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(Formerly Leo Liepmannssohn, est. 1866)

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## *Catalogue 43*

Rare English editions from the 17<sup>th</sup> and 18<sup>th</sup> centuries

Manuscripts and autograph letters by Berlioz, Brahms, Liszt,  
Mahler, Mendelssohn, Shostakovitch etc.

First editions of Beethoven, Handel, Haydn, Mozart, Schubert, Weber etc.

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*In memoriam*  
*Maud Rosenthal*  
*1909 - 2007*

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## Part I - *English Music Publishing in the 17<sup>th</sup> Century*

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**1. BLOW, John (1648/49-1708).** *A Song in the Committee* (“Thou flask once fill’d”) set by Dr. John Blow. Sung by Mr. Leveridge & exactly engrav’d by Tho: Cross. [London: c. 1697]. 1 fol. printed on one side only. **£ 100**

BUC, p. 114; RISM B 2996 (only 3 copies); TNG/2, vol. 3, p. 725 (dated ?1697). One of Blow’s rare theatrical contributions, added to a pastiche, *The Committee*, performed in 1697. Blow was England’s foremost musician from c. 1675; he was mainly celebrated for his grand church music composed for the court.

**2. COURTEVILLE, Raphael (fl. 1675-c.1735).** *A Song* (“To convent streams”) sung by Mrs. Aliff in the Play call’d Duke & no Duke. Explicit: Mr. R. Courteville. [London: c. 1698]. 1 printed fol. with blank verso, some creasing. **£ 80**

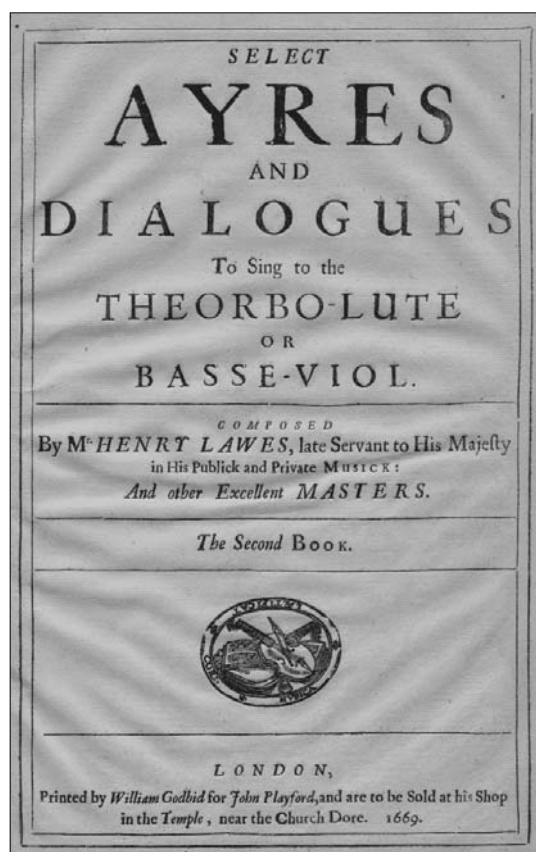
BUC, p. 235; RISM C 4338 (7 copies). Courteville was an organist and member of Chapel Royal. In 1691, he was appointed organist at St. James’s, Piccadilly. His songs ‘were strongly influenced by Purcell; they are in both the florid expressive style and in the simple tuneful idiom of the time.’ (TNG/2)

**3. ECCLES, John (c. 1668-1735).** *A Song* (“Ye gentle gales”) Set by Mr. John Eccles, Sung by Mrs. Hains at the new Theatre, and exactly engrav’d by Tho: Cross [London: c. 1699], bifolium with 2 engraved pp., with an additional flute part at the end. **£ 120**

BUC, p. 310; RISM E 334. Eccles was one of London’s most popular theatre composers; later in his life, he also composed church music for the Court.

**4. LEVERIDGE, Richard (1670–1758).** *A Song in the Lady in Fashion* [“Tell me Bellinda prithe doe”] Sung by Mrs. Cibber and exactly engraved by Tho: Cross. [London: T. Cross, c. 1697]. Bifolium with two engraved pages, score for voice and bass, with an additional flute part at the end (transposed a fourth higher), small folio, rebacked. **£ 145**

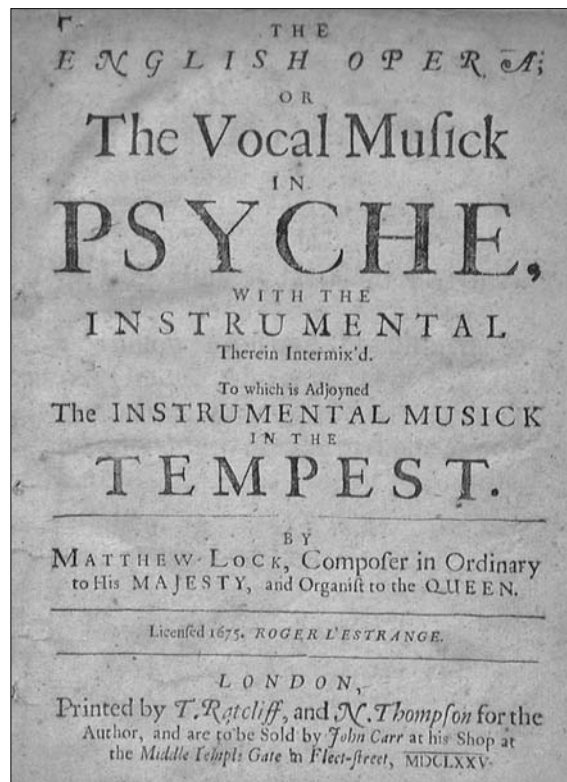
UC, p. 618; RISM L 2274 (only 2 copies, both in GB). – Stieger states that the first performance of the *Comedy The Lady in Fashion*, was given in London, in 1697; the libretto was written by C. Cibber, whose wife was the singer of the piece printed in this edition.



**5. LAWES, Henry (1596-1662) and others.** *Select Ayres and Dialogues To Sing to the Theorbo Lute or Basse-Viol. Composed by M. Henry Lawes, late Servant to His Majesty in His Publick and Private Musick And other Excellent Masters. The Second Book.* London, Printed by William Godbid for John Playford [...] 1669. 4 ff., 120 pp., typeset, folio, with irregular pagination as called for by Day & Murrie; contemporary calf, rebaked, a few repairs but a very fine copy. **£ 1,800**

BUC, p. 603; RISM BI 1669<sup>5</sup> (no copies outside GB and the USA); CPM 45 p. 288; Day & Murrie No. 30. This is the second volume of *The Treasury of Musick*, whose three books all appeared in 1669. The collection has 218 pieces, of which 100 were composed by Henry Lawes. Vol. II is the most important: Of the 134 pieces, among them 10 anonymous *Italian Ayr*s and 7 *Dialogues* for two voices and bass, 75 were composed by Henry Lawes, the remainder by Ch. Colman, J. Hilton, R. Hill, J. Jenkins, Nich. Lanneare, W. Lawes, A. Marsh, John Moss, John Playford, John Wilson and others. Further illustration: cf. TNG/2, vol. 14, p. 395.

Lawes, who was a member of Chapel Royal for many decades, is one of the best regarded composers of songs in the 17<sup>th</sup> century, of which 433 are recorded. In Lawes' songs, 'vocal contour, rhythm, punctuation, phrasing and cadences are all perfectly adapted to the self-dramatizing style of the poetry'. (TNG/2).



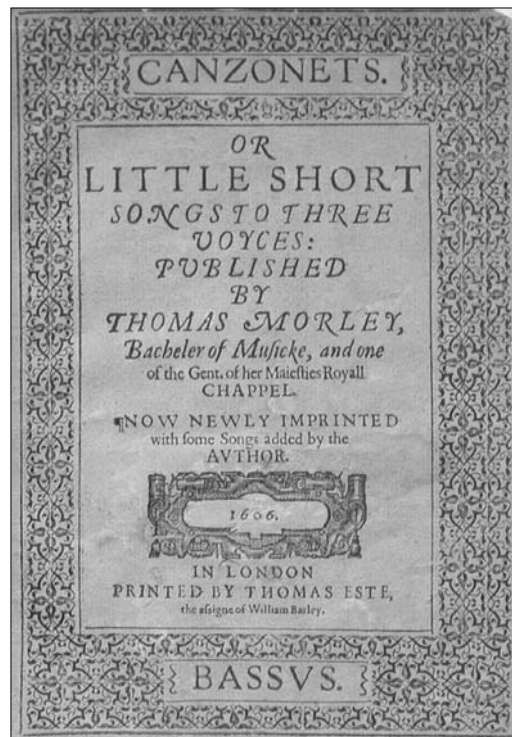
*The earliest 'full score' in the history of English opera*

**6. LOCKE, Matthew (c. 1622-1677).** *The English Opera; or The Vocal Musick in Psyche, with the Instrumental Therein Intermix'd. To which is Adjoyned The Instrumental Musick in the Tempest* by Matthew Locke, Composer in Ordinary to His Majesty, and Organist to the Queen. Licensed 1675. Roger L'Estrange. London: Ratcliff & Thompson, sold by Carr, 1675. 4 fol. title, dedication, preface and catalogue, 74 pp. full score in typeset, 4to.; pp. 5/6 with repair to lower right corner (5 notes replaced), pp. 65-68 and 71'-72' (3 leaves in all) in facsimile on old paper (double pagination 71'-72', containing *The Conclusion*, after p. 74). Marbled wrappers. A restored, but otherwise good copy. **£ 3,800**

BUC, p. 625; RISM L 2647 (only a few copies in GB, J, USA). This is a very early example of a printed operatic full score, which first appeared in Italy shortly after 1600, and went to England and France only seventy years later. Since the 1660s, Locke was 'England's leading composer' and seems to be the first to have introduced the Italian *partitura* for operatic purposes in England. Indeed, in a note at the end of the preface, the printer apologizes for any error, because this publication was the 'first attempt in this kind'. *Psyche* is the only published opera by Locke, of whom we know only two other important dramatic works, *Macbeth* (1664) and *The Tempest* (1674), both unpublished in Locke's lifetime (with the exception of *The Instrumental Musick used in the Tempest*, printed pp. 62-70 in our score). The first English opera is said to have been *The Siege of Rhodes* (1656), composed by a team of composers (H. Lawes, M. Locke etc.), but Locke seems to have been the first individual operatic composer.

*Psyche* is regarded as ‘the prototype of the Purcellian type of semi-opera’. In the highly important preface, Locke explains his understanding of the term ‘Opera’, and gives an excellent insight into its practice during his lifetime. Whilst not detracting from his own skills, he writes: ‘*That Poetry and Musick, the chief manifesters of Harmonical Phancy, should produce such discordant effects in many, is more to be pityed than wonder’d at; it being become a kind of fashionable wit [...] the Title, OPERA. To this I must answer, That the word is borrowed of the Italian; who by it, distinguish their Comedies from their Opera’s; Those, a short Plot being laid, the Comedians [...] Speak, and Act Extempore [...] to Illustrate the grand Design. [...] Proportionable to which are these Compositions [...] Their nature for the most part being soft, easie, and, as far as my ability could reach, agreeable to the design of the Author: for in them you have from Ballad to single Air; Counterpoint, Recitative, Fuge, Canon, and Chromatick Musick; which variety (without vanity said) was never in Court or Theatre till now presented in this Nation.*’

Locke’s operas had an important impact on English musical life and were reprinted until the very end of the 18th century. The *Psyche* score is an outstanding document in the history of English opera.



**7. MORLEY, Thomas (1557/58 - c. 1602).** [24] *Canzonets. Or Little Short Songs to Three Voyces [...] Now Newly Imprinted with some Songs added by the Author.* London, Thomas Este, the assigne of William Barley, 1606. Bassus. 2 fol. title, dedication and contents, 24 pp. bass part in typeset, 8vo., blue wrappers; some brownings and repairs to margins (not affecting music), 1 large historiated initial on p. 1 and several others at the beginning of each canzonet. **£ 950**

BUC, p. 691; RISM M 3693 (a few copies in GB and USA). – The first edition of this collection, which had established Morley's reputation as a composer, was first published in 1593 and reprinted in 1602 'with some songs added by the author'. Our publication is the third edition, enlarged again. The work is dedicated to *'the most rare and accomplished Lady, the Lady Marye Countess of Pembroke'*.

Morley was a pupil of William Byrd and is regarded as the founder of the English madrigal school. Morley also edited several collections of Italian madrigals, but the publications of his own three- and four-part madrigals were the most successful of their time.

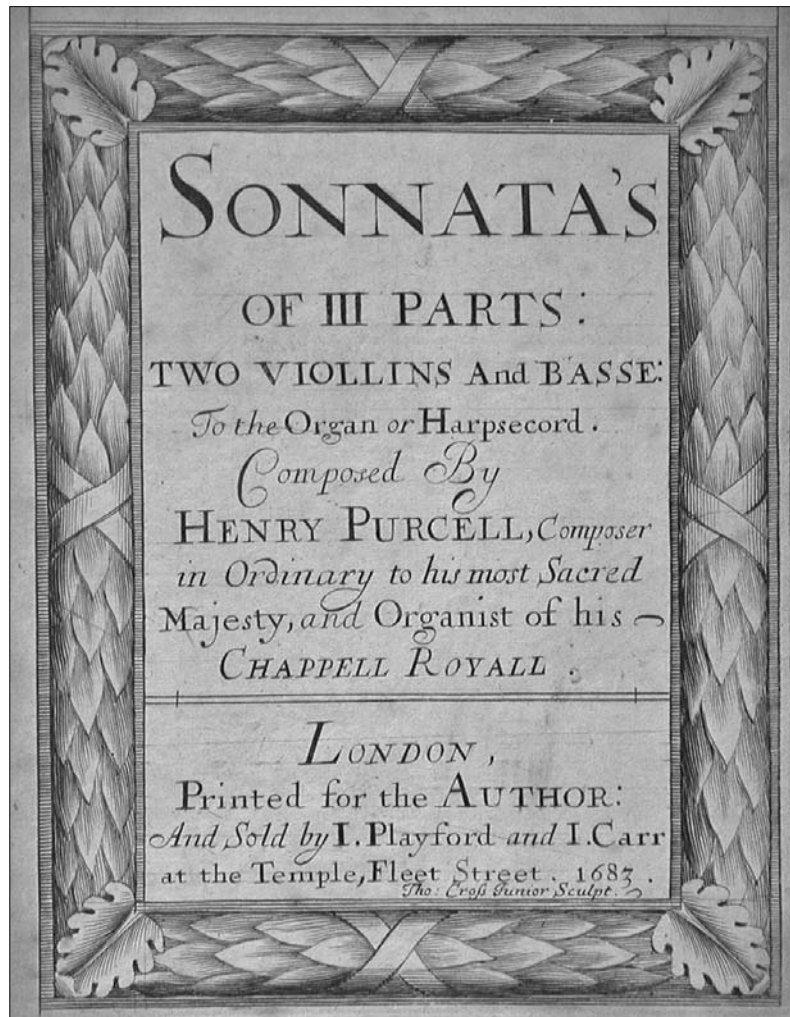
**8. MORLEY, Thomas (1557/58 – c. 1602).** [24] *Canzonets. Or Little Short Songs to Three Voyces [...] Now Newly Imprinted with some Songs added by the Author.* London, Thomas Este, the assigne of William Barley, 1606. Bassus. 2 fol. title, dedication and contents, 24 pp. bass part in typeset, 8vo., title page and lower part of last page in facsimile, wrappers; some brownings and repairs to margins (not affecting music), 1 large historiated initial on p. 1 and several others at the beginning of each canzonet. **£ 580**

BUC, p. 691; RISM M 3693 (a few copies in GB and USA). See illustration p. 6.

**9. PURCELL, Henry (1659–1695).** [12] *Sonnata's of III Parts: Two Viollins And Basse: To the Organ or Harpsechord Composed By Henry Purcell, Composer in Ordinary to his most Sacred Majesty [...]* London: Printed for the Author and sold by Playford and Carr, 1683. Tho: Cross Junior Sculpt. Two engraved parts (of four): *Violin primo* (25 pp.), *Violin Secundo* (25 pp.), *Basso* and *Basso Continuo* in facsimile. VI.I in good condition, VI.II browned and slightly stained. **£ 1,800**

Zimmerman 790-801; BUC, p. 865; RISM P and PP 6083 (only a few complete copies in GB, A, J and USA). Our copy does not have the frontispiece, dedication and preface, which are, however, not missing. The title-page and p. 1 are printed on the same leaf, so it is evident that the 1683 edition has two issues (one with, and one without these texts).

After a period of instrumental composition in the traditional English consort style around 1680, Purcell now states in the preface: *'For its Author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the Seriousness and gravity of that Sort of Musick into vogue, and reputation among our Country-men, whose humor, 'tis time now, should begin to loath the levity, and balladry of our neighbours.'* Purcell apologizes for his lack of knowledge of the Italian language, but affirms *"that he is not mistaken in the power of the Italian Notes, or elegancy of their Compositions, which he would recommend to the English Artists."* After explaining the Italian interpretation marks such as *piano* and *forte*, *adagio*, *presto*, *vivace* etc., the composer concludes: *"The Author has no more to add, but his hearty wishes, that his Book may fall into no other hands but theirs who carry Musical Souls about them; for he is willing to flatter himself into a belief, that with Such his labours will Seem neither unpleasent, nor unprofitable."*

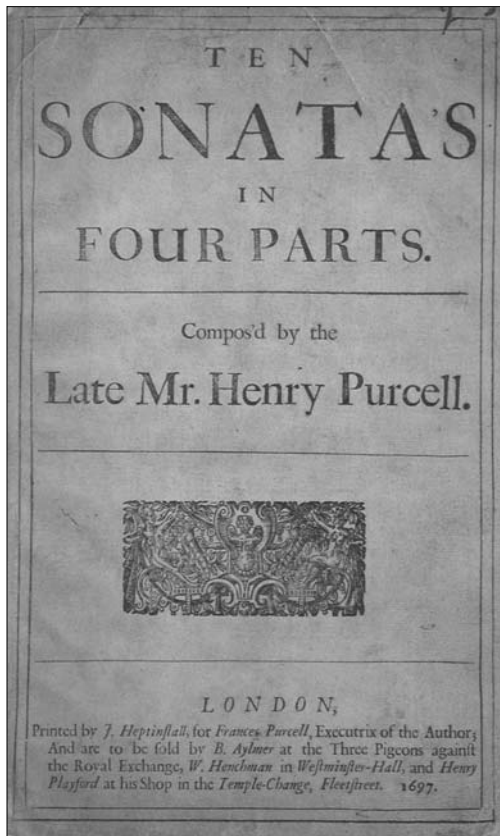


Although Corelli's first set of trio sonatas was published in 1681, Purcell seems to have avoided his influence and instead, goes back to mid-17th century composers such as Legrenzi, Colista and Vitali. Indeed, Purcell does not use Corelli's 'modern' scheme of four discrete movements, but prefers a type with five or more short, linked sections. On the other hand, Purcell's bass part is equivalent to the violins and not yet adjusted to the continuo part, as in the Italian trio sonata.

**10. PURCELL, Henry (1659–1695).** [12] *Sonnata's of III Parts: Two Viollins And Basse: To the Organ or Harpsecord* [...] London: Printed for the Author and sold by Playford and Carr; 1683. Tho: Cross Junior Sculpt. 1 engraved part (of four): Violin primo (25 pp., p. 25 in facsimile), Violin Secundo, Basso and Basso Continuo in facsimile. Browned, with tears to corners and edges. **£ 600**

Zimmerman 790-801; BUC, p. 865; RISM P and PP 6083 (only few complete copies in GB, A, J, USA).





No. 13: H. Purcell

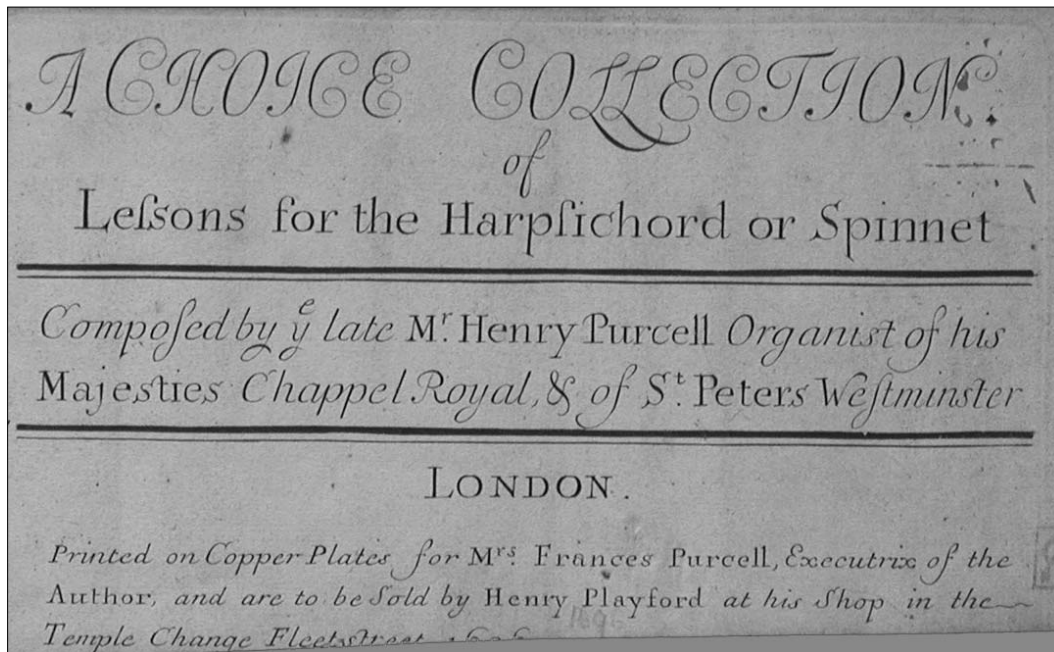


No. 11: H. Purcell

**11. PURCELL, Henry (1659–1695).** *The Dialogue in the last Opera, call'd the Fairy Queen* ["Now the Maids and the Men"]. No place, no printer [London, 1693-95]. 8 pp. score in typeset for one and two voices with figured bass, small folio, disbound, a little damage to the edges, with brackets in old ink for marking the staves belonging together (voice/bass). £ 800

This edition is **not in BUC or RISM**; they only quote another edition *Now the maids and the men. A dialogue, exactly engrav'd by Tho: Cross* (RISM P 5880).

Apart from *Dido and Aeneas*, *The Fairy Queen*, first performed in Dorset Gardens, London, on 2 May 1693, was Purcell's most important contribution to the new genre of opera. However, this work was not very successful on its first performance, and only a few pieces from it were published during the author's lifetime. Only in 1700, when the disappearance of the manuscript was discovered, did one become aware of the enormous loss. Despite the offer of a reward to the public, it went missing for two centuries. – The title quotes 'in the last Opera', although Purcell wrote another one in 1695, *The Indian Queen*. Obviously, our score was printed earlier and can be dated between late 1693 and early 1695.



***The first English keyboard collection  
devoted to a single composer***

**12. PURCELL, Henry (1659–1695).** *A Choice Collection of Lessons for the Harpsichord or Spinnet. Composed by Ye late M.r Henry Purcell Organist of his Majesties Chappel Royal, & of St. Peters Westminster. London, Printed on Copper-Plates for M.rs Frances Purcell, Executrix of the Author; and are to be Sold by Henry Playford, 1696. 2 fol. title and dedication, 60 pp. engraved (pp. 23/24 inverted), several narrow margins (title-page slightly cropped on the lower margin, part of the date and some page numbers missing), pocket format (small oblong 4to., 23 x 12 cm.), full calf with gilt decorations, rebacked, in fine condition. From the collection of Alfred Cortot with his ex libris and initial stamp.* **£ 4,500**

Zimmerman 660-63, 666-9; BUC, p. 864; RISM P 6080 (3 complete [2 in GB, 1 in USA] and 1 incomplete copies worldwide). – The extremely rare **first edition** of this highly attractive volume, which is laid out as a ‘pocket book’, a musical vademecum of which the owner is thought to have been inseparable during every voyage... Indeed, this volume contains the only publication of keyboard music published before the ‘Purcell renaissance’ in the early 19th century. Until 1699, two further issues seem to have appeared, but no copy of the second is known (and only 1 of the third). The fact that there were probably three editions, confirms the popularity of the collection. Indeed, they appear to have been used so intensively, that they were literally worn out; hence the scarcity of the copies today.

The volume contains eight suites, which consist of movements such as *preludes*, *almands*, *corants* and *sarabands*, to which are added several single movements, a hornpipe, a march, a trumpet tune, and a chacone, the longest movement, which terminates the collection.

The collection was chosen rapidly after Purcell's death and published for his widow's benefit. The dedication was formulated by Frances Purcell in very personal terms to Her Royal Highness the Princess of Denmark and expresses the conviction that the collection contains the best of her husband's musical output:

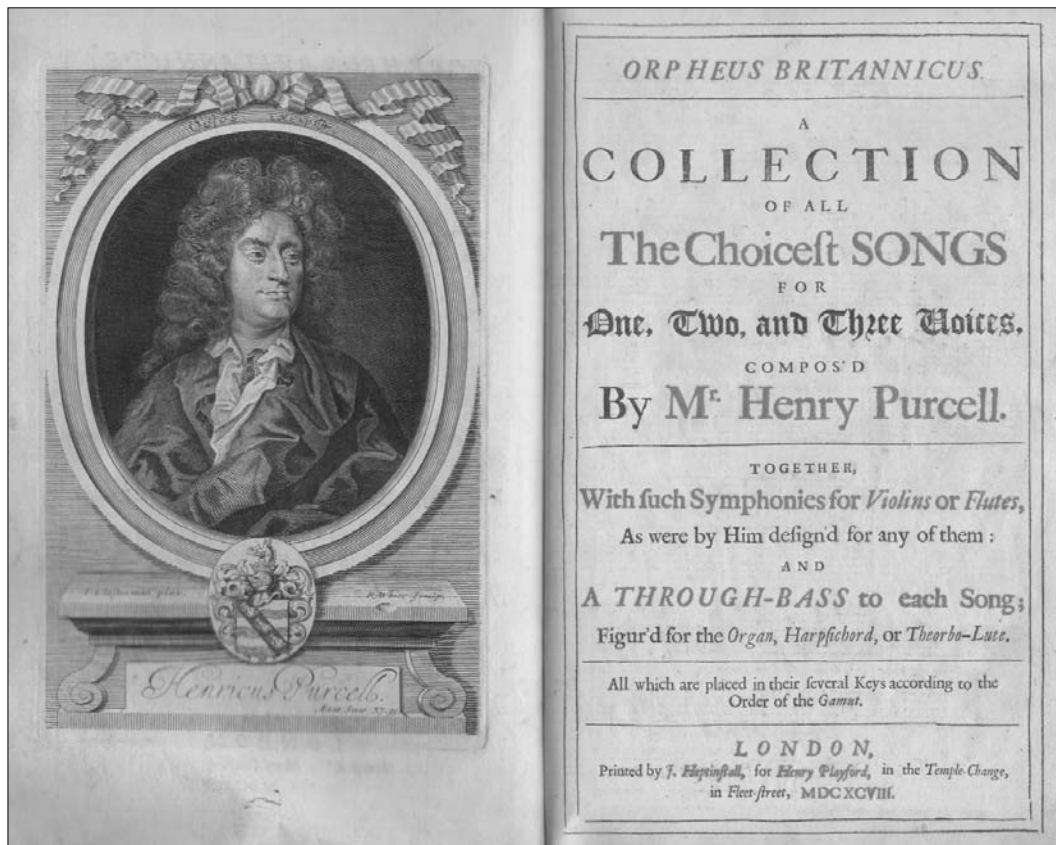
*"Your Highness's Generous Encouragem.t of my deceased Husband's Performances in Musick, together with the great Honour your Highness's has done that Science, in your Choice of that Instrument, for which the following Compositions were made; will I hope Justifie to the World, or at least excuse to your Goodness this Presumption of Laying both them and my Self at your Highness's Feet. This, Madam, is the highest Honour I can pay to his Memory; for Certainly, it cannot be more advantageously recommended either to the Present, or Future Age, than by your Highness's Patronage which as it was the Greatest Ambition of his Life, so it will be the only comfort of his Death to."*

This is "the first keyboard collection printed in England to be devoted to a single composer" (TNG/2). Purcell's fame never waned after his death, even during the 18th and 19th centuries. As far away as in romantic Germany, the lexicographer, Schilling, wrote in 1840 that Purcell was "the favorite composer of the whole English nation", and he added: "Indeed, they needed a Handel for moderating their incredible Purcellian enthusiasm".

**13. PURCELL, Henry (1659–1695).** *Ten Sonatas in four Parts. Compos'd by the Late Mr. Henry Purcell. London, Printed by J. Heptinstall, for Frances Purcell, Executrix of the Author; And are to be sold by B. Aylmer [...] and Henry Playford, 1697.* Part of Violino Primo in typeset, 2 fol. title-page and dedication, 21 pp., title-page browned and dust marked, last leaves stained in inner and upper margins. **£ 900**

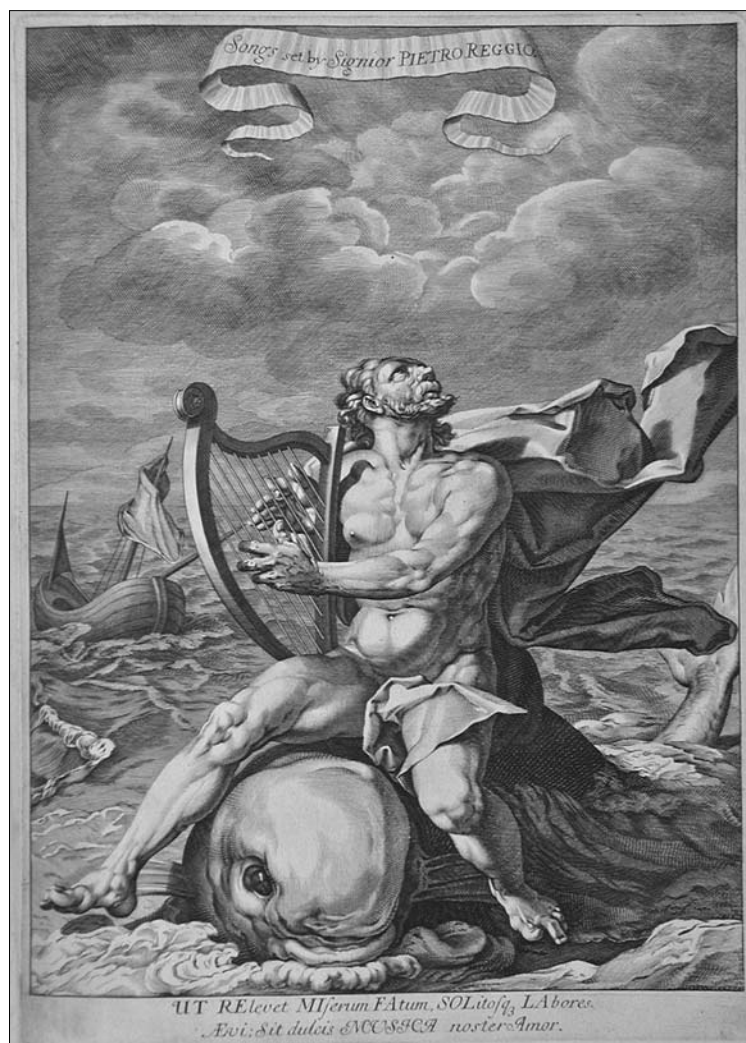
Zimmerman 802-811; BUC, p. 865; RISM P and PP 6085 (copies in C, GB and USA). – Most of these sonatas were composed between c. 1678 and c. 1684 for two violins, bass viol and continuo.

The collection was dedicated *To the Right Honorable The Lady Rhodia Cavendish* by Purcell's widow, Frances, who emphasizes the connection with the composer: *"The following Collection having already found many Friends among the Judicious part of Mankind, I was desirous that it might not want the Patronage of our Sex, for whose Honour, as well as for the Credit of this Work, I have presum'd to place Your Ladyship's Name before these Sheets. And certainly, Madam, my Ambition will be justify'd by all that have the Happiness of knowing Your Excellent Judgment, and the wonderfull Progress You have made [...] in this Musick, for which you have often been Admir'd by the dear Author of these Compositions; whose Skill in this Science is best recommended to the World by telling it, that He had the Honour to be Your Master ..."*



**14. PURCELL, Henry (1659–1695).** *Orpheus Britannicus. A Collection of all The Choicest Songs for One, Two, and Three Voices [...]* Together With such Symphonies for Violins or Flutes, As were by Him design'd for any of them: and A Thorough-Bass to each Song; Figur'd for the Organ, Harpsichord, or Theorbo-Lute. All which are placed in their several Keys according the Order of the Gamut. London: J. Heptinstall, for Henry Playford 1698. 1 fol. (engraved frontispiece with portrait of Purcell), VI pp., 1 fol., title and texts in letterpress, 248 pp. score in typeset, folio; with 6 leaves of contemporary manuscript pieces by Purcell bound in; contemporary full panelled calf, rebacked. In excellent condition. **£ 1,800**

BUC, p. 859; RISM P 5979. - **First edition**, now very scarce and rarely to be found on the market. Unlike *A Collection of Ayres*, published in 1697 but never reprinted, *Orpheus Britannicus*, the second attempt at a collective publication, was regularly reprinted and enlarged until c. 1760 and contributed most effectively to popularizing and perpetuating Purcell's works. For the 1706 edition, 86 copies are recorded; this is probably the largest distribution of any musical publication in the early 18<sup>th</sup> century. The manuscript appendix of our copy shows that, around 1700, many other works by Purcell were circulating, demanding additions to the current publications. Our manuscript contains: 'To Armes heroick Prince' from *The Libertine*, 'The Fife' from *Hail, bright Cecilia* (unpublished at that time), pieces from *The Indian Queen*, *Dioclesian* and *The Fairy Queen* and sacred songs from Psalm 89 ('Who can Express' and 'My song shall always be of the Lord').



*A masterpiece of English music printing in the 17<sup>th</sup> century*

**15. REGGIO, Pietro (1632–1685).** *Songs set by Signior Pietro Reggio.* [London 1680]. 4 fol. title (with full page engraving of Orpheus riding on a dolphin), dedication *To the King's most Excellent Majestty*, preface and eulogies (by T. Shadwell, L. Maidwell and others), scores of First Part (42 pp.) and Second Part (half-title, 30 pp.), 1 fol. Table; texts in letterpress, title-page and music engraved, large folio (40 x 27 cm), very fine contemporary calf binding (rebacked) with gilt borders and edges. **£ 7,500**

BUC, p. 881; RISM R & RR 724 (copies only in GB and USA). – One of the finest examples of English music printing during the 17th century, and the only publication of Pietro Reggio. Italian-born (Genoa), after much travel throughout Europe, he lived in London and Oxford from 1664 as a highly appreciated composer, singer, lutenist and teacher. "His main role, perhaps, was to bring

music and musical styles from Italy to countries across Europe: by performing and teaching music abroad, he made it more widely known. In England in particular, he contributed significantly to the musical scene.” (TNG/2) Our collection contains 42 songs for soprano and continuo and 4 duets for soprano, bass and continuo, mainly to poems by A. Cowley. However, there is also a song in *The Tempest* (“Arise, arise, yee subterranean winds”), whose text is taken from Shadwell’s adaptation of Shakespeare’s play. The didactic aim of the collection is already noteworthy, on the foot of the title-page, showing the motto “*UT RElevet Miserum FATum, SOLitosq. LABores. / Ævi; Sit dulcis MUSICA noster Amor.*”

Our copy contains several corrections on pp. 4, 8, 9, 16 and 24, which may be written in the composer’s hand.

***A particularly important collection  
of viola da gamba music***

**16. SIMPSON, Christopher (c. 1605-1669).** *The Division-Violist: or an Introduction To the Playing upon a Ground: Divided into Two Parts. The First, Directing the Hand, with Other Preparative Instructions. The Second, Laying open the Manner and Method of Playing Ex-tempore, or Composing Division to a Ground. To which, are Added some Divisions made upon Grounds for the Practice of Learners...* London: William Godbid – John Playford 1659. Frontispiece with Simpson’s portrait, 5 fol. title, preface, dedicatory poems and *Contents*, 50 pp. parts I and II, pp. 53-67 music score (= part III), small folio; p. 1 with illustration of two violas da gamba, p. 3 with the celebrated, very frequently reproduced illustration of a musician playing the viola da gamba. With 2 large initials in wood-cut and many musical examples in the instructional texts of parts I and II. The blank (P1 = pp. 51-52) has been removed as is often the case, (cf. Sotheby’s Cat. V/1996, lot 498, RISM B VI, 785 and Drüner Cat. 47, item 65); title-page with repair to upper right corner and ownership mark, dated 1686; first and last leaves slightly stained; contemporary soft vellum binding, some contemporary manuscript caricatures of heads on first flyleaf. **£ 4,700**

Eitner IX, 180; Gregory-Bartlett I, 255; Wolffheim I, 1024; Hirsch I, 553; RISM B VI, 785 (no copies outside B, GB and USA); TNG/2, vol. XX, pp. 409 (with **illustration** of the finely engraved music). – One of the earliest examples of music engraving in England; ‘one of the best tutors in the world’ and ‘a work of exceeding use in all sorts of Musick whatsoever’, as claimed by Roger L’Estrange when licensing the second edition in 1665. As customary in musical thought in Simpson’s time, the author does not only wish to present a technical tutor. Therefore, viola da gamba teaching is mainly restricted to the first part (pp. 1-19). Already on p. 17, Simpson speculates on musical philosophy and on ‘the Concords of Musick, and their Analogie to the Aspects of the Planets’. The second part is about the ‘Use of the Concords, or a Compendium of Descant’; the third is ‘The Method of ordering Division to a Ground’, i.e. a treatise on composing variations to a given bass theme. All musical examples, which are in progressive order of difficulty, are wonderful specimens of early English music printing and show a refinement which is, nowadays, not easy to read, but which shows matchless decorative quality. After the chapter of ‘*Composing Division for One Viol to a Ground*’, Simpson enlarges his teaching to





*'Two, and Three Parts'*. From p. 53 onwards, there are several complete sample compositions, all initialled 'CS' [Christopher Simpson]; they start with shorter examples and end with two large compositions of three pages each (with 13 or 18 variations respectively). The 20 sets of divisions contained in the book offered here, are particularly valuable, since only 12 similar works by Simpson have survived (cf. work list in TNG/2, vol. XX, p. 410).

As for international scholarship, *The Division Violist* remains 'the most important of Simpson's publications and the first of its kind in England' (MGG/2). This work established Simpson's fame as 'by far the most important English viola da gamba player' (Wolffheim, 1929) and as 'an excellent teacher of his instrument' (MGG/2, 2005).



*Airs, or Phantastick Sprites, by Tho. Weelkes. 1608*

BASSVS. III. 3 voc.

Some men desire spouses, that come of noble  
houses, and some would haue in mariage ladies  
of courtly cariage, fa la fa la, la fa la la la, but few  
desire as I do, the maidenhead, the maidenhead. ii.  
of a widow, fa la la la fa la la  
la la la la  
2. Some thinke faire youth will cherish,  
Strength that begins to perish,  
He haue no colts to taming,  
Let me be young st at gaming.  
He get ore, ile go nigh too,  
The maidenhead of a widdow.  
B 2

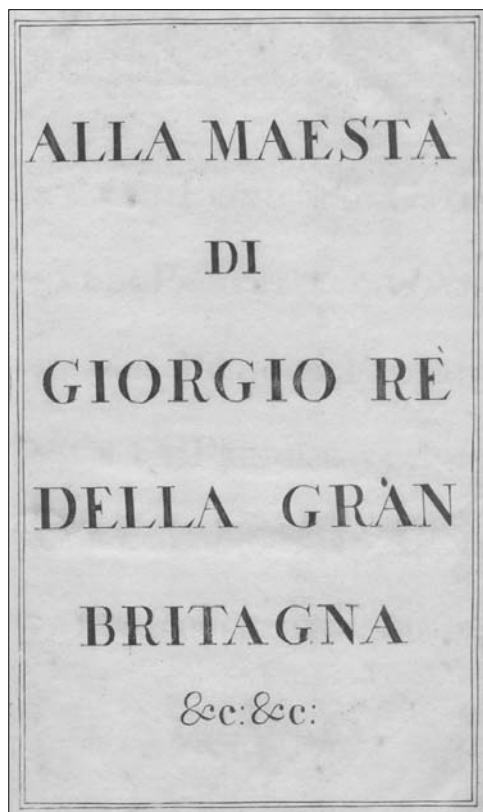
**17. WEEBKES, Thomas (1576–1623).** [Title in manuscript on p. 1: *Airs, or Phantastick Sprites, by Tho.s Weelkes. 1608.*] London: Barley, 1608. Bassus (pp. 3–24), 4to., type-set, later parchment binding with gilt decoration. Title-page missing, repair to pp. 5-6. £ 650

BUC, p. 1061; RISM W 487 (a few copies in GB and USA). – The correct title is *Ayres or Phantasticke Spirites for three voices*. These are very special compositions apart from Weelkes' main work: 'Weelkes' last volume, *Ayres* [...], is a disappointment. [...] The melodic interest is, as the title *ayre* suggests, firmly in the top voice. To compensate for the loss of natural growth that counterpoint affords, Weelkes made much use of extended sequences, often on very short melodic fragments.' (TNG/2)

Weelkes was appointed as an organist in Winchester, Oxford and Chichester, but was dismissed at several times as a 'comon drunckard and notorious swearer & blasphemmer'. In his last years, his service was very erratic, and he spent most of his time with a friend in London. Notwithstanding, he is one of the most influential English composers of his time; he introduced Marenzio's style to his country and contributed several of the boldest and most audacious works to the English school.

## Part II - *English Music Publishing in the 18<sup>th</sup> Century*

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### *Success and fraud in 18<sup>th</sup> century music publishing*

**18. ARIOSTI, Attilio (1666-1729).** [Cantatas and Lessons for the Viola d'Amore. London: Author 1724]. The famous collection of 6 cantatas and 6 viola d'amore cantatas published at the composer's expense and offered on subscription, in 1724.

As shown in BUC and RISM, all known copies lack a title-page and start with the sumptuous 3-page dedication to the Royal family: "*Alla Maestà / di / Giorgio Rè / della Gran / Britagna / &c: &c:*" This short text is set in 15 mm-high letters and covers the full page, with blank verso. On fol. 2 recto follows the continuation of the dedicatees: the *Principe di Galles*, *Principessa di Galles*, the Princes *Federigo* and Princesses *Anna*, *Amelia* and *Charlotta* (with luxurious woodcut borders and vignettes, verso blank). Fol. 3: A 2-page dedication text in Italian to *Tutta la Reale Famiglia*, initialed "*A. A.*". – Fols. 4-10: The famous subscribers' list, probably the largest of the 18<sup>th</sup> century pp. [1] to 12. – Fols. 11-16: Texts of the cantatas *La Rosa*, *L'Amore onesto*, *L'Olmo*, *Liberta*

*acquista in amore*, *Naufragio vicino* and *La Gelosia* on 1 leaf each, with very fine borders and vignettes. – Fols. 14-34: Full score of the six cantatas, pp. 1-33. – Fols. 34v.-41r.: Score of the six *Lezione* [for Viola d'amore and Basso], fol. 41v. blank. – Fols. 42-44: *Al Lettore* and *Avvertimenti* [=instructions for reading and tuning the viola d'amore in *scordatura*].

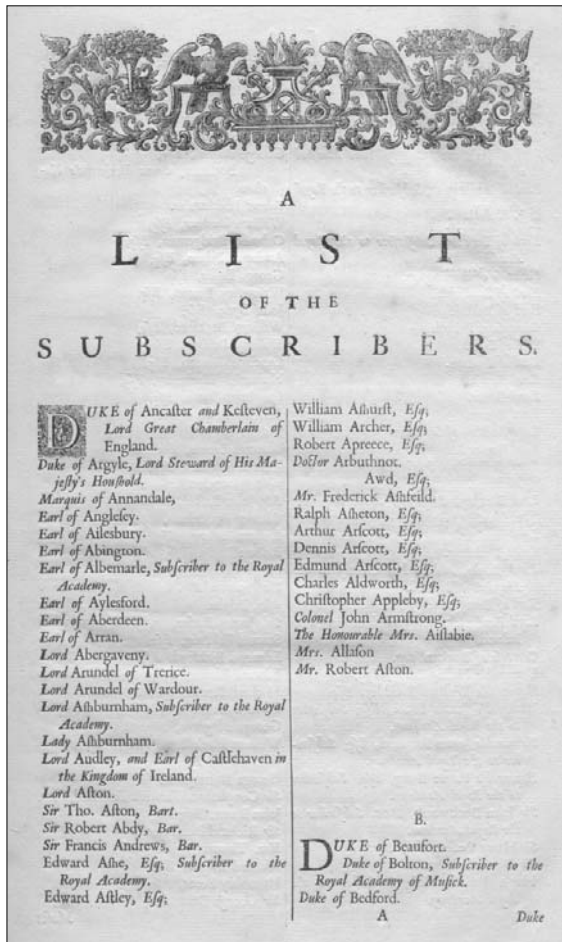
All together, 87 pp. large folio (39.8 x 26 cm.) in very good condition, contemporary calf in compartments with large gilt borders, (as most known copies), slightly rubbed on borders and back, corners very slightly bumped. **£ 2,500**

Chrysander (Handel) II, 132; Eitner I, 193; BUC, p. 1; RISM A 1420. – A unique publication which is remarkable not only for its content, but also for its unique genesis as a subscription venture. Eitner and BUC dated it to 1728; the analysis of the subscribers's list by the late Albi Rosenthal shows, however, that the publication goes back to 1724, a date which is now generally accepted.

**Origin.** Ariosti, a singer, viola d'amore virtuoso and composer, had already had long tenures as music director in Mantua, (1696-97), Berlin, (1697-1703) and Vienna, (1703-11) when, in 1716, he arrived in London. At his first public appearance, he played the viola d'amore during the intervals of Handel's *Amadigi di Gaula*. From 1722-23, Ariosti, Bononcini and Handel, were appointed as composers at the Royal Academy of Music, founded in 1719. After two successful opera productions, Ariosti used his popularity in London's musical life to undertake the publication of our cantata and *lezione* collection. Up until now, literature about Handel's London has given absolutely no indication that, in 1721, Bononcini had published a very similar and respectable collection of cantatas on subscription, also dedicated to King George (RISM B 3601, cf. Drüner Catalogue 57, item 18). It is obvious that Ariosti got his inspiration from Bononcini's example, but tried and succeeded in outdoing his fellow composer, both in its presentation and the favourable response from the public. However, from the 'renowned triumvirate', as Burney calls the three composers, Ariosti-Bononcini-Handel, Ariosti was the most 'modern' and, in his *Vespasiano*, introduced the 'languor of the pre-classical idiom' (L. Lindgren) - much too early for the English public, who preferred the 'vigour of the Baroque' represented by Handel. After 1724, and particularly, after 1727, Ariosti's success declined, and he is said to have died in poverty, in 1729.

**The subscription.** The two shortest subscription lists we have seen, include 26 or 35 names respectively; such meagre publications were surely not lucrative, but covered the expenses. Common subscription lists show 150 to 200 names; Bononcini's list has 243 subscribers for 451 copies. Ariosti's list includes 770 names, including 41 dukes and duchesses, and 217 earls, lords and counts. Eitner speaks of '825 names', which is obviously incorrect. Fétis, (1837), estimated Ariosti's profit up to £ 1000, Lowell Lindgren (1981) at £ 1600; this equals two or three annual salaries of a well-endowed music director at that time, (£120,000 to £ 150,000 in today's currency - with all the necessary caution of comparability). Ariosti's list is by far the most prominent we have ever seen, but not the longest. We know one of 1798 with 967 names, ordering 1766 copies, of which only 9 copies are detectable today, in libraries (Anne Mary Hodges, RISM H 5680). This imprint is relatively modest, and may explain the extremely high loss rate. From Ariosti's publication, there are only 31 recorded copies (RISM A 1420 & AA 1420), though this publication is hardly inconspicuous and was not simply thrown away. How are we to explain such discrepancies? What happe-





ned to this huge amount of music? A logical ‘loss quote’ may be projected, in a reliable manner, on the basis of Haydn first editions in 1800, for which we know the numbers of printed copies. For issues of 1000 copies, RISM quotes up to 90 copies; for issues of 700, only 70 are recorded (e.g., Hob. XXII, 14), for an edition of 400 copies, there are still 50 left (Hob XXII, 8). Thus, around 1800, the percentage of still extant copies may be about 10%. Almost 80 years earlier, the ratio of good material is nearly similar; of Bononcini’s subscription edition of 451 copies, there are 39 left, e.g. 8.6%. Why is the ratio of Ariosti’s edition with the surviving copies so bad? There are less than 3%!

It is clear, there is something wrong with Ariosti’s subscription. This had already been noted by Hawkins in 1776; Over 200 years ago, ‘the Ariosti case’ was already being talked about, and it is still an ongoing issue! Hawkins, a very learned music historian, suspected Ariosti of having included *potential* subscribers on a huge scale, in the list, and not only actual paying ones! This is hard to imagine because this would have easily leaked out and could have ruined Ariosti’s reputation. On the other hand, it is certain that no

engraved metal plate would have been able to produce 770 or even 825 copies without any signs of worn printing surfaces (none have been traced hitherto). Typeset plates were capable of producing 1000 or more copies, but engraved plates do not seem to have exceeded 500 copies.

However, in Ariosti’s case, it may well be that most of the 770 subscribers named in the list, ordered and paid for their copies. However, because of Ariosti’s dwindling popularity, many of them obviously did not collect their copies and contented themselves with being part of such a prominent subscribers’ list. The pleasure was more social than musical. Indeed, Ariosti’s subscribers’ list is a *who’s who* of Handel’s London. The above calculations could confirm Hawkins suspicions: The 31 noted library copies may imply that Ariosti’s edition did not exceed 250 or 300 copies. It is not impossible that Ariosti’s subscribers’ list is one of the largest frauds in music history. Although the composer got less money than he had expected, it engendered lively literary debate for centuries! Ariosti’s publication remains a document of social history *sui generis*. Apart from the cases of Haydn’s *Creation* and Beethoven’s *Ninth*, no subscribers’ list has been commented on as much as Ariosti’s in music history.

**Content:** It is worth noting that the collection contains highly valuable music. Ariosti’s vocal music was always described very positively by 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> century historians, for its atmosphere, pathos, drama and fine instrumentation; his works ‘abound with evidences[sic] of a fertile inventi-

on, and great skill in the art of modulation and the principles of harmony', writes Hawkins, in 1776, despite his doubts regarding the integrity of Ariosti's publishing methods. The viola d'amore sonatas are the only solo music published during the baroque era for this instrument; they were frequently reprinted during the 19<sup>th</sup> and 20<sup>th</sup> centuries. They show a 'unique scordatura system designed to allow their performance with violin fingerings' (Lindgren), but this method is so complicated that Ariosti's instructions for use need 3 pages of *Avvertimenti*.

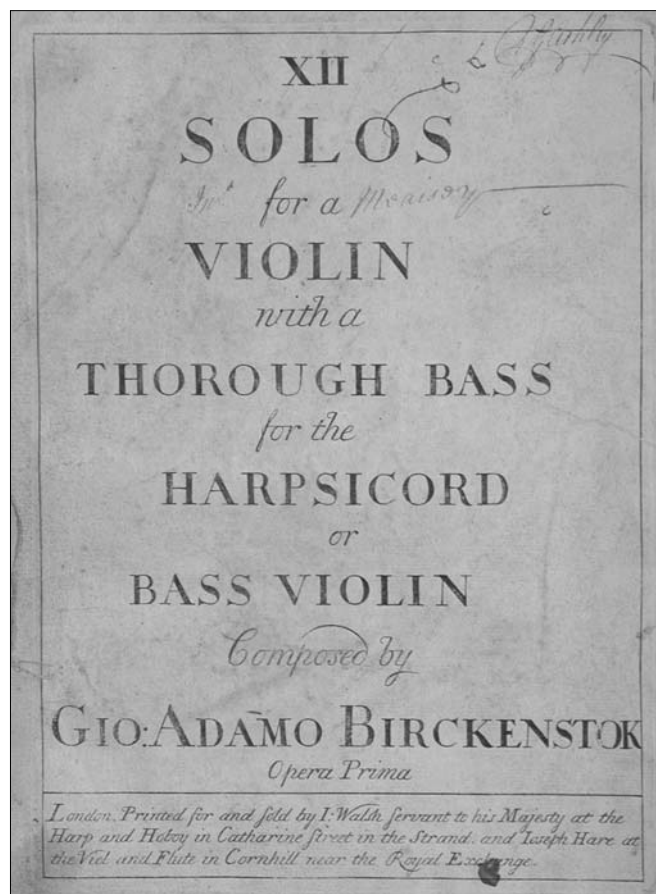
**Bibl.:** Cf. MGG/2, vol.I, col. 914, and Lowell Lindgren's exhaustive list in TNG/2, vol. I, p. 903 f.



*John Stanley's copy*

**19. BACH, Johann Christian (1735-1782).** *Six Sonatas for the Harpsichord or Piano Forte: with an Accompaniment for a Violin. Humbly dedicated to the Right Hon.ble Lady Melbourne* [...] *Opera X*. London: [Welcker], [1773]. Title with fine decorative border (with the ownership stamp), 4 pp. (catalogue), 37 pp. engraved full score, oblong folio, some foxing, otherwise a fine copy; covers detached. **£ 900**

BUC, p. 76; RISM B 335 (only 3 copies). With the ownership signature of **John Stanley**, (1712–1786), the blind Master of the King's Band of Music, on the title-page. The **first edition**, variant without imprint on the title-page (the catalogue only goes up to Bach's op. VII). These sonatas were very popular; RISM cites ten editions throughout Europe.



**20. BIRCKENSTOCK, Johann Adam (1687–1733).** *XII Solos for a Violin with a Thorough Bass for the Harpsichord or Bass Violin* [...] *Opera Prima*. London: Walsh and Hare [c. 1732]. Title-page, 71 pp. score, engraved, folio, pp. 29/30 replaced by a fine manuscript copy, (c. 1900); a few brownings and spottings, otherwise a good copy. **£ 480**

BUC, p. 109; RISM B/BB 2726 (2 copies in Germany, 1 in GB; the later variant with additional ed.-no. 353 is much more frequent, cf. RISM B 2727). – First English edition; a previous one was published in 1722 by Roger & Le Cene in Amsterdam. As usual, at that time, these sonatas are scored for violin and a single figured basso continuo line.

Birckenstock's fame as an outstanding violinist was long lasting. As late as 1840, Schilling describes him, in his Dictionary, as 'one of the finest and most learned virtuosos of his time; he did not compose much, but his few published pieces show the profound knowledge of his instrument and of musical art in general.' The sonatas of his op. I have four or five movements, the latter show the tradition of the church sonata. The violin part is sometimes rather virtuosic, but technically not too difficult. As MGG/2 states, Birckenstock was one of the very few composers for the violin who distinguished themselves by actually publishing his compositions. Nowadays, only a few of these sonatas are available in modern editions.

**21. BOCCHERINI, Luigi.** *A Third Set of Six Sonatas for the Harpsichord or Piano Forte* [...] NB: *This work is Compiled from the Quintettos, Quartettos, & Trios of the above Author, and adapted by Thomas Billington.* London: Longman & Broderip [1783]. Title, 47 pp., engraved, folio, a good copy; signed on p. 1 by the arranger, T. Billington. £ 250

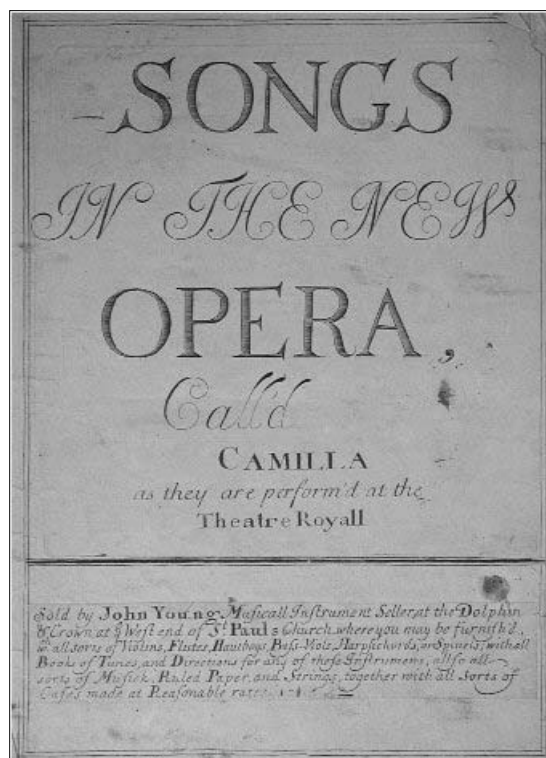
Gérard 34–39; BUC, p. 118; RISM B 3042 (7 copies). The first sonata is an arrangement of the string quintet Gérard 268 (without the initial Adagio). The other sonatas are taken from G 85, G 84, G 83, G 91, G 80 and G 165 as single movements (with a few unidentified first movements).

**22. BONONCINI, Antonio Maria (1677–1726).** *Sung by M.r Leveridge, in the Opera call'd Camilla, at the Theatre Royall* (“Fortune like a wanton Gipsy”). [London: no publisher, c. 1706]. 1 p. engraved, small folio. A few brownings in upper margin. After the score for voice and bass, is an additional part “*For the Flute*”, containing the voice part transposed a fourth higher. £ 145

**Not in BUC or RISM.** – A hitherto unknown single edition from *Camilla*, an early opera among Bononcini’s works, which was first performed as *Camilla Regina de’ Volsci*, in Naples, on 26 [MGG/2: 27] December 1696, and which soon became this author’s most successful stage work. The London première was given on 10th April, 1706, in an English arrangement by N. F. Haym; our edition was probably published at that time. After 1707, the productions used partly English, partly Italian text; by 1728, 113 performances had been recorded, and *Camilla* became the most successful Italian opera in London. Although RISM and BUC attribute the work to A. M. Bononcini, MGG quotes Giovanni Bononcini, (1670-1747), as the author.

**23. BONONCINI, Giovanni Battista (1670-1747).** *Songs In the new Opera Call'd Camilla as they are perform'd at the Theatre Royall.* London: Walsh [1709 or slightly later]. Title-page (contents on verso) and 15 engraved, single leaves printed on one side only, sewn together, small folio (33 x 21 cm.), leaves rather loose. Despite some general signs of wear, the printing is clear. The original colophon of our copy is stuck over with a printed label of the musical instrument dealers, John Young, (London). £ 900

RISM B 3537; Smith (Walsh) No. 298. – The present work is Bononcini’s most successful opera, ‘*Il trionfo di Camilla Regina de’ Volsci*’ which premiered in Naples on 26th December 1696. The equally successful London première in an English translation, took place on the 10th April 1706, after which Walsh published a whole series of different musical numbers in different arrangements (cf. Smith, Nos. 201, 204, 206, 209, 211, 216, 217, 218, 238, 241, 249, 250 amongst others.) Walsh grouped these single song sheets into collections with a passe-partout title-page, of which the present copy, according to the table of contents, seems to constitute the extremely rare, **earliest variant**. The verso of the title-page, in fact, lists only 15 sung numbers, which in our copy are complete. Apparently, the leaves could also be acquired individually, because they are only printed on the reverse side, the opera title being mentioned in each case and pagination miss-



ing. The heading to the first piece reads, for example: *The first Song, Sung by Mrs Tost in the Opera call'd Camilla, at the Theatre Royall*. The music is printed in 2 sections on each page: at first, the 2 lines of vocal parts (with the designation of roles, e.g. *Camilla sings*) are accompanied by a *basso continuo* line, followed by a new section with a solo part *For the Flute*.

G. Bononcini was a cellist and a composer. He had great success in Italy, Vienna and Berlin, before establishing himself in London, in 1720, where he became the greatest rival of Handel. Moreover, our edition of 1707 shows how well known Bononcini was in London even many years before his arrival.

Complete editions of opera collections of the very early 18th century are extremely rare.

**24. BONONCINI, Giovanni Battista.** *Sung by Sign.r Senesino in the Opera of Crispus* ("Dille, dille che peno"). [London: no publisher, c. 1722]. 2 pp. folio, engraved score in two and three staves on a bifolium. After the score for voice and bass, there is an additional part "*For the Flute*". Faded water stain, a few tears in the margins, otherwise a good copy. **£ 250** **Not in BUC**; RISM BB 3582a (only 1 copy in Germany: Rostock). – This is an extremely rare edition, which came to light very late: It was first recorded only in the supplement to RISM. This is a single edition from the opera *Crispo*, which was first performed in Rome, in February 1721. However, the work had its greatest success in London, where it was premiered on 10 January 1722 and was performed 20 times on the run.



**25. BURTON, John (1730– 1782).** Ten Sonatas for the Harpsichord, Organ, or Piano Forte [...] T. Bennett Sculp. London: Printed for the Author [1766]. 2 ff. (Title, dedication, privilege), 55 pp., engraved. A very fine, fresh copy. **£ 350**

BUC, p. 144; RISM B 5076. – First edition, reprinted afterwards by Welcker (London): RISM B 5077 and 5078. – J. Burton's edition of his 10 Sonatas is a particularly early imprint, mentioning the 'harpsichord' as the alternative to the 'pianoforte' on the title-page. Burney says that Burton was the first to add expression, light and shadows to keyboard playing. With a lengthy privilege text: '*George the Third, by the Grace of God, King of Great Britain, France and Ireland ... Wheras [sic] John Burton, Musician, hath, by this Petition, humbly represented under Us, That he has, with great labour and Study, composed Ten Sonatas for the Harpsichord, and several other Pieces of Vocal and Instrumental Musick; And, in Regard the said Works are intirely New, and were never before printed, hath humbly besought Us to grant Him Our Royal Privilege and Licence for the Solo Printing and Publishing thereof for the Term of Fourteen Years...*' A rare and interesting collection.

**26. DITTERS VON DITTERSDORF, Carl (1739–1799).** *The Favorite Sinfonie that was Perform'd at M.r Kammell's Subscription Concert with universal Applause. Disposed for the Piano Forte or Harpsichord [...]* London: Skillern [c. 1780]. 6 pp. engraved piano score, oblong folio, disbound. **£ 150**

BUC, p. 285; RISM D 3266 (only 5 copies, all in GB or US). – This work was first recorded as early as 1771, in the Breitkopf Catalogue, Supplement VI (p. 2). – For many decades, Dittersdorf was celebrated for his operas. In his *Dictionary* of 1873, Mendel was one of the first to remark on his instrumental works, and states that they are 'nearly comparable to Haydn's compositions' and that they have 'the same grace and joyfulness'.

**27. ANTHOLOGY of Duets for two violins, 1760-1775.** Complete set of parts, bound in two volumes; contemporary marbled boards. Contents:

**Rambach, F. Xaver Max.** *Six Duets for two Violins. op. VI.* London: Welcker [c. 1775]. 1 leaf, 13 pp. each, engraved. - BUC, p. 871, RISM R 118 (3 copies).

**Pla, José.** *Six Duets for two Violins.* London: C. & S. Thompson [1773]. 1 leaf, 13 pp. each, engraved. Folio. - BUC, p. 787; P 2502 (2 copies).

**Noferi, Giovanni Batista.** *Six Duets for two Violins. op. quarta.* London: J. Johnson [c. 1760]. 1 leaf, 13 pp. each, engraved. - Not in BUC; RISM N 743 (3 copies)

**Boccherini, Luigi.** *Four Duetts for two Violins. op. X.* London: Longman Lukey & Co [1775]. 1 leaf, 11 pp. each, engraved. - BUC, p. 118; RISM B 3050; BB 3050.

**Barbella, Emanuele.** *Six Duets for two Violins composed in an easy Stile for the Use of The Duke of Parma.* London: Bremner [1763]. 1 leaf, 13 pp. each, engraved. - BUC, p. 83; RISM B 893 (4 copies)

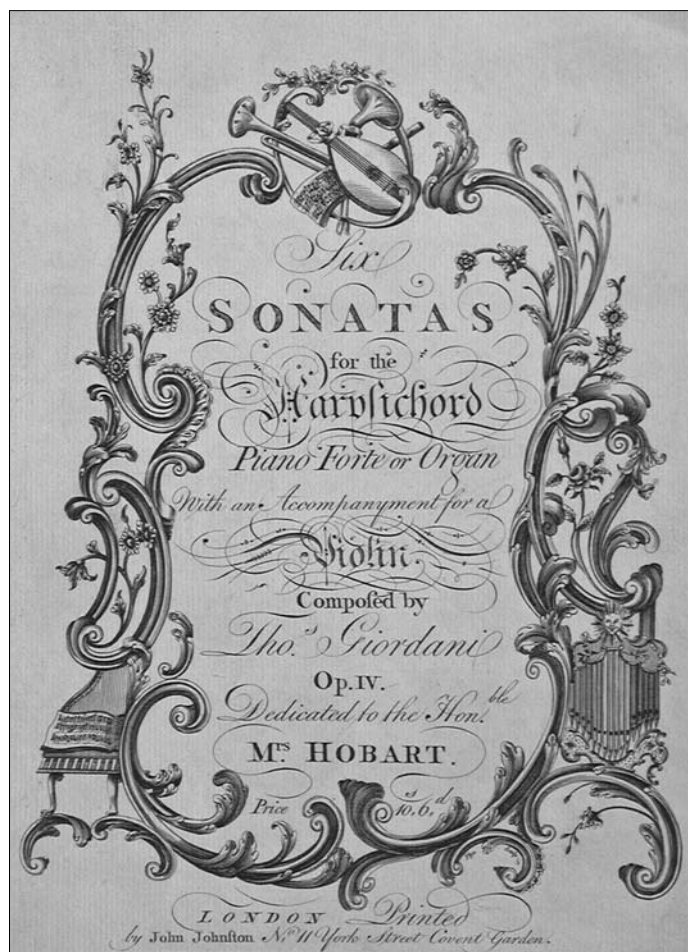
**Barbella, E.** *Six Duets for two Violins.* London: Welcker [c. 1765]. 1 leaf, 10 pp. each, engraved. BUC, p. 83 (?); RISM B 894 (2 copies)

**£ 650**



**28. GALLIARD, Johann Ernst (c. 1680-1747).** *VI Cantatas*. London: Walsh [c. 1735]. 1 f. (title), 28 pp. folio (34 × 25.5 cm.), full score for voice and basso continuo, engraved; slightly browned, slight damage to the edges and corners, otherwise a good copy. The title is in manuscript within a sumptuous printed passe-partout border, which Walsh also used for works by Handel and others. **£ 450**

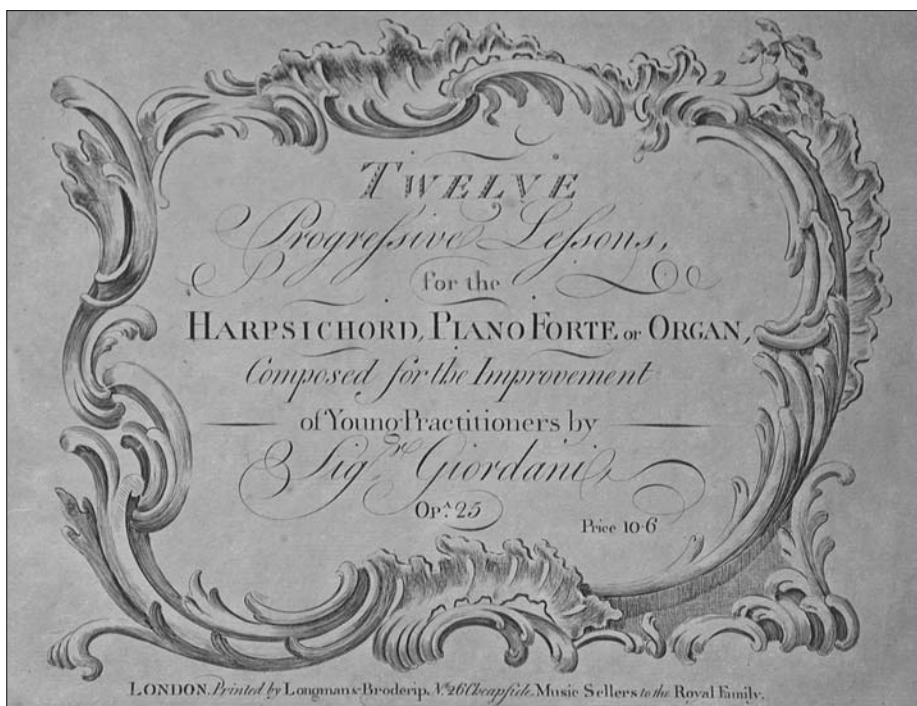
BUC, p. 358; RISM G 234 (only 2 copies with ms. title). This collection had already been published in 1716 by Walsh & Hare with the title *Six English Cantatas after the Italian manner* (RISM G 233). According to BUC, this collection was reprinted in 1733 with a printed title, and a few years later with a manuscript title. All editions use the same title border, which is a notable example of baroque book decoration. – Our collection contains six cantatas for soprano, *the words by Mr. Hughes... Mr. Congreve... and Mr. Prior*. Cantata I has no title, II: *The Reconciliation*, III: *Apollo and Daphne*; IV: no title. Each cantata is divided into four parts (Recitative – Aria – Recitative – Aria). The arias are in the *da capo* form. J. E. Galliard was born in Celle in Northern Germany but lived in England from 1706. He ‘*certainly played a significant role in London’s musical life in the first half of the 18<sup>th</sup> century*’. (TNG/2) Burney already wrote of his music: ‘I never saw more correctness’; he compared him directly with Pepusch. He recognized both of them as the leading composers of English theatre music of their time. Handel also expressed his admiration for Galliard.



**29. GIORDANI, Tommaso (c. 1730–1806).** [op. 4] *Six Sonatas for the Harpsichord, Piano Forte or Organ With an Accompaniment for a Violin* [...] *Op. IV. Dedicated to the Hon.ble Mrs. Hobart.* London: Johnston, [c. 1775]. 2 ff. (title and dedication), 32 pp. engraved score, folio (33.5×24cm.). A splendid copy. **£ 500**

BUC, p. 381; RISM G 2293 (6 copies, all in GB and USA). – The title-page is a very fine example of rococo book decoration and artistically one of the best to have been used in music publication. The collection contains six sonatas with two movements each, (as was common during the pre-classical era); sometimes the finale is a *Minuet*. In the fifth sonata, the keyboard player has to use crossed hands.

Giordani is a very important composer, due to the fact that he introduced the later Neapolitan instrumental style into England. He was born in Naples, but lived in London from 1753. In 1783 he moved to Dublin. His 'gifts as a prolific and versatile composer were sufficient for him to be respected in London and to dominate the Dublin musical scene for many years. He wrote in the prevailing Italianate style with expressive and inventive melodies.' (TNG/2)



**30. GIORDANI, Tommaso (c. 1730-1806).** *Twelve Progressive Lessons, for the Harpsichord, Piano Forte or Organ, Composed for the Improvement of Young Practitioners* [...] *Op. a 25*. London: Longman & Broderip, [ca. 1780]. Title-page with very fine rococo frame, browned, 2 pp. "Explanations", 29 engraved pp., large oblong folio, (29×39cm.) with wide margins, contemporary brown wrappers. **£ 400**

BUC, p. 381; RISM G 2331. – One of the finest and most important piano music editions by Giordani, who was a leading member of the English school at his time. He had been living in London from 1753 and moved to Dublin in 1783, where he was a driving force in the development of an Anglo-Irish national opera. Our collection is particularly interesting due to his introductory 'Explanations' with regard to practical performance. Page 1 gives the *Explanation of the Graces in Music* with an exact translation of the signs into notes; p. 2 summarizes the most common Italian terms with English translations. The last page has an important catalogue of Longman's publications.

**31. GUGLIELMI, Pietro (1728-1804).** *Six Sonatas for the Harpsichord or Forte Piano. Composed & humbly Dedicated to Lady Hamilton* [...] *Opera III*. London: Bremner [1772]. 1 f. (title), 25 pp. oblong folio (24×33.5cm.), engraved. A very fine copy. **£ 350**

BUC, p. 409; RISM G 4986 (9 copies). – Guglielmi was a highly important Neapolitan opera composer. He lived in London, from 1767 to 1772, where his only three instrumental collections, op. 1 to 3, were published; this is very few in comparison with his 103 operas, of which many are consid-

ered as masterpieces of the Neapolitan school. In this light, the harpsichord sonatas offered here, merit new attention. They are composed in two movements, generally with an allegro or andante and a following dance movement, (minuet [con variationi] / giga) or a rondo. Thus, Guglielmi confronts us with a slightly lighter-minded sonata model than the more serious examples of Northern composers.



**32. GIORNOVICCHI, G. M. – DUSSEK, J. L.** *Giornovichi's Two Favorite Concertos, arranged as Sonatas for the Piano Forte, with an Accompaniment for a Violin, by J. L. Dussek.* London: Corri, Dussek & Co. [c. 1795]. Set of parts: piano 34 pp., violin 7 pp. (only for sonata I), each part with a fine floral frame with piano and other instruments. A good copy. **£ 180**

BUC, p. 382; RISM G 2400 (only 1 complete copy, all others lack the violin part).

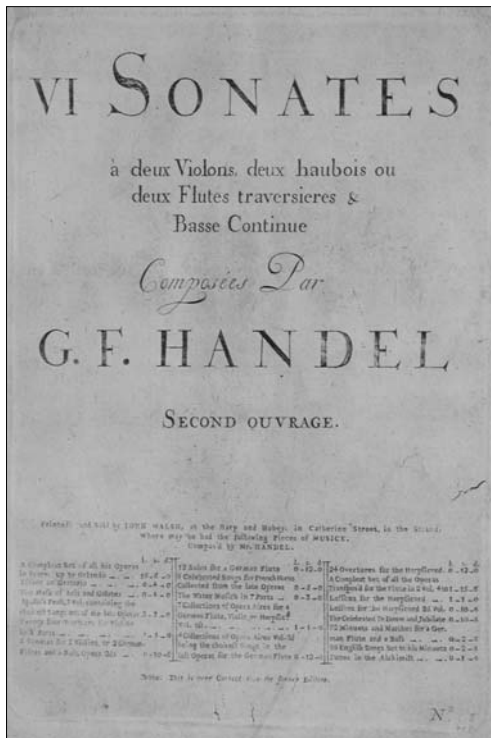
**33. HANDEL, George Frideric (1685-1759).** *VI Sonates à deux Violons, deux haubois ou deux Flutes traversieres & Basse Continue* [...] *Second ouvrage*. London: Walsh, ed.-no. 408 [1733 or 1750]. Engraved parts, 25, 19, 22 pp., title page of VI.1 dusty, otherwise in good condition. **£ 450**

HWV 386b–291; BUC, p. 442; RISM H 1347. – This is a reprint from the edition of 1733, now with an additional remark on the title-page: “*This is more Correct than the former Edition*”; this might refer to an edition published in Amsterdam, in 1731, by Jeanne Roger. HWV states that Walsh’s edition was a fake, but we should note here that this was very common practice at a time when copyrights were only restricted to a particular city or kingdom for a limited period of time.

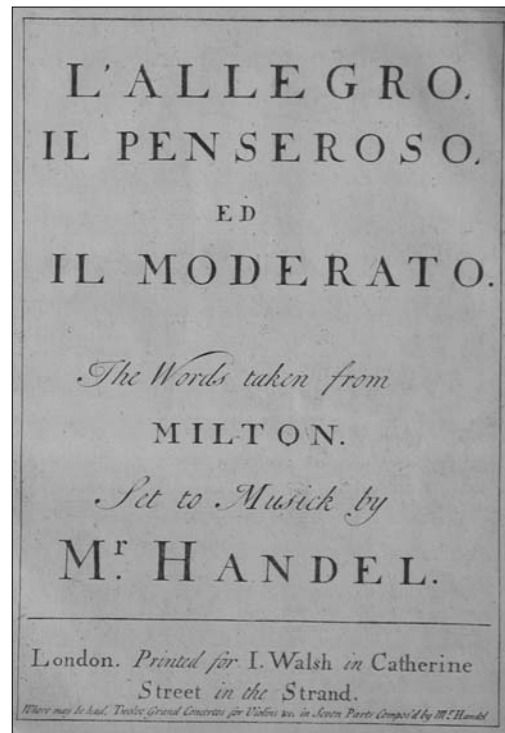


**34. HANDEL, G. F. [HWV 426–442]** *Suites de Pieces Pour le Clavecin. First* [– *Second*] *Volume*. London: Walsh, Pl. No. 490 [ca. 1733/1734]. 2 volumes in one, oblong folio (23.5×33.5cm.). Vol. I: 1 f. (title), 94 pp.; Vol. II: 1 f. (title), 83 pp., engraved. Fine half-leather binding with marbled boards, rebacked; in excellent condition. **£ 950**

BUC, p. 442 (calls for 1733); Smith p. 250, no. 6 [Vol. I] & p. 249 no. 5 [Vol. II]; RISM H 1433, 1438. – 2 copies of very early issues of these important original editions containing most of Handel’s harpsichord music (vol. I: fourth issue; vol. II: second issue; the first ones appeared in 1720 and 1727). Both volumes have the celebrated decorative title page with French text. The collections contain, together, 17 suites, each of them including a prelude and a handful of court dance movements. The fifth suite, (vol. I), contains the variations on the song *The harmonious blacksmith* (HWV 430). The last suite of vol. II is the *Chacoone* [sic]; with its 62 variations, this masterpiece rivals Corelli’s *La Follia* and Bach’s *Goldberg* variations.



Nr. 33 Handel



Nr. 35 Handel

***The most complete edition published in Handel's lifetime***

**35. HANDEL, G. F. *L'Allegro, Il Pensieroso ed Il Moderato. The Words taken from Milton.*** London: Walsh [1741]. Title page, 63 pp. engraved full score, folio. partly disbound; some brownings. **£ 1,250**

HWV 55; BUC, p. 433; RISM H 461; Smith p. 94 no. 5. – **First issue of the most complete edition printed in Handel's lifetime.** The 1740 editions (Smith no. 1-4) have only 36 or 29 pp.; a fully complete edition with 115 pp. appeared only in 1770, (Smith no. 11). Our 1741 edition contains the following numbers (from HWV 55): 3, 4a, 5, 6 (without chorus), 8, 10, 12, 13, 14, 16, 19a, 22, 24, 26a, 27, 28, 30 (without chorus), 35, 37, 38 and 39; all recitatives and choruses are missing, thus representing the actual state of the score at the time of the first performance in Dublin on 27th February 1740.

The singers are mentioned by name in the headings of each number in the score; other names were added by hand, but they are not recorded in any performance documented by HWV. Handel's libretto is based on one of John Milton's poems, and was arranged in two parts, by Charles Jennens, adding a third part, *Il Moderato*, at Handel's request. Thus, the initial juxtaposition of cheerfulness and pensiveness was completed by an element of moderation. 'In spite of its Italian title, this work is considered to be one of Handel's quintessentially English compositions. In depicting these three characteristics, Jennens and Handel seem to have succeeded in encapsulating the fundamental essence of their aristocratic, as well as bourgeois, public. In no other work does Handel manage to identify with English life so accurately.' (MGG/2)



*Handel's music on two violoncellos*

**36. HANDEL, G. F.** *A Second Set of Favourite Bass Songs Collected from the Late Oratorios* [...] *These Songs are proper for two Violoncellos.* London: Walsh [c. 1750]. Title-page (dusty), 45 pp. engraved score, folio, disbound. **£ 650**

BUC, p. 419f.; RISM H 1066 (only in F and GB). – The title page is printed from two different plates. The decorative border is a passe-partout frame with musical instruments (I: Collins sculp.), which were used for various publications by Walsh; the title itself has been added in the centre, from a smaller, additional plate. The music comes from other publications, whose original pagination is still clearly visible despite being partially erased, whilst the new page numbers were added in the centre of top or foot lines.

Our collection continues a previous one, published in 1743, and entitled *The First Set of Bass Songs Collected from the Operas*. The provenance of the 14 arias is not indicated; the singers, however, are named, (this may have been more important for the public). The pieces were taken from *Occasional Oratorio*, *Joseph* and *Deborah*.



A very interesting note on the title-page states that the pieces “*are proper for two Violoncellos*”. It seems that, in Handel’s time, musicians were able to extract such instrumental parts from the bass voice, violin and continuo parts when sight-reading. Nowadays, a modern publisher would be happy to print a properly prepared arrangement for two violoncellos; modern cellists would welcome that!

**37. HAYDN, Joseph (1732-1809).** *Trois Sonates Pour le Pianoforte Avec Accompagnement de Violon & Violoncello. op. 71.* London: Preston & Son, [1795]. Complete set of parts, 1 leaf, 35, 10, 7 pp., engraved, folio, parts unbound, piano part with marbled half-cloth binding. **£ 350**

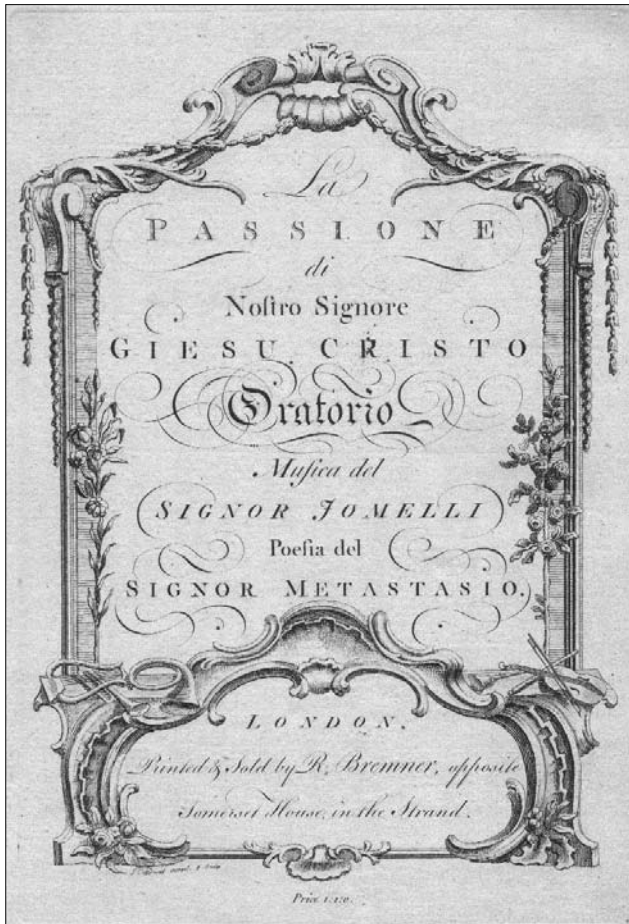
BUC, p. 468; RISM H 3725. Hob. XV, 21-23 (Hoboken Vol 1 p. 705-707), first edition in a slightly later issue (in the dedication, “Leichtenstein” has been corrected to “Liechtenstein”).

**38. HUMPHRIES, John (c. 1707–1733).** *A Favourit Overture [G major] by M.r Jn. Humphries.* London: *Printed & Sold by Daniel Wright*, [c. 1730]. 4 pp. full score, engraved, folio. Brownings, damage to the edges, but not affecting the text **£ 400**

**Not in BUC, not in RISM.** – Little is known about this composer. In his 1812 dictionary (NTL), Gerber mentions him merely as a ‘newer’ composer, while Eitner only says that he was an ‘English violinist at the beginning of the 18th Century’ (as testified by his Violin Sonatas, Op 1). – We are offering here an unrecorded overture in three parts for two oboes, strings and basso, whose first two parts have no tempo indication. They certainly have the sequence: slow - quick; the final section is a Minuet.

**39. JONES, William (1726-1800).** *Ten Church Pieces for the Organ with Four Anthems in Score. Composed for the Use of the Church of Nayland and Suffolk And Published for its Benefit. [...] Opera II.* London: Printed for the Author & Sold by Mess.rs Longman & Broderip [1789]. Part I: 3 leaves (title, dedication, introduction with subscribers’ list, among them Charles Burney), 33 pp.; part II: 1 leaf (title), 32 pp., engraved, folio, old wrappers. **£ 360**

BUC, p. 560; RISM J 652 (5 copies, some without the Anthems). – William Jones, a pupil of Pepusch and a member of the Royal Society from 1775, was celebrated for his disagreement with Burney, who refuted Jones’ Hutchinsonian theories (music as an expression of the divine trinity; Jones’ nickname ‘Trinity Jones’ came from this). Jones’ church music is suffused with his conservative religiosity. Part I of the collection offered here contains 10 organ pieces, part II contains four important anthems: “Arise, o Lord” (Psalm 132); “With angels and archangels” (From the Communion Office); “Lord let me know my end” (from Psalm 39); “Come ye Children hearken unto me” (from the Psalms & the Proverbs of Salomon).



**40. JOMELLI, Niccolò (1714-1774).** *La Passione di Nostro Signore Giesu Cristo. Oratorio* [...] *Poesia del Signor Metastasio.* London: R. Bremner [1770]. 2 leaves title (with fine floral border engraved by J. Caldwell) and subscription list, 127 pp. full score, folio, engraved; half-calf binding with marbled boards, slightly disbound, otherwise in very good condition. **£ 580**

Eitner V, 295; BUC, p. 558; RISM J 568; Hochstein (*Die Kirchenmusik von N. Jomelli*) Anh. 40 (p. 267 f.). **First edition** of Jomelli's celebrated setting of Metastasio's version of *The Passion*, composed in Rome, in 1749. This work greatly contributed to establishing Jomelli's fame as a church composer, a parallel activity to his operatic career. *La Passione* was largely distributed in manuscript before its first publication; Hochstein quotes 44 sources in seven countries. Nevertheless, this work

was the only religious one to have been published during the composer's lifetime. It was reprinted up to 1919 (vocal score by Francesco Malipiero). Jomelli dedicated *La Passione* to the Duke of York, one of his patrons in Rome, and this work became his 'most celebrated oratorio' (Hochstein). In 1780, J. A. Hiller emphasised its 'incomparable effect and noble simplicity', and one century later, Fétis stated that this oratorio still remained a model of 'real beauty'.

**41. KAMMEL, Antonio (1730-1784).** *Sei Trii, di violino e basso.* [op. 1]. London: Welcker [c. 1770]. Complete set of parts, each 1 leaf + 13 pp., engraved, folio, disbound. **£ 280**

BUC, p. 564; RISM K 78. - Kammel, a Bohemian violinist and composer, first came to London in 1765, as noted in Leopold Mozart's travel diary, and soon established close ties with C.F. Abel and J.C. Bach. His appearances in London concert life are documented until 1782. He composed exclusively instrumental music, and had great success throughout Europe in this field.

**42. KEEBLE, John.** *Select Pieces for the Organ* [vol. I to IV], *Performed at the Church of St. George Hanover Square* [... on vols. II-IV:] *These Pieces altho' Composed for the Organ, are equally improving and entertaining on the Harpsichord.* London: Longman & Broderip [1778–1780, vol. I and II]; vol. III: Printed by Clementi & Co 26 Cheapside [c. 1801]; vol. IV: Broderip & Wilkinson [c. 1798]. 133 pp. (continuously paginated throughout the four volumes), each vol. with a separate title page, engraved, oblong folio, sewn, but without wrappers, otherwise in good condition. **£ 380**

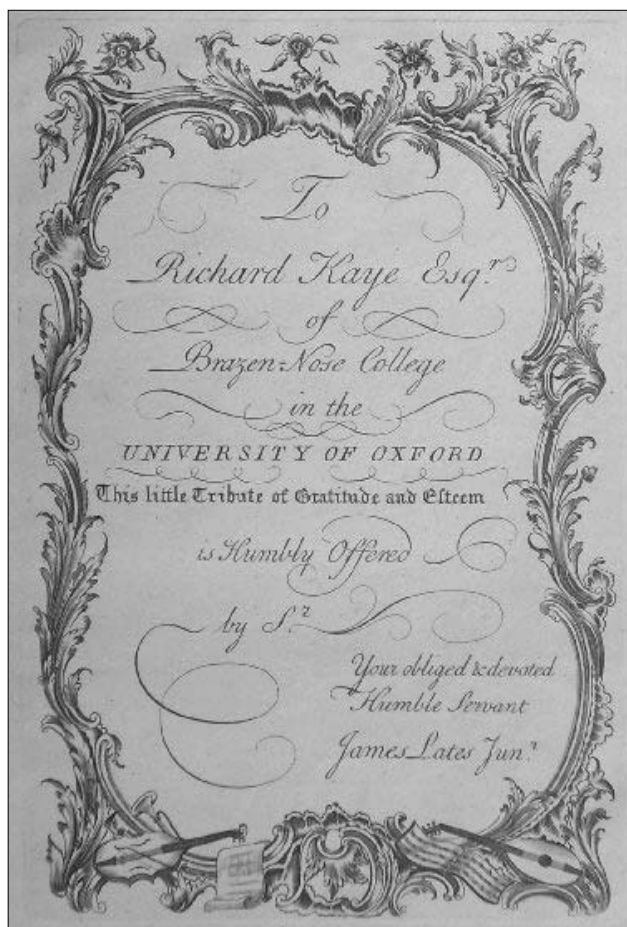
BUC, p. 566; RISM K 221-225; many copies incomplete.) – A complete run of the *Selected pieces* in 4 volumes, first 'Printed for the Author' (1777/78; cf. BUC p. 565 and RISM K 221), and then reprinted from the same plates by various publishers. – The collection contains 24 two to four movement pieces (New Grove: '... multimovement voluntaries that demonstrate his traditional concept of formal design').

### *The first Oxford Jewish composer*

#### *A wonderful example of English music printing in the 18<sup>th</sup> century*

**43. LATES, James (c. 1740-1777).** *Six Sonatas or Duets For two Violins. Opera prima.* London: Thompson & Son. [1761.] Complete set of parts: 2 leaves, 18, 1 leaf, 18 pp., engraved, folio, small repair on title. With very fine rococo dedication leaf. **£ 480**

BUC, p. 601; RISM L 1045 (only 4 copies, all in GB and USA). Lates was the son of a Hebrew scholar who taught at Oxford University. Sainsbury claims that he studied the violin in Italy and was 'the first Oxford Jewish composer'. He was connected with the Duke of Marlborough at Blenheim, but devoted most of his lifetime to Oxford musical life. His duets, opus I (of only 5 printed sets), 'have a rhythmic life rare in his more *galant* later music [...] Lates' music is old-fashioned for its date, but there is a gentle, relaxed charm to his melodic lines, and a sureness of general technique[...]' (TNG/2).



**44. LEVERIDGE, Richard (1670–1758).** *A Song Set by Mr. Leveridge* [“A lusty young Smith at his Vice stood a filing”]. London: without publisher [c. 1705]. 1 p. score for voice and bass, engraved, small folio; last two lines with the version *For the Flute* (transposed a third higher); small loss of paper in upper left corner (repaired). **£ 80**

BUC, p. 617; RISM L 2243 (only 1 copy: GB-Lbm). – A typical example of baroque ‘sheet music’, modestly designed for circulating short pieces, popular at the time, but not made to last: The poor paper quality did not encourage people to keep them, which is why they are extremely rare today.

**45. NARDINI, Pietro (1722-1793), et al.** *The Harpsichord Miscellany. Book Second. Composed by Alberti, Pasquali and Nardini.* London: Bremner [1763]. Title-page and 27 pp. engraved, oblong folio, a good copy. **£ 480**

BUC, p. 449; RISM B II, p. 199 (9 copies). – This collection contains six *Lessons*; among them are two by Pietro Nardini (nos. III and V). – Nardini was one of the finest violinists of his time. In a letter, dated 11 July 1763, Leopold Mozart reports: ‘I have heard a certain Nardini [...] it would be impossible to hear a finer player for beauty, purity, evenness of tone and singing quality.’ In our collection, the lessons nos. I and VI (both in B flat major, two single movements) are composed by **Domenico Alberti** (c.1710-1746), the inventor of the ‘bassi Albertini’. These are **first editions**; the sonatas are not included in the other known printed collections (cf. MGG/2 vol. 1 col. 347 f.). Alberti’s style-setting oeuvre is extremely small: only 15 sonatas and 11 single movements are known. – The other two lessons are composed by Niccolò Pasquali († 1757). The last section of our collection contains a *Simphonie* [C] *By the Earl of Kelly* (Thomas Alexander Erskine, Lord Pittenweem, 1732-1781).



**47. PERGOLESI, Giovanni Battista (1710-1736).** *Pergolesi's Celebrated Stabat Mater.* London: H. Wright [c. 1790]. Title page with beautiful passe-partout frame (putti and musical instruments), 26 pp. full score, engraved, folio, dust-marked, otherwise a good copy. **£ 280**

BUC, p. 771; RISM P 1351 (only 3 copies; all in GB). This is a re-issue from Walsh's plates, engraved in 1749. Pergolesi's *Stabat Mater* was one of the most successful works in 18th century music publication; RISM quotes more than 30 editions by 1800!



**48. PORPORA, Nicola (1686–1768).** [12 cantatas] *All' Altezza Reale di Frederico Principe Reale di Vallia e Principe Elettorale di Hanouer delle Scienze e de le bell'Arti* [...] *Queste nuovamente Composte Opere di Musica vocale Favorito Sollievo delle gravi Occupazioni Dal suo dilicato Gusto per Loro pregion approvate* [...]. London: without publisher, 1735. 1 fol. (title), 82 pp. engraved score, oblong folio, disbound, contemporary calf boards with gilt stamp *Cantate d. Porpora*, rubbed and bumped; music, however, in very good condition. **£ 750**

BUC, p. 802. RISM P & PP 5116. – The title-page is decorated with a large passe-partout frame, which is filled almost completely by the extensive dedication and the dated imprint. Most of these Italian cantatas are set only for voice (mainly soprano and alto) and figured bass, printed in systems of only two staves. Only no. 1 and 9 are set with an additional instrument, obviously an obligato violin or, in no. 9, possibly a viola d'amore (there are chords which cannot be played on a violin). Each

cantata has four sections, (recitative - Aria - recitative - Aria). – As late as 1841, the German lexicographer, Schilling, pointed out that Porpora's fame as a composer was based on this collection: His cantatas 'are masterpieces of its kind, and perhaps the most beautiful monument, set by Porpora for himself as a Composer. The manner, in which he treated the recitative, gives patterns for all our vocal composers up to the present day. For many decades, these cantatas were rated highly as the most accomplished models for the noble simplicity of their vocal lines.' Given the extensive coloraturas, we can, however, not consider them as 'simple songs'. - The long-lasting appreciation of these cantatas is proved by the re-edition prepared in c. 1830 by A.E. Choron in Paris.

### *William Horsley's copy*

**49. PURCELL, H. & D., BLOW, J., LOCKE, M. and others.** *Harmonia Sacra: Or, Divine Hymns and Dialogues; With A Thorough-Bass for the Theorbe-Lute, Bass Viol, Harpsichord, or Organ. Composed by the Best Masters of the Last and Present Age. The Words by several Learned and Pious Persons. The first Book [- Book II.]. The 2d. Edition very much Enlarged and Corrected; also four Excellent Anthems of the late Mr. H. Purcell's never before Printed [Vol. II: ... and Corrected. Also three Excellent Anthems, never before Printed, by Mr. Croft, the late Dr. Blow, and Mr. Jer. Clark].* London, Pearson for Henry Playford, 1703; [Vol. II: London: Printed by William Pearson, for S. H. and Sold by John Young, 1714.] Vol. I: Very fine frontispiece (S. Gribelin inven. et sculps., with angels playing the lute, the viola da gamba and the harp), 3 fol. title (printed in red and black, duststained), preface *To The Reader*, content, dedication), 130 pp. score, typeset, with many initials in woodcut (some historiated); Vol. II: 3 fol. (title, dedication, poem, content), 112 pp. score, typeset, quarto. Partly disbound, marbled covers damaged and detached; some leaves with very slight damage to margins (mostly professionally restored), one dust-stained. Despite the unsatisfactory condition of the binding, the music is generally in good condition. **£ 950**

BUC, p. 789 (under Playford's name); RISM B II, p. 196. – Both volumes in second edition (first editions 1688 and 1693); the title page of vol. II always notes *Imprimatur Julii 1<sup>o</sup>, 1693*. The second edition is, however, the best, due to the addition of four large anthems by Henry Purcell, which are missing in the first edition. A third edition was issued in 1714 and 1726 respectively, but without further additions. These volumes contain further compositions by Henry Purcell, (20 in all), Daniel Purcell (1), John Blow (9), John Clark (3), William Croft (2), Matthew Locke (2), and single works by Giacomo Carissimi, John Church, Gratiani, Pelham Humphrey, King, William Turner, and John Weldon, who contributed the longest work, (*The Dissolution*, pp. 73-90). A few compositions are anonymous. There are works for one, two, three, four and seven voices with figured bass, frequently with solo and chorus sections.

The copy belonged to **William Horsley**, (1774-1858), *Mus. Bac. Oxon.* with his signature inside the upper cover and with a red gilt ownership label. Graduating as a bachelor of music at Oxford in 1800, he played an important role as an organizer of and composer for the early chorus movement in romantic England. He was a co-founder of the Philharmonic Society in 1813; he first met Mendelssohn in 1829 and remained one of his closest English friends.





**50. SACCHINI, Antonio Maria Gasparo (1730–1786).** *Six Sonatas for the Harpsichord or Piano Forte with a Violin Accompaniment* [...] *Opera III*. London: Bremner [1779]. Title-page, 49 pp. score; title-page, 13 pp. violin part, engraved, folio, both title-pages with striking rococo frame (*Flyn sculp.*), in excellent condition. **£ 380**

BUC, p. 912; RISM S 293. – Among the relatively rare instrumental works composed by Sacchini, these sonatas were widely popular. Indeed, RISM quotes parallel editions of Sieber (Paris), Schmitt (Amsterdam) and Hummel (The Hague). Saint Foix praises the *fluidité mozartienne* in Sacchini's instrumental music and emphasizes the expressive slow movements.

From 1772, Sacchini lived as a renowned opera composer in London, where Burney ranks him, alongside Galuppi, Jomelli and Piccinni, among the four major Italian masters. Although Sacchini was considered as the most promising serious composer, he had such an 'uncontrollable penchant for debauchery and unbridled love of the opposite sex', (Schilling, 1840), that he got into debt and almost ended up in prison. In 1781, he succeeded in escaping the law, and then lived in Paris until his death.





**51. SAMMARTINI, Giuseppe (1695–1750).** *XII Sonate A due Violini, e Violoncello, e Cembalo, se piace, Opera Terza* [...] London: Walsh [1747]. Complete set of engraved parts (including a second bass part for the harpsichord); vl.1: title-page, dedication leaf to the *Altezza Reale di Augusta*, Princess of Wales (with sumptuous baroque frame, *H. Roberts Sculp.*), 36 pp., vl.2: title, 36 pp., 2 figured bass parts: title, 34 pp., disbound, but in excellent condition. **£ 650**

BUC, p. 920; RISM S 722. – According to BUC, a previous edition of op. 3 had already been published in 1743 without any imprint, and was probably so successful that, four years later, a second edition was needed. RISM quotes a further, French edition from c. 1745, (Le Clerc, Paris). – These four-movement sonatas show very diverse architectural designs. Various characters are found at very different places; several individual dances recall the suites tradition. At the beginning of the violoncello part, Sammartini points out the use of the harpsichord: *‘L’intenzione del Compositore e, che quando si suona il Cembalo non dove suonare li soli, perche devono essere per il Violoncello.’*

As an instrumental composer, Sammartini ‘equals Handel and Geminiani’ (MGG). On the basis of a formal baroque conservatism, they paved the way for the galant style. Burney and Hawkins praise Sammartini’s ‘*music full of science, originality and fire*’.

**52. SCHOBERT, Johann (c. 1735–1767).** *Six Select Sonates Pour le Clavecin avec L'Accompagnement D'un Violon. Dedies à S. A. R. le Prince de Conti [...]* Oeuvre II. London: Longman: Lukey & Co. [c. 1775]. Title-page & 39 pp. engraved score, folio, slightly dusty, margins rather narrowly cut, otherwise a good copy. **£ 250**

BUC, p. 930; RISM p. 2025 (only 1 copy: GB-Lbl). An extremely rare selection of highlights from Schobert's works, chosen from his op. 3, 6 and 16. - Schobert lived in Paris from 1760 and was appointed harpsichordist to the Prince de Conti, to whom our collection is dedicated. In 1764 Leopold Mozart regarded him as one of the most important musicians in Paris, and on 1 February he reports that '*my little girl [Nannerl] plays the most difficult works which we have of Schobert*', and he does not omit some musician's gossip: '*Schobert is not at all the man he is said to be. He flatters to one's face and is utterly false. But his religion is the religion in fashion. May God convert him!*'

Since T. de Wyzewa and G. de St. Foix's copious monograph, Mozart scholars agree that Schobert was a great influence on the composer's early sonatas (K. 6-15, 26-31), and, unsurprisingly, as late as 1778, Mozart reports that '*I happened to be in a music shop buying a collection of sonatas by Schobert for a pupil*' (29 May 1778).

Baron Grimm, Mozart's friend, is the main source of Schobert's life; according to Grimm, Schobert died on 28 August 1767, from eating some fungi which he had picked near Paris and which poisoned his family, his cook and three friends (*Correspondance littéraire* vol. VII, p. 422). On 10 November 1767, Mozart notes '*how and in what kind of company Herr Schobert went into eternity*'.

**53. SCHROETER, Johann Samuel (1752-1788).** *Six Sonatas for the Piano Forte or Harpsichord; Composed and humbly Dedicated to his Excellency Count-Bruhl [...]* Opera I. London: Napier, ed. no. 52 [1775]. 1 leaf (title), 26 pp. engraved, folio. A fine copy in marbled wrappers. **£ 280**

BUC, p. 933; RISM S 2159 (only 5 copies). - Schroeter was a pupil of J.A. Hiller and settled in London in 1773. This is Schroeter's first published collection, dedicated to his patron, Count Brühl, who took them as models for his own compositions. On J.C. Bach's death, Schroeter was appointed music master to Queen Charlotte, and, since then, had great success in English society. Burney was the initial person to recognise Schroeter's importance; he writes that Schroeter was 'the first who brought into England the true art of treating the piano'.

**54. SHIELD, William (1748-1829).** *Rosina. A Comic Opera, as performed at the Theatre Royal, Covent Garden...* London: J. Dale [c. 1791]. Title-page (finely decorated and designed by G. B. Cipriani, cf. illustration in TNG/2), publisher's catalogue, 38 pp. vocal score, engraved, oblong folio, a good copy. **£ 260**



BUC, p. 947; RISM S 3174. A re-issue of Napier's edition from 1783. An extremely popular work performed over several decades and reprinted more than 30 times by c. 1810. Originally, Shield was a violinist, then, from 1773-1791, he held the post of principal viola at the King's Theatre, London. Apparently, the job of viola playing left him enough time to compose more than 50 operas, among them, many of the most successful in London theatre life of the period. *Rosina* was performed in London over 200 times by 1800; Shield demonstrates how excellent he is at highly attractive invention and the perfect harmonizing of traditional music.

**55. STANLEY, John (1712-1786).** *Ten Voluntaries for the Organ or Harpsichord [...]* Opera VII. London: Harrison, Pl.-No. 54 and 55 [c. 1785]. 27 pp. engraved, oblong folio. A fine copy. **£ 280**

RISM S 4686; BUC quotes only other editions, (cf. p. 974). - Stanley was an outstanding figure in English musical life during the second third of the 18<sup>th</sup> century. Today, he is 'chiefly remembered for his three sets of organ voluntaries, first published between 1748 and 1754. His playing of voluntaries at the Temple and St. Andrew's attracted musicians from all over London, including Handel.' (TNG/2)

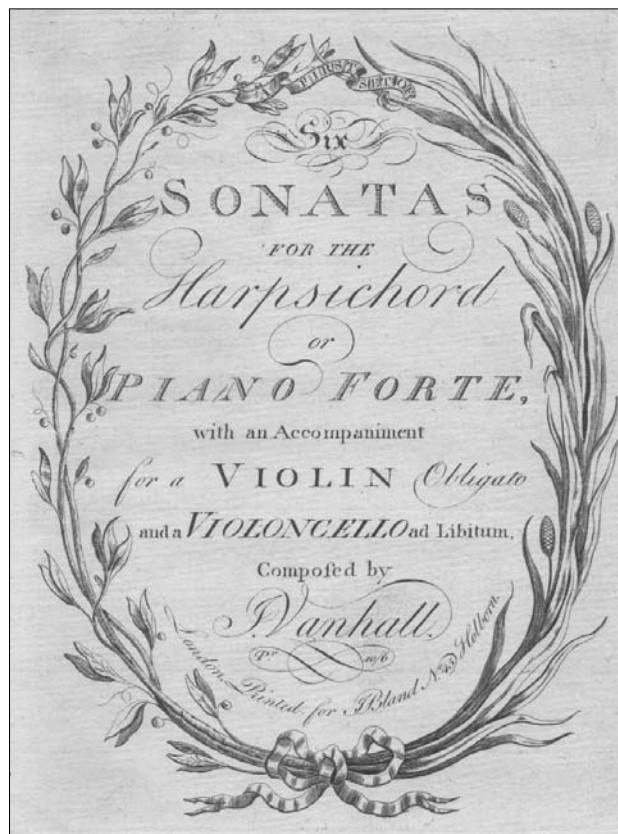


**56. STERKEL, Johann Franz Xaver (1750–1817).** *Twelve Pieces for the Harpsichord or Piano Forte* [...] *Op. X.* London: Bland [c. 1780]. 1 f., 16 pp. folio, engraved, slightly browned (last p. a little more), title-page with fine rococo border, engraved by Flyn. £ 225

BUC, p. 978; RISM S 5999 (7 copies). – Sterkel came from Würzburg, where he became a highly respected keyboard player. He was, originally, a curate and organist at Neumünster monastery, then he was appointed Kapellmeister at Mainz, Würzburg and Aschaffenburg, with interruptions due to the Napoleonic wars. He is regarded as one of the most popular composers of his time; Beethoven thought highly of his works. The pieces of opus X are headed *Minuetto*, *Polonaise*, *Marchie*, *Romance*, *Arioso* etc.; the finale is a *Tempo di Minuetto con Variazioni*. Our copy has an additional leaf with an extensive *Catalogue of Vocal and Instrumental Music* by the publisher, John Bland.

**57. STORACE, Stephen (1762-1796).** *No Song No Supper; A Comic Opera in two Acts As Performed at the Theatre Royal Drury Lane...* London: Longman & Broderip [1790]. Title-page, 39 pp. short score, publisher's catalogue on the back, engraved, oblong folio, some signs of use, some repaired tears. **£ 260**

BUC, p. 983; RISM S 6789. A very popular work re-published several times. Storace stayed in Vienna from 1785-86; he became a close friend of Mozart's and was possibly his pupil. On his return to England, he assimilated Mozartian influence into London operatic traditions and thus created his own style, which, however, was rather short-lived..



**58. VANHAL, Johann Baptist (1739-1813).** *A First Set of Six Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin Obligato and a Violoncello ad Libitum.* London: Bland [1782]. Three engraved parts, each with a separate fine title-page with floral border: piano (31 pp.), Vl. (9 pp.), Vc. (7 pp.). A very good copy. **£ 280**

BUC, p. 1056; RISM V 416 (only 5 copies). This is a very early London edition showing the impact of Vanhal's music in England as early as 1782, only two years after his first Viennese publication (op. 28, Artaria). Solely in Vienna, 270 editions of Vanhal's works were published during the composer's lifetime. ( By the time of his death, Mozart had been honoured in that city with only 69 editions.)

**59. VINCI, Leonardo (1696?–1730).** *Sung by Sign.ra Cuzzoni in Elpidia* (“Pupillette vezzovette”). London: no publisher [c. 1725]. 2 pp. score for a descant instrument, voice and basso continuo), printed on a bifolium of thin paper; a fragile copy with signs of age. **£ 145**

**Not in BUC;** RISM VV 1653a (**only 1 copy:** USA). – This is a piece from a pastiche, *Elpidia*, which, previously, was known only by Stieger (Dictionary of Operas), but not by the great music encyclopaedias. Thus, it was premiered in London, on 11 May 1725 (Hay Market), giving that year for our imprint. RISM quotes four other pieces from this opera, whose libretto was written after Zeno’s *I rivali generosi*. – Vinci is one of the very few Italian baroque composers, who were appreciated even in Northern romanticism. Indeed, the lexicographer, Schilling (1840), heaped great praise on him: ‘Italy has never before had an opera composer, who has found so true and accurate expression as Vinci. Everything in his compositions was life and movement, everywhere was fiery energy and power.’ - The original interpreter of the role, Francesca Cuzzoni, (1691 – c. 1772), lived mainly in London in the 1720s, where she sang in almost all new Handel operas up to 1728. On 6 June 1727, she had a legendary, violent fight on the open stage with her most dangerous rival, Faustina Bordoni, the composer Hasse’s wife.

**60. WAGENSEIL, Georg Christoph (1715–1777).** *A Lesson for the Harpsichord or Piano Forte Compos’d by Mr. Wagenseil* [...]. London: C. and S. Thompson [c. 1770]. 8 pp. oblong folio, engraved, a fine copy. **£ 280**

BUC, p. 1052; RISM W 51 (5 copies); very rare. – Wagenseil entered the Emperor’s service in Vienna as piano teacher to Maria Theresa and her daughters in 1739. Leopold Mozart also used Wagenseil’s piano works as study material for his children; on 24 January and 6 February 1761 Leopold notes in his daughter’s music book: ‘zwei Scherzi von Wagenseil’. Wagenseil’s *Lesson* offered here is a fairly typical example of the study material from that period. Our *Lesson* concludes with a *Menuetto* resembling those composed by Leopold and Wolfgang, (K. 1-2, 4-5), written in Nannerl’s music book.

**61. WODICZKA, Wenceslaus (1715/20–1774).** *Six Solos For a Violin and Bass*. London: Simpson [1746?]. Title-page, 26 pp. engraved score, folio, faded water stain in upper margin. **£ 480**

BUC, p. 975; RISM W 1719. – Wodiczka came from Bohemia, but, from 1732, he was in Bavarian services. The publishing date suggested by BUC may be too late, since the composer is called on the title-page ‘*First Violin to ye Elector of Bavaria*’. Indeed, Wodiczka’s patron reigned from 1742-1745 as Emperor Charles VII; surely this would have been noted on our edition, which, accordingly, must be dated before 1742. - Several of the three movement sonatas terminate with a minuet; then the violin plays variations on the Minuet bass line (*Basso sempre D.C.*) – The high regard for Wodiczka as a composer was acknowledged by the publisher with a sumptuous title-page, depicting a baroque scene of angels and instruments within a landscape; there is a Greek temple in the background.



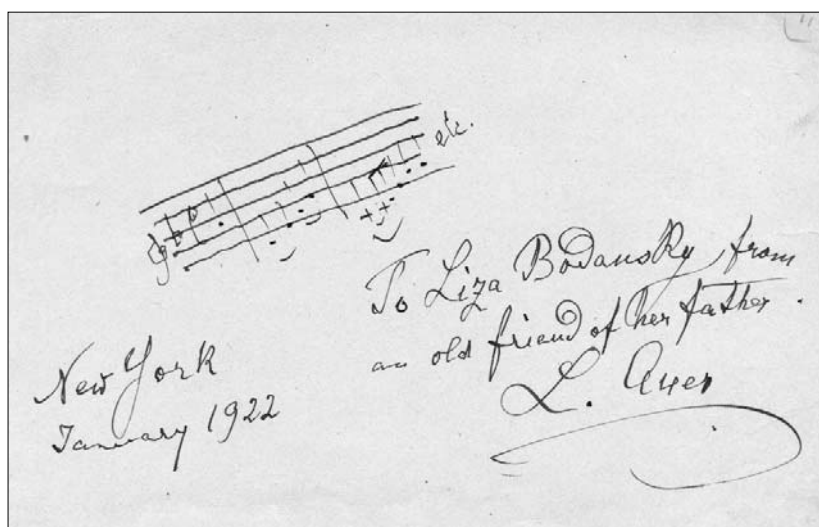
Printed for, & sold by J. Simpson opposite the East Door of the Royal Exchange LONDON.

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## Part III

## *Manuscripts and autograph letters*

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**62. AUER, Leopold von (1845-1930).** Autograph album leaf signed, to “Liza Bodansky from an old friend of her father”, New York, January 1922, with a musical quotation of 2 bars. 1 leaf, oblong 8vo. (11.2 x 17.1 cm.), greyish ink on rose-coloured paper.     **£ 120**

The dedicatee’s father, most probably the Austrian conductor, Artur Bodanzky, (1877-1939), worked at the Metropolitan Opera, in New York, from 1915 onwards. In 1918, despite being 73 years old, the Hungarian violinist, Auer, sailed to New York and gave concerts there; he taught twice in New York and Philadelphia. There, he would have moved in the same circles as the young Liza Bodansky.

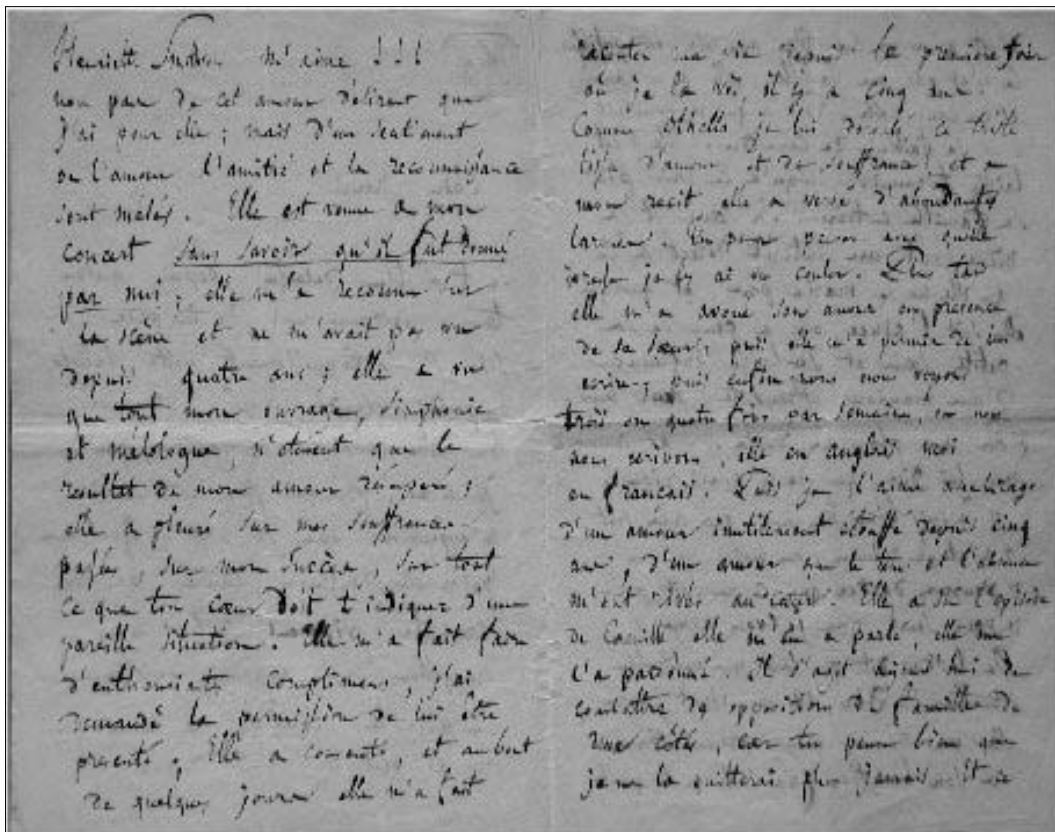
Leopold Auer spent nearly fifty years in St. Petersburg and exerted a decisive influence on the Russian violin school, following Vieuxtemps and Wieniawski as solo violin at the Imperial Ballet. Arensky, Glazunov, Taneyev and Tchaikovsky wrote their most important violin compositions for him. As for Tschaikovsky’s violin concerto, Auer refused the dedication, declaring it technically awkward and too long! After a few revisions to the violin part, he eventually played this monumental violin work in 1893, shortly before the composer’s death.

**“Henriette Smithson m’aime!!!”**

***One of the most important letters for Berlioz’ biography***

**63. BERLIOZ, Hector (1803-1869).** Extremely long and highly important autograph letter signed, in French, [Paris,] Lundi [7 January 1833], to his sister, Nanci Pal, 8 pp. 8vo. (12 x 19cm.) on 2 leaves, slightly transparent paper with blind embossed stamp, in very good condition.     **£ 5,800**

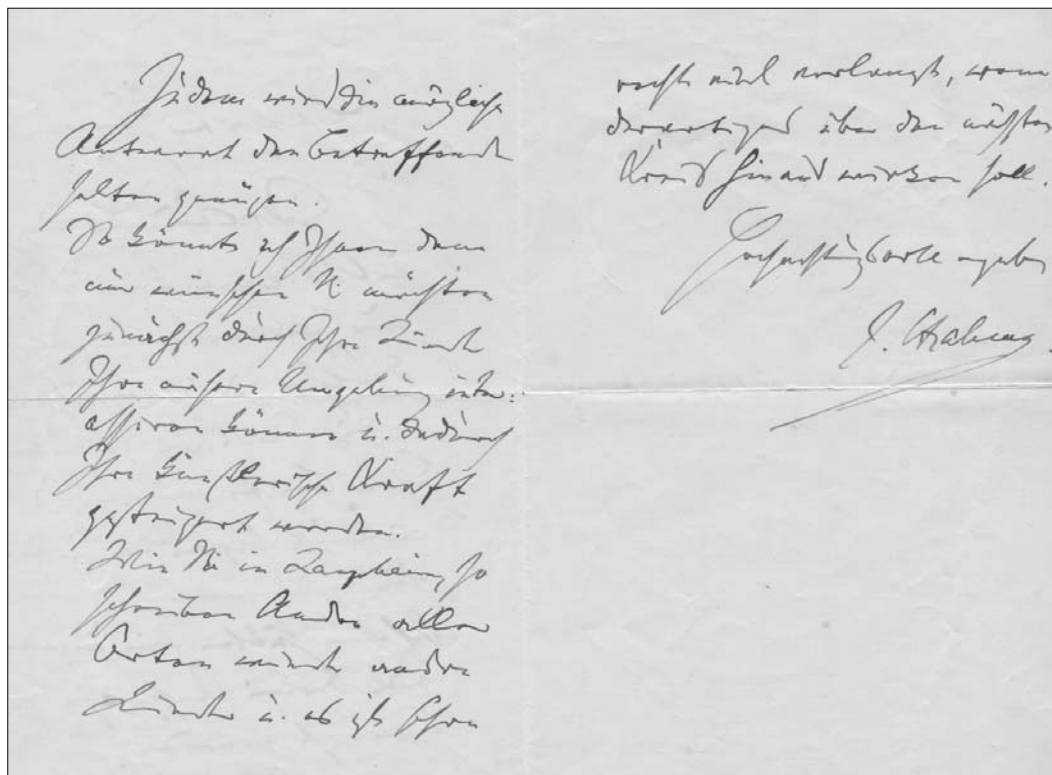




Berlioz pathetically laments his constant restlessness: “je suis continuellement agité, ballotté, emporté, étourdi, noyé, submergé de milles sensations dévorantes, que je n’ai presque pas le temps de m’apercevoir que je vis. Quelques poignantes douleurs, causées par la crainte, viennent seules me rappeler mon ancienne existence.” The cause of his anxiety might be rooted in a secret he has to confide to his sister. “Henriette Smithson m’aime!!! non pas de cet amour délirant que j’ai pour elle; mais d’un sentiment où l’amour, l’amitié et la reconnaissance sont mêlés [...]” The English actress, Harriet Smithson, his future wife, has admitted her feelings for him. Five years earlier, Berlioz met her for the first time and immediately fell in love with her. After a separation of four years, she went to his concert in Paris: “Elle est venue à mon concert sans savoir qu’il fût donné par moi; elle m’a reconnu sur la scène et ne m’avait pas vu depuis quatre ans; elle a vu que tout mon ouvrage, Simphonie et Mélologue, n’étaient que le résultat de mon amour désespéré ; elle a pleuré sur mes souffrances passées, sur mon succès, sur tout ce que ton coeur doit t’indiquer d’une pareille situation. [...]” Afterwards, they met again and in the following days, he won her heart. The next step for both of them was to assuage the doubts of their families: “Il s’agit aujourd’hui de combattre des oppositions de famille des deux côtés, car tu penses bien que je ne la quitterai plus jamais.” He revealed not only his financial situation to her - his destitution encouraged her to perform a staging of *Othello* for his benefit - but he also received a pardon for the episode with Camille: His first engagement was broken by Camille to run off with the pianist Pleyel (junior). He announces to Nanci that they have been engaged since the evening before: “J’ai sa parole. Mais quel supplice! [...] je l’aime pourtant comme au premier jour, cet amour n’est que dans le coeur. Rien n’y ferait,

c'est immense, incalculable, et tout ce qui pourrait en entraver la marche serait infailliblement brisé par moi, je ne connais plus rien ... qu'elle ; tous mes doutes ont fait place à une passion inimaginable". Currently he is not able to do anything until the marriage. But then: "Alors je prendrai un essor d'aigle; nous passerions six mois à Londres et six à Paris. Voilà ma vie." He asks his sisters for their discretion concerning their parents....

This is one of the most extraordinary Berlioz letters to have come onto the market for many years, both in its length (8 pages) and for the intimate, life-changing content.



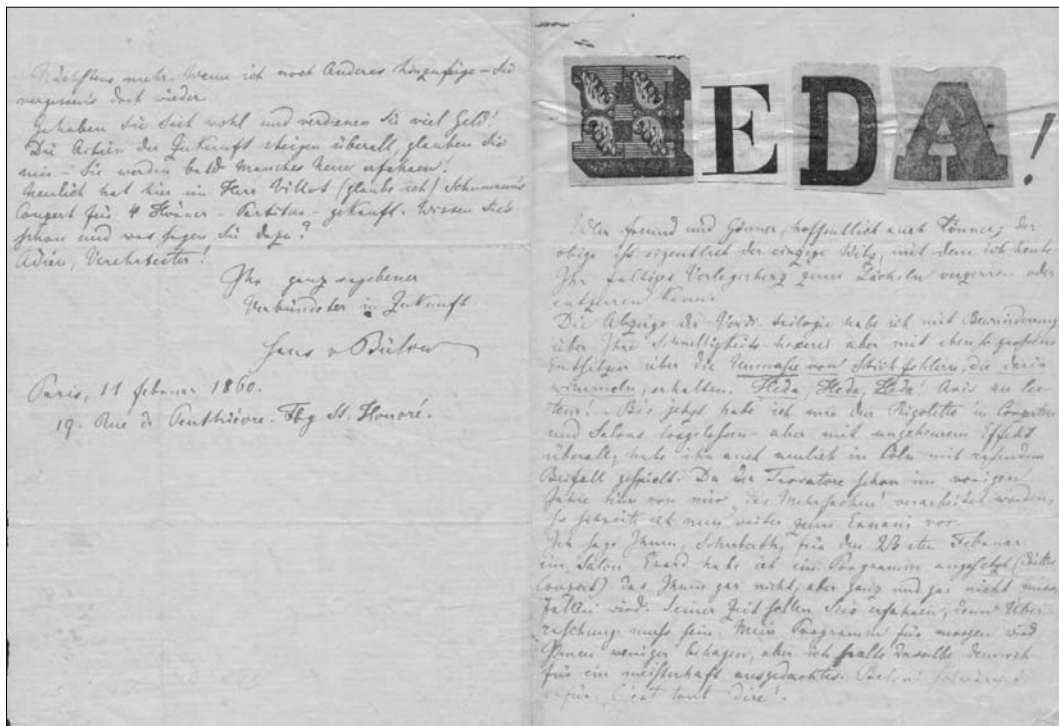
***Brahms bluntly refuses to judge inferior colleagues***

**64. BRAHMS, Johannes (1833–1897).** Autograph letter signed, no date [probably after 1878], to an unidentified composer ('Gehrter Herr'). 3 pp., 8vo. (20×12.5cm.), on a folded bifolium; one small split repaired, otherwise in very good condition. **£ 2,000**

Apparently, the recipient had previously sent several compositions, asking Brahms to examine them, but the latter had not answered. After a second enquiry, Brahms writes: 'Your songs are in Vienna, and therefore I can only send them back after my return.' This shows that Brahms was already living in Vienna; therefore the letter must have been written after 1878. Brahms continues somewhat angrily, thus illustrating what a celebrated composer was regularly confronted with, and demonstrating his unflattering style: 'Perhaps, you would understand and excuse the fact that I

missed replying to your letter; if you would have the slightest idea with which incredible amount of requests of this kind I am overwhelmed. In addition, the possible answer is rarely satisfactory for the person concerned.' Thus, Brahms indicates that in general, and especially in the case of the composer referred to in our letter, he is not pleased with the compositions he receives. Diplomatically, he says that the songs were not worth carrying so far: 'I would rather wish that you first give samples of your productions to your nearer surroundings in order to improve your artistic strength. As you in [your city], others are writing other songs in their place, and one expects rather much if such [compositions] should have a wider effect than in the closest locality.'

This is a particularly interesting letter, illustrating not only Brahms' difficult and very self-confident character, but also his elevated position in the musical world of his time.



### Tristan' provokes a duel...

**65. BÜLOW, Hans von (1830-1894).** Autograph letter signed, to the publisher, Schubert, in Paris, 11 February 1860, 4 pp., 8vo. (13.4 x 20.6 cm.), folded, in brown ink, with small tears at the lower border; four affixed capital letters clipped out of a newspaper, form the greeting HEDA! ('Hello!') £ 500

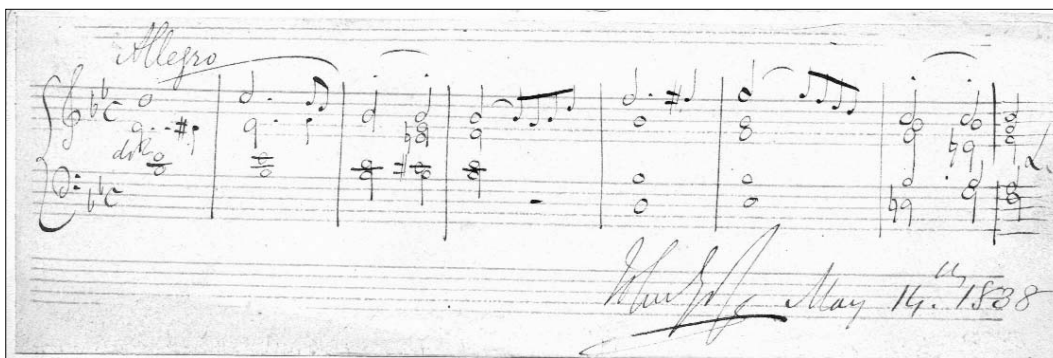
"HEDA! Edler Freund und Gönner, hoffentlich auch Könner; der obige ist eigentlich der einzige Witz, mit dem ich heute Ihr faltiges Verlegerherz zum Lächeln verzerren oder entzerren kann." Bülow criticizes the publisher, Schubert, in his characteristically humorous manner and gives an account of the Parisian concerts. Schubert had sent him three issues of Verdi operas, which were

engraved very quickly and were, moreover, full of misprints. However, Bülow needed the issues for a concert he was planning in Paris. Escudier was the owner of the rights for Verdi in France. However, Bülow's solidarity towards Richard Wagner, ("so schuftig gemein gegen Wagner"), made him reject any terms with them.

"In einem seiner letzten Briefe hat mir ein gewisser Julius Schuberth nun seine Vermittlung für diese Angelegenheit angeboten; wird sich derselbe (vielleicht können sie mir durch Fritz Schuberth Auskunft darüber verschaffen) dieser Offerte noch erinnern [...]"

Julius Schuberth asked his younger brother, Fritz, what he had promised Bülow; 'Answer, Heda! Or I will open fire, spit fire!' Furthermore, Bülow reports on concert life in Paris, his own projects and those of his friend, Richard Wagner, who launched his three concerts with great success but a growing deficit. Bülow is sure that Wagner is highly likely to become a celebrity. Bülow wants 'to become a 'Frenchman-eater', that is, to eat up the French with love!' His sarcasm is really remarkable. Finally, Bülow describes the public's reaction to the prelude of *Tristan und Isolde*, which ended in a challenge to a duel: "Zur gleichen Zeit versetzte ein junger Musiker, Russe von Geburt [...] seinem zischenden Nachbarn eine ganz regelrechte Ohrfeige, der ein Kartenaustausch folgte und die in einem heute statt-findenden Duell zur Erledigung kommen soll. Merken Sie sich bitte den Namen des jungen Helden: Raphael Tugendhold. [...] Gehaben Sie sich wohl und verdienen Sie viel Geld!"

**66. DALLAPICCOLA, Luigi (1904-1975).** Fine autograph musical quotation signed, dated 11 June 1950, and dedicated to Mr. Ernest F. Manfred, with a striking main theme ("ff; stridente") from one of his most celebrated works, *The Prisoner*, first staged in Florence 21 days prior to writing out this autograph quotation. **£ 180**



**67. ERNST, Heinrich Wilhelm (1814-1865).** Stunning autograph musical quotation "Zur freundlichen Erinnerung an Ihren Freund Ernst", dated Hamburg: 19 November 1839, with an 8-bar flamboyant violin passage in semi-quavers covering the four chords. In excellent condition. **£ 250**

Ernst started his career as a virtuoso at the age of 16; he was regarded as the most gifted violinist after Paganini, who was his lifelong role model.

**68. ENESCO, Georges (1881-1955).** Autograph musical quotation, containing two bars from the “3e Sonate Po et Vn, dans le caractère populaire roumain”, signed “Georges Enesco 1948”, 1 leaf, oblong 8vo., lower left part cut off (14.8 x 10.9 cm.), folded, dark blue ink on lined paper. **£ 120**

Enesco’s more nationalistic pieces soon won world-wide acclaim. The 3rd piano sonata, (1926), is one of the most outstanding works immediately following his opera *Oedipe*. It is one of the most difficult sonatas; the technical and musical demands on the performers are legendary.

### *Moonlighting in Clapham*

**69. HORSELY, William (1774-1858).** Long autograph letter signed, to Maria Hawes, 8 June 1837. 4 pp., 4to (19x23.1 cm.), folded and sealed, in dark brown ink, together with a short note of similar content, also to Maria Hawes, 8 June 1837. 3 pp., 8vo. (9.4x11.6 cm.). **£ 250**

The addressee, Maria Hawes, was one of the foremost contralto singers of the day, celebrated both as an opera and concert singer. She was the daughter of Williams Hawes, for some years Almoner and Master of the Choristers at St. Paul’s Cathedral.

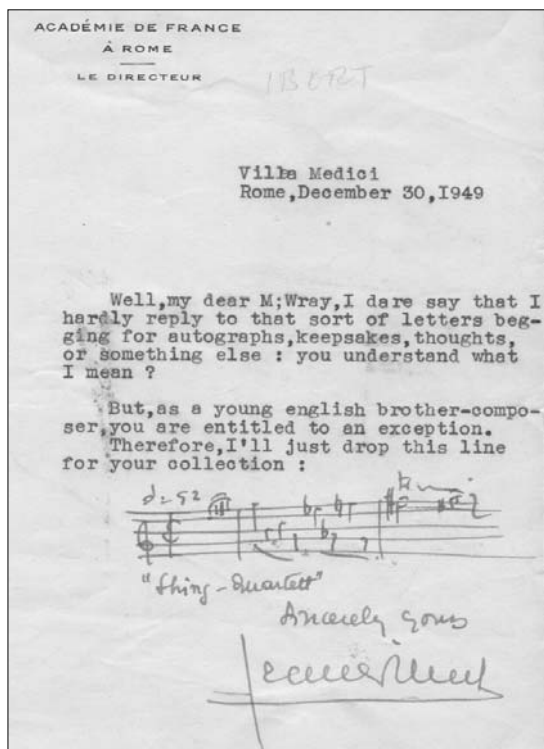
Horsely tries to arrange some rehearsals with Miss Hawes for a concert at Bradburg’s. Apparently, they are only able to rehearse immediately before the performance, hence: “If you will have the goodness to complete your toilette before my arrival, it will give us more time for business.” A second point of interest is the arrangement of two appearances on the same evening: “Now I hold it to be impossible for you to wait for one Act of an Opera – what act of an opera does not last for an hour, or more? – sing a song, and be at Clapham so early as nine.” But obviously, it must have taken place, as indeed Horsely insisted it should, and that Maria Hawes should fulfil her contracts. The second, small note, confirms Horsely’s disapproval concerning the second appearance in Clapham while singing at Drury Lane.

Horsely was a close friend of Mendelssohn’s.

**70. IBERT, Jacques (1890-1962).** Typed letter to the English composer, Wray, signed, with a manuscript musical quotation (3 bars of the String Quartet), Villa Medici, Rome, December 30, 1949. 1 leaf, 8vo. (17.8 x 12.9 cm.), on the note paper of the director of the *Académie de France à Rome*. **£ 150**

‘I dare say that I hardly reply to the sort of letters begging for autographs, keepsakes, thoughts or something else: you understand what I mean? But, as a young English brother-composer, you are entitled to an exception. Therefore, I’ll just drop this line for your collection.’ [...]

Paul Vidal’s pupil won the Prix de Rome in 1919 with his cantata *Le poète et la fée*. He then held the post of Director of the Académie de France from 1937 until 1960. Apart from oratorio, Ibert contributed to every genre of composition. “He was one of the most ‘complete’ of French composers.” (TNG) One of his most important works is the Don Quixote-based choreographic epic, *Le chevalier errant*, of 1935. The cited String Quartet was written between 1937 and 1942, mainly in the distressing circumstances of World War II. It is remarkable in its brilliance and profundity.



No. 70: J. Ibert

**71. JERITZA, Maria (1887-1982).** Autograph album leaf signed, dated 1924, “with best and heartiest wishes”. 1 leaf, oblong 8vo. (11.2 x 17.3 cm.). **£ 145**

While writing this album leaf, the Brno-born soprano Jeritza was at the height of her career. She made her début in 1910 as Elsa in *Olmütz*, and, in 1912, was already engaged by the Vienna Hofoper, where her best roles were *Tosca*, *Mimi* and *Turandot*. She created the roles of *Ariadne* and the *Empress*, in Richard Strauss’ *Ariadne auf Naxos* (1912) and *Die Frau ohne Schatten* (1919). Two years later, she made her début at the Met as *Marietta* in Korngold’s *Die tote Stadt*. New York became her new home – after World War II, she became a naturalized American. During the next 12 years, she was the Metropolitan’s most glamorous star. At Covent Garden, she appeared in seven rôles between 1925 and 1926. “Though endowed with an ample and lustrous voice, Jeritza belonged to the category of artists known as a ‘singing actress’, freely yielding both dramatically and vocally to impulses that were sometimes more flamboyant than refined.” (New Grove)

**72. JOACHIM, Joseph (1831-1907).** Fine autograph letter signed, to the publisher Chappell, Berlin, 29 September. 3 pp., 8vo. (12.3 x 19.6 cm.), folded, with a few spots. **£ 150**

Joachim informs Chappell of a concert he will play on 28 February at Edinburgh. Furthermore, he plans to play a concert with a new member of his Quartet: a musician named Catsali. A third appearance at Crystal Palace is mentioned, which Joachim would probably not be able to honour. Frank Chappell was an English publisher, and partner in the firm of Metzler & Co.

My dear Chappell!

I am sorry to have forgotten to tell you that I will bind myself to play at Edinburgh on the 28<sup>th</sup> of Febr<sup>y</sup>, as I don't mind travelling at night. Regarding Casse<sup>li</sup> (Kats) I think he will do for a Quar<sup>ter</sup>. I do not think that I can come on the 24<sup>th</sup> Febr<sup>y</sup> for the Crystal Palace. How soon must you know?

No. 72: J. Joachim

Minden  
December 25<sup>th</sup> 1896

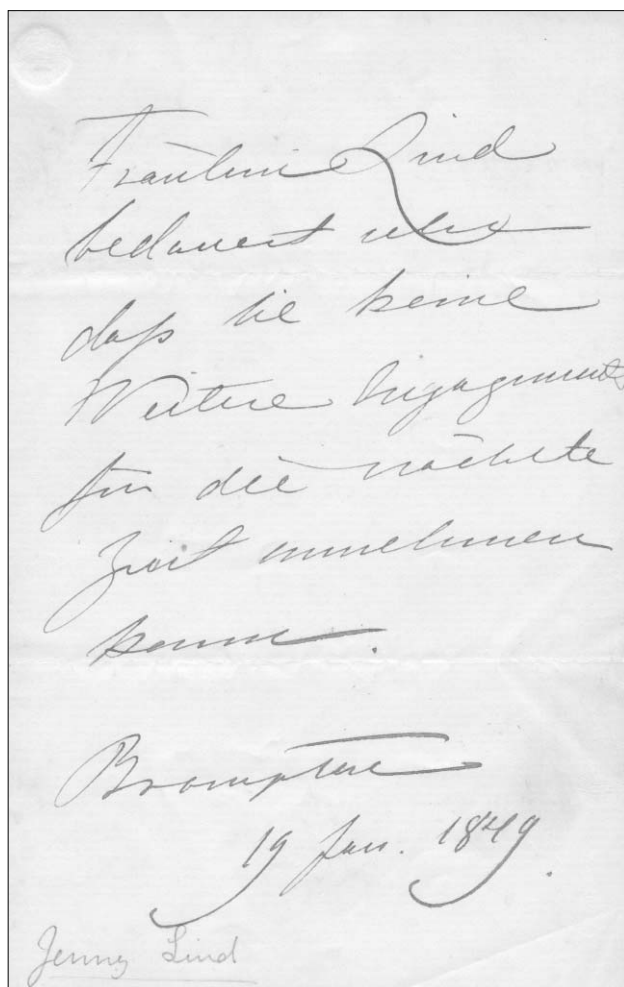
Dear Mrs Barrington!  
(Lord Leighton's sister)

It is most kind of you to give me some details of the plan concerning the sketches of our immortal friend. I was glad to give my little contribution, and if you really think that I ought to belong to the Committee formed to carry out the wishes of Leighton's sisters, I shall feel much honoured to place my name at your disposal; although I feel that my only claim is sincere gratitude and veneration. I remain,  
Dear Mrs Barrington, with kindest regards most truly yours  
Joseph Joachim

No. 73: J. Joachim

**73. JOACHIM, Joseph (1831-1907).** Fine autograph letter signed, to Mrs. Barrington, Minden 25 December, 1896. 1 p., 8vo. (14 x 22.1 cm.), folded, in black ink. £ 190

Joachim thanks Mrs. Barrington, the sister of the Pre-Raphaelite painter, Frederic, Lord Leighton (1830-1896), for the details of her plan concerning sketches of "our immortal friend", who is probably Joachim's former mentor, Felix Mendelssohn. Joachim came to Leipzig in 1843, where Mendelssohn had just founded his conservatory, being one of his first pupils. In our letter, the writer expresses the "sincere gratitude and veneration" owed to his immortal friend and teacher, Mendelssohn, with whom he played several times and who influenced him for many years. Mrs. Barrington plans to found a committee honouring their friend, and Joachim would be very proud to be part of it. It is not impossible that members of the English nobility would commemorate the 50th anniversary of Mendelssohn's death.



Fräulein Lind  
bedauert sehr  
daß sie keine  
weitere Engagements  
für die nächste  
Zeit annehmen  
kann.

Prompt  
19 Jan. 1849

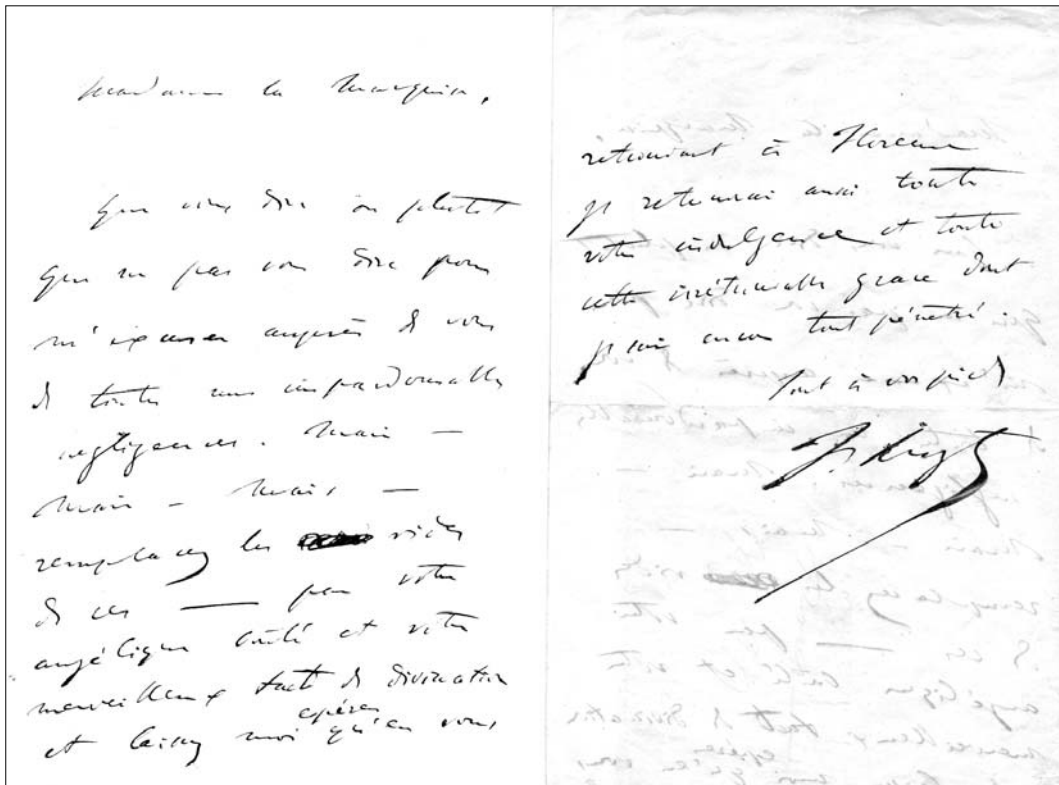
Jenny Lind

***The end of Jenny Lind's short operatic career***

**74. LIND, Jenny (1820-1887).** Autograph note, 19 January 1849. 1 leaf, 8vo. (11.3 x 18 cm.). Folded, in brown ink. In excellent condition. **£ 180**

“Fräulein Lind bedauert sehr daß sie keine weitere Engagements für die nächste Zeit annehmen kann.” - At 28, the Swedish soprano was at the height of her career, having made her triumphal début in Vienna, in 1846, and, the following year, in London, in the presence of Queen Victoria. ‘The queen’s subjects endorsed her verdict, and London succumbed to the Jenny Lind fever’ (New Grove, p. 865). After the extremely successful season of 1847/1848, touring through Europe and Great Britain (creating the role of Amelia at the première of Verdi’s *I masnadieri* in Milan), she decided to resign from the theatre. She completed her last season, 1848/1849, at Her Majesty’s, and made her final stage appearance, whilst still only 28, as Alice in *Robert le diable* on 10 May 1849, four months after our note was written, refusing any further engagements. She continued her singing career as a concert performer until 1883.





**75. LISZT, FRANZ (1811-1886).** Five autograph letters, signed, (both “FL” and “FLiszt”). One letter 16mo.; 4 pp., n.d. [c. 1839]; the other four 8vo., 4pp. each. The letters are written in French to the Marquise Martellini. **£ 4,900**

These letters appear to have been written during the autumn of 1839, which was a difficult period for Liszt. ‘Liszt’s first visit to Rome occurred in 1839, and in company with the Countess d’Agoult. A strange mating this had been. Her salon was the meeting-place where enthusiastic persons foregathered - aesthetes, artists, and politicians. Liszt became a member of this circle, and the impressionable young man of twenty-three was as so much wax in the hands of this sensation-mongering woman six years his senior.’ (Huneker, James. Franz Liszt. New York: Charles Scribner’s Sons, 1911, p. 80.) His only son, by the Countess d’Agoult, who had left her husband to take up with Liszt, was born on 9 May 1839. Unfortunately, shortly after this, Liszt received news that the Beethoven monument under construction in Bonn, was floundering due to lack of funds. He immediately offered to finance the completion of the monument. This meant that he was forced to return to his life-style of itinerant virtuoso to raise the funds. This created tension between himself and his mistress, so she returned to Paris with their son whilst he roamed Italy.

The first of the two undated letters is essentially a rather sycophantic piece of writing, which appears to show his desire to ingratiate himself with the Marquise. In the second one, he talks about his Italian tour, mentioning in particular, the Michelangelos, the mosaics and the archives in Rome. He expresses his desire to meet the Marquise again in Florence. - In the letter of the 2 September, from Luynes, Liszt wishes to keep in touch with the Marquise but also get back into her good books as

he seems to have offended her in some way in a previous letter. He also wishes to hear her news. Another intriguing aspect of this letter is the mention of a certain “*tyran de Luynes*”, who seems to be upsetting the Marquise considerably. A further interesting feature is the reference to his *Romances sans Paroles*: “*Vous allez me gronder; mais je ne peux pas ne pas vous dire combien j’ai trouvé charmant votre mot sur Les Romances sans paroles.*”

In his letter from Pisa of 18 September 1839, Liszt explains how much he is enjoying the woodlands, the sunsets, the view of Elba in the distance and the mountains of Carrara. He is very impressed by the landscape, and his highly poetic description resembles some fluent piano melodies from *Années de Pèlerinage*: “*C’est le plus admirable séjour que j’imagine. La mer, les bruissements des pins, les soleils couchants sur la grève, - puis à l’horizon, bien au loin l’Ile d’Elbe, et plus rapproché de nous les montagnes de Carrare - quelle grandeur, quelles merveilles! Aussi suis-je décidé à ne pas quitter ce lieu enchanteur avant le mois prochain. Ce sera le dernier grand souvenir que j’emporterai de l’Italie. Peut-être même plus tard finirai-je par me fixer (au moins durant les mois d’été) dans cette harmonieuse forêt...*” - Furthermore, Liszt mentions the letter that has been addressed to him by Berlioz in *La Gazette Musicale*: “*Ma mère m’écrit que Berlioz vient de m’adresser une lettre dans la Gazette musicale. L’avez vous reçue? Et dans ce cas serez vous assez bonne pour me l’envoyer (avec quelques autres numeros s’il est possible) dans ma solitude...*”

A very fine collection of great biographical interest.



**76. LITOLFF, Henry (1818-1891).** Autograph musical manuscript signed, 1p., oblong 4to. (22.3 x 16.6 cm.), brown ink, apparently containing parts, (24 bars), of a string quartet, perhaps from his op. 60; dedicated “*Hommage & Souvenir d’amitié dévoué a Made. Köchy / Henry Litolff*”; in very good condition. **£ 380**

The French composer, pianist and founder of the Henry Litolff Verlag, was a dazzling personality of the 19th century. His four marriages and subsequent divorces landed him in prison (he escaped to Holland, helped by his gaoler's daughter!). His third wife was the widow of the publisher, Meyer, in Braunschweig, whose business was greatly expanded by Litolff. The latter had a large influence on Liszt, who dedicated his first piano concerto to him and drew on his *concerto symphonique* technique (really symphonies with piano obligato and the thematic material mainly reserved for the orchestra).

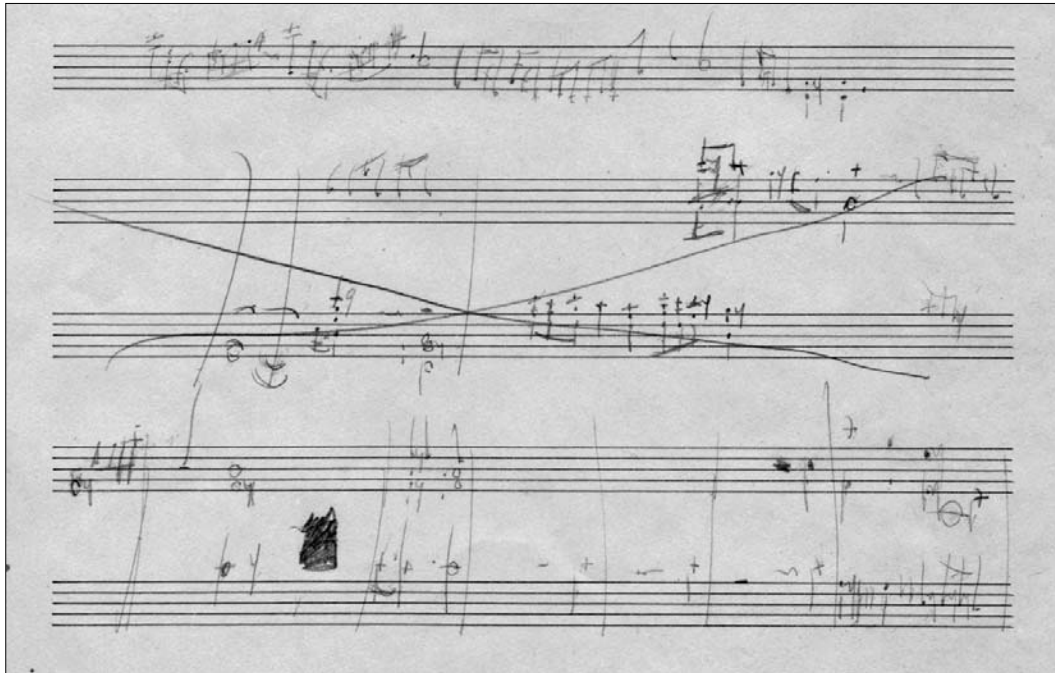


*The dedication copy to Jenny Lind*

**77. MANGOLD, Carl Amand (1813–1889).** *Sieben Lieder von Emanuel Geibel mit Begleitung des Piano-Forte componirt und Der Hochgefeierten Fräulein Jenny Lind gewidmet* [...] Op: 34. Probably autograph, fair copy, before 1852; 14 leaves with 27 written pp. Bound in half calf with silk, decorated boards, gilt borders and decorations; gilt title *Lieder für Fräulein Jenny Lind*. Edges and corners slightly rubbed and bumped, spine worn, but a very impressive item. **£ 1,500**

This is a manuscript presumably prepared by the composer himself, specifically for the celebrated singer, Jenny Lind (1820-1887), the 'Swedish Nightingale'. According to an ownership entry on the second flyleaf, dated 1908, the volume comes 'from Eugene Kelly Wandale House from the Jenny Lind Collection'; thus it appears that this is the presentation copy of Mangold's op. 34. The collection was published by Schott in Mainz c. 1869, but our manuscript seems to date back to 1852 at the latest, since the dedicatee is still called 'Fräulein Jenny Lind' (in 1852, she married the composer Otto Goldschmidt).

C.A. Mangold was a member of an old family of musicians known since the 17th century to be active mainly in Darmstadt, where Carl Amand was Hofkapellmeister, 1848-69, performing five operas there, among them *Tannhäuser* (1846, later re-named *Der getreue Eckart* after Wagner's successes). Contemporary dictionaries report that Jenny Lind frequently sang Mangold's songs in her concerts. – In the 19th century, Emmanuel Geibel was one of the poets whose works were the most frequently set to music, but nowadays, he is almost completely forgotten. The songs are mainly through-composed; sometimes they take the format of extended ballads with interspersed recitatives, like *Die Junge Nonne*, (the young nun). Mendelssohn and Schumann greatly appreciated Mangold's compositions.



*Nr. 78 Mahler*



*A fascinating insight into Mahler's compositional process*

**78. MAHLER, Gustav (1860–1911).** A fine and highly interesting collection of sketches, written down in pencil, probably in spring 1888, for the first movement, (called initially *Totenfeier*), of the Second Symphony; 9 written pp. on six leaves of different sizes (width between 23.5 and 25 cm.; height between 14 and 20 cm., 4 to 7 staves), partly cut down from larger sheets; 2 leaves are sealed for conservation purposes, all others in perfect condition. **£ 28,500**

*Totenfeier* was completed in Prague, on 10th September 1888, but Mahler was too busy with his career as a conductor, for which he felt a messianic ardour, and therefore was unable to continue the composition. At that time, he was offered the post of music director in Budapest, and in 1891, he went to Hamburg as First Kapellmeister. Due to the stiff competition with Hans von Bülow, Mahler had no time to compose until 1893, when he finally sketched the second and third movement. In Summer 1894, the work was completed, but it was not performed until 13 December 1895, in Berlin. This 'was the day on which Mahler's future began', as Franz Schalk said. Indeed, the crude force of dotted rhythms, which opens this symphony and which appears throughout our manuscript, has no parallel in late 19th century music and initiates a new means of symphonic expression.

The sketches offered here come from the earliest stage of composition, during which Mahler was still working in pencil. From the next working stage, the 'continuity drafts', written in ink, examples are quite common on the market, whilst preliminary sketches as offered here, are of utmost rarity (apparently, Mahler did not usually keep them). They are, however, extremely instructive about Mahler's working processes. In fact, he first wrote down single ideas on paper, in a spontaneous manner, using improvisation to progress. Indeed, from each leaf, the different particles, which frequently have only a few notes, occur in various places in the definitive composition. Surprisingly, there are few great, long motifs, but rather, microscopic elements which form the basis of what was to become a gigantic tone picture.

However, not all elements can be identified. Like many others, while composing, Mahler might have had more ideas than needed, and this fact defines the singular interest of such rare early sketches: They sometimes contain ideas which were not used for the final composition. Ideas of this kind do not necessarily lack quality; as Wagner explains in *Opera and Drama*, these ephemeral inspirations may later simply not fit a particular place in an emerging score, and may be found again occasionally, years later, in another work! Nonetheless, in our sketches, these motifs are sometimes developed over several bars, or confronted by contrapuntal parts. Their final shapes, however, seem to have been, at times, still obscure to the composer at this early stage, and he frequently erases them and starts sketching again. Apparently, Mahler notes down only elemental passages, such as bass, violin and leading wind instrument parts. Curiously, materials are written in our sketches in  $\frac{3}{4}$  time, which is a metre Mahler finally did not use at all in *Totenfeier*. Our leaves give a fascinating insight into the working process of one of the greatest composers in music history.

The sketches refer mainly to the last fifty bars of the (finally 445 bars long) first movement of the Second Symphony, but several motifs already occur in earlier places. Mahler indicates only few clefs, dynamics or instrumental indications, which, possibly, were not yet clear at that time.



The single leaves contain the following motifs (all without any indication of orchestration): folio 1 recto (verso blank): At the top of the page is a motif which, later, was attributed to the first horn at bars 433–436. The main notation shows, in the lowest staff, an eight-bar passage, containing an early version of the violin theme at bars 420–423, followed immediately by the harp part on

the same stave. Several cues are interposing elements of the timpani part at bar 427 on the stave above, and returning to the bottom stave for the oboe part at bar 428. In the fourth stave, bars 406-407 have trumpet figurations, with, on the remaining staves, chords and themes in various attempted combinations.

Folio 2 recto: The first stave contains elements of the trumpet part at bars 404-407; the next two staves contain material for the horns at bar 349, and at the foot to the page the triplets and dotted rhythms for the violins at bars 402-403 (derived from the opening cello theme, cf. bar 7). On the verso are drafts for bars 428 (oboe), trumpets and timpani at bars 429-430. At the foot of the page is another draft of the horn phrases at bars 433-436, followed by the oboe fragment again (bar 428).

Folio 3 recto (verso blank; sealed): A five-bar passage for the trumpet and (on the next stave) woodwind (bars 407-411) continued onto the third stave. All the motifs derive from one of the opening themes for violin (bars 29-33). The music appears to be in score, but instead comprises single continuous lines without instrumental markings. At the foot of this page, the triplets and dotted rhythms (violins bars 400-404) appear again.

Folio 4 recto: At the foot, the triplets and dotted theme for violin recur, together with the subsequent bars for cello (bars 404-406). The upper staves show fragmentary phrases for the horn and wind parts (but which appear as a few bars in the final version). On the verso, there are several bass elements for bars 337-339 and 335-336 in the last stave; in the upper staves there are several melodies which do not seem to have been chosen for the final version.

Folio 5: On the recto, Mahler works again on the string and horn parts quoted on leaf 4. The first and third staves contain horn parts for bars 408-409; the second stave contains the cello part for bars 406-407. Below it are a number of fragments where Mahler apparently studied contrapuntal combinations with earlier material (including bar 349 of the horn). This page, again, appears to be in score but actually comprises individual lines, not all designed to be played simultaneously. The verso shows violin notation from bar 412 and a bass line now found at bars 410-411.

Folio 6 is written on one side only (the leaf is sealed as well) and contains material from earlier parts of the movement, mainly horn themes for bars 139-140 and 121, and a cor anglais theme for bar 129. Further elements have not been identified.

# Auf dem Wasser.

Andante e dolce

Mein Liebchen, wir fahen beisammen, so heuchlich im leichten  
 Die Geister - Insel, die schöne lag dämend im Monden  
 Dort klang es lieb und lie - bed es wand uns wohl und

Cresc. f Cmo f

Kahn. Die Nacht war still und wir schwammen auf weiter Wasser  
 glanz. Dort klangen lie - be Töne und wogte der Nebel.  
 weh; wir schwammen leise vorü - ber al - lein auf weitem

dolce.

bahn, auf weiter wei - ter Wasser - bahn. Die  
 tanz, und wogte wogte der Nebel tanz. Dort  
 See, allein allein auf weitem See.

Für Miss M. R. Wood

Berlin 7<sup>ten</sup> Februar  
1842.

Felix Mendelssohn Bartoldy



*Mendelssohn's setting of one of Heinrich Heine's most popular poems*

**79. MENDELSSOHN BARTHOLDY, Felix (1809-1847).** Autograph manuscript of his song *Auf dem Wasser* for soprano and piano, bifolium with 1 written page, 4to. (22 x 13.4 cm.), written in dark brown ink on three systems with three hand-drawn staves each, inscribed, dated and signed “Für Miss M. A. Wood / Berlin 7ten Februar 1842 / Felix Mendelssohn Bartholdy”; two minor stains, otherwise in excellent condition.   **£ 22,800**

MGG/2, vol. XI, col. 1586; not in TNG/2. - *Auf dem Wasser* is one of Heinrich Heine's most popular poems, first published in his *Buch der Lieder* of 1827. The poem starts with the highly romantic text “Mein Liebchen, wir saßen beisammen, so traulich im leichten Kahn”. Heine confronts the idea of quiet love with the darker evocation of the isle of spirits and their wonderful songs and dances in the mist. Thus, he provokes the feelings of woe and unattainable hope, two of Heine's most loved leit-motifs in the creation of romantic feeling.

Mendelssohn's setting dates from 14 January 1837, but was not published during his lifetime, (first ed. 1888 in the Collected Works). The composer projects pure beauty in the vocal line; his interpretation is reserved for the piano part. The introductory bar shows continuous semiquavers, imitating the movement of flowing water by a rising and falling figuration. However, the second bar introduces alarming tremolos, and soon the figurations lack the first semiquaver, thus provoking a feeling of anxiety and restlessness – a masterpiece in miniature! – After Mendelssohn, this celebrated poem was also set to music by Johannes Brahms (as *Meerfahrt*), Hugo Wolf and others, but Mendelssohn seems to have been the first great composer to popularize it musically.

The dedicatee of this album leaf, Mary Anne Wood, was the daughter of Captain James Wood; two years later, in 1844, she married Mendelssohn's friend, William Sterndale Bennett, (1816-1875), a very successful English composer and pianist. Bennett frequently stayed in Germany between 1836 and 1842, and went to Berlin in February 1842, where he asked his friend to write down this album leaf for his fiancée. Indeed, on 2 April, Bennett writes to Felix: “A young lady wishes to thank you for the song you wrote for her.”

**80. MEDTNER, Nikolay Karlovich (1880-1951).** Pleasant autograph postcard signed in English and German with two musical quotations of three bars each. The verso is written by his wife, Anna, née Bratenshi, whom he married in 1919 and who was previously married to Nikolay's brother, Emil. 8vo. (9.4 x 13.8 cm.), greyish ink on a blue card.   **£ 250**

“I am very happy to have received your letter, I thought that you had already forgotten us. After this lovely trip, I will return to London, to play my barrel organ.”

In her undated note, Anna informs her “Dear friends” of their new London address in Colet Gardens, which is not the Medtner's later permanent residence. Furthermore, she speaks of several concerts in St. Andrews, Edinburgh and Oxford. The Russian composer, Medtner, toured as a widely acclaimed pianist in Europe until 1925. In 1928 Medtner was made an honorary member of the Royal Academy of Music. His English friends finally persuaded him to leave Paris in 1935 and to settle in Golders Green, in London, where he remained until his death in 1951. Our letter is probably dated between 1921 (when he returned from Moscow, together with his friend, Rachmaninov) and 1935. The classicism of Medtner's music, with its controlled structures and contrapuntal textures, creates a superficial resemblance to his compatriot's music.

*A composer's troubles with a lost manuscript*

**81. ROUSSEL, Albert (1869-1937).** Fine autograph letter signed, dated 20 January 1929, to the celebrated French musicologist and collector Henri Prunières, 1 f., 4to. (26.7 x 21 cm.), folded, with a small tear on the right border, greyish ink on blue paper. **£ 180**

“ Je vous remercie de votre lettre, mais je suis fort ennuyé que mon manuscrit ne soit pas encore de retour, car il devrait être depuis longtemps à la gravure et je l'avais promis à Durand pour la fin de décembre. Roland Manuel m'avait dit que les manuscrits étaient à la douane ; j'ignore d'où il tenait ce renseignement. En tout cas, je suis tout disposé à prendre à mes frais les dépenses des télégrammes que je vous demande de vouloir bien, si vous n'avez pas de réponse immédiate de Zurich, envoyer à ceux qui sont susceptibles de posséder ce manuscrit. Je ne puis remettre à Durand la copie de Fleury qui est elle-même en route pour Lyon ou Marseille où Fleury a inscrit mon oeuvre à ses programmes. Je compte tout à fait sur vous, mon cher ami, pour faire rentrer mes pièces de flûte [...] ”

*“I do not want to show these compositions to the authorities”  
Shostakovitch on his Violin Concerto and his ‘Jewish Folk Poetry’*

**82. SHOSTAKOVICH, Dimitri (1906-1975).** Autograph Letter Signed (“D Shostakovich”), Moscow, 29th September 1954, to Boris Davidovich Vladimírsky, 1 page 4to., in Russian, written in violet ink, with the name and the address of the recipient written on the verso, in excellent condition. **£ 2,900**

This is an extremely important letter with regard to Shostakovitch's policy of artistic expression within the repressive communist system. The composer invites Vladimírsky to come to a private performance of his Violin Concerto and his Song Cycle *From Jewish Folk Poetry*. The private concert, on October 5th, was a chance to air these two pieces behind the backs of the authorities. Shostakovich explains: ‘I want to show you, and also a small group of listeners, my compositions: the Violin Concerto and the Hebrew Songs... I do not want to show these compositions to the authorities or the Union because maybe lots of people will turn up...’ He then gives Vladimírsky his address and tells him that he will be in Leningrad.

Shostakovich composed both of the pieces from 1947-8. The Violin Concerto No.1 in A minor, Opus 77, and the song cycle *From Jewish Folk Poetry* for soprano, mezzo soprano, tenor and piano, Opus 79, were both highly significant works for Shostakovich, as they embodied precisely the essence of ‘bourgeois individualism’ that was harshly criticised by Zhadanov in his February decree of 1948. Hence, Shostakovich did not allow a public performance of these pieces until after Stalin's death, ironically on the same day as Prokofiev's, in 1953. Both Prokofiev and Khachaturian were also victims of Stalin's musical persecution.

As for the Jewish Songs, the very content alone rendered them un-performable, in the anti-Semitic climate of Stalin's Russia. They were eventually performed, by Shostakovich himself at the piano, in 1955. The Violin Concerto, dedicated to David Oistrakh, also had to wait until 1955 for its first performance. Shostakovich had made changes to the work before this public event.

29 IX 1954.

Многоуважаемый Борис Александрович!

У меня к Вам большая просьба:

5<sup>м</sup> октября в том же номере Вестник  
и еще небольшому кругу знакомых  
моя симфония: скрипичная  
концерт и фортепиано пьески.

Очень прошу Вас, если у Вас будет  
возможность в время, пожалуйста ко  
мне домой 5<sup>м</sup> октября в 8 часов  
вечера. Мой адрес: Новоайское шоссе  
д. 37/45 кв. 47. Свойми гитаристом на 3  
часа в Ленинград. С 5<sup>м</sup> октября  
ухожу из моих занятий.

Пожалуйста <sup>заше сержант</sup> ~~прислать~~ ~~прислать~~ ~~прислать~~ ~~прислать~~  
~~с собой~~. Я не могу же сам прийти посмотреть  
в университет или в Союз, Г. К. Союз, но  
не могу прийти к вам домой. А вы ко мне  
можете прийти, которая я могу.

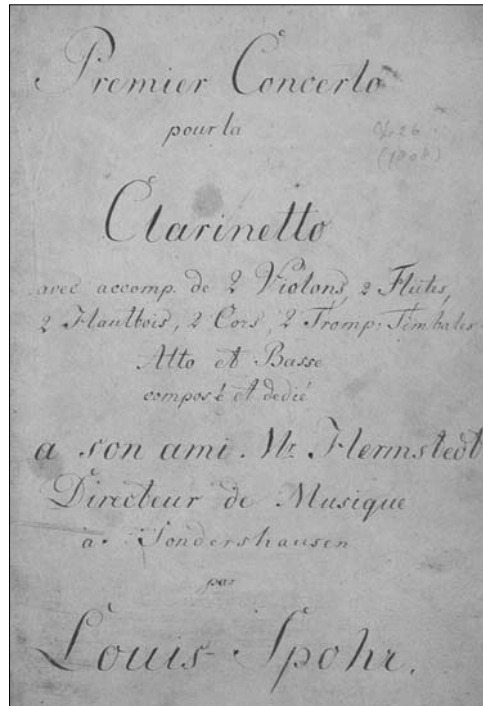
С уважением Шостакович

No. 82, Shostakovitch, autograph letter

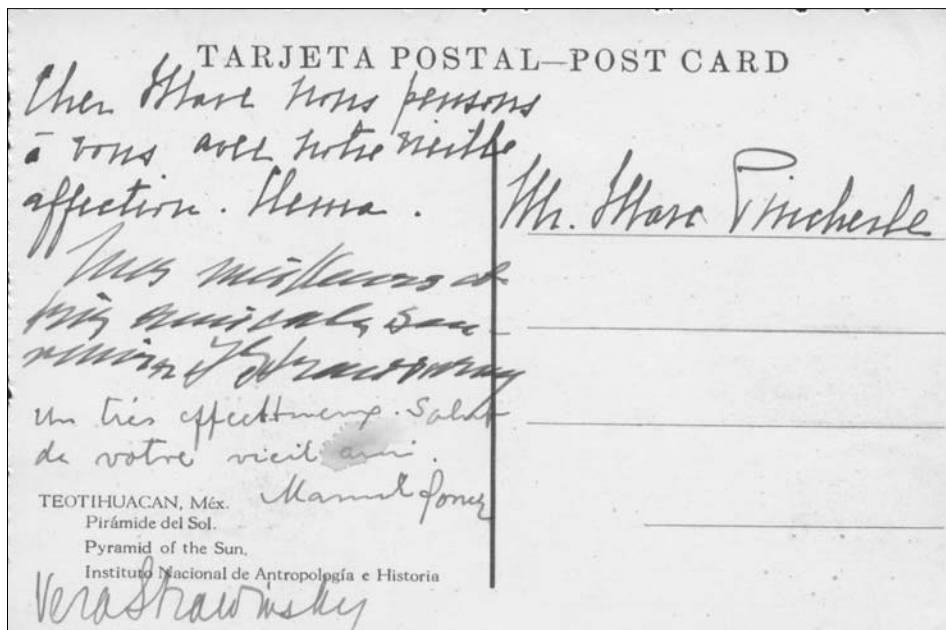
**83. [SONTAG, Henriette (1806-1854)]. Pixis, Johann Peter (1788-1874).** Fine autograph letter signed, 8 December [1828] to Sir George Smart in London, 2 pp., 8vo., small tear, otherwise in good condition. **£ 100**

“Melle Sontag avait consenti hier [...] à chanter un air au Concert qu’on donne au Vauxhall mardi prochain; elle croyait, qu’on ne donnera pas son opéra ou elle est employée mais comme on veut donner un acte de la *Gazza laddra*, elle se voit, malgré elle, forcée de renoncer au plaisir de contribuer à un acte de bienfaisance par ce qu’elle est tellement fatiguée.” If, however, the opera manager left Miss Sontag out of the cast on that night, she would be pleased to contribute to the charity concert... - In stark contrast to the singer Maria Hawes (cf. the Horsley letter in this catalogue, no. 70), Henriette Sontag shows more professionalism and refuses to sing publicly twice a day.

**84. SPOHR, Louis (1784–1859).** *Premier Concerto pour la Clarinette* [C minor] avec accomp. de 2 Violons, 2 Flutes, 2 Hautbois, 2 Cors, 2 Tromp: Timbales, Alto et Basse [op. 26], composé et dédié a son ami Mr. Hermstedt, Directeur de Musique a Sondershausen. Complete set of parts, probably 1808-12, folio: Clarinet solo (6 fol.); fl.1 (2 fol.), fl.2 (1 fol.), ob.1 (1 fol.), ob.2 (1 fol.), bassoon 1 (2 fol.), bs.2 (1 fol.), horns 1-2 (1 fol. each), tr.1-2 (1 fol. each), timp. (1 fol.), vl.1 (4 fol.), vl.2 (3 fol.), vla. (3 fol.), Basso et Violoncello (3 fol.), title on p. 1 of the solo clarinet part; slightly browned and dust stained. **£ 500**

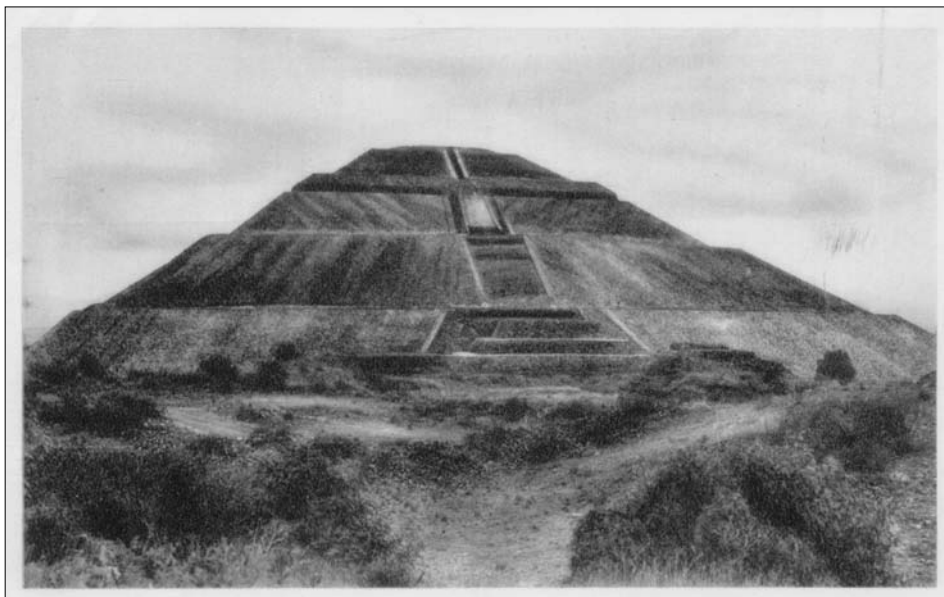


Göthel, p. 41 f. – Apparently, our copy has not been taken from the first edition, published in 1812 by Kühnel in Leipzig pl.-no. 964). Indeed, the title differs too much and does not mention an opus number, nor the bassoons (which, however, were added, perhaps at a later date); furthermore, there is no *Vorerinnerung*, the 1 page memorandum about the technical problems of clarinet playing at that time. Spohr had composed this highly virtuosic concerto in the autumn of 1808, in Gotha, on behalf of Prince Schwarzburg's music director, Johann Simon Hermstedt, (1778-1848), who had been praised by Schilling as early as 1840 as the ‘most remarkable clarinet virtuoso of our time’. According to Göthel, Hermstedt had obtained, by contract, an exclusive usufruct for two (or three) years, which is why Spohr couldn’t publish it until 1812. In the meantime, our copy may have been allowed ; this could explain the title differences from the first edition and the missing memorandum. As soon as Hermstedt had got Spohr’s concerto, he began a grand tour through Germany. On 23 November 1809, he played in Leipzig, and Schilling reports that the public were absolutely overwhelmed by his playing, and declared him, unanimously, to be the ‘first master’ of his instrument, a judgment which was soon confirmed in Dresden, Prague and Berlin.



*Stravinsky's greetings from Mexico*

**85. STRAVINSKY, Igor (1882-1971).** Postcard to the French musicologist, Marc Pincherle, with the composer's autograph wishes: "mes meilleurs et très amicaux souvenirs IStravinsky", also signed by Vera Stravinsky, Manuel Ponce and another friend. The verso shows the famous pyramid of the Sun at Teotihuacán, Mexico. **£ 380**



certainement payer ses frais de  
voyage et de séjour. Vous savez  
le grand pianiste qu'il est ?  
Vous pourriez donc prendre Pugno  
le 20 Dec<sup>bre</sup> et moi le 18 Nov<sup>bre</sup>.  
Répondez - moi à Paris, 88. Avenue  
Niel. - ma femme, Roger  
et moi vous embrassons tous  
les deux affectueusement.  
Jacques Thibaud  
88. Avenue Niel. - Paris. -

**86. THIBAUD, Jacques (1880-1953).** Fine autograph letter signed, to his “cher ami Roger”, 21 July 1907. 4 pp., 8vo. (8.7 x 12.4 cm.). Violet ink on pale blue paper. **£ 150**

“Voici ce qui s’est passé: On m’a offert une tournée en Hongrie, Roumanie et Turquie en Décembre, j’avais marqué Dundee et Edinbourg en Novembre! J’ai donc accepté cette tournée en orient puisque je me croyais libre!” The famous French violinist, Jacques Thibaud, who played regularly with the great pianist Alfred Cortot in duets and in a trio with Cortot and Pablo Casals from 1905, complains to his “cher ami” that the latter had mixed up his concert appointments. Actually, in December, he was going to be touring through Hungary, Romania and Turkey. Re-reading a letter from his agent, he saw that his concerts in Edinbourg were also scheduled for December and not for November, as he had thought. Quite a problem in 1907! In his letter, he suggests two other dates, exchanging the French pianist Raoul Pugno for his much younger colleague, Alfred Cortot, who would be pleased to come if given the expenses for the journey and his keep. Obviously, the 30-year-old Cortot, who was at that time mainly known as a conductor (having already undertaken the Parisian performances of Wagner’s *Götterdämmerung* and *Tristan*, in 1902), really wanted to promote his career as a pianist.

**87. WESLEY, Samuel (1766–1837).** Typical and highly interesting autograph letter signed, Marylebone, 16 June 1798, to W. Seward Esq.re from the publishing firm of Johnson’s in Richmond, 3 pp., small folio (on a bifolium, 30×20cm.), some foldings; occasional tears repaired, joint rebacked, a very fine document. **£ 750**

Wesley was a child prodigy. At eleven, he composed his first oratorio, *Ruth*; at twelve, he published his op. 1 (sonatas for harpsichord). He felt great attraction to church music and converted to the Roman Catholic Church in 1784, which got him into many difficulties, even as a musician. He had a distinguished career, due to his remarkable musical gifts, and maybe also because of a quality of ironic forcefulness, as can be seen in our letter. Wesley sends the text for an advertisement, which refers to such difficulties. Apparently, Wesley's application for a post as organist has been rejected, and he asks Seward to publish the following text: "Mr. Samuel Wesley requests Per-

As soon as I can ensure a Day, I shall be  
very happy in attending you at Richmond:  
at present I am unable to fix one, being  
closely engaged in Town, but trust to have a  
little Leisure in about a Fortnight.

I will send you the Overture in  
Phoebus at the first Opportunity, & remain  
Dear Sir

Your much obliged, & faithful Servant  
S Wesley

My Mother & Family desire to add their  
best Regards.

Marybone. Saturday 16<sup>th</sup> of June. 1778.

mission to return his most grateful Acknowledgements to all those Friends who interested themselves in his Favour in the late Election at the Foundling Hospital, & doubts not that their kind & liberal Exertions would have been attended with good Success had the Election been fairly conducted." Wesley adds that he has "no Fear of telling this Truth in public"; he does not care for the "consequence of any Vote of Censure which the Committee in particular or the whole Body of the Governors together might chuse to pass upon it." Finally, he thinks that "my Rejection has been rather the Charity's Loss than mine".

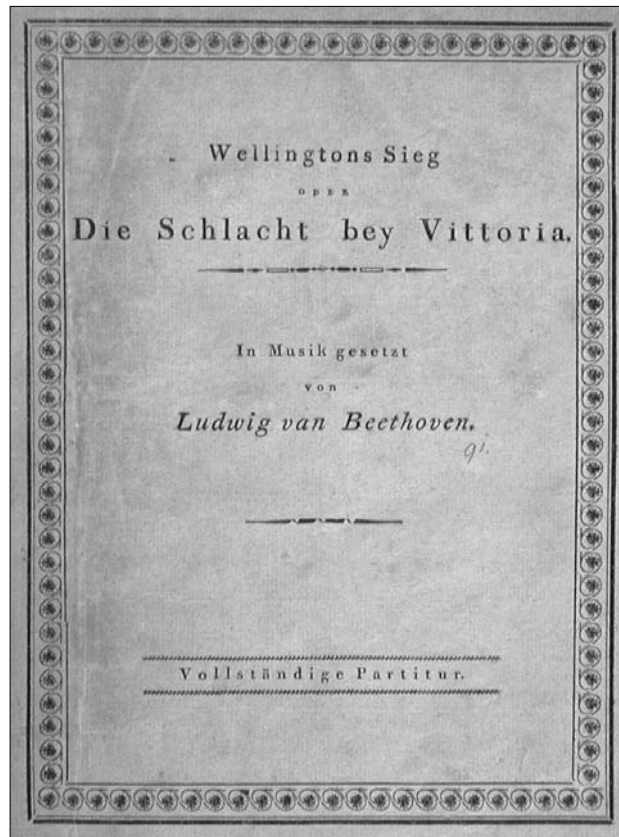
On pages 2 and 3, Wesley copies the text of a long ballad, titled *The Organ laid open / or / the true Stop discovered, a New Song*, in which he refers, in a comical manner, to his difficulties described previously. In this text there is a Master Immyns, on whom there is a comment in another hand in the margin: "The successful Candidate". – In the years between 1808 and 1817, Wesley was the most admired organ virtuoso in London; his rejection as an organist in a simple hospital church some years earlier, may appear to be rather surprising.

This episode from Wesley's career is not mentioned in the long TNG/2 article; our letter appears to shed much light on the composer's life and character.

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Part IV - *Continental First and Early Editions*

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**88. BEETHOVEN, Ludwig van (1770–1827).** *Wellingtons-Sieg, oder: die Schlacht bey Vittoria* [...] *91tes Werk. Vollständige Partitur.* Vienna: Steiner, pl.-no. 2367 [February 1816]. 1 fol. (title), with a double leaf containing Beethoven's *Bemerkungen über die Aufführung* (in German and French), 114 pp. lithographed full score, 4to., original wrappers, a few spottings, mainly in margins, otherwise a very good copy with wide margins. **£ 1,200**

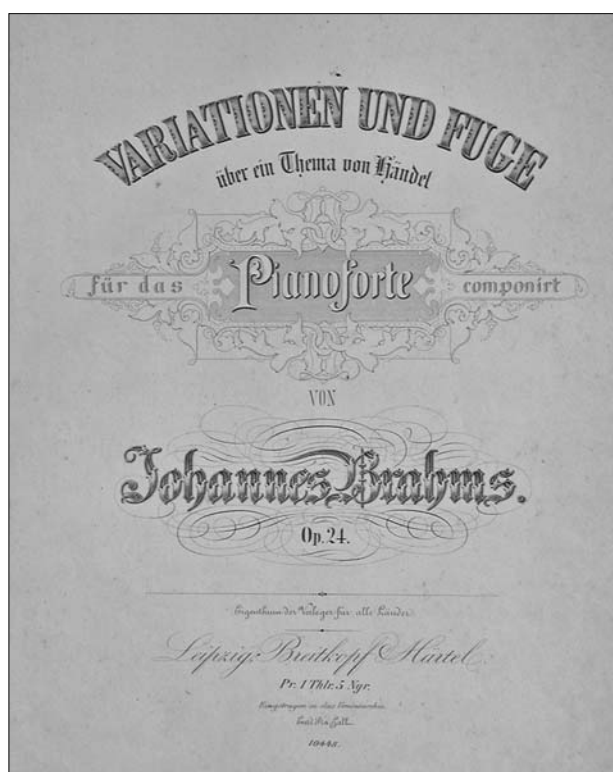
Kinsky-Halm, p. 253; Dorf Müller p. 332 f. – **First edition of the full score.** – This is Beethoven's sole and most celebrated contribution to the genre of 'battle music', which was very popular during the whole period of revolutionary and Napoleonic wars. As is usual of this genre, the musical depiction of the battle gives the composers the scope to experiment with new instrumental effects such as the imitation of cannons and other military sounds. Beethoven also uses melodies such as "Rule Britannia" and "Malborough s'en va en guerre" for his brass band music. From p. 114 onwards, there is an additional score for triangle, cymbals and big side drum, for which there was no space in the main score (this technique of scoring had already been used c. 1800 in Mozart's and Haydn's works).



Many of Beethoven's early admirers did not appreciate such circus-like music and considered it as aesthetically questionable. However, the work was met with great acclaim on its first performance and remained very popular for many years. This was also true for other arrangements of the work. The dedication to *Seiner königlichen Hoheit dem Prinz-Regenten von England Georg August Friedrich*, later to become King George IV, was mainly for economical reasons, to increase the sale of the editions in England. However, this expectation was never met, as we can see from Beethoven's letter of 1st June 1815 to J.P. Salomon in London.

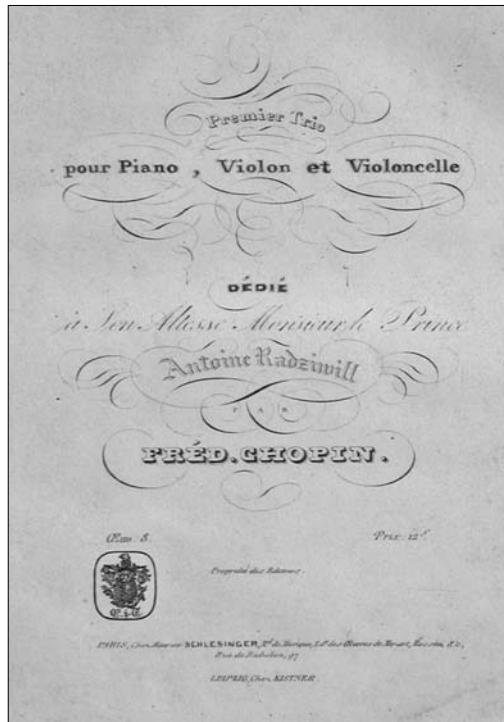
**89. BEETHOVEN, L. van.** *6 Ländlerische Tänze für das Pianoforte*. Leipzig, Bureau de Musique, pl.-no. 165 [1803]. 5 pp, engraved, oblong folio, disbound, slightly worn. From the collection of Alfred Cortot with his initial stamp in the title-page. **£ 150**

WoO 15. Kinsky-Halm, p. 451f.; Dorf Müller XXXX. – A very early re-edition of this work, originally composed in 1802 for 2 violins and bass. The Viennese publisher, Artaria, issued it in a piano version, in the style of a dance suite. Our Leipzig edition inverts numbers 1 and 2. Further re-editions in Bonn (Simrock) and Hamburg (Böhme) prove the popularity of these pieces.



**90. BRAHMS, Johannes (1833–1897).** *Variationen und Fuge über ein Thema von Händel für das Pianoforte* [...] *Op. 24*. Leipzig, Breitkopf & Härtel, pl.-no. 10448 [1862]. 23 pp., engraved, folio, in old wrappers, in very good condition. **£ 200**

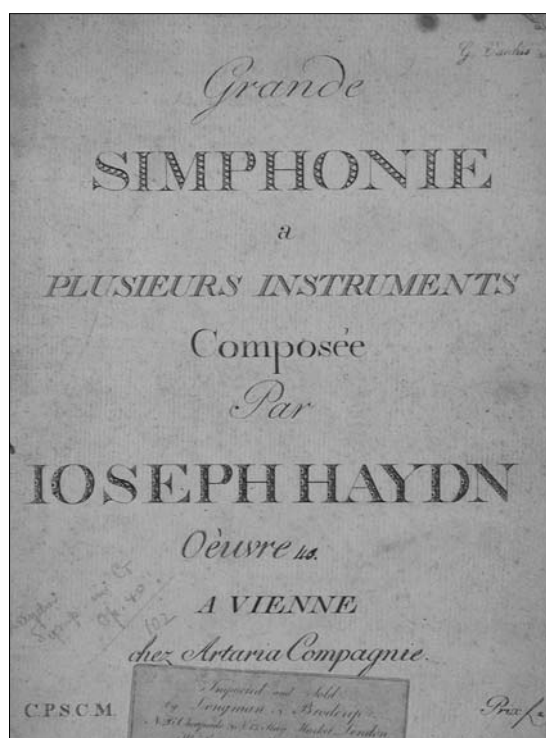
Hofmann, p. 50f.; McCorkle, p. 81f. – **First edition.** – Brahms composed these extremely difficult variations in September 1861, near Hamburg. Although the publication lacks any dedication, the work was composed for Clara Schumann. On 11th October, Brahms stated that he had written these variations ‘for your birthday [13 September], but you have not yet heard them’. The autograph shows the inscription: ‘For a dear friend’. Clara played them in the first public performance on 7th December 1861. The main theme, an aria (on which Handel had already written five variations) comes from the second volume of the *Suites de Pièces pour le Clavecin* (1739).



**91. CHOPIN, Frédéric (1810–1849).** *Premier Trio pour Piano, Violon et Violoncelle. Dédié à Son Altesse Monsieur le Prince Antoine Radziwill [...]* Oeuv. 8. Prix 12 f. Paris, Schlesinger, ed.-no. 1344 [1833]. Engraved parts, 23, 5, 5 pp., folio, in original pink wrappers, in excellent condition. **£ 350**

Brown, Nr. 25; Kobylanska, S. 16f. – French first edition, which was nearly paralleled by editions in Germany (Kistner) and England (Wessel). – Chopin’s first piano trio was composed in 1828-29. As early as 1840, the lexicographer Schilling claimed that Chopin was one of the most important exponents of the romantic movement: ‘In this style, the composer has more freedom for his design, and may employ more originality and passion; this gives more verve and fresh life to his works, whose forms are completely suffused by his flamboyant spirit. Everything about his work is new’, and Schilling identifies this particular trio as a relevant example.

Chopin’s trio was dedicated to his countryman, Antoine von Radziwill (1775–1833), himself a musician, who composed the very first and highly acclaimed incidental music for Goethe’s *Faust*.



***The edition which replaces the lost autograph***

**92. HAYDN, Joseph (1732–1809).** *Grande Symphonie a Plusieurs Instruments* [...] *Oeuvre* [40 in manuscript]. Vienna: Artaria, pl.-no. 63 [1785]. Complete set of engraved parts, folio: Fl. (3 pp.), ob.1 (3 pp.), ob.2 (3 pp.), fg.1+2 (3 pp.), horn 1 (2 pp.), horn 2 (2 pp.), vl.1, 2, vla., (5 pp.), vl.2 (5 pp.), Va., Basso (5 pp. each). Wrappers with title-page, slightly dusty and stained, otherwise very fine. With a dealer's label: *Imported and Sold by Longman & Broderip, London* on the title-page. **£ 1,250**

Hob. I:81; BUC, p. 462; RISM H 2746. – Hoboken wonders whether this or Forster's edition is the earliest. Artaria's edition was advertised on 23 February 1785; for the Forster edition, no advertisement is known. However, Hoboken calls it 'EA (?) 1784', but, on p. 125 (vol. I), he states that the manuscript (not autograph) left Eisenstadt only on 8 November 1784. It took almost 4 to 5 weeks to arrive in Forster's hands, and it is surely impossible that the edition came on the market by the end of 1784. On the other hand, as is clear from Haydn's letter of 25 October 1784, Artaria was to get the composer's manuscript by the end of November, and the Viennese and London editions may have been ready at the same time. However, they do not have the same quality as scholarly sources. Indeed, the autograph is lost, and Forster only received a scribal copy (with autograph title-page). Therefore, Artaria's edition, which was probably also corrected by the author, is the most authentic.

Hob. I: 81 is the third of a group of three symphonies (Hob. I: 79-81) composed in late summer 1784, for which Haydn asked the fee of 15 ducats from Artaria; the sum paid by Forster is unknown. Haydn's letter of 25 October 1784, was first published in the *Neue Zeitschrift für Musik*, Leipzig 1838, by Carl Amand Mangold (1813–1889, whose *Lieder op. 34*, dedicated to J. Lind, are also offered - see no. 79).

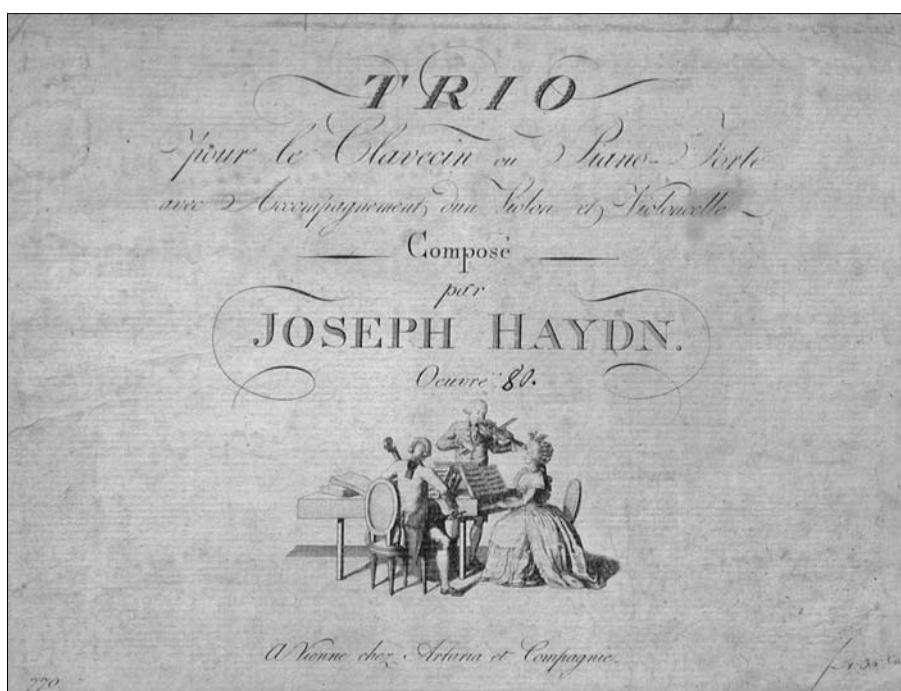


**Engraved by Huberty**

**93. HAYDN, Joseph (1732–1809).** *XII. Lieder für das Klavier. Gewidmet Aus besonderer Hochachtung und Freundschaft Der Freülein Francisca Liebe Edle v. Kreutznern.* [...] *Iter Theil.* Wien, Artaria, pl.-no. 20 [1781]. Title-page, 23 pp. engraved, oblong folio, in a reddish brown morocco binding with gilt borders, slightly rubbed and bumped on corners, partly disbound. Together with an imperfect copy of vol. II (pl.-no. 24 [1784] pp. 7-20 of 27 missing, in a similar binding). **£ 1,500**

Hob. XXVIa:1–24; BUC p. 458; RISM H 2617 and 2618. – **First editions** in the earliest issue (still lacking the pl.-no. on title-page). The score is still laid out in the typical 18<sup>th</sup> century manner in only two staves, the lower for the piano left hand, the upper for the voice and the right hand solo parts. The texts were chosen from the works of G. A. Bürger, J.W.L. Gleim, F.W. Gotter and G.E. Lessing, whose *Lob der Faulheit* is the best known poem in these collections. Haydn's settings were extremely popular; by 1802, they had been reprinted at least 35 times (partly as a whole, partly as single songs). Haydn first intended dedicating the collection to Mademoiselle Clair, who was Prince Esterhazy's lover, but finally he chose Franziska Liebe, the daughter of one of his friends.

Both volumes have the splendid decorative title page, designed and engraved by C. Schütz; only the no. 'II' of the title-page to vol. II has been altered in manuscript. The top of the classicist frame shows Haydn's initials on sun rays and under angels with laurel and flower wreaths: Haydn on the height of his Viennese fame. - Volume II shows the note "Huberty Sculps." on p. 2; Antoine Huberty (c. 1720-1791) was one of the most famous engravers of music, who spent part of his career as an independent publisher in Paris (c. 1756-1777).

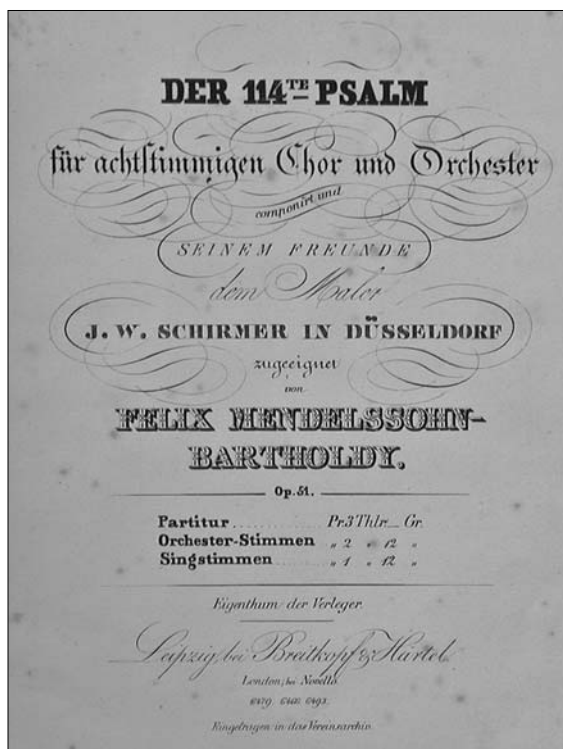


**94. HAYDN, Joseph (1732–1809).** *Trio pour le Clavecin ou Piano-Forte avec Accompagnement d'un Violon et Violoncelle.* [...] *Oeuvre* [ms.: 80]. Vienna, Artaria, pl.-no. 770 [1798]. 3 engraved parts, title-page with fine vignettes (woman seated at a harpsichord, with a violinist and a violoncellist) 15, 5, 4 pp. oblong folio and folio, a slightly later issue with minimal cracks in the plates; title-page and margins a little dust stained, otherwise a good copy. **£ 350**

Hob. XV:10; RISM H 3673. – A very early re-issue from Hoffmeister's Viennese edition of 1785-86 (pl.-no. 33, now changed). This trio has only two movements (*Allegro moderato* – *Presto*) and has been authenticated as Haydn's own work.

**95. JOACHIM, Joseph (1831–1907).** *Three Pieces for the Violin and Piano* [...] *op. 2.* London, Ewer [c. 1850]. Engraved parts: Vl. (9 pp.), piano (23 pp.), folio, disbound, very slightly browned. **£ 120**

After his op. 1 (*Andantino und Allegro scherzoso*; Vl. & piano), published in c. 1850 by Kistner in Leipzig, the young violin virtuoso quickly composed further pieces for the same instrumental combination. Op. 2 has the movements *Romance*, *Fantasia* and *Fantasia di Primavera*; according to MMG/2 they appeared in 1850 (Leipzig, Breitkopf & Härtel), although the Munich Catalogue (BSB-Musik) gives 1852. Our copy is the first English edition, published under license by Ewer.



**96. MENDELSSOHN BARTHOLDY, Felix (1809–1847).** *Der 114te Psalm* [“Da Israel aus Ägypten zog”] für achtsimmigen Chor und Orchester componirt und seinem Freunde dem Maler J. W. Schirmer in Düsseldorf zugeeignet [...] Op. 51. Leipzig: Breitkopf & Härtel, pl.-no. 6479 [1841]. 56 pp. engraved full score, folio, original wrappers with highly decorative border; very few stains and dust marks, otherwise very fine. **£ 200**

Hoboken vol. X, no. 215; cat. Leipzig p. 27. – **First edition.** This celebrated psalm was composed in Leipzig and Hochheim, in 1839, and first performed on 1st January, 1840, at the Leipzig Gewandhaus, under the composer’s direction.

**97. MEYERBEER, Giacomo (1791–1864).** *Aimez! – Aufforderung zur Liebe. Chansonette* [‘Jeunes beautés, aimez qui vous adore’ – ‘Wenn je dein Herz in Liebesglut entbrennet’]. Berlin: Schlesinger, pl.-no. 3356 [c. 1849]. 3 pp. (title illustration in lithography, music engraved), folio, disbound. **£ 120**

Whereas in the history of music, Meyerbeer is acknowledged to be one of the main composers of the French grand opera, his other works remain largely unnoticed by posterity. Amongst these, there are songs in the French tradition of Auber or Boieldieu. Our two *chansonnettes* are, in their content, form and printing, a good example of this kind of popular song, *mélodies* and *romances*. Instead of a title-page, p. 1 shows a very detailed scene (lithographed by Fromentin & Co. after a picture by Alexandre David), based on the content of the songs: lovers in medieval costume are walking in the forest.



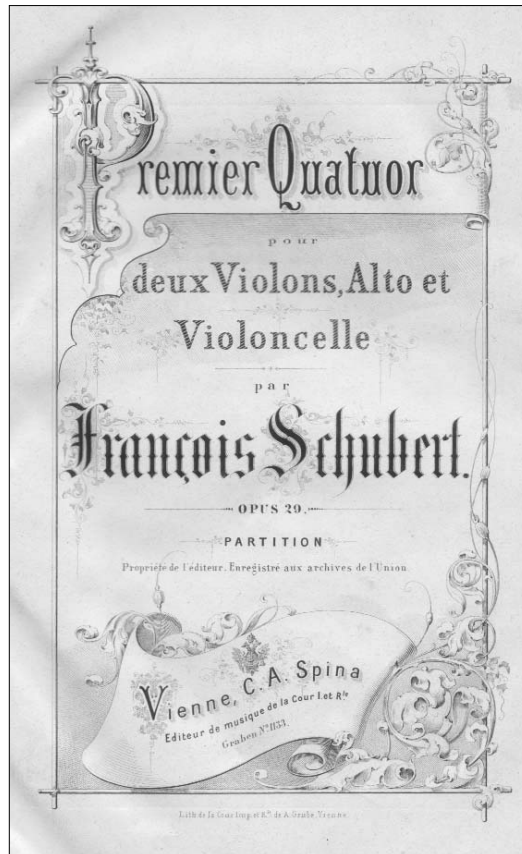
No. 97: G. Meyerbeer

**98. ROUGET DE L'ISLE, Claude-Joseph (1760–1836).** *Hymne à la Raison. Dédié à son Ami Poirtier-Larnaud.* Paris: Le Duc [c. 1795]. 5 pp. engraved score for four-voice choir and piano, folio, disbound, faded waterstain. **£ 280**

RISM R & RR 2883 (**only 2 copies**, 1 in GB and 1 in USA), an extremely rare imprint. - As explained on the title-page, Rouget de L'Isle is mainly known as the author of the *Marseillaise*. During the Revolutionary period, however, he composed some other ideological vocal music. The piece offered here is a particularly impressive example, showing the distortion of Enlightenment philosophy into ideology. During the 1790s, when the Church was abolished, a 'Supreme Being' ('Être Suprême') was established as a spiritual replacement for the Christian God. Rouget de L'Isle propagates this higher 'rational system' in the hymn offered here, the text of which he also penned.

**99. SCHÖNBERG, Arnold (1874–1951).** *Vier Lieder Op. 22 für Gesang und Orchester.* Wien, Universal Edition, ed.-no. 6060, © 1917. 16 pp. simplified score [*vereinfachte Studier- und Dirigierpartitur*] with preface [*hiezü ein Vorwort*], oblong 8vo., half-cloth with marbled boards. From the collection of **Egon Wellesz** with his ex libris. In very good condition. **£ 250**

**First edition.** - The Op 22 songs using poems by Ernest Dowson, (German translation by Stefan George), and Rainer Maria Rilke, demonstrate a futile, but nevertheless important document in music history. Due to the increasingly complex harmonic processes and the extremely large orchestration, at the beginning of the 20th century, there were several efforts to simplify scores to make them clearer. In a foreword, Schoenberg explains his solution, whose appearance is as follows: A short-score of three to five systems without any transposing notation, and in which unison or parallel instruments are summarized in one. The consequence was, however, that these simplifications needed too many notes for the instrumentation, and the former complexity was replaced by a new kind of confusion. Therefore, this alternative could not be enforced, and Schoenberg, himself, abandoned it later. - The songs of op. 22 belong (as well as the celebrated *Pierrot lunaire*, op. 21) to Schönberg's atonal phase.



**100. SCHUBERT, Franz (1797–1828).** *Premier Quatuor pour deux Violons, Alto et Violoncelle* [...] *Opus 29*. Vienna: Spina, pl.-no. 10410 [c. 1854]. 63 pp. engraved score (title lithographed), large 4to., contemporary wrappers, slightly bumped, but music very clear. **£ 250**



Deutsch 804. **First edition of the score.** The first edition in parts was published by Sauer & Leidesdorf, Vienna, September 1824. The work was composed in February and early March 1824 and premiered on 14 March of that year by the Schuppanzigh Quartet at the Vienna Musikverein Room. The opus number (*Premier Quatuor*) in the title is misleading, since Schubert had previously written around 15 string quartets, including some nos lost.

Die Rose.

Von Friedrich Schlegel.

In Musik gesetzt  
von  
Franz Schubert.

Stimme. *Mässig, zart.*

Pianoforte.

Es lockte schöne Wärme Mich an das Licht zu wa-gen, Da Irrsinnig wol-le Glu-then, Das musst ich e-wig

blau-gen, Ich konnte lan-ge bli-ben in mil-den hei-tern Tä-gen, Nun muss ich frü-ke wol-len, Dem Ze-ken schon ent-sa-gen,

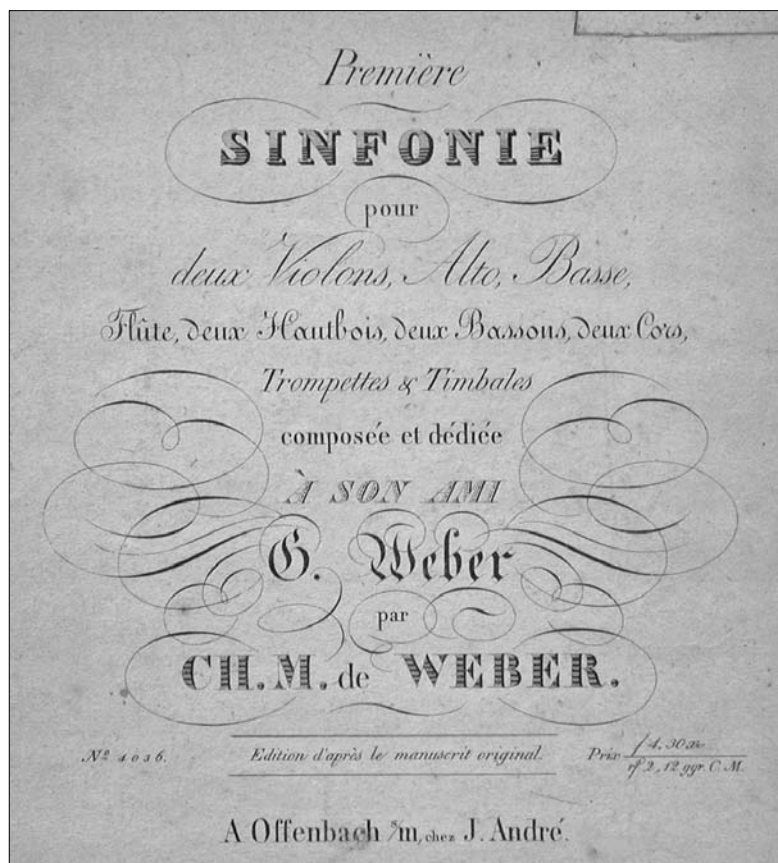
Es kam die Mor-gen-rö-the, da lach ich al-lis Za-gen, Und rief-est die Kus-se, Wo al-le Bei-te la-gen, Ich kann-te freund-lich auf-ten, und

mit-er Kre-ne tra-gen, Die wort-los heit die Sou-ne, die muss ich drum ver-ka-gen, Was soll der mil-de A-bend, muss ich von trau-erig fra-gen, Er

*Beilage z. Wiener Zeitsch. 55/1822.*

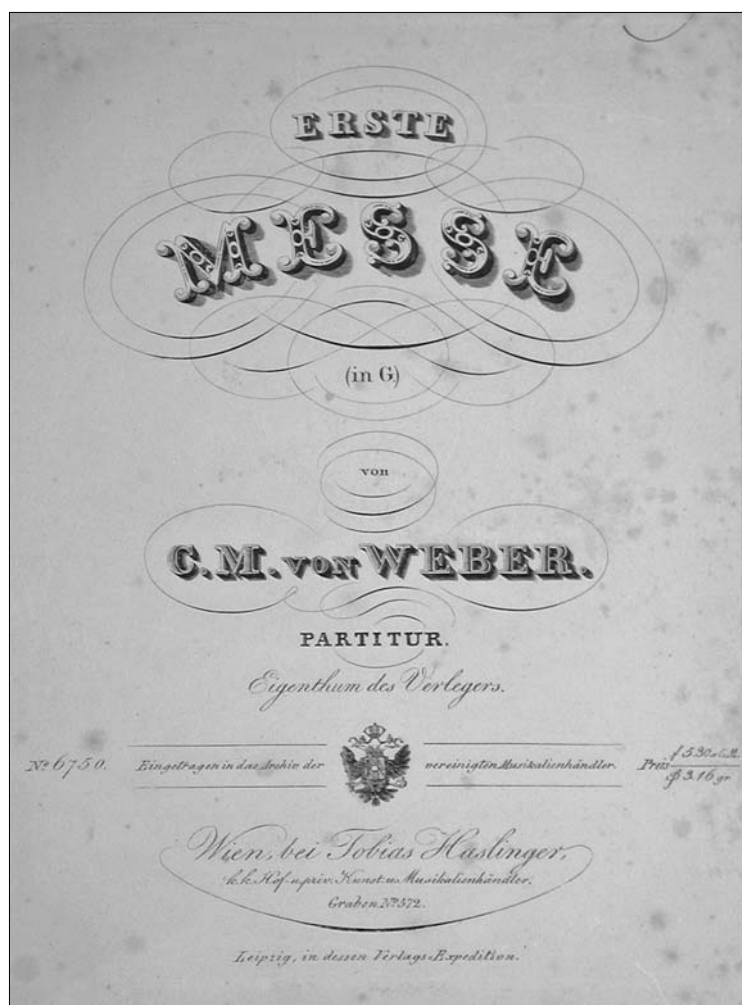
**101. SCHUBERT, Franz (1797–1828).** *Die Rose* [“Es lockte schöne Wärme”]. *Von Friedrich Schlegel. In Musik gesetzt von Franz Schubert.* Musical supplement to the *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*, 7 May 1822. 1 fol. with 2 pp. typeset, marked ‘**Beilage z. Wiener Zeitsch. 55./1822**’ and the imprint ‘*Gedruckt bey Anton Strauss*’. Foldings and a few stains. **£ 280**

Deutsch 745. – The extremely rare **first edition** of the first version of *Die Rose*, taken from Friedrich Schlegel’s cycle *Abendröte*, from which Schubert had set eleven poems to music. Schlegel was one of Schubert’s relatives; they first met in 1825. – The first separate edition of *Die Rose* was issued by Diabelli, in 1827, as op. 73 (pl.-no. 2490). While such editions are relatively common, the few Schubert first editions, published as supplements to periodicals, are extremely rare: These periodicals were rarely kept, and most of the edition was thrown away. The *Wiener Zeitschrift für Kunst...* was edited by Johann Schickh, one of Schubert’s friends, who had included c. 20 of his songs in this periodical. Our imprint is a particularly important source, since no autograph of this *lied* is known. – The second version was only published in 1895, in Schubert’s *Collected Works*.



**102. WEBER, Carl Maria von (1786–1826).** *Première Sinfonie* [C major] *pour deux Violons, Alto, Basse, Flûte, deux Hautbois, deux Bassons, deux Cors, Trompettes & Timbales composée et dédiée à son ami G. Weber. Edition d'après le manuscrit original.* Offenbach: André, ed.-no. 4036 [1819]. Complete set of parts, lithographed, folio: Fl. (4 pp.), ob.1 (5 pp.), ob.2 (3 pp.), fg.1 (5 pp.), fg. 2 (5 pp.), horn 1 (3 pp.), hr.2 (3 pp.), tr.1 (2 pp.), tr. 2 (2 pp.), timp. (2 pp.), vl.1 (7 pp.), vl.2 (5 pp.), vla. (5 pp.), Basso and Violoncello (9 pp.). Title-page a little browned, small loss on right upper corner affecting a few notes, otherwise a good copy. **£ 280**

Jähns Nr. 50; Constapel (André II) p. 239. – This is a re-edition of the set of parts, which had already been issued in 1812 by André (pl.-no. 3162). Weber composed his first and second symphonies at the same time, in 1807, when he was spending the year in Silesia, at the court of Duke Eugen von Württemberg. The latter's orchestra did not have clarinets, but excellent oboists and horn players; this explains the important oboe and horn solos, and the absence of clarinets in both symphonies. The composer did not appreciate them in later years. However, he did in fact re-publish them, probably due to lack of money, a constant problem in Weber's life. The namesake dedicatee, Gottfried Weber (1779-1839), a good composer and theorist, was one of Carl Maria's close friends; they first met in Mannheim in 1806.



**103. WEBER, Carl Maria von (1786–1826). Erste Messe** [in G]. Vienna: Haslinger, pl.-no. 6750 [1834]. 3 fol. (half title: *Musica sacra*; title, dedication), 77 pp. engraved full score, folio, wrappers, slightly stained in margins, otherwise fine. **£ 380**

Jähns no. 251; Weinmann (Senefelder-Steiner-Haslinger), vol. 2, p. 62. – **First edition.** Weber composed this mass between October 1818 and early 1819; it was to celebrate the fiftieth wedding anniversary of King Frederick Augustus I of Saxony and his wife, Queen Maria Amalia Augusta, and was first performed on 17 January 1819 in Dresden (Catholic Court Church). This is why this mass received the name ‘Jubel-Messe’ (anniversary mass). The offertorium, ‘In die solemnitatis’ (Jähns No. 250), was, however, not performed on that day and was also not included in the present edition, the first of which, only published 15 years later, was dedicated by the publisher to Anton, King of Saxony. - In many respects, the long tradition of the cantata mass reappears in the ‘Jubel-Messe’: It starts with inserted *arioso* sections, and shows figured bass notation in the organ part.

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## Part II

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## Music & Art; Ephemera

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### *Toulouse-Lautrec as a musical illustrator*

**104. DIHAU, Désiré.** *Le Fou* ('Ah! qui donc m'achètera') [...] *Paroles de Jean Richepin*. Paris: Joubert, ed.-no. L.B.5871 [1897]. Bifolium with the score for voice and piano and an additional leaf for the voice with six verses, lithographed, folio, a few creases. **£ 300**

Second issue of an edition of 1886. Désiré Dihau's *chansons* are copiously recorded in Pazdírek's *Universal-Handbuch* (1904 seq.), by far the most complete musical bibliography for the *Belle époque*. Dihau's works are, rightly, among the 'best-forgotten' – with one exception: *Le Fou* seems to be one of the few works which inspired **Henri Toulouse-Lautrec** to produce a musical title illustration.

### *A masterpiece of art nouveau in music*

**105. FRAGEROLLE, Georges.** *Chansons des Oiseaux* [...] *Dessins G. Fraipont, Ornémentations de Jean Closset, Préface de Armand Sylvestre, Poésies de: de Bonnard, D. de Bercy, F. Bret, G. Fragerolle....* Paris: Société Française d'Édition d'Art [1898]. 45 pp., oblong folio, original wrappers (slightly worn). **Illustration on lower cover.** **£ 150**

A. Silvestre's poem *Chanson des Oiseaux* is dated 5 november 1898. The volume is decorated with ten chromo-lithographs in fine pastel colours, illustrating each song and dedicated to different singers of the time. This is a very fine example of the combination of music and art, quite popular in France during the *Belle époque*, and also supported by composers such as Debussy and Satie.



*Oskar Kokoschka as illustrator*

**106. WALDEN, Herwarth (1878-1941).** *Die Judentochter. Dichtung aus des Knaben Wunderhorn / für Gesang und Klavier [Werk 17] / Umschlag-Zeichnung von Oskar Kokoschka.* Berlin: Verlag *Der Sturm* [c. 1915]. 4 pp., facsimile imprint (probably from the composer's manuscript), large folio (41 × 30 cm.); upper wrapper with large, coloured title signed 'OK' (text of *Die Judentochter* on verso); lower wrapper with printed colophon (*Druckerei für Bibliophilen / Berlin O 34*) and catalogue of Walden's and Kokoschka's publications in the Verlag *Der Sturm*. Folded and with very slight signs of use, with traces of red printer's ink coming through from the verso illustration, otherwise very well preserved. **£ 1.200**

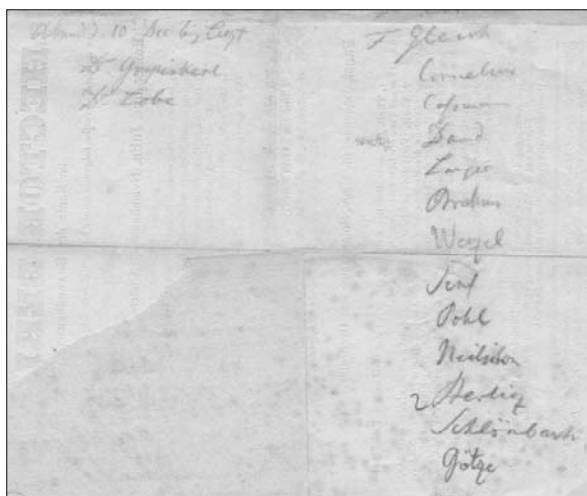
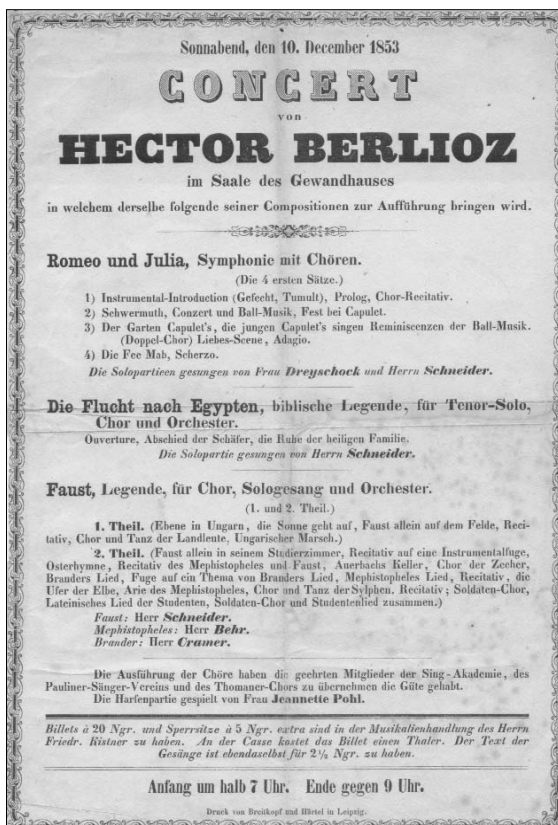
A typical, highly powerful *Gesamtkunstwerk* of Expressionism. Here, Walden created very impressively stark music to the famous, very sad folk song of the young Jewess, who would rather drown than be christened. The printing is coupled with particularly strong graphics by Oskar Kokoschka, who makes a rare appearance, here, as a musical illustrator. Herwarth Walden, (the artistic name of Georg Lewin), writer, critic and composer, founded and directed *Der Sturm* from 1910. This legendary periodical was one of the chief exponents of German Expressionism. As a composer, Walden belonged to the representatives of 'a-harmonic music'. His first marriage was to Else Lasker-Schüler. He went to Russia in 1932, where he died in 1941. **See also lower cover (inside).**

*A programme naming Franz Liszt's guests at his home*

**107. BERLIOZ, Hector (1803–1869).**  
*Concert von Hector Berlioz im Saale des Gewandhauses. Leipzig, 10. Dezember 1853, Anfang um halb 7 Uhr. Ende gegen 9 Uhr.* Playbill of 1 leaf, printed on one side, quarto (24×16.5cm.). Very small loss to the decorative border, a few small stains, otherwise in good. **£ 350**

In late 1853 and early 1854, Berlioz travelled through Germany again in order to promote his own works. He used them in an astonishingly free manner; according to our programme, none was performed in complete form: 1) only the first movements of *Romeo and Juliet*, 2) *The Escape to Egypt* (the central part of *L'Enfance du Christ*), 3) the first and second section of *Faust*.

The verso of the leaf contains a list of names, written in pencil, and reporting the persons present in an "Abend d.[es] 10. Dec. bey Liszt" ("night of the 10th December [1853]" at Franz Liszt's home).



No. 107, back, with list of names

According to it, among the guests at this reception were personalities such as Berlioz himself, the composer Peter Cornelius, the violoncellist Bernhard Cossmann, the violinist Ferdinand David, a Griepenkerl (probably Wolfgang Robert Griepenkerl, who had published the first monograph in German about Berlioz as early as 1843, *Ritter Berlioz in Braunschweig*), the flautist and writer, Johann Christian Lobe (who translated Berlioz's *Musical Journey in Germany*, 1843), and the music writer, Richard Pohl (who had also published on him).

**108. BUSONI, Ferruccio (1866-1924).** Concert programme for three piano recitals at the Beethoven-Saal in Berlin, 4 pp., 4to., folded, dark green print on heavy paper. £ 50

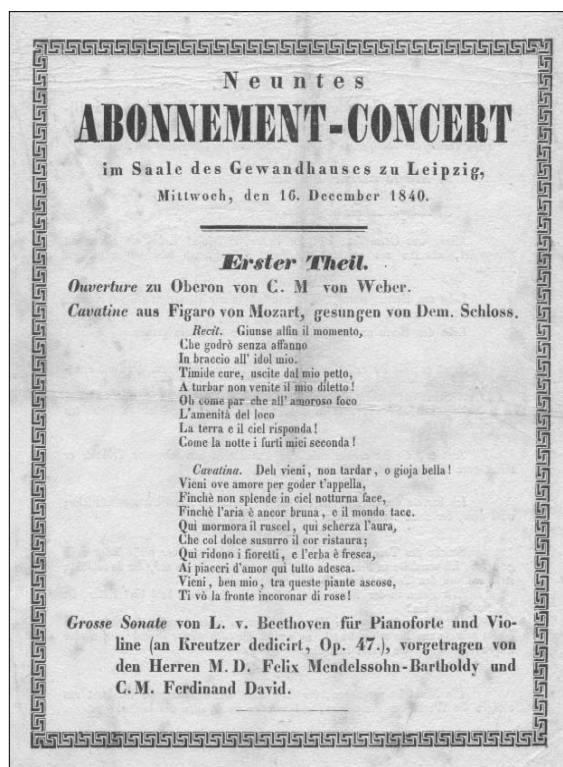
On 24 January, 3 February and 14 February 1906, Busoni played pieces by Chopin, Liszt, Beethoven, Franck, Rubinstein, Alkan and Brahms, in his Berlin concerts.

**109. CHAUSSON, Ernest (1855-1899).** Printed obituary notice, signed by Mme Ernest Chausson and her family on the occasion of the composer's death on 10 June 1899. Together with an autograph letter signed by Jeanne Chausson, the composer's wife, sent to Max Kalbeck, the translator of *Le roi Arthus*, Chausson's last opera; 3pp., 8vo. (11 x 18 cm.) with mourning border. £ 140

Mrs. Chausson informs Kalbeck of her husband's tragic death in a cycling accident, and asks him to revise several parts of the German translation of *Le Roi Arthus*. Both the composer and his friend, Baron de Lallemand, felt that some of the translation needed more work. *Le Roi Arthus*, which was composed between 1886 and 1895, discloses Chausson's intimate thoughts on life, frequently reflecting Schopenhauer's pessimism.

**Mendelssohn as a Conductor and  
Pianist**

**110. MENDELSSOHN BARTHOLDY, Felix (1809-47).** *Neuntes Abonnement-Concert im Saale des Gewandhauses. Leipzig, 16. Dezember 1840 ... der Anfang ist für diesmal um 7 Uhr.* Playbill of 4 pp., small quarto (22.5x18.5cm.), folded, slightly stained. £ 380



This concert included Weber's *Overture to Oberon*, the recitative and aria "Deh vieni, non tardar" from Mozart's *Figaro*, and Beethoven's *Kreutzer Sonata*, performed by Ferdinand David (violin) and Mendelssohn (piano). The second part included *Lobgesang*, Mendelssohn's celebrated *Symphonie-Cantate nach Worten der heiligen Schrift*. This was the second performance of the revised version (the first version had been first performed on 25 June 1840 on the occasion of the *Gutenbergfest*); the concert of 16 December was attended by King Friedrich August of Saxony who is said to have expressed his admiration to the composer. The soloists of *Lobgesang* are not known; the programme says only: "Den Vortrag der Vocalparthie hat eine Anzahl hiesiger Dilettanten und Künstler gütigst übernommen."

**Theatre Royal, Drury Lane.**  
 This Evening, SATURDAY, March 14, 1829.  
 His Majesty's Servants will act for the Second Time a new Ballad Opera, entitled The

## CASKET.

*The MUSIC composed by MOZART*  
 And now performed for the second time in this Country;  
*Arranged and adapted to the English Stage by M. ROPHINO LACY.*

The Grand Duke, Mr. J. VINING,  
 Count Blomberg, Mr. W. FARRREN,  
 Ludolph, Mr. BRAHAM,  
 Wilhel, Mr. JONES,  
 Charles, Mr. HARLEY,  
 Bernhalt, Mr. COOPER,  
 Staritz, Mr. WEBSTER, Darwold, Mr. E. VINING,  
 Emance, Miss BETTS,  
*(Her Second Appearance in this Theatre)*  
 Adela, Miss LOVE,  
 Madame Bernhalt, Mrs. WEST.

A new which, for the Sixth Time, an entirely new Rustic Ballet, called

### Little Goody Two Shoes

*The MUSIC composed and selected by Mr. R. HUGHES*  
 Margery and Little Goody Two Shoes, Miss ROSA BYRNE  
 Principal Dancers, Miss GELIC, Miss RYAN, Miss LESKE  
 Characters & Village Girls—Mess. HOWELL, WIELAND, GHIRINI, BARTLETT, FENTON,  
 and Messrs MACDONALD, BATAIN, CHIRINI, VALLANCY, WEBSTER, &c. &c.

To conclude with (33rd time) a Musical Farce, in Two Acts, called

### The Illustrious Stranger.

Aboulfar, Mr. THOMPSON, Arran, Mr. BLAND, Alhajan, Mr. WEBSTER,  
 Gimbo, Mr. HARLEY,  
 Bowbell, Mr. LISTON,  
 High Priest, Mr. FENTON, Officers, Messrs. C. JONES and HONNER,  
 Irma, Miss PINCOTT, Fatima, Miss LOVE.

The new Ballad Opera of

### THE CASKET,

On Tuesday Evening, was performed in a brilliant and overflowing House with marked and enthusiastic Approbation  
 and will be repeated this Evening, and Tuesday, next.

Miss BETTS,  
 Upon her First Appearance at this Theatre, having been most uniformly applauded, will repeat the Character  
 of Emance, in the NEW BALLAD OPERA, this Evening.

The new Operetta of *Love in Wrinkles* will be performed early in the ensuing week.

Monday,.... The late New Tragedy of *Caswallon, or the Briton Chief.*  
 Cavalles, Mr. Young, Sir Armys Fitz-Gibbert, Mr. Cooper, Emma, Miss Phillips,  
 With the new Rustic Ballet of *LITTLE GOODY TWO SHOES.*  
 And the Romantic Opera of *Der Freischutz.*  
 After which it must necessarily be laid aside, in consequence of the preparation making for the  
 EASTER DRAMA.

Tuesday, [3rd time] the new Ballad Opera of *The CASKET.*  
 And *Charles the Twelfth* Charles the XIIIth, Mr. W. Farrren, Adam Brock, Mr. Liston.

Thursday, the Tragedy of *Rienzi*, *Deaf as a Post.* And *Charles the Twelfth.*  
 The Comedy of *The*

### PROVOKED HUSBAND

Will be revived, with the following Cast of principal Characters, on SATURDAY, the 21st Inst.

Lord Towndly,.... Mr. Young, Manly,.... Mr. Cooper,  
 Sir Francis Wronghead,.... Mr. W. Farrren, Squire Richard,.... Mr. Harley,  
 Count Bassett,.... Mr. Browne, John Moody,.... Mr. Liston.  
 Lady Towndly,.... Miss Phillips,  
 (Her First Appearance in Comedy)  
 Lady Grace,.... Mrs. Faucit, Lady Wronghead,.... Mrs. C. Jones,  
 Miss Jenny,.... Miss Love.

A New Farce is in Rehearsal, and will be produced as speedily as possible.

**111. MOZART, Wolfgang Amadeus (1756–1791).** Playbill for a pastiche from *Idomeneo* [K. 366], dated London, 14th March 1829, Theatre Royal, Drury Lane: *This Evening* [...] *His Majesty's Servants will act (for the Second Time) a new Ballad Opera, entitled The Casket. The Music composed by Mozart and now performed for the second time in this Country; Arranged and adapted to the English Stage by M. Rophino Lacy.* 1 leaf, folio (34.5×21cm.), slightly browned. £ 100

According to Loewenberg (col. 387), the first performance of this pastiche was given on 10 March 1829, for which Michael Rophino Lacy (1795–1867) used Mozart's *Idomeneo* as a musical 'store' for elaborating on a dramatic idea of Eugène Scribe's *Les premiers amours*. The playbill praises the production to the skies: "The new Ballad Opera of the Casket, On Tuesday Evening, was performed to a brilliant and overflowing House with marked and enthusiastic Approbation." The night included two further sections: "an entirely new Rustic Ballad, called *Little Goody Two Shoes*. The Music composed and selected by Mr. R. Hughes", and "a Musical Farce, in Two Acts, called *The Illustrious Stranger*".



As for 19th century England, Loewenberg quotes no other performance of *Idomeneo* (if ever 'performance' is an adequate term in such a case); a fully-fledged production seems to have been given only in Glasgow, in 1934.

*The first English production of Die Entführung aus dem Serail'*

112. MOZART, W. A. Playbill of *Die Entführung aus dem Serail* [K. 384], London, 11 November 1828, Theatre Royal, Covent-Garden: This present Tuesday [...] will be acted, the last new Opera of The Seraglio. The Music arranged, & adapted from Mozart's celebrated Opera [...] With additional Airs, &c. composed by Mr. Kramer. 1 leaf, folio (35.5×20cm.). £ 160

The première of this first English production of Mozart's *Entführung* took place on 24 November 1827; it must have been very successful since our playbill dates from one year later. One of its highlights was the singer, Lucia Elisabeth Vestris, (1797–1856), who was active in London from 1820. The playbill suggests that the performance must have been rather different from the original version; "there are Mahometans, Greeks, Foreigners, and the scenery is quite extraordinary: 1. The Seraglio Garden, and a distant View. 2. A Corridor in the Palace. 3. A splendid Chamber in Ibrahim's Palace. 4. A Close Walk in the Garden. 5. Drop Scene – Ruins of an Amphitheatre in the Island. 6. Ruins of the Temple of Bacchus, by Moonlight) – and since Mozart did not compose enough for Madame Vestris, there was an additional *The Farce of The £100 Note*, in which the prima donna would sing a Ballad called 'Homage to Charlie' (composed expressly for her by A. Lee)... For the prevention of fire, the direction promises that The Gas is entirely removed from the Dress Circle, which will in future be illuminated with Wax."

**Theatre Royal, Covent-Garden**  
 The Public is respectfully informed that  
**THE GAS is entirely removed from the Dress Circle, which will in future be illuminated with WAX.**  
 MR KEAN'S repeated performances of the character of OTHELLO, being attended with unalloyed plaudits and attraction, he will again perform that character on Thursday next, and on Monday (By Special Desire) he will perform the character of RICHARD THE THIRD.  
 This present TUESDAY, Nov. 11, 1828, will be acted, the last new Opera of  
**THE SERAGLIO.**  
 The Music arranged, & adapted from MOZART'S celebrated Opera,  
**Die Entführung aus dem Serail,**  
 With additional Airs, &c. composed by Mr. KRAMER.  
 The Scenery painted entirely by Mr. ROBERTS.  
**MAHOMETANS.**  
 Ibrahim, (Bassa of the Isles), Mr. WARDE,  
 Malek (a veteran Officer) Mr. EGERTON, Osmya (Attendant of the Seraglio), Mr. J. RUSSELL,  
 Moutar, (his Deputy) Mr. FULLER, Mute Slave, Mr. F. SUTTON,  
 Captain of the Janissaries, Mr. TINNEY, Scullion, (a Page) Mr. HOLL, Zayde, Miss HENRY.  
**GREEKS.**  
 Eudoxius, (a Proprietor) Mr. TURNOUR, Alexis, (his Grandson), Miss H. CAWSE,  
 Demetrius, (Captain of a Corsair), Mr. HORREBOW,  
 Theodore, (a Labourer in the Bassa's Gardens) Mr. HENRY, Boys, Masters WATSON,  
 Doris, Miss CAWSE.  
**FOREIGNERS.**  
 Belmonte, a Sicilian Nobleman, Mr. BIANCHI TAYLOR,  
 Pedrillo, Mr. WRENCH, Dr. O'Callaghan, Mr. POWER,  
 Constanza, Miss HUGHES,  
 Blonda, Madame VESTRIS.  
**SUCCESSION OF THE SCENERY.**  
 ACT I.—Scene 1.  
 The RUINS of the TEMPLE of BACCHUS.—Morning—Sun-rise.  
 2. Exterior of a Greek Country House.  
 3. The BASSA'S PALACE and CANAL, on which the GONDOLA conveys Ibrahim and Constanza to the Interior.  
 Act II.—Scene 1.—The SERAGLIO GARDEN, and distant View.  
 2. A Corridor in the Palace.—3. A splendid Chamber in Ibrahim's Palace  
 4. A Close Walk in the Garden.—5. Drop Scene.—RUINS of an Amphitheatre in the Island  
 6. Ruins of the Temple of Bacchus, by Moonlight.  
 Act III.—Scene 1.—Solitary part of the Sea Shore, by Moonlight. 2. A Corridor in the Palace.  
 3. Exterior of Women's Apartments in the Seraglio, with Garden by Moonlight.  
 4. The private Chamber of Ibrahim.—5. The Prison Chamber.  
 6.—The PALACE of the BASSA overlooking the Bay.  
 After which, the Farce of  
**THE £100 NOTE.**  
 Montmorency, Mr. WRENCH, Morgan, Mr. BLANCHARD,  
 James, Mr. BARTLEY, O'Shocknessy, Mr. POWER,  
 Billy Black, Mr. KEELEY, Paperfund Mr. TURNOUR, Bilker, Mr. EVANS  
 Constables, Mess. Atkins and Irwin, Waiters, Mess. Mears and J. Cooper  
 Postboy, Mr. Heath, Ostlers, Mess. Sutton and F. Sutton  
 Lady Pedigree, Mrs. DAVENPORT,  
 Miss Arlington, — — — — — Madame VESTRIS.  
 In which she will sing a BALLAD called  
**"HOMAGE TO CHARLIE,"**  
 Composed expressly for her by A. LEE; and introduce  
**THE BAVARIAN BROOM GIRL'S SONG.**  
 Mrs. Arlington Miss HENRY, Nurse Mrs. WESTON, Chambermaid Mrs. WILSON  
**A Musical Farce,**  
 (in which Madame VESTRIS will perform a principal Character) is announced, and will be produced next week  
**MISS BYFIELD's** brilliant reception and increasing popularity, have induced the Manager to conclude with her a permanent engagement.—She will appear again in ROSINA on Thursday next; which will speedily be followed by the character of POLLY, in THE BEGGAR'S OPERA.  
 Tomorrow the Comedy called **THE WIFE'S STRATAGEM.**  
 Willing Mr. WARDE, Volante Mr. WRENCH, Barnacle Mr. BLANCHARD, Bob Barnacle Mr. KEELEY  
 Mrs. Willing, Mrs. CHATTERLEY, Arabella, Madame VESTRIS.  
 After which, the Comedy of **CHARLES THE SECOND.**  
 To conclude with **THE INVINCIBLES.**  
 On Thursday, Shakspeare's Tragedy of **OTHELLO.** Cassio, Mr. C. KEMBLE,  
 Othello, Mr. KEAN, Iago, Mr. WARDE, Desdemona, Miss JARMAN, Emilia, Miss LACY.  
 After which, the Opera of **ROSINA.**—Rosina, Miss BYFIELD.  
 On Friday, the Comedy of **THE WONDER.**  
 Don Felix, Mr. C. KEMBLE, Don Lopez, Mr. BLANCHARD, Don Pedro, Mr. MEADOWS,  
 Col. Britton, Mr. GREEN, Gibby, Mr. BARTLEY, Lisardo, Mr. FAWCETT,  
 Violante, Miss JARMAN, Flora, Mrs. GIBBS.  
 After which, the Barletta of **MIDAE.**  
 Apollo, Madame VESTRIS,  
 Midas, Mr. J. REEVE, (his first appearance in that character)  
 On Saturday will be revived W. B. HEATON'S Comedy of **THE COUNTRY GIRL.**  
 In which **A YOUNG LADY** will appear for the first time on our stage in the character of **PEGGY.**  
 With (5th time) the Interlude of **MORE BLUNDERS THAN ONE.**  
 So called with the popular Operatic Homage of **THE BOTTLE TRIP.**  
 Managed by W. HAYWOOD, & B. BARNACK, PROPRIETORS.

**Theatre Royal, Hay-Market.**

**Miss BARTOLOZZI**  
Respectfully informs her Friends and the Public, that  
**HER BENEFIT**  
Will take place  
On **TUESDAY** next, **OCTOBER 14, 1828.**  
On which occasion

**Madame VESTRIS,**  
(Who has kindly offered her Services) will make her **FIRST** and **ONLY**  
appearance this Season.

The Entertainments selected for the Evening are the Opera of

**The Marriage of Figaro**

Count Almaviva, Mr. V I N I N G,  
Antonio; Mr. W I L K I N S O N, Fiorello, Mr. H U C K E L,  
Figaro, Mr. J. R E E V E,  
Cherubino, (the Page,) Mrs. H U M B Y,  
Countess Almaviva, (first time) Miss BARTOLOZZI,—in which she will sing  
"Tyrant, soon I'll bust thy Chains."  
Susanna, (for this Night only) Madame V E S T R I S,—who will introduce  
"What can a poor Maiden do?" and "The Light Guitar."  
After which, an Operatic Comedy, (in Two Acts) called

**THE RENCONTRE;**  
Or, Love Will Find Out the Way.  
The OVERTURE and MUSIC composed by H. R. BISHOP.

Bayou de Bonceur, Mr. W. F A R R E N,  
Colonel de Courcy, Mr. V I N I N G, Major Moustache, Mr. W I L L I A M S,  
Lieut. St. Leon, Mr. G. S T A N S B U R Y—Officer of Gendarmes, Mr. G A L L O T,  
Pierre, (Servant to de Courcy,) Mr. J. R E E V E,  
Madame de Merville, Miss F. H. K E L L Y,  
Justine; Madame V E S T R I S,—in which she will introduce  
"Love was once a Little Boy."

In the Course of the Evening,  
**MADAME VESTRIS and MISS BARTOLOZZI**  
Will Sing the Celebrated Song, arranged as a Duett, of  
**"BUY A BROOM."**

**Mr. A. LEE will preside at the PIANO FORTE.**  
Mr. C U D D Y, (Pupil of Mr. Nicholson) will play a CONCERTO on the  
FLUTE, composed by Nicholson.

To conclude with the Burletta of

**M I D A S.**

**I M M O R T A L S.**  
Jupiter, Mr. C. M O R R I S,  
Apollo, Miss B A R T O L O Z Z I,  
Pan, Mr. W. W E S T,

**M O R T A L S.**  
Midas, Mr. W. F A R R E N,  
Danaëtas, Mr. H U C K E L, Sileno, Mr. G A L L O T,  
Mysis, Mrs. T A Y L E U R E,  
Nysa, Miss M. G L O V E R, Daphne, Mrs. T H I L L.

BOXES 5s.—PIT 3s.—FIRST GALLERY 2s.—SECOND GALLERY 1s.  
Tickets, and Private Boxes to be had of Miss BARTOLOZZI, No. 1,  
Cockspur Street, Pall Mall East; and of Mr. MASSINGHAM, at the Box-  
Office of the Theatre

*A programme of at least seven  
hours duration*

113. MOZART, W. A. Playbill for *Le Nozze di Figaro* [K. 492], London, 14. October 1828 – *Theatre Royal, Hay-Market: Miss Bartolozzi Respectfully informs her Friends and the Public, that her Benefit Will take place On Tuesday [...] On which occasion Madame Vestris (Who has kindly offered her Service) will make her First and Only appearance this Season. Their Entertainments selected for the Evening are the Opera of The Marriage of Figaro. Folio (31.5 × 19cm.). Slightly creased. £ 150*

The first London performance of *Figaro* in Italian took place on 18th June 1812 at the Haymarket Theatre. Since the rival Covent Garden Theatre issued an English version in 1819 (the music arranged by Sir Henry Rowley Bishop, texts revised by T. Holcroft), the Haymarket Theatre may have been encouraged to maintain the old Italian version.

It may, however, not be called 'original', since many additions are announced on the playbill: Miss Bartolozzi as Contessa (for the first time) will sing 'Tyrant, soon I'll blust thy Chains', and Madame Vestris (for this Night only) 'What can a poor Maiden do?' and 'The Light Guitarre'. – Two further works are offered to the public on the same occasion: An Operatic Comedy, (in Two Acts) called *The Rencontre, or: Love Will Find Out the Way*. The Overture and Music composed by H. R. Bishop and the Burletta of *Midas*. Since this is still not enough for the night, Mr. Cuddy (Pupil of Mr. Nicholson) will play a Concerto on the Flute, composed by Nicholson (Mr. A. Lee will preside at the Piano Forte)...

*One of the earliest performances of 'Don Giovanni' in England*

114. MOZART, W. A. Playbill for *Don Giovanni* [K. 527]. London, 8 August 1817, Theatre-Royal, Richmond: ... for the 3d time the New Grand Drama, which has been performed with the most unbounded Applause at the Opera House and Covent-Garden Theatre, call'd *Don Giovanni, Or, The Libertine. With the Overture, and all Mo-zart's Music, &c.&c.* 1 leaf, folio (32×17.5cm.), slightly spotted, a few creases. £ 160

In this programme, *Don Giovanni* was the highlight of a long night starting with Coleman's celebrated and popular *Comedy of the Heir at Law*. The first performance of *Don Giovanni* in England took place on 12th April 1817. Our playbill refers to the third performance and promises the sensational details of the production: "*The Cemetery by Moon-light, with a grand Equestrian Statue. A Street in Sevilla by Lamp Light. Scene the last: A Magnificent Saloon, Which is broken, and exhibits the Ghost of Don Pedro. A Throne of Fire rises, charged with Demons and Infernal Spirits; Don Giovanni seized, and made to descend enveloped in the flames*" – this was not for the faint-hearted!

THE GRAND DRAMATIC SPECTACLE OF  
**DON GIOVANI.**  
 This SPLENDID ROMANCE continuing to be received with acclamations of applause, will be repeated.

Theatre-Royal, Richmond,  
 On FRIDAY next, AUGUST 8th, 1817,  
 Will be performed, Colman's celebrated and popular Comedy of THE

**Heir at Law.**

Daniel Dowlas (alias Lord Duberly)	Mr. AMBROSE,
Dick Dowlas	Mr. KLANERT,
Henry Morland	Mr. WEST,
Zekiel Homespun	Mr. BISHOP,
John	Mr. WOOLMER,
And Doctor Pangloss	Mr. HUGHES.
Deborah Dowlas (alias Lady Duberly)	Mrs. HEAD,
And Cicely Homespun	Mrs. KLANERT.
	Caroline Dormer
	Mrs. BARNARD,

END OF THE PLAY,  
*A SONG BY MR. WARD.*  
 After which will be presented, (for the 3d time) the NEW GRAND DRAMA, which has been performed with the most unbounded Applause at the Opera House and Covent-Garden Theatre, call'd

**Don Giovanni**  
 Or, The LIBERTINE.  
 With the OVERTURE, and all MOZART'S MUSIC, &c. &c.  
 [The New Scenery by Messrs. DEARLOVE and FLOWER;—the Machinery by Mr. FRANKLIN.]

Don Giovanni	Mr. MUSGRAVE,
Don Pedro	Mr. WELSH,
Lopez	Mr. DEARLOVE,
Donna Elvira	Mrs. CHURCH,
Zerlina	Mrs. KLANERT,
Don Octavio	Mr. WEST,
Figaro	Mrs. FLOWER and WOOLMER,
Leopoldo (Don Giovanni's Valet)	Mr. AMBROSE.
Donna Leonora	Mrs. BARNARD,
Maria	Mrs. COOKE.

THE DANCE  
 (Produced under the Direction of Mr. BROWN.)  
 By Messrs. BROWN, FLOWER, WOOLMER.—Mrs. AMBROSE, Miss HEAD, and Miss COOKE.  
 In the Course of the Piece, the following NEW SCENERY:

**DON PEDRO'S HOUSE AND PLEASURE GROUNDS.**  
 Gardens, and distant View, with Booths, and Representation of

**A CARNIVAL.**

THE CEMETERY BY MOONLIGHT, WITH A GRAND  
**Equestrian Statue.**  
 A STREET IN SEVILLE BY LAMP LIGHT.  
 SCENE THE LAST.

**A MAGNIFICENT SALOON,**  
 Which is broken, and exhibits the GHOST OF DON PEDRO.

**A THRONE OF FIRE**  
 Rises, charged with Demons and Infernal Spirits; Don Giovanni is seized, and made to descend  
**ENVELOPED IN THE FLAMES.**

**The Last Night of The Magic Flute!!!**

**THEATRE ROYAL, COVENT GARDEN.**

**HER MAJESTY** 498

Having been most graciously pleased to permit the German Operas to be announced under Her Royal Patronage,

**On THURSDAY Next, June 13, 1833,**  
Will be performed (for the 7th Time on the English Stage) Mozart's Grand Opera of The

**MAGIC FLUTE.**

Sarastro. (an Orator) Herr DOBLER.  
Prince Tamino, - Herr HAITZINGER.  
Atas, (Chief Usher of the Temple of Isis) Herr SCHÄFER,  
1st Priest, Herr CRONAU, 2nd Priest, Herr HOFMANN, 3rd Priest, Herr KERN,  
Papageno, (a Bird Catcher) Herr UÉTZ.  
Monastatos, (a Moor) Herr MEISSINGER,  
Astrifiamante, (Queen of the Night) Madame STOLL BÖHM,  
Pamina, (her Daughter) Madame SCHROEDER DEVRIENT,  
Phraos, } Attendants on the Queen of the Night } Madame MICHALESKI,  
Myrrha, } } Madame HEISSE,  
 } } Madame SEILE.  
Three Genii, Dem. MOOR, Dem. MOOR, and Dem. KEITH.  
An Old Woman, (afterwards Papageno) Madame MEISSINGER,  
**THE FOLLOWING IS A LIST OF THE CHORUS ENGAGED:-**  
Dem. Moor, Dem. Kuhl, Dem. Borovsky, Dem. Moor, Dem. Heisse, Dem. Hergen,  
Dem. Kuth, Dem. Mansfeld, Dem. Stehle, Dem. Mansfeld, Franlien Von Siele,  
Mad Spangenberg, Mad. Kikebusch, Mad. Hofmann, Mad. Eiling, Mad. Derossi, &c.  
Herr Cronau, Herr Hofmann, Herr Steinbauer, Herr Spangenberg, Herr Kikebusch, Herr  
Vogler, Herr Meissinger, Herr Kern, Herr Woywoda, Herr Spiegel, Herr Groschel,  
Herr De Rossi, Herr Michaleski, Herr Schirmer, &c. &c.  
Herr Günther, Herr Hoppe, Herr Crömer, Herr Eiling, Herr Raibel, Herr Amelung,  
Herr Herbert, Herr Korber, Herr Yinsen, Herr Deutsch, &c. &c.

After which, the Musical Entertainment of The

**WATERMAN.**

Bundle, ... Mr. AYLIFFE, Tom Tug, ... Mr. TEMPLETON, Robin, ... Mr. HARLEY,  
Wilhelmina, ... Miss BETTS, Mrs. Bundle, Mrs. C. JONES.

The Evening's performances will terminate with the New Ballet of

**The Pages of the Duke de Vendome.**

Duke de Vendôme, ... Mr. GILBERT,  
Pedrillo, ... Mr. BARTLETT,  
Pages.—Victor, ... (Son of Marimon) ... Mademoiselle A U G U S T A,  
Auguste, Miss B A S E K E, Eugene, Miss H U N T, Philippe, Miss S H A W,  
Honest, Miss Gillman, Louis, Miss Hill, Edmond, Miss Froud, Theodore, Miss Jefferson,  
Madame de St. Ange, Madame N E V I L L E, Elise, (her Niece) Miss B A L L I N,  
Rosino, (Pedrillo's Daughter) Miss G I L B E R T.

**EXTRAORDINARY MUSICAL ATTRACTION.**  
The Public is respectfully informed, that in consequence of Madame MALIBRAN having extended her Engagement at Drury Lane Theatre to One More Night, the performance of **THE MARRIAGE OF FIGARO** is necessarily postponed until Friday next; when, in addition to the previous Announcement of Talent, **SIGNOR ZUCHELLI** will have the honour of making his First Appearance on the English Stage.

On Friday, ... The Opera of **THE MARRIAGE OF FIGARO.**  
Figaro, ... Signor ZUCHELLI,  
The Countess, ... Madame DE MERIC,  
The Page, ... Madame VESTRIS.  
(who, in a most laudable desire to aid the Cast, has consented to appear in the part on this occasion.)  
Susanna, ... Madame MALIBRAN.  
After which will be performed, by Special Desire, the German Opera of **FIDELIO.**  
Leonora, ... Madame SCHROEDER DEVRIENT.  
On Saturday, ... An Opera, in which Madame Malibran, Madame Vestris, & Madame De Meric will appear

**Weber's Grand Opera of EURYANTHE.**  
Is in rehearsal, and will be produced (for the First Time in this Country,) on Monday next.

*Covent Garden announces Maria Malibran as Susanna*

115. MOZART, W. A. Playbill for *Die Zauberflöte* [K. 620], London: 13 June 1833, *Theatre Royal, Covent Garden: The Last Night of The Magic Flute!* [...] *Her Majesty Having been most graciously pleased to permit the German Operas to be announced under Her Royal Patronage. On Tuesday [...] Will be Performed (for the 7th Time on English Stage) Mozart's Grand Opera of The Magic Flute.* 1 leaf, fol. (34×21cm), small tears on edges, a little browned. £ 140

The first English performance of *Die Zauberflöte* took place in London, on 6<sup>th</sup> June 1811, but in an Italian translation by G. de Gamera. The original version was given only by the Dresden opera company, then on tour in England, on 27 May 1833 with W. Schröder-Devrient (she was a member of this opera from 1822 to 1847).

After *Die Zauberflöte*, the public was allowed to admire the *Musical*

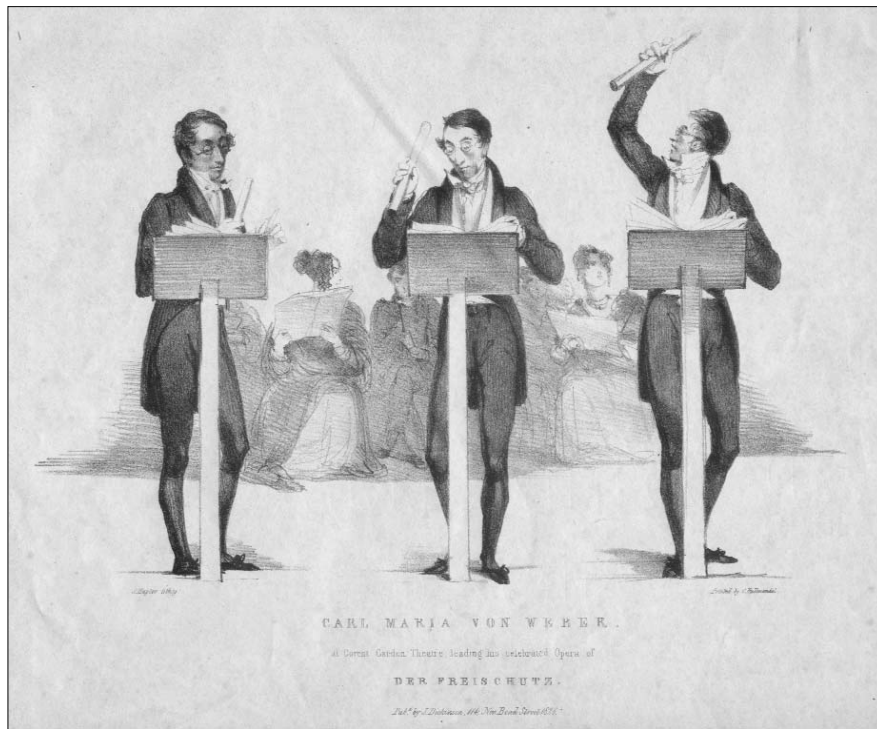
*Entertainment of The Waterman and the New Ballet of The Pages of the Duke de Vendome.* – The playbill informs the public of a special event the next day: “As an Extraordinary Musical Attraction”, **Maria Malibran**, as Susanna, has extended her Engagement at Drury Lane Theatre to a further performance of *The Marriage of Figaro*. Further-more, the public is informed that Weber’s Grand Opera of *Euryanthe* is in rehearsal, and will be first produced in England on 17 June 1833.



*First performances of Schumann's Sonata op. 105 and Trio op. 110*

**116. SCHUMANN, Clara (1819–96).** Playbill for the *Musikalische Morgen-Unterhaltung im Saale des Gewandhauses. Leipzig, 21 March 1852, Vormittag 11 Uhr.* 1 leaf (printed on one side), quarto (25×19cm.), with a fine border. In excellent condition. **£ 300**

This was a benefit concert (*Die Einnahme ist für einen milden Zweck bestimmt*). The programme consisted of Robert Schumann's Violin Sonata op. 105, first performed on that occasion, three (of four) movements of the posthumous string quartet op. 81 by Mendelssohn, several *lieder*, and, at the end, also a première, Schumann's piano trio in G minor, still in manuscript (published the same year as op. 110). Beneath Clara Schumann, further musicians are announced such as Ferdinand David (1810–1873, violin professor at the Leipzig *Konservatorium* since 1843 and soloist of the first performance of Mendelssohn's Violin Concerto in 1845), called 'the soul of the Leipzig Gewandhaus- und Opernorchester' (Mendel-Reissmann, 1873). Furthermore, a performance was given by the violinist, Engelbert Röntgen, (1829–1897, David's pupil and successor as Konzertmeister in 1869), and the violoncellist, Julius Rietz, (1812–1877, director of the Gewandhaus-orchester after Mendelssohn's death in 1847).



**117. WEBER, Carl Maria von (1786-1826).** The famous series of three stunning portraits of Weber as a conductor, lithographed by J. Hayter, printed by Hullmandel, London: J. Dickinson 1826. 1 leaf oblong folio (26.9 x 35.5 cm.), very slightly stained, otherwise very fine. **£ 1,750**

The caption explains the occasion, on which the drawings were made: '*Carl Maria von Weber at Covent Garden Theatre, leading his celebrated Opera of Der Freischutz.*' In August 1824, Charles Kemble, the manager of Covent Garden theatre in London, commissioned a new opera from Weber, thus reacting promptly to the *Freischutz mania*, which had swept over from Paris to London during the same year. Weber agreed to compose *Oberon*, but, due to his declining health and his Berlin engagements for *Euryanthe*, the score was not yet completed when the composer arrived in London on 5 March; he finished the *Oberon* overture and Act 3 at George Smart's home. 'The première of *Oberon* on 12 April 1826 was a great success, with lavish settings and spectacular scenic effects that impressed even Weber, and the opera remained popular throughout the season.' (TNG/2) Furthermore, Weber conducted oratorios, two benefit concerts, the *Jubel-Cantate* and planned, for the 5th of June, *Der Freischutz*. But finally, he was too exhausted; his illness forced him to abandon his last project – he died during the night of 4-5 June.

Hayter's famous drawings were taken during the *Freischutz* rehearsals; they are very rare documents of the positions taken by conductors at work during that time, which were quite different from those of today.. These are the last portraits of Weber, who, however, shows no signs of the tuberculosis which was to induce his death, a few days later.

## **Catalogue 43**

### **General and bibliographical abbreviations**

- BSB *Bayerische Staatsbibliothek München. Katalog Musikdrucke.* 17 vol. (Munich, 1988-90)
- Benton **Benton, R.** *Ignace Pleyel. A Thematic Catalogue of his Compositions* (New York, 1977)
- BUC **Schnapper, E. B.** *The British Union Catalogue of Early Music printed before the year 1801.* 2 vols. (London, 1957)
- Catalog Breitkopf **Brooke, B. S.** *The Breitkopf Thematic Catalogue.* Reprint. New York, 1966.
- Constapel **Constapel, B.** *Der Musikverlag J. André in Offenbach am Main. Verzeichnis der Musikalien von 1800 bis 1840.* (Tutzing, 1998)
- Correspondance générale: **H. Berlioz, H.** *Correspondance générale.* (Paris, 1975)
- CPM *Catalogue of printed music in the British Library to 1990* (CD version, London, 1993)
- Deutsch **Deutsch, O. E.** *Schubert. Thematic Catalogue of all his Works* (New York, n. d.)
- Devriès-Lesure **Devriès, A. & Lesure, F.** *Dictionnaire des éditeurs de musique français,* 3 vols. (Genève, 1979-88)
- Dorf Müller **Dorf Müller, K.** *Beiträge zur Beethoven-Bibliographie* (Munich, 1978)
- ed. no. edition number
- Eitner **Eitner, R.** *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten...* Reprint, 5 vols. (Graz, 1959)
- f., ff. leaf, leaves
- Fuld **Fuld, J. J.** *The Book of World-Famous Music. Classical, Popular and Folk.* Third Edition (New York, 1985)
- Gérard **Gérard, Y.** *Catalogue of the Works of Luigi Boccherini* (London, 1969)
- Göthel **Göthel, Folker.** *Thematisch-bibliographisches Verzeichnis der Werke von Louis Spohr.* (Tutzing, 1981)
- Gregory-Bartlett **Gregory, J., Bartlett, H.** *Library of Congress. Catalogue of Early Books on Music (Before 1800).* (Washington, 1913). *Supplement (Books acquired 1913-1942).* Ibid. 1944.
- Händel-Handbuch **Eisen, Walter and Margret.** *Händel-Handbuch.* 4 vols. (Leipzig, 1978-1985)
- Haberkamp **Haberkamp, G.** *Die Erstdrucke der Werke von W. A. Mozart.* 2 vols. (Tutzing, 1986)
- Helm **Helm, Eugene E.** *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach.* (New Haven-London, 1989)
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