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Cover Image: Lot 75 (Costume Design, Studio of Daniel Rabel (1578-1637)).

1. [African Americana] [Clay, Edward Williams. (1799 - 1857), AFTER]. *"Life in Philadelphia" - Watercolor and Ink Drawing, Ca. 1830*. Large original watercolor and ink drawing, ca. 1830, a satire based Edward William Clay's 'Life in Philadelphia', with a black man serenading a black woman, who plays a guitar. Both are dressed à la mode, the man sings "Take Away, Take Away," which in the original printed caption continued "Take away, take away dose rosy lips [...] Dat is very fine, Mr Mortimer; - you sing quite con a moor, as de Italians say!!" 12 x 15 inches [30.5 x 38 cm]. In fine condition, with a few chips to edges and mounting traces to the verso. Archivaly framed under UV plexiglass.

Philadelphia printer Edward Williams Clay, inspired by Edward Cruikshank's 'Life in London' series, published his 'Life in Philadelphia' series from 1828-1830. Of the fourteen aquatints, ten pictured members of Philadelphia's free black community (who were freed when Pennsylvania banned slavery in 1780), in various stereotypical and absurd situations and did much to enforce the negative stereotypes held even in the free North. Very popular, these prints inspired a variety of printed and original copies and reinterpretations, of which this is a particularly vivid and fine example. \$5,000.00

2. [African Americana] Old Dan Tucker. [Emmett, Dan. (1815 - 1904)]. *Old Dan Tucker. Written and arranged for the piano forte by Dan. Tucker Jr.* New York: Atwill's, 201 Broadway, [1843]. First edition. Score, upright folio (34 cm). 3 pp. Cover illustrated with a silhouette of African American man leaning on a cane. Spine reinforced with paper, generally toned with some foxing around the edges, small tears and wrinkles along lower edge, else very good. Very rare, OCLC recording two copies only (Brown, Johns Hopkins).

The origins of Old Dan Tucker remain obscure. The tune may have come from oral tradition, but the words (and frequently the music too) are generally credited to songwriter and performer Dan Emmett, who was the founder of the first troupe of the blackface minstrel tradition. The Virginia Minstrels popularized "Old Dan Tucker" in 1843, and it quickly became a minstrel hit. In exaggerated Black Vernacular English, the lyrics tell of Dan Tucker's exploits in a strange town, where he fights, gets drunk, overeats, and breaks other social taboos.

"Perhaps the minstrel show arose because there was this song. 'Old Dan Tucker,' composed by Dan Emmett... is a part of the transition, both of the old world and of the new...In text it is of the racist genre commonly assumed to characterize minstrel songs. However...more like 'Zip Coon' than 'Jim Crow,' it is about music and music-making...According to Y.S. Nathanson, it was 'the best of what I have denominated the ancient negro ballads. The melody was far superior to anything that had preceded it.' That the music is paramount is obvious from a quick glance at the sheet music, which gives far fewer verses for reading or singing than 'Jim Crow,' for example, and much more music for making. Then there's the infectious tune, which Nathanson compared to Donizetti and Auber. In the refrain, especially, one hears a use of syncopation that has been entirely absent from minstrelsy, with the single qualified exception of 'Zip Coon.' " (Dale Cockrell, "Demons of Disorder: Early Blackface Minstrels and Their World," p. 156) \$2,500.00

3. [American History] [Harpsichord] Simpson, John. (fl. 1710 - 1747) [Prelleur, Peter. (1705 - 1741)]. *The compleat tutor for the harpsichord or spinnet : wherein is shewn the Italian manner of fingering, with suits of lessons for beginners & those who are already proficient on that instrument & the organ, with rules for attaining to play a thorough bass. Also rules for tuneing the harpsichord or spinnet [sic].* EX- ROBERT TREAT PAINE, SIGNER OF THE DECLARATION OF INDEPENDENCE. London: Printed for & sold by John Simpson, at the Bass Viol & Flute in Sweetings Alley opposite ye east door of the Royal Exchange, London, where Books of instructions for any single instruments may be had, [ca. 1740]. 8vo. (23 cm). Engraved throughout. Title; folding plate of keyboard; 36 pp. Without wrappers (as issued, the first page being the title and the concluding page "Finis" being the rear wrapper), bound with string, edges somewhat rough and corners bent or chipped, the text generally clean and

unaffected, lacking frontis plate (but with the folding diagram), a few small ink smudges in margins of folding plate page, upper right corner of title perished but not affecting any printed text. Ownership inscription at head of title "Addington Davenport to Robert Treat Paine / January 10th 1753." Manuscript musical notations on a small sheet, possibly in Paine's hand, laid in. Rare. 4 copies recorded by Worldcat. This copy with remarkable provenance.

Robert Treat Paine (1731 – 1814) was a Massachusetts lawyer and politician, best known as one of the prosecutors of British soldiers during the Boston Massacre trial and later as a signer of the Declaration of Independence as a representative of Massachusetts. He served as the state's first attorney general, and served as an associate justice of the Massachusetts Supreme Judicial Court, the state's highest court.

Addington Davenport was nephew of Isaac Addington (1644 - 1719), a longtime functionary of various colonial governments of Massachusetts, including a brief period as the Chief Justice of the Superior Court of Judicature, the highest court in the Province of Massachusetts Bay. Having inherited his uncle's estate, he followed him onto the superior court bench.

Publisher of many important works during the early part of the 18th century, John Simpson was also a maker of instruments. The present text originally appeared, in a slightly different form, with the same text and folding plate, as part 6 of Peter Prelleur's *The Modern musick-master* (London, 1730). \$3,500.00

4. [American History] Kennedy, John F. (1917-1963). *The Earliest Known Signed Photograph of Kennedy, inscribed in high school to his lifelong best friend, Lem. Choate Graduation Portrait of John F. Kennedy inscribed "To Lemmer [Kirk Lemoyne Billings] the gayest son I know -In memory of two tense years and in hopes of many more- your old Pal and supporter! Ken"* also signed by the photographer and dated 1935. 7 1/2 x 5 inches. 13 1/2 x 10 inches framed.

Already displaying his movie-star good looks, it is easy to see in the 18-year-old Kennedy's face and playful, somewhat cryptic and charged inscription, the face and character that would become the now-familiar President Kennedy. Of the thousands of signed JFK photos known to exist, this is the earliest. It is also a most remarkable testament to the in some ways highly surprising fact that Kennedy was able to ignore the mores of the day and keep such a close association with a closeted gay man.

"I'm not that kind of boy," Jack had angrily written to Lem after his friend made a sexual advance early in their friendship. But Jack didn't end the relationship. From the time John F. Kennedy and Kirk LeMoyne "Lem" Billings met at Choate - the 'tense' years of the photograph's inscription - until the President's assassination thirty years later, Jack and Lem remained best friends. Lem was a virtual fixture in the Kennedy family who even had his own room at the White House. The history of their friendship is detailed in the book *"Jack and Lem: John F. Kennedy and Lem Billings: The Untold Story of an Extraordinary Friendship,"* (David Pitts, Da Capo Press, 2008) and the present photograph is described in detail in this volume. \$30,000.00

5. [American History] King Jr., Martin Luther. (1929-1968). *Signed Emancipation Proclamation Centennial Stamp Block.* A remarkable association item, a never hinged plate block of 1963 Emancipation Proclamation stamps, issued in the same year as King's famous 'I Have a Dream' speech, signed in blue ballpoint ink with 'Best Wishes, Martin Luther King Jr.' across the block. Very fine, a likely unique example in this format.

At the New York Civil War Centennial Commission's Emancipation Proclamation Observance, New York City, September 12, 1962, King said that "If our nation had done nothing more in its whole history than to create just two documents, its contribution to civilization would be imperishable. The first of these documents is the Declaration of Independence and the other is that which we are here to honor tonight, the Emancipation Proclamation.

All tyrants, past, present and future, are powerless to bury the truths in these declarations, no matter how extensive their legions, how vast their power and how malignant their evil...There is but one way to commemorate the Emancipation Proclamation. That is to make its declarations of freedom real; to reach back to the origins of our nation when our message of equality electrified an unfree world, and reaffirm democracy by deeds as bold and daring as the issuance of the Emancipation Proclamation." \$8,500.00

6. [American History] [Music for President Washington] Reinagle, Alexander. (1756 - 1809). *Twenty four short & easy pieces: intended as the first lessons for the piano forte*. [Baltimore]: Printed and sold at Carrs music store Baltimore., [ca. 1794]. Oblong 8vo., 23.5 x 16 cm. Title; 2-18 pp. First two leaves detached but present, wanting last leaf with XXIII-IV as indicated on the title. Original string holding pages together, with wear, thumbing, staining. Overall, a remarkable survivor in any condition and rare. No copies of this Carrs imprint listed in Worldcat (only the ca. 1806 later issued second set of pieces); LOC holds only the earlier 1780 London imprint.

Alexander Reinagle, English-born composer, organist, and theater musician, journeyed in 1786 to try his fortune as a professional musician in the new United States of America, settling first in NY and then in Philadelphia, the national capital at the time. He helped revitalize the musical life of Philadelphia in the 1790s, introducing that city to the music of Haydn and Mozart, as well as his own original compositions. One of Reinagle's admirers was American President George Washington. In 1789, Reinagle composed a "Chorus", which was performed for Washington at Trenton, New Jersey, during Washington's journey to his inauguration. Later, Reinagle provided pianoforte instruction to Washington's step-granddaughter (Eleanor Parke "Nelly" Custis Lewis) and it is possible he used this very collection in that context. It is recorded that during Washington's presidency, Nelly sometimes entertained guests at the first Presidential Mansion on Cherry Street in New York City, and it is thus also possible that these very pieces were among the first pieces of music ever performed for the guests of the President of the United States! Both "VI, Allegretto" and "VII, Allegro" from the present volume are reproduced in Maurice Hinson's "Music for the Washingtons : a collection of keyboard pieces and songs performed in Philadelphia during the early days of the young republic" (Belwin Mills, 1988). President Washington was a frequent concertgoer, and could often be seen in the audience at Reinagle's concerts. On the President's death in 1799, Reinagle composed a Monody on the Death of George Washington. \$1,000.00

7. [American History (of a sort...)] Kinsey, Alfred C. (1894 - 1956). *Sexual Behavior In the Human Male - INSCRIBED TO JEAN BROWN*. Philadelphia and London: W. B. Saunders, 1948. First edition. Hardcover. 8vo. xv, 804 pp; 173 text figs.; 154 tables. Original cloth, very good, general toning throughout, lacking dust jacket, corners bumped, extremities of spine frayed. Fifth Printing, February 2, 1948. SIGNED BY ALFRED KINSEY: "To Jean M. Brown/ Alfred Kinsey/ 4.2.49."

Jean Brown worked with Kinsey at the Indiana University Institute for Sex Research, now known as 'The Kinsey Institute'. Her work, including her 1940 book "The Psychodynamics of Abnormal Behavior" is cited twice in the present volume. \$1,000.00

8. [American History] Sitting Bull (1834 - 1890). *Autograph Signature*. Rare authentic original Sitting Bull autograph signature on an autograph album page, 3 x 5 inches, glued to a slightly larger black page, which is itself glued to a cardboard mat along with a vintage halftone picture of the Indian Chief. The mat has a tear and discoloration staining, but the piece of paper with the signature is in very condition apart from a few small stains and the lightest traces of foxing. Overall 12" x 14".

Sitting Bull joined Buffalo Bill Cody's Wild West Show in 1885 and stayed for just four months. Despite enduring the taunts from the audience that identified him with the massacre at Little Big Horn, he was able to earn a small fortune (most of which he gave away to those he felt needed it more) by charging for his autograph and picture. \$12,500.00

9. [American Music] Pollock, William. (fl. 1800). *Ca. 1800 Illuminated Manuscript Tune Book*. Beautifully penned autograph musical manuscript, ca. 1800, probably a scribal publication by an itinerant singing school teacher, containing a title page serving also as introductory statement by the author (see below for full text), 8 pp. of elaborately calligraphied musical instruction including a finely penned gamut hand, and 30 pp. of song tunes (complete list below), most with calligraphied titles, accomplished in brown, red and green ink. Bound in rudely stitched soft suede-like leather bonded to linen, 8 x 6.2 inches [20 x 15.6 cm]. A few pages with minor tears or creases at the head, moderate browning or light stains here and there, overall in fine condition.

Following two blanks, the first page serving as both Title and introduction, in full [all sic]: "The Book of Vocal Music, / Contains Some plain, usefull, and necessary Rules and Characters most Generally used in Psalmody, with a few usefull Psalm tunes peculiarly Adopted for the use of Congregation, and private families. // How-everwell Designed, I dare not say that there are no mistakes herein. But I may be confident to affirm, there are none designed. I have omitted enlarging at present on the ground of Music, because the learning of musical Rules very often serve more to perplex, than to Instruct the artist. For tho the Learner be ever so expert in uptaking, yet when he comes to the application of proposition, and their proportions in musick, (or any Branch of the 'Mathematicks') I say except he is Master of a good Genius, and Strong in memory, he will find a crowd of Confused Ideas in his mind, that he would need the help of Some Skillful Instructor therewith. I am yours to command, W^m - Pollock."

The two front free endpages following the introductory statement appear to have been used by the owner of the volume to record both momentous events and the loans of other books, probably because this was a cherished location in the household and unlikely as such to be lost. The first such page records "January the 7th 1801 A blasing Commit was seen and heard about thirty minits past Eight o Clock at night" (sic), the following page recording "Caleb H Cole was Born August the 30 1808," "Lent Rober Henderson a book Cald Edwards on Babism December 31 1811," (sic) "October 9th 1814 Lent McNight Six Sermons on faith [published NY, 1790 by the Reverend Mr. John M'Knight, one of the ministers of the United Presbyterian Churches in NY] / James Hill."

The musical contents as follows, each 1 page recto only, brackets here identifying the notation lines as indicated in the manuscript or implied (lowercase): A scale demonstrated upon the Hand; A Gamut for treble; A musical Scale for Counter; A musical Scale for Tenor; A musical Scale for Bass; The Scale of Musick; A Scale of notes with their Proportional time; The Eight notes Ascending & Descending. Or the Measurement of Musical Tones; [blank]; French, tune [Tenor & Bass]; 2 Yorks [Tune Tenor & Bass]; 3 London [Tune Tune & Bass]; 4 Dundee [Tenor & Bass] 5 Abbys [tune & Bass]; 6 Elgins Tune ("Through the changing Science of Life Through Trouble and through Joy, the prayers of my love shall still, my hand and penn employ") [tune & Bass]; 7 Martyrs ("The Jews by Bables river val, and grievously mourn, their very hearts were like to break, when Zion they though on") [tune & Bass]; 8 Dublin [tune & Bass]; Newtown [Tune & Bass] & New London [tune] (this page unnumbered); 9 St Davids [Tune Tenor & Bass] & Davids Elogy for Saul and Jonathen [tune]; St Marys tune [Tune Tenor & bass] & St Anns tune or Song treble (standard notation); 12 Savoys ['Tune being fitted to the first version of the hundred psalm' & Bass] & The New Hundreth Tune; Brunswicks [tune] & 'The Same Tune another way' & Bass; Isle of Wight [Tune & 'Same tune set Vulgarly and yet to the same time' & Bass] London, Old [tune]; St.Humphrys [Tune Tenor & Bass]; Middlesex [Tune Tenor & Bass]; King Williams [Tune] & New Southwell [Tune]; Winsor [Tune & Bass] & Willington [Tune or Song]; Converse, a hymn [Tune or Song] & The Morning Hymn tune; Angels [Song, Tune] & Lunenburgh [Tune]; The 56th Psalm [Tune] & The 90th Psalm [Tune or Song]; The 91st Psalm [Tune] & The 98th Psalm [Tune]; The 112th Psalm [Tune] & The 113th Psalm [Tune]; Rochall or 119th Psalm [Tune] & Bella tune or Song; Jews Lamentation, or 137th psalm [Tune] & Southwell, old tune; Charronton or 148th Psalm tune [standard notation] & The Judgment Hymn tune; Calv-ery Tune, tenor & Standish Tune tenor; Manchester tune & Westminster Tune; Bedford tune or Song [Treble &

Bass] & Portsmouth tune or song trebble.

A very interesting and unusual variant form of the rural American sacred music 'shape-note' tradition, where instead of the note heads being shaped, they are written as letters assigned to each of the solmization syllables fa, sol, la, mi (in the four-syllable "fasola" system). In late 18th century America, itinerant singing school teachers traveled from town to town conducting short sessions that taught the rudiments of music theory, reading, and music notation, where a song would be first sung with the solmization, then with the words. Likely sold by one such singing teacher, the present manuscript employs key signatures and a five-line staff, but does not use the rhythm signs of conventional notation except in two instances where the tunes are written also in standard notation. In one of these instances the setting in fasola is identified here as "Same tune set Vulgarly and yet to the same time." As with more conventional shape-note notation, this notation is evidently intended to help singers with little musical expertise to sing at sight without having to recognize pitches on the staff or understand the key system. "The Anglo-American solfege system uses only four syllables: fa, sol, la, and mi. They each define a whole tone interval between them. The first three are repeated a half step above the third, followed by the mi a whole step above the second la. This pattern outlines the major scale - fa, sol, la, fa, fa, sol, la, mi, fa. Thus, finding the location of mi, the only unique syllable, is vital to the functioning of the system." (Karl & Marie Kroeger, "Musica Ecclesiae, Or Devotional Harmony," p. xx)

We know the book to have existed at least since January 11, 1801, the date of the recorded comet. Birth records on Ancestry.com record a William Pollock (born in Maryland, 1787) but we have been unable to positively identify this William Pollock as the book's author and it would be unlikely, even at this time, for a 13-year-old to be a singing school teacher of the kind associated with such a volume. Our search for a Caleb Cole born 1808 similarly yields no result through Ancestry.com. The Memorandum Book of Pastor Johannes Braun of Virginia, 1799 - 1813, includes the sighting of a comet on January 7, 1801, possibly suggesting Virginia as the source. A fascinating volume, certainly worthy of further research. \$6,500.00

10. [Art & Literature] Byron, Lord. (1788-1824). *Lord BYRON - A Lock of Hair from the Poet*. A lock of hair from the highly influential British poet (Childe Harold's Pilgrimage and Don Juan), politician, soldier, and adventurer, sexual and otherwise, probably the most colorful literary figure of the Romantic era. Byron's last physician, Dr Francesco Bruno, performed his autopsy, supervised the embalming, accompanied the body back to England, and is known to have clipped souvenirs from his patient's hair. The present clipping once formed part of the collection of the author S. Adams Lee (Poetical Works of Leigh Hunt) and is sold together with the envelope postmarked 1857 in which he sent it (indicating it also once included a hair specimen of Keats!) to the noted American historian, Benson John Lossing (1813 - 1891), care of Harper & Brothers (Harper's Magazine). The clipping and envelope were later offered for sale by Walpole Galleries, whose label is now affixed to the card's verso. Contained in an oval frame ca. 1920 (broken glass recently replaced with UV-plexiglass), 4.25 x 3.25 inches, most likely dating from the period of the Walpole Galleries sale. \$3,500.00

11. [Art & Literature] Chanel, Gabrielle "Coco." (1883 - 1971). *Rare "Ghost" Signature Page*. Eerie vintage double set of fountain pen signatures from the French fashion designer and founder of the Chanel brand, credited (with Poiret) with liberating women from the constraints of the "corseted silhouette" and popularizing the acceptance of a sportive, casual chic as the feminine standard in the post-World War I era. On an off-white 3.75 x 6.5 album page dated "14 Decembre" at the head, signed "Gabrielle Chanel" at the bottom and signed again vertically in the center. The vertical signature has been intentionally mirrored along the album page as it was originally housed in the hardcover album entitled "The Ghosts of My Friends," a book of somewhat glossy pages creased down the center of each page. People would sign their names along the crease and quickly fold the paper, creating a ghostly inkblot. In fine condition with the expected bisecting fold through signature and related and intentional spreading of ink. Ca. 1920, based on the other signatures in the volume from which it was removed. Archivally matted with a photograph to 11 x 14 inches overall.

An exceedingly rare example of Chanel's full signature in an especially unique and interesting format. Auto-graph material of the important design icon is highly uncommon and full signatures from Chanel are considered to be among the rarest of all major 20th century autographs, having appeared on the market only a handful of times in the past 40 years. Last year, two signed photographs and a short note made world headlines when they sold at auction for nearly \$500k. \$25,000.00

12. [Art & Literature] Duchamp, Marcel. (1887 - 1968) . *Signed Chess Match*. An interesting signed document from the influential artist who was also a very serious chess player. A handwritten record of a match between Duchamp and H. Bertrand, recorded in the hand of Duchamp's close friend Vitaly Halberstadt (1903 - 1967) and signed at the conclusion by Duchamp, who won the match in 35 moves :

“D'accord !
à bientôt
Marcel”

Together with a second match sheet also in the hand of Halberstadt, this one being a record of a game between himself and Léon Schwarzman (1887 - 1942).

In the early 1920s a rumor circulated through the art worlds of Paris and New York that Marcel Duchamp—the artist best known for *Nude Descending a Staircase*, the sensation of the Armory Show of 1913—had decided to stop making art in order to devote his life to playing chess. Although Duchamp made no effort to refute this claim, and had indeed entered into regular tournament play, he would never abandon his career as an artist. For the remaining years of his life, he sought opportunities to combine the two endeavors. Not only was the theme of chess an ever-present motif in his work—from his earliest paintings to works of his final decade—but on more than one occasion he buried coded messages in his art that could be fully comprehended only by proficient players of the game. He went so far as to suggest that the activity of playing chess be considered a component of his artistic expression. “I have come to the conclusion that while all artists are not chess players,” he memorably remarked, “all chess players are artists.” \$4,500.00

13. [Art & Literature] [Embroidered Binding]. *17th-Century Embroidered Silver & Gold Thread Silk Book Cover*. A richly decorated binding, both covers embroidered with various metallic threads and sequins, a binding of great artistry and splendor, likely early 17th century. Constructed from silk over early handmade paper, in the opened position the cover measures 15.5cm tall by 23cm long (6 1/8” by 9”). The recto features a cross and downward facing crescent contained in an elaborate sun, angels kneeling lower right and left, one holding a flame, the other a cross. The verso features a seated lamb surrounded by floral motifs, an Eye of Providence in a triangle at the top. The religious symbolism of the decoration, the measurements and in particular the fact that the measurements would not permit the inclusion of many pages, suggest that this was likely intended to carry a letter or instruction, possibly from a pope or other religious leader, for envoys sent abroad to embassies or other missions.

The very large majority of the silver and gold threads and sequins are still perfect: a couple of rays missing from the lower left side of the recto Eucharist side, lacking a couple of leaves and the outside border of the verso cover with the Lamb of God. Some of the silver thread around the outside edge has come undone and the silk is worn down the center fold. Overall in very good, clean condition. \$2,500.00

14. [Art & Literature] [Entartete Kunst] Kaiser, Fritz. *Führer durch die Ausstellung Entartete Kunst . . . zusammengestellt von der Reichspropagandaleitung, Amtsleitung Kulture*. Berlin: Verlag für Kultur und Wirtschaftswerbung, [1937]. 8vo, 32 pp., original stapled pictorial wrappers, creasing, some soiling, spine separating at top and bottom. Contained in a deluxe custom red cloth and black leather box, very fine.

The original catalogue for the famous exhibition of "degenerate art" mounted by the German Reich. In 1937, Germany's Nazi government staged an exhibition in Munich entitled "Entartete Kunst"-the official designation given to all "modern art" which was not classicist or realist in nature. The exhibition was not merely designed to illustrate what the Nazis deemed "bad art," but had a political purpose. "Modern art" was deemed to be part of the overall assault on "German art" and culture by a Bolshevik-and largely Jewish-movement of "artists" who were working in tandem with the Communist movement to destroy German, and Western, civilization. Germany's art museums were scoured for such works, and were declared forfeit to the state. When the exhibition finally closed, this guide book, written by Fritz Kaiser, an official in the Reich Propaganda Ministry, was issued as a souvenir. \$1,200.00

15. [Art & Literature] [Erotic Drawings]. *Ca. 1840 Austrian Erotic Watercolor Illustrations, including of the juggler Karl Rappo*. A collection of thirteen graphic erotic depictions, Vienna, ca. 1840, watercolor on paper, each including a captioning couplet written in brown ink, some with insertions and deletions to the text, the sheets numbered upper right corner No. 2 - 32 (evidently lacking at least 19 illustrations). Each mounted to rigid backing under passe-partout, oblong 8vo (size: 21.5 x 16 cm). A few minor tears to the edges, scattered wrinkling, toning, foxing, overall in fine condition with very bright colors.

Three of the more fanciful and acrobatic erotic scenes involve a depiction and text concerning the character "Rappo" (sometimes spelled "R. Appo" and then changed to "Rappo"), evidently referring to Karl Rappo (1800 - 1854), a famous Austrian juggler and strong man of the time. The balance of the illustrations involve brothel scenes and domestic erotic encounters, including with the housemaid. A sampling of the texts includes: "Montag. Es finden sich die Kaufleute ein, / Da müssen die Gewölbe sauber sein" ["Monday. It the folks arrive, as must the vault be clean"]; "Zweite Abtheilung: Die Pyramide / Rappo erscheint mit steifem Gliede" ["Second Act: The Pyramid / Rappo appears with a stiff member"; "Ein Tableau horchst auserlesen / Vor Rappo noch niemals dagewesen" ["A tableaux was arranged / before Rappo arrived." \$6,500.00

16. [Art & Literature] Giacometti, Alberto. (1901 - 1966). *Derrière Le Miroir #127, Mai 1961 - INSCRIBED ON THE FRONT COVER TO LEONARD LYONS*. 28 pp. loose in wraps. Fourteen monochrome lithographs by Giacometti (two double page) including wraps. Essays by Olivier Larronde, Lena Leclercq, and Isaku Yanai-hara. Checklist for exhibition of paintings and sculpture. Text in French. Internally clean and unmarked. Wraps toned mostly around the edges, chipped at top and heavily along spine where front and rear covers are both fully separated. Signed and inscribed in blue ink on the front lithograph by the Swiss artist to noted film and theater columnist Leonard Lyons ("The Lyons Den"): "A Leonard Lyons / très Amicalement / Alberto Giacometti / Paris le 3 avril 1964." \$5,000.00

17. [Art & Literature] [Marx, Harpo. (1888 - 1964)] Dali, Salvador. (1904 - 1989). *Portrait Print inscribed to Harpo Marx from Dali*. Photomechanical print on paper, depicting Marx at his harp with a lobster and an apple on his head and a liver draped over the instrument in Surrealist fashion, inscribed and signed at lower right in pencil by Dalí, "Pour Harpo Marx son ami / Salvador Dalí."

Framed: 17 x 21 in.; Within mat: 11 1/4 x 8 3/4 in. Provenance: Estate of Harpo Marx; Collection of William W. Marx, Rancho Mirage, California. The original pencil portrait of Marx from which this is reproduced was completed by Dalí in February, 1937, during the artist's visit to Hollywood; today it is in the collection of the Philadelphia Museum of Art.

The two men became friends in the 1930s when Dali sent Marx a gift of a harp with barbed wire strings and tuning knobs made of cutlery. They also collaborated on an unrealized film script entitled *Giraffes on Horseback Salad*. The artist wrote to André Breton of his visit to Los Angeles: "I've made contact with the three American surrealists: Harpo Marx, Disney, and Cecil B. DeMille. I believe I've intoxicated them suitably and hope that the possibilities for Surrealism here will become a reality."

The second-born of the Marx Brothers, Harpo was a unique comic performer whose style was influenced by clown and pantomime traditions of a previous era. He was well known by his trademark big, poofy, curly hair, his top hat, and a horn and although he never talked during performances (although he often blew a horn or whistled to communicate), he frequently used props (such as a walking stick with a built-in bulb horn), and he played the harp. Many film buffs argue that the lovable mute was in fact the funniest of the Marx Brothers without ever saying a word. Harpo officially became a mime after a theater critic supposedly noted that he was brilliant...until his character spoke. Harpo never uttered another sound. \$15,000.00

18. [Art & Literature] Picasso, Pablo. (1881 - 1973) & Brassai (1899-1984). *Conversations avec Picasso - SIGNED BY PICASSO AND BRASSAI*. Paris: Gallimard, 1964. First edition. 53 photographs by Brassai. 8vo. Half red calf with four raised bands. Signed boldly in black ink by Picasso above the printed dedication « A Picasso pour son quatre-vingt-troisième anniversaire ce bouquet d'instant retrouvés de ses riches heures ». The half-title inscribed by Brassai: « Pour Maud Leclerc avec toute son amitié / Brassai / èze-village 27 décembre 1964 ». Very Fine.

"Read this book if you want to understand me."—Pablo Picasso

Conversations with Picasso offers a remarkable vision of both Picasso and the entire artistic and intellectual milieu of wartime Paris, a vision provided by the gifted photographer and prolific author who spent the early portion of the 1940s photographing Picasso's work. Brassai carefully and affectionately records each of his meetings and appointments with the great artist, building along the way a work of remarkable depth, intimate perspective, and great importance to anyone who truly wishes to understand Picasso and his world. "Notoriously demanding about pictures of his own work, Picasso came to prefer Brassai to all the other photographers who recorded his output. Brassai eventually photographed the entire sculptural oeuvre of Picasso, achieving dramatic effects by "posing" the objects with unusual camera angles and moody lighting achieved by a single powerful lamp hidden behind a watering can in the stable Picasso was using as a studio." (Joseph Fitchett, 'Brassai-Picasso: 40 Years of Dialogue,' *NY Times* 4/22/2000) \$4,000.00

19. [Art & Literature] Pissarro, Camille. (1830–1903). *Autograph Letter to Petitjean with a sketch of a Pipe*. Boldly-penned autograph letter from the French painter, one of the leading figures of the impressionist movement, best known for his distinctive pointillist style. In French, a brief letter signed "C. Pissarro," one page, on black-bordered mourning stationery, approx 4.5 x 7 in. [11 x 17.5 cm], Paris, 19 March, [18]99. Letter to the French Post-Impressionist painter, Hippolyte Petitjean (1854 - 1929). In full (translated): "My dear Petitjean, Teissier [André Teissier, Pissarro's notary and friend] and Luce [Maximilien Luce (1858 - 1941), prolific French Neo-Impressionist artist] are coming for lunch with us tomorrow Thursday and would you like to give us the pleasure of joining us together with your family? We are eating at Noon. Tomorrow, in friendship your C. Pissarro." The letter is penned in brown ink. In the lower section of page, there is a simple charcoal sketch approx 2 cm in diameter, of a pipe, perhaps accomplished in the hand of Pissarro or perhaps added by Petitjean on receipt of the letter. In very fine condition, elegantly presented in a custom hand-painted French mat with gilded wood fillets to approx. 11.75 x 14.25 in. [30 x 36 cm].

Alfred Sisley, one of the Impressionist painters most closely associated with Pissarro, died on 29 January, 1899 and it is likely that the mourning stationery used by Pissarro for the present letter is in reflection of that very personal loss. In March-April, at the time of this letter, Pissarro was having a one-man exhibition at Bernheim's gallery and in April, was included in a group exhibition at Durand-Ruel's galleries, which included works by Monet, Renoir, Corot and Sisley. \$4,500.00

20. [Art & Literature] Ray, Man. (1890 - 1976). *Signed Letter to Dudley Nichols*. Interesting letter from the influential American artist, one of the major innovators in both the Dada and Surrealist movements. 1 page typed letter, Paris, July 12, 1955. Blindstamped "Man Ray" upper left corner, signed "Man," in blue ink at the conclusion. Addressed to the American screenwriter Dudley Nichols (1895 - 1960) who wrote or co-wrote the screenplays for 72 movies, and who evidently had purchased a work from the artist. In part: "I received your draft and thank you very much. It has gone into my account here, and will be credited in francs, as I, as a resident, cannot draw dollars. Anyhow the difference is small, and as I use only francs, it does not matter. I can always adjust my living to my income. If I'm cheated, I buy less or pay less. So our society gains nothing. I've painted all my life without thinking of immediate returns, but I'm conscious of the fact that a small sum now is worth ten times ten years later! // You are the ideal art patron, who asks the artist to choose a work for him. I act that way, too, when I make an exchange with another painter. When offered a choice, I let the other pick what he thinks I ought to have, even if he has made a definite choice. It is always a pleasant surprise, like receiving a gift. It is also an indication of the other's integrity and perspicacity. So many careful calculations turn out to be off the beam, even with lots of experience. // What you say about being through with Hollywood or Hollywood being through with you is, I think, beside the point. I can also look back and see that my activities change or are deviated by outside forces every ten years or so, and it's a good thing. Whether I change my occupation or location, it is always with a feeling of liberation and renewal. It takes some time, the transition, and this is the most uncomfortable part of it, but, as you say, it works out. You really do not change yourself, and that is the most important." In fine condition, a few minor creases and small tears to corners. \$2,400.00

21. [Art & Literature] Silverstein, Shel. (1930 - 1999). *The Missing Piece Meets the Big O - The Author's Draft Pages, with Autograph Corrections, Additions and Drawings throughout*. From the estate of the author, a loose set of mostly unnumbered and non-sequential proof or galley pages, printed on fax paper, being working drafts towards the completion of the book. 55 pages, of which 34 sides are annotated and edited with text and/or drawings in the hand of the author in ink or pencil, including illustrations which have never been published in any form, these pages apparently exchanged with his editor by fax and retained by the author. Undated, sold together with an apparently earlier letter (TLS, 1 page, 9/21/75) from Ursula Nordstrom, publisher and Editor-in-chief of juvenile books at Harper & Row from 1940 to 1973, to Silverstein concerning delivery of the final proofs of the original Missing Piece, and other matters. The proof pages measuring 14 x 8.5 inches, edges worn, corners creased, stains and wrinkling on a number of pages, generally good condition.

Capturing the essence of the human spirit in the simplicity of a circle, in his celebrated 1976 children's book "The Missing Piece," Silverstein illustrated a circle searching for his 'soul mate.' The Circle is happy in life, but feels incomplete, and longs for the day when it will finally find what it has been missing. We see the Circle finding many pieces, all perfectly fine alone, but just not the right fit with our Circle. Some are too large, or too small, or too pointy. Still, the Circle doesn't give up. It just merrily rolls along, talking to a worm, or smelling a flower, and singing its song. A sequel, "The Missing Piece Meets The Big O" was published in 1981, this volume told from a Missing Piece's point of view. \$6,500.00

22. [Art & Literature] [Thomas, Dylan. (1914 - 1953)] McKenna, Rollie. (1918 - 2003). *DYLAN THOMAS - Exhibition Photograph*. Tremendous exhibition photograph printed personally by the photographer, silver print, half length, in profile facing right, right hand raised with a pencil between his index finger and thumb, a cigarette in his mouth, photographer's stamps to the verso with her address (1 Hancox Street, Stonington, CT, USA),

signed in pencil "Rollie McKenna" lower right recto of print, hinged to the photographer's original mount, signed again in pencil lower right, "Rollie McKenna." Size of image c. 11 x 14 inches (27.5 x 35 cm), overall size 16 x 20 inches (40.5 x 50 cm). Taken in New York, 1953 (printed later). In fine condition, a few light abrasions to the print, some scuffs and nicks to the mount.

This famous photograph was taken in 1953 when Thomas was perfecting and performing his 'looney-maybe-play', "Under Milk Wood," with five performers and Dylan taking the fifty-four parts. As Rollie McKenna photographed him, he admonished the others to 'love the words...Love the words'. Dylan was extremely unwell, one moment a 'disorientated hulk', the next 'a driving, inspiring teacher.' \$5,000.00

23. [Art & Literature] ["Weegee"] Fellig, Arthur. (1899 - 1968). *NAKED CITY - SIGNED, with an Original Photograph*. New York: Essential Books, 1945. First edition. First edition, in the earlier binding of rough textured buckram. Boldly signed by Weegee in green ink on the dedication page. Large ownership rubber-stamp of the "Citizen's Committee for the Army & Navy..." on the dedication page, general wear and moderate soiling on the covers, several pages have small stains but overall a solid, very good copy, very scarce signed. Together with and untitled and apparently unpublished silver gelatin photograph, 7 3/4 x 10 in., a New York City accident or crime scene with a man crumpled upon the pavement, suffering from what appears to have been a fatal head injury. Inkstamp on verso: "Please Credit Weegee From Photo-Representatives." Fine condition. A fine and characteristic original print from the photographer and photojournalist known for his stark black and white street photography.

Weegee worked in the Lower East Side of New York City as a press photographer during the 1930s and '40s, and he developed his signature style by following the city's emergency services and documenting their activity. Much of his work, and especially that in *Naked City*, depicted unflinchingly realistic scenes of urban life, crime, injury and death. \$4,000.00

24. Babbitt, Milton. (1916 - 2011). *"Ars Combinatoria" - Autograph Musical Manuscript*. Autograph fair copy full score manuscript in pencil of the innovative composer's 1981 work for chamber orchestra. 2 large detailed pages in the hand of the composer, elephant folio (17 x 22 inches), identified at the head as pages 68 and 69 comprising measures 385 - 390, signed "Milton Babbitt" and titled "Ars Combinatoria" at the bottom of the first page. Neatly folded into four sections, fine. \$1,500.00

25. [Ballet] Taglioni, Marie. (1804-1884). *Signed Photograph to Alphonse Duvernoy*. Signed CDV photograph of the most famous Italian ballerina of the Romantic ballet era, a central figure in the history of European dance. An original carte-de-visite photograph by E. Albert, showing Taglioni late in life, inscribed and signed on the verso to the French pianist and composer Alphonse Duvernoy (1842 - 1907): "A Monsieur A. Duvernoy / Souvenir d'une vieille Amie / Marie Taglioni...1880." In very fine condition, 6.2 x 10.5 cm. Rare. This is the only signed photograph of Taglioni we have ever encountered. \$3,000.00

26. [Ballets Russes] Bakst, Léon Samoilovitch. (1866 - 1924). *Original Tunic from the 1910 Ballets Russes "Schéhérazade"*. A printed cotton tunic, designed by Leon Bakst in 1910 for Diaghilev's Ballets Russes' 'Schéhérazade', of rust-red and blue satinised cotton, printed with silver droplets and golden stripes, prestud fastened to neck, the hem edged in tousled silver braid. Provenance: Sotheby & Co, 3rd March, 1973, lot 52.

Schéhérazade, a ballet in one act, was first performed by the Ballets Russes on the 4th of June 1910 at the Théâtre National de l'Opéra, Paris. Choreographed by Michel Fokine to music by Rimsky-Korsakov, the scenery and the costumes were both by Bakst. The first performances created a sensation, with the designs by Bakst building on the powerful visual effects of his earlier Cléopâtre. This dance drama was the first production completely devised by Diaghilev and his "miriskusniki" (members of the artistic movement inspired by the

magazine 'Mir iskusstva' ['World of Art']) collaborators, bringing together vivid visual spectacle, powerful choreography and a re-orchestrated version of the 1888 symphonic suite that Rimsky-Korsakov had based on tales from The arabian nights. Bakst's costumes, including the present tunic, are an imagined orientalist amalgam of Ottoman and Persian styles. With gold body paint and bejeweled outfit, Nijinsky commanded the stage with his voluptuous and feline performance as Zoebéide's favorite slave. Against the set's emerald green walls and red carpets, the massed costumes of dancers in frenzied motion created a moving spectacle of color intensifying towards the ballet's orgiastic and violent climax. Included with the costume is a fine copy of the 1916 sumptuous souvenir program published by the Metropolitan Ballet Company for the first American tour of the Ballets Russes. It features many full-color illustrations of costumes and scenery by Leon Bakst and others, including a two-page color spread of one of the sets from Schéhérazade. \$14,000.00

27. [Ballets Russes] Diaghilev, Sergei. (1872-1929) [Kochno, Boris. (1904 - 1990)]. *"Les Noces" Premiere Program - Inscribed to Boris Kochno*. Deluxe program from arguably the most important Ballets Russes production of the 1920s, inscribed in Cyrillic by the impresario and company founder to the Russian poet, dancer and librettist who from 1920 was Diaghilev's secretary, sometimes lover, and eventually main collaborator: "To my dear Borin'ka [a nickname for Boris, the "ka" being a term of endearment], in memory of his careful, thoughtful work. Serge Diaghilew. 13 June 1923, Paris." The program cover titled "Ballets Russes de Serge de Diaghilew / Gaité Lyrique / 1923," with color illustration by Picasso, heightened with pochoir process. 10 pp. including photographs of the composer, choreographer, and dancers + 4 pp. insert "Représentation de Grand Gala," Mercredi 13 Juin, 1923, giving the full program listing including Petrouchka, Le Prince Igor, and Noces (Création), bound with a single staple and yellow cord, the inscription on the first page. Light vertical crease through the program, slightly toned and handled around the edges, overall in fine condition.

Les Noces was ten years in gestation. Diaghilev commissioned the score from Stravinsky in 1913, intending that it be choreographed by Nijinsky. In the event, it fell to Nijinsky's sister Bronislava to realise the work and Les Noces was first performed by the Ballets Russes in 1923 at the Théâtre de la Gaîté, Paris. "An entire Red Army division seems to be involved as well as crowds of working class people", Andre Levinson wrote of Les Noces after its first performance in 1923. "It seems like electrification applied to ballet." One of the Ballets Russes' most piquant works, it reflects the sensibilities of old Russia and of the new Soviet Russia then struggling to be born. Stravinsky's modernist score draws on Russian folk traditions and features soloists, chorus, four pianos and percussion. Nijinska's striking choreography depicts the rituals of a wedding, from the consecration of the bride and groom to the celebratory wedding feast. \$7,500.00

28. [Ballets Russes] Diaghilev, Sergei. (1872-1929) & Picasso, Pablo. (1881 - 1973) & Massine, Léonide. (1896-1979). *Original Photograph*. Original vintage photograph of the choreographer, dancer and painter whose historic collaboration on the ballet "Parade" (with music by Satie and a one-act scenario by Cocteau) is the stuff of legend. 4 1/2" x 2 3/4". In fine condition, printed on Velox paper. \$1,500.00

29. [Ballets Russes] [Firebird] Stravinsky, Igor. (1882-1971). *"Danse Infernale" [Firebird] - Autograph Musical Quotation*. Boldly penned two-measure AMQS from the "Danse Infernale" of his "Firebird," penned on a small card and signed "Igor Stravinsky / Voreppe (Isère) / Le 1 oct / 32." Slight smudge to the location and date, mounting remnants on verso, else fine. On a card measuring 8 x 6 cm, together with several halftone portrait photographs and the original transmissal envelope, postmarked from Voreppe on the day following the quotation's date. Composed for the 1910 Paris season of Diaghilev's Ballets Russes with choreography by Michel Fokine, Stravinsky's "Firebird" was first performed on 25 June 1910. Based on Russian folk tales of the magical glowing bird of the same name that is both a blessing and a curse to its captor, the ballet centers on the journey of its hero, Prince Ivan who enters the magical realm of Kashchei the Immortal. When Kashchei sends his magical creatures after Ivan, the Firebird, true to its pledge, intervenes, bewitching the creatures and making them dance an elaborate, energetic dance, the "Infernal Dance" of the present AMQS. \$3,000.00

30. [Ballets Russes] [Firebird] Stravinsky, Igor. (1882-1971). *L'Oiseau de Feu* - SIGNED PHOTOGRAPH. Vintage glossy original photograph of an unidentified production of Stravinsky's "Firebird," signed in blue ballpoint ink "Cordially, Igor Stravinsky" along the lower edge. 24 x 18 cm, the signature rather light with poor ink adhesion, otherwise in fine condition. Identified in Italian on the verso, possibly providing a clue as to the production details. We have not previously seen a signed stage production image from the composer.

The Firebird was commissioned from the 27 year old composer by Diaghilev and on June 25, 1910, "with the celebrated ballerina Tamara Karsavina and the Ballet Russes, the most important ballet since Tchaikovsky had its premiere in Paris. As Diaghilev had predicted, Stravinsky became famous overnight...Stravinsky learned well from Rimsky-Korsakov and equaled his master in orchestral opulence. The score is an enchantment, and its individual numbers - from the Infernal Dance to the Berceuse - exude the fragrance of Russianism in the grand tradition, with added dissonant spice. Stravinsky's first important work remains a favorite." (David Dubal) The original production featured scenery and costumes designed by Alexander Golovine and Leon Bakst; the original cast was Tamara Karsavina, Michel Fokine, Enrico Cecchetti, and Vera Fokina. \$800.00

31. [Ballets Russes] [Firebird] [Stravinsky, Igor. (1882-1971)] [Danilova, Alexandra. (1903-1997)] Berman, Eugene. (1899 - 1972). *Original Painting of the Firebird from Danilova's Personal Collection*. 112 x 9 cm. Oil on board, signed "gerc" (the artist's nickname) lower right. In the original linen mat and frame (20 x 17 cm), as it hung in Danilova's home until her death. Ca. 1944, around the time of Danilova's performance in the premiere of the Stravinsky/Balanchine "Dances concertantes," designed by Berman.

One of the most popular dancers of her time, Danilova was a star at St. Petersburg's Imperial Ballet, with the Ballets Russes under Sergei Diaghilev, and then with the Ballet Russe de Monte Carlo after Diaghilev's death. One of the greatest dancers of her time, she created numerous important Balanchine roles and was an important teacher at the School of American Ballet. When she died at the age of 93 in 1997, her will stipulated a number of bequests to individuals and institutions, and most of her correspondence, notebooks, artwork and memorabilia is now housed at the Library of Congress, Kent State University's Costume Museum, Ohio's Ursuline College and the New York Public Library. The present item is from the personal collection of one of the principal heirs, dance critic Kim Kokich, Danilova's goddaughter (the daughter of Danilova's former husband, dancer Kasimir Kokich).

Firebird was one of the first roles performed by Danilova at the Mariinsky, in 1922, at the age of 19, when Fedor Lopukhov staged *L'Oiseau de Feu* especially for her. \$5,000.00

32. [Ballets Russes] [Firebird] [Stravinsky, Igor. (1882-1971)] [Goncharova, Natalia Sergeevna. (1881-1962)]. *Original Hand-Painted Robe from the 1926 Ballets Russes "L'Oiseau de Feu."* Hand-painted cotton robe, designed by Natalia Goncharova, of white calico painted white with mauve strapwork, wired black cotton collar, lined in mauve flannel, for the production of 'L'Oiseau de Feu' by Diaghilev's Ballets Russes, Lyceum Theatre London, November 1926. Provenance: Sotheby & Co auction, 3rd March, 1973 lot 81 (part).

The Firebird (*L'Oiseau de feu*) was an archetypal 'Diaghilev' ballet, and one of the most successful of the early works of the Diaghilev Ballets Russes. Premiered in Paris in 1910, it was distinguished not only by Mikhail Fokine's imaginative and magical choreography and production, but by being Serge Diaghilev's first commissioned score from Igor Stravinsky. It was the beginning of a distinguished collaboration between Stravinsky and Diaghilev's company.

The ballet was designed by Alexander Golovine except for the leading dancers' costumes, which were by Leon Bakst. By the mid-1920s, when Diaghilev wished to revive the ballet, the original designs were seen as old-fashioned. Diaghilev therefore commissioned new sets and costumes from Natalia Goncharova, whose style, de-

iving from icons and Russian folklore, with bold colors and simplified shapes, was admirably suited to the folk tale elements in the ballet. The first performance of the redesigned production was seen at the Lyceum Theatre, London, on 25 November 1926. \$14,000.00

33. [Ballets Russes] Goncharova, Natalia Sergeevna. (1881-1962). *Costume Design for a Sea-Monster from SAD-KO*. Gouache and watercolor over pencil on paper laid down on board. Inscribed in Russian (upper left and lower left) and with a collector's stamp (lower right). 16.5 x 10.4 inches (41.9 x 26.4 cm). Matted and framed to 37 x 54 cm.

This remarkable design was executed for Diaghilev's 1916 Ballets Russes production of Sadko, based on an episode from Rimsky-Korsakov's opera, where the Sea Princess becomes enamoured of the great musician Sadko and weds him in the kingdom of the Sea-King. The company had first presented Sadko in 1911 with choreography by Fokine and costumes by Anisfeld and Bakst. The present design dates from the restaging done for the American tour of 1916 with choreography by Adolph Bolm and new costumes and décor by Goncharova. \$15,000.00

34. [Ballets Russes] White, Ethelbert. (1891 - 1972). *Original hand-coloured wood engraving of a scene from the ballet "Thamar"*. The British ballet historian Cyril Beaumont (1891-1976) commissioned White to execute a number of prints that would faithfully record performances by the Ballets Russes in London. The present image illustrates one of the scenes of the 1912 production of "Thamar," with a set by Leon Bakst. Print, fully colored by hand in gouache, 36.5 x 33 cm. Mounted to rigid backing, paper borders toned and with some surface tears and stains from prior mounting, the image itself fine.

The subject of the life of Thamar, Queen of Georgia from 1184 to 1213, was transformed in the spirit of nineteenth-century Romanticism, becoming a symbol of nationalist pride in the face of growing Russian cultural dominance in the Caucasus. Russian poet Mikhail Lermontov fictionalized Thamar's history within his interpretation of a Georgian legend of a malevolent seductress in his 1841 poem, Tamara, and it was this version, along with Balakirev's symphonic poem Tamara, that inspired Bakst and Fokine for the Ballets Russes production of Thamar in 1912. Bakst's looming set dramatized Thamar's isolated court in her castle in the treacherous Terek River and provided a stark background for his sumptuous and richly detailed costumes for the queen, her courtiers, guards and suitors. \$650.00

35. Berlioz, Hector. (1803 - 1869). *Autograph Letter to Stephen Heller, quoting Virgil*. Autograph letter in French, signed "H. Berlioz," one page, 5.25 x 8, July 12, no year. Addressed to "My dear Stephen," in full (translated): "I'm not sure a flawless sonnet is worth a long poem, but I'm pretty sure that your six lines of yesterday have made me happier than many grand articles, pretentious or knowledgeable. I shake your hand." He continues with a Latin quote from Book V of Virgil's Aeneid, "Quid quid erit, superanda omnis fortuna ferendo est" ["Whate'er betide, he only cures the stroke of Fortune who endures"], and adds, "We will see if Virgil was right." In very good condition, with central vertical and horizontal folds, scattered foxing, and a stain affecting first line of the letter. Together with a postcard portrait.

An interesting letter to the Hungarian composer and pianist and critic who became a close friend of Berlioz after moving to Paris in 1838. "They became good friends and in due time grew old together. Berlioz admired Heller's sense of humor and erudition, and they shared literary affinities." (D. Kern Holoman, "Berlioz," p. 198)

Indeed, Berlioz was deeply inspired by the written word, and drew from classic literature and poetry to write many of his finest compositions, from *La damnation de Faust* (based on Goethe's *Faust*), to *Harold en Italie* (in-

spired by Byron's Childe Harold), to *Romeo et Juliette*, to his magnum opus, the phenomenally ambitious opera *Les Troyens*, which was based on Virgil's *Aeneid*, making this letter's closing quote and commentary especially notable. \$5,000.00

36. **Bizet, Georges. (1838-1875).** *"Don Juan de Mozart ... Transcrite pour Piano Solo par Georges Bizet" - Signed Presentation Copy.* Paris: Heugel & Cie, [1866]. The printed first edition score of Bizet's piano reduction of Mozart's "Don Giovanni," inscribed on the half title "À Mademoiselle Christine de Noné / Hommage du transcripteur / Georges Bizet." In fine condition, the initials "C.N." in gilt on the front board. Edges a little rubbed, inner front hinge cracked but binding completely solid otherwise, contained in a custom red leather and cloth box, stamped in gilt at spine.

Autograph material of Bizet is highly uncommon and presentation scores of this kind are among the rarest of all forms.

Bizet's arrangement of Mozart's great opera dates from the composer's late 20's and is especially fascinating in its role as a clear signpost on Bizet's route to composing his own celebrated "Carmen." In the Paris of the 1860s, despite being a Prix de Rome laureate, Bizet struggled to get his stage works performed and though his "Pêcheurs de perles" had been performed at the Theatre Lyrique in 1863, it had not enjoyed much success and the composer wrote this 'transcription for hire' for the publisher Heugel. "This story about a manipulative and exploitive woman places Carmen in the category of the classic battle of the sexes. The most formidable other operatic treatment of this battle is Mozart's famous libertine, Don Giovanni. Carmen and Don Giovanni are both operas that take place in Seville and deal with an archetypal main character; both stories center around sex and seduction; both stories were initially considered immoral by their public; both characters exercise their power to manipulate the opposite sex for no apparent reason other than their own pleasure; and both leading characters are finally entrapped by their deeds with their deaths the final consequence of their actions." (Burton D. Fisher, "Bizet's Carmen") \$6,500.00

37. **Cage, John. (1912-1992).** *Autograph Statement about Silence.* A remarkable autograph statement from the innovative and influential American composer. "My favorite music is silence (The sounds of the environment wherever one is); I hope what I write doesn't interrupt it, but, instead, goes with it." Inscribed, "With best wishes, to Joseph --, John Cage." Written on irregularly cut music paper (approx 23 x 6.5 cm), slight crease on left, otherwise in fine condition.

The first time Cage mentioned the idea of a piece composed entirely of silence was during a 1947 (or 1948) lecture at Vassar College, *A Composer's Confessions*. Cage told the audience that he had "several new desires", one of which was "to compose a piece of uninterrupted silence and sell it to Muzak Co. It will be three or four-and-a-half minutes long—those being the standard lengths of "canned" music and its title will be *Silent Prayer*. It will open with a single idea which I will attempt to make as seductive as the color and shape and fragrance of a flower. The ending will approach imperceptibility." Cage's "Four minutes, thirty-three seconds" (4'33") was composed in 1952, for any instrument or combination of instruments, and the score instructs the performer(s) not to play their instrument(s) during the entire duration of the piece throughout the three movements. The piece purports to consist of the sounds of the environment that the listeners hear while it is performed, although it is commonly perceived as "four minutes thirty-three seconds of silence." \$1,000.00

38. **Chaliapin, Feodor. (1873-1938).** *Signed Portrait Drawing of Lawrence Tibbett.* Lawrence Tibbett in evening dress, 1928. A superb signed original graphite drawing by the great Russian basso, who was - like Caruso - greatly celebrated for his caricature portraits. Graphite on off-white wove paper. 6-1/4 x 5 inches (sight). Signed, inscribed and dated at center right: "a mon cher Tibbett / F Chaliapin / 1928."

The baritone Lawrence Tibbett (1896-1960) made his Metropolitan Opera debut on November 24, 1923 in the role of Lovitzky in Boris Godunov, alongside his idol, Feodor Chaliapin with whom he performed again later that year, in Faust. \$1,600.00

39. [Composer, after an Orgy] Villon, Jacques . (1875-1963) [YON-LUG (1864-1921)]. *Yon-Lug après une Nuit d'Orgie - ORIGINAL SIGNED DRAWING*. Small original drawing, "Yon-Lug after a Night of Orgy," ink over traces of pencil, signed pencil lower right. Mounted to a slightly larger sheet, titled lower left. Undated but ca. 1900. 12.8 x 19.3 cm.

Constant JACQUET, known as YON-LUG (1864-1921) was a Lyonnais composer and singer who was a fixture in the cabaret scene of Montmartre. A regular performer at the Cabaret des Quat'z Arts and Moulin-Rouge, the name by which he was known was taken from his birthplace: "Yon" for "Lyon" and "Lug" from "Lugdunum."

The French cubist painter and printmaker, Jacques Villon, elder brother of Marcel Duchamp, Raymond Duchamp-Villon and Suzanne Duchamp-Crotti, moved to Montmartre in 1894, adopting his pseudonym as a tribute to the French medieval poet François Villon. In Montmartre, home to an expanding art community, Villon lost interest in the pursuit of a legal career he had promised his father, and for the next 10 years he worked in graphic media, contributing cartoons and illustrations to Parisian newspapers as well as drawing color posters. He moved away from Montmartre in 1906 and it is likely that the present drawing was accomplished before that date. \$2,500.00

40. [Composers and Performers of the 19th Century] Brahms, Schumann, Joachim, Grieg, Paderewski, Hoffman, Piatti, Richter, De Reszke etc. *Wooden Fan signed by Leading Composers and Performers*. A remarkable late 19th century wooden fan with penwork decoration at the guards and twenty two autograph signatures of important composers and musicians. On the recto, the following figures have signed: Johannes Brahms, Hans Richter, Alfred Grunfeld (with AMQS), Bernard Stavenhagen, Nathalie Janotha, Heinrich Lutter, Edvard Grieg, David Bispham, Clara Schumann, Ignacy Jan Paderewski (with AMQS), Wilma Norma Neruda, Joseph Joachim, Alfredo Piatti, Christine Nilsson, Jean de Reszke, Edouard de Reszke, Adelina Patti and one unidentified. The verso has been signed on six blades by Max Pauer, Ernst Pauer, Jules Diaz de Soria, Josef Hofmann (signed "Jozio," at age 10!), and two unidentified. Most of the ribbon that connects the fan blades is broken, otherwise very good. 11 1/4" long when folded. \$10,000.00

41. Dvorák, Antonín Leopold . (1841 - 1904). *Autograph Letter in English to his Publisher regarding the Requiem*. Brief and emphatic autograph letter Signed, "A. Dvorák," a postcard to his English publishers Novello & Ewer, in English: "I wish no dedication! For the title page of the vocal score ore [sic] full score!" 1 page, oblong 12mo; several pinholes and creases at lower left affecting place text, postage stamp and postmarks and holograph address verso. Vysoká, 28 August 1891. 1891 was an auspicious year for the composer. In March, he was awarded an honorary doctorate from Prague University and three months later, received a similar honor from Cambridge. His fiftieth birthday, on September 8, was celebrated with a host of ceremonies and performances, and on 9 October 1891, in Birmingham, England, Dvorak conducted the premiere of his Requiem in B-flat minor (Op. 89), "the romantic era's largest and grandest" ("Dvorak," David Hurwitz) - and one of the most beautiful and original - settings of the Mass for the Dead. \$3,800.00

42. Fauré, Gabriel. (1845-1924). *Fileuse (excerpt from Pelleas et Mélisande) - INSCRIBED PRESENTATION SCORE*. Printed sheet music to 'Fileuse (excerpt from Pelleas et Mélisande).' Transcribed by Alfred Cortot, 10.25 x 13, 10 pages, signed and inscribed on the top of the title page, "A Mademoiselle Juliette d'Eichthal avec mille amitiés, Gabriel Faure." Music is housed in a custom-made folder. In fine condition, with moderate toning to signed page, not affecting clarity of the signature. The woman who received the music was the daughter of

Fauré's friend, the poet and sociologist Eugene d'Eichthal, to whom Faure dedicated his 7th Nocturne.

Fileuse de Gabriel Fauré (extraite de Pelleas et Mélisande). Transcription pour Piano par A. Cortot. Paris: J. Hamelle, [1902]. [PN] 4773. 10 pp.

La Fileuse appears in the composer's orchestral suite from Pelléas et Mélisande as an orchestral representation of a spinning song. The Fauré scholar Jean-Michel Nectoux notes that although Debussy omits it in his operatic version, Mélisande is shown at her spinning wheel in Maeterlinck's play. The present arrangement for piano is by the eminent French pianist and close associate of the composer, Alfred Cortot (1877 - 1962). \$1,600.00

43. [Futurism] Pratella, F. B. [Boccioni, Umberto. (1882 - 1916)]. *Musica futurista per orchestra. Op. 30. Riduzione per pianoforte*. Bologna: Bongiovanni, 1912. XXVII, 80 S. 4°. Ill. First edition with the three-part header "Il manifesto dei musicisti futuristi," "Il manifesto tecnico della musica futurista" and "La distruzione 27 della quadratura." The title illustration created the Italian Painter, graphic artist and sculptor Umberto Boccioni (1882-1916), who brought out the first manifesto of futurism in 1909 together with Russolo, Balla, Severini, Carrà. Apart from a slightly bent corner, this copy is in remarkably fresh condition. Rare.

The notoriety of this book is due mostly to the cover illustration, which features a striking drawing by Umberto Boccioni. Actually, the book itself was the score for Pratella's Concert #30, titled "Inno alla Vita. Musica futurista per orchestra" (Hymn to Life. Futurist Music for Orchestra) that was later performed in Rome on a tumultuous Futurist evening. Pratella's theoretical contribution to the reinterpretation of musical composition followed Marinetti's aim to intervene in every creative field. The author meant to introduce the "order of disorder" in music by the use of rhythmic irregularity. Today, this composer is known much more for his later works, which are imbued with a lyrical quality. \$1,200.00

44. Handel, George Frederic. (1685-1759) . *Autograph Signature with a Contemporary Framed Portrait*. Engraved portrait of the composer trimmed to oval size and set in a black wooden frame with brass fittings, measuring 15 x 18 cm. Autograph signature "George Frideric Handel" on a paper measuring 10 x 4 cm affixed to verso, below the signature, on a separate sheet, in a closely contemporary hand, is inscribed "This was written by himself in a subscription book in [B]ath Coffee House AD 1750." Mounted above the inset portrait is a gilded brass triangle with numbers and the word "Harmologon." The three numbers at the top are 15, 12 & 20 and the three numbers across the bottom are 9, 25 & 16. The signature has strokes of a darker, but also old early, ink over the letters 'e-o-r' and part of 'g' in the first name and the mostly faded 'c' in 'Frideric' has been altered in the same darker ink to form a 'k.' The entire original assemblage archivally preserved in a double-sided wooden table-top frame under UV-plexiglass.

The English physician and composer, Henry Harington (1727-1816) was mayor of Bath and founded the Harmonic Society there. He appears in a 1799 portrait with a similar geometric diagram also inscribed "Harmologon Trivnum" (see image), a symbol which is also inscribed on his memorial in Bath Abbey (see also Lightwood 'Hymn Tunes and Their Story', p. 358: "a tablet was erected to his memory in Bath Abbey, on which is a curious mathematical figure highly suggestive of a proposition in Euclid, but which is really a design showing the ratios of the vibration numbers in the various intervals of the major scale.")

Handel traveled to Bath in 1749 and in 1751, as he was increasingly afflicted with failing eyesight. One of England's major health resorts, it was a place he evidently enjoyed and to which he returned on multiple occa-

sions. The assembly of the autograph sheet with the frame bearing the above discussed Harmologon symbol associated with Harrington suggests that the subscription book autograph may have been discovered by someone associated with the Harmonic Society of Bath at the end of the 18th century, possibly by Harrington himself. Donald Burrows, in *Handel and the Chapel Royal* (Oxford, 2005), pp. 427-428, quotes Harrington writing to Samuel Arnold while personally examining the papers of John Christopher Smith Jr. and recognizing important autograph Handel scores. In other words, Harrington was a figure closely familiar with Handel's autographs and while it is impossible to say with certainty, given the fittings of the frame, it at least seems plausible that he was the original collector and assembler of the artifact as we now see it.

The overwriting of the letters in signature may have been accomplished around this time: the spelling of Handel's name confounded his contemporaries and though the composer himself never spelled his name with a K, it is not unusual that a contemporary would have 'corrected' his name in this way. The date of 1750 in the note should be understood to be an approximate time frame as the signature itself is undated (for one thing, the English calendar in this year would have run from March 30 1750 to March 30 1751) and was likely accomplished in either 1749 or 1751, years in which Handel is known to have traveled to Bath.

The portrait line engraving is trimmed from a larger full sheet, published 1786, and is by Francesco Bartolozzi (1727 - 1815), after Giovanni Battista Cipriani (1727 - 1785).

We gratefully acknowledge the assistance of Handel scholar, Ellen T. Harris in the cataloguing of this document. \$65,000.00

45. **Ives, Charles. (1874-1954). *114 Songs - INSCRIBED PRESENTATION COPY TO HUGO GOERLITZ*.** Redding, CT. C.E. Ives 1922 Folio. 3ff. (title, index), 259, [iii] pp. + 1f. First Edition, second issue. Original blue buckram boards with title in gilt on front cover. Inscribed on the front free endpage to the musical impresario, Hugo Goerlitz: "To Hugo Gortitz [sic] from Chas. E. Ives. / Jan 24 - '24." In very good condition, corners lightly bumped, minimal fraying to extremities, first endpaper torn at edge and repaired with tape from verso. Kirkpatrick p. 151. Rossiter p. 183. De Lerma S78. Sinclair p. 658. As stated in the composer's postscript, 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. As the demand exceeded the very limited supply (500 copies) of the first printing, he reissued the work in a second press run of 1,000 copies. We have encountered very few signed copies of either edition. The present copy is inscribed to Paderewski's manager, sometimes referred to as the "Barnum of American impresarios." "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.) \$10,000.00

46. **[Jazz & Song] Armstrong, Louis. (1901-1971). *Original Photograph Lying in State at the Armory*.** Vintage 1971 photograph of Armstrong lying in state at New York's 7th Regiment Armory 1971, where Artie Siefert is shown placing a trumpet on his coffin. 8 x 10 inches. \$200.00

47. [Jazz & Song] **Armstrong, Louis.** (1901-1971). *Signed Photograph To Mezz Mezzrow.* Vintage glossy 10 x 8 photo of the marquee of the RKO Palace presenting Armstrong, signed and inscribed in blue ink to clarinet player Mezz Mezzrow, "To my boy 'Mezz' from Louis Armstrong 11/27/31." In very good condition, with some skipping and irregular ink adhesion to portions of signature and inscription, missing lower left corner, and scattered creases. \$1,200.00

48. [Jazz & Song] [Beatles] **Lennon, John.** (1940 - 1980) . *"War Is Over" towel from Lennon's New York apartment in the Dakota.* A John Lennon "War Is Over" towel from his New York apartment in the Dakota. The towel was gifted to Lennon's housekeeper, Rosa Lopez Lorenzo, who worked for John and Yoko between 1976 and 1980. 38 1/2 by 21 3/4 inches. Expected wear, but highly suitable for display.

Lennon used "War is Over If You Want It" as one of his prime rallying cries. "We have this poster that says 'War is Over if You Want It.' We all sit around pointing fingers at Nixon and the leaders of the countries says, 'He gave us peace' or 'They gave us war.' But it's OUR responsibility what happens around the world in every other country as well as our own. It's our responsibility for Vietnam and Biafra and the Israel war and all the other wars we don't quite hear about. It's ALL our responsibility and when we all want peace we'll get it." - John Lennon, Interview in Denmark, 1970 (The Lost Beatles Interviews) \$2,400.00

49. [Jazz & Song] [Beatles] **Lennon, John.** (1940 - 1980) & **McCartney, Paul.** (b. 1942). *Signed Photograph wearing wedding dresses.* Unusual vintage magazine photo, trimmed to an approximate size of 4.5 x 6.5, showing John Lennon and Paul McCartney in wedding dresses, signed in green ballpoint, "John Lennon," and "Paul McCartney." In fine condition, with irregular edges, McCartney's signature a shade light, and a tape repair on the reverse to a complete vertical separation, affecting a single letter of McCartney's signature. Archival mounted to 11 x 14 inches overall.

Evidently a doctored satirical image. To our knowledge, Ringo (also pictured) and Paul never performed the duties of bridesmaids at a drag wedding of John Lennon. \$3,500.00

50. [Jazz & Song] **Brooks, Shelton.** (1886 - 1975). *The Darktown Strutters' Ball - SIGNED TO LOUELLA PARSONS.* New York: Leo Feist, Inc., 1945. Sheet music edition of Brooks' irresistible two-step, signed and inscribed on the front cover by the composer to Louella Parsons (1881-1972), America's first movie columnist, whose columns were read by 20 million people. 5 pp, complete. Some erased markings at on the lower front, else fine. Rare, the only sheet music signed by Brooks we have ever seen, with no records found at auction.

"It was introduced in vaudeville by a white trio (Benny Fields, Jack Salisbury, and Benny Davis), and its catchy tune was taken up by dance bands of all sizes. Leo Feist bought the copyright from Will Rossiter and issued the three million copies of sheet music that were sold. Darktown Strutters' had three important recordings in 1917 alone...the third and best was that of the Original Dixieland Jazz Band....'The Darktown Strutters' Ball ' is an invitation to a dance, and it makes the listener want to go." (David Jasen & Gene Jones, "Spreadin' Rhythm Around," p. 148)

Shelton Brooks sang, played piano, and performed on the vaudeville circuit (notably, as a Bert Williams imitator), but "is best remembered as the composer of several hit songs between 1910 and 1918 - songs that helped set off America's dance craze, furthered the careers of several popular singers, and became part of the standard repertoire of early jazz." (Cary Wintz, Paul Finkelman, "Encyclopedia of the Harlem Renaissance") \$1,800.00

51. [Jazz & Song] **Davis, Miles.** (1926 - 1991). *Kind of Blue - SIGNED.* Exceedingly rare signed copy of what is widely regarded to be the greatest jazz album of all time. 'Kind of Blue' album signed and inscribed on the back cover in blue ballpoint, "To Leo, Miles Davis, thank you," and "Best wishes, Jimmie Cobb, July 3rd

1960." In fine condition, with partial separation to top edge, light uniform toning to back cover, and scattered wear to front cover. The record is included. Columbia - CL 1355. The signatures obtained at the old "Black-hawk" jazz club in San Francisco, where the original owner's father had approached Miles at the bar before the second set.

Miles Davis was notoriously prickly and a generally reluctant autograph signer. Though authentic autograph signatures and (mostly late in life) signed photographs are obtainable, with regards to the present signed copy of Davis's greatest masterpiece, noted jazz collector and dealer Larry Rafferty has noted that in his 40+ years of collecting jazz autographs, this is "absolutely the only copy I have ever seen -- or heard of." Our research further confirms that no signed copies have appeared at auction or in trade catalogues known to us and that this is apparently the only authentically signed copy presently known to exist.

The best-selling jazz record of all time is universally acknowledged as a masterpiece, revered as much by rock and classical music fans as by jazz lovers. Kind of Blue brought together seven now-legendary musicians in the prime of their careers: tenor saxophonist John Coltrane, alto saxophonist Julian "Cannonball" Adderley, pianists Bill Evans and Wynton Kelly, bassist Paul Chambers, drummer Jimmy Cobb and, of course, trumpeter Miles Davis. To the musicians who recorded it, Kind of Blue was just another session when it was released in August, 1959. But the disc was quickly recognized by the jazz community as a classic. Jazz musicians were startled by the truly different sound on an album that laid out a clear roadmap for further modal explorations. "So What" became the tune, the one that every musician -- not just the practitioners of jazz -- simply had to know. The other tracks also quickly became standards and the individual solos throughout the record continue to inspire musicians to this day. Drummer Jimmy Cobb puts it all down to simplicity -- the reason Kind of Blue has remained so successful for so long. And because of its inherent balance, historian Dan Morgenstern adds, the album never wears out its welcome. \$35,000.00

52. [Jazz & Song] Dylan, Bob. (b. 1941). *Bob Dylan's Concert-Used & Signed Harmonica & Signed Box*. Hohner Marine Band harmonica, No. 1896, about 3" long in original box, the harmonica marked as being in the key of "C". The harmonica has been boldly signed by Dylan in black marker, as has the top of the harmonica box. Accompanied by a laminated copy of a notarized 1994 Letter of Authenticity by Cesar Diaz, well-known as Dylan's guitar and equipment technician (and so stated in the LOA), mentioning the harmonica "which he played for a minimum of three sets". Fine. Diaz has offered several such harmonicas in the past, hence the copy of his LOA prepared for the sake of expediency - though the certificate here bears the notary's blind-embossed seal evident.

A remarkable and iconic item from the most influential singer and songwriter of his era, whose music has gone through many transitions, but always retained the unique soulful style that is his trademark. \$8,000.00

53. [Jazz & Song] Dylan, Bob. (b. 1941). *Newport Folk Festival Program (1965)*. Bob Dylan gave memorable, groundbreaking folk music performances at Newport in 1963 and 1964, but his appearance at the 1965 festival is remembered for other reasons. There are two wildly divergent accounts of the crowd's response when Dylan debuted an electric set. One version of the legend says the boos were from the outraged folk fans Dylan alienated with his electric guitar; the other has it that audience members were upset by poor sound quality and a surprisingly short set.

The settled fact is that Dylan, met with a mix of cheering and booing, left the stage after only three songs ("Maggie's Farm," "Like a Rolling Stone," and "It Takes a Lot to Laugh, It Takes a Train to Cry"). Despite the crowd's disfavor, he later re-emerged and sang two much better received solo acoustic numbers, "Mr. Tambourine Man" and, appropriately, "It's All Over Now, Baby Blue."

Footage of Dylan's performance at the festival surfaced in 2005 in Martin Scorsese's documentary *No Direction Home*. The footage begins with emcee Peter Yarrow's introduction of Dylan, and the sound of loud booing and sporadic cheering begins just a few bars into "Maggie's Farm" and continues throughout the next song, "Like a Rolling Stone." Ultimately, Dylan stuck to his electric guns and took his music into new, unfamiliar territory, and did not return to Newport until 2002.

This program from the infamous '65 festival is in fine condition with light wear, moderate soiling and tanning to the covers, with very clean, crisp pages. A surreal page-and-a-half short story by Dylan titled "Of the Top of My Head" begins on page 17. A rare item from a pivotal moment in American Pop music history. \$1,800.00

54. [Jazz & Song] Ellington, Duke. (1899-1974). *Signed Photograph to John "Skipper" Mills - "the cause of it all."* Historic signed photograph of the important American jazz composer, bandleader and pianist who remains the most significant composer of the genre. 8 x 10 inch black and white William Morris promotional photograph, boldly signed and inscribed in blue fountain pen ink to John "Skipper" Mills, bass voice of the Mills Brothers: "To my Friend - the Cause of it All / the Great Skipper / good luck / Duke Ellington." Surface creases around the edges, small pinhole in top margin, otherwise fine. An important association.

John Hutchinson "Skipper" Mills, Sr. was member and father of the Mills Brothers singing group. He originally worked as a barber and sang with the Four Kings of harmony barbershop quartet while his sons sang in front of his barbershop as Four Boys and a Kazoo. After the death of his namesake (John Jr.), he followed his wife's suggestion to take Junior's place in the act and performed with his sons for 20 years until he retired in 1957 at the age of 75. The Mills Brothers made more than 2,000 recordings that combined sold more than 50 million copies, and garnered at least three dozen gold records. It was Duke Ellington who gave them their first major break in 1928, having heard them sing in Cincinnati and then calling Tommy Rockwell at Okeh records who signed them and brought them to New York. Later, once John Sr. replaced his son, they honored Duke with a popular swing version of his "Caravan." \$1,600.00

55. [Jazz & Song] [Ellington, Duke. (1899-1974)] Hodges, Williams, Carney, Tizol, Greer, Whetsol, Bigard, Nanton. *Signed Photograph*. Vintage glossy 10 x 8 photo of Ellington posing with his entire band, signed in fountain pen by the legendary lineup of Sonny Greer, Art Whetsol, Juan Tizol, Harry Carney, Johnny Hodges, Barney Bigard, Cootie Williams, and Joe Nanton. Reverse bears notes from the original recipient stating signatures were obtained on March 13, 1937, at the Saturday Night Swing broadcast. In very good condition, with old tape to corners, missing corner tips, ink notation to bottom, some scattered creases, and soiling and adhesive remnants to edges. \$900.00

56. [Jazz & Song] Handy, W.C. (1873-1958). *Autograph Musical Quotation, "St. Louis Blues"* Fine A.M.Q.S. on a 3 1/8" x 2 1/4" white card, two bars from his famous "Saint Louis Blues" boldly penned and signed, with additional note: "I hate to see de end". Inscribed at bottom to noted collector Lionel Aucoin. Triple-matted in marbled paper and maroon and gray felt, ready to frame.

Composed in 1914, it was one of the first blues songs to really cross genres and has been performed by numerous musicians of all styles from Louis Armstrong and Bessie Smith to Count Basie, Glenn Miller, etc. and remains a fundamental part of jazz musicians' repertoire. Handy said he had been inspired to write the song by a chance meeting with a woman on the streets of St. Louis distraught over her husband's absence, who lamented, "Ma man's got a heart like a rock cast in de sea", a key line of the song. \$1,000.00

57. [Jazz & Song] [In Memoriam] Seeger, Pete. (1919 - 2014). *Collection of Letters, unpublished recorded Anti-Bush statement, photographs and poster, 1963 - 2006*. An interesting collection of materials from over 40 years of the career of the American folk singer, an iconic figure in the mid-20th century American folk music revival. As follows:

Autograph Letter and Unpublished Recorded Anti-Bush/Cheney Testimonial. A photocopy by Pete Seeger on regular 8 1/2 x 11 inch paper of a fax sent to him from the Producer of The People Speak radio (2 pp, May 15, 2006), asking him to record a Public Service Announcement (PSA) demanding an investigation of the Bush admin based upon Congressman John Conyer's House Resolution 635. Seeger has penned a handwritten letter and notations in red ink around the printed text, regarding the script and suggestions on how it could be recorded. This printed letter itself contains the proposed script for the PSA, which reads in full: "This is Pete Seeger. When Richard Nixon abused power, Congress held a bi-partisan investigation that lead to Articles of Impeachment. Strong evidence shows that George Bush and Dick Cheney launched an illegal war and lied to Congress, spied on Americans without court approval, leaked classified information, produced phony news reports, imprisoned without charge and tortured, used illegal weapons and targeted civilians. Ask your congress member to co-sponsor Resolution 635 for an investigation." Also included is an autograph letter from Seeger, 1 page (June 15, [20]06), signed 'old Pete' with his little banjo trademark illustration, sending the above pages back and explaining that he'd forgotten if they had already been faxed ("at age 87 I'm losing my memory"). Included with the letters is a CD with 7 tracks including variations of Pete reading and playing the banjo (Beethoven's Ode to Joy), and little snippets of other lead-in music and Seeger's suggestions for editing the recording, which was eventually completed at a local studio.

Photographs: 1963 14 x 11 inch oblong photograph, 1964 8 x 10 inch photograph with Dove at Anti-War Rally, and Series of 34 original snapshot photographs, each 2.5 x 5 inches, from a December, 1971 performance in a Chicago church. All in fine condition.

Poster: Original Seeger Concert Poster, October 17, 1964. Eastman Theatre, Rochester, NY. Printed on heavy cardboard, large crease down center of the poster, some minor creases and stains around the edges. 22" x 14". \$2,000.00

58. [Jazz & Song] [Monk, Thelonious Sphere. (1917 - 1982)]. *Original Painting for "The Thelonious Monk Story" Album Cover*. Original artwork created for the 1965 "The Thelonious Monk Story" record album cover. Acrylic on rigid board ("Illustration Board"), 16" x 15" overall, with the actual image measuring 13" x 15". The paint surface is in immaculate condition with no chips or blemishes, outer edges with a few tiny chips, moderate crazing to the paint, but generally intact and fully adhered to the surface. From the family of the former art director at Riverside Records, where the album was recorded and to whom Paul Davis gifted this painting. Sold together with a copy of the original album (Riverside 9483/4.), reproducing this original painting on the cover and featuring a compilation of late 1950s recordings including "Honeysuckle Rose," "Brilliant Corners," "Blue Monk," "Round Midnight," "Well, You Needn't," etc. \$10,000.00

59. [Jazz & Song] Ochs, Phil. (1940–1976). *"Goin' to the Mountain" - Autograph Song Manuscript*. Autograph manuscript from the American protest singer and songwriter known for his wit, political activism, and distinctive voice. He eventually succumbed to a number of problems including bipolar disorder and alcoholism, and took his own life in 1976.

Rare original handwritten music and lyrics to 'Goin' to the Mountain' given to John Herald of The Greenbriar Boys, one 10-stave page, recto and verso, titled at the head, "'Goin to the Mt.' words and music by Phil Ochs." Ochs pens the music and lyrics to the first verse and chorus of the song, totaling 37 bars in 3/4 time, penning the lyrics below each measure and chord progressions above. He continues by typing the lyrics to the second and

third verses on the reverse, and has signed and inscribed below in blue ballpoint, "John—If you decide to use it please let me know. Probably have another one on the way soon—Phil." The handwritten first verse and chorus, in full: "Gone is the ri-din' of the rails, Gone are the friends to go to bail, Gone long gone is the time when the women would be mine, When the women they would be mine. Chorus: I'm go-in' to the moun-tain gon-na lay up there a while, Send my saddle to the moun-tain let me leave this old world in style." In fine condition. Accompanied by a letter of provenance signed by Herald, in full: "The song 'Going To The Mountain' was handed to me by Phil Ochs to learn. He thought I'd like the song because of its country flavor. I am a country bluegrass folksinger and was a member of a group called The Greenbriar Boys, the first professional touring bluegrass group in the Northeast. Our hay-day was in the 1960's. The song was written by Phil Ochs." After Ochs left Ohio State in 1962 without graduating, he worked at a club in Cleveland where he opened for the Greenbriar Boys before heading for fame in NYC. The only autograph manuscript we have ever seen from one of the greatest folk singers of his generation. \$2,800.00

60. [Jazz & Song] Parker, Charlie. (1920-1955). *"Lover Man" - SIGNED*. Signed record from the legendary jazz saxophonist, Dial Records French issue "Jazz Selection" (J.S. 514), including "Lover Man" (acc. by Howard McGhee) and "Be Bop" (as part of the Howard McGhee Quintet). A historic rare studio recording, signed in red ink on the label. In very good condition, sold the disc alone in a later sleeve.

At the time of this recording, Parker was reaching the bottom of his downward health spiral and was so drunk at the session that the producer reportedly had to physically hold him up. When he returned to his hotel room after recording "Lover Man", he set fire to the curtains, was arrested and ultimately sentenced to spend time at the Camarillo State Mental Hospital. Had it not been for his recuperation there, Lover Man would more than likely have been his last session.

Considered one of the most influential jazz musicians ever, Parker and Dizzy Gillespie helped develop Bebop as a reaction against the prevalent swing music of the period. His personal life was not as successful—plagued by troubles which included drugs and alcohol and suicide attempts. Authentic signed material of Parker is of the utmost rarity and this is an especially unusual format. \$4,000.00

61. [Jazz & Song] Presley, Elvis. (1935-1977). *"Love Me Tender" - Signed Sheet Music*. Four integral pages, 9" x 12", n. p., n. d. The legendary vocalist has placed his signature below a vignette portrait of himself on the front cover of sheet music for one his most famous songs, "Love Me Tender," which he wrote with Vera Matson and recorded in 1956. Edges are lightly toned. With a 3.25" x 2" ticket stub to a 1976 Philadelphia concert where the signature was apparently obtained.

A very rare and desirable autograph format from the American singer, musician, actor. One of the most significant cultural icons of the 20th century, the "King of Rock and Roll" almost never signed printed sheet music. \$7,500.00

62. [Jazz & Song] Rainey, Ma. (1886–1939). *Signed Contract for "Walking Blues."* Signed contract from "the Mother of the Blues," one of the earliest known American professional blues singers and one of the first generation of such singers to record, "whose socially oriented music constituted an aesthetically mediated community-building and assisted in developing a specifically African-American social consciousness." (Angela Y. Davis, "Blues Legacies and Black Feminism," p. 92)

DS, signed "Gertrude Rainey," two pages, 8.5 x 11, December 12, 1923. A Royalty agreement between the Chicago Music Publishing Company and Rainey for the song 'Walking Blues,' with Rainey receiving two cents for each piano copy sold, as well as 25% of the royalties for mechanical reproduction. Signed on the second page by Rainey and Lovie Austin, and witnessed by legendary A&R man, J. Mayo Williams. In fine condition,

with expected document wear. Accompanied by an unsigned glossy photo of Rainey and her band. Very rare, we have found no record of any other Ma Rainey autograph document having been offered for sale.

"The finest expression of the wandering woman theme is found in Ma Rainey's own composition, 'Walking Blues.'...the song describes the woman's monotonous, exhausting days on the road and her fruitless requests for information. Like 'Bo-Weevil Blues,' 'Walking Blues' shows indomitable will and strength rather than weepy self-pity; the singer states her complaints in a matter-of-fact way, and ends the song hoping she will soon reach San Antonio and her man." (Sandra R. Lieb, "Mother of the Blues: A Study of Ma Rainey," p. 100 -101) \$7,500.00

63. [Jazz & Song] Waller, Thomas "Fats." (1904-1943). *Signed Photograph*. Vintage glossy 8 x 10 inch Cambell of NY photograph of Waller seated at the keyboard, boldly signed and inscribed in fountain pen "To Dean: - Here tiz: - You're tops with me always / 'Fats' Waller." Minor wear to edges, a few light scratches but overall in fine condition. Signed in white ink l.l. by the photographer. 8.5 x 13.5 cm.

Born "Thomas Wright Waller," he was an American jazz pianist, organist, composer and comedic entertainer. A skilled pianist -- widely recognized as a master of stride piano -- Waller was one of the most popular performers of his era, finding critical and commercial success in his homeland and in Europe. Waller was also a prolific songwriter, with many songs he wrote or co-wrote still known to modern audiences, such as "Honeysuckle Rose", "Ain't Misbehavin'" and "Squeeze Me". Fellow pianist and composer Oscar Levant dubbed Waller "the black Horowitz." \$1,200.00

64. Kern, Jerome. (1885-1945) . *Autograph Musical Manuscript*. Autograph manuscript of a previously unknown composition, from the estate of the important American clarinetist and bandleader, Artie Shaw. Complete in 2 pp., folio, for strings and alto flute, accomplished in pencil entirely in Kern's hand and inscribed at the conclusion "Love from the old man." Originally obtained directly from the Estate of Artie Shaw, sold with a certificate from the Estate.

A self-proclaimed "very difficult man," Shaw was married eight times, including for two years (1942-43), to Betty Kern, the daughter of the songwriter. The present manuscript evidently dates from this period. \$7,500.00

65. Kodály, Zoltán. (1882-1967). "*Kondia-Ostyak melodies*" - *AUTOGRAPH MANUSCRIPT*. Autograph manuscript in the hand of the Hungarian composer, a structural study of eight traditional melodies. 1 page, folio. Ten lines of autograph music on hand drawn staves, inscribed at the head "On page 263. Patkanov, Sergius [corr.: Serafim Keropovic]: Die Irtysh-Ostjaken und ihre Volkspoesie. II. Teil. S. Petersburg. 1900. Kondia (Mansi)-Ostyak (Khanty) melodies. " The first melody, "Medveének" ("Bear Song") is especially interesting not only as a popular folk song of the Finno-Ugric tradition but also for its adapted use by both Bartok and Stravinsky. Autograph manuscripts of the Hungarian composer, pedagogue and influential ethnomusicologist are uncommon. In 1905 he began visiting remote villages to collect songs, recording them on phonograph cylinders and in 1906 he wrote the thesis on Hungarian folk song ("Strophic Construction in Hungarian Folksong"). Around this time Kodály met fellow composer Béla Bartók, whom he took under his wing and introduced to some of the methods involved in folk song collecting. The two became lifelong friends and champions of each other's music. \$2,500.00

66. Lenya, Lotte. (1898-1981) [Lotte Jacobi (1896-1990)]. *Large Signed Lotte Jacobi Photograph*. Matte-finish 14 x 11 close-up doubleweight photograph of Lenya holding a cigarette, signed and inscribed in blue felt tip, "For Gerry, with affection, Lotte Lenya" and signed within the print "Lotte Jacobi" lower right. In fine condition, with scattered creases and edge dings.

Shown in Atelier Lotte Jacobi- Berlin, New York, published in conjunction with the exhibition of the same name, Das Verborgene Museum Nicolai, Berlin 1998. p. 69. Jacobi's photographs of Kurt Weill and Lenya are some of her most famous and most successful. A prime example of one of Jacobi's Berlin portraits. \$1,800.00

67. **Ligeti, Gyorgy. (1923-2006).** *"Le Grand Macabre" - Autograph Musical Quotation.* A very dense single chord penned across two systems, signed and identified "Ein Akkord aus dem großen Makabren" by the great composer. Scarce.

Le grand macabre (1974–77, revised version 1996) is György Ligeti's only opera. \$600.00

68. **Mahler, Gustav. (1860-1911).** *Autograph Musical Quotation on Enormous Wooden Fan Blade.* Oversize decorative fan blade, measuring 2 FEET [60 cm.] in length, inscribed by Mahler with an autograph musical quotation of original music, two measures in Bb, signed "Romigio [Rome] / Gustav Mahler." Extracted from the fan autograph collection assembled 1900 - 1910 by Emma de Schebek, apparently a relation of the Czech violin dealer Edmond de Schebek. The present blade having once followed another dated September, 1909 and preceding the blade dated November, 1910. In very fine condition. Beautifully framed.

Mahler visited Rome to conduct the Orchestra Nazionale di Santa Cecilia in March, 1907 and again in April, 1910. Based on the dates of the previously surrounding fan blades, the present quotation was presumably inscribed on this occasion in 1910. The beginning of the theme written here very closely resembles one of the themes from Strauss' Salome, though it does not appear in this key in the opera. Nor does the theme come from any of the works conducted by Mahler in Rome during this visit (as per Knud Martner in "Mahler's Concerts"), which included Wagner (Siegfried Idyll, Tannhäuser Overture), Strauss (Till Eulenspiegel) and Bach-Mahler (Suite for Orchestra) in the first concert, and Tchaikovsky Pathétique, Wagner Meistersinger and Siegfried Idyll, and Beethoven Leonore No. 3 in the second. In consultation with leading Mahler scholars and conductors, we believe this quotation to be an original and previously unrecorded theme by Mahler. \$25,000.00

69. **Milhaud, Darius. (1892-1974).** *Caramel Mou, Schimmy - Autograph Manuscript of the First Major Classical work to Integrate Jazz Idioms.* Autograph musical manuscript, being a piano vocal score, 6 sides on 3 pages, a fair copy with some corrections in ink for his seminal work, "Caramel Mou, Schimmy." In ink, titled "Caramel Mou / pour Jazz Band," dedicated "à Georges Auric" and marked "Mouv. de Chimmy" and "poeme de Jean Cocteau / musique de Darius Milhaud" at the head of the first page, and signed in the year of the work's composition "Milhaud / Aix Decembre 1920" at the conclusion on the sixth page. Some minor ink smudges, toning around the edges and some small tears in margins and separations along the folds, overall very good.

The present work was the first of many jazz-inspired pieces by Milhaud, who pioneered the bridge between the two genres. "Although George Gershwin is often credited for first integrating the American invention of jazz within the framework of formal musical structure, Milhaud accomplished it well before in the 1920 setting of Cocteau's poem 'Caramel mou.'" (Larry Sitsky, "Music of the Twentieth-Century Avant Garde: A Biocritical Sourcebook," p. 310) \$12,000.00

70. **[Music & Dance of the French Court] Lully, Jean Baptiste. (1632-1687) .** *Armide, tragedie mise en musique [LWV 71]- WITH EXTENSIVE MANUSCRIPT ALTERATIONS AND SIGNED WITH THE COMPOSER'S AUTOGRAPH PARAPH.* Paris: Christophe Ballard, [1686]. First edition. Armide, tragedie mise en musique, par Monsieur de Lully, escuyer, conseiller, secretaire du Roy, maison, couronne de France & de ses finances, & surintendant de la musique de Sa Majesté. Upright folio (38 cm). [iv], lxij [i.e. lx], 271, [1] p. (complete). Unrealized figured bass. Black notation, set in movable type. Last page blank. Signed "Le Miere" [Lemière] in ink on the title page and with extensive notational alterations to the score throughout, written on 37 pp. including 4 pp. with changes to the text, and with additional 15 pp. marked with figured bass numbers, all in a contemporary or

closely contemporary hand. The autograph paraph of the composer penned after the final bar of music, "Lully." Modern full leather binding with six raised bands. Scattered browning, one page with a small tear from bottom margin, final six leaves with a worm hole to upper right corner (margin), overall in fine condition. RISM L 2954.

Opera (tragédie) in 5 acts with prologue, the text by P. Quinault, based on Torquato Tasso's epic poem *Gerusalemme liberata*, the selection in 1685 of Lully's patron, Louis XIV, from among several offered by Quinault. Regarded as one of the composer's greatest masterpieces, the opera was first performed at l'Opéra, Paris, 15 February 1686.

Roughly eight decades following Monteverdi's *L'Orfeo*, Lully produced *Armide* with his longtime collaborator, playwright Jean-Philippe Quinault. Together they had developed the genre of 'tragédie en musique' or 'tragédie lyrique', which served as a new form of opera, combining elements of classical French drama with ballet, the French song tradition, and a new form of recitative. *Armide* was one of Lully's last operas and is therefore extremely developed in style. Unlike most of his operas, *Armide* concentrates on the sustained psychological development of a single character.

The soprano Marie-Jeanne Lemièrre is known to have performed *Armide* in the 1761 revival supervised by Francoeur. Though Francoeur heavily revised the work and Lemièrre would therefore not have used this score towards those performances, this is most possibly her copy. \$12,000.00

71. [Music & Dance of the French Court] Lully, Jean Baptiste. (1632-1687) [Quinault, Philippe. (1635 - 1688)]. *Cadmus et Hermione. Tragédie, représentée par l'Académie Royale de Musique. LIBRETTO*. Paris: Christophe Ballard, 1690. First edition. Libretto: 68 pp., octavo, typeset, with woodblock head and tailpieces and capitals. Modern vellum covered boards, generally lightly browned throughout. Loewenberg 52. Not in Sonneck.

First performed April 1673 in Paris, in the presence of Louis XIV, to a text by Philippe Quinault after Ovid, it was with 'Cadmus et Hermione', that Lully invented the form of the tragédie en musique (also known as tragédie lyrique). This edition appears to have been printed for the revival of 4 December, 1690 at the Théâtre du Palais Royal. \$1,500.00

72. [Music & Dance of the French Court] [Lully, Jean Baptiste. (1632-1687)] Desrochers, Etienne Jehandier. (1668 - 1741). *Jean Baptiste de Lully - 17th Century Portrait Engraving*. Late 17th or beginning of the 18th century portrait engraving of the composer, after the portrait by Nicolas Mignard (1606-1686). The portrait within an oval frame, unfolding text reading "Jean Baptiste de Lully (Secrétaire du Roy Surintendant de la musique de sa Majesté, né à Florence (en 1632) et mort à Paris le 22 mars 1687, âgé de 54 ans." The artist identified below "Gravé par E. Desrochers et se vend chez lui, rue St Jacques au mecoenas" and with verses inscribed in a lower panel reading "T'ay fait chanter les dieux, ainsy que le soleil, les zéphirs, la pluye, et le tonnerre, l'ay même fait ouïr les ombres des enfers; et pour un Roy fameux, dans la paix dans la guerre d'immortelles chansons, l'ay rempli l'univers." An ornate printed frame surrounds the portrait and texts. 20.5 x 28 cm. \$1,200.00

73. [Music & Dance of the French Court] Lully, Jean Baptiste. (1632-1687) [Mignard, Paulus Pinxit; Rouillet, Ioan Lud. (1710-1772) Sculps. Et Exc.]. *Original Portrait Engraving*. A fine half length portrait of the composer shown wearing a long wig, holding a piece of rolled sheet music in his right hand. The caption reads "Qu'on ne nous parle plus d'Orpée, Par toy Fameux LVLLY Sa Gloire est étouffée. La fable vente en luy des rares avantages, Qu'a til fait qui ne sède a tes divins ouvrages Qui Charment le plus grand des Rois." Ca. 1750. 50.5 x 34.3 cm. Closely and unevenly trimmed, dampstaining along the very bottom and right edges, otherwise good. A rare early portrait, not in the Harvard Theatre Collection of Engraved Portraits. \$1,200.00

74. [Music & Dance of the French Court] [Rebel, Francois. (1701 - 1775)] Louis XV. (1710 - 1774) . *Signed Court Musician Appointment from King Louis XV*. An historic document, the first court appointment of the musician who would go on to help define French operatic tradition in France through his role as Administrateur général de musique at Versailles. Autograph document on vellum, signed on behalf of the King "LOUIS [XV]", countersigned "Phélypeaux" (Louis Phélypeaux, minister for the Department of the Maison du Roi from 1749 - 1775), appointing Francois Rebel as a musician to the court, dated September 1, 1727; with an addendum dated March 6 1730 appointing Rebel as "compositeur de la musique de la chambre du Roy," with further addendums dated October 10, 1747 and 1748. 11 3/4 x 19 1/4 inches (30.5 x 49 cm); with attached wafer seal. Folds, some minor soiling, overall fine.

Francois Rebel, the son of Jean-Fery Rebel, Court Composer to Louis XIV, was also a composer, a noted violinist, and a member of the "Vingt-quatre violons du Roy." In 1744, he and François Francoeur (1698 - 1787), his lifelong colleague and friend, were appointed inspecteurs musicaux of the Paris Opéra, becoming responsible for all phases of its management in 1757. Rebel and Francœur faced numerous challenges in their joint roles, including a large financial deficit, lack of discipline, as well as handling contentious disagreements between traditionalists who favored French operatic tragedies and its mythological themes versus partisans of Italian opera's simpler lyricism and contemporary subject matter, known as the Querelle des Bouffons.

King Louis XV appointed Francœur as his Music Master in 1760 and ennobled Rebel in the same year. Disaster struck when the Paris Opéra was consumed in flames on 6 April 1763, and the two directors were forced to resign in 1767 in its aftermath. However, Louis XV asked Rebel to return to the Opéra as Administrateur général in 1772, a position he held until shortly before his death three years later. \$6,500.00

75. [Music & Dance of the French Court] Studio of Daniel Rabel (1578-1637) . 1627 "*Silvain*" *Costume Design - ONE OF THE EARLIEST KNOWN DANCE COSTUME DESIGNS*. Costume design for a wood spirit, identified "silvain" upper right corner, depicting a male figure, probably masked, carrying a walking stick. Ink and watercolor on paper, chiefly incarnadine in colour, with yellow leaves for the ruff and head-band. Notes on the drawing indicating different colors: "vert naissant," "jaune doré" (light green, golden yellow). Sheet size 12 3/4 x 8 in. (32.4 x 20.3 cm), framed. In fine condition with subtle rippling, staining and foxing, backed to sheet from original binding. Provenance: Wheelock Whitney Collection, New York. Literature: Margaret M. McGowan, *The Court Ballet of Louis XIII: A Collection of Working Designs for Costumes, 1615-33* (London:Victoria and Albert Museum, 1986), this image illustrated as plate no. 120.

An original costume design from the "Ballet des nymphes bocagères de la forest sacrée," danced by Queen Marie de Medici at the Louvre during Carnival, 1627, and one of the earliest known dance costume designs, created in the workshop of Daniel Rabel for the court ballets of Louis XIII. A working drawing, on which the original costume, hat, mask etc. would have been based, probably also retained as a source for a later generation of costume makers, one of whom has annotated the drawing with ideas for different colorations.

The "Ballet des nymphes bocagères de la forest sacrée," was devised by Boisrobert and set to music by Boësset. The action takes place in the Fortunate Isles and represents harmony and enchantment. According to the libretto, the ballet opened with the "Entrée de Sylvain" and featured the wood spirits as depicted in this costume design:

"Les Silenes par leur haubois
 Rompent le silence des bois,
 Et déjà nous voyons parestre
 Le plus grand des Dieux Bocagers,
 Sylvain des Satyres le maistre,
 Et des Faunes aux pieds legers."

"The original designers of Court Ballet were attempting to recreate what they thought was the modern equivalent of Greek drama with all its therapeutic effects. To achieve the sense of moral and spiritual uplift that such effects implied, poets (who were generally given overall charge of the spectacle) sought the collaboration of painters, stage designers, choreographers and musicians so that they might create together a work which blended harmoniously the powers of all the arts....For the principal spectacles of the season, expenditure could be phenomenal: for a ballet performed in 1625, for example, the King was prepared to pay 16, 280 livres tournois, 12 sous, and just for the costumes alone. The Queen, richly attired, performed regularly, as did the King and his nobles, dancing both solemn and burlesque parts....Most royal ballets were given at least three performances: in the Royal Palace of the Louvre; at the Arsenal where Sully had had a 'salle de Fetes' specially created for the performance of ballets; and at the Hotel de Ville for the benefit of the Burghers of Paris." (Margaret McGowan, "The Court Ballet of Louis XIII," p. ii - iii) \$60,000.00

76. **Pasta, Giuditta. (1797 - 1865) [Viardot, Pauline. (1821-1910)].** *Important Autograph Letter to Viardot, from the day of Pasta's final performance.* Autograph letter to Pauline Viardot. 3 pp. London, July 12, 1850. Translated in full from the Italian: "Dearest Lady, Forgive me for taking so long in answering your dearest letter. I had hoped to be able to do it in person but now that I am prevented from doing so by obvious circumstances, I take the pen to let you know of my great gratitude in being so honored. Your graciousness does not surprise me and it brings to me the greatest pleasure. // Please be kind enough to send to Miss Parodi, 11 Brompton Square, that which you have been generous enough to dedicate to me --I am anxious to see the fruits of that treasure of your mind and your heart -- I send you a few notes that I did for the benefit of our poor refugees -- Please be indulgent and send me your thoughts. // I leave unhappy at not coming to pay my respects in your magnificent castle and take with me the hope of seeing you one day on my lake. // I repeat the sentiments of my highest esteem for you my dear lady, Yours, Giuditta Pasta." In fine condition, light toning and a few small tears around the edges. Set in a double-sided presentation mat.

Autograph letters of Pasta are very rare to the market. The present letter, written on the date of the final performance of her career, is an especially important one.

"The acknowledged 'diva del mondo' during the 1820s, was famed not only for an extraordinary if flawed voice, but also for the physicality of her performance modes. Her innovative practices contributed to the development and reconceptualisation of opera's dramatic potential on the early Romantic stage. Making her reputation in roles such as Medea (Mayr) and Semiramide (Rossini), Pasta later inspired the composition of three of the most striking operatic heroines of the period: Amina in *La sonnambula* (Bellini) and the title-roles of *Norma* (again Bellini) and *Anna Bolena* (Donizetti)." (Susan Rutherford, "La Cantante delle Passioni," *Cambridge Opera Journal* #19-2, 2007, p. 1)

"During the spring of 1850 Giuditta journeyed to London to attend performances of her favorite pupil Teresa Parodi at Her Majesty's Theatre. The lady had been absent from the English capital since 1837. Not only did she renew many old acquaintances, but enjoyed reunion with several former colleagues, including Giulia Grisi, Henriette Sontag, Erminia Frezzolini, Carlotta Grisi, Marie Taglioni, Mario, Luigi Lablache and Antonio Tamburini, among others."

"Giuseppa Mazzini also visited London during the summer of 1850, and on 22 June he wrote to ask for Pasta's participation in another concert to aid Italian emigrants....Giuditta agreed to lend her voice to the cause and on 1 July an announcement appeared in several local papers that she would sing in a concert for Italian exiles to be held on 12 July...The final concert of Giuditta Pasta's career took place on 12 July 1850, at Covent Garden...She performed only two pieces: the duet 'Questo cor ti giuro amor' from Rossini's first opera 'Demetrio e Polibio', selected because of its text, a token of affection for her favorite pupil Teresa Parodi, followed by Pacini's *Il Soave e bel contento*...I tuoi frequenti palpiti." (Ken Stern, "Giuditta Pasta" (Operaphile Press, 2011), p. 443-450)

A number of factors suggest that this letter is almost certainly addressed to Pauline Viardot, herself one of the most important singers of the 19th century. Firstly, the female addressee has evidently composed a vocal work dedicated to Pasta, as Viardot is known to have done. Secondly, Pasta seems to suggest that she had hoped to recently see her in person. It is known that Viardot attended Pasta's penultimate performance, on July 8, 1850, where she spoke the often-quoted response that it was "like the 'Cenacolo' of da Vinci - a wreck of a picture, but the picture is the greatest picture in the world." Finally, Pasta refers to the "magnificent castle" and Viardot is known to have been staying at Duns Castle in Scotland during this time. \$6,000.00

77. [Porter, Cole. (1891-1964)]. *Watercolor Portrait of Porter performing at Yale, 1912*. Probably one of the earliest depictions of the composer, a watercolour drawing by an unidentified artist, showing Porter on stage, playing the piano, being showered with bouquets of flowers from the audience, on card (3 5/8 x 5 1/2 in.; 93 x 140 mm) embossed with the seal of Yale University, [New Haven], 23 April 1912, some staining and soiling.

Originally presented to him by some of his classmates after he played one of his own compositions, it has been signed in pencil by 14 of his classmates, including W. Averell Harriman. From the collection Madeleine P. Smith, secretary to Cole Porter.

Porter enrolled at Yale in 1909 at 18 and became a campus hero as a sophomore when he wrote "Bingo, Eli Yale." The Yale Daily News had sponsored a competition for a new football song, and Porter's contribution was so outstanding that when introduced near the end of Yale's undistinguished 1910 football season, it became an instant campus favorite and was sung at baseball games the following spring. It was even published by Remick, the leading New York sheet-music company. \$2,000.00

78. Puccini, Giacomo. (1858-1924) & Illica, Luigi (1857 - 1919) & Giacosa, Giuseppe. (1847 - 1906). *Contract Assigning All Rights For "Tosca" to Ricordi*. Important document, written in an unknown hand, signed in ink by the composer and both authors of the libretto, dated the day before the French premiere of "Tosca" (13 October, 1903) at the Opéra-Comique, Paris, assigning to the publisher G. Ricordi of Milan all rights and proceeds from performances of the opera in France, both in French and Italian. DS, Paris, 12 October, 1903. 1 page, signed "Giacomo Puccini," "Luigi Illica," "Giuseppe Giacosa." 17.5 x 25 cm. Two contemporary registration stamps, neat creases, moderate toning and a few small pin holes at edges, overall in fine condition.

Based on Victorien Sardou's 1887 French-language dramatic play, *La Tosca*, Puccini's opera is in three acts to an Italian libretto by Luigi Illica and Giuseppe Giacosa. Puccini had seen Sardou's play when it was touring Italy in 1889 and, after some vacillation, obtained the rights to turn the work into an opera in 1895. Turning the wordy French play into a succinct Italian opera took four years, during which the composer repeatedly argued with his librettists and publisher. When it was finally completed and first performed (Teatro Costanzi in Rome on 14 January 1900), the opera was an immediate success with the public and has remained one of the composer's best loved works. For its French premiere, the 72-year-old Sardou "exuberant and lively as ever, took full command of the rehearsals, throwing his weight about as if he were not only the author of the play but also composer and producer of the opera as well." (Mosco Carner, "Tosca," p. 12) \$12,500.00

79. Ravel, Maurice. (1875-1937). *Epigrammes - INSCRIBED PRESENTATION COPY TO LOUIS MASSON*. Paris: E. Demets, 1900. No. 1. 'D'Anne qui me jecta de la neige,' from 'Epigrammes.' 10 x 13.25, five pages, signed and inscribed on the front cover in black ink, "A Louis Masson, cordial souvenir, Maurice Ravel." In very good condition, pencil date of 1901 on front wrapper in an unknown hand, with moderate overall foxing, partial separation at spine, and a few reinforced edge tears (one affecting the start of the inscription).

Louis Masson was 'Chef du Chant' at the Opéra-Comique for the first production of Ravel's "L'Heure Espagnole" in 1911, and later became the Director of the Opéra-Comique (1925 - 1932).

The "Epigrammes de Clément Marot" were premiered in 1900 at a recital sponsored by the Société Nationale de Musique, featuring M. Hardy-Thé (soprano) and the composer at the piano. The two songs are based on the texts by French Renaissance poet Clément Marot (1496-1544). \$3,500.00

80. **Rosé, Alma. (1906 - 1944).** *Autograph Signature and Portrait*. Exceedingly rare autograph signature of the Austrian violinist of Jewish descent, daughter of violinist Arnold Rosé (concertmaster of the Vienna Philharmonic and leader of the famed Rosé Quartet), niece of composer Gustav Mahler and wife of violinist, Vasa Prihoda. She was deported by the Nazis to Auschwitz-Birkenau, where she directed an orchestra of prisoners who played to their captors in order that they should stay alive. Alma Rosé died there, probably of food poisoning. Rosé's experience in Auschwitz is depicted in the controversial play "Playing for Time" by Fania Fénelon.

Bold autograph signature on a card measuring 7.5 x 13.5 cm, dated XII/28 in her hand and with a mounted clipped newspaper photograph above. From a collection of similar format cards assembled in Vienna. This is the only example we have ever encountered of Alma Rosé's autograph in any format. \$1,500.00

81. **Sondheim, Stephen. (b. 1930).** *Hilarious Letter sending his producer a...condom*. A truly amusing letter from the important American musical composer to his producer at RCA. 1 page TLS ("Steve"), on the composer's printed letterhead. May 7, 1985. A bright green and yellow condom pinned below the body of the letter, which reads in full: "Dear Tom, I got the enclosed from a friend who said he found it when he opened his album of The Collector's Sondheim. I need not make any comments as to its purpose, I hope. Is it RCA's way of saying that it's a fucking good album?" \$1,800.00

82. **Sondheim, Stephen. (b. 1930).** *Working script for "Company" signed by Sondheim, Prince and 16 Others*. Original brad-bound working script for Company, 9 x 11.25, 88 pages, signed on the opening pages in black felt tip by 19 cast members and creators including Stephen Sondheim, Harold Prince (director), George Furth, Dean Jones, Donna McKechnie, Dona Vaughn, Barbara Barrie, Pamela Myers, Cathy Corkill, Teri Ralston, Beth Howland, Steve Elmore, Alice Cannon, and Merle Louise, with many adding brief inscriptions. Presented in a custom-clamshell case with a 1993 letter from Broadway Cares Equity Fights Aids organization presenting the script to a buyer. Light page toning and wear to front cover, otherwise fine condition.

A musical comedy based on a book by George Furth with music and lyrics by Sondheim, the original production was nominated for a record-setting fourteen Tony Awards and won six. A concept musical composed of short vignettes, presented in no particular chronological order, Company was among the first musicals to deal with adult themes and relationships. As Sondheim puts it, "Broadway theater has been for many years supported by upper-middle-class people with upper-middle-class problems. These people really want to escape that world when they go to the theatre, and then here we are with Company talking about how we're going to bring it right back in their faces." \$2,500.00

83. **Tchaikovsky, Peter Il'yich. (1840-1893).** *Winter Dreams ["Zimnie grezy"]. 1st Symphony*. Moscow: P. Jurgenson, 1875. First edition. Full score. 8vo (28 cm). 115 pp. Lithographed. [PN] 2519. Title printed in gold, with the dedication at the head to Nikolai Rubinstein, entirely in Russian. A fine copy with modest handling wear and occasional light foxing, closely trimmed pages but without losses to score. Bound in contemporary green marbled boards.

The true original Russian first edition of Tchaikovsky's first major work is very rare. Worldcat records only two copies, there are none in the LOC, and we have found no record of any copy appearing at auction in over 40 years.

Composed in 1866, the First Symphony is the composer's earliest notable work. The work is dedicated to Nikolai Rubinstein, the pianist/conductor who invited the 25-year-old to Moscow to teach harmony at the Russian Musical Society, the academy he had founded and would later become the Moscow Conservatory. The composer's brother Modest claimed this work cost Tchaikovsky more labor and suffering than any of his other works, but even so, he remained fond of it, writing to his patroness Nadezhda von Meck in 1883 that "although it is in many ways very immature, yet fundamentally it has more substance and is better than any of my other more mature works." \$3,500.00

84. **Thielo, Carl August. (1702 - 1763).** *Grund-Regeln wie man, bey weniger Information, sich selbst die Fundamenta der Music und des Claviers lernen kan...Erster Theil.* Copenhagen: [The Author], 1753. First edition. Oblong 8vo (16 x 21 cm). Complete in 81 pp, woodblock printed, with 41 engraved pages of musical scores. Title page beautifully calligraphied, period ownership signature lower right, bound in cont. full red velvet/velour, all edges gilt. Binding rubbed, final signature separated but otherwise fine. A rare copy of this self-published volume, only two copies of which are recorded by Worldcat (LOC and the Biblioteca Danica).

The Danish composer, theatre entrepreneur, music teacher, and organist from Saxony spent most of his life in Copenhagen from the 1720s onwards and founded the first opera house there in 1746. A student of Johann Gottfried Walther, Thielo was the author of several important Danish treatises and was also the German court organist under Christian VI. According to Fétis, the present volume is an abridged translation of Thielo's 1746 "Tanker og regler fra grunden af om musiken." \$3,500.00

85. **Verdi, Giuseppe. (1813-1901).** *Autograph Letter inviting his Business Manager to Dinner.* 8vo. Single sheet folded to 11.5 x 13.5 cm (recto only). Milano, March 4, 1898. In Italian, in brown ink, signed "G. Verdi." Addressed to Giuseppe De Amicis, longtime business agent of the composer and his wife, soprano Giuseppina ("Peppina") Strepponi. Translated in full: "Sunday the 6th we'll be in Genova at the usual hour after six in the evening. We'll be making a little meal around 7 and I hope that you will accompany us even though I know it will be late for you at that hour. We will be 4 at the meal. You, Maria, Peppina, and myself -- and we'll meet at usual at the Caffè if agreeable. In a hurry, goodbye goodbye, dev. G. Verdi." \$3,500.00