



Otto Haas

(Formerly Leo Liepmannssohn, est. 1866)

Proprietor: Julia Rosenthal

Associate: Dr. Ulrich Drüner

49 Belsize Park Gardens, London NW3 4JL

Tel. +44 [0]7957-480920; Fax +44 [0]207-722-2364

e-mail: contact@ottohaas-music.com

homepage: www.ottohaas-music.com

Catalogue 46

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Leo Liepmannssohn (1840-1915)

In the mid 19th century, a growing desire to study both early music theory and the music itself brought about a demand for publications and manuscripts from all periods, many of which would previously have aroused little interest. Private collectors tended to lead the way, but institutions soon followed. By the time Leo Liepmannssohn served his apprenticeship with Asher & Co. in Berlin, it was not unusual for booksellers, Asher among them, to devote a section of a catalogue, or even a complete one, to antiquarian music. That was the pattern adopted by Liepmannssohn when he moved to Paris in 1866 and set up his own business there.

Liepmannssohn was a good amateur pianist with a broad knowledge of music, and music gradually became a salient feature in his Parisian catalogues. During the Franco-Prussian war of 1870-71 he retreated to London. Finding on his return that as a German citizen he was no longer entirely welcome, he sold his business in 1872 and moved back to Berlin, first as a partner in Asher & Co. and then, from 1874, as proprietor of his own concern. His catalogues quickly became famous for the quality of the items offered and the excellence of the descriptions; indeed, they acquired the status of valued reference works in their own right, to which acknowledged experts in particular fields would contribute entries.

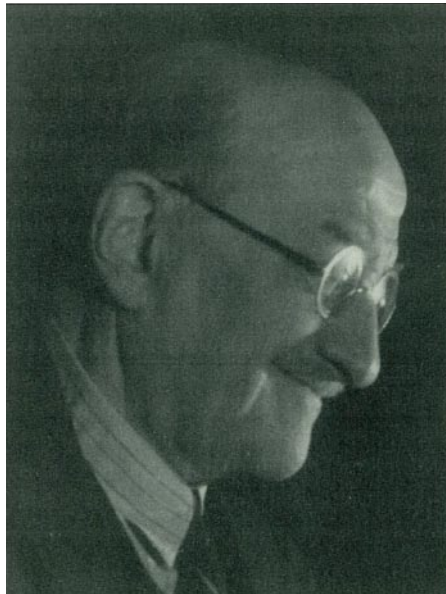


Otto Haas (1874-1955)

Having already worked with well-known antiquarian booksellers in Frankfurt, New York and Berlin, Otto Haas entered into partnership with Liepmannsohn early in 1903 and became proprietor of the firm later in the same year. To clients the change of ownership was scarcely noticeable. Haas retained the firm's old name and continued the series of sale catalogues in their established form and with the same expertise. After World War I he restricted his sphere of activity almost entirely to autographs in general and to music and musical literature. By the time he was obliged to leave Germany in 1935, a large number of famous collections had passed through his predecessor's or his own hands, including those of André, Commer, Eitner, Friedländer, Heyer, James E. Matthew, Moscheles, Mottl, Riemann, Rust, M. Schlesinger, Spohr and Wolffheim.

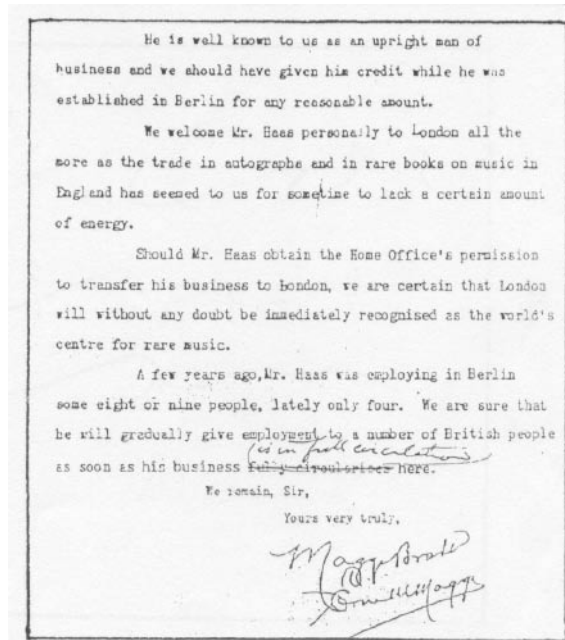
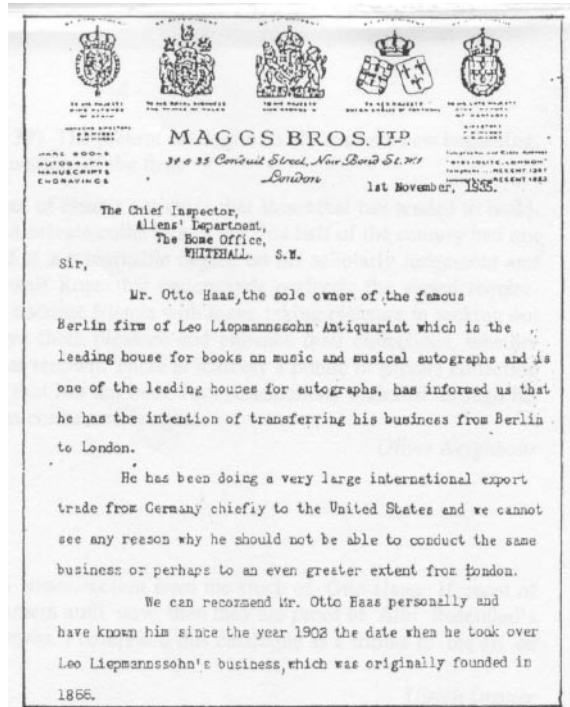
Haas's application to re-establish his firm in London (incidentally the former home of his wife Kathleen) received warm support from Maggs Bros, as the accompanying facsimile overleaf shows, and also from the British dealers Cecil Hopkinson and Percy Muir.

As long ago as 1909, Haas had issued a single catalogue under his own name, with a never fulfilled promise of more to follow. Now, starting afresh in London, he finally dropped his anonymity, although the *Daily Telegraph*, welcoming the first catalogue in his new series, emphasized the firm's continuity by heading its article 'Liepmannsohn, London'.



Albi Rosenthal (1914-2004)

Early in 1955, Haas sold the firm to Albi and Maud Rosenthal. Albi Rosenthal, both of whose grandfathers, Jacques Rosenthal and Leo S. Olschki, were celebrated antiquarian booksellers, had emigrated from Munich to London in 1933. Three years later he had founded the firm of A. Rosenthal Ltd, which was transferred in the Blitz to Oxford, and still exists. His first music catalogue (no. 10) had been published in 1948. The musical element was now transferred to his prestigious new firm. Haas had issued 34 catalogues in London. Between 1955 and 1959, Rosenthal added three more, and two associated with book fairs followed in 1972 and 1978 (un-numbered, but in fact nos. 38 and 39).



Written by M.L. Ettinghausen, later Albi Rosenthal's associate in his Oxford firm, this letter is signed by Ernest Maggs. He predicts that if Haas transfers his business to London, it will be immediately recognised as the world's centre for rare music. Reproduced by kind permission of Maggs Bros.

It was on a different aspect of Haas's activities that Rosenthal tended to build. Many of the great institutional and private collectors of the first half of the century had not only bought from Haas but relied to a remarkable degree on his scholarly judgement and sound advice. As a collector himself, Rosenthal understood perfectly the varied requirements of his clients. He often became friends with them, taking pleasure in seeking out for them things which in turn give them pleasure and enhanced their collections, whether those were modest or of international renown. There is scarcely a public or private collection in Europe or in the United States that has not been very considerably enriched through his painstaking co-operation, whether as consultant or agent.

Catalogue no. 40 (2003) marked a new beginning, after a 25-year hiatus, exactly a century after Haas's acquisition of the firm.

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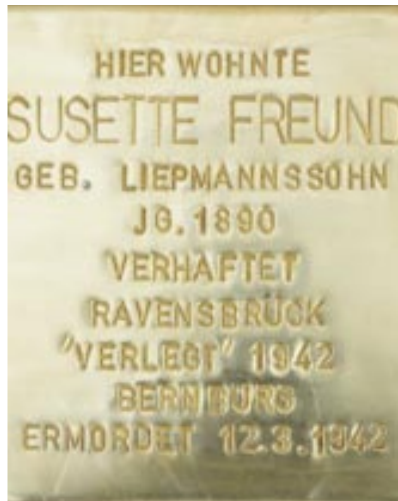
The above (slightly amended) preface to our Catalogue 40 (2003), was penned by Albi Rosenthal's close friend and colleague, music librarian at, and benefactor of The British Library, who acquired printed works and manuscripts from Otto Haas over seven decades, beginning with a Webern manuscript in (Spring) 1959 from our Catalogue 37 - *Rare Music from Boethius to Webern* - for which there were five other orders - but 'Tim', as he was affectionately known, got to see the proofs!

2016 is also the 80th anniversary of the founding of Albi's eponymous firm, A. Rosenthal Ltd, in 1936, the same year Otto Haas established our premises in Belsize Park Gardens. As a tribute to its first catalogue of proto-typography and, in addition, Leo Liepmannsohn's 238 stock catalogues in a plethora of fields besides music, there is a section devoted to European Literature & Early Printing (numbers 59-66). Two other music incunabula are by Burzio (7) and Gaffurius (15). The last remaining collection Albi formed, that of musical curiosities, is offered here for the first time since the material was acquired, up to the late 1980s, with one or two recent additions. Leclair (27); Monteverdi (31); Paganini (34) and Stravinsky (48-49), and the matchless Carmontelle Mozart family portrait are other examples of composers and performance virtuosi with the closest links to Albi's heart, and his collecting and appraising activities. The reappearance of the Weber manuscript (56) augured well for our anniversary, for which I am indebted to our associate, Dr Ulrich Drüner. Colin Coleman was responsible for most of the compilation and cataloguing. His support over the last decade, more than anyone else, has helped to fulfil my late mother Maud's greatest wish - that the firm should continue. I am deeply grateful to Ellie McConnell and to Dr Felix Hartung (Munich), Andy Aries and Helen Comley at Parchment, our Oxford printers since the late 1970s, for their patience and expertise.

Julia Rosenthal
April 2016

In Memoriam

Susette Freund (née Liepmannsohn), Leo's only child (4th July 1890-12th March 1942)
imprisoned in Ravensbrück and gassed in Bernburg (Saale).

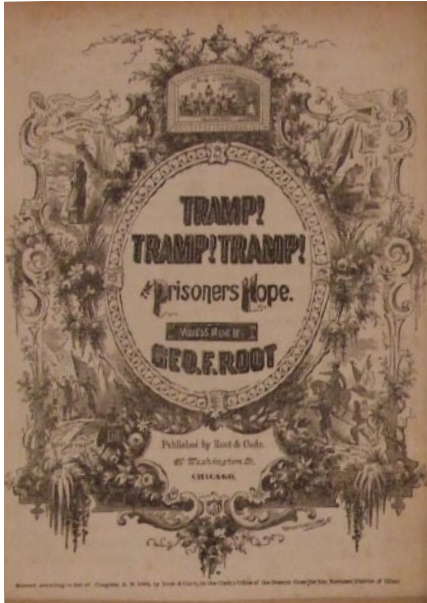


Her only child, Gerda Maria, will celebrate her 100th birthday on 5th November 2016.

With deepest gratitude to Rod and Colleen Martel, Leo's great-grandson and his wife, for the supply of information and photographs, reproduced by kind permission.

Music and the Civil War

- 1) **AMERICANA:** Collection of twenty-one American imprints dating to the period of the Civil War. **£1,400**

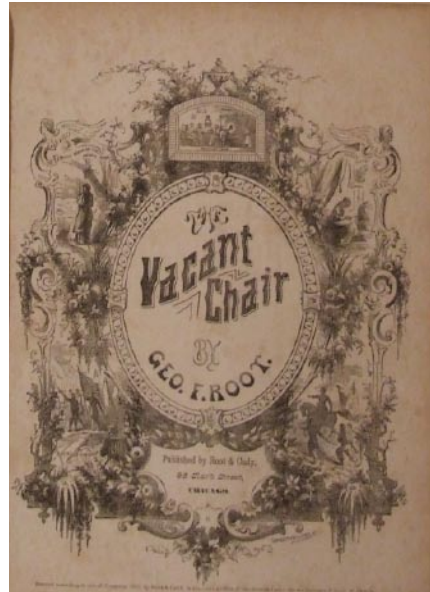


- i) *The popular refrain of Glory, Hallelujah, as sung by the Federal Volunteers Throughout the Union.* Boston: Published by Oliver Ditson & Co., 1861. Voice and piano score: 5 pp., lithographed, plate number 19999. Disbound, sewn.

One of the earliest editions of this famous song printed in 1861/62 (first copyrighted 21 July, 1861). In the first printing the pages are engraved, and there is no reference to “Piano” or “Guitar” on title. Fuld p. 113. Not in BL.

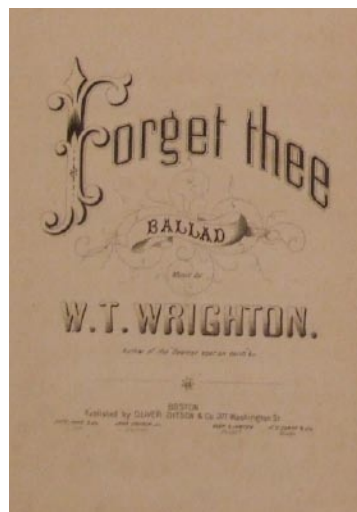
- ii) **ROOT, George Frederick (1820-1895):** *Tramp! Tramp! Tramp! The Prisoners Hope. Words & Music by Geo F. Root.* Chicago: Published by Root & Cady, 1864. Voice and piano score: 5 pp., folio, lithographed, plate number 420-3. Disbound, sewn. Pictorial title-page. Verso of final page with publisher’s catalogue. Fuld p. 588. Not in BL.
- iii) **ROOT, George Frederick (1820-1895):** *Tramp! Tramp! Tramp! The Prisoners Hope. Words & Music by Geo F. Root.* Chicago: Published by Root & Cady, 1864. Voice and piano score: 5 pp., folio, lithographed, plate number 420-3. Disbound, sewn. Pictorial title-page. Verso of final page with advertisement for *The Musical Curriculum* by Geo. F. Root. Fuld p. 588. Not in BL.

- iv) **THOMPSON, Henry S.:** *Annie Lisle. Solo and Chorus. Words and Music by H.S. Thompson.* Boston: Published by Oliver Ditson & Co., 1857. Voice and piano score: 5 pp., folio, lithographed. Disbound, sewn. Verso of final page with publisher's catalogue. Fuld p. 88. Not in BL.
- v) **HARVEY, William B.:** *No One to Love: Ballad. Words adapted by A.H.G.R. [In A flat].* Philad[elphi]a: Published by Lee & Walker, 1861. Voice and piano score: 5 pp., folio, lithographed. Disbound, sewn. Dedicated to Miss Mary V. Mershon. Verso of final page with "A List of Some of the Best Songs and Pieces" published by Lee & Walker. Seller's stamp of A. & S. Nordheim of Toronto & Montreal. Not in BL.
- vi) **LOWEY, Robert (1826-1899):** *Shall we know each other there? Song or Duet, with Chorus. Poetry by W.M. Music by Rev. R. Lowey. Arranged for the Piano Forte by Professor Cull. 50th Edition.* New York: Published by Horace Waters, 1862 [i.e. 1866 printing]. Voice and piano score: 5 pp., folio, lithographed. Disbound, sewn. Decoratively bordered title-page. Verso of final page with publisher's catalogue of "New Instrumental Music" dated 1866. Not in BL
- vii) **ROOT, George Frederick (1820-1895):** *The Vacant Chair by Geo. F. Root.* Chicago: Published by Root & Cady, 1862. Voice/chorus and piano score: 5 pp., folio, lithographed, plate number 133-4. Disbound, sewn. Pictorial title-page. Verso of final page with publisher's catalogue of "New Music".
- viii) **BENDELARI, Augusto (d. 1903):** *Dear ones far away. Written by W. Dexter Smith Jr., Music by A. Bendelari.* Boston: G.D. Russell & Company, 1863. Voice and piano score: 5 pp., folio, engraved, plate number 292. Disbound, sewn. Decoratively bordered title-page. Slight browning. Seller's stamp of A. & S. Nordheim of Toronto & Montreal. Not in BL.
- ix) **TUCKER, Henry:** *Dear Mother, I've come home to die. Song and Chorus, Words by E. Bowers. Music by Henry Tucker.* New York: Published by Frith, Son & Co., 1863 [1864 printing]. Voice/chorus and piano score: 5 pp., folio, lithographed. Disbound, sewn. Decoratively bordered title-page. Verso of final page with publisher's catalogue of "Popular Vocal and Instrumental Music" dated 1864.



- x) **WORK, Henry Clay (1832-1884):** *"Come Home, Father", Song and Chorus. Words and music by Henry Clay Work.* Chicago: Published by Root & Cady, 1864. Voice and piano score: 5 pp., folio, lithographed, plate number 391-3. Disbound, sewn. Marginal browning. Verso of final page with advertisement for *The Musical Curriculum* by Geo. F. Root. Seller's stamp of A. Grossmann. Not in BL.
- xi) **TURNER, Joseph W.:** *Mother, when the war is over. Song & Chorus. Words & Music music by J.W. Turner.* Boston: Published by Oliver Ditson & Co., 1864. Voice and piano score: 5 pp., folio, engraved, plate number 22253. Disbound, sewn. Decoratively bordered title-page.
- xii) **KELLER, Matthias (1813-1875):** *What is home without the Children? Song & Chorus, Written by J.H. Mc.Naughton, Composed by M. Keller.* New York: Published by Horace Waters, 1864. Voice/chorus and piano score: 5 pp., folio, engraved, plate number 1027. Disbound, sewn.
- xiii) **HOWARD, Frank (b.1823):** *Father, Don't Drink and Now! Song and Chorus, answer to Come Home, Father. Composed by Frank Howard.* Detroit: Published by H. Henry Whittemore, [1866]. Voice/chorus and piano score: 5 pp., folio, lithographed. Disbound, sewn. Brownd. Seller's stamp of A. Grossmann. Not in BL.
- xiv) **FISKE, William A.:** *Do they pray for me at home. Song and Chorus By Wm. A. Fiske.* Boston: Published by Oliver Ditson & Co., [1864?]. Voice/chorus and piano score: [5] pp., folio, engraved, plate number 22219. Disbound, sewn.
- xv) **WILSON, Fred.:** *Dear Mother, I'll come home again. Song and Chorus. Words and Music by Fred. Wilson. Arranged by J.L. Gilbert.* Boston: Published by Oliver Ditson & Co., 1859. Voice/chorus and piano score: 5 pp., folio, lithographed. Disbound, sewn. Decoratively bordered title-page. Verso of final page with publisher's catalogue of "New Music for Teachers and Seminaries". Not in BL.
- xvi) **HALL, Henry Foley:** *Ever of thee, I'm fondly dreaming. Music by Foley Hall.* Boston: Published by Oliver Ditson & Co., [ca. 1860]. Voice and piano score: 5 pp., folio, engraved, plate number 18276. Disbound, sewn. Pictorial title-page of a young lady seated in a garden.
- xvii) **ORDWAY, John Pond (1824-1880):** *Twinkling stars are laughing, Love. Song & Chorus, as performed by Ordway's Aeolians, of Boston, Geo. Christy & Wood's Minstrels of New York. Poetry and music by John P. Ordway.* Boston: Published by J.P. Ordway, 1855. Voice and piano score: 5 pp., folio, lithographed. Disbound, sewn. Verso of final page with publisher's catalogue. Seller's stamp of S.T. Pearce of Montreal. Not in BL.

- xviii) **PIKE, Marshall Spring (1818-1901):** *Home again. Words and music by Marshall S. Pike, Esq., Sung with Rapturous Applause by the Harmonions. Dedicated most affectionately to Lizzie G. Oakes, of Charleston, S.C. Arranged for the Piano by J.P. Ordway.* Boston: Published by Oliver Ditson & Co., 1850. Voice and piano score: 5 pp., folio, lithographed. Disbound, sewn. Verso of final page with publisher's advertisement for *Juvenile Vocal Instruction*. Not in BL.
- xix) **P., G.S.:** *The Little White Cottage or Gentle Nellie Moore. Poetry by Marshall S. Pike, Melody by G.S.P. Chorus and Piano accompaniment by J.S. Pierpont. Poetry and music by John P. Ordway.* Boston: Published by Oliver Ditson & Co., 1857. Voice/chorus and piano score: 5 pp., folio, lithographed. Disbound, sewn. Decoratively bordered title-page. Verso of final page with publisher's catalogue of "New and Valuable Sheet Music". Not in BL.
- xx) *The Celebrated Melodies of the Rainer Family. Arranged for the Piano Forte with English words. [No. 5], The Mountain Maid's Invitation.* Boston: Published by Oliver Ditson, 1841. Voice and piano score: 5 pp., folio, engraved. Disbound, sewn. Not in BL.
- xxi) **WRIGHTON, William Thomas (1816-1880):** *Forget thee. Ballad. Music by W.T. Wrighton.* Boston: Published by Oliver Ditson & Co, [1857?]. Voice and piano score: 5 pp., folio, engraved, plate number 20136. Disbound, sewn. Not in BL.



Rule Britannia promotes its Composer

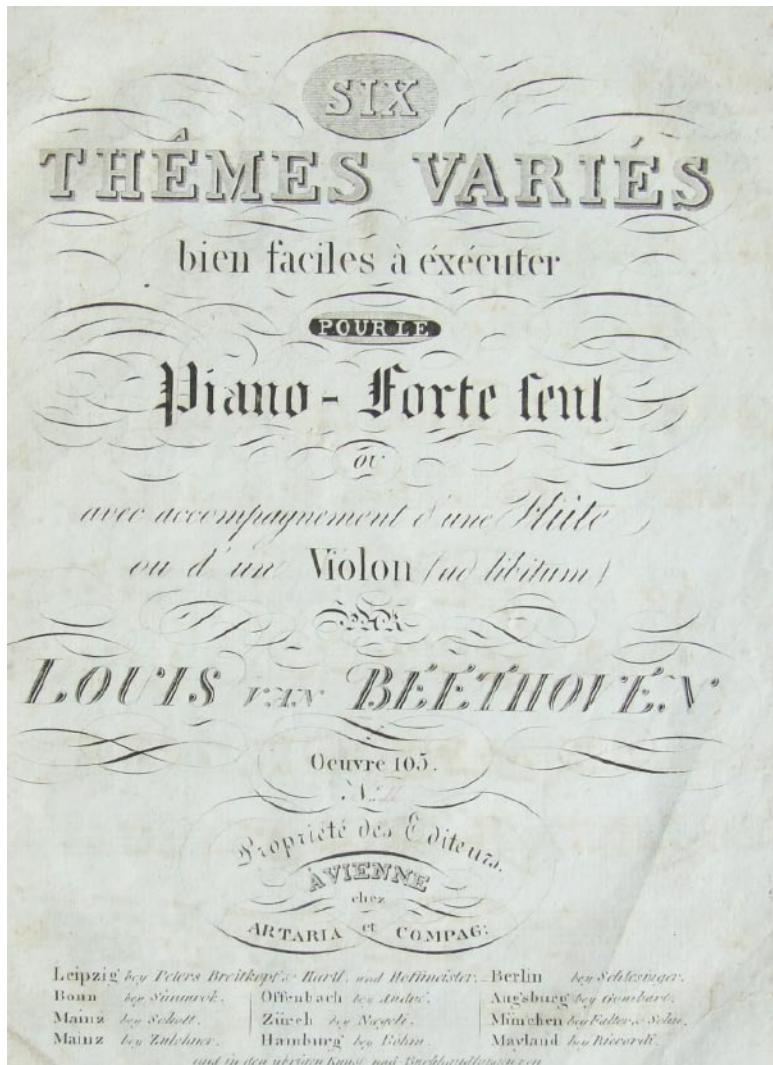
- 2) **ARNE, Thomas (1710-1778):** Half-figure near contemporary portrait, in oils on paper, laid down on canvas, of the composer at the harpsichord, in a painted oval, with a score inscribed 'Opera of Alfred & Artaxer[xes]', showing Arne in profile with a strained expression, with eyebrows raised, his mouth compressed, an attitude especially characteristic of him (see portrait by Francesco Bartolozzi (1727-1815)). He is wearing a powdered wig, and red court coat with ruffles at the front and wrists. Framed in old fashioned gilt; glazed. Overall size: 44.5 x 37 cm; portrait size: 30 x 24 cm. **£13,500**

The score shown in this portrait contains the opera *Alfred*, which includes 'Rule Britannia'; first performed at Cliveden House in 1740 and published in 1751 (see Fuld⁵ p. 477; BUC p. 41). The other opera, *Artaxerxes*, dates from 1762. The present portrait would appear to be the earliest representation of Arne in oils.



- 3) **BEETHOVEN, Ludwig van (1770-1827):** *Six Thèmes Variés bien faciles à exécuter pour le Piano-Forte seul avec accompagnement d'une Flûte ou d'un Violon (ad libitum) par Louis van Beethoven, Oeuvre 105. No. 1 [and II].* À Vienne: chez Artaria et Compag., [1819]. Score and part: 13, 3 pp., engraved, folio, plate numbers 2594 and 2595. Sewn, some light foxing. The second set with both flute and violin parts; first part with label of Simrock pasted at foot of title-page. **£900**

First edition. Kinsky-Halm p. 290. During the commissioning of these works George Thomson wrote to Beethoven "It would be quite desirable if you wrote the variations in a style that is familiar and easy and a bit brilliant, so that the majority of our ladies may play them and relish them". Of the twelve sets commissioned nine were published, six as Op. 105 and three further as Op. 107, the latter published by Simrock.



- 4) **BEETHOVEN, Ludwig van (1770-1827):** *II^{me}*
Grande Symphonie en Ré majeur (D dur) de Louis van Beethoven, Oeuvre XXXVI. Partition. Bonn et Cologne: chez N. Simrock, [1822]. Score: 2 ff. (title, blank), 162 pp., engraved, plate number 1959. Half cloth with boards, original publisher's printed front pink wrapper trimmed and laid down. Inner edge of title-leaf scratched. With the library stamp of the Gesellschaft der Musikfreunde in Wien on the first three leaves. **£800**

First German edition, first issue without metronome markings. Kinsky-Halm p. 91. Sammlung Hoboken II, no. 195.



- 5) **[BEETHOVEN, Ludwig van] von BREUNING, Gerhard (1813-1892):**
Aus dem Schwarzpanierhause. Erinnerungen an L. van Beethoven aus meiner Jugendzeit. Von Dr. Gerhard von Breuning. Mit einem bisher unveröffentlichten Portrait-Medaillon Beethoven's nach Horneman vom Jahre 1802 und einer Ansicht des Schwarzpanierhauses. Wien: Verlag von L. Rosner, 1874. viii, 129 pp. + 2 plates (being photographs), small octavo. Half cloth with marbled boards. **£375**

First edition.

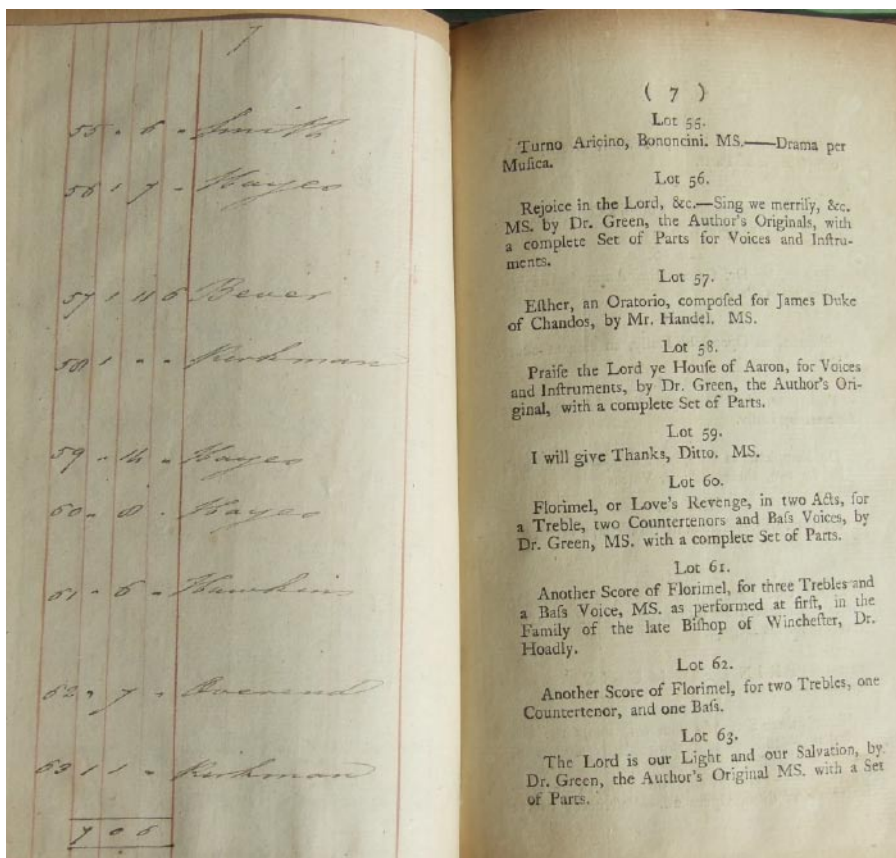
One of Three Recorded Copies

- 6) [BOYCE, William (1711-1779)]: *A catalogue of the truly valuable and curious library of music late in the possession of Dr William Boyce ... which will be sold by auction by Christie and Ansell.* [London]: Christie and Ansell, 1779. 1 f. (title), 32, 32 pp., octavo. Contemporary polished half calf, head of backstrip missing, with marbled boards, preserved in a cloth portfolio. An interleaved copy with the names of the purchasers and the prices achieved. With newspaper cutting of the announcement of the sale affixed to front free end-paper. With the ownership signature of Joseph Warren (1804-1881). **£1,750**

An excessively rare volume, at one time in the possession of the well-known musical book collector Joseph Warren.

‘A catalogue of the truly valuable and curious library of music late in the possession of Dr William Boyce (1779): transcription and commentary’ by Robert J. Bruce & H. Diack Johnstone in *Royal Musical Association Research Chronicle*. [No.] 43, 2010, edited by Jonathan P. Wainwright.

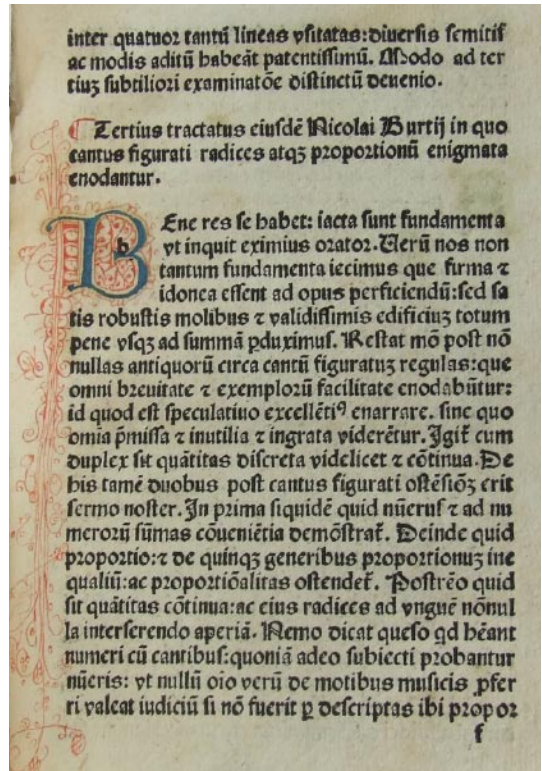
A. Hyatt King, *Some British collectors of music, c.1600-1960*, p. 20.



The Earliest Known Book with Music printed by Woodblock

- 7) **BURZIO, Nicolò (ca. 1453-1528):** [*Musices opusculum incipit, cum defensione Guidonis Aretini*]. [Bologna: Ugo de Rug, 1487]. 48 of 67 leaves, with six woodcuts, lacking after g8 woodcut music on ebv, c1 and c2, rubricated. Modern plain boards without backstrip, worming in inner margins, lower outer corners of opening nine leaves with a little missing. **£6,000**

“The first example of the use of wood blocks for music printing” (Littleton) in which is found the Hymn of St John the Baptist in Roman notation and a little polyphonic composition in mensural notation. The latter is regarded as the earliest example of printed polyphonic music and of mensural notation complete with staff.



RISM B/VI/1 p. 194. Hirsch I.94. Bartlett pp. 15-16. Wolffheim I, no. 538. Hain-Copiner 4145. Proctor 6565. Pellechet 3098. ISTC: ib01331000. Goff B1331; BMC VI 807, XII 58; Bod-inc B-619; GW 5796.

“Burzio wrote his *Musices opusculum* as a defence of the hexachord system of Guido of Arezzo, which had been vigorously attacked by the Spaniard Bartolomeus Ramis de Pareia in his *Musica practica* (Bologna, 1482), in which Ramis advocated an octave system based on a new solmization pattern. Burzio’s counter-attack, defending his teacher Johannes Gallicus as well as Guido, was part of a controversy which lasted almost half a century and involved Hothby and later Gaffurius on one side and Spataro, Ramis’s principal defender, on the other. Burzio claimed that he had lent a treatise by Guido to Ramis but that the Spaniard had not understood it. The vehemence of Burzio’s attack on Ramis was without precedent, though Ramis’s sarcastic remarks and personal criticism set the tone. Burzio’s colourful and vitriolic comments reveal the intensity of his emotions; his most polite description of the Spanish theorist is ‘prevaricator’. Ramis himself remained silent, but Spataro, in his *Honesta defensio* (Bologna, 1491), replied in equally heated invective.

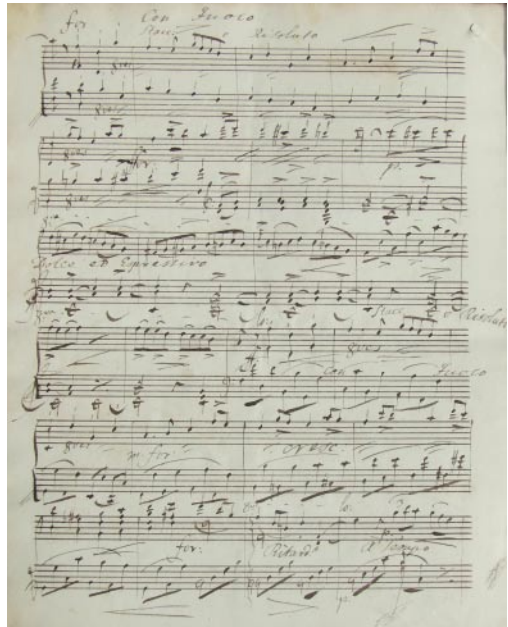
Musices opusculum is based, in part, on the *Ritus canendi* of Johannes Gallicus, which Burzio copied in 1478 (GB-Lbl Add.22315). Several sections use a question-and-answer pattern of disciple and teacher; since Burzio called himself the ‘primus discipulus’ it is quite possible that he was the pupil. He certainly quoted extensively from Gallicus in his own treatise, and several of his woodcuts are exact copies from the *Ritus canendi*. He also shared Gallicus’s view that an enormous gulf existed between the ordinary singer and the educated musician” (*Grove Online*).



- 8) **CHARPENTIER, Gustave (1860-1956):** *Impressions d'Italie. Suite pour Orchestre*. Paris: H. Teller, [1892]. Full score: 1 f. (title), 88 pp., folio, engraved, plate number H.T.1082. Plain boards, cloth backstrip very worn, generally rather worn. Decorative and coloured title. **£1,600**

Proof copy, extensively annotated and corrected by the composer, with much marginalia, in pencil and blue crayon. Ownership initial stamp of Alfred Cortot (1877-1962).

- 9) **CIANCHETTINI, Pio (1799–1851):** Autograph musical manuscript signed, inscribed and dated “for Mess. D’Almaine and C. Cianch. 1843”, titled: *New Edition of Dussek’s celebrated Octave Lesson for the Piano Forte (Op. 12 N° 1)*. Revised by his nephew Pio Cianchettini. Pr. 3f. London, D’Almaine and Co. 20 Soho Sq. 1 f. (title), 13 pp., piano score on twelve staves, written in brown ink, partly browned, otherwise in good condition. With the ex libris showing the initials “WHC” (William Hayman Cummings (1831-1915)). **£650**



This seems to be the *Stichvorlage* but does not show the engraver’s markings. Dussek’s Op. 12 is a collection of three sonatas for piano and violin, the first of which is in F major, like the ‘lesson’ of our manuscript. The introduction, *Maestoso ed Espressivo*, is not likely to have been written in this way for piano-violin duet; this is perhaps a rhapsodic addition by Dussek’s nephew, Cianchettini. The following *Allegro spiritoso* frequently uses a theme in octaves; this and several triplet passages, marked [*con*] *8va alta*, may give the impression of an almost technical composition. This does not seem to be the aim of this well constructed and ‘classically’ conceived work, whose highly musical expression is, however, intimately mixed with high technical demands. The title *Octava Lesson* does not occur in Dussek’s list of works and may be the formulation of his nephew, who, perhaps, added several octave lines to make the piano part more demanding.

- 10) **COLLIER, Joel pseud. i.e. BICKNELL, John Laurens the elder (1740-1787):** *Musical Travels through England by the late Joel Collier, Licentiate in Music. A new edition.* London: Printed for G. Kearsley, 1785. xiv, [ii], 126, 32 pp., small octavo. Mottled half calf with marbled boards. Upper margins a little damp-stained throughout with the final leaves worn at the upper edges. With ownership inscription to Albi Rosenthal by Teddy Craig [the theatre director and designer Edward Gordon Craig (1872-1966)]. **£325**

RISM B/VI/1 p. 232. C.H. Glover says that this book ran into four editions and “They are all rare, as the Burney Family is said to have done all in its power to suppress the book”.

- 11) **CURIOSITY COLLECTION:** A group of musical curiosities comprising over one hundred and twenty items in various genres: musical compositions; dictionaries, treatises and monographs; methodologies and pedagogical aids; inventions comprising musical devices and instruments; miscellany. **£18,500**

For a complete listing of this collection (with many images), please see the website.



- 12) **DEBUSSY, Claude (1862-1918):** *Pelléas et Mélisande. Drame lyrique en 5 actes et 12 tableaux de Maurice Maeterlinck. Musique de Claude Debussy. Partition pour Chant et Piano.* Paris: A. Durand & Fils, 1902. Vocal score: 3 ff. (title, dedication, cast-list), 283 pp., large quarto, plate number E.1416.F. Publisher's green cloth, gilt, outer and lower edges water-stained. Hand-made paper. **£850**

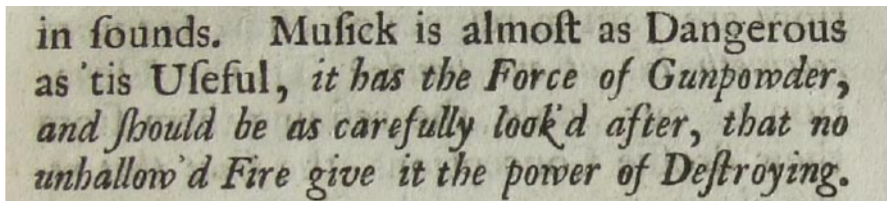
Special edition. With Durand's autograph dedication to Albert Vizentini (1841-1906), the producer of the first performance, dated May 1905, on front free end-paper opposite title.

First edition, very early issue. In “The Genesis of Debussy’s *Pelleas et Melisande*” by David A. Grayson, errors are noted in the first issue that identify it as such. One, corrected in the second issue, occurs on p. 272, third system, first bar, where *Mélisande*’s fifth note is an incorrect B natural; this was subsequently corrected to a C natural; the cast-list, however, lists “M. Louis Landry” who was noted as Albert in the very first issue. At lower left of the last page of music “Imp. Chaimbaud et Cie and Gulon Grav”.

A Sermon on St Cecilia’s Day

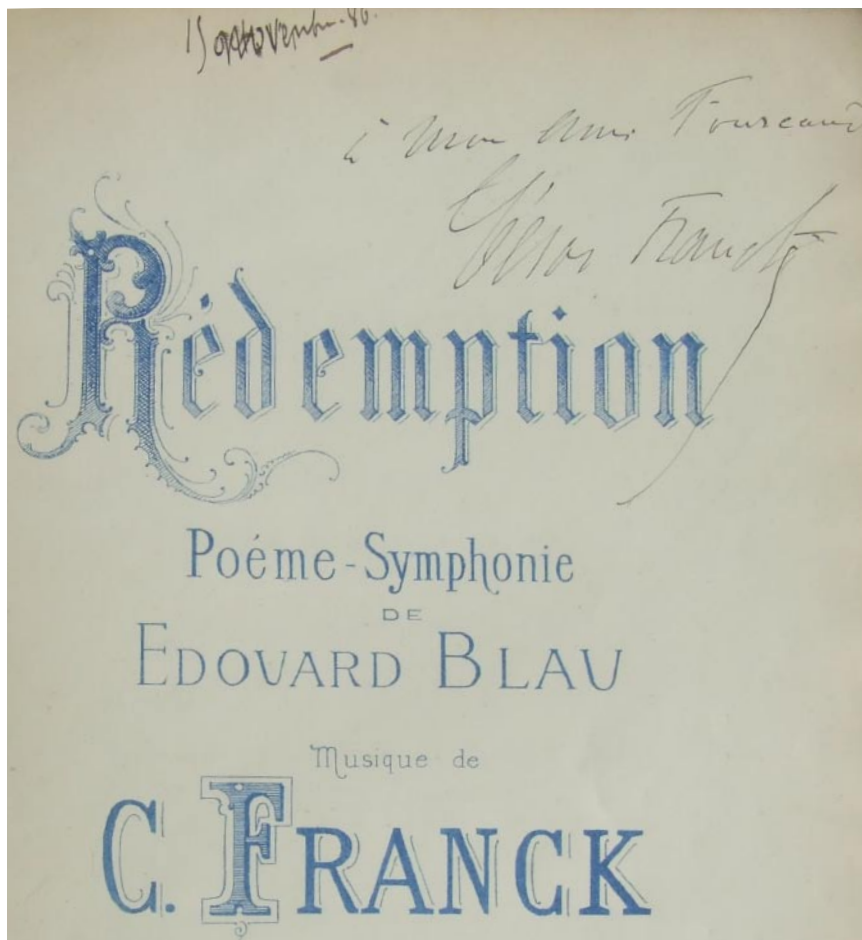
- 13) **DINGLEY, William (1672/3-1735):** *Cathedral Service Decent and Useful. A Sermon Preach'd before the University of Oxford At S^t Mary's on Cecilia's Day, 1713.* Oxford: Printed for Anthony Peisley, 1713. 2 ff. (title, dedication), 19 pp., small octavo. Disbound, sewn, one small brown spot to pp. 17/18. Verso of p. 19 with publisher's catalogue. The printed dedication to the composer William Croft (1678-1727), with manuscript addition of “Sir” to the beginning. **£275**

Sole edition. ESTC 54783.



- 14) **FRANCK, César (1822-1890):** *Rédemption. Poème-Symphonie de Edouard Blau. Musique de C. Franck. Partition Piano et Chant.* Paris: G. Hartmann, [1872]. Vocal score: 1 f. (title), 133 pp., octavo, engraved, plate number G.H.666. Sewn in publisher's printed wrappers, sewing broken and backstrip cracked. **£425**

First edition. Inscribed and signed, in black ink, by the composer at the head of the title and dated 19 novembre [18]80.



Number 14

Modelled on Boethius

- 15) **GAFFURIUS, Franchinus (1451-1522):** [*Theorica musicae Franchini Gafuri laudensis*]. [Milan: Filippo Mantegazza, 1492]. 164 leaves of 168 (lacking the opening four leaves but with early foliation of 1-164), quarto, with five full-page woodcuts, dedication at end (14 December, 1492). Some small brown stains, mainly to the opening leaves. Plain modern wrappers. **£12,500**

RISM B/VI/1 p. 343. Hirsch I.191. Bartlett p. 40. ISTC: ig00006000. Hain-Copinger 7406. Proctor 6055. Panzer II, 69, no. 391. Goff G6; BMC VI 785, XII 55; Bod-inc G-004; GW 10437.

“Gaffurius began to transcribe theoretical treatises while a student; manuscripts and books he owned can be identified by his inscriptions, with place and date of copying or purchase. ... Thus he seems to have decided early on the path his career would take. The inscription on the frontispiece of the *Angelicum ac divinum opus musice* records the way he wished to be remembered: ‘Franchinus Gafurius of Lodi meticulously composed three volumes on music: theory, practice and the harmony of musical instruments’. He is shown as a professor, pronouncing ‘Harmonia est discordia concors’.

The habit of gathering extracts and quotations from a multiplicity of sources and weaving them together with commentaries (learnt from Boethius) continued to characterize Gaffurius's writings up to the time of the printed version of the *Practica musice* (1496). Thus his *Theoricum opus* of 1480, a pioneering effort to supplement Boethius by gathering every witness to Greek and Latin theory he could find (without knowing Greek), suffers from contradictions and duplications; nevertheless it, or rather the improved version, the *Theorica* of 1492, had a far-reaching influence. It has been estimated (by Kreyszig; see *Theorica musicae*) that some 70% of the 1480 book was based on Boethius, whose *De musica* had not yet appeared in print” (*Grove Online*).



- 16) **GARAUDE, Alexis-Adélaïde-Gabriel (1779-1852):** *Méthode Complète de Chant. Dédiée à son Elève, Mademoiselle Clotilde Coreldi, Prima Donna des Théâtres T. & R. de Milan et de Naples, par Alexis de Garaudé, Professeur de Chant à l'Ecole Royale de Musique, de la Chapelle du Roi, &., Oeuv. 40.* A Paris: Chez l'Auteur, Chez M^r. Vaillant, et Chez les principaux M^{ds}. de Musique, [1811?]. Score: 2 ff. (titles in French and Italian), 285 pp., folio, engraved, plate number 151. Half calf with green paper boards, a little scuffed. With a charming engraved title-page vignette depicting a man seated at a piano with seven young ladies singing, drawing, sewing and listening; pp. 2-5 comprising a list of the subscribers. Parallel French and Italian text throughout. **£450**

“One of the most famous French singing teachers, Garaudé published a large number of didactic works ... Extending the usual debate between French and Italian schools of singing, he suggested combining their respective advantages in his *Méthode de Chant* (1809). One of the most important composers of French song in the early 19th century, Garaudé wished that, in his vocal works, ‘the accompaniment were richer in harmony than was customary in this genre of composition’” (NG²).



- 17) **GEMINIANI, Francesco (1687-1762):** *L'Art du Violon ou Méthode raisonnée pour apprendre à bien jouer de cet Instrument. Composée primitivement par le Célèbre F. Geminiani. Nouvelle édition.* A Paris: Chez Sieber fils, [1800]. Score: 1 f. (title), 89 pp., folio, engraved, plate number 60. Half vellum with green paper boards (rather worn), old paper title label. **£325**

RISM G 1545. “In *The Art of Playing on the Violin* (1751) Geminiani offered a small number of precepts; for true knowledge of the instrument he resorted to notes rather than words. Much space is again devoted to ornaments, which are considered the chief vehicle for expressing the sentiments. Depending on its position and method of execution, a mordent can express ‘Fury, Anger, Resolution’, or ‘Mirth, Satisfaction’, or again ‘Horror, Fear, Grief, Lamentation’; it is for the violinist to communicate one or another sentiment ‘according to the intentions of the composer’” (Grove Online).

- 18) **GRETRY, André-Ernest-Modeste (1741-1813):** *L'Épreuve Villageoise. Opéra Bouffon, En deux Actes et en Vers, par M. Desforges, Représenté pour la Première fois par les Comédiens Italiens, Ordinaires du Roy, le Jeudi 25 Juin 1784. Dedié A Madame de la Ferté, Mis en Musique par M. Gretry. Gravé par Huguet, Musicien de la Comédie Italienne, Oeuvre XXIII.* A Paris: Chez Mr. Houbaut, [1784]. Full score: 2 ff. (title, dedication), 114 pp. Printed on one side of the leaf only, folio, engraved, one or two margins shaved close to corrected text. Original green parchment covered boards, stamped “M^{ME}. BONNE VILLE”; from the Talleyrand collection. **£9,500**

[RISM G 4114. BUC p. 403]. An extremely unusual early example of the entire correcting process of plate printed music, whereby this score shows the first proofs of the plates, the engraver’s marks visibly legible and where the etching tools leave tangible indentations. We have never seen examples of this type of proof copy from such an early period. The score is annotated and corrected throughout in the composer’s hand, showing his profound engagement with the transmission of the work. From the very first page of the proof copy the composer has completely rewritten the text and format of the title-page: “L’Épreuve Villageoise. Comédie en deux actes et en vers, représentée à Versailles devant leurs Majestés et à Paris”. At the foot of p. 1 is an instruction to the printer requesting a second set of proof sheets: “Je prie M. Huguet de passer chez Mr. Desforges qui lira le dialogue et le corrigera – je verrai les planches chez M. Huguet quand il me le fera dire”. The corrections throughout this volume comprise corrected vocal text, corrected notation, including slurring and performance indications (staccato marks, sforzando, etc.) as well as several instances of the addition of extra flute or oboe writing either added by Grétry at this stage or missed by the engraver.

By the time Tchaikovsky composed the *Queen of Spades*, in 1890, the idiom of Grétry had been so absorbed into the fabric of compositional music-making that he gives the celebrated aria from Grétry's *Richard Cœur-du-Lion* of 1784 to the Countess when she is harking back to the Imperial past.

ouverture

1

Corn. en re
Trombones
Violins
Violas
Bassons

Allegro

je prie M. Hugnet de passer chez M. des Forges, qui lira le dialogue et le corrigera ——— je revrai les planches chez M. Hugnet quand il me le fera dire ———

Esmeralda and her Goat

- 19) **[GRISI, Carlotta (1819-1899)]:**
Rare cameo of Carlotta Grisi in the role of Esmeralda in the ballet La Esmeralda, carved in relief.
[London: ca. 1845]. 5 x 4 cm (cameo), surmounted in a gilt filigree brooch (6 x 5.5 cm), the cameo illustrating the protagonist in dance, her head turned back to see a goat on hindlegs behind her. **£650**



La Esmeralda, a ballet in three acts and five scenes, inspired by the novel *Notre Dame de Paris* by Victor Hugo, was originally choreographed by Jules Perrot to music by Cesare Pugni, with sets by William Grieve and costumes by Mme. Copère.

It was first performed at Her Majesty's Theatre, London, on 9 March 1844, with Carlotta Grisi as Esmeralda, Jules Perrot as Gringoire, Arthur Saint-Leon as Phoebus, Adelaide Frassi as Fleur de Lys, and Antoine Louis Coulon as Quasimodo.

Hugo's gypsy heroine has a pet goat, who plays an important part in the novel's plot. At first, the people of Paris are charmed by the trained goat's tricks. Later, they see them as proof that Esmeralda is a witch. The goat appeared in Perrot's ballet, too. Many old prints show ballerinas such as Carlotta Grisi and Fanny Elssler as Esmeralda, complete with pet.

- 20) **HAHN, Reynaldo (1874-1947):** *Le Temps d'Aimer*. Paris: Heugel, [1926?]. Vocal score: 140 pp., octavo, engraved, plate number H.29151. Folded sheets, uncut, preserved in a marbled boards portfolio, a few ragged edges and corners. Proof sheets of the first twelve numbers, heavily corrected by the composer and proof-readers, with some musical passages in autograph and a brief autograph note signed to the "correcteur". **£1,200**

Le Temps d'Aimer is a *comédie musicale* in three acts, to a libretto by Pierre Wolf, Henri Duvernois and H. Delorme, first performed on 7 November 1926 at the Théâtre de la Michordière, Paris (which was to become Yvonne Printemps's theatre). Musical comedy became a favourite genre for Hahn during the 1920s.

Arthur Hoérée writes “... whatever the qualities of his more serious works, it was in operetta that Hahn was at his best. He was the equal of Messager in his freshness of melodic invention, his harmonic zest and the aptness of his word-setting and form”.



The present first proofs were prepared and engraved by Baudon, one of the foremost among French music-engravers. They are set up as page proofs and are printed on both sides of the leaves. The corrections are largely in the hand of a professional proof-corrector, presumably employed by Heugel, but the composer himself has made many additions in blue ink (dialogue cues, metronome markings, phrasing, etc.) as well as frequently altering the notation of the vocal lines or accompaniment. At one point (p. 82) Hahn attached a note for “M. le Correcteur” asking him to enter in the second couplet of the “fox trot” all the modification that he has himself indicated in the first. The recto of p. 48 includes pencil sketches of costume designs.

- 21) **HANDEL, George Frideric (1685-1759):** *VI Sonates, à deux Violons, deux haubois ou deux Flutes traversieres & Basse Continue, composées par G.F. Handel, Second Ouvrage.* London: Printed & sold by John Walsh, [1733]. Parts: 1 f. (title), 25 pp., 1 f. (title), 19 pp., 1 f. (title), 22 pp., folio, engraved, plate number 408. Disbound, sewn. **£400**

Smith² no. 3 (pp. 244-245). RISM H 1347. BUC p. 442. From the plates of Roger's edition [see Smith no. 1] with modifications. For further information see Smith.

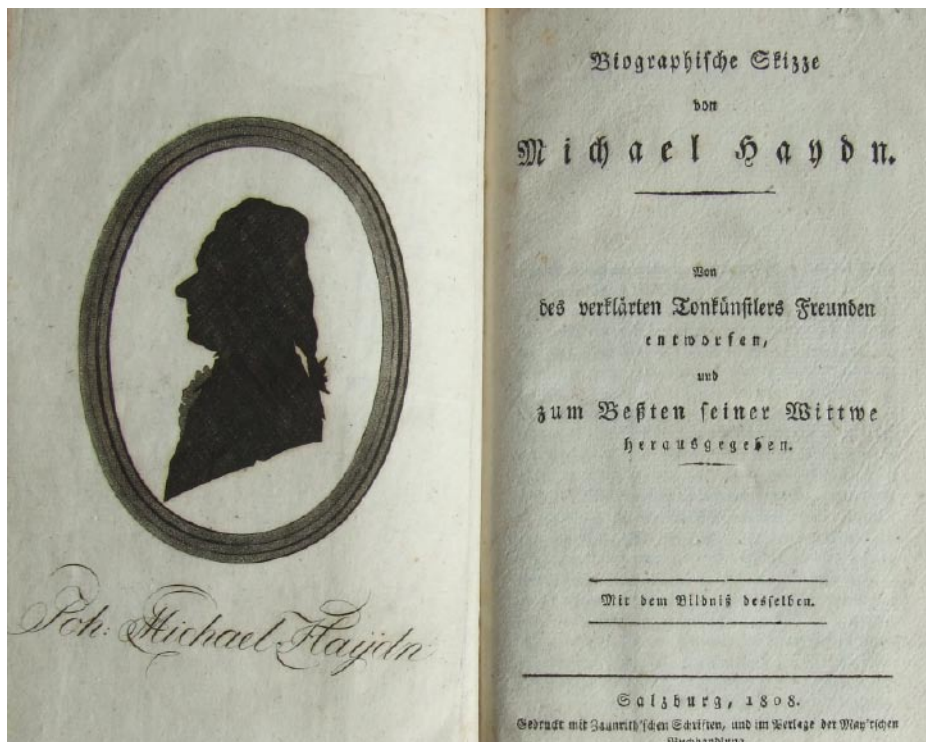
Hanover Square Rooms Sign

- 22) **[HANOVER SQUARE ROOMS]**: A very rare Hanover Square oval brass room sign for the number 2 room. [London: *ca.* 1774]. 12.5 x 10 cm, on early, bevelled chain, 70 cm. **Together with** a concert ticket of Antient [sic] music, in the New Rooms, dated 1811, with a garlanded medallion portrait surmounted with a stylised group of instruments, printed in blue. Signed, on verso, with the name of the concert-goer, Miss Roberts. 12.5 x 8.5 cm. **£1,600**

These rooms were also known as the Queen's Concert Rooms, and having opened in 1774, this venue was the main one for concerts in London over the next century. The Rooms were the site of the series of subscription concerts organised by J.C. Bach and C.F. Abel, up to 1782, and of the Salomon concerts at which Haydn appeared between 1791-5.



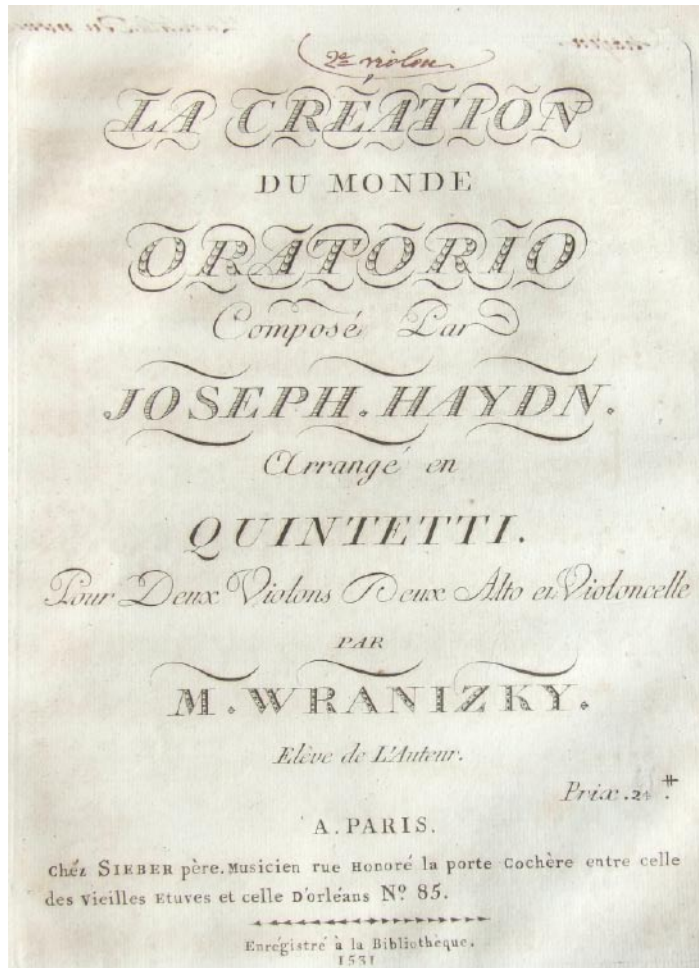
- 23) [HAYDN, Johann Michael (1737-1806)] SCHINN, Georg Johann (1768-1833) and OTTER, F. Joseph (ca. 1760-1836): *Biographische Skizze von Michael Haydn. Von des verklärten Tonkünstlers Freunden entworfen, und zum Besten seiner Wittve herausgegeben. Mit dem Bildniß desselben.* Salzburg: Verlage der May'schen Buchhandlung, 1808. 1 f. (title), 60 pp. + 2 plates, octavo. Contemporary boards, scuffed. **£950**



Eitner V, 73. Novak p. 348. Not in Wolffheim. Extremely rare biography of Michael Haydn. On p. 3 is a *Verzeichnis* which was found in his papers on his death. According to Wurzbach's notes, the silhouette-portrait at the beginning is by Matzenkopf.

- 24) HAYDN, Joseph (1732-1809): *La Création du Monde. Oratorio Composé Par Joseph Haydn. Arrangé en Quintetti. Pour Deux Violons Deux Alto et Violoncelle par M. Wranizky, Elève de l'Auteur.* A Paris: Chez Sieber père, [1800?]. Parts: 1 f. (title), 29, 27, 27, 25, 27 pp., folio, engraved, plate number 1531. Folded as issued, few corners a little worn, final leaf of cello part detached and creased, a little light marginal water-staining to lower edges of violin parts. **£425**

Hoboken vol. II, p. 43. RISM H 4137. Not in BUC. First advertised for sale in the *Journal de Paris* of 23 December 1800.



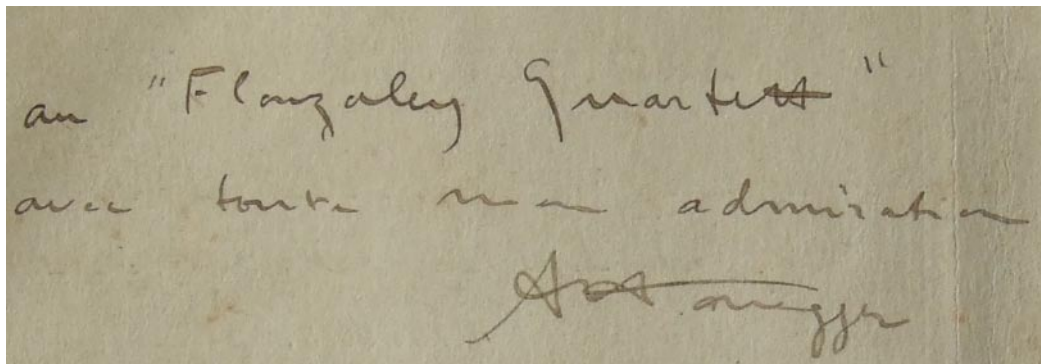
Number 24

- 25) **HILLER, Johann Adam (1728-1804):** *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit. Erster Theil.* Leipzig: Musikalien im Verlage der Dykischen Buchhandlung, 1784. 7 ff. (title, preface, index), 320 pp., octavo. Cloth, gilt. **£750**

First edition. RISM B/VI/I p. 414. Hirsch I.661. Gregory p.124.

This volume was the only one printed. It contains biographical notices of the following composers: Adlung, J.S. Bach, Franz Benda, Bümler, Fasch, Gebel, Graun, Handel, Heinichen, Hertel, Hesse, Jommelli, Pisendel, Quantz, Salimbeni, Schroeter, Stölzel, Tartini and the author Hiller.

- 26) **HONEGGER, Arthur (1892-1955):** *Quatuor pour deux Violons, Alto et Violoncelle*. Paris: Les Éditions de la Sirène, 1921. Score: 48 pp., small 8vo. Printed wrappers with cloth tape reinforcement around backstrip, some red ink markings. £220



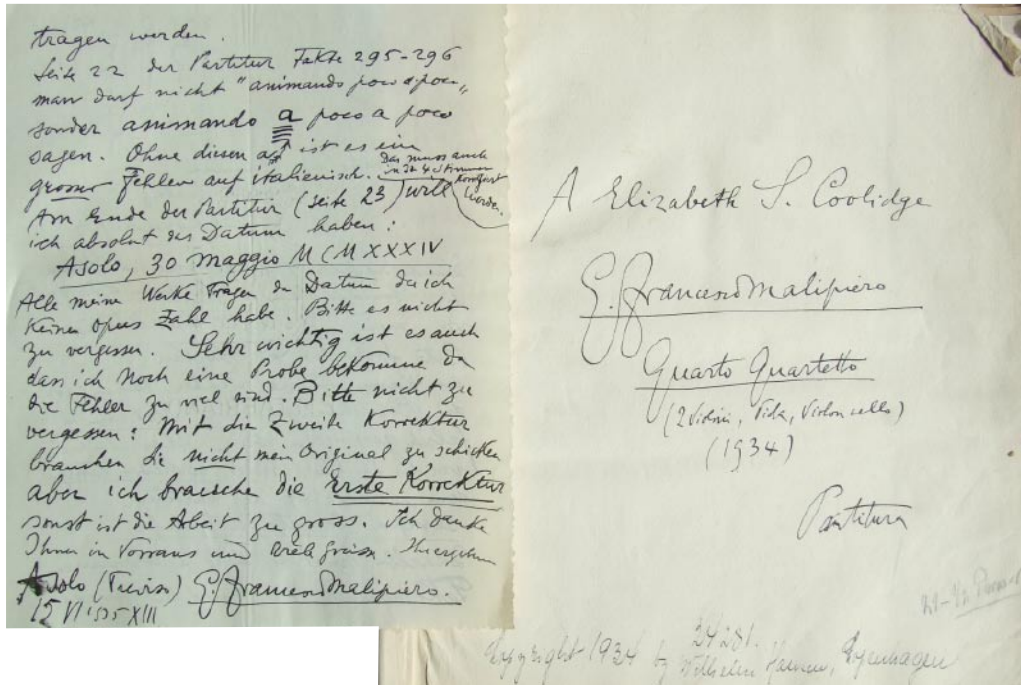
First edition. Inscribed and signed in ink by the composer on the verso of the front wrapper “au “Flonzaley Quartett” avec toute mon admiration, A. Honegger”.

The “Flonzaley” string quartet was started by the banker, Edward J. De Coppet, in 1902 for private performances at his residence. Named after his summer residence near Lake Geneva, Coppet’s stipulation was that the members rehearsed and played only with each other. After a successful European tour they were established as one of the most important quartets in the USA and made many early quartet recordings.

- 27) **LECLAIR, Jean-Marie (1697-1764):** Two volumes in one of violin sonatas, folio. Vellum, coloured and faded. £950
- i) *Premier Livre de Sonates, A Violon Seul avec La Basse Continue Composées Par M^r. Leclair L’Ainé, dédiées A Monsieur Bonnier, Tresorier General des Etats de Languedoc*. A Paris: Chez Le S^r. Boivin, 1723 [i.e. 1738]. Score: 2 ff. (title, advertisement), 81 pp., verso of p. 81 with privilege leaf dated 1738. RISM L1307. BUC p. 606.
- ii) *Second Livre de Sonates, Pour le Violon et pour la Flute Traversiere avec la Basse Continue, Composées par M^r. Leclair L’Ainé, Dédiées A Monsieur Bonnier de la Mosson, Marechal general des logis des Camps & Armées du Roi, Tresorier general des Etat de la Province du Languedoc. Gravées Par M^{lle}. Louise Roussel*. A Paris: Chez Le S^r. Boivin, Le S^r. Leclerc, [1738]. Score: 1 f. (title/advertisement), 85 pp., verso of p. 85 with privilege leaf dated 1738. RISM L1310. BUC p. 606.

“Leclair's achievement as a composer lay in his modification of the Corellian sonata style to accommodate French taste. The result was the *goûts réunis* prophesied by Couperin, the *vermischter Geschmack* later recommended by Quantz. He imbued the Italian sonata style with elements drawn from the Lullian dance and from the *pièce* of the French viol players and harpsichordists. Leclair was often able to combine the two styles and to arrive at a new synthesis. In this he was a child of his time, for comparable syntheses were attempted by many of his contemporaries. Leclair was one of the most successful” (*Grove Online*).

PREMIER LIVRE
DE
SONATES
*A Violon Seul avec
La Basse Continue*
Composées
PAR M. LECLAIR LAINÉ
M D C C C C
A MONSIEUR BONNIER
*Tresorier General des Etats
de Languedoc.*
Gravés par L. Binet. Il y a quatorze de ces Sonates qui peuvent se jouer sur la Flûte Traversière.
Prix en blanc 15.^l
SE VEND A PARIS
*Chez Le S^r Boivin Marchand rue
S^t Honoré a la Regle d'Or.*
Avec Privilege du Roy 1725.



- 28) **MALIPIERO, Gian Francesco (1882-1973):** *Printed proofs of the “Quarto Quartetto”*. [1934-1935]. Score and parts: quarto, unbound. Photographic facsimiles of the score and parts, marked for and by the printer, inscribed and dated (“Sept. 1935”), with five autograph title-pages, and an autograph letter signed and inscribed (“A Elizabeth S. Coolidge G. Francesco Malipiero, Quarto Quartetto ...”). In the letter in German (dated “Asolo (Treviso) 15 VI 1935 XIII”) the composer emphasizes that all the Italian markings must be absolutely correct (“... man darf nicht ‘animando poco a poco’ sonder animando *a poco a poco* sagen. Ohne diesen *a* ist es ein *grosser* Fehler auf italienisch ...”), asks for another proof to be sent, together with the first proof rather than his original (“... sonst ist die Arbeit zu gross ...”), adding, in orange crayon, that he must be allowed to see all the title-pages before they are printed. **£1,200**

Homage to Mendelssohn

- 29) **[MENDELSSOHN-BARTHOLDY, Felix (1809-1847)] MEYEROWITZ, Jan (born Hans Hermann) (1913-1998):** *Ouverture zu den Hebriden*. Transcription for piano duet of Mendelssohn’s *Fingal’s Cave*. Score: 6 ff., folio, with integral blank leaves, including pasted in photographs of a portrait of Mendelssohn, Meyerowitz’s correspondence (1948 and 1951) and biographical matter by Neil Levin. Modern half leather with marbled boards, in mint condition. **£400**

The composer was born in Breslau, to a Jewish family, who had converted to Christianity, and concealed these roots from their son. Jan only discovered his true religion when he was about 18 years old. In 1927, he studied in Berlin, with Alexander Zemlinsky and later, in Rome, composition with Respighi and Casella. In 1946, he emigrated to the USA, where he soon established himself as a composer of vocal music.

Allegro moderato.

Violino *Violoncello*

Sinfonia per due Stradivari

© 1906. 12 Lin. / p



The Costume Designer of the Opera *Les Huguenots* portrays its Composer

- 30) [MEYERBEER, Giacomo (1791-1864)] DELAROCHE, Paul (1797-1856): A head and shoulders portrait of Giacomo Meyerbeer by Delarocche, an exact contemporary of Heinrich Heine. [S.l.: ca. 1836]. Fine black chalk on brown paper, heightened with white and pale red chalk, 21.5 x 18 cm, antique, moulded gilt frame, glazed. **£5,750**

The première of *Les Huguenots* was one of the most memorable in opera history, with a libretto by Scribe. The difficulty in finishing the work on time and the resulting penalty paid by Meyerbeer to the director, Véron, eventually led to the latter's resignation. The opera was, finally, premiered by Duponchel. Delarocche designed the costumes, which reflected his celebrated reputation as a historical portraitist, harking back to a bygone age. Other works by him include *The Princes in the Tower* and *The Execution of Lady Jane Grey*. There is a large collection of his works in the Wallace Collection. This portrait was formerly in the collection of Anthony Gasson.

The Duke of Mantua's *Maestro della Musica*



- 31) MONTEVERDI, Claudio (1567-1643): Three basso partbooks, octavo, some occasional light spotting and browning, a faint stain at the upper margins of the first three leaves of the second volume. Original printed pictorial wrappers. Books I and II with the ownership initial stamp of Alfred Cortot (1877-1962). **£4,750**

- i) *Il Primo Libro de Madrigali a cinque voci di Claudio Monteverde, Novamente con ogni diligenza Ristampato.* In Venetia: Appresso Alessandro Raverii, 1607. 1 f. (title), 21 pp., with index on verso of p. 21. RISM M 3454 citing just two copies of the basso part. Not in BUC.
- ii) *Il Secondo Libro de Madrigali a cinque voci di Claudio Monteverde Cremonese, Novamente con ogni diligenza corretto & ristampato.* In Venetia: Appresso Alessandro Raverii, 1607. 1 f. (title), 21 pp., with index on verso of p. 21. RISM M 3457. BUC p. 687.
- iii) *Il Quarto Libro de Madrigali a cinque voci di Claudio Monteverde, Maestro della Musica del Sereniss. Sig. Duca di Mantova. Novamente con ogni diligentia ristampato.* In Venetia: Appresso Ricciardo Amadino, 1605. 1 f. (title), 20 pp., 1 f. (index). Dedication “Li Signori Accademici intrepidi di Ferrara” on verso of title. A corrected re-issue of the first edition of two years previous. RISM M 3468 citing just three copies of the basso part.

“Cosi” retitled twice

- 32) **MOZART, Wolfgang Amadeus (1756-1791):** *Weibertreue. Oper von Mozart. Auszug der Schönsten Arien für das Klavier von C. Zulehner.* Mainz: bei B. Schott, [1796?]. Vocal score: 1 f. (title), 113 pp., oblong folio, engraved, plate number 191. Modern half calf with plain boards, label, gilt. Fine decorative title-page with musical and floral motifs, with ‘Cosi fan tuttè oder Die Mädchen in Flandern’ in manuscript.

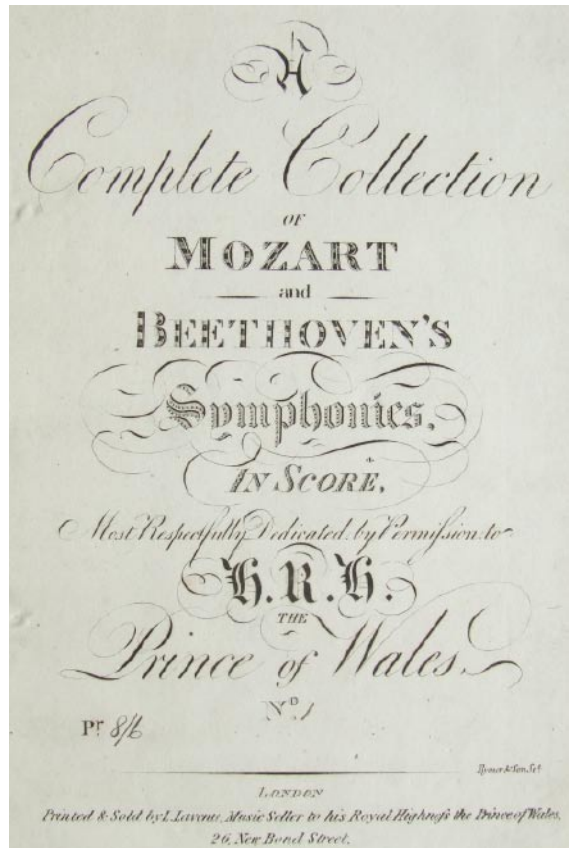
£2,400

Second edition of the vocal score. KV 588. RISM M4730. Not in BUC, Berlin or BSB.



- 33) **MOZART, Wolfgang Amadeus (1756-1791):** *A Complete Collection of Mozart and Beethoven's Symphonies, In Score, Most Respectfully Dedicated, by Permission, to H.R.H. The Prince of Wales. No. 1 [KV 543].* London: Printed & Sold by L. Lavenu, [1809]. Score: 1 f. (title), 52 pp., octavo, engraved. Plain boards, worn, backstrip lacking, sewing weak. **£500**

Second issue of the score first published by Cianchettini & Sperati in 1807. Köchel⁷ p. 616. Dedicated to George Augustus Frederick (1762-1830), later King George IV.



The Devil's Fiddler

- 34) **[PAGANINI, Niccolò (1782-1840)] CHALON, Alfred Edward (1780-1860):** Spirited, full-face pen and ink study of the virtuoso, playing his violin, identified in pencil, attributed to Chalon R.A. [London: ca. 1831]. Framed and glazed in passe-partout, image size 24 x 14.5 cm. Overall size 43.5 x 35 cm. Slight discolouration. **£15,000**

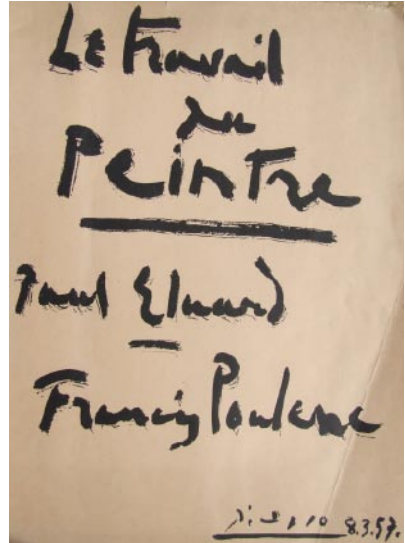
The date ascribed from the period when Paganini performed in London concerts and his fame took off in the British Isles. This drawing, formerly in the collection of the notable violin maker, Arthur F. Hill, F.S.A., was sold as part of lot 237, at Sotheby's on 17 June, 1947. It is reproduced as Plate XI in the catalogue. Chalon was a Swiss portrait painter. Following a painting of Queen Victoria in her first official act as a monarch, he was entitled "Portrait Painter in Water Colour to Her Majesty" and then highly sought after for his portraits.



Poulenc honours his Artist Friends

- 35) **POULENC, Francis (1899-1963):** *Le Travail du Peintre. Sept Mélodies sur des Poèmes de Paul Eluard pour chant et piano. Couverture de Picasso.* Paris: Editions Max Eschig, 1957. Score for voice and piano: 1 f. (title), 23 pp., 1 f., folio, plate number 6911. Lithographed cover dated 8.3.57. by the artist. **£450**

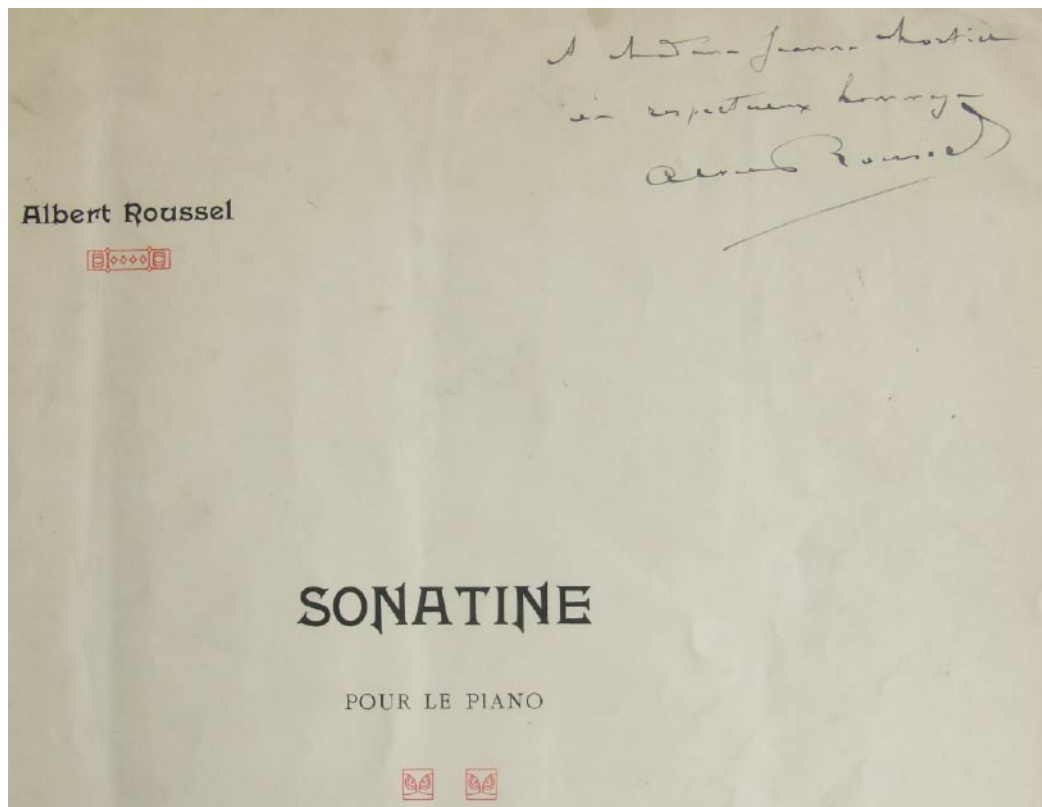
FP 161. The set comprises: I. Pablo Picasso, II. Marc Chagall, III. Georges Braque, IV. Juan Gris, V. Paul Klee, VI. Joan Miró, VII. Jacques Villon. This, Poulenc's last important setting of Eluard, was commissioned from the poet to pay tribute to seven contemporary painters.



- 36) **RAMEAU, Jean-Philippe (1683-1764):** *Démonstration du principe de l'Harmonie, Servant de basse à tout l'Art Musical théorique & pratique. Approuvée par Messieurs de l'Académie Royale des Sciences, & dédiée à Monseigneur le Comte d'Argenson, Ministre & Secrétaire d'Etat, Par Monsieur Rameau.* A Paris: Chez Durand, Pissot, 1750. xxiii (title, dedication, preface), xlvii (extrait des Registres de l'Académie Royale des Sciences), 112 pp., + 5 folding plates, 2 ff. (royal privilege and errata), octavo. An uncut copy in its original plain wrappers, front one detached and backstrip worn but otherwise excellent condition considering a book in this unusual state of its original simple publisher's binding. **£850**

First edition. RISM B/VI/2 p. 682. Gregory p. 223.

“Rameau’s operatic activities in the mid- and later 1740s had left little time for theoretical work, but in 1749 he broke an 11-year silence in this field with some minor writings. (The long silence supports Castel's claim that in the mid-1730s Rameau had felt he could develop his theoretical work no further.) The following year he published the far more important *Démonstration du principe de l'harmonie*. Here he had the 35-year-old Denis Diderot as collaborator: hence the clarity and elegance of what is generally regarded as one of his best and most mature theoretical works. The *Démonstration*, approved by members of the Académie Royale des Sciences, including Alembert, was dedicated to the Count D'Argenson, himself a member of the academy. Though the book was widely reviewed, no copy – surely deliberately – was sent to the *Journal de Trévoux*” (*Grove Online*).

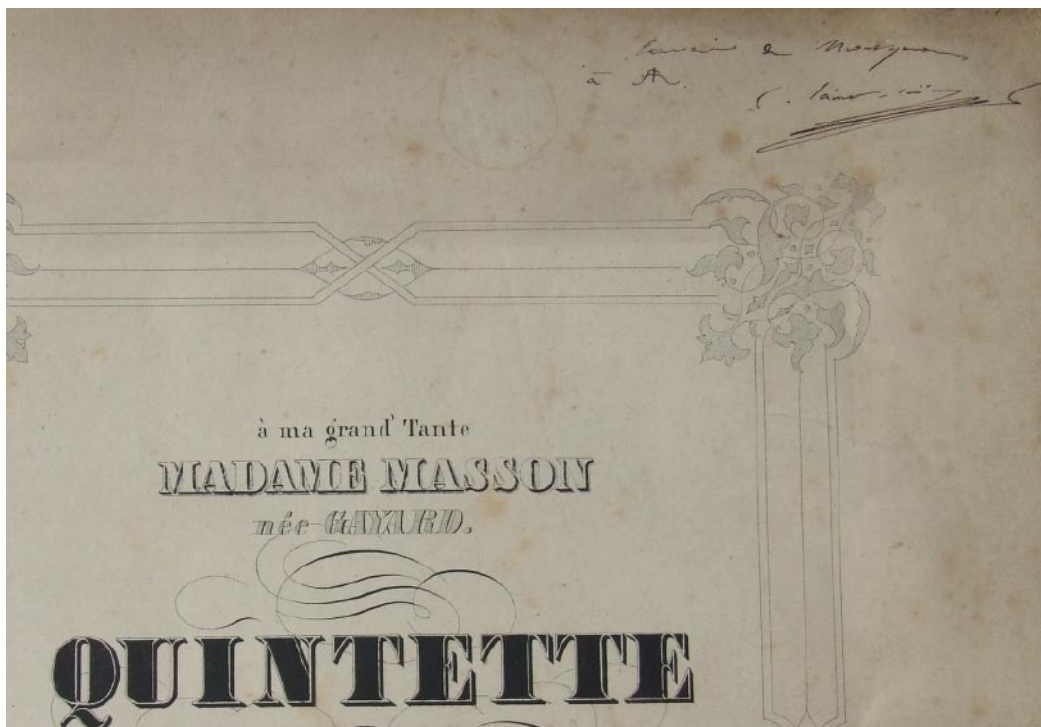


- 37) **ROUSSEL, Albert (1869-1937):** *Sonatine pour le Piano, Op. 16*. Paris: A. Durand & Fils, [1912]. Score: 19 pp., folio, plate number D.&F.8621. Sewn as issued, thumbled and lower outer corners with little tears, lower inner corner of final leaf missing and infilled, with loss of one note. **£275**

First edition. **Inscribed and signed “À Madame Jeanne Mortier, en respectueux hommage”**, at the head of the title, by the composer. The work was composed in September 1912, dedicated to Marthe Dron, and first performed on 18 January 1913. “Une des œuvres les plus caractéristiques de Roussel où l’on trouve sa nostalgie des paysages lointains, et son goût de l’ironie et de l’humour. Elle unit à une fort pulsation intérieure un riche contenu émotif” (*Catalogue de l’oeuvre d’Albert Roussel*, p. 92).

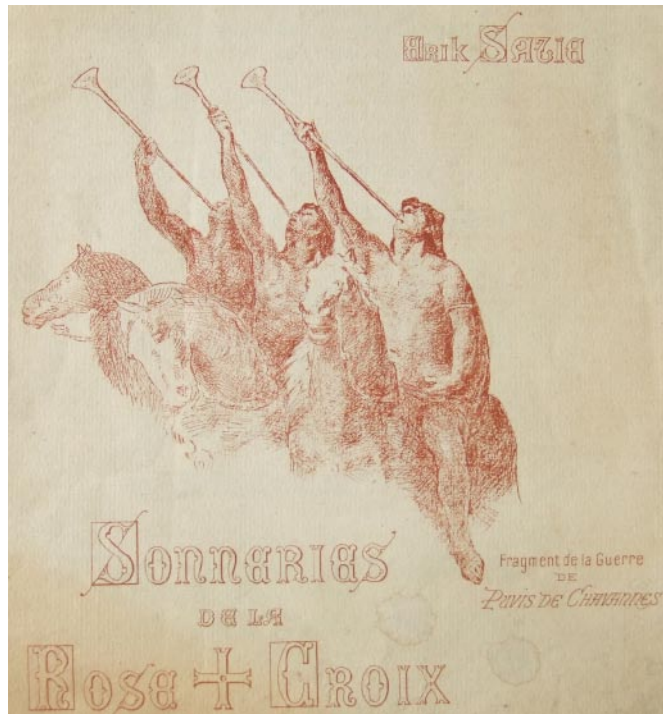
- 38) **SACCHINI, Antonio (1730-1786)**: *The Favourite Songs in the Opera Rinaldo*, Composed by Sig^r. Sacchini. London: Printed and sold by R. Bremner, [1780]. Full score: 65 pp., folio, engraved. With a second title-page between pp. 40 and 41; p. 41 comprises a five-column publisher's catalogue. Stitched as issued. **£275**

RISM S 73. BUC p. 912. Sacchini's *Armida* of 1772 was revised as *Rinaldo* for the London stage where it was first performed on 22 April 1780 at the King's Theatre.



- 39) **SAINT-SAËNS, Camille (1835-1921)**: *Quintette pour Piano, deux Violons, Alto et Violoncelle par Camille Saint-Saëns, Op. 14*. Paris: J. Mago, [1865]. Score: 63 pp., folio, engraved, plate number J.M.552. Folded as issued, a few light brown spots and marks. Dedicated to the composer's great aunt, Madame Charlotte Françoise Masson (née Gayard, 1781-1872). **£480**

First edition. Teller Ratner p. 148. **Inscribed and signed** at the head of the title by the composer. First performed on 9 April, 1860, at the Salle Érard.



- 40) **SATIE, Erik Alfred Leslie (1866-1925):** *Sonneries de la Rose + Croix. Fragment de la Guerre de Puvis de Chavannes.* [Paris: Publié par les soins de la Rose + Croix, 1892]. Piano score: 1 f. (title), 12 pp., square octavo. Folded as issued, unopened hand-made paper, title-wrappers a little sunned, a couple of little splashes. Pictorial title of three trumpeters astride horses (printed in bistre on cream paper). **£175**

First edition. Volta no. 9. One of 500 copies.

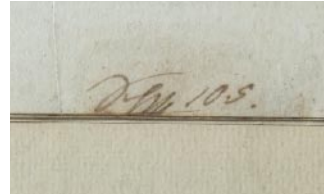
“Meine Ruh ist hin...”

- 41) **SCHUBERT, Franz (1797-1828):** *Gretchen am Spinnrade* aus Göthe's "Faust" in Musik gesetzt und dem Herrn ... Moritz Reichsgrafen von Fries ... gewidmet... 2tes Werk. Wien: in Commission bey Cappi und Diabelli, [1821]. Score: 11 pp., oblong folio, engraved, plate number 767. Modern wrappers. Recto of final leaf with **control paraph** "Sch[ubert] m [anu] p[ropria] 319" (slightly cropped as usual). **£4,600**

First edition, second issue with the plate number, of Schubert's first masterpiece, composed in October 1814, "das erste selbständige, bedeutende Lied, das er schrieb." (Eusebius Mandyczewsky). Deutsch 118, p. 84. *Goethelieder* 2a.

- 42) **SCHUBERT, Franz (1797-1828):** *Memnon, Antigone und Oedip, von J: Mayrhofer, und Am Grabe Anselmo's, von Claudius. Für eine Singstimme, mit Begleitung des Piano-Forte in Musik gesetzt ... 6tes Werk.* Wien: in Commission bey Cappi und Diabelli, [August 1821]. Score: 11 pp., oblong folio, engraved, plate number 790. Modern wrappers. Verso of final leaf with **control paraph** “Schm 105.” **£5,000**

First edition. Deutsch 541, 542, 504. Hirsch IV.479. Sammlung Hoboken, vol. 13, no. 35. For the debate about the production and authenticity of Schubert paraphed editions, see Otto Haas catalogue 40, (2002) pp. 15-17.



- 43) **SCHWIND, Moritz von (1804-1871):** Pen drawing of single-manual, six drawer-stop pipe organ, with angels playing lute and harp atop the towers, a sacrificial lamb with flag above. [Austria]: 21 Februar, [1]828. Signed and dated by the artist at the lower right. 23 x 18.5 cm. The music stand displaying an open volume, with quote of the bass solo ‘Tuba mirum’ from Mozart’s *Requiem* KV 626. Affixed to a plain mount at the upper corners, preserved in half cloth with fleur-de-lys decorated boards. **£5,750**

The pagination “34” at top right indicates that the drawing was part of a family album which was divided between his four children. The drawing is an emblem of the revival of the interest in the organ, through Mendelssohn’s work on Bach and his music for the instrument. At one time, Schwind shared rooms with the composer, Franz Schubert; in 1828 Schwind moved to Munich where his work quickly fetched high prices. The artist seems to assume that the viewer would readily identify the source of the music: “Mozart scored his Requiem for a relatively small instrumental ensemble. ...The orchestra is treated strictly as an ensemble; only in the “Tuba mirum” is there a short instrumental solo, for trombone, occasioned by the words” (Christoph Wolff, *Mozart’s Requiem: historical and analytical studies*).

Schwind was the artist of the fine interior works which adorn the Wiener Opernhaus. Presented by Albi Rosenthal to his mother, Margherita, on her birthday, 21 February 1965 [i.e. the date of this drawing!].



Monty Spinn
21 Februar 88.

Early 17th-Century Vocal Music

- 44) **SEVERI, Francesco (d. 1630)**: [*Salmi Passaggiati per Tutte le Voci nella maniera che si cantano in Roma sopra i Falsi Bordoni di tutti i Tuoni Ecclesiastici Da cantarsi ne i Vespri della Domenica e delli giorni festivi di tutto l'Anno, Con alcuni Versi di Miserere' sopra il Falso Bordone' del Dentice, Composti da Francesco Severi Perugino, Cantore' nella Capp. a. N.S. Papa Paolo, Libro Primo*. Roma: Da Nicolò Borboni, 1615]. Score: 1 f., 76 pp. (lacking title-leaf), oblong duodecimo. Plain card covers. Outer third of pages water-stained and thumbed but all perfectly legible. **£2,200**

RISM S2847. BUC p. 941.

“*Salmi passaggiati*, Severi’s first and most important publication, is one of the most valuable documents for the performance of early 17th-century vocal music, and shows that he was a leading exponent of the florid style of ornamentation favoured in Rome at the time. It contains verset settings, mostly for solo voice and organ, of eight vesper psalms, the *Magnificat* and the *Miserere*. The voice part consists of elaborate divisions on *falsobordone*, which in the *Miserere* was composed by Fabrizio Dentice and in the other items is based on the psalm tones. Detailed instructions on performance are found in Severi’s preface, which says that such embellishments were normally improvised and that his psalms are typical of the Roman style, which was cultivated especially by the castratos of the papal choir and is echoed in the toccatas of Frescobaldi” (*Grove Online*).

A Wagnerian singled out by James Joyce

- 45) **SMAREGLIA, Antonio (1854-1929)**: Autograph music quotation, signed, with portrait postcard. Pola [Istria]: 21 Octobre, [18]87. Mounted. A twelve bar music quotation, signed and dated, for piano “Allegro”. **£950**

“The 1873 Milan première of *Lohengrin* found Smareglia among the work’s staunchest supporters, and Wagnerian opera later exercised a major influence on his own works“ (*NG Online*); “At the beginning of the century, James Joyce, having attended several performances of *Nozze istriane*, prophesied that of all the people then living in the Venezia Giulia, Smareglia alone would still be known a century later” (*NG*’).

See illustration on inside lower cover.

- 46) **STRAUSS, Johann (1804-1849):** *Musikalisches Ragout. Drittes Potpourri für das Pianoforte von Joh. Strauss, 46^{tes} Werk.* Wien: bei Tobias Haslinger, [1831]. Score: 1 f., 19 pp., oblong folio, engraved, plate number T.H.5749. Disbound, sewn. With a superb illustrated title of an urn filled with *trompe-l'œil* sheet music, the titles appearing over the edge. **£175**

First edition. Weinmann p. 13.

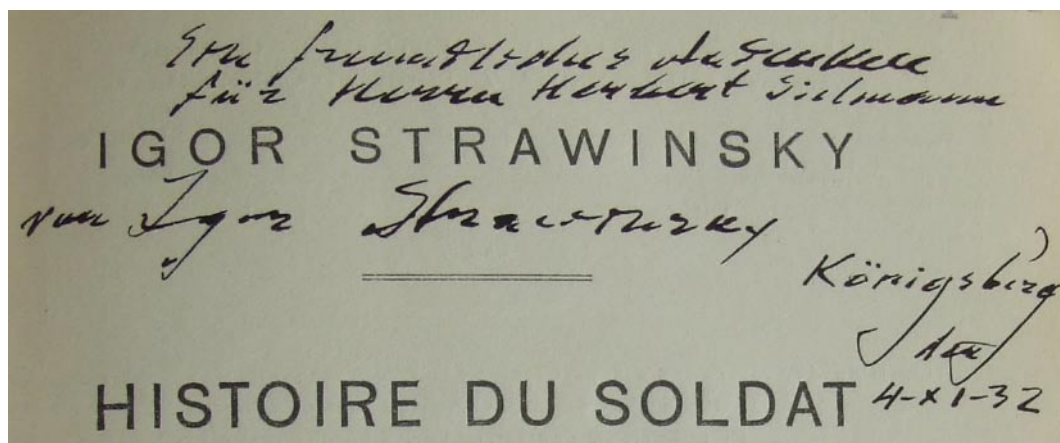


- 47) **[STRAUSS, Richard (1864-1949)] HOFMANNSTHAL, Hugo Laurenz August Hofmann (1874-1929):** *Die Frau ohne Schatten. Erzählung von Hugo von Hofmannsthal.* Berlin: S. Fischer, 1919. 181 pp., 1 f. (catalogue), small octavo. Publisher's original pink printed boards, lower inner corner bumped and creased. **£250**

First edition. Work began on the opera as early as 1911 and Strauss began composing immediately. Both the composer and librettist worked on music and text in parallel, each receiving inspiration from the other. Strauss asked Hofmannsthal to rewrite many passages for the sake of dramatic effect; the author was adamantly opposed. The opera was finished in 1915 but had to wait until 1919 for the première. The somewhat difficult genesis of the opera is well documented in their correspondence.

Stravinsky inscribes a copy of *The Soldier's Tale*

- 48) **STRAVINSKY, Igor (1882-1971):** *Histoire du Soldat. Lue, Jouée et Dansée en deux parties. Texte de C.F. Ramuz.* London & Mainz: J. & W. Chester and B. Schott's Söhne, [ca. 1932]. Score: 5 ff., 68 pp., octavo, plate numbers W.Ph. V.294 J.W.C. 44b, Edition Schott no. 3428; frontispiece of the devil by René Auberjonois. Publisher's printed ochre wrappers; review copy ("Besprechungs-Exemplar") presented by Igor Stravinsky: "Ein freundliches Andeken / für Herrn Herbert Sielmann / von Igor Stravinsky / Königsberg / den / 4-XI-32". **£900**



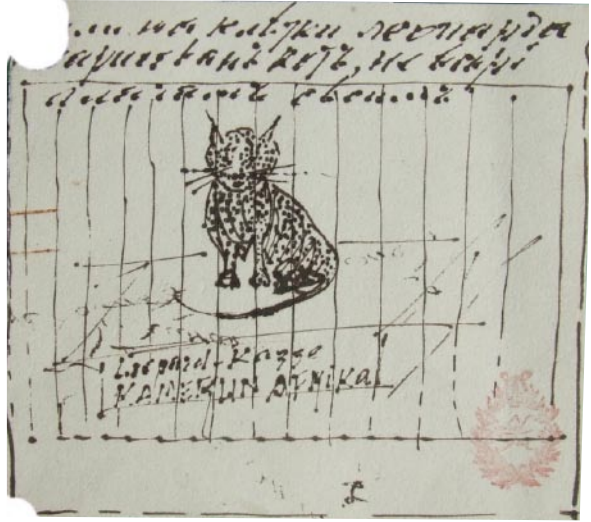
The introductory text is written in three languages, German, French and English. The "Soldier's Tale" originated from the composer's suggestion to Ramuz, to shape a Russian national tale into a more dramatic form. This dates back to the time of the Great War, when artistic life was stifled, and yet the desire for art was stronger than ever before. The narrative element predominates the music, which is highly precise, recalling Japanese iconography in its economy of line.

Stravinsky draws Diaghilev as a Leopard

- 49) **STRAVINSKY, Igor (1882-1971) and DIAGHILEV, Serge (1872-1929):** Drawing by Stravinsky, of a leopard in a cage, apparently a caricature of Diaghilev, inscribed in Russian by Stravinsky, in black ink by Lifar on verso "Portrait de Diaghilev par Stravinsky", "Col [sic] Serge Lifar". Single leaf 16mo, with collector's mark of Serge Lifar in lower right-hand corner. **£2,200**

Together with a receipt in a secretarial hand, in French, signed by Igor Stravinsky, from M.R[andolfo] Barocchi, on account for Diaghilev, in the sum of £169. 17. 0 (8,000 French francs), to settle amounts due to the 1 May 1921.

London: 14 June, 1921. On the recto of letter-paper from 3 Cork Street, endorsed with a two-pence stamp bearing the head of George V, as well as the collector, Serge Lifar's, stamp of a beribboned wreath with lyre, as above. The Ballets Russes performed in London, in the summer of 1921. Stravinsky premiered his *Symphonies of Wind Instruments*, four days before signing this receipt, on 10 June.



Dedication copy from the Fürstenberg Library at Donaueschingen

- 50) **TOMASEK, Václav Jan Křtitel [TOMASCHEK, Wenzel Johann] (1774-1850):** *Sechs Gesaenge aus C.E. Eberts böhmisch-nationalem Epos Wlasta, mit Begleitung des Piano-Forte von Wenzel Johann Tomaschek, Tonsetzer beidem Herrn Georg Grafen von Buquoy. Das 74^{te} Werk.* [S.l.: ca. 1820]. Score: 1 f. (title), 41 pp., oblong quarto, engraved, first page with printed dedication to Amalie Christine Caroline zu Fürstenberg. Contemporary fine-grain plum-coloured morocco, upper and lower covers with large gilt central roundel enclosed by elaborate borders tooled in gilt and blind, the outer gilt border and blind-tooled corner-pieces with palmette and other tools, flat backstrip divided into panels, each with small tools and *pointillé*, inner gilt dentelles, pale green end-papers. **£2,200**

First edition of Tomaschek's set of Bohemian songs for one to three voices. The composer was a central figure in the musical life of Prague, though travelled widely though Europe. Small ink-stamp of the Fürstenberg library at Donaueschingen to verso of title and final leaves. A superb copy, in a handsome contemporary binding, being the dedicatee's copy considering the Donaueschingen provenance.

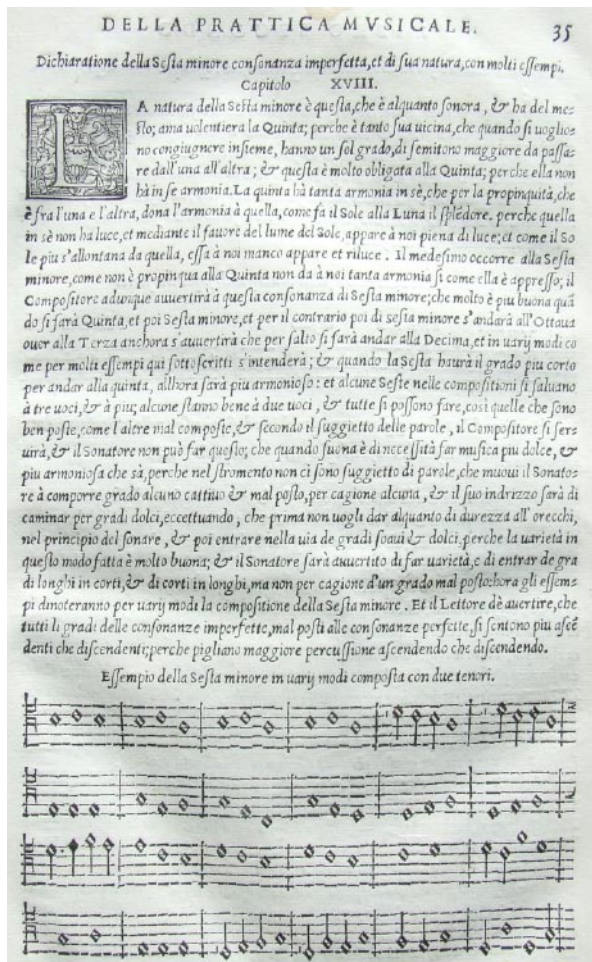


- 51) **VERDI, Giuseppe (1813-1901):** *Otello. Dramma lirico in Quattro atti. Versi di Arrigo Boito. Musica di Giuseppe Verdi. Riduzioni di Michele Saladino, Canto e Pianoforte.* Milano: Tito di Gio. Ricordi, [1887]. Vocal score: 4 ff., 364 pp., large octavo, plate number 51023. Publisher's cloth with gilt lettering, faded. A very nice copy. **£850**

First edition. Hopkinson 63A (p. 157). With the first performance information on title-page; first performed at La Scala on 5 February 1887. Written at the height of Verdi's operatic compositional growth, this opera is one of the highlights of the repertoire for singers.

- 52) **VICENTINO, Nicola (1511-1575/6):** *L'Antica Musica ridotta alla moderna prattica, con la dichiarazione, et con gli essempli de i tre generi, con le loro spetie, et con l'inventione di uno nuovo stromento, nelquale si contiene tutta la perfetta musica, con molti segreti musicali.* In Roma: presso Antonio Barre, 1557. 146 ff., folio. Boards covered with a vellum leaf from a contemporary choir volume. A made-up copy with f. 91 lacking but supplied in contemporary manuscript, some folios (32-35, 39-40, 86, 89, 104-107) probably supplied from another (slightly shorter) copy with a few marginal stains and wormholes; f. 89 torn at lower half and well-repaired. **£2,750**

Second issue. RISM B/VI/2 p. 861 citing just four copies. Hirsch I.591. It seems likely that the only difference between the first edition (1555) and the present one is the altered date on the title-page.



In 1555, Vicentino published his most famous work, *L'antica musica ridotta alla moderna prattica* (ancient music adapted to modern practice), in which he fully explained his ideas linking ancient Greek musical theory and practice with contemporary works. In this work he expanded and justified many of the ideas which he first brought up in his debate with Lusitano. Whether or not Lusitano ever attempted to refute Vicentino's expanded version is not known; however, Vicentino's book was influential with the group of madrigalists working in Ferrara in the next two decades, including Luzzasco Luzzaschi and Carlo Gesualdo. Another area in which Vicentino did original work was musical dynamics. He was one of the first theorists, and perhaps the first, to mention volume as an expressive parameter. In *L'antica musica ridotta alla moderna prattica* he mentioned that the strength of singing must respect carefully the text and passage being sung.

- 53) [VIOLIN] [PANCALDI, Carlo]: *Sulla importanza dell'elezione del Primo Violino nelle principali Città Italiane*. Bologna: per tipi di Jacopo Marsigli, 1838. 23 pp., octavo, censor's statement on verso on p. 23. Modern marbled boards.

£150

- 54) [VIOLIN] TAUBER VON TAUBERFURT, Karl (1741-1814): *Uiber meine Violine*. Wien: bey Joseph Edlen von Kurzböck, [1781]. 188 pp., small octavo, charming engraved title vignette. Original plain boards, title with some light browning. "Reflexionen des Kapellmeisters" (pp. 28-188). £800

Very rare. Second edition, being the year after the first edition.
RISM B/VI/2 p. 821.
Not in Gregory or Bartlett.



Wagner Defends his Œuvre

- 55) **WAGNER, Richard (1813-1883):** “*Zukunftsmusik.*” *Brief an einen französischen Freund als Vorwort zu einer Prosa-Uebersetzung seiner Operndichtungen.* Leipzig: J.J. Weber, 1861. 53 pp., 1 f. (publisher’s adverts), octavo. **£950**

Wagner’s treatise, written in Paris, in September 1860, attempted to introduce a French audience to the libretti of his operas, prior to a production of *Tannhäuser* in the French capital. In this essay, originally published in a French translation, Wagner outlines what is necessary for true opera, including ‘endless melody’. He entitled his essay ‘Music of the Future’, using inverted commas in an ironic sense, as his enemies had used this term to attack his earlier essay of 1849.

A Sicilian Romance for Flute

- 56) **WEBER, Carl Maria von (1786-1826):** *Romanza Siciliana per il Flauto Principale componirt in Breslau für H. Kaufmann Zahn den 24^{ten}. December. 1805.* Complete autograph manuscript of the composition, orchestral score for solo flute, two oboes, two clarinets, two horns, two bassoons, a bass trombone, timpani and strings: 4 ff., oblong folio, written on eight sides (slightly foxed and creased with a repaired tear on the last leaf). With an inscription authenticating the work on the lower portion of the first leaf by the famous Weber bibliographer, Friedrich Wilhelm Jähns (1809-1888), who, modelling himself on Ludwig Köchel for Mozart’s works, collated, studied and described, from 1829 onwards, Weber’s manuscripts, to which the composer’s heirs granted him very early access. Jähns authenticated the manuscript thus: “*Dieses Musikstück ist in Noten und Text durchaus Original-Handschrift von Carl Maria von Weber / Berlin den 8 Juli 1863 dies bezeugt Fr.W.Jähns*”. Above this note, there is the catalogue number “S. 2321” in the hand of the publisher, Heinrich Schlesinger, Berlin, who printed the first edition of this work in 1839. **£35,000**

Jähns 47, pp. 60-61; New Grove, vol. XXVII, p. 164; MGG/2, vol. XVII, col. 530. With reference to this manuscript, Jähns wrote in 1873: “Partitur in Besitz des ehemaligen Inhabers der Schlesinger’schen Musikalien-Verlagshandlung Heinrich Schlesinger in Berlin (1867 J.)”. Schlesinger, not only published this work by Weber, but also most of his other compositions, including *Freischütz*. According to Jähns, the autograph manuscript remained in the publisher’s archive until at least 1864, after which it was removed and appeared in an auction in New York. A note found in the wrapper of the manuscript, was written on the letterhead of E.F. Bonaventure Inc. 536 Madison Avenue, New York. This company operated between 1880 and 1936. After 1880, the manuscript

belonged to Adolph E. Norden, who, in 1926, gave it to the 'cellist, Emmeran Stoerber. In the aforementioned wrapper, there is a dedication "To Emmeran Stoerber with cordial sentiments Adolph E. Norden April 6th 26".

Handwritten musical score for "Sonanza Siciliana per il Flauto Principale" by Carl Maria von Weber. The score is written on ten staves, including parts for Flauto Principale, Oboi, Clarinetto in Bb, Corni in G, Fagotti, Timpani, Violini, Viola, and Basso. The manuscript is dated "Componuta da Carl Maria von Weber den 24. December 1795". The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *ppp*, and *pppissimo*. A handwritten note at the bottom of the page reads: "Auf Verlangen des Hrn. Hofrathen in Wien aus dem Original-Handschrift von Carl Maria von Weber in die Druck-Vertheilung gebracht." The paper shows signs of age, including some staining and foxing.

A close-up view of the handwritten musical score for the Flauto Principale part. The score is written on a single staff and features a prominent "Solo" marking at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *ppp*, and *col arco*. The paper shows signs of age, including some staining and foxing.



The dedicatee, Kaufmann Konrad Zahn.

Weber composed the *Romanza Siciliana* for the merchant Konrad Zahn, active in Breslau, where between 1803 and 1806 he founded and supported a quartet association. Apart from him the members were Friedrich Wilhelm Berner and the brother Christian Friedrich and Karl Alexander Uber, with, as honorary members, the flautists Adam and Friedrich Wilhelm Zahn (junior, the nephew or son of the dedicatee). Central to the programmes were flute quartets and concertos and, on special occasions, there were private performances of small operas and comedies. The context of these occasions formed the background to Weber's composition, the circumstances typical of the bourgeois musical culture of the period of the German *Biedermeier*.

Max von Weber, son and first biographer of the composer, writes in his voluminous three-volume *Lebensbild* (vol. I, p. 105) that this work was written with "Saracen-Sicilian original motifs", permeated with a foreign feeling of southern melancholy. Already, in 1839, the qualities of the piece were praised in the *Allgemeine musikalische Zeitung* (vol. XLI, p. 1042), in G minor, predominantly in 6/8 time, with a very sentimental melody for the flute mostly completely unadorned and portrayed like a pastoral song. The simple accompaniment heightens the beauty through the sensual and pretty harmonies, and through the sections in between, so the whole sounds attractive. Although the work is relatively short (lasting around five minutes) it soon entered the flute repertoire – there are seven available editions of the work as well as many recordings and much printed reference.

The re-appearance of this small orchestral jewel is especially fortuitous as the original source had been deemed to have been lost for many decades.

Literature

Max Maria von Weber, *Carl Maria von Weber. Ein Lebensbild*. 3 vol., Leipzig 1864-66.

Friedrich Wilhelm Jähns, *Carl Maria von Weber in seinen Werken, chronologisch-thematisches Verzeichnis seiner sämtlichen Compositionen*, Leipzig 1873.

Allgemeine musikalische Zeitung, vol. XXXXI (1839), p. 1042.

Editions:

- 1) Robert Lienau, Berlin (Schlesinger's successor, i.e. reprint of the original edition)
- 2) Hänssler Verlag, Stuttgart-New York 1973
- 3) IMC, New York 1995
- 4) De Haske Music Publ. Ltd, DH960718
- 5) Curnow Music Press
- 6) Edition Arnold Dolmetsch 2011
- 7) Digital edition, see www.weber-gesamtausgabe.de

From the Internet (two of the many):

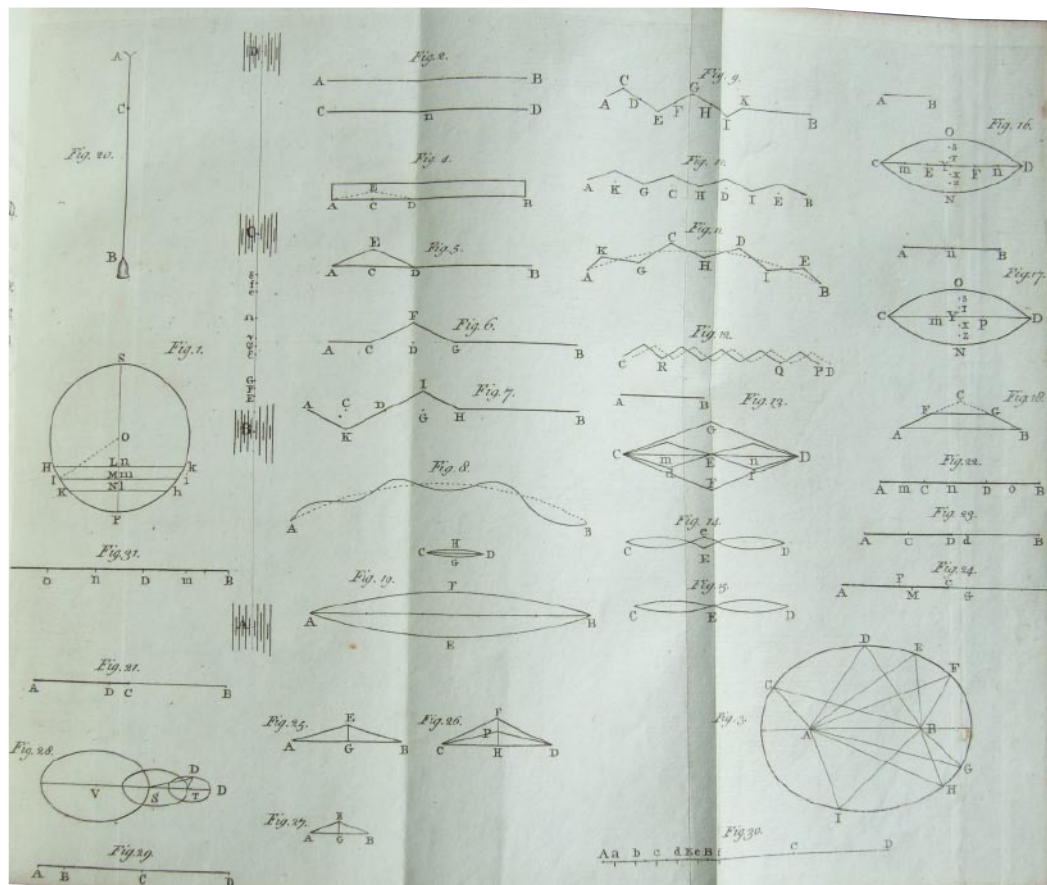
- 1) <https://www.youtube.com/watch?v=KkyBsp6LWMI> (P. Thalheimer, Barockflöte)
- 2) <http://www.bbc.co.uk/music/artists/e1d57a87-ad5b-4fd4-8436-26adbf9c682d>

- 57) **WEBER, Carl Maria von (1786-1826):** Two playbills representing operatic works by Weber:
- i) *New Theatre Royal, Drury Lane, Friday April 22, 1825, Der Freischütz and Abon Hassan*. Single sheet folio, some of the printing a little faint, one small hole near the centre. The 49th performance of *Der Freischütz* in English in London; it was not performed in German in London until 1832. *Abu Hassan* was first performed in English in London on 4 April 1825, this being from that first run of performances; it reflects the craze for all things oriental and exotic at this period.
 - ii) *Freitag den 19ten September 1817, Standischen Theater der Königl. Altstadt, Prag, Silvana*. Single sheet oblong folio, with a decorative border. *Silvana* was first performed in Frankfurt in September 1810, in Berlin in July 1812 and Prague in February 1817. With a contemporary note added "we had met Weber at Dresden".

£325

- 58) **YOUNG, Matthew (1750-1800):** *An Enquiry into the Principal Phaenomena of Sounds and Musical Strings* by Matthew Young, B.D., Trinity College, Dublin. London: Printed for G. Robinson, 1784. 3 ff. (title, index, advertisement), 203 pp., 2 plates (one folding), octavo. Red calf, a little rubbed in places, with marbled boards and edges, gilt. Final few leaves with trace of worming. **£750**

RISM B/VI/2, p. 903. Eitner vol. X, p. 314. Young was Bishop of Clonfert and Kilmacduagh.

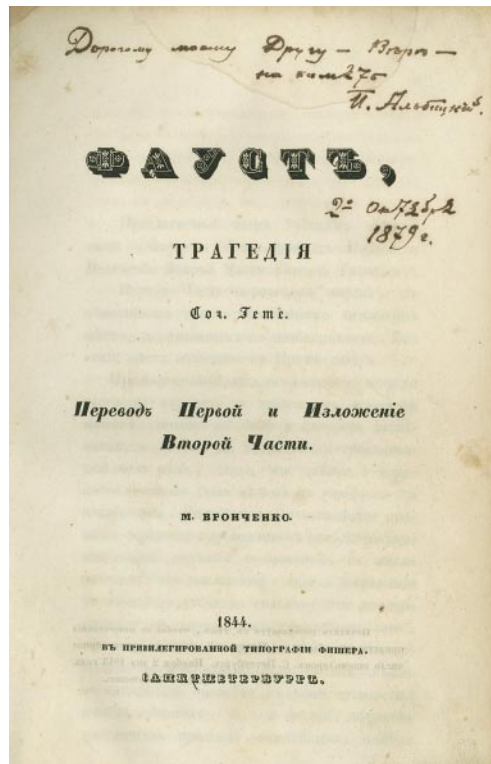


European Literature and Early Printing

- 59) **GOETHE, Johann Wolfgang von (1749-1832):** *Faust. Tragediia ... Perevod pervoi I izlozhenie vtoroi chasti. M. Vronchenko. (Faust. A tragedy ... a translation of the first and a summary of the second part by M. Vronchenko).* St Petersburg: Fischer, 1844. 2 ff. (titles), iv pp., 2 ff., 432 pp., octavo. Nineteenth-century Russian leather binding, gilt, a.e.g, silk moiré endpapers. Some occasional spotting and little stains, small water-stain at upper margin of title-leaf. With inscription on title-page by U. Albitzkoū, dated 2 October 1879, “Dorogomy moemy drygy – Vropro - / na pametz 75 / U. Albitzkoū ...” (To my dear Friend Vropro [?] in memory of 1875). The inscriber has also signed pp. 181 and 273. **£4,500**

Kippenberg’s listing of Danish, English, French, Flemish, Greek, Hebrew, Dutch, Icelandic, Italian, Japanese, Catalan, Polish, Portuguese, Rumanian, Swedish, Serbian, Spanish and Hungarian editions, besides Russian, lists only examples from 1856 onwards – see Kippenberg I, 2530-33 (p. 225).

Extremely rare first edition of Goethe’s most famous work in Russian. Part I is translated from the German into Russian blank verse and Part II is in a shortened prose form. The translator Vronchenko, has added Russian notes to both parts and an overview of the play.



- 60) **LAFAYETTE, Marie-Madeleine de, Princesse de Clèves (1634-1693):** *Amourettes du duc de Nemours et Princesse de Cleves. Dernière édition.* Amsterdam: Jean Wolters, 1695. 394 pp., duodecimo, engraved title-page (trimmed at fore-edge). Contemporary English panelled calf, raised bands, gilt, tan morocco label, backstrip a little rubbed. Deleted ownership inscription at upper fore-corner of p. 3 probably "Wm. Sloane", engraved armorial bookplate of Hans Sloane (1739-1827), nephew of the collector Sir Hans Sloane (1660-1753), with manuscript shelfmark "F. Surbase I" on front end-paper. A very attractive copy. **£1,200**



Madame de Lafayette's *Princesse de Clèves*, a milestone in French literature and considered the first psychological novel, was published in 1678 and became an immediate bestseller. It appeared in English the following year and spread across Europe in the original French.

Numerous reprints followed, occasionally with variant titles. According to Gay, it was first printed with our title in 1690 and reprinted thus in 1695, 1696 and 1698, all in Amsterdam.

Gay I 124.

- 61) **LESAGE, Alain-René (1668-1747) and D'ORNEVAL, Jacques-Philippe (d. 1766), CAROLET, Denis (1696-1739):** *Le Theatre de la Foire, ou l'Opera Comique. Contenant les meilleurs Pieces qui ont été représentées aux Foires de S. German & de S. Laurent. Enrichies d'Estampes en Taille-douce, avec une Table de tous les Vaudevilles & autres Airs gravez-notez à la fin de chaque Volume. Par Mrs. Le Sage & D'Orneval. Tome I [-X].* A Amsterdam et A Leipzig: Chez Arkstee & Merkus, 1764. Ten volumes: duodecimo. Early nineteenth-century tan glazed half calf, with marbled boards, gilt, marbled edges, some joints a little cracked. **£2,200**



An excellent set, most attractively bound by L. Dixon; with the stamp of the **Bibliothèque de Tsarskoe Selo, the summer palace of Empress Catherine**, on the flyleaf of each volume, where Pushkin was schooled at the neighbouring Lyceum. A fine set providing, in vols 1-9, the comic operas of Le Sage and D'Orneval and their collaborators (including Fuzelier, Autreau, Lafont, Piron and Fromaget) and, in vol. 10, plays by Carolet. Illustrated with an engraved frontispiece after Bernard Picart and eighty-four engraved plates by Demarne, Scotin, Poilly and others after Picart, Bonnart and others. The plates show early performances of the plays. See Cohen 637-639 (describing only the Paris edition).

“Gewalt der Tonkunst”

- 62) **MACRAY, John:** *The Golden Lyre. Second Series. Specimens of the Poets of England, France, Germany, Italy and Spain.* Edited by J. Macray. London: J.D. Haas, 1830. 42 ff., small octavo. Pink silk, gilt, a.e.g., joints and edges worn and rubbed (front free end-paper removed). Printed in gilt throughout; fine frontispiece of a golden lyre printed by Howlett and Brimmer. Dedicated to Princess Mary Esterhazy (1768-1845). **£250**

A charmingly produced and printed volume. Includes works by Byron, Coleridge, Chateaubriand, Goethe, Schiller, Dante, Tasso, and Lope de Vega.



Number 62

- 63) **PUSHKIN, Aleksandr Sergejevich (1799-1837):** *Alexander Puschkin's Dichtungen. Aus dem Russischen übersetzt von Dr. Robert Lippert. Erster-[Zweiter] Band.* Leipzig: Wilhelm Engelmann, 1840. Two volumes: xvi, 315 pp., 2 ff.; 4 ff., 260 pp., 2 ff., each volume with half-title and two final advertisement leaves, octavo. Contemporary half calf, gilt. Some stanzas in *Eugene Onegin* lightly crossed through in pencil, and some light browning and minor foxing.

£2,200

First edition. Mezhev, *Puschkiniana* 3257. Not in Kilgour.

The volume contains the first German translations of most of Pushkin's famous poems: *The Gypsies*, *The Fountain of Bakhchisaray*, *The Robber Brothers*, *Poltava*, *Count Nulin*, *The Tale of Tsar Saltan* and *Eugene Onegin*, as well as his verse drama *The Stone Guest* (inspired by *Don Giovanni*) and several shorter poems. There are also translations of *The Prisoner of the Caucasus* and *Boris*

Godunov (of which different versions had previously appeared in periodicals or in Russia); and a letter from Zhukovsky to Pushkin's father on the poet's last moments.

The first German translations of Pushkin began to appear in Russian in the 1820s, but it was not until 1840, when various pieces were published in book form (this being the most substantial), that he began to find a wider German audience. The translator, Dr Robert Lippert, otherwise little-known, evidently spent some time in Russia – the manuscript of these translations (now in the Staatsbibliothek Berlin) is dated Moscow 1839. He prefaces the work with some original verses.

- 64) **PUSHKIN, Aleksandr Sergeyevich (1799-1837):** *Oeuvres choisies ... traduites pour le première fois en français. Tome premier [-second].* St Petersburg: chez Fd. Bellizard et Cie / Paris: Au comptoir des Imprimeurs-unis, 1847. Two volumes in one: xii, 400; viii, 387 pp., octavo. Contemporary mottled half calf, gilt, green morocco lettering piece, marbled boards and edges; fine. **£1,900**



Number 63

Number 64

First collected edition of Pushkin in French, preceded in translation only by some individual poems, and a translation of *The Queen of Spades* in 1843. This is one of the earliest major collections of Pushkin to appear outside Russia. OCLC cites just four copies. Not in NUC.

The selection includes: *Eugene Onegin*, *Boris Godunov*, *The Fountain of Bakhchisaray*, *Ruslan and Liudmila*, *A Prisoner of the Caucasus*, *The Robber Brothers*, *The Gypsies*, *Count Nulin*, *Little House in Kolomna*, *Poltava*, *Angelo*, *The Bronze Horseman*, *The Stone Guest* and many poems and short prose pieces.

Limited edition, no. 1 of 50 copies in German of a total edition of 100 (50 copies in German and 50 in English). Accompanying booklet printed by Knorr & Hirth, illustrated by Johann Hamböck and bound by E.A. Enders, all companies based in Munich. This publication was a landmark in proto-typography. Among the most important books, often from several different printing places in different years, represented by leaves are: *Heiligenleben*, Augsburg, Zainer, 1471; *Mandeville*, Augsburg, 1481; *Gart der Gesundheit*, ?Ulm, Dinckmut, 1487; *Schatzbehalter*, Koberger, 1491; Brant's *Stultifera navis*, Basel, Bergmann de Olpe, 1497; *Aesop*, Basel, Furter, 1500; *Terentius*, Strassburg, Gruninger, 1496; *Gart der Gesundheit*, Mainz, Schoeffer, 1485; *Hortus Sanitatis*, Mainz, Meydenbach, 1491; *Columna*, *Hypnerotomachia Polophili*, Venice, Aldus Manutius, 1499; *Biblia germanica*, Nürnberg, 1483; Fridolin, *Schatzbehalter*, Nürnberg, 1491; Schedel, *Weltchronik*, Nürnberg, 1493; Botho, *Sachsenchronik*, Mainz, 1492; *Kölner Chronik*, Köln, 1499; *Biblia bohemica*, Kuttenburg, 1489; Ludolphus de Saxonia, *Leven Christi*, Antwerp, 1488; Dante, *Divina Commedia*, Venice, 1491; and many others.

- 66) **TURGENEV, Ivan (1818-1883)**: Autograph letter signed to an unidentified Countess, in Russian. Lemberg: [s.d.]. Single sheet octavo, author's notepaper with his embossed initials. Turgenev writes to accept the invitation to a soirée that evening, but asks for permission not to attend until after 11 pm. **£2,500**

Leo Liepmannsohn offered, in his Catalogue 97 in 1892, a collection of Russian literature from the late Ivan Turgenev's library.

