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1. [20th Century Composer Musical Quotations] Cage, John. (1912-1992). *Autograph Musical Quotation*. A remarkable and unusual signed musical quotation from the innovative and influential American composer. Probably from Cage's "Variations I," which the composer described as "a highly indeterminate piece" where "the straight lines are the various parameters of sound and the points are sounds." In black ink, on graph paper, 4.5 x 6.5 inches (11 x 6 cm), overall very fine. \$575.00

2. [20th Century Composer Musical Quotations] Copland, Aaron. (1900-1990). "El Salón Mexico" - *Autograph Musical Quotation*. AMQS of seven measures from the instantly recognizable "El Salón Mexico," signed and inscribed in 1976 to the former principal violist of the L.A. Philharmonic, Jan Hlinka. Mounted to rigid backing, else fine. 9.5 x 5 inches.

El Salón México is a symphonic composition in one movement, a musical depiction of an eponymous dance hall in Mexico City. Copland began the work in 1932 and completed it in 1936. The Mexico Symphony Orchestra gave the first performance under the direction of Carlos Chávez (1937).

A surprisingly uncommon AMQS from the Brooklyn-born composer who, more than any other figure, was instrumental in defining the "sound" of American classical music in the first half of the 20th century and in helping American composers to attain a new level of worldwide respectability. \$950.00

3. [20th Century Composer Musical Quotations] Dutilleux, Henri. (b. 1916). *Autograph Musical Quotation - "Métaboles."* Lengthy detailed AMQS identified by the composer as "From 'Métaboles' (1965) for orchestre (commissioned by the Cleveland Orchestra and dedicated to George Szell)," signed and inscribed in Paris, 1979. 29.5 x 18.5 cm. Very fine.

"Métaboles" is a sort of concerto for orchestra and explores the idea of metamorphosis, how a series of subtle and gradual changes can radically transform a structure. A different section of the orchestra dominates each of the first four movements before the fifth brings them all together for the finale. The work quickly achieved celebrity following its première by George Szell and the Cleveland Orchestra and is now one of the composer's most frequently performed works. \$850.00

4. Adorno, Theodor W. (1903-1969). "Zur gesellschaftlichen Lage der Musik" - SIGNED. The essay "On the Social Situation in Music," as published in "Zeitschrift für Sozialforschung, hrsg. vom Institut für Sozialforschung," 1932, Doppelheft 1/2 (Leipzig, Hirschfeld, 1932), p. 103–124, 8vo. Signed and inscribed with an undated inscription to an unknown recipient "with a bad conscience after such a long silence and with the heartiest regards, your T. W. - A."

An uncommon signed copy of this important work by the composer and philosopher whose theories and writings helped shape the 20th Century Avant Garde and define the aesthetics of the 2nd Viennese School. This is Adorno's first comprehensive study on the Sociology of Music, published here in the first issue of Horkheimer's influential "Journal for Sociology," and considered to be a cornerstone in the discipline. In this essay "in very concentrated form, is to be found the essence of Adorno's theories on the dilemma of modern music, its alienation from society in view of the contradictions raised by its autonomy-character over the general social function of music as commodity, and its critical function as a form of cognition, paralleling social theory. In the material structures of such music, he maintains, are encoded the antinomies of society itself - this is what he identifies as the 'social content' (or social 'substance' (Gehalt)) of musical works." (Max Paddison, "Adorno's Aesthetics of Music," p. 97) \$800.00

5. Armstrong, Louis. (1901-1971). *Signed Photograph - Playing and Smoking!* Vintage 10 x 8 inch glossy publicity photograph of the great Satchmo playing his trumpet with a cigarette in hand, boldly signed and inscribed in blue fountain pen ink and in fine condition. \$650.00

6. Bayley, Daniel. (1729 - 1792). *The Essex harmony : containing a collection of psalms tunes composed in three & four parts suited to the several measures of either version / set in score by Daniel Bayley Philo Musico.* Newburyport, MA: Printed and sold by the author, 1772. Third printing. Title below illustration, all within decorative border. [2], 18 pp.]16 cm. (12mo). Professionally cleaned and restored by the Northeast Document Conservation Center in 2009 (full report included), tears mended, sewn with linen thread into a fold of handmade paper, housed in a CMI phase box.

Sabin 4050; Evans 11560; Britton & Lowens. Amer. sacred music imprints, 1698-1810, 64. Rare. OCLC records a copy of either the first or second editions in 7 libraries, but only 2 copies (Trinity, NYPL) of this edition.

Daniel Bayley was a potter, tunebook compiler, publisher, chorister and clerk of St Paul's Episcopal Church in Newburyport, MA from 1764-1785. In 1777, a charge was brought against him in Newburyport for "violating the law in regard to the importation of tea," though "no record of the trial at the court of general sessions has been discovered" and it is not clear whether he was found innocent or guilty. (John James Currier, "History of Newburyport, Vol I," p. 580) \$1,400.00

7. Berlin, Irving. (1888-1989). *"Oh! How I Hate to Get Up in the Morning"* - Signed Sheet Music. New York: Waternerson, Berlin & Snyder, 1918. One of Berlin's most famous songs, boldly signed "Irv Berlin" in blue ink on the front cover. 4 pages, bifolium; 1/4 leather clamshell box.

Berlin composed the comic song as an expression of protest against the indignities of Army routine shortly after being drafted into the United States Army in 1918. Although Berlin initially wrote "Oh! How I Hate to Get Up in the Morning" without commercial intent, it eventually appeared in three different Broadway shows, including Ziegfeld Follies of 1918, and the film This Is the Army. More than any other Irving Berlin song, it became the one most associated with Berlin as a performer. \$1,800.00

8. Callas, Maria. (1923-1977). *Signed Photograph.* Luminous original vintage glossy 4 x 6 head-and-shoulders postcard Jerry Tiffany photograph of the legendary and revered Italian opera singer, signed with her name and date alone in fountain pen, "Maria Meneghini Callas / 1958." A pristine example of an iconic image. \$2,000.00

9. Caruso, Enrico. (1873-1921) . *Engraved Gold Charm with Signed Photograph.* An unusual pair of Caruso items, including a 14k gold/turquoise charm engraved on the verso "Enrico Caruso / To / Mae Cannon / 1908" together with a 5.5 x 8.5 inch sepia portrait photograph of the great tenor, inscribed "To Miss Mae Cannon / Enrico Caruso / N.Y. 1909." The pair sold together with a note explaining that these were "given to Grandpa Joe (George W. Cannon) by his Aunt Mae Cannon who was a floor maid on the 13th floor of the Hotel Astor when Mr. Caruso + his entourage rented the entire floor for his concert. He liked Mae + gave her jewelry + pictures."

Caruso spent money lavishly on homes, hotel suites, clothes, jewelry and women. The opera singer Ada Giachetti, who abandoned her husband and infant to live with Caruso, was the mother of his children, Rudolfo and Enrico Jr. In 1908, she bolted with the family chauffeur. In 1912, Rina Giachetti, sister to Ada and also a famous singer, became Caruso's mistress. Her tenure ended abruptly in 1918 when he unexpectedly married an American, Dorothy Park Benjamin. It is not inconceivable that Miss Cannon, showered with gifts as she seems to have been, was more than simply a maid to Caruso. \$1,800.00

10. **Cody, William F., "Buffalo Bill".** [Wetmore, Helen Cody]. *Last of the Great Scouts, Life Story of Col. W.F. Cody, (Buffalo Bill), As Told by His Sister Helen Cody Wetmore - SIGNED.* Chicago: Duluth Press Publishing Company, 1899. First edition. Signed volume from the celebrated frontiersman and entertainer. By the age of fifteen Cody had already been a horse wrangler, pony express rider, and unsuccessful prospector. He became a scout for the Union army and after the war took a job for a company that supplied meat for railroad construction crews, killing 4280 buffalo during 1867–1868. Dubbed "Buffalo Bill" by writer Ned Buntline, Cody organized his famous Wild West Show in 1883 and toured with it with great success for many years.

Hardcover, 6 x 8.5. Signed and inscribed in ink on the front free end page, "With the compliments of the subject, W. F. Cody, 'Buffalo Bill,' Billings, Mont. Feb. 18th 1900 / To Geo. D. Hendrick." Wear to extremities and spine, block cracked with a few loose pages, one of which is chipped. \$2,000.00

11. **Coltrane, John. (1926–1967).** *Autograph Manuscript - "I Don't Want to Talk About You."* Autograph manuscript from the saxophonist, band leader, and composer whose brilliant improvisatory skills and experimental spirit made him one of the most influential and highly regarded musicians in the history of jazz.

Two full 4to. pages, one-half page in ink, with the balance being sketches of additional music, his "I Don't Want to Talk About You," this being the part for 1st Trumpet. Light soiling and edge wear, else very good. Coltrane did record "I Want to Talk About You", and performed a version of it at the Newport Jazz Festival in 1963, but this appears to be an unrelated and perhaps unrecorded tune. From the original Coltrane family estate sale.

\$2,500.00

12. **Donizetti, Gaetano. (1797-1848).** *Autograph Letter mentioning the Canto d'Ugolino.* Autograph letter signed "Donizetti" to Mad. La Baronne Sophie Loewenstein, probably Princess Sophie of Loewenstein-Wertheim-Rosenberg (1814–1876). 1 page. Small octavo, integral address leaf. Undated. In Italian. The composer is very sad to be unable to accept the invitation to walk by the sea, but earlier he must meet Perugini [somehow connected with Nicolini, possibly the composer Giuseppe Nicolini (1762 - 1842)] to sing the Canto di Dante [the cantata 'Canto d'Ugolino' was written by Donizetti for a benefit concert by the famous bass Lablache], but he will be there for dinner, and sends his regards to the Prince. "Sono dolentissimo di non poter accettare la passeggiata per mare, ma devo essere in prima sera con Perugini[?] dal Presidente Nicolini per cantare il Canto di Dante. Io assistero invece alla cena - [...] al principe da mia parte...Donizetti." Creased at folds, very light foxing, else fine.

Born in Bergamo, Italy, the composer studied music at Bergamo and Bologna, and produced his first opera in 1818 at Venice. The work which carried his fame beyond Italy was Anna Bolena (1830), and he had several other successes, notably Lucia di Lammermoor (1835). Stricken by paralysis, he became mentally ill. \$1,700.00

13. **Elliot, "Mamma" Cass. (1941 - 1974).** *Signed Photograph and Palladium Program from her final performances.* Scarce signed photograph from the noted American singer, best remembered as Mama Cass of the pop quartet "The Mamas & the Papas." An exuberant image, signed "Thank you! Cass Elliot" apparently while in London for her final concerts before her untimely death from a heart attack after two weeks of sold-out performances at the Palladium. Sold together with a rare London Palladium Handbill (5 5/8" x 8 1/8") from that final series of concerts. \$850.00

14. **[Film] [African Queen] Bogart, Humphrey. (1899-1957) & Hepburn, Katharine. (1907-2003).** *Signed "African Queen" Drawing.* A charming and unusual illustrated card, apparently prepared by Gordon "Scotie" Cumming, a film extra who worked on the 1951 Oscar-winning movie "The African Queen". Decorated with illustrations and sketches, the card features the ink signatures of the film's stars Humphrey Bogart, Katherine Hepburn and Robert Morley, director John Huston, cinematographer Jack Cardiff as well as Bogart's wife,

Lauren Bacall, Peter Swanick and others. Overall approx. 240 x 170mm. Some sellotape residue to upper edge including to Bogart's surname. Some other minor markings but overall a very impressive and totally unique piece of memorabilia from a classic film. \$1,250.00

15. [Film] Allen, Woody. (b.1935) [Farrow, Mia. (b. 1945)]. *Two Love Notes to Mia Farrow*. Matted ensemble of two personal handwritten notes from Woody Allen to Mia, the first reading "I love you - / miss you - / need you - / will call - / XXX / Woody," the second being a sketch of an arrow-pierced heart containing the initials "W.A" and "M.F.", inscribed below "See you later / xxx / (Love you) / W." Each approximately 4 x 6 inches, matted together to 13.5 x 17 inches in red silk with a film still of the former couple. From the collection of Mia Farrow. Authentic autograph material from Woody Allen is surprisingly rare on the market.

In the 1980s and early '90s, Farrow's relationship with director Woody Allen resulted in numerous film collaborations. She appeared in nearly all of Allen's critically acclaimed films during this period, including leading roles in Broadway Danny Rose, The Purple Rose of Cairo, Hannah and Her Sisters (playing the principal title role), Radio Days and Alice (1990), again as the title character. Farrow and Allen never married but they adopted two children and their 1992 child custody battle made international headlines. Their relationship ended after Farrow's discovery that Allen had taken pornographic photos of her adopted daughter Soon-Yi Previn and then that he was having an affair with the 17-year-old.

In the glory years from 1977 to 1980 Allen released his best - and best written - movies. Included in this volume are the scripts of "Annie Hall," Allen's first mature film and the winner of the Best Picture Oscar; "Interiors," his first serious work, a Bergmanesque treatment of a tortured family; "Manhattan," his greatest and most characteristic movie, which concerns a writer's attempt to find true love in the comic wilderness of New York City; and "Stardust Memories," his most satiric and personal piece, about the effects of fame on a film director who is standing at a crossroads in his life. \$1,800.00

16. [Film] Bergman, Ingrid. (1915-1982). *Signed Photograph as Joan of Arc, inscribed during production to special effects assistant*. Vintage doubleweight glossy 8 x 10 inch photo of Bergman in her iconic role as Joan of Arc, signed and inscribed in blue ink in the year before the film's release to a member of the special effects team: "To Milton - Ingrid Bergman / 1947." The photograph by Bud Graybill of Bergman is surrounded by a printed frame signed within the image by most of the cast and crew of the film and inscribed by Bergman to the film's adviser, Pere Paul Doncoeur. After having gone through the trouble of obtaining this remarkable set of signatures, offprints such as this of the whole ensemble were produced for Bergman to sign and inscribe individually to those involved in the production. The present photograph, inscribed to Milton, is sold together with a vintage doubleweight photograph of a group of men standing around a table laden with sticks, tubes protruding, and seemingly ablaze with fire, this evidently being the effects crew with their creation of the burning stake/pyre from the film. The photograph with a gift sticker affixed to the verso reading "Glogg to you from the Joan of Arc company / Christmas, 1947," and inscribed in pencil "Dec. 18, 1947 / Hal Roach Effects Crew / Milton 2nd on Right of the fire."

Filming was done primarily at Hal Roach Studios, with location scenes shot in the Los Angeles area. The movie was first released in November 1948 by RKO.

Bergman won three Academy Awards, two Emmy Awards, and the Tony Award for Best Actress in the first Tony Award ceremony in 1947. She is ranked as the fourth greatest female star of American cinema of all time by the American Film Institute. \$1,500.00

17. [Film] [Burton, Richard. (1925 - 1984)] Losey, Joseph. (1909 - 1984). "Leon Trotsky. History of the Russian Revolution." - Inscribed by Director Joseph Losey to Richard Burton. London: Gollancz, 1965. Second printing of this later edition. Octavo. 1295 pages. Inscribed by film director Joseph Losey to the celebrated Welsh actor Richard Burton: "For Richard / with affection / Joe / Christmas 1971 / Rome."

Rebound in full red leather with gold stamping on spine and gold top page edges. A near fine copy with only a few small abrasions.

Burton portrayed Trotsky in the 1972 film The Assassination of Trotsky which was directed by Losey. An interesting association item for the film enthusiast. \$1,000.00

18. [Film] Chaplin, Charlie. (1889-1977). *Signed Sketch as Tramp*. Extraordinary original vintage signed fountain pen sketch of his instantly-recognizable Little Tramp character on a 4 x 8 inch album page, signed and dated "Charlie Chaplin / Augu 22nd 1920." The present signature was obtained in Utah, while Chaplin was filming "The Kid," regarded by many as his most perfect and most personal film.

Chaplin first introduced the Tramp when director Mack Sennett requested that he don comic make-up for a film called Mabel's Strange Predicament. He later admitted in his autobiography, "The moment I was dressed, the clothes and makeup made me feel the person he was. I began to know him, and by the time I walked onstage he was fully born." \$7,500.00

19. [Film] [Chaplin, Charlie. (1889-1977)] Welles, George Orson. (1915 - 1985). *Autograph Tribute to Chaplin from Welles*. Autograph signed tribute to Charlie Chaplin from the American film director, writer, actor and producer widely acknowledged as one of the most accomplished dramatic artists of the 20th century. One page, oblong 8vo, n.p. (Paris?), n.d. On the verso of a printed telegram form from the Hotel Ritz, in full, "Charlot belongs to that grand horizon of the world imagination where stand the silhouettes of Quixote, Pantagruel, Pickwick, Puck and Punchinello...As a Film-Creator Chaplin has made his medium somthing [sic] more valid than an art." A fine statement connecting two of the most powerful names in the history of cinema. A couple of light stains just affect a few letters of text and the first letter of Welles' signature, a few small mounting traces on verso, else fine. From the collection of Maurice Bessy (1911-1993) French Journalist and Script Writer, Artistic Director of the Cannes Film Festival during the 1960s and 1970s. \$1,600.00

20. [Film] [Disney, Walt. (1901-1966)]. "Fantasia" - Two Original "The Sorcerer's Apprentice" Animation Drawings. Two original finished animation drawings of Mickey Mouse dressed as the Sorcerer's Apprentice, from his most famous role in the most famous sequence of Disney's ground-breaking feature. Rendered in mixed media on paper, each drawn on a 13 x 17 inch pegged page. These were the drawings that were then overlaid with celluloid and painted by the "ink and paint girls," and they illustrate a key sequence. Both are accomplished in the hand of Freddie Moore, the great animator who is credited with creating the popularized version of Mickey Mouse.

The innovative "Fantasia" animated film is a series of eight animated musical sequences, including abstract images set to J.S. Bach's "Toccata and Fugue in D Minor"; Tchaikovsky's "Nutcracker Suite" ballet; Paul Duksas's "The Sorcerer's Apprentice" with Mickey Mouse; dinosaurs & volcanoes in Stravinsky's "Rite of Spring"; Beethoven's "Pastoral Symphony"; "Dance of the Hours" by Ponchielli with delightful dancing hippos, crocodiles, ostriches & elephants; and Mussorgsky's darkly apocalyptic "Night On Bald Mountain" which morphs into "Ave Maria" in the rain. In his introduction to the published book, Disney wrote that 'In a profession that has been an unending voyage of discovery in the realms of color, sound, and motion, Fantasia represents our most exciting adventure. At last, we have found a way to use in our medium the great music of all times and the flood of new ideas which it inspires.' \$2,000.00

21. Hendrix, Jimi. (1942 - 1970) [Dylan, Bob. (b. 1941)]. *Hendrix Signed Dylan Album - "I dig it too."* An extraordinary item from the singer, songwriter, and guitarist widely hailed by music fans and critics alike, considered to be one of the most influential electric guitarists in rock music history. He achieved worldwide fame in 1967 playing at the Monterey Pop Festival, then headlined the iconic 1969 Woodstock Festival before his death in 1970, at the age of 27.

Bob Dylan's Bringing It All Back Home album signed on the front cover in blue ballpoint, "I Dig It Too, Jimi Hendrix," and signed on the back cover in blue ballpoint by Experience member, "Mitch" [Mitchell]. Moderate skipping to signature and sentiment resulting in just the impressions of some of the letters and a fairly light but still mostly legible appearance, light contrast to end of last name of signature, scattered noticeable creases, soiling, and toning to covers, and owner's notation on back cover, otherwise very good condition. The record is included, with the inside sleeve bearing several sketches and doodles in an unknown hand.

Accompanied by a 2011 letter of provenance from the original recipient, CP Lee, which reads, in part: "On the Tuesday 4 April 1967 Jimi Hendrix appeared on the BBC's Dee Time TV Show...together with a friend...I went to the Studio at about 11 o'clock in the morning and after several hours of standing in the drizzle the side door opened and Jimi Hendrix and Mitch Mitchell stepped out...Mitchell went off leaving Jimi with us and he spent nearly 15 minutes talking with us...Maybe as a result the lack of an album and also because I was crazy about Bob Dylan, I'd taken along a copy of Dylan's 'Bringing It All Back Home.' Because Dylan had disappeared from view after his motorbike crash I asked Jimi if he knew what had happened to him—'Yeah sure,' said Jimi, 'He's fine, I spoke to him just a few weeks ago.' I asked him if he'd sign the album and with a laugh he did and he wrote 'I dig it too.'"...Jimi...then asked if we wanted to go for a drink (to the nearby Welcome Pub)...To my eternal regret, we said, 'No, we had to go.'" Also accompanied by a copy of Lee's book, When We Were Thin, which also recounts his meeting with Hendrix.

The Jimi Hendrix Experience appeared on the debut of Dee Time, a youth show hosted by Simon Dee, and the band's wildness made the launch a success. Hendrix's singles were already Top 10 hits in the UK and the Jimi Hendrix Experience would soon release its first album, Are You Experienced, in May of 1967. Mitchell was the drummer for the Jimi Hendrix Experience, which he joined in 1966. He would become Hendrix's most valuable partner. The pair would frequently record together and as a result, were especially in sync during live sets.

That Hendrix signed a Bob Dylan album is fitting, as Dylan was one of his musical idols. "When I first heard him I thought, 'You must admire the guy for having that much nerve to sing so out of key,'" said Hendrix. "But then I started listening to the words. He is giving me inspiration." Dylan gave Hendrix confidence in his own voice as well. Hendrix would go on to cover Dylan songs such as "Like a Rolling Stone" and "All Along the Watchtower." Dylan would later say to Hendrix, "I don't know if anyone has done my songs better." A remarkably symbolic signature tying together two of the most influential musicians of the twentieth century.
\$8,500.00

22. Hindemith, Paul. (1895-1963). 1922. *Suite für Klavier [op. 26]. - WITH TITLEPAGE ILLUSTRATION BY THE COMPOSER.* Mainz: Schott, 1922. First edition, earliest issue. Upright folio. Titlepage with a printed reproduction of the composer's design for the cover; Inhalt [Index]; 4 - 23 pp. Original outer wrappers printed in blue and red. Ownership signature in pencil upper right corner, fine.

Hindemith's famous title drawing, depicting a busy intersection teaming with cars, buses, electric trams, bicycles, and automobiles amidst endangered pedestrians, has made this one of the most sought after musical publications of the 20th Century. The verso of the final page lists other publications of Hindemith's compositions and includes as the latest works the String Trio op. 24b and Op. 26 (both 1922), confirming this as the earliest issue of the first edition.

In many respects a parody on dance styles from the early twenties, this early composition for solo piano is one of Hindemith's most effective works. The work consists of five movements - Marsch, Schimmy, Nachtstück, Boston, and the Ragtime, in which the composer instructs the pianist to "look on the piano as an interesting kind of percussion instrument and act accordingly." \$450.00

23. [Japanese Music]. *Kakyoku sarae kô*. Tenpô 13 (1842). 11.5 x 18 cm. Collection of songs, with many fine illustrations, some in color, by Matsukawa Hanzan (1818 - 1882). Approx. 500 pp, each printed on both sides. In a large block binding, possibly lacking outer wrappers. A rare collection of songs to be played by koto and shamisen. \$850.00

24. [Japanese Music] Ohara, Miyao; Enright, D.J. *The Songs of Hiroshima. An Anthology*. Moto-machi, Hiroshima: The YMCA Service Center, August 6, 1955. First edition. 28 pp. 22 cm. Japanese poems together with English versions, collected and translated by Miyao Ohara and with a foreword by D.J. Enright. Illustrated paper wrappers, stains and foxing to front, 2 leaves with toning from an acidic inserted receipt, else fine. Scarce. OCLC records 9 copies in the United States. \$250.00

25. [Literature & Philosophy] Buber, Martin. (1878 - 1965). *Autograph Letter*. An autograph letter signed, Jerusalem, October 25, 1955, by the noted Jewish-Austrian philosopher and Zionist. To Wolf Dieter-Zimmermann, theologian and biographer of Dietrich Bonhoeffer. 1 page, 4to. Autograph address on verso.

"I am convalescing, and not up to even the most urgent daily tasks and therefore am only able to give you a brief answer to your letter, which I received just today. Your questions are largely unanswerable as far as the Old Testament is concerned, as we are naturally confined to scripture, which says very little on the subject. This is different for the period of Jesus. For that I recommend you contact Prof. Joachim Jeremias in Gottingen." "In general the differences between now and then which you point out seem to be less important than the questions to what degree man today is still a listening and a communicating one. (see my book Eclipse of God) and that question can not be answered sufficiently from a sociological and technical perspective."

An interesting letter from the Austrian-Israeli-Jewish philosopher, translator, and educator, whose work centered on theistic ideals of religious consciousness, interpersonal relations, and community; best known for his *I and Thou* (1923) and translating the Hebrew Bible into German. \$600.00

26. [Literature & Philosophy] [Thomas, Dylan. (1914 - 1953)] Williams, Oscar. (1900 - 1964). *Original Photograph with Autograph Letter*. Original snapshot photograph of the celebrated Welsh poet Dylan Thomas with American anthologist and poet, Oscar Williams. Sent as a postcard by Williams, postmarked October 23, 1957, he writes on the verso to Ilse M. Vogel in Brooklyn, in full: "To-day! Dear Ilse, I thought before the Vogel is flown, you'll want to have a copy of the way Dylan and I looked on May day 1953, on 5th Av. in New York: (anyway, it was no sputnick on our escutcheon!) Love, Oscar." Fine. \$500.00

27. Robeson, Paul. (1898-1976) & Waters, Ethel. (1896 - 1977) & White, Josh. (1914 - 1969) & Lee, Canada. (1907 - 1952). *Signed Photograph*. Full-length group portrait, showing Paul Robeson, Ethel Waters and Canada Lee standing together with Josh White, who is holding a guitar and singing. Signed vertically, below each relevant portrait; 7 x 9 inches; abrasion along bottom edge in negative, else fine. Nicely matted.

This image was taken during the 1944 performance of Langston Hughes's radio play, "The Man Who Went to War," for BBC Home Service. The radio play was really a "ballad opera" about African-American soldiers and their patriotism in World War II. Scenes alternate between the soldiers and the homefront and the production featured songs and folk music selected by Alan Lomax, including "Move into Germany," "Let my people go," and "Freedom Road." It featured Josh White, Paul Robeson, Ethel Waters, Canada Lee, William Vesey, Sonny Terry, and Brownie McGhee. \$1,200.00

28. [Russian Literature and Music] Gorky, Maxim. (1868 - 1936) & Siloti, Alexander [Ziloti, Aleksandr Il'yich]. (1863 - 1945) & Koussevitzky, Serge . (1874-1951) & Tartakov, Ioakim Viktorovich. (1860 - 1923). "*Russian Society for the Exploration of Jewish Life*" - Signed 1916 Program. Vintage program from the March 22, 1916 "Literary and Musical Evening," held in Petrograd and sponsored by the Russian Society for the Exploration of Jewish Life, 8 x 10.5 inches, 28 pages. Signed inside, in Russian, by Maxim Gorky, with his real name, "A. Peshkov," under his 4.75 x 6.5 photo affixed to the page. Three others have also signed beneath their respective images: I. V. Liachevsky (author); Alexander Siloti (Pianist); S. A. Koussevitzky (conductor); and I. V. Tartakoff (pianist).

In very good condition, with mild toning to inside pages, scattered creases, soiling and a couple of edge tears to covers, with some heavier soiling to front cover. A very early example from Gorky and highly unusual in being signed with his real name. Rare. We found no copies of this program listed in OCLC.

Gorky wrote that "I am inclined to think that anti-Semitism is indisputable, just as leprosy and syphilis are, and that the world will be cured of this shameful disease only by culture, which sets us free, slowly but surely, from ailments and vices." Though his criticism of the Communist government led to a relationship marked by conflict and unease, the important Russian/Soviet author and activist was ultimately embraced (though closely monitored) by the Stalinist regime, and Stalin himself was a pallbearer at Gorky's funeral. The musical and literary evening described in the present program was organized by Gorky, together with the writers Miliukov, Andreev, and Sologub, three of whom later together published two editions of a literary collection, "Shchit" (The Shield), under the aegis of the Society.

One of the most celebrated pianists/pedagogues of the late 19th century, Siloti was a student of Nikolay Rubinstein, Taneyev and Tchaikovsky in Moscow before moving to Weimar to study with Liszt. He returned to teach at the Moscow Conservatory in 1887, where among his students, was his cousin - Sergei Rachmaninoff. He toured frequently, gave important premieres of works by Debussy, Elgar, Glazunov, Prokofiev, Rachmaninoff, Rimsky-Korsakov, Scriabin, Sibelius and Stravinsky and was Tchaikovsky's trusted editor, especially for the first and second piano concertos. Later, Siloti settled in New York, where he taught, among others, Marc Blitzstein and Eugene Istomin.

The eminent Russian conductor, composer and double-bassist, Serge Koussevitzky, is best known for his long tenure as Music Director for the Boston Symphony Orchestra (1924-1949).

Russian Soviet baritone and operatic stage director, Ioakim Tartakov, was soloist from 1882 to 1884 and from 1894 to 1923 with the Mariinskii Theater in St. Petersburg. Beginning in 1909, he was also principal director of the Mariinskii Theater. Tartakov was noted for his velvety yet powerful voice, his sincere acting, and his stage presence. From 1920 to 1923 he was a professor at the Petrograd Conservatory. \$4,500.00

29. Satie, Erik. (1866-1925). *Concert Program - Commémoration de la Mort d'Erik Satie*. Paris, Jul. 1, 19295 pp. Large quarto. In memory of Erik Satie, a free concert was given at La Salle des Fêtes de la Mairie d'Arcueil, with pieces by Corelli, Scarlatti, Charbrier, Milhaud, Vines and Satie. Performances by Yvonne Bouchaud, Paul Kaul, Ricardo Vines, Paulette Darty, Maxime Jacob, Darius Milhaud, Robert Caby and Marya Freund. Outer edges folded and torn with yellowing throughout. Includes a photo insert of a bust by Robert Caby entitled, "Erik Satie quelque jours avant sa mort." Rare, the first we've seen. \$900.00

30. Satie, Erik. (1866-1925). *Rag-Time Parade*. Paris: Rouart, Lerolle & Cie., 1919. Extrait de Parade, Ballet Réaliste. Arrangé pour piano / par Hans Ourdine. Illustrated wrappers, 4 pp., plus "Specimen" of "La Diva de L'Empire" on inner rear cover. 27 x 35 cm. Slight toning around the edges, generally fine, the illustration remaining bright and clean. The possibility has been raised that the striking cover illustration may have been executed by Satie himself. The figure shown here (like that of the similarly styled "La Diva"), the red and the black colors, the degree of abstraction are all very much influenced by Goncharova, who was in Paris at the time and was a close friend of Satie's.

Parade was composed for Diaghilev and was first performed at the Théâtre de Chatelet on May 18, 1917 in a performance conducted by Ernest Ansermet. "This epoch making ballet, whose unchanging pulse is that of the human heartbeat, put Satie into the forefront of the avant garde and from then on his primary aim was to make his music chic, Parisian and shocking." (Grove) \$700.00

31. Shostakovich, Dimitri. (1906-1975). *Original Photograph with Meyerhold and Mayakovsky at "Bed Bug" Rehearsal*. Large vintage photograph showing Meyerhold, Mayakovsky, Shostakovich and others at a 1930 rehearsal of The Bed Bug, Op. 19. 15" x 11" (382 x 280 mm.). The lower right corner perished, small tear at left, else fine.

"Vsevolod Meyerhold (1874-1940) was one of the most important theater directors of the twentieth century. His influence spread in every direction, even beyond Russia. Modern theater the world over is hardly conceivable without him, but he also had a decisive impact on the evolution of the cinema (through his one-time pupil Eisenstein), on a whole variety of writers and painters, and on composers. Stravinsky and Prokofiev both knew him and were affected by him, especially in their theater works, but the composer most touched by his aesthetic and techniques was Dmitri Shostakovich.

In 1928, Meyerhold plucked the young Leningrad composer, still only in his early 20s, and took him to Moscow. There Shostakovich worked for a short but important time as pianist and temporary music-director in Meyerhold's theater and actually lived in the apartment of Meyerhold and his actress wife Zinaida Raikh, before returning home a couple of months later to work on his opera The Nose.

Some time afterwards, and with Shostakovich no longer in Moscow, Meyerhold began a spectacular new production of a brand new satirical comedy by the USSR's most famous young poet Vladimir Mayakovsky (1893-1930). He first invited Prokofiev to compose the score, but when Prokofiev rejected him, he offered the job to Shostakovich who, at this stage, still had no practical experience of writing for the theater. Meyerhold also assembled a star cast and a spectacular team of stage designers, including the celebrated photographer and painter Alexander Rodchenko (1891-1956)." (Gerard McBurney)

\$900.00

32. Shostakovich, Dimitri. (1906-1975). *Symphonie Nr. 8 Op. 65 - SIGNED*. Leipzig: Breitkopf & Härtel, [1947]. Study score, 8vo. 147 pp. [PN] 31305. Signed by the composer in cyrillic on the titlepage.

The middle of the three "war symphonies," the epic Symphony No. 8 in C minor (Opus 65) was written in the summer of 1943, immediately after the end of the evacuation from Moscow. It was first performed on November 4 of that year by the USSR Symphony Orchestra under Yevgeny Mravinsky, to whom the work is dedicated. The composer's friend Isaak Glikman called this symphony "his most tragic work" and in its more reflective and melancholic character, it stands in contrast to the more heroic Seventh Symphony. The work brought accusations of lack of patriotism and after the war, the work was censored, no longer performed, and previous radio performances deleted. \$1,250.00

33. Smith, Patti. (b. 1946). *1971 Patti Smith Designed Poster from 2nd Public Appearance.* "Poetry dreams + dirty stories / JIM CARROLL + patti smith / St. Marks Church," April 12th 1971. Original punk flyer created and illustrated by Patti Smith. The handbill, in good condition, is printed on light card and measures 8.5 x 10.5 inches. The year "1971" in ink on the lower edge, the black borders around the 3 Patti Smith drawings filled in with black ink, probably by Smith herself. A few folds, residuals of tape, several stains front & back, minor discoloration and paper surface loss on the verso corners.

This would have been the second public appearance of Patti Smith after her debut two months prior, on Feb. 10th at the same venue, a poetry reading with Gerard Malanga & Lenny Kaye on guitar. The present April 12th performance was cancelled due to a Jim Carroll "minor" overdose, so posters from this event are especially uncommon.

American singer-songwriter, poet and visual artist, who became a highly influential component of the New York City punk rock movement with her 1975 debut album Horses. Called the "Godmother of Punk", her work was a fusion of rock and poetry. In 2005, Patti Smith was named a Commander of the Ordre des Arts et des Lettres by the French Minister of Culture and in 2007, she was inducted into the Rock and Roll Hall of Fame. On November 17, 2010, she won the National Book Award for her memoir Just Kids. \$1,200.00

34. Smith, Patti. (b. 1946). *Signed Photograph - "People have the power."* Signed 8 x 10 inch Arista promotional glossy black and white photograph by Annie Leibovitz, signed and inscribed in the lower margin in blue ink "To Todd, People have the power / Patti Smith." Fine.

American singer-songwriter, poet and visual artist, who became a highly influential component of the New York City punk rock movement with her 1975 debut album Horses. Called the "Godmother of Punk", her work was a fusion of rock and poetry. In 2005, Patti Smith was named a Commander of the Ordre des Arts et des Lettres by the French Minister of Culture and in 2007, she was inducted into the Rock and Roll Hall of Fame. On November 17, 2010, she won the National Book Award for her memoir Just Kids. \$350.00

35. [Stravinsky, Igor. (1882-1971)] [Gershwin, George. (1898 - 1937)] Gershwin, Ira. (1896-1983). *"Pétrouchka"* - George Gershwin's Copy, inscribed to Albert Sirmay by Ira Gershwin. Berlin, Moscou etc.: Edition russe de musique, 1911. First edition of the piano score. Pétrouchka. Scènes Burlesques en 4 Tableaux. Réduction pour Piano à quatre Mains par l'Auteur. 84 pp. [PN] R.M.V. 150. Blue cloth, hand lettered title plate on spine. De Lerma P11, p. 58.

A remarkable association copy of this important score, inscribed on the blank facing the title-page by Ira Gershwin to the Gershwin's editor, Albert Sirmay: "From George Gershwin's music collection-- / For Dr. Albert Sirmay, / With best wishes, / Ira Gershwin."

Dr. Albert Sirmay [Szirmai] (1880 - 1967) was editor at Harms and Chappell music publishers and was a close associate of Gershwin, Jerome Kern and Cole Porter. It was he who oversaw the publication not only of "Porgy and Bess," but also of "Rhapsody in Blue." See Pollack p. 192.

Gershwin was a great admirer of Stravinsky, whom he first met at a "reception given by their mutual friend, Paul Kochanski, on January 7, 1925, on the eve of three all-Stravinsky concerts by the New York Philharmonic at Carnegie Hall with the composer at the podium... Gershwin probably returned to Carnegie Hall on January 10 to hear Stravinsky conduct Petrushka, one his favorite pieces." (Howard Pollack, "George Gershwin: His Life and Work," p. 121) \$4,500.00

36. Tchaikovsky, Peter Il'yich. (1840-1893). *Signed Photograph*. Stunning signed photograph of the esteemed Russian composer whose colorful, dramatic, and expressive works represent the epitome of the Russian Romantic tradition and take a place among the most beloved staples of the concert repertory. Rare original 4 x 6.25 cabinet bust portrait by Muller and Pilgrim of Leipzig, signed and inscribed in the lower portion of the image in fountain pen in German (translated): "To my good friend Carl Armbrust, with fond memories, P. Tschaikowsky, 10 Feb. 1888." Some scattered light toning and foxing to background, a slightly trimmed bottom edge, and date a shade light due to reduced ink flow, otherwise fine condition.

A year after making his professional debut as a maestro in 1887, Tchaikovsky embarked on his first concert tour of Western Europe as the conductor of his own works. Though insecure in his abilities to direct an orchestra, he sincerely wanted to extend his and Russia's musical reputation and thus began his travels. He visited Hamburg in late January of 1888 where several musicians and critics (to quote his diary) 'paid me flattering attention, awoke my warm sympathy, and thereby left me with indelible memories.' One such person was the well-respected music critic and virtuoso organist at St. Peter's Church Carl Armbrust, who made him feel quite at home there, and with whom he stayed in touch and held as a good friend upon his departure for Berlin in early February. This handsome photo with the addition of the genuine sentiment of "fond memories" to his new friend is a truly extraordinary piece. \$20,000.00

37. [Visual Arts] Adams, Ansel. (1902–1984). *Signed Letter*. "If there is no feeling or concern behind the making of the photograph one is making an empty statement"

Significant TLS from the famed American photographer best known for his monumental images of the western American landscape. TLS, on a 6 x 4.25 postcard photo of Adams's 'Surf and Rocks,' October 31, 1980. Letter of photographic advice. In full: "That's quite a weighty question which you have placed before me. But given your two choices I would opt for a combination—one must have enough technique to communicate without distraction—but if there is no feeling or concern behind the making of the photograph one is making an empty statement. I wish you well with your photography." In fine condition. \$400.00

38. Breuer, Marcel. (1902 - 1981). *Study for a storage system*. Germany, 1920s; Pencil on vellum paper; Ink stamped "marcel breuer architekt/berlin w. 35, potsdamerstr. 121c/lutzow 8974." 11 1/2" x 16 1/2". Creases and folds to paper, generally very good.

A rare signed original design from the Hungarian-born modernist, architect and furniture designer who displayed interest in modular construction and simple forms and was one of the masters of Modernism. \$4,500.00

39. [Visual Arts] Cartier-Bresson, Henri. (1908 - 2004). *The Decisive Moment - Signed with a Drawing to Leonard Lyons*. New York: Simon & Schuster/Editions Verve, 1952. First American Edition. 11" x 14". Pages unnumbered. Insert with captions present. A superb compilation of some of Cartier-Bresson's finest images, inscribed

on the front flyleaf to noted film and theater columnist Leonard Lyons ("The Lyons Den"): "To Leonard Lyons in remembrance of the night clubs night during which all decisive moments were due to you. Very cordially, Henri Cartier-Bresson". Beneath the inscription Cartier-Bresson adds a drawing of a large blank canvas hanging from a nail in the wall, noting beneath: "Space reserved for colour and water". Dust jacket split and torn in many places, covers a bit torn with gutters starting to crack, chip at top of spine and spine ends and corners bumped, still quite good with contents excellent. A rare signed copy.

Illustrated with full-page gravure reproductions of Cartier-Bresson's important photographs. Folio, pictorial boards designed by Henri Matisse; text block tender at head; matching pictorial dust jacket, minor edgewear; caption booklet laid in. Roth 134; Parr/Badger I 208; Hasselblad 154.

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

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

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

40. [Visual Arts] Chagall, Marc. (1887 - 1985). *Marc Chagall Recent Paintings, 1966-1968 - SIGNED*. New York: Pierre Matisse Gallery, 1968. First edition. Pages unnumbered. 9 1/2" x 12 1/4". Inscribed in red and green crayon and ink to prominent theater and film columnist Leonard Lyons: "To Leonard Lyons et Sylvia, en bon souvenir Marc Chagall 27/Nov 1968". Also with a letter from Chagall's wife, in French, Antibes, July 25, 1973. Cover bears a corner crease, some light wear, else very good. \$1,500.00

41. [Visual Arts] Dali, Salvador. (1904 - 1989). *"Salvador Dali's Best" - Signed 5 Times!* Signed booklet, 12pp. 16mo., New York, Jan. 31, 1955, printed by the Circus Saints & Sinners Club for a luncheon honoring Dali. The booklet bears the title: "SALVADOR DALI'S BEST" and is signed by him on the cover. Each of the four blank pages within are additionally hastily signed by the eccentric artist. Cover toned, else very good. From the collection of New York Post columnist Leonard Lyons.

On January 31, 1955, Dali agreed to be a "roastee" for the Dexter Fellows Tent, which was the New York City chapter of the Circus Saints and Sinners Association, a private fraternal organisation founded in 1932 and devoted to fun and fund-raising for good causes.

The Post column "The Lyons Den" ran from 1934 to 1974 and Lyons was one of the major showbiz movers and shakers, on a par with Walter Winchell and Earl Wilson. He got to know Dali and they'd get together regularly when Dali was in New York, usually at the St Regis Hotel's King Cole Lounge. Lyons would report in his column what Dali was up to, often based on letters Dali wrote to him from Spain. \$1,200.00

42. [Visual Arts] Dubuffet, Jean. (1901-1985). *Autograph Letter*. A short autograph letter from the influential French artist whose idealistic approach to aesthetics embraced so called "Art Brut" ("Raw Art" or "Low Art") and eschewed traditional standards of beauty in favor of what he believed to be a more authentic and humanistic approach to image-making. 1 page, January 7, 1975 from Paris. In French: "Dear young autograph seeker, You did a quite a significant job to obtain an autograph with this letter and I do not want to disappoint you by not answering. I am happy that my work interests you and feeds your spirit, I send you my wishes for a happy new year and my friendly regards. J. Dubuffet." \$475.00

43. [Visual Arts] Haring, Keith. (1958 - 1990). *Signed Red Cap*. Signed red cap with a stitched Haring kneeling figure, inscribed in bold ink around the hat rim "Ian Stay Cool Love K. Haring 88." Fine. An unusual item from the American artist and social activist whose work responded to the New York street culture of the 1980s. \$1,200.00

44. [Visual Arts] Picasso, Pablo. (1881 - 1973) & Verdet, Andre. *L'Homme au Mouton de Pablo Picasso - SIGNED*. Paris: Falaize, 1950. 12mo softcover volume, boldly signed on the half title page by Picasso and Verdet and one other not identified. Light wear to cover, interior near fine.

24 pages of text by Verdet, given August 6th 1950 in Vallauris, around the presentation of Picasso's sculpture "L'Homme au Mouton." With 22 plates of photographs by Lionel Prejger. \$2,600.00

45. [Visual Arts] Shepard, Ernest H.. (1879–1976). *Autograph Letter mentioning "Christopher Robin" and "Wind in the Willows."* Autograph letter from the English artist and book illustrator (1879–1976) known especially for his human-like animals in illustrations for Winnie-the-Pooh by A. A. Milne. Signed "Ernest H. Shepard" to his publisher Methuen and Co. (with 2 receipt stamps from Methuen on the letter). On Sheperd's personal letter-head, referring to two of his most celebrated works, acknowledging receipt of the "World of Christopher Robin" and the new edition of the "Wind in the Willows" and noting that "I am very pleased with the coloured reproductions in both these books." Stamps, notation and a couple of lines in blue ink, otherwise fine. \$600.00

46. [Visual Arts] Vechten, Carl Van. (1880-1964). *Original Van Vechten Photograph of Allen Meadows*. Vintage 1940 silver photograph of the dancer, Allen Meadows. Photographer's credit wet stamp on verso: "Photograph by Carl Van Vechten 146 Central Park West Cannot be Reproduced without Permission," and his raised blind-stamp "Photograph by Carl Van Vecthen." Inscribed and titled in pencil on verso. 11 x 14 inches. Very fine.

Van Vechten was introduced to his model Juante (Allen) Meadows by the African-American sculptor Richmond Barthé (1901 - 1989) who "shared an interest in incorporating the racialized and eroticized male nude into [his] art." In his personal scrapbook of photographs, Van Vechten wrote on another similar image of Meadows the suggestive lines "NEW YORK'S BIGGEST DATE! SEE IT! DRIVE IT! BUY IT! NOW DRIVING'S A JOY." Virtually nothing is known about Meadow's background. He was probably a young dancer and circulated among Harlem's black and white gay cultural elite, if not physically, then certainly through Van Vechten's photographs." (James Smalls, "The Homoerotic Photography of Carl Van Vechten," p. 97 and p. 173) \$650.00

47. [Visual Arts] ["Weegee"] Fellig, Arthur. (1899 - 1968). *Untitled Original Photograph*. Untitled, 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 depicted unflinchingly realistic scenes of urban life, crime, injury and death. \$2,600.00

48. **Voltaire, François Marie Arouet de. (1694-1778).** *Autograph Letter.* Autograph letter from the French philosopher and author whose wit, literary skill, and originality of thought made him one of the most distinctive and influential figures of the Enlightenment. An ardent activist and defender of civil liberties, he wrote prolifically, producing scores of important works on philosophy, history, and science, and satirizing religion, politics, and social institutions. His most enduring work, the 'picaresque' novel *Candide* (1759), has attained a secure place in the canon of Western literature.

A.L. in French, (characteristically unsigned), 1p. 12mo., [n.p.], May 1736, to his old friend Charles Augustin Feriol, comte d'Argental. Roughly translated, in part: "...I beg you my dear angel to...find Creul [?] and...ask him for 50 tickets in the theatre stalls for all days...[Be sure] these 50 tickets are very good...Please do the best in your power. Without which, I will be called...pitiless...". Voltaire possibly refers to seating within his own private theatre, "The Little Theater" built at his home, the Chateau de Cirey. One of the oldest existing stages in France, Voltaire had the intimate structure built in 1735 and gave the performance of his tragic drama *Zayre* there in 1736. It is probable that Voltaire is speaking of a performance of this popular work. Boldly penned, light wear and expert repair to seal tear, very good condition. \$4,500.00

49. **White, Josh. (1914 - 1969).** *Signed Photograph.* Signed original sepia photograph of the American singer, guitarist, songwriter, actor, and civil rights activist. Signed and Inscribed, "To a very swell guy," a half-length sitting portrait by Arnold Eagle, showing White seated with his guitar. Inscribed in the image. 9 x 7 inches. Np, [1944]. \$500.00

50. **Young, La Monte. & Zazeela, Marian. (b. 1935; b. 1945).** *The Well Tuned Piano - SIGNED.* New York: Gramavision Records, 1987. Signed and inscribed large glossy 1987 recording-insert booklet (no recordings included) from La Monte Young's five-hour long performance of his masterpiece "The Well-Tuned Piano." 24 pp, 11.75 x 11.5 inches. Also signed by Young's collaborator, Marian Zazeela, the influential light-artist, designer, painter and musician. Inscribed by both on the inside front cover to Young's optometrist, Dr. Josh Carter: "with appreciation for your vision, / Love, / La Monte Young / Marian Zazeela / 89 VIII 29 / San Francisco." Sold together with a few xeroxes related to Young's contact lens prescriptions, a 1989 Dia Art Foundation brochure and a 1989 MELA Foundation flyer, both advertising Young/Zazeela appearances. \$650.00

51. **Zappa, Frank. (1940-1993).** *The Real Frank Zappa Book - SIGNED "Thanks for not puking on my cap."* New York: Poseidon Press, [1989]. First edition, first printing. Inscribed and signed, "To / Karen / Hebert / Thanks for / not puking on / my cap. / Frank Zappa" on the front free endpaper. Octavo. 352 pages. Publisher's red cloth over black paper boards with gile spine titles. Original pictorial dust jacket. Minor toning to part of the text-block and the jacket flaps. Bottom corners bumped. A near fine copy.

His music "is eclectic and draws freely on the popular music of the 1950s and early 60s, embracing rhythm and blues, rock and roll, doo-wop, middle-of-the-road ballads, the world of Hollywood film music and of TV advertisements, treating them as objets trouvés; at the same time it also draws on the soundworlds of Stravinsky, Ives, Varèse and Stockhausen, creating multi-layered textures and employing montage techniques and abrupt stylistic juxtapositions which have the effect of Brechtian alienation and Dadaist confrontation, as in *Burnt Weeny Sandwich* (Reprise, 1970) and *Over-Nite Sensation* (Discreet, 1973). Zappa wanted his music to achieve the autonomy associated with high art music while subversively working from within the popular music industry. In the 1980s this was accentuated by the increasing esteem in which Zappa was held as a serious composer, so that his performances and two albums with the London SO (LSO: Zappa, 1983–7) and with the Ensemble Intercontemporain (*The Perfect Stranger*, 1984) appear at the same time as his bizarre synthesizer recreations of pieces

by his 18th-century namesake (1984)...Zappa's importance lies less in any obvious influence on rock music than in the way in which his music embraces American popular culture while simultaneously maintaining a critical distance from it, and in the way in which his musical critique at the same time constitutes a political and social critique." (Max Paddison, Grove Online) \$750.00

52. [Ziegfeld, Florenz. (1869 - 1932)] Cheney Johnston, Alfred. (1885 - 1971). *Autograph Manuscript about Philosophy and Technique of Photography*. Important 8 page handwritten manuscript document by Alfred Cheney Johnston, discussing his theories on photography as an artistic art form and including a wealth of information about his techniques, formulas, craft etc. An extraordinary document. Some selected portions:

"Def. of Art: The exhibition of the power of perceiving the beautiful, and of expressing it in artistic forms. Def. of Photography: The art of producing images."

"Camera can only take what you put in front of it."

"Use flash for all colour. It eats into shadows. Easy on models or sitters."

"Detail in clothes and hair? A painter works in masses of light and shade."

"Backgrounds - Dark gives better skin values. If using light backgrounds, High Key is best for skin."

From the estate of Alfred Cheney Johnston, the artist and superb photographer who was made famous for his photographs of the Ziegfeld girls. \$2,200.00