmarests began work on another opera, Vénus et Adonis, in 1695, he was apparently in dispute with Collasse over who should set Duché de Vancy’s Iphigénie en Tauride; this was to be left unfinished by Desmarests and completed by André Campra in 1704..."

Like his contemporaries, Desmarests worked within the framework that Lully had established, while developing certain aspects of it. He made effective use of orchestrally accompanied recitative, with the strings taking over from the continuo at telling moments. Invocations of oracles and spirits and their pronouncements are a feature of nearly all Desmarests tragédies en musique; characteristically they are treated with a low-lying accompaniment, often with an obsessive rhythmic pattern and, in what for its time was a remote key, F minor. His soliloquies use effective changes of style and texture (e.g. from continuo to string accompaniment or from air to recitative and back) to illustrate the uncertainties and changes of mood being expressed. His enthusiasm for bass voices and low sonorities is found in a type of chorus in which a single melody line is directed to be sung by the basses only, an idea which was subsequently taken up by other composers." Grove online

171. DEVIENNE, François 1759-1803


Very slightly worn and soiled; margins of title slightly foxed; light dampstaining to lower outer margins and corners; small portion of blank corner lacking. (20879) $550.

Rare. Not located in Lesure, RISM or on COPAC.

Devienne, a French flautist, bassoonist, composer and teacher, was particularly noted for his "famous method for the one-key flute... published in 1794. It contains information on flute techniques and performing practice (particularly late 18th-century articulation) as well as flute duets of elementary and intermediate difficulty... Devienne's compositions did much to raise the musical level of works written for wind instruments in France in the late 18th century... The melodies are elegant and graceful, and the instrumental works are frequently interspersed with sections written to display the performer's technique." Grove online

172. DIETTENHOFE R, Joseph ca. 1743-after 1799
Three Fugues, and Nine Voluntaries, for the Organ or Piano Forte, Interspersed with several short Interludes by different Authors, and three Additional Pieces Adapted for the Organ... The Fugues, & most of the Voluntaries, Originally Composed by the late John Ernest Eberlin, Organist at Salzbourg in Germany, in the three different C Clefs & the Bass Clef. Are now arranged with some additions and
alterations, in the Bass and Treble Clefs only; Chiefly Intended for the Use of Organists, and respectfully inscribed to Thomas Busby... Part the Second. London: Goulding, Phipps & D’Almaine [1801].


This, the second volume, contains the nine voluntaries.

Title and edges quite soiled; some fraying to edges.  (20852)
$200.

Diettenhofer, an Austrian teacher and composer, studied in Vienna with Wagenseil, settling in London in 1780. "A review of 1784 praises Diettenhofer’s sonatas and especially his didactic keyboard arrangements, and commends his musical skill, knowledge and judgment." Grove online

173.  **DONIZETTI, Gaetano 1797-1848**
Dom Sébastien de Portugal, Opéra en 5 actes, Paroles de Mr. E. Scribe... avec Acct. de Piano par Th. Labarre. [Piano-vocal score]. Paris: Bureau Central de Musique [PN] B.C. 502 [1843-44].


Singers named within the score include Mrs. Barroilhet, Massol, Duprez, and Mme. Stoltz.

Binding worn, rubbed and bumped; upper detached; spine chipped at head and tail; joints split. Minor to moderate foxing; one tear repaired.  (21043)
$950.

**First Edition.** Rare.

*Dom Sébastian*, Donizetti’s last completed opera, was first performed at the Paris Opéra on November 11, 1843, with a libretto by Scribe after P.-H. Foucher.

"A monumental work... *Dom Sébastian* reveals the development of Donizetti’s international style. The flexible melodies and propulsive ensembles that were his trademark are now marked with new glints of local colour and a more subtle use of musical reminiscence, combined with a tone of authentic grandeur. The scene of the funeral cortège with its march (which haunted Mahler) is one of the true peaks of the much maligned genre of grand opera." Grove online

174.  **DÔTHEL, Nicolas 1721-1810**
XII Sonatine Notturne per due Flauti Traverssi ò due Violini Composti per Sua Maest‡ Rè di Prussia dal Dottel Figlio. London: J. Oswald [ca. 1753].


Slightly worn, browned and soiled.  (20883)
$600.

**First Edition.** BUC p. 290. RISM D34367.

Dôthel was a noted French flautist and composer active in Italy.

"Burney, writing in 1770, mentioned Dôthel together with Nardini and Campioni as outstanding musicians, and in Cramer’s Magazin der Musik (1783) Ribock discussed Dôthel’s style of playing... Dôthel composed a great deal of flute music: Prince von Esterhazy’s catalogue lists 95 pieces, including concertos, sonatas, duets and trios, all composed before about 1760. Though typical of their period, they also display originality and contrapuntal skill, notably in the canons and flute trios." Grove online
175. **DUPUITS, Jean-Baptiste fl. 1741-1757**

Les Mille et Une Bagatelles Pre. [-25e] Partie ... inventé et gravé par J. Robert. Avec Privilege du Roy. [Paris]: M. Boivin... M. Le Clerc [plus Castagnery to most parts] [ca. 1745].

Two volumes. Octavo. Contemporary mottled calf with raised bands on spine in decorative compartments gilt, dark red and green title labels, red edges, marbled endpapers.

25 parts of approximately 20 pages each. With continuous pagination, 472 pp. in total, plus decorative titles, each different, engraved by the noted French artist Jean Robert to each part.

Bindings somewhat worn, rubbed and bumped. Some staining and browning, primarily to margins; occasional worming, foxing, and other minor defects. Lacking the 26th part (pp. 473-488). In quite good condition overall. (20819)

$1,200.

Rare. RISM D3919 (one copy only, in France). Lesure p. 189.

Dupuits was a French composer and teacher of the harpsichord and hurdy-gurdy. "He advertised himself as a student of (André) Campra and 'other great masters' in the Mercure (February 1753). His works are substantial in both quantity and quality, and merit something better than the total obscurity into which they have fallen, even though many are written for so unsatisfactory an instrument as the hurdy-gurdy... He was either very friendly with the engraver Jean Robert or was willing to spend considerable sums on the appearance of his publications, for nearly all have handsome pictorial title-pages by that artist. The collection of songs Les mille et une bagatelles is decorated with 30 designs." Grove online

An attractive collection of mid-18th century French song.

176. **DVORÁK, Antonín 1841-1904**

Symphonie (D dur) für grosses Orchester... Hans Richter gewidmet... Op. 60. [Full score]. Berlin: N. Simrock [PN 8215] [late 1881/1882].


With performance markings throughout in coloured pencil.

Slightly worn, soiled and thumbed; numerous, mostly small, tears to edges; "Nr. 6" in manuscript and the handstamp of John. Aug. Böhme in Hamburg to title. Binding worn, rubbed and bumped; tears to spine. (20896)

$850.


*First performed in Prague on March 25, 1881, with Adolf Cech conducting.*

177. **DVORÁK, Antonín 1841-1904**


Binding worn, rubbed, bumped, slightly soiled, two small stains to lower board; manuscript number "2758" to upper margin. Some marginal tears. Rectangular handstamp of Tams Music Library of New York to upper board, title, and occasionally within score. (20769)

$650.
The influence of folk music is heard again clearly in the Eighth Symphony (1889, b163; published as no.4), with which Dvořák allegedly (Šourek) hoped 'to write something different from his other symphonies and shape the musical content of his ideas in a new manner.' The variety and diversity of those ideas is striking, and they are often expressed in a musical language peculiar to them (with imitations of natural sounds, pastoral subjects, signals, fanfares, the suggestion of a funeral march and the idiom of a chorale). Sonata form is loosely applied and gives way to a more rhapsodic unfolding of ideas, but musical coherence is maintained through related melodic motifs and above all by rhythmic structures. In both the enhancement of musical language and the relaxation of formal structure, the Eighth Symphony reflects for the first time in a large instrumental work the new poetic element in Dvořák’s music after the spring of 1889.” Grove online

DGORÁK, Antonín 1841-1904


With extensive performance markings in coloured pencil throughout in an unidentified hand.

Slightly worn, soiled and thumbed; numerous tears repaired with old plastic tape or paper; remnants of bleached library ownership stamp to first three leaves; "Nr. 9" in manuscript to title. (20895) $450.


First performed in New York at Carnegie Hall on December 16, 1893, with Anton Seidl conducting.

"One of Dvořák's greatest successes... [He] pointed out several times in letters and interviews that the influence of American music could clearly be heard in his Symphony no.9 in E minor ('From the New World,' first published as no.5), written in New York in 1893. He emphasized that he had tried to compose it in the spirit of the folklore of the black and Amerindian peoples and it includes features of that music (pentatonism, a flattened leading note, plagal cadences, drone accompaniment, certain tonal circles, rhythmic ostinato and strongly syncopated rhythms).” Grove online

Mahaut, Antoine ca. 1719-ca. 1785. Nouvelle Méthode Pour Aprendre en peu de tems a Joüer de la Flute Traversiere à l'usage de Commencans et des personnes plus avancees, Suivie de petits Airs, Menuets, Brunettes, &c accomodés pour deux Flûtes, Violons et Pardessus de Viole. Dédiee a Monsieur Hebert de la Pleigniere... Gravée par Mme. Leclair. II Recueil. Paris, Lyon: De Lachevardiere, Successeur de M. Leclerc... Les Freres Legoux, [1759].


Possible First Edition. RISM BVI p. 527 (one copy only, in the collection of Geneviève Thibaut). Warner no. 93, citing the second edition, with a note stating "no copy of the first edition has been located. Not in Cortot, Hirsch, Wolffheim, Gregory-Bartlett or Dayton Miller (citing the Amsterdam edition only). Amsterdam and Paris editions appeared in 1759; precedence has not been established, however the fact that Mahaut was living in Paris ca. 1760 and that the publication was announced in the "Mercure de France" as early as January 1759 would suggest that the Paris edition was likely the first.
"The text... is augmented with fingering charts for the chromatic scale from c# to d"" and for trills. The latter includes 134 different trill fingerings, with as many as six alternative fingerings for one trilled interval. Mahaut includes enharmonic fingerings for eight notes to differentiate between the sharp and its enharmonic flat. Following the technical and stylistic chapteres, there are thirty-five pages of music, consisting of flute duets." Solum: The Early Flute, p. 91.

One of the earliest methods for the flute, bringing Hotteterre's teachings up-to-date.

Bound with:

Both the Méthode and the 1er Recueil are extremely rare.

A Flemish flautist and composer, "Mahaut's compositions were published extensively during his lifetime, and his flute method was published simultaneously in French and Dutch (it was announced in the Mercure de France in January 1759) and twice reprinted (1762, 1814). It marked a considerable advance on the methods of Jacques Hotteterre, Michel Corrette and Quantz, particularly with regard to technique; it was the only work of its time to distinguish between the French and Italian ways of executing the trill and appoggiatura. Mahaut's sonatas combine Italian sonata structure and instrumental figuration with French dance rhythms and ornamentation." Grove online

180. GALLO, Alberto fl. mid-18th century
Six Sonatas for two German Flutes or Violins, with a Bass for the Harpsicord or Violoncello... Numb: XXIII. [Parts]. London: Walsh [1754].

Folio. Disbound. 1f. (title), 11, [i] (blank); 1f. (title), 11, [i] (blank); 1f. (title), 9, [i] (blank) pp. Engraved.

Occasional very minor staining. A very good, crisp and clean copy overall. (20880) $650.

First Edition. Rare. Smith & Humphries 667. BUC p. 359. RISM G262 (one complete copy only).

181. [GUITAR]
Castro de Gistau, Salvador b. 1770

Oblong folio. Contemporary quarter green vellum with teal-blue boards, dark red decorative leather title label with gilt titling to upper.

12 issues, each with separate title page and containing three works consisting of a piece for solo guitar or lyre, and a "Chanson Espagnole" and "Chanson Italienne" with guitar accompaniment. The majority of pieces are 3 pages in length, with some of those for solo guitar slightly longer and often making early use of harmonics. 152 pp. in total.

Works for solo guitar by Castro, Moretti and Sor, as follows:

Castro: Rondo (5); Air Français varié (2); Thema connu sous le nom de Lodoïska; Air composée et varié; Rondo Pastorale
Moretti: Air Varié
Sor: Un Menuet et un Petit Allegro pour la Guitare ou Lyre

Spanish songs, all with accompaniment by Castro, as follows: Seguidilla (4); Tyrana del Animalito; Boléro (6); Imitation de la Chasse

Italian songs, all with accompaniment by Castro, as follows: La nevé a la montagna; Catina amabile; O pescator de l'onda; Togliemo sul fagotto; Al margine d'un rio; Sono innamorato; La Biondina in gondolaletta; La mia crudel tiranna; Presso del rio che piange; Chi mai di questo core; Giera un giorno in gondolaletta; Or che sono d'amante sprovvisto

With a 2-page manuscript of a work for two voices and piano laid in entitled "L'Echo," with words by Mlle. Desbordes and music by Mme. du [?] Chambye, with "Mme. James Mallet" in manuscript to upper margin of title.

Light dampstaining to upper margins of first four issues. Generally in very good condition throughout. (20918)

$1,000.

Very rare. RISM C1465 (one copy only, at the Bayerische Staatsbibliothek in Germany).

Castro was born in Madrid and came to Paris in the early 1800s, where he published his Journal, in which the earliest known editions of Sor's guitar music appeared. See Jeffery: Fernando Sor, p. 36.

182. GRAM, Hans 1754-1804


The preface dated Charlestown, Massachusetts, February, 1795 and signed in the plate by Hans Gram, Samuel Holyoke and Oliver Holden.

Part I: Of Notes, Intervals in General, Consonances and Dissonances; Of the Diatonic Intervals, Of the Chromatic Intervals; Of the Enharmonic Intervals; Of Bass, the Fundamental and Continued Bass; On Chords and Thorough Bass; Of the Undergoverning Chord and of Chords by Supposition; Of Counterpoint; and Of Cadences.

Part II: Of Time, Accenting and Syncopation; On Singing; Containing several Progressive Lessons on Singing.

From the library of Luke Knowlton (1783-1810), a veteran of the French and Indian War, member of the Vermont General Assembly and judge of the Supreme Court of Vermont, with his signature to front free endpaper.

Binding somewhat worn, corner to upper board lacking; joints cracked; front endpaper creased, slightly stained and very slightly lacking at corners; rear endpaper creased and lacking. Somewhat browned; some wear; scattered foxing; small hole to pp. 31/32 with minor loss. Quite a good well-margined copy overall. (20722)

$2,750.

First Edition of one of the earliest American works printed from movable music type. ASMI 226. Printed by the important early American printer Isaiah Thomas (1749-1831).
The theoretical part of this work constitutes one of the earliest and most extensive theoretical treatises on music published in America in the 18th century.

Gram, an organist and composer, received his doctorate from the University of Copenhagen in 1772. He arrived in Boston in the mid-1780s and served as organist of the historic Brattle Street Church. "The Compiler’s detailed theoretical introduction has long been considered a milestone in the European 'reform' movement in American music." Grove online

Both Oliver Holden (1765-1844) and Samuel Holyoke (1762-1820) were important early American composers and tunebook compilers.

183. GRÉTRY, André-Ernest-Modeste 1741-1813
La Fausse Magie, Comédie en un Acte Représentée pour la première fois sur le Thé'tre de la Comédie Italienne, le mercredi premier Février 1775, Dédiee A Monseigneur le Prince de Poix... Gravée par J. Dezauche... Imprimé par Basset... Oeuvre XI. [Full score]. Paris: Houbaut... Lion[!], Chès Castaud [1775]. Folio. Full contemporary green vellum with title and former owner's name (Md. La Baronne de Pontecoulant) within decorative gilt border to upper. 1f. (title, dedication to Louis Philippe Marc Antoine de Noailles, Prince de Poix), 188 pp. Engraved.

Binding worn and scuffed; spine rebacked in green cloth. Uniform light browning; some minor staining to upper outer blank margins of last 20 leaves. (20301) $850.


Libretto by Jean-François Marmontel.

"[Grétry] made decisive contributions to the scope and style of the 18th-century opéra comique, and to technical aspects such as musical ‘local colour’ and the design of overtures. His opéras comiques and recitative comedies for the Paris Opéra enjoyed unparalleled success in the 20 years up to the French Revolution." Grove online

184. GRÉTRY, André-Ernest-Modeste 1741-1813
L'Amant Jaloux Comédie en trois Actes Représenté devant leurs Majestés à Versailles le 20 Novembre 1778, Et A Paris le 23 Décembre de la même année. Dédiee A Monsieur Le Noir Conseiller d'Etat Lieutenant Général de Police... Oeuvre XV... Gravée par le Sr. Huguet... Imprimée par Basset. [Full score]. Paris: Houbaut [ca. 1785]. Folio. Full contemporary green vellum with dark red leather label within decorative gilt border with previous owner's name (Mme. de Septeuil) to upper. 1f. (recto title, verso catalogue of music by Grétry), 168 pp. Engraved. With attractive engraved advertising label of contemporary bookseller (Blaye) to front pastedown.

Somewhat worn, rubbed and bumped; slightly warped; lower portion of upper joint split. Occasional minor staining; bookseller's label tripped at one edge just affecting border but not text. (20303) $800.


A portrait of a Mme. de Septeuil dating from ca. 1812 by the painter Louis Boilly (1761-1845) is held at the Musé Lambinet at Versailles.

185. GRONEMAN, Albertus 1710/12-1778
Six Sonatas for Two German Flutes. [Score]. London: J. Simpson [ca. 1744].

Very slightly worn and soiled; small tear to blank margin of title repaired on verso.  (20886)
$550.


Groneman was a Dutch composer of German birth.

186.  **HANDEL, George Frideric 1685-1759**  
Parthenope an Opera as it was Perform'd at the Kings Theatre for the Royal Accademy[!]. [HWV 27]. [Full score]. London: Walsh & Hare [1730].

Folio. Full early blind-stamped suede with titling in manuscript to both boards and spine. 2ff. (title, table of songs and publisher's catalogue), 98 pp. With early signature of "Ralph Leycester" to front pastedown.

Binding slightly worn, rubbed and bumped; spine frayed at foot; joints cracked; rear free endpaper lacking. Slightly browned and stained; title slightly creased; lacking final page (i.e., page 99, supplied in digital scan).  (20891)
$850.

**First Edition.**  Smith p. 46 no. 1. BUC p. 429. RISM H239.

*First performed at the King's Theatre on February 24, 1730, with text by S. Stampiglia (first set to music by Manzo in 1699), then modified for Venice and set by Caldara, 1708. Loewenberg col. 165.*

"Nothing is known of the reception, but it must have been fairly favourable, for Handel revived Parthenope in his next season..."  Dean: *Handel's Operas 1726-1741,* p. 162.

*The previous owner whose signature appears on the front pastedown is possibly Ralph Leycester of Toft, 1699-1777, subject of a portrait by Gainsborough.*

187.  **HANDEL, George Frideric 1685-1759**  
Saul an Oratorio in Score, as it was originally Composed by Mr. Handel with his Additional Alterations. [HWV 53]. London: Wm. Randall, [1793].


With 191 subscribers for 262 copies.

Spine faded. Some minor browning and soiling; two marginal stains. Lacking the frontispiece engraving of Handel by Houbraken. A very good copy overall.  (20755)
$1,250.


*"Pp. 242-250 contain the Trombone parts to certain numbers, and the Appendix contains six numbers, including 'Elegy' (H.G. XIII p. 210). Many of the pages are from plates used in Walsh's editions, but with extra bass figurings, and with the original pagination and singers' names cleaned off."  Smith p. 140.*

*"The libretto of Saul was the work of Charles Jennens, heir to rich estates in the Midlands. Scholar, man of letters and amateur musician, Jennens was one of the first of the composer's supporters to understand the dramatic potential of oratorio. Jennens took as his basis the biblical account of the last days of King Saul,*
consumed by jealousy at the success of young David in the war against the Philistines, and eventually driven to necromancy (the encounter with the Witch of Endor) and death in battle. To this he added elements derived from Abraham Cowley’s unfinished epic Davideis, giving scope for female voices in the contrasting characters of Saul’s daughters, Michal and Merab. The chorus, not mere commentators, played a role as the people of Israel, directly affected by the downfall of their king. On this framework Handel created a musical drama of remarkable power, drawing the listener with sympathy into the growing disturbance of Saul’s mind while evoking vivid images of such scenes as the victory parade for David and the visit to the Witch. The expression of blended love and loss in the final elegy for Saul and Jonathan is one of the most moving moments in all Handel’s output.” Grove online

Saul opened a season of oratorio and ode at the King’s on 16 January 1739, concluding on 19 April.

188. **HANDEL, George Frideric 1685-1759**


Binding considerably worn, rubbed, bumped and shaken; spine defective and partially lacking. Slightly browned. (21064)

$450.

RISM H and HH740 (one copy only in the U.S.).

"Though consistently acknowledged as one of the greatest composers of his age, his reputation from his death to the early 20th century rested largely on the knowledge of a small number of orchestral works and oratorios, Messiah in particular…” Grove online

Christian Friedrich Gottlieb Schwenke (1767-1822), pianist, composer and music editor, studied with both Marpurg and Kirnberger, succeeding C.P.E. Bach as Hamburg Stadtkantor in 1788.

189. **HANDEL, George Frideric 1685-1759**

Samson an Oratorio, in Score As it was Originally Compos'd... The Words taken from Milton. [HWV 57]. London: Willm. Randall [1769].


Binding worn, rubbed and bumped; detached; spine lacking and replaced with old black cloth tape; joints cracked. Foxing to several leaves; light impression of portrait transferred to title. Internally a good, wide-margined copy. (20802)

$800.

Smith p. 136, no. 7. RISM H832.

Handel gave the first performance of Samson (18 February 1743) and introduced Messiah to London (23 March) in a Lenten season of concerts at Covent Garden Theatre, setting a pattern that, except for the 1744-5 season, he was to follow for the rest of his life... In Samson the combination of ‘Church-Musick’ and ‘Airs of the Stage’ was well exemplified in two styles of choral writing (exuberant and homophonic for the Philistines, solemn and polyphonic for the Israelites) and solo arias of many moods, encompassing the bleak despair of the blinded Samson’s ‘Total eclipse’ and Dalila’s seductive ‘With plaintive notes.. A largely English cast brought their theatrical experience to the performances: they included the tenor John Beard as Samson, Mrs. Cibber in the advisory role of Micah, and the leading comic actress Catherine (‘Kitty’) Clive as Dalila. Samson was well received: Horace Walpole, a supporter of the Italian opera, grudgingly admitted that ‘Handel has set up an Oratorio against the Operas, and succeeds.’ " Grove online
190. **HANDEL, George Frideric 1685-1759**

Handel's Celebrated Water Musick Compleat. Set for the Harpsicord. To which is added, Two favourite Minuets, with Variations for the Harpsicord, by Geminiani. [HWV 350]. London: Walsh [ca. 1750-60].

Folio. Newly bound in quarter dark blue morocco with marbled boards, original leather title label gilt laid down to upper. Preserved in a custom-made folding archival linen case. 1f. (title), [1] (blank), 2-27, [i] (blank) pp. with additional page numbering as described in Smith.

With contemporary signature of James Birch to title.

Minor wear, browning, spotting and soilings, slightly heavier to title; small wormholes not affecting text, some professionally repaired; final leaf slightly creased. (21039) $2,850.


"The major orchestral work of this period is the Water Music, a large-scale suite specially written to accompany a royal water party of June 1717, in which George I and his entourage were conveyed by barge along the Thames from Whitehall to Chelsea and back. The suite is remarkable for being the first orchestral work composed in England to include horns, crooked in both F and D; in movements in D major they are joined, sometimes in dialogue, by trumpets. The jovial opulence of such moments is balanced by lightly scored movements in both major and minor keys, mostly having G as their tonic. Though some of the music may have been written earlier for other contexts, the recent notion that the music was conceived or considered to exist as 'three suites' is questionable, since the earliest sources (keyboard transcripts from the early 1720s) show the movements in D and G in mixed order (as in the editions of Arnold and Chrysander). Ordering the movements by key had however become a practice by the 1730s, and is reflected in the keyboard arrangement published by Walsh in 1743." Grove online

191. **HANDEL, George Frideric 1685-1759**

Solos For a German Flute a Hoboy or Violin With a Thorough Bass for the Harpsicord or Bass Violin Being all choice pieces Compos'd by Mr. Handel curiously fitted to the German Flute... No. 394. [Score]. London: Walsh [ca. 1733-1735].


Contains 12 sonatas: HWV 359a; 360; 361; 362; 363a; 364a; 365; 366; 367b; 368; 369 and 370.

Slightly soiled and stained; minor to moderate browning; occasional marginal repairs. Lacking pp. 41-48 containing the 10th sonata, HWV 368, supplied in an early manuscript copy. (20881) $1,200.

This printing not located in Smith. RISM H1381 (recording only two copies of this issue).

192. **HANDEL, George Frideric 1685-1759**

Six Concertos For the Harpsicord or Organ... [Op. 4]. [HWV 289-294]. London: I. Walsh [ca. 1757].


Binding worn and rubbed; head and tail of spine chipped; joints cracked; endpapers lacking. Minor staining and browning; one margin repaired; occasional pencil markings. (20754) $450.

Smith p. 225 no. 7. BUC p. 441. RISM H1212 (not distinguishing among issues).
193. **HANDEL, George Frideric 1685-1759**


Binding slightly worn. Lacking title to first volume. (20792) $250.

Smith p. 251 nos. 10 and 11.

"This edition of the 1st Set follows in contents and order the Cluer and Walsh editions of Volume I except that the second part of the Gigue at the end is omitted... This edition [of the 2nd Set] follows in order and contents the rare anonymous edition... issued c. 1727, and not the accepted Walsh Vol. II. (No.5)." Smith p. 251.

194. **HASSE, Johann Adolf 1699-1783**
Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord or Violoncello... Opera Quinta. [Score]. London: Walsh [1744].

Folio. Disbound. 1f. (title), 37, [i] (blank) pp. (pages 8, 14, 18, 26, 30, and 34 blank as issued). Engraved.

Minor soiling and staining. A very good, clean and crisp copy overall. (20882) $1,350.


"For several decades [Hasse] was the most widely admired composer of opera seria in Italy and German-speaking lands. His finest operas, written between the mid-1720s and the late 1760s, represent a highly systematized, rational style; they were handsomely produced and sung at leading theatres. Festival operas and vocal chamber works were composed for weddings and similar occasions at the Habsburg court in Vienna during the 1760s, by which time Hasse had come to be associated stylistically with the librettist Metastasio. Qualities described today as neo-classical also pervade his Dresden oratorios, his Venetian sacred works and his later flute music probably for Berlin; much of his music exhibits dramatic effects of harmony, orchestration and vocal line." Grove online

195. **HASSE, Johann Adolf 1699-1783, Leonardo VINCI ?1696-1730. Francesco Maria VERACINI 1690-1768 and Giovanni Battista PESCETTI ca. 1704-1766**
Chamber Aires For a German Flute Violin or Harpsicord Being the most Celebrated Songs & Ariets Collected out of all their late Operas Vol. I [Parts I- II]. [Score]. London: Walsh [ca. 1740].


Part I includes works by Farinelli (Orpheus), Hasse (Artaxerxes), Porpora (Ariadne; Artaxerxes; Polypheme), and Veracini (Adriano), noted with textual incipits and identified as having been sung by Cuzzoni, Farinelli and Senesino (with the vast majority ascribed to Farinelli).

Part II includes works by Hasse (Merode; Olympia; Salve Regina; Siroe) and Pescetti (Anglica and Medora; Demetrios; Diana and Endymion), noted with textual incipits but not including singers' names.

Very slightly worn; paper repair to upper outer corner of final leaf of Part II. In very good, clean and crisp condition overall. (20876) $950.
BUC p. 965 (describing these publications as being part of a series published in two volumes of seven parts each issued between 1736 and 1755 in at least 4 different issues). RISM BII p. 171. Humphries 771 and 772 (various issues).

196. **HAYDN, Joseph 1732-1809**
Deux Quatuors pour Deux Violons, Alto, et Violoncelle composés et dédiés A Son Altesse Monseigneur le Prince Regnant de Lobkowitz... Oeuvre 77. [Hoboken III: 81, 82]. Vienna: Artaria Comp. [PN] 898 [1802].


Title slightly worn and soiled; marginal tears to inner margins of outer leaf of first violin part. (20786)

$1,850.


*Haydn's last two quartets and two of his greatest works in the genre.*

197. **HAYDN, Joseph 1732-1809**
Oeuvres Complettes... Cahier IV [VIII Pièces pour le Pianoforte VI Sonates et I Air varié pour le Pianoforte seul I Trio pour le Pianoforte avec l'accompagnement d'une Flûte et Violoncelle]. [Parts]. Leipzig: Breitkopf & Härtel [1801].


Contains Hoboken Gruppe XVI: 40, 41, 42, 48; XV: 32; XVI: 47; XVII: 2 and XV 15.

Binding slightly worn and rubbed. Some browning and offsetting throughout. (20788)

$375.

198. **HAYDN, Franz Joseph 1732-1809**

Tall folio. Quarter black cloth with maroon cloth boards, maroon title label gilt to spine. [i] (title), [ii] (blank), [iii] (dedication), [iv] (blank), [v]-vi (advertisement), v-vi' [!] (contents), [i] (blank), 40 (text), 40 (music), [viii], 41-63 (text), 41-67 (music) pp.

Binding slightly worn and bumped. Moderate browning throughout; occasional light foxing; dampstaining to last leaves of second volume; some offsetting. Lacking parts for violin and cello. (21083)

$300.


199. **KAMMEL, Antonin 1730-1787**
A Second Sett of Six Sonatas for two Violins & a Bass Humbly Dedicated To his Excellency Count Vincent of Waldstein... Opera Terza. [Set of parts]. London: Welcker [1769].

Stitching holes at inner margins; cello and bass parts trimmed. (20851) $300.

BUC p. 564. RISM K91.

Kammel was a Bohemian-born, Italian-trained violinist who settled in London in the mid-1760s, where he was closely associated with J.C. Bach and C.F. Abel. "In style these [string] works belong to the final stages of early classicism... Kammel's simply phrased melodies flow smoothly and have a charm bordering on oversweetness in places... melodic patterns reminiscent of Czech folk music can be found." TNG Vol. 9 p. 787.

200. [KING'S THEATRE]
6 volumes of late 18th century ballet music performed at the King's Theatre, London.

Mazzinghi, Joseph 1765-1844


"In 1779 Mazzinghi was apprenticed as copyist and musical assistant to Leopoldo De Michele, chief music copyist at the Kingís Theatre. Five years later he advanced to the position of harpsichordist and was then engaged as house composer to the Kingís Theatre (1786-9). In this position he provided ballet music, directed operas and was responsible for arranging pasticcios... Mazzinghi was a prolific composer for the ballet, having written some two dozen works for the King's Theatre and Pantheon... Among Mazzinghi's more successful ballets were those he composed for Noverre during the period 1787-9." Grove online

Barthelemon, François-Hippolyte 1741-1808

Barthelemon, a French violinist and composer, "was a leading figure in London's musical life, appearing as a composer, violin and viola d'amore soloist, and leader of the orchestra ñ at the King's Theatre, the London playhouses, Marylebone and Vauxhall Gardens, as well as for the Academy of Ancient Music." Grove online

Rauzzini (1746-1810) was an Italian soprano castrato and composer. "From November 1774 to July 1777 [he] sang regularly at the King’s Theatre in London... Ballets with music by him were performed at the King’s Theatre in the season 1783-4." Grove online

Noferi, Giovanni Battista ?-1782


"In 1777 [Noferi] was engaged by the King's Theatre as a composer of ballet music... and for the 1781-2 season he was advertised as 'leader for the dances.' " *Grove online*

Large oblong octavo. Contemporary quarter dark tan leather with marbled boards.

Binding worn, rubbed and bumped; head and tail of spine worn and chipped. some upper margins shaved with slight loss of titles. In very good internal condition overall.  (20778) $2,500.

201. **LA FEILLÉE, François de ?-ca. 1780**


Octavo. Full contemporary dark brown calf with raised bands on spine in decorative compartments gilt, titling gilt, speckled edges, marbled endpapers. 1f. (recto title; verso blank), iii-viii, 600 pp. With neumatic notation throughout.

Binding worn, rubbed and bumped; head and tail of spine frayed. Very slightly browned; very occasional foxing.  (20821) $600.

La Feillé, a French theorist, "probably lived in or near Poitiers around 1750. His reputation stands on his Méthode nouvelle pour apprendre parfaitement les règles du plainchant et de la psalmodie (Poitiers, 1748), which appeared nine times in four editions up to 1784. It advocates the 'expressive' performance of chant in accord with the doctrine of the Affections as it was then understood...The use of trills and other ornamentation is recommended, and relative speeds of delivery are prescribed... The treatise provides a valuable sidelight on the history of chant performance, and may reflect the kinds of expressive effect that 18th-century composers of religious music may have intended." *Grove online*

202. **LANZETTI, Salvatore ca. 1710-ca. 1780**

XII Sonate à Violoncello Solo e Basso Continuo, Dedicate All' Altezza Reale il Federico di Brunswick, Principe di Wales è Principe Elettorale d'Hannover... Opera Prima. Amsterdam: Gerhardo Federico Witvogel [1736].


Binding worn, rubbed, bumped and stained; crudely backed. All leaves detached and loose.  (20862) $1,500.

**First Edition.** Rare. Lesure p. 368. RISM L638 (2 copies only, none in the U.S. or Great Britain).

*Lanzetti was an Italian cellist and composer. "By the second half of the 1730s he was in Paris and then London, where he seems to have lived until at least 1754. He had great success there and, according to Burney, helped to establish a taste for the cello..." ___"[He] was one of the most innovative cellists of his era, advancing many aspects of cello technique. His own virtuosity is evident in his solo compositions through the intricacy of bowings, dynamic contrasts and note range. The tessitura of the cello was extended*
to b? in his Sonatas op.I, while his proficiency with slurred staccato bowings was testified to by Corrette, who credited him with bringing such techniques to cello performance." Grove online

203. **[LIEDER]**
Collection of 19th century lieder, mostly unaccompanied.

Reinecke, Carl 1824-1910

Spohr, Louis 1784-1859

Lachner, Franz 1803-1890
- Sommer, Herbst, Winter, Frühling. 4 Gedichte v. L. Koch... für zwei Sopran, Tenor und Bass... Op. 88. [Vocal score]. Mainz... B. Schott's Söhnen [PN 8955.1-4] [1846]. 9; 7; 1f., 7; 1f., 7 pp. Engraved.

Hauptmann, Moritz 1792-1868

Perfall, Karl Freiherr von 1824-1907

Maier, Julius 1821-1889

Schäffer, August 1814-1879

Together with:
Adam, C.F. 6 songs for four voices, op. 4. Leipzig, ca. 1850. 8 pp. Lacking title.

Menge, G. 6 lieder for 4 voices in manuscript, ca. 1870. 20 pp.

From the collection of the noted opera singer, Sigrid Onegin (1889-1943).

Octavo. Quarter dark tan leather with cloth boards. Binding slightly worn, rubbed and bumped. Occasional minor foxing, browning and staining; small oval handstamp of A. Knorr to most titles, occasionally partially erased. (20987) $350.

204. **LISZT, Franz 1811-1886, Frédéric CHOPIN 1810-1849 et al**


Slightly soiled; light dampstaining to first and last leaves. (20846) $1,350.


"Hexameron... was written in 1837 for a charity concert given at the house of Princess Belgiojoso. Six composers took part in the work: Chopin, Pixis, Thalberg, Czerny, Herz and Liszt each contributed a variation, and in addition Liszt wrote the introduction, the piano arrangement of the theme, the bridge passages between the variations and the finale. The work is interesting in that it gives a conspectus in a small space of the various styles of piano writing at the time; one can see clearly how Liszt's technique stands out from that of his contemporaries, and though Chopin's contribution is admittedly not one of his greatest works, sufficient of his individual poetical personality emerges to prove his stature. But those who would like to see the kind of music that Thalberg, Herz and Pixis actually wrote may find much of interest here." Searle: The Music of Liszt, pp. 33-34.

205. [LITURGICAL MUSIC - 18th Century]
Rituale Romanum Pauli Quinti Pontificis Maximi Jussu Editum; in quo quae parochis ad administrationem sacramentorum, ad Benedictiones, & Conjuraciones necessaria censentur, accuratè sunt posita. Venice: Typographia Balleoniana, 1744.

Octavo. Full contemporary mid-tan calf with raised bands on spine in compartments. 1f. (title), 3ff. (dedication and index), 424 pp. With engraved vignette to title. Printed in red and black, with music printed in neumatic notation.

Binding worn; head and tail of spine chipped; contemporary signature and number stamp to free front endpaper; adhesive remnants to front pastedown. Edges of final leaves slightly stained. (21052) $200.

206. LULLY, Jean-Baptiste 1632-1687

Folio. Full dark-tan leather with raised bands on spine in decorative compartments gilt, leather title label gilt. 1f. (title), 1f. (privilege), 225 pp. Engraved.

Binding considerably worn, rubbed and bumped; hinges split; spine chipped, frayed and partially lacking. Minor browning and soiling, but quite a good copy internally overall. (20922) $2,500.

Rare. Schneider p. 269. RISM L2962 and LL2962.

First performed in Paris at the court of Saint-Germain-en-Laye on January 10, 1676, with text by Quinault after Ovid.

This work was such a favorite with Louis XIV that it became known as the "King's opera." It "combines the brilliant use of spectacle and intricately structured divertissements in Lully's earlier operas with more subtly structured recitative dialogues and a new seriousness of dramatic content. Burlesque scenes and subplots are absent for the first time... Although Atys is not Lully's only opera to end sorrowfully, it is the only one to conclude with unmitigated tragedy." TNG Opera Vol. 1 p. 244.
207.  **MARCELLO, Benedetto 1686-1739**  
Folio. Contemporary quarter mid-tan leather with marbled boards.  
Binding quite worn, rubbed, bumped and scuffed. Minor browning and foxing; paper repair to outer edge A of title. A very good copy overall.    (20859) $275.  
**First English Edition.** RISM M426.  
The first volume of what became an 8-volume series. Contains 7 psalm settings.  
Of particular interest both for its biographical information on Marcello and for Avison’s essay on the psalms.  
Marcello’s psalms were first published in Venice in 1724-1726. John Garth (ca. 1722-ca. 1810) was an English composer and organist from Durham and a friend of Charles Avison, who assisted him in the present publication. "Marcello's intent in his Salmi... was to restore dignity to devotional music by reviving musical practices of antiquity... The influence of his Salmi was regenerated in ethnomusicology: the materials Marcello quoted from Judaic and Hellenic traditions in the 1720s are frequently requoted (often without attribution) in studies of ancient and oriental music." Grove online

208.  **MENDELSSOHN, Felix 1809-1847**  
Paulus Oratorium nach Worten der heiligen Schrift... Opus 36. [MWV A14]. [Piano-vocal score]. Bonn: N. Simrock [PN 3281] [1836].  
Folio. Quarter black cloth with matching boards. 1f. (decorative title), [iv] (text), [1] (blank), 2-197, [i] (publisher's catalogue of vocal music).  
With a fine full-page frontispiece lithographic portrait of the composer by A. Dircks printed by B. Dandorf in Frankfurt a/M.  
**With an interesting early inscription** to free front endpaper commemorating the German singing association in Rio de Janeiro inscribed to the Doctors Lallemant and dated January 1844.  
Binding somewhat worn, rubbed and bumped; spine chipped; joints split. Slightly browned, foxed and stained; occasional light annotations in pencil; signature to inscription slightly trimmed at outer edge; minor imperfections.    (21082) $675.  
"Mendelssohn was not the only 19th-century composer to revive the oratorio, but his two completed works, *St Paul* (1836) and *Elijah* (1846), were the only representatives of his time to achieve lasting popularity. Mendelssohn himself frequently performed *St Paul* at music festivals; what is more, after its première, the oratorio at once achieved numerous triumphant performances abroad, in England, Scandinavia, the
Netherlands, Poland, Russia and the USA (performances were given in Boston, New York and Baltimore in 1837, 1838 and 1839 respectively). Of course, the subject, the conversion of Saul to St Paul, held a special meaning for the Mendelssohn family, who had embraced the Christian faith... With few exceptions, Mendelssohn's other sacred works lie largely in the shadow of St Paul and Elijah." Grove online

The presentation inscription is possibly to Robert Christian Avé-Lallemont, a German physician and explorer, director of a sanitorium for victims of yellow fever in Rio, who was resident in Brazil from 1836 to 1855.

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

Quartetten für 2 Violinen, Bratsche und Bass... in Partitur. No. 1 [II-VI]. Leipzig: Breitkopf & Härtel [PNs 6429, 2543, 6371, 6372, 6373, 8300], [ca. 1850, 1841, 1840, 1840, 1840, 1851].

I: (Op. 13)

II: (Op. 12)

III: (Op. 44 no. 1)
1f. (title), 44 pp. Engraved. Not in Hoboken, Krause or Bodleian Cat.

IV: (Op. 44 no. 2)

V: (Op. 80)

VI: (Op. 80)

Bound with:

7 volumes bound in one. Large octavo. 19th century quarter dark green leather with marbled boards. Engraved throughout.

Binding quite worn, rubbed and bumped; tear to portion of spine. Occasional minor foxing and small defects. A very good copy overall. (20856)

$1,200.

"Between 1827 and 1847 Mendelssohn composed six string quartets, and had begun work on a seventh at the end of his life (the Andante and Scherzo from op.81 may have belonged to this final project). The first two, op.13 in A minor (1827) and op.12 in E (1829), show a rapprochement with the late quartets of Beethoven. To the Swedish musician Adolf Lindblad Mendelssohn explained his concern for the organic relationship of the various movements to the whole. In op.12 the opening of the first movement is brought back to conclude the finale; in op.13 the quintessential thematic material is drawn from the lied Frage (op.9 no.1), with explicit quotations from the song in the outer and more hidden references in the inner movements of the quartet. The three quartets op.44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a Classical tendency. In striking contrast is the discordant last quartet, op.80 in F minor, generally viewed as Mendelssohn's response to the death of his sister." Grove online
210. **MISSALE ROMANUM**  
Ex Decreto Sacrosancti Concilii Tridentini Restitutum, S. PII V. Pontificis Maximi Jussu Editum, 
Clementis VIII. Et Urbani VIII... Editio novissima... Venice: Haeredes Balleonios, 1827.

Quarto. Contemporary dark brown calf with decorative gilt rules to boards. [i] (title), ii-xxxii, 438, cxxiv pp. + 8 full-page engraved plates. With large engraved vinette by Isabella Piccini to title. With decorative woodcut initials and tailpieces. Music printed in neumatic notation on 4-line staves. Printed in red and black ink throughout.

Bound with:
Missae in Festis Propriis S.S. Patronorum Regni Hungarie Ad Formam Missalis Romani Rechusae. 16 pp. Without title. Ca. 1820. Binding somewhat worn, rubbed and bumped; slightly warped; gilding faded; mathematical annotations in pencil to front endpapers. Some soiling, staining and wear, heavier to some portions. (20905) $300.

211. **MONSIGNY, Pierre-Alexandre 1729-1817**  
Le Deserteur Drame en trois Actes, Dédie A Son Altesse Sérénissime Monseigneur Le Duc D'Orleans 
Premier Prince du Sang, Representé par les Comediens Italiens ordinaires du Roi le 6 Mars 1769. Gravé par 

Folio. Quarter vellum with marbled boards, dark red leather title label gilt to spine. 2ff., 267 pp. With 
contemporary signature to first page of music.

With the ownership signature of the French soprano Yvonne Brothier (1889-1967).

Some browning and occasional staining and repairs, including to title; some outer edges trimmed not 
affecting printed area; minor worming to a number of outer edges. (20302) $750.


*With libretto by Sedaine, who collaborated with Monsigny on a number of his most successful works.*

"Le déserteur displays an amazing compendium of procedures all combining to express the purest pathos: 
the frequent use of minor keys, often intensified by chromaticism; instrumental effects (three pieces call for 
the use of mutes); dramatic breaks in the discourse; fugal writing; and silence from characters confronted 
with a fate too cruel to bear. Such concentrated methods had no equivalent in French music of the galant 
period, but nonetheless Monsigny struck a deep chord of sympathy in his public, for Le déserteur was 
among the opéras comiques most often performed during the last two decades of the ancien régime, and 
had a long history of performance in foreign theatres." Grove online

212. **MOZART, Leopold 1719-1787**  
Méthode raisonnée Pour apprendre à Jouer du Violon... Traduite de l'Allemand en Français par Valentin 
Roeser... On trouvera à la fin de cette Méthode XII Petits Duo et un Caprice faciles et a la portée des 
commanÁants. Paris: Boyer... Le Menu [ca. 1783].

Folio. Early green paper boards with manuscript label to spine. If. (title), 89, [ii] (blank), 2-3 (Table du 
rapport des Notes entr'elles relativement a leurs valeurs"), [i] (blank) pp. Engraved. With early signatures 
("Karpoff" and the publisher, "Boyer") to title.

Includes 12 duos for two violins and a caprice for viol solo (pp. 72-89).

Binding worn, bumped and somewhat stained. Some browning and minor offsetting; small binder's holes to 
inner blank margins. (20770) $1,200.
"The Violinschule of 1756... revised by the author for second and third editions published in 1769-70 and 1787 respectively, was widely recognized as the most important violin tutor of its time. A Dutch translation appeared in 1766, and a French edition, by Valentin Roeser, apparently not authorized, in 1770... In essence, the Violinschule draws on the Italian method and Tartini in particular, although the historical chapters show Mozart’s acquaintance with a broad range of music theory, from Glarean on... The work... represents the source closest to Mozart and is the most valuable guide to the musical and aesthetic education of the younger composer."

Roeser (ca. 1735-1782) was a composer and clarinetist active in Paris in the second half of the 18th century.

213. **MOZART, Wolfgang Amadeus 1756-1791.** Messa posta in Musica... Spartizione No. [I] [KV 192]. [Full score]. Vienna; Lipsia: Hoffmeister & Co.; Bureau de Musique [PN 87] [1802].

Small folio. 19th century marbled wrappers with manuscript title label to upper. [1] (title), [2]-[3] (blank), 4-47 pp. Engraved. With previous Viennese owner's small oval handstamp to upper wrapper and several leaves.

Spine reinforced with dark red tape. Somewhat browned; occasional staining; some lower margins dampstained. (20759)

$1,200.

**First Edition.** Haberkamp Text p. 96. RISM M4042.

"In spite of its modest scale... it impresses us as being a more convincing and heartfelt piece than the preceding Mass, K. 167. It is also more deliberately vocal in spirit, and introduces a quartet of soloists. Its melodic curves are flexible, graceful and tender... The most remarkable parts of the mass are in the Credo, in which the famous four-tone motive culminating in the Finale of the Jupiter Symphony, K. 551, appears..." Zaslaw and Cowdery: *The Compleat Mozart*, p. 10.

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

Die Gaertnerin aus Liebe. Oper in drei Aufzugen... In vollstandigem Clavierauszug mit deutschem Texte, und zugleich für das Piano Forte allein... Wohlföllige Ausgabe von W. A. Mozarts sämtlichen Opern 6te. Lieferung. [Piano-vocal score; text in German]. [KV 196]. Mannheim: Heckel [1829].


Light dampstaining to first ca. 20 leaves; lower outer corner of title repaired. A very good copy overall. (20872)

$1,100.


An adaptation by Fritz Haas of *La finta giardiniera*, composed by Mozart during the fall of 1774 and first performed in Munich on January 13th 1775.

"According to Mozart's report to his mother the opera was much applauded and there were two repeat performances. The work was later (1780) given by Johann Heinrich Bohm's travelling company, who performed it in German as a Singspiel, with spoken dialogue..." TNG Vol. 12 p. 692. Selected numbers were first published in 1797 (see Haberkamp 7 p. 99).
215. **MOZART, Wolfgang Amadeus 1756-1791**  
Trois Quatuors Pour Deux Violons, Alto et Violoncelle... No. [V] [K421b = 428, 464 and 465]. [Parts].  
Leipzig: C.F. Peters [PN 85] [1801-02].  


Slightly worn and soiled; browning, especially to title and edges; some fraying; several small tears; signatures separated. (21045)  

$450.  

Rare. RISM M6117. Three of the six “Haydn” quartets, first published by Artaria in Vienna in 1785.  
K428 "is the least troubled of the 'Haydn' Quartets, and the one most closely approximating Haydn in its naïve affability of tone." Zaslaw and Cowdery p. 266.  
"In many respects the A-major Quartet [K464] is the most stunning example of musical craftsmanship among the six 'Haydn' Quartets." ibid, p. 267  
"The C-major Quartet is not only the last of the 'Haydn' Quartets but also in large measure a summation of the artistic evolution that has taken place in the set. There is, moreover, an instrumental brilliance about K.465, a kind of concert-hall grandeur, that exceeds anything in this direction among its predecessors." ibid  

216. **MOZART, Wolfgang Amadeus 1756-1791**  
Le Nozze di Figaro... Komische Oper in vier Aufzügen. [K492]. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 2442] [1817].  


Binding slightly worn, rubbed and bumped; rebacked in modern green cloth; gilt onlay partially lacking. Light to moderate foxing; occasional minor repairs; several annotations. (21073)  

$685.  

A rare edition. Hoboken 11, 265. RISM M4349 (copies in Austria and Germany only).  
"First performed at the Burgtheater in Vienna on May 1, 1786, with Mozart conducting from the keyboard. The first night was a considerable, if not a total, success, and enthusiasm grew at the repetitions. So many encores were demanded at the third performance that the Emperor ordered a ban against the repetition of ensemble pieces, to keep the performances from running all night..."  
"The temptation to ascribe perfection to Figaro is great, and has not always been resisted. Much of it is, indeed, close to perfection..." Zaslaw and Cowdery p. 60.  
"The definitive masterpiece of the genre." Grove online  

217. **MOZART, Wolfgang Amadeus 1756-1792**  

Oblong folio. Quarter red calf with marbled boards, dark green title label gilt to spine, patterned endpapers. 1f. (title), [i] (blank), [2] (cast and index), 3-103; 1f. (title), [i] (blank), [2] (index), 3-107 pp. Engraved. Text in Italian and German. Early manuscript annotations to indices.
With an inscription to front free endpaper to the stage director of the Staatsoper in Berlin Franz Ludwig Horst: "mit vielen Dank für seinen schönen 'Don Giovanni' an der Staatsoper Berlin März 1923" [signature indecipherable].

Binding quite worn, rubbed and bumped. Slightly worn and foxed; ink markings to title not affecting text; occasional staining. (21072)

$450.

A re-issue of the Kühnel edition of ca. 1810. RISM M4519.

First performed on October 29, 1797 in Prague, "[Don Giovanni] was the second operatic collaboration of Mozart and his librettist Lorenzo da Ponte, who, some fifteen months earlier, had had a great success with their Le nozze di Figaro. Their third and last opera together was to be Così fan tutte. This triumvirate of masterworks has earned them their current reputation as one of the world's greatest opera-writing teams..." Zaslaw and Cowdery p. 61.


Slightly foxed.  (20902)

$2,000.


"No symphony of Mozart's, not even the "Jupiter," has aroused so much comment as this one. A vast body of criticism and analysis has been published in several languages, to say nothing of hundreds of pages of program notes. This is perhaps to be expected of a work in the regular repertory of most conductors and orchestras and widely disseminated in recordings, but the intensity of the interest in K.550 is even greater than that in many other works which likewise belong to the regular repertory. In addition to being a pillar of the repertory and one of the most flawless exemplars of the Classical style, the G-minor Symphony is a key work in understanding the link between musical Classicism and musical Romanticism, and perhaps even a mournful hint of what Mozart might have composed had he lived a normal lifespan." Zaslaw and Cowdery: The Compleat Mozart, p. 210.

219.  MOZART, Wolfgang Amadeus  1756-1791  Tre Quartetti per due Violini Viola e Basso... Opera [18]. [KV 575, 589 and 590]. [Parts]. Vienna: Artaria e Compagni [PNs 360 and 361] [ca. 1791].


Slightly worn and thumbed; inner margin of title guarded just affecting edge of printed border; occasional markings in pencil and crayon. (20758)

$5,500.


"The Prussian Quartets, K. 575, 589 and 590, form a group, since they are dedicated to King Friedrich Wilhelm in Berlin, who played the violoncello - or at least they were written with an eye towards such a dedication, for the first edition bears no dedication at all. The royal virtuosity had to be taken into account,
and so in almost every movement of the three works the violoncello has a predominant part, while the second violin and viola retreat into the background. The quartets are slightly concertante, and yet they are purest chamber music. Mozart sometimes completely forgets his royal patron - as for instance in the minuet of the last quartet. These are three works that originated under the most dreadful spiritual oppression, and yet they rise to heights of pure felicity."

Einstein: Mozart, p. 184.

MOZART, Wolfgang Amadeus 1756-1791
Collection of first editions of 4 of the 6 of Mozart's original string quintets: nos. 2 (K 516), 3 (K 406), 4 (K 593) and 5 (K 614).

No. 2 (K 516)
"This is the most famous of the quintets. Its very special key, its dramatic power, its combination of tragedy and tenderness have assured it a unique place in the chamber-music repertoire. Together with the great G-minor Symphony, K. 550 (completed July 25, 1788), it constitutes the most personal music, perhaps, that Mozart ever wrote."


No. 3 (K 406)
"This quintet is Mozart's own arrangement of his Serenade in C minor for Wind Octet, K. 388... The bewildering profusion of intellectual forces with which Mozart crowds the opening theme of the Quintet in C minor is typical... The andante is in E flat. Its warmth and mellowness - so characteristic of Mozart when writing in E-flat major - are tempered with a certain nostalgic loneliness, which will become more and more an integral part of the mature Mozart's music, whether for chamber, opera house, or concert hall."

ibid, p. 255

No. 4 (K 593)
"Mozart composed this great work in December 1790, probably for Johann Tost, formerly the leader of the second violins in Haydn's orchestra. That Haydn was intimately involved with the first performance of Mozart's D-major Quintet is attested by their mutual friend, Abbé Maximilian Stadler."

ibid p. 256

No 5 (K 614)
Grand Quintetto... No. [5] [K 615]. [Parts]. Vienna: Artaria Comp. [PN] 429 [1793]. Folio. Plain 19th century wrappers with title label to upper (slightly worn). 1f. (title), 9; 9; [1] (blank), 2-8; 6; 5 pp. Engraved. First Edition, 3rd issue. Haberkamp Text p. 349. BUC p. 708. RISM M6017. "The Quintet in E flat, K. 614, is a tribute to Haydn," writes American pianist and writer Charles Rosen of this last piece of chamber music that Mozart ever wrote, pointing out the similarity of the Finale to that of Haydn's String Quartet, Op. 64, No. 6, which was composed for Johann Tost, who may also have commissioned K. 593 and 614... The Andante is of that late-period simplicity in Mozart that astonishes in The Magic Flute and in passages from La clemenza di Tito: it is supreme art, touching, direct, and of an autumnal beauty."

ibid, p. 257.

All but K 516 carry the signatures of "W. Stedman" to title labels and "Edward Cahil" to titles. Preserved in a custom-made green cloth folder with slipcase with dark red leather label girt to spine. (20757)
$8,500.
221. **MOZART, Wolfgang Amadeus 1756-1791**


With previous owner's small handstamp to upper outer margin of title. (20760) $550.


"This is Mozart's last piano concerto... Two months after it was entered into his catalogue, he performed it at a benefit concert for the clarinetist (Johann) Joseph Beer... It was Mozart's last public appearance as a concerto soloist." Zaslaw and Cowdery: The Compleat Mozart, p. 134.

222 [OPERA – English – 18th century]
A fine collection of 18th century English opera and vocal music in keyboard-vocal score.

- **Jackson, William 1730-1803**
The Lord of the Manor a Comic Opera... adapted for the Voice and Harpsichord. Opera XII. London: John Preston [ca. 1783]. 1f. (title), 51, [i] (publisher's catalogue) pp. First Edition. BUC p. 551. RISM J141. First performed at Drury Lane on December 5, 1783. "The new opera [The Lord of the Manor]... was very successful, with 21 performances during its first season, and was regularly revived in successive years. In 1812 Henry Bishop, in collaboration with, among others, C.I.M. Dibdin and Jackson's former pupil John Davy, produced an adapted version at Covent Garden (24 October 1812) which contributed to the continued popularity of the opera during the first half of the 19th century. Jackson’s opera was unusual in that it was immediately published in a full orchestral score as well as the more customary vocal score format. The score demonstrates a command of a variety of idioms; it includes a substantial three-movement overture on a symphonic scale, as well as large-scale ensembles and solo items which make considerable demands upon the singers..." Grove online

- **Linley, Thomas 1773-1795 and Thomas Linley Jr. 1756-1778**
The Duenna or Double Elopement, a Comic-Opera As performed at the Theatre Royal in Covent Garden for the Voice, Harpsichord, or Violin. London: C. and S. Thompson [1755]. 2ff. (title, "A Table of the Songs"), [1] (blank), 2-58 pp. Engraved. First Edition, early issue. BUC p. 294. RISM L2460 (recording two printings, one with 58 pp. and the other with 60; precedence has not been established). First performed at Covent Garden on November 21, 1775. Text by Richard Sheridan. "The Duenna was performed 75 times in its first season, a record for an 18th-century English opera, exceeding the Beggar’s Opera’s 63 performances in 1728. It was performed more frequently than any other Sheridan play during the author’s lifetime, and was heard intermittently at Covent Garden up to 1840. The Songs were in constant demand and reprinted many times over." Grove online

- **Shield, William 1748-1829**
The Flitch of Bacon, A Comic Opera, Now Performing with Universal Applause at the Theatre Royal in the Hay Market, Part of it Composed and Part Compiled by W. Shield... Ashby Script. N.B. Mr. Napier to render this Work more useful to the Public in general has Printed the Second Violin with the Harpsichord Part. London: Printed for the Author and sold by William Napier [1778]. 1f. (decorative title), 53 pp. Engraved. Minor soiling; staining to foot of title; tear to last leaf with no loss of music. Probable First Edition. BUC p. 945. RISM S2980. "Shield came to public notice with The Flitch of Bacon (1778), which became one of the most profitable and often performed afterpieces at the Haymarket Theatre. This pasticcio typifies much of Shield’s theatrical writing: of the afterpiece’s 14 musical numbers, nine are by Shield, the rest being borrowed from an assortment of sources, including Italian opera, Tudor songbooks and British folksong. Shield emphasized the military slant of the libretto with appropriate rhythms that contrast nicely with the numerous pastoral and romantic pieces in 6/8, and the older borrowings reflect the traditional roots of the Dunmow flitch tradition." Grove online
- Dibdin, Charles 1745-1814

  The Padlock. A Comic Opera: as it is Performed at the Theatre-Royal in Drury-Lane. The words by the
  CPM Vol. 16 p. 353. RISM D2557. First performed on October 3rd 1768, with libretto by Bickerstaffe,
  with Dibdin himself portraying the role of Mungo, a colored servant. "The Padlock (1768) was the first of
  many 'dialogue' operas for which he [Dibdin] composed all the music, and delightful music it is." TNG
  Vol. 5 p. 424.

- Webbe, Samuel 1740-1816

  volumes. 1f. (recto title; verso publisher's catalogue), [1] (index), 2-34 pp.; 1f. (recto title; verso publisher's
  "Webbe was elected a Privileged member of the Nobleman's and Gentlemen's Catch Club in 1771... He
  composed several hundred catches, canons, rounds and glees, and wrote many of the texts. His works
  display a broad stylistic range, from short, witty, three-part catches and more serious canons (in which
  there is a marked delight in technical proficiency), to the glees, whose sectional nature is designed to
  reflect more closely the changes in mood of the text. His contribution to the field of the glee was such that
  his compositions were recognized as the standard to which both his contemporaries and successors
  aspired." Grove online

- Knyvett, Charles 1752-1822 and William Knyvett 1779-1856

  A Favorite Ancient Canon for Three Voices performed with great applause, by Messrs. Harris Knyvett &c.
  at their Vocal Concert at Willis's 1792. London: G. Smart [ca. 1810]. 2 pp. printed on one side of each of
  two leaves. Creased and slightly stained.

- Saizoi, P.

  Eight Hymns for Two Voices, Set in proper Keys for the German Flute, and the Bass figur'd for the
  Harpsichord. [London]: Printed for the Author & to be had at Cahusac's Music Shop [ca. 1775]. 1f. (title), 8
  marbled boards with decorative leather title label gilt to upper.

  Binding slightly worn and scuffed; head of spine chipped and cracked. (20793) $2,200.

223. PERGOLESI, Giovanni Battista 1710-1736. Stabat Mater. [Full score]. Paris; Lion[1]:
    Bayard... Le Clerc... Mlle. Castagneri... Desbretonne [1753].

  Folio. Modern quarter dark brown calf with marbled boards, raised bands on spine in decorative
  compartments gilt. 1f. (title), [1] (blank), 2-29 pp. Engraved. With a fine pictorial title incorporating
  various elements including four instrumentalists, two singers and a conductor. With early signature of Le
  Bras to title (twice) and first page of music.

  Title very slightly worn and creased; edges slightly darkened with two very small tears. (20771)
  $1,750.

  Second edition. Rare. Lesure p. 486. RISM P1355 (a variant, including Le Clerc in the imprint).

  Pergolesi was "a leading figure in the rise of Italian comic opera in the 18th century... The Stabat mater for
  two solo voices and strings, his most famous work, was evidently written in competition with Alessandro
  Scarlatti's Stabat mater for the same voices and instruments. A comparison between the works shows
  Pergolesi's new approach to the concertante vocal movement and his development of the 'church aria,' as
  well as the earliest application to sacred music of the style of expressive sensibility. The work stirred
  considerable controversy at home and abroad for its religious propriety and musical style." Grove online
224. **PRELLEUR, Peter ?1705-1741**
The Compleat Tutor for the Violin Containing The Best and Easiest Instructions for Learners to obtain a Proficiency To which are Added A Choice Collection of the most Celebrated Italian English and Scotch Tunes. London: Peter Thompson [ca. 1755].


With a fine frontispiece engraving by H. Roberts of a violinist playing in fashionable dress.

Includes music by Handel (from Judas Maccabceus, Joseph, Lotharius, Saul and the Water Music), Lully, Felton and Corelli as well as many dance tunes.

Browned; some spotting and staining; signatures separated; tears restored with some loss to printed area completed in pencilled manuscript; lacking final leaf, i.e., pp. 35-36, the index of tunes; manuscript annotation in ink to page 2.  (21084)

$400.

This edition not located in RISM. COPAC (one copy only).

"[This] tutor is an edition of the anonymous 'Nolens volens, or, You shall learn to play on the violin whether you will or no', first published in 1695 and later included by P. Prelleur in 'the modern musick-master' (1731) as 'The art of playing on the violin', with different 'tunes' appended." COPAC

225. **PUCCINI, Giacomo 1858-1924**
Tosca melodramma in tre atti di V. Sardou - L. Illica - G. Giacosa... Riduzione per canto e pianoforte di Carlo Carignani. [Milano]: Gl Ricordi & C. [PN 103050] [1900].

Quarto. Quarter linen with red patterned paper boards, dark red leather title label gilt to spine. 1f. (half-title), 1f. (title), 1f. (named cast), 1f. (contents), 310 pp.

Slightly browned and spotted; previous owner's name to front pastedown; lacking photographic portrait following half-title.  (21062)

$275.


"Tosca is still one of the operas most vividly present in the collective imagination. Its vitality is derived above all from Puccini’s technical skill. The composer stuck faithfully to his intention to represent a reality, real surroundings and characters, putting the music at the service of the drama. Imaginative tone colour, melodic inventiveness and motivic elaboration have their origin in economy and lead on to still bolder achievements in structure which bring him in line with the developments in European opera of the time. Combining the late 19th-century sensibility of the play by Sardou with modern modes of expression, ardently admired by Arnold Schoenberg and Alban Berg, though no less passionately deplored by Mahler, Puccini, in the best way possible, ushered in the 20th century." Grove online

226. **PUCCINI, Giacomo 1858-1924**

Quarto. Quarter linen with brown and green patterned paper boards, dark red leather title label gilt to spine. 1f. (title), 1f. (portrait), 1f. (half-title), 1f. ("Personaggi"), 1f., 114; 3ff., 121-218; 3ff., 225-403 pp. [+ 189 and 190 bis].

Title browned; minor foxing to several leaves; crease and small tear to pp. 159/160, imperfectly trimmed; previous owner's name to front pastedown.  (21067)

$450.
First performed at the Metropolitan Opera on December 14, 1918.

"The aesthetic unity of Il trittico is an indispensable premise to its formal unity because the structure of each opera is determined by the need to provide a coherence to the entire evening. Puccini succeeded in compressing the dramatic material, but faced the new problem of drawing together three different genres in one project: the 'dramatic', the 'sentimental' and the 'buffo' (in the broad sense of the word). He knew how to achieve an organic unity by using suitably varied tinte. The expressive violence of Il tabarro is startling; the delicate music and the nature of the drama in Suor Angelica are moving; and Gianni Schicchi is very amusing, even if the macabre element tarnishes the laughter." Grove online

227. QUANTZ, Johann Joachim 1697-1773
Solos for a German Flute or Violin With a through Bass for the Harpsicord or Violoncello compos'd by Sigr. Quantz Musician in Ordinary to the King of Poland Opera Quarta. [Score]. London: Walsh, [1744].
Minor browning and soiling. In very good, clean and crisp condition overall. (20878)
$1,250.

First Edition. Rare. Smith & Humphries 1263. BUC p. 867. RISM Q31 (one copy only recorded in the U.S.).

Quantz was a German flautist, composer, writer on music, and flute maker. As of 1741, he was employed by Frederick the Great, King of Prussia, who himself was a flute player and composer.

"[Quantz's] works reflect the transition from a late Baroque to an early Classical idiom." Grove online

228. ROSSINI, Gioacchino 1792-1868
La Gazza Ladra Mélodramma in due Atti. [Piano-vocal score]. Paris: Janet et Cotelle [PN 993] [ca. 1826].

Binding worn, rubbed, bumped and shaken; spine slightly chipped; joints split. Slightly worn, foxed and stained. (21042)
$275.


First performed at the Teatro alla Scala in Milan on May 31st 1817, in two acts, with libretto by G. Gherardini after d'Aubigny and Caigniez (La pie voleuse, 1815).

"This opera, which even German critics came to call the best of Rossini's non-comic works up to 1817, was greeted with almost hysterical delight...When the premiere was safely over, Rossini is said to have admitted that he was exhausted -- though more from the very numerous bows he had had to make than from the intoxicating emotions of success. The success of La Gazza Ladra, given powerful impetus by the season's twenty-seven performances at La Scala, was to continue for half a century." Weinstock pp. 75-76.

229. ROSSINI, Gioacchino 1792-1868
Il Barbiere di Seviglia Opera Buffa in due atti Composta e Ridotta per il Cembalo da G. Rossini. [Piano-vocal score]. Paris: Schlesinger [PN 615], [ca. 1828].
Folio. Full decorative embossed leather. 2ff. (title with lithographic vignette from scene 12; contents), 208 pp. Engraved. With text in Italian.

Binding worn and scuffed; joints split. Slightly worn, soiled and browned; title slightly foxed; marginal tears to first few leaves with no loss to printed area. (20143) $200.

Rognoni 17. Gossett p. 274.

230. **SCHUBERT, Franz 1797-1828**

Slightly browned; some minor foxing; early tape to spines; pencilled fingering; contemporary ownership inscription to corner of Cahier 2; small oval handstamp of Scharfenberg & Luis in New York to foot of titles to both parts, slightly trimmed to Cahier 1. (21060) $225.


"Schubert's most original contribution to the keyboard repertory is arguably his music for piano duet... Schubert's unusual interest in the march scarcely stemmed from any enthusiasm for war but rather from the great range of stylistic possibilities it afforded, from funeral march to evocations of toy soldiers. The best of these marches (which include the Six Grandes Marches of 1824) exploit the full range of four hands while preserving a sense of intimate conversation." Grove online

231. **SCHUBERT, Franz 1797-1828**
Grand Duo pour le Pianoforte à quatre mains... Op. 140. Dédie à Mademoiselle Clara Wieck. Vienne: A. Diabelli et Comp. [PN D. & C. No. 6269] [1837].


Slightly browned, foxed and soiled; contemporary paper tape to spine; small oval handstamp of Scharfenberg & Luis in New York to foot of title slightly trimmed. (21059) $500.


232. **SCHUBERT, Franz 1797-1828**
Collection of first and early editions of vocal works.

Op. 11

Op. 16
Op. 17

Op. 26

Op. 28

Op. 39

Op. 52

Op. 52

Op. 62

Op. 64

Op. 112

Op. 133

Op. 139
Op. 155

Op. 156

Op. 157

Op. 158

Together with:
Fumagalli, Adolfo. Album Musicale per canto. [No. 5: I Cacciatori Quartetto. [scored for 2 tenors, baritone and bass with piano accompaniment]. Milano: Giovanni Ricordi [PN] 20250 [ca. 1845].

From the collection of the noted opera singer, Sigrid Onegin (1889-1943).

Folio. 5 volumes. Quarter dark tan leather with cloth boards. All works engraved.

Bindings slightly worn, rubbed and bumped; head of spine chipped. Small oval handstamp of A. Knorr to most titles. (20989)

$3,500.

233. SCHUMANN, Robert 1810-1856

Large octavo. Quarter mid-tan leather with textured boards, raised bands on spine in compartments gilt, titling gilt, marbled edges. 1f. (title), 39; 1f. (title), 36; 1f. (title), 39 pp. Engraved.

Binding slightly worn, rubbed and bumped; head of spine chipped; joints split. Very good copies overall. (20847)

$550.


"The three Quartets constitute such a rich mine of uniquely beautiful music that to approach them with a view to picking the winner is to be distracted by irrelevant frivolity. There is only one way to enjoy them; to explore and experience to the full their manifold variety." Gardiner: "The Chamber Music of Robert Schumann" in Walker: Robert Schumann, p. 202.

234. [SCOTTISH PSALMODY]
Moore, Thomas. 1779-1852. The Psalm-Singer's Delightful Pocket Companion. Containing, A plain and easy Introduction to Psalmody; and an introduction explaining, more at large, the Grounds of Music in general, illustrated with great variety of Tables, Scales and Initial Lessons: And between Three and Fourscore of the best Psalm-Tunes in nine different Meters; With variety of curious Hymns and Canons, in Two, Three, and Four Parts; all neatly engrav'd on Plates, and printed on a superfine writing Paper To
which is added, A Collection of Hymns, Suited to all the different Meters of the tunes. Glasgow... London: The Author... T. Longman [1762].


The collection contains 74 tunes and 7 canons. With a diagrammatic "Scale for Transposing Music" to final page of engraved section.

Binding restored. (20843) $750.

COPAC (copies at the University of Glasgow and at the British Library). ESTC T155157.

Moore, a music teacher, came to Glasgow in 1755 from Manchester. He was largely responsible for developing the new tradition of Scottish psalm singing in Glasgow.

235. **SPOHR, Louis 1784-1859**
Trois Quatuors pour deux Violons, Viola et Violoncelle... Oe. 45. No. [II]. [Parts]. Leipzig: C.F. Peters [PN 1489] [1819].


Title and several leaves soiled and browned; old paper tape to spine and outer edge and verso of title; occasional staining, wear and minor imperfections. (21057) $265.

**First Edition** of the second of the three quartets of op. 45. Göthel p. 82.

"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."

Grove online

"From the end of 1817 until 1819 [Spohr] was resident in Frankfurt as director of opera, where he did much to raise standards of performance... He also enriched the musical life of Frankfurt by presenting a series of quartet concerts, for which he composed his String Quartets op. 45." ibid

236. **SPOHR, Louis 1784-1859**


Binding slightly worn, rubbed and bumped; upper joint split. Light to moderate foxing throughout; creasing to lower margin of several leaves. (20784) $600.


"The modification of conventional symphonic form by programmatic content reached its extreme point with the impressive Seventh Symphony, Irdisches und göttliches im Menschenleben for 'double orchestra,'
where an ensemble of 11 solo instruments represents humankind's spiritual aspect and the full orchestra his carnal nature; the three sections, depicting the innocence of childhood, the age of passion and the final victory of the divine (in an adagio apotheosis), are only tenuously related to conventional symphonic form. Schumann published a wholly enthusiastic review.\textsuperscript{9} Grove online

237. \textbf{SPOHR, Louis 1784-1859}

Collection of 10 string quartets in parts, \textit{all in first edition}, all engraved.

Op. 68

Op. 82

Op. 83

Op. 93

Op. 132

Op. 141

Op. 146

Op. 152

4 volumes. Folio. Quarter black cloth with black textured paper boards, rectangular paper label printed in red and black and titled in manuscript to uppers; small handstamp of Richard Withalm to front free endpaper to each volume.

Spines defective and partially lacking. Occasional browning. In very good condition overall. (21077) $1,250.

"The largest portion of Spohr's chamber music was for strings alone, ranging from 19 unsurpassed duos for two violins to four masterly, and largely unemulated, double string quartets. These, together with the 36 string quartets (and several other works for the same combination), seven string quintets and the String Sextet of 1848, display a number of common features. Spohr's own mastery of the violin is evident in all of them, and their technical difficulties, together with the particular style of performance necessary to secure their full effect, may partly explain their infrequent performance. The quartets, especially, fall into two distinct categories: solo quartets in the tradition of Rode (often entitled "Quatuor brillant"), which are essentially violin concertos with string trio accompaniment, and true quartets where the interest is more evenly divided between the instruments. At its most baneful, Spohr's virtuosity induced him to slip into predictable passage-work in the linking sections between the main tonal centres of his sonata form movement... There are, however, many examples of brilliance without vapidity in these works and his imagination seems particularly to have been stimulated by less usual combinations." Grove online
238. **SPOHR, Louis 1784-1859**


Binding slightly worn, rubbed and bumped; previous owners' annotations and stamps to free front endpaper. Lacking title to both acts and 12-page libretto found only in the earliest issue. With several pages of unidentified printed music bound in. (21071)


The revised version was first performed at Covent Garden on July 15, 1852.

"*With Faust* (1813) *Spohr* made a striking advance, and this was the first of his operas to gain widespread recognition. Using all the expressive power of which his highly chromatic style was capable he attempted, with considerable success, to depict the fluctuating feelings of his characters, bar by bar and word by word. In addition he pursued the technique of musical motif significantly further than previous composers, employing three pervasive motifs (hell, love, and Faust's inner conflict) that appear in the orchestra at key points, and a number of other musical mottoes; this aspect of the work was strengthened in the 1852 revision, when he replaced the spoken dialogue with recitative."

239. **TORRITI, Gabriele fl. 1740-1750**

Twelve Duets for a German Flute & a Violin... N.B. *These Duets are entirely new, & of a different manner and Taste from any thing hitherto publish'd of that kind properly adapted for the Use of young Practitioners on each instrument and likewise are as agreeable for Gentlemen of longer Practice.* [Parts]. London: John Simpson, [1744].


Very slightly worn and soiled. A very good, clean and crisp copy. (20884)

First Edition. Rare. BUC p. 1016. RISM T1020 (only one copy recorded).

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

Les Vêpres Siciliennes, Gd. Opéra en 5 actes Poème de MM E. Scribe et G. Duveyrier... Partition Piano et Chant... Accompagt. de Piano par H. Potier. Paris: Léon Escudier [PNs] LE 1500, 1500 (2-4, 6-7, 8-9, 11, 14), 1501 (1, 2, 3), 1504 (4) [1855].

Folio. Full dark blue cloth with leather label titled in gilt to spine. 1f. (decorative lithographic title), [1] (cast and contents), 2-415, [i] (blank) pp. Engraved. With 19th century ticket "From C. Lonsdale's (Late Birchall & Co.'s) Musical Circulating Library, (For Town, Country, or Abroad,) 26, Old Bond Street, London." to lower blank margin of title.

Binding slightly worn. Minor wear and browning throughout, primarily to edges. A very good copy. (20908)


First performed at the Paris Opéra on June 13, 1855 at the time of the first Paris Exposition.
"The Opéra had functioned just exactly as it always had in the past, and it had produced an opera by a distinguished composer in time for the first Paris Exposition, a project of the industrial-minded Emperor... The opera had a strong initial success. Hundreds of Italians went to Paris for the Exposition and applauded it as the best national exhibit. French composers who had complained that an Italian had been commissioned to compose what amounted to the Exposition opera conceded that he had done a good job... The opera was immediately translated into Italian and as I Vespri Siciliani began to play around the world." Martin: Verdi, pp. 325-326.

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

Large octavo. 19th century red cloth boards with both blind and gilt stamping to boards and spine, the initials "J.R." to upper, all edges gilt. 2ff. (title within decorative border, cast and contents), 359, [i] (blank) pp. Text in French. Lithographed throughout, with title by Trinocq after Cravzat.

Binding slightly worn; spine restored; endpapers stained. Occasional browning and staining; edges to a few leaves slightly defective at margins; title slightly trimmed just touching lower and outer edge; some additional leaves slightly trimmed not affecting text or notation; publisher's stamp in blue ink to lower outer corner of title. Quite a good copy overall. (20906)
$3,200.

**First Edition.** Hopkinson 61A. Chusid p. 49.

*First performed at the Théâtre Impérial de l'Opéra in Paris on March 11, 1867, "Don Carlos has become one of the best-loved and most respected of Verdi's operas."* Grove online

242. **VINE, W[jilliam] L[itton] 1790-1867**
An Easy Introduction, to the Double & Single Action Harps, with a Description of those Instruments and familiar Exercises, Preludes & Airs. London: Published for the Author by T. Boosey [WM 1827] [1827].


Together with:

With 19th century manuscript exercises for the harp and two compositions with variations for harp laid in. 5 pp.

Wrappers considerably worn. Edges slightly worn and soiled. A very good, wide-margined copy overall. (20781)
$275.

*Viner, an English composer and organist, "studied the organ with Charles Wesley, and in about 1810 became organist of St Michael's Church in Bath, where he also built a reputation as a composer and teacher of the organ, harp and piano.... Viner emigrated to the USA in 1839 and settled in Westfield [Massachusetts]."* Grove online

243. **WEBER, Carl Maria von  1786-1826**
Der Erste Ton Gedicht von Rochlitz. [Piano-vocal score]. Bonn: N. Simrock [PN 779] [1811].

"Of the many cantata and cantata-like pieces that Weber composed, four have special significance for his career. A major work from his time in Stuttgart is Der erste Ton (1808, revised 1810), based on a poem by Rochlitz about God's creation of sound after he had created the world. For the most part Weber conceived the piece as a spoken declamation accompanied by orchestral music that characterizes the different images in the poem (chaos, creation, order, the sounds of nature etc.); singing voices enter only at the end in a closing choral fugue that Weber revised under Vogler's supervision in 1810."

Weber dedicated this piece to his friend and fellow composer Franz Danzi (1763-1826).

First performed on June 18, 1821 at the Schauspielhaus in Berlin.

"With the overwhelming success of his opera Der Freischütz in 1821 [Weber] 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... Der Freischütz was the culmination of an important phase in Weber's struggle to realize his conception of German opera. His idea of combining the resources of drama, music and the visual aspect of theatre in a unified art work was only partly realized in Der Freischütz; but, owing much to the example of French opera, he moved far beyond the limitations of Singspiel as it was practised by the majority of his German contemporaries."

Weideman was a German flautist and composer. "He spent the greater part of his career in England; the date of his arrival is not known, but he was in London by spring 1725 when he took part in a performance of Handel's opera Tamerlano at the New Theatre in the Haymarket... By the time Quantz visited England in 1727 Weideman was firmly established as one of London's leading flautists... Weideman's chamber and orchestral works, though a little unenterprising, are neatly constructed and show a sympathetic understanding of woodwind techniques; stylistically, they reflect his known admiration for Handel's works... According to G.C. Lichtenberg, Weideman was the flautist depicted by Hogarth in the fourth picture of Marriage à la mode."

246. **WINDLING, Johann Baptist 1723-1797**
Six Sonatas for a German Flute Violin and Bass or two Violins and a Bass Most humbly Dedicated to... The Earl of Abingdon by J.B. Windling first Flute to his S. H. The Elector of Palatine Opera 5. London: Willm. Napier, [1772].


Occasional minor soil and staining. In very good condition overall. (20875) $850.

**First Edition.** BUC p. 1067. RISM W757 (one copy only in the U.S.).

Wending, a flautist and composer, was considered "one of the most celebrated flautists of his day,... praised especially for his accurate intonation and his full and incisive tone throughout the range of his one-keyed flute; Leopold Mozart described his playing as ‘bewunderungswürdig.’ His influence as a performer can be found in music by J.C. Bach and Mozart as well as his Mannheim colleagues; his impact as a teacher was felt in both Germany and Paris. Wendling composed a significant body of flute music." Grove online

247. **ZUCKERT, John Frederick fl. ca. 1750-1760**
Six Sonatas for Two German Flutes, or two Violins & Thorough Bass... Opera Prima. [Parts]. London: Walsh [1758].


A very good, clean and crisp copy. (20877) $650.

Rare. Walsh & Humphries 1564. BUC p. 1103. RISM Z367.

We have not located any information on this composer, although he may possibly be the Berlin physician Johann Frederick Zuckert (1737-1778), author of several medical treatises and of the first German translation of Sterne's "Tristram Shandy" in 1763.

PART III

MUSICAL LITERATURE,
LIBRETTI
and
PRINTS

248. **Anon**
Le Nymphes de Diane, Opera Comique du Sr. Favart. Représentée pour la premiere fois le premier de Juin 1747 sur le grand Théâtre de Bruxelles. par les Comediens de S.A.S. Monseigneur le Comte de Saxe... Le Prix est de trois livres avec tous les airs notés. [Libretto]. [?Paris]: n.p., 1748.

Octavo. Quarter modern gray cloth with marbled boards, black leather title label gilt. 1f. (frontispiece engraving by Chedel after Cochin), 1f. (title with engraved pictorial vignette by Chedel after Boucher), pp. [5]-68 + 40 pp. engraved music.

With a fine engraved headpiece by Chedel after Boucher and an attractive engraved initial to first page of text and engraved tailpieces to pp. 53 and 64. Manuscript annotation to margin of p. 66.
With cast list including Durancy, Danctaire, Jacmont, Chantilli, "la petite Evrard," Durancy, Lecluse, Rebours and Alexandre.

Bookplate of the noted Portuguese-born composer Alain Oulman to front free endpaper.

Binding slightly worn, rubbed and bumped. Frontispiece nearly detached and slightly stained at lower margin; light staining to inner margin of title and last leaf; one small hole to penultimate leaf of engraved music; small wormholes to blank outer margins from p. 67. An attractive, wide-margined copy overall. (20809) $750.


François Boucher (1703-1770), the noted French artist, was "a proponent of Rococo taste, known for his idyllic and voluptuous paintings on classical themes, decorative allegories representing the arts or pastoral occupations... He also painted several portraits of his illustrious patroness, Madame de Pompadour."  Wikipedia

Oulman (1928-1990) was "largely responsible for some of the biggest hits of Amalia" [da Piedade Rodrigues 1920-1999), "considered the epitome of fado, commonly hailed as the voice of Portugal, and one of the most brilliant singers of the twentieth century." Wikipedia

249. **[BEETHOVEN]**


Octavo. 19th century red morocco with marbled boards, raised bands on spine in compartments gilt. xxiv, 371. [i] (blank) pp. + 1 folding plate. Slightly foxed. In very good condition overall.

Together with:


**First Editions of both works.**

250. **[BERLIOZ]**


Binding very slightly worn. Edges slightly dusty; occasional foxing, primarily to margins; front free endpaper browned and brittle, corner torn. (20864) $650.

**First Edition.**

Fantin-Latour (1836-1904) was a highly acclaimed French painter and lithographer; his works exhibit a Romanticism which found expression in his representations of the music of both Berlioz and Wagner. He is represented in the Louvre and in other major museum collections.
251. **[BURYNE, Charles]**


3 volumes. Octavo. Full navy blue calf. 1f. (title), [v]-xvi, 360; 1f. (title), 400; 1f. (title), 436 pp.

Binding slightly worn and faded. Slightly worn and foxed; pencil markings to pp. 321-324 in Vol. II; lacking half-title; bookplate to front pastedowns. (21053)

$385.

Fanny [Frances] Burney, known as Madame D'Arblay after her marriage to Gen Alexandre D'Arblay, was a noted novelist, playwright and chronicler of society and life during the reign of George III. After her father, Charles Burney, died, she edited his memoirs and eventually decided to eliminate a fair amount of the material at hand, "protecting her sense of family dignity by emphasizing his accomplishments as a man of letters. Her wish to de-emphasize the place of music in Burney's later life led to the destruction of material of inestimable value, including what was essentially a diary of Haydn's activities in London."

Grove online

252. **LEVENS, Charles 1689-1764**

Abregé des Regles de l'Harmonie, pour Aprendre la Composition avec un nouveau Projet sur un Systéme de Musique sans Temperament, ni Cordes mobiles. Bordeaux: Jean Chappuis, 1743.

viii, 92 (text) + 12 pp. engraved musical examples. With manuscript diagram and musicseller's ticket laid down to verso of title; small errata leaf pasted to final page of text. A very good copy. First Edition. Lescat M318. RISM BVI p. 502 (2 copies only in the U.S.).

Levens, a choirmaster at the cathedral of St. Croix in Bordeaux, "composed masses and motets (his 'Parafum cor meum' was performed at the Concert Spirituel in Paris), and a 'cantille' of his was given in 1749 for the Infanta's visit."

Grove online

Bound with:

Blainville, Charles Henri de 1711-1763


Blainville was a French theorist, composer and cellist. "His last theoretical work, the Histoire générale et philologique (dedicated to the Duchesse de Villeroy) has a final section on harmonic theory, in which he tried to demonstrate that the method of 'counterpoint' (of Corelli, Lully and Campra) is preferable to that of the basse fondamentale (of Rameau), citing examples from Rameau's Talents lyriques (Les fêtes d'Hébé), where Blainville found 'un mélange de bizarrie & de caprice du vrai beau.' " Grove online

With the bookplate of Baron de Launoit to front pastedown.


Occasional browning, foxing and other minor defects. Very good wide-margined copies overall. (21041)

$675.

253. **LOGIER, Johann Bernhard 1777-1846**


Binding quite worn and partially detached, spine lacking. Some soiling; frontispiece foxed; light to moderate foxing throughout; last few leaves with very light staining. (20829) $450.

Very scarce.

"Logier's Thorough-Bass is recorded as the first textbook used by Wagner, in 1828. Logier later produced the System der Musik-Wissenschaft und der praktischen Komposition (1827), a textbook dealing with both harmony and form; it marks the earliest known use of the now standard German word for 'musicology': it is clear that Logier's sense of the term embraced the notion of 'music theory' more closely than that of 'music history.' " Grove online

254. **LULLY, Jean-Baptiste 1632-1687**

Proserpine, Tragedie, en Musique, Ornée d'Entrées de Ballet, de Machines, & de Changements de Theatre. Representée devant Sa Majesté à Saint Germain en Laye le... de Fevrier 1680. [LWV 58]. Libretto]. Paris: Christophe Ballard, 1680.

Quarto. 19th century quarter mid-tan leather with patterned boards, spine in decorative compartments gilt, dark red leather title label gilt, speckled edges, marbled endpapers. [xii], 70 [168] pp.

With a fine frontispiece pictorial engraving of a scene from the opera depicting Pluton carrying Proserpine off to the Underworld (Act II, scene 9) and attractive pictorial engraved vignettes to title and head of prologue, all by Le Pautre after Berin. Decorative woodcut initials, rules, and head- and tail-pieces throughout.


Binding slightly worn, rubbed and bumped. Some minor wear, browning and staining; frontispiece slightly trimmed with minor loss to lower left corner; small repair to blank verso of title and margin of final leaf; binder's holes to inner margins, including to title; page 27 misnumbered "25," page 67 misnumbered "66" and page 68 misnumbered "70." With previous owner's signature to foot of title and last leaf: "Joly de Rosgrand, Senechal de Quimperlé" dated 1766 and later ownership annotations to title (slightly trimmed). (20874) $1,750.


First performed at St Germain-en-Laye on February 3, 1680 in a prologue and five acts with libretto by Philippe Quinault after Ovid's Metamorphoses.

"The tragedies lyriques... of Lully and Quinault are large-scale stage works with continuous music in which the subject matter, drawn from Greek mythology, or more rarely from Italian and Spanish chivalric romances, is spread over five acts... They mark the real beginning of French opera." TNG Vol. 11 pp. 320-321.
255. **MOUNT-EDGCUMBE, Richard 1764-1839**

Small octavo. Finely bound in full light tan calf with raised bands on spine in decorative compartments gilt.

Binding slightly scuffed. (20764)

$350.

A scarce and valuable work.

An English opera enthusiast and amateur composer, "Mount Edgcumbe recorded his experiences in Musical Reminiscences of an Old Amateur Chiefly Respecting the Italian Opera in England for Fifty Years, from 1773 to 1823 (London, 1824). Subsequent editions extended the period under discussion... Frequently his own eye-witness account, the Reminiscences are a valuable complement to contemporary British writings such as those of Charles Burney and William Parke... His vivid descriptions of the leading singers of the age, several of whom he knew personally, shed light on matters such as the allocation of roles... He blamed Rossini's works for undermining the golden age of opera, lamenting the popularity of pezzi concertati, the neglect of Metastasian conventions, and changes in vocal styles." Grove online

256. **NIEDT, Friedrich Erhard 1674-1708**
Musicalisches ABC. Zum nutzen der Lehr- und Lernenden. Hamburg: Benjamin Schillern, 1708.

Small quarto. Early quarter-vellum with marbled paper over wooden boards. 1f. (title), [3]-112 pp. Title incorporating three attractive woodblock initials, 38 x 36 mm. each. With typeset music throughout. Contemporary manuscript annotations to front pastedown and foot of pp. [4] and 5.

Includes music by Niedt, some with violin or oboe/flute obligato and basso continuo.

Binding worn and stained. Title somewhat browned with marginal staining; some browning and offsetting throughout; inner margins of several leaves creased; occasional minor defects. (20854)

$3,800.

**First (and only) Edition.** Rare. Not in Cortot, Hirsch or Wolffheim. Gregory-Bartlett I p. 83. RISM BVI p. 617 (one copy only in the U.S.).

Niedt, a German composer and theorist, studied music with J.S. Bach's cousin, Johann Nicolaus Bach.

"Despite Niedt's obscurity, his few publications became surprisingly well known. This was the result at least partly of the interest of Johann Mattheson who published, after Niedt's death, part iii of the Musicalische Handleitung... J.S. Bach borrowed for his own teaching purposes Niedt's rules for the thoroughbass... Part iii of the Musicalische Handleitung concludes Niedt's practical manual for musical composition with instructions in counterpoint, canon, motet, chorale and recitative style. He also published Musikalisches A, B, C (1708), an elementary instruction manual incorporating much of the above materials. Although Niedt was active as a composer, his music is almost entirely lost." Grove online

257. **[OPERA ICONOGRAPHY]**
Opern-Typen. Berlin: G. Kölle, [ca. 1882].

6 volumes. Oblong folio. Original highly decorative publisher's full cloth boards with stamping in both blind and gilt, each volume bound in a different colour. Each with a collective title and 9 chromolithographic plates with 6 illustrations from a particular opera (many humourous and quite animated) depicting specific characters with captions below.

The operas represented are as follows:
Heft 1: Don Juan, Die Hugenotten, Czar[!] u. Zimmerm[ann], Undine, Fidelio, Stradella, Die lustigen Weiber, Tannhäuser, Prophet

Heft 2: Die Freischütz, Die Jüden, Ein Maskenball, Die Maccabäer, Hermione, Rigoletto, Zampa, Johann u. Paris, Armin

Heft 3: Aida, Lucia v. Lammern[o], Maurer u. Schloffer, Die Liebestrank, Violetta, Hamlet, Lucretia Borgia, Nero

Heft 4: Fra Diavolo, Die Stumme, Die Afrikanerin, Margarethe, Postillon v. Lonjum[eau], Der Troubadour; Idomeneus, Norma, Die weisse Dame

Heft 5: Robert d. Teufel, Die Entführung, Martha, Das NachtLAGER i Gr[anada], Der Waffenschmied, Der Feensee, Die Meistersinger, Rattensänger v. h., Figaro's Hochzeit

Heft 6: Tell, Barbier v. Sevilla, Die Zauberflöte, Carmen, Der Landfriede, Rienzi, Hans Heiling, Macbeth, Iphigenie in Tauris

Bindings slightly worn and soiled; occasional staining. In very good condition overall. With pictorial bookplate of Christian Rub to front pastedowns. (20765) $700.

First Edition.

Complete sets are very scarce.

258. PICCINI, Niccolò 1728-1800


With cast list including Saint-Huberti, Lainé, Larrivée, Maillard, Joinville, Chardini, Lays, Cheron, Rousseau, Dufrenaye, Tacusset, Leroux and Cheron.

Wrappers quite worn and frayed. Edges slightly dusty. A very good, crisp and wide-margined copy overall. (20808) $325.

Not in Sonneck.

Piccini is considered "one of the central figures in Italian and French opera in the second half of the 18th century... In 1783 [he] reached his second peak with a highly successful revival of Atys and the introduction of Didon, which momentarily eclipsed the rising star of Sacchini. The triumph of Didon was partly due to the exceptional performance of Mme de Saint-Huberty in the title role." Grove online

259. SCRAPBOOK
Containing program excerpts of early 20th century performances of opera and ballet in Dresden and London.

Includes approximately 50 original vintage postcard photographs of performers in role portraits together with approximately 45 programs of performances at the Königliches Opernhaus in Dresden, the majority of which feature Wagner operas, and 12 programs for concert performances at various venues during the 1919-10 season.

Subjects of photographs include:
Alfred von Bary (4); Franziska Bender-Schäfer; Carl Braun; Karl Burrian (2); Teresa Carreño; von Chavanne; Hans Erwin; Fritz Feinhals; Fritz Feinhals and Josef Geis; Georg Grosch (2); Lilly Hafgren-Waag; Fritz Kreisler (violinist); Anny Krull (2); Lili Lehmann; J. Manén (violinist); Rud Moest; Minnie Nast; Eva von der Osten (3); Perron; Friedrich Plaschke (2); Léon Rains; Dr. Römer; Hans Rüdiger; Franziska Schäfer; Scheidemantel (2); A. Schützendorf-Bellwidt; Johannes Sembach (3); Margarete Siems; Tervani; Hans Wahlberg; Marie Wittich (5); 1 unidentified for Orpheus and Eurydice by Gluck and 3 unidentified for Elektra by Strauss.

Together with approximately 80 program excerpts for opera and ballet performances at the Royal Opera Covent Garden from the period 1910-1930 including performances of Diaghilev's Ballets Russes featuring Nijinsky, Pavlova, Fokine, etc.; approximately 17 program excerpts for opera and ballet performances at Covent Garden from 1913-14 organized by Diaghilev; and 12 program excerpts for opera performances in London from 1925-1951.

Small folio. Full red cloth with "Allene Crane Dresden 1909" gilt to upper and her signature to front free endpaper.

Binding worn; signatures loose; programs for Dresden performances browned, with some tears and chipping. Programs laid down, photographs lightly tipped-in. (21089) $850.

260. **SPIRO, Eugen 1874-1972**
Das Podium. Künstlergesten aus dem Concertsaal. [Berlin]: [1906].

Portfolio of **37 original lithographic portraits of musicians, each signed by the artist** in pencil and with the facsimile signature of the subject to the lower blank margin of mount. Loose, as issued, with lithographic title to upper board of portfolio.

Subjects include:

Violinists Willy Hess; Albert Stoessel; Franz von Vecsey; Arnold Rosé; Alfred Wittenberg; Suzanne Joachim-Chaigneau; Carl Flesch; Richard Heber; and Emil Telmáry

Cellists Max Baldner and Hugo Becker

The Rosé Quartet with Arthur Schnabel

Flutist Emily Prill

Clarinetist Carl Essberger

Pianists Paul Goldschmidt; Eugene d'Albert; Teresa Carreño; Ferruccio Busoni (2); Arthur Schnabel and Richard Buhlig

Conductors Richard Strauss; Arthur Nikisch (2); Siegfried Ochs; Ferruccio Busoni; and Sigmund von Hausegger

Singers Elisabeth Ohlhoff; Jeanette Grumbacher de Jong; Ludwig Wüllner; Claire Dux; Lilli Lehmann; Therese Schnabel; Joh. Messchaert and one unidentified

Orchestral musicians

An audience of two enthusiastic females

Lithographic contents leaf with self-portrait of the artist sketching. (20898) $3,200.
Limited Edition, one of 30 copies. Very rare (two copies only recorded, one at Cornell and one at the Newberry; OCLC records a copy numbered 22 of an edition of 55 having 34 plates plus two preliminary leaves).

Spiro was a noted German-American painter and graphic artist born in Breslau, the son of a noted cantor; his work has been exhibited in Germany, Italy and the U.S., including at the Berlin Museum in 1969 and in Cologne and Munich in 1978. There is a tribute to Spiro in the 1964 Leo Baeck Institute Yearbook (9:348).

Following training in Munich and Italy, Spiro went to Paris and lived there for a number of years, teaching at the Academie Moderne, later moving to Berlin, where he taught at the Academy of Arts and was involved in the Secessionist movement. He was particularly known for his sketches of musicians and other notables executed from life. He returned to Paris in 1929, subsequently making his way to New York. Schwartz: Artists of the 19th and 20th Centuries.

261.  **STERN, Sigismund 1815-?**
Manuel Général de Musique a l'usage de l'enseignement élémentaire du chant, des instruments et de la composition. Paris: Brandus... L'Auteur, 1850.

Quarto. Contemporary dark brown leather with marbled boards. 1f. (title), 1f. (statement relative to the present work signed in facsimile by members of the Comité des Etudes Musicales of the Paris Conservatory including Auber, Halevy, Thomas, etc.), [xiii]-xvi (foreword), [ix]-xi (preface), [i] (blank), 164 pp., including pp. 109-162 engraved music.

With 21 full-page finely-drawn lithographic plates by the noted French artist Alexandre Désiré Collette (1814-1876) illustrating the top graduates of the Paris Conservatory in 1849 playing their instruments: Mlle. Gras (piano); Wieniawski (piano); Chéri (violin); Tolbecque (cello); Mante (bass); Melle. Catelan (harp); Dumontet (harp); Hermant (flute); Bruyant (oboe); Lagny (clarinet); Berthélémy (English horn); Cior (bassoon); C. Schlotmann (horn); Maury (French horn); Blanckeman (brass); Couture (brass); F. Schlotmann (brass); Puchot (trombone); Barthez (brass); Domange (brass); and Silas (organ), plus 2 full-page plates of musical instruments (one brass, the other percussion).

Bound with:

*Sonnona was a Spanish professor of music in Valence.*

Binding quite worn; hinges split. Minor to moderate foxing; preliminaries bound out of order and possibly lacking leaves; plates misnumbered.  (20857)

$1,150.

262.  **TOSI, Pier Francesco ca. 1653-1732**
Observations on the Florid Song; or, Sentiments on the Ancient and Modern Singers... Translated into English by Mr. Galliard; Useful for all Performers, Instrumental as well as Vocal. To which are added, Explanatory Annotations, and Examples in Musick. London: J. Wilcox, 1742.

12mo. Newly bound in full tan calf with spine in compartments gilt, red leather label gilt. [xx], 6 folding plates of engraved music, 184 pp.

Very slightly browned and foxed. A very good copy overall.  (20917)

$850.


Tosi was "among the most admired castratos of his day." His treatise Opinioni de' cantori antichi e moderni was first published in 1723. "The Opinioni remains a valuable source of information about
Baroque performing practise, particularly regarding the interpretation of appoggiaturas, trills and other vocal ornaments and the use of tempo rubato.” TNG Vol. 19 p. 89.

263. WEBER, Carl Maria von 1786-1826
Attractive half-length stipple engraving by Johann Friedrich Jügel depicting the composer seated in formal dress. Berlin: Schlesinger [ca. 1824]. 320 x 260 mm. + margins.

Some browning, soiling and minor staining to margins. In very good condition overall. (21095)
$325.


Dated just two year's before the composer's untimely death.

"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." Grove online

A German artist, Jügel lived from 1772 to 1833.

PART IV

DANCE

264. ALOPHE, Marie-Alexandre 1812-1883

Small folio (320 x 242 mm.). Cloth-backed marbled paper over flexible boards.

14 hand-coloured lithographic plates of Romantic ballet dancers, some heightened in gold.

Subjects include:
Taglioni in La Sylphide
Rosati in Corsaire
Ferraris in Elfes
Zaina Richard in Marco Spada
Marquet in Marco Spada
Marquet in Dieu et la Bayadère
Fiocre in L’Amour de Pierre de Medicis
Cassegrain in Marco Spada
Emarot in Guillaume Tell
Emma Livry in Herculaneum
Caroline in Marco Spada
Plunkett in La Mañola de La Favorite
Virbon in Vert-Vert
Lefèvre in Orfa

Lacking title. (20749)
$2,850.

An attractive iconographical record of this important period in the history of dance, typically considered to have begun in 1827 with Taglioni's debut in Paris in Le Sicilien and to have reached its height with the premiere of the divertissement Pas de Quatre staged by Jules Perrot in London in 1845.

265. [BROADWAY – Panama Hattie]
Group of four original photographs by Lucas & Monroe from the first performance of the two-act musical comedy Panama Hattie on Broadway at the 46th Street Theatre on October 30, 1940.
The photographs are each identified and dated in manuscript in white ink and include two entitled "Bolero," one "Join the Navy" and one "Throwing a ball to-night." Ca. 280 x 350 mm. each.
Slightly worn, more so to one of the "Bolero" photographs which carries some tears and creasing to edges and corners. (20871)
$500.

Panama Hattie, with music and lyrics by Cole Porter based on the book by Herbert Fields and B.G. De Sylva, ran for 501 performances between its opening on October 30, 1940 and January 3, 1942. Choreography was by Lyn Murray and set and costume designs by Raoul Pène du Bois. The original cast starred Ethel Merman as Hattie Maloney.

266. DOLIN, Anton 1904-1983
Striking bust-length photograph signed in the plate by Maurice Seymour.

252 x 202 mm. Inscribed "Gunnar from Pat March 1943."
Several creases, not affecting image. (20742)
$225.

Born Sydney Francis Patrick Healey- Kay, Dolin was an English ballet dancer and choreographer. He joined Serge Diaghilev's Ballets Russes in 1921, was a principal dancer there from 1924 and then with the Vic-Wells Ballet in the 1930s, where he danced with Alicia Markova with whom he went on to found the Markova-Dolin Ballet and the London Festival Ballet.

267. DUNHAM, Katherine 1909-2006
Small archive of autograph letters, programs, press releases, letters to Miss Dunham, etc., ca. 1940-1941.

Contains:

Autograph letters in Katherine Dunham's hand
- 2 pages. Folio. To Alfred. No date ("Sunday"). Begun in ink and finished in pencil. On personal letterhead, with "Katherine Dunham - Dance Concerts" printed in red to head and "Windsor Theatre... [New York]" to foot. "Writing this while en route... to see about the job...," Dunham lists "Boys" including Archio Jieno, La Verne, Thomas (new but good)" and "Girls" including Carmencita, Rita, Lavinia, Lucille... Can get others but they aren't in my choreography so won't bother... also Luwanne & Roger & Evelyn are in N.Y. & we should use them if possible... If this job in country goes thru will take contract Monday - will try not to sign before seeing Balanchine." Creased at folds and slightly creased overall.

- 2 pages. Folio. To Alfred. No date, but headed with address at "Rm. 208 Auditorium Building Webster 7669 or 1524 No. Dearborn Pkwy., Delaware 1163." In green ink. Addressed "Liebes Alfred." Dunham is distressed that the Al Jolson show is opening soon "with a bevy of stars not including me." She is frustrated in her work, complains about being broke, etc. She has spoken with people from the "Negro Exposition" who would like her to participate, but she would like to know what Alfred's Los Angeles plans are before committing. "I'm not very happy but that's not so important as long as I work..." Slightly worn; creased at folds and overall; some folds slightly split.
- 1 page. Folio. To Alfred. No date ("Monday"). In pencil. On personal letterhead, as above. "This is about the best I can do just now. Someone with imagination & knowledge of the political situation can do a lot with it, & I'd be willing to write with them & advise..." Dunham goes on to ask her correspondent to "send corporation papers right away" as she is trying to get a loan, and that she "must go over costumes for possible single date." Creased at folds and slightly creased overall.

Letters to Dunham

- April 8, 1940. Typed letter signed by Dorothy Ducas of the New York Herald Tribune to Mr. Field of the Katherine Dunham Dance Group: "I had the pleasure of seeing Miss Dunham's recital last night and am very much interested in knowing more about her, with the idea that it might be possible to do a magazine story about her."

- April 29, 1940. Carbon copy of receipt for monies due Ms. Dunham for matinee and evening concerts from February 18th to April 28th 1940, with dates and amounts due pencilled in manuscript to lower portion.

- May 3, 1940. Typed letter signed by Alfred Fischer, Manager, Katherine Dunham Productions to Mr. Louis Schaffer of Labor Stage in New York, being an agreement relative to staging details for a performance by the Katherine Dunham Group at the Windsor Theatre on May 12, 1940, also signed by Schaffer.

- May 6, 1940. Press release "Katherine Dunham to Give Farewell Performance at the Windsor this Sunday Evening," with details of program, etc.

- May 10, 1940. Press release regarding a limited engagement of the Katherine Dunham Dance Group at the Hotel Sherman Supper Club in Chicago: "Miss Dunham and her dancers are presenting positively the final performance of the season in New York their popular program "Tropics and Le Jazz 'Hot'" at the Windsor tomorrow night..."

- May 12, 1940. Program for a performance at the Windsor by Katherine Dunham and Dance Group, with all choreography by Dunham, including Primitive Rhythms; Rumba, Santiago da Cuba; Mexican Rumba; Peruvienne; Bahiana; Island Songs; Tropics; Plantation and Minstrel Dances from the Ballet Bre'r Rabbit; and Le Jazz "Hot."

- July 29, 1940. Copy of a contract for Dunham and her company of 16 dancers for "Little Joe"

- September 1, 1940 and November 1, 1940. Letters asking Dunham to perform in Atlantic City on behalf of the Atlantic City Study Center, "composed of "Teachers in Colored Schools"

- September 9, 1940. Typed letter from Terry Haimes at the Young Men's Hebrew Association in New York offering Dunham and her Group $400 to perform in their Dance Theatre Series

- October 28, 1940. Typed letter signed by Gertrude B. Stone of Washington, D.C., who states: "During the past year the District of Columbia Branch of the N.A.A.C.P., the New Negro Alliance and the Washington Council of the National Negro Congress have developed close cooperation on a number of local issues in which we are all interested." Ms. Stone goes on to say that the three groups are considering a joint benefit performance at the Lincoln Theatre and that "it would be a most valuable contribution" to their work if Dunham would appear at such a performance. She will be in New York in November and hopes to meet with Dunham to discuss the matter.

- February 17, 1941. Typed letter signed by William Kolodney, Education Director of the Young Men's Hebrew Association in New York to Mr. Alfred Fischer inviting Dunham to perform next season.

Together with:

- Season 1944-1945. Souvenir program "S. Hurok presents Katherine Dunham and her Company in Tropical Revue with Bobby Capo Dowdy Quartet." folio. Original printed wrappers printed in black on

- 5 pages. Folio. In the hand of Blanche A. Van Buren. Regarding a proposed "venture," presumably relating to sponsorship of Dunham. "I suppose Miss Dunham told you of my connections," whom she goes on to name, including Orson Wells ("knows my family intimately"); Maurice Gest; Mme. Marie Jeritza; Grace Moore; Paul Robeson & wife ("have read my script & praised it"); the violinist William Primrose; Edward Johnson, General Manager of the Metropolitan Opera ("knows my people and me well"); and film magnates; lawyers for the NAACP; singing teachers; editors of the NY Times, etc. Browned and very brittle. (21014) $1,000.

"Dunham had one of the most successful dance careers in American and European theater of the 20th century and has been called the "Matriarch and Queen Mother of Black Dance. During her heyday in the 1940s, 50s and 60s, she was renowned throughout Europe and Latin America as La Grande Katherine, and the Washington Post called her "Dance's Katherine the Great". For more than 30 years she maintained the Katherine Dunham Dance Company, the only permanent, self-subsidized American black dance troupe at that time, and over her long career she choreographed more than 90 individual dances. Dunham was an innovator in African-American modern dance as well as a leader in the field of Dance Anthropology, or Ethno choreology." Wikipedia


268. FOKINE, Michel 1880-1942

Manuscript draft, undated, possibly of a telegram to be sent to [Alexandre] Benois (1870-1970) in Paris ("Benois 2 Rue Auguste" at head).

"Yesterday received your letter will do my best wire profession of each person will send affidavit Fokine." Written in English in pencil on a sheet of paper approximately 110 x 170 mm. (20748) $650.

Fokine, a highly distinguished Russian dancer and choreographer, choreographed masterpieces such as The Firebird, Petrushka, Le Spectre de la Rose and Daphnis et Chloé for Diaghilev's Ballets Russes in Paris.

Benois, an influential Russian artist, designed the sets and costumes for Ballets Russes productions of Les Sylphides (1909), Giselle (1910), and Petrushka (1911); he also collaborated with the Moscow Art Theatre and other notable theatres throughout Europe.
269. **MOURET, Jean-Joseph 1682-1738**

Contemporary marbled wrappers. [i] (title), 50, [ii] pp. With named cast list of dancers and singers.

Wrappers worn; upper outer corner lacking. Title torn at corners; some dampstaining; several leaves misbound. (21099)

$350.

“Mouret shared in the innovating spirit that characterized the best in French stage music between Lully and Rameau.” Grove online

270. **NOVERRE, Jean Georges 1727-1810**


With the 19th century bookplate of the Bibliotheca Peruzzi to front pastedowns of both volumes.

Binding slightly worn, rubbed and bumped. Minor foxing and browning; marginal repairs to one leaf. With manuscript commentary inserted between pp. 374-375 of Volume I. (20901)

$1,150.


*Includes scenarios and accompanying commentary for ten of Noverre's ballets that did not appear in the first edition of 1760* (issued in both Lyon and Stuttgart with precedence still unclear). The very rare quarto edition published in St. Petersburg in 1803-1804 is the most complete, containing a total of 22 scenarios.

*The last edition of this classic of dance literature published during the lifetime of Noverre, the celebrated dancer, choreographer, and ballet master at the Opéra considered the founder of modern ballet.*

Collection of programs and ephemera spanning the years 1926-1970.

Contains:

Jacob's Pillow

Shawn and his Men Dancers
- 3 souvenir programs and 4 house programs, including a souvenir program for Barton Mumaw, the "American Nijinsky"

Ruth St. Denis
- 1 souvenir program and 1 house program

Denishawn Dancers
- 2 house programs for 1927 together with "Ruth St. Denis - Ted Shawn and their Denishawn Dancers in the Orient." Bulletin no. 6. Quarto. 4 pp. 1926

Publications

Miscellaneous
- Photocopy of a newspaper article on Shawn, signed by him in red ink

272. SVETLOV, Valerien

Small folio. Full green buckram with titling to spine. 1f., 1f. (title), 1f. (decorative title printed in colour), [viii], 135, [i] pp. + 73 full-page plates, 24 of which are in colour.

Several minor stains. A very good copy overall. (20789) $750.


"This is a well written and most valuable work... The book is divided into five main sections... The first gives a biographical account of the celebrated Maître de ballet Marius Petipa, and of his remarkable contribution to the building up of the old Imperial Russian Ballet, while his theories of the art are examined and criticised in relation to the work of his successors. It concludes with a description of the great and invaluable reforms instituted by Michel Fokine. The second section traces briefly the development of ballet in Europe... The third describes the advent of Isadora Duncan... It concludes with a critical account of the work of other well-known exponents of natural dancing such as the sisters Wiesenthal, Maud Allan, Stephanie Dombrovska, Ruth St. Denis, etc. The final section recounts the story of M. Diaghilev's first descent on Paris, and describes famous members of his company such as Fokine, Nijinsky, Bolm, Pavlova, Karsavina, etc., the ballets in his repertory, his scenic artists and composers, and the extraordinary success of what was then a revelation of the art of ballet to the theatre-going public of Western Europe... The book is decorated by Bakst and beautifully illustrated with reproductions of designs for costumes and scenery by Anisfeld, Bakst, Benois, Golovin, Korovin and Roerich; of portrait drawings and photographs of famous dancers of the past and present such as Bolm, Duncan, Elsler, Feodorova, Fokine, Fokina, Karsavina, Lapokova, Nijinska, Nijinsky, Pavlova, Ruth St. Denis, Sallé, Taglioni, etc." Beaumont: A Bibliography of Dancing, pp. 168-169