

J & J LUBRANO MUSIC ANTIQUARIANS



NEW ACQUISITIONS December 2013

351 West Neck Road
Lloyd Harbor, NY 11743 USA
Telephone 631-549-0672
Fax 631-421-1677
e-mail info@lubranomusic.com
website www.lubranomusic.com



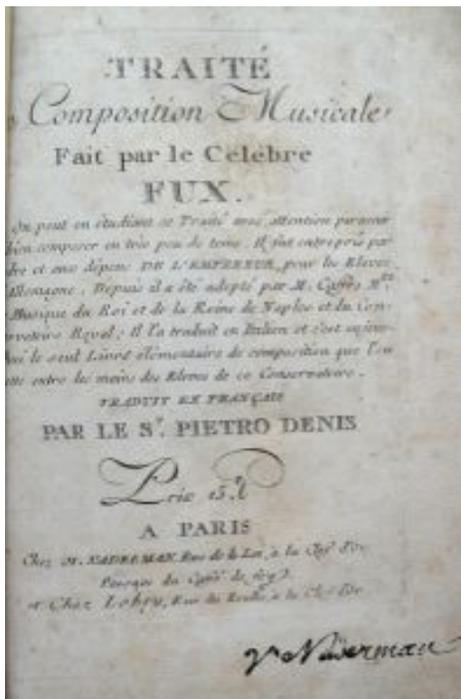
1. **FRASER, Simon, ed.** *The Airs and Melodies peculiar to the Highlands of Scotland and The Isles...* having the lively airs introduced as medleys, to form a sequence to each slower movement; with an admired plain harmony, for the Piano Forte, Harp, Organ, or Violoncello... Chiefly acquired, during the interesting Period from 1715 to 1745, through the Authentic Source narrated in the Accompanying Prospectus. Edinburgh: The Editor, [1816].

Folio. Original publisher's printed boards, newly rebacked with printed paper title label to spine. 1f. (title engraved by R. Scott with vignette incorporating a violinist and harpist), 1f. (dedication), pp. [1]-10 (Letter and Prospectus, Index of the Airs and Melodies, etc.), pp. 11-104 (printed music), pp. [105-120] (Appendix, with extensive notes on the songs).

With 232 tunes. Signed by the author and with "No. 1179" at the head of the first page of music.

Boards worn, rubbed, and somewhat abraded with slight loss; contemporary inscription laid down to front endpaper: "To Miss Lumsden from her friend Mr. Duff." Moderately browned; occasional foxing and staining. A wide-margined copy.

First Edition. (22324)
\$375.



2. **FUX, Johann Joseph 1660-1741.** *Traité de Composition Musicale...* traduit en Français par le Sr. Pietro Denis. Paris: H. Naderman... et Chez Lobry, [ca. 1800].

Large octavo. Newly bound in marbled boards with printed paper title label to spine. 1f. (title), 272 pp. Engraved throughout, with numerous musical examples. Publisher's facsimile signature to lower outer corner of title; signature of "S.S. Greatheed" (possibly related to the English dramatist Bertie Greatheed, 1759-1826) to free front endpaper. Slightly worn; some foxing and browning, heavier to some leaves.

A partial translation of the *Gradus ad Parnassum*. Hirsch I no. 188. Gregory-Bartlett p. 101. Cortot p. 81. RISM Écrits p. 341.

"Fux's Gradus ad Parnassum was published at imperial expense in 1725. The Latin original... was followed by German, Italian, English and French translations in whole or in part between 1742 and 1773. The long history of influence exerted by the Gradus as a manual of composition (and not merely as a primer of strict counterpoint) has been documented by Alfred Mann... It was used extensively by Haydn, Mozart and Beethoven for pedagogical purposes, and it was cited and adapted in formal composition treatises by

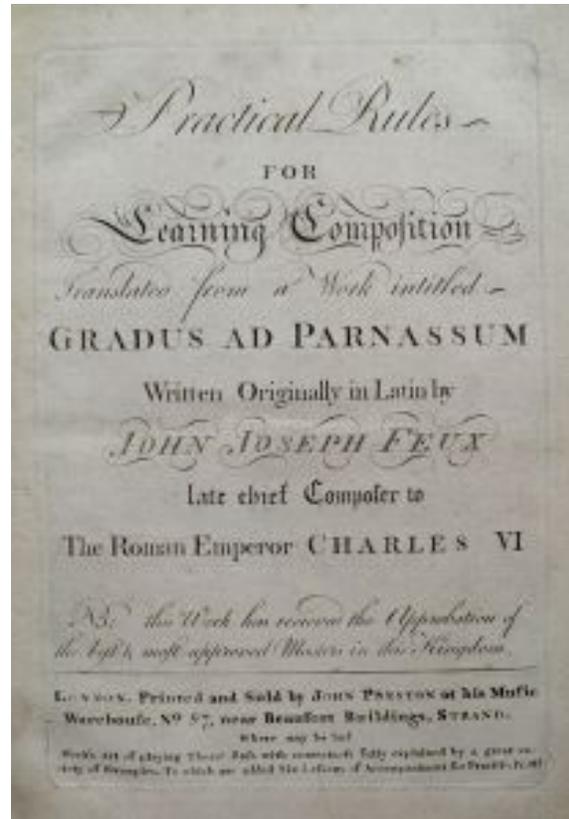
Marpurg, Albrechtsberger, Cherubini, Bellerman, Haller, Schenker, Roth and Tittel (*Der neue Gradus*, 1959), among others. In brief, it is no exaggeration to state that Fux has played a decisive role in the formation of Western musical thought in so far as tonal practice and technique are concerned." Harry White and Thomas Hochradner in *Grove online*. (22318)
 \$375.

3. **FUX, Johann Joseph 1660-1741.** Practical Rules for Learning Composition Translated from a Work intitled[!] *Gradus ad Parnassum* Written Originally in Latin by John Joseph Feux [!] late chief composer to The Roman Emperor Charles VI. London: John Preston, [ca. 1800].

Folio. Half navy blue calf with marbled boards, titling gilt to spine. 1f. (title), [1] (blank), 2-49 pp. Engraved. Very slightly worn and soiled; slight dampstaining to small portion of lower inner corner of manuscript.

The treatise is preceded by a densely-written 2-page contemporary manuscript account of the work and its publication history, consisting primarily of excerpts from Rees and Lichtenthal.

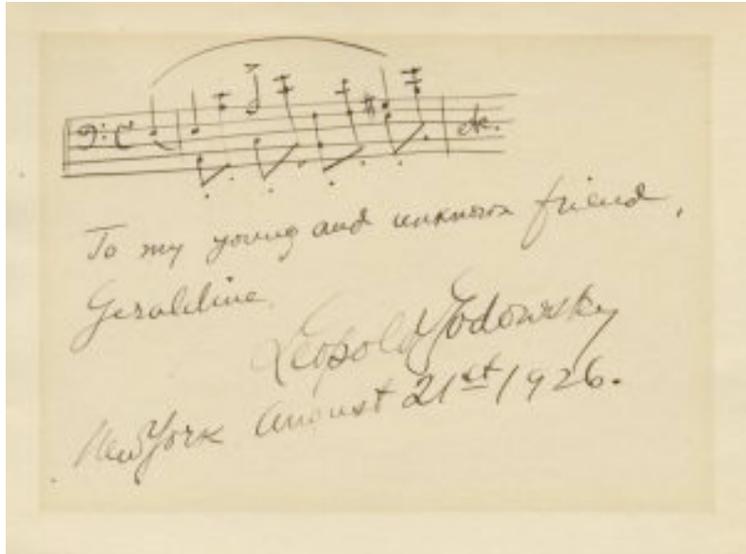
Gregory-Bartlett I, p. 100. RISM BVI p. 341. (22247)
 \$450.



4. **GIESEKING, Walter 1895-1956.** Autograph musical quotation. Small quarto, 165 x 140 mm. Three measures in piano score from J.S. Bach's *Gigue aus der 1 Partita*. Notated in dark blue ink. Inscribed to Boaz Piller and dated Boston, March 4, 1928. Very slightly soiled; the "G" of Giesecking's signature overwritten in black ink. Piller was a bassoonist with the Boston Symphony Orchestra.

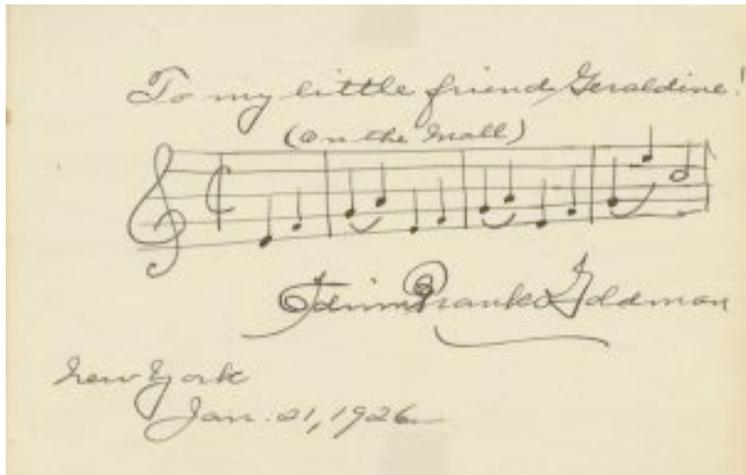
An attractive example in the hand of the French-born German pianist. (22367)
 \$100.





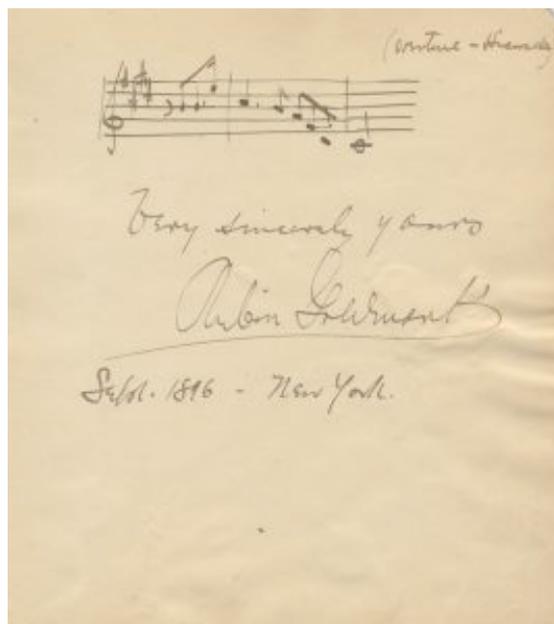
5. **GODOWSKY, Leopold 1870-1938.** Autograph musical quotation signed in full. Oblong octavo, 128 x 174 mm. 2 measures, notated in ink and inscribed "To my young and unknown friend, Geraldine." Dated New York, August 21, 1926. Light uniform browning; small remnants of mounting tape to verso.

An American pianist and composer of Polish birth, "Godowsky's music found little favour with the postwar generation; however, during the 1970s a revival of interest in the Romantic performance tradition brought about a re-evaluation of his achievements, and the subsequent reappearance of a number of his major works in print, on record and in concert further attests to his rehabilitation as one of the seminal figures of 20th-century pianism." Charles Hopkins in *Grove online*. (22383)
\$275.



6. **GOLDMAN, Edwin Franko 1878-1956.** Autograph musical quotation signed in full. Oblong octavo, 119 x 180 mm. 4 measures from his march *On the Mall*, inscribed "To my little friend Geraldine! (on the Mall)" and dated New York, January 21, 1926. Very slightly browned at edges; date very slightly smudged; remnants of adhesive to recto.

An attractive example in the hand of this noted American bandmaster and composer. (22390)
\$250.



7. **GOLDMARK, Rubin 1872-1936.** Autograph musical quotation signed in full and identified by the composer as being from his overture to *Hiawatha*. Small quarto, 200 x 170 mm. 3 measures notated in black ink on an album leaf. Dated New York, September 1896. Somewhat browned; slightly worn; some creasing; ink slightly faded; small tear to lower left corner; verso stained.

An American composer and teacher, Goldmark's Piano Quartet in A, op. 9, won the Paderewski Prize for chamber music in 1909. He was a nephew of the noted Austro-Hungarian composer Karl Goldmark (1830-1915). Interestingly, *Grove* notes Goldmark's *Hiawatha* as having been composed in 1900; this quotation from the overture is dated four years earlier. (22371)
\$120.

8. **GOULD, Morton 1913-1996.** Autograph musical quotation from the composer's *Pavane*, signed in full. Octavo. 4 measures, notated in ink, on letterhead of the music publishers Chappell & Co. in New York. Inscribed "For Ed Collins With appreciation for your interest - with a few of the autographed notes requested" and dated July 11, 1973. Very slightly browned; lightly foxed at edges.

"Gould, an American composer, conductor and pianist, "was on the staff of Radio City Music Hall when it opened (1932), and came of age during the golden era of radio... From the symphonettes (short orchestral works written to fit the radio format) came the 'Pavane', which rivalled another work of the period, American Salute (1943), as his most popular work." Ed Matthew in *Grove online*. (22384)

\$100.



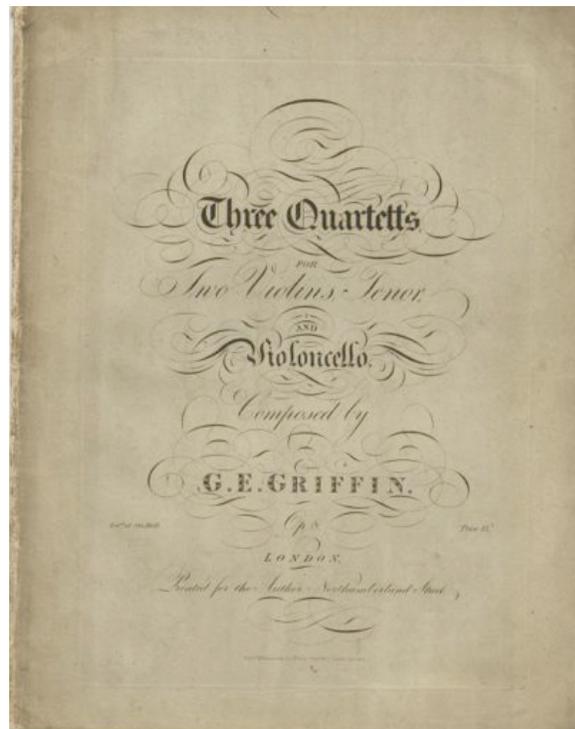
9. **GRIFFIN, George Eugene 1781-1863.** [Op. 8]. Three Quartetts for Two Violins, Tenor, and Violoncello. [Parts]. London: The Author, [WM 1812].

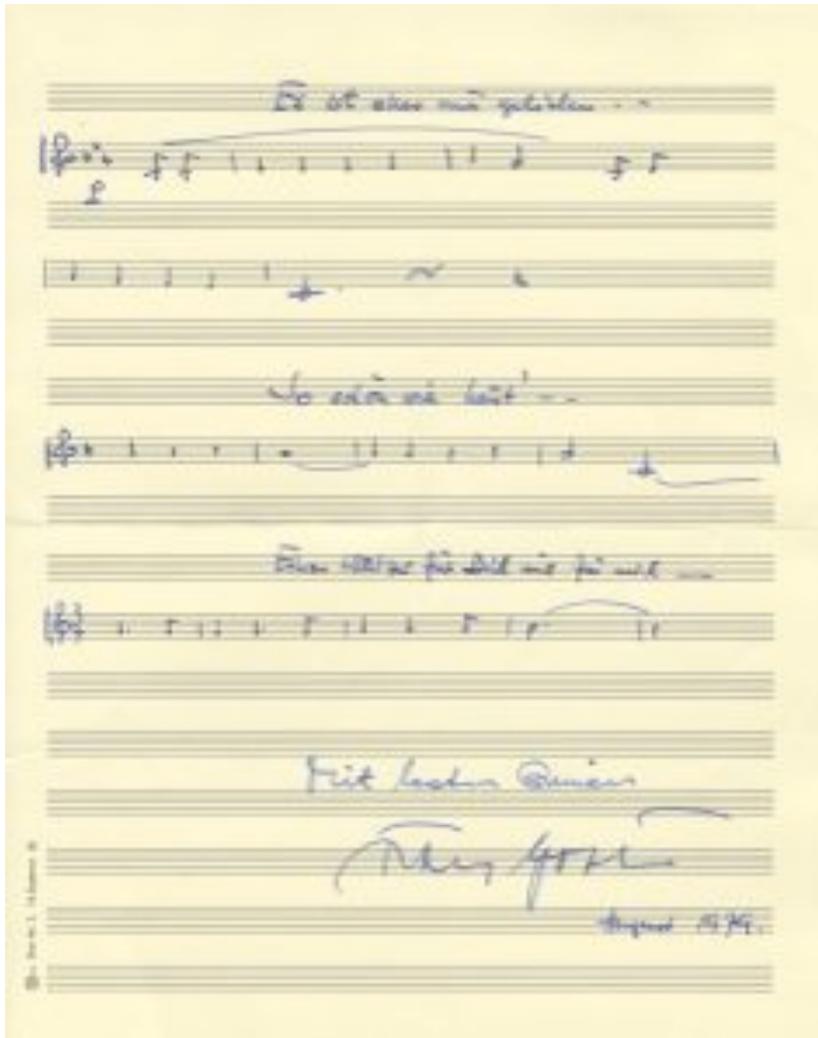
Folio. Unbound. Violin I: 1f. (title), [1] (blank), 2-31; Violin II: [1] (title), 2-27; Viola: [1] (title), 2-25; Violoncello: [1] (title), 2-23 pp. Engraved. Slightly worn and soiled.

COPAC (2 copies, the British Library and Cambridge University).

"In 1813 [Griffin] was one of the 30 founder members of the London Philharmonic Society. On 28 February 1814 and 24 May 1819 a string quartet, probably one of the three which formed his op.8 (London, ?1812), received performances at the Society's concerts... His music is conservative in style and was esteemed at the time, but is now forgotten." Rosemary Williamson in *Grove online*. (22244)

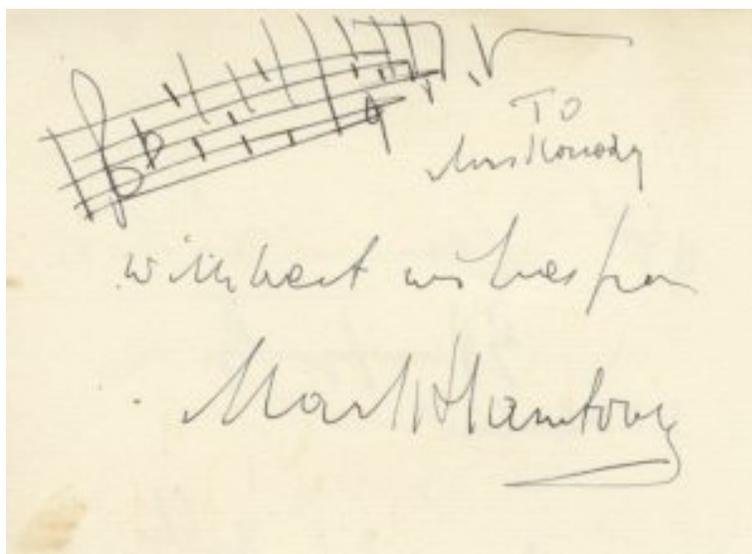
\$285.





10. **GROTHER, Franz 1908-1982.** Autograph musical quotation. Large folio. Notated in blue ink on "Star Nr. 2" 16-stave music manuscript paper. 5 measures entitled *Es ist alles nur gelichen*; 4 measures entitled *So schön wie heist?*; and 4 measures entitled *Einen Walzer für dich und für mich*. "Dated August 1979. Creased at folds.

"[Grothe] worked as an arranger with Franz Lehár, Emmerich Kálmán and Robert Stolz before making a name for himself as a composer of light music. During the economic crisis of 1929 Grothe concentrated on composing lively songs that offered the listener a dream-world of optimism and escapism. In the years that followed Grothe composed the scores for 167 films... Dance music and love-songs from his film scores became hits." Ingrid Grünberg-Rinkleff in Grove online. (22369) \$100.



11. **HAMBURG, Mark 1879-1960.** Autograph musical quotation signed in full. Small quarto, 89 x 122 mm. 2 measures, inscribed "To Mrs [?]Konody with best wishes," notated in black ink on a portion of an album leaf with additional signatures to verso. Very slightly browned and stained.

A pianist and composer, the Russian-born Hambourg was a student of Leschetisky from 1891-1895, before his first international tour; he became a British citizen in 1896. (22372) \$125.



12. **HÄUSER, Johann Ernst, ed. 1803-ca. 1874.** Der musikalische Gesellschafter Eine Sammlung Vorzüglicher Anecdoten, Miscellen, und lustiger Geschichtchen über die berühmtesten Tonkünstler alter u. neuerer Zeit oder über Musik im Allgemeinen. Meissen, Pesth: Fr. Wilh. Goedsche, Otto Wigand, 1830.

12mo. Newly bound in marbled boards with printed paper label to spine. 1f. (lithographic frontispiece by Kluge), 1f. (title), 312 pp. Some leaves slightly browned; occasional foxing and staining.

Häuser was a teacher, writer on music and composer. In addition to literary works, he published actively in music, including a dictionary, anecdotes about musicians, and over 100 compositions for piano and organ. (22238)
\$100.



13. **HINDEMITH, Paul 1895-1963.** Original large portrait of the composer in oil ("Hindemith with Viola") on board of the composer, executed by Rudolf W. Heinisch in Expressionistic style and signed by the artist with his initials, "WHR." Undated, but 1952. Approximately 810 x 990 mm. + frame.

The painting depicts Hindemith in half-length in concert dress performing on a viola. The subject is portrayed with a forceful intensity, with the suggestion of the beginning of a musical staff to the forehead continuing beyond the portrait and with musical notation on multiple staves swirling in the background with diagonal lines crossing the painting parallel to the subject's bow mirroring the dynamics of bow movement.

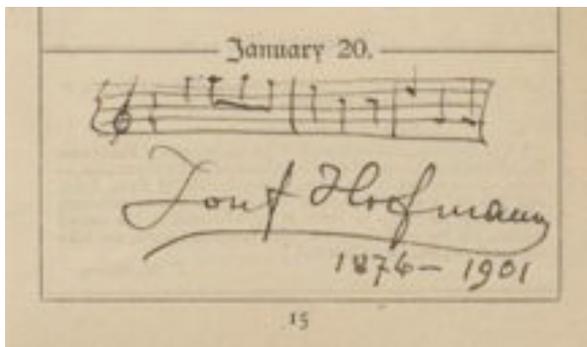
Rudolf W. Heinisch (1896-1956) was a painter, graphic artist and stage designer whose style has been variously described as belonging to Expressionism, Expressive Realism and the "New Objectivity" school. He and Hindemith were life-long friends; Heinisch was a witness at Hindemith's marriage, and both moved from Frankfurt to Berlin in the early 1930s.

Heinisch executed another portrait of Hindemith in 1931 which was exhibited at the Staedelsche Museum in Frankfurt/Main; this portrait was subsequently declared "degenerate" and destroyed by the Nazis. Some of Heinisch's oil paintings and watercolours were also included in the infamous exhibition of "Entartete Kunst" mounted by the Nazis in Munich in 1937 along with works by many important artists. Heinisch also illustrated the first edition of Hindemith's children's opera, *Wir bauen eine Stadt*, published in 1930.

Other portraits of Hindemith by Heinisch are held at the Senatsabteilung für Kunst und Wissenschaft in Berlin, the Hochschule für Musik in Frankfurt, the offices of Schott Verlag in Mainz, and in the Hindemith House Museum in Bolnay, Switzerland.

"When my father made the present viola painting I was seven years old, but I remember this very well because it was a great event when Hindemith came to Berlin. I went with my father to the orchestra rehearsal, where he made a lot of preparatory sketches for the oil painting." Correspondence to us from the artist's son, Mr. Philipp Heinisch.

The creative output of both Hindemith and Heinisch were ultimately banned by the Nazis and, while Hindemith emigrated from Berlin in 1938, Heinisch remained there. After the war, Heinisch became one of the "Lost Generation" of artists and failed to gain any degree of recognition during his lifetime. There has, however, been renewed interest in Heinisch in more recent times. A major exhibition of his works took place at the Frankfurter Kunstverein in 1977. His work is also included in the well-known collection of Dr. Gerhard Schneider of "degenerate" art dating from the period of German National Socialism; an exhibition of art works from this collection entitled "Kunst und Künstler im Nationalsozialismus Werke aus der Sammlung Gerhard Schneider" was held at the Stadtmuseum in Berlin in early 2013. (22179) [\\$9,500.](#)



14. **HOFMANN, Josef Casimir 1876-1957.**

Autograph musical quotation signed in full. 1 p. Small octavo. Three measures notated in piano score in black ink on a diary-like page dated January 20 (his birthday), with printed quotations offering musical inspiration to verso.

An American pianist of Polish birth, "between about 1910 and 1935 Hofmann was regarded as being without equal among Romantic pianists. His playing combined faultless pedalling, the most even passage-work and the widest range of dynamics with a pellucid and chaste tone, and his sudden, improvisatory eruptions served to heighten the tension

and emotional content of each piece he performed. In the first part of the 20th century his playing became

an ideal to which most pianists aspired, and his influence on pianists and composers at that time was pervasive... He was the first professional musician ever to record." Gregor Benko in Grove online

"[The present quotation] might bear on the question of the true date of [Hofmann's] birth, for during the first, prodigy, part of his career there was a discrepancy about his age, and his managers, in order to make the prodigy seem even more prodigious, shaved a year and a half off his age, saying he was born in June 1877. The handwriting is definitely his from about 1900 so I assume this was written in 1901. This was just about the time he began appearing as a mature artist and also began giving out his real birth date." Benko. (22461)

\$75.

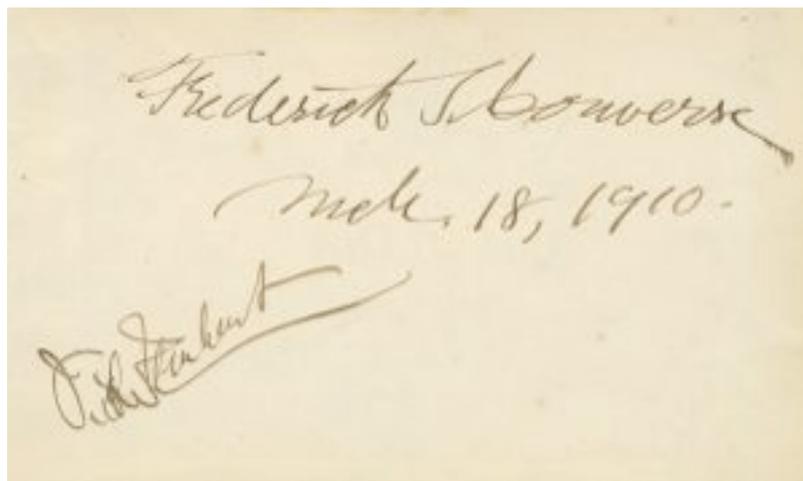
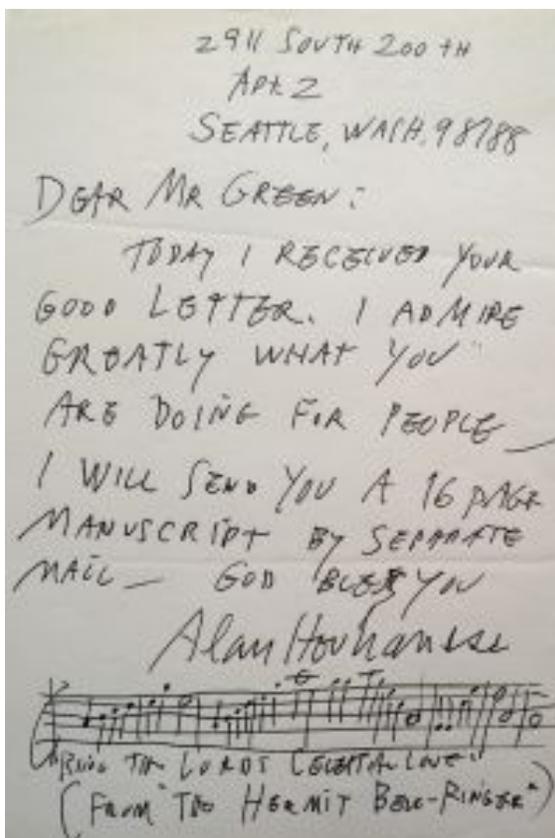
15. **HOVHANESS, Alan 1911-2000.** Autograph letter signed in full, incorporating an autograph musical quotation. Large octavo. To Mr. Green. Seattle, Washington, n.d.

"I admire greatly what you are doing for people. I will send you a 16 page manuscript by separate mail. God bless you." With a 9-measure autograph musical quotation *Ring the Lord's Celestial Love* from *The Hermit Bell-Ringer*, op. 256, a work for male voices, flute and chimes, composed in 1972.

An innovative composer incorporating "experimental and non-Western procedures" and "international tendencies" in his work, Hovhaness "began composing in early childhood and took a youthful interest in meditation and mysticism. In the early 1930s he studied with Converse at the New England Conservatory and was exposed to the music of India, then little known in the West, through musicians in the Boston area... The fifth period, beginning about 1971, was marked by a return to Western influences; the works are particularly rich in scoring and chordal sonority, longer in duration than their predecessors, and generally more spacious and less active." Arnold Rosner and Vance Wolverton in Grove online.

(22340)

\$225.



16. **HUMPERDINCK, Engelbert 1854-1921.** Autograph musical quotation signed ("*E. Humperdinck*"). Oblong octavo, 119 x 188 mm. A 2-note phrase on a hand-drawn staff, notated in ink and dated December 28, 1910. With the signatures of the highly distinguished American operetta composer **Victor Herbert** (1859-1924) and the American composer **Frederick S. Converse**, dated March 18, 1910, to verso. Slightly browned; small remnant of mounting tape to upper blank margin of verso.

"Although his music is regarded as a synthesis of many prevailing styles, Humperdinck was very much an individual... His harmonic language and instrumentation do recall Wagner occasionally, but also Richard Strauss and Mahler, who were his contemporaries." Ian Denley in *Grove online*

Converse's romantic opera, *The Pipe of Desire*, was the first American opera, and the first opera in English, to be performed at the Metropolitan Opera in New York; it had its first performance there on March 18, 1910, the date of the present autograph. The opera premiered in Boston on January 31, 1906.

An interesting example associating three important figures in 19th century music. (22392)
[\\$385.](#)



17. **HUMPERDINCK, Engelbert 1854-1921.** Autograph musical quotation signed ("*E. Humperdinck*") from the composer's opera **Hänsel und Gretel**. Four measures identified in the composer's hand ("*H & Gr.*") and dated London December 1, 1897. Notated in ink on an album leaf 196 x 157 mm. Together with a second autograph musical quotation in the hand of the Austrian cellist and composer David Popper (1843-1913) dated "*London 1/12 97 - same concert.*" With a reproduction photograph of the composer. Slightly soiled; browned, heavier to Humperdinck quotation; creased at corners.

"Humperdinck became engaged to Hedwig Taxer at Christmas 1890 and presented her with the Singspiel version of Hänsel und Gretel as an engagement present. In January 1891 he started orchestrating it and began to consider turning it into a full-scale opera. From June to August he was occupied at Bayreuth both as a critic for the Frankfurter Zeitung and as a backstage helper for opera production. In December Humperdinck presented Hedwig with the draft of the full version of Hänsel und Gretel as a Christmas present..."

"On 19 May he and Hedwig were married and spent the summer at the Bayreuth festival. Humperdinck's duties as a teacher and critic, his marriage and fatherhood (his first child, Wolfram, was born on 29 April 1893), delayed the completion of the final version of Hänsel und Gretel until 17 September 1893. The first performance was given in Weimar on 23 December under Richard Strauss; its success was immediate and spread throughout Europe. Mahler, whom Humperdinck met in Weimar on 1 June 1894, gave the first performance in



Hamburg on 25 September. Further performances of significance were under Felix Weingartner on 13 October in Berlin in the presence of the Kaiser and his wife, who granted Humperdinck an audience; on 30 November in Dessau, directed by Cosima Wagner; and on 18 December in Vienna, attended by Humperdinck, Brahms and Wolf." Ian Denley in *Grove online*

"A cellist of superior technique and a warm, powerful tone, Popper was a champion of new music." Marc Moskowitz in *Grove online*. (22358)
\$475.

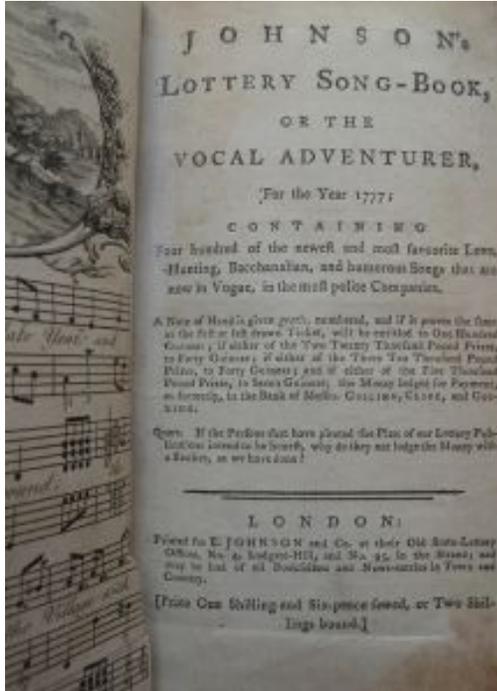
18. **IRIARTE, D. Tomasso [Tomas de] 1750-1791.** *La Música, Poema*. Madrid: Imprenta Real de la Gazeta, 1779. Large octavo. Newly bound in period marbled paper with printed paper title label to spine.

1f. (allegorical engraved frontispiece by Carmona after Ferro), 1f. (title), 9ff. ("Prólogo), 126 pp. + xl pp. ("Advertencias") + 1f. (recto errata, verso blank). With full-page engraved plates preceding each of the five "cantos." Some foxing, especially to plates; lower outer corners dampstained; two blank corners lacking; signature of "C. Davies" to upper corner of free front endpaper. A wide-margined copy.

First Edition. Gregory-Bartlett p. 129. Cortot p. 207 (the second edition of 1784). RISM *Écrits* p. 429.

"[*La Musica Poema's*] five cantos begin with a treatment of the elements of music...Canto II discusses expression...The section on church music...mentions Morales, Guerrero and Victoria among earlier masters. In describing theatrical music - the past and present state of opera and the native zarzuela - Iriarte praised the operas of Gluck in particular. In the last canto, which describes social music, the symphonic and chamber forms, he gave special praise to Haydn, notably for his string quartets. The work is followed by explanatory footnotes and an essay on the merits of Spanish as a language for musical settings..." *The New Grove*, Vol. 9 p. 327. (22319)
\$450.





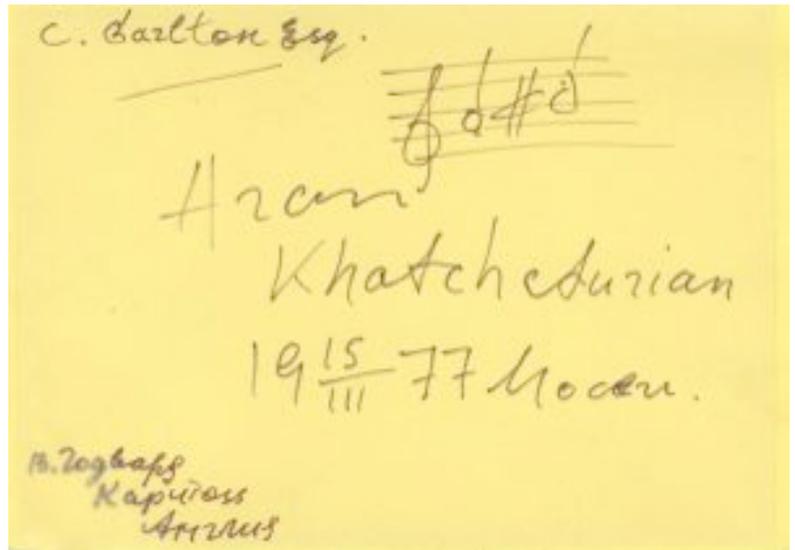
19. **JOHNSON'S LOTTERY SONG-BOOK**, or the Vocal Adventurer, For the Year 1777: Containing Four hundred of the newest and most favourite Love, Hunting, Bacchanalian, and humorous Songs that are Now in Vogue, in the most Polite Companies. London: E. Johnson and Co., [1777].

Octavo. Newly bound in period marbled paper with printed paper title label to spine. 1f. (title), 5ff. (index), 240 pp. With folding frontispiece of engraved music with pictorial vignette to upper portion of leaf entitled *The Happy Surprize* [!]. 316 songs, text only. Uniformly browned, heavier to outer corner of title and first leaf; occasional small edge tears, soiling and small stains; lower outer portion of frontispiece lacking affecting both music and text.

First Edition. Lowndes 2446. Stainer p. 42. (22316)
\$450.

20. **KHATCHATURIAN, Aram 1903-1978.** Autograph musical quotation signed in full. Oblong octavo, 108 x 152 mm. An unidentified 2-note phrase notated in ink on a treble clef on yellow paper and dated March 15, 1977. Inscribed to C. Gazlton Esq. Several letters to annotation to lower left corner (?address) smudged; remnants of mounting tape to verso.

A noted Soviet-Armenian composer, whose works were influenced by both classical European music and Armenian folk music, perhaps best-known for the Adagio of Spartacus and Phrygia from his ballet Spartacus and for the Sabre Dance and adagio from his ballet Gayane.
(22391)
\$285.



21. **KIPNIS, Alexander 1891-1978.** Fine original large silver print photograph of the distinguished Ukrainian-born American bass in profile by the noted Hungarian-born photographer Laszlo Willinger (1909-1989). 390 x 290 mm. Signed by the photographer in white ink at the lower left corner. Vienna, ca. 1935. Slightly worn, with slight curl to edges. In very good condition overall.



Kipnis was a member of both the Berlin Staatsoper (1930–1935) and the Vienna Staatsoper (1935–1938); he became an American citizen in 1934. "By then he had established himself everywhere as an outstanding Wagner and Mozart bass and a highly distinguished interpreter of Italian and Russian roles. He was much in demand at Bayreuth, singing there between 1927 and 1933, and appeared at the 1937 Salzburg Festival as Sarastro under Toscanini." Desmond Shawe-Taylor in Grove online

Willinger, who left Berlin for Vienna in 1933, is particularly noted for his portrait photography; his subjects include Marlene Dietrich, Sigmund Freud, Carl Jung, Max Reinhardt and many other notables of the 1930s and '40s. He moved to the United States in the mid-'30s and was one of the first Hollywood photographers to experiment in the use of color.

A fine example of this important photographer's early work. (22257)

\$750.



22. LEONCAVALLO, Ruggero 1857-1919. Signed postcard photograph ("*R. Leoncavallo*") with autograph musical quotation from the first act of his opera *La Bohème*. A fine bust-length photograph of the composer with his trademark handlebar mustache, boldly signed in black ink and dated Berlin, June 1904. With a two-measure autograph musical quotation to upper left, with text, identified in the composer's hand as being from "*La Bohème I Act.*" Addressed to Fraulein Grete Larass in Berlin. Very slightly worn at edges; remnants of tape to edges of verso.

["Leoncavallo"] completed his version of Murger's Scènes de la vie de Bohème, on which he had been working since 1892, and its first performance was carefully supervised by his new publisher Sonzogno in Venice in 1897. The long period of composition during which he sought to convey the realities of life in the Latin Quarter of Paris was preceded by fierce controversy with Puccini and the Ricordi publishing house. It was Leoncavallo who first had the idea of making it into an opera, but his Bohème, although it has pages full of vitality, is much more a social document of the period, and after the first years in which the two operas were performed almost side by side, it was Puccini's version that survived in the repertory." Michele Girardi in Grove online (22357)

\$950.



23. **LISZT, Franz 1811-1886.** Reminiscences de Norma. [For piano solo]. Mayence: B. Schott [PN 7416], [1844]. 1f. (lithographic title), 23 pp. Engraved. First German edition. LWV A 77. Raab 133. Searle 394.

Bound with:
Ouverture de l'opéra Guillaume Tell de G. Rossini transcrite pour le Piano par François Liszt. Mayence: B. Schott [PN 6489], [1842]. 1f. (lithographic title), [1] (blank) 2-25 pp. Engraved. Some very minor staining. First Edition. LWV A 54. Raab 237. Searle 552.

Folio. Modern dark green cloth. (22251)
\$300.



24. **LOEILLET, Jean-Baptiste 1680-1730.** XII Sonatas in three Parts Six of which are for two Violins and a Bass three for two German flutes and three for a Hautboy & common Flute with a Bass for the Violoncello and a Thorough Bass for the Harpsicord... Opera Secunda. [Parts]. London: Walsh... Hare, [ca. 1725].

3 volumes. Folio. Contemporary mid-tan calf-backed marbled boards.

Violin/Flute I: 2ff. (title, dedication to Prince John Duke of Rutland), [i] (blank), 24 pp.
Violin/Oboe/Flute II: 1f. (title), [i] (blank), 24 pp.
Basso Continuo: 1f. (title), [i] (blank), 24 pp.

From the collection of André Meyer (1884-1974), with his stamp to endpapers of each volume.

Bindings slightly worn and rubbed; Violin I part with small modern paper label to upper. Slightly worn; occasional minor defects; worming to upper outer blank margins of second violin part.

First Edition. Priestman x, i. Smith 958. Not in BUC. RISM L2725.

Often confused with Jean-Baptiste Loeillet ('Loeillet le Gant'), John Loeillet "settled in London in about 1705, where his surname was often rendered more or less phonetically as 'Lullie' or 'Lully', and he anglicized his first name to John. He

is mentioned in 1707 as a member of the Drury Lane orchestra, and a year or two later he appears as principal oboist (and flautist) in Heidegger's list of the opera band at the Queen's Theatre, Haymarket... Loeillet became a celebrated master and teacher of the harpsichord. There is a tradition, which may well be true, that he was chiefly responsible for introducing the transverse flute as a fashionable instrument in

England... His instrumental sonatas fall into the sonata da chiesa pattern, usually comprising a slow first movement in common time, a fast alla breve fugal movement (often with a bass of running quavers), a sarabande-like slow movement requiring much ornamentation, and a lightweight gigue." Alec Skempton and Lucy Robinson in *Grove online*

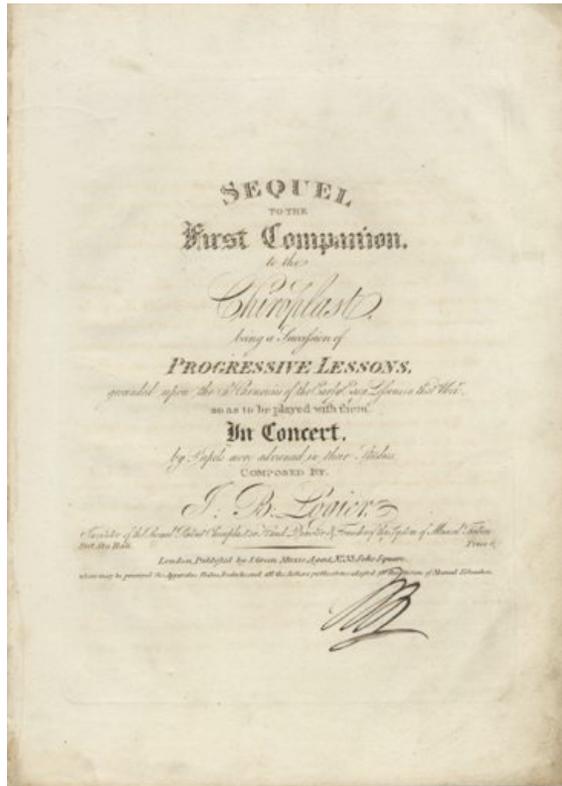
An elegantly-printed collection. (22353)
\$2,800.

25. LOGIER, Johann Bernhard 1777-1846.

Sequel to the First Companion, to the Chiroplast, being a Succession of Progressive Lessons, grounded upon the harmonics of the Early Easy Lessons in that Work, so as to be played with them. In Concert, by Pupils more advanced in their Studies. Composed by J.B. Logier, Inventory of the Royal Patent Chiroplast or Hand Director & Founder of this System of Musical Tuition. London: J. Green, [WM 1817].

Folio. Disbound. [1] (title), 2-30 pp. Engraved. With pencilled notes to margins and some markings in pencil and red crayon relevant to notation. Slightly worn and soiled. With contemporary manuscript paraph (perhaps that of Logier) to title.

"In 1814 [Logier] patented the chiroplast or 'hand-director' mechanism, a laterally sliding frame for the hands fitted above the keyboard designed to control the position of the wrists and relation of the hand to the arm... He produced a series of explanatory publications and studies for its use, employed adroit publicity, and exploited his patent to draw high fees from the many teachers who used it in Britain and also in the USA." David Charlton and Michael Musgrave in *Grove online* (22250)
\$375.

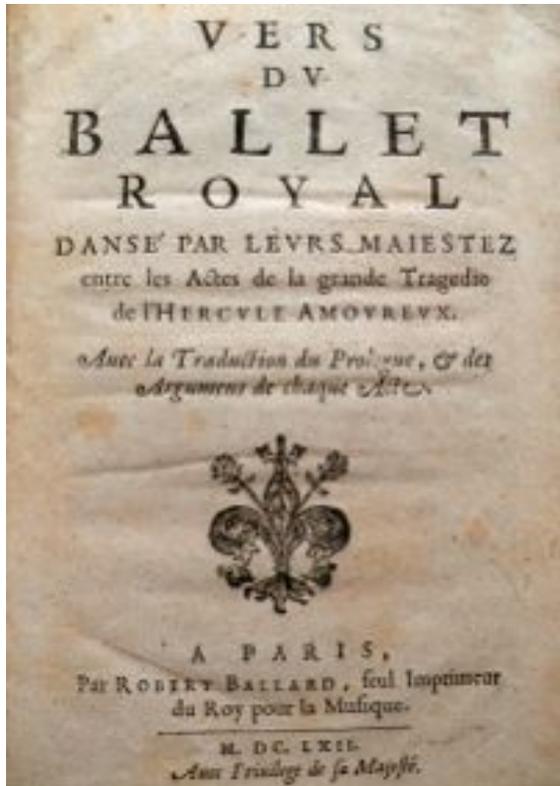


26. [LULLY, Jean-Baptiste 1632-1687] Benserade, Isaac de 1613-1691. Vers du Ballet Royal dansé par leurs maiestez entre les Actes de la grande Tragedie de l'Hercule Amoureux. Avec la Traduction du Prologue, & des Argumens de chaque Acte. [Libretto]. Paris: Robert Ballard, 1662.

Small quarto. Full polished mid-tan calf with decorative spine in compartments gilt, dark red leather title label gilt, boards with gilt-ruled edges with decorative bird-like motif at corners, inner dentelles gilt. 1f. (title with woodcut device), pp. 3-7 (prologue), 51[152] pp. With named cast lists for each of 18 entrées for Cavalli's *Ercole amante*. With fine woodcut headpiece and large decorative woodcut initial to prologue; occasional decorative initials and woodcut head- and tailpieces throughout. Binding somewhat worn, rubbed and bumped; hinges and joints cracking; small portion of lower spine lacking. Somewhat browned and foxed; some leaves trimmed just affecting tailpieces or signature designation in a few instances; small hole to pp. 29/30 just affecting text .

First Edition. Malkin 9.1. Magriel p. 139. Slin p. 296. Not in Derra de Moroda.

L'Hercule Amoureux, a ballet with music by Lully, marked the occasion of the marriage of Louis XIV to Maria Theresa of Spain; it was first performed in Paris at the Tuileries on February 7, 1662.



"This opera-ballet... was doubtless the most brilliant of all the festivities organized in honor of the king's marriage. The performance, before an immense crowd which filled the new theatre to capacity, lasted for six hours... But the magnificence of the new theatre, the extraordinary boldness of the machines and decorations, the numerous and sudden changes of scenes, and the sumptuousness of the costumes kept the audience in a constant state of excitement. They paid very little attention to the opera itself, but the ballet entries, particularly the one in which the king and queen danced together, surrounded by the most illustrious representatives of the nobility, threw them into ecstasy... The complete spectacle is a very happy fusion of two genres producing what we may call a 'court-opera-ballet' in which the subjects of the ballet entries are closely related to the subject of the opera. The work is the result of the collaboration of at least six people: Camille Lillius wrote the Prologue, Buti wrote the libretto, Cavalli composed the music of the opera, Benserade devised the ballet entries and wrote the Vers, Lully composed the music of the ballet entries, and Gaspare Vigarani invented the machines." Silin: *Benserade and his Ballets de Cour*, p. 301.

Ercole amante (Hercules in Love), an opera in a prologue and five acts by Francesco Cavalli to a libretto by Francesco Buti after Ovid's *Metamorphoses*,

was commissioned by Cardinal Mazarin to mark the occasion of the wedding of Louis XIV to Maria Theresa of Spain. Cavalli (1602-1676) "was the most performed, and perhaps the most representative, composer of opera in the quarter-century after Monteverdi and was a leading figure, as both composer and performer, in Venetian musical life." Thomas Walker in *Grove online*

A French poet, librettist and playwright, "[Benserade's] art of telling the truth about society people with elegance and dexterity was not only appreciated by the salons and developed in all the current poetic genres – epigrams, madrigals, rondeaux, enigmas, portraits and epitaphs – but was peculiarly suited to the court ballet. Benserade's popularity coincided with Louis XIV's career as a dancer of some talent, and between 1651 and 1669, when the king retired from the stage, Benserade wrote verses for 23 royal ballets." Margaret M. McGowan in *Grove online*. (22441)

[\\$2,750.](#)

27. [LULLY, Jean-Baptiste 1632-1687]. *Les plaisirs de l'isle enchantée, ou les festes et divertissements du Roy, à Versailles, Diviséz en trois journées, et commencéz le 7me. jour de may, de l'année 1664.* In a royal binding with the arms of the Sun King, Louis XIV. Paris: de l'Imprimerie Royale, 1664.

9 plates, drawn and engraved by Israel Silvestre, numbered 1-9 at bottom right:

1. [title, as above]
2. *Premiere Journée March du Roy, et de ses chevaliers... representant Roger, et les autres Chevaliers enchantéz dans l'Isle d'Alcine*
3. *Premier Journée Comparse du Roy et de ses Chavaliers... pendant l'Ouverture de la feste, faite par les recits d'Apollon*
4. *Premiere Journée Course de bague... representans Roger et les autres Chevaliers enchantéz dans l'Isle d'Alcine*
5. *Premiere Journée Comparse des quatre saisons... le Machine de Pan, et de Diane*
6. *Premier Journée... Festin du Roy, et des Reynes*
7. *Second Journée Theatre... sur lequel la Comédie, et le Ballet de la Princesse d'Elide surent representéz*



8. *Troisième Journée Theatre... représentant l'Isle d'Alcine... dans lequel fut dancé un Ballet de plusieurs entrées, et apres quoy ce Palais fut consumé, par un feu d'artifice représentant la rupture de l'enchantement apres la suite de Roger*

9. *Troisième Journée Rupture du Palais et des enchantemens de l'Isle d'Alcine représentée par un feu d'Artifice*

Bound with:

Relation de la Feste de Versailles. Du 18. Juillet mil six cens soixante-huit. Paris: de l'Imprimerie Royale, 1679.

1f. (title with engraved royal coat of arms), [3]-43 (letterpress text by André Félibien des Avaux), [i] (blank) pp. followed by **5 plates, all engraved by Jean le Pautre**, numbered I-V at center, as detailed below.

With fine engraved headpiece by F. Chauneau incorporating putti playing musical instruments and dancing with fireworks at Versailles in the background to first page of text. Decorative engraved initials.

I. *Collation donnée dans le petit Parc de Versailles*. 1678

II. *Les Festes de l'Amour et de Bacchus, Comedie en Musique représentée dans le petit Parc de Versailles*. 1678

III. *Festin donné dans le petit Parc de Versailles*. 1678

IV. *La Salle du Bal donné dans le petit Parc de Versailles*. 1678

V. *Illuminations du Palais et des Jardins de Versailles*. 1679

Bound with:

[Les divertissemens de Versailles donnez par le roy à toute sa cour au retour de la conquete de la Franche-Comté en l'année MDCLXXIV. Paris: de l'Imprimerie Royale, 1676].

6 unnumbered plates, 5 engraved by le Pautre and 1 by Chauneau, dated as indicated:

- *Première Journée. Alceste, Tragedie en musique, ornée d'entrées de Ballet, représentée à Versailles*. Le Pautre, 1676

- *Seconde Journée Concerts de musique... dans le Jardin de Trianon*. Chauneau, 1675

- *Troisième Journée. [Moliere's] Le Malade imaginaire, Comedie représentée dans le Jardin de Versailles devant la Grotte*. Le Pautre, 1676

- *Quatrième Journée. Festin, dont la table estoit dressée autour de la fontaine de la cour de marbre du Chasteau de Versailles*. Le Pautre, 1676

- *Cinquième Journée. Feu d'artifice sur le Canal de Versailles*. Le Pautre, 1676

- *Sixième Journée. Illuminations autour du grand Canal de Versailles*. Le Pautre, 1676

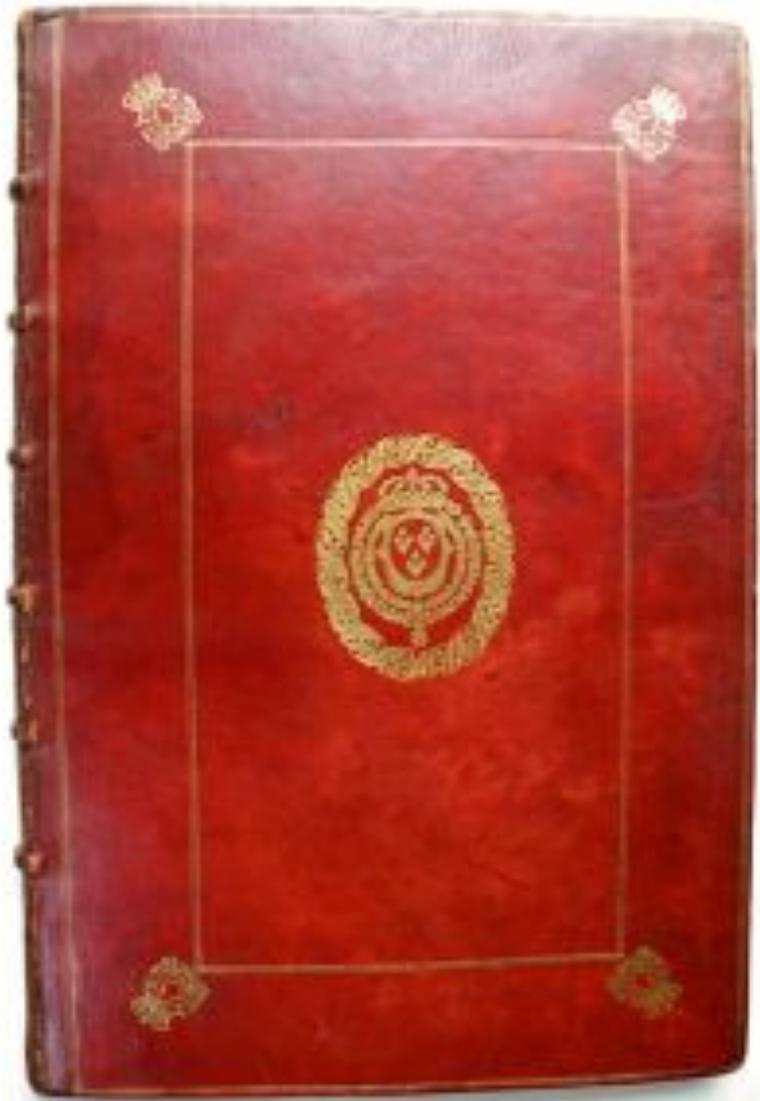
A total of 20 highly attractive double-page engraved plates in total, 9 both drawn and engraved by Israel Silvestre, 10 engraved by Jean le Pautre (variously dated 1675, 1676, 1678, 1679), and 1 by Chauneau (dated 1675). With captions below images in both French and Latin.

Provenance: Charles Bruce, the third Viscount Bruce d'Amphill, with his engraved armorial bookplate dated 1712 to verso of title.

Folio. Full dark red morocco with raised bands on spine in decorative compartments gilt, titling gilt to spine, royal arms of Louis XIV within triple gilt rules with crown ornament to corners to both upper and lower boards, inner dentelles gilt, marbled endpapers, all edges gilt. Binding slightly worn, rubbed and bumped, head of spine slightly chipped, endpapers slightly worn and stained; manuscript annotation to front free endpaper. Title slightly foxed, creased at outer margin; occasional soiling; light foxing, primarily to margins, throughout; several small tears to blank margins repaired; very small hole to pp. 23/24 just affecting text; small hole to blank lower margin of plate 2; occasional very minor defects. Plates guarded at inner margins of blank versos. An attractive, wide-margined copy overall.

Malkin 98. Derra de Moroda 2332. Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin 3001-3003. The present copy lacks the letterpress text to the Divertissemens, as in copies in all three sources cited.

Les Plaisirs featured the first collaboration of Molière and Lully, La Princesse d'Ellide: "For the first time in France, theatre and opera, comedy and fantasy were combined..." en.chateauversailles.fr. Also featured was Molière directing his celebrated play *Tartuffe* for the first time.



"The three items in this lavish fête book, commemorating three of the Sun King's most notable Versailles extravaganzas, are not uncommonly found bound together... In May 1664, Louis XIV ordered entertainments lasting three days to honor his mother (Anne of Austria) and his queen (Marie-Therese). Known collectively as Les plaisirs..., they included sporting contests, concerts, fireworks, and [the first performance of] a comédie-ballet called La princesse d'Elide (a collaborative effort by the two "grands Baptistes": the music was by Jean-Baptiste Lully, and the text was by Molière, born Jean-Baptiste Poquelin)... The festivities of the Divertissemens, "which occupied six days in July and August 1674, included performances of Lully's Alceste (introduced by a prologue in which nymphs long for the victorious return of Louis XIV from battle) and of Molière's Le malade imaginaire." Malkin pp. 168-170.

Silvestre (1621-1691), a noted engraver, was appointed in 1662 as "dessinateur et graveur du Roi" and in 1673 as drawing master to Louis, le Grand Dauphin.

Jean le Pautre (1618-1682) was a noted French designer and engraver; he became a member of the Académie in Paris in 1677.

**A true monument to the elaborate festivities of the era of Louis XIV at Versailles. (22447)
\$18,500.**



28. **LULLY, Jean-Baptiste 1656-1743.** *Le Triomphe de la Raison sur l'Amour, Pastorale, Mise en Musique* par Monsieur de Lully Sur-Intendant de la Musique du Roy. Représentée devant sa Majesté à Fontainebleau le 25. Octobre 1696. [Shore score]. Paris: Christophe Ballard, 1697.

Oblong quarto. Full mid-tan polished calf with raised bands on spine in decorative compartments gilt, light tan leather label gilt to spine. 1f. (title), 1f. (dedication to the King), 74, [i] ("Table des air qui se peuvent détacher"), [i] ("Extrait du Privilege") pp. With fine woodcut headpiece and highly decorative initial letter to dedication; decorative woodcut headpiece incorporating angels, open books of music, etc., to first page of music; occasional woodcut initials and head- and tailpieces throughout. With contemporary manuscript notes to front pastedown and verso of front free endpaper relative to the authorship of the work, etc.

Binding worn, rubbed and bumped; hinges cracking; upper joint cracked; slightly shaken. Title slightly worn, soiled and creased with faded contemporary signature and paraph; some occasional soiling. A very nice copy overall.

First Edition. RISM L3067.

The Marquis de Dangeau wrote in his journal on Friday, October 26, 1696, the day after the performance of the work at Fontainebleau: "Le fils de Lully, surintendant de la musique, fit hier chanter devant le roi et toute la cour un divertissement dans le goût et la manière de son père; le roi en parut très content et le loua fort." operabaroque.fr

Lully was the second son of Jean-Baptiste Lully (1632-1687). "Like his brothers, [Lully] was active as a composer, but there was some dispute concerning his talents. According to a document of 1768, he 'knew hardly anything about music', a situation which suggests that he had recourse to the services of one or more collaborators. That did not prevent his putting his name to several works at court, and being appointed surintendant de la musique du roi on 7 February 1696. It was reported that he was granted this position, which he shared with Lalande, 'out of consideration for his father's talents'." Jérôme de La Gorce in Grove online (22440)

\$1,900.



29. **LULLY, Louis 1664-1734.** Orphée, Tragedie mise en music. [Full score]. Paris: Christophe Ballard, 1690.

Folio. Full contemporary dark tan speckled calf with raised bands on spine in compartments gilt, red leather label gilt. 1f. (title), [ii] (address to King Louis XIV), 255[!257] pp. With fine large woodcut printer's device to title incorporating musical notation and musical instruments. With occasional decorative woodcut initials and head- and tail-pieces. Binding slightly worn, rubbed and bumped, hinges split, leather lacking to one spine compartment. Some browning, mostly minor, throughout; some mispagination; some minor imperfections.

Provenance: Arthur F. Hill, English violin dealer and maker, with his engraved bookplate to front pastedown; André Meyer Collection, with collection stamp to final blank page.

First Edition. Rare. Lesure p. 408. RISM L3070 (two complete and one incomplete copy only in the U.S.).

Louis Lully was the eldest son of Jean-Baptiste Lully. *"Those of his operas which did prove successful and were revived several times (Zéphire et Flore and Alcide) were written in collaboration with other composers, the first with his brother Jean-Louis and a music master, Pierre Vignon, the second with Marin Marais. On the other hand, the work to which he put his own name alone, Orphée, was hissed at its first*

performances. However, the act set in the underworld still merits attention for the prominence it gives to accompanied recitative, one of the most original features of the late 17th-century French operatic repertory." Jérôme de La Gorce in *Grove online*. (22444)
\$3,000.



30. **LULLY, Louis 1664-1734 and Jean-Louis Lully 1667-1688.** Zephire et Flore, Opera en Musique, par Monsieur de Lully, Sur-Intendant de la Musique du Roy, & par Monsieur son frere, Escuyer. [Full score]. Paris: Christopher Ballard, 1688.

Folio. Full mid-tan mottled calf with raised bands on spine in decorative compartments gilt, dark red leather title label gilt. 1f. (title), 1f. (dedication, with printed attribution to "Louis et Jean-Louis de Lully"), 240[248] pp., with music printed in diamond-head notation throughout. Fine large woodcut printer's device to title incorporating musical notation and musical instruments. With occasional decorative woodcut initials and head- and tail-pieces, some quite large and elaborate.

With contemporary manuscript corrections including some notational alterations to pp. 13, 14, 54, 76, 117, 186, 198, and 240. **Signature of Ballard** to p. 120 (the end of the first act).

From the noted André Meyer Collection, with pencilled annotation in the hand of his son to verso of rear free endpaper Binding slightly worn and rubbed, head and tail of spine slightly chipped, short split to upper portion of hinges to both boards. Title browned; some browning throughout, heavier to some leaves; very occasional light foxing; publisher's monogrammatic control stamp to foot of p. 121.

First Edition. Hirsch II, 557. Lesure p. 408. RISM L3071.

A collaboration between Jean-Baptiste Lully's eldest and youngest sons and the music master Pierre Vignon, Zéphire et Flore was first performed at the Opéra on March 22, 1688 on the first anniversary of Jean-Baptiste Lully's death.

"Zéphire et Flore has a certain historical interest if only because it was the first composition given at the Palais-Royal to which Jean-Baptiste Lully did not make a direct contribution... [It] offers an almost unique example of a composition so baroque that it runs the constant risk of degenerating into a parody of its own style." Pitou p. 333 (22446)

[\\$3,800.](#)

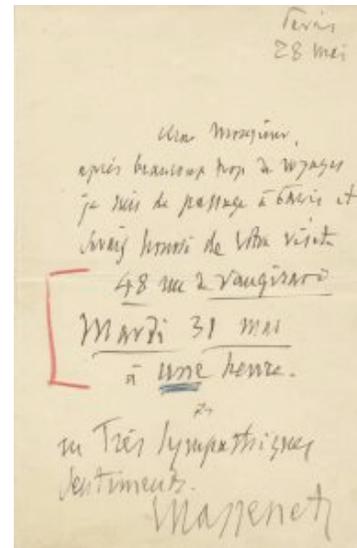


31. **MASCAGNI, Pietro 1863-1945.** Autograph musical quotation signed ("*P Mascagni*"). Nine measures of an unidentified work in 3/4 time, marked "*and.no*" at head and dated "*Firenze Marzo del '92.*" Notated in ink on an album leaf 189 x 120 mm. Together with an attractive bust-length postcard photograph of the composer. Quotation somewhat browned and foxed; remnants of tape to verso of photograph. (22359)

[\\$400.](#)

32. **MASSENET, Jules 1842-1912.** Autograph letter signed ("Massenet"). Octavo. 1 page of a bifolium. To an unidentified male correspondent. Dated Paris, 28 Mai [after November 1903]. Massenet looks forward to his correspondent's visit. "After too much travelling, I am now in Paris and would be honored by your visit to 48 rue de Vaugirard on Tuesday May 31 at 1 o'clock." Slightly browned; creased at folds; one marking in red and one in blue crayon.

"[Massenet] was the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th." Hugh Macdonald et al in Grove online. He moved to the rue de Vaugirard apartment overlooking the Jardin de Luxembourg in November of 1903 and lived there until his death in 1912; it was here that he worked on his last operas, including *Chérubin* and *Don Quichotte*.
(22364)
[\\$300.](#)



33. **MASSENET, Jules 1842-1912.** Autograph musical quotation signed ("Massenet") from *Manon*. Small quarto, 160 x 180 mm. 4 measures from Act III dated Paris, 1895, notated in ink. On paper with "Manon" within decorative cartouche printed in sepia. Inscribed to the opera singer "Mademoiselle Alma Dalma à une charmante artiste." Together with a small broadside printed in sepia advertising the published edition. Browned, left edge slightly defective from former mount, just affecting quotation.



"... Begun in March 1882, *Manon* was conceived as an *opéra-comique* with some speech over music and a more continuous and integrated structure than usual. It called for some 18th-century pastiche and a more intimate manner. It was completed later that year, and although Massenet visited Prévost's own rooms in The Hague as a spur to inspiration, not much was actually written there. Its première at the Opéra-Comique in January 1884 launched the opera on a dazzling international career and confirmed Massenet's now unchallenged position as the leading opera composer of his generation in France. Its popularity has never dimmed. Wealth and honours now flowed, so that Massenet was able to handle his career henceforth with something of the detachment, if not quite the fastidiousness, that we associate with Verdi, picking his librettists, his theatres and his singers with care." Hugh Macdonald et al in Grove online (22380)
[\\$675.](#)

34. **MAZZINGHI, Joseph 1765-1844.** Pizarre The Favorite Grand Ballet, Performed at the King's Theatre Haymarket, Composed by Monr. Gallet. [Piano score]. London: G. Goulding [PN 33], [ca. 1797].

Folio. Disbound. [1] (title), 2-31 pp. Engraved. Lacking pp. 13-16 containing nos. 10-13 (of 25).

Smith 139. Levy & Ward 482.

First performed at the King's Theatre on February 7, 1797. (22229)
 \$100.



35. **MAZZOCCHI, Domenico 1592-1665.** La Catena D'Adone Posta in Musica. [Score]. Venice: Alessandro Vincenti, 1626.

Folio. Bound in late 19th-early 20th century quarter textured purple cloth with marbled boards, dark brown leather label titled in gilt to spine. [1] (title with the engraved coat of arms of Ranuccio Farnese, Duke of Parma and Piacenza), [2] (blank), [3] (dedication to Ranuccio Farnese's son, Odoardo), [4] ("Interlocutori" and "Avvertimento"), [5] ("Argomento della Favola"), 126 pp. music + [i] p. (index of vocal

numbers). Music typeset in diamond-head notation. With occasional historiated and decorative woodcut initials and decorative woodcut head- and tailpieces.

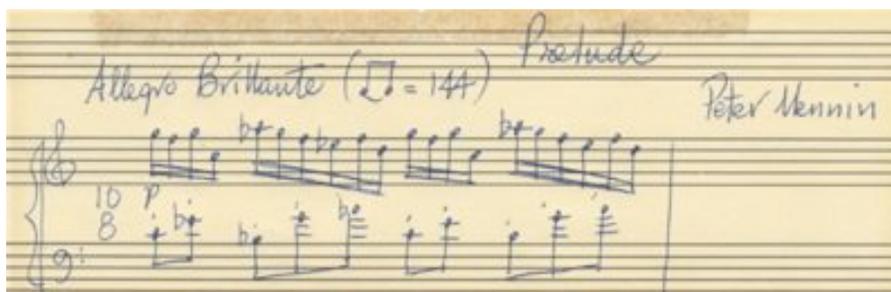
Provenance: A prelate of the Borromeo family, with his decorative armorial stamp to foot of title and last leaf; the Collection of Baron Horace de Landau, with his small monogrammatic bookplate to front pastedown; the André Meyer Music Collection, Vol. I, p. 51, with his collection stamp to verso of rear endpaper. Binding very slightly worn and rubbed; spine faded. Some minor staining and foxing. A very good, crisp, clean, wide-margined copy overall.

First Edition. Very rare. Lesure p. 426. BUC p. 666. Hirsch II, 567 (with title illustrated, plate XXI). RISM M1671 (1 copy in France, 2 in Britain, 4 in Italy and 1 in the U.S.). Catalogue of the Renowned Library of the late Baron Horace de Landau... The Second Portion: The Famous Musical Collection, 17th and 18th October 1949, lot 311 (the present copy).

First performed in Rome at the Palazzo Conti of the Duke of Poli on February 12, 1626, during Carnival.

"Each [of the five acts] has only three to four short scenes, the last always a classically derived choral response of intertwining solos, polyphony and dancing to mark each new stage in the plot. The movement through recitative to aria, or to choral and instrumental polyphony, is thoughtfully crafted and paced, though the recitative itself lacks melodic and rhythmic variety. Mazzocchi tried to articulate the recitative with what he called mezz'arie. These are single phrases or brief passages in song style that were at the time also labelled 'in aria', 'alla battuta' or even 'ariette', and now usually 'arioso'. Pirrotta cites Mazzocchi's mezz'arie as the ancestors of the later introspective cavatina." Margaret Murata in Grove online. Pirrotta also "saw in the character of Arsete in La catena a precursor of Seneca in Monteverdi's L'incoronazione di Poppea." Frederick Hammond in Grove online

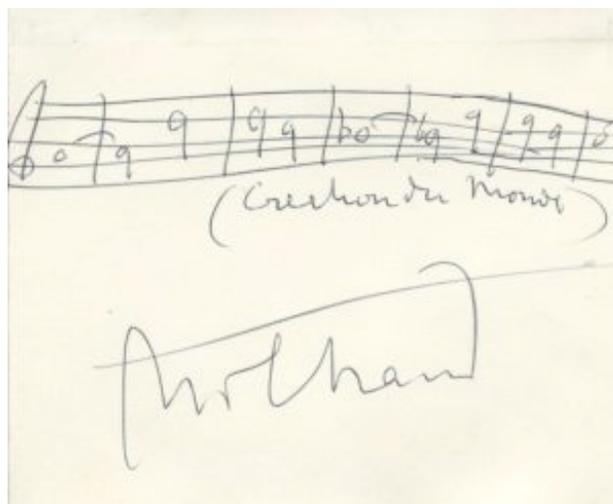
"Mazzocchi noted that his many mezz'arie [in La Catena] – brief passages in aria style – 'break the tedium of the recitative'. Simple, fluid recitative dialogue, monologues with judicious harmonies, tuneful arias and 'half-arias' are further contrasted by large choral ensembles with dancing at the ends of each of the five brief acts. The scenic effects, executed by Francesco de Cuppis, were the most elaborate yet staged for musical drama in Rome." Margaret Murata in Grove online (22456)
\$28,500.



36. **MENNIN, Peter 1923-1983.** Autograph musical quotation. Narrow oblong octavo, 68 x 213 mm. One measure in piano score in 10/8, entitled "Prelude" and marked "Allegro Brillante." Notated in blue ink on printed music manuscript paper. Browned; remnants of tape to verso, with some show-through.

Mennin was president of the Juilliard School for 21 years, from 1962 until his death.

"Although [Mennin] is often grouped with the traditional school of American symphonists, his music is more international than that of many of his colleagues. While its aggressive energy and syncopated rhythmic drive suggest American roots, its abstract, linear emphasis and lofty tone indicate an affinity with such northern European symphonists as Rubbra, Holmboe and even Pettersson." Walter G. Simmons in Grove online (22379)
\$40.



37. **MILHAUD, Darius 1892-1974.** Autograph musical quotation signed ("*Milhaud*") from the composer's jazz-inspired *La Création du Monde*. Small quarto, 101 x 119 mm. 7 measures, notated in ink and identified in the composer's hand as being from his *Création du Monde*. On cardstock, with photograph of Milhaud to verso; trimmed, just very slightly affecting notation; remnants of mounting tape to verso.

"[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 online*

La création du monde, a highly successful fusion of jazz and classical elements, was composed in 1923, a year before Gershwin's Rhapsody in Blue. (22382)
\$450.



Item 1. Detail

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