

## Otto Haas

(Formerly Leo Liepmannssohn, est. 1866)

**Proprietor: Julia Rosenthal**

**Associate: Dr. Ulrich Drüner**

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## *Catalogue 45*

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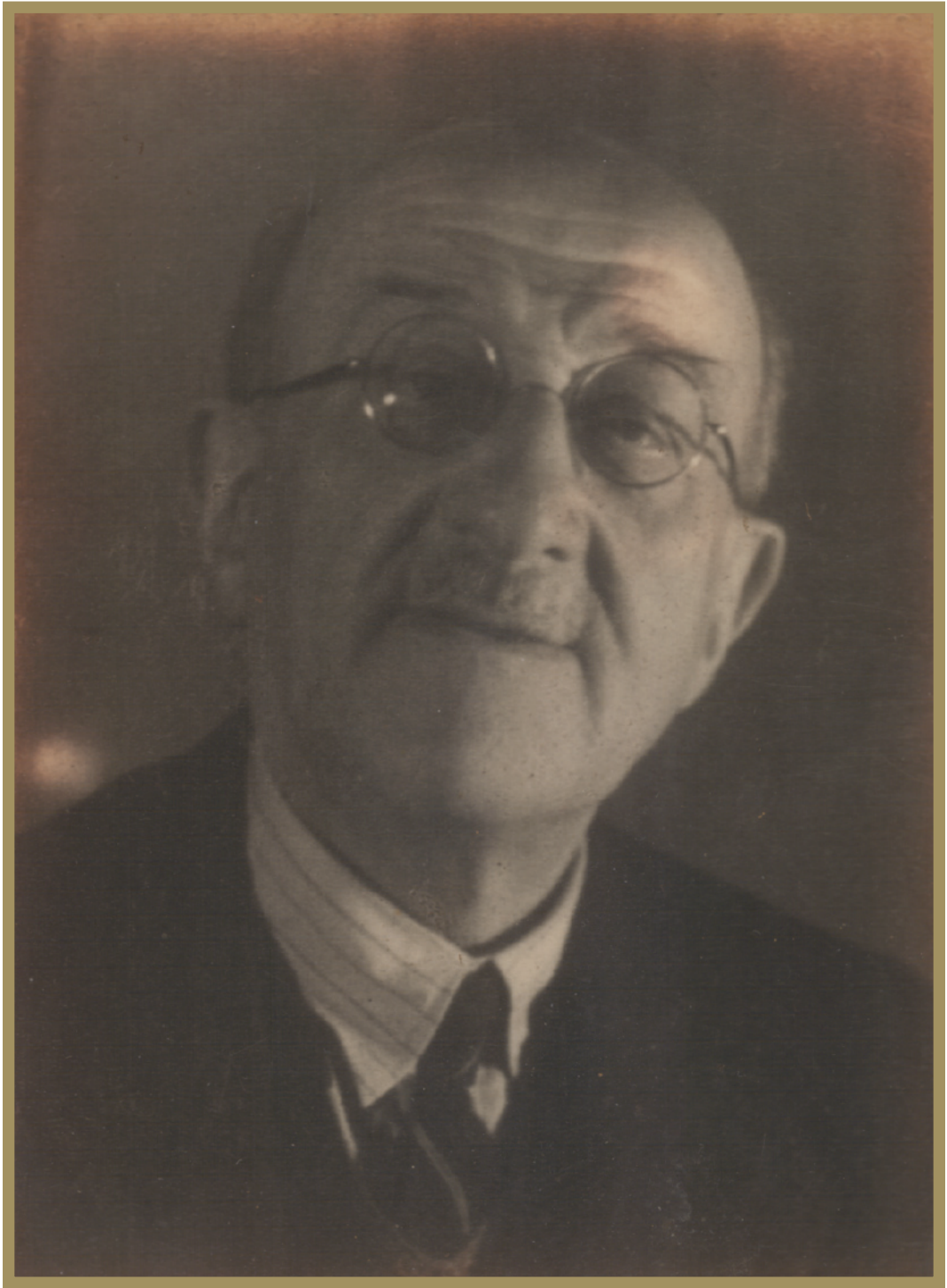
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Photograph of Otto Haas by Barbara Gomperts

  
**MAGGS BROS. LTD**  
39 & 35 Conduit Street, Near Bond St. W.1  
London  
1st November, 1935.

The Chief Inspector,  
Aliens' Department,  
The Home Office,  
WHITEHALL. S.W.

Sir,

Mr. Otto Haas, the sole owner of the famous Berlin firm of Leo Liepmanssohn Antiquarist which is the leading house for books on music and musical autographs and is one of the leading houses for autographs, has informed us that he has the intention of transferring his business from Berlin to London.

He has been doing a very large international export trade from Germany chiefly to the United States and we cannot see any reason why he should not be able to conduct the same business or perhaps to an even greater extent from London.

We can recommend Mr. Otto Haas personally and have known him since the year 1902 the date when he took over Leo Liepmanssohn's business, which was originally founded in 1866.

He is well known to us as an upright man of business and we should have given him credit while he was established in Berlin for any reasonable amount.

We welcome Mr. Haas personally to London all the more as the trade in autographs and in rare books on music in England has seemed to us for sometime to lack a certain amount of energy.

Should Mr. Haas obtain the Home Office's permission to transfer his business to London, we are certain that London will without any doubt be immediately recognised as the world's centre for rare music.

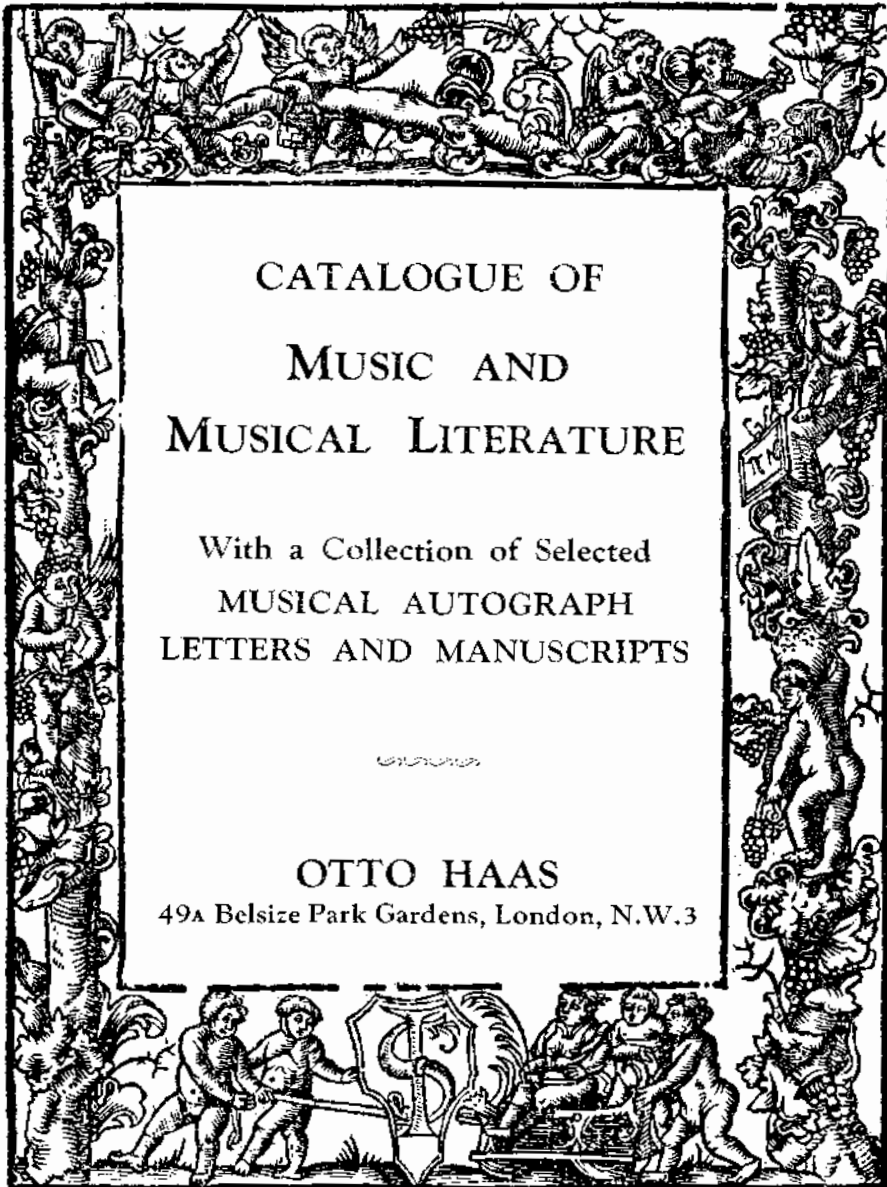
A few years ago, Mr. Haas was employing in Berlin some eight or nine people, lately only four. We are sure that he will gradually give employment to a number of British people as soon as his business <sup>is in full operation</sup> ~~fully circulates~~ here.

We remain, Sir,

Yours very truly,

*Ernest Maggs*  
*Ernest Maggs*

Written by M. L. Ettinghausen, later Albi Rosenthal's associate in his Oxford firm, this letter is signed by Ernest Maggs, who was instrumental in obtaining Rosenthal's swift release from internment in 1940. Reproduced by kind permission of Maggs Bros.



CATALOGUE OF  
MUSIC AND  
MUSICAL LITERATURE

With a Collection of Selected  
MUSICAL AUTOGRAPH  
LETTERS AND MANUSCRIPTS



OTTO HAAS  
49A Belsize Park Gardens, London, N.W.3

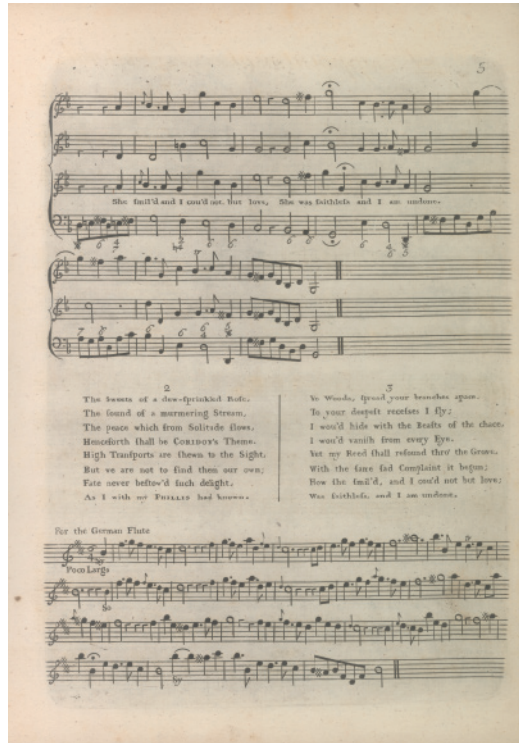
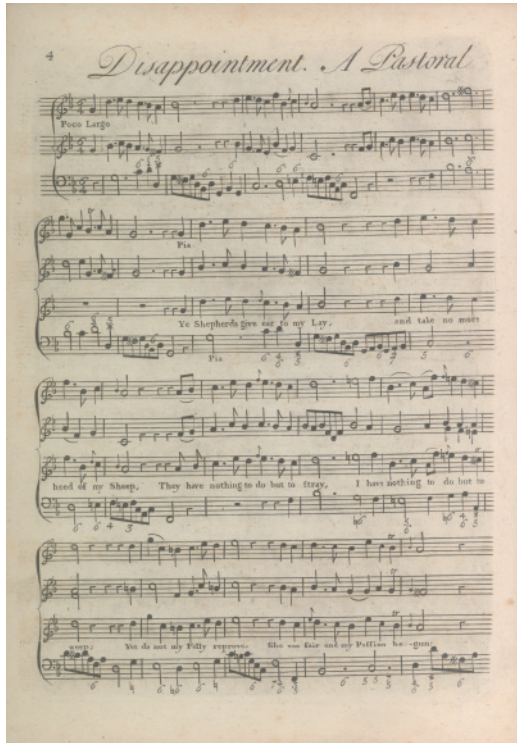
In the winter of 1935–6, Otto Haas left Berlin, where he had been the proprietor of Leo Liepmannsohn since 1903, and established his eponymous firm in the rooms at 49 Belsize Park Gardens, London, which we still occupy. He issued the first catalogue from this address in early 1936 and we are proud to honour this 75th anniversary year with a selection of 75 items from our stock and two tributes by Albi Rosenthal to Haas (see pages 77–80), originally published in 1955 and 1966. Our catalogue includes many of the composers who featured in the 273-item Otto Haas Catalogue 1, including a letter from Tartini to Martini (no. 65) – Haas’s letter (Cat. 1, no. 250) was dated 15 May 1761 (£10). Composers with notable anniversaries this year are represented by Chopin (nos. 13–16) and Hugo Wolf (nos. 73–74).

Purchasers in 1936–7 included such luminaries as the Vicomtesse de Chambure, Alfred Cortot (an 8-page letter from Friedrich Nietzsche to Karl Fuchs on musical matters (£40) *inter alia*), K. Geigy-Hagenbach, Paul Hirsch, A. van Hoboken, Cecil Hopkinson, André Meyer, E. H. W. Meyerstein, Percy Muir, Artur Schnabel, Percy Scholes and Stefan Zweig (Schubert MSS dating from 1816 (£42)). Major American and European institutions include Columbia University, the Eastman School of Music, Rochester, the Library of Congress, Vassar College, the “Bodleian” and libraries in Berlin, Bologna, The Hague and Utrecht, as well as the Brussels Conservatoire. All these augur well for the hope expressed in the letter from Maggs Bros. Ltd. (reproduced on page 3), recommending Haas to the Chief Inspector of the Aliens Department at the Home Office, in the belief that he would revitalise the musical trade in London, which hitherto seemed to “lack a certain amount of energy”.

May I express my warmest thanks to Colin Coleman and Dr. Ulrich Drüner for their help with the compilation and cataloguing, to Thomas Wright and Sara Girardello for the Da Ponte description (no. 17), to Dr. Nicolas Bell for the Mediaeval MSS entries (nos. 42–44) as well as further advice, and to Ellie McConnell and Printline, Haverstock Hill, for editing and technical support. Dr. Elisabeth Angermair (Stadtarchiv, Landeshauptstadt München), Judith Hodgson, Wolfgang Mecklenburg (J. A. Stargardt, Berlin) and John Ross Phillips were also very helpful in responding to queries of provenance and transcription.

For over thirty years, Parchment, our Oxford printers, have produced all our catalogues, as well as those of A. Rosenthal Ltd. and numerous commemorative publications, overseen by Andy Aries and Helen Comley. I should like to dedicate this Otto Haas anniversary catalogue to the memory of Ian Kinch (1953-2010), the manager of Parchment and my closest and most long-standing colleague there, in deepest gratitude.

Julia Rosenthal  
May 2010



1) **ARNE, Thomas Augustine (1710-1778).** *Numb: VII. The Agreeable Musical Choice. A Pastoral Collection of Songs Sung at the Publick Gardens. Compos'd by M<sup>r</sup>. Arne.* London: Printed for I. Walsh, [1756]. Short score, the first two items also with flute solo arrangements: 1 f. (title), 22 pp., engraved, folio. Disbound. **£250**

RISM A 2009. BUC p. 47. Smith & Humphries no. 97. The collection contains: To Delia ('Soft pleasing Pains') sung by Miss Young at Ranelagh; Disappointment, a pastoral ('Ye Shepherds give ear'); Hope, a pastoral ('My Banks they are furnish'd with Bees'); Sollicitude, a pastoral ('Why will you my Passion prove'); The Incurious, sung by Mr Lowe ('Give me but a Wife'); A Pastoral sung by Mr Beard at Ranelagh ('Useless is that coquetting Leer'); A Pastoral sung by Miss Young at Ranelagh ('You say she's fair'); A Pastoral sung by Mrs Chambers at Ranelagh ('Fly to yon Vale').

Arne composed a huge number of stage works and songs, the latter appearing in regular collections, the pleasure gardens (of which Ranelagh was just one) being a popular platform for the performance of the lighter songs. This particular collection appeared in the year following Arne's split from his wife and one

wonders whether the titles were reflective of the composer's own mood at this time. Miss Young (afterwards Scott, d. 1791) continued to use her maiden name even after she married in 1757: a distinguished Handelian singer, she was a regular performer at Ranelagh and also played the organ in public. Most of Arne's settings of Shakespeare were to be for Thomas Lowe (fl. 1745-d. 1783) who was also a prominent singer in Handel's oratorios.

2) **BACH, Johann Sebastian (1685-1750)**. *Herr deine Augen sehen nach dem Glauben. Kirchenmusik von Johann Sebastian Bach. [BWV 102]*. [Bonn: bei N. Simrock, 1830]. Score: 25 pp., engraved, folio, plate number 2765. Modern quarter cloth with marbled boards, small stain at upper margin of first leaf otherwise a superb copy. **£1,200**

First edition. RISM B 440 (4 copies). Riemenschneider no. 1061. No. 2 of the publisher's "J.S. Bach Kirchen-Musik, Band 1". Sammlung Anthony van Hoboken, vol. 1, no. 3. This cantata was published without the aria no. 3; edited by Adolph Bernhard Marx (1795-1866).

Written for the tenth Sunday after Trinity, this cantata was first performed on 25<sup>th</sup> August 1726, a year in which Bach composed a prolific number (certainly a tenth or more of his entire output of cantatas); along with BWV101 and 103 they were the first to appear in print after Bach's death and signal an important role at the start of the nineteenth-century revival of his works.

3) **BAILLOT, Pierre Marie François de Sales (1771-1842)**. *L'Art du Violon. Nouvelle Méthode, Dédié à ses Élèves par P. Baillot ... Traduction allemande par J.D. Anton*. Mayence et Anvers: Chez les fils de B. Schott, [1834?]. Score: 2 ff. (title, foreword), 279 pp., engraved, folio, plate number 4260, parallel text in German and French. Half leather, a little rubbed, with marbled boards and early manuscript paper label to front cover, few of the central pages with a slight marginal brown staining to the outer edges and upper outer corners of pp. 111-116 a little torn and creased, otherwise a splendid copy. **£450**

First German edition of the new edition. Not in Hirsch or BLIC.

"It is significant of the changing times that Viotti, an Italian who came to Paris about the same time, nurtured the French school of Baillot, Rode, and Kreutzer, a school that exerted a most important influence on violin technique in the nineteenth century. Paganini, the last of the great Italian violinists, was the star

and symbol of nineteenth-century violin virtuosity, but the true teacher of the nineteenth-century violinist was Baillot, a Frenchman” (David Boyden, *The History of Violin Playing from its Origins to 1761*, Oxford 1965, p. 315).

4) **BARTÓK, Béla (1881-1945)**. Autograph letter signed, in French, to G. Jean-Aubry of Chester Music. Budapest: 16. III. 1921. Single sheet 8vo, written on one and a quarter pages. Previously folded where placed in envelope; with envelope. **£2,200**

Bartók thanks Aubry for his letter of 4<sup>th</sup> March, writing that he will send the article “La jeune école Hongroise” at the beginning of April, noting the approximate length, and thanking Chester for sending a parcel of several publications to him: he regrets that he cannot perform Stravinsky’s *Histoire du Soldat* at the moment but will perform his *4 Chants Russes* and the *Piano Rag-Music* at the next concert on 17<sup>th</sup> April. He believes that it will be the first time some of Stravinsky’s compositions from the previous ten years will be performed in Budapest despite his [Bartók] trying since 1918 to have *Le Sacre du Printemps* performed at either the Opéra or the Société Philharmonique concerts. A superb letter combining two of the great composers of the early twentieth century.

Budapest, I. Gyopár u. 2., 16. III. 1921.

Monsieur,

je vous remercie de votre aimable lettre du 4 Mars, et je viens vous faire savoir que je vous enverrai l'article sur "La jeune école Hongroise" au commencement d'Avril. Je crois qu'elle comptera 5 pages, ayant vu que celle étendue est la moyenne de vos articles.

Après la bonté de remettre mes remerciements à la Maison Chester, pour l'envoi de quelques publications. Les œuvres reçues m'ont vivement intéressé. Malheureusement, nous ne pouvons pas exécuter la Suite de l'"Histoire du Soldat" à présent, mais nous jouerons les "4 Chants Russes" et la "Piano Rag-Music" de Stravinsky dans un concert prochain (17. Avril). Ce sera la première fois que nous entendrons à Budapest quelques œuvres de Stravinsky, écrites dans les dernières dix années, très mes efforts depuis 1918 étant restés sans résultat de faire

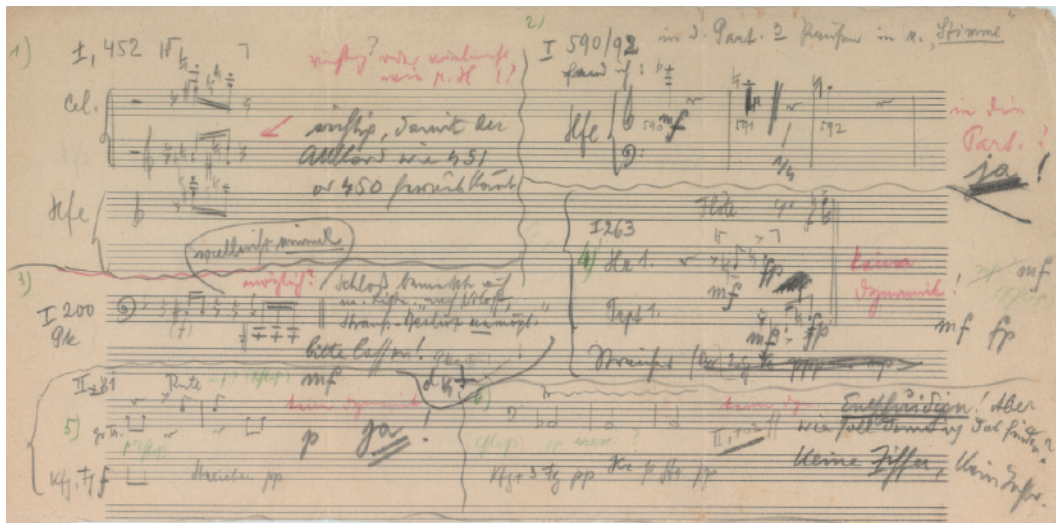
5) **BEETHOVEN, Ludwig van (1770-1827)**. *Ouverture aus der Oper Fidelio. Für das Piano-Forte von Ludwig van Beethoven*. in Wien: bey Artaria und Comp, [1814]. Score: 1 f. (title), 8 pp., engraved, oblong folio, plate number 2327. Half leather with embossed moiré boards, corners and edges rubbed. **£525**

First edition of this arrangement (by Ignaz Moscheles), simultaneous with the vocal score. Kinsky-Halm p. 194.

Bound with: *Ouverture aus der Oper Fidelio von Ludwig van Beethoven. Für das Piano-Forte auf 4 Hände übersetzt von Joh. Nep. Hummel.* in Wien: bey Artaria und Comp, [1814]. Score: 17 pp., engraved, oblong folio, plate number 2359. With printed price but the plate number scratched from the title-leaf.

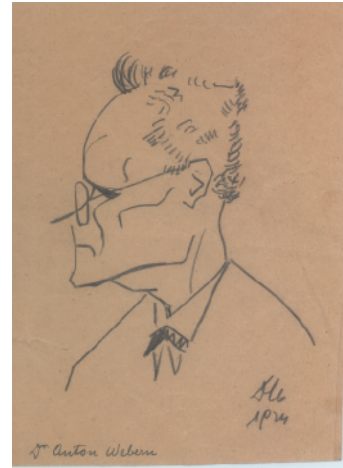
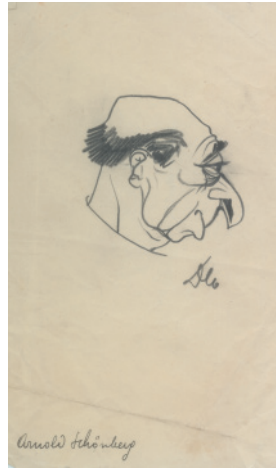
First edition of this arrangement, simultaneous with the vocal score. Kinsky-Halm p. 194.

This final, 1814 version of the Overture to Fidelio, Beethoven's only opera, had evolved through several versions and was modified during each performance. The definitive one here was performed with the young Schubert in the audience and is now regarded as the most suitable one.



6) **BERG, Alban (1885-1935)**. Music manuscript comprising six quotations in an unknown hand but annotated by Berg; on the verso an autograph note by Berg to his publisher. Semmeringbahn: 27<sup>th</sup> September, s.d. 12 x 25 cm. 8 staves of music manuscript cut down from a larger sheet. **£1,200**

In the letter, Berg writes humorously that he will be in Vienna on Wednesday afternoon in case the man of "European format" [Schober] is available and not involved in a citizen's revolt. Johannes Schober was the chief of police in Vienna and was Chancellor in 1921 and 1929. The music, in the hand of the editor or engraver, comprising six questions for Berg to clarify about the orchestral work as he was unsure of some elements: Berg has responded in red crayon. The quotations numbered in green crayon.



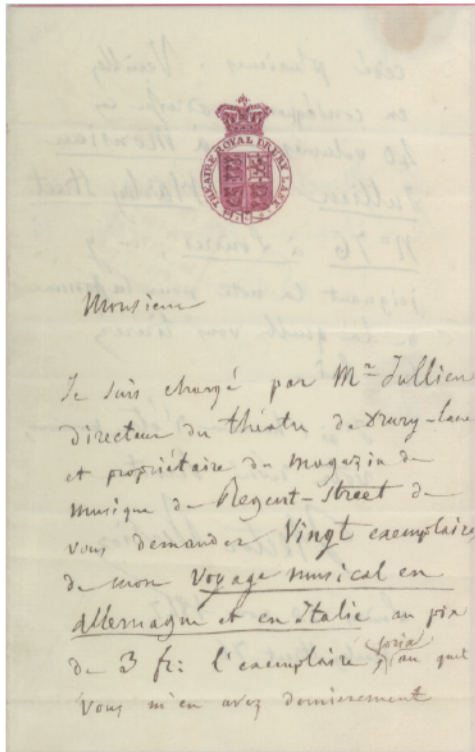
7) **BERG, Alban (1885-1935), SCHOENBERG, Arnold (1874-1951) and WEBERN, Anton (1883-1945)**. Set of three portrait caricatures by Benedikt Fred Dolbin (1883-1971). Pencilled on octavo sheets from notebooks, creased and the upper outer corner of Berg missing but without loss of image. **£1,250**

Berg and Webern half-length and facing to the right, Schoenberg to the left and head only.

8) **BERLIOZ, Hector (1803-1869)**. *La Captive. Rêverie p<sup>r</sup>. Mezzo-Soprano ou Contralto. Chantée par Madame Viardot Garcia. Paroles de Victor Hugo* *Musique de Hector Berlioz, Oeuvre 18. [Partition réduite pour le Piano par Stephen Heller; Op.12].* Paris: S. Richault, [1849 or 1850]. Score: 1 f. (title), 6 pp. (lacking 3/4), lithographed, folio, plate number 10154R. Folded as issued, title dust-stained, edges worn and chipped, some light spotting. **£950**

Third version for voice and piano, arranged by Stephen Heller (1813-1888). Hopkinson 16E; later printing. With pictorial title-page. **Inscribed and signed** at the head of the music on p. 1 by the composer to his younger sister "Pour Nanci, son frère, Hector Berlioz". Nanci (1806-1850) married Camille Pal; she was one of two sisters who survived infancy and Berlioz was very close to her; she died on 4<sup>th</sup> May 1850 and so this publication must have been one of the last, if not **the** last, that Hector gave to his sister.

9) **BERLIOZ, Hector (1803-1869).** *Voyage Musical en Allemagne et en Italie. Études sur Beethoven, Gluck, et Weber. Mélanges et Nouvelles par Hector Berlioz.* 1 [and 2]. Paris: Jules Labitte, 1844. Two volumes: 3 ff. (titles, dedication), 422 pp., 2 ff. (titles), 370 pp. Crimson morocco, gilt, all edges gilt, silk moiré end-papers, some light browning. With the bookplate of Antoine d'Orléans, both separated from end-papers. **£3,250**



First edition. Hopkinson 83. Holoman A1. Vicaire vol. I, 426.

With an autograph letter signed on the red-edged and letter-headed note-paper of the Theatre Royal Drury Lane, but written from Harley Street, dated “23 nov, 1847” asking Monsieur Delahaye to send twenty copies of this title (i.e. forty volumes) to Louis Jullien (1812-1860) at 76 Harley Street where Berlioz has written from: 2 ff., 8vo, with post marks and traces of wax seal. With a further note on a folded slip of paper from Harriet Smithson (1800-1854) to a Mr Winston asking him to

give her an order [for tickets] for that Saturday evening (undated).

It was at this time that Jullien, who had organised a season of grand opera at the Drury Lane Theatre, with Berlioz as conductor, became bankrupt. He had set up a publishing company (and shop) in 1844 which had to be sold to pay off his debts; presumably, he was purchasing stock for the shop when ordering the copies of Berlioz's *Voyage* mentioned in the letter. Berlioz described Jullien as fundamentally honest but with “the incontestable character of a madman”; Jullien was later to die in an asylum. Prince Antoine d'Orléans, Duke of Montpensier (1824-1890), lived in Spain from 1848 when he left Paris following the revolution.

10) **BRAHMS, Johannes (1833-1897)**. *Quintett für Pianoforte, zwei Violinen, Viola und Violoncell, componirt von Johs Brahms, Op. 34. Partitur u. Stimmen.* Leipzig u. Winterthur: J. Rieter-Biedermann, [December, 1865]. Score and parts: 67, 11, 9, 9, 11 pp., engraved, folio, plate number 435. Green quarter leather with green cloth boards, decoratively bordered title-page in brown with pale yellow tinted background, all parts bound in, superb set. **£350**

First edition, first issue. McCorkle p. 123. Hofmann pp. 70-71. Deutsch p. 138. Sammlung Anthony van Hoboken, vol. 4, no. 49.

Brahms completed this chamber work in 1865 although it had started life in 1862 as a string quintet; he transcribed the work into a duet for two pianos which he performed with Carl Tausig before then re-writing it in this present piano quintet version. Brahms destroyed the earlier string quintet version although the manuscript for this version survives in the Whittall Foundation in the Library of Congress in Washington. The dedicatee of the quintet, the young Princess Anne of Hesse, (1843-1865), died on 16<sup>th</sup> April before the publication of this version or the sonata arrangement for two pianos, which was printed some years later in 1871. The quintet was first performed publicly on 22<sup>nd</sup> June 1866.

11) **CARUSO, Enrico (1873-1921)**. Autograph caricature signed, dated 1914. 28 x 22 cm. **£950**

Full length caricature of the tenor, facing slightly to the right with face forwards, wearing suit with hat and bow tie and holding a cane in his left hand held up behind him. Inscribed "alla Signora Ida Frori, Souvenir" to the right of the image and signed and dated to the lower left. With a discreet stamp at the lower outer corner "Biblioteca Paolo Litta" (1871-1931), sometime composer and publisher. **See lower cover.**



12) **CATALANI, Angelica (1780-1849)**. *Madame Catalani*. London: William Holland, Jan<sup>y</sup>. 10, 1807. The engraving by Freeman after Bude here printed in sanguine on silk. Mounted and framed, with one slight vertical crease. Catalani



is depicted almost full-length, facing to the left with right hand to chest and left hand held aloft in dramatic pose, wearing a flowing gown partly draped over her left arm and with tiara, all in a simple rectangular frame. 26.5 x 19.5 cm. **£565**

The famed singer, Catalani, had little formal training. She made her début in London in 1806 at the King's Theatre in Marco António Portugal's *Semiramide*. The speed with which the first iconographic depiction of her in London was produced, indicates the fascination of the London public for its opera and theatre stars of the age. "A beautiful woman with a superb, perfectly controlled voice, and a fine actress" (NG<sup>2</sup>).

13) **CHOPIN, Fryderyk Franciszek (1810-1849)**. *Quatre Mazurkas pour la Piano Forte, dédiées à Madame Lina Freppa par Fréd. Chopin, Op. 17*. Paris: Chez Maurice Schlesinger, [1834?]. 1 f. (title), 11 pp., engraved, folio, plate number M.S.1704. Disbound, sewn, outer fold reinforced with old paper tape. Alfred Cortot's copy with his initial stamp. **£300**

First edition. Platzman<sup>2</sup> p. 81. Brown no. 77. Chomiński and Turło no. 60. Kobyłańska p. 38. Grabowski/Rink 17-1a-Sm.

14) **CHOPIN, Fryderyk Franciszek (1810-1849)**. *Second Concerto Pour le Piano, Avec Acc<sup>t</sup>. d'Orchestre, dédié à Madame la Comtesse Delphine Potocka par Fréd. Chopin, Op. 21*. Paris: chez Maurice Schlesinger, [ca. 1851]. 1 f. (title), 35 pp., engraved, folio, plate number M.S.1940. Disbound, sewn, water-stained. Alfred Cortot's copy with his initial stamp. **£245**

First edition, later issue. Platzman<sup>2</sup> p. 96. Brown no. 43. Chomiński and Turło no. 48. Kobyłańska p. 43. Grabowski/Rink 21-1b-Sm. First performed by the

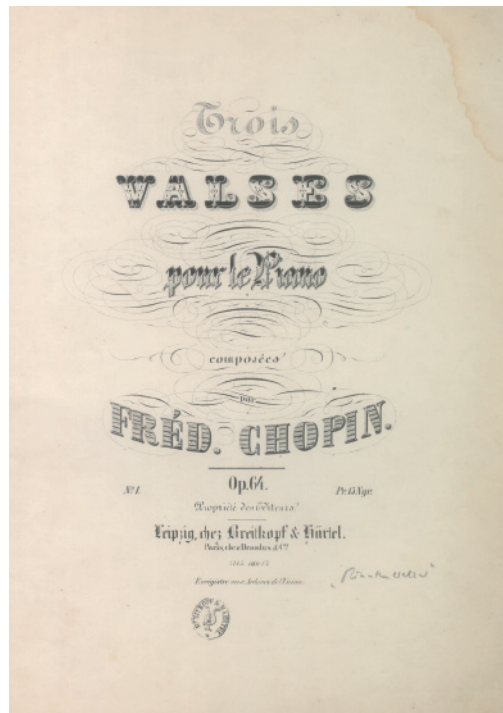
composer on 17<sup>th</sup> March 1830, it was actually the first piano concerto he wrote but the second to be published.

15) **CHOPIN, Fryderyk Franciszek (1810-1849)**. *Deux Nocturnes pour le Piano, composées et dédiées à Mademoiselle Laure Duperré par Fréd. Chopin, Op. 48*. Leipzig: chez Breitkopf & Härtel, [1842]. 16 pp., engraved, folio, plate number 6653. Folded as issued. Alfred Cortot's copy with his initial stamp. **£175**

First German edition. Platzman<sup>2</sup> p. 183. Brown no. 142. Chomiński and Turło no. 120. Kobylańska p. 109. Sammlung Anthony van Hoboken, vol. 4, no. 383. Grabowski/Rink 48-1-B&H.

16) **CHOPIN, Fryderyk Franciszek (1810-1849)**. *Trois Valses pour le Piano, composées par Fréd. Chopin, Op. 64. [No. 1]*. Leipzig: chez Breitkopf & Härtel, [1849]. 7 pp., engraved, folio, plate number 7715. In plain blue makeshift wrappers with manuscript label, light water-stain at upper outer corners. **£550**

First issue of the “Minute” Waltz as a separate item (the 3 waltzes were published by Breitkopf & Härtel in 1847 and issued separately in 1849 with new plate numbers). Platzman<sup>2</sup> p. 220. Brown no. 164. Chomiński and Turło no. 212. Kobylańska p. 140. Sammlung Anthony van Hoboken, vol. 4, no. 450. Grabowski/Rink 64/1-1-B&H. One of Chopin's most celebrated pieces for the piano and a work standard to the repertoire, the “Minute” Waltz, as it has come to be known, was dedicated to the tall and beautiful countess, Delfina Potocka (1807-1877), a muse to the composer (and others). The waltz in D-flat major acquired its nickname from the publisher. Chopin sold the rights to Breitkopf & Härtel in a letter to them of 30<sup>th</sup> June 1847 (see Selected Correspondence of Fryderyk Chopin, trans. Hedley, Heinemann, 1962, no. 274).



**DICHTUNG UND WAHRHEIT**

17) **DA PONTE, Lorenzo (1749-1838)**. *Ode. Addio del nonagenario Lorenzo da Ponte. In occasione della partenza da New York del Signor Armando Peremet suo dilettissimo amico. [Ode. Valediction of the ninety-year-old Lorenzo da Ponte on the occasion of the departure of his dearest friend Mr Armando Peremet from New York].*

Autograph manuscript of a 142-line poem, written in columns of four-line stanzas, with author's revisions and footnotes (the notes amount to 37 lines). One large folio sheet folded in quarters with some traces of creasing and wear in folds. Discreet blue ownership stamp of A. Juncker ('A. Juncker. 673') after the text. **£20,000**

The great librettist penned this magnificent Italian ode, one of his very last poems, in 1837, a year before his death. At the time, the eighty-nine-year-old Da Ponte was living in New York, where he had settled in 1805 after fleeing his creditors in London. During his thirty-three year residence in America (he also lived, for a time, in Sunbury and Philadelphia) Da Ponte turned his hand to teaching, book-dealing, distilling and selling dry-goods; he also tried to set himself up as an opera impresario.

As none of these ventures proved to be financially successful, Da Ponte and his sizeable family suffered many hardships. On one occasion Da Ponte was arrested for debt; on another his creditors took away the family beds. The ode for Peremet is a moving litany of Da Ponte's sufferings, and a savage denunciation of those he held responsible for them.

The poem's withering, cantankerous tone, and extravagant style, will be immediately recognisable to readers of Da Ponte's celebrated *Memoirs*, where he often condemns those 'enemies' and 'detractors', who, in his words 'spit in my face the blood they suck with cunning from my veins'. The style will also be familiar to those who have perused the letters from Da Ponte's final years, in which the mighty 'poet of Joseph II', and the 'inspiration of Mozart', laments his lowly state. 'After twenty-seven years of hard labour ... in America', he writes in one, 'I have no longer a pupil ... I have no more bread'.

The ode is addressed to Armando Peremet (one of Da Ponte's Italian friends in New York) on the occasion of Peremet's return to Italy. It is written in four-line stanzas comprised of settenari (seven syllable lines), and has an intricate rhyme scheme, with rhymes within and also across the stanzas. Generally, the rhyme scheme is ABAC, DBDC but there are some variations; in the middle of the



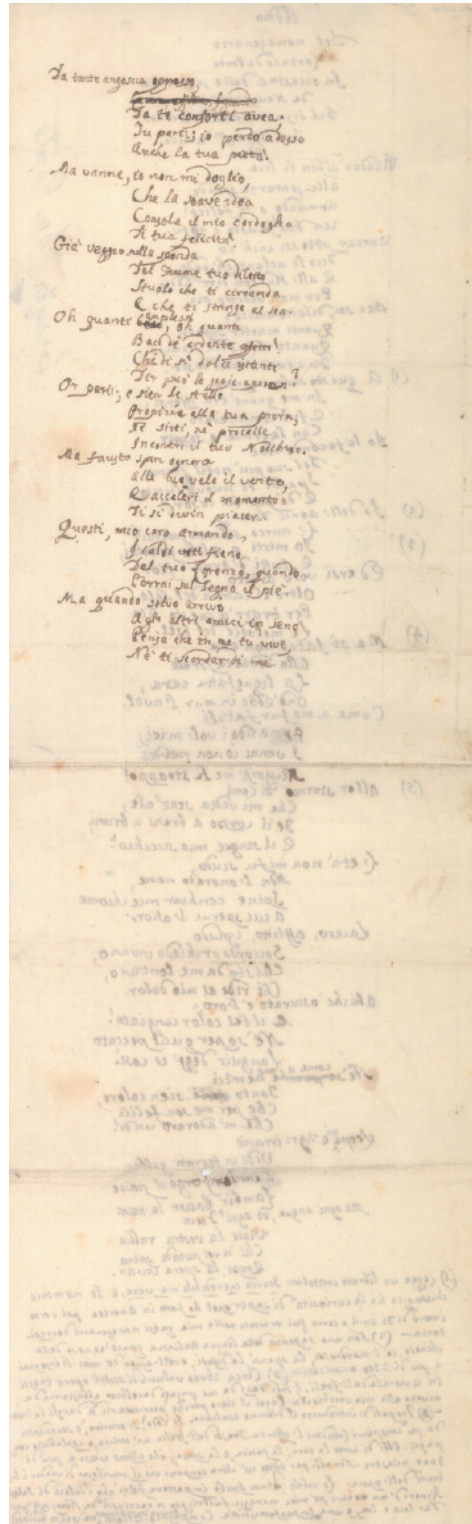
Da Ponte then refers to the two great gifts that he dreamed of bestowing upon America, in his capacity as a teacher and as a book-dealer – the Italian language and Italian literature.

‘Io le feconde rive  
del suo più nobil fiume  
sparsi di nuove lume,  
e de’ più bei tesor  
Io dell aonie Dive  
L’aureo sermon, portai,  
lo mirti e allor piantai,  
e tutti d’Arno i fior...’

(On the fertile banks  
of [America’s] noblest river [the  
Hudson],  
I scattered new light,  
and the most gorgeous treasures.

I ...  
of the golden word, brought  
Myrtle, and planted here  
All the flowers of the Arno...)

Da Ponte glosses these lines with two autobiographical footnotes, which serve as a sort of recitative commentary on the aria-like purple passage (there are six such footnotes in the ode in all, and each of them contains fascinating historical information). The first footnote refers to Da Ponte’s exploits as a teacher: ‘when I arrived,’ he writes, ‘Americans knew no more of the Italian language than I know of Chinese. I introduced the language to this country, disseminated it, defended it and, with the help of my family and friends, taught it to more than 2,500 Americans.’ In the second footnote it is Da Ponte the book-dealer who speaks: ‘I have imported’, he claims, ‘around 26,000 assorted volumes here from



Italy. The duties I have had to pay on these books would furnish me with enough money to live for the remainder of my days. In a word, I paid the blind man so that he would allow me to give him light.’

Da Ponte’s missionary zeal and extraordinary skill as a teacher of the Italian language and Italian literature were legendary. He opened a boarding school on Greenwich Street, New York, after his arrival in America, and eventually became the first professor of Italian in the United States, taking up that post at Columbia College (later Columbia University) in 1825. Da Ponte gave the first lectures on Dante in America, and wrote pamphlets on the glories of Italian literature. In one of these, the *Storia della lingua e della letteratura italiana in New-york* (New York, 1827) [*The History of the Italian language and of Italian Literature in New York*], he wrote movingly, in a style reminiscent of his ode for Peremet, of the ‘ecstasy a student would feel who had been blind from birth’ but who, encountering the great works of Italian literature, ‘suddenly opened his eyes and saw the sunrise, the sky studded with stars’. Da Ponte believed that it was his vocation to impart this blessed vision to his pupils. He infused in them a passion for Italian poetry by urging them to memorize reams of it, even before they had mastered Italian grammar.

Yet, for all his evangelical exuberance and charisma, Da Ponte made very little money through teaching. To his disgust, American students were more interested in learning languages useful to them in the world of business, such as Spanish and French. Da Ponte’s classes at Columbia were eventually suspended when the student enrolments fell off.

Da Ponte’s efforts as a dealer in volumes of Italian literature were equally unsuccessful from an economic point of view. His various bookshops, along with his attempts to sell Tasso, Ariosto and Petrarch door-to-door, proved to be unprofitable ventures. His great dream of establishing a public library of Italian literature also, was never realised. Yet despite his failings as a businessman, Da Ponte’s proselytizing efforts as a dealer, teacher and writer, have rightly earned him posthumous fame as the founder of the study of the Italian language and Italian letters in America.

Bent, but not broken, the ever-resourceful Da Ponte (one of whose mottoes was ‘Dare all, hope all’) turned to the theatre, attempting, in his seventies and eighties, to become an opera impresario. He established, for a brief but glorious period, the first opera house in New York; he also launched the American singing careers of his half-brother and niece, who travelled over from Italy at his behest. Neither venture met with economic success.

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<sup>1</sup> For a full account of this episode see R. Bolt: *Lorenzo Da Ponte: The Adventures of Mozart’s Librettist in the Old and New Worlds*. (London: Bloomsbury, 2006).

Still undaunted, in 1832 Da Ponte brought over to America a company of Italian singers managed by the French tenor Giacomo Montessor, who performed operas by Rossini and Bellini in New York and Philadelphia. Not only was the tour a financial disaster, but Da Ponte also seems to have been elbowed out of his position as American promoter of the company by one Cavaliere di Rivafinoli.<sup>1</sup> In addition, he lent a great deal of money to Montessor which was never repaid; as a result, Da Ponte was forced to sell two-thirds of a library which he described in a poem as ‘all I cherish’. Footnotes four and five of the ode for Peremet throw interesting lights on this sorry affair. In the former note Da Ponte describes how ‘the theatre door was shut in the face of a feeble old man’; in the latter he claims that the Montessor’s family still owes him around 600 dollars.

As Da Ponte remarks in his footnotes to the ode, the Montessor fiasco was just ‘one of a thousand’ humiliations he suffered in the United States; ‘the history of my woes’, he laments, ‘is too long and tedious to recount [here]... suffice it to say – Fere liquerunt me amici meis; et super vestem meam inimici miserunt sortem’. These Latin words are drawn from Psalm 22; they can be rendered ‘my friends abandoned me in the cruellest manner, and for my clothes they cast lots’. Da Ponte then directs readers curious to know further details of the sorrowful mysteries of his life to his *Memoirs* and to the two-volume *Storia Incredibile ma Vera [A Fantastic but True History]*, which was published in both the original language and in translation in New York 1833.

The fury roused in Da Ponte by these various failures and betrayals animates many lines in the ode. In one particularly impassioned and vivid passage he writes:

‘I vanni io non perderi  
New york me li strappò.  
Allor stormo di cani  
che mi vedea senz’ale,  
Fé il corpo a brani a brani,  
e il sangue mi succhiò.  
L’età non mi fu scudo,  
non l’onorato nome,  
spine cerchian miei chiome  
a cui sperue l’allor.  
Lacero, afflitto, ignudo  
soccorso or chiedo invano...?’

(I did not lose my wings,  
New York tore them from me.

And then the pack of dogs,  
    seeing me wingless,  
    tore me limb from limb  
    and sucked my blood.  
Age did not shield me,  
    Nor did my honoured name.  
    Thorns circle my hair,  
    Where once there were bay leaves.)

In his lifetime Da Ponte was highly regarded as a poet. He was probably most famous, in the English-speaking world, for his 1821 Italian translation of Byron's *The Prophecy of Dante*, which is said to have been admired by its English author. Da Ponte's 1808 poetical address *Agli Stati Uniti d'America* [*To the United States of America*] was also highly acclaimed, and his volume of selected poems ran to two editions in 1830. He was especially adept at the ode form, as his 1828 *Ode: Per lo Stabilimento d'una permanente libreria di suoi allievi* [*For the Establishment of a Permanent Library for his Students*] and the ode for Peremet attest.

Although Da Ponte is now remembered for his libretti, poetry was his true passion, and his facility in verse was legendary during his life. In his teens, as he recalls in his *Memoirs*, he mastered 'every style and metre of composition'; he also committed most of Dante, Petrarch, Ariosto and Tasso to memory. He became famous in his twenties in Venetian society as a bardic verse-improviser, extemporizing hundreds of lines of poetry at social gatherings to the accompaniment of music. His poetry also earned him notoriety in Venice; in 1779 some seditious verses of his came to the notice of the authorities, who promptly banished him from the city.

The ode for Peremet was never published in Da Ponte's lifetime, which is hardly surprising as he died only a year after its composition. It was reproduced, for the first time, in *Lorenzo Da Ponte: Aggiunta e Appendice alle Memorie*. Ed. Giampaolo Zagonel (Vittorio Veneto: De Bastiani, 1996) [*Additions and Appendices to the Memoirs*] which reprints the *Aggiunta alle Memorie di Lorenzo Da Ponte* (New York: J.H. Turney, 1831) and appends the ode for Peremet to the very end of the book. The ode has never been translated into English, although Sheila Hodges paraphrased part of it in her biography *Lorenzo Da Ponte: The Life and Times of Mozart's Librettist* (London: Granada Publishing Limited, 1985).

The ode for Peremet is a wonderful and poignant addition to Da Ponte's poetic oeuvre, and a fascinating footnote to his autobiographical writings. It vividly conjures up the intensely theatrical, monumentally egotistical and yet utterly charming personality of its author. It is the last poetic will and testament of an

eighty-nine-year-old man in complete command of his faculties, who has mastered the ode form and an elevated poetic diction; it is the highly stylized wail of a Titan in pain.

While the poem obviously differs considerably from the witty and pithy libretti which have immortalized Da Ponte's name, it occasionally reminds us of his masterpieces in that genre, especially in its delicate and adroit handling of rhyme (no mean feat in the Italian language). Reading this lyrical farewell to Armando Peremet, as he departs on the boat that will take him across the Atlantic waves ('Teco le atlantich' onde'), with its prayer that the sea will be calm, and that the wind will 'blow favourably for your sails' ('Ma fausto spiri ognora / alle tue vele il vento'), it is difficult not to think of the incomparable parting which occurs in Mozart's *Così Fan Tutte* Act I, Scene V, where the lovers, Fiordiligi, Dorabella, Ferrando and Guglielmo, bid each other a tearful goodbye:

'Addio!  
Mi si divide il cor, bell' idol mio!  
Addio! Addio! Addio!'

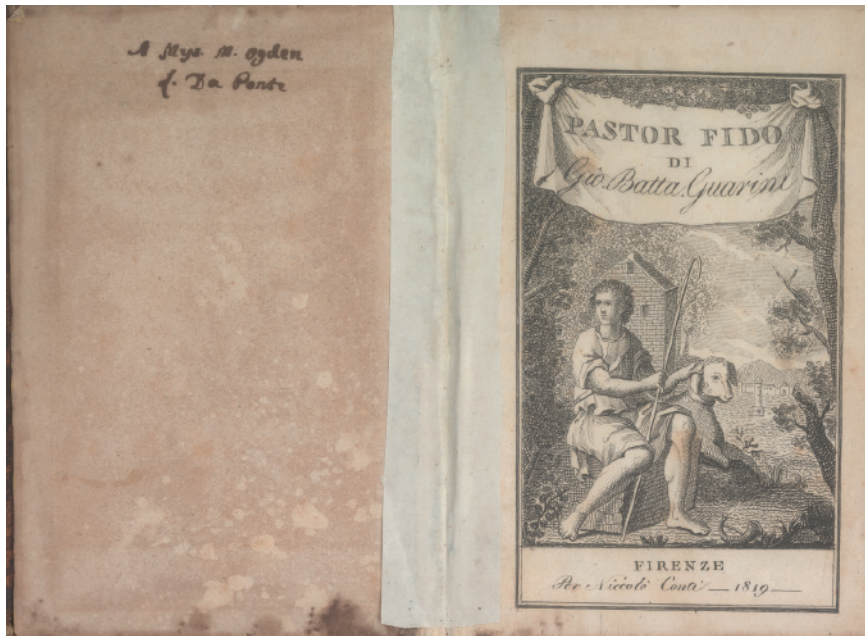
(Farewell!  
My heart is rent in twain, my love.  
Farewell! Farewell! Farewell!)

We remember too, the reprise of that matchless farewell tercet in Scene VI, sung by Fiordiligi, Dorabella and Don Alfonso:

'Soave sia il vento,  
Tranquilla sia l'onda  
Ed ogni elemento  
Benigno risponda  
Ai vostri desir.'

(Gentle be the breeze,  
calm be the waves,  
and every element  
smile in favour  
on their wish.)

In addition to the books mentioned in this description, the volume *Mozart: A Bicentennial Loan Exhibition* (Oxford: Bodleian Library, 1991), compiled by Albi Rosenthal, was consulted during our research.

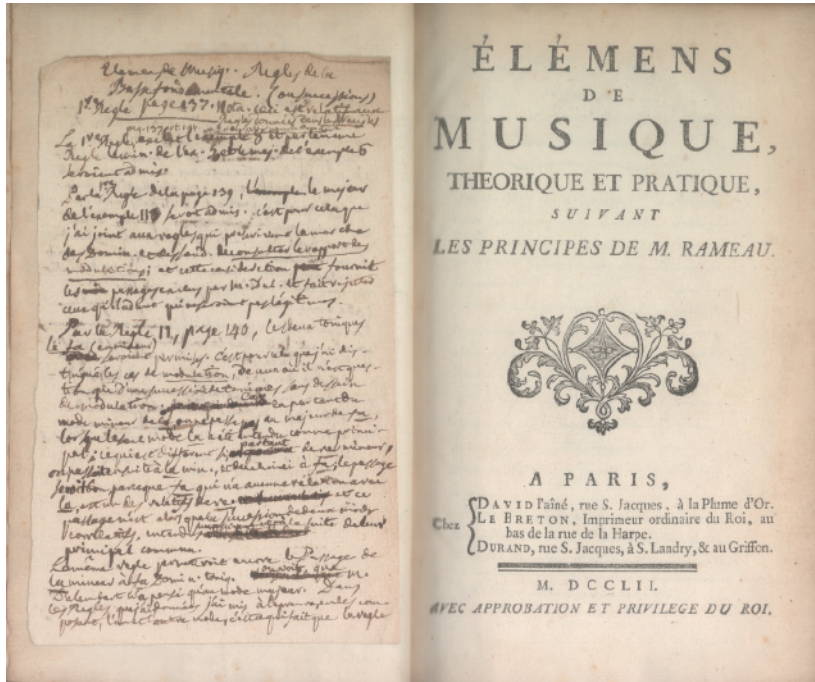


18) [DA PONTE, Lorenzo (1749-1838)] GUARINI, Giovanni Battista (1538-1612): *Pastor Fido di Gio. Batta. Guarini*. Firenze: Per Niccolò Conti, 1819. 1 f. (title), 308 pp. and 6 engraved plates, octavo. Leather, hinges broken and backstrip cracked, front cover detached but reattached, preserved in a cloth drop-back box. **£1,850**

Inscribed on the front free end-paper by Da Ponte “A Miss M. Ogden, L. Da Ponte”. With the bookbinder’s label of John H. Minuse of 83 Cross Street.

*Pastor Fido*, Guarini’s pastoral play in verse, completed in 1590, was his most successful and important work, published in English (London 1647), translated by Sir Richard Fanshawe.

COPAC cites two copies of this edition.



19) **D'ALEMBERT, Jean le Rond (1717-1783).** *Éléments de Musique, theorieque et pratique, suivant les principes de M. Rameau.* A Paris: Chez David l'aîné, Le Breton, Durand, 1752.

[bound with] *Éléments de Musique, theorieque et pratique, suivant les principes de M. Rameau. Éclaircis, développés et simplifiés. Nouvelle Édition, Revue, corrigée & considérablement augmentée.* A Lyon, Chez Jean-Marie Bruyset, 1762.

Two volumes in one: xvi, 171, [ii] pp. + 10 folding plates of engraved music/examples; 2 ff. (titles), xxxvi, 236 pp., 2 ff. + 10 folding plates of engraved music/examples, octavo. Original mottled calf, rebacked and recorned on front board only, ornate gilt tooling within compartments, occasional foxing. With both sets of the engraved music examples included; f. 3 in the first set missing the outer inch. £1,500

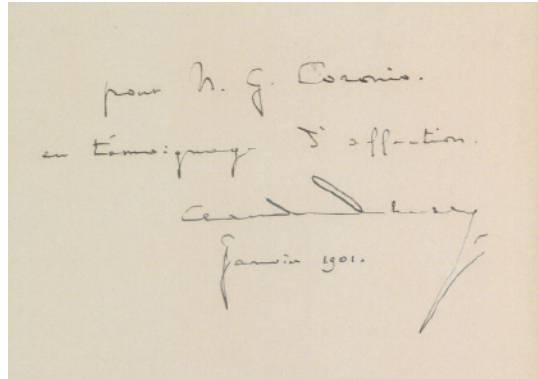
First and second editions, both first issues. RISM B/VI/I pp. 77-78. Gregory p. 11. Not in BLIC. Tchernozhina IV, 432; Adams, II, MB2.

The first edition with a 4 pp. manuscript copy of Rameau's letter to the *Mercure* of May 1752 after the printed title; 2 pp. of contemporary notes slipped in at front. Errata leaf in manuscript on final free end-paper, being amendments for a subsequent printing; the toothcomb precision, although not seemingly

autograph, suggesting someone close to the gestation of the work, and some discreet marginal contemporary manuscript notes in ink in the second edition. D'Alembert, in his introduction to the second edition, begs readers to suggest any corrections in order to perfect his work: "Nous invitons d'autant plus volontiers les Savans & les Artistes à suivre & à perfectionner les vues de leur célèbre Précurseur ...". With the bookplate of Gaston Calmann-Lévy and two cards of his notes loosely tucked in, relating to the provenance.

20) **DEBUSSY, Claude (1862-1918)**. *Nocturnes. I. Nuages, II. Fêtes, III. Sirènes (16 voix de femmes). Partition d'orchestre*. Paris: Eugène Fromont, [1900]. Score: 1 f. (title), 111 pp., folio, plate number E.1417F. Half vellum, a little dust-stained) with marbled boards, original printed wrappers bound in, slight marginal tear at foot of pp. 73/74, otherwise a superb copy. **£3,500**

First edition. Lesure no. 91. Inscribed and signed by the composer "pour N.G. Coronio, en témoignage d'affection, Claude Debussy, Janvier 1901" on blank leaf opposite title and with autograph ascription of composition dates on p. 1 "Dec. 1897-1899". Nicolas Coronio was one of Debussy's pupils.



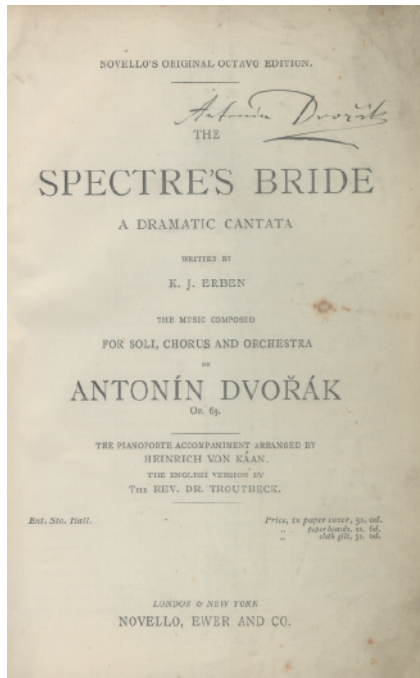
*Nuages* and *Fêtes* were first performed at the Concerts Lamoureux on 9<sup>th</sup> December 1900 and the set was given its first complete performance on 27<sup>th</sup> October 1901 in the same series also conducted by Camille Chevillard. The *Nocturnes* were dedicated to Georges Hartmann (1843-1900). Originally intended as a solo violin work with orchestral accompaniment for Ysaye, Debussy moved to an entirely orchestral work in 1897, although the further, lengthy gestation only finally ended late in 1899. As with many of his works, the composer was never fully happy with the end product; regarding the female voices he included in *Sirènes*, he "heard several unsatisfactory performances after 1900 [and] made various emendations during the rest of his life, without ever arriving at a definitive solution; this is demonstrated by two copies marked with different, and in places incompatible corrections. When Ernest Ansermet asked Debussy, in 1917, which corrections to retain, the composer, a sick man, is said to have replied: 'I don't really know any more ... use what seems good to you'" (*NG<sup>2</sup> Online*).

21) **DUTILLEUX, Henri (b. 1916)**. Autograph musical quotation signed from “*Métaboles*” pour orchestre. [No place or date, ca. 1965]. Cut from a larger sheet of manuscript the quotation is complete in itself, in black ink and comprising two bars written on two staves being the flute, piccolo and clarinet parts. Signed and inscribed by the composer to Bill Wray. **£450**

*Métaboles* was composed between 1959 and 1964 to a commission from the Cleveland Musical Arts Association for the fortieth anniversary of the Cleveland Orchestra who gave the première on 14<sup>th</sup> January 1965, conducted by the work’s dedicatee George Szell. Dutilleux wrote of the “steel blue” of the wind section of the Cleveland Orchestra and the underlying jazzy rhythms of parts of the work and influence of Messiaen seem to show through in this snippet.

R. Brunner, ‘Les *Métaboles* pour orchestre: déconstruire un texte musical’, *Revue musicale de Suisse romande*, iii (1994), pp. 9-31.

22) **DVOŘÁK, Antonín (1841-1904)**. *The Spectre’s Bride* [Svatebni košile]. A Dramatic Cantata, written by K.J. Erber. The music composed for soli, chorus and orchestra by Antonín Dvořák, Op. 69. The pianoforte accompaniment arranged by Heinrich von Káan. The English version by the Rev. Dr. Troutbeck. London & New York: Novello, Ewer and Co., [1885]. Vocal score: viii, 193 pp., Novello’s Original Octavo Edition. Plain cloth, title-page a little dusty. **£2,200**



First edition. Burghauser no. 135. With the composer’s signature boldly at the head of the title. Composed between May and November 1884, as a result of a commission from the Birmingham Triennial Festival, the cantata was first performed at Plzeň on 28<sup>th</sup> March 1885 and later on 27<sup>th</sup> August in Birmingham with a huge choir. English enthusiasm for Dvořák’s work also led to a commission from the Philharmonic Society for a symphony, namely no. 7 in D minor in 1885 and St Ludmila for the Leeds Festival in 1886 and later in 1891 his setting of the Requiem, again for the Birmingham Festival.



23) **FAURÉ, Gabriel (1845-1924)**. Autograph postcard signed, in French, to Monsieur Paul Poujaud. Paris: postmarked 15<sup>th</sup> January 1888. 75 x 130 mm. Slight creasing. **£2,250**

Fauré invites Poujaud to a hearing of the little Requiem at midday precisely on Monday: “Mon cher ami, c’est demain, lundi, à midi très précis, que je ferai chanter à la Madeleine le petit requiem dont je vous ai parlé. Si vous pouvez venir j’en serai très heureux et j’espère que nous nous réunirons très prochainement”. Paul Poujaud was a lawyer with an interest in music and noted as a friend or acquaintance of several French composers of the period, namely Fauré, Dukas and Chausson. Fauré’s setting of the Requiem Mass, Op. 48, is probably his most well-known and best-loved work; it was composed over a period of time and his first version from the period 1887-1888 he referred to as his “little requiem” although it did not include the ‘Libera me’, which he had written in 1877. The first performance of this version, to which the recipient is invited, was performed on Monday 16<sup>th</sup> January, for the funeral of Joseph la Soufaché at the church of “La Madeleine”.

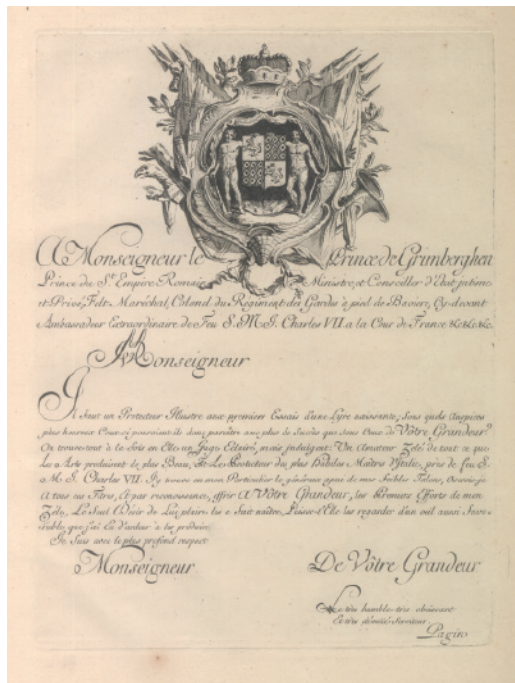
24) **FELTON, William (1715-1769)**. *Six Concerto’s [sic] for the Organ or Harpsichord With Instrumental Parts, Compos’d by M<sup>r</sup>. Felton, Opera Prima*. London: Printed for John Johnson, [1745?]. Keyboard part: 1 f. (title, 45 pp., engraved, folio. Contemporary half calf with marbled boards, edges and corners worn and rubbed, boards a little scuffed, front hinge weak and lower outer corners of pp. 19-28 a little torn and repaired without loss of text. **£400**

First edition, second issue. RISM F 218. BUC p. 329. Felton was a student at St John’s College, Cambridge, and was ordained a priest in 1742 becoming vicar-choral and sub-chantor at Hereford Cathedral, in February 1743. In the year of his death, he was appointed as chaplain to Princess Augusta, the widow of the Prince of Wales. Felton’s gravestone in the Lady Chapel of Hereford Cathedral

notes that he was “multiplici doctrina eruditus, rerum musicarum peritissimus”. “Burney, who considered Felton a better performer than composer, recollected hearing in his youth ‘the celebrated Mr Felton’ play at Shrewsbury, and wrote in his *History* of his ‘neat finger for common divisions and the rapid multiplication of notes’. In his *Account of the Musical Performances ... in Commemoration of Handel* (London, 1785) he related an anecdote about Felton’s endeavours to persuade Handel to subscribe to his op.2 concertos through the violinist Abraham Brown; Handel started up angrily and said: ‘A parson make concerto? Why he no make sarmon?’. Handel’s name did, however, appear on the subscription list to Felton’s op.1 concertos. Felton is chiefly known as a prolific composer of organ and harpsichord concertos; Burney pronounced that he ‘produced two concertos out of three sets that were thought worthy of playing in London’. Despite this, Felton’s concertos were widely acquired by music society libraries and private collectors, and his music frequently appeared in 18th-century domestic manuscript anthologies” (*NG<sup>2</sup> Online*).

25) [**GEMINIANI, Francesco (1687-1762)**]. Three volumes bound together: Engraved, folio, green quarter vellum with plain boards, leather ownership label of M<sup>R</sup>. Vidal. **£1,200**

**PAGIN, André Noël (1721-after 1785)**. *Sonates a Violon Seul et Basse-Continue, dédiées a Monseigneur le Prince de Grimberghen, Prince du Saint Empire Romain, &c ... composées par M<sup>R</sup>. Pagin, P<sup>ER</sup>. Oeuvre. Gravée par Le S<sup>r</sup>. Hue. A Paris: Chez L’Auteur, Madame Boivin, Monsieur Le Clerc, [1748]. Score: 2 ff. (title, dedication with splendid engraving of armorial arms), 35 pp., 1 p. (privilege). RISM P 73 (7 copies). BUC p. 754. Hirsch III. 454.*



“In 1748 Pagin published in Paris a set of six *Sonates à violon seul et basse continue* (it was probably one of these that he performed at his début in 1747). They show the influence of his teacher, with a virtuoso use of trills and pedal points, extreme leaps in register,

challenging chordal passages, a sophisticated and extensive use of articulation marks and a range extending into the 7th position” (*NG<sup>2</sup> Online*).

**GEMINIANI, Francesco (1687-1762).** *Sonate a Violino e Basso, composte da Francesco Geminiani, e dedicate All’ Illustrissima ed Eccellentissima Signora Dorotea, Contessa di Burlington, Opera Prima. Edition faite par l’Auteur dans laquelle Les Sonates sont dans leur entier.* A Paris: Chez M<sup>me</sup>. La Veuve, Boivin, Le S<sup>r</sup>. Huë, M<sup>r</sup>. Canelle, 1740. Score: 1 f. (title), 41 pp. RISM G 1495. Not in BUC.

**GEMINIANI, Francesco (1687-1762).** *Sonate a Violino e Basso, composte da Francesco Geminiani, e dedicate All’ Illustrissima ed Eccellentissima Signora Margarita, Contessa d’Orrey, Opera IV.* London: 1739. Score: 1 f. (title), 48 pp. RISM G 1501. BUC p. 368. Hirsch III.219.

“In op.1, where his master’s influence is particularly evident, Geminiani nevertheless reveals a style in some ways diametrically opposed to Corelli’s; we need notice only the extreme irregularity of rhythm and melody, the asymmetry of the musical phrases and, above all, the greater complexity and variety of the harmony. The 12 sonatas follow the same ordering as Corelli’s op.5: the first six are *da chiesa*, the others *da camera*. But Geminiani seems to have preferred the four-movement scheme of Corelli’s *da chiesa* trio sonatas, and, in this respect, he did not follow the example of op.5. According to Burney, the sonatas were considered ‘still more masterly and elaborate than those of Corelli’ and few players were able to perform them. This was not only because of the frequent double stopping, wide intervals and complex ornaments and arpeggios, but also because of the unusually wide compass, *g–a'''*. Despite their relative tonal stability, the sonatas are harmonically more complex than the concertos, and their modulations more frequent, more rapid and sometimes more daring. This is both the cause and the effect of an often irregular and involved melodic articulation.

In the op.4 violin sonatas, Geminiani showed more interest in the expressive possibilities of the upper part; the prevalent idiom is decidedly homophonic, and there is not even a single fugue. Greater attention is paid to the internal organization of the movements, and there is a marked tendency towards cyclic forms. The influence of French music is evident in the frequent use of the rondo, of the *air tendre* in slow movements and of trios in parallel tonality, and it can be felt also in the use of particular harmonies. The most striking features of op.4 are the extraordinary abundance of ornamentation and expressive marks and a notable simplification of the bass line, both resulting from the adoption of a predominantly homophonic idiom” (*NG<sup>2</sup> Online*).

26) [GLUCK, Christoph Willibald (1714-1787)]. **GAND LE BLANC DU ROULLET, Marie François Louis (1716-1786)**. *Iphigénie en Aulide*. *Tragédie-Opera, en Trois Actes, représentée, pour la première fois par l'Académie-Royale de Musique, Le Mardi 12 Avril 1774*. A Paris: Chés Delormel, 1774. 63 pp., octavo. Sewn in contemporary marbled wrappers, worn and torn, a few corners a little curled and two light brown spots to lower edge of title-leaf. **£1,250**

First edition being the libretto for the first performance on 19<sup>th</sup> April 1774. Fuld (librettos) pp. 148-149. Sonneck p. 641. The librettist is not mentioned in the preliminaries, although the introduction refers to Racine's text, whereas the music is ascribed to Gluck on the verso of the title. P. 3 comprises the list of actors and actresses in the choir, p. 4 the *dramatis personae* with cast-list of soloists and p. 5 the list of dancers including the celebrated Maximilien Gardel (1741-1781).

27) **GOUNOD, Charles François (1818-1893)**. Collection of engraved proofs of various works published in London, between 1871-1873, with corrections, comprising:

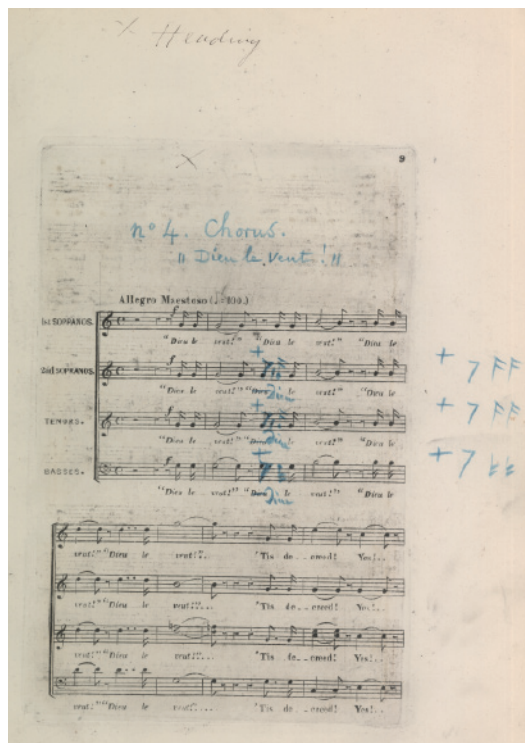
1. Bolero [song]. English Translation by Miss B. Kelt. [English and Italian text]. [London: 1871], plate number 14827, 7 pp. Inscribed "Ap 22, A proof of the corrected pages"; some alterations to the dynamic and phrasing markings and corrections to the sung text.

2. Woe's me!, Song ['Oh! How hard'], words by Campbell. [London: 1871], plate number 14834, 5 pp. Inscribed "Ap 22, Another proof" and with several additions and alterations to the dynamic and phrasing markings.

3. "Good Night" [song]. Words by Shelley. [London: 1871], plate number 14852. 5 pp. Ink annotations throughout and headed "May 10<sup>th</sup>, another proof".

4. Dodelinette, Berceuse [for piano]. [London: 1873?]. 5 pp. With corrections in blue crayon.

5. The Message of the Breeze. Duett. The Words by Francis Turner Palgrave. [London: Goddard & Co., 1873], plate number G.&Co.103. 9 pp. Without annotations.



6. Ma belle amie est morte. Lament [song]. Paroles de Théophile Gautier. [London: Goddard & Co., 1873], plate number G.&Co.110. 5 pp. Without annotations.
7. [Maid of Athens, song]. In E-flat major. [London: Goddard & Co., 1873], plate number G.&Co.111. pp. 2-4 only. Without annotations.
8. To God, ye choir above [song]. The words by Philipp Skelton. [London: Goddard & Co., 1873], plate number G.&Co.155. 7 pp. Corrections in ink and blue crayon heading "To Correct again, Ch. Gd".
9. A Lay of the early spring [song]. [London: 1873]. 9 pp. Annotated throughout in pencil and with the text/verses changed in another hand.
10. Barcarola [Duetto 'Vedi che bella sera']. [London: 1873?]. P. 3 only. Without corrections but signed in turquoise ink by Gounod.
11. Chorus parts to extracts from Jeanne d'Arc, being pp. 1-17 (first proof) and 1-44 (second proof), the latter inscribed and marked by J. Goddard and dated "24 Oct 73". [London: 1873?]. 17, 44 pp.
12. Sotto un cappello rosa [song]. Paroles de G. Zaffira. [London: Duff & Stewart, ca. 1873], plate number D&S.3510. 7 pp. Pencil corrections.
13. The Sea hath its Pearls [Song]. Words by Longfellow. [London: Duff & Stewart, ca. 1873], plate number D&S.3325. 7, 3 pp. Score and violin and harmonium parts. Ink and pencil corrections.
14. Oh! fairest maiden. Biondina bella. Words by Miss Horace Smith. [No. 1, Biondina]. [London: Duff & Stewart, 1873], plate number D&S.3534. 7 pp. Corrections in pencil and blue crayon and marked "Corrected returned to Cromer 1/2/73" and "Please send another proof, Ch. Gounod".
15. Ho messo nuove corde al mandolin, No. 5, Biondina. Parole di G. Zaffira. [London: Duff & Stewart, ca. 1873?], plate number D&S.3545. 7 pp. Without corrections.
16. Siam' iti l'altro giorno, No. 7, Biondina. Parole di G. Zaffira. [London: Duff & Stewart, ca. 1873?], plate number D&S.3557. 5 pp. Corrections in red and blue crayon and dedication to "Madame Damoreau Wekerclin" [sic].
17. Ell' è malata. No. 9, Biondina. Parole di G. Zaffira. [London: Duff & Stewart, 1873], plate number D&S.3559. 9 pp. Without corrections and marked by Gounod "This is correct".
18. Jer fù mandata. No. 10, Biondina. Parole di G. Zaffira. [London: Duff & Stewart, 1873], plate number D&S.3560. 7 pp. Without corrections.

Single sheets and folded bifolia, some engraved on versos only, some edges dusty and chipped. **£3,500**

The British Library dates the Duff and Stewart printings of *Biondina* to ca. 1880 but the addition of the date to no. 14 above (1873) must call this into question.

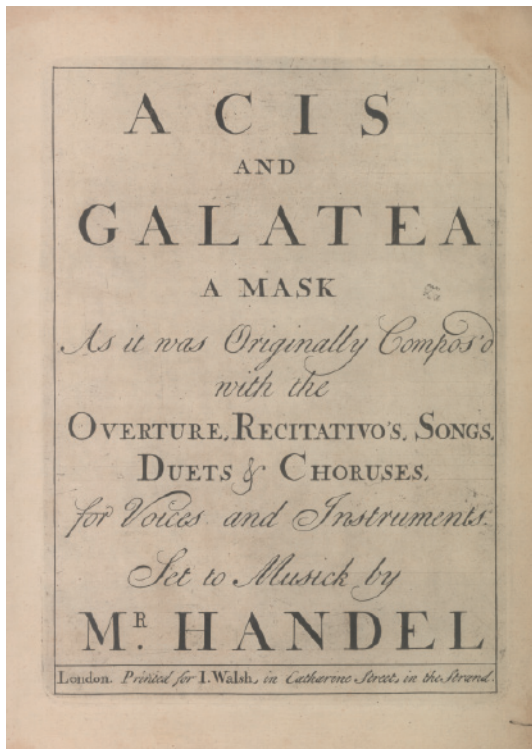
## THE EARLIEST AUTOBIOGRAPHY BY A COMPOSER

28) **GRÉTRY, André-Ernest-Modeste (1741-1813)**. *Mémoires ou Essai sur la Musique Par M. Grétry, Censeur Royal, Conseiller intime de S.A.C. Monseigneur l'Évêque, Prince de Liège; de l'Académie des Philharmoniques de Bologne, de la Société d'Émulation de Liège, &c.* A Paris: Chez L'Auteur, Prault, Les Marchandes de Nouveautés, Et à Liege, F.J. Desoer, 1789. 2 ff. (half-title and title), 565 pp., 1 f. (errata leaf), + 2 plates (one a folding facsimile), 8vo. Contemporary polished quarter calf with marbled boards, marbled edges, front hinge weak, joints worn and backstrip torn. With royal privilege at the end. **£350**

RISM B/VI/I p. 379. Gregory p. 113. With a stippled engraving portrait frontispiece of the composer. The earliest autobiography by a composer.

29) **HANDEL, George Frideric (1685-1759)**. *Acis and Galatea. A Mask, As it was Originally Compos'd with the Overture, Recitativo's, Songs, Duets & Choruses, for Voices and Instruments. Set to Musick by M<sup>R</sup>. Handel.* London: Printed for I. Walsh, [1743]. Score: 1 f. (title), 89 pp., engraved, folio. Contemporary reverse half sheep with marbled boards, corners rubbed away,

edges scuffed, backstrip wearing and loose, indicating an earlier removal, lacking the contents leaf. **£800**



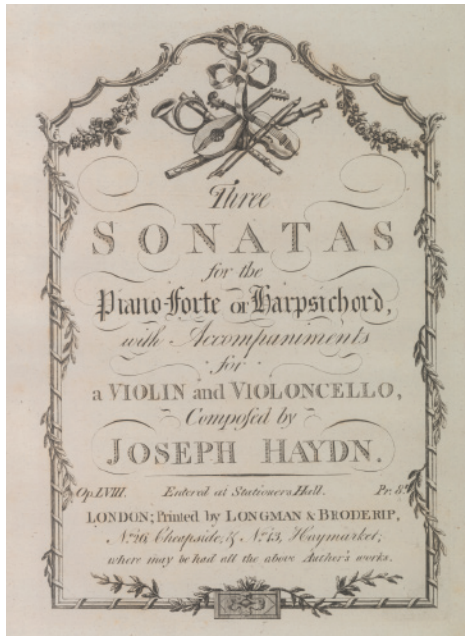
First complete edition with newly made plates. Smith no. 6, p. 82. RISM H 380. BUC p. 431. W. Dean, *Handel's dramatic oratorios and masques* (Oxford, 1959), p. 182. Smith, *Concerning Handel*, no. 5. Text by John Gay, Alexander Pope and John Hughes. *Acis and Galatea* was first performed at Cannons (home to the Duke of Chandos, Handel's then patron) in May 1718, and later in a revised form on 10<sup>th</sup> June 1732 at the King's Theatre, Haymarket.

30) **HANDEL, George Frideric (1685-1759)**. *Saul, an Oratorio. Set to Musick by M<sup>R</sup>. Handel*. London: Printed for I. Walsh, [1748 or later]. Score: 2 ff. (title, table of the songs), 87 pp., engraved, folio. Contemporary half calf with marbled boards, corners rubbed away, edges scuffed, backstrip worn and covers detached. "Saul" in the title from a supplementary plate; the passe-partout title-page first used for Walsh's publication of *Judas Maccabaeus*. **£650**

First complete edition with newly made plates. Smith no. 5, pp. 139-140. RISM H 875. BUC p. 438. Text by Charles Jennens. First performed at the King's Theatre, Haymarket, on 16<sup>th</sup> January 1739. The overture with a secondary pagination from the plates of Walsh's publication of Handel's *Overtures in Score* of 1740. Singers mentioned in the caption titles include John Beard (ca. 1717-1791), Elisabeth Duparc [Francesina] (d. ?1778) and Cecilia Arne (1712-1789). *Saul* includes Handel's famous "Dead March" which was excessively popular at concerts until the end of the eighteenth century.

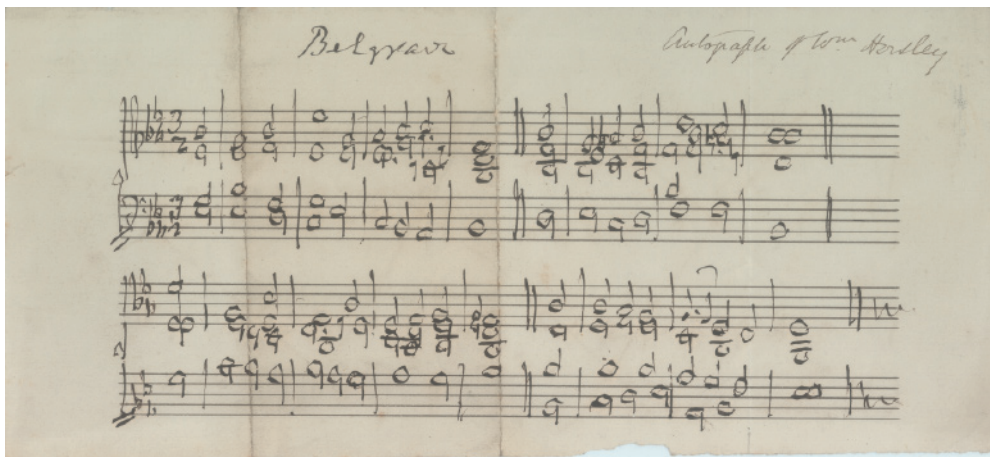
31) **HAYDN, Joseph (1732-1809)**. *An Overture By Haydn as Performed at the Pantheon, and other Public-Concerts [Hob.I/47]*. London: Printed for W<sup>m</sup>. Napier, [1784]. Set of parts: engraved, folio. Disbound, edges of first violin part reinforced with sellotape, without plate number as called for by Hoboken, viola part with plate number 65 and caption title numbered "VI", passe-partout title-page with composer's name from a supplementary plate. **£450**

Third edition of the parts. Hoboken vol. 1, p. 58. RISM H 3069 (3 copies). BUC p. 460. Composed in 1772 this symphony is sometimes referred to as the "palindrome", as both the minuet and trio have their second halves comprising the tune of the first half in reverse.



32) **HAYDN, Joseph (1732-1809).** *Three Sonatas for the Piano-Forte or Harpsichord, with Accompaniments for a Violin and Violoncello, Composed by Joseph Haydn, Op. LVIII [Hob.XV/11-13].* London: Printed by Longman & Broderip, [1789]. Parts: 1 f. (title), 35 pp., 1 f. (title), 14 pp., 1 f. (title), 13 pp., engraved, folio. Disbound, preserved in a marbled boards portfolio. Fine decoratively bordered title-pages, excellent set. **£350**

First English edition, almost parallel with first edition. Hoboken, vol. I, p. 695. RISM H 3683. BUC p. 467. The sonatas were composed in 1789.



33) **HORSLEY, William (1774-1858).** Autograph manuscript of his hymn tune "Belgrave". [London: 1819?]. 11 x 24 cm, cut down from a larger leaf. Comprising a four-part harmonisation, in E-flat major and 3/2 time, written in black ink, short score on two systems of two staves each. **£240**

Horsley was organist of the Ely Chapel, Holborn from 1794, assisted John Wall Callcott as organist at the Asylum for Female Orphans (he married Callcott's daughter in 1813), was organist of the Belgrave Chapel between 1812-1837 and

at the Charterhouse from 1838. He composed *Belgrave* in 1819 and along with *Horsley*, it remains one of his most popular hymn tunes. The tune is also written out on the verso, with slight differences in harmonisation, where it has been crossed through.



34) [HYMNS]: *Inni à Quatro*. [Italy: first half of the eighteenth century]. 10 partbooks: 8vo, comprising soprano, alto, tenor and two bass parts (vocal parts each 37 pp.), violins (9 pp. each), cello (15 pp.), violone (15 pp.), organo (17 pp.). Sewn in original makeshift plain stiff covers with paper tape backstrips, some light water-staining, the upper edges of the alto part damaged with loss of some titles. **£1,500**

Each part with index at the end. Manuscript part-books written in brown ink on 10-stave hand-ruled paper. The parts contain hymns for use throughout the church year comprising the regular festivals and saint's days. Regrettably, there is no indication of the possible venue for which these books have been copied out and, intriguingly, there is no evidence of internal use.

35) [JONES, Edward]. *For the benefit of M<sup>r</sup>. Jones*. Hanover Square, Wednesday 23<sup>d</sup>. of May [1781]. Line engraved ticket by Francesco Bartolozzi (1727-1815) after Giovanni Battista Cipriani (1727-1785) depicting two cherubs, one with lyre and the other holding sheet music.



£180

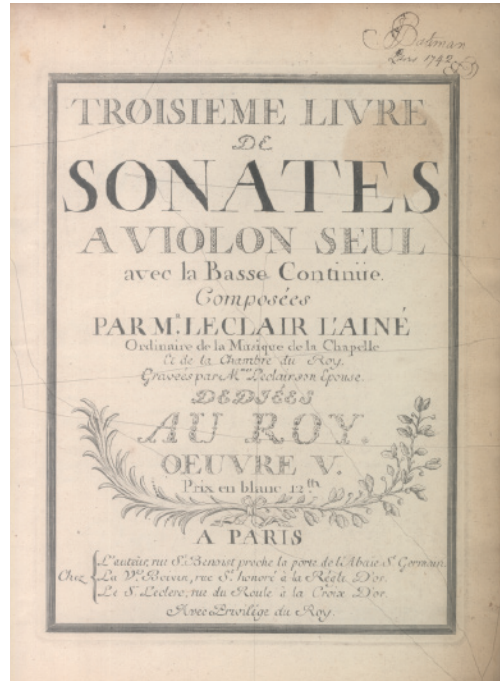
With the printed lettering “For the benefit of M<sup>r</sup>. Jones”, and the addition, in manuscript, of the date and venue. Edward Jones, born Meirionshire in 1752, died in London in 1825, seems a likely subject for the Mr Jones of this ticket. He was a famous performer on the Welsh harp and bard to the Prince of Wales. He arrived in London in 1775 and was appointed bard in 1783.

36) **LECLAIR (l'aîné), Jean Marie (1697–1764)**. *Troisieme Livre De Sonates* [A, F, e, Bb, B, c, a, D, A, C, g, G] *A Violon Seul avec la Basse Continue*. [...] *Graveés* [sic] *par Mme. Leclair son Epouse. Dediées Au Roy. Oeuvre V. Prix en blanc 12 tt.* Paris; L'auteur, [1734]. 2 ff. (title, dedication), 82 pp. engraved score for violin and figured bass, 1 f. (*Privilege General*), large folio (39 × 28.5 cm). Impressive green parchment binding with stamped gilt title and coat of arms; bookplate of William Ld. Viscount Bateman [of Shobdon Court, Co. Hereford] with his ownership signature on the title-page: *Bateman Paris 1742*. £1,250

First edition. RISM L 1320. BUC p. 606.

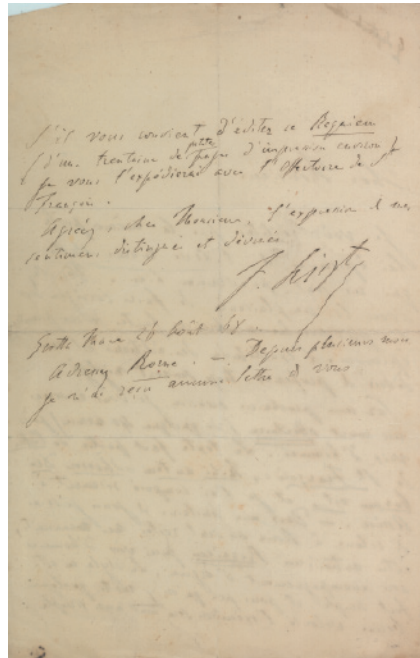
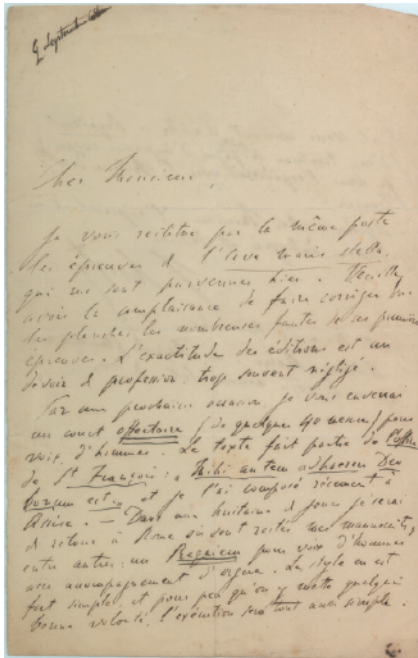
Leclair calls himself *Ordinaire de la Musique de la Chapelle et de la Chambre du Roy* on the title-page; op. 5 is his thanks to King Louis XV for this appointment (in late 1733) and therefore dedicated to him. These sonatas have four movements (slow-fast-slow-fast); there are many baroque dance movements (*Sarabanda*, *Ciacconna*, *Gavotta* etc.), some folklorist elements (*Tambourin* in the tenth sonata) and slow arias, not only giving opportunities for the violinist to show great virtuosity, but also for sensitive cantilenas. The violoncello is sometimes emancipated from the basso continuo in a separate stave (e.g. in the *Ciacconna* of the fourth Sonata), where imitative motifs create a *duetto* partnership between the violin and the cello. A further, much more important

*Ciacconna*, which terminates the twelfth sonata, is celebrated as ‘a veritable art of bowing’ (David D. Boyden). The most popular sonata, however, is no. 6 in C minor, which is called *Le Tombeau*. A special dedicatee to the *Tombeau*, however, is not named, but the work apparently refers to the “*feu Roi*” mentioned in the dedication on f. 2. The last deceased King, though, dates back to 1715 (Louis XIV), and therefore the 6<sup>th</sup> sonata might date from that time, thus confirming Neal Zaslaw’s thesis, according to which most of Leclair’s works for the violin might have been composed at an early stage and later published successively (NG<sup>2</sup>; not really convincingly contested in MGG<sup>2</sup> by Lucinde Braun). The time between late 1733 (Leclair’s appointment) and



the publication of Op. 5 (1734) is, indeed, too short for the composition of these masterly 12 sonatas. Leclair’s Op. 5 is not only a token of thanks to the King, but, at the same time, a challenge: in the *Ciacconna* of the last sonata, Leclair obviously refers to and rivals Corelli’s *Follia*. By publishing his Op. 5 – the same opus number as Corelli’s epitomes of violin sonatas – Leclair obviously makes a claim for the title of *King of French violin playing*. His sonatas Op. 5, whilst confirming Zaslaw, must be considered as the finest of Leclair’s output, going back as far as 1715, as suggested by the *Tombeau*. This may be understood from the dedication text: “*peut-être Vôte Majesté se souvient elle que le tems des Conquetes du feu Roi, fut celuy des plus grands progrès de nôtre art*”.

This collection of sonatas is among the highlights of violin music in the baroque era (as is the first edition of Corelli’s competing Op. 5.). Leclair seems to have been quite conscious of the quality of his oeuvre and did not fight shy of substantial costs in order to present extremely tasteful scores to the public, the scores of which were engraved by the composer’s wife, Louise Roussel. Leclair financed his publications himself (*Paris, Chez l’Auteur*); apparently, this method was the most lucrative since he maintained it until his last works (as did his widow for the posthumous Opp. 14 and 15).



37) **LISZT, Ferenc (1811-1886)**. Autograph letter signed, in French, to an unidentified Monsieur but presumably the publishers Repos in Paris. Grotta Mare: 26<sup>th</sup> August, 1868. Single sheet octavo, folded, written on one and a half pages, with recipient's endorsement date of 2<sup>nd</sup> September '68. **£3,250**

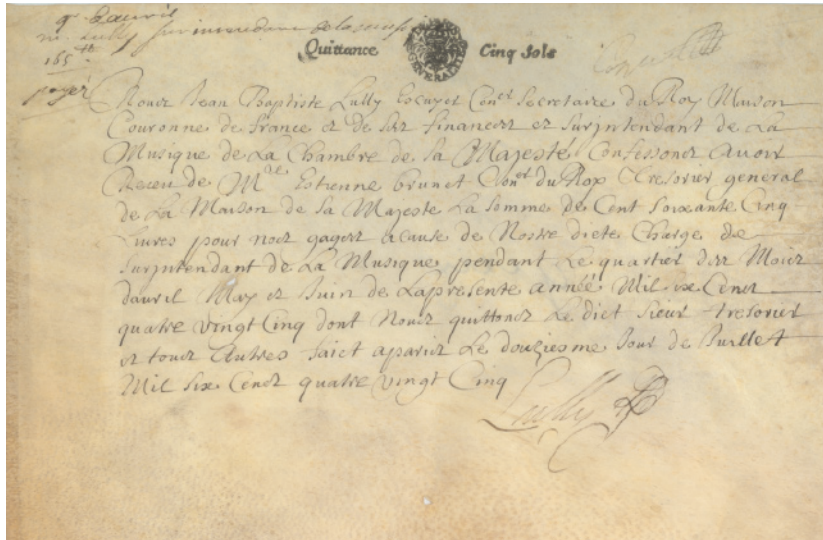
“I am returning to you, by the same post, the proofs of the *Ave Maris Stella* [LWV K3] which arrived yesterday. Please have the kindness to correct on the plates the numerous mistakes of the first proofs. The exactness of the editions is a professional duty too often neglected.

At the next opportunity I will send you a short *Offertory* (of some 40 bars [LWV J23]) for male voices. The text is drawn from the Office of Saint Francis: ‘*Mihi autem adhaerere Deo bonum est*’, and I have recently composed it at Assisi. In eight days I will be returning to Rome where my manuscripts are, among them a *Requiem* [LWV J22] for male voices, with organ accompaniment, and if one shows only a little good will, the performance also will be very simple.

If you agree to edit this *Requiem* (some thirty small pages) I will send it to you with the *Offertory of Saint Francis*.

Please accept the expression, dear Sir, of my faithful and devoted regards ... Write to Rome – for many months I have not received a letter from you”.

*Ave Maris Stella* was published by Repos in 1868 in a version for male voices and the *Requiem* and *Mihi autem adhaerere* were published in 1869.



38) **LULLY, Jean-Baptiste (1632-1687)**. Document signed “Lully”. Paris: 12 juillet, 1685. Small 4to, vellum. **£5,000**

Rare document signed by Lully, being the composer’s wages for his position as Superintendent of music for the King; Lully signs the document to endorse receiving the appointed wages (165 livres) for the quarter of the year, April to June. “Jean Baptiste Lully Escuyer Con<sup>te</sup> Secretaire du Roy Maison Couronne de France et de ses finances et Surintendant de la Musique de la Chambre de Sa Majeste”, reconnaît avoir reçu d’Estienne Brunet, trésorier general de la Maison du Roi, “la somme de cent soixante cinq livres pour nos gages a cause de nostre dicte Charge de Surintendant de la Musique pendant le quartier des mois d’avril may et juin de la presente année”. Mil six Cent quatre vingt cinq.

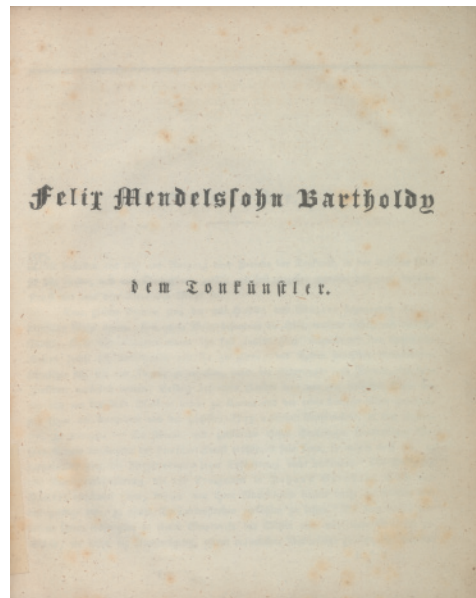
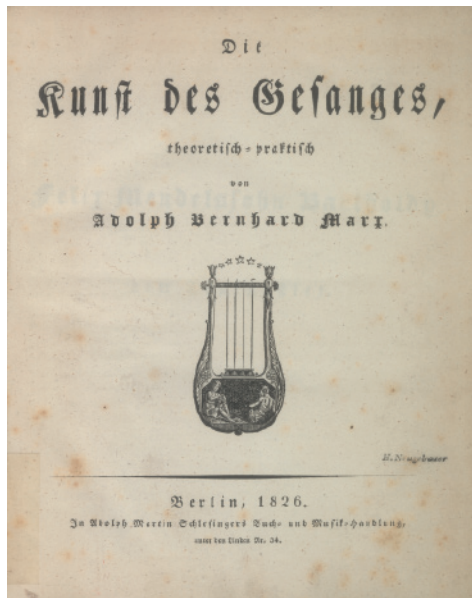
39) **MARCELLO, Benedetto Giacomo (1686-1739)**. *Il Teatro alla Moda, o sia, Metodo sicuro, e facile per ben comporre, ed esequire [sic] l’Opere Italiane in Musica all’uso moderno. Nel quale si danno Avvertimenti utili, e necessaria Poeti, Compositori di Musica, Musici dell’uno, e dell’altro sesso, Impressari, Suonatori, Ingegneri, e Pittori di Scene, Parti buffe, Sarti, Paggi, Comparse, Suggeritori, Copisti, Protettori, e Madri di Virtuose, ed altre Persone appartenenti al Teatro. Dedicato dall’autore de libro al compositore di esso.* [Venice]: Stampato ne; Borghi di Belisania per Aldiviva Licante, [1720]. 64 pp., small octavo. Original plain yellow wrappers, some general light foxing to the opening pages. Fine engraved title vignette. **£1,250**



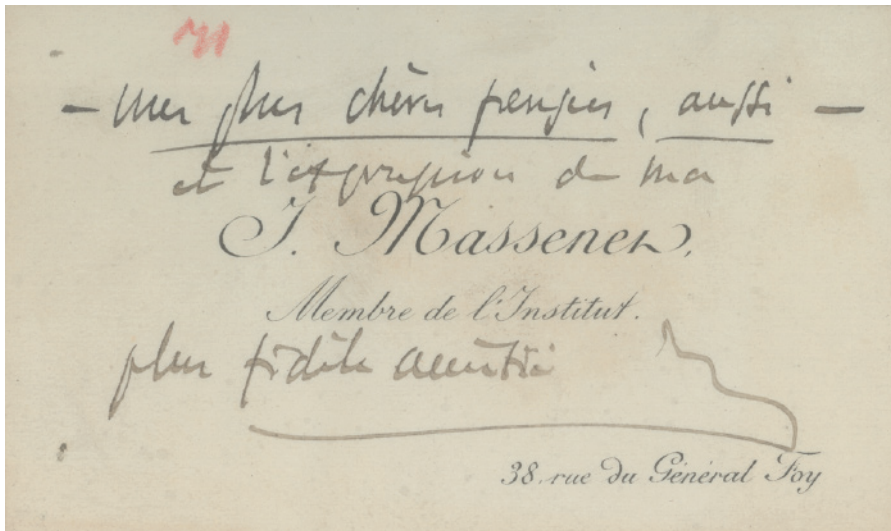
First edition. RISM B/VI/2 pp. 534-535. Eitner, VI, p. 312. Hirsch I.344. *Il Libro e la Stampa*, anno IV, p. 86.

“The lighter side of Marcello’s nature was expressed in his several satires. Of prime importance among these is the treatise *Il teatro alla moda*, first published anonymously in 1720, which is concerned especially with the decline of careful composition and well-rehearsed performance, as well as the invasion of Bolognese singers, at the Teatro S Angelo, Venice. It was especially popular in Italy in the 18th century, in France in the 19th, and in Germany in the early 20th, and it appears never to have been out of print from the time of its writing to the present” (*NG<sup>2</sup> Online*).

40) **MARX, Adolph Bernhard (1795-1866)**. *Die Kunst des Gesanges, theoretisch-praktisch von Adolph Bernhard Marx*. Berlin: In Adolph Martin Schlesingers Buch- und Musik-handlung, 1826. 1 f. (title), x, 357 pp., 5 ff. (index), small 4to. Modern marbled boards, corners a little bumped. **£350**



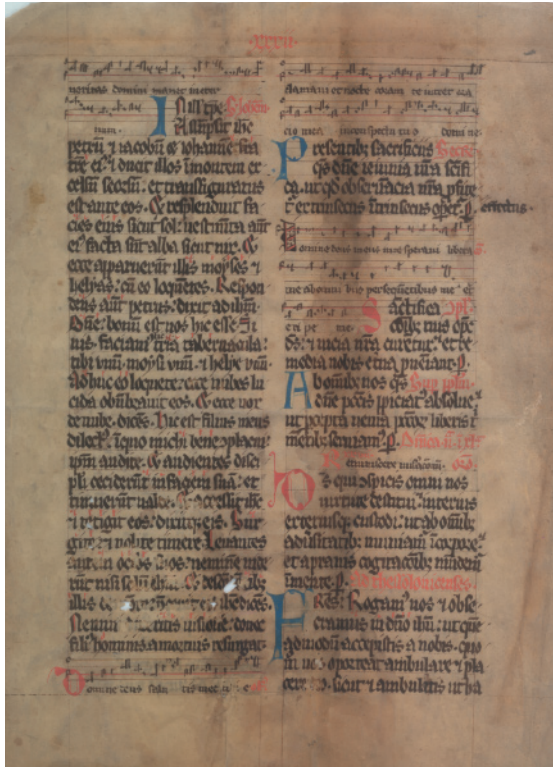
First edition. With printed dedication to Felix Mendelssohn Bartholdy. Marx was a German music theorist and author who had no formal lessons in music but studied Türk's *Clavierschule* by himself, and later, while a student with Carl Loewe, had lessons from Türk. After starting a career in law, he moved to music, becoming editor of the *Berliner allgemeine musikalische Zeitung* (1824-30). His close friendship with Mendelssohn cooled when the composer refused to perform Marx's oratorio, *Moses* (1841). He was appointed professor of music at the University of Berlin in 1830 on Mendelssohn's recommendation and founded, with others, the Berliner Musikschule.



41) **MASSENET, Jules (1842-1912)**. Visiting card with autograph note. [S.l.: s.d.]. 60 x 100 mm. Visiting card with printed "J. Massenet, Membre de l'Institut, 38, rue du Général Foy" and with autograph note in ink, "mes plus chères pensées, aussi – et l'expression de ma plus fidèle amitié". **£200**

## EVIDENCE FOR THE MANNER OF CHANTING BIBLE LECTIONS

- 42) [MEDIAEVAL]: Leaf from a noted missal, with rare evidence for the manner of chanting Bible lections. [Germany: first half of thirteenth century]. 370 x 270 mm. 32 lines of text, in two columns. £650

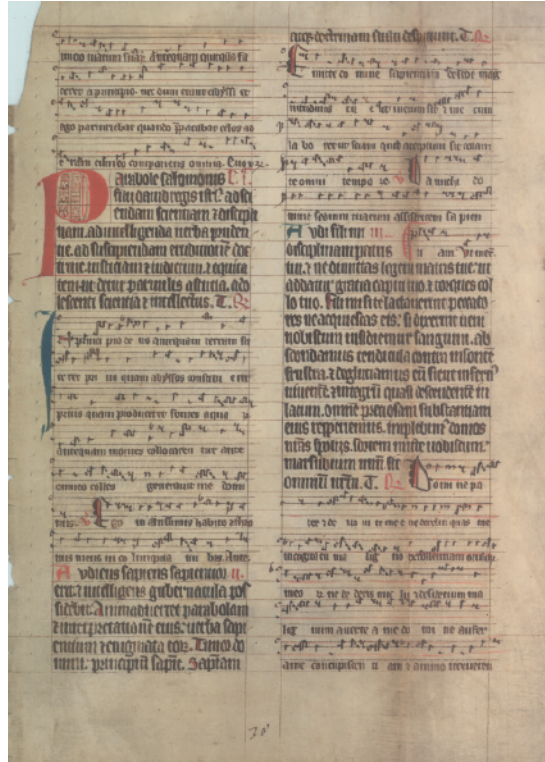


With texts and chants for the first and second Sundays of Lent. Foliated in red ink, 'xxxii'. The lections and prayers are written in a somewhat rounded Gothic textualis. Chant melodies are notated with Gothic neumes on a four-line staff ruled in brown ink with red F-line and yellow C-line. Cues for chants already notated earlier in the manuscript are annotated with folio references, an unusually precise system of cross-reference. Simple alternating red and blue initials occupying two or three text-lines. The verso includes the complete tract *Confitemini domino*. The lections have simple, unheighted neumes written in red to show intonations and inflections. It is relatively uncommon to find

this practice systematically employed as part of the original conception of the manuscript. The melodic shape of recitations of Bible readings is normally shown in a Tonary, listing the common melodic formulae to be applied by the cantor, but this manuscript shows us on precisely which syllables the terminal cadence should occur, as well as defining the stress-pattern for recitations. Subsequently used as a wrapper for another document, with dirt-stains and folds obscuring parts of the text on the verso and marginal annotations in German, relating to its later use.

- 43) [MIDIAEVAL]: Leaf from a noted breviary. [Germany: thirteenth–fourteenth century]. 400 x 275 mm. 36 lines of text, in two columns. **£500**

Comprising six readings from the Wisdom of Solomon with their associated responsory chants, from the Night Office for a Sunday in August (part of the series of *historiae*, or readings from the later books of the Old Testament, which occupied the summer months in the cycle of the liturgical year). Foliated '38' in a later hand. The lections are written in a narrow and vertical Gothic textualis. The Responsories use Gothic neumes on a four-line stave ruled in brown ink (using the text line as a fifth where necessary), sometimes with red F- and C-lines added. Simple but competently executed initials in red and blue, the first with careful infilling in black and red. Subsequently used as a wrapper for another document, with dirt-stains and later annotations obscuring parts of the verso.

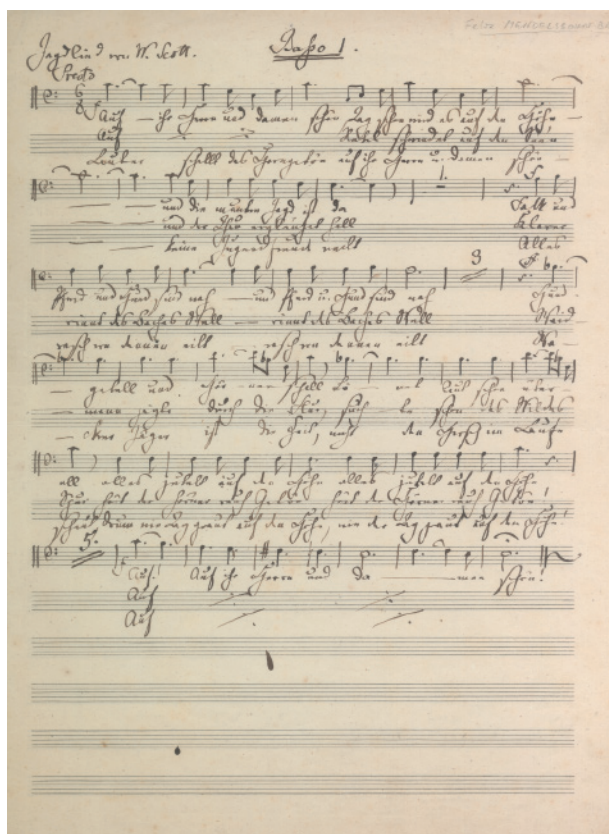


- 44) [MIDIAEVAL]: Leaf from a noted missal. [Germany: thirteenth century]. 375 x 285 mm. 36 lines of text, in two columns. **£450**

With texts and chants for the final days of Easter and the vigil mass of the Ascension. The script is a Gothic textualis of moderate grade; the notation, added in a lighter-coloured ink, consists of Gothic neumes on a four-line stave ruled in brown ink with red F-line (the yellow C-line no longer visible). Red initials with simple flourishing in blue. The recto is soiled from its subsequent use as a bookbinding but remains legible; the verso is cleaner, but the notation has rubbed off in places. With a quire number 'lxxi' on the lower middle verso.

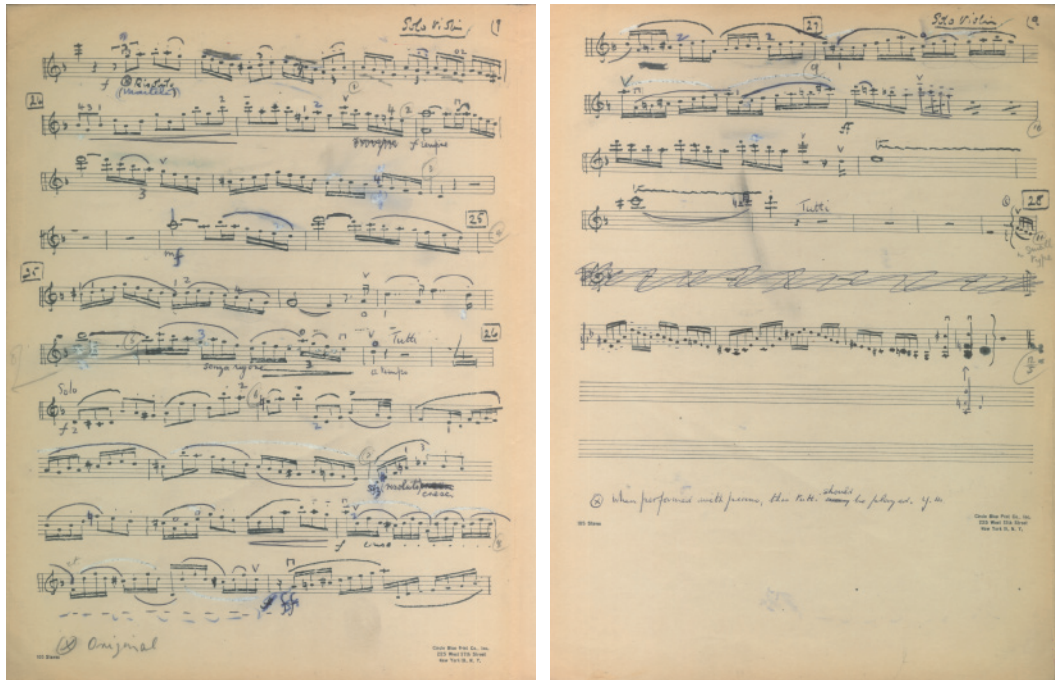
45) **MENDELSSOHN-BARTHOLDY, Felix (1809-1847)**. Autograph manuscript of the first bass part (*Basso 1*) of “*Auf, ihr Herrn und Damen*”, Op. 120 no. 1, being his setting of Sir Walter Scott’s hunting song “*Waken Lords and Ladies Gay*”. 1 folio leaf, unsigned, notated in brown ink on six staves on the recto, very well preserved. **£9,500**

MWV G 21; TNG XVI, 415; MGG/2 vols. XI, col. 1581; GA (Rietz) 17-133; LMA VII, 4.



Mendelssohn composed this four part song for solo and male voice choir, on 27<sup>th</sup> November 1837, which remained unpublished in the composer’s lifetime. Its first printing was by the Leipzig publisher Kistner, in 1873 as “*Jagdlied*”, number one of the *Four Male Choruses*, Op. posth. 120, together with three other previously unpublished settings. The work was translated into German by Franz Bernus at the height of Scott’s popularity. The composition arose as the result of a wager in the summer of 1837 between Bernus, a Frankfurt lawyer and Mendelssohn, when they met in Bingen on the Rhein. It is likely that our

manuscript was a component of the complete set of parts referred to in MWV as *Sammelhandschrift 38* (p. 450), which was dispersed after 1970. The group originally contained eight parts, four for two solo tenors and two solo basses, and four tutti parts for the same voices. These parts, some of which are autograph and others in copyists’ hands, are now mostly in private collections. Our part is that of the first bass chorus, and belongs to the few which are completely autograph.

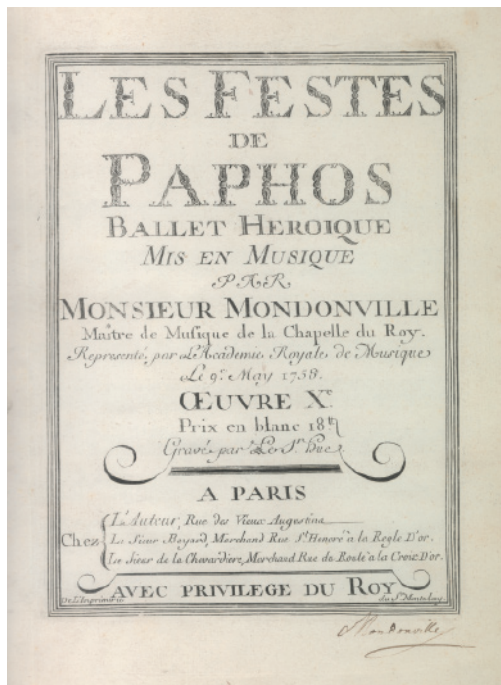


46) **MENDELSSOHN-BARTHOLDY, Felix (1809-1847).** *Concerto [in D minor] for Violin and String Orchestra* by Felix Mendelssohn, edited by Yehudi Menuhin. [London: 1951?]. Solo part and score arranged for piano accompaniment: 19, 43 ff., folio. Printed in leporello format. **£3,500**

MWV 03. Publications: New York 1952; Leipzig 1973(LMA II/6).

Dyeline reproduction of the editor's manuscript, marked up by the printer in pencil and annotated extensively with revisions, corrections and additions by Yehudi Menuhin (1916-1999) in pencil and ink: indeed, he gave extensive fingerings and bowings showing his special playing style, quite different from the present style, and thus documenting the great violinistic period of the 1950s. This annotated version of the work, which had been unknown for many years, was in preparation for the first edition published in New York by C.F. Peters in 1952; Menuhin had purchased the autograph manuscript, from which he made this edition, through Albi Rosenthal in 1951. The autograph manuscript, as well as Menuhin's working library, including papers relating to this concerto, is now housed in the library of the Royal Academy of Music; Menuhin first played his edition of the concerto in New York, in February 1952 and later made various recordings.

47) **MONDONVILLE, Jean-Joseph Cassanéa de (1711-1772)**. *Les Festes de Paphos. Ballet Heroique Mis en Musique par Monsieur Mondonville, Maître de Musique de la Chapelle du Roy. Représenté par L'Academie Royale de Musique, Le 9<sup>e</sup>. May 1758, Œuvre X<sup>e</sup>. Gravé par Le S<sup>r</sup>. Hue.* A Paris: Chez



L'Auteur, Le Sieur Bayard, Le Sieur de la Chevardiere, 1758. Full score: 1 f. (title), 242 pp., engraved, folio. Contemporary edges and upper outer front corner worn, few light stains. Internally a superb crisp and clean copy, with the composer's signature at the foot of the title. **£1,500**

First edition. RISM M 3011. BUC p. 683. Hirsch II.603. Eitner, VII, p. 28. First performed on 9<sup>th</sup> May 1758 at the Académie royale de musique in Paris with Sophie Arnould in the cast. Each of the three acts was written by a different librettist: Jean Baptiste Collet de Messine, Charles Antoine Leclerc de la Bruère and Claude Henri Voisenon.

### **LIBRETTO OF A LEOPOLD MOZART *SINGSPIEL* bound with six other contemporary works**

48) **SCHACHTNER, Johann Andreas (1731-1795)**. *Geistliches Schäfergedicht, oder Der gute Hirt. In einem Singspiele vorgestellt und verfasset von Johann Andree Schachtner, Hochfürstl. Hoftrompeter, und in die Musik gebracht von Leopold Mozart, Hochfürstl. Cammermusikus.* Salzburg: Gedruckt bey Johann Joseph Mayrs, [1756]. Small quarto, 7 ff., contemporary plain blue boards. **£3,000**

Only the libretto of this *Singspiel* composed by Leopold Mozart is extant. In an edifying way, these short scenes conveyed the moral principles of catholic teachings, with footnotes which refer to appropriate passages in the Bible. They were popular as school dramas as well as in the monasteries, in order to instil a sense of moral guidance in the listener.

Schachtner was appointed court trumpeter to the Prince-Archbishop of Salzburg in 1754 and became a close friend of the Mozart family: he translated, into German, the libretti of *La finta giardiniera* and *Idomeneo*, and he wrote the libretto for *Zaide*. Leopold Mozart wrote trumpet concertos which are presumed to have been for Schachtner.

Bound at the end of a volume containing several other similar libretti comprising:

– **ADLGASSER, Anton Cajetan (1729-1777)**. *Abraham und Isaak, In Einem Geistlichen Singspiele Vorgestellet und verfasst Von Johann Andreas Schachtner, Hochfürstl. Hoftrompeter*. 10 ff.

– **EBERLIN, Johann Ernst (1702-1762)**. *Sedecias, König der Juden, Seiner Söhne und Augen beraubt*. In die Musik gebracht von J. E. E. 11 ff.

– **ADLGASSER, A.C.** *Die Wirkende Gnade Gottes. Oder David in der Busse. In Einem Geistlichen Singspiele Vorgestellet und verfasst Von Johann Andree Schachtner, Hochfürstl. [sic] Hoftrompeter*. 7 ff.

– **EBERLIN, J.E.** *Das Leiden Unseres Heilands Jesu Christi. Aus dem Wälschen des Hrn. Abbts Metastasio übersetzt*. 1755. 9 ff.

– **EBERLIN, J.E.** *Die Heilige Helena Auf Dem Schedelberg, Oder die Erfindung Des heiligen Creutzes. Aus dem Wälschen des Hrn. Abbts Metastasio übersetzt*. 13 ff. [Original title: *Sant'Elena al Calvario*] (1731).

– **EBERLIN, J.E.** *Des Heiligen Augustins Bekehrung. Aus dem Wälschen übersetzt*. 10 ff.



49) **MOZART, Wolfgang Amadeus (1756-1791)**. *Tre Quartetti per due Violini, Viola e Basso del Sig. Mozart, Opera [18] [i.e. KV 575, 589, 590]*. In Vienna: presso Artaria e Compagni, [1791]. Parts: 20, 19, 17, 17 pp., engraved, folio, plate number 361. Early marbled wrappers with manuscript labels, preserved in cloth portfolio, some general light browning and foxing. **£2,200**

First edition, fourth issue. RISM M 6169. BUC p. 709. Hirsch IV.155a. Köchel<sup>6</sup> pp. 649, 673 and 675. Haberkamp p. 326. With the opus numbering added to the title in manuscript, only Vienna in the imprint (without Mainz) and the plate number “360” on pp. 4-7 of the first violin part. Traces of cracked plates and the re-engraved plates as noted by Haberkamp.

## TWO PIANO CONCERTOS



50) **MOZART, Wolfgang Amadeus (1756-1791)**. *Grand Concert pour Le Clavecin ou Forte-Piano, avec l'accompagnement des deux Violons, Alto, et Basse, deux Hautbois, et deux Cors, composé par W.A. Mozart, Oeuvre IV, Livre [1 and 2] [i.e. KV 414 and 413]*. a Vienne: chez Artaria Comp, [1785]. Keyboard parts only: 25, 22 pp., engraved, oblong folio, plate numbers 41 and 42. Sewn together, the final blank leaf detached. Both with decorative title-page with cartouche of an angel on a cloud playing a lyre (KV 414 a little dusty and with one very small tear at the centre head). **£4,200**

First editions, first issues. BUC p. 707. KV 414: RISM M 5798. Köchel<sup>6</sup> pp. 424-425.

Hirsch IV.66. Haberkamp p. 200 (this copy cited). Title-page without the plate number printed at the foot but with "IMPORTED from VIENNA".

KV 413: RISM M 5793. Köchel<sup>6</sup> pp. 432-433. Hirsch IV.65. Haberkamp p. 198 (this copy cited) and illustration no. 155.

51) **MOZART, Wolfgang Amadeus (1756-1791)**. *Il flauto magico. Dramma per musica / Die Zauberfloete. Grosse Oper in zwei Acten von W.A. Mozart. [KV 620]*. Bonn: bey N. Simrock, [1814]. Full score: 1 f. (title), 363 pp., engraved, folio, plate number 1092, German and Italian text. Modern beige morocco, gilt, green silk liners, raised bands, preserved in slip-case. **£3,000**

First edition of the full score. RISM M 4772. Hirsch II.681. Köchel<sup>6</sup> p. 711. Sammlung Anthony van Hoboken, vol. 12, no. 566. With ownership signatures of both Vincent Novello (1781-1861) and William Sterndale Bennett (1816-1875, dated 1852), and, on the flyleaf, Teresa Berganza (b. 1935), Hans Hotter (1909-2003) and Angelika Kirchschrager (b. 1966).

### CLEMENTI'S *DON GIOVANNI*

52) **MOZART, Wolfgang Amadeus (1756-1791)**. *Il Dissoluto Punito ossia (sic) Il Don Giovanni. Dramma giocoso in due Atti posto in Musica da Wolfgang Amadeus Mozart. In Partitura. [KV 527]*. in Lipsia: presso Breitkopf & Härtel, [1801]. [Half-title before each act]: *Don Juan oder der steinerne Gast, komische Oper in zwey Aufzügen ...* 590 pp., oblong folio, typeset, title-page with the famous vignette by F. Bolt after V.G. Kininger; a good copy in two volumes, mid-nineteenth-century half leather, slightly rubbed, with marbled boards, (binder's ticket of J. Rowbotham, Indian Rubber Bookbinder, 70 Castle Str<sup>t</sup>. East, Oxford Street) recent spine labels copying the earlier ones. Without the libretto which is said to have been added only to later copies; the frequently missing last leaf pp. 589-590 with the additional trombone parts is present here. With the ownership signatures of **Muzio Clementi** (1752-1832) whose signature is on the title-page and also on the half-title in the second volume. **£5,750**

Köchel<sup>7</sup> p. 591 ff. Hirsch II.645. Haberkamp p. 295 ff. RISM M 4502. **First edition of the full score of *Don Giovanni***. This is the first of Mozart's operas to have been published thus; it was part of Breitkopf's attempt at a complete edition of Mozart's works. A vocal score had already been published in 1791, with Mozart's name in the subscribers' list.



Probably acquired by Clementi during his eight-year European tour which started in 1802; the tour was partly to obtain music for his London publishing business including works by Beethoven of whom he was an admirer. Beethoven was equally admiring of Clementi and his keyboard sonatas, which he often played and made his pupils study. In 1808, Breitkopf & Härtel started to publish a collected edition of Clementi's keyboard works. Also with the ownership signature and blind-stamp of Willoughby Hunter Weiss (1820-1867), the celebrated bass singer who may have sung the part of the Commendatore: his father was a music publisher and professor of the flute. Willoughby was also a composer and in 1854 set Longfellow's poem *The Village Blacksmith* to music which proved a financial success.

*Don Giovanni* was first performed in Prague on 29<sup>th</sup> October 1787, only one day after the completion of the overture. The performance received "*den lautesten beyfall*" ("the loudest applause"), as Mozart wrote to his friend G. v. Jacquin. The work spread from Prague very quickly, although the early reviews made strong objections for moral reasons.



Between the present manuscript score and the printed score (Bonn, Simrock, 1813) one can immediately see clear differences which prove that this manuscript is independent from the printing of the full score and therefore must have originated before the publication. The work of the first copyist is close to the style of the stave braces in Mozart's autograph: the figuring of instruments corresponds to the autograph, with the strings above, then the woodwind and brass, followed by the vocal parts, and finally the bass line, which is in contrast to Simrock's edition, where the layout is more in the modern style of woodwind, brass, strings, vocal parts and bass line. With this in mind, it is important to establish this manuscript in relation to 16 other manuscript full scores known to Mozart scholarship, although much has yet to be established, i.e. which of them can be placed before the first edition of the full score.

31 years lie between the première, on 16<sup>th</sup> July 1782, and the printing of the full score and it was unavoidable that, in the face of all the early and widespread dissemination, there would be a large number of copies of the score. The critical analysis in NMA cites two main branches of the text of the full score, which stand alongside the autograph manuscripts in Krakow and Berlin as well as mixed examples. The first is based on the autograph (as well as sources BI-III - which had been partly completed by Mozart himself, namely corrected material for the première – and to this branch five further manuscript can be counted D1, D2, E, F and G. In the second branch are the other copies and the third branch covers mixed sources.

Our copy relates most closely to the third branch and is therefore a mixed copy albeit derived from the original second branch. In the overture, the trill in the sixth bar figures are characteristic of branch 2, and, in no. 13, the older shorter version is without bars 29-38. The inserted bifolium contains bars 29-38 of the extended version by Mozart presumably not present previously: this paper is smooth and has a wood component which thus dates to the period 1830-1850 with a blindstamp "M. BEETHOVEN / Chaussée d'Ixelles, 31 BRUXELLES" indicating that this manuscript was in Brussels in the early nineteenth century and was used there and, therefore perhaps because of the first edition having been printed by this time, it was thus updated with the extra bars. However this does not apply to no. 17 which mostly contains Mozart's initial version. The five bars cancelled by the composer between bars 54 and 55 of the final score are missing in our version; however our score does not yet contain Mozart's shortened form of bars 79-93, and still has the first version of twenty-five bars rather than fifteen, thus **containing ten bars of Mozart's music in its earliest form which has not come down in any early published source**. On the other hand, bars 148-157 were added by Mozart some time later, and are not included in our score.

The critical report of the *Neue Mozart Ausgabe* notes that there was an intermediate source (these readings go back to a middle source which is lost today or a twin source of branch B which corresponds to the original source, to which can be ascribed a mistake in the transcription of a figure 8 in the notation which might have been due to an ink blot) but suggests that this may have related to a simpler version of the opera. Such prejudices against interpretations of the time are quite popular and widespread but historically they are uninformed considering that in those times any supplementary ornamentation could arouse bad blood, therefore, contrary to the opinion of this editor, there was a preference for technically complicated versions. The reason for this problematic version lies elsewhere.

A far more plausible explanation from the proof already presented – which deviates from the authorial text, is quite clearly that copies were being made before the completion of the final autograph text: there must have been a commercial copy, now lost, from which our transcription is based. Mozart was already so famous after his arrival in Vienna, that people were tearing new works from his hand before the ink was dry, let alone the final version complete. Only in this way can one explain why these new branches arise. This is a particularly rare and strange constellation which is of great importance for the early reception of Mozart's works and especially one of such magnitude. All this misunderstanding of Mozart can be attributed to posthumous, whimsically romantic rumours. Apart from that, as is common practice, there are particular characteristics and deviations from the text of the printed versions. As in the case of Mozart's original (no. 7), it was indicated, in the first four bars of the instrumental accompaniment, that the vocal parts are written in here. Noticeable are the variations to the Turkish music, missing in the first edition, but, for space reasons, attached separately to no. 6 (p. 107) and in the final ensemble. There are also variants in the voice ornamentation as well as the slurrings in the string parts.

The excellent condition of this manuscript score can be explained by the fact that, as was common at the time, copies were not used for performance but for producing further copies and parts; they were sold to opera houses who were planning their own performances. Whilst the work was already performed in the year following the first performance in Germany, the foreign productions date from shortly before 1800: the first French language production was on 26<sup>th</sup> September 1798 and whether the P.L. Moline version used then was identical to this copy is yet to be established. Loewenberg states that the first performance in Italian was in New York, on 16<sup>th</sup> February 1860: the Italian translation in our copy is clearly from a much earlier period.

54) **NOVERRE, Jean-Jacques Georges (1726-1810)**. *Lettres sur la Danse et sur les Ballets, par M. Noverre*. A Stutgard, Et se vend a Lyon: Chez Aimé Delaroche, 1760. 2 ff. (title, dedication), 484 pp., octavo, contemporary mottled calf, backstrip gilt, corners and joints repaired, upper outer corner of title repaired by infilling with slight loss of “RES” in Lettres”; marginal repair to A1. **£1,200**

First edition. RISM B/VI p. 622. Noverre’s most important work about dance, which has been reprinted many times. During the year of publication, Noverre had been appointed Maître des Ballets de Son Altesse Sérénissime Monseigneur le Duc de Wurtemberg, to whom this edition is dedicated; in later years he was Master of Dance at the Kärntnertheater (Vienna), and from 1775 at the Académie Royale de Musique, Paris. Together with Gluck and Lessing, Noverre was the first to develop a synaesthesia including music, dance and language. According to Noverre’s memoirs, he first met Mozart in 1767; a co-operation took place in 1772 with the ballet *Le gelosie del seraglio* KV 135a, whose libretto is quoted in our book on p. 409 ff. Mozart visited Noverre immediately after his arrival at the Paris Académie Royale on 11<sup>th</sup> June 1778, between the acts of Piccini’s opera buffo *Le finte gemelle*.

55) **PACINI, Giovanni (1796-1867)**. *Stella di Napoli. Indenture*. London: 1845. 2 ff. Folded as issued, printed legal document with manuscript additions throughout and the incipits for the overture and nine vocal pieces from the work (four arias, three duets, one trio and a grand finale), signed at the end by the composer. **£800**

Contractual agreement between the composer, Pacini and the English music publishers Beale and Chappell, dated first day of December, 1845, for his *Stella di Napoli*, a lyric drama in three acts with text by Salvatore Cammarano. First performed on 11<sup>th</sup> December, 1845, at the Teatro San Carlo in Naples, it was published early in 1846 by Ricordi; although the agreement had been made and signed by the composer, the publishers have not signed or dated the document, perhaps regarding the work as not very saleable; maybe they had been hoping for a performance in London to follow up the successful Neapolitan performance. Pacini composed over seventy operas and was one of the most prominent composers in Italy in the second quarter of the nineteenth century. Neither the British Library nor COPAC hold an English printing of the work or any part thereof.



56) **PAGANINI, Nicolò (1782-1840)**. Bronze medallion bust portrait of Paganini by A. Bovy. Paris: 1831. 54 mm. diameter. **£1,500**

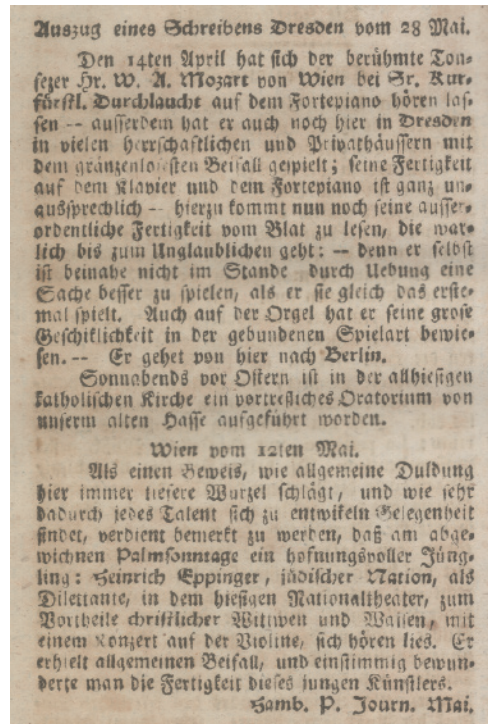
Bust relief of Paganini facing left with long neck and flowing hair, side-burns reaching to lower chin, inscribed around the image “Fama Paganini non est peritura per annos”; the obverse with soaring eagle holding a violin in its beak and clutching a bow in right claw and laurel wreaths in left claw soaring into infinity, inscribed around with “Parisienses praedicant et orbis, verba desunt”. The image presages the lines of the plaque on the house where Paganini died in Nice which is inscribed “Poi che da questa casa / volgendo il giorno xxvii di Maggio del MDCCCXL / lo spirito di Nicolo Paganini / si ricongiunse alle fonti della eterna armonia / giace l’arco potente di magiche note / ma nelle aure soavi di Nizza / ne vive ancora la dolcezza suprema”. Paganini was in Paris during March and April 1831, where he met de Bériot, Baillot, Lablache, Rubini and Tamburini; the twenty-year old Liszt, suffering from a broken love affair and whose father had just died, came away from hearing Paganini in concert and immersed himself in transcriptions of the Caprices for piano.

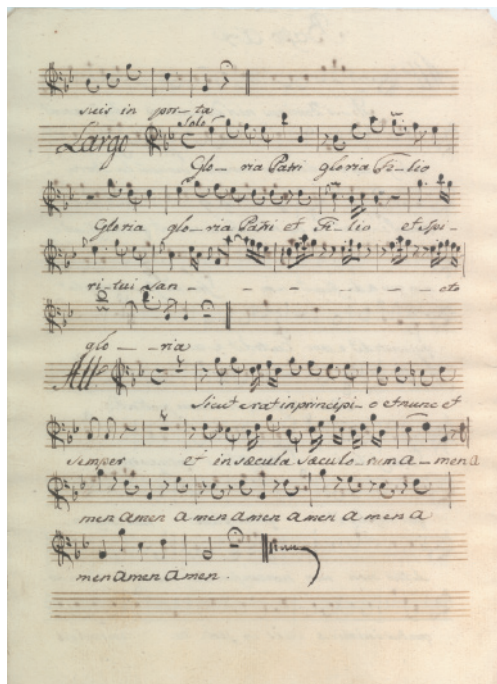
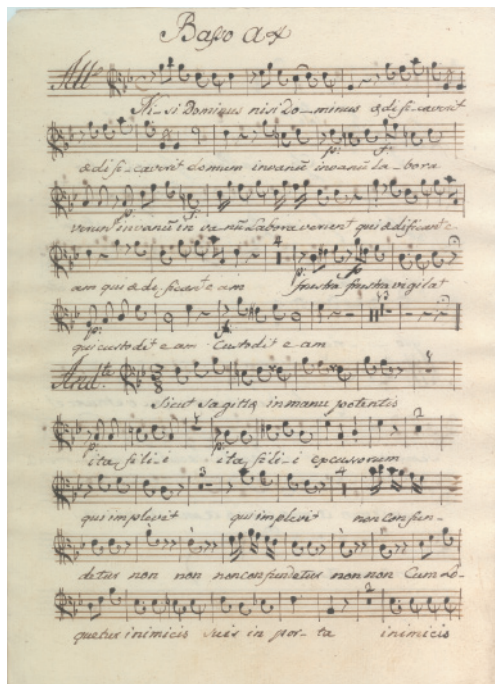
Illustrated in Edward Neill, *Niccolò Paganini: la vita attraverso le opere, i documenti e le immagini* (Genova, 1978), p. 391. Niggl no. 1553.

57) [PERIODICAL]. [BOSSLER, Heinrich Philipp Karl (1744-1812)]: *Musikalische Real-Zeitung für das Jahr 1788. Erster Band, Vom Anfang Julius bis Ende Decembers [and] 1789, Von Jenner bis Brachmond*. Speier: in der Expedition dieser Zeitung, 1788, 1789. Printed in 208 and 414 columns, 3 ff. (index to 1789) and 3 ff. (titles), 2 ff. (introduction); with 5<sup>th</sup> March 1788 also bound in. Contemporary marbled boards, all edges rubbed and worn, fine internally. £3,500

Sole edition. B/VI/1 p. 170 citing no copies in the UK. The *Musikalische Real-Zeitung* is of extreme rarity.

Column 191 in the second section notes a report from Dresden dated 28<sup>th</sup> May [1789] “On 14<sup>th</sup> April the famous composer Herr W.A. Mozart of Vienna performed here in Dresden in many distinguished private houses to boundless applause; his skill at the piano and fortepiano is quite extraordinary – in addition, his amazing ability for sight-reading borders on the unbelievable. He is himself almost unable to play a piece better through practising than he played it at first. He also proved his great mastery at the organ. ... He is leaving Dresden for Berlin”. It was during one of these sessions at the piano just described, that Doris Stock executed her celebrated silverpoint portrait of the composer, the last likeness of Mozart drawn from life, now in the Mozarteum, Salzburg, and formerly in the collection of Albi Rosenthal. Column 367 contains a review of the Hamburg performance of Mozart’s opera *Don Giovanni* (30<sup>th</sup> October) remarking on the complexity of the music and the outstanding performances of the singers and orchestra despite this. Acquired from Alan Tyson.





## UNKNOWN PORTUGUESE CHURCH MUSIC OF THE EIGHTEENTH CENTURY

58) [PORTUGAL]. **SANTO ANTONIO, Joze de (second half of the eighteenth century)**. Important collection of Portuguese church music sources, scored for four voices with organ accompaniment (the last with figured bass). The name of the author referred to appears with the epithet Fr. (i.e. Frater) and must perhaps be the one Eitner cites although his dates and biographical details are not given in the Lexikon. Eitner does mention a collection published in Lisbon with accompanying movements to liturgical songs for organ, with the date of 1761 c.f. BUC p. 921 and RISM S 902; in this case the composer is identified as Portuguese. One of the present manuscripts is dated 1788 whereby it must remain uncertain whether this is the year of composition or copying. As is usual for this repertoire, the material is extant only in parts and not in score format. **£3,500**

**Contents of the collection:** *Confitebor. A 4º Concertado. Do Pe. Me. Fr Joze de Santo Antonio.* Manuscript part volumes (second-half of the eighteenth century), folio: Soprano (3 pp.), Alto (2 pp.), Tenor (2 pp.), Bass (2 pp.), organ with figured bass (incomplete; 2 of probably 3 pp.). Despite some damage to the corners, well-preserved with no loss of text; traces of general use.

A setting of Psalm 110 in the various forms that it was sung during Vespers. The missing bars of the organ part can be reconstructed, in most part, by using the vocal bass line; the soprano and bass parts contain some solo passages.

– *Dixit Dominus. A 4º Concertado. Do Pe. Mr. Fr. Joze de Santo Anto.* Manuscript part volumes (second-half of the eighteenth century), folio: Soprano (4 pp.), Alto (4 pp.), Tenor (4 pp.), Bass (4 pp.), organ with figured bass (6 pp.). 6 bifolia. Ink stain on p. 1 of the soprano part, but without intrusion on the text.

Psalm 109 set here belongs to one of the most common sung texts and occurs in most forms of the Vespers. In all vocal parts there is a change between the ensemble and solo passages; in the tenor there is, moreover, a small solo movement (“Gloria patri”).

– *Inventario a 4º. Das Matinas do Natal* [“Christus natus est nobis”]. *Do Pe. Me. Fr. Joze de S. Antonio.* Manuscript part volumes (second-half of the eighteenth century), oblong folio: Soprano (2 pp.), Alto (1 p.), Tenor (1 p.), Bass (1 p.), organ with figured bass (3 pp.); a light water-stain, however, the notation is highly legible.

A short piece of sixteen bars, complete in itself.

– *Lætatus sum. A 4 Concertado. Do Sr. Per Me. Fr. Joze de Sto. Antonio.* Manuscript part volumes (second-half of the eighteenth century), folio: Soprano (4 pp.), Alto (3 pp.), Tenor (3 pp.), Bass (3 pp.), organ but without figured bass ([4] pp.); somewhat spotted at the lower edges.

Setting of Psalm 121, belonging to the Vespers of the Blessed Virgin. In all the vocal parts there are several, and in certain cases comprehensive, solos incorporated. The complete transcription of the unfigured bass (although labelled “Organo”) may be destined for a violone.

– *Lamentação pa. da Sextara Sta. Concertada a 4. Per Sr. Joze de Sto. Antonio Me. da Cappella p. foi mesta [??] de Lamego.* Manuscript part volumes (second-half of the eighteenth century), folio: Soprano (2 pp.), Alto (2 pp.), Tenor (2 pp.), Bass (2 pp.), organ with figured bass (3 pp.), the vocal parts indicated. Faded brown ink but still very legible.

Setting of “De lamentatione Jeremiae Prophetæ – Cogitavit Dominus”.

– *Lauda Jerusalem Domini. A 4 Concertado. Do P. Me.. Fr. Joze de Sto. Anto. 1788.* Manuscript part volumes (second-half of the eighteenth century), folio: Soprano (4 pp.), Alto (3 pp.), Tenor (4 pp.), Bass (3 pp.), *Basso* (4 pp.), organ with figured bass (4 pp.).

Setting of Psalm 147, belonging to the Vespers of the Blessed Virgin. In this five-part work, there are interchanging solo and choral elements. The bass-part is unfigured and intended for the violone.

– *Nisi Dominus. A 4.º Concertado. Do Pe. Me. Fr. Joze de Santo Antonio.* Manuscript part volumes (second-half of the eighteenth century), folio: 2 x Soprano (each 2 pp.), Alto (2 pp.), Tenor (2 pp.), Bass (2 pp.), organ with figured bass (3 pp.).

Setting of Psalm 126, belonging to the Vespers of the Blessed Virgin. There are interchanging solo and choral elements. The bass-part is unfigured and intended for the violone.

– *Responsorio 1º Das Matinas da Conceção [sic]. Hodie concepta est. A 4.º concertado. De Pe. Me. Joze de S. Antº.* Manuscript part volumes (second-half of the eighteenth century), folio: Soprano (4 pp.), Alto (3 pp.), Tenor (3 pp.), Bass (3 pp.), organ with figured bass (3 pp.). Written in black ink and highly legible despite a few signs of age.

The third of the four movements is for solo soprano with organ accompaniment.

– *Responsorio 2º Das Matinas da Conceição Beatissimæ Virginis A 4º comcertado [sic]. Do Pe. Me. Fr. Joze de Santo Anto.* Manuscript part volumes (second-half of the eighteenth century), folio: Soprano (3 pp.), Alto (3 pp.), Tenor (3 pp.), Bass (3 pp.), organ with figured bass (5 pp.). Reinforced with mid-nineteenth-century paper.

The piece consists of several parts of which the second (*Fugatto*) is to be repeated after the third. Whilst in the first movement there is a short soprano solo, in the third there is an aria for the bass in which the remaining parts are silent allowing for virtuoso writing.

– *Responsorio 3º Das Matinas da Conceição Gloriosæ Virginis A 4º comcertado [sic]. Do Pe. Me. Joze de S. Antonio.* Manuscript part volumes (second-half of

the eighteenth century), folio: Soprano (3 pp.), Alto (4 pp.), Tenor (4 pp.), Bass (4 pp.), organ with figured bass (4 pp.). General traces of age and use.

Piece in six movements: 2, 4 and 6 in fugal form. Movements 3 and 5 for tenor solo with organ.

– *Responsorio 4º. Da Matinas da Conceição. Conceptio gloriosæ. A 4º concertado [sic]. Do Pe. Me. Fr. Joze de Santo Antonio.* Manuscript part volumes (second-half of the eighteenth century), folio (vocal parts) and oblong folio (organ): Soprano (4 pp.), Alto (3 pp.), Tenor (3 pp.), Bass (3 pp.), organ with figured bass (3 pp.).

The second movement is a four-part fugue. Whilst the other movements are choral, the third movement comprises a soprano aria; on the title-page a further aria with the same text has been inscribed in a different hand.

– *Dois Salmos do Vyperos partidoy. Credidi e beati omnes. De Frei Joze de Santo Antonio.* 11 ff., Manuscript parts in songbook form (the four parts showing in one opening, i.e. soprano and alto on verso and tenor and bass on recto of following page), folio. Presumably a work of a mid-eighteenth-century copyist. Well preserved.

The pieces consist of four-parts, each concise movement of 15-20 bars, with hardly any recognisable polyphonic structure. With the conventional designation of the parts: soprano in violin clef, alto in soprano clef, tenor in alto clef and bass in tenor clef.

**59) ROSSINI, Gioacchino (1792-1868).** *Il Barbiere di Siviglia. Commedia in due atti di Cesare Sterbini. Facsimile dell'autografo, Bologna, Civico Museo Bibliografico Musicale (UU 2/1-2) con un saggio di Philip Gossett.* Bologna: Libreria Musicale Italiana, [1993]. Facsimile score: 3 volumes (2 of score with hardback facsimile of original binding and 1 of introductory commentary in wrappers), oblong folio, in cloth drop-back box, front hinge worn at foot. **£750**

No. 51 of a limited edition of 1010 copies.

Florence ce 8 Juin 1850

Monsieur

J'ose vous que ven me permettre de vous en-  
tendre et de droit que j'ai à Monsieur de ce  
s'écrit sans pour son adresse en requête.

M<sup>de</sup> Sievers célèbre Artiste se rendant à  
Londres a besoin de protection je vien  
vous réclamer le régal pour cette intéressante  
Dame, qui en non seulement un excellent  
professeur de Chœur, mais encore un  
compositeur délicieux de goût, et d'élégance  
Croyez Monsieur que tout ce que vous ferez  
pour lui être utile, je l'accepterai comme  
une dette obligatoire, j'en suis de la  
contracté envers vous.

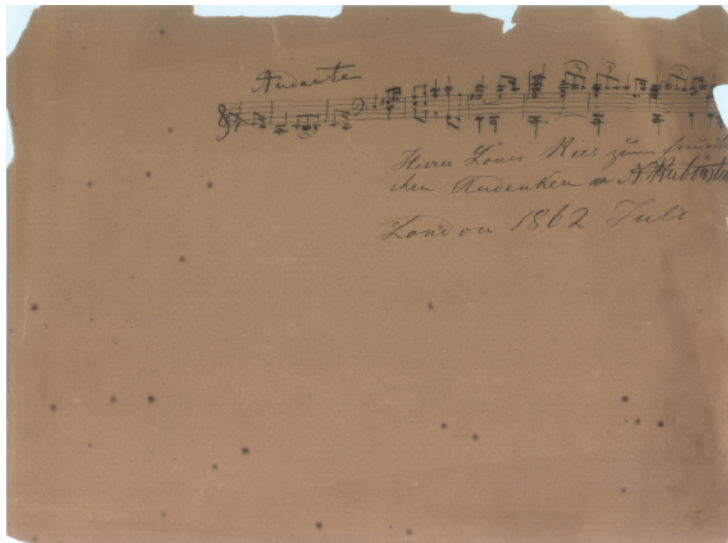
Merci Monsieur par anticipation  
mes remerciements et l'assurance de mes  
sentiments Devoués. S. Rossini

Monsieur  
Monsieur Novello  
editeur de musique Londres

1 Spanish Place  
Manchester Street

60) **ROSSINI, Gioacchino (1792-1868)**. Autograph letter signed, in French, to Monsieur Novello. Florence: 8<sup>th</sup> June 1850. 2 ff., quarto, written on one page. Previously folded and with integral address panel “Monsieur Novello, editeur de musique, Londres”. **£1,750**

Charmingly written letter asking the publisher to look after a Madame Sievers, who is a famous artist, coming to London and looking for pupils. He notes that as well as an excellent singing teacher, she is a composer, “délicieux de goût”, and that he will be much indebted to the addressee for taking the time and trouble to attend to this request. The address annotated fully in pencil (1 Spanish Place, Manchester Street) presumably by the postal service.



61) **RUBINSTEIN, Nikolay (1835-1881)**. Autograph musical quotation signed. London: July 1862. 20 x 27 cm. Single sheet, all edges gilt, edges chipped with slight loss of end of final chord of quotation. **£800**

Seven bar quotation annotated on a single staff starting in the treble clef but moving to the bass in bar 2, commencing with a single line melody but moving into a heavily chordal sequence. Inscribed to Louis Ries (1830-1913), eldest son of Hubert Ries and a violinist taught by Vieuxtemps; Ries was a violinist in the Musical Union quartet from 1855-1870 and second violinist in the Monday Popular Concerts from their inception in 1859.



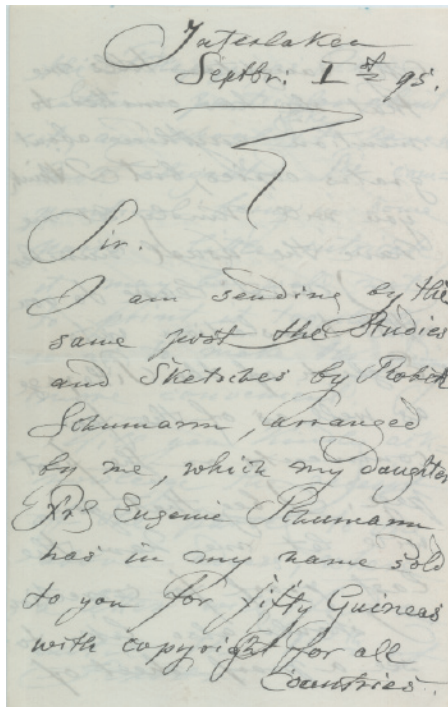
62) **SCHUBERT, Franz (1770-1827)**. *Erlkönig. Ballade von Göthe, in Musik gesetzt und Seiner Exzellenz dem hochgebohrnen Herrn Herrn Moritz Grafen von Dietrichstein in tiefer Ehrfurcht gewidmet von Franz Schubert, 1<sup>tes</sup>. Werk [D 328]*. Wien: in Comission bey Cappi und Diabelli, [1821]. Score: 15 pp., oblong folio, engraved. Folded, outer fold with paper tape, edges of title with Japanese tissue, final leaf with slight tears and lower outer corner missing and reinforced, the whole, unfortunately, water-stained.

**£3,500**

First edition, first issue. Deutsch p. 199. Hirsch IV.472. Numbered with the composer's paraph on the verso of the final page "56" being one of the hundred copies sold on the night of the first public performance on 25<sup>th</sup> January 1821. The Erlking is one of Schubert's most famous works, holding a permanent place in Lieder recital repertoire. As to the authenticity of Schubert's paraphs, please refer to Otto Haas catalogue 40, pp. 15-17.

63) **SCHUMANN, Clara (1819-1896)**. Autograph letter signed, in English, to an unidentified Sir but presumably the publishers Novello & Co. Interlaken: 1<sup>st</sup> September, 1895. 8vo, 2 ff., written on three and a half pages, with bank cheque from the publisher to Schumann for £52.10.0 dated 4<sup>th</sup> May 1896 and endorsed by her, paid on 19<sup>th</sup> May. Clara died on 20<sup>th</sup> May. Previously folded where inserted in envelope.

**£1,500**



Interlaken  
Septbr. 1<sup>st</sup> 95.

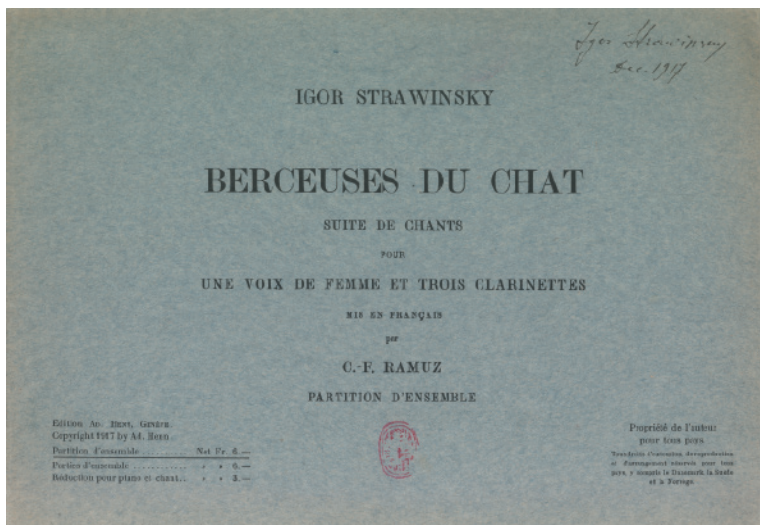
Sir.

I am sending by this same post the Studies and Sketches by Robert Schumann, arranged by me, which my daughter Mrs Eugenie Schumann has in my name sold to you for fifty Guineas with copyright for all countries.

The letter concerns publication of the arrangements by Clara Schumann of her husband's *Sketches for the Pedal-Pianoforte, Op. 58*, which her daughter had sold to Novello's for fifty guineas: nos 1, 3 and 4 were published by Novello, Ewer & Co. in 1896. Asking for the usual number of complimentary copies, in the absence of her daughter specifying a particular number, and for a final proof with their translation of the title-page and her introductory comments; noting the intricacy of certain parts of the compositions and asking that



it not be printed “too closely, so as to make the reading more convenient”. Further noting her immediate movements and address in Frankfurt from 25<sup>th</sup> September. The cheque is drawn on the London & Westminster Bank and paid into the Deutsche Vereinsbank.

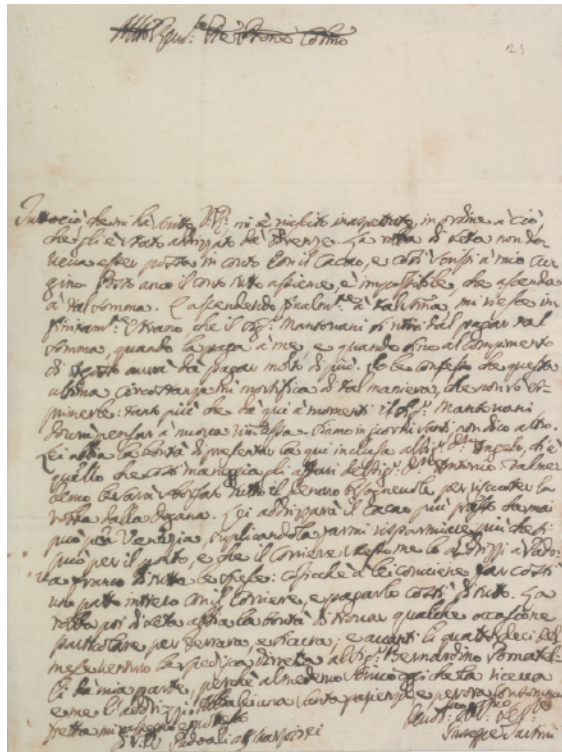


64) **STRAVINSKY, Igor (1882-1971)**. *Berceuses du Chat. Suite de Chants pour une voix de femme et trois clarinettes. Mis en Français par C.F. Ramuz. Partition d'Ensemble*. Genève: Edition Ad. Henn, 1917. 2 ff. (title, contents), 8 pp., oblong octavo, plate number A69H. Folded as issued in publisher's printed wrappers, overhang of fore-edges a little creased. **£750**

First edition. de Lerma B13. Signed and dated “Dec. 1917” by Stravinsky at the head of the front cover. Four traditional Russian songs composed in 1915-1916 similar in style to his *Pribaoutki* of 1914, dedicated to Natalie Gontcharowa and Michel Larionow.

65) **TARTINI, Giuseppe (1692-1770)**. Autograph letter signed to Giovanni Battista Martini. Padua: 25<sup>th</sup> March, 1741. Single sheet quarto with integral address panel, seal tears with loss, small restoration, few tiny holes from ink corrosion. **£6,200**

Tartini writes to Martini (1706-1784) “maestro di capella” at the Franciscan church in Bologna, asking him to oversee the dispatch of a silk robe to Ferrara and a box of cocoa to Venice (“La robba di seta non doveva esser postar in conto con il cacao, e costi venissi à mio cugino”; “Lei addrizzarà il cacao più presto che mai può per Venezia”). Amongst other matters, Tartini alludes to problems with a business partner, “questa ultima circostanza mi mortifica de tal maniera, che non so esprimerle ... Siamo in giorni santi, non dico altro ...”.



Martini led the orchestra in the Franciscan church in Bologna from the age of nineteen; with the young W.A. Mozart and the cellist Giovanni Battista Cerri amongst his pupils, he was a great influence on Tartini and his theories of music. Credited with the discovery of ‘sum and difference tones’, Tartini produced treatises as a theorist from 1750 until his death.

66) [VIENNA]: *Denkschrift zu den Meisteraufführungen Wiener Musik. Veranstaltet von der Gemeinde Wien, 26. Mai/13. Juni 1920.* Wien: Österreichische Staatsdruckerei, 1920. 87 pp., plus plates (some folding plates illustrating composer’s handwriting in facsimile), illustrations. In a lavish silk moiré binding with coloured embroidered motif with lyre and foliage surrounded by stars on front and back covers, all edges gilt, heads of joints a little worn, preserved in a marbled board box. **£450**



Plates and original woodcuts originate from the artists of the Wiener Werkstätte, whose names are mentioned on the reproductions, being Architekt Blumann and M. Vera Frieberger-Brunner. The whole was edited by Dr David Josef Bach. Musical illustrations include handwriting of Brahms from Kalbeck's collection, Schubert from the Historisches Museum der Stadt Wien and Richard Strauss, textual contributions come from Max Kalbeck, Julius Bittner, Richard Kralik and Felix Weingartner amongst many others.



The edition comprised 1000 copies, of which 100 were numbered and bound, and a further 30 copies for presentation purposes. This copy with its elaborate binding is unnumbered but must have been produced as a very special memento.



Top to bottom right:

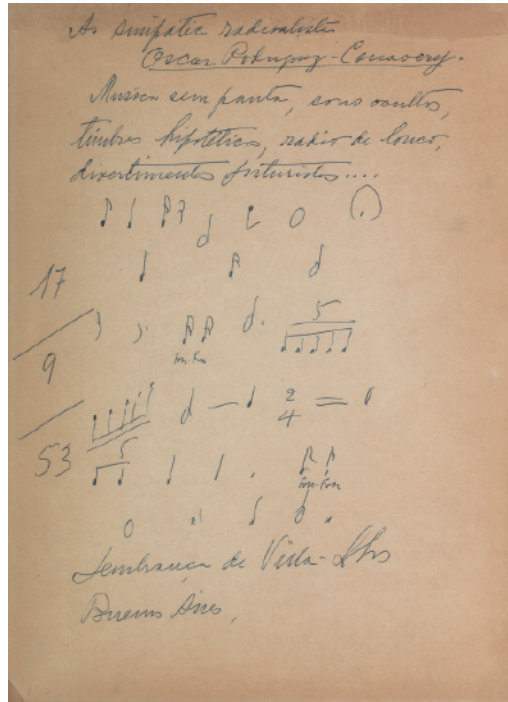
**Haydnhaus  
Gumpendorfer-  
straße · Original-  
holzschnitt von  
Arch. Blumann**

**Beethovenhaus  
in Mödling  
Originalholz-  
schnitt von  
M. Vera Frie-  
berger-Brunner**

**HugoWolf-Haus  
in Perchtolds-  
dorf · Original-  
holzschnitt von  
Arch. Blumann**

67) **VILLA-LOBOS, Heitor (1887-1959)**. Autograph musical quotation signed in Portuguese. Buenos Aires: 17<sup>th</sup> September, 1953. Single sheet quarto, mounted at upper edge on plain card, a little torn along the glue line. **£550**

A rare autograph, inscribed to Oscar Rodriguez-Conavery, who had connections with de Falla and appears to have been associated with the musical world of Buenos Aires, at the head, with much notation in the centre, signed at the foot and dated down the inner margin. “Ao simpatico radicalista, Oscar Rodriguez-Conavery, Musica sem panta, sous ocultos, timbres hipotelicos, radio de louco, divertimentos futuristos, Lembrança de Villa-Lobos” (“music without staves, hidden sounds, hypothetical timbres, radio of a madman and futuristic entertainment”). Endorsed, in Spanish, on the verso of the mount, commenting on the composer’s genial, humane and sincere character.



68) **WAGENSEIL, Georg Christoph (1715-1777)**: *Six Concertos For the Organ or Harpsichord with Instrumental Parts* by Christopher Wagenseil. London: Printed by Peter Welcker, [ca. 1765]. Parts: 1 f. (title), 49 pp., 1 f. (title), 17 pp., 1 f. (title), 17 pp., 1 f. (title), 13 pp., engraved, folio. Keyboard part disbound but sewn, string accompaniment parts sewn individually in original plain blue wrappers. **£1,400**

RISM W 17 (6 copies, only 2 of which complete). BUC p. 1052. Not in BLIC.

“Most of the keyboard concertos are chamber works intended for the dilettante, reflecting his position as court keyboard instructor. The harpsichord is the preferred solo instrument, although the sources often designate the organ, or less frequently the piano (and even the harp), as also appropriate. Thin accompaniments comprising two violins and bass and

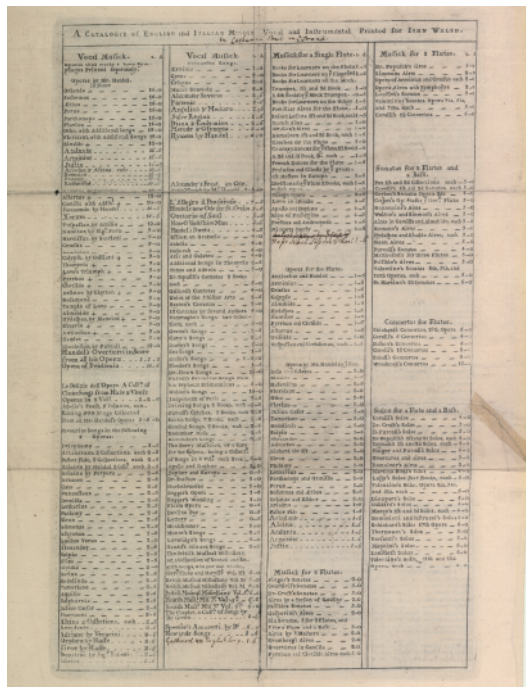
ever-present minuet finales point to the influence of the divertimento. The music bristles with a variety of ornaments, as well as with triplets, short trills and patterns of very short note-values; the repetition of phrases in the minor (a hallmark of the composer’s style) is especially in evidence, and Wagenseil introduced fresh keyboard figurations and patterns which served as pedagogical models for the coming decades” (*NG<sup>2</sup> Online*).

69) **WAGNER, Richard (1813-1883)**. Portrait photograph, glassplate positive. Paris: Pierre Petit et Trinquart, 1861. Mounted in a wooden frame. 24 x 20.5 cm. **£3,750**

Reproduced in Mary Burrell’s *Richard Wagner: his life and works from 1813 to 1834. Compiled from original letters, manuscripts & other documents ... Illustrated with portraits & facsimilies*, p. xvi. Burrell’s collection was in the Curtis Institute of Music in Philadelphia, later dispersed at Christie’s, New York, 27<sup>th</sup> October 1978, where this item featured as lot 133. **See inside lower cover.**

70) **WALSH, John the younger (1709-1766)**. *A Catalogue of English and Italian Music, Vocal and Instrumental, Printed for John Walsh*. [London]: John Walsh, [ca. 1744]. Single sheet large folio, one outer edge worn and torn

horizontally across the midway point, previously folded both vertically and horizontally. **£600**

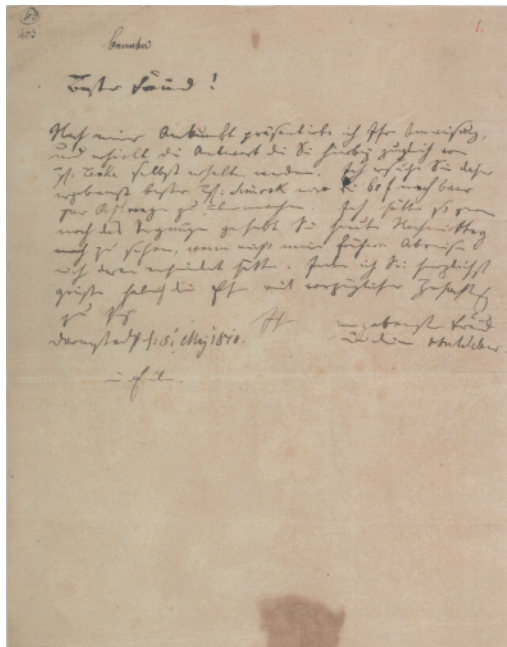


Printed on both sides, both titles amended in manuscript with the addition of “in Catharine Street in ye Strand” and with additions to the catalogue at the end of seven of the generic sections: these additions seem to include compositions printed by Walsh in 1744. Watermark of a fleur-de-lys and “IV”. Ownership blind-stamp of Henry George Farmer (1882-1965) the noted musicologist, orientalist and conductor.

The breadth of the catalogue, printed in four columns on each side, is extraordinary. The various

sections include solo violin music and other solo instrument groupings, treatises, chamber music of various combinations, “Divine Musick”, oratorios, operas and, of course, the myriad arrangements of the popular music of the time for the domestic music-making market. The catalogue throws light on the presence of printed music still available for sale 30-40 years after the first printing, the enormous market for and marketing of Handel’s music (representing about 10% of the catalogue) and the appearance of works and collections now, apparently, lost, for instance John Cotterell’s tunes for solo violin.

71) **WEBER, Carl Maria von (1786-1826)**. Autograph letter signed to the publisher Nikolaus Simrock in Bonn. Darmstadt: 5<sup>th</sup> May, 1810. 1 f., quarto, 252 x 170 mm. Good condition. **£3,200**



*“Bester Freund! Nach meiner Ankunft präsentirte ich Ihre Anweisung, und erhielt die Antwort die Sie hierbey zugleich von H. Teske (?) selbst erhalten werden. Ich ersuche Sie daher ergebenst bester Herr Simrock, mir die 60 f [Gulden] nach Bonn (?) per Postwagen zu übermachen. Ich hätte so zwar noch das Vergnügen gehabt, Sie heute Nachmittag noch zu sehen, wenn nicht meine frühere Abreise mich daran verhindert hätte. Indes ich Sie herzlichst grüße habe ich die Ehre mit vorzüglicher Hochachtung zu sein Ihr ergebenster Freund und Diener von Weber. Darmstadt, den 5ten May 1810. In Eile.”*

A so far apparently unknown letter from the first months after Weber’s departure from Stuttgart, where from 1807 to spring 1810, he was “a secret secretary” of Duke Ludwig von Württemberg, brother of the first King of Württemberg (Friedrich) who disliked the composer: Weber, along with his father who was living with him, was banished after misappropriating some of the duke’s finances. On 9<sup>th</sup> February 1810 Carl Maria was arrested and spent sixteen days in prison which ended with him and his father being banished from the kingdom on 26<sup>th</sup> February.

During this period of exile, Weber desperately endeavoured to straighten out his financial accounts and social responsibilities: from this time he started a diary which was to include all his transactions. The letter seems to refer to these activities: fortunately, Weber already had a good supply of his own compositions, however, these were now sold. The business with Simrock, addressed here, whom he missed on the way to Bonn, might refer to the sale of the piano quartet published by this editor (composed in September 1809 at Ludwigsburg near Stuttgart).

In Darmstadt, where the letter was written, Weber had gone to visit Abbé Vogler; there along with *Jakob Liebmann* Meyer Beer (soon to be called Giacomo Meyerbeer), they received further instruction.



72) **WEBER, Carl Maria von (1786-1826)**. *Concert von Hermstedt* : ticket with Weber's name on the verso. [Germany: ca. 1820]. 65 x 95 mm. Pale green printed card with musical and floral motif incorporating a clarinet, engraved by Müller, with manuscript addition of "C.M. v Wbr" on verso and numbered 146 on recto. **£1,200**

Johann Simon Hermstedt (1778-1846) was court clarinettist to Duke Günther I of Schwarzburg-Sondershausen whom he also taught: the duke was a keen musician and commissioned Spohr's first clarinet concerto for Hermstedt who was to give the first performances of all the composer's works for the clarinet (four concertos, two sets of variations and a pot-pourri). Weber wrote his *Grand duo concertant, Op. 48* [Jähns 204] in 1816 for Hermstedt with the composer playing

the piano part (which is technically the most difficult) at the first performance. This ticket, although it cannot, as yet, be ascribed to a specific concert or venue, is however, a most unique juxtaposition of two of the most celebrated performers of the early nineteenth century.



“Hermstedt performed with success throughout Germany, often being judged the equal of Heinrich Baermann. His delivery, said to have been influenced by that of the violinist, Kreutzer, combined great technical brilliance and striking gradations of tone. Spohr’s concertos, decidedly violinistic in style, proved so difficult that Hermstedt was obliged to add seven extra keys to his standard five-keyed instrument. Later he changed to a 14-keyed model, which had tuning slides. Ever adventurous, Hermstedt experimented with different mouthpiece materials and was one of the first to use a metal ligature” (*NG<sup>2</sup> Online*).

***HUGO WOLF EXPERIENCES A FRIEND’S MADNESS,  
PRESAGING HIS OWN.***

73) **WOLF, Hugo (1860-1903)**. Long and detailed autograph letter signed to Heinrich (Enrico) Potpeschnigg in Graz. Wien: 2<sup>nd</sup> April 1897. 3 pp., small octavo, 175 x 115 mm.). Folded but in good condition. **£2,900**

Nonveiller no. 189. Wolf reports “*aus einem zufällig zur Hand genommenen Zeitungsblatt*” of the attempted suicide (an act he would later commit) of a friend, Heinrich Merks, who was active in Wiesbaden as a repetiteur: “*Die Nachricht hat mich furchtbar erschüttert, denn ich hatte immer eine große Vorliebe für den witzigen u. hochbegabten Menschen*”. Wolf tells of his last visit to Merks, and in view of this fate, one thinks automatically of the famous

Lieber Emma!

Warte, warte auf mich, ich bin  
 endlich zu dem gewohnten Lebensort  
 von dem verfluchten Hund Röder  
 wieder zurückgekehrt. Ich bin  
 wieder da, wie früher, wie immer.  
 Was hatte ich davon, abzufliehen? Wie das  
 heilige Wagnis, die mich immer begleitet,  
 soll die Seele auf dem Leben sein, das  
 keine tödliche Verlockungen, die ich nicht  
 und dem Tode weigere. In Wirklichkeit  
 hat mich gar nichts verlassen, denn ich habe  
 mich nicht von dir getrennt, wie du sagst  
 - ich habe dich immer bei mir, und wir  
 sind zusammen da. - -  
 Samstags vom 1. Oktober.  
 Ich bin offen gelassen, hat Röder mich  
 (wie immer) nicht verlassen, wie du sagst.

Warte, warte, von dem von Röder  
 verflucht. Mir fiel damals  
 sein irrer Blick u. sein gänzlich  
 zerfahrenes Wesen auf; ich hatte eine  
 Art Furcht vor ihm u. es war  
 mir eigentlich lieb, als er für den  
 Abend abesagt. Ich bin  
 wieder da, wie früher, wie immer.  
 Was hatte ich davon, abzufliehen?  
 Wie das heilige Wagnis, die mich  
 immer begleitet, soll die Seele auf  
 dem Leben sein, das keine tödliche  
 Verlockungen, die ich nicht und dem  
 Tode weigere. In Wirklichkeit hat  
 mich gar nichts verlassen, denn ich  
 habe mich nicht von dir getrennt,  
 wie du sagst - ich habe dich immer  
 bei mir, und wir sind zusammen da.  
 - -  
 Samstags vom 1. Oktober.  
 Ich bin offen gelassen, hat Röder mich  
 (wie immer) nicht verlassen, wie du sagst.

Die Partitur u. Stimmen wieder  
 aufgelassen resp. wieder eingetragen  
 werden, da der große Strich hinlänglich  
 genügt. Klavierauszug des großen  
 Striches sobald die mit, sobald die  
 Lieder, die dieser verfluchte Hund Röder  
 noch immer nicht edirt hat, erschienen  
 sind. Jungfer Joha. u. Gedichte  
 von Michelangelo komponiert u. z.  
 nach herüber. Lebt! Ich bin  
 wieder da, wie früher, wie immer.  
 Was hatte ich davon, abzufliehen?  
 Wie das heilige Wagnis, die mich  
 immer begleitet, soll die Seele auf  
 dem Leben sein, das keine tödliche  
 Verlockungen, die ich nicht und dem  
 Tode weigere. In Wirklichkeit hat  
 mich gar nichts verlassen, denn ich  
 habe mich nicht von dir getrennt,  
 wie du sagst - ich habe dich immer  
 bei mir, und wir sind zusammen da.  
 - -  
 Samstags vom 1. Oktober.  
 Ich bin offen gelassen, hat Röder mich  
 (wie immer) nicht verlassen, wie du sagst.

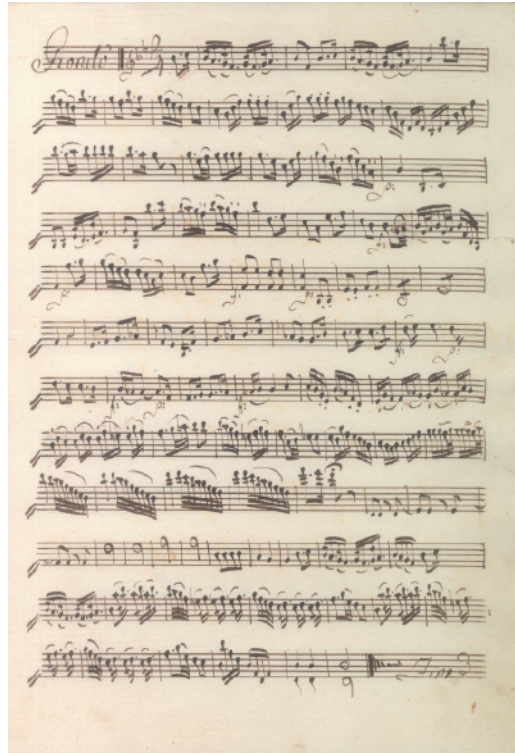
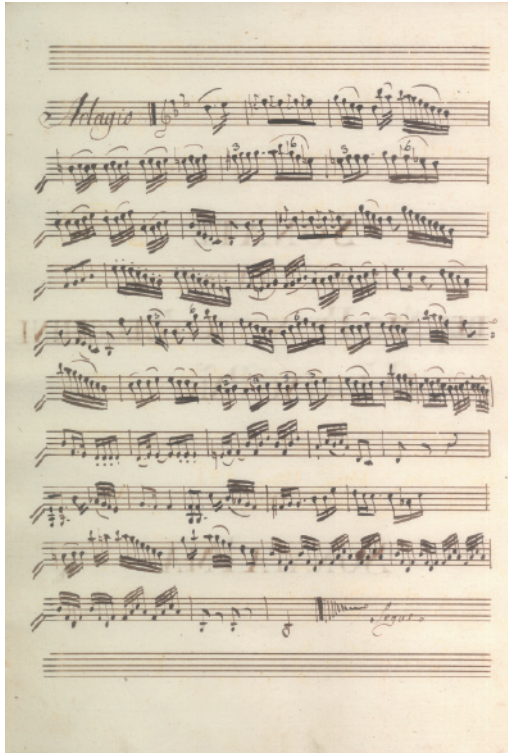
photo of Wolf after his admission into the asylum: *“Ich muß offen gestehen, daß Merk, bei seinem Besuch, den er mir vor seiner Abreise machte, schon Spuren von Geistesgestörtheit verrieth. Mir fiel damals sein irrer Blick u. sein gänzlich zerfahrenes, zerstreutes Wesen auf; ich hatte eine Art Furcht vor ihm u. es war mir eigentlich lieb, als er für den Abend abesagt”*.

Subsequently, Wolf dedicates himself to the topic which was the subject of his correspondence at this time, the correcting of the score of his opera *Der Corregidor*, and the pressure involved. Once more, this clearly shows the uncertainty of the composer, who repeatedly rejected decisions: *“Ich bin nun doch dafür, daß die zuerst vorgenommenen kleineren Striche in Partitur u. Stimmen wieder aufgelassen, resp. wieder eingetragen werden, da der große Strich hinlänglich genügt”*.

It suits Potpeschnigg to send the *“Klavierauszug des großen Striches , sobald die Lieder, die dieser verfluchte Hund Röder noch immer nicht edirt hat, erschienen sind”* (the characterisation of the Leipzig engraver Roeder with the use of drastic profanities, quite typical for Wolf, is discreetly suppressed in the anthology compiled by Nonveiller).

Rather casually, Wolf mentions the setting of three poems of Michelangelo, his last songs, and in addition is *“vom Venegastext [...] auch der zweite Akt schon fertig”*, why he must hurry with the completion of the Michelangelo songs (the opera *Manuel Venegas* referred to here remained a fragment).





75) **ZECCHINI, Francesco.** *Sonate p[er] due Violini del Sig. Francesco Zecchini.* [Italy: mid-eighteenth century]. Parts: 12, 12 ff. Contemporary patterned carta rustica, covers a little thumbed and backstrips a little worn. Manuscript parts written in brown ink on hand-ruled 12-stave paper, the second part with alterations stuck in on a pastedown in the fifth of the six sonatas, the first part with sewing at the end of the same movement suggesting an alternative ending may have been present at some time. A fine pair of parts. **£600**

The composer is unknown to the usual reference works, without citations biographically in MGG, NG<sup>2</sup> and Fétis or bibliographically in RISM and BUC. Stylistically the works suggest a performing technique akin to sonatas by Veracini.



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## Tribute to Otto Haas

Words spoken at the funeral, London, 2 May 1955, printed in  
*Notes: Quarterly Journal of the Music Library Association*,  
vol. 12, no. 3, June 1955

As one who has had the privilege of being closely associated with Otto Haas in the recent past, and who was, perhaps, the last of his friends to feel in fullest measure the blessings of his confidence and friendship, I should like to speak a few words of farewell.

The name of Otto Haas is legendary. Wherever one may go in the world of music scholars, music librarians, or collectors, his name is familiar, and held in highest esteem. His name has, indeed, become a symbol, the hallmark in his profession of a unique combination of scholarship and ethos. It was he who created in his sphere, through his personality and learning, a new type of antiquarian: one whose rôle far exceeded the business of buying and selling – who became the adviser, even the teacher and authority, for scholars of music history and bibliography. When he began his career in 1893, the term ‘Musik-Antiquar’ hardly existed, and if it did, it meant much less than it does, thanks to his life-work, today. The development of Musicology as an important branch of learning in the past fifty years owes a great deal, and, I am sure, much more than is often realised, to Otto Haas’s activity. The spread of scholarship is based on the provision of books and source-material. Practically all important music libraries and collections built up or enlarged in this century, be they public institutions or private collections, have been shaped by the tireless and scrupulous service of Otto Haas.

His own contribution to research is contained, in modest guise, in the descriptions in that remarkable series of catalogues he compiled over a period of more than 50 years: their wealth of new and always reliable and accurate information reflects scholarship, industry, and ingenuity worthy of the greatest names in bibliographical history.

I said that his name was legendary. It is not mere success that makes a legend. Nor is it the long span of life alone – none of those present here to-day who are active in his spheres of work could remember a time when Otto Haas’s work was not familiar to them. In a legend there is an unknown element, or at least one that is kept from general view. With Otto Haas this element was his character. Many have

benefited from his knowledge, many have enjoyed his wit and charm, many have admired his marvellous memory, many have relied on his absolute integrity. In his extraordinary modesty Otto Haas would perhaps have hidden even these outstanding qualities, if he could have done so. For there was a degree of reticence, almost of self-effacement, about him which is rare, if not unique, in one who constantly saw the success of his endeavours.

Otto Haas would do no wrong. His gentle and genial personality did not always reveal the strength of his principles, the uncompromising adherence to an ethical code which was all the more admirable, all the more binding, for having its own personal stamp, and for not having been found, or accepted, unquestioningly. His own absolute adherence to these principles rendered his impatience, sometimes even his ironical invective vis-à-vis the bogus or the hypocritical all the more convincing. It gave him a strength and purpose which, especially in the last few years, belied his frail appearance.

For the few who knew him intimately, the quality that outshines all others was the warmth, the goodness of his heart. To those who had his friendship, or love, the memory of it will remain a treasure.

In his calling Otto Haas served music all his life. He did not take to the harshnesses of sound and to the abruptnesses of rhythm of modern music: his own life was too harmonious for that, and its counterpoint too firmly based. As we recall its themes and developments, as we look back on its pure outlines and the finished texture of all its movements, and as we perceive that the final chords resolved themselves naturally and peacefully, we realise that there should be no tragic note in our farewell.



The premises of Leo Liepmannssohn Antiquariat  
Markgrafenstrasse 52, Berlin *ca.* 1880

# Otto Haas, *Antiquarian Bookseller* (1874-1955)

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ALBI ROSENTHAL

The centenary this year of the founding of the firm of Leo Liepmannsohn (first established in Paris in 1866 as 'Liepmannsohn & Dufour', 11 Rue des Saints-Pères), is a suitable occasion for an appreciation of Otto Haas who was its proprietor for over half a century.

Otto Siegmund Haas was born in Frankfurt on Main on 2 December 1874. In 1893 he became apprenticed to the well-known firm of antiquarian booksellers Josef Baer & Co. in Frankfurt. After two years with Brentano's in New York (1899-1901), Haas returned to Europe, was employed by the firm of Breslauer & Meyer in Berlin, and early in 1903 joined Leo Liepmannsohn who had transferred his business to Berlin in 1874. He became proprietor of Liepmannsohn's on 25 November 1903. In 1908 Haas married Kathleen Mayer, a gifted London pianist and singer who had studied at the Royal Academy of Music. During the first World War he served on the Eastern Front: his languages included Russian. In 1936 he emigrated to England, having had to sell the bulk of the stock of his firm in Germany. He then carried on business under his own name at 49A Belsize Park Gardens, London, N.W.3, until he retired on 1 January 1955, when he sold the firm to its present proprietors. He died on 27 April 1955, in his eighty-first year.

When Otto Haas began his career a remarkable generation of antiquarian booksellers in Germany had established international reputations. Hiersemann and Harrassowitz in Leipzig, Baer in Frankfurt, the Rosenthal brothers in Munich, and Leo Liepmannsohn in Berlin were among those who had created centres of bibliophily which could rival those of London, Paris, and Florence. They catered for and encouraged the rapidly expanding interest in book collecting, both private and institutional, above all in America. Not only the phenomenal spread of scholarship and bibliographical research, but also the demands and exigencies of a more methodical, 'professional' type of specialist collector and librarian are reflected in the personalities of the successful international booksellers at the turn of the century. The term '*wissenschaftliches Antiquariat*'—'*wissenschaftlich*' meaning 'scholarly' rather than 'scientific'—became the hallmark of the leading firms in Germany. Their catalogues often included descriptions by eminent scholars of books and MSS., and several of the antiquarian booksellers themselves became recognised authorities in their special fields. Liepmannsohn had been one of these, and likewise Otto Haas, who was for several decades not only the principal supplier, but the valued consultant and expert adviser to music collectors, music librarians, and autograph collectors in Europe and America.

One of the greatest events in Haas's career was the purchase in 1906 of the magnificent music library of James E. Matthew<sup>1</sup> in London. According to a report of the Special Library Committee, which included Sir Frederick Bridge, Dr W. H. Cummings, A. H. Littleton and T. L. Southgate, the collection 'occupied wall space equal to about 500 feet of shelf-room' and 'would appear to be worth £2,500 . . . it has cost its owner over £4,000'. Unsuccessful attempts had been made to sell the collection to the Worshipful Company of Musicians and to Trinity College of Music. The best part of this great collection was purchased through Otto Haas by the young Frankfurt collector Paul Hirsch and became the nucleus, and a very substantial one, of his great library, to which Haas contributed so much in subsequent decades. Material from the Matthew Collection was also included in Liepmannsohn Catalogues 167 and 170 (1908), and 172/173 (1909/10).

In 1907 Haas held the auction (No. 37) of the extensive Autograph Collections of Julius Stockhausen, W. Taubert and Maurice Schlesinger. The catalogue contained summary descriptions in English. Auction No. 38 (1909) included the full score of Elgar's 'Cockaigne' overture, 'one of the foremost works of England's greatest composer' (the title-page was reproduced in the catalogue). There is still extant Elgar's postcard, posted in Florence on 18 May 1909, requesting a copy of the auction catalogue. Among the important collections sold either by auction or through stock catalogues were those of R. Eitner, H. W. Rust, R. v. Liliencron, I. Moscheles, part of the Alfred Bovet collection, Felix Mottl, and A. W. Gottschalg, (the latter including an aria from *Il Radamisto*—'the first MS. written by Handel on English soil that has ever come on the market'), and many others, culminating in the dispersal between 1926 and 1932 of the celebrated music collections of Wilhelm Heyer (held in conjunction with the firm of K. E. Henrici), André (Mozart MSS.), and Werner Wolffheim (in conjunction with Martin Breslauer). The catalogues of these historic auctions, partly the work of Georg Kinsky, but, largely compiled and all carefully edited by Haas himself, have become important bibliographical reference works. A little-known fact may be mentioned here: the Wolffheim collection was offered *en bloc* before the auction for Mk. 650,000 (approx. £32,500 at the time), but found no buyer. The Wolffheim Sale was the last of the great music auctions and offered a unique opportunity to music librarians and collectors to fill gaps in their collections.

Haas started a new series of catalogues after his establishment in England. His *Otto Haas Catalogue I*, issued in 1936, *Music and Musical Literature, with a Collection of Selected Musical Autograph Letters and Manuscripts*, contained a notice referring to the '238 priced catalogues and 64 catalogues of sales by auction published by my old Berlin firm', and the *Daily Telegraph* of 4 July 1936 greeted its appearance in an article headed 'Liepmannssohn, London' as 'the first London catalogue, which is as interesting as we expect a Liepmannssohn catalogue to be'. Haas often expressed his gratitude for the help he received during this period from Cecil Hopkinson and Percy Muir.

The thirty-four catalogues published by Otto Haas before his retirement contain a wealth of material. They demonstrate how the period from 1930 onwards differs from the earlier part of the century in the paucity of music collections available for purchase even to such an internationally known and respected specialist in old music as Otto Haas. The series of London catalogues contains only one really important single collection: that of Alfred Moffat (O.H. Catalogues 20 and 22).

Personal tributes to Otto Haas appeared during his lifetime in the *Börsenblatt für den deutschen Buchhandel*, 24 November 1928) and after his death: *The Times*, 30 April 1955; *The Clique*, 14 May and 21 May 1955; *NOTES* vol. XII, 1955, pp. 369/370. They all stress his integrity, his personal charm, modesty and wit. Music librarians have good reason to remember his achievements for Haas set new standards of bibliographical accuracy and scrupulous reliability in the field of antiquarian booksellers' music cataloguing. Generations of collectors, among them Alfred Cortot, Paul Hirsch, Anthony van Hoboken, Henry Prunières, Scheurleer, Stellfeld, Wolffheim, Stefan Zweig and others, and many music librarians, have benefited from his service which was based on vast knowledge, phenomenal memory, insistence on accuracy and great industry. The Honorary Membership of the United Kingdom Branch of the International Association of Music Libraries bestowed on him in 1953 was an expression of the indebtedness of music librarians to the service and achievements of Otto Haas.