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*Photo 124  
O. Willard Smith  
Pasadena Calif.  
1931*

*Albert Einstein  
1931*

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# Icons

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1. **Ali, Muhammad. (b.1942) & Warhol, Andy. (1928-1987).** *Signed Portrait of two American legends: Warhol and Ali.* Unique glossy 9.75 x 7.75 photo of Warhol at an exhibit of two of his Ali portraits, signed in black felt tip by Warhol and blue felt tip by Ali. Also signed on the reverse by the Houston-based photographer for Music News, Larry Lent. Moderate scattered silvering to dark areas of the image, otherwise fine condition. A superb and likely one-of-a-kind photo.

Looking at Warhol's Muhammad Ali, one can almost hear the boxer's famous, defiant statement -- "I am the greatest!" Executed in 1977, Warhol's picture of Muhammad Ali shows the boxer at the height of his fame and talents. At that point he was -- for the third time -- the World Boxing Association Heavyweight Champion. After more than a decade of professional bouts, he remained able to stun his opponents with his agility, winning fight after fight. Warhol portrayed this giant of boxing, this sporting hero, in a combative pose; the raised fists are the tools of his trade, the attributes, his only necessary paraphernalia -- they are the raw materials with which the boxer made his name and reputation. Muhammad Ali is presented here as a Pop icon, a god of the modern age, a contemporary hero. And significantly, he is presented as a contemporary black hero, marking Warhol's detached yet significant participation in the race politics of his day.

The boxer's own realisation of the importance of his entry into the Warholian pantheon is reflected by his reaction to learning that Warhol's pictures were usually sold for \$25,000 at that time: 'Look at me! White people gonna pay twenty-five thousand dollars for my picture! This little negro from Kentucky couldn't buy a fifteen hundred-dollar motorcycle a few years ago and now they pay twenty-five thousand dollars for my picture!' (Ali, quoted in V. Bokris, 'The Perfect Interview: The Ali-Warhol Tapes', *Gadfly*, April 1999).

It comes as little surprise to find that Warhol was not a sports fan. That said, Muhammad Ali was one sportsman who had long fascinated the artist, partly because of his incredible celebrity status and partly because of the violence of boxing. Warhol's Diaries reveal this latter aspect of his fascination when he records his reactions to the events surrounding a glamorous bout held a few years after Muhammad Ali was executed: "I couldn't watch it," he claimed, then admitting that he was so affected by the tension that, "I ate all my fingers on one side" (A. Warhol, 2 October 1980, quoted in ed Pat Hackett, *The Andy Warhol Diaries*, New York, 1989, p. 331).

By the time Warhol created Muhammad Ali, he was himself enough of a celebrity that, rather than rely on the found images that had been his source material earlier in his career, he was able to photograph the boxer in person. Ali was one of the greatest sportsmen in the world, as is proven by his continued status as a revered elder statesman of the boxing ring. Warhol himself recognised the status that, in the age of televised sports coverage, these heroes of pitch, field and ring had attained: "I said that the athletes were better than movie stars and I don't know what I'm talking about because athletes are the new movie stars" (A. Warhol, quoted in *Andy Warhol: The Athlete Series*, exh. cat., London, 2007, p. 76). \$3,500.00

2. **Chaplin, Charlie. (1889-1977).** *Signed Photograph as Tramp.* Iconic vintage matte-finish 7 x 10 inch crystal-clear full-length photo of Chaplin as The Tramp, his signature character and most enduring creation. Boldly signed in fountain pen, "Yours Truly, Charlie Chaplin." Edges worn/chipped, some staining, but nicely matted and framed with these faults almost entirely hidden.

Chaplin first introduced the Tramp when director Mack Sennett requested that he don comic make-up for a film called Mabel's Strange Predicament. He later admitted in his autobiography, "The moment I was dressed, the clothes and makeup made me feel the person he was. I began to know him, and by the time I walked onstage he was fully born." \$8,500.00

3. **Einstein, Albert. (1879 - 1955).** *Largest Known Signed Photograph.* Tremendous gelatin silver photograph by E. Willard Spurr, signed and dated Feb. 1931 by him in black ink lower left with his copyright notice, signed "Albert Einstein" and dated 1931 in blue ink lower right. The print itself measures 16 x 20 inches (41 x 51 cm) and according to our research, this is the largest signed photograph of the theoretical physicist ever offered for sale.

In the winter of 1931, Einstein was a visiting professor at the California Institute of Technology in Pasadena and this was signed during his six-week visit to the school. He was attracted by the research being done there, particularly at the Mount Wilson observatory - which housed the world's largest telescope at the time - and the theoretical processing of its astronomical discoveries. "The work of your wonderful observatory," Einstein said, had "led to a dynamic concept of the spatial structure of the universe, for which [Richard Chace] Tolman's work has provided an original and exceedingly clear theoretical expression." (Einstein, as quoted in Albrecht Folsing's *Albert Einstein: A Biography*, p. 638) During his time in Pasadena, Einstein attended various lectures in astronomy and astrophysics and himself delivered a lecture on his Unified Field Theory, which he had been working on since 1915. He would emigrate permanently to the United States in 1933.

Archivally matted under UV plexiglass in the original wood frame from the photographer's studio to an overall monumental size of 22.5 x 28.5 inches (57 x 72 cm). In very fine condition, it seems to have never been exposed to light, the signatures as crisp and clean as on the day they were signed. The photographer, Ervin Willard Spurr, was born in 1869 New York and grew up in Iowa, where he established his reputation as a photographer, before moving his studio to Pasadena. Our photograph was obtained from a private CA collector who acquired this directly from the estate of the photographer's son, Melbourne Irving Spurr (1888 - 1964). A smaller portrait made at the same sitting as this one is in the Science Photo Library at the U.S. Library of Congress. \$150,000.00

4. [Guest Book] **Hemingway, Ernest. (1899 - 1961) & Barber, Samuel. (1910 - 1981) & Givenchy, Hubert de. (b. 1927) & Graham, Martha. (1894 - 1991) & Ferber, Edna. (1885 - 1968) etc.** *Incredible 1950s Guest Book for the Liberty Music Shop.* Guest book for the famed Liberty Music Shop of New York, containing approximately 200 autographs and inscriptions, signed by distinguished visitors, a virtual who's who of the cultural life of 1950s New York. Written approximately 15 to a page on the first 14 pages, some with date or place or comments, concluding with a large bold signature by Marian Anderson, written diagonally across the blank page. Oblong 8vo, leatherette. New York, [1956-57]. The signers include Ernest Hemingway, Samuel Barber, Martha Graham, Anna Magnani, Hubert de Givenchy, Anthony Perkins, Fred Astaire, Hoagy Carmichael, Sarah Vaughan, Sammy Davis Jr., Bill Hayes (with an AMQS), Alan Jay Lerner (2x), Yul Brynner, Ogden Nash, Alfred Lunt, Lynn Fontaine, Andres Segovia, Margaret Hamilton, Tony Bennett, Myrna Loy, Edna Ferber, Zino Francescatti, Byron Janis, Farley Grainger, Rex Harrison, Broderick Crawford, Edward G. Robinson, George Szell, Jessica Tandy, Basil Rathbone, Claudette Colbert, Hazel Scott, Raymond Massey, Michel Auclair, Alexander Smalens, Kate Smith, James Mason, Ray Bolger, Benny Goodman, Noël Coward, Joan Blondell, Arnold Stang, Constance Talmadge, Garson Kanin, Mischa Elman, Erica Morini, Connee Boswell, Mario del Monaco, Robert Helptmann, Andor Foldes, Marta Eggerth, Vincent Price, Lillian Gish, Paulette Goddard, J. William Fulbright and dozens more.

The Liberty Music Shop was a fixture in the New York music scene from the 1930s through the 1950s, catering to cognoscenti and celebrities. \$4,500.00

5. **Guthrie, Woody. (1912 - 1967).** *Original Painting For "So Long, It's Been Good To Know You."* Large original brush-and-ink painting by the legendary and influential troubador and artist, illustrating his song "So Long, It's Been Good To Know You," playfully adapted here as "Looks good to see you." Accomplished in ink and watercolor, signed and dated 1951 lower right and titled upper right in blue ink, from spiral sketch pad. 14 x

17 inches, nicely framed under UV plexi in a new wood frame. Sold together with a 1972 33 1/3 rpm LP record (Golden LP-268), a collection of Woody's childrens songs as sung by Louise and Bob De Cormier, titled "Looks Good To See You" and featuring a reproduction of this artwork on the cover.

With our contemporary sensibilities, we are surely more committed to the notion of fixed lyrics than most classic folk singers, including Woody Guthrie. Indeed, one of the hallmarks of the genre is the fluidity of both text and context, with songs such as "Little Boxes," "Old Man River," "This Land is your Land," and many others being adapted into and out of the folk/protest idiom and put to use in a variety of contexts. The present drawing, with the adapted lyric from one of Guthrie's most celebrated songs, is emblematic of this practice, an artifact of the uneasy relationship between aural and material culture in the 20th century and of folk music's uprooting of the classicizing tendency to fix a text for all time.

The drawing is dated 1951, suggesting that Guthrie, who frequently performed this song, thought of the lyrics in this fluid way for many years, having composed the original version back in 1935. An interesting and notorious story about one of Guthrie's adaptations of the lyrics, dates to 1940 when, having recently been surviving on odd jobs earning dimes and quarters at saloons in Los Angeles and the Sierra foothills, Woody needed money pretty badly. He moved to New York, and took a contract to host the Pipe Smoking Time program on CBS for the Model Tobacco Company. "In November of 1940, for the fee of two hundred dollars a week, Guthrie was briefly seduced as far away as he would ever go from his mission to constitute American folk music as radical agitation. For fear of his Pipe Smoking Time contract, he gave up writing his columns for the People's World and the Daily Worker and butthered his first Dust Bowl ballad "So Long, It's Been Good to Know You" into a contemptible jingle for Model Tobacco:

Howdy friends, it's sure good to see you  
Howdy friends, it's sure good to see you  
Load up your pipe and take your life easy  
With Model Tobacco to light up your way  
We're glad to be with you today.

This travesty of folk singing continued for a month until, apparently sickened by his his self-betrayal and his momentary political weakness, Guthrie uprooted himself and his long-suffering family and fled from 'the one and only New York," whose capitalist temptations had finally overpowered the revolutionary potential he had initially celebrated." (Will Kaufman, "Woody Guthrie, American radical," p. 52). When he packed up in disgust, Woody said that he had done "seven of them pipe-smoking shows" and "that was six too many." "They wanted to choose his songs and tell him what to say," said Mary Guthrie, "and nobody told him that" (Cray, Ed. Ramblin' Man: The Life and Times of Woody Guthrie. New York: Norton, 2004).

From the collection of record executive Michael Klenfer (1946 - 2009) and his wife, Carol, a former publicist for such Rock and Roll legends as The Rolling Stones, The Who, Elton John, The Doors, Cat Stevens, Aerosmith, Jethro Tull, to name a few. \$25,000.00

6. **King Jr., Martin Luther. (1929-1968) & Rustin, Bayard. (1912 - 1987).** *"We Shall Overcome" - Autograph Signed Quotation on 1963 Civil Rights March broadside.* Let's Join Martin Luther King in a March to the Ballot Box, Tuesday No. 3rd. Small broadside, 8-7/8 x 6 inches; paper evenly toned. Inscribed and signed by King on the verso "We Shall Overcome / Martin Luther King" and signed additionally by Bayard Rustin. Washington D.C. circa 1963.

"We Shall Overcome" is a protest song that became a key anthem of the African-American Civil Rights Movement (1955–1968). The song was published in 1947 as "We Will Overcome" in the People's Songs Bulletin (a publication of People's Songs, an organization of which Pete Seeger was the director and guiding spirit). In

1957, Seeger sang for a Highlander audience that included Dr. Martin Luther King Jr., who remarked on the way to his next stop, in Kentucky, how much the song had stuck with him. It quickly became the movement's unofficial anthem. Seeger and other famous folksingers in the early 1960s, such as Joan Baez, sang the song at rallies, folk festivals, and concerts in the North and helped make it widely known. Dr. Martin Luther King, Jr. recited the words from "We Shall Overcome" in his final sermon delivered on in Memphis on Sunday March 31, 1968, before his assassination. \$8,500.00

7. **Picasso, Pablo. (1881 - 1973) [Lifar, Serge. (1905-1986)].** *Signed Paper Crown to Serge Lifar.* Gilt paper crown, a traditional "galette des rois" crown, signed and inscribed by Picasso to Serge Lifar and dated 5.1.60, in thick blue and red pencil, and with the stamp of the Lifar Collection. 6.5 x 51 cm. In fine condition, housed in a custom gilt-wood two-sided full view tabletop frame.

One of the most celebrated male dancers of the 20th century along with Nijinsky and Nureyev, Serge Lifar was an important choreographer and dancer in Diaghilev's Ballets Russes. He later became director of the Paris Opera Ballet (1929) and there created over 50 ballets, including the path-breaking "Icare" (1935), which was written to be danced without music.

"Picasso's last two theatrical décors were both designed at the request of his old friend and 'godson' Serge Lifar for productions at the Paris Opéra. During a meeting between them at Cannes in September 1960 [shortly after the date on our crown], Picasso drew Lifar's portrait and made a small drawing in coloured chalks representing Icarus, the hero of one of Lifar's own ballets, flying upwards towards the sun." (Douglas Cooper, "Picasso Theatre," p. 71) \$35,000.00

8. **[Presley, Elvis. (1935-1977)] Warhol, Andy. (1928-1987).** *Elvis I and II - SIGNED.* Original poster, Ontario, 1978, of Warhol's 1964 Elvis I and II, signed and dedicated at the time with an enormous signature and inscription in black ink in the lower blank margin. 42 x 23 inches, handsomely framed under UV plexiglass. Fine.

Many of Warhol's most famous paintings take images of celebrities from popular media as their source. Elvis is based upon a publicity still made for the 1960 film *Flaming Star*. Elvis in cowboy garb, pointing a gun instead of swinging a guitar, embodies two American icons: the bad-boy star and the stereotypical cowboy. The artist produced a series of 22 images of Elvis, nine of which are in museum collections, and one of which sold at Sotheby's in 2012 for over \$37 million. \$15,000.00

## Music [Classical], Opera & Musical Theatre]

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9. **Bach, J.S. (1685-1750).** *48 préludes et fugues dans tous les tons tant majeurs, que mineurs pour le clavecin ou piano-forte. 1e [2e] partie. (BWV 846-893).* Bonn: N. Simrock, [1802]. Oblong 4to, two volumes in one, 97, 83 pp. Engraved throughout, plate numbers 138 (I Partie and II Partie, title) and 166 (II Partie, music). Half brown leather, a little rubbed, stamps on title pages, title pages stamped on replaced upper right corners, otherwise a very good copy. Not in Hoboken.

Rare edition published shortly after the first edition, of the the Well-tempered Clavier, a work which stands at the core of baroque keyboard music and has been a model and inspiration for performers and composers ever since it was written. \$1,400.00

10. [Beethoven, Ludwig Van. (1770-1827)]. *1827 Gentleman's Magazine with Beethoven Obituary*. The Gentleman's Magazine, and Historical Chronicle. For June, 1827.

Founded by Edward Cave (1691 - 1754) under the pen name of Sylvanus Urban, the British monthly was one of the earliest magazines published, and one of the most successful, remaining in print for over 175 years. It was the first publication in history to utilize the title "Magazine," and it features articles on a variety of subjects, including pages summarizing the most notable news of the month at home and abroad, "obituaries, with anecdotes, of remarkable persons", the month's activities in Parliament etc. The highlight of the present issue is the obituary of the composer who died in March, found in the "Obituary" section of the "Supplement." The report, dated March 31, begins: "At Vienna, Aged 57, Ludwig Von Beethoven, the far-celebrated German composer," continues to give a summary of his career and concludes: "...For many years Beethoven laboured under the affliction of severe deafness; latterly he had a confirmed dropsy. In their neglect of living genius the feelings of the Germans appear to assimilate too closely with those of their brethren the English; for, although Beethoven was allowed to languish and expire in poverty, his remains were honoured with a splendid and ostentatious funeral."

5 x 8 inches, 164 pages, disbound, from a larger volume with traces of leather and string along spine. Overall fine. Full title/contents page featuring an engraving of St. John's Gate. \$1,400.00

11. Beethoven, Ludwig Van. (1770-1827). *Achte Große Sinfonie. 93tes Werk. Partitur*. Vienna: Haslinger, [1837]. Title, 133 pp. Engraved. [PN] 7060. Contemporary red cloth and boards. Scattered light foxing rarely extending to within the plate, first two leaves partially adhered along the gutter and repaired with paper (without losses). A very good copy. The second edition of the great Eighth Symphony and the first to be published in this folio size. Kinsky/Halm p. 265; Hoboken II, 407.

Begun in the summer of 1812, the symphony was first performed on 27 February, 1812. When asked by his pupil Carl Czerny why the Eighth was less popular than the Seventh, Beethoven is said to have replied, "because the Eighth is so much better." \$1,800.00

12. Bernstein, Leonard. (1918-1990). *Original Gottlieb Photograph of Ben-Gurion telling Bernstein not to Smoke!* Vintage 8 x 10 inch original photograph of the Israeli statesman telling the great American conductor/composer not to smoke. Taken by Jack Gottlieb in Tel Aviv, Israel in December, 1963, an original photograph from Gottlieb's collection, the actual print which was reproduced in his 2010 book "Working with Bernstein." With a few surface cracks, mounted to a rigid backing and with a typed caption from Gottlieb affixed beneath.

Jack Gottlieb (1930 - 2011) was an important composer, teacher and long time associate of Leonard Bernstein. Although he is primarily remembered as Leonard Bernstein's 'right hand man' he was an important teacher and composer in his own right, particularly of music for the synagogue. Bernstein described Gottlieb as "one of the most important talents on the American musical scene."

Bernstein's "Kaddish," his third symphony, is dedicated to the memory of John F. Kennedy. It was first performed in Tel Aviv, Israel on December 10, 1963. In "Working with Bernstein" (p. 125), Gottlieb, who traveled with Bernstein to Israel, writes that "I was overjoyed to spend a few hours at the Tel Aviv residence of Prime Minister David Ben-Gurion and his wife, Paula." \$750.00

13. [Bernstein, Leonard. (1918-1990)]. *Scrapbook of Early Programs collected by Helen Coates*. Early scrapbook assembled by Helen Coates, one of Bernstein's earliest piano teachers and later, his secretary. Consisting of 32 pages and inserts, the program and newspaper clippings mostly concern the piano performance career of Coates, but the final the pages of the book include 3 programs from some of Bernstein's earliest public appearances. The

first is dated May 14, 1934, a performance of the Boston Public School Symphony Orchestra featuring Bernstein performing one movement of the Grieg Concerto. Second, there follows another BPS SO program dated June 12, 1935, including a performance by Bernstein of the Joseph Wagner Concerto in G minor (first performance in Boston). Finally, a typed program form a Brookline recital of the "Pupils of Heinrich Gebhard," dated May 24, 1936. Bernstein performed works by Bach, Debussy and Liszt. Each program mounted to an album page, the album pages throughout are yellowed and brittle, generally the programs are fine. \$1,200.00

14. **Billings, William. (1746 - 1800)**. *The Continental Harmony, Containing a Number of Anthems, Fuges, and Chorusses, in Several Parts. Never Before Published. Composed by -- Author of Various Music Books. [...] Published According to Act of Congress.* Boston: Printed, Typographically at Boston by Isaiah Thomas and Ebenezer T. Andrews. Sold at their Bookstore, No. 45, Newbury Street; by said Thomas in Worcester; and by the Booksellers in Boston, and elsewhere, 1794. First edition. Letterpress pages. xxiv, [1], 36-199, [1] p., [1] leaf of plates [ "Index"]. Contemporary blue paper boards, restored. General usual browning, moderate stains primarily through the introductory section, somewhat darker in the final fifteen pages, the penultimate leaf with worming extending just into the lower line of music, the final leaf torn and with the top line of music mostly perished. Approx. five other pages with tears or small worm holes in the margins, none of which affecting the music.

Rare. OCLC records only six copies and none outside the United States. Sabin 5415, Evans 26673, RISM, A/I/1, B2655.

The final collection published by the father of American choral music. Published in Boston by Thomas and Andrews in 1794, it was sponsored by several musical societies to help the "distressed situation of Mr. Billings' family." The fifty-one compositions with full text include one set-piece for four voices, seventeen anthems, and poems and hymns by Isaac Watts, the «Father of English Hymnody», among them the renowned «Creation» (pp. 52–54). The tune book has an introductory section on the rudiments of music and a commentary on the rules in the form of a dialogue between a master and scholar. "In its introduction, Billings defended his rustic native style in the face of the public's increasing preference for the more refined, less demanding European idiom. 'Variety is always pleasing, and...there is more variety in one piece of fusing music, than in twenty pieces of plain song.'" (John Ogasapian, "Music of the Colonial & Revolutionary Era," p. 140)

"The...last of his publications contains longer, more complex works intended for the knowledgeable choirs and singing societies. In none of the pieces is originality sought. Nevertheless, the sound is a counterpart of the rocky soil and questing spirit that typified many of his contemporary New Englanders. Billings's music held the attention of music lovers for its melodic expression, effortless vitality, and suitability to the requirements and limitations of amateur singers. No matter what the vocal part, it is not hard to sing and enjoy. All the singers are given interesting lines to engage their attention. If some of the notes in a part do not please, the composer occasionally offers the singer 'choosing' notes from which he or she can select." (Nicholas Tawa, "From Psalm to Symphony," p. 37-38)

"In early 1782, of the 264 musical compositions published by American-born writers, 226 of them were by Billings. Of the 200 anthems published in American by 1810, over a quarter were written by Billings." (Elizabeth Axford, "Song Sheets to Software," p. 5) \$12,500.00

15. **Bizet, Georges. (1838-1875)**. *Carmen. Opéra Comique en 4 actes. Tiré de la nouvelle de Prosper Mérimée. Poème de H. Meilhac et L. Halévy. HAND PAINTED SET DESIGNS FROM THE PREMIERE.* Paris: Choudens Père et Fils, [1875]. Four elaborately hand painted lithographs illustrating the original scenic designs for the 1875 first production of Bizet's "Carmen." Each measuring 25.8 x 18.8 cm, mounted to larger sheets and contained in the original publisher's wrappers featuring an ornate cover design, 34.5 x 27 cm. A printed ticket affixed to the upper front wrapper reads "N.B. Aussitot apres la premier representation nous renvoyer par poste franco ce Mod-

ele des Decors CHOUDENS Pere et Fils 30, Boulevard Ces Capucines."

"The lithographic reproductions of the set designs are rare and may be found, for the most part, only in the archives of certain music publishers, notably in those of the Choudens firm....During the preparations for an exhibition centering on the first production of Carmen, I was able to examine a set of hand-colored, lithographed stage designs for the opera in the Choudens archives in Paris. Each design measures 25.8 x 18.8 cm, and all of the lithographs are mounted on larger sheets and bound together as an album with an ornate title page. The signature of A[uguste] Lamy can be seen in the lower left corners of the third and fourth-act designs; it is not clear, however, that Lamy was the actual scene designer. Two of the designs were previously published in 1912 without attribution in the French periodical, *Musica*. After comparing these lithographs with other extant materials, I began to suspect that they might well be the original designs for the 1875 production. If this is the case, as I now believe it is, these Choudens scene designs would take on a special importance, for there are no other iconographical and documentary materials that have any direct relationship with the Carmen premiere in 1875. No other production records appear to survive: most likely, they were destroyed in the catastrophic fire of 1887 at the Opera-comique." (Evan Baker, "The Scene Designs for the First Performances of Bizet's Carmen," in "19th-Century Music, Vol. 13, No. 3, p. 231 -232) In her study "Georges Bizet: Carmen," (Cambridge University Press: 1992, page 25), Susan McClary notes that "The set designs for the first production of Carmen have only recently been located and identified by Evan Baker."

Original set designs are exceedingly rare as they were almost never offered for sale, and unlike costume designs - which were frequently reproduced in a variety of contexts - were available generally only for rent from the publishers or from the theaters in which the work had received its first performances. Apart from the set in the Choudens archive discussed by Evan Baker in his scholarship around these designs, we locate no other institutional copies of these designs nor any having surfaced on the auction market in 75 years of records.

One of the best-loved works in the operatic repertory, Carmen was first performed on March 3, 1875 in Paris.  
\$40,000.00

16. **Brahms, Johannes. (1833-1897).** *Autograph Poem Manuscript, sent to Clara Schumann to explain the Andantes of the Piano Sonatas No. 2 and No. 5.* Important document in Brahms's own hand, containing the poem "Mir ist leide," labeled 'Lied von Toggenburg...(zum dem Andante in h moll)," the inspiration and basis for the Andante of the Piano Sonata No. 2 in F-sharp minor, together with the Sternau poem upon which Brahms based the first of the Andantes in the Op. 5 sonata, here entitled "Liebeslied (C.O. Sternau)...(zum Andante in As dur)." 19 x 15 cm, recto and verso, expertly integrated into a larger page measuring 20.5 x 27 cm. Browning mostly to one side, the outer sheet more heavily toned, overall fine.

This extraordinary document was formerly in the collection of Brahms's close friends Eduard and Antonia Speyer - one of Brahms's favorite sopranos - and appeared in a published inventory of their collection in 1931. Since that time, its location has not been known and it was never reproduced, though a handwritten partial copy of it, probably made by Marie Schumann, survives preserved at the Staatsbibliothek Preussischer Kulturbesitz, Berlin with the letter Brahms wrote to Clara Schumann on August 21, 1855. In that letter, Brahms refers to "the little verses which I prudently enclosed," using the past tense and it seems therefore that this manuscript was probably originally mailed with a slightly earlier and now lost different letter.

History has labeled Brahms as an "abstract" composer on the basis of his huge output of instrumental music that only occasionally gives a hint of its external stimuli. But in the early years it was different and the three piano sonatas written in 1852/3 all have slow movements based on or associated with texts. These are remarkable works that the 20-year composer was writing mainly for his own instrument, the piano - which show the influence of Liszt as much as that of his later, beloved mentor, Schumann, works behind which there is often a more-or-less open programme.

The Third Piano Sonata in F minor, Opus 5, was completed in October 1853 and includes an ‘Andante espressivo’ slow movement based on the poem, ‘Junge Liebe’ by C O Sternau. This Andante, along with the eventual fourth movement predated the other movements and is one of the few instrumental works by Brahms explicitly linked to a literary text . At the opening of the published score, though noting only the poet, not the source, Brahms added the first lines, which translate roughly:

Twilight falls, the moonlight shines,  
Two hearts are united in love,  
and keep themselves in bliss enclosed.

The music shows how Brahms reflects this text in the mirroring of his intimate descending upper melody in the lower voice and by the atmospheric singing passage that follows, with its delicate gently repeated notes and almost unearthly chords in the upper register. But the mood changes. The passionate intensity to which the middle section grows from its ‘extremely soft and sweet’ opening certainly suggests more than just an idyllic scene, as in the only lines included from the poem in the score. Comparison with the second and third strophes of Sternau’s poem - which Brahms supplied to Clara in the present manuscript - seems to confirm the source of this intensity, with its imagery of prolonged affection through a thousand kisses and of enraptured bliss lasting until dawn.

Although Brahms himself observed that the verses at the head of the published edition are ‘perhaps necessary or pleasant for an appreciation of the Andante,’ as he put it in a letter to his publisher, it seems clear that the slow movement was closely modeled on the poem as a whole.

The Piano Sonata No. 2 in F-sharp minor is dedicated to Clara Schumann and includes an Andante con espressione, a theme and variations based on the German Minnesang which Brahms found in a manuscript, "Mir ist leide" by Kraft von Toggenburg. Minnesang was a tradition of lyric and song writing in Germany which flourished from the 12th into the 14th centuries. Love was its main subject, in some senses quite like the French trouvères and Troubadors.

With this Andante, unlike the one from the Op. 5 Sonata, Brahms does not “set the poem to music.” "Instead, he created a theme – no Minnelied melody is extant - and three variations which freely draw upon the changing moods and content of the poem and vividly render its underlying psychological tensions into musical terms.... The opening verse of the Minnelied advances the central issue of the poem: 'Mir is leide' ["It is painful to me"]. All else that follows provides explanation and elaboration of this pregnant declaration, as the poet makes various attempts, through various means to find release from his personal isolation and its concomitant tensions and thereby resolve his suffering." (George Bozarth, "Brahms's 'Lieder Ohne Worte': The 'Poetic Andantes of the Piano Sonatas," in "Brahms Studies" (Oxford: 1990), p. 354) \$30,000.00

17. [Cage, John. (1912-1992)] **Nam June Paik (1932-2006)** . *A Tribute to John Cage*. Tokuzo Okabe, Kanagawa, 1978. The set of 52 screenprints, 1975, with title and biography, on playing cards, with the justification label, signed in black ink, number 045 from the edition of 250 (there were also 30 artist's proofs), the full sheets, in very good condition, some stray blue ink on a few from the silkscreening process, loose in the original plastic wrappers (opened) and black canvas-covered box (portfolio), and with the original cardboard outer packaging. The cards standard format, the set 150 x 115 mm (overall).

Nam June Paik counted the avant-garde composer as a major influence, collaborator and friend and created a film tribute to him in 1973. The cards consist of 52 original silkscreen prints printed on playing cards, plus one joker and one timeline card. The cards have traditional faces and indices, the original silkscreens printed on the alternate sides. \$2,000.00

18. **Carter, Elliot. (b. 1908).** *Signed Letter suggesting Cuomo for President.* Typed letter, signed "Elliott Carter." 1 page, October 1, 1988 (postmark cancellation). The composer writes to a student who has written to him asking who he would like to see as the next President. In full: "Dear sir, I would like to see Mr. Mario Cuomo, governor of New York State be our president, but I can understand his not wishing to run after all the nonsense I read in the papers and see on TV that any intelligent man would want to avoid during the campaigning period. The issues no longer seem to be the important and serious ones as far as getting votes is concerned. " Typed on the back of the handwritten letter to him, in fine condition. \$350.00

19. **Elgar, Edward. (1857 - 1934).** *Autograph Letter referring to himself as "noisiest and most rushing person."* 3pp, 8vo, 'Forli Malvern' letterhead, June 10, no year (ca. 1901-04). To Joseph Bennett (1831 - 1911), English music critic and librettist. An interesting letter, in full:

"I see in the Telegraph a note from Mr. Case referring to Beethoven's Equale - in all this talk about this piece lately I have seen no mention of what Ed. Holmes says in his *Ramble away &c &c'* (1828). pp162-167 You will see he prints the *Misere & Amplius*. I wish you wd. bring out a new edition of this book with notes - few people knowing this is worth anything to read. But I, perhaps, ought not to say this, it being accounted by some that the noisiest and most rushing person is Yours very true/ Edward Elgar."

With usual folds, boldly penned and in very fine condition. Together with a vintage postcard photograph of the composer.

Chief music critic of *The Daily Telegraph* from 1870 - 1906, Joseph Bennett is otherwise remembered for his writing and adapting of libretti for cantatas and choral works by British composers including Arthur Sullivan, Frederic Cowen and Alexander Mackenzie.

An equale is a piece for equal voices or instruments. The three *Equali* for four trombones of Beethoven ("*Drei Equales*", WoO 30), were written in 1812 and two of them were later performed at Beethoven's own funeral in 1827. \$1,400.00

20. **Feldman, Morton. (1926 - 1987).** *Illusions for Piano [New Music Quarterly, July, 1950].* New York: New Music, July, 1950. First edition. First edition of one of Feldman's earliest compositions, his first piano work to appear in print and one his first published works of any kind. It appears here in the quarterly magazine of modern compositions, founded by Henry Cowell and first issued in 1927. Also in this issue are the "Four Cantos for Piano" by Seymour Shifrin. Original blue printed wrappers; Title; 2-14 pp.; [biographies of the composers]. Ex-lib, with a few stamps, small tear to first page, else fine. Reference: Sebastian Claren, "Neither. Die Musik Morton Feldmans," p. 578.

"Morton Feldman completed *Illusions* for solo piano in 1950. The composer's former teacher, Stefan Wolpe, who was a former student of Webern and wrote in an atonal style, directly influences this work. *Illusions* is in four parts; the first two are slightly over two minutes long while the second two are about thirty seconds each. Its sound suggests the atonal music of the Second Viennese School. This work can be considered pre-Feldman, insofar as it does not reflect the legacy that discerning listeners have come to appreciate, but it is interesting music because it is an isolated, surviving example of what he was creating before he found the path to his own artistic voice. It is also interesting music, presenting a graceful set of contrasts that illustrate an enthusiasm for music that would later flower into one of the finest musical forces of the twentieth century. At the time of this work's composition, Feldman was not yet twenty-four years old and had not attended a university...In 1950, when *Illusions* was written, Feldman had attended a performance of Webern's *Symphony* at Carnegie Hall. The ensuing antagonism from the audience compelled him to leave early, and in the lobby he met John Cage. This was the precise moment when everything changed for Feldman, because Cage introduced him to other compos-

ers, great painters, and an entire art world that would bring him into the realm of the new and decidedly American avant-garde." (John Keillor, allmusic.com) \$450.00

21. **Furtwängler, Wilhelm. (1886-1954).** *Important Autograph Letter to JOSEPH GOEBBELS & Signed Essay on "Expression of Music in Germany."* An extraordinary pair of signed documents from the German conductor and composer widely considered to have been one of the greatest symphonic and operatic conductors of the 20th century.

A typed letter of historic content and an accompanying typed D.S. in which the conductor presents his views to Minister of Propaganda JOSEPH GOEBBELS on the "expression of music in Germany" and music criticism by state-approved critics. The cover letter is 1p. 4to., Potsdam, Nov. 26, 1936 to Goebbels, in part: "...State Secretary [Walther] Funk was kind enough to read a confidential passage from your upcoming speech about the [music] criticism. Since it is not possible for me to speak personally to you, I would like to respond as a concerned, involved artist regarding the future of the expression of music in Germany to these complex questions... Heil Hitler...".

The accompanying typed statement, also signed by Furtwängler, is 3pp. 4to., also dated and signed in Potsdam on Nov. 26. He writes: "...when the criticism by the press of music is eliminated, then the listeners, the audience and the public, can only judge by the evening's applause...but the applause is in no way a yardstick of success or judgment by the public...a critique by the press is not always an expression of the opinion of the public...but due to the dominance of the press and the radio today, it becomes the only way for the public to form an opinion... and if it is not possible to express the public's approval, there are the following consequences...already established artists will become lazy and negligent because there is no competition...foreigners will have no reason to come to Germany or Berlin, the former center of the music world...it is not foreseeable how...such a far-ranging elimination...of the discussion by the public...will have an effect on the visits by orchestras...since music is not like food, necessary to survive, the elimination of competition makes it lose its importance to the public...only through competition will there be great results...only the great art and artists are important to the people, not the mediocre...only the mediocre will survive in this manner..." File holes at margins, edges scorched where an attempt was made to burn Goebbels' files, still near fine.

Furtwängler "was never remotely an adherent of the Hitler regime, and he dissociated himself from it and opposed it in all kinds of ways, great and small: for example, by always refusing to give the obligatory Nazi salute at public concerts, even when Hitler was present, by constantly using his influence to save the lives of Jewish musicians, obscure as well as famous, by rejecting numerous commands to conduct in occupied countries during the war, and by speaking his mind quite openly. In 1934, when Hindemith's opera *Mathis der Maler* was banned, Furtwängler resigned all his posts and, though wooed by the Nazis, never resumed them. All this required courage, even in a man of Furtwängler's eminence. Indeed, when he finally escaped to Switzerland in January 1945 he was within a few hours of being arrested. He could have emigrated long before, as many non-Jewish German musicians did; it would certainly have made life easier for him. But he thought that art could be kept apart from politics, and he saw it as his responsibility to stay. There were those who felt he was right to do so: Arnold Schoenberg, for instance ('You must stay, and conduct good music'), or the Jewish theatre director Max Reinhardt: 'People like Furtwängler must stay, if Germany is to survive'." (David Cairns, Grove Online) \$3,500.00

22. **Gershwin, George. (1898 - 1937) & Brown, Anne. (1912 - 2009) & Duncan, Todd. (1903-1998).** *Signed "Rhapsody in Blue" and "Porgy and Bess" Program.* Program page for a performance of Gershwin's music by the General Motors Orchestra, June 21, 1936, 5.5 x 8, signed in fountain pen by Gershwin and the creators of the two title roles in "Porgy and Bess," Todd Duncan and Anne Brown. Gershwin himself performed "Rhapsody in Blue," between excerpts from two Tchaikovsky works, followed by excerpts from "Porgy and Bess" conducted

by the composer and with Todd Duncan and Anne Brown joining The Eva Jessye Choir. In fine condition, with binder holes and trivial tears along margin. An amazing signed program featuring perhaps the composer's two most celebrated works.

Porgy and Bess was first performed at the Colonial Theater in Boston on September 30th 1935. It opened in New York at the Alvin Theater on October 10th of that same year, starring Anne Brown as Bess and Todd Duncan as Porgy. The work includes a number of Gershwin's best-known and loved tunes, including Summertime and I Got Plenty o' Nuttin, both of which were among the pieces performed here. \$3,500.00

23. **Granados, Enrique. (1867 - 1916).** *"Danse pour Piano et Violon" - Autograph Manuscript.* Autograph manuscript of one of the composer's celebrated "Danzas Espanolas," arranged here by the composer for violin and piano and dedicated to the violinist Jacques Thibaud with whom he performed frequently. Folio, 21.5 x 31 cm. Title; 12 pp. Hand-ruled heavy manuscript paper, the manuscript in ink. A fair copy entirely in the hand of the composer, signed at the head and with five minor corrections in blue and graphite pencil. Minor staining to the outer wrapper, otherwise very fine throughout.

Autograph music by Granados is very rare. The Spanish Catalan pianist and composer died tragically in 1916 when his boat was torpedoed by a German U-Boat. We found no record of any complete manuscript of his appearing at auction in the last 50 years.

A recording of Thibaud performing this work may be heard here: <http://www.youtube.com/watch?v=Gp5dl5ZEX24> \$6,000.00

24. **Hamlisch, Marvin. (1944 - 2012).** *Autograph 1963 Composition Final Exam.* From Hamlisch's sophomore year at Queens College in New York, his completed Music 54 Final Exam, dated Spring 1963. 3 pp, each signed "Marvin Hamlisch" at the head, each completed in pencil and consisting of various chord progressions and phrases. With a few red pencil corrections by the professor, American composer George Perle (1915 - 2009), who graded this an "A."

Unusual musical assignment in the hand of the popular American composer, one of only two people to have been awarded Emmys, Grammys, Oscars, and a Tony (known as an EGOT) plus a Pulitzer Prize (the other is Richard Rodgers). This is the earliest piece of autograph material from Hamlisch we have ever encountered. \$600.00

25. **Hart, Lorenz. (1895 - 1943).** *"I Married An Angel" - Autograph Lyrics Manuscript.* Rare autograph manuscript lyrics from the American lyricist who, together with composer Richard Rodgers, wrote some of the most enduring standards of the twentieth century. Signed at the conclusion "Larry," as he was generally known. 2 pp (5 x 7.5 inches). In pencil. The first four lines of the song, in a more careful script and possibly in another hand. Hart picks up and completes the lyrics in eleven further lines, ending with a humorous inscription to Hermione, possibly the actress Hermione Gingold (1897-1987). In full:

"Have you heard  
I married an angel.  
I'm sure that the change'll [will (crossed out)] be  
awf'lly good for me.

-----  
An angel I married.  
To heaven she's carried this  
fellow with a kiss.

She is sweet and gentle,  
so it isn't strange,  
when I'm sentimental,  
she loves me like an angel.  
Have you heard.  
I married an angel.  
this beautiful change'll be  
awf'ly good for me.

Too stupid a lyric for Hermione.  
Larry."

The present refrain is from the titular song of the unproduced 1933 Rodgers and Hart film "I Married An Angel" and was later used in the 1938 stage production, which a contemporary NY Times review called "One of the best musical comedies for many seasons...it perches on the top shelf of the Rodgers & Hart music cabinet." It starred Vera Zorina dancing to Balanchine choreography, and featured Dennis King, Vivienne Segal, Walter Slezak and Audrey Christie and sets by Jo Mielziner. \$3,500.00

26. **Herbert, Victor. (1859-1924).** *Archive of 28 Letters and Signed Music.* A fine and revealing archive from the American conductor and composer, written late in life, comprising 28 autograph letters and 2 pieces of signed sheet music. In December 1922, Herbert began a correspondence with Marie Duval, an aspiring singer working as a chorus girl in Baltimore. In the present collection of letters to her, Herbert displays a fatherly, affectionate spirit, and counsels her on such various topics as her voice, her grammar, and future prospects, while also discussing his own successes. The letters, dating from Dec. 13, 1922 to Dec. 21, 1923, generally 1 p. 8vo each, are written on various letterhead, including that of the Lambs Club. Although in the letters Herbert is primarily concerned with helping Duval secure a place in his, or another, show in New York through his own NY agent, Mr. Kraft, he also discusses his work and life at several points. In small part: "[Dec. 17, 1922]...It's strange that your friend knew my dear old mother. She was a wonderful woman, fine musician, wrote and spoke four languages, had an education such as no one seems to have now...She was the only living child of my famous grandfather Samuel Lover...Please remember all the various 'points' I gave you for your studies and think of me sometimes!....[Dec. 17, 1922] How do you the 'Indian Dream On' as a song?....Drop me a line when you find time....[Jan. 21, 1923] I'm on deck again O.K! Glad to hear you are improving steadily....I'll find out about 'The Kiss in the Dark'. In as much as the piece stopped last night (nothing but bad luck -- several principals sick, etc. etc. -- the cause) I don't think there could be any objection to your singing it...[Jan. 25, 1923] Mr. Kraft of Kraft Attractions 1658 Broadway is my manager and he does a good deal of business with singers...I'll see that you get 'The Kiss in the Dark'...before I go to Phil. where I conduct next week at the Stanley...[Feb. 10, 1923] Had wonderful success in Phil. last week! -- beating my best record by \$5,000.00!!! How's that? Kraft could help you with the 'Stanley People'...I'll have to hear you again, and find out if you have improved, before I can advise you....How was the German opera?...[Feb. 27, 1923] I am glad you like 'Tristan' so much. It's a good sign, for it shows that you are deeply musical...[April 27, 1923] Of course I'll send you 'Yester Thoughts'. Will you promise to play it?...I'm afraid you'll weaken when it comes to the middle part...[April 30, 1923] Mr. Kraft did try to get you into the 'Dream Girl' now (now running in Atlantic City)...but did not have success. I have no pull with that firm and nothing to do with planning the piece with that firm...[May 24, 1923] I hope it isn't your 'looks' that make them retain you! (This sounds extraordinary, but I mean it!) Wish I could drop in there once and see you work...Don't...talk much to the other girls. Women are such rats! [June 19, 1923] Any day I could see you out here, between the aft. concerts...[July 1, 1923] Spoke to Mr. Kraft. He thinks you are very charming and wants to introduce you to Mr. Dillingham...I said the nicest things about you...and told him I was sure you

would 'make good'..." Together with two printed, signed pieces of sheet music, each inscribed to Duval: "Gypsy Love Song" and "Dream On." Finally, there is a TLS by H. S. Kraft to Duval, 1 p. 8vo., New York, Feb. 24, 1924, informing her that she is being considered for a part in Herbert's show. Ironically, it is unlikely that Duval ever made her debut as part of Herbert's entourage, as the composer died just two months later, on May 26, 1924. An interesting grouping, deserving of further research and generally in fine condition. \$2,800.00

27. Ives, Charles. (1874-1954). *114 Songs - with annotation by the composer*. Redding, CT: C.E. Ives, 1922. First edition, first issue. Folio, original green cloth-backed green boards, printed label on spine, 259 pages, pp.37-39 blank as in all copies of the first issue. Upper right corner bumped, crease to right front board, binding loose with cover partially separating inside from the block. These condition issues notwithstanding, a good copy of a very scarce volume. The first two of three copyright listings at the front and end of the volume have been cancelled in pen by the composer, who writes in black ink beside the first cancellation "printers error."

Kirkpatrick p. 151. Rossiter p. 183. De Lerma S78. Sinclair p. 658.

One of only 50 copies printed for Ives by Schirmer in August 1922. This is one of the most significant collections of songs published in America. Ives set texts by himself and also by earlier poets. The songs often contain wry statements by the composer which illuminate the text. As stated in the composer's postscript in the present publication, copies of the 114 Songs were not commercially available. Instead, Ives sent copies of this privately printed collection, free of charge, to friends and musicians who he knew or admired.

"The 114 Songs forms the most original, imaginative, and powerful body of vocal music that we have from any American, and the songs have provided the readiest path to Ives's musical thinking for most people. Many of them have a touching lyrical quality; some are angry, others satirical. The best of them are musically very daring, with vocal lines that are hard for the conventionally trained artist, accompaniments that are often frightfully difficult, and rhythmic and tonal relations between voice and piano which require real work to master. Even when the melodic line alone presents no special problem, in combination with the accompaniment it offers a real challenge to musicianship. Surmounting the difficulties of this music creates an intensity in the performer that approaches the composer's original exaltation and has brought audiences to their feet with enthusiasm and excitement. But the simplest and least characteristic of the songs are still the most often performed. Like Schoenberg, whose fame rests on musical usages that had not yet appeared in the early pieces ordinarily performed on concert programs, Ives has been represented, as a rule, by pieces that have little or nothing to do with the music that made his reputation." (Cowell, "Charles Ives and his Music" pp. 80-81.) \$3,000.00

28. Ives, Charles. (1874-1954). *Second Pianoforte Sonata - "Concord, Mass 1840-60" - SIGNED*. Arrow Music Press, Inc., 1947. Second edition. Very rare signed copy of what is widely regarded as one of the most important piano compositions of the 20th Century. Signed "Chas. E. Ives" in his customary neurasthenic/Parkinsonian-hand, about seven weeks before the composer's death. Inscribed and dated by his wife, Harmony, above the signature. In very fine condition throughout.

Though little appreciated during his lifetime, Ives is now regarded internationally as one of the great American classical composers of the 20th century. According to the Ives Catalogue by John Kirkpatrick, Ives' own records and memos indicate that the Concord Sonata was mostly composed, or more exactly recomposed, in 1911-12, from the unfinished scores of the Orchard House Overture (1904), the Emerson Concerto (1907), and the Hawthorne Concerto (1910). Though Ives played the whole Sonata for a friend in 1912, he considered the last two movements not finished until 1915. The Essays Before A Sonata were written in 1919. In 1920, both the Sonata and the Essays were privately printed. The revised edition of the Sonata was prepared by Ives himself in 1940-47, with considerable help from George F. Roberts, and was published in 1947 by Arrow Music Press. \$10,000.00

29. **Janacek, Leos. (1854 - 1928).** *"26 BALAD LIDOVYCH. 26 VOLKSBALLADEN"* - *Two Volumes SIGNED*. Prague: HUDEBNÍ MATICE UMELECKÉ BESEDY, 1922. 2 volumes, both signed and inscribed by the composer. "Nebyť naší lidové tónové kultury-nebylo by nás českých skladatelů", Drph Leos Janáček...1928", ["Without our folk music, there would be no Czech composers"]. First edition, 2 volumes (of 5), folio, the first volume bound with Janáček's "Moravská lidová poesie v písních", contemporary cloth-backed boards; volume 2 in printed green wrappers (covers loose)

Deeply interested in folk music, Janacek collected folk songs with Frantisek Bartos and between 1884 and 1888 published them in his journal "Hudební Listy" (Musical Pages). In his later operas he developed a distinctly Czech style intimately connected with the inflections of his native speech and, like his purely instrumental music, making use of the scales and melodic characteristics of Moravian folk music. \$6,500.00

30. **Kern, Jerome. (1885-1945).** *"Ol' Man River"* New York: Harms, 1927. First edition, first issue. Standard format song with lyrics, the rare true first edition with only three songs listed on the cover. Condition is good, slight wear, small right edge tear repaired inside with thin archive tape, light music store stamp lower right. All points as per Fuld p. 412, who locates only 3 copies of the true first edition (LOC, Brown, Fuld).

"Ol' Man River" is a song in the 1927 musical Show Boat that expresses the African American hardship and struggles of the time with the endless, uncaring flow of the Mississippi River; it is sung from the point-of-view of a black dock worker on a showboat and is the most famous song from the show. \$750.00

31. [Mendelssohn-Bartholdy, Felix. (1809 - 1847)] [Beethoven, Ludwig Van. (1770-1827)]. *Important 1843 Leipzig Program of Mendelssohn conducting Beethoven's Ninth Symphony*. "Donnerstag, den 9. März 1843. Concert im Saale des Gewandhauses zu Leipzig zur Erinnerung an das erste Leipziger Abonnement-Concert (den 11. März 1743) und dessen erste Jahresfeier (den 9 März 1744)" [Program commemorating the first Leipziger subscription Concert (11. März 1743) and its first anniversary celebration (the 9 März 1744)].

A remarkable original program of the Leipzig Gewandhaus Orchestra and Chorus directed by Felix Mendelssohn Bartholdy on 9th March, 1843. 8 pp. Scattered foxing, overall very fine.

This historic performance began with an opening invocation by Leo Bergmann (spoken by Düringer), and continuing with the following works, mostly in some way connected with the commemoration program and with the relationships of their composers to Leipzig recorded in the program as follows: "Motette" by Doles ("1743 Musikdirektor beim Leipziger Abonnement-Concert"); "Ouverture für Flauto concertante, Violini, Viola e Continuo" by J.S. Bach ("1743 Cantor an der Thomasschule"); "Arie aus dem Aerndtekrantz" by Johann Adam Hiller ("1781 - 1785 Musikdirector beim Abonnement-Concert, 1789-1800 Cantor an der Thomasschule"); "Chor aus dem Oratorium 'die letzten Stunden des Erlösers'" by J.G. Schicht ("1785 - 1810 Musikdirector beim Abonn-Concert, 1810 - 1823 Cantor and der Thomasschule"); "Adagio für Violine" by Matthes ("gewesener Concertmeister beim Abonn-Concert") performed by Ferdinand David (the current concertmaster); "Kyrie und Gloria" by Moritz Hauptmann ("jetzigem Cantor an der Thomasschule") conducted by Hauptmann himself, then Cantor of the Thomasschule; "Achtstimmiger Psalm" by Felix Mendelssohn-Bartholdy ("jetzigem Musikdirector beim Abonnement-Concert), conducted by the composer himself and being the fourth recorded performance of his Op. 51, Psalm CXIV ("When Israel out of Egypt came") for double choir and orchestra (1839). The concert concluded with a performance of Beethoven's Ninth Symphony ("Grosse Symphonie mit Choren über Schillers Lied an die Freude") conducted by Mendelssohn and with the singers Sachse, Schloss, Schmidt and Kurzwelly. \$2,800.00

32. **Orff, Carl. (1895-1982).** *Catulli Carmina. Ludi scaenici. - INSCRIBED AND ANNOTATED BY THE COMPOSER.* Mainz: B. Schott's Sohne, 1943. First edition. Klavierauszug Edition 3990. 75 pp. 4°. Initialled and inscribed by Orff on the title page in blue ink "Wohl bekomm's!! C. O. Juni: 54" [I hope you like it!!] and with corrections and alterations in Orff's hand on 7 pages, also in blue ink. There are extensive markings and textual and notational changes in red and graphite pencil on a further 11 pages but these appear not to be in Orff's hand. It is likely that the composer oversaw a performance of this by someone else, gave him the score in which he had marked his impressions and some alterations and that the additional markings were made under the composer's supervision. The score in original illustrated wrappers, in very fine condition.

Catulli Carmina (Ludi Scaenici) is a cantata by Carl Orff dating from 1940-1943. The work sets the texts of Catullus to music and Orff himself provided the text, in Latin, of the opening. Catulli Carmina is part of Tri-onfi, the musical triptych that also includes the Carmina Burana and Trionfo di Afrodite. \$1,800.00

33. **[Porter, Cole. (1891-1964)] .** *Cole and Linda Porter's Typewriter.* Vintage typewriter from the collection of Madeleine P. Smith, secretary to Cole Porter. Linda Porter's name and the Porter's Paris address stamped on the outer leather cover. Fine. \$3,500.00

34. **Porter, Cole. (1891-1964).** *Letter to Alexis Smith about her portrayal of Linda Porter in "Night and Day."* TLS, one page, 5 x 6.5, May 6, 1946. Letter to the Canadian-born actress, Alexis Smith (1921 - 1993) about her portrayal of Linda Porter in the 1946 film "Night and Day," in which Cole was portrayed by Cary Grant. In full: "We saw the NIGHT AND DAY picture last Friday night and what pleased us most was your wonderful performance as Linda. As my Linda said to me about your Linda, as we left the picture, 'How lucky I am to be shown on the screen as such an enchanting girl.' We hope very much that one day we can meet you. Sincerely yours, Cole Porter." In fine condition, matted and set in the original frame in which it was displayed in Smith's home. \$2,200.00

35. **Prokofieff, Serge. (1891-1953).** *Autograph Letter on Communist Postcard.* A short but interesting autograph letter signed from the great Russian composer/pianist, one page on a postcard depicting a communist demonstration in Moscow, 3.75 x 5.75, October 27, [1933]. Letter to a gentleman in France, penned three days before the Soviet premiere of his Fourth Symphony at the Bolshoi Theater. In part: "Very interesting...and lots of impressions! Friendly greetings to you." Scattered soiling and surface loss affecting much of the text (two words have been retouched), otherwise very good condition. Accompanied by an unsigned portrait of the composer. \$1,400.00

36. **Rachmaninoff, Sergei. (1873-1943).** *Signed Photograph to George Gershwin.* Vintage doubleweight original Maillard Kessler matte sepia photograph, signed and inscribed by the composer-pianist "To Mr. George Gershwin / cordially / Sergei Rachmaninoff / 2 April 1931."

Rachmaninoff visited New York in the spring of 1931 to play a recital and for his annual midseason vacation. He had known Gershwin already for a number of years, ever since his having been invited in 1924, "along with many other prominent classical performers, to Paul Whiteman's 'An Experiment in Modern Music' concert at Aeolian Hall, New York...at which Gershwin's 'Rhapsody in Blue' had its world premiere." (Max Harrison, "Rachmaninoff: Life, Works, Recordings," p. 246) The influence of the Rhapsody in Blue on Rachmaninoff, who had done little composing since leaving his native Russia six years earlier, was to be heard in his Fourth Piano Concerto, whose premiere he gave with Stokowski in 1926.

The inscription a shade light, mounting remnants on the verso, otherwise crisp, fine condition. A truly remarkable association, a spectacular and important presentation photograph linking two of the giants of music history. \$16,000.00

37. **Sauguet, Henri. (1901 - 1989).** *"Bêtes et méchants" - Autograph Manuscript.* "Bêtes et méchants / poème de Paul Éluard," autograph manuscript for voice and piano, 7 pp, dated 24/5/45, signed twice and inscribed to the French film actor, Philippe Castelli.

The overtly political song with lyrics by the Surrealist Poet Paul Eluard, is marked "chant dissident" at the head of the first page of score. Sauguet was a Communist and member of the French Resistance in WWII.

"A sensitive, humane man with a great sense of fun, [Sauguet] composed with spontaneity and lightness of touch, though his finest works possess a sense of tragic grandeur and profound compassion for the human condition." (Jeremy Drake, Grove Online) \$1,800.00

38. **Schubert, Franz. (1797-1828).** *Lieder nach Gedichten von Goethe, op. 5 - SIGNED.* Wien: Cappi und Diabelli, [1821]. First edition. "Rastlose Liebe, Nähe des Geliebten, Der Fischer, Erster Verlust, und Der König in Thule. / Gedichte von Goethe. / Für eine Singstimme / mit Begleitung des Piano-forte in Musik gesetzt, / und dem / Wohl- gebohrnen Herrn Anton Salieri k.k. ersten Hofkapellmeister / ... / hochachtungsvoll gewidmet von / Franz Schubert. / 5tes Werk." [D. 138, 162, 225, 226 and 367.]. 9 pages, oblong 4to (23.2 x 32.2cm). Engraved throughout. [PN] 789.

First edition of some of the composer's greatest and first celebrated songs, with Schubert's abbreviated autograph signature ("FrSch") paraph, and the number 61 to verso of final leaf, constituting his control mark. Partial ownership signature on lower right corner, the number "26" penned at top edge, spine strengthened, some light spotting and browning. A very good, wide-margined copy overall, with strong impression.

By 1821, Schubert's star was beginning to rise and the first published volumes of his music - at first entirely made up of his seemingly countless Lieder, the only genre for which he was famous during his short lifetime - began to appear. One of these 1821 volumes, the Opus 5 group of five songs composed to texts of Johann Wolfgang von Goethe, is dedicated by the composer to Salieri, possibly in part because each of the songs contained within it was composed during 1815, Schubert's second-to-last year under Salieri's tutelage. \$9,000.00

39. **Schumann, Clara. (1819-1896).** *Autograph Letter mentioning Brahms.* Autograph letter, signed "Clara Schumann". Nov. 23, 1891. 2 sides of a small card. Tiny trace of glue residue on top edge of verso, else fine.

The illustrious pianist, also composer, is writing to an anonymous correspondent asking if she may keep the 8-hand arrangements of Brahms' symphonies that he had lent her. Written on both sides of card. \$1,400.00

40. **Schumann, Robert. (1810 - 1856) .** *Davidsbündlertänze für das Pianoforte...Opus 6. Heft 2.* Leipzig: Friese, [1837]. First edition. Upright folio. Titlepage lithographed in red, music engraved. 14 pp. Modern quarter blue morocco over marbled boards. Interior hinge and edges of title repaired, otherwise fine. McCorkle p. 24.

A rare copy of the second volume of Schumann's "Davidsbündlertänze" ("Dances of the League of David"), Op. 6, being the final nine of this group of eighteen characteristic pieces for solo piano composed in 1837. The low opus number is misleading: the work was written after Carnival, Op. 9, and the Symphonic Studies, Op. 13. The work is widely regarded as one of Schumann's greatest achievements and as one of the greatest piano works of the Romantic era. \$2,200.00

41. **Schumann, Robert. (1810 - 1856).** *Das Paradies und Die Peri. dichtung aus Lalla Rookh von Th. Moore für Solostimmen, Chor und Orchester. Op. 50 [Partitur].* Leipzig: Breitkopf & Härtel, [1845]. First edition. Engraved. [PN] 6262. As issued, text on four lithograph pages bound in, music on pages 3 - 248. Nicely bound in modern

boards with half linen and the original green printed front wrapper affixed to front board. Scattered light foxing, overall very fine. Hofmann p. 114; McCorkle, p. 224. Rare.

The cantata for soloists, chorus, and orchestra was completed in 1843, and first published in full score here as Op. 50 in 1845. The text is a German translation (by Schumann and his friend Emil Flechsig) of a tale from Thomas Moore's 1817 "LallaRookh." While Schumann does not use the word "oratorio" or "cantata" on the title page, in private correspondence, he refers to Peri as "an oratorio, but not for the prayer hall." (Letter to Eduard Kruger, 3 June 1843, in Schumann, Briefe, p. 228) \$1,500.00

42. [South Pacific] Michener, James. (1907 - 1997). *Tales of the South Pacific - Inscribed to Robert Goulet for his performance as Emil de Becque*. New York: Macmillan, 1986 [1947] . Stated First Macmillan Hudson River Edition. 8vo. 326 pp. Signed and inscribed on the front free endpage to Robert Goulet, dated Miami, Florida on November 26, 1988. "To Robert Goulet, One of the very best - you looked the part, you sounded like a Frenchman, you sang beautifully, and you gave great joy! I hand you this on your birthday and pray that I'll look as good as you when I'm eighty-seven. Abrazos & regards - Jim Michener." Signed also by the entire cast and crew of the 1988 touring production on the rear endpage and inner rear board. In fine condition, with a small stain and slight wear to the dj. From the estate of Robert Goulet (1933-2007), American singer and actor who originated the role of Lancelot in the 1960 Broadway musical Camelot and made numerous appearances in Las Vegas.

"After many years and a few short-lived efforts, South Pacific is back on the road in a full-blown revival starring Robert Goulet as de Becque. It's also a hit again....the real draw, besides the show itself, is Goulet, in many ways born to play de Becque. His 1960 breakthrough in Camelot is a high point of the romantic period of American musical comedy. Somewhat out of fashion in recent years, he's nevertheless a musical-comedy superstar who, at 54, is perfect to play the engaging, sophisticated de Becque, vocalist for two of Rodgers and Hammerstein's greatest love songs. (Some Enchanted Evening is easily the most popular, but Goulet himself prefers the haunting This Nearly Was Mine.)" (Sid Smith, Chicago Tribune 11/13/1988 review) \$1,800.00

43. Strauss, Richard. (1864-1949). *Salome - SIGNED PRESENTATION SCORE*. Berlin: Adolph Fürstner. Nouvelle Edition. French piano-vocal score of the seminal opera, boldly signed and inscribed by the composer in blue ink opposite the first page of music "A Monsieur le Ministre / André Marie / hommage de Richard Strauss / Vichy 8.9.35." 203 pp. [PN] 5534. Marbled boards, quarter red leather. Paper toned throughout, head of spine chipped, else fine. A rare signed copy of this great opera.

The dedicatee of the score was André Marie (1897 - 1974), a French radical politician who served as Prime Minister during the Fourth Republic in 1948. In 1933, he entered the government as Under-Secretary of State to Albert Sarraut, responsible for Alsace-Lorraine. He served in several Under-Secretarial posts, and represented France at the League of Nations. As World War II escalated, André Marie, a reserve captain, was one of several parliamentarians who enlisted voluntarily. An artillery captain, he was decorated with a second croix de guerre, taken prisoner, and imprisoned at the Oflag at Saarbürg. He was therefore absent for the vote of 10 July 1940, which empowered Marshal Pétain and instituted the regime of Vichy France. \$2,500.00

44. Stravinsky, Igor. (1882-1971) [Dushkin, Samuel. (1891-1976)]. *Autograph Letter to Dushkin with Revisions to the Violin Concerto*. Important autograph letter from the composer to the violinist for whom he wrote his Violin Concerto (1931) and the Duo Concertante (1932). 4 pp. on oblong cards (14 x 9 cm), Voreppe, 6/10/31. Signed "I Stravinsky" at the conclusion and again on the holograph envelope. From the collection of Dushkin's granddaughter.

The composer states that there are "all sorts of things to do before my departure and still all sorts of notes to correct in thick ink," going on to include musical annotations for final changes to the Violin Concerto, completed in

the summer of 1931 and premiered on October 23, 1931 in Berlin, less than two weeks after this letter was composed. "I beg you to please immediately send a card to Strecker, telling him that he must put a slur between fa and re [musical notation] where it is lacking in...the Klavierauszug and the orchestral score. I don't dare touch it for the danger of....your bow towards the end of the phrase: [musical notation] where I don't mind if the re is up or down bow."

Stravinsky's Violin Concerto in D is a neoclassical violin concerto in four movements and one of the undisputed 20th century masterpieces in the form. The idea of a violin concerto was born in the mind of Willy Strecker of B. Schotts Söhne, Stravinsky's music publisher at the time, who proposed to Stravinsky that he compose something for the young violinist Samuel Dushkin, assuring Stravinsky that he could consult with Dushkin about technical issues (White 1979, 368). Stravinsky noted in his autobiography that Dushkin's availability for advice was a factor in his undertaking the Violin Concerto.

Stravinsky began sketching the Concerto in Paris early in 1931, with composition beginning in earnest in Nice, where the first two movements were completed and the third begun. In the summer, Stravinsky moved to the Château de la Véronnière in Voreppe in Isère, where he completed the third movement and wrote all of the fourth (White 1979, 369).

Though Stravinsky told his publisher he wanted to write "a true virtuoso concerto", "the texture is always more characteristic of chamber music than orchestral music. I did not compose a cadenza, not because I did not care about exploiting violin virtuosity, but because the violin in combination was my real interest. But virtuosity for its own sake has only a small role in my Concerto, and the technical demands of the piece are relatively tame" (V. Stravinsky and Craft 1978, 306; I. Stravinsky and Craft 1982, 47–48; quoted in Pople 1991, 3).  
\$6,500.00

45. **Stravinsky, Igor. (1882-1971) [Dushkin, Samuel. (1891-1976)].** *Signed Letter to Dushkin about a recent Mozart biography.* Interesting and spirited autograph letter from the composer to the violinist with whom he frequently performed and for whom he wrote his Violin Concerto (1931) and the Duo Concertante (1932). 16 July, 1943. 1 p. on Stravinsky's personal stationery, signed in ink with his initials and with an insertion and four lines in holograph script. Together with the original envelope. From the collection of Dushkin's granddaughter.

Translated from the French, in part: "I've only just finished the MOZART of Marcia Davenport and I've been thinking about our conversation on this subject the other day in New York. Now that I've read it completely (about 400 pages) I understand well the foundations of your criticism and I withdraw my confidence in this author. In my defense, I must say that before I'd only read 80 or 100 pages of the book. It is a mediocre 'arrangement' of biographical material carefully picked up here and there. This material serves as the pretext for lyrical expanses and admiring gestures which never escape the usual banalities one is accustomed to hearing about any old 'chef d'oeuvre' of classical music. Furthermore, as it became clear, her Mozart is nothing but a rococo porcelain doll to decorate a window of a defender of a "Symphony" and of Mr. Rodzinski...." He goes on to discuss the matter of a contract for a "world premiere," and adds a postscript by hand reporting that "this week I conduct chez Hurok at the Hollywood Bowl Petrouchka with the Ballet Theater, last Tuesday and tomorrow, Saturday."

An important letter discussing Marcia Davenport's 1932 "Mozart," the first published American biography of the composer. \$3,500.00

46. **Tchaikovsky, Peter Il'yich. (1840-1893).** *Autograph Letter and Original Russian Cabinet Photograph.* Autograph Letter Signed to 'Katou' in Russian, both sides of a correspondence-card (two words on first page smudged) with autograph envelope (part torn away), 3/15 June [1891]. A fine letter to Ekaterina Ivanovna Laroche, third wife of Herman Laroche (Tchaikovsky's old and close friend) and the dedicatee of one of the Opus

72 piano pieces. The letter mentioning his return to work on *The Nutcracker* and published in Tchaikowsky Gesellschaft Mitteilungen, Heft 17 (2010) (with English and German translations).

Tchaikovsky thanks her for everything she has endured on his behalf. He does not need a house during the winter, but just three or four rooms. He has started work and his work ('travail') is going forward with great success. He excuses himself for only being able to write briefly today. When is she coming? Something - he does not know what - must be sent to Karlsbad as soon as possible. He hopes that she will be able to spend the latter part of the summer with him at Maidonovo. 'I have with me now Modest (his brother, 1850-1916), Bob and Sania Litke. I kiss your little hand." Translated in full:

"Dear Katu! I received your thorough report, which I read with great interest and for which I am terribly grateful to you. Thank you for everything you had to endure on my account. Bearing in mind that I do not need a whole house for the winter, but just 3 or 4 rooms, I think that Strandman's dacha would still be habitable for the winter. All these matters can be put off until the autumn, and something else might well have turned up by then. I have sat down to work, and my work is coming along very successfully. Forgive me that it is only possible to write a few lines today. I will write again soon. When are you leaving? For God's sake do not put it off. He must be taken to Karlsbad without delay, and I hope this can be done with the utmost haste, so that you can spend the end of the summer with me at Maydanovo. At present I have Modest, Bob, and Sania Litke with me. With kisses for both your hands. Yours, P. Tchaikovsky"

Although the autograph only bears the date "3 June", the postmark on the envelope reads "3...1891", thus dating the letter to 3/15 June 1891. Only a few days earlier, Tchaikovsky had returned from his tour of America to stay in a rented house at Maydanovo (near Klin), where he had previously resided between February 1885 and April 1888. Believing this to be available or unsuitable during the winter months, the composer had asked Yekaterina Laroche to find alternative accommodation, and had expressed interest in a nearby dacha owned by a certain "Strandmann." In letter 4401 to his cousin Anna Merkling on 11/23 June 1891, Tchaikovsky reported that "Regarding Strandmann[']s dacha], I decided that it's necessary to defer consideration until the autumn." In fact Tchaikovsky would remain in the same house at Maydanovo until 28 March/9 April 1892, after which he moved to his final residence in the town of Klin itself. The work he refers to here as "coming along successfully," is his celebrated *Nutcracker* ballet, on which he had recently resumed work, the composition of which had been interrupted by his tour of America in the spring.

Tchaikovsky greatly respected Ekaterina and also pitied her for her husband's drunkenness. Herman Laroche had been suffering from ill health over the last few years, compounded by his excessive drinking and long spells of lethargy. Tchaikovsky evidently hoped that taking the waters at Karlsbad (now Karlovy Vary in the Czech Republic) would benefit his old friend.

Together with a rare original lifetime Russian cabinet portrait photograph of the composer, inscribed on the verso by his niece in 1893 "in memory of my uncle P. I. Tchaikovsky." 10.5 x 16.5 cm and in very fine condition. \$14,000.00

47. **Toscanini, Arturo. (1867-1957).** *Autograph Musical Quotation to his Granddaughter.* A very unusual, playful and also rather chilling, autograph musical manuscript entirely in the hand of Toscanini and addressed to his granddaughter, Sonia Toscanini Horowitz. On two sides of a single sheet of Plaza Hotel Buenos Aires paper, the conductor has written in pencil ten measures of music, with the accompanying vocal text "Sonia don't forget your nonno, send him quick your composition, otherwise you will lose Riverdale."

During World War II, Toscanini lived in Wave Hill, a historic home in the Riverdale section of the Bronx in New York City. The present note to his granddaughter seems to be saying essentially, "Do your homework or you will be kicked out of the house!" Interestingly, two manuscripts of the same impromptu song, both in ink, one dated "Buenos Aires. 29 Giugno 1941" are held in the Horowitz Collection at Yale University. The present manuscript seems therefore to have been a pencil draft for a final version which was then delivered to Sonia.

In 1933, Toscanini's daughter, Wanda, married the great pianist Vladimir Horowitz. The following year, they had their only child, Sonia Toscanini Horowitz. She lived until 1975 and it has never been determined whether her death, from a drug overdose, was accidental or a suicide. \$1,200.00

48. [Wagner, Richard. (1813 - 1883)] Gill, André. (1840-1885). *Original Caricature Drawing*. Superb original ink and blue pencil caricature by André Gill, one of the most famous and celebrated of all musical caricatures, first published as a print in L'Eclipse, 1869. This is a preliminary, though highly detailed, study for the final version. Approx. 18 x 24 cm. Unsigned, trimmed to just outside the image, partially mounted to a rigid backing and in fine condition. Reference: Wagner a Documentary Study, No. 165. (Bert, Mack and Voss)

The illustration shows Wagner standing in a large ear and attacking the eardrum with a hammer and chisel designed as a musical note. Gill, regularly persecuted by censorship, was probably the greatest caricaturist of his time in Paris. \$4,500.00

## Music [Jazz & Song]

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49. Davis, Miles. (1926 - 1991). *Signed Sketch*. Original signed felt tip ink sketch by the legendary jazz musician who was also an accomplished visual artist. On a 9 x 14 cm sheet, signed "Miles d." in the center, following by his Los Angeles telephone number and a fluid sketch of an abstracted figure. From the collection of Robert Goulet (1933-2007), American singer and actor. He originated the role of Lancelot in the 1960 Broadway musical Camelot and made numerous appearances in Las Vegas.

Davis's artwork has been exhibited around the world with examples held by many major museums. \$2,500.00

50. Dylan, Bob. (b. 1941). *1964 Detroit Concert Handbill*. Scarce original broadside promoting a concert by the 23-year-old Bob Dylan at the Masonic Scottish Rite Cathedral in Detroit on October 17, 1964. This broadside was issued by a small folk coffee house The Retreat, and also promotes shows by Booker Bradshaw, Ellen Stekert and The Dalton Boys at that venue. 8.5 x 13 inches, printed in orange ink on fairly heavy uncoated stock. In very good condition, with some creasing and toning, but without tears or major flaws. From the archive of the American folklorist, Ellen Stekert, who wrote the year "1964" in small print at the top of the front side.

Rare. This handbill had never surfaced prior to Ellen Stekert's discovery of a few in her archive, after which it was reproduced in the artwork for the "Bootleg Series Vol 9: Witmark Demos" CD set. \$2,000.00

51. [Grateful Dead] Garcia, Jerry. (1942 - 1995). *"Hungry" - Original Drawing*. Original pen and ink drawing of a what appears to be a large lion's head by Jerry Garcia, titled "Hungry!" signed J. Garcia l.r. '92. 8"h x 5"w.

An unusual sketch from the American musician who was best known for his lead guitar work, singing and song-writing with the band the Grateful Dead.

From the collection of record executive Michael Klenfer (1946 - 2009) and his wife, Carol, a former publicist for such Rock and Roll legends as The Rolling Stones, The Who, Elton John, The Doors, Cat Stevens, Aerosmith, Jethro Tull, to name a few. \$3,000.00

52. [Hodges, Johnny. (1906 - 1970)]. *"Duke Ellington's Cotton Club Orchestra" Alto Saxophone Case*. Vintage C.G. Conn alto saxophone case apparently owned and used by the longtime alto saxophonist of Duke Ellington's band, Johnny Hodges. In worn condition, lacking the handle, edges frayed, purple velvet interior rather grubby. As acquired from an estate where it was described as from Hodges' collection. A remarkable piece of jazz history.

Duke Ellington's stay at the Cotton Club has become one of the enduring legends of Jazz. Movies, songs and books have celebrated the orchestra's residency at the club which was located on the second floor of 644 Lexington at the corner of West 142nd Street in the Harlem section of New York City. The Cotton Club was owned by a consortium of mobsters led by bootlegger Owney Madden and the club's decor was modelled after the old South of plantations and slavery, hence the name The Cotton Club. A segregated club, only Whites were allowed in the audience, while the waiters and entertainers were all African-American, with the exception of occasional guest star appearances. The show was a musical revue which featured dancers, singers, comedians and variety acts, as well as Duke's band which supplied music for the floor show and singers. The Orchestra also played independently for dancing pleasure of the audience. There were two floor shows a night, at midnight and 2am. What made Duke Ellington and his Cotton Club Orchestra famous were the weekly broadcasts on radio station WHN, heard all over the country and which gave Ellington and his band their first national exposure. The band's first stay at the club began on December 4th, 1927, Johnny Hodges joined the group in 1928 and they continued until June 30th, 1930. They returned in September and October of 1930 and again in January of 1931. They were at the club in February of 1932 and in the spring of 1933 and appeared there for the last time in 1937 and 1938 in the club's new location downtown. \$3,500.00

53. Hodges, Johnny. (1906 - 1970). *Signed Photograph*. Signed 8 x 10 inch publicity photograph photograph of the longtime alto saxophonist with Duke Ellington's band - one of the greats! Moderate toning and creases to margins, else fine. Signed simply "Johnny Hodges" in blue ballpoint pen. \$750.00

54. Holiday, Billie. (1915-1959). *Lady Sings the Blues - SIGNED with an AUTOGRAPH SET LIST*. Garden City, New York: Doubleday & Company, Inc., 1956. Inscribed in blue ink across the first blank, "To Mr. & Mrs. Gil Piggott, Stay Happy Always, Billie Holiday" and with a tipped-in performance set list in pencil in the hand of Holiday on the facing page. The verso of the set list inscribed by Mr. Piggot with a note regarding the circumstances by which the autographs were obtained: "Billie wrote these tunes down while sitting at our table at that club in Buffalo getting ready for her next set. She died 2 years later. She was 42 the night we saw her. It was her birthday." A remarkable copy of this volume, enhanced by both the set list and an especially poignant inscription in view of the painful story told on the pages that follow.

Inscribed copies are uncommon. "Lady Sings the Blues" was a ghostwritten autobiography by William Dufty, based on previous interviews given by the singer. But, despite the authenticity of the voice that comes through the book, a voice that few would deny as that of Holiday herself, much speculation followed its publication that Holiday had had little to do with its creation; indeed, many assumed that Holiday had never even read it, though it has since clearly been shown that she was very involved in its publication.

Revered as one of the greatest and most individual vocalists in the history of blues and jazz, she died from cirrhosis of the liver at the age of 44. "Billie Holiday remains among the most difficult of jazz artists to understand or study. Surrounded by a disturbing legend, it is very difficult to hear her clearly. The legendary suffering and mythopoeic pain which countless admirers have actively sought out in her work make it difficult for the merely

curious to warm to a singer who was sometimes a baffling performer... [she] was a singular and unrepeatable talent whose finest hours are remarkably revealing and often surprisingly - given her generally morose reputation as an artist - joyful." (Cook and Morton Penguin Guide to Jazz)

Octavo. Original red cloth, title blocked to spine in silver and black. 233 pp. Fine in a near fine dj.  
\$9,500.00

55. **Merman, Ethel. (1908-1984).** *Merman's Personal Annotated Song Lyric Book.* A small black leather, three-ring binder, titled simply "Lyrics," containing an alphabetized collection of Merman's most popularly performed songs from "Anything Goes" to "Zing Went The Strings of My Heart." This personal song bible features typed pages with extensive autograph notations in Merman's hand including song keys, tempos, and specific instructions like holding the line "Yes I---can" in the 2nd chorus of "Anything You Can Do" for "6 bars." 9 x 7 inches, in fine condition.

A very personal item from the celebrated American actress of stage and film musicals, well known for her powerful voice, often hailed by critics as "The Grande Dame of the Broadway stage." \$3,200.00

56. **Mingus, Charles. (1922-1979).** *"Diane" - Autograph Musical Quotation.* AMQS in blue ink on a white card from of one of the most innovative of all jazz musicians who was a virtuoso bassist and composer and worked as a sideman with Louis Armstrong, Lionel Hampton and Red Norvo. He was also a passionate campaigner for civil rights.

Three measures from "Diane," which originally appeared on the 1959 album "Mingus Dynasty," and which was inducted into the Grammy Hall of Fame in 1999. A retitled version of "Alice in Wonderland," the song is a portrait of Diane Dorr-Dorynek. Mingus himself wrote that "it may be the prettiest thing I ever wrote - a girl trying to make it in this big rough world, like I am. I try to show her sadness (the alto part on top) but also her strength in her art and her conviction in what she believes in (the tenor on the bottom) even if there are harsh, unresolved parts of her life. She was a painter I knew. It was written for her because I loved her at one time." (Mingus, as quoted in "Myself When I am Real: The Life and Music of Charles Mingus" by Gene Santoro, p. 159)

Sold together with a recently printed 8 x 10 inch portrait photograph. Mingus is very seldom seen in musical quotations. \$3,000.00

57. **[Rolling Stones] Jagger, Mick. (b. 1943).** *Lyrics for "Hang Fire."* Original hand-edited lyrics from the English musician, singer-songwriter, actor and producer, best known as the lead vocalist of rock band The Rolling Stones.

Typed lyrics for 'Hang Fire,' one page, 8.5 x 11, copied Rolling Stones letterhead, circa 1981. Jagger corrected the lyrics in his own hand, adding "Hang Fire" three times and "Put it on the wire" twice, as well as crossing out a few lines and correcting a typo. In fine condition, with a few mild creases. These lyrics were originally typed out by an assistant to use in the production of liner notes for Tattoo You; Jagger then corrected any mistakes. Original Rolling Stones lyrics are extremely rare and only a handful have come to market. \$3,200.00

58. **[Rolling Stones] Warhol, Andy. (1928-1987).** *Mick Jagger - SIGNED.* New York: Castelli Graphics and Multiples, Inc., 1975. Complete set of 10 offset-lithograph cards, together with the original jacket/folder, each card numbered 1 -10 on the verso, the jacket boldly signed "Andy Warhol" in black ink. The full sheets 15.4 x 10.3 cm (6 x 4 inches). Fine. Printed in an Edition of 250 as an announcement of the 1975 exhibition.  
\$2,600.00

59. **Rollins, Sonny. (b. 1930).** *Autograph Letter regarding his influences and inspiration.* An interesting letter from the Grammy-winning American jazz tenor saxophonist widely recognized as one of the most important and influential jazz musicians. A number of his compositions, including "St. Thomas", "Oleo", "Doxy", and "Airegin", have become jazz standards.

Autograph letter, signed "S. Rollins," two yellow lined pages, 8.5 x 11.5, no date, in part: "I was fortunate to be born in a very musical environment. In the crib I heard Fats Waller, whose exuberance and great artistry started me on the road to becoming a professional. I have many other favorites including Louis Jordan, Coleman Hawkins, Louis Armstrong and on and on but Fats was probably the first one I remember." In overall fine condition, with a rough top edge to the letter from notepad removal. \$1,600.00

60. **Smith, Patti. (b. 1946).** *Autograph Letter with Drawing to Michael Klenfer.* Autograph letter. One page, on letterhead of the Engemathof Zurich Hotel, in full: "Hi Babe, Doing lots of Ray-dio / no one heavy as you. Being a facist jewell..miss you. Love to Carol - Allen and I had such a great time- he still talks about the ribs. Love xxx Patti," and adding an amusing sketch of a spraying penis. The paper somewhat toned and writing a bit faded, overall very good and framed to 11"h x 7 1/2"w.

From the collection of record executive Michael Klenfer (1946 - 2009) and his wife, Carol, a former publicist for such Rock and Roll legends as The Rolling Stones, The Who, Elton John, The Doors, Cat Stevens, Aerosmith, Jethro Tull, to name a few.

An early autograph letter from the American singer-songwriter, poet and visual artist, who became a highly influential component of the New York City punk rock movement with her 1975 debut album *Horses*. Called the "Godmother of Punk", her work was a fusion of rock and poetry. In 2005, Patti Smith was named a Commander of the Ordre des Arts et des Lettres by the French Minister of Culture and in 2007, she was inducted into the Rock and Roll Hall of Fame. On November 17, 2010, she won the National Book Award for her memoir *Just Kids*. \$1,600.00

61. **Young, Lester. (1909 - 1959) & Shavers, Charlie. (1920 - 1971).** *Signed Photograph.* Signed photograph from the singer who Billie Holiday dubbed "Prez," short for "President of the Tenor Saxophone." His melodic style influenced subsequent generations of saxophonists, including Charlie Parker and Stan Getz. Famous for his porkpie hat and his hipster language - he is said to have popularized the use of the term "cool" to mean something fashionable - he finally succumbed, after a long struggle, to alcoholism at the age of 49.

One page from the program for Norman Granz' Jazz at the Philharmonic in London on March 8, 1953, 8.5 x 11, featuring an image and brief biography of Young on one side and Shavers on the other, signed by both in fountain pen near his image. In fine condition, with some mild soiling to the Shavers side of the page. Accompanied by the cover of the program from which the page was removed. \$1,600.00

## Dance

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62. **[Ballets Suedois] Leger, Fernand. (1881–1955) & de Maré, Rolf. (1888 - 1964).** *Les Ballets Suedois dans l'Art Contemporain - INSCRIBED TO INGHELBRECHT with 2 Signed Leger Prints.* Paris: Editions du Trianon. , 1931. 8vo. 196 pp. Illustrated with 64 heliogravure plates together with a separate suite of 14 hors-texte plates with pochoir colour by Beaufume from watercolours by various artists (see below). Original publisher's printed colour pochoir wrappers designed by Léger, pochoir plates loose as issued in separate matching wrappers, later marbled board chemise and slipcase, original printed paper title labels to slipcase and chemise. Very fine throughout, an exceptional copy.

From the edition limited to 1,000 numbered copies, this copy with the two Léger prints signed in pencil and a double presentation on the half-title in black ink and pencil: 'à Monsieur D. E. Inghlebrecht / [avec] mes vifs remerciements / et mes amitiés Rolf de Maré' and 'amicalement / F. Léger'.

The pochoir plates are after Bonnard, de Chirico, Colin, Dardel, Foujita, Gladky, Helle, Hugo, Lagut, Laprade, Léger, Murphy, Nerman, Parr, Perdriat and Steinlen. The two pochoir plates after Léger are signed by the artist in pencil. All of the plates in the suite are numbered '15/1,000' in pencil.

Rolf de Maré, Swedish art collector, was leader of the Ballets Suédois in Paris in 1920–1925. In 1933 he founded the world's first museum for dance in Paris.

The important French composer and conductor, Désiré-Émile Inghelbrecht (1880 - 1965), to whom the work is presented, was one of four Chefs d'Orchestre for the Ballets Suédois. In this and other positions (in 1913 he was appointed as director of the new Théâtre des Champs-Élysées), he lead important premieres of works by Ravel, Debussy, Schmitt, Roussel and others. \$7,500.00

63. Chabukani [Chabukiani], Vakhtang. (1910 - 1992) & Vecheslova, Tatiana. (1910 - 1991). *Signed Program & Broadside*. Rare program for the US tour in 1934 of Vakhtang Chabukani and Tatiana Vecheslova, in which the two legendary Soviet dancers signed on their photograph. Accompanied by a broadside for the performance tour.

Chabukani in particular is one of the most influential Soviet dancers in Russian history, arguably on the level of Nijinsky as a dancer and immensely important as a choreographer. Autograph material of any kind is very uncommon. \$1,800.00

64. Nijinska, Bronislava. (ca. 1891-1972) [Lifar, Serge. (1905-1986)]. *Signed Photograph to Serge Lifar*. Signed sepia photograph of Nijinska, arms folded, seated in a chair at the foot of an ornate bed. Signed and inscribed to her student, the great dancer Serge Lifar, "A cher Serge / Bron. 1966 / [Nilosse?] 28 Mai / Paris." 6.5 x 9 cm. From the estate of Serge Lifar. In fine condition, an extraordinary association.

Bronislava Nijinska was a Russian dancer, choreographer, and teacher of Polish descent. Nijinska was born in Minsk, the third child of the Polish dancers Tomasz and Eleonora Nijinska (née Bereda). Her brother was Vaslav Nijinsky. Nijinska was a member of the Imperial Ballet and then the Ballets Russes, for whom she choreographed her best known works, *Les Noces* (1923), *The Blue Train* (1924), and *Les Biches* (1924). She also choreographed the dances (to Felix Mendelssohn's music) for Max Reinhardt's 1935 <sup>1</sup> Im version of William Shakespeare's *A Midsummer Night's Dream*. Her students included the prima ballerina Maria Tallchief and the dancer Cyd Charisse. Nijinska was inducted into the National Museum of Dance C.V. Whitney Hall of Fame in 1994.

Serge Lifar, important choreographer and dancer in Diaghilev's Ballets Russes, later became director of the Paris Opera Ballet (1929) and there created over 50 ballets, including the path-breaking "Icare" (1935), which was written to be danced without music. \$1,200.00

65. Nijinsky, Waslaw. (1889-1950). *GALA DE DANSE AU BENEFICE DE VASLAV NIJINSKI - Program*. Organisé par Serge Lifar, Musée des Arts Décoratifs, Palais du Louvre, Pavillon de Marsan, 28 juin 1939, dans le cadre des Ballets Russes de Diaghilev. Introduction by Serge Lifar, drawings by Jean Cocteau and including

38 photographs (photo pages separated by silk paper) of Pavlova, Nijinsky, Karsavina, Stravinsky, Diaghilev, Romola Nijinska, Serge Lifar etc. Aluminized paper cover with an image of Nijinsky in Spectre de la Rose, 16 pp, original pink ribbon tie. 27 cm x 21 cm. A truly pristine copy in very fine condition in every respect. \$900.00

66. Nijinsky, Waslaw. (1889-1950). *Signed Photograph*. An exceptionally rare signed approximately 9" x 7" Count Jean de Strelecki full length photograph of Waslav Nijinsky. The dancer is shown in a dramatic pose as the Golden Slave from the 1910 Ballets Russes production of "Scheherazade," the costume designed by Leon Bakst. Signed "Souvenir de W. Nijinsky / 1916" on a light area of the image and stamped by the photographer on the verso. Some mounting traces on the verso corners, very small nick to lower edge, 3 small pinholes around the periphery. Overall, a fine example. Lincoln Kirstein wrote that "in Scheherazade, Nijinsky moved in three dimensions, muscle against lurid color on top of heavy-breathing orchestration."

Count Jean de Stelecki was born into a family of Polish military aristocracy, he resided in Paris rather than the family seat of Poluwy in the years before WWI. A painter, sculptor, poet and camera artist, he became the chief photographer of celebrities for Reutlinger Studio, Paris, in the 1910s. In this capacity, he took hundreds of photographs of the Ballets Russes during their historic forays to France. He attracted the notice of Serge Diaghilev, impresario of the Ballets Russes, who convinced him to set himself up as an independent artist. With Baron Adolph de Meyer, Strelecki supplied photographic publicity portraits for dancers for several productions, and most famously, for Sheherazade.

Authentic signed photographs of Nijinsky are exceptionally scarce and this is one of the loveliest we have ever seen. \$15,000.00

67. Nijinsky, Waslaw. (1889-1950) & Pavlova, Anna. (1881-1931). *Original Photograph in "Le Pavillon d'Armide."* A rare original 1907 Russian postcard photograph of the two giants of 20th Century dance. Some silvering around the edges, raised stamp of the photographer lower right.

The ballet, with choreography by Fokine, libretto and designs by Benois, and music by N. Tcherepnin, premiered 25 Nov. 1907 at the Maryinsky Theatre in St Petersburg, with Pavlova, Gerdt, and Nijinsky. \$1,200.00

## Visual Arts

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68. Albers, Josef. (1888 - 1976). *Signed 1964 MOMA Catalogue*. New York: Museum Of Modern Art, 1964. First edition. 36 pp. 7" x 7" (cm 18 x 18). Signed on the title page by the German-born American artist and educator whose work, both in Europe and in the United States, formed the basis of some of the most influential and far-reaching art education programs of the 20th century. Including 4 color lithographs and in fine condition throughout. \$350.00

69. Bonnard, Pierre. (1867 - 1947). *Autograph Letter to Vauxcelles*. ALS in French, signed "Bonnard," one page, in French, permitting Mr. Vauxcelles to reproduce in color his painting "femme se refletant dans un miroir." In ink, October 24, 1936, 1 page, 4.5 x 3.5 inches, in very good condition. The letter is addressed to Louis Vauxcelles, French art critic who wrote many articles and a biography on Bonnard in 1935, owned several of his paintings, and is credited with coining the terms "Cubism" and "Fauvism." The French painter and lithographer trained at the Académie Julien, then joined Les Nabis together with Denis and Vuillard, with whom he formed the Intimist group. Ignoring the movement towards abstraction, he continued to paint interiors and landscapes, in which everything is subordinated to the subtlest rendering of light and color effects. \$1,400.00

70. **Bonnard, Pierre. (1867 - 1947); Terrasse, Claude. (1867 - 1923).** *Petites Scene Familieres. Pour Piano. Illustrations de Pierre Bonnard.* - *INSCRIBED TO JEAN ALBRECHT.* Paris: E. Fromont, [1893]. First edition. Two piano solo suites by Claude Terrasse, Bonnard's brother-in-law (the husband of Bonnard's sister Andree). The suites published here are the 15 short piano pieces of the *Petites scenes familiares*, and the 4 pieces of *La fete au vil-lage*. 19 partial-page lithographs by Bonnard. [title leaf], [Contents leaf], [i], [2]-36, [1]-[2], 37-61, ad [1] pp. First leaf of musical score (page [2]) has blank recto and no page number. Upper margin of title page signed and inscribed "A mon vieux camarade et excellent ami Albrecht / cordial Souvenir/ Claude Terrasse."

Thin 4to. Modern burgundy quarter leather and cloth. Covers near fine, margins of title and last leaf restored by binder (overlying preexisting marginal tape repairs to last page and verso of title). Minor edgewear to title, pp49-50, and last leaf. Minor staining to title and margins of Contents leaf. Foxing (mostly to title, contents leaf, and last 2 leaves of score). Contents otherwise very good.

The composer Jean Albrecht was a classmate of Terrasse at the Ecole de musique classique et religieuse in the early 1880s.

One of Bonnard's earliest and most charming publications, a primer in musical notation for children, by his brother-in-law Claude Terrasse. "I have to think of the decorators of ancient missals, or of the art that the Japanese put into the decoration of encyclopedic dictionaries to give myself some courage," he wrote to Vuillard in 1891, during the creation of the book. In all, 2,000 copies were printed, in two issues of 1,000 copies; this example from the second. Covers slightly rubbed, overall a nice copy. Terrasse 6; Basel 27; Chapon p. 65; Söderberg p. 138; Turn of a Century 56; Carteret IV.77 6 . \$5,000.00

71. **Cartier-Bresson, Henri. (1908 - 2004).** *The Decisive Moment - Signed with a Drawing to Leonard Lyons.* New York: Simon & Schuster/Editions Verve, 1952. First American Edition. 1" x 14". Pages unnumbered. Insert with captions present. A superb compilation of some of Cartier-Bresson's finest images, inscribed on the front flyleaf to noted film and theater columnist Leonard Lyons ("The Lyons Den"): "To Leonard Lyons in remembrance of the night clubs night during which all decisive moments were due to you. Very cordially, Henri Cartier-Bresson". Beneath the inscription Cartier-Bresson adds a drawing of a large blank canvas hanging from a nail in the wall, noting beneath: "Space reserved for colour and water". Illustrated with full-page gravure reproductions of Cartier-Bresson's important photographs. Folio, pictorial boards designed by Henri Matisse, caption booklet laid in. Dust jacket brittle, split, torn in many places and heavily degraded, covers a bit torn with gutters starting to crack, chip at top of spine and spine ends and corners bumped, reinforced with archival tape, still quite good with contents excellent. A rare signed copy. Roth 134; Parr/Badger I 208; Hasselblad 154.

Coined by Henri Cartier-Bresson himself, "the decisive moment" refers to that single, instantaneous moment in time when the click of the shutter captures a scene for posterity. He captured and framed his images of everyday life instinctively, with a seemingly complete understanding for geometry and order within the frame. His photographs are infused with a sense of freshness that, even today, is unmistakable.

Cartier-Bresson's photographic career was shaped by a passion for travel, which is represented here, in his best-known "chef d'oeuvre." *The Decisive Moment* features pictures of Spain, Mexico, the United States and India, in full-page gravure reproductions, all from his unique humanist perspective.

This first American edition, which is neatly signed and inscribed by the notoriously private artist, aptly represents his relatively short career as a photographer, one marked by an inherent trust in his intuitive eye.  
\$14,000.00

72. [Dada] [Picabia, Francis. (1879 - 1953)] [Cocteau, Jean. (1889 - 1963)]. *Le Crapouillot. Pastiche. Numéro*

*spécial d'octobre 1919*. An amusing issue of the revue « Le Crapouillot » parodying, among others, Proust and the Dadaists, and featuring on the cover a spurious portrait of "La comtesse de N" "by" Picabia. Only the poem by Jean Cocteau published in this issue is actually by the attributed author, and it appears in the Dada anthology. 4to. 16 pp. Edges somewhat stained, heavily chipped and with some tears. \$375.00

73. **Duchamp, Marcel. (1887 - 1968).** *Not Seen and/or Less Seen of/by Marcel Duchamp/Rose Selavy, 1904-64.* *Mary Sisler Collection - SIGNED.* New York: Cordier & Ekstrom, [1964]. First edition. [83] p. : ill. (3 col.), facsim., ports. ; 29 cm. Rare catalogue designed by Marc Ratliff, foreword and catalog texts by Richard Hamilton. For the exhibition of 90 items by Duchamp, January 14-February 13, 1965 at the Cordier and Eckstrom Gallery, New York. The exhibition travelled to the Milwaukee Art Center (September 9-October 3, 1965) and the Walker Art Center, Minneapolis (Opening October 18, 1965). As issued, with a tipped-in original portrait photograph of Duchamp by Niki Ekstrom. This copy one of only 100 copies signed "Marcel Duchamp" and numbered 5/100 on the page facing the photograph. In very fine condition. \$6,500.00

74. **Escher, Maurits Cornelis. (1898 - 1972).** *Icosaeder (ICOSAHEDRON).* Tin with 20 sides, 1963, designed by M.C. Escher for the N.V. De Vereenigde Blikfabrieken, metal, marked with artist's monogram, with few minor scratches, soft surface dirt and few lesser defects, otherwise in good condition. 14 cm (each rib 9 cm). Issued in an unknown but very limited edition, only for employees of the factory on the occasion of their 75th anniversary in 1963. Bool/Locher, p.151. \$3,500.00

75. **Magritte, René. (1898 - 1967).** *"Georgette in the garden at Rue Essegheem in Brussels, 1946."* *Original Photograph.* Gelatin silver print, annotated, authenticated and signed in pencil on the reverse by Georgette Magritte, who states that this image was accomplished by René Magritte in Brussels. The full sheet 18 x 24 cm. Fine.

Before coming to the capital in 1914 to study at the Académie des Beaux-Arts, the Belgian artist had already crossed paths with Georgette Berger, at the fair in Charleroi, the woman who in 1922 would become his lifelong muse and wife.

"Every image had meaning for Magritte. Using the lens as a way of confronting the visible, he resorted not to convoluted special effects but rather to trivial objects, surroundings, and situations, in order to explore the most unpredictable reaches of the imaginary. Magritte thought of photography as an amateur pursuit, a field of experiences and escapism nourished by his taste for subversion and omnipotent irony, but also as a way of declaring his passion for Georgette. He never tired of studying her image, posing his enamoured gaze on her - she who, unfailingly photogenic, incarnated magic, mystery, and beauty. With undeniable charm, she offered him the trusting candor of her smile, the luminosity of her skin, and the impish softness of her gaze. Just being there was enough to make her happy. René, with a glance, eroticized her presence, magnetizing and magnifying her....Photography capture Georgette's daily life, but Magritte never shows her nude. The naked body is meant only for painting. In photographs, she wears a dress or bathing suit that espouses her form but reveals nothing of her charms." (Patrick Roegiers: "Magritte and Photography," p. 64, where another image of Georgette in this dress and setting is reproduced). \$3,500.00

76. **Magritte, René. (1898 - 1967).** *"The Extraterrestrials V. Marcel Lecomte & Georgette in the garden at Rue Essegheem in Brussels, 1935."* *Original Photograph.* Gelatin silver print, annotated, authenticated and signed in pencil on the reverse by Georgette Magritte, who states that this image was accomplished by René Magritte in Brussels. The full sheet 18 x 24 cm. Fine.

In the series of photographs which constitute The Extraterrestrials, Georgette "dons an extravagant hat and mask that conceal half her face...these surrealistic arrangements prove that Magritte's photos are not always the result of unbridled fancy, but rather that they emanate from a premeditated, well thought-out creative process,

much discussed among friends....In this enigmatic and almost hallucinatory sequence, we can recognize Marcel Lecomte (who became red with fury whenever Magritte painted a nose larger than life, thinking it an insulting reference to him)....The house on Rue Essegem quickly became general HQ for Belgian Surrealism, and more specifically the Brussels Surrealists. Its members at the time were considered pale imitators of the Paris group, and their literary and poetic works were seen merely as flat jokes by a bunch of bourgeois-baiters, backward Communists, fairground strongmen, indigent nutcases, and flashy nonentities." (Patrick Roegiers: "Magritte and Photography," p. 66 - 69, where four other images from this remarkable series are reproduced)

"Every image had meaning for Magritte. Using the lens as a way of confronting the visible, he resorted not to convoluted special effects but rather to trivial objects, surroundings, and situations, in order to explore the most unpredictable reaches of the imaginary." (p. 64)

"Surrealism was a way of being, and in Belgium Magritte incarnated this attitude better than anyone. He never felt at home in France, where his art was poorly understood, to say the least." (p. 123) \$3,500.00

77. **Motherwell, Robert. (1915-1991)**. *Early Sketches in his 1936 Stanford Binder*. Remarkable item from the important American artist who was one of the leading figures of the abstract Expressionist movement. His 1936 Stanford University, 9.5" x 11.5" canvas 3 ring binder, dated and signed on both the outside and inside cover, and with some of his earliest sketches in ink, including heads, a hand gun, various abstractions, and inscriptions of his initials penned by Motherwell around the inner edges of the front board. Acquired from his mother's estate in Marin County, CA.

Between 1932 and 1937 Motherwell briefly studied painting at California School of Fine Arts, San Francisco and received a BA in philosophy from Stanford University. \$2,200.00

78. **Nauman, Bruce. (b. 1941)**. *Signed Photograph*. Early vintage jumbo postcard Leo Castelli Gallery invitation for Nauman's 1968 show. The image features the artist's "Self-portrait as a fountain," and Naumann has cryptically signed across it boldly in green ink "F.J. C. W. : Bruce Nauman." Some creases, else fine. 8.75 x 7 inches. \$600.00

79. **O'Keeffe, Georgia. (1887-1986)**. *Signed Letter in Greeting Card*. A signed sympathy card from the American artist best known for her sensuous, large-scale paintings of flowers, images from the natural world, and the American southwest. Card sent from O'Keeffe to Olga Kotchokouva Rodakiewicz, after the passing of her husband.

Henwar Rodakiewicz was an Austrian Avant-Garde film director, writer, and photographer who was a friend of O'Keeffe's from the late 1920's until they argued over a film he was making, and parted ways in 1947. He married the beautiful Russian artist Olga Koch Kotchoukova, in New York City in 1953.

The card features one of O'Keeffe's paintings, the inside including a typed message then signed in ink. About 8" by 10" when opened, and about 5" by 8" when closed. The original envelope is included. \$650.00

80. **Warhol, Andy. (1928-1987)**. *Signed Soup Can Drawing in "The Philosophy of Andy Warhol"* New York: Harcourt Brace, 1975. First edition. Hardcover with dustjacket, 5.75 x 8.5, 241 pages. Signed and inscribed in black felt tip on the half-title page in the year of the book's publication, "To Larry Berm, Andy Warhol, Palm Beach 1975" and adding a sketch of a soup can labeled "Campbell's Soup." In very good condition, apart from a few adhesive remnants on the front pastedown, and small repaired tear to the dust jacket. \$3,750.00

## Film & Theatre

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81. Allen, Woody. (b.1935). *Archive of Ten Autograph Letters*. An excellent archive of ten autograph letters signed and one T.L.S. "Woody" on his personal letterhead, almost all with transmittal envelopes, 11pp., written between Oct. 19, 1994 and Jan. 13, 2000 to a sympathetic friend "Bruce" who is also the author of nearly sixty books. Fine content often mentioning his frustration in having had strict visitation rights following the Soon-Yi scandal. In part: "...Thanks very much for your kind and supportive letter...thanks in advance for the poster and books. Who knows, maybe it will turn Satchel's mind in a new direction...Thanks for the wonderful book...I'll be sure to go over the book with Satchel providing I win my court fight & get to see him again. It's been nearly a year - which is better than my daughter - that's been nearly five. Great court system - don't ever J-walk...My beef is not against lawyers who are hired guns & make no bones about it but judges who are incompetent & dishonest & who have lots of power. Working on a new film, never see any of my children & have to hope when they get older & see what's been done to them they'll phone...Unfortunately, I don't see Satchel - his Mom stopped sending him & the judge won't enforce his own order of visitation...doing a film & finishing a film & playing jazz...Deconstructing Harry has done reasonably well despite its outspokenness...Thanks for the [birthday] card. Three more years til I get a half price pass to the movies...I'm filming all day & night...I was a big Lash Larue fan and saw his films at The Republic Theater...received your manuscript which had some nice laughs in it...have a good next thousand...". Overall fine.

A seldom encountered collection of letters from the irreverent American actor, comedian, director, screenwriter, author and musician. As a comic, he developed the persona of an insecure, intellectual, fretful loser. By the mid-1960s Allen was writing and directing films, first specializing in slapstick comedies before moving into more dramatic material influenced by European art cinema during the 1970s. Allen's career was briefly rocked by a scandalous relationship with his step-daughter, Soon-Yi Previn, 37 years younger than he and the adopted daughter of his lover Mia Farrow. Satchel Allen, now using the name Ronan, is the brilliant (only) biological child of Allen and Mia Farrow. In speaking of his daughter, Allen refers to his adopted daughter Malone (Dylan). At the end of a bitter custody battle, a judge ruled that Allen's behavior had been "grossly inappropriate", denied visitation with Malone, and only limited visitation with Ronan who now apparently refuses to associate with his father in any way. Allen's letters are scarce, and those with content are very rarely encountered. \$5,000.00

82. Fellini, Federico. (1920 - 1993) [Secchiaroli, Tazio. (1925 - 1998)]. *Four Original Photographs*. A group of four vintage black and white photographs by Tazio Secchiaroli, Italian photographer known as one of the original paparazzi, founder of the agency Roma Press Photo in 1955 and widely thought to have been the inspiration for the Paparazzo character in Fellini's film *La Dolce Vita*.

Three photographs were taken circa 1963 on the set of Federico Fellini's film *8 1/2* (Columbia Films, 1963). One photograph is of Fellini in 1969 on the set of *Satyricon* (United Artists, 1970). Vintage gelatin silver prints. Two photographs with photographer's name stamped on verso, three inscribed on verso "8 1/2," and one with Interfoto Features stamp and a stamp reading "Palazzi editore archivio Fotografico/ apr 1969/ Satyricon" on verso. Largest is 9.5 x 12 inches. \$1,000.00

83. Gabin, Jean. (1904–1976). *Large Signed Photograph*. Signed studio photograph of the popular French actor. Small tear at left edge, a few light bends, overall fine. 9.5 x 12 inches.

What can one say about French superstar Jean Gabin? If he wasn't the "world's coolest movie star," as proclaimed by the title of Charles Zigman's entertaining and endlessly illuminating biography of the actor (in two mammoth volumes!), he has to be up there in at least the top five. Gabin's appeal, like that of Bogart, his American counterpart, relies on a quiet, unpretentious toughness, an unassailable integrity, a cynical – but not nasty

– sense of humor and a classy, nonjudgmental wisdom about people and the ways of the world. He projects his persona effortlessly but forcefully from the screen -- the world-weariness and resigned, wisecracking fatalism of a wide-ranging array of characters, from tragic drifter to insightful patriarch. \$1,200.00

84. [Rasputin] "Klabund" Henschke, Alfred. (1890 - 1928). *Autograph Letter about "Rasputin."* Autograph letter from the Expressionist poet, playwright, and novelist who influenced German literature with his adaptations and translations of Oriental literature. Henschke was a consumptive who spent much of his short life in sanatoriums, and autograph material is scarce. 1 page. 4 January, 1928. A short but interesting letter about the sale of his 1928 "Rasputin" to Metro-Goldwyn-Mayer and the intention for the title role to be performed by Lon Chaney.

MGM eventually issued "Rasputin and the Empress" in 1932, four years after Klabund's death and starring the Barrymore siblings—John (as Prince Chegodieff), Ethel (as Czarina Alexandra), and Lionel Barrymore (as Grigori Rasputin). It is the only film in which all three appeared together. The film's inaccurate portrayal of Prince Felix and Irina Yusupov as Prince Chegodieff and Princess Natasha caused a major lawsuit against MGM. Klabund is not mentioned in the literature about the film and presumably his book was not a major source for the final version. \$1,400.00

## History

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85. [Anti-Slavery]. *"Am I Not a Man and a Brother" - 18th Century Anti-Slavery Token.* Anti-Slavery token produced for the Society for Effecting the Abolition of the Slave Trade, established by Granville Sharp and Thomas Clarkson in 1787. It shows the society's emblem of a chained African man, naked and kneeling, surrounded by the words 'Am I Not a Man and a Brother'. The obverse shows two hands clasped in friendship. Bronze. Diam. 1 5/16 inches. Good condition.

Josiah Wedgewood (1730-1795), a dedicated abolitionist and close friend of Thomas Clarkson designed the "logo" of the kneeling slave for the Society for the Abolition of Slavery in 1787. This was taken up by the American abolitionists, and in 1835 Patrick Reason, a young black engraver created a version of a kneeling woman that bore the caption "Am I not a Woman and a Sister?" This image, together with that of the infamous slave ship's hold, are without question the most iconic of the anti-slavery movement on both sides of the Atlantic. \$600.00

86. [Castro, Fidel. (b. 1926)]. *Original Photograph Playing Basketball.* Original and apparently unpublished photograph of the Cuban communist revolutionary and politician who was Prime Minister of Cuba from 1959 to 1976, and President from 1976 to 2008. 8 x 10 inches, edges a little nicked, overall very good. The photographer is unknown. \$250.00

87. Churchill, Winston. (1874 - 1965). *Signed Photograph.* Vintage photograph of Sir Winston L. S. Churchill and Clementine Churchill, showing them together in a drawing room on the occasion of their fiftieth wedding anniversary (1958). Signed by both on the mount beneath the silver print, 15.7 x 15.7 cm.

A good example from the British politician known chiefly for his leadership of the United Kingdom during World War II. He served as Prime Minister from 1940 to 1945 and again from 1951 to 1955. A noted statesman and orator, Churchill was also an officer in the British Army, an historian, writer and artist. To date, he is the only British Prime Minister to have received the Nobel Prize in Literature, and the first person to be recognised as an Honorary Citizen of the United States. \$5,000.00

88. **Dalai Lama. (b. 1935).** *Two Unusual Photographs, 1940 and 1954.* A pair of interesting original wire photographs of the 14th Dalai Lama, the most influential figure in the Gelugpa sect of Tibetan Buddhism, also well known for his political activities relating to the Tibetan independence movement. The first, stamped 1940 on the verso, shows the "six-year-old peasant boy from China" as he "will be enthroned at Lhasa tomorrow as the 14th Dalai Lama of Tibet." The second, dated 1954 on the verso, shows "Mao Tse-tung, right, boss of Red China" as he "gets a handshake and bow from Tibet's Dalai Lama at the first national people's congress in Peiping recently." Each 8 x 10 inches, the second with some in-painting from later publication but otherwise fine condition. \$350.00

## Literature

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89. [Dickinson, Emily. (1830 - 1886)] **Dickinson, Clarence. (1873 - 1969).** *Six Songs. Addressed to Mrs. Procter Smith.* Chicago: Samuel Merwin and Company, [1897]. First edition. [cover title:] *Six Songs.* The musical settings by Charles Dickinson. The poems by Emily Dickinson. Folio, title wrappers. 16 pp. Wrappers stained along spine and outer edge, lower wrapper corners chipped.

Published a year after "Poems: Third Series," these songs are the second published musical settings of Emily Dickinson's poems, poems which were, of course, later to be set by many of the 20th century's most important composers. The composer of the the present songs was a cousin of Emily and is considered one of the chief figures of 20th century American church music. This youthful publication was his first set of songs, written while he lived in Chicago and is dedicated to an early benefactor and patron. A rare piece of Dickinsoniana. OCLC records a total of five copies - Northwestern, Ohio State, Yale, Brown (lacks wrappers), and Harvard. The only copy in trade we can trace was that offered by the late Robert Lucas in his 1991 Catalogue 35 "Emily Dickinson and her Amherst," and judging by his description, this is the same copy. BAL 4663. \$1,200.00

90. **Dodgson, Charles Lutwidge. [Lewis Carroll] (1832-1898).** *Original Albumen Photograph.* Original 5.25 x 6.25 oval albumen from wet collodion negative photo on a 6.75 x 8.75 mount, a full-length image of Ella Bickersteth (Monier-Williams) at the age of 8, probably taken May-July, 1866.

Dodgson, an avid and accomplished photographer, particularly enjoyed capturing young girls on film. Carroll recorded in his diary on May 1st 1866 his first meeting with the Monier-Williams family and his wish to photograph Ella 'whom I had noticed before'. Mrs Monier-Williams brought her daughter to Carroll's rooms to be photographed on the 24th of that month, and a couple of times during 1866. The present photo is a charming image of Ella, gazing intently into the camera, holding what appears to be a cane as though she was shouldering a rifle, perhaps as part of the imaginative games which made Dodgson a favorite companion of children. She stands by the studio window on a Turkish rug.

A handwritten note on the reverse, signed by Bishop John Bickersteth, grandson of the the girl in the picture, explains the photograp's provenance. In Part: "One of the photographs taken by Lewis Carroll in 1865 of my grandother Ella Biskerseth." After noting that most of the family's collection of Carrolliana was sold at Phillips' in 1994, he continues: "I write this in the presence of the only Alice Liddell alive (Mrs. Christopher Allen), great great niece of Mrs. Hargreaves, the original Alice [Liddell], who came over to see us on 22 Nov. 1994." The "real" Alice (1852-1934), enchanted as a young girl by the stories she heard from family friend Charles Dodgson, begged the author to write them down, which he did in his classic Alice's Adventures in Wonderland and its sequel, Through the Looking Glass. The "living" Alice has a similar Dodgson photo of Ella Bickerstaff which appears on page 86 of Letters of Lewis Carroll (MacMillan & Co., 1933).

The many presentation copies from Dodgson to Ella, sold at Phillips, London attest to the lasting friendship between the two. Ella later reminisced about Carroll, writing that "as a child he gave one the sense of such perfect

understanding, and this knowledge of child nature was the same whether the child was only seven years of age, or in her teens...A visit to Mr Dodgson's rooms to be photographed was always full of surprises." (Letters, ed. Cohen, p. 195-6)

The only other known copy is at Princeton. Original photos by Dodgson are aggressively pursued by collectors of nineteenth-century fine photography, and examples with documentation demonstrating direct descent from the original sitter are extremely rare.

Literature (documenting Carroll's photographs of Ella): Wakeling: "Register of all Known [Lewis Carroll] Photographs" in Taylor/Wakeling "Lewis Carroll Photographer" (Princeton: 1949), 1461 - 1483; Illustrated in Gernsheim's "Lewis Carroll Photographer" (1949), pl. 59; Cohen's "Reflection in a Looking Glass," p. 69.  
\$6,500.00

91. **Frost, Robert. (1874 - 1963).** *"The Pasture"* - Signed Poem. Signed typewritten poem from the American poet and four-time Pulitzer Prize winner. 'The Pasture,' on an off-white 5.5 x 8.5 sheet, signed at the conclusion in blue ink, "Robert Frost," and inscribed underneath by Frost "For Margaret Coit." In very good condition, with a central horizontal fold affecting the tops of a few letters of signature, a few edge tears, toning along two edges, and some damp staining to lower right. Accompanied by an unsigned original 3.75 x 4.5 inch photograph of Frost leaning on a fence.

There are few poems in the English language that can compare with Frost's "The Pasture" in terms of the way in which subject matter, rhyme and meter are perfectly suited to each other. Frost himself stated that it was "a poem about love that's new in treatment and effect. You won't find anything in the range of English poetry just like that." The introductory poem for North of Boston, it is a vehicle to express the intent of his poetry collection—to provide fresh insight and clarity that may "rake the leaves" that mar readers' present perspectives. He concludes the poem with the refrain "I sha'n't be gone long.—You come too," essentially inviting the reader to experience North of Boston as a collection of poetry that will renew and refresh their worn souls. He is allowing the reader to accompany him while he actively returns purity to his surroundings, suggesting that this purity will also touch the reader. \$1,200.00

92. **Rilke, Rainer Maria. (1875 - 1926).** *Sonette an Orpheus*. Leipzig: Insel, 1923. First edition. Octavo, 63pp. First edition, one of 300 copies of the deluxe issue, printed by Drugulin on Buttenpapier. Only the first 100 copies of the 300 were bound in full calf, the present being number 7, and one of them. A fine copy of this elegant production, housed in a custom clamshell box.

"Tree arising! O pure ascendance! / Orpheus Sings! Towering tree within the ear! / Everywhere stillness, yet in this abeyance: / seeds of change and new beginnings near." [Opening stanza, translation by Robert Hunter]

One of Rilke's two greatest poetical works, the summation of his mature world-view and the apex of his formidable craft. The cycle was composed in an intense two-week period - his mensis mirabilis (February, 1922) - during which Rilke also completed the last five Duino Elegies. The work is composed of two linked cycles of fifty-five sonnets, which Rilke dedicated as a memorial ("Grab-Mal") to Vera Knoop (1902–1921), his daughter's childhood playmate whom he scarcely knew.

In these poems, Rilke pushes at the boundaries of the sonnet form and in a letter to Katharina Klippenberg, wrote that "To modify the sonnet, to raise it, to carry it so to speak while running without destroying it, was in this case a peculiar test and task which, by the way, I hardly had to decide. It was posed that way and bore the solution within it" (quoted in Freedman, "Rilke," p. 482). Blossoming in the paradoxical task he sets for himself, Rilke writes in the final sonnet of part II: "Was ist deine leidendste Erfahrung? | Ist dir Trinken bitter, werde

Wein ... Und wenn dich das Irdische vergass, | zu der stillen Erde Sag: Ich rinne.| Zu dem raschen Wasser sprich: Ich bin." (What is the deepest loss you have suffered? | If drinking is bitter, change yourself to wine ... And if the earthly no longer knows your name, | whisper to the silent earth: I'm flowing. | To the flashing water say: I am." (Translation by Stephen Mitchell). \$4,500.00

93. **Sacher-Masoch, Leopold Ritter von. (1835 - 95).** *Autograph Letter expressing his "sympathies for Judaism"* Autograph letter from the Austrian novelist, best known for his "Venus in Furs" (1870) and for the term "masochism" which was coined by Dr. Krafft-Ebing to describe a form of abnormality depicted in some of his novels. 1 page. Gratz, 13 April, 1878. Translated from the German in full:

"Highly venerated Sir, My interest and my sympathies for Judaism inspire me to send to you my recently published „Judengeschichten“ (Jewish Stories), as well as the review of them in the „Jüdischen Literaturblatt“ (Jewish Literature Magazine). I would be happy to make your ... acquaintance and therefore would like to ask you to name an hour where I would least be disturbing you. Respectfully, Dr. Leopold Ritter von Sacher Masoch."

Sacher-Masoch edited the Leipzig-based monthly literary magazine *Auf der Höhe. Internationale Review* (At the Pinnacle. International Review), a progressive magazine aimed at tolerance and integration for Jews in Saxony, as well as for the emancipation of women with articles on women's education and suffrage. Masoch's "Jewish Stories" was published in 1878. \$1,400.00

94. [Tolstoy, Leo. (1828 - 1910)] **Tolstoy, Alexandra. (1884 - 1979).** *Two Original Photographs, Signed.* A pair of original photographs of Leo Tolstoy, one showing him together with his daughter Alexandra, as he reads from a manuscript to her, shown seated at a typewriter. The second image is of the writer seated on a veranda with an unidentified older woman. Each photograph has been signed on the verso in purple pencil "A Tolstoy / 30 July / 1931."

Alexandra (Sasha) Lvovna Tolstaya was the youngest daughter and secretary of the Russian novelist Leo Tolstoy. Although she shared with her father the doctrine of non-violence, she was involved in the events of World War I and was awarded three St George Medals and the rank of colonel. The Bolsheviks imprisoned her in 1920, but she was installed as the director of the Tolstoy museum in Yasnaya Polyana the next year. She left Soviet Union in 1929, and settled in the United States, where she founded the Tolstoy Foundation. In later years, she helped many Russian intellectuals (notably Vladimir Nabokov and Sergei Rachmaninoff) to escape Bolshevik persecution and to settle in America. \$800.00

95. **Twain, Mark. [Samuel Langhorne Clemens] (1834 - 1910).** *Autograph Signed Letter.* ALS signed "Mark Twain," one page, 4 x 6, The Players, Grammercy Park letterhead, December 19. Letter to Mrs. Hutton. A short, humorous letter, in full: "Thank you ever so much. If alive I will be there. If otherwise - but that is further along. Sincerely Yours, S.L. Clemens." Some ink stains from folding, otherwise fine condition. \$2,000.00

96. **Twain, Mark. [Samuel Langhorne Clemens] (1834 - 1910).** *Autograph Signed Quotation.* AQS, signed "Mark Twain," in full: "Don't hurry, + don't worry. Truly Yours / Mark Twain. June 17, 1901." Together with a tinted postcard photograph. Fine. Approximately 8 x 14 cm.

A thought provoking offering from the revered author of such classics as *The Adventures of Tom Sawyer*, *Huckleberry Finn*, and *A Connecticut Yankee in King Arthur's Court*. \$3,500.00

# Miscellany

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97. [Miniature Book]. *Le Conseiller des Graces Dédié aux Dames. Année 1817*. Paris: Marcilly, 1816. 24 x 17mm. 7 full-page engraved illustrations (final page blank, but without the advertisement called for in Spielmann). Contemporary red morocco gilt, covers with central flower motif stamped in gilt, gilt edges. Grand-Carteret no.1793; Spielmann 102: "Tiny almanac. The little songs deal with women, dress and love. The plates show young ladies dressing before a mirror, playing the harp, etc."; Welsh 2009. Houghton 339. Not in Bondy. \$700.00

Please also visit us on Sunday just a few blocks from the Armory at the the PADA New York show, the premier event for autograph collectors:

PADA Annual New York Show  
at  
The Lotos Club

5 East 66th Street  
New York, NY 10065  
Sunday April 14, 2013  
9:00a.m. - 5:00 p.m.  
\$10.00 Admission

N.B. NEW LOCATION and DRESS CODE - This year's show has relocated to New York City's historic Lotos Club, one of the country's oldest literary clubs. Please note that The Lotos Club has a "business casual" dress code that includes no jeans or sneakers.

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