

J & J LUBRANO MUSIC ANTIQUARIANS



Item 40

Catalogue 85

Autograph Musical Manuscripts & Letters of Composers
First & Early Editions of Printed Music
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Iconography

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Early 20th Century German Expressionism

1. DER ANBRUCH

Zweiter Jahrgang 1919/1920 [herausgegeben von J.B. Neumann]. Hefts I-XII. [Herausgeber Otto Schneider und J.B. Neumann Textredaktion Felix Grafe, Wien]. Complete. Berlin: Graphisches Kabinett Israel ber Neumann.

Folio. Original publisher's mid-tan heavy card printed folder. [iv] (title; contents; list of illustrations, drawings, and prints; edition statement).

Heft I: Four prints: Erich Heckel, Ludwig Meidner, Christian Rohlf, and Oskar Kokoschka. With text by Ludwig Meidner, Ernst Weiss, Paul Adler, and Johannes Urzidill.

Heft II: Two prints: Lyonel Feininger, with text by Alfred Wolfenstein and Otto Jarek.

Heft III: Two prints: K. Schmidt-Rottluff. With text by Alfred Newman and Otto Schneider.

Hefts IV-V: Four prints: Ludwig Meidner, Christian Rohlf, Max Pechstein, and Otto Müller. With text by Felix Stössinger.

Hefts VI-VII: Four prints: Emil Nolde. With text by Friedrich Mellinger and Hermann Nowak.

Hefts VIII-IX: Four prints: Max Beckmann. With text by Max Herrmann-Neisse. Slightly browned.

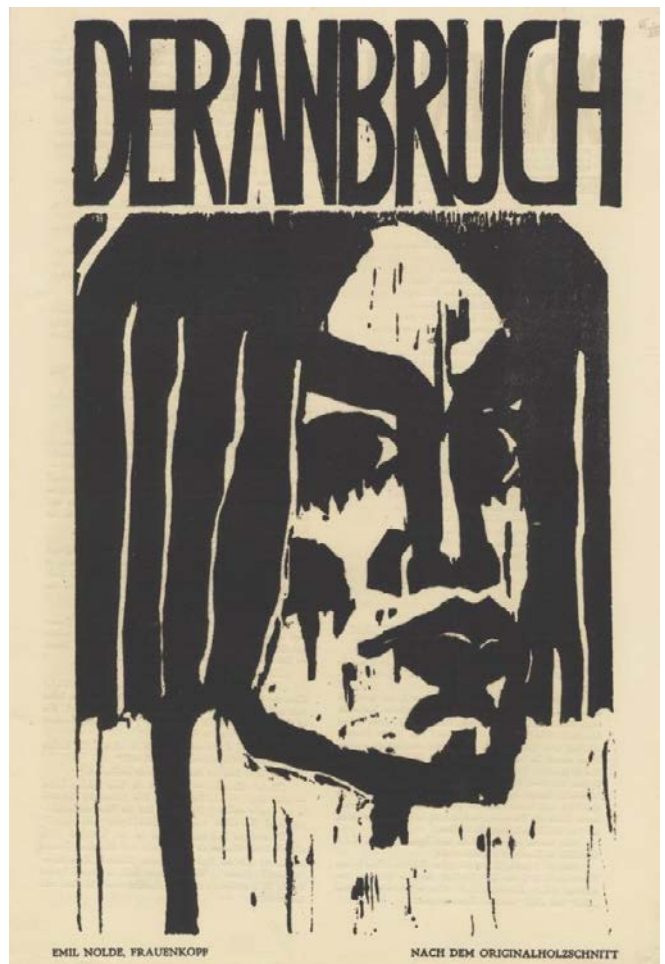
Hefts X-XI: Four prints: Erich Heckel (2), Gerd, Wollheim, and Emil Maetzel. Lacking text by Rudolf Pannwitz.

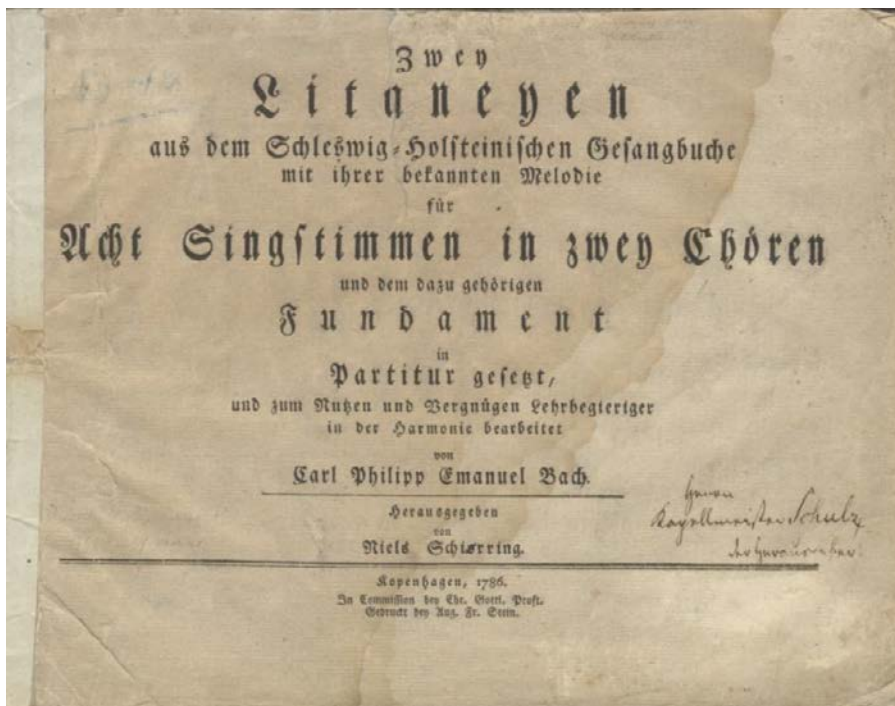
Heft XII: Two prints: Rudolf Möller. Lacking text by Ernst Steiger.

Folder slightly worn; browned; lower outer corner chipped; separated at spine. Some internal browning; minor foxing to title; occasional fraying and abrasions.

Limited to 150 copies.

Der Anbruch (The New Beginning) was one of a number of German periodicals devoted to Expressionism that appeared during and after World War II. It ran for three issues only, Jahrgang I (1917/18), published in Vienna, and Jahrgang II (1919/20) and IV (1921/22), both published in Berlin; Jahrgang III was never issued. (31294)
\$1,500





**C.P.E. Bach First Edition
Inscribed to Danish
Kapellmeister
Johann Abraham Peter**

2. **BACH, Carl Philipp Emanuel 1714-1788**
[H. 780; Wq. 204]. *Zwey Litaneyen aus dem Schleswig-Holsteinischen Gesangbuche mit ihrer bekannten Melodie für Acht Singstimmen in zwey Chören und dem dazu gehörigen Fundament in*

Partitur gesetzt, und zum Nutzen und Vergnügen Lehrbegieriger in der Harmonie ... herausgegeben von Niels Schiørring. Kopenhagen: Chr. Gottl. Proft, 1786.

Oblong quarto (205 x 265 mm). Sewn. 1f. (recto title, verso blank), 3ff. (introductions by both Bach and Schiørring), 47 pp. Typeset. Printed introduction by C.P.E. Bach dated Hamburg, March 14, 1785; foreword by Schiørring dated Copenhagen, March 20, 1786.

Inscribed by the publisher to Copenhagen Kapellmeister Johann Abraham Peter Schulz (1740-1800), previously in the employ of Prince Heinrich in Rheinsberg.

Moderately worn; large dampstain throughout, somewhat darker to several leaves; scattered foxing and soiling, largely contained to margins; outer leaf (title) reinforced with paper tape to recto, clear tape to verso; notation in blue pencil to upper inner corner partially erased; old tape repair to verso of final leaf.

First Edition. Helm 780. Wotquenne 204. BUC, p. 72. Hoboken 1, 234. RISM B117 (2 copies only in the U.S.).

C.P.E. Bach wrote the majority of his choral music while serving as music director in Hamburg (1768-88), and it is during this period that he composed the two *Litanies*. They were written for Schleswig-Holstein, the region north of Hamburg with close ties to Denmark, and this is why he set both the "Old" Litany of Martin Luther and the "New" Litany of the Enlightenment. Both settings are for two SATB choirs, with the first singing the invocations and the second the responses.

Danish composer and keyboardist Neils Schiørring (1743-1798) was a student of Bach's in Hamburg and the two remained friends and collaborators, including on harmonizations for the new Danish choral book of 1783. (31305)
\$2,500



**J.C. Bach First Edition
From the Collection of Alfred Cortot**

3. BACH, Johann Christian 1735-1782

[Op. 10; W. B 2-7]. *Six Sonatas, for the Harpsichord or Piano Forte; with an Accompaniment[!] for a Violin. Humbly Dedicated to The Right Honble Lady Mellbourne. And Composed by John Cristian[!] Bach, Music Master to Her Majesty. Opera X.* [Score]. London: Welcker, [1773].

Oblong folio. Full gray paper boards with dark red leather title label gilt to spine. 1f. (recto title within decorative border by Mango, verso blank), 37 pp. Engraved.

Provenance:

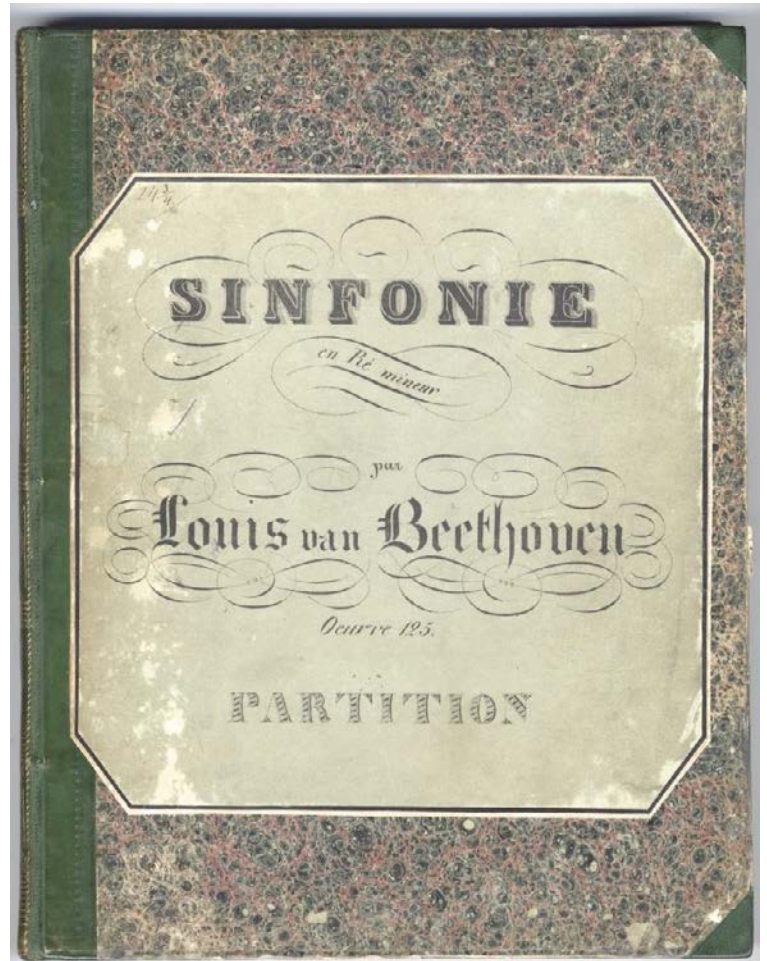
From the collection of French pianist and conductor Alfred Cortot (1877-1962), with his distinctive bookplate and autograph annotations in pencil to front pastedown and small green monogrammatic handstamp to title; small bookseller's label "Harold Reeves" to front pastedown.

Binding slightly worn and bumped; minor cracking to joints and hinges.; endpapers slightly stained. Light uniform browning throughout; occasional stains and soiling.

First Edition. Terry, p. 322; Warburton 2, pp. 339-340. BUC, p. 76. Frankel: Decorative Music Title Pages 171. RISM B/BB333.

Johann Christian (the "London") Bach had a major impact on music in England, bringing a number of stylistic influences with him and becoming a leading advocate for the piano. His Sonatas Op. 5 (1766) were the first to be published in London with "piano" printed on the title as a performance option, and his piano recital in 1768 is often cited as the first in the city. It did not take long for J.C. to become a leading and sought-after musician and composer, both in England and on the continent, and he had a special influence on the young Mozart.

J.C. Bach's *Sonatas* Op. 10, were composed for keyboard with accompaniment, a distinct genre that was very popular in the second half of the 18th century. "Virtually all composers interested in writing for the keyboard wrote for this kind of combination. The reasons for its popularity are not hard to find, for it was looked upon as sociable music, archetypically galant." Downs: *Classical Music*, p. 145. (31300)
\$2,500



**First Edition of Beethoven's Ninth Symphony
with a Presentation Inscription
from Conductor Charles Munch to Pianist Alfred Cortot**

4. BEETHOVEN, Ludwig van 1770-1827

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

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

With a presentation inscription from the conductor Charles Munch to the distinguished French pianist and noted collector Alfred Cortot to front pastedown endpaper: "pour Alfred Cortot, mon maître, mon exemple le 26 Sept. 1938 Charles."

With Cortot's distinctive decorative bookplate and pencilled annotation to front pastedown endpaper; two very small stamps to title, one the Cortot monogrammatic stamp and the other the oval stamp of "Tosi" (possibly the Italian conductor and pianist Orsini Alfonso Tosi 1878-1938).

Some minor foxing (most noticeable to margins) and offsetting. A fine copy overall, with strong impression.

First Edition, first issue of the 9th Symphony.

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

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

"High above the other works of this period there towers, like Mont Blanc over its alpine chain, the Choral symphony. It was, indeed, the slow-wrought masterpiece of Beethoven's whole career... In its colossal proportions all his music seems to be contained: an entire life of stress and labour, an entire world of thought and passion and deep brooding insight; it touches the very nethermost abyss of human suffering, it rises 'durch Kampf zum Licht' until it culminates in a sublime hymn of joy and brotherhood." Hadow: *The Oxford History of Music Vol. V The Viennese Period*, pp. 298-299. (22789)
\$28,500

BEETHOVEN. *See also Dušková, item 42*

Bellini Writes to Fellow Composer Francesco Florimo

5. BELLINI, Vincenzo 1801-1835

Autograph letter signed "Bellini" to his friend and fellow composer Francesco Florimo (1800-1888).

1 page of a bifolium. Dated Paris, December 19, 1834. On lightweight paper. With integral autograph address panel. In Italian (with translation).

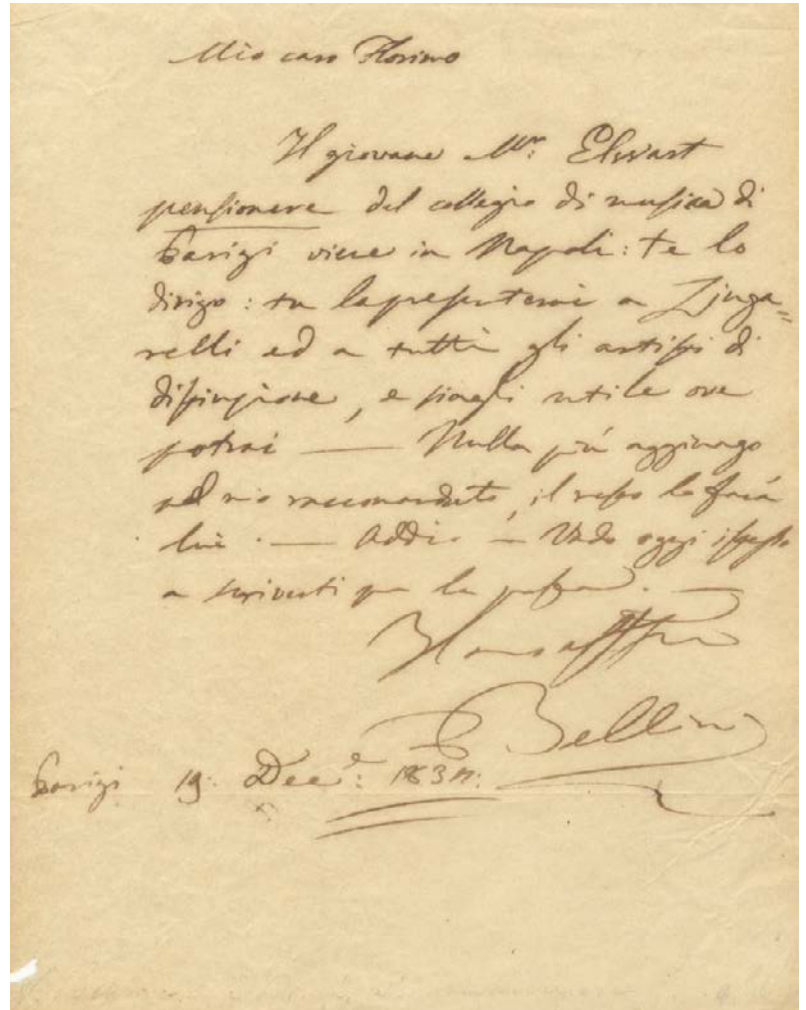
Bellini informs Florimo that French composer [Antoine] Elwart (1808-1877), Bellini's protégé, will be coming to Naples from the Paris Conservatoire and asks that Florimo introduce him to the composer Niccolò Zingarelli (1752-1827) and other important musicians in the city, and "be useful to him if you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

Browned; creased at folds; small pinholes to corners and near central fold not affecting text; remains of former hinging to blank upper margin. With early printed French dealer or auction catalogue description to blank lower right corner of verso.

A leading figure in early 19th-century opera, Bellini was especially noted for his expressive melodies and sensitive approach to text-setting. Francesco Florimo was his fellow-student at the Conservatory and very close friend.

"... [His] attachment to Florimo never wavered, and his long and frequent letters to his friend are by far our fullest source of information about his professional and personal life. Florimo remained in Naples as librarian at the conservatory until his death in 1888, but his true calling was as chronicler and guardian of Bellini's fame. In 1882 he published a biography and edition of Bellini's letters; although Florimo's desire to protect and enhance his friend's reputation sometimes led him to censor or even substantially falsify the content of the letters, his portrait of the composer remains valuable and influential." Mary Ann Smart et al. in *Grove Music Online*. Elward won the *Prix de Rome* shortly after this letter was written with his "Omaggio alla memoria di Vincenzo Bellini," performed at the *Teatro Valle* in 1835. (24765)

\$5,500





**“Revered Above
Other Italian Operas of the Period”**

6. BELLINI, Vincenzo 1801-1835

Norma Tragedia lirica di F. Romani posta in musica e dedicata al Signor Nicolò Zingarelli ... Proprietà degli Editori Deposta all' I.R. Bibla. Con Scene Prezzo fr. 31. Senza Scene Prezzo fr. 26. [Piano-vocal score].

Milano: G. Ricordi [PNs 5900-5775, 5901-11], [1832].

Oblong folio. Brown leather-backed marbled paper boards, gilt-ruled compartments with decorative devices blindstamped and titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents), 173 pp. Each number with separate caption title, some with separate pagination. Engraved.

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

From the collection of Luigi Ricci. Previous owner's name "M. Astolfi" in black ink to title, possibly the noted Italian dancer and choreographer Luigi Astolfi, ca. 1790-1860.

Binding slightly worn, rubbed, and bumped. Minor soiling to title with creases, light foxing scattered throughout.

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

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

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

"Norma has always been revered above other Italian operas of the period... The title role is one of the most taxing and wide-ranging parts in the entire repertory: a noble character whose tragedy lies in her fatal love for an enemy of her people. The many different aspects of Norma's temperament are marvellously drawn by Bellini, not only in the aria 'Casta diva', but also in the superb duets with Adalgisa and Pollione, and in the ensemble in the finale of Act 2, where Bellini reaches his peak as a musical dramatist." Simon Maguire and Elizabeth Forbes in *Grove Music Online*. (31272)

\$2,500



**“An Exciting New Voice”
Bellini’s First Collaboration with Romani**

7. BELLINI, Vincenzo 1801-1835

Il Pirata Melodramma Posto in Musica e Dedicato a Sua Eccellenza La Signora Duchessa Litta dei Principi Belgiojoso d'Este ... Rappresentato per la prima volta nell'I.R. Teatro alla Scala. [Piano-vocal score]. Milano: Gio. Ricordi [PNs 3364, 3470-3482, 3484-88, 3492-94], [1828].

Oblong folio. Vellum-backed and edged boards with black cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso blank), 255 pp. + 1f. unpaginated (comprising no. 16) between pp. 170-171.

Named cast list from the premiere includes Giovanni Battista Rubini, Henriette Méric-Lalande, and Antonio Tamburini.

From the collection of Luigi Ricci.

Binding moderately worn, bumped, and scuffed with some loss to upper; head of spine slightly defective. Title moderately foxed; light foxing and a few small stains throughout.

First Edition. Lippmann, pp. 377-378. Crawford, pp. 31-32 (an earlier issue).

Il pirata, to a libretto by Felice Romani, was first performed at the Teatro alla Scala in Milan on October 27, 1827.

"Bellini had lived in Sicily and Naples until arriving in Milan on 12 April 1827, invited by Barbaia to write for La Scala. Il pirata was only his second professional production, and his first collaboration with Romani. Bellini took over six months writing the opera, in order to impress the audience at La Scala. With an excellent cast that included Giovanni Battista Rubini as Gualtiero, Henriette Méric-Lalande as Imogene and Antonio Tamburini as Ernesto, the opera was well received and Bellini was hailed as an exciting new voice... Il pirata played a significant role in establishing the style of the Romantic melodramma later developed by Donizetti and Verdi." Simon Maguire and Elizabeth Forbes in *Grove Music Online*. (31268)

\$1,350



The Composer's "Most Sophisticated Opera"

8. BELLINI, Vincenzo 1801-1835

I Puritani Opera seria in tre atti del Conte Pepoli ... Riduzione completa con acc.to di Pianoforte ... L'opera intera D.5.50. [Piano-vocal score]. Napoli: [B. Girard e Ci.] [PNs 3121-8, 3079, 4592-8, 2733-4, 2750-4, 3117-9, 3130-1], [1853?].

Oblong folio. Vellum-backed and edged boards with burgundy cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black, original publisher's yellow printed wrappers bound in. 1f. (recto title, verso named cast list and table of contents), 3-227 pp. Each number with separate caption title and pagination. Engraved. Endpapers watermarked with a fleur-de-lis and "Michele Dupino." With priced catalog, "Opere Teatrali Intere," to upper wrapper listing works by Bellini, Donizetti, Rossini, Verdi, et al. composed through 1853, and with list of pieces with individual prices and plate numbers to title, Overpaste to imprint: "Biblioteca Musicale di Errico Armenio," Girard's reading room.

Named cast list from the premiere includes Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini, and Luigi Lablache.

From the collection of Luigi Ricci.

Binding slightly worn, bumped, and scuffed. Light scattered foxing and a few small stains throughout.

First Naples edition, later issue. Lippmann, p. 390.

Bellini's last opera *I Puritani* was composed to a libretto by Carlo Pepoli after *Têtes Rondes et Cavaliers* (1833) by Ancelot and Saintine. It premiered at the Théâtre Italien in Paris on January 24, 1835.

"Bellini anticipated Verdi in attributing to I puritani an individual 'colorito', which he described as 'basically the genre of La sonnambula and Paisiello's Nina with a touch of military robustness and something of Puritan severity'. In its harmony and scoring I puritani is Bellini's most sophisticated opera – a direct consequence, no doubt, of its having been written for a Parisian audience." Simon Maguire, Elizabeth Forbes, and Julian Budden in *Grove Music Online*. (31273)

\$385



“Bellini’s Mature Style Appears Finally Crystallized”

9. BELLINI, Vincenzo 1801-1835

La Sonnambula Melodramma di Felice Romani ... Rappresentato nel Teatro Carcano di Milano li 6 Marzo 1831 e ridotto con accomp.to di Pianoforte ... L'opera intera D.4. [Piano-vocal score]. Napoli: B. Girard e C. [PNs 1937, 1906-11, 1941-2, 1944, 1849, 1998, 2188, 2217, 2219-20], [1831-1832].

Oblong folio. Quarter vellum with marbled boards. 1f. (recto title, verso blank), 3-156 pp. Each number with separate caption title and pagination. Engraved.

From the collection of Luigi Ricci.

Binding worn, rubbed, and bumped with loss to upper outer corner of upper board; small hole to head of spine; front free endpaper lacking. Minimal foxing throughout; minor dampstaining to lower right corner of a few interior leaves.

First Naples edition, published shortly after the first edition issued by Ricordi in Milan. Lippmann, p. 385.

La Sonnambula, to a libretto by Felice Romani after Eugène Scribe and J.-P. Aumer’s ballet-pantomime *La sonnambule*, was first performed in Milan at the Teatro Carcano on March 6, 1831.

"In La sonnambula Bellini’s mature style appears finally crystallized, a synthesis of heartfelt melody, expressive declamation and coloratura from which all Rossinian hedonism has been banished." Julian Budden, Elizabeth Forbes, and Simon Maguire in *Grove Music Online*. (31265)

\$450



10. BELLINI, Vincenzo 1801-1835

La Sonnambula Melodramma di Felice Romani ... Riduzione con accompagnamento di Pianoforte ... L'opera intera D.5.50. [Piano-vocal score]. Napoli: B. Girard e Ci. [PNs 4466-78, 4509-10, 1906-11, 1847, 1849, 1944, 1998, 2188, 2217, 2219-20], 1852.

Oblong folio. Vellum-backed and edged boards with burgundy cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black, original light pink publisher's printed wrappers bound in. 1f. (recto title, verso named cast list and table of contents), 3-190 pp. Each number with separate caption title and pagination. Engraved.

With priced catalog, "Opere Teatrali Intere," to upper wrapper listing works by Bellini, Donizetti, Rossini, Verdi, et al. composed through 1851, and with list of pieces with individual prices and plate numbers to title. Green ink stamp to title "Successori di Girard Edizione emessa ... 12 agosto 1852" Named cast list from the premiere includes Giuditta Pasta, Giovanni Battista Rubini, Luciano Mariani, and Elisa Taccani.

From the collection of Luigi Ricci.

Binding slightly worn, bumped, and scuffed. Title moderately foxed; light scattered foxing and a few small stains throughout.

Second edition. Lippmann, p. 385. Girard's first edition of *Sonnambula* appeared circa 1832. This later edition combines a number of old and new plates. (31264)
\$400



11. BELLINI, Vincenzo 1801-1835

La Sonnambula Melodramma di Felice Romani posta in Musica e Dedicato al Sigr. Mo. F. Pollini ... Rid. con accomp. di Pianoforte ... 30. _. [Piano-vocal score]. Milano: F. Lucca [PNs 11983-11999], [ca. 1859].

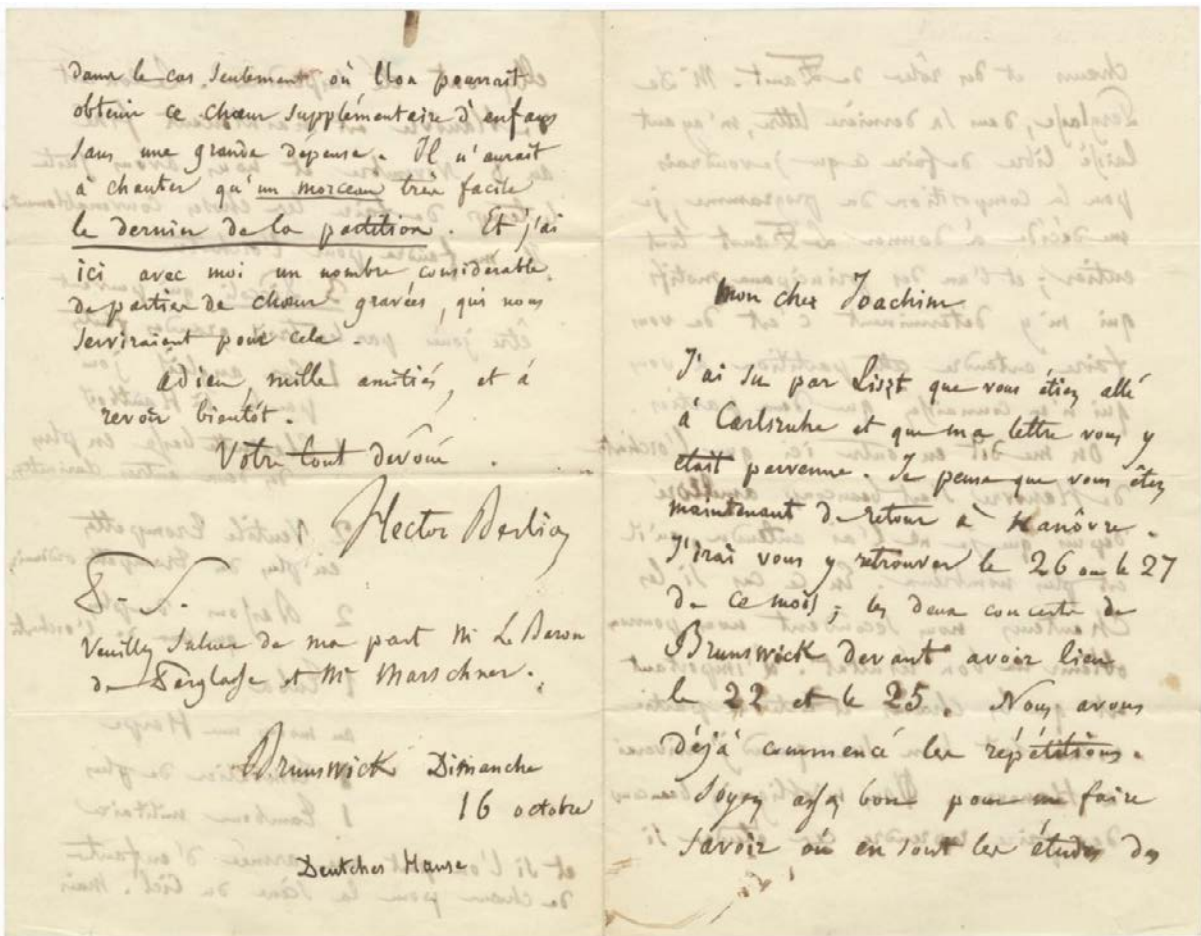
Oblong folio. Full burgundy cloth with decorative blindstamping and floral gilt device to upper, titling gilt to spine. 1f. (recto title in decorative borders by Sperati, verso blank), 1f. (recto named cast list, verso table of contents), 5-211 pp. Each number with separate caption title, some with separate pagination. Engraved.

Named cast list from the premiere includes Giuditta Pasta, Giovanni Battista Rubini, Luciano Mariani, and Elisa Taccani.

From the collection of Luigi Ricci.

Binding somewhat worn, rubbed and bumped; spine faded. Scattered light foxing throughout, primarily to margins; moderate foxing to title and a few interior leaves.

A later edition. Not in Lippmann. (31263)
\$200



Berlioz Writes to Joachim Regarding Rehearsals of His Opera Faust

12. BERLIOZ, Hector 1803-1869

Important autograph letter signed in full to violinist, conductor, and composer Joseph Joachim.

4 pp. of a bifolium (ca. 135 x 207 mm). Dated Sunday, October 16, [1853] Brunswick, Deutsches Hause. In black ink on ivory paper. In French (with translation).

Berlioz writes to Joachim about rehearsals for a performance of *Faust* in Hanover, stating that he intends to perform the work in its entirety there and noting his detailed requirements for the orchestra and choir. He goes on to mention concerts planned in Brunswick for October 22 and 25. After emphasizing that the most important thing is that the singers know their parts by the time he arrives, Joachim specifies the additional instruments he will need as well as requesting an "army" for the children's choir.

"Mr. De Perglasse, in his last letter, having left me free to do what I would like for the composition of the program, I decided to give the whole Faust tour, one of the principal motives being to allow you to understand the entire score. I was also told here that the Hanover Orchestra has improved a great deal more than I have heard... The Hanover concert is now set for November 8..."

Slightly worn and browned; creased at folds; very minor ink stains to margins.

A légende dramatique in four parts to a libretto by the composer and Almere Gandonnière after Gérard de Nerva's French translation of Johann Wolfgang von Goethe's *Faust*, the *Damnation of Faust* was given its first concert performance in Paris at the Opéra-Comique (Salle Favart) on December 6, 1846.

Berlioz was touring Europe in 1853, as he had been doing for years following a series of career setbacks in the 1840s. A group of musicians in Weimar were advocating for Berlioz in Germany, including a new production of *Benvenuto Cellini* led by Liszt in 1852. Although success was minimal, his reception there was better than anywhere else, and so it is that he came to Brunswick and Hanover in the fall of 1853 for performances of *Faust*.

The performance referred to in the present letter did, indeed, take place as planned, on November 8, 1853, with Joachim as concertmaster. The audience was small but enthusiastic, and the entire German tour was a much-needed success.

The violinist Joseph Joachim (1831-1907) studied under Mendelssohn in Leipzig and Liszt in Weimar, becoming concertmaster in Hanover in 1853. His presence there is credited with a vast improvement in the orchestra, a difference Berlioz was well-aware of and experienced firsthand. See Cairns: *Berlioz, Servitude and Greatness*, p. 519.

A significant letter, offering insight into both Berlioz's relationship with Joachim and his concert preparation. (31324)

\$4,500

First Edition of the First History of Music in Italian

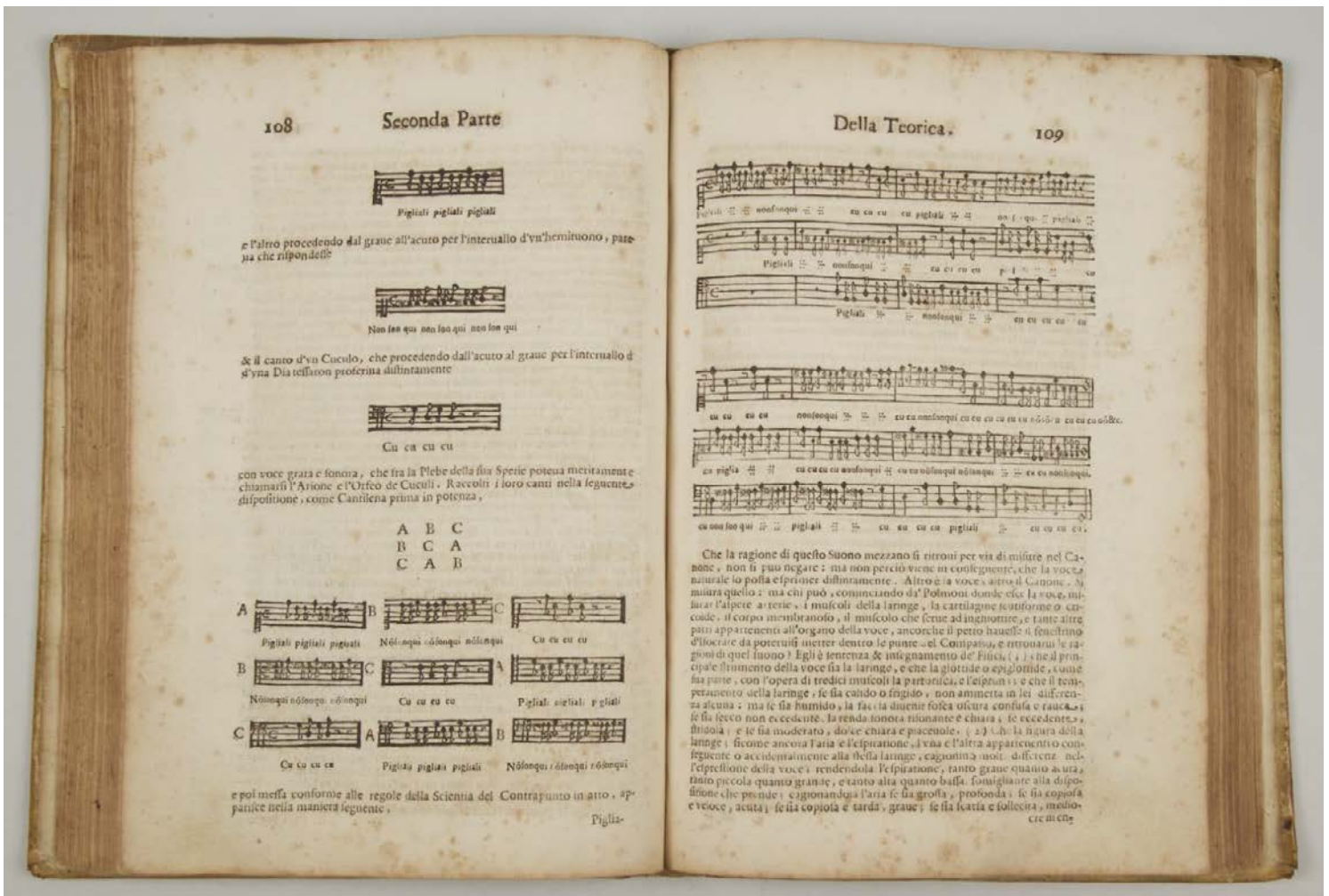
13. BONTEMPI, Giovanni Andrea Angelini ca. 1624-1705

Historia Musica, Nella quale si ha piena cognitione della Teorica, e della Pratica Antica della Musica Harmonica; Secondo La Dottrina de' Greci, i quali, Inuentata prima da Iubal auanti il Diluuio, e poi dopo ritrouata da Mercurio, la restituirono nella sua pristina, & antica dignita: E come dalla Teorica, e dalla Pratica antica Sia poi nata la Pratica moderna, che contiene la Scientia del Contrapunto. Perugia: Constantini, 1695.

Quarto. Full contemporary vellum with manuscript titling to spine. 1f. (recto title with attractive woodcut device of a turtle, verso blank), 1f. ("Al Benigno Lettore"), 1f. (recto privilege, verso "Sonetto" to Bontempi by Conte Niccolo Montemellini), [i] ("Sonetto... dell' Istesso"), [v] (dictionary), 278, [iii] (errata), [i] (blank) pp. With numerous woodcut musical examples in diamond-head notation, tables, and diagrams throughout. Occasional historiated initials, head- and tailpieces.

Binding slightly worn and soiled. Some wear and browning; moderately foxed; occasional annotations in ink; title soiled and slightly frayed at upper edge.

First Edition of the first history of music in Italian. Cortot ,p. 27. Wolffheim II, 143. Gregory-Bartlett I, p. 40. Hirsch I, 83. RISM BVI, p. 167.



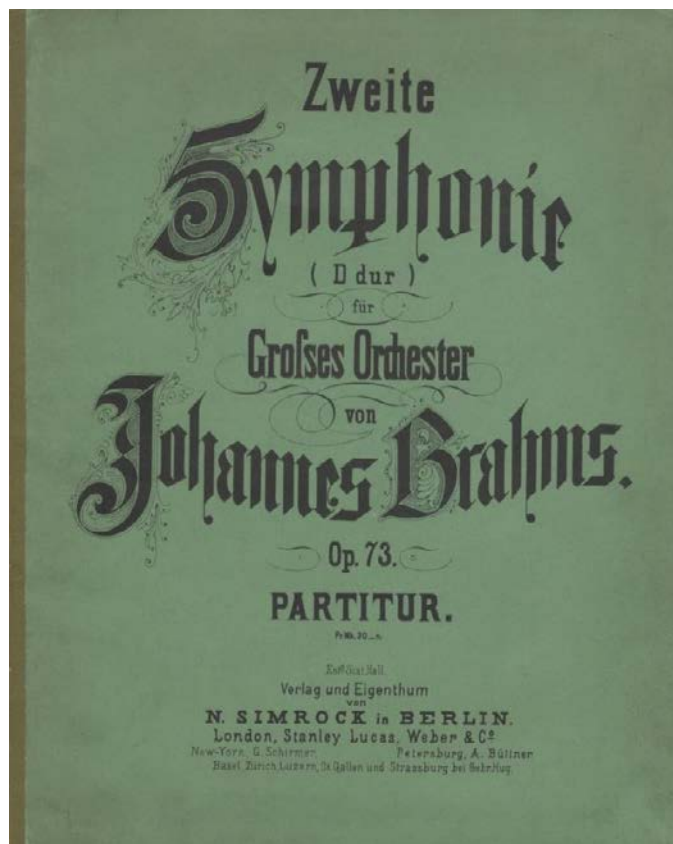
"The *Historia musica* was apparently stimulated by the *Sistema musico* (Perugia, 1666) of Lemme Rossi. Bontempi devoted most of his work to the music of the ancients, arguing that Greek music was not polyphonic, but he also touched on the theory and practice of Baroque music. His interest in theory had already been manifested in his *Nova ... methodus* (1660), dedicated to Schütz and described by Bukofzer as one of 'the four outstanding treatises on counterpoint' of the Baroque period; in the *Historia* he anticipated modern ideas on the nature of fugue. On the practical side, his account of the daily timetable of the pupils of Mazzocchi is justly famous: apart from singing practice it included music theory, counterpoint, letters and harpsichord playing or composition." Biancamaria Brumana and Colin Timms in *Grove Music Online*. (31440)
\$2,850

First Edition of the Full Score of Brahms's 2nd Symphony

14. BRAHMS, Johannes 1833-1897

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

Folio. Original publisher's cloth-backed green printed wrappers. 1f. (recto title, verso publisher's note), 3-71 printed music, [i] (blank) pp. Engraved. in custom-made full green cloth box with dark brown leather title label gilt to spine.



Box and wrappers very slightly worn. Minor wear; light uniform browning, very slightly heavier to edges. In very good condition overall.

First Edition. McCorkle, p. 311. Hofmann, pp. 156-157. Fuld, p. 553. Sonneck Orchestral Music, p. 55. Hoboken 4, 100.

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

"The second half of the symphony distinctly brightens in mood, although it too contains sombre moments – often involving the trombones – that evoke the expressive world of the first two movements. The Allegretto recasts the traditional scherzo–trio alternation into a rondo-like structure that is one of Brahms's most original creations. Although the finale ends the symphony in a jubilant blaze of D major, it glances back at the mood of the earlier movements, especially in the haunting passage at the end of the development section (whose chains of descending 4ths Mahler recalled in his First Symphony) and in the syncopated episode for brass in the coda." George S. Bozarth and Walter Frisch in *Grove Music Online*. (31462)

\$3,200.

First Edition of the *Drei Intermezzi for Piano, Op. 117*

15. BRAHMS, Johannes 1833-1897

[Op. 117]. *Drei Intermezzi für Pianoforte ... Op. 117. No. 1. No. 2. No. 3.* Berlin: N. Simrock [PN 9876], 1892.

Folio. Unbound. 1f. (recto title, verso blank), 3-15 pp., [1] (blank). Lithographed. Watermark "CGR [two stars] 6." Slightly worn and browned; music seller's stamp to foot of title; small splits and holes to spine at folds.

First Edition, first issue. McCorkle, p. 470. Hofmann, p. 247. Deutsch, p. 263. Hoboken 4, 141.

"In a letter to his friend Rudolf von der Leyen, Brahms called the three Intermezzos op.117 'Wiegenlieder meiner Schmerzen' ('lullabies of my sorrow'). In the first piece the association with the lullaby is made explicit: the rhythm is a softly rocking 6/8 and Brahms prefaced the music with a pair of lines from a Scottish ballad, as translated by Herder, beginning 'Schlaf sanft mein Kind' ('Sleep softly, my child'). It has been suggested that the other two intermezzos in the set are also related to Scottish ballads." Walter Frisch in *Grove Music Online*. (31327)
\$300



Brahms Medallion

16. BRAHMS, Johannes 1833-1897

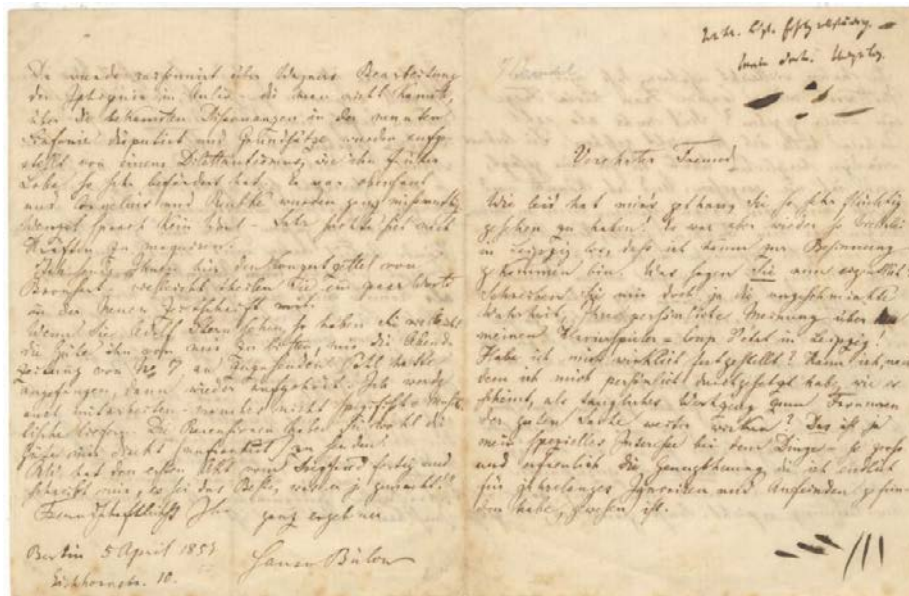
Bronze medallion by Humberto J. Mendes. Ca. 1980.

Bust-length relief portrait of the composer looking right, his name in script to left, birth and death dates to right, and artist's name just above his left shoulder. With Brahms's name, birth and death dates, and the various genres in which he composed to verso, all within a decorative scroll in relief with an angel blowing a horn atop a globe at head with "Berbal Porto" at lower right. Text in Portuguese. 78 mm.

The successor to Beethoven and Schubert in the larger forms of chamber and orchestral music, to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music, Brahms creatively

synthesized the practices of three centuries with folk and dance idioms and with the language of mid- and late 19th-century art music." George S. Bozarth and Walter Frisch in *Grove Music Online*. (31442)

\$75



Bülow Writes Regarding His Piano Recitals

17. BÜLOW, Hans von 1830-1894

Autograph letter signed in full to noted German writer on music Franz Brendel.

4 pp. of a bifolium (110 x 140 mm.). Berlin, April 5, 1857. In black ink. In German (with translation).

Bülow writes to Franz Brendel, editor of the *Neue Zeitschrift für Musik*, regarding his recent successful piano recitals in Leipzig.

He notes that his cousin Livia Frege had hosted a dinner for him and that he would "never forget the kind words that she spoke to me." The letter clearly shows Bülow's joy in his success, stating that he "... has longed for recognition once again. Otherwise, I think the past was just a dream." He asks Brendel to send him copies of the reviews, for his "unvarnished" opinion, and wishes that he would have stayed longer after the concert: "We would have liked to spend the evening with you. Instead we suffered among a terrible gang of philistines."

Slightly worn and browned; creased at folds with small split to lower margin.

After studying for years with Liszt in Weimar, Hans von Bülow embarked on a series of concert tours before turning to his better-known career as a conductor. In 1857, he performed two recitals at the Gewandhaus in Leipzig (March 31 and April 1) that included Liszt's arrangement of Schubert's *Wandererfantasie* and Beethoven's *Diabelli Variations*. The performances were an unqualified success, leading to a number of positive reviews and even pacifying his skeptical family. Brendel (1811-1868) formally reviewed Bülow's performance in his article "Hans von Bülow als Pianofortespieler" in the *Neue Zeitschrift für Musik*, April 17, 1857.

It is thought that Bülow may, in fact, have been the first to give a public performance of Beethoven's *Diabelli Variations*, on November 22, 1856, in Berlin. See Kinsky-Halm, p. 770.

A candid letter from a young Bülow to one of the leading German writers on music, apparently unpublished. (31291)

\$1,000

BURNEY, Charles. *See Millico, item 78*

First Edition of Cherubini's *Requiem*

18. CHERUBINI, Luigi 1760-1842

Deuxième Messe de Requiem pour voix d'hommes avec Accompagnement à grand Orchestre ou piano... Prix 60f. Propriété de l'Auteur. [Full score]. Paris: L'Auteur [Maurice Schlesinger], [1837].

Folio. Dark green leather-backed marbled boards, titling and decorative devices gilt to spine. 1f. (recto title, verso blank), [1] (blank), 2-140 pp. Engraved. Composer's facsimile signature handstamp to lower margin of title.

From the collection of Luigi Ricci, previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and "778" to title.



Binding slightly worn and rubbed. Browning to platemark; scattered light foxing and minor offsetting throughout; impression to title light.

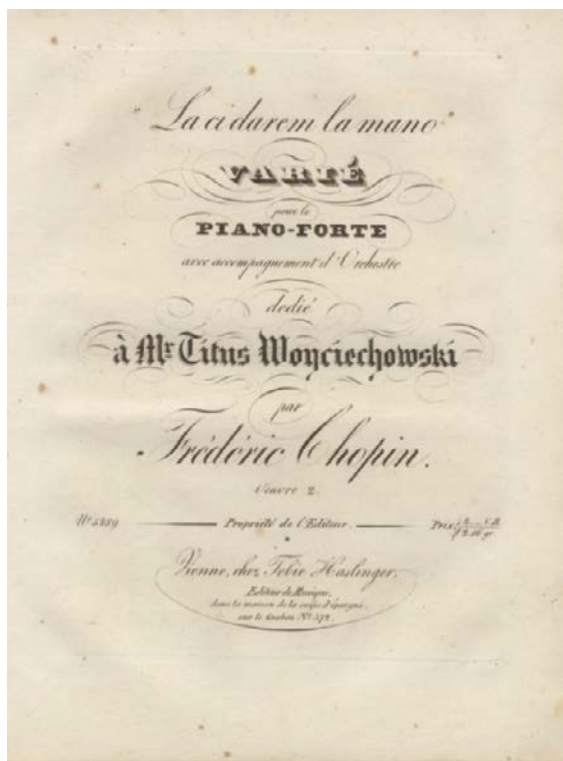
First Edition. Hirsch IV, 731. Bellasis, p. 335. RISM CC2028I.

Cherubini's first *Requiem* in C minor (1816) was to be performed for the funeral of Boieldieu, but the Archbishop of Paris refused to allow it at La Madeleine due to the presence of women's voices, forcing the service's relocation to Les Invalides. (A similar objection was overcome for the funeral of Chopin in 1849, with the women singing behind a black curtain). One anecdote reports Cherubini's reaction: "... the clergy would admit no female singers, and thereby caused great annoyance. I do not wish the same thing to happen at my death, so I am writing a *Requiem* for men's voices – and then they will not have occasion to quarrel on my account, at least." Bellasis p. 259.

This second *Requiem* in D minor was completed in 1836 and first performed in its entirety on March 28, 1838 at the Paris Conservatoire. As planned, and as he requested, it was performed at his funeral in 1842 to great acclaim and without controversy.

"With the exception of a few traditionally forceful sections (such as the Dies Irae and Sanctus) Cherubini used the orchestra more sparingly than in his C minor Requiem. In search of an archaic effect, the Graduale and Pie Jesu are written a cappella, while the Agnus Dei has a section in which the text is recited on a monotone. Such conscious reductions of musical means render the sound bare and exhausted. As his sequential development of phrases leads uncompromisingly into harmonically remote areas, the most startling dissonances occur when praying with 'a heart as contrite as ashes'. Although there is a sense of drama when a section seems to act out a conflict between major and minor keys (as in the Hostias et Preces or the Agnus Dei), the effort to sustain hope is overcome by gloomy resignation." Michael Fend in *Grove Music Online*. (31310)

\$485



First Edition of Chopin's Op. 2

19. CHOPIN, Frédéric 1810-1849

[Op. 2]. "La ci darem la mano" Varié pour le Piano-Forte avec accompagnement d'Orchestre dédié à Mr Titus Woyciechowski ... Oeuvre 2. Prix 4. C.M. 2.16 gr. [Piano part]. Vienne: Tobie Haslinger [PN 5489], [1830-1838].

Folio. Sewn. 1f. (recto title, verso blank), 25, [i] (blank) pp. Engraved. Includes cue notes from the orchestral parts as well as an occasional alternate bass staff for performance without an orchestra.

Remnants of glue to spine. Light foxing and offsetting throughout.

First Edition, corrected issue. Rare. Grabowski-Rink 2-1c-HAt (identified by corrected LH chord in b.4). Chomiński-Turło, p. 228. Kobylańska, p. 5.

Chopin composed his Variations on "La ci darem" (from Mozart's *Don Giovanni*) in 1827 while still a student. The work is dedicated to Tytus Woyciechowski, one of Chopin's closest friends from his years at school.

In 1829, at one of Chopin's first concerts in Vienna, he performed these Variations to great success, writing home: "everyone clapped so loudly after each variation that I had difficulty hearing the orchestral tutti." Kornel Michałowski, revised by Jim Samson in *Grove Music Online*. (31332)

\$650

Chopin's Grande Valse, Op. 18

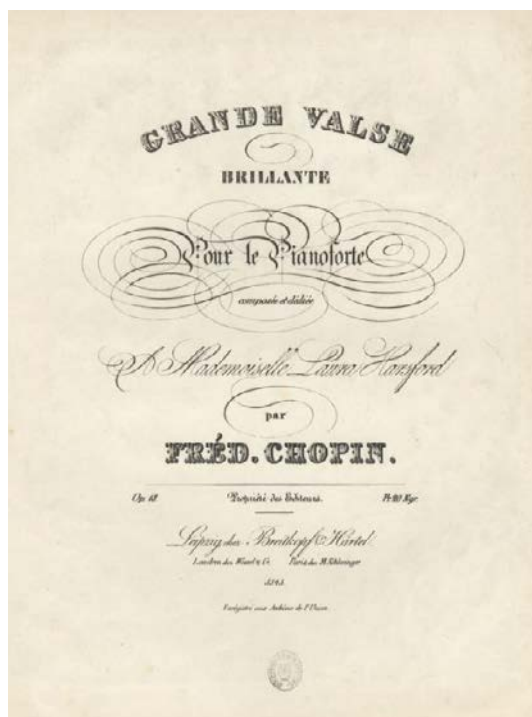
20. CHOPIN, Frédéric 1810-1849

[Op. 18]. *Grande Valse Brillante pour le Piano dédiée A Mademoiselle Laura Harsford [!Horsford]... Op. 18.* Leipzig: Breitkopf & Härtel... Londres: Wessel & Co... Paris: M. Schlesinger: [PN] 5545, [after 1841].

Folio. Disbound. 1f. (title), [i] (blank), 4-11, [i] (blank) pp. Title lithographed, music engraved. Price: "20 Ngr."

Slightly soiled and browned at edges; slight offsetting.

First German edition, third issue. Grabowski-Rink 18-2a-B&H. Chomiński-Turło, p. 211. Not in Hoboken. (23063)
\$250





Chopin *Quatre Mazurkas, Op. 30*

21. CHOPIN, Frédéric 1810-1849

[Op. 30]. *Quatre mazurkas pour le Piano... Oeuv. 30.* Leipzig: Breitkopf & Härtel... Paris: M. Schlesinger... Londres: Wessel & Co... St. Petersburg: Bernard & Holtz... Varsovie: G. Sennewald: [PN] 5851, [after 1840].

Folio. Sewn. 1f. (title), [i] (blank), 4-15, [i] (blank). Title lithographed, music engraved. Price: "25 Ngr." Publisher's handstamp to foot of title. Former owner's monogrammatic handstamp ([?]"RG") and cross in pencil to first page of music; fingering and a cross in pencil to p. 11.

Some browning, foxing and offsetting; spine reinforced.

First German edition, 2nd issue. Grabowski-Rink 30-1a-B&H. Chomiński-Turło, p. 119. Hoboken 4, 306. (23084) \$350

First Edition of *Edoardo in Iscozia*

22. COCCIA, Carlo 1782-1873

Edoardo in Iscozia *Dramma in due Atti posto in Musica pel R. Teatro di S. Carlo in Napoli ... dal medesimo umilmente dedicato A Sua Altezza Reale Il Principe di Capua riduzione dell' Autore N. 5546 al 62. Prezzo Fr 30.* [Piano-vocal score]. Milano: G. Ricordi [PNs 5546-5562], [ca 1855].

Oblong folio. Original publisher's wrappers. 1f. (recto title, verso blank), 1f. (recto table of contents and named cast list, verso blank), 248 pp. Engraved.



Named cast includes Tamburini, Winter, Boccabadati, Kyntherlant, Basadonna, Ambrosini II, and Ricci.

From the collection of Luigi Ricci.

Wrappers worn and soiled; lower wrapper lacking; partially disbound. Light foxing scattered throughout, heavier to title; small tears and minor soiling to last few leaves.

First Edition, later issue (blindstamp of Tito Ricordi to title).

Edoardo in Iscozia, to a libretto by Domenico Gilardoni, was first performed at the Teatro San Carlo in Naples on May 8, 1831.

"[Coccia's] early efforts were in the vein of Paisiello, in particular in a fondness for opera semiseria subjects; but in the next decade—like all Italian opera composers—he came under the influence of Rossini. In the 1820s he took positions in Lisbon and then London, returning to Italy in 1828. During the 1830s he showed that he could adapt to a post-Rossinian operatic style, writing some highly praised works for La Scala, Milan, notably *Caterina di Guisa* (1833) and *La solitaria delle Asturie* (1838). His last opera was written in 1841, and he spent his remaining years as maestro di cappella in Novara." Roger Parker in *Grove Music Online*.

"Coccia was an accomplished musician, who throughout his theatrical career managed to keep abreast of contemporary trends, giving scrupulous attention to detail ..." Julian Budden in *Grove Music Online*. (31361)

\$425



First Edition of *La Solitaria delle Asturie*

23. COCCIA, Carlo 1782-1873

La solitaria delle Asturie Melodramma di Felice Romani ... Riduzione per Canto con accomp.o di Piano forte ... Fr. 30. [Piano-vocal score]. Milano: Gio. Ricordi [PNs 10470-3, 11999-12000, 12007-12025], [1861].

Oblong folio. Original publisher's decorative dark pink printed wrappers with series title ("Opere teatrali complete") to upper and publisher's catalog to lower. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents), 5-253, [1] (blank) pp. Engraved.

Named cast includes Eugenia Tadolini, Antonio Deval, Rosa Ollivieri, Carlo Porto, Antonio Antonelli, and Arcangelo Lorenzini.

Blindstamp of Tito Ricordi ("T.R.") dated June 1861 ("6/61") to lower outer corners of upper wrapper and initial leaves.

From the collection of Luigi Ricci.

Partially disbound. Wrappers worn and soiled, with loss to spine and lower; lower detached. Scattered light foxing and soiling throughout; small tear to p. 11, not affecting music.

First Edition (1840), later issue (June 1861 as per publisher's blindstamp).

La solitaria delle Asturie was first performed at the Teatro alla Scala in Milan on March 6, 1838. It was then revised and performed at Carlo Felice in Genoa on February 10, 1839. (31367)

\$285

Fine Portrait Engraving

24. CORELLI, Arcangelo 1653-1713

Portrait engraving by John Cole (fl. 1720-1740).

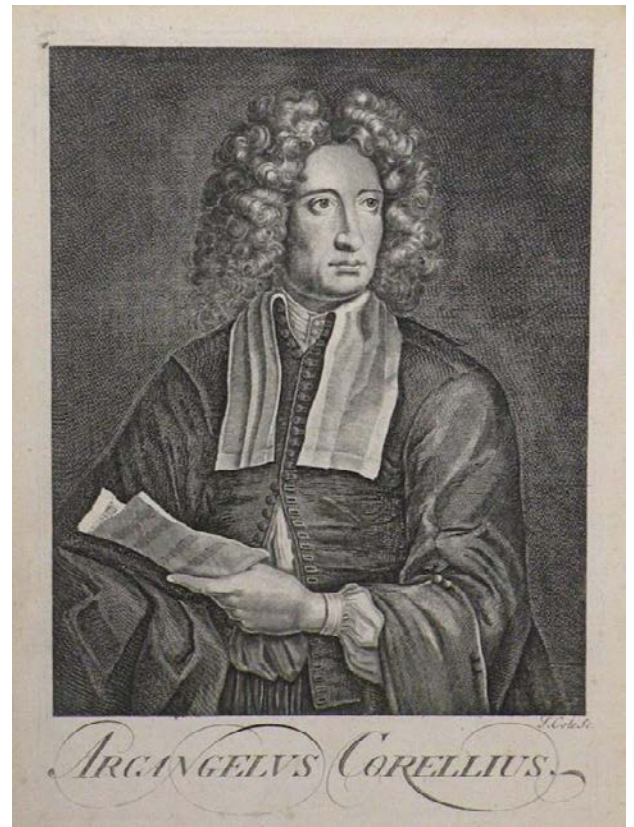
Corelli is depicted half-length, facing left, holding a leaf of musical manuscript in his left hand. 258 x 184 mm. plus margins.

Slightly browned and spotted. A strong impression on laid paper.

Koma 347.

Most probably based on the engraving by Michael van der Gucht (1660-1725) after the Howard painting, but in reverse. (23252)

\$350



First English Edition, with the Finely-Engraved Bouche Frontispiece

25. CORELLI, Arcangelo 1653-1713

[Op. 5]. *Parte Prima Sonate a Violino e Violone o Cimbalo Dedicate all Altezza Serenissima Electorale di Sofia Charlotta ... Opera Quinta. Bound with: Parte Seconda Preludii Allemande Correnti Gighe Sarabande Gavotte e Follia.* London: John Walsh, [1700].

Oblong folio (215 x 315 mm). 18th century half mid-tan leather with marbled boards, red leather title label with "CORELLI" within decorative gilt border laid down to upper, decorative blindstamping to corners, tilting gilt to spine. 1f. (recto frontispiece, verso blank), 1f. (recto title, verso blank), 1f. (recto printed dedication, verso blank), 3-39 pp., 1f. (recto part title, verso blank), 41-70 pp. Engraved. The attractive full-page pictorial frontispiece engraved by P. P. Bouche after Melone incorporating musical instruments.

Interesting early performance annotations in ink to pp. 41-49 including additional musical notation. With signature of the singer John Comer (1800-1886) and a date of 1825 in manuscript to upper margin of title.

Binding worn, rubbed, and bumped; minor loss to corners. Light soiling to margins and a few scattered stains throughout; pp. 53-54 and 57-58 lacking, replaced with 19th-century manuscript leaves in slightly larger format, the earlier leaf slightly cropped at upper margin just touching tempo indication at head.

First English edition, second impression, containing the Bouche frontispiece. Marx, p. 174. Smith 31. Smith and Humphries 428. BUC, p. 220. Sartori II, p. 198. RISM C3804.

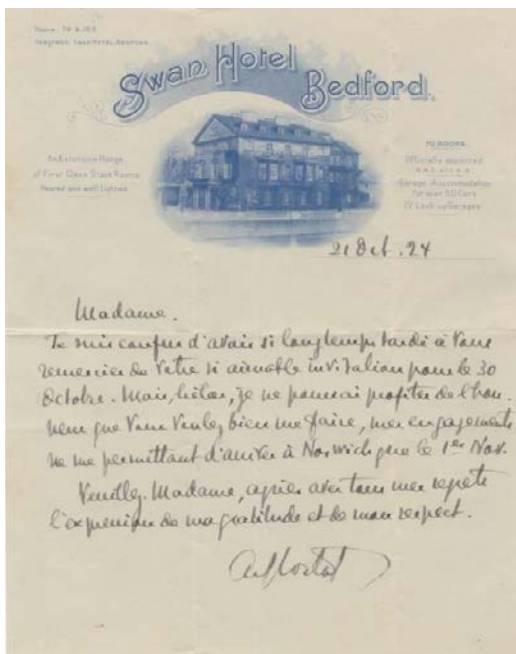


The first six sonatas are "church" sonatas, while the second six (with a separate title) are "chamber" sonatas, the last of which is actually the *Follia*, one of the most renowned compositions of Baroque string literature.

The first edition of Corelli's Opus 5 was printed by Gasparo in Rome, followed shortly thereafter by Estienne Roger in Amsterdam and John Walsh in London. In an advertisement, Walsh described his edition as "Engraven in a curious Character, being much fairer, and more correct in the Musick, than that of Amsterdam" (*London Gazette*, 26 August 1700). Walsh's second impression was issued shortly after, now including the engraved frontispiece by Bouche after Meloni, similar to that in the Gasparo edition but with "XII Sonatas by Arcangelo Corelli His V Opera" placed in the shield.

"Despite the modest size of his output, comprising six collections of instrumental music and a handful of other authentic works, and its virtual restriction to three genres – solo sonata, trio sonata and concerto – Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards. This influence, which affected form, style and instrumental technique in equal measure, was most closely felt in Italy, and in particular in Rome, where he settled in early manhood, but soon spread beyond local and national confines to become a European phenomenon. As a violinist, teacher of the violin and director of instrumental ensembles Corelli imposed standards of discipline that were unusually strict for their period and helped to lay the groundwork for further progress along the same lines during the 18th century. To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded." Michael Talbot in *Grove Music Online*. (31298)

\$2,000



Cortot's Performances Prevent Him from Meeting with the Lady Mayoress of Norwich

26. CORTOT, Alfred 1877-1962

Autograph letter signed "Alf. Cortot" to the Lady Mayoress of Norwich, England.

1 page. Quarto (204 x 255 mm). Dated October 21, 1924. In black ink on letterhead of the Swan Hotel in Bedford, England, with illustration of the hotel printed in blue at head. Together with autograph envelope.

Cortot sends his regrets to the Lady Mayoress of Norwich that he will not be able to accept her invitation:

"I will not be able to enjoy the honor you have wished to grant me, as my performances prevent my arriving in Norwich until November 1st."

Slightly worn; creased at folds.

Pianist and conductor Alfred Cortot was one of the leading musical figures in Paris. The recipient of his letter is almost certainly Helen Caroline Colman (1865-1947), who served as Lady Mayoress of Norwich when her sister Ethel Colman became the first female Lord Mayor of Norwich in 1923. The Colmans were daughters of Jeremiah Colman, a noted philanthropist, member of Parliament, and the manager of the family's mustard business.

"Cortot's repertory was immense, extending from Purcell to Stravinsky, but he was noted mainly for his intimate understanding of Romantic music. His recordings, which were more numerous than any pianist of his era except perhaps Artur Schnabel, include outstanding interpretations of Schumann's Etudes symphoniques (1929) and Kreisleriana (1935), Chopin's Ballades (1929), Preludes (1926) and Sonata in B minor (1933), Franck's Prélude, choral et fugue (1929) and Saint-Saëns's Fourth Concerto (1935). In these, and in recordings with Thibaud and Casals, his playing continues to dazzle pianists by its lyrical delicacy, nobility and extraordinary tonal variety. He was an ardent champion of the new French piano music of his day, and devoted three volumes to its exposition." Martin Cooper and Charles Timbrell in *Grove Music Online*. (31356)
\$250

Czerny Writes to Music Publisher H.A. Probst

27. CZERNY, Carl 1791-1857

Autograph letter signed in full to the music publisher H. A. Probst.

2 pp. of a bifolium. Quarto (200 x 250 mm). Vienna, July 12, 1823. In black ink. Integral address panel with "CC" blindstamped to seal. In German (with translation). Paper watermarked with a horn inside a crowned shield.

Czerny responds to Probst's request for submissions of works for publication; he is very busy teaching but hopes to offer something to Probst's "noble and dignified" publishing house in the autumn.

Leipzig den 22. July 1823

Mein Wahlgebores!

Das nun unersetzliche Uebermaß von Geschäften
 konnte mich davon abhalten das gewünschte Brief
 zu schreiben, die ich im Uebriken nachtrage, was ich Ihnen
 zu danken habe. Da in Ihren Besonderen Gesetzen
 mich meine Geschäftstätigkeit: erfüllt das Uebri-
 keitliche 11 bis 12 Stunden wüch, so wären
 es mir nicht möglich gewesen das Uebri-
 keitliche gefordert werden zu lassen. Ich habe
 mich in die weisung, die Ihnen gegeben worden
 Ihre Erfüllung andauerndes, fast das ganze Jahr
 das ganze Jahr hinweg zu thun; und das Uebri-
 keitliche als das ich in Ihrem Kataloge, das
 ich mir wünsche: bald so bald in einem
 Ihre Aufträge selbst Uebri-
 keitliche. Obwohl ich nun auch Trios, Quartetten, Variationen
 die Vollendung wird: und Trios, Quartetten, Variationen
 Rondeaux, Gesänge etc.:; kann ich Ihnen auch
 für die Zukunft zuversichtlich versichern, so sollen
 ich das Uebri-
 keitliche mit einem Namen mit mir nicht
 und was ich zu Ihnen, in der Uebri-
 keitliche, das ich bis dahin, in der Uebri-
 keitliche mit Achtung zu Ihnen, das Uebri-
 keitliche zu Ihnen zu Ihnen.

"...Since my main occupation (that is, teaching lessons) deprives me of 11 to 12 hours daily during this demanding season, I would not have been able to satisfy your request... Although many [pieces] now approaching completion (trios, quartets, variations, rondeaus, songs, etc.) have been promised to other publishers, I hope at the latest by the middle of autumn to add my name... to the interesting list of artists that your catalogue contains, and I ask you to trust that from that time on I will endeavour to satisfy your honourable requests with pieces in any genre."

Slightly worn, browned, and soiled; creased at folds; remnants of red wax seal to lower margin of second bifolium with corresponding small seal tear with minor paper loss to blank margin.

The noted pianist and pedagogue Carl Czerny was a prolific composer: from the publication of his first works in 1818 his compositions were in high demand and his output contains nearly a thousand original pieces and hundreds of arrangements.

Heinrich Albert Probst (1791–1846) founded his publishing firm in Leipzig in 1823. It was acquired by Carl Kistner in 1831, after whom it was named from 1836.

Czerny would not go back on his promise given to the publisher in the present letter. Beginning in the next year, Probst (and then Kistner) would publish dozens of Czerny's works, including the *Piano Sonata No. 4* (Op. 65) and *Nos. 7-9* (Ops. 143-5), the *Concerto for Piano Four Hands* (Op.153), the *Décameron musical* (Ops. 110-1, 175-6, 251-2), and arrangements of Beethoven symphonies.

**A significant letter documenting the beginning of an important relationship between Czerny and Probst, dating from his publisher's first year in business. (31290)
 \$1,800**

OPERE TEATRALI INTERE			
BELLINI	DONIZETTI	ROSSINI	
Bianca e Serenanda	Don Pasquale	Riccardo e Zoraida	
Il Pirata	Maria di Rohan	Oratio	
La Straniera	Palma	La Donna del Lago	
I Capricci		Semiramide	
La Sonnambula	MERCADANTE	Il Conte Ory	
Norma	Carolina di Troja	L'Assedio di Carlotta	
Il Conquistatore	I Belgiojosi	Guglielmo Tell	
Il Re di Troja	Il Barcarollo	Il Barbiere di Siviglia	
I Puritani	La Vestale	Mazo	
	Il Reano	La Cenerentola	
DONIZETTI	Lucerna	MEYERBEER	
L'Esule di Roma	Orati e Curiali	Gli Egizi	Il Profeta
Anna Bolina	Stabat		
L'Arcade Margie	Violetta	VERDI	
Parolara		Nabuccodonosor	
Trappista Tano	LILLO	I Lombardi	
L'Esule d'Amore	Enrico Howard	Frauci	
Scena di Troja	Hoffen	I Due Foscari	
Il Furioso		Giocosa d'Aren	
Marino Faliero	PACINI	Artile	
Lucia di Lammermoor	L'Ultimo giorno di Pompei	Macchia	
Il Compagnolo	I Fiduciosi	I Masnadieri	
Maty	Maria d'Inghilterra	La Partaglia di Legnano	
Ritorno	Lucrezia	Luca Miller	
Roberto Macconi	Madriamonte	Sigolito	
La Figlia del Reggimento	Mercu	Il Trovatore	
Adelia	Maria	Stiffelio	
Maria Padilla	DE GIOSA	PERRELLA	
Linda di Chamouni	T. T. T. T.	D'Onofrio d'Amore	La Primavera
AUBER	Falco di Arica	Stige di T. T. T.	
La Muja di Portici	Don Cherro	I Pirati Spagnuoli	
	Enrico Colmar	Le Mestiere di Preiberg	

“One of the Greatest Successes in the History of Opera in Naples”

28. DE GIOSA, Nicola 1819-1885

Don Checco Opera buffa in due atti composta espressamente pel Teatro Nuovo di Napoli e rappresentata per la 1a. volta li 11. Luglio 1850 Parole di Almerindo Spadetta ... Riduzione per Canto con accompagnamento di Pianoforte del Maestro Giovanni Festa L'opera intera D.6.00. [Piano-vocal score]. Napoli: Stabilimento Musicale Partenopeo Successore di B. Girard et Co. [PNs 10544-7, 9686-90, 10689-96, 10551, 10442, 10613-6], [ca 1853].

Oblong folio. Vellum-backed and edged boards with dark brown cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black, original yellow publisher's printed wrappers bound in. 1f. (recto title, verso blank), 3-235 pp. Each number with separate caption title, some with separate pagination. Engraved. Endpapers watermarked with a fleur-de-lis and "Michele Dupino Marmorato." With priced catalog, "Opere Teatrali Intere," to upper wrapper listing works by Bellini, Donizetti, Rossini, Verdi, et al. composed through 1853, and with list of pieces with individual prices and plate numbers to title.

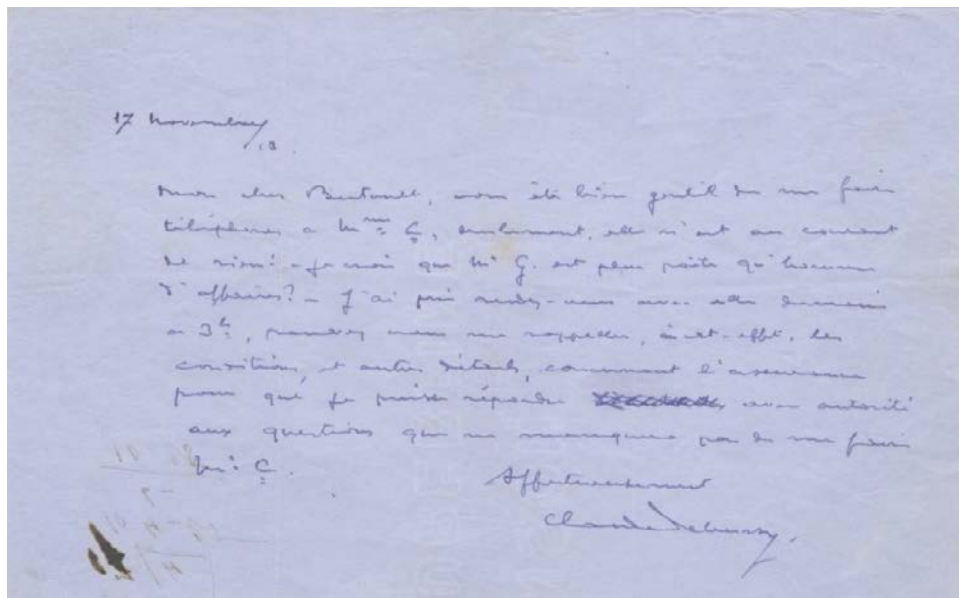
From the collection of Luigi Ricci.

Binding slightly worn, bumped, and scuffed; minor soiling to upper. Light browning to title; minimal foxing throughout, primarily confined to margins.

Probable First Edition. Rare (one holding only in the U.S., at the University of Washington, OCLC 27091390).

Don Checco was composed to a libretto by Almerindo Spadetta and was first performed at the Teatro Nuovo in Naples on July 11, 1850. After being out of the repertoire for nearly a century, *Don Checco* was revived in 2014 for a series of performances in Naples to resounding success.

De Giosa spent most of his life and career in Naples, first as an opera composer and later as a conductor. His comic operas are "... in the best tradition of Neapolitan opera buffa, culminating in Don Checco (Naples, 1850), his masterpiece and one of the greatest successes in the history of opera in Naples." Andrea Lanza in *Grove Music Online*. (31262) \$600



Debussy Writes to a French Financier

29. DEBUSSY, Claude 1862-1918

Autograph letter signed to Léon Bertault, a French financier.

1 page (201 x 120 mm), trimmed from a larger sheet. Dated November 17, 1913. In blue ink on light blue paper. In French (with translation).

Debussy writes a rather cryptic letter discussing a "Mrs. C" and a "Mr. G":

"You were very kind to have me telephone Mrs. C, but she knows nothing about anything! I believe that Mr. G is more a poet than a business man."

*"One of the most important musicians of his time, [Debussy's] harmonic innovations had a profound influence on generations of composers. He made a decisive move away from Wagnerism in his only complete opera *Pelléas et Mélisande*, and in his works for piano and for orchestra he created new genres and revealed a range of timbre and colour which indicated a highly original musical aesthetic."* François Lesure and Roy Howat in *Grove Music Online*.

Slightly worn; creased at folds and slightly overall; very minor foxing; numerical annotation in ink to verso with some showthrough, not affecting text.

Debussy wrote a number of letters to Bertault, most regarding his financial difficulties:

"The many references to debts which occur in Debussy's letters from 1910 onwards ... reveal the terrible economic anxieties of his existence. In 1910, pressed by the impresario Henry Russell for repayment of a debt, he is far from being able to procure 5,000 francs. In the same year he asks a Monsieur Bertault for the loan of 6,000 francs ... In 1914 he is glad to accept 4,800 francs from Monsieur Bertault." Lockspeiser: *Debussy*, Vol. II, p. 105.

It is possible that "Mr. G" refers to Robert Godet (1866-1950), a Swiss author and friend of Debussy. (31359)

\$1,500

**Delibes Writes to his Publisher Heugel
Regarding His Opera *Jean de Neville***

30. DELIBES, Léo 1826-1891

Important autograph letter signed in full to the publisher Jacques-Léopold Heugel. Ca. 1880.

4 pp. of a bifolium (102 x 160 mm). Dated "Wednesday morning," no year. In ink on ivory paper. In French (with translation).

A detailed letter in which Delibes writes about his opera *Jean de Neville* (1880), both about possible performers as well as the composition of the opera itself:

"I find Miss Dupuis intelligent, but with a voice that seemed to me a bit weak, especially in the midrange. Miss Fauville's voice I think is more full and has a wider range, but they say she is not very intelligent... I have thought over what you said to me regarding the finale of the first act. I know it is long, but I believe I have done everything possible to keep the incidents it contains in the tightest framework. According to your insights, I have already completely revised and shortened it. It's also because of you that I have tightened up Simone's story before the Mandragore, and brought back fragments of La Ronde for the drinker's chorus at the beginning of the second act. I tell you this to show that I listen to your advice, that I appreciate it, and that I follow it ... sometimes!"

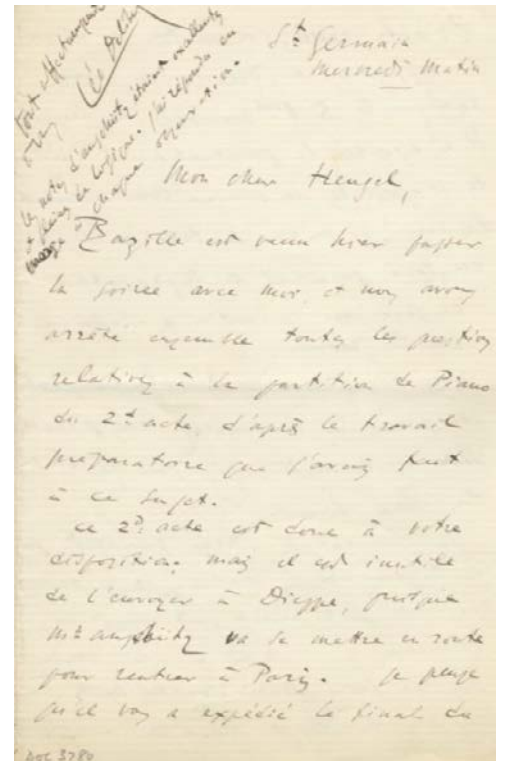
Slightly worn and browned; creased at fold.

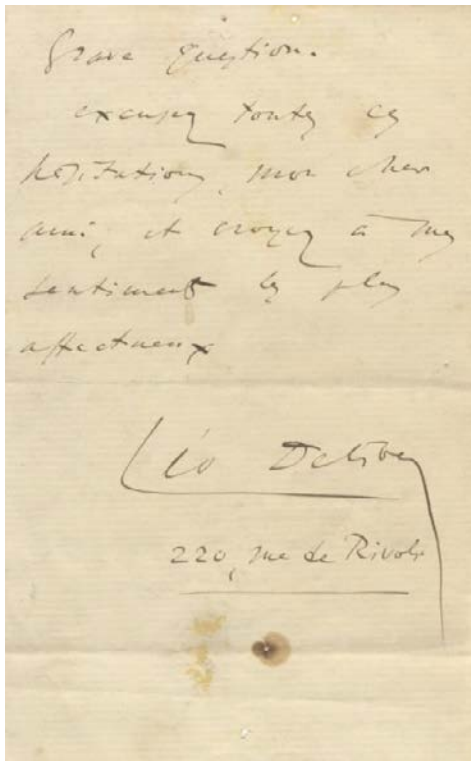
Delibes is best known today for his ballet *Coppélia* (1870) and his opera *Lakmé* (1883). *"His workmanship was of the highest order; he had a natural gift for harmonic dexterity and a sure sense of orchestral colour, and nothing in his music is out of place. He was a disciplined composer, and it is tempting to see in the exquisite pastiche dances that he composed in 1882 for Hugo's *Le roi s'amuse* not just a sharp ear for style but a genuine feeling for the world of 17th-century French classicism, later to be espoused with such ardour by Saint-Saëns, d'Indy and Debussy."* Hugh Macdonald in *Grove Music Online*.

His opera *Jean de Neville* was first performed in Paris at the Opéra-Comique on March 8, 1880. Although he had worked with them separately, this was his first collaboration with both Edmund Gondinet and Philippe Gille. While their partnership succeeded in this grand opera, it was their next venture that produced Delibes's masterpiece, *Lakmé*.

The present letter, dating from the time that Delibes was actually working on *Jean de Neville*, offers significant insight into various dimensions of the composer's working process, including his relationship with his publisher, librettists, and Auguste Bazille, who arranged the piano reduction.

**An interesting letter. (31358)
\$750**





Delibes in a Quandry Over Which Piano to Purchase

31. DELIBES, Léo 1826-1891

Autograph letter signed in full to an unidentified male correspondent.

4 pp. of a bifolium (104 x 162 mm). Dated "Tuesday," no year, but most likely after 1855. In ink on ivory paper. In French (with translation).

Delibes writes of his indecision regarding which of two pianos to buy:

"... I am still filled with indecision! At first, the grand piano had the advantage, and I thought I had my mind completely made up. Then I had grown accustomed to working with the little one, and for the moment I prefer it, in spite of its lack of sonority ..."

He also asks his correspondent to *"thank Mr. Wolff for the exceptional reduction that he is so kind to make for me."*

Slightly worn and browned; creased at folds; small stain and hole affecting small portion of one word.

The "Mr. Wolff" referred to in the present letter is most likely Auguste Wolff (1821-1887), Camille Pleyel's son-in-law, who took over the business in 1855. Pleyel pianos were the first to incorporate a metal frame and were the pianos of choice of French musicians from Chopin to Ravel. (31357)

\$450

First Edition of Donizetti's One-Act Comic Opera *Il Campanello*

32. DONIZETTI, Gaetano 1797-1848

Il Campanello Opera buffa in un atto ... Rappresentata al Teatro Nuovo di Napoli il 1o. Giugno 1836 ... L'opera intera D.2. [Piano-vocal score]. Napoli: B. Girard e Ci. [PNs 4249-51, 3163-6], [1846-1853].

Oblong folio. Brown cloth-backed dark yellow mottled paper boards, spine in gilt-ruled compartments with titling gilt. 1f. (recto title, verso blank), 3-52 pp. Each number with separate caption title and pagination. Engraved.

From the collection of Luigi Ricci.

Binding slightly worn, scuffed, and rubbed; endpapers somewhat browned and stained. Minor internal soiling and staining.

First Edition, later issue (with Girard's address from 1846-53). Inzaghi IN. 57, p. 177.

Donizetti composed his one-act opera *Il Campanello di notte* to his own libretto based on a French vaudeville, *La sonnette de nuit*, by Brunswick, Mathieu-Barthélemy Troin, and



Victor Lhérie. It premiered at the Teatro Nuovo in Naples on June 1, 1836. The absurd plot follows Enrico as he continually harasses pharmacist Don Annibale, who is trying to celebrate his wedding night with Serafina, whom Enrico still loves.

"Enrico's role (created by Giorgio Ronconi) is fitted with all sorts of musical and dramatic opportunities. His encounters with Annibale develop in musical ingenuity. Particularly effective are the episode of the hoarse singer,

replete with musical allusions to other scores by Donizetti and by Rossini, and the encounter over the prescription which develops into something with even more bizarre medical terms than Dr Dulcamara's aria in Elisir, and with more frantic parlando than the Don Pasquale-Malatesta duet." William Ashbrook in *Grove Music Online*. (31271) \$200

The Last of Donizetti's Operas to Premiere During His Lifetime

33. **DONIZETTI, Gaetano 1797-1848**
Caterina Cornaro Tragedia lirica in un prologo e due atti di Giacomo Sacchèro ... Riduzione per Canto con accompagnamento di Pianoforte di P. Tonassi ... Fr. 36. [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 17127-17145], [1855].

Oblong folio. Original publisher's dark yellow printed wrappers with title within elaborate pictorial border. 1f. (recto title, verso blank), 1f. (recto table of contents, verso cast list), 5-198 pp. Engraved. Ricordi blindstamp to lower margin of upper wrapper and first leaves.



From the collection of Luigi Ricci.

Wrappers worn and soiled; edges chipped; partially disbound. Light foxing scattered throughout, heavier to title; margins browned, some with small tears, chips, and dampstains.

First Edition, later issue (blindstamp of Tito Ricordi to title, along with rear wrapper dated 1855). Inzaghi IN. 74, p. 194. Bergamo catalog, p. 121.

Caterina Cornaro, to a libretto by Giacomo Sacchèro after Vernoy de Saint-Georges libretto for Halévy's *La reine de Chypre* (1841), was first performed in Naples at the Teatro San Carlo on January 18, 1844.

"Caterina Cornaro was partly composed in 1842, just before Don Pasquale, and completed during the following summer. It was the last of Donizetti's operas to have its première during his lifetime; in the cast were Fanny Goldberg (Caterina), Gaetano Fraschani (Gerardo) and Filippo Coletti (Lusignano). This dark, vigorous score is notable for its use of surprisingly restless harmonies to create dramatic tension; yet it also contains passages of gratifying lyricism, notably in Lusignano's Act 1 aria 'Ah! non turbarti' and Caterina's 'Non più affanni' in Act 2." William Ashbrook in *Grove Dictionary of Opera*. (31360)
\$400



Fausta and L'Italiana in Algeri for Solo Piano

34. DONIZETTI, Gaetano 1797-1848

Fausta ... ridotta per Piano-Forte N. __ Fr 16. [Piano solo]. Milano: G. Ricordi [PNs 6675-6685], [1833].

Oblong folio. Dark green leather-backed embossed dark green paper boards with titling "MUSICA ISTRULE" and decorative devices gilt to spine. 1f. (recto title, verso blank), 1f. (recto table of contents, verso blank), 5-91 pp. Each number with separate caption title and pagination. Engraved. Piano reduction by Luigi Truzzi (1799-1864).

Bound with:

Rossini, Gioachino 1792-1868

L'Italiana in Algeri Dramma Giocoso ... Per il Teatro St. Benedetto in Venezia ... per Piano Forte [Fr.]15. _. [Piano solo] Milano: Gio. Ricordi [PNs 4346 172, 1192-1206], [1830]. 1f. (recto title, verso blank), 96 pp. Each number with separate caption title and pagination. Engraved.

From the collection of Luigi Ricci.

Binding somewhat worn, rubbed and bumped; some loss to edges of boards. Slight dampstaining to lower right corners; light foxing throughout.

Donizetti: **First Edition** for piano solo. Inzaghi IN. 39, pp. 153-155.

Rossini: Early edition for piano [1822], later issue with new sinfonia reduction [1833].

Donizetti's *Fausta*, to a libretto by Domenico Gilardoni, was first performed in Venice at the Teatro San Carlo on January 12, 1832. "As Donizetti's first opera seria for Giuseppina Ronzi de Begnis ... *Fausta* contains a remarkable aria-finale in which the *Larghetto*, with its text almost certainly by the composer, is in the then uncommon scheme of decasyllabic lines and boasts a subtly inflected melody." William Ashbrook in *Grove Music Online*.

Rossini's *L'Italiana in Algeri*, to a libretto derived from Angelo Anelli, was first performed in Venice at the Teatro San Benedetto on May 22, 1813. "Rossini's first buffo masterpiece in the fully-fledged two-act form." Richard Osborne in *Grove Music Online*. (31258)

\$400

**“The Apogee
of High Romantic Sensibility”**

35. DONIZETTI, Gaetano 1797-1848

Lucia di Lammermoor *Dramma Tragico di Salvatore Cammarano ... rappresentato sul Real Teatro di S. Carlo nell' autunno del 1835 ... D.6.00.* [Piano-vocal score]. Napoli: B. Girard e Ci. [PNs 3266-72, 2890-2, 2894-6, 3411, 3308-10, 3261-2], [1851-1852].



Oblong folio. Vellum-backed and edged boards with burgundy cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black, original light pink publisher's printed wrappers bound in. 1f. (recto title, verso blank), 3-176 pp. Each number with separate caption title and pagination. Engraved.

With priced catalog, "Opere Teatrali Intere," to upper wrapper listing works by Bellini, Donizetti, Rossini, Verdi, et al. composed through 1851, and with list of pieces with individual prices and plate numbers to title.

From the collection of Luigi Ricci.

Binding slightly worn, bumped, and scuffed. Title moderately foxed; light scattered foxing and a few small stains throughout.

Later edition, later issue. Inzaghi IN. 55, pp. 172-175. Girard's first edition of *Lucia di Lammermoor* appeared circa 1835. This later issue combines a number of variant plates from their early editions.

Lucia di Lammermoor was composed to a libretto by Salvatore Cammarano after Walter Scott's novel *The Bride of Lammermoor* (1819). It premiered in Naples at the Teatro S Carlo on September 26, 1835.

"Both historically and artistically, Lucia deserves its reputation. When it was new it was regarded as the apogee of high Romantic sensibility. The clear plot, which trims away much of Scott's accessory detail, possesses the stark tautness of a tale by Poe. It is no coincidence that Flaubert employed it as an important point of reference in the downward course of Emma Bovary, that quintessential victim of Romantic illusions."

"Although all the principal roles are vocally challenging, their music is uniformly grateful. The score contains scant sign of the unevenness that afflicts a number of Donizetti's works. Cammarano's libretto moved him deeply and, inspired by his recent first exposure to Paris, Donizetti produced what is certainly his masterpiece." William Ashbrook in *Grove Music Online*. (31260)

\$225



**One of Donizetti's
Most Successful Operas**

36. **DONIZETTI, Gaetano 1797-1848**
Lucrezia Borgia Melodramma posto in Musica ... ridotto per Piano Forte Solo Dal Mo. Luigi Truzzi ... Fr 15. | Fl. 5.45.cm. [Piano solo]. Milano: Gio. Ricordi [PNs 7210-7224], [1834].

Oblong folio. Light yellow calf-backed marbled boards, gilt-ruled compartments to spine. 1f. (recto title, verso blank), 1f.

(recto table of contents, verso blank), 5-107 pp. Each number with separate caption title, some with separate pagination. Engraved.

From the collection of Luigi Ricci.

Binding worn, rubbed and bumped; minor loss to head and tail of spine; narrow strip cut from upper margin of front free endpaper with remnants of contemporary markings, in all likelihood related to ownership. Light foxing and a few small stains to title; very minimal scattered foxing throughout.

First Edition for piano solo. Inzaghi IN. 47, pp.164-166.

Lucrezia Borgia, to a libretto by Felice Romani after Victor Hugo's play *Lucrèce Borgia*, premiered in Milan at the Teatro alla Scala on December 26, 1833.

Despite an uneven reception, it became one of Donizetti's most successful operas, particularly after the second production of the work in 1840. (31259)
\$350

**Manuscript Full Score of *Parisina*,
With Differences from the Published Edition**

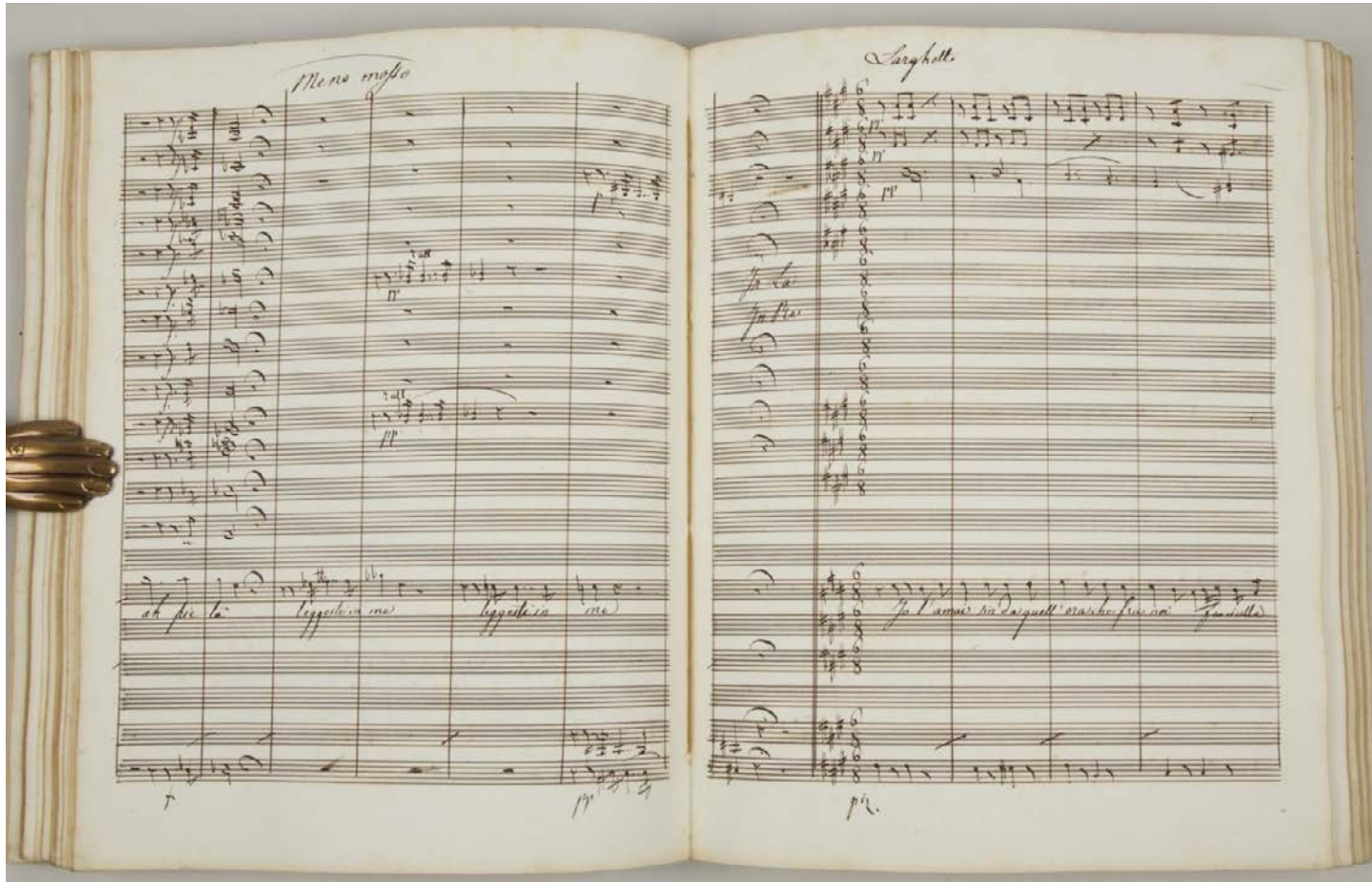
37. **DONIZETTI, Gaetano 1797-1848**
Parisina Melodramma Tragico in tre Atti Poesia di Felice Romani. [Manuscript full score]. [1865-1870].

2 volumes. Quarto (280 x 220 mm). Brown cloth-backed light blue paper boards, paper title label within decorative border to upper. Notated in black ink on lined 20-stave paper in at least two unidentified hands.

Vol. 1: Atto 1°. 195 ff.

Vol. 2: Atto 2° e 3°. 199 ff. With three incomplete measures of "Deh con te" from Bellini's *Norma* to recto of final page.

From the collection of Luigi Ricci, previously from the collection of Italian soprano Concetta Rubini (ca. 1844-1871), with her signature to first page of music.



Binding slightly worn, rubbed, and foxed. Light soiling to first and last leaves of both volumes, otherwise clean throughout; final two leaves of Vol. 2 detached.

Five manuscript copies known in addition to the autograph in Bergamo (four in Italy, one in Belgium). Not published in full score until 2004, by the Fondazione Donizetti. Inzangi IN. 45, pp. 160-162.

First performed, to a libretto by Felice Romani after Byron (1816), in Florence at the Teatro alla Pergola on March 17, 1833.

"The score of Parisina testifies to Donizetti's efforts to deal more flexibly with conventional forms. Evidence is found in the canonic quartet in Act 1, in the romanza for Parisina at the opening of Act 2, where the chorus and extended ritornello form a novel compound structure, and in the powerful duet for Parisina and Azzo in which he impels her confession. Her final cabaletta, 'Ugo è spento!', conveys vividly her hysteria at the sight of her lover's corpse." William Ashbrook in *Grove Music Online*.

The Italian soprano Concetta Rubini was a rising opera star in 1870, with her leading roles in Naples, Pavia, and Turin receiving great acclaim. While performing *Trovatore* in Havana, however, she succumbed to yellow fever, cutting her life and career short, and falling into obscurity. Rubini starred in the title role in Donizetti's *Parisina*, first at the Teatro Vittorio Emanuele in Turin in 1869, and then at the Teatro Fraschini in Pavia in 1870; the manuscript full score may have been prepared for her at this time.

With some differences from the contemporary published edition of the printed piano-vocal score, including an abbreviated Prelude containing only the first 50 measures of the full Sinfonia, beginning a half-step lower, in G-flat. (31267)

\$1,800

“One of the Great Acting and Singing Opportunities in the Bel Canto Repertory”

38. DONIZETTI, Gaetano 1797-1848

Roberto Devereux Tragedia lirica Di S. Cammarano ... dedicata a S.E. il Cavaliere G.C. Nicola Santangelo Ministro Segretario di Stato Degli Affari Interni ... L'opera intera D.6. [Piano-vocal score]. Napoli: Successori della Ditta Girard e Co. [PNs 3616-31, 3872-3, 4292-4], [1853].



Oblong folio. Vellum-backed and edged boards with burgundy cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black, original yellow publisher's printed wrappers bound in. 1f. (recto title, verso blank), 8 pp. (Sinfonia), 3-150 pp. Each number with separate caption title and pagination. Engraved.

Endpapers watermarked with a fleur-de-lis. With priced catalog, "Opere Teatrali Intere," to upper wrapper listing works by Bellini, Donizetti, Rossini, Verdi, et al. composed through 1853 and with list of pieces with individual prices and plate numbers to title.

From the collection of Luigi Ricci.

Binding slightly worn, bumped, and scuffed. Light browning to title; minimal foxing throughout, primarily confined to margins.

First Edition of the revised version, later issue. Inzaghi IN. 61, pp. 180-2. The first edition of *Roberto Devereux* was revised by Girard with the changes Donizetti made for the 1838 performance in Paris (PNs 4292-4). This later issue has "Successori della Ditta" added to the title, indicating that it was issued shortly after Girard's imprint changed in 1853.

Roberto Devereux, to a libretto by Salvatore Cammarano after François Ancelot's tragedy *Élisabeth d'Angleterre* (1829), was first performed in Naples at the Teatro S Carlo on October 28, 1837.

"The portrait of Queen Elizabeth I in Roberto Devereux is the most imposing of Donizetti's representations of that character (who also appears in Elisabetta al castello di Kenilworth and Maria Stuarda), and the role must rank as one of the great acting and singing opportunities in the bel canto repertory. Musically, the score has much to commend it. As in other Donizetti operas, the first act moves in a rather leisurely manner, with a sequence of full arie di sortita; the pace accelerates to a dramatic climax in a briefer Act 2; then Act 3, like that of Lucia, is a sequence of three powerful scenes."

"Particularly impressive are Elizabeth's entrance aria, the duet for Sarah and Essex, the trio-finale to Act 2, the Prison Scene of Essex, and Elizabeth's aria-finale. Everywhere the score shows the sure hand of a composer in control of his materials. The powerful prelude to the Prison Scene recalls the opening of Act 2 of Fidelio. Elizabeth's final Larghetto, 'Vivi, ingrato', is a fine example of a melody developing in a long emotional arc of searing poignancy, and of Donizetti's sensitive response to the expressive colour of the words."

William Ashbrook in *Grove Music Online*. (31257)

\$450



One of Donizetti's Earliest Works

39. DONIZETTI, Gaetano 1797-1848

Teresa e Gianfaldoni Cantata a due voci con accompagnamento di Piano-forte ... dedicata dagli Editori A S.M. La Regina Maria Luisa Infanta di Spagna e Duchessa di Lucca Prezzo Scudi. 2. [Piano-vocal score]. Roma: Leopoldo Ratti e Gio. Batta Cencetti [PN 8], [1821-1822].

Oblong folio. Sewn. 1f. (recto title, verso printed dedication), 3-43, [1] (blank) pp. Lithographed.

From the collection of Luigi Ricci.

Mostly disbound. Moderate browning and foxing to outer leaves and occasionally throughout; manuscript "F. 6: 50" in ink to lower right corner of title.

First Edition. Rare (no copies located outside of Italy). Inzaghi IN. 300, pp. 217-218.

Teresa e Gianfaldoni, a cantata for soprano, tenor, and orchestra, was first performed in Mantua in 1821; it was one of Donizetti's earliest works. The orchestral version is lost, and the only surviving source is the present piano-vocal score printed shortly after the premiere by Ratti & Cencetti.

Dedicated by the publishers to Maria Luisa, Duchess of Lucca (1782-1824).

Ratti & Cencetti was the largest music publisher in Rome in the early 19th-century and one of the first in Italy to use lithography, beginning only a few years after Cipriani in Florence. The present score differs from their later issues, being printed on heavy laid paper with larger staves and notation.

An early and important example of Italian music lithography by an important Roman publisher. (31314)
\$600

Important Early 15th Century Secular Polyphonic Manuscript "The Boorman Fragment"

40. DUFAY, Guillaume 1397-1474, Nicholas GRENON ca. 1375-1456, and Gilles BINCHOIS ca. 1400-1460]

Musical manuscript containing vocal works by Dufay, Grenon, and Binchois ["The Boorman Fragment"]. [Northern Italy], [ca. 1430].

4 pages of a bifolium. Octavo (ca. 224 x 165 mm). On parchment. Notated in dark brown ink in a single hand on 7 staves. With contemporary numbering "124" and "125" to upper corners. Light 16th-century annotations in Italian indicating prior use as binding material.

Contents anonymous but identified as three well-known French ballades:



- Dufay, Guillaume, 1397-1474. *Se la face ay pale*. 1 stanza
- Grenon, Nicolas, ca 1375-1456. *Je ne requier de ma dame merci*. 2 stanzas
- Binchois, Gilles, ca 1400-1460. *Je loue amours et ma dame merci*. Discantus and Tenor only, 7 lines of text

From the collection of noted musicologist Stanley Boorman (b. 1939).

Wear consistent with age and use. Loss of parchment to center of blank lower margin and blank corner; irregular hole, ca. 45 x 15 mm., affecting a portion of the Binchois; some noteheads worn through; light scattered staining.

A rare surviving example of secular polyphonic vocal music from the early 15th century, this fragment has been documented by renowned musicologist David Fallows:

"On the first recto is one of Dufay's most widely distributed songs, 'Se la face ay pale'; on the next two pages, forming the centre of a gathering, is Grenon's 'Je ne requier de ma dame' with the contratenor elsewhere ascribed to Matteo da Prugia; and on the last verso are the discantus and tenor of what in some ways must count as the most widely distributed work of Binchois, 'Je loue amours', known from only three other staff-notation sources ... We can assume that the contratenor of 'Je loue amours' was on the facing page, perhaps with two remaining stanzas of text."

Fallows makes note of several highlights:

- Copied ca. 1430 in Northern Italy. "It is the current belief that many of the surviving sources of this repertory were copied in the Veneto."
- Dufay confirms nearly all doubtful readings from other sources.
- Grenon contains the same contratenor attributed to Matteo de Perugia (fl. 1400-1416) in Modena M.5.24.
- Binchois contains readings found in no other source that will "add to the difficulties of the urgently needed new edition of Binchois' secular music."

See discussion and references to the manuscript by Fallows:

"Ballades by Dufay, Grenon and Binchois: the Boorman Fragment," in *Musikalische Quellen, Quellen zur Musikgeschichte: Festschrift für Martin Staehelin* (Vandenhoeck & Ruprecht, 2002), pp. 25-35.

A Catalogue of Polyphonic Songs, 1415-1480 (OUP, 1999), pp. 202, 213, 362.

"Gilles Binchois" in *Grove Music Online*.

The Songs of Guillaume Dufay (AIM, 1995), p. 23.

French as a Courtly Language in Fifteenth-Century Italy, in *Renaissance Studies* 3, no. 4, pp. 229-441.

Dufay, Grenon, and Binchois are composers of the so-called Franco-Flemish school that came to dominate European music in the Renaissance. Anchored by the cultural center of the Burgundian Court, this included Busnoys, Ockeghem, Obrecht, and Josquin, among others.

Dufay was the most famous of this generation and his music was known throughout Europe. He served the Bishop of Cambrai although he spent decades abroad, working in Bologna, Rome, Savoy, Florence, and Basel, before returning to Cambrai. "The hallmarks of Du Fay's style are a balanced and carefully wrought melodic writing style that early on consisted of a well-articulated succession of small motivic cells and became considerably more spun out in the 1440s; a clear and transparent contrapuntal structure with well-defined cadences, closely tied to the rhetorical structure of the text; and a rich rhythmic surface that retained some of the layering of fast and slow motion characteristics of much late medieval music, even though it became more and more homogeneous and flowing in the later works." Alejandro Planchart in *Grove Music Online*.

The career and style of Nicolas Grenon is closely connected to Dufay, working in Paris, Cambrai, and Rome, where he served in the chapel of Pope Martin V. He certainly knew and might have even served as his teacher and mentor See Atlas: *Renaissance Music*, 32.

"No discussion of French secular music in the first half of the fifteenth century would be complete without reference to Gilles Binchois." Atlas, 73. Binchois was the only one of the three who spent his entire career at the Burgundian Court, which had a strong effect on his music and reputation. Though he wrote a substantial number of sacred works, he is best known for his songs: "Over all his contemporaries Binchois excelled in an

effortlessness of melody... In line with this melodic perfection is a classic approach to balance." David Fallows in *Grove Music Online*.

"When Dufay, Binchois, and their contemporaries began composing around 1420, they inherited—both from the newly formed central tradition of the Low Countries and from the older Ars Nova—a rich mix of compositional conventions and audience expectations. And none of these weighed more heavily on them throughout their careers than those associated with French secular, polyphonic song." Atlas, 57.

The three works represented in the present manuscript are all ballades, one of the three "fixed forms" of French song that emerged in the Medieval period. While the ballade was falling out of fashion in the early 15th century, the Franco-Flemish composers continued to advance the style and it was particularly popular in Italy. It is no coincidence then that the current manuscript attests to this tradition.

The polyphonic style of the Franco-Flemish composers is a hallmark of Renaissance music. Few sources have survived the passage of time, thus even a small fragment of this repertory is extremely valuable in seeking an understanding of the tradition and transmission of music from this period.

**Secular polyphonic manuscripts of this period are very rarely offered for sale. (31362)
\$18,500**

**Fine Engraving of Dugazon as Nina in Dalayrac's
*La Folle par Amour***

41. DUGAZON, Louise-Rosalie 1755-1821

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

385 x 261 mm. A very good impression with fine colouring. On laid paper.

Slightly browned; two edge tears repaired; remnants of hinges to upper corners of verso.

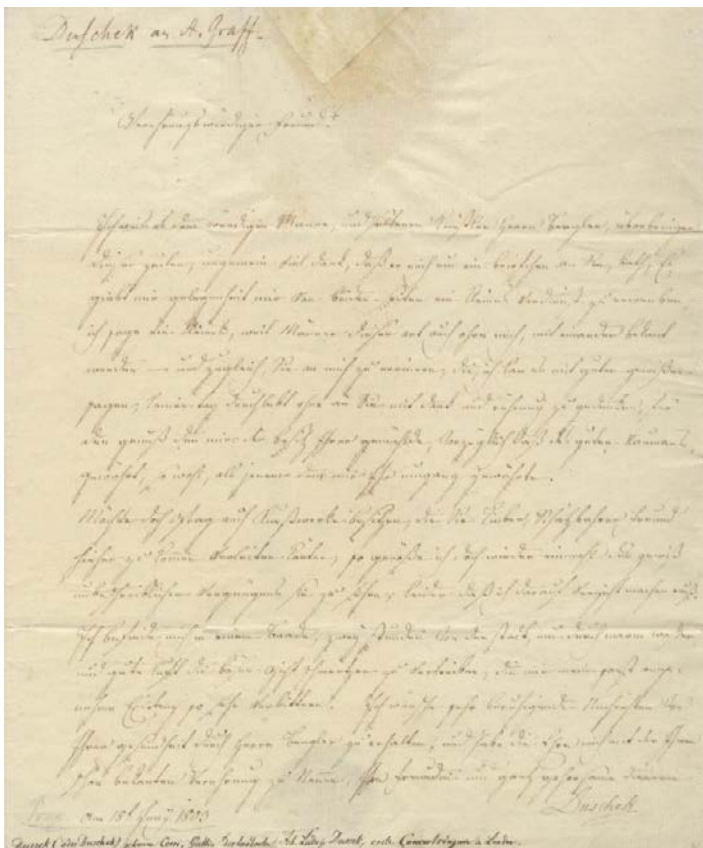
Dugazon, a French soprano, studied with Marie Favart. She was the daughter of the Paris Opéra dancer François Jacques Lefèvre.

"Grétry wrote an ariette for her in Lucile, which was performed at the Comédie-Italienne in 1769, and she made her official début there in 1774 as Pauline in his opera Silvain... She took part in about 60 premières at the Comédie-Italienne and Opéra-Comique, including several by Grétry...

She created roles in several operas by Nicolas Dalayrac including La dot (1785), Nina (1786z... in which she sang the title role, possibly her most successful part, and Maison à vendre (1800)." Elizabeth Forbes in Grove Music Online. (27676)

\$5,500





**Autograph Letter of Josefa Dušková,
Friend of both Mozart and Beethoven**

42. DUŠKOVÁ, Josefa 1754-1824

Autograph letter signed "Dusček" to the artist Anton Graff (1736-1813).

1 page of a bifolium. Small quarto (187 x 224 mm.). Dated June 18, 1803. In black ink with later annotations in ink and pencil. Integral address panel with "D" stamped in red sealing wax. In German (with translation). Paper watermarked "C & I Honig" (Cornelius and Jacob Honig), important Dutch papermakers active ca. 1730-1869.

Dušek send warm reminiscences of her meetings with Graff, wishing that she could see him again. She also mentions a painting of "good Nauman," very likely referring to Graff's 1795 portrait of the composer Johann Gottlieb Naumann (1741-1801), another good friend of

the Dušeks. She would very much like for Graff to return to Prague, but says she is in "my bath two hours from the city," at the moment (undoubtedly the spa town Karlsbad [Karlovy Vary]).

"... [I] do not spend a day without remembering you with gratitude and emotion, for the enjoyment granted me as owner of your painted excellence, that of the good Nauman... I still wish Prague to own more works of art, that could tempt you, dear and valuable friend, to come here, so I could once again enjoy that certain indescribable pleasure of seeing you..."

Slightly worn and browned. Creased at folds; minor paper repairs to upper margins, not affecting text.

Josefa Dušková (Josepha Dušek [Dusček], née Hambacher) was a leading Czech soprano and wife of composer František Dušek (1731-1799). **The Dušeks knew Mozart** and hosted him at their villa Bertramka during his stays in Prague, including during the time of his completion and the premiere of Don Giovanni (1787). Mozart wrote two arias for Josefa: *Ah, lo previdi*, K.272 and *Bella mia fiamma, addio*, K.528.

Graff was a Swiss painter primarily known for his portraits, especially those of nobility – his portrait of Frederick the Great (1781) is regarded as a masterpiece. Graff served as director of the Dresden Art Academy from 1766 until his death, working on behalf of a range of patrons including heads of state and Enlightenment poets.

The Dušeks were well known for their hospitality and had good friends in both Leipzig and Dresden. Graff visited Bertramka on Josefa's invitation and they remained friends for decades; Graff, in fact, provided several paintings for the Dušeks' art collection; there is even mention of a portrait of Josefa from 1786 (now missing).

Beethoven purportedly composed the well-known concert aria *Ah perfido!* for Josefa while he was in Prague in 1776. Although she did not give the first performance, she is recorded as having sung the work in Leipzig on November 21, 1796.

Letters of Dušková are quite rare to the market. ABPC records only one other example sold since 1975. (31289)

\$2,500



17th Century Treatise on the Performance of Gregorian Chant

43. ERCULEO, Marzio 1623-1706

Cantus Omnis Ecclesiasticus ad Hebdomadae Maioris Missas, Passionem D.N.I.C., Officia Tenebrarum, Lamentationes, Benedictiones, Processiones, & iuxta ritum S.R. E. Collectus ad usum faciliorem Cleri Vniuersi Cathedralium, Collegiatarum, aliarumque Ecclesiarum, & omnium, qui Gergoriano Cantu in Choro utuntur, ex Missali, Breu, Graduali, Antiphonario, Pontificali, & Rituali Rom. Mutine: Ex Typographia Haeredum Cassiani, 1688.

Folio. Full dark brown calf with raised bands on spine. 1f. (recto large cross with music within decorative ruled border with decorative endpieces, verso blank), 1f. (recto title printed in red and black, verso blank), 1f. (dedication), 3ff., 265, [i] (decorative cross), [ix] (index, etc.), [i] (colophon) pp. Music typeset throughout. Printed in black with red highlights. With woodcut initials and head- and tailpieces throughout. With "C.D.G.M." in early manuscript to front pastedown.

Binding slightly worn, rubbed and bumped; head and tail of spine chipped, upper hinge reinforced with tape. Some signs of wear; moderate browning and foxing throughout; occasional repairs.

First (and only) Edition. Eitner III, p. 347. Fetis II, p. 149. Wolffheim II, 2298. BUC, p. 318 (one copy only).

Erculeo was "an Italian writer on music, composer, teacher and singer. He studied music at the Collegio Germanico, Rome. By 1638 he was a soprano in the chapel at the court of Duke Francesco I d'Este at Modena. Later he also taught singing and Pacchioni was one of his pupils... His four books of the 1680s derive primarily from his work as a singing teacher, and the last three (of which the "Cantus Omnis Ecclesiasticus" was one) are specially interesting for the light they throw on the performance of Gregorian chant of the period." TNG Vol. 6, p. 226. (31439)
\$1,500

Mid-19th Century Italian Orchestral Music

44. FORONI, Jacopo 1825-1858

Tre Ouvertures per Grande Orchestra ... No. 1 -3] ... Ciascuna Fr.10. Milano: Giovanni Ricordi [PNs 22657-9], [1850].

Folio (355 x 265 mm). Contemporary brown leather-backed marbled boards with original publisher's printed wrapper laid down to upper, spine in gilt-ruled compartments with decorative devices. 1f. (blank), 1f. (recto title, verso blank), 46 pp., 1f. (recto title, verso blank), 55 pp., 1f. (recto title, verso blank), 52 pp. Engraved. Endpapers watermarked with a bird and the letters A G F.

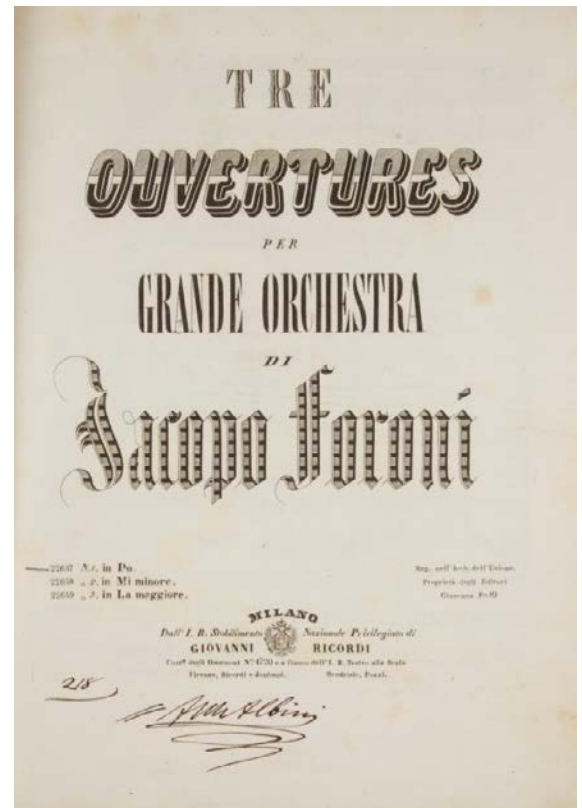
From the collection of Luigi Ricci, previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory numbers to title pages:

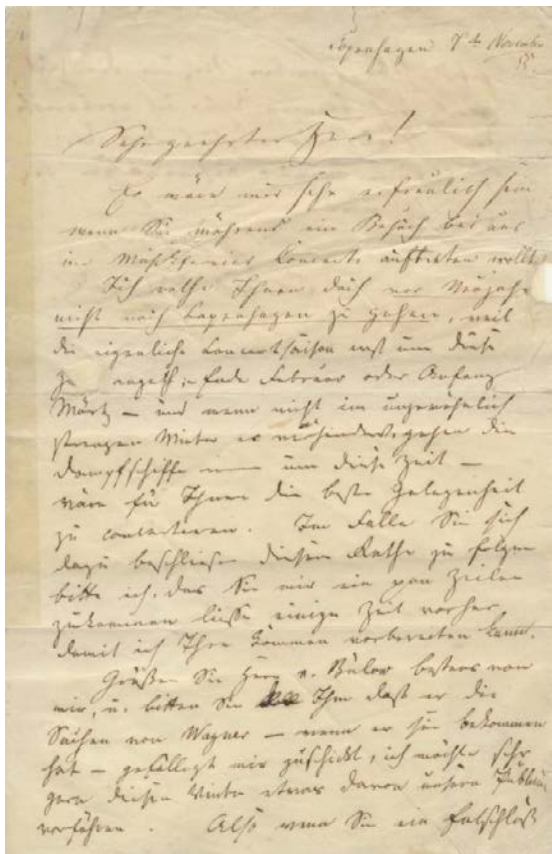
N.1 in Do. "218"
N.2 in Mi minore. "219"
N.3 in La maggiore. "220"

Binding slightly worn and rubbed; publisher's wrapper trimmed. Light foxing throughout; occasional dark brown ink stains not affecting music; small tear to outer right margin of title.

First (and only) Edition. Rare (no complete copies located in the U.S.).

The Italian composer and conductor Jacopo Foroni spent most of his short career in Stockholm as director of the royal theatre and chapel. His three *Sinfonias* (Overtures) were composed for Milan in 1850 and published immediately, leading to their widespread popularity among Italian conductors, including Toscanini. Though noted for his contributions to Italian orchestral music, both Foroni and his works have fallen into obscurity. (31292)
\$350





**Gade Writes to Franz Liszt
Inviting Him to Perform in Copenhagen**

45. GADE, Niels W. 1817-1890

Autograph letter signed in full to Franz Liszt.

2 pp. Octavo. Dated Copenhagen, November 7, 1855. In black ink. In German (with translation).

Gade writes to Liszt inviting him to perform in Copenhagen in 1856, sends greetings to Hans von Bülow, and requests pieces by Wagner.

"It would be a great pleasure for me if, during a visit here, you would be willing to appear at one of the concerts of our Musical Union... Please give my best greetings to Herr von Bülow, and ask him to be so kind as to send me the pieces by Wagner - if he has received them - as I should very much like to play some of them here this winter."

Worn and browned; creased at folds and somewhat overall; early tape repairs to margins and folds; two small holes, one with loss to several letters, repaired with archival tape; two small holes just touching text.

The concert referred to in the present letter apparently never took place, as it seems Liszt's only visit to Copenhagen was in 1841.

An interesting letter from the leading 19th-century musician in Denmark to the celebrated Hungarian composer Liszt. Apparently unpublished. (31293)

\$650

Autograph Musical Quotation from a Work for Oboe and Piano

46. GADE, Niels W. 1817-1890

Autograph musical quotation signed in full, dated Leipzig, January 1847.

1 page. Oblong quarto (229 x 179 mm). Notated in black ink on pre-printed 12-stave paper. 13 measures for oboe and piano, with "Allegro mod[erato]" at head. No watermark.

Inscribed by the composer *für das Album der Madme. Dreyschock mit der freundlich errinerung* and signed Niels W. Gade. The oboe line is divisi in the last two measures, suggesting an excerpt from a larger orchestral work.

Slightly worn, soiled, and creased; small tears at upper and right margins repaired with tape to verso.

Danish composer and conductor Niels W. Gade caught the attention of Mendelssohn with his *First Symphony* (1842), allowing him to move to Leipzig and serve as assistant conductor of the Gewandhaus. He was appointed as Mendelssohn's successor there but was forced to leave at the outset of the Danish-Prussian Wars. Back in Copenhagen, he set out to revitalize musical life, solidifying the Musical Society (*Musikforeningen*) and

establishing the city in the model of German cultural centers. Gade soon became leading musical figure in Denmark and conducted a number of premieres of major works.

Elisabeth Dreyschock (1832-1891) was a singer and wife of Raimund Dreyschock (1824-1869), assistant concertmaster of the Leipzig Gewandhaus.

An attractive example. (31352)
\$750



**Unrecorded Autograph of Glazunov's Arrangement
of Part of Tchaikovsky's *String Quartet, Op. 30, No. 3***

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

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

Folio (350 x 267 mm.). 12 pp. Notated in black ink on printed 16-staff paper "No. 17. (I)" issued by P. Jurgenson, Moscow. Dated May 22, 1905 on final page of music, in Cyrillic: "22 maia 1905 g. A Glazunov."

A fair copy with occasional corrections, possibly in Glazunov's hand, in pencil. Credit to "P. Tschaikowsky" in Glazunov's hand to upper right corner of first page with "Glazunov" in Cyrillic to left in pencil in an unknown hand. Barlines in pencil from p. 5.

Note in ink in an unknown hand to lower right corner of first page: "Andante du Quatuor op. 30 de Tchaïkovsky arr. pour orch. à cordes par Glazounof. Autographe de Glazounof." Engraver's markup indicating a page count from 3 to 13 and one editorial sharp (p. 8) in blue pencil. Plate number "30953" entered in pencil to foot of all pages through p. 9. Signature in pencil in Cyrillic, "Makar," to lower right corner of p. 8 with one word, possibly in the same hand, below second barline of p. 5.

Browned throughout; slightly frayed at edges; some minor soiling; small ink stain to p. 6.

An unrecorded autograph of a little-known arrangement.

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

Quasi P. Tchaikovsky

Andante funebre e doloroso ma con moto (♩ = 56)

con sordina
Violini I
con sordina
Violini II
con sordina
Viola
con sordina
Violoncelli
Contrabbassi *tacet.*

v.c.

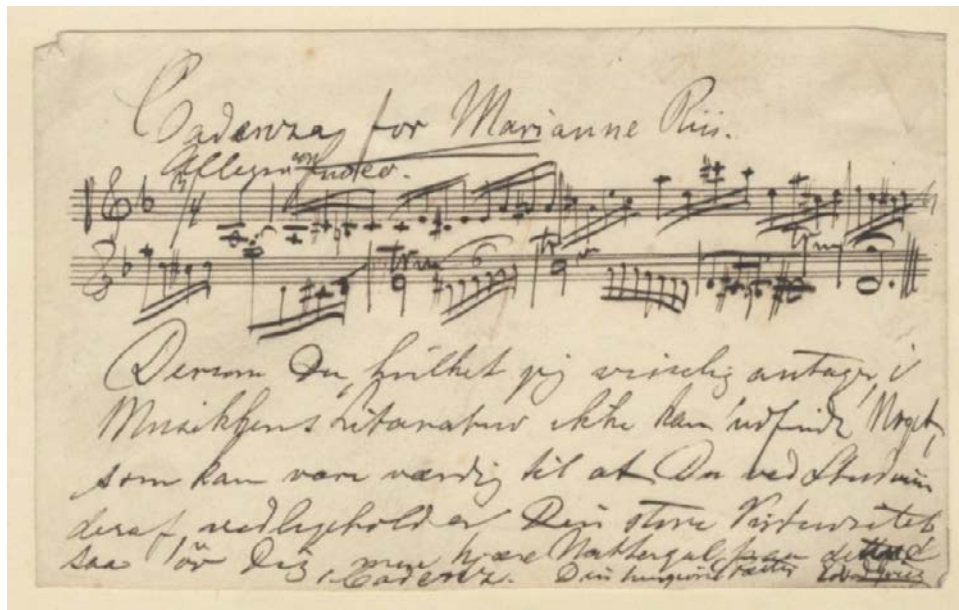
3

*Anacanto du Violon op. 30 de Tchaikovsky
arr. pour viol. à cordes par Glazunov
Autographe de Glazunov*

30953.

81 17. (1) H. Beyerstein et Murati.

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



Autograph Manuscript of an Unrecorded Work by Grieg

48. GRIEG, Edvard 1843-1907

Cadenza for Marianne Riis. Autograph musical manuscript signed. Undated but ca. 1880-1900.

8 measures in 3/4 time in D minor, possibly for violin or other melodic instrument. Notated in ink on two hand-ruled staves. Titled and with "Allegro con fuoco" at head in Grieg's autograph. 63 x 105 mm., laid down to an album leaf, an unrelated inscription dated 1905 to verso.

With a lengthy autograph inscription in Norwegian below the manuscript: *"If you are unable - and of this I am convinced - in the literature of music, to find, by constant study, anything worthy to keep up your great virtuosity - then - my dear nightingale - practice this cadenza. Your affectionate cousin Edv. Grieg."*

Slightly worn and soiled.

Apparently unrecorded. Not included in the Grieg *Werkverzeichnis*.

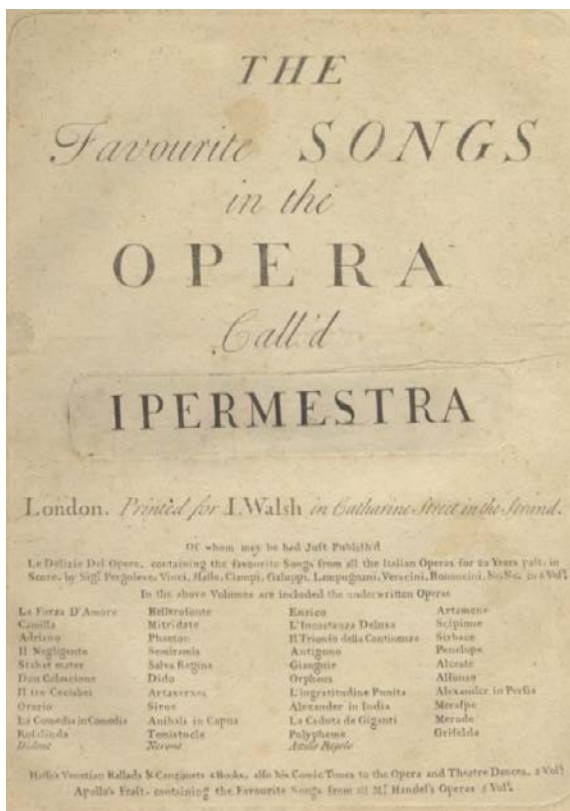
"Marianne Sophie Riis (1832-1923) and Grieg were cousins; Marianne's family is well known in Bergen, and her older half-brother Claus Pavels was a famous author. Her sister Fanny was a librarian at the Scandinavian Society in Rome in the 1880s. Marianne lived for many years with her younger brother Oscar, who had a bookstore/library in Bergen, and who published a short history of their family in 1912." Dr. Arvid Vollsnes, University of Bergen.

Images of Grieg and his family, including Marianne, are held at the Bergen Public Library in Norway.

This "cadenza" does not appear to be associated with any known Grieg composition and may have been something the composer wrote specifically for his cousin.

We would like to thank Ms. Sylvia Eckes of the American Grieg Society; Grieg scholar Dr. Arvid Vollsnes; and Beryl Foster for their kind assistance in the identification of this manuscript. (31303)

\$3,500



**The Work that Opened the Season
at the Kings Theatre in November, 1794**

49. HASSE, Johann Adolf 1699-1783 and Giovanni Battista LAMPUGNANI 1708-1877

The Favourite Songs in the opera Call'd Ipermestra.
London: I. Walsh, [1754].

Folio. Modern quarter mid-tan cloth with paper boards with titling gilt to spine. 1f. (recto title, verso blank), [i] (blank), 21 pp. Engraved.

Title with advertisement for a six-volume set of *"Le Delizie Del Opere, containing the favourite Songs from all the Italian Operas for 20 Years past, in Score, by Sigr. Pergolese, Vinci, Hasse, Ciampi, Galuppi, Lampugnani, Veracini, Bononcini, &c. &c."* with a list of 43 works, including pieces by Hasse and Handel.

Named singers include Mingotti, Curioni, and Mattei.

Binding slightly worn; upper hinge very slightly split. Minor wear; very light browning and foxing; library date stamp and manuscript call number to blank margins of pp. 2 and 14. A very good copy overall.

A pasticcio containing six numbers, two by Hasse and four by Lampugnani. RISM H2255 (two copies only).

"Metastasio claims to have written his Ipermestra in 18 days for Hasse to set as part of the celebrations that honoured the wedding of the Archduchess Maria Anna of Austria to Charles Alexander, Duke of Lorraine. The opera was first performed at a private court gathering before its première at the Hoftheater on 25 January 1744." Don Neville in *Grove Music Online*. *Ipermestra* opened the season at the King's Theatre on November 9, 1754 and was well-received. It was the first occasion on which Signora Mingotti performed on the English stage.

"For several decades [Hasse] was the most widely admired composer of opera seria in Italy and German-speaking lands. His finest operas, written between the mid-1720s and the late 1760s, represent a highly systematized, rational style; they were handsomely produced and sung at leading theatres. Festival operas and vocal chamber works were composed for weddings and similar occasions at the Habsburg court in Vienna during the 1760s, by which time Hasse had come to be associated stylistically with the librettist Metastasio. Qualities described today as neo-classical also pervade his Dresden oratorios, his Venetian sacred works and his later flute music probably for Berlin; much of his music exhibits dramatic effects of harmony, orchestration and vocal line." David J. Nicholas and Sven Hansell in *Grove Music Online*

Lampugnani studied in Naples, making his debut as an opera composer in 1732. He went to London in 1743 to succeed Galuppi at the King's Theatre, but returned to Milan shortly thereafter. *"In the years after his return from London he travelled throughout Italy, organizing performances of his works in Milan, Venice, Florence, Reggio nell'Emilia,*

Turin, Piacenza and Genoa... In April 1758 his Il re pastore was staged in Milan, and in the same year he was appointed harpsichordist at the Teatro Regio Ducale there. His first comic operas date from this time. He also must have made the acquaintance of J.C. Bach and Padre Martini; Bach mentioned him in a letter to Martini written in 1759. Henceforth he became increasingly active as a teacher of singing and less as a composer: his last known opera was performed in Turin in 1769." Michael F. Robinson, Fabiola Maffe, and Rossella Garibbo in *Grove Music Online*. (31296)
\$750

First Edition of this Arrangement of the Piano Sonatas

50. HAYDN, Joseph 1732-1809

[Hob. XVI:40-42]. *Trois Trios Pour Violon, Viole, et Violoncelle*. [Parts]. Vienne: Hoffmeister [PN 173], [1789].

Folio. Unbound.

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

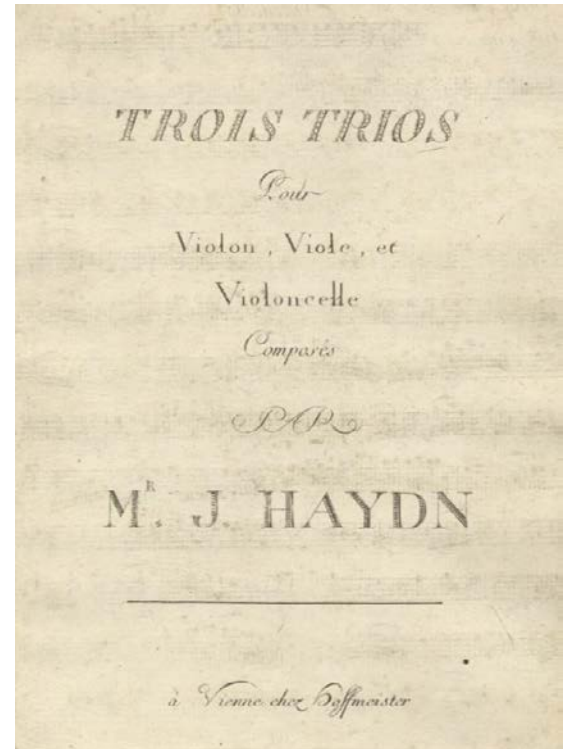
Viola: [1] (title), 2-7, [i] (blank) pp.

Cello: [1] (title), 2-7, [i] (blank) pp.

Manuscript price added to title of violin part.

Somewhat worn and soiled, especially at edges; foxed, primarily to margins; spine of violin part reinforced with paper tape.

First Edition of the arrangement of the piano sonatas Hoboken XVI:40-42 first published in 1784. RISM H4184 (no copies in the U.S.). (30384)
\$485



First Edition of Haydn's Seven Last Words

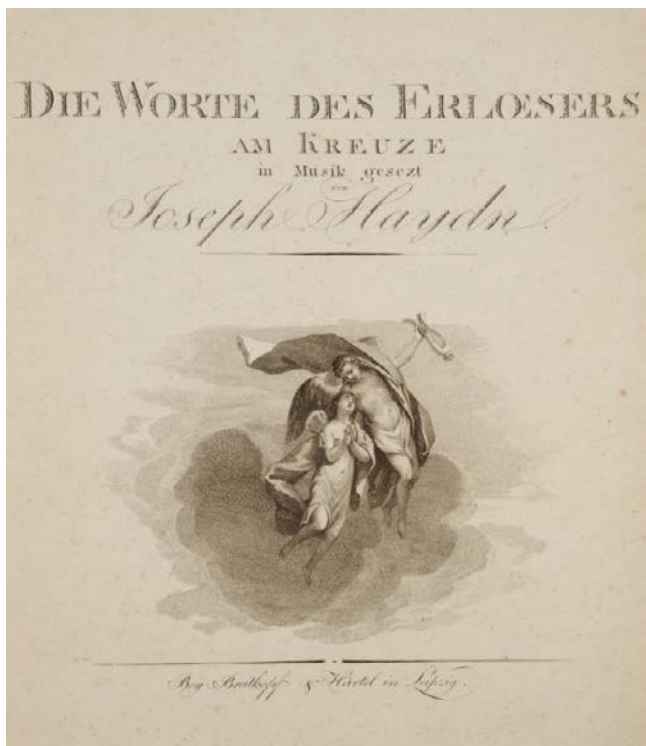
51. HAYDN, Joseph 1732-1809

[Hob. XX:2]. *Die Worte des Erläusers am Kreuze*. [Piano-vocal score]. Leipzig: Breitkopf & Härtel, [1801].

Folio. Half dark green morocco with matching textured paper boards, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers, original publisher's wrappers bound in. 1f. (decorative title with engraved vignette), 1f. (Haydn's preface dated Vienna, March 1801), 68 pp. Text in German and Italian. Typeset.

From the collection of noted English writer on music and collector Julian Marshall (1836-1903), with his decorative bookplate to front pastedown.

Binding lightly worn, rubbed, and bumped; small loss to tail of spine. Light uniform browning; some minor soiling to corners. A very attractive copy overall.



First Edition. Very scarce. Hoboken 9, 1377.

Haydn's *Seven Last Words* was conceived as a purely instrumental work in 1787, and is regarded as one of his finest compositions. Upon hearing an arrangement with vocal lines added by Joseph Friebert (1724-1799), Haydn was inspired to write his own version as an oratorio. This would be his first collaboration with Baron von Swieten, who would later pen the librettos for *The Creation* and *The Seasons*. The oratorio version premiered on March 26, 1796 at the Schwarzenberg Palace in Vienna.

"The Seven Last Words, a success during Haydn's lifetime and beyond, is less popular today, in part because it is not a full-length work, in part owing to the succession of eight consecutive adagios which, paradoxically, seem more monotonous than in the

orchestral version. Its most striking movement is the bleak, newly composed introduction to the second part, scored for wind alone and set in A minor, a key Haydn hardly ever used." James Webster in *Grove Music Online*.

Julian Marshall was one of the principal contributors to the first edition of Grove. His extensive collection of manuscripts now resides in the British Museum. (31424)
\$750

Second Collaboration between Haydn and von Swieten

52. HAYDN, Joseph 1732-1809

[Hob. XXI:3]. *Le Quattro Stagioni ... Riduzione per Pianoforte e Canto ... Completa-(B) Lire 60*. [Piano-vocal score]. Milano: G. Ricordi & C. [PNs 28731-54], [1934].

Folio. Blue cloth-backed patterned paper boards, titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto table of contents, verso blank), 5-300 pp.

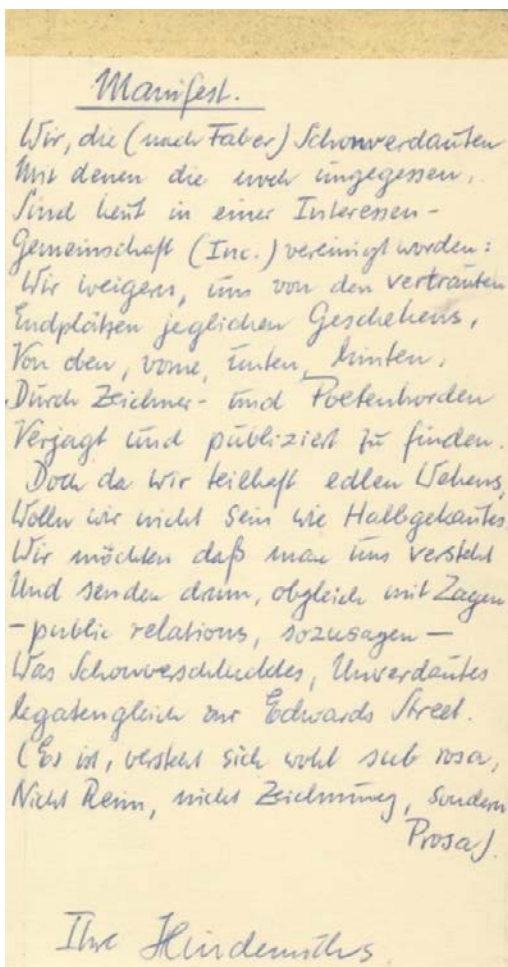
From the collection of Luigi Ricci.

Binding slightly rubbed and bumped. Slightly worn; light uniform browning; very occasional markings in lead and red pencil; pp. 17/18 with small tear to blank lower margin.



First Italian edition (1856), later issue (based on the publisher's blindstamp).

This second collaboration between Haydn and librettist Gottfried von Swieten was based on the poem by James Thomson (1700-1748) published in 1730. The work was first performed on April 24, 1801 in a private première at the Schwarzenberg Palace in Vienna; its first public production took place on May 19, 1801. (31315)
\$50



Lengthy Autograph Poem in Hindemith's Hand

53. HINDEMITH, Paul 1895-1963

18-line autograph poem in blue ink entitled "Manifest" and signed "Ihre Hindemiths."

On a small oblong folio Christmas card (186 x 98 mm). In German (with translation). With a printed reproduction of one of Hindemith's humorous drawings with printed text "Season's Greetings 1950 Christmas and all our Best Wishes for 1951 Paul and Gertrude Hindemith" to verso.

Slightly worn; remnants of adhesive to blank upper margin.

"The foremost German composer of his generation, [Hindemith] was a figure central to both music composition and musical thought during the inter-war years." Giselher Schubert in *Grove Music Online*.

In this unusual greeting card, Hindemith writes a strange and satirical "Manifesto" to an unidentified recipient. (31339)
\$600

Romances by Eugénie de Beauharnais Hortense With 12 Fine Full-Page Aquatint Engravings

54. HORTENSE (Eugénie de Beauharnais) 1783-1837

Romances mises en musique par Hortense Duchesse de Saint-Leu Ex-Reine de Hollande.
London: Dobbs & Co., [ca. 1825].

Oblong folio. Olive green leather with dark red leather laid down to boards, spine in gilt-ruled compartments; outer dentelles and edges of boards elaborately gilt; all edges gilt. 3ff. (decorative title, idealized portrait of the composer, facsimile letter from Hortense to the Comte de la Garde), 15 pp. (editor's preface and biographical note), [i] (blank) + 24ff. consisting of 12 one-page engraved romances, each preceded by a full-page aquatint engraving by W. Read after paintings by the composer, as follows: Le beau Dunois; Complainte d'Heloise au Paraclet; La sentinelle; L'attente; Le bon chevalier; L'heureuse solitude; Adieux d'une mère à son fils; Regrets d'absence; Ne m'oubliez pas; Sermens d'amour; La mélancolie; and La plainte inutile.

Binding worn, rubbed, and bumped; spine rebacked and restored; upper right corner defective. Light scattered foxing scattered throughout; uniform browning to blank outer margins; offsetting from engravings to blank leaves. A very good, wide-margined copy overall.

Hoboken 16, 132.



Hortense was the daughter of Josephine de Beauharnais, the first wife of Napoleon Bonaparte. In 1802 she married Louis Bonaparte, who was named King of Holland; their son became the Emperor Napoleon III. Hortense was an amateur singer and composer of romances, one of which, "Le beau Dunois" became immensely popular during the Second Empire and the subject of piano variations by Hummel and Schubert.

"Her romances are generally in the troubadour or pastoral genre, the voice supported by a simple piano or harp accompaniment. Most of the texts were written by Count Laborde, and the queen's melody was then developed by a professional such as Dalvimare, harp master to Empress Joséphine, the composer Plantade, or the singing master J.F.N. Carbonel. This unpretentious music exemplifies the taste of contemporary society for light, pastoral, sentimental subjects. Although simple and naive, they are expressive and elegantly written, thanks to the skill of her musical colleagues." Laurine Quetin in *Grove Music Online*. (31420)

\$475

**Autograph Manuscript Sketchleaf
Possibly the Last Work Composed by Hummel**

55. HUMMEL, Johann Nepomuk 1778-1837

Autograph musical manuscript sketchleaf, being the keyboard part for an unidentified work in F major, in all likelihood a piano quintet. Possibly the last work composed by Hummel before his death on October 17, 1839.

1 page. Oblong folio (ca. 240 x 325 mm). 7 measures on two staves notated in ink; brackets grouping six staves in two systems. No watermark.

With an inscription signed and dated December 14, 1839 by the composer's widow, Betty Hummel, authenticating the manuscript: *"Daß diese Noten nicht nur meines Mannes eigener Handschrift angehören, sondern sogar eine von den letzten Zeilen sind, die er einige Tage vor seinem Hindscheiden niederschrieb, bekräftige ich mit meiner Unterschrift"* (I affirm with my signature that these notes are not only in my husband's hand, but that they are even some of the last lines he wrote before his passing).



Slightly worn and browned; central vertical crease; small inkblot to blank lower right corner.

Hummel, an Austrian pianist, composer, teacher and conductor, "was considered in his time to be one of Europe's greatest composers and perhaps its greatest pianist... As one of the last and greatest representatives of the 18th-century Viennese classical style that created him, Hummel played a vital and still largely unacknowledged role in creating the new romantic style of the 19th century." Joel Sachs and Mark Kroll in *Grove Music Online*.

Elizabeth Hummel (née Röckel, 1793-1883) was a singer to whom Beethoven was allegedly amorously attracted. (31350)
\$2,000

Autograph Musical Quotation from *Hänsel und Gretel*

56. HUMPERDINCK, Engelbert 1854-1921

Autograph musical quotation signed "E. Humperdinck" from the composer's opera Hänsel und Gretel.

Two measures for bass identified ("H & Gr I.") in the composer's hand, with text commencing "Ra la la" from the Father's introduction in Act I, Scene 3. Notated in ink. On an album leaf 149 x 111 mm.

Slightly worn and browned; creased at folds.

"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 Music Online*. (31340)

\$800



Only Autograph Source of Jähns's *Die Schildwacht*

57. JÄHNS, Friedrich Wilhelm 1809-1888

Die Schildwacht. Gedicht von W. Hauff. Autograph musical manuscript signed "F.W. Jähns" and dated December 7, 1829.

1 leaf. Large oblong octavo (189 x 234 mm). Notated in black ink on laid paper with 12 hand-drawn staves. With watermark.

17 measures for low voice and piano. Apparently complete.

Very slightly worn and browned. In very good condition overall.

No other autograph source located.

Friedrich Wilhelm Jähns, a close family friend of Carl Maria von Weber, is best known today as a scholar of Weber and for his thematic catalogue published in 1871. Jähns taught singing in Berlin, founding his own singing school in 1845 and composing a number of vocal works.

German publisher Logier published three songs as *Drei Gesänge für eine Bassstimme* dedicated to Carl Zelter (1758-1832), identified as Opus 2 in MGG1. These included *Die Schildwacht*, *Die Sehnsucht*, and *Die Schneebräut*. *Die Schildwacht* is a setting of the 1824 poem *Soldatenliebe* by the German poet Wilhelm Hauff (1802-1827). (31336)
\$600



Unusually Large Autograph Musical Quotation

58. JOACHIM, Joseph 1831-1907

Large autograph musical quotation signed in full and dated Berlin, January 14, 1881.

1 page. Oblong folio (320 x 234 mm). 7 measures from an unidentified composition in D minor for violin, marked "Allo. risoluto." Notated in ink on hand-ruled staves. Inscribed "Zur freundlichen Erinnerung an Ihren aufrichtig ergebenen."

Together with bust-length carte-de-visite portrait photograph 61 x 99 mm., Berlin, ca. 1884, mounted to card stock.

Photograph slightly worn and soiled.

Joachim was one of the finest violinists of the 19th century. His career brought him into contact with the leading composers of the period including Mendelssohn, Schumann, Liszt, and Brahms.

"Joachim's paramount importance as an interpreter in the second half of the 19th century stems partly from his direct contact with many leading composers of the day. Like Clara Schumann among pianists, he represented a new species of 'ascetic' violinist, subordinating himself to the composer rather than glorying in his virtuoso technique. This philosophy drew him inevitably to chamber music. As a soloist he concentrated on just a handful of works: Bach's solo sonatas, the violin concertos of Beethoven, Mendelssohn, Brahms, Viotti and Spohr, and his own concertos, notably the *Konzert in ungarischer Weise* op.11. It was Joachim who initiated entire recitals devoted to string quartets, and in them he presented the entire classical repertory, from Haydn to Brahms." Beatrix Borchart in *Grove Music Online*. (31349)
\$900



Unpublished Composition for Solo Piano

59. KÖHLER, Louis 1820-1886

Autograph musical manuscript signed in full and dated September 17, 1858, Königsberg. 1858.

1 page (265 x 205 mm). Carefully notated in dark brown ink on pre-printed 8-stave paper with "Aus dem Album von Carl Gurckhaus" printed at foot within decorative blue border with floral motif.

42 measures for piano marked "à la mazurka" at head and inscribed at top "für C. Gurckhaus von Louis Köhler Königsberg 17/9. 58." and at left "In Erinnerung an - Ihn." (In memory of - him.) Quite likely referring to Frédéric Chopin.

The manuscript is would appear to be complete.

Very slightly worn and creased. In very good condition overall.

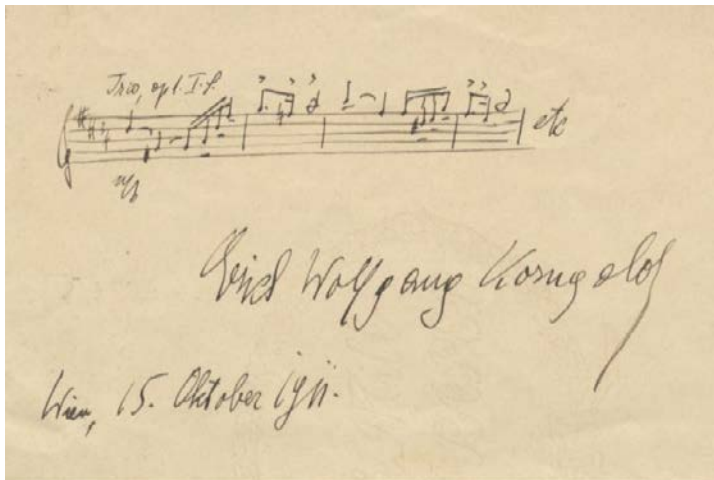
We have been unable to locate a published edition of this work.

German musician Louis Köhler settled in Königsberg in 1845 where he had a varied and successful career as a pianist, composer, writer, and pedagogue. He became known as a leading writer on music through his contributions to a number of leading publications, including the *Hartungsche Zeitung*, *Signale*, and *Neue Zeitschrift für Musik*, and his first book, *Die Melodie der Sprache* (1853).

"Köhler remained influential throughout his career in the area of piano pedagogy: he published collections of graded instructional pieces and books of exercises, published new editions of the works of Classical and Romantic composers, wrote widely disseminated books (under Liszt's influence) about piano pedagogy (most notably the Systematische Lehrmethode of 1857–8), and taught a great number of pupils, some of whom became prominent musicians, including Adolf Jensen and Hermann Goetz." James Deaville in *Grove Music Online*.

Carl Gurckhaus (1821-1884) assumed leadership of the music publishing firm of Kistner in Leipzig, a major publisher of Schumann, Liszt, and Joachim, among others, following the death of Karl Friedrich Kistner in 1845; going on to purchase the business in 1866. He was a noted collector of musical autographs.

An attractive and scarce example. (31337)
\$750



**Autograph Musical Quotation
from the *Piano Trio, Op. 1***

60. KORNGOLD, Erich Wolfgang 1897-1957

Autograph musical quotation signed in full from his Piano Trio, Op. 1.

1 page of a bifolium (111 x 174 mm). Notated in black ink on ivory paper. 4 measures of the introduction from his Piano Trio in D Major, Opus 1 (1909). Signed and dated, Vienna, October 15, 1911. Paper watermarked "Myrtle Mill IVORY PAPER" within a wreath.

Slightly worn and browned; minor soiling to margins.

Austrian composer Erich Korngold was recognized as a child prodigy by the most important composers and musicians in Europe, achieving wide recognition after the premiere of his ballet *Der Schneemann* in Vienna in 1910. His piano sonatas were performed by renowned pianist Arthur Schnabel, and the *Piano Trio in D Major* was published as his Opus 1 by Universal Edition. Richard Strauss remarked: *"One's first reaction that these compositions are by a child are those of awe and concern that so*

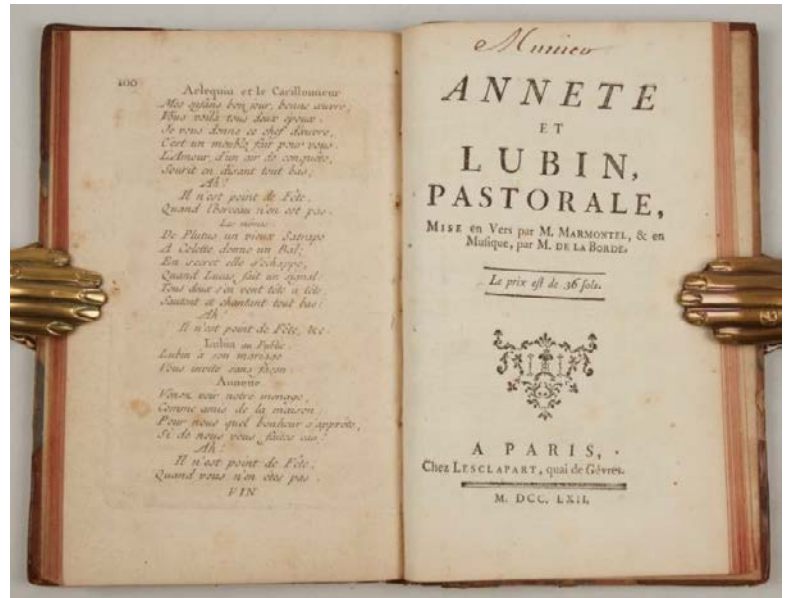
precocious a genius should follow its normal development This assurance of style, this mastery of form, this characteristic expressiveness, this bold harmony, are truly astonishing!" Brendan G. Carroll in *Grove Music Online*.

Korngold left for the United States in 1934, and ended up settling there permanently. In Hollywood, he became one of the first leading film composers, writing symphonic scores for early cinema classics such as *Captain Blood* (1935), *Anthony Adverse* (1936), and *The Adventures of Robin Hood* (1938). (31347)
\$650

First Edition of La Borde's Popular *Pastorale*

61. LA BORDE, Jean-Benjamin (-
Francois) de 1734-1794
*Annete[!] et Lubin, Pastorale, mise en
vers par M. Marmontel... Le prix est de
36 sols. Paris: Lesclapart, quai de
Gêvres, 1762.*

1f. (recto title, verso blank), 28 pp.
Engraved. Text and melodies (without
accompaniment) to 14 airs. Rare. Not in
Lesure. RISM L63 (two copies only,
none in the U.S.). With the name and
address of the French music publisher
Castaud in contemporary manuscript to
head of first page of music.



Bound with:

Blaise, Adolphe Benoît d. 1772

*Recueil de toutes les ariettes d'Annette et Lubin, Avec accompagnement de Clavecin ou Violoncelle. Prix 3tt. 12s. Paris: De La Chevadiere, [1762]. 1f. (recto title within decorative border, verso blank), 100 pp. text and melodies. Engraved throughout. With small armorial bookplate and early signature ("Chevrier") to upper outer corner of front pastedown. **First Edition**. Scarce. Lesure, p. 53. RISM B2785 (no copies recorded in the U.S.).*

Provenance:

Genevieve Thibault, Comtesse de Chambure

Octavo. Half mid-tan calf with marbled boards.

Binding slightly worn, rubbed, and bumped; hinges cracked; endpapers stained at corners. Minor wear; small stain to center of first three leaves; manuscript notes slightly trimmed. Previous owner's name ("Nunico") to head of both pieces.

Annette et Lubin, a pastorale in one act, was first performed in Paris at the Théâtre du Maréchal de Richelieu on March 30, 1762. Its popularity was evidenced by the inclusion of airs from the opera in many 18th century French song collections.

"The majority of [La Borde's] stage works are opéras comiques, but he also wrote pastoral operas, such as *Annette et Lubin*, *La meunière de Gentilly* and *La cinquantaine*. Their short airs, hardly allowing the singers time to express any sentiment, are mostly composed in regular periods, with a string and basso continuo accompaniment, resembling the ariettes or chansons that La Borde published separately in collections with great success. The pastorales convey less a sense of drama than an agreeable lyrical atmosphere." Michael Fend in *Grove Music Online*. (31436)

\$485

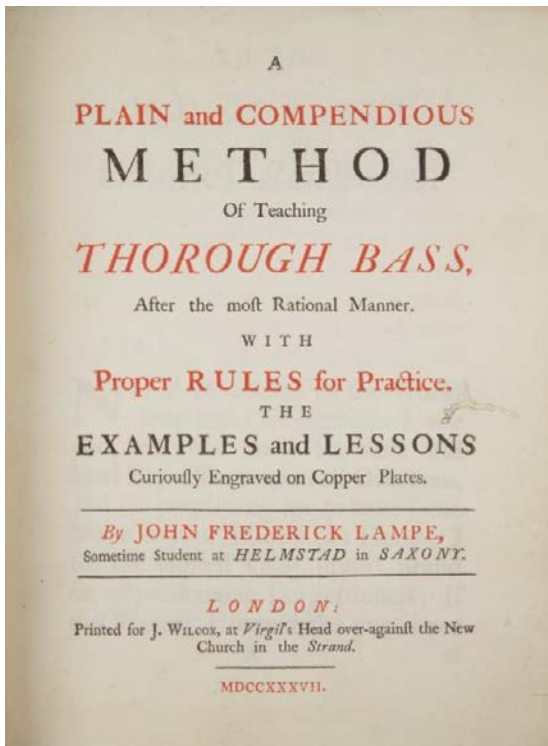
First Edition of an Important Early 18th Century Treatise

62. LAMPE, John Frederick ca. 1703-1751]

A Plain and Compendious Method of Teaching Thorough Bass, After the most Rational Manner, with Proper Rules for Practice. The Examples and Lessons Curiously Engraved on Copper Plates. London: J. Wilcox, 1737.

Quarto. Full 18th century dark brown calf with raised bands on spine in gilt-ruled compartments, the initials "ML" to upper compartment. 1f. (recto title printed in red and black, verso blank), [i]-iii (dedication to "The Honourable Colonel Blathwayt") [iv] (blank), [v]-viii (preface), 9-45, [i] (blank) pp. (text) + 93 plates of engraved musical examples, ten of which are folding.

Binding slightly worn, rubbed, and bumped; head and tail of spine slightly chipped; hinges split; minor worming to front free endpaper, detached. Worming to first six leaves, not seriously affecting printed area. A fresh and attractive copy overall.



First Edition. Kessler, p. 674. Gregory-Bartlett I, p. 146. Cortot, p. 107. Hirsch I, 301. Wolffheim I, 761. RISM BVI, p. 476.

Lampe was a German-born composer and bassoonist active in Britain.

"As to the Pieces already in Print, I need not say much, since Masters can make but little, and Scholars no Use of them. I believe many, who have endeavoured to learn Thorough Bass, will readily confess that they have not been a little puzzled by intricate Rules, only directing them what to play to the Figures 4/2 &c. without any other Explanation or Reason. Some indeed have gone a little further, and have shewn what Cord those Figures represent, and how to learn something of the Keys; but I don't find any have given plain Directions and practical Rules built upon the Grounds of Composition, to shew how each Sound in each Key should be accompanied, and why, and I beg Leave to say no Rules for Thorough Bass are of any Value without it." The Preface, p. vi. (31438)

\$850

First Editions of Mid-19th Century Sacred Vocal Music

63. LICHTENTHAL, Peter 1780-1853

Album Musicale Sacro ... Fr. 24. [Piano-vocal score].
Milano: Giovanni Ricordi [PNs 20351-20362], [1848].

Folio. Dark red leather-backed marbled paper boards, titling and decorative devices gilt to spine, original publisher's printed wrappers with small illustration to head bound in. 1f. (recto title with contents printed within decorative border, verso blank), 3-117 pp. Each piece with separate caption title and pagination. Engraved.

For SATB choir and organ or piano, unless otherwise specified. Contents:

1. *Pater Noster*. 5 pp.
2. *Ave verum corpus*. 5 pp.
3. *Veni Sancte Spiritus*. 7 pp.
4. *Ave Maria* [2 settings "una in istile moderno, l'altra in istile antico"]. 12 pp.
5. *Salve Regina*. 7 pp.
6. *Ave Maris Stella*. 9 pp.
7. *Ave Maria*. 7 pp. [double SATB choir]
8. *Salve Regina*. 4 pp. [soprano, piano or organ]
9. *Salve Regina*. 4 pp. [soprano, piano or organ]
10. *Stabat Mater*. 44 pp.
11. *O salutaris Hostia*. 5 pp. [SSAA, piano or organ]
12. *O salutaris Hostia*. 6 pp. [TTBB, piano or organ]

From the collection of Luigi Ricci, previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and "263" to upper wrapper and title.

Binding slightly worn, rubbed, and bumped; head and tail of spine frayed; upper wrapper creased and slightly soiled; lower wrapper lacking. Slightly worn; scattered light foxing throughout. A clean, wide-margined copy overall.

First Editions. Rare (no copies located in the U.S.; two copies located outside Italy, at the British Library and ÖNB).

Peter (Pietro) Lichtenthal was an Austrian doctor, writer on music, and composer. He was friends with Mozart's son Karl Thomas while living in Vienna, then moved to Milan in 1810 where he spent the rest of his life.

"Lichtenthal's importance lies in his writings, in particular his four-volume Dizionario e bibliografia della musica (1826), which although full of factual errors, and being in significant measure a translation of the dictionaries of Gerber (1790–92), Koch (1802) and Castil-Blaze (1821) and the bibliography of Forkel (1792), is nevertheless a landmark in the development from dilettantism to modern, systematic bibliographic method." Alfred Loewenberg and Bruce Carr in *Grove Music Online*.



Fétis writes, "I found him in Milan in 1841, and found him to be a very amiable man, very obliging, loving art with passion, little favored by fortune, but not desiring its advantages." Vol. 5, pp. 297-298.

As a composer, Lichtenhal wrote a number of works that achieved a degree of success during his lifetime, including seven ballets for La Scala. However, it is his arrangements of Mozart that have lived on, including of the *Requiem* and several symphonies and piano concertos.

The present collection of sacred vocal music consists primarily of shorter works for chorus with piano or organ accompaniment. Of the twelve works, the most substantial is the *Stabat Mater*, a ten-movement setting dedicated to Rossini. (31309)
\$300

**Liszt Writes to Dubois,
Author of Memoirs Mentioning the Composer**

64. LISZT, Franz 1811-1886

Autograph letter signed "F Liszt" to Belgian banker Charles Dubois.

2 pp. of a bifolium (113 x 181 mm). Dated April 10. Postmarked April 13, 1841. With integral address panel. In black ink. In French (with translation).

Liszt entreats his friend Dubois to come to Paris:

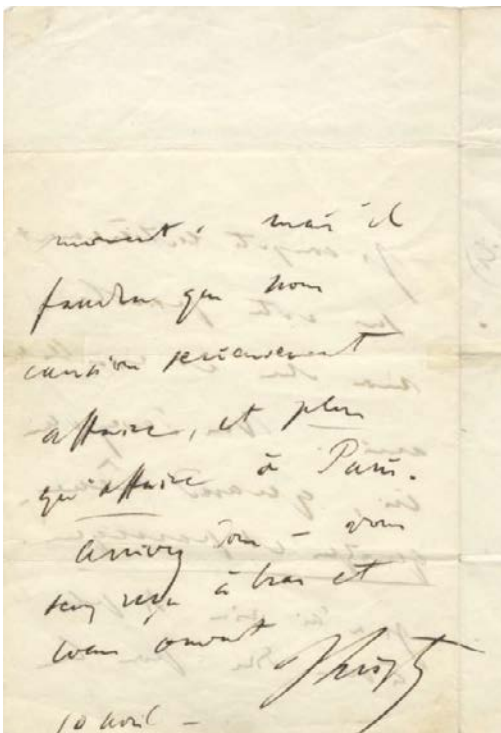
"... we must chat seriously about business, and more than business in Paris. Write to me. You will be received with open arms and open heart."

Slightly worn and browned; creased at folds with small splits, some repaired with tape; small portion of blank outer corner lacking; ink blots to address panel.

In April 1841, Liszt was in Paris after returning from his concert tour in Britain in mid-March. On March 27, he gave a recital that included the highly successful premiere of his *Reminiscences on Meyerbeer's Robert le diable*.

Dubois asked the Belgian ambassador to introduce him to Liszt in April 1840 while visiting Paris. The two met again in Brussels in February 1841, and Dubois claims that he was the one to invite Liszt to perform in Liège. His memoirs include oft-repeated descriptions of the fervour surrounding Liszt's appearances in public. He writes: *"People fought over him, they took his gloves, they cut pieces from his clothing; in the end he no longer dared go out on foot, but when he was seen in a carriage people would unharness the horses and pull the vehicle themselves. Wherever he went, he provoked both frenzy and folly."* Berger: *Franz Liszt A Chronicle of His Life in Pictures and Documents*, p. 147. Dubois's memoirs conclude with Liszt's tour of Belgium in 1842.

No other correspondence between Liszt and Dubois is documented. (31355)
\$2,800



Rare Private Printing of Liszt's Prefaces

65. LISZT, Franz 1811-1886

Poèmes symphoniques de F. Liszt. Weimar: Hof-Buchdruckerei, [1854].

Quarto. Early plain green wrappers. 15 leaves in total: 1f. (recto title with contents, verso blank), 1f. (Ce qu'on entend sur la montagne), 1f. (blank), 1f. (Tasso), 1f. (blank), 1f. (Les Préludes), 1f. (blank), 1f. (Orphée), 1f. (blank), 1f. (Prométhée), 1f. (blank), 2ff. (Mazeppa), 2ff. (Héroïde funèbre). Parallel text in French and German.

Wrappers slightly worn and browned. Very occasional foxing throughout. In exceptionally good condition overall.

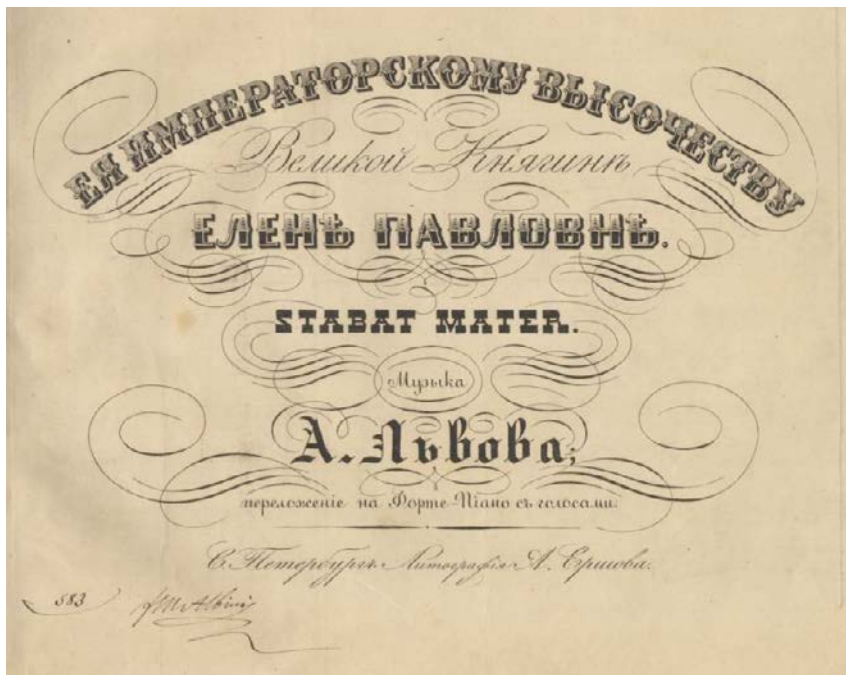
A private printing of Liszt's original prefaces. Rare (two copies only located in the U.S., at Eastman and NYPL; three copies in Germany).

Liszt apparently had this small booklet printed in 1854 to distribute to his friends and colleagues. It includes prefaces and the texts of Liszt's poetic inspirations in both French and German. These prefaces sometimes differ from the versions that were included with the printed scores. In particular, the preface for *Les Préludes* is much longer, and there is a complete preface to *Mazeppa* in addition to Hugo's poem. These texts do not appear to have been printed elsewhere, except for in Theodor Müller-Reuter's *Lexicon der deutschen Konzertliteratur* (Kahnt, 1909); see pp. 266-267, 297-300, and 311-312.

The title page contains a list of the first series of nine symphonic poems: *Ce qu'on entend sur la montagne*, *Tasso*, *Les Préludes*, *Orphée*, *Prométhée*, *Mazeppa*, *Fest-Klänge*, *Héroïde funèbre*, and *Hungaria*; there is, however, nothing printed for either *Fest-Klänge* or *Hungaria*, confirmed by Müller-Reuter.

"Around 1853 Liszt introduced the term 'Symphonische Dichtung' ('Symphonic Poem') to describe a growing body of one-movement orchestral compositions, programmatically conceived. 'New wine demands new bottles', he once declared. The language of music was changing; it seemed pointless to Liszt to contain it in forms that were almost 100 years old. In the symphonic poems there are shifts in structural emphasis: recapitulations are foreshortened while codas assume developmental proportions and themes are reshuffled into new and unexpected chronologies, with contrasting subjects integrated by means of thematic metamorphosis. ... Several of the symphonic poems deal with exceptional heroes – Hamlet, Mazeppa, Orpheus, Tasso, Prometheus – characters who confront overwhelming odds or find themselves in an impossible dilemma. Liszt identified with such protagonists throughout his life." Alan Walker in *Grove Music Online*. (31307)
\$600





L'vov's *Stabat Mater*

66. **L'VOV, Aleksey Fyodorovich 1798-1870**
 [Stabat Mater] *Eia Imperatorskomu V'isochestvu Velikoï Kniagin Elenie Pavlovnie Stabat Mater ... perelozheniē na Forte-Piano s golosami.* [Piano-vocal score]. S. Peterburg: Lumografiia A. Ershova, [1851?].

Oblong folio. Contemporary dark brown leather-backed marbled boards with decorative cut-paper label to upper, spine in gilt-ruled

compartments with decorative devices. 1f. (recto title, verso blank), 49 pp. Engraved. Russian text in Cyrillic. Endpapers watermarked with a bird and the letters A G F.

From the collection of Luigi Ricci, previously from the collection of Italian composer Francesco Maria Albin (1829-1917), with his signature and "583" to title.

Binding slightly worn and rubbed. Minor soiling to title, with small tear to inner margin; light uniform browning; very minor soiling and occasional offsetting. A very good, crisp, wide-margined copy overall.

First (and only) Russian edition. Rare. No copies located outside of Russia.

Russian composer Aleksey L'vov is best known for the hymn "Bozhe, tsarya khрани" (God Save the Tsar), which was the national anthem of the Russian Empire from 1833 until the 1917 revolution. Yet he was also an accomplished violinist and composer of liturgical music, serving as director of the court chapel in St. Petersburg from 1837 to 1861. He arranged the famous *Stabat Mater* of Pergolesi for choir and orchestra and this version is still widely performed outside of Russia. However, his own *Stabat Mater*, composed in 1851, is far less known. The third movement is set in the *znamenniy* style of Russian church chant. A version with German and Latin text was published by Glöggel in Vienna. L'vov dedicated the work to Elena Pavlovna (1807-1873), Grand Duchess of Russia, a major patron of the arts who founded the St. Petersburg Conservatory. (31280)
 \$475

With an Autograph Inscription to Albin

67. **MABELLINI, Teodulo 1817-1897**

[Requiem]. *Une Larme à la Mémoire de Louise Marie Reine des Belges Grande Messe de Requiem, à 4 Voix Concertantes avec Chœurs et Accompagnement à Grand Orchestre ou Orgue, Dédinée avec Permission à La Majesté Catholique Isabella II Reine d'Espagne ... Grande Partition avec Orgue au Dessous 60 F.* [Full score]. Paris: S. Richault [PN 12 675 R], [ca 1860].

Folio. Dark blue leather-backed marbled boards with titling and decorative devices gilt to spine. 1f. (recto lithographed title, verso blank), 209, [1] (blank) pp. Engraved.

With a lengthy inscription to the composer **Francesco Maria Albini** (1829-1917) signed "L'Autore" [Mabellini] in ink to upper margin of title, with Albini's signature and "660" to lower margin of title.

From the collection of Luigi Ricci.

Binding slightly worn, rubbed, and bumped; endpaper slightly soiled. Moderate offsetting and scattered foxing throughout; music-seller's handstamp to lower margin of title.

First Edition. Scarce. Gaspari II, p. 93. OCLC 63207156.



Italian composer Teodulo Mabellini studied with Servio Mercadante and spent most of his career in Florence as director of the Società Filarmonica as well as maestro di cappella at the ducal court. It is in this capacity that he wrote his Requiem in memory of Louise-Marie, Queen of the Belgians (1812-1850).

"As a composer Mabellini had many strong qualities, notably an ability to work successfully in different genres, a mastery of counterpoint and orchestration, a solid musical grounding, a sure technique and a conscious adherence to the great Classical tradition. But none of these could redeem his numerous works (not even Rolla and the Requiem, the most famous of them) from the fundamental lack of an individual, original and genuinely creative musical personality, and they are now completely forgotten. His fame today rests on his promotion of Italian musical culture." Francesco Bussi in *Grove Music Online*. (31353)

\$400

Manuscript Catalogue of an 18th Century English Music Library

68. [MANUSCRIPT MUSIC LIBRARY CATALOGUE]

"Index of Musick." Manuscript thematic catalogue and alphabetical listing of aria incipits. English, mid-18th century.

Quarto (280 x 210 mm). Contemporary flexible marbled boards with cut-paper manuscript title label to upper.

20 pp., each listing composer and title to left and the first two or three measures of music to right.

3 pp. "Raccolta prima" listing 29 overtures;" 3 pp. "Raccolta seconda" listing 30 overtures; 3 pp. "Quartetti" listing 21 items, 6 with incipits notated; 3 pp. blank staves; 1 p. with 10 incipits headed "Trio a Due Violini e Basso;" 7 pp. blank staves followed by 20ff.



alphabetical listing of aria texts (one for each letter with the exception of J, K, U, W, X, Y) notated on one side of the leaf only, with right margins cut away, forming a thumb-index.

Each text incipit is followed by the name of the composer and the number of the volume in which the aria is to be found.

Named composers include Pasquale Anfossi (1727-1797), Bach, Alexander Bach, Beretta, Alessandro Besozzi (1702-1793), Cavy, Celestini, Domenico Corri (1744-1825), Crispi, Danesi, Du Maio, Anton Filtz (1733-1760), Baldassare Galuppi (1706-1785), Pietro Alessandro Guglielmi (1728-1804), Niccolo Jommelli (1714-1774), David Perez (1711-1778), Giovanni Baptista Pergolesi (1710-1736), Niccolo Piccinni (1728-1800), Gaetano Pugnani (1731-1798), Riso, Antonio Sacchini (1730-1786), Giuseppe Sarti (1729-1802), Schmid, Scolari, Domingo Terradellas (1713-1751), and Tomasso Traetta (1727-1779).

**An interesting and unusual record of a mid-18th century music library. (31433)
\$750**



Written in Commemoration of the 400th Anniversary of Columbus's Voyage to America

69. MASUTTO, Renzo 1858-1926

Illustrazione del Poema Sinfonico Cristoforo Colombo. [Full score]. Bologna: Flli. Cocchi [PN 503], [1892?].

Folio. Dark purple cloth-backed marbled boards with white rectangular label with manuscript titling in ink within decorative blue border with perforated edges laid down to upper. 2ff. (title, text "Cristoforo Colombo"), 132 pp. Lithographed.

Binding slightly worn, rubbed, and bumped. Browned; a few scattered stains and light foxing throughout.

First (and only) Edition. Very rare (one copy only located, in Florence).

Italian composer and musician Renzo Masutto was the son of Giovanni Masutto (1830-1894), a noted musical scholar and teacher. Information about Renzo is limited, apart from a flowery biographical entry in his father's own publication *I maestri di musica italiani del secolo XIX* (3rd edition, 1882). He appears to have had some success with the opera *Ritorno del coscritto* (1882) and ballet *Drachenfels* (1889) as noted by other contemporary sources.

As director of an Italian regimental band, Masutto wrote many compositions for this specialized instrumentation. It is in this capacity that he wrote the symphonic poem *Cristoforo Colombo*, as part of the anniversary celebrations in Genoa for their native son. The poem's text appears at the beginning of the score and is signed "Genova 1892. Tenente [Lieutenant] A. De Mandato" presumably another member of the regiment. Masutto includes voices only in one section, when land is sighted and "Una vedetta" (A lookout) sings "Terra! Terra!" and then is joined by "La Ciarma" (the crew).

**A forgotten work in the unique tradition of Italian military bands, written for the 400th anniversary of Columbus's voyage. (31311)
\$200**



By a Student of John Field

70. MAYER, Charles 1799-1862

Autograph musical manuscript signed in full. Undated, but ca. 1840-1850.

1 leaf. Large oblong octavo (204 x 269 mm). Notated in black ink on both sides of pre-printed 12-stave paper. No watermark or other identifying features

42 measures for piano in C minor, marked "Agitato" at head. Apparently complete.

Very slightly worn and creased.

Mayer was born in Königsberg, Prussia, in what is now the Kaliningrad Oblast of Russia. He spent much of his life in St. Petersburg, where he was a student of Irish pianist and composer John Field (1782-1837), and later moved to Dresden. He was praised by both Berlioz and Schumann during his lifetime; his many students included Mikhail Glinka. Despite this fame and over 300 published compositions, Mayer is a virtually unknown figure today. (31338)
\$700

**14th Century Manuscript Leaf,
Apparently for Secular Use**

**71. [MEDIEVAL MANUSCRIPT
LEAF – 14th Century]**

Antiphonal leaf from a Sanctorale containing chants for an unidentified martyr and All Saints' Day. Most probably of French provenance. ca. 1300-1350.

1 leaf ca. 217 x 292 mm with textual area ca. 140 x 220 mm. On parchment.

In square notation on both sides of the leaf in two columns of 13 four-line staves each. In F and C clefs. Notation in black ink, staves in red, decorative capitals in red and blue, some with grotesques. Text in Gothic script with "e" height 2.5 mm. Small drawing to lower margin of verso incorporating a crown and face.

Recto:

[Matins]

Responsory: *[Vir inclytus imma]nitatem tormentorum pervenit*

Verse: *Cujus intercessio nobis obtineat veniam*

Responsory: *Miles Christi gloriose.*

Jo [martyr unidentified]

Verse: *Ut caelestis regni sedem valeamus*

[Lauds]

Antiphon for Lauds: *Qui me confessus feurit coram*

Antiphon: *Qui odit animam suam*

Response for Sext: *Posuisti domine super caput*

Response for None: *Magna est gloria*



Verso:
Magnificat antiphon: *Hic est vere martyr*
[All Saints' First Nocturn]
Antiphon 1: *Secus decursus aquartum plantavit vineam*
Antiphon 2: *Predicantes preceptum domini*
Antiphon 3: *Ecce merces sanctorum copiosa est*
Responsory: *Absterget deus omnem lacrimam*
Verse: *Lustorum anime in manu dei sunt*

Slightly worn and soiled; occasional light marks and stains, none affecting music; small holes to margins; dark stain to right margin; small blue ink stain to recto, just affecting one letter.

From the *Sanctorale* of an Antiphoner, containing the chants for the Divine Office. The recto contains chants for a feast of a martyr "Jo" that we have been unable to identify. Due to the celebration prior to All Saints' Day, the list of possible candidates narrows greatly; one possibility is John of Autun, whose feast day of October 29 and location in eastern France corresponds with the present manuscript. Very little is known about him, however, and there is no evidence of liturgy in his honor surviving in the Diocese of Autun.

The presence of three antiphons for the first nocturn of Matins before the responsory indicates secular rather than monastic use.

We would like to thank Dr. Barbara Hagg-Huglo for her assistance in the cataloging of this manuscript. (31363)
\$1,800

17th Century Mathematical Study of Music & the Anatomy of the Ear

72. MENGOLI, Pietro 1626-1686

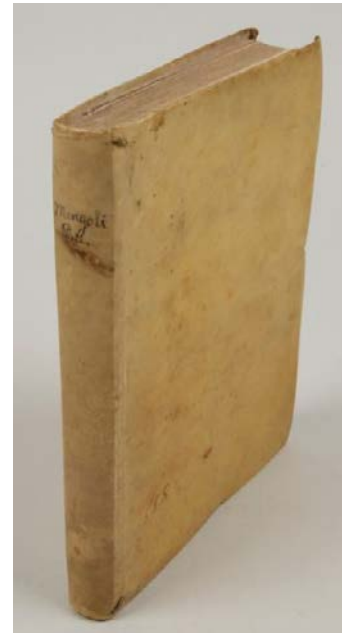
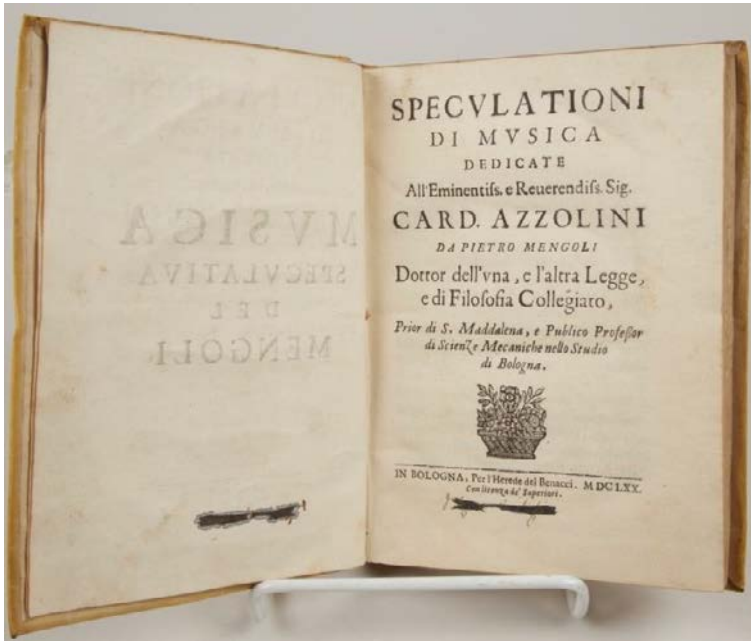
Speculationi di Musica dedicate all'eminentiss. e reverendiss. sig. card. Azzolini da Pietro Mengoli, dottor dell'una, e l'altra legge, e di filosofia collegiato, prior di S. Maddalena, e publico professor di scienze mecaniche nello studio di Bologna. Bologna: Herede del Benacci, 1670.

Small quarto. Full early vellum with titling in manuscript to spine. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [v]-[xxiv], 295 pp. + 2 folding plates.

Binding very slightly soiled; small "859" in faded ink to upper; "Opere Mengoli" in ink to lower edge. One signature slightly browned; several minor marginal tears; pp. 147-152 misbound. A very good copy overall.

First Edition. Cortot, p. 131. Hirsch I, 395. Wolffheim I, 833. RISM BVI, p. 570.

"In 1670, the Bolognese mathematician Pietro Mengoli published his Speculationi di musica, a highly original work attempting to found the mathematical study of music on the anatomy of the ear. His anatomy was idiosyncratic and his mathematics extraordinarily complex... Most strikingly, he divided the musical octave into a continuous set of regions which he colour-coded to show their effects on a listener. His work did not find its way into the mainstream of seventeenth-century mathematical studies of music, but when examined in its context it has the potential to shed light on that discipline, as well as being of



considerable interest in its own right." Wardhaugh: *The Logarithmic Ear: Pietro Mengoli's Mathematics of Music in Annals of Science*, Vol. 64, issue 3, 2007.

"According to Artusi, the sense of hearing could receive sounds as the matter of musical intervals and songs, but it could not judge how they relate with each other. He believed that using only hearing to perceive musical intervals would only result in confusion. Therefore, Artusi insisted on the necessity of intelligence for the clear and distinct judgment of music. Thus, the primacy of intelligence/reason over the sense of hearing was maintained in the tradition of music as a mathematical science."

"However, in the latter half of the seventeenth century, a theoretical work appeared that focused on the function of the sense of hearing: the Speculationi di musica (1670) by Pietro Mengoli... an Italian mathematician and professor at the University of Bologna... Mengoli's Speculationi is an unusual work on music. Although it deals with musical intervals and melodies, they are argued exclusively from the physiological aspect of musical hearing without notes. Its main purpose was to explicate how the soul recognizes the size of an interval when it is heard. Therefore, the work is a kind of epistemology that considers musical perception rather than music theory." Takaharu: *Pietro Mengoli's Theory of Perception of Musical Intervals: A Mathematical Approach to the Sense of Hearing in the Scientific Revolution in Aesthetics* No. 15. (2011) published by The Japanese Society for Aesthetics. (31430)

\$1,250

“One of Mercadante’s Most Interesting and Successful Operas”

73. MERCADANTE, Saverio 1795-1870

Il Bravo Melodramma in tre Atti di Gaetano Rossi... Rappresentata in Milano nell T.R. Teatro alla Scala il 9. Marzo 1839... Fr 30. [Piano-vocal score]. Milano: Gio. Ricordi [PNs 11376-11405], [1839].

Oblong folio. Quarter-vellum with marbled boards, spine with mid-tan leather label with titling gilt. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents), 3-342 pp. Each number with separate caption title and pagination. Engraved.



Named cast includes Domenico Donzelli, Andrea Castellan, Eugenia Tadolini, Sofia Schoberlechner, and Pietro Balzar.

From the collection of Luigi Ricci, previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature, "880" in manuscript, another contemporary signature, and two handstamps of the "Gabinetto Musicale di Gaetano Zani Bologna" to title.

Binding worn, rubbed, abraided, and bumped; corner of lower quite worn, with loss to vellum; lacking free endpapers. Light wear and soiling throughout; a number of corners creased; occasional annotations in pencil.

First Edition, co-issued with Lucca. OCLC 46545266.

Il Bravo, to a libretto by Gaetano Rossi and Marco Marcelliano Marcello after James Fenimore Cooper's novel *The Bravo* (1831) and Auguste Anicet Bourgeois's play *La Vénitienne* (1834), was first performed in Milan at the Teatro alla Scala on March 9, 1839.

"Il Bravo is one of Mercadante's most interesting and successful operas. The musical structures show a real attempt to fuse the varied elements of early 19th-century Italian opera into a more continuous dramatic texture. It had a prodigious success at La Scala at the time when the young Verdi had just arrived in Milan, and anyone interested in Mercadante's influence on his great successor can hardly miss the overtones of Sparafucile, and indeed Rigoletto, in the chief character." Michael Rose in *Grove Dictionary of Opera*. (31343)

\$650

“A Point of Departure”

74. MERCADANTE, Saverio 1795-1870

Elena da Feltre *Dramma tragico in tre Atti del Sigr. S. Cammarano ... Rappresentato al R. Teatro S. Carlo in Napoli nell'Autunno del 1838 ... Fr.30.* [Piano-vocal score]. Milano: Gio. Ricordi [PNs 11204-11224], [ca 1854].

Oblong folio. Vellum-backed and edged boards with black cloth laid down, initials "C.G." gilt to upper, manuscript and stamped titling to spine, original publisher's wrappers bound in. 1f. (recto title, verso blank), 1f. (recto named cast



list, verso table of contents), 5-237 pp. Each number with separate caption title, some with separate pagination. Engraved.

Named cast list includes Giuseppina Ronzi, Adolphe Nourrit, Paolo Barroilhet, and Pietro Gianni

From the collection of Luigi Ricci.

Binding worn, rubbed, and bumped, with minor soiling and defects; upper wrapper and rear free endpaper lacking. Light scattered foxing throughout; slight dampstaining to lower right corner of interior leaves.

First Edition, (?later issue). Blindstamp of Tito Ricordi dated 1854 to lower inner corner of title with impression to following leaves.

Elena da Feltre, to a libretto by Salvatore Cammarano, was first performed at the Teatro di San Carlo in Naples on January 1, 1839.

"Il giuramento (La Scala, 11 March 1837) from the night of its première was regarded as his masterpiece and became his most frequently performed opera. It also marked the point of departure for the series of successes (Elena da Feltre, Le due illustri rivali, Il bravo and La vestale) with which Mercadante set the trend in replacing the dramaturgy of the pure bel canto opera of Bellini with dramatic action that permeated the whole work. Many contemporaries, chief among them Franz Liszt, thought that in these works Mercadante overtook Donizetti himself as the leading composer of Italian opera between Bellini and Verdi." Michael Wittmann in Grove Music Online. (31345)

\$400

Regarded as Mercadante's Most Successful Opera upon its Premiere

75. **MERCADANTE, Saverio 1795-1870**

I Normanni a Parigi Tragedia Lirica ... Per Canto L. 30. [Piano-vocal score]. Milano: F. Lucca [PNs 639-655], [1832].

Oblong folio. Full burgundy cloth with decorative blindstamping and floral gilt device to upper, titling gilt to spine. 1f. (recto title, verso blank), [3] (blank), 4-243 pp. Each number with separate caption title and some with separate pagination. Engraved.



From the collection of Luigi Ricci.

Binding somewhat worn, rubbed and bumped; spine faded. Scattered light foxing throughout, mostly contained to margins; dark stain to lower margin of pp. 105-110.

Possible First Edition, issued in the same year as the Ricordi edition. OCLC 52924718.

Mercadante's opera *I normanni a Parigi*, to a libretto by Felice Romani, was first performed at the Teatro Regio in Turin on February 7, 1832. It was his most successful opera at the time of its premiere but was soon overshadowed by his mature works such as *Il giuramento* (1837) and *Il reggente* (1843).

"In the early part of his career, like virtually all his contemporaries, Mercadante was a follower of Rossini ... But by 1832 ... the boot was on the other foot and it was certainly the examples of Donizetti's Anna Bolena and Bellini's Norma that prompted the new seriousness of purpose, the original touches of harmony and inventive instrumentation, which help out the otherwise rather creaking structure of I normanni a Parigi." Michael Rose in *Grove Dictionary of Opera*. (31341)
\$400

**"A Refinement
and Richness of Invention"**

76. MERCADANTE, Saverio 1795-1870

Il Reggente Tragedia Lirica in 3 Atti di S. Cammarano... dedicata al Sig. Lorenzo Salvi... Per Canto Fr. 36. [Piano-vocal score]. Milano: F. Lucca [PNs 4000-4019], [1843].

Oblong folio. Vellum-backed black paper boards with "C.G." gilt to upper and lower, manuscript and stamped titling to spine. 1f. (recto title within decorative border, verso blank), 3 (table of contents), 4 (named cast list), 5-278 pp. Each number with separate caption title and pagination. Engraved.



Named cast includes Lorenzo Salvi, Luciano Fornasari, Ottavia Malvani, and Elisa Bendini.

From the collection of Luigi Ricci.

Binding slightly worn and rubbed. Light scattered foxing throughout, heavier to title; several tears repaired; minor soiling to last few leaves.

First Edition, issued in the same year as the Pacini edition in Paris. OCLC 46546171.

Il Reggente, to a libretto by Salvatore Cammarano after Eugène Scribe's play *Gustave III* (1833), was first performed in Turin at the Teatro Regio on February 2, 1843.

"There is little in Mercadante's music of the human intensity or lyrical strength that makes a masterpiece of Verdi's opera; nevertheless it has a refinement and richness of invention and a greater sense of personal involvement than is usual with Mercadante, giving this opera a special place in its composer's output.." Michael Rose in *Grove Dictionary of Opera*. (31344)
\$600



Elegantly Printed

77. MICI, Nicola 1810-1882

Album per Canto con Accompagnamento di Pianoforte composto e dedicato alla rinomata attrice-cantante Marianna Barbieri-Nini ... L'intero Album Fr. 14. Bologna: Casanova, [ca 1856].

Folio. Contemporary mid-tan leather-backed marbled boards, decorative cut-paper label with manuscript titling to upper, spine in gilt-ruled compartments with decorative devices, original publisher's wrappers bound in. 1f. (blank), [1]-[38] pp., each piece with separate pagination including final leaf with list of subscribers. Lithographed by Giulio Wenk.

Contents:

- *La Illusioni della vita: Romanza per Baritone o Contralto.* 4 pp.
- *Concetti di un Fanciullo: Tirolese per Soprano.* 5, [1] (blank) pp.
- *Una notte a Venezia: Duetto per Soprano, e Tenore.* 6 pp.
- *Ad Ischia: Arietta per Tenore.* 3, [1] (blank) pp.
- *L'anima di un Fanciullo alla Madre: Romanza per Soprano.* 7, [1] (blank) pp.
- *A giovane Sposa: Terzettino per Soprano, Tenore e Basso.* 9, [1] (blank) pp.

From the collection of Luigi Ricci, previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and "527" to upper wrapper and gilt to spine.

Binding slightly worn and rubbed; head and tail of spine frayed; endpapers creased and slightly stained and foxed. Very occasional light soiling. A clean, wide-margined copy overall.

First (and only) Edition. Rare (three copies only, all in Italy). Gaspari III, p. 277.

Italian pianist and composer Nicola Mici is an obscure figure, with very little mention even in contemporary sources. He is most often cited in biographies of his son, Guglielmo Mici, as a "worthy contrapuntalist" who taught singing at Turin and Bologna.

His album of songs was reviewed in the *Gazzetta musicale di Milano* in February 1856 as "a great step towards that pleasant, natural, and unaffected style in which the supreme Rossini wrote such splendid examples."

The publication is dedicated to Marianna Barbieri-Nini (1818-1887), a well-known Italian soprano who appeared in the premieres of operas by Donizetti, Rossini, and Verdi.

Elegantly printed on fine quality paper. (31354)
\$300



**Late 18th Century Ariettes by Millico in Manuscript
Bound with an Early Manuscript of Burney's Setting of God Save the King**

78. MILLICO, Giuseppe 1737-1802

Dodici Ariette Per Arpa Del Sigr. Giuseppe Milico[!]. Musical manuscript full score, ca. 1790-1800. Scored for soprano, harp, and bass.

Oblong folio. Full dark green morocco gilt with double rule to outer edges of boards and floral cornerpieces gilt, raised bands on spine in compartments gilt. [1] (title), [2]-[30 pp. Notated in ink on 10-stave rastrum-ruled paper.

With "dono fattomi dalla Siga Mariaña Pollini Stefano Ronchetti" at foot of title in a contemporary hand.

Containing the following 12 ariettes:

- *Ho sparso tante lagrime* in F major
- *Mira quel fiumicello* in F major
- *Dormia sul margine d'un russcelletto* in G major
- *La Farfalletta che fra l'erbetta* in G major
- *La più vezzosa figlia d'Flora* in C major
- *Vè come bello il mar* in C major
- *Del mio destino ingiusto* in Bb major
- *La Violetta vergognosetta* in Bb major
- *Tu mi sprezzu tu non m'ami* in F major
- *Fuggan da noi gli affanni* in F major
- *Dal di ch'io vi mirai* in G major
- *Fille se mai pretendi* in C major

With additional verses in manuscript to numbers 3, 4, 6, 7, 8, 9, and 11 on sheets tipped-in to outer edges of leaves.

RISM M2813 and M2818. First published in London by Welcker in 1773-1774.



Bound with:

BURNEY, Charles 1726-1814

God Save the King. 14 measures in total, without text, in contemporary manuscript to verso of final leaf. A three-part setting, with titling at left upper margin and "Set by Dr. Burney" at right.

Provenance:

Sold at Sotheby's New York, November 23, 1971, lot 101, describing the Burney manuscript as autograph.

A soprano castrato, Millico had a successful performing career in various European opera houses and for the Russian court from 1758 to 1765. Gluck is known to have admired his singing, and brought him to Vienna to perform the role of Paris in *Paride ed Elena*. Millico also performed at the Kings Theatre during the 1772-174 seasons. See Highfill et al.: *A Biographical Dictionary*, Vol. 10, pp. 239-240. Millico's compositions include the operas *Le cinesi*, *L'isola disabitata*, and *La pietà d'amore* as well as collection of songs with instrumental, including harp, accompaniment.

Interestingly, Millico sang at a private family fathering at Burney's home in London in 1773. "Young Fanny Burney recorded in her diary a soirée with Millico, Sacchini, and Celestini on 25 February 1773; the evening was "heavenly" ... Dr Burney described Millico as a 'judicious performer... whose voice had received its greatest beauties from art.'" *ibid*

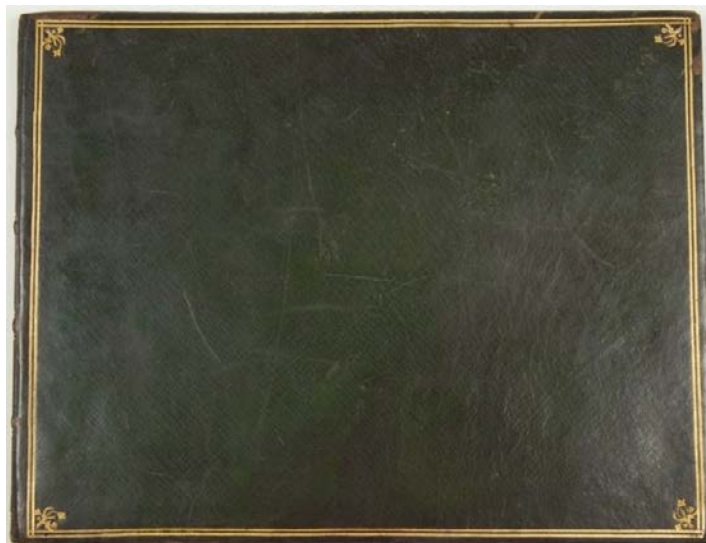
Fanny Burney recounted going to the opera to hear Millico sing shortly thereafter: "The opera is the sweetest I ever heard and Millico sang like an angel." *Scholes I*, p. 260.

Millico is also noted as a subscriber to Burney's *History*, in which he receives favourable mention. It is also interesting to note that lot 159 of the catalogue of the sale of Burney's music library on August 8, 1814 contained two copies of Millico's *2nd Set of Italian Songs for the Harp*.

In connection with Burney's setting of *God Save the King*, he states the following in a letter to Sir Joseph Banks, July 29, 1806:

"Old Mrs. Arne the Mother of Dr. Arne & Mrs Cibber ... assured me at the time (1746) that 'God save the King' was written & sung at the time for King James, in 1688, when the Prince of Orange was hovering over the coast; she said she had heard it sung, not only at

the playhouse, but in the Street - Her Son, Mr Arne, composer to Drury Lane Theatre, at the desire of Mr Fleetwood, the Patentee, Harmonized this loyal Song for the Stage - and he made a Trio of it for Mrs Cibber, Beard, & Reynolds, with instrumental accompaniments[!] without knowing the Author of the words or original melody. And it continued to be sung and called for a full year after the suppression of the Rebellion. I, then a pupil of Mr Arne, was desired by some of the Covent Garden singers with whom I was acquainted and who knew that I was a bit of a Composer, to set parts which I did utterly ignorant who wrote the words or set them to Music." Klima, Bowers, and Grant, eds.: Memoirs of Dr. Charles Burney 1726-1729, p. 55.



Burney's setting is referred to by Scholes, Vol. I, pp. 25-26: "A few months later [after March 30, 1745] we find Burney taking a place in history as one of the early 'arrangers' of 'God save the King.'"

"The origins of 'God Save the Queen' are lost in obscurity, but there is no doubt whatever that the words and the tune, as we know them today, suddenly became widely popular in September, 1745. In that month, demonstrations of loyalty to the reigning house were in special demand. Charles Edward, the Young Pretender, had routed Cope at Prestonpans, and was about to invade England; London was preparing to defend itself and its Hanoverian rulers. An example of popular feeling was given on September 28th when the entire male cast of Drury Lane theatre announced their intention of forming a special unit of the Volunteer Defence Force. That evening they gave a performance of Jonson's The Alchemist. At its conclusion there was an additional item. Three of the leading singers of the day - Mrs. Cibber, Beard and Reinhold - stepped forward and began a special anthem: 'God bless our Noble King...'"

"Neither words nor music were new. They had been published in 1744 in the Thesaurus Musicus. Dr. Thomas Arne compiled Drury Lane's version in September 1745, and one of his younger pupils, Charles Burney, produced the setting for Covent Garden. Sixty years later, the eminent Dr. Burney recalled some interesting facts about the origins of the anthem for the benefit of his friend Sir Joseph Banks, the naturalist. Burney, in common with all contemporaries dealing with the 1745 versions, referred to an "old tune" and an "old anthem." He continued: Old Mrs. Arne, the mother of Dr. Arne and Mrs. Cibber, a bigotted Roman Catholic, said she had heard it sung not only at the playhouse but in the street when the Prince or Orange was hovering over the coast." Dimont: History Today, Vol. 3, issue 5, May 1953.

Marianna Pollini, to whom Stefano Ronchetti gave the present manuscript, is quite probably the singer/harpist and wife of the pianist Francesco Pollini (1763-1843).

"In [1827] in Milan, through Zingarelli and Mercadante, Bellini presently made two good friends, the elderly couple Francesco and Marianna Pollini. Francesco (1763-1843), born in Ljubljana, had been a student of Mozart in Vienna and, later, of Zingarelli in Milan...

Pollini... married the very musical Marianna, who, although not a professional musician, played the harp and sang well. The Pollinis were old friends of Zingarelli and often introduced his graduates into the musical circles of Milan. Bellini captivated the Pollinis at once and they took him to their hearts like a son. The young composer, a stranger in Milan, Found in the Pollinis a second family whose friendship was to last throughout his lifetime." Galatopoulos: Bellini, p. 59.

Ronchetti may be the Italian composer Stefano Ronchetti-Monteviti (1814-1882), who taught at the Conservatory in Milan in 1850; his pupils included Giacomo Puccini.

A most interesting manuscript, connecting Burney, Millico, other Italian musicians, and the patrons of Vincenzo Bellini. (31423)

\$2,000



**Autograph Manuscript of an Apparently Unrecorded Work for Solo Piano
From the Collection of Pauline Viardot**

79. MOSCHELES, Ignaz 1794-1870

Notturmo. Autograph musical manuscript of a complete work for solo piano. Signed "I. Moscheles" and dated December 16, 1858.

1 leaf (260 x 224 mm.). 23 measures on 8 staves printed in 4 systems. Notated in black ink on one side of the leaf only.

Inscribed "Le Mexique à [?]Leipsic" and "à Madame Pauline Viardot Garcia" at upper left; dated "16 Decembre 1858" at lower left; and signed "Souvenir amical I. Moscheles" at lower right.

Provenance:

From the collection of noted singer Pauline Viardot (1821-1920), with small circular embossed stamp "Collection Viardot" to upper right margin.

Slightly worn and creased, especially at upper edge; a few small, light stains, not affecting music.

Apparently unrecorded.

A Bohemian pianist and composer of Jewish descent, Moscheles was one of Vienna's most popular pianists, "hailed as an equal and friend by Clementi and J.B. Cramer." He met the 15-year-old Mendelssohn in 1824 in Berlin and "gave him some finishing lessons on the piano." He went on to become principal professor of piano at the Leipzig Conservatory in 1846, recently founded by Mendelssohn. Known also as a conductor, Moscheles led the first London performance of Beethoven's *Missa solemnis* in 1832 and very successful performances of the *Ninth Symphony* in 1837 and 1838.

"The majority of Moscheles's compositional output is piano music; some, including the sonatas, is of lasting consequence... Schumann considered Moscheles one of the best sonata composers of his generation... His piano method is best represented in his sets of studies, which are still used: Schumann saw these as bridging the gap between the age of Clementi and that of Chopin and being indebted to Bach's Clavier-Übung." Jerome Roche in Grove Music Online.

Spanish singer Pauline Viardot (née Garcia) was a leading performer, composer, and teacher of the 19th century. After studies with Reicha and Liszt, she performed in Russia, helping to serve as a bridge between east and west. She excelled in several operatic roles, but was equally known and respected as a wide-ranging artist and intellectual.

Moscheles's daughter Clara was a student of Viardot's in Paris in 1858, the year in which the present manuscript was executed. (31335)
\$2,200

MOZART. *See Dušková, item 42*

Fine 16th Century Engraving Incorporating Bagpipes and Shawm

80. [MUSICAL INSTRUMENTS – 16th Century]

Fine 16th century German engraving after Hans Sebald Beham (1500-1550) depicting two male musicians intently playing the bagpipes and shawm or bombard while a woman looks on.

52 x 40 mm. With Beham's initials in the plate to upper left.

A fine impression on laid paper with thread margins.



A rare contemporary version in reverse of the print first published in ca. 1537. Pauli: Hans Sebald Beham Ein Kritisches Verzeichnis 191a. Bartsch 190. Kinsky: Music in Pictures p. 80 no. 2 (the original version). (22404)
\$1,500

Important Early Bibliography

81. [OPERA – 18th Century]. Allacci, Lione
Drammaturgia... accresciuta e continuata fino all' anno MDCCLV. Venezia: Pasquali, 1755.

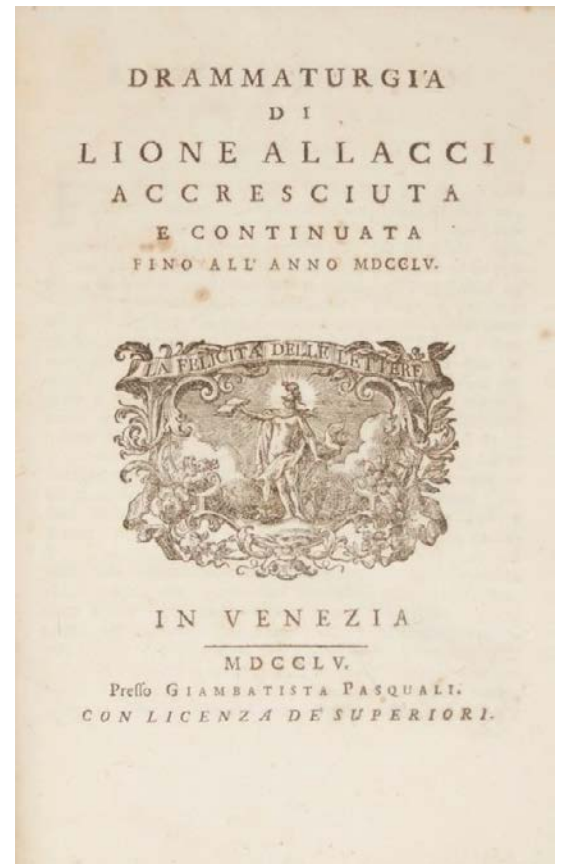
Small quarto. Quarter vellum with dark orange decorative title label gilt to spine.

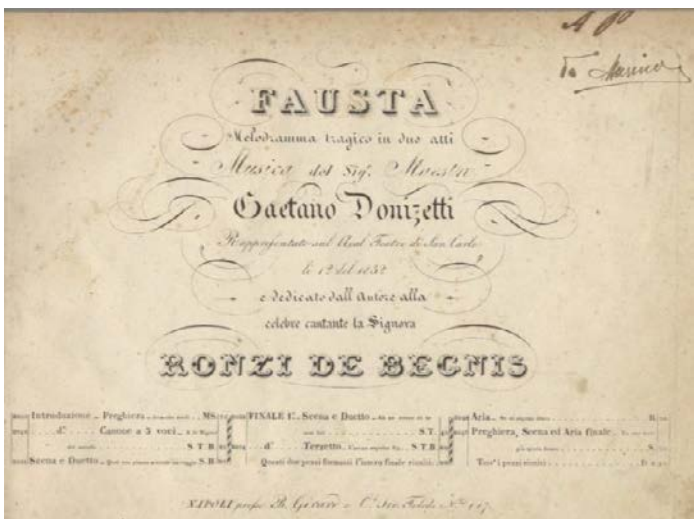
1f. (half-title), 1f. (title), [iii] ("A' Cortesi Leggitori L'Editore"), [i] (fine large woodcut device) + 1,016 columns (= 508 pp.), including the supplement (columns 837-946), additions and corrections (947-950), and an index of authors (951-1016). With a fine woodcut device to title and occasional woodcut head- and tailpieces.

A very good, wide-margined, uncut copy, with only occasional minor foxing and staining.

Cortot, p. 4. Hirsch I, appendix 2. Wolffheim II, 908. Gregory-Bartlett I, 12. RISM BVI, p. 81.

An important early bibliography of plays, operas, and ballets to 1755, "revised and continued by Giovanni Cendonì, Apostolo Zeno and others." Gregory-Bartlett I, p. 12. (21115)
\$900





Operas Popular in 19th Century Naples

82. [OPERA - 19th Century]

Collection of 11 opera excerpts by Bellini, Coccia, Donizetti, and Raimondi. [Piano-vocal scores]. [Napoli]: [B. Girard], [1828-1832].

Oblong folio. Dark green leather-backed dark green pebbled cloth boards. Spine in gilt-ruled compartments and with "A.P." initials gilt, paper label "9" laid down. [138] pp. Each

piece with separate caption title and pagination. Engraved throughout. Contents:

- Bellini, Vincenzo 1801-1835. *Bianca e Gerardo* [1st version]. *Gran Scena ed Aria Finale. "Deh non ferrir... deh sentimi."* Napoli: Calcografia e Copisteria de Reali Teatri [PN 815], [1828] 1f. (recto title, verso blank). 13 pp. Page 13 bound out of order, after Raimondi.

- Bellini. *Norma. Scena e Cavatina: "Casta Diva che inargenti."* Napoli: B. Girard e Ci. [PN 2102], [1832] 1f. (recto title, verso blank). 12 pp.

- Bellini. *Norma. Scena e Duetto: "Deh con te con te li prendi."* Napoli: B. Girard e Ci. [PN 2119], [1832] 1f. (recto title, verso blank), 16 pp., 1f. (recto title for Norma, verso blank).

- Coccia, Carlo 1782-1873. *Eduardo in Iscozia. Cavatina: "Dal veron scoperse il ciglio."* Napoli: B. Girard e Ci. [PN 1947], [1832]. 12 pp.

- Coccia. *Eduardo in Iscozia. Aria Finale: "Se il vedevi in quell'istante."* Napoli: B. Girard e Ci. [PN 1885], [1832]. 11 pp.

- Donizetti, Gaetano 1797-1848. *Anna Bolena. Scena Ultima: "Al dolce guidami castel natio."* Napoli: B. Girard e Co. [PN 2152], [1831] 1f. (recto title, verso blank). 17 pp.

- Donizetti. *Anna Bolena. Scena e Duetto: "S'ei t'abborre io t'amo ancora."* Napoli: B. Girard e Co. [PN 1828], [1831] 1f. (recto title, verso blank). 12 pp.

- Donizetti. *L'Esule di Roma. Scena e Duetto: "Vagiva Emilia ancora."* [Napoli: Calcografia e Copisteria de Reali Teatri] [PN 687], [1828] 75-86. [12] pp.

- Donizetti. *Fausta. Preghiera Scena ed Aria Finale: "Tu che voli."* Napoli: B. Girard e Ci. [PN 2047], [1832] 1f. (recto title, verso blank). 12 pp.

- Donizetti. *Fausta. Scena, Duetto e Terzetto Finale: "Ah se orror di te non hai."* Napoli: B. Girard e Ci. [PN 2033], [1832] 1f. (recto title, verso blank). 10 pp. Former owner's signature to upper outer corner of title in ink.

- Raimondi, Pietro 1786-1853. *Il Ventaglio. Aria Finale: "Io che saccio mo chi voglio?"* Napoli: B. Girard e Ci. [PN 1979], [1832] 10 pp.

From the collection of Luigi Ricci.

Binding somewhat worn, rubbed, and bumped; lower outer corner of upper cracked; light green endpapers faded at margins and creased. Light foxing and soiling scattered throughout, mostly contained to margins; signature to title slightly cropped.

First Naples Editions, published simultaneously or shortly thereafter those by Ricordi.

In addition to well-known works such as *Anna Bolena* and *Norma*, there are excerpts from Donizetti's *Fausta* (1832) and *L'Esule di Roma* (1828) and Bellini's *Bianca e Gerlando* (1826). There are also two numbers from the obscure *Eduardo in Iscozia* (1831) by Carlo Coccia. Of particular note is Palmetella's aria from Pietro Raimondi's *Il Ventaglio* (1831). While unknown today, it "... was both the greatest success and the undoing of Raimondi's operatic career, a model against which his later operas were compared and found wanting. ... the most frequently performed comic opera in Naples during the mid-19th century." Jesse Rosenberg in *Grove Dictionary of Opera*.

An interesting collection documenting operas popular in Naples during the 1830s. (31261)
\$400

19th Century Italian Opera in England

83. [OPERA BROADSIDE]

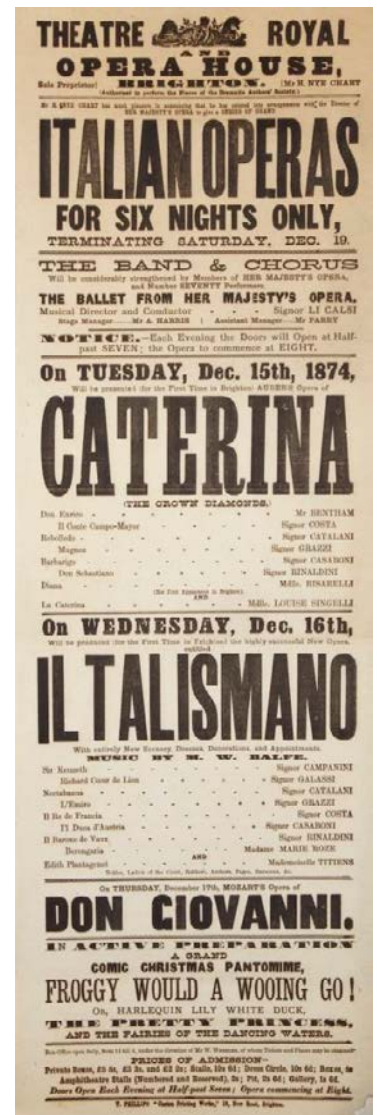
Broadside announcing performances of Italian opera and ballet at the Theatre Royal Opera House in Brighton, England, December 15-19, 1874. "Mr. H. Nye Chart has much pleasure in announcing that he has entered into arrangements with the Director of Her Majesty's Opera (London) to give a series of Grand Italian Operas for six nights only, terminating Saturday, Dec. 19. The Band & Chorus will be considerably strengthened by members of Her Majesty's Opera... the Ballet from Her Majesty's Opera..." Brighton, England: T. Phillips, 1874.

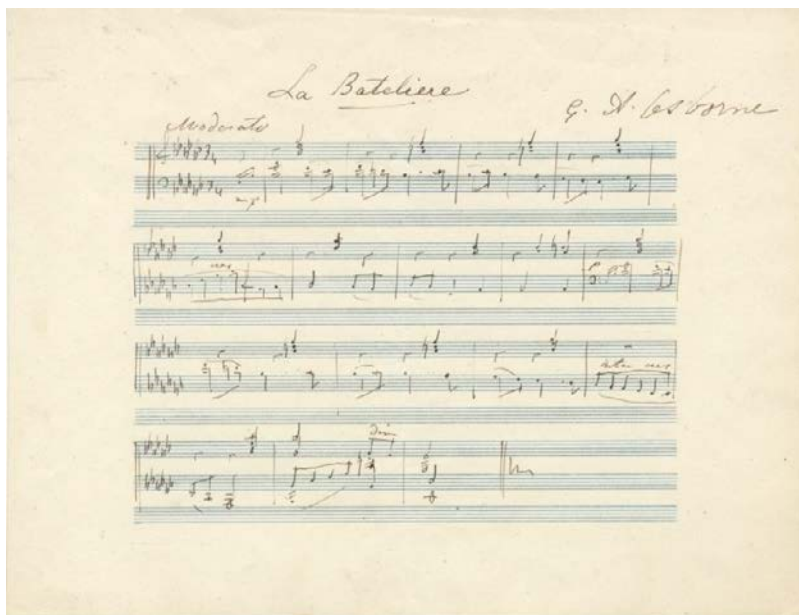
Large narrow folio (ca. 760 x 250 mm).

Works to be performed included Auber's *Caterina*, Balfe's *Il Talismano*, and Mozart's *Don Giovanni*. With an announcement of the Christmas pantomime *Froggy Would a Wooing Go! Or, Harlequin Lily White Duck, The Pretty Princess, and the Fairies of the Dancing Waters*.

Notable performers included Costa, Catalani, Grazzi, Casaboni, Roze, Singelli, and Titiens.

Slightly worn and torn; lower right corner repaired; creased at folds. (31443)
\$165





**Autograph Musical Quotation
from *La Bateliere* for Solo Piano**

**84. OSBORNE, George Alexander
1806-1893**

Autograph musical quotation signed "G. A. Osborne" from his composition for solo piano, La Bateliere.

1 leaf. Oblong quarto (169 x 205 mm). Undated, but after 1845.

16 measures for piano. Notated in black ink on pre-printed 12-stave paper.

Slightly worn; minor vertical crease.

Irish composer and pianist G. A. Osborne is best known as a friend of Berlioz and Chopin, both of whom he met while performing and teaching in Paris. *"Although his music is not distinguished by its invention or originality, it is well made and had popular appeal; Berlioz found his songs and trios 'lofty in style and spacious in design'."* Jean Mongrédien in *Grove Music Online*.

La Bateliere was first issued in the "Album Royal" collection published by the Bureau de la France musicale in 1845; it was also printed separately by Lucca, Schott, and Addison and Hodson. (31348)
\$400

First Edition of Pacini's *Requiem*

85. PACINI, Giovanni 1796-1867

Messa da Requiem a quattro voci reali Dedicata alla sua terra natale La Sicilia ... Fr. 24. [Full score]. Milano: Giovanni Ricordi [PNs 14361, 14371-79], [1843].

Folio. Brown leather-backed marbled boards with titling and decorative devices gilt to spine within gilt-ruled compartments. 1f. (recto printed title within decorative border, verso blank), 1f. (recto printed dedication, verso blank), 134 pp., 1f. (blank). Engraved. Each movement with separate caption title, price, and plate number, some with separate pagination.

From the collection of Luigi Ricci, previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and "1850" to front pastedown, inventory number "64" to title and gilt to spine, and small rectangular blue printed label laid down to foot of title. Printed dedication to "Miei compatriotti" dated June 6, 1843 by the composer.



Binding slightly worn and rubbed, with paper loss to corners; endpaper slightly browned and creased. Very light foxing and soiling scattered throughout, contained to margins; a few manuscript annotations in ink.

First Edition. Rare (one copy located in the U.S., at Harvard)

Giovanni Pacini was one of the principal Italian opera composers of the first half of the nineteenth century. He achieved success with *Alessandro nelle Indie* (1824), *Saffo* (1840), and *Medea* (1843), however he never gained the international fame of Bellini and Donizetti. "... while his role in the development of opera after Rossini was secondary to those of Bellini and Donizetti, both his operas and his memoirs provide a fascinating glimpse into the efforts of Italian composers to adapt Rossini's approach to the new musico-dramatic climate of the 1830s and 40s." Scott L. Balthazar in *Grove Music Online*.

Though primarily known as an opera composer, Pacini wrote a number of sacred choral works, especially in his later years. His *Requiem* from 1843 is scored for SATB chorus and orchestra and dedicated to his fellow countrymen of Sicily. (31368)
\$365

First Edition of Pacini's *Messa a Quattro Voci*

86. PACINI, Giovanni 1796-1867

Messa a quattro Voci reali a due cori Dedicata in Attestato di gratitudine al merito insigne del Sig. r Maestro Tommaso Marchesi Accademico filarmonico di Bologna ... Fr. 25. [Full score]. Milano: F. Lucca [PN 4434], [1844].

Folio. Purple leather-backed marbled boards with titling and decorative devices gilt to spine within gilt-ruled compartments. 1f. (recto title within decorative border, verso blank), 158 pp. Engraved.

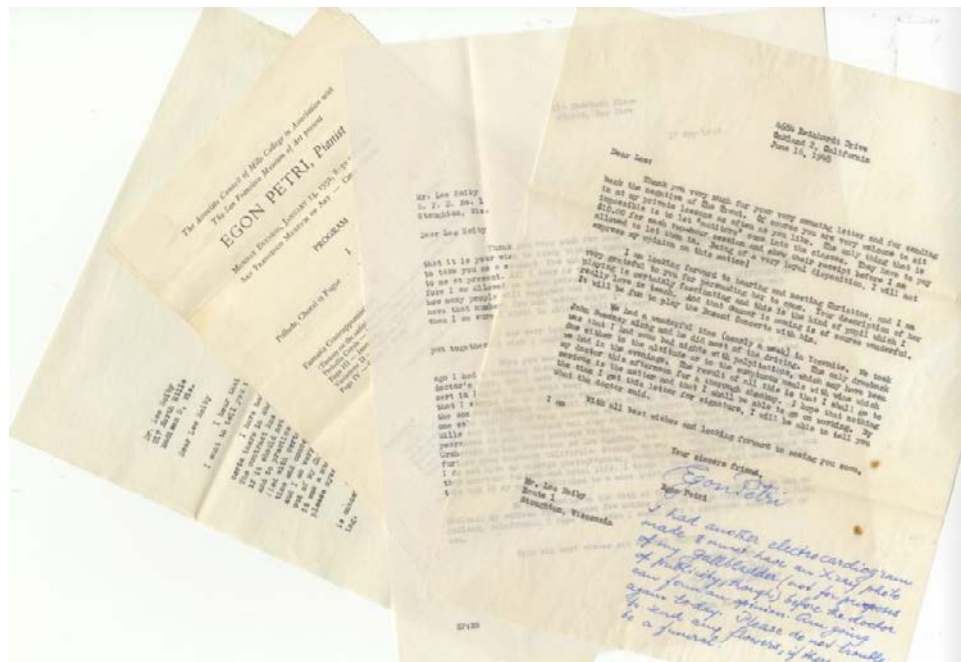
From the collection of Luigi Ricci, previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and "568" to title.

Binding slightly worn and rubbed; head of spine frayed, minor loss to tail; endpapers slightly soiled and creased. Very minor scattered foxing; small dark stain to last few leaves.

First Edition. Scarce. Gaspari II, p. 116. OCLC 16457637.



Though primarily known as an opera composer, Pacini wrote a number of sacred choral works, especially in his later years. His *Mass* from 1844 is scored for double chorus and orchestra and dedicated to composer, conductor, and organist Tommaso Marchesi (1773-1852). (31369)
\$300



Interesting Archive of Correspondence between Pianist Egon Petri and American Composer Lee Hoiby

87. PETRI, Egon 1881-1962

An interesting collection of 34 typed letters signed to American composer Lee Hoiby (1926-2011) written over an 11-year span, with dates ranging from January 10, 1946 to June 24, 1957, many quite detailed, some with autograph additions.

Most one page in length unless otherwise noted, folio or large octavo, the earliest two written from Ithaca, New York, later from Oakland, California and Rome. All in original envelopes addressed to Hoiby. With two contemporary newspaper reviews of Petri's concerts and two additional typed envelopes (without letters).

A warm, detailed, sometimes witty, and often quite personal correspondence in which Petri touches on many topics including Hoiby's compositions and the development of his career; Hoiby's work at the Contrappuntistica with Stanley Hollingsworth and his studies with Menotti; his recommendation that Hoiby study the works of Alkan, Liszt, and Wagner; his lessons with Sokoloff and playing for Serkin; and Hoiby's expressed interest in studying with Petri.

Petri also discusses his own concertizing; his views on piano technique and interpretation; his recording contract with Columbia; and his teaching at Mills College in some detail. Mention is made of a number of contemporary composers including Ferruccio Busoni, Virgil Thomson, Darius Milhaud, and Samuel Barber and Kleiber, Gordon Watson, and John Moriarty; recitals by Menahem, Gunnar, and Zenia in New York; Horowitz in San Francisco; and conductors Mitropoulos and Toscanini.

Petri also discusses a number of pieces he is playing and/or recording including lesser-known works by Liszt including the *Malédiction*, the *Legend of St. Elizabeth*, the *Messe de Gran*, *St. Stanislas*, the *Dante Symphony*, and the *Faust Symphony*; Alkan's *Symphony*; Busoni's *Fantasia Contrappuntistica*; the *Paganini Caprices*; Beethoven's *Trio 121a*; Prokofiev's *Overture on Hebrew Themes*; the Schumann, Brahms, and Bloch *Quintets*; the Bach-Busoni *Chaconne* for the piano in D minor; and Mendelssohn's *Piano Quartet* op. 1 in C Minor.

With occasional commentary regarding personal matters including various health issues, his and his wife's application for American citizenship, etc.

- February 27, 1945. *"Your idea of playing the Bach Forty-Eight is a splendid one... Your change in the end of the Spanish Rhapsody seems to me very good... I was very glad to see that you wrote on Busoni... About Partch, I know very little except by hearsay. It would be interesting to listen to the results, though I doubt very much that an old man like me would be very much drawn to this kind of innovation. I am off on a new tour..."*

- September 19, 1945. Regarding tickets to Petri's recital in Chicago. *"Oh, thoughtless of youth! Listen to the wisdom of old age!... It might interest you to hear about several Russian students who were very poor and wanted to hear me. Some of them went without their dinner for a couple days and others pawned their coats... I have been asked to teach at Mills College again..."* With photocopy of Hoiby's typed reply.

- October 2, 1945. Petri apologizes for the misunderstanding regarding tickets for Hoiby to his recital in Chicago, etc. Together with copy of associated typed letter from Petri to the Adult Education Council of Chicago and their reply.

- January 10, 1946. *"I have decided to give up teaching for the present and to practice..."*

- January 14, 1946. Copy of letter from Hoiby to Petri relative to Petri's concert in Chicago.

- May 17, 1947. *"I am very happy that it is your wish to study with me again..."*

- June 16, 1948. With autograph postscript. *"Of course you are very welcome to sit in at my private lessons as often as you like."*

- December 9, 1948. 1-1/2 pp. With autograph postscript. *"I am very glad you like Mr. Menotti... Your description of Mr. Sokoloff and his lessons is fascinating... I hope that eventually you will get around to playing for Serkin and that he will let you work with him.... If you can get hold of any works of Alkan, I certainly would get them..."*

- January 10, 1949. *"Congratulations on your good fortune in having a grant by the Curtis Institute... I hope both your piano and composition studies will get more engrossing and prolific as time goes on. I shall be very anxious to watch your development..."*

- February 10, 1949. 2 pp. *"I don't know of any other pianist who would be interested in producing the less known works of Liszt... Most people don't realize how much Wagner is indebted to Liszt... How much Liszt was indebted to Alkan... Congratulations on your Opera and the Contrapuntal pieces. I hope that Menotti will keep his promise and have your compositions performed publicly in the near future."*

- April 6, 1949. 1-1/4 pp. with a 1-1/2 page postscript dated April 13, 1949. *"Thank you very much for reporting about Menahem [Pressler, German-born Israeli-American pianist, b. 1923]. I can get a very clear picture of his playing by your description of it... That he is fond of me surprises and pleases me. I always thought that deep down in his heart he considered me rather a cold and intellectual person... I have only a few hours between lessons to learn the C Minor Opus One by the 'son of Mendel.' I am disgusted to have to sweat to learn the immature conception of a thirteen year old Jewish boy who is*



dead for the last hundred years! I wonder why the Griller's unearthed this very unpleasing and boring work... I was glad to read about Mr. Menotti's interest and promises... I am very happy to have your program and know that you have performed your own composition and that you are busy writing... Last Sunday I played the Mendessohn and Brahms's A Major Quartette with the Grillers. Although the first work is slightly immature, drawn out and full of secondhand ideas, I was really impressed by the wonderful skill with which that precocious boy has treated the instruments and handled the form. It is full of life and fire and certainly sounds excellent."

- June 15, 1949. 2 pp. *"My playing [of the Chaconne] is not so bad, except I wish I had taken broader tempi in spots, but the recording is dull, dry and fuzzy. I wish it had not been released..."*

- June 29, 1949. *"... we have to appear before the judge next Wednesday, to become citizens of the U.S.A... Yesterday, two of my old friends, and pupils, both female and not very young, came to dinner and I was unwise enough to play the Alkan and the Busoni F.C. - and Lord! I played like a demented pig."*

- August 1, 1949. *"... there was no recital because I was so overworked and nervous and practicing made my playing worse instead of better, so I decided to cancel it... I was told that I could not be admitted to citizenship, because having been born in Germany, I was an enemy alien, and no peace treaty had yet been concluded with that country..."*

- September 12, 1949. *"This is just a short note to thank you for your letter and the "Toccata." It was very kind of you to have it bound so beautifully, and dedicate it to me."*

- November 9, 1949. *"I was very interested in what you said about Solomon. Judging from his records, I quite agree with you and can see a certain affinity regarding tone and natural simplicity of playing (I nearly said interpretation, but I strongly dislike that much abused word)." With short autograph postscript.*

- January 25, 1950. *"I was very glad to hear from you again and know about the fate of the "resurrected" Toccata. Congratulations on the performance in Carnegie Hall. What a shame that the critics had already left and could not review it, but they will when V[ladimir] H[orowitz] plays it, which I sincerely hope he will do... You asked me two*

questions... *Why are the Ballades of Brahms (and you might have added the Opus 118) not released: I don't know, but the Beethoven Sonata has been on a long playing record, together with the 'Chaconne,' and is rather good I think. Secondly, will I ever complete the Opus 106 recording?.. I am pretty well convinced that I shall never do it."* With minor autograph addition.

- April 26, 1950. 1-1/3 pp. *"Congratulations on all your activities, accomplishments and success. I am so glad you are associating with so many interesting people and I very much hope that Horowitz will play your Toccata... You said something in your letter about Horowitz being only half Jewish. That reminds me of Kleiber's visit to Busoni's house while I was there. After Kleiber had left people began to talk about him and one man said that Kleiber was only half Jewish - whereupon Busoni said 'Well, the half which I have seen certainly was Jewish!'... My class at Mills is extremely good this year..."*

- June 9, 1950. 1-1/3 pp. *"... I did not want to send off a letter without going through the new version of your Toccata... The Bach-Busoni Concerto in Portland, went very well and I gave the Chaconne as an encore. Virgil Thomson, whom I had known personally for some time and who has heard me play on several occasions, had never said anything to me about his impression... but after the Chaconne, he came back stage visibly impressed, and said to me: 'Wonderful! Wonderful! I have not heard such piano tone since I heard Busoni play.'... I have gone carefully through both versions of the Toccata, and I am delighted with the changes you made..."*

- October 18, 1950. *"Both new developments in your career were very exciting, and I congratulate you on them. We are looking forward to hearing your ballet performed in San Francisco... Next Wednesday I open the Mills College series with a recital at which I shall play the following: Variations on Weinen, Klagen (Liszt); Hammerclavier[!] Sonata (Beethoven) and Chopin's Barcarolle, Etude E Flat Minor Opus 10; Nocturne C Minor, and Ballad F Minor... Perhaps sometime, I shall make a tape recording of the Opus 106..."*

- October 25, 1950. *"Just a hurried note... to say that I have just given you the most wonderful recommendation you could possibly ask for..."*

- November 15, 1950. *"The story about the conversion of your friend to Liszt's transcriptions was very interesting and valuable... Sorry that the ballet premiere is so indefinite as yet..."*

- January 24, 1951. *"... I am most thankful for your lovely gift which is a delightful addition to the library of a bibliophile, both as contents and as printing and binding... I shall never forget that you were the one who introduced me to Cabell... I have been asked to play the Brahms Quintet with the San Francisco Quartet..."*

- May 16, 1951. 1-1/2 pp. *"As to the Opus 106, I actually forced myself into recording it in Los Angeles... What a strange person Menotti is to leave his post and not even send a word of explanation. It is lucky indeed that Samuel Barber offers to take care of his pupils... I am settling down into a kind of senile indolence and inactivity, which is partly enjoyable, but also aggravating for somebody who has been active all his life..."* With minor autograph additions.

- November 2, 1951. 2-2/3 pp. *"I still would like to play the 'Fantasia Contrappuntistica' once... but don't know whether I dare... I was very happy to hear that you have started your*

lessons with Menotti again... I am still angry with myself for letting you make the recordings the last time we met here at the house because I made an awful fool of myself, especially as I had not practiced and had just had a few drinks... There are times when I really enjoy still being among the living, and nature, friends, music and books always hold great charm for me. So this letter ends on a pleasant major chord..."

- December 7, 1951. *"When the times comes, of course I shall be delighted to write letters of recommendation for you - not that I am especially fond of doing that, but that I am fond of you and know it is part of my duty as a teacher and friend."* With autograph postscript. Some loss to blank right margin.

- February 23, 1952. *"... last Monday evening I went to Jim's house and recorded the Busoni, the Alkan, the Medtner, and the Carnival."*

- May 9, 1952. *"A week from tomorrow I shall play the new Milhaud Quintet with the Hungarians at Mills. He wrote it especially for the Mills Centennial..."*

- August 23, 1952. 2-1/2 pp. *"... I played a lot of Alkan... We repeated the Milhaud quintet and also made a tape recording of it. It went very well and Milhaud told me that the performances were marvelous... You don't know how happy I am that you have received the Fulbright at last. My sincere congratulations on your success with Schirmer's and Erich Leinsdorf... I was quite bowled over by the news of the operas you and Stanley have been commissioned to write... You want to know my own private and confidential opinion of the Milhaud Quintet... My impression is a mixture of admiration for his cleverness and a strong dislike for the character and sound of the music..."* With program for a concert at Mills College on July 9, 1952 with Petri at the piano. Forwarded to Hoiby at the MacDowell Colony in Peterborough, New Hampshire.

- November 7, 1952. *"First I want to tell you that we heard the broadcast of your orchestra piece, and that Mitta, Ulla and I were very much impressed with it... I am enclosing a program of the recital I gave at Mills last week. There was a very large and appreciative audience and I heard many favorable comments, especially about the Beethoven..."* With autograph additions. Addressed to Hoiby in Rome.

- January 23, 1953. *"On Saturday, January 10, we went to the Opera House in San Francisco to hear your, or should I say my, orchestral suite. I am not very good at criticizing and analyzing my impressions - all I can say is that we enjoyed it hugely. It is vital, brilliant, clear, and masterfully orchestrated. I felt very proud when I read the program notes mentioning the fact that it was dedicated to me..."* Addressed to Hoiby in Rome.

- May 29, 1953. 2-1/3 pp. *"I am very pleased that you heard Busoni's 'Turandot'... Busoni had a way of rummaging through Ambros' History of Music and taking his themes from there. You will find a gregorian chant in the Concerto, besides a Neopolitan[!] folk song and a popular Army tune. That an English melody has nothing to do with the Chinese Princess did not seem to strike him as incongruous. There were strange traits in Busoni's makeup..."* Addressed to Hoiby in Rome.

- December 1, 1953. 2 pp. *"The only playing I have done is my usual winter recital at Mills... at the end of February I shall play the Mozart D minor with the Monterey Symphony*

Orchestra... So far nothing has materialized about Capitol Records... Love and all best wishes, especially for the forthcoming opera."

- February 6, 1954. 2 pp. *"I was most happy to have a copy of the 'Toccatà'... What you say about the lack of creativity and mediocrity of college professors interested me very much. Milhaud is a remarkable exception... I have just re-read everything you say about modern music, and your own feelings. It is such a pleasure and such a delight to hear an intelligent and talented young man talking so frankly about himself, and I want you to know that I am entirely with you in everything you feel and say..."* With minor autograph additions.

- June 24, 1957. *"The Conservatory at Basle, Switzerland, has offered me a Master Class for the next academic year... What you say about the influence I had on your life has touched me deeply... I need not say that you were one of my most talented, promising and accomplished students, and I know that there is a fine future for you as a composer."* Forwarded to Hoiby at the MacDowell Colony in Peterborough, New Hampshire.

Most envelopes torn at right or upper edge where opened, with minor paper loss.

A German-born American pianist and teacher, Petri was a pupil of both Teresa Carreño in Berlin and later of Busoni in Weimar; he also studied composition and theory with Kretschmar and Draeseke. *"Busoni took a deep interest in his development and later described him as being his 'most genuine pupil'. Petri corrected the manuscripts of Busoni's operas and piano works, and also collaborated with him in editing Bach's keyboard works."* John Methuen-Campbell in *Grove Music Online*. He became a professor at the Royal Manchester College of Music in 1905, returning to Berlin in 1911 to become Busoni's assistant in addition to concertizing and teaching.

Petri became a naturalized American following his American debut in 1932 and went on to teach at Cornell University, Mills College, and the San Francisco Conservatory.

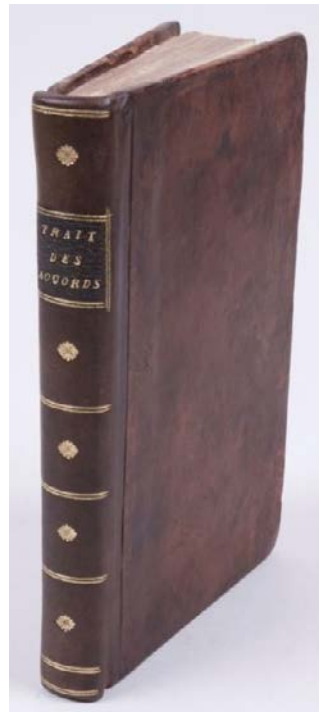
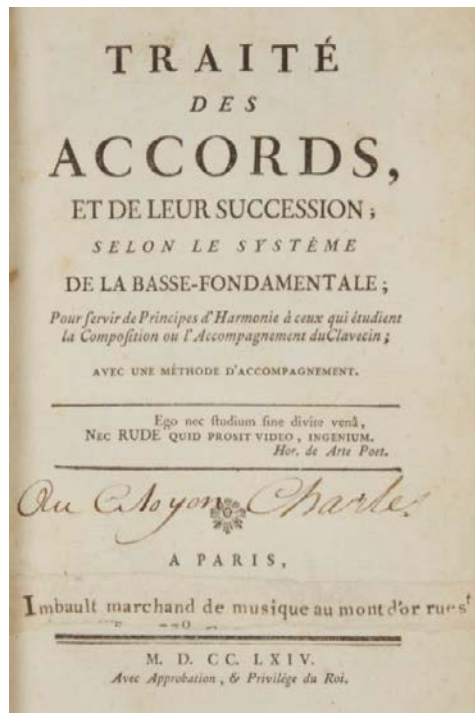
"As a composer Hoiby was a modern Romantic from the lineage of Barber and Menotti. The influence of the former is evident in his warm lyricism, while that of the latter is found in a propensity for light, genial humour. Though much of his music is characterized by a disarming diatonic simplicity, his ambitious works tend towards greater harmonic and textural complexity. Interest in his music has centred chiefly around his operatic, choral and vocal works, which seem to stimulate his most deeply felt efforts. Some of these works... achieve an eloquence comparable to the later works of Barber. With greater critical acceptance of more conservative musical styles from the early 1980s onwards, Hoiby's music has been performed and recorded with increasing frequency." Richard Jackson and Walter G. Simmons in *Grove Music Online*. (31279)

\$2,750

An Extension of Rameau's Principles

88. ROUSSIER, Pierre-Joseph 1716 or 1717-1792

Traité des Accords et de Leur Succession, Selon le Système de la Basse-Fondamentale; Pour servir de Principes d'Harmonie a ceux qui étudient la Composition ou l'Accompagnement du Clavecin. Avec une méthode d'accompagnement. Paris: Bailleux, 1764.



Octavo. Full dark tan mottled calf with spine in gilt-ruled compartments, dark green leather title label gilt.

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), xxxii, 192 pp. + 4 plates (two folding). With occasional decorative head- and tailpieces. Overpaste of "Imbault marchand de musique" to title; author's name in contemporary manuscript to half-title and "Au Citoyen Charles" to title. Small rectangular bookplate of Gaston Calmann-Levy (1864-1948) of the eponymous French publishing house to front pastedown.

Binding rebaked and recorned. Slightly worn; occasional foxing, staining, and browning; several minor edge tears. A very good copy overall.

A slightly revised edition, published in the same year as the first. Scarce. Cortot, p. 173. Gregory-Bartlett, p. 239. RISM BVI, p. 739.

"As a proponent of Rameau's theories, his goal was to reduce fundamental bass rules to a rigorous system that avoided speculative propositions. His Traité des accords is a compendium of chords and laws: thoroughbass chords are methodically described, related to three basic fundamental chords, and then labelled by a letter-plus-number notational system that indicates a chord's root and hierarchy in the scale. Roussier diverged from Rameau on the issue of double emploi. He insisted that a subdominant chord with added 6th was distinctly different from a minor 7th chord on the second scale degree. He extended Rameau's principles of inversion, supposition and substitution to invent new chords and to relate augmented 6th chords to a dominant function. He also advocated Pythagorean tuning." Cynthia M. Gessele in *Grove Music Online*. (31421)

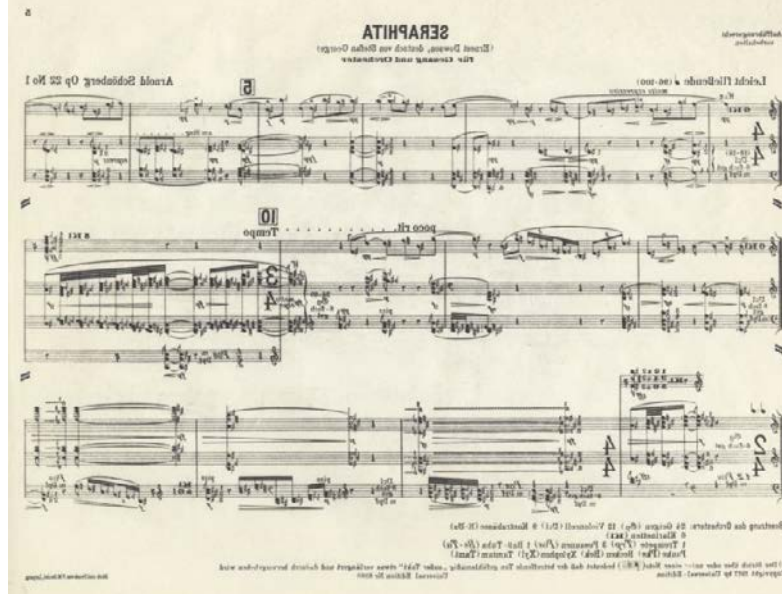
\$750

ARNOLD SCHÖNBERG VIER LIEDER OP. 22 FÜR GESANG UND ORCHESTER

VEREINFACHTE STUDIER- UND DIRIGIERPARTITUR

(HIEZU EIN VORWORT)

UNIVERSAL-EDITION A.G.
WIEN
LEIPZIG
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1908-11



Proofs of Schoenberg's *Vier Lieder*, Opus 22

89. SCHOENBERG, Arnold 1874-1951

[Op. 22]. *Vier Lieder op. 22 für Gesang und Orchester Vereinfachte Studier- und Dirigierpartitur (Hiezu ein Vorwort)*. Set of proof sheets. Wien... Leipzig: Universal-Edition [PN U.E. 6060], 1917.

Oblong folio (ca. 262 x 330 mm). Unbound. 16ff. in total, with ff.1-4 (title, contents, composer's preface) and 5-16 (music). **Printed in black ink on semi-transparent paper in reverse on one side of the leaf only**, with printed reproduction of inscription ("Xmas, 1957") to lower right corner of first leaf and printed reproduction of manuscript numerical notation relating to instrumentation to lower margin of fourth leaf. Numbering in pencil to lower right corners.

The preface, *Die vereinfachte Studier- und Dirigier-Partitur*, explains the experimental layout of the score, which is basically a short score.

First leaf slightly worn, with very small triangular tear and paperclip mark to blank upper margin, but in very good condition overall.

Pre-publication proof of the first edition of complete cycle, apparently unrecorded by the Arnold Schoenberg Center in Vienna. Rufer (Engl.) pp. 40-41. Ringer p. 314. Tetsuo Satoh pp. 15-16.

Set to texts by Ernest Dowson (1867-1900, in German translation by Stefan George, 1868-1933) and Rainer Maria Rilke (1875-1926). The title does not specify a register for the vocal part, but a soprano is implied. The second of the songs, *Alle, welche die suchen*, was published previously in *Zeit-Echo: Ein Kriegs-Tagebuch der Künstler*, Vol. 14 (Munich-Berlin: Graphik-Verlag, 1915), pp. 206–209.

"Schoenberg's 'simplified score for study and conducting' is supposed to resemble, in its appearance, a piano reduction for two or four—if necessary, also for six or eight—hands... The simplified notation of an orchestral score, however, is not the result of a [similar] simplification of the orchestra... The fact that similar sonorities are written in completely different ways makes reading more difficult, and Schoenberg never reverted to this manner of notation." Agnes Grond, website of Arnold Schönberg Center, Vienna.

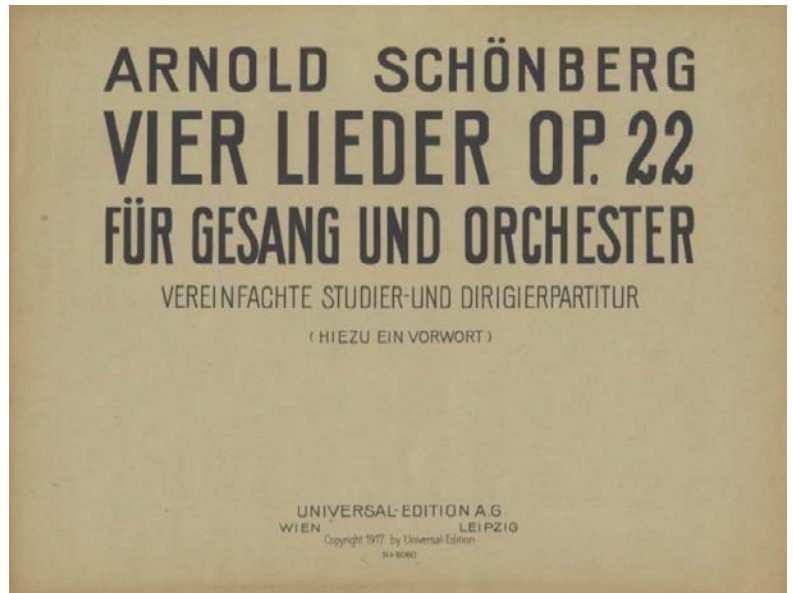
Presumably used by Universal as an in-house proof of the first edition of the work published on November 7, 1917. (31301)
\$850

**First Edition, First Issue
of *Vier Lieder*, Opus 22**

90. SCHOENBERG, Arnold 1874-1951

[Op. 22]. *Vier Lieder op. 22 für Gesang und Orchester Vereinfachte Studien- und Dirigierpartitur (Hiezu ein Vorwort)*. [Short score]. Wien... Leipzig: Universal-Edition [PN U.E. 6060], November 7, 1917.

Oblong folio. Original publisher's green printed wrappers. [i] (title), [ii] (table of contents: the four songs with credits for their texts and specification of performing forces), [iii]-[iv] (preface by Schoenberg), 5-16 pp. Printed footnote to first page of each song (pp. 5, 10, 12—left corner; p. 15—right corner) and with "Stich und Druck von F.M. Geidel, Leipzig" to right of p. 5. Titling to upper wrapper identical with title.



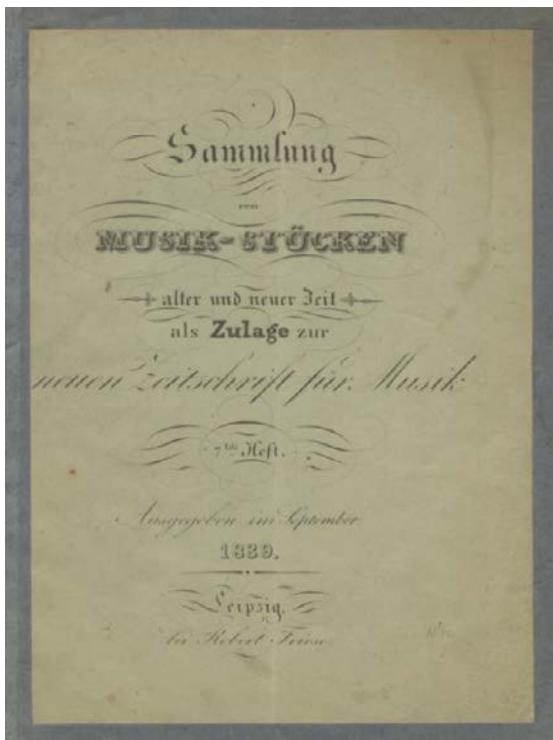
The preface, "Die vereinfachte Studier- und Dirigier-Partitur," explains the experimental layout of the score.

Browned; slightly worn; dampstained at upper margin and center of upper edge.

First Edition, first issue of the complete cycle. Rare. Rufer (Engl.) pp. 40-41. Ringer p. 314. Tetsuo Satoh pp. 15-16. According to the website of the Arnold Schönberg Center, Vienna, the second issue (1920) is printed on paper of better quality and slightly larger format (259 x 337 mm vs. 264 x 337 mm).

The second of the songs, "Alle, welche die suchen," was published previously in the avant-garde periodical *Zeit-Echo: Ein Kriegs-Tagebuch der Künstler*, Vol. 14 (Munich-Berlin: Graphik-Verlag, 1915), pp. 206–209.

The *Four Songs* of op. 22 were Schoenberg's last composition before his seven-year hiatus as a composer, which ended only with his development of dodecaphony. They are set to texts by Ernest Dowson (1867-1900), in German translation by Stefan George (1868-1933) and Rainer Maria Rilke (1875-1926). The title does not specify a register for the vocal part, but a soprano is implied. (24271)
\$500



**First Editions of Works
by Clara Schumann and J.S. Bach**

91. **SCHUMANN, Clara 1819-1896, Johann Sebastian BACH 1685-1750, and Carl KOSSMALY 1812-1893**
Sammlung von Musik-Stücken alter und neuer Zeit als Zulage zur neuen Zeitschrift für Musik 7tes Heft. Leipzig: Robert Friese, September 1839.

Folio. Sewn. Blue paper wrappers with original publisher's upper wrapper laid down. 1f. (recto collective title, verso blank), 3-13, [1] blank pp. Engraved.

Contents:

- Wieck, Clara. *Andante und Allegro*. Pp. 3-7. For piano solo. No. 2 of Three Romances, Op. 11.

- *** [Anon.]. *Chor aus Ossian's Gesängen*. Pp. 8-9. For unaccompanied tenor and bass voices.

- Kossmaly, C[arl]. "*Mein erster Gedanke*" von König Ludwig von Bayern. Pp. 10-11. For voice and piano.

- Bach, J. S. *Fuge (Bis jetzt ungedruckt)*. Pp. 2-13. BWV 945. For piano solo.

Wrappers slightly worn and soiled; dampstain to lower; spine reinforced with clear tape. Slightly worn, browned, soiled, and creased; upper printed wrapper trimmed.

Clara Schumann: **First Edition**. Reich, p. 299.

Bach: **First Edition**. Schmeider (2), p. 688.

Clara Wieck Schumann wrote her set of *Three Romances* while in Paris in 1839, and they were published as Opus 11 in 1840. The second romance, however, was apparently so dear to Robert Schumann that he had it published separately as a supplement to the *Neue Zeitschrift für Musik*.

"Clara described the piece as 'the little melancholy romance,' and she added, 'I was thinking of you continually throughout its creation.' She sent it to him on July 2 with the admonition: 'You must play it freely—at times passionately and then again in a melancholy way. I like it very much; please return it right away and don't be afraid to find fault with it. That can only be useful to me.'

Schumann could find nothing to criticize and answered:

'In your Romance I can hear again that we are destined to be man and wife. You complete me as a composer just as I do you. Each of your thoughts comes from my very soul; indeed, it is you I have to thank for all my music. There is nothing to change in the Romance; it must remain exactly as it is.'" Reich, p. 242. (31334)

\$500



Fine Collection of Original Mishkin Photographs

92. [SINGERS]. Mishkin, Herman 1870-1948

45 original vintage photographs of prominent early 20th-century singers by the noted New York photographer Herman Mishkin, official portraitist of the Metropolitan Opera from 1908-1932 and foremost portrayer of Golden Age opera singers. Together with 7 later reprints.

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

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

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

- Bori, Lucrezia (1887-1960). Bust-length portrait of the Spanish soprano. Ca. 203 x 151 mm. With handstamps of Miskell & Sutton in Cleveland and the Lakewood Public Library to verso.
- Bori. Full-length portrait as the Duchess of Towers in Deems Taylor's Peter Ibbetson. Ca. 224 x 167 mm.
- Bori. Full-length portrait in the title role of Thomas's Mignon. Ca. 203 x 152 mm. With handstamps of Donald C. Dougherty Management in Cleveland and the Lakewood Public Library to verso.
- Bori. Waist-length portrait as Manon. Ca. 203 x 152 mm.
- Bori. Bust-length portrait as Norina in Donizetti's Don Pasquale. Ca. 202 x 152 mm.
- Branzell, Karin (1891-1974). Bust-length portrait of the Swedish contralto as Brangaene in Wagner's Tristan und Isolde. Ca. 198 x 153 mm.
- Case, Anna (1889-1984). Bust-length portrait in profile. Ca. 178 x 121. Trimmed. Laid down to black backing paper. With another photograph, ca. 141 x 108, being a full-length informal portrait with a dog and four other women, one of whom is dressed in a Native American costume, to verso.
- Case. Bust-length portrait. Ca. 202 x 152 mm.
- Caruso, Enrico (1873-1921). Full-length portrait of the Italian tenor as Canio in Leoncavallo's Pagliacci. Ca. 214 x 126 mm. Trimmed at lower margin.
- Caruso. Full-length portrait as Don José in Bizet's Carmen. Ca. 205 x 125 mm. Trimmed at upper and lower edges.
- Caruso. Waist-length portrait as Samson in Saint-Saëns's Samson et Dalila. Ca. 243 x 133 mm.
- Caruso. Full-length portrait as Samson in Act III, blind and with shorn hair, next to a young boy. Ca. 248 x 133 mm.
- Claussen, Julia (1879-1941). Bust-length portrait of the Swedish mezzo-soprano. Ca. 203 x 152 mm.
- Chamlee, Mario (1892-1966). Full-length portrait of the American tenor as the Duke of Mantua in Verdi's Rigoletto. Ca. 202 x 152 mm.
- Danise, Giuseppe (1882-1963). Bust-length portrait of the Italian baritone. With handstamp of the Miskell and Sutton in Cleveland to verso. Ca. 203 x 153 mm.
- De Luca, Giuseppe (1876-1950). Waist-length portrait of the Italian baritone as Figaro in Rossini's Il Barbiere di Siviglia. Ca. 204 x 153 mm. With handstamps of Roger de Bruyn, Exclusive Management in New York, and the Metropolitan Musical Bureau,

- Destinn, Emmy (1878-1930). Three-quarter-length portrait of the Czech soprano as Santuzza in Mascagni's *Cavalleria rusticana*. Ca. 224 x 160 mm. Laid down to cream cardstock; trimmed. With the photographer's information embossed to lower left portion.
- Easton, Florence (1884-1955). Three-quarter-length portrait of the English soprano. With "Florence Easton Prima Donna Soprano Metropolitan Opera Company" typed to verso. Ca. 176 x 126 mm.
- Farrar, Geraldine (1882-1967). Three-quarter-length portrait of the American soprano in the title role of Bizet's *Carmen*. Ca. 200 x 149 mm. Laid down to ivory cardstock.
- Fleischer, Edytha (born 1898). Full-length portrait (kneeling) of the German soprano as Hänsel in Humperdinck's *Hänsel und Gretel*. Ca. 203 x 152 mm.
- Fleischer. Head and shoulders portrait. Ca. 203 x 151 mm. With handstamp of Miskell and Sutton to verso.
- Gatti-Casazza, Giulio (1869-1940). Bust-length portrait of the Italian impresario and general manager of the Metropolitan Opera. Ca. 203 x 152 mm. With date "Mar 23 1959" handstamped to verso.
- Gigli, Beniamino (1890-1957). Bust-length portrait of the Italian tenor as Faust in Boito's *Mefistofele*. Ca. 191 x 139 mm.
- Jeritza, Maria (1887-1982). Waist-length portrait of the Moravian soprano in the title role of Bizet's *Carmen* (Act III). Ca. 238 x 189 mm. Laid down to mount, ca. 246 x 198 mm.
- Jeritza. Three-quarter-length portrait in church as Eva in Wagner's *Die Meistersinger*. Reproduction (by Mishkin) of an older photograph by Setzer in Vienna. Ca. 221 x 169 mm. With date "Feb 18 1961" handstamped to verso.
- Johnson, Edward (1878-1959). Bust-length portrait of the Canadian tenor, impresario, and general manager of the Metropolitan Opera. Ca. 202 x 152 mm.
- Manski, Dorothee (1891 or 1895-1967). Three-quarter-length portrait of the German-American soprano as the witch in Humperdinck's *Hänsel und Gretel*. Ca. 203 x 152 mm.
- Martinelli, Giovanni (1885-1969). Bust-length portrait of the young Italian tenor. Ca. 202 x 152 mm.
- Martinelli. Waist-length portrait as Eléazar in Halévy's *La Juive*. Ca. 256 x 203 mm.
- Matzenauer, Margaret (1881-1963). Bust-length portrait of the American contralto as Kundry in Wagner's *Parsifal*. Ca. 190 x 117 mm.
- Melchior, Lauritz (1890-1973). Full-length portrait of the Danish tenor with a lyre in the title role of Wagner's *Tannhäuser*. Ca. 253 x 203 mm.
- Merli, Francesco (1887-1976). Bust-length portrait of the Italian tenor. Ca. 203 x 150 mm. With handstamp of the Metropolitan Opera Press Bureau to verso.

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

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

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

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

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

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

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

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

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

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

Later reprints, ca. 8 x 11":

(Singer's name and role in pencil and ink to verso; otherwise in fine condition overall.)

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

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

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

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

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

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

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

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

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

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

\$3,250

**Portrait Photograph
Signed by Tchaikovsky**

93. TCHAIKOVSKY, Pyotr Il'yich 1840-1893

Original bust-length cabinet card portrait photograph of the composer by Konstantine Šapiro of St. Petersburg. With an autograph inscription signed by Tchaikovsky: "Herrn Richard Hildebrand zur Erinnerung an P. Tschaikovsky 14 Dec. 1887. Aus Kopenhagen werde[...] 25 Januar schreiben."

Overall size 162 x 108 mm. With photographer's elaborate promotional device printed in gold ink to verso.

With inscription to upper margin above photograph signed by Hildebrand presenting the photograph to his colleague Wilhelm Matthison-Hansen (1870-1922) on the occasion of his 10th anniversary as music teacher at the Conservatory in Copenhagen dated September 10, 1910.

Slightly worn; remnants of mount to verso.

Poznansky & Langston Vol. I: Catalogue of Photographs, no. 56, p. 495.



Richard Hildebrand (1849-1927) was a well-known Danish cellist who spent some 30 years playing in the orchestra of the Imperial Opera House in St. Petersburg; he left there to return to his native Copenhagen in ca. 1902.

A concert in Copenhagen was planned for around that time (as indicated in Tchaikovsky's note on the photograph's mount), referred to by the composer in his travel diary:

Richard Hildebrand later reported in the journal Musik (1920, No. 1, p. 4) that in late autumn of 1893 he received a letter from Tchaikovsky telling him that he would soon be visiting Copenhagen. According to Hildebrand, the last letter that Tchaikovsky wrote in his life was to [the Danish conductor Johan] Svendsen. He thanked his Norwegian colleague for the fine success he had achieved with Iolanthe, a success that had pleased him all the more because the opera had previously aroused little interest. It had been planned that Tchaikovsky would conduct a program of his own compositions in January, 1894. Early in November, 1893, however, while still in St. Petersburg, he fell ill and on November 6 he died. "It was with a very strange feeling" that Svendsen opened Tchaikovsky's letter, Hildebrand wrote, for the letter "reached him after the telegram had already brought news of the master's death." Ronald de Vet: Vier Photographien und ein Fächer Tschaikowsky-Gesellschaft Mitteilungen 18, p. 809. (31346)

\$8,500

Tchaikovsky's Writings on Music

94. TCHAIKOVSKY, Pyotr Il'yich 1840–1893

Muzikal'nye fel'etony i zametki Petra Il'icha Chaikovskogo (1868–1876 g.). S prilozheniem portreta, avtobiograficheskogo opisania puteshetsviia zagranitsu vo 1888 godu i predisloviia G. A. Larosha (Musical articles and notes by Tchaikovsky [1868–1876]. With a portrait, the autobiographical description of the 1888 journey abroad, and a foreword by Herman Laroche). Moscow: S. P. Iakovlev, 1898.

Large octavo. Quarter dark-brown calf with marbled boards, titling gilt to spine. 391, vi, iii pp.

Binding worn, rubbed, and bumped; upper lacking paper. Slightly browned.

First Edition. Rare.

An early collection of Tchaikovsky's writings on music, mostly reviews for the daily *Russkie vedomosti* (including one of the first performance of Richard Wagner's *Ring* in Bayreuth), compiled by his classmate at the St. Petersburg Conservatory, the eminent writer on music, Herman Laroche.

(30784)

\$350



TCHAIKOVSKY. *See also Glazunov, item 47*



Early 18th Century Historical Survey of Music Theory

95. TEVO, Zaccaria 1651-?1709-1712

Il Musico Testore M.C. Raccomandato alla benigna et autorevole protezione dell'ill.mo et ecc.mo sigr. il sigr. Andrea Statio veneto patritio. Venezia: Antonio Bortoli, 1706.

Small quarto. Original carta rustica with titling in manuscript to spine.

1f. (recto full-page bust-length engraved portrait of the author within oval border, verso blank), 1f. (recto fine engraved title within elaborate border incorporating musical instruments, etc., verso blank), 1f. (dedication "Illustriss. & Excellentiss. Sig. Sig. e Patron Colendiss" with printed date "Venezia li 7. Settembre 1705"), 1f. ("Sonetto"), 1f. ("Benigno, e Cortese Lettore"), 366 pp. + 1f. (errata), 1f., 1f. (index). With woodcut head- and tailpieces and historiated initials.

Includes numerous typeset musical examples in diamond-head notation, diagrams, and tables and 2 engraved plates of anatomical drawings of the vocal chords, the ear, etc.

With three lines of annotations in ink to verso of front free endpaper indicating that the book was received as a gift from a baron on February 7, 1836.

Binding worn and slightly shaken; original sewing loose; endpapers wormed at gutter; minor paper loss to blank lower margin of front free endpaper. Slightly worn and browned; occasional marginal notes in pencil; "191" in ink to blank upper margin of portrait and title. Quite a good copy overall.

First (and only) Edition. Cortot, p. 190. Hirsch I, 575. Gregory-Sonneck, p. 268. Eitner Vol. IX, p. 387. RISM BVI, p. 826.

Little is known of Tevo, an Italian composer and theorist. His compositions have not survived. Prior to 1677 he had been in Padua, Venice, and other centers, and later became organist and maestro di capella at Treviso. The present treatise is his only known published work other than some psalms printed by Giuseppe Salas.

Tevo outlines the theories of Boethius, Franchinus, Galilei, Mersenne, Kircher and others in an effort to present an historical survey of music theory.

"Whereas most theoretical writings propound an individual theorist's views on a specific aspect of music, occasionally there appeared a work which summarized a large body of information, with no pretensions of originality. Zaccaria Tevo's Musico testore (1706) borrows profusely from authors both ancient and modern and provides, in under four hundred pages, a rich compendium of the ideas and techniques which formed the basis for early eighteenth century theory. Galilei, Mersenne, and Kircher are among the more recent authorities cited, while Boethius, Glarean, and especially the early seventeenth-century humanist Gregor Reisch are likewise called upon. Topics ranging from basic aspects of notation and intervals to the complex art of counterpoint mingle between the covers of this useful but now neglected volume." Damschroder and Williams: Music Theory from Zarlino to Schenker, p. 354.

"An autograph manuscript [in the Biblioteca universitaria in Padova] of Il musico testore shows that it was written in Treviso over a number of years and was already complete in 1700. In four parts, it is a compendium of theories by Greek, Latin and Italian medieval writers, with a particular predilection for Franciscans. It has an educational aim and the treatment of technical musical questions, accompanied by short musical examples, covers all theoretical areas from acoustics to notation and intervallic theory to counterpoint. It is a broad, organized and clearly written critical anthology of writing on music, and it was praised by many. As a composer Tevo is known to have published two books of motets, only the second of which has survived [in the Biblioteca capitolare, Cividale del Friuli]." Franco Colussi in Grove Music Online. (31432)
\$1,850

"One of the Most Pleasing and Enjoyed Composers"

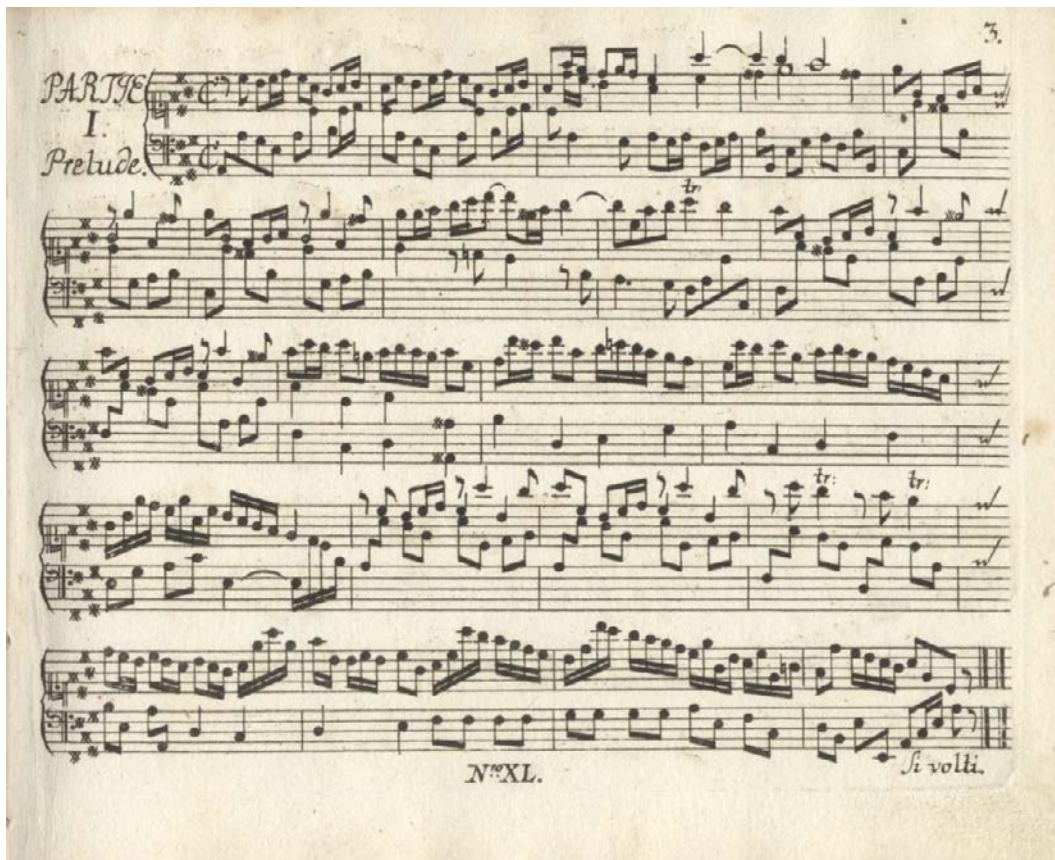
96. TISCHER, Johann Nikolaus 1707-1774

Sechs Leichte und dabey angenehme Clavier-Partien. Jungen Anfängern zur Übung ... Vierdter Theil. Nürnberg: Johan Ulrich Haffner [PN Nro. XL], [1763].

Small oblong quarto (180 x 220 mm.). Modern red marbled boards with small oval ivory paper label with manuscript titling in ink to upper. 1f. (recto title, verso blank), 3-24 pp. Engraved.

Binding very slightly worn. Upper margin slightly trimmed, not affecting notation; scattered light soiling and offsetting throughout. A very good copy overall.

First Edition. Very rare. RISM T821 (no copies of any volume located in the U.S. or the U.K.).



Johann Nikolaus Tischer, a pupil of J.S. Bach in Leipzig, was a skilled instrumentalist, serving as an organist, violinist, and oboist before settling as Konzertmeister at the Saxe-Coburg court from 1732 until his death. *"Although his keyboard works were much*

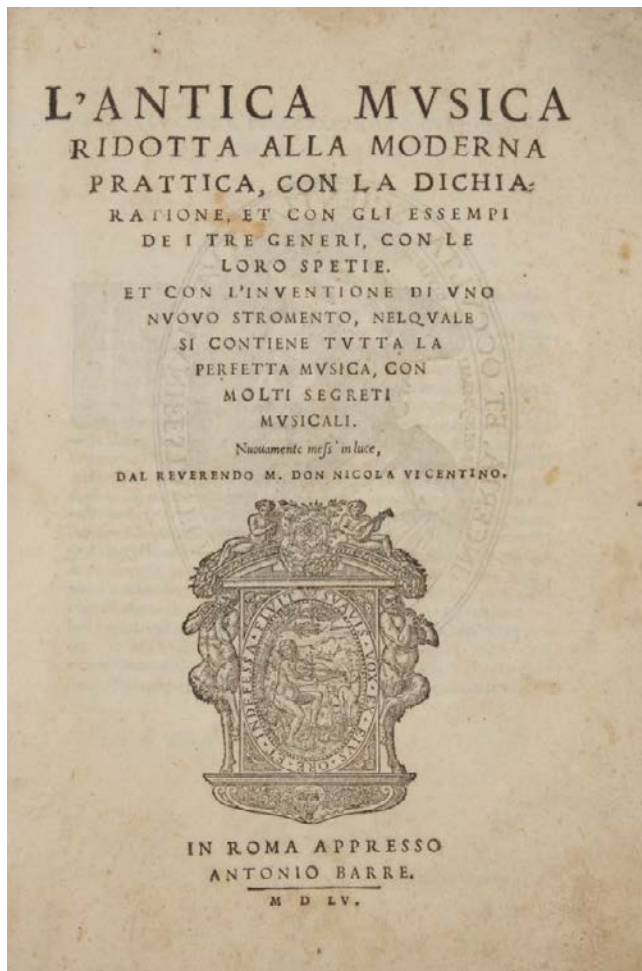
published and appreciated during his lifetime, modern scholars have generally dismissed his works as shallow and of little consequence." Lilian P. Pruett in *Grove Music Online*.

The generally high opinion of Tischer by his contemporaries is attested to by Gerber, who labelled him *"... one of the most pleasing and enjoyed composers for amateurs and connoisseurs of his time"* (*Lexicon II*, p. 655), and by the fact that Leopold Mozart included a *Polonaise* by Tischer in the *Notenbuch* for young Wolfgang.

The publisher Johan Ulrich Haffner (1711-1767) was the leading music publisher in Nürnberg in the 18th century. He established his business with the copper engraver Johann Wilhelm Winter (1717-1760) in 1762. *"The firm specialized in the piano and chamber music of German (central and southern) and Italian composers, including C.P.E. Bach and D. Scarlatti. During his 25 years as a publisher Haffner issued about 150 works, all first editions; almost all were engraved by the outstanding Nuremberg engraver Johann Wilhelm Stör (1705-65)." Krummel and Sadie: Music Printing and Publishing, p. 272.*

(31306)

\$2,500



**First Edition of an Important 16th Century Treatise
From the Collection of Henry Prunières**

97. VICENTINO, Nicola 1511-ca. 1576

L'Antica Musica ridotta alla moderna prattica, con la dichiarazione, et con gli esempi de i tre generi, con le loro spetie. Et con l'inventione di uno nuovo stromento, nelquale si contiene tutta la perfetta musica, con molti segreti musicali. Nuouamente mess' in luce. Roma: Antonio Barre, 1555.

Small folio. Early half vellum with marbled boards. 1f. (recto title with large woodcut printer's device incorporating a figure playing a viol, verso bust-length woodcut portrait of the author at the age of 44), [1] (printed dedication to the Cardinal of Ferrara), [2] (letter to the reader), 3-146ff., 6ff. (table of contents). With typeset musical examples and fine decorative and historiated woodcut initials throughout.

Provenance:

The noted musicologist Henry Prunières (1886-1942), with his distinctive bookplate to front pastedown.

Binding slightly worn, rubbed, and bumped; joints partially split. Slightly worn and browned; occasional minor foxing and staining; first leaf partially detached; leaves 15 and 16 bound in reverse order; early reinforcement to verso of inner margin of final leaf. With the 6 folding plates illustrating the keyboard of the arcicembalo, here lacking as is the case

in most recorded copies, supplied in photocopy. A very good, crisp, well-margined copy overall.

First Edition, first issue. Cortot ,p. 196. Hirsch I, 591. Eitner X, 76. Wolffheim I, 1093. Gregory-Bartlett I, 281. Cowden 22. RISM BVI, p. 861.

"Vicentino's... fame... rests on the treatise L'antica musica ridotta alla moderna prattica. The work as a whole is divided into two main parts. The first, a single book 'della theorica musicale', is based chiefly on Boethius but with an emphasis on those elements that support Vicentino's own ideas. The other part contains five books 'della prattica musicale', the first of which concentrates chiefly on a discussion of various intervals in their melodic functions, extended to encompass the possibilities of the three genera. The second concentrates on vertical function of intervals in contrapuntal practice. The third deals chiefly with the eight diatonic modes and their extension into chromatic and enharmonic forms. The bulk of the fourth applies all of these concepts to the actual construction of musical work and serves as a manual of composition. The fifth submits the principles and theories of the previous books to the definitive test of performance on an instrument, the arcicembalo, which was so constructed that any type of microtonal composition could be played on it..."

"... Vicentino's novel and visionary concepts remain a witness to the battle of those musicians of 16th-century Italy who sought a new and contemporary art. From their innovations emerged the free chromatic style of the seconda prattica of the 17th century and the stabilization of tuning into the equal temperament of more modern times." Henry W. Kaufmann and Robert L. Kendrick in Grove Music Online.

One of the most influential music treatises of the 16th century. (31281)
\$8,500

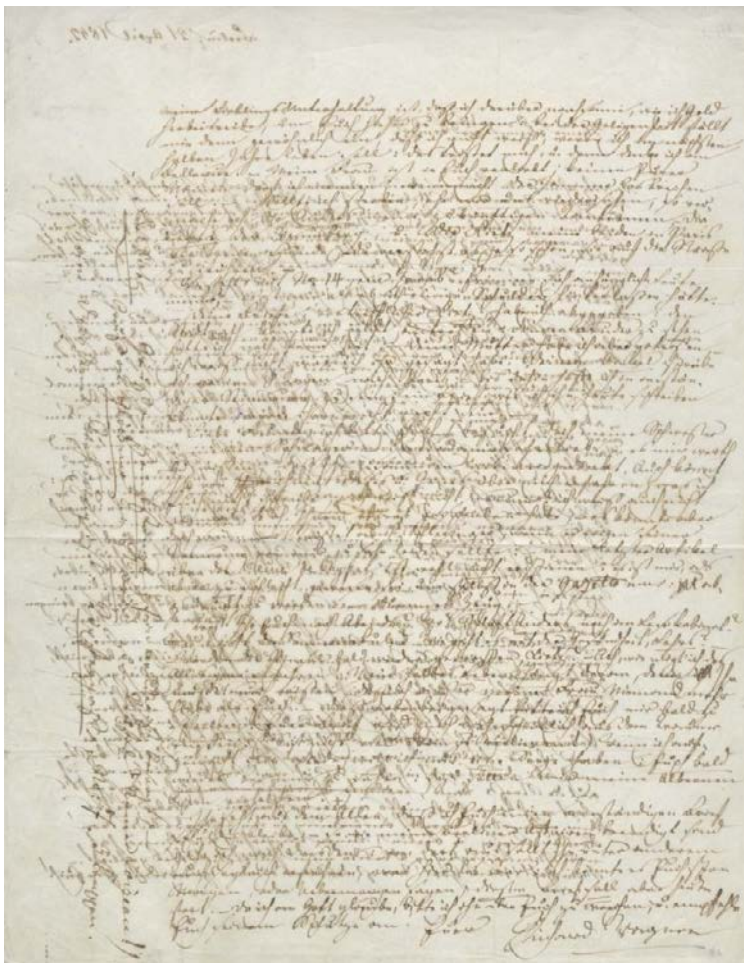
Early Letter from Wagner to Friends in Paris
"Nothing Matters to Me – My Income, My Existence, My Future..."

98. WAGNER, Richard 1813-1883

Important lengthy and largely unpublished autograph letter signed in full to the composer's German expatriate friends in Paris Ernst Kietz, Samuel Lehrs, and Gottfried Anders, dated Berlin, April 21, 1842.

2 pp. of a bifolium. Quarto (223 x 272 mm). Densely written in the composer's attractive calligraphic hand. In ink on transparent paper. With integral address panel. In German (with translation). Laid into a custom-made dark red archival folder with leather spine, printed title label to upper board.

A long and important letter that touches on many aspects of both Wagner's personal and his professional life. The composer writes to his German expatriate friends in Paris, the painter and lithographer Ernst Benedict Kietz (1815-1890), for whom Wagner wrote his *Lied ohne Worte* (WWV 64); the philologist and philosopher Samuel Lehrs (1806-1843), who provided Wagner "with the source materials for his *Tannhäuser* and *Lohengrin*" (Brener: *Richard Wagner and the Jews*, p. 34); and Gottfried Engelbert Anders (1795-1866), music librarian at the Bibliothèque Royal in Paris.



Wagner and his wife Minna shared a bohemian life in Paris with these three close friends during the period 1839-early 1842. Wagner then left for Dresden, a parting very emotionally difficult for him, as evidenced in the present letter, written from Berlin, where Wagner had travelled after establishing himself and Minna in Dresden. The purpose of his trip was to discuss the production of *Der fliegende Holländer* with the director of the Hofoper Count von Redern (1802-1883). While there, he met both Meyerbeer and Mendelssohn, among others.

Wagner writes in part:

"Now I am sitting here dreaming and thinking of you... Why did I leave you... what drove me? Why did I not stay with you, if only to starve?... What will... become of my empty heart?... Dear Kietz, I was not able to spend your 5-franc coin in Champagne; we did not even stop for two minutes in Epernay... I have a lot to tell you... I do not know anything for certain, just like one who is dreaming. Now I have even left my wife behind [in Dresden]. She wept, and wanted to go Paris to starve... I took a pinch of Nessing [a German snuff tobacco], and with this pinch of snuff... I clearly realized that I was again in undeserving boring Berlin and wanted to get an opera performed as I did back then. But now I have snuff from Paris in my nose again, and I am dreaming again. Nothing matters to me – my income, my existence, my future... Yesterday I talked to Meyerbeer... In Dresden, I met Fischer and Heine briefly... When I entered Fischer's and told him who I was, he embraced and kissed me like crazy; from this I learned that I am of importance... My favorite pastime is to devise how I can raise funds to bring you here... My wife is in love with you all. I am not allowed to mention any of your names without making her weep. If I should die before we meet again, I will bequeath to you, Anders, my future royalties;

to you, Lehrs, the Venusberg; and to you, Kietz, my two dogs lost in Paris - you well know to walk them. What about No. 14, Rue Jacob? Do people remember me fondly?... Dear brothers, I beg you, visit my sister and brother-in-law. They are very dear to me and should know that you think of me. You could also learn a few things about me from them, things I don't write to you about... Also comfort Schlesinger if he should suffer too much from his dissociation with me. My last article, about Reine de Chypre, has probably not been published. It seems to me as if it were not good enough to be printed, even in La gazette musicale – Nonsense!"

With small modern rectangular bookplate to front pastedown. Slightly worn; creased at folds; split to central fold; minor staining; remnants of sealing wax with corresponding small seal tear to blank upper margin of address panel.

WBV 243. Largely unpublished (less than half the text appears in the *Sämtliche Briefe*, Vol. 2, pp. 74-75).

Wagner's letter to his friends in Paris was written shortly after leaving the city in April 1842. His two and a half years there are frequently referred to as the "years of starvation," as he struggled to find success and scraped together a living as an arranger and music critic. While living in Paris he completed *Rienzi* and worked extensively on *Der fliegende Holländer*, the two operas that were key to his early success and to securing his position as Kapellmeister in Dresden.

Wagner writes in his autobiography about bidding his three friends farewell: "Great, even overwhelming was our emotion at parting from our poor, faithful friends Anders, Lehrs, and Kietz. ... [Kietz] pressed upon me, despite all protestations to the contrary, yet another five-franc piece, just about the substance of his own fortune at that moment; he also stuffed a package of good French snuff for me into the side compartment of the coach in which we at last were borne away across the boulevards and to the city gates, of which we this time saw nothing, for our eyes were blinded with tears." Wagner: *My Life*, p. 216.

Among those referred to in the letter:

- Meyerbeer played a prominent role in the acceptance of Wagner's opera *Rienzi* for production in Dresden which, to a large extent, motivated Wagner to leave Paris for Dresden.
- Wilhelm Fischer (1789-1859) was a choir director and stage manager at the Hoftheater in Dresden.
- Ferdinand Heine (1798-1872) was an actor, theatre director, and costume designer at the Hoftheater in Dresden.
- Maurice Schlesinger (1798-1871) was a music publisher in Paris for whom Wagner supplied musical arrangements and articles during his time there.

Venusberg is a medieval legend upon which Wagner drew as a source for *Tannhäuser* but, in this instance, possibly refers to one of the published accounts of the legend included in the writings of Ludwig Tieck, *Romantische Dichtungen*, published in 1799, or the well-known *Des Knaben Wunderhorn*, published in 1806.

We would like to acknowledge the assistance of Dr. Albrecht Gaub in the cataloguing of this item.

A significant and moving letter, written at a seemingly somewhat desperate time in the composer's career. Wagner's early letters are uncommon. (31364)
\$8,500

First Edition of *Götterdämmerung*

99. **WAGNER, Richard 1813-1883**
[WWV 86d]. *Götterdämmerung... Vollständiger Klavierauszug von Karl Klindworth*. Mainz: B. Schott's Söhne [PN 21500], [April 1875].

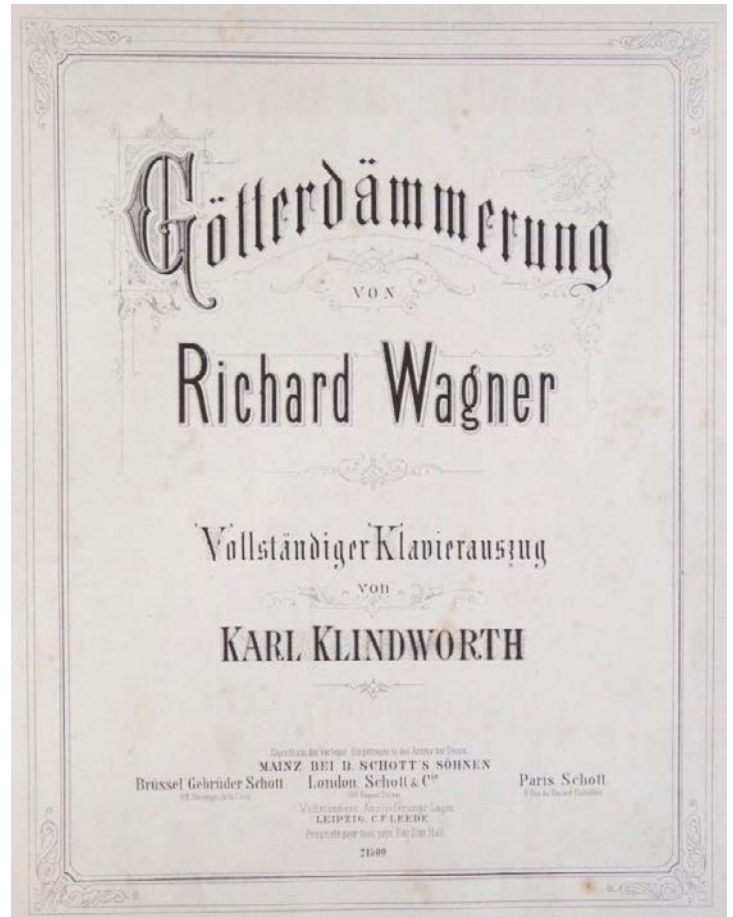
Folio. Contemporary dark brown tooled half calf with dark green cloth boards, decorative initials "P.R." to upper, gilt titling to spine in ruled compartments, all edges gilt. 1f. (general title, "Der Ring des Nibelungen), 1f. (title), 1f. (half-title), [1] (cast list and contents), 2-357, [i] (blank) pp. Lithographed throughout.

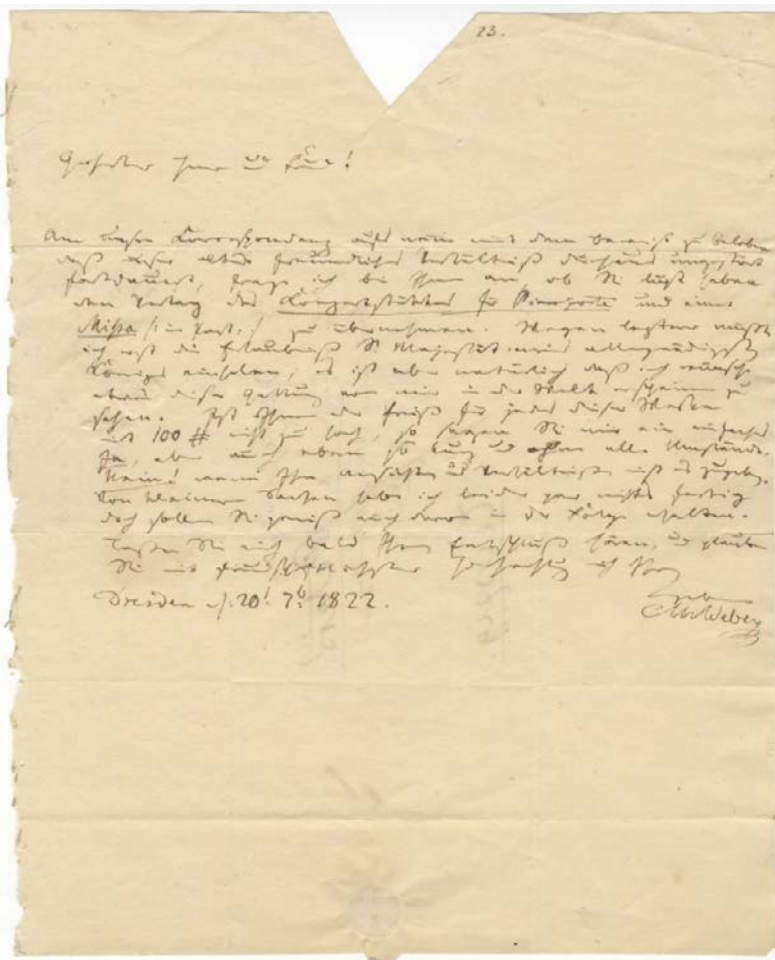
Cloth portion of binding slightly stained, worn and frayed at edges, light blue watered silk endpapers slightly soiled. Slightly foxed and browned.

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

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

*"The final opera of the Ring... provides an appropriately weighty conclusion to the epic cycle. 26 years elapsed from the time Wagner made his first prose draft for the work (then called Siegfrieds Tod) to the completion of the full score, with inevitable consequences in terms of stylistic unity. Retrogressive elements of grand opera exist side by side with motivic integration representative of Wagner's most mature style. And yet, the stylistic integrity of *Götterdämmerung* is scarcely compromised, so skilfully are the disparate elements welded together and so intense the dramaturgical conviction. The resources and stamina demanded by the work (from both singers and orchestra), combined with its sheer length and theatrical potency, make it one of the most daunting yet rewarding undertakings in the operatic repertory."* Barry Millington in *Grove Music Online*. (26101)
\$1,650





Weber Writes to Music Publisher C.F. Peters Regarding Two of His Works

100. WEBER, Carl Maria von 1786-1826

Autograph letter signed "CMv Weber" to the music publisher C.F. Peters.

1 page. Quarto (198 x 246 mm). Dated Dresden, July 20, 1822 and postmarked September 22, 1822. In black ink. With integral address panel. In German (with translation).

Weber writes to his publisher C.F. Peters to see if he is interested in the *Konzertstück* for piano and a *Mass*.

"I am inquiring as to whether you would like to take on the contract for the concert piece for pianoforte and a Mass. For the latter I had to obtain permission of His Majesty our King, but it is natural that I would like to see something of this kind appear in the world..."

Slightly worn and browned; creased at folds; loss of small triangular area to blank upper margin corresponding to original red wax seal; minor red ink stains to address panel.

Weber settled in Dresden in 1817, serving as Kapellmeister and directing the German-language opera company there. His opera *Der Freischütz* premiered on June 18, 1821 to great acclaim and remains a landmark in German opera and Weber's best-known work. The success of the opera brought him increased attention, but his health was poor and so he primarily sent publishers older works that had not yet been printed.

In this letter from July of 1822, however, Weber offers Peters two relatively new works, the *Konzertstück* and the *Mass*.

The *Konzertstück* for piano and orchestra (op. 79) was completed on the morning of the first performance of *Der Freischütz*. "[It] is really his third piano concerto, and in its binding of four sections together to make a single-movement work, it joins contemporaries such as Spohr's *Gesangsszene* violin concerto in providing a model for the one-movement concerto of the later romantics and above all of Liszt." Warrack: *Carl Maria von Weber*, p. 237.

The *Mass* to which Weber refers is most likely his *Jubelmesse* (op. 76), written for the wedding anniversary of Friedrich Augustus and Queen Amalie in 1819. In his role as court composer, these liturgical works became property of the court, thus Weber's mention in the letter that he "had to obtain permission of His Majesty our King" in order to offer it for publication.

Peters published the *Konzertstück* in 1823, but not the *Mass*, both of which were published after his death by other publishers. (31322)
\$4,000

Scarce Early Edition of *Der Freischütz*

101. WEBER, Carl Maria von 1786-1826

Il Franco Arciere Freischütz Drama in tre atti
Composto e ridotto per il cembalo da Carlo Maria di Weber... Prezzo: 36f. [Piano-vocal score]. Parigi: Maurice Schlesinger [PNs M.S. 58; -148; -339], [ca. 1824?].

Folio. Contemporary dark blue calf with marbled boards, titling gilt to spine, marbled endpapers. 1f. (recto title with oval lithographic vignette of a scene from the opera, verso blank), [1] (cast list and thematic table of contents), 2-145, [i] (blank) pp. Engraved. Handstamp of Brandus et Cie. to lower outer margin of title.

Binding worn, rubbed, and bumped. Margins of some leaves slightly dampstained; occasional light foxing; title creased.

Scarce. C.f. Jähns, p. 303. Lesure, p. 390.

Der Freischütz, to a libretto by Johann Friedrich Kind after Johann August Apel and Friedrich Laun's *Gespenssterbuch*, was first performed in Berlin at the Schauspielhaus on June 18, 1821.



"With *Der Freischütz* [Weber] produced a work that competed successfully with popular French and Italian operas not only in Germany but in other countries as well. The impact of *Der Freischütz* on opera of the 1820s, 30s, and 40s is evident, as it inspired a spate of

gothic works like the vampire operas of Marschner and Lindpaintner, and even as late a work as Der fliegende Holländer owes much to it; outside Germany, its success as Robin des Bois prepared the way for Meyerbeer's Robert le diable." Paul Corneilson et al. in *Grove Music Online*. (25971)

\$385

Original Drawing of Weber

102. WEBER, Carl Maria von 1786-1826

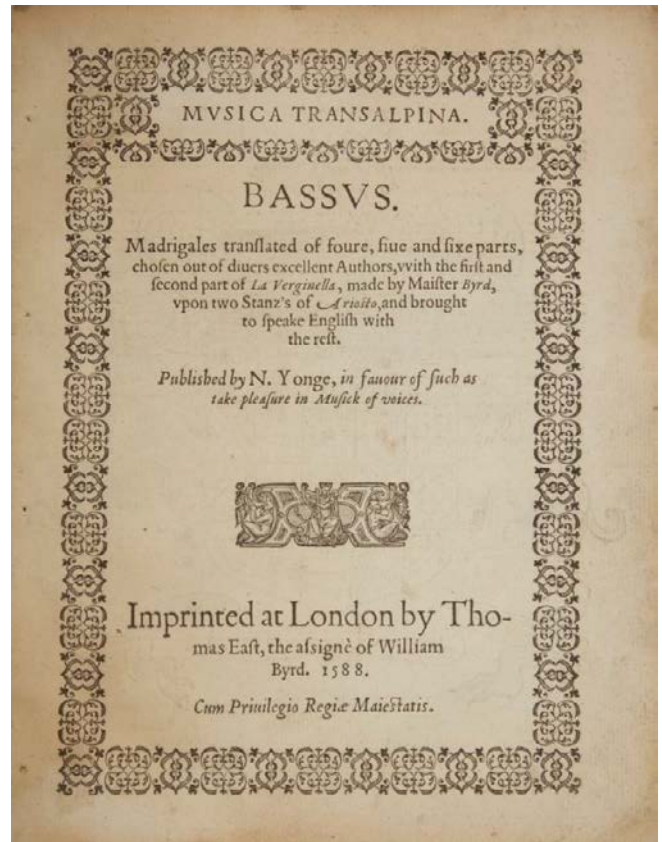
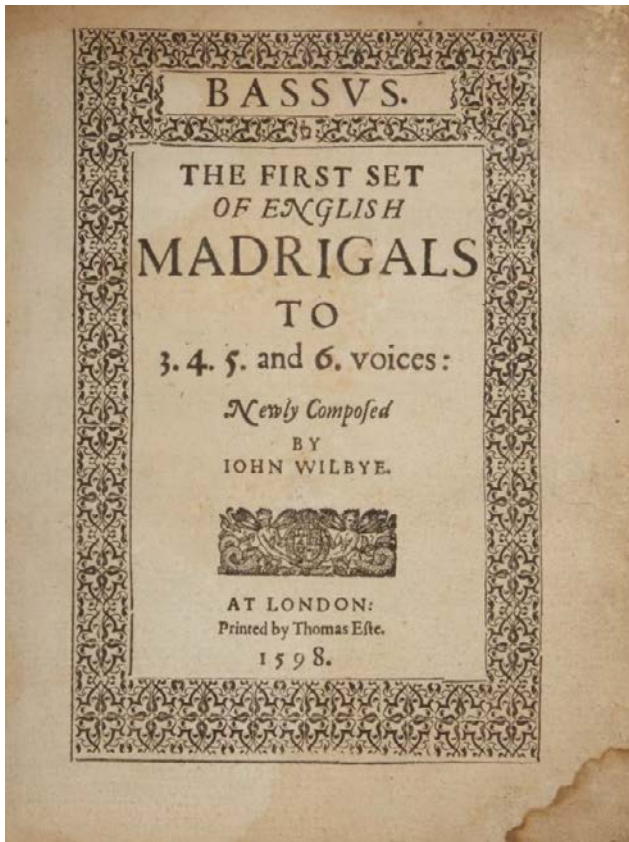
Fine original small bust-length drawing in black chalk and pen and ink on blue-grey paper, purportedly of the composer. Ca. 71 x 60 mm. Signed with monogram "E.B." at lower left and identified on the verso as being of Carl Maria von Weber. Mounted to dark ivory stock; hinged to mount at upper margin of verso.

We have been unable to identify the artist "E.B."

"A prototypical 19th-century musician-critic, he sought through his works, words, and efforts as performer and conductor to promote art and shape emerging middle-class audiences to its appreciation. His contributions to song, choral music, and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. With the overwhelming success of his opera Der Freischütz in 1821 he became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz, and Liszt." Paul Corneilson et al. in *Grove Music Online*. (27410)

\$750





16th Century English Madrigals

103. WILBYE, John 1574-1638

The First Set of English Madrigals to 3.4.5. and 6. voices: Newly Composed. [Bassus part]. London: Thomas Este, 1598.

Small quarto. Full early flexible vellum with "Bassus" in early manuscript to upper and the letters "W R" separated by a heart to lower. 1f. (recto title within decorative border, verso blank), 30 pp. With woodcut vignette incorporating the royal arms of England to title.

Slightly worn, browned, and soiled; dampstain to outer lower corners, not affecting printed area.

First Edition. BUC, p. 1081. Hirsch III, 1150. RISM W1065.

"The most important formative influences on Wilbye's music were Morley's canzonet manner and, to a lesser extent, the madrigalian idiom of Alfonso Ferrabosco... The most marked influence of Morley is to be heard in the three-voice pieces that open Wilbye's First Set of English Madrigals (1598). Here Wilbye already shows a firm command of Morley's facile canzonet style, generating fluent little paragraphs that are as polished as they are unenterprising. Signs of Ferrabosco's influence may be most clearly discerned in certain of the five-voice works of this collection, with their more staid expression and counterpoint. Lady, your words doe spight mee actually uses a text already set by Ferrabosco (in Yonge's Musica transalpina, 1588), and is the only example of Wilbye's borrowing some musical material from an earlier setting. The best of the five-voice pieces is Flora gave mee fairest flowers, a far more canzonet-like piece, whose clearcut paragraphs and specially sprightly conclusion contrast sharply with the amorphous counterpoint and relatively neutral expression of its companions." David Brown in Grove Music Online

Bound with:

YONGE, Nicholas d. 1619, ed.

Musica transalpina. Madrigales translated of foure, five and sixe parts, chosen out of divers excellent authors, with the first and second part of La Verginella, made by maister Byrd, upon two stanza's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in favour of such as take pleasure in musick of voices. London: Imprinted at London by Thomas East, the assignè of Wiliam Byrd, 1588. [Bassus part]. 1f. (recto title within decorative border with vignette incorporating King David playing the harp flanked by figures playing horns, verso with full-page elaborate coat of arms of Gilbert Lord Talbot), 1f. (dedication), lvii [lxx] pp. + 1f. (index). With historiated and decorative woodcut initials.

Composers represented include L. Bertani, W. Byrd (2), G. Conversi (2), B. Donato (2), N. Faignient (2), S. Felis, A. Ferabosco (12), G. Ferretti (3), O. Lassus (2), G. de Macque, L. Marenzio (7), R. del Mel, P. de Monte (2), G.P. Palestrina (5), G.B. Pincello, M.A. Pordenon, G. Verdonck, J. de Wert, and Anon (2).

Slightly worn, browned, soiled, and stained; minor tears; several leaves loose; final leaf slightly frayed at edges, verso stained; other minor imperfections.

First Edition. BUC, p. 1096. RISM *Recueils Imprimés XVIe-XVIIe Siècles* 1588-29.

"Yonge was the editor of two anthologies of Italian madrigals published, with English texts, as Musica transalpina in 1588 and 1597. The first contains 57 pieces (including an English version of La verginella by Byrd with a new second part, and four settings of French texts) by 18 composers, of whom the most liberally represented are the elder Ferrabosco and Marenzio. In 1583 and 1585 Pierre Phalèse of Antwerp had issued three madrigal anthologies which not only provided the model for Yonge's venture, but also afforded him a quantity of Italian madrigals by minor Flemish composers (19 pieces came from these three sources). Yonge's 1588 collection was a direct result of the growing English enthusiasm during the 1580s for Italian madrigals. He explained that most of the English translations had been made in 1583 by 'a Gentleman for his private delight'."

"Yonge's 1588 volume was the most influential of the five volumes of Italian madrigals in translation to appear in England between 1588 and 1598." David Brown in *Grove Music Online*.

Binding worn and partially detached; endpapers worn, soiled and chipped at edges, lower free endpaper mostly lacking. (31437)

\$3,800

Wolf Writes Regarding a Concert of His Works

104. **WOLF, Hugo 1860-1903**

Autograph letter to the conductor Siegfried Ochs. Signed in full.

On a postal card. Dated Vienna, October 20, 1893. In black ink. In German (with translation).

Verzeihen Sie! Aber fällt mir ein, ob Sie ja
 den Gesang Margits aus dem Fest auf Solhaug in
 Program aufnehmen könnten. Gefällt Ihnen das
 Stück? Ich habe Sie das als sehr schön empfunden, da
 hätten Sie ja ein Stück für Sopran. Ich bin
 mir nicht sicher, wenn Sie noch ein zweites Stück
 aufnehmen könnten, eines von denen, die ich
 mehrfach in Ihren Briefen zum Vorschlag gebracht
 habe, wenn Sie wollen in unser für Sie gut.
 Ihr ganz ergebener Diener
 Hugo Wolf

Wien 10. Okt. 1891

Wolf writes to conductor Siegfried Ochs suggesting *Gesang Margits* from *Das Fest aus Solhaug* (1891) for his concert.

"It just occurred to me that you could take Margit's Song from the Festival at Solhaug into the program. If you like the piece and think it is effective, you'd have a soprano piece. Of course, I'd be happy if you could include another one of the songs, one of the ones that I suggested in my last letter..."

Slightly worn and browned.

Wolf experienced a great deal during his turbulent life, but was lucky to have a number of supportive friends and colleagues that helped him as much as they were able. In the 1890s, Wolf was coming down from a high point in his career with the success of his *Mörke-Lieder* and *Eichendorff-Lieder*. One of his advocates at the time was the conductor Siegfried Ochs (1858-1929), director of the Berlin Philharmonic Choir. In Ochs, "... Wolf found a kindred spirit. Ochs, the greatest choral conductor of the time, was also an extremely entertaining and witty companion, and Wolf much enjoyed his gift of musical parody, even when he found himself the victim of it." Walker: *Hugo Wolf*, p. 307.

Ochs was arranging a concert in Berlin to feature Wolf's orchestral arrangements of his *Elfenlied* (arr. 1891) and *Der Feuerreiter* (arr. 1892).

In the present letter, Wolf suggests the *Gesang* (or Ballade) *Margits* from his incidental music for Ibsen's *Das Fest aus Solhaug*. Ochs apparently did like the piece as it was included in the January 1894 concert. Although the larger pieces were a success, the shorter works were not, as Wolf reports: "*Margit and Anakreons Grab* were simply not understood, either by the conductor, by the singers, or by the audience. They were, so to speak, rejected. On the other hand the public went after the *Elfenlied* like a bear after honey. They didn't know how to contain themselves in their delight." Walker, p. 333.

An interesting letter from Wolf to his friend and collaborator Ochs. (31323)
 \$2,800



**A Note Regarding the Provenance of Some of the Opera Piano-Vocal Scores
Offered in this Catalogue**

A number of the piano-vocal scores offered in this catalogue are from the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Ricci was an important figure in the transmission of 19th century traditions passed on to him by noted baritone Antonio Cotogni (1831-1918), whom he accompanied from the age of 12. He was active as a vocal coach at the Accademia Nazionale di Santa Cecilia, where he taught (amongst many others) Sesto Bruscantini, Anna Moffo, Rosalind Elias, Ezio Flagello, Peter Lindroos, and Martti Wallén.

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