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“A Magnificent, Ravishing Work that Penetrates the Heart”

1. BENDA, Georg 1722-1795

Oblong folio. Dark ivory cloth-backed speckled boards. 1f. (recto title incorporating engraved vignette, verso cast list), 3-54 pp., 1f. (recto index of arias and songs, verso blank). Typeset music and text. With "Leipzig, gedruckt bey Johann Gottlob Immanuel Breitkopf" printed to foot of final page of music. Binding worn, rubbed, and bumped; spine frayed; upper detached. Uniform browning; minor foxing and staining; paper repair to outer edges of final leaf.


An opera in 3 acts to a libretto by Friedrich Wilhelm Gotter after William Shakespeare and Christian Felix Weisse, the present work was first performed in Gotha at the Schloss Friedenstein on 25 September 1776.

"[Benda] eliminated several characters and made Juliet rather than Romeo the centre of attention; his major alteration, the substitution of a happy ending in which Juliet awakes before Romeo can poison himself, aroused controversy from the start and seriously weakens an otherwise powerful, darkling work. Musical attention centres on Juliet and her confidante Laura (both sopranos), the latter part written for Benda’s daughter Justel. The score is completely in the style of opera seria except that spoken dialogue replaces simple recitative, a decision Benda pointedly defended in print. Juliet’s best music comes in free-flowing monologues, against which Romeo (tenor) cuts a poor figure on the whole. Romeo und Julie was taken up by nearly every major theatrical company in Germany and saw performances well into the 19th century. In 1780 J. F. Reichardt praised it as ‘a magnificent, ravishing work that penetrates the heart!’ but added: ‘If only the poet had not cut up his material so irresponsibly into well-behaved, everyday opera garb!’ " Thomas Bauman in Grove Music Online (38703)
A Striking Association Copy,  
Inscribed by Leonard Bernstein to Fritz Reiner

2. BERNSTEIN, Leonard  1918-1990

Octavo. Full dark gray cloth with small illustration of a conductor to upper in black, titling silver to upper and spine, purple endpapers. 303, [i] (blank) pp., 1f. (recto "About the Author," verso blank). With illustrations and numerous musical examples in text. In pictorial dustjacket. Dustjacket worn, with small tears and very minor loss.

Inscribed to the distinguished conductor Fritz Reiner on front free endpaper "For Fritz, Who taught me so much about teaching, and about music - Devotedly, Lenny."

"His accomplishments as a conductor, composer of musical theater and concert works, and musical educator through television mark Bernstein as an unusually versatile figure. Among his most lasting contributions are his tenure as music director of the New York Philharmonic and the score to the Broadway musical West Side Story."  
Paul R. Laird and David Schiff in Grove Music Online

Reiner (1888-1963), a distinguished American conductor of Hungarian birth, taught conducting at the Curtis Institute of Music in Philadelphia from 1931 to 1941, where his pupils included Bernstein and Lukas Foss.

A unique association item linking two of the most distinguished conductors of the 20th century, with Bernstein acknowledging the significant influence that Reiner had on both his teaching and his musical philosophy. (38753)  $1,450
16th Century Dance, with 22 Finely-Engraved Plates

“A Beautiful Book”

“A Centrally Important Book on the Dances of the Time”

With Distinguished Provenance

3. CAROSO, Fabrizio 1526/1535-after 1605
Il Ballarino di M. Fabritio Caroso da Sermoneta, Diviso in due Trattati: Nel primo de’ quali si dimostra la diversità de i nomi, che si danno à gli atti, & movimenti, che intervengono ne i Balli ... & con molte Regole si dichiara con quali creanze, & in che modo debbano farsi. Nel secondo s'insegnano diverse sorti di Balli, & Balletti si all'uso d'Italia, come à quello di Francia, & Spagna. Ornato di Figure. Et con l'Intavolatura di Liuto, & il Soprano della Musica nella sonata di ciascun Ballo. Opera nuovamente mandata in luce. All Serenma. Sigra. Bianca Cappello de Medici, Gran Duchessa di Toscana. Con Privilegio. Venetia: Apresso Francesco Ziletti, 1581.

Quarto. Newly bound in full ivory vellum with leather ties. 1f. (recto title, verso blank), 6ff. (dedications, etc.), 1f. (recto blank, verso fine bust-length engraved portrait of the author), 16ff. ("Trattato Primo"), 1f. (recto title to "Trattato Secondo," verso blank), 184ff. (final page blank), + 4ff. (index, errata, register for the binder, and colophon). With highly decorative and historiated woodcut initials and headpieces throughout. All leaves printed on both sides, numbered on rectos only. With early limp vellum covers preserved in separate archival folder. The whole in a dark blue buckram clamshell box with printed paper label to spine.

With 22 fine full-page engraved plates in total, including the portrait, all signed by Giacomo Franco and printed on integral leaves; 21 of the plates depict dancers in highly detailed costume illustrating seven positions for dance partners (five repeated), hand and foot positions, etc.
The *Trattato Primo* describes the steps and how to perform them in 54 rules; the *Trattato Secondo* describes 81 dances, each with its own dedicatee. With 79 pages of musical notation in typeset lute tablature.

Provenance

**From the library of the noted English early music specialist Arnold Dolmetsch** (1858-1940), with his small handstamp (“Dolmetsch Library”) to foot of verso of title.

Occasional minor signs of wear and soiling; small chips to outer corners of title professionally repaired; very occasional mispagination and small stains; worming to blank lower inner margins, most noticeable to pp. 25-150, and occasionally to blank outer margins. A very good, crisp, and wide-margined copy overall.


"A centrally important book on the dances of the time: their steps, figures, and music. The engravings by Giacomo Franco make this one of the finest early books on dance. With Negri’s *Le gratie d’amore*, 1602 ... Caroso’s two manuals, *Il ballarino* and *Nobiltà di dame*, ... are the principal sources for our knowledge of the dances of the late Italian Renaissance." Malkin p. [28].

"A beautiful book which, apart from its importance as a classic of early literature on the Dance, is remarkable for its fine engravings by Giacomo Franco, its initial letters and the typographical charm of its pages. This work sets down in great detail the manner of execution of the dances fashionable at the courts of France, Italy and
Spain during the Middle Ages. Herein are described Menuets, Galliardes, Caprioles, Canaries, Pavanes and many kinds of Branles, together with their airs. These are accompanied by musical notations for the lute. ... The illustrations (several of which are repeated) show the correct position of the body and limbs at different stages in the measures, the manner of holding hands, making a reverence, etc. The engravings are full-length representations of both ladies and gentlemen and the costume of the epoch is rendered with a valuable wealth of detail. An excellent engraving of the author will be found facing page 1." Beaumont

Dolmetsch was an "English instrument maker and pioneer in the revival of performances of early music on original instruments. ... [His] great gift was that, in a period when early music was virtually ignored except for academic study, he had both the imagination and the musicianship to take a musical work that had become a museum piece and to make it speak to the people of his own time in a language intelligible to them. He wrote the book The Interpretation of the Music of the XVII and XVIII Centuries ...” Margaret Campbell, revised by Katherine K. Preston in Grove Music Online

A very good copy of this important work, with distinguished provenance. (38595) $11,500
Large Autograph Musical Quotation from *Falstaff*,
Elgar’s “Most Explicit Programme Music”

4. **ELGAR, Edward 1857-1934**

*Large 9-measure autograph musical quotation from Falstaff, boldly penned on the occasion of the premiere of the work, signed in full by the composer.*

Two full lines of notation, in black ink, with "Falstaff" at head, marked "Allegro," and signed "Edward Elgar" at conclusion. On a sheet of music manuscript paper ca. 170 x 262 mm. Slightly worn and soiled; creased at folds; cut down from a larger sheet, lower margin slightly ragged.

With "Falstaff" and a key signature to verso in the composer's autograph together with a manuscript note to lower left corner "Given me by R.A. Streetfield Esq. Dec. 17th 1913 for whom these bars were written out by Sir Edward Elgar at the Leeds festival, Oct. 1913, for publication in The Daily Graphic." (The present quotation was, in fact, reproduced in an article in The Daily Graphic on October 3, 1913; a copy of that article accompanies this autograph musical quotation).

With small (51 x 85 mm.) original photograph of Elgar conducting, in all likelihood the premiere of the present work, laid down to upper right portion of leaf.

*Falstaff*, a symphonic study in C minor, Op. 68, was first performed in Leeds at the Town Hall on 1 October 1913, with the composer conducting.

"Falstaff (1913), Elgar's most explicit programme music, is a ripe and genial study of a big-spirited man. It is his largest instrumental movement, masterly in having so many strong themes which can be treated in witty fugal devices or run together contrapuntally to illustrate the action. Elgar's attitude to Falstaff was protective, his view partial, drawn only from Shakespeare's Henry IV and Henry V, and in his analysis he credits Morgann's essay of 1777. Flatterer, braggart, charmer and law-breaker he may be, but this Falstaff is above all a gentleman. The tavern scene is mild, neither bawdy nor erotic. Though Elgar could compose a passionate apotheosis, there is scarcely a trace of eroticism in his music. Bearing in mind the voluptuous sounds of such contemporaries as Rachmaninoff, Strauss or Puccini, it would seem that Elgar's chaste instincts were fostered by the Victorian world in which he grew up. Chaste is a word few would use about Falstaff, yet it describes the interludes, both of innocence regained, first in a dream of youth, then in a country orchard. Falstaff's final 'rejection' by the new king and his death are so heart-rending that one sees in them Elgar's own fears – he was not deaf to the changes of taste in 1913 – that he too might be rejected by the new musical regime."
Best-known today for his Enigma Variations, Elgar's "abundant invention, largeness of vision, and strength and singularity of musical character place him high among European Romantic artists and at the peak of British music of his time. He drew inspiration from the culture and landscape of his own country, resourcefulness from the study of his continental colleagues; and contributed to all the major forms except opera, creating a significant body of symphonic literature, the finest oratorio by an Englishman, and in his popular music a style of direct national appeal." Diana McVeagh in Grove Music Online

Richard Alexander Streatfield (1866-1919) was a British writer on music and music critic. (38752) $2,650

5. FEUILLET, Raoul-Auger 1659/60-1710
Recueil de Contredances mises en Chorégraphie, d'une manière si aisée, que toutes personnes peuvent facilement les apprendre sans le secours d'aucun maître et même sans avoir eu aucune connaissance de la Chorégraphie. Par Mr. Feüillet. Maître et Compositeur de Danse. Paris: L'Auteur Rue de Bussi Faubourg Saint German à la Cour Imperiale pres la rue des mauvais garçons Avec Privilège du Roy, 1706.

Small octavo. Full 18th century dark brown mottled calf with raised bands on spine in decorative compartments gilt, decorative board edges gilt. 1f. (recto title, verso blank), 1f. (dedication to Madame La Duchesse du Maine), 1f. ("Préface"), 13ff. ("Eléments, ou Principes de Chorégraphie"), 192 pp., with "Table" to recto of final leaf and "Privilége" to verso. Engraved throughout. Binding slightly worn, rubbed, and bumped, with very minor loss to head and tail of spine; endpapers slightly soiled and browned at edges. Minor wear and browning; very small ink stains to blank lower margin of title and following four leaves; one small wormhole to blank lower margin through p. 57; occasional very small holes to blank areas. A very good copy overall.

With music and accompanying choreographic notation to 32 contredanses for 4 couples.

Provenance
From the library of the noted English early music specialist Arnold Dolmetsch (1858-1940), with his small handstamp ("Dolmetsch Library") to foot of verso of title.

Feuillet, a French choreographer, dancing-master and author, “worked at the court of Louis XIV. His fame rests on his Chorégraphie [Paris, 1700], a book describing a system of dance notation that was used in Europe throughout the 18th century. He probably did not invent the system himself (although he said he had) but derived it from the original work of Pierre Beauchamps, Louis XIV’s personal dancing-master. Unlike previous methods, which describe movement verbally and use letters to refer to the sequence of steps, Feuillet’s system is a track notation. It represents symbolically not only the steps of the dancer, with his turns, leaps and slides, but also the floor pattern in which he is to travel. The dance music is printed at the top of the page, and the steps are marked off in a manner corresponding to the structure of the music ... "

"The publication of the Beauchamp-Feuillet notation meant that specific dances could easily be distributed throughout Europe. It also added to France’s pre-eminence in the world of dance. Today the system makes it possible for scholars to study some of the dances in use in the late 17th and early 18th centuries, an important period for the development of the classical French ballet style and technique.” Meredith Ellis Little in Grove Music Online

The present work "contains a simplified explanation of some elements of chorégraphie, here adapted for the notation of contredanses. The opening section entitled: 'Elements ou principes de chorégraphie’... describes the symbols for the track, feet, hands, and arms; the steps; and the relation of floor patterns to musical notation. The subsequent section of notated contredanses provides music and floor patterns for 32 dances, each for 4 couples." Schwartz and Schlundt: French Court Dance and Dance Music, p. 33.

Dolmetsch was an "English instrument maker and pioneer in the revival of performances of early music on original instruments. ... [His] great gift was that, in a period when early music was virtually ignored except for academic study, he had both the imagination and the musicianship to take a musical work that had become a museum piece and to make it speak to the people of his own time in a language intelligible to them. He wrote the book The Interpretation of the Music of the XVII and XVIII Centuries ... ” Margaret Campbell, revised by Katherine K. Preston in Grove Music Online

A very good copy of this important work, with distinguished provenance. (38593) $8,500
One of the Most Famous Sets of Keyboard Music Published in the 18th Century

6. HANDEL, George Frideric 1685-1759
[HWV 426-442]. Suites de Pieces Pour le Clavecin. [Volumes I and II, complete]. London: John Walsh [PN 490], [ca. 1736, ca. 1733].

Oblong folio. Engraved throughout. With early performance markings (trills, etc.) and occasional modern annotations in pencil.


Provenance
From the library of the noted English early music specialist Arnold Dolmetsch (1858-1940), with his small handstamp ("Dolmetsch Library") to foot of verso of title to both volumes.

Wrappers to Vol. I worn and soiled; boards to Vol. II worn, rubbed, and bumped, with several abraded areas; upper board and free front endpaper detached. Slightly worn, browned, and soiled; very occasional foxing; vertical crease and small marginal tear to title to Vol. I with small binder's holes to inner margins; edges and rear endpapers of Vol. II browned.
"The most important volume among the early printed collections of keyboard music is Handel’s own issue of Suites de Pièces pour le Clavecin ... Première Volume, which appeared in November 1720. In a preface Handel explained that he had been ‘obliged to publish some of the following Lessons because surreptitious and incorrect copies of them had got abroad’ – apparently a reference to a pirated edition of keyboard pieces prepared by Walsh and issued under the imprint of Jeanne Roger of Amsterdam about the same time. (It is not clear whether the Roger volume actually appeared before Handel’s own.) The eight suites of the 1720 set draw upon the keyboard works of both the Hamburg and English periods, but many movements were revised, five of the fugues were included in the suites and seven new movements were added. Handel supervised the publication: emendations made to the plates at proof stage and visible in some copies can only have been the composer’s. The varied origins of the music make the collection a microcosm of Handel’s stylistic eclecticism.” Anthony Hicks in Grove Music Online

"Possibly as a result of these lessons, keyboard music by Handel began to circulate in manuscript and within two years he was obliged to publish his own edition of Suites de Pièces de Clavecin (preferring the French title to the normal 'Harpsichord Lessons') with the preliminary note:

I have been obliged to publish some of the following Lessons, because surreptitious and incorrect Copies of them had got Abroad. I have added several new ones to make the work more usefull, which if it meets with a favourable Reception, I will still proceed to publish more, reckoning it my duty, with my Small Talent, to serve a Nation from which I have receiv'd so Generous a protection. Amongst these suites is the set of variations to which the nineteenth century attached the title of 'The Harmonious Blacksmith', a mythical melodist said to have been resident at Whitchurch, close to Cannons." Hogwood: Handel, pp. 74-75.

Dolmetsch was an "English instrument maker and pioneer in the revival of performances of early music on original instruments. ... [His] great gift was that, in a period when early music was virtually ignored except for academic study, he had both the imagination and the musicianship to take a musical work that had become a museum piece and to make it speak to the people of his own time in a language intelligible to them. He wrote the book The Interpretation of the Music of the XVII and XVIII Centuries ..." Margaret Campbell, revised by Katherine K. Preston in Grove Music Online

Quite a nice copy of one of the most famous sets of keyboard suites published in the 18th century, with distinguished provenance. (38598) $2,950
Mid-19th Century Opera in Weimar under Liszt and Dingelstedt, With Excerpts from a Lengthy Unpublished Liszt Letter

7. [LISZT]. Pasqué, Ernst Heinrich Anton 1821-1892

A group of three autograph manuscript documents relating to an unpublished article on Pasqué's life and observations as director of the Opera in Weimar under Franz Liszt and Franz Dingelstedt from 1856 to 1859 including Pasqué's partial transcription and commentary on an 8-page unpublished letter Liszt wrote to him. Text in German throughout.

1

A draft entitled Unter den beiden Franzen: Weimarer Erlebnisse 1856-1859, divided into chapters:

I: Franz Dingelstedt and Weimar: Pre-history 1850; II: Franz Dingelstedt in Munich and his arrival in Weimar, 1850-1857; III: Dingelstedt's first actions in Weimar; IV: Dingelstedt as General-Intendant; V: Untitled; VI: Untitled; Conclusion: A final statement titled Now let us turn to friendlier images, the second of the

Franzes and the complete opposite of the first, Dr. Franz Liszt and his activity in Weimar

Large quarto. Unbound. 26 closely-written pages with extensive corrections and additions including overpastes and tipped-in sheets. In ink on Pasqué's letterhead, the first page dated Alsbach, 17 February 1892.

2

A prospectus of the article, possibly intended to be submitted to a publisher, including a significant transcription of at least two pages of an apparently unpublished 8-page letter written by Liszt to Pasqué dated 30 October 1859. With a detailed commentary by Pasqué on the circumstances surrounding the letter. Folio. 4 pp. Dated March 1892.

Excerpts from Liszt's letter:
"Your current position offers you, among other things, also this excellent benefit: to further develop, at greater leisure than before, the literary talent and skills that distinguish you. To begin with, I am pleased to hear that you will not neglect Weimar and, for now, are working on the history of [its] music and theater from 1500 to 1774." The composer goes on to say that it should be easy to find a publisher for such a work, and suggests that if Böhlau cannot take on the project that he should contact Liszt's friend Brendel in Leipzig who "will be surely pleased to find a suitable and proactive publisher for it ... My activity as Kapellmeister and conductor is coming to its complete end ... I am firmly determined to no longer accept the direction of concerts or music festivals anywhere. I will limit myself to a few appearances promised long ago (maybe in Prague). Henceforth, my time shall be devoted to my work as a composer only ..."

In Pasqué's commentary on the circumstances of the letter, he goes on to mention his "double duty" in Weimar as both operatic stage director and onstage participant, using his leisure time to research documents in various archives in an effort to gather material for his history of music and theatre at the Weimar court over three centuries, about which he has spoken to Liszt. "I had also hinted at my plan to write a report on my personal
experience and my experience as an operatic stage director at the Weimar Court Theater (under Dingelstedt), my intention mainly being to expose Dingelstedt's conduct vis-à-vis Liszt openly and truthfully, a conduct that was destined to lead to the latter's downfall, which might have served to explain some events that hitherto had remained enigmatic ...

3
- A supplement, written as a summation of the above-referenced article and, again, possibly intended to be submitted to a potential publisher. Quarto. 1 page. Undated, but 1892. Titled “Under Franz Liszt and Franz von Dingelstedt / Weimar experiences by Ernst Pasqué.”

[Part] I
- The two Franzes - Dingelstedt and his stage directors, his Kapellmeister and the "old G [...]" 
- Dingelstedt and "old" Winterberger, a Hamlet rehearsal, "Throw him in to the ditch"
- A Mozart comedy in progress [...] and Anna Amalia
- A Mozart celebration under Goethe, 1792, and the first German Mozart monument, from Weimar's "golden" era, 1799
- A Mozart celebration and the 100th performance of The Magic Flute under Dingelstedt, 1858, and its aftermath

[Part] II
- A second essay would be mainly focused on Liszt and would cover some interesting events, news from his time as court Kapellmeister, and some letters. The first Lohengrin performance in 1849. Also the first performance of Cornelius's opera Der Barbier von Bagdhad (which I had to stage), the [...]subsequent dispute in the press and, finally, from the Barber to the Abbé. This article would be longer (Pasqué died before he could write this second essay).

[Parts] III, IV
- How I found my Goethe [...]. Their history and content. What has stayed with me after my publication of "Goethes Theaterleitung in Weimar." Some new episodes and additions to those previously published.

Pasqué died on 20 March 1892, the same month he dated the prospectus (item 2 above); he was thus not able to write the second portion of his article, intended to be largely devoted to his time at the Weimar Opera under Franz Liszt.

Liszt wrote a letter dated Weimar, 28 October 1859 to Franz Brendel (1811-1868), editor of the Neue Zeitschrift für Musik in Leipzig, suggesting Pasqué as an author and prospective new contributor to the prestigious music journal; this letter is held by the Library of Congress. It was written just 2 days before the apparently unpublished 8-page letter Liszt wrote to Pasqué from which Pasqué transcribes and provides commentary in the present manuscript material. It would seem likely that Pasqué, with Liszt's encouragement, may have intended to submit the present article, including the yet to be written second part, to Brendel for possible publication in the Neue Zeitschrift für Musik.

Pasqué was a musician and author. Born in Cologne, he went to Paris at the age of 17, where he studied singing under Lütgen at the church of Notre Dame de Lorrette and later with Delsart. He was admitted to the Paris Conservatoire in 1842. He met Conradin Kreutzer in 1843 for whom he wrote a libretto, and the two men had a close association up until Kreutzer's death. Pasqué returned to Germany and subsequently took singing roles at theaters in Aachen, Mainz, Darmstadt, and Leipzig. He also appeared in Amsterdam, London, and Ghent. In 1855, he was engaged as Manager of the German Opera in Amsterdam, and in 1856 took up the position of opera director under Franz Liszt and Franz Dingelstedt. He authored some 22 opera libretti between 1845 and 1882. In addition to writing for opera, Pasqué authored some 40 works of both fiction and non-fiction. Of some historical importance is his Goethe's Theaterleitung in Weimar, Leipzig, 1863. Excerpted from Deutsche Biographie online. (38708)
“The Lute Made Easie”
First Edition of an Important Work on 17th Century English Music
From the Library of Noted English Early Music Specialist Arnold Dolmetsch

8. MACE, Thomas ?1612-13-?1706
Musick's Monument; or, a Remembrancer of the best Practical Musick, both Divine, and Civil, that has ever been known, to have been in the World. Divided into Three Parts. The First Part, Shews a Necessity of Singing Psalms Well, in Parochial Churches, or not to Sing at all; Directing, how They may be Well Sung, Certainly; by Two several Ways, or Means; with an Assurance of a Perpetual National-Quire; and also shewing, How Cathedral Musick, may be much Improved, and Refin'd. The Second Part, Treats of the Noble Lute, (the Best of Instruments) now made Easie, and all Its Occult-Lock'd-up-Secrets Plainly laid Open, never before Discovered; ... Directing the most Ample Way, for the use of the Theorboe ... Shewing a General Way of Procuring Invention, and Playing Voluntarily, upon the Lute, Viol, or any other Instrument; with Two Prity Devices; the One, shewing how to Translate Lessons, from one Tuning, or Instrument, to Another; The other, an Indubitible Way, to know the Best Tuning, upon any Instrument ... In the Third Part, The Generous Viol ... is Treated upon; with some Curious Observations, never before Handled, concerning It, and Musick in General. London: Printed by T. Ratcliffe, and N. Thompson, for the Author, and are to be sold by Himself, at His House in Cambridge, and by John Carr, at His Shop at the Middle-Temple Gate in Fleet Street, 1676.
Folio. Full dark brown mottled panelled calf with raised bands on spine in gilt-ruled compartments, dark red title label gilt. Pencilled notes to verso of blank preliminary leaf. Binding somewhat worn, rubbed, and bumped; small portion of leather lacking to lower outer corners of both boards and outer edge of lower; rebacked and with modern endpapers. Frontispage trimmed and laid down, with minor loss to oval border, edges slightly chipped. Minor browning, foxing, and soiling, slightly heavier to edges; small portion of blank upper margin of pp. 47/48 lacking; small hole to blank area of pp. 145/146; p. 154 mis-numbered 159 and p. 159 mis-numbered 154. A good, wide-margined, and crisp copy overall, with strong impression.

1f. (recto blank, verso frontispage portrait of Mace by Faithorne after Cooke), 1f. (recto title, verso blank), [i] ("The Epistle Dedicatory"), [iii] ("An Epistle to all Divine Readers"), [v] ("The Preface"), [ii] ("A Short Epistle of Thankfulness, To all my Noble Subscribers"), [iv] ("The Subscribers Names"), [i] (blank), [i] ("A Short Epistle to the Reader, concerning the Authors several Reasons for Writing This Book"), [i] ("An Advertisement, Concerning the Value and Price of the Book"), 272 pp. Musical examples throughout. With decorative woodcut initials and headpieces. With distinguished list of subscribers including [Sir] Isaac Newton ("Mr's of Arts, and Fellows"), and James and Thomas Lawes ("Masters in Musick").

With three full-page engraved plates, as follows:

- A 50-stringed lute that Mace called a dyphone, or double-lute (a combination lute/theorbo) designed to compensate for the author's increasing deafness (p. 32)
- A "Description of a Musick-Room" demonstrating Mace's interest in acoustic challenges (p. 239)
- A table organ, together with a considerable quantity of lute music in tablature, some composed by Mace (p. 243)
Provenance

From the library of the noted English early music specialist Arnold Dolmetsch (1858-1940), with his small handstamp ("Dolmetsch Library") to foot of verso of title.


This important source of information on music in England during the second and third quarters of the 17th century is written in a highly readable, idiosyncratic style, presented in three parts. The first discusses psalm singing and the music of the parochial and cathedral churches; the second, and major, part of the work is entitled The Lute made Easie, and discusses the choosing of an instrument, tuning, repairing, performing on, and composing for the lute, with extensive musical examples and works for performance in lute tablature; the third part concerns the viol and includes a discussion of performance practice of consort music.

Dolmetsch was an "English instrument maker and pioneer in the revival of performances of early music on original instruments. ... [His] great gift was that, in a period when early music was virtually ignored except for academic study, he had both the imagination and the musicianship to take a musical work that had become a museum piece and to make it speak to the people of his own time in a language intelligible to them. He wrote the book The Interpretation of the Music of the XVII and XVIII Centuries ..." Margaret Campbell, revised by Katherine K. Preston in Grove Music Online

Quite a good copy of an important work, with distinguished provenance. (38594) $6,500
The Mozart Research Collection of Professor Neal Zaslaw

9. [MOZART]
A collection of over 900 books, most dating from the 20th century but including some 19th century imprints; miscellaneous ephemera; a number of early and rare editions of Mozart's music; and several unique artifacts associated with the composer.

A singular opportunity to acquire the working library of one of the world's most distinguished Mozart scholars, The Mozart Research Collection of Professor Neal Zaslaw would be a notable acquisition for any institution or individual with a serious interest in Mozart studies.

Further information is available upon request. (38758) $40,000
“To All Ingenuous Lovers of Musick”

10. PLAYFORD, John 1623-1686 or 1687

Small oblong quarto. Full modern dark brown mottled calf with double blind rules to edges of boards, black morocco label gilt with Dolmetsch Library shelfmark to foot of spine. Housed in a dark blue buckram clamshell box with printed paper label to spine, original contemporary leather boards preserved in a separate folder.

with large engraved device of a crossed lute and viol, Book II with separate title page (dated 1672). Attractive decorative woodcut initials and headpieces throughout. With contemporary ownership signature ("Wright") to upper margin of title of Part I and early manuscript annotation to verso of rear endpaper: "O lead me to some backward Room / Where none by Jolly Drunkard Come." Early ink markings (crosses and turns) to heads of a number of pieces. Very slightly worn and browned; occasional small stains and signs of soiling; a few leaves very slightly trimmed, occasionally just touching text; outer margins of title to Part I, final leaf of Part II, and rear endpaper archivally repaired; very minor loss to blank corners of following two leaves; small hole to pp. 139/140; occasional minor defects.

Contains 210 songs and catches, with named composers including: J. Banister; William Bird [!Byrd]; Thomas Brewer; Campion; William Child; John Cobb; Edmund Coleman; Edward Coleman; Cranford; Deering; William Ellis; R. Fleckno; Orlando Gibbons; J. Goodgroom; William Gregorie; Roger Hill; John Hilton; Leno. Hodemonte; George Holmes; Thomas Holmes; Simon Ives; Jenkins; Rob. Johnson; N. Lanneare; Henry Lawes; William Lawes; Matthew Locke; Morley; Edmund Nelham; John Playford; Hen. Pursell [!Purcell]; Ben. Rogers; Jeremy Savile; Christopher Simpson; William Smegergill; John Smith; Stonerd; John Taylor; Syl. Taylor; Tho. Tempest; William Webb; Ben. Wellington; White; John Wilson; and Anon.

Provenance
From the library of the noted English early music specialist Arnold Dolmetsch (1858-1940), with his small handstamp ("Dolmetsch Library") to foot of verso of title of Part I. With conservator's label to lower pastedown dated 5 November 2002.


Playford distinguishes the present issue in his prefatory remarks addressed "To all Ingenuous Lovers of Musick": "The former Impression of this Book finding so general acceptance, hath encouraged me to adventure another Edition; in which I have made it my care not only to amend some defects which were in the last, but indeed almost to new Model the whole: First, by selecting out of it only such songs as were most approved of, and by adding a considerable number which were not Printed in that Book. Secondly, by placing all for Two Voyces together; next, those for Three; and lastly, those for Four. And thirdly, Printing the several Parts in such a Method as all may Sing by one Book. Lastly, the Songs for Two, Three and Four parts are all Printed in the G sol re ut Cliff, for the more convenient Singing either by Boys or Men ..."

Playford, a highly important English publisher, bookseller, minor composer, and vicar-choral of St Paul’s Cathedral, is perhaps best known for his publication of The Dancing Master in 1651, significant both as a source of country dances and of ballad airs. A number of his original compositions are included in the present collection.

Dolmetsch was an "English instrument maker and pioneer in the revival of performances of early music on original instruments. ... [His] great gift was that, in a period when early music was virtually ignored except for academic study, he had both the imagination and the musicianship to take a musical work that had become a museum piece and to make it speak to the people of his own time in a language intelligible to them. He wrote the book The Interpretation of the Music of the XVII and XVIII Centuries ... ” Margaret Campbell, revised by Katherine K. Preston in Grove Music Online

A very good copy of an important work, with distinguished provenance. (38596) $9,500
11. RAVEL, Maurice 1875-1937
Concerto pour piano et orchestre. Inscribed by both Ravel and pianist Marguerite Long on the occasion of the world premiere of the work in Paris in 1932. [Full study score]. Paris: Durand & Cie [PN D. & F. 122150 to final leaf only], [1932].
Inscribed in ink at head of first page of music by Ravel to Dutch impresario S. Bottenheim (with dates of both first and second performance of the work, 14 January 1932 and 5 April 1932) and by pianist Marguerite Long (7 April 1932), to whom Ravel dedicated the work and by whom the first two performances were given, with Ravel conducting.

With a manuscript list of subsequent performances in Haarlem, Amsterdam, the Hague, Paris, Utrecht, etc. to blank final leaf noting conductors and pianists performing, among them Ravel/Long, Mengelberg/Long, Van Goudoever/Long, van Beinum/Henriot, van Beinum/Casadesus, and Leonard Bernstein (no pianist noted), in all likelihood in Bottenheim's hand.

Price list to upper wrapper specifies a solo piano part with piano reduction of the orchestral parts (40 fr.), a version for two pianos, four hands (75 fr.), a full-size score (200 fr.), a study score (40 fr.), parts and supplement (40 fr.). With "Ch. Douin, gr., Poinçons Durand & Cie." to lower right margin of p. 95 and "Imp. A. Mounot" to lower left.


"Not only did Ravel plan to be the soloist in the G Major Concerto but he contemplated a world tour. ... Because of his declining health, he conducted the Concerto with Marguerite Long as soloist, and the projected tour was limited to Europe. In November, 1931, the manuscript was given to Madame Long and interpretative details were carefully worked out in the ensuing weeks. The première of the Concerto took place on January 14, 1932, at the Salle Pleyel as part of a Ravel festival. ... The evening was a brilliant success, and the critics were unanimous in their approbation of the Concerto, noting the brilliance of the first movement, the tender poetry of the second, and the dazzling verve of the finale." Orenstein: Ravel: Man and Musician, p. 102

"Although written 'in the spirit of Mozart and Saint-Saëns,' passages in this concerto recall the work of Stravinsky and Gershwin, together with elements of Basque and Spanish music. ... The piano concerti contain Ravel's most successful adaptations of American jazz, and they reflect the spiritual fruit of the composer's trip to North America." ibid, pp. 204-205

Marguerite Long (1874-1966), a noted pianist and Ravel's long-time friend, gave the first performance of his Le Tombeau de Couperin in 1919, the final movement of which he dedicated to Long's husband Joseph de Marliave, who died in action in August of 1914. Their relationship strengthened in 1932, when the two toured together with the Piano Concerto in G Major. Active in French musical circles from her early years, Long was the first woman granted full professorship at the Paris Conservatoire and enjoyed an extensive concert career, including to South America. She was a champion of French music, and came to be regarded as its ambassador.

A notable association copy. (38759) $1,650
One of the Most Important Sources for the History and Construction of the Viola da Gamba

12. ROUSSEAU, Jean 1644-1699


Octavo. Full dark-tan mottled calf with raised bands on spine in decorative compartments gilt, dark tan leather label titled in gilt, red speckled edges. 1f. (recto title, verso blank), [iii] (dedication to Monsieur de Sainte Colombe), iv (“Avant Propos” and “Remarques”), [iii] (“Table”), [ii] (“Extrait du Privilege du Roy”), [i] (errata), [i] (blank), 151, [i] (blank) pp. Decorative woodcut head- and tailpieces and initials throughout. With typeset musical examples to pp. 120-151 consisting of “Modelles pour la Transposition d’un degré plus haut, & d’un degré plus bas; Modelles... d’une Tierce; and Modelles... d’une Quarte”) and with additional numerous examples of typeset music in text. Two narrow engraved folding plates: “Manche Harmonique” (277 x 81 mm.) between pp. 46 and 47 and “Manche pour la Tablature” between pp. 54 and 55 (ca. 278 x 87 mm.). Stylized “B” to blank lower inner margin of title (possibly Ballard's monogram) and manuscript paraph to foot of errata leaf (possibly that of Rousseau). Manuscript correction in pencil to pp. 121 and 123 (from “haut” to “bas”). Binding slightly, rubbed, and bumped; joints cracked; small portions of spine lacking; hinges tender; endpapers worn, browned, and soiled. Minor internal wear; edges slightly browmned; light dampstaining to upper inner margins of several leaves and lower outer margins of several others; occasional small stains; pp. 31-32 slightly detached at head with small tear to blank inner margin repaired with archival tape; minor printer’s error to pp. 145/146. Lacking two sections (the “Manche Diatonique” and “Manche Chromatic) of what was originally a larger single folding plate.

Provenance
From the library of the noted English early music specialist Arnold Dolmetsch (1858-1940), with his small handstamp (“Dolmetsch Library”) to foot of verso of title.

A distinguished French viol player, theorist, and composer, "Rousseau dedicated his Traité de la viole (1687) to Sainte-Colombe and in it he defended his master’s innovative approach to the position of the left hand – one which facilitated performance in the melodic style (‘jeu de mélodie’) – refuting point by point the attacks on unharmonized compositions made by Machy in the preface to his Pièces de violle (1685) ... The Traité also includes a discussion of the history of the viol in France which provides valuable information on construction techniques; Rousseau also mentions Thomas Young, Henry Butler and John Price and the influence of the English viol school on French musicians. The discussion of technique and bowing is the most thorough before Loulié, and in the discussion of ornamentation Rousseau draws upon the lute tradition as well as encouraging the adoption of conventions from vocal music.” Robert A. Green in Grove Music Online

Dolmetsch was an "English instrument maker and pioneer in the revival of performances of early music on original instruments. ... [His] great gift was that, in a period when early music was virtually ignored except for academic study, he had both the imagination and the musicianship to take a musical work that had become a museum piece and to make it speak to the people of his own time in a language intelligible to them. He wrote the book The Interpretation of the Music of the XVII and XVIII Centuries ...” Margaret Campbell, revised by Katherine K. Preston in Grove Music Online

A nice copy of an important work, with distinguished provenance. (38597) $3,200
70 Exquisitely Hand-Colored Aquatints by Alessandro Sanquirico,
Sole Designer and Chief Scene Painter at La Scala,
the Most Important Theatre in Milan, from 1817 to 1832

One of the Very Finest Illustrated Records of Opera and Ballet
in Italy in the First Half of the 19th Century

13. SANQUIRICO, Alessandro 1777-1849

Very large oblong folio (39.2 x 47 cms.). Contemporary dark red cross-grained morocco gilt with decorative Greek-key panels, thin serrated fillets, outer border with neo-classical roundels, margins and inner dentelles with floral/leafy motif, flat spine in compartments with abstract star pattern gilt. 72 leaves in total. On Whatman Turkey Mill paper with watermarks 1824 and 1827, interleaved throughout with original tissue guards watermarked "FB." With a fine calligraphic manuscript title page to each part.

70 exquisitely hand-colored aquatint plates in total, 69 of which illustrate Sanquirico's set designs for operas and ballets performed at La Scala from 1812-1827, the whole preceded by a fine neo-Classical frontispiece.
OPERAS
33 plates of set designs for operas, listed by composer:
- Francesco Basiy (1767-1850): *Gli Illinsei*
- Simon Mayr (1763-1845): *La Fedra*
- Saverio Mercadante (1795-1870): *Amleto; Elisa e Claudio*
- Giacomo Meyerbeer (1791-1864): *Il Crociato in Egitto*
- Francesco Morlacchi (1784-1841): *Il Silemzio ed Il Mistero*
- Giuseppe Mosca (1772-1839): *La Sciocca; Emira (2)*
- Wolfgang Amadeus Mozart (1756-1791): *La Clemenza di Tito (3)*
- Giovanni Pacini (1796-1867): *L'ultimo giorno di Pompei (7); Gli Arabi*
- Stefano Pavesi (1779-1850): *La gioventù di Cesare (2)*
- Gioachino Rossini (1792-1868): *Semiramide; Ciro in Babilonia (2); La Gazza Ladra*
- Carlo Soliva (1792-1853): *Le Zingare dell' Asturia*
- Peter Winter (1754-1825): *Le due Valdomire (5); Maometto*

BALLETS
36 plates of set designs for ballets, listed by choreographer:
- Giovanni Aumer (1776-1833): *Cleopatra in Tarso*
- William Barrymore (1759-1830): *Il Naufragio di La Peyrouse*
- Francesco Clerico (?1755-after 1838): *La Morte d'Ettore (2); Maometto (2); La presa di Babilonia*
- Alessandro Fabbri (fl. 1800-1820): *Ramesse*
- Giovanni Galzerani (ca. 1789-after 1853): *Maria Stuarda (2)*
- Urbano Garzia (1786-1821): *Il trionfo di Ciro*
- Gaetano Gioja (1768-1826): *Il Conte d'Essex; Arsinoe e Telemaco; Ottavia*
- Luigi (Louis) Henry (1784-1836): *Elerz e Zulnida*
- Salvatore Taglioni (1789-1868): *Sesostrri*
- Salvatore Viganò (1769-1821): *La Vestale (3); La Spada di Kenneth; Psammi (3); Mirra (2); L'alunno della giumenta (2); Otello (2); Alessandro; I Titani; Bianca; Dedalo (2); Numa Pompilio; Gli Strelitzi*
ENGRAVERS
Albertoli; Aluisetti; Angeli; Biasioli; Bonatti; Bramati; Castellini; Durelli; Carolina Lose (or Luose); Rados; Rainieri; Carlo Sanquirico; and C. Zucchi

CONTENTS, in order of appearance in the volume, listed by composer for operas and choreographer for ballets:

1 leaf calligraphic manuscript title: Scene eseguite pel Melodramma serio L'ultimo giorno di Pompei ...

1. Fine neo-classical frontispiece


3. PACINI. Ingresso a Pompei della parte di Porta Nolana ... L'ultimo giorno di Pompei ... Engraved by Carlo Sanquirico.

4. PACINI. Foro di Pompei Festivamente Adorno ... L'ultimo giorno di Pompei ... Engraved by Angelo Biasioli.

5. PACINI. Interno della Basilica in Pompei ... L'ultimo giorno di Pompei ... Engraved by Aluisetti, aquatinted by Angeli.

6. PACINI. Ingresso all' Anfiteatro ... L'ultimo giorno di Pompei ... Engraved by Carlo Sanquirico.

7. PACINI. Giardino della Casa di Diomede presso alle Mura di Pompei ... L'ultimo giorno di Pompei.
8. PACINI. Sotterraneo Destinato al Supplizio de’ Rei ... L’ultimo giorno di Pompei ... Engraved by Carlo Sanquirico.

1 leaf calligraphic manuscript title: Raccolta Varie Decorazione Sceniciche.


11. MOSCA. Giardino. Questa scena fu eseguita pel Melodramma buffo La Sciocca per astuzia, del Sig. Luigi Romanelli, e posto in musica del Sig. Giuseppe Mosca nell’I.R. Teatro alla Scala La Primavera dell’ Anno 1821. Engraved by C. Luose.


15. PACINI. Volte Sotterraneo. Questa Scena fu eseguita pel Melodramma serio Gli Arabi nelle Gallie del Sig. Luigi Romanelli posto in musica dal Sig. Pacini nell'I.R. Teatro alla Scala. La Quaresima dell' Anno 1827.


27. PAVESI. Luogo Spazioso nell’Interno dell’ Isola di Farmacusa dai Lati abitati dei Corsali in Fondo Recinto degli Schiavi. Questa scena fu eseguita pel Melodramma eroicomico *La Gioventù di Cesare*, posto in musica
dal Sig. Stefano Pavesi, rappresentato nell' I.R. Teatro alla Scala. La Primavera dell' Anno 1817. Engraved by Carolina Luose.


40. VIGANÒ. Luogo Delizioso. Questa scena fu dipinta pel Ballo mitologico I Titani, inventato e posto sulle scene dell’ I.R. Teatro alla Scala dal Sig. Salvatore Viganò. Il Carnevale dell’ Anno 1818. Engraved by Carolina Lose. Composer unknown, but quite likely Viganò. This performance not recorded in Gatti, where only the 2 February 1820 performance is cited.


44. VIGANÒ. Giardino nella Reggia di Minosse nell' Isola di Creta. Questa scena fu eseguita pel Ballo mitologico, Dedalo, inventato, e posto sulle scene dell’ I.R. Teatro alla Scala dal Sig. Salvatore Viganò. Il
Carnevale dell' Anno 1818. Engraved by Carolina Luose. Music mostly by Pietro Lichtenthal (1780-1853) but also including music by Haydn, Mozart, Rossini, and Umlauf.


49. MERCADANTE. Sotteraneo. Questa scena fu eseguita pel Melodramma Semiserio, Elisa e Claudio, del Sig. Luigi Romanelli, posto in musica dal maestro Sig. Saverio Mercadante, nell' I.R. Teatro alla Scala nell' Autunno dell' Anno 1821. Engraved by L. Rados.


60. WINTER. Sala in un Castello della Danimarca. Questa scena fu eseguita pel Melodramma serio I due Valdomiri, del Sig. Felici Romani, posto in musica dal Sig. Pietro de Winter nell’I.R. Teatro alla Scala il Carnevale dell’Anno 1818. Engraved and aquatinted by A. Biasioli.


64. MOSCA. Sala del Consiglio nel Palazzo Reale. Questa scena fu eseguita pel Melodramma serio Emira, posto in musica dal Sig. maestro G. Mosca nell’I.R. Teatro alla Scala. Il Carnevale dell’Anno 1821. Engraved by C. Castellini.


Sanquirico was the sole designer and chief scene painter at La Scala, the most important theatre in Milan, from 1817 to 1832.

"From this powerful position during a rich period of operatic output, he influenced design standards for the works of Bellini, Donizetti, Mozart, Meyerbeer, Rossini and many other later composers until well into the 20th century. Among the hundreds of operas and ballets he designed at La Scala were the premières of Rossini’s La gazza ladra (1817), Bellini’s Norma (1831) and Donizetti’s Lucrezia Borgia (1833). Sanquirico’s designs were the foundation of the style commonly associated with 19th-century grand opera. They combined the restrained neo-classicism of his early training with the romantic trait of basing stage fantasy on historical accuracy and
sensibility. ... A typical Sanquirico formula, widely copied and still theoretically valid, was to set a scene in a richly decorated architectural foreground which opened out on to a broad landscape view painted on a backdrop, profound in its simplicity. ... This solved many technical problems of scale and, at the same time, satisfied the aesthetic needs of romantic audiences for spectacle. The end of his career saw the introduction of gas lighting in theatres, and his painted scenery showed a sensitivity to the nuances of light which later scene painters lost because of advances in lighting control.” Paul Sheren in Grove Music Online

"[Sanquirico] achieved dramatic effects by radical foreshortening of the architectural elements, and he heightened some of his designs by creating luminous central areas. His drops for I Titani, for example, are reminiscent of the paintings of Claude Lorrain and Nicolas Poussin, both in the tonality of their palettes and in their lighting effects.” Reynolds: International Encyclopedia of Dance Vol. 5, p. 517.

"The attitudes of arrested motion in the Sanquirico scenes from Vigano's ballets recall opera fully as much as, or rather more than, ballet. The canons of painting and sculpture which had dominated mime from the early days of the Greek masks are still evident in the Sanquirico record.” Winter: The Pre-Romantic Ballet, p. 193.

"[Sanquirico] understood the pathos and mood that pervaded the new operatic creations of the contemporary lyric repertory of Bellini and Rossini, Donizetti and Pacini. He sought to achieve a closer relationship between the character of the opera and that of his decor. In designing for choral masses in war and peace, or devising
scenic effects for fire and storm, he planned his scenes so that the dramatic action should occur downstage. The composite harmony of his classical and romantic styles established a new trend in theatrical design. Whether his vast scenes were set in ancient Rome or in modern Milan, whether they reproduced the fiery spectacle of Pacini’s Last Days of Pompeii, or the sombre atmosphere of a sepulchral Gothic hall, they were all designed with skillful articulation of architectural masses, with perspective to achieve spacial depth, and with chiaroscuro to dramatize light. Always a glorious if theatrical, authenticity haunted his designs. His insistence on pictorial verisimilitude heralded the advent of naturalist.” Oenslager: Stage Design, pp. 150-151.

"His work represents a synthesis of all features of stage design between the last years of the eighteenth century and the first part - in fact, the first half - of the nineteenth century. Early on in his career he managed to reconcile the academic manner with that fresh, lively spirit which he had inherited from the Galliari family. Later he infused into classical forms a sense of monumental grandeur, at the same time tempering them with an exceptional feeling of space and light. His flexibility allowed him to assimilate the romantic trends which were opposing with increasing vigor what had become the crystalline rigidity of classical design. Sanquirico then, was able to combine the solemn and stately harmony inspired by Graeco-Roman art (and sometimes by Renaissance art) with a taste for mystery and the picturesque derived from reminiscences of the Middle Ages, or from the pathos which was beginning to pervade some of the more sublime creations of Italian opera (notably the works of Bellini, Rossini and Donizetti). Far from resting content with a merely facile eclecticism, he achieved a unity of style comparable with that of Gonzaga.” Monteverdi: La Scala: 400 Years of Stage Design from the Museo Teatrale alla Scala, Milan, p. 10.

One of the very finest illustrated records of opera and ballet in Italy in the first half of the 19th century, with plates of a highly artistic nature superior in both design and execution. Sanquirico’s influential designs, incorporating spectacular settings in ancient and exotic locales, provide important and highly valuable documentary evidence of contemporary opera and ballet stage action. (38599) $55,000
An Early Letter to a Close Friend, Offering Significant Insight into the Young Composer

14. SHOSTAKOVICH, Dmitri 1906-1975
Autograph letter signed (“D. Shostakovich”) to Valerian Bogdanov-Berezovsky, the composer's close friend and fellow student in Leningrad. 2 pp., densely written. Dated Moscow, 9 March 1925. In black ink. In Russian (with translation). Slightly worn and browned; creased at folds.

A lively and intimate early letter, replete with both musical and personal references, written when the composer was just 18-1/2 years of age, as he was completing his first symphony and adjusting to life in Moscow at the Conservatory.

"I am trying to publish a few dances and a trio. I took the manuscripts to the publisher today. I will play the pieces on Thursday and look forward to the outcome. I won't be happy if they don't understand the music. That will be a knock to my pride." Shostakovich goes on to admonish his correspondent regarding something that Belyaev had told Misha: "I ran into Belyaev recently. He turned to me saying, why did you tell Shostakovich that I told Mayakovsky about Mitya transferring to the Moscow Conservatory. You put me in an uncomfortable position..." He then relates details about a visit to Yavorsky, saying that he "liked him very much..." and continues to relate a story about an encounter with homosexual overtones.

"In March 1925, when he was having difficulties with the last movement of the symphony, Shostakovich presented a selection of his music in Moscow. On this occasion the young Vissarion Shebalin made the bigger impression, but the visit at least helped Shostakovich to develop and inaugurate some important friendships – with Shebalin, with the theorist Boleslav Yavorsky, and with the music-loving marshal Mikhail Tukhachevsky...

By April 1925, the [first] symphony was complete in piano score, and the orchestration was finished by 2 July. ... The 12 May performance, coincidentally the first radio broadcast from the Great Hall of the Leningrad Philharmonic, was a major public and professional success. ... The success of Shostakovich's First Symphony catapulted him to international fame. The piece was taken up in rapid succession by Walter, Toscanini, Klemperer, Stokowski and others in the West, and it drew congratulatory letters from Milhaud and Berg. Its cachet lay partly in the fact that it was the first symphony composed in the Soviet Union to win a place in the general repertory and partly in that it had been composed by a teenager. ... Shostakovich "is generally regarded as the greatest symphonist of the mid-20th century, and many of his string quartets, concertos, instrumental and vocal works are also firmly established in the repertory. ... He played a decisive role in the musical life of the former Soviet Union, as teacher, writer and administrator. He was also an active pianist, frequently performing his own works until disability prevented him. His last concert appearance was in 1966." Laurel Fay and David Fanning in Grove Music Online

Bogdanov-Berezovksy (1903-1971), a leading Russian musicologist, composer, and music critic, was a great friend of Shostakovich; Boleslav Leopoldovich Yavorsky (1877-1942), a Russian musicologist, music teacher, and pianist, was a professor at the Moscow Conservatory from 1928 and a great influence on Shostakovich; he was, in part, responsible for arranging the first performance of Shostakovich's first symphony; "Misha" may refer to the young Moscow composer and friend of Shostakovich, Mikhail Cheremukhin; the reference to Mayakovsky may be to the important Soviet poet, playwright, artist, and actor Vladimir Mayakovsky (1893-1930). (38754) $3,200