

# SPRING clearing SALE

**Schubertiade Music & Arts LLC**

**(617) 308 -4019, [schubertiademusic@gmail.com](mailto:schubertiademusic@gmail.com)**

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**By Appointment in Vestal, NY and in Boston, MA**

**Member: ABAA, ILAB, PADA, MLA, MARIAB**

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SPRING 2013 SALE: 275 select items discounted from 30% to 70% FOR ONE WEEK ONLY!  
These discounts are available **only for orders by Email/Phone** and all orders must be received and paid in full by Monday, June 3.

Images of all items in the PDF sale catalogue are available on the website through the search function. ALL items on the website will discount automatically at 20% at checkout.

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### 30% DISCOUNT FROM LISTED PRICE

1. **Abendroth, Hermann. (1883-1956).** Large Signed Photograph. A bold signature and inscription dated 1929 on an intense bust portrait from the great German conductor of the Leipzig Gewandhaus and others. Abendroth has signed in ink on the mount beneath the photograph, where the photographer, Fayer, has also signed (in pencil). Photograph measures 17 x 24 cm, mounted to 24 x 37 cm overall. Dark stains to right margin of mount, not affecting photograph or signatures.

Abendroth was "trapped" in East Germany after the war and signed photographs are scarce. (640) \$400.00

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2. **[ACADÉMIE DU DISQUE FRANÇAIS]**. Important Large Archive. A remarkable collection of letters, photographs and documents concerning the history of recordings in France. Ninety items in all, various sizes, Paris and elsewhere, c.1878-1983.

The Académie du Disque Français was founded in Paris in 1951 by Colette, Maurice Yvain, Jean Fayard, and the poet Guy-Charles Cros, son of the inventor of the phonograph. Its founding president was Arthur Honegger and it included among its ranks other composers, men of letters, such as Cocteau, critics and discophiles. Einstein, a gifted amateur violinist had been a member of the Académie du Disque from September 1954 until his death in April 1955. Honegger died later the same year on 27 November.

Details as follows:

Académie du Disque. Important mission statement from the Académie du Disque, addressed to the Secrétaire d'Etat au Budget, celebrating the recent statute to place the recording industry alongside that of book publishing in terms of national importance and budgetary support from the State. 1 page. Paris. 19 May, 1954.

In part: "Le fonds musical et littéraire de notre pays étant notoirement l'un des plus riches du monde, alors que les moyens affectés à sa mise en valeur sont des plus modestes, une telle mesure aura pour effet immédiate d'augmenter en France le nombre des discophiles, et à l'étranger la quantité et la variété des œuvres enregistrées et exportées."

A remarkable letter, signed by Colette, Jean Cocteau, Arthur Honegger, Florent Schmitt, Georges Duhamel, Jean Fayard, Michel de Bry, Guy-Charles Cros, Maurice Garçon, Maurice Yvain and others.

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Cocteau, Jean. (1889 - 1963) Autograph letter signed to Michel [de Bry]. 1 page, 2 December, 1954. A paean in praise of Honegger, discussing 'Les Six' and asking that the Académie remember the "seventh man."

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[Cocteau, Jean. (1889 - 1963)] Typed Letter addressed to Cocteau ("Mon Cher Jean") from Michel de Bry. 2 pages. 30 November, 1955. Concerning the recent death of Honegger, asking that he add some additional information to his published tribute in the name of the Académie du Disque. He notes that it was almost precisely one year ago that they honored Honegger with a dinner at l'Académie du Disque and that it was Cocteau who was then seriously ill, unable to attend, but who sent a letter celebrating him in the name of the Groupe des Six [the autograph letter included here (above)].

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Honegger, Arthur. (1892 - 1955) 3 autograph letters and typed letters signed, written as president of the Académie du Disque:

July, 1955. 2 pages, autograph letter signed by Honegger and addressed "Mon cher Charles [Munch], Messieurs les Artistes du Boston Symphony Orchestra." A very important letter, sending congratulations to the BSO for winning the Grand Prix of the Académie du Disque for their recording of Berlioz's "Roméo et Juliette." Honegger remarks that the BSO, among all international orchestras, has always maintained a special relationship with France and discusses its history of close contact among the players and conductors of the orchestra. He notes too that he owes a great debt to the conductor and orchestra, as they were the first to play his works in America and it was for the BSO's 50th anniversary, that he wrote his First Symphony. He goes on to discuss his other contacts with the BSO, including his 1928 performances and relationship with Koussevitzky. He writes that Munch is for him "a well-loved brother, admired with tenderness, who has been the most certain and faithful defendant of his music," and thanks the orchestra ("magnificent artists") for their "joy and intelligence."

23 May, 1955. 1 page, Typed letter signed by Honegger and Maurice Yvain. Concerning the market regression of recordings of French repertoire, saying that it is the mission of the Académie du Disque to strongly urge music editors to reorient their recording projects to restore a better "equilibrium" for their patrimony, French composers and artists.

15 June, 1955. 1 page, Typed letter signed by Honegger and addressed to M. Edgar Faure, Président du Conseil des Ministres. Concerning awards given by the Académie du Disque, asking him to sign the certificates and to give the stamp of the State's approval.

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Auric, Georges. (1899 - 1983) Typed letter, signed. 1 page, addressed to Max Fischer. 22 November, 1966. Inviting him to be a "member titulaire" of the Académie du Disque, under the category of "Discophiles." Together with Fischer's signed letter of acceptance.

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Gaxotte, Pierre. (1895 - 1982). Two autograph manuscript essays regarding "Disques de Ballet." 4; 5 pages. Both undated, ca. 1950. Fascinating commentary on the Ballets Russes, standard dance repertory (Delibes, Rimsky-Korsakov, Tchaikovsky, Debussy, Stravinsky, Roussel) conductors etc.

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[King Frederik IX of Denmark. (1899 - 1972)]. Typed letter draft with numerous edits throughout in blue ink, from Arthur Honegger and Maurice Yvain. 3 pages, dated 8 July, 1955. Discussing the mission of the Académie du Disque, saluting several great Danish composers, and inviting the King (who was famed as an excellent and serious conductor) to take the recently vacated position in the Académie after the death of Albert Einstein. In part: "Nous avons été amenés à considérer Sa Majesté non pas comme un monarque accessoirement musicien, mais comme un musicien éminemment éclairé, un chef d'orchestre de grand talent, - qui se trouve porter une couronne." Together with 2 typed signed letters (11 July 1955; 27 August, 1955) regarding the King's acceptance, both from the Ambassador, E. Waerum.

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Milhaud, Darius. (1892 - 1974) Autograph letter draft, signed. 2 pages, no date. Regarding the organization of and governmental support for the Académie du Disque Français. Together with a typed copy of the letter.

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Ibert, Jacques. (1890 - 1962) Typed memorial letter, with autograph corrections. 3 pages. 2 December, 1955. A very moving tribute, addressed "Mon cher Arthur," penned a few days after the death of Arthur Honegger. Together with a typed cover letter, noting that Ibert is in very ill health and cannot attend the memorial service for his friend, but is sending this message to be read in his name.

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Fauchois, René. (1882 - 1962). Typed memorial letter, with autograph corrections. 2 pages. 1 December, 1955. A tribute to Arthur Honegger from the popular writer/actor, four days after Honegger's death.

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Sauguet, Henri. (1901 - 1989) Autograph signed items, including letters and manuscripts:

Autograph letter, signed. 2 pp. Paris, 1/11/54. Addressed "Mon cher Ami" [Michel de Bry]. A detailed letter, his enthusiastic appraisal (and recommendation for an award) of a recent recording by mezzo-soprano, Flore Wend.

4-page autograph manuscript of a talk about Georges Auric and his involvement with the Académie du Disque Français. Together with a related autograph signed note and a copy of a letter to the Minister of Culture regarding Auric.

7-page autograph signed manuscript of a talk on the occasion of their Award Ceremony, paying tribute in particular to the recently deceased Charles Munch. Dated November, 1968.

Autograph Letter, signed. 2 pages. Paris. 14 November, 1970. Addressed "Cher Ami" [Michel de Bry]. An interesting letter regarding problems in the distribution of recordings to voting members of the Académie du Disque Français.

Autograph Letter, signed. 2 pages. Paris. 28 November, 1970. Addressed "Cher Ami" [Michel de Bry]. A second interesting letter regarding problems in the distribution of recordings to voting members of the Académie du Disque Français.

Autograph Letter, signed. 2 pages. 1 January, 1981. Addressed "Cher Ami" [Michel de Bry]. Noting that he will be unable to attend a meeting because he will be assisting in the preparation of a performance of his 2nd Quartet, and sending his very interesting endorsement of Benjamin Britten for that year's "Prix Ravel" from the Académie du Disque Français.

Autograph Letter, signed. 1 page. Paris. 13 June, 1981. Addressed "Cher Ami" [Michel de Bry]. An interesting letter discussing the naming of an award from the Académie du Disque Français, proposing that they use the name of one of the past Académie presidents - Rouché, Yvain, Honegger, or Milhaud.

Self-portrait drawing in ink, inscribed and signed at the foot with an affectionate note to Michel de Bry. Together with a separate signed note (8.23.81), enclosing the drawing.

Facsimile of a manuscript of his song "Le pli cacheté" with text by Charles Cros, and put into verse by Michel de Bry. 4 pp.

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Mitterand, François. (1916 - 1996) Typed letter, signed. 1 page. June 17, 1981. Addressed to Georges Auric. Regarding the continued support of René Coty, Minister of Culture, for the Académie du Disque Français, and stating that the President remains very attached to the cause of the Académie. Together with 2 original portrait photographs.

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Additional interesting letters from Pierre Gaxotte, Lord Harewood, Charles Boyer, Ginette Keller, Marcel Mihalovici, Jacques Chailley, René Dumesnil; additional official printed documents related to the Académie; 48 original photographs (various formats, mostly 7X 9 or 8 X 10 inches) showing members and associates of the

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Académie, including Honegger, Schmitt, Milhaud, Colette, Sauguet, Cocteau and Albert Schweitzer, Charles Munch, Lionel Hampton, Ernst Ansermet, Nathan Milstein, Edith Piaf etc.

3. **[American Classics] Smith, Samuel Francis. (1808-1895).** "My Country Tis of Thee" - First Edition. Boston: C. Bradlee, [1832]. First edition. The very rare first sheet music edition of this most famous and powerful patriotic song. 1 page, showing the music with four stanzas. Fuld p. 251. Dicher & Shapiro p. 46. Bound together with approx. 40 other pieces, including many other C. Bradlee imprints, mostly engraved, a few lithographic, including works by Lowell Mason, Hodson, Kingsley, Stevenson, Wade, Moscheles, Mozart, Bayley, Webb, Hime, Handel, Bishop, Barnet, Campbell, Weber, Granger. Braham, Mazzinghi, Kozeluch, Smith, Erben and an early imprint of Auld Lang Syne. Small folio, contemporary quarter morocco and cloth, spine/joints rubbed and splitting, overall fine.

Since its composition in 1831 by Smith, who set his words to the same melody as the British national anthem ("God Save the Queen"), "My Country Tis of Thee" served as a de facto national anthem for much of the 19th century.

(3667)

\$1,200.00

4. **Anderson, Marian. (1897-1993).** Manuscript Signed Spiritual, "Crucifixion." A rare manuscript of one of the most celebrated spirituals, "Crucifixion," boldly penned and signed in fountain pen ink by the great African American contralto who was so closely associated with this song. 1 page, onionskin paper (21.5 x 21.5 cm), boldly signed and dated "June 6th, 1951 Bogota."

"In the entire repertory of spirituals, there is hardly a more vivid and moving musical depiction of the death of Christ than Payne's celebrated arrangement." (Allan Keiler, "Marian Anderson," p. 146)

Anderson was a great favorite of Toscanini and, in 1955, broke the color barrier by becoming the first African-American to perform at the Metropolitan Opera. She remains a legendary figure in the history of opera, remembered for, among other highlights, her Lincoln Memorial concert and her performances at the inaugurations of both Presidents Eisenhower and Kennedy.

(4100)

\$600.00

5. **Anderson, Marian. (1897-1993).** Signed Photograph. A fine signed image of the great African American contralto. Boldly signed below her photograph on the cover of a 1945 Carnegie Hall recital program. In very fine condition, 19.6 x 26 cm.

(3239)

\$175.00

6. **Beaumarchais, Pierre-Augustin Caron de. (1732-1799).** Autograph Letter. An interesting signed document from the important French dramatist and author, watchmaker, inventor, musician, diplomat, fugitive, spy, publisher, arms dealer, and revolutionary best known for his theatrical works, especially the three Figaro plays. One page, 4.25 x 6.5 inches, July 21, 1785. Together with a period portrait print.

In French, Beaumarchais responds to a book dealer in Paris. In full (translated): "M. Ruot is requesting to send from abroad to Mme. Garnant the copy [of a book] that she is requesting and that her number has won. This lady is asking me to procure it for her. I cannot refuse, at least, to make an effort [to do my best] to facilitate the sending [of it]." In very good condition, with usual mailing folds, toning, soiling, and show-through from residue of the wax seal on the reverse side. Nicolas Ruault was a bookseller and publisher who was helping Beaumarchais in the publication of his edition of Voltaire's works.

The present letter was penned approximately one year after the first performance of the play "La Folle Journée, ou Le Mariage de Figaro" (at the Odéon on 27 April, 1784), the second in the Figaro Trilogy, preceded by The Barber of Seville. Mozart's famous treatment of the work was premiered at the Burgtheater in Vienna on 1 May, 1786.

(5696)

\$1,750.00

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7. **Beethoven, Ludwig van. (1770-1827).** Symphonie N. 5 en Ut Mineur... [Op. 67]. En Grande Partition, No. 5. Paris: Marquerie Frères, Le 15. Février 1841. Without plate number. 120 pp. 4to, 27 cms. Kinsky-Halm, p. 160. Nicely bound in marbled boards with red gilt-stamped quarter-leather. A fine early copy of the full score of this monumental work. OCLC lists only one copy worldwide.

Beethoven's Fifth Symphony in C minor was composed between 1804-1808 and received its premiere on the same concert as his Sixth Symphony at the Theater an der Wien in Vienna on December 22, 1808. It was first issued in full score in 1826.

(1544)

\$500.00

8. **[Belle Époque] Fuller, Loie. (1862-1928).** Autograph Letter. 2 pp (side by side), in English. Paris, January 23, 1907. In full: "My dear Mr. Jaubert, How much I thank you for the beautiful spirit that must have been in your soul, when you wrote that divine poem. And I will be happy when you care to come and see the dances. - At present I am ill in bed, but I hope to begin again soon and then I shall send you my love with the greatest pleasure. Very Sincerely yours, Loie Fuller." In very fine condition. (5725)

\$400.00

9. **[Belle Époque] [Guilbert, Yvette. (1865 - 1944)].** Original 1932 Program - Soirée du Réveillon, Yvette Guilbert en Caricatures. Richly illustrated program from an "evening of memories" presented by the 67-year-old renowned French actress and cabaret singer on December 24th, 1932. The evening's program, printed in the midst of 11 pages of caricatures and portraits of Guilbert by many important artists of the period, presents her in performances from various periods in her famous career, beginning with "Quelques souvenirs du Chat Noir et de ses Collaborateurs." 24 x 28 cm. In very fine condition throughout. (5731)

\$200.00

10. **[Belle Époque] Guilbert, Yvette. (1865 - 1944).** Signed Photograph. Striking original photograph by Marcia Stein, with the photographer's painted red initials at the lower left corner and also signed in pencil in full on the mount, inscribed and signed in ink by Guilbert while on a cruise ship ("Yvette Guilbert a bord de L'Espagne 1919") on the outer mount. The photograph itself in very fine condition, with the outer mount suffering from water staining along the lower edge, partially extending into the left edge of Guilbert's signature and inscription. (5733)

\$600.00

11. **Berlin, Irving. (1888-1989).** Early Signed Photograph. Stunning signed photograph of the beloved American songwriter who penned over 1,000 tunes including "God Bless America" and "There's No Business Like Show Business". Superb, very early 8 x 10 inch sepia doubleweight photograph, a stunning early head and shoulders image of the youthful composer by Tuck of Los Angeles, boldly signed in blue fountain ink at lower right: "All good wishes from Irving Berlin." Signed additionally by the photographer, Tycko of L.A. In very fine condition, an ideal example in every respect. (4266)

\$1,800.00

12. **Berlioz, Hector. (1803 - 1869).** Les Soirees de L'Orchestre, INSCRIBED. Paris: Michel Levy Freres, 1854. Second edition. 8vo. 435 pp. Second, revised edition of this collection of Berlioz's critical essays. Though he had his triumphs in Germany and Russia, the reception of Berlioz's musical works in France never sufficed to support him, and he worked as the musical critic for the Journal des Debats from 1838 to 1863. He was a superb writer and proved to be an important literary figure in addition to his musical eminence. Signed and inscribed by Berlioz on the half title "A Monsieur Juncker, " the German portrait and historical painter, Wilhelm Karl Juncker (1820 - 1901). Lower third of spine perished, front cover separated along joint, scattered foxing, but overall a good copy of a fragile book. Housed in a marble paper covered slipcase. (4016)

\$3,500.00

13. **[Berlioz, Hector. (1803 - 1869)] Gaspard-Félix Tournachon, "Nadar". (1820-1910).** Original 1857 Signed Nadar Photograph. Original photograph of the important French composer, a striking and moody silver doubleweight print by Paul Nadar after the original collodion image by his father. Stamped "Paul Nadar/48, rue Bassano" on the verso and signed in black ink in the lower right corner, "Nadar." The swirls and splotches with the darker areas of the image are Nadar studio restorations within the print. 23 x 17 cm and in very fine condition. Reference: "Nadar - Photographies", Volume 1 (Paris, 1979), Arthur Hubschmid, editor, p. 497.

(5734)

\$1,600.00

14. **Bernstein, Leonard. (1918-1990).** Signed Photograph. A superb 8 x 10 inch black and white photograph of Bernstein in a contemplative pose, holding a cigarette and looking off into the distance. Boldly signed in blue ink "Leonard Bernstein" on the shirt collar. (1971)

\$375.00

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15. **Bruch, Max. (1838 – 1920).** Romanze für Violine, Op. 42: INSCRIBED to Otto von Königsłow. Berlin: N. Simrock, [1874]. First edition. Upright folio. Parts (6, 13). [PN] 7450. Important presentation copy inscribed on the violin title page by the composer to the violinist Otto von Königsłow, who had given the premiere of his G minor Violin Concerto. Dated "Bonn, 27.6.74." The violin part marked "Coln" in the hand of Königsłow and with his pencil fingerings on several pages. Both parts with archival repairs at margins of several pages, overall very good. Housed in an elegant custom folder, half cloth with marbled boards and gilt-stamped title plate.

Otto von Königsłow (1824 - 1898), a student of Ferdinand David in Leipzig, had an important touring career throughout Europe where he frequently performed sonatas with the composer/pianist, Carl Reinecke and was later professor at the Cologne Conservatory and concertmaster of the Gürsenich Orchestra. In that capacity, on April 24, 1866 - and with the composer himself conducting - Königsłow was the first to perform Bruch's celebrated Concerto No. 1 in G minor, Op. 26 in a performance at the last Winter Concert of the Musik Institute at Coblenz.

The present "Romanze," composed in the beginning of 1874, was initially intended by Bruch as the first movement of a projected second violin concerto. "But his heart was not in it, and as he was both pleased with the first movement, and encouraged by the positive response of friends who heard it, Bruch decided to leave the work as a one-movement 'Romanze.'...Wilhelm Altman wrote that (according to the composer himself) the 'Romanze' Op. 42 was based on Bruch's preoccupation with Nordic sagas and specifically on Gudrun's Lament by the Sea. Given Bruch's aversion to programmatic music, it is far more likely that its inspirational source was Max's Lament by the Rhine over his troubled love affair with Amalie Heydweiller. More interesting is the assumption that this projected violin concerto would have begun unusually (as the real Second Concerto actually did) with a slow movement." (Christopher Fifield, "Max Bruch," pp. 142 - 143). (2602) \$2,000.00

16. **Cimarosa, Domenico. (1749-1801).** L'Impresario in Angustie ou Le Directeur dans L'Embaras, Opera Bouffon en Deux Actes. Paris: Chez le Sr. Sieber Musicien, [ca. 1793]. Paroles françaises par Mr D[iodati]. Upright 4to. 214 pp. Engraved. [PN] 1051. Signed by the publisher. Green leather binding, with impressed gilt title on front and spine, some worming wear to front joint and spine extremities, else fine. Internally very good, with some scattered light foxing, one page torn in the margin but otherwise fine. RISM C 2279.

L'impresario in angustie is an operatic farsa in one act. The opera premiered at the Teatro Nuovo in Naples, Italy in 1786.

Domenico Cimarosa was a phenomenally successful composer and probably the most famous Italian composer of the second half of the eighteenth century. Between 1772 and his death he wrote 65 operas, many of which enjoyed tremendous acclaim during his lifetime. Haydn is known to have conducted performances of thirteen of them at Eszterháza – several of them more than once. Both Eugène Delacroix and Stendhal compared Cimarosa's operas very favourably with Mozart's. Goethe was also an admirer and in 1797 introduced L'impresario in angustie to the court theatre in Weimar. This was in his own specially-prepared German version with some numbers from Mozart's Schauspieldirektor (The Impresario) spliced in. (6950) \$650.00

17. **D'Indy, Vincent. (1851-1931).** Signed Photograph to Roger Désormière. A fine signed photograph from the great French musician - organist, timpanist, chorus master, conductor, author and teacher! Inscribed to the noted conductor, Roger Désormière (1898 - 1963), who had been one of D'Indy's students. 8.5 x 13.5 cm, small, light corner crease, overall fine. An excellent example with an interesting association. (4136) \$400.00

18. **De Reszke, Jean. (1850-1925).** Signed Photograph as Romeo. A superb large halftone photograph of the great Polish tenor in one his signature roles, as Romeo in Gounod's "Romeo et Juliet," a role in which he made his Metropolitan Opera debut. 10 x 21 cm, attractively mounted on a custom mat board to 17 x 28 cm overall and in very fine condition.

An international star, he was the leading tenor at the Metropolitan before Caruso and opened an important voice school in Nice where he taught many great singers, including Bidu Sayao and Maggie Teyte to name but two. (5102) \$400.00

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19. **Debussy, Claude. (1862-1918).** Pelléas et Mélisande. Drame lyrique en 5 actes et 12 tableaux de Maurice Maeterlinck [...]. Partition pour piano et chant. SIGNED PRESENTATION COPY. Paris: A. Durand & fils, [E. Fromont], [1907]. Second Edition. Large 4to. iii (blank); frontis illustration; 310 pp. [PN] 6953. Inscribed by Debussy on the title page "à Mademoiselle Germaine Poyet / Hommage respectueux sympathique. Claude Debussy 9. X. 09." Original printed paper wrappers. Fragile spine chipped and with minor losses, otherwise in very fine condition throughout. Signed scores from Debussy are uncommon.

The recipient of this copy from Debussy, Germaine Poyet, was the wife of a well-known doctor in Paris, who treated, among others, Debussy and Massenet.

First performed in Paris at the Opera Comique on the 30th of April, 1902, conducted by André Messager and produced by Albert Carré, this important work has a fascinating early publication history. "The first edition of the vocal score of Pelleas was published by E. Fromont of Paris in 1902. It contained 283 pages and included the original, unexpanded version of the interludes (not, as some writers have stated, no interludes at all). The enlarged interludes first appeared in print in the 409-page orchestral score that was issued on a subscription basis by Fromont in 1904. Not long after that, the copyright in the work was transferred to the firm that became Debussy's regular publisher, Durand of Paris, who in 1905 rather surprisingly reissued the 1902 vocal score unaltered save for the substitution of their own name for that of Fromont....It was not until 1907, however, that Durand brought out the familiar 320-page second edition of the vocal score, with parallel French and English texts. It was re-engraved from beginning to end, not always accurately, and at last included the extended interludes." (Howard Ferguson, "Debussy's Emendations to 'Pelleas.'" The Musical Times, August 1988)

(5429)

\$7,000.00

20. **Dohnanyi, Erno. (1877-1960).** Six Piano Pieces, Op. 41. SIGNED. London: Alfred Lengnick & Co. , 1947. First edition. Brown wrappers, 35 pp. [PN] 3531. Two vertical creases. A fine copy of these beautiful works, inscribed and dated 1947 by the important Hungarian composer on the title page. Bela Bartok wrote: "You can sum up Hungarian Music in one word: Dohnanyi!" (1385)

\$300.00

21. **Doré, Gustave. (1832 - 1883).** Gouache Painting, Don Quixote and Sancho Panza Asleep. Rare original gouache painting on blue paper. 3-7/8 x 6-1/4 inches, matted and framed. The painting showing Quixote and Sancho Panza asleep under a tree, the moon in the background. Apparently a variation on the final image which appeared in Doré's celebrated illustrated Don Quixote on page 66 of Volume II.

In 1863, Doré illustrated a French edition of Cervantes's Don Quixote, and his illustrations of the knight and his squire Sancho Panza have become so famous that they have influenced subsequent readers, artists, and stage and film directors' ideas of the physical "look" of the two characters. (5624)

\$6,000.00

22. **Duncan, Isadora. (1877 - 1927).** Signed Photograph. Unusual original signed photograph of a sculpture of the great dancer and choreographer - one of the major inovators of the medium. Duncan was a great influence to numerous artists in many mediums and was the subject of many important sculptures. The Musée Bourdelle in Paris has recently mounted an exposition titled "Isadora Duncan: Une Sculpteur Vivante" which included images of the present 1904 sculpture by Walter Schott. Original postcard photograph somewhat silvered, mounting traces on verso, small surface tear, and with the start of the signature and inscription a bit smudged but otherwise good.

(5826)

\$650.00

23. **Dutilleux, Henri. (b. 1916).** Sonate pour Piano, SIGNED Presentation Copy. Paris: Durand & Cie. , [1949]. First edition. Folio. 1f., 55 pp. [PN] 13402. Original wrappers, a very good copy. With a signed presentation inscription to "Paulette and Pierre who surely welcomed this sonata, the performer and the author during the very first long ago evening of 21 May [19]50..."

The composer considered this sonata his first important work and referred to it always as his Opus 1. It was written for and dedicated to the pianist Geneviève Joy who he later married. A substantial work, which shows his detachment from tonalism, and in which the "musical language is as much modal as tonal." Not in CPM, which has a 1975 edition only. (2590)

\$750.00



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24. **[Film & Theatre] Taylor, Elizabeth. (1932 - 2011) .** "Elizabeth Taylor: My Love Affair with Jewelry" - Inscribed and signed to her Doctor. New York: Simon & Schuster, 2002. First edition. A first edition with an effusive inscription for Dr. Arnold Klein: "My Beloved Arnie / I love you more than I could tell - I feel you have saved my fading life. I love and thank you forever / Your Elizabeth T." A few pages separated from spine, otherwise fine and sold in the original dust-jacket. 12.25 x 10 in .

Klein, the noted Beverly Hills dermatologist, philanthropist, and ultimate Hollywood insider, was for many years a close personal friend and confidant to Liz Taylor (with whom he shared a birthday), Michael Jackson and many other celebrities.

It took Christies two days to conduct the sale of Elizabeth Taylor's jewelry in 2011 and it brought an astounding \$137 million. This more than doubled the previous record for a single owner's jewelry auction held by the Duchess of Windsor. (7568) \$2,600.00

25. **Forkel, Johann Nikolaus. (1749 - 1818).** 1789 Göttingen Musenalmanach. Goettingen: J. Ch. Dietrich, 1789. First edition. Small 12mo, 272 pp. In original green printed boards, inside lined with hand-stamped colored paper. Including six foldout songs. Paper on spine curling, but binding solid and overall in remarkably fine condition.

The Göttinger Musenalmanach ("Göttingen Muses Journal"), published from 1770, was the first German publication to follow in the steps of the Parisian "Almanach des Muses," founded in 1765. As with its French counterpart, music was often presented on special fold-out sheets, such as those found in the present example. J.N. Forkel, represented here by two songs, was an important German music historian, theorist, composer and bibliographer who as J.S. Bach's first biographer and author of the *Allgemeine Geschichte der Musik*, is generally regarded as one of the founders of modern musicology. After entering the Göttingen University as a student in 1769, he went on to be appointed the university music director in 1779, a post he still held at the time of the present volume's publication. Apart from a series of keyboard sonatas with and without string accompaniments, OCLC records no copies of these songs or any other Forkel compositions worldwide.

Volume begins with a frontispiece portrait of the publication's founder, the poet/playwright Friedrich Gotter (1746 - 1797), whose own poetry was set by Haydn and Schubert. Following an astrological report on the year, the volume is primarily devoted to the publication of numerous poems and six songs for voice and keyboard, each printed on a single fold-out page as follows:

Forkel, Johann Nikolaus. (1749 - 1818): "Treue" and "Trost im Herbste"

Groenland, Peter. (1761 - 1825):  
"Wechselgesang am Jugendfeste" and "Edmund an Fanny."

Naumann, Johann Gottlieb. (1741 - 1801): "Sehnsucht" and "Hymn an die Liebe."

(3157) \$650.00

26. **Franklin, Aretha. (b. 1942).** Unpublished Autograph Song Lyrics. Rare manuscript lyrics to an apparently unproduced song titled, "Dance" written on two sides of one page in the hand of the American singer, songwriter and pianist commonly referred to as "The Queen of Soul." 11 x 8.5 inches. Rare. (4900) \$800.00

27. **Gershwin, George. (1898 - 1937).** *Porgy and Bess*. New York: Gershwin Publishing Corporation, 1935. First edition, first issue. The Theatre Guild presents *Porgy and Bess*. Libretto by Du Bose Heyward Lyrics by Du Bose Heyward and Ira Gershwin Settings by Sergei Soudeikine Orchestra Conductor Alexander Smallens Production Directed by Rouben Mamoulian. [Piano-vocal score]. Small folio. Original publisher's stiff printed grey wrappers with black cloth spine. 4ff. (photographic portrait; r. title, v. woodcut illustration of donkey pulling a man in a cart; r. Index of Scenes, v. Cast of Characters; r. Story of *Porgy and Bess*, v. dedication), 559 (music), [i] (blank) pp. Fuld p. 539. First Edition, first issue without the index of songs and without the capitalization of "Negro," in the fourth line of the story. Spine somewhat cocked, otherwise crisp and very fine copy overall of this surprisingly rare score.

*Porgy and Bess*, a folk opera in three acts, was first performed at the Colonial Theater in Boston on September 30th 1935. It opened in New York at the Alvin Theater on October 10th of that same year. The work includes a number of Gershwin's best-known and loved tunes, including *Summertime*, *I Got Plenty o' Nuttin*, *It Ain't Necessarily So* and *A Woman Is a Sometime Thing*. (6697) \$4,000.00

## Spring 2013 SALE

28. **[Gershwin, George& Ira. (1898-1937; 1896-1983)] Kimball, Robert & Alfred Simon.** The Gershwins, SIGNED by MANY! New York: Atheneum, 1973. First edition. An extraordinary copy of this important and profusely illustrated book. Signed by the authors and by 15 important singers and entertainers associated with the Gershwins! Among those who have signed this book are: Frances Gershwin (sister of George and Ira); Irving Caesar (important lyricist, author of the words to Gershwin's "Swanee," and Youman's "No, No Nanette," which includes "Tea for Two"); Barbara Cook (legendary singer and actress, famous for creating roles in "Candide" and "The Music Man," among many others); Kay Swift (long-term lover of George Gershwin and the first woman to write the score to a hit Broadway musical, "Fine and Dandy"); Hazel Scott (important pianist and singer, star of many films including "Rhapsody in Blue," and first African American woman to have her own TV show); Avon Long (Tony-award winning African American actor and singer, who starred in the 1942 Porgy and Bess revival); Larry Kert (actor and singer who starred in the 1957 Broadway production of "West Side Story," in many original Sondheim productions, and who in 1987 starred in the first complete recordings of Gershwin's "Of Thee I Sing," and "Let 'Em Eat Cake"); Bette Midler, Doug Henning, Elizabeth Ashley (all of whom starred in a the 1975 Avery Fisher Hall, Lincoln Center Tribute to Ira Gershwin); Robert Alda (actor who played George Gershwin in the 1945 film "Rhapsody in Blue"); Edward Jablonski (Gershwin biographer); William Bolcom (Pulitzer-Prize winning composer). Stunning hardcover volume in very fine condition, with bright orange cloth boards, stamped in metallic purple! (1987) \$750.00

29. **Haydn, Joseph. (1732-1809).** Die Schoepfung. Ein Oratorium In Musik gesetzt...The Creation. An Oratorio. [Hob. XXI/2]. [Full Score]. Vienna: [The Composer], [1800]. First edition, full orchestral score. Calf-backed vellum-covered boards of the period, red leather title label on upper over, protected in a clamshell case. 14 1/4 inches (36 cm); blank, engraved title, 4 subscriber leaves, 303 engraved plates of music. With Haydn's small ink handstamp ("JH") to foot of title.

The front board detached, repair in pen facsimile to foot of title page (not touching the printer's authorization stamp), but a very clean copy internally and overall fine. Ink name of M. Deedes, 1825, on the front pastedown.

First Edition, published by the composer. Hoboken thematic catalogue Vol. II p. 36. Hirsch IV 799. Leipzig catalogue p. 19. Vecsey 303. Eitner V p. 66. BUC p. 456. RISM H2521.

A very rare copy of this monumental work, including the seldom-found subscribers list.

One of the highpoints of the Western musical canon, the Oratorio with a libretto by Gottfried von Swieten, was recognized from its earliest performances as a masterwork of the first order (see New Grove, 8: 346, 347, 358). First performed at the Palais Schwarzenburg in Vienna on April 29th and 30th, 1798, though not performed publicly until the following year, when it was heard at the Burgtheater in Vienna on March 19th.

"There is hardly any doubt in the mind of the average music-lover that Haydn's Oratorio The Creation is, tutto sommato, his greatest single accomplishment, and certainly ranks as one of the greatest products of any eighteenth-century mind. It occupies a central position in choral literature and its composition and first performances were the dominant features of Haydn's life in the late 1890s." (Robbins Landon: Haydn Chronicle and Works Vol. IV: Haydn The Years of 'The Creation' 1796-1800, p. 12)

(3782) \$6,500.00

30. **Heifetz, Jascha. (1901-1987).** Autograph Signature and Address. The great violinist has signed and written his address on a sheet of paper, 8.5 x 11 inches. (1081) \$120.00

31. **Hofmann, Josef. (1876-1957).** Signed Photograph. Signed original 8 x 10 inch glossy photograph, showing the great pianist at the keyboard with his gaze fixed on his hands. Uninscribed, "Compliments of Josef Hofmann / 1938." Margins lightly dinged, a touch of mild creasing at lower right, else fine. (4161) \$375.00

32. **Landowska, Wanda. (1879-1959).** Tremendous Signed Photograph, dedicated to Janos Scholz of the Roth Quartet. A fine original photograph, mounted to an enormous page (28 X 35.5 cms) and boldly inscribed by the great harpischordist in her signature lavender ink. Dedication to Janos Scholz (1904-1993), original cellist of the Roth String Quartet: "A Janos Scholz en cordiale sympathie, en souvenir de nos heures de musique ancienne. Wanda Landowska New York 9 Marz 1943." Sheet has been beautifully matted to 42 X 45.5 cms.

This is without doubt the largest signature by Landowska that we have seen, 18 cms across! (714) \$1,200.00

33. **Lautrec, Toulouse. (1864–1901)** . Guy et Mealy, dans Paris qui Marche - SIGNED. Lithograph printed in violet, 1898, stamp-numbered "68", from the edition of 100. Signed in pencil, "T Lautrec," and with the artist's red stamp (Lugt 1338) lower left. Published by Goupil & Cie, Paris, and with their blindstamp, on simile japan paper. A very fine impression in excellent condition, with full margins (15 3/4" x 11 5/16"/ 400 mm x 287 mm), minor discoloration on sheet margins and mounting traces on verso. Matted and framed (20 1/4" H x 17 3/4" W) and sold together with an original copy of a Paris qui Marche Program. Adriani 305; Delteil 270; Adhemar 304; Wittrock 295.

From a front-row perspective, Lautrec captured the animated showmanship of this review which opened at the Théâtre des Variétés late in 1897. Georges-Guillaume Guy (1859-1919) and Juliette Josserand Mealy (1867-1951) squint into the footlights, the stark effects of which were achieved entirely by using the white of the paper and the lithographic crayon. At a time when the artist was supposedly losing his touch, the masterful draftsmanship of this lithograph, as well as a handful of others produced during this period, bear witness to his continuing abilities despite his worsening physical condition. (4986) \$15,000.00

34. **[Literature] Dickens, Charles. (1812 - 1870).** OLIVER TWIST or the Parish Boy's Progress by "Boz." London: Richard Bentley, 1838. First edition. Three octavo volumes (4 7/8 x 8 inches; 200 x 124 mm). Original mauve-brown fine diaper cloth with blind stamped arabesque design to boards and gilt titles on the spines. Volumes I and III in twelves and II in eights. [iv], [1]-331, [1, blank], [4, publisher's ads]; [iv], [1]-307, [1. blank]; [iv], [1]-315, [1, blank] pp. With half-titles to volumes I & II, no half-title called for in Volume III. With almost all internal flaws according to Smith present. Without the illustration list in volume I (not found in many copies). With twenty-four inserted engraved plates by George Cruikshank, including frontispieces. All three embossed brown cloth bindings somewhat faded around edges, spines or joints worn or chipped, Vol. I rear board clumsily reattached, scattered foxing. Otherwise good, with pages not loose. Ownership stamps to inner boards and two volumes with mounted visiting card/book plate inscribed "Mr. Lawrence, The Greenway." Eckel pp.59-63: "The 3-Volume edition has become very scarce"; Podeschi A27.

Dickens's second novel and a landmark of Victorian fiction. The book marks a departure for Dickens, from the anecdotal style used in *The Pickwick Papers* or *Sketches by Boz*, to a darker type of writing addressing social issues that affected the Victorian underclass, such as the Poor Law and child labour and criminality. For this novel, Dickens's first in the standard three-volume form, Bentley divided the printing task between two firms: Volume I was printed in a 12mo format by Samuel Bentley; Volume II in 8vo format by Whiting; and Volume III preliminaries and signatures A-F and probably G by Whiting with the remaining text by Samuel Bentley, again in 12mo format.

Serialized in Bentley's *Miscellany* from 1837 to 1839, curiously it was published in book form before its completion in his periodical, forcing Cruikshank to complete the last few plates in haste and without review by the author. The three-decker publication date was 9 November 1839, and within a week, at Dickens's insistence, the title-pages were changed to include his name, and the "Church" version of the final plate ("Rose Maylie and Oliver") was substituted for the "Fireside" version. Possibly in reflection of his new style of writing, Dickens disliked having "Boz" on the title page and the new title page was inserted into all copies not distributed in the first week of publication. This copy has both "Boz" on the title page as well as the original "Fireside" plate. The true first issue is quite rare. (6371) \$2,500.00

35. **Mahler, Gustav. (1860-1911).** Original 1906 "Figaro" Vienna Hofoper Broadside. A very scarce and unusual Vienna Hofoper broadside (single sheet flyer, 12 x 9 inch) from an October 12, 1906 performance of Mozart's "Die Hochzeit des Figaro" (*Nozze die Figaro*), conducted by Gustav Mahler. The performance featured singers Laura Hilgermann, Maria Gutheil-Schoeder, Berta Kiurina, Richard Mayr, and Friedrich Weidemann, and while the conductor's name is not printed - as was the custom - Mahler's name has been neatly penned above the title (and is confirmed as the conductor in the Hofoper archives). Two torn portions in margins, usual folds, otherwise fine. (3322) \$500.00

36. **Mahler-Werfel, Alma. (1879 - 1964).** Autograph Letter. Autograph letter from the great muse and wife, successively, of Gustav Mahler, Walter Gropius and Franz Werfel. 1 pp. Dated August 22, 1950. Boldly penned in her customary lavender ink. "Liebau, Please send my 2nd letter back to me, so that I can type and return it completed! I will presumably be in NY at the end of Sept. and will bring the scores with me. I embrace you, Alma." Usual creases, in fine condition. (5190) \$275.00

## Spring 2013 SALE

37. **Milhaud, Darius. (1892-1974).** Caramel Mou, Schimmy. SIGNED. Paris: La Sirene Musicale, 1927. Large 4to. Folio, 8pp. Second Edition of the original version for Jazz-Band dedicated to Georges Auric. SIGNED AND DEDICATED BY THE COMPOSER "a Henri Sauguet de tout Coeur." It was Milhaud who invited the composer Sauguet to Paris in 1922, where he became a close associate of Les Six, Cocteau, and Diaghilev. The present work was the first of many jazz-inspired pieces by Milhaud, who pioneered the bridge between the two genres. (838) \$475.00

38. **Mitropoulos, Dimitri. (1896 - 1960).** Signed Photograph. Signed photograph from the American conductor, pianist and composer of Greek birth. 8 x 10 inches and in very fine condition, an ideal example.

Mitropoulos "shared the directorship of the New York PO with Stokowski for a season (1949-50), then became sole musical director until his resignation in 1958, when he was replaced by his former protégé, Leonard Bernstein... His achievements in the opera pit were considerable, beginning with a legendary Metropolitan Opera Salome in 1954 and continuing for every subsequent season until his death; in 1958 he conducted the première of Barber's Vanessa at the Metropolitan. Throughout his life he retained an almost missionary zeal for music that other conductors deemed too difficult or too obscure. His continual advocacy of Mahler and other unfashionable composers alienated conservative listeners but were a revelation to more adventurous ears." (William S. Trotter, Grove Online) (4133) \$400.00

39. **Mozart, Leopold. (1719-1787).** [Versuch einer gründlichen Violinschule] Leopold Mozarts Hochfürstl. Salzburgisch Vice-Kapellmeisters grünliche Violinschule, mit vier Kupfertaflen und einer Tabelle. Dritte vermehrte auflage. Augsburg: Lotter, 1787. Third edition. Overall a very good copy of an important and scarce book. The third edition, small quarto, bound in contemporary boards. 17 x 21 cm. Illustrated with all four of the full-page plates, including the often-removed portrait frontispiece. Includes all text engravings, though not the table of music. First free endpage has some handwritten notes and is somewhat torn. Else in very good condition.

This treatise on the fundamental principles of violin playing by the father of Wolfgang Amadeus Mozart remains an important study on the instrument. "The Violinschule...is of outstanding importance, a didactic work which can stand alongside the corresponding essays by Quantz (on the flute, 1752) and C.P.E. Bach (on the keyboard, 1753)" (New Grove, 12: 677). (727) \$2,600.00

40. **Mozart, Wolfgang Amadeus. (1756 - 1791).** Così fan tutte: o sia la scuola degli amanti...Weibtertreue oder Die Maedchen sing von Flandern...Im Klavierauszuge von Siegfried Schmiedt. [KV 588]. Leipzig: in der Breitkopfischen Musikhandlung, [1794]. First edition. Erstes [Zweites...Drittes] Heft. [Vocal Score] Three volumes in one: 78, 80 and 82 pages, oblong 4to (c.27 x 31.7cm), type-set music, bookseller's label to titles, without engraved memorial frontispiece, 2 leaves from first volume (pp 41-44) supplied in period bound-in manuscript copy in an unidentified hand. Nineteenth-century brown marbled boards, quarter brown leather with title plate at spine. Scattered foxing, overall a fine copy of this rare score. Haberkamp, pp.333-334; Hirsch, iv 166.

First edition of the piano-vocal score, the first publication of the score in any form (an edition of the full score was not published until 1810, by Breitkopf & Härtel).

The last of Mozart's collaborations with the Italian librettist Lorenzo da Ponte (The Marriage of Figaro, Don Giovanni), the story of two young men who disguise themselves in order to test their fiancées' fidelity. "Da Ponte's libretto is a marvel of witty, concise, and symmetrical dramatic construction - a standing rebuttal to those who believe that all opera librettos are fustian and second-rate stagecraft... In the music, all the conflicting strains of mockery and tenderness, of sincerity and inconstancy, are fully reconciled. Delicious in its parody, ravishing in its lyricism, Così holds laughter and sympathy in a perfect equilibrium that, in critic Joseph Kerman's phrase, celebrates 'the mystery of feeling itself.'" (Zaslaw & Cowdery, p. 64-65). (4330) \$5,000.00

41. **Mozart, Wolfgang Amadeus. (1756 - 1791).** Missa pro Defunctis Requiem, [K. 626]. First Edition, ex-Thomas Beecham. Leipzig: Breitkopf & Hartelschen, [1800]. First edition, second issue. W.A. Mozarts Seelenmesse mit Untergelegtem Deutschem Texte. Oblong folio. Engraved vignette half-title, dedication leaf, title with gathering number at lower corner, 178pp. engraved music. No PN. German text leaf at rear, some light spotting and scattered minor dampstaining, some conducting annotations in pencil (occasionally red or blue) in more than one hand and contents written to half-title verso, orig. printed green wrappers with decorative border (titled 'Oeuvres de Mozart. Messe de Requiem. No. 1 des Partitions en 2 Cahiers'), contemp. qtr. calf, rubbed, joints cracked and some wear to extremities.

A very rare copy in original wrappers of Mozart's final work and one of his most celebrated sacred works. From the library of Sir Thomas Beecham. B.U.C., p. 701. Haberkamp p. 385. (2524) \$4,500.00

## Spring 2013 SALE

42. **Mozart, Wolfgang Amadeus. (1756-1791).** [Magic Flute] Les Misteres D'Isis, Opera en Quatre Actes. Paris: Sieber, [c. 1801]. First edition, full score. . [PN] 1666. 2 ff, 1-365, (1) pp. Signed by the publisher at foot of title page. Folio, old calf & green bds.; scuffed & worn. Light foxing & darkening to edges. Haberkamp, 1: 378; RISM M 4773.

Very rare first edition of the full score of "The Magic Flute." No copy of this notable example of early nineteenth-century musical travesty is recorded by RISM in the United States. Essentially a pastiche based on Die Zauberflote, this edition also includes selections from La Clemeza di Tito and Don Giovanni and "was an enormous success, receiving regular performances in Paris for more than 25 years" (Grove Opera, 2: 1073). An unadulterated edition of the score did not appear until that of Simrock in 1814.

(2279)

\$9,000.00

43. **Mozskowski, Moritz. (1854 - 1925).** Signed Photograph. Signed 1921 "Souvenir de Moritz Moszkowski" photograph card of the Polish-born German composer/pianist of whom Paderewski said, "After Chopin, Moszkowski best understands how to write for the piano." These cards were sold by Etude magazine at the time to help raise money for the composer. 3 x 4.5 inches and in fine condition. (6951)

\$350.00

44. **Pergolesi, Giovanni Battista. (1710-1736) [Durante, Franceso. (1684-1755)].** Miserere, Stabat Mater, Musique Sacrée: Bound Volume of Early French Editions. A fine volume of early French publications of works by Pergolesi and Durante, as listed below. Contemporary rose painted boards, finely rebaked in half brown calf with original leather title-plate affixed to spine. In very good condition throughout. 27 x 35 cm.

Bibliothèque musicale. Première livraison vocale. Miserere à quatre voix. A Paris, chez Pleyel, Auteur et Editeur de Musique, rue Neuve des Petits Champs, N° 1286, vis-à-vis la Trésorerie Nationale. 85 pp. [ca. 1804] Hirsch IV 889. 2 copies listed worldwide by OCLC. Pergolesi's authorship is dubious.

Stabat Mater del Sign. Giovanni Battista Pergolese Maestra di Musica a Loretto. Label affixed over original publisher information of Mme. Bonjour, though her signature fully visible below. Affixed label of: A Paris, Chez Louis, Marchand de Musique, Rue du Roule, N° 6 ou 290. 29 pp. [ca. 1794] No copies listed worldwide by OCLC.

Durante, Franceso. (1684-1755). Musique Sacrée N° 2. Partition des Litanies à Quatre Voix 2 violons Alto et Basse Chiffrée pour l'Orgue ou le Piano-Forté. Exécutées par les Conservatoires d'Italie et de France. A Paris, Chez P. Porro, Auteur et Editeur de Musique, rue J.J. Rousseau N° 14. On trouve Chez P. Porro, la Partition et Parties de la Messe en Fa du Célèbre F. A. Wolfgang Mozart. Catalogue of publications; text and catalogue of musique sacrée éditées. 25 pp. [ca. 1809] 1 copy listed worldwide by OCLC. (2377)

\$900.00

## Spring 2013 SALE

45. **Pfitzner, Hans Eric. (1869 - 1949).** Four Signed Letters, 1932 - 1940. An important grouping of four letters from the German composer and self-described anti-modernist, dated 1932 - 1940 and addressed to various figures at the Munich National Theater concerning the production of his operas. The first letter of minor content, the following three - culminating with an impassioned letter to conductor Clemens Krauss - are important letters, concerning some of his most enduring works and showing Pfitzner struggling to navigate the cultural landscape of the period and stay true to his artistic visions. Much has been written about Pfitzner's complex relationship with National Socialism (see Hans Peter Vogel and Michael Kater, in particular) and these letters - one signed "Heil Hitler!" and one griping about "the Jewish press," are highly interesting documents from a key period in the composer's life and work.

All letters typed and signed in ink in full at the conclusions, all in fine condition, with pencil notations in black, red and blue on several pages. Translated from the German, complete in chronological order as follows:

TLS. 1 p. Letterhead of Munich 27, Wasserburgerstrasse 21. April 8, 1932. To Deputy Assistant Under-Secretary Dr. Mezger (Munich, Salvatorplatz, Ministry of Culture). Translated in full:

"Esteemed Deputy Assistant Under-Secretary,

With many thanks for your friendly notification, I inform you that the suggested meeting on April 11, Monday afternoon at 4:00 pm suits me, and unless I hear otherwise, I will be in your office at that time. I have no objection against bringing in the three gentlemen from the board of directors, but I do set a high value on your presence during the discussion, venerated Deputy. With sincere regards, respectfully yours, Hans Pfitzner"

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TLS. 3 1/2 pp. Letterhead of Munich 27, Wasserburgerstrasse 21. February 4, 1934. To General Artistic Director Clemens von and zu Franckenstein (Munich, National Theater). Translated in full:

"Dear Baron,

Allow me to get back to our last talk. You said at that time, that the reason for the complete cancellation of my opera "The Heart" (Das Herz") was, that first of all, the organization "German Stage" ("Deutsche Buehne") had refused to tolerate that this piece be played, and secondly, that the opera had already gone through a subscription.

Regarding "The German Stage", this organization is, after all, only an emergency measure in order to fill the theater, but at such minimal prices, that even a full house does not equal one of good or medium patronage of another, paying audience. Therefore I do not place much value on having my works performed on evenings of the "German Stage", and such performances cannot be a criterion for its popularity.

Concerning the second point, the subscription, you appear to be wrong. For "The Heart" has gone through subscription only in the year of its debut performance, in 31. In 32 it was only in the subscription one single time, otherwise at canceled seat rental. In 33 it was not in subscription at all, but at canceled seat rental. To speak only of the financial value of this piece, it has proven through this, that it is an opera, which can be performed all together without a subscription, which cannot be said about all works. Thus, what causes you, dear Baron, to take "The Heart" off the repertoire, is not comprehensible to me, after it has proven itself to be no less and no more popular than many other operas, which remain on the repertoire. Thus the reasons cannot be financial. That "The Heart" should be artistically so inferior, that it should not appear at the Munich State Theater, cannot be your opinion, or the opinion of the gentlemen of the board.

That would leave the assumption, that a purely personal reason existed, which would move you to dismiss such a piece, which I consider entirely equal in value and effect to my other stage works. But I am not aware of any unfriendly action or attitude on my part. For to hand over the debut performance of two of my greatest works to the Munich State Theater, namely of "Palestrina" and "Heart", cannot seriously be considered as something that gets punished. And I do not think, that I would have been rewarded, if I had not given a single one of my works to the Munich State Theater for the debut performance.

With the expression of sincere respect, Hans Pfitzner"

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TLS. 3 1/2 pp. Letterhead of Munich 27, Wasserburgerstrasse 21. June 6, 1934. To General Artistic Director Clemens von and zu Franckenstein (Munich, National Theater). Translated in full:

"Dear Director,

I have the honor to respond to your letter, dated June 5, in the following manner. You are wrong, if you think, that I had called Deputy Assistant Under-Secretary Mezger, in order to find out from him, whether or not I will conduct the "Vampyr" on the 14th. Undersecretary Mezger called me; I will discuss in moment, why. In the course

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of this telephone conversation, I said among other things, that I did not know, whether or not I was going to be conducting the performance on the 14th, but that it was important for me to know, as I had to be in Stuttgart on the 15th. Contrary to your opinion, that it was understood, that I was to conduct the work on the 14th, and that any doubt about this could not be possible, I have to say, that I could not know it for the following reasons:

- 1.) I do not know by heart, if I am at the end of my conducting duties or not, that is, how many times I have conducted. This should be something about which the State Theater would inform me.
- 2.) Conductor Tutein had been designated to conduct the performances of the Vampyr, which are not lead by me.
- 3.) In my estimation, the State Theater cannot know, if I am even in Munich on June 14, and if I am available,

for I could not have thought it possible, that the second performance of the "Vampyr" was not scheduled until almost three weeks (exactly 17 days) after the first performance. It was this fact, which to my sense and theater knowledge is terrible, about which I spoke in the Ministry of State (not with Under-Secretary Mezger). This I did on the occasion of a visit I made there after receiving a letter concerning the case Kinz. Of course I do not make any judgment about the leadership of the Munich State Theater on the part of the General Artistic Directorship. But this case concerns me very directly and immediately. (This is not about financial matters, as it is in the case of other agents of the case, for as you know, I do not receive a penny in royalties. If the publisher receives any, I do not know.) It concerns me in regard to my artistic endeavors and efforts concerning the repertoire in Germany, for which of course I do not expect any other reward than artistic success. That success was clearly there to a great degree, as the 18 curtains at the end, and the wholehearted agreement of the entire press has proven. That after such a success the opera was not scheduled for almost three weeks, looks as if, or can easily lead to, that the success will be changed into a failure. And nobody should resent, that I must comment on that.

The General Directorship expresses at the end of its letter the wish, that I should immediately and without detours contact the leadership of the State Theater directly in business matters, as has always happened until now. But the General Directorship itself makes it difficult for me to follow this suggestion. These detours could of course be avoided, and I would gladly avoid them, if a contact with the General Directorship would be made possible on their side, at least in so far, as to answer my letters. I have written a letter to Professor Knappertsbusch on May 16, and today, on June 6, I still have no reply, either orally or in writing. On May 29, I was told by Prof. Knappertsbusch that such a letter could only be replied to orally. However even today, another eight days later, I am waiting for it in vain.

Now, this letter also contained much of a personal matter, which of course has nothing to do with this. What does come into question for this case, is only that, which concerns the General Artistic Directorship directly, and which concerns my purely official relationship the the State Theater. Thus I must claim my right, in vital issues, which are important to me, to turn to an office, from which I can at least expect an answer.

As for the Vampyr performance on the 14th, I agree to take on the management for this evening, but I request to allow for one, better yet two, extensive ensemble rehearsals at the piano, and absolutely one rehearsal on the stage or practice stage for Mrs. Feuge, also the scenes of Malwina. Mrs. Feuge has not had a single stage rehearsal with orchestra, and, as is well know, has substituted without such a rehearsal, and is willing again, to perform without an orchestra rehearsal; however, it is an artistic necessity, for her security, to rehearse her scenes once more on stage with the piano. I should be able to ask your office to let me know the time and place of these rehearsals.

Heil Hitler!

Hans Pfitzner"

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T.L.S. 2 pp. Letterhead of Munich 27, Wasserburgerstrasse 21. March 20, 1940. To General Artistic Director Professor Clemens Krauss. Translated in full:

"Esteemed Professor,

Following our discussion today, in which we briefly touched on the stage effect, or the lack of it, of "Heart" ("Herz"), I do not want to neglect to sum up my opinion on this matter for you. I do not think that you will suspect that I lack the necessary objectivity in regard to my works and their effect on the audience. In the "Rose of the Love Garden" ("Rose vom Liebesgarten") for instance, I decided to cut 3/4 of one act on account of the stage effect, and with it gave up a wealth of music, which was not among the worst of my compositions. And I do understand clearly, that in an age and environment, in which "Butterfly", "Tosca", etc. constitute indisputable theater successes and dominate the repertoire of every large and small German theater, that my operas will not just like that, and in any circumstance, draw the audience into the theater in droves. But that I do believe in the success of "Heart" with the public, is for the following reasons:

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First of all, I have experienced it myself several times, also in Munich. The ten or twelve curtains at the end of the performance, which occurred in the last one I was in, did not happen because of appointed claqueurs. Also on very small stages like, for example, Ulm, which, much more so than the great State Opera of Munich, is dependent on money, it was performed, I believe, eight times.

Secondly, "Heart" has a special place among my stage pieces, insofar as it is much more adaptable to the needs of the stage than my four other operas. "Palestrina" so to speak breaks open the frame of the stage, and really is only to be presented on very large stages. [It is similar with "Rose"; the poor Henry (der arme Heinrich), ein Weihespiel (a consecration play), "The Little Christ Elf", ("das Christelflein") only a Christmas opera.]

Thirdly however, and, primarily, bad fairies stood, not at the cradle of the work, but at its debut performance. As is well-known, it took place in Berlin and in Munich at the same time. In case you are not familiar with the story of the treacherous trick, which the so-called librettist Mr. Mahner-Mons and Mr. Tietjens have played me, I will gladly tell it to you, if you attach importance to it. The fact, that Mr. Mahner-Mons figures as the only librettist on the title page - which is a lie - was suited to discredit the work from the start, because through that, the opinion was circulated, that I had a book written by a writer of kitsch and thriller novels. In reality, he only gave me the plot and the characters, with the exception of the main character. It is understandable, that the German and especially the Jewish press used this chance of attack, and berated the book (the words of which are 7/8 mine) from the start, in a way, that they fulfilled their purpose to a great extent, and made the opera impossible with the public. The libretto: "below Pfitzner's standard, no, below any standard", "Bastard opera", - in a similar vein went 3/4 of the entire reviews. I want to state here emphatically and authoritatively, that I consider the libretto excellent, and the music entirely equal to the best, which I have written.

It will take some time and some artistic work however, as well as campaigning for me, in order to ultimately disperse these unworthy prejudices. But there are not only enemies of this opera, but on the contrary, in reality there are many enthusiastic friends, especially here in Munich.

With these lines, venerated professor, I do not want to prompt you to any action directly. If you will perhaps value these words with time, I will of course be very glad, as I have experienced myself, what you are capable of, when you give yourself completely to a cause. But I did think, that I needed to shed some light upon opinions, prejudices, and circumstances, which, according to my perception, need clarification and discussion. And you will surely not hold it against me, that this should benefit a work of mine, which I do not consider my worst, but which I do see as having been treated unfairly.

With best regards, Sincerely yours, Hans Pfitzner"

This letter is addressed to Clemens Krauss, Austrian conductor who became director of the Berlin State Opera in 1935 after Erich Kleiber resigned in protest over Nazi rule. Krauss's own position on Nazism was unclear, although he enjoyed a close relationship with Nazi official Alfred Frauenfeld and it has been claimed that he sought Nazi Party membership in 1933. In 1937 he was appointed Intendant of the National Theatre Munich, following the resignation there of Hans Knappertsbusch.

(7919)

\$2,800.00

46. **Porter, Cole. (1891-1964)** . 103 Lyrics of Cole Porter - SIGNED. New York: Random House, 1954. First printing. 224 pp. Signed and inscribed by Porter in bold blue ink "For Richard [Kayne] - Best Wishes, Cole Porter" on the marbled front free endpaper and with the owner's bookplate opposite. Attractively bound in brown half-morocco by Henry Sotheran Ltd., with light brown cloth, five raised bands to spine with gilt title and decorations and with previous owner's gilt initials to one corner. Some light wear to the edges of spine, front joint starting to split (solid within), otherwise fine.

The dedicatee of the volume, was born William Sydney Kuttner in 1928 in Scotland and later adopted the pen name "Richard Kayne," as a writer for revues and cabaret. "In 1953...he moved to the United States and joined ASCAP. Together with composer Vernon Duke he wrote the lyrics for the musical version of Les Enfants Du Paradis, then on his own the words and music for the song Tall Boy (1956) recorded by Julie London. Teaming up with Richard Loring he co-wrote a number of musical pieces, the best remembered of which is the haunting theme from House On Haunted Hill (1959, with Vincent Price)." (Jim Marshall, IMDb) (7509)

\$3,500.00

47. **Pugno, Raoul. (1852-1914)** . Signed Photograph. Signed postcard photograph of the French composer, teacher, organist, and pianist. Surface rather silvered, but otherwise in very fine condition and rather scarce. (5743) \$375.00



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48. **Sacchini, Antonio. (1730 - 1786).** Oedipe à Colone, Opéra en trois actes, de Mr Guillard, représenté pour la première fois, devant leur majestés à Versailles le 4 janvier 1786 et par l'Académie royale de Musique le 1er février 1787. Paris: Chez Imbault professeur et éditeur de musique. Second edition. 13.5in x 10.25in (34cm x 26cm). 235 pp. Engraved throughout. [PN] 100. Mottled blue paper boards, red leather title and ownership plate to front cover. Boards rubbed, internally in fine condition throughout. Provenance from Christophe-Philippe Oberkampf (1738 – 1815), French naturalized German industrialist famous for founding the royal manufacture of printed cottons of Jouy-en-Josas where the toile de Jouy was manufactured.

The most important work of "a leading figure in serious opera of the late 18th century... Sacchini's last completed opera, produced posthumously and widely acclaimed by contemporaries and historians alike... with his masterpiece, Oedipe, Sacchini admirably achieved a synthesis of Italian melodic style and Gluckian principles within a French dramatic framework ." (Grove Online) (5609) \$450.00

49. **Saint-Saëns, Camille. (1835-1921).** Autograph Note Regarding Viardot. A brief but wonderful autograph note, signed "C. Saint-Saëns," without date. In French: "Don't fail to come. Mme Viardot is going to sing Delilah." 1 page, 12mo. Mounted to a slightly larger page.

Pauline Viardot, one of the most important singers of the 19th century, was the dedicatee of Brahms' Alto Rhapsody and Saint-Saens wrote that it was her voice he had in mind when composing the role of Dalila. Viardot created Meyerbeer's "Le Prophete" (Fides), Orpheus in the Berlioz version of Gluck's "Orpheus et Euridice," Gounod's "Sapho," and Massenet's "Marie Magdalene" among others. (5192) \$750.00

50. **Schmidt, Josef. (1904-1942).** Signed Photograph. A rare vintage signed sepia postcard photograph, a head and shoulders study of the great Romanian tenor. Signed in fountain pen ink to the base of the image. 9 x 14 cm. Small tear to right margin, otherwise in very fine condition. Due to his small figure, he was known affectionately as the "pocket Caruso." Autographs of Schmidt are rare, following his tragically early death at the age of 38.

"As a boy he sang in the synagogue at Czernowitz (now Chernovtsy, Ukraine), and he remained active as a cantor throughout his professional life. He studied in Vienna, but his future as an operatic tenor was limited by his smallness of stature. Broadcasts and recordings provided the answer: in 1928 he made his radio debut in a performance of Idomeneo in Berlin, and he quickly became one of the most popular singers in Germany. He also enjoyed success in films, which led to a first tour of the USA in 1936. Germany became closed to him in 1934 and Austria in 1938; he took refuge in Belgium, then Switzerland, where he died in an internment camp." (Grove Online) (6967) \$1,000.00

51. **Schoenberg, Arnold. (1874-1951).** "Arnold Schoenberg," SIGNED. New York: G. Schirmer, 1937. Second edition. Edited by Merle Armitage. 8vo. 319 pp. A remarkable book designed by Merle Armitage and with an essay by him. A collection of articles about Arnold Schoenberg written between 1919 - 1937 by such noted musical, literary, and cultural personalities as Franz Werfel, Otto Klemperer, Jose Rodrigues, Arnold Weiss, and Berthold Viertel. With a foreword by Leopold Stokowski, affirmations and a self-portrait by Arnold Schoenberg, portraits by Edward Weston and George Gershwin, candid photographs by Otto Rothschild, and drawings by Carlos Dyer. Includes a bibliography of Schoenberg's works and a manuscript facsimile. One of 50 Special Copies Signed by the Composer. Ex-library, with standard library markings, but otherwise clean throughout. Without DJ as issued, rebaked at spine with black cloth, preserving decorative stamped boards. Overall fine. (704) \$1,100.00

52. **Schreker, Franz. (1878-1934).** Large Original Etched Portrait, SIGNED by Schreker. A superb large etching of the important Austrian composer, numbered 9 of a small edition of 10. Boldly signed by the composer and by the artist, Heinrich Gottselig (1884-1935). Horizontal creases, one through width of sheet; toning, mostly outside of plate. Otherwise fine and quite scarce.

Schreker led the neo-Romantic movement in the direction of Expressionism and exerted considerable influence on the German and Viennese schools of his time. As Director of the Philharmonic Chorus, he led many important premieres, including of Schoenberg's Gurre-Lieder and was also closely associated with Zemlinsky. His many fine works are the subject of renewed enthusiasm in recent years. (2258) \$600.00

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53. **Schubert, Franz. (1797-1828).** Premier grand trio pour piano-forte, violon et violoncelle, oeuvre 99. Vienne: Anton Diabelli et Comp. , [1836]. First edition. Upright folio. 55, 15, 12 pp. Engraved throughout. [PN] 5847. Score in original self-printed wrappers, title and final leaf separated from spine. Scattered foxing throughout, a few pages of score quite browned, otherwise very good. Hirsch 578. Nottebohm p. 117.

Completed in 1828, the last year of the composer's life, this magnificent work was not published until 8 years after the composer's death. (2597) \$750.00

54. **Solti, Sir George. (1912-1997).** Signed Photograph. 8 x 10 inch original doubleweight Reg Wilson photograph of the smiling Maestro, inscribed to Desire Ligeti, basso of the San Francisco opera and on Broadway: "To my friend Desire Ligeti / very cordially / George Solti." Corners nicked, overall in fine condition. (5776) \$250.00

55. **Sousa, John Philip. (1854-1932).** Signed Photograph with Autograph Musical Quotation from "Stars and Stripes." Vintage 6 x 8 newspaper photo of an artist's impression of Sousa conducting, signed vertically in fountain pen, with Sousa adding a four bar AMQS to "Stars and Stripes Forever." Photo has been affixed to a slightly larger card, which in turn is affixed by its corner tips to a 6.25 x 8.5 card. Irregular left edge, uniform overall toning, and some light pooling to Sousa's signature due to excess ink flow, otherwise fine condition.

"Stars and Stripes Forever" is Sousa's masterpiece and, per an Act of Congress, the United States' National March, traditionally played in band concerts across the country to celebrate the Fourth of July. Sousa composed the piece in his head on Christmas Day 1896 while on a European ferry, having just learned of the death of his band's manager, and committed it to paper when he arrived home in the States. (3707) \$850.00

56. **Strauss, Richard. (1864-1949) .** München, ein Gelegenheitswalzer, AV or Op 125, TrV. 274. - Important Presentation Copy. [1937]. 20pp, a facsimile photostat of the original unpublished score made for a Nazi propaganda film about Munich, which was, ironically, suppressed by the Nazis (and only available in this form). One of ten copies that Strauss had made, this one was given to Willi Schuh (1900 - 1986), his biographer. In ink, Strauss has written "Facsimile" on the bottom left of the first page and signed it "All Rechte vorbehalten, Richard Strauss." [All rights reserved, Richard Strauss.] In very fine condition.

In 1938 Strauss was asked to compose music for a documentary film on Munich, and though both music and film were completed the following year, the Nazi regime forbade the film's release. The musical material for the film score had been drawn from "Feuersnot", a fitting idea since that opera had been set in Munich of old. Despite the ban, Strauss went ahead and self-published the music under the title "München: ein Gelegenheitswalzer" (1939) in a set of 10 manuscript facsimile copies, given to close friends. After his home city of Munich was bombed by the Allies in the war, the work was expanded with a new subtitle, "ein Gedächtniswalzer" ["Memorial Waltz"] (1945). (7370) \$5,000.00

57. **Stravinsky, Igor. (1882-1971).** "Stravinsky: An Autobiography" - SIGNED WITH AN AMQS. New York: Simon and Schuster, 1936. First edition. x, 288, [1] pp. Frontispiece and 7 leaves of illustrations at rear. (8vo) red cloth. Inscribed on title page to Mrs. Lenora Wood Armsby, with an autograph musical quotation from "L'Histoire du Soldat" (1918). Spine label lacking with remnants remaining, spine faded; newspaper clipping regarding this volume taped to rear endpaper; else very good. (116) \$1,400.00

58. **Thibaud, Jacques. (1880-1953).** Signed Photograph. Undedicated signed postcard photograph of the masterful French violinist. Signed "Jacques Thibaud. Paris, 12 Juin 1924." Mild silvering around edges, otherwise in fine condition. (5741) \$300.00

59. **Thomson, Virgil. (1896-1989).** "Our Island Home, or What it feels like to be a musician." SIGNED. Original typescript. 12 leaves. Signed by Thomson at the end. (828) \$150.00

60. **[Wagner, Richard. (1813 - 1883)].** Bronze Portrait Medal. 35 mm. "Richard Wagner National Denkmal in Leipzig. Grundsteinlegung 6.3.1934." Verso reads "Wilm. Helbing / Leipzig W33 / Birkenstr. 8." (32) \$50.00

40% DISCOUNT FROM LISTED PRICE

61. **[American Avant-garde] Partch, Harry. (1901 - 1974).** "The Bewitched" - Signed and Inscribed. Rare signed double LP set, released by Partch himself on his own private Gate 5 label, this copy signed and inscribed to longtime friends from whom Partch rented a cabin in Santa Rosa, CA: "With love to Bud and all the Zollers, both Palpable and Crypto. Harry - August 16, 1957." The records and the sleeve in very fine condition.

Autograph material is very scarce from the American composer and instrument creator who was one of the first twentieth-century composers to work extensively and systematically with microtonal scales. He wrote much of his music for custom-made instruments that he built himself, tuned in 11-limit (43-tone) just intonation, one of which Partch can be seen playing on the LP's front side photograph.

Partch's "Dance Satire" The Bewitched, is "one of his longest continuous works of music and perhaps the most successful realization of his ideas about ritual theater, which he hoped in vain to make obsolete the "music drama" of Richard Wagner, to be produced and recorded during Partch's own lifetime. Indeed, The Bewitched has an almost Wagnerian scale, but is wildly different in just about every other way. To what extent can be gauged simply by mentally visualizing one of Partch's characteristic scene settings: 'Visions Fill the Eyes of a Defeated Basketball Team in the Shower Room.'" (John Garvey, "All Music") (5896) \$700.00

62. **[American Avant-garde] Young, La Monte. & Zazeela, Marian. (b. 1935; b. 1945).** Selected Writings - SIGNED. Munich: Heiner Friedrich Editions, 1969. First edition. 8vo. pp. unnumbered [100 pp]. Caligraphically inscribed in black ink on the inside front endpage, opposite the title: "To David, with all good vibrations. La Monte, Marian / 25/6/76 / LA." 2 pages replaced by the publisher, laid over existing pages and with heavy glue show-through as is typically seen, but otherwise an uncommonly fine copy throughout.

A rare signed copy from the American composer and musician generally recognized as the first minimalist composer and whose proto-Fluxus and "minimal" compositions question the nature and definition of music and often stress elements of performance art. Also signed by Young's collaborator, Marian Zazeela, the influential light-artist, designer, painter and musician. (5895) \$950.00

63. **Astruc, Gabriel. (1864 - 1938).** Important Typed Letter, defending the "French-ness" of the Théâtre des Champs Elysées. A highly interesting letter from the influential French playwright, journalist, theatre director and impresario, who supervised many important Ballets Russes programs, including the premiere of "Le Sacre du Printemps."

1 page. 13 October, 1933. Paris. Addressed to the Director of "Quotidien." Signed, "Gabriel Astruc." On onionskin paper, usual folds, overall fine. In French, in full: "Your collaborator 'Mr. de Paris' wrote the following sentence in a recent issue of Quotidien: 'He (Mr. Mistler) would like Favart Hall to be moved to the beautiful theatre on the avenue Montaigne that was originally built by Mr. Gabriel Astruc to house Wagnerian sounds.' Please allow me to remind you that the Théâtre des Champs Elysées opened on 30 April, 1913 with a program of French music: Saint-Saens, Vincent d'Indy, Gabriel Fauré, Claude Debussy and Paul Dukas conducted their own works on that evening; that the following day, 1 May, the curtain came up on a series of performances of Benvenuto Cellini, by French composer Hector Berlioz --Benvenuto, which had not been performed in Paris in more than 30 years. Then there was Pénélope, by Gabriel Fauré, one of the works that best honors our national art; La Péri by Paul Dukas; Jeux, La Mer, les Sirènes, by Claude Debussy; Le Cygne, by Saint-Saens, created at avenue Montaigne by Pavlova; Les Trois Masques by Charles Meré and Isidore de Lara; Boris Godounow and Khovantchina, by Moussorgski, Weber's Freischütz, which is on the repertory of every opera house in the world, Lucie de Lammermoor and the Barber of Seville. Can anyone hear in the above list any of the 'Wagnerian sounds' mentioned in your collaborator's article? Is it too much to ask that you publish this letter and help me destroy a legend that is not shameful, in any way, but that, as with most legends, is somewhat too close to fantasy or even untruth? Do trust, Mr. Director, in my sincere respects, Gabriel Astruc. Founder and first director of the Théâtre des Champs Elysées."

(4313)

\$400.00

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64. **Auric, Georges. (1899-1983)** . Pastorales pour Piano - SIGNED PRESENTATION COPY TO PAUL LAFFITTE. Paris: Editions de la Sirène, 1920. First edition. Signed and inscribed on the title page: "A monsieur Paul Laffitte / bien cordialement / Georges Auric / Paris 23 octobre 1920. " Wrappers toned, generally fine.

Interesting signed presentation copy from the French composer, a child prodigy who had his first compositions published by age 15 and who, by the time of this early inscription, had already orchestrated and written incidental music for several ballets and stage productions.

The dedicatee of the inscription is Paul Laffitte, who in 1917 had founded the influential publishing firm, Editions de la Sirène. It was later chiefly run by Cocteau and Blaise Cendrars and was known in particular for the publication of Cocteau's writings and many musical scores of Stravinsky, Satie and "Les Six," including Auric.

(7885)

\$1,000.00

65. **Baker, Josephine. (1906-1975)**. Original Photograph. Striking original semi-nude photograph of the legendary African American entertainer and singer. An original doubleweight matte photograph by Murray Korman of New York, showing Baker in a sensuous pose, her top almost fully exposed and wearing little but gold bangles and a cape. 8 x 10 inches, matted to 24 x 30 cm. A spectacular image, in very fine condition. (5718) \$500.00

66. **[Ballets Russes] Gregor, Joseph & Fülöp-Miller, René**. Das russische Theater. Sein Wesen und seine Geschichte mit besonderer Berücksichtigung der Revolutionsperiode. Zürich/Leipzig/Wien: Amalthea, 1927. First edition. Large 4to. 31 x 23 cm. 137 pp. plus illustrations (48 plates in color, 357 in black and white). Gold-stamped red cloth boards. Joints worn, spine extremities chipped and faded, internally in very good condition throughout. Rare. (3260) \$275.00

67. **Balthus (Balthazar Klossowski de Rola, 1908-2001) [Curtis, Tony. (1925 - 2010)]**. Study for 'Katia reading.'. Original drawing, graphite on cream wove paper mounted on board, monogrammed lower left "Bs," ca. 1968. 11 3/4 x 15 7/8 inches. Monnier, Balthus Catalogue Raisonné of the Complete Works, 1999, p. 343, number D 1173.

From the Estate of actor Tony Curtis, a collector the artist's works and a friend of the notoriously reclusive artist.

(6947)

\$40,000.00

68. **Battistini, Mattia. (1856-1928)**. Signed Photograph and Gramophone Brochure. Signed postcard photograph of the "King of the Baritones," generally considered to be one of the great figures in 20th century vocal history. A contemplative portrait of the singer, shown in profile, seated and studying a score. Signed "Battistini," 8.5 x 13.5 cm. Sold together with a vintage German "Gramola - Gramophone" brochure with photographs on both sides and listing his recent recordings. (2024) \$250.00

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69. **[Belle Époque] Bernhardt, Sarah. (1844-1923).** Engraved 1920 Diploma from the Médaille de la Reconnaissance Française. Engraved Diploma to Bernhardt from the French Republic, presenting her with high honor of the "Médaille de la Reconnaissance Française." Paris. 18 January, 1920. Large printed document with autograph sections and an engraved vignette by Ch. Coppier. 53 x 33 cm. Mounted to rigid backing, areas of toning and staining not detracting from this visually striking and historic diploma. Deaccessioned from the museum at Bernhardt's former residence, the collection of the Musée de la Citadelle Vauban, Belle-Île-en-Mer, France.

"Le Président de la République par décret en date du 24 septembre 1919 a conféré à Madame Bernhardt, Sarah-Marie-Henriette la Médaille d'argent de la Reconnaissance Française: Véritable missionnaire de l'art, a fait en Amérique une propagande des plus profitables à la cause française."

[" The President of the Republic by decree on this date of 24 September 1919 has conferred on Madame Bernhardt, Sarah-Marie-Henriette, the Silver medal of the Recognition of France: true missionary of art, who in America spread the most important cause of France"]

Signed by the "Garde des Sceaux ," Louis Nail, and by the President and Secretary of the "Ordre National de la Légion d'Honneur."

In 1916, Bernhardt traveled from France to the United States for her final American tour. "Thirty-six years had passed since America had first seen her, a tumultuous young woman eager for money, success, and notoriety. In those days society, or what passed for society, closed its doors to her for fear of being tainted by her old-world depravity, her being a Jew, and her shameless love of publicity. Now they welcomed her as a latter-day saint who had come to them not merely as an entertainer but as an envoy from war-torn France. A born crusader, Sarah spoke at Red Cross rallies, at benefits, and at other public meetings, urging Americans to join the Allies in their fight against 'the hated enemy.' Even more effective were the short scenes she performed - she could no longer sustain a whole evening - which, like 'Les Cathédrales,' were designed to win sympathy for her ravaged country." (Arthur Gold and Robert Fisdale, "The Divine Sarah," p. 320) (5606) \$2,800.00

70. **[Berg, Alban. (1885 - 1935)] Wedekind, Frank. (1864 - 1918).** Signed Letter. Dictated letter signed at the conclusion by the influential German playwright whose work, which often criticizes bourgeois attitudes (particularly towards sex), is considered to anticipate expressionism. His plays *Erdegeist* (Earth Spirit, 1895) and *Die Büchse der Pandora* (Pandora's Box, 1904) were adapted by Berg to form the libretto of his "Lulu." 1 page. Munich, January 12, 1917. In full:

"Dear Mr. Muehsam, I thank you very much for your complementary inquiry, and I am honored to convey to you that I am working on a kind of a destiny poetic work, in which the same or similar basic forms of the destinies of our fatherland and that of humanity are looked for and found. The material is taken from ancient mythology. Of the eleven songs in anthem which the completed work will entail, six are finished. Please be so so kind and excuse the dictation, as I am currently not quite well and am resting in bed. With best regards, Yours truly, Frank Wedekind"

[München, den 12.I.17

Sehr verehrter Herr Dr. Mühsam!

Mit verbindlichem Dank für Ihre auszeichnende Anfrage beehre ich mich Ihnen mitzuteilen, dass ich mit einer Art Schicksalsdichtung beschäftigt bin in der für die Geschehnisse unseres Vaterlandes und diejenigen der Menschheit gleiche oder ähnliche Grundformen gesucht und gefunden werden sollen. Der Stoff ist der alten Mythologie entnommen. Von den elf Gesängen in Wechselrede die das Werk umschließt sind sechs fertig.

Wollen Sie bitte das Diktat damit entschuldigen, dass ich durch ein leichtes Unwohlsein ans Bett gefesselt bin.

Mit verbindlichen Grüßen und Empfehlungen

Ihr ergebener

Frank Wedekind]

(7166)

\$650.00

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71. **Brahms, Johannes. (1833-1897) [Joseph Joachim]** . Johannes Brahms Im Briefwechsel Mit Joseph Joachim, Erster Band. INSCRIBED by Andreas Moser to Henri Marteau . Berlin: Verlag Der Deutschen Brahms-Gesellschaft, 1908. First edition. Text in German. 8" high X 5 1/2" wide, 329 pp. Inscribed on the title-page by the editor, Andreas Moser to violinist Henri Marteau. Some wear to cover edges, else fine.

Andreas Moser (1859-1925), editor of this volume, was a violinist and assistant to Joachim. Moser wrote the first biography of Joachim and helped recover original scores of J.S. Bach's Sonate e Partite per violino solo, and collaborated with Joachim on numerous editions. Henri Marteau (1874-1934) was one of the major violinists of the late 19th century - early 20th century and had works dedicated to him by Gounod and Massenet, among others. On the death of Joachim (1907), he was called to the Hochschule of Berlin, where he replaced Joachim as the head of the violin department. A very interesting association copy of this important volume. (788) \$300.00

72. **Bruch, Max. (1838 – 1920).** Important Autograph Letter. Signed “M. Bruch.” 2 pp. 8vo., New York, April 13, 1888. In German, in part: “I have looked through Arminius today and find that...the following could be left out: No. 7, chorus (Ihr Gotter, No. 10 chorus (Icha habe sie gesehen), No. 17, chorus (Hoch, ed nage...I do not consider other cuts possible. Please ensure under all circumstances that only whole pieces are cut, so that there are no meaningless cuts made within a number with the result that the form is so disfigured.” Bruch wrote "Arminius" (Op. 43) in 1875 and dedicated to his friend George Henschel. The work represented an important development in the oratorio genre, which had previously been the exclusive domain of works based on sacred themes, but which Bruch used to treat an ancient legend. The work's theme of freedom and Fatherland, told through the story of the ancient Teutonic warrior, was highly popular at the time, perhaps in light of German victories in the Franco-Prussian War. (307) \$500.00

73. **Campra, André. (1660 - 1744).** Les parodies nouvelles, et les vaudevilles inconnus. Paris: Jean-Baptiste-Christophe Ballard, [1730]. First edition. Volume 1, for unaccompanied voice, noted in soprano clef. [12], 128 pp. Oblong (20 x 27 cm.), full vellum. Armorial Ex-Libris ("Trois Canards") bookplate of Madame Geneviève Thibault, Comtesse de Chambure (1902 – 1975), important early music scholar and one of the greatest modern collectors of manuscript and printed music (most of her library in Neuilly-sur-Seine was bequeathed to the BNP). A few small stains and creases, scattered small worming, sometimes within the plates, overall good. RISM B/II, p. 280. A rare volume of songs and parodies chiefly by Campra. (4774) \$1,300.00

74. **Caruso, Enrico. (1873-1921).** Annotated Performance Payment Receipts. A fascinating and highly unusual set of three annotated payment receipts from performances given in 1913, 1914 and 1915 by the great tenor. Each includes the date, fee, and work performed, and beneath each, Caruso himself has written a frank one-word assessment of his own performance. According to him (and we fully believe!) at the 11/26/1913 Aida, he was "Magnifico"; at the 12/30/1914 Huguenots, he was again "Magnifico"; and at the 1/12/1915 Pagliacci, he was [merely?] "Buono." (4306) \$850.00

75. [Caruso, Enrico. (1873-1921)] Zirato, Bruno. [Morgana, Nina. (1892 - 1986)]. Group of Letters about Caruso's illness and death. Interesting group of four signed letters from Caruso's secretary/manager/biographer (later manager of the Philharmonic Society of NY and of Lily Pons, among others) to Harry Brunswick Loeb, music critic and owner of a New Orleans music store. With the exception of the first, all concerning Caruso's final illness, as follows:

ALS, 4 pp. November 3 [no year]. A remarkable letter thanking Loeb for the introduction to Nina Morgana, the coloratura soprano who Zirato later married in 1920, with Caruso serving as Best Man. In full: "Thank you! Oh you are such a dear! NINA MORGANA is a delightful girl...you said it. I met her just a few....days ago and I agree with you. She is singing tonight in Ohio, Youngstown. Glad you wrote those 487 lines. I could read him [Caruso] in 39 seconds....swallowing the notes as our dear American singers of fame!...Will send you my picture soon. For [w]hose to like it...it is only ME. No group...Remember me to your charming sister. Today I typewrote for you a postal from the Boss. Ne m'oubliez pas e souvenez-vous de moi quand en quand. Sincerement, Zirato." Usual folds, vertical remnants of old tape along center, else fine.

TLS, 1 page. February 4th, 1921. In part: "I tell you that Mr. Caruso is convalescing very nicely and as rapidly as possible by empyema [sic] is a very annoying and tiresome and long sickness. You might have heard of it. My very best regards to you and Mr. Caruso's thanks for your kind and good wishes very much appreciated indeed. And remember me to your Beautiful Sister and Nina [Morgana]and Angie send to you both their love. Yours, Bruno!" Usual folds, mounting traces on verso, else fine.

TLS, 1 page. March 4th, 1921. In full: "Dear Old Boy, Your letter received...Oh God how sorry I am...Poor Harry to pass through such an awful pain and I know what a surgeon means too...I saw them enough....Our dear Caruso knows more than you and me...Thank God He is without fever for the last 48 hours....It is a relief...Everything is going fine now....We will keep up our faith. Best wishes to you Old Chap and Love from Angie, Nina and Bruno!" Usual folds, mounting traces on verso, else fine.

TLS, 1 page. September 26, 1921 [approx. 6 weeks after Caruso's death]. In full: "My dear Harry, Thank you....I have no words. I just know that you loved Him and adored His Art. I am still heartbroken at the unbelievable news and think that the terrible shock will last for a long time to come. Oh, Harry, how impossible is to believe. I cannot write anymore. I lost all my energy...everything. Be good. Don't forget us please. Affections from Nina and Yours as Ever, Bruno." Usual folds, mounting traces on verso, else fine.

During a performance of L'elisir d'amore at the Brooklyn Academy of Music on December 11, 1920, Caruso suffered a throat haemorrhage and the performance was canceled at the end of Act 1. Following this incident, a clearly unwell Caruso gave only three more performances at the Met, the final one being as Eléazar in Halévy's La Juive, on December 21, 1920. The following week, in extreme pain, Caruso was diagnosed with purulent pleurisy and empyema. Caruso's health deteriorated further during the new year and he experienced episodes of intense pain because of the infection and underwent seven surgical procedures to drain fluid from his chest and lungs. He died in Naples on August 2, 1921 at the age of 48.

(6036)

\$600.00

76. **Corelli, Arcangelo. (1653-1713).** Concerti Grossi Con duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola, e Basso di Concerto Grosso, ad arbitrio, che li potranno radoppiare... Opera Sesta. XII Great Concertos, or Sonatas, for two Violins and a Violoncello: or for two Violins. London: Printed for I. Walsh... and I. Hare, [1715]. Second Edition (first English edition). 5 part-books (of seven): Violino Primo Ripieno; Violino Secondo Ripieno; Violino Secondo; Alto Viola; Basso Ripieno. In original marble boards, three-quarter brown calf. Two spines heavily worn, corners bumped and chipped, overall fine. Scattered damp-staining and foxing throughout. Marx p. 200. Smith-Walsh 466. BUC p. 216. RISM C3845.

"Despite the modest size of his output, comprising six collections of instrumental music and a handful of other authentic works, and its virtual restriction to three genres – solo sonata, trio sonata and concerto – Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards...To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded." (Michael Talbot, Grove Online)

(2542)

\$550.00

## Spring 2013 SALE

77. **Corelli, Arcangelo. (1653-1713).** Sonate a violino e violono o cimbalo / da Arcangelo Corelli da Fusignano. Opera Quinta. Parte Prima. Together with: Preludi Allemande Correnti Gigue Sarabande Gavotte e Follia. Parte Seconda. London: Preston & Son, [c. 1789]. Marbled boards, folio. Engraved throughout, without PN. The final page states 'The Whole Engraven by T Cross.' Title; 1-69. Violin and Continuo score. Lacking the portrait frontispiece whose image is ghosted onto the title. Title page with portrait vignette in upper left corner. Title page to Parte Seconda is page 38, preceding sonata vii. Very clean and crisp throughout, an excellent copy.

Corelli's Opus 5 collection of violin sonatas was composed in 1700 and concludes with the famous "La Follia," a series of 24 variations on a popular Portuguese tune. Though the source material was used by other composers as well, this treatment of it has become so linked with Corelli that Rachmaninoff later called his own musings on the tune "Variations on a Theme of Corelli."

(1739)

\$700.00

78. **Cortot, Alfred. (1877-1962).** Autograph Musical Quotation. Boldly penned AMQS from Chopin's "Berceuse," accomplished and signed by the great French pianist, who signs "En souvenir d'Alfred Cortot 1946." Large clippings "CORTOT" and "The World Famous Pianist" etc. affixed above and beneath the AMQS, on a card measuring 15 x 18 cm. Ideal for display. (3800)

\$275.00

79. **Cui, César. (1835-1918) .** Autograph Musical Quotation. Autograph musical quotation from the Russian composer and critic of French-Lithuanian descent, a member of "The Five" or "The Mighty Handful," best known for his operas. The composer has boldly penned on a oblong slip [n.p., 1910], two bars of music from an unidentified composition, possibly from one of his Three Scherzos, Op. 82 composed in the year of the present quotation. 4.3 x 14 cm and in very fine condition. Sold together with a reproduction cardstock photograph. Manuscript music and AMQS from Cui are highly uncommon. (5334)

\$1,400.00

80. **[Dance] Svétlov [Svétlow], V[alerien].** Le Ballet contemporain ouvrage édité avec la collaboration de L. Bakst. [St. Pétersbourg]: [Société R. Golicke et A. Willborg], 1912. First Russian Edition. Small folio. Full green buckram with titling to spine. 1f., 1f. (title), 1f. (decorative title printed in colour), [viii], 135, [i] pp. + 73 full-page plates, 24 of which are in colour. Cloth binding somewhat faded and with a few stains, cloth spine covering separating but attached, otherwise internally in fine condition throughout.

First Edition, in Russian and preceding the more common - but still, quite scarce, French translation. Beaumont pp. 168-169. Niles & Leslie II, p. 503.

"This is a well written and most valuable work... The book is divided into five main sections."..."The first gives a biographical account of the celebrated maître de ballet Marius Petipa, and of his remarkable contribution to the building up of the old Imperial Russian Ballet, while his theories of the art are examined and criticised in relation to the work of his successors. It concludes with a description of the great and invaluable reforms instituted by Michel Fokine. The second section traces briefly the development of ballet in Europe... The third describes the advent of Isadora Duncan... It concludes with a critical account of the work of other well-known exponents of natural dancing such as the sisters Wiesenthal, Maud Allan, Stephanie Dombrowska, Ruth St. Denis, etc. The final section recounts the story of M. Diaghilev's first descent on Paris, and describes famous members of his company such as Fokine, Nijinsky, Bolm, Pavlova, Karsavina, etc., the ballets in his repertory, his scenic artists and composers, and the extraordinary success of what was then a revelation of the art of ballet to the theatre-going public of Western Europe..."... The book is decorated by Bakst and beautifully illustrated with reproductions of designs for costumes and scenery by Anisfeld, Bakst, Benois, Golovin, Korovin and Roehrich; of portrait drawings and photographs of famous dancers of the past and present such as Bolm, Duncan, Elssler, Feodorova, Fokine, Fokina, Karsavina, Lopokova, Nijinska, Nijinsky, Pavlova, Ruth St. Denis, Sallé, Taglioni, etc." Beaumont: A Bibliography of Dancing, pp. 168-169 (5064)

\$1,400.00

81. **Delius, Frederick. (1862 - 1934).** On hearing the first cuckoo in spring. Coln am Rhein: Tischer & Jadenberg, [1914]. First edition. 2 Stucke fur Kleines Orchester. I. On Hearing the First Cuckoo in Spring. Bein ersten Kuckucksruf im Fruhling. II. Summer Night on the River. Sommernacht am Flusse. Partitur. 14pp., folio. [PN] 246 and 248. Original wrappers, in very fine condition.

One of the composer's most celebrated works, this piece was first performed on 23 October 1913 in Leipzig at the Gewendhaus, conducted by Artur Nikisch. Threlfall VI/19. (2558)

\$185.00



## Spring 2013 SALE

82. **Ferrier, Kathleen. (1912-1953)** . Folks Songs, INSCRIBED to Walter Homburger. Rare signed LP set from the great contralto who died tragically young. Ferrier, age 38 at the time, has signed and inscribed one of her most celebrated recordings to noted Canadian impresario and manager (of Glenn Gould, among others), Walter Homburger: "For Hombie, with all good wishes and thanks for looking after me so beautifully in Toronto. Kathleen Ferrier March / 50." Signed on the inside front cover. 3 LPs included, as issued. Very uncommon.

Bruno Walter wrote of Ferrier "No summit of solemnity was inaccessible to her, and it was particularly music of spiritual meaning that seemed her most personal domain." (4679) \$600.00

83. **[Film & Theater] Brando, Marlon. (1924-2004)**. Signed 1945 Playbill from his Stage Debut. Very rare signed original playbill from Brando's Broadway debut in "I Remember Mama." 56 pp. Boldly signed "Marlon Brando" later in life in bold black ink on the first cast list page (on which he is not listed!). Light staining along upper edges not affecting the signed page, slight surface loss on back cover, else fine.

The play by John Van Druten was first presented by Richard Rodgers and Oscar Hammerstein II on Broadway in a production which opened on October 19, 1944 at the Music Box Theatre and ran for 713 performances. The cast included Mady Christians, Oscar Homolka, Joan Tetzl and the 20-year-old Marlon Brando, making his Broadway debut as Nels, a relatively minor role. (6198) \$1,400.00

84. **[Film & Theatre] Griffith, D.W.. (1875-1948) & Fairbanks, Douglas. (1883 - 1939)** . Signed Photograph. Remarkable vintage 7 x 9 inch photograph of a group of Hollywood celebrities including D.W. Griffith and Douglas Fairbanks, inscribed in fountain pen ink "With best wishes D. W. Griffith" and "sincerely Douglas Fairbanks." The inscription of Fairbanks very faded, but otherwise in fine condition. Framed to 37 x 32 cm, not examined out of frame. From the Estate of Douglas Fairbanks, Jr..

The trailblazing film pioneer D. W. Griffith directed a number of important early classics, including *Intolerance* (1916) and the iconic (and still-controversial) *Birth of a Nation* (1915). His innovative use of the fledgling medium resulted in a repertoire and vocabulary of film technique that remains influential to this day. To avoid being controlled by the studios and to protect their independence, Fairbanks, Pickford, Chaplin, and D. W. Griffith formed United Artists in 1919, which created their own distributorships and gave them complete artistic control over their films and the profits generated. The company was kept solvent in the years immediately after its formation largely from the success of Fairbanks' films. Signed photographs of Griffith are extremely rare and this photograph from the Fairbanks estate is a remarkable example indeed. (6923) \$5,000.00

85. **Grainger, Percy. (1882-1961)**. Signed Music to Mark Twain's Daughter! London: Schott, 1912. First printing. Settings of Songs & Tunes from William Chappell's "Old English Popular Music." Nr. 1 "Willow Willow." Voice and Piano Version. 10 pp. Folio, printed wrappers; moderate wear, minor soiling. Presentation copy, SIGNED and inscribed by Grainger on the front wrapper "For Madame Clara Gabrilowitsch with very cordial greetings from Percy Grainger, Dec. 9. 1914." Clara Gabrilowitsch, formerly "Clara Clemens," was Mark Twain's daughter. (861) \$400.00

86. **Handel, George Frederic. (1685-1759)**. Alexander Balus. An Oratorio. London: I. Walsh, [1748]. Upright folio. Title; Table of songs & Advertisement; Dedication; 1-94 pp. Engraved. A very fine copy, bound in three-quarter red leather with marbled boards. Title-page spotted, a few marginal tears well-repaired, else fine. With the bookplate of Gilbert Samuel Inglefield, former Lord Mayor of London. HWV 65; Hirsch IV. 754; Smith no. 2, p. 89.

Fourth in the series of oratorios celebrating the victories of the Royal family over the Jacobite uprisings, Alexander Balus is composed to a libretto by Thomas Morell after the biblical book of 1 Maccabees. It was composed in the summer of 1747 and first performed on March 23, 1748. (3224) \$800.00

## Spring 2013 SALE

87. **Handel, George Frederic. [Brown, Bartholemew]** . Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music. 1824. A fine early 19th century collection of sacred music, including a rare early American printing of the Handel's Hallelujah Chorus.

[1 line in Greek--] Mark, xiv.26. Fourteenth Edition. Boston: Published by Richardson & Lord, No. 75, Cornhill. Printed by J. H. A. Frost, Congress Street. Oblong, 23 x 13cm. Bound full leather with double horizontal gilt lines dividing the spine into 4 panels, names of "Ann Searles" in gilt on front cover. Leather worn and lightly scuffed, moderate foxing. Names of "Ann Searles" also written in pencil on the title page. Collation: 14, 24, 2\*2, 3-424. Pagination: (1) title, (1) copyright, (1) advertisement to 10th ed., (1) dictionary musical characters, v-xx rudiments of music, 17-333 music, (3) tune name & metrical index. Amer. Imprints #15567. "The Joint product of Benjamin Holt, Nahum Mitchell and Bartholomew Brown." (Metcalf, F. J., "Amer. Writers and Compilers of Sacred Music.")

Bound with: HANDEL, GEORGE FRIDERIC. Grand Hallelujah Chorus in Handel's Messiah. [Boston] Printed and sold by James Loring, No. 2, Cornhill. [no date]. Collation: 4 unsigned leaves. Pagination: (1) caption title with decorative woodcut.

(732)

\$350.00

88. **Haydn, Joseph. (1732-1809).** A Selection of Original Scots Songs in Three Parts. London: Napier, [1795]. First edition. Vol. II of 3 only. Folio, contemp. tree sheep, repaired & rebaked. Lacking frontis & subscriber's list. 100 songs (numbered 2-101). Engraved music & lyrics, facing full type-set songs. Internally generally clean & crisp. Scattered light foxing, lacking frontis & subscriber's list.

Includes the first appearance of Barbara Allen. Hoboken XXXI, vol. 2, p. 460

(2392)

\$375.00

89. **Hogarth, William. (1697-1764).** A Chorus of Singers. The very rare third and final original state of this important print. Issued in 1737, with the plate measuring 6 15/16 X 6 1/2 inches, and the tops of the letters "Recd." visible at the bottom left. Paulson 127 (Hogarth's Graphic Works). On laid paper, overall 19 X 20.5 cm. and in very fine condition.

"A Chorus of Singers" was first created in 1732 as a subscription ticket to the larger "A Midnight Modern Conversation," though in the present third state, the receipt has been cut off so that only the top of the letters "Recd." are visible. The print shows a rehearsal of the oratorio Judith, written by Hogarth's friend, William Huggins (1696 - 1761) with music by William Defesch (c. 1680 - 1758) and first performed on February 16, 1732/3, at Lincoln's Inn Fields. "The conductor of the chorus, whose agitated motions seem to have shaken off his periwig, conducts from a paper titled 'Judith: an ORATORIO; or, SACRED DRAMA by . . . ' Beneath him is a group singing from a paper with lines of music, under which is written, '...world shall Bow to ye Assyrian Throne'; each of the groups has music with these words (or with 'the world...'); and if it were not for the date on the receipt, which proves that the print was issued before the oratorio appeared, one would conjecture that the words 'world shall Bow', etc., ironically underline the lack of success the oratorio enjoyed. As it is, Hogarth is pointing up the discrepancy between the sentiments of the words and the vehicle of their transmission. Even the head of the bass viol rising behind the singers has the expression of a singer." (Paulson) (2699)

\$2,200.00

## Spring 2013 SALE

90. **Houdini, Harry. (1874-1926) [Curtis, Tony. (1925 - 2010)].** Vintage Houdini Magic Trick - From the Estate of Tony Curtis. An interesting relic from the famed magician and escapologist. One of his actual used magic tricks, a Spirit Bell.

National Magic Company, Chicago. Chrome-plated bell on skeleton stand, oversized glass tumbler and mechanical ringing device, housed in a custom-made carrying case, as issued. Fine condition. Black box with Houdini's ownership Ex-Libris plate affixed to the inside lid. 10 1/2 (overall height) by 9 by 5 inches. From the estate of actor Tony Curtis, who played Houdini in the 1953 biopic film. In fine condition, the bell and glass components possibly later pieces, replacing the original damaged components.

In the film, Tony Curtis gave one of his best performances as Harry Houdini, "the man of 10,000 tricks." Starring opposite Janet Leigh ("Hollywood's Most Exciting Young Lovers," proclaims the film's original trailer), as Houdini's wife, Bess, he levitated this conventional, albeit enormously entertaining 1953 biopic that follows the legendary magician and escape artist from his days as a sideshow attraction to international stardom.

Spirit bells are hand-held chimes consisting of a short handle and a bell striker. During séances the bell is placed at the center of a table where it "rings out" answers in response to questions asked by a medium. Boston Spiritualist Mina Crandon was one of the best known mediums to incorporate a bell into her act. Even under the watchful eye of investigator Harry Houdini, Crandon was able to make a spirit bell ring without any determinable cause. The Spirit Bell was also a favorite effect of magician John Mulholland (1898 - 1970). The present example, apparently from Houdini's personal collection, comes directly from the Curtis estate. (6941) \$3,000.00

91. **Hubay, Jenő. (1858 - 1937).** Der Zephir. Op. 30, No. 5. Breslau: Julius Hainauer. Parts for violin, piano (complete) 3 pp; 7 pp. [PN] 3384. Chromolithograph wrappers, printed in gold, black and blue. Tape remnants along spine, ownership signature at upper right corner, toned, else fine.

(5975)

\$75.00

92. **Huygens, Constatin. (1596-1687)[Edited by W.J.A. Jonckbloet and J.P.N. Land].** Musique et Musiciens au XVIIe Siecle. Correspondance et Oeuvre Musicales de Constantin Hugens. Leyde: E.J. Brill, 1882. Large 8vo, contemporary three-quarter brown morocco, gilt and marbled boards. Spine and extremities occasionally rubbed, with plates, musical examples generally clean. Bookplate of the noted musicologist James E. Matthew, author of the "Literature of Music," on front paste-down. An interesting volume with important material from Dutch poet, diplomat, musician and scientist, who corresponded with notable musicians and theorists of his time.

(2266)

\$160.00

93. **Joachim, Joseph. (1831-1907) .** Early Original CDV Photograph. A fine original and unusually early photograph portrait of the great Hungarian violinist, dedicatee of the Brahms Concerto and many other works. 6 X 10 cm. Without photographer's imprint on verso, a few scattered marks within the plate, overall very good. (3084)

\$325.00

94. **Levant, Oscar. (1904 - 1972).** A Smattering of Ignorance, SIGNED. Doubleday, Doran & Co. . A very scarce signed volume from the great American bon vivant, actor and pianist.

Hardcover, tan cloth cover featuring a stylized black and purple figure of a pianist at a keyboard on the front cover and spine. No dust jacket. 5.5 x 8.5 inches, 267 pp. Boldly signed on the front free endpaper. A rare signed volume from the man who once said, "There is a fine line between genius and insanity. I have erased this line."

(4678)

\$400.00

95. **Lifar, Serge. (1905-1986) [Cassandre].** "Art & Decoration" feature on "Dramma per Musica" - Inscribed to Opera Administrator. Paris: Librairie Centrale des Beaux-Arts, 1946. First edition. Presentation copy of issue # 15 of the French periodical "Art & Decoration," this issue including a lengthy and heavily illustrated feature on the scenery and costumes of the artist Cassandre (1901 - 1968), including those for "Dramma per Musica" the ballet by Francois Michel featuring Lifar. Lifar has boldly inscribed on the cover "A Monsieur Hirsch, administrateur general des T.L.N. Opera / Decors, costumes de mon Ballet 'Dramma per Musica' par Cassandre / pages I, 8, et 9 / Serge Lifar."

A highly unusual item from the choreographer and dancer in Diaghilev's Ballets Russes. Later, he became director of the Paris Opera Ballet (1929) and there created over 50 ballets, including the path-breaking "Icare" (1935), which was written to be danced without music. In 1947 Lifar and Cassandre collaborated on the ballet "Les Mirages," the narrative jointly written by both artists. (5737) \$300.00

## Spring 2013 SALE

96. **Liszt, Franz. (1811-1886).** Original 1844 Weimar Broadside Program, "Egmont." A very fine and rare original program from Liszt's tenure as Kapellmeister at the Weimar Hof-Theater. At the January 27, 1844 performance of Goethe's "Egmont," Liszt conducted the overture and incidental music by Beethoven. As was usually the case, the conductor is not listed on the program. However, a program from the week before shows Liszt performing as piano soloist and conducting selections from Beethoven's Egmont and it is clear that he conducted the present performance as well.

Liszt had returned to Weimar only 3 weeks before this concert, after having been away for the previous 15 months. (1461) \$700.00

97. **MacDowell, Edward. (1860-1908).** Autograph Musical Quotation. A highly desirable scarce autograph musical quote, by the American composer who at the turn of the 20th century was American's best-known both at home and abroad. Five measures of his "Soubrette" in brown ink on a 2.25 x 6.5 mounted paper. Unsigned, but removed from an album in which it was identified as having been in his hand and consistent with comparable examples of his musical penmanship.

"At the turn of the 20th century [MacDowell] was America's best-known composer both at home and abroad, particularly renowned for his piano concertos and evocative piano miniatures." Grove Online. (5600) \$375.00

98. **[Matisse, Henri. (1869-1954)] Arma, Paul. (1905-1987).** Chant Funèbre Pour Un Guerrier. Paris: Heugel, 1953. First edition, first impression. . Text by Claude Aveline. Folio. [PN] 31642. 4pp. Signed and dated 1951 in the plate by Henri Matisse, who drew this highly prized and sought after cover. Original illustrated wrappers.

Arma was a Hungarian-French pianist, composer, and ethnomusicologist who studied with Béla Bartók from 1920 to 1924 after which time he toured Europe and America giving concerts and piano recitals. He published a number of songs embellished by illustrations by famous artists. (2559) \$225.00

99. **Mendelssohn-Bartholdy, Felix. (1809-1847).** Quatuors, Quintettes et Otteto en partition. Paris: Richault, c. 1852. 4 Octavo scores from the original series of 8, all in original pink wrappers and containing the Quartet Op. 44 #2, the two Quintettes, Opus 18 and 87 and the immortal Octet, Op. 20. PN 7728, 7725, 7735, 7726. Some staining to covers and usual minor foxing, else very fine. (432) \$375.00

100. **Milstein, Nathan. (1903-1992).** Signed LP Cover, Tchaikovsky Concerto. Excellent signed LP cover from Milstein's superb performance of the Tchaikovsky Concerto with the Chicago Symphony and Frederick Stock.. (980) \$150.00

101. **Moscheles, Ignaz. (1794-1870).** Grande Sonate pour le Piano-Forte à quatre mains ... dédiée À l'Archiduc Rodolphe d'Autriche. Oeuvre 47. Vienne: Artaria, [1819]. First edition. Upright folio. Series title-page; title-page; 2-81 pp.; "verzeichnis." Engraved throughout. [PN] 2602 (series 2565). Self-printed wrappers, spine reinforced with marble paper. Themat. Verz. p. 17. Scarce.

Cahier I of the series "Flore. Recueil des plus nouvelles & brillantes compositions pour le Piano-Forte, avec, et sans accompagnement par Ignace Moscheles." The final page includes a "Verzeichnis" of the Artaria editions since Op. 30. A remarkable and fine copy, in pristine condition and including not only the original title-page, but also that of the Artaria series. (3278) \$450.00

102. **Mozart, Wolfgang Amadeus. (1756-1791).** La Clemenza di Tito dramma in due atti...Partitura. Titus Oper in zwey Akten. Leipzig: Breitkopf & Hartel, 1809. First edition of the full score. 107 pages. Folio (33 X 26.1 cms). Engraved title and music. [PN] 620, words in Italian and German, printed index and libretto in German (5 leaves). Half morocco binding, marbled boards, front hinge separating. Title laid down on another sheet and repaired at margin, stamp and two ownership signatures, one from 1810, on title. A few pages with markings in 19th century ink, ink blot on pp. 91/92. Margins are closely trimmed, especially at bottom but rarely to within the plate (pp. 12, 90, 105). Kochel 621; RISM M 5094; Haberkamp, p.379.

The very rare earliest issue of the full score of Mozart's last opera, completed after the bulk of Die Zauberflöte was written and first performed at the National Theatre in Prague on September 6, 1791. Comissioned to celebrate the coronation of Emperor Leopold II as the Kind of Bohemia, the opera "was composed in a style more austere than that of Da Ponte Operas or Die Zauberflöte...its style is appropriate to its topic. La Clemenza di Tito, compared with the preceding operas, is no less refind in craftsmanship, and it shows Mozart responding with music of restraint, nobility, and warmth to a new kind of stimulus." (New Grove, 12: 722) (1714) \$6,500.00

## Spring 2013 SALE

103. **Oistrakh, David. (1908-1974).** Signed LP Photograph. Angel LP, signed on the cover over his name and a photograph of him playing violin. The recording, included, features performances of Sonatas by Beethoven and Brahms with pianist, Vladimir Yampolsky. (345) \$250.00

104. **Reger, Max. (1873-1916).** Autograph Letter from the "double honorary doctor." An amusing autograph letter from the great German composer, conductor, pianist, organist and teacher. On a card, Leipzig, Kaiser Wilhelmstraße 68. Translated in full: "Dear Mr. Wunderly! It might interest you to know that the medical faculty of the University of Berlin has appointed me Dr. med honoris causa; now I am happily a double honorary doctor, Dr. phil and Dr. med h.c. How are things going with you? Hopefully well? I am in the middle of the concert season; there is terribly, terribly much to do. With best regards from my house to yours, Yours truly, Dr.phil. med. h.c. Max Reger." Mounted to a rigid backing, else fine. (4939) \$600.00

105. **Robeson, Paul. (1898-1976).** Signed Early Photograph. Signed early original photograph of the great bass-baritone singer, writer, civil rights activist. 8.5 X 13.5 cm. With verso blank and without photographer attribution. An ideal example, in very fine condition. (3304) \$350.00

106. **Rousseau, Jean Jacques. (1712 - 1788).** Dictionnaire de Musique. Paris: Chez la Veuve Duchesne, rue S. Jacques, au Temple du Goût, 1768. First 8vo edition. 8vo. (20.5 x 13 cm). Vignette title page, XII, 547 pp., 13 foldout plates (A-N; plate J was cancelled prior to printing). Contemporary full brown calf, heavily worn. Page edges marbled, joints rather weak, internally clean and otherwise fine.

The Dictionnaire de Musique is seen as Rousseau's most significant work, and remains a valuable reference work today. Its primary focus was "to deal with terms relating to knowledge and technique, not only providing definitions but also...furnishing explanations and showing the relationships of concepts." (Grove Online). The Dictionnaire's 900 entries cover ideas relating to acoustics, music theory, performance, interpretation, the poetics of musical and operatic genres, general musical aesthetics, the history of music and its geographical variation. (3738) \$500.00

107. **Rubini, Giovanni Battista. (1794 - 1854).** Douze Leçons de Chant Moderne: pour Voix de Ténor ou Soprano. Paris: Bernard Latte, [1838]. First edition, first issue. Engraved folio (27.5 x 35.4 cm) 1f, Title, Subscriber's list (3 pp.), Engraved portrait by Jullien/Guillet; Avertissement (1p), 53 pp. of music. [PN] B.L. 2101. Full contemporary crimson calf, elaborate gilt stamping to front and rear boards, front boards stamped with the initials "L.D.", six stamped ribs on spine with stamped title. Lower compartment of spine covering perished, some scuffs and indentations to boards, otherwise in very fine condition throughout. Reference: Beuchot, "Bibliographie de la France" (1839), p. 396.

No copies of this, the first issue of one of the most important vocal methods of the 19th century are recorded by Worldcat and we have traced none at auction for 30 years. This copy, in a fine period binding, complete with the subscriber's list and portrait is an exceptional rarity.

The Italian tenor Rubini was the leading bel canto singer of his day, creator of many important roles by Rossini and Donizetti and remembered in particular for his influence on Bellini, who wrote, among others, I Puritani (1835) expressly with his voice in mind.

The subscribers list to the present treatise includes, among many others, the composers Fromental Halévy (1799 - 1862) and Giovanni Pacini (1796 - 1867), the music publishers Schott and Meissonnier, the soprano Anna Thillon (1819 - 1903), and the tenors Mario (1810 - 1883) and Adolphe Nourrit (1802 - 1839). (5705) \$2,600.00

## Spring 2013 SALE

108. **[Rubinstein, Ida. (1885 - 1960)] [Debussy, Claude. (1862-1918)]**. Rare Souvenir Program from "Le Martyre de Saint Sebastien." DeLuxe souvenir programme. June, 1923. Theatre National de l'Opera, Paris. 24 pp, including illustrated wrappers. Nicely bound in marbled crimson boards with half crimson leather and blank endpages. Binding edges scuffed with some edge wear, internally in very fine condition throughout. 8.5 x 10.5 inches.

Full of photographs and portraits, including of Rubinstein, Debussy, D'Annunzio etc. as well as costume designs by Bakst and a portrait of Bakst by Picasso

In 1910 Debussy was commissioned to compose music for D'Annunzio's "Mystere," for the dancer Ida Rubinstein. The first performance was on May 22nd, 1911 at the Théâtre du Chatelet in Paris, conducted by Caplet, with Rubinstein as the Saint, costumes and scenery by Léon Bakst and choreography by Michel Fokine. Rubinstein later produced and starred in several revivals and the present program is from one of those performances. Quite rare, this is the first such program we have seen.

(3750)

\$500.00

## Spring 2013 SALE

109. **[Russian Music] Tchaikovsky, Peter Il'yich. (1840-1893); Rimsky-Korsakow, Nikolai. (1844-1908); Balakirev, Mily Alexeyevich. (1837 - 1910); Cui, César. (1835-1918); Rubinstein, Anton. (1829-1894); Borodine, Aleksandre. (1883-1887).** Rare Sammelband of Russian works for Voice and Piano or Piano Alone. A remarkable collection of first and early Russian editions bound together in a fine royal binding, full gray morocco morocco by Thierry, St. de Petit-Simier with his signature gilt, gilt title to spine, inner dentelles elaborately decorated and ruled in gilt, silked endpapers, pages edged in gilt and with a pair of interlocking letter Cs in sterling silver (5.5 x 5.5 cm) affixed to the front board. Silk endpages slightly deteriorated around edges, overall very fine throughout. The collection as follows, in the order in which the pieces are bound:

Cui, César. Opus 15, No. 9. ["Muzykal'nye kartinki"]. St. Petersburg: Bessel, [ca. 1879]. Title; 2-5 pp. [PN] 1492-1201.

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Cui, César. Opus 7, No. 7. ["How clearly I recall the Night"]. St. Petersburg: Bessel, [ca. 1887]. Title; 2-3 pp. [PN] 2359.

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Cui, César. "Smerkalos" [from Six Romances, Op. 10]. Moscow & St. Petersburg: Jurgenson, [1881]. Title; 2-3 pp. [PN] 3069.

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Cui, César. Six Melodies for voice and piano, Op. 5 - No.2 - "Lyobov mertvetsa" ["A dead man's love"]. St. Petersburg: Johansen, [1858]. First Edition. Title; 2-15 pp. [PN] 316.

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Borodine, Aleksandre. "Air de Kontchak et Récitatif. Morceaux séparés pour Chant et Piano No. 3. [Le Prince Igor]. Leipzig: M.P. Belaieff [ca. 1889]. Title; 2-9 pp. [PN] 119\_156.

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Borodine, Aleksandre. "Air de Wladimir, Prince de Galicie de l'opera 'Prince Igor'". St. Petersburg: Bessel, [ca. 1889]. Title; 3-9 pp. [PN] 1749. Text in French and Russian.

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Rimsky-Korsakow, Nikolai. "Mayskaya noch' [May Night]" - Lied (Lewko). St. Petersburg: A. Buttner; Hamburg: D. Rahter, [1880]. Title; 3-9 pp. [PN] 2193.

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Rimsky-Korsakow, Nikolai. "Snegurochka [The Snow Maiden]" No. 8. St. Petersburg: Bessel, [1880]. Title; 91 - 95 pp. [PN] 938.

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Rimsky-Korsakow, Nikolai. "Vostochniy romans: Plenivshis' rozoy, solovey," 4 Songs, Op. 2, No. 2. Moscow: Jurgenson, [1886]. Title; 3-5 pp. [PN] 9816.

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Rimsky-Korsakow, Nikolai. "Kolibel'naya," 4 Songs, Op. 2, No. 3. First Edition. St. Petersburg: Johansen, [1866]. Title; 2-3 pp. [PN] 4877.

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Rimsky-Korsakow, Nikolai. "Nochevala tuchka zolotaya," 4 Songs, Op. 3, No. 3. First Edition. St. Petersburg: Johansen, [1866]. Title; 2-3 pp. [PN] 266.

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Rimsky-Korsakow, Nikolai. "Na kholmakh Gruzii," 4 Songs, Op. 3, No. 4. First Edition. Moscow: St. Petersburg: Johansen, [1866]. Title; 3-5 pp. [PN] 267.

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Rimsky-Korsakow, Nikolai. "Gonets," 4 Songs, Op. 4, No. 2. First Edition. St. Petersburg: Johansen, [1866]. Title; 2-5 pp. [PN] 269.

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Rimsky-Korsakow, Nikolai. "V tyomnoy roshche zamolk solovey," 4 Songs, Op. 4, No. 3. First Edition. St. Petersburg: Johansen, [1866]. Title; 3-5 pp. [PN] 270.

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Tchaikovsky, Peter Il'yich. Romance pour Piano. Op. 5. Moscow: P. Jurgenson, [ca. 1868]. First Edition. Illustrated title; 3-9 pp. [PN] 583.

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Tchaikovsky, Peter Il'yich. La belle au bois dormant. Ballet en trois actes. Op. 66. No. 6 Valse. [Sleeping Beauty] Arrangement pour le piano par A. Ziloti [Siloti]. Moscow: P. Jurgenson, [ca. 1889]. First Separate Edition. Illustrated title; 3-11 pp. [PN] 16159.

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Rubinstein, Anton. "Russia." Piano, four hands. Moscow: Jurgenson, [1882]. First Edition. Chromolithograph title; 2-43 pp. [PN] 4443.

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Cui, César. "Scherzo" [First Scherzo, Op. 1]. Piano, four hands. St. Petersburg: Johansen, [1857]. First Edition.

## Spring 2013 SALE

Title; 2-17 pp. [PN] 340.

Based on the letters B.A.B.E.G and C.C., Cui's Op. 1 was later orchestrated and its performance as such constituted his public "debut" as a composer when in 1859 it was performed under the baton of Anton Rubinstein and the auspices of the Russian Musical Society.

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Balakirev, Mily. "1000 Years. Musical Picture for Orchestra" ["Rus" or "Second Overture on Russian Themes"]. Piano, four hands. St. Petersburg: Johansen, [1864]. First Edition. Title; 2 -27 pp. [PN] 356.

The symphonic poem Rus, the ancient name of Russia, was originally planned as a four movement work . This scheme was rejected in favour of a second Overture on Russian Themes, which was first performed at a Free School concert in April 1864. The publisher Johansen issued the work, now revised, in 1869, under the title Musical Picture 1000 Years In the 1880s Balakirev revised the work again giving it the title Rus (6038) \$4 000 00

110. **Schoenberg, Arnold. (1874-1951).** Pierrot Lunaire. Wien: Universal = Edition A. = G., 1923. First edition. Pierrot Lunaire, FIRST EDITION. Dreimal Sieben Gedichte aus Albert Girauds Pierrot Lunaire (Deutsch von Otto Eric Hartlene) Fur eine Sprechstimmee, Klavier, Flote (auc Piccolo), Klarinette (auch Blas-Klarinette), Geige (auch Bratsche) unde Violoncell... OP. 21 Klavierauszug mit Text von Erwin Stein. [PN] U.E. 7144. Folio. 3 ff., 3-67 pp. Slightly worn, but in very good condition overall. Original publisher's printed wrappers repaired at spine and edges. Housed in a custom-made clamshell box with title label to spine. First Edition of the piano-vocal score of these 21 poems set for speaker and chamber ensemble composed in 1912. Rufer, p. 18. (36) \$700.00

111. **Scribe, Eugene. (1791-1861).** Autograph Letter and Manuscript. From the important French playwright and librettist who collaborated with nearly every major opera composer of his time in both France and Italy. His libretti were set by Verdi, Bellini, Auber, Halevy, Boieldieu, Donizetti, Rossini and Meyerbeer, for whom he was working on L'Africaine at the time of his death.

A fine one-page autograph letter, addressed to Madame Sensier who he refers to as his "aimable et jolie camarade de college." The letter is accompanied by a rare 4-page autograph manuscript, a discussion on the college of Sainte Barbe, where Scribe completed his studies. Apparently intended as an address to the administration of the college, the manuscript discusses Scribe's time there, its influences on him, and seems have to been sent to him by its author, possibly the Madame Sensier of the letter. (2808) \$450.00

112. **Sousa, John Philip. (1854-1932).** Important Typed Letter. A superb content TLS from "The March King," American bandmaster and composer of over 140 military marches.

1p. 4to., [n.p., n.d.], a statement to H. G. Leach, editor of The Forum. Commenting on the concept of marriage, Sousa espouses, in part: "...My understanding of a Companionate Marriage is that it is a legal marriage entered into by two people with the deliberate intention of having no children for an indefinite period of time and in which neither assumes any financial responsibility for the other. In my stubborn and old-fashioned ways I believe that it would possibly make the woman...a little too knowing. We of the past ages have always placed on a pedestal woman as superior to man in innocence, courage and fidelity to duty. I can only see a companionate marriage leading to the woman in every case getting the worst of it...I would not trust a man to not take advantage of a woman...it seems to me that the whole success of companionate marriage depends on birth control....while it is taboo in this land of ours, I do not think that it would be wise for young people to adopt companionate marriage. The pleasure of a woman in [sic, is] knowing that the look of innocence radiating from her being is of more consequence than marrying...and remaining motherless...". A surprisingly liberal editorial from a man seemingly most traditional: Sousa married at age 25 and had three children! Moderate wrinkling to edges of typing paper, a few pencil emendations, presumably by the editor, otherwise very good condition. (4815) \$800.00



113. **Stockhausen, Karlheinz. (1928 - 2007).** Ein Schlüssel für MOMENTE (A Key to MOMENTE ): SIGNED. Kassel, Germany: Edition Boczowski, June, 1971. First edition. The first 14 sketches and 13 second sketches of MOMENTE, together with a foreword, published as a four-color limited edition of 250 copies, this copy being signed "Stockhausen" and numbered in red ink 18/250 by the composer. 32 pp. As issued, following the forward and signed limitation page, each semi-rigid facsimile page in a plastic sheet-protector, all bound together with four black plastic screws. A few small stains, overall fine and quite scarce.

Scored for soprano, four choral groups, brass octet, two electronic organs, and three percussion players, MOMENTE "is impressive not as a haphazard succession of isolated events but as a spectacle and a grand synthesis. It follows on from 'Gesang der Junglinge' in ignoring any boundary between speech and music, the solo soprano and the choirs enjoying a vast Kagelian repertory of modes of vocal and non-vocal behaviour. With 'Kontakte' it shares a refusal to acknowledge any division between the pitched and the unpitched, and it also ranks with that work as a crowning achievement in timbre composition, using its superficially limited but in effect very versatile ensemble...to created a wealth of complex sonorities." (Paul Griffiths, "Modern Music and After," p. 145-146) (4607) \$500.00

114. **[Stowe, Harriet Beecher.] John G. Whittier & Manuel Emilio .** "Little Eva; Uncle Tom's Guardian Angel." John P. Jewett & Company, 1852. First edition. 4pp. Issued in the same year as "Uncle Tom's Cabin," and dedicated to Harriet Beecher Stowe. In very good condition. (357) \$200.00

115. **Stravinsky, Soulima. (1910 - 1994).** Signed Photograph. A fine original 1936 photograph, boldly signed and inscribed by the Swiss-American pianist and composer, a student of Isidor Philipp and Nadia Boulanger and an important interpreter of the works of his father, Igor Stravinsky. 9 x 18 cm. (4138) \$175.00

116. **Tans'ur, William. (1700 - 1783).** A New Musical Grammar, and Dictionary; Or, a General Introduction to the Whole Art of Musick. London: Robert Brown, 1756. Third Edition. 176 pp. Nicely bound in full modern brown leather. Binding a little rubbed, title page somewhat browned, but otherwise clean and sound and overall a fine copy.

Tans'ur's New Musical Grammar, first published in 1746, went through several editions and was popular well into the nineteenth-century. "Beneath its rather grandiose manner it is a sound treatise of a conservative type, based on the medieval gamut and deriving much from John Playford's Brief Introduction, but well designed for the aspiring country church musician." (Grove Online) (5080) \$1,000.00

117. **Tcherepnin, Alexander. (1899-1977) [Reich, Willy].** "Alexandre Tcherepnine," INSCRIBED. Paris: La Revue Musicale, 1955. 8vo. 95 pp. Signed softcover volume, inscribed in 1962 on the half-title page by the composer. Unsigned book photograph affixed to center of front cover (as issued). Many pages unseparated along edge, a few nicks or small tears to edges (including one word of inscription's first line), overall very good.

(3233) \$325.00

118. **[Visual Arts] Reichius, Wilhelmus. (16th Century).** "Last Supper" - Ex Jerome Kern. Original etching on laid paper. Lettered along bottom "A. 1584 COLONIAE" and signed "Wilhelmus Reichius Edcudebat" with the text "SANGUINE CHRISTE TUO SIC NOS ET CORPORE PASCIS ET SIS CONCICIS ALTOR ET ESCA TUIS." 18 x 15 cm. Trimmed to the plate edge, small loss at upper right corner, else fine. Nicely matted to 11 x 14 inches. Provenance: from the collection of the important American composer, Jerome Kern (1885-1945).

(5304) \$500.00

119. **[Visual Arts] Tchelitchew, Pavel. (1898 - 1957).** Autograph Letter mentiong Sitwell and Kirstein. An autograph letter signed, New York, January 13, 1948, by the Russian-born painter, set designer, landscape and portrait artist. Addressed to the author and book dealer Herbert Bittner, who wrote books on Kollwitz and Grosz, among others. In full: "Thank you ever so much for the kind note you wrote to me about my exhibition - I was very touched. I enclose herewith a check for \$15 on account of my debts for the books I took before X-mas. I had a letter from Miss Edith Sitwell the well known poet of England, with thanks and admiration for the work you have done. She had apparently never received the copy sent to her in Sept. (Miss Edith Sitwell F.R.S.T. Renishaw Hall / Renishaw near Sheffield, Herbyshire, England). Neither has Mr. Kenneth Clark [British author, museum director, broadcaster, and one of the best-known art historians of his generation], nor my sister! The books were sent by Lincoln [Lincoln Kirstein - American writer, impresario, art connoisseur who authored a book on Tchelitchew and was the subject of one of the artist's most famous paintings], as he told me. Could you, kindly, look up the receipts and find if those names were there? If not, I will ask Lincoln for his N. annd dates of the receipts. I include also some stamps for your secretary...Sincerely yours, P. Tchelitchew." (6994) \$600.00

## Spring 2013 SALE

120. **Weingartner, Felix. (1863-1942).** Autograph Letter. A rich and varied letter from the Austrian conductor, composer and pianist who studied with Liszt. 4 pp. Urfeld am Walchensee. July 20, 1904. A bit wrinkled, some small tears and toning around edges, overall very good. Translated in full:

"Esteemed Madam, Now the festive sounds in the Speyer home have swooshed by, Miss Madelaine is a happy Mrs., and I now dare to approach you very shyly and beg, that you will not interpret angrily my long silence upon your dear letter. In part, actual work was at fault, in part it was also a strong need for laziness, which overcomes me quite often after this winter. As for your so graciously recommended Mr. ---Rice, I missed him on his visit. But I made his acquaintance on the occasion of my return visit, and gained a very favorable impression of him. The hope, to still see him here again, could not be fulfilled, as we are moving from Munich soon. However, as I have to be in Munich for 8 days in Mid-August on account of the Tristan performance in the Prinzregentheater, which I will conduct, I am hoping to renew our acquaintance then. I am very glad to hear, that my little brochure will inspire you, to look into Spitteler's poetry. It will give you great pleasure, and I envy every one, who reads that for the first time. I have definitely taken on the leadership of the Sheffield Music Festival, among others, Bach, B Minor Mass, Berlioz Damnation, a few of my own things, etc. I am looking forward to the magnificent chorus. Now I wish you and your dear husband a very beautiful and restful summer, and with the best regards from our home to yours, I am in old friendship, yours sincerely, Felix Weingartner."

(644)

\$250.00

## 50% DISCOUNT FROM LISTED PRICE

121. **[Ballets Russes] Beaumont, Cyril W. (1891 - 1976).** A History of Ballet in Russia (1613-1881). London: C.W. Beaumont, 1931. First edition. 8vo. 140 pp. including index and illustrations. Black cloth binding with gold decoration. 32 illustrations in b/w, preface by Andre Levinson. A few scuffs to boards, overall in fine condition. A very attractive copy of this important book by the eminent dance historian and critic. (3258) \$75.00

122. **[Ballets Russes] Dolin, Anton. (1904-1983).** Original Color Drawing, SIGNED. A fine original color drawing by Louis Delier. Signed by the great English ballet dancer and choreographer, a star in Diaghilev's Ballets Russes, who later went on to dance with Alicia Markova in the Vic-Wells Ballet and later in the Markova-Dolin Ballet. Some minor foxing, overall very good. 15.5 X 21.5 cm.

(2719)

\$175.00

123. **Barbirolli, John. (1899-1970).** AMQS, " Meistersinger, Act III." An uncommon large AMQS, boldly signed and dated Copenhagen 1935. Mounted to a larger sheet with a vintage printed photograph and reproduction drawing of the beloved English Conductor whose recorded legacy spans the pre-electric year of 1911 to the month of his death! (76)

\$150.00

124. **Baryshnikov, Mikhail. (b. 1948).** Large Satin-Finish Signed Photograph. Color satin-finish 8 x 12 inch photo of Baryshnikov performing, signed in-person in blue felt tip. In very fine condition. (1194)

\$350.00

125. **Bériot, Charles de. (1802 - 1870).** Violin-Schule. Op. 102. Volumes I & II: Elementartechnik, Virtuostentechnik. Leipzig/London/Brüssel/Paris: B. Schott's Söhne, 1898. Neue durchgesehene und vervollständigte Ausgabe von Hugo Heermann. Upright folio. 121, 159 pp. [PN] 26236, 26337. Volume 1 with original stiff self-printed wrappers, reinforced at spine with crimson cloth. Volume 2 with original self-printed wrappers, reinforced at spine with cloth tape. Chipping at spine to volume two, covers worn, otherwise in very good condition overall.

(2646)

\$75.00

126. **[Berlioz] Constantin, Leon.** Berlioz: Biographie détaillée du célèbre compositeur. SIGNED. Paris: Éditions Émile-Paul Frères, , 1934. First edition. Softcover, 12 x 18.5 cm, 324 pp. (4)

\$60.00

127. **[Berlioz] Jullien, Adolphe.** Hector Berlioz - Sa Vie Et Ses Oeuvres. With 14 original lithographs of Fantin-Latour. Paris: La Librairie de L'art, 1888. First edition with Latour lithographs. 32cm. Xvi, 386[2] p. "Ouvrage orne de quatorze lithographies originales par. M. Fantin-Latour, de douze portraits de Hector berlioz, de trois planches hors texte, et de 122 gravures, scenes theatrales, caricatures, portraits d'artistes, autographes, etc." Three-quarter brown morocco, spine with raised bands and six panels lettered and decorated in gilt. Marbled endpapers. All plates with guard sheets. Minor foxing, else very fine. Ray "Art of the French Illustrated Book," p. 370. Hopkinson p. 202.

A very fine copy of this magnificent volume, with all of the 14 original lithographs by Fantin Latour (1836-1904) in this, the first edition of Jullien's 1882 Berlioz biography to include them. (622)

\$800.00

## Spring 2013 SALE

128. **[Bible Music] Evans, Dale. [Smith, Lucille Wood] (1912-2001).** Interesting Letter and Signed Music, "The Bible Tells Me So." New York: Paramount-Roy Rogers Music Co. , 1955. Signed letter and music score by Dale Evans, the wife of Roy Rogers, the famous Cowboy Western star, a great Country Western singer, and a religious performer, who has signed original sheet music for her immortal and beloved hit "The Bible Tells Me So" along with a letter dated 1956 sending the score to a collector, Lionel Aucoin who assembled the most comprehensive collection of signed musical autographs in American history. We have not seen another example of this famous song signed by Evans.

After meeting Roy Rogers on the set of "The Cowboy And The Senorita," the young singer/actress went on to become the leading lady to Rogers' 'King Of The Cowboys' and eventually, even had her own horse, Buttermilk, to match his famous mount Trigger. In 1947, the couple was married and "from that point Evans' film and music career ran in parallel with that of her husband. During the 50s, most of the couple's time was devoted to Rogers' highly popular television show. Evans wrote the couple's famous theme song, 'Happy Trails', and was also instrumental in introducing Rogers to God." (Oxford Encyclopedia of Popular Music) (3763) \$275.00

129. **Biggs, E. Power. (1906-1977).** Signed LP, "French Organ Music." New York: Columbia Masterworks. Box set, signed by the great organist and dated 1949 on one of the inside sleeves. Box and autograph in very good condition. Four of five records included. (1528) \$85.00

130. **Braham, John. (c. 1774-1856).** Interesting letter to Alexander Chalmers, with Original Stipple Engraving. 1 page with integral address leaf, postmarked 1812. An interesting letter, addressed to the Scottish writer Alexander Chalmers (1759-1834), editor of important editions of Shakespeare, Pope, Gibbon etc. and author of "A General Biographical Dictionary" in 32 volumes (1812-1817). In the letter, Braham writes that in the Biographical Dictionary, he has "in vain looked for an account of the famous dramatic performer and founder of Dulwich College - Allen or Alleyn - who flourished in the turn of time of James the 1st." The English actor, Edward Alleyn (1566-1626) was a major figure of the Elizabethan theatre.

Sold together with a fine stipple engraving of Braham as Lord Aimworth, 1818. 6.5 X 10.5 cm. (2493) \$185.00

131. **Britten, Benjamin. (1913-1976).** Les Illuminations de Rimbaud Vocal Score. London: Boosey and Hawkes, 1944. First edition. P.N. H 15592, 43 pp. In fine condition.

"Britten continued his imaginative exploitation of string orchestra sonorities begun in the Frank Bridge Variations with these exhilarating settings of poems by Arthur Rimbaud, begun in Suffolk in March 1939 and completed a few months later in the USA. Originally written for soprano Sophie Wyss, the work can, and often is, performed by a tenor: Britten first performed the piece with Peter Pears as early as 1941. The work has been successfully choreographed by Sir Frederick Ashton and Richard Alston." (Britten-Pears Foundation)

(254) \$95.00

132. **Bruneau, Alfred. (1857 - 1934).** Photograph with Autograph Musical Quotation. A very fine postcard portrait, signed and inscribed with an AMQS by the important French critic and composer of operas noted for their realism ("Kerim," "Messidor," "Angelo," etc.), ballets, symphonies and more. The present AMQS is from his 1893 "L'attaque du moulin," an opera based - like many of Bruneau's works - on a story or libretto by his close friend, Émile Zola. Bruneau has penned a 3 measure quote and identification, inscribing it to the author and journalist, Georgette Dreyfus. 8.5 X 13.5 cm, in fine condition. (3558) \$250.00

133. **Cadman, Charles Wakefield. (1881-1946).** Sayonara. A Japanese Romance for One or Two Voices. Op. 49. New York: White-Smith Publishing Co., 1910. First edition. "Founded upon Japanese Melodies." For High Voice. 32 pp. [PN] 13814 - 26. Illustrated wrappers, spine tied with brown cord, as issued. With a beautiful color lithograph title-page, printed in green, orange and blue. Covers worn at edges, some splittling at front hinge, otherwise very good.

(2658) \$30.00

## Spring 2013 SALE

134. **Cash, Johnny. (1932 - 2003).** Johnny Cash's Honorary Dodge City Marshal's Badge. Johnny Cash was presented with this six-pointed Dodge City Marshal's badge engraved with his name during a concert tour stop in Dodge City, Kansas, on Mar. 16, 1988. At the same ceremony, Cash was also named an "honorary citizen" of Dodge City. Incidentally, Cash was in good company, as legendary lawmen Wyatt Earp and Bat Masterson were former marshals of Dodge City. In 1996 Cash released his version of the 1962 Hank Snow hit, "I've Been Everywhere", in which Dodge City is included in the final stanza among the 91 places mentioned: "...Sioux City, Cedar City, Dodge City, what a pity, I've been everywhere, man...".

The present badge was originally sold at the Johnny Cash & June Carter Cash estate sale, held at Sotheby's in September 2004. (5329) \$4,000.00

135. **[Chansons].** Rare 18th Century French Chansons Manuscript. A remarkable mid-18th century "Recueil de Chansons," 112 pages in manuscript, alternately penned in three distinct hands. On laid paper with "strasbourg bend" watermark with pendant initials GR. 4to, in original full leather with marbled enpages. Spine extremities heavily chipped, one gathering of four pages lacking (not included in the 112). With a detailed 5 pp typed listing of the songs, including many with bibliographic references, compiled by an unidentified early 20th century musicologist. The manuscript may be approximately dated by one song's reference to the siege of Bergen op Zoom by the French in 1747.

These remarkable songs cover a wide spectrum of topics, from love, to wine, to war etc. Included are such titles as: Lorsque l'amour est à la chasse; Quand mon amant me fait la cour; L'amour est un chien de vaurien; Lucas un jour vint me surprendre; J'ai bu du vin chez Silène; Pendant mon séjour à l'armée etc..

(2915) \$1,250.00

136. **Cherkassky, Shura. (1909- 1995).** Signed LP Cover. Selected piano works by Franz Liszt and Felix Mendelssohn, performed by Shura Cherkassky. Vox Cum Laude Digital D-VCL 9048. This copy has been signed by the superb keyboard magician on the back cover. Vinyl is unplayed and in mint condition. Sleeve is near mint.

(1169) \$85.00

137. **[Civil War] Haines, Zenas T. et al.** Two programs for the 44th Massachusetts Regiment opera, "Il Recrutio." 2 pamphlets, as follows:

Il Recrutio: An Original Opera Produced by a Troupe of the Massachusetts 44th Regiment, in Barracks, at Newbern, N.C. 8 pages, including cast list and libretto. 8vo, self-wrappers; creased, front edge irregularly trimmed with partial loss of two words, partial separation along fold. [Newbern, NC, 11 March 1863]

Il Recrutio, a Comic Opera as Originally Produced by Members of the Forty-Fourth Regiment. 15 pages. Stitched, self-wrappers; slight marginal dampstaining. Sabin 35411. [Roxbury, MA, 1863]

The 44th Massachusetts was a nine-month regiment. They staged this opera in North Carolina in March 1863 toward the end of their term, selling copies of the libretto to benefit the regiment's charity fund. They also staged an encore performance upon their return to Boston in August. See Haines, "In the Country of the Enemy," page 140. (4478) \$850.00

## Spring 2013 SALE

138. **Clinton, Bill. (b. 1946).** Signed Saxophone from Inaugural Gala. This saxophone was signed and obtained on January 19, 1993 at the Clinton Inaugural Gala at the Capital Centre, Landover, Maryland where it was signed by Bill Clinton and Al Gore as well as by musicians and stars who performed at or attended the historic festivities: Mick Fleetwood, Stevie Nicks, John McVie (all of Fleetwood Mac), Jack Nicholson, Michael Bolton and John McVie. The lot also includes a saxophone case, a pair of Clinton's signed Wayfarer-style sunglasses, a set of hotel keys, and a secret service badge (which was needed to be near Clinton backstage).

As an admirer of Fleetwood Mac, Bill Clinton used their song "Don't Stop Thinking about Tomorrow" as his campaign anthem. In the run up to his 1993 election victory, Clinton made a surprise appearance on Arsenio Hall on June 3, 1992 when he played "Heartbreak Hotel" wearing dark sunglasses similar to the signed ones included in this lot. Many credit this appearance as a turning point in his campaign and it was enough for some to dub him "the MTV President." The present saxophone is apparently the one which Clinton played in rehearsal at his hotel just hours before the Arsenio Hall recording in the afternoon.

The present Buescher Aristocrat horn is generally considered to be the "Classical Pro" horn from Buescher and this one carries the serial number 660591, indicating that it was issued in the early 1980s. Though in good condition, it has clearly been played and is not one of the cheap "souvenir" signed horns which do surface from time to time, without any of the history or additional signatures accompanying the present instrument.

Another of Clinton's signed saxophones made headlines when it was sold at a charity auction in May 2009 in Cannes for a world record price of \$180,000.00! (4894) \$8,500.00

139. **Cohan, George. M. (1878-1942).** You're A Grand Old Rag. New York: F.A. Mills, 1906. First Edition . An extremely rare true first edition of the popular song, issued before the title was changed from "You're A Grand Old Rag," to "You're a Grand Old Flag," when protests ensued. Front cover has a portrait of the composer in a revolutionary military uniform. Fuld p. 663-64. Owner's 1906 inscription at top, a few minor edge chips and a 1-inch split at top of spine, but overall an uncommonly crisp copy of this notoriously fragile and rare issue.

33.5 cm. Title, [1]; advertisement, [2]; music, [3-6]; advertisements, [7-8]. Worldcat records only 3 copies.

Written for Cohan's 1906 stage musical, "George Washington, Jr.," in addition to its obvious references to the flag, the song incorporates snippets of other popular songs, including one of Cohan's own. "The original lyric for this perennial George M. Cohan favorite came, as Cohan later explained, from an encounter he had with a Civil War veteran who fought at Gettysburg. The two men found themselves next to each other and Cohan noticed the vet held a carefully folded but ragged old flag. The man reportedly then turned to Cohan and said, 'She's a grand old rag.' Cohan thought it was a great line and originally named his tune 'You're a Grand Old Rag.' So many groups and individuals objected to calling the flag a 'rag,' however, that he 'gave 'em what they wanted and switched words, renaming the song 'You're a Grand Old Flag.'" (Library of Congress) (5121) \$1,600.00

140. **Cowell, Henry. (1897 - 1965).** Letter Regarding "Pan American Concerts." An interesting typed letter from the pioneering American composer, theorist, pianist, publisher and impresario. 1 page. On letterhead of the New School For Social Research, NY. Dated January 27, 1933. To "Mr Espinosa," in full: "Thank you very much for the sending of the most interesting programs from Caracas. I am sure they had the great success which so fine an enterprise deserves. Are you coming to the United States? If so, it would give me pleasure to see you and your wife. In the meantime, let me know all your concerts. We are having two Pan American concerts in February and March, in which we will perform works in New York by Rolon, Roldan, Chavez, Villa-Lobos, Allende, Caturla, and Revueltas. With best greetings, Sincerely, Henry Cowell [signed in pencil]." 1-inch loss from left margin, dark tape stains from verso reinforcement. Autograph material from Cowell is quite scarce.

In 1928, leading a group that included Varese, Ruggles, Salzedo, Whithorne and Chavez, Cowell founded the Pan-American Association of Composers, dedicated to promoting composers from around the Western Hemisphere and creating a community among them that would transcend national lines. (4087) \$275.00

## Spring 2013 SALE

141. **Crosby, Bing. (1903 - 1977) [Rogers, Will. (1879 - 1935)] [Madriguera, Enric. (1904 - 1975)].** Autograph Manuscript of "Home on the Range" used in 1935 NBC Will Rogers memorial broadcast. Interesting autograph manuscript of the complete lyrics to "Home on the Range," written out in full in pencil by Crosby on 7 cards (each 10 x 15 cm), mounted to 2 large album pages (39.5 x 28 cm) and signed at the conclusion. From the estate of jazz musician, Tony Sacco and sold together with three supporting pieces, outlining the remarkable circumstances in which this manuscript was written and obtained. According to a typed note affixed to the album sheet (the final line in pen in Sacco's hand):

"On August 17 1935 I was playing guitar with Enric Madriguera's orchestra at the Arrowhead Inn in Saratoga...that was the day that Will Rogers died from an airplane accident with Wiley Post near Alaska. Bing Crosby a close friend of Rogers happened to be in Saratoga and that night on a world NBC hook-up he sang 'Home on the Range' in memory of Will Rogers...he scribbled notes of the lyrics on pieces of paper and after the broadcast I asked Bing for the pieces of paper that he scribbled for a souvenir...these are the words in Bing's own handwiring of 'Home on the Range' ...August 17 1935 that were broadcast all over the world....Our band backed up Bing on the song."

Sold together a typed signed 1981 letter from Madriguera's daughter, Lalia, to Tony Sacco in which she reminisces about the story her father told about Bing Crosby teaming up with his orchestra in Saratoga in tribute to Will Rogers. And also together with an 8 x 10 inch photograph of Enric Madriguera, inscribed to Tony Sacco "To Tony / my troubador / Sincerely / Enric Madriguera."

The unofficial anthem of the American West, the lyrics of "Home on the Range" were written by Brewster M. Higley (1823-1911) and first published in 1873. During the early 20th century, it was arranged by Texas composer David Guion (1892-1981) who is often credited as the composer and the song was officially adopted as the state song of Kansas in 1947. "Home on the Range," is particularly associated with Bing Crosby who recorded it numerous times and who is widely regarded as the song's greatest interpreter. The song was the favorite song of Will Rogers, the popular American entertainer who cultivated an image as a wisecracking cowboy and earned worldwide renown for his mordant wit and skill at rope tricks. After a successful vaudeville career, Rogers made an easy transition to films and became one of the top box-office draws of the late 1920s and early 1930s. His career came to an untimely end when he died in a 1935 plane crash in Alaska along with Wiley Post.

Born in Barcelona, Enric Madriguera was a child prodigy on violin, briefly studying with Leopold Auer before emigrating to the US. While in his 20's he became conductor of the Cuban Philharmonic and later joined NBC in New York as concertmaster. In 1932, he formed a popular Big Band and by the 1940's performed almost exclusively Latin-American music, recording extensively for RCA and Columbia. He was known as the "Musical Ambassador Of The Americas." (5571) \$2,000.00

142. **Denza, Luigi. (1846-1922).** Autograph Musical Quotation. From the Italian composer of more than 600 songs, including the celebrated "Funiculi funicula." Three measure AMQS "I Shall be there with you," signed and dated 1904 in London, where the composer was longtime director of the London Academy of Music and professor of singing at RAM. (1830) \$250.00

143. **Dibdin, Charles. (1745-1814).** The Parachute, SIGNED. London: Printed and Sold by the Author, [1802]. First edition. Unbound folio. 3 pp. For voice and piano, with an additional arrangement for two flutes. Engraved throughout. Signed at the foot of the first page by the prominent English composer, dramatist, impresario and singer.

The song was sung by Dibdin himself in the context of "Most Votes," one of his "table entertainments" written and composed by him and first performed on the 9th of October, 1802.

"He gave his 'Table Entertainments' (generally a mixture of narration and singing by a single person seated behind a table and facing an audience, but their title apparently had little significance in Dibdin's case) from January 1789 until the middle of 1805 when he retired, having been promised a pension; when the pension was cut off he returned to his table entertainments for a few more disconsolate seasons. He had started them in the King Street auction rooms, Covent Garden, to an audience of not much more than a dozen, but they soon became popular, and on 31 October 1791 he proudly opened a tiny theatre off the Strand, the Sans Souci, specially built to his own requirements." (Grove Online) (2613) \$125.00

144. **Duncan, Isadora. (1877 - 1927) .** 1915 Dance Program. A very uncommon original Metropolitan Opera House program, featuring Duncan "and her Girl Pupils" performing in a program titled "Dionysion / Drama, Music, Dancing." In fine condition. (2119) \$250.00

## Spring 2013 SALE

145. **Fiorillo, Federigo. (1755-1824).** Etude Pour Le Violon Formant 36 Caprices. Oeuvre III<sup>me</sup>. Paris: Sieber, [1798]. Seconde Edition. Title; verso blank; blank; 2-31. Brown marbled boards. Title page signed by the publisher, one page (31) repaired at margin. Otherwise, very fine.

An extremely rare copy of the important Italian violinist's most enduring work, his set of etudes which remain central to the violinist's pedagogical repertory, beside those of Rode and Kreutzer. No copies of this or the first edition listed worldwide by OCLC. (1769) \$1,000.00

146. **Fiorillo, Federigo. (1755-1824).** Quatrieme Concerto A Violon Principal. Paris: Sieber, [c. 1799]. First Edition. Violon Principal. Title; verso blank; blank; 2-11. No other copies listed worldwide by OCLC.

A very scarce concerto publication from the Italian violinist, viola player and composer who was a star in Paris and throughout Europe and who played in Salomon's quartet beginning in 1788. (1771) \$200.00

147. **[Flute].** Handpainted 18th century fan, with musical scene. Gorgeous hand-painted fan with musical scene, including a finely rendered flute player. Mounted to hard backing, measuring 8.5 x 13 inches. (352) \$450.00

148. **Gaye, Marvin. (1939–1984)** . Signed Photograph. Signed photograph of the popular soul and R&B singer-songwriter who was one of Motown's most successful artists during that label's heyday in the 1960s and 1970s, recording such hits as "How Sweet It Is (To Be Loved by You)" and "I Heard It Through the Grapevine." A day before his 45th birthday, Gaye was shot and killed by his father during an argument over a business matter.

Small format (2.5 x 3.5 inch) promotional Barry Gordy management photograph, signed and inscribed "To Valerie Love Ya Always Marvin Gaye." The photograph is worn, with numerous dings and surface wrinkles, but the autograph is clear and it is nevertheless a true rarity. (7969) \$900.00

149. **Gershwin, George. (1898 - 1937).** Of Thee I Sing. New York: New World Music Corporation / Harms, 1932. First edition. Upright folio. Original wrappers printed in red, black, and white. Title (vb); Cast (vb); Synopsis (vb); Musical Program; 5 - 199. Front cover chipped at corners and with small stamp of the WSTC Men's Glee Club, inside block separated from cloth spine, otherwise very clean internally and in fine condition overall. Includes two undated programs from WSTC Players performances of the musical. Fuld p. 654.

"Of The I Sing" opened in New York City on Dec. 26, 1931 and ran for 441 performances, receiving critical and box office success. Brooks Atkinson's original review in the New York Times called it "a taut and lethal satire... funnier than the government, and not nearly so dangerous." In 1932, it became the first musical comedy ever to be awarded the Pulitzer Prize.

The present score was published on April 29, 1932.  
(2624)

\$400.00

150. **Gigli, Beniamino. (1890-1957).** Original Photograph standing at Piano. 5 x 7 inches. An unusual intimate photograph of the great tenor in his home. (678) \$65.00

151. **Goldman, Edwin Franko. (1878 - 1956) & Meyers, Albertus L.** Signed Photograph. An uncommon signed photograph of the influential American band composer/conductor who founded the NY Military Band (the "Goldman Band" ) as well as the American Bandmaster's Association, for which he served as the second Honorary Life President, after John Philip Sousa. Among his many popular marches is the favorite "On the Mall." Albertus Meyer, who has also signed, was a star cornet player with Sousa and was the well-known conductor of the Allentown Band for over 50 years.

Goldman and Meyers are shown seated, examining an open musical score. Both have signed and Goldman has dated the photograph 1931. 8 x 10 inches, corners chipped, a few marks and pin-holes on first signature, not affecting Goldman's autograph. (2830) \$250.00

152. **Green, Johnny. (1908 - 1989).** Signed Photograph. Signed doubleweight 8 x 10 inch photograph of the popular American songwriter, winner of 2 Oscars. Signed and inscribed in 1936 to the manager/orchestra leader of the Brooklyn Paramount Theater, Howard Kay: "For Howard With every good wish and many thanks – Your friend – Johnny Green 1936."

(3923)

\$200.00

## Spring 2013 SALE

153. **Handel, George Frederic. (1685-1759).** The Messiah: An Oratorio. For the Voice, Harpsichord, and Violin; with the Choruses in Score. London: [Harrison & Co. N. 18 Paternoster Row], [1784]. Oblong folio. pp. 4-88, 89 (Contents). Contains the complete work in vocal score. Smith 15. Lacking the title and first page (overture), 2 pages torn and well repaired, 1 page torn in margin. Contemporary marble boards, front cover separated.

"The work was issued as Nos. 2-6 of 'The New Musical Magazine' numbered at the bottom of the pages: -2 on 4-18, 3 on 19-34, 4 on 35-50, 5 on 51-66, 6 on 67-89. The numbers were issued at 1s. 6d. each and the whole work at 7s. 6d....'The New Musical Magazine' was announced as a monthly series to be issued in parts...Harrison's edition of 'Messiah' has different figured bass to that of Randall and Wright, and except for the less important Bland work (No. 12) was the first entirely new edition to appear, having no connection in form, style or engraving with those of Walsh and his successors" (Smith, p.122). (951) \$600.00

154. **Handel, George Frederic. (1685-1759).** A New Edition of Six Concertos for the Organ or Harpsichord. [Op. 4]. London: Rt. Birchall, c. 1790. Title; 2 - 46 pp. Engraved, no PN. Later black cloth boards. 7 pages with tape repairs to margins, otherwise in very good condition throughout.

Presumably an unauthorized edition, based on Smith No. 14 with the music reduced to the Bass and Treble clefs only.

(2790) \$235.00

155. **Haydn, Joseph. (1732-1809).** Messe B-Dur ("Schöpfungs-Messe") : Faksimile nach der im Eigentum der Bayerischen Staatsbibliothek befindlichen Urschrift : Veröffentlichung des Joseph Haydn-Instituts Köln. München-Duisburg, Germany: G. Henle Verlag, 1957. First Edition. Virneisel, Wilhelm (foreword). Hard Cover. Large oblong quarto volume (12.75" wide by 9.5" tall), bound in textured gray paper-covered covers, with title stamped in gold on a leather label on the front cover. Text in German. Near Fine, minor edge wear. (795) \$225.00

156. **Henze, Hans Werner. (1926 - 2012).** Il Re Cervo. Oper in Drei Akten...Klavierauszug. Mainz: B. Schott's Söhne, 1964. First edition. 405 pp. Ed. Schott 5440. Large 4to. Fine.

One of the important German composer's finest works, first performed in this revised version at Kassel, Staatstheater, 10 March 1963. (1615) \$85.00

157. **Henze, Hans Werner. (1926 - 2012).** Signed Photograph. Dramatic signed photograph of the German composer, shown gesturing with his finger as if to say, "just a bit louder." 14 x 18.5 cm. Very fine. (6048) \$200.00

158. **Honegger, Arthur. (1892-1955).** Sonatine pour Clarinette en La et Piano. Paris: Rouart, Lerolle & Cie. , 1925. First edition. A very fine copy in original orange wraps. Score and part, 4/11pp. [PN] 11514. (960) \$40.00

159. **Hubay, Jenő. (1858 - 1937).** Anna Karenina. Oper in 3 Aufzügen (vier Bildern) Von Alexander Goth. Deutsch Von Hans Liebstoekl. Op. 112. Vienna: Universal Edition, 1934. Klavierauszug Von A. Szikla. Text in Hungarian and German. 220 pp. [PN] 7189. Small abrasion to upper left front wrapper, overall a fine copy. (6267) \$50.00

160. **Hubay, Jenő. (1858 - 1937).** Der Geigenmacher von Cremona. Oper in 2 Acten. Poème de F. Coppée et H. Beauclair. [Op.40]. Budapest: Harmonia, 1895. First edition. Klavierauszug. French and German text. Folio. 106pp. [PN] 4648. Original wrappers bound in full library cloth. Pictorial title page reinforced along left edge, ex-lib with usual stamps, browned, otherwise fine. (6268) \$55.00



## Spring 2013 SALE

161. **Hugo, Victor. (1802 - 1885) [J. Kuhn].** Original Photograph of Funeral Procession. Rare and striking original photograph of the famous funeral procession of Victor Hugo, attended by more than 2 million people on June 1, 1885 in Paris. Original albumen photograph, with the raised stamp of the photograph Kuhn of Paris in the lower right corner. Horizontal crease in lower sixth of plate, minor tears to edges, otherwise fine. 24.3 x 18.3 cm.

"Hugo died at 1:30 in the afternoon on May 22, 1885...now Paris came to bury the greatest modern French poet. No funeral of the nineteenth century...could equal the Romantic fervor of this event. For the critic Roger Shattuck (*The Banquet Years*), the death of Hugo signaled the end of the nineteenth century and ushered in modernism." (John Andrew Frey, "A Victor Hugo Encyclopedia," p. 102)

"Although rain fell during the night and there was every indication in the early morning of more rain, hundreds of thousands of people were abroad at daybreak, crowding the streets and boulevards through which the great procession was to move that accompanied the body of Victor Hugo to his last resting place in the Pantheon...From all directions came deputations with draped banners and bearing flowers and gigantic wreaths, and all moving in the direction of the Arc de Triomphe, the Mecca of France today. Never did Paris present such a scene...The funeral procession started punctually at noon. The threatening clouds of the morning had disappeared by this time and the sun shone forth brilliantly. Many chariots heaped with the offerings of the people of France followed the body in the procession. Enormous crowds of people lined the streets that formed the route of the procession while other masses of people possessed the intersecting streets for a great distance on either side. The buildings were black with people, as was indeed every point from which could be had a view of the unparalleled spectacle. The procession as it left the Arc de Triomphe moved in the following order: First a squadron of the Republican Guards, then the General commanding with his staff. After these came a regiment of Cuirassiers headed by its band and the drum corps of three regiments. These formed the escort proper for the funeral procession, while along its line on both sides was constantly heard the roll of muffled drums. Preceding the body were 12 cars laden with wreaths and flowers." (New York Times, June 2, 1885) (5730) \$1,600.00

162. **[Jeanne d'Arc au bûcher] Voltaire, François Marie Arouet de. (1694-1778).** La Pucelle d'Orléans, poème, divisé en vingt chants, Avec des notes & figures. Nouvelle édition, corrigée, augmentée & collationnée sur les manuscrits de l'auteur. [Geneva]: 1762. [The first authorised edition]. Octavo, contemporary full leather, gilt-stamped spine. 358 pp. With the half title and all 20 full-page plates by Gravelot.

The preface notes that Voltaire began writing this work in 1730. Pirated editions began appearing in 1755, and between 1755 and this 1762 edition, more than twenty pirated editions had appeared, attesting to the popularity of this sometimes risque epic. Voltaire, in reaction to the various piracies and inaccurate texts, completely revised his early manuscript, adding five new cantos and rewriting the entire final canto. These alterations, as well as the fine, unsigned Gravelot plates, the important prefatory essay and the notes and commentary, all appear here for the first time, thus the present edition is of major textual importance. Lewine 558.

Voltaire was undoubtedly one of the most controversial writers and philosophers of the Enlightenment Age, and *The Maid of Orleans* was also certainly one of his more contentious works. An epic and scandalous satire concerning the life of the not-yet-canonised Joan of Arc ("the Maid of Orleans"), the poem was outlawed, burned and banned throughout a great portion of Europe during the 18th and 19th centuries. Containing mockery and satirical commentary on the life and antics of its subject, the poem itself has variously been described as "bawdy" and "licentious". (5950) \$500.00

163. **Kern, Jerome. (1885-1945) .** Signed Song Contract. DS, one page, 8.5 x 11, December 26, 1944. Kern, for the consideration of one dollar, sells the rights to his song "Sweetest Sight That I Have Seen," to the T. B. Harms Company. Signed at the conclusion in black ink, below a crossed out signature. In fine condition, with a staple hole to top left.

The reason why Kern sold the rights to this song for the token sum of a dollar just one day after Christmas is indeed curious. For nearly 40 years, the company that acquired the rights had been his publisher ... perhaps Kern, who had recently obtained membership in the National Institute of Arts and Letters, was simply feeling benevolent. During the course of his career, Kern's style grew and evolved to such a degree that it helped establish a link between the great tradition of the European operetta and the Broadway musical. In November 1945, about a year after agreeing to the terms of this document, Kern passed away. An interesting—if mildly puzzling—piece of music history. (4178) \$1,200.00

## Spring 2013 SALE

164. **Kiallmark, George. (1781-1835).** Collection of Four Individual Works for Piano Forte. An interesting collection of four works from the English violinist and composer. All upright unbound folio. All engraved throughout and in very good condition. As follows:

"Llewellyn. Air with Variations for the Piano Forte." London: Goulding, D'Almaine, Potter & Co.. c. 1815. 5 pp.

"Chase Your Funning. Air with Variations for the Piano Forte with an Accompaniment for the Flute." London: Goulding & Co.. c. 1815. 6 pp [piano score].

"A Favorite Irish Melody, With Variations for the Piano Forte." London: Goulding & Co.. c. 1815. 9 pp.

"A Pretty Page, look out afar. Composed by Henry R. Bishop, Arranged as a Divertisement for the Piano Forte...by G. Kiallmark." London: Goulding, D'Almaine, Potter & Co.. c. 1815. 9 pp.

"Kiallmark maintained himself in London by teaching the violin and piano, and took violin lessons from F. H. Barthélémon and Paolo Spagnoletti, and studied composition with Von Esch and J. B. Logier. He held many important posts, was a member of all the principal concert and theatre orchestras, and leader of the music at Sadler's Wells...He then gave up performing and devoted himself to teaching the harp, violin, and piano, and to composition, entering into arrangements with Chappell and D'Almaine to supply them annually with a fixed number of compositions." (R.H. Legge, Oxford DNB) (2637) \$155.00

165. **Kreutzer, Rodolphe. (1766-1831)** . 40 Études pour le Violon & 18 Études pour le Violon. Two early Kreutzer publications bound together in red impressed cloth boards. Spine heavily worn, block holding solid, scattered foxing, overall fine throughout. As follows:

40 Études pour le Violon dédiées à Monsieur le Comte | de Bondy, | par | R. KREUTZER | Chevalier de la Légion d'Honneur &c. | Troisième Edition revue et corrigée, | Par JH CLAVEL son Elève, | Professeur de Violon adjoint à Ecole Rle de Musique, Artiste de l'Académie et | Membre de la Société des Concerts. Mayence: Les Fils de Schott & Cie. Title; 2 - 55 pp. Engraved throughout, [PN]1709. RISM K 2411.

Bound with:

Dix-huit Études ou Caprices pour le Violon seul. Paris: Chabal, [ca. 1840]. Title; 2 - 16 pp. Engraved throughout, [PN] (1). No copies recorded in RISM or by Worldcat.

(5974)

\$500.00

166. **Kubelik, Jan. (1880-1940).** Signed Program and Inscribed Music from his Collection. A fine collection of materials from the great Czech-born Hungarian violinist . After studying with his father and with Sevcik, he went on to have a major international career for over four decades. Three pieces, as follows:

1. Signed 1932 Recital Program, "Jan Kubelik."

2. "Passepied aus Castor et Pollux von Rameau" by Sulo Hurstinen. Inscribed by the composer to Kubelik on the cover and dated 1909.

3. "Scherzo. Humoreske. op. 103" by Gaby Eberhardt. Manuscript copy, inscribed by the composer to Kubelik on the first page of music. (2528) \$225.00

167. **Lecuona, Ernesto. (1896-1963).** Signed Photograph of Cuba's most famous composer. Very fine signed "Discos Puchito" photograph from the great Cuban composer of "Siboney" and "Malaguena," among many other popular works. 4 X 6 inches, signed and inscribed in white ink. Uncommon. (642) \$350.00

168. **Lefébure-Wély, Louis James Alfred. (1817-1869).** L'Office Catholique. 120 Morceaux divisés en dix Suites composés pour l'Harmonium ou l'Orgue à tuyaux, op. 148. 1861. First edition. 32 x 26 cm. 220 pp. Engraved. [PN] 2209 - 2218. 10 volumes in one. Green boards, half green leather with impressed gilt bands. In fine condition, with scattered light foxing, moderate damp-staining to rear cover and lower margin of final volume (approx. 20 pp). Rare, Worldcat records no copies.

A very scarce score from the important French organist and composer who played a central role in the development of the French symphonic organ style. (4689) \$1,400.00

169. **Lifar, Serge. (1905-1986).** Traité de Chorégraphie. Paris: Bordas, 1952. Softcover 4to, in original pictorial wrappers. 230 pp. In very good condition. (455) \$65.00

## Spring 2013 SALE

170. **[Literature] Twain, Mark. [Samuel Langhorne Clemens] (1834 - 1910).** Adventures of Huckleberry Finn (Tom Sawyer's Comrade). New York: Charles Webster, 1885. First American edition, first issue. 8vo; 366 pages. Original publisher's pictorial decorated green cloth binding, titles to spine and front cover in gold and black. Illustrated throughout with 173 illustrations by E. W. Kemble, photogravure portrait of Clemens by Karl Gerhardt. Rebacked, with the original spine laid down. A few light edge stains or foxing spots in margins, 1.5-inch tear to lower margin of p. 155 and small tear to rear endpage, small name plate and warm gift inscription on first free endpages, dated April 14th, 1885 ("with best wishes from his Papa, for many happy returns of the day"). Overall a very good copy of this classic American book. BAL 3415; Grolier, American, 87; Johnson, pp. 43–50; Kevin MacDonnell, "Huck Finn among the Issue-Mongers," *Firsts: The Book Collector's Magazine*, vol. 8, no. 9 (September 1998), pp. 28–35.

The traditional and most important first issue points are all present here, as well as additional points: [2(1):] The cancelled title leaf shows copyright dated 1884; [1:] page 13: "Him and another Man" listed at page 88; [1:] page 57, 11th line from the bottom reads: "with the was"; [4:] page 283-84 is a conjugate, illustration with straight pant-fly; [3:] page 155 with final "5" in a different font and extending slightly below the first two numbers; [1:] page 161, no signature mark "11"; blank final leaf 238; [1:] frontispiece portrait showing drapery under the bust and imprint of the Heliotype Printing Company. Further first state points not identified in BAL include heading for chapter 6 reads "Decided" (later corrected to "Decides") on p9; page 143 with "l" missing from "Col. " at top of illustration; line 7 from the top: part of b in "body" is missing.

Written over an eight-year period, Adventures of Huckleberry Finn was harshly criticized from the moment of publication, attacked for its "blood-curdling humor," immorality, coarseness and profanity. It nevertheless emerged as one of the defining novels of American literature, prompting Ernest Hemingway to declare: "All modern literature comes from one book by Mark Twain. It's the best book we've had. All American writing comes from that. There was nothing before. There has been nothing since." (6889) \$5,000.00

171. **Lympany, Moura. (1916 - 2005) & Wood, Henry. (1869-1944).** ImSigned Original Concert Photograph. Original concert photograph of the great English pianist and conductor, boldly signed on the mount by both and dated 1943.

Lympany gave many important premieres in her long career, including of the Khachaturian Concerto and of works by Delius, Ireland, Scott and other prominent English composers. Though she was considered by some to be a Rachmaninoff "specialist," her enormous performing repertory was wide-reaching and included some 60 concertos!

Henry Wood, in addition to conducting the first performance in England of any Tchaikovsky opera (1893), was founder of the famous Promenade Concerts (the "PROMS") in Queen's Hall, beginning in 1895. One of the most important of all 20th century English musicians, he led many first performances or first performances in Britain. According to Arthur Jacobs (Grove), he premiered at least 717 works by 357 composers! (1556) \$225.00

172. **Markevitch, Igor. (1912-1983).** AMQS "Rebus" AMQS "Rebus" by the Ukrainian-born conductor influenced by Cortot, Boulanger, Monteux & Scherchen among others. Early connections with Diaghilev led to fruitful work in 1930s Paris as conductor & composer where his ballet "ICARE" was an important event. He had permanent posts in Stockholm, Paris, Montreal, Madrid, Monte Carlo & Rome as well as appearances with all the major orchestras and some great recordings. (844) \$225.00

## Spring 2013 SALE

173. **Mendelssohn-Bartholdy, Felix. (1809-1847)** . Collection of Original 1845 Broad-sides from "Antigone." An extraordinary collection of thirteen original broadsides from the original Covent Garden run of Mendelssohn's Antigone. The first, dated January 2nd 1845, advertises that "This evening...will be performed (for the first time in England) the Lyrical Tragedy of Antigone, From the Greek of Sophocles, with the celebrated Music by Dr. Felix Mendelssohn Bartholdy." 12 additional similar broadsides are included, each with different weekly attractions advertised, each with a different date, but each leading with the day's performances of Antigone. The latest broadside is dated February 13th, 1845. All of them advertise, among other attractions, the "Note-oriously [sic] Original Comic Pantomime, written by Mr. Nelson Lee, entitled Harlequin Crotchet and Quaver or, Music for the Million," which followed each night's performance of Antigone! An amusing caricature of three harlequins identified as "Sharp," "Flat," and "Natural" is printed below. Each broadside measures 24 X 52 cm, with a second panel of the same size opening from the vertical fold (so, when fully open, 44 X 52 cm). All in very fine condition, a few with minor chips or stains in margins. While original broadsides from significant performances of this period are indeed scarce, it is extremely uncommon to find a series of well-preserved broadsides from a single run such as this.

"Now essentially forgotten, Felix's Antigone enjoyed extraordinary popularity during his lifetime...by 1845 the English were mounting a production at Covent Garden, where forty-five consecutive performances occurred during that year alone. One distinctive feature of the English version - the addition of "ballet girls" during the Dionysos chorus - must have exasperated Felix, though he found amusing two Antigone caricatures in an issue of Punch for January 18, 1845, one of which presented the 'Chorusmaster, with his plaid trousers shewing underneath.'" (Larry Todd, "Mendelssohn," p. 419 - 20) (3160)

\$1,100.00

174. **Mendelssohn-Bartholdy, Felix. (1809-1847)**. Ein Sommernachtstraum von Shakespeare, Op. 61. Clavierauszug zu zwei Händen ohne Worte. Leipzig: Breitkopf and Hartel, 1845. First edition. Upright folio, 32 cm. 59 pp. Engraved throughout. [PN] 7253, 6817 (Scherzo), 6818 (Notturmo), Hochzeits-Marsch (6819). In original green wrappers, front cover detached, but otherwise in very fine condition. Rare first edition of the arrangement for solo piano. OCLC lists no copies.

(2797)

\$600.00

175. **Mozart, Wolfgang Amadeus. (1756-1791)** . Impressario Facsimile. Oxford: Piermont Morgan Library, 1976. Der Schauspieldirektor [The Impresario] Facsimile of the autograph manuscript. A comedy with Musik in One Act, K.486. Facsimile of the autograph manuscript in the MaryFlagler Cary Music Collection. 25 x 33.5 cm. (55)

\$160.00

176. **Mozart, Wolfgang Amadeus. (1756-1791)**. Die Zauberflöte. Oper in Zwey Aufzügen. Vollständiger Auszug für's Pianorte allein, (mit Hingwglung der Worte). Vienna: Tobias Haslinger, [1819] . 78 pp. Oblong Folio, 10 X 13.5 inches. [PN] 3055. Scarce early edition, not in Köchel or RISM. Spine worn, else fine. (59)

\$275.00

177. **Mugnone, Leopoldo. (1858-1941)**. Signed Photograph. Signed halftone photograph of the influential Italian conductor who led, among many others, the premieres of Cavalleria Rusticana and Tosca. Mounted to a card, 9.5 x 13.5 cm. (2490)

\$175.00

178. **[Music Iconography] Matham, Jacob. (1571-1631)**. Phyllis Playing the Violin. Amsterdam: 1622. A very good hand-colored impression of this work by Adriaan van de Venne (1589-1662), engraved by Matham. Full plate border, on a sheet with Dutch text beneath and on the verso, 17 x 21 cm.

Reference: B. Geiser, "Studien zur Früheschichte der Violine." Publikationen der Schweizerischen Musikforschenden Gesellschaft. II, xxxv. (Bern, 1974), 104. (1096)

\$450.00

179. **Panizza, Ettore. (1875 - 1967)**. Signed Photograph. A fine signed photograph of the important Argentine composer and conductor who had long associations with La Scala (where he shared the podium with Toscanini, 1921-9), Covent Garden, The Metropolitan Opera (where he succeeded Tullio Serafin) and of course, Teatro Colon. He conducted the world premiere Zandonai's "Francesca da Rimini" in Rome, Wolf-Ferraris "SLY" & Menotti's "The Island God" at the Met. "As a composer, Panizza stands as one of the first in Argentina to write operas and symphonic music with a solid sense of technical mastery." (Deborah Schwartz-Kates, Grove Online)

(2607)

\$185.00

180. **Pears, Peter. (1910-1986)**. Autograph Signature. Dated 1947, on oblong page, 17 X 11.5 cm. Sold together with a contemporary newspaper image of the great tenor, together with composer Benjamin Britten. Lightly creased at center, else fine. (73)

\$50.00

## Spring 2013 SALE

181. **Poulenc, Francis. (1899-1963).** Les animaux modèles. - Inscribed Presentation copy to Efimoff. Paris: Max Eschig, 1942. First edition. Ballet en un acte d'après des Fables de La Fontaine. Piano-Vocal Score. Folio. 52 pp. [PN] 6300. Presentation copy, inscribed to the dancer Nicholas Efimoff "Pour le cher Efimoff avec ma gratitude et mon admiration. Fr. Poulenc / 1942." Covers slightly tones around edges, otherwise in fine condition.

Les Animaux modèles (Model Animals) is a ballet in one act based on the fables of La Fontaine and with choreography and libretto by Serge Lifar. This was the third and last of Poulenc's ballets and was written in France during World War II. First performed on August 8, 1942, the dedicatee of the present copy created the role of L'Ours in the first cast which also included Yvette Chauviré and Serge Lifar.

(5297)

\$800.00

182. **Puccini, Giacomo. (1858-1924).** Manon Lescaut, Drame Lyrique. Milano: G. Ricordi & Co., [1906]. First Edition. Opera completa per Canto e Pianoforte. Riduzione di Carlo Carignani. [PN] 95567. 264 pp. Ricordi blind stamp of 1906. Marbled boards, 1/4 leather with raised ribs, gilt, and stamping on spine. Minor edge wear, minor rubbing to leather spine, previous owner inscription on second free end page. Very Good, clean text, secure binding, supple pages, sharp and bright gilt and stamping along spine.

A rare edition which corresponds to the pagination of Hopkinson's Fourth Version (3D) and to no other recorded edition, but with significant differences from Hopkinson's description. Chiefly, the present Act IV does not revert to the second version as Hopkinson describes. Suzanne Scherr ("Editing Puccini's Operas: The Case of 'Manon Lescaut,'" Acta Musicologica Vol. 62, p. 65) also records only Hopkinson's edition of 264 pages with this plate number, but notes that Hopkinson "was deceived by dissimilar versions with similar covers and number of pages," and that "while his bibliography lists six versions, eight versions of this opera have been found." The present edition, with a blindstamp that dates it to between the Hopkinson Fourth and Fifth Versions, is apparently an unrecorded version.

Manon Lescaut was Puccini's third opera and his first great success. It premiered in 1893 at the Teatro Regio in Turin, Italy and soon earned him his reputation as a successor to Verdi. Puccini prepared numerous versions of the opera for publication, and while the musical differences between the first and second versions are relatively minor, there were major rewrites and edits in the subsequent published versions. (1515)

\$650.00

183. **Reichmann, Theodor. (1849 - 1903).** Signed Photograph. Original cabinet photograph of the legendary Wagnerian baritone, creator of the role of Amfortas in "Parsifal" at Bayreuth in 1882. Bust portrait by Otto Reitmayer of Munich, signed and with a lengthy inscription on the verso, including a quotation from Byron, dated 17 May, 1883 in Neubeuern - just one year after his celebrated Bayreuth debut.

"He first sang at Covent Garden in 1884, appearing as Telramund in Lohengrin, as the Dutchman and as Hans Sachs and returned in 1892 to sing Wotan (Die Walküre and Siegfried) in the Ring cycles conducted by Mahler. From 1883 to 1889, and again from 1893 until his death, he was engaged at the Vienna Hofoper, where he sang Iago in the first Vienna performance of Verdi's Otello (1888). He made his New York début at the Metropolitan in 1889 as the Dutchman, and during his two seasons there he sang 16 parts...His final appearance in Munich was at the Prinzregententheater as Hans Sachs on 11 August 1902, when the resonance of his magnificently warm and even voice was said to have been as powerful as at the beginning of his career, 30 years earlier." (Grove Online) (4714)

\$300.00

184. **Ricordi, Giulio. (1840-1912).** Autograph Letter. 2 pp (recto/verso, with attached blank second page). Signed "Giulio Ricordi," no date. On "Stabilimento Ricordi - Gazzetta Musicale di Milano" letterhead. In Italian, in part: "I will happily accept some pieces for the Gazzetta - from what I understand, you are especially occupied with theatrical criticism; but I don't dismiss the possibility that you have good musical taste, it not being necessary to have the qualities of a musicologist in order to give a good accounting of musical works: in fact, I'm tempted to say the opposite. Having always a great deal of material, your pieces must be short - other than in exceptional cases - the journal goes to press Saturday morning, so at the latest you must send by Thursday night. In the cases of telegrams, your expenses will be reimbursed. This agreement is for the current year: with good luck, this trial will be mutually satisfactory."

An interesting letter from the influential Italian publisher, addressed to Antonio Cervi, who was a popular theatre critic for Bologna's newspaper "Resto del Carlino, from 1889 - 1923 and who was also the father of the celebrated Italian actor, Gino Cervi (1901 - 1974). The "Gazzetta Musicale di Milano" was a weekly journal founded by his Giulio Ricordi's father, Giovanni Ricordi, in 1842 to promote the interests of the musical publisher and its stable of composers. For most of its 60 year history, it was Italy's most important music periodical and included not only coverage of local musical events, but articles appearing in translation for the first time from Fétis, Liszt, Wagner and Berlioz and others. (2456)

\$275.00

## Spring 2013 SALE

185. **Robbins, Jerome. (1918-1998).** Signed Program, "Dances at a Gathering." Complete program from the 50th season of the New York City Ballet, 1970. Boldly signed by the great choreographer on the page for "Dances at a Gathering." In fine condition. (1745) \$115.00

186. **Rosenthal, Moriz. (1862-1946) & Joseffy, Rafael. (1852-1915).** Autograph Musical Quotation. Scarce AMQS from the great pianist, dated Berlin December, 1890. Signed additionally by Joseffy, dated December, 1882. 4.5 x 7.5 inches. Both signed in ink, Joseffy autograph somewhat lighter, but overall fine.

The great Polish pianist, Moriz Rosenthal, studied with Liszt for 9 years and was one of the most important pianists of the late 19th and first half of the 20th century. A regular sonata partner of Fritz Kreisler, he toured frequently and left some fantastic recordings.

Joseffy, who began his studies at the Leipzig Conservatory under E.F. Wenzel and Ignaz Moscheles, also studied with Tausig in Berlin and later with Liszt in Weimar. With Rosenthal, he was among Liszt's most famous students. (4241) \$300.00

187. **Russell, Lillian. (1861 - 1921).** Russell's Monogrammed Handkerchief, with Provenance. A wonderful relic from the American stage actress and singer, her personal antique ivory handkerchief, 18" square with a 2" ruffled lace edge, embroidered with her initials "LR" under a coronet at center. Along with a book entitled "Just a Minute, Mrs. Gulliver" by Millie Considine, wife of columnist Bob Considine (New York: Prentice-Hall, 1967) which mentions the handkerchief on p. 64 as a gift given to Millie by Maxine deBiex. Very good condition. Ex: Hamilton, with the original Sept. 1983 catalog listing for the item. Three pieces. (4784) \$600.00

188. **Sauguet, Henri. (1901 - 1989).** Sept chansons de l'alchimiste, Sur des poèmes de Raphaël Cluzel. Paris: La Revue Musicale, 1984. First edition. 33.4 x 25 cm. 26 pages. Inscribed on the inside front cover by Raphael Cluzel to the head of The Académie du Disque Français, Michel de Bry, "avec l'affectueuse amitié."

"A sensitive, humane man with a great sense of fun, [Sauguet] composed with spontaneity and lightness of touch, though his finest works possess a sense of tragic grandeur and profound compassion for the human condition." (Jeremy Drake, Grove Online) (3369) \$300.00

189. **Schmidt, Harvey. (b. 1929) & Jones, Tom. (b. 1928).** The Fantasticks, SIGNED by Both. New York: Drama Book Specialists, 1973. Signed by the composer and lyricist of the longest running musical in history, The Fantasticks, which ran off-Broadway from 1960 - 2002 for a total of 17,162 performances at the Sullivan Street Playhouse. Very Good Condition, Dust Jacket Very Good, Not Clipped. Signed by both and dated 1974.

(1539) \$375.00

190. **Schmidt, Harvey. (b. 1929) & Jones, Tom. (b. 1928).** "What is a Woman" from "I Do! I Do!" - SIGNED by Both. New York: Portfolio Music, 1966. Sheet music signed by the composer and lyricist of this charming show, as well as of the longest running musical in history, The Fantasticks. Both have signed at the head of the first page of music, and the cover is signed additionally by the director/choreographer, Gower Champion (1919 - 1980). Two numbers written in red ink on cover, otherwise in fine condition.

"I Do! I Do!" opened at the 46th St. Theatre in NYC on December 5, 1966 where it ran for 560 performances. The lead roles were created by Mary Martin and Robert Preston, replaced later by Carol Lawrence and Gordon MacRae and on the national tour, performed by Carol Burnett and Rock Hudson. (3204) \$175.00

## Spring 2013 SALE

191. **Schnabel, Artur. (1882-1951).** Symphony No. 1 - SIGNED. New York: Edition Adler, 1945. First edition. Printed score, reproduced from the manuscript. 31 cm. 172 pp. Signed by the composer on the limitation page.

Though primarily remembered as one the 20th Century's greatest pianists, Schnabel said in his "My Life and Music" (1961): "I prefer composing...But all my composing was done as a kind of hobby. Officially, I am not a composer — I am labeled a pianist — so my composing was a kind of hobby, or love affair. I did it always during my vacation, in the summertime...I am very happy composing, am not even interested in the value of my compositions, just interested in the activity."

"The only symphony performed during the composer's lifetime, Schnabel's First reflects his Austro-Germanic roots. The long, atonal lines suggest a morose Korngold or Krenek. (Schnabel fled Berlin in 1933, and after spending time in England and Italy, arrived in America in 1939.) Preferring gravity over glitz, Schnabel's orchestration maintains classical models: negligible coloristic effects, meager percussion, and violins carrying most of the argument's weight. Few exact repetitions deter initial comprehension. The outer movements thrash in anguish; the Largo con devozione e solennità pouts at late Mahler. The scherzo shows a lighter touch, best displaying Schnabel's orchestral potential." (Grant Chu Covell) (2870) \$275.00

192. **Schoenberg, Arnold. (1874-1951).** Signed Letter, 1929. Interesting TLS from the important composer, 5 x 6.5 inches. Beautifully matted with a postcard portrait and set in an impressive painted wood frame, measuring 13 x 18 inches.

The letter, in French, is addressed to Henri Corbiere and concerns Schoenberg's earlier response (alas, not given here!) to the question "Quelle est votre maxime de vie ou votre devise?"

Henri Corbiere (1888-1980), was an art critic and journalist who was a close associate of Rostand, Saint-Exupery and Boris Vian and a friend of many musicians and painters. Over 50 years, he collected from intellectuals from all over the world and from many fields (scientific, literary, artistic), their opinions on life, death, evolution etc. and eventually compiled approx. 13,000 such responses. Among these were the "maximes de vie" of many prominent figures, including Arnold Schoenberg. Though the typescript to this enormous collection is mentioned in other correspondence, we found no record of it ever being published. (397) \$1,500.00

193. **[Schumann, Robert. (1810 - 1856)].** Memorial Program used in the 1947 film "Song of Love," starring Katharine Hepburn. A prop program from "Song of Love" Metro-Goldwyn-Mayer, 1947. An oversized, light blue program with black text on the cover reading "Royal Opera / House / Dresden / Robert Schumann / Memorial Concert / Farewell / Appearance / Clara Schumann / at the Pianoforte / October 15th, 1890" while the three interior pages give additional information about the concert; the back cover displays a image of the "Schumanns" in profile, as portrayed by Katharine Hepburn and Paul Heinreid. This particular prop was used in the end credits of the film. Some minor water stains, else fine. 12 x 9in. (877) \$550.00

194. **Schwarzkopf, Elizabeth. (1915-2006).** Der Rosenkavalier, Signed 1957 LP. Signed LP box set of Der Rosenkavalier by Richard Strauss, with the Philharmonia Orchestra and Chorus, conducted by Herbert Von Karajan. 4 LP boxed set with libretto in German and English. LP - 33 1/3 - 12", Angel Records, Made in England - 3563-C/L 35492-3-4-5 1957. VERY FINE condition - Played lightly - the records are very clean. The box has some shelf wear, rubbing, and a couple of scrapes. (979) \$125.00

195. **Shankar, Ravi. (1920-2012).** Signed Photograph. Signed photograph from the sitarist whose career has spanned six decades. 6.5 X 10 inches, a BW half-length standing portrait. Darkly signed in black ink at bottom margin. Moderate wrinkling at lower image; 1/4" edge tear with no paper loss, well away from signature. (567) \$110.00

196. **[Stendhal] Bombet, L.A.C. (1783-1842).** The Lives of Haydn and Mozart, with Observations on Metastasio, and on The Present State of Music in France and Italy. Translated from the French of... With Notes, by the Author of the Sacred Melodies. London: John Murray, 1818. Second edition. Octavo. Half calf with marbled boards. 2 ff. (blank), 1 f. (title), [iii] - xiv, [1]-496 pp. With musical examples. From the library of Erica Spender, signed on the first free endpage. With an additional signature at top of title. One page torn and repaired, else fine. (740) \$135.00

197. **Stransky, Josef. (1872-1936).** Caricature Portrait. Superb period caricature postcard of the Bohemian conductor, Mahler's successor at the New York Philharmonic Society (1911-1923). (637) \$50.00

## Spring 2013 SALE

198. **Strauss, Richard. (1864-1949).** Op. 63] Josephs Legende. Handlung in einem Aufzuge von Harry Graf Kessler und Hugo von Hofmannsthal. Opus 63. Vollständiger Klavierauszug zu 2 Händen mit Hinzufügung der Handlung (deutsch-englischer Text). Arrangement von Otto Singer. Berlin: Adolph Fürstner, 1923. PN. A. 7302 F. Superb copy, bearing the original gilt decorative cover, rebound nicely in gilt-stamped cloth. (180) \$175.00

199. **Sullivan, Arthur. (1842-1900) [Kipling, Rudyard. (1865 - 1936)].** The Absent-Minded Beggar: Silk Souvenir Booklet. Printed in green ink, with a portrait of Kipling on the cover in brown ink. Ca. 1899. 5pp., folio (20 X 30.5 cm). "Presented to Mrs. Langtry on the occasion of the 100th performance of the 'Degenerates' at the Garrick Theatre. For permission to use Mr. Kipling's poem, Mrs Langtry has made to the 'Daily Mail' a contribution of 100 Pounds for the benefit of the wives and children of the reservists fighting in South Africa." Copyright of the Daily Mail Publishing Co. A little browned and creased, but otherwise in nice state.

The booklet contains all four verses of the poem in a facsimile of Kipling's handwriting, and with a facsimile of his signature at the end. There is also a large picture of a soldier, shown looking to the right, holding a bayonet and with his helmet on the ground next to his feet, entitled "A gentleman in Kharki," by R. Caton Woodville, dated 1899.

The song represents the only collaboration between Sullivan and Kipling, in a fund-raising effort for Boer War relief. The song was printed in several formats, of which the present is perhaps the most attractive and unusual. (2617) \$450.00

200. **Taglioni, Marie. (1804-1884).** Original 1837 Sylphide Lithograph. Paris: 1837. A very fine lithograph by Bernard & Frey of the famous statuette by Jean-Auguste Barre (1811-1896). Scattered light foxing, overall very fine. 20 X 26.5 cm.

Theophile Gautier's florid prose conveys something of the rapturous contemporary responses inspired by Taglioni's grace and beauty: "'Mlle Taglioni made you think of cool and shaded valleys, when a white vision suddenly materialised from the bark of an oak tree before the gaze of a surprised and blushing shepherd. She might have been taken for one of those Scottish fairies of whom Walter Scott writes, and who roam in the moonlight by a mysterious fountain, with a necklace of dewdrops and a thread of gold about her waist'."

The present image shows Taglioni wearing her costume from La Sylphide, her most famous role, hovering above a bed of flowers similar to the one in Gautier's description of the flowers which showered down at her curtain call. (2773) \$175.00

201. **Tansman, Alexandre. (1897-1986).** Pour les Enfants - Quatre Recueils de Petites Pieces Pour Piano, 1-4 Recueils. 1-4 Recueils. Paris: Eschig, 1934. First edition. Pour les Enfants - Quatre Recueils, all four volumes of these delightful pieces for piano students. Pn 4089, 4102, 4103, 3994. (450) \$80.00

202. **Teyte, Maggie. (1888 - 1976).** Signed Photograph. Attractive signed postcard photograph of the celebrated English soprano, one of the greatest interpreters of French art song. In very fine condition, 9 x 14 cm. (5903) \$150.00



203. **[Theatre] Stanislavsky, Konstantin Sergeevich. (1863 - 1938).** *Moi Zhizn' V Iskusstve* [My Life in Art], Inscribed with Letter to Morris Gest. Moscow: n.p., [c. 1925]. First publication of Stanislavsky's classic autobiography in Russian, the deluxe edition of 6000 copies, heavily revised from the English-language edition published in the U.S. in 1924. Small quarto, 537 pp + [iv] pp. Superbly bound by Denis Gouey in blood-red oasis leather with an insert of onlaid black and bone calf representing performers in motion on stage; reproduced from the illustration on p. 114, the silhouettes of performers and stage curtains are carefully cut from black calf and laid onto bone white calf, the whole onlaid into an embossed frame on the front cover. Title stamped in 22kt gold on spine within gold-ruled raised bands. Top edge gilt. Marbled endpapers. In a custom clamshell box, quarter red leather, gilt-stamped at spine.

This copy passionately inscribed over two full pages in Russian and signed by Stanislavsky. The inscription constitutes virtually an autograph letter to American theatrical producer Morris Gest (1875 - 1942): "To my dear friend Gest, I love you because you are able to feel the essence in art; because you know how to sense talent, how to show it to the masses, how to make them understand and grow to love beautiful things. I love you because you know how to be gentle, sincere, and loving when you love someone else. In you the Jew is combined with the Russian and the American. I love you for your talent, your heart, and your brains. I thank you for everything you have done for us and the theatre. May 12, 1927. K. Stanislavski."

Gest, born 1881 in Vilna, Lithuania as Moses Gershonovitch, died May 16, 1942 at the age of 61. He produced "The Miracle" in 1924 and "Lady Precious Stream" in 1936. Gest introduced an original Russian ballet to America (Baliev's 'Chauve-Souris') and brought Stanislavski's Moscow Art Theatre in repertory to America in 1923. Oliver Saylor provides a vivid description of Gest, helping to explain Stanislavsky's strong feelings: "The stream [of visitors] reached its peak in the Summer of 1923, when plans for 'the Miracle' in New York brought half a hundred continental and American artists for consultation, trial and testing...[including] Morris Gest himself, who, with his Russian intensity and American energy, and by aid of a retinue of newspapermen and secretaries, turned the quiet town and quieter castle into a skyscraper of activity through five crowded days." (Max Reinhardt and His Theatre, New York, 1924. p. 183).

A truly remarkable presentation copy from the Russian actor, director, and teacher whose famous physical-and-experiential-based "method" of acting influenced generations of performers, including the likes of Marilyn Monroe, James Dean, Marlon Brando, and Robert DeNiro. (4309) \$8,000.00

204. **Totenberg, Roman. (b. 1911).** Photograph Inscribed to Igor Kipnis. A fine 8 X 10 inch photograph, inscribed: "To Igor In remembrance of most enjoyable rehearsals and a splendid performance! Fondly Roman T." From the estate of harpsichordist, Igor Kipnis (1930 - 2002).

Totenberg studied with Flesch and Enesco, toured with Szymanowski and Rubinstein and introduced major works by Milhaud, Schuman, Hindemith, Barber, Martinu, Honegger and Penderecki. He performed into his late eighties and continues to teach in Boston in his late nineties! (269) \$95.00

205. **Verdi, Giuseppe. (1813-1901).** *Ernani* dramma lirico in quattro parti. First Edition [piano score]. Milan: Giovanni Ricordi, 1844. First edition. Oblong folio, 125 pp. Individual pagination for each separate piece at upper right corners, continuous pagination at bottom right. Engraved music throughout. [PN] 16156-16169. Title within a blue printed border. Early cloth-backed boards. Title page torn on bottom right corner, rebacked to a larger page. A few pencil markings, a very good copy. The very rare first edition of the piano solo version, containing some of the earliest printings from the opera.

*Ernani* was one of the greatest of Verdi's early successes and the opera which established his dominant position in Italian opera. This first edition of the piano score records the Paris agent as France Musicale (they were later replaced by the Escudiers) and the plate numbers include twelve sets of initials representing the engravers - eleven are recorded in the critical report for the complete piano-vocal edition (*Ernani*, Chicago and Milan, 1985, page 10). The plate numeration, with numbers lower than those of the piano-vocal score, suggest that the present issue preceded the publication of the separately printed vocal pieces and the complete vocal score (Hopkinson 41A (a), with numbers 16221-16241). The Ricordi Catalogo Numerico of 1857, shows clearly that at least two of the piano pieces were issued in July of 1844, while their vocal versions appeared in August. (799) \$500.00

## Spring 2013 SALE

206. **Verdi, Giuseppe. (1813-1901).** Il Trovatore. Dramma in quattro parti di S. Cammarano...Riduzione per Pianoforte solo di Luigi Truzzi. Milan: Giovanni Ricordi, [c. 1853]. First edition. Seven separately issued "numbers," all First Editions of the Solo Piano arrangements, all engraved, oblong folio (25 x 36 cm), each with a color (blue, red, black) ornate frame around the title page. Not listed in Hopkinson. As follows:

N. 3 - Seguito e Stretta dell'Introd., "Mori di paura un servo del conte." [PN m24963, 3 pp]

N. 5 - Scena e Romanza, "Deserto sulla terra." [PN s24970, 3 pp]

N. 6 - Scena e Teretto, "Infida! Qual voce!" [PN n24971, 8 pp]

N. 11 - Aria, "Il balen del suo sorriso." [PN k24976, 9pp]

N. 14 - Parte Terza, Coro D'Introduzione, "Or co'dadi, ma fra poco." [PN m24979, 5 pp]

N. 15 - Terzetto, "Giorni poveri vivea." [PN s2490, 7 pp]

N. 16 - Aria, "Ah si, ben mio, coll'essere io tuo." [PN k24981, 10 pp] (1040) \$200.00

207. **Verdi, Giuseppe. (1813-1901).** [La Traviata] Violetta. Opéra en quatre actes. Paris: Leon Escudier, [1864]. First Edition. Piano-vocal score. Upright 8vo. 276 pp. Engraved. [PN] L.E. 1971. Words in French. Hopkinson 55C. Fuld, p. 204. First Edition of the third version, and first complete French edition. Hopkinson notes that he has seen a copy of this edition with "6me Edition" at the head of the title page, and this is present in our copy. Contemporary red marbled boards, half crimson leather, gilt-stamped at spine with five raised bands. Boards somewhat worn, but a very nice clean copy.

This edition is the version that Verdi wrote for the Théâtre Lyrique in October, 1864. The Swedish soprano, Christine Nilsson, made her operatic debut in that performance and is listed in the cast list that appears beside the "Personnages." There are a number of differences from the second version to the present one. The chief one is that this version includes the transposition at the end of Act 3 (p. 135) by which Germont's aria "Di Provenza il mar," immediately follows Violetta's farewell, and Alfredo does not receive her note until the very end of the act.

(2033) \$800.00

208. **[Viardot, Pauline. (1821 - 1910). Ristori, Adelaide. (1821-1906) .** Autograph Letter to Viardot. Autograph letter signed "Adelaide Ristori del Grillo." 2 pages, May 13, 1861. To Pauline Viardot ("Chere Madame"), giving the works she will declaim at Viardot's forthcoming benefit and instructing how the program must be printed.

In French, in full: "Quant à la poésie de Mr Lamartine, Mr. Legouve m'a dit que je pouvais la déclamer quand je voudrais et qu'il en prenait la responsabilité. Le chant de Dante que je dirai, c'est le cinquième de l'Enfer. Je préfère qu'il y ait un morceau de musique entre les deux déclamations pour avoir le temps de me déshabiller. Je vous prie de veiller à ce qu'on explique bien sur l'affiche, que le morceau de Dante sera dit en Italien, et celui de Mr. de Lamartine en Français. Heureuse d'avoir pu vous être agréable, veuillez me croire votre dévouée..."

["As for the poetry of Mr. Lamartine, Mr. Legouve said that I could perform when I would like and that he would take responsibility for it. The piece of Dante that I will perform is the fifth of Inferno. I'd like for there to be a piece of music between the two declamations, so that I have time to change my clothing. Please take care that this is well explained on the poster: that the piece of Dante will be in Italian, and that of Mr. de Lamartine, in French. Happy to have been able to have been agreeable to you, please believe me your devoted..."]

The June 8, 1861 issue of Dwight's Journal of Music (Boston) offers an interesting reflection on Ristori's performance and programming, noting that on May 17th in Paris "Mad. Viardot has her benefit at the Lyrique. We are in consequence to have two acts of Gluck's Alceste - one of Otello - a comic operetta Le Cuisson Vert by Gastinel. Besides all this Mad. Ristori is to recite Lamartine's Isolement and the fifth canto of the Inferno of Dante. Speaking of Ristori I am reminded that I have seen in several journals, not French, words of blame on account of what is styled 'an abandonment of the artist's native idiom.' Now nothing seems further from Mad. Ristori's thought than to abandon the Italian language. It is but the other day that she appeared as Medea. Tonight I hope to hear her read Dante. A countryman of her's Giacometti is preparing a new play for her. The success of her French Beatrix will assuredly not be sufficient to cause her to neglect the language in which alone she succeeds fully. But she will not stop at French and in a letter has already expressed the wish of appearing before a Spanish audience in a national play acting in Spanish. This may show mastery of language, but it is a dangerous game and may prove destructive of much originality."

One of the great tragediennes of her time, the Italian actress Ristori was Rachel's chief rival in Paris. (6280)  
\$550.00

209. **Vieuxtemps, Henri. (1820-1881).** 4me. Grand concerto... pour le violon avec accompt. d'orchestre ou de piano... Op. 31. Offenbach: Jean André, [1854]. Parts for Violin and Piano: 15, 39 pp. Upright folio. [PN] 7432. Revised edition with fingerings by August Wilhemj. Title and first leaf of piano score separated at spine, otherwise in very fine condition. With a lovely ornamented title-page. (2652) \$100.00

## Spring 2013 SALE

210. **Vieuxtemps, Henri. (1820-1881).** Grand Concerto pour Violon...dédié à sa Majesté Le Roi des Belges. Op. 10. Mayence: B. Schott, [1842. First edition. Edition "Violon Seul." Engraved folio. 19 pp. [PN] 6630. Spine reinforced with tape, otherwise in very fine condition. with a lovely ornamented title-page. (2651) \$110.00

211. **Vieuxtemps, Henri. (1820-1881).** Trente-Six Études pour Violon. Op. 48. Paris: Brandus et Cie. , 1851. First edition. Pour violon avec accompagnement de piano. En Six Cahiers [2, 3,4,5 only]. [PN] 127568(2-5). Violin parts only, 13-24 pp.; 25-34 pp.; 35 - 46 pp.; 47 - 60 pp.. Spines reinforced, pages with some chipping at edges and corners, overall very good. (2639) \$75.00

212. **[Visual Arts] Bourke-White, Margaret. (1904 - 1971).** Original Photograph. Untitled (Cupped Hands holding bird chicks). 8 x 10 inches. Photographer's stamps on the verso. In very fine condition, a fine example from the celebrated American photographer. (4547) \$1,600.00

213. **[Visual Arts] Guys, Constantin [Ernest-Adolphe-Hyacinthe-Constantin]. (1802 - 1892).** "Hercules" - Original Drawing. An original pen and ink drawing, signed l.r.. 12 x 18 cm. Archivaly framed. A remarkable and unusual drawing by the artist Baudelaire called "the painter of modern life." (6232) \$900.00

214. **[Visual Arts] Parmigianino, Francesco Mazzola. (Italian; 1503-1540) [Bonasone, Giulio. (1494 - c. 1574).** "The Mystic Marriage of Saint Catherine" - Ex Jerome Kern. Original etching on laid paper, after the painting by Parmigianino. Lettered within image, at bottom left: "PL" and at right "FRANC. PARM" and within the image (on chair edge) "BONASON." 15.4 x 20 cm. Nicely matted to 11 x 14 inches. Provenance: from the collection of the important American composer, Jerome Kern (1885-1945).

Saint Catherine is identified by the wheel upon which she was tortured before being miraculously saved and the figure in the foreground may be the hermit who converted her. After her conversion she dreamt that the infant Jesus placed a ring on her finger in a 'mystic marriage'. (5303) \$1,500.00

215. **[Visual Arts] Picasso, Pablo. (1881 - 1973).** Tête de femme. Zervos vol. 19, plate 386. Dec. 1, 1960, [actually done Nov. 12, 1960]. Signed within the print.

Margaret Silberman's book "Pour Margaret from Picasso with love" recently explained its origin. Margaret was friends with Picasso and Jacqueline and after doing a favor for him, Picasso offered her a choice of 12 double heads he had done in india ink washes. These other eleven "Tetes" can be found on the adjacent pages in Zervos.

The original was given to her on December 1st, 1960 and signed on that date, though the piece had actually been created on November 12th. Silberman grew to become a close friend of the family & became one of Picasso's dealers in 1961 under the company name Picasso Arts, Inc.

This image, as a signature of their friendship, was used as the company's logo and featured on their business cards. A small run of high quality art prints were produced, omitting the dedication & leaving the date & signature intact. These were sold in Silberman's shops/galleries and, presumably, exhibitions of Picasso's work, in the early 1960s.

Measures 21" x 30" / 53.34cm x 76.2cm  
(6208) \$800.00

216. **[Visual Arts] [Picasso, Pablo. (1881 - 1973)] Villers, André. (b. 1930).** Original Photograph. Original double portrait photograph of Picasso with the French director, Henri-Georges Clouzot. 40 x 30 cm (15.8 x 12 in). Silver gelatin print, 1955. With the photographer's "Photo André Villers (Mention Obligatoire)" wetstamp on the verso, titled in pencil "Picasso and Henri Georges Clouzot at Vallauris" on the verso. Edges chipped and with a few tears and cracks around periphery, reinforced from verso with tape, otherwise fine.

One of a series of famous photographs taken by André Villers, a friend and confidant of Picasso. In 1955, Clouzot filmed Picasso as he painted 20 artworks, ranging from quick sketches to widescreen color oil paintings, captured using time lapse photography. In 1984, the French government declared "The Mystery of Picasso" a National Treasure. (4546) \$900.00

## Spring 2013 SALE

217. **[Visual Arts] Rogman, Geertruyt. (1625 - 51/57).** Domestic Weaving Scene. Original etching on laid paper. Lettered within image, at bottom left: "Geertruyt Rogman invenit" and numbered 5 at lower right. 20.5 x 16.5 cm. Bartsch IV pp.36-7; Hollstein (23 nos). Provenance: from the collection of the important American composer, Jerome Kern (1885-1945).

A scarce print from the female engraver and etcher, born in Amsterdam as daughter of Hendrik Lambertsz Roghman. (5301) \$1,500.00

218. **[Visual Arts] Rogman, Geertruyt. (1625 - 51/57).** Domestic Weaving Scene. Original etching on laid paper. Lettered within image, at bottom left: "Geertruyt Rogman invenit et Sculpsit. Fischer Excudebat" 20.5 x 16.5 cm. Provenance: from the collection of the important American composer, Jerome Kern (1885-1945).

A scarce print from the female engraver and etcher, born in Amsterdam as daughter of Hendrik Lambertsz Roghman. (5379) \$1,500.00

219. **[Visual Arts] Rothstein, Arthur. (1915 - 1985).** "Wife and Child of a Sharecropper, Washington County, Arkansas," 1935. 11 x 14 inch original doubleweight Fiber silver gelatin photograph. Berkey K & L Custom stamps with title, photographer's credit and FSA archive reference numbers on verso. From the FSA portfolio of 10 images printed under the supervision of Arthur Rothstein.

This famous original photograph, shot by Arthur Rothstein in 1935 and printed later by him in the 1970s, is from his work with the FSA (Farm Security Administration). The work of the FSA photographers - including Rothstein, Dorothea Lange, Walker Evans and Russell Lee - was government funded to document American life in the depression era 1930s. This print was made from the original negative and was printed with permissions from the FSA archives of the Library of Congress under the supervision of Arthur Rothstein.

Arthur Rothstein's images of Depression Era America are some of the most famous of the time, especially his "Dust Bowl" images. The print is in excellent condition with no marks or damage. (5407) \$1,200.00

220. **Vogler, Georg Joseph (1749-1819).** Utile dulci. Davids Buss-Psalm. Utile dulci, Vogler's belehrende musikalische Herausgaben [TD] : Zergliederung der musikalischen Bearbeitung des Busspsalmen im Choral-Styl, zu vier wesentlichen und selbstständigen Singstimmen, doch willkürlichem Tenor. München: im Verlag der Falter'schen Musikhandlung, 1807. First edition. 16 pp. RISM-Nr.: V 2369. Sold together with the accompanying volume of music, published by Simrock. 12 pp. + Covers. Utile Dulci. Davids Buss-Psalm. Utile dulci, Vogler's belehrende musikalische Herausgaben [TD] : Nach Moses Mendelsohns Uebersetzung im Choral-Styl, zu vier wesentlichen und selbstständigen Singstimmen, doch willkürlichem Tenor. Von Abt Vogler. With "A Bonn chez N. Simrock" laid onto the Title. The musical analysis portion, in fine unopened condition, with minor foxing. The larger folio with pages separated, foxed and chipped at edges and with minor staining to several margins.

These were reviewed in the Allgemeine musikalische Zeitung 10 (1807-8): 121-127, with favorable comments on the music but negative reactions to the analysis and its purpose. Though Georg Joseph Vogler was a minor composer, he was a major figure in music theory in the eighteenth century and he established the Mannheim Tonschule, the first systematic institute for music. He held posts in the Royal services of Munich and Sweden and traveled widely, including to Gibraltar and Greece (then still under Ottoman rule), and into North Africa for a study of the origins of Western European chant

"Vogler determined the mathematical relationships between notes more precisely than ever with his Octochord, an eight-stringed device with movable bridges [and] he determined several principles that are at the root of current music theory, including the idea that any complex chord can be reduced to a root, third, and fifth (in other words, a common triad). He also outlined a way that from any tone there are forty-four possible modulations. This theory of progressive modulations lay at the root of the Romantic Era's new ideas about tonality." - Joseph Stevenson, All Music Guide. (825) \$375.00

221. **Weber, Carl Maria Von. (1786-1826).** Aufforderung zum Tanze; Rondo Brillant für das Piano-Forte [Opus 65]. Wien: A. Diabelli, [1822]. Oblong folio. 11 pp. Engraved. [PN] 1025. With early paper repairs to 3 pages, final leaf fully rebaked, title page trimmed at right margin, small tears to margins and scattered browning throughout. In unfortunate condition, but quite rare. Jähns 260, p. 283.

A very scarce edition, recorded, but not dated, by Jähns. Most probably, this is the first Viennese edition of this celebrated work. (3121) \$175.00

## Spring 2013 SALE

222. **Wilhelmj, August. (1895-1908).** Signed Photograph. From the great German violinist and pedagogue. A fine postcard photograph, signed and inscribed boldly on the verso and dated 1907. Nicely set in a mat with cut windows on both sides.

When Liszt had heard the young Wilhemj, he sent him to study with David in Leipzig in 1861, saying "Let me present to you the future Paganini." Wilhemj went on to become one of the greatest violinists of the day and also was an important teacher in London for many years. (1557) \$200.00

223. **Wood, Haydn. (1882-1959).** Autograph Musical Quotation, "Roses of Picardy." A scarce AMQS in the hand of the English composer and violinist, a student of César Thomson who went on to be known especially for his orchestral pieces in the "light music" style. Here, Wood has penned a quotation from his most famous composition, signing it "Yours Sincerely Haydn Wood Xmas 1946." 8 x 10.5 cm.

"Roses of Picardy" is a wartime ballad written by British songwriter Frederick Weatherly while he was an army officer in 1916 and set to music by Haydn Wood. It was one of the most famous songs from World War I. (3798) \$125.00

224. **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. (6216) \$650.00

### 60% DISCOUNT FROM LISTED PRICE

225. **Badura-Skoda, Paul . (b. 1927).** Signed Schubert Impromptus LP. Lengthy inscription and bold signature from the elegant Viennese pianist on the verso of the LP cover to his 1960 Schubert Impromptus recording. Dated May, 1964, he inscribes "To George --, one of the rare 'Schubert birds, in common admiration for this genius. Paul Badura Skoda." Fine. (375) \$85.00

226. **Barbaja, Domenica. (1778 - 1841).** Autograph Letter. A very rare 1-page letter from the influential Italian impresario, manager of the royal opera houses of Naples, the Viennese Kärntnertortheater and Theater an der Wien, and of La Scala and the Cannobiana in Milan. 1 p. February 6, 1822. A letter addressed to the President of the Commission of Theaters and Entertainment, submitting for official approval the newly completed opera "La Caccia di Enrico Quarto" by Pietro Raimondi (1786 - 1853) with a libretto by Giuseppe Palomba. Boldy signed, usual folds, overall very fine.

The opera was premiered during the Carneval of 1822, at the Teatro del Fondo di Separazione in Naples, with the celebrated tenor Giovanni Battista Rubini singing the lead role.

"The most famous impresario of his day, Barbaia played an important role in early 19th-century opera...His operatic tastes ranged widely. He introduced Spontini's *La vestale* (1811) and Gluck's *Iphigénie en Aulide* (1812), so inaugurating the new tradition of Italian opera seria in which all recitative was orchestrally accompanied (early examples include Mayr's *Medea in Corinto* in 1813 and the Rossinian canon beginning with *Elisabetta, regina d'Inghilterra* in 1815). He was among the first to recognize Rossini's genius and in 1815 engaged him at Naples with a six-year contract with the obligation to compose two operas a year and to direct revivals of older works, all for the yearly sum of 12,000 francs and part of the proceeds of the gambling tables. It was to Rossini that Barbaia lost his mistress, Isabella Colbran (later Colbran-Rossini), though relations between the two men remained cordial...Throughout his life he showed a flair for discovering young talent. Mercadante, Pacini, Carafa and Generali all owed to him many of their earliest opportunities. Through him Bellini first gained a footing at the S Carlo and La Scala. In 1827 Barbaia signed Donizetti to a three-year contract that obliged him to write four operas a year for Naples.

Rough in his manners and poorly educated, Barbaia was held in high esteem by both singers and composers (his word, said Pacini, was as good as a written contract), and his death was mourned throughout Italy. His personality inspired Emil Lucka's novel *Der Impresario* (Vienna, 1937), and he figures as a character in Auber's opera *La sirène* (1844)." (Julian Budden, Grove Music Online) (3050) \$650.00

227. **Corigliano, John. (b. 1938) & Adamo, Mark. (b. 1962).** Signed UNDEVELOPED Disposable Camera! One of the most unusual autographed items we've seen, this is a fully-shot but undeveloped role of film in a FujiFilm disposable camera, used and signed by Italian-American composers John Corigliano and Mark Adamo. This item was originally sold in a charity auction for MIX NYC, the NY Lesbian and Gay Experimental Film Festival, which had asked a number of prominent NY artists to shoot and sign similar one-time-use cameras.

The camera is signed by both on an affixed MIX NYC label and the content of the film remains a mystery!  
(1255) \$150.00

228. **D'Indy, Vincent. (1851-1931).** Chansons populaires du Vivarais. Recueilles et transcrites avec accompagnement de Piano. Op. 52. Paris: Durand & Fils, [1900]. First edition. 161 pp. Original wrappers bound into later library binding, full green cloth with gilt stamped spine. Usual labels and stamps, otherwise fine throughout. (6255) \$100.00

229. **[Dance] .** Internationale Tanzwettspiele anlässlich der 11. Olympiade. Berlin 1936. Berlin: Berlin Olympiade/Maurer & Dimmick, 1936. First edition. 28 pp. + 4. Age toning and creasing to cover, some page corners curled. Four additional pages, unnumbered, possibly a late addition, laid in loosely. With listings for eight individual programs for dance performances as part of the Olympiade, Internationale Tanzwettspiele, July 18 -29, 1936, in Berlin. From the collection of Lillian Cushing, a prominent American ballet teacher. (1276) \$135.00

230. **David, Ferdinand. (1810-1873) .** Dur und Moll. 25 Etudent, Capricen un Charakterstücke in allen Tonarten fürdie Violine allein oder mit Pianofrte-Begleitung. Op. 39. Heft II. Leipzig: Breitkopf & Härtel, [ca. 1861]. First edition. Upright folio. 33 pp. Original thin grey wrappers. Engraved. [PN] 10155. Wrappers worn and reinforced with paper at spine, internally in very fine condition.

A nice volume from the great German violin virtuoso and composer who gave the premiere of Mendelssohn's E minor Violin Concerto. (2657) \$100.00

231. **Delius, Frederick. (1862 - 1934) [Herrmann, Bernard. (1911 - 1975)].** Eine Messe des Lebens. Für Soli, Chor und Grosses Orchester. Nach Nietzsches Zarathustra zusammengestellt von F. Cassirer. Berlin: Verlag Harmonie, [1905]. First edition. Klavierauszug mit Deutschen Worten von Otto Singer / Engl. Worte. v. John Bernhoff. Upright folio (27cm x 33cm), 210 pp. Original wrappers printed in red, scattered foxing to covers, spine heavily chipped at extremities, otherwise in very fine condition. With the 1908 ownership signature on the upper front wrapper of English pianist, Arthur Alexander (1891 - ?) and with the later ownership signature of composer, Bernard Hermann on the title page. Threlfall II/4.

First edition of "A Mass of Life", one of the composer's greatest musical achievements. Completed in 1905, it was first performed by Sir Thomas Beecham in London in June 1909.

"It would even be possible to consider all 'Zarathustra' as a musical composition", wrote Friedrich Nietzsche, pondering the great riddle-like prose-poem he had finished in 1885. Be that as it may: clearly no sound-board was more attuned to deepen the ring of Nietzsche's metaphors than the musical imagination of Frederick Delius. The suggestive power of its first response to poetic fragments from Zarathustra - The Midnight-Song given at the Delius concert in London in 1899 and later to become the spiritual axis of A Mass of Life - is so compelling that progression to the work in its present dimensions can now be seen to have been inevitable. Zarathustra is Nietzsche's conception of man at his highest as an individual. His sayings, biblical in style (and which in this recording are sung in German) affirm his doctrine of the man of the future; man as Superman; proud, energetic, strong, dominant, exceptional in his truthfulness, disdaining as weakness the old values of Christianity. Delius, though a man after Nietzsche's heart, had no place for preaching in his music. Through Fritz Cassirer's careful selection of passages suited peculiarly to Delius's musical temperament, a balanced sequence of eleven soliloquies was ultimately devised. Nevertheless, A Mass of Life - and I can imagine Delius's dry remarks on framing the title - is a choral celebration of the Will to say Yea! to life in the joy of the "Eternal Recurrence of all things" - Nietzsche's perennial theme - rather than in desistance from life, a slaying of self to gain the promise of "life-eternal". This is the music of Delius's full manhood - the music of a virile, healthy, fastidious man, a restless adventurer and climber of mountains: not yet the perpetual harper on transience. The Mass is divided into Two Parts; the singers share the words of Zarathustra, personified in the baritone soloist, now declaiming, now meditating, now mingling dynamically as human instruments in the orchestral texture." (Eric Fenby, liner notes for the 1972 Angel/EMI recording conducted by Sir Charles Groves) (5535) \$800.00

## Spring 2013 SALE

232. **Finney, Ross Lee. (1906-1997).** Autograph Musical Sketch from his unfinished opera, "Computer Marriage." A fine signed pencil musical sketch from the American composer and music teacher, recipient of the 1927 Pulitzer Prize for his "First String Quartet." 1 page, both sides.

Other awards followed the Pulitzer, including two Guggenheim fellowships, the Boston Symphony Award, the Brandeis Medal and election to both the National Institute of Arts and Letters and the American Academy of Arts and Sciences. Finney's works include eight string quartets, four symphonies, numerous chamber works and song cycles, two stage works and the work from where this sketch is taken, his unfinished opera, "A Computer Marriage." (1361) \$175.00

233. **Gershwin, George. (1898 - 1937) & Gershwin, Ira. (1896 - 1983).** Porgy and Bess. First Edition Libretto and LPs. New York: Columbia, 1951. Columbia SET SL-162 OSL-162. 3 -record box set, box and records are in very fine condition. The included libretto is the first publication of the lyrics in English. Though a Danish libretto was published in 1943, the present issue is recorded by Fuld (p. 259) as the first in English. Very scarce. (2882) \$225.00

234. **Hines, Gregory. (1946-2003).** Original Outfit and Tap Shoes from "Taps." Original 6-piece outfit - shirt, pants, belt, socks and tap shoes - worn by the celebrated American actor, singer, dancer and choreographer in the 1989 film, "Taps." (4254) \$600.00

235. **[Hollywood] Lake, Veronica. (1922 - 1973) & Sturges, Preston. (1898 - 1959).** Original 1941 Press Book for "Sullivan's Travels." Very rare original vintage oversize 1941 pressbook for the Preston Sturges film starring Veronica Lake and Joel McCrea, "Sullivan's Travels." 30 pp. including images of all of posters available for theaters to order, advertisements for press reproduction, facts about the film etc. Veronica Lake is featured on the cover, with inset smaller images advertising a bus route of "Dangerous Curves" and "Soft Shoulders." Edges worn, covers separated and disbound. One of the rarest of 1940's pressbooks.

Sullivan's Travels (1941) is generally considered one of celebrated writer/director Preston Sturges' greatest dramatic comedies - and a satirical statement of his own director's creed. One of his more interesting and intelligent films from a repertoire of about twelve films in his entire career, Sturges' Sullivan's Travels satirizes Hollywood pretension and excesses with his particular brand of sophisticated verbal wit and dialogue, satire and fast-paced slapstick. Sturges was one of the first scriptwriters in the sound era to direct his own screenplays. (7826) \$500.00

236. **Jadassohn, Salomon. (1831 - 1902).** Signed Cabinet Photograph. Signed cabinet photograph by A. & F. Naumann (Leipzig) of the German-Jewish composer, theorist, teacher and conductor. Boldly signed and inscribed, Leipzig 7/VI/98. 10.5 x 16.5 cm. A few small nicks to corners and margins, overall fine. Uncommon.

A student of Liszt, E.F. Richter and Hauptmann, he "taught the piano in Leipzig, then conducted the synagogue choir (1865), the Psalterion choral society (1866) and the Musikverein Euterpe concerts (1867-9). In 1871 he was appointed teacher of harmony, counterpoint, composition and piano at the conservatory, and in 1893 named royal professor. His students included Busoni, George Chadwick, Delius, Grieg, Karg-Elert and Felix Weingartner." (Grove Online) (4745) \$300.00

237. **Kreutzer, Rodolphe. (1766-1831) .** 40 Études pour le Violon. Liv: 2. Vienne: S.A. Steiner, [1807]. 40 Etudes pour le Violon Composees par Rodolphe Kreutzer. Premier Violon de Sa Majesté L'Empereur de France. Title; 2-23 pp. Engraved. [PN] 301. RISM K 2405. Worldcat records just one copy.

(1766) \$350.00

## Spring 2013 SALE

238. **Lauder, Sir Harry. (1870-1950).** Autograph and Sheet Music. Collection of unusual items from the famous Scottish entertainer and composer of songs, described by Sir Winston Churchill as "Scotland's greatest ever ambassador!" Four pieces, as follows:

Autograph Signature. A large album page (7x6") signed 'Yours Sincerely ' and dated Sept 28th 1937, with a newspaper photograph attached.

Lauder, Sir Harry. (1870-1950). Three Pieces of Sheet Music, including "Roamin' In The Gloamin," all composed by and featuring Lauder on their covers:

"She Is Ma Daisy." Lauder, Harry (music and lyrics) and J.D. Harper (lyrics). Publisher: New York and London: Francis, Day & Hunter, 1905. In very fine condition.

"Roamin' In The Gloamin." Lauder, Harry (music and lyrics). T.B. Harms & Francis, Day & Hunter, 1911. In very good condition, with light wear to edges.

"I Love to Be a Sailor." Lauder, Harry (music and lyrics) T.B. Harms & Francis, Day & Hunter, 1916. In very good condition, with light wear to edges.

(2501)

\$100.00

239. **Leroux, Xavier. (1863 - 1919).** Signed Photograph. Signed postcard photograph of the French composer, a student of Massenet and Dubois, winner of the Prix de Rome in 1885 who is remembered primarily for his operas. 9 x 14 cm and in very fine condition. (5739)

\$300.00

240. **Mascheroni, Edoardo. (1859 - 1941).** Signed Cabinet Photograph. Early original cabinet card photograph of the important Italian conductor and composer, signed and inscribed. The image by G. Felici, measuring 11 x 16.5 cm. Rare.

"He worked in Rome from 1884, mainly at the Teatro Apollo, becoming president of the Società Musicale Romana. He gave the Italian première of Fidelio at the Apollo in 1886, and the first performances in Rome of Tannhäuser and Der fliegende Holländer in successive seasons (1886–7) and of Manon Lescaut (1893), and La bohème (1896). In 1891 and 1893 he also introduced the two Wagner operas at La Scala, where, with the support of Verdi and Boito, he was engaged as chief conductor (1891–4). There he conducted the premières of Catalani's La Wally (1892) and, at Verdi's request, Falstaff (1893). Verdi called him the 'third author' of Falstaff and entrusted him with productions elsewhere in Italy and in Austria and Germany." (Grove Online) (5585)

\$350.00



## Spring 2013 SALE

241. **Mattei, Stanislao. (1750 - 1825).** Autograph Letter regarding Martini. A rare and important autograph letter from the influential Italian teacher and composer, a student and close friend of Martini who founded the Liceo Filarmonico di Bologna where he was professor of counterpoint and composition . His most famous students included, among others, Donizetti, Rossini, and Morlacchi and his treatise "Pratica d'accompagnamento sopra bassi numerati," was widely used throughout the 19th century.

Autograph letter. 1 page. Dated 3 June, 1812. To Giovanni Agostino Perotti, director of the Capella di San Marco [integral address leaf, verso]. 25 x 19 cm. Small losses at margins, affecting one word of text at right. Scattered foxing, otherwise fine.

The addressee, Giovanni Agostino Perotti (1769 - 1855), was Mattei's student in Bologna and was himself an important Italian composer, teacher and writer on music, who "as the maestro di cappella of S Marco...promoted several reforms concerning the re-ordering and expansion of the chapel's music archive, the use of women's voices in performances of old sacred music, the singing school for young choristers and the re-creation of the Società di S Cecilia (1832)." (Grove Online)

The letter concerns Mattei's former teacher, Padre Giovanni Battista Martini (1706 - 1784), one of the central figures in 18th century music. In a recently published critical volume by a certain Angeloni, Martini has been unfairly slandered over his omission of Guido Aretino from his "Storia della Musica." Mattei furiously defends his teacher against the "idiot," who does not see the impossibility of including Aretino in a history which does not even touch the first century of Church music, not to mention the 11th century in which Aretino was active. Mattei concludes that Angeloni is "incongruente, maligno...e senza logica" [incongruent, mean-spirited, and without logic].

In Italian, in part: "Stampato in Parigi è uscito d'un certo Angeloni italiano in lode di Guido Aretino. Verso la metà del libro inveisce contro il P.m. Martini chiamandolo incongruente, privo d'amor patrio, e con tutto il dispreggio; ... perchè? per non aver parlato a lungo di Guido Aretino. oh che minchione. Come doveva parlare di Guido (senza incidenza) quando che Guido viveva ne Secolo undecimo, ed il P. Martini n'è arrivato nemmeno al primo secolo della Chiesa. Ne avrebbe parlot a lungo (come trovo nei suoi scritti) se avesse potuto presguire la stampa della sua Storia. Vorrei che V.S. giacchè vuole dare alle stampe l'elogio del P. Martini, prendesse con calore le sue diffese..."

The subject of the letter is Luigi Angeloni (1759 - 1842), author of "Sopra la vita ed il sapere di Guido d'Arezzo restauratore della scienza e dell'arte musica" in 1811, a work which Carlo Schmidl describes as a "dissertazione non troppo esatta" [dissertation not so exact]. (4198) \$700.00

242. **Meyerbeer, Giacomo. (1791-1864).** Robert Le Diable. Opera en 5 actes. Paris: Brandus & Cie. , [1850]. 430 pp. [PN] 9197. Green stamped boards in half green leather. Extremities rubbed, scattered light foxing, overall a very fine copy. The libretto by Eugène Scribe and Casimir Delavigne.

Regarded as the first "grand opera," Robert premiered on November 21st, 1831 at the Paris Opéra, and was the work that brought Meyerbeer international fame. The success owed much to the opera's star singers - Nicolas Levasseur as Bertram, Adolphe Nourrit as Robert. (2095) \$200.00

243. **Mozart, Wolfgang Amadeus. (1756-1791) .** Saemmtliche Werke für das Clavier, mit und ohne Begleitung... Sonaten für das Piano-Forte... 9, 10, 11, 12, 13, 14 Heft. (Sonatas for Violin and Piano). Vienna: Steiner und Comp. , [1818]. First edition. Oblong 4to. Volumes 9 - 14 Clavier; volumes 7-14 Violin. [PN] (2708, 2708 violin only) 2709, 2710, 2711, 2712, 2713, 2714. Each piano volume bearing the rare illustrated title vignette and the full title page. All volumes in original grey-blue wraps with stamped greek freeze, all in fine condition.

Heft 9. 5 Sonaten für Pianoforte und Violine, K.27, 26, 10, 13, 28.--Heft 10. 5 Sonaten für Pianoforte und Violin, K.12, 57, 8, 58, 59.--Heft 11. 4 Sonaten für Pinaoforte und Violin, K.60, 61, 11, 14.--Heft 12. 3 Sonaten für Pianoforte und Violin, K.305, 303, 306.--Heft 14. 2 Sonaten für Pianoforte und Violin, K.376, 296.

Violin Part Only: Heft 7. 4 Sonaten für Pianoforte und Violin, K.6, 55, 29, 30.--Heft 8. 4 Sonaten für Pianoforte und Violin, K.56, 15, 7, 31.

Fine set of early editions of Sonatas for violin and piano. The present edition by Steiner of the complete Mozart works for piano precedes the edition by Haslinger, who purchased the plates from Steiner. (1119) \$1,800.00

## Spring 2013 SALE

244. **Puccini, Giacomo. (1858-1924).** Madama Butterfly, "Un bel di Vedremo" From the Collection of Geraldine Farrar. Madame Butterfly, Separate Numbers: 114071. Act II. Mme Butterfly's Song "One Fine Day" (Un bel di Vedremo). Ricordi & C., New Edition 1908, P.N. 114071. 7 pp. FROM THE COLLECTION OF LEADING SOPRANO, GERALDINE FARRAR, perhaps most well known for her singing of this role. Farrar sang the American premiere of Cio-Cio-San opposite Caruso at the Metropolitan Opera in 1907, and it remained one of her signature roles until her retirement in 1922, with 139 performances in New York and on tour. This copy is signed boldly on the cover by Farrar in blue grease pencil and heavily annotated by her throughout in blue and red. The spine nicely reinforced, small tears and taping to back cover, else fine. An important and rare copy. (545) \$450.00

245. **Renardy, Ossy. (1920-1953)** . Autograph and Photograph. Inscription and signature on card from this Paganini specialist who died so tragically young, at the age of 33. With a small portrait. (40) \$85.00

246. **Rethberg, Elizabeth. (1894-1976).** The Art of Elizabeth Rethberg, Signed LP. Signed LP cover by the great German soprano, as Leonora in Trovatore. Toscanini compared her magnificent voice to a "finely played Stradivarius." (363) \$75.00

247. **Robeson, Paul. (1898-1976).** Collection of rare pamphlets and autograph. Uncommon collection of materials by and related to the great bass-baritone singer, writer, civil rights activist. Includes a small autographed sheet, 5 X8 cm. as well as the following items:

"The Negro People and the Soviet Union" by Paul Robeson (New York New Century Pub. 1950. 1st ed. Pamphlet. 15p).

Four rare early issues of "Sing Out," the influential music magazine, whose subtitle was first "A People's Artist Publication" before the later "The Folk Song Magazine." The editor was Irwin Silber, with Alan Lomax, Paul Robeson and Howard Fast listed as part of the staff. These issues include words and music and all feature Robeson as author or subject. The following issues are included:

Volume 1, 1 (1/1951), "Tomorrow is a Highway: A Song For Paul Robeson" ;

Volume 2, 8 (2/1952), "Paul Robeson Speaks For Equal Rights in the Arts";

Volume 2, 11 (5/1952), "To Paul Robeson," "Happy Birthday, Paul Robeson!";

Volume 3, 1 (9/1952), "Get Ballots with Ballads."

(520)

\$300.00

248. **Rode, Pierre. (1774-1830).** Complete Violin Concerti, Solo and Instrumental Parts. Paris: Various Publishers, c. 1793-1841. A very rare set of the composer's complete violin concerti, with complete orchestral parts and including nine first edition sets. Also including two original manuscript pages in an unknown hand, laid in with the 4th and sixth concerti. Two period jumbo folders and one bound volume, all with green marbled boards and fine brown half leather, gilt stamped with five raised bands. Bound volume including the solo violin parts, large folders including separate folios for each orchestral instrument. Publishers of instrumental parts primarily correspond to details listed below for the Violon Principal. Edition citations, when given, are from "The Life and Music of Pierre Rode" by Arthur Pougin (Orpheus Press Reprint, 1994).

"Rode was the most finished representative of the French violin school. Having assimilated Viotti's Classical approach, he imbued it with characteristically French verve, piquancy and a kind of nervous bravura. His artistic growth took place during the revolutionary decade, and it is not surprising that his music is akin to that of Cherubini and Méhul and the operas of the 1790s; there is declamatory pathos, martial dash and melting cantilena. His gift for lyrical, often melancholy melody, which represents a prominent trend in French music of this period, made his music particularly attractive to German early Romantic composers. Rode's best music is in his 13 concertos: they represent, to a greater degree than those of Viotti, the model of the French violin concerto, accepted as such by the entire generation and respected even by Beethoven [who composed his Opus. 96 Violin Sonata for Rode]." (Grove Online)

"Orchestre" parts, Volume I includes the following instruments: 1er Violon, 2e Violon, Alto, and Violoncelle Contrebasse. "Orchestre" parts Volume II includes the following instruments: Flute, 2e Flute, 1er Hautbois, 2e Hautbois, Clarinette Primo, Clarinette Secondo, 1er Basson, 2e Basson, 1a Cor, 2e Cor, 1a Trompette, 2e Trompette, Tromboni, Timbales.

Individual works as follows:

Premier Concerto de Violon, Dedie au Citoyen Viotti, Compose et Execute au Concert du Theatre National rue de la Loi par le Citoyen Rode, Eleve du C. Viotti. A Paris: Chez Imbault, c. 1798-1807. Propriete de l'Editeur d'apres la Loi du 19 Juillet 1793 V/S. Violino Principale. Title; 1-11. Engraved. [PN] 492. With a B. Viguerie label (c. 1802) affixed over the original engraved Imbault imprint, stamped by Imbault. First Edition (Pougin, p. 64). One copy listed by OCLC.

Second Concerto a Violon Principal, Compose et Dedie a son Ami Kreutzer par le Citoyen Rode. A Paris: Chez Imbault, c. 1798-1807. Propriete de l'Editeur d'apres la Loi du 19 Juillet 1793 V/S. Violino Principale. Title; 1-13. Engraved. [PN] 504. Stamped by Imbault. First Edition (Pougin, p. 65). Two copies listed by OCLC.

Troisieme Concerto de Violon, Compose par P. Rode, Dedie a son Ami Hoppe d'Hambourg, Execute par l'Auteur au Theatre de l'Opera. A Paris: Chez Augte. Le Duc, c. 1806. Violino Principale. Title; 2-19. Engraved. [PN] 312. With blue and red pencil markings. First Edition (Pougin, p. 65). No copies listed by OCLC.

Quatrieme Concerto a Violon Principal, Compose & Dedie a Cen. Seguin par P. Rode, Membre du Conservatoire de Musique de Paris. A Paris: Chez Imbault, c. 1801. Violino Principale. Title; 1-11. Engraved. [PN] 542. Stamped by Janet et Cotelte. Including an inserted manuscript for a short cadenza, "Point d'orgue de l'Allegro du 4eme Concerto de Rode. (De Monchy)." With blue and red pencil markings throughout printed score. First Edition (Pougin, p. 65). No copies listed by OCLC.

Cinquieme Concerto pour le Violon, Compose & Dedie A son Ami Brassinne, par P. Rode Du Conservatoire de Musique. A Paris: Chez Imbault, c. 1801. Violino Principale. Title; Verso and Page 1 are the publisher's catalog; 2-10. Engraved. [PN] 106. Stamped by Imbault. First Edition (Pougin, p. 65). One copy listed by OCLC.

Sixieme Concerto a Violon Principal, Compose & Dedie a sa Majeste la Reine d'Espagne par P. Rode, Membre du Conservatoire de Musique. A Paris: Chez Imbault, c. 1801. Violino Principale. Title; 2-11. Engraved. [PN] 29. Including an inserted manuscript, "Adagio Varie du 6eme Concerto de Rode" (1 page). Stamped by Janet et Cotelte. First Edition (Pougin, p. 65). No copies listed by OCLC. CPM 48 p.287; BUC Vol.2, p.895 citing only one copy.

Septieme Concerto pour le Violon, Avec Accompagnement de deux Violons, Alto, Basse, une Flute, deux Hautbois, deux Bassons, deux Cors et Timbales. Dedie a Monsieur Walter Johnston par P. Rode, Premier Violon de la Musique Particuliere du Premier Consul. Oeuvre 9. A Paris: Chez Cherubini, Mehul, Kreutzer, Rode, N. Isouard et Boieldieu, c. 1802. Violino Principale. Title; 1-9. Engraved. [PN] 12. Stamped "P. Rode", and stamped by Cherubini et al. With blue pencil markings. First Edition (Pougin, p. 65). One copy listed by OCLC.

Huitieme Concerto de Violon, Avec Accompagn. de deux Violons, Ripieno, Alto, Basse, une Flute, deux Hautbois, deux Bassons et deux Cors. Compose et Dedie a Madame Josephine Grassini Par P. Rode, Premier

## Spring 2013 SALE

Violon de sa Majeste l'Empereur de toutes le Russies. A Paris: Au Magasin de Musique Dirige par FREY, c. 1812. Violino Principale. Title; 1-11. Engraved. [PN] 332. Stamped by J. Frey. With grey and blue pencil markings. No copies listed by OCLC.

Collection des Concertos Pour le Violin avec accompt. d'Orchestre ou quator coposes par P. Rode. No. 9. A Paris: Chez Richault, c. 1841. Violino Principale. Title; 1-11. Engraved. [PN] 456. Stamped by Lavinee; S. Richault. No copies listed by OCLC.

Collection des Concertos Pour le Violin avec accompt. d'Orchestre ou quator coposes par P. Rode. No. 10. A Paris: Chez Richault, c. 1829. Violino Principale. Title; 1-9. Engraved. No plate number. Stamped by Lavinee; S. Richault. One copy listed by OCLC.

Onzieme Concerto pour Violon Principal, avec Accompagnement de deux Violons, Alto et Basse, Flute, Hautbois, Cors, Bassons, Trompettes et Timbales ad-libitum. Dedie a Monsieur David Johnston, Bordeaux, par P. Rode. NB. Les Lettres Majuscules disseminees dans la Partie du Violon Principal et dans les Accompts., sont des points de reunion qu'on aura qu'a designer pour que l'Orchestre sache de suite ou il doit reprendre. Opera 23. A Paris: J. Frey, c. 1812. Violin Principal. Title; 1-12. Engraved. [PN] C. Title page stamped by J. Frey. First Edition (Pougin, p. 66). No copies listed by OCLC.

Collection des Concertos Pour le Violin avec accompt. d'Orchestre ou quator coposes par P. Rode. No. 12. A Paris: Chez Richault, c. 1829. Violino Principale. Title; 1-11. Engraved. [PN] 661. Stamped by Lavinee; S. Richault. No copies listed by OCLC.

Treizieme Concerto pour le Violon, Avec Accompagnement d'Orchestre. Dedie a M. Baillot, Professeur au Conservatoire &c. par P. Rode. Oeuvre Posthume. A Paris: Chez Launer, c. 1831. Violon Principal. Title; 2-15. Engraved. [PN] 2890. Stamped by Launer. First Edition (Pougin, p. 65). No copies listed by OCLC. (2038)  
\$12 000 00

249. **Spalding, Albert. (1888-1953).** Signed Postcard Portrait. Boldly signed postcard portrait of the great violinist whose courtroom premiere of the Barber Concerto is the stuff of legends! He also gave the American premiers of the Elgar and Dohnanyi concerti and wrote a terrific autobiography. His analysis of what a soloist feels when about to begin the Beethoven Concerto with it's opening broken octave entry, is rare and unusually intimate for such a work. (617) \$105.00

250. **Strauss, Richard. (1864-1949).** Stimmungsbilder für Klavier. Op. 9. Leipzig: Jos. Aibl, 1903. 23 pages. [PN] R. 2570-74. Early edition of this group of Strauss "Moods and Fancies" for piano, composed in 1883-84.

(957) \$125.00

251. **Terrasse, Claude. (1867 - 1923).** Le Mariage de Télémaque. Paris: Société d'éditions Musicales, 1910. First edition. Comédie en 5 actes et 6 tableaux de Jules Lemaitre et Maurice Donnay. Partition Chant et Piano. 278 pp. [PN] 3407. Finely bound in brown marbled boards and half brown calf. A couple of surface scratches to boards, otherwise in very good condition throughout.

A scarce copy of this operetta by the French composer whose works of opera bouffe "formed a conspicuous part of the renaissance of this genre which followed the last examples by Audran and Strauss." (Grove Online)

(2932) \$275.00

252. **Trebelli, Zelia. (1834-1892).** Scarce CDV Photograph. Uncommon portrait of the French mezzo-soprano, the first Metropolitan "Carmen" (1884). Her Italianate name is in fact a version of her original French name, backwards: Gloria Caroline Gillebert! (367) \$75.00

253. **Verdi, Giuseppe. (1813-1901).** Attila. Drame Lirico in Quattro Atti. [Piano-vocal score]. Paris: Léon Escudier, [1854]. [PN BC. 1000] Upright Octavo. 19th century marbled boards with decorative gilt stamping to green leather spine (boards worn). 184 pp. (slightly foxed). Engraved. A later French edition of the First Version with libretto by Temistocle Solera. Advertised in La France Musicale on October 1st, 1854 at a price of 12 Frs. This edition is a reissue of the Bureau Central edition, the earliest French edition.

This first version was first performed at the Teatro la Fenice in Venice on March 17th, 1846. Hopkinson 45 A(m). Copies: Florence Conservatorio, Biblioteque Nationale, Brussels Conservatoire, British Museum. In addition, Verdi made significant revisions to Acts III and IV, also incorporated into this edition. (826) \$350.00

## Spring 2013 SALE

254. **Verdi, Giuseppe. (1813-1901).** Otello. Dramea Lirico in Quattro Atti. Milan: Ricordi, [1887]. First edition. Versi di Arrigo Boito. Riduzioni di Michele Saladino. Pianoforte Solo. 27,7x19,5 cm; (8), 214 pp. [PN] 51107. Ricordi blindstamp of 1887. Original gilt-stamped crimson boards. Spine chipped at extremities, boards worn, 1887 ownership inscription on half-title. Internally in very fine condition. Rare first edition of the version for pianoforte solo, parallel to Hopkinson 63A.

"Otello was first performed at La Scala in February, 1887... Verdi's ears were open to all that they encountered in Rossini, Donizetti and Mercadante, in Meyerbeer, Berlioz and Wagner... he found things that could become his own. Otello results from Verdi's lifetime of learning by trial and effort, by striving, experimenting, discarding and refining, how best to give musical shape to ideas about musical drama that guided him from the start. It crowns his career as an operatic tragedian." (New Grove, 19: 657). (2511) \$450.00

255. **Verdi, Giuseppe. (1813-1901).** Le Trouvère. Grand Opéra en quatre actes. Paris: Leon Escudier, [1857]. First Edition. Piano-vocal score. Upright 8vo. 2ff., 312 pp. Lithographed. [PN] 1648. First Edition of the revised version. Red marbled boards, half crimson leather, gilt-stamped spine with 5 raised bands. Chipped at bottom of spine and separating at front joint. Staining and foxing throughout, contemporary pencil markings, but otherwise a good copy. Hopkinson 54B cites both engraved and lithograph copies.

This version was prepared by Verdi for the performance at the Paris Opéra in January, 1857. It includes the obligatory ballet (48 pages), a number of significant cuts and rewritings, and perhaps most interestingly, the addition of a 34 measure coda at the very end. (Budden, Vol. 2, pp.. 107-111).

(2036)

\$800.00

256. **Webbe, Samuel. (1740-1816).** Two Rare Solfege Collections. Two scarce collections of early solfege exercises from the English composer/organist/singer, "generally acknowledged as the most important composer of the glee." As follows:

1. L'amico del principiante : being twenty eight short solfaing exercises. For a single voice, with a bass accompaniment, designed to assist young singers in learning to sing at sight. London: Rr. Birchall, [1793]. First edition.

Title; 16 pp. Engraved, no PN. Loose folio. Only one copy worldwide listed by OCLC.

2. Forty two vocal exercises in two parts, with a bass accompaniment designed for the assistance of those who wish to sing at sight, and as a sequel to L'amico del principiante, (being twenty eight short solfaing exercises for a single voice pr. 3s.6). London: Rr. Birchall, [1795]. First edition.

Title; 29 pp. Engraved, no PN. Loose folio. Only one copy worldwide listed by OCLC. (1801) \$250.00

### 70% DISCOUNT FROM LISTED PRICE

257. **[BODONI] Rosini, Giovanni. (1776-1855).** La Poesia, La Musica e La Danza. Versi di Giovanni Rosini. Parma: Co I Tipi Bodoniani, 1796. First edition. 8vo. Original white wrappers. (8), 30, pp., with the last blank. A very good copy of the original edition of this elegant collection of Italian poems by Giovanni Rosini, beautifully printed by Bodoni. The booklet is dedicated to the marquise Vittoria Torrigiani Santini. Brooks 629 'Ravissante impression bodonienne'; Gianni, Cat., p. 56, Nr. 77; Vita del Giov. Bodoni (1816), p. 101.

Rosini was a professor of Italian history and art who authored books on Dante, Galilei, the history of Italian painting and sculpture and several volumes of poetry. The composer Luigi Gordigiani (1806 - 1860) set one of his poems, "Euriso," to music. (Cimarusti, "The Songs of Luigi Gordigiani") (1220) \$850.00

258. **Castro, Juan Jose. (1895-1968).** Musical Manuscript. "Tres Corales para Organo de J.S. Bach; Orquestacion de Juan Jose Castro." 43 pp, 26 X 36 cms. Fine handwritten orchestral full score manuscript by the important Argentine composer/conductor. Final page inscribed: "Propiedad de Juan Jose Castro, BS. Aires - Teatro Colon - Argentina. "

Castro's operas include "La Zapatera Prodigiosa" (1949) and "Bodas de Sangre" (1956), both after Garcia Lorca. As a conductor, he gave the Buenos Aires premiers of Ravel's L'heure Espagnole, Falla's El Retablo de maese Pedro and was invited in 1941 by Toscanini to conduct the NBC orchestra in NY. During his 9-year self-imposed political exile, he was conductor of the Havana PO and the Victoria SO in Melbourne and toured extensively until his return to Argentina after the overthrow of Peron's first regime in 1955. (427) \$750.00

## Spring 2013 SALE

259. **D'Indy, Vincent. (1851-1931).** Deuxième symphonie en Si bémol, Op. 57. Partition d'Orchestre. Paris: Durand & Fils, 1904. First edition. 192 pp. [PN] 6338. Original self-printed boards, brown cloth spine. Ex-lib with usual labels and stamps, otherwise clean throughout. Boards and spine somewhat chipped, but generally sound. Worldcat records 4 copies.

Vincent d'Indy's Second Symphony was written in 1903-4, and first publicly performed in February, 1904. Dedicated to D'Indy's friend, the composer Paul Dukas, the Second Symphony, in the usual four movements, is an example of the cyclic form of composition propounded by Franck. (6266) \$200.00

260. **Dohnanyi, Erno. (1877-1960).** "Der Schleier der Pierrette," with Original Director's Notes of Edmond Pauker. Leipzig: Ludwig Doblinger, 1910. First edition. Pantomime in drei Bildern von Arthur Schnitzler. Klavierauszug mit Text. Opus 18. 83 pp. [PN] D. 4325. Original illustrated wrappers. Spine chipped, joints heavily worn. With the ink name stamp of Dr. Edmond Pauker (1888-1962), well-known Hungarian-born theatrical agent & literary play broker in New York who represented European, especially Hungarian playwrights, as well as some American authors. His papers are in the New York Public Library and at Beinecke (Yale).

Sold together with 3 pages of manuscript notes in the hand of Pauker, likely from one of the earliest productions of the work in the United States. (1911) \$265.00

261. **[Film & Theatre] McQueen, Steve. (1930 - 1980) & Ashley, Ted. (1922 - 2002).** Signed Letter and Notes Regarding "Tom Horn." TLS signed "Steve," one page, 8.5 x 11, Solar Productions, Inc. letterhead, September 23, 1977. Letter to film executive Ted Ashley at Warner Brothers, "Here is the screenplay, 'I, Tom Horn' by Tom McGuane. Please do not circulate or reproduce." The verso of the letter with Ashley's notes on the script in pencil, in which he goes page by page with comments, ideas and questions. In fine condition, with some edge wear down the left side.

One of the most revered actors of his generation, McQueen is remembered for his wild antics and lifestyle and is best remembered for his roles in Papillon, Bullitt, The Thomas Crown Affair, The Sand Pebbles, The Cincinnati Kid, The Great Escape, and The Magnificent Seven. In 1980, he starred as the title character in "Tom Horn," a western film about the legendary lawman, outlaw, and gunfighter.

Ted Ashley was Chairman and CEO of Warner Bros. from 1969 - 1980. (8052) \$1,850.00

262. **Fitelberg, Gregor. (1879 - 1953).** Autograph Musical Quotation Signed. Rare AMQS from the Latvian born Polish conductor/composer/violinist, who led the Warsaw Philharmonic for many years and who also conducted for Diaghilev, premiering Stravinsky's Mavra among other works. A champion of new Polish music, he conducted the first performances of most of the works of Szymanowski and Karłowicz among many others. Very Scarce. (869) \$225.00

263. **Léonard, Hubert. (1819-1890).** 24 Etudes classiques pour Violon adoptées pour l'enseignement dans les Classes des Conservatoires du Musique de Bruxelles, Milan, Naples, Paris, Vienne. Op. 21. Mayence: Schott, [Ca. 1853]. Volume 2. Unbound folio. Title; 26-51 pp. (as issued). Engraved. [PN] 12061. Scattered foxing, else fine. Fetis V, p. 276.

An uncommon edition of these famous etudes by the great Belgian violinist, teacher of Thomson, Marteau, Marsick and Musin. (2650) \$75.00

264. **[Literature] [Vallejo, César (1892 - 1938)] Miller, Dan.** Original Portrait Carving. Attractive original wooden block for a woodcut portrait of the influential Peruvian poet. 15-1/2 x 11 inches; light wear. Title and artist in pencil on the edge.

(4827) \$600.00

## Spring 2013 SALE

265. **Löwe, Ferdinand. (1865 - 1925).** Collection of 1913 Munich Konzertverein Orchestra Programs. Collection of nine programs from the Muncher Fest-Konzerte series of the Summer of 1913. The programs, all conducted by the Austrian Löwe, feature not only a Beethoven Cycle, but a "Richard Strauss-Abend" and performances of Bruckner's 5th, 7th, and 8th Symphonies - works closely associated with the conductor who was a pupil of Bruckner and one of the main popularizers of his music.

All programs in fine condition, a few light creases, small pin holes at margins, light toning etc. Each measures 20 x 29 cm.

(3015)

\$250.00

266. **[Metropolitan Opera] [Sarnoff, David (1891-1971)]** . Trade-Ways Report on The Metropolitan Opera. New York: Privately Printed, 1934. First edition. A remarkable and possibly unique document, several hundred pages in length, including numerous charts and graphs. In blue boards, gilt-stamped title on spine and "David Sarnoff" on front cover. The volume begins with two letters, each hand signed, from David Rosenblum, Executive VP of Trade-Ways. The first, addressed to David Sarnoff, and dated April 14, 1934, reads in part: "I am summarizing herewith the main points which I outlined to you yesterday in connection with the proposed survey of the business policies and management of the Metropolitan Opera House. The purpose of the survey, as we discussed it, would be to study the records and policies of the Metropolitan Opera House, to clarify the problems of management as indicated by that study, and to try to work out a constructive program for meeting those problems and putting the Metropolitan Opera House on a sound financial basis."

David Sarnoff founded the National Broadcasting Company (NBC) and throughout most of his career he led the Radio Corporation of America (RCA) in various capacities, from shortly after its founding in 1919 until his retirement in 1970. This volume is from the library of the great Italian soprano, Anna Moffo, who was married to NBC President and RCA executive Robert W. Sarnoff, David Sarnoff's son. (1903) \$225.00

267. **Nemeth, Maria. (1897 - 1967).** Signed Photograph. Signed postcard photograph of the superb Hungarian soprano, particularly associated with the Italian repertory, one of the leading dramatic sopranos of the inter-war period. 9 x 14 cm and in very fine condition. (5748) \$150.00

268. **Prill, Paul. (1860 - 1930).** Collection of 1912-1913 Munich Konzertverein Orchestra Programs. An interesting collection of ten original programs from the Volks-Symphonie-Konzert series of the Summer of 1912-1913. The programs, all conducted by the German cellist and conductor, feature many standard repertory works as well as recently composed pieces of Richard Strauss, Anton Bruckner, Alexander Glazounow, and Fritz Volbach. The featured soloists from the performances were Wynne Pyle, Jan Sikesz, Goerge Klass, Eleanor Spencer, Eva Lehmann, Rose and Ottilie Sutro, Martha Malatesta, and Marie Leroy.

Programs are in good condition, with top margins mostly stained and chipped, horizontal creases and minor chipping at other margins. (3016) \$135.00

269. **Seidl, Anton. (1850-1898).** The Music of the Modern World. New York: D. Appleton, 1895. First edition. Illustrated In The Lives and Works of The Greatest Modern Musicians and in Reproductions of Famous Paintings etc. In 4 large, very heavy volumes in 3/4 red leather with marbled endpapers: 16.25 X 12.5". Top edges gilt; gold stamped spines, 5 raised bands; numerous mounted illustrations in color and b&w, gorgeous photogravure plates, and illustrations after photographs and paintings throughout; A lavish production profusely illustrated. All volumes rubbed and abraded at points along spine edges and at corners. Binding are sound, however. A very good set. (813) \$800.00

270. **[Strauss II, Johann. (1825-1899)].** "Geschichten aus dem Wiener Wald," manuscript copy. Tall Folio, 56 page meticulous handwritten manuscript full orchestral score in an unidentified hand, written on Carl Fischer, New York Monarch Brand paper. Conductor's performance markings in German written throughout. Based on the style of the Carl Fischer Lion logo, we can date this to 1925-1927, though the copyist and the conductor remain unknown to us.

Composed in 1868, Geschichten aus dem Wienerwald, op. 325 was one of six Viennese waltzes by Johann Strauss II which featured a virtuoso part for zither. The waltz's premiere that year reiterated the ascendancy that the dance had made from its humble village origins to become one of the pleasures of fashionable Viennese society, largely thanks to the performing and composing talents of the Strauss dynasty. Nevertheless, the title of Strauss' dance recalls the folk music of the inhabitants of the Vienna Woods. (1425) \$100.00

## Spring 2013 SALE

271. **Stuart, Muriel. (1901-1990).** Large Signed Photograph. Original photograph from Pavlova's protege who went on to be one of the leading teachers at the School of American Ballet. 23.5 x 29.5 cm, signed by the photographer in pencil and boldly signed by Stuart in ink in 1923. A stunning image. With foxing and some staining, mostly in margins, but still very lovely. (2717) \$125.00

272. **Verdi, Giuseppe. (1813-1901).** Aida. Grand Opéra en Quatre Actes. Paris: Léon Escudier, 1880. First French Edition. Paroles Françaises de M.M. Du Locle & Nuitter. Partition Piano et Chant. Upright large 8vo. Lithographed. [PN] 3603. Title; Personages, Table; 1-313 pp. Title page with the gold egyptian-motif border. Red marbled boards, gilt-stamped "MP," half red calf, gilt-stamped wth five raised bands. The first French edition of the second version. Hopkinson 62B (d).

Aida was first performed at the Cairo Opera House in Cairo, Egypt on December 24th, 1871. The first French edition with French text appeared in 1876, though according to Hopkinson, it is not clear when the work was first reissued with the extended ballet (from 73 to 163 bars) that appears in the present edition. The present French edition is the only one he is able to date and priority between this and the extended Italian versions is therefore undetermined. Shortly after the publication of the present score, "L'Art Musical" advertised: "Un Air de ballet délicieux ajouté par le maitre a produit un charmant effet!"

(1902) \$650.00

273. **Whiteman, Paul. (1890-1967) .** Interesting Collection, including Autograph, Rare Photographs, and An Assortment of Sheet Music, 1914 - 37. An unusual group of materials from the influential orchestral leader and self-dubbed "King of Jazz." 15 pieces, as follows:

\* A check signed by legendary entertainer George Burns to conductor/composer Paul Whiteman, with the typed description "Music Arrangements Furnished for "Swan Soap" Broadcast of 2/17/42 - "Continental," "Two in Love." Signed by Paul Whitman on the verso.

Paul Whiteman's reign as the declared "King of Jazz" was relatively short-lived. Although he played an integral part in bringing jazz to the masses, and introduced many of jazz's future stars (including Bix Beiderbecke, Tommy Dorsey, Joe Venuti and Eddie Lang), by the end of the 1930s his star had begun to fade. In the early 1940s Mr. Whiteman took a job with CBS Radio as the house orchestra director for the music and comedy show of George Burns and Gracie Allen.

\* Five original photographs, including one with Maurice Ravel! All 8 X 10 inches, one (where he is shown seated at table) is a later printing.

\* Nine original sheet music selections, all featuring Whiteman on their covers. A few with corner wear or creases, but overall in very good condition. As follows:

"And Then Your Lips Met Mine." Nelson, Malneck, Signorelli. 1930, NY: Robbins Music.

"I'll Always Remember You." Klagea, Greer. 1927, NY: Robbins Music Corp.

"I'm Thru With Love." Kahn, Malneck, Livingston. 1931, NY: Robbins Music Corp.

"Mississippi Mud." Harry Barris. 1927, NY: Shapiro, Bernstein & Co.

"Old Playmate." Kahn, Malneck. 1931, NY: Robbins Music Corporation.

"Saint Louis Blues." W. C. Handy. 1914, NY: Handy Brothers Music.

"Save The Last Dance For Me." Hirsch, Magine, Spitalny. 1931, NY: Leo Feist Inc.

"She May Have Seen Better Days." James Thornton. 1937, Chicago: Calumet Music Co.

"Stumbling." Confrey. 1922, NY: Leo Feist Inc.

(2502) \$250.00



## Spring 2013 SALE

274. **Wieniawski, Henri. (1835-1880).** 2me Polonaise brillante pour le Violon avec Accompagnement d'Orchestre ou de Piano, Op 21. Mayence: Chez les fils de B. Schott, [1875]. First edition. Piano score, 32 cm. 15 pp. Engraved. [PN] 21754. Light stain at left margins, mostly outside of plate and not affecting music. Else very fine. One of the Polish composer's most beloved and enduring works.

(1261)

\$150.00

### 70% DISCOUNT FROM LISTED PRICE

275. **Berger, Arthur. (1912-2003).** Ideas of Order. Boston: 1952. First edition. Vintage oversize dyeline full orchestral score, 13 x 17 inches. 66 pp. Dedicated to Dimitri Mitropoulos.

An unusual score from the influential American composer, critic and teacher, one of the first to write about Charles Ives and the first to write a book on the music of Aaron Copland. "Ideas of Order" was commissioned in 1952 by conductor Dimitri Mitropoulos, who gave its premiere with the New York Philharmonic the following year. The composer writes:

"The title [of Ideas of Order] reflects a devotion to the American poet Wallace Stevens, which dates back to my days as a graduate student in music at Harvard in the mid-1930's. It was around the time that his second book, 'Ideas of Order', was published by Alfred A. Knopf. Since my work for Mitropoulos was neither program music nor in any standard form, I sought a neutral name like Composition and thought of almost everything that is common to all music, including an 'order of tones' when I remember Stevens. In his 'Ideas of Order', poet and musician are identified in their quest for ordered arrangement within the realm of imagination as a mode of relief, if only momentary, from our daily involvement with experience ... I sympathize with the motives he attributes to 'Requiring an order beyond speech' -- an order not to be confused with political order, which is its exact antithesis.... There is, then, nothing more literal in the connection between the poem and my music than the assumption that as a musician my aim is to order tones. I have done so in this through permutations of three notes that serve not as a motif but as guideposts for choice of melodic lines and harmonies." (2198)

\$125.00