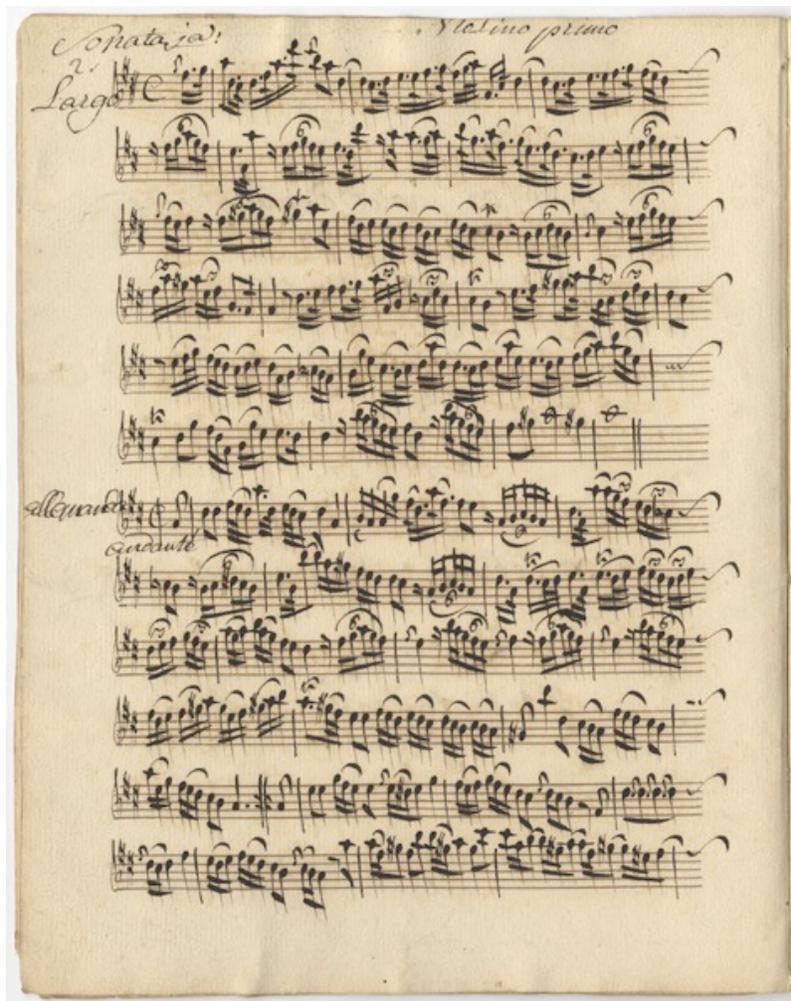


J & J LUBRANO MUSIC ANTIQUARIANS



Item 127

Catalogue 76

Rare Printed Music & Musical Literature
Musical Autographs & Manuscripts

Part II: C-G

6 Waterford Way, Syosset, NY 11791 USA
Telephone 516-922-2192
e-mail info@lubranomusic.com
www.lubranomusic.com

CONDITIONS OF SALE

Please order by catalogue name (or number) and either item number and title or inventory number (found in parentheses preceding each item's price).

To avoid disappointment, we suggest either an e-mail or telephone call to reserve items of special interest.

Orders may also be placed through our secure website by entering the inventory numbers of desired items in the SEARCH box at the upper left of our homepage.

Libraries may receive deferred billing upon request.

Prices in this catalogue are net. Postage and insurance are additional. An 8.625% sales tax will be added to the invoices of New York State residents.

We accept payment by:

- Checks in U.S. dollars drawn on a U.S. bank
- Credit card (VISA, Mastercard, American Express)
- PayPal to info@lubranomusic.com
- Electronic Funds Transfer (EFT), inclusive of all bank charges
- Automated Clearing House (ACH), inclusive of all bank charges
- International money order

All banking details necessary for a successful bank transfer are printed at the foot of our invoices.

All items remain the property of J & J Lubrano Music Antiquarians LLC until paid for in full.



Please visit our website at

www.lubranomusic.com

where you will find full descriptions and illustrations of all items

Fine Items & Collections Purchased

Members

Antiquarians Booksellers' Association of America
International League of Antiquarian Booksellers
Professional Autograph Dealers' Association
Music Library Association
American Musicological Society
Society of Dance History Scholars
&c.

Dr. Albrecht Gaub, Cataloguer
Katherine Hutchings, Cataloguer
Diana La Femina, Technical Assistant

© J & J Lubrano Music Antiquarians LLC September 2015

86. [CANADA] Bécларd-d'Harcourt, Marguerite 1884-1964

Chansons populaires du Vieux Québec pour Chant et Piano. Paris: Éditions du magasin musical Pierre Schneider [PN E.M.M. 489 (1)... (24)], [1936].

Folio. Original publisher's printed wrappers. 1f. (title), 1f. (dedication to Florence Glenn), i-viii (foreword, with a general introduction and a paragraph on each of the 24 songs), 71, [i] (contents) pp. Transfer from engraved plates. Price printed to spine: "60 Fr." 24 songs arranged for voice and piano. According to a printed footnote to the contents page, some of the songs also existed with orchestral accompaniment, and others with accompaniment of choir a cappella. Wrappers slightly soiled, browned, and frayed at lower edge. Slightly foxed. Many leaves unopened.

First Edition. The advertised versions with orchestral or choral accompaniment were apparently never published.

Not a folksong collection in the ethnographical sense but an artistic elaboration with a technically demanding piano accompaniment involving freely composed pre- and postludes. (25026) \$100



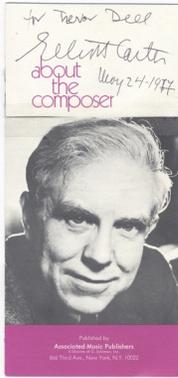
87. CARAFA, Michele 1787-1872

Sei mio Bene Arietta Con Accompagnamto. del Piano-Forte. [Piano-vocal score]. Copyist's manuscript. Of Italian provenance, ca. 1802.

Oblong folio (ca. 222 x 300 mm). Sewn. [i] (title), 6, [i] (blank) pp. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut. Scored for soprano and piano-forte. Minor erasures and corrections to pp. 4 and 5. Slightly worn and soiled; occasional light bleeding; very small perforation to upper corner of last folio.

Rare. One copy of this arietta, published in Naples by Giuseppe Girard, in the *Catalogo del Fondo Bottini* in the Istituto Musicale Luigi Boccherini in Lucca. Not in RISM A/I or RISM manuscripts online. The present copy may be a variant of "Ah dove sei mio Bene," an aria from Carafa's *Achille e Deidamia* (1802), a cantata for 3 voices and orchestra, which is held in manuscript at the Biblioteca del Conservatorio di musica S. Pietro a Majella in Napoli. Grove Music Online and *Cataloghi e Collezioni Digitali delle Biblioteche Italiane* online.

"From 1814 [Carafa] developed into one of the most prolific opera composers of his day; his first big success was Gabriella di Vergy (1816, Naples). He began a lifelong friendship with Rossini, contributing to Adelaide di Borgogna (1817) and providing Pharaoh's first aria in Mosè in Egitto (1818). In 1821 he gained a foothold at the Opéra-Comique, Paris, with Jeanne d'Arc à Orléans, dedicated to Cherubini. Although he continued to produce operas in Italy and outside (Abufar, 1823, by which he set great store, was a failure in Vienna), it was in Paris that his works prospered most. Outstanding successes there included Le solitaire (1822), Le valet de chambre (1823) and above all Masaniello (1827), generally considered the highpoint of his career." Julian Budden in *Grove Music Online*. (25093) \$150



88. CARTER, Elliott 1908-2012

Autograph signature and inscription. Ca. 212 x 99 mm. Dated May 24, 1977. In black ink on the first page of a 8-page catalogue of the American composer's works published in New York by Associated Music Publishers. "For Trevor Dell Elliott Carter..." Some tearing to central fold of outer bifolium; minor tape repairs to pp. 1-3, not affecting signature or inscription; occasional light soiling and staining.

"One of the most respected composers of the second half of the 20th century, [Carter] blended the achievements of European modernism and American "ultra-modernism" into a unique style of surging rhythmic vitality, intense dramatic contrast, and innovative facture." David Schiff and Mark D. Porcaro in *Grove Music Online*. (25410) \$120



89. CARTHUSIAN ANTIPHONAL

Antiphonarium abbreviatum pro Ordine Cartusienſi. Lugdunum [Lyon]: Apud Claudium Cayne, 1630.

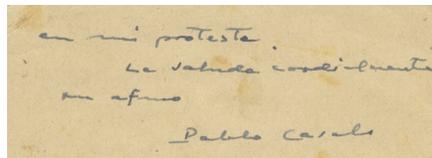
16mo. (120 x 70 mm). Early vellum. 1f. (title with large woodcut vignette), 3-462 (breviarium), 463-75 (instructions on musical modes, with examples), 476-80 (for the deceased), [i] (errata list), [i] (blank) pp. Typeset. Printed in two colors: staff lines, initials, and words not to be sung in red; noteheads, clefs, accidentals, text underlay, and pagination in black. Use of colors for title and caption title (p. 3) follows aesthetic considerations only; errata list in black throughout. Text in Latin and Greek. "Abbreviatum" signifies that only the incipit (text and music) and, occasionally, the last word of each chant are given. In the Carthusian order, all chants are memorized. Thus, the present volume serves only as a prompt, not as an actual chant book. Slightly worn; edges soiled; minor tears to pp. 257-58 and more significantly to pp. 259-60; small hole to pp. 255-56; rear endpapers stained. A very good copy overall.

WorldCat (3 copies: the British Library; the Bibliothèqure cantonale et universitaire, Fribourg, Switzerland; and Buonconsiglio, Italy); four additional copies located at the Museo Internazionale e Biblioteca della musica, Bologna; the Biblioteca comunale Planettiana, Jesi, Italy; the Biblioteca nacional, Lisbon; and the Russian State Library, Moscow.



The Carthusian order, also called the Order of Saint Bruno, is a Roman Catholic religious order of enclosed monastics founded in 1084. "The Carthusian liturgy contains both monastic and canonical elements. The gradual bears an affinity to Grenoble and Lyons; the antiphoner to Cluny, Vienne and Lyons, possibly via Grenoble and St-Ruf... Carthusian service books have a multiplicity of vertical bars through the staves; these have been variously interpreted and today many are disregarded. As for melody, the medieval rule 'una nota supra la ...' seems to have been freely applied from earliest times."

"The monks had to learn their repertory by heart – a major reason for simplification. There was a weekly choir practice. The style of performance was sober; it was a monk's duty 'to lament rather than to sing'. The Statuta antiqua forbade 'breaking, gushing with the voice and prolonged cadences'. Later prohibitions condemned all musical instruments, even organs and the monochord." Mary Berry in Grove Music Online. (25057) \$1,800



90. CASALS, Pablo 1876-1973

Autograph letter signed in full to Austrian businessman and collector Bernardo Mendel in Bogota. 2 pp. On a postal card. Dated Prades, July 11, 1950. In blue ink. In Spanish (with translation). "My distinguished Mr. Mendel, I thank you for your letter, which I am sorry I could not answer by telegram -- and I am also sorry that I cannot consider your proposition – I have not changed my mind, since there is no reason to do so – on the contrary, I feel more secure in my protest..." Somewhat worn, soiled, foxed and creased; small tears to blank upper edge.

Catalan cellist, conductor, pianist, and composer Pablo Casals was one of the most influential musicians of the 20th century. "Never a flamboyant performer, he sought tirelessly in practice and rehearsal for the truth and beauty he felt to be an artist's responsibility, and used his formidable powers with a simplicity and concentration that allowed no compromise. His artistry led to a new appreciation of the cello and its repertory." Robert Anderson in Grove Music Online.

Bernardo Mendel (1895-1967) amassed an extensive collection of source material relating primarily to the discovery of the New World, the Spanish conquest, and the independence movements in Latin America. His collection is now in the Lilly Library, University of Indiana. (24383) \$150



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

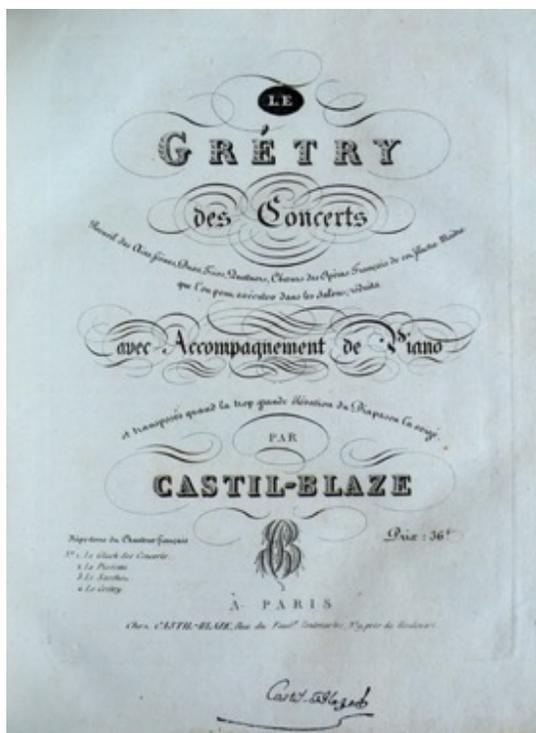
Autograph musical quotation signed and dated Rome, October 1937. Notated on a photographic portrait of Casella. 2 measures from an unidentified work. Inscribed to the Colombian musicologist Otto de Greiff. Ca. 170 x 117 mm. Slightly worn; minor smudging to the letter "R" in "Roma." Together with Casella's printed visiting card with an autograph note to de Greiff dated October 22, 1937 apologizing for the delay in sending the photograph. Very slightly browned and foxed.

Casella was one of "the most influentially innovative figures in Italian music between the two world wars." John C.G. Waterhouse and Virgilio Bernardoni in *Grove Music Online*. (20622) \$550



92. **CASELLA**

La Giara Commedia coreografica in un atto (dalla novella omonima di Luigi Pirandello)... Trascrizione per Pianoforte a due mani dell' autore. Wien, New York: Universal-Edition [PN U.E. 7715], [c1925]. Folio. Full mid-brown buckram. 1f. (title), 63, [i] (blank) pp. **Inscribed and signed by the composer** at head of first page of music: "a l'ami Hartmann" and dated "N.Y.C., 10/3/26." Ex-library, with call number to foot of spine and library markings to verso of rear free endpaper. (17781) \$130



93. **CASTIL-BLAZE, François-Henri-Joseph 1784-1857**

Le Grétry des Concerts Recueil des Airs, Scenes, Duos, Trios, Quatuors, Chœurs des Opéras Français... avec Accompagnement de Piano et transposés quand la trop grande élévation du Diapason l'a exigé par Castil-Blaze. Paris: Castil-Blaze [PN 23], [1823-1828].

1f. (title), 3ff. (preface, including a list of operas by Grétry), 2-258, [i] (index) pp. (listing the 46 numbers from the 21 operas found in the work).

Especially interesting as it contains an air from Grétry's opera *Cécile et Ermancé, ou Les deux couvents comédie mêlée d'ariettes* not included in the published edition of the opera. Wotquenne: *Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Bruxelles* 3624. The work was in 3 acts to a libretto by Claude Joseph Rouget de Lisle and Jean-Baptiste-Denis Desprès and was first performed on January 16, 1792 in Paris at the Comédie-Italienne.

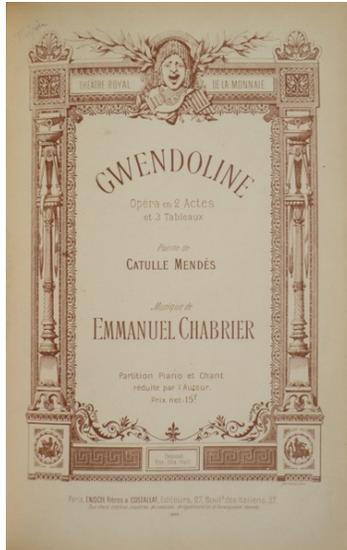
Bound with:

Carbonel, Narcisse. La Dansomanie Ballet de P. Gardel Arrangé pour le Forte-Piano avec accompagnement de Violon... [Ire] Livraison. Paris: Frères Gaveaux [?ca. 1828]. 1f. (title), [1] (blank), 2-36 pp. (Mercier overpaste to imprint). Engraved. The first act only. Folio. Contemporary green vellum-backed marbled boards with manuscript title label to upper. Binding worn; hinges split. (15371) \$325

94. **CHABRIER, Emmanuel 1841-1894**

Gwendoline Opéra en 2 Actes et 3 Tableaux Poème de Catulle Mendès... Partition Piano et Chant réduite par l'Auteur. Prix net: 15f. Déposé. Ent. Sta. Hall... Théâtre Royal de la Monnaie. [Piano-vocal score]. Paris: Enoch Frères & Costallat [E.F. & C. 1212.], [1886].

Large octavo. Quarter brown textured cloth with marbled boards, spine with titling gilt. 1f. (decorative title printed in brown within decorative border), 1f. (dedication), 1f. (named cast list), 1f. (index), 303 pp. Lithographed. With the printed dedication: "à Madame la Comtesse de Narbonne-Lara Respectueux Hommage Emmanuel Chabrier." Includes the names of the cast for the premiere performance at the Théâtre de la Monnaie in Brussels on April 10, 1886. Binding slightly worn, rubbed and bumped; several signatures partially detached; very lightly browned at upper edge; occasional light creasing, foxing, and offsetting.



First Edition.

Gwendoline's premiere "was, as everyone had expected, an enormous success. The public was enthusiastic, and the composer was called twice before the curtain to acknowledge the applause. The leading parts, Gwendoline, Harald and Armel, were played respectively by Mlle Thuringer and MM. Berardi and Engel; the conductor was J. Dupont. The critics were unanimous in praising the work's vigour and originality, and many of them were indignant that a composer as distinguished as Emmanuel Chabrier should have remained for so long in comparative obscurity." Rollo Myers, Emmanuel Chabrier and His Circle. "Chabrier principally wrote songs, piano pieces and stage works. Though he composed a relatively small body of work, it was of consistently high quality and very influential on French composers in the first quarter of the 20th century." Steven Huebner in Grove Music Online. (24850) \$175



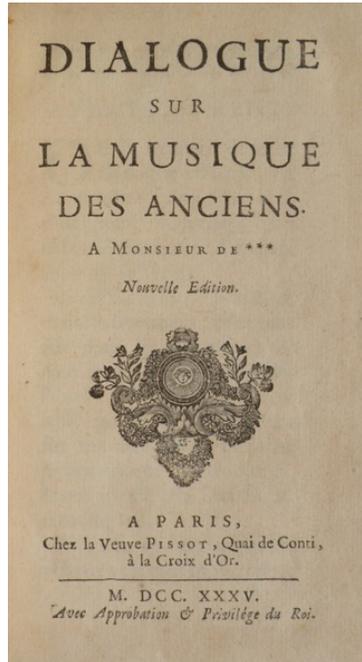
95. CHAMINADE, Cécile 1857-1944

Autograph musical quotation signed "C. Chaminade." 1 page (ca. 100 x 78 mm.). Dated June, 1907. In black ink. On dark ivory paper laid down to a slightly larger mount. Three measures from the beginning of Chaminade's Pastorale, Op. 114, for piano. Notated in treble clef on one hand-drawn staff. In 2/4 time, with a key signature of one flat. With a tempo marking ("Moderato") not found in published editions (which read "Allegretto quarter note = 84"). Very slightly worn; remnants of former mount to verso.

Together with:

A bust-length postcard photograph of Chaminade in a feathered hat by B & F, Rotary Photo, E.C. published as part of the Rotary Photographic Series. Slightly worn and soiled; remnants of former mount to verso.

"Chaminade was well aware of the social and personal difficulties facing a woman composer, and she suggested that perseverance and special circumstances were needed to overcome them. Her output is noteworthy among women composers for its quantity, its high percentage of published works and for the fact that a large portion – notably piano works and mélodies – was apparently composed expressly for publication and its attendant sales (Enoch was the main publisher)." Marcia J. Citron in *Grove Music Online*. (25560) \$375



96. **CHATEAUNEUF, Abbé François de [François de Castagnères] ca. 1650-1703**

*Dialogue sur la Musique des Anciens. A Monsieur de *** Nouvelle Edition.* Paris: Chez la Veuve Pissot, 1735.

Small octavo. Full contemporary brown mottled calf with raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (title), 3ff. ("Avertissement"), 127, [v] ("Approbation" and "Privilege du Roy"), [iv] (publisher's catalog) pp. + 7 engraved plates, including one folding. Binding slightly worn and bumped; upper joint cracking. Occasional light foxing, soiling, and browning.

Cortot p. 49. Gregory-Bartlett II p. 20. RISM BVI p. 219.

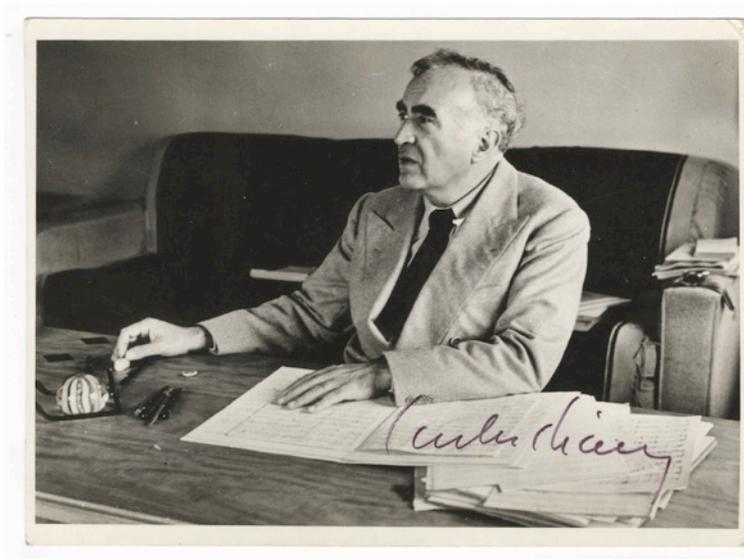
A noted treatise on the music of ancient Greece by Voltaire's godfather. Also interesting is the fact that "The Abbé de Châteauneuf heard Hebenstreit at the salon of Ninon de Lenclos and referred to it in his Dialogue sur la musique des anciens (Paris, 1725); this is one of the first descriptions of the instrument. It is sometimes known as 'pantalon'." Dieter Härtwig and Christian Ahrens in *Grove Music Online* (25014) \$400

97. **CHÁVEZ, Carlos 1899-1978**

Autograph musical quotation with printed signature "Carlos Chávez." 1 page (ca. 92 x 164 mm.). Undated, but ca. 1970. Signed and notated in black ink on an ivory envelope. With 50-franc postage stamp from the Republic of Senegal commemorating the 200th anniversary of Beethoven's birth at upper right and the handstamp of Homer W. Hathaway at lower right. Approximately 2 measures from the first movement of the composer's Piano Concerto ("Largo non Troppo"; 3/4 time). On two staves printed in red to lower right

portion. Edges slightly worn; three very small stains above signature; small annotation in blue ink to verso. *Begun in 1938, Chavez's Piano Concerto was completed in 1940. "Legendary pianist Eugene List, who gave its world premiere in New York in 1942, marveled at its 'immense rhythmic complexity, great technical difficulty and unrelenting thrust and pressure.' Reviewing the premiere, The New York Times called the work 'imaginatively scored' and praised its 'elemental strength and the originality of its orchestral coloring.' "* Presto Classical online.

A Mexican composer, conductor, teacher, writer on music, and government official, Chavez's "role in the musical and cultural life of Mexico was decisive during the second and third quarters of the 20th century. In a career spanning more than 50 years, he composed more than 200 musical works, conducted numerous orchestras in the USA, Latin America and Europe, held important government positions in the arts in Mexico, and lectured and wrote extensively about music and its place in the social milieu. Three broad stylistic tendencies pervade his music: Mexicanism, both pre-Conquest and modern; a mélange of brittle dissonance, angular melody, atonality and polytonality; and a conservative leaning toward classical forms, moderation of dissonance, and tonality." Robert Parker in *Grove Music Online*. (25304) \$85



98. CHÁVEZ

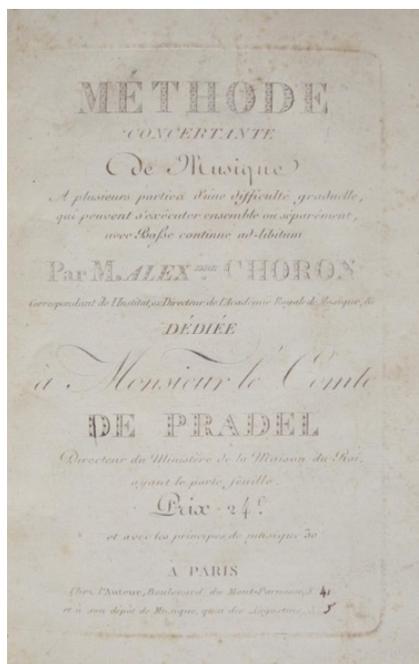
Vintage photograph signed "Carlos Chávez." Half-length portrait of the composer seated at a table with musical scores. Signed in purple ink. Ca. 127 x 175 mm. Slightly worn and bumped; minor annotations in black ink to verso. (25420) \$135

99. CHORON, Alexandre 1771-1834

Méthode Concertante de Musique A plusieurs parties d'une difficulté graduelle, qui peuvent s'exécuter ensemble ou séparément, avec Basse continue ad-libitum... dédiée à Monsieur le Comte de Pradel Directeur du Ministère de la Maison du Roi ayant le porte feuille. Prix 24 f. et avec les principes de musique 30 f. Paris: Chez l'Auteur [PN C#.1.], [1820].

Large octavo. Contemporary half green vellum, spine with dark red morocco title label gilt. 1f. (title), [1]-4 ("Exposition"), 2 ("Préliminaires"), 303 (music), [i] (blank) pp. Engraved. With "Fini le 31 mars 1820" printed to lower blank margin of p. 303. Contemporary manuscript additions to address of publisher's imprint. Binding slightly worn, rubbed and bumped. Occasional light foxing, soiling, and staining; small tears to lower edge of several leaves.

Probable second edition, later issue. Rare. Simms: *The Historical Editions of Alexandre-Étienne Choron*.



Choron was a French writer on music, teacher, publisher and composer. In addition to multiple pedagogical works, he published works by Josquin, Goudimel, Palestrina and Carissimi, as well as Italian and German music up to the time of Bach. "Choron had a widespread influence on teachers, organists, choralists and those who were awakening to the importance of music history. His inexpensive editions of polyphonic and choral music were invaluable... nor were his labours towards the revival of plainsong in vain, though the work of the Benedictine monks of Solesmes superseded them... In a country whose musical tradition was almost entirely unscholarly, and focussed on the capital, Choron stimulated interest that made his own publications impermanent." Arthur Hutchings and Hervé Audéon in *Grove Music Online*. (24969) \$350

100. CIRAN, E. et al

Lăutarul Colecțiune de arii și dansuri naționale (Collection of folk songs and dances). Romanian salon music for piano. București: Jean Feder [PNs J.F. 101-8 and 109-17; J.F. 222].

Folio. Unbound. Vol. 1: [i] (decorative title), 2-11 (8 pieces), [i] (blank) pp.; Vol. 2: [i] (title), 2-11 (9 pieces), [i] (publisher's advertisement) pp. With Cirin: Doina Oltenească. 1f. (decorative title), 3-5, [i] (publisher's catalogue) pp. Worn, soiled, and frayed at edges. (25010) \$30

101. ČIURLIONIS, Mikolajus Konstantinas 1875-1911

Kūriniai fortepijonui. [Compositions for piano]. Vilnius: Valstybinė grožinės literatūros leidykla [PN VGLL 2393], 1957.

Quarto. Full green cloth with titling stamped to upper and spine. [i] (title), [ii] (editorial credits to J. Čiurlionytė), 3-217 (music), [218]-21 (introductory essay by J. Čiurlionytė), [222]-26 (critical report by J. Čiurlionytė), [ii] (table of contents, with colophon to foot) pp. With portrait of composer preceding first page of music; errata sheet tipped-in to final page. Text in Lithuanian except heading of colophon, which is in Russian. Price in rubles handstamped to verso of lower board. Binding slightly worn, rubbed and bumped.

Complete works for piano with opus number, edited by the composer's sister (1899-1992). The early sonata in F and theme and 20 variations (both 1898) and the 16 Lithuanian folksongs (1904-08) are not included.

Čiurlionis, who was also a notable painter, is considered the greatest Lithuanian composer of the imperial Russian period. He received his musical education in Warsaw and Leipzig, where he studied with Jadassohn and Reinecke, lived in Vilnius for some years, and spent the final years of his short life mostly in St. Petersburg. The insistence of his most devoted champions, including his sister, to publish in Lithuanian only, marred the dissemination of his interesting music.

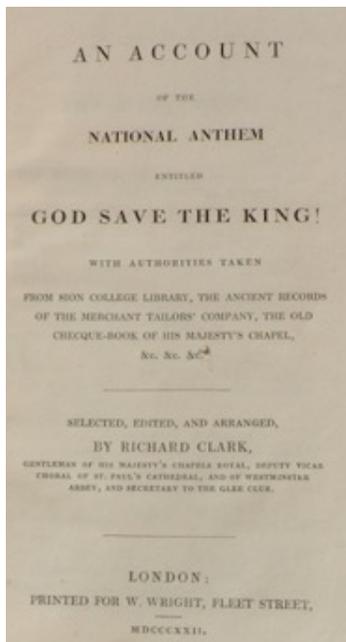
"His activities in Vilnius were responsible for his subsequent near sanctification in the country. His symbolic adoption of the Lithuanian language was reflected in his interest in the folksong and art of the country... From around 1904, Čiurlionis[...] employed an increasingly polyphonic language which was notable for a high degree of chromaticism. However, this chromaticism is not of the usual variety (as found in the harmony of Wagner and Strauss, for example) but is brought about sometimes by the presence of chromatic scales in supporting polyphonic lines (initially in In the Forest and in many subsequent pieces including the Besacas [recte: Be Es A C A ES] variations), and at others by the independent (and, again, often stepwise) linear progression of voices. Atonal harmony often results from one of or a combination of these factors; atonal structures arise when ostinati are played off against each other resulting in harmonic progressions which, while not necessarily dissonant, are far removed from tonal procedure. This paradox lends much of Čiurlionis's later work an unearthly, unexpected nature." Jonathan Powell in *Grove online* (24585) \$75

102. ČIURLIONIS

Liaudies dainos chorams ir fortepijonui. [Folksongs for choir and piano]. Vilnius: Valstybinė grožinės literatūros leidykla [PN VGLL 2645], 1959.

Quarto. Full green cloth with titling stamped to upper and spine. [i] (title), [ii] (editorial credits to J. Čiurlionytė), 3-78 (music), [79]-86 (introductory essay by J. Čiurlionytė), 87-89 (critical report by J. Čiurlionytė), [i] (blank), [i] (table of contents), [i] (colophon) pp. Text in Lithuanian except heading of colophon, which is in Russian. Price in rubles handstamped to verso of lower board, partly illegible. Some songs with decorative headpieces incorporating a few measures of the song. First strophe of each song underlaid to music except in textless arrangements for piano only (pp. 52-78). All strophes of the songs printed as residual text. Binding slightly worn, rubbed and bumped.

Selected folksong arrangements by Čiurlionis, edited by the composer's sister (1899-1992). (24586) \$50



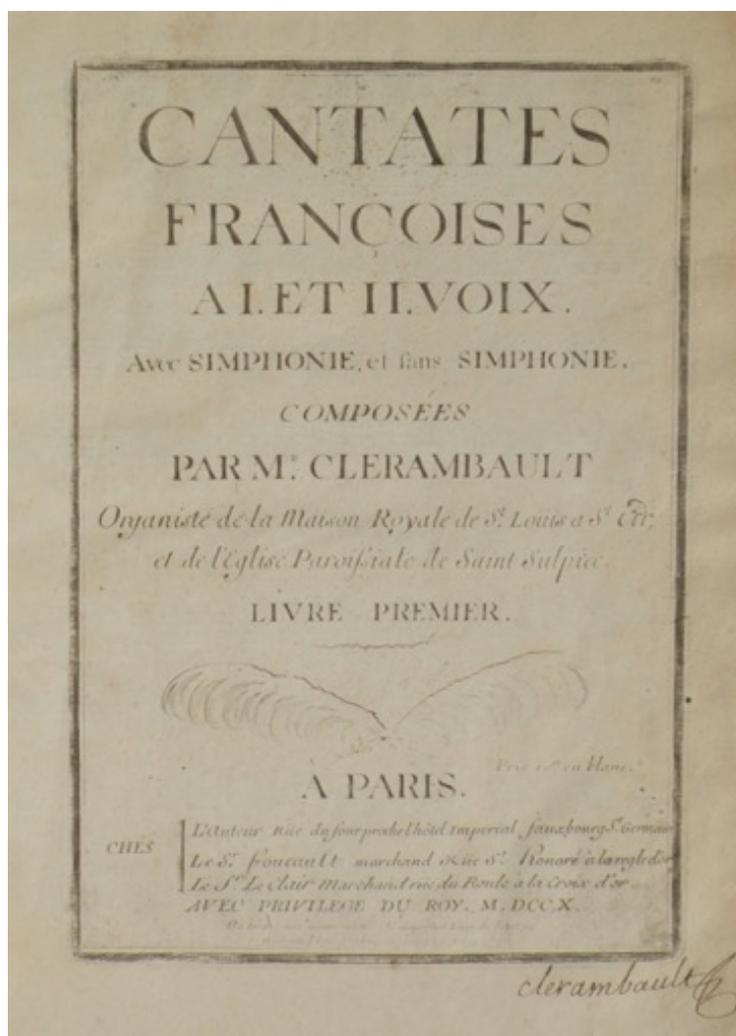
103. CLARK, Richard fl. 1822

An Account of the National Anthem Entitled God Save the King! With authorities taken from Sion College Library, the Ancient Records of the Merchant Tailors' Company, the Old Checque-Book of His Majesty's Chapel, &c. &c. &c. London: Printed for W. Wright, 1822.

Octavo. Half mid-tan calf with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (title), [v]-xii (list of subscribers), [xiii]-xvi (dedication), [xvii]-xxviii (introduction), 208 pp. + 31 plates of engraved music, portraits, and illustrations. Some light foxing; minor offsetting opposite plates; occasional marginal annotations or markings in pencil; lacking half-title.

Probable First Edition. Scarce. (24992)

\$275



104. **CLÉRAMBAULT, Louis-Nicolas 1676-1749**

Cantates Françoises a I. et II. Voix. Avec Simphonie, et sans Simphonie... Livre Premier. Prix 10 [livre sign] en blanc. [Score]. Paris: L'Auteur, Foucault, Le Clair, [1725 or later].

Folio. Full contemporary green vellum, small dark brown leather title label gilt to spine, edges red. 1f. (title, dated 1710), 104, 1f. (Privilege General dated February 22, 1725), [i] (blank) pp. Engraved. Mostly notated on two staves: voice (in various clefs) and figured bass; obligato instruments (violins, flutes) on third staff, above, in G1 clef ("French violin clef"). With music in diamond-head notation. Title identifies Clérambault as "Organiste de la Maison Royale de St. Louïs a St Cir, et de l'Eglise Paroissiale de saint Sulpice." Printed note to foot of title: "On trouve aux mêmes adresses le deuxième Livre de l'Auteur Avec un Livre de Clavecin & un Livre d'Orgue." Table of contents printed to foot of last page of music. Hinges partially split. Some creases to lower outer corner; printed note to foot of title very light. A very good, wide-margined copy overall, elegantly printed

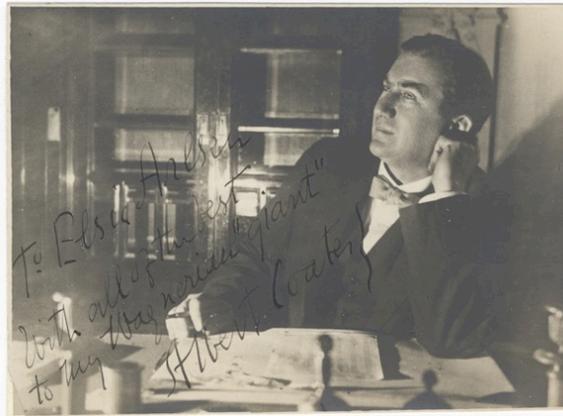
Signed by the composer at lower right corner of title and first page of music.

Contains six cantatas: L'amour piqué par une abeille, Le jaloux, Orphée, Polyphème, Médée, and L'amour et Bacchus.

From the collection of André Meyer, Paris.

First Edition, later issue. Lesure p. 126. RISM C3164 (dated 1710). Hoboken 16, 40. Bibliothèque nationale de France, département Musique, VM7-168 (dated "1710" but with the privilege dated 1725 as in the present copy; this dating is somewhat misleading and it is possible that some (or all) of the 10 copies listed in RISM are actually the 1725 issue).

"[Clerambault] was widely regarded as one of France's finest organists, while as a composer of French cantatas his reputation soared beyond all others... It was in his cantatas that Clerambault's most fruitful union of French and Italian styles was achieved. The French cantata as a characteristic 18th-century form had been established only a few years before the appearance of Clerambault's first volume of Cantates françoises...; in the cantatas of Morin, Bernier, Battistin and Campra were to be found the essentials of the form to which Clerambault gave the stamp of real individuality." David Tunley in Grove online (25097) \$1,800

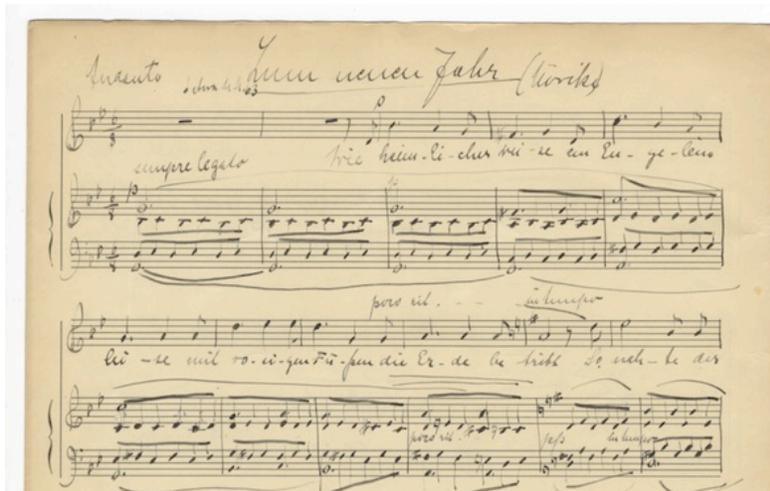


105. COATES, Albert 1882-1953

Vintage photograph signed in full and inscribed to the Polish-American soprano Elsa Arsen. Bust-length portrait of the English composer and conductor seated at a table with musical scores: "To Elsa Arsen[!] With all of the best to my Wagnerian 'giant' Albert Coates." Ca. 108 x 149 mm. Laid down to white paper mount. Slightly trimmed; creased at lower left corner; some biographical annotations in pencil to verso of mount.

"Leaving Russia in 1919 Coates became a regular conductor with the LSO in London... In this capacity in 1920 he conducted the first performance of the revised London Symphony by Vaughan Williams, the first complete performance of Holst's The Planets and the première of Bax's Symphony no.1 (1922); he later introduced to Britain the Third Piano Concerto by Prokofiev and the Fourth by Rachmaninoff, each with its composer as soloist. He began making the first of his many gramophone records with the LSO in 1920... Frequent appearances at Covent Garden in Beecham's opera seasons were interspersed with touring as a guest conductor with most of the world's leading orchestras... His predilection was for colourful and Romantic works or music of heroic breadth, corresponding to his own imposing physique. He settled in South Africa in 1946 as conductor of the Cape Town Municipal Orchestra... Coates's compositions are technically proficient rather than imaginative. They include a symphonic poem in memory of Nikisch, The Eagle (1925), and two operas: Samuel Pepys, produced at Munich in 1929, and Pickwick, staged at Covent Garden in 1936... Pickwick had the distinction of being the first opera to be shown on television..." Michael Kennedy in Grove Music Online.

Arsen (1880-1975) made her operatic début "in 1902 at Heidelberg as Azucena in Il trovatore, a role she sang later in Germany with Caruso. In 1912 she reappeared as a dramatic soprano specializing in the roles of Isolde and Brünnhilde. She joined the Chicago Civic Opera in 1925 and made her final appearance as Isolde at Detroit in 1937. She also had a considerable concert career and appeared with Lawrence Tibbett in the film The Rogue Song. Recordings made in the 1920s show a well-placed heroic voice and a convincing dramatic style." J.B. Steane in Grove Music Online. (25421) \$50



Unrecorded Manuscript Compositions by an Unrecorded Woman Composer

106. COHN, Grete [?Margarete], later Margaret H. COLLIN 1915-2014

[11] Lieder. Musical manuscripts, most probably autograph, ca. 1930-40.

Folio (ca. 338 x 270 mm.). Dark pink wrappers with titling in pencil. Unbound. Notated in black ink on three different pre-printed 12-stave papers, mostly "Ashelm 1068 49" specifically designed for music for a voice/melody instrument with piano (groups of three staves, with the lower two closer to each other and braced); no. 6 notated on unidentified paper with equal spacing between staves; no. 9 notated on "[three anchors] 14" specifically designed for music for a voice/melody instrument with piano (groups of three staves, with the lower two closer to each other and braced). Music unsigned and undated. "Grete Cohn" to upper wrapper only. With occasional corrections and markings in both pencil and ink.

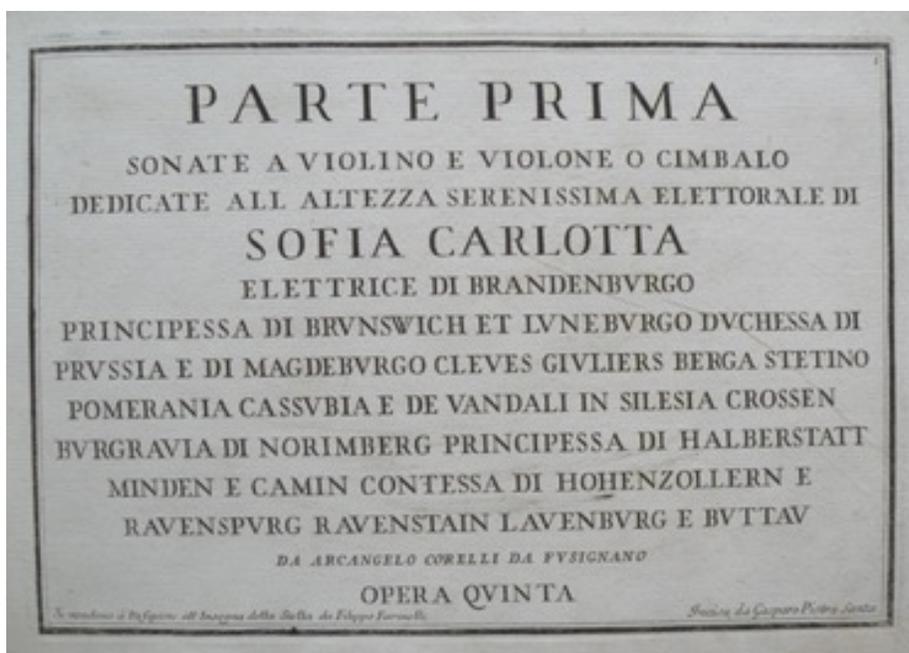
The first three and the last of the songs are not numbered and their intended order is unclear: *Zum neuen Jahr* (Eduard Mörike); *Kleine leichte weiße Wolke* (Hermann Claudius); *Früh, wann die Hähne krähen* (Eduard Mörike); 4. *Kleines Lied* (Hermann Claudius); 5. *Dein Gedenken* (Will Vesper); 6. *Wenn schlanke Lilien wandelten* (Gottfried Keller); 7. *Nachlied* (Friedrich Hebel); 9. *Sterne mit den goldnen Füßchen* (Heinrich Heine); *Herbsttag* (Rainer Maria Rilke); 10. *Beim Mondenscheine im Paradies* (Johann Wolfgang von Goethe). [11.] *Ernste Stunde* (Rainer Maria Rilke). Two songs (*Dein Gedenken* and *Ernste Stunde*) have the text written not only as underlay but also on the page preceding the music; in addition, *Dein Gedenken* has a title page.

With:

An untitled piano piece in E major, 32 measures. Notated in pencil on 12-stave pre-printed music paper "J.E. No. 2." Last two staves of recto and all of verso blank. The non-standard key signature in the right hand—the sharps for F and G are at the lower octave—and stylistic features suggest that this composition is a very early one. Wrappers worn and partially detached. Slightly worn, frayed and creased.

Unrecorded compositions by an unrecorded composer.

It seems possible, however, that "Grete Cohn" is identical with Margarete Cohn (born 1915 in Berlin, died 2014 in Tucson, Arizona), who lived in Great Britain from 1939 to 1946 and in the United States thereafter. Margarete Cohn studied composition at the Staatliche Musikhochschule in Berlin and, after her dismissal in 1933, privately with Paul Hindemith. Some works of hers were performed at the Jüdischer Kulturbund in Berlin. She is listed in the Lexikon der Juden in der Musik. After her arrival in the United States she changed her name to Margaret H. Collin and no longer pursued a musical career. No extant works of hers are known. See the online encyclopedia LexM on the website of Hamburg University. In view of the fact that the composer was Jewish, it seems ironic that two of the poets she set to music—Will Vesper and Hermann Claudius—were ardent Nazis. (25259) \$600



107. **CORELLI, Arcangelo 1653-1713**

[Op. 5]. *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. 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 manuscript annotation to free front endpaper dated 1735 indicating that the present copy was formerly in the collection of Baron [Johann] Matthias de Ascheberg. Binding somewhat soiled and worn. First leaf soiled; moderate dampstaining to lower corners throughout. Lacking full-page frontispiece engraving. With strong clear impression.

First Edition, second issue. Marx p. 173. Hoboken Vol. 16, 55. Pincherle p. 209. BUC p. 220. RISM C3801 (two copies only of this issue in the U.S.).

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.

"Despite the modest size of his output, comprising six collections of instrumental music and a handful of other authentic works, and its virtual restriction to three genres – solo sonata, trio sonata and concerto – Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards. This influence, which affected form, style and instrumental technique in equal measure, was most closely felt in Italy, and in particular in Rome, where he settled in early manhood, but soon spread beyond local and national confines to become a European phenomenon. As a violinist, teacher of the violin and director of instrumental ensembles Corelli imposed standards of discipline that were unusually strict for their period and helped to lay the groundwork for further progress along the same lines during the 18th century. 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." Michael Talbot in Grove Music Online.

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. (20841) \$2,500



108. CORELLI

[Op. 6]. *Concerti Grossi Con duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola, e Basso di Concerto Grosso, ad arbitrio, che li potranno radoppiare... Opera Sesta. XII Great Concertos, or Sonatas, for two Violins and a Violincello: or for two Violins more, a Tenor, and a Thorough Bass: which may be doubled at Pleasure. being the Sixth and last work of Arcangelo Corelli.* [Parts]. London: Printed for I. Walsh... and I. Hare, [1715].

7 volumes. Folio. Plain paper wrappers. 1f. (frontispiece), 1f. (title), 34; 1f. (title), 33; 1f. (title), 34; 1f. (title), 27; 1f. (title), 27; 1f. (title), 27; 1f. (title), 27 pp. Engraved. **With a fine frontispiece portrait of Corelli** engraved by Sherwin after Howard. Wrappers slightly chipped and splitting at spine. Some browning and minor staining and foxing; small binder's holes to inner blank margins; early signature to blank upper margin of titles trimmed. Quite a nice set overall.

Second edition (first English edition). Scarce. Marx p. 200. Smith-Walsh 466. BUC p. 216 (but with portrait engraving by Van der Gucht after Howard). RISM C3845. (18766) \$1,850

109. CORTOT, Alfred 1877-1962

Vintage photograph signed and inscribed to fellow-pianist and composer Alonso Cor de Las. Attractive half-length portrait by Joaillier & Frères, Paris of the distinguished French pianist and conductor holding a cigarette. Signed, inscribed and dated 1927: "À Alonso Cor de Las – en souvenir de Munich, de Berlin, de Milan et dans l'espoir de nouvelles réunions sous toutes les latitudes! Bien amicalement 1927 Alf Cortot." Ca. 235 x 173 mm. With photographer's handstamp to verso. Slightly worn and soiled; small stain to lower left corner, slightly affecting date; small crease to upper right margin; remnants of mounting tape to upper edge of verso.



"Cortot's repertory was immense, extending from Purcell to Stravinsky, but he was noted mainly for his intimate understanding of Romantic music. His recordings, which were more numerous than any pianist of his era except perhaps Artur Schnabel, include outstanding interpretations of Schumann's *Etudes symphoniques* (1929) and *Kreisleriana* (1935), Chopin's *Ballades* (1929), *Preludes* (1926) and *Sonata in B minor* (1933), Franck's *Prélude, choral et fugue* (1929) and Saint-Saëns's *Fourth Concerto* (1935). In these, and in recordings with Thibaud and Casals, his playing continues to dazzle pianists by its lyrical delicacy, nobility and extraordinary tonal variety. He was an ardent champion of the new French piano music of his day, and devoted three volumes to its exposition." Martin Cooper and Charles Timbrell in *Grove Music Online*. (25443) \$300



110. COSTA, Sir Michael 1808-1884

Autograph musical quotation signed "M Costa." Notated, signed and dated [London] Eccleston Square, July 1866 in black ink on dark ivory paper with decorative embossing to right and left edges, ca. 66 x 92 mm. Two measures of the aria "Tiranno cadrai" from Costa's opera *Malvina* (rev. as *Malek Adel*). Notated in treble clef on one staff with text underlay in Italian. In common time. Marked "Agitato." Slightly worn; trimmed and laid down to paper mount.

Malvina was first performed at the Teatro San Carlo in Naples in 1829. The revised version, renamed *Malek Adel*, was first performed in London on May 18, 1837.

Costa was a British conductor and composer of Italian birth. [Costa's] compositions found no widespread favour with the public. Rossini's judgment in 1856 speaks for itself: 'Good old Costa has sent me an oratorio score and a Stilton cheese; the cheese was very fine'. Malek Adel, his most successful opera, contains no innovatory music whatsoever. The score is vigorous and noisy, but exhibits a lack of melodic inspiration (an unusual defect in an Italian composer). The one number touched by genuine emotion is Mathilde's preghiera 'Tu mi creasti l'anima', which could pass for Donizetti." Costa's conducting "was thoughtful and level-headed... Though many of the subtleties of the highest kind of music were beyond his reach, he never failed to realize the general effect of the compositions he directed, and Meyerbeer, whose music for the 1862 exhibition he conducted, called him 'the greatest chef d'orchestre in the world'." Nigel Burton and Keith Horner in *Grove Music Online*. (25492) \$175



111. CRÜGER, Johannes 1598-1662

Fine half-length portrait engraving drawn and engraved by G.P. Busch within circular border lettered with biographical details. Dated "30. Oct. Ao 1713" in the plate. 210 x 149 mm. Remnants of former mount to verso.

*A German composer, Crüger's "singular contribution to 17th-century German music lay in his revitalizing of the Protestant chorale. He was also influential as a theorist." George J. Buelow in *Grove Music Online*. (25618) \$600*



112. **CRÜGER**

Half-length portrait engraving by G.P. Busch within decorative oval border. Early 18th century? 48 x 62 mm. With biographical details printed below image. Trimmed and laid down. (25619) \$185

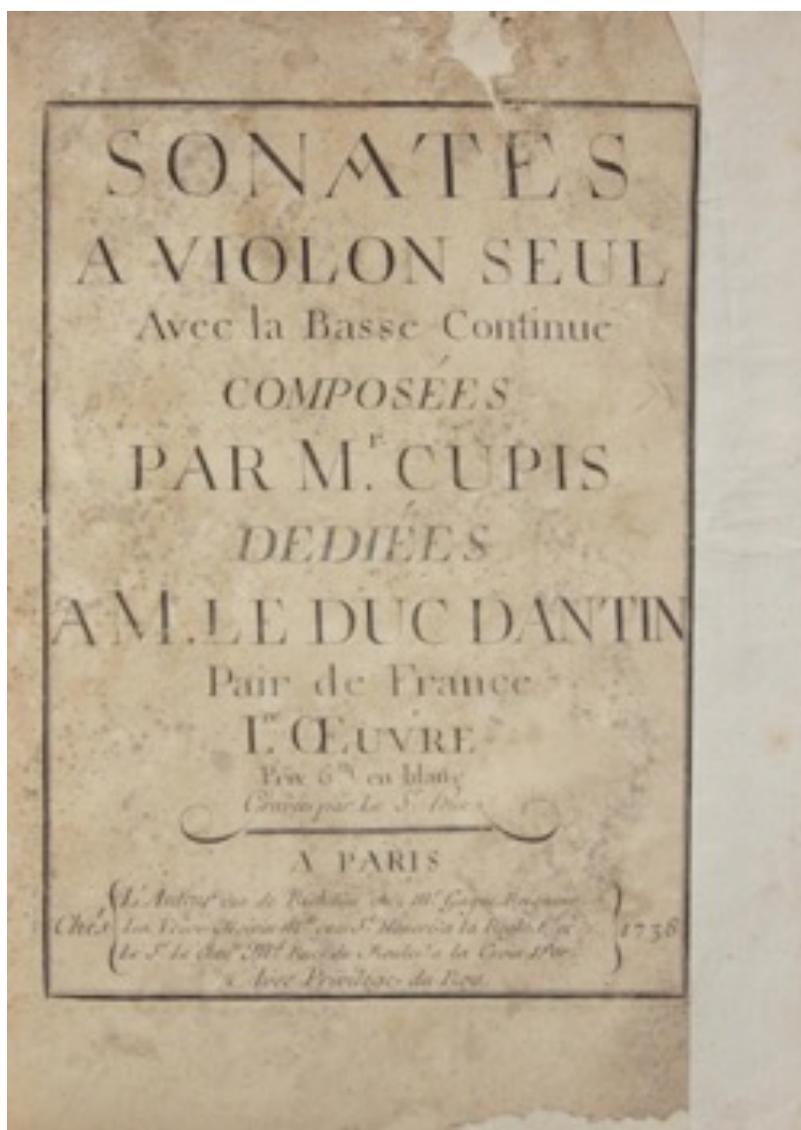
113. **CUI, César 1835-1918**

[Op. 44]. *Vingt Poèmes de Jean Richepin...* Op: 44 Prix net: 10f. [Piano-vocal score]. Paris: Henri Heugel [PN H. 6814], [ca. 1891].

Octavo. Original publisher's decorative wrappers printed in green, brown, and gold. 1f. (blank), 1f. (decorative title by P. Borie in blue and green), 1f. (epitaph "A la mémoire de haute et bonne dame la Comtesse de Mercy-Argenteau soient respectueusement et affectueusement dédiés ces vingt poèmes J.R.C.C."), 1f. (index in brown), 1f. (part-title in brown: "La Chanson des Gueux"), 1-19, [20] (blank), 1f. (part-title in red: "Les Caresses"), 21-41, [42] (blank), 1f. (part-title in red: "Les Blasphèmes"), 43-67, [68] (blank), 1f. (part-title in green: "La Mer"), 69-95, [i-iii] (blank) pp. Lithographed. Each part-title with a small lithographic illustration by P. Borie. Publisher's handstamps to lower edge of front free endpaper, title, and index. Wrappers and endpapers slightly browned; spine reinforced with white adhesive tape with remnants of a previous repair to lower wrapper, which is slightly creased. Slightly worn and soiled; dedication and index mostly detached.

Probable First Edition. Relatively scarce. Lesure, 223-225. Bulletin mensuel des récentes publications françaises, 198.

Cui composed the Vingt Poèmes in 1890. Dedicated to his recently deceased patroness and first biographer, the Belgian Countess Louise Mercy-Argenteau (1837-1890), they were first published by Henri Heugel in 1891. Mercy-Argenteau died of cancer on November 8, 1890 in Saint Petersburg. (24899) \$40



114. **CUPIS DE CAMARGO, Jean-Baptiste 1711-1788**

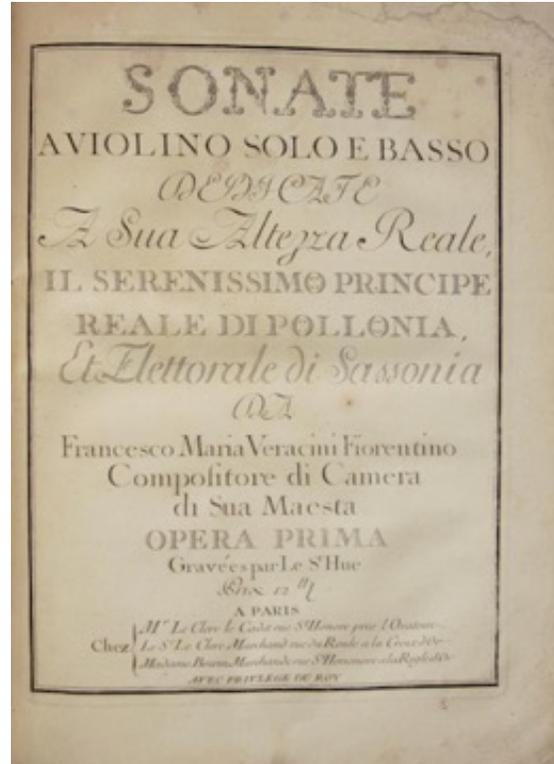
[Op. 1]. [6] *Sonates A Violon Seul Avec la Basse Continue... Dediées A M. Le Duc Dantin Pair de France Ire Œuvre Prix 6 [livre] en blanc Gravés par Le Sr. Hue... Avec Privilège du Roy.* [Score]. Paris: L'Auteur... La Veuve Boivin... Le Sr. Le Clerc, 1738.

1f. (title), 1f. (dedication), 5, [6] (blank), 7-28, [29] (blank), 30-31, [32] (blank), 33-38, [i] (Privilege General dated December 20, 1737), [i] (blank). Engraved. Notated on two systems: violin and figured bass. **First Edition.** RISM C4586 (five copies). Lesure p. 144.

Bound with:

CUPIS DE CAMARGO

[Op. 2]. [6] *Sonates Pour Le Violon, Composées Par Mr. Cupis. Dediées A M. Le Duc de Nivernois, Paire de France. Second Œuvre. Prix 9 [livre] en blanc. Gravés par Le Sr. Hüe... Avec Privilège du Roy. L'Auteur a adjoutés a Son premier Livrie les agréments nécessaires pou que l'on jouë ses Ouvrages dans son goût.* [Score]. Paris: L'Auteur, [?1738]. **Signed by the composer.** 1f. (title), 1f. (dedication), 44, [i] (Privilege General, dated December 20, 1737), [i] (blank). Engraved. Notated on two systems: violin and figured bass. Slight loss to music to upper outer corner of pp. 32-33; composer's signature somewhat faded. **First Edition.** RISM C4587 (seven copies). Lesure p. 144 (dated "c. 1745").



Bound with:

VERACINI, Francesco Maria 1690-1768

[12] *Sonate A Violino Solo E Basso Dedicate A Sue Altezza Reale, Il Serenissimo Principe Reale Di Pollonia, Et Elettorale di Sassonia... Opera Prima Gravées par Le Sr Hue Prix 12 [livre]... Avec Privilege du Roy.* Paris: Mr. Le Clerc le Cadet... Le Sr Le Clerc... Madame Boivin, [ca. 1742]. [Score]. 1f. (title), [1] (publisher's catalogue), 2-29, [30] (blank) 31-81, [i] (blank) pp. Engraved. Pages 23-24 (end of Sonata V and beginning of Sonata VI) and 35-end (end of Sonata VII and all of Sonatas VIII-XII) lacking; pp. 31-34 (beginning of Sonata VII) loosely inserted, trimmed and slightly frayed at edges. Slight loss to music to upper outer corner of pp. 7-8 and to fifth measure of p. 15. A later edition, later issue (first published in Dresden, 1721). RISM V1208 (seven copies). Lesure p. 623 (dated "1736"; apparently earlier issue). Dated according to publisher's catalogue, which corresponds closely to Devriès-Lesure catalogue no. 125.

Folio. Modern quarter mid-tan calf with marbled boards, raised bands on spine in compartments gilt, red leather title label gilt. Binding slightly worn. Some soiling and offsetting; occasional stains; many leaves wormed at gutter and dampstained at lower margin; extensive professional paper repairs to all leaves

From the collection of André Meyer, Paris.

A rare compilation of early French editions.

"The Mercure de France of 1 June 1738 compared Cupis favourably with his contemporaries, predicting that his playing would unite the tenderness and feeling of Leclair with the fire and brilliance of Guignon. Rameau named a movement of his fifth concert (1741) after him. Cupis contributed to the evolution of violin playing through his use of 8th position, fourth-finger extensions and new bowing methods with extended phrases on single bow strokes. His violin sonatas (with one exception) each contain four movements, a slow movement followed by three faster ones. The allegro movements are characteristically monothematic and careful attention to dynamic nuance is evident throughout. The first sonata of op.2 contains the famous 'menuet de Cupis' praised by D'Aquin de Château-Lyon (1753)." Julie-Anne Sadie in Grove Music Online.

"Veracini... dedicated a set of 12 solo sonatas to Prince Elector Friedrich August of Saxony. Though knowing that a violinist was not needed at the Dresden court... the prince persuaded his father to retain Veracini... Veracini travelled to Dresden where he was transferred from the prince's private employment to the regular court payroll on 20 November 1717. His salary was equal to Heinichen's, Volumier's and Johann Schmidt's, and far exceeded those of the other composers, J.G. Pisendel, Christian Pezold and J.D. Zelenka. In February 1719 Veracini was entrusted with hiring more singers for the court while he was in Bologna and Venice. He returned to Dresden where he remained until 1722, when on 13 August he leapt from a third-storey window in a fit of madness brought on by too much application to music and reading of alchemy, according to Mattheson. Veracini's treatise hints that there was a plot against his life inspired by jealousy, however... The op. 1 sonatas of 1721 are... contrapuntal, perhaps owing to the influence of the German composers at Dresden, from whom he certainly got the idea of beginning a suite of dances with a French overture (unheard of in Italian solo sonatas)." John Walter Hill in Grove Music Online.

(25129)

\$1,000



115. **CZERNY, Carl 1791-1857**

Autograph musical quotation signed "Carl Czerny" and inscribed to the noted Austrian music publisher Carl Haslinger. 1 page. Ca. 82 x 123 mm. Dated May 1, 1840. In black ink.

A complete sixteen-measure keyboard miniature, which Czerny presumably composed for Haslinger's album, on two motives derived from "CARL HASlinger" – the pitches C, A, B (H in German), and A correspond to the first two letters each of Haslinger's first and last names. Notated in keyboard score, in cut time. Marked "lento." With a small erasure, probably in Czerny's hand, to the second measure. Inscribed (in German) "In das Stammbuch seines Freundes Herrn Carl Haslinger von Carl Czerny" to lower margin. Very lightly worn and creased; small tear to lower edge, not affecting music, signature, or inscription.

Czerny was an Austrian piano teacher, composer, pianist, theorist and historian. "As the pre-eminent pupil of Beethoven and the teacher of many important pupils, including Liszt, Czerny was a central figure in the transmission of Beethoven's legacy. Many of his technical exercises remain an essential part of nearly every pianist's training, but most of his compositions – in nearly every genre, sacred and secular, with opus numbers totalling 861, and an even greater number of works published without opus – are largely forgotten. A large number of theoretical works are of great importance for the insight they offer into contemporary musical genres and performance practice." Stephan D. Lindeman and George Barth in Grove Music Online.

Haslinger (1816-1868) studied piano with Czerny.

A unique and apparently unpublished composition, neatly executed in the hand of one of the most important piano pedagogues of the 19th century. (25383) \$2,200



116. CZIFFRA, György 1921-1994

Small group of material dating from the 1980s relating to the Hungarian-born French pianist, as follows:

- Autograph postcard to the Hsu family
- Postcard photograph of Cziffra at the piano with a (faded) autograph inscription, 1986
- Autograph letter and notes from Cziffra's wife Soleika to the noted pianist Madeleine Hsu (Forte) and family
- Various promotional materials and programs relating to piano classes and performances at the Cziffra Foundation.

Cziffra was a student of Dohnányi at the Liszt Academy in Budapest and concertized actively in Scandinavia, the Netherlands and Hungary between 1933 and 1941. He escaped to Vienna in 1956, "where his début recital the same year caused a furore. Further concerts in Paris and London confirmed his extraordinary virtuoso status, and in such works as Balakirev's Islamey and Liszt's Transcendental Studies and Spanish Rhapsody he found an ideal outlet for his scorching bravura. Of his many recordings, those of Liszt are exceptional." Bryce Morrison in *Grove Music Online*. (25226) \$75

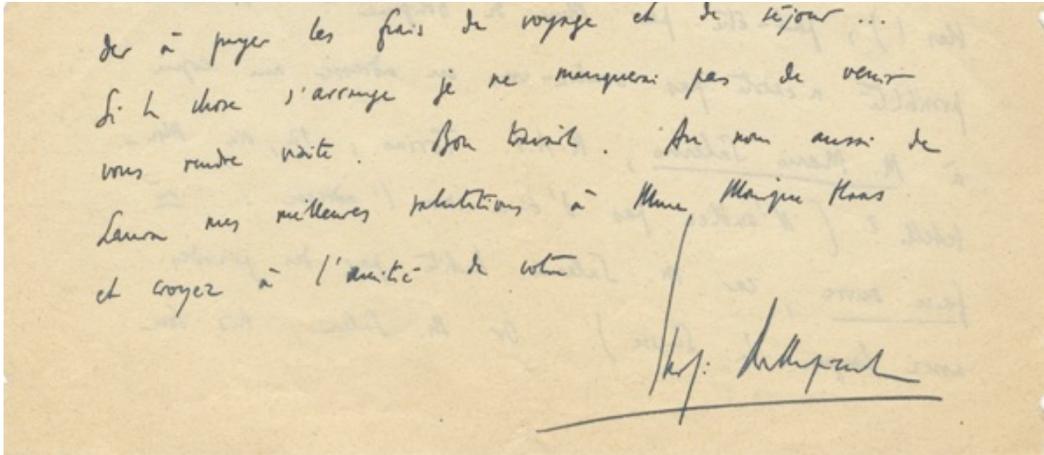


117. DALL'ARGINE, Costantino 1842-1877

Brahma Ballo in un Prologo e sei Atti del Coreografo Ippolito Monplaisir... Riduzione per Pianoforte Solo di F. Almasio. [Piano score]. Milano: F. Lucca [PN 18686-18700], [ca. 1868].

Folio. Leather-backed contemporary boards. 1f. (decorative title), 3-107 pp. Engraved. Minor to moderate foxing.

This popular ballet, with choreography by Monplaisir, was first performed at La Scala on February 25th 1868. The cast included the renowned Italian dancer, Virginia Zucchi. (14925) \$135



118. **DALLAPICCOLA, Luigi 1904-1975**

Autograph letter signed "Luigi Dallapiccola" to the French-Romanian composer Marcel Mihalovici.

2 pp. Large quarto. Dated Florence, May 4, 1948. In black ink on cream-colored paper. With original autograph envelope, ca. 127 x 156 mm., postmarked Florence, May 4, [19]48, with names and addresses of Mihalovici and Dallapiccola written to upper and lower panels respectively. In French (with translation).

A intriguing letter, shedding light on how composers arranged performances of their works via a close network of like-minded musicians and patrons. Dallapiccola mentions several musicians (including composer Pierre Capdevielle) with ties to important public radio companies who could potentially secure broadcasts of Mihalovici's third string quartet (op. 52) and Dallapiccola's own *Musica per tre pianoforti* (1935) and *Divertimento* (1934). He has just completed the orchestral score for his opera, *Le Prisonnier* (*Il prigioniero*), which cost him considerable effort.

"... Has your third quartet already appeared? If so, do you have the opportunity to show it to the *Nuovo Quartetto Italiano* (one of the most remarkable ensembles!), perhaps via Madame de Polignac? If this is not an option, do you want to send a copy to Mr. Mario Salerno... a very good musician (it was he who took care of the performance of your *Sonata for violin and cello*) and a very good colleague as well, [who] has some opportunities at Radio-Turin. Yesterday I finally completed the orchestral score for my new opera, *Le Prisonnier*... My best best wishes for *Phèdre*!... I have already written to Mr. Capdevielle to see if he can arrange a program for me at the *Radiodiffusion française* with, for example, my *Musique pour 3 pianos* and the *Divertimento for voice and five instruments*..."

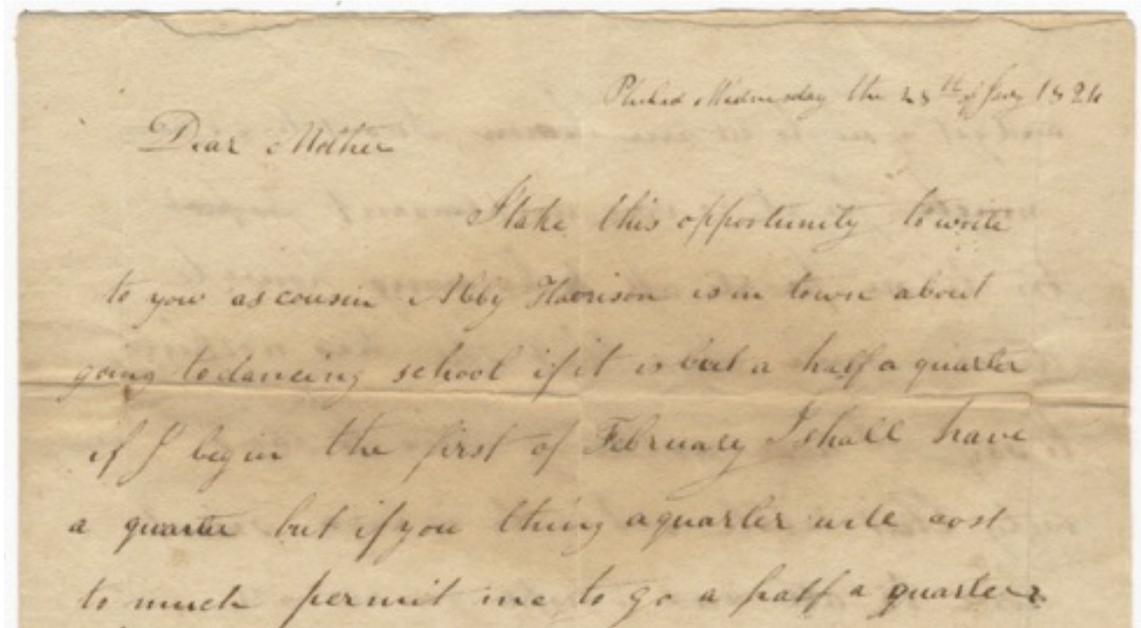
Creased at folds; minor loss to margins not affecting text. Envelope torn at lower edge; upper portion of upper panel away; edges slightly browned.

Dallapiccola, an Italian composer, pianist, and writer, was the principal pioneer of dodecaphany in Italy.

"*Il prigioniero*, [his] second opera, was drafted during World War II, and is clearly a response to wartime events... The bulk of the opera concerns the Prisoner's solitary attempts to replace despair with hope, and the fluctuations of his moods are traced with remarkable subtlety in music of great passion and lyrical beauty. The music is based on three 12-note rows, each carrying a symbolic status: prayer, hope and freedom. Following the model of Berg, Dallapiccola uses these to construct a series of closed forms, most notably *ricercars*. He also incorporates extended extracts from his *Canti di prigionia* (1938–41), his first piece of overt protest music, though the opera ends without the optimism of the earlier work." Anthony Sellors in *Grove Music Online*.

The opera was first broadcast by the Italian radio station RAI on December 1, 1949, and premiered at the Teatro Comunale in Florence on May 20, 1950.

"A prolific composer who tackled all styles and forms, [Mihalovici] was a strong advocate of neo-classicism and placed great emphasis on melody and counterpoint. His harmonic language ranged from chromaticism to serialism. The imaginative play of instrumental sounds and the constant rhythmic variation (often inspired by Romanian folk music) reveals Mihalovici as a composer who was contemporary in his outlook despite a rigorous, academic background." Viorei Cosma in *Grove Music Online*. (25317) \$750



A Young Boy Begs for Dancing Lessons in Early 19th Century America

119. [DANCE]

Autograph letter signed "B[enjamin] P Howell" to Mrs. Anna Howell, Fancy Hill [Berks County, Pennsylvania].

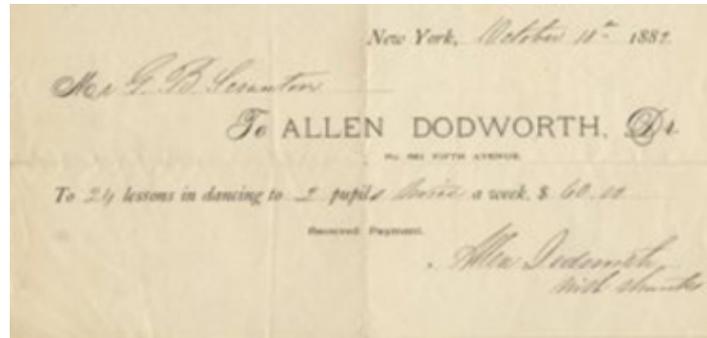
2 pp. of a bifolium. Quarto, ca. 198 x 161 mm. Dated Philadelphia, January 28, 1824. In black ink. With integral address panel with remnants of original seal. On wove paper. With minor autograph corrections. Somewhat worn and browned; creased at folds, with minor loss to blank areas; small portion of upper edge of second leaf corresponding to seal lacking.

A charming piece of social history evidently written by a schoolboy to his mother, pleading for permission to take dancing lessons: "for it is very unpleasant for[!] to see people all knowing how to dance." Cousin Abby had come to town to attend dancing school for half a quarter, and B.P. wrote: "if I begin the first of February I shall have a quarter but if you thing[!] a quarter will cost to[!] much permit me to go half a quarter... Sister Francis says I better go now this winter and then subscribe next winter to the cotillion parties wich[!] will be but a dollar and a half. I wish you would let me know so that I can get a pair of shoes for it... I want to go very much." (24369) \$350

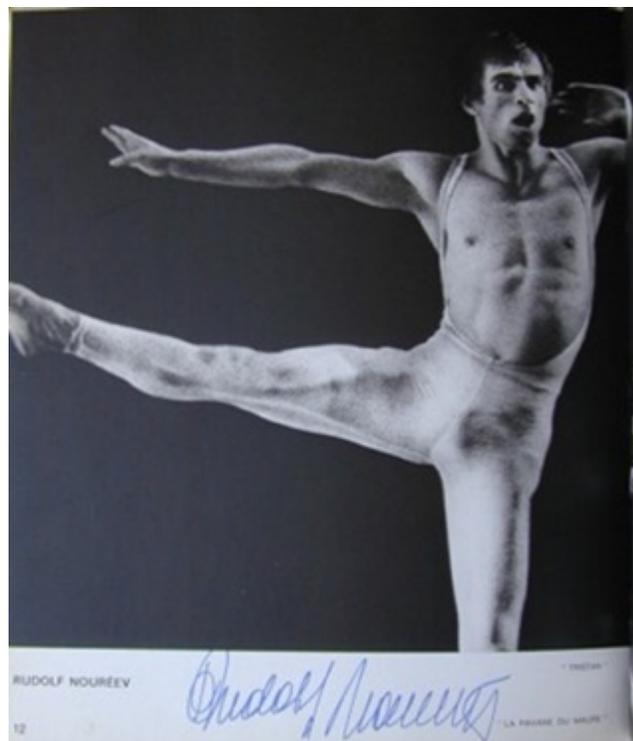
120. [DANCE] Dodworth, Allen 1817-1896

Autograph receipt for lessons by the noted 19th century American dancing master.

Printed document completed in manuscript. 113 x 212 mm. Dated [October 18th] 188[2]. "To Allen Dodworth... No. 681 Fifth Avenue. To [24] lessons in dancing to [2] pupil[s] [twice] a week, \$[60.00]... [Allen Dodworth with thanks]. Slightly worn and stained; creased at folds.



"In the United States, Allen Dodworth and his family were the most important teachers of social dance. The Dodworth Academy opened in 1842 and continued active instruction until 1920 in New York City."
 International Encyclopedia of Dance, Vol. 5 p. 627. (20434) \$120



Lido's Famed Photographs of Dancers, Many Signed

121. [DANCE]. Lido, Serge 1906-1984

Les Etoiles de la Danse Dans le Monde photographies de Serge Lido textes de Marcel Schneider... et de Irène Lidova. Paris: Éditions Vilo, [1975].

Quarto. Glossy pictorial boards. **A total of 80 photographic portraits, with the autograph signatures of the following dancers:** Noëlla Pontois, Ghislaine Thesmar, Yoko Morishita, Michaël Denard, Judith Jamison, Rudolf Nureyev, Jean Guizerix, Charles Jude, Vladimir Vassiliev, Ekaterina Maximova, Carla Fracci, Ivan Nagy, Cynthia Gregory, Fernando Bujoes, Hideo Fukagawa, Natalia Makarova, Elisabetta Terabust, Denys Ganio, Paolo Bortoluzzi, Eva Evdokimova, Karen Kain, Birgit Keil, Marcia Haydée, Richard Cragun, Suzanne Farrell, Jorge Donn, Luciana Savignano, Claude de Vulpian, Zizi Jeanmarie, Monica Mason, Antoinette Sibley, Anthony Dowell, David Wall, Merle Park, Dominique Khalfouni and Jean-Yves Lormeau.

With:

LIDO. *Ballet dans le monde formes nouvelles préface de maurice béjart commentaires de irène lidova photographies de serge lido.* Paris: Éditions Vilo, [1977]. Quarto. Glossy pictorial boards. **A total of 80 photographic portraits, 15 of these with the autograph signatures of their subjects:** Maurice Béjart, Jorge Donn, Rita Poelvoorde, Patrice Touron, Shonach Mirk, Patricia McBride, Patrick Dupond, Marcie Haydée, Richard Cragun, Reid Anderson, Denys Ganio, Ludmilla Semeniaka, Dominique Khalfouni, Natalia Bessmertnova and Nadejda Pavlova. Boards slightly worn.

With:

LIDO. *La Danse La Danza The Dance *Masques* Préface De Jean Cocteau - Photographies De Serge Lido "Hommage a La Danse" Par Roger Lannes - Commentaires D'Irène Lidova.* [Paris]: [Revue Internationale d'Art Dramatique], [1947]. Quarto. Original pictorial wrappers. Contains 100 photographs by Lido of dancers in action.

With:

- *La Danse...* [1948]. With 88 photographs by Lido.
- *La Danse...* [1949]. With 98 photographs by Lido.
- *Danse Numéro hors série: Sauts... Préface par Olivier Merlin.* New York [Paris]: Editions A. De Milly [1950]. With 40 photographs by Serge Lido.

Bindings worn. Some minor faults, but in very good condition overall.

Lido, a Russian-born French photographer based in Paris, gained international recognition as one of the most important dance photographers of his time. (19216) \$550



122. DANIEL-LESUR, Jean-Yves 1908-2002

Autograph musical quotation. Ca. 122 x 173 mm. Notated in black ink to verso of a bust-length photograph of Daniel-Lesure seated at a table with a musical score. With the photographer Isabelle de Rouville's handstamp to verso.

Three measures of the "Air de Cordiani" from Daniel-Lesure's opera, *Andrea del Sarto* (1949). Notated on one staff in 3/4 time. Marked "Appassionato" [!]. With autograph titling to recto ("Andrea del Sarto") and verso ("Air de Cordiani (Andrea del Sarto)"). Slightly smudged, not affecting legibility.

Andrea del Sarto was first performed in Marseille on January 24, 1969. The opera is loosely based on the historical characters of Andréa del Sarto (1486-1530), the famed Renaissance painter, and his wife Lucrezia.

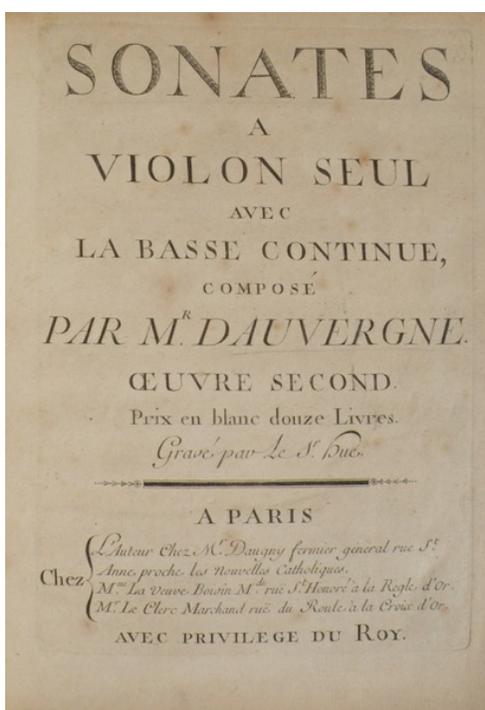
"Daniel-Lesur's music stands apart from that of his more famed contemporaries in La Jeune France, being more conventional in texture, rhythmically more regular, and more directly diatonic... [Berlioz's] influence is evident in the opera Andrea del Sarto, and not just in the choice of a story taken from the romanticized life of an artist of the Italian high Renaissance. The project was particularly important to Daniel-Lesur: he wrote incidental music for Musset's drama in 1947, drawing on this for the symphonic poem of 1949; the opera followed in the 1960s. It shows a Berliozian desire to establish sudden psychological insights by means of orchestral coups, but its more permanent qualities of richly veiled mystery suggest a successor to Dukas' Ariane." Paul Griffiths in *Grove Music Online*. (25456) \$75

123. **DAUNER, Wolfgang born 1935**

Head-and-shoulders portrait of the German jazz pianist, composer, and bandleader signed in blue marker at lower portion. Published in Frankfurt am Main by Mood Records. With the contact information of Dauner's Stuttgart agent, Hans W. Schneider, to lower border. Ca. 173 x 122 mm.

Slightly worn at lower edge; occasional light soiling and remnants of adhesive; minor annotation in blue ink to upper edge of verso; signature faded and partially obscured by photograph.

*"In his early work Dauner's piano playing showed traces of Bill Evans and Paul Bley, but he soon developed an individual virtuoso style combining intense free improvisation with lyrical and meditative passages. His compositions in the mid- to late 1960s made use of jazz and contemporary art music, and often incorporated elements of theatre, opera, and dance... These and many of his other works involve synthesizers, computers, pre-set material, and musique concrète... He was a founder of the musicians'-owned record label Mood." Joachim E. Berendt and Wolfram Knauer in *Grove Music Online*. (25455) \$25*



124. **DAUVERGNE, Antoine 1713-1791**

[12] *Sonates a Violon Seul avec la Basse Continue... Œuvre second. Prix en blanc douze Livres. Gravé par Le S.r Hue... Avec Privilege du Roy.* [Score]. Paris: L'Auteur... Mme. La Veuve Boivin... Mr. Le Clerc, [1739].

Folio. Mid-tan half half with marbled boards, tilting gilt to spine. 1f. (title), 33, [34] (blank), 35-43, [44] (blank), 45-47, [48] (blank), 49-51, [52] (blank), 53-65, [66] (blank), 67-69, [70] (blank) 71-73, [74] (blank), 75-77, [78] (blank), 79-81, [82] (blank) pp. Engraved. Notated on two staves: violin and figured bass. Binding very slightly rubbed. Occasional small stains, foxing and offsetting. A very good copy overall

From the noted collection of André Meyer, Paris.

First Edition. Rare. RISM D1108 (6 copies, not distinguishing among issues: one at the Library of Congress and 5 at the Bibliothèque nationale, Paris, one of which, otherwise identical with the present copy, has the Privilege du Roy, dated December 11, 1739, printed to the final page). Lesure p. 156.

"Dauvergne's earliest works are purely instrumental and, though clearly French, show some of the Italian traits which were being accepted in Paris during the 1730s and 40s. The influence of the Italians, particularly Locatelli, on Dauvergne's melodic style has been well documented... Ten of the 12 Sonates à violon seul op. 2 are four-movement works beginning with a slow movement. The motifs and thematic material in these sonatas fall into two types: brilliant, triadic, angular melodies, or fluid, ornamented, cantabile melodies. The sonatas require advanced technique, including agility in the higher positions and the ability to play double stops in these positions, thus indicating that Dauvergne's own technique must have been prodigious." Michael A. Keller and Elisabeth Cook in *Grove Music Online*. (25111) \$2,000



125. **DAVID, Félicien 1810-1876**

Partition Française et Italienne de Grand Opéra. La Perle du Brésil Drame Lyrique en Trois Actes... Livret Français de M.M. Gabriel, Sylvain St. Etienne... Traduction Ita[lienne] de A. de Lauzières] (avec récit...)... Partition Piano et chant, net: 20f. [Piano-vocal score]. Paris: Heugel & Cie. [PN H. 4169], [1873].

Large octavo. Full black cloth with spine in decorative compartments with titling gilt. 1f. (half title), 1f. (illustrated lithographic title by Barbizet, dated 1872), 1f. (lithographic portrait of the composer by Alfred Lemoine), [i] (named cast list and index), [iii] (publisher's catalog), 392 pp. Text in French and Italian. Title includes advertisements for a piano solo and 4-hands version of the opera. Publisher's oblong handstamp to lower right corner of title. Binding very worn, rubbed, bumped and warped. Occasional light foxing, dampstaining, and offsetting.

The revised version. Veinus-Hagan, Félicien David, pp. 141-142, 213.

La Perle was first performed in its original version at the Théâtre de l'Opéra National (later the Théâtre-Lyrique) on November 22, 1851. (24814) \$120

126. **DAVIS, Carl born 1936**

Bust-length portrait of the noted American conductor and composer signed in blue ink. Ca. 139 x 89 mm.

Margins very slightly stained; biographical annotations in pencil to verso.

"Much of Davis's output reinvents and reinterprets existing musical styles, as in his use of themes by Tchaikovsky for *Alice in Wonderland* (1995) for [the] English National Ballet. Other compositions include musicals, opera and orchestral works. To mark the 150th anniversary of the Royal Philharmonic Society he collaborated on Paul McCartney's *Liverpool Oratorio* (1991). As a conductor, his work has also been wide-ranging, encompassing the deliberately populist programming of the 'Summer Pops' concerts with the Royal Liverpool PO and, since 1990, a position as Principal Guest Conductor of the Munich SO. In 1983 he was made a Chevalier de l'ordre des arts et des lettres." David Kershaw in *Grove Music Online*. (25454) \$40



127. **DE FESCH, Willem 1687-1761**

[Op. 12]. *12 Trios pour deux flutes où deux Violons Et Basse Continue ov[!] Violoncello ov[!] Harpsichord... opera 12*. Musical manuscript set of parts. The somewhat mangled, macaronic language of the title pages points to an English-speaking copyist.

Three partbooks. Octavo (260 x 202 mm.). Contemporary yellow wrappers. Notated in black ink on 12-stave paper in a uniform hand. Part names below reflect titling to wrappers.

Violino primo: [1] ("Flauto traversa [!traverso] primo"), 2-25, [iii] (blank staves) pp.; header "violino primo" to all pages of music

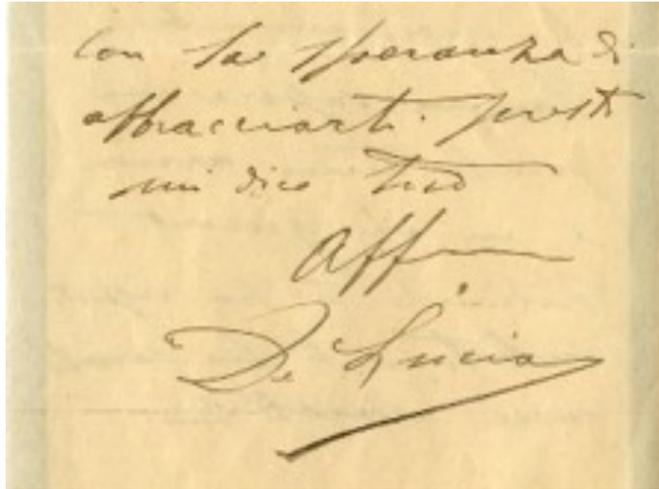
Violino secundo [!secondo]: [1] ("Flauto traversa [!traverso] secundo [!secondo]), 2-25, [iii] (blank staves) pp.; header "Violino Secundo" to all pages of music

Basso: [1] ("Basso"), 2-25, [iii] (blank staves) pp.; header "Basso Continuo" to all pages of music

Note in ink to all titles "Ex Libris C. J. Fontaine 1758." Signatures in ink to head of upper wrappers: Violino primo and Basso "Joseph Blount"; Violino Secundo "Jos. Blount." Some bleeding; headers trimmed.

Published as *Twelve Sonatas for Two German Flutes, or Two Violins; With a Bass of the Violoncello of Harpsichord, Opera XII* (London: I. Walsh, [1748]); RISM F 638.

"If De Fesch was a good and an accepted violin virtuoso of his time, he was also an accomplished and even a pioneering composer. In his compositions, which ranged from the grandly conceived oratorio, mass and concerto to duets, solo and trio sonatas and simple songs, a clear development can be seen which largely coincides with the different stages in his career... De Fesch's thematic and formal language can be described as strongly Italian, or more specifically as Vivaldian, in flavour. Vivaldi's strong, masculine allegro themes and his firm formal principles must have appealed strongly to a composer of De Fesch's temperament... 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." Frans Van Den Breemt and Rudolf A. Rasch in *Grove Music Online*. (25543) \$400



128. 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)." Slightly worn; creased at folds. Together with autograph envelope.

De Lucia, an Italian tenor, "studied in Naples, and made his début at the Teatro S Carlo in Faust on 9 March 1885. At first he was best known in the tenore di grazia repertory... But in the 1890s and the early 1900s his fame was increasingly linked with the impassioned tenor heroes of the new verismo school..." Mascagni gratefully chose him also for the premières of his I Rantzau (1892, Florence), Silvano (1895, Milan) and Iris (1898, Rome)... At the Metropolitan he sang only for a single season (1893-4), but his Covent Garden appearances were frequent and successful between 1892 and 1900... He was particularly popular in his native Naples... Between 1902 and 1922 he made some 400 records. This extensive legacy (much of it reissued on CD) is valuable because it represents an otherwise vanished style. De Lucia's technique and vocal control are astonishing, as are also his free, spontaneous and vivid treatment of musical text and ornament and his variety of nuance and tone-colour." Desmond Shawe-Taylor in *Grove Music Online*. (20683) \$365

129. DEBRIE, Marguerite 1879-after 1917

Barcarolle [for piano solo]. Musical manuscript, most probably autograph. Unsigned. [ca. 1910].

Folio (349 x 268 mm.). [i] (title), [viii] (music), [iii] (blank) pp. Notated in ink on 12-stave music paper with blindstamp of H. Lard-Esnault Ed. Bellamy Sr, Paris. Titled "Barcarolle Marguerite Debrie." Label with printed number "28" and annotations in blue pencil, "28" and "A," to head of title. Browned and slightly frayed at edges and spine.



With:

DEBRIE. *Odelette* [for voice and piano]. Musical manuscript in a copyist's hand with possible autograph corrections. Folio (352 x 268 mm.). [vii] (music), [i] (blank) pp. Notated in ink on 12-stave music paper with blindstamp of H. Lard-Esnault Ed. Bellamy Sr, Paris, corrections in pencil. Original caption title: "Odelette. [Words by] H. de Règnier. Marguerite Debrie." With dedication "à Mademoiselle Gabrielle Daully" in pencil to head of first page; tempo and dynamics (throughout; no dynamics in original text); left hand part of two measures of p. [v] (originally blank); number "3 1/2" to left of first staff (probably indicating duration); some notational corrections. Markings in blue and green pencil to upper left corner of first page, accompanied by the word "Double" in pencil.

Both pieces appear to be unpublished; the Barcarolle is also unrecorded. Another manuscript copy of *Odelette*, in the same hand and incorporating the corrections in the present copy (but lacking the dedication), is held by the National Library of Australia (Everett Helm collection).

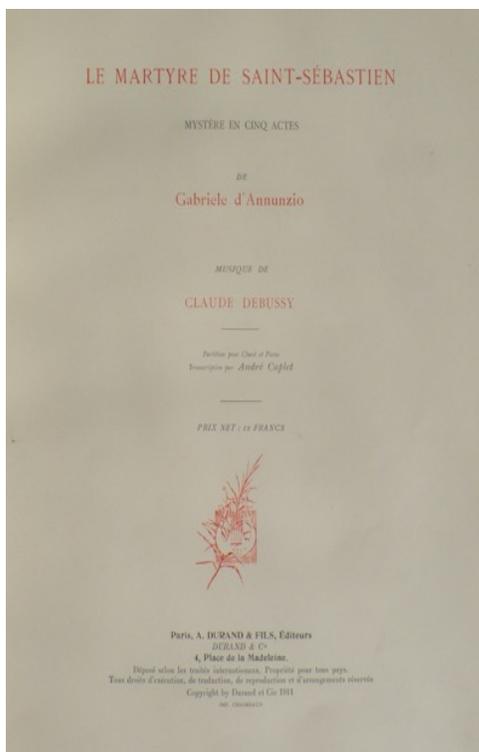
Marguerite Debrie is not listed in any of the standard reference works either on women composers or on composers in general. According to the database of the Bibliothèque nationale, Paris, she was born in 1879 and graduated from the Paris Conservatoire. She published a song, *Les grands Soirs sont venus*, to a poem of Lucien Capet, in 1904 (Paris: Mergault); in 1912, a collection of piano miniatures followed, *Douze petites pièces pour piano* (Paris: A. Z. Mathot). Finally, a book on music theory appeared in 1917, *Petits Cahiers d'exemples théoriques par Marguerite Debrie: 1er Cahier: Les figures de notes* (Paris: M. Sénart). As this publication was billed as the first part of a multi-volume work whose further parts were apparently never published, it would seem plausible that Debrie died soon after; the date of Debrie's death is, however, not known.

The National Library of Australia holds one more song for voice and piano by Debrie, *Les heures claires* to a text by Emile Verhaeren, in what appears to be the same hand as the Barcarolle. (25164) \$400

130. DEBUSSY, Claude 1862-1918

Le Martyre de Saint-Sebastien Mystere en cinq actes de Gabriele d'Annunzio... Partition pour Chant et Piano Transcription par Andre Caplet Prix net: 12 Francs. Paris: A. Durand & Fils [PN D. &F. 8171], [1911].

Folio. Finely bound in full black morocco with raised bands on spine with titling gilt, marbled endpapers, original upper wrapper printed in red and black bound in. 1f. (title), 1f. (named cast list of the world premiere, May 20[!], 1911), 1f. (table of contents), 104 pp. In custom-made marbled paper slipcase. Slipcase slightly worn.



First Edition. Lesure 124.

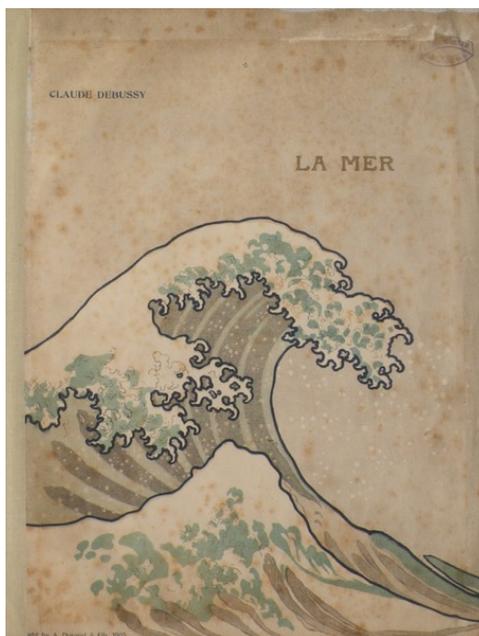
First performed at the Théâtre du Chatelet in Paris on May 22, 1911 (two days after the date noted on the cast list leaf and with Ninon Vallin in the role of Vox Sola, replacing Rose Féart at the composer's request).

"It was almost by chance that [Debussy] came to write incidental music for Le martyre de Saint Sébastien, written by Gabriele d'Annunzio in five long acts ('mansions') for Ida Rubinstein. Assisted by André Caplet, Debussy took only two months to write a score which uses very large forces (notably six horns, four trumpets and three harps) and displays an eclecticism perhaps more marked than that of other mature works, expressing the ambiguity of a text which oscillates between Christianity and paganism, eroticism and mysticism... As it is, it represents a somewhat hybrid genre incorporating elements of oratorio, sacred dramatic mime and ballet." François Lesure in *Grove Music Online* (24672) \$400

131. DEBUSSY

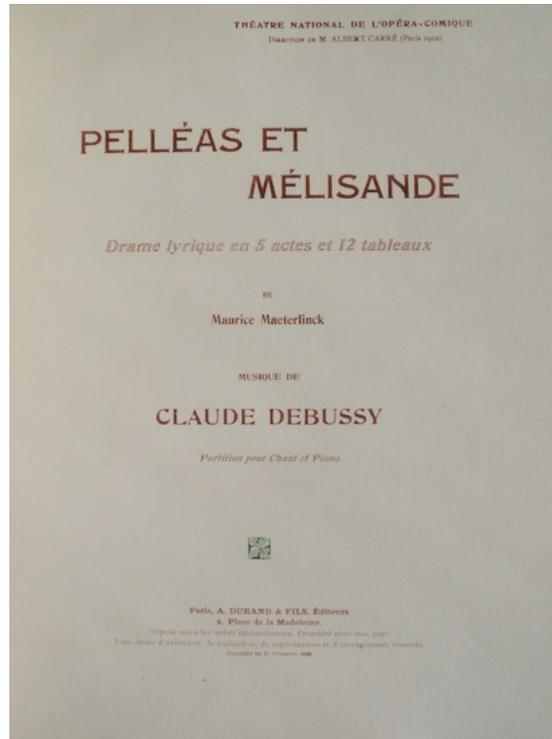
La Mer. I. De l'aube à midi sur la mer II. Jeux de vagues III. Dialogue du vent et de la mer Trois Esquisses Symphoniques... Piano à 4 mains 8 fr. [Reduction for piano four-hands by the composer]. Paris: Durand & Fils [PN D. & F. 6606], 1905.

Folio. Original publisher's decorative wrappers printed in green and blue on ivory. 1f. (blank), 1f. (title), [i] (blank), 2-57, [iii] (blank) pp. Printer's note to lower right corner of final page of music: "Imp. Chaimbaud & Cie." In full green silk folding case with leather title label to spine with matching slipcase. Title lists prices for full score, orchestral parts, the present arrangement, and a study score. Printed dedication to title: "A Jacques Durand." Small publisher's handstamp with monogram "ADF" to lower left corner of verso of last page of music. Handstamp "Jacob Bijster Musicus" to upper right corner of upper wrapper, front endpaper, title, and two additional pages. Oval handstamp "Alsbach & Doyer Kalverstraat 176 Amsterdam." Manuscript annotations in Dutch in gray and blue pencil to pp. 4-7 in an unknown hand, possibly that of Bijster. Wrappers foxed; upper professionally repaired; spine reinforced with cloth tape; lower stained; front endpaper foxed. Title, blank first page, final leaves foxed; some minor creasing and wear.



First Edition. Lesure 109.

Jacob Bijster (1902-1958) was a Dutch organist and composer, holding a position at a church in Haarlem from 1922 to his death and teaching at the Amsterdam conservatory from 1942. (24673) \$400



132. DEBUSSY

Pelléas et Mélisande Drame lyrique en 5 actes et 12 tableaux de Maurice Maeterlinck... *Partition pour Chant et Piano*. [Piano-vocal score]. Paris: A. Durand & Fils [PN D. & F. 6576 / E. 1416 F.], [1905].

Folio. Full publisher's light green cloth with decorative titling gilt to upper and spine. 1f. (title printed in dark brown with publisher's device printed in dark green), 1f. (dedications to the memory of Georges Hartmann and to André Messager), 1f. (named cast list, referring to first production), [i] (table of contents), 2-283, [i] (blank) pp. Printed photographically from engraved plates. On fine laid paper with watermark, outer and lower edges uncut. Printer's note to lower left corner of final page of music: "Imp. Chaimbaud et Cie." et engraver's note: "Gulon Grav." The first page of music (p. 2) carries plate number "D & F. 6576"; all other pages carry plate number "E. 1614. F." With notes to foot of p. 2 left, "A. Durand & Fils Editeurs, 4, Place de la Madeleine, Paris"; right, "Copyright by E. Fromont 1902. Tous droits d'exécution réservés." Binding slightly worn and bumped; cloth slightly rippled; red ink stains to lower. Pp. 62-73, 86-89 and 184-193 somewhat foxed. In quite good condition overall.

First Edition [?second issue]. A deluxe printing. Lesure 88. The first edition was published by E. Fromont in 1902. The same plates were used for the present issue; only the title and first page of music (p. 2) were altered. On p. 2, the Durand copyright notice and plate number replace those of Fromont. In addition, the position of the dedication and contents pages are reversed.

First performed on April 30, 1902 at the Opéra-Comique in Paris under the baton of André Messager (1853-1929), one of the dedicatees. The other, Georges Hartmann (1843-1900), was an executive of the publisher Fromont.

"Debussy finished a first version of the opera in 1895... Several attempts were made to get Pelléas et Mélisande staged... but these foundered. At last, on 3 May 1901, the director of the Opéra-Comique, Albert Carré, gave [Debussy] a written undertaking to put on Pelléas. Preparations were held up by Maeterlinck, who wanted his mistress Georgette Leblanc to take the role of Mélisande. In spite of public demonstrations at the dress rehearsal and first performance... and a chilly reception from several of the critics, the work caught on and made a powerful impression on the musical world at large." François Lesure in Grove Music Online. (24674)

\$550

133. **DELACÔTE, Jacques born 1942**

Autograph musical quotation. Notated in black ink on verso of Delacôte's visiting card with "Jacques Delacôte" embossed to recto, ca. 49 x 987 mm. Four measures notated in treble clef on one staff with the text "Es war ein Mal" underlaid. In 2/4 time with a key signature of one flat. Minor annotations in pencil to blank margins; rather hastily executed, but legible.

"After winning the gold medal in the 1971 Mitropoulos Competition in New York, [French conductor Jacques Delacôte] made his major début the following year with the New York PO, and at the Vienna Staatsoper with *Madama Butterfly*. He then became active in several European and North American centres and in Britain, where he first conducted the LSO in 1973 and the Royal Opera in 1976 (*Faust*). Delacôte favours the French Romantic repertory, notably *Samson et Dalila*, *Faust* and *Carmen*; he has also conducted Meyerbeer's *Le Cid* in concert at Chicago (1993) and *Tosca* at London's Earl's Court (1991). He has been praised for his sympathetic and vivacious interpretations, and his consideration towards singers." Noël Goodwin in *Grove Music Online*. (25493) \$50



With Complete Directorial Markup in Manuscript

134. **DELIBES, Léo 1836-1891**

[La Cour di Roi Petaud Opéra-bouffe en 3 actes Paroles de MMrs Philippe Gille & Jaime fils... Partition Piano & Chant Arrangée Par Léon Roques Prix Net 12f.]. [Piano-vocal score, without spoken dialogue]. Paris: Jules Martin [PN J.M. 205], [1869].

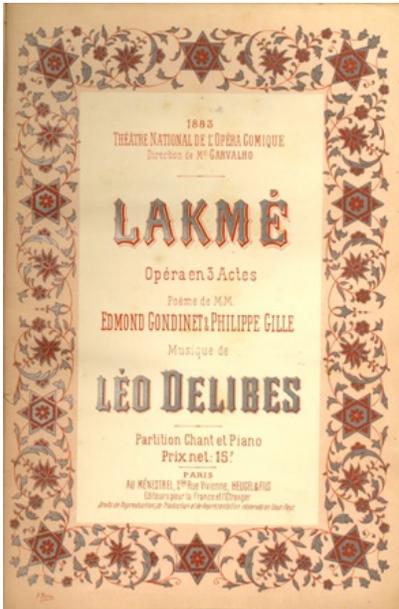
Stage director's copy with manuscript Russian translation of text underlay and extensive manuscript annotations, also in Russian

Large octavo. Black leather-backed marbled boards with rules and titling gilt to spine. [i] (blank), 2-231, [i] (blank) pp. Lithographic transfer from engraved plates. Printer's note to lower right corner of p. 231: "Paris: Imp D. Michelet, 6 rue du Hazard." Spoken dialogue not included except for some cues. Note in brown ink to head of upper pastedown: "Appartient à V. Travsky [!Travsky] Direttore di scena." Same in Russian (Cyrillic) to upper right corner of front endpaper: "V. K. Travskii Rezhisserskii." Another Cyrillic annotation, in blue pencil and mostly illegible, to front endpaper. Travsky's signature in Latin characters to pp. [1], 9, 73 (trimmed with some loss), 75, and 97; in Cyrillic to pp. 3 (trimmed), 113, and 163. Cast list in Cyrillic, in two different hands (one of them Travsky's), to blank first page. **With numerous manuscript annotations throughout indicating cuts, stage directions, instructions for the conductor, etc.,** primarily

in gray pencil and ink, occasionally in blue pencil, in various layers and in various hands. Complete text underlay in Russian, primarily in pencil, occasionally in ink. Most annotations in Russian (Cyrillic); directives for conductor in German in pencil. Manuscript annotation "Prosa" (sometimes in Cyrillic) wherever spoken dialogue occurs. Binding worn and shaken; head and tail of spine torn. Some foxing; outer lower corners soiled and occasionally creased; many leaves torn, with some loss to outer corners; one leaf (pp. 111-12) detached; additional leaves partially detached and/or frayed; occasional paper repairs; remnant of blue lower wrapper pasted to blank final page; small hole to final leaf; title leaf lacking (supplied in photocopy).

The complete directorial markup allows for a rare insight into how operas, especially foreign-language operas, were staged in Russia in the late nineteenth century.

Vladimir Kuzmich Travsky (1854-1928) was the principal stage director of the Italian opera company at the St. Petersburg imperial theaters. The present score confirms that he also directed productions in Russian, possibly after 1885, when the Italian company was disbanded. The date of the Russian production(s) of La Cour du Roi Pétaud is unknown at this time. (24614) \$350



135. DELIBES

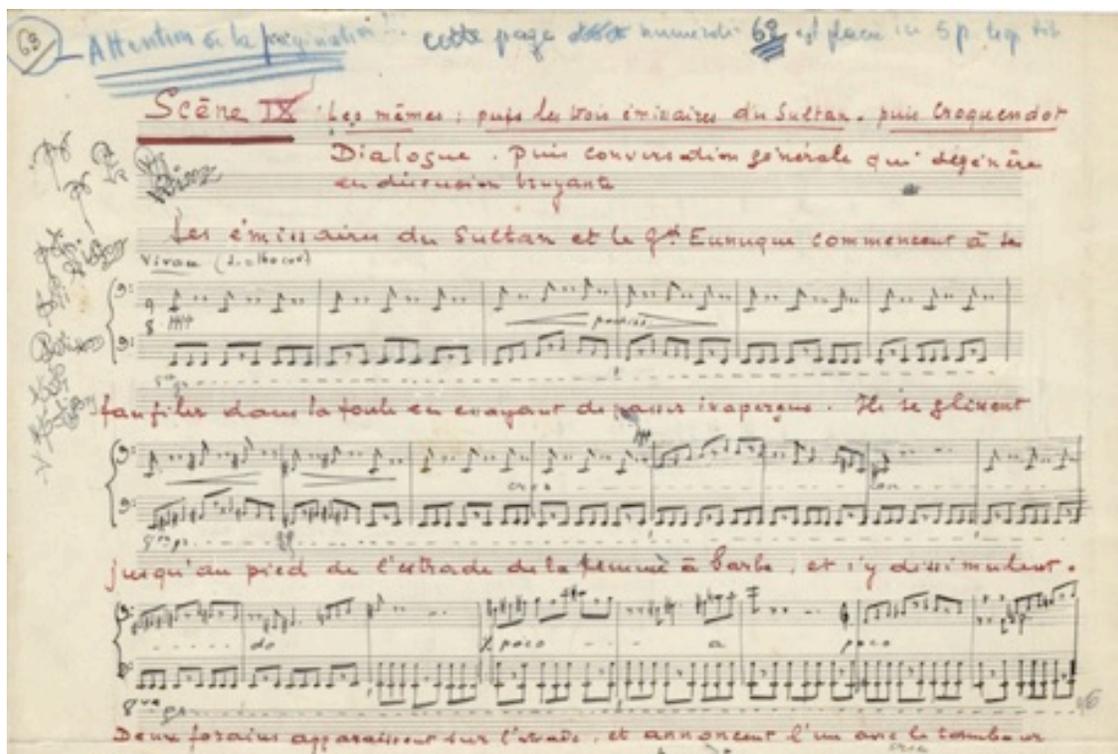
Lakmé. Opéra en 3 Actes. Poème de MM. Edmond Gondinet & Philippe Gille. [Piano-vocal score]. Paris: Heugel & Fils [PN H.5683], [1883].

Large octavo. Half red cloth with marbled boards. 2ff., 275 pp. Lithographed. With occasional pencilled annotations to pp. 61-65. Binding slightly worn and rubbed. Some minor foxing.

First Edition, later issue.

First performed in Paris at the Opéra-Comique April 14, 1883.

"Delibes opera Lakmé appeared at the Opéra-Comique on 14 April 1883 in a particularly splendid production. Its success was lasting; the oriental colour, the superb part for the title role, a well-constructed libretto and the real charm of the music, all contributed to a work on which, with the ballets, Delibes' fame has rested." Hugh Macdonald in *Grove Music Online* (19926) \$100



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

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

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

Delvincourt, a French composer, was appointed director of the Versailles Conservatory in 1931 and of the Paris Conservatoire in 1941.

"His most important decisions were the founding of the Orchestre des Cadets and a chorus (so avoiding the evacuation of his pupils to Germany), and his invitation to Messiaen, despite much comment, to teach the philosophy of music... After Debussy and Ravel, he was one of the most ardent of French composers in trying to recapture the spirit of the Middle ages and the Renaissance, as in the Danceries..." Alain Louvier in Grove Music Online. (20707)

\$600

137. **DESSAU, Paul 1894-1979**

Paraphrase über Mariana von Jean Gilbert für Orgel zur Hochzeit des Mariana Stark zum 24. August 1968.

Folio. Unbound. 10 pp. Photographic reproduction of the composer's autograph manuscript. Slightly worn and soiled. (17072)

\$50



138. DIBDIN, Charles 1745-1814

Fine mezzotint engraving of this prominent English composer, dramatist, impresario and singer by Juno Young after the painting by Thomas Philips. London: J. Young, Sept. 25, 1799. Ca. 387 x 278 mm. Trimmed to plate mark; minor creasing at lower edge. In very good condition overall.

Hall Vol. I p. 365, no. 10. (18775)

\$400

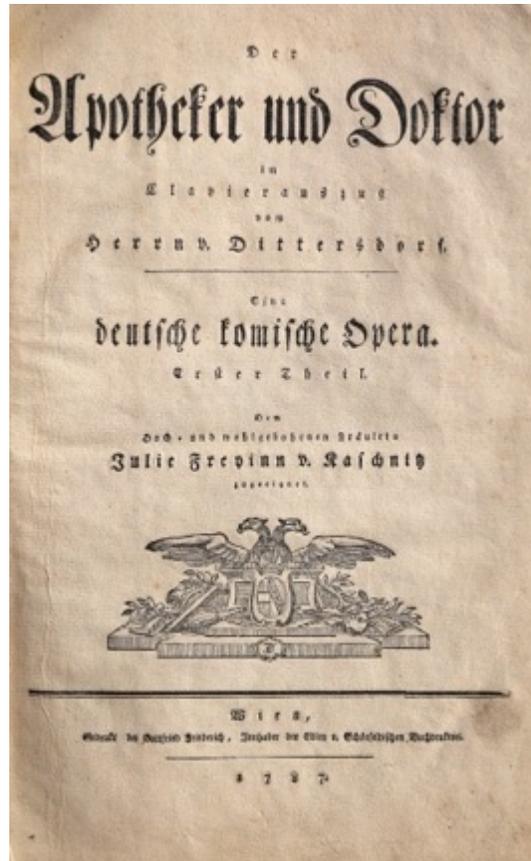
139. DITTERSDORF, Carl Ditters von 1739-1799

Der Apotheker und Doktor im Clavierauszug... Eine deutsche komische Opera. Erster Theil... Zweiter Theil. Dem Hoch-und wohlgebohrnen Fräulein Julie Freyinn v. Kaschnitz zugeeignet. [Piano-vocal score]. Wien: Gottfried Friederich, 1787.

Two volumes. Tall folio. Contemporary plain blue paper boards, decorative cut-paper labels with manuscript titling to upper board and spine of both volumes. Typeset. Text underlay in Fraktur.

Volume 1: 1f. (title incorporating , 1f. (dedication, dated "Wien den [blank]ten Hornung"), [1]-118 pp. Pp. 1, 4, 34 without pagination. Early manuscript annotations in unknown hands: cut to pp. 13-14; "Subito Duetto" to p. 31; cut (?) to p. 34; pitch corrections to p. 42; natural to p. 73; character labels to pp. 75-95; pitch correction to p. 76; clef corrections to pp. 94 and 111; 8th-note flag added to p. 107; notational corrections in ink to pp. 100, 103, and 109 (accompaniment); additional text underlay to p. 108.

Volume 2: 1f. (title incorporating a decorative vignette with the initials "FC," possibly those of the artist), 3-[133], [i] (blank) pp. Final page of music without pagination; pages 25-31 mispaginated "27," "26," "27" [bis], "26" [bis], "29," "26" [iii], "27" [iii]; pages 53-56 mispaginated "49-52" [bis]. Notational corrections in ink to pp. 14, 27, 46, 51, 57, 58, 69, 77, 86, 98, 100, 112, and 115. Rehearsal no. "26" in pencil to p. 60; sign (?cut) in pencil to p. 77. Handstamp, "Provenant de la collection musicale d'André Meyer Décède en Mai 1974 F. Meyer Octobre 84," to final blank page. Signature "I. Renner" to labels to upper boards of both volumes.



From the noted collection of André Meyer, Paris.

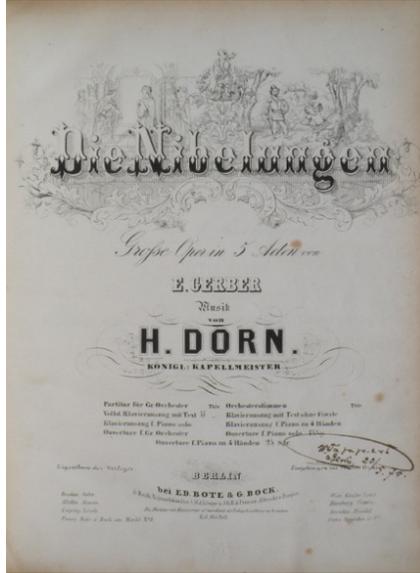
Boards quite worn and stained, edges rubbed; spines frayed and partially detached with considerable paper loss. Vol. 1 bumped and wormed at inner margins, especially to pp. 11-30; tear to outer edge of pp. 1-2 and to lower edge of pp. 23-24; pp. 25-26 with repairs; small stain to pp. 7-8. Quite a good copy overall.

First Edition. RISM D3152 (holdings in 4 U.S. libraries; erroneously suggests that the Schott edition is earlier). Grove Music Online and MGG2 both confirm the present edition as the first. Krebs 292. Hoboken 16, 77 (plate 16, vol. 2 with different watermark). Hirsch IV, 1145.

The libretto of the singspiel is by Gottlieb Stephanie ("the Younger," 1741-1800). His best-known work is the libretto for Mozart's *Die Entführung aus dem Serail*.

While the choice of the German language was typical for titles and dedications if the music included a sung text in German, the choice of the old German month name "Hornung" (= February) in the dedication is worthy of note.

"With his first comic opera for Vienna [premiere at the Burgtheater on July 11, 1786], Dittersdorf scored his greatest and most abiding triumph. Doktor und Apotheker (originally Der Apotheker und der Doktor) is the only German opera from Joseph II's Vienna apart from Mozart's Die Entführung aus dem Serail to have held the stage to the present day. At its première the Vienna Realzeitung declared it 'the one work among all new German operas that has earned and deserved the greatest applause. The music is very original and full of the most beautiful ideas – a true masterpiece of art.' At Vienna's imperial theatres alone it was performed 72 times between 1786 and 1798... Doktor und Apotheker, unlike most German operas of the period, found its way very quickly to major theatres abroad as well as those in German-speaking lands. A considerably altered version with some new music by Stephen Storace enjoyed great success at Drury Lane in 1788." Thomas Bauman in Grove Music Online. (25153) \$4,200



140. DORN, H[einrich Ludwig Egmont] 1804-1892

Die Nibelungen Große Oper in 5 Acten von E[duard] Gerber... Vollst[ändiger] Klavierauszug mit Text 7 1/2 Thlr. [Piano-vocal score]. Berlin: Ed. Bote & G. Bock [PN B. & B. 3100], [ca. 1854].

Folio. Newly bound in quarter black morocco with spine in decorative compartments gilt. 1f. (title with pictorial illustration to head), 1f. (printed dedication to Charles-Alexander, Grand Duke of Saxe-Weimar), [xii] (passages from *Nibelungenlied* and libretto), [i] (cast list), [ii]-[iii] (contents), 2-170, [ii] (blank) pp. Title, dedication, and passages from the *Nibelungenlied* lithographed; cast list, contents, and music engraved. The six leaves of *Nibelungenlied* excerpts and libretto are printed on a different, finer paper. Printer's note to lower right corner of final page of music: "Stich und Druck von Ed. Bote u: G. Bock, Berlin." Publisher's blindstamp to foot of title. The title also advertises a full score, a part set, a piano-vocal score with four-hands accompaniment, a piano reduction without vocal parts, and editions of the overture for orchestra, piano solo, and piano four-hands. Except for the two piano reductions of the overture, only the present piano-vocal score is listed with a price. Signature dated May 20, 1874 to title; one word of text underlay ("Lüsten") underlined in red crayon on p. 100. Browned at edges (especially the six *Nibelungenlied* excerpts and libretto) and slightly to moderately foxed. A very good copy overall.

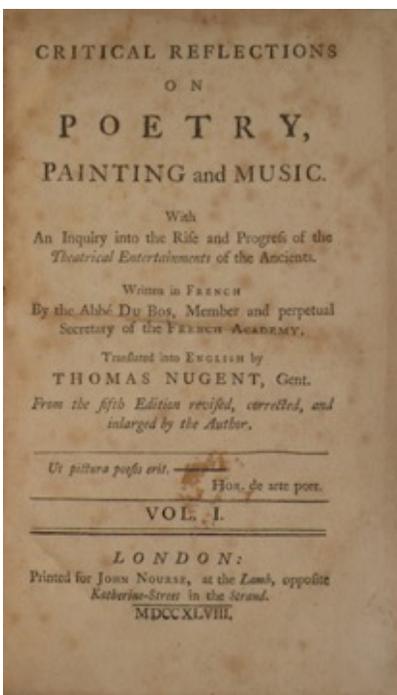
First (and only) Edition. Quite rare (2 copies in the U.S. only, at UC Berkeley and Riverside).

"His *Die Nibelungen* (1854), by far the most successful of his operas, is based on the medieval *Nibelungenlied*, a source approached by Wagner when sketching the Ring cycle, and uses an ambitious scheme of reminiscence motifs - which may also reflect the influence of Liszt, who conducted the opera's première at Weimar." Adelyn Peck Leverett and Christopher Fifield in *Grove online* (24857) \$550

141. DOSTAL, Nico 1895-1981

Bust-length portrait photograph of the elderly Austrian composer seated, signed in full, dated July [19]80 and inscribed in blue: "Für Lisl Ebersoll herzlichst Nico Dostel..." Ca. 149 x 106 mm. Date slightly smudged, not affecting legibility; minor annotation in blue ink to upper margin of verso.

"The nephew and grandson of military composers, [Dostal] studied at the church music department of the Vienna Music Academy in Klosterneuburg. He then worked as a theatre composer, arranger and orchestrator in Innsbruck, Salzburg and Berlin until in 1933 he had his first operetta success with *Clivia*. He also wrote for film. In 1943 he left Berlin and in 1946 returned to Austria. Of his later stage works, *Doktor Eisenbart* (1952) was the most successful, while *Liebesbriefe* (1955) was the only work to be first performed in his native country." *Grove Music Online*. (25474) \$35



142. **DU BOS, Jean-Baptiste 1670-1742**

Critical Reflections on Poetry, Painting and Music. With An Inquiry into the Rise and Progress of the Theatrical Entertainments of the Ancients... Translated into English by Thomas Nugent, Gent. From the fifth Edition revised, corrected, and enlarged by the Author. London: John Nourse, 1748.

3 volumes. Octavo. Half dark morocco with gilt rules, marbled boards, spine with raised bands in decorative compartments and titling gilt, marbled endpapers. With occasional decorative woodcut head- and tailpieces and initials.

Vol. 1: 1f. (title), [iii]-iv (translator's preface), [v]-vi (author's advertisement), 3ff. (table of contents), 343, [i] (publisher's advertisement) pp.

Vol. 2: 1f. (title), 3ff. (table of contents), 410, 1ff. (author's advertisement) pp.

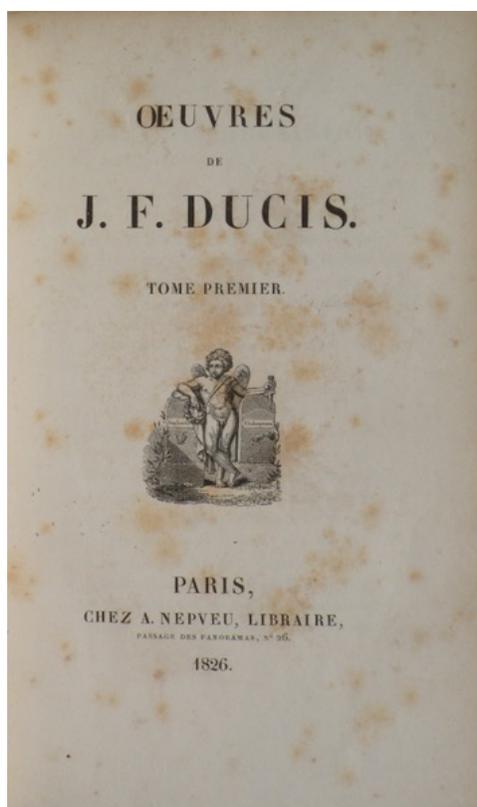
Vol. 3: 1f. (title), 2ff. (table of contents), 244, [41] (index), [i] (errata) pp.

With the bookplate of Geo. T. Hartshorn to front pastedown of each volume. Bindings slightly worn, rubbed and bumped; upper board of first volume partially detached. Light to moderate foxing and browning; occasional creasing, light staining, and mold; trimmed ;occasional mispagination; several early annotations in sepia ink to outer margins; small tear to inner margin of errata somewhat crudely repaired.

First (and only) pre-twentieth-century English edition found on Worldcat, COPAC.

Abbé Du Bos was a French diplomat, historian, critic, and secretary of the Académie Française from 1722 until his death. First published in 1719, Réflexions Critiques sur la Poésie et sur la Peinture was highly praised by Voltaire. The translator, Thomas Nugent (ca. 1700-1772), was an Anglo-Irish travel writer and antiquary. (25032)

\$275



143. DUCIS, Jean-François 1733-1816

Oeuvres de J.F. Ducis. Paris: A. Nepveu, 1826. [Libretti].

4 volumes. Octavo. Dark blue leather-backed textured cloth boards with "Lycée de Bourges" within a laurel wreath gilt to uppers, titling and raised bands on spine in compartments gilt, marbled endpapers.

Vol. 1: Discours Prononcé dans l'Académie Française...; Réponse de M. l'Abbé de Radonvilliers...; Hamlet; Roméo et Juliette; Oedipe Chez Admète; Le Roi Léar. 1f. (half-title), 1f. (title), v-xii (preliminary material), 433, [i] (blank) pp. + 1f. (table of contents).

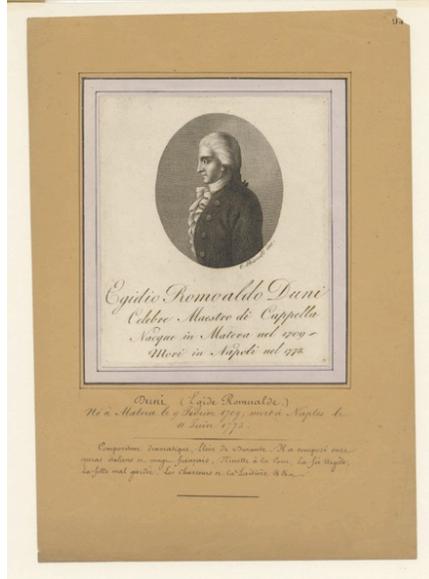
Vol. 2: Macbeth; Jean Sans-Terre; Othello; Abufar; Oedipe a Colone; Le Banquet de l'Amitié. 1f. (half-title), 1f. (title), 471, [i] (table of contents) pp.

Vol. 3: Épitres; Poésies Diverses; Lettres de Thomas a Ducis; Réponse...; Vie de Sédaine; Examen de Roméo et Juliette; Lettre de M. de Leyre à M. Ducis. 1f. (half-title), 1f. (title), 502, 503-506 (table of contents) pp.

Vol. 4: Oeuvres Posthumes. Amélie; Foedor et Wladimir; Fragments et Analyse... de Macbeth; Épitres en Vers; Poésies Diverses; Fragments... diu Discours de Réception de M. Ducis...; Lettres de J.F. Ducis. 1f. (half-title), 1f. (title), [iii]-cviii, 6ff. (preliminary material), 416, 417-421 (table of contents), [i] (blank), 423 (errata), [i] (blank) pp.

Binding slightly worn, rubbed, bumped, and stained. Mild to moderate foxing throughout; occasional light staining and tears with minor loss not affecting text.

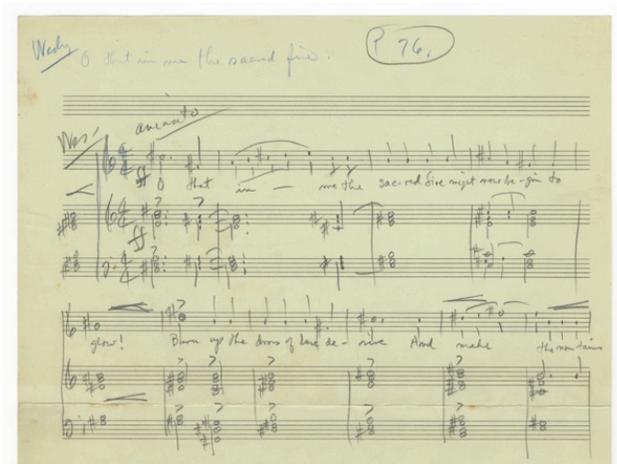
Ducis was a prominent French dramatist and adaptor of Shakespeare. He was noted for his translations of six of Shakespeare's plays, and his adaptations, which frequently involved renaming characters and revising plots, became the basis for translations into Italian and Eastern European languages. Lee Sidney: *Shakespeare and the Modern Stage*, pp. 207-211. (24922) \$150



144. DUNI, Egidio 1708-1775

Half-length portrait engraving by C. Biondi. Italian, ca. 1780. 83 x 68 mm. Laid down to backing and in turn to light mat with titling and biographical details in contemporary manuscript.

"[Duni] was one of the most important opéra comique composers in the third quarter of the 18th century, contributing to the creation of a new style in that genre, the comédie mêlée d'ariettes, through the blending of Italian elements with the traditional French ones." Kent M. Smith and Elisabeth Cook in Grove Music Online. (25611) \$250



145. EFFINGER, Cecil 1914-1990

The Invisible Fire. Autograph musical sketch and fragment of typed libretto of an oratorio based on the life of John Wesley, with autograph annotations. [Boulder, Colorado], November 1, 1957.

Small folio (236 x 332 mm.). One leaf. Notated in pencil on both sides of a leaf of pre-printed 12-stave "Facsimile score paper" issued by Music Print Corporation, Denver. Most probably associated with p. 76 of the printed piano-vocal score of the work. Three staves per system (Wesley's vocal part, notated in G clef, with text underlay; piano accompaniment). Cue in blue pencil, "Wesley[:] O that in me the sacred fire," and reference, "P. 76," to head of recto. Music ends after 25 measures on lower half of verso, followed by "etc." and reference, "p. 76." Date to foot of recto.

With:

Fragment of libretto of The Invisible Fire. Three typed leaves, stapled, with text to rectos only. Fragment beginning with Part II of the oratorio and ending in the middle of Part V; text of Part I and from the middle of Part V lacking. Autograph note in red pencil to upper left corner of first page: "Send to Cassilly." With numerous autograph annotations in blue pencil indicating division in parts, performing forces, tempi, etc.; the section rendered in the present musical sketch is marked as "enclosed," indicating that the musical sketch and the libretto fragment have been together from the beginning.

A piano-vocal score of *The Invisible Fire* was published by H.W. Gray in New York in 1957. In 1960 the Methodist Publishing House issued a volume containing the libretto, texts about the work, and numerous related color photographs. The text of the oratorio is by Tom F. Driver (born 1925), with parts adapted from Charles Wesley, John Wesley, and William Cowper.

"The oratorio was commissioned by the National Methodist Student Movement and the Department of Worship and the Arts of the National Council of Churches. It was first performed at the National Methodist Student Conference, on December 31, 1957, with the Kansas City Philharmonic and 200 voice conference choir, Thor Johnson, conducting." From the program of a performance of *The Invisible Fire* in Bethlehem, Pennsylvania on April 9, 2011.

"Born in Colorado Springs, Effinger studied mathematics at Colorado College (BA 1935), harmony and counterpoint with Frederick Boothroyd (Colorado Springs, 1934–6) and composition with Boulanger in Paris (1939). He played first oboe in the Colorado Springs SO (1934–41) and Denver SO (1937–41). He taught at the Colorado College (1936–41, 1946–8), served as conductor of the 506th US Army Band (1941–5) and taught at the University of Colorado in Boulder (1948–81, composer-in-residence 1981–4), where he became the head of the composition department. He formed a lifelong friendship with Roy Harris, beginning in 1941. In 1954 Effinger patented the 'Musicwriter' typewriter, which he manufactured and sold worldwide for 35 years. He also invented the 'Tempowatch', the only device that can accurately determine the tempo of music as it is being performed..."

"As a composer he was prolific;... among his most popular compositions are his choral works, several of which are large scale and based on sacred subjects, including... The Invisible Fire (1957)... Although he used dissonance, he never abandoned consonant harmonies, referring to his idiom as 'atonal tonality'. His instrumental works contain lyrical string melodies, lilting woodwind figurations and traditional developmental forms. Many of his works reflect his native Rocky Mountain region in their choice of text, programmatic titles and pastoral style that he associated with western themes." Lawrence Worster in *Grove Music Online*.

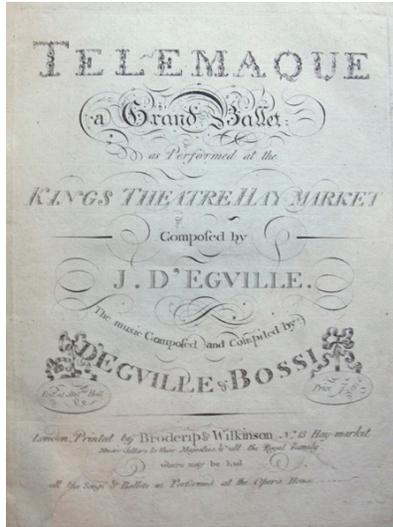
"Cassilly" may well refer to American tenor Richard Cassilly (1927-1998), whose career had taken off in the mid-1950s. In that case, the present sketch might be a replacement, requested by the singer, of the original version as notated on page 76 of the piano-vocal score to which it refers. (25261) \$450



146. EGK, Werner 1901-1983

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

A German composer and pupil of Carl Orff, "between 1927 and 1929 Egk established contact with Kurt Weill, Hans Flesch, Bertolt Brecht and Erwin Piscator. The dramatic works that followed, for which Egk often served as his own librettist, embrace a range of genres from marionette theatre... to radio documentary." Andrew D. McCredie in *Grove Music Online*. (20685) \$100



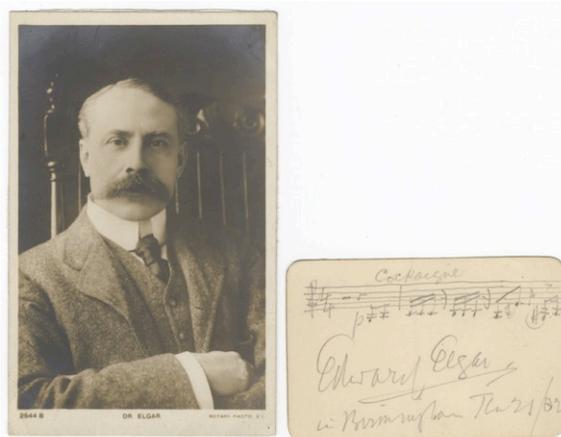
147. EGVILLE, James d' fl. 1782-?1827 and Cesare BOSSI ?-1802

Telemaque a Grand Ballet as Performed at the Kings Theatre Hay-Market Composed by J. D'Egville. The music Composed and Compiled by D'Egville & Bossi. [Piano score]. London: Broderip & Wilkinson, [1799].

Folio. Newly bound in full brown linen with printed paper title label to spine. 1f. (title), [1] (blank), 2-39 pp. Engraved.

First Edition. BUC p. 313. RISM E499.

First performed at the King's Theatre on March 27th 1799, receiving 24 performances. The dancers included D'Egville, Didelot and Hilligsberg. Smith 191. The music draws from Haydn, Pleyel, Sacchini, Gluck, etc. (18864) \$350



An Autograph Musical Quotation from *Cockaigne*

148. ELGAR, Edward 1857-1934

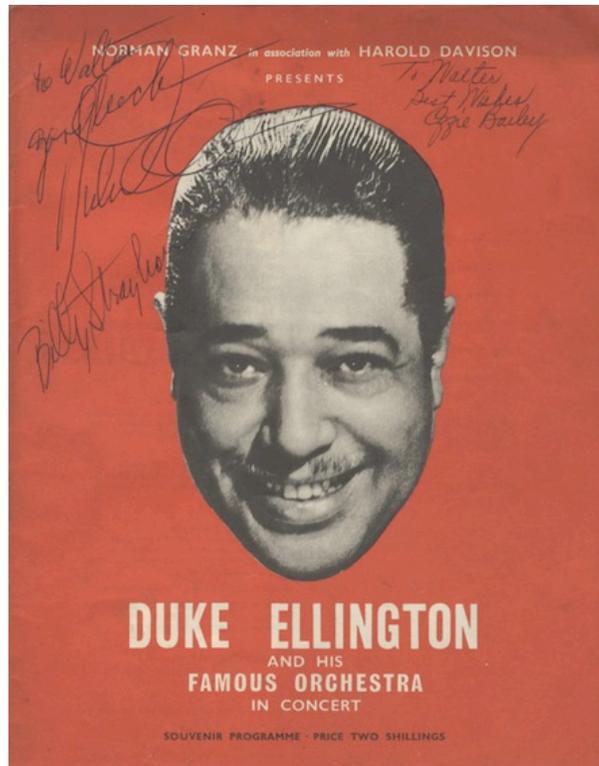
Autograph musical quotation boldly signed in full. 1 page (ca. 59 x 90 mm.). Dated Birmingham, Jan. 21/02. In pencil on dark ivory card with edges gilt. The first measure of the Violin I part from Elgar's *Cockaigne* (In London Town) Concert-Overture, Op. 40. Notated in treble clef on one hand-drawn staff. In 4/4 time. With autograph titling ("*Cockaigne*"). Very slightly worn; light abrasion to blank verso.

Together with:

A vintage bust-length postcard photograph of Elgar with ample mustache, in a tweed suit. Published by Rotary Photographic Series. Ca. 136 x 86 mm. Corners slightly worn and silvered; verso slightly browned and foxed, with some remnants of former mount to margins.

The first performance of *Cockaigne* took place in the Queen's Hall in London at a Royal Philharmonic Society Concert on June 20, 1901, conducted by Elgar. The work, which Elgar described as "cheerful and Londony, stout and steaky," was an immediate success and became one of Elgar's most popular works. *Letter from Elgar to A.J. Jaeger, dated November 4, 1900.*

"[Elgar's] abundant invention, largeness of vision, and strength and singularity of musical character place him high among European Romantic artists and at the peak of British music of his time. He drew inspiration from the culture and landscape of his own country, resourcefulness from the study of his continental colleagues; and contributed to all the major forms except opera, creating a significant body of symphonic literature, the finest oratorio by an Englishman, and in his popular music a style of direct national appeal." Diana McVeagh in Grove Music Online. (25556) \$950



A 1958 Program Signed by "The Duke" and Many Members of the Orchestra

149. ELLINGTON, Duke 1899-1974

"Norman Granz in association with Harold Davison Presents Duke Ellington and His Famous Orchestra in Concert on a Tour of Great Britain 5th Oct. - 26th Oct. 1958." Program signed in full and inscribed to Walter Heugham, president of The Duke Ellington Jazz Society in England.

Folio (ca. 267 x 210 mm.). Original illustrated wrappers printed in red, black and white. 16 pp. **Signed on upper wrapper and p. 3**, on which there is a full-page photographic illustration of Ellington. **With additional autograph signatures and inscriptions from the following members of Ellington's orchestra:**

- 1) Billy Strayhorn (1915-1967), piano. Signed in full (in black ink) to upper wrapper.
- 2) Ozzie Bailey, voice. Signed in full (in black ink) to upper wrapper.
- 3) Ray Nance (1913-1976), trumpet. Signed in full (in black ink) to p. 10.
- 4) Harold Baker (1914-1966), trumpet. Signed "Harold (Shorty) Baker" (in black ink) to p. 10.
- 5) William "Cat" Anderson (1916-1981), trumpet. Signed "'Cat' Anderson" (in black ink) to p. 10.
- 6) Clark Terry (1920-2015), trumpet. Signed in full (in black ink) next to an autograph sketch of a trumpet to p. 10.
- 7) Quentin Jackson (1909-1976), trombone. Signed in full (in black ink) to p. 12.
- 8) Britt Woodman (1920-2000), trombone. Signed in full (in black ink) to p. 12.
- 9) John Sanders, trombone. Signed and inscribed (in blue ink) "Thanks for making Leeds so pleasant—John Sanders" to p. 12.
- 10) Johnny Hodges (1906-1970), saxophone. Signed in full (in black ink) to p. 12.
- 11) Harry Carney (1910-1974), saxophone. Signed in full (in black ink) to p. 12.
- 12) Russell Procope (1908-1981), saxophone and clarinet. Signed (in blue ink) to p. 14
- 13) Jimmy Hamilton (1917-1994), clarinet. Signed in full (in black ink) to p. 14.
- 14) Paul Gonsalves (1920-1974), tenor saxophone. Signed in full (in black ink) to p. 14.
- 15) Sam Woodyard (1925-1988), drums. Signed in full (in black ink) to p. 14.
- 16) Jimmy Woode (1926-2005), bass. Signed in full (in black ink) to p. 14.

With several reproduction photographs of Ellington, short biographies of orchestra members, and extensive program notes, including essays entitled "The Future of Jazz" by Ellington and "The Eloquence of Ellington" by Stanley Dance. Slightly worn and soiled. In very good condition overall.

"Ellington is generally recognized as the most important composer in jazz history. Most of the enormous number of works he recorded are his own; the exact number of his compositions is unknown, but is estimated at about 2000, including hundreds of three-minute instrumental pieces (for 78 r.p.m. recordings), popular songs (many consisting of instrumental pieces to which lyrics by Irving Mills and others were added), large-scale suites, several musical comedies, many film scores and an incomplete and unperformed opera, Boola." André Hodeir and Gunther Schuller in *Grove Music Online*.

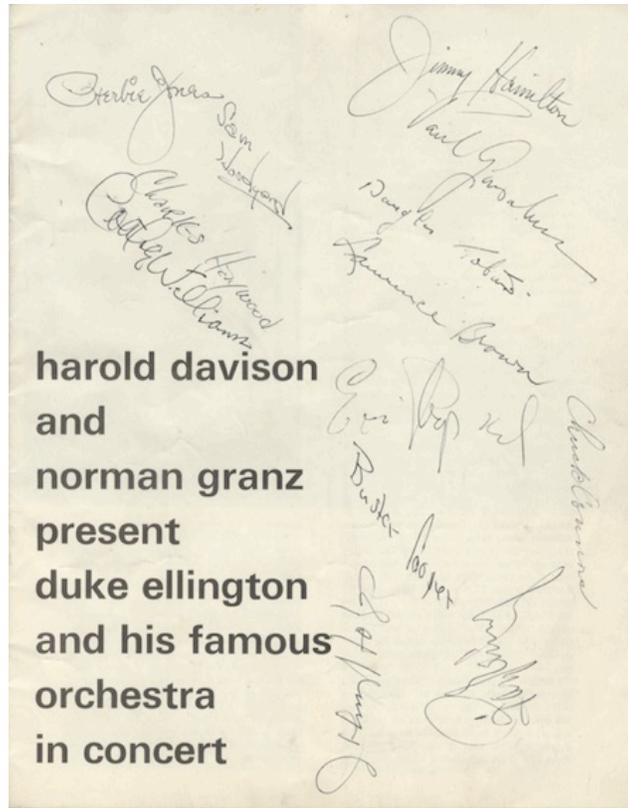
An unusually comprehensive collection of autograph signatures from some of the most well-known musicians in the history of jazz on a rare program. Billy Strayhorn's autograph, as well as some of the other band members' signatures, are quite scarce. (25465) \$1,850

150. ELLINGTON

"harold davison and norman granz present duke ellington and his famous orchestra in concert." Program for a performance in London in February of 1964, signed in full by Ellington and inscribed to Walter Heughan, president of The Duke Ellington Jazz Society in England.

Folio (ca. 265 x 210 mm.). Original illustrated wrappers printed in red and black. Signed and inscribed: *"To my friend Walter Heughan Good luck Love Duke Ellington"* on p. 16. **With additional autograph signatures and inscriptions from the following members of Ellington's orchestra:**

- 1) Lawrence Brown (1907-1988), trombone. Signed in full (in black ink) to p. 1.
- 2) Chuck Connors (1930-1994), trombone. Signed in full (in black ink) to p. 1.
- 3) Buster Cooper (b. 1929), trombone. Signed in full (in black ink) to p. 1.
- 4) Rolf Ericson(?) (1922-1997), trumpet. Signed in full (in black ink) to p. 1.
- 5) Paul Gonsalves (1920-1974), tenor saxophone. Signed in full (in black ink) to p. 1.
- 6) Jimmy Hamilton (1917-1994), clarinet. Signed in full (in black ink) to p. 1
- 7) Charles Haywood. Signed in full (in black ink) to p. 1.
- 8) Johnny Hodges (1906-1970), saxophone. Signed in full (in black ink) to p. 1.
- 9) Herbie Jones (1926-2001), trumpet. Signed in full (in black ink) to p. 1.
- 10) Ernie Shepard (1916-1965), bass. Signed in full (in black ink) to p. 1.
- 11) Douglas Tob...?. Signed in full (in black ink) to p. 1.
- 12) Cootie Williams (1911-1985), trumpet. Signed in full (in black ink) to p. 1.



- 13) Sam Woodyard (1925-1988), drums. Signed in full (in black ink) to p. 1.
 14) Harry Carney (1910-1974), saxophone. Signed in full (in blue ink) and inscribed "To Walter you are my friend + many thanks for the fact To Jo You are as sweet + charming as the name is short The very best of everything. Sincerely, Harry Carney February 28, 1964" to p. 6.
 15) Russell Procope (1908-1981), saxophone and clarinet. Signed (in blue ink) and inscribed "To my good friend Walter, may you always be our first fan Russell Procope" to p. 10.
 16) Billy Strayhorn (1915-1967), piano. Signed in full (in black ink) and inscribed "To Walter H. With appreciation Billy Strayhorn and that goes for Oscar too" to p. 14.

Includes reproduction photographs of Ellington and his orchestra members by Eric Jerry and Photography 33, and extensive program notes by Benny Green. Printed in London. Wrappers detached, slightly worn, central crease with some resultant abrasion. Minor wear and creasing throughout; small rust stains from staples to inner margins.

An interesting program, featuring the autographs of some of the best-known musicians in the history of jazz. (25466) \$1,400

151. ELMAN, Mischa 1891-1967

Vintage concert program signed "Mischa Elman." 4 pp. of a bifolium (ca. 198 x 123 mm.). Signed in black ink on p. 1. Recital of the esteemed Russian-American violinist at the Teatro Municipal in Lima, Peru on September 15, 1934 for the Daniel Concerts Series. With Russian-American pianist Vladimir Padwa (1900-1981). Featuring works of Nardini, Mendelssohn, Bach, Franceour-Kreisler, Chopin-Sarasate, Espejo, Elman, Schumann, and Wienowski. Includes a printed biography of Elman (p. 2) and critics' reviews of his playing (p. 4). With Padwa's autograph signature ("Vladimir Padwa") in black ink to p. 1 below Elman's. Moderately worn, creased and foxed; slightly browned; small perforation to pp. 3-4, not affecting text.



"Elman's most glorious attribute was his rich, sensuous and infinitely expressive tone, which became legendary. His temperament was fiery and passionate, and there was a pulsating vitality in his playing. His improvisational style was best suited to the Romantic repertory, but with maturity his exuberance became tempered. His technique was reliable without being a dominant factor in his success. He composed a few short pieces, and made many arrangements." Boris Schwarz and Margaret Campbell in *Grove Music Online*.

Padwa made four successful world tours with Elman, from 1934 to 1940. He was Ferruccio Busoni's last pupil in Berlin, and gave the first live solo piano broadcast of electronic music in the United States. He was a professor of music at New York College of Music and New York University. (25487) \$150



152. ELMAN

Vintage concert program signed "Misha Elman." 4 pp. of a bifolium (ca. 220 x 155 mm.). Signed in pencil at upper portion. For a recital of the esteemed Russian-American violinist for the Daniel Concert Series at the Teatro Municipal in Lima, Peru on June 17, 1939. Featuring works of Handel, Beethoven, Lalo, Chopin, Dinicu-Heifitz, and Vieuxtemps, with Russian-American pianist Vladimir Padwa (1900-1981). Includes a printed biography of Elman (p. 2) and critics' reviews of his playing (p. 4). Slightly worn, creased and browned. (25486) \$135



153. ELMO, Cloe 1910-1962

Original full-length drawing of the Italian operatic contralto, most probably in her signature role of Azucena in Il Trovatore. Ca. 280 x 190 mm. plus margins. On wove paper. Signed by the artist D.A. Ahrens and dated 1948. With Elmo's autograph signature to foot of drawing.

Elmo made her Metropolitan opera debut in 1947 as Azucena; her other roles there included Santuzza, Ulrica in Un ballo in maschera, Mrs. Quickly in Falstaff, and Herva Nelli, with Toscanini conducting.

Dorothy Ahrens sketched many other prominent members of the operatic world including Patrice Munsel, Jarmila Novotna, Lawrence Tibbett, Lauritz Melchior and Rudolf Bing.

(24537)

\$250

154. ENCYCLOPEDIA BRITANNICA

Article on music excerpted from the 4th edition published in Edinburgh in 1810. Quarto. Disbound. [70] pp. + 9 full-page engraved plates of musical examples, etc. Preserved in an acid-free buckram folder. Slightly browned and soiled.

This extensive article is arranged as follows:

Introduction pp. 485-489

History of Music pp. 489-502

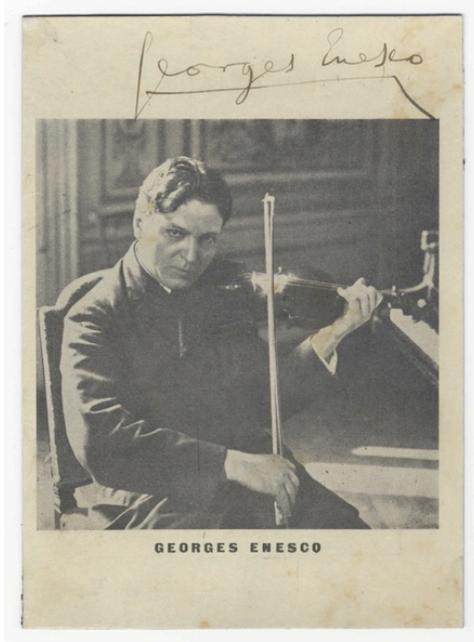
Elements of Music pp. 503-512

Part I. Theory of Harmony pp. 512-533

Part II. Principles and Rules of Composition pp. 533-553

Appendix (Harmonics) pp. 554-554

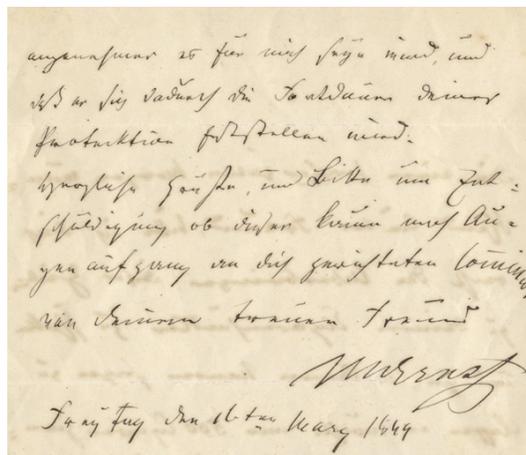
*The present article appears to be a re-issue of the article that appeared in the third edition of the Encyclopedia Britannica, 1799-1801. See Kassler: *The Science of Music in Britain 1714-1830 A Catalogue*, p. 1206, where the significance of the music that appeared in the third edition is discussed. (16098) \$80*



155. ENESCO, Georges 1881-1955

Autograph signature ("Georges Enesco"). Ca. 185 x 133 mm. Signed in black ink to the upper border of a waist-length reproduction photograph of Enesco playing the violin. Together with 1 partial page of a concert program featuring Enesco as the solo violinist and Pedro de Freitas Branco as the conductor. Ca. 145 x 122 mm. Dated [Lisbon?] March 14, 1931. Includes Beethoven's *Violin Concerto* and *Egmont Overture*. Both items laid down to black cardboard mount, ca. 185 x 133 mm. Minor soiling, staining, and wear.

Enesco was "Romania's greatest composer, the leading figure in Romanian musical life in the first half of the 20th century, and one of the best-known violinists of his generation." Noel Malcolm in *Grove Music Online*. (25414) \$135



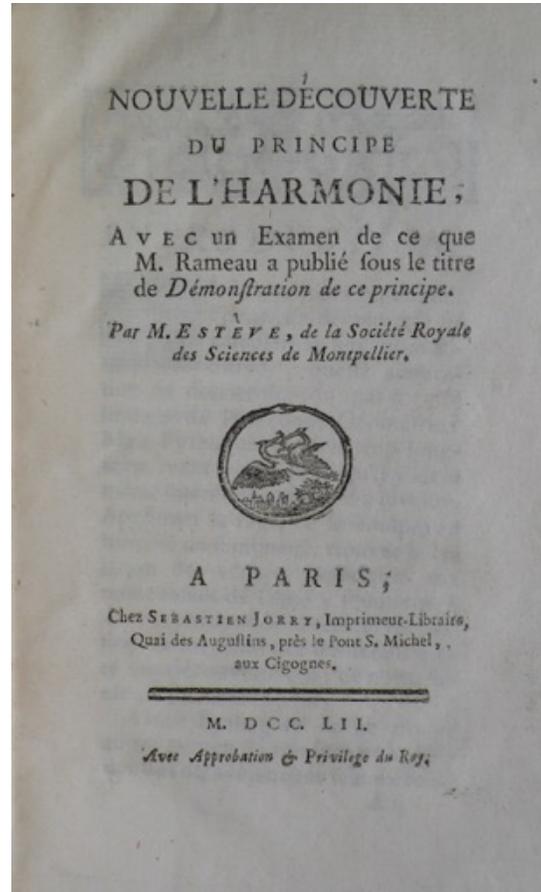
156. ERNST, Heinrich Wilhelm 1814-1865

Autograph letter to Monsieur F. [?Ferdinand] David. Octavo. 1-1/2 pages with integral address leaf. Ernst asks David to contact his cigar dealer and order 500 cigars, "rather strong but not too big, between 30 and 40 thalers and divided in two boxes of 250 pieces each." Slightly soiled; creased at folds; remnants of mounting paper to edge of address leaf.

Ernst's correspondent is quite possibly the German violinist and composer **Ferdinand David** (1810-1873).

Among Paganini's successors, Ernst alone reached (and occasionally even surpassed) his technical wizardry; despite his moodiness and unevenness as a performer, he was also a master of the French classical style of playing... Joachim declared that 'Ernst was the greatest violinist I have ever heard.' " Boris Schwarz in *Grove Music Online*.

Ernst joins illustrious composers Brahms, Verdi, etc. in his affection for the "tightly-rolled bundle of dried and fermented leaf tobacco" commonly called the cigar! (24289) \$400



Five Rare and Important 18th Century French Treatises

157. ESTÈVE, Pierre 1720-after 1779

Nouvelle Découverte Du Principe De L'Harmonie, Avec un Examen de ce que M. Rameau a publié sous le titre de Demonstration de ce principe. Paris: Sebastien Jorry, 1752.

1f. (title), [iii]-xvi (introduction), 54, 2ff. ("Approbation," "Privilege du Roy") pp. Title with publisher's woodcut device of two storks with snake. With occasional decorative woodcut head- and tailpieces and initials. Occasional light foxing, staining, and signs of use. A clean, wide-margined copy overall. The second edition, published a year after the first. Rare. Gregory-Bartlett I, p. 84. RISM BVI p. 296 (only 2 copies in the U.S., one in Great Britain). Not in Cortot, Wolffheim, or Hirsch.

"[Esteve] was a member of the Societe Royale des Sciences et des Arts de Montpellier, and contributed early studies in mathematics, astronomy and physics. Shortly after the middle of the century he moved to

Paris, where he participated in proceedings of the Academie Royale des Sciences. There he took issue with some of Rameau's ideas, questioning the validity of a theory based on the physical properties of sound without adequate consideration for elements that contribute to the quality of that sound and to its impact on the sensibility of the listener. He favoured a theory based on melodic rather than on harmonic principles, and argued for a 1/4-comma mean-tone tuning system as ideally suited to music of the time." Albert Cohen in *Grove Music Online*.

Bound with 4 other important 18th century treatises:

- **AUBERT**, Jean Louis 1731-1814]. *Réfutation suivie et détaillée des principes de M. Rousseau de Genève, Touchant la Musique Française. Adressée à lui-même, en Réponse à Sa Lettre. Le prix est de 24. f.* Paris: Chaubert; Chez Hochereau, 1754. 1f. (title), iii-vi ("Avant-Propos"), 98, 2ff. (Approbation, Privilège du Roi) pp. With occasional decorative woodcut head- and tailpieces and initials. Slightly browned. **First Edition**. Very scarce. RISM BVI p. 101. Cortot pp. 36-37. Gregory-Bartlett, p. 19.

Aubert was a writer, dramatist, and abbé. "He may have composed some of the music to his own plays..., but he is remembered more for his essays on music, the most famous being his reply to J.-J. Rousseau's controversial *Lettre sur la musique française*. In his *Refutation...* (taking up arms in the *Querelle des Bouffons*) Aubert met Rousseau on his own ground and, in language often sarcastic and witty, stressed the genius of French composers such as Rameau, Leclair and Mondonville." Elizabeth Keitel and Marc Signorile in *Grove Music Online*.

- **BÂTON**, Charles le jeune Early 18th century-after 1754. *Examen de la lettre de M. Rousseau, sur la musique française. Dans lequel on expose le plan d'une bonne Musique propre à notre langue... Seconde Édition, Augmentée.* [Paris]: 1754. 1f. (title), 1f. ("Avertissement"), 43, [i] (blank) pp. Minor stains to upper edge. Second edition. Very scarce. RISM BVI p. 123. Not in Cortot, Gregory-Bartlett, or Wolfheim.

Bâton was a French composer and virtuoso on the hurdy-gurdy. "In 1753 Bâton entered the *Querelle des Bouffons* with a pamphlet *Examen de la 'Lettre de M. Rousseau'*... In his pamphlet Bâton agreed with Rousseau that the Italian language had advantages over the French for lyric poetry and singability, but disagreed that French music was largely worthless and strongly refuted Rousseau's notion that fugues, counterpoint and complex harmony were (in Rousseau's term) 'une sottise'. Perhaps because the pamphlet was so well written, another disputant accused Diderot of having written it and Bâton of merely having posed as its author, but there is no evidence of that." Neal Zaslaw and Robert A. Green in *Grove Music Online*.

- **GALLIMARD**, Jean Edme 1685-1771. *Arithmetique des musiciens, ou Essai...* Paris: September 1754. [i] (title), [i] ("Approbation"), 30 pp. With occasional decorative woodcut headpiece and initial to first page; numerous mathematical diagrams. Slightly trimmed; Occasional light foxing. **First Edition**. Very scarce. RISM BVI p. 346. Cortot p. 84.

- **GALLIMARD**. *La Theorie des sons applicables a la musique, Où l'on démontre dans une exacte précision les Rapports de tous les Intervalles diatoniques, & chromatiques de la Gamme...* Paris: Ballard; Bauche; Saugrain fils; l'Auteur, 1754. 1f. (title), 14, 1f. (blank), 1f. (author's advertisement, excerpt from the Registres de l'Académie Royale des Sciences, dated June and July 1754) pp. **First Edition**. Very scarce. RISM BVI, p. 346. Not in Cortot, Gregory-Bartlett, Wolfheim, or Hirsch.

Octavo. Full brown mottled calf with raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers. With "Armand Pushman" (most likely the son of Hovsep Pushman (1877-1966), the noted American artist of Armenian background) and a works list in a twentieth-century hand to front free endpaper. Binding slightly worn.

A rare and very attractive compilation of five notable treatises (most in first edition) composed in the heat of the infamous Querelle des Bouffons, a musical and literary dispute waged in Paris between 1752 and 1754 over the respective merits of French and Italian opera. The treatises by Gallimard were among the first to implement Rameau's ideas about fundamental bass, and offer a rare glimpse into 18th-century teachings relating to mathematics and music. (25013) \$1,950



158. **FARINELLI, Giuseppe 1769-1836**

Un Soave, e dolce affetto Scena, e Aria Nell' Opera, Teresa, e Claudio. [Piano-vocal score]. Copyist's manuscript. Of Italian provenance, ca. 1801.

Oblong folio (ca. 225 x 303 mm). Sewn. [i] (title), 26, [i] (blank) pp. Partially foliated. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Watermark ["Paradiso"] to upper portion. Partially uncut. Scored for Violin I and II, [2] clarini, 2 horns in A, Viola, soprano (Teresa), cello, and basso. Early annotation in sepia ink to lower portion of title: "[Per] Uso di Teofila d[e]l Vivo." With numerous interesting vocal embellishments above soprano part. Small correction (to text) on p. 16. Minor staining, soiling, and wear; occasional pinholes to upper corner.

Unpublished. Quite rare. 3 manuscripts of *Un Soave* are housed in Bologna, Montecassino, and at the Library of Congress. Several complete manuscripts of *Teresa e Claudio* exist, but only the opera libretto and excerpts were published. RISM online and Worldcat.

Teresa e Claudio was first performed at the Teatro S Luca in Venice on September 9, 1801.

"Among the minor masters of opera buffa who bridged the 18th and 19th centuries, Farinelli stands out for his rich and facile invention, which very quickly made his success rival that of his older contemporary Cimarosa, whose successor and cleverest imitator he was generally considered to be... Nearly two-thirds of his theatrical output was written during the decade 1800–10, the period of his greatest success, before Rossini threw his generation into the shade and probably contributed to the total cessation of Farinelli's operatic composition after 1817. A typical practitioner of the Neapolitan opera style of the end of the 18th century, he remained largely untouched by Rossini's influence." Giovanni Carli Ballola in *Grove Music Online* (25106) \$400

159. **FERRARI, Domenico 1722-1780**

[Opp. 1 and 3]. [*Sei Sonate a Violino Solo e Basso dedicate A Sua Eccellenza Il Signor Principe Don Lorenzo Corsini... Gravee par Melle Vendome. Opera 1A.*] [Score]. Paris: Aux adresses ordinaires, [1758].

1f. (dedication), [i] (blank), 2-37, [i] (blank) pp. Engraved. Notated on two systems: violin and figured bass. Some staining and foxing; closely trimmed with slight loss to pp. 7 and 13; professional paper repair to two final leaves; title lacking. **First Edition.** RISM F 276 or 277 (exact identification impossible without title). Lesure p. 201. Hirsch III, 195 (different issue, with publisher's catalogue to p. [1] and no mention of dedication).



Bound with:

*VI Sonate A Violino e Basso... Mis au jour par Huberti. Opera III. Gravé par M.elle Bertin. Prix 7. [livre] 4. s. Avec Privilege du Roy. Imprimé par Tournelle. [Score.] Paris: Mr. Bayard...Mr. de la Chevardiere... M.elle Castagneri...Mr. le Menu, [?1760]. 1f. (title), [i] (extract of Privilege du Roy, dated April 2, 1757; lower half: "Catalogue des Œuvres de M.r Huberty Ordinaire de l'Academie Royale..."), 2-25, [i] (blank) pp. Engraved. Paper repairs to inner margin. **First Edition.** RISM F 284. Not in Lesure. Publisher's catalogue is Johansson facs. 23, of 1760 (same plate, including Privilege du Roy). The placement of the words "Mis au jour... Par Huberti" to the left and right of "Opera III" (rather than among the publishers in the imprint) on the title suggests that they were added later and that there was an earlier issue without Huberti's (Huberty's) name; the inclusion of Ferrari's op. 4 in the catalogue would support this.*

From the noted André Meyer, Paris collection, with handstamp "Provenant de la collection musicale d'André Meyer Décède en Mai 1974 F. Meyer Octobre 84," to rear pastedown.

Folio. 18th century dark green quarter morocco with marbled boards, red edges. Binding worn, rubbed and bumped.

Ferrari was "...considered one of Tartini's best Italian pupils... [He] composed only instrumental works, of which the most important are the violin sonatas with continuo. While his consistent use of a figured bass in these sonatas is characteristic of the Baroque, his treatment of form, melody and harmony associates him more closely with the emerging Classical style... Ferrari's use of harmonies [in op. 1, no. 5] is one of the earliest applications of this technique." Virginia D. Kock in Grove Music Online. (25148) \$650

160. FETIS, Francois-Joseph 1784-1871

Traité du Contrepoint et de la Fugue contenant L'exposé analytique des règles de la composition musicale depuis deux jusqu'à huit parties reelles. Ouvrage divisée en deux parties... Nouvelle Edition... [Parts 1 and 2]. Paris: Brandus [E.T. & Cie 1760], [not before 1851].

Folio. Full dark green cloth. 1f. (title), i (report of Académie française), ii-iii (introduction), [i] (blank), 160 (part 1), [1] (blank), 2-161, [i] (blank) pp. Engraved. Publisher's handstamp to foot of title. Binding somewhat worn, rubbed, bumped and chipped; spine lacking. Slightly to moderately foxed; edges browned; some offsetting and soiling; impression light; numerous professional paper repairs.

Second edition, later issue. The work was first published in 1824. The first issue of the second edition was published by E. Troupenas, with the same plate number as in the present issue, in 1846. Brandus acquired the company of Troupenas in 1851.

"Fetis was initiated into the musical past by studying a broad sample of theoretical treatises on

counterpoint and fugue rather than the reading of music histories... Unlike the rationalist historians of the 18th century, he did not believe that the musical past was a process of continual improvement. Through his writings and activities he tried to develop and illustrate the theme that 'art does not progress, it simply changes.'" *The New Grove Dictionary of Music and Musicians I (1980)*. (25426) \$100



161. [FLUTE - 18th Century]

The Delightful Pocket Companion. For the German Flute Containing A Choice Collection of the most Celebrated Italian, English, and Scotch Tunes, Curiously Adapted to that Instrument. [Volume I, Books 1-6]. London: Printed for & Sold by John Simpson, [ca. 1745].

Octavo. Rebacked in quarter mid-tan calf with contemporary marbled boards, dark red leather labels titled in manuscript to spine, decorative cut paper label lettered in red ink to upper. 1f. (fine full-page frontispiece engraving of a flute player by George Bickham Jr.), 1f. (title), 36, 34, 36, 36, 36, 36 pp. With 2 folding plates of music to Book 2 (pp. 33-4). Six books in total (Book 3 identified as "part 3d."). Engraved throughout. Early manuscript annotation to upper margin of Book 4 (p. 13): "William Blomer Dudley to you Bouth[!]." Contains music set primarily for two flutes, with some pieces set for solo flute only. Handel is very well represented. Other composers represented include Arne, Baston, Baustetter, Bononcini, Brivio, Carey, Castrucci, Cunee, Cuttenham, G. Dalmiadoro, Defesch, Dubourg, Fausan, Festing, Geminiani, Gizziello, Gladwin, Groneman, Hasse, Holcombe, Howard, Hudson, Lully, San Martini, Oswald, Pepusch, Pescetti, Petzold, Presseur, Russell, Spourni, Stanley, Telemann, Tessarini, Travers and Weideman. There are, in addition, many pieces without attribution, including numerous dances. Ex-libris **Alec Hodson** (1900-1986), a pioneer of the English harpsichord manufacturing revival, with his pictorial bookplate to front pastedown.

Boards slightly worn rubbed and bumped; somewhat crude leather label and narrow bands to spine; upper joint split; outer portion of free front endpaper lacking, completed in contemporary paper. Somewhat worn, browned, soiled and stained, including frontispiece and title; sewing holes to inner margins; small green ink stain to frontispiece; pp. 13-16 of Book 2 lacking and supplied in manuscript copy.

First Edition. BUC p. 262. RISM BII p. 150 (2 complete copies only). (24164) \$1,250



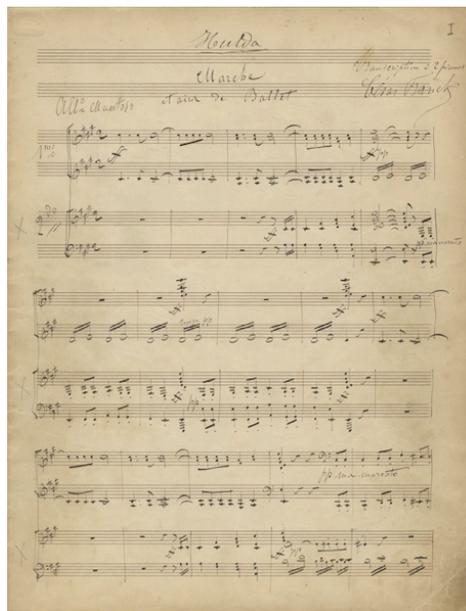
162. [FLUTE - 18th Century]

The Delightful Pocket Companion. For the German Flute Containing A Choice Collection of the most Celebrated Italian, English, and Scotch Tunes, Curiously Adapted to that Instrument. [Volume I, Book 1 only]. London: Printed for & Sold by John Simpson, [ca. 1745].

Octavo. Disbound. 1f. (title) 36 pp. Engraved throughout. Contains music set for both one and two flutes. Composers represented include Arn[e], Baston, Bononcini, Carey, Castrucci, Cuttenhaan, Geminiani, Gizziello, Handel, Hasse, Lully, Martino, Pescetti, Prelleur, and Weideman. There are, in addition, a number of pieces without attribution, including dances. **With interesting early performance markings** in manuscript illustrating ornamentation including trills, grace notes, slurs, etc. Slightly worn, browned, soiled and stained, especially to inner margin of first leaf. Lacking frontispiece and title.

First Edition. BUC p. 262. RISM BII p. 150 (2 complete copies only). (24167)

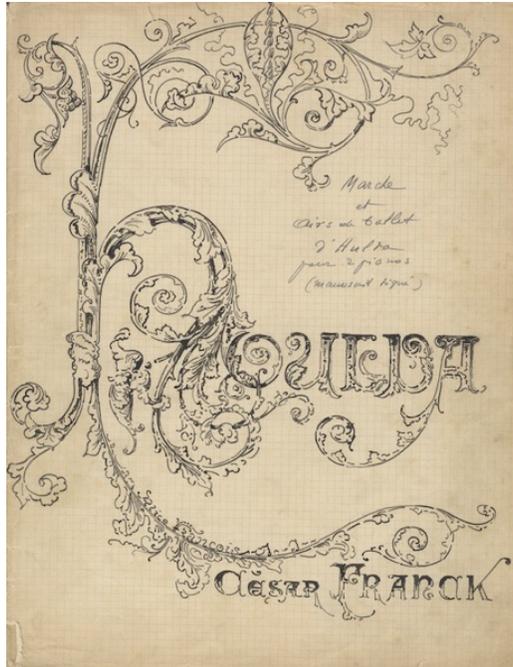
\$100



An Autograph Musical Manuscript of the *Marche et Airs de Ballet* from the Opera *Hulda*

163. **FRANCK, Cesar 1822-1890**

Hulda. Marche et airs de Ballet. Transcription a 2 pianos. Autograph musical manuscript signed and dated November 18, 1889.



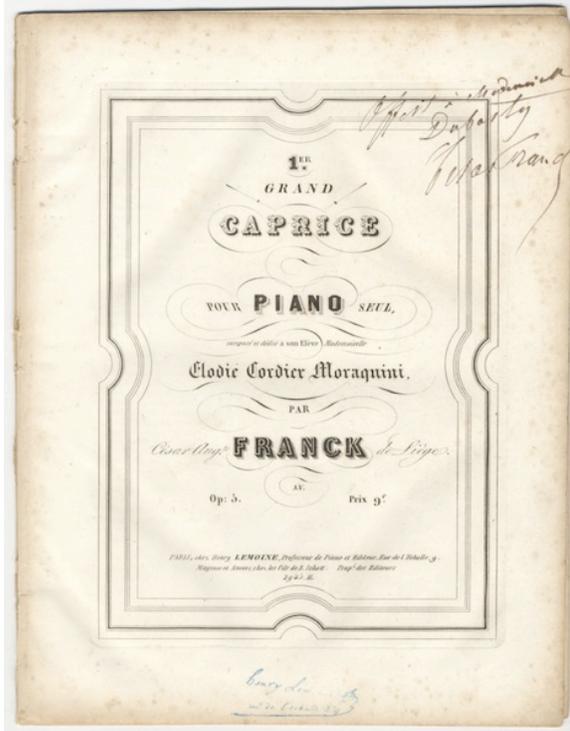
Folio (345 x 270 mm.). 35, [ii] (blank), 36-61 pp. Wrappers with attractive calligraphic titling to upper. Notated in black ink on 14 hand-ruled staves per page. **Occasional corrections; significant rewriting of two bars on page 42; additional markings in red crayon and pencil.** Wrappers slightly worn and torn at edges. Minor internal wear.

Franck began his opera **Hulda** in 1882 and finished it in 1885. Its first performance was given posthumously on March 8, 1894 at Monte Carlo. The opera is based on a Scandinavian legend with text by Ch. Grandmougin after a dramatization by Bjornson. It was not published until 1894, at which time it was issued by Choudens in Paris. Even though *Hulda* did not premiere until after Franck's death, the *Marche and Airs de Ballet* from the opera were performed earlier and quite well *received*.

In a letter to Vincent d'Indy (one of Franck's students) written from Antwerp on August 14, 1885 Franck wrote: *"I want to tell you that at a concert here your 'Chevanchee du Cid' was played perfectly, and had a great success... You were in the same company as your master, whose march and ballet music from 'Hulda' were warmly applauded..."* D'Indy: *César Franck*, p. 246.

The same music from *Hulda* was also performed at the Franck Festival on January 30th 1887 at the Cirque d'Hiver. It would appear, moreover, that **of the entire opera the ballet music was closest to Franck's heart**. Again, quoting from d'Indy: *"At the same time he almost took the bit between his teeth (forgive the trite expression) at one moment while composing Hulda; but it is remarkable that it was the ballet that carried him away from the first, and that was still symphonic music. He wrote this ballet without pause or break, at the same time as a prologue, which does not appear in the score as it now stands, having been replaced, no one knows why, by an epilogue. One evening in the autumn of 1882, when Henri Duparc and I called to see him, he came to meet us, flushed and very much excited, and fired off these words at us, which can only be really appreciated by those who knew "Father" Franck: "I think the ballet of Hulda is a very good bit of work; I am very pleased with it. I have just been playing it over to myself, and - I even danced it!"* *ibid* p. 179.

A French composer, teacher, and organist of Belgian birth, Franck was "one of the leading figures of French musical life during the second half of the 19th century." John Trevitt and Joël-Marie Fauquet in *Grove Music Online*. (25019) \$24,500



164. **FRANCK**

[FVW 13, Op. 5]. *1er. Grand Caprice Pour Piano Seul, composé et dédié à son Elève Mademoiselle Elodie Cordier Moraquini... A.V. Op: 5. Prix 9f.* Paris: Henry Lemoine [PN 2945.H.], [1844].

Folio. 1f. (title), [1] (catalog of Franck's piano works to Op. 10), 23, [i] (blank) pp. Engraved.

With autograph presentation inscription to upper right corner of title signed in full by the composer: "Affect[ueusement] à Mademoiselle Dubasty;" publisher's handstamp to lower margin. Slightly worn and foxed; some offsetting, heavier to several leaves; first and final folios detached.

First Edition. Scarce. Mohr p. 222. Lesure p. 277-280. Not in Worldcat or Copac.

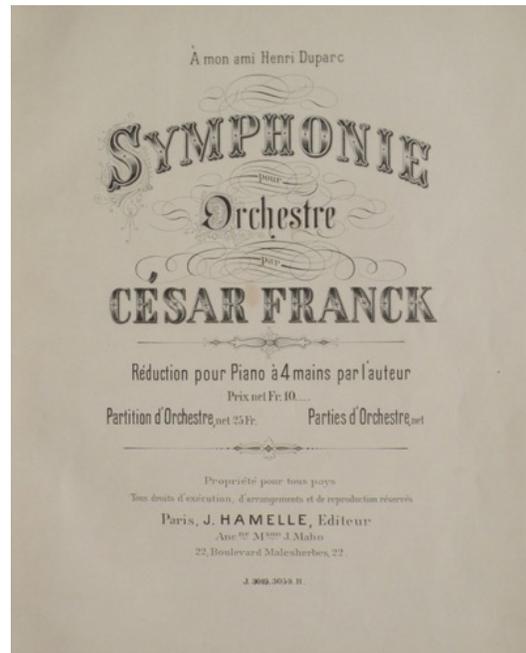
Franck composed the *Premier Grand Caprice*, perhaps the finest of his early piano works, in 1843. The dedicatee, Dubasty, was a Parisian piano teacher. (25572) \$750

165. **FRANCK**

[FVW 49]. *Symphonie pour orchestre.* [Full score]. Paris: J. Hamelle [PN J. 3059 H.], [1889-90].

Folio. Quarter dark blue cloth with marbled boards, original publisher's gray printed wrappers bound in. 1f. (title), 151, [i] (blank). Engraved. Printer's note to lower right corner of final page of music: "Gravure et Impression de Breitkopf & Härtel à Leipzig." Printed price list to title: "Réduction pour Piano à 4 mains par l'auteur Prix net Fr. 10. _ Partition d'Orchestre, net 25 Fr. Parties d'Orchestre, net [blank]." Printed dedication: "À mon ami Henri Duparc." Double publisher's number "J. 3019.3059.H," referring to four-hand arrangement and full score, to foot of title. Publisher's oval handstamp to lower right corner of title. **Markup in blue pencil** by an unknown conductor to first two movements.

First Edition, first issue. Mohr p. 279. Fuld pp. 566-67. Later issues have a framed copyright notice to the upper left corner of the first page of music; the price lists to the title are also more elaborate.

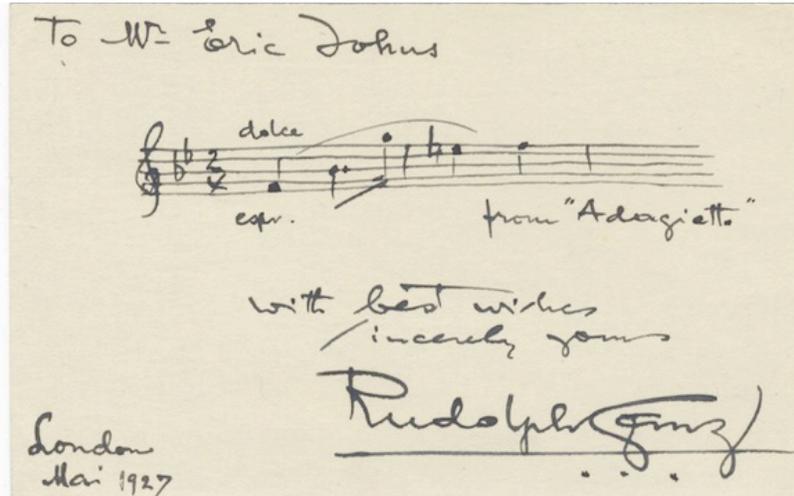


Upper wrapper torn and partly detached. Slightly browned; upper outer corners up to p. 42 dampstained. (24675) \$650

166. **GAAL, Gustav von 1818-1870**

Klänge des Frohsinns. Walzer für das Pianoforte compantirt und seinen Freunden und Collegen den Herren Medicinern. [ca. 1840].

Oblong octavo. Original yellow printed wrappers. 10 pp. Engraved. Wrappers slightly soiled, stained, and creased. (24513) \$50



167. **GANZ, Rudolf 1877-1972**

Autograph musical quotation signed in full, dated London, May 1927, and inscribed: "To Mr. Eric Johns... with best wishes sincerely yours Rudolf Ganz." In black ink to recto of a postcard.

Two measures of an Adagietto, probably from Ganz's Two Concert Pieces for piano, Op. 29, No. 1. Notated in treble clef on one staff. In 2/4 time with a key signature of two flats. Marked "dolce espr[essivo]." With autograph titling "from 'Adagietto'." Neatly executed, with clear, bold signature. Lightly creased at left margin; biographical annotations in pencil to both recto and verso.

Ganz was a distinguished Swiss pianist, conductor, and composer. After studies with Ferruccio Busoni (piano) and Heinrich Urban (composition), he embarked on a successful international career. "The dedication of Busoni's First Sonatina and Ravel's Scarbo to Ganz reflects his championship of modern music, and he introduced many works by Bartók, d'Indy, Korngold, Loeffler and others to American audiences. He was also a persuasive exponent of the works of Macdowell. As a composer, Ganz's eclectic style reflected his own wide-ranging sympathies and understanding of the modern idiom, while acknowledging a clear indebtedness to the Romantic tradition. His compositions for the piano reveal in their bravura writing the virtuoso command of his own playing... He also composed numerous songs to English, French and German texts... as well as in Swiss and Alsatian dialects." Charles Hopkins in *Grove Music Online*. (25497) \$165

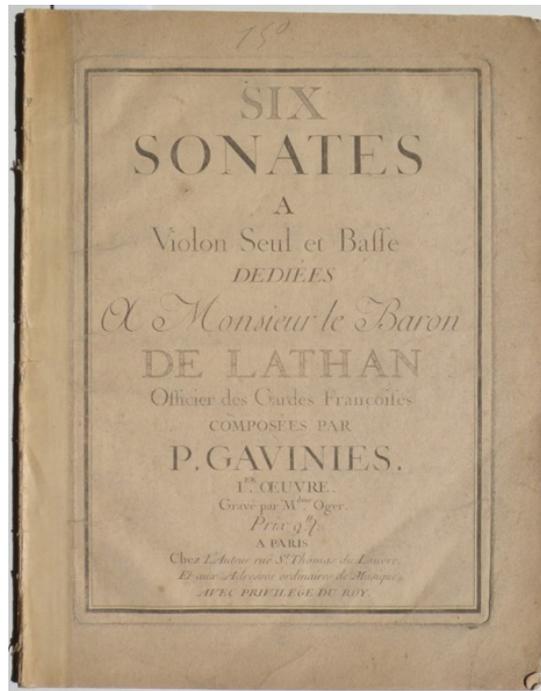
168. **GANZ, Wilhelm 1833-1914**

Autograph musical quotation signed "Wilhelm Ganz," dated August 13, 1875, and inscribed. Ca. 64 x 103 mm. In black ink on ivory paper, ca. 64 x 103 mm. Partially laid down to ivory mounting paper.

The first five measures of the vocal part from Ganz's song "Sing Birdie Sing," notated on one staff, in 6/8 time, in A major. Marked "Allegro vivo." With text underlay in English ("Sing birdie sing and let thy song be of this earth"). Occasional light creasing and foxing; some staining from an adhesive to upper edge, not affecting music or signature.



Ganz was a noted organist, violinist, conductor, and composer. Born in Mainz, he settled permanently in London in 1851. "In 1856 Ganz was an accompanist on Jenny Lind's tour of England and Scotland, and for some years thereafter he accompanied many of the leading singers in London. He was also the organist at the German Lutheran church in the Strand. Ganz joined Henry Wylde's New Philharmonic Society as second violinist in 1852. In 1874 he became joint conductor of the society (with Wylde) and in 1879, on Wylde's resignation, continued the concerts alone, first under the former name and after 1880 as 'Mr Ganz's Orchestral Concerts'. During his three seasons as conductor, Berlioz's *Symphonie fantastique* and Liszt's *Dante Symphony* were performed in their entirety for the first time in London, and a number of eminent artists, including Annette Essipov, Sophie Menter, Saint-Saëns and Pachmann, appeared as soloists." M.C. Carr and Robert Pascall in *Grove Music Online*. (25380) \$150



169. **GAVINIES, Pierre 1728-1800**

[Op. 1]. *Six Sonates A Violon Seul et Basse Dediées A Monsieur le Baron de Lathan Officier des Gardes Françaises... 1er Œuvre. Gravé par M^{me} Oger. Prix 9 [livre]... Avec Privilege du Roy..* Paris: L'Auteur, [1760].

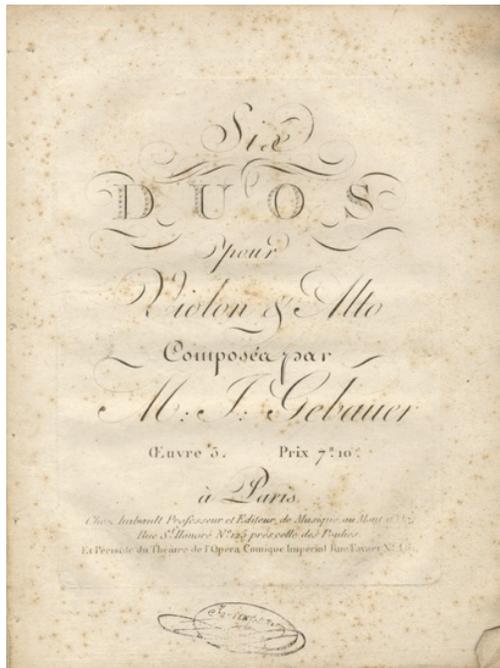
Folio. Disbound. 1f. (title), [1] (dedication), 2-27 (music), [i] (Privilege Général by Louis XV dated January 13, 1760). Engraved. Notated on two staves: solo violin and figured bass.

Signed by the composer, P. Gavinies," at foot of dedication.

From the noted collection of André Meyer, Paris, with handstamp to verso of title: "Provenant de la collection musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84." Some soiling and offsetting; pp. 9-10 ceased at lower right corner; final leaf creased at upper outer corner; small stains to dedication and pp. 15-16; inner margin of title guarded.

First Edition, first issue. RISM G736. Lesure p. 225. Hirsch III, 212.

"Gaviniés was best known to his contemporaries as a violinist; nearly every aspect of his playing was praised... [His] works for the violin, comprising sonatas, duos, concertos and études, reveal something of his own virtuosity. All of the sonatas and duos have three movements. Many of the slow middle movements are romances. In the early works, some of the finales take the form of a moderate theme and variations or a minuet. The first movements of the second set of sonatas usually have two strongly contrasting themes. The entire range of the violin is exploited, with unusual emphasis on the lower register. Double stopping is employed in various ways and there is much ornamentation, despite the broad, sweeping, melodic curves. Gaviniés was extremely explicit regarding dynamics and articulation, although fingerings were added infrequently. In the duos, the violins have parts of equal importance." Jeffrey Cooper and Anthony Ginter in *Grove Music Online*. (25089) \$550



170. GEBAUER, Michel Joseph [dit "le Fils"] 1765-1812

Six Duos pour Violon & Alto... Œuvre 5. Prix 7 [livre]. 10 s. [Parts]. Paris: Chez Imbault Professeur et Editeur de Musique, au Mont d'Or, Rue St. Honoré No. 125 près celle des Poulies. Et Peristyle du Théâtre de l'Opéra Comique Rue Favart No. 461 [PN 822], [ca. 1806].

Folio. Disbound. In early uncut gray/blue wrappers. Violino [violin]: 1f. (title), [i] (blank), 2-13, [i] (blank) pp. Alto [viola]: [i] (title), 2-13, [i] (blank) pp. Engraved. Publisher's handstamp to foot of Violino part. Upper wrapper with "Violon" and "Duos de Gebauer et Alday" in manuscript. Edges of wrappers curled. Moderately foxed; binder's holes to inner margin; occasional bleeding; first leaves of Alto part dampstained at lower edge. An uncut copy.

From the noted collection of André Meyer, Paris.

First Edition. Very rare. RISM G783 (the present copy only).

Dating this edition is difficult due to conflicting information. There is no mention of a Privilege du Roi, which would exclude any date before 1789. The price in pre-revolutionary currency to the title and the opus number would suggest a date before 1795; also note that Gebauer's op. 10, probably postdating his op. 5, was published by Boyer in Paris in 1793 (RISM GG788a). The address in the imprint, however, corresponds to the one given by Devriès-Lesure (p. 85) for 1807-11, with the last line (from "Et Péristile") in a different font. The plate number suggests a date of 1806; Imbault, however, often changed his plate numbers for new issues. The most likely explanation is that the edition was first published (or at least first engraved) ca. 1790, and that the present copy is a later issue of ca. 1806. In the absence of any other recorded copies, this explanation, however, remains purely conjectural. The duos in the present edition are not to be confused with the Six Duos pour Violon et Alto composed by M. J. Gebauer "le Fils" and published by Sieber, Paris, in 1782. Grove, Fétis, etc. record Gebauer's birth date as 1763; the certificate of baptism (Archives départementales de l'Aisne, Laon, 5Mi0274) is, however, dated 1765. Website of Bibliothèque nationale, Paris. (25117) \$400



171. **GENERALI, Pietro 1773-1832**

Pel sublime sentier degli Eroi Duettino Nell'Opera I Bacchanali di Roma... Ridotto con Piano Forte. [Piano-vocal score]. Copyist's manuscript. Of Italian provenance, ca. 1816.

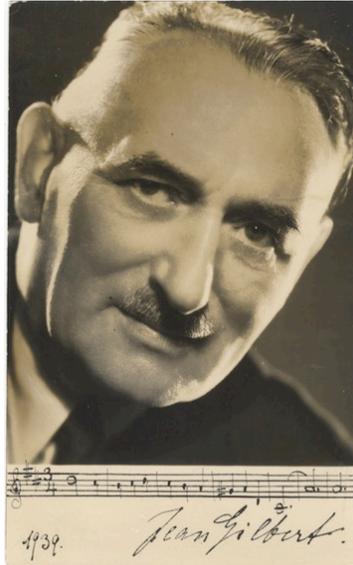
Oblong folio (ca. 222 x 300 mm). Sewn. [i] (title), 8, [i] (blank) pp. (5 foliated leaves). Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Scored for soprano and tenor (Fecenia and Sempronio) and piano forte. Small erasures and corrections to ff. 3r and 4v. Occasional light soiling, bleeding, and wear; very small perforations to upper corners.

One manuscript piano-vocal score at the Staats- und Universitätsbibliothek Carl von Ossietzky, Musikabteilung, in Hamburg; two manuscript full scores of the complete opera (one as the revised "Die Bachanten" for a performance in Vienna in 1820) in Hamburg and Berlin. RISM and Grove Music Online. Worldcat. One copy of a printed edition published in Firenze by Giuseppe Lorenzi at the Bibliothèque Nationale in Paris.

I bacchanali di Roma was first performed at the Teatro La Fenice in Venice on January 14, 1816.

"Generali composed at least 55 operas as well as sacred works and cantatas. Contemporaries had conflicting opinions of his work. His early comic operas sounded 'moderne' and even 'stravaganti' in their vigorous and brilliant orchestration and a certain unusual harmonic richness. But at the end of his career, like many composers of the same generation, he appeared a pale imitator of Rossini... In fact, in spite of

their fine melodic qualities and effective delineation of character, his works sometimes lack substance and structural coherence and do not always escape a certain stylistic standardization, partly the result of completing many operas during rehearsals. His use of dramatic orchestral effects (including the crescendo) anticipates Rossini, but the attribution to Generali of the invention of the orchestral crescendo, as stated on his commemorative tablet in Novara and repeated by Pacini in his memoirs, would seem to be an exaggeration." Andrea Lanza in *Grove Music Online*. (25102) \$120



172. GILBERT, Jean 1879-1942

Autograph letter and musical quotation signed "Jean Gilbert" to an unidentified male correspondent. Signed and dated Buenos Aires, June, 1939 in black ink to verso of a postal card, ca. 140 x 87 mm. With a head-and-shoulders photograph by the Annemarie Heinrich Studio of Buenos Aires of the noted German composer to recto. Photographer's handstamp to verso. In Spanish.

Gilbert thanks his correspondent for his kindness and sends his signed photograph with a quotation from his operetta, *La Casta Suzana*. He apologizes for the delay, during which his new photographs were made.

Lower border of recto with a second autograph signature ("Jean Gilbert"), date ("1939"), and 7 measures of a melody from *La Casta Suzana* (*Die keusche Susanne*). Notated on one staff in 3/4 time, with treble clef and a key signature of 2 sharps (D major). Slightly worn and creased; verso with minor annotations in pencil and final "t" of signature slightly smudged.

Die keusche Susanne was first performed at the Wilhelm-Theater in Magdeburg on February 26, 1910. It was later adapted into English, French, and – in South America – Italian (*La casta Susana*) and Spanish (*La chasta Suzanna*).

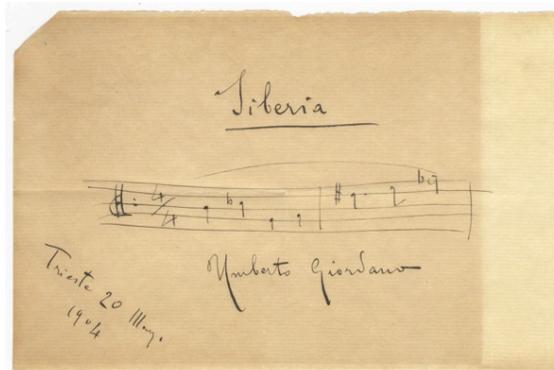
Max Winterfeld adopted his nom de plume, Jean Gilbert, for his first operetta, Das Jungfernstift (1901). "He then returned to Berlin as conductor and composer to the Thalia-Theater and produced a rapid succession of operettas – he was to compose more than 50 in all – in the lively, commercial style of the Berlin school, among them Polnische Wirtschaft (1910), Autoliebchen (1912), Die elfte Muse (1912), Puppchen (1912) and Die Tangoprinzessin (1913); most of these achieved international currency. His postwar successes included Die Frau im Hermelin (1919, Berlin), and Katja die Tänzerin (1923, Vienna), but his later operettas, film scores and theatrical management ventures were less successful. In 1933 he emigrated to Buenos Aires, where he became conductor for a radio station." Andrew Lamb in *Grove Music Online*. (25448) \$135



173. GINASTERA, Alberto 1916-1983

Vintage photograph signed "Alberto Ginastera" and "Juan Orrego-Salas." Full-length portrait of South American composers Ginastera, Orrego-Salas and two other men, seated with scores in hand. Signed in blue and black ink at upper margin. With the photographer's handstamp to verso ("Foto Dinami Buenos Aires 63-3527"). Ca. 173 x 232 mm. Small tear to lower right margin; lower left corner slightly turned; lightly soiled and worn; some biographical annotations in pencil to verso.

The original creative achievement of Argentine composer Alberto Ginastera "established his position as one of the leading 20th-century composers of the Americas." Deborah Schwartz-Kates in *Grove Music Online*. *Juan Orrego-Salas (b. 1919) is one of Chile's foremost composers and musicologists. His compositions include six symphonies, four string quartets, two piano concertos, a violin concerto, the cantata América, and other vocal works.* (25417) \$175



174. GIORDANO, Umberto 1867-1948

Autograph musical quotation signed "Umberto Giordano." Dated Trieste, [?]March 20, 1904. Notated in black ink on laid paper, ca. 143 x 219 mm.. Two measures of music on a single staff in 4/4 time from Giordano's opera *Siberia*. Browned; upper edge slightly uneven, with left corner lacking not affecting notation or text. Together with: A bust-length postcard photograph of the composer, ca. 140 x 88 mm. Verso slightly worn and browned, with traces of former mount.

Siberia was first performed at the Teatro alla Scala in Milan on December 19, 1903. It was Giordano's favorite work, praised by both Fauré and Bruneau, and achieved the rare distinction of a performance at the Paris Opéra in 1911.

"Giordano handled the late Romantic, emotionally vehement idiom of the giovane scuola with ease and fluency, being particularly skilful in weaving into his scores elements of local and historical colour... His stage sense is always sure, and his vocal writing unfailingly effective." Julien Budden in *Grove Music Online*. (25299) \$450

175. **GIORDANO**

Fedora *Dramma di Victorien Sardou Ridotto in Tre Atti per la Scena Lirica da Arturo Colautti... Riduzione per Canto e Pianoforte*. [Piano-vocal score]. Milano: Edoardo Sonzogno [PN E 984 S], [1902].

Folio. Original publisher's flexible green textured-paper covered board with titling gilt, decorative endpapers. 1f. (half-title), [i] (title), [i] (copyright notice), 1f. (index), 1f. (cast list), [ix]-xxxii (libretto), 256 pp. Continuous pagination to upper margin, separate pagination for each signature at lower. Binding somewhat worn, chipped and torn with minor loss; small crude tape repair to lower spine. Occasional creasing, soiling and browning; several signatures partially detached.

A later edition.

Fedora was first performed at the Teatro Lirico in Milan on November 17, 1898. "Ever since seeing a performance of Sardou's play in Naples in 1885, with Sarah Bernhardt in the title role, Giordano had wanted to make an opera of it. Sardou withheld his permission until after the success of Andrea Chénier. The much acclaimed première was conducted by the composer, with Gemma Bellincioni as *Fedora*, Enrico Caruso as *Loris* and Delfino Menotti as *De Siriex*. *Fedora* has proved Giordano's second most popular opera, after Andrea Chénier... For a film version made in 1942, Giordano provided some extra music." Julian Budden in *Grove online* (24883) \$40

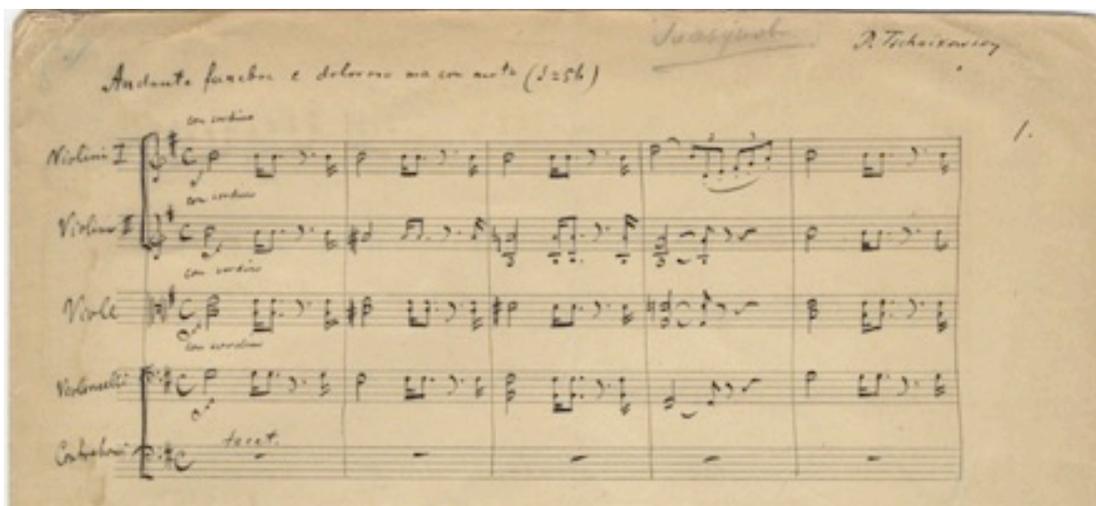
176. **GIPPS, Ruth 1921-1999**

Typed letter signed "Ruth Gipps" to "Mr. Godward."

1 page. Folio. Dated March 1, 1989. Signed in black ink. On letterhead with the English pianist, composer, and conductor Gipps's titles, address, phone number, and an image of Tickerage Castle printed to upper margin.

"... Many thanks for your letter of 21st. February. I enclose a specimen of my music hand-writing (an excerpt from my 3rd. Symphony) and hope it is the sort of thing you want. Some time around 1943/4 I was playing in Nottingham (2nd. oboe and cor anglais in the National Philharmonic Orchestra) and on the Saturday was solo pianist in the Warsaw Concerto. 45 years ago..." Slightly worn and creased; starting at central fold; some biographical annotations in pencil to blank lower margin.

"While trying to establish herself as a concert pianist Gipps took a position playing oboe and english horn with the City of Birmingham Orchestra (1944-5), whose conductor, George Weldon, encouraged her to undertake conducting work. From this time on her career took a change of direction. She became... conductor of the Birmingham Co-Operative Amateur Orchestra. At this time there were very few female conductors, and gaining support often proved very difficult. Undeterred, Gipps decided to set up her own orchestras. In 1955 she founded the London Repertoire Orchestra, which she ran until 1986. In 1961 she formed the professional Chanticleer Orchestra; among the orchestras she conducted were the LSO and the Boyd Neel and Pro Arte Orchestras... Gipps's long and varied career reflected her energy and multi-faceted musical ability, yet it was as a composer that she made her most sustained contribution, particularly in the genres of orchestral and chamber music. Her music parallels other British composers who were influenced by the folksong revival and the new Franco-Russian movement. Her style is easily accessible and rich in character, marked by highly melodic tonal and modal themes, chromatically complex harmonic language and vibrant orchestration." Jill Halstead, et al in *Grove Music Online*. (25406) \$25



**Unrecorded Autograph Musical Manuscript of Glazunov's Arrangement of
the Third Movement of Tchaikovsky's *String Quartet No. 3***

177. **GLAZUNOV, Aleksandr Konstantinovich 1865-1936 and Peter Ilich TCHAIKOVSKY 1840-1893** *Andante funebre e doloroso ma con moto*. [Score]. Autograph musical manuscript signed "A. Glazunov" May 22, 1905.

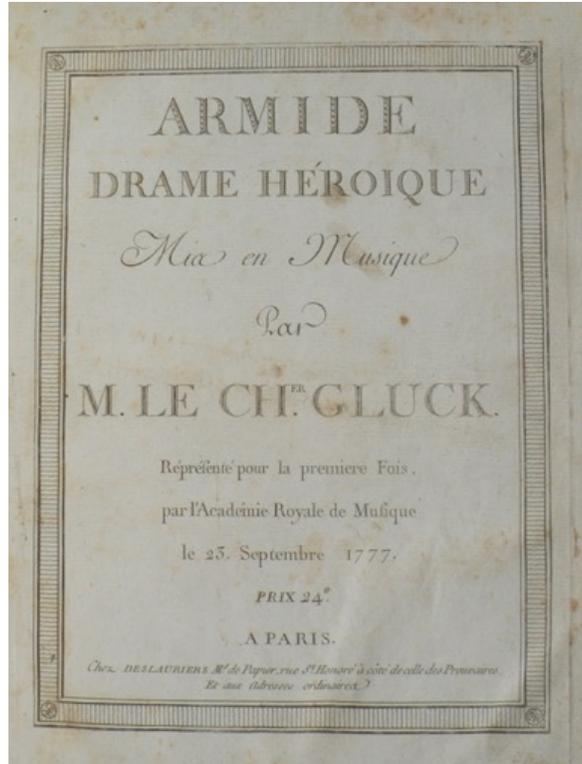
The third movement from Tchaikovsky's String Quartet no. 3, op. 30, arranged for string orchestra by Glazunov.

Folio (350 x 267 mm.). 12 pp. Notated in black ink on printed 16-staff paper "No. 17. (I)" issued by P. Jurgenson, Moscow. Dated May 22, 1905 on final page of music, in Cyrillic: "22 maia 1905 g. A Glazunov." A fair copy with occasional corrections, possibly in Glazunov's hand, in pencil. Credit to "P. Tschaikowsky" in Glazunov's hand to upper right corner of first page with "Glazunov" in Cyrillic to left in pencil in an unknown hand. Barlines in pencil from p. 5. Note in ink in an unknown hand to lower right corner of first page: "Andante du Quatuor op. 30 de Tchaikowsky arr. pour orch. à cordes par Glazounof. Autographe de Glazounof." Engraver's markup indicating a page count from 3 to 13 and one editorial sharp (p. 8) in blue pencil. Plate number "30953" entered in pencil to foot of all pages through p. 9. Signature in pencil in Cyrillic, "Makar," to lower right corner of p. 8 with one word, possibly in the same hand, below second barline of p. 5. Browned throughout; slightly frayed at edges; some minor soiling; small ink stain to p. 6.

An unrecorded autograph of a little-known arrangement.

Tchaikovsky dedicated his *Third String Quartet* to the memory of violinist Ferdinand Laub (1832-1875), his colleague on the faculty of the Moscow conservatory. The slow movement, which Glazunov arranged here, is the funeral music proper. The original is in E-flat minor; Glazunov transposed the movement to E minor, making it easier for string instruments to play. The arrangement was published by Jurgenson in Moscow (PN 30953), also in 1905 (the date in WorldCat, "1896," is an error). Jurgenson's edition is extremely rare: WorldCat lists one copy only, at the Free Library of Philadelphia.

Glazunov, director of the St. Petersburg conservatory from 1905 to 1928, was one of Rimsky-Korsakov's most distinguished students. Ironically, like Stravinsky, he received his tuition privately and never attended the institution whose head he would later become. His most famous students were Sergey Prokofiev and Dmitri Shostakovich. (25321) \$9,500



178. **GLUCK, Christoph Willibald 1714-1787**

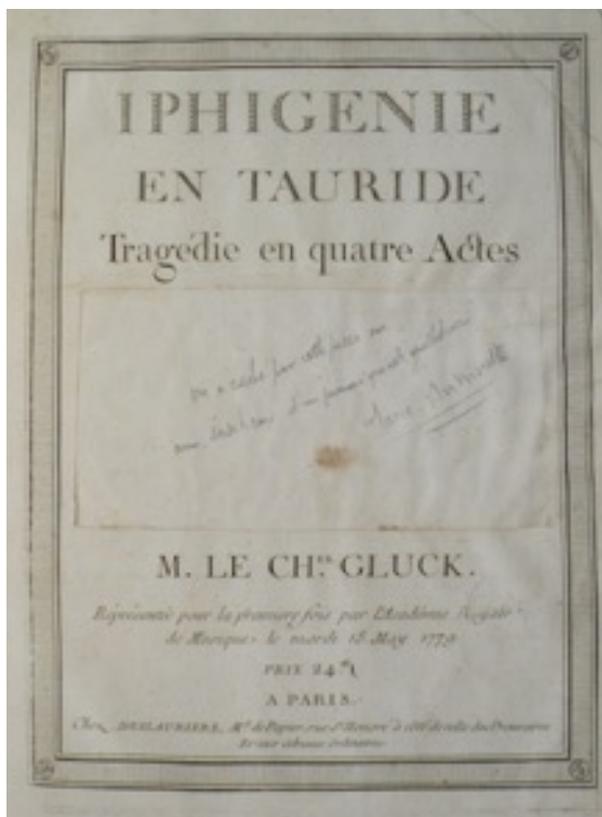
Armide Drame Heroique... Représenté pour la première fois, par l'Académie Royale de Musique, le 23. Septembre 1777. Prix 24 livres. [Full score]. Paris: Des Lauriers [without PN], [ca. 1795].

Folio. Full green vellum with former owner's name "M. Ile de Fontenelle" gilt to upper, titling gilt to spine, edges red. 1f. (title), 1f. (publisher's catalogue), 279, [i] (blank) pp. Engraved. Binding worn, rubbed and bumped; spine slightly defective and chipped at head and foot; hinge reinforced with dark green cloth. Occasional light soiling; initial leaves including title and final leaves somewhat foxed; leaves from p. 149 to end somewhat browned.

Third edition, second issue. Hopkinson 45A (c). Loewenberg 359. Lesure p. 237. Hirsch II, 268. RISM G2679. The first issue of the first edition was published by the Bureau du Journal de Musique in 1777; the second issue, by de Marchand in ca. 1778. Des Lauriers took over in about 1780, printing an edition from the original plates but with a newly-engraved title page. The publisher's catalogue is unique to the second issue of his Titelaufage.

The libretto by Quinault after Tasso had been set by Lully in 1686. "What persuaded Gluck to choose Armide after Iphigenie en Aulide was probably not any aesthetic consideration; but rather a shrewd feeling that an appeal to French national pride, a sop to the old Lullyist school and a demonstration that he could rival Lully in his own province would none of them come amiss... in none of the scenes in Quinault's poem is it possible for Renaud to appear in a favorable light. Armide, on the other hand, is a bewitching figure. Proud, amorous, and intensely feminine, she is one of the most convincing of Gluck's heroines." Cooper: *Gluck*, pp. 213-19.

"More successfully than any of his contemporaries, [Gluck] translated the widespread agitation for reform of opera and theatrical dance on the part of European intellectuals into actual works for the stage, first in pantomime ballets and Italian serious operas for Vienna and then in operas of various sorts for Paris. His long experience in setting Metastasian drammi per musica and his work in Vienna as music director of the Burgtheater (court theatre) were not without utility in these more innovative efforts." Bruce Alan Brown and Julian Rushton in *Grove Music Online*. (24762) \$600



179. **GLUCK**

Iphigénie en Tauride Tragédie en Quatre Actes [Par Mr. Guillard, Mise en Musique et Dédinée A La Reine]... Réprésentée pour le Première fois par l'Academie Royale de Musique le mardi 18 Mai 1779. Prix 24 livres. [Full score]. Paris: Des Lauriers [without PN], [between 1779 and 1792].

Folio. Full contemporary green vellum with mid-tan leather label with decorative border gilt lettered "Romagnat" to upper, edges colored in red. 1f. (title), 211, [i] (blank) pp. Engraved. With blank overpaste to title with later manuscript note in pencil: "On a caché par cette [...] un nom [...] d'une personne qui a été guillotinée[:] Marie-Antoinette" (by this overpaste, a name of a guillotined person has been obscured: Marie-Antoinette). Labels to verso of upper board: printed advertisement of "Husson Marchand Papier" to upper left corner; "Ex libris Georges van Parys" (in the shape of a G clef) to center. Bass figures entered throughout: pp. 1-31, 164-70, and 174-end in pencil, otherwise in ink. Some moderate browning; occasional creasing and staining.

Second edition, first issue. Hopkinson 46A (a). Wotquenne 46 (pp. 215-16). Lesure p. 239. RISM G2816.

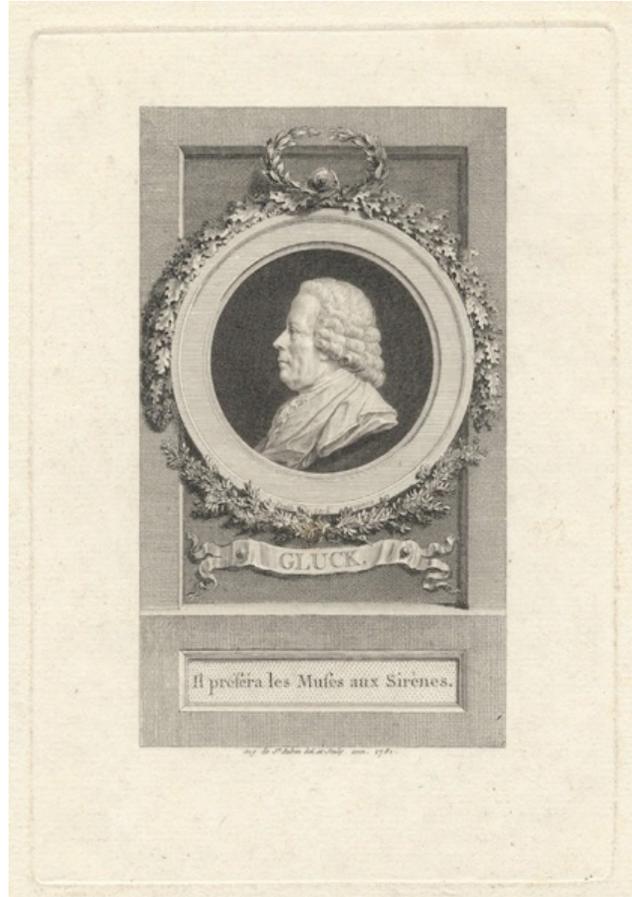
"Iphigénie en Tauride was given on May 18, 1778, with excellent singers; Rosalie Lavoisier sang *Iphigénie*, Larrivée Oreste, Legros Pylade, and Moreau Thoas... The opera had a great success immediately, and even Grimm wrote of it - I do not know whether this is melody, but perhaps it is something better. When I hear *Iphigénie* I forget I am at the opera; I seem to be listening to a Greek tragedy, with music by Lekain and Mlle Clarion. It was the crowning point of Gluck's career. Guillard had provided an excellent libretto, more classical than Goethe's poem, less Christian and more ruthless; and Gluck had seized on the contrast between Scythians and Greeks, upon the perfectly dramatic figures of *Iphigenia* and *Orestes*, and had produced a work which both re-created a part of Greek tragedy and at the same time foretold a new world." Cooper: *Gluck*, p. 258. While Marie-Antoinette is not actually mentioned on the title, she was the queen to whom the work is dedicated. Hopkinson describes a later issue with a new title without the dedication (46 A [c]). Georges van Parys (1902-1971) was a French composer of operetta and film music. (24757)

\$785

180. **[GLUCK] Edelmann, Jean-Frédéric 1749-1794**

Ouverture d'Iphigénie Arrangée Pour le Clavecin ou Forté Piano Avec Accompagnement de Violon ad Libitum... Prix 2th 8f. [Keyboard part only]. Paris: Aux Adresses Ordinaires, En Province Chez les Mds. de Musique, [ca. 1776].

Folio. Sewn. [1] (title) 2-5 (music), [i] (blank) pp. Spine reinforced with paper with numerous pinholes to outer margin; several small wormholes; tears to upper outer edges; occasional additional minor tears and stains; upper portion of final leaf lacking with early paper replacement, missing music completed in manuscript. *Lesure p. 238. RISM G2768 (one copy only of the keyboard part, at the Bibliothèque nationale).* (24109) \$100



181. **[GLUCK]**

Bust-length portrait drawn and engraved by August St. Aubin. Paris, 1781. 183 x 124 mm. + wide margins. Very slightly worn. (25623) \$400

182. **GODFREY, Sir Dan 1868-1939**

Autograph musical quotation notated, signed, and dated 1906 in black ink on dark ivory paper, ca. 60 x 149 mm. With small vintage head-and-shoulders photograph, ca. 24 x 22 mm., of the noted English conductor laid down to upper margin.

First two measures from the Overture to Wagner's *Tannhäuser*. Notated in treble clef on one staff. In 3/4 time with a key signature of four sharps. With autograph titling "Ov. Tannhäuser Wagner." Slightly soiled; trimmed; verso with minor annotations in pencil and remnants of former mount to upper edge.



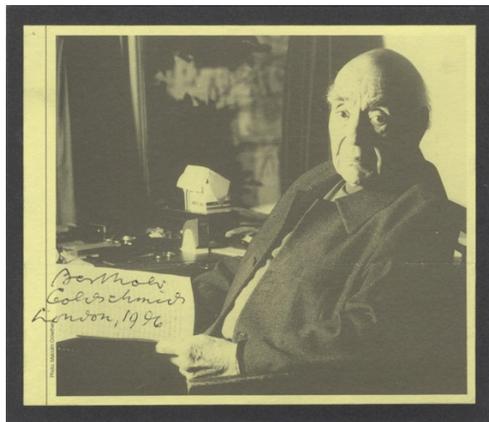
"... In 1893 [Godfrey] undertook to organize a band for the Winter Gardens, Bournemouth. This was later augmented to become the Bournemouth Municipal Orchestra, of which Godfrey remained conductor until he retired in 1934. Despite heavy administrative commitments and conducting engagements elsewhere, he maintained a high standard of performance not only of works from the conventional repertory (as well as neglected symphonies by composers such as Bruch, Raff, Svendsen and Saint-Saëns) but also of important works by British composers. Parry, Stanford, Elgar, Ethel Smyth and Mackenzie were all invited to conduct at Bournemouth, and after the formation of a municipal choir (with 250 members) in 1911 the Winter Gardens festivals became famous. Godfrey was knighted in 1922 and elected FRAM in 1923. His *Memories and Music* (London, 1924) is informative on several aspects of the 'English musical renaissance'." E.D. Mackerness in *Grove Music Online*. (25496) \$165

183. GOEHR, Alexander born 1932

Autograph note signed in full from the German-born English composer to an unnamed correspondent. 1 page, ca. 88 x 140 mm. Dated June 29, [19]78. Written in black ink on the lower panel of a postcard.

"Thank you for your kind words. I hope the enclosed will do! The music is from *Little Music for Strings*. Sincerely Alexander Goehr." Edges very lightly rubbed and browned, with minor annotation in pencil.

"His music, conceived in terms of the received genres, often engages dialectically with his theoretical concerns, and he has made a significant contribution to a clearer understanding of the role of the composer in modern society." Arthur Jacobs et al in *Grove Music Online*. (25387) \$85

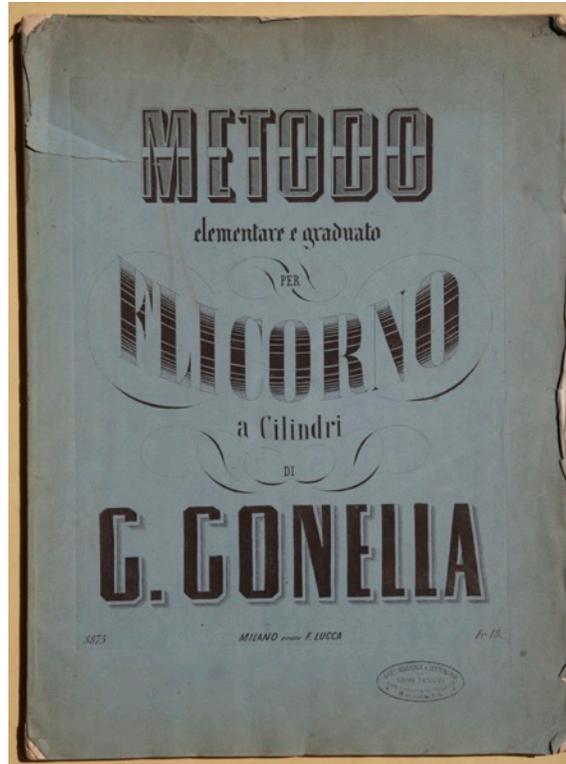


184. GOLDSCHMIDT, Berthold 1903-1996

Autograph signature of this German-born British conductor and composer dated London, 1996 on a sheet of light yellow paper with a waist-length reproduction photograph of the composer by Malcolm Crowthers, ca. 123 x 147 mm. Laid down to black cardboard mount, ca. 137 x 159 mm.

Creased along lower portion; label with extensive biographical annotations in pencil laid down to verso.

"... After *Mediterranean Songs* (1957–8)... he ceased to compose for almost a quarter of a century; his music struck few chords in England, and its freely tonal orientation attracted virtually no attention amid the turbulent artistic developments in postwar Germany. Goldschmidt now dedicated himself as a conductor to Mahler in particular... It was only from 1984 onwards that Goldschmidt's music again found an audience outside Great Britain, at first in Austria and the USA. He had started to compose again shortly before this, and produced a large amount of work, mostly chamber music, between 1982 and 1996. His rediscovery in Germany, dating from the Berlin Festival in 1987, culminated in a series of concerts in 1993–4 and performances of his two operas in Berlin and Magdeburg. France, Spain and Switzerland... also showed a growing interest in his work. Live concerts and broadcast performances were eventually followed by the issue of 15 recordings between 1990 and 1997 featuring his music exclusively or partially." Michael Struck in *Grove Music Online*. (25396) \$25



185. GONELLA, Giovanni 1804-1854

Metodo Elementare e graduato per Flicorno a Cilindri (Flügel Hörn [!Flügelhorn]) Contengono: Principii di Musica, Intavolatura, Scale, Esercizi e varj pezzi aggradevoli. No. 8875. Fr. 18. Milano: F. Lucca [PNs a 8875 a, s 8875 s, m 8875 m, m 8875=76], [?ca. 1840].

Folio. Original publisher's blue printed wrappers. 1f. (title), [1] (blank), 2-80, [ii] (blank) pp. A folding leaf, paginated 6 [bis], tipped-in between pp. 6 and 7 (verso blank). Engraved. Separate pagination to "II Parte" (1-22 [= 22-43]), "III Parte" (1-24 [= 44-67]), and "N. 6 Duetti" (1-13 [= 68-80]) to upper inner corners. Publisher's catalogue, "Opere Teoriche, Metodi, Studj e Principj," to recto and verso of lower wrapper. Handstamp of a Bolognese music seller to lower right corner of upper wrapper and title. Wrappers slightly worn, upper torn at spine. Slightly foxed; occasional creasing.

First Edition, later issue. Copies at the Milan Conservatory, the Accademia nazionale d S Cecilia, Rome, and at Österreichische Nationalbibliothek, Vienna. The plate number suggests a publication date in the late 1840s, but the publisher's catalogue lists items up to PN 19061, which points to ca. 1870.

"Giovanni Gonella, born in Sassari, Sardinia, was an Italian composer and leader of a military wind band. Gonella set various hymns to music, the Sardinian national anthem "Cunservet Deus su Re" among them. He composed an opera, La Ricciarda, performed at the Teatro Civico of Cagliari in 1836, and a ballet, Gisella ovvero le Ombre notturne (Gisella o le Willi)." Italian Wikipedia (25428) \$135

186. GORDIGIANI, Luigi 1806-1860

Sei Suonatine a 4 Mani Estratte dall' Opere Le più Applaudite Composte espressamente, e dedicate a Miss Orazia Sanford. [Piano score]. Copyist's manuscript. Of Italian provenance, possibly Florence, ca. 1836.

Oblong folio (ca. 222 x 298 mm). Sewn. [i] (title), 14, [i] (blank) pp. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut.

Scored for piano 4-hands, with "Primo" or "Secondo" to each part, including:



- 1) "Norma" [Bellini]
- 2) "Pirata" [Bellini]
- 3) "Barcarola Nell' Elisir d'Amore" [Donizetti]
- 4) "God Save the King" [British national anthem]
- 5) "Guglielmo... a 3 Mani" [Rossini]
- 6) "Cenerentola" [Rossini]

Multiple annotations in a 19th-century hand, including titles of various arias by Pacini and names, some copied twice, of notable figures from Florence and Bergamo, including the Marchese and Marchesa Riccardi, Giulio Arrigoni da Bergamo (1806-1875), archbishop of Lucca, and a certain "Maestro Gio[vanni] Bianchi, Professore di Musica." Music with multiple fingerings in pencil in a later hand. Slightly soiled and creased; pinholes to upper corners; first leaf with slight loss to lower edge.

Very rare, possibly unique. Not in RISM, Grove Music Online, Worldcat, or COPAC.

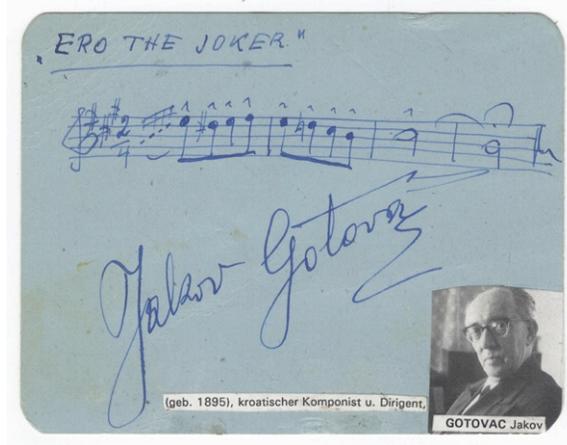
Orazia Sanford, the dedicatee, was probably a scion of a wealthy English family with ties to Florence and its musical and artistic elite. Her hand, at least, was the subject of an 1836 sculpture by the noted Florentine sculptor Aristodemo Costoli (1803-1871), who also produced a funerary monument and several busts of other members of the Sanford family.

Luigi Gordigiani was an Italian composer "best remembered today for a collection of Tuscan popular songs and for his vocal chamber music, which earned him the nickname 'the Italian Schubert'. After 1836 his principal activity was the composition of works for the public and private stages of the aristocracy in Florence." William Ashbrook in *Grove Music Online*.

As they cite *God Save the King*, the *Sei Suonatine* were most probably composed before Queen Victoria acceded to the British throne in 1837. (25127) \$225

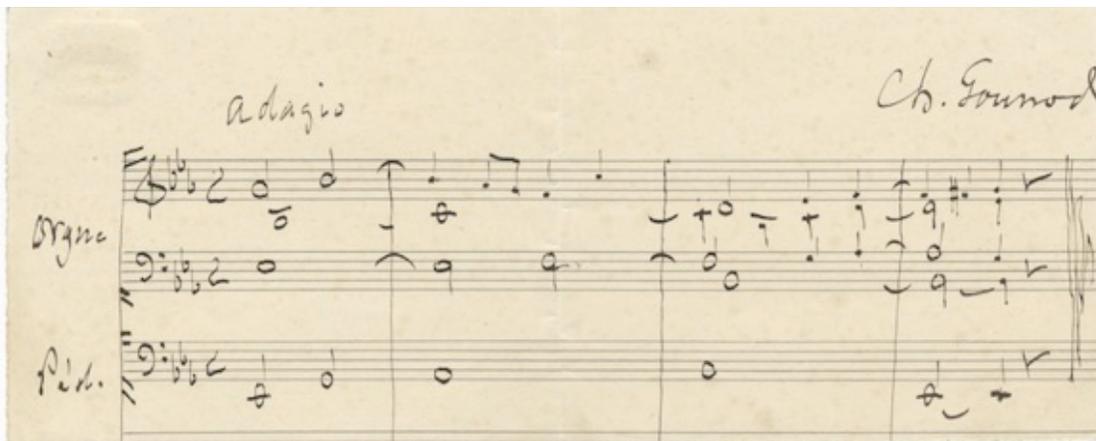
187. **GOTOVAC, Jakov 1895-1982**

*Autograph musical quotation boldly signed and notated in blue ink on blue cardstock, ca. 89 x 115 mm. With a bust-length reproduction photograph of the Croatian composer laid down to lower right corner. Four measures from the beginning of Gotovac's comic opera *Ero the Joker* (*Ero s onoga svijeta*). Notated in treble clef on one staff. In 2/4 time with a key signature of three sharps. With autograph titling (in English) "'Ero the Joker'." Slightly worn and creased; remnants of adhesive to verso.*



Ero the Joker first performed in Zagreb in November 2, 1935.

"Gotovac wrote his most important works in the period between the two world wars; he was one of the representatives of the so-called national style, using characteristic elements of folk music in his own idiom and focussing on themes from peasant life. His first major achievements were the folk ritual *Koleda* (1925) and the *Simfonijsko kolo* ('Symphonic Reel', 1926), a popular orchestral work in which teeming rhythms converge on a powerful climax. In general his music is homophonic and simple in harmonic structure. After the romantic opera *Morana*, his most successful work is the comic opera *Ero s onoga svijeta* ('*Ero the Joker*'), a model of folk banter worked into a structural whole within which he was able to express his own sense of comedy. *Ero* was performed in more than 80 European theatres, and was succeeded by other fine stage works." Krešimir Kovačević and Koraljka Kos in *Grove Music Online*. (25498) \$85



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

Autograph musical quotation signed "Ch. Gounod." 1 page (ca. 76 x 187 mm.). Four measures of an *Adagio* for organ with pedals, in E-flat major, in 4/4. Notated in black ink on three printed staves. A note in black ink on verso signed [Comte Élie de] "Palys" explains that this autograph of Gounod has been "given by M. de Lassus, his son-in-law, to Mme Porteau." With rectangular blindstamp to upper left corner. Very lightly foxed and stained; creased at central fold.

"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 wohltemperirte 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." Steven Huebner in *Grove Music Online*. (25136) \$850

189. **GOUNOD**

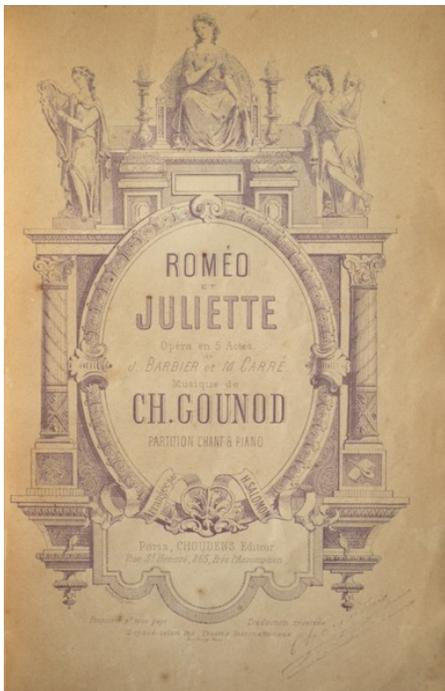
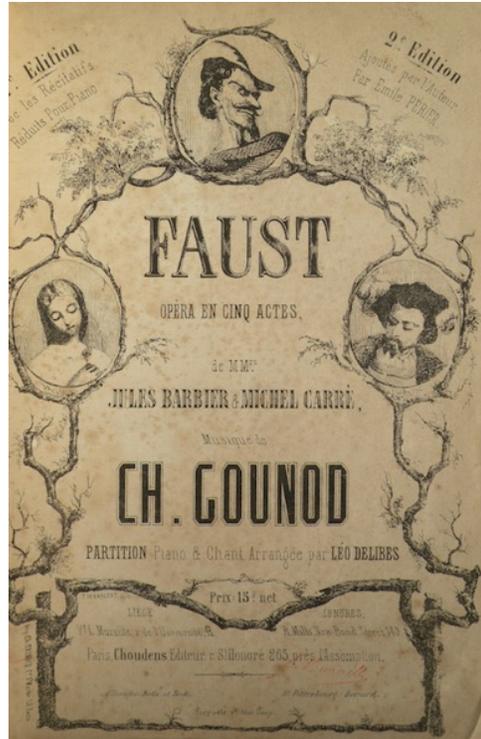
Faust Opéra en Cinq Actes, de MMrs. Jules Barbier & Michel Carré... Partition Piano & Chant, Arrangée par Léo Delibes Prix: 15 F. net... 2e. Edition Avec les Récitatifs. Réduits Pour Piano 2e. Edition Ajoutés part l'Auteur Par Emile Périer. [Piano-vocal score]. Paris: Choudens [PN A.C. 664.], [1860].

Large octavo. Quarter dark red cloth with textured boards, titling gilt to spine. 1f. (decorative lithographic title by P. de Grauzat printed in black, with portraits of Marguerite, Faust, and Méphistophélès), 1f. (named cast list and index), 252 pp. With red handstamp to lower edge of title and occasional editorial annotations, especially to front free endpaper, in a 20th-century hand. Binding somewhat worn, rubbed, bumped and scuffed. Minor dampstaining, foxing, and offsetting; lacking upper corner of final leaf with no loss to music.

Second edition. Hopkinson: *Notes on the Earliest Editions of Gounod's Faust*, 247.

Faust was first performed at the Théâtre Lyrique in Paris on March 19th 1859 in a version with spoken dialogue; recitatives were added in 1860, and a ballet in 1869. The libretto by Barbier and Carre is based on Goethe, but focuses on the love story between Faust and Marguerite.

"The historical importance of Faust is that it sounded a new note in French music. The conventional pomposities of the grand opera which then dominated the stage were superseded by a more intimate and poetic approach. The fashion Gounod set was one of conversational exchange rather than declamation."
James Harding: *Gounod*, p. 114. (24772) \$150



190. **GOUNOD**

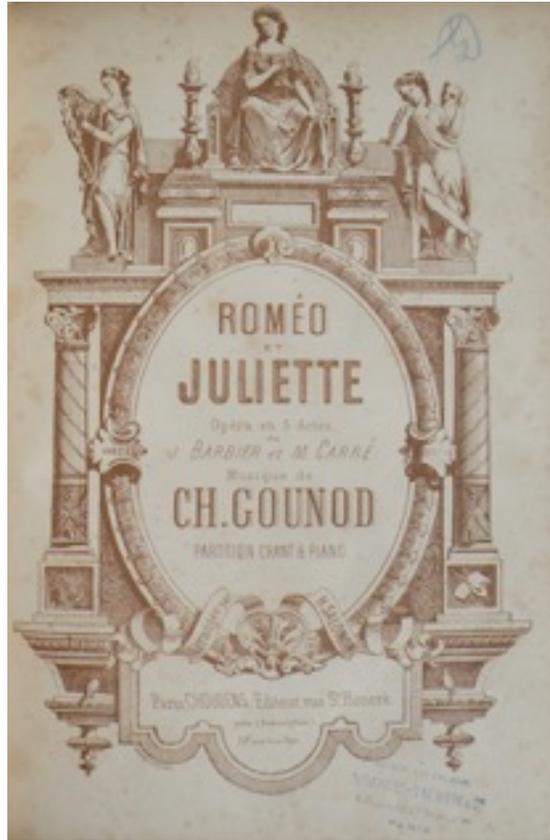
Roméo et Juliette Opéra en 5 Actes. de J. Barbier et M. Carré... Partition Chant & Piano. Arrangée par H. Salomon. [Piano-vocal score]. Paris: Choudens [A.C. 1411.], [1867].

Large octavo. Quarter dark green morocco with marbled boards, raised bands on spine in decorative compartments gilt, decorative endpapers. 1f. (decorative lithographic title by Barbizet printed in purple), 1f. (dedication 'A Sa Majesté Charles XV Roi de Suède de Norvège'), 1 (named cast list and index), 2-303 pp. Lithographed. Binding slightly worn, rubbed and bumped. Light foxing, soiling, and offsetting; first and last leaves browned; occasional tears repaired; some loss at corners not affecting music; publisher's handstamp to lower right portion of title.

First Edition.

First performed at the Théâtre Lyrique in Paris on April 27, 1867 with a libretto by Jules Barbier and Michel Carre after Shakespeare.

"[Roméo et Juliette was] Gounod's most spectacular immediate success. Coming as it did during the Exposition Universelle of 1867, when Paris was invaded by visitors from the provinces and abroad, the opera drew full houses for many consecutive nights. It started its rapid conquest of foreign stages at Covent Garden on 11 July 1867 and before the end of the year had been seen at major centres in Germany and Belgium." Steven Huebner in *Grove Music Online*. (24797) \$400



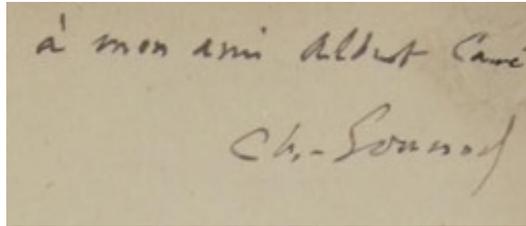
191. GOUNOD

Roméo et Juliette Opéra en 5 Actes. de J. Barbier et M. Carré... Partition chant & piano. Arrangée par H. Salomon. [Piano-vocal score]. Paris: Choudens [A.C. 1411.], [1873].

Large octavo. Dark green leather-backed textured cloth boards with blind rules, spine in decorative compartments gilt, marbled endpapers. 1f. (decorative lithographic title by Barbizet printed in dark brown), [i] (named cast list and description of acts), 2-283, [i] (blank) pp. With handstamp "Maison S. Flaxland Durand, Schoenewerk & Cie... Paris" to lower edge of title. Includes named cast lists for the premiere at the Théâtre Lyrique in Paris, on April 27, 1867 and the first performance at the Opéra-Comique in January, 1873. Musical supplements to pp. 270-283. Binding somewhat worn, rubbed, and bumped; several signatures partially detached; moderate foxing and browning; occasional creasing and annotations in blue crayon.

OCLC no. 13937559.

"After the demise of the Théâtre Lyrique in 1868, Roméo found a new Parisian home at the Opéra-Comique (Salle Favart), from 1873 to 1887; variants introduced for this production include an abbreviation of the finale to Act 1, the elimination of the Duke's role in Act 3 and extensive alterations to the finale of that act... Though not as popular as Faust, Roméo et Juliette continues to hold the stage internationally." Steven Huebner in *Grove Music Online*. (24756) \$150



192. **GOUNOD**

Le Don Juan de Mozart. Paris: Paul Ollendorff, 1890.

Small octavo. Original publisher's printed wrappers. [i] (half-title), [i] (limitation statement), 1f. (title), iv ("Avertissement"), 216, 1f. (blank) pp. Printed price to spine "prix 3 fr. 50." With the name of an early owner in black ink to upper wrapper. Wrappers slightly worn, soiled and stained. Some dampstaining; most signatures detached; several signatures with underlining and marginal annotations in pencil and blue crayon; trimmed with no loss to text; dedicatee's surname in slightly darker ink (probably not in Gounod's autograph) over an earlier erasure.

Half-title with autograph inscription signed "Ch. Gounod" to "mon ami Albert Carré."

Probable second edition.

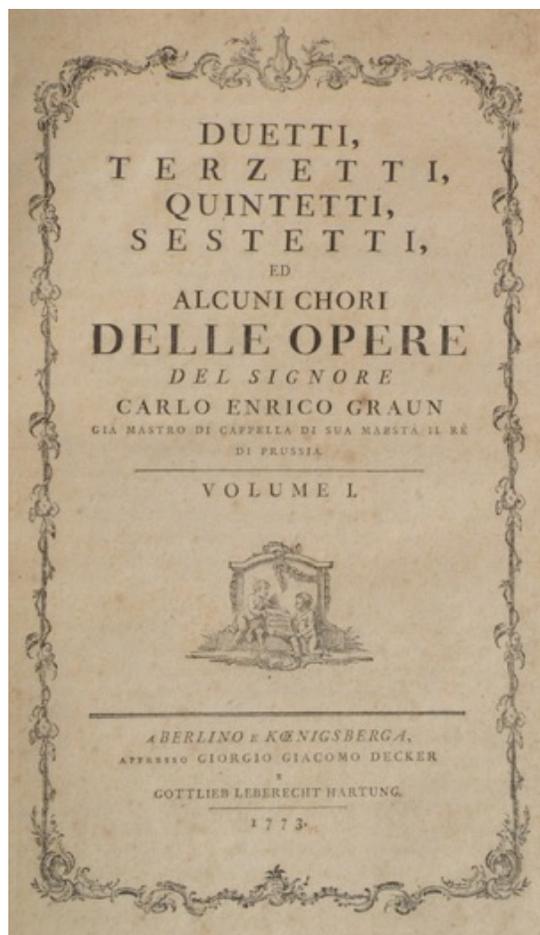
The dedicatee, Albert Carré (1852-1938), was a French opera administrator, director, actor, and librettist. "Carré's main contribution to operatic history was made as director of the Opéra-Comique, a post which he held from 1898 to 1914 and where his strong team included André Messager as musical director and Lucien Jusseaume as designer. He worked hard to raise the musical standards of this institution and was responsible for the premières of major operas by French composers: he commissioned Debussy's Pelléas, Charpentier's Louise and Dukas' Ariane et Barbe-bleue, and works by Hahn, Bruneau and Hüe. He gave the first French performances of several Italian operas, including Tosca and Madama Butterfly, and directed many important new productions, including Bizet's Carmen." Richard Langham Smith in *Grove Music Online*. (25050) \$325

193. **GRANADOS, Enrique 1867-1916**

Autograph letter signed "E. Granados" to the French music publisher Bellon. 1-1/4 pp. Octavo. Dated Barcelona, November 30, 1903. In black ink. On stationery with "Academia Granados" printed at head. In French (with translation). Granados grants Bellon the exclusive rights to his works in France. In a postscript he also mentions "Pablo" – almost certainly the noted cellist Pablo Casals (1876-1973). Slightly worn; creased at folds.

"I have spoken with my editors and they agreed to cede to you the exclusive rights of my works for all of France. I very much wish to see Paris again, and I will do so with the greatest pleasure on that occasion. One day or another I will travel there for nothing more than my own pleasure, and I assure you I will bear that expense without regret... You told me that Pablo would return the 25th – In a letter Pablo tells me that he will be there the 7th. I will certainly tell you of his return..."

Catalan pianist and composer Enrique Granados "appeared frequently in recitals, concerto performances and chamber music alongside such prominent figures as Thibaud, Saint-Saëns and Casals, a personal friend, for whom he composed several pieces. He became well known for his impromptu improvisations... Granados's musical language is rooted in mainstream European traditions, frequently blended with elements derived from traditional Spanish (and less often Catalan) folk music... [His] foremost strength was undoubtedly his melodic gift, which can be best appreciated in his songs and piano works... Granados made a significant contribution to the development of a national Spanish school and, though he is often considered more conservative than Albéniz or Falla, the degree to which native elements inform his music should not be underestimated..." Mark Larrad in *Grove Music Online*.



**The Only Significant 18th Century Publication of Graun's Operatic Music
With 33 Duets, 9 Trios, 2 Sextets and 9 Choruses from 27 of Graun's Operas**

195. GRAUN, Carl Heinrich 1703/4-1759

Duetti, Terzetti, Quintetti, Sestetti, ed Alcuni Chori Delle Opere. Volume I[IV]. [Full score]. Berlino e Königsberga: Giorgio Giacomo Decker e Gottlieb Leberecht Hartung, 1773 (Vols. I and II), 1774 (Vols. III and IV).

Four volumes bound in three (volumes III and IV bound together). Tall folio. Early green half vellum with dark blue paper boards with uniform large printed labels to upper: "Abonnement de Lecture de Musique" with terms of subscription, smaller circular blank label to upper left corner of uppers. Typeset. With text underlay in Italian and text in Italian, German and French at the conclusion of each piece. Occasional decorative woodcut tailpieces. Decorative labels of Lemoine aîné to upper left corner of front pastedowns. Most pieces with contemporary manuscript attribution to Graun at upper left corner of first page of music with the exception of the "Duetto dell' opera Lucio Papirio" (pp. 42-49) and the "Duetto dell' opera Demofonte" (pp. 57-69), ascribed to Caldara, although Graun did, in fact, write operas with these titles; and the "Duetto dell' opera Catone in Utica" (pp. 21-29), ascribed to Leo, although Graun wrote an opera with this title as well.

The only work not in Graun's Grove works list is *Alessandro nelle Indie*, from which there is a "Duetto" (pp. 30-41); there is also a "Duetto della Pastorale" (pp. 82-90) with an illegible pencilled attribution. The first two pieces in the volume carry no attribution but are from works with titles of those written by Graun.

Contains a total of 33 duets, 9 trios, 2 sextets and 9 choruses from 27 operas.

Vol. I [duets]:

1f. (title), [iv] (preface in Italian), [ii] (preface in French), [ii] (preface in German), 183, [i] (blank) pp.

Contains excerpts from the following operas (listed in the order in which they appear in the volume):

Rodelinda
Cleopatra e Cesare
Artaserse
Catone in Utica
Alessandro nelle Indie
Lucio Papirio
Adriano
Demofonte
Le Feste Galanti
Duetto della Pastorale
Cinna
L'Europa Galante
Ifigenia
Angelica e Medoro
Coriolano

Vol. II [duets]:

1f. (title), [viii] (biography of Graun in Italian), [vi] (biography in French), [vi] (biography in German), pp. 185-368.

Contains excerpts from the following operas:

Fetonte
Armida
Britannico
Orfeo
Il Giudizio di Paride
Mitridate
Silla
Semiramide
Montezuma
Ezio

Vol. III [duets, trios, sextets]:

1f. (title), [x] (synopses of Graun's operas in Italian), [vi] (synopses in French), [vi] (synopses in German), 369-92 (duets), 293-531 (trios), 532-556 (sextets) pp.

Contains excerpts from the following operas:

I Fratelli Nemici
Merope
Cinna
Ifigenia
Angelica e Medoro
Mitridate
Armida
Orfeo
Giudicio di Paride
Silla
Semiramide
Cleopatra e Cesare
Artaserse

Vol. IV [choruses]:

1f. (title), 91, [i] (errata list for all four volumes) pp. Early manuscript annotation to lower right corner of p. 73.

Contains excerpts from the following operas:

Cleopatra

Artaserse

Cinna

Ifigenia

Catone

Europa Galante

Britannico

Silla

Coriolano

From the noted collection of André Meyer, Paris.

Bindings somewhat worn, rubbed and bumped; some cockling; label to upper board of Vol. II mostly lacking; spine labels defective. Light uniform browning, heavier to some leaves; occasional foxing and staining; dampstaining with light purple cast to final leaves of Vol. I; some mispagination (Vol. II: p. 255 mispagnated "552"; pp. 285-88 mispagnated "283-86"; p. 353 mispagnated "335"; Vol. III: p. 544 mispagnated "339"); manuscript annotation to Vol. IV trimmed; other minor defects. A good copy overall.

First Edition. OCLC 68262498. Hoboken 16, 105 (Vol. I only; see also plate 21). RISM G3570. All three versions of the preface to Vol. I are dated "Berlin, at the time of the Easter fair" (in the respective language). The title pages differ only in the year. The address of Lemoine ainé given on the various labels, Rue Dauphine no. 32, was valid from 1822 to 1831. Devriès-Lesure II, 276.

Edited by the noted composer, musician and theorist Johann Philipp Kirnberger (1721-83).

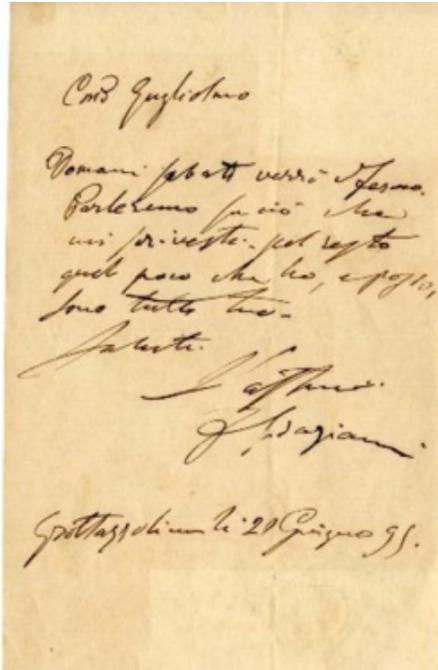
"Graun's high reputation among his contemporaries as an opera and instrumental composer was eclipsed from the 1750s by the public success of his two late sacred works. His operatic style, which followed the Italian tradition of the 1720s and 30s, was overshadowed by that of Jommelli, Piccinni, J.C. Bach and other composers of opera seria, and reform of the Berlin tragedia per musica was almost overtaken by experiments taking place in Parma, Vienna and Mannheim..."

"Graun's operatic music remains largely unexplored, particularly its stylistic relationship to that of Hasse. J.A. Scheibe (Der critische Musikus, Leipzig, 1738-40/R, pp.766-7) was of the opinion that Graun's Rodelinda and Cleopatra e Cesare, together with Hasse's La clemenza di Tito (all performed in Berlin between 1741 and 1743) represented a peak of musical achievement in Germany. Scheibe and others noted not only the technical quality of Graun's music but also its expressiveness, in particular its use of appropriate affects." Christoph Henzel in Grove Music Online.

The publishers Giorgio Giacomo Decker and Gottlieb Leberecht Hartung were not known as music publishers. RISM records only eight examples of musical imprints issued by Hartung of which three were published by Decker and Hartung together. One of these, Carl David Stegmann's *Der Kaufmann von Smirna Eine komische Operette in einem Aufzuge*, Berlin, 1773 (RISM S4749), was published in association with Bernhard Christoph Breitkopf & Sohn. This association possibly explains the similarity between the printing and appearance of the present volumes to Breitkopf's imprints of the period. Decker and Hartung also issued Kirnberger's *Die wahren Grundsätze zum Gebrauch der Harmonie* in 1773.

The present, rather impressive, publication was a significant undertaking and it is curious, if Breitkopf were indeed closely associated with it, that the firm's name does not appear anywhere within the publication.

The only significant 18th century publication of Graun's operatic music. A monumental collection.
(25154) \$6,500



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

Group of 4 letters consisting of three autograph letters and one secretarial letter signed, all addressed to Count Guglielmo Vinci. 6 pp. 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.

"[Graziani] was said to possess one of the finest baritone voices heard in the second half of the 19th century." Elizabeth Forbes in *Grove Music Online*. (20686) \$250

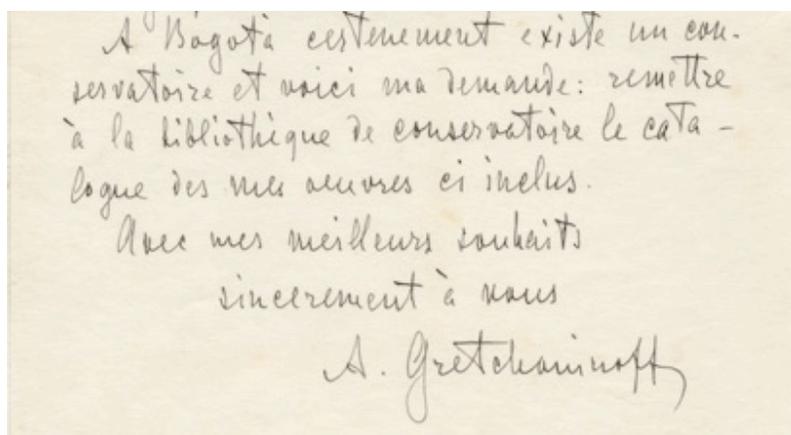
197. **GRECHANINOV, Aleksandr Tikhonovich 1864-1956**

Autograph musical quotation signed "A. Gretchaninoff," dated Manchester 1935, and inscribed in English to Percival [?]Hassall. On a postal card with a bust-length photographic portrait of the composer by Emile Markovitch, Paris. Photographer's handstamp to lower margin of verso.

With the opening measure of the melody from Gretchaninoff's song "My Native Land" ("Krai ty moi"), from *Five Songs*, Op. 1 (1892) notated in treble clef on one staff, with a key signature of one sharp, and text underlay in Russian (Cyrillic) at upper left margin. Slightly worn and bumped; remnants of adhesive and biographical annotations in pencil to verso.

"After preparatory studies at the Moscow Conservatory with Arensky (harmony and fugue) and Taneyev (form and analysis), [Grechaninov] transferred to St Petersburg, where he was one of Rimsky-Korsakov's many pupils. He graduated in 1893. Three years later he moved back to Moscow and became associated with the Moscow Art Theatre, for whose productions... he wrote incidental scores... Grechaninov emigrated from Soviet Russia in 1925, settling first in Paris, later (1939) in the USA." Richard Taruskin in *Grove Music Online*. His earlier music belonged firmly to the Russian Romantic tradition while his later work was influenced by some of the same trends that affected Stravinsky and Prokofiev. *Wikipedia*. (25418) \$425

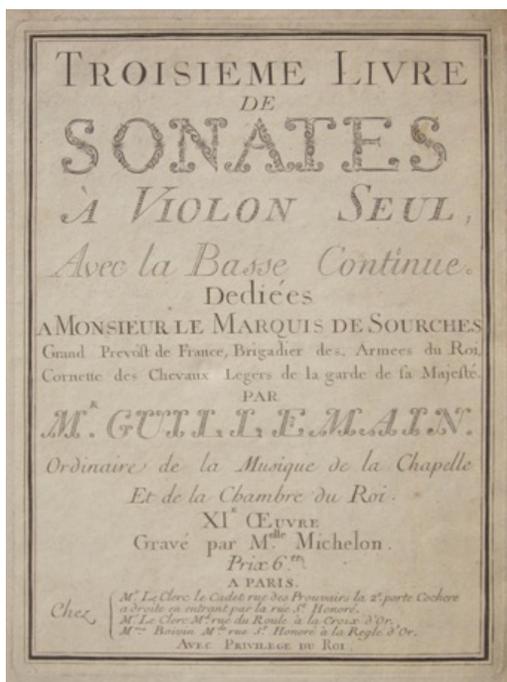




198. **GRECHANINOV**

Autograph letter signed "A. Gretchaninoff" to the Colombian musicologist Otto de Greiff. 1 page. Small folio. Dated New York, December 27, 1940. In French (with translation). With autograph envelope with Gretchaninoff's signature. 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.

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. (20639) \$350



199. **GUILLEMAIN, Louis-Gabriel 1705-1770**

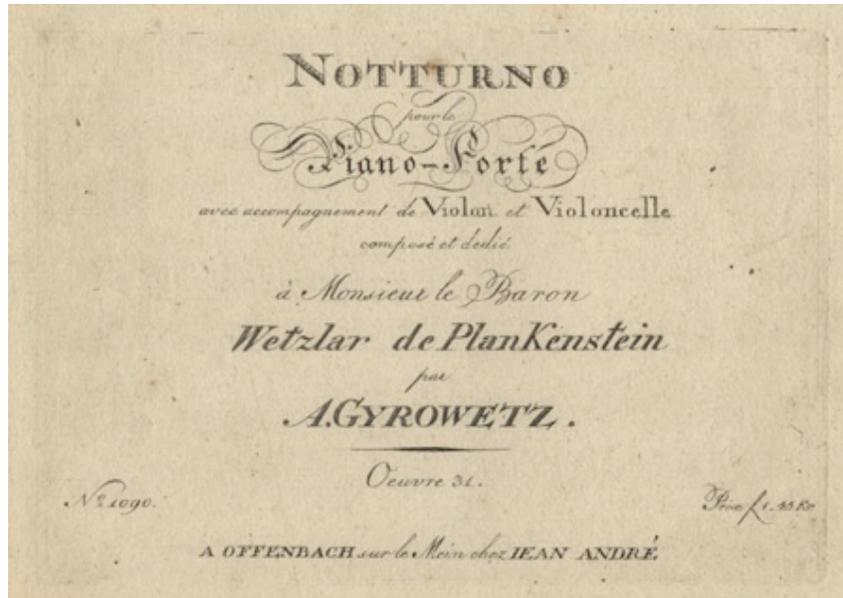
[Op. 11]. Troisième Livre de Sonates à Violon Seul, Avec la Basse Continue. Dediées a Monsieur le Marquis de Sourches Grand Prevost de France, Brigadier des Armees du Roi, Cornette des Chevaux Legers de la garde de sa Majesté... XIe Œuvre Gravé par Melle. Michelon. Prix 6 [livre]... Avec Privilege du Roi. [Score]. Paris: Mr. Le Clerc le Cadet... Mr. Le Clerc Md... Mme. Boivin, [1742].

Folio. Disbound. 1f. (title), 1f. (dedication), [1] (publisher's catalogue), 2-11, [12] (blank), 13-35, [i] (blank) pp. Engraved. Notated on two systems: violin and figured bass. Contains six sonatas.

From the noted collection of André Meyer, Paris, with manuscript note in blue ink to final blank page: "Collection musicale André Meyer (1884-1974)."

Binding slightly worn, rubbed and bumped. Some soiling; especially to upper margin; dampstaining to upper outer corners; some offsetting; some fraying to edges; outer edge closely trimmed.

First Edition. Rare. RISM G5082 (5 copies, not distinguishing among issues: Bibliothèque nationale, Paris; Brussels Conservatoire; Library of Congress; Russian State Library, Moscow; the present copy). Lesure p. 271 (Bibliothèque nationale, with variant imprint). The publisher's catalogue is very close to Devriès-Leclerc no. 126 (dated "c. 1742-1743"); a few items are lacking from the present copy, suggesting a slightly earlier date. (25128) \$750



200. GYROWETZ, Adalbert 1763-1850

Notturmo pour le Piano-Forte avec accompagnement de Violon et Violoncelle composé et dédié à Monsieur le Baron Wetzlar de Plankenstein... Oeuvre 31. No. 1090. Prix fl. 45 Kr. [Parts]. Offenbach sur le Mein: Jean André [PN] 1090, [1797].

Oblong folio. Unbound as issued. Piano: [1] (title), [2] (blank), 3-13, [i] (blank); Violin: [1] (title), 2-5, [i] (blank); Violoncello: 3, [i] (blank) pp. Engraved. Most edges uncut. Slightly browned; edges slightly soiled; small sewing hole to upper inner margin. An attractive wide-margined copy overall.

First Edition. Matthäus p. 339. RISM G and GG5476 (2 copies, both incomplete).

A Bohemian composer and conductor, "Gyrowetz left the region and travelled to the principal music centres of Europe: Vienna, Italy, Paris, London, and then back to Vienna. During his first visit to Vienna, in either late 1785 or 1786, he made the acquaintance of Haydn, Dittersdorf, Albrechtsberger and Mozart; he developed a warm relationship with Mozart, who performed one of his symphonies at a subscription concert." Adrienne Simpson and Roger Hickman in Grove Music Online. (24114) \$400



To Be Continued ...