

SCHUBERTIAN ADDE MUSIC & ARTS

Booth C-30 - 2015 New York Antiquarian Book Fair - Park Avenue Armory - April 9-12, 2015



schubertiademusic.com - schubertiademusic@gmail.com - 617-308-4019

Terms & Conditions

ALL AUTOGRAPHS GUARANTEED AUTHENTIC

Abbreviations: SP = Signed Photo. SPc = Signed Postcard Photo. ALS= Autograph Letter Signed. LS = Letter Signed. ANS = Autograph Note Signed. AQS = Autograph Quotation Signed. AMusQS = Autograph Musical Quotation Signed. DS = Document Signed. TMsS = Typed Manuscript Signed.

Terms: Net cash upon receipt of material ordered. We accept payments in cash, money order, personal check, credit cards, and Paypal (additional 3% charge) through our website. Please visit our web site for full terms.

Phone and Email orders welcomed:

www.schubertiademusic.com

schubertiademusic@gmail.com

phone: 617-308-4019

fax : 617-507-5568

Postage Rates:

Up to \$150: add \$10.00

\$151 to \$400: add \$12.00

\$401 to \$2000: add \$20.00

\$2001 and up: add \$30.00

Overseas Charges: add \$25.00

Additional Surcharges will apply to Framed Items or Larger Printed Scores and Books. Please Inquire.

Domestic Fedex, Express Mail, UPS Surcharge: Add \$10.00

All shipping orders subject to review and final approval.

Cover Image: Lot 8 (Collection of Designs and gilded wood study for the White House Steinway.)

1. [American Music]. *Two Autograph Musical Manuscripts, Massachusetts, ca. 1830*. Two oblong-format musical manuscripts, with an inscription mentioning Abel Piper (1746-1836) of Phillipston, Massachusetts, Lieutenant in the Massachusetts Militia who served in the campaign of 1776 in the Company of Captain Robert Longley, Asa Whitcomb's Regiment, for the town of Bolton. The music is of a military flavor, consisting mainly of marches, but also including many dances and hornpipes, lessons, and some scribbled lyrics, all music relating to the clarinet; the larger book in sheepskin over scabbard, the other smaller and bound in rude soft leather covers, both with many loose pages, chipping, smudging, and other signs of intense wear and use.

Volume 1: 10 1/2 x 7 in. 112p, mostly hand-numbered. 100-110 blank; "A complete scale for the clarinet" on the closing pages, along with fingering diagrams and arpeggio exercises. Numerous loose sheets at back, including some which may once have been integral to the manuscript (same instrumentation as opening), a printed sheet of exercises; fingering diagrams for clarinet; a "Federal Cotillion" manuscript music with dance instructions at bottom of page ("First lady approaches gent forward + backwards, allemand halfway ...") Loose sheet at end including the "Long Visit Cotillion" is dated Nov 28, 1830. An apparent receipt or note written near the end of the bound portion of the manuscript corroborates this date: "Phillipston, March 25 1835, by credit to Ransom Stratton for Dogs Eight.33 // By Credit to Mending Chains Snibels -- . 67." Includes familiar colonial tunes such "Yankey Dolittle" and "Old Hundred," rewritten as a march. Music for two clarinets, four clarinets, two cl + bassoon, as well as incomplete copy for larger ensemble (2 clarinets, flute, horn, bassoon, and clarion. Later part of manuscript mostly single staff.

Volume 2: 60p, (hand numbered 1-35, 37-49, then unnumbered). Single staff throughout. Most works are titled with a number, but some include titles: "Brimstone (Hymn)," "New German March," "Chickering Delight," "Hulls Victory." Markings for other instruments including bugle and violin primo. At page 33 the numbering of works starts over, under "The New Testament." Includes Hymns, Marches, Hornpipes, Reels. 7 1/2 x 4 1/2 in.

After the Revolutionary War, Piper was an innkeeper in Phillipston, and he also served as a Justice of the Peace. Genealogical records show Jonathan Ransom Stratton to have been a figure in the town at that same time, so based on the dates in the larger manuscript, the manuscript can be decisively placed in Phillipston in the 1830s. The smaller manuscript, with its individual lines, was likely used in ensemble playing with other amateur or professional musicians. The larger volume seems more didactic in purpose, and may have been used as a teaching tool. Together, these volumes witness the ongoing presence of amateur music making by upper and middle class Americans in the Jacksonian era.

"The earliest known mention of the clarinet in America is Benjamin Franklin's account, related in his Autobiography, of having heard the instrument at the Moravian community of Bethlehem, Pennsylvania in 1756. It turns out that this is probably not true; Franklin wrote his autobiography late in life, and his recollection of early events was often faulty. Moreover, when Franklin wrote a letter to his wife just after his visit to Bethlehem, he made no mention of clarinets. Scholars who have worked in the Moravian archives, including myself, have found no evidence of clarinets this early. Nevertheless, the first real evidence of the clarinet in America comes not too long after this: in 1758 an advertisement appeared in the New York Gazette and Weekly Postboy, seeking musicians, including clarinetists, to play in General Lascell's regimental band, stationed at Amboy. It is undoubtedly through the activities of the British regimental bands that the clarinet first arrived in the American colonies in significant numbers. From the beginning of the Seven Years' War (or the French and Indian War, as many of us know it) in 1756 through the end of the American Revolution in 1783, no fewer than 84 British regiments served in the colonies, and most had their own bands. These military bands consisted of two clarinets and/or oboes, two horns, and two bassoons ... in other words, the traditional Harmonic ensemble for which so much music was written in the second half of the eighteenth century and the early part of the nineteenth."

"Clarinets were also used as domestic instruments in households that were wealthy enough to support a small band. Thomas Jefferson wrote as follows to a friend in Italy, for the purpose of scouting out possible servants for his plantation: 'I retain for instance among my domestic servants a gardener... weaver... a cabinet maker... and a stone-cutter... to which I would add a vigneron. In a country where, like yours, music is cultivated and practised by every class of men, I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy and bassoon, so that one might have a band of two French horns, two clarinets and hautboys and a bassoon, without enlarging their domest[ic] expences. ...Without meaning to give you trouble, perhaps it mig[ht] be practicable for you in your ordinary intercourse with your pe[ople] to find out such men disposed to come to America. Sobriety and good nature would be desirable parts of their characters.'"

"The clarinet was also clearly counted amongst the instruments that could be learned by a gentleman as a social 'accomplishment.'" (Jane Ellsworth, "The Clarinet in Early America, 1758-1820," Dissertation - Ohio State University, 2004, accessed <https://www.clarinet.org/clarinetFestArchive.asp?archive=27>) [10782] \$5,500.00

2. [American Music] Barber, Samuel. (1910-1981). *The Telephone and Address Book of Samuel Barber*. The address book of the American composer, one of the most celebrated of the 20th century. Over 80 pages, 8vo, written in a Rubrica telefonica by Gucci, the typed section 39 pages, the autograph additions 44 pages (loose), ring-bound, 1960s and 1970s, lacking covers. The typed section listing mainly people and services in New York, with extensive additional autograph sections in black ink for Munich, Rome, Spoleto, Venice and elsewhere, some entries deleted, the names including Arroyo, Bernstein, Browning, Copland, William Crawford, Martha Graham, Pamela Harriman, Hans Heinsheimer, Horowitz, Manfred Ibel, Christa Ludwig, Menotti, Menuhin, Ormandy, Leontyne Price, Serkin, Styron, Tippett, Visconti, Vidal and many others, together with restaurants, musicians, memoranda about Shostakovich and Rostropovich, and his bank account details.

[10124] \$3,500.00

3. [American Music] Bernstein, Leonard. (1918-1990) [Comden, Betty. (1917 - 2006) & Green, Adolph. (1914 - 2002)]. *"On The Town" - Two Signed Advance Rehearsal Copies, including one with an Autograph Musical Quotation*. New York: M. Witmark & Sons, 1944. Pair of rare rehearsal copies for the songs "Lucky to Be Me" and "I Can Cook, Too," both signed by Bernstein who wrote both the lyrics and music for these two songs. One inscribed to Phillip, the other to Shawn, this one including also a two-measure AMQS with lyrics "Lucky to be you!." Each with the printed notice at the head "Advance Copy / Not to be sold." Small creases and tears to the edges, otherwise fine. 2 - 5 pp; 3 - 5pp.

"On the Town" opened at the Adelphi Theatre on Dec. 28, 1944 and ran until Feb. 2, 1946. The first Broadway effort of Comden & Green joined them with Bernstein in creating a musical romp about three sailors on leave in New York City that was an expansion of the ballet "Fancy Free" which Bernstein had been working on with choreographer Jerome Robbins. Comden and Green wrote the lyrics and book, which included sizeable parts for themselves. A Broadway revival has recently opened in NYC to critical acclaim. [11500] \$1,600.00

4. [American Music] Cowell, Henry. (1897 - 1965). *"New Musical Resources" - Important Draft Manuscript, including 19 pages of autograph musical examples*. Working manuscript for Henry Cowell's *New Musical Resources*, begun in 1916 while Cowell was studying with Charles Seeger at Berkeley and published in 1930. 60 page spirit-duplicated copy on legal paper (8.5 x 13"; some pages are 8.5x11 pasted with extensions to be legal size), some with typed or autograph corrections in ink and including 19 pages of autograph music written in ink in the hand of the composer, consisting of 15 tables and 42 musical examples (13 of which are multi-part) overall. Musical examples are pasted to sheets with captions. Scattered light foxing, folded corners and minor tears at edges, the typed sections quite faded at points but visible and generally very good.

New Musical Resources was widely considered to be one of the most important works of music theory in the first half of the twentieth century, and certainly the most significant theoretical effort by any American modernist. John Cage described it as the "open sesame" of American music, and Cowell's theories about tone clusters were so influential as to lead Béla Bartók to write to Cowell asking permission to use them in his own music. Among its most important innovations was the use of the overtone series to coordinate many aspects of composition, including pitch and rhythm. In the minds of Cowell and his fellow modernists - especially Carl Ruggles and Dane Rudhyar - this gave a "natural" basis to the increased use of dissonance in their respective compositional languages, one of the most characteristic qualities of American "ultra-modernism" which flourished from roughly 1915 to 1940.

In the 1969 edition of *New Musical Resources*, Jocelyn Godwin reports that Cowell committed to publishing the work only in 1928, having the work "typed out, reproduced in mauve ink on a spirit duplicator, and sent the rounds of likely publishers." (Godwin, ed, *New Musical Resources* (1969), x; see discussion in David Nicholls's 1996 edition). The New York Public Library holds two of these duplicates, similar but varying in important ways from the present exemplar. Nicholls's 1996 description of the sources was based only on a partial view of the NYPL's Cowell Holdings, but it is the most complete publicly available account of the known sources for *New Musical Resources*. Nicholls notes that the two NYPL spirit duplicates could have been written at any point between 1919 and 1928, but assigns them to the earlier part of that window for stylistic reasons. Nicholls's general description of the main 1919 spirit duplicate of the original typescript matches the present version, with 41 typed pages though with an unspecified number of musical examples in manuscript. However, his analysis of the differences between the NYPL copy and the 1930 published version suggest that our exemplar in fact predates the one held at the NYPL used by Nicholls as his primary point of reference. Of chief interest, the present copy has original typing in darker ink on top of the spirit duplicated pages on nine pages.

In particular, the overtyped examples in our exemplar provide evidence of the ongoing refinement of Cowell's terminology. The majority of the alterations made here involve the addition of the word "partial," replacing a different word ("overtone"?) which has been erased in each instance. This important change in terminology is not cited as a difference by Nicholls in his source comparison between the NYPL typescript and the 1930 version. Further clarifications in Cowell's section on tempo are also not noted by Nicholls, raising the possibility that the version he consulted was in fact a duplicate run from this particular version after Cowell had modified it.

The manuscript music in this typescript include detailed examples of Cowell's idiosyncratic notational style for *New Musical Resources*. Of particular note are the various notational possibilities that Cowell developed for notating tone clusters, as well as the noteheads of different shapes (diamonds, triangles, and squares) that Cowell used to illustrate further shading of notational detail. [9626] \$18,000.00

5. [American Music] Gershwin, George. (1898-1937) . *Signed Letter vouching for the painter Arthur Kaufman, fleeing Nazi Germany*. "I consider him a first rate artist and would like to see him come to America to stay."

TLS, one page, 8.25 x 10.75, personal letterhead, June 10, 1936. A notarized letter submitted to US consulate in Rotterdam, vouching for the painter Arthur Kaufman whose portrait of Gershwin is in the Smithsonian Portrait Gallery. In full: "My friend, Mr. Arthur Kaufman [sic], is anxious to obtain a permanent visa for the United States. I consider him a first rate artist and would like to see him come to America to stay. I will be glad to assume financial responsibility in case of need. Thanking you for any consideration you may extend Mr. Kaufman." Central vertical and horizontal folds with tiny edge separations, scattered creases, and an official stamp at the top, otherwise fine condition.

Of German-Jewish origin, Kaufman had been labeled 'degenerate' by the Nazis in 1933 and released from his position at the Dusseldorf School of Applied Arts. He then fled to the Netherlands before relocating to America, where he became a celebrated portrait painter. His oeuvre includes a 1936 oil painting of Gershwin, today held by the Smithsonian Institution's National Portrait Gallery. A photograph of the painting is included with the letter. [11656] \$3,200.00

6. [American Music] Porter, Cole. (1891-1964) . *"At Long Last Love" - Autograph Working Lyrics*. Handwritten working lyrics manuscript, in pencil, to 'At Long Last Love,' for the 1938 musical *You Never Know*, written on the reverse of an 8.25 x 10.25 off-white sheet of S. S. Normandie stationery. Porter writes the song title at the top, along with "3rd refrain," and "Save." The nine lines of lyrics include two lines which did not appear in the final version and read, in part: "Is it a break down or is it a break? / Is it a Raphael or only a fake? / What can account for these strange pittapats / Could this be the dream, the cream, the cat's?" In fine condition.

'At Long Last Love' first appeared in Porter's musical "You Never Know." The show was written not long after the riding accident that left Porter semi-crippled and was one of the flops he wrote before his return to prominence with *Kiss Me, Kate*. Porter wrote that "When this horse fell on me, I was too stunned to be conscious of great pain, but until help came I worked on the lyrics for a song called At Long Last Love." This song went on to be performed by many different entertainers, including Lena Horne and Frank Sinatra and became something of a classic. "This Clifton Webb-Lupe Velez duet was the most widely acclaimed song in the show. After the enthusiastic reception of the song in New Haven and Boston, Cole added the encore refrains..." (Robert Kimball, "Cole," p. 150)

Autograph lyrics of the American composer and songwriter are exceedingly rare. [10865] \$12,000.00

7. [American Music] Rodgers, Richard. (1902-1979). *Early Signed Photograph to Clifton Webb*. Exceptional vintage matte-finish 7.25 x 9.25 inch bust portrait boldly signed and inscribed by the important American composer and lyricist of more than 900 songs and 40 Broadway musicals including (with Lorenz Hart) *Pal Joey*, *Jumbo* and *Babes in Arms*. With Oscar Hammerstein, he would contribute to such classics as *South Pacific*, *The King and I* and *Oklahoma!*.

An uncommonly early image, signed and inscribed in fountain pen, "For Cliff, a swell feller, from his friend, Dick." Blindstamped in the lower right by the photographer, Nickolas Muray of New York. Attractively double-matted and framed to an overall size of 13.25 x 15.5. In fine condition.

In 1928, Richard Rodgers and Lorenz Hart's "She's My Baby" opened on Broadway, starring Beatrice Lillie and Clifton Webb and the present photograph likely dates from around this time. Between 1913 and 1947, the tall and slender performer Clifton Webb, who sang in a clear, gentle tenor, appeared in 23 Broadway shows, starting with major supporting roles and quickly progressing to leads. He introduced Irving Berlin's "Easter Parade" and George and Ira Gershwin's "I've Got a Crush on You" in *Treasure Girl* (1928); Arthur Schwartz and Howard Dietz's "I Guess I'll Have to Change My Plan" in *The Little Show* (1929) and "Louisiana Hayride" in *Flying Colors* (1932); and Irving Berlin's "Not for All the Rice in China" in *As Thousands Cheer* (1933). He went on to be known for his Oscar-nominated roles in such films as *Laura*, *The Razor's Edge*, and *Sitting Pretty*.

[11076] \$1,200.00

8. [American Music] [White House Steinway] Beck, Dunbar. (1903 - 1986). *Important Collection of Designs and gilted wood study for the White House Steinway*. An important archive of assorted studies on paper and wood as well as photographs and other ephemera related to the grand piano decorated by Dunbar Beck, presented by Steinway to Franklin Roosevelt in 1938, and which remains in the East Room of the White House to this day. The archive generally in very good condition, various sizes and formats, with scattered minor tears, smudges, and creases. From the Estate of the artist.

Included here are two copies of a finely printed trifold Steinway brochure ("The Nation's Second Steinway") with a brief history of the instrument: "On December 10, 1938, Theodore E. Steinway, President of Steinway and Sons, and grandson of Henry Engelhard Steinway, the founder, stood in the White House before the President, and said: 'Some five and thirty years ago we had the distinguished honor of presenting the instrument which has found its home here since that time. Now, because of your graciousness and generosity, Sir, this great distinction comes to us again. The motives that impelled this presentation are the same that impelled the first one, namely, it is a paean of thanksgiving by a family who arrived on these friendly shores from abroad and here were permitted to seek and make their homes and their lives, and to pursue their work with happiness and contentment.' President Roosevelt accepted the instrument for the nation, saying he dedicated the New Steinway to 'the advancement of music in every city, town and hamlet in the country.' Visitors will see the instrument in the East Room of the White House. The case, of finest Honduras mahogany, was designed by Eric Gugler. Dunbar Beck executed the symbolic decorations, which represent elementary American music - the Virginia reel, the New England barn dance, the ceremonial chant of the American Indian, the Negro cotton-picker bursting forth into song and the cowboy singing beneath the prairie stars. The massive eagles, symbolic of freedom, which support the case are the work of Albert Stewart. This magnificent instrument was built in its entirety with loving solicitude at Steinway, L.I., by craftsmen who believe it is their destiny to make the finest piano in the world. All those who worked on this piano sought to create an instrument which would be a State piano, one that would be at home in the White House." The White House website features a short film about the piano ("Catching up with the Curator: The Steinway Piano"), including footage of it being performed at recent White House concerts, as well as archival footage of it being played by Harry Truman.

The archive features 11 original studies by Beck, of various sizes and formats from approx. 6 x 12 to 11 x 14 inches. For the "Barn Dance" tableau, there are four drawings in pencil, ink and/or gouache plus a magnificent fully realized wooden maquette painted in gilt precisely as seen on the actual piano. For the "Native American" tableau, there are four original drawings, plus a photograph of the final panel, inscribed by Beck on the verso "Hard to find an Indian dance not connected to war or religion - Crow Indian social dance depicted." For the "Virginia Reel," one drawing included and there is a further drawing depicting two figures speaking with a man on horseback, illegibly inscribed below and perhaps a discarded earlier idea. A 24 x 18 inch printed diagram of a Steinway Model D ("Scale - 2 in = 1 ft"), features on the verso an expressively drawn male nude, evidently not related to the designs for the piano, though included because of its placement on the diagram. Also included is a 20 x 16 inch black and white doubleweight presentation photograph of the piano, a program from the "Preview Luncheon to the Creators of the White House Piano" (Lotos Club, NY - December 3rd, 1938), a 4-page Steinway News brochure about the piano (including a photograph of Beck), an original 1928 graphite portrait drawing of Beck by W. Christian, and a letter to Dunbar Beck on Steinway & Sons letterhead dated January 25, 1947, signed "Th...Steinway," and letting Beck know that "we had to take the White House Piano to the factory for slight repairs. Luckily your lovely decorations are O.K., but there are so many visitors in the White House who finger the piano and brush their buttons on it, that some day someone may make an injury to your lovely work, in which case, as far as I am concerned, no one will touch it but you!"

Dunbar Dyson Beck was a muralist, teacher, interior designer and painter. In 1927, after receiving his BFA from Yale University, he won the prestigious Prix de Rome award for his painting Adoration. He spent the following three years studying at the American Academy in Rome. Upon his return, he taught at Columbia University and Cooper Union in New York. Commissioned works occupied much of his time during the 1930s and 1940s, ranging from murals, including for the World's Fair and Radio City Music Hall, New York, to ecclesiastical commissions, such as St. Roses' Chapel in Sacramento, California, and more uniquely, the present frieze for the case of the Steinway concert grand piano that was given to the White House by Steinway & Sons, which received by President and Mrs. Franklin D. Roosevelt with great pleasure. [11021] \$35,000.00

9. [Beethoven, Ludwig van. (1770-1827)]. *Einladung zu Ludwig van Beethoven's Leichenbegängniss. ORIGINAL INVITATION TO BEETHOVEN'S FUNERAL*. Single sheet black-bordered invitation to Beethoven's funeral, the text composed by Beethoven's life-long friend Stephan von Breuning. Vienna, March 29, 1827. Printed on heavy paper, cut by hand, measuring 19.2 x 13.1 cm. "...Man versammelt sich in der Wohnung des Verstorbenen im Schwarzspanier-Hause Nr. 200, am Glacis vor dem Schottenthore. / Der Zug begibt sich von da nach der Dreyfaltigkeits-Kirche / bey den P. P. Minoriten in der Alsergasse. Die musikalische Welt erlitt den unersetzlichen Verlust des berühmten Tondichters am 26. März 1827 Abends gegen 6 Uhr. / Beethoven starb an den Folgen der Wassersucht, im 56. Jahre seines Alters, nach empfangenen heil. Sacramenten ..."

["The Meeting of Mourners will take place at the residence of the deceased, in the Schwarzspanier House, No. 200, at the Glacis before the Schotten Gate. The cortege will proceed from there to the Trinity Church of the Minorites in Alser Street. / The irretrievable loss to the musical world of the celebrated tone-master took place on the 26th March, 1827, at 6 p.m. Beethoven died in consequence of dropsy, in the 56th year of his age, after having received the Holy Sacrament. / The day of obsequies will be made known by L. van Beethoven's Worshippers and Friends."]

Foxing around the edges, single vertical crease through center, overall a well-preserved and evidently cherished page announcing the death of the composer, exceedingly rare. Matted with an oval engraved portrait of the composer by St.-Aulaire, engraved by Langlumé.

"Ten thousand or more (some estimated the throng at double and even triple that number) crowded the streets on March 29 to witness the great procession, which wound through the streets from the courtyard of the Schwarzspanierhaus to the Trinity Church of the Minorites in the Alsergasse and thence to the nearby village of Währing, where the eloquent funeral oration written by Franz Grillparzer was rendered by the actor Heinrich Anschutz and Beethoven was buried in the parish cemetery. The pallbearers were eight kapellmeisters; the torchbearers included many of Beethoven's close friends as well as Vienna's leading musicians. A choir sang a solemn Miserere, WoO 130, to the somber accompaniment of trombones." (Maynard Solomon, "Beethoven," p. 383) [10838] \$18,500.00

10. **Berlioz, Hector. (1803-1869).** *Benvenuto Cellini. Opera semi-seria en trois actes. Paroles de M. M. Léon de Wailly et Auguste Barbier. Traduction allemande de M. P. Cornelius.... Oeuvre [23]. FIRST EDITION PRESENTATION COPY INSCRIBED TO ERNEST REYER*. Brunswick: Chez Henry Litolf, [1856]. First Edition. Oblong 8vo. piano-vocal score, 28 x 17 cm. Title, verso blank. Dedication to Maria Pavlovna, Grande Duchesse de Sax-Weimar, verso blank. Blank, [1]. Music, pp. 2-376. Title and dedication printed in gold on smooth paper, the music engraved throughout. [PN] 1232. Inscribed in black ink on the reverse of the dedication page "A mon ami Reyer / H. Berlioz." Hopkinson 67D. Holoman, p. 178. This copy from the collection of André Meyer, with a note of a provenance from one of his children penned on a rear endpage. A closely trimmed copy, with resultant loss to the title page foot of the foreign distributors, but without any other losses throughout. In a fine half calf modern binding.

"It is not stated on the title who made the arrangement. On the first page of the overture it is stated that this was 'arrangée a 4 mains par Mr. de Bulow,' but nowhere else is his name mentioned. This arrangement is certainly not that of Morel, being quite different, and it can only be assumed (as there is no evidence to the contrary) that von Bulow made the arrangement of the rest of the opera." (Cecil Hopkinson, "Bibliography of Hector Berlioz," p. 156)

An important presentation copy, inscribed by the composer at the end of his life to his close friend and perhaps his staunchest supporter in the press (Journal des débats), the French opera composer Ernest Reyer (1823 - 1909). The story of Berlioz's inscription to Reyer is documented by Reyer himself and also by Jullien. In his "BIOGRAPHICAL NOTES AND PERSONAL REMINISCENCES. BY THE COMPOSER OF "SALAMMBÔ" (Century Monthly Magazine, December 1893), Reyer writes: "A short time before the death of his master, [his servant] had accompanied Berlioz to my house. Painfully did the poor musician mount up

the four flights of stairs to come and sit at my table. After the meal I begged him to write his name on the score of 'Benvenuto Cellini.' He seized a pen, wrote with a trembling hand 'A mon ami,' and then, looking at me with a wistful glance, said: 'I have forgotten your name.' It was a cruel blow, which went to my very heart. I was to see him no more till I gazed on his face as he lay upon his death-bed, that master whom I had so much admired, and on whom I had bestowed an affection which he could never doubt from the very moment when I first had the happiness to make his acquaintance. M. Adolphe Jullien, to whom I related this sad incident, has recorded it in his beautiful book entitled 'Hector Berlioz: his Life and Works,' the most complete monument which has ever been reared to the memory of the immortal author of the 'Trojans' and the 'Damnation of Faust.'"

Benvenuto Cellini is an opera semiseria in two acts to a libretto by Léon de Wailly and Henri Auguste Barbier. It was the first of Berlioz's operas, premiered in 1838.

[10979] \$15,000.00

11. [Boeuf Sur Le Toit] [Milhaud, Darius. (1892-1974)] Benito, Edoardo. (1891-1953). *Le Boeuf sur le toit*, [1920]. - *Important Painting*. Original artwork in watercolors and ink, signed center "Benito." 39 x 29 cm. A preliminary or related design for the pochoir published in the Gazette du Bon Ton, March, 1920. A client wearing a hat stands at the bar and is attended by a black bartender, "LE BOEUF SUR LE TOIT" is inscribed at the left in various alternating bright colors. Tipped at corners to another sheet, archivally matted and framed under UV-Plexi. Fine.

"Le boeuf sur le toit" is a surrealist ballet made on a score composed by Darius Milhaud, taking its title (and much musical inspiration) from an old Brazilian tango. Conceived originally to have been the score of a silent Charlie Chaplin film (Cinéma-fantaisie for violin and piano), it grew into a ballet with a scenario by Jean Cocteau, stage designs by Raoul Dufy, costumes by Guy-Pierre Fauconnet and a first performance which involved the famous Fratellini clowns from the Medrano circus. The premiere of the ballet was given in February 1920 at the Théâtre des Champs-Élysées and subsequently gave its name to a celebrated Parisian cabaret-bar, Le Boeuf sur le Toit, which became a meeting-place for Cocteau and his associates. "Although the history of Le Boeuf - both bar and ballet - is by now well known, the nightclub's emergence as a meeting ground for the haute monde and modernist artists merits further consideration here...The Ballet earned a coveted spot in the 'Gazette du Bon Ton,' where it was depicted in a pochoir illustration by Eduardo Benito in 1920." (Mary E. Davis, "Classic Chic: Music, Fashion, and Modernism," p. 220) [9186] \$25,000.00

12. Bonarelli, Prospero. (1588 - 1569) [Callot, Jacques. (1592 - 1635)]. *Il Solimano. Tragedia*. Firenze: Pietro Cecconcelli, 1620. First edition. Small 4to. 1f. (pictorial title including the arms of the Medici), 1f. (dedication to the Grand Duke of Tuscany, Cosimo II), 2ff. ("Lettera del Sor. Giovambatista Strozzi all'Autore"), [v] (letters to Ottavio Rinuccini, Andrea Salvadori, Niccolò Strozzi, and Gabriello Chiabrera), [i] (cast list), [ii] (set design), pp. 3-31, [ii] (set design), 41-63, [ii] (set design), 65 - 94, [ii] (set design), 95 - 138, [ii] (set design), 139 - 162, 1f. (recto errata, verso colophon). With occasional decorative initials and woodcut head- and tailpieces and including 6 etchings by Jacques Callot (cf. Meaume) comprising the illustrated title-page, and 5 double-page plates representing the stage settings by Jacques Callot after the designs of Giulio Parigi. With the usual pp. 33-40 misnumbered 41-48 and p. 89 misnumbered 98. Trimmed margins, but overall a very bright and fresh copy of this early 17th Century "Turkish" opera. Berlin Katalog 4112; Brunet I, 1089; Cicognara 1086 ('bellissime figure, prove freschissime'); Gamba 1810 ("Tra le molte edizioni di questa tragedia e' la presente molto ricercata per la vaghezza delle figure"); Lieure 363-368; Sartori 22249. Allacci 729-730. Schaal 861. Wotquenne p. 132.

Bonarelli's great tragedy was first performed in Florence in 1618. Jacques Callot illustrated the work, following the designs of his tutor and colleague, Giulio Parigi, an architect and the chief designer of courtly festivities under the Grand Duke, Cosimo II de' Medici. Both Parigi and Callot were employed by the Medicis, and this is one of the last books Callot produced for the Florentine family. "The dramatic finale shows the city of the tyrant Soliman in flames, the moveable scenes -- THE FIRST IN THE HISTORY OF THE THEATRE -- picture contemporary Florence. The whole of its effective contrasts of dark and light seems fantastic, yet it is the rational and realistic portrait of a fantastic, imaginary subject." (Otto Benesch, *Artistic and Intellectual Trends from Rubens to Daumier*, Cambridge, 1942, p.17).

"One of the earliest Turkish operas was written in 1619 by the Italian Prospero Bonarelli..., whose *Il Solimano*... became the blueprint for many eponymous operas and for other operas that employed elements of its plot. *Solimano* is representative of a group of operas that mix political intrigue with interpersonal drama and articulate questions related to political power through the staging of family conflict." (Nina Berman, "German Literature on the Middle East: Discourses and Practices, 1000-1989," p. 115) [9403] \$6,000.00

13. **Burney, Charles. (1726-1814).** *A General History of Music. From the Earliest Ages to the Present Period. To Which is Prefixed, A Dissertation on the Music of the Ancients. - INSCRIBED PRESENTATION COPIES TO BURNEY'S ITALIAN AND FRENCH TRANSLATOR, C.D. EBELING.* London: Printed for the Author: And sold by T. Becket; J. Robson; and G. Robinson., 1776, 1782, 1789, 1789. First edition. Four large quarto volumes (10 7/8 x 8 5/8 inches; 275 x 220 mm). xx, [12], 522, [1, blank]; [4], 597, [1, blank], [1, errata]; xi, [1, blank], 622, [11, index] [1, errata]; [4], 685, [1, blank], [2, publisher's ads], [12, index], [1, errata], [1, blank] pp. Twelve engraved plates, including the four frontispieces. Engraved frontispieces in Volumes I-III by F. Bartolozzi after G.B. Cipriani and E.F. Burney, engraved frontispiece portrait in Volume IV by F. Bartolozzi after Sir Joshua Reynolds (dated 1784), and nine additional plates one of which is folding. Engraved musical illustrations throughout text. The dedicatory epistle to the queen is said by Grove to have been written for Burney by his friend, Samuel Johnson. Contemporary full calf, rebaked to style. Volumes 1 and 2 inscribed "For Professor Ebeling from the Author." An extraordinary inscribed presentation set of the first history of music in the English language. Hirsch I Anhang 16; RISM BVI p. 190.

A very rare autograph presentation set from the important English musician to his translator, the writer and teacher at the Hamburg Commercial Academy, Christoph Daniel Ebeling (1741 - 1817). Charles Burney, organist, minor composer, and dedicated minor astronomer, was father of the novelists Fanny Burney and Sarah Harriet Burney. He was also a man of considerable general learning who travelled extensively in France, Italy, and Germany in pursuit of musical knowledge. He was friends with numerous literary figures of the time including Garrick, Reynolds, Burke, and Samuel Johnson, who contributed several lines of translation in Volume II of this work and is mentioned in the list of subscribers, along with William Horatio Walpole, and M. Diderot.

"Although little is heard about Ebeling any more, during his own day he was well connected in intellectual and musical circles with acquaintances that included C.P.E. Bach, Friedrich Klopstock, Johann David Michaelis, Samuel Taylor Coleridge, and William Wordsworth. He was also an important writer and cultural disseminator whose wide-ranging interests were channeled in writings on U.S. history, a ten-volume travel anthology, contributions to Friedrich Nicolai's 'Allgemeine Deutsche Bibliothek' (1765 - 1796), and the coeditorship of a journal, 'Unterhaltungen' (1766 - 1770). Among his great passions was the cultivation of music. He published one of the earliest German music histories, 'Versuch einer auserlesenen musikalischen Bibliothek' (1770), and, as the translator of Burney's first French and Italian tour, introduced German readers to a new way of studying and writing about music - the musical travelogue." (Vanessa Agnew, "Enlightenment Orpheus," p. 16) [10315] \$8,500.00

14. **Caccini, Francesca. (1587-c.1641) & Ferdinando Saracinelli (1583-1640).** *La Liberazione di Ruggiero dall'Isola d'Alcina. Balletto Rappta in Musica al Ser.mo Ladislao Sigismondo Principe di Polonia e di Suezia Nella Villa Imp.le della Serenissima Arcid. ssa d'Austria Gran Duch.sa di Toscana. - 1625 FIRST EDITION LIBRETTO OF THE FIRST OPERA BY A FEMALE COMPOSER.* [Florence]: Pietro Cecconcelli, 1625. First Edition. 4to. (21 cm), engraved title, 45 pp, 5 folding plates by Alfonso Parigi depicting the set designs of his father Giulio Parigi, F4 blank at end, title lightly browned, spotted and with edges chipped, other ff. slightly foxed and lightly browned, unbound, stitched as issued. This first edition contains 45 pages; Cecconcelli published a 36-page second edition later the same year. Allacci 482; Berlin Kat 4113 (second edition); Cicognara 1432. Contained in a fine full goatskin box.

The comic opera in four scenes in composed with a libretto by Ferdinando Saracinelli, based on Ludovico Ariosto's Orlando Furioso. It was first performed on 3 February, 1625 at the Villa di Poggio Imperiale in Florence. The first opera written by a woman, it was long considered to be the first Italian opera to be performed outside of Italy. Commissioned by Regent Archduchess Maria Maddalena of Austria, wife of Cosimo II de' Medici (for whom Caccini worked), the work was performed to celebrate a visit from Prince Władysław of Poland during the Carnival of 1625, and was revived in Warsaw in 1628. Only five years after the first printed opera in Italy, Ruggiero was printed under the protection of Maria Magdalena in 1625 and is the only opera by Francesca Caccini to survive. The librettist Ferdinando Saracinelli was the confidential steward of Cosimo II and Ferdinando II, Grand Dukes of Tuscany and also superintendent of court music. His other works includes the texts of madrigals, ballettos, invenzioni and other theatrical entertainment set to music by Peri and Lorenzo Allegri.

The extraordinary engraved set designs included in this volume are of special note. In particular, Parigi's final plate shows a portion of the villa that was destroyed in the 18th century. [11192] \$15,000.00

15. [Carrousel des Galants Maures] **Berain, Jean. (1640 - 1710) [Studio of].** *A Turbaned Youth on a Prancing Horse - Original Costume Design from the Carrousel des Galants Maures, "The First Great Event at Versailles".* Chevalier de la Quadrille du Dauphin. Watercolor, black and brown pen and ink over an engraved cartoon, on vellum. [Versailles, 1685]. 31.5 x 23 cm. Wax seal stamped

on the lower mount, some minor stains, overall fine. Set in a fine gilded wood 19th century frame, updated with UV Plexi glass.

The court of Louis XIV was known for its extravagant theatricals and festivities, especially the mascarades organized for Carnival. At the time the Dauphin came of age, the King decided to revive the idea of a tournament, or carrousel, which featured games of equestrian skill. This drawing records a figure from the Carrousel des Galants Maures, a tournament staged in 1685 at Versailles. Berain was in charge of the design of the event and it was a great chance for him to display his talents. The carrousel was given outdoors on two days, June 4 and 5 but unfortunately, there was a violent storm which impeded the riders from using their lances to best effect. These entertainments were extremely expensive: it is recorded that the King spent 100,000 livres on it, but the total costs were probably higher as each nobleman would have paid for his own costume. The subject of the tournament was taken from a Spanish 16th century epic recounting the civil wars in Granada between the Abencérages and the Zégris. The Dauphin led the former and the Duc de Bourbon the latter.

“A description sent to the court of Savoy on the day of the event reports on the prodigious number of precious stones observed on the costumes, even on the horses. The observer noted that it was as if the Indes orientales had ‘vomited all of its riches on that day at Versailles.’...Jean Berain had designed the costumes and had been much inspired by Gissey’s exotic costumes of 1662, but his far surpassed their splendor....The carrousel of 1685 was recorded in many journals, memoires, and archives as an event so well attended that the city of Paris was deserted.” (Ina Baghdiantz McCabe, “Orientalism in Early Modern France,” p. 243)

The present work is from a very small run of etchings printed on vellum and heightened with ink and watercolors, possibly intended for participants in the Carrousel. Some of these similar figures are in the collection of the Bibliothèque d’Art et d’Archéologie, Paris (See J. de La Gorce, Berain, Paris 1986, p. 114), other figures were in the Houthakker Collection (see P.Fuhring, “The Lodenijk Houthakker collection”, London, 1989, n° 664-665, repr.) and a different single page from the series was sold at New York, Christie’s, 10 January 1996, lot 175. The present page is from the noted collection of Jacques Petithory. [10487] \$16,000.00

16. **Chopin, Frédéric. (1810-1849).** *Signed French Copyright Agreement for the Publication of his Op. 20 Scherzo, Op. 21 Piano Concerto, Op. 22 Grand Polonaise and the Mazurkas Op. 24.* Very rare signed document from the Polish composer and pianist, recording the sale of the French copyright to the Parisian publisher Maurice Schlesinger for some of his most celebrated works: the Scherzo No. 1 in B minor Op. 20, the Piano Concerto in F minor Op. 21, the Grand Polonaise in E-flat major Op. 22, and the four Op. 24 Mazurkas. 1 page. Paris, August, 1835. 20.5 x 22.5 cm. The handwritten document in French, prepared by a representative of the publishing company, signed by the composer in full “F.F. Chopin.” “Je reconnais avoir vendu a Mr. Maur. Sch..ger la propriete pour la France des oeuvres suivants de ma Composition et j’ai recu de lui pour les dits ouvrages la somme de Douze cent francs...les ouvrages sont // 1. Scerzo op. // 2. 4. Mazurka op. // 3. Concerto. op. // 4. Polonaise op. // Paris le 7 Aout / 1835.” On laid paper, the verso with a later note from the Publisher “7 Août 1835 Chopin.” Upper margin stained, various creases and some small losses along the right edge, affecting two words, else fine. A great rarity.

The present agreement was forged just as Chopin prepared to leave Paris to visit his parents in Karlsbad for the first time since leaving Poland and his departure “marked the end of an extraordinary phase in his musical career.” (Tad Szulc, “Chopin in Paris,” p. 109) The composer here acknowledges receipt of an advance payment from Maurice Schlesinger (1798-1871), who led one of the most important musical publishing firms in Paris. Beginning in 1833, the Schlesinger firm published the first editions of 40 works by Chopin (op. 1-34 and 44-56, with the exception of op. 3-5, 16, 17, 19, 28), though Chopin’s relationship with Schlesinger was a sometimes uneasy one. In a letter to Julien Fontana 3 March, 1839, the composer refers frequently to the publisher as “le Juif” and to Schlesinger’s underhanded ways, remarking that “Schlesinger has always duped me,” alluding to his having been used to make unreasonably profits, while slightly conceding the expenses that publishing entails. Although Chopin published also with other publishers, he most highly prized Schlesinger’s publications, because it was mostly due to these that he owed his elevated position in the French music market.

Though without listing opus numbers, the agreement applies to the Scherzo No. 1 in B minor Op. 20, the Piano Concerto in F minor Op. 21, the Grand Polonaise in E-flat major Op. 22, and the four Op. 24 Mazurkas. The Scherzo was composed between 1831-34 and was first published in 1835, by Schlesinger. The Concerto in F minor op. 21 was composed 1829/1830, first performed in Warsaw, on March 17, 1830 and first published in 1836, by Schlesinger. The Grand Polonaise was composed 1830-1836, first performed in Paris on April 26, 1835 and first published in 1836, by Schlesinger (this is the haunting Polonaise featured in the Roman Polanski film “The Pianist”). The four Mazurkas, op. 24 were composed 1833-1835 and first published in 1835, by Schlesinger.

The present document has been authenticated by Hanna Wroblewska-Straus, Emeritus Director of The Frederick Chopin Institute in Warsaw and one of the leading Chopin scholars in the world. [11400] \$85,000.00

17. [Dance] [Ballets Russes] **Bobyshov, Mikhail Pavlovich. (1885 - 1964).** [Fokine, Michel. (1880 - 1942)]. *Mikhail Fokin and Vera Fokina in the Ballet Carnaval, 1916.* Large original watercolour and gouache painting over a pochoir and graphite outline on brown paper, depicting Mikhail Fokine and Vera Fokina in the Serge Diaghilev's Ballets Russes "Carnaval" set to music of R. Schumann and with costumes by Leon Bakst. Signed and dated in graphite [M. Bobyshov 1916.] (lower left in the image), stamped with a library stamp [Library of the Sadovsky club of the Transport Workers Union Konyushennaya Square, 2] [Saint Petersburg] (lower margin), stamped [Checked 1936] (left margin), inscribed in Cyrillic [Checked 1943] (lower margin), inscribed [year 45] and '46' (?) (lower margin). Image size 52 x 32 cm., sumptuously framed under UV-plexi in a hand-gilted and handcarved frame. Some small stains on paper, overall fine.

A similarly painted example of this design illustrated on page 131 "A Feast of Wonders: Sergei Diaghilev and the Ballets Russes" (Skira, 2009) and exhibited at "Etonne moi! Sergey Diaghilev and Russian Ballet Seasons" (2009, Villa Sauber & Salle des Arts du Sporting d'Hiver, Monaco). Our example exhibited at "Vision of dance" (2009, Tretyakov gallery, Moscow, Russia).

The Russian Museum in St Petersburg has in its collections an oil painting from 1915 by Mikhail Bobyshov, 'Harlequinade,' inspired by the same subject. Bobyshov had been collaborating with the World of Art and showing his works at its exhibitions since the mid-1910s. Fokine was so impressed by Harlequinade, which depicts him and his wife Vera Fokine as Harlequin and Columbine, that he personally invited Bobyshov to work on the sets and costumes for the ballet entitled Eros, which was staged at the Mariinsky in 1915. The Soviet Russian stage designer and painter was later professor of the Repin Institute of Arts and was honoured with the title of People's Artist of The RSFSR (1961). Bobyshov designed theatrical performances for the Maly Theatre, the Stanislavsky Music Theatre in Moscow, the State Academic Comic Opera Theatre and many others and his works feature in the collections of such museums as the State Russian Museum and the State Tretyakov gallery as well as in numerous private collections.

[11096] \$50,000.00

18. [Dance] [Ballets Russes] **Diaghilev, Sergei. (1872-1929).** *Autograph Letter.* Autograph letter from the important ballet impresario and founder of the Ballets Russes, signed "Serge Diaghilev." One page, 8vo, Paris, 26 February, 1922, to the violinist Marcel Chailley (according note on verso), on printed stationery from the Hotel Continental(Paris), in French. In part "Il est arrivé juste ce que je craignais. Je dois partir pour Bruxelles et ce contretemps me prive du plaisir de déjeuner chez vous demain..." ["It has arrived exactly what I have dreaded. I must leave for Brussels and this unexpected trip deprives me of the pleasure of eating with you tomorrow..."]. A few stains and wrinkles, some notations on verso in ink with slight show-through, otherwise in fine condition.

A letter from a very difficult period in the history of the Ballets Russes. "During January and February 1922, after returning to Paris, Diaghilev was consigned to a state of poverty that he had not known since the last year of the war...He still had the sets from earlier productions, and at least some of his dancers will willing to go back to him, despite the fact that he had run out on the company and deprived them of a substantial proportion of their salaries. Years later he wrote that he 'realised that [the debacle] was a sign (and what if life is not a series of signs?) that this was not my destiny and that it ill befitted me to occupy myself resurrecting old glories.' Be that as it may, he showed no inclination to rethink his aesthetic position. Although Diaghilev spent much of 1922 licking his wounds and trying to save his company, he remained preoccupied by the idea of recreating an idealised form of aristocratic Russian culture." (Sjeng Scheijen, "Diaghilev. A Life," p. 374) [11448] \$2,200.00

19. [Dance] [Ballets Russes] **Karsavina, Tamar. (1885-1978).** *Signed Photograph in Le Pavillon d'Armide.* Signed doubleweight original silver print photograph of the legendary ballerina, Nijinsky's dance partner at the Ballets Russes. A striking image in profile, holding a fan, signed with her name alone "Tamara Karsavina" in blue ink. The verso is blank, but this image is almost certainly by Emil Otto Hoppé. [London, 1911]. 20 x 14.5 cm. Signature to a dark area of the image, small chips to upper right edge, otherwise fine.

[11545] \$2,000.00

20. [Dance] [Ballets Russes] **Nijinsky, Waslaw. (1889-1950).** *Signed Photograph in "L'après-midi d'un faune".* An exceptionally rare signed full length photograph of Waslav Nijinsky in probably the most famous of all his roles, as the titular Faun in his 1912 ballet for the Ballets Russes. Signed "Waslaw Nijinsky / 1917" on a light area of the image. A few small nicks and tears around the

periphery, overall fine. 8.3 x 13.6 cm. Beautifully matted and framed in a hand-gilted contemporary frame.

Set to “Prélude à l’après-midi d’un faune” by Claude Debussy and with costumes and sets by Léon Bakst, the ballet was first performed in the Théâtre du Châtelet in Paris on May 29, 1912. Considered to be one of the first modern ballets, the dancers were presented as part of a large tableau, a staging reminiscent of an ancient Greek vase painting. Presented in bare feet and rejecting classical formalism, the dancers often moved across the stage in profile as if on a bas relief, as can be seen in the present image. The work had an overtly erotic subtext beneath its façade of Greek antiquity, ending with a scene of graphic sexual desire.

Authentic signed photographs of Nijinsky are very rare. [10720] \$35,000.00

21. [Dance] [Ballets Russes] [Nijinsky, Waslaw. (1889-1950)]. *Programme Officiel des Ballets Russes Theatre du Chatelet Mai-Juin 1912*. Paris: 1912. Folio, original wrappers stapled as issued with a reproduction of the Bakst painting of Nijinski on the upper wrapper. Illustrated with black and white photographs and colour reproductions of sets and costumes, all framed within gold printed geometric borders. The official programme for the 1912 summer season of the Ballets Russes which includes an essay in French by Louis Delluc. Amongst the dancers photographed are Nijinski, Karsavina, Bonislava Nijinska, and Lydie Nelidoff. The set and costume designs are by Leon Bakst. The ballets performed during the season included “Le Spectre de la Rose”, “Le Dieu Blue”, “L’Oiseau de Feu” “L’Après-midi d’un Faune” and “Petrouchka”. It also featured the premiere on June 8th of “Daphnis et Chloe” scored by Ravel and designed by Leon Bakst. [11232] \$1,200.00

22. [Dance] [Ballets Russes] [Nijinsky, Waslaw. (1889-1950)] Jones, Robert Edmond. (1887 - 1954). “*The Professors - Till Eulenspiegel*” - ORIGINAL COSTUME DESIGN. Ink and gouache on paper laid down to artist board, 14.25 x 9.25 inches [36 x 23.5 cm]. From the collection of Kenneth MacGowan, Academy-Award winning film producer, with an American Federation of the Arts lending label removed from mount recording his ownership, together with a label recording this work as Number 6-B3 in the Index of the Theater Designs of REJ at Olin Memorial Library, Weylan University. Reproduced on page 54 of “Nijinsky, Pavlova, Duncan: Three Lives in Dance” (ed. Paul David Magriel).

The ballet ‘Till Eulenspiegel’ was created for the second American tour of the Ballets Russes in 1916. One of the four known works choreographed by Nijinsky, it was a collaboration with the young American designer/architect Robert Edmond Jones, set to a symphonic poem by Richard Strauss. Till is a middle European folk hero who disrupts his town until he is condemned to death, and, like Petrouchka, defies it. Nijinsky and Jones created a distorted medieval world of grotesque beggars and aristocratic women dwarfed by their costumes. Not only was this the only ballet designed by an American, it was also the only ballet never seen in Europe and never seen by Diaghilev, who refused to cross the ocean because of the war. It “proved that an American designer could provide costumes and decor for the ballet every bit as witty and illuminating as those of the popular Russian designers Leon Bakst and Alexander Benois.” (Orville Kurth Larson, “Scene Design in the American Theatre from 1915-1960,” p. 59)

The American scenic, lighting, and costume designer Robert Edmond Jones is credited with incorporating the new stagecraft into the American drama. His “imaginative simplification of sets initiated the 20th-century American revolution against realism in stage design.” (Encyclopedia Britannica)

[11181] \$8,500.00

23. [Dance] [Ballets Russes] [Nijinsky, Waslaw. (1889-1950)] Stravinsky, Igor. (1882-1971). *Le Sacre du Printemps. Réduction pour piano à quatre mains par l’auteur*. Berlin; Moscou; St. Pétersbourg: Édition Russe de Musique (Russischer Musikverlag G.M.B.H.), 1913. First edition. Upright folio. 1f., 89pp [PN] 196. Hardcover. Wrappers mounted over tan buckram boards. Corners of boards nicked, tape affixed to lower spine, two small holes to the half title, else clean and in a good state. DeLerma S3, p. 80. CPM 54 p.444; Kirchmeyer: “Kommentiertes Verzeichnis Der Werke & Werkausgaben Igor Strawinskys bis 1971,” pp.115-126. The first edition of the corrected version, published within a year of the first version. The full score was not published until 1921.

Le Sacre du Printemps was first performed by Diaghilev’s Ballet Russes at the Théâtre des Champs-Élysées, Paris on May 29, 1913. Nijinsky’s non-classical choreography caused a powerful uproar at the premiere, and it was reported that there was so much noise from the audience that the music could not actually be heard.

[11153] \$2,500.00

24. [Dance] Brassai [Gyula Halasz] (1899-1984) [Lifar, Serge. (1905-1986)]. *Marina Semyonova & Serge Lifar Rehearsing for the Ballet "Giselle" - Original Photograph*. Vintage silver gelatin photograph, 1936. Stamped "Brassai. 81, Rue Du Faub St. Jacques Paris XIV..." 7 x 8.5 inches [17.5 x 21.5 cm]. In fine condition.

At the Paris Opera House, Ms. Semyonova danced the title role in "Giselle," with Serge Lifar as her partner. It was a new interpretation of the role — "the romantic and sad image of Giselle took on a more down-to-earth quality, an acquired will and determination," according to *The International Encyclopedia of Dance* — that press accounts of the time describe as, at one point, eliciting such applause that Ms. Semyonova had to repeat a solo. Lifar, however, criticized her, writing, in his 1939 book, "A History of Russian Ballet," that Ms. Semyonova's characterization "was completely lacking in romantic spirit."

[10676] \$6,500.00

25. [Dance] Fuller, Loie. (1862-1928). *Collection of Autograph Maxims*. An interesting and highly amusing collection of ten autograph philosophical maxims in English, each signed "Loie Fuller," by the "Serpentine" modern dance and theatrical lighting pioneer who was the embodiment of the Art Nouveau movement and was portrayed by Toulouse-Lautrec, Chéret, Rodin, etc. All in fine condition, as follows:

1. Signed advice "To the art collector." Paris, Hôtel Bedford 1909; ½ page in-4°: «We spend our lives gathering together many=many= »things » to keep : And the only things we can really keep are the things we cannot gather»

2. Signed advice "To boys." Paris, Hôtel Bedford, february, 1909; ½ page in-4°: « Use brains enough to shun a fight – Or pluck enough to fight it through»

3. Signed advice "To us all." Paris, Hôtel Bedford, 1909; ½ page in-4°: «Enthusiasm in youth – let us keep it! Sympathy is truth – Let us meet it. Generous is kind – Let us be it – Fault is blind – Let us see it»

4. Signed advice "To the deceived." Paris, Hôtel Bedford, 1909; ½ page in-4°: «If to learn that we are deceived / teaches us to be unbelieving / It is better to never know we're deceived. Let us keep our faith and believing»

5. Signed advice "To the unhappy." Paris, Hôtel Bedford, February 1, 1909; ½ page in-4°: «How often – very often – we can spell our regret – r-e-m-o-r-s-e !»

6. Signed advice "To the never satisfied." Paris, Hôtel Bedford, 1909; ½ page in-4°: «We look – a look – thinking – by the eye to satisfy the unseen = which feels = but can never see = and all the seeing does not satisfy !»

7. Signed advice "To the restless." Paris, Hôtel Bedford 1909; ½ page in-4°: «We travel and seek for the outer things. When the "inner things" will do»

8. Signed advice "To friends." Paris, Hôtel Bedford, January 30, 1909; ½ page in-4°: «Misunderstanding is the cause of more than half our troubles»

9. Signed advice "To the would be learned and the learned." Paris, Hôtel Bedford; ½ page in-4°: «Often it takes nature all the night – to undo – the mistake – which it took a professor all the day – to teach – and to make -»

10. Signed advice "To the sad." Paris, Hôtel Bedford, February 2, 1909; ½ page in-4°: «If we could only catch the smiles and keep them!» [11251] \$3,000.00

26. ["Degenerate" Music] [Bartók, Béla. (1881-1945) [Adler, Guido. (1855 - 1941)]. *Über die Herausgabe ungarischer Volkslieder [On the Publication of Hungarian Folk Songs] - INSCRIBED PRESENTATION COPY TO GUIDO ADLER*. Berlin and Leipzig: W. de Gruyter and Co, 1931. Sonderabdruck aus den Ungarischen Jahrbüchern Band XI, Heft 3. Ungarische Bibliothek. Für das Ungarische Institut an der Universität Berlin herausgegeben von Julius Farkas. 8vo pamphlet. 25 cm. 17, [1] pp. Inscribed in ink on the title «Prof. Dr. Guido Adler / hochachtungsvoll [yours respectfully] / Béla Bartók.» In fine condition.

An important association copy inscribed by the composer to the father of modern musicology, Guido Adler. This volume confiscated by the Nazis and recently restored to his heirs from the library of the University of Vienna.

Beginning in 1905 Bartok turned his attention to collecting and cataloging the folk music of his native Hungary. With the help of his friend and fellow Hungarian, composer Zoltan Kodaly, Bartok produced a series of commentaries, anthologies, and arrangements of the folk music that he had collected. In the present review, an offprint of the original publication in the journal *Zeitschrift für Musikwissenschaft*, Bartok concerns himself with an anthology of Hungarian folk music by the German musicologist Heinrich Moller. Here, «Bartok gives a more refined and sharper vision of his views of Gypsy music in this published polemic than is presented, say, in his <Hungarian Folk Song>...Bartok argues that Moller>s collection of Hungarian folk songs...is faulty from a <scientific viewpoint.> Bartok>s main complaint...is that the popular art song is not adequately differentiated from the peasant folk song, and that even within these larger categories the proper sub-types are not represented. And even worse (at least for Bartok), Moller apparently has privileged the popular art song, which Bartok hardly feels is worthy of serious study....Finally, Moller has made possibly the most damning mistake of all in Bartok>s eyes, which is that he incorrectly designates the new Hungarian popular art music as <Gypsy music.>» (David Malvinni, «The Gypsy Caravan,» p. 150-151)

Guido Adler is regarded as the father of modern musicology. He was the founder of the Musikwissenschaftliches Seminar of the University of Vienna, regarded as the prototype of musical research centres worldwide. He was a friend of many composers, including Brahms, Bruckner, Bartók and Mahler, who presented him with the autograph manuscript of the song “Ich bin der Welt abhanden gekommen”. After the Anschluss and during the last illness of the musicologist, the great library which he formed became a bargaining chip for the survival of Adler and his daughter Melanie. She imagined that they might be able to leave Vienna if the collection were given or sold to a library. The bargaining failed. Adler died, the library and his manuscripts were confiscated and Melanie transported and shot in 1942. This and the other books were catalogued by the library later in that year. Some parts of the library were found after the war and restored to the family and are now in the University of Georgia. The present volume was more recently discovered in the Music Library of the University of Vienna, marked with the stamp and inventory number of the Musikwissenschaftliches Seminar, having been stolen by the organisation Adler had founded. [11715] \$6,500.00

27. [“Degenerate” Music] **Webern, Anton. (1883 - 1945) [Jone, Hildegard (1891-1963)].** *Das Augenlicht von Hildegard Jone für gemischten Chor und Orchester. Op. 26. - SIGNED PRESENTATION COPY TO DAVID JOSEF BACH.* Vienna: Universal Edition, 1938. First Edition. Piano-vocal score by Ludwig Zenk. Upright folio. [PN]11004, 14 pp. A few stray marks to wrappers, otherwise fine. Signed and inscribed one month before the premiere by the composer on the title page to his important friend and associate D. J. Bach, May, 1938. An important association copy.

Dedicated to “My daughter Amalie Waller,” the choral work “Das Augenlicht” was premiered in London on June 17, 1938 by Hermann Scherchen, Webern’s favorite conductor of his own works, conducting the BBC Orchestra at the International Society for Contemporary Music Festival. “Since the society’s Austrian section had been suspended after the Anschluss, Webern was unable to attend officially, and as a composer of ‘degenerate music’ he would probably have been prevented from travelling abroad in any case by the new regime....In the audience was Luigi Dallapiccola, who penned an assessment of the new work in his diary entry later the same evening: ‘The orchestral forces are limited to essentials...Sonority, colour, articulation, instrumental layout - all is invention: every bit as important, therefore, as overall construction. *Das Augenlicht*, when one hears it, proves full of harmonious poetry: voices and instruments, often with enormous empty spaces between them, create opposing planes of sound. The score seems enriched by those mysterious vibrations which would arise if it were performed under a glass bell-jar...Certain subtleties in the writing would deserve a discussion in themselves: the way, for instance, that Webern avoids as far as possible that brusque ‘recall to reality’ represented by the strong beat of a bar, which here would break the dream-like atmosphere that permeates the highly poetic composition.” (Michael Hayes, “Anton von Webern,” (London: Phaidon, 1995), p. 199 - 200)

David Josef Bach (1874 - 1947) was an important and influential figure in the cultural life of early twentieth-century Vienna. As a boy, Bach was a close friend of the young Arnold Schoenberg, who later named him as one of the three friends (the other two were Oskar Adler and Alexander von Zemlinsky) who greatly influenced him in his youthful explorations of music and literature. Describing him as “A linguist, a philosopher, a connoisseur of literature, and a mathematician” as well as “a good musician”, Schoenberg paid tribute to his friend by claiming that it was D.J. Bach who furnished his character with “the ethical and moral power needed to withstand vulgarity and commonplace popularity” (“My Evolution”, 1949).

It was Bach who founded the amateur Vienna Singverein (‘Vienna Choral Society’) in 1919, where Webern was a regular conductor and with whom he developed a close and enduring friendship. It was Bach who delivered the address which opened the concert of Webern’s music given on 3 December 1933 to celebrate the composer’s fiftieth birthday, and Bach who persuaded Webern not to resign from his position as president of the Vienna International Society for Contemporary Music (ISCM) chapter when his

projected performance of Alban Berg's opera *Wozzeck* in Florence in 1934 was cancelled for political reasons. [11370]
\$4,500.00

28. ["Degenerate" Music] Ziegler, Hans Severus 1893-1978. *Entartete Musik: Eine Abrechnung von Staatsrat Dr. Hans Severus Ziegler, Generalintendant des Deutschen Nationaltheaters zu Weimar*. Düsseldorf: Völkischer Verlag G.m.b.H, 1938. First edition. Octavo 32 pp. Original illustrated stapled front wrapper. Text in German, gothic script. In very fine condition. Rare. OCLC 20101201 recording 4 copies only, all in Germany. A bright and crisp copy, scarcely opened, with only the slightest of nicks and marks to the rear wrapper and really very fine in all of its particulars throughout. Contained in a modern red and black goatskin and cloth box.

Published specifically for the exhibition *Entartete Musik* (Degenerate Music) which took place from May 24th-June 14th, 1938 within the NS Reichsmusiktag. The subtitle of the exhibition «Eine Abrechnung» was the same as Hitler's first volume of «Mein Kampf.» The exhibition was organized by Hans Severus Ziegler and aimed against music and musicians that were considered degenerate by the National Socialists. In 1936, Severus had been appointed as general director of the Nationaltheater (national theater) of Weimar. Inspired by the Munich exhibition *Entartete Kunst*, and in the context of the Reichsmusiktag in Düsseldorf (celebrating Richard Wagner's 125th birthday), Severus organized an exhibition entitled *Entartete Musik*, whereby he polemicized against music and musicians that were considered degenerate by the Nazis, mainly Jazz and Jewish musicians. Among the speakers at the opening was propaganda minister Joseph Goebbels. Richard Strauss composed a *festliches Vorspiel* specifically for this event, which he personally conducted at its opening. While Goebbels wanted the music event and the exhibition to become a permanent institution, his plans were not realized due to the outbreak of W.W.II in 1939.

The exhibition did not have an itemized catalogue. What did accompany the exhibition was an illustrated brochure with an essay by Ziegler, explaining the National Socialists ideological bias. Ziegler's exhibit was divided into seven sections: (1) the influence of Judaism, (2) Schönberg, (3) Kurt Weill and Ernst Krenek, (4) minor Bolsheviks, (5) Leo Kestenberg, (6) Hindemith's operas and oratorios, and (7) Igor Stravinsky. The illustration on the cover by Ludwig Tersch shows «Negermusiker Johnny,» a character from the opera «Jonny spielt auf» by the Czech-Austrian musician Ernst Krenek (1900-1991). It depicts a black musician playing the saxophone. The flower on his tuxedo lapel is replaced with a star of David. The image seems to impersonate what the Nazis defined as «degenerate:» A Jewish Negro who combines the primitivity of the jungle with European culture. Illustrated with b/w reproductions of photographs and drawings of artists Arnold Schönberg, Alban Berg, Ernst Toch, Franz Schreker, Kurt Weill, Anton Webern, Leo Fall, Oskar Straus, Otto Klemperer, Adolf Weitzmann, and Heinrich Strobel. Three b/w photographic reproductions of art work by Bauhaus> Oskar Schlemmer, Paul Klee and Carl Hofer.

Hans Severus Ziegler (1893-1978) was a German publicist, NS official and theater director. A strong supporter of the Nazi ideology from its inception, he founded the periodical *Der Völkische* in 1924. A few years later it was published daily under the title *Der Nationalsozialist*. Upon his suggestion (while serving as Gauleiter for Thuringia), the Nazi Youth movement was named *Hitlerjugend*. In 1930 Ziegler formulated a degree titled «Wider die Negerkultur» (against the Negro culture). [10875] \$6,500.00

29. [Film & Stage] Bergman, Ingrid. (1915-1982). *"As Time Goes By" - Sheet Music, Signed "Play it again Sam."*. New York: Harms, [1942]. Sheet music for the song "As Time Goes By" as featured and published for the film *Casablanca*, illustrated on the cover with a large image of Bergman and Bogart and a smaller image of Henried, all from the film, and signed in green ink to a light area by Bergman "Play it again Sam!" and "Ingrid Bergman." 7 pp. Upright folio, 9 x 12 inches. Edges a little worn, old price in ink to upper right corner, first two letters of signature traced over by Bergman in a darker ink.

Our consignor notes that the signature was obtained in New York City when Bergman was touring in the play "The Constant Wife" in 1975 and he asked her to write "Play it again, Sam" and sign the cover of the sheet music. She refused, and would only sign her name in green fountain pen (as evident in the first two letters, she changed pens because she thought a ball point was too light). Her manager, Kay Brown, suggested that he leave the piece with her and that she would ask Bergman to write the quote, but could not promise that Bergman would consent. However, after several weeks, Kay telephoned him, saying that she gotten her to write it and it was sent to him!

"As Time Goes By" is a song written by Herman Hupfeld in 1931. It became most famous in 1942 when it was sung by the character Sam (Dooley Wilson) in the movie *Casablanca*, in which it is heard throughout as a leitmotif. Murray Burnett fell in love with

“As Time Goes By” while a college student; ten years later he made it the central theme of his play, *Everybody Comes to Rick’s*. The song nearly didn’t make it into the screen version, as composer Max Steiner thought it was terrible, but by the time he came up with an alternative, it was too late to reshoot the scenes, as Ingrid Bergman had already cut her hair for a new film project.

Something approaching ‘Play it again, Sam’ is first said in the film by Ilsa Lund (Bergman) in an exchange with the piano player:

Ilsa: Play it once, Sam. For old times’ sake.

Sam: I don’t know what you mean, Miss Ilsa.

Ilsa: Play it, Sam. Play “As Time Goes By.”

Sam: Oh, I can’t remember it, Miss Ilsa. I’m a little rusty on it.

Ilsa: I’ll hum it for you. Da-dy-da-dy-da-dum, da-dy-da-dee-da-dum...

Ilsa: Sing it, Sam.

Bergman won three Academy Awards, two Emmy Awards, and the Tony Award for Best Actress in the first Tony Award ceremony in 1947. She is ranked as the fourth greatest female star of American cinema of all time by the American Film Institute, which ranked “As Time Goes By” No. 2 on its “100 Years...100 Songs” special, commemorating the best songs in film. Material signed by Bergman related to her role as Ilsa Lund in the historic film is surprisingly uncommon and highly sought after. [11072]
\$2,400.00

30. [Film & Stage] **Houdini, Harry. (1874-1926)**. *Signed Photograph*. Original 3.5 x 5.25 inch postcard photograph of the famed magician and escapologist in shackles, probably the most iconic of all images of Houdini, boldly signed in black fountain pen “Good Luck / Houdini / as in 1903.” Very slight wear to edges, otherwise in fine condition. [11611] \$7,500.00

31. **Grétry, André Ernest Modeste. (1741-1813)**. *PANURGE dans l’ILE des LANTERNES - 18th Century Painted Fan with Printed Music*. A remarkable hand-painted folding fan, illustrated with both printed music and scenes from Grétry’s 1785 opera, first performed at the Académie royale de musique, 25 January. The paper is engraved and then painted in gouache with scenes from the opera - one central illustration with two lateral medallions - and the verso featuring an extract of the music and text. The frame accomplished in carved mother of pearl. A few early restorations to the verso of the paper, overall in bright and very fine condition. 27.5 cm in length.

Grétry’s “Chinese” opera, with choreography by Maximilien Gardel, enjoyed widespread success. In his memoirs, Grétry recognized Panurge for being the first comic opera to enjoy a successful run at the Opéra and he saw the work as a turning point for this theater, which traditionally presented serious plots. (Grétry, *Memoires; ou, Essais sur la musique*, 377) The overture - with its ‘oriental’ themes - was featured on concerts into the nineteenth century, and although the opera eventually disappeared from the repertoire, its long stint was noted as late as 1866, by which time it was no longer being performed (Crozet, *Revue de la musique dramatique en France*, 275-76). [11533] \$2,500.00

32. [History & Culture] [Baseball] **Norworth, Jack. (1879 - 1959)**. *Take Me Out to the Ball-Game - SIGNED*. New York: Broadway Music Corporation. Rare sheet music for “Take Me Out to the Ball Game,” 10.5 x 13.5, signed and inscribed in blue ink on the cover by the American performer and songwriter best known for co-writing such standards as the baseball anthem, “Take Me Out to the Ball Game,” and “Shine On, Harvest Moon.” Four small pin holes in the corners, otherwise fine.

Written in 1908, “Take Me Out to the Ball Game” is Norworth’s most long-lasting hit, although he didn’t see a Major League baseball game until 1941. Norworth wrote the lyrics when he passed the Polo Grounds on an elevated train and saw a sign that read “Baseball Today.” The song was first sung by his wife Nora Bayes and popularized by various vaudeville acts. “Take Me Out to the Ballgame” was the number one song in the country for seven weeks in 1908, the longest for any song that year, even though it didn’t chart until October 31, after the 1908 baseball season ended. The song is now traditionally played during the seventh inning stretch during major league games. A true piece of Americana, one of only a few signed copies we have seen. [9642]
\$2,500.00

33. [History & Culture] [Baseball] **Norworth, Jack. (1879 - 1959) & Tilzer, Albert Von. (1878-1956)**. *Take Me Out To The Ball-Game*. New York: The York Music Co., 1908. First edition. Uncommon true first edition of the celebrated song. Illustrated wrappers printed in black and pale blue, inset portrait of Sadie Jansell. 5 pp. All first issue points according to Fuld. Scattered light browning and spotting, edges worn and with a 2-inch separation at spine.

Written in 1908, "Take Me Out to the Ball Game" is Norworth's most long-lasting hit, although he didn't see a Major League baseball game until 1941. Norworth wrote the lyrics when he passed the Polo Grounds on an elevated train and saw a sign that read "Baseball Today." The song was first sung by his wife Nora Bayes and popularized by various vaudeville acts. "Take Me Out to the Ballgame" was the number one song in the country for seven weeks in 1908, the longest for any song that year, even though it didn't chart until October 31, after the 1908 baseball season ended. The song is now traditionally played during the seventh inning stretch during major league games. [10295] \$750.00

34. [History & Culture] [Cider] Worlidge, John. (1640 - 1700). *Vinetum Britannicum: or, a Treatise of Cider, and Such Other Wines and Drinks that are Extracted from all Manner of Fruits Growing in this Kingdom*. London: J. C. for Tho. Dring, 1676. First edition. 8vo (182 x 113mm.), [24 (including initial licence leaf)], 186, [6]pp., illustration: engraved frontispiece, 2 engraved plates. Contemporary speckled calf. Front hinge replaced, some modest soiling and a few ink notations, overall a fine copy. Wing W3608; Bitting, p.504; Cagel 1069.

The noted English agriculturalist John Worlidge was an influential writer on husbandry and rural crafts, and his "Systema Agriculturae" (1669) was the "first systematic and comprehensive treatment of arable and livestock husbandry." The section on cider was expanded and first separately published here as "Vinetum Britannicum" in 1676 and went through several editions. [10338] \$2,400.00

35. [History & Culture] [Crisco's Disco]. *Original Sign (from the famous Gay bar?)*. Vintage 22 x 25 inch cardboard sign with a large image of a can of Crisco brand shortening, from or related to the famed Crisco Disco which operated in the 1970s and into the 1980s. In his book "Turn the Beat Around," Peter Shapiro recalls the club's giant Crisco can DJ booth, the sleaze, the "wanton open sex," and the drugs. Everyone, said music producer Ian Levine, was "drugged out of their mind, completely drug fucked. No one ever got to go home with anyone because they were just out of it." Though the disco was commonly known as "Crisco's," we have not located another example of a Crisco Disco sign using this spelling (with apostrophe). Also, the given address here is not that of the original club and we think it was therefore most likely created for a tribute incarnation (one of several of which we are aware in both New York and elsewhere) after the shuttering of the original location on 15th St. In very good condition, with corner and other scattered wear including a few small moisture stains at lower right, small area of surface paper lift at bottom left and some surface scratches. [10968] \$1,200.00

36. [History & Culture] King Jr., Martin Luther. (1929-1968). "*On Being a Good Neighbor*" - *Autograph Quotation Signed*. Autograph quotation signed from the American pastor, activist, and leader in the Civil Rights movement who received the Nobel Peace Prize in 1964. 1 page, no date, 8 handwritten lines on paper from King's sermon "On Being a Good Neighbor," originally delivered during the Montgomery Bus Boycott in 1956. Measuring approx. 21 x 14 cm, signed with his name in full "Martin Luther King Jr.". Originally sent to a journalist at the Swedish newspaper "Dagens Nyheter" in 1966, at the time King spoke in Stockholm.

The lines here penned encapsulate some of the essence of King's extraordinary vision: "It is tragic indeed that we seldom see people in their true humanness. A spiritual myopia limits our vision to external accidents. We see men as Jews or Gentiles, Catholics or Protestants, Chinese or American, Negroes or whites. We fail to think of them as fellow human beings made from the same basic stuff as we, molded in the same divine image." [11446] \$40,000.00

37. [Jazz & Song] Baker, Chet. (1929 - 1988). *Important Archive of Letters, Original Photographs, Address Books and Ephemera, including a Suicide Note*. "He was one of the first generation of masters who created the powerful American urban music that came to be called bebop. He was the last of them to remain faithful to heroin, long after the others had cleaned up or died young. It was a love affair more than a habit." (Chet Baker Obituary by Mike Zwerin, International Herald Tribune)

An important and harrowing archive illustrating the hard life of the celebrated American jazz trumpeter, flugelhornist and vocalist. Baker was known for the clarity and ease of his tone as a trumpeter, and the preternatural calm, quiet, and reflectiveness of his singing, the way in which he could, "somehow," as the Italian pianist Enrico Pieranunzi puts it, "express the question mark of life in so few notes." Baker earned much attention and critical praise through the 1950s, particularly for albums featuring his vocals (Chet Baker Sings, It Could Happen to You) and Jazz historian David Gelly has described the promise of Baker's early career as "James Dean, Sinatra, and Bix, rolled into one." But Baker began using heroin in the 1950s, resulting in an addiction that lasted the remainder of his life, landing him in and out of jail and partly driving his notoriety and fame. His career enjoyed a resurgence in the late 1970s and '80s, during which time he lived in Europe, recording and touring, for most of the ten years prior to his death. On

May 13, 1988 Baker was found dead on the street below his second-story room of Hotel Prins Hendrik in Amsterdam, in what was almost certainly a suicide, but ruled an accidental if drug-induced fall.

The present archive includes letters, photographs, ephemera and personal effects mostly from the last ten years of Baker's life, all from the collection of his longtime companion Diane Vavra. The history of this relationship is extensively documented in, among others, James Gavin's "Deep in a Dream: The Long Night of Chet Baker" (Chicago Review, 2011), in which some of the present items - including the suicide letter (p. 347) - are discussed in detail.

The archive includes 14 autograph letters, densely written on 25 sides, mostly on various hotel stationary paper, generally signed "Chet." These letters provide a fascinating if painful account of Baker's late life and career, with mentions of his many tour dates, media appearances, and recording sessions, but also including very personal outpourings of his feelings for Vavra, which are at times very intimate and sexually explicit. During these years, as the letters painfully illustrate, when Vavra would return to her home in California, Baker wrestled with deep depression and sadness. In one letter, Baker apologizes "I'm so sorry that I haven't phoned but I've been running back and forth between S. Cruz and the city, trying to make at least some free grass by turning some hash." In another he writes "It's still dark out, just a touch of light in the east. It's raining lightly; anyway, when I stepped out of 'Ali's' on to the wet cobblestones my thoughts went to you and how wonderful it would be to have you here, to go for walks in the rain. I miss you. I'm lying in bed listening to the tape I recorded of the radio broadcast we did tonight..." An unsigned three-page letter dated June 30th, 1986, is a plea for Vavra to return to him, asking her to "sit down and write me concerning the things that you feel in your heart" and explaining that "in the interview that I had with Francois Sagan, she seemed very interested in our relationship, and she ask [sic] me one question which particularly made me think a lot about us..." The most poignant letter is an undated suicide note which reads in full: "To who-ever finds and reads this note. I've been trying to kill myself for a month by shooting speed balls with large quantities of cocain and heroin. I'm now down to about 120 lbs. and not looking well. Since Diane decided against me I haven't wanted to live. Without her I feel nothing except for the music. Thats what I hang on to. Sincerely, Chet Baker."

Also included in the archive are the following:

Original 1986 Japanese visa application completed by Baker in advance of a tour, boldly signed in blue ink "Chesney H. Baker (Chet Baker)".

Undated original contract between photographer Bruce Weber and Baker, for the use of a Baker recording in Weber's film "Broken Noses." The film was released in 1987, one year before Weber's Academy Award-nominated documentary on Baker, "Let's Get Lost." The contract is boldly signed by both Baker and Weber in black felt tip. Also included are promotional postcards from films about Baker and the 1989 Film Forum flyer which announces the US premiere of Let's Get Lost.

82 original photographs, various sizes and formats from 3 x 5 to 12 x 18 inches, color and black & white, 1970s - 80s, including images of Baker in performance and rehearsal, as well as personal and unique private photographs including many of a very gaunt Baker practicing shirtless in his hotel room, many of Baker with Vavra including earlier images of a healthier and happier Baker, and original prints signed or stamped by photographers from across Europe such as Dan Kellman, Dorman Laszlo, Jacky Lepage, Jurgen de Waal, T. Nectoux, Gunnar Holberg, Michel Lionnet etc. On the verso of a partially torn image of Baker and Vavra, Baker has written "Just so you won't forget what I look like. God made you for me Diane / tell me it's true." A series of three photographs by Judy Lee of San Jose, CA depict a tableau of dried flowers, Baker's instruments, a photograph of Vavra and Baker, and a card inscribed "Forgive me. I love you too much. Chet." Both the actual autograph card and portrait depicted are included together with the photographs.

Two of Baker's heavily used address books from the last years of his life, including mostly European addresses and phone numbers as well as numerous other notations including a set list, and notes concerning travel and concert information, personal reminders, mathematical computations, etc.

A receipt in Baker's name from a hotel in Amsterdam and a royalty statement to Baker from a European label, both dated 1987, together with an Amsterdam hotel and minibar key.

Rounding out the archive is a group of Baker's clothing, including a blue blazer, a striped shirt, a blue jacket, and a pinstriped Agnes B. suit, which Baker wore in the Academy-Award-nominated film *Let's Get Lost*. The clothing in fair condition consistent with wear and age. [11418] \$45,000.00

38. [Jazz & Song] Davis, Miles. (1926 - 1991) & Parker, Charlie. (1920-1955) & Roach, Max. (1924 - 2007) & Potter, Tommy. (1918 - 1988). *"Don't Blame Me" - 78 Record SIGNED BY (4/5ths of) THE CHARLIE PARKER QUINTET*. Exceedingly rare signed 78 RPM issued on the French label JAZZ SELECTION, Ref: J.S. 515 under a license from Dial, featuring cuts of "Don't Blame Me" on both the A and B sides, with the original company sleeve, signed on the A side by Charlie Parker, Miles Davis, Max Roach and Tommy Potter. From the estate of Albert Ferreri, one of the founders of the French record company Disques Vogue. In very fine condition, apart from some creasing and ring marks to the sleeve.

The Charlie Parker Quintet - Charlie Parker (alto sax), Miles Davis (trumpet), Duke Jordan (piano), Tommy Potter (bass), Max Roach (drums) - recorded "Don't Blame Me" in their ninth Dial Records session on November 4, 1947, in New York City. Hear it here: <https://www.youtube.com/watch?v=hofOEQEJBCs>

[11105] \$9,500.00

39. [Jazz & Song] Ellington, Duke. (1899-1974). *Large Early Signed "Cotton Club" Photograph*. Vintage pearl-finish 14 x 11 photo of Ellington and his orchestra, signed and inscribed in fountain pen, "With kindest regards and much success to Lud Paliss Studio, Duke Ellington, Oct. 28/31." In good condition, with Ellington's signature and inscription fairly light, but still legible, a noticeable partially separated central vertical crease, and some small edge tears and chips. [10527] \$850.00

40. [Jazz & Song] Holiday, Billie. (1915-1959). *Unusual Signed Photograph at a Record Store*. Uncommon original 10 x 8 inch glossy ca. 1941 photograph of the vocal legend holding and pointing to an Okeh 78 RPM record in a sleeve marked 35¢ as she stands behind the counter at an unidentified record store with five other people. Holiday has signed and inscribed in blue fountain pen: "To Too [sic] fine and Mellow/ people Bernice an Bill/ stay on it/ Billie Holiday." Signed also in white ink by the photographer Caldwell, lower right and stamped on the verso. The signature is lightly smeared, several wrinkles and creases and small stains to the photograph but in very good condition overall.

Holiday recorded for the Okeh label only during 1941, including one of her biggest hits "God Bless the Child," and this helps us to date the present image. Revered as one of the greatest and most individual vocalists in the history of blues and jazz, Holiday died from cirrhosis of the liver at the age of 44. Signed photographs of her are very scarce and this is the only signed example of this remarkable image we have encountered. [11417] \$8,500.00

41. [Jazz & Song] Seeger, Pete. (1919 - 2014). *Collection of Letters & Photographs, 1975 - 2000*. An interesting collection of materials from the American folk singer, an iconic figure in the mid-20th century American folk music revival. The small archive includes correspondence from Seeger to his friend Bruce Cornish (1925 - 2014), an amateur musician who worked for the Kansas City Water Department, and includes four one-page ALSs, six brief ALSs on postcards, and three TLSs, dated from 1975 to 2000, all signed "Pete," with him adding a small banjo sketch to four; Seeger has also affixed leaves to two of the letters. One letter, in part: "Several members of my family are interested in the violins, and if it is not too late, I'd like to send you the money to mail them here." Another, in part: "I never expected to be quite so involved in trying to defend & restore a river, but it's fun. Involves sailing & swimming and food and music, as well as science (see enclosed)." The collection also includes an ALS by his wife, filmmaker Toshi Seeger, a color reproduction of an illustrated song, and four unsigned photos: one of Pete Seeger, two of his mother Constance Seeger, and one of Constance and W.R. Young. In overall fine condition, with blocks of toning to the earliest letter.

[11657] \$2,200.00

42. Lalande, Michel-Richard de. (1657 - 1726). *MOTETS DE FEU Mr. DE LA LANDE. Chevalier de l'Ordre de St. Michel, Sur-Intendant de la Musique du Roy, Maître de Musique et Compositeur Ordinaire de la Chapelle et de la Chambre de sa Majesté. LIVRE IX - XVI*. Paris: Boivin; Hue (with pasted label of Chez Mercier), [1729 - 1734]. First edition. Eight volumes in two, containing Livre(s) IX, X, XI, XII and Livre(s) XIII, XIV, XV, XVI. Large folio (27 x 37.5 cm). Engraved throughout. From the library of the French composer Fromental Halévy (1799 - 1862), with his ownership stamps. Both volumes finely bound in modern half burgundy morocco over crimson cloth. In crisp clean condition throughout, a very fine set.

Livre (s) IX, X, XI and XII, each containing two motets as follows. IX: Confitebimur Tibi Deus (33 p.); Deprofondis Clamavi (31 p.) // X: Exaltabo Te Deus Meus Rex (39 p.); Deus Noster Refugium Et Virtus (29 p.) // XI: Notus In Judoea Deus (38 p.); Dominus Regit Me (25 p.) // XII: Venite Exultemus Domino (36 p.); Ad Te Domine Clamabo (25 p.).

Livre (s) XIII, XIV, XV and XVI, each containing two motets as follows. XIII: Credidi Propter Quod Locutus Sum (32 p.); In Convertendo Dominus (24 p.) // XIV: Exurgat Deus (36 p.); Pange Lingua (24 p.) // XV: Exultate Justi In Domino (36 p.); Domine In Virtute Tua (26 p.) // XVI: Nisi Dominus (40 p.); Sacris Solemnis (30 p.).

A very rare set of sixteen (of forty) Motets engraved by Louis-Hector Hue (c. 1699 - 1768), including issues of varying states of the first edition as recorded by Lionel Sawkins in "A Thematic Catalogue of the Works of Michel-Richard de Lalande," pages 35 - 43. Sawkins records a total of only 25 (mostly partial) known sets of the Motets, with our included issues and recorded number of known copies as follows: Issue 'd' - IX (4 copies), XII (2), XIV (3) and XVI (10); Issue 'e' - XI (2), XIII (0); Issue 'f' - X (1), XV (3). Only two sets (one complete, one partial) have appeared at auction in over thirty years, the most recent having been in 1995. BUC, p. 590; RISM L 312-318; not in Hirsch.

A generation younger than Jean-Baptiste Lully, Lalande was "the leading composer of the high Baroque grand motet at the French court." (James R. Anthony and Lionel Sawkins, Grove Online) At the court of Louis XIV, he became one of the four *Sous-maitres de la musique de chambre* in 1683 and then *Surintendant de la musique de la chambre* in 1689. In the last year of his life, 1726, he had many of his works performed at the new *Concert Spirituel* in Paris, and he was an icon of French musical life, particularly in the sacred realm. From 1700 - 1770, Parisian newspapers chronicled no fewer than 600 performances of his motets at the *Concert Spirituel*. "Less than six weeks after her husband's death on 18 June, Lalande's widow, Marie-Louise de Cury, obtained an exclusive privilege for 20 years to have his motets engraved and published...The rapidity with which this impressive enterprise was completed in the space of five years [begun 1729], and the elegant result...so handsomely engraved in folio, was unparalleled in France at the time and remained so for the rest of the century." (Sawkins, p. 35) [10286] \$14,500.00

43. Liszt, Franz. (1811-1886) [Moscheles, Ignaz. (1794-1870)]. *Études d'exécution transcendante pour le Piano - INSCRIBED PRESENTATION COPY TO MOSCHELES*. Leipzig: Breitkopf & Härtel, [1852]. First edition. Upright folio (26 x 32 cm), 2 volumes in one. 54, 55 pp. Engraved. [PN] 8484-8485. Inscribed on the title page "I. Moscheles / son affectionné / F Liszt / Weymar 21 Nov 52." Red cloth binding, embossed in gilt ("Études pour le Piano / Liszt"). Pagination in ink added upper right corner through the second volume, a few markings in pencil possibly in the hand of Moscheles, scattered light foxing, overall in fine condition.

The Transcendental Études S. 139 are revisions of the composer's earlier Douze Grandes Études. This third and final version is dedicated to Carl Czerny, Liszt's piano teacher, and himself a prolific composer of études. The present copy is inscribed to the important Bohemian composer and piano virtuoso Ignaz Moscheles, who visited Liszt in Weimar in November of 1852 during Liszt's "Berlioz weeks," in which both he and Berlioz lead performances. An extraordinary association copy. [10705] \$12,500.00

44. [Literature & Art] Andersen, Hans Christian. (1805-1875). "Life is the most beautiful fairytale" - *Autograph Quotation and Original Photograph*. A fabulous quote of the utmost desirability from the beloved Danish author best known for such classic fairy tales as *The Ugly Duckling*, *The Red Shoes*, and *The Emperor's New Clothes*. In German on an off-white sheet measuring 19.5 x 7 cm, signed and dated below in crisp black ink, "H. C. Andersen, Dresden, 24 August 1857." In full (translated): "Life is the most beautiful fairytale." Elegantly matted with an original CDV photograph to 8 x 10 inches. [11530] \$4,500.00

45. [Literature & Art] Calder, Alexander. (1898 - 1976). *Calder's Circus - INSCRIBED PRESENTATION COPY TO THE WHITNEY MUSEUM CURATOR*. New York: Dutton in association with the Whitney Museum of American Art, 1972. Edited by Jean Lipman with Nancy Foote. *Circus Figures Photographed by Marvin Schwartz, Designed by Ellen Hsiao*. 171 pp. Richly illustrated. Numbered 12 of 12 hors commerce copies (h.c.), inscribed in blue ink on the title by the artist "To Mac Doty / Greetings, ahoy! / Sandy Calder." Illustrated yellow boards, no dj as issued. Boards toned and with a few light abrasions, otherwise in crisp, sound condition.

The *Cirque Calder* is an artistic rendering of a circus, involving wire models rigged to perform the various functions of the circus performers they represent, from contortionists to sword eaters to lion tamers. The models are made of various items, generally wire and wood. Calder began improvising performances of this circus during his time in Paris. The *Cirque Calder* is part of the permanent collection of the Whitney Museum in New York.

Robert M. "Mac" Doty (1934 - 1992) went to the Whitney as associate curator in 1966, becoming curator in 1970. [11718]
\$2,200.00

46. [Literature & Art] Dali, Salvador. (1904 - 1989) [Translated by Haakon M. Chevalier]. *Dali on modern art. The cuckolds of antiquated modern art. - TRIPLE-SIGNED WITH AN ORIGINAL DRAWING*. New York: The Dial Press, 1957. First edition in English of the surrealist's attack on "Antiquated Modern Art.," signed and inscribed on the second title page "Bon Jour!! / Hommages de Dali / 1957," adding a fabulous drawing of two burning candles and two angels in flight, signed again "Dali" on both the left and right sides. 8vo. 156 pp. Inner front hinge cracked and torn, though the outside binding is unaffected. Corners and edges bumped and nicked, in a very good jacket and otherwise fine throughout. [11459] \$5,500.00

47. [Literature & Art] Freud, Lucian. (1922 - 2011). *Autograph Letter, Autograph Note and a Paint Rag from the Artist's Studio*. Rare autograph letter from the famously reclusive and prickly artist, 1 page (8vo. "12.30" [Top Flat Studio, 36 Holland Park, London, 1987]), signed ("L.F."), to his downstairs neighbour, Mrs Jo Statham, saying he is "sorry about Heimat" and explaining that his builder has told him her "Ariel" was wrongly fixed to a rusty expansion pipe and fell of its own accord and as they are in the middle of a crucial job she cannot go on the roof; and suggesting she talk to them about it when they get back on Monday. Together with a signed thank-you note on an amusing folded Glen Baxter postcard, and rather amazingly, a large and heavily paint-daubed white cotton rag from the artist's studio.

The recipient of this note, who lived below Freud at 36 Holland Park, has explained the circumstances in which it was written and in which the rag came into her possession. Freud's apology refers to the television programme 'Heimat' by Edgar Reitz, the first series of which was broadcast on British television in 1987. Thanks to the aerial (Freud rather poetically misspells it 'Ariel') having been moved by the painter's builder, the entire building had lost their signal, so that Mrs Statham missed the eleventh and final episode. The paint rag fell down onto her balcony one day and when she asked Freud if he wanted it back he declined. It could well be one of rags that features so strongly in the background of his 'Triple Portrait' (1986-7), as Stathcam remembers saying hello when passing in the hall to the woman with the two dogs who feature in the painting. [11338] \$7,500.00

48. [Literature & Art] Frost, Robert. (1874 - 1963). *"Dust of Snow" - Autograph Signed Poem in 'Selected Poems'*. New York: Henry Holt & Company, 1928. First Edition. Signed autograph poem from the American poet and four-time Pulitzer Prize winner who has penned in black ink the complete two stanzas of his poignant 'Dust of Snow' on the front free endpage, signed and inscribed at the conclusion. The First Expanded Edition of the author's Selected Poems, originally published in 1923. Crane A9: 3475 copies printed. 213 pp. In dark green quarter cloth over grey watermarked paper covered boards, without jacket. A very worn copy with stains to shaken boards, crease to upper ffe and ownership signature. The inscribed poem and text of the volume are fine.

Published in Frost's Pulitzer Prize-winning volume 'New Hampshire' (1923) and on page 15 of the present volume, "Dust of Snow" consists of two brief, seemingly simple rhymed stanzas and shows Frost as the master of the miniature. There are no adverbs or adjectives to clutter up the message or the image—a small moment during a midwinter walk that has greater significance, a brief incident that turns the ponderous weight of bitter regret into light and thankful hope. [11699] \$2,800.00

49. [Literature & Art] Matisse, Henri. (1869-1954). *Autograph Letter with a smudge of paint!* Autograph letter to Einar Jolin and his fellow students. 1 page in 4to, dated March, 4, 1910, signed "Henri Matisse." The artist tells the students that they should pay the class in advance according to invoice. Folded, a smudge of yellow paint in the margin, hole in upper margin, else fine.

The Swedish painter Einar Jolin (1890-1976) studied with Henri Matisse in Paris from 1908-1914. [11447] \$4,500.00

50. [Literature & Art] Proust, Marcel. (1871 - 1922). *À la recherche du temps perdu. Du côté de chez Swann. - FIRST EDITION PRESENTATION COPY*. Paris: Bernard Grasset, 1914. First Edition. 8vo. [4] + 524 + [8] pp. Toned, a few small stains, fragile original wrappers with several repairs around the edges, bound in striking full yellow goatskin, with three raised bands and a stamped design of a madeleine on the front board.

FIRST EDITION, PRESENTATION COPY, INSCRIBED to a friend of the author, Georges-Félix Marchand (born 1874), alumnus of the School of Oriental Languages and a diplomat: «A Monsieur Georges Félix Marchand / Affectueux souvenir / Marcel Proust « on the front free endpage. First issue, with vertical line of type between the last two letters of the publisher's imprint, and with the date «1913» on the wrappers, and 1914 on the title (printed 8 November, 1913).

A wonderful copy of the first volume of Proust's masterpiece, a modernist classic and one of the greatest series in all of literature.
[8951] \$12,500.00

51. [Literature & Art] Signac, Paul. (1863 - 1935). *Le Pont des Arts*. Brush and brown wash and brown ink and pencil on cream wove paper. Executed and signed on New Year's day, 1926 upper left corner "avec nos meilleurs vœux / P. Signac / 1.1.26." Sight size: 4-1/2" h x 5-3/4" w.

Signac sketched and painted similar views of the Pont des Arts in Paris numerous times when he was not touring the countryside or travelling from port to port. Water being one of the artist's favorite motifs, the bridge itself seen here must have also played an almost daily role in his life in Paris as it was so close to the apartment he had bought in 1919, seven years earlier, his base in Paris for himself, his partner Jeanne Selmersheim-Desgrange and their daughter Ginette.

The Pont des Arts (which was rebuilt in the 1980s in such a manner as to conserve the appearance and character of the bomb- and collision-damaged original) was a logical theme, a natural choice, for a painter such as Signac, not least as it would have provided him with a direct route to the Louvre-- the Palais des Arts. The bridges of Paris had long interested the artist: in 1911, he had participated in an exhibition, with Aristide Maillol, entitled *Les Ponts de Paris*. The Pont des Arts itself had featured in his 1912 picture *Le Pont des Arts* (C493), now in the Museum Folkwang, Essen; and he would return to the theme three years later in 'Pont des Arts. Automne' (C582), now in the Musée du Petit Palais, Paris. Each of these pictures and drawings have been depicted from a slightly different viewpoint, with a different composition. [10520] \$15,000.00

52. [Literature & Art] Wilde, Oscar. (1854 - 1900). *Autograph Signature from his visit to Montreal*. Large and bold full ink signature, "Oscar Wilde / May 15 / '82, Montreal" on an off-white album page, 18.5 x 11 cm, together with a reproduction photograph of the Irish writer and leader of the Aesthetic Movement, author of *The Picture of Dorian Gray*, *The Importance of Being Earnest*, *The Happy Prince*, etc., whose career and health were shattered by his imprisonment on charges of sodomy. In fine condition.

Wilde, on his 1882 North American tour, visited Montreal in mid-May, and his speech on "The Decorative Arts" was greeted enthusiastically, the newspaper *La Patrie* dubbing him the "True, original, and superlatively incredible Oscar." The positive reception Wilde received was slightly dampened by the offense proud locals took when their visitor, invited to take a carriage ride around the city's scenic Mount Royal Park, afterwards described the mountain merely as a "hill." [11640] \$2,600.00

53. [Literature & Art] [Wilde, Oscar. (1854 - 1900)]. *1882 Chicago Advertisement*. Chicago, Il. : Mendel Bros., [1882]. Scarce original advertisement featuring an image of a pensive Wilde with the printed text from one of Chicago's leading department stores "Presented with Compliments / Mandel Bros / 121 & 123 State St. Chicago." 7 x 11.5 inches. Fine.

Wilde first came to America on a lecture tour arranged by the English impresario, Richard d'Oyly Carte (of Gilbert and Sullivan fame), arriving on the SS *Arizona* on January 3rd, 1882. On a grueling schedule, Wilde lectured in a new town every few days and though the tour was originally planned to last four months, it was continued for over a year. Though his press reception was hostile, Wilde's popularity among his audiences inspired the publication of advertisements like the present one, trading on his commercial success.

Wilde gave his first lecture in Chicago on February 13, 1882 on the subject of *The Decorative Arts*, a lecture in which he included observations about civic beauty and the exterior architecture of buildings. He often included local references, where possible, and on this occasion he took the opportunity to comment on Chicago's imposing (154 feet) 1869 water tower which he called "a castellated monstrosity with pepper-boxes stuck all over it." [11705] \$500.00

54. Mascagni, Pietro. (1863-1945). *"Cavalleria Rusticana."* - *Signed Presentation Libretto*. Milano: Casa Musicale Sonzogno. Printed libretto of one of the most popular of all Italian operas, signed in black ink on the title by the composer at the conclusion of his final season at the Rome Opera, where he personally led this opera for the last time, and just five months before his death: "P. Mascagni / Roma 10 Marzo 1945." In very good condition, with some modest creases. 19 x 35 cm. 24 pp.

Cavalleria Rusticana is the most well-known work of the composer who wrote 15 additional operas. The publisher Sonzogno announced a competition in July of 1888, open to all young Italian composers who had not yet had an opera performed on stage. Mascagni apparently had not heard of the competition until only two months before its closing date, but found his librettists and

completed the work in time for submission on the final day of the competition. The opera won and was first performed in Rome at the Teatro Costanzi on May 17, 1890 with Mascagni apparently taking 40 curtain calls on opening night. It has since remained one of the most beloved of all Italian operas, frequently paired in a so-called “Cav/Pag” double-bill with Leoncavallo’s *Pagliacci*. [11576] \$1,000.00

55. **Messiaen, Olivier. (1908 - 1992)**. *Quartet for the End of Time - AUTOGRAPH MANUSCRIPT*. Autograph manuscript “Quatuor pour la fin du temps. I. Liturgie de cristal.” Large open double upright musical folio, signed and inscribed on each page “très amicalement” to Pierre Tassin, 17/6/1987. Two small tears to edges, otherwise fine. Together with a related letter.

A fine and detailed manuscript of the opening measures of the resplendant “Liturgie de cristal,” first movement of Messiaen’s “Quatuor pour la fin du temps” (1940) for violin, cello, clarinet and piano, with the indication “Bien modéré, en poudroisement harmonieux.” Together with a letter from the composer to Mme Ghislaine Tassin, Paris, 17/6/1987, 1 p. 12to, sending her the manuscript: “Vous trouverez ci-jointes les premières pages de mon ‘Quatuor pour la fin du Temps,’ copiées de ma main (...) J’espère que cela satisfera votre fils Pierre (...) Comme lui, j’ai la chance d’avoir la Foi, et cela m’a toujours soutenu au milieu des plus grandes difficultés.” [“You will find here the first pages of my Quatuor pour la fin du Temps’ copied out in my hand as you had asked me...I hope this pleases your son Pierre...like him, I am fortunate to have faith, and it has always supported me in the middle of the greatest difficulties.”

Messiaen was 31 years old when France entered World War II. He was captured by the German army in June 1940 and imprisoned in Stalag VIII-A, a prisoner-of-war camp in Görlitz, Germany (now Zgorzelec, Poland). While in transit to the camp, Messiaen showed the clarinetist Henri Akoka, also a prisoner, the sketches for what would become *Abîme des oiseaux*. Two other professional musicians, violinist Jean le Boulaire and cellist Étienne Pasquier, were among his fellow prisoners, and after he managed to obtain some paper and a small pencil from a sympathetic guard, Messiaen wrote a short trio for them; this piece developed into the *Quatuor* for the same trio with himself at the piano. The quartet was premiered at the camp, outdoors and in the rain, on 15 January 1941. The musicians had decrepit instruments and an audience of about 400 fellow prisoners and guards. Messiaen later recalled: “Never was I listened to with such rapt attention and comprehension.” In the Preface to the published score, he writes that the work was inspired by text from the Book of Revelation (Rev 10:1–2, 5–7, King James Version): “And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire ... and he set his right foot upon the sea, and his left foot on the earth And the angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven, and swore by him that liveth for ever and ever ... that there should be time no longer: But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished ...” Of the present movement, Messiaen’s preface describes the opening: “Between three and four in the morning, the awakening of birds: a solo blackbird or nightingale improvises, surrounded by a shimmer of sound, by a halo of trills lost very high in the trees. Transpose this onto a religious plane and you have the harmonious silence of Heaven.” [11374] \$15,000.00

56. **Mozart, Wolfgang Amadeus. (1756 - 1791)**. [KV 527] *Il Dissoluto Punito o sia Il Don Giovanni. Dramma giocoso. La Musica del Signore Wolfgango Mozard. Messa per il Piano Forte del Carlo Zulehner. [Vocal Score]*. Mainz: Schott, [1791]. First Edition, First Issue. Oblong 4to. (21.5 x 30 cm). Title [verso blank]; [1]; Personen [2]; 3 - 207 pp. Engraved title and music. [PN] 138. Text in Italian and German. The first issue, with the composer’s name spelled “Mozard”, in advance of the publication of the subscriber’s list and index of arias. Modern half goatskin binding. Occasional markings in period ink or pencil, many pages with archival mending to the paper mostly in the margins, the final page supplied in facsimile. A very good copy. Fuld p. 371; Haberkamp, p. 292; RISM M4504; Hirsch, iv 134.

An extremely rare copy of the earliest issue of Mozart’s greatest opera, regarded by many as the finest opera ever composed. Only six copies are known to Haberkamp and the full score of the work was not published until 1801.

In two acts with an Italian libretto by Lorenzo Da Ponte, *Don Giovanni* is based on the legends of Don Juan, a fictional libertine and seducer. It was first performed by the Prague Italian opera at the Teatro di Praga (now called the Estates Theatre) on October 29, 1787. [2367] \$15,000.00

57. **Paganini, Nicolò. (1782-1840).** *The Personal Bloodletting Set of Paganini.* A most macabre relic, being the bloodletting set formerly owned and used by the Italian violinist, violist, guitarist, and composer, the most celebrated violin virtuoso of his time and one the most colorful musical figures of the Romantic era. French, ca. 1820, consisting of three domed-shape glasses with a brass twist spouts and a scarification tool of brass, contained in a fitted walnut box measuring 22 x 14 x 9.5 cm. Stamped "Chappiere a Paris," possibly lacking a piece or two, but otherwise in fine condition.

With remarkable provenance from the collection of the the eldest son of Achilles Paganini, Andrea (1844-1918), by descent through his heirs. For many years this item resided in the collection housed in the Villa Gaione di Parma: first by Achilles, then by his sons Andrea, Attila and Giovanni. In the first half of the 20th century, the Paganini collection was largely dispersed, with portions going to the Italian State (Biblioteca Casanatense in Rome), the Library of Congress in Washington, and to various private collectors. The present item has remained with the heirs until recently, when it was part of the sale of the remaining collection of the heirs of Nicolo Paganini. Sold together with xeroxed documentation from the original sale, this item and its provenance has been reviewed and authenticated by Dr. Maria Rosa Moretti, one of the world's leading authorities on Paganini.

With a history spanning at least 3000 years, it was only late in the 19th century that bloodletting was discredited as a treatment for most ailments. Harkening back to the Hippocratic notion of illness being caused by an imbalance of the four humors, treatments including bloodletting were designed to essentially remove an amount of the excessive humor by various means. Venesection was the most common procedure and usually involved the median cubital vein at the elbow, but many different veins could be used. Localized bloodletting often involved scarification, which meant scraping the skin with a cube-shaped brass box containing multiple small knives, followed by cupping, which involved placing a dome-shaped glass over the skin and extracting the air by suction or prior heating. It is known that Paganini received bloodletting treatment as early as 1796 in Parma, a treatment which weakened him and forced him into a period of rest in his father's house at Romairone in Val Polcevera near San Quirico. The present kit evidently dates from somewhat later, but as a man who suffered from many sicknesses throughout his life - syphilis, Marfan's Syndrome, Ehlers-Danlos Syndrome, tuberculosis, malnutrition, colitis, cancer, dental, visual, urological - it is a tool likely used by the great violinist with some regularity. [11124] \$25,000.00

58. **Strauss, Richard. (1864-1949) [Panzner, Karl. (1866 - 1923)].** *Ein Heldenleben. Tondichtung für großes Orchester [...] Op. 40.* Leipzig: Leuckart, 1899. First Edition. Full score. Large upright folio. 139 pp. [PN] 5200. Rubbed and bumped, spine shaken and splitting from the block. Conductor's markings throughout in graphite and colored pencil. The head of the first page of score with the stamp of the Philharmonische Concerte Bremen. Mueller von Asow Bd. 1, p. 241; Trenner, p. 179 (Nr. 190).

The very rare first edition of the conducting score. Presumably, the markings are from Karl Panzner (1866-1923), who led the Philharmonic in Bremen between 1899 and 1909 (Ernst Wendel succeeded him from 1909 to 1935). Composed in the second half of the year 1898, Strauss's monumental tone poem 'Ein Heldenleben' (A Hero's Life), is generally agreed to be autobiographical in tone, despite contradictory statements on the matter by the composer. The work, which lasts about fifty minutes is through-composed, except for a dramatic grand pause at the end of the first movement. Though Strauss did not write a program for the work, he did supply the movement titles as follows, which are written in pencil at the head of each section in our copy: "Der Held" (The Hero); "Des Helden Widersacher" (The Hero's Adversaries); "Des Helden Gefährtin" (The Hero's Companion); "Des Helden Walstatt" (The Hero at Battle); "Des Helden Friedenswerke" (The Hero's Works of Peace); "Des Helden Weltflucht und Vollendung" (The Hero's Retirement from this World and Consummation). Strauss dedicated the piece to the 27-year-old Willem Mengelberg and the Concertgebouw Orchestra. However, it was premiered by the Frankfurter Opern- und Museumsorchester on March 3, 1899 in Frankfurt, with the composer conducting. [11517] \$1,500.00

59. **Stravinsky, Igor. (1882-1971) [Dushkin, Samuel. (1891-1976)].** *Stravinsky and Dushkin's Working Score of the Violin Concerto, inscribed 25 times!* Mainz und Leipzig: B. Schott's Sohne, 1931. First Edition. Upright folio. [PN] 33000. 66 pp. Printed front wrapper affixed to upper board, cloth spine. A few stains and small tears repaired with tape, boards stained and shaken with separation along the spine, else fine.

One of the composer's personal copies, inscribed in ink "No. 8" on the title, presented by Stravinsky to Samuel Dushkin, for whom he composed the Concerto. Between the years 1931 and 1937, each time the work was performed, Dushkin (always the featured solo violinist) asked the presiding conductor (often Igor Stravinsky himself) to autograph and date the score, noting the city in which the performance had taken place and there are two full pages of autographs at the beginning of the score, including 16 by Stravinsky as well as by Koussevitzky, Stokowski, Golschmann, Sanjuan, Winter, Boulton, Walter, Wood, Monteux, Szell etc.. There are musical notations, alterations and rehearsal markings, in both the hands of Stravinsky and Dushkin, throughout. From the col-

lection of Dushkin's granddaughter.

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

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

Though Stravinsky told his publisher he wanted to write "a true virtuoso concerto", "the texture is always more characteristic of chamber music than orchestral music. I did not compose a cadenza, not because I did not care about exploiting violin virtuosity, but because the violin in combination was my real interest. But virtuosity for its own sake has only a small role in my Concerto, and the technical demands of the piece are relatively tame" (V. Stravinsky and Craft 1978, 306; I. Stravinsky and Craft 1982, 47-48; quoted in Pople 1991, 3). [9503] \$30,000.00

60. **Varèse, Edgar. (1883-1965).** *Intégrales - SIGNED*. New York: Ricordi, 1956. Study Score. Printed wrapper, title page, instrumentation and percussion diagram, pp. 1-47. [PN] N.Y. 2204. 7 x 10.5 inches. Signed on cover in blue ink "Varese." In fine condition.

A later edition of one of Varèse's most famous works, from the library of noted American composer and theorist George Perle (1915 - 2009), and with his occasional minor pencil marginalia.

Scored for woodwinds, brass, and 17 different percussion instruments played by four percussionists, Varèse completed *Intégrales* in 1925. Varèse's term "spatial music" was first applied to this work, which broadly denotes a concept that pertains to all of his surviving output, namely his method of depicting music as a collection of coexisting sound properties (melody, harmony, rhythm, etc.) the durations of which drift closer and further apart while appearing and reappearing in variations of themselves. Leopold Stokowski conducted the premiere on March 1, 1925 to an enthusiastic crowd at the Aeolian Hall in New York. Though widely panned and misunderstood by critics, the first audience enjoyed the work so much that Stokowski was obliged to perform it again that evening!

Signed scores by Varèse are very uncommon. [10883] \$1,000.00

61. **Verdi, Giuseppe. (1813-1901).** *Autograph Letter to Reyer thanking him for his review of the Paris premiere of Otello*. Autograph Letter Signed ("G. Verdi") in Italian, 2 pp, 8vo, Paris, October 20, 1894, to the important French composer and critic, Ernest Reyer, regarding the Paris premiere of *Otello* on October 12, 1894, creasing fold, some spots, light discoloration on edges of first page.

Verdi affectionately discusses a recent article by his friend Reyer- most probably a review of *Otello* - with which Verdi is very pleased: "It is dignified, very beautiful, and indulgent toward me - about which I am not complaining." [11098] \$6,000.00

62. **Wolf, Hugo. (1860-1903).** *Autograph Letter to Haberlandt about "Manuel."* Autograph letter, 1 page, to Michael Haberlandt. Vienna, 15 September, 1897. The letter reports that Wolf has yesterday afternoon completed the monologue to Manuel despite the disturbance of numerous visits, and reads in part: "Gestern Nachmittag den ganzen Monolog des Manuel in einem Zuge aufgeschrieben, trotz vielfacher Störungen durch Besuche. Rufe für den nächsten Sonntag Nachmittag alle Getreuen unter die Fahne. Ich werde aus der neuen Oper vorspielen..." 14 x 9 cm and in fine condition. Sold together with a vintage postcard photograph of the composer.

The Austrian folklorist and Indologist, Michael Haberlandt (1860 - 1940) was an important supporter of Hugo Wolf and was one of the founders of the Hugo Wolf Society.

The Austrian composer died tragically young of syphilis while committed to an asylum for the insane and autograph material is uncommon. At the end of July, 1897 Wolf had begun feverishly working on his opera "Manuel Venegas," and "despite interruptions, the opera's opening began to take shape as Wolf's swings from manic gaiety to irascibility became more pronounced. In mid-September his boast that he had been appointed director of the Vienna Court Opera, and had sacked the current director, Gustav Mahler, signaled the onset of madness. Inviting his friends to hear his new opera and congratulate him, on September 20 he played through the 50 completed pages of vocal score, blissful, raving, and wholly insane, as his friends clustered around him in stunned misery -- a scene famously adapted by Thomas Mann in his novel *Doktor Faustus* (1947). Wolf's polished fragment introduces characters and motifs without reaching the great dramatic moments that had tempted him, though the opening Spring Chorus is one of the freshest, most evocative, and inspired in his entire oeuvre." (Adrian Corleoni, *All Music*) [10889] \$3,800.00