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Item 98

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*Diana La Femina, Assistant*

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*des heures claires*

v3

- O la Splendeur de notre joie !

Poésie d' Emile Verhaeren

Andantino

(continuation du manuscrit)

O la Splendeur de notre joie! Poésie d'

Andantino

or dans l'air - de soi - e !

voix

- ci la mar - son douce et son po - gnon b - ger; —

**Autograph Manuscripts of Two Songs,  
Possibly Unpublished**

**80. LAPARRA, Raoul 1876-1943**

*Autograph musical manuscripts of two songs, both signed "RL."*

*Les heures claires. O la Splendeur de notre joie! Poésie d' Emile Verhaeren.* 4 pp. on 4 leaves. Small folio (ca. 280 x 221 mm). Unbound. Dated Le Tréport, August 6, 1924. Notated in black ink on lightweight paper with 16 printed staves per page. Scored for mezzo-soprano and piano. Page 4 with autograph monogram and date to lower edge; overpaste (ca. 81 x 221 mm.) with 2 additional/alternative measures of music, fourth measure extended into right margin by the composer. Several minor erasures throughout. Slightly soiled, creased and torn.

*Spleen. Poésie de Ch. Baudelaire.* 4 pp. on 4 leaves. Small folio (ca. 280 x 221 mm). Unbound. Dated Ménil Val, September 2, 1924. Notated in black ink over traces of pencil. On lightweight paper with 16

printed staves per page. Scored for mezzo-soprano and piano. Autograph monogram and date to lower edge of p. 4; small erasure to p. 3; manuscript identification "La Parra" at head of first page. Several corners lightly creased and/or turned.

**Possibly unpublished**, although both songs may have been included in one of the song collections listed in Grove (96 songs in 8 volumes, 1926 or 7 mélodies, 1927).

*A French composer admired by Ravel, Laparra "studied with Gédalge, Fauré, Lavignac and Diémer although his music, with its constant reference to Spanish dance, must surely owe a lot to Albéniz. He was awarded the Prix de Rome in 1903 for his cantata Alyssa... His early career was mostly devoted to opera. He also made a substantial contribution to the mélodie, composing songs throughout his life."* Richard Langham Smith in *Grove Music Online*. (25141) \$1,200

**Original Portrait Drawing of Lehar by Dolbin**

**81. LEHÁR, Franz 1870-1948**

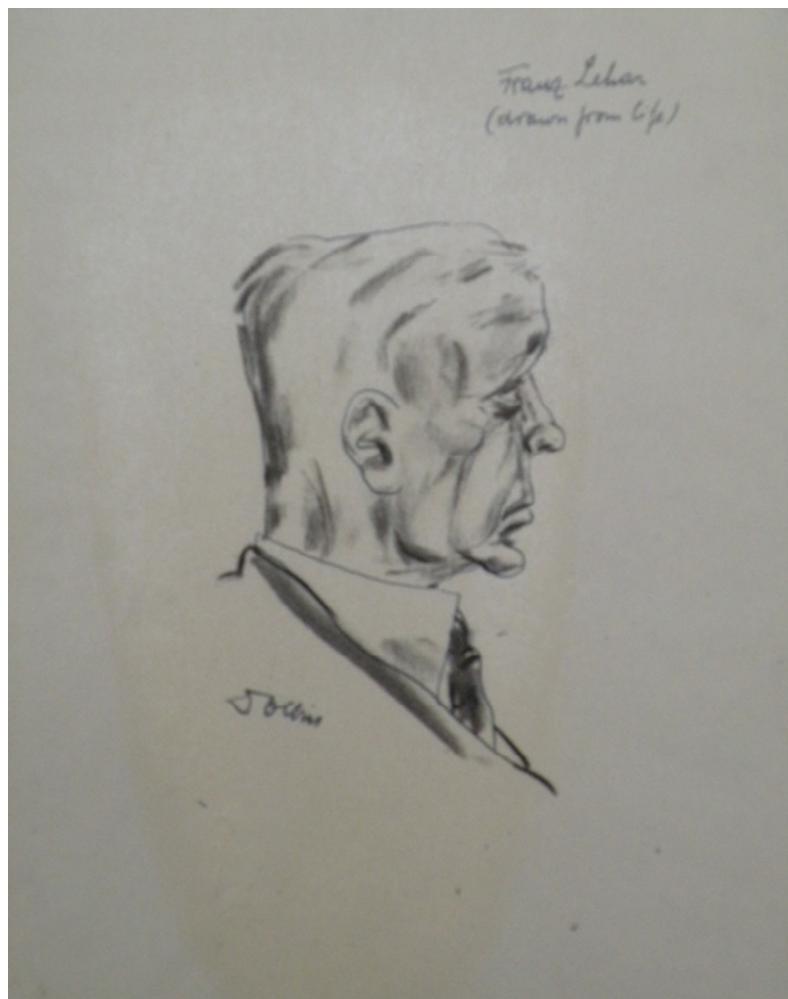
*Fine original portrait drawing by Benedikt Dolbin (1883-1971), titled by the artist "Franz Lehár (drawn from life)" and signed by Dolbin just below the portrait. [Vienna], [ca. 1920]. The composer is depicted in profile, wearing collar and tie. Executed in pen and ink and black chalk on a light yellow background wash. 343 x 250 mm.*

"[Lehár] was the leading operetta composer of the 20th century, being primarily responsible for giving the genre renewed vitality. His most successful operetta, *Die lustige Witwe*, has established a lasting place in the opera as well as the operetta repertory and, along with Offenbach and Johann Strauss II, Lehár has remained one of the most popular composers of light music."

Andrew Lamb in *Grove Music Online*.

Dolbin (pseud. Fred Pollack, 1883-1971) was born in Vienna and studied there. Trained as an engineer, he subsequently studied musical composition with Arnold Schoenberg and became a member of the Viennese group "Die Bewegung." He commenced drawing portraits of leading artistic personalities from ca. 1917 onwards for Viennese newspapers and journals. Because of his Jewish origins, Dolbin's work was banned in Austria in 1935, at which time he emigrated to the United States.

(23256) \$1,000



#### Attractive Souvenir Album of 10 Songs Sung by Lind with Eight Lithographic Plates Featuring "The Swedish Nightingale"

##### 82. LIND, Jenny 1820-1887

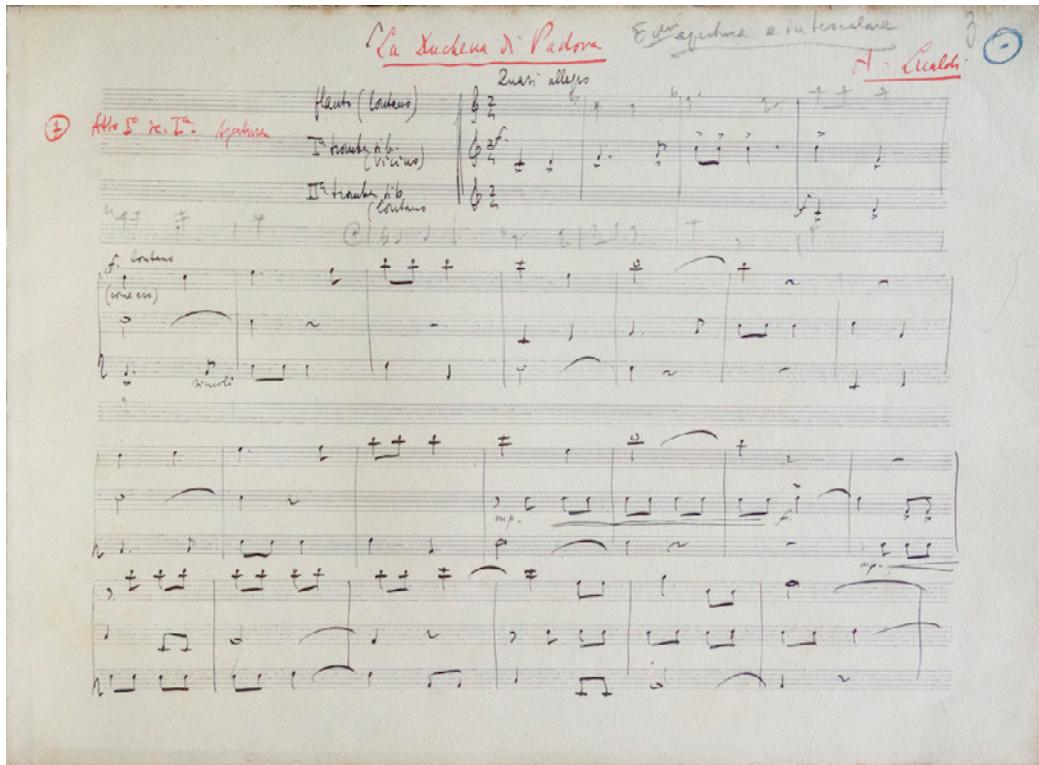
An album of 10 songs sung by Lind with accompanying full-page lithographic illustrations. Various imprints, but evidently assembled by a publisher and issued as the "Jenny Lind Album 1851." A near-fine, fresh copy.

Folio. Dark blue calf-backed original green silk doublure boards with large embossed title label to upper with titling within elaborate border printed in green with highly decorative embossed gold elements incorporating portrait miniatures in relief to each corner, decorative spine with titling gilt. **With 8 lithographic plates** by Sarony and Brown featuring Lind in various settings and one full-page engraved portrait of the singer in formal attire, seated, published by W.L. Ormsby in New York. Contains:



Benedict. *Jenny Lind's Greeting to America*. 8 pp.  
Ahlstrom. *The Herdsman's Song*. 5 pp.  
Benedict. *Take this Lute*. 7 pp.  
Benedict. *A Morning Song*. 10 pp.  
Taubert. *Jenny Linds[!] Celebrated Bird Song*. 8 pp  
Randell. *Swedish Carrier Dove*. 6 pp.  
Bellini. *Do not mingle, one human feeling*. 6 pp.  
Lindblad. *Serenade on Adrias Sea*. 8 pp.  
Schumann. *The Little Golden Ring*. 7 pp.  
Randell. *Sounds so entrancing*. 8 pp.

A rare and attractive tribute to "The Swedish Nightingale." (28093) \$1,350



**Autograph Manuscript Full Score**  
**of Lualdi's Setting of Oscar Wilde's Play, *The Duchess of Padua***

83. LUALDI, Adriano 1885-1971

*La Duchessa di Padova Musiche di scena e intermezzi, per la tragedia di Oscar Wilde. Autograph musical manuscript full score. Milano, November-December 1931.*

Oblong folio (ca. 240 x 302 mm.). Modern brown morocco with gilt titling to upper. 1f. (title), 3-60 pp.; pp. 2, 6, 8, 12, 14, 24, 28, 30, 34, 36, 42, 46, 58-60 blank. Notated on 14-stave music paper, outer margins uncut, watermarked "C. Volpini." Music divided into fifty numbers. Title, "La Duchessa di Padova," and composer's name, "A. Lualdi," as caption title to each number. Music and part of literals in black ink;

headings, scene numbers, rehearsal numbers, textual cues, more literals, and some notational corrections in red ink. Further additions in the composer's hand in pencil. Pagination in pencil to rectos including title and final blanks. Circled dot in blue pencil to upper right corners of most rectos. Signed and dated in black ink at conclusion: "Milano, 18 novembre 3 dicembre 1931 Adriano Lualdi." Title slightly foxed; occasional minor tears and creases.

Productions of Oscar Wilde's play *The Duchess of Padua* (1883) are rare, and Lualdi's setting appears to be unknown; the present work is not included in any of the available lists of Lualdi's works and there is no evidence that it was ever performed. Not in Steiger or the *Enciclopedia dello Spettacolo... Indice Repertorio*.

"Italian composer, conductor and writer on music Adriano Lualdi studied music in Rome and then in Venice with Wolf-Ferrari... In the 1920s he also became active as a music critic: among his numerous writings, *Viaggio musicale in Italia* is particularly valuable for the light it throws on the Italian musical world of the time. An ardent fascist, Lualdi was 'elected' to parliament in 1929 as representative of the Sindacato Nazionale dei Musicisti. He was an organizer of the first few Venice Festivals (1930–34) and director of the conservatories of Naples (1936–44) and Florence (1947–56). Lualdi's association with fascism, which conditioned his teaching and organizing activities as well as his polemics, led to his being overrated in the 1930s, but in due course aroused such antagonism that his reputation may have suffered unfairly." John C.G. Waterhouse in *Grove Music Online*. (25040) \$2,800

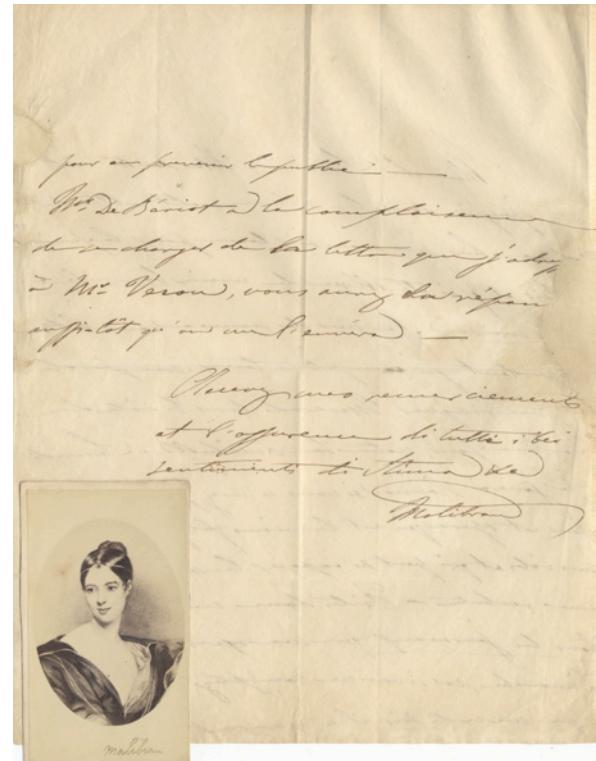
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### Malibran Writes regarding Her Upcoming Performances, despite Poor Health

#### 84. MALIBRAN, Maria 1808-1836

Autograph letter signed "Malibran" to "Monsieur [?Carlo] Severini." 2 pp. of a bifolium with integral address panel. Quarto. N.d. [ca. 1829-1832]. In black ink. On stationery with watermark "Gaudin Fils 1828." In French (with translation). Slightly worn and browned; creased at folds; occasional light smudging, not affecting legibility; lacking portion of central fold and right edge of first leaf, with loss of several words; remnants of wax seal and some offsetting and bleeding to blank third page. Small edge tears and paper loss professionally restored with archival materials.

Although Malibran is once again confined to bed due to poor health, she will sing in several upcoming performances. "My health is about the same, given that yesterday I got out of bed for the first time and was obliged to return home very quickly... Nevertheless I expect to keep my word and take a chance Wednesday in the role of Zerlina [in Mozart's *Don Giovanni*] for our good [Carlo] Zucchelli. Saturday I will play Rosina [in Rossini's *La Barbiere di Siviglia*] if you do not object to this opera, which is the least tiring of all my roles and which will put me at least risk of a relapse. Please therefore put in all the newspapers that my performance will take place Sunday... Mr. [Charles] de Bériot is kindly taking charge of the letter I have addressed to Mr. [Louis] Véron. You will have the reply as soon as it is written to me."



Together with a carte de visite photographic reproduction of a bust-length lithograph of Malibran published by Pierre Petit in Paris. Ca. 102 x 59 mm. Slightly worn, soiled, and foxed; trimmed and laid down to mount.

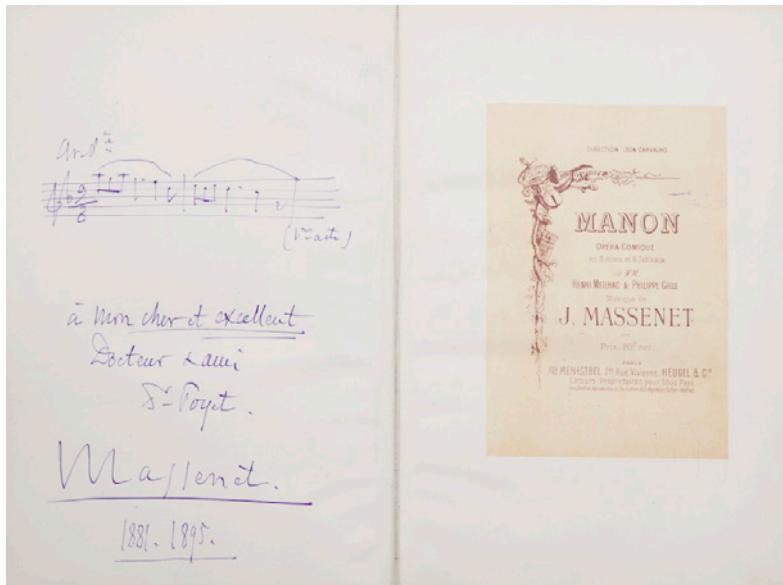
*Spanish mezzo-soprano Maria Malibran was the daughter of tenor and composer Manuel Garcia the Elder, and sister of the famed singers Pauline Viardot (1821-1910) and Manuel Garcia the Younger (1805-1906). She made her London début at the King's Theatre in June 1825 as Rosina (*Il barbiere*), and "her Paris début at the Théâtre Italien in *Semiramide* in 1828, where she also created the title role in Halévy's *Clari* (1828). She reappeared at the King's Theatre in 1829 in *Otello*, and then sang alternately in Paris and London until 1832, when she went to Italy... She also created the title role in Donizetti's *Maria Stuarda* on 30 December 1835, causing a famous scandal by ignoring some changes that the Milanese censors had insisted upon. Bellini adapted the role of Elvira in *I puritani* (1835, Paris) for her to sing in Naples, but the opera was turned down by the management and she never sang it. Her first marriage having eventually been annulled, she married the violinist Charles de Bériot [1802-1870] in March 1836, and at Drury Lane in May of that year created the title role in Balfé's *The Maid of Artois*, which he had written for her. A riding accident when she was pregnant resulted in her death during the Manchester Festival. To judge from the parts adapted for her by both Donizetti and Bellini, the compass (g to e"), power and flexibility of Malibran's voice were extraordinary. Her early death turned her into something of a legendary figure with writers and poets during the later 19th century." Elizabeth Forbes in Grove Music Online.*

*The recipient of this letter was most likely Carlo Severini, co-director of the Théâtre Italien in Paris from 1825 until 1838. "[His] tenure was one of the high points in the history of the Théâtre Italien, a period that featured the Parisian premières of works such as *Anna Bolena* and *La sonnambula*, the world première of *I puritani* and regular appearances by such great singers as Grisi, Rubini, Tamburini and Lablache. In [1838] Severini met a premature death in a fire at the theatre, apparently in an attempt to save administrative papers." Steven Huebner in Grove Music Online.*

*Louis Véron (1798-1867) was director of the Paris Opéra from 1831-1835. "He was the first director to be permitted to operate the institution as a private enterprise, albeit with a large state subsidy and surveillance by a government commission. With the financial backing of the Spanish banker Alexandre Aguado and new business strategies that included increasing the number of long-term subscribers, Véron amassed a considerable fortune during his four-year directorship. He steered the Opéra to a position of renewed prominence in Parisian society by creating a meeting ground for the aristocracy and upper castes of the bourgeoisie." op. cit.*

*Carlo Zucchelli (1793-1879) was a noted Italian bass. Between 1823 and 1835 he "divided his time between the King's Theatre in London and the Théâtre Italien in Paris. Thereafter he sang at Bologna, Rome, Livorno and elsewhere in Italy, finally retiring from the stage in 1842." op. cit.*

This letter was most likely written between 1829 and 1832, during which time Malibran sang frequently in Paris, and at the Théâtre Italien in particular. The watermark, dated 1828, serves as a terminus post quem, and Severini's death, in 1838, as a terminus ante quem. Considering the initial acquaintance of Bériot and Malibran, which did not take place until 1829, and Malibran's departure for Italy in 1832, however, this letter was more likely written between these dates. In any case, it is certainly unlikely that Malibran wrote it after 1835, when Louis Véron left the Paris Opéra and Zucchelli returned to Italy. (24149) \$1,600



### With an Attractive Autograph Musical Quotation

#### 85. MASSENET, Jules 1842-1912

*Manon Opéra-Comique en Cinq Actes et Six Tableaux de MM. Henri Meilhac et Philippe Gille... Représentée pour la première fois le 17 janvier 1884... Direction Léon Carvalho.* [Piano-vocal score]. Paris: Heugel & Cie. [PN G.H. 1386], [after 1884].

Large octavo. Quarter red morocco with marbled boards. 1f. (recto half-title within decorative vignette printed in sepia, verso blank), 1f. (recto title printed in sepia on a dark ivory background, verso blank), 1f. (recto dedication, verso blank), [i] (named cast list), [ii]-[iii] (index), [iv] (blank), 391, [i] (blank) pp. A presentation copy, **with a fine large 2-measure autograph musical quotation from the first act of the opera signed** and inscribed in purple ink on the verso of the half-title: "à mon cher et excellent Docteur & ami Dr. Poyet. Massenet 1881-1895."

Named cast includes Heilbron as Manon, Molé-Truffier as Pousette, Chevalier as Javotte, Rémy as Rosette, Lardinois as the Servant, Talazac as Chevalier des Grieux, Taskin as Lescaut, Cobalei as Count des Grieux, Grinot as Guillot de Morfontaine, Collin as de Brétigny, and Labis, Teste, Reynal, Legrand, Troy, Davoust, and Bernard. With pictorial vignettes to pp. 1, 7, 123, 178, 251, 289, and 355. "Variante pour les Théâtres qui n'ont pas de Ballet" to head and "Paris, Imp. E. Dupré, rue du Delta 26." to foot of p. 391; plate number "G.H. 1356" to cast and index leaves and "H. et Cie. 7067" to cast list and first page of music. Small "Au Ménestrel" handstamp to cast page. Binding slightly worn and rubbed, upper hinge split. Tear to inner margins of index leaves and pp. 153-160, not affecting text; some page numbers and "Au Ménestrel" handstamp slightly cropped.

Second edition.

*Manon*, to a libretto by Henri Meilhac and Philippe Gille after Antoine-François Prévost's novel *L'histoire du chevalier des Grieux et de Manon Lescaut* (1731), was first performed in Paris at the Opéra-Comique (Salle Favart) on January 19, 1884. The passage from which Massenet has quoted is printed on p. 94 (measures 4 and 5) of the present score.

"... In *Manon* herself Massenet created a portrait of the eternal feminine to rank with *Mélisande* and *Lulu*, and it is on this that the opera's appeal rests... 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." Rodney Milnes in *Grove Music Online*. (28138) \$1,350



### Striking Large Lithographic Poster of Calvé in Massenet's *Sapho*

#### 86. MASSENET, Jules 1842-1912

*Sapho* Pièce lyrique de M.M. Henri Cain & Bernède d'après le roman de Alphonse Daudet. Musique de J. Massenet. Théâtre de l'Opéra-Comique. Représentations de Melle Emma Calvé. Paris: F. Hermet, [ca. 1897]. Original large lithographic poster in colours by Pal, signed in the stone and with the mark of the Pal studio to lower left. 129 x 98 cms. (51.5" x 39"). Laid down to board; slightly worn at edges. In very good condition overall.

The poster depicts the singer Emma Calvé in the lead role of Fanny Legrand in the premiere of the opera in Paris at the Opéra Comique on November 27, 1897. Reproduced in Schneider: Massenet, p. 209. Not in Broido.

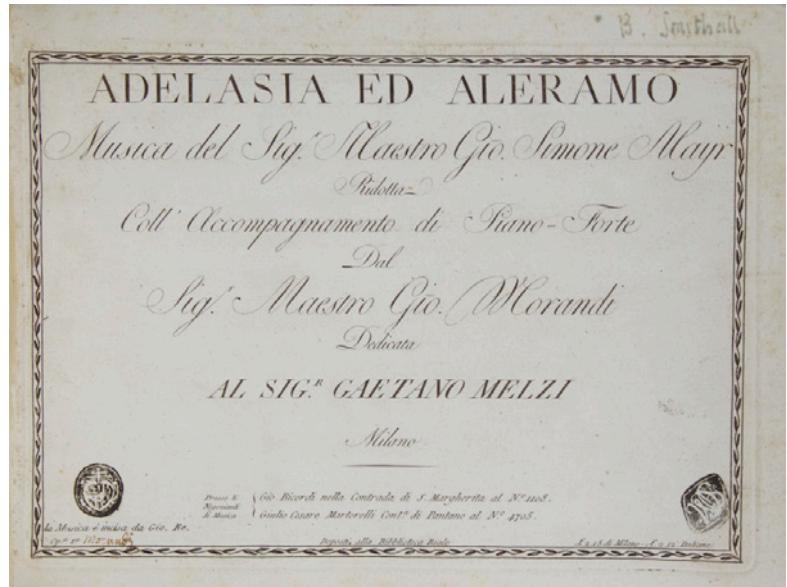
"In *Sapho* Massenet made his first attempt at an opera in a modern setting. Dramatically too, with its basis in Daudet's novel, it recalls *La traviata*... Massenet handles the vicissitudes of love with enormous skill and imagination, and the solo scene for Fanny in the last act may be compared with Charlotte's great monologue in *Werther*... *Sapho* is certainly one of Massenet's finest works..." Hugh Macdonald, et. al. in *Grove Music Online*. (21306) \$1,600

### "A Leading Figure in the Development of Opera Seria"

#### 87. MAYR, Simon 1763-1845

*Adelasia ed Aleramo...* Ridotta Coll' Accompagnamento di Piano-Forte Dal Sig. Maestro Gio. Morandi Dedicata al Sigr. Gaetano Melzi... la Musica è incisa da Gio. Re. opa. 1a... £ 2.15. di Milano - £ 2.12. Italiane. [Piano-vocal score]. Milano: Gio. Ricordi... Giulio Cesare Martorelli [PN 16], [1807].

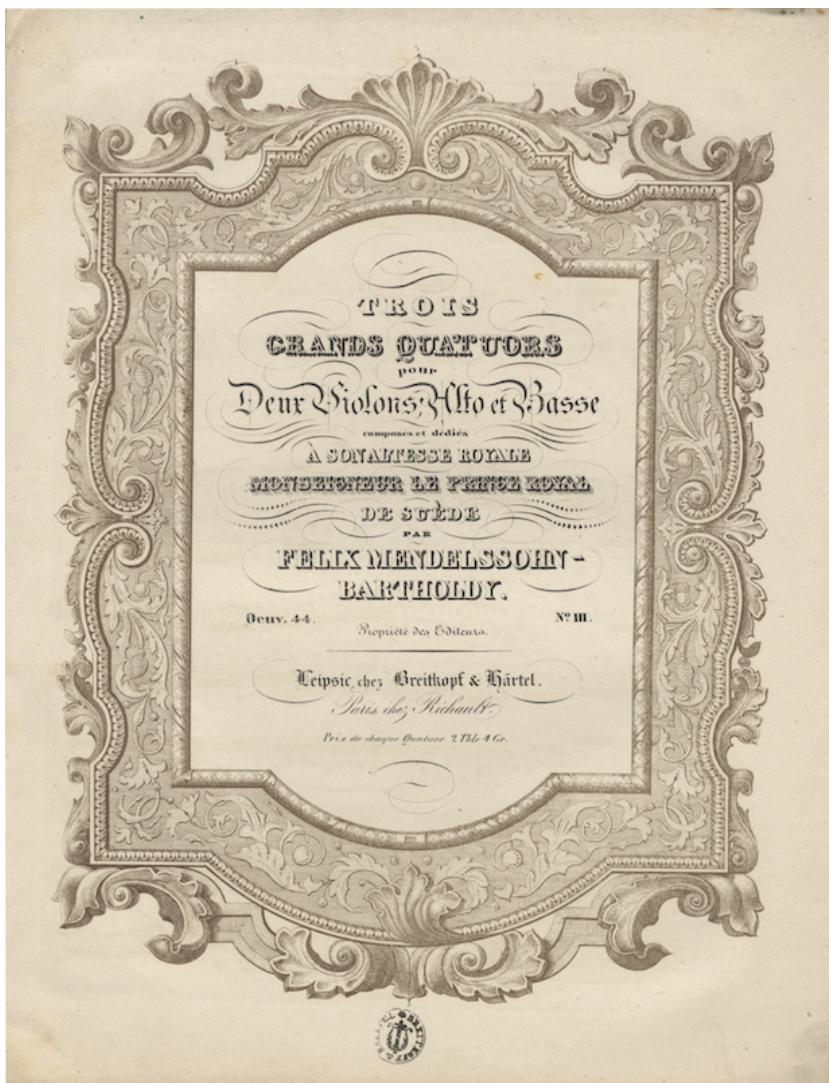
Oblong folio. Contemporary full dark green leather with heraldic device gilt to upper, spine in ornamental compartments gilt with dark red title label gilt, marbled endpapers. 1f. (recto editors' preface dated Milan, October 30, 1807, verso blank), [1] (title within decorative border), 2-99, [i] (blank) pp. Engraved. With plate number to Sinfonia only and a blank unnumbered page both preceding and following each number. With autograph signature of Morandi (the arranger) to title and blank page preceding each number. Small decorative handstamps to outer lower portion of title. Early manuscript table of contents to verso of front free endpaper. Ownership signature ("B. Southall") to blank upper outer margin of title. Binding somewhat worn, rubbed, and bumped. Minor to moderate soiling; some offsetting; several leaves slightly foxed or with small tears to lower blank margins, not affecting music. A very good copy overall, finely printed on high quality paper.



**First Edition.** Scarce. Grove Music Online. RISM MM 1493 I, 4 (copies in Germany and Italy only). OCLC nos. 57601218, 70722673.

*Adelasia e Aleramo*, to a libretto by Romanelli, was first performed in Milan at the Teatro alla Scala on December 26 (or 28), 1806.

"[Mayr] was a leading figure in the development of opera seria in the last decade of the 18th century and the first two decades of the 19th." Scott L. Balthazar in *Grove Music Online*. The present work is the first complete vocal score issued by Ricordi (in association with the firm of G.C. Martorelli). (26897) \$1,100



*influences, including the complex chromatic counterpoint of Bach, the formal clarity and gracefulness of Mozart and the dramatic power of Beethoven and Weber... The three quartets op .44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a Classical tendency.*" R. Larry Todd in *Grove Music Online*. (18717) \$1,200

### “Signs of a Classical Tendency”

#### 88. MENDELSSOHN, Felix 1809-1847

[Op. 44]. *Trois Grands Quatuors pour Deux Violons, Alto et Basse composés et dédiés À Son Altesse Royale Monseigneur Le Prince Royal De Suède...* Oeuv. 44. No. I [II and III]. [Parts]. Leipsic: Breitkopf & Härtel [PNs 6022, 6023, 6024], [1839].

Folio. Unbound, as issued. Engraved. I: 13, 11, 11, 9 pp.; II: 13, 11, 11, 11 pp.; III: 15, 13, 13, 13 pp. With fine decorative titles printed in sepia to each quartet. Staining (mostly marginal) to first few leaves of first quartet, including title, and outer edges of third quartet, otherwise very good copies.

**First Editions.** Scarce. Not in Krause. Müller-Reuter I, pp. 131-133. Hoboken 10: 201, 202, 203.

*"One of the most gifted and versatile prodigies, Mendelssohn stood at the forefront of German music during the 1830s and 40s, as conductor, pianist, organist and, above all, composer. His musical style, fully developed before he was 20, drew upon a variety of*

### First Edition of the “Italian” Symphony

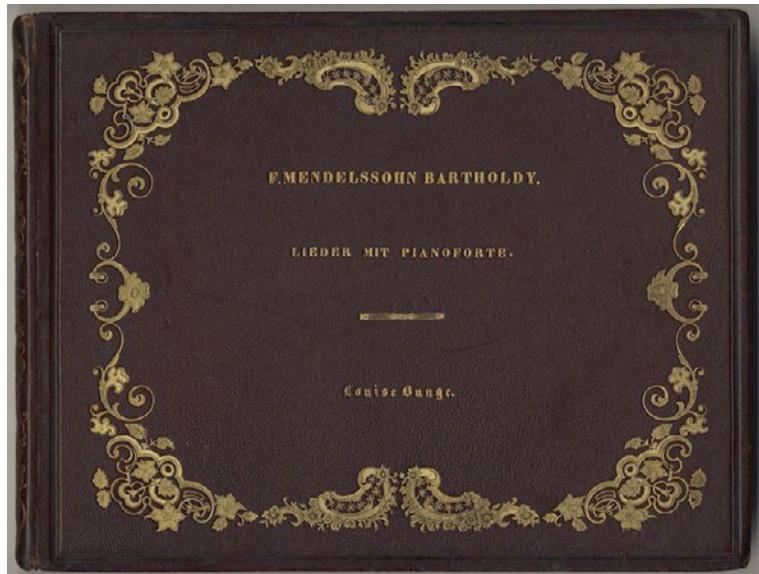
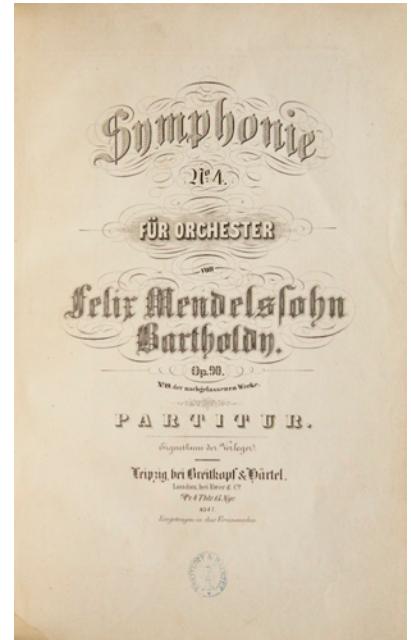
#### 89. MENDELSSOHN, Felix 1809-1847

[Op. 90]. *Symphonie No. 4. für Orchester...* Op. 90. No. 19 der nachgelassenen Werke. Partitur... Pr. 4 Thlr. 15. Ngr. [Full score]. Leipzig: Breitkopf & Härtel [PN] 8347, [1851].

Octavo. Early half dark red calf with marbled boards, spine in gilt-ruled compartments with titling gilt. 1f. (title), 193, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of title; ownership signature in black ink of Florence Bertha Thomas dated February 1863 (or 1868?) to front free endpaper; two additional dates in the same hand to front pastedown, possibly referring to performance dates. Binding rubbed; lower portion of upper hinge slightly cracked. Occasional very light foxing.

**First Edition.** Hoboken 10, no. 284. Catalog of the Mendelssohn Papers in the Bodleian Library, Oxford III, no. 734. Felix Mendelssohn Bartholdy Leipzig catalog, no. 152. Wehner MWV, pp. 225-226, no. 16. Muller-Reuter I p. 73. Fuld p. 556.

Mendelssohn finished his *Italian Symphony* in Berlin, on March 13, 1833, conducting its first performance in London on May 13, 1833, at a London Philharmonic Society concert. The first edition of the full score was not published until after the composer's death. (26616) \$1,650



### Fine Collection of First and Early Editions of Songs

#### 90. MENDELSSOHN, Felix 1809-1847 and MENDELSSOHN [-HENSEL], Fanny 1805-1847.

A comprehensive collection of first and early editions of songs for voice and piano. Oblong folio. Contemporary full maroon morocco with titling gilt within highly decorative gilt border incorporating floral motifs: "F. Mendelssohn Bartholdy. Lieder mit Pianoforte. Louise Bunge," inner dentelles gilt, watered silk endpapers, all edges gilt.

### Op. 8 Heft 1 (nos. 1-6)

*Zwölf Gesänge mit Begleitung des Pianoforte... Op. 8 Heft[1] Pr. 2/3 Thlr... Zwei Hefte compl. 1 1/3 Thlr.* Berlin: Schlesinger [PN S. 1422], [after 1840]. 1f. (title), 3-15, [i] (blank) pp. Engraved. Publisher's circular handstamp to foot of title. Nos. 2 and 3 are by Fanny Mendelssohn (uncredited). First Edition, second state, with music re-engraved. Hensel WV 2000. Wehner p. 469 (MWV Sammeldorf 2). Krause 112. Ward Jones III, 703.

### Op. 8 Heft 2 (nos. 7-12)

*Zwölf Gesänge mit Begleitung des Pianoforte... Op. 8 Heft[2] Pr. 2/3 Thlr... Zwei Hefte compl. 1 1/3 Thlr.* Berlin: Schlesinger [PN S. 1422b], [after 1840]. 1f. (title), 3-15, [i] (blank) pp. Engraved. Publisher's oval blindstamp to foot of title. No. 12 is by Fanny Mendelssohn (uncredited). Hensel WV 2000. First Edition, second state, with music re-engraved. Wehner p. 469 (MWV Sammeldorf 2). Ward Jones III, 703. not in Krause.

### Op. 9 Heft 1 (nos. 1-6)

*Zwölf Lieder mit Begleitung des Pianoforte (Erstes Heft: Der Jüngling. Zweites Heft: Das Mädchen)... Op. 9 Heft I Pr. 2/3 Rthl.* Berlin: Schlesinger [PN S. 1581], [after 1840].(1)]. 1f. (title), 3-13, [i] (blank) pp. Engraved. Publisher's oval blindstamp to foot of title. First Edition, second state, with music re-engraved. Wehner pp. 469-70 (MWV Sammeldorf 3). Ward Jones III, 705 (the first state of 1830). Not in Krause. First published in 1830.

### Op. 9 Heft 2 (nos. 7-12)

*Gesänge und Lieder für eine Singstimme mit Begleitung des Pianoforte... Op. 9. Heft [ii].* Berlin: Schlesinger [PN S. 1581], [after 1840]. 1f. (title), 3-13, [i] (blank) pp. Engraved. Publisher's oval blindstamp to foot of series title. First Edition, second state, with title and music re-engraved. Nos. 7, 10, and 12 are by Fanny Mendelssohn (uncredited). Hensel WV 2000. Wehner pp. 469-70 (MWV Sammeldorf 3). Ward Jones III, 706.

### Op. 19[a]

*Sechs Gesänge mit Begleitung des Pianoforte... Op. 19. Pr. 20 Ngr.* Leipzig: Breitkopf & Härtel [PN 5281], [after 1840]. 1f. (title), 3-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. First Edition, later issue. MWV Sammeldorf 6. First issue dates from 1833; the price in Neugroschen excludes any date before 1840. The opus number 19 was also assigned to the Sechs Lieder ohne Worte, published by Novello in London in 1832 (now known as op. 19b). Wehner p. 471. Krause 116.

### Op. 34

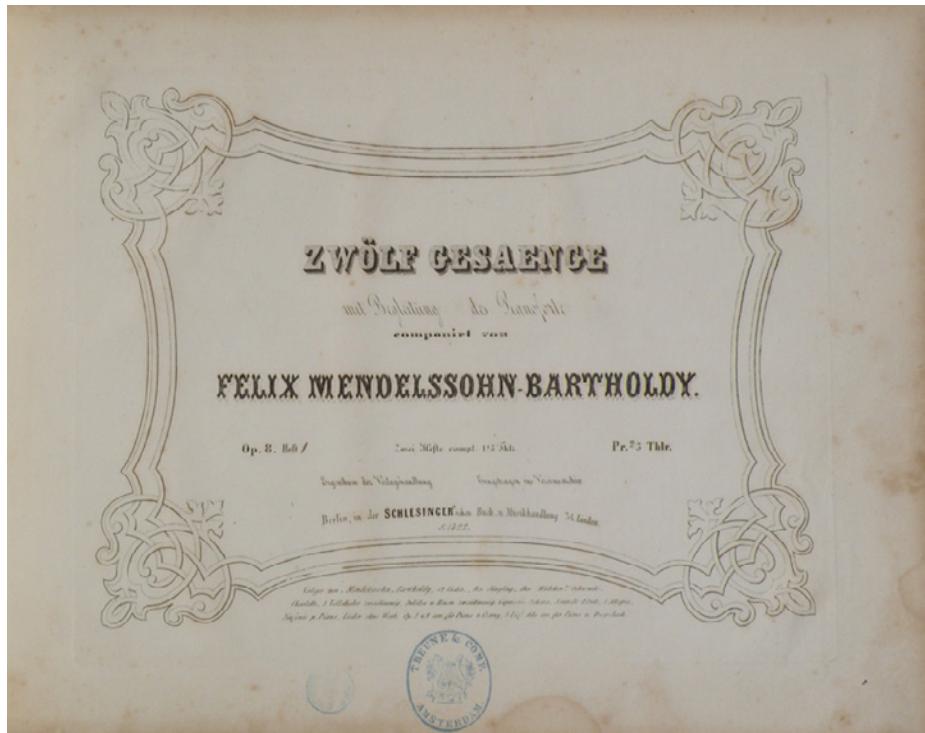
*Sechs Gesänge mit Begleitung des Pianoforte componirt und Fräulein Julie Jeanrenaud zugeeignet... Op. 34. Pr. 25 Ngr.* Leipzig: Breitkopf & Härtel [PN 5783], [after 1840]. 1f. (title), 3-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. First Edition, later issue. MWV Sammeldorf 13. First issue is 1837; the price in Neugroschen excludes a date before 1840. Krause 118.

### Op. 47

*Sechs Lieder mit Begleitung des Pianoforte componirt und Frau Constanze Schleinitz zugeeignet... Op. 47. Pr. 25 Ngr.* Leipzig: Breitkopf & Härtel [PN 6210], [after 1840]. [i] (title). 2-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. First Edition, later issue. MWV Sammeldorf 20. First issue is 1837; the price in Neugroschen excludes a date before 1840. Krause 120.

### Op. 57

*Sechs Lieder mit Begleitung des Pianoforte componirt und Frau Livia Frege zugeeignet... Op. 57. Pr. 25 Ngr.* Leipzig: Breitkopf & Härtel [PN 6929], [1843]. 1f. (title). 3-17, [i] (blank) pp. Title lithographed;



music engraved. Publisher's handstamp to foot of title. First Edition. MWV Sammeldorf 26. Krause 122.

#### Op. 71

*Sechs Lieder mit Begleitung des Pianoforte...* Op. 71. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN 7736], [1847]. 1f. (title), 3-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. First Edition. MWV Sammeldorf 35. Krause 124 (a later issue).

#### Op. 84

*Drei Gesänge für eine tiefe Stimme mit Begleitung des Pianoforte...* Op. 84. No. 13, *der nachgelassenen Werke*. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [1850-51] [PN 8302]. 1f. (title), 3-4, 13-14, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. First Edition. MWV Sammeldorf 45. Pages 5-12 are erroneously replaced with pp. 5-12 of op. 99 (PN 8527; see below). Krause 126 (a later issue). Ward Jones III, 725.

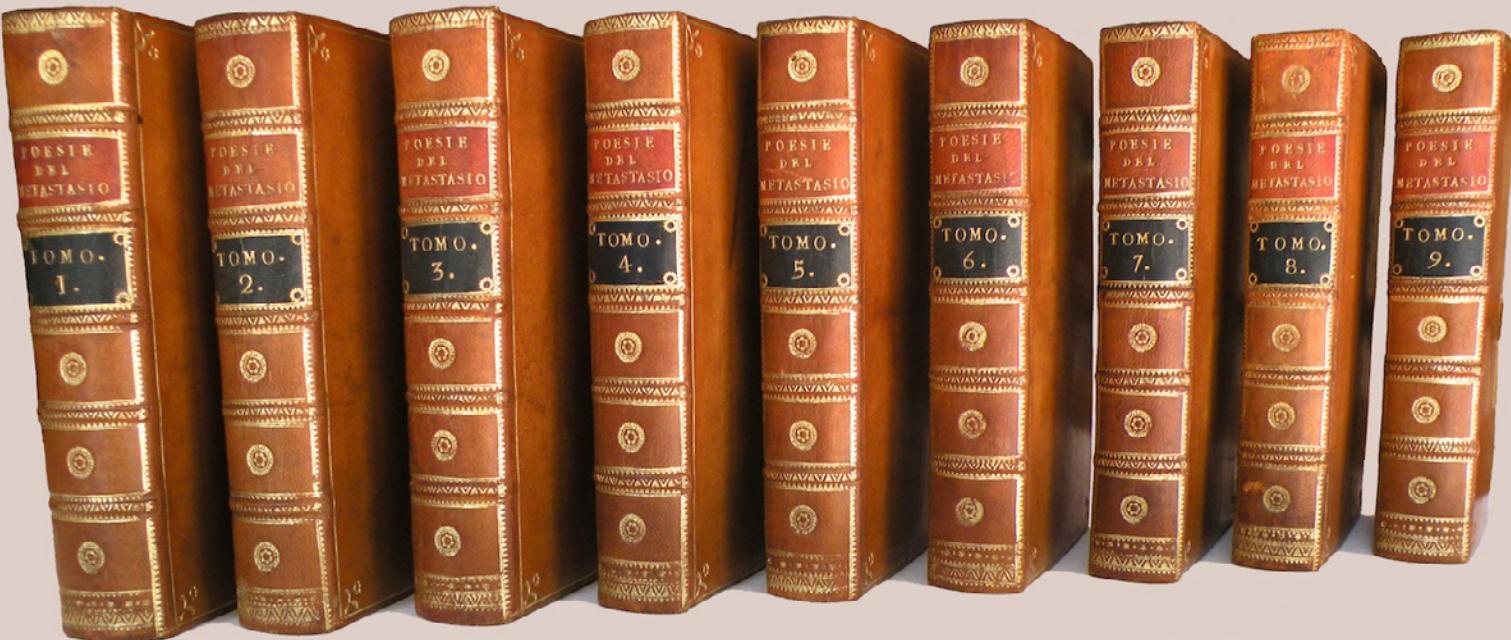
#### Op. 86

*Sechs Gesänge mit Begleitung des Pianoforte...* Op. 86. No. 15, *der nachgelassenen Werke*. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN 8319], [1850-51]. 1f. (title within decorative border), 3-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. Note to caption title of no. 6, Altdeutsches Frühlingslied: "Mendelssohn's letzte Composition, geschrieben am 7ten October 1847." First Edition. MWV Sammeldorf 47. Krause 128.

#### Op. 99

*Sechs Gesänge für eine Singstimme mit Begleitung des Pianoforte...* Op. 99. No. 28. *der nachgelassenen Werke*. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN 8527], 1852]. 1f. (title), 3-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. First Edition. MWV Sammeldorf 50. The set is complete, i.e., pp. 5-12 occur twice in the present volume (see description of op. 84, above). Krause 130. Ward Jones III, 729.

Handstamp of music sellers Theune & Comp., Amsterdam, to foot of all titles (in op. 9, Heft 2: series title). Binding very slightly rubbed and bumped at corners; lower board slightly bumped and scratched. Edges browned; most lower edges dampstained; occasional foxing; minor worming to lower outer corners; manuscript annotations in pencil to op. 19. (25037) \$1,850



### Fine Complete Set of Metastasio's Libretti

#### 91. METASTASIO, Pietro 1698-1782

*Poesie del Signor Abate Pietro Metastasio. [Libretti]. Parigi: Presso la Vedova Quillau, 1755.*

9 volumes. A complete set. Octavo. Full polished calf with raised bands on spines in decorative compartments gilt, all edges gilt, dark blue silk endpapers. Label with former owner's name, "Anthony Godwin Hail," laid down to front pastedown of all volumes. Binding slightly worn, rubbed and bumped, with occasional stains; endpapers slightly soiled and foxed. Scattered light soiling and staining, especially to blank margins; several leaves with tears or slight loss to edges not affecting text; other very minor imperfections. An attractive set overall.

Vol. I: 1f. (frontispiece with portrait of the poet engraved by D. Sornique after C. Eisen), 1f. (decorative title), [i]-v (dedication with vignette), [vi] (blank), [vii]-xiv (letter from the author), 2f. (part-title), [xix]-cciv ("Dissertazione"), 319, [i] (blank) pp. Contains *Artaserse*; *Adriano in Siria*; and *Demetrio*. Frontispiece, with portrait of the poet, engraved by D. Sornique, after C. Eisen. Verse dedication to the Signora Marchese di Pompadour, by Ranieri de' Calsabigi, with engraved vignette and a "Dissertazione" on the dramatic poems by Calsabigi.

Vol. II: 1f. (decorative title), 464 pp. Contains *Olimpiade*; *Issipile*; *Ezio*; *La Danza*; *Il Sogno di Scipione*; *Il Natal di Giove*; and *Didone Abbandonata*.

Vol. III: 1f. (decorative title), 463, [i] (blank) pp. Contains *La Clemenza di Tito*; *Catone in Utica*; and *Demofoonte*.

Vol. IV: 1f. (decorative title), 463, [i] (blank) pp. Contains *Alessandro*; *Achille in Sciro*; *Ciro Riconosciuto*; *Temistocle*; *L'Isola Disabitata*; and *Le Cinesi Componimento Drammatico che Introduce ad un Ballo*.

Vol. V: 1f. (decorative title), 463, [i] (blank) pp. Contains *Zenobia*; *Ipermestra*; *Antigono*; *Semiramide*; *Il Re Pastore*; and *L'Asilo d'Amore*.

Vol. VI: 1f. (decorative title), 459, [i] (blank) pp. Contains *L'Eroe Cinese*; *Attilio Regolo*; *Adriano in Siria*; *Didone Abbandonata*; *Il Tempio dell'Eternità*; and *La Contesa de' Numi*.

Vol. VII: 1f. (decorative title), 459, [i] (blank) pp. Contains *Alessandro*; *Semiramide*; *Le Grazie Vendicate*; *Il Palladio Conservato*; *Il Parnaso*; *Astrea Placata*; *La Pace fra la Virtù, e la Bellezza*; *Il Vero Omaggio*; *L'Amor Prigioniero*; *Il Ciclope*; and a *Cantata*.

Vol. VIII: 1f. (decorative title), 460 pp. Contains *Gioas Re di Giuda*; *Betulla Liberata*; *Sant' Elena al*



*Tavola delle Arie.* Indices and autograph signature of B. Brunet, Adjoint, at conclusion of Register.

### First French Edition. Rare.

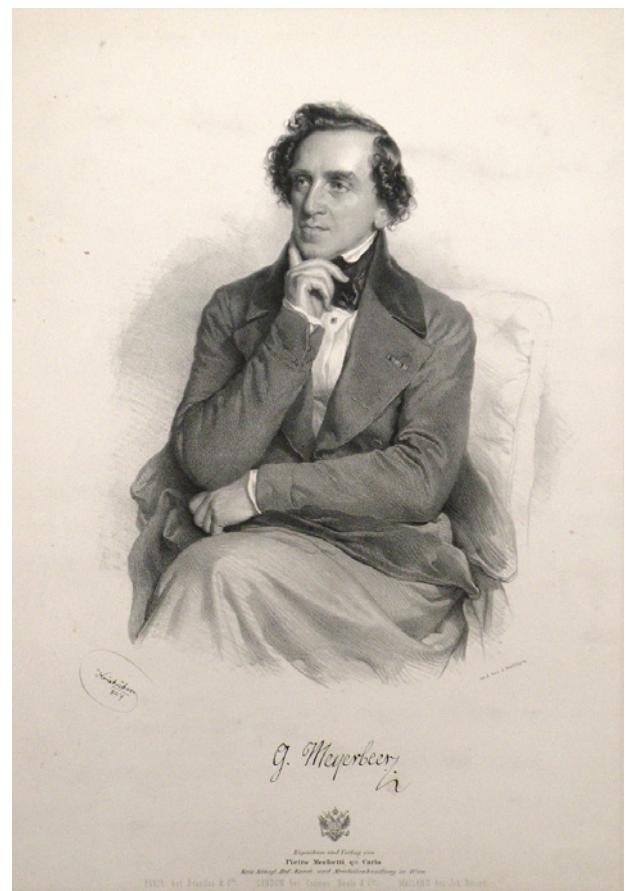
Pietro Trapassi (1698-1782), better known as Metastasio, was regarded as one of the greatest poets of the 18th century; his libretti were set to music by numerous prominent composers. (25002) \$1,350

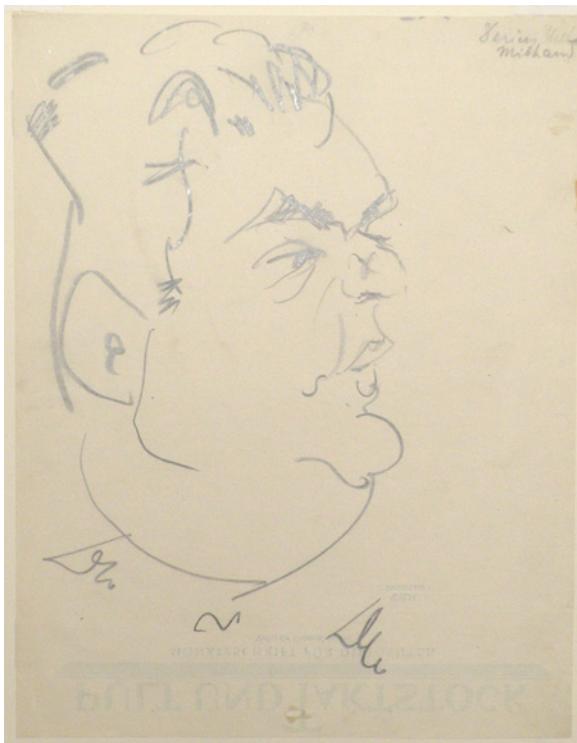
### Attractive Lithographic Portrait of Meyerbeer by Kriehuber

#### 92. MEYERBEER, Giacomo 1791-1864

Large lithographic portrait by the important Viennese artist Josef Kriehuber (1800-1876) of the composer seated, resting his hand on his chin and pensively gazing into the distance. Vienna: Pietro Mechetti qm Carlo, [ca. 1847]. Meyerbeer wears the ribbon of the Legion of Honor on his lapel. Signed and dated [1]847 in the stone by the artist. With the facsimile signature of the composer below the image. 390 x 250 mm. plus wide margins. Edges slightly browned and ragged. A very good impression of this well-known portrait.

Meyerbeer was the most frequently performed opera composer during the 19th century, linking Mozart and Wagner. (23244) \$1,100





### Fine Portrait Drawing of Milhaud by Dolbin

#### 93. MILHAUD, Darius 1892-1974

*Fine original portrait drawing of the composer in half-profile by the Viennese artist Benedikt Dolbin (1883-1971). Signed by the artist with initials and with the composer's name to upper right corner. Undated, but most probably Vienna, ca. 1920. Executed in black pencil on the blank side of a sheet of stationery carrying the letterhead of Universal Edition in Vienna. 286 x 222 mm.*

*"[Milhaud] was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity."* Jeremy Drake in *Grove Music Online*. Dolbin (pseud. Fred Pollack, 1883-1971) was born in Vienna and educated there.

Trained as an engineer, he subsequently studied musical composition with Arnold Schoenberg and became a member of the Viennese group "Die Bewegung." He commenced drawing portraits of leading artistic personalities from ca. 1917 onwards for Viennese newspapers and journals. Because of his Jewish origins, Dolbin's work was banned in Austria in 1935, at which time he emigrated to the United States. (23257)

\$1,000

### Overture and 32 Numbers, including Two Ballets

#### 94. MOZART, Wolfgang Amadeus 1756-1791

[K366]. *Idomeneo Rè di Creta Opera seria in tre Atti... Idomeneus König von Creta eine ernsthafte Oper in drey Aufzügen mit italienischem und deutschem Texte im Klavierauszuge von A. E. Müller.* [Piano-vocal score]. Leipzig: Breitkopf und Härtel [without PN], [1797].

Oblong folio. Half dark brown morocco with marbled boards, titling gilt to spine. 1f. (title), 190 pp. Typeset. With text in Italian and German. Uniformly browned; slightly foxed; occasional small stains; some worming; one bifolium (pp. 149-152) loose and slightly soiled and frayed at outer edge; notation to final page slightly obscured at inner margin; occasional minor imperfections. An uncut copy (except for title leaf).

Second edition, published just one year after the first. Köchel 6 p. 372. Haberkamp p. 163. Hoboken 11, 110. Hirsch IV, 40. RISM M4190. The arranger, August Eberhard Müller (1767-1817), served as Thomaskantor in Leipzig from 1801 to 1810 and as court Kapellmeister in Weimar thereafter.

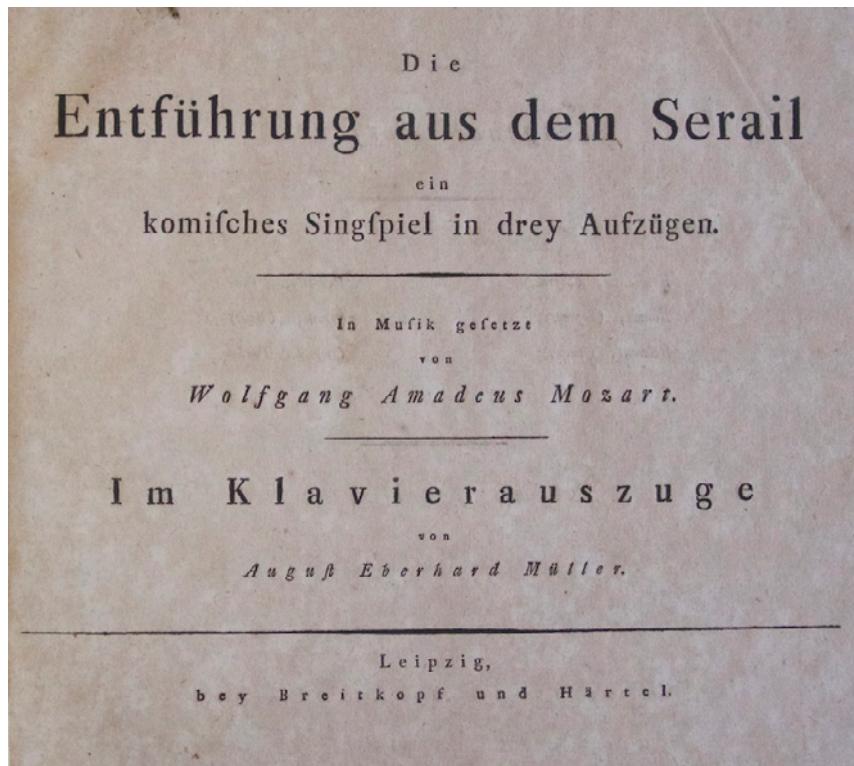


Overture and 32 numbers, including 2 ballets. Libretto by Gianbattista Varesco after Antoine Danchet's *Idoménée*, German version by Andreas Schachtner (1780). Mozart's setting of Varesco's libretto (based on a French opera by Danchet and Campra) was first performed on January 29, 1781 at the Residenz Theater in Munich.

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

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

"There may not be here the delicate psychological detail that we find in *Figaro* and *Cosi 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. (24774) \$1,250



**Attractive Early Edition  
of Mozart's Popular *Singspiel***

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

[K384]. *Die Entführung aus dem Serail ein komisches Singspiel in drey Aufzügen...* Im Klavierauszuge von August Eberhard Müller. [Piano-vocal score]. Leipzig: Breitkopf und Härtel [without PN], [1796].

Large oblong quarto. Contemporary patterned paper boards with decorative cut-paper label to upper with contemporary calligraphic titling and decoration. [i] (title), [i] (cast list), 154 pp. Typeset. Text in German. Binding somewhat worn and rubbed. Uniformly browned throughout; occasional light creasing; several leaves with minor marks in pencil or blue crayon.

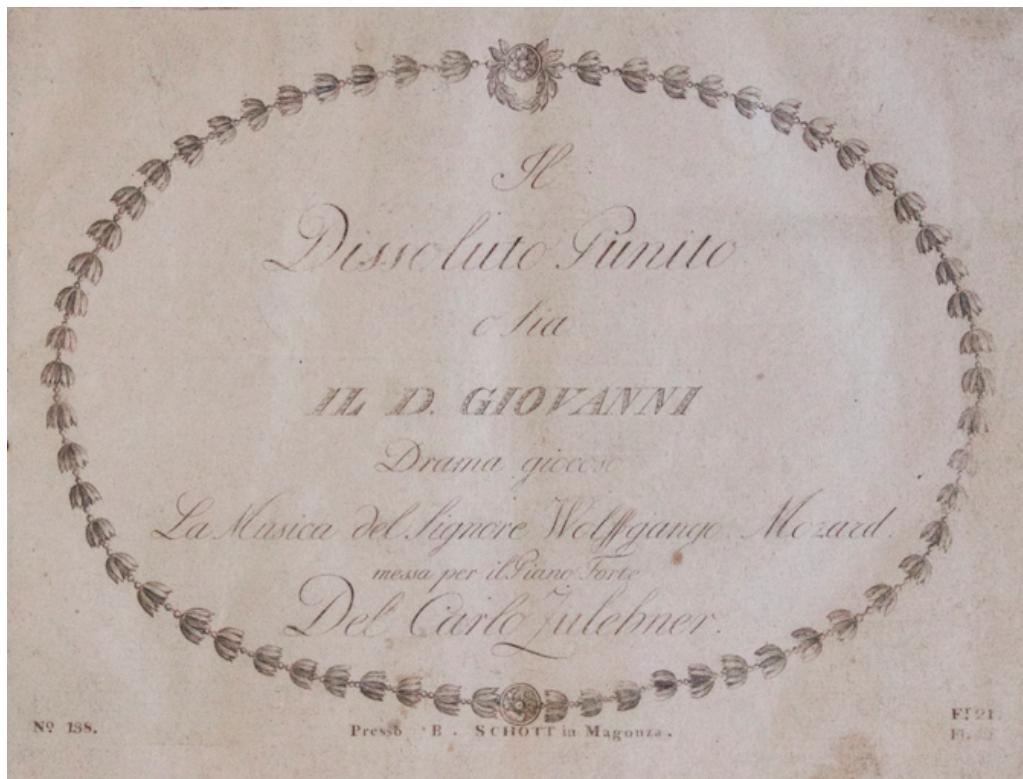
Second edition. Scarce. Köchel p. 384. Hoboken, Vol. 11, 142. Hirsch, Vol. IV, 48. RISM M4248. The arranger, August Eberhard Müller (1767-1817), served as Thomaskantor in Leipzig from 1801 until 1810, and as court Kapellmeister in Weimar thereafter.

A *Singspiel* in three acts, first performed in Vienna at the Burgtheater on July 16, 1782 to a libretto by Christoph Friedrich Bretzner (*Belmont und Constanze, oder Die Entführung aus dem Serail*), adapted and enlarged by Gottlieb Stephanie the Younger.

"[Mozart's] prodigality of invention... is... a cause of the opera's enduring fascination. Even as it endangers the dramatic whole, the music, paradoxically through its creation for a specific group of remarkable singers, turns the actors in this serious comedy into humans a little larger than life but of universal appeal." Julian Rushton in *Grove Music Online*.

An attractive early edition. (25761) \$2,200

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#### First Edition of *Don Giovanni*

##### 96. MOZART, Wolfgang Amadeus 1756-1791

[K527]. *Il Dissoluto Punito o Sia Il D. Giovanni Drama giocoso... messa per il Piano Forte Del Carlo Zulehner.* No. 138. Fr. 21. Fl. 10. [Piano-vocal score]. Magonza: B. Schott [PN 138], [ca. 1791-1793].

Oblong folio. Disbound. [1] (title within oval decorative border), [2] (blank), 3-207, [i] (blank) pp. Engraved. Text in Italian and German. Slightly worn, stained, and creased; minor offsetting.

**First Edition**, fifth issue, distinguished by the presence of two prices on the title, "Fr.21/Fl. 10." Scarce. The Prague version, without recitatives. Slight variant of Haberkamp text volume p. 293, with plate numbers on p. 64 and 195. Hirsch IV, 134 (first issue). Fuld p. 371. Hoboken 11, 343 (first issue). RISM M4504.

An opera buffa in two acts to a libretto by Lorenzo Da Ponte, *Don Giovanni* was first performed in Prague at the National Theatre on October 29, 1787.

"*Don Giovanni* is governed by a single idea, *Giovanni's flouting of society in pursuit of sexual pleasure*, which binds together a disparate set of ambivalent or comic incidents. The libretto has been unfairly criticized; its episodic nature is a condition of the subject, in which respect it differs from *Figaro* and *Così*. Divine retribution appears like an act of God, or a different kind of life-force personified in the statue; what in previous treatments had been comic, perfunctory or merely gruesome, is raised to sublimity by Mozart's music." Julian Rushton in *Grove Music Online*. (25766) \$2,000

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### 16<sup>th</sup>-Century Engraving of Bagpipe and Shawm Players

97. [MUSICAL INSTRUMENTS – 16<sup>th</sup> Century]

Fine 16th century German engraving after Hans Sebald Beham (1500-1550) depicting two male musicians intently playing the bagpipes and shawm or bombard while a woman looks on. 52 x 40 mm., Beham's initials in the plate to upper left. A fine impression on laid paper with thread margins.

A rare contemporary version in reverse of the print first published in ca. 1537. Pauli: *Hans Sebald Beham Ein Kritisches Verzeichnis*, 191a. Bartsch 190. Kinsky: *Music in Pictures*, p. 80 no. 2 (the original version).

(22404) \$1,500



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### 18<sup>th</sup>-Century Concert at Christ's College, with Identified Performers

98. [MUSICAL INSTRUMENTS – 18<sup>th</sup> Century]

"A Concert." Etching of a group of musicians performing at Christ's College, Cambridge, on June 8, 1767 by Sir Abraham Hume (1749-1838) after Thomas Orde Powlett, 1st Baron Bolton (1746-1807). [London], [1767]. 243 x 324 mm. + narrow margins. Printed on laid paper. A very good impression. Slightly worn and stained; edge tears; several pinholes; old paper repairs to verso. Performers depicted are as follows (according to an early manuscript inscription on a copy of the print in the British Museum):

Front row:

Petrus Hellendaal (1721-1799), Dutch violinist, organist, and composer, pupil of Tartini (violin)  
West (cello)

George Noel (1727-1789), Dutch instrumentalist, who learned to play the pantaleon (a rare large dulcimer with 185 double strings of metal and gut capable of flexible dynamic variation) under its inventor Pantaleon Hebenstreit (1668-1750) and also studied under Geminiani and Martini in Bologna and Hasse in Dresden (pantaleon)



present print is based is held at the Royal College of Music. (29820)

Back row:  
 John Noel, Dutch violinist, father of George Noel (violin)  
 Frederick Ranish, English oboist, flutist, and composer, much of whose career was spent in the Cambridge area (oboe)  
 John Wynne, Cambridge music publisher and composer (double bass)  
 David Wood, (singer)

Rare. The second state, distinguished by the inclusion of the text "Published According to Act of Parliament" at lower left. The anonymous painting on which the

\$1,350

### Lithographic Portrait of the Child Piano Prodigy

#### 99. NAPOLEÃO, Arthur 1843-1925

Fine large lithograph by Charles Baugniet (1814-1886) of the Portuguese child prodigy pianist and composer aged 8-1/2. With an autograph inscription signed "Arthur Napoleon" and dated April 17, 1856, Strasbourg in ink to lower right portion of mount. [?Paris]: Printed by M & N Hanhart. 442 x 340 mm. + wide margins. Signed by the artist in the stone. Oval. A fine impression on chine-appliquéd, laid down. With printed titling to mount: "Arthur Napoleon The Young Portuguese Pianist, Eight Years & Half Old. Honorary Member of The Philharmonic Societies of Lisbon & Oporto." Some foxing to mount; inscription slightly faded; remnants of hinges to upper corners of verso.

Very rare. BNF Catalogue Générale Inventaire 8454338.

"[Napoleão] made his first concert appearance in Lisbon at the age of seven and then toured Europe, playing for kings and Napoleon III. In London he studied with Hallé, and in Paris with Herz. In Berlin Meyerbeer presented him at court in 1854 and in Weimar he was praised by Liszt." He first toured Brazil in August of 1857, made another concert tour which included the U.S., the settled in Rio de Janeiro in 1866. He founded the publishing house Narciso and Artur Napoleão in 1878, and "provided a significant stimulation to Brazilian musical production for about a century... The critic Alfredo Camarate said that Napoleão resembled Chopin in the sweetness of his playing and Liszt in his bravura. He composed an opera, *O remorso vivo* (1866), orchestral works, songs, and piano pieces. He also wrote études of pianistic techniques based on those of Cramer." Gerard Béhague in *Grove Music Online*. (27564) \$1,800





## Near-Complete Run of This Rare Periodical with Fine Original Photographs of Each "Artiste"

### 100. PARIS-ARTISTE October 13, 1883 - May 9, 1885

*A near-complete run of 51 numbers from the onset of publication (lacking one number only), each with a fine original photograph of the "artiste" to whom the issue is dedicated tipped-in to first page of text.*

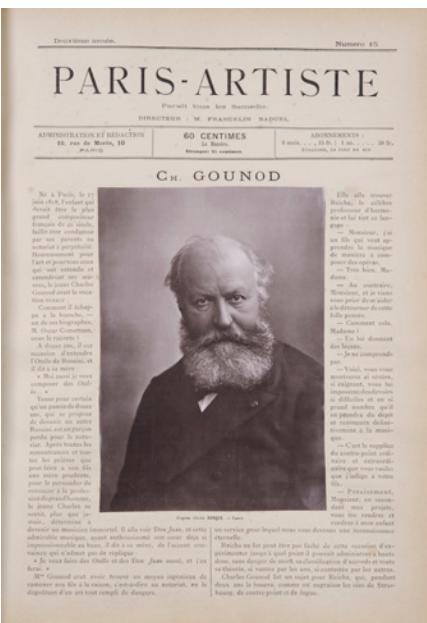
Large folio. Quarter dark red morocco with red textured cloth boards, "Paris-Artiste" gilt to upper, raised bands on spine in decorative compartments gilt, titling gilt. Subjects include contemporary singers, actors, dancers, and literary figures, with average size 190 x 120 mm. Photographic credits include van Bosch, Benque, Carjat, Chalot, Goupil, Lemercier, and Nadar.

#### 1re Année

1. A. Grévin (1827-1892), artist and caricaturist
2. Mme. Anna Judic (1849-1911), actress, in the role of Mam'zelle Nitouche
3. Mlle. Adele Isaac, opera singer
4. Mlle. Marie van Zandt (1858-1919), American opera singer, in the role of Lakmé
5. Mme. Louise Théo (1854-1922), French opera singer
6. Jean-Alexandre Talazac (1851-1896), French operatic tenor, in the role of Gérald in Lakmé
7. Mlle. Emma Nevada (1859-1940), American operatic soprano, in the role of Mignon
8. M. Victor Maurel (1848-1923), French baritone, Director of the Théâtre-Italien

#### Deuxième Année

9. Rosita Mauri (1850-1923), Prima ballerina
10. Mme. Fidès Devriès (1852-1941), American operatic soprano, born in New Orleans
11. Jules Verne (1828-1905), French novelist, poet, and playwright
12. Thérèsa (Eugénie Emma Valladon 1837-1913), French singer
13. Mme. Marie Heilbron (1851-1886), Belgian operatic soprano
14. Mme. Lureau-Escalaïs (1860-1923), French opera singer
15. Ch. Gounod (1818-1893), French composer
16. Mlle. Subra (1866-1908), French ballerina
17. Daubray (Michel René Thibaut 1837-1892), French actor and singer
18. Lassalle (Jean Lassalle 1847-1909, French baritone (photograph yellowed)
19. Aimée Tessandier (1851-1923), French actress
20. Suzette Reichenberg (1853-1924), French actress after whom the dessert "Crepe Suzette" is named
21. Ernest Alexandre Coquelin (Cadet 1848-1909), French actor
22. Blanche Baretta (1855-1939), French actress
23. Gabrielle Krauss (1842-1906), Austrian-born French soprano
24. Henri Sellier (1849-1899), French tenor
25. Mlle. Rénée Richard (fl. ca. 1885-90), French opera singer



26. Benoît-Constant Coquelin (Ainé 1841-1909), French actor
27. Émilie Broisat (1846-1929), French actress
29. Adeline Dudlay de la Comédie-Française (1858-1934), Belgian/French actress
30. Jane Harding du Gymnase (1859-1941), French actress and singer
31. Léa D'Asco (18??-1906), French actress and singer
32. Mlle. Cécile Mazeray de l'Opéra-Comique (1859-?)
33. Etienne Dereims de l'Opéra (1845-1904), French tenor
34. Marcella Sembrich (1858-1935), Polish soprano (minor spotting)
35. Marie Laurent (1825-1904), French actress

Troisième Année

36. Mlle. Angèle (fl. 1880-1890), French singer
37. Céline Montaland (1843-1891), Belgian/French actress
38. Pol Plançon de l'Opéra (1851-1914), French bass
39. Léonide Leblanc (1842-1894), French actress
40. Alexandre Dumas Fils (1824-1895), French author and playwright
41. Céline Chaumont (1848-1926), French opera singer
42. Louis Mérante Maitre de Ballet de l'Opéra (1828-1887), French dancer and choreographer
43. Victor Hugo (1802-1885), French poet, novelist, and dramatist
44. Blanche Pierson de la Comédie-Française (1842-1919), French actress
45. Gabrielle Réjane du Vaudeville (1856-1920), French actress
46. Christine Nilsson (1843-1921), Swedish soprano
47. Emma Calvé de l'Opéra-Comique, French soprano
48. Raphael Duflos de la Comédie-Française (1858-1946), French actor
49. Maria Legault du Vaudeville (1858-1905), French actress
50. Marie Magnier du Gymnase (1848-1913), French actress
51. Saint-Germain (fl. 1880-1890), French actor

With the bookplate of Pierre Berezzi to front free endpaper. Binding worn, rubbed, bumped, and stained. Some browning and minor foxing; occasional small tears; several leaves creased. In very good condition overall. Lacking only no. 28 in a sequential run of 51 numbers.

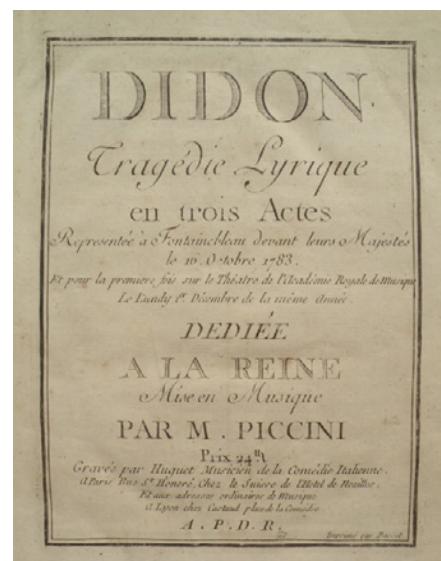
This rare periodical apparently ceased publication in 1886 with No. 85 (the only complete run is held at the Bibliothèque Nationale; incomplete runs at the Rijksmuseum, the National Library of Sweden, the Getty, and Ohio State). (28103) \$1,500

**First Edition Full Score of *Didon***

**101. PICCINNI, Niccolò 1728-1800**

*Didon Tragédie Lyrique en trois Actes Representée à Fontainebleau devant leurs Majestés le 16. Octobre 1783. Et pour la première fois sur le Théâtre de l'Académie Royale de Musique Le Lundi 1er Décembre de la même Année Dediée a la Reine... Gravée par Huguet Musicien de la Comédie Italienne... Imprimé par Basset. [Full score]. Paris: Chez le Suisse de l'Hotel de Noailles, [1786].*

Folio. Light green paper boards speckled in black, dark red leather title label with decorative gilt rules to spine, all edges red. 1f. (recto title, verso

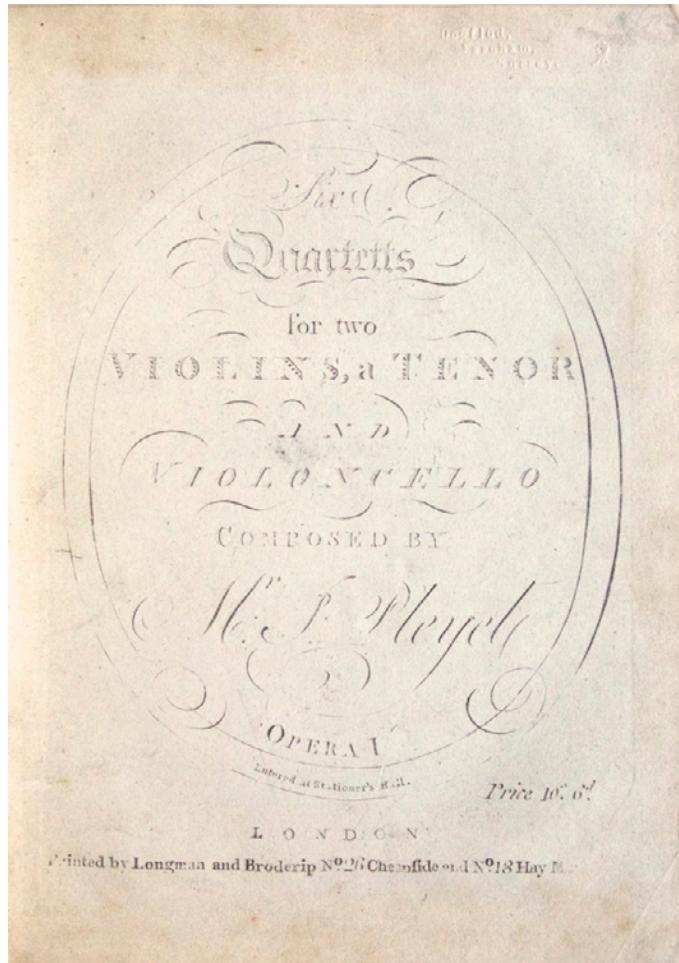


catalogue of Piccinni's operas published up to Penélope), 307 pp. Engraved. From the André Meyer collection, with his small collection stamp to front endpapers. Binding very slightly worn and rubbed, endpapers slightly worn, foxed and creased; front free endpaper with slight loss to blank upper inner margin; Slightly worn, browned and foxed, heavier to some leaves; some offsetting; small sewing holes to inner margins; pp. 305/306 loose.

**First Edition**, second issue, without dedicatory leaf. Lesure p. 497. Hirsch II 733. RISM P2100.

A *tragédie lyrique* in three acts to a libretto by Jean François Marmontel, Didon was first performed at Fontainebleau on October 16, 1783.

"In 1783 Piccinni reached his second peak with a highly successful revival of *Atys* and the introduction of *Didon*, which momentarily eclipsed the rising star of Sacchini... The sixth and most successful of the nine serious French operas that Piccinni wrote during his sojourn in Paris, *Didon* continued to be performed there until 1836 and received performances in French and German translation throughout Europe during the first quarter of the 19th century." Mary Hunter in *Grove Music Online*. (22432) \$1,100



### Early Editions

#### 102. PLEYEL, Ignace 1757-1831

[Benton 301-306]. *Six Quartetts for two Violins, a Tenor [i.e., viola] and Violoncello Opera I Prince* 10s. 6d. [Parts]. London: Longman and Broderip, [1786].

Violino primo: 1f. (title), [1] (publisher's catalogue), 2-19, [i] (blank) pp.; Violino secondo: [1] (title), 16 pp.; Viola: [1] (title), 2-14 pp.; Violoncello: 1f. (title), [1] (blank), 2-13, [i] (blank) pp. Engraved. "J. Ames" in pencil to upper right corner of title of Violino secondo and Viola parts. Address, "Dogflud, Farnham, Surrey," and image of a dog embossed to upper right corner of title and front endpaper of Violino primo and Violoncello parts. An early edition, published in the same year as the first. Benton 3018. BUC p. 794. RISM P3120 (also includes later issue [Benton 3019]; 1 complete copy only in the U.S., at the University of Iowa).

#### With:

[Benton 313-318]. *Six Quartetts for two Violins, a Tenor [i.e., viola] and Violoncello Opera II[I]. Prince* 10s. 6d. [Parts]. London: Longman and Broderip, [1786]. Violino primo: [1] (title), 2-31, [i] ([publisher's catalogue) pp.; Violino secondo: [1] (title), 2-5, [i] (blank), 7-26 pp.; Viola: 1f. (title), 19, [i] (blank) pp.; Violoncello: 1f. (title), [1] (blank), 2-20 pp. Engraved.

Crease to first leaf of Violino primo part. An early edition, published in the same year as the first. Benton 3126. BUC p. 795. RISM P3160 (4 copies in North America).

**With:**

[Benton 319-324]. *Six Quartetts for two Violins, a Tenor [i.e., viola] and Violoncello Opera VI. Prince 10s. 6d. [Parts].* London: Longman and Broderip, [1786]. Violino primo: 1f. (title), [i] (blank), 2-21, [i] (blank) pp.; Violino secondo: [1] (title), 2-18 pp.; Viola: 1f. (title), [1] (blank), 2-18 pp.; Violoncello: [1] (title), 2-16 pp. Engraved. Early owner's signature, "J. Ames," in ink to upper right corner of title of all parts. An early edition, published in the same year as the first. Benton 3153. BUC p. 795. RISM P3175 (1 complete copy only in the U.S., at UCLA).

**With:**

[Benton 346-351]. *A Seventh Set of Six Quartets for Two Violins Tenor [i.e., viola] & Violoncello Dedicated to His Royal Highness the Prince of Wales... Price 10s 6d. [Parts].* London: Longman and Broderip, [1789]. Violino primo: 1f. (title), [i] (blank), 2-4, [i] (blank), 6-24 pp.; Violino secondo: [1] (title), 2-4, [i] (blank), 6-20, [i] (blank), 22-24 pp.; Viola: [1] (title), 2-9, [i] (blank), 11-16, [i] (blank), 18-20, [i] (blank), 22-24 pp.; Basso: [1] (title), 2-16, [i] (blank), 18-19, [i] (blank) pp. Engraved. An early edition, published one year after the first. Benton 3410. BUC p. 796. RISM P3302 (2 complete copies in the U.S., at Columbia University and the Eastman School of Music).

**With:**

[Benton 353-355]. *Three Quartetts, for Two Violins, Tenor [i.e., viola] & Violoncello Composed & Dedicated to His Majesty the King of Naples... Being the 8th Sett of Quartetts. Book I. Price 7s. 6. [Parts].* London: Longman and Broderip [PN 235], [1791]. Violino primo: 1f. (title), [i] (blank), 2-13, [i] (blank) pp.; Violino secondo: [1] (title), 2-13, [i] (blank) pp.; Viola: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-12 pp.; Violoncello: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-12 pp. Engraved. Title of Basso part torn at upper edge. An early edition, published in the same year as the first. Benton 3531 ("paging, order of works and PN match Imbault liv. 8/1 [Benton 3517]"). BUC p. 796. RISM P3338 (also includes earlier [?]issue with PN 129 [Benton 3529]; 5 copies with PN 235, only 1 of which in the U.S., at the University of North Carolina at Chapel Hill).

**With:**

[Benton 356-358]. *Three Quartetts, for Two Violins, Tenor [i.e., viola] & Violoncello Composed & Dedicated to His Majesty the King of Naples... Being the 8th Sett of Quartetts. Book I[I]. Price 7s. 6. [Parts].* London: Longman and Broderip [PN 244], [1791]. Violino primo: 1f. (title), [i] (blank), 2-4 pp., [5] (blank), 6-12 pp; Violino secondo: [1] (title), 2-12 pp.; Viola: [1] (title), 2-4, [i] (blank), 6-12 pp.; Basso: [1] (title), 2-4, [i] (blank), 6-8, [i] (blank), 10-12 pp. Engraved. An early edition, published in the same year as the first. Benton 3532 ("paging, order of works and PN match Imbault liv. 8/2 [Benton 3518]"). BUC p. 796. RISM P3356 (also includes earlier [?]issue with PN 129 [Benton 3530]; 6 copies with PN 244, only 1 of which is in the U.S., at the University of North Carolina at Chapel Hill).

Folio. Disbound. All quartets continuously numbered 1-30 in manuscript (headers to all pages). Occasional notational corrections. Slightly foxed and soiled.

"The enormous popularity of Pleyel's music during his lifetime is reflected in the testimony of contemporary journals and of early writers like Gerber and Féétis. The small town of Nantucket, Massachusetts, then still a whaling port, formed a Pleyel Society in 1822 'to chasten the taste of auditors', according to a newspaper announcement. The most telling evidence of the appeal of his music lies in the thousands of manuscript copies that filled the shelves of archives, libraries, churches, castles and private homes and in the thousands of editions produced in Europe and North America. In quality the works vary greatly, although most show considerable facility and a thorough technical grounding. The earlier works in particular display thematic originality and ingenious developments that make them fresh and attractive. After about 1792 his talent seems to have diminished; his inventiveness waned and he occasionally succumbed to routine procedures." Rita Benton in *Grove Music Online*. (25881) \$1,350

**Rare First Edition  
of the First Italian Method for Piano**

**103. POLLINI, Francesco 1762-1846**

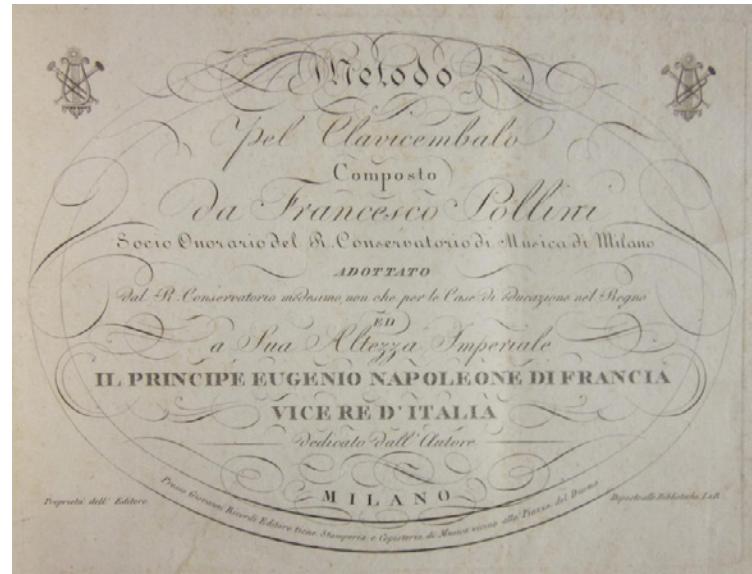
*Metodo per Clavicembalo... a Sua Altezza Imperiale Il Principe Eugenio Napoleone di Francia Vice Re d'Italia dedicato dall' Autore.*  
Milano: Ricordi [PN 100], [1811 or 1812].

Oblong folio. contemporary mid-tan calf-backed marbled boards. [1] (title), [2] (blank), [3] (dedication), [4] (privilege), [5-6] (preface), 7-84, [iv] (index and list of subscribers) pp. Engraved. With musical examples throughout. Subscribers include Bonifazio and Giovanni Ascoli, Simone Mayr, Alessandro Rolla and Carlo Mozart (Wolfgang Amadeus Mozart's eldest son). Binding somewhat worn, rubbed and bumped; minor repair to head of spine. Slightly worn and foxed; light marginal staining throughout; lower outer corners of several leaves frayed with slight paper loss; title partially detached.

**First Edition.** OCLC (one copy only in the U.S.).

"... when the [Milan] conservatory was founded [Pollini] was made an Honorary Member... This was the first Italian piano method and it remained in use for many years, achieving wide circulation. It stands out from other treatises of the period (by Clementi, Adam, Dussek and Pleyel) for the particular attention Pollini pays to the relationship between technique and sound-quality." Elena Biggi Parodi in *Grove Music Online*. (24598)

\$1,200



**Autograph Manuscript Full Score**

**104. PRIMOSCH, James b. 1956**

"From the Book of Hours." Autograph musical manuscript signed, ca. 1994. Full score of an early chamber version of the first movement of the song cycle.

Folio. Unbound. 9 pp. Scored for soprano, flute, percussion and piano. Notated in ink on 14-stave Passantino music manuscript paper. With text by the poet Rainer Maria Rilke (1875-1926). Several corrections in white-out. An attractively notated score.

Commissioned by the Chicago Symphony Orchestra and first performed in the orchestral version in 2002. The present version "was prepared for a reading session at the Marlboro Music Festival in 1994." With a letter from the composer.

"When honoring him with its Goddard Lieberson Fellowship, the American Academy of Arts and Letters noted that 'A rare economy of means and a strain of religious mysticism

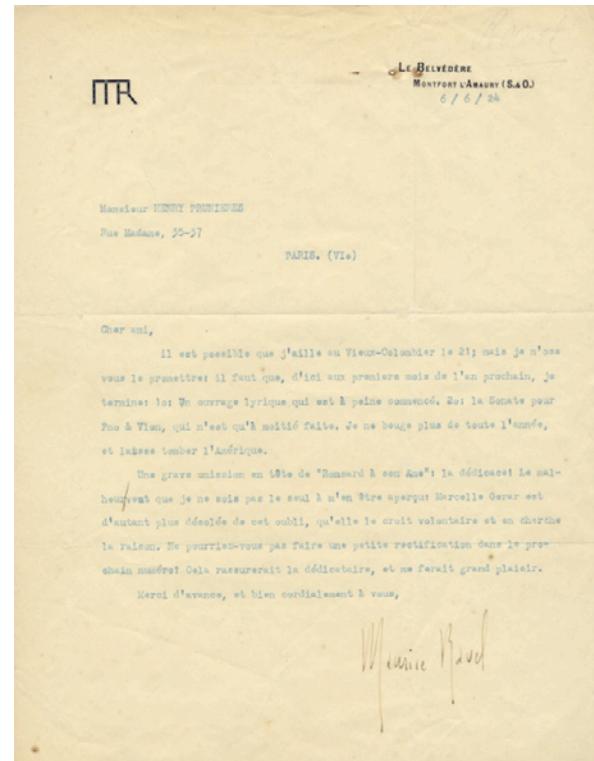
*distinguish the music of James Primosch... Through articulate, transparent textures, he creates a wide range of musical emotion.' Andrew Porter stated in *The New Yorker* that Primosch 'scores with a sure, light hand' and critics for the *New York Times*, the *Chicago Sun-Times*, the *Philadelphia Inquirer*, and the *Dallas Morning News* have characterized his music as 'impressive,' 'striking,' 'grandly romantic,' 'stunning' and 'very approachable.'*" presser.com. (22476) \$1,500

## Ravel Writes to Prunières Mentioning Three of His Works

### 105. RAVEL, Maurice 1875-1937

Typed letter signed to musicologist Henry Prunières. 1 page. Quarto. Dated Le Belvédère, Montfort L'Amaury (S. & O.), June 6, [19]24. Typed in blue ink on personal letterhead with embossed initials and address of the composer at head. One amendment and composer's signature in black ink. In French (with translation). Creased at folds and somewhat overall; occasional light staining; two small rust holes to upper portion from early pin; signature slightly faded.

Ravel mentions no fewer than three of his works in this letter: *L'enfant et les sortilèges*; the *Sonata for Piano and Violin*; and the original piano-vocal version of the song, *Ronsard à son Âme*. Ravel and his dedicatee, the lyric soprano Marcelle Gerar, are dismayed because the song, which was to be published in Prunières's journal, *La Revue musicale*, lacks its dedication. "From now until the first months of next year, I must finish: 1. a lyric work which is hardly begun [*L'enfant...*] 2. the *Sonata for Piano and Violin*, which is only half-finished. I'm not budging anymore for the whole year, and I must forget America."



Henry Prunieres (1886-1942) was a French musicologist who founded and directed the monthly periodical *La Revue Musicale* from 1921 until 1939. Ravel composed *Ronsard à son Âme* for a special issue of the *Revue* celebrating the 400th anniversary of Pierre de Ronsard's birth in 1924. Marcelle Gerar (a.k.a. Marcelle Regerau) and Ravel premiered the song at Aeolian Hall in London in 1924; Ravel orchestrated it in 1935.

*As this and other letters attest, Ravel "worked unremittingly" on *L'enfant et les sortilèges* "throughout 1924 and the early months of 1925, and it was ready just in time for the première," in Monte Carlo on March 21, 1925. "(Five days before, he was writing to Colette [the librettist], asking her for words to fit a few recently composed bars.) The work was conducted by Victor de Sabata, with ballet sequences by the young [George] Balanchine." Roger Nichols in *Grove Music Online*.*

*Although begun in 1923, the Sonata no. 2 in G major for Violin and Piano was not completed until 1927. "The writing continues the tradition of the Sonata for Violin and Cello, with considerable independence of the parts, a sparse texture, and some bitonal passages. The blues movement marks the composer's second adaptation of jazz, and the virtuoso perpetuum mobile continues in the tradition of Tzigane. As customary, the work is tightly organized, with material from the first and second movements recurring in the finale." Orenstein: *Ravel Man and Musician*, p. 198. (23345) \$2,500*



### Early 18<sup>th</sup>-Century Portrait of the Noted Composer

#### 106. REBEL, Jean-Féry 1666-1747

*Fine large portrait etching and engraving by Jean Moyreau (1690-1762) after Jean Antoine Watteau (1684-1721). [Paris], [ca. 1725]. 365 x 261 mm. + wide margins. A very good impression on laid paper. Rebel is depicted seated at a harpsichord, composing. Some foxing to margins; remnants of hinges to upper corners of verso.*

Rare. Dacier et Vauflart 104 iii/iii. Le Blanc 23.

*Rebel was a violinist, harpsichordist, conductor, and composer. "Having attracted the notice of Lully, he became his pupil in violin and composition... Rebel is... one of the first composers of sonatas in France, along with Charpentier, François Couperin (ii), Elisabeth Jacquet de La Guerre and Sébastien de Brossard... [His] dance music... was extremely successful... [He] was the first French composer to give dance a place of its own outside dramatic spectacles." Catherine Cessac in Grove Music Online. (27675)*

\$1,800

### Reger Writes Mentioning the Premiere of His Violin Concerto

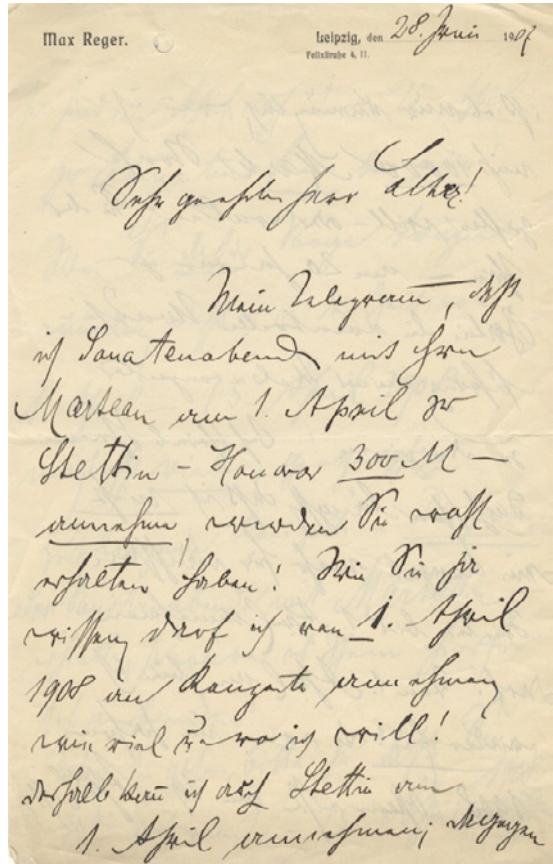
#### 107. REGER, Max 1873-1916

*Autograph letter signed to Mr. Salter. 3-1/2 pp. Octavo. Dated Leipzig, June 28, 1907. In German (with translation). Slightly worn and browned; one file hole to upper margin not affecting text; creased at folds, with short splits at upper and lower central folds and one side fold; two short marginal tears.*

Relative to concert engagements and fees, expressing his wish to "conduct as many concerts as possible or play sonatas," mentioning the premiere of his violin concerto, etc.

*"As you know, I am permitted to do concerts from April 1, 1908, as much and where I want to. That is why I can do the Steetin concert on April 1; whereas I cannot possibly conduct a premiere of my violin concerto in Berlin on January 20, unless I am willing to pay a 10,000 Mark fine... So if you could see to it that I get as many engagements as possible, either for conducting or sonata evenings with Mr. Marteau... I would be much obliged. So please see to it that in the time of April 1 to 15, 1908, I can conduct as many concerts as possible or play sonatas."*

*"The opening decade of the 20th century saw an increasing recognition of [Reger's] music among Catholic circles, where it had been largely ignored because of his preoccupation with*



Protestant genres. His concert activity in Munich also increased, particularly in his role as accompanist for the violinist Marteau, who later gave the first performance of his extremely demanding Violin Concerto (1907–8). The monumental concerto for piano and orchestra (1910) was written for another Munich friend, Frieda Kwast-Hodapp." John Williamson in *Grove Music Online*.

Henri Marteau (1874-1934), a French-born Swedish violinist, was regarded as one of the greatest performers of his time; he gave the premiere of Reger's Violin Concerto op. 101 with Artur Nikisch and the Leipzig Gewandhaus Orchestra October 15, 1908 referred to in the present letter. (22139) \$1,100



**First Edition of This Late 18<sup>th</sup>-Century Treatise  
on the Physics of Vibrating Strings**

**108. RICCATI, Count Giordano 1709-1790**

*Delle Corde ovvero Fibre Elastiche Schediasmi Fisico-Matematici*. Bologna: Stamperia di San Tommaso d'Aquino, 1767.

Full carta rustica. 1f. (title printed in red and black), xxiv, 246, [ii] pp. + 7 folding engraved plates of diagrams and 1 folding plate between pp. 16-17. Occasional woodcut and engraved head- and tailpieces. A fine, uncut and unopened copy. Wrappers slightly worn and stained.

**First Edition.** Rare. Regazzi 2757. Not in Cortot, Wolffheim, Hirsch or Gregory Bartlett. RISM BVI p. 701 (no copies recorded in North America).

Riccati was an Italian mathematician, music theorist, physicist and architect, the first to study the laws of a vibrating membrane.

"The text of this work is divided into eight 'Schediasmi' and five dissertations. The first are devoted to the proportion between

the distension of the cord and the force that it produces, compression of air, the proportion between the force applied to the middle of a stretched cord and the various effects, the vibration of a sonorous cord, the vibration of an aerial cord, the proportions of the cord of a musical instrument, the factors governing the frequency of the vibration generated by a natural or artificial instrument, and the propagation of sound in the air... Of the five dissertations at the end, the first two discuss the propagation of sound by line and radius from a central source, the first making the assumption that the vibration will remain constant throughout the range and the second assuming that the vibration will decrease as the distance from the source becomes greater. The third dissertation concerns the propagation of sound in spherical sectors. In the fourth dissertation, Riccati presents Euler's formula from his work on the nature of fire, on the means of determining the velocity with which sound is propagated in the air... The fifth, and final, dissertation is concerned with the hypothesis proposed by Frisi that the vibration is propagated through the air in a wave, the air molecules being set in motion by those already activated; this is in contrast to the notion that all of the air is set in motion simultaneously by the initial sound." Roberts & Trent: *Bibliotheca Mechanica*, p. 278. (12204) \$1,150

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**Signed and Incribed by Rimsky-Korsakov  
to His Student Mikhail Klimov**

109. [RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908]. Glinka, Mikhail Ivanovich 1804-1857

*Caprice brillant sur la thème de la Jota aragonesa pour grand Orchestre... Nouvelle Edition revue et corrigée par N. Rimsky-Korsakov et A. Glazounow.* Leipzig: M.P. Belaïeff [PN 3001], 1901.

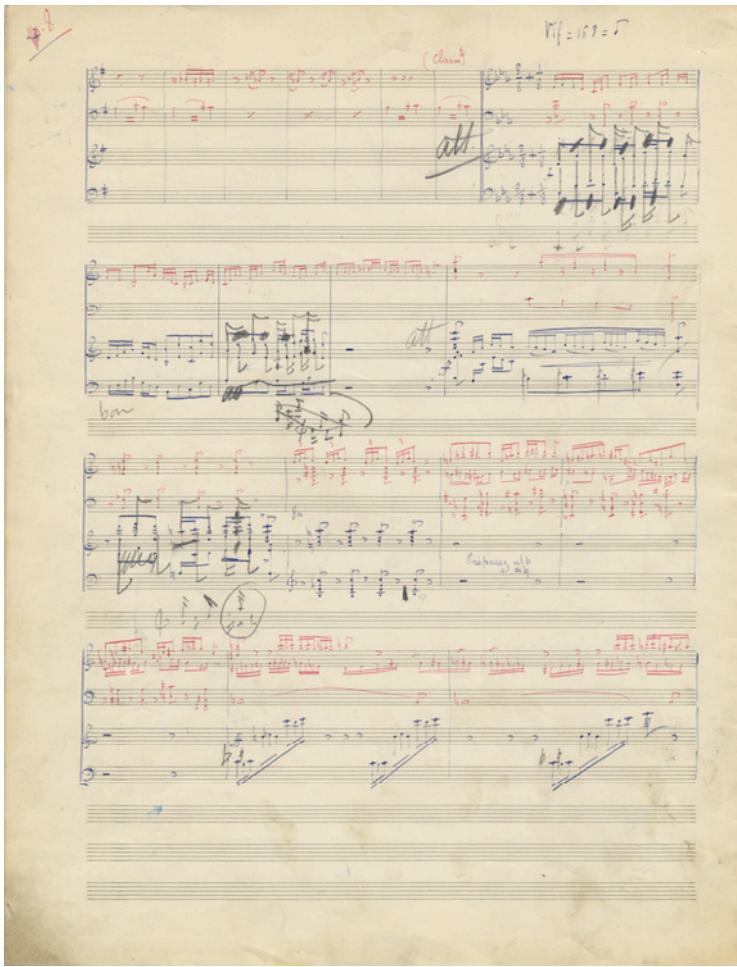
Large octavo. Original publisher's light green printed wrappers with titling within decorative border, [i] (title), [ii] (critical notes in Russian, French, and German), 3-61 pp. music. Watermark CGR [star] 11. With publisher's catalogue to recto of wrappers.

**With an autograph inscription signed by Rimsky-Korsakov to his student Mikhail Klimov** in Cyrillic cursive to upper left of title: "To Mikhail Egorovich Klimov in remembrance from his former teacher N.R.-Korsakov May 9, 1908." Later biographical annotations in pencil in Cyrillic cursive to verso of lower wrapper. Wrappers slightly worn, soiled, and foxed; split at spine with slight loss to tail; some adhesion of upper wrapper to title, not affecting inscription. The inscription was penned less than a month before Rimsky-Korsakov's death on June 8, 1908 (Julian calendar).

*The Caprice brilliant was the first fruit of Glinka's investigation into Spanish folk music, and was written to appeal both to ordinary and better-informed lovers of music. "The dance tune with its simple harmonic outline gives rise to the most varied treatments (in harmony, counterpoint and instrumentation) within a satisfying overall structure, and suggests the composer's delight in the vitality and colour of Spanish folklore."* Stuart Campbell in *Grove Music Online*.

Klimov (1881-1937) "studied in the Moscow Synod School from 1893 to 1900. He graduated from the St. Petersburg Conservatory in 1908, where he had studied theory of composition under N. A. Rimsky-Korsakov and conducting under N. N. Cherepnin. He became an instructor at the conservatory the same year, and he became a professor there in 1916. Klimov became choirmaster of the M. I. Glinka Leningrad Academic Choir in 1904. Between 1917 and 1935 he was chief conductor, creating an outstanding choir that soon gained international recognition. Klimov was the author of *The Primary Solfeggio* (1923) and other textbooks." The Great Soviet Encyclopedia, 3rd edition (1970-1979). (23080) \$2,500





### Autograph Manuscript of This Work for Harp in Orchestral Reduction

110. ROGER-DUCASSE, Jean 1873-1954

*Variations plaisantes sur un thème grave pour orchestre et harpe obligée... A Monsieur A. Blondel. Autograph musical manuscript signed.*

Folio (ca. 350 x 270 mm.) Disbound. 1f. (title), [i] (blank), [i] (dedication), 14, 1f. (blank) pp. Notated in blue and red ink on 22-stave music paper blindstamped "H. Lard Esnault Ed. Bellamy Sr. Paris" at upper inner margins. **With the autograph signature of the composer** ("Roger-Ducasse") and date ("Octobre 1906") to lower portion of title. Includes two autograph dedications, one to the harpist Albert Blondel at upper margin of title and the other "A Jean Aubry, en souvenir du 24 février. Très amicalement R.D." to the verso of the second leaf.

### The complete score of this work for harp in

**orchestral reduction**, with the harp part notated in blue ink and the orchestral part in red. With numerous annotations, corrections, and performance markings in pencil in another hand, almost exclusively to the harp part. Slightly worn and soiled; short tears and remnants of sewing thread to inner margins.

*Variations plaisantes* was first performed in Paris on January 24, 1909, with the renowned harpist Marcel Grandjany (1891-1975) at the harp. A. Durand published the work in both full score and piano reduction in the same year.

Roger-Ducasse "studied composition with Fauré, counterpoint with Gédalge, harmony with Pessard and piano with Charles-Auguste de Bériot... He was a founding member of the Société Musicale Indépendante (1909) along with Ravel, Vuillermoz and Koechlin. A friend of Debussy's, he gave an early of performance of *En blanc et noir* with him in December 1916, and was with Chouchou (Debussy's daughter) when Debussy died." Barbara L. Kelly in *Grove Music Online*.

Music critic Georges Jean-Aubry (1882-1949), the second dedicatee, "belonged to a circle of avant-garde musicians and littérateurs 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)." *Grove Music Online*.

This attractive and carefully executed manuscript, with its numerous annotations and corrections, offers harpists and scholars alike an intriguing glimpse into the genesis of the piece. Many, but not all, of these changes were incorporated into the Durand edition. (25143) \$2,800



### First Edition of Rossini's "First Buffo Masterpiece"

#### 111. ROSSINI, Gioachino 1792-1868

*L'Italiana in Algeri* Opera comica in due Atti... Pr. [Florins] 13 [Kreutzer] 30. [Piano-vocal score]. Magonza: B. Schott figli [PN 1277], [1818-1820].

Oblong folio. Half contemporary mid-brown calf with marbled boards, decorative dark red morocco title label gilt to upper, spine in decorative compartments gilt. 1f. (title with fine large vignette of a scene from the opera engraved by Contgen), 1-[2] (cast list and table of contents), 222 pp. Engraved. Text in Italian and German. Contemporary signature in black ink to front free endpaper. Binding somewhat worn and bumped; upper joint partially split. Some minor wear, soiling, browning, and foxing; small portion of corner of pp. 55-56 lacking, not affecting music. An attractive copy overall.

**First Edition.** With two spurious numbers. Gossett: *The Operas of Rossini*, pp. 245 and 259-262. Rognoni p. 444, no. 11. OCLC no. 16970555.

*L'Italiana in Algeri*, to a libretto substantially derived from Angelo Anelli's libretto for Luigi Mosca's *L'Italiana in Algeri*, was first performed in Venice at the Teatro S Benedetto on May 22, 1813.

"The opera is Rossini's first buffo masterpiece in the fully fledged two-act form. It quickly won widespread popular acclaim in Italy and it was the first Rossini opera to be produced in Germany (1816, Munich) and France (1817, Paris)... *L'Italiana in Algeri* is a work of great richness and sophistication. Formally it is an innovative piece, drawing Rossini's experience from his single-act farse into a larger context. It is also, despite being written at speed, notably free from any kind of self-borrowing. The numbers that were farmed out to another composer, gracious and decorous in an 18th-century style, are by contrast a reminder of how fiercely the flame of Rossini's own comic invention burns in this remarkable opera, which transcends Mosca's earlier effort as surely as Rossini's *Il barbiere di Siviglia* was shortly to transcend Paisiello's." Richard Osborne in *Grove Music Online*. (25910) \$1,500

**First Edition,  
Possibly Earliest-Recorded Issue**

112. ROSSINI, Gioachino 1792-1868  
*Zelmira Opera Seria... ridotta per il Piano-Forte dal Sig. Maestro Girowetz e umilmente dedicata dagli Editori A.S.A.I. e R. Maria Clementina Arciduchessa d'Austria, Principessa di Salerno... No. 2679... Pr. f. 12 C.M. [Piano-vocal score]. Vienna: Artaria e Comp. [PN] 2679, [1822].*



Oblong folio. Quarter dark red cloth with blue textured cloth boards. 1f. (title), 1 ("Personaggi"), 2-103, 6 (upper pagination only), 111-148 (upper pagination numbered 1-38) [at 148 primary pagination ceases and continues with upper pagination 39-63], [i] (blank), 149-164, 6 (upper pagination only), 165-223 pp. 254 pp. in total. Complete. Engraved. Text in Italian and German. With "Einzig rechtmäßige Ausgabe des Vollständigen Clavierauszug der Oper: Zelmira, unter Leitung des Compositeurs" at head of title and "... a Milano presso F. Artaria, e G. Ricordi. Lipsia Peters, e Breitkopf. Berlino Schlesinger. Bonna Simrok[!]. Magonza Schott. Monaco Falter" at foot. Binding somewhat worn, warped, soiled, and bumped; hinges slightly wear. Minor foxing and soiling, somewhat heavier to title. An attractive copy overall.

**First Edition**, possibly the earliest recorded issue. Very rare. We have compared the present copy with that at Pesaro, as well as with a copy in a private collection which appears to be earlier than Pesaro's, and in both cases the present issue is the earliest (priced "12 C.M." not 15, and without "30.W.W." or the second title page of Act II). Most significantly, it does not contain the leaf mentioning the 1822 Vienna production and cast.

*Zelmira*, Rossini's final Neapolitan opera, was first performed at the Teatro San Carlo in Naples on February 16, 1822, to a libretto by Andrea Leone Tottola after Dormont de Belloy's *Zelmire*.

"A vocally alluring showcase written with an eye to international audiences in Vienna and beyond," the opera was first performed there on April 13, 1822. Rossini added a chorus and an aria for Emma at the beginning of Act II for the Viennese premiere, both included in the present score. This would suggest that the present copy was published between February and April 1822, but before the first Viennese performance on April 13. "Despite [its] primitive and outwardly violent plot, the opera, beautifully laid out for the solo voices, is essentially benign and classical in temper with the stress on the familial bonds between Zelmira, Ilo and Polidoro. There are many distinguishing touches in the orchestration and in the accompanied recitatives." Richard Osborne in *Grove Music Online*. (26699) \$2,800



***Les Soirées Musicales &c.***

113. ROSSINI, Gioacchino 1792-1868

*Les soirées musicales Collection de huit Ariettes et quatre Duos italiens avec une traduction française par M. Grevel de Charlemagne mis en musique avec accompagn. de Piano... Chaque morceau se vend séparément Prix broché 10 f. relié 12 f.* Paris: Dépot central de la Musique et de la Librairie [PN T[roupenas] 2], [1835].

Folio. Modern marbled boards with manuscript titling to spine label. 1f. (title with fine lithographic illustration by Fromentin after Jules David (1802-1892) depicting a cellist, violinist, flutist, and singer making music on a balcony overlooking a city), 52 (duets), [ii] (blank) pp. Title lithographed; music engraved. Binding slightly worn. Minor to moderate foxing; some offsetting.

**First Edition** of the complete set. Rognoni no. 21. The title of the German edition is illustrated in Schaal: *Musiktitel aus fünf Jahrhunderten*, p. 135.

**Bound with:**

*La Partenza a Voce sola con Accompagnamento di Piano Forte... No. 57 Prix 3f.* Paris: Maurice Schlesinger [PN M.S. No. 51], [1822]. 1f. (title), 5, [i] (blank) pp. Engraved. Slightly foxed; first leaf of music torn. An early edition. Rare. Not in Rognoni or Grove. One copy at British Library. Apparently first published by Mollo in Vienna, ca. 1820. Not to be confused with no. 3 of *Les soirées musicales* (text by Metastasio).

**Bound with:**

[Caption title] *Irene Cantate a due Voci* [caption title].... *Edition revue et corrigée par l'Auteur Prix, 4. 50.* Paris: Pacini [PN 2509], [1828]. 14, [ii] (blank) pp. Engraved. Publisher's handstamp to foot of p. 1. Some offsetting. An early edition. First published by Ricordi, Milan, in 1820 as *Egle ed Irene*.

(25028) \$1,500

ARNOLD SCHOENBERG  
PELMAN HALL  
1284 BEACON STREET  
BROOKLINE - MASS.  
TEL. BEACON 2-430

*Ans.*  
January 31, 1934

Mr Edwin Franko Goldman  
Conductor  
194 Riverside Drive  
New York City

Dear Mr. Goldman, you find enclosed the translation you have send me with your letter of January 29th. There you will find also some marginal notes where I have signed some of the parts of the translation, by which I cannot be satisfied. I have there explained what does not correspond to my ideas, and I hope you will admit that my reasons are not superficial and that it is not only vanity with drives me to do so. But that it is only the experience and the accuracy of an old writer, who knows exactly what he wants to say, and who is able to say "yes" to a thing that is not precisely what he had thought.

I understand your intention in translating my words and I can well appreciate it. Surely it would be of a great advantage if all I have written could be said in such a manner that everybody can conceive it. But surely also: The thought would loose so much of its depth and of its prospect, that I am forced to renounce another success of my word, than an adequate one.

I hope you will understand my point of view and you will send me a new translation.

Yours very sincerely

*Arnold Schoenberg*

not quite satisfied with Goldman's work and requests a new translation.

*"Dear Mr. Goldman, you find enclosed the translation you have send [!] me with your letter of January 29th. There you find also some marginal notes where I have signed some of the parts of the translation, by which I cannot be satisfied... I understand your intention in translating my words and I can well appreciate it. Surely it would be of a great advantage if all I have written could be said in such a manner that everybody can conceive it. But surely also: The thought would loose [!] so much of its dep[th] and of its prospect, that I am forced to renounce another succes[s] of my word, than an [in?]adequate-one..."*

Edwin Franko Goldman (1878-1956) was a band composer and bandleader living in New York. The letter inadvertently testifies to the newly-immigrated Schoenberg's struggle with the English language, but also to his uncompromising nature. In the end, Goldman decided to publish Schoenberg's article in German. See Schoenberg's letter to Goldman of February 3, 1934 published in *Arnold Schoenberg: Sämtliche Werke Section IV: Orchestral Works. Series B, Volume 13* edited by Rudolf Stephan, p. xxiii.

(24389)

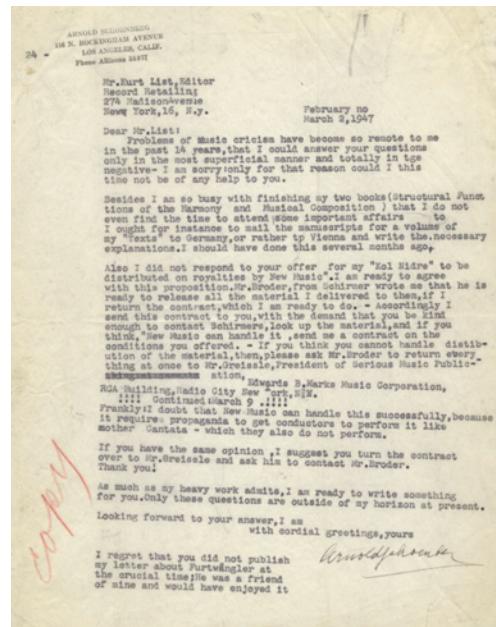
\$2,000

### Schoenberg Writes to Kurt List Mentioning His Textual Works, &c.

#### 115. SCHOENBERG, Arnold 1874-1951

*Typed letter signed to Austrian conductor, composer and musicologist [Dr.] Kurt List (1913-1970). 1 page. Quarto, 278 x 215 mm. Dated Los Angeles, March 2, 1947. Carbon copy, with original autograph signature in ink. With Schoenberg's name and address handstamped to upper left corner. In English. Manuscript annotation in red crayon to lower left corner: "copy." Creased at folds; some minor stains from carbon; small tears to lower edge.*

Schoenberg responds to a letter from List with questions about music criticism. He discusses his current projects: the books *Structural Functions of Harmony* and *[Fundamentals of] Musical Composition*, and a volume of "texts" to be published in German. He accepts List's



offer to have his *Kol Nidre*, op. 39, distributed by New Music, despite doubts that the publisher is capable of the necessary promotional work and gives some instructions involving Nathan Broder from Schirmer and Schoenberg's brother-in-law, Felix Greissle, then at Edward B. Marx Music Corporation, New York.

*"Problems of music criticism have become so remote to me in the past 14 years that I could answer your questions only in the most superficial manner and totally in the negative... I am so busy with finishing my two books... I ought ... to mail the manuscripts for a volume of my 'Texts' to Germany, or rather to Vienna... I did not respond to your offer for my 'Kol Nidre' to be distributed on royalties by New Music... Frankly: I doubt that New Music can handle this successfully because it requires propaganda to get conductors to perform it like another cantata—which they also do not perform."* In a postscript, Schoenberg regrets List did not publish his letter about Wilhelm Furtwängler "at the crucial time; he was a friend of mine and would have enjoyed it."

The two books mentioned in the letter were both published posthumously, *Structural Functions of Harmony* in 1954, and *Fundamentals of Musical Composition* in 1967. The "other cantata" mentioned in the letter is possibly "Der neue Klassizismus" from *Drei Satiren*, op. 28. The reference to Furtwängler points to his denazification trial.

Nathan Broder (1905-1967) was involved editorially with New York publishers G. Schirmer and W. W. Norton, and taught at Columbia University (1946-62). Felix Greissle (1894-1982) was a student of Schoenberg in Vienna. His sister Gertrud became Schoenberg's second wife. (24397) \$2,500

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**First Edition, First Issue  
of the Full Score of the *Gurre-Lieder***



**116. SCHOENBERG, Arnold 1874-1951**

*Gurre-Lieder von Jens Peter Jacobsen (Deutsch von Robert Franz Arnold)* für Soli, Chor und Orchester... Partitur. [Full score]. Wien-Leipzig: Universal-Edition [PN U.E. 3697], [October 1912].

Large folio. Full green textured cloth, original publisher's light green printed upper wrapper bound in. 1f. (title within decorative art nouveau border printed in sepia), [1]-179, [i] (blank) pp. Printed on coated paper. A facsimile of the autograph full score, including facsimile signature and date to last page: "Arnold Schönberg Zehlendorf 7. November 1911." With a catalogue of Gustav Mahler's works published by Universal to inner lower wrapper, "Y X. 1912" printed to foot. With previous owner's inscription to upper right corner of title: "Meinem lieben Lehrer Herr Paul [?Sigwarth] Weihnachten Moritz [?]Goldberg, München 1922." Page 107 (between parts 2 and 3) blank, as issued, except for pagination. Binding slightly worn and rubbed; wrappers slightly browned and stained, with some repairs. Small tear to lower blank margin of first page of music.

**First Edition, first issue**, one of only 500 copies printed, with plate number U.E. 3697 to pp. 1, 96, and 108. Rufer (Engl.) pp. 78-79. Ringer p. 311. Tetsuo Satoh pp. 37-38. The piano-vocal score, prepared by Alban Berg, first appeared in 1913 (U.E. 3696). An engraved full score in large format, including a number of corrections, was published in 1920 (U.E. 6300).

First performed in Vienna on February 23, 1913, with Franz Schreker conducting the Vienna Philharmonic Choir and the Wiener Konzertvereinsorches.

Fritz Soot (1878-1965) was a German tenor. After singing a minor part at the world premiere of Strauss's *Elektra* (1909), he emerged as a leading singer in the 1910s. He took major parts in operas then new, including Mephistopheles in Busoni's *Doktor Faust* and the Tambourmajor in Berg's *Wozzeck*. He performed Schoenberg as early as 1913 (Vossische Zeitung, Berlin, November 17, 1913), and was considered for the part of Waldemar at the world premiere of the *Gurrelieder* (Schoenberg's letter to Soot of November 18, 1913). It is not known whether he sang the part on a later occasion. Richard Kraus (1902-1978), a German conductor, spent his entire career in his native country; in 1927, he took his first appointment in Kassel.

"In March 1900 Schoenberg began setting Jens Peter Jacobsen's *Gurre-Lieder* as a song cycle for voice and piano, for entry in a competition... However, Schoenberg soon saw wider possibilities in the text... He therefore decided to connect the songs he had already composed (those in the first two parts of the finished work) with symphonic interludes and set the whole poem as a vast cantata employing several soloists and a huge chorus and orchestra. The work depicts the love of King Waldemar and Tove under the Tristanesque imminence of death, Waldemar's blasphemous defiance of God after Tove's death, the nightly ride at the head of a ghostly retinue to which the king's restless spirit is subsequently condemned, and its dismissal by the summer wind at the approach of day. Schoenberg encompassed all this in a series of tableaux of extraordinary magnificence." O. W. Neighbour in *Grove Music Online*. The Danish poet Jens Peter Jacobsen (1847-1885) wrote his *Gurresange* in 1871. The German translation is by Robert Franz Arnold (1872-1938). (26940) \$1,150

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### First Edition of *Death and the Maiden*

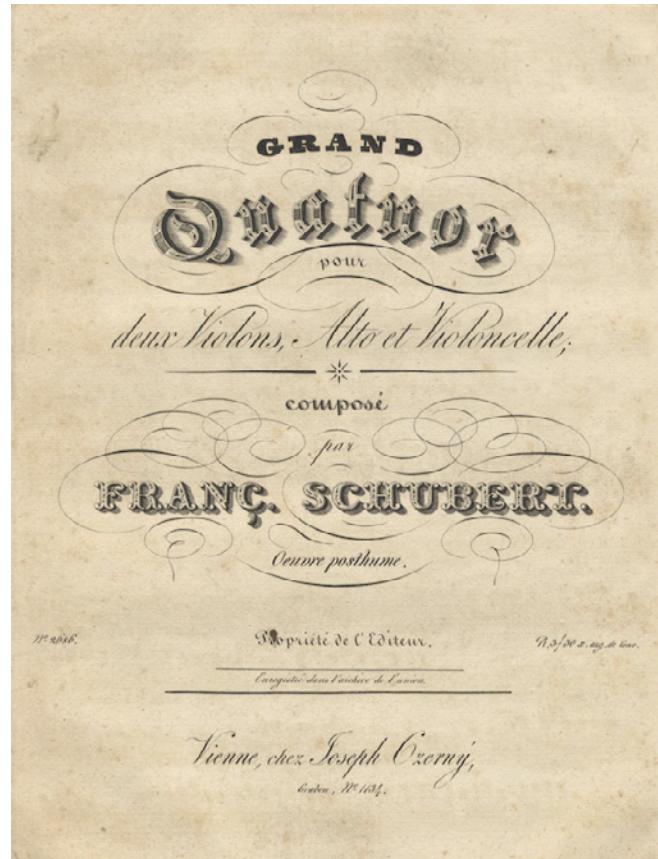
#### 117. SCHUBERT, Franz 1797-1828

[D810]. *Grand Quatuor pour deux Violons, Alto et Violoncelle... Oeuvre posthume. Pr. 3f 30x. arg. de Conv.* Vienne: Joseph Czerný [PN J.Cz. 2686], [1831].

Folio. Disbound. Violino primo: [1] (title), 2-17, [i] (blank) pp.; Violino secondo: [1] (blank), 2-13, [i] (blank) pp.; [1] (blank), 2-13, [i] (blank) pp.; Violoncello: [1] (blank), 2-12, [ii] (blank) pp. Engraved. With manuscript titling to first blank leaf of parts and small oval collector's handstamp to Viola part; with contemporary signature ("Lemke") in ink with "1" in manuscript to upper right corner of title. Slightly worn, soiled, and foxed; binder's holes to inner margins; repairs to final leaf of Violino primo part.

**First Edition** of the "Death and the Maiden" quartet (its second movement quoting Schubert's lied of the same title). Deutsch p. 508. Hirsch IV, 655. Not in Hoboken.

Among the greatest works of the chamber music repertory. (28107) \$1,500





### First Edition of Piano Sonatas D960

#### 118. SCHUBERT, Franz 1797-1828

[D960]. Franz Schuberts Allerletzte Composition. Drei grosse Sonaten für das Piano-Forte. Herrn Robert Schumann in Leipzig gewidmet von den Verlegern... No. [3]... No. 3847. — " " 48. — " " 49. Pr. No 1. f2\_C.M. / " No 2. \_ff2.15x " / No 3. \_ff2.15x ". Wien: Ant. Diabelli & Comp... Paris: S. Richault. London: R. Cocks & Comp. [PN D. & C. No. 3849], [1838].

Folio. Sewn. [i] (decorative title), 2-35, [i] (blank). Engraved. Number of sonata added in red ink to title with price underlined in same ink. Signature of "H. Engel" to lower right corner of title. Some soiling, foxing, and offsetting; small stains to final two leaves. Deaccessioned from the Preussischer Staatsbibliothek Musiksammlung, with their small oval handstamp to blank lower margin of title and e-mail from the present Head of the Library confirming withdrawal from their collection.

**First Edition.** Deutsch p. 619. Hoboken 14, 638.

Previous owner "H. Engel" is possibly the German musicologist Hans Engel (1894-1970). (23499) \$1,100

### Woodcut of an Early 17<sup>th</sup>-Century Salterio Player

#### 119. SICHEM, Christof van 1580-1648

Psaltery (salterio) player accompanying a group of singers. Woodcut after a drawing by Hendrick Goltzius (1558-1617). ?Amsterdam, ca. 1600. 298 x 207 mm. Matted. Small restored hole to blank area; collector's mark to verso (not located in Lugt). A very good impression, with full line border.

Wurzbach: *Niederländisches Künstler-Lexicon*, Vol. II, p. 620, no. 20. Kinsky p. 93, no. 3. (22397) \$1,600





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**Original Photographs  
of Late 19<sup>th</sup>- & Early 20<sup>th</sup>-Century Singers**

**120. [SINGERS - Photographs - 19th and 20th Century]**

*A fine collection of 191 photographs of prominent singers from the late 19th and 20th centuries, many of whom were associated with the Metropolitan Opera.*

**Subjects include** Albanese, Alexander, Amara, Anderson, Alvary, Baccaloni, Bampton, Baum, Bergonzi, Björling, Bonelli, Bori, Bouhy, Branzell, Callas, Caniglia, Castagna, Chamlee, Cigna, Conner, Corelli, Corena, Crooks, Dalis, Del Monaco, Destinn, Di Stefano, Edelmann, Elias, Farrar, Flagstad, Garden, Gedda, Gigli, Güden, Harvuo, Hines, Jagel, Janssen, Jepson, Jobin, Kiepura, Kipnis, Kirsten, Kullman, Lanza, Lawrence, Lehmann, List, London, Ludwig, MacNeil, McCracken, Maisom, Martinelli, Melchior, Merrill, Milanov, Miller, Moore, Moscona, Muzio, Olszewska, Patti, Pears, Peerce, Peters, Pinza, Pons, Ponselle, Price, Raisa, Raskin, Rethberg, Roman, Sayão, Schipa, Schöffler, Schorr, Scotto, Silveri, Simionato, Steber, Stella, Sullivan, Sutherland, Swanholm, Swarthout, Tagliavini, Talley, Tebaldi, Thebom, Thomas, Thorborg, Tibbett, Traubel, Tucker, Turner, Uhde, Varnay, Viardot, Vinay, and Warren.

**Photographers include** Herman Mishkin, Louis Mélançon, and Sedge LeBlang, all of whom served as official portraitists for the Met. Most of the photographs are in fine to very good condition. Common minor defects include occasional signs of wear such as creasing, cracking, rippling, foxing, staining, bumping, pinholes, and remnants of former mounts. Some also carry annotations, most often directly related to the singers and/or roles portrayed. The vast majority are approximately 8" x 11."

*A full inventory is available upon request. (24638)*

\$1,200



**Four Volumes of Spohr Quartets  
in First Edition**

121. **SPOHR, Louis 1784-1859**

[Opp. 4, 13, 15, 29, 30, 45]. *Collection of 12 string quartets in parts in first editions.*

- [Op. 4]. *Deux Quatuors... composés et dediés A Son Altesse Serénissime Monseigneur le Duc regnant de Saxe-Gotha et Altenbourg... Oeuv. IV.* Leipzig: chez A. Kühnel (Bureau de Musique) [PN 455] [1806]. [1] (title), 2-14; [1] (title), 2-9; [1] (title), 2-9; [1] (title), 2-9 pp. Engraved. Tears to edges of title to first violin part. **First Edition.** Göthel p. 13. With manuscript note to foot of title: "Den 19. Juni 1806."

- [Op. 15]. *Deux Quatuors... composés et dediés A Monsieur Keller Conseiller de So Altesse le Margrave de Bade... Op. 15.* Leipzig: chez C.F. Peters (Bureau de Musique) [PN 720] [1818]. [1] (title), [2-3] (blank), 4-15; [1] (blank), 2-9; [1] (blank), 2-9; [1] (blank), 2-9 pp. Engraved. **First Edition,** later issue. Göthel p. 27.

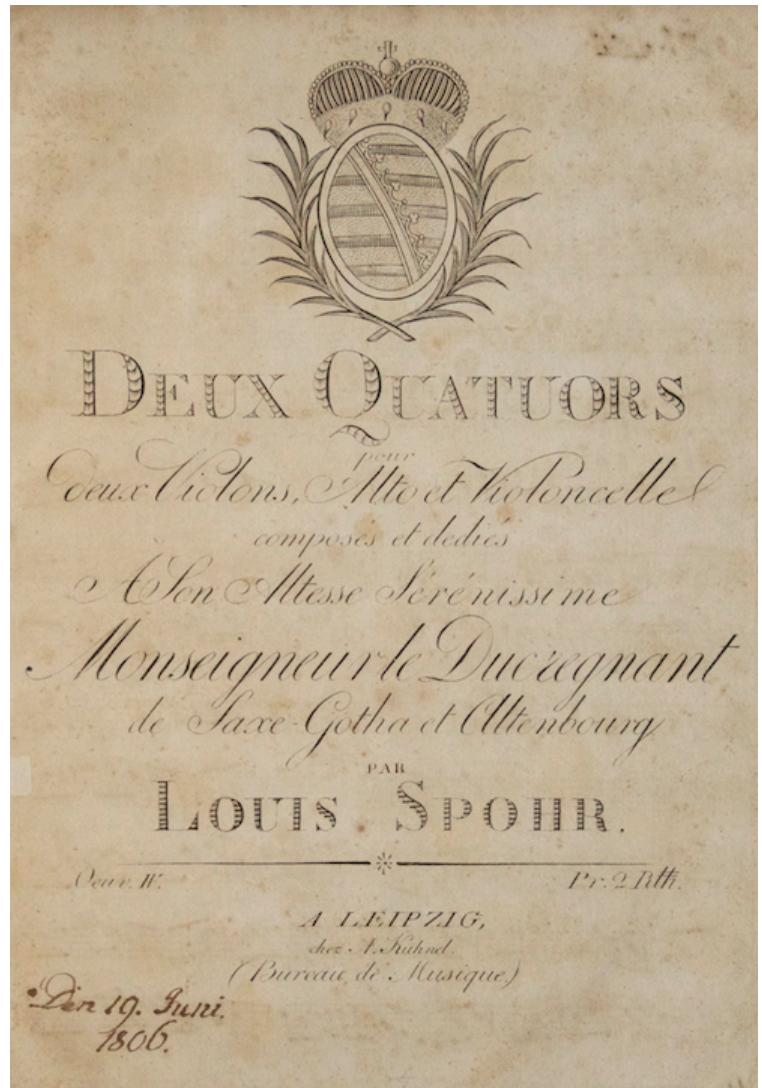
- [Op. 30]. *Xtes Quartett... 30tes Werk.* Wien: S.A. Steiner und Comp. [PN S:u:C: 3017 [1819]. 13; [1] (blank), 2-9; [1] (blank), 2-9; [1] (blank), 2-9 pp. Engraved. **First Edition.** Göthel p. 51. Weinmann: Senefelder, Steiner & Haslinger, p. 167.

- [Op. 13]. *Quatuor Brillant... Oeuv. 13* [corrected in manuscript to 43]. Leipzig: C.F. Peters [PN 1361] [1818]. 11; [1] (blank), 208; [1] (blank), 2-8; [1] (blank), 2-7 pp. Engraved. **First Edition.** Göthel p. 77.

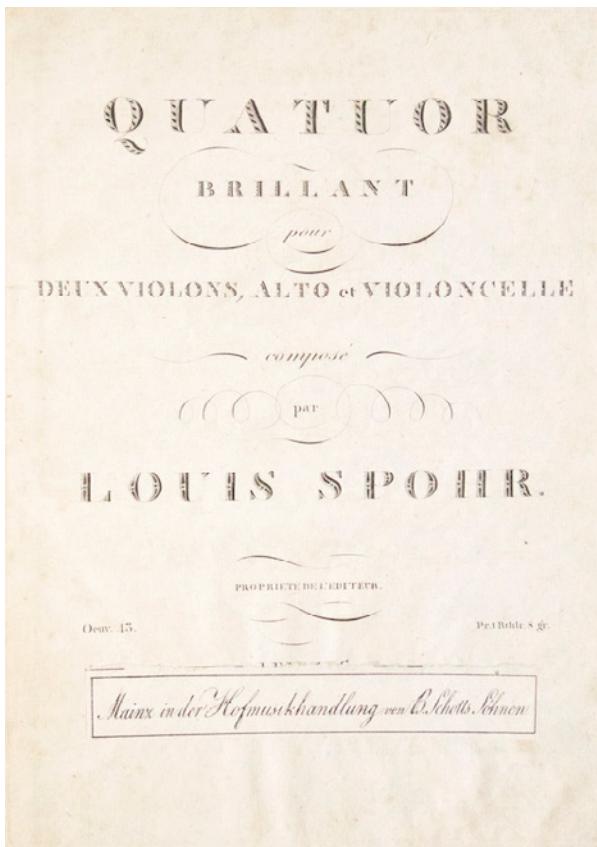
- [Op. 45]. *Trois Quatuors... Oe. 45. No. I [II-III].* Leipzig: C.F. Peters [PN 1487, 1489, 1490] [1818]. Violin I: 12; 13; 13 pp.  
Violin II: [1] (blank), 2-9; [1] (blank), 2-11; [1] (blank), 2-10 pp.  
Viola: [1] (blank), 2-9; [1] (blank), 2-11; [1] (blank), 2-10 pp.  
Violoncello: [1] (blank), 2-9; 8; [1] (blank), 2-10 pp.  
Engraved. **First Edition.** Göthel p. 82.

- [Op. 29]. *Trois Quatuors... composés et dediés À Son Ami Andreas Romberg... Oeuvre 29.* Vienne: Pierre Mechetti [PN] 381 [1815]. 23; [1] (title), 2-19; [1] (title), 2-19; [1] (title), 2-17 pp. Engraved. **First Edition.** Göthel p. 50. Weinmann Mechetti p. 11.

Four volumes. 19th century marbled paper over flexible boards with large labels titled in manuscript to uppers. Occasional annotations. Bindings slightly worn. Minor browning, foxing and staining. In very good condition overall.



"The largest portion of Spohr's chamber music was for strings alone, ranging from 19 unsurpassed duos for two violins to four masterly, and largely unemulated, double string quartets. These, together with the 36 string quartets (and several other works for the same combination), seven string quintets and the String Sextet of 1848, display a number of common features. Spohr's own mastery of the violin is evident in all of them, and their technical difficulties, together with the particular style of performance necessary to secure their full effect, may partly explain their infrequent performance. The quartets, especially, fall into two distinct categories: solo quartets in the tradition of Rode (often entitled "Quatuor brillant"), which are essentially violin concertos with string trio accompaniment, and true quartets where the interest is more evenly divided between the instruments. At its most baneful, Spohr's virtuosity induced him to slip into predictable passage-work in the linking sections between the main tonal centres of his sonata form movement... There are, however, many examples of brilliance without vapidly in these works and his imagination seems particularly to have been stimulated by less usual combinations." Clive Brown in *Grove Music Online*. (17598) \$1,350



### Eight Middle-Period Quartets in First Edition

#### 122. SPOHR, Louis 1784-1859

*Collection of 8 middle-period string quartets in first edition.*

- [Op. 30]. *Xtes Quartett für 2 Violinen, Viola und Violoncello... 30tes Werk. Preis ["f. 3" in pencil, erased].* [Parts]. Wien: S.A. Steiner und Comp. [PN S:u:C: 3017], [?after 1819]. Violino primo: [1] (title), 2-13, [i] (blank) pp.; Violino secondo: [1] (blank), 2-9, [i] (blank) pp.; Viola: [1] (blank), 2-9, [i] (blank) pp.; Violoncello: [1] (blank), 2-9, [i] (blank) pp. Engraved. **First Edition**, issue unclear. WorldCat (5 copies in North America, at the University of Victoria, the Eastman School of Music, Harvard, Indiana, and the Free Library of Philadelphia. According to Weinmann: Senefelder-Steiner-Haslinger 1, p. 167, the first issue (November 1819) has a printed price of "2 fl. 30 x" to the title. Göthel, p. 51, reverses the chronology: "The price was omitted [from the first issue] and re-engraved in a later issue as '2 fl. 30x'." Since the (erased) manuscript price to the present copy exceeds the printed price, Weinmann's hypothesis of a later deletion of the printed price seems more likely. Copies with a printed price other than "2 fl. 30 x." have not been located. Op. 30, in A major, is now counted as Spohr's 8th string quartet (see MGG2). The confusing numbering results from the fact that two of the three op. 29 quartets are actually later than op. 30.

- [Op. 43]. *Quatuor brillant [in E major] pour deux Violons, Alto et Violoncelle... Oeuv. 43. Pr. 1 Rthlr. 8 gr.* [Parts]. Leipzig: Bureau de Musique de C.F. Peters [PN 1361], [February 1818]. Violino primo: [1] (title), 2-11, [i] (blank) pp.; Violino secondo: [1] (blank), 2-8 pp.; Viola: [1] (blank), 2-8 pp.; Basso: [1] (blank), 2-7, [i] (blank) pp. Engraved. With overpaste of B. Schott's Söhne, Mainz. Remnants of overpaste of manuscript music (?ossia) to p. 11 of Violino primo part. **First Edition**. Göthel p. 77 (with "[!]Oeuv 13.") WorldCat (10 copies in North America). Spohr's 11th quartet, in E major, also counted as "Quatuor brillant no. 2."

- [Op. 45]. *Trois Quatuors pour deux Violons, Viola et Violoncelle. Oe. 45.* No. I...II...III. Pr. 1 Rth. 20 gr. [Parts]. Leipzig: Bureau de Musique de C.F. Peters [PNS 1487, 1489, 1490], [October 1819]. No. 1: Violino primo: [1] (title), 2-12 pp.; Violino secondo: [1] (blank), 2-9, [i] (blank) pp.; Viola: [1] (blank), 2-9, [i] (blank) pp.; Violoncello: [1] (blank), 2-9, [i] (blank) pp. No. 2: Violino primo: [1] (title), 2-13, [i] (blank) pp.; Violino secondo: [1] (blank), 2-11, [i] (blank) pp.; Viola: [1] (blank), 2-11, [i] (blank) pp.; Violoncello: 8 pp. No. 3: Violino primo: [1] (title), 2-14 pp.; Violino Secondo: [1] (blank), 2-10 pp.; Viola: [1] (blank), 2-10 pp.; Violoncello: [1] (blank), 2-10, [ii] (blank) pp. Engraved. All three title pages with overpaste of B. Schott's Söhne, Mainz. **First Edition**, probable first issue. Göthel p. 82. WorldCat (3 complete copies only in the U.S., at the Eastman School of Music, Harvard, and the University of North Carolina, Chapel Hill; copies of no. 2 at the Juilliard School, the Free Library of Philadelphia, the Newberry Library, and Brigham Young; copies of no. 3 at the Newberry Library and Indiana. Spohr's 12th, 13th, and 14th quartets, in C major, E minor, and F minor respectively.



- [Op. 58]. *Trois Quatuors pour deux Violons, Viola et Violoncelle Composés et Dédiés à Son Ami Guillaume Speyer à Offenbach... Oeuv. 58.* No. I...II...III. Rthlr. 1.16 gr. [Parts]. Leipzig: Bureau de Musique de C.F. Peters [PN 1713, 1714, 1715], [February 1823]. No. 1: Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: [1] (blank), 2-10 pp.; Viola: [1] (blank), 2-10 pp.; Violoncello: 7, [i] (blank) pp. No. 2: Violino primo: 1f. (title), [1] (blank), 2-13, [i] (blank) pp.; Violino secondo: [1] (blank), 2-10 pp.; Viola: [1] (blank), 2-10 pp.; Violoncello: [1] (blank), 2-9, [i] (blank) pp. No. 3: Violino primo: [1] (title), [i] (blank), 3-15, [i] (blank) pp.; 2-13, [i] (blank) pp.; Violino secondo: [1] (blank), 2-9, [i] (blank) pp.; Viola: [1] (blank), 2-10 pp.; Violoncello: 8 pp. Engraved. **First Edition**. Göthel p. 103. WorldCat (2 complete copies in the U.S., at the Newberry Library and the Harvard Association of Music; copies of no. 1 at Harvard, Indiana, and the Eastman School of Music; copies of no. 3 at the Eastman School of Music, the Juilliard School, and the Free Library of Philadelphia [the copies at Eastman and Juilliard are later issue with price in Neugroschen (after 1841); some other copies may be even later]). Spohr's 16th, 17th, and 18th quartets, in E-flat major, A minor, and G major respectively.

Folio. Early brown marbled boards with cut paper labels to upper with titling "No. 15" and part name in manuscript; contents and name "A. Forsboom" to label of Violino primo part. Binding rubbed and slightly worn. Some minor dampstaining; occasional stains, soiling, and other minor defects. Quite good copies overall.

The Forsboom family was a dynasty of merchants in Frankfurt. "A. Forsboom" most probably refers to Anton Forsboom-Goldner (1794-1839), who was also a politician, noted for his interest in the arts. (25987) \$1,100



**Striking Large Poster of Strauss's First Operetta**

**123. STRAUSS, Johann (Son) 1825-1899**

*Le Reine Indigo Opéra-bouffe en 3 actes et 4 tableaux, paroles de M.M.A. Jaime et V. Wilder. Musique de Johann Strauss de Vienne. Grand succès de Théâtre de la Renaissance. Paris: Au Ménestrel... Heugel et Cie., [1875]. Original large lithographic poster in colours, drawn and printed by Jules Chéret. 73 x 53.5 cms. (29.25" x 21.75"). Unmounted. On paper. 4" tear to left edge repaired.*

First performed in Vienna on February 10, 1871, *La Reine Indigo* was the first of Strauss's operettas and the first to be performed in Paris.

The present poster, depicting various characters and scenes from the opera, was designed contemporaneously with the first French performance of the work at the Théâtre de la Renaissance on April 27, 1875. Broido: *French Opera Posters*, 45. (21310) \$1,200

Charlottenburg, 23. Februar 1902

Engelhardt gave Dray!

von Brunn, Direktor des Leopold Konservenfabriktes  
kam auf den reichen und wohlhabenden Markt zur Ausführung bei  
Ihm. Da wurden auf jüdischen Betrieben beschäftigt, waren  
in der Ortschaft, die er zum Verkauf brachte, zahlreich  
wohnt und arbeiten. Gleichzeitig ist ihm auf, da der Konservenfabrik  
so hohen und allgemeinen Gang für sich zu gewinnen, da kauft er  
es, auf auf jüdische Betriebe mit dem Rechte zu verkaufen u. ja einiges  
abgeworfen als er auf den reichen Markt zu erhalten, wo er  
seine Konservenfabrik i. einfache Weise findet, in dem  
die Betriebe haben können, wie sie einen Teil der jüdischen Bevölkerung  
beschaffen, in der Betriebe selbst verarbeitet auf niedrigem Kostenpreis  
verkauft. Gleichzeitig ist es möglich, da er jüdische

## Strauss Writes regarding *Feuersnot*, &c.

124. STRAUSS, Richard 1864-1949

*Autograph letter signed to "Herr Levy."* 2-1/3 pp. of a bifolium. Dated [Berlin]-Charlottenburg, January 23, 1902. In German (with transcription and translation). Creased at folds; four small file holes to blank inner margins filled in with matching paper just slightly affecting several letters.

Regarding a recommendation for the director of the Berliner Tonkünstlerorchester, Herr Strunz, and mentioning Strauss's "Singgedicht," *Feuresnot*.

Strunz "is looking for some patrons enthusiastic about the arts who could help him materially... Is it very outrageous of me to bother you with this? Since, however, I myself, too, am only guided by purely artistic interest in this enterprise, to which I contribute the greatest sacrifices of time and effort myself, perhaps you will forgive me... I am going to travel to Vienna tomorrow for the premiere of my opera..."

We have been unable to identify Strauss's correspondent with certainty, although it is possible that he is the German composer and patron of the arts, Martin Levy (1836-1911), who dedicated to contemporary music a foundation established by Strauss.

The Berliner Tonkünstlerorchester, an ensemble devoted to contemporary music, was founded by Strauss.

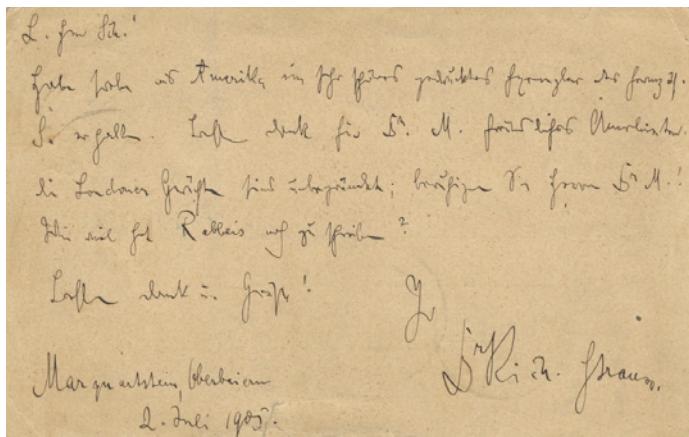
*Feuersnot ("Fire-Famine"), a "Singedicht" or "sung poem" in one act to a libretto by Ernst von Wolzogen, was first performed at the Hofoper in Dresden on November 21, 1901; it had its Viennese premiere on January 29, 1902. "Strauss's second operatic essay was a ribald exercise in snook-cocking. His first opera Guntram had suffered a painful fiasco in Munich, his home town, and Feuersnot was his jovial revenge... That Feuersnot should be appreciated only by scholars was the last thing Strauss intended: for the sake of the dewily attractive, well-shaped score, there is a strong case for reinventing its text in terms as rudely up to date as need be."* David Murray in *Grove Music Online*. (23142) \$1.600

## Strauss Writes regarding *Salome*

125. STRAUSS, Richard 1864-1949

*Autograph letter on a postal card to composer and conductor Curt Schindler, signed "Dr. Rich. Strauss."*  
Dated Marquartstein, Oberbayern, July 2, 1905. In ink. In German (with translation). Somewhat worn and creased; two small tears to edges.

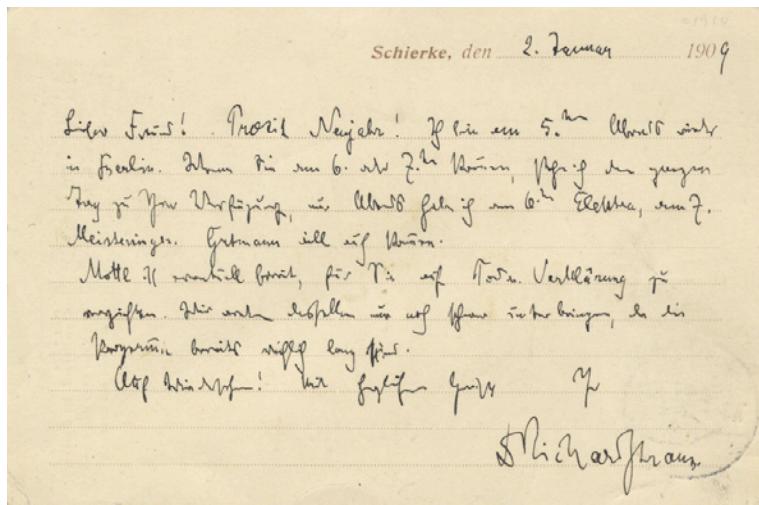
Strauss has received a printed copy of Oscar Wilde's play, *Salome*, from America. He urges Schindler to reassure a certain Dr. M. about some unfounded rumors from London, and asks him how much more a copyist, Rabbeis, has to write.



"I have just received a very handsome printed copy of the French *S[alome]* from America... The London rumors are baseless; calm Dr. M!"

Less than two weeks before he penned this letter, Strauss had completed the full score of his opera, *Salome*, which he had adapted from Hedwig Lachmann's German translation of Oscar Wilde's eponymous play. (Indeed, his inquiries about [R.?] "Rabbeis," whose name appears on one of Arnold Schoenberg's lists of available copyists, may refer to the copying of orchestral scores or parts of the opera).

As the present letter indicates, Strauss was very keen to obtain Wilde's original - if idiosyncratic - French text, from which he hoped to construct his own French-language version of the opera. With the help of Romain Rolland, he succeeded and, although his plans to stage it at the Opéra Comique in Paris never materialized, it was favorably received at the Théâtre de la Monnaie in Brussels on March 25, 1907; the highly successful premiere of the original German version had, of course, already taken place at the Dresden Hofoper on December 9, 1905. Kurt Schindler (1882-1935) was an American composer, conductor, and folksong collector of German birth. (23242) \$1,450



### Strauss Writes to Conductor Schuch regarding Programming of a Guest Concert to be Conducted by Him

#### 126. STRAUSS, Richard 1864-1949

Autograph letter signed "Dr. Richard Strauss" to conductor Ernst von Schuch. On a postcard, 143 x 95 mm. Dated Schierke, January 2, 1909 [!1910]. In black ink. Autograph address to verso "Herrn Geheimrat E. von Schuch... Kötschenbroda [!Kötzschenbroda] bei Dresden. On a postcard of the Hotel Fürst zu Stolberg, Schierke im Oberharz. In German (with translation). Slightly worn and browned; corners slightly creased.

Strauss states his terms for a planned meeting with his friend and colleague in Berlin and discusses the programming of a guest concert to be conducted by Schuch.

"Dear Friend, Happy New Year! On the evening on the 5th I will be back in Berlin. If you come on the 6th or 7th, I will be yours all day, only in the evening I have [to conduct] *Elektra* on the 6th and *Meistersinger* on the 7th... Mottl is possibly willing to cede *Tod und Verklärung* to you. We will find it difficult to squeeze it in because the programs are already very long." Strauss inadvertently completed the final blank in the date with a "9," resulting in the year 1909. That it was actually 1910 is confirmed by the postmark (January 3, 1910).

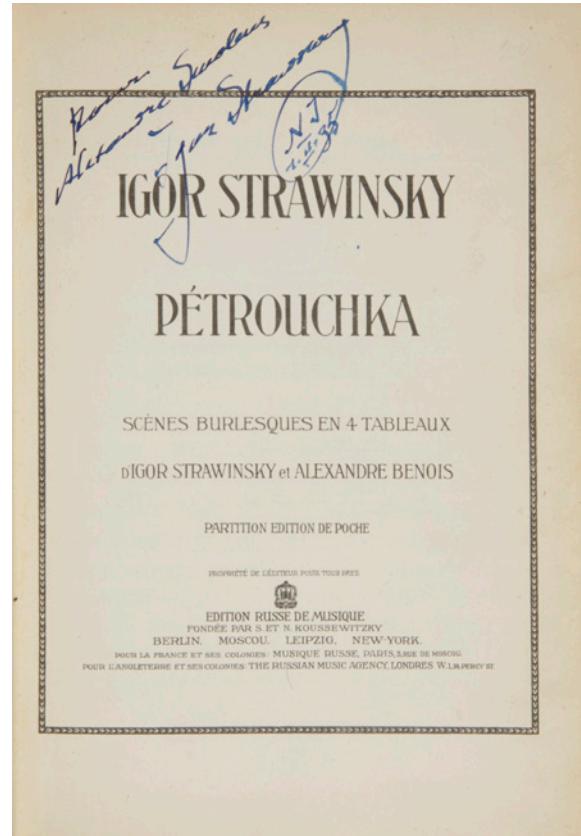
The conductor Ernst von Schuch (1846-1916) was Kapellmeister at the Dresden opera. He conducted the premières of Strauss's *Feuersnot* (1901), *Salome* (1905), *Elektra* (1909), and *Der Rosenkavalier* (1911). The letter also mentions the conductor Felix Mottl (1856-1911), then employed at the Munich opera. (26838) \$1,350

**Full Pocket Scores  
of *Pétrouchka*, *Le Sacre du Printemps*,  
and *Chant du Rossignol*  
- *Pétrouchka* Signed by Stravinsky -**

**127. STRAVINSKY, Igor 1881-1971**

*Volume of three works by Stravinsky, one inscribed to the conductor Alexander Smallens, signed and dated in Stravinsky's hand.* [1921]. Contains the following three works, all in full pocket score format:

*Pétrouchka Scènes Burlesques en 4 Tableaux d'Igor Strawinsky et Alexandre Benois Partition Edition de Poche.* Berlin, Moscou, Leipzig, New York... Édition Russe de Musique [PN R.M.V. 348] [1921]. 1f. (recto title, verso instrumentation), [7]-156 pp. Inscribed to the conductor Alexander Smallens, signed in full by Stravinsky, and dated "NY 1.II.35" [February 1, 1935] at upper left corner of title. **First Edition** in this format. Kirchmeyer 12-6. **Laid in is a manuscript fragment consisting of 9 measures in full score**, commencing at rehearsal number 125, notated in a professional hand in ink, being "the concert ending for the fourth tableau of Petrushka which Stravinsky wrote at Koussevitzky's request [in ca. 1913], when performing Petrushka as a "suite" consisting of the Russian Dance from the first tableau, the whole second tableau, and just the dances from the fourth tableau. It was not published until 1947, and that only in the rescored for reduced orchestra. It had previously been available, in the earlier scoring, only as rental material from Koussevitzky's Russischer Musikverlag... Stravinsky recorded it at least once, with the NY Philharmonic around 1940... and it is also the ending of the Trois Mouvements de Pétrouchka, the virtoso transcription made for Rubinstein in 1921." Richard Taruskin. 324 mm. x 119 mm. (ca. 12-3/4" x 4-3/4").



**Bound with:**

*Le Sacre du Printemps.* [Berlin... Édition Russe de Musique, PN R.M.V. 197b, 1922]. 1f. (title), 3-139, [i] (blank) pp. With detailed annotations in pencil relating to the Danse Sacrale to margins of a number of leaves and with a ca. 125 mm. x 200 mm. (5" x 8") leaf laid in with associated annotations in pencil to recto. **First Edition** in this format. Kirchmeyer 15-4.

**Bound with:**

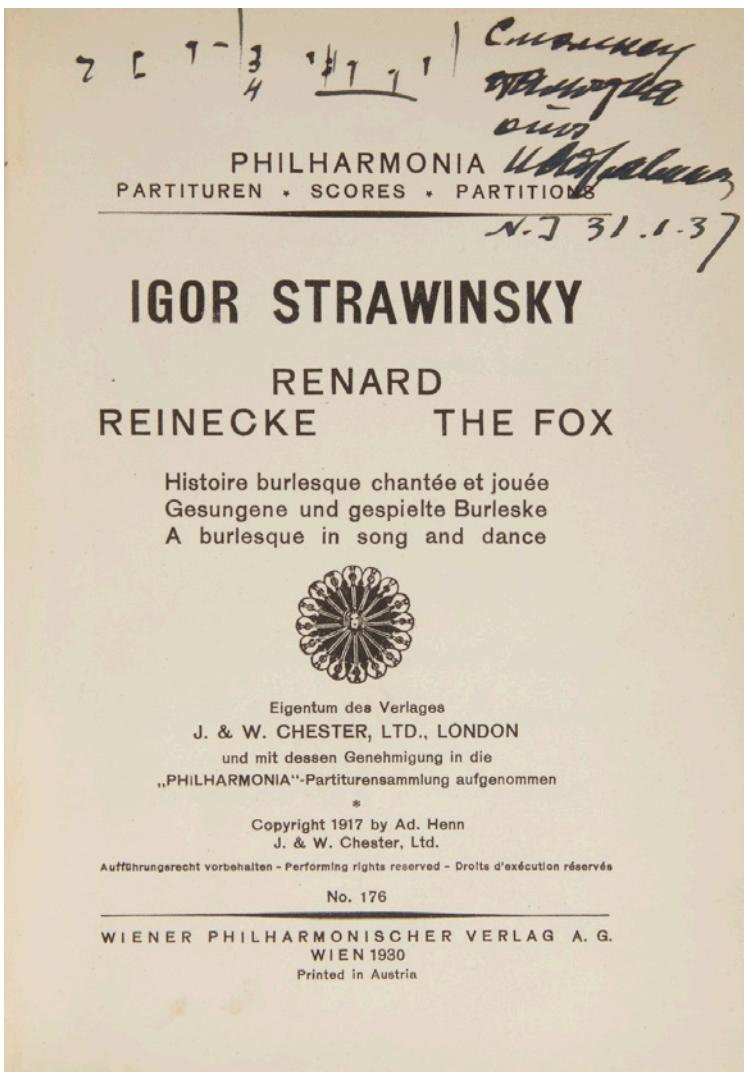
*Chant du Rossignol Poème Symphonique pour Orchestre Partition.* Berlin... Édition Russe de Musique [PN R.M.V. 343b] [1921]. 1f. (title), 3-83, [i] (blank) pp. **First Edition** in this format. Kirchmeyer 26.2.

**Provenance**

**From the collection of the conductor Alexander Smallens, with numerous annotations in his hand in lead pencil and markings in red and blue pencil throughout** (especially to Pétrouchka and Le Sacre), some referencing interpretations of the work by other conductors, including "Stravinsky starts here for Suite" (p. 41 of Pétrouchka); "Stokowski makes crescendo ff to sfff" (p. 16 of Le Sacre); "S. [?Stokowski] does not beat and always .) cresc. before this figure" (p. 102 of Le Sacre); "S. holds clarinet till G flute comes in" (p.104 in Le Sacre); and "Stokowski curtain..." with "not Stravinsky" in Stravinsky's hand (p. 139 Le Sacre). With timing notations in pencil to margins of a number of leaves. Program excerpt from a performance at Carnegie Hall in New York on April 7, 1940 conducted by Stravinsky laid down to front pastedown with program notes to front free endpaper; additional program notes laid down to leaf preceding each work and to several other leaves.

Small quarto. Full dark red cloth with titling and initials "A.S." gilt to spine. Binding slightly worn and frayed. Slightly worn, soiled, and browned, more heavily to some leaves; some signatures splitting, especially between *Pétrouchka* and *Le Sacre*, with browning to gutter; small tear to flyleaf and one other leaf repaired; laid-in leaves slightly worn, browned, and creased.

Stravinsky was "one of the most widely performed and influential composers of the 20th century." Stephen Walsh in *Grove Music Online*. "Smallens (December 20, 1888/January 1, 1889 - 1972), noted Russian-born American conductor, studied at the New York Institute of Musical Art and, from 1909, at the Paris Conservatoire, returning to the USA as assistant conductor of the Boston Opera, 1911-14. After two years as conductor of Pavlova's touring company, including a South American tour, he returned to become conductor of the Chicago Opera, 1919-23... His Chicago association began when he replaced Hasselmans as conductor for the première of De Koven's *Rip Van Winkle*, and he also gave the première of Prokofiev's *The Love for Three Oranges* at Chicago in 1921. He was musical director of the Philadelphia Civic Opera, 1924-31, where he gave the American premières of Strauss's *Feuersnot* in 1927 and *Ariadne auf Naxos* in 1928, and was also assistant conductor of the Philadelphia Orchestra, 1927-34. Later he moved towards a lighter repertory, conducting the première of Gershwin's *Porgy and Bess* at Boston in 1935..." Bernard Jacobson in *Grove Music Online*. (29945) \$2,500



**Full Pocket Scores of Five Works,  
One Signed by Stravinsky  
with an Autograph Musical Quotation**

128. **STRAVINSKY, Igor 1881-1971**  
*Volume of five works by Stravinsky, one inscribed to the conductor Alexander Smallens in Cyrillic, signed and dated in Stravinsky's hand, and with a short autograph musical quotation. Contains the following five works, all in full pocket score format:*

*Renard Reinecke the Fox Histoire burlesque chantée et jouée. Wien: Wiener Philharmonischer Verlag [PN W. Ph. V. 176 J.W.C. 60a] [1930]. 1f. (recto title, verso blank), 1f. (recto dedication in autograph facsimile, verso blank), 148 pp. With title in French, German, and English and text in Russian, French and German. Fine frontispiece reproduction photograph by Lipnitzki of Stravinsky seated at the piano. Inscribed to the conductor Alexander Smallens in Cyrillic, signed by Stravinsky, and dated "N.Y. 31.1.37" [January 1, 1937], with short autograph musical quotation, without stave, being the opening two measures of Renard, at upper margin of title. First Edition of the full score. Kirchmeyer 23-3.*

**Bound with:**

*Suite No. 1 pour petit orchestre.* Wien: Wiener Philharmonischer Verlag, [PN W. Ph. V. 172 J.W.C. 56b], 1927. 1f. (recto title, verso blank), 1f. (notes, including orchestration), 30 pp., 1f. (blank). With title in French, German, and English. **First Edition** in this format. Kirchmeyer 45-2.

**Bound with:**

*Suite pour petit orchestre. I. - Marche II. - Valse III. - Polka IV. – Galop.* London: J. & W. Chester [PN W. Ph. V. 295 J.W.C. 51a] [1925]. 1f. (recto title, verso blank), 1f. (notes, including orchestration), 28 pp. With frontispiece reproduction photograph by M. Schwarzkopf in Zürich. Occasional annotations in lead and red pencil. **First Edition** in this format. Kirchmeyer 38-3 (variant).

**Bound with:**

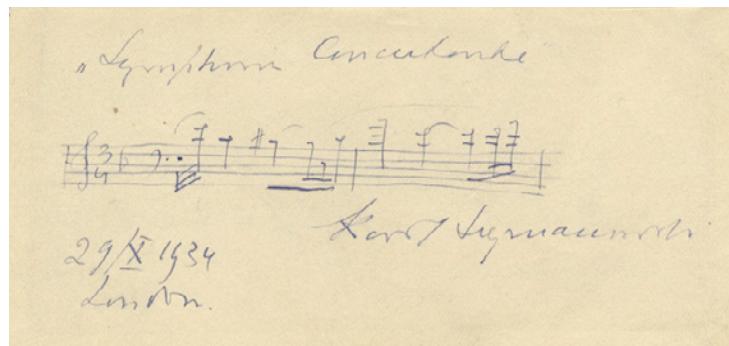
*Concerto en Ré pour Violon et Orchestre.* Mainz, Leipzig: B. Schott's Söhne [PN 33103] [1931]. 1f. (title), 1f. (recto note in autograph facsimile, verso blank), 1f. (recto table of contents, verso instrumentation), [3]-66 pp., 1f. (recto blank, verso publisher's advertisement]. With occasional annotations in pencil. **First Edition** in this format. Kirchmeyer 53-3.

**Bound with:**

*Scherzo fantastique pour grand orchestra.* Mainz, Leipzig: B. Schott's Söhne [PN 32953] [1931]. 1f. (recto title, verso blank), [3]-69, [i] (publisher's advertisement) pp. **First Edition** of the revised version. Kirchmeyer 5-5.

Provenance: The collection of Alexander Smallens

5 works bound in one volume. Small quarto. Full maroon buckram with titling and initials "A.S." gilt to spine. Binding slightly soiled. Minor wear and browning; printed program excerpts laid down to several pages. (29946) \$1,500



**Autograph Quotation from the Composer's *Symphonie Concertante***

**129. SZYMANOWSKI, Karol 1882-1937**

*Autograph musical quotation signed "Karol Szymanowski" from his Symphonie Concertante (Symphony No. 4, Op. 60).* Notated on a partial album leaf, ca. 73 x 149 mm. Signed and dated London, October 29, 1934 in dark blue ink. Two measures on one staff with treble clef, 3/4 time signature, and a key signature of one flat. Autograph titling ("Symphonie Concertante") to upper margin. With the autograph signature of noted German soprano Ria Ginster (1898-1985) in black ink to verso. Slightly worn and soiled; verso with minor wear, brief annotation in pencil, and remnants of transparent tape to margins.

*The Symphonie Concertante, for solo piano and orchestra, premiered in Poznań on October 9, 1932, with the composer at the piano. Although he dedicated it to the great pianist Anton Rubinstein, Szymanowski intended to perform the piece himself, on as many stages as possible, to earn money. He therefore "shaped the solo part with a view to his own performance capabilities, adjusting it to his hand; hence, the work is very different from the typical 'pianism' of contemporary concertos – those by Maurice Ravel or Prokofiev. In order to add brilliance, somewhat lacking in the piano part, Szymanowski increased the role of the orchestra, in a colourful and impressive style... so that the soloists' figures are constantly being supplemented and "ornamented" by the picturesque and brilliant timbres of the symphonic ensemble, to a degree which goes beyond the usual convention of the concerto form and the idea of a dialogue."* karolszymanowski.pl.

Szymanowski, a noted Polish pianist and composer, was much influenced by the music of his countryman Chopin, Polish folk music, and a number of other composers including Strauss, Debussy and Ravel.  
 (25378) \$1,650

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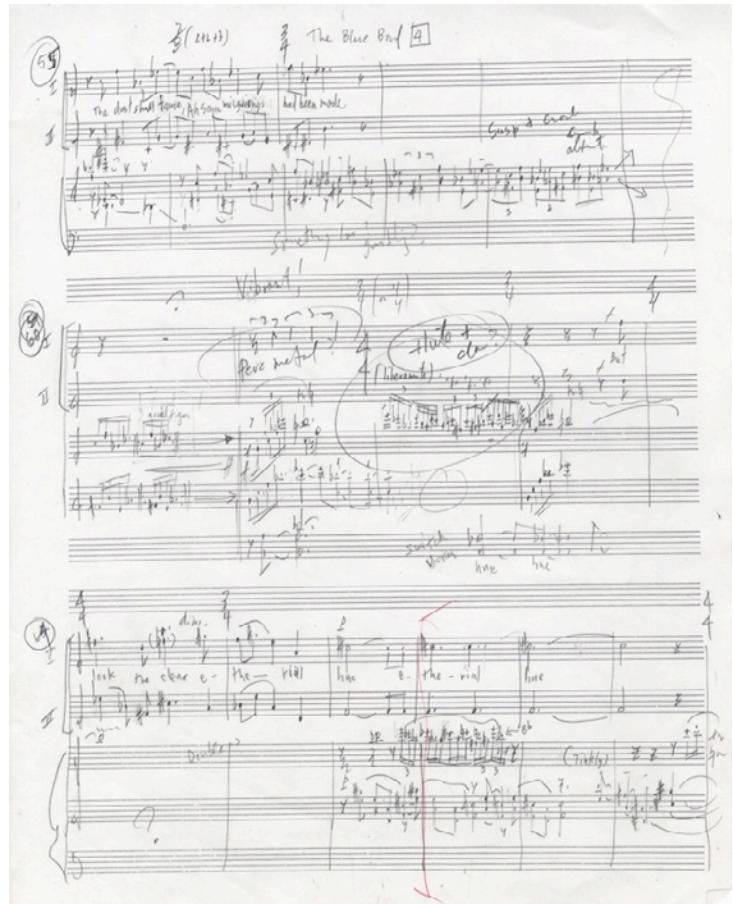
### Complete Autograph Manuscript Draft of *Bluebird*

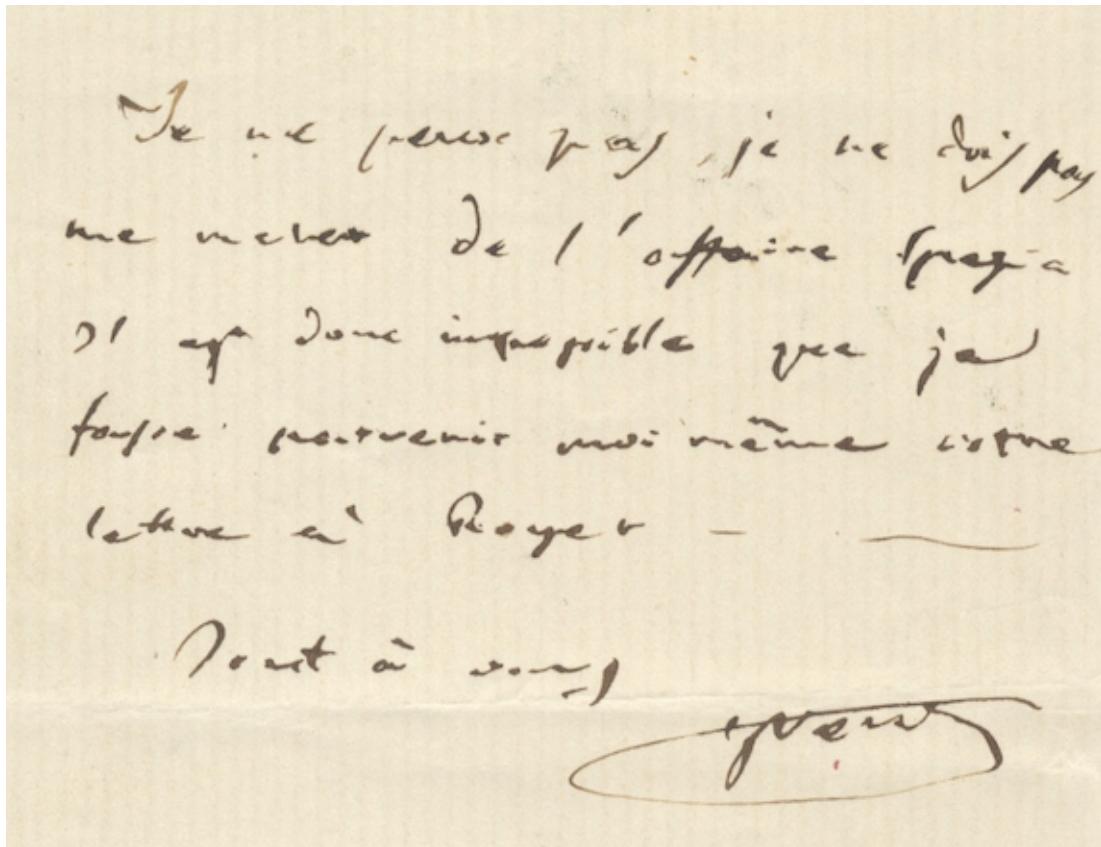
#### 130. TSONTAKIS, George b. 1951

*Bluebird*, a setting for two female voices with instrumental accompaniment of Herman Melville's poem. Autograph musical manuscript. Signed and dated 2007. A complete working draft. 5 pp. Folio (355 x 280 mm.). Notated in pencil with additional markings in coloured ink. Signed and dated 2007.

Tsontakis studied with Hugo Weisgall, Felix Greissle and Roger Sessions. His honours include the Charles Ives Living Award, the Grawemeyer, two Kennedy Center Friedheim Awards (1989, 1992), a lifetime achievement award from the American Academy of Arts and Letters (1995), a Guggenheim Memorial Fellowship (1996) and numerous commissions.

"Tsontakis's early works are written in a dissonant chromatic idiom not unlike that of Sessions. His musical language soon shifted, however, towards a classically-influenced style characterized by large-scale harmonic prolongations and what he calls 'the timeless gesture', a reference to the past through evocation rather than quotation. With the String Quartet no. 3 'Carragio' (1986) he arrived at an idiosyncratic tonal language propelled by a non-minimalist, Beethovenian use of repetition. Another primary feature of his work, particularly notable in the *Byzantium Kanon* (1986) and *Stabat mater* (1990), is the influence of sacred music of the Greek Orthodox church. Secular folk music of the same region figures prominently in the oratorio *Erotokritos* (1982) and other works." Eric Moe in *Grove Music Online*. (20047) \$2,500





### Verdi Writes regarding “The Spezia Affair”

#### 131. VERDI, Giuseppe 1813-1901

Autograph letter signed "G. Verdi" to an unidentified correspondent. 1 page of a bifolium. Small octavo (ca. 158 x 99 mm.). N.d. [Paris, mid-late 1850s?]. On stationery with Verdi's monogram ("G V") embossed at head. In French (with translation). Slightly worn and soiled; creased at central fold and very slightly overall.

"I mustn't get involved in the Spezia affair. It is therefore impossible for me to deliver the other letter to Royer... "

Verdi is undoubtedly referring to Maria Spezia-Aldighieri (1828-1907), who sang Violetta in the triumphal 1854 production of *La Traviata* at the Teatro San Benedetto in Venice. (The disastrous première, which featured Fanny Salvini-Donatelli as Violetta, had taken place at the Teatro La Fenice in Venice on March 6, 1853). Spezia later reprised the role at the Théâtre-Italien in Paris, La Scala, and other Italian theatres. French theatre manager and librettist Alphonse Royer (1803-1875) was the director of the Paris Opéra from 1856 until 1862, when he was appointed Inspecteur-général des beaux-arts.

On September 22, 1856, Verdi signed a contract with the Paris Opéra to produce a French adaptation of *Il Trovatore* (Le Trouvère). He resided in Paris throughout the autumn until shortly after the première of *Le Trouvère* at the Opéra on January 12, 1857. At the same time Spezia was being considered for performances in Paris. It is thus plausible that Verdi wrote the present letter during this Parisian sojourn.  
(24240) \$2,800



wrapper lacking. Slightly worn and browned; title slightly chipped at edges.

**First Edition, second issue.** Hopkinson 61A. In the first issue (unrecorded by Hopkinson) "IMP" appears at the lower right corner of the title; in the second issue this reads "IMP CH TRINOCQ." There is also no publisher's name printed to the foot of the first page of music in the second issue. See Crawford pp. 578-579.

*Don Carlos*, to a libretto by Joseph Méry and Camille Du Locle after Friedrich von Schiller's dramatic poem *Don Carlos, Infant von Spanien*, was first performed in Paris at the Opéra on March 11, 1867 and in a revised version in four acts (French text revised by Du Locle, Italian translation by Achille de Lauzières and Angelo Zanardini) in Milan at the Teatro alla Scala January 10, 1884.

"... *Don Carlos* has of late become one of the best-loved and most respected of Verdi's operas. The simple fact is, of course, that Verdi dedicated to the work some of his greatest dramatic music. One need think only of the magnificent series of confrontational duets that form such a great part of the drama... Several of these break decisively with traditional models, forging for themselves a vital new relationship between musical and dramatic progress. It is for such moments that *Don Carlos* will be remembered and treasured..." Roger Parker in *Grove Music Online*. (28125)

### First Edition of *Don Carlos*

#### 132. VERDI, Giuseppe 1813-1901

*Don Carlos Grand Opéra en Cinq Actes*  
Représentée sur le Théâtre Impérial de l'Opéra Poemne de M.M. Méry & C. du Locle... Partition in-8o, Piano et Chant, net: 20f. Partition en Italien, in-8o Traduction de M.A. Lauzières, net: 20f. Partition Piano solo, grand format, net: 15f. Partition à 4 mains, net 20f. Accomt. de Piano par E. Vauthrot Chef du Chat à l'Opéra. [Piano-vocal score]. Paris: Léon Escudier [PNs 2765, 2767], [1867].

Large octavo. Full modern dark ivory cloth, dark brown morocco title label gilt to spine, original publisher's dark yellow printed wrappers bound in. 1f. (recto title within decorative architectural border incorporating the titles of Verdi's operas, verso blank), 1f. (recto named cast list and index, verso blank), 359, [i] (blank) pp. Lithographed throughout.

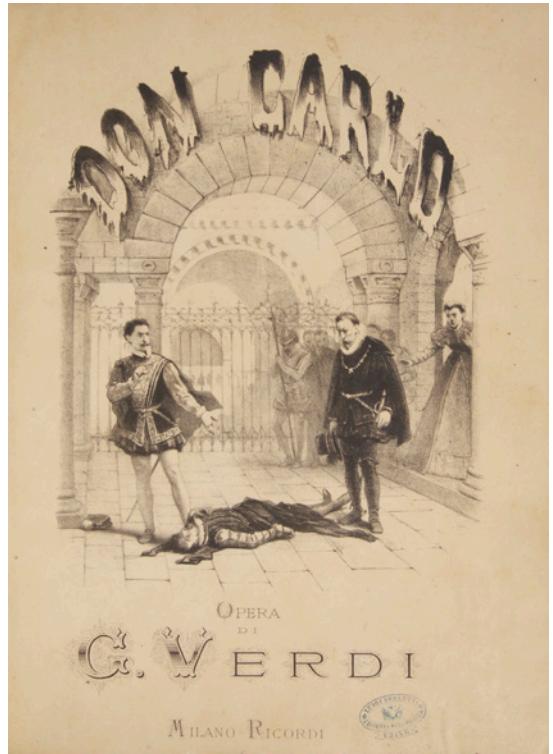
Named cast includes Sass as Elisabeth de Valois, Lauters as Princess Eboli, Levielly as Thibault, Obin as Philip II, Morère as Don Carlos, Faure as Rodrigue, David as The Grand Inquisitor, Castélmary as the Old Monk, Gaspard as the Count of Lerma, and Hermant as the Royal Herald. With publisher's small facsimile signature to lower outer corner of title and publisher's name printed to foot of first page of music. Small portion of lower

## First Complete Italian Edition of the First Version

### 133. VERDI, Giuseppe 1813-1901

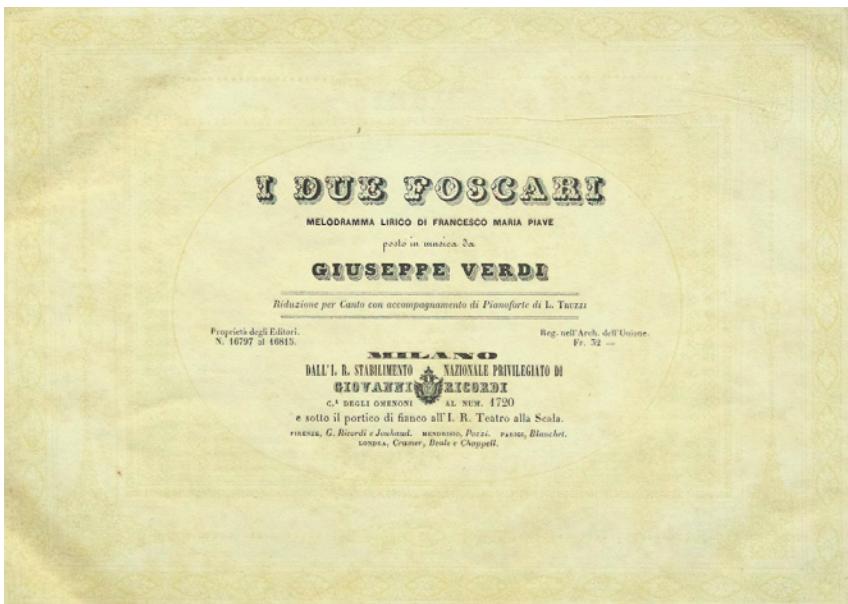
*Don Carlo Opera in cinque Atti Parole di Méry e Camillo du Locle... Rappresentata per la prima volta a Parigi sul teatro Imperiale dell' Opéra l'11 Marzo 1867 Traduzione Italiana di Achille de Lauzières Riduzioni per Canto e Pianoforte di Vauthrot e G. Ricordi Fr. 60. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 40551-40588], [1867].*

Folio. Black calf-backed cloth boards, titling gilt to spine, with original publisher's light yellow illustrated upper wrapper with a scene from the opera bound in. 1f. (decorative half-title printed in red and blue), 1f. (bust-length lithographic frontispiece portrait of Verdi by Ed. Sonzogno after G. Gonin), 1f. (recto title printed in red and blue, verso blank), 1f. (recto named cast list, verso table of contents with plate and page numbers), 5-386 pp. Each number with its own plate number, price, and secondary pagination. Lithographed.



Named cast includes Obin, Morère, Faure, David, Castelmary, Sass, Cueymard, Levielly, Dominique, Gaspard, Mermant, and Levielly for the Paris performance and Capponi, Stigelli, Cotogni, L. Rossi, Milesi, Stolz, Fricci, Bruzzone, Casarini, and Fricci for the Bologna performance. Blindstamp of Tito Ricordi ("T.R."), dated March [18]68, to upper wrapper and initial leaves. With a printed dedication "Al caro Amico Cav. Angelo Mariani L'Editore Tito Ricordi" to title. Handstamp of an Udine vendor, Luigi Berletti, to lower margin of wrapper, half-title, and title. Binding slightly worn, stained, rubbed, and bumped; split at upper hinge. Scattered light foxing and staining, heavier to endpapers and preliminary leaves; tear to lower portion of pp. 137-138 repaired. A very good copy overall.

**First Complete Italian Edition of the first version of the opera.** Hopkinson 61A(f). Chusid p. 50. (25948) \$1,200



## First Complete Edition, First Issue of the Second Version

### 134. VERDI, Giuseppe 1813-1901

*I due Foscari Melodramma lirico di Francesco Maria Piave... Riduzione per Canto con accompagnamento di Pianoforte di L. Truzzi... N. 16797 al 16815... Fr. 32 —. [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 16797-16815], [1845].*

Oblong folio. Brown blindstamped cloth-backed marbled boards with original pictorial upper wrapper laid down to upper. 1f. (title within

decorative yellow border), [3] (table of contents with plate numbers), [4] (named cast list for the first performance), 5-187, [i] (blank) pp. Engraved. Each number with its own plate number, price, and secondary pagination. Early manuscript titling in black ink to spine and upper board. Handstamp of the NYSO Bibliothek to lower margin of title. Binding somewhat worn, rubbed, and bumped; upper joint partially split. Title quite foxed, yellow borders faded; blank upper margins slightly trimmed, not affecting text; minor foxing throughout, heavier to endpapers and outer leaves; corners of some leaves slightly creased. An attractive copy overall, with wide outer margins.

**First complete edition, first issue of the second version.** Hopkinson 42 B (a). Chusid p. 69. As the first version of the opera went to press in Milan, Paris, and London, Verdi made significant alterations during rehearsals for its first performance. Although separate pieces from the first version were published in London and Paris, Ricordi abandoned the engraving, and a complete score of the first version was never published or, indeed, performed.

*I Due Foscari*, in three acts to a libretto by Piave after Byron's play *The Two Foscari*, was first performed in Rome at the Teatro Argentina on November 3, 1844. "Composing *I due Foscari* occupied Verdi for about four months (a long time by the standards of most of its predecessors)... the opera... offers several interesting experiments. Perhaps most striking is the use of recurring themes to identify the principals. These proto-'leitmotifs' are here perhaps applied too rigidly, serving ultimately to deny any sense of development or progression in the characters; but the experiment itself is significant, suggesting that Verdi was anxious to explore new means of musical and dramatic articulation. The increased importance of local colour is also notable in light of Verdi's future development. Although in *I due Foscari* the sense of a precise ambience seems imposed on the score rather than emerging from it, Verdi's awareness of the potential of this added dimension in musical drama was decisive; from this time onwards he would rarely employ local colour in quite the mechanical way he had in his earliest operas." Roger Parker in *Grove Music Online*. (26726)

\$2,800

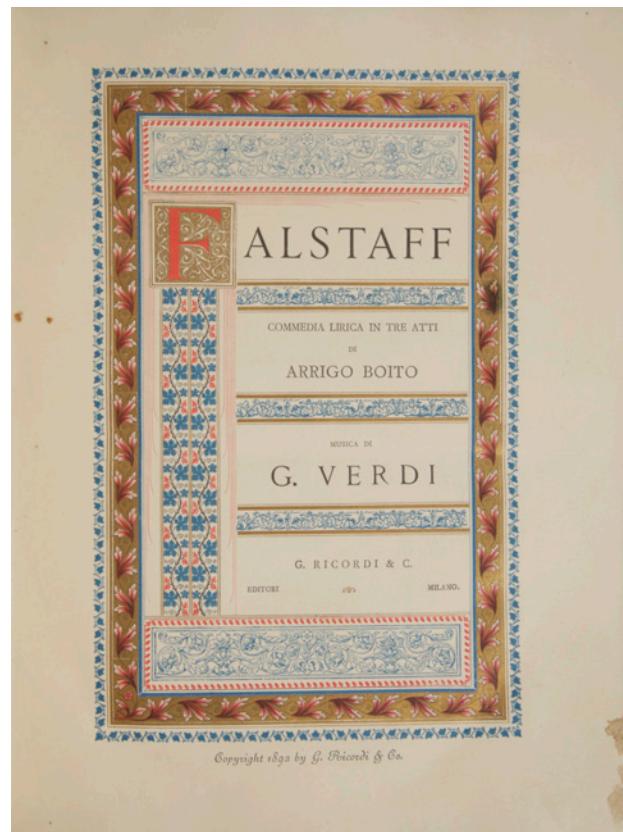
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### Deluxe Limited Edition

#### 135. VERDI, Giuseppe 1813-1901

*Falstaff Commedia lirica in tre atti di Arrigo Boito... Prima rappresentazione: Milano, Teatro alla Scala, 9 Febbraio 1893 Edizione da Bibliofili Riduzione per Canto e Pianoforte di Carlo Carignani. [Piano-vocal score].* Milano: Tito di Gio. Ricordi e Francesco Lucca di G. Ricordi & C. [PN 96000], 1893.

Folio. Publisher's original full mid-brown calf with decorative titling gilt to upper, publisher's device gilt to lower, raised bands on spine in decorative compartments gilt, titling gilt, patterned endpapers. 1f. (frontispiece with full-length portrait from an original photograph by Avv. U. Campanari and facsimile signature of the composer, verso blank), 1f. (recto decorative title printed in blue, red, and gold, verso limitation statement and printed name of the recipient, the Marchese Filippo Ferrajoli, within decorative red border), 1f. (recto title printed in red and black), verso publisher's device and copyright notice), 1f. (recto named



Copyright 1893 by G. Ricordi & Co.

cast list printed in red and black within decorative red border, verso blank), 1f. (recto table of contents printed in red and black within decorative red border, verso blank), 1f. (part-title and scene description of Act I), 474 pp. Uncut. With an unpaginated part-title with scene description preceding each act. With "Frans Lasson, Roma 17, Juni 1961" in ink to verso of front free endpaper. Binding slightly worn, rubbed, and warped. Leaves somewhat cockled; some minor foxing and dampstaining; some signatures splitting. An attractive copy overall.

**Deluxe Limited Edition of the first version of the opera**, this no. 17 of 100. Very scarce. Hopkinson 64A(b).

*Falstaff*, to a libretto by Arrigo Boito after William Shakespeare's plays *The Merry Wives of Windsor* and *King Henry IV*, was first performed in Milan at the Teatro alla Scala on February 9, 1893.

*"Perhaps the most immediately obvious level of difference between Falstaff and all Verdi's previous operas lies in the music's tendency to respond in unprecedented detail to the verbal element of the drama. In much of the score, but especially in the great duets and monologues, the listener is bombarded by a stunning diversity of rhythms, orchestral textures, melodic motifs and harmonic devices. Passages that in earlier times would have furnished material for an entire number here crowd in on each other, shouldering themselves unceremoniously to the fore in bewildering succession... These new aspects, possible only through the medium of comedy, served to stimulate Verdi's creative imagination to new levels of fecundity. In the midst of an increasingly fragmented aesthetic world, he was able to follow the whim of the moment, to gaze back serenely on past achievements and, as he said so many times in letters to Boito, simply to enjoy himself. Few would deny how richly Verdi deserved this final triumph, or how heartening a message Falstaff offers. The opera leaves us with a musical image that exactly reflects those famous photographs of Verdi in his last years: an old man, in black hat, with eyes that have lived through a lifetime of struggle, smiling out wisely at the world."* Roger Parker in *Grove Music Online*.

(25956)

\$2,500



### First Issue of the First Complete Edition

#### 136. VERDI, Giuseppe 1813-1901

*La Forza del Destino opera in quattro atti... Poesia di F.M. Piave Rappresentata per la prima volta al Teatro Imperiale Italiano di Pietroburgo il 10 Novembre 1862 Riduzione per Canto e Pianoforte di Luigi Truzzi. Fr. 50. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 34681-34715], [1863].*

Folio. 19th century quarter dark red morocco with red textured boards. 1f. (recto title, verso blank), 1f. (recto named cast list, verso index of 35 numbers), [3] (blank), 4-315 (music), [i] (blank) pp. Title, cast list, and contents typeset; music engraved. Without publisher's blindstamp. With separate caption title, price, imprint, and pagination to each number; continuous pagination to lower outer corners.

Named cast includes Barbot as Leonora, Graziani as Don Carlo di Vargas, Tamberlick as Don Alvaro, Nantier-Didiée as Preziosilla, Angelini as Padre Guardiano, and de Bassini as Fra Melitone. Binding worn and shaken; head and tail of spine frayed; tears to foot

of spine; front endpaper lacking inner corners and with music seller's handstamp; hinge split following second leaf. Minor foxing; some minor staining to lower edges throughout; tear to lower margin of pp. 297-98; pp. 314-15 partially detached.

**First complete edition, first issue** (printed from plates of earlier separate issues). Rare. Hopkinson 60A(a). Chusid p. 80. Verdi Bollettino II/6, p. 1622 (facsimile of title). Crawford p. 587. Hopkinson is in error in transcribing the fourth line of the title, which reads "musica del maestro cav." not "musica dei maestro cav."

*La Forza del Destino*, an opera in four acts to a libretto by Francesco Maria Piave after Angel de Saavedra, Duke of Rivas's play *Don Alvaro, o La fuerza del sino*, with a scene from Friedrich von Schiller's play *Wallensteins Lager*, translated by Andrea Maffei, was first performed in St Petersburg at the Imperial Theatre on October 29/November 10, 1862.

"After *Un ballo in maschera* (finished in early 1858), Verdi experienced his most serious compositional hiatus to date, repeatedly telling friends that he had ceased to be a composer and that his farmlands at S Agata now took up all his time. The breakthrough to fresh creativity came in late 1860 when the famous tenor Enrico Tamberlik wrote to Verdi offering him a commission from the Imperial Theatre at St Petersburg... Serious work began on [La Forza] in August 1861 and by November it was more or less complete (except, as usual, for the orchestration, which Verdi still preferred to complete nearer the time of performance, when he had experienced the singers and the theatrical acoustics at first hand). Verdi left for Russia in late 1861, but the première was postponed owing to the illness of the prima donna. He undertook several lengthy European trips during the first half of 1862 and returned to supervise rehearsals at St Petersburg in September of that year. The first performance, which starred Caroline Barbot (Leonora), Francesco Graziani (Carlo), Enrico Tamberlik (Alvaro) and Constance Nantier-Didiée (Preziosilla), was praised in some journals, but was at best only a moderate success..."

A revised version, with modifications to the text by Antonio Ghislanzoni was first performed in Milan at the Teatro alla Scala on February 27, 1869. "The performance was a considerable success and La forza remained a popular element of the repertory during the later years of the 19th century." Roger Parker in *Grove Music Online*. (28099) \$2,700

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### “The Beginning of Verdi’s ‘Second Manner’”

#### 137. VERDI, Giuseppe 1813-1901

*Luisa Miller Melodramma tragico in 3 atti di S. Cammarano... alla tragica Poetessa cultrice esimia delle Arti Belle Signora Laura Beatrice Mancini nata Oliva L'Editore Giovanni Ricordi D.D.D... Riduzione di E. Muzio... Per Canto F. 38. [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 22191-22214], [1850].*

Oblong folio. Half contemporary dark blue leather with dark brown textured cloth boards, spine in compartments gilt, titling gilt, yellow endpapers. 1f. (recto title with large illustration by Focosi of the final scene of the opera lithographed by H. Corbetta, verso blank, 1f. (recto table of contents with plate numbers and page numbers, verso named cast list), 5-259, [i] (blank) pp. Each piece with its own imprint, price, plate number, and secondary pagination. Music engraved.

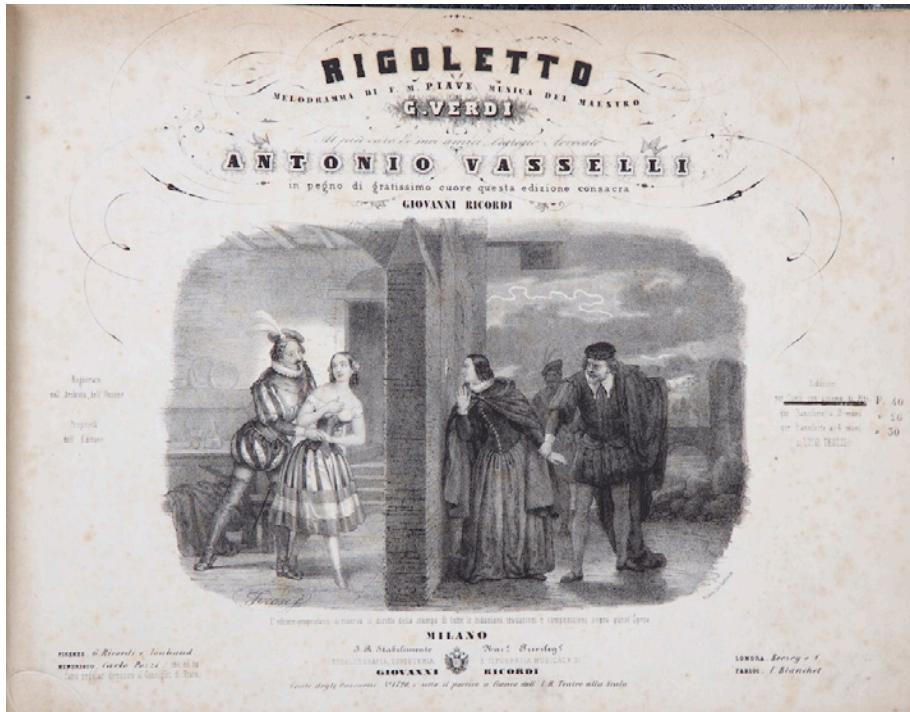
Named cast includes Selva, Malvezzi, Salandri, Arati, De Bassini, Gazzaniga, Salvetti, and Rossi. Binding slightly worn and rubbed; corners abraded; slightly shaken; endpapers creased. Scattered light foxing. several corners slightly creased. An attractive copy overall.



**First Edition, second issue.** Hopkinson 51 A(b). Chusid p. 106. The only difference between the first and second issues is the fact that the title is coloured in the first issue; Hopkinson locates only two copies of this coloured issue.

*Luisa Miller*, to a libretto by Salvadore Cammarano after Friedrich von Schiller's play *Kabale und Liebe*, was first performed in Naples at the Teatro S Carlo on December 8, 1849.

"For that perceptive early critic of Verdi, Abramo Basevi, *Luisa Miller* marks the beginning of Verdi's 'second manner', one in which he drew more on Donizetti's example and less on Rossini's, and in which his musical dramaturgy took on a more subtle and varied form. Modern commentators have sometimes endorsed this judgment, signalling the opera as an important step towards *Rigoletto*. However, while the rustic ambience of the opera undoubtedly called forth from Verdi a new and compelling attention to local colour, it is difficult to see in the formal aspect of *Luisa* an essential stylistic turning-point, particularly when compared with *Macbeth*, which had appeared two years earlier. Nevertheless, few would argue about the opera's important position among pre- *Rigoletto* operas: not so much for its formal experiments as for its control of conventional musical forms, especially the grand duet. And in this respect, the middle-period work *Luisa* most resembles is not *Rigoletto* but *Il trovatore*, whose driving energy within conventional contexts is apparent through much of the earlier opera, in particular in its final act." Roger Parker in *Grove Music Online*. (25962) \$2,500



**First Edition of *Rigoletto*, Considered “The True Beginning of Verdi’s Maturity”**

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

*Rigoletto Melodramma di F.M. Piave Musica del Maestro G. Verdi Al più caro de' suoi amici, l'egregio Avvocato Antonio Vasselli in pegno di gratissimo cuore questa edizione consacra Giovanni Ricordi... Riduzioni per Canto con accomp. di Pftie. [F.40] per Pianoforte a 2 mani [" 26] per Pianoforte a 4 mani di Luigi Truzzi. [" 30]. [Piano vocal score]. Milano: Giovanni Ricordi [PNs 23071-23090], [1852].*

Oblong folio. Newly bound in quarter black cloth with matching black paper boards, titling to spine gilt. 1f. (recto title incorporating a fine lithographic illustration of a scene from the opening of Act III of the opera by Corbeita after a drawing by Focosi, verso blank), 1f. (recto index of 20 numbers, verso named cast list with statement regarding the first performance), 5-231, [i] (blank) pp. Engraved. Each number with separate as well as continuous pagination.

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

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

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

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

## First Edition

### 139. VERDI, Giuseppe 1813-1901

*Rigoletto Melodramma di F.M. Piave... Antonio Vasselli in pegno di gratissimo cuore questa edizione consacra Giovanni Ricordi... Riduzione per Canto con accompagnamento di Pianoforte di Luigi Truzzi. Fr: 40. [Piano-vocal score]. Milano: I.R. Stabilimento Naz.e Privileg.o... Tito di Gio. Ricordi [PNs 23071-23090], [ca. 1852].*

Oblong folio. Contemporary black calf-backed black textured paper boards, spine in decorative compartments gilt with titling and initials C.G. gilt. 1f. (recto title with vignette of a scene from the opera by Focosi lithographed by Corbetta in Milan, verso blank, 1f. (recto table of contents with plate and page numbers, verso named cast list for the first performance), 5-231, [i] (blank) pp. Each number with its own price and secondary pagination. Various printed corner dates from 1852. Music engraved.



Named cast includes Raffaele Mirate, Felice Varesi, Teresino Brambilla, Feliciano Ponz, Annetta Casaloni, Laura Saini, Paolo Damini, Francesco Kunerth, Angelo Zuliani, Andrea Bellini, Luigia Morselli, Antonio Rizzi, and Annetta Modes Lovati. Publisher's corner blindstamp to lower inner corner of initial leaves. Contemporary shelfmark ("48") to spine. Occasional performance markings in pencil and red crayon. Binding worn, rubbed, and bumped. Slightly worn and foxed; first and last leaves creased; repairs to margins of title, final leaf, and upper portion of pp. 53-54 with no loss of music; split at inner margins of pp. 6-7.

**First Edition, later issue**, without arrangements for piano solo and 4-hands mentioned on title. Hopkinson 53A(d). Chusid p. 141. (26549) \$1,850



## Performance Copy of Verdi's "Most Complete Musical Personality to Date"

### 140. VERDI, Giuseppe 1813-1901

*La Traviata Libretto di Francesco Maria Piave... Dall' Editore Tito di Giov. Ricordi Dedicata in segno di stima ed amicizia all' egregio signor Dottor Cesare Vigna Riduzione per Canto e Pianoforte di Luigi Truzzi Opera Completa Fr. 40 -. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 25092-25109; 25121], [1855].*

Oblong folio. Contemporary mid-brown calf-backed marbled boards, black morocco title label gilt to spine. 1f. (recto title with vignette of Violetta's death by Ratti, verso blank), 1f. (recto table of contents with plate and page numbers, verso (named cast list), 5-246 pp. Each number with its own price, imprint, and secondary pagination. Music engraved.

table of contents with plate and page numbers, verso (named cast list), 5-246 pp. Each number with its own price, imprint, and secondary pagination. Music engraved.

Named cast includes Salvini-Donatelli, Speranza Giuseppini, Carlotta Berinni, Lodovico Graziani, Felice Varesi, Angelo Zuliani, Francesco Dragone, Arnaldo Silvestri, Andrea Bellini, G. Borsato, G. Tona, and Antonio Manzini. Publisher's handstamp to lower margin of initial leaves. "Gabinetto Musicale di Gaetano Zani Bologna" handstamped to title, table of contents, and p. 5. Contemporary signature ("Radice di Colombo") to upper outer corner of front free endpaper. Performance markings including occasional accidentals, notation, and embellishments in both pencil and ink in both contemporary and modern hands. Binding worn, rubbed, and bumped; split at upper hinge. Minor foxing and soiling; lower margins of many leaves with tears with some loss, occasionally affecting music; first bifolium detached.

**First Edition of the second version of the opera.** Hopkinson 55B. Chusid p. 157.

*La Traviata*, to a libretto by Francesco Maria Piave after Alexandre Dumas's play *La dame aux camélias*, was first performed in Venice at the Teatro La Fenice on March 6, 1853.

"It is... easy to see why *La traviata* is among the best loved of Verdi's operas, perhaps even the best loved. In many senses it is the composer's most 'realistic' drama. The cultural ambience of the subject matter and the musical expression are very closely related: no suspension of disbelief is required to feel that the waltz tunes that saturate the score are naturally born out of the Parisian setting. And, perhaps most important, this sense of 'authenticity' extends to the heroine, a character whose psychological progress through the opera is mirrored by her changing vocal character: from the exuberant ornamentation of Act 1, to the passionate declamation of Act 2, to the final, well-nigh ethereal qualities she shows in Act 3. Violetta – Stiffelio, Rigoletto and Gilda notwithstanding – is Verdi's most complete musical personality to date." Roger Parker in *Grove Music Online*.

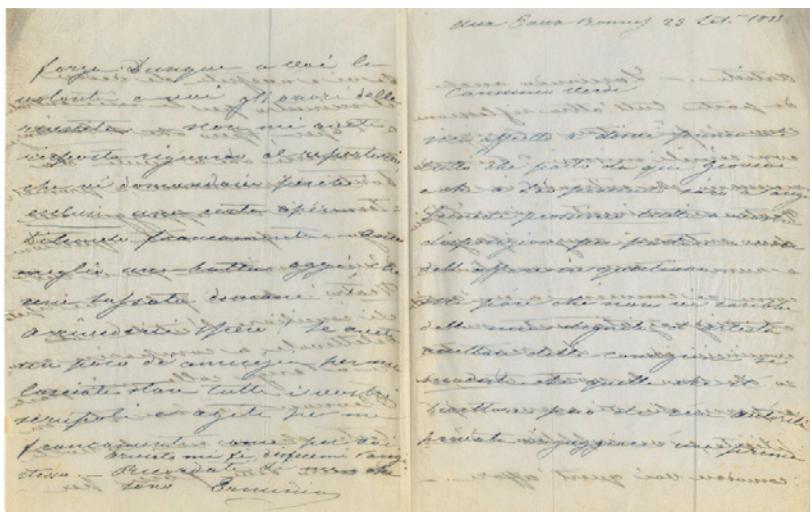
An interesting performance copy, despite condition faults. (25957) \$2,250

### The Leading Verdi Soprano of the 1840s Writes to the Composer

#### 141. [VERDI] Frezzolini, Erminia 1818-1884

Autograph letter signed to Giuseppe Verdi in the hand of his leading soprano. 4 pp. Large octavo (ca. 220 x 170 mm.). Dated Eaux-Bonnes (Pyrénées Atlantiques, France), September 25, 1855. In Italian (with translation). Slightly worn and browned with some show-through; soiled at upper outer corners; creased at folds.

A lengthy and interesting letter discussing Frezzolini's proposed engagement at the Paris Opéra as Eleonora (in *Il Trovatore*) and its terms, alluding to an opera that she does not want to sing, etc.

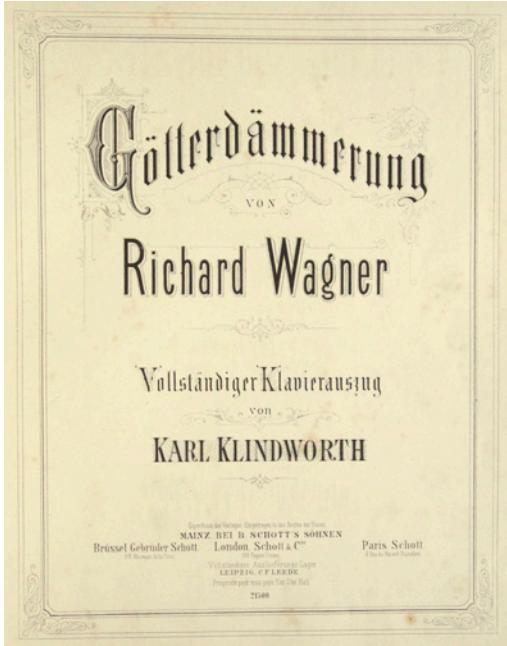


"All other considerations aside, how can one live in Paris on such a pittance? I also believe it necessary that, entering such an enticing theatre as the Opéra, one must do it without pomp and ceremony but discreetly, as is appropriate for an artist who, unfortunately, is not at the beginning of her career. In any

*case, I know that such are your ideas, and that is the reason why I had begged you, and still beg you, to settle this affair yourself... I would be happy... to combine business with pleasure and appear again in Paris with my part of Eleonora, and I am convinced that, if you really want it, it will per force be done..."*

*Frezzolini was the leading Verdi soprano in the 1840s. Closely identified with Romantic opera and especially with Verdi, Frezzolini "had bel canto skills but sang in the new manner called for by Verdi's works, uniting smooth legato and dramatic power. Her sensational début, at Florence in 1837, was in the title role of Bellini's Beatrice di Tenda; this remained one of her most effective parts, along with Donizetti's Lucrezia Borgia (in which she caused another sensation, at La Scala in 1840), Bellini's Elvira (I puritani), and Verdi's Giselda, Gilda (Rigoletto) and Leonora (Il trovatore). She also created the title role in Coccia's Giovanna II, regina di Napoli (1840, Milan). She was compared to Maria Malibran for boldness, intensity and pathos, with an added sweetness of timbre; Fétis wrote of her beauty and nobility on stage. After an early London season (1841) and many Italian engagements, she spent the years between 1847 and 1857 in St Petersburg, Madrid, London and Paris."* John Rosselli in *Grove Music Online*. (23353)

\$1,500



#### First Edition of the Piano-Vocal Score of *Götterdämmerung*

##### 142. WAGNER, Richard 1813-1883

[WWV 86d]. *Götterdämmerung... Vollständiger Klavierauszug von Karl Klindworth*. Mainz: B. Schott's Söhne [PN 21500], [April 1875].

Folio. Contemporary dark brown tooled half calf with dark green cloth boards, decorative initials "P.R." to upper, gilt titling to spine in ruled compartments, all edges gilt. 1f. (general title, "Der Ring des Nibelungen), 1f. (title), 1f. (half-title), [1] (cast list and contents), 2-357, [i] (blank) pp. Lithographed throughout. Cloth portion of binding slightly stained, worn and frayed at edges, light blue watered silk endpapers slightly soiled. Slightly foxed and browned.

**First Edition.** Fuld p. 465. Deathridge, Geck and Voss (WWV) p. 402. Klein p. 51. The general title and half title are common to the full scores of all four Ring operas.

*Götterdämmerung* is the fourth opera in the Ring cycle. Excerpts were first performed in a concert at the Musikverein in Vienna on March 25, 1875; the entire work was first performed as part of the Ring cycle at Bayreuth on August 17, 1876.

*"The final opera of the Ring... provides an appropriately weighty conclusion to the epic cycle. 26 years elapsed from the time Wagner made his first prose draft for the work (then called Siegfrieds Tod) to the completion of the full score, with inevitable consequences in terms of stylistic unity. Retrogressive elements of grand opera exist side by side with motivic integration representative of Wagner's most mature style. And yet, the stylistic integrity of *Götterdämmerung* is scarcely compromised, so skilfully are the disparate elements welded together and so intense the dramaturgical conviction. The resources and stamina demanded by the work (from both singers and orchestra), combined with its sheer length and theatrical potency, make it one of the most daunting yet rewarding undertakings in the operatic repertory."* Grove Music Online. (26101)

\$1,650



**Stage Copy for the Milan Premiere  
Extensively Annotated by Conductor Vittorio Maria Vanzo**

**143. WAGNER, Richard 1813-1883**

[Götterdämmerung]. *L'Anello del Nibelungo Trilogia Il Crepuscolo degli Dei Terza giornata... Traduzione ritmica dal testo originale tedesco di A. Zanardini Rappresentata per la prima volta al Teatro di Bayreuth il 17 Agosto 1876 Opera completa per Canto e Pianoforte con cenno critico di T.O. Cesardi 53869 In brochure, netti Fr. 15 (A) – Legata in stile antico, netti Fr. 16 (A)... Edizioni Ricordi. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 53869], [ca. 1895].*

Large thick octavo. Quarter modern mahogany brown simulated leather with marbled boards, titling gilt to spine. 1f. (recto publisher's dedication to Giovannina Strazza of Lucca, verso blank), 1f. (recto bust-length portrait of Wagner by Bignami with facsimile autograph signature, verso blank), 1f. (recto decorative title printed in red and black, verso publisher's device), 1f. (critical note by T.O. Cesardi), 1f. (recto cast list, verso blank), 11-29 (libretto), [i] (blank), 1f. (recto table of contents, verso blank), 591, [i] (blank) pp. Binding slightly worn and warped. Some browning and soiling, especially to margins; blank margins of many leaves frayed, with small tears, perforations or slight loss, slightly affecting four measures of music; occasional staining; some leaves (indicating cuts) folded and glued down; several leaves fully or partially detached.

**Provenance**

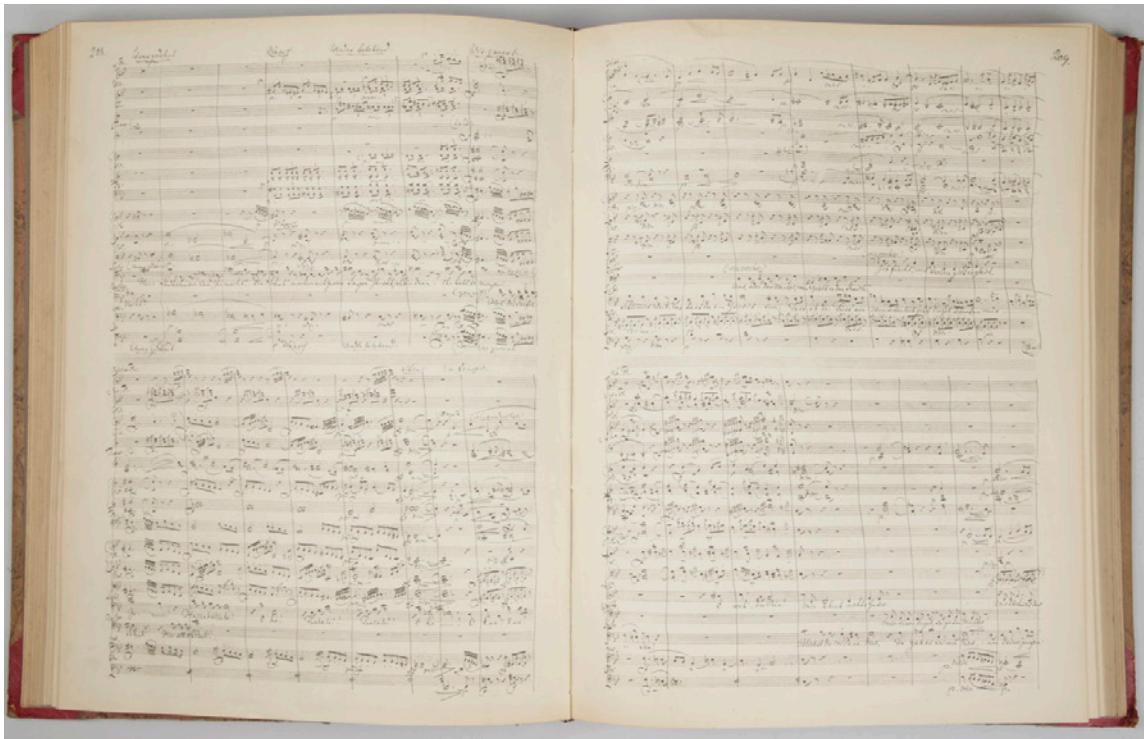
Vittorio Maria Vanzo (1862-1945), a distinguished Italian conductor, pianist, composer, and acquaintance of Wagner. **With extensive performance notes, cues, marks, and cuts in various pencils and inks in Vanzo's hand throughout.** Handstamps of Vanzo to margins of several pages. Various newspaper and journal clippings and illustrations regarding Wagner, his Ring of the Nibelung operas, and Norse mythology laid down to endpapers.

**The stage copy for the Milan premiere at the Teatro alla Scala on December 26, 1899, conducted by Vanzo.**

*Vanzo conducted Wagner's works in Italy, giving the Italian première of Die Walküre in Turin in 1891 and the Milan première of Götterdämmerung. Ferruccio Bonavia and Marco Beghelli in Grove Music Online.*

**A highly interesting performance copy. (26558)**

\$1,250



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### Limited Edition Facsimile of *Die Meistersinger*

144. WAGNER, Richard 1813-1883

*Die Meistersinger von Nürnberg*. Facsimile of the autograph musical manuscript full score. Berlin: Drei Masken Verlag, 1923.

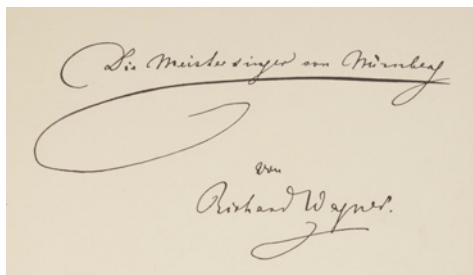
Folio. Original publisher's quarter dark red morocco with marbled boards, raised bands on spine in decorative compartments gilt. 462 pp. + 1f. (colophon). Binding slightly worn, rubbed and bumped.

Limited to 530 numbered copies, this no. 237.

A "music drama" in three acts by Richard Wagner to his own libretto, *Die Meistersinger* was first performed in Munich at the Königliches Hof- und Nationaltheater on June 21, 1868.

"The only comedy among Wagner's mature works, *Die Meistersinger* is a rich, perceptive music drama widely admired for its warm humanity but regarded with suspicion by some for its dark underside. Its genial aspect is immensely enhanced by the technical mastery displayed by Wagner at the height of his powers." Barry Millington in *Grove Music Online*. (29719) \$2,850

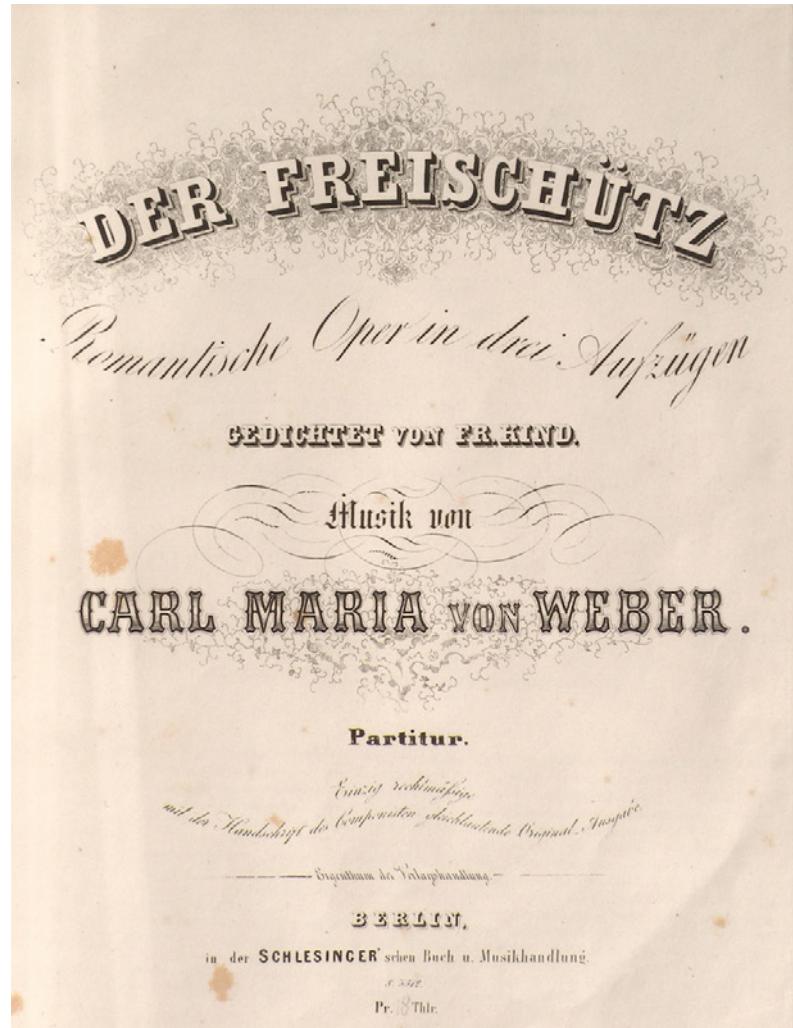
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**First Edition of *Der Freischütz***

145. WEBER, Carl Maria von 1786-1826  
*Der Freischütz Romantische Oper in drei Aufzügen Gedichtet von Fr. Kind... Partitur. Einzig rechtmäßige mit der Handschrift des Componisten gleichlautende Original-Ausgabe. Eigenthum der Verlagshandlung... S. 3512. Pr. [18] Thlr. [Full score]. Berlin: in der Schlesingerschen Buch u. Musikhandlung [PN S. 3512], [1849].*

Folio. Quarter dark red morocco with marbled boards, spine in decorative gilt-ruled compartments, titling gilt, marbled edges and endpapers. 1f. (frontispiece), 1f. (title), 1f. (recto cast list, contents, and "Anmerkung" by the editor Friedrich Wilhelm Jähns dated Berlin, 1849, verso blank), [i] (blank), 3-262 pp. Text in German. Engraved. With frontispiece lithographic portrait of Weber signed by the artist "G. Fleckert 47" in the stone with autograph facsimile of two staves of music from Agathe's aria no. 8 (texted "Leise, leise, fromme Weise..."), tissue guard tipped-in. Signature "Curt Grebe 4." to free front endpaper; notational corrections in pencil. Occasional foxing; title slightly creased; small publisher's blindstamp to lower margin of title. An attractive copy overall.



**First Edition.** Rare. WeV C.7. Jähns 277. Hoboken 15, 349 and plates 27-29. Hirsch II, 966. Fuld p. 237.

"With *Der Freischütz* [Weber] produced a work that competed successfully with popular French and Italian operas not only in Germany but in other countries as well. The impact of *Der Freischütz* on opera of the 1820s, 30s, and 40s is evident, as it inspired a spate of gothic works like the vampire operas of Marschner and Lindpaintner, and even as late a work as *Der fliegende Holländer* owes much to it; outside Germany, its success as *Robin des Bois* prepared the way for Meyerbeer's *Robert le diable*." Paul Corneilson, et. al. in *Grove Music Online*. (24749) \$1,850



[Please click here for Catalogue 84 Part I: A-K](#)