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Diana La Femina, Assistant

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- HIGHLIGHTS -

BACH. *St. Matthew Passion* (item 5)

BEETHOVEN. *First edition, first issue of the 9th Symphony, with presentation inscription from Charles Munch to Alfred Cortot* (item 17)

BERLIOZ. *Autograph document regarding the first performance of the Requiem* (item 24)

DANIELPOUR. *Autograph manuscript dedicated to the victims of 9/11* (item 31)

HANDEL. *Five rare opera libretti* (item 40); *etching depicting castrati Senesino and Berenstadt in Flavio* (item 41)

HAYDN. *Important autograph letter to Sieber regarding his symphonies, piano sonatas, and the “affaire Tost”* (item 42)

JACK BRADLEY JAZZ ARCHIVE. *Thousands of original photographs, 1950s-1980s, &c.* (item 45)

MOZART. *The complete autograph manuscript of La Bataille* (item 54)

MUSORGSKY. *Original set design by Benois for Boris Godunov* (item 59)

SCARLATTI. *Autograph manuscript of the unpublished cantata Quante le grazie son.* (item 69)

SCHOENBERG. *First edition of the Klavierstück, inscribed to Anton Webern* (item 74)

SCHUBERT. *Gretchen am Spinnrade, with manuscript control signature* (item 75)

SCHUMANN. *Autograph manuscripts of Mein Garten and Geisternähe, inscribed by Clara* (item 76)

VERDI. *Autograph letter to Ricordi about four of his operas* (item 88)

VIOTTI. *Autograph manuscript of the Sonata for Violin and Bass* (item 95)

WAGNER. *Autograph letter regarding his biography of Beethoven and Rienzi* (item 96)

WOLF. *Autograph draft of a concert program* (item 106)



- SELECTIVE INDEX -

AUTOGRAPH MANUSCRIPTS

Adamo, Bruch, Corigliano, Danielpour, El-Dabh, Glazunov, Grechaninov, Hoiby, Koechlin, Massenet, Menotti, Nikolay Rubinstein, Saint-Saëns, Alessandro Scarlatti, Schickele, Schmitt, Schoenberg, Schumann, Tansman, Thomas, Viotti

AUTOGRAPH LETTERS & DOCUMENTS

Bellini, Berg, Berlioz, Debussy, Haydn, Legrenzi, Mendelssohn, Ravel, Schoenberg, Schubert, Strauss, Verdi, Wagner, Wagner Circle, Wolf

SIGNED SCORES

Debussy, Massenet, Puccini, Ravel, Saint-Saëns, Schoenberg, Schubert, Webern

FIRST & EARLY EDITIONS OF PRINTED MUSIC

Bach, Bayley, Beethoven, Bellini, Brahms, Debussy, Donizetti, Dretzel, Massenet, Mozart, Puccini, Purcell, Ravel, Saint-Saëns, Schoenberg, Schubert, Smith, Sperontes, Verdi, Wagner, Webern

RARE BOOKS

Handel, Wagner

DANCE

Souvenir de la Tarantella Napolitaine, Wilhelm

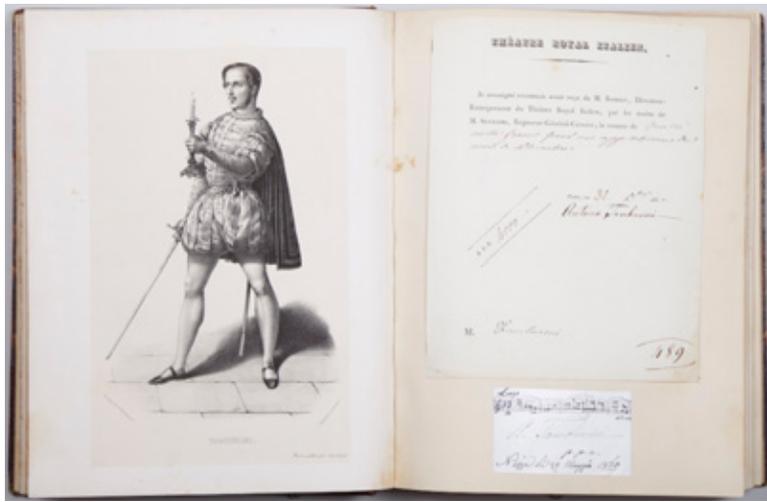
ORIGINAL DRAWINGS, SET & COSTUME DESIGNS, PRINTS, & PHOTOGRAPHS

Galerie des Artistes Dramatiques, Arma, Benois, Dugazon, Handel, Korovin, Lully, Metropolitan Opera, *L'Assemblée au Concert*, Musical Instruments, Sharits, Photographs of singers by Mishkin, Thomas, Wilhelm

ARCHIVES

Jack Bradley Jazz Archive





**With 80 Fine Illustrative Plates
- Extra-Illustrated with Autograph Letters, &c. -**

1. [OPERA & BALLET – 19th Century – French]

Galerie des Artistes Dramatiques de Paris Quarante portraits en pied dessins d'après nature par Al. Lacauchie, et accompagnes d'autant de portraits litteraires. Tome Premier [-Second]. Paris: Marchant, 1841, 1842.

Two volumes. Quarto. Half dark red morocco with marbled boards. Each volume consists of 3 preliminary leaves plus 40 full-page plates and 162 pp. of text, for a total of 80 fine lithographic portraits of dancers, singers and actors in role portraits, finely-printed on china paper and laid down. **Extensively extra-illustrated:** 70 of the 80 plates are accompanied by an autograph letter or document in the hand of the subject of the print. With biographical essays, each 4-6 pp., on each subject:

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

Dancers: Perrot, Elssler, Taglioni, Thillon, Leroux, and Grisi.

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

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

A unique copy, with important iconographical evidence of contemporary performers and theatrical costume as well as original autograph letters and documents of historical significance.

(28139)

\$6,000

Autograph Manuscript of the Full Score

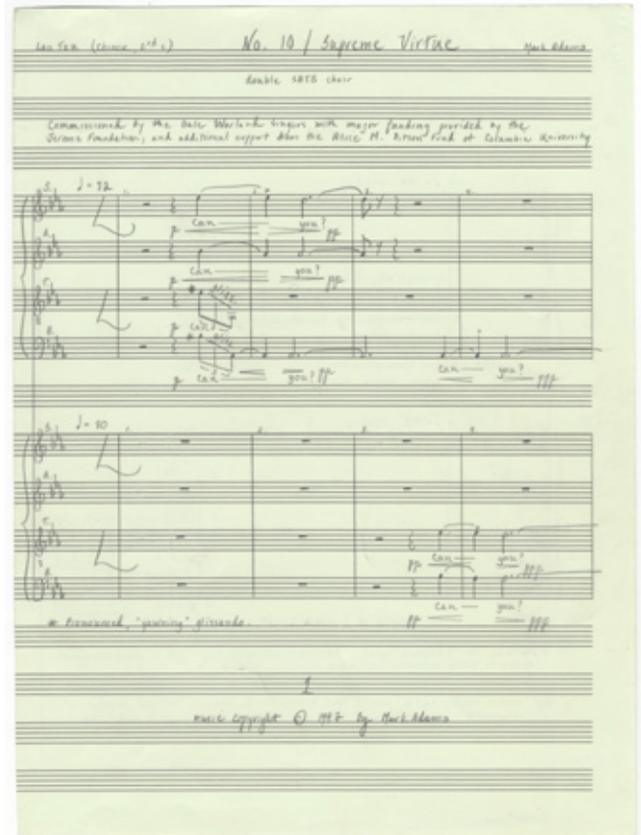
2. ADAMO, Mark born 1962

No. 10 / Supreme Virtue for double SATB choir.
Autograph musical manuscript of the complete full score. 29 pp. + 2 pp. of additional manuscript apparently not included in the final version.

Oblong folio (278 x 208 mm.). Unbound. Notated in pencil on 16-stave music manuscript paper. Folded. Signed and dated New York, Jan-April [19]97.

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

"For a few years I was the tenor section leader of a choir in Washington, and in singing with and composing for them I'd become more and more interested in the quasi-instrumental vocal gesture. Stephen Mitchell's pellucid translation of this verse of the Tao te ching - a series of moral challenges all beginning with the words "Can you?" - spurred me to explore this idea at length. The singers, divided into two SATB choirs, intone the first question in a dusky C-minor against a sighing backdrop of wind sounds: then, as the first choir utters the text's first challenge, the second choir refracts their words into marimba-like repeated notes, as if the long lines of the first choir were subjected to a kind of aural strobe. As the questions become tougher, so do the sounds: tenors and altos stab into the texture with horn-like interruptions, and the phrase "Can you?" disrupts the unwavering four-four pulse with insistent threes and twos. At a peak of intensity, a looping soprano-alto line spirits us away from pulse and chord, leading first to a melodic meditation based on the vowels of "Can you?" and then to a cadenza, in which chords appear and vanish into a shimmering, ever-present curtain of sound. A vision of equanimity is intoned in the open fifths of (both Western and Eastern) chant: then, as if elated by its discovery ("this is the supreme virtue") the chorus reworks its "Can you?" motive: a nudging half-step expands to a whole step, the harmony brightens to B-flat, and, in rhythms now more jubilant than insistent, the score spins to closure." markadamo.com. (20144) \$3,800



Music & Art

3. ARMA, Paul 1904-1987

Chants du Silence. The complete collection of Arma's songs for voice and piano, with original lithographs by noted artists commissioned by Arma to provide original designs for his music; artists represented include Dufy, Matisse, Léger, Braque, Chagall, Picasso, and Arp. Paris: Au Ménestrel. Folio. 11 songs in total, all published in Paris in 1953 (except for *A la jeunesse*, published in 1945) and with striking illustrations in black and white to upper wrappers (except where noted). All signed by the artist in the stone. Some very slight signs of wear, browning and spotting. In very good condition overall.



- *Chant du Désespéré... sur un texte de Charles Vildrac.* [PN H31635]. 1f. (title), 2 pp. music. With cover lithograph by **Raoul Dufy**. No. 16 of 50 copies.
- *Chant Funèbre pour un Guerrier... sur un texte de Claude Aveline.* [PN H31642]. 1f. (title), 4 pp. music. With cover lithograph by **Henri Matisse**. Unnumbered.
- *Civilisation...!... sur un texte de René Maran extrait de la Préface de "Batouala."* [PN H31643]. 1f. (title), 7 pp. music. With cover lithograph by **Fernand Léger**. No. 16 of 50 copies.
- *Confiance... sur un texte de Paul Eluard.* [PN H31634]. 1f. (title), 2 pp. music. With cover lithograph by **André Beaudin**. No. 16 of 50 numbered copies of a total edition of 70.
- *Depuis Toujours... sur un sonnet de Jean Cassou.* [PN H31640]. 1f. (title), 12 pp. music. With cover lithograph by **Georges Braque**. No. 16 of 50 numbered copies of a total edition of 70.
- *Fuero... sur un texte de Vercors.* [PN H31636]. 1f. (title), 3 pp. music. With cover lithograph by **Marc Chagall**. No. 16 of 50 copies.
- *A La Jeunesse... sur un texte de Romain Rolland extrait de "Jean Christophe" La nouvelle journée (Ode à la Musique).* [PN H31633]. 1f. (title), 4 pp. music. With cover lithograph by **Pablo Picasso**. Unnumbered.
- *Notre Entente... sur un texte de Marie Gevers extrait de "Brabançonnnes à travers les arbres."* [PN 31641]. 1f. (title), 3 pp. music. With cover lithograph by **Edouard Pignon**. No. 16 of 50 copies.
- *Présent... sur un texte de Paul Claudel extrait de Connaissance de l'Est.* [PN H31638]. 1f. (title), 3 pp. music. With cover lithograph by **Maurice Estève**. No. 16 of 50 copies.
- *Le Roi avait besoin de Moi... sur un texte de Fanny Clar.* [PN H31639]. 1f. (title), 6 pp. music. With cover lithograph by **Antoni Clavé**. No. 16 of 50 copies.
- *Le Soleil ne se Montrait pas... sur un texte de C.F. Ramuz extrait de "Si le soleil ne revenait pas."* [PN 31637]. 1f. (title), 6 pp. music. With cover lithograph in dark red by **Léon Gischia**. No. 16 of 50 copies.

First Editions, each copy part of a special limited edition. Rare.

A French composer, pianist and ethnomusicologist of Hungarian birth, Arma studied the piano at the Budapest Academy of Music with Bartók. "[He] began his career as a member of the Budapest Piano Trio (1925–6). Between 1924 and 1930 he gave many recitals in Europe and the USA and lectured on contemporary music at American universities. He settled in Germany in 1931, and for a time he led the musical activities at the Dessau Bauhaus, lecturing on modern music and experimenting with electronic music produced on gramophone record... The advent of the Nazi regime in Germany forced his move to Paris, where he made his permanent home... From the 1950s he was associated with RTF musique concrète group... As a composer he is known chiefly for his experimental work." Vera Lampert in Grove Music Online

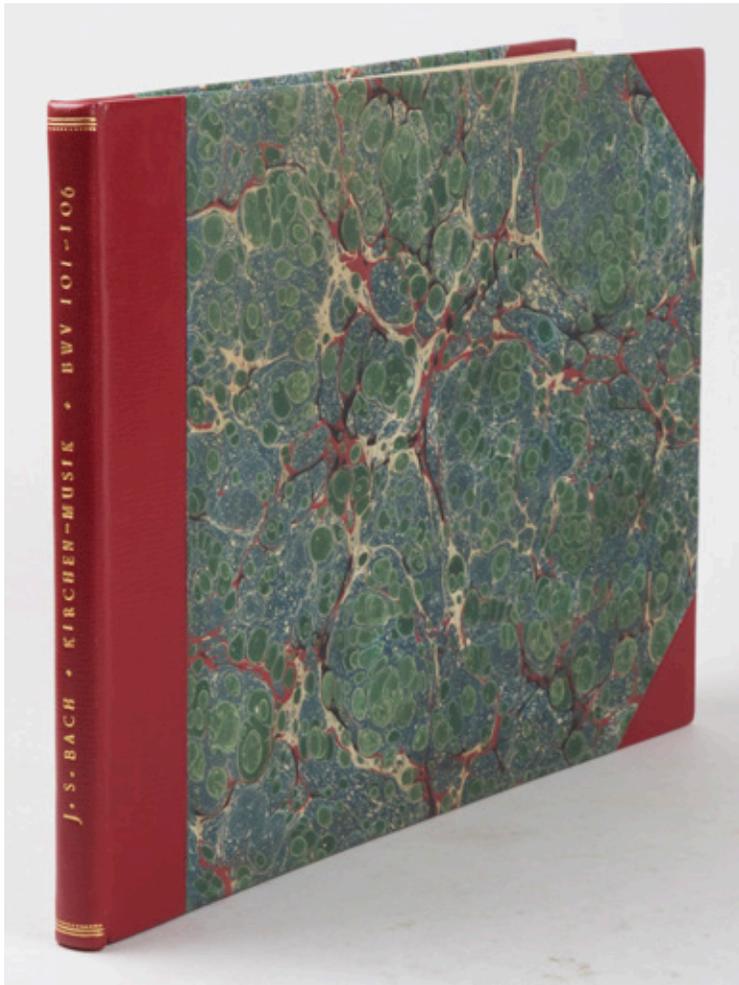
*"Many artists have created covers expressly for the music of the composer and pianist Paul Arma (born Imre Weiosshaus in Budapest in 1905)... The texts, each by a contemporary author, reflect on the ravages and mindlessness of war, on justice, and on man's destiny. Arma's personal friendship with these artists resulted in this collaboration, and most of the drawings were inspired by the music itself." Fuld and Barulich: *Harmonizing the Arts Original Graphic Designs for Printed Music by World-Famous Artists*, in *NOTES*, the quarterly journal of the Music Library Association, Vol. 43 No. 2, December 1986, p. 261. (24643) \$3,500*



Six Bach Cantatas

4. BACH, Johann Sebastian 1685-1750

[BWV 101, 102-106]. *Kirchenmusik... Herausgegeben von Adolph Bernhard Marx. Clavierauszug. Iter [-Iter] Band. Preis 8 Francs.* [Piano-vocal score for SATB]. Bonn: N. Simrock [PNs 2890, 2891, 2892, 2893, 2894, 2895], [1830].



Two volumes bound in one. Oblong folio. Modern red half morocco with marbled boards, titling gilt to spine. Each of the six numbers with separate pagination, plate number, and part title including imprint, "Bonn bei N. Simrock." Title pages lithographed; publisher's catalogues typeset; music engraved. Slightly foxed and soiled.

Volume 1: [i] (title), [i] (publisher's catalogue, "Zum Gebrauch für Singvereine"), 1f. (part title: "No. 1. Litaney von Martin Luther und Johann Sebastian Bach..."), 7, [i] (part title: "No. 2. Herr! deine Augen sehen nach dem Glauben etc. Kirchenmusik..."), 2-17, [1] (blank), [i] (part title: "No. 3. Ihr werdet weinen und heulen, aber die Welt wird sich freuen etc. Kirchenmusik..."), 2-15, [i] (blank) pp. Manuscript annotations in purple pencil to title of vol. 1: "(Br. H. [= Breitkopf & Härtel] Nr. 101-106)" to "Iter Band"; "(Partitur 1830, Schweitzer S. 231)" to lower right corner. Notational corrections, including passages of continuo realization, in pencil. Other marks in graphite and purple pencil; some entrances marked in red

crayon. RISM B441 (two copies only in the U.S., at the University of California, Berkeley and the Newberry Library). WorldCat lists further copies in the U.S., three of them complete (Yale, University of Texas, Austin, and the Harvard Musical Society).

Volume 2: [i] (title), [i] (publisher's catalogue), [i] (part title: "No. 4. Du Hirte Israel! höre etc. Kirchenmusik..."), 2-13, [i] (blank), [i] (part title: "No. 5. Herr! gehe nicht in's Gericht etc. Kirchenmusik..."), 2-19, [i] (blank), [i] (part title: "No. 6. Gottes Zeit ist die allerbeste Zeit etc. Kirchenmusik..."), 2-18 pp. Manuscript annotation in purple pencil, in same hand as annotation to title of vol. 1, to part title of no. 6: "(Weimar, etwa 1708-11)." Notational corrections, including passages of continuo realization, in pencil and (in no. 6) ink. Other marks in graphite and purple pencil; some entrances marked in red crayon. RISM B444 (various copies, one in U.S.: University of California at Berkeley). WorldCat lists further copies in the U.S., four of them complete (Yale, University of Texas, Austin, the Harvard Musical Society, and the Newberry Library).

First Edition. Schmieder, 2nd edition, p. 165. Not in Hoboken (full score only).

The present edition of BWV 101 is an excerpt only, limited to the opening chorus. The complete cantata was not published until 1876, in vol. xxiii of the Bach-Gesamtausgabe. The text of the opening chorus, here styled "Litaney" and attributed to Martin Luther, is in fact by Martin Moller (1547-1606).

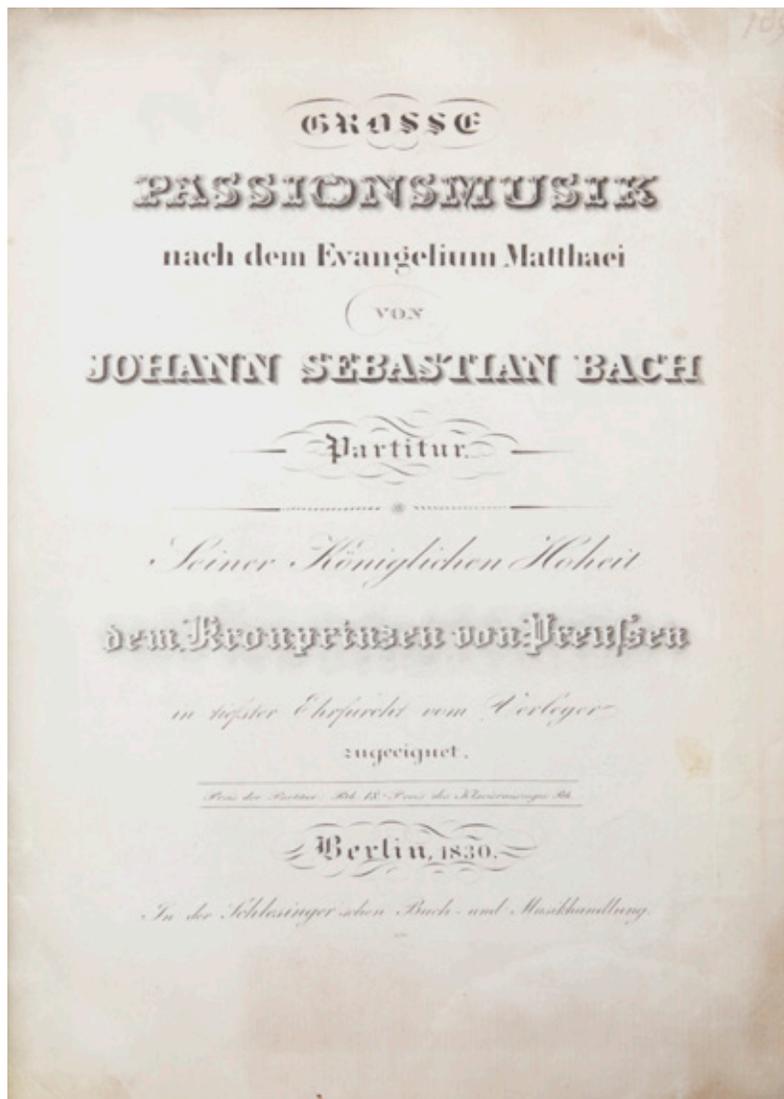
(25515)

\$3,500

**Full Score of the *St. Matthew Passion*,
"The Greatest of Christian Works"**

5. **BACH, Johann Sebastian 1685-1750**
[BWV 244]. *Grosse Passionsmusik nach dem Evangelium Matthaei... Partitur. Seiner Koniglichen Hoheit dem Kronprinzen von Preussen in tiefster Ehrfurcht vom Verleger zugeeignet.* [Full score]. Berlin: Schlesinger [PN 1570], 1830.

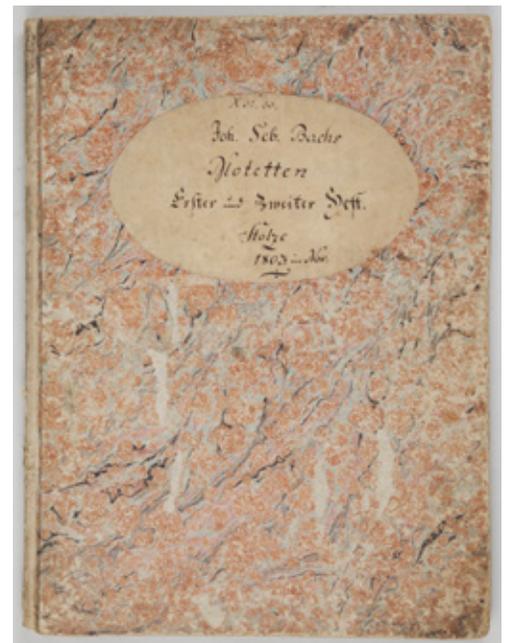
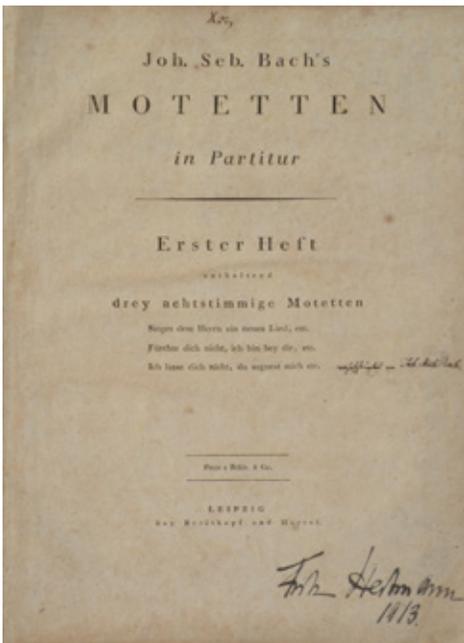
Folio. Recently re-backed and re-cornered in quarter dark green morocco with matching dark green cloth boards, titling to spine gilt. 1f. (title), viii (letterpress text of the Mass in German), [iv] (list of subscribers), 5-324 pp. engraved music. Small 19th century monogrammatic blindstamp of the publisher with initials "A.S." to lower right portion of title. Some light browning and foxing; minor creasing and staining; several signatures split; title and music washed; front free endpaper attached to title at extreme inner margin; occasional professional restoration including to corners and margins; some leaves guarded at gutter.



First Edition. Rare. Schneider 111. Fuld p. 171. Hoboken I, 26. Hirsch IV, 677. Riemenschneider 1988. RISM BB436a. With text by the poet "Picander" (Christian Friedrich Henrici, 1700-1764).

146 copies printed for subscribers, the list of which includes a considerable number of prominent musicians, most notably Mendelssohn, whose famous performance of the St. Matthew Passion in Berlin on March 11th 1829 heralded a reawakening of interest in Bach's music. *Other names found in the subscribers list include A.B. Marx (editor of the work), Meyerbeer, Louis Spohr, and Zelter. Zelter, director of the Singakademie in Berlin and a leading member of the Bach revival, "owned a large collection of Bach works which had formerly been the property of Kirnberger and Agricola. His young pupil Felix Mendelssohn-Bartholdy was given an opportunity to study these scores. It was due to Mendelssohn's unwavering enthusiasm that in 1829, a century after the Leipzig performance, the St. Matthew Passion was produced under his leadership in Berlin. This was a dazzling revelation to the musical world since - apart from infrequent performances of the motets - hardly any of Bach's great vocal works had been heard before. In the following years, as a direct result of the performance, the two Passions and, in 1845, the Mass in B minor were published."* Geiringer: *Bach*, p. 351.

"The St. Matthew Passion is by any standard a remarkable composition - one of the most complex of all Bach's vocal works and for many the most profound. Mendelssohn considered it to be 'the greatest of Christian works', and many other superlatives have continued to be accorded this emotionally powerful music, which almost every choral group aspires to perform." Boyd, ed.: *J.S. Bach*, p. 430 (29678) \$15,000



**With Autograph Annotations and Manuscript Part for Organ
in the Hand of Georg Christoph Stolze,
Friend of Bach's Pupil Johann Christian Kittel**

6. BACH, Johann Sebastian 1685-1750 and Georg Christoph STOLZE 1762-1830

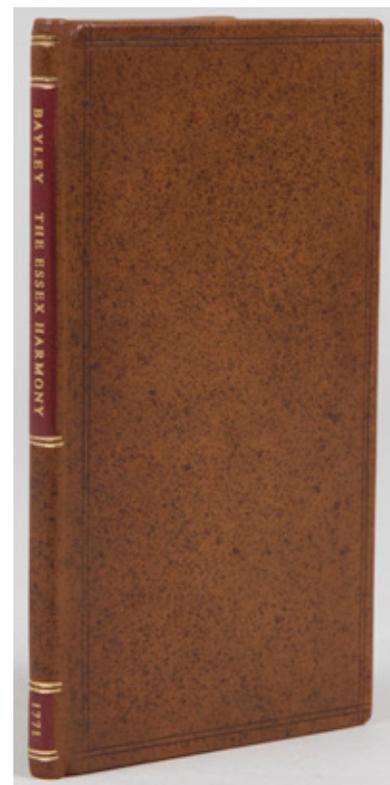
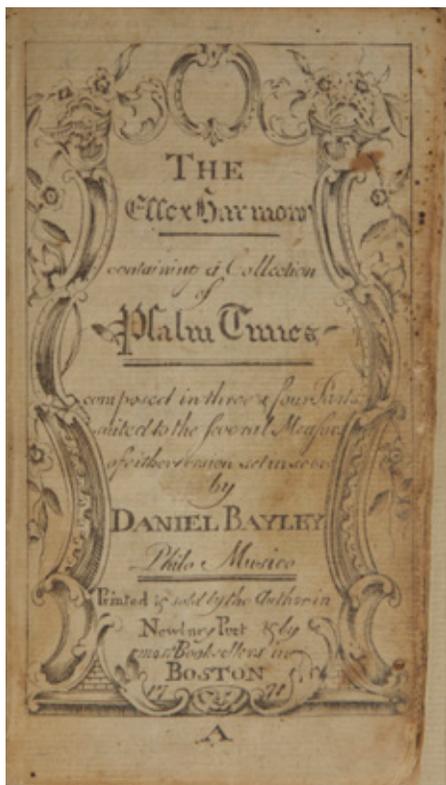
[BWV 225, 228, Anh. 159; 229, 227, 226]. *Motetten in Partitur Erster[!] Heft enthaltend drey achtstimmige Motetten Singet dem Herrn ein neues Lied, etc. Fürchte dich nicht, ich bin bey dir, etc. Ich lasse dich nicht, du segnest mich, etc. Preis 1 Rthlr. 8 Gr. ... Zweites Heft enthaltend eine fünf- und zwei achtstimmige Motetten Komm, Jesu, komm, mein Leib etc. Jesu! meine Freude, meines etc. Der Geist hilft unsrer [!unsrer] Schwachheit etc. Preis 1 Rthlr. 8 Gr. [Score]. Leipzig: Breitkopf und Härtel, [1802/1803].*

Folio. Two volumes bound together in contemporary marbled boards, with oval cut paper label with manuscript titling in black ink in Stolze's hand to upper: "X 32, 33. Joh. Seb. Bachs Motetten Erster und Zweiter[!] Heft. Stolze 1803 im Nov." 1f. (title of Vol. 1), 48, 1f. (title of Vol. 2), 50 pp. Typeset. **With autograph annotations in the hand of Georg Christoph Stolze:** shelfmarks "X, 32" and "X, 33" to both titles; comment, "wahrscheinlich von Joh[ann] Mich[ael] Bach" to "Ich lasse dich nicht" to title of Vol. 1; comment, "wahrscheinlich componirt von Joh. Mich Bach" to caption title of same motet (p. 41); in both instances "Mich" crossed out and replaced with "Christ." in pencil. Dynamics added in pencil to "Ich lasse dich nicht" (Vol. 1, pp. 41-48). Notational corrections in brown ink to Vol. 2, p. 18; in red crayon to Vol. 2, p. 29. Signature "Fritz Heitmann 1913" to lower right corner of title of Vol. 1. Slightly foxed. Some paper imperfections.

First Edition. Schmieder 2, pp. 366-73, 875. Bach Compendium III, C1-5, 9. Hirsch IV, 685. RISM B447.

With: *Autograph organ part in Stolze's hand to Vol. 1 of the motets.* 350 x 210 mm. Sewn. 6 leaves notated on 14 staves per page in black ink. Unpaginated. With caption title "Organo" with addition in red ink: "Motetto I Singet dem H. S[e]bastian] B[ach]." Organo part notated primarily on one staff, with bass figures; passages marked "Chorale" notated on two staves. All three motets transposed down a whole tone. "Singet dem Herrn" and "Ich lasse dich nicht" with tempo marks ("Andante" for the chorale of "Singet dem Herrn" in red ink).

The editor of both volumes (not credited) is Johann Gottfried Schicht (1753-1823), Kapellmeister at the Gewandhaus since 1785 and Thomaskantor from 1810. He modernized the texts; drastic imagery and references to Satan and hell are deleted. Like the autographs, the edition lacks a continuo part, leading to the misconception prevalent throughout the 19th and 20th centuries that the authentic performance practice was a cappella. The organ part by Stolze, included with the present copy, not only serves to document performance practice around 1800, but is also endowed with some authority as Stolze was a friend (and landlord) of J.S. Bach's last student, Johann Christian Kittel (1732-1809). The authorship of the motet BWV Anh. 159 has long been disputed. Part of the manuscript source is in Johann Sebastian Bach's hand, in a volume with motets by his uncle Johann Christoph Bach (1642-1703). It has traditionally been most often ascribed to Johann Christoph Bach but also to others, including Johann Michael Bach (1648-1694), as in the present copy). More recent scholarship is again discussing an authorship of Johann Sebastian. The final chorale, however, does not occur in the source; it is a contrafactum of J.S. Bach's chorale BWV 421 and certainly spurious, most likely arranged and added by Johann Gottfried Schicht. Fritz Heitmann (1891-1953) was an organist in Berlin and an authority on Bach. (25036) \$4,500



Pre-Revolutionary American Music

7. BAYLEY, Daniel 1729-1792

The Essex Harmony containing a Collection of Psalm Tunes composed in three & four parts suited to the several Measurs[!] of either version set in score. Newbury Port: Printed & sold by the Author in Newbury Port & by most Booksellers in Boston, [1771].

Small octavo. Newly bound in period 18th century mid-brown sprinkled calf with gilt-ruled spine, dark red leather title label gilt to upper portion, dark red leather date label gilt to lower portion. 1f. (recto title within decorative border, verso "The Name of the Notes," "Lesson for Tuning the Voice," and "The Table"), 18 pp. Engraved throughout. With 62 compositions, primarily for 3 voices but some for 2 and 4, textless, no attributions, one traced to an American source (Psalm 100 New), 55 traced to non-American sources, 6 unidentified, 33 in the core repertory. Upper and outer edges slightly trimmed, just touching running heads and/or text or notation in several instances, with loss of a few notes to pp. 11 and 17 at lower outer margin; occasional foxing; small stain to last measure of final page just touching notation; uniform light browning; title with slightly heavier browning to lower outer portion and with several small chips to outer edge and one small hole just touching engraved border.

Tunes in order of appearance:

Putney; Morning Hymn; Rickmansworth; St. Helens; Norwich; Sutton; St. Martins New; Farnham; Dunchurch; Trinity; Worksop; Barby; St. Patrick's; Portsmouth; Landaff; Wells; Newbury Port; Orange; Gifford; Little Malborough[!]; New York; Bromsgrove; Epsom; Strowdwater; Colchester New; Hexham; Plymouth; Cambridge; Stanes; Egham; Ely; St. Anns; York; London New; Fareham; Evning[!] Hymn; Dalston; St. Michaels; 100th Ps. Tune; St. Edmunds; Mear; Lutterworth; Isle of White; Fetterlane; Buckingham; Wantage; Sunday; Worminster; All Saints; Mansfield; Canterbury; Windsor; Standish; Bangor; Buckland; Quercy; Warwick; 100 Psalm New; St. James's; Funeral Thought; Kidderminster; and St. Martins.

Second edition. ASMI p. 137 (3 copies only). First published in 1770.

A church musician, printer, and publisher, "Bayley began a prolific career as a compiler by bringing out A New and Complete Introduction... (Newburyport, 1764–8), a composite drawn from successful works by other compilers. In 1768 he published Tans'ur's Royal Melody Compleat... then combined it with Aaron Williams's Universal Psalmist... and under the title The American Harmony issued four editions between 1769 and 1774. Towards the end of the American Revolution, Bayley pirated the title and partial contents of another popular work, Andrew Law's Select Harmony (Cheshire, CT, 1779), despite Law's vigorous protest. Bayley compiled five other tune books as well as two tune supplements for metrical psalters... and he published John Stickney's Gentleman and Lady's Musical Companion (Newburyport, 1774). His chief contribution was to circulate in New England a large repertory of mid-century British sacred music." Richard Crawford and Nym Cooke in Grove Music Online. (28911) \$4,000

New Composition, Drawing on the *Octet for Winds*, Op. 103

8. BEETHOVEN, Ludwig van 1770-1827

[Op. 4]. *Grand Quintetto per due Violini, due Viole, e Violoncello*. [Set of parts]. Vienne: Artaria e Comp. [PN 627], [after 1796].

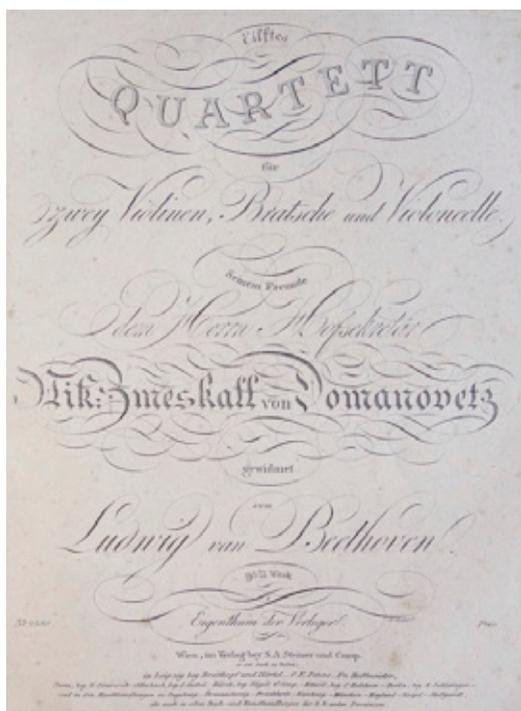
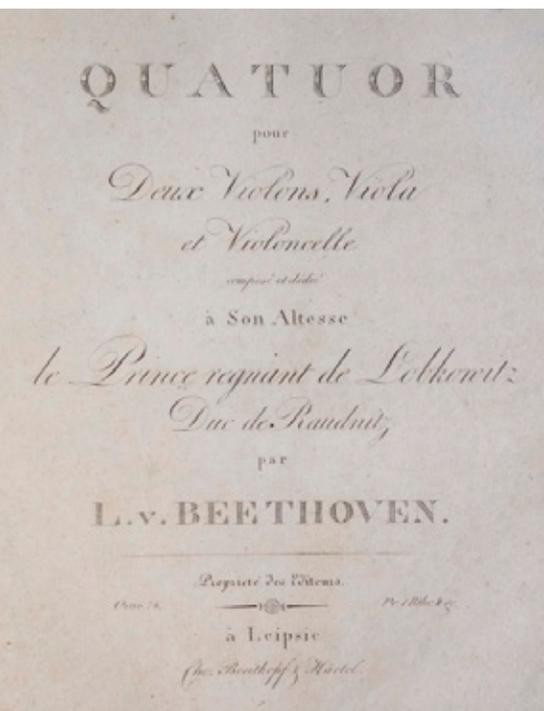
Folio. Sewn. [1] (title), 2-11, [i] (blank); 8, [ii] (blank); 7, [i] (blank); 7, [i] (blank), 7, [i] (blank) pp. Engraved. Watermark incorporating a star within a shield. Moderately worn and soiled; some light foxing, heavier to title of first violin part. First violin part with old paper reinforcement to spine. Portion of imprint removed from title.



First Edition, later issue. Kinsky-Halm p. 12 (first issue). Weinhold/Dorfmueller p. 256. Hirsch IV, 241. For other issues see Hoboken 2, 27-30. In the first issue the opus number is printed as "IV" and the price "f2." In the present issue "4" appears in manuscript and there is no printed price. In addition, the number "11-1/2B" is printed at the foot of the first page of music in the "Violino Primo" part, most probably a printer's notation referring to the number of sheets required to print the part.

*Opus 4 is an original work, drawing on material from Beethoven's then-unpublished Octet for Winds (op. 103), "... with revisions sufficient to warrant calling it a new composition." Solomon: Beethoven, p. 102. "At some time before February 1791, probably when he was composing the C major Piano Sonata, Op. 2, no. 3, with its closely related opening theme, Beethoven re-cast the Octet (op. 103) as a String Quintet, Op. 4, and comparison of the two versions shows considerable light on his development as an instrumental composer during those four important formative years... The Quintet is by no means an arrangement of the Octet; unlike Mozart's parallel recasting of his Octet for the same combination of instruments (K.388) as a String Quintet (K.406), it is in many respects a new work. Everything has become more plastic; stiff formulae are softened; the texture is lightened in weight but enriched by polyphony and the devices of 'obbligato accompaniment'. The harmony, too, has become richer... Structurally everything is worked out in the Quintet on lines that are at the same time broader and subtler: the exposition of the first movement of the Quintet is 88 bars long as compared with the 69 of the Octet, the development 77 as compared with 56. The sixteen-bar periods that open minuet and trio of the Octet are expanded to 22 and 24 bars respectively in the Quintet, and the structure becomes much clearer, less fussy... All in all, it is hardly an exaggeration to say that the difference between Octet and Quintet represents the whole difference between the "al fresco," serenade music that was just going out of fashion and the new finely wrought quartet style of late Haydn with its 'openwork texture,' its so called 'durchbrochene Arbeit'." Gerald Abraham in *The New Oxford History of Music*, Vol. VIII: The Age of Beethoven 1790-1830, p. 260.*

Sources are limited to sketches only. The actual autograph has been lost, thus making the first edition of considerable importance as a primary source for the work. (17607) \$3,250



All of Beethoven's String Quartets, Most in First Edition

9. BEETHOVEN, Ludwig van 1770-1827

[Opp. 18, 59, 74, 95, 127, 130-133, 135]. *A very rare complete collection of sets of parts of all of the string quartets in first and early editions.*

Op. 18

Ites [-6tes] Quartett... 2 Violinen, Viola und Violoncello... 18tes Werk. Wien: Tobias Haslinger [without plate number] [ca. 1840].

VI I: 1f. (title), [1] (blank), 2-12; 1f. (title), [1] (blank), 2-11; 1f. (title), [1] (blank), 2-11; 1f. (title), 9; 1f. (title), 9; 1f. (title), 9 pp.

VI II: 9; 8; 9; 8; 8; 8 pp.

Va: 9; 7; 8; 8; 8; 8 pp.

Vc: 9; 7; 8; 7; 8; 7 pp.

Engraved. Kinsky p. 44. Hoboken 2, 96 and 97. *"It was to the set of String Quartets, op. 18, that Beethoven turned for the most ambitious single project of his early Vienna years. This set was begun in 1798, composed primarily in 1799 and 1800, and published in 1801 with a dedication to Prince Lobkowitz... All of them essentially accept the usual four-movement structure and all reflect the Viennese Classic style, with an occasional admixture of Italianate melody - perhaps under the influence of Salieri, to whom Beethoven had just dedicated his Sonatas, op. 12."* Solomon: *Beethoven*, p. 101.

Op. 59

[Trois Quatuors pour deux Violons, Alto et Violoncello... Oeuvre 59]. [Vienne: Au Bureau des arts et d'industrie A' Pesth chez Schreyvogel & Comp. [PNs 580, 585, 585] [1808].

VI I: 2ff. (title, dedication to Count Razumovsky), [1] (blank), 2-13; [1] (blank), 2-11; 10 pp.

VI II: 10; 9; 9 pp.

Va: 10; [1] (blank), 2-9; [1] (blank), 2-10 pp.

Vc: 10; 9; [1] (blank) 2-9 pp.

Engraved. **First Edition of the Razumovsky quartets.** Kinsky-Halm, p. 141. Dorfmueller, p. 216. Hirsch IV, 299. Hoboken 2, 274. *"The string quartets of op. 59 so strained the medium, as it was understood in 1806, that they met with resistance from players and audiences alike... Each quartet was supposed to*

include a Russian melody, for the benefit of the dedicatee Count Razumovsky, the Russian ambassador in Vienna. Here for the first time may be seen Beethoven's interest in folksong, which was to grow in later years. Folksongs did not much help the first two quartets, but Razumovsky's notion came to superb fruition in the third, where Beethoven gave up the idea of incorporating pre-existing tunes and instead wrote the haunting *A minor Andante* in what he must have conceived to be a Russian idiom." *The New Grove*, Vol. 2, p. 383.

Op. 74

Quatuor pour Deux Violons, Viola et Violoncelle composé et dédié à Son Altesse le Prince Regnant de Lobkowitz Duc de Raudnitz... Oeuv. 74. Leipzig: Breitkopf & Härtel [PN] 1609 [1810].

VI I: [1] (title), [2] (blank), 3-11 pp.

VI II: 7 pp.

Vla: 7 pp.

Vc: 7 pp.

Engraved. **First German edition**, second issue (distinguished by the presence of "Adagio" at the head of the slow movement in the first issue and "Adagio ma non troppo" in the second). Published very shortly after the Clementi edition (see Del Mar: Beethoven's String Quartets op. 74 op. 95 Critical Commentary, pp. 14-15). Kinsky p. 198; Hirsch IV, 320; Dorf Müller-Weinhold p. 220; Hoboken 2, 333 (all citing the Breitkopf edition as the first). *Often referred to as the "harp" quartet; the name derives from the pizzicato effects in the first movement.*

Op. 95

Elftes Quartett für zwey Violinen, Bratsche und Violoncelle Seinem Freunde dem Herrn Hofsekretär Nik. Zmeskall von Domanovetz ... 95tes Werk. Wien: S.A. Steiner und Comp. [PN S. et C. 2580] [1816].

VI I: 1f. (title, v. blank), [1] (publisher's announcement dated February 1816), 2-9 pp.

VI II: [1] (blank), 2-9 pp.

Vla: [1] (blank), 2-9 pp.

Vc: [1] (blank), 2-9 pp.

Engraved. **First Edition**, variant issue (distinguished by the presence of a diminuendo sign in measure 21 and a crescendo sign in measure 22 in the third movement of the second violin part). Del Mar P 1-1/2, p. 17. Kinsky-Halm p. 268. Hirsch IV, 355. Dorf Müller-Weinhold p. 224. Hoboken 2, 409. *"The Quartets in Eb and F minor were written about a year apart, then: an appreciable span of time, by Beethoven's earlier standards. But on this occasion, nothing of first importance appears to have occupied him in between. There would seem to be every reason to consider the two quartets together, in the same way that we naturally group together the six quartets, Op. 18, or the three of Op. 59. Indeed, the two share certain technical proclivities - in the attitude toward sonata form, for example, and toward the key sequence of movements - and both exhibit a poise and control that mark a decided advance over the earlier period (or sub-period). Nonetheless, between the two there is a cleavage in aesthetic stance unlike anything that differentiates the "Razumovsky" Quartets from one another. The Eb Quartet is an open, unproblematic, lucid work of consolidation, like some others written at this time. The F minor Quartet is an involved, impassioned, highly idiosyncratic piece, problematic in every one of its movements, advanced in a hundred ways. One work looks backward, perhaps, the other forward. Or to put it better, one work looks outward, the other inward. It would be hard to imagine any composer grouping these antipodes together as a single opus." Kerman: *The Beethoven Quartets*, p. 156. We would like to thank Dr. Jonathan Del Mar for his kind assistance in the identification of this issue.*

Op. 127

Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas Galitzin... Oeuvre 127. Mayence: les fils de B. Schott [PN] 2351 [March 1826].

VI I: 1f. (title, v. blank), [1] (blank), 2-13 pp.

VI II: [1] (title), 2-12 pp.

Va: [1] (title), 2-11 pp.

Vc: [1] (title), 2-11 pp.

Title lithographed, music engraved. **First Edition.** Kinsky-Halm p. 385. Hirsch IV, 399. Dorf Müller-Weinhold p. 232. Hoboken 2, 510. Schott also published this work in Paris at about the same time.

Op. 130

Troisième Quatuor pour 2 Violons, Alte & Violoncelle des Quatuors composés et dédiés A Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre 130... Ecrit et piqué par A. Kurka. Vienne: Maths. Artaria [PN M.A. 871] [May 1827].

VI I: [1] (title), 2-15 pp.

VI II: 13 pp.

Va: 11 pp., with manuscript overpaste to page 7

Vc: 11 pp.

Engraved throughout. Small oval publisher's blindstamp to lower margins. Binder's holes to inner margin. **First Edition**, variant issue, with music commencing on verso of title to first violin part. Kinsky-Halm p. 395 (describing another printing with blank verso to title). Hirsch IV, 403. Hoboken 2, 516.

Op. 131

Grand Quatuor En Ut dièze mineur pour deux Violons alto et Violoncelle composé et dédié à Son Excellence Monsieur Le Baron de Stutterhiem... Oeuvre 131. Mayence: les fils de B. Schott [PN] 2628 [June 1827].

VI I: 1f. (title, v. blank), 13 pp.

VI II: [1] (title), 2-13 pp.

Va: [1] (title), 2-13 pp.

Vc: [1] (title), 2-13 pp.

Lithographic titles, music engraved. **First Edition.** Kinsky-Halm p. 399. Hirsch IV, 405. Dorf Müller-Weinhold p. 233.

Op. 132

Quatuor pour 2 Violons, Alto & Violoncelle Composé & Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre posthume. Oeuv 132. No. 12 des Quatuors. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1443 [Sept. 1827].

VI I: [1] (title), [2]-[3] (blank), 4-19 pp.

VI II: [1] (title), 2-15 pp.

Va: [1] (title), 2-15 pp.

Vc: [1] (title), 2-15 pp.

Engraved throughout. Small oval publisher's stamp to lower corners of title. **First Edition.** Kinsky-Halm p. 402. Hirsch IV, 407. Dorf Müller-Weinhold p. 233. Hoboken 2, 521.

Op. 133

Grande Fugue tantôt libre, tantôt recherché 2 Violons, Alte & Violoncelle. Dediée avec les plus profonde vénération A Son Altesse Imperiale et Royale Eminentissime Monseigneur le Cardinal Rodolphe... Oeuvre 133. Vienne: Math. Artaria [PN M.A. 877] [May 1827].

VI I: [1] (title), [2] (blank), 3-10 pp.

VI II: [1] (blank), 9 pp.

Va: [1] (blank), 2-9 pp.

Vc: [1] (blank), 2-9 pp.

Engraved throughout. **First Edition.** Kinsky-Halm p. 405. Hirsch IV, 409. Dorf Müller-Weinhold p. 234. Hoboken 2, 524.

Op. 135

Quatuor pour 2 Violons Alto & Violoncelle Composé & dédié à son ami Johann Wolfmeier... Oeuvre posthume. Oeuv. 135. No. 17 des Quatuors. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1444 [Sept. 1827].

VI I: 1f. (title, v. blank), [2] (blank), 2-11 pp.

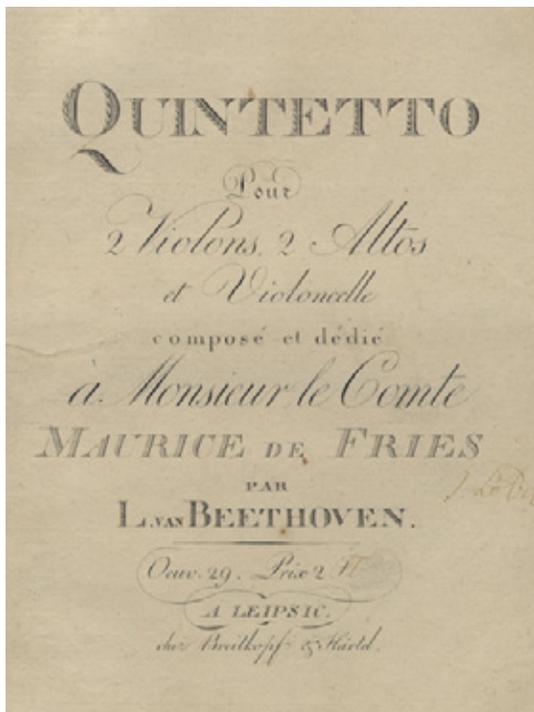
VI II: 1f. (title, v. blank), 9 pp.

Va: 1f. (title, v. blank), 9 pp.

Vc: [1] (title), 2-8 pp.

Engraved throughout. With printed initials "FJ" to lower right corner of title, possibly those of the engraver. **First Edition.** Kinsky-Halm p. 410. Hirsch IV, 412. Dorf Müller-Weinhold p. 234. Hoboken 2, 528. "[The late period quartets] carry not merely the string quartet but the art of music into new regions. Studies of them and commentaries on them are innumerable; like Hamlet they will never yield up their last secrets or admit of a 'final' solution. They are inexhaustible and all that can be done here is to indicate in what ways they advance the frontiers of the art of music. The first to be completed (in 1824), and the only one published during Beethoven's lifetime, was the E flat, Op. 127. Then came the A minor, Op. 132, and the B flat, Op. 130 (but with the afterwards separated Grosse Fuge, Op. 133, as its finale) (both 1825), the C sharp minor, Op. 131, the F major, Op. 135, and the present finale of Op. 130 (all in 1826). The immediate impulse to their composition may have been given by a commission from another quartet-playing Russian nobleman, the Prince 'von Galitzin' (more accurately 'Golitsin) to whom Op. 127, 130, and 132 are dedicated... Beethoven's deafness and consequent spiritual isolation combined with certain specifically musical factors to make many things in the last quartets incomprehensible to contemporaries and not easily comprehensible to later generations." Abraham: *The Age of Beethoven 1790-1830*, Vol. VIII of *The New Oxford History of Music*, pp. 295-296.

Four volumes. Folio. 19th century quarter cloth with marbled boards, titling gilt to spines and upper boards. Each part with collection number stamped to upper outer margin throughout. 19th century thematic index to Volume I. With neat performance markings in pencil to first violin parts throughout and occasional additional markings in pencil and red crayon to other parts. Bindings slightly worn, rubbed and bumped. Occasional foxing and wear. In very good condition overall. (26772) \$18,500



“An Almost-Orchestral Richness and Weight”

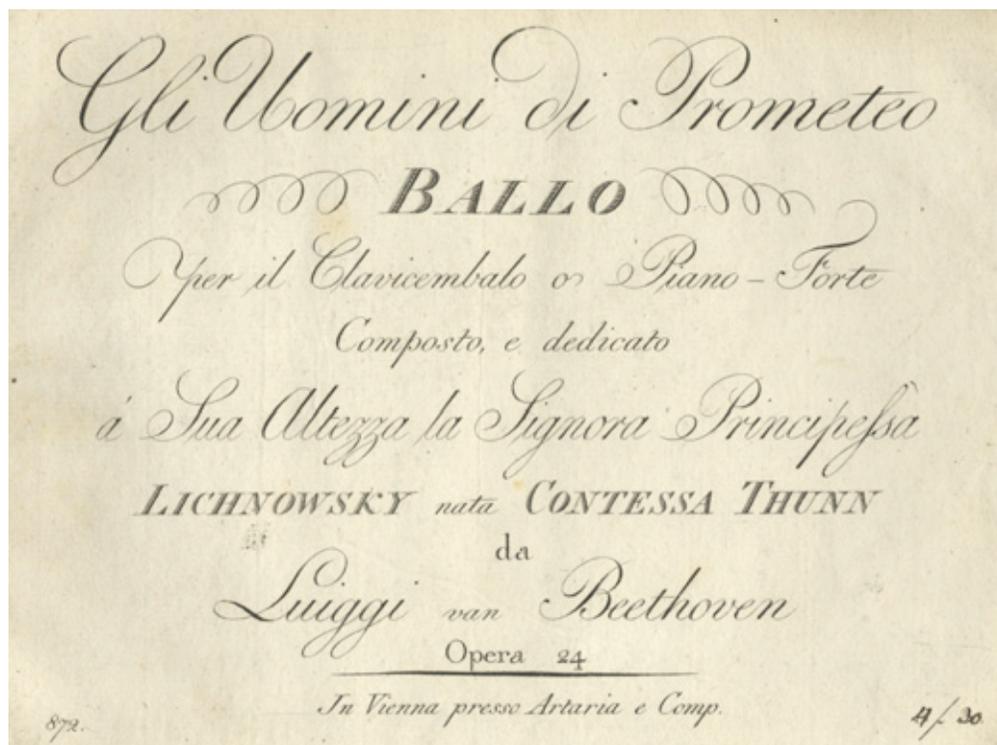
10. BEETHOVEN, Ludwig van 1770-1827

[Op. 29]. *Quintetto Pour 2 Violons, 2 Altos et Violoncelle composé et dédié à Monsieur le Comte Maurice de Fries...* Oeuv. 29. [Set of parts]. Leipzig: Breitkopf & Härtel [PN 94], [December 1802].

Folio. Unbound, as issued. Preserved in a modern full dark green cloth folder with black leather label gilt to spine. [1] (title), 2-13; 9; 8; 8; 8 pp. Engraved. Early signature to title. Slightly browned throughout; repairs to spine of first violin part with slight paper loss.

First Edition. Rare. Kinsky-Halm, p. 71. Hirsch IV, 267. Dorf Müller-Weinhold, p. 211. Hoboken 2, 153.

"Between the Op. 18 Quartets and those of Op. 59 lie about six or seven years and the 'Eroica.' A whole world, in Beethoven's terms... The bridge between the two worlds is built of works other than quartets, and the only piece of chamber music for strings belonging to this interim stage is the splendid Quintet in C, Op. 29 (with two violas), which lies nearer to the first than to the second period. This work, which may be in some ways regarded as a crown to Op. 18, is still shamefully neglected. As a whole it has greater breadth and economy of line than even the F major Quartet, Op. 18, No. 1... Although there is a sufficiency of accomplished five-part writing and one gets the strong impression for much of the time that the quintet is... an enriched quartet, Beethoven contrives also to create from time to time an almost orchestral richness and weight, especially in the vividly resourceful 'storm finale.'" Arnold and Fortune, eds.: *The Beethoven Reader*, p. 251. (26775) \$3,225



**Beethoven's Only Full-Length Ballet
 "An Important Commission for the Court Stage"**

11. BEETHOVEN, Ludwig van 1770-1827

[Op. 43]. *Gli Uomini di Prometeo Ballo per il Clavicembalo o Piano-Forte Composto, e dedicato à Sua Altezza la Signora Principessa Lichnowsky nata Contessa Thunn... Opera 24 [!43].* [Piano reduction]. Vienna: Artaria e Comp. [PN] 872, [1801].

Oblong folio. Early blue wrappers. 1f. (title), ii (blank), 2-56 pp. Engraved. Printed price: "3 fr. 30," corrected in ink in "4 fr/20." Early owner's signature to upper wrapper in ink: "Wilhelmine Maurer." Two leaves trimmed at lower margin with very slight loss to printed area. A very good copy overall.

First Edition. The full score was not published until 1864. Kinsky p. 102-04. Hoboken 2, 215 and plate 8.

First performed in Vienna at the Burgtheater on March 28, 1801 to a libretto by the noted choreographer and dancer Salvatore Viganò (1769-1821).

“The second half of 1800 was outwardly uneventful; it doubtless saw the final revision of the op. 18 string quartets, and the writing of the B♭ Piano Sonata (op. 22) and of the A minor and F major violin sonatas (opp. 23, 24). There was less inducement to prepare new works for a possible concert in the following spring, since he had received an important commission for the court stage: he was to write the music for a ballet designed by the celebrated ballet-master Salvatore Viganò, Die Geschöpfe des Prometheus (op.43). This was given its first performance at the Burgtheater on 28 March 1801 and was successful enough to be repeated more than 20 times. Only a sketch of the scenario survives. In the finale Beethoven used a melody that evidently came to assume a certain emotional importance for him, perhaps even embodying something of his spirit of determination and heroism in battling against difficulties, for he used it again as the theme for two important and challenging sets of variations completed in 1802 and 1803: the op. 35 piano variations and the variation-finale of the ‘Eroica’ Symphony.” Douglas Johnson, Scott G. Burnham, William Drabkin, Joseph Kerman, and Alan Tyson in Grove Music Online. (22960) \$3,600

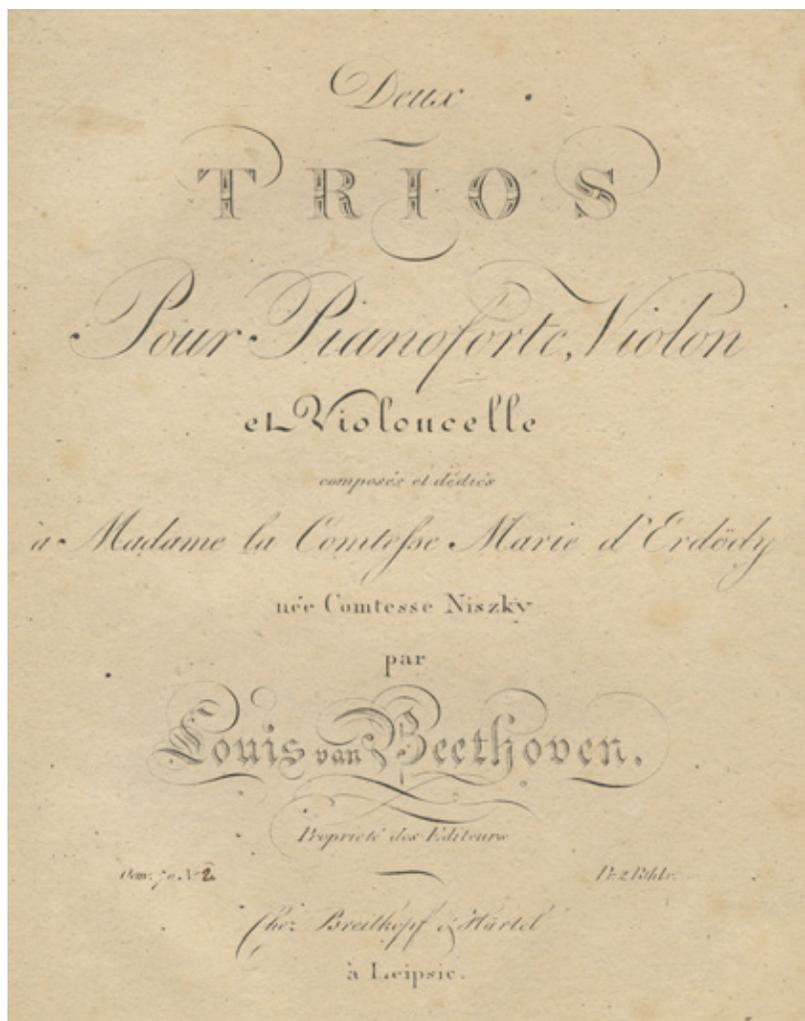
Op. 70, No. 2

12. BEETHOVEN, Ludwig van 1770-1827

[Op. 70, no. 2]. *Deux Trios Pour Pianoforte, Violon et Violoncelle composés et dédiés à Madame la Comtesse Marie d'Erdödy... Oeuv. 70 No. [2].* [Parts]. Leipzig: Breitkopf & Härtel [PN 1340], [August 1809].

Folio. Disbound. Piano: 1f. (title), 3-9, [10] (blank), 11-31, [i] (blank) pp.; Violin: 8 pp.; Violoncello: 7, [i] (blank) pp. Engraved. Price: "2 Rthlr." Annotations to violin part in pencil in an unknown hand. Some minor marginal staining; slightly creased; minor paper imperfections.

First Edition. Rare. Kinsky pp. 167-68 (the publisher records a print run of 100 copies only). Dorf Müller p. 218 (2 complete copies only, located at the Beethoven-Haus: Eller C op. 70 and C 70/16). Hoboken 2, 309. (22972) \$5,500





Beethoven's Only Opera

13. BEETHOVEN, Ludwig van 1770-1827

[Op. 72]. *Fidelio Eine Grosse Oper In 2 Aufzugen im vollstandigen, einzig-rechtmassigen Clavierauszug Fur die jetzigen Aufführungen des kais. kon. Hoftheaters neu vermehrt und verändert...* [Op. 72]. [Piano-vocal score]. Wien: Artaria und Comp.ie [PNs 2327-23-43], [1814].

2 volumes. Oblong folio. Contemporary red paper boards with dark green oval

leather labels with decorative floral ornaments and titling gilt to uppers, dark green leather title labels to spines. Preserved in a custom made dark red silk clam shell box lined in dark green felt. Leather title label to spine. Somewhat worn, rubbed and bumped; heads and tails of spines worn with some paper loss. Some minor foxing, staining and offsetting; minor worming to several leaves of Volume II; small stitching holes to inner blank margins. Without blank leaves; presentation inscription to front free endpaper dated Winter 1912/1913; some early annotations to endpapers. A good, wide-margined copy.

Volume I: 2ff. (title, dedication to Prince Rudolph of Austria), 8, 10, 5 + [i] (blank), 5 + [i] (blank), 5 + [i] (blank), 15 + [i] (blank), 1 + [i] (blank), 8, 8, 8, 1f. (blank), 35; Volume II: 1f. (title to second act), 8, 8, 9 + [i] (blank), 13 + [i] (blank), 7 + [i] (blank), 36 pp. Engraved throughout.

First Edition, first issue of the third and final version. Rare. Kinsky/Halm pp. 183-184. Dorfmueller p. 322. Hirsch IV, 318. Fuld p. 326. Hoboken 2, 319. Title without price, "Aufzugen" in second line without umlaut, "Comp.ie" in imprint, and the letter "E" to lower left corner of title. With additional title-page to second act.

This version of the opera *Fidelio/Leonore*, with revised libretto by Treitschke, was first performed on May 23rd 1814 at the K.K. Theater in Vienna.

"Fidelio slumbered till the beginning of 1814, when Beethoven, to his evident surprise, learned that three singers wished to revive it at the Kärntnertor for their benefit. He agreed on condition that he was permitted to make changes. This time the revision of the libretto was entrusted (with Sonnleithner's permission) to Treitschke, an experienced man of the theatre. Beethoven worked at the score from March until 15 May. He found it an arduous task: 'I could compose something new far more quickly than patch up the old... I have to think out the entire work again... this opera will win for me a martyr's crown' (to Treitschke, April). The new overture was not ready in time for the first performance (23 May) [at the Kärntnertor Theatre in Vienna], when that to The Ruins of Athens was substituted. It made its debut on the second night (26 May)... The conductor was Ignaz Umlauf. The seventh performance on 18 July was for Beethoven's benefit; his advertisement stated that 'two new pieces have been added'. From this revival, followed on 21 November by Weber's production in Prague, the success of the opera was assured." Dean: *Beethoven and Opera in The Beethoven Reader*, p. 340. (22415) \$12,500



**“Heartfelt and Exquisite
Communicativeness”**

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

[Op. 96]. *Sonate für Piano=Forté und Violin. Sr. Kaiserl. Hoheit dem durchlauchtigsten Prinzen Rudolph Erzherzog von Oesterreich &c &c &c in tiefer Ehrfurcht zugeeignet...* 96tes Werk. [Parts]. Wien: S. A. Steiner und Comp. [PN] S. et C. 2581, [July 1816].

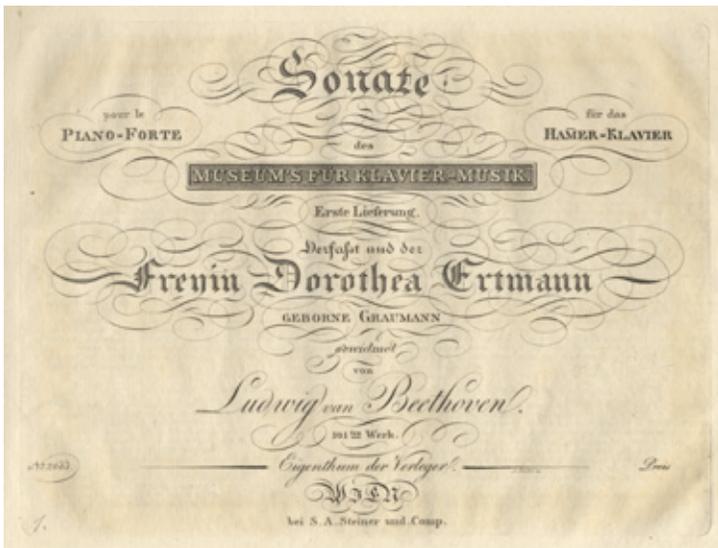
Folio. Both parts bound together with original silk ribbon. Piano: 1f. (title), [1] (blank), 2-21, [i] (blank) pp.; Violin: [1] (blank), 2-11, [i] (blank) pp. Engraved. With the word "Preis" printed, the amount in manuscript, in ink: "1 fl. 16 st." Decorative title engraved by A. Müller incorporating an image of the double-headed eagle of the Austrian empire. Capital letter "L" added in pencil to final page of piano part. Browning to title and edges; slight offsetting; outer bifolium of piano part partially separated at spine. An untrimmed copy. In very good condition overall.



*“The Violin Sonata, op. 96, the tenth and last of Beethoven’s sonatas for piano and violin, was sketched and composed in 1812, following the Seventh and Eighth Symphonies, to which it contrasts as a delicate pen-and-ink drawing to a set of major frescos... Where the piano and violin duo had been a vehicle for the inauguration of Beethoven’s ‘new path’ in the stormy Kreutzer Sonata of a decade earlier, the G-major Sonata abandons the ‘stilo brillante molto concertante’ of opus 47 in favor of a heartfelt and exquisite communicativeness, thus providing a quietly imaginative coda to the middle period. As one annotator wrote: ‘Instead of urgent dramatic expostulation, here the mood is one of gentle lyricism, with but glimpses of the profound depths of experience and conquest of pain that had made possible the achievement of this serenity.’ (Sidney Finkelstein notes to the Szigeti-Arrau recording, Vanguard VRS 1109/12). Solomon: *Beethoven*, p. 214.*

First Edition, first issue. New Kinsky p. 619. Hirsch IV, 356. Hoboken 2, 411. (22984)

\$4,500



“A Major Transition in Beethoven’s Style”
Hammerklavier Sonata, Op. 101

15. BEETHOVEN, Ludwig van 1770-1827

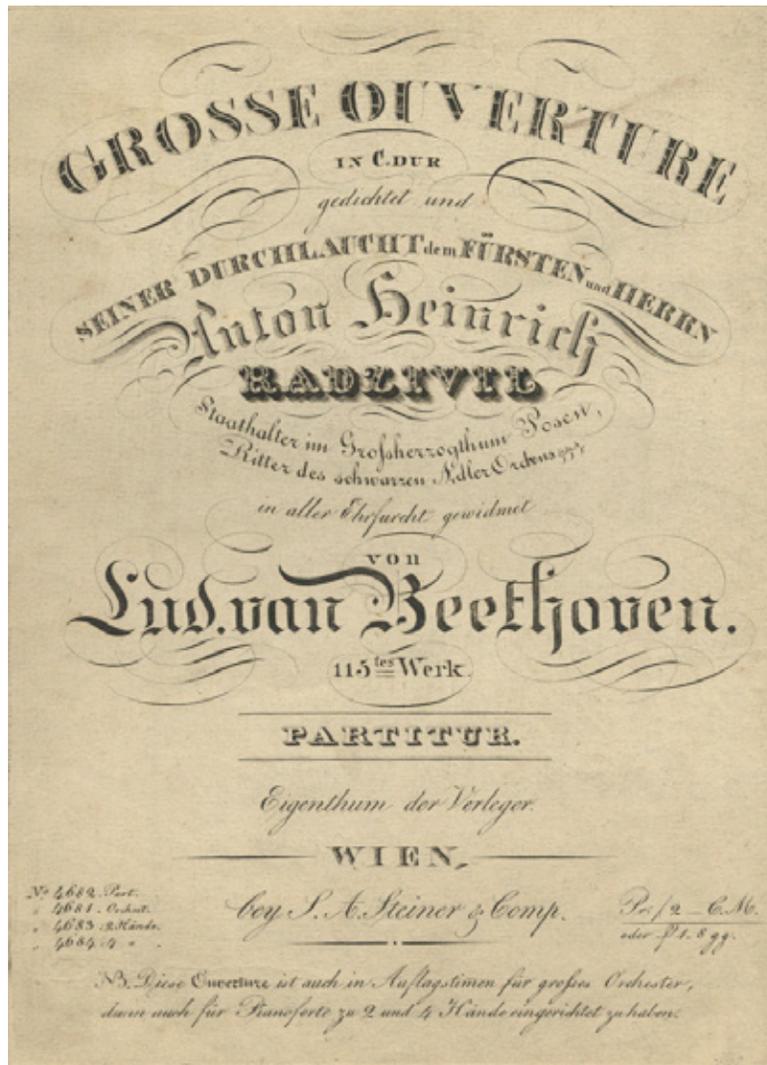
[Op. 101]. *Sonate pour le Piano-Forte für das Hammer-Klavier des Museum's für Klavier-Musik. Erste Lieferung. Verfasst und der Freyin Dorothea Ertmann geborne Graumann gewidmet... 101tes Werk.* Wien: S. A. Steiner und Comp. [PN] S. et C. 2661, [February 1817].

Oblong folio. Contemporary blue wrappers. 1f. (decorative series title engraved by A. Müller), 1f. (title), [1] (advertisement), 2-19, [i] (blank) pp. Engraved. Price: word "Preis" followed by blank. Text of series title in ornamental frame on crosshatched background: "Musée Musical Des Clavicinistes [!Clavécinistes]. Museum für Klaviermeister. [blank]tes Heft. Wien bei S. A. Steiner und Comp." Upper wrapper lacking. Slightly worn and foxed; occasional staining and minor offsetting. A very good, crisp copy overall. Untrimmed.

The advertisement ("Musikalische Anzeige") on p. 1 is for the series "Museum für Klaviermusik" (or "Musée Musical des Clavécinistes), of which the present edition was the first volume

First Edition, early issue. Rare. Kinsky p. 280. Dorf Müller p. 225 (Weinhold), 336, and plate 8a. Hoboken 2, 120.. (22987)

“Op. 101 is among the most difficult of the sonatas, and Beethoven himself once described it as ‘hard to play’... the challenge of this work lies not only in the complex polyphony of the march and finale but in the delicate narrative sequence of the whole. Twice we pass from spheres of dream-like reflection into the vigorous musical landscapes of the march and finale... Few of Beethoven’s pieces exerted such a strong spell on the Romantic composers as this A major Sonata. Mendelssohn imitated it in his op. 6 Sonata; Wagner found in its opening movement the ideal of his ‘infinite melody;’ Schumann was captivated by its march-like second movement. Along with the cello sonatas op. 102 and the song cycle An die ferne Geliebte, the A major Sonata marks a major transition in Beethoven’s style, pointing unmistakably to the unique synthesis achieved in words of his last decade.” Kinderman: *Beethoven*, p. 197. (22987) \$9,000



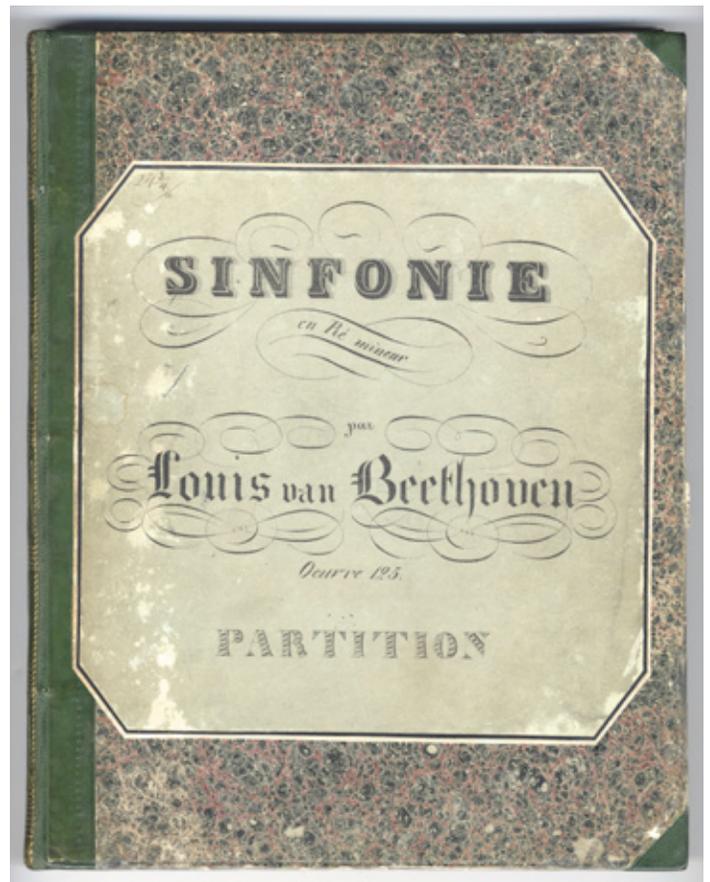
**Full Score of Beethoven's Op. 115,
the "Nameday" Overture in C Major**

16. BEETHOVEN, Ludwig van 1770-1827

[Op. 115] *Grosse Ouverture in C-Dur gedichtet und Seiner Durchlaucht dem Fürsten und Herrn Anton Heinrich Radzivil, Staathalter [!Statthalter] im Großherzogthum Posen, Ritter des schwarzen Adler Ordens & . & . & . in aller Ehrfurcht gewidmet... 115tes Werk.* [Full score]. Wien: S. A. Steiner & Comp. [PN] 4682, [April 1825].

Folio. Bound with original silk tie. 1f. (title), 43, [iii] (blank) pp. Engraved. Price: "f 2-C.M. oder Rt 1,,8gg." Printed note to foot of title: "NB. Diese Ouverture ist auch in Aufschlagstimmen für großes Orchester, dann auch für Pianoforte zu 2 und 4 Hände eingerichtet worden" and PNs of all four versions - full score (4682), parts (4681), 2-hand piano reduction (4683), and 4-hand piano reduction (4684) - printed to left foot. Printed footnote to p. 43: "Gestochen von Johann Schönwälder" [engraved by Johann Schönwälder]. With "838" (?shelfmark) in ink in manuscript to head of title and a manuscript footnote in pencil in an unknown hand: "Geschr[ieben] zur Namensfeier [!Namensfeier] Kaisers Franz" (the work was planned for the celebration of the Emperor's nameday on October 4). Slight browning to edges; marginal tear to pp. 15/16; minor paper imperfections. A very good copy overall. Untrimmed.

First Edition, early issue. Kinsky pp. 332-33 (recording correction of "Staathalter" to "Statthalter" in later issues; cf. Hirsch IV, 380). Hoboken 2, 475. (22993) \$2,800



**Presentation Copy of the Ninth Symphony
from Conductor Charles Munch to Pianist Alfred Cortot**

17. BEETHOVEN, Ludwig van 1770-1827

[Op. 125]. *Sinfonie mit Schluss-Chor über Schillers Ode: "An die Freude" für grosses Orchester, 4 Solo- und 4 Chor-stimmen componirt und seiner Majestaet der König von Preussen Friedrich Wilhelm III in tiefster Ehrfurcht zugeeignet... 125tes. Werk.* [Full score]. Mainz und Paris; Antwerpen: B. Schotts Söhne; A. Schott [PN 2322], [August 1826].

Folio. Half dark green 19th century leather with spine in decorative compartments and titling gilt and titling, title portion of original upper wrapper laid down to upper board. 1f. (title incorporating the shield of the Prussian King), [ii] (subscribers list for opp. 123-125), 226 pp. Engraved.

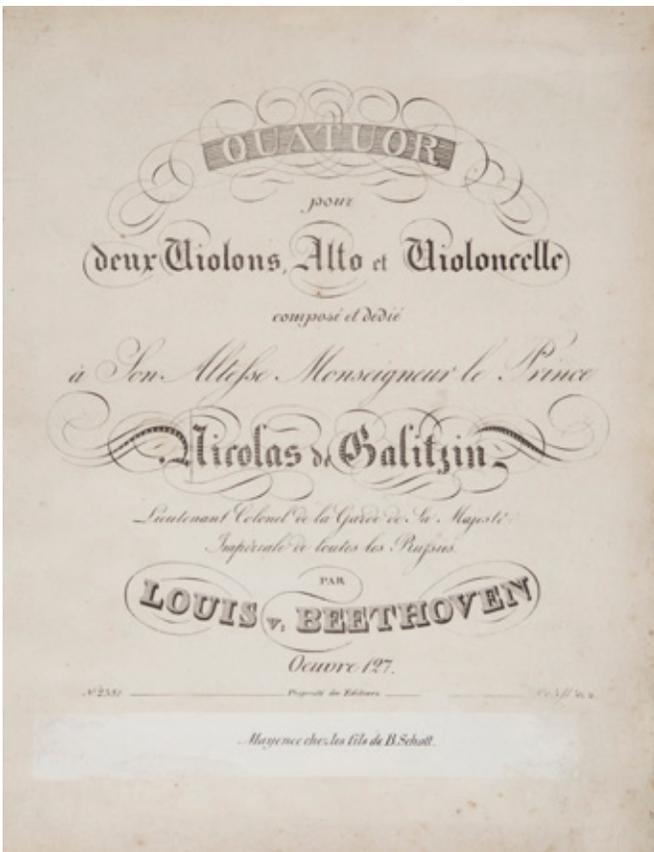
With a presentation inscription from the conductor Charles Munch to the distinguished French pianist and noted collector Alfred Cortot to front pastedown endpaper: "pour Alfred Cortot, mon maître, mon exemple le 26 Sept. 1938 Charles." With Cortot's distinctive decorative bookplate and pencilled annotation to front pastedown endpaper; two very small stamps to title, one the Cortot monogrammatic stamp and the other the oval stamp of "Tosi" (possibly the Italian conductor and pianist Orsini Alfonso Tosi 1878-1938). Some minor foxing (most noticeable to margins) and offsetting. A fine copy overall, with strong impression.

First Edition, first issue. Kinsky-Halm p. 377. Weinhold-Dorf Müller p. 231. Hoboken 2, 501 (title illustrated on p. 215). Hirsch IV, 395. Sonneck *Orchestral Music* p. 33.

"The actual first performance of the Symphony was on May 7, 1824, at the Kärnthnerthor Theatre, Vienna, at a concert given by Beethoven, in compliance with a request addressed to him by all the principal musicians both professional and amateur, of that city... His deafness had by this time become total, but that did not keep him out of the orchestra. He stood by the side of Umlauf, the conductor, to indicate the times of the various movements. The house was tolerably full, though not crowded, and his reception was all that his warmest friends could desire. To use Schindler's expression, it was 'more than Imperial.' Three successive bursts of applause were the rule for the Imperial Family, and he had five! After the fifth the Commissary of Police interfered and called for silence! ... A great deal of emotion was naturally enough visible in the orchestra; and we hear of such eminent players as Mayseder and Böhm even weeping. At the close of the performance an incident occurred which must have brought the tears to many an eye in the room. The master, though placed in the midst of this confluence of music, heard nothing of it at all and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, and beating the time, till Fräulein Ungher, who had sung the contralto part, turned him, or induced him to turn round and face the people, who were still clapping their hands." Grove: Beethoven and his Nine Symphonies, pp. 333-335.

"High above the other works of this period there towers, like Mont Blanc over its alpine chain, the Choral symphony. It was, indeed, the slow-wrought masterpiece of Beethoven's whole career... In its colossal proportions all his music seems to be contained: an entire life of stress and labour, an entire world of thought and passion and deep brooding insight; it touches the very nethermost abyss of human suffering, it rises 'durch Kampf zum Licht' until it culminates in a sublime hymn of joy and brotherhood." Hadow: The Oxford History of Music Vol. V The Viennese Period, pp. 298-299. (22789) \$38,000

**The First of the Five Late String Quartets
"Shows All the Important Characteristics
of This Unique Body of Music"**



18. BEETHOVEN, Ludwig van 1770-1827

[Op. 127]. *Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant Colonel de la Garde de Sa Majesté Impériale de toutes les Russies par Louis v. Beethoven Oeuvre 127.* [Set of parts]. Mayence: fils de B. Schott [PN] 2351, [1826].

Folio. Sewn. Preserved in a custom-made russett cloth clamshell box with printed paper label to spine. 1f. (title, verso blank), [1] (blank), 2-13; [1] (title), 2-12; [1] (title), 2-11, [i] (blank); [1] (title), 2-11, [i] (blank) pp. Engraved. Slightly foxed; overpaste to imprint to first volume partially removed. A very good, wide-margined copy overall.

First Edition, first issue. Kinsky-Halm p. 385. Dorf Müller-Weinhold p. 232. Hirsch IV, 399. Hoboken 2, 510.



"After completing the Ninth Symphony in early 1824, Beethoven spent the two and a half years that remained to him writing with increasing ease, it seems, and exclusively in the medium of the string quartet. The five late string quartets contain Beethoven's greatest music, or so at least many listeners in the 20th century came to feel. The first of the five, op. 127 in Eb of 1824-5, shows all the important characteristics of this unique body of music." Joseph Kerman and Alan Tyson (with Scott G. Burnham) in *Grove Music Online*. (18860) \$3,200

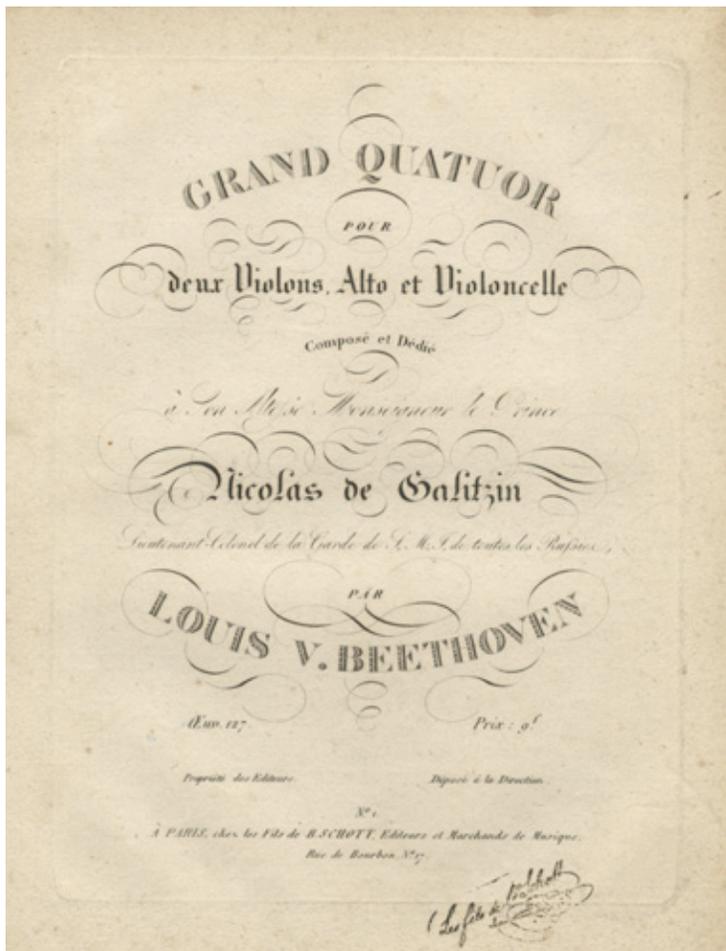
First Publication of Schott's New Paris Branch

19. BEETHOVEN, Ludwig van 1770-1827

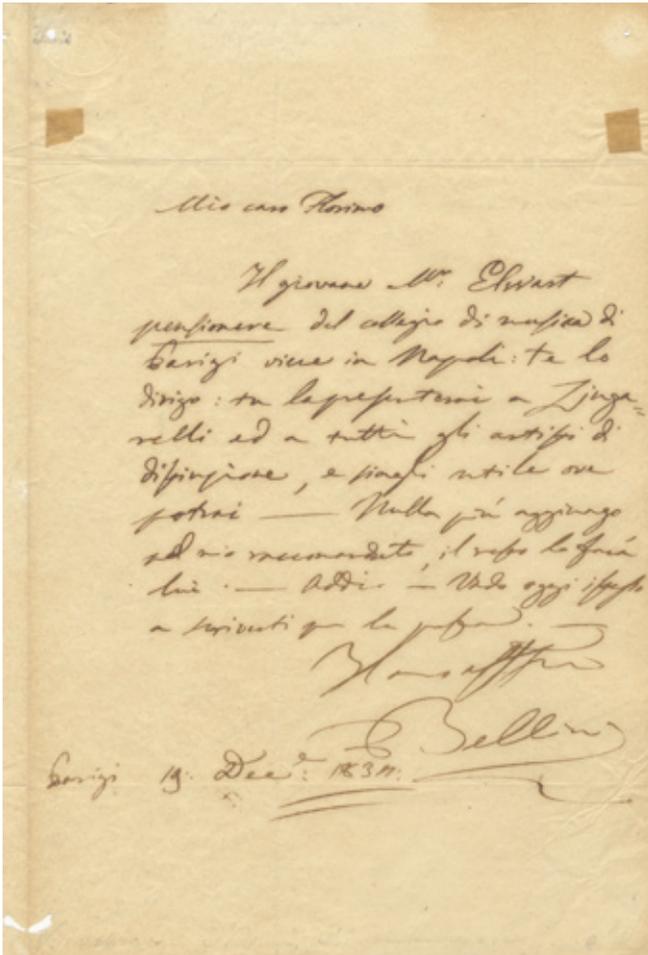
[Op. 127]. *Grand Quatuor pour deux Violons, Alto et Violoncelle Composé et Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant-Colonel de la Garde de S. M. I. de toutes les Russies...* Œuv. 127. [Parts]. Paris: les Fils de B. Schott, Editeurs et Marchands de Musique [without PN], [March 1826].

Folio. Disbound. Violin I: 1f. (title), [i] (blank), 2-13, [i] (blank) pp.; Violin II: [i] (title), 2-12 pp; Viola: [1] (title), 2-11, [i] (blank) pp.; Violoncello: [1] (title), 2-11, [i] (blank) pp. Engraved. Price: "9f." Printed note: "Déposé à la Direction." Handstamp of publisher to title of Violin I part. Some soiling and foxing; lower outer corner of some leaves creased; dampstaining to Viola and Violoncello parts; stain to final leaf of Violin I part and title of Violin II part; minor paper imperfections. Annotations in pencil to Violoncello part: "tempo 1mo" to p. 9 (correction of error); "3" to p. 11.

First French edition, published shortly after the edition issued by Schott in Mainz. Kinsky pp. 385-86. Rare. Dorf Müller p. 350. Beethoven-Haus C 127/9 and C 127/10. Not in Hoboken or Hirsch.



The first publication of Schott's newly established Paris branch. Although the page and system breaks are the same, the so-called Paris and Mainz issues of the present edition are printed from different plates and thus, in fact, constitute two different editions. (23011) \$2,600



Bellini Asks Florimo to Introduce His Protégé Elwart to Zingarelli &c. in Naples

20. BELLINI, Vincenzo 1801-1835

Autograph letter signed "Bellini" to Francesco Florimo (1800-1888). 1 page of a bifolium. Dated Paris, December 19, 1834. On lightweight paper. With integral autograph address panel. In Italian (with translation). Browned; creased at folds; small pinholes to corners and near central fold not affecting text; remains of former hinging to blank upper margin. With early printed French dealer or auction catalogue description to blank lower right corner of verso.

Bellini informs Florimo that French composer [Antoine] Elwart (1808-1877), Bellini's protégé, will be coming to Naples from the Paris Conservatoire and asks that Florimo introduce him to the composer Niccolò Zingarelli (1752-1827) and other important musicians in the city, and "be useful to him if you can."

A leading figure in early 19th-century opera, Bellini was especially noted for his expressive melodies and sensitive approach to text-setting. Francesco Florimo was his fellow-student at the Conservatory and very close friend. "... [His] attachment to Florimo never

wavered, and his long and frequent letters to his friend are by far our fullest source of information about his professional and personal life. Florimo remained in Naples as librarian at the conservatory until his death in 1888, but his true calling was as chronicler and guardian of Bellini's fame. In 1882 he published a biography and edition of Bellini's letters; although Florimo's desire to protect and enhance his friend's reputation sometimes led him to censor or even substantially falsify the content of the letters, his portrait of the composer remains valuable and influential." Mary Ann Smart et al. in *Grove Music Online*.

Elwart won the Prix de Rome shortly after this letter was written with his "Omaggio alla memoria di Vincenzo Bellini," performed at the Teatro Valle in 1835. (24765) \$5,500

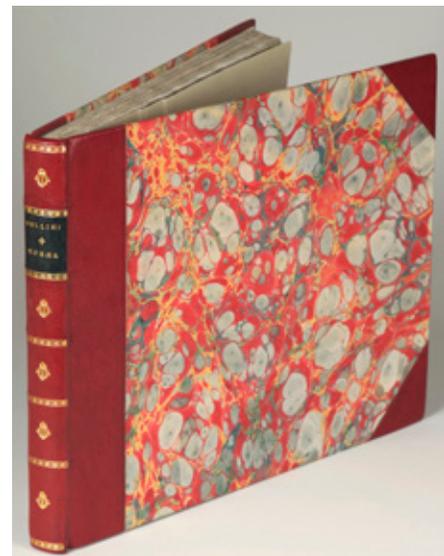
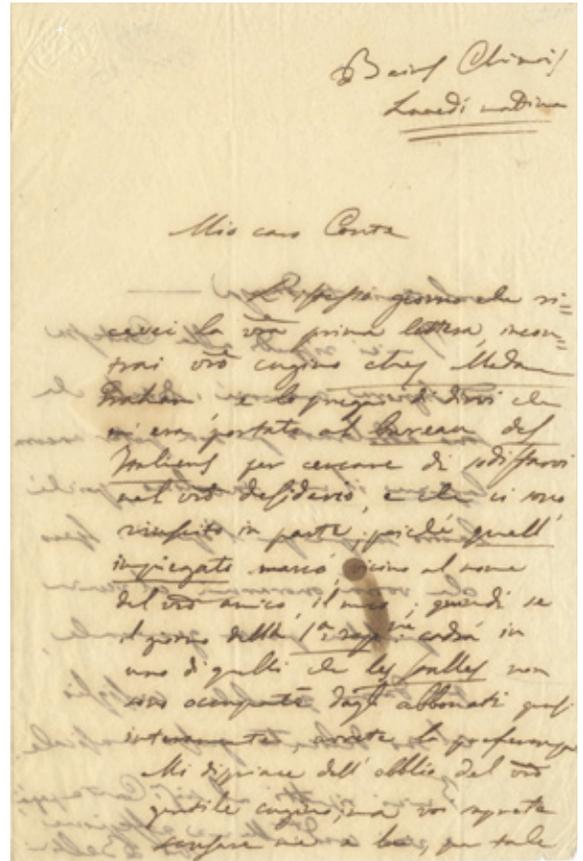
Bellini Invites Count Apponyi to Attend a Performance of His *I Puritani*

21. BELLINI, Vincenzo 1801-1835

Autograph letter signed "Bellini" to Count Rodolphe Apponyi. 2 pp. of a bifolium. Octavo. Dated Monday morning. Postmarked [?]January 12, 1835. With "Weynen Superfin" blindstamped to upper portions of leaves. Integral address panel with the recipient's name and the address of the Austrian Embassy in Paris to final page. With fully intact red wax seal. In Italian and French (with translation). Slightly worn and stained; creased at folds and overall; small perforation to upper edge of first leaf; lacking small portion of right edge of second leaf with no loss of text.

Bellini tries to secure the Count a place at the première of his latest opera and invites the Count's wife to one of its dress rehearsals: "... I met your cousin at Madame Graham's and I begged him to tell you that I had gone to the Bureau des Italiens to try to grant your wish... therefore, if the day of the first performance falls on a day when the halls are occupied almost entirely by subscribers, you'll get priority... Tell [the Countess] I am sorry I am not yet able to leave my desk, since I'm always working on the opera. I hope she will want to honor me by coming to some dress rehearsal, to give me advice with her delicate musical taste..."

The opera to which Bellini refers was undoubtedly *I puritani*, his last work. Commissioned by the Théâtre Italien in Paris in 1834, *I puritani* was premièred there on January 24, 1835, just twelve days after the writing of this letter. Bellini died later that year, on September 23. Apponyi was a member of a Hungarian noble family associated with many important musicians of the day. (24226) \$7,500



“A Work of Extraordinary Lyrical and Dramatic Beauty”

22. BELLINI, Vincenzo 1801-1835

Norma Tragedia lirica di F. Romani posta in musica e dedicata al Signor Nicolò Zingarelli... Proprietà degli Editori Deposita all' I.R. Bibla. Con Scene Prezzo fr. 31. Senza Scene Prezzo fr. 26. [Piano-vocal score]. Milano: G. Ricordi [PNs 5900-5775, 5901-11].

Oblong folio. Newly bound in half dark red morocco with marbled boards, spine in decorative compartments gilt, titling gilt, original light pink printed wrappers bound in. 1f. (recto title, verso blank), 1f. (recto named cast list, verso index of 14 numbers) 173, [i] (blank) pp. Engraved. Each number separately paginated in addition to continuous pagination. With Ricordi's office in Firenze and agents Launer in Paris and Boosey in London, together with privilege number 36347-4789, to both upper wrapper and title; price for piano solo score Fr. 15 and for illustrated edition Fr. 20 to upper wrapper. Wrappers somewhat worn and soiled, partially restored, front free endpaper creased. Title slightly soiled; occasional staining and repairs. A very good, attractive copy overall.

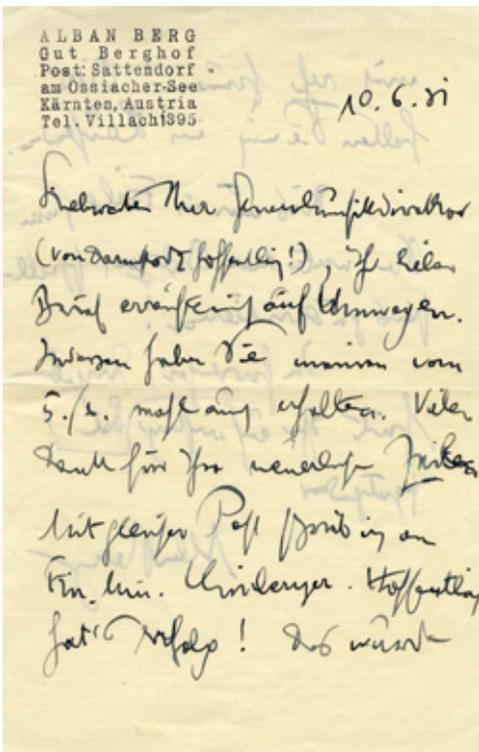
Named cast includes Donzelli as Pollione, Negrini as Oroveso, Pasta as Norma, Giuletta Grisi as Adalgisa, Sacchi as Clotilde, and Lombardi as Flavio.

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

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

"With Norma, the most ambitious of his operas, Bellini created a work of extraordinary lyrical and dramatic beauty. Through melody of a kind that had not been written before or has been since, the structure of the music expresses a tragedy that is virtually of epic scale." Galatopoulos: Bellini, p. 242.

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



Berg Writes, Hoping for Balzer's Appointment as Music Director in Darmstadt

23. BERG, Alban 1885-1935

Autograph letter signed to Hugo Balzer. 2 pp. Octavo. Dated June 10, 1931. With Berg's handstamp in blue-black ink to upper left corner: "Alban Berg / Gut Berghof / post: Sattendorf / am Ossiacher-See / Kärnten, Austria / Tel. Villach [1]395"). Together with autograph envelope addressed to Balzer at the Stadttheater in Freiburg with Berg's handstamp to verso with his address on Trauttmusdorffgasse 27 in Vienna. In German (with translation). Creased at central fold and very slightly at margins; upper right corner of envelope lacking where stamp has been removed; Berg's name in another hand to address panel.

Berg thanks Balzer for a long-delayed letter and tells him that he has also written to [Ferdinand] Kirnberger, the Finance Minister of the state of Hesse. He expresses his hope for Balzer's appointment as music director in Darmstadt: *"Your kind letter reached me in a roundabout*

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

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

The present letter was part of Berg's campaign to have his opera *Wozzeck* staged in Darmstadt, then capital of the German state of Hesse and hometown of Georg Büchner (1813-1837), author of the play on which the opera is based. Berg's campaign was successful: the opera was produced in Darmstadt in 1931. It was not, however, conducted by Hugo Balzer (1894-1987), who at the time was music director at the opera in Freiburg, but by Karl Böhm (1894-1981). Balzer is also noted as the founder of the Robert-Schumann-Konservatorium in Düsseldorf in 1935. (21770) \$3,200

Important Autograph Document regarding the First Performance of the *Requiem*

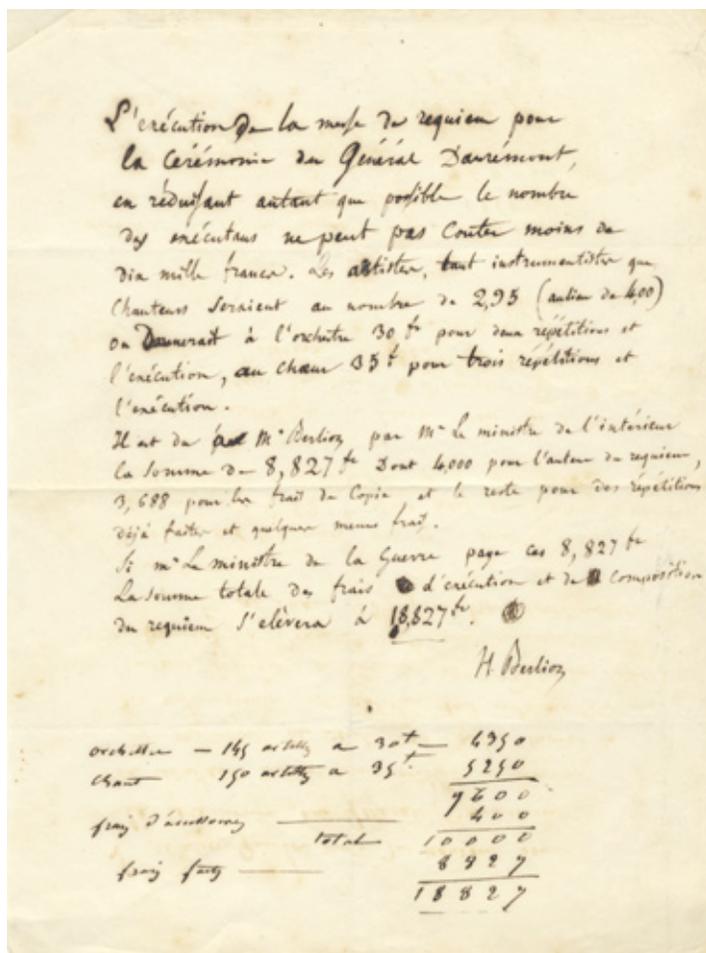
24. BERLIOZ, Hector 1803-1869

Important autograph document signed "H. Berlioz" detailing costs for the first performance of the *Requiem*, op. 5, ca. 1837. 1 page. Folio. In French (with translation).

Berlioz outlines fees for musicians, singers, and tuners and costs for rehearsals, composition, and copying associated with the premiere of the work. Slightly worn; creased at folds; a few very small holes as a result of ink oxidation.

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

Berlioz's *Requiem* (the Grande Messe des Morts) was first performed on December 5, 1837 at St. Louis des Invalides on the occasion of the funeral of General Danrémont.



"[Berlioz] admits that when the chance of composing a Requiem came his way he fell on it like a man possessed... The opportunity was a philanthropic commission set up by Gasparin, Minister of the Interior, in order to re-establish the prestige of sacred music, and Berlioz was the first to receive such a commission. It was briskly composed, in a fever of inspiration, in the summer of 1837, but as is the way with bureaucratic patronage, the performance was cancelled for political reasons after Berlioz had gone to the expense of copying the parts and engaging performers. Only after urgent appeals and persistent complaints was an excuse found for staging the performance after all: the death of a French general in the war of conquest in Algeria... So the Requiem was first heard in the church of the Invalides... in a ceremony of pomp and grandeur which the French do with particular style. It was a stirring public occasion and although it was marred for Berlioz by the conductor Habeneck taking a pinch of snuff at the most dramatic entry of the Tuba mirum (the truth of the anecdote is disputed), it signified for him the blessing of official approval and the wider knowledge in Parisian circles of how powerful and novel his music was. No one was left in any doubt of the force and originality of Berlioz's genius..." Macdonald: *Berlioz*, pp. 33-34. (23354) \$11,000

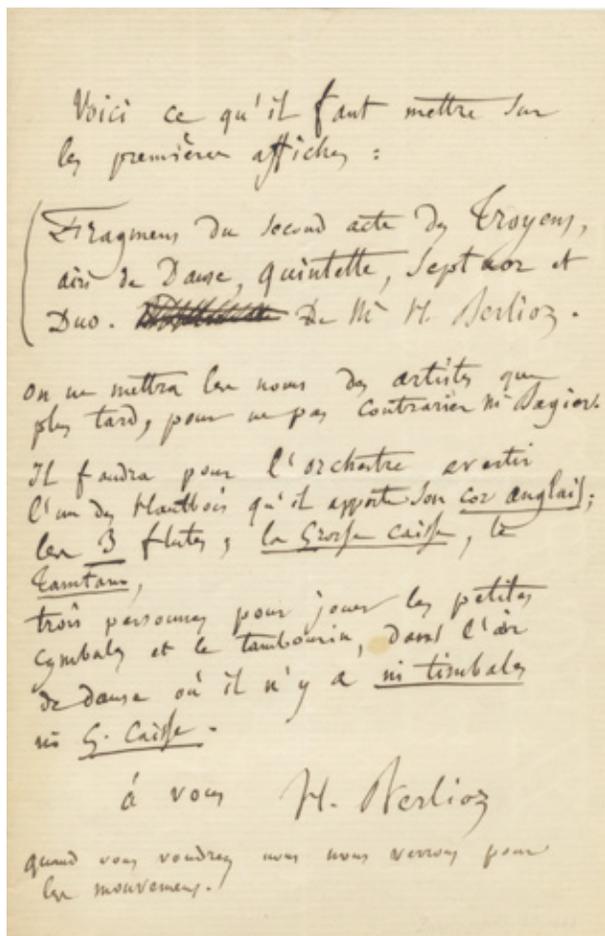
Berlioz Writes regarding *Les Troyens*

25. BERLIOZ, Hector 1803-1869

Autograph letter signed "H. Berlioz," possibly to Georges Hainl, conductor of the Paris Opéra. 2 pp. of a bifolium. Octavo. Dated ca. late October 1864-1865. In French (with translation). Slightly worn and stained; creased at folds.

A significant letter in which Berlioz includes information for the first playbill of a projected concert performance of excerpts from his grand opera, *Les Troyens*. He lists the names and addresses of the singers who are to appear: Mme. [Anne] Charton-Demeur, Mlle. [Palmyre] Wertheimer, Mr. [Jules] Montjauze, Mr. [Louise-Émile?] Wartel, Mr. Péront, Mr. Legrand, and Mlle. Estagel. He also mentions a Mr. [Prosper] Bagier, likely the director of the Théâtre-Italien in Paris. Finally, he includes a number of special woodwind and percussion instruments that must be added to the orchestra: "Here are the addresses and a short agenda... You will find the last five artists at the Théâtre Lyrique on evenings when they play *Violetta*... [You] will include the names of the artists only later, in order not to upset Mr. Bagier."

Although Berlioz finished *Les Troyens* in 1858, it was not performed in its complete form until years after his death, in 1890. The première of Acts 3-5, which included several of the singers mentioned in this letter, occurred at the Théâtre



Lyrique in Paris on November 4, 1863. The performance mentioned in this letter may have taken place in late 1864 or 1865. ("*Violetta*," i.e. the French version of Verdi's *La Traviata*, enjoyed 102 performances at the Théâtre Lyrique between October 27, 1864 and 1865). The intended recipient of this letter was perhaps Georges Hainl (1807-1873), conductor of the Paris Opéra and the Société des Concerts du Conservatoire from 1863 until 1872. (23289) \$5,500

**First Edition of the Second Symphony
Extensively Annotated**

26. BRAHMS, Johannes 1833-1897

[Op. 73]. *Zweite Symphonie (D dur) für Grosses Orchester... Partitur*. [Full score]. Berlin: N. Simrock [PN 8028], 1878.

Folio. Half dark red leather with marbled boards, titling gilt to spine. 1f. (title), 3-71 printed music, [i] (blank) pp. Engraved. With small music seller's handstamp (Novello, Ewer & Co., London) to lower margin of title page. Light browning to edges; scattered foxing. In very good condition overall.

Extensively annotated in an unidentified hand in English, in pencil. The notes are not performance-related but, rather, comment on the music, either analyzing it or comparing it with other works and composers. The timpani are consistently referred to as "drums." The annotator was likely a writer on music (musicologist or critic) of British origin.

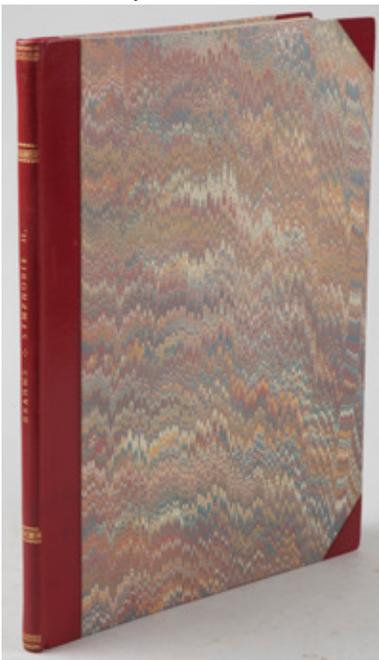


The annotations include:

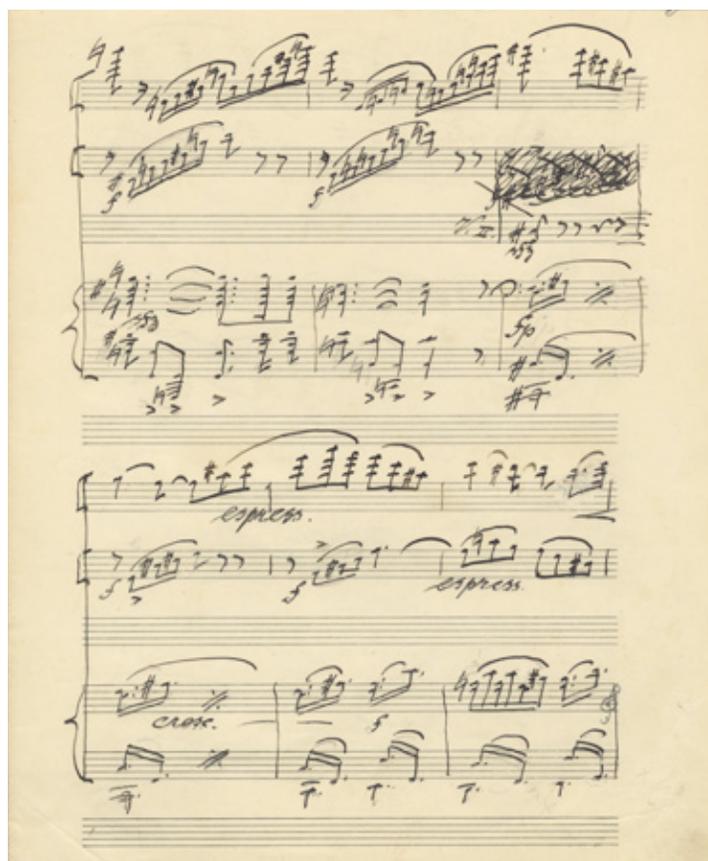
- At the beginning of the work: *1st p[er]formed Phil[harmonic] Soc[iety] Vienna Xmas Eve 1877. 1st played in England] C.P. 1878. No C[orno] I[n]glese] but Bass Tuba. This sym[phony] is less sombre than the c-min[or] (no. 1) & has less of conflict. Subjects (except of Adagio) more marked & easily intelligible - working more varied. - Still the motto is 'Res severa est verum gaudium.'*
- At the beginning of the second movement: *This is more complicated & meditative.*
- At the beginning of the third movement: *This was encored at 1st p[er]form[an]ce in Vienna. Virtually a scherzo. Note quintet of woodwind. Note G Horn now rarely used.*
- At the beginning of the fourth movement: *(Allegro con Spirito) Marking of Finale is in favour with Haydn & Mozart but rarely used by Beet[hoven]. 'Con brio' is his usual term. This move[men]t is in the spirit of the above old masters.*
- Finale, letter O: *Note masterly coda founded on 2ds t[heme] & triplet episode.*

First Edition. McCorkle p. 311. Hofmann p. 156-157. Fuld p. 553. Sonneck Orchestral Music p. 55.

"The Second Symphony in D op.73, composed less than a year after the completion of the First, is often described as its sunny counterpart. The work indeed radiates a warmth and tunefulness absent in parts of the earlier work. But as Brahms himself acknowledged, the Second Symphony also has a 'melancholy' side. The lyrical opening theme of the first movement unravels almost at once into a dark passage for timpani and trombones. The voice of melodic continuity is reasserted often in this movement, however, first by the violin melody that follows the unravelling and again by the second group and the large coda. The pensive slow movement, in B major and in a modified sonata form, is dominated by a motivically rich, metrically ambiguous main theme remarkable for its combination of tunefulness and developing variation."



"The second half of the symphony distinctly brightens in mood, although it too contains sombre moments – often involving the trombones – that evoke the expressive world of the first two movements. The Allegretto recasts the traditional scherzo–trio alternation into a rondo-like structure that is one of Brahms's most original creations. Although the finale ends the symphony in a jubilant blaze of D major, it glances back at the mood of the earlier movements, especially in the haunting passage at the end of the development section (whose chains of descending 4ths Mahler recalled in his First Symphony) and in the syncopated episode for brass in the coda." George S. Bozarth and Walter Frisch in *Grove Music Online*. (26770) \$3,800



Complete Autograph of One of Bruch's Last Works

27. BRUCH, Max 1838-1920

Frühlingsgesang [Song of Spring] for two Violins, Piano and Harmonium *ad lib.* [WoO]. [Score and parts]. Autograph working musical manuscript signed, dated April 3, 1920 at conclusion. **The complete work.** Folio. Unbound. Notated in ink on printed 12-stave music paper, ca. 300 x 250 mm. Autograph titling and inscription to recto of outer bifolium.

Score: Title + 16 pp.

Violin I: Title + 4 pp.

Violin II: Title + 5 pp.

Harmonium: Title + 7 pp.

With some corrections, additions, and cancellations within score. Overpaste amendments to lower half of one leaf within score, comprising a 3-measure passage for all instruments. Some corrections to harmonium part including notational overpaste replacing final page. With performance markings, fingerings, etc., in lead and blue pencil to parts. Inscribed to Frau Hollmann, wife of the distinguished physician Dr. Otto Hollman (1866-1940) of Berlin, by Bruch in 1920 on the occasion of her birthday: "*Dem lieben Frühlingskinde, Frau Sanitätsrat Dr. Hollmann, zum Geburtstag 1920 Freundschaftlichst Max Bruch*" (To the child of Spring, the wife of [the distinguished physician] Dr. Hollmann, on her birthday 1920 Most amicably, Max Bruch). Slightly trimmed at upper and lower margins just affecting manuscript dynamics to several pages but with no loss of notation; lower edges of several leaves with burn marks; occasional minor dampstaining; occasional tears. In quite good condition overall.

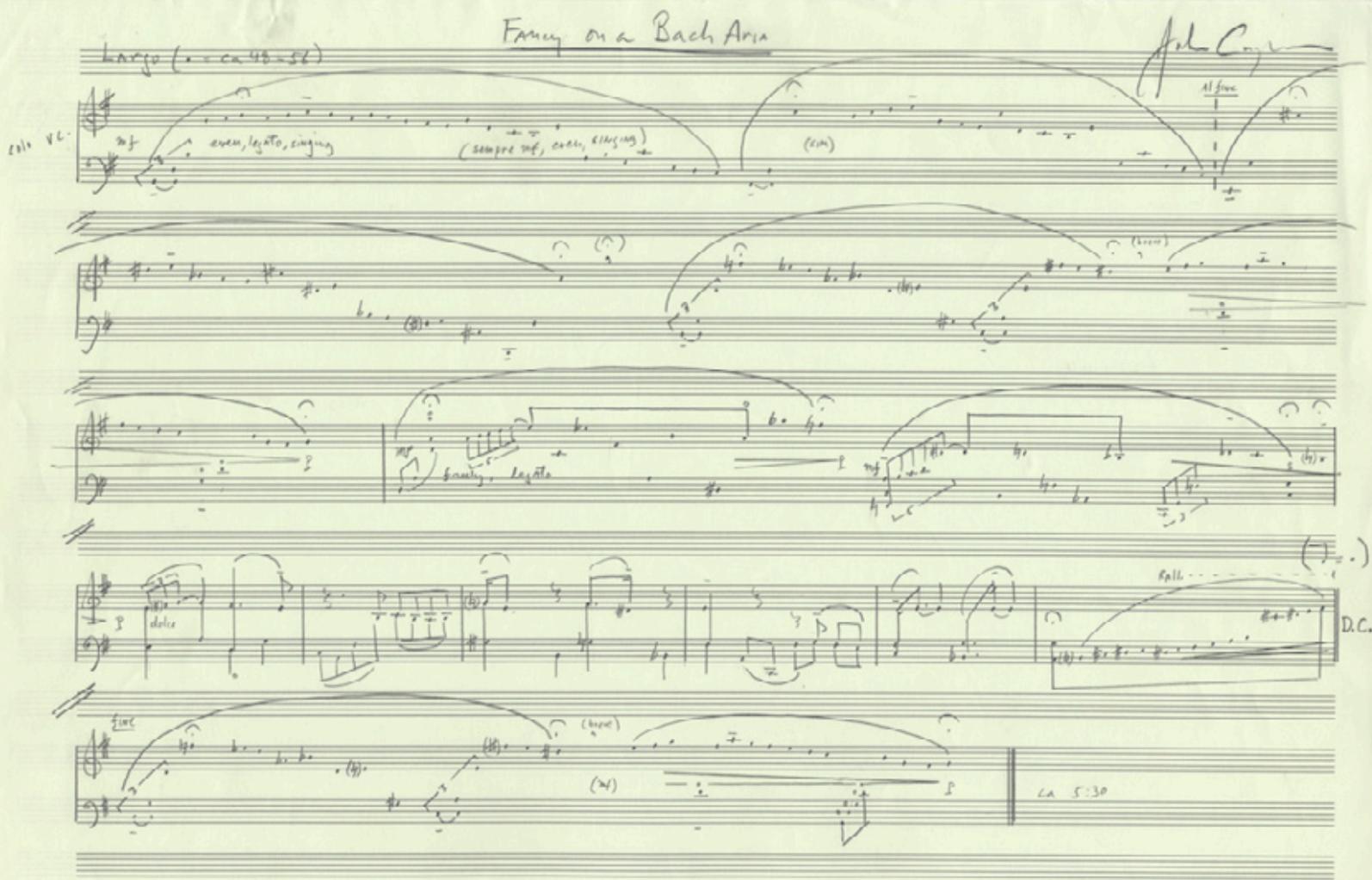
One of Bruch's last compositions, *Frühlingsgesang* was written for the American journalist Arthur Abell, Berlin correspondent of *The Musical Courier* and a champion of Bruch's violin works in America. It is based on part of Bruch's oratorio *Gustav Adolf*, op. 73 (1897-98). Fifield: *Max Bruch His Life and Works*, pp. 321 and 339. Not in the Grove or MGG works list.

"The E major violin duet was written in the early months of 1920, but was published posthumously in 1922 by Carl Fischer of New York under the spurious title of Song of Spring (the title was probably Abell's). The work was based on a passage in Gustav Adolf which was a particular favourite of the composer... The Song of Spring is... in ternary form, but the middle section of the later work is new material not to be found in Gustav Adolf. The piece is inconsequential, with a simplicity of harmony, somewhat crude modulation using the diminished seventh to and from the middle section, and an accompaniment based on the left hand of the piano part of the vocal score of Gustav Adolf for the outer sections. An unimaginative middle section is dominated by parallel thirds mirrored in both hands. There are also attempts at orchestral tremolandi more suited to the piano score of the original vocal version. Interest in Song of Spring is centred entirely on its melodic invention. Bruch himself admitted to a lack of inspiration 'in my old age' in finding new material, when he wrote to Simrock's asking permission to quote from Gustav Adolf..." Fifield p. 321.

"J.A. Fuller Maitland was an admirer of Bruch, and sought to compare him with Brahms to ascertain their relative positions in music. His conclusion (which he described in his Masters of German Music) was to place him midway between Brahms and other German contemporary composers. The best of Bruch's works were in Maitland's opinion: ... distinguished by great and easily intelligible beauty, and by the rare quality of distinction... Both the music and the man belong to the Lower Rhine country... The broadly flowing melodies of his invention suggest the course of such a river as that of his native country... He is one of those who uphold most worthily the dignity of the art, and if he has not attained to the position of one whose every publication is received by musicians with a reverence due to a new revelation, he has won the hearts of many thousands of hearers by his beautiful creations in certain branches of music - viz., choral works of large design with orchestral accompaniment, and works for violin or violoncello." op. cit. p. 327.

One of the last German Romantic composers, "Max Bruch's precocious gifts remained largely unfulfilled for two reasons. He was an exact contemporary of Brahms and was forced to exist in the shadow of his greater colleague even beyond the latter's death over 20 years before his own, and the stubborn resistance he maintained to musical developments largely instigated by Wagner stifled any of his own originality. Nevertheless his name will endure, if only thanks to one superb violin concerto." Christopher Fifield in *Grove Music Online*.

Autograph manuscripts of complete works by Bruch are rare to the market. (28376) \$6,500



“Definitive of All That Is Beautiful in Life”

28. CORIGLIANO, John b. 1938

Fancy on a Bach Air for solo cello. Autograph musical manuscript signed. Undated, but 1966. **The complete work.** 1 page. Oblong folio, 280 x 420 mm. Notated in pencil on light green 16-stave printed Aztec XX-16 music paper, with music encompassing both bass and soprano clefs, mostly unbarred. Signed at upper right, with autograph titling, "Fancy on a Bach Aria," at head, and tempo ("Largo") and metronome marking (" = ca. 48-56") at upper left. With ("ca 5:30") at conclusion, indicating that the piece is approximately 5 minutes and 30 seconds in length.

Commissioned by Judy and Robert Goldberg and first performed by Yo-Yo Ma at the New England Conservatory of Music in Boston on August 24, 1997.

"The American John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's scores, now numbering over one hundred, have won him the Pulitzer Prize, the Grawemeyer Award, four Grammy Awards, and an Academy Award ("Oscar") and have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world." naxos.com.

"My 'Goldberg Variation,' Fancy on a Bach Air, is for unaccompanied cello. It transforms the gentle arches of Bach's theme into slowly soaring arpeggi of almost unending phrase-lengths. Its dual inspiration was the love of two extraordinary people and the solo cello suites of a great composer - both of them strong, long-lined, passionate, eternal, and for me, definitive of all that is beautiful in life." johncorigliano.com. (27535) \$5,500



**Striking Hand-Coloured Lithographic Illustrations of the Tarantella
in Panorama Format, Complete with Instructions**

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

Souvenir de la Tarantella Napolitaine dirigée par Louis Puccinelli Maître de Dans dessinée par Gaétan Dura. Lith Gatti & Dura. Naples: Gatti & Dura, [ca. 1834].

Oblong octavo panorama, consisting of lithographic title + **18 hand-coloured lithographic plates** signed in the stone by the artist + 1 plate of lithographic music for the tarantella in piano score. **Each plate with an animated illustration of a dancing couple with descriptive text regarding the execution of the particular step below the image.** Individual plates measure approximately 14 x 18.2 cms. and are joined in accordion format; the whole when extended measures 14 x 355 (approximately 5.5" x 11'3"). In a contemporary half mid-tan leather patterned board folder with gilt-rolled spine. Binding slightly worn. Slight foxing; minor soiling to edges; two plates with tape repair to inner blank margins; final leaf laid down.

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

The drawings by Dura (1805-1878) and the colouring are particularly well-executed. "The tarantella has roots in ancient history; it is said to derive its name from the city of Tarentum (modern-day Taranto), formerly a Greek settlement on the southern coast of Italy. Historians have identified representations of the dance in ancient Greek vase paintings and on the wall paintings at Pompeii..."

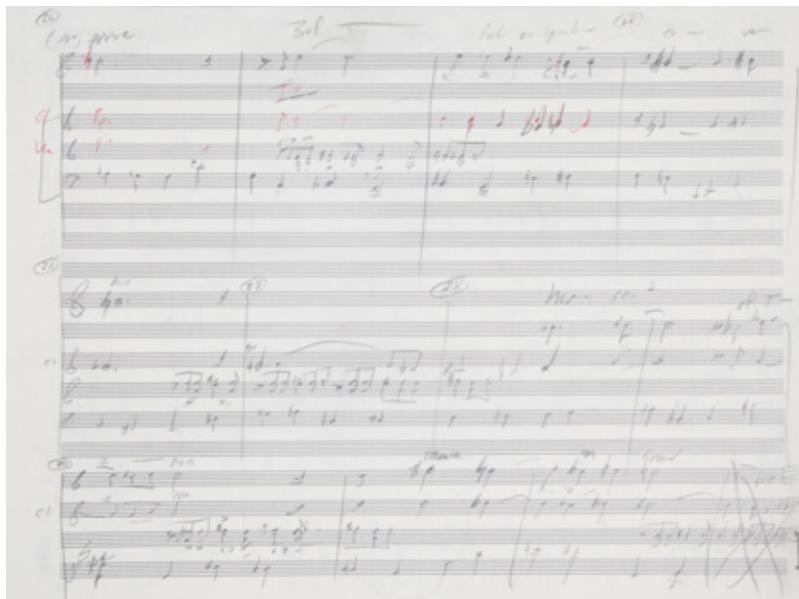
"... According to a widespread legend, the dance acquired its name because it was used as a cure for the poisonous bite of the tarantula spider. Gurzau reports that this etymological point was debated at the Venice Congress and Folk Festival in 1949, and the participants concluded that the legend was based on



the similarity of the two words rather than the actuality. In apparent contradiction to this conclusion is the fact that the tarantella is performed as a kind of exorcism by the practitioners of Tarantism, an Italian possession cult comparable to the zar cult of Ethiopia or Vodun in Haiti..."

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

A document highly important to the reconstruction of the Neapolitan tarantella and a fine example of Italian lithographic illustration. (22347) \$6,500



**Autograph Manuscript Draft
with Text by Noted African-American Poet Maya Angelou**

30. DANIELPOUR, Richard b. 1956

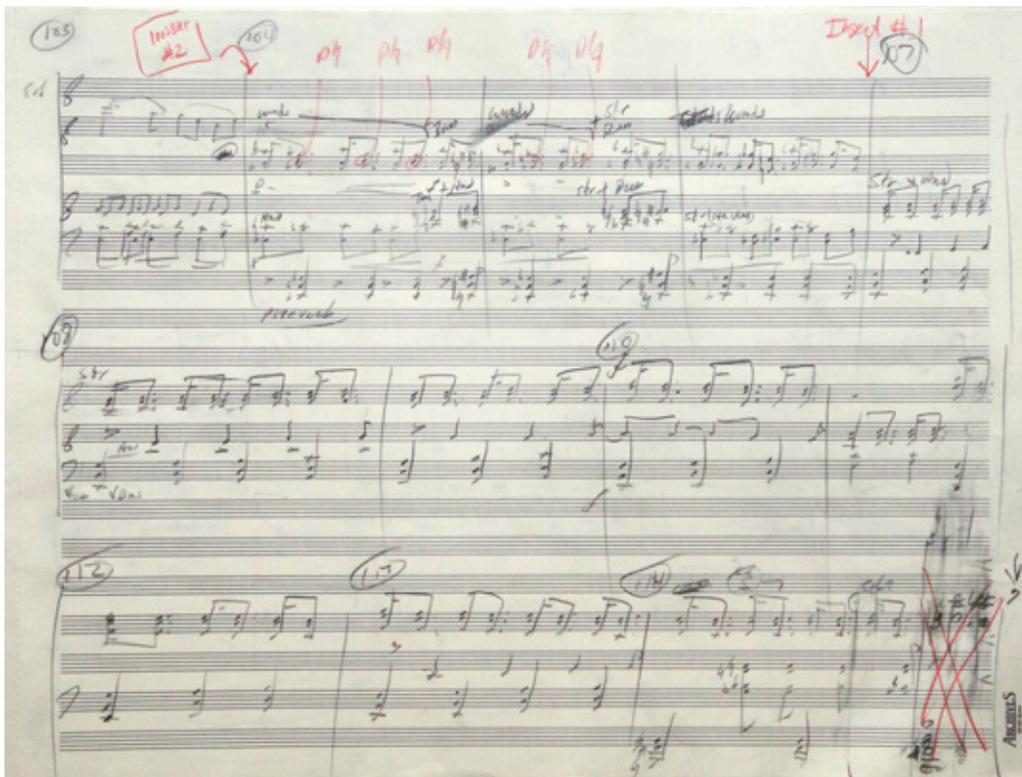
Portraits - Maya Angelou Songs - for mezzo-soprano, clarinet, violin, cello, and piano. Autograph musical manuscript draft score. Signed and dated by the composer, [19]98, at performance number 160. Oblong folio. Wrappers. Spiralbound. 53 pp. Notated in pencil on 18-stave music paper, 304 x 414 mm. With numerous annotations throughout, several in red pencil. With text by the distinguished African-American poet, singer, memoirist, and civil rights activist Maya Angelou (1928-2014). Slightly worn.

Grammy-Award winning Richard Danielpour "is an outstanding composer for any time, one who knows how to communicate deep, important emotions through simple, direct means that nevertheless do not compromise." (New York Daily News). A distinctive American voice, his music is of large and romantic gestures, brilliantly orchestrated, intensely expressive, and rhythmically vibrant." pytheasmusic.org

"Yo-Yo Ma and Emmanuel Ax approached me in 1993 about writing a piece that would be of educational as well as aesthetic value to listeners young and old(er). The idea of creating a series of "portraits" of

one heroic woman evolved into a different format when we invited Maya Angelou to create the text for the work. We discussed the idea of several portraits of heroic but nonetheless anonymous women throughout history. Out of the five poems Dr. Angelou wrote, I chose to set four - mostly out of consideration for the length of the work, which I wanted to keep in the twenty-minute range. A rough draft of the four movements/songs was made in December 1997 at Yaddo in Saratoga Springs, and was not resumed until July 1998. It was completed in early August of that year at the Marlboro Music Festival, where I was serving as resident composer for that summer."

"The essential questions that came into play in setting these beautiful texts was - who is speaking in each poem; and what are they saying? The result of my interpretation of those questions is the music that resulted." Richard Danielpour. (29478) \$6,000



**Composed to Commemorate the Victims of 9/11
and "All American Soldiers"**

31. DANIELPOUR, Richard b. 1956

An American Requiem for Mezzo-Soprano, Tenor and Baritone, Chorus (SATB), and Orchestra. Autograph musical manuscript. Part I: Kyrie thru the beginning of the *Sanctus*; Part II: *Sanctus*. 2000-2001.

Two volumes. Oblong folio, 303 x 403 mm. Spiral bound. 62 + 32 pp. for a total of 95 pp. + one additional leaf laid down to rear inner cover of first volume. Notated in pencil on 18-staff orchestral paper. Titling in red pencil in the composer's hand to upper wrappers of both volumes. Scored for mezzo-soprano, tenor, baritone, SATB chorus, 3 flutes (one doubling piccolo, one doubling alto flute), 3 oboes

(one doubling English horn), 3 clarinets (one doubling bass clarinet), 3 bassoons (one doubling contrabassoon), 4 horns (two doubling Wagner tubas in F), 3 trumpets in C, 2 trombones, bass trombone, tuba, timpani, 5 percussion instruments, piano (doubling celeste), harp, string orchestra, and 6 offstage trombones.

The final draft of the complete work incorporating numerous erasures, corrections and cancels in both lead and red pencil and including significant corrections and additions to both notation and dynamics. The composer has also added performance markings to the score in red pencil.

With text derived from the Latin mass, Walt Whitman, Ralph Waldo Emerson, Michael Harper, Hilda Doolittle (known as H.D.), and an anonymous Afro-American spiritual. The work was recorded by the Pacific Symphony Orchestra and Chorale with soloists Stephanie Blythe, Marc Oswald, and Hugh Smith, with Carl St. Clair conducting.

Danielpour dedicated this powerful work both to the victims of September 11, 2001 and to all American soldiers - past, present, and future.

An important manuscript by one of America's most prominent contemporary composers. (20048) \$14,000

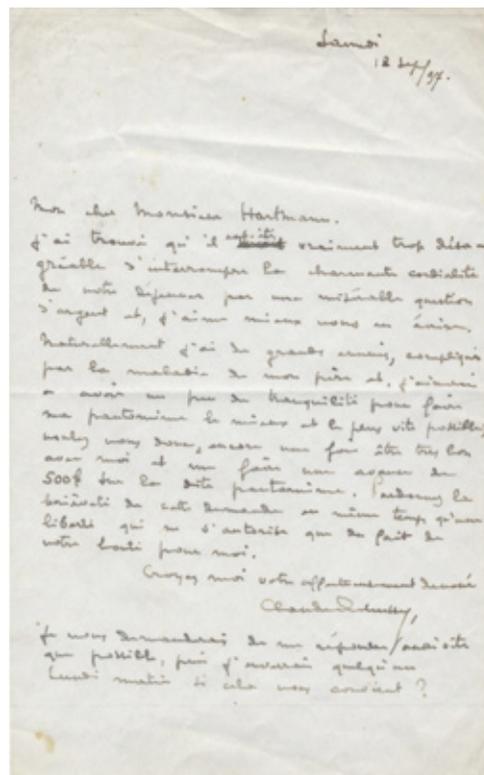
**Debussy Asks His Publisher for an Advance
on *La Chevalier d'Or***

32. DEBUSSY, Claude 1862-1918

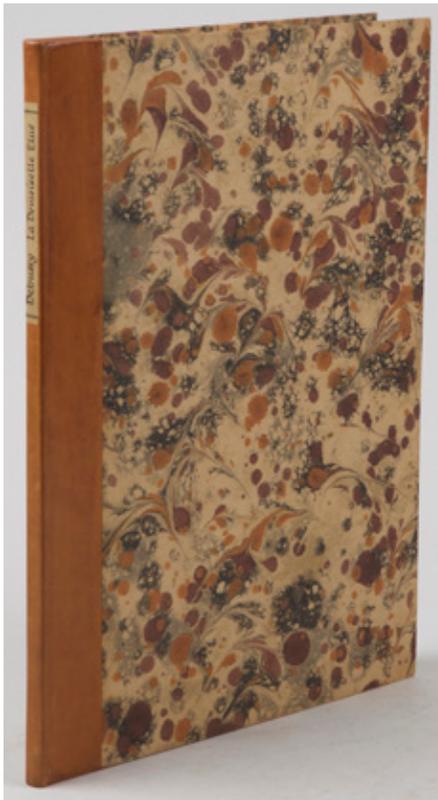
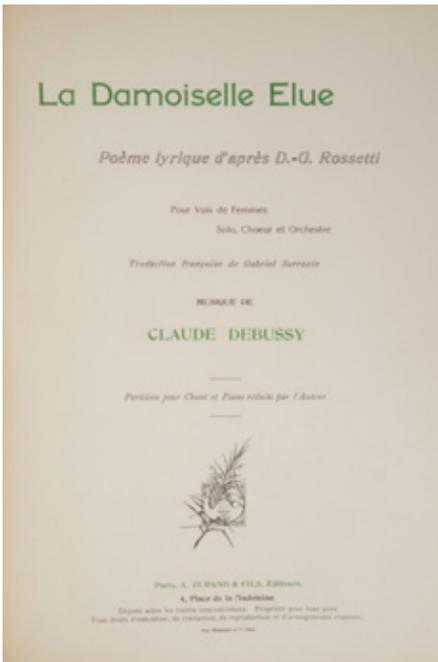
Autograph letter signed to the music publisher George Hartmann, dated September 18, [18]97. 1 page. Octavo, ca. 247 x 201 mm. Creased at folds and slightly overall; very small stain to lower blank margin of recto.

Debussy asks his publisher for an advance of 500 francs to facilitate the composition of his pantomime, *La chevalier d'or*: "*Naturally I have great problems, complicated by my father's illness, and I shall like to have a little peace to compose my pantomime the best and quickest [way] possible.*"

La chevalier d'or, "a Rosicrucian pantomime si esthétique de Madame [Jean-Louis] Forain," was intended for private performance at her Paris home, probably for Christmas 1897. Although Debussy had evidently completed a musical plan for the pantomime, he never finished it. In a letter, dated 1 November, Debussy tells René Peter that Le chevalier was "naturally still not finished." When Madame Forain gave him a deadline to complete the work, Debussy remarked that it would be just as easy "to learn Assyrian" as to comply with it. Orledge: Debussy and the Theatre, p. 264.



George Hartmann (d. 1900) secured the rights to all Debussy's works for 500 francs a month in 1895. In a letter to Pierre Louys, Debussy wrote "[Hartmann] was sent to me by Providence and played his part with a grace and charm quite rare among the philanthropists of art." (23207) \$3,750



**Inscribed to Messager,
Conductor of the First Performance of *Pelléas et Mélisande***

33. DEBUSSY, Claude 1862-1918

La Damoiselle Elue Poème Lyrique d'après D.=G. Rossetti Pour Voix de Femmes Solo, Choeur et Orchestre, Traduction française de Gabriel Sarrazin... Partition pour Chant et Piano réduite par l'Auteur. [Piano-vocal score]. Paris: A. Durand & Fils [PN D. & F. 6106], [1902].

Small folio. Quarter mid-tan calf with marbled boards, manuscript title label to spine. 1f. (blank), 1f. (title printed in black and green), 1f. (publisher's statement), 25 pp. music. Slightly worn and browned; minor offsetting of inscription to verso of title.

With an autograph inscription signed to lower portion of publisher's statement on the second preliminary leaf: "*à mon très cher A. Messager ton vieux dévoué Claude Debussy, Oct 1902.*"

First trade edition. Lesure 62.

An early work, exhibiting strong influences of Wagner and Chabrier, *La Damoiselle Elue* was completed after the composer's return to Paris from Rome in 1887 and first performed at the Société Nationale de Musique on April 8, 1893. André Messager (1853-1929) was a noted French composer, conductor, music critic, and friend of Fauré and Debussy. He received his formal musical training at the Ecole Niedermeyer, and took lessons with Saint-Saëns. Although he was best-known for his stage works, Messager composed in a number of other genres as well. He conducted the first performance of Debussy's *Pelléas et Mélisande* at the Opéra-Comique in 1902. (23067) \$3,500



Untrimmed and in Original Wrappers

34. DONIZETTI, Gaetano 1797-1848

L'Elisir d'Amore Melodramma in due Atti... ridotto con accompagn. di Piano-forte dal Maestro Luigi Truzzi... Fr 26. [Piano-vocal score]. Milano... Gio. Ricordi... Firenze... Ricordi e Co.: [PNs 6400-27], [1832].

Oblong folio. Original publisher's yellow printed yellow with lithographic vignette by Ricordi after Giuseppe Pagani. 1f. (recto title, verso blank), 1f. (recto named cast list, verso index of 28 numbers), 231, [i] (blank) pp. Engraved. With separate caption title, price, imprint, and pagination to each number; continuous pagination to lower outer corners. Preserved in a custom-made half black calf folding case with titling gilt to spine. With names of Paris ("L. Launer") and London agents ("T. Boosey e Co.") printed to foot of title and upper wrapper (Paris imprint simply "Launer" to wrapper). Number 13 without imprint or agents. Small collector's monogrammatic handstamp "LF" to lower margin of upper wrapper and title. From information printed on the upper wrapper it is evident that both the piano-vocal and solo piano scores were available with plates of scenes from the opera ("Per Piano Forte Con Scene Fr. 19 Senza [Fr.] 15"). Wrappers slightly worn, soiled, and frayed; small tear to upper with tape repair; small portion of lower torn away. Edges slightly dusty, those of final leaves slightly frayed. Overall, a very attractive, wide-margined copy in original state.

Named cast includes Heinefetter as Adina, Genero as Nemorino, Dabadie as Belcore, Frezzolini as Dulcamara, and Sacchi as Giannetta.

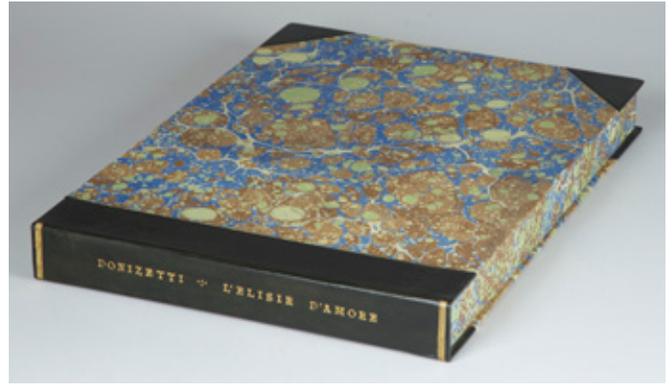
First Edition, first issue. Rare. Crawford p. 143.

L'Elisir d'Amore, to a libretto by Felice Romani after Eugène Scribe's text for Daniel-François-Esprit Auber's *Le philtre* (1831), was first performed in Milan at the Teatro Cannobiana on May 12, 1832.

"L'elisir was composed in the six-week period between the première of Ugo, conte di Parigi (13 March 1832) and the time the opera went into rehearsal (about 1 May)... The first run was a huge success at the Cannobiana, where it was introduced by Sabine Heinefetter (Adina), Giambattista Genero (Nemorino), Henri-Bernard Dabadie (Belcore) and Giuseppe Frezzolini (Dr Dulcamara). Its vogue in southern Italy was launched by its production at the Teatro del Fondo, Naples, in the spring of 1834, when it was given with Fanny Tacchinardi-Persiani (Adina), Lorenzo Salvi (Nemorino), Ambrogi (Belcore) and Lablache (Dulcamara). On 27 September 1835, it was first given at La Scala with Malibran (Adina), Poggi (Nemorino) and Salvatori (Belcore), with Frezzolini repeating his famous impersonation of Dulcamara. L'elisir continued its rapid triumphal progress across Italy where, as the musical press of the period

shows, it was the most frequently performed opera between 1838 and 1848, a time when one out of every four productions in the country was of a work by Donizetti." William Ashbrook in *Grove Music Online*.

A fine, untrimmed copy, rare in original wrappers.
(28104) \$3,200



Attractive Example of the Nuremburg Tradition of Music Printing from Type

35. DRETZEL, Cornelius Heinrich 1697-1775

Des Evangelischen Zions Musicalische Harmonie, Oder: Evangelisches Choral-Buch Worinnen Die wahre Melodien, derer so wohl in denen beeden Marggraffthümern Bayreuth und Onoltzbach [!Ansbach], als auch in der Stadt Nürnberg, deren Gebiete nnd[!] andern Evangelischen Gemeinen üblichen Kirchen-Lieder... zusammen getragen, und mit einem Signirten Baß versehen zu finden, beedes zum Gebrauch bey dem oeffentlichen Gottesdienst auf Orgeln... Nebst einem Anhang und Historischen Vorrede/ Von Ursprung, Alterthum, und sonders Merkwürdigkeiten des Chorals. Nürnberg: Wolfgang Moritz Endters seel. Tochter, Mayrin und Sohn, 1731.

Oblong quarto. 2 volumes. Half mid-tan leather with raised bands on spine in decorative compartments gilt, leather title labels gilt, marbled edges. Vol. 1: 1f. (title with engraved vignette), 21ff. (preface dated Nuremberg, April 3, 1731), [i] ("Erstes Register" [table of contents]), [xvii] ("Anderes Register" [table of local variants of tunes]), 366 (music) pp.; Vol. 2: 1f. (title "Evangelisches Choral-Buch"), 367-776 (music), 777-880 (appendix to music) pp. Text and music typeset. All hymn tunes printed on two staves with melody in soprano clef and figured bass in bass clef. Some tunes texted; most tunes without text underlay but with text incipits for all strophes. Numerous elaborate woodcut tailpieces. With the attractive 18th century engraved bookplate of the author Georg Adam Schaumann, Nuremberg (fl. 1780s) to upper pastedown of both volumes. Contemporary paper slip (ca. 76 x36 mm.) inserted between two final leaves of the *Anderes Register* with manuscript annotation in ink: *N.B. Straf mich nicht in deinem Zorn quaere sub pagina 542 unter dem Lied Dich Herr Jesu Christ wo aliter dabey steht* (N.B. Straf mich nicht in deinem Zorn see page 542 below the hymn Dich Herr Jesu Christ, where the annotation "aliter" stands).

Binding slightly worn, rubbed and bumped. Small tear to pp. 47/48; some upper outer corners creased; page 368 misnumbered "168;" *Drittes Register* (12ff.) lacking.

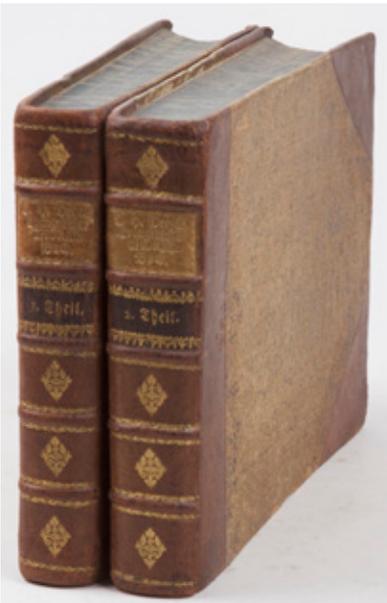
Wolffheim I, 1307 (also lacking the "Drittes Register" but including the corrigenda). Eitner III, 253 (a defective copy lacking the appendix but including everything else, with "Drittes Register" after the music; now at Österreichische Nationalbibliothek). MGG I, Vol. 3, col. 814. NDB IV, p. 114. RISM B/VIII/1 *Das Deutsche Kirchenlied 1703/03*. Warnecke: *Die Deutschen Bucherzeichen 1873*

(Schaumann bookplate). Most copies are bound in one volume, with the part title (here, first leaf of vol. 2) inserted before p. 1. Later copies include a 1f. unpaginated "corrigenda" list at the end accounting for errors in the music and also for the mispagination of p. 368. The paper slip with the manuscript annotation suggests that the "Drittes Register" was lacking from the present copy early on because it adds information otherwise provided by that index; this Register also notes that the respective hymn, *Straf mich nicht in deinem Zorn*, was sung in Nuremberg and Bayreuth but not in Onoltzbach (now Ansbach), which affords insight into the present copy's history.



Cornelius Dretzel hails from a Nuremberg family of musicians (MGG I, vol. 3, cols. 807-8). He seems to have spent his entire life in Nuremberg, but it is possible that he studied with J.S. Bach in Weimar before 1717. He identifies himself on the title of the present publication as "Organ[ist] zu St. Æg[idien]" (organist at St. Egidien church), where he succeeded Wilhelm Pachelbel, Johann Pachelbel's son, in 1719. Later he served at St. Lorenz and St. Sebaldus. The preface, simply signed "Der Autor," is not by Dretzel but by Wilhelm Schmidt, a Lutheran clergyman in Nuremberg.

The publication draws on a variety of earlier printed and manuscript sources - among others, by Hans Leo Haßler, Johann Staden, and Sigmund Theophil Staden. It was intended for use in the Lutheran territories of Franconia. The table of the *Anderes Register* has columns for Nuremberg, Altdorf (a town under Nuremberg rule), Bayreuth, Onolt[zbach] (Ansbach), and "Hällisch" (free imperial city of Hall, now Schwäbisch Hall), providing a synopsis of their repertoires.



"[Dretzel's edition] contains over 900 melodies with basso continuo, most of them appearing in print for the first time, in the various versions in which they were sung at Nuremberg, Bayreuth and Ansbach. For songs without a traditional melody Dretzel wrote new versions 'in the traditional manner' ('auf ordinaire Art'). His preface, in which he presented his work 'to the glory of God' and for 'the furtherance of true devotion' and 'the pleasure of gentlemen dilettantes', is a comprehensive historical discussion of the origin and development of the chorale; as a practising musician he took up positions on many questions of liturgical interest and ended the discussion with detailed instructions about thoroughbass." Lini Hübsch-Pfleger in *Grove Music Online*.

A handsome copy of this notable example of the Nuremberg tradition of music printing from type. (23715) \$3,200



Fine Example of French 18th-Century Coloured Engraving

36. DUGAZON, Louise-Rosalie 1755-1821

Fine large coloured engraving of Dugazon as Nina in the opera La Folle par Amour by Nicolas Dalayrac (1753-1809). Engraved by Jean-François Janinet (1752-1814) after Claude-Jean-Baptist Hoin (1750-1817). Paris: Janinet, 1787.

385 x 261 mm. A very good impression with fine colouring. On laid paper. Slightly browned; two edge tears repaired; remnants of hinges to upper corners of verso.

Dugazon, a French soprano, studied with Marie Favart. She was the daughter of the Paris Opéra dancer François Jacques Lefèbvre.

"Grétry wrote an ariette for her in Lucile, which was performed at the Comédie-Italienne in 1769, and she made her official début there in 1774 as Pauline in his opera Silvain... She took part in about 60 premières at the Comédie-Italienne and Opéra-Comique, including several by Grétry... She created roles in several operas by Nicolas Dalayrac including La dot (1785), Nina (1786z... in which she sang the title role, possibly her most successful part, and Maison à vendre (1800)." Elizabeth Forbes in Grove Music Online. (27676)

\$5,500



**Autograph Manuscript by This Egyptian-American Composer,
a Pioneer of Electronic Music**

37. EL-DABH, Halim 1921-2017

Harmonies of the Spheres. "Ten Nations Rejoice" for Wind Symphonie[!] Orchestra. Autograph musical manuscript full score. Signed and dated 1991.

Large folio (355 x 278 mm.). Unbound. 25 pp. Notated in pencil on 20-stave "Judy Green" music paper, rectos only. 1f. (title including description of extensive percussion forces and performance instructions). With "To Mideast Ten Nations Celebration" to head of first page of music. With occasional evidence of re-writings and/or corrections including additions in blue pencil.

Together with:

4 pp. of autograph musical sketches and a 3-page textual draft of a poem entitled *Harmonies of the Spheres*; a typescript copy of the final text; and two photocopies of the poem, all with some annotations in pencil.

An Egyptian-born American composer, performer, ethnomusicologist, and educator, El-Dabh came to the United States in 1950, becoming a part of the New York music scene that included Cage, Varèse, and Hovhanness. He went on to study composition with Krenek, Copland, Dallapiccola, and others.

"El-Dabh's compositional style is influenced by Egyptian folk and traditional music. Frequently monodic, his works feature complex rhythms and much use of percussion. His career was launched in 1949 with a highly acclaimed performance of It is Dark and Damp on the Front (1948) at All Saints Cathedral, Cairo. In 1950 he made his début as a solo drummer, under the direction of Stokowski, in the first performance of Tahmeela. Other works include Clytemnestra (1958), One More Gaudy Night (1961), A Look at Lightning (1962) and Lucifer (1975), commissioned by Martha Graham; Sound and Light of the Pyramids of Giza (1960), written for the Cultural Ministry of the Egyptian Government and performed daily at the pyramids; and New Pharaoh's Suite, written for the Cleveland Museum of Art to accompany

a visiting Ethiopian exhibit from the Louvre (1996). *Spectrum no.1 'Symphonies in Sonic Vibration' (1955) and Leilyla and the Poet (1959) have been recorded.*" Denise A. Seachrist in *Grove Music Online*.

An early pioneer of electronic music, El-Dabh composed one of the earliest known works of tape music, or "musique concrète," in 1944, *The Expression of Zaar*. He also scored four ballets for Martha Graham: *Clytemnestra* (1958), *One More Gaudy Night* (1961), *A Look at Lightning* (1962), and *Lucifer* (1975).

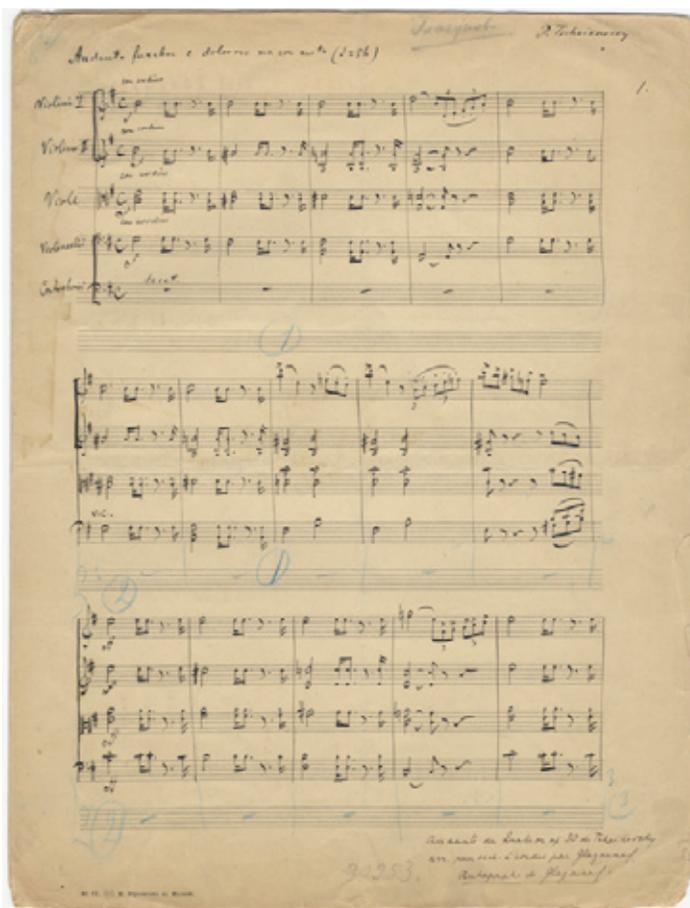
Harmonies of the Spheres: 10 Nations Rejoice was commissioned for the Middfest International Celebration in Middletown, Ohio. (29512) \$13,500

**Unrecorded Autograph Manuscript
of the Third Movement
from Tchaikovsky's *String Quartet Op. 30, No. 3*,
Arranged by Glazunov**

38. GLAZUNOV, Aleksandr Konstantinovich 1865-1936 and Peter Ilich TCHAIKOVSKY 1840-1893

Andante funebre e doloroso ma con moto. Third movement from Tchaikovsky's String Quartet Op. 30, no. 3, arranged for string orchestra by Glazunov. [Score]. Autograph musical manuscript signed "A. Glazunov" May 22, 1905.

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. Tschaïkowsky" 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 Tchaïkovsky 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 Dmitry Shostakovich. (25321) \$9,500

**Autograph Manuscript of
*Putyi tvoi, Gospodi, skaji mne***

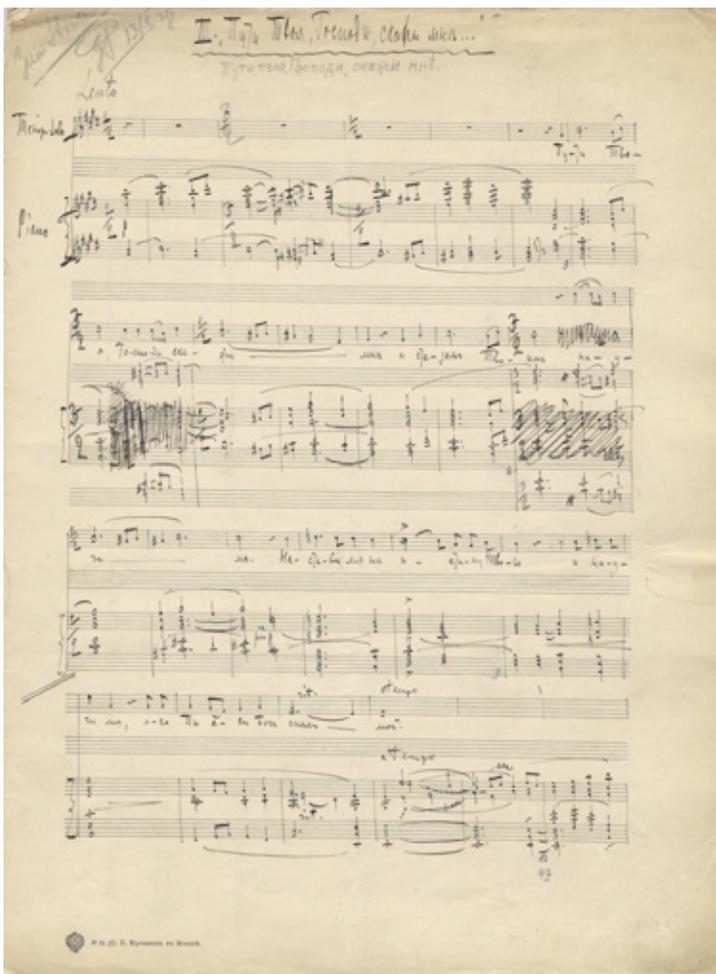
**39. GRECHANINOV, Aleksandr Tikhonovich
1864-1956**

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

10 pp. In E, 2/2 time, marked "Lento" at head. Folio (358 x 265 mm.). Unbound. Notated in ink on 18-stave Russian music manuscript paper. With numerous autograph corrections and amendations including pencil markings of an editorial nature. The printer's copy, presumably used in preparation of the published edition. With pencilled annotation to upper left corner of title indicating receipt of the manuscript (presumably by the publisher) on October 13, 1928. Slightly worn and soiled. Not recorded in Slonimsky.

"In two fields of Russian music Grechaninov has a special place: children's music and liturgical works. Even his first liturgy op. 13 is worth attention; and in the op. 19 choruses he used a new style, favoured by Katal'sky and others, recognizable by its modal harmonization of old Russian melodies. This initially aroused strong opposition from conservative church musicians. In

the popular second liturgy Grechaninov solved the problem of the Credo by giving the text to a solo alto, who declaims it rhythmically while the choir sings the word 'Veruyu' ('I believe') in simple harmony. Grechaninov's later use of instruments in para-liturgical works, his composition of a Roman Catholic Mass and motets (with organ), and his writing of a Missa oecumenica – a Latin mass for solo voices, chorus, organ and orchestra on Orthodox, Gregorian and Hebrew liturgical melodies – all testify to his liberal religious outlook." Inna Barsova and Gerald Abraham in *Grove Music Online*. (21831) \$4,000





Rare 18th-Century Handel Opera Libretti

40. HANDEL, George Frideric 1685-1759

Volume of six rare opera libretti (five by Handel, one by Ariosti) all but one in first edition.

Thick octavo. Full contemporary ivory vellum with "Opern" within decorative rules at head of spine. With fine decorative woodcut device to titles and decorative woodcut head- and tailpieces and initials throughout. All in three acts.

OTTONE [HWV 15]

Ottone, Re di Germania. Drama. Da Rappresentarsi Nel Regio Teatro d'Hay-Market, per La Reale Accademia di Musica. London: Printed by Tho. Wood in Little Britain, 1723. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [v] (dedication to the Count of Halifax by N. Haym), [i] ("Argomento), [i] ("Argument"), [i] (named cast list in Italian), [i] (named cast list in English), [2]-67, [i] (blank) pp. With text in Italian and English on facing pages. Named cast includes Francesco Bernardi (Senesino), Francesca Cuzzoni, Goschi, Margherita Durastanti, Gaetano Berenstatt, and Anastasia Robinson. First performed in London at the King's Theatre on January 12, 1723 to a libretto adapted by Nicola Francesco Haym from Stefano Benedetto Pallavicino's *Teofane* (1719, Dresden). **First Edition.** HWV p. 200. Sonneck p. 840. Dean p. 449.

The first new opera in the Royal Academy of Music's fourth London season. *"The most important event of the 1722–3 season as far as the public were concerned was the arrival of the soprano Francesca Cuzzoni, a worthy match to Senesino, and it was Handel's new opera Ottone in which she made her début."* Anthony Hicks in *Grove Music Online*.

TAMERLANO [HWV 18]

Tamerlano: Drama. Da Rappresentarsi nel Regio Teatro di Hay-Market, per La Reale Accademia di Musica. London: Printed and Sold at the King's Theatre in the Hay-Market, 1724. 1f. (recto title, verso blank), [iv] (dedication to the Duke of Rutland by N. Haym), [i] ("To the Reader" in Italian), [ii] ("To the

Reader" in English), [i] (named cast list in Italian), [i] (named cast list in English), [2]-99, [i] (blank) pp. With text in Italian and English on facing pages. Named cast includes Andrea Pacini, Francesco Borosini, Francesco Bernardi, Guiseppe Boschi, Francesca Cuzzonni, and Anna Dotti. Small paper repair to lower margin of pp. 29/30 just affecting tailpiece on p. 29 and two words of text on p. 30. First performed in London at the King's Theatre on October 31, 1724 to a libretto by Niccola Francesco Haym after Agostino Piovene. **First Edition.** HWV p. 237. Sonneck p. 1049. Dean p. 564.

"Two comparably great though very different masterpieces dominated the next season. Tamerlano, which opened the season (31 October 1724), and Rodelinda (13 February 1725) are comparatively restrained in instrumentation, but possess a taut dramatic power to which it is hard to find a parallel in opera of this period." Anthony Hicks in *Grove Music Online*.

ELPIDIA [HWV A1]

L'Elpidia, overo Li Rivali Generosi. Drama per Musica. Da Rappresentarsi Nel Regio Teatro di Hay-Market, per La Reale Accademia di Musica. The Words compos'd by Signor Apostolo Zeno. The Musick by Signor Leonardo Vinci, except some few Songs by Signor Gioseppe Orlandini. London: Printed, and Sold at the Opera-Office in the Hay-Market, 1725. 1f. (recto title, verso blank), [i] (cast list in Italian), [i] (cast list in English), [i] ("Argomento"), [i] ("Argument"), [7]-45, [i] (blank) pp. Text in Italian, with summaries of scenes in English. Small paper repair to lower margin of pp. 45/46 just affecting tailpiece on p. 45; contemporary annotation in ink to lower margin of blank p. 46. Named cast includes Boschi, Senesino, Pacini, Cuzzoni, Borosini, and Sorofini. A pasticcio first performed on May 11, 1725 to a libretto by Apostolo Zeno with music by Handel, Leonardo Vinci and Giuseppe Maria Orlandini. **First Edition.** HWV p. 344-345. Not in Sonneck.

"Elpidia was Handel's first pasticcio. He arranged the whole and composed the recitatives. Haym took the libretto from Zeno's I rivali generosi... Most of the aria texts were lifted with their music from Vinci's Ifigenia in Tauride and Rosmira fedele and Orlandini's Berenice, the three newest operas produced at the San Gioivanni Gristostomo theatre in Venice only a few weeks earlier... For the first time London audiences were confronted with the pre-classical style based on harmonic rather than contrapuntal bass lines and florid voice parts that go their own way rather than developing ritornello material. Handel's quickness in seizing the latest fashion, which he was soon to digest and make his own, is remarkable." Dean p. 321.

SCIPIONE [HWV 20]

Scipione. Drama. Da Rappresentarsi Nel Regio Teatro di Hay-Market; per La Reale Accademia di Musica. London: Printed, and Sold at the King's Theatre in the Hay-Market, 1726. 1f. (recto title, verso blank), 1f. (recto argument in Italian and English, verso cast list in Italian), [i] (cast list in English), [2]-63, [i] (blank) pp. Text in Italian and English on facing pages. Lower margins of two leaves trimmed affecting last line of text but not affecting legibility; small portion of upper outer corner of pp. 41/42 lacking affecting several words. Named cast includes Baldi, Francesco Bernardi, Antinori, Boschi, Francesca Cuzzoni, and Constantini. First performed in London at the King's Theatre on March 12, 1726 to a libretto by Paolo Antonio Rolli based on Antonio Salvi's Publio Cornelio Scipione (1704, Livorno), after Livy, *Historiarum ab urbe condita*, xxvi, 50. **First Edition.** HWV p. 261 (two editions published in 1726, one published by Thomas Edlin and the present edition, not assigning precedence). Not in Sonneck. Dean p. 623.

"Scipione was Handel's eighth full-length opera for the Royal Academy of Music. There were 13 performances in the first run, with a cast consisting of the castratos Senesino and Antonio Baldi (Luceio [Luceius] and Scipio), the sopranos Francesca Cuzzoni and Livia Costantini (Berenice and Armira), the tenor Luigi Antinori (Lelio [Laelius]) and the bass Giuseppe Boschi (Ernando). The opera was written in unusual haste; Handel completed the score only ten days before the first performance, having taken –

according to the librettist, Rolli – just three weeks to compose the music; signs of hurry are occasionally apparent both in the music (the overture borrows from two of Handel's recorder sonatas) and the libretto (the last recitative repeats the words of an earlier aria)." Anthony Hicks in Grove Music Online.

FLAVIO [HWV 16]

Flavio Re de' Longobardi. Drama. Da Rappresentarsi Nel Regio Teatro di Hay-Market. The Second Edition. London: Printed for T. Wood in Little-Britain, and are to be sold at the King's Theatre in the Hay-Market, 1732. 1f. (recto title, verso "The Argument"), 3 (named cast list in English and Italian), 4-47, [i] (blank) pp. The "Argument" is in English only, with text in Italian and English on facing pages. Named cast includes Campioli, Senesino, Strada, Bagnolezzi, Bertolli, Mantagnana, and Pinacci. Second edition. First performed in London at the King's Theatre on May 14, 1723 to a libretto by Nicola Francesco Haym adapted from Mateo Noris's Il Flavio Cuniberto (1682, Venice). HWV p. 210. Not in Sonneck. Dean p. 477.

"Flavio was Handel's fourth full-length opera composed for the Royal Academy of Music; its eight performances ended the 1722–3 season at the King's Theatre... Handel revived Flavio at the King's Theatre on 18 April 1732, when the bass Montagnana took over the role of Ugone (originally tenor) and the tenor Pinacci the role of Lotario (originally bass); this reversal of voices actually restored Handel's first plan for the opera, Acts 1 and 2 having been originally written for this combination. Chrysander's edition largely ignores the pre-performance and 1732 versions of the opera." Anthony Hicks in Grove Music Online.

"The operas of the Academy period are generally more serious in tone (the enjoyable exception is Flavio (1723))..." Anthony Hicks in Grove Music Online.

CORIOLANUS

*Cajo Marzio Coriolano, Drama. Da Representarsi Nel Regio Teatro d'Hay-Market, per La Reale Accademia di Musica. London: Printed by Tho. Wood in Little Britain, 1723. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [v] (dedication to the Duchess of Newcastle by N. Haym), [iii] ("Argomento"), [iii] ("Argument"), [i] (named cast list in Italian), [i] (named cast list in English), [2]-79, [i] (blank) pp. With text in Italian and English on facing pages. Named cast includes Francesco Bernardi, "call'd Senesino," Francesca Cuzzoni, Margherita Durastanti, Anastasia Robinson, Giuseppe Boschi, Gordon, and Gaetano Berenstadt. First performed in London on February 19, 1723 to a libretto by Niccola Francesco Haym with music by Attilio Ariosti (1666-1729). ?**First Edition** (COPAC calls this a 2nd edition). No early editions located. Not in Sonneck.*

"At the beginning of 1720 [Ariosti] was in Paris for a state wedding, and he might have stayed there until a few months before the production of his Caio Marzio Coriolano in February 1723. This was by far the most successful of the operas he composed or reworked for the Royal Academy, and it was the only one revived in London. Its original success owed a great deal to the prima donna, Francesca Cuzzoni, who had made her sensational London début one month earlier (in Handel's Ottone), but it likewise owed much to Ariosti's expressive setting of Pariati's excellent libretto." Lowell Lindgren in Grove Music Online.

Very slightly worn, browned, and soiled; very occasional minor foxing; minor dampstaining to lower inner margins; remnants of contemporary blue/gray wrappers to extreme inner margin of some half-titles; margins slightly trimmed occasionally just touching catchwords or signature designations; occasional other very minor defects.

An attractive collection of rare libretti of some of Handel's best-known works. (29523) \$6,500



**Historically Important Engraving Depicting Castrati Senesino and Berenstadt
and Soprano Cuzzoni in Handel's *Flavio***

41. [HANDEL, George Frideric 1685-1759]

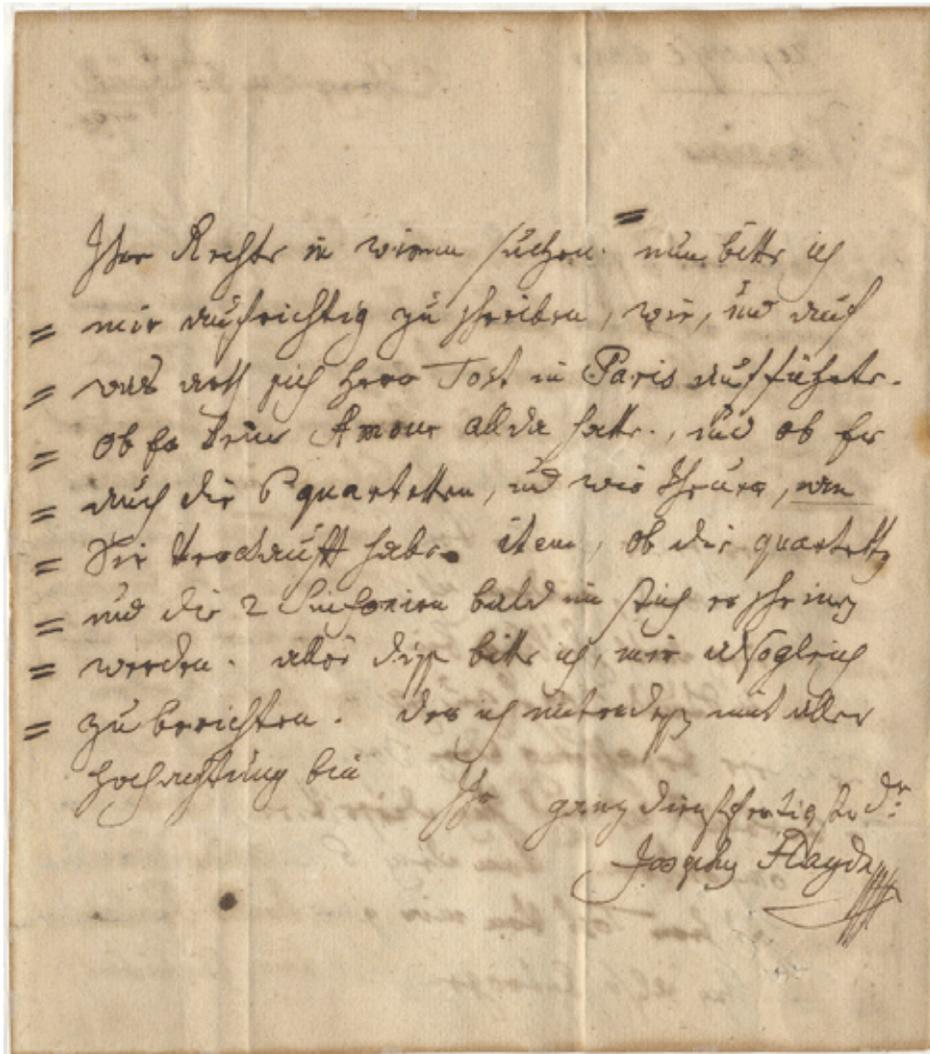
*Fine satirical etching of performers in a contemporary production of Handel's *Flavio* at the King's Theatre in London in 1723. Attributed to William Hogarth (1697-1764). 190 x 266 mm. + wide margins. Printed on heavy laid paper.*

The singers depicted are most commonly agreed to include the famous castrato Bernardi Senesino (?-1759), the soprano Francesco Cuzzoni (1696-1778), and the alto castrato Gaetano Berenstadt (1687-1734). With pencilled notes to lower margin incorrectly naming Farinelli as one of the singers and the opera as being Handel's *Julius Caesar*. Some light browning, mostly to right outer margin; a little minor foxing. A very good impression.

Rackwitz and Steffens: George Frideric Handel, no. 101. Hogwood: Handel, no. 21.

*"For this engraving various operas by Handel have been named: "*Julius Caesar*", "*Falvio*" and "*Tolomeo*." The singers have been said to be Farinelli, Senesino, Cuzzonni and Berenstadt. Hogarth and Vanderbank have been named as engravers. In all probability it represents the 7th scene of the 3rd act of the opera "*Flavio*." Rackwitz and Steffens p. 187.*

A rare and historically important print depicting three of the most famous singers of the day. There are very few early 18th century images with any historical basis depicting prominent singers in performance. (27519) \$8,000



**Haydn Writes to his Publisher Sieber
about His Symphonies, Piano Sonatas, and the "affaire Tost"
- An Important Letter -**

42. HAYDN, Joseph 1732-1809

Important autograph letter signed to French music publisher Jean-Georges Sieber. Dated Estoras [Esterházy], 5th April 1789. A significant document regarding publication rights to a number of Haydn's symphonies and pianoforte sonatas and the "Affaire Tost."

2 pp. Quarto (195 x 172 mm.). In dark brown ink. With integral autograph panel addressed to Monsieur Sieber, Marchand de la Musique, Paris, with additions of Rue La Honoré a l'Hotel d'Alligre possibly in another hand. Original dark red wax seal fully intact. On laid paper with watermark "JRP." In German (with translation). Uniform light browning, slightly heavier to central fold and extreme blank margins; one small brown spot to central fold; small (ca. 28 x 20 mm.) blank area opposite seal lacking, partially adhering to upper portion of seal; several minute holes, just touching several letters but in no way impairing legibility. In very good condition overall. Carefully laid into archival Japanese rice paper mount.

Haydn is surprised not to have heard from Sieber as the publisher was supposed to have purchased 4 symphonies and 6 pianoforte sonatas from him. The composer is apparently bound to the Viennese violinist Johann Tost (who had purchased the rights to a number of his other works) for the symphonies, but Tost has not paid him for these. Haydn pledges to compose these 4 symphonies for Sieber if he takes

over Tost's debt. The composer goes on to say that Tost has no rights at all to the pianoforte sonatas and has thus "swindled" Sieber; he urges the publisher to claim damages in Vienna. Haydn then inquires about Tost's behaviour in Paris and whether or not he sold Sieber 6 quartets. He asks in closing "*will the Quartet, and the 2 Symphonies be engraved and soon appear?*"

"Monsieur! I am very surprised not to have received a letter from you, because (as Herr Tost wrote to me a long time ago) you were supposed to have purchased 4 Symphonies and 6 pianoforte Sonatas for one hundred Louis d'or: as far as I am concerned, I regret being bound to Herr Tost for the 4 Symphonies, because he still owes me 300f [Gulden] for the 4 pieces. If you will take over this debt of 300f, I guarantee to compose these four Symphonies for you; but Herr Tost has no rights at all to the six pianoforte Sonatas, and has thus swindled you; you can claim your damages in Vienna. Now I would ask you to tell me candidly just how, and in what fashion, Herr Tost behaved in Paris. Did he have an Amour there? And did he also sell you the 6 quartets, and for what sum? Item, will the Quartet and the 2 Symphonies be engraved and soon appear? Please let me know all this as soon as possible. Meanwhile I remain, most respectfully, Your wholly obedient servant, Josephus Haydn."

Robbins Landon: *Haydn Chronicle and Works, Volume II Haydn at Esterháza 1766-1790*, p. 719.
Robbins Landon: *The Collected Correspondence and London Notebooks of Joseph Haydn*, pp. 84-85 and 326.

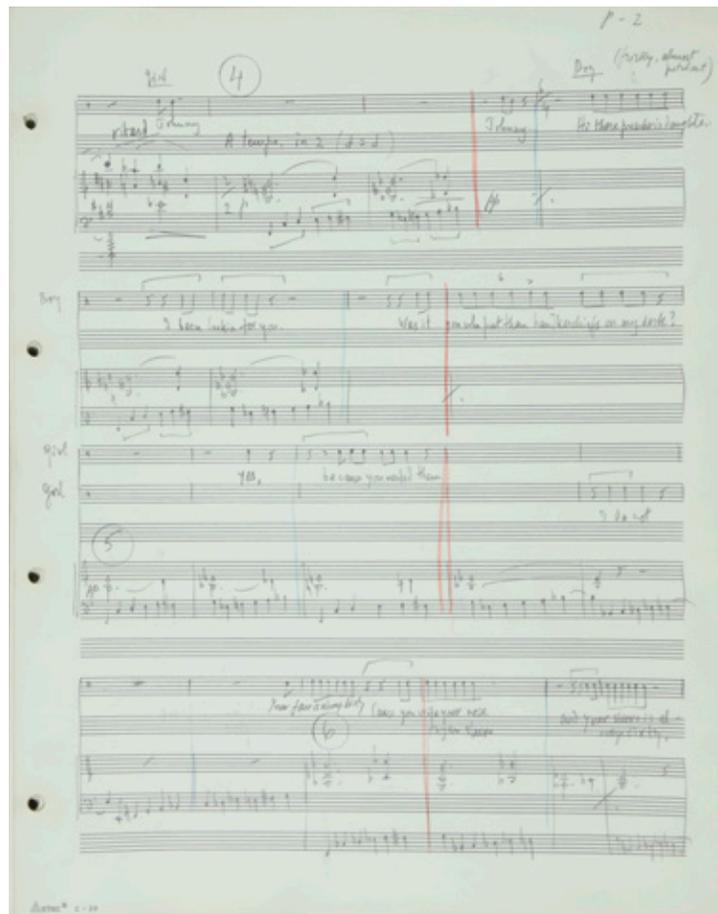
"Haydn's compositional activity underwent a radical change in the 1780s. His music, which been well known and much praised since the mid-1760s, was now genuinely popular: he could scarcely keep up with the demand. He concentrated on what was salable: instrumental works that would appeal to both amateurs and connoisseurs, opera excerpts and lieder. As long as his works had been destined for the court or published without his participation, he had had little need to follow the 'opus' principle; now he adopted it for almost all his publications. Even the string quartet was subject to another pause of six years... before he composed three sets in rapid succession during 1787-90: op.50 (Artaria; dedicated to the King of Prussia), op. 54/55 (a single set of six, sold to Johann Tost, formerly a violinist at court, who resold them to various publishers) and op. 64." James Webster and Georg Feder in *Grove Music Online*. Haydn also sold his Symphonies nos. 88 and 89 (1787) to Tost, who resold them in Paris and elsewhere.

"With this letter, the affaire Tost, to which Haydn had previously referred in a letter to Artaria... [September 22, 1788], becomes even more mysterious. Tost had with him Symphonies Nos. 88, 89 and six Quartets (known as Opp. 54 and 55). Haydn never denied Tost's rights to these works, and obviously expected Tost to sell them, as the end of the present letter shows. But how the two Symphonies suddenly became four is most unclear. Perhaps Haydn intended to write two more for Tost. (See also the passing reference to the four works in the letter of 22 March...). In 1788 and 1789, Haydn did in fact compose three new Symphonies (Nos. 90-92), but he dedicated them to the Comte d'Ogny in Paris, and they were patently intended for the Concert de la Loge Olympique, for which he had written the 'Paris' Symphonies. The affaire Tost is further complicated by the fact that Tost seems to have sold Sieber a Gyrowetz Symphony under Haydn's name (Symphony in G: see Larsen, HÜB, p. 115 and Landon, SYM, p. 3). The six Sonatas are possibly Nos. 34, 53 and 35 (XVI: 33, 34 and 43) together with 54-56 (XVI: 40-42); three, however may have been Nos. 32, 29 and 31 (XVI: 44-46), earlier works which Artaria issued as Op. 54 about this time." Robbins Landon: *Haydn Chronicle and Works Volume II*, p. 719.

Provenance

This letter was purchased from the London antiquarian booksellers Maggs Bros. in ca. 1930 and has been in the current owner's family since that time.

Haydn autograph letters with important content such as that contained in the present letter are rare to the market. (27859) \$68,000



**Autograph Manuscript of the First Opera to Be Based on a Play by Tennessee Williams
- One of the Composer's Most Famous Works -**

43. HOIBY, Lee 1926-2011

Summer and Smoke Opera in two acts based on the play by Tennessee Williams Libretto by Lanford Wilson... Op. 27. Autograph musical manuscript of the complete piano-vocal score of the opera, signed by the composer on the title and dated by him on the final page 28 Nov. [19]70, North Salem, N.Y.

Folio. Unbound. 314 pp. Notated in pencil on light green 16-stave music manuscript paper, primarily on one side of each leaf only. Ca. 355 x 280 mm. Occasional autograph corrections, annotations, overpastes and cancelled pages. File holes to inner blank margins.

Together with:

1. *Autograph musical manuscripts of early working drafts in piano-vocal score of Summer and Smoke including material based on the discarded libretto by Wesley Balk.* Folio. Unbound. Ca. 500 pp. Notated on paper of various types and sizes.

2. *Autograph musical manuscript of the discarded first scene of Summer and Smoke in piano-vocal score.* Ca. 1967. 48 pp. Notated in pencil on 16-stave music manuscript paper. Together with a 1-1/2 pp. closely-typed copy of a letter dated February 13, 1967 written by Hoiby to the librettist of the work recounting in considerable detail the challenges he was having composing the work: "I have been in the lowest of depths for about the last two months, all because of *Summer and Smoke*... I've never had the depressing conviction that something just didn't 'work.' By now, I'm afraid I'm utterly and completely disenchanted with what I've written, and shall have to begin all over again. I have many times tried to begin Scene 2, and found myself in a paralytic vice of creative blockage... I may find that I am unable finally to do this opera, though at this point I don't accept that idea."



3. *An envelope with alternate manuscript overpastes with cuts and revisions for the 1980 Chicago Opera Theater broadcast of the opera and the 1989 University of Southern California, Long Beach productions.*

4. *A copy of the printed piano-vocal score published by Belwin-Mills in ca. 1976 with the composer's annotations and corrections, mostly in pencil, and with occasional printed overpastes. Folio. Publisher's wrappers. 332 pp. With 4 folio-sized sheets with the composer's directions, cuts and corrections to the score laid in. With composer's note to upper wrapper: "L[ee] H[oiby] Revised '88 Final Copy."*

5. *A second copy of the above, similarly marked with composer's annotations, corrections and overpastes. With "L[ee] H[oiby] Rev[ised]" to upper wrapper and "Lee Hoiby 2010 The Falls" to title, and with composer's list of cuts and revisions to inner upper wrapper.*

6. *A dye-line copy of Hoiby's autograph piano-vocal score. 300 pp. The stage manager, Dean Ekberg's, copy, with the addition of blocking diagrams opposite each page of music. Production notes, overpastes, instrumental cues/directions, lighting cues, etc., in coloured ink and pencil throughout. Two volumes. Folio. Spiral-bound.*

After hearing Hoiby's earlier opera, *A Month in the Country* (the revised version of his Natalia Petrovna, based on a play by Ivan Turgenev, premiered by the New York City Opera in 1964), Tennessee Williams approached Hoiby with the suggestion that he might be interested in writing an opera based on one of Williams's works. Hoiby's setting of *Summer and Smoke* was the result; it is **the first opera to be based on a Williams play and is perhaps Hoiby's most famous work.**

Commissioned by the St. Paul Opera Association, *Summer and Smoke* was composed in 1970 and premiered on June 19th 1971 in St. Paul, Minnesota with Igor Buketoff conducting. It went on to a production by the New York City Opera on March 12th 1971 under Julius Rudel. *"It continues to be performed with substantial success, and its 1980 production by the Chicago Opera Theater was broadcast in June 1982 by PBS-TV (WTTW), Chicago, and seen nationally. For its production during the Lee Hoiby Festival at California State University, Long Beach in 1989... Hoiby added a new scene in Act I drawn from his Three Women: Scenes for Soprano, Saxophone and Piano (1988)..."*

"... Summer and Smoke is a skilful interweaving of offstage music and spoken passages. It is a lyrical, poetic and compelling work that critics praised as America's most successful opera to date. Paul Hume (writing in the Washington Post) considered it an 'opera of immense emotional power flooded with music of great beauty'."

Considered "a modern Romantic from the lineage of Barber and Menotti," Hoiby's Summer and Smoke is regarded as having achieved "an eloquence comparable to the later works of Barber." Elise Kirk in Grove Music Online

More recently, the work was revived at the Manhattan School of Music, where it received three performances in December, 2010: *"When... Summer and Smoke... had its premiere in 1971, it was criticized by some for its conservative music, awash in the harmonic language of Menotti (Mr. Hoiby's mentor), Barber and Mahler, and its unabashedly lyrical vocal writing. But the work, with an effective and delicately poetic libretto by the playwright Lanford Wilson, also won deserved praise for doing what an opera is supposed to do: telling the story with sure dramatic pacing and understated expressivity, in music admirable for its directness and melodic grace."*

"These qualities shone through on Wednesday night when the Manhattan School of Music Opera Theater presented the first of three performances, with Mr. Hoiby, 84, in attendance. The conductor Steven Osgood drew supple, beautifully restrained playing from the able musicians."

"Set in Glorious Hill, a small Mississippi town, the story unfolds during several momentous months in the lives of two young adults who grew up as neighbors: John Buchanan Jr., a dashing doctor, and Alma Winemiller, the sweet but inhibited daughter of a pious minister. The handsome production, directed by Dona D. Vaughn, using windows and sets that descend into place, imaginatively evoked the neighboring houses: the staid sitting room in the rectory where the Winemillers live and the doctor's office where young John Buchanan practices with his father." Anthony Tommasini in *The New York Times*, December 9, 2010.

A remarkable assemblage of material documenting the creation and production of what has been described as one of the finest operas composed by an American. (21187) \$35,000



Autograph Manuscript of the Full Score of *Summer and Smoke*

44. HOIBY, Lee 1926-2011

Summer and Smoke Opera in two acts based on the play by Tennessee Williams Libretto by Lanford Wilson. Op. 27. Autograph musical manuscript of the complete full score, signed and dated by the composer on the final page: "North Salem, NY, 27 May 1971"

Elephant folio (ca. 500 x 330 mm.). Unbound. [1] (title, including cast list and instrumentation), 496 pp. Notated in pencil on 28-stave music manuscript paper on one side of each leaf only. Numerous leaves comprised of sections taped together to form a single leaf; pp. 407-462 on slightly smaller format paper; pp. 251-255 in photographic copy with autograph additions. A little minor soiling and wear. In very good condition overall. (21245) \$12,500



The Jack Bradley Jazz Archive
The Collection of Louis Armstrong's "White Son"
A Unique Testimonial to the Vibrant Jazz Culture of the 1950s-1980s

45. **[JAZZ]**

The jazz archive of the well-known photographer of jazz musicians and composers Jack Bradley (born 1934), intimately associated with Louis Armstrong for many years. Bradley, whom Armstrong often referred to as his “white son,” was the main benefactor of the Louis Armstrong House Museum in Corona, Queens, New York. Mr. Bradley has also been very closely involved in a number of historical jazz-related projects over the years, including as advisor to a CBS documentary on Armstrong, contributor to various jazz periodicals, etc.

The collection consists of thousands of Bradley’s original photographs, contact sheets, and negatives; sheet music; books; rare periodicals; posters; recordings; films; and ephemera relating to many of the major jazz musicians and composers of the ca. 1950s through 1980s, many of whom became legends in their own time. The majority of these images were taken “on the spot” and are both candid and posed in nature, capturing performances from New Orleans to Newport to New York. They are all organized alphabetically by subject, location, and date.

Contents (all counts are approximate):

I. Photographs

8 x 10" photographs: 5,000 by Bradley
8 x 10" photographs: 450 by other photographers
Negatives, contacts, and slides: 20,000 frames in 24 binders

II. Periodicals and Posters

Runs of 40 periodicals datings from the 1940s-1970s: 15 linear feet
70 posters

III. Recordings

7,000, including 12" lps, 10" 78s, 45 rpms, acetates, reel-to-reel tapes, and cassettes of jazz and blues performances, interviews, etc.

IV. Books

1,000

V. Sheet Music

2,700 individual pieces of sheet music and bound volumes

VI. Files and Autographs

15 file drawers containing contracts, newspaper clippings, programs, broadsides, etc.

VII. Films and Videos

500 16 mm. films, including shorts, soundies, excerpts, reel-to-reel, and full-length films.

Mr. Bradley began his collection in the 1950s in New York, and the artifacts offered in his archive form a unique and invaluable testimonial to the vibrant jazz culture of the era.

A detailed inventory is available upon request. Photograph courtesy of the Louis Armstrong House Museum, Corona, New York. (29808) \$350,000

Autograph of the Composer's Earliest Known Work for Piano

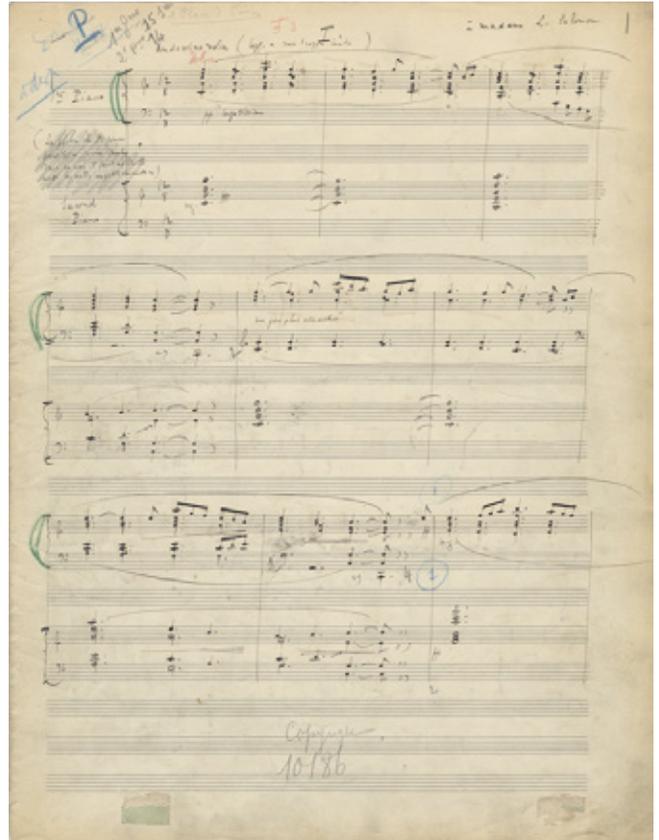
46. KOECHLIN, Charles 1867-1950

[Op. 6]. *4 pièces à deux pianos (Le 1er piano pouvant aussi être joué seul)*. Autograph musical manuscript signed "Ch. Kœchlin" [1896].

Folio (335 x 270 mm. with several leaves in slightly smaller format). Unbound. 1f. (title), 1-7 (no. I), [8] (blank), 9-13 (no. II), [14] (blank), 15-23 (no. III), [24] (blank), 25-[34] (no. IV), [ii] (blank) pp. Notated in black ink on printed 20-staff music paper with blindstamp of Y. Lard-Esnault / E. Bellamy, Paris. No date.

With extensive autograph annotations and corrections. Dedications to upper right corner of the first page of each piece: "à madame L. Salomon" (no. I); "à monsieur J. Berry" (no. II); "à monsieur Jean Huré" (no. III); à mademoiselle Juliette Toutain" (no. IV).

Directives and cue-size notes for performance on one piano only, all crossed out in pencil. Various layers of further corrections and annotations (including pagination) in graphite and colored pencil (green, blue, and red), in different hands, most probably including the composer's. Autograph note in ink to right of title page: "à arranger pour Piano Flute Hautbois Clarinette Cor Basson." Some soiling and browning; outer bifolium torn at spine and lower edge; lower end of final leaf (ca. 70 mm.) trimmed; remnants of adhesive labels to foot of p. 1; final leaves slightly creased and with small tears.

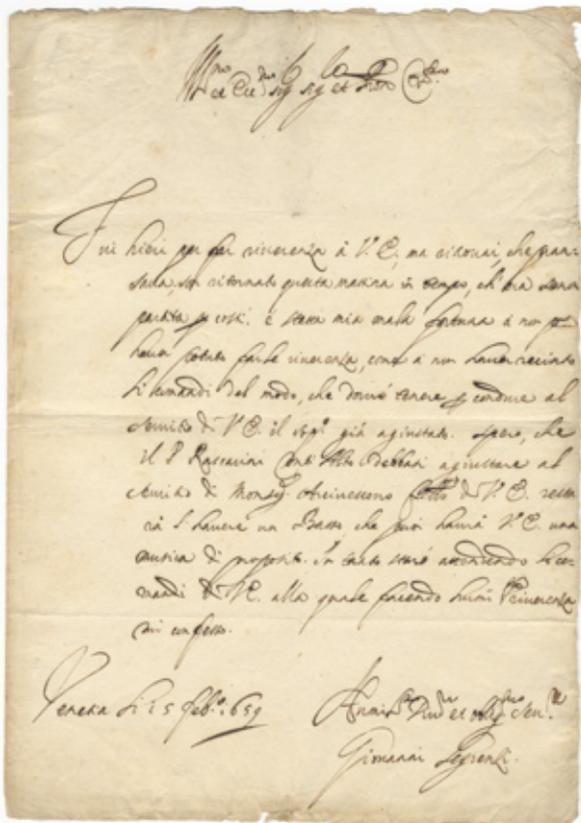


Kœchlin's earliest known work for piano. Orledge p. 329 (where this particular manuscript is not recorded; another manuscript of the score and sketches is, however, recorded as being held in the Yves Kœchlin archive).

"[Koechlin's] unworldly and uncompromising nature undoubtedly contributed to his neglect as a composer during his lifetime, and he attached great importance to the high opinions of his music expressed by Milhaud, Roussel, Falla, Fauré and other composers whom he, in turn, admired. In retrospect these opinions have been vindicated, and Koechlin's originality, visionary breadth and profundity place him well above the rank of *petit maître*. Rather, as Wilfrid Mellers concluded as early as 1942, he 'is among the very select number of contemporary composers who really matter'." Robert Orledge in *Grove Music Online*.

The present manuscript was used by the engraver of Alphonse Leduc, Paris, for the first (and only) edition of the work, published in 1899, plate number 10186. As one would expect from the deletions in the present manuscript, the printed edition lacks the directives and cue-size notes for performance on one piano only.

According to Orledge, the suite "is an arrangement of a solo piano work... The most attractive movement... is the third, slightly reminiscent of Debussy's 'En bateau' from the *Petite Suite* of 1888-9." (op. cit., p. 72-73). The present manuscript would allow for the reconstruction of the original solo piano version. The arrangement for piano and wind quintet hinted at on the title page apparently never materialized. (25316) \$8,500



**“One of the Most Gifted and Influential Composers
of the Latter Half of the 17th Century”**

47. LEGRENZI, Giovanni 1626-1690

Autograph letter signed in full to a gentleman. 1 page of a bifolium. Folio (ca. 299 x 213 mm). Dated Venice, February 15, 1659. On watermarked paper. In Italian (with translation). Slightly creased; partially separated at central fold; edges slightly frayed with minor loss to blank upper portion of first leaf; some bleeding to blank verso of first leaf; slight ink burn to third line of text affecting one word; several small perforations and minor staining to blank second leaf. From the collection of Max Reis. In quite good condition overall.

To a high-ranking person, perhaps Legrenzi's lifelong friend and patron, Ippolito Bentivoglio, for whom Legrenzi is seeking singers. Legrenzi has been unable to meet his patron for "instructions about how I should keep and bring to Your Excellency's service the person already agreed upon." He goes on to mention the noted Italian composer and contralto, Francesco Maria Rascarini (d. 1706) and some music "specifically for Your Excellency" and awaits his patron's orders.

Legrenzi "was one of the most gifted and influential composers of the latter half of the 17th century. Active in most fields of composition, he was an important force in the development of the late Baroque style in northern Italy." When he composed this letter, Legrenzi was the *maestro di cappella* of the *Accademia dello Spirito Santo* in Ferrara, "an institution devoted... to the performance of sacred music and oratorios." During his tenure in Ferrara (1656-1665),

Legrenzi cultivated a number of indispensable aristocratic connections, the most important of which was with Ippolito Bentivoglio, "who was active in the affairs of the academy, a supporter of opera, librettist for at least two of Legrenzi's dramatic works and a lifelong patron and friend, who appears to have assisted him in obtaining first performances in Venice in 1664 and Vienna in 1665." Legrenzi wrote numerous letters to Bentivoglio up to 1685. He became vice-maestro di cappella at St. Mark's in Venice in 1681 and maestro di cappella in 1685. Stephen Bonta in *Grove Music Online*.

"In 1658, while employed at S Petronio, Bologna, [Rascarini] performed the male lead in the Bologna revival of P.A. Ziani's *Le fortune di Rodope e Damira*. He repeated the role at least three times in the following four years, and in 1659 and 1661 he sang in the Venetian premières of Cavalli's *Antioco* and Castrovillari's *Pasife*. From 1662 until his death (except for the period 1691–9) he was contralto di camera to the Dukes of Savoy at Turin, performing alongside the famous castrato G.A. Cavagna... He was a member of the literary *Accademia degli Incolti* at Turin... His only surviving works are two cantatas for three voices." Lorenzo Bianconi and Jennifer Williams Brown in *Grove Music Online*.

Autograph letters of Legrenzi are rare. (25162)

\$2,800

Fine Contemporary Engraving of Lully

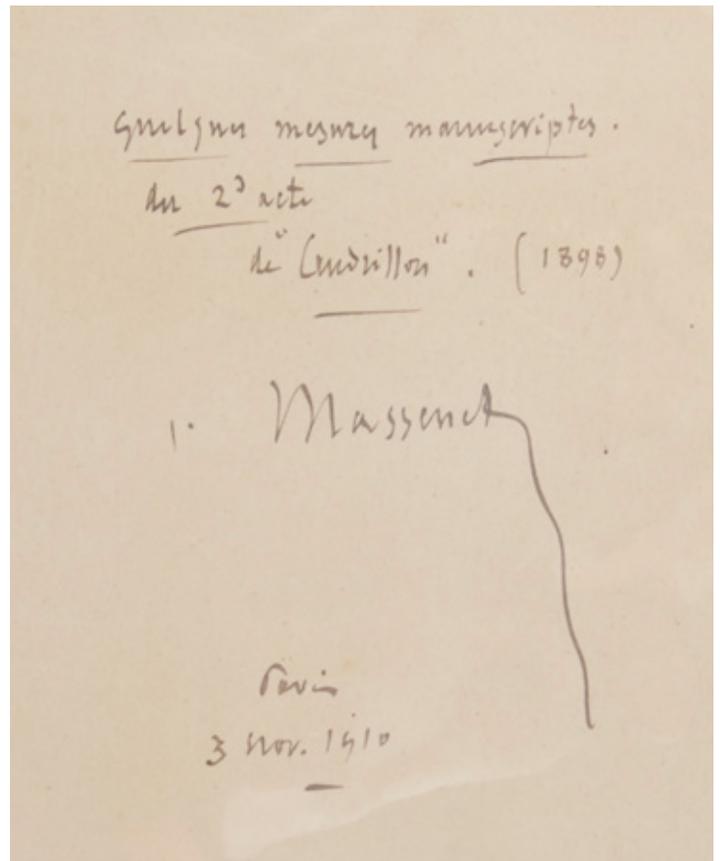
48. LULLY, Jean-Baptiste 1632-1687

Fine large half-length portrait engraving by Jean-Louis Rouillet (1645-1699) after Paulus Mignard of the distinguished composer in formal dress holding a rolled musical manuscript. Paris, [ca. 1680]. 500 x 340 mm. + narrow margins. Portrait within oval border lettered with Lully's name and position, 6 lines of laudatory verse on a decorative cloth draped over a plinth below. A very fine impression. One flattened horizontal crease to central portion. In very good condition overall.

Rare. Collection Musical André Meyer Vol. II plate 147 (before letters, with the engraver given as Edelinck).

"Lully, regarded throughout Enlightenment Europe as the leading figure in French music, created a style which was truly his own, drawing on many sources which he was probably better able to assimilate than anyone else in his time. The language he forged, and to which he sometimes brought exceptional breadth, could leave no one indifferent, and it still attracts audiences today with its power, clarity, equilibrium, coherence, poetry and exquisite sensitivity." Jérôme de La Gorce in *Grove Music Online*. (27556) \$3,000





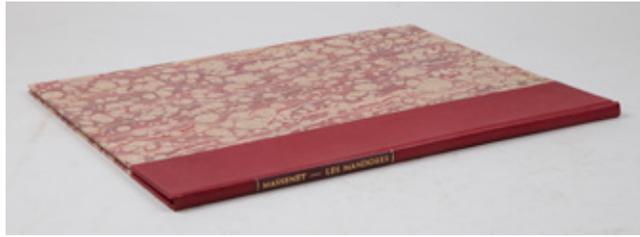
Les Mandores
Autograph Manuscript of a Ballet Divertissement from *Cendrillon*

49. MASSENET, Jules 1842-1912

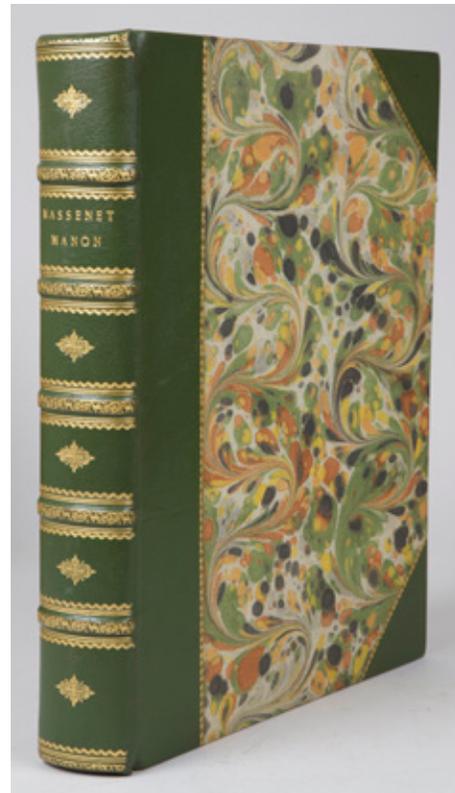
[*Cendrillon*]. *Les Mandores*. Autograph musical manuscript, being part of a ballet divertissement from act 2 of the composer's opera *Cendrillon*. Piano reduction. With an autograph note signed in Massenet's hand on a separate leaf: "*Quelques mesures manuscrites du 2e acte de "Cendrillon" (1898) Paris 3 Nov. 1910*"

Folio (350 x 270 mm). Modern maroon morocco with marbled boards. 4 pp., notated in ink on 20-stave music paper with blindstamp of H. Lard-Esnault Ed. Bellamy sr, Paris on one side of the leaf only. A fair copy of a piano reduction of *Les Mandores* in A major, 3/4 time. Tempo: "Assez Modéré (sans lenteur)"; metronome mark: "120 = [quarter note]." Autograph note to upper left corner of p. 1: "3ème entrée." Several erasures. Cautionary key and time signature for continuation after final double bar (D minor, 12/8 time). System breaks and pagination marked up in pencil in an unknown hand, both matching pp. 172-75 of the first edition of the piano-vocal score published in Paris by Heugel in 1899. The markup, as well as the cautionary key and time signatures at the end, allow for the conclusion that the present copy is part of the engraver's copy of the opera. All leaves guarded and with early horizontal crease; slightly browned; small stain to final blank page. In very good condition overall.

Les Mandores is part of an extended ballet divertissement in the second act of Massenet's opera *Cendrillon*. It is not included in Massenet's original manuscript piano-vocal score, dated 1895 (Bibliothèque nationale de France, département Bibliothèque-musée de l'opéra, RES-563); there, the 2ème entrée of the divertissement (*Le Fiancés*) is immediately followed by *Le Rigodon du Roy*, counted as the 3ème entrée. In the first edition *Les Mandores* appears as the 3ème entrée (pp. 172-75) and another new movement, *La Florentine*, as the 4ème entrée (pp. 176-79); the *Rigodon du Roy* is renumbered as the 5ème entrée (starting at p. 180). The autograph manuscript at the Bibliothèque nationale is also notated



on one side of the leaf only, is on the same paper as the present manuscript, and carries engraver's marks in the same hand. System breaks and page breaks match those of the first edition; pagination, however, does not. It appears that Heugel prepared, or at least planned, an earlier edition based solely on the manuscript in the Bibliothèque nationale, but as the premiere was delayed by several years, the publisher apparently put the project on hold. In the interim, Massenet added the new entrée (and made other changes as well), necessitating changes to the pagination of the printed score. (25157) \$5,500



**Presentation Copy of the Deluxe Limited Edition
of One of the Most Popular Operas of the 19th Century
with an Autograph Musical Quotation from Act II**

50. MASSENET, Jules 1842-1912

Manon Opéra Comique en 5 Actes et 6 Tableaux de M.M. Henri Meilhac & Philippe Gille... Direction Léon Carvalho. [Piano-vocal score]. Paris: G. Hartmann, [ca. 1885].

Large folio. Finely bound in half green morocco with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt, green endpapers, with original publisher's parchment wrappers with decorative devices by A. Renard above and below titling bound in. 1f. (recto blank, verso engraved

frontispiece by P. Avril), 1f. (recto title, verso blank), 1f. (blank), 1f. (recto blank, verso limitation statement), 1f. (recto half-title, verso blank), 1f. (recto composer's printed dedication to Madame C. Miolan-Carvalho, verso blank), 1f. (recto named cast list, verso table of contents), 1f. (recto table of contents continued, verso blank), 1f. (recto part-title, verso blank), 391 ("Variante pour les Théâtres qui n'ont pas de Ballet"), [iii] (blank) pp. Printed on fine laid paper within decorative floral borders by Barbizet. Uncut. With unpaginated part-titles and illustrative engravings by P. Avril preceding each act. Binding very slightly worn, minor wear and foxing to wrappers. Slightly browned and cockled at edges; occasional light foxing. A very attractive copy overall.

A presentation copy, with a fine autograph musical quotation in the hand of the composer to half-title, being two measures from the beginning of the second act of *Manon* notated in treble clef on one hand-drawn staff. With a key signature of three flats, and text underlay in French ("*On l'appelle Manon elle eut hier seize ans...* "). Signed and inscribed in black ink "*au Prince Bojidar Karageorgevitch. Hommage de grand sympathie. J. Massenet Paris. 1893.*"

Named cast includes Marie Heilbronn as Manon, Molé-Truffier as Pousette, Chevalier as Javotte, Rémy as Rosette, Lardinois as the servant, Talazac as Les Chevalier Des Grioux, Taskin as Lescaut, Cobalet as the Count Des Grioux, Grivot as Guillot de Morfontaine, and Collin as de Brétigny, with Lbis, Texte, Reynal, Legrand, Troy, Davoust, and Bernard.

Deluxe Limited Edition, this number 19 of only 50 copies.

Although an early work, *Manon* is one of Massenet's best-known and most popular operas. "*The designation 'opéra comique' is misleading: there are only a few lines of spoken dialogue. But in their place there is much mélodrame, faultlessly handled at a technical level... In the final analysis Manon is by way of being a 'highlights' opera, lacking the cohesion and economy of more mature Massenet works, but those highlights were seldom surpassed in the composer's oeuvre.*" The opera's libretto, by Henri Meilhac and Philippe Gille, is based on Antoine-François Prévost's novel *L'histoire du chevalier des Grioux et de Manon Lescaut* (1731). Rodney Milnes in *Grove Music Online*. Prince Bojidar Karageorgevitch (1862-1908) was "*a Serbian artist and writer on art, world traveller, and member of the Serbian Karađorđević dynasty. He gave singing and drawing lessons and later earned his living as an art critic and translator. He was a contributor to the Encyclopædia Britannica, Le Figaro, La Revue de Paris, Revue des Revues, Magazine of Art, and other publications.*" Wikipedia.

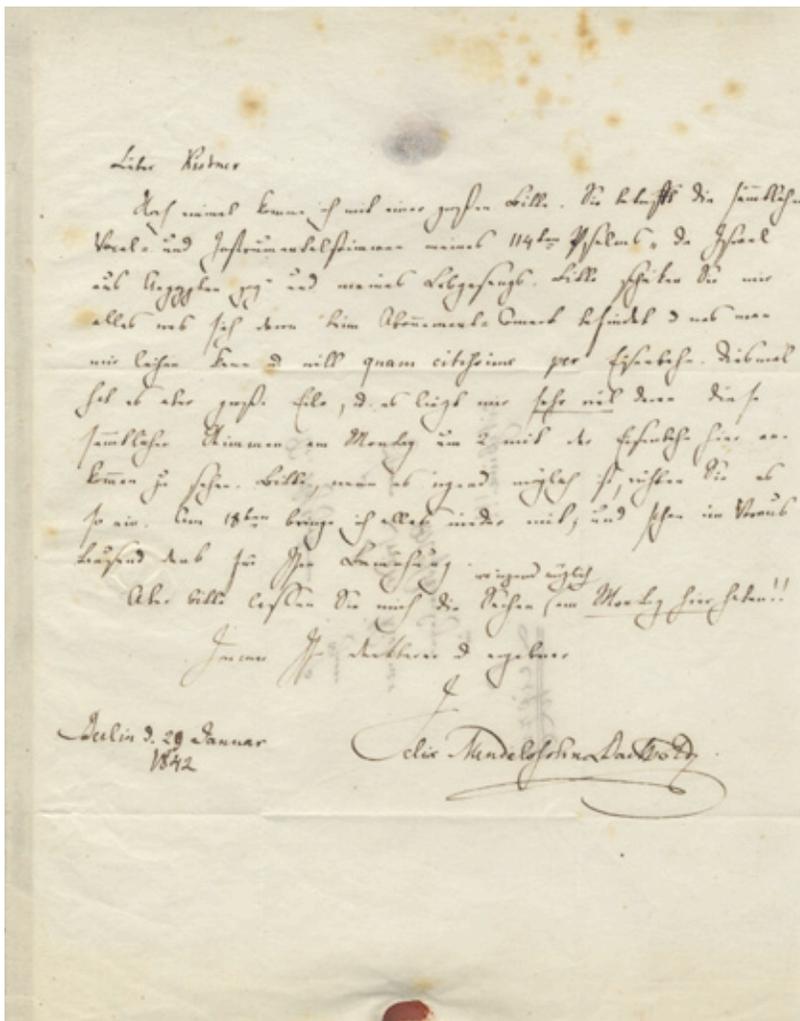
A highly attractive and rare edition of one of the most popular operas of the 19th century.
(25724)

\$3,200

**Mendelssohn Writes to His Publisher Kistner
regarding His *Lobegesang* and Handel's *Israel in Egypt***

51. MENDELSSOHN, Felix 1809-1847

Autograph letter signed to music publisher Carl Friedrich Kistner in Leipzig. 1 page. Quarto. Dated January 29, 1842. With integral address panel. In German (with transcription and translation). Slight foxing, primarily to upper margin; reinforced with paper tape to left edge and with transparent tape to upper edge; creased at folds and slightly overall to blank area of address panel; remnants of red sealing wax.



Relative to the composer's urgent need to receive the vocal and instrumental parts for his *Lobgesang* symphony-cantata, op. 52 and Handel's *Israel in Egypt*, op. 51: "Dear Kistner, Once more I am approaching you with a major request. It concerns all vocal and instrumental parts of my Psalm 114 'Da Israel aus Aegypten zog' [When Israel out of Egypt came, op. 51] and my *Lobgesang* [symphony no. 2, op. 52]. Please send me everything of it that remains and the Abonnements-Concert [series at the Leipzig Gewandhaus] and that they are able and willing to lend me, 'quam citissime' by rail. But this time it is very urgent, and it means very much to me to see these complete parts arrive here by rail on Monday, 2 o'clock. Please, if at all possible, arrange it this way. I will bring everything back with me on [February] 18. I thank you a thousand times for your effort in advance. Please let me have these items here on Monday, if at all possible!! Always your grateful and devout, Felix Mendelssohn Bartholdy."

Mendelssohn may have been requesting these parts from Kistner in preparation for a

concert in which he co-directed (with Julius Rietz) the Niederrheinisches Musikfest in Düsseldorf (May 1842), where he conducted both his *Lobgesang* and Handel's *Israel in Egypt*.

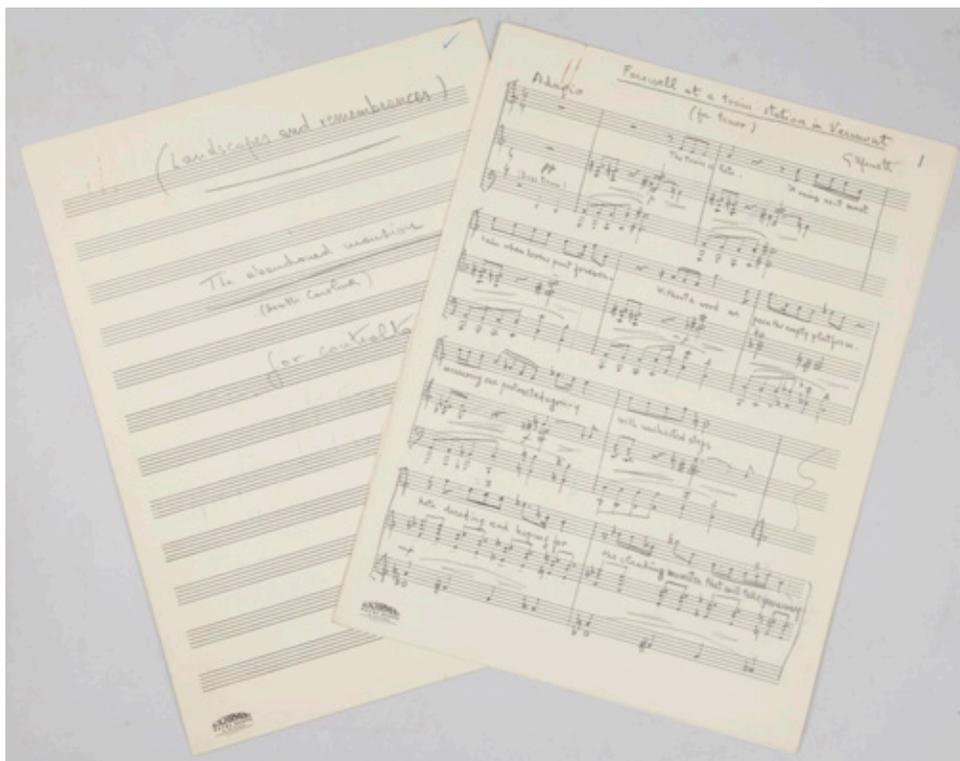
Mendelssohn's *Lobgesang* symphony-cantata received its première in June 1840 at a festival commemorating the quadricentenary of the invention of movable type. "... a broad historical review that relates the German past to the present and summons various musical icons - symphony, cantata, oratorio elements, responsorial psalmody, and chorale - into the service of praising God. If the *Lobgesang* failed, it did so not by emulating the Ninth [Beethoven's Ninth Symphony] but by aspiring toward an unattainable comprehensiveness - a symphony-cum-cantata with the trappings of a sacred service, a concert piece created for a specific occasion but reaching toward musical universality." Todd: *Mendelssohn*, p. 400.

Mendelssohn cultivated a life-long devotion to Handel and did much to promote his music in Germany, much as he had done for Bach in England, conducting Act II of *Israel in Egypt* in Düsseldorf in 1833 and the complete work three years later in Leipzig; he also prepared a new edition of the work in 1844 at the request of the Handel Society. "Op. 51 owes much to Handel, especially Joshua... But in conception and design... the composition is a product of nineteenth-century sensibilities and aesthetics." *ibid*, p. 382

Kistner was Mendelssohn's publisher in Leipzig. Mendelssohn lived in Berlin at the time but retained close ties to Leipzig and continued conducting at the Gewandhaus. Interestingly, the railroad from Berlin to Leipzig had just been completed on September 10, 1841; Mendelssohn apparently took advantage of this for the urgent delivery of the material requested from Kistner mentioned in the present letter.

(23002)

\$7,500



Autograph Manuscripts of Two Songs from *Landscapes and Remembrances*

52. MENOTTI, Gian Carlo 1911-20

Two solo songs from the composer's cantata Landscapes and Remembrances: The Abandoned Mansion (South Carolina) for contralto: 1f. (title), 5, [i] (blank) pp. and Farewell at a Train Station in Vermont for tenor: 8 pp. Autograph musical manuscripts in piano-vocal score. Signed "G. Menotti." Ca. 1976.

Folio (ca. 313 x 237 mm). Unbound. Notated in pencil on 12-stave printed music paper with "G Schirmer Royal Brand No. 54..." printed at lower margin. Small check mark in blue pencil to upper corner of each page of *The Abandoned Mansion*. First measure of *Farewell* with a bass drum cue. Minor erasures throughout. Slightly worn; small rust stains from a paper clip to upper margin of outer pages, slightly affecting one letter of a tempo marking.

Landscapes and Remembrances, a cantata for soloists, chorus, and orchestra to texts by Menotti, was first performed at Uihlein Hall in Milwaukee on May 14, 1976, with Judith Blegen (soprano), Ani Yervanian (contralto), Vahan Khanzadian (tenor), Gary Kendall (baritone), and the Milwaukee Symphony and Bel Canto Chorus, James Keeley, conducting.

"The nine-part Landscapes and Remembrances is a set of musical impressions drawn from the composer's life, ranging from his arrival in America as a teenager to his discovery of South Carolina, where he founded the Spoleto USA Festival in 1977... The structure of Landscapes consists of alternating choruses and orchestral songs, although several of the choral sections make use of solo voices as well. The titles in general reflect the geography of remembrance at the root of each..."

"The Abandoned Mansion," the first song in Landscapes, is "a brooding piece in E-flat minor... infused with the past. Its constantly arcing melodic lines are supported by persistent tremolo figures that give way only briefly in the middle of the song to sustained chords--a section of quasi-recitative. The key to the song lies in these words: 'A visitor to the South is an intruder into the reigns of ghosts'."

"Farewell at a Train Station in Vermont," the final song, is "concerned with love, but this time with the bitterness of parting. 'In everyone's life', Menotti has commented, 'there is a farewell never forgotten, the pain of which never heals', a sentiment he had previously expressed in his libretto for Barber's opera

Vanessa. It is evident that this section of Landscapes is... rooted in actuality... Over a solemn adagio figure, the solo voice sets the stage for this short scena: 'The train is late. It rains as it must when lovers part forever. Without a word we pace the empty platform, measuring our protracted agony with uncharted steps'." John Ardoin: *The Stages of Menotti*, pp. 129-131.

Menotti's autograph musical manuscripts are very rare to the market. (27136)

\$6,500

**Striking Original Painting of "The Old Met"
by Noted Social Realist William Gropper,
Pupil of George Bellows**

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

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

Gropper, a social realist, was a pupil of George Bellows and Robert Henri. He was active in New York as a painter, lithographer, cartoonist, and illustrator. His work is held in New York by both the Museum of Modern Art and the Metropolitan Museum of Art in New York. Deeply involved in the radical politics of the 1920s and 30s, Gropper contributed to such left wing publications as *The Revolutionary Age*, *The Liberator*, *The New Masses*, *The Worker*, and *The Morning Freiheit*. He went on a tour of Soviet Russia with the novelists Sinclair Lewis and Theodore Dreiser in celebration of the 10th anniversary of the Russian Revolution in 1927. During the second half of the 1930s, he dedicated his art to efforts to raise opposition to fascism in Europe. After visiting Eastern Europe in 1948, he decided to make one painting a year as a memorial to the victims of the Warsaw Ghetto. Gropper was called before the House Un-American Activities Committee in 1953.



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

The present painting was executed very close to the date of the farewell performance referred to above. (27281)

\$4,500

No 8

von Mozart und seiner handschrift.

1791

La Bataille

The image shows a page of a handwritten musical manuscript. At the top, the title "La Bataille" is written in a cursive hand. Below the title, there are eight staves of music. The staves are labeled on the left as follows: Violon I, Violon II, Flauto piccolo, Clarinetto, Fagotto, Tromba, Tromba, Violoncello, and Bassi. The music is written in brown ink on aged paper. There are various musical notations including notes, rests, and dynamic markings. In the upper right corner, there is a circled number "74". In the lower right corner, there is a circled number "35".

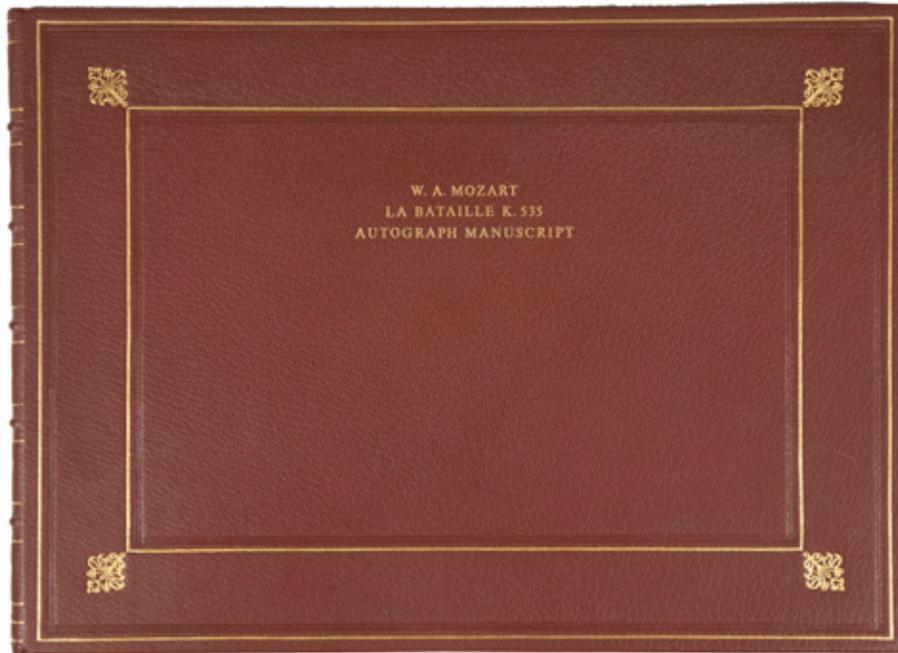
Complete Autograph Manuscript of Mozart's Contredanse for Orchestra

54. MOZART, Wolfgang Amadeus 1756-1791

La Bataille. Fine autograph musical manuscript of K535, a contredanse for orchestra composed in 1788, Mozart's "Annus Mirabilis." The complete work.

Oblong quarto (ca. 23.3 x 31.8 cm). Unbound. 6 pages, consisting of a bifolium and a single leaf of 12-stave musical manuscript paper with watermark of three moons and the initials "VA" ("AV") beneath a crown (Tyson watermark 95). With autograph title "La Bataille" boldly written at head. Notated in brown ink on one 8-stave system per page. Foliated in ink "1" - "3." Uncut and with original deckled edges. Housed in a matching custom-made quarter dark brown morocco and linen archival clamshell box with leather label titled in gilt to upper. Scored for two violins, flageolet ("flauto piccolo"), two clarinets, bassoon, trumpet, tenor drum ("trommel"), violoncello and double bass ("bassi").

With occasional autograph corrections, deletions and revisions including an 8-bar addition to the "Marcia turca" and autograph superscripts marking the different sections of the work: "[Parte] 1ma [bb.1-16]... [Parte] 2da [bb. 17-32]... [Parte] 3za [bb. 33-48]... [Parte] 4ta [bb. 49-63]... Marcia turca [bb. 64-86]." With additional modern foliation in pencil and several manuscript annotations in both ink and pencil including an attestation of authenticity to upper right-hand corner by George Nikolaus von Nissen



("Von Mozart und seiner Handschrift"), incorrectly dated "1791" in the hand of Johann Anton André; "No 8" to upper left-hand corner in the hand of the so-called "Grauer Schreiber," who participated in the ordering of Mozart's estate; "gestochen" (printed) in another hand; and the pencilled number "74" to right-hand margin (corresponding to the position of the work in Mozart's own thematic catalogue). No place or date, but Vienna, by January 23, 1788. Slightly worn; several pinholes; occasional very light foxing and staining; small tear at hinge of bifolium repaired.

Provenance

Formerly in the legendary Stefan Zweig Collection.

We believe this to be the only autograph manuscript of a complete work by Mozart offered for sale within the last 25 years.

The present manuscript is interesting for its reference to "Turkish music," also employed in the composer's *Die Entführung aus dem Serail* K.384 and the *Alla Turca* piano rondo K.331.

The piece, quite programmatic in nature, dates from Mozart's "annus mirabilis," 1788, the year in which he also composed the last of the three symphonies (K.543, K.550 and K.551, the *Jupiter*) and the string trio K.563. "La Bataille" was associated with events in Austria's military campaign against the Turks in 1788-1791; its instrumentation is particularly notable in calling for various combinations including trumpet, fife, and drum and, in the coda, war-like sound effects created by the methods in which the basses are struck.

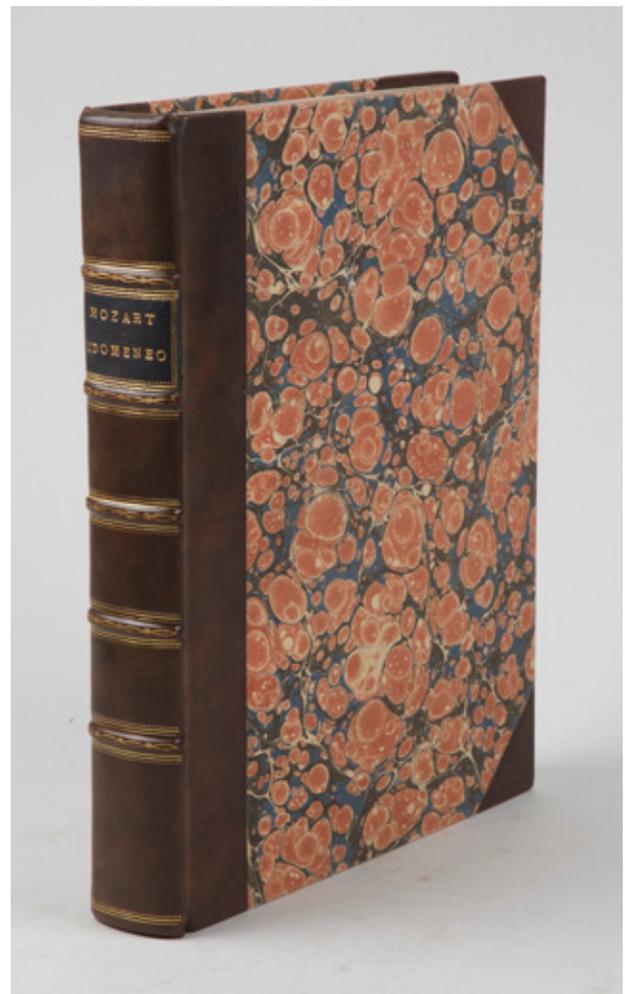
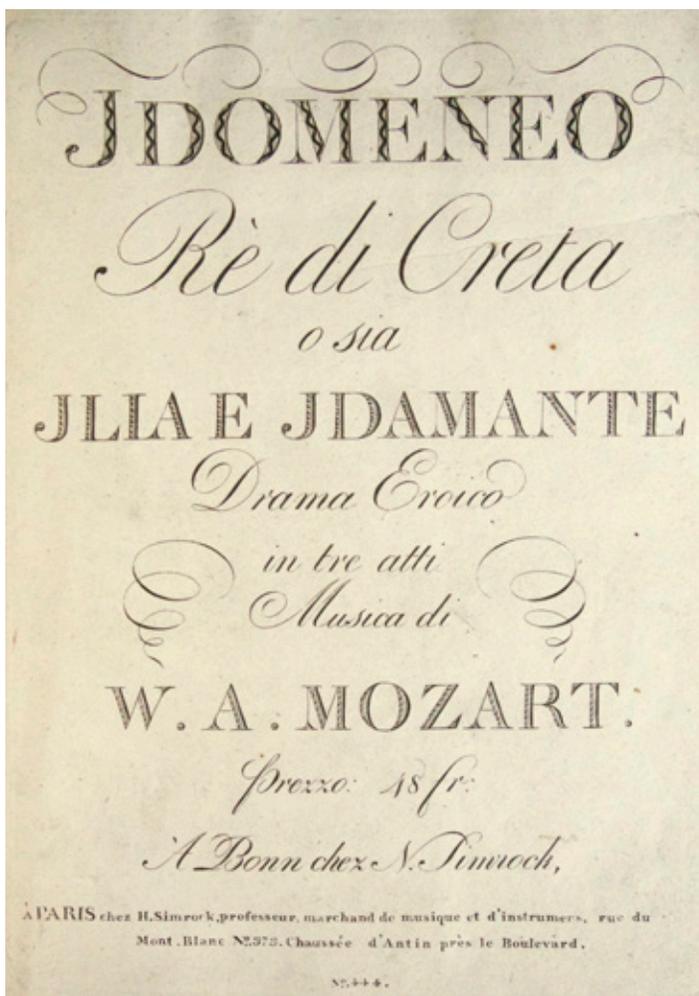
"Mozart composed dance music throughout his life. His first surviving dances, a set of minuets composed in Salzburg, dated from 1769; between that date and 1791 he composed over thirty sets of dances, as well as a number of independent works, around 200 single dances in all, for Prague and Vienna, as well as Salzburg. Mozart was an enthusiastic and accomplished dancer himself..."

"... In Vienna in the 1780s Mozart's enthusiasm for dancing coincided with a general upsurge in the popularity of the pastime... Dancing took place in inns, parks and dance halls but the highpoint of the year was the series of Carnival balls held under the auspices of the court in the Redoutensall... As Kammermusicus in the court from December 1787, Mozart's only duty was the composition of music for these Carnival dances. Until his death he spent most of December and January every year composing minuets, German dances and contredanses for the succeeding season. There is evidence of two distinct

stages in the composition process. First, the dances were composed for string trio... and then orchestrated as needed. The result is some of the most infectiously joyous and charming dance music in the history of music..."

"... Like the minuet, the contredanse is an old dance, the name being derived from the English 'country dance' which, when translated into 17th-century Franglais, emerged as contredanse..."

"... Mozart's extensive contribution to dance music and his own enthusiasm for the pastime are a valuable reminder of the extent to which his music in general is permeated with the spirit of the dance." Robbins Landon, pp. 277-278. (22796) Price upon request



Mozart "Loved it Especially among All His Works"

55. MOZART, Wolfgang Amadeus 1756-1791

[K366]. *Idomeneo Re di Creta o sia Ilia e Idamante Drama Eroico in tre atti...* prezzo 48 fr. [Full score]. Bonn: Chez N. Simrock... Paris: H. Simrock, professeur, marchand de musique et d'instruments, rue du Mont Blanc No. 373. Chaussée d'Antin près le Boulevard. [PN 444], [1806].

Folio. Attractively bound in modern dark brown half-calf with marbled boards, raised bands on spine in compartments gilt, morocco title label. 1f. (title), [1] (blank), [2] (Personaggi), 3-123, [i] (blank), [i] (half title to Act II), 124-223, [i] (blank), [i] (full title), 224-365 pp. Engraved. With text in Italian. The title page of Act 3 carries "L'Idomeneo" in its first line; it is otherwise identical to the title page of Act 1. The half-title of Act 2 reads: "I Domeneo Rè di Creta. Atto II." Annotations in pencil: voice types to Personaggi, unsystematic reiteration of staff names after page breaks, and some measure numbers; occasional corrections. Dampstaining to lower inner corner from the final leaf of the first act on. Quite a good copy overall.

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

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

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

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

"There may not be here the delicate psychological detail that we find in Figaro and Così fan tutti, or the sublime naturalness and simplicity of Die Zauberflöte -- these would both have been completely foreign to the general style of the opera -- but there is a monumental strength and a white heat of passion that we find in this early work of Mozart's and shall never find again. Idomeneo is the first and last 'opera seria' that represents the complete and mature Mozart." Dent: *Mozart's Operas (2nd ed.)*, p. 45.

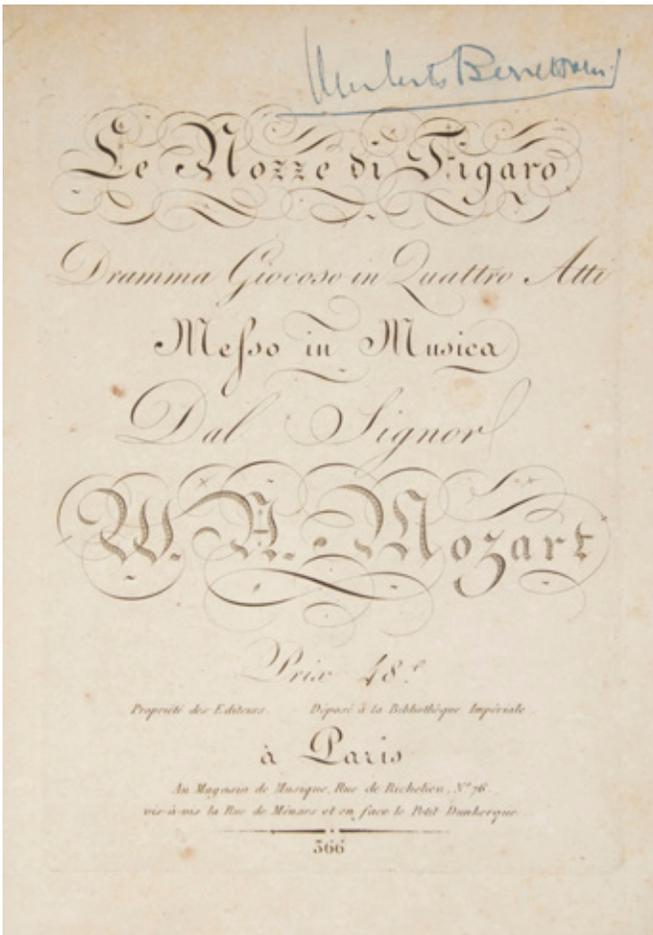
(26098)

\$5,500

“The Most Perfect... of Mozart’s Great Operas”

56. MOZART, Wolfgang Amadeus 1756-1791

[K492]. *Le Nozze di Figaro* *Dramma Giocoso in Quattro Atti...* Prix 48f. [Full score]. Paris: Magasin de Musique [PN s566, 1-4], [1806-1809].



Two volumes. Folio. 19th century quarter mottled calf with marbled boards,

Act I: 1f. (recto title, verso blank), 1f. (recto table of contents, verso blank), [1] (named cast list), 2-129, [i] (blank); Act II: 186; Act III: 116, [1] (blank); Act IV: [1] (blank), 2-127, [1] (blank) pp. Engraved. Text in Italian and French. Plate mark to first act "566" with "1" below; to second act "A.2.566," to third act "566.3," and to fourth act "566.4." With somewhat curious early manuscript note laid in relative to the text of Aria no. 10, *Non piu andrai farfallone amoroso*, stating Si pongano le sole parole Italiane, but with printed text in both Italian and French to this particular aria, as it is throughout. Binding somewhat worn and scuffed; head and tail of spine frayed and partially lacking. Slightly worn; moderately browned; occasional stains and marginal tears; some signatures split with affected leaves partially detached; small wax stain to p. 79; very small binder's stab holes to upper inner blank margins throughout; 20th century owner's signature in blue ink to upper margin of title.

Named cast includes Bianchi as Almaviva, Signora Barilli as La Contessa, Signor Barilli as Figaro, Crespi-

Bianchi as Susanna, Capra as Cherubino, Tarulli as Bartolo, Sevesti as Marcellina, Zardi as Basilio, Carmanini as Antonio, R*** as Barbarina, and Lupi as Don Curzio.

First Edition, first issue, with number "366" at foot of title and printed price of "48f." Fuld p. 353. Hirsch IV, 98. Not in Hoboken. RISM M4339. While Köchel (8) p. 545 cites the first edition as having been published in 1795 by Imbault, there are no known copies of this; it would thus appear to be a "ghost" (a citation for which there is no recorded copy).

First performed in Vienna at the Burgtheater on May 1, 1786, with libretto by Lorenzo da Ponte after Beaumarchais.

"Figaro is generally agreed to be the most perfect and least problematic of Mozart's great operas... In the great finales of Acts 2 and 4, Mozart reached a level which he could never surpass; indeed, he was hardly to equal the Bb Allegro of the second act finale for its mercurial motivic play and the subsequent Andante in 6/8 for the synchronization of dramatic revelation with the demands of musical form." Julian Ruston in *Grove Opera*, Vol. 3, p. 634. (29614) \$5,500





18th-Century French Concert Performance

57. [MUSIC PERFORMANCE – 18th Century - French]

L'Assemblée au Concert. Fine large etching and engraving of a music salon by François Dequevauviller (1745-1807) after Nicolas Lavreince (1737-1807). Paris: Dequevauviller, [ca. 1785].

390 x 477 mm. + margins. A fine impression on laid paper incorporating various musical images including of a lady seated at a harpsichord, a gentleman playing the flute, two gentlemen holding violins and engaged in animated conversation, a cello leaning against a chair, and a horn on the floor. Very slightly worn and foxed; trimmed just inside platemark but with ample margins; remnants of hinges to upper corners of verso.

Portalis et Béraldi: *Les Graveurs du Dix-Huitième Siècle*, 2. Kinsky: *A History of Music in Pictures* 219-3 (from the collection of Samuel Scheikevitch, Lugt 2367).

An interesting iconographical record of French music-making in the second half of the 18th century.
(27626) \$3,800



16th-Century Engravings from the *Encomium Musices*

58. [MUSICAL INSTRUMENTS]

A group of 9 original engravings by Adriaen Collaert (ca. 1560-1618) after Jan van der Straet (Stradenus) (1523-1605) from the series *Encomium Musices*. Antwerp: Philip Galle, ca. 1590.

Each plate depicts a biblical scene and incorporates an illustration of one or more musical instruments, with reference in Latin text beneath each image to the musical instrument/s depicted. Each ca. 220 x 285 mm with narrow margins. Slightly worn; occasional foxing; laid down to mounting paper. In very good condition overall.

Plate 5: *Saul among the Prophets*. I Samuel x, 10-11. Timbrels, harp, drums, cornet, trumpet

Plate 6: *David playing the harp before Saul*. I Samuel xvi, 23. Harp

Plate 9: *Solomon takes the Tabernacle into the Temple, the Levites singing*. 2 Chronicles v, 4-6. Trumpets, timbrel, harp, horns, drums, flute, [?]rebec, cymbals

Plate 10: *Elijah and the Kings. Minstrel plays before the Kings of Israel, Judah, and Edom*. 2 Kings iii, 13-17. Harp

Plate 11: *Sacrifice of King Asa, People of Judah rejoicing.* 2 Chronicles xv, 10-15. Trumpets, cornets, horns, timbrels, flute

Plate 12: *Coronation of King Joas.* 2 Chronicles xxiii, 11. Trumpets, harp, horn, drums, cymbals, timbrel, triangle

Plate 13: *Inauguration of Jerusalem's Walls by Nehemiah.* Nehemiah xii, 27-39. Cymbals, harps, trumpets, horns

Plate 15: *Rededication of the Temple by Simon Maccabaeus.* I Maccabaeus (Apocrypha) xiii, 49-51. Harp, timbrels, trumpet, horn, flute

Plate 18: *The Glory of the Lamb.* Revelations v, 8, and xv, 7-8. Multiple harps

The complete set consists of 18 plates including the title (by Andreas Pevernage (1543-91), including a six-part song *Nata et grata polo*), a preface in letterpress counted as plate 2, and 16 plates numbered 3-18. Complete copies are very rare. Deutsch locates 5 complete copies only (at the Library of Congress; the Paris Conservatoire; the State Library in Berlin; the Paul Hirsch Library, now in the British Museum; and an unlocated copy sold at auction). See *Encomium Musices*, No. 6 of the Harrow Replicas, Cambridge: W. Heffer & Sons, ca. 1950. (29752) \$4,000



**Original Set Design for *Boris Godunov*
by Alexandre Benois, Noted Ballets Russes Artist**

59. [MUSORGSKY, Modest Petrovich 1839-1881] Benois, Alexandre 1870-1960

Original set design for the Coronation scene in Act III of Modest Musorgsky's opera Boris Godunov by the noted Russian artist Alexandre Benois. Watercolour and pencil on wove paper. 275 x 370 mm. Signed by the artist with initials and dated 1939 in pencil at lower right corner.

Boris Godunov, an opera in seven scenes (or a prologue and four acts) by Modest Petrovich Musorgsky (1839-1881) to his own libretto, was adapted from the historical tragedy by Alexander Sergeyeovich Pushkin, and supplemented (in the revised version) by material partly derived from historical works by Nikolay Mikhaylovich Karamzin and others. It is considered one of the most important of all Russian operas.

Benois is considered a seminal influence on modern ballet set and costume design. *"In 1901, [he] was appointed scenic director of the Mariinsky Theatre in Saint Petersburg, the performance space for the Imperial Russian Ballet. He moved to Paris in 1905 and thereafter devoted most of his time to stage design and decor. During these years, his work with Diaghilev's Ballets Russes was groundbreaking. His sets and costumes for the productions of Les Sylphides (1909), Giselle (1910), and Petrushka (1911), are counted among his greatest triumphs. Although Benois worked primarily with the Ballets Russes, he also collaborated with the Moscow Art Theatre and other notable theatres of Europe."* Wikipedia. (29692) \$12,500

Original Costume Design by Konstantin Korovin
"One of the Most Famous of Russia's
Twentieth-Century Stage Designers"

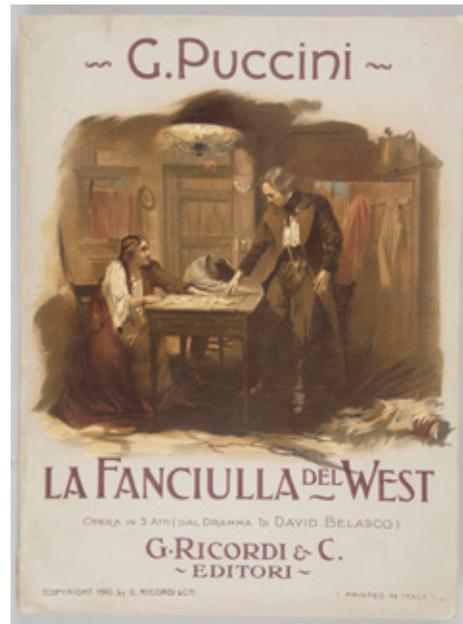
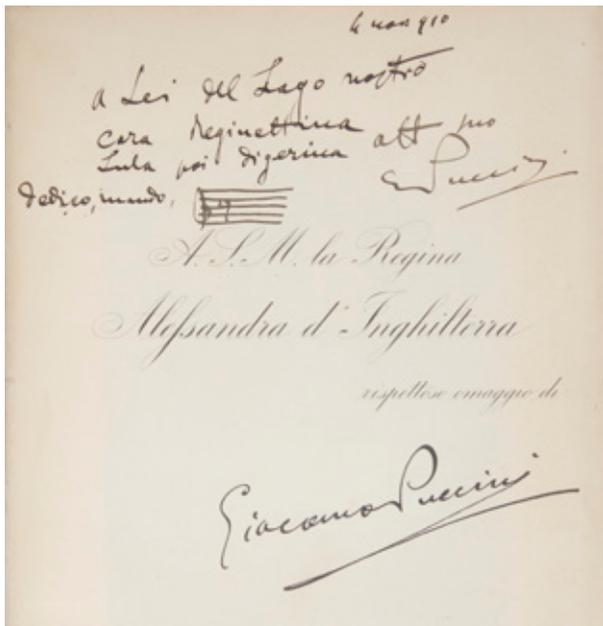
60. [OPERA - Russian - 20th Century] Korovin, Konstantin Alekseyevich 1861-1939

Original costume design by the important Russian artist Korovin, in all likelihood for an operatic character. Untitled and undated by ca. 1900-1920. Executed in ink, pencil, gouache, and silver paint on wove paper. Unsigned, but with monogrammatic handstamp to lower left corner. With annotations in ink in Russian relative to various parts of the costume. Slightly worn and soiled; some edge tears and repairs; upper right corner with erasure resulting in minor paper loss.

Korovin designed costumes for productions of Russian operas including Borodin's *Prince Igor*, Mussorgsky's *Khovanshchina*, and Rimsky-Korsakov's *Sadko* and *Le Coq d'Or*.

"Konstantine Korovine is one of the most famous of Russia's twentieth-century stage designers... [He] made his debut as a theatrical painter in 1885 when he executed the sets and costumes for the production of Snegurochka at Savva Mamontov's Private Opera (after Vasnetsov's designs) and, thereafter, he emerged rapidly as an independent stage designer - decorating, according to one source, 80 operas, 37 ballets and 17 dramas during his lifetime. Korovine brought to the Russian stage a vibrancy and richness that was lacking in the traditional Imperial theaters... [He] felt more at ease when called upon to design operas and ballets treating of Russian history and legend such as Prince Igor, Sadko, and The Golden Cockerel, and he designed sets and costumes for such spectacles at home and abroad." Bowl: *Russian Stage Design Scenic Innovation 1900-1930 from the Collection of Mr. & Mrs. Nikita D. Lobanov-Rostovsky*, pp. 175-176. (29715) \$3,500





Inscribed and Signed by the Composer

61. PUCCINI, Giacomo 1858-1924

La Fanciulla del West Opera in tre atti (dal dramma di David Belasco) di Guelfo Civinini e Carlo Zangarini... Opera completa Riduzione di Carlo Carignani Canto e Pianoforte... (A) netti Fr. 15.- Pianoforte solo..... (A) netti Fr. 10.-. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 113300], 1910.

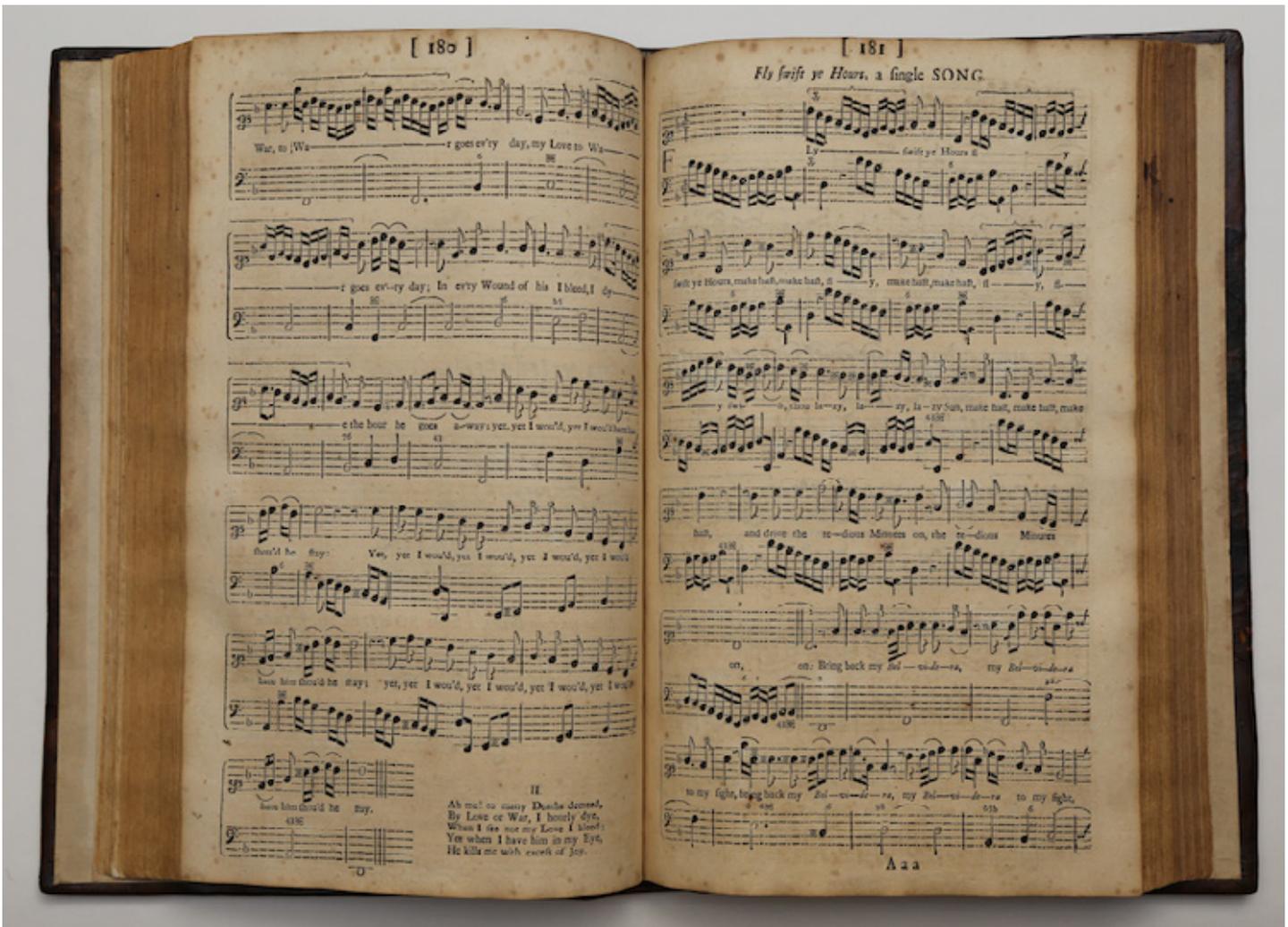
Large octavo. Original publisher's illustrated wrappers, upper depicting a scene from the opera. 1f. (composer's printed dedication to Queen Alexandra of England, with a facsimile autograph signature), 1f. (bust-length frontispiece photograph of the composer by Platinotipia Bertieri in Torino-Mentone, with facsimile autograph signature to lower margin), [i] (title), [i] (publisher's notice), [i] (cast list), [i] (table of contents), [i] (preliminary note), [i] (publisher's device), 1f. (scene description for the first act), 333, [i] (blank) pp. Housed in a full red cloth archival presentation box with dark red leather title label gilt to upper portion of spine, "First Ed. 1910" gilt to lower portion.

Inscribed and signed by the composer at head of dedication: "*A Lei del lago nostro era reginettina Lula poi digerina sedico, mando*" followed by an autograph staff, clef, and the note "*la*," signed "*G. Puccini*" and dated "*4 mars [1]910.*" [Translated as "To you, of our lake, dear sweet queen Lulu then di gerina (gibberish, but Puccini could be punning on "di regina," "of a queen,") I dedicate, I send, la (the musical note)"]. Publisher's blindstamp dated November 1910 to lower inner margins of initial leaves. With an unpaginated leaf with printed scene description preceding each act. Minor damage to wrappers archivally repaired; presentation box slightly worn. Very slight internal wear and browning. In very good condition overall.

First Edition, first issue of the first version of the opera. Hopkinson 7A. Schickling 78.E.1.

La fanciulla del West, to a libretto by Guelfo Civinini and Carlo Zangarini after David Belasco's play *The Girl of the Golden West*, was first performed in New York at the Metropolitan Opera on December 10, 1910.

"Orchestrally [the opera] is Puccini's most ambitious undertaking before *Turandot*, his forces including quadruple woodwind, two harps and an assortment of percussion, from all of which he distilled a vast range of instrumental colour from the delicate to the barbaric. Though it has never attained the easy popularity of its three predecessors, the opera has always won the respect of musicians." Julian Budden in *Grove Music Online*. (29581) \$3,850



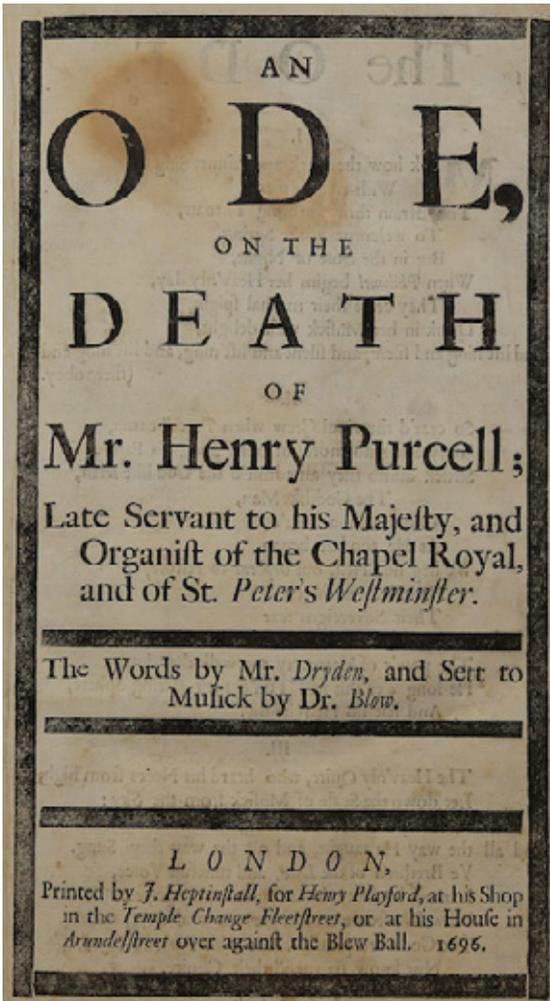
**Bound with Blow's *An Ode on the Death of Mr. Henry Purcell*
- From the Tenbury Collection -**

62. PURCELL, Henry 1568 or 1659-1695

Orpheus Britannicus. A Collection of All The Choicest Songs for One, Two, and Three Voices... Together, With such Symphonies for Violins or Flutes, As were by Him design'd for any of them: And A Through-Bass to each Song; Figur'd for the Organ, Harpsichord, or Theorbo-Lute. All which are placed in their several Keys according to the Order of the Gamut... Together with: Orpheus Britannicus... The Second Book, which renders the First Compleat and John Blow An Ode on the Death of Mr. Henry Purcell. London: J. Heptinstall, for Henry Playford, 1698.

Three volumes bound in one. Folio. Attractively bound in full dark brown contemporary calf with blindstamped paneling to upper and lower boards, raised bands on spine with title label gilt.

Volume I: 1f. (title), vi, [ii] (table of songs, publisher's catalog), 248 pp. Title with handstamp and annotation in black ink "The Gift of Hon.e G ... to ... Octr. 1801" with the names of the donor and recipient crossed out and erased. Some pages with early manuscript figuring (in black ink) to bass and annotations with alternate versions of song texts. Contains a total of 81 songs by Purcell. Slightly browned, heavier to some leaves, with occasional staining and foxing; occasional tears to lower margin, some with archival tape repair; pp. 166-167 mispaginated; some page numbers shaved; lacking frontispiece portrait of Purcell. **First Edition.** Zimmerman 1698d. Day & Murrie 166. BUC p. 859. RISM P5979.



Bound with:

Volume II: William Pearson, for Henry Playford, 1702. 2ff. (title, dedication, Playford's address to the reader), ii ("On the Death of the late Famous Mr. Henry Purcell..."), [ii] (publisher's catalog, table of songs), 176 pp. Contains a total of 72 songs by Purcell. Slightly browned and foxed, heavier to some leaves; occasional staining; pp. 171-174 mispaginated (as pp. 144-146); lacking frontispiece of Purcell. **First Edition.** Zimmerman 1702d. Day & Murrie 200. BUC p. 859. RISM P5983.

Both volumes with title printed in red and black, music and text typeset. Many pages with decorative woodcut initials. Note to rear pastedown endpaper stating that this copy is from the well-known Tenbury music collection, sold at Sotheby's on November 21, 1993, lot 374.

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

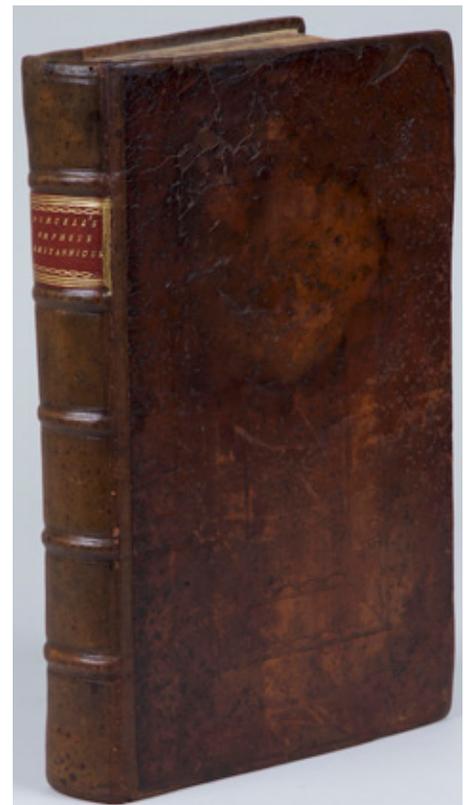
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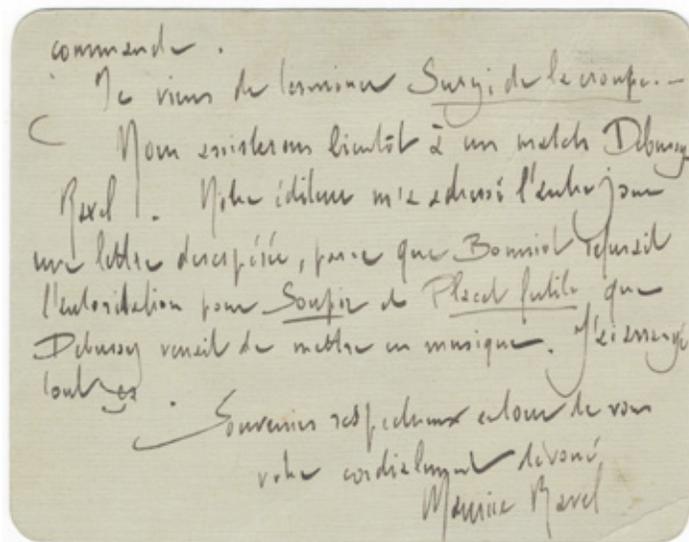
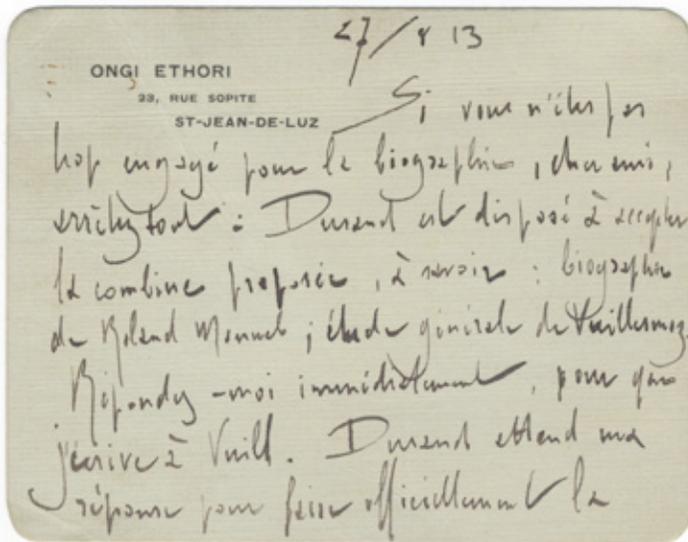
BLOW, John 1648/9-1708

An Ode on the Death of Mr. Henry Purcell; Late Servant to his Majesty, and Organist of the Chapel Royal, and of St. Peter's Westminster. The Words by Mr. Dryden, and Sett to Musick by Dr. Blow. London: J. Heptinstall, for Henry Playford, 1696. Small folio. [i] (title), [i] (ode text) + 30 pp. music, title bound in between p. vi and the table of songs in Volume I of *Orpheus Britannicus*. Incipit "Mark how the Lark and Linnet Sing..." Explicit "Nor know to mend their Choice." Slightly worn and stained; Trimmed; small tear to lower margin of title. **First Edition.** BUC p. 115. RISM B3002.

"By his mid-20s [Blow] had become the foremost musician in England...The heartfelt Mark how the lark and linnet sing (An Ode on the Death of Mr Henry Purcell), for two countertenors and two recorders, eschews ostinato basses in favour of sustained and finely crafted counterpoint... His position as the most important composer among Purcell's contemporaries is unquestionable; his true stature approaches that of Purcell himself more closely than has generally been acknowledged." Bruce Wood in *Grove Music Online*. A moving tribute to his friend, the Ode is generally considered Blow's finest work.

Binding slightly worn and pitted; rebaced and restored. (25512) \$4,200





**Ravel Writes to Roland-Manuel
regarding His Deteriorating Relationship with Debussy
and the *Trois Poèmes de Stéphane Mallarmé***

63. RAVEL, Maurice 1875-1937

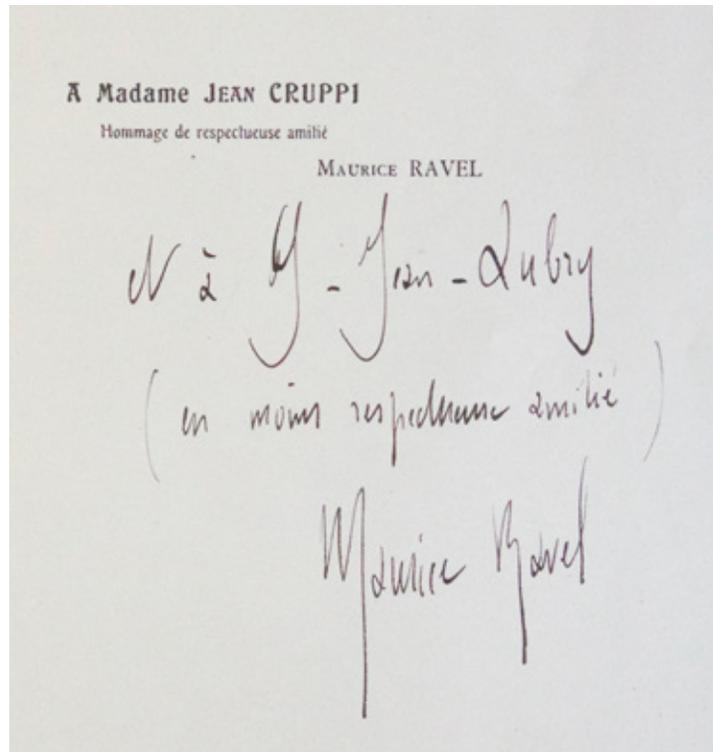
Autograph letter signed in full to Roland-Manuel. 2 pp. 12mo. (ca. 90 x 115 mm.). Dated Ongi Ethori, St-Jean-De-Luz, August 27, [19]13. On a card with Ravel's address printed at head. In French (with translation). Slightly worn and creased.

An important letter about his deteriorating relationship with Claude Debussy and the *Trois Poèmes de Stéphane Mallarmé*. Ravel has just finished the third setting, and discusses the controversy that may ensue with Debussy, who is setting two of the same Mallarmé texts. In other news, the publisher Jacques Durand will accept Roland-Manuel's biography of Ravel, with an analysis of Ravel's music by [Émile] Vuillermoz: "I have just finished 'Surgi de la croupe.' We will soon witness a Debussy-Ravel match. The other day, our publisher sent me a desperate letter, because [Edmond] Bonniot refused the authorization for 'Soupir' and 'Placet futile,' which Debussy had just set to music. I have settled everything." Orenstein: *A Ravel Reader*, p. 140. Together with a waist-length postcard photograph of Ravel seated at the piano published by the Library of Congress.

"In 1913, Debussy and Ravel each set three poems of Mallarmé to music. Through an amazing coincidence, two of their three poems were the same. Ravel asked Dr. [Edmond] Bonnoit [Mallarmé's son-in-law and the executor of his estate] for permission to utilize the poet's texts, and the required authorization was granted promptly. A short time later, when Dr. Bonniot was approached by Jacques Durand with a similar request, he agreed to the publication of Debussy's setting of 'Eventail,' but refused 'Soupir' and 'Placet futile,' whose rights had just been granted to Ravel. All ended well, however, as Ravel managed to convince Dr. Bonniot to reconsider, a gesture which is typical of his probity and good will." Orenstein: *A Ravel Reader*, p. 141.

The recipient, Roland-Manuel (1891-1966), was a French composer and writer on music. A lifelong friend of Ravel, he wrote several monographs on the composer and his music, including *Maurice Ravel et son oeuvre* (Paris, 1914, 2/1925), to which this letter likely refers. Of the fraught relationship between Ravel and Debussy, Manuel writes: "Ravel knew Debussy personally, and at the beginning their relationship was excellent. Although they were never intimate friends, they were at least good friends for a great many years. Because it gave him pleasure, and because he wished to pay homage to a man of genius, Ravel transcribed for two pianos the *Prélude à l'après-midi d'un faune*, a work which he never tired of calling a masterpiece. 'He knew and sincerely admired Debussy,' wrote Louis Laloy in *La*

Musique retrouvée. 'I did everything in my power to prevent a break between them, but too many stupid meddlers seemed to take pleasure in making it inevitable, by sacrificing, for example Debussy's *Quartet on the altar of Ravel's*, or by raising absurd questions about the priority of the *Habañera* and the second of the *Estampes*. The two composers then stopped visiting each other; and as their respect for each other was entirely mutual, I can vouch for the fact that they both regretted the rupture.' " Roland-Manuel: *Maurice Ravel*, pp. 35-36. (23420) \$3,800



Inscribed by Ravel to Jean-Aubry

64. RAVEL, Maurice 1875-1937

L'Heure Espagnole Comédie Musicale en Un Acte, Poème de Franc-Nohain... Partition pour Chant et Piano Transcrite par l'Auteur. [Piano-vocal score]. Paris: A. Durand & Fils [PN D. & F. 7073], 1908.

Small folio. Half mid-tan calf with marbled boards, original publisher's wrappers printed in black and red bound in. 1f. (blank), 1f. (title printed in red and black), 1f. (printed dedication "À Madame Jean Cruppi Hommage de respectueuse amitié Maurice Ravel"), 1f. (cast list), [i] (index), [ii] (performance notes), 114 pp.

With an autograph inscription signed by Ravel to dedication leaf: "*et à G - Jean - Aubry (en moins respectueuse amitié) Maurice Ravel.*" Wrappers browned and very slightly defective. Slightly worn and browned; small tear to head of dedication repaired; small publisher's monogrammatic handstamp to lower edge of verso of last page; contemporary newspaper clippings to recto of blank leaf preceding title, with synopsis and review of the work by Gabriel Fauré.

First Edition. Orenstein: *Ravel Man and Musician*, p. 228.

L'Heure Espagnole was first performed in Paris at the Opéra Comique on May 19, 1911 to a libretto closely based on the play by Franc-Nohain.

Madame Jean Cruppi (the dedicatee) convinced the director of the Opéra-Comique, Albert Carré, to stage the work in spite of its risqué story line. "In a letter of 17 May 1911, two days before the première, Ravel wrote: 'What I've tried to do is fairly ambitious: to breathe new life into the Italian opera buffa: following only the principle ... the French language, like any other, has its own accents and inflections of pitch.' At the same time he referred to Musorgsky's Zhenit'ba ('The Marriage') as the work's only real ancestor. It also forms part of a larger group of Spanish works that spanned Ravel's whole career, and the necessary Spanish colouring provided him with a reason for a virtuoso use of the modern orchestra, which he felt was 'perfectly designed for underlining and exaggerating comic effects'." Roger Nichols in Grove Music Online. Indeed, composer-writer Reynaldo Hahn somewhat critically referred to Ravel's technique as "a sort of transcendent jujitsu."

Noted music critic Georges Jean-Aubry (1882-1949) "belonged to a circle of avant-garde musicians and litterateurs and was a frequent contributor to periodicals. Encouraged by his 20-year friendship with Debussy, he wrote enthusiastically in support of contemporary French composers, noting similarities between their music and that of the 18th century (Couperin, Rameau). He wrote perceptively in praise of Spanish composers (Fallá, Granados, Albéniz), but rejected German Romanticism as expressed in the works of Wagner and Strauss." Grove Music Online. (23071)

\$3,500

**Original Costume Design by Benois for *Le Coq d'Or*
Most Probably for the Character Commander Polkan**

65. [RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908] Benois, Alexandre 1870-1960

Original costume design for Rimsky-Korsakov's opera Le Coq d'Or by the noted Russian artist Alexandre Benois, in all likelihood for the character Commander Polkan. Watercolour, pencil, and ink on wove paper. 372 x 260 mm. Signed by the artist with initials and dated 1930 in pencil at lower left. With detailed notes on costumes in Benois's hand in French marked "N.B." at upper left. Slightly worn, browned, and soiled; small hole just to left of pencilled date.

Rimsky-Korsakov's last opera, *Coq d'Or* (The Golden Cockerel) was first performed in Moscow at the Solodovnikov Theatre (Sergey Ivanovich Zimin's private opera company), on September 24/October 7, 1909. It is in a prologue, three acts, and an epilogue by Nikolay Andreyevich Rimsky-Korsakov to a libretto by Vladimir Nikolayevich Bel'sky after the eponymous imitation folk tale in verse by Alexander Sergeyevich Pushkin, based in turn on *The House of the Weathercock* and *Legend of the Arabian Astrologer* from *The Alhambra* by Washington Irving.



"The Golden Cockerel is the only one of Rimsky-Korsakov's 15 operas to have achieved repertory status beyond Russia. This was Dyagilev's doing. At the prompting of the artist Alexandre Benois, the great impresario staged the opera in Paris and London in 1914 (under the title *Le coq d'or*, which has stuck to it in the West), with the singers seated in rows at the sides of the stage, accompanying the movements of dancers and mimes, who enacted the plot according to the conventions of *ballet d'action* (choreography by Fokin)... It also set an important precedent for Stravinsky, whose opera *The Nightingale*, not to mention such later stage works as *Renard*, *The Wedding and Pulcinella*, to a greater or lesser extent embodied the same split between singing and movement. It was an important stage in the modernist dismantling of the *Gesamtkunstwerk*." Richard Taruskin in *Grove Music Online*.

Benois is considered a seminal influence on modern ballet set and costume design. "In 1901, [he] was appointed scenic director of the Mariinsky Theatre in Saint Petersburg, the performance space for the Imperial Russian Ballet. He moved to Paris in 1905 and thereafter devoted most of his time to stage design and decor. During these years, his work with Diaghilev's *Ballets Russes* was groundbreaking. His sets and costumes for the productions of *Les Sylphides* (1909), *Giselle* (1910), and *Petrushka* (1911), are counted among his greatest triumphs. Although Benois worked primarily with the *Ballets Russes*, he also collaborated with the Moscow Art Theatre and other notable theatres of Europe." Wikipedia.

(29693)

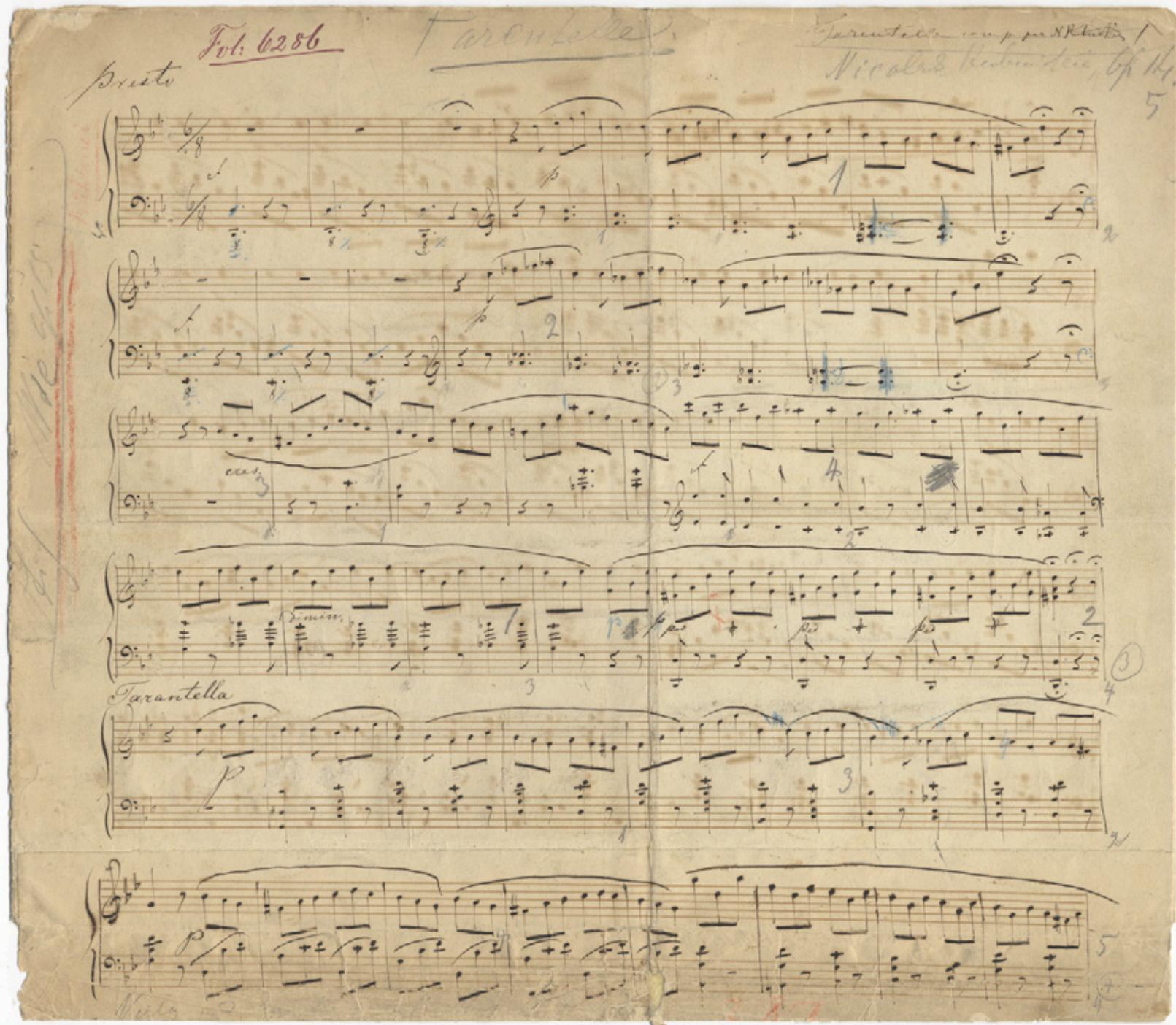
\$3,500



**Original Costume Design by Benois
for the Tsaritsa of Shemakha in *Le Coq d'Or***

66. [RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908] Benois, Alexandre 1870-1960

Original costume design for Rimsky-Korsakov's opera *Le Coq d'Or* by the noted Russian artist Alexandre Benois, in all likelihood for the character the Tsaritsa of Shemakha. Watercolour and pencil on laid paper with partial watermark "MBM." 320 x 240 mm. Signed by the artist with initials and dated 1932 in pencil at lower left. With pencilled notes in Benois's hand. Very slightly soiled; 35 mm. tear to blank right margin repaired; remnants of mounting paper to upper corners of verso. (29694) \$3,200



The Only-Known Autograph of Rubinstein's Most Popular Work

67. RUBINSTEIN, Nikolay 1835-1881

[Op. 14]. *Tarentelle*. Autograph musical manuscript for piano, two hands. [1861].

Oblong folio (325 x 255 mm). Disbound. 8 pp. on two bifolia. Notated in black ink on 10-stave music paper. First leaf extended at lower margin with a ca. 23 mm. strip of paper laid down carrying an additional system (eight measures) of music; verso of extension blank. With numerous annotations in different hands, in pencil, blue pencil, red crayon, and purple ink. Autograph caption to upper right corner of first page: "Tarentelle comp. par N. Rubinstein." Tempo to upper left corner: "Presto." Heading "Tarantella" to beginning of fifth system (m. 33). Unsigned. Literals in pencil, in all likelihood in the hand of the editor or engraver: "Tarentelle" to head of first page; "Nicolay Rubinstein, Op. 14." "Stich Wie[...]" to left margin; "Verlag und Eigenthum von Bartholf Senff" to lower margin in pencil, barely

legible. Literals in blue pencil: "herunterst[...]" to p. 2; in red crayon: one illegible word to first system (? "Richtmaß"). Engraver's markup for layout of plates in pencil, apparently in two layers. Notational corrections in blue pencil and red crayon. "Fol: 6286" in purple ink to upper left corner of first page/ Somewhat worn, soiled and browned; creased at folds; repairs to extension of first leaf.

The only known autograph of Rubinstein's *Tarentelle*, the composer's most popular work, and the only one to have been published in multiple modern editions. Unlike his older brother Anton, Nikolay Rubinstein composed relatively little music. Pazdírek, vol. xxvi, p. 662, lists about 20 works, all for piano.

The annotation to the foot of page 1 identifies the manuscript as the engraver's copy for the first edition, published by Bartholf Senff in Leipzig (PN 287; [1861]). The annotation is barely legible, but identical to the annotation to the foot of the first page of the autograph of Nikolay Rubinstein's *Polka*, op. 15, at the Morgan Library, New York (Cary 578).

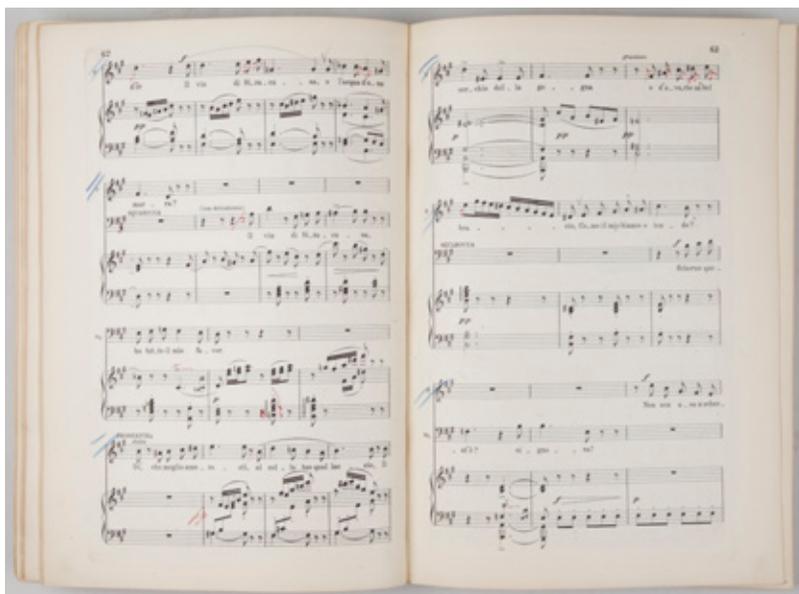
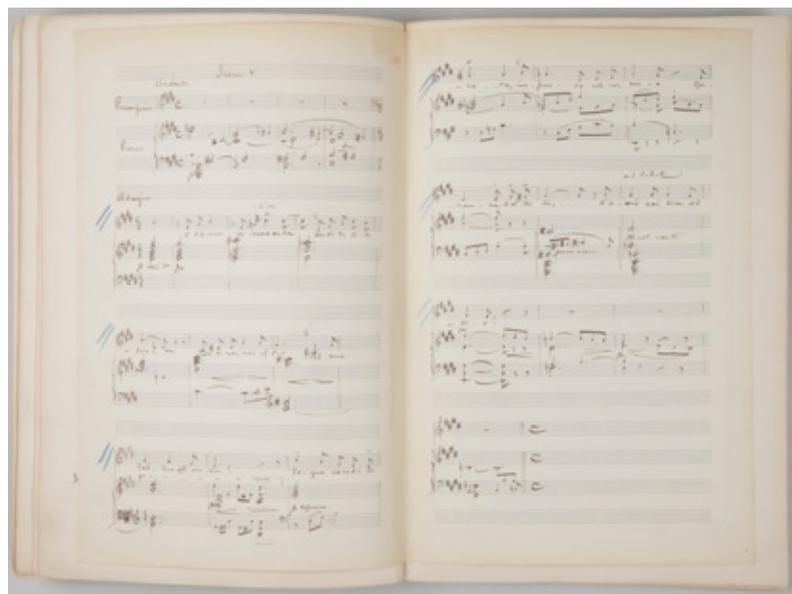
Senff's first edition has 13 pages of music, while the engraver's markup to the present manuscript indicates a total of 19 pages. Presently, the only known editions with 19 pages are those of the four-hand arrangement. It is possible that the numbers refer to Senff's later four-hand edition; the present manuscript, however, does not contain any hint of the massive additions to the musical text (such as octave doublings) characteristic of the four-hand version. The Jurgenson edition for four hands (PN 6112, from the 1890s, accessible via IMSLP) does not include the notational corrections to the present copy but does include the eight extra measures found on the extension of the first leaf.

"Russian pianist, conductor, teacher, and arts administrator, [Nikolay Rubinstein, brother of Anton Rubinstein] studied piano with Theodor Kullak and Alexandre Villoing in Moscow and theory with Siegfried Dehn in Berlin... One of the greatest pianists of the second half of the nineteenth century, he mostly performed in Moscow. He championed Russian music and premiered many works by Tchaikovsky, who dedicated his First Symphony and Second Piano Concerto... to Rubinstein; on Rubinstein's death, he composed his Piano Trio 'to the memory of a great artist.' Balakirev dedicated his Islamey to Nikolay Rubinstein [who premiered it in St. Petersburg in 1869]. Rubinstein also contributed to the emergence of a Russian school of conducting. He premiered Tchaikovsky's first four symphonies, Romeo and Juliet... and Eugene Onegin. He was one of the founders of the Moscow branch of the Russian Musical Society, whose concerts he conducted from 1860, and of the Moscow Conservatory (1866). His most famous students were Sergey Taneyev and Alexander Siloti." Muzykal'nyi entsiklopedicheskii slovar.

"It is difficult to say which [of the Rubinstein brothers] was the better pianist. In every way as different as the brothers were in personal appearance—the one dark, almost to blackness; the other vary fair—so different was their playing. The playing of Nicholas [Nikolay] was more like that of Tausig, only warmer and more impulsive. Perhaps Anton Rubinstein was the more inspired player of the two, but he was unequal. Nicholas never varied; his playing both in private and in public was always the same, and he kept up the same standard of excellence." Emil von Sauer in Harold Schonberg: *The Great Pianists*, p. 279.

Rubinstein's most notable appearance abroad was at the Exposition Universelle in Paris on 1878, where he conducted several concerts and played Tchaikovsky's First Piano Concerto.

The only holding of Nikolay Rubinstein manuscripts within North America is that of his op. 15 at the Morgan Library cited above. His autograph manuscripts are exceedingly rare to the market. (25161) \$13,500



**Proof Copy, with Autograph Corrections and Additions
and an Autograph Manuscript**

68. SAINT-SAËNS, Camille 1835-1921

[Proserpina Riduzione per Canto e Piano... Dramma lirico in quattro (!) atti di Aug. Vacquerie e L. Gallet Traduzione Italiana di Amintore Galli]. [Piano-vocal score]. [Paris]: [A. Durand & Fils] [Without PN], [ca. 1905].

Octavo. Black cloth-backed stiff paper boards with original publisher's wrapper laid down to upper. 234 pp. Engraved. Text in Italian.

With an autograph musical manuscript in the hand of the composer of a transposed Act I, Scene 5 tipped-in between pp. 38-39. 2 pp. of a bifolium. Octavo (ca. 268 x 167 mm). Notated in black ink on 16-stave pre-printed music paper. Titling ("Scene V") to upper margins of pp. 1-2; "Prosperine Piano" in manuscript to left of each system. Italian text underlay. Transposed to the key of E major (4 sharps) from the original G major (1 sharp) in the printed score (pp. 38-39). With breath marks and one small annotation in pencil above several systems. **Various autograph corrections and additions** (transpositions, accidentals, dynamics, tempo and breath marks, slurs, etc.) by Saint-Saëns in pencil and red and black ink throughout the printed score. Wrappers soiled, stained, and somewhat chipped. Slightly worn; occasional soiling to lower and outer margins. An attractive copy overall.

Proof copy of the second version, in a rare Italian edition. Worldcat (2 copies only, at the University of California Berkeley, and the Bibliothèque nationale de France; OCLC nos. 21831869; 844354713). This source unknown to Ratner.

Proserpine, to a libretto by Louis Gallet after August Vacquerie, was first performed at the Opéra Comique (Favart) on March 14, 1887.

"Like Mozart, to whom he was often compared, [Saint-Saëns] was a brilliant craftsman, versatile and prolific, who contributed to every genre of French music. He was one of the leaders of the French musical renaissance of the 1870s." Sabina Teller Ratner et al. in *Grove Music Online*. (26599) \$3,500

A Giug. 1703. *Aless. Scarlatti* 131

Fortunato Santini al Sig. Aless. Fuchs

Quante le grazie son, ch'hai nel bel viso o Loride mio ben d'occhio mio;
 tutti legami son onde Amor crudo m'auvinse sì, se sola se desio; e se dagli occhi
 tuoi resto diviso ricco d'affanni son di gioie ignudo. Ogni tuo riso al fin ogni tuo sguardo
 all' acceso mio è fiamma, è fiamma, è dardo.
 Sem' amasse la mia bella

The Only-Known Autograph of This Unpublished Cantata

69. SCARLATTI, Alessandro 1660-1725

Quante le grazie son. Solo cantata for alto and basso continuo. [Score]. Autograph musical manuscript signed "Aless.o Scarlatti." Apparently complete. June 4, 1703.

Oblong quarto (ca. 200 x 275 mm). Wrappers. Sewn. 1f. (title), [5], [iii] (blank staves) pp. Notated in black ink on high quality paper on 12 staves ruled with 6-stave rastrum 87 mm. wide. With autograph date "4 Giug[n]o 1703" to upper left and autograph signature "Aless.o Scarlatti" to upper right corner of first page. Watermark of a fleur-de-lys evident to folio 4. With early manuscript foliation "131" to "134" in an unidentified hand. Titling to title page in the hand of Aloys Fuchs: "Cantata in E mol[!] per la Voce di Alto coll' Basso continuo comp: 4:o Giug: 1703 di Cavaliere Alessandro Scarlatti. M. di Capella a Napoli. (Nato 1659 † 24. Ottobre 1725.) Partitura Autographa." Various numbers to upper wrapper, most probably shelfmarks from previous collections.

The cantata consists of six unnumbered movements (the author of the text is not known):

Recitative: *Quante le grazie son*

Aria: *Se m'amasse la mia bella* (D major; C-time)

Recitative: *Vedo di quando in quando*

Aria: *Nò non lusingarmi* (F major; 12/8 time)

Recitative: *Tolga il Ciel*

Aria: *La vita mia tu sei* (E minor; C-time)

From the renowned collection of Aloys Fuchs (1799-1853), a singer in the Imperial Court Chapel in Vienna, with manuscript titling in his hand to dark yellow octagonal label to upper: "Cantata No. 3 aus E mol[!] per Soprano col Basso continuo comp: da Cavaliere d'Alessandro Scarlatti M.D.C. a Napoli dto. 4. July 1703. Partitura Autographa" and "Ex collectis Al. Fuchs 1832" to lower right corner. Also with the inscription in ink in the hand of the Italian composer and collector Abbate Fortunato Santini (1778-1862) to head of first page of music: "Fortunato Santini al Sig Aloysio Fuchs" indicating that the manuscript was presented to Fuchs by Santini, a composer and scholar who had assembled a famous collection of early music.

Provenance

Fortunato Santini, whose inscription suggests that he gave (or sold) it to the Austrian collector Aloys Fuchs, with Fuchs's autograph note suggesting that he acquired it in 1832; the German composer and choral conductor Siegfried Ochs (1858-1929); Louis Koch (1862-1930), whose large collection of musical autographs remains legendary; Koch's daughter Marie (b. 1895) and son-in-law Rudolf Floersheim (1897-1962); Georges Floersheim (d. 1997).

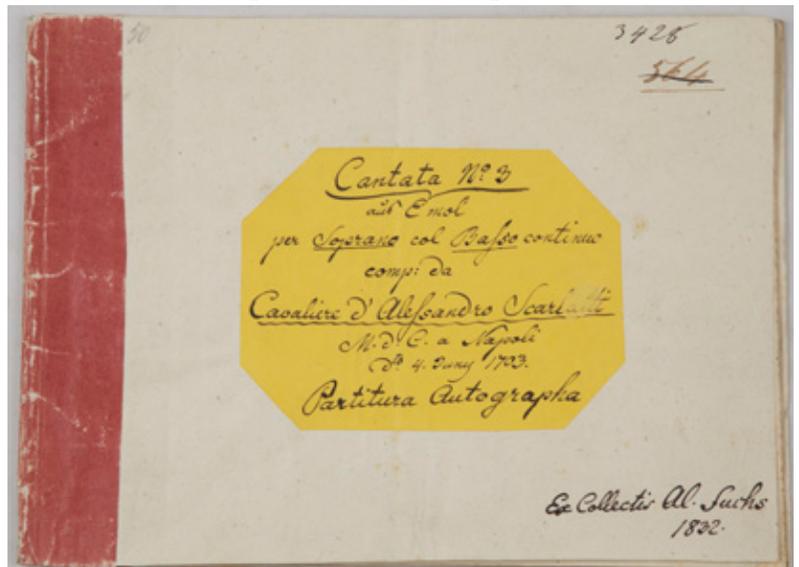
Spine reinforced with red paper tape; vertical crease; closely trimmed with minor loss to notation at upper and outer edges.

The only known autograph of this unpublished work.

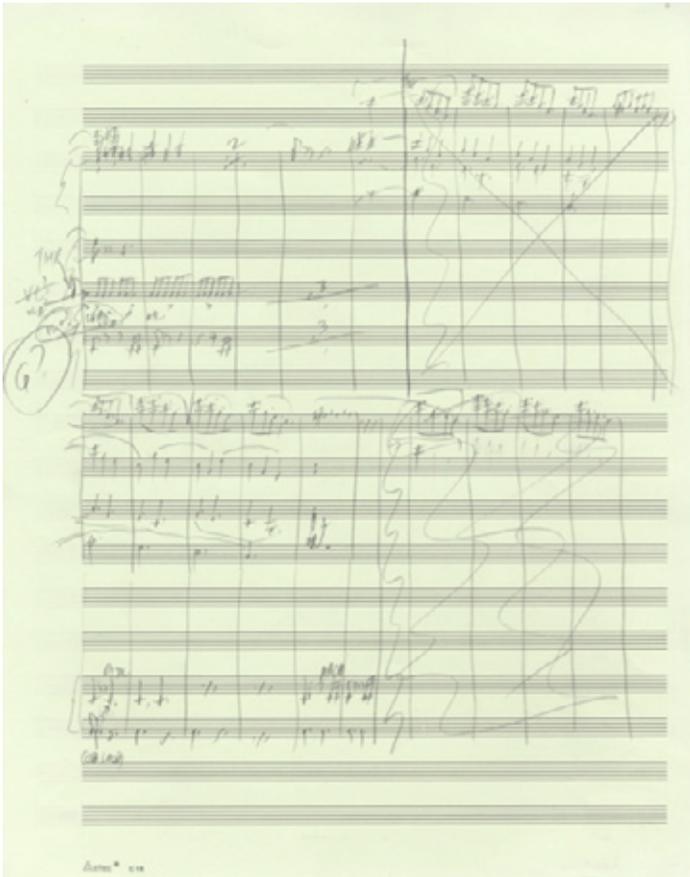
Rostirolla 538 (recorded as being held in the Louis Koch collection). Hanley diss. 598 (recorded as being held in the Floersheim collection). Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch*, p. 1 (with detailed discussion of provenance). Dent p. 224. *Grove Music Online* works list - *Cantatas*. Winternitz: *Musical Autographs from Monteverdi to Hindemith*, Vol. I, pp. 53-54; Vol. II plate 15.

"Scarlatti's chamber cantatas reveal perhaps more strikingly than any other class of his works his unbroken continuity with preceding phases of the Baroque era and his separation from the following period. With more than 600 known cantatas for which his authorship is reasonably certain and well over 100 others less reliably attributed to him, he is clearly the most prolific cantata composer. These works crown the history of a genre which over more than a century of vigorous growth held a rank second only to opera; indeed contemporaries generally placed it above opera in refinement and regarded it as the supreme challenge to a composer's artistry. Scarlatti was among the last to contribute significantly to its literature."
Edwin Hanley in *Grove Music Online*

We have located only two other Alessandro Scarlatti autograph manuscripts to have been offered for public sale since 1945, both by Sotheby's in London, one in 1949 and the other in 1953. (25357) \$148,000



**Written to Commemorate
the 100th Birthday Anniversary
of Noted American Humorist James Thurber**



70. SCHICKELE, Peter b. 1935

Thurber's Dogs. Suite for Orchestra after Drawings by James Thurber. Movement VI: Hunting Hounds. Autograph musical manuscript sketches in condensed score of almost the entire final movement of the work, consisting of music for sections B-N, i.e., pp. 111-137 of the published full score.

Folio, ca. 356 x 278 mm. Unbound. 9 leaves notated in pencil on one side of each leaf of 18-stave AZTEC C-18 music manuscript paper. A working manuscript, with erasures, alterations and cancellations. Together with: A copy of the published full score of the movement, i.e., pp. 107-138, and a 1-1/2 page printed commentary by the composer discussing the background of the work and briefly describing the music:

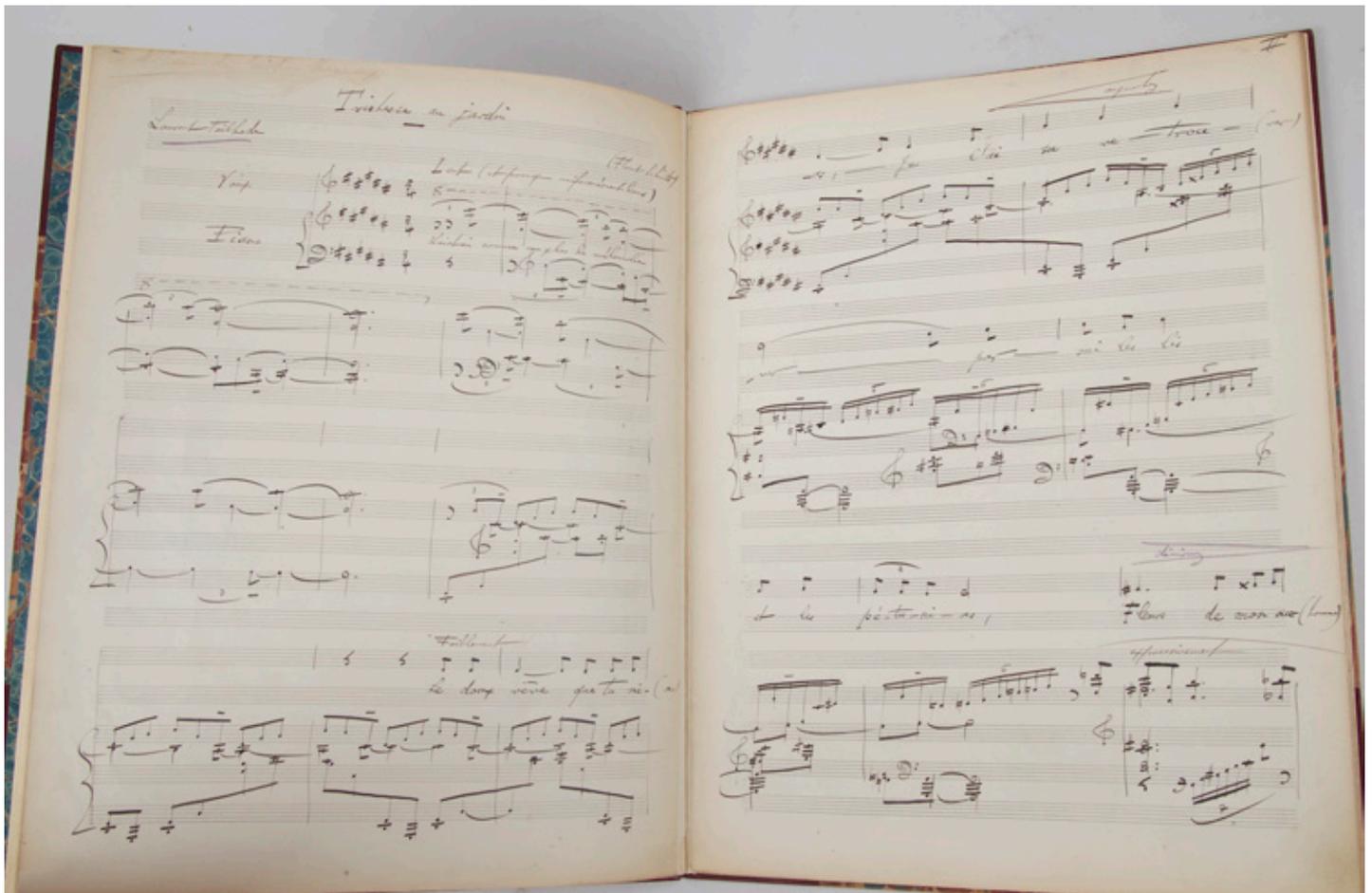
"I should say, however, that as I was working on the last movement, I found myself thinking as much

about the fox as about the hunting hounds. This, coupled with the fact that I recently acquired a recording of background music from the old movie serials that I used to go to as a kid, probably accounts for the quite ungentlemanly, almost lurid quality of the chase music."

"Thurber's Dogs was commissioned for the ProMusica Chamber Orchestra of Columbus and the Thurber House to commemorate the 100th birthday anniversary of author James Thurber. It was completed on August 13, 1994. The first performances took place on December 2 and 4, 1994; the ProMusica Chamber Orchestra of Columbus was conducted, respectively, by the composer and Timothy Russell, the orchestra's Music Director. The work has been recorded by the ProMusica Chamber Orchestra of Columbus for release in the fall of 1995." From Mr. Schickele's commentary accompanying the manuscript

A composition student of Roy Harris, Darius Milhaud, Persichetti and Bergsma, "Schickele has become the leading American musical satirist, giving concerts throughout the USA in which he lectures, sings, conducts and plays as guest soloist with symphony orchestras or with his own ensemble. The humorous compositions range from outrageous parodies, such as the cantata Iphigenia in Brooklyn, to ingenious combinations of antithetical styles, as in Blaues Gras (Bluegrass Cantata), and are full of surprising violations of familiar styles, musical forms and phrase structures, harmonic conventions and orchestration. Schickele's commentaries and his mock-scholarly The Definitive Biography of P.D.Q. Bach... juxtapose incongruities from contemporary culture with relatively austere academic and classical canons, and are reflective of the eclectic musical menu of the modern American public. One of the most widely performed and published of contemporary composers working in many different styles..." Deane L. Root in Grove Music Online.

Thurber (1894-1961), one of the foremost American humorists of the 20th century, had a great love of dogs and included them in many of his drawings, calling them "sound creatures in a crazy world." thurberhouse.org. (22466) \$4,500



Autograph Manuscript of the Complete Unpublished Original Version

71. SCHMITT, Florent 1870-1958

[Op. 52]. *Tristesse au jardin* (Laurent Tailhade). Autograph musical manuscript signed.

Folio (ca. 350 x 267 mm.). Half dark red morocco with marbled boards, "Florent Schmitt - Manuscrit" gilt to spine, marbled endpapers. [1] title, [2]-[14] manuscript music numbered I-XI, with pp. X-XI repeated, and X-bis crossed out. Notated in black and purple ink on 20-stave paper with "H. Lard Esnault Ed. Bellamy Sr. Paris" blindstamped at inner margins. Set for voice and piano: "*Le doux rêve que tu nias, je l'ai su retrouver parmi les lis et les pétunias... Voici que par les allées meurent les blanches azalées.*" With text by the French satirical poet, Laurent Tailhade (1854-1919), excerpted from "Vitreaux" in *Poèmes élégiaques* (1907). First page of music with Schmitt's autograph signature and dedication "*à Madame de Saint-Marceaux.*" Page XI-bis initialed "F.P." and dated "*1er au 2 mars [18]97 à une heure vague de la nuit.*" Occasional erasures and corrections, most often in purple ink, in the composer's hand. Each page guarded at inner margin; occasional light soiling, staining, and browning to edges; final measure of p. II slightly blurred at "*diminuez*"; dedication partially erased. An attractive manuscript.

The complete manuscript of the unpublished original version for voice and piano, with some significant differences from the later version for piano and orchestra (1908), first published (in piano reduction) by A. Zunz Mathot in 1910. The autograph of the orchestral version is at the Bibliothèque nationale de France.

On March 13, 1909 the Société Nationale de Musique presented a program of eight orchestral works, all of which were being heard for the first time. Of Tristesse, the fifth work, Ravel opined: "Amid all this, Schmitt seemed like an intruder, with his noble inspiration and musical line, his sumptuous and delicate

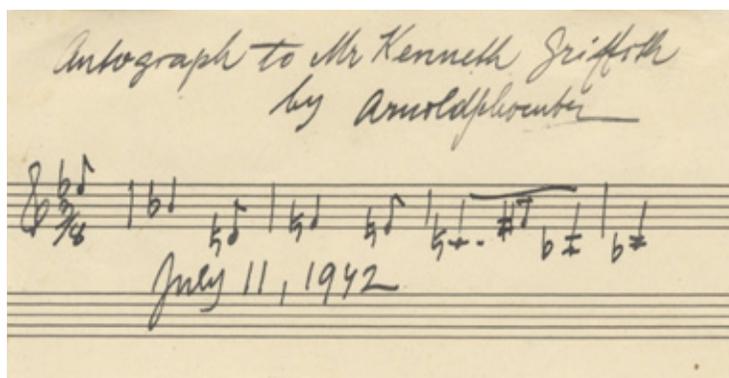
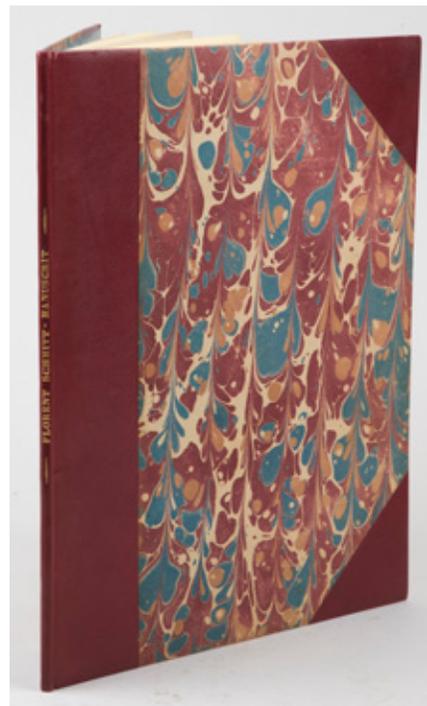
orchestration: everything that the others lacked... " (Letter to Cipa Godebski, dated March 14, 1909). Ravel and Schmitt were lifelong friends. Orenstein: *A Ravel Reader*, pp. 103-104.

The original dedicatee, Marguerite de Saint-Marceaux (1850-1930; née Jourdain), was the wife of the sculptor René de Saint-Marceaux, and hostess of a famed Parisian music salon frequented by Ravel, Debussy, and other composers. Schmitt dedicated the published version of *Tristesse* to Madame Jane Engel-Bathori (1877-1970), a noted French mezzo-soprano.

"In a time when many composers embraced Impressionism, [Schmitt's] music, albeit influenced by Debussy, was admired for its energy, dynamism, grandeur, and virility, for its union of French clarity and German strength... Schmitt was considered a pioneer during his lifetime, rejected by some and embraced by others for a style that influenced and helped prepare for later innovations by Stravinsky, Ravel, Honegger and Roussel." Jann Pasler and Jerry Rife in *Grove Music Online*.

(25159)

\$4,500



Autograph Musical Quotation from the *Piano Concerto*, Op. 42

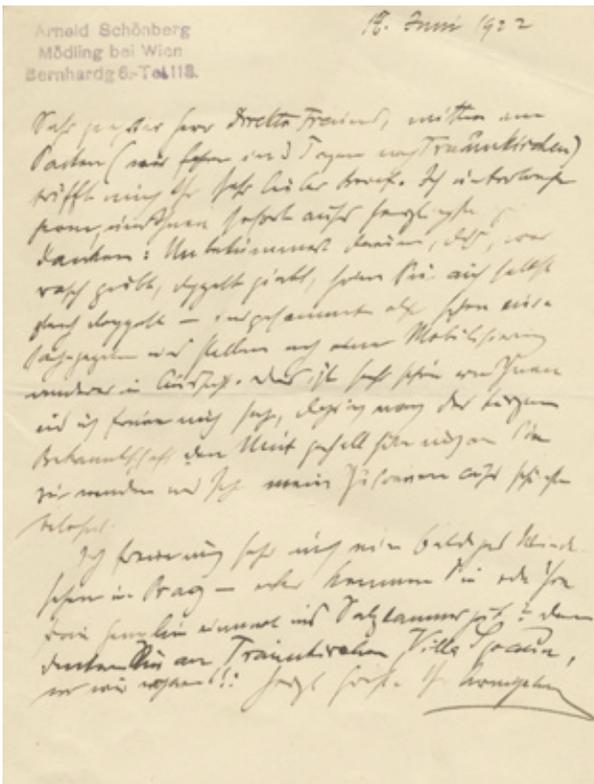
72. SCHOENBERG, Arnold 1874-1951

[Op. 42]. *Autograph musical quotation signed in full*. The first four measures of Schoenberg's *Piano Concerto*, op. 42, right hand of piano part. 1 page, 123 x 62 mm., cut from a larger sheet of music manuscript paper. Notated in ink. Inscribed, and signed: "Autograph to Mr Kenneth Griffith by Arnold Schoenberg." Dated July 11, 1942.

"Schönberg's *Piano Concerto*, op. 42, which was originally commissioned by his former student Oscar Levant, is conceived as a single-movement form displaying the characteristics of a multimovement sonata cycle. Like the program of the concerto it divides into four parts. The opening melody of the Concerto, lasting thirty-nine bars, presents the four modes of the tone row in the following order: basic set, inversion of retrograde, retrograde, and inversion... The manuscript includes the four parts of the programme (which - according to Schönberg scholarship - is clearly autobiographical), each accompanied by a musical example from one of the four sections of the concerto. The first statement of the programme [is] 'Life was so easy.'" Website of the Arnold Schönberg Center, Vienna.

(24408)

\$2,600



Schoenberg Writes regarding Sending Funds to Webern

73. SCHOENBERG, Arnold 1874-1951

Autograph letter signed to Otto Freund. 1 page of a bifolium. Octavo. Dated Mödling, near Vienna, June 17, 1922. With Schoenberg's address handstamped to upper left corner. In German (with translation). Creased at folds; with minor remnants archival mounting tape to lower blank leaf.

Schoenberg thanks Otto Freund, a banker in Prague, for immediately complying with his request to send money to Anton von Webern: *"Without concern for the fact that he who gives soon gives twice, you have given the double amount—that is, fourfold—and you are announcing to mobilize others. That is very nice of you, and I am very glad to have taken the courage to turn to you [already] after such a recent acquaintance, and I see my trust rewarded in the most beautiful way."*

Unpublished (except for the incipit on the website of the Arnold Schönberg Center, Vienna).

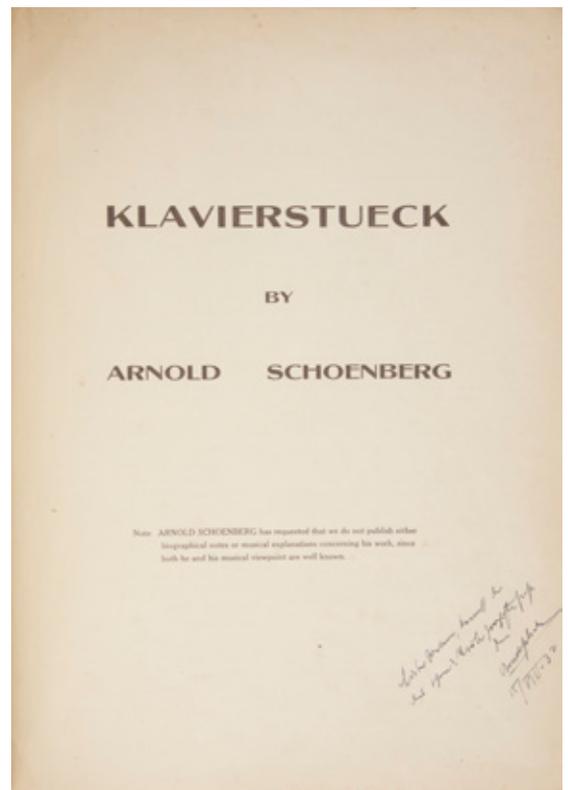
The present letter follows Schoenberg's first letter to Otto Freund, a banker in Prague, sent on June 9, 1922 (held at the Arnold Schönberg Center). In his earlier letter, Schoenberg had asked for financial assistance for Anton von Webern, who at the time was in great financial need. Freund sent 250,000 Austrian crowns; see his letter of June 15, 1922 (at the Library of Congress). (24390) \$3,000

Inscribed by Schoenberg to Webern

74. SCHOENBERG, Arnold 1874-1951

[Op. 33b]. *Klavierstueck* [in *New Music: A Quarterly of Modern Compositions*, Vol. 5, no. 3]. San Francisco: The New Music Society of California [without PN], April 1932.

Folio. Decorative mosaic paper boards with original publisher's decorative yellow wrappers bound in. [i] (title), 7 pp. Caption title to p. 1: "Klavierstück Arnold Schönberg." Footnotes to p. 1: Left "International Copyright Secured"; middle: "Copyright 1932 by Arnold Schönberg Made in U.S.A."; right: All Rights Reserved." Footer to lower left corner of all pages except p. 1: "Klavierstück - 7." Title to recto of upper wrapper printed in orange: "New Music A Quarterly of Modern Compositions This issue contains Klavierstueck by Arnold Schoenberg April 1932." Verso of upper wrapper includes masthead of New Music identifying volume and issue; the periodical's publisher and owner, Henry Cowell; the "executive board" (3 persons); the "Honorary Board of Endorsers" (57 modernist composers); and the agent for the German-speaking countries (Heinrichshofen's)



Verlag, Magdeburg). Contents of back issues printed to recto of lower wrapper, verso blank. Printed note to title: "Arnold Schoenberg has requested that we do not publish either biographical notes or musical explanations concerning his work, since both he and his musical viewpoint are well known."

With the composer's autograph inscription to his distinguished pupil Anton Webern (1883-1945) in ink to lower right corner of title: "Lieber Webern, kannst Du das lesen? Viele herzliche Grüße Dein Arnold Schönberg 15/VIII/32." Manuscript note in pencil in the hand of the noted music antiquarian Albi Rosenthal to verso of upper board: "*op. 33b (1932). The final note [measure 68, left hand] corrected in pencil by Schoenberg. Bound by Schoenberg?*" [N.B. While the binding is quite likely by Schoenberg, who loved binding books as a pastime, the final note is not actually corrected; rather, the annotation "h" (German for "B natural") next to the notehead confirms the printed pitch and apparently serves to facilitate reading; the note has six ledger lines]. Boards slightly worn and bumped. Slightly browned and creased.

First Edition. Rufer (Engl.) pp. 57. Ringer p. 318. Tetsuo Satoh pp. 23-24.

The first of Schoenberg's works to be published in the United States. As the composer still lived in Germany and had no plans to emigrate, let alone to California, the present publication appears eerily prophetic. The pagination, with odd numbers to rectos and even numbers to versos, is highly unusual. The use of umlauts in caption title and footer suggests that the music was engraved in Germany or Austria. The list of composers on the Honorary Board of Endorsers is quite illustrious. It includes household names from the United States and many European countries; German composers are, however, conspicuously absent.

"In 1928, Emil Hertzka, the Director of Universal Edition, contacted Arnold Schönberg requesting permission to use his Piano Piece, op. 11, No. 1, in a planned anthology of modern piano compositions. Schönberg, however, decided to compose a new piece (op. 33a). Two years after the publication (1929), this was followed by the composition of Piano Piece, op. 33b, during a stay in Barcelona. In his Piano



Pieces, op. 33, Schönberg makes consistent use of a technique which combines twelve-tone rows, in which two forms of a row can be used at the same time without repeating individual tones. This expanded the number of possibilities for combination while also preserving the conclusiveness of the twelve-tone writing. The relatively short duration and unity of the pieces are reminiscent of romantic forms: the "Intermezzi" by Johannes Brahms, for instance, whom Schönberg greatly esteemed... His final compositions for solo piano demonstrate his endeavours to fit new musical ideas into traditional contexts." Website of the Arnold Schönberg Center, Vienna.

"Webern, who was probably Schoenberg's first private pupil, and Alban Berg, who came to him a few weeks later, were the most famous of Schoenberg's students and became, with him, the major exponents of 12-note technique in the second quarter of the 20th century." Kathryn Bailey in *Grove Music Online*.

A fine association item, most probably bound by Schoenberg himself. (24279) \$4,500

With Manuscript Control Signature

75. **SCHUBERT, Franz 1797-1828**
[Op. 2 - D118]. *Gretchen am Spinnrade*
aus Göthe's "Faust" in Musik gesetzt
und dem Hochgebohrnen Herrn Herrn
Moritz Reichsgrafen von Fries, Ritter
des oester. kais. Leopoldordens, Sr.
k:k: Majestäte wirklichen Kämmerer
&c &c ehrfurchtsvoll gewidmet... 2tes
Werk. Pr: 1f 30 X.W.W. / 45 X.C.M.
Wien: in Comission bey Cappi und
Diabelli [without PN], [1821].



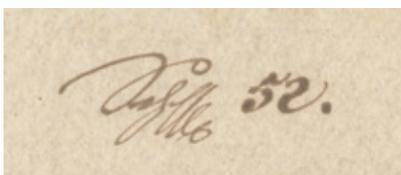
Oblong folio. Unbound. 1f. (title), 3-11, [i] (blank) pp. Engraved. Printed metronome marking "Mälzels Metronom [dotted quarter note]=72" at head of first page of music. Slightly worn, soiled, foxed and stained; some offsetting; some edges slightly frayed.

With manuscript control signature "Schm[anu]p[ro]pria 52.," most probably autograph, to lower right corner of final blank page. Former early owner's signature in ink to lower right corner of title: "Josephine Troll."

First Edition. Deutsch p. 84. Deutsch: Schuberts Goethe-Lieder, 2a. Hoboken 13, 9. Hirsch IV, 474. Heck 18. With text from Johann Wolfgang von Goethe's drama *Faust*.

Re "Schmp" ("Schubert manu propria = Schubert by my own hand")

The question whether of not Schubert himself signed the copies of his early editions (opp. 1-7, 12-14, and 96) has been hotly debated. Otto Erich Deutsch and Georg Kinsky took the authenticity of these signatures for granted, but Ernst Hilmar (*Anmerkungen zu Franz Schuberts Erstdruckten in Florilegium musicologicum: Hellmut Federhofer zum 75. Geburtstag*, ed. Christoph-Hellmut Mahling, pp. 145-54) challenged this view and posited that all such signatures are in different hands. While his verdict on the signatures to Schubert's opp. 12-14 has been generally accepted, other scholars continue to defend their authenticity. (23402) \$5,500



Autograph Manuscript of Two Robert Schumann Songs
Mein Garten and Geisternähe
- Inscribed by Clara Schumann -

76. **SCHUMANN, Robert 1810-1856**
[Op. 77, nos. 2 and 3]. *Mein Garten; Geisternähe*. [For voice and piano]. Autograph musical manuscripts of two songs.

4 pp. of a bifolium, each song 2 pp. in length. Folio (303 x 229 mm.). Notated in brown ink and pencil on 16-stave printed music paper. Slightly worn; small tears to spine; creased at folds; ink stain to lower margin. In very good condition overall.

Mein Garten with text by August Heinrich Hoffmann von Fallersleben. First draft in ink, on three staves with accompaniment, later completed and corrected in pencil. Caption title, "*Mein Garten*," and text credits, "*Hoffmann v. Fallersleben*," in pencil to head of first page.

Geisternähe with text by Friedrich Halm (i.e., Eligius Franz Joseph Freiherr von Münch-Bellinghausen). A working manuscript in ink with corrections in pencil. Complete. Title "*Geisternähe*," text credits "*F. Halm*," and earlier crossed-out title "*Ewige Liebe*" in ink to head of first page. Date in ink in Robert Schumann's hand conclusion of music "d. 18ten Juli 1850."

With an autograph inscription in the hand of Clara Schumann to the foot of the second page of *Geisternähe*: "*Handschrift Robert Schumanns. An Frau Adele Preyer zur freundlichen Erinnerung. Mai 1866. Clara Schumann.*"

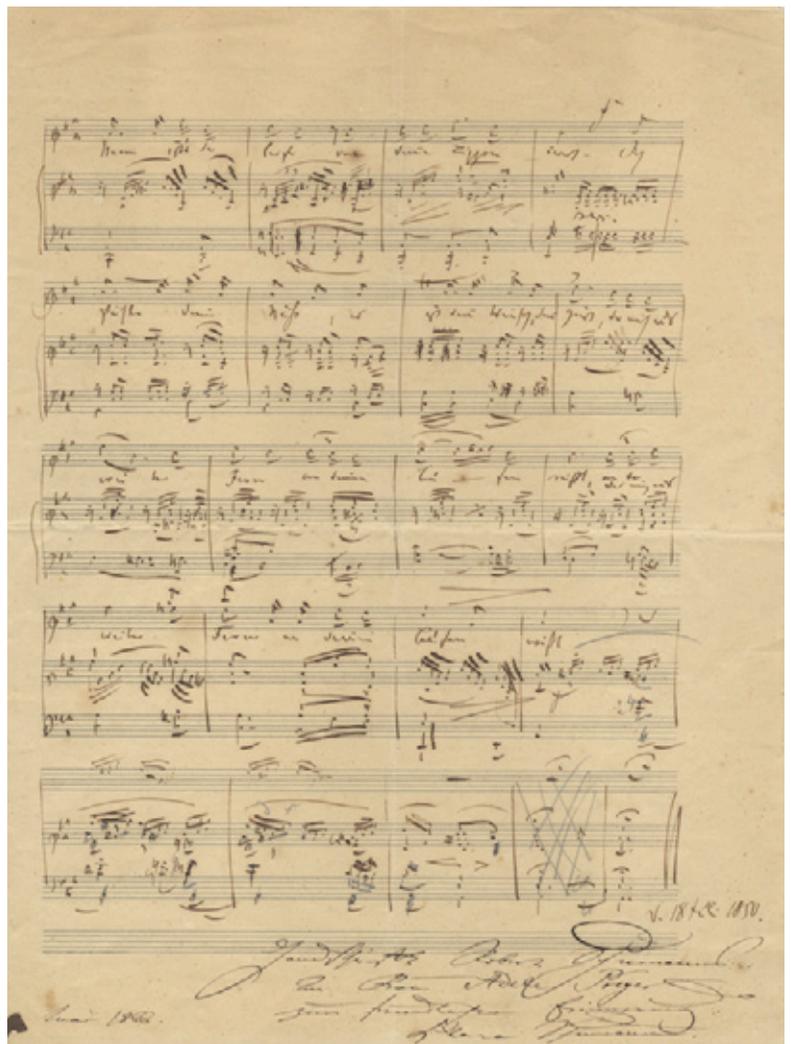
Provenance

Adele Preyer, to whom Clara Schumann gave the manuscript in 1866 in Bonn; the Louis Koch Collection, Frankfurt; Koch's heirs, the Floersheim family, Switzerland; the tenor Anton Dermota (1910-1989), former member of the Vienna Staatsoper.

McCorkle p. 334 ("Autograph c"). Catalog of Dermota collection (1988), 471 (with facsimile of p. [2]). Stargardt catalogue 583 (November 11, 1967), 761a (with facsimile of p. [2]). Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch*, pp. 223-224.

"In the catalog of Schumann's works, Mein Garten (My Garden, Opus 77, No. 2...) is dated 1850. Scholars believe, with good reason, that it was based on sketches, or other material not used elsewhere, and to which Schumann now returned. Evidence in support of this view is the similarity to Chopin's Nocturne in G Minor (a composer after whom Schumann often modelled himself) and a quotation from Beethoven's An die Ferne Geliebte, dear to Schumann. This quotation occurs at the words "Ob sie heimisch ist hinieden." Its simple melodic line is supported by a simple accompaniment. In a modulation to F major, dreamy and full of longing, Schumann hints at something not related to the poem: happiness has been found."

"In Halm's Geisternähe (Your Spirit Near, Op. 77, No. 3) Schumann again returns to a subject that occupied him from time to time throughout his life: the beloved one's marriage to another. This song, as with many of his later songs, shows but slight identification of the composer with the texts being set. His nervous, overly sensitive psyche at best supplied an elegiac echo. This detachment seems to reflect the composer's growing withdrawal, eventually leading to silence and escape." Fischer-Dieskau: Robert Schumann Words and Music, pp. 178-179.



The two songs were first published by Whistling in Leipzig in 1851 in Volume 3 of the anthology Robert Schumann: Lieder und Gesänge.

The manuscripts of both songs show considerable evidence of the composer's compositional process and are important sources for the works. (25398) \$85,000

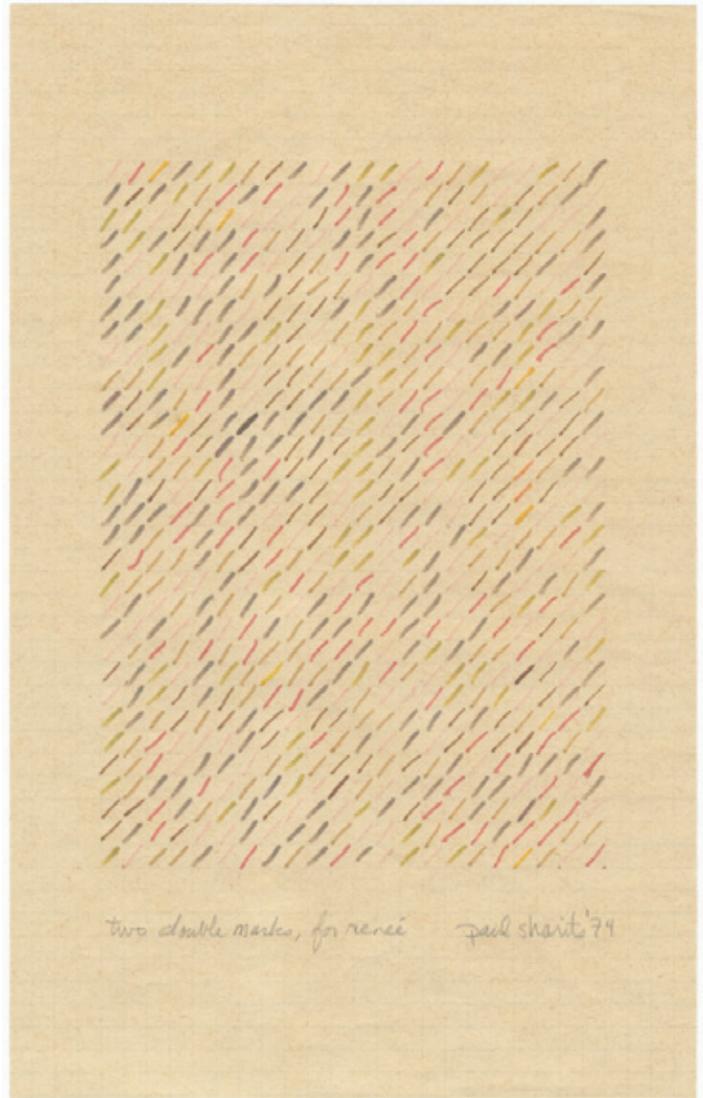
**Original Drawing for
*Evenings for New Music in Buffalo***

77. SHARITS, Paul 1943-1993

Original drawing signed "Paul Sharits" and inscribed to the noted music administrator and author Renée Levine [Packer]. 1 page, ca. 241 x 151 mm. Inscribed "*two double marks, for renée*" and dated "[19]74" in pencil to blank lower margin. A rectangle comprised of many small diagonal lines in coloured inks on dark ivory graph paper. Very slightly worn and browned; occasional show-through to blank verso.

Sharits "was a visual artist, best known for his work in experimental, or avant-garde filmmaking, particularly what became known as the structural film movement... [His] film work primarily focused on installations incorporating endless film loops, multiple projectors, and experimental soundtracks." He was a teacher at the Maryland Institute College of Art, Antioch College, and SUNY Buffalo. Wikipedia.

"Born in France, raised in New York and Mexico City, Levine Packer worked with Lukas Foss and was co-director with Morton Feldman of the renowned contemporary music group in Buffalo, New York, and a director of the Contemporary Music Festival at the California Institute of the Arts. She was Director of the Inter-Arts program at the National Endowment for the Arts, the producer of Steve Reich and Beryl Korot's multimedia opera The Cave, and a dean at the Maryland Institute College of Art." Website of Oxford University Press.



Filmmakers Paul Sharits and Hollis Frampton participated in the *Evenings for New Music in Buffalo* series in 1973, which which Renée Levine Packer was involved: "*About that time, no one was hiring filmmakers as teachers. SUNYB, however, by now had a tradition of hiring practicing composers and musicians engaged in avant-garde music, such as the Creative Associates and the more senior composers through the Slee Professor Endowment. Based on these models, I made the first hires for what became the Center for Media Studies in 1973: filmmakers Paul Sharits and Hollis Frampton.*" *The Life of Sounds: Evenings for New Music in Buffalo*, p. 111. (27117) \$3,000

**Early 20th-Century Opera in Vintage Photographs
by the Official Portraitist of the Metropolitan Opera**

78. [SINGERS - Photographs - 20th Century] **Mishkin, Herman 1870-1948**
45 original vintage photographs of prominent early 20th-century singers by the noted New York photographer Herman Mishkin, official portraitist of the Metropolitan Opera from 1908-1932 and foremost portrayrer of Golden Age opera singers. Together with 7 later reprints.

Alda, Frances (1883-1952). Bust-length portrait of the New Zealand soprano, most likely in the title role of Puccini's *Manon Lescaut*. Ca. 204 x 152 mm. With the handstamp of Bain News Service in New York to verso.

Alda. Full-length portrait as Ginevra in Giordano's *La Cena delle Beffe*. Ca. 203 x 153 mm.

Alda. Bust-length portrait. Ca. 203 x 152 mm. [Ca. 1909]

Bori, Lucrezia (1887-1960). Bust-length portrait of the Spanish soprano. Ca. 203 x 151 mm. With handstamps of Miskell & Sutton in Cleveland and the Lakewood Public Library to verso.

Bori. Full-length portrait as the Duchess of Towers in Deems Taylor's *Peter Ibbetson*. Ca. 224 x 167 mm.

Bori. Full-length portrait in the title role of Thomas's *Mignon*. Ca. 203 x 152 mm. With handstamps of Donald C. Dougherty Management in Cleveland and the Lakewood Public Library to verso.

Bori. Waist-length portrait as Manon. Ca. 203 x 152 mm.

Bori. Bust-length portrait as Norina in Donizetti's *Don Pasquale*. Ca. 202 x 152 mm.

Branzell, Karin (1891-1974). Bust-length portrait of the Swedish contralto as Brangaene in Wagner's *Tristan und Isolde*. Ca. 198 x 153 mm.

Case, Anna (1889-1984). Bust-length portrait in profile. Ca. 178 x 121. Trimmed. Laid down to black backing paper. With another photograph, ca. 141 x 108, being a full-length informal portrait with a dog and four other women, one of whom is dressed in a Native American costume, to verso.

Case. Bust-length portrait. Ca. 202 x 152 mm.

Caruso, Enrico (1873-1921). Full-length portrait of the Italian tenor as Canio in Leoncavallo's *Pagliacci*. Ca. 214 x 126 mm. Trimmed at lower margin.

Caruso. Full-length portrait as Don José in Bizet's *Carmen*. Ca. 205 x 125 mm. Trimmed at upper and lower edges.

Caruso. Waist-length portrait as Samson in Saint-Saëns's *Samson et Dalila*. Ca. 243 x 133 mm.

Caruso. Full-length portrait as Samson in Act III, blind and with shorn hair, next to a young boy. Ca. 248 x 133 mm.

Claussen, Julia (1879-1941). Bust-length portrait of the Swedish mezzo-soprano. Ca. 203 x 152 mm.

Chamlee, Mario (1892-1966). Full-length portrait of the American tenor as the Duke of Mantua in Verdi's *Rigoletto*. Ca. 202 x 152 mm.

Danise, Giuseppe (1882-1963). Bust-length portrait of the Italian baritone. With handstamp of the Miskell and Sutton in Cleveland to verso. Ca. 203 x 153 mm.

De Luca, Giuseppe (1876-1950). Waist-length portrait of the Italian baritone as Figaro in Rossini's *Il Barbiere di Siviglia*. Ca. 204 x 153 mm. With handstamps of Roger de Bruyn, Exclusive Management in New York, and the Metropolitan Musical Bureau,



Destinn, Emmy (1878-1930). Three-quarter-length portrait of the Czech soprano as Santuzza in Mascagni's *Cavalleria rusticana*. Ca. 224 x 160 mm. Laid down to cream cardstock; trimmed. With the photographer's information embossed to lower left portion.

Easton, Florence (1884-1955). Three-quarter-length portrait of the English soprano. With "Florence Easton Prima Donna Soprano Metropolitan Opera Company" typed to verso. Ca. 176 x 126 mm.

Farrar, Geraldine (1882-1967). Three-quarter-length portrait of the American soprano in the title role of Bizet's *Carmen*. Ca. 200 x 149 mm. Laid down to ivory cardstock.

Fleischer, Edytha (born 1898). Full-length portrait (kneeling) of the German soprano as Hänsel in Humperdinck's *Hänsel und Gretel*. Ca. 203 x 152 mm.

Fleischer. Head and shoulders portrait. Ca. 203 x 151 mm. With handstamp of Miskell and Sutton to verso.

Gatti Casazza, Giulio (1869-1940). Bust-length portrait of the Italian impresario and general manager of the Metropolitan Opera. Ca. 203 x 152 mm. With date "Mar 23 1959" handstamped to verso.

Gigli, Beniamino (1890-1957). Bust-length portrait of the Italian tenor as Faust in Boito's *Mefistofele*. Ca. 191 x 139 mm.

Jeritza, Maria (1887-1982). Waist-length portrait of the Moravian soprano in the title role of Bizet's *Carmen* (Act III). Ca. 238 x 189 mm. Laid down to mount, ca. 246 x 198 mm.

Jeritza. Three-quarter-length portrait in church as Eva in Wagner's *Die Meistersinger*. Reproduction (by Mishkin) of an older photograph by Setzer in Vienna. Ca. 221 x 169 mm. With date "Feb 18 1961" handstamped to verso.

Johnson, Edward (1878-1959). Bust-length portrait of the Canadian tenor, impresario, and general manager of the Metropolitan Opera. Ca. 202 x 152 mm.

Manski, Dorothee (1891 or 1895-1967). Three-quarter-length portrait of the German-American soprano as the witch in Humperdinck's *Hänsel und Gretel*. Ca. 203 x 152 mm.

Martinelli, Giovanni (1885-1969). Bust-length portrait of the young Italian tenor. Ca. 202 x 152 mm.

Martinelli. Waist-length portrait as Eléazar in Halévy's *La Juive*. Ca. 256 x 203 mm.

Matzenauer, Margaret (1881-1963). Bust-length portrait of the American contralto as Kundry in Wagner's *Parsifal*. Ca. 190 x 117 mm.

Melchior, Lauritz (1890-1973). Full-length portrait of the Danish tenor with a lyre in the title role of Wagner's *Tannhäuser*. Ca. 253 x 203 mm.

Merli, Francesco (1887-1976). Bust-length portrait of the Italian tenor. Ca. 203 x 150 mm. With handstamp of the Metropolitan Opera Press Bureau to verso.

Pinza, Ezio (1892-1957). Bust-length portrait of the Italian bass as Oroveso in Bellini's *Norma*. Ca. 203 x 152 mm.

Renaud, Maurice (1860-1933). Bust-length portrait of the French baritone as Mephistopheles in Berlioz's *Le damnation de Faust*. Ca. 197 x 124 mm.

Rothier, Léon (1874-1951). Bust-length portrait of the French bass as Count des Grieux in Massenet's *Manon*. Ca. 203 x 151 mm.

Rothier. Full-length portrait as Dr. Miracle in *Les Contes d'Hoffmann*. Ca. 203 x 152 mm.

Ruffo, Titta (1877-1953). Bust-length portrait of the Italian baritone. Ca. 203 x 151 mm. With handstamp of the Bain News Service in New York to verso.

Scotti, Antonio (1866-1936). Full-length portrait of the Italian baritone as Chim-Fang in Franco Leoni's *L'Oracolo*. Ca. 203 x 132 mm.





Scotti. Bust-length portrait as Barnaba in Ponchielli's *La Gioconda*. Ca. 192 x 148 mm.

Sundelius, Marie (1884-1958). Bust-length portrait of the Swedish-American soprano. Ca. 203 x 152 mm.

Taucher, Kurt (1885-1954). Bust-length portrait of the German tenor in profile. Ca. 203 x 152 mm.

Tibbett, Lawrence (1896-1960). Bust-length portrait of the American baritone as Ford in Verdi's *Falstaff*. Ca. 255 x 202 mm. With handstamp of the Evans and Salter Management in New York to verso.

Later reprints, ca. 8 x 11" (singer's name and role in pencil and ink to verso; otherwise in fine condition overall):

Bori, Lucrezia. Full-length portrait as Juliette in Gounod's *Roméo et Juliette*.

Bori and Beniamino Gigli. Full-length portrait as Madga and Ruggero in Puccini's *La rondine*.

Muzio, Claudia (1889-1936). Full-length portrait of the Italian soprano as Violetta in the second act of Verdi's *La Traviata*.

Ponselle, Rosa (1897-1981). Full-length portrait of the American soprano in the title role of Bellini's *Norma*.

Ponselle. Full-length portrait in the title role of Ponchielli's **La Gioconda**.

Ponselle. Full-length portrait as Maddalena in Giordano's *Andrea Chénier*.

Later reprint, ca. 7 x 9":

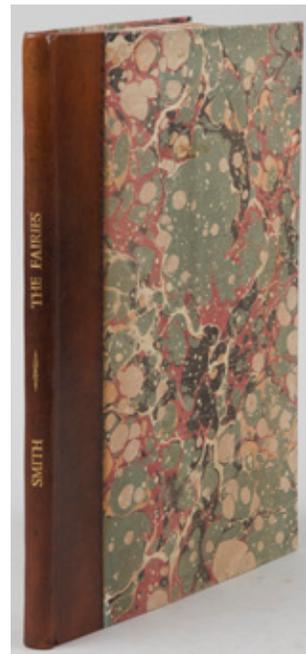
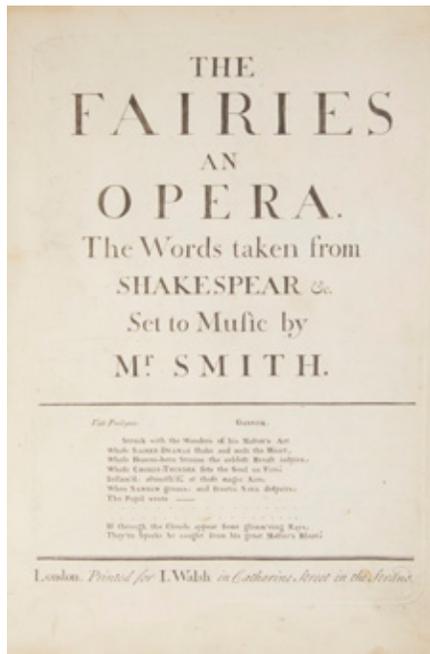
Amato, Pasquale (1878-1942). Waist-length portrait of the Italian baritone as Scarpia in Puccini's *Tosca*.

In very good condition overall. Common minor defects include occasional signs of wear such as creasing, cracking, rippling, foxing, staining, bumping, pinholes, trimming, and remnants of former mounts. Some also carry annotations, most often directly related to the singers and/or roles portrayed. Some laid down to mount.

Born in Minsk, Russia, Mishkin emigrated to the United States in 1885. As the official portraitist of the Metropolitan Opera from 1908 until 1932, he became the foremost portrayer of Golden Age opera singers. While photographing opera stars for the Metropolitan, he maintained a portrait studio frequented by many of the most significant performing artists of the day.

"In certain respects, he had the most difficult task of any theatrical photographer of the early 20th century for he was constantly having to temper the hyperbolically dramatic poses that opera singers employed on the vast stages of Europe and America so that they didn't appear ludicrous shot from a twelve-foot distance. His subjects were among the least tractable persons to instruction in the performing arts, and were generally infected with decorative sensibilities. That Mishkin was able to satisfy his sitters and adjust to the increasingly less ornamental aesthetic of modern photography was a testament to his tact and flexibility." Broadway Photographs online. (24635) \$3,250





An Opera by Handel's Pupil and Copyist

79. SMITH, John Christopher 1712-1795

The Fairies an Opera. The Words taken from Shakespear[!] &c. [Full score]. London: I. Walsh, [1755].

Folio. Attractively bound in period style in modern quarter brown calf with decorative blind-tooling, marbled boards, titling to spine gilt. 1f. (title), 1f. (table of contents and publisher's catalogue, "Musick Compos'd by M.r Handel"), [1] (blank), 2-61, [62] (blank), 63-92 pp. Engraved. The title includes an excerpt from the spoken prologue to the work by David Garrick (1717-1779). The singers Mr. Beard, Sigr. Passerini, Sigr. Guadagni, Miss Poitier, Master Moore, Miss Young and Master Reinhold are named in printed captions ("Sung by...") within the score. Very slightly browned; occasional minor signs of wear; tear to inner margin of p. 61 along edge of plate not affecting notation.

First Edition. BUC p. 958. RISM S3666.

As with many London publications of the period, *The Fairies* was first issued in three separate parts, in March-April 1755 (see Walsh II, 1374-6, recording no complete set of parts). The work was first performed at Drury Lane in London on February 3, 1755.

Smith was a pupil of Handel and was employed by him as a copyist.

"By 1725 [Smith] was having lessons from Handel; his early copies and arrangements of works by Handel demonstrate that his progress was rapid and that he was being instructed in composition as well as keyboard... Smith and David Garrick [1717-1779] presented two full-length all-sung Shakespearean operas in 1755 and 1756: The Fairies, based on A Midsummer Night's Dream, and The Tempest... Dwarfed by Handel's greatness, Smith's music had little chance for real success. His strongest work retains the style of his mentor, while his attempts at more modern idioms are, with some exceptions, generally less effective. Much of his music is indeed worthy of revival, particularly the opera The Fairies and individual arias, choruses and keyboard selections, but Smith's reputation rests today more on his association with Handel than on his musical accomplishments." Barbara Small in *Grove Music Online*.

"It has been suggested that Garrick was responsible for the alterations to Shakespeare's text, but he firmly denied it and his prologue suggests that Smith himself was the author. The music survives only in printed score [i.e., the present edition], including the overture, the arias, the final chorus and two

symphonies, but omitting the recitatives, dances and other pieces... The plot follows Shakespeare's, but the 'rustics' are excluded. The characters are Theseus (tenor) and his betrothed Hippolita (silent); Egeus (bass), his daughter Hermia (soprano), her lover Lysander (alto castrato [Guadagni]) and her betrothed Demetrius (tenor; he has no arias), and Helena (soprano), in love with Demetrius; and the king and queen of the fairies, Oberon (baritone) and Titania (soprano), with her servant and Puck (trebles)... Garrick's (spoken) Prologue is a commentary on the audience's ignorance and prejudice towards English composers." Michael Burden in Grove Music Online. (25507) \$3,000



“The Remarkable Success of Sperontes’s Anthology Initiated Almost Immediately a Powerful Resurgence of Song Production”

80. SPERONTES [Scholze, Johann Sigismund] 1705-1750

Singende Muse an der Pleisse in 2. mahl 50 Oden, Der neuesten und besten musicalischen Stücke mit den darzu[!] gehörigen Melodien zu beliebter Clavier-Übung und Gemüths-Ergötzung Nebst einem Anhang aus J.C. Günthers Gedichten. Leipzig: auf Kosten der lustigen Gesellschaft, 1741.

Small quarto. Full mid-tan leather with blind rules to edges of boards, raised bands on spine in blind-ruled compartments. 1f. (recto fine decorative title incorporating putti holding a banner with musical notation and text, verso blank), 1f. (introduction by the author with fine decorative head- and tailpieces), [99] + [i] (index) pp. With 102 tunes, numbers 1-68 text with accompanying musical notation, numbers 69-102 text only. Hirsch III, 1078. Second edition. RISM BII p. 372 (citing the first edition of 1736 and the present edition of 1741).

Bound with:

Sperontes singende Muse an der Pleisse Erste Fortsetzung, in 2. mahl 25 Oden, Derer neuesten besten und leichtesten musicalischen Stücke, mit denen dazu gehörigen Melodien verschen und zu beliebter Clavier-Übung und Gemüths-Ergötzung ans Licht gestellt. Leipzig: 1742. "Brühl sculpsit." 1f. (recto fine decorative title, verso blank), [52] pp., 1f. (recto index, verso blank). With 50 tunes, all with text with accompanying musical notation. Volume I of three, published from 1742-1745. First Edition of this volume. RISM BII p. 373.



Music engraved throughout, text typeset. With highly attractive woodcut illustrations, some incorporating musical instruments, performers, etc., preceding text and as tailpieces to each page, some repeated.

With fine double-page pictorial engraving by C.F. Boetius after the painting by Richter preceding title depicting figures playing musical instruments, singing, conversing, etc. in the foreground with the city of Leipzig, including the Thomaskirche, in the background. With titling to upper portion within highly decorative plaque surrounded by musical instruments, putti and a ribbon on which appears music with text "Das angene... Bleisst Athen." Title to first work with contemporary signature ("Cappler") to lower outer corner, title to second work with initials "C.K." to foot. Binding very slightly worn and bumped. Some very light wear, soiling, foxing, and small stains; uniform light browning; some leaves trimmed just touching either pagination, notation, tailpieces, or catchwords in several instances; mispagination following page 18 but complete; title to second work with small tear to upper inner margin; pnc leaf with professional repair to blank outer margin.

"Sperontes's most significant work is the Singende Muse an der Pleisse, a collection of poems set as strophic songs to adaptations of the 'newest and best music compositions'... The initial publication of 1736, containing 100 poems (and 68 compositions), proved to be so popular that it was followed by three further sets with 50 numbers each..."

"...The music of the Singende Muse consists overwhelmingly of popular pre-existing instrumental and vocal compositions to which Sperontes invented his verses... For the most part Sperontes seems to have drawn on French, but also on English, German and Italian, musical sources. Because the compositions were evidently modified or distorted considerably in their transmission – probably the work of local composers engaged by Sperontes – it has not been possible to identify more than a handful of pieces... 18th-century documents ascribe two pieces to J.S. Bach: 'Ich bin nun, wie ich bin' and 'Dir zu Liebe, wertes Herze' (bww Anh. 40 and 41)..."

"... With their emphasis on modern instrumental dance forms, the lieder of the Singende Muse manifest the direct rhythms, clear phrasing and sectionalism, simple textures and harmonies of the progressive galant style. And, by avoiding the ornate vocal writing of the Italian opera, Sperontes established a precedent for differentiating lied and aria styles..."

"... The appearance in print of the first part of the Singende Muse marked the end of the so-called 'Liederlose Zeit' (songless era), the first three decades of the 18th century, during which the popularity of the imported Italian opera brought the cultivation and publication of German song to a virtual standstill... In addition, the remarkable success of Sperontes's anthology initiated almost immediately a powerful resurgence of song production which was to continue throughout the century, forming the matrix for the lieder masterpieces of the 19th-century Romantics." Robert L. Marshall and Dianne M. McMullen in Grove Music Online. (29126) \$6,500

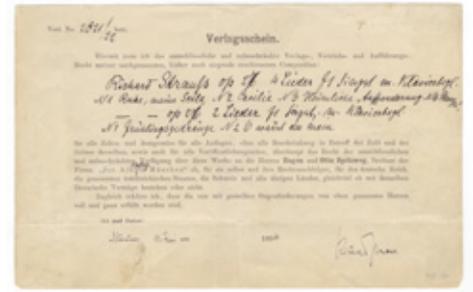
**Documents Signed by Strauss
regarding the Publication of His Lieder Opp. 26, 27, and 32**

81. STRAUSS, Richard 1864-1949

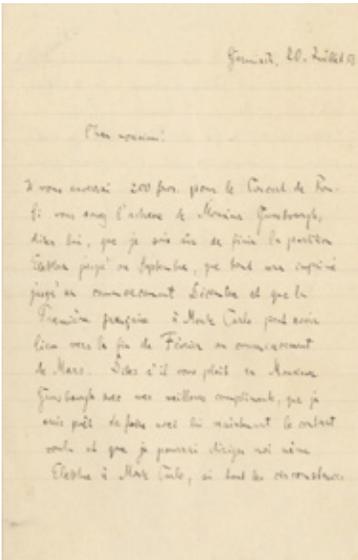
A group of 4 printed and manuscript documents, each signed and dated by the composer, granting permission to Eugene and Otto Spitzweg of the publishing firm Jos. Aibl in Munich to publish specific works and acknowledging payment for these works. Ca. 1890.



The documents relate to op. 26 (two lieder for voice and piano), op. 27 (four lieder, including the song *Morgen*, one of Strauss's best-known works in the genre), and op. 32 (five lieder). The details of each work are supplied in manuscript by the publisher. With two envelopes addressed in Strauss's hand to Otto Spitzweg in Munich. Together with a manuscript statement signed by Eugene Spitzweg stating that he has received 1,000 marks from Professor Franz Strauss (Richard's father) as a subsidy for the cost of publishing Strauss's the op. 12 symphony, and that this money will be returned from income generated from sales of the score. He acknowledges that 500 marks have already been returned as of November 10, 1890. (27695) \$3,000



Strauss on the Premières of Elektra



82. STRAUSS, Richard 1864-1949

Autograph letter signed to an unidentified male recipient. 2 pp. of a bifolium. Octavo. Dated Garmisch, July, 20, [19]08. On lined paper. In French (with translation). Very slightly soiled; creased at folds.

An important letter in which Strauss discusses the forthcoming Dresden, Berlin, and Monte Carlo premières of his opera, Elektra: "... Tell [Raoul Gunsborough] that I am sure to finish the score for Elektra by September, that everything will be printed by the beginning of December and that the French première at Monte Carlo can take place towards the end of February or the beginning of March... I myself will be able to conduct Elektra at Monte Carlo if all circumstances permit. I want to personally assist in the première of Elektra at Dresden (at the end of January)..."

As promised, Strauss completed the score for *Elektra* on September 22, 1908.

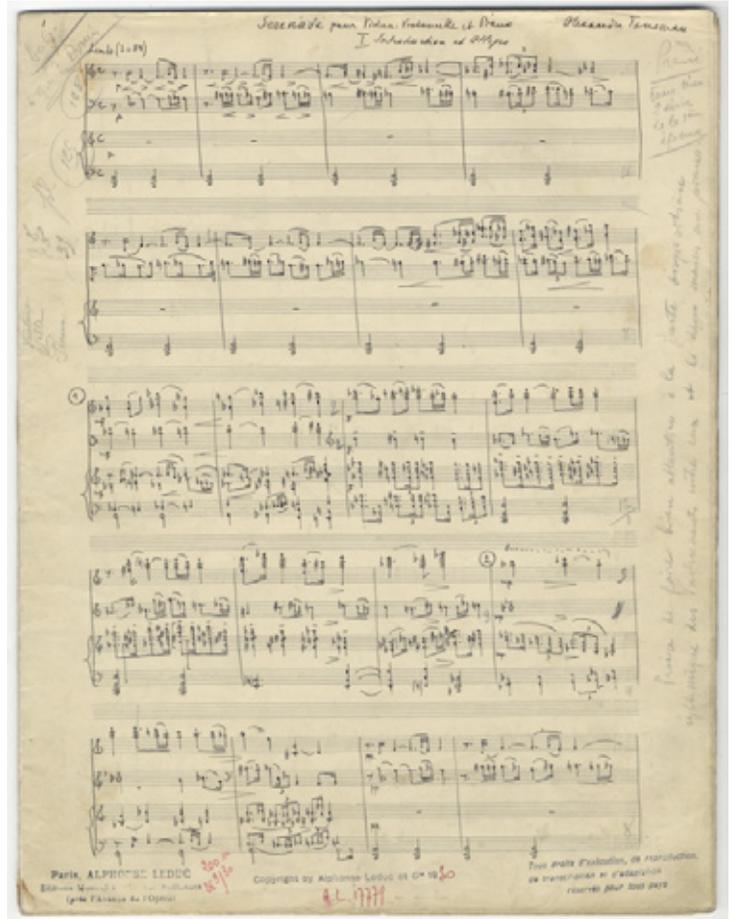
The opera premiered at the Dresden Hofoper on January 25, 1909, followed shortly thereafter by a performance in Berlin on February 15. Although publically announced in newspapers such as the *New York Times*, the Monte Carlo première appears not to have eventuated. The French language première of the opera was actually given by the Manhattan Opera Company on February 1, 1910; Strauss accorded the first American performance of *Elektra* to this fledgling company of Oscar Hammerstein's as something of an act of revenge upon the Metropolitan Opera for banning his previous opera, *Salome*.

Raoul Gunsborough (1860-1955) was the longest-serving director of the Opéra de Monte-Carlo, his career there spanning almost six decades. (23366) \$3,600

Autograph Manuscript of the *Sérénade*

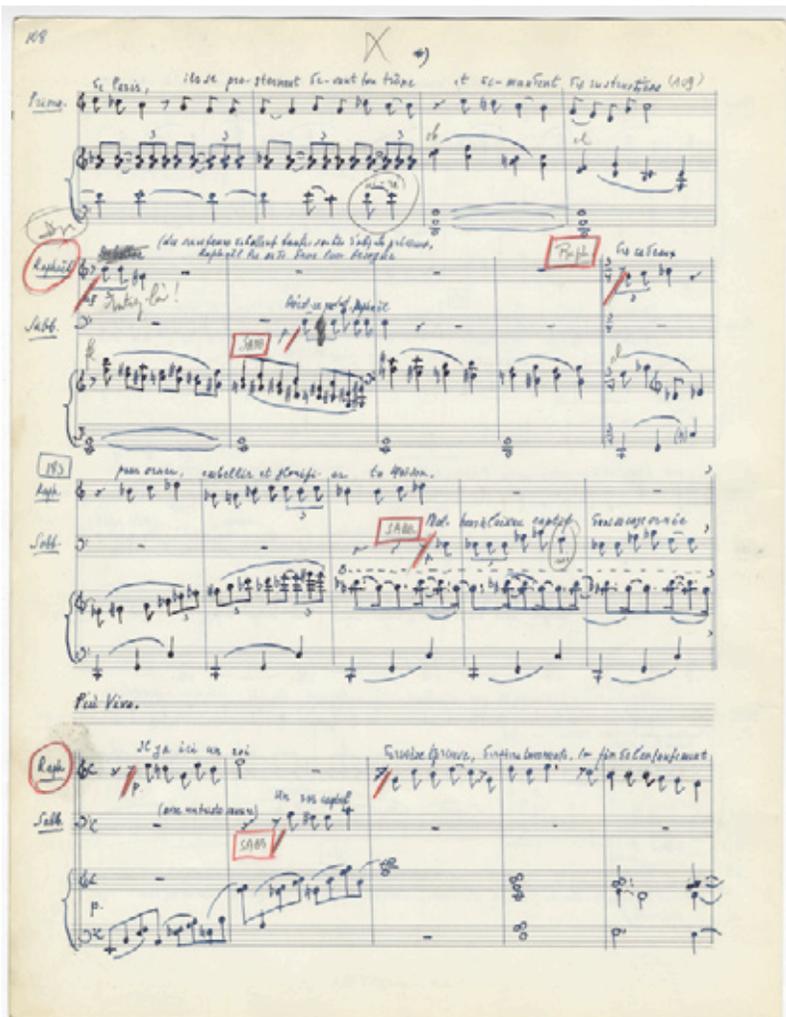
83. TANSMAN, Alexandre 1897-1986
Sérénade [no. 1] pour Violon, Violoncelle et Piano. [Score]. Autograph musical manuscript signed in full. The complete work. 1930.

Folio (356 x 271 mm). Unbound. 8 bifolia. 1-9 (I. Introduction et Allegro), [i] (blank), 10-14 (II. Canzone), [i] (blank), 15-26 (III. Scherzo), [iv] (blank) pp. Notated in black ink on three different types of pre-printed music paper: first movement on 24-staff paper with narrow staves; second movement on 24-staff paper with wider staves; third movement on 18-staff paper. Numbers of second and third movement written over earlier, illegible numbers. Second movement originally titled "Andantino"; title crossed out and replaced in pencil with "Canzone"; "Andantino" added as tempo above first measure. Occasional autograph corrections in pencil to all movements; third movement with substantive cut in pencil from pp. 22 to 23. Directions to engraver in pencil, most probably autograph. Pagination from p. 9 in pencil, possibly in a different hand. Engraver's markup in pencil; publisher's number "A.L. 17779" in red ink to foot of all pages of music. Handstamps to foot of first page: "Paris, Alphonse Leduc Editions Musicales 635 rue St-Honoré (près l'Avenue de l'Opéra)" to left; "Copyright by Alphonse Leduc et Cie 19[30]" to center; "Tous droits d'exécution de reproduction de transcription et d'adaptation réservés pour tous pays" to right. The "30" in the year is written in the same red ink as the publisher's numbers. Note "200 ex. [copies] 26 9/30" in same red ink between left and central handstamp. Slightly worn and soiled; minor fraying to edges.



The present manuscript was used by the engraver for the first (and only) edition of the work, published by Alphonse Leduc, Paris, in 1930 with the plate number A.L. 17779. Tansman composed the work in 1928. Trio Filomusi premiered it at the Ecole Normale de Musique de Bruxelles on November 7, 1929. After Tansman composed another serenade - for violin, viola, and violoncello - in 1938, the present work was listed as "Serenade no. 1."

"... Tansman was a French composer and pianist of Polish birth... Disappointed with his reception in Poland, he moved to Paris, giving a *début recital* in February 1920. Soon after his arrival, he became friendly with Stravinsky and Ravel, both of whom encouraged and advised him... Acquainted with many leading musical figures in Paris during these years, Tansman was part of the circle of foreign musicians, known as the *Ecole de Paris*, that included Martinů, Alexander Tcherepnin, Conrad Beck and Marcel Mihalovici. While his music retained many distinctively Polish features, such as Mazurka rhythms and Polish folk melodies, and while he wrote collections of Polonaises, Nocturnes, Impromptus, Waltzes and other Chopinesque miniatures, neo-classical traits appear in works [from about 1925]... Although he never completely abandoned a diatonic framework, critics of the 1920s and 30s described his harmony at times as Scriabinesque and atonal... Tansman was quick to achieve international success... He settled in Los Angeles in 1941 where he became acquainted with Schoenberg, renewed friendships with other European émigrés, including Milhaud and Stravinsky, and composed a number of film scores. He returned to Paris in 1946." Caroline Rae in *Grove Music Online*. (25318) \$6,500



**Autograph Manuscript of *Sabbataï Zevi*
Considered by the Composer
to Be His Best Opera**

84. TANSMAN, Alexandre 1897-1986
Sabbataï Zevi, le Faux Messie *Fresque lyrique en 1 Prologue et 4 Actes de Nathan Bistrizky* Rédaction pour chant et piano
Durée: env[iron] 2'h. 15.' Autograph musical manuscript signed in full and dated on the last page of music "Paris, 1958." The complete piano-vocal score of the opera.

Folio (349 x 270 mm). Unbound. 1f. (title), [i] (second title, cast list, and contents), [i] (historical background), 180, [iv] (blank) pp. (6 signatures of 6 bifolia and 1 signature of 4 bifolia wrapped in another bifolium protected by onionskin paper, all wrapped in blank bifolium of 20-staff music paper). Notated in blue and black ink on pre-printed 16-staff music paper with blindstamp of Edition Max Eschig, Paris. Marks in blue ink written over (i.e., reinforced) in black ink in front matter and through p. 11; only blue ink from p. 12. Date to upper right corner of p. 1: "1957-58." Date and signature to end of score: "Alexandre

Tansman Paris 1958." Durations marked throughout. The overall duration as given on the title (repeated on the second title and at the end of the score) is to be read as "2 hours 15 minutes." **With autograph corrections, some major**, in both ink and pencil. Directions to engraver in pencil. Performance-related annotations in various hands in red, blue, and graphite pencil. Cues for entrances of characters and chorus marked in red pencil. Slightly worn; occasional staining, especially to p. 162.

Together with:

Sabbataï Zevi, le faux Messie. Chœurs (chantés et parlés). [Choral score.] Large folio (375 x 278 mm). Stapled. 17, [iii] (blank) pp. Facsimile of autograph manuscript. Copyright note of Editions Max Eschig, Paris, dated 1961, to foot of first page. Creased; rippled; frayed at upper edge.

Sabbataï Zevi is the fourth of Tansman's seven operas. It received a concert performance on March 3, 1961, at the Théâtre des Champs-Élysées in Paris, but has apparently never been staged. Max Eschig, Paris, published a piano-vocal score in 1966. The choral score accompanying the present autograph was most probably created for the 1961 production of the opera.

The composer considered *Sabbataï Zevi* the best of his operas. Like many of Tansman's later works it is based on a distinctly Jewish subject.

"Tansman was as adept at writing in C major as he was at composing serially and he made use at different times of atonality and polytonality. The music of his opera *Sabbataï Zevi* (1953-9), which tells of the rise and fall of the 17th-century mystic, is post-tonal in style." Anne Giradot and Richard Langham Smith in *The New Grove Dictionary of Opera*. (25325) \$11,500

Selene
(Moon Chariot Rituals)

Percussion Quartet & String Quartet
Third Coast Percussion & JACK Quartet
Premiere March 5, 2015 - Miller Theatre; June 25, 2015 - Tanglewood Music Center Fellows

Co-commissioned by the Tanglewood Music Center in honor of its 75th anniversary season with generous support from Deborah and Philip Edmondson; and by Miller Theatre at Columbia University; and by Third Coast Percussion with generous support of Sidney K. Robinson

To be performed with dancers when feasible.

**- Music Manuscript as Art -
Striking Original Diagrammatic Map by the Composer
of Her Octet for Percussion and Strings**

85. THOMAS, Augusta Read b. 1964

Selene (Moon Chariot Rituals). Octet for percussion quartet and string quartet. A large and exceptionally dynamic original diagrammatic map drawing by the composer in brightly-coloured inks, accompanied by a number of graphic elements and drawings. Signed by Thomas in the right margin.

1 leaf. Large oblong folio, ca. 17" x 29.5" (432 x 749 mm.). Printed on Judy Green music paper P-564. The central element of the map consists of an illustrated timeline of the composition in 18 minutes accompanied by annotations in brightly-coloured inks relating to various elements of the work including instrumentation, dynamics, tempi, and harmonic concepts ("outlining harmonies are Interlocking Chasing lines"). These ideas are further developed with additional text expanding performance indications, including such idiosyncratic directives as "Playful & Optimistic," "Capricious & Energized Like a chase," "Dancing on tip-toes," etc. With bright bands of colour extending along the timeline paralleling specific tempo markings and performance directives and additional graphic elements woven along the timeline including wavy lines, dots, dashes, etc. and a text block including the autograph notation "Formal Concerns: Braiding, twing, twisting... encircling interplaiting..." incorporating interlocking lines of colour. The pictorial elements include an image of Selene in her chariot being drawn by a waxing crescent moon in the lower right corner, with accompanying text reading: "In Greek mythology, Selene, goddess of the moon, drives her moon chariot across the sky and the heavens. She is the sister of Sun-god Helios and of Eos, goddess of the dawn" and an image of the Earth surrounded by stars in the upper left corner. With the composer's calligraphic autograph notes on the commissioning and premiere of the work by

Third Coast Percussion & Jack Quartet on March 5, 2015 at the Miller Theatre at Columbia University in New York and at the Tanglewood Music Center on June 25, 2015 at head. Interestingly, Thomas notes *"To be performed with dancers when feasible,"* an intriguing additional dimension of the work.

An highly attractive example of the graphic representation of a musical composition, both manuscript and visual art.

"Selene... is scored for the unusual combination of string quartet and percussion quartet, and specifically for a collaboration between two of the more intrepid and adventurous performing groups in the country today: the JACK Quartet and Third Coast Percussion... In classical mythology, Selene was the moon's charioteer, as Helios was the sun's. Selene (Moon Chariot Rituals) develops a narrative arc that features the string quartet and percussion quartet as opposed ensembles; as individual personalities in solo roles against the rest of the ensemble; and as a kind of meta-quartet, the two groups melding their timbres as closely as possible. The beginning of the piece establishes frenetic, unstable energy, which levels out and calms briefly before locking into propulsive, dancing motion. Kaleidoscopic combinations of instrumental colors focus our attention alternatively on rhythm or pitch, with brief moments of repose." musicsalesclassical.com/composer/work.

Thomas composed this piece for Third Coast Percussion, who won the 2017 Grammy in the Best Chamber Music/Small Ensemble Performance category.

"The music of Augusta Read Thomas (b. 1964) is majestic, it is elegant, it is lyrical, it is "boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music" (Philadelphia Inquirer). Her deeply personal music is guided by her particular sense of musical form, rhythm, timbre, and harmony. But given this individuality, her music is affected by history — in Thomas's words, "Old music deserves new music and new music needs old music." For Thomas, this means cherishing her place within the musical tradition and giving credit to those who have forged the musical paths she follows and from which she innovates. "You can hear the perfumes of my metaphorical grandparents," Thomas states. "There is a wonderful tradition that I adore, I understand, and care about, but I have my two feet facing forward." Thomas's vision toward the future, her understanding of the present, and her respect for the past is evident in her art. Most striking in her music, however, is its exquisite humanity and poetry of the soul. The notion that music takes over where words cease is hardly more true than in her musical voice." musicsalesclassical.com/composer/long-bio/Augusta-Read-Thomas, December 2013. (28319) \$5,000

Autograph Manuscript of This “Vibrant Series of Aquatic Images”

86. THOMAS, Augusta Read b. 1964

Words of the Sea for Orchestra. An important group of autograph musical manuscript drafts and sketch leaves for a substantial part of the work, each boldly signed by the composer.

1. *An early diagrammatic plan mapping out the elemental form of the composition including tempi, rhythmic combinations, dynamics, "vertical high registers," "horizontal low registers," etc.* 1 leaf, ca. 350 x 345 mm., cut from a larger sheet of music manuscript paper. Notated in black ink and pencil on one side of the leaf only. With a note at the foot of the sheet indicating that the piece was initially designed to be 13 minutes long; the final composition is between 17 and 18 minutes in length. With 4 cancelled measures of full score manuscript to verso and additional annotations in 5 columns in orange ink detailing various instrumental combinations. With a small yellow "Post-It" note to the recto identifying the work:



Early Sketch - Starting to map out the form of "Words of the Sea" in purple ink in Thomas's autograph.

2. *Chordal sketches of portions of the work in groups of related numbered measures marked "Prime," "Tops" and "Middles," the various groupings outlined in coloured inks, with an outline of an initial plan of tonal progressions.* 1 leaf, 550 x 344 mm. Notated on music manuscript paper in black ink on one side of the leaf only. With performance notes on percussion instruments, etc., to blank verso. Creased at folds; one long tear to central fold, not affecting notation. With a small yellow "Post-It" note to the recto identifying the work: "These are Chords that I was sketching for Words of the Sea for Orchestra" in purple ink in Thomas's autograph.

3. *Large autograph musical manuscript sketch leaf consisting of chordal groups and melodic lines demonstrating the composer's compositional methodology.* 1 leaf, 478 x 350 mm. Notated on music manuscript paper in black ink on one side of the leaf only with portions highlighted in pink and red ink. With a small yellow "Post-It" note to the recto identifying the work: "Chords & Lines from Words of the Sea" in purple ink in Thomas's autograph. An interesting manuscript documenting the building blocks of the work.

4. *Large autograph musical manuscript sketch leaf for the first movement of the work in condensed score.* 2 pp. Oblong folio, 356 x 432 mm. Notated on music manuscript paper in black, green, red, and blue ink and pencil. A working manuscript with autograph changes and corrections. With a small yellow "Post-It" note to the recto identifying the work: "This is a sketche[!] from Words of the Sea for orchestra Mov. #1" in purple ink in Thomas's autograph.

5. *Autograph musical manuscript sketch leaves from the second movement of the work.* 4 pp. Oblong folio, 355 x 432 mm. + 2 pp. folio, ca. 205 x 240 mm. Notated on music manuscript paper in black, blue, red, and green ink. With numerous corrections, alterations, cuts, etc. Some portions in condensed score, others in piano score, and some simply melodic ideas. Each leaf signed by the composer. With a small yellow "Post-It" note to the recto of the first leaf identifying the work: "These are first sketches from Mov. #2 of Words of the Sea for Orchestra These 3 pages [leaves] were stapled together in this order..." in purple ink in Thomas's autograph. A significant portion of the movement.

6. *Autograph musical manuscript sketch leaves for the second movement of the work.* 5-1/2 pp. Oblong folio, 350 x 432 mm. Notated on music manuscript paper in black, red, pink, blue, orange, and green ink, mostly in full score. With corrections, cuts, and composer's directions. Each leaf signed by the composer. With a small yellow "Post-It" note

to the recto of the first leaf identifying the work: "These 5 Pages are the second sketches[!] of Words of the Sea Mov. #2. 5 pages were stapled together..." in purple ink in Thomas's autograph.

7. *Autograph musical manuscript sketch leaf for the third movement of the work.* 2 pp. Oblong folio, ca. 280 x 350 mm., unevenly torn at lower portion. Notated in black and red ink and pencil. With an early sketch, partly diagrammatic and partly notational, with textual notations regarding instrumentation, timing, and structure to recto and notation in full score to verso, with deletions. With a small yellow "Post-It" note to the recto identifying the work: "Early Sketch of Mov. #3 of Words of the Sea" in purple ink in Thomas's autograph.

8. *Autograph musical manuscript sketch leaf for the third movement of the work.* 2 pp. Folio, 355 x 265 mm. Notated in black, red, and sepia inks. With a small yellow "Post-It" note to the recto of the first leaf identifying the work: "This is a sketch of Words of the Sea Mov. #3" in purple ink in Thomas's autograph. A preparatory sketch of melodic and rhythmic material.

9. *Autograph musical manuscript sketch leaf for the third movement of the work.* 2 pp. Oblong folio. 353 x 432 mm. Notated in black, blue, red, yellow, and orange ink and pencil. Five separately-developed extended melodic passages, including chordal references. With corrections, cancels, and composer's textual notes. With a small yellow "Post-It" note to the recto identifying the work: "This is a sketch of Words of the Sea Mov. #3" in purple ink in Thomas's autograph.

Words of the Sea, in 4 movements inspired by the poem by Wallace Stevens entitled *The Idea of Order at Key West*, was composed in 1995. The work was premiered and recorded by the Chicago Symphony Orchestra under Pierre Boulez in December of 1996 (Nimbus Alliance NI 6258).

"It is a vibrant series of aquatic images that had no difficulty standing alongside favorite pieces by Barber and Prokofiev..." Donald Rosenberg in *The Cleveland Plain Dealer*. (28318) \$7,500

Verdi Writes to Piave regarding *Jérusalem*

87. VERDI, Giuseppe 1813-1901

Autograph letter signed "G. Verdi" to the librettist Francesco Piave concerning Jérusalem. 3 pp. of a bifolium. Octavo. Dated Paris, September 3, 1847. On stationery with a small crest blindstamped to upper right corner. In Italian (with translation). Very slightly worn and foxed; creased at folds; occasional smudging, not affecting legibility.

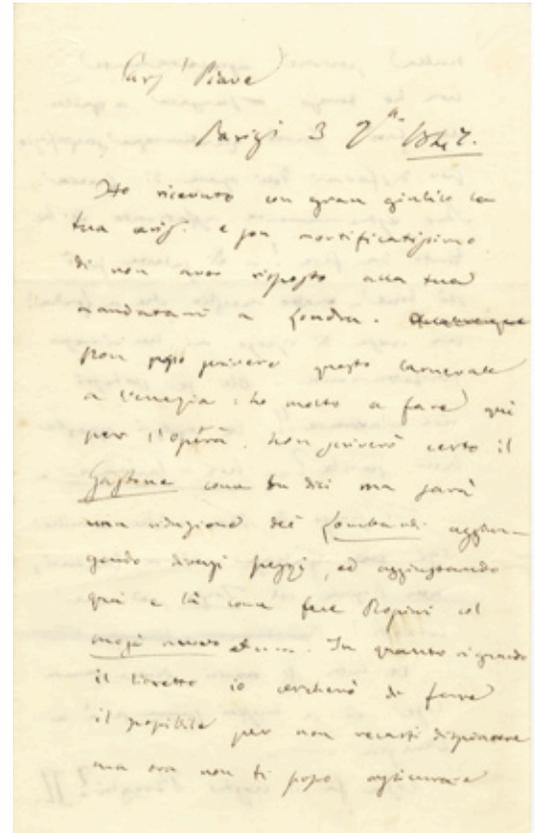
Verdi explains that *Jérusalem*, a French adaptation of *I Lombardi*, will be similar to Rossini's adaptation of *Mosè in Egitto*. His work for the Opéra prevents him from writing a work for Venice, and he confesses that he would rather not write an opera for the publisher Francesco Lucca. Although his health has improved, he is extremely tired. He gives his regards to numerous friends: "*I received your dearest letter with great joy and am mortified that I did not answer the one you sent to London. Anyway, I cannot write this Carnevale in Venice: I have a lot to do here for the Opéra. I will certainly not write the Gastone, as you say, but it will be an adaptation of I Lombardi, adding new pieces, and adjusting it here and there as Rossini did with the new Mosè, etc. ... Regarding the libretto, I will try to do my best not to disappoint*

you, but I cannot promise you anything now because I have no time to think about what I will do. I would do anything to get rid of Lucca's opera... Oh, if only I could not work!! Do you understand this fine word? ... Not to work..."

"Verdi's adaptation of *I Lombardi* as *Jérusalem* was his first attempt to conquer the all important stage of the Paris Opéra. This letter gives a vivid impression of his life at the height of his 'anni di galera', when his operas were in such demand that he exhausted himself fulfilling commissions. The wife of the impresario Francesco Lucca had told Verdi that her husband was unable to sleep for the fact that he had not been able to have one of Verdi's operas for his house. Finally Verdi agreed to write *Il corsaro* for Lucca, an opera with a libretto by Piave, that the composer felt to be something of a potboiler." Sotheby's auction catalogue, December 1, 1994.

Jérusalem was first performed at the Opéra on November 26, 1847 and *Il Corsaro* at the Teatro Grande in Trieste on October 25, 1848.

Piave (1810-1876) and Verdi "began a long and successful collaboration from *Ernani* (1844) to *La forza del destino* (1862). During these years Piave supplied Verdi with the texts for *I due Foscari* (1844), *Macbeth* (1847), *Il corsaro* (1848), *Stiffelio* (1850), *Rigoletto* (1851), *La traviata* (1853), *Simon Boccanegra* (1857) and *Aroldo* (1857)... [He] had a wide vocabulary and a facile pen, and an uncanny ability for turning Verdi's drafts into verse with an economy of words that satisfied Verdi's insistence on brevity and provided him with the striking, illuminating expressions he sought. It was Piave's willingness to meet Verdi's detailed requirements which provided the basis of their work together, and it is on this partnership that his reputation as a librettist must rest." John Black in *Grove Music Online*. (24251) \$9,500



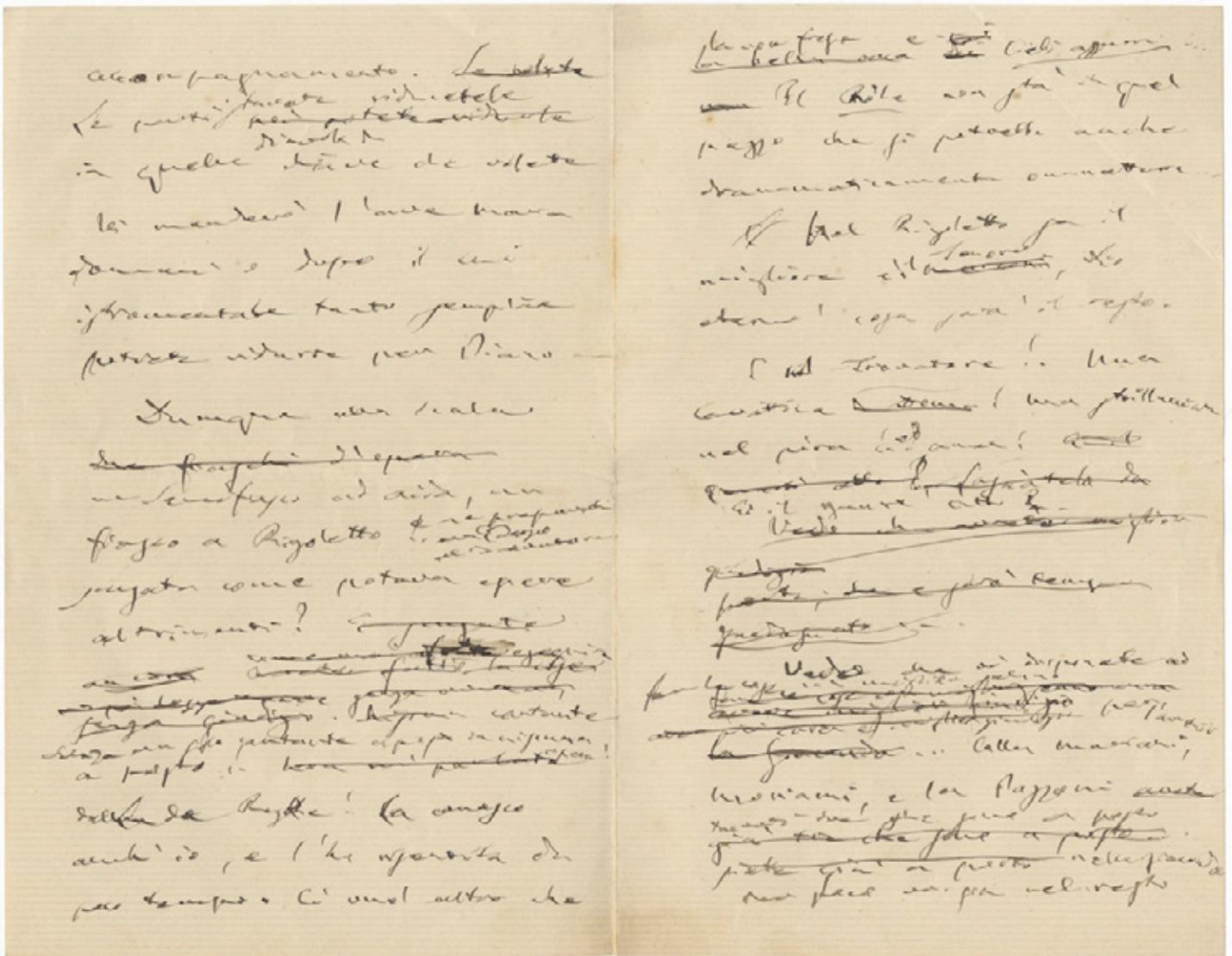
**Important Draft of an Unpublished Autograph Letter to Ricordi
about *Aida*, *Rigoletto*, *Il Trovatore*, *La Forza del Destino*, &c.**

88. VERDI, Giuseppe 1813-1901

An important autograph working draft of an unpublished letter to the publisher Giulio Ricordi discussing the staging of four of Verdi's best-known operas and two of his vocal pieces. 4 pp. Octavo. Dated Genoa, January 9, 1880. Unsigned. Heavily worked, with extensive deletions and revisions. Very slightly worn; creased at folds and at one corner.

An urgent and impassioned draft in which Verdi writes about six of his own works: his operas *Aida*, *Rigoletto*, *Il Trovatore* and *La Forza del Destino* and his vocal pieces *Pater Noster* and *Ave Maria*.

In something of a frenzy, the composer calls the recent performance of *Rigoletto* at La Scala "un fiasco" and that of *Aida* "un semifiasco." Verdi goes on to discuss Ricordi's publication of two of his recently-composed vocal works, the *Pater Noster* and the *Ave Maria*. He insists that Ricordi publish the *Pater Noster* as in the original and tells him that he will send him a copy of the *Ave Maria* to be issued as a piano reduction: "It's not a matter of punishing anybody.. but I just wanted to avoid a bother with a new

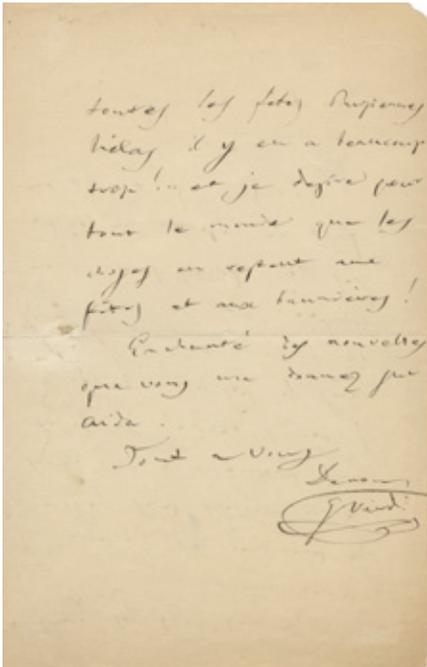


public flop. Nothing else... The conductor who was directing the choir must be able to read a short score, right?... Reduce the individual pieces in whatever hell of a key you want. I will send you the Ave Maria tomorrow or the day after, whose simple instrumental part you'll be able to reduce for the piano. So, at La Scala... a semi-fiasco with Aida, a fiasco with Rigoletto and I foresee one for Trovatore... how could it be otherwise? ... Without a single decent singer... In Rigoletto if the tenor is the best one, eternal God! imagine the rest of them! And in Trovatore! ... an ugly screeching..."

In a postscript to the document, Verdi discusses the possible staging of both *La Forza del Destino* and *Aida* in Naples, and suggests that Ricordi negotiate with Lampugnani in this regard: "Interested in imploring you to stage Forza del destino in Naples... That theatre is better than many others. After that Aida and Rigoletto at La Scala we may very well do Aida in Naples... Make an agreement with Lampugnani. I'd be grateful for it."

The majority of the text of this document is unpublished (not included in the Carteggio Verdi-Ricordi). Only the text of the postscript is known, which Verdi sent to Ricordi as a telegram on January 11, 1880, two days after writing the present, somewhat heated, draft.

Verdi was characteristically quite involved in the business aspects of his art. The present document, relative to some of the most important works in the composer's oeuvre, lends important insight into his detailed and often somewhat heated dealings with his publisher Ricordi. (23370) \$15,000



Verdi Writes to His Accountant Peragallo regarding Financial Matters and Mentions the Reception of *Aida* in Paris

89. VERDI, Giuseppe 1813-1901

Autograph letter signed "G. Verdi" to his accountant Luigi Peragallo. 2 pp. Octavo. Dated Busseto, July 16, 1880. In French (with translation). Slightly worn, soiled and browned; creased at central fold with minor abrasion and repair; small portion of blank upper left corner lacking, not affecting text.

Verdi thanks Peragallo for depositing 30,000 francs on his behalf; if he should travel to Paris next winter, he would not need to take money with him. **He goes on to mention his opera, *Aida*:** "... I see in the papers all the Parisian parties and, alas there are too many! ... and I wish for everybody that it will all be parties and banners! I'm enchanted by the news you give me for *Aida*..."

*"Between February and early April 1880, Verdi and his wife were in Paris to oversee a production of *Aida*, which featured Gabrielle Krauss, Rose Bloch, and Victor Maurel. It was a resounding success. After Verdi and his wife returned to Italy, Emmanuele Muzio, the conductor, sent them astonishing box-office figures, which surpassed nearly every record set at the Paris Opéra."* Phillips Matz: *Verdi*, pp. 652-53.

Luigi Peragallo handled Verdi's French and Belgian accounts until 1881, when Verdi sued him for fraud. (24247) \$4,800



"A Masterpiece of Variety"

90. VERDI, Giuseppe 1813-1901

Un Ballo in Maschera Melodramma Tragico in Tre Atti... Rappresentato per la prima volta al Teatro Apollo in Roma il 17 Febbrajo 1859 Riduzione per Canto e Pianoforte di Luigi ed Aless. Truzzi... Fr. 40. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 31031-59], [1860].

Oblong folio. Contemporary half dark brown calf with marbled boards, spine in decorative compartments gilt, titling gilt. 1f. (recto title within decorative border printed in red, verso blank), 1f. (recto index of 29 numbers, verso named cast list), 5-323, [i] (blank) pp. Each number with separate plate number as well as both separate and continuous pagination. With publisher's corner blindstamp "T.R. 61" to first 12 leaves. Named cast includes Fraschini as Riccardo, Giraltoni as Renato, Julienne-Dejean as Amelia, Sbriscia as Ulrica, Scotti as Oscar, Santucci as Silvano, Bossi as Samuel, and Bernardoni as Tom. Binding slightly worn and rubbed; corners and spine restored. Minor foxing, thumbing, and creasing to upper outer corners; outer corners of title repaired. A very good copy overall.

First complete edition. Hopkinson 59A(a), with title mis-transcribed "da" instead of "di" in the third line and "Rappresentata" instead of "Rappresentato" in the fifth line. Chusid p. 31. Crawford p. 574.

First performed in Rome at the Teatro Apollo on February 17, 1859.

"Un ballo in maschera [to a libretto by Antonio Somma after Eugène Scribe's libretto Gustave III, ou Le bal masqué]... is a masterpiece of variety, of the blending of stylistic elements. Verdi's experiment with a 'pure' version of French grand opera in the mid-1850s, Les vêpres siciliennes, was not entirely happy; here we see him instead gesturing to the lighter side of French opera, primarily with the character of Oscar, but also in aspects of Riccardo's musical personality. The juxtaposition of this style with the intense, interior version of Italian serious opera that Verdi had preferred in the early 1850s is extremely bold, particularly in sections such as Act 1 scene ii (where Riccardo confronts Ulrica) or in the finale to Act 2 (the so-called laughing chorus), in both of which the two styles meet head on with little mediation. One of the reasons why the blend is so successful is that Verdi's treatment of the traditional forms at the backbone of his 'Italian' manner were themselves changing, adapting towards the more elliptical manner of French models. Ballo is notable for the shortness and intensity of its principal arias, for the absence of grand design... Another reason for the opera's success undoubtedly lies in its delicate balance of musical personalities." Roger Parker in *Grove Music Online*. (28090) \$4,000

“An Important Change of Direction”

91. VERDI, Giuseppe 1813-1901

Ernani *Dramma lirico in quattro parti di Francesco Maria Piave* *Posto in musica e dedicato alla Nobilissima Contessa Clementina Mocenigo-Spaur distinta cultrice della musica italiana... Riduzione per Canto con accompagnamento di Pianoforte del maestro L. Truzzi... N. 16221 al 16241... Fr. 34.* [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 16221-16241], [1844].



Oblong folio. Mid-tan leather-backed marbled boards, spine with decorative gilt rules. 1f. (title within decorative blue border), [i] (table of contents with plate numbers), [i] (named cast list), 3-229, [i] (blank) pp. Title, table of contents, and cast list typeset, music engraved. Each number with its own plate number, price, and secondary pagination. Named cast list

includes the names of the singers for the opera's premiere. Page 56 blank (and unpaginated). Binding quite rubbed and worn; slightly shaken. Title slightly foxed; occasional light soiling and wear to blank margins; worming, primarily to blank margins; some tears; small tear to lower blank margin of pp. 217-218 repaired; tape repair to blank verso of final leaf, not seriously affecting music to recto. Quite a nice copy overall.

First complete edition, first issue. Scarce. Hopkinson 41A(a). Chusid p. 63. Catalogo Ricordi online.

Ernani, to a libretto by Francesco Maria Piave after Victor Hugo's play *Hernani*, was first performed at the Teatro La Fenice in Venice on March 9, 1844. The opera "quickly became immensely popular, and was revived countless times during its early years."

"As Verdi himself stated more than once, Ernani represents an important change of direction in his early career. His two earlier successes, Nabucco and I Lombardi, had both been written for La Scala, one of the largest stages in Italy and well suited to the grandiose choral effects of those works. For the more intimate atmosphere of La Fenice, he created an opera that instead concentrated on personal conflict, carefully controlling the complex sequence of actions necessary to bring characters into intense confrontation. This new format brought about a fresh consideration of the fixed forms of Italian opera, in particular an expansion and enrichment of the solo aria and duet, together with a more flexible approach to the musical sequences that bind together lyrical pieces. Most important, however, was Verdi's gathering sense of a musical drama's larger rhetoric, his increasing control over the dynamics of entire acts rather than merely of entire numbers. In this respect, the third act of Ernani sets an imposing standard of coherence, one that is rarely equalled until the operas of the early 1850s." Roger Parker in *Grove Music Online*. (26725) \$3,200



“A Watershed in Verdi’s Early Career”

92. VERDI, Giuseppe 1813-1901

Macbeth Posto in Musica da Giuseppe Verdi e per grata memoria dedicato al suo amatissimo suocero Antonio Barezzi Riduzione per Canto e Piano di E. Muzio... Fr. 38. [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 19261, 19622-43], [1847-50].

Oblong folio. 19th century half dark green calf with marbled boards, titling and decorative rules gilt to spine. 1f. (fine lithographic illustration by Focosi of the cauldron scene from the opera), 1f. (recto title within decorative sepia border, verso blank), 1f. (recto index of 24 numbers, verso named cast list), 5-257, [i] (blank) pp. Engraved. Each number with separate pagination, caption

titles, and price. With vocal parts added in early manuscript to blank treble and bass clef of keyboard for unaccompanied quartet "O gran Dio" and pp. 84-90. Binding slightly worn, rubbed and bumped. Occasional very minor soiling and thumbing; ink stains to pp. 121-124.

First Edition, early issue. A variant, sharing characteristics of both Hopkinson 46A(b) and 46A(c).

An opera in four acts to a libretto by Francesco Maria Piave (with additional material by Andrea Maffei) after Shakespeare's play, Verdi's *Macbeth* was first performed in Florence at the Teatro della Pergola on March 14, 1847 and in a revised version, with libretto translated by Charles-Louis-Etienne Nuitter and Alexandre Beaumont in Paris at the Théâtre Lyrique on April 21, 1865.

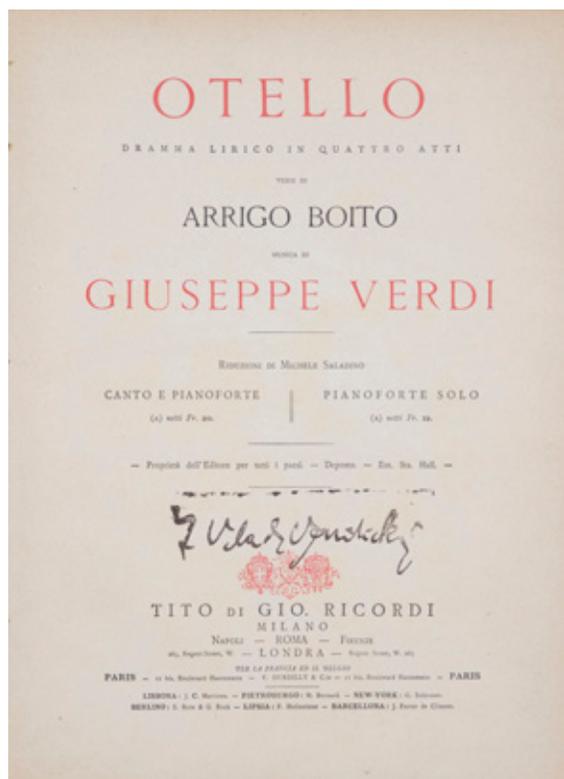
"*Macbeth* is often considered a watershed in Verdi's early career, much being made of the fact that it is based on Shakespeare, an author for whom Verdi frequently voiced great admiration. There is a new level of attention to detail in orchestration and harmony, and another melding of the public and personal manner. But what also singles the opera out is an element that recent commentators have found troublesome: its exploitation in the witches' music of the 'genere fantastico' (the fantastic or supernatural genre). There are early attempts in this vein in *Giovanna d'Arco*, but in *Macbeth* this alternative 'colour' is vividly explored, and placed in juxtaposition to the dark, personal world of *Macbeth* and his wife, thus expanding the range of the opera by centring it around a violent conflict between two musically distinct worlds." Roger Parker in *Grove Music Online*. (28086) \$3,800

"The Composer's Crowning Achievement"

93. VERDI, Giuseppe 1813-190

Otello *Dramma Lirico in Quattro Atti versi di Arrigo Boito...*
Riduzioni di Michele Saladino Canto e Pianoforte (A) netti Fr.
20. Pianoforte Solo (A) netti Fr. 12. Milano: Tito di Gio.
Ricordi [PN 51023], [1887].

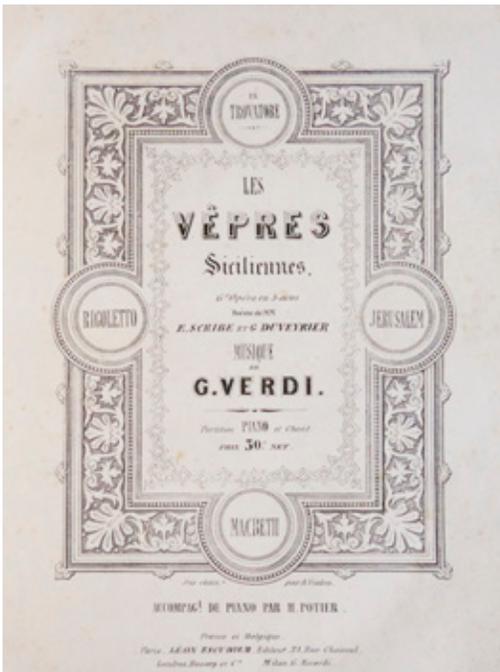
Quarto. Original publisher's full purple cloth with decorative stamping and titling gilt, decorative endpapers. 1f. (recto half-title, verso blank), 1f. (recto title, verso publisher's statement and device), 1f. (recto named cast list, verso blank), 1f. (recto index, verso blank), 364 pp. Title, cast list and index leaves printed in black and red inks. Preserved in a custom-made olive green cloth slipcase edged in dark red morocco. Named cast includes Tamagno as Otello, Maurel as Iago, Paroli as Cassio, Fornari as Roderigo, Navarrini as Lodovico, Limonta as Montano, Lagomarsino as the Herald, Pantaleoni as Desdemona, and Petrovich as Emilia. With publisher's small oval corner blindstamp dated "1 (January) 1887" to lower inner corner of first several leaves. Facsimile signature handstamp of former owner to lower portion of title. Binding slightly worn; faded at spine and edges. Browned; occasional minor foxing; some leaves slightly creased at lower outer corner.



First Edition, earliest issue, preceding Hopkinson's 63A "first issue." The main differences between the present issue and Hopkinson's first issue is the absence of reference to the date of first performance on the title and the presence of St. Petersburg agent "M. Bernard" instead of "E. Mellier to the foot of the title." Crawford p. 604.

Otello, to a libretto by Arrigo Boito after William Shakespeare's play *Othello, or The Moor of Venice*, was first performed in Milan at the Teatro alla Scala on February 5, 1887.

"That *Otello*, give the composer's age and eminence, should be hailed by the majority as the greatest Italian opera of its day as well as the composer's crowning achievement could be taken for granted. Has time upheld these judgements? The first of them, most certainly. Indeed no opera of the 1880s comes within leagues of it except for *Parsifal*. While the 'veristic' melodramas, *Tosca* and *Madama Butterfly* included, which shocked and thrilled the Europe of the fin du siècle, are still very much of their period, *Otello* remains as fresh, as challenging, as essentially modern as the day it was written. To detractors of Italian opera it remains, together with *Falstaff* and *The Requiem*, the composer's passport to immortality. Indeed, many have come to a full understanding of Verdi's genius by starting from *Otello*..." Budden: *The Operas of Verdi*, p. 412. (28128) \$4,000



“Marks... the Emergence of Many Stylistic Features We Associate with the Later Verdi”

94. VERDI, Giuseppe 1813-1901

Les Vêpres Siciliennes, Gd. Opéra en 5 actes Poème de MM E. Scribe et G. Duveyrier... Partition Piano et Chant Prix 30f. Net... Accompagn. de Piano par H. Potier. [Piano-vocal score]. Paris: Léon Escudier [PNs L.E. 1500, 1500 (1-4), 1500 (6)-(9), 1500 (11), 1500 (14), [1855].

Folio. Modern full dark red cloth with dark brown leather title label gilt to spine. 1f. (recto title within decorative border with floral motifs incorporating titles of other Verdi operas, verso blank), [1] (named cast list and index of the overture and 20 numbers), 2-415, [i] (blank) pp. Engraved. With publisher's facsimile signature handstamp in blue and C. Breusing, New York music seller's stamp in red to lower margin of title; pencilled ownership annotation "C [?]F Chickering, Boston, Feby. 1836" to front free endpaper, possibly a member of the Chickering family of piano makers active in Boston during the 19th century; "L. Parent Graveur" to foot of p.

415. Approximately 1" bump to spine with resultant short tears to cloth. Slightly foxed; p. 86 misprinted to verso of p. 79 and p. 80 misprinted to verso of p. 85, with modern notes in manuscript to this effect to both pages and to front blank endpaper; tear to inner margin of pp. 207-08.

First complete French edition. Hopkinson 56A(a). Chusid p. 170. Crawford pp. 622-23, with a detailed description of various plate numbers and associated details. The present copy differs from that in Crawford in that p. 21 carries plate number "L.E. 1500;" the letter "d" appears at the lower right corner of p. 135; and the letter "K" appears at the lower right corner of p. 409.

An opera in five acts to a libretto by Eugène Scribe and Charles Duveyrier after their libretto *Le duc d'Albe*, *Les Vêpres Siciliennes* was first performed in Paris at the Opéra on June 13, 1855.

"... for those wishing to understand Verdi's musical development during the 1850s, *Les vèpres siciliennes* is of enormous importance. In both strictly formal terms and in larger matters of operatic structure, it marks a decisive turn away from the language of the middle-period Italian operas and the emergence of many stylistic features we associate with the later Verdi. There is no subsequent Verdi opera in which the experience of *Les vèpres* will not be recalled and refined." Roger Parker in *Grove Music Online*.

(28085) \$4,000



**Autograph Manuscript of the Composer's Own Arrangement
of His Sonata for Violin and Bass**

95. VIOTTI, Giovanni Battista 1755-1824

Sonata in Eb Major for solo keyboard. Autograph musical manuscript. The complete work. No date, but ca. 1782 or later.

Folio (ca. 300 x 230 mm.). Unbound. [1] (title), [2]-[8] pp. Notated in ink on 16-stave music manuscript paper. The work is in three movements, the first, marked "Allegro," in 82 measures; the second 70 measures; and the third, marked "Rondeau Allegretto," in 210 measures. 14 measures cancelled. Overpaste corrections to a total of 10 measures, with several additional corrections.

Viotti's arrangement of his *Sonata for Violin and Bass* (Giazotto no. 36), composed in Paris in 1782. While there are published editions of the version for violin and bass (see RISM V1940-V1946), there do not appear to be any published editions of this version for keyboard.

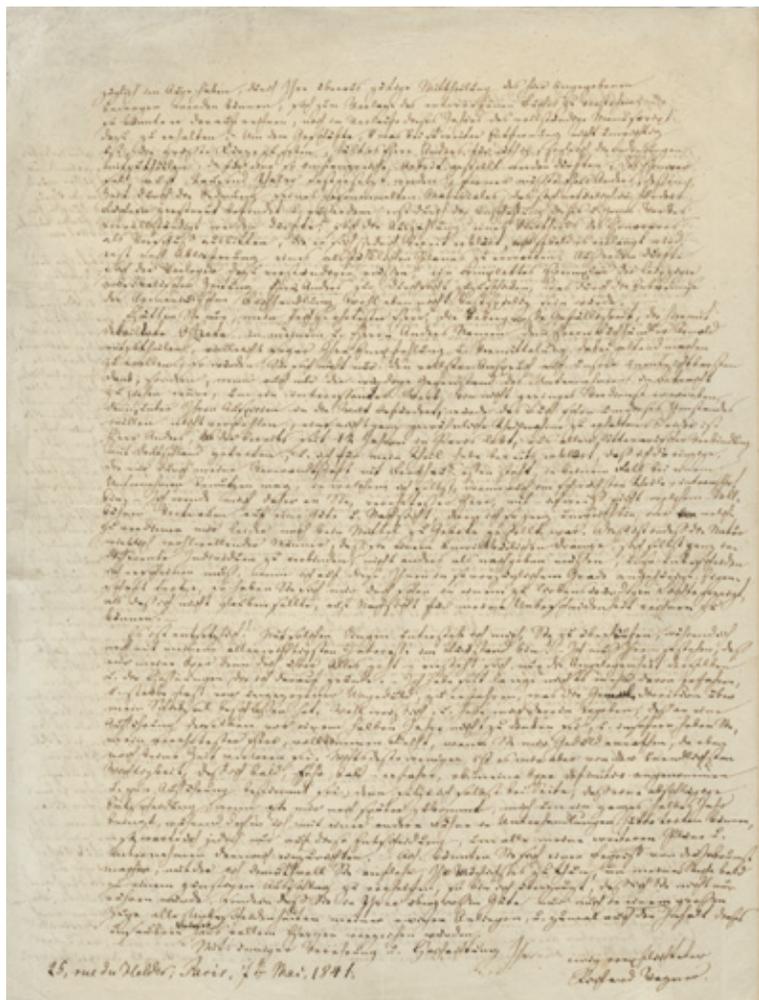
A highly distinguished Italian violinist and composer, Viotti is regarded as "the most influential violinist between Tartini and Paganini and the last great representative of the Italian tradition stemming from Corelli. He is considered the founder of the 'modern' (19th-century) French school of violin playing, and his compositions, among the finest examples of Classical violin music, exerted a strong influence on 19th-century violin style." Chappell White in *Grove Music Online*. (21585) \$14,500

**Important Letter about
Wagner's Proposed Biography of Beethoven
and Mentioning his Opera *Rienzi*
- From The Louis Koch Collection -**

96. WAGNER, Richard 1813-1883

Autograph letter signed in full to the publicist Theodor Winkler (pseud. Theodor Hell). 2 pages of a bifolium; second leaf blank. Small folio (208 x 270 mm). Dated Paris, May 7, 1841. On stationery with Wagner's monogrammatic blindstamp to upper left corner. In German (with translation).

A long, densely-written, letter regarding Wagner's proposed biography of Beethoven and mentioning his opera *Rienzi*. Wagner, who was trying to eke out a living in Paris at the time, attempts to interest Winkler in his two-volume monograph on Beethoven based on the research of Wagner's friend Gottfried Engelbert Anders (1795-1866), a German-born librarian in Paris. Wagner declares his intention to supersede Anton Schindler's biography of Beethoven, published in the previous year, which he considers inadequate. He asks Winkler to recommend him to the



publisher Christoph Arnold (1763-1847) and names his (and Anders's) requested fees, to be paid in part as advances: *"Herr Anders found [Schindler's] book to be very poor compared to his own collection of communications [on Beethoven] ... also, every thoughtful and sensitive reader has expressed his opinion on [Schindler's book] that it falls short of meeting the demands of a true biography as it had been expected... Herr Anders was prompted to realize his long-cherished dream. As his position... leaves him hardly any time and he also confesses that an easy, fluent realization will not come to him, he has offered to leave me all his rich material and to discuss everything with me but to have the book itself written by me... Avoiding any fussy, pedantic, scholarly philistinism of citation, our book shall be more like a great novel on an artist than like a dry enumeration of chronologically ordered dates and anecdotes."*

In the final paragraph, Wagner expresses his frustration about the long silence of the Dresden court opera regarding a possible production of his opera *Rienzi*: *"I have to confess to you that my opera [Rienzi] still means more to me than anything else... I am almost dying of my unruly lack of patience concerning the decision of the general direction... A negative decision...will cost me half a year, during which I could have entered negotiations with a different theater."*

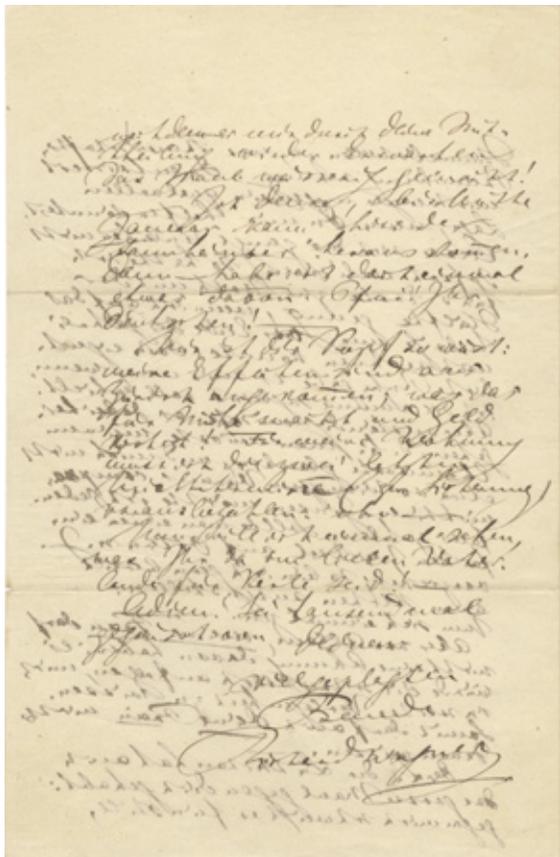
Provenance

From the noted autograph collection of Louis Koch. Slightly creased; small professional repairs to edges; professionally guarded at inner edge of final leaf.

WBV 169. Richard Wagner: *Sämtliche Briefe I*, no. 149, pp. 481-86. Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch*, pp. 250-51 (with facsimile of first page).

Theodor Winkler (1775-1856), better known under his pseudonym Theodor Hell, was the editor-in-chief of the daily *Dresdner Abend-Zeitung*, for which Wagner worked as a Paris correspondent. Enclosed with the present letter was Wagner's third "Pariser Bericht," dated May 5, 1841. Winkler was active in many fields; trained as a lawyer, he achieved fame as a poet, editor, arts administrator, and stage director. Wagner's biography of Beethoven did not, in fact, materialize. After Arnold declined, the publishers Brockhaus and Cotta did the same. *Rienzi* was first performed at the Dresden court opera on October 20, 1842. (25381) \$12,500

**Wagner Writes to the Tenor Josef Tichatschek
- From the Burrell Collection -**



97. WAGNER, Richard 1813-1883

Autograph letter signed to the composer's long-time friend, tenor Josef Tichatschek. 4 pp. of a bifolium. Octavo. Dated Paris, October 19, 1859. In Wagner's characteristically dense, elegant script. In German (with translation). Very slightly worn.

Wagner, who had recently moved from Zurich to Paris and was in even more financial need than usual, turned to Josef Tichatschek in Dresden, the tenor who created the roles of *Rienzi* and *Tannhäuser*, asking him for an advance of 5,000 francs. As security, he offers his fees from productions of his operas planned for the following spring that will enable him to pay off his debt: *Tannhäuser* in Paris and *Tristan und Isolde* (yet unperformed) in Karlsruhe and Vienna. Wagner warns Tichatschek that nobody in Paris must learn about his precarious situation and laments his inability to return to Dresden (where there was a warrant for his arrest): *"It has been impossible for me to raise this money merely by doing business, hence I have to resort to the help of friends, then I always hear how they love and esteem me, the wretched devil, in Dresden... Do you know anybody who would be capable of extending this advance of 5,000 fr. to me? ... See to it, for heaven's sake, what an act of friendship may make possible. ... But, most importantly, my wife*

must not have any clue about it; she would get terribly excited if she knew of the predicament I am in. Thus, your wife must not know anything either."

Provenance

From the noted Burrell Collection.

Wagner-Briefe-Verzeichnis 2565. German original published in Dürrer, ed.: *Richard Wagner: Sämtliche Briefe*, Vol. 11, pp. 307-308 and 541 (letter no. 176); earlier in Burk: *Richard Wagner: Briefe Die Sammlung Burrell*, letter no. 337B, pp. 220-222. Full English translation in Burk, ed: *Letters of Richard Wagner: The Burrell Collection*, pp. 160-161.

Tichatschek (1807-1886), a friend of Wagner's since the early 1840s, continued to live in Dresden until his death. *"His range included lyric tenor and Spieltenor parts, but he was also the prototype of the Wagner Heldentenor, creating the title roles of Rienzi (20 October 1842) and Tannhäuser (19 October*

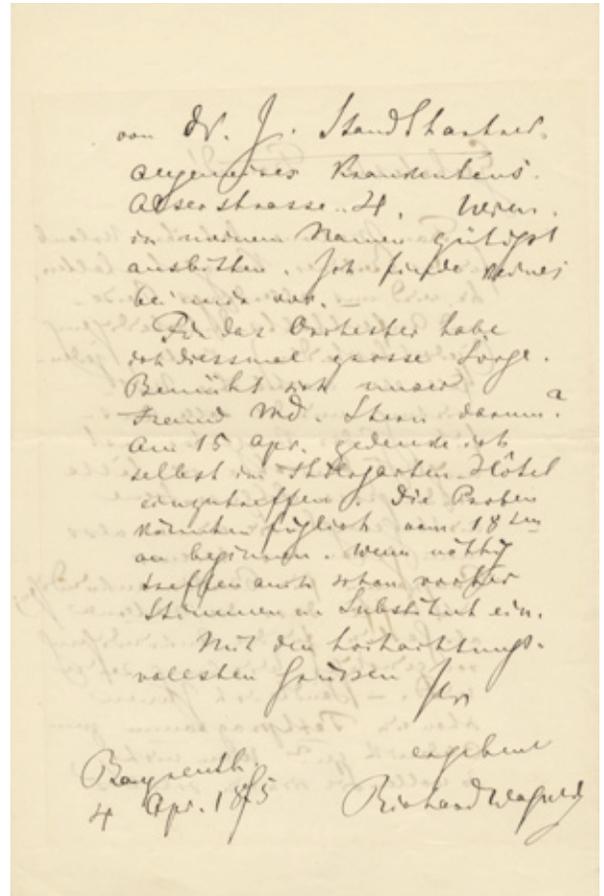
1845). All opinions agree on the beauty and brilliance of Tichatschek's voice... In 1840 Otto Nicolai called him the greatest German tenor, and Cornelius was deeply moved by his Lohengrin in 1867 (although King Ludwig II of Bavaria was in the same year distressed by his unromantic appearance in the part). Berlioz described him in the role of Rienzi as 'brilliant and irresistible... elegant, impassioned, heroic, his fine voice and great lustrous lustrous eyes marvelously effective.' " John Warrack in Grove Music Online. (23515) \$9,500

Unpublished Letter regarding *Götterdämmerung*

98. WAGNER, Richard 1813-1883

Autograph letter signed to the editor of the *Berliner Börsen Courier*, George Davidsohn. An important letter regarding the first performance of portions of *Götterdämmerung*. 2 pp. Octavo. Dated Bayreuth, April 4, 1875. In Wagner's characteristically dense, elegant hand. In German (with translation).

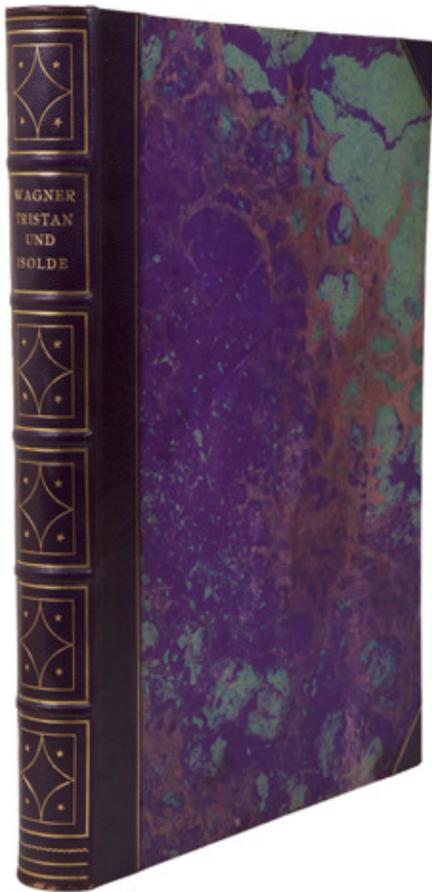
Wagner writes about preparations for an upcoming concert in Berlin featuring excerpts from his (then unperformed) opera *Götterdämmerung*. He confirms the participation of the Viennese soprano Amalie Materna, gives instructions for the program book, and discusses rehearsal work. The Viennese doctor and patron of music Josef Standhartner and a "music director Stern" in Berlin are mentioned: "*Frau Materna has received her leave for leave for the Berlin concert... Her participation is making the full presentation of the concert possible since I would not have attempted the great closing scene [Brünnhilde's immolation] without her. You can now have the exact Vienna program for Berlin announced; I hope that the announcement of Materna as guest artist will have a definitive positive effect... I am greatly concerned about the orchestra this time. Is our friend, Music Director Stern, doing anything about it?*"



Apparently unpublished. WBV 7091 (location "unknown").

The concert in Berlin (actually, there were two, on April 24 and 25, 1875) was part of a series of performances designed to promote the inaugural Bayreuth Festival in 1876. Besides the immolation scene, the program included a "Grosses scenisches Vorspiel" (apparently an orchestral arrangement of the beginning of *Götterdämmerung*) and the scene of Siegfried's death. Barth, Mack, and Voss, eds.: *Wagner: A Documentary Study*, p. 227, reproducing a broadside announcing a concert in Vienna on March 1, 1875.

Amalie Materna (1844-1918) sang Brünnhilde at the inaugural 1876 Bayreuth Festival. Dr. Josef Standhartner (1818-1892) was a neurologist and patron of music in Vienna. "Music director Stern" possibly refers to Julius Stern (1820-1883), founder of the Stern'sches Konservatorium. George Davidsohn (1835-1897) was the editor-in-chief (and initially, publisher) of the daily newspaper *Berliner Börsen Courier*. (23511) \$7,500



Facsimile of the Autograph Manuscript Full Score

99. WAGNER, Richard 1813-1883

Tristan und Isolde. [Full score in autograph musical manuscript facsimile]. München : Drei Masken Verlag, 1923.

Folio. Half dark purple morocco with marbled boards, raised bands on spine in decorative spine in compartments gilt, titling gilt. 354 pp. autograph musical manuscript facsimile + 1f. (recto limitation statement, verso blank).

Limited Edition, this number 151 of 530 copies.

In three acts by Richard Wagner to his own libretto, *Tristan und Isolde* was first performed in Munich at the Königliches Hof- und Nationaltheater on June 10, 1865.

"That Tristan und Isolde turned out to be not just a masterpiece but a milestone in the history of music, that it took two years to write and another six to get onto the stage because of the formidable difficulties facing the musicians, is proof enough that there was more to its conception than a hankering for receipts and recognition... Tristan largely deserves its reputation as the seminal work in the emancipation of harmony from the Classical tonal system. It was to be another half a

century before the twelve notes of the chromatic scale were to be treated as co-equals, but Tristan, perhaps more than any other piece of music, symbolized the end of one ear and looked forward to the birth of another." Millington: *Wagner*, pp. 228 and 243. (28941) \$3,800

Significant Collection of Autograph Letters of the Wagner Circle

100. [WAGNER, Richard 1813-1883]

An important collection of 44 autograph letters from Wagnerian singers, performers, and conductors including Elsa Asenijeff, Marianne Brandt, Felix Dahn, Karl Hill, Julius Kniese, Lilli Lehmann, August Baron von Lüttichau, Amalie Materna, Malvida von Meysenbug, Hans Richter, Hermann Ritter, Peter Rosegger, Emil Scaria, Ludwig Schnorr von Crolsfeld, Hans Scholz, Wilhelmina Schröder-Devrient, Friedrich Wilhelm Schuler, Anna Thiele, Henry Thode, Josef Tichatschek, Marie Unger-Haupt, Georg Unger, Johanna Wagner, Therese Vogl, Hermann Winkelmann and Hans von Wolzogen, ca. 1820-1910.

Including letters by a number of "first" performers of major Wagnerian roles, etc., as follows:

Elsa Asenijeff (2)

Lola Beeth

Marianne Brandt, about Parsifal

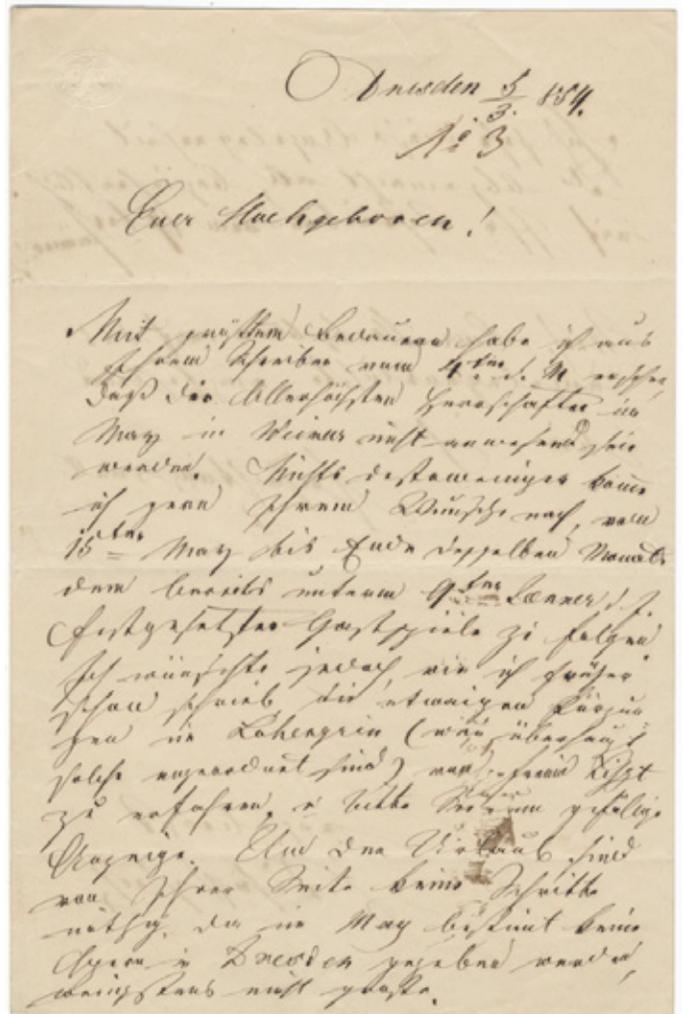
Felix Dahn (2)

Eugen Gura (the first Donnert, Gunther, and Amfortas at Bayreuth), about both Richard and Cosima Wagner

Karl Hill (the first Alberich at Bayreuth), about Das Rheingold

Lilli Lehmann to Hans von Bronsart, about the "Wesendonck-Lieder" (2)
 Amalie Materna (the first Brünnhilde at Bayreuth)
 Malwida von Meysenbug, about Nietzsche's Geburt der Tragödie and other works (4)
 Emil Scaria (the first Gurnemanz), about Tannhäuser (2)
 Ludwig Schnorr von Carolsfeld (the first Tristan)
 Hans Scholz, about Wagner's parentage
 Wilhelmine Schröder-Devrient
 Josef Tichatschek (the first Rienzi and Tannhäuser), about Lohengrin
 Anna Thiele, about Rienzi
 Georg Unger (the first Siegfried at Bayreuth), about arrangements for the first Bayreuth festival and Wagner (6)
 Johanna Wagner (the first Elisabeth), about Madame Tichatschek (2)
 Hermann Winkelmann (the first Parsifal), to the publisher Fritzsch (2)
 Hans von Wolzogen (4)

A valuable collection, offering considerable information relative to both Wagner's life and music. A full descriptive inventory is available upon request. (27977) \$9,500



Signed Presentation Copy

101. **WEBERN, Anton [von] 1883-1945**
 [Op. 22]. *Quartett für Geige, Klarinette, Tenorsaxophon und Klavier op. 22 Partitur*. [Full score]. Wien...
 Leipzig: Universal-Edition [PN U.E. 10.050], 1932.

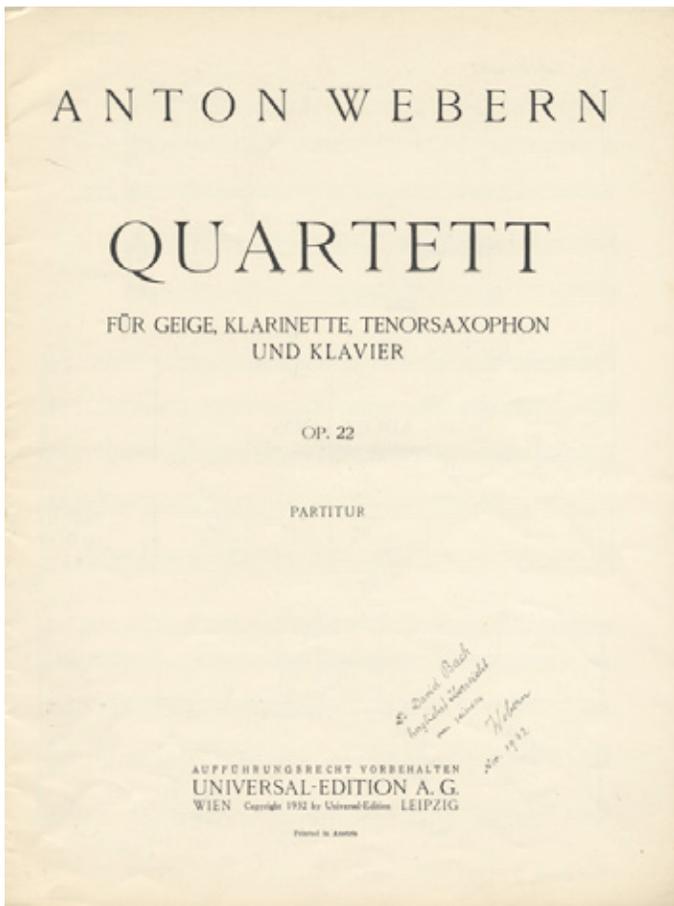
Small folio. Original publisher's wrappers. Printed note "WEAG [Waldheim-Eberle AG] 1930" to lower right corner of last page of music. Publisher's catalogue "Werke von Anton Webern," numbered "123" and dated "VII. [July] 1932." to verso of lower wrapper. Wrappers slightly worn and soiled.

A presentation copy, with a signed autograph inscription from the composer to title in black ink: "Dr. David Bach herzlich überreicht von seinem Webern Nov. 1932."

Provenance

From the collection of the noted pianist, teacher and collector Jacob Lateiner (1928-2010), with a note laid in from the distinguished music antiquarian Albi Rosenthal (1914-2004): "for Jacob - as a souvenir of his first (and frustrating) visit to Otto Haas - Albi, London, 12 May 1967."

First Edition. Moldenhauer pp. 714-15.



"Alban Berg repeatedly assured the composer of his special admiration for this work. On 19 August 1932 he wrote: 'This Quartet is a miracle. What amazes me above all is its originality...' Schoenberg was equally impressed. On receipt of the printed score he thanked Webern for the 'fabulous piece.' Today theorists recognize the Quartet as a masterpiece of formal construction." Moldenhausner, pp. 426-27.

Dr. David Josef Bach (1874-1947), an important figure in Viennese cultural life in the first quarter of the 20th century, was a significant patron of the arts, an academic, and a writer who championed the dissemination of the arts to the masses. Many important musical and visual artists were indebted to his patronage and support, including Webern, Schoenberg (who wrote an atonal birthday canon of 21 measures for him in 1934) and Oskar Kokoscha (who executed a portrait of him).

"As a boy, Bach was a close friend of the young Arnold Schoenberg, who later named him as one of the three friends (the other two were Oskar Adler and Alexander von Zemlinsky) who greatly influenced him

in his youthful explorations of music and literature... An active socialist dedicated to making the arts accessible to the working classes, it was D.J. Bach who instituted the Arbeiter-Symphonie-Konzerte ('Workers' Symphony Concerts') in Vienna in 1905. His wide-ranging activities earned him the hostility of right-wing groups, who denounced his artistic programme as part of a 'Jewish conspiracy' to undermine traditional Austrian culture. Such accusations were all the more vehement because D.J. Bach was also one of the earliest members of the Vienna Psychoanalytical Association which met under the aegis of Sigmund Freud and whose members were mostly Jewish... Music was, and remained, his central focus, and it was he who founded the amateur Vienna Singverein ('Vienna Choral Society') in 1919. This organisation, together with the Arbeiter-Symphonie-Konzerte and the 'Workers' Music Conservatoire', flourished until all were disbanded upon the new fascist government's outlawing of the Social Democratic Party and imposition of an authoritarian constitution in 1934. Anton Webern was active as a conductor of all musical organisations, and developed a close and enduring friendship with D.J. Bach..." Wikipedia. (26554) \$3,500

**Elaborate Original Set Design by English Artist Wilhelm
- From the Collection of Dance Historian George Verdak -**

102. WILHELM, William John Charles [William John Charles Pitcher] 1858-1925

The Palace of Pleasure from Faust. Original set design for a production at the Empire Theatre, London, 1895. Signed and dated by the artist "Wilhelm inv. del 1895" at lower right. From the collection of dance historian George Verdak (1923-1993). Executed in watercolour and body colour on paper. 295 mm. x 380 mm. (11-5/8" x 14-7/8"). Three light vertical folds; 35 mm. tear to lower margin; remnants of old matting and glue to outer edge of mat; laid down to mat board.



Provenance

The George Verdak Collection

Pitcher (most commonly referred to as Wilhelm) worked as a set and costume designer for ballets, pantomimes, comic operas, musical comedies, and Shakespearian and other theatrical productions. He is perhaps best-known for his work for the Empire Theatre in London from 1887 to 1915, where he designed both sets and costumes for numerous ballets, many of which starred Adeline Genée (she performed the skirt dance at the Empire Theatre in 1899 in *Round the Town Again*). He also contributed a number of articles to *The Magazine of Art*, including one entitled *Art in Ballet* in 1895.

"Wilhelm was one of the most prolific stage designers of his day... For 20 years before World War I he was (in all but name) artistic director of ballet at the Empire Theatre, London. He wrote the scenarios and co-ordinated choreography, music and design into a coherent whole, ahead of similar concepts by the great choreographer Michael Fokine at the Diaghilev ballet. Wilhelm had great taste and his costumes were designed with strong attention to detail... His designs seem superficially charming, but are actually very practical, perfectly depicting in watercolour the fabrics he wanted the makers to use as well as indicating the character for which the design was intended." Website of the Victoria and Albert Museum

"The legend of Faust has been a recurringly popular theme in dance. In 1723 John Rich presented his ballet pantomime The Necromancer or the History of Dr Faustus at the Lincolns Inn Fields theatre in London and during the 19th century there was a rash of Faust-inspired ballets... [including] Lanner's Faust" with music by M. Lutz and E. Ford, performed at the Empire Theatre in London in 1895. The Oxford Dictionary of Dance, p. 163.

"The Empire Theatre was the center for Victorian ballet. William John Charles Pitcher, known as C. Wilhelm, played an important role at the Empire from 1887 to 1915 as librettist and designer of costumes and settings. His costume designs were imaginative adaptations of historical costumes, descriptive representations of material objects, and detailed conceptions executed in soft and delicate tonalities. Many of Wilhelm's sketches have survived and thus are able to serve as a documentation of the period's social aesthetic." Eras of the Dance, p. 54.

Verdak, noted ballet dancer and choreographer, was an important collector of historical documents and works of art relating to the dance, assembling a large and important archive over many years. After dancing with the Ballet Russe de Monte Carlo and other companies, he became artistic director of the Indianapolis Ballet Theatre and professor of Dance at Butler University.

An attractive, carefully executed and elaborately detailed design.

While Wilhelm's costume designs are held in various public collections, his far more intricate designs are not widely held and are rarely offered on the market. (29680) \$3,800

**21 Original Costume Designs by Wilhelm
- From the Collection of Dance Historian George Verdak -**

103. WILHELM, William John Charles [William John Charles Pitcher] 1858-1925

Collection of 21 original costume designs for ballets and theatrical performances by the British artist Wilhelm [William John Charles] Pitcher. From the collection of dance historian George Verdak (1923-1993). Executed in watercolour and body colour on board, most measuring ca. 215 mm. x 140 mm. (8.5" x 5.5"), the majority signed ("Wilhelm"), some dated (one [18]89, fifteen [18]95, four [18]99, and one 1905). A number of the designs also carry the character's title, name of performer, and/or notes to verso elaborating on the costume. Slightly browned; some surface soiling and wear; many previously framed or mounted. In quite good condition overall.

1 design dated [18]89:

- Female: Princess. No. 2

10 designs dated [18]95 for an unidentified production apparently relating to an early historical period:

- Female dancer: Miss Slack, Sc. 1. (Miss Fisher)

- Male actor/singer: Wagner. Mr. W. Bishop (Auguste)

- Two males: Mr. Rockcliffe. Sc. 1. Mr. Wighton





- Female dancer: 12. Ballet Sc. 1
- Female: Lady carrying general's helmet. Sc. 1
- Female: 8. Students. Ballet. Sc. 1
- Female: 12. Ballet. Sc. 1
- Two females: 2 Special Characters Sc. 1
- Three males: Gentlemen Sc. 1
- 12 Chorus Ladies. Sc. 1

5 designs dated [18]95, all possibly from the same production:

- Child: 8. Children. Cupids. Last Tableau. 2 with Fans (see special sketches at back). Auguste. Verso with coloured sketch of a fan with detailed description of the materials and eight names
- Female: 12. Ballet. Last Tableau. Verso "cloak lined," W. & S. 18503," Bascatelle ([?]Burreti)
- Female: Aspasia - Miss Dillon
- Female: Margaret (Miss A. Vincent). Last Tableau
- Child: Animated Daisies. Tableau 2. 12 Children

4 designs dated [18]99 from *Round the Town Again*

- Female: Spanish Dance. Mdllle Cora
- Female: Mirth. Miss Trevesick
- Female: Lily of the Valley. Miss Garstang
- Female: Siebel. Mdllle Cora

1 design dated 1905:

- Female: Miss Holly. Merveilleuse Model. Act II. Sc. 2

Provenance

The George Verdak Collection. Eras of the Dance, pp. 54-55.

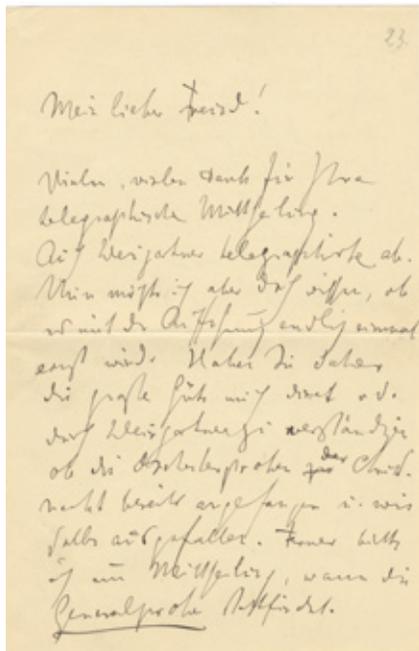
Catalogue of an exhibition at the Montgomery Museum of Fine Arts, December 10, 1976 through January 13, 1977 and the Huntsville Museum of Art, April 11, 1976 through May 22, 1976. (29679) \$4,500



Autograph Letter about the First Performance of *Christnacht*

104. WOLF, Hugo 1860-1903

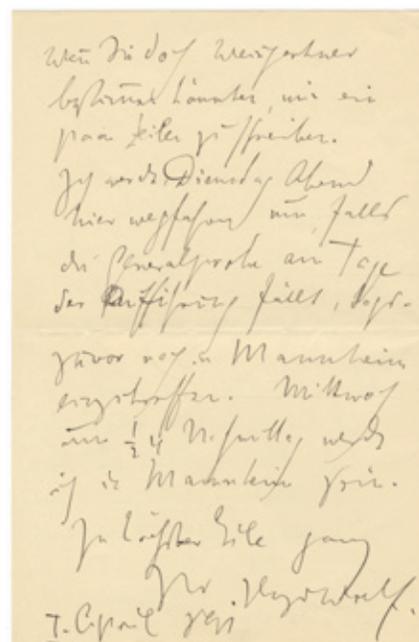
Autograph letter signed to his friend and patron, Oskar Grohe. 2 pp. Octavo. Dated April 1, 1891. In German (with translation).



Regarding the forthcoming first performance of his cantata, *Christnacht*: "Please be so kind as to let me know directly, or through Weingartner, if the orchestral rehearsals of *Christnacht* have already started and how they have gone so far. Please also send word as to when the dress rehearsal is scheduled. If only you could get Weingartner to write me a note!"

Wolf's cantata, *Christnacht*, to text by August Graf von Platen-Hallermünde, was first performed under the noted Austrian conductor Felix Weingartner (1863-1942) on April 9, 1891 in Mannheim, "the last concert to be conducted by Weingartner at Mannheim before he left to take up an appointment with the Berlin Opera." Walker: *Hugo Wolf*, p. 285.

Apparently conceived as the composer's "answer to Bach's Christmas Oratorio... The first sketches for the work are dated Christmas Eve 1886... In a letter to Oskar Grohe (26 February 1891), Wolf wrote that he had conceived the composition as a portrait of Christ's personality in two manifestations, the child and the 'Weltüberwinders', or hero who overcame the world. At the end, these themes and other musical ideas merge and unfold 'with tongues of flame the dogma of God made man and of salvation', he told Grohe, adding that if the execution did not keep pace with the concept it was 'nobody's fault but my own'... *Christnacht* has much to commend it and many admirable effects in the lengthy orchestral introduction alone... But Wolf being neo-Bachian/Lisztian in huge brass-laden choruses is Wolf being bombastic, especially in the chorus of believers (Platen indicates shepherds here, but this was insufficiently solemn for his purposes, so Wolf told Grohe, hence their new designation as 'Gläubigen') and the final chorus, and the work is in consequence not an unmitigated success..."



Wolf "intensified the expressive vocabulary of the lied by means of extended tonality and post-Wagnerian declamation while retaining the defining elements of the song tradition he had inherited from Schubert and Schumann. Profoundly responsive to poetry, he incorporated detailed readings of his chosen poems in the compositional decisions he made about every aspect of song: harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc. Seeking an art 'written with blood', he went below the surface of poetry – even where his musical purposes were inevitably distinct from the poet's – in order to recreate it in music of remarkable intensity, written, as he once proclaimed, for epicures, not amateurs." Eric Sams and Susan Youens in *Grove Music Online*. (21332) \$3,250

**Wolf Writes regarding Venues
for Performances of His Works**

105. WOLF, Hugo 1860-1903

Autograph letter signed in full to arts administrator Richard Sternfeld. 3 pp. of a bifolium. 8vo (175 x 110 mm.). Dated Döbling [now part of Vienna], November 4, 1892. In black ink. In German (with translation). Creased at horizontal fold; short split to lower portion of central fold.

Wolf asks Sternfeld (who is not named in the letter but may be identified by circumstantial evidence) about the "popular concerts" series in Berlin, which Sternfeld had suggested as a venue for showcasing Wolf's music. He doubts whether the setting of these concerts was suited to the purpose:

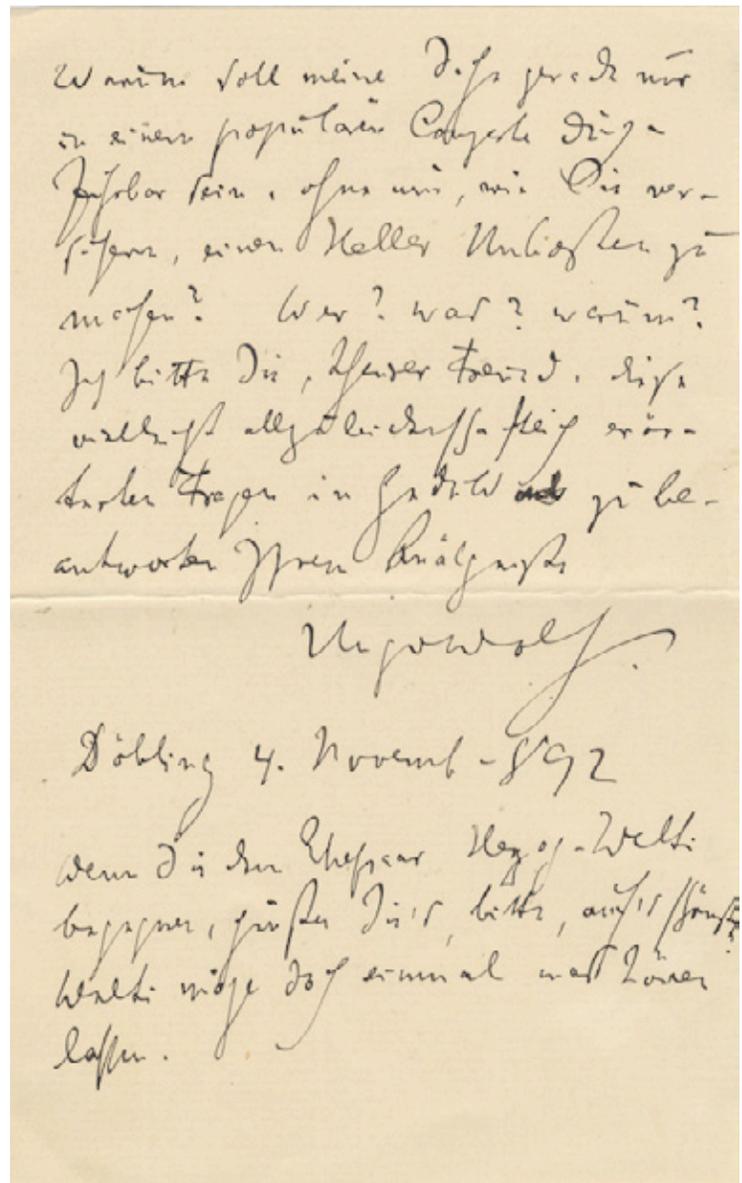
"Would you please, most esteemed [Sir], be so kind as to reveal to me the character of the so-called popular concerts in Berlin?... Are your popular concerts such at which [the audience] is eating, drinking, and smoking? Of course such concerts would prohibit the performance of vocal music, and when you proposed a popular concert to me, you intended to perform my instrumental works only. In such a case a popular concert would not serve me well because, as you know, my specialty is vocal music. However, should it be otherwise and should the said concerts also include vocal music then I would of course prefer such a popular concert to one at the Singakademie, if only to save money. It also would appear that these popular concerts are held in the hall of the Philharmonic, which should not be underestimated."

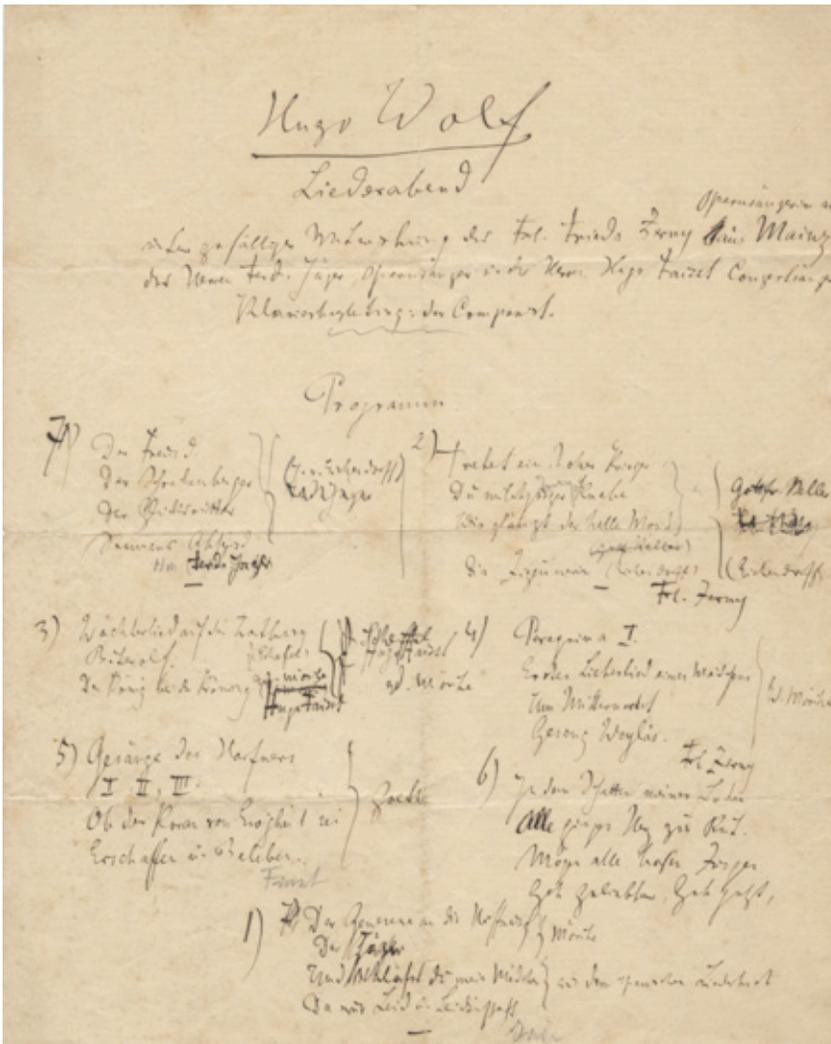
"[Wolf] intensified the expressive vocabulary of the lied by means of extended tonality and post-Wagnerian declamation while retaining the defining elements of the song tradition he had inherited from Schubert and Schumann. Profoundly responsive to poetry, he incorporated detailed readings of his chosen poems in the compositional decisions he made about every aspect of song: harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc. Seeking an art 'written with blood', he went below the surface of poetry – even where his musical purposes were inevitably distinct from the poet's – in order to recreate it in music of remarkable intensity, written, as he once proclaimed, for epicures, not amateurs." Eric Sams and Susan Youens in Grove Music Online.

Richard Sternfeld (1858-1924) was a prominent arts administrator in Berlin at the time. A board member of the Wagner-Verein, he organized several performances of Wolf's works. The Berlin concert Wolf was planning at the time finally took place on January 8, 1894 - but not as a "popular" concert. Siegfried Ochs, director of the Philharmonischer Chor, conducted some of Wolf's choral-orchestral works.

(25312)

\$3,200





Autograph Draft for a Recital of Wolf's Songs in Vienna, 1894

106. WOLF, Hugo 1860-1903

Autograph draft of a concert program for a recital of Wolf's songs at the Saal Bösendorfer in Vienna on April 3, 1894. 1 page. Large quarto. No place or date, but April 3, 1894.

Headed "Hugo Wolf Liederabend" followed by "unter gefälliger Mitwirkung der Frl. Frieda Zerny Opersängerin aus Mainz des Herren Ferd. Jäger, Opersänger u[nd] des Herren Hugo Faisst Konzertsänger. Klavierbegleitung: der Componist." Seven sets of from three to five songs (28 songs in total), all by Wolf, sets numbered "7," "2-6," and "1." Set "7" originally was set "1"; the final set "1" was added last. Each set to be performed by one singer each. Poets credited except in set 6; singers credited in sets 7, 2, 3, and 4 only. **With a number of autograph corrections** in black ink and corrections in a different hand in pencil. Slightly browned and stained; creased at folds with very minor splits.

The present document was on display at the 1960 Wolf centennial exhibition in Vienna and Graz. See Hugo Wolf: *Persönlichkeit und Werk: Eine Ausstellung zum 100. Geburtstag*, p. 64 (item X/5); it was then in the possession of Hilde Wittgenstein, wife of the pianist Paul Wittgenstein. A printed version of the same program, with some changes, is held at the Österreichische Nationalbibliothek; another printed version including sung texts is held at the Gesellschaft der Musikfreunde, Vienna. HWW 114|1. Featured singers included Frieda Zerny (1864-1917), soprano; Ferdinand Jäger (1839-1902), tenor; and Hugo Faisst (1862-1914), baritone, a practicing lawyer from Stuttgart.

"On 3rd April Frl. Zerny, Faisst, Jäger and Wolf gave a concert in the Bösendorfersaal. This was actually the first concert wholly devoted to Wolf's songs to be given in Vienna. According to the composer himself, its success was a downright sensational one... Frl. Zerny's temperament found perfect opportunities for expression in such songs as *Die Zigeunerin*; *Erstes Liebeslied eines Mädchens*; *Geh', Geliebter, geh' jetzt!* and *Das Köhlerweib ist trunken*... Nearly half of the songs on the programme had to be repeated..." Walker: *Hugo Wolf*, 2nd edition, p. 356. *Das Köhlerweib ist trunken* does not appear on the present draft of the program. (23704) \$7,500

