

# Spring 2011

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1. **Alain, Jehan. (1911 - 1940).** L' Oeuvre d'Orgue. Paris: A. Leduc, 1942. First edition. Upright folio. Tome 1. 30 pages. A privately issued edition for the "Amis de l'Auteur," number 94 of only 100 examples printed on Alpha Navarre. A very rare publication from two years after the combat death of the influential French organist and composer. (4364) \$550.00

2. **Arlen, Harold. (1905-1986) & Koehler, Ted. (1894 - 1973) & Bloom, Rube. (1902 - 1976).** "Stormy Weather", Signed Sheet Music. Mills Music, 1933. Sheet music (quarto, 4 pp) for "Stormy Weather (Keeps Rainin' All the Time)," inscribed on the front cover in black ink by Harold Arlen, "To Danny Yates, Sincerely Harold Arlen", signed in black ink by lyricist Ted Koehler, and inscribed by Rube Bloom, "P.S. good luck to Danny, Rube Bloom". Creased and soiled, but with the signature intact.

A rare piece of signed sheet music from the distinguished American composer best known for this song and for his songs for "The Wizard of Oz."

(4834)

\$1,100.00

3. **Astaire, Fred. (1899-1987) [Mercer, Johnny. (1909-1976)].** The Astaire Story - Signed and Inscribed to Johnny Mercer. The famous deluxe limited signed 1952 album set from the legendary dancer, signed and numbered (1339 of 1384) on the limitation page and additionally inscribed "Johnny from Fred ' 54" in blue ink. The binding slightly toned, front endpage partially separated, otherwise fine throughout, the records appearing to be in very good condition.

Produced by Norman Granz, the deluxe four LP box set album provides an overview of Astaire's musical career, plus two original compositions by Oscar Peterson ("The Astaire Blues" and "The Second Astaire Blues"), an informal Jam session and demonstrations of Astaire's tap dancing on three tracks. The Astaire Story won the Grammy Hall of Fame Award in 1999, a special Grammy award established in 1973 to honor recordings that are at least twenty-five years old, and that have "qualitative or historical significance." (5470) \$600.00

4. **Bacon, Ernst. (1898 - 1990).** Autograph Musical Quotation. Signed autograph musical quotation from the American composer, pianist, and conductor who composed over 250 songs over his career. 4 measures from one of the composer's setting of Emily Dickinson, inscribed and dated 1985 on a sheet of music manuscript paper (21.5 x 27.5 cm). Together with a candid snapshot photograph.

According to Marshall Bialosky, Ernst Bacon was "one of the first composers to discover Emily Dickinson... and set a great number of her poems into some of the finest art song music, if not actually the very finest, of any American composer in our history." (5936) \$175.00

5. **[Ballets Russes].** Original 1916 Tour Program. Rare original prospectus program from the 1916 - 1917 US tour of Diaghilev's Ballets Russes. The present program includes photographs of some of the principle dancers, including Nijinsky, as well as a magnificent two-page lithograph of Leon Bakst's set for "L'Apres-Midi d'un Faune." This particular program is from one of the two shows held at the Lyric Theater in Baltimore, Fri-Sat, November 17 & 18, 1916.

22 pp. 9 x 6 inches. Wrappers slightly soiled, else fine.

"For the first US tour, earlier in 1916, Diaghilev had succeeded in having Nijinsky released from his internment for mental health problems, and though he arrived on that tour later than the rest of the company, he was an enormous sensation on the tour. "When that first American season was over, Otto Kahn, the chairman of the Metropolitan Opera board, engaged the Ballets Russes for a second New York season, to be followed by a cross-country tour (1916-1917), and he unwisely decided that the company should be directed during this period by Nijinsky, not Diaghilev. What followed was probably the most chaotic and demoralized tour the Ballet Russes ever undertook. A four-month journey, stopping in fifty-two cities, with over a hundred dancers and musicians: it was a huge administrative assignment, and Nijinsky had no administrative skills....After this dreadful tour, on which the Metropolitan Opera lost a quarter of a million dollars, Nijinsky performed with the Ballets Russes for a few months more, in Spain and South America, in 1917." (Joan Acocella, "Secrets of Nijinsky." NY Rev. of Books, Vol. 46, 1999). (5695) \$500.00

6. **[Ballets Russes] Diaghilev, Sergei. (1872-1929) [Guilbert, Yvette. (1865-1944)].** Autograph Letter. A rare autograph letter from the important ballet impresario and founder of the Ballets Russes. Autograph Letter signed, "Serge de Diaghilev." Addressed "Cher Maître" and concerning an introduction to Yvette Guilbert. 1 page, 8vo. Paris, Hotel Continental, 9th October 1922. Small tear at lower margin, else fine and attractively mounted with a reproduction photograph to 15.3 x 12.5 inches. In French, in full: "I ask you to please accept my most sincere thanks for the démarche [maneuver] you had the goodness to make with Madame Yvette Guilbert which has led to the desired result. Please accept, my dear Maitre, the expression of my distinguished sentiments."

Yvette Guilbert was a renowned French actress and cabaret singer who was immortalized in a number of works by prominent Belle Époque poster artists Henri Toulouse-Lautrec and Jules Cheret. She is prominently featured in the "Belle Époque" section of the present catalogue. (4965) \$1,800.00

7. **[Ballets Russes] Diaghilev, Sergei. (1872-1929) [Larionov, Mikhail. (1881 - 1964)].** Original Portrait Drawing. A scarce original profile portrait sketch in black ink of the important ballet impresario and founder of the Ballets Russes, shown beside an unusually (for Larionov) stylized ballerina, with larger legs, smallish head and round breasts. Initialled "M.L." by the artist. Some wrinkling and water damage to the lower left area, not affecting the drawing and overall very good and well matted out of sight. Originally removed from a Larionov sketchbook of ballerinas. Pages measures approx. 12 x 18 inches.

Larionov was a leader of the Russian avant-garde before World War I, but came to prominence in the West through his work for the Ballets Russes. He designed costumes and sets for "Le Soleil de Nuit" (1915), "Kikimora" (1916), "Contes Russes" (1917), "Chout" (1921) and "Le Renard" (1922). (5054) \$4,000.00

8. **[Ballets Russes] Nijinsky, Waslaw. (1889-1950).** Original 1914 "Saison Nijinsky" Program. One of the greatest rarities of ballet memorabilia, of which we have seen only a few other copies. An extremely fine original program from Nijinsky's shortlived "Saison Nijinsky," in London, just after his break from Diaghilev's Ballets Russes and from just before his rapid decline in health - physical and mental - which soon forced him from dance at the peak of his career and into to an asylum for the rest of his life. 10 x 12.5 inches. Heavy paper, bound in stiff wrappers with yellow string tie at spine, cover illustrated with a color portrait of the dancer. 11 pp. including four tipped-in striking gravure photographs of Nijinsky. Cover edges lightly nicked, but overall in very fine condition.

The "Saison Nijinsky" in London followed Nijinsky's famous first major break from Diaghilev and marked his attempt to break free from his fraught relationship as his disciple and lover. After putting together his own small company and luring his sister, Bronislava, away from the Ballets Russes to join him, Nijinsky's "Saison" was premiered at London's Palace Theatre on 2 March 1914 and had been planned to run for an eight- week season. But Nijinsky contracted influenza on March 15 and the tour was cut short - and the company disbanded. The few performances in London were the last times brother and sister danced together. For a detailed history of the "Saison Nijinsky," see Peter Ostwald's "Vaslav Nijinsky: A Leap into Madness," pp. 103 - 122.

(5053)

\$3,500.00

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9. **[Ballets Russes] Nijinsky, Waslaw. (1889-1950)**. Original Photograph in "Petrouchka." Vintage 9 x 11 inch photograph of the celebrated dancer in "Petrouchka." Irregularly trimmed, handling creases and wear, stamps and reinforcements on the verso. Nevertheless, a rare original period photograph.

Stravinsky composed the music during the winter of 1910–11 for Sergei Diaghilev's Ballets Russes and the ballet was premièred in Paris at the Théâtre du Châtelet on June 13, 1911 under conductor Pierre Monteux, with choreography by Mikhail Fokine and sets by Alexandre Benois, the title role danced by Vaslav Nijinsky. (5989) \$750.00

10. **[Ballets Russes] Nijinsky, Waslaw. (1889-1950)**. "Pavillon d'Armide" - 1930s Cigarette Card. Vintage cigarette card featuring a photograph of Nijinsky by Leiser. The verso printed with text in German, "Der künstlerische Tanz / Das Tanzgenie der Russen #169" etc. Issued by Eckstein-Halpaus, Dresden, ca.1933. 6 x 5 cm. In very fine condition. (5683) \$85.00

11. **[Ballets Russes] Nijinsky, Waslaw. (1889-1950) [Struss, Karl. (1886 - 1981)**. Original Photograph in "Till Eulenspiegel" Rare original 1916 silver gelatin photograph by Karl Struss of Nijinsky in Till Eulenspiegel. With credit stamp and copyright annotation in ink on the verso. 5 x 4 in. (12.7 x 10.2cm.)

Till Eulenspiegel was created for the American tour of the Ballets Russes in 1916. One of the four known works choreographed by Nijinsky, it was a collaboration with the young American designer/architect Robert Edmond Jones, set to a symphonic poem by Richard Strauss. Till is a middle European folk hero who disrupts his town until he is condemned to death, and, like Petrouchka, defies it. Nijinsky and Jones created a distorted medieval world of grotesque beggars and aristocratic women dwarfed by their costumes.

American photographer Karl Struss was also known as a cinematographer and was one of the earliest pioneers of 3-D films ("stereo cinematography"). In 1919, he moved from New York to Los Angeles and signed on with Cecil B. DeMille as a cameraman and subsequently worked on many films. (6052) \$5,000.00

12. **Barthélemon, Maria [née Polly Young, Maria Young]. (1749 - 1799)**. Three Hymns and Three Anthems composed for the Asylum & Magdalen Chapels...Respectfully Dedicated to the Governors of those Charities. Op. 3. SIGNED. London: Printed for the Authoress No. 8, Kennington Place, Vauxhall, to be had of J. Bland, No. 45, Holborn, [1795]. First edition. Eng. title (with ink counter-signature of Maria Barthelemon to lower outer corner); 2 pp. subscribers list; 20 pp. eng. music (numbered 1-3 and 5-21). Bound together with additional engraved music "The Christian's Consolation," "Before Jehovah's awful Throne" and "The Hymn of Eve" (both by Arne), and "Gems of Sacred Melody Selected from Celebrated Composers and Arranged for the Piano Forte by T.S. Smith" (London: Goulding & D'Almaine, 9 pp.). Also bound in are a number of pieces in manuscript: "Magdalen or Evening Hymn" (1 page), "Easter Hymn" (1 page), "Hymn to the Trinity"(1 page), "Hymn for Good Friday" (1 page), "I will arise" (1 page), "From Greenland's Icy Mountains" (3 pages) and 12 pages of music in manuscript titled "Brugnier's Third Dramatic Divertimento from Rossini's *Airs* / Arranged as a Duet for Two Performers on One Piano Forte / and presented to Mr. Brugnier by his Pupil Martha Wood." In fine condition, all bound together in brown marbled boards, quarter blue leather. Spine chipped, front joint splitting, boards worn, internally fine.

Maria Barthelemon was an English soprano, composer and keyboardist, who came to prominence at an early age when she performed to audiences in Dublin in the company of Thomas Arne and his wife Cecilia (Maria's aunt, and herself one of the greatest English sopranos of the 18th century). She made her Covent Garden debut in September 1762, and two seasons later joined the Italian Opera Company at the King's Theatre where she met and married the violinist and composer Francois Hippolyte Barthelemon. They toured the continent in 1776-77, when Maria sang in her husband's oratorio *Jefte* in Florence, and gave concerts for the Queen of Naples and Marie Antoinette. In the later 1780's, they "lived in Vauxhall and attended the Chapel at the Asylum for Female Orphans, where they came under the influence of the Swedenborgian preacher, Duché. She composed three hymns and three anthems op.3 (1795) for use at the Asylum and Magdalen Chapels." (Grove Online) (5542) \$600.00

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

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

The present letter was penned approximately one year after the first performance of the play "La Folle Journée, ou Le Mariage de Figaro" (at the Odéon on 27 April, 1784), the second in the Figaro Trilogy, preceded by The Barber of Seville. Mozart's famous treatment of the work was premiered at the Burgtheater in Vienna on 1 May, 1786.  
(5696) \$1,750.00

14. **Bechet, Sidney. (1897 - 1959).** Signed Photograph. Vintage Couesnon of Paris publicity photograph, signed in blue ballpoint ink by the innovative clarinetist and saxophonist regarded as one of the greatest wind players in the history of jazz. 8 x 14 cm, signature on the light side but fully visible, otherwise in good condition. Scarce.  
(5456) \$250.00

15. **[Beethoven, Ludwig Van. (1770-1827)].** 1815 Broadside Program for Wellington's Victory. Original concert broadside programme. Theatre Royal, Drury-Lane. Wednesday, March 1, 1815. "Leader of the Band...Mr. H. Smart. The Whole Under The Direction of Sir George Smart." 18.5 x 31.5 cm. In very fine condition.

Following selections from Handel's "Acis and Galatea" and "The First part of the late Dr. Haydn's Sacred Oratorio of the Creation," the performance concluded with a very early performance of Beethoven's Wellington's Victory, or, the Battle of Vittoria, Op. 91, billed as "The Grand Battle Sinfonia composed by Beethoven. [Which, in consequence of its very great attraction, will again be performed on Friday next,] - Descriptive of the Battle & Victory at Vittoria, Gained by the Armies under the Command of Field-Marshal, His Grace, The Duke of Wellington. This Sinfonia is dedicated by Beethoven, and the M.S. presented by Him to His Royal Highness The Prince Regent, By whose Gracious Permission it is performed at these Oratorios."

Lifetime programs of major Beethoven performances are of the greatest rarity. The present performance was conducted by George Smart (1776 - 1867) who would later conduct the first English performance of Beethoven's Ninth Symphony in 1826.

First performed in Vienna on December 8, 1813 on a concert program to benefit Austrian and Bavarian soldiers wounded at the Battle of Hanau, Beethoven himself conducted the orchestra.

"Beethoven's 'Battle Symphony,' more correctly entitled 'Wellington's Victory or the Battle of Victoria' (op. 91), came into being as the result of an idea by Maelzel that Beethoven should write a work for his latest invention, the panharmonicon, a sort of mechanical orchestra. The timing coincided with Wellington's defeat of Napoleon in 1813, and Maelzel believed that a work depicting this would be sufficiently successful to finance a trip to England. He drew up a plan for the piece which Beethoven followed. Although Maelzel later decided that it would be more effective for a 'real' orchestra, he allowed Beethoven to retain his plan. The title 'symphony', which derives from the original English edition (1816) of the piano arrangement, is totally misplaced, but no doubt contributed to the work's popularity. Although it is probably one of Beethoven's most notorious compositions, it reaped immense financial rewards for him, both in Vienna and England." (Barry Cooper, "The Beethoven Compendium," p. 220)  
(5273) \$1,800.00

16. **Beethoven, Ludwig Van. (1770-1827).** Sonata for Violoncello and Pianoforte. Opus 69, First Movement. Facsimile of the Autograph. New York: Columbia University Press, 1970. Oblong octavo. 18 facsimile pp. + 1-page introduction by Lewis Lockwood. Grey wrappers, a few small blemishes, overall very good. (6296) \$45.00

17. **Beethoven, Ludwig van. (1770-1827).** Symphonie Pastorale... [Op. 68]. En Grande Partition, No. 6. Paris: Marquerie Frères, Le 22. Février 1840. Without plate number. 108 pp. 4to, 27 cms. Kinsky-Halm, p. 163. Nicely bound in marbled boards with red gilt-stamped quarter-leather. A fine early copy of the full score to this great work, containing some of the composer's most beautiful writing. Scarce, OCLC lists only 3 copies worldwide.

Beethoven's Sixth Symphony in F Major was composed simultaneously with his Fifth, and they both received their premieres on the same concert at the Theater an der Wien in Vienna on December 22, 1808.

(1543)

\$400.00

18. **[Beethoven, Ludwig Van. (1770-1827)] Fix-Masseau, Pierre Félix. (1869 - 1937).** Bronze Marble Statue Bust. Beautiful cast bronze bust of Beethoven, a later cast of the sculpture by Fix.-Masseau. Mounted on an exquisite brown marble base and in fine condition. Statue measures 10 1/4" H x 5 1/4" W x 4"D (25cm x 23 cm x 18 cm), 9 lbs ( 4 kg).

Fix-Masseau was a noted French sculptor, an important artist in the French Decorative Art Movement. Director of the École Nationale d'Art Décoratif in Limoges until 1935, he was made an officer of the Légion d'honneur and exhibited numerous works at the Salons de Artistes Français and the Societe Nationale des Beaux Arts and was widely respected for his portrait busts. Many of his works remain on display at the Musée d'Orsay in Paris.

"Like Naoum Aronson and Emile Antoine Bourdelle, Parisian sculptor Pierre Félix Fix-Masseau depicted Ludwig van Beethoven as an introverted person, living in his own world. This interpretation is emphasised by the Beethoven bust having the eyes closed.

All in all, the sculpture has a peaceful effect and clearly features elements of classical portrait plastics of the 19th century. However, the rather unusual way of holding the hands and the strong effect of the finely moulded surface details is quite different from earlier sculptures." (Beethoven-Haus Bonn) (5755)

\$500.00

19. **[Beethoven, Ludwig Van. (1770-1827)] Schindler, Anton Felix. (1795 - 1864).** Beethoven in Paris : nebst anderen den unsterblichen Tondichter betreffenden Mittheilungen und einem Facsimile von Beethoven's Handschrift. Münster: Aschendorff'sche Buchhandlung, 1842. First edition. xii, 178 p. fold. facsim. ; 23 cm. Includes facsimile of an autograph letter from Beethoven to Schindler, dated June or July, 1823 (Brandenburg no. 1687). Original front and rear wrappers affixed to contemporary boards with black cloth spine. Scattered toning, small tear to margin of final page, the facsimile with a number of clumsily repaired tears, else fine.

Schindler first published his biography of Beethoven in 1840 and then reissued it in 1845 with the addition of his pamphlet "Beethoven in Paris." The present volume is the very rare true first publication of the independent work by Schindler based on observations he had made during his recent trips to Paris concerning the growing French acceptance and performance of Beethoven's music. (6227)

\$1,100.00

20. **[Belle Époque] Bernhardt, Otero, Hading, Réjane, Pezon etc.** Album of French Belle Époque Theatre & Cabaret Programs. Collection of 81 programs and playbills from the French Belle Époque, ca. 1890 - 1900. Many in color with vivid illustrations. Includes a large grouping of small format programs issued by L'Illustration as well as programs and tickets from the Folies Bergère, Marigny Théâtre, Casino de Paris, Jardin de Paris, Cabaret de Quat' z'Arts, Olympia, Théâtre des Nouveautés, Nouveau Cirque, Hippodrome, Almanach du Charivari pour 1896, etc. The many famous performers represented here include not only Bernhardt, Otero, Réjane and Hading, but also the famous lion-tamer Pezon (large broadside). The collection contained in a fragile album, some loose, many mounted with cello tape along one edge or rear wrapper. Mostly in very good condition, apart from mounting traces and usual creases. A remarkable collection. (6269)

\$2,600.00

21. **[Belle Époque] Bernhardt, Sarah. (1844-1923).** Bernhardt's Stage-Worn Diadem. A beautiful and finely wrought costume diadem, owned and worn in performances by the great 19th century actress. Gilded metal, imitation pearls and stones. Deaccessioned from the museum at Bernhardt's former residence, the collection of the Musée de la Citadelle Vauban, Belle-Île-en-Mer, France. An extraordinary item from perhaps the most famous actress the world has ever known.

"In accord with the practice at the time, she provided her own stage wardrobe ...Bernhardt's particularity about costuming is a function of her early training in the Conservatoire, where the combination of costume...and gesture was transformed into a vocabulary of its own." (Patricia Marks, "Sarah Bernhardt's first American theatrical tour," p. 17)

(5548)

\$5,500.00

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

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

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

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

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

23. **[Belle Époque] Bernhardt, Sarah. (1844-1923).** Handwritten Article about Canada. Original unsigned three-page handwritten article in French, in pencil, entitled "Au Canada," and numbered "123." Article mentions Calgary, Vancouver, and Saskatchewan, probably referring to her American tour in the late 1880s and in particular her performance in Calgary on January 14 and 15, 1913. Article reads, in part: "I just crossed part of Canada from Winnipeg to Victoria going through Edmonton and Calgary. My God what an interesting country. I can see why people come in droves to pitch a tent... I can see why one would come from Europe specially to make a wonderful and unforgettable trip and cross the Rocky mountains from Calgary to Vancouver. The diversity of nature cannot be described, we would leave Edmonton in 30 degree centigrade weather and would come back to Vancouver in 10 degree weather...It seemed like spring. Flowers everywhere, charming houses along side the bay, very luxurious cars.

Oh! when I see the progress of this huge Canada, I cannot help to think about this criminal king Louis XV who sold it for one million...this stupid action proves at what point absolute power is absurd thank God one cannot commit such an act today, the Kings and Emperors are only left to be the employees of the peoples, and the peoples are the whole nation. This Canada will certainly become the world granary attic. I will not live to see that; but nevertheless I see it in the future."

In very good condition, with horizontal storage fold and rusty pin hole to each page, expected scattered soiling, and a rough vertical left edge to each page.

Bernhardt performed in Canada on 32 separate occasions, from a single night performance to a six-day session. The numerous and lengthy visits undoubtedly led to the strong admiration expressed in this manuscript. Bernhardt made numerous and lengthy visits to the French-speaking Montreal, usually for week-long stays, which revealed her affection for those audiences in particular. (4683) \$1,600.00

24. **[Belle Époque] Bernhardt, Sarah. (1844-1923).** Large Signed Photograph. Large original photograph, boldly signed in fountain pen and inscribed "A la Charmante Madame - . Souvenir plein de tendresse. Sarah Bernhardt, 1906." 8.5 x 11 inches overall. Lower right corner chipped, a few small stains not affecting and otherwise in fine condition. Uncommon, this size.

(4824)

\$650.00

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25. **[Belle Époque] Bernhardt, Sarah. (1844-1923).** Original Cabinet Photograph in "Camille." Original hand colored cabinet photograph by W & D Downey, 10.5 x 16.5 cm, scattered chipping to image, overall very good. (5616) \$125.00

26. **[Belle Époque] Bernhardt, Sarah. (1844-1923).** Sealed Envelope of Hair! Remarkable relic, a sealed envelope dated 1886 in period ink containing a clipping of Sarah Bernhardt's hair. From an archive of letters from the period, we have no reason to question the apparent contents of this envelope! (5827) \$300.00

27. **[Belle Époque] Bernhardt, Sarah. (1844-1923).** Signed Cabinet Photograph. Fine original Freitas of Buenos Aires cabinet photograph, boldly signed in fountain pen and inscribed to the photographer, with thanks "pour vos tres adorables photographes, Sarah Bernhardt 1905." 11 x 17 cm, mounting traces on verso, some minor blemishes on the image and otherwise in fine condition. (5472) \$650.00

28. **[Belle Époque] Bernhardt, Sarah. (1844-1923) & de Mérode, Cléo. (1875 - 1966) & Otero, Carolina. (1868 - 1965).** Vintage Postcard. Original unused postcard advertising "Cristal Mont-Pilat" mineral water and featuring four wonderful caricatures of Bernhardt, Mérode, Otéro and one other. 9 x 14 cm. (5583) \$75.00

29. **[Belle Époque] Corbett, James John "Gentleman Jim". (1866 - 1933).** 1894 Folies Bergère Program. Sunday, 3 May, 1894. Original program from the celebrated French music hall, which featured on this day not only the Spanish born dancer, actress and courtesan, Carolina "La Belle" Otéro, but also the first gloved heavyweight boxing champion of the world who had beaten John L. Sullivan two years prior to this appearance. In the present program, he is advertised as "Champion du Monde" and performs an exhibition of his training, followed by three rounds of boxing with the "Professeur Américain John Donalson." The program with a few creases and tape strip along left outer margin, otherwise well-preserved, with a bright original gilt and color cover illustration by Gesmar "Misti" Péan.

A remarkable program illustrating the then very fluid boundaries between sport and more traditional stage entertainments. (6301) \$375.00

30. **[Belle Époque] Corbett, James John "Gentleman Jim". (1866 - 1933) & Van, Billy B. (1878 - 1950).** Signed Photograph. Rare signed photograph of the first gloved heavyweight boxing champion of the world, 1892-1897, who defeated the great John L. Sullivan. Knockout oversize (approx. 10 x 13 inch) portrait of Corbett and Billy B. Van, prominent entertainer in the early decades of the 1900s who was a star, progressively, in minstrel shows, vaudeville, burlesque, the New York stage, and movies. Corbett and Van appeared together in a sketch called "Spirited Travesty" in 1922 as part of a variety show and together they toured the US and Europe.

Van has inscribed "To Teeney + Sammy - The Sweetest little couple in the World, Billy B. Van" with Corbett signing beside "Jas. J. Corbett."

With significant condition issues: upper left corner perished, edges rough and with a tear extending just beside Corbett's signature, clumsily repaired with tape. Nevertheless, a rare signed item from the understudied period of acting and minstrelsy in one of boxing's most historic careers. Sold together with a promotional postcard photograph of the vaudeville team Sam Berk and Juanita Sawn ("in a Dainty Offering"), the recipients of the inscribed photograph. (6218) \$500.00

31. **[Belle Époque] [Dance].** "Pan-Pan, Danse Obscène" Vintage Postcard. Original postcard photograph, ca. 1910, of a woman mounted on another's back, dancing the "Pan-Pan." According to a contemporary note penned beneath the image on the album mount, this was a "danse obscène" danced in the cabarets of Montmartre. 9 x 14 cm and in fine condition. Highly unusual. (5736) \$150.00

32. **[Belle Époque] de Mérode, Cléo. (1875 - 1966).** Archive of Autograph Letters. Highly interesting collection of letters and cards spanning 42 years from the notorious demimondaine, the celebrated beautiful dancer who left the world of ballet for the Folies Bergère, was mistress to King Léopold II and was painted and celebrated by Lautrec, Muller and Klimt. Five autograph letters and two postcards addressed to the New York interior decorator and socialite Anna della Winslow, an intimate of actresses and opera singers worldwide who was a mentor (and landlord!) to Gypsy Rose Lee, among others. 6 of the letters together with their original transmissal envelopes, three of which signed additionally. The letters with various types of content, from the casual to the more personal to the final letter, looking back vividly on the "Belle Époque" itself. In French, as follows:

ALS. 4 pp. Paris, 8 Oct. 1906. Thanking Winslow for the charming birthday surprise, discussing a possible American tour, her current rehearsals at the Opera Comique for a new and wonderful ballet etc.

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Autograph postcard. Paris, June 29, 1910. Thanking her for the postcard with the portrait so beautifully rendered.

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ALS. 4 pp. Budapest, 26 December, 1911. Discussing her busy touring schedule, time in Budapest, Brest, Paris, Berlin etc.

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Autograph "Bonne Année" card. Paris, January 1946. Discussing the difficult conditions there but remarking how happy she is to have returned to her home after such a long absence of "such terrible times."

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ALS, 2 pp. Paris, 27 January, 1947. Regarding the recent death of her closest friend, a dancer from the Opera who she met with each Sunday, her deep mourning etc.

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ALS. 2 pp. Paris, 2 April, 1947. Thanking her for the delicious tea, coffee, marmalade etc., continuing the discussion of her recently deceased friend.

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ALS. 4 pp. Paris, 2 April, 1948. Discussing her apartment, the settlement of her friend's estate, her teaching at home of some students preparing to enter the Corps de ballet at the Opera, her recently having been asked to discuss the "époque 1900" on the radio: "what a beautiful time, beautiful epoch! Everything was easy, what tranquility there was, what good spirit, one had everything in profusion, and at hand, and at desire!!...I didn't do too badly in that scene, but I did end up rather hoarse!" (6292) \$1,300.00

33. **[Belle Époque] Éden-Théâtre.** Colorful Large Éden-Théâtre Program on Rice Paper. Visually striking single-sheet large program of March, 1891. Printed on surprisingly sturdy Chinese paper, the border with colorful woodblock scenes of Chinese life and entertainments. Inset mounted photograph of "Mlle. Noraly" within a printed laurel border, the program including her performance and "Une Noce a la Cour des Miracles" with narration and orchestra, the ballet "Pierrot Surpris," a "Pantomime Américian," and a ballet in 2 Acts, "La Tentation de Saint-Antoine." With a number of creases, but overall astonishingly well-preserved, bright, without tears or significant stains.

The Éden-Théâtre was a large Parisian theatre (4000 seats) in the Rue Boudreau built at the beginning of 1880s by the architects William Klein and Albert Duclos (1842–1896) in a style influenced by orientalism. The theatre, inspired by Moghol architecture, was inaugurated on 17 January 1883. It is particularly well known in operatic history as the site of the first Paris production of Wagner's Lohengrin, the performances of which aroused enormous opposition among the Parisian public. The colossal theatre soon ran into financial difficulties and was closed in 1894. After a period of demolition, it was remodeled, its former foyer converted into an intimate theatre which opened under the name Théâtre de la Comédie-Parisienne. Oscar Wilde's play Salomé (originally written in French) was premiered there in February 1896. (6302) \$350.00

34. **[Belle Époque] Fragerolle, Georges. (1855 - 1920) & Delaw, Georges. (1871 - 1929).** "Le Sphinx" - Original 1896 Théâtre du Chat Noir Program. Original program from a performance of the famous shadow plays at the influential 19th-century cabaret in the bohemian Montmartre district of Paris. The performance included: Le Sphinx ("Épopée Lyrique en 16 tableaux"), the shadows and drawings by Amédée Vignola, the poem and music by the poem and music by Georges Fragerolle; Plaisir d'Amour ("Idylle contemporaine en 2 tableaux"), by Georges Delaw.

With Erik Satie, Georges Fragerolle was the regular pianist at the Chat Noir. He composed the bulk of the music and poems for the shadow shows and would typically sing and narrate in his baritone voice.

Single central horizontal crease, tape reinforcement along inner edge of final page, fragile paper with some splitting along fold and upper blank edge of final page chipped and partly perished. The printing in very good shape, with rich blacks well preserved. Rare. (6298) \$500.00



35. **[Belle Époque] Fuller, Loie. (1862-1928)** . 1893 Folies Bergère Program. Program of 24 February, 1893. 4 pp. The cover featuring a spectacular color lithograph after Bac (Ferdinand Sigismund Bach) of the modern dance and theatrical lighting pioneer who was the embodiment of the Art Nouveau movement. The performance feature inside advertised in largest type is "Loie Fuller / Créatrice de la Dance serpentine" who performed not only her celebrated Serpentine dance with scarves, but also "La Violette" and the intriguingly titled "XXXX." Though the listed "Kangarou Boxeur" (please see related item) was undoubtedly a hard act to follow, we are sure Fuller was up to it! Tape remnants along edges, else fine, the colors extremely vivid and well preserved. 15.5 x 24 cm.

Shortly after arriving from America, Fuller had made her European debut at the Folies Bergère in October of the previous year. (6299) \$650.00

36. **[Belle Époque] Fuller, Loie. (1862-1928)**. Autograph Letter. 2 pp (side by side), in English. Paris, January 23, 1907. In full: "My dear Mr. Jaubert, How much I thank you for the beautiful spirit that must have been in your soul, when you wrote that divine poem. And I will be happy when you care to come and see the dances. - At present I am ill in bed, but I hope to begin again soon and then I shall send you my love with the greatest pleasure. Very Sincerely yours, Loie Fuller." In very fine condition. (5725) \$400.00

37. **[Belle Époque] Fuller, Loie. (1862-1928)**. Cigarette Card. Ogden's cigarette card photograph of Fuller shown in her most famous type of dance, her billowing dress whirling in motion about her. 3.5 x 5.5 cm. (6212) \$65.00

38. **[Belle Époque] Fuller, Loie. (1862-1928)**. Handcolored Photograph. Striking handcolored postcard photograph of Fuller in her most famous type of dance, her billowing dress whirling in motion and color about her. In fine condition, postally cancelled 1905, addressed on the verso and signed by the sender in the upper left of the image side. 8.8 x 13.6 cm. (5710) \$300.00

39. **[Belle Époque] Fuller, Loie. (1862-1928)**. Original Program. Original printed undated program "Tanagra" produced "by her for one month at the palace of the King of Italy in Rome under the patronage of his majesty," with "lights, dancers, costumes, accessories and elaborate effects furnished by Miss Fuller." 9 x 14 cm, small tear from left, otherwise fine.

Tanagras are greek figurines, made of clay, which were rediscovered at Tanagra in Beotia, Central Greece at the end of 1870. They became symbols of elegance and feminine beauty and were extremely popular at the end of the 19th century. Rodin had a large collection of these which inspired many of his drawings and he referred to Fuller as a "Tanagra in action". (6150) \$200.00

40. **[Belle Époque] Fuller, Loie. (1862-1928)**. Signed Cabinet Card Photograph. Very rare signed original cabinet card photograph by Langfier of Glasgow of Fuller in her most famous type of dance, her billowing dress whirling in motion about her. She has signed boldly in dark ink "Loie Fuller." Mounting remnants on verso, else very fine and one of very few signed images we have seen of this dance legend. (6219) \$1,200.00

41. **[Belle Époque] Guilbert, Yvette. (1865 - 1944)**. Autograph Letter. A short letter from the renowned French actress and cabaret singer who was immortalized in a number of works by prominent Belle Époque poster artists Henri Toulouse-Lautrec and Jules Cheret. 1 page, nd. Requesting that Vereecke wash some clothes for her and bring them when she comes to style her hair on Monday. Usual folds, overall fine. (4736) \$165.00

42. **[Belle Époque] Guilbert, Yvette. (1865 - 1944)**. Autograph Quotation. A short and amusing signed quotation penned on a 2.35 x 4.45 inch blue page. Guilbert has written in fountain pen: "Dieu bénisse l'Angleterre et son peuple magnifique! Yvette Guilbert, 1937" ["God bless England and its magnificent people!"]. In very fine condition. (5497) \$250.00

43. **[Belle Époque] Guilbert, Yvette. (1865 - 1944)**. Early Jumbo Cabinet Photograph. Very rare original jumbo cabinet photograph of the renowned French actress and cabaret singer at the start of her celebrated career. An extraordinary photograph by Eugene Pirou of Paris showing Guilbert in an elaborate dress stretched out across a divan in a richly appointed Parisian salon, ca. 1890. An evocative photograph, unusually large and in very fine condition, 24 x 32 cm.

(5732) \$800.00

44. **[Belle Époque] [Guilbert, Yvette. (1865 - 1944)].** Original 1932 Program - Soirée du Réveillon, Yvette Guilbert en Caricatures. Richly illustrated program from an "evening of memories" presented by the 67-year-old renowned French actress and cabaret singer on December 24th, 1932. The evening's program, printed in the midst of 11 pages of caricatures and portraits of Guilbert by many important artists of the period, presents her in performances from various periods in her famous career, beginning with "Quelques souvenirs du Chat Noir et de ses Collaborateurs." 24 x 28 cm. In very fine condition throughout. (5731) \$200.00

45. **[Belle Époque] Guilbert, Yvette. (1865 - 1944).** Signed Photograph. Striking original photograph by Marcia Stein, with the photographer's painted red initials at the lower left corner and also signed in pencil in full on the mount, inscribed and signed in ink by Guilbert while on a cruise ship ("Yvette Guilbert a bord de L'Espagne 1919") on the outer mount. The photograph itself in very fine condition, with the outer mount suffering from water staining along the lower edge, partially extending into the left edge of Guilbert's signature and inscription. (5733) \$600.00

46. **[Belle Époque] Kangaroo Boxeur.** "Le Kangaroo Boxeur" - 1893 Folies Bergère Program. Single sheet flyer, printed in red. 15.5 x 24 cm. A very unusual item from the celebrated French music hall, an advertisement for the regular performances there of the "Kangaroo Boxeur" named "Sullivan," a "talented animal who boxes like a professional" and who is "known throughout the world." Tape remnant along left edge, else fine. (6300) \$175.00

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

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

48. **[Belle Époque] [Nadar] Gaspard-Félix Tournachon, "Nadar". (1820-1910).** Quand J'Étais Photographe - INSCRIBED. Paris: Flammarion. First edition. 8vo (5 x 7.5 inches), 312 pages. Original printed wrappers, bound into period marbled boards, leather title plate to spine. Signed and inscribed on the half-title page, in French (translated): "To my friend Chevalier, from Nadar. Marseille, January the 1st, 1900." Light uniform toning throughout, scattered light wear and rubbing to boards, otherwise fine.

A rare signed copy of the autobiography of the influential French photographer, caricaturist, journalist, novelist, and balloonist. Nadar remains a crucial figure in the history of photography for having created a type of modern portrait based on the direct psychological approach to his subject and for his pioneering technical feats and championing of the medium. (6223) \$1,800.00

49. **Bellson, Louie [Luigi Paulino Alfredo Francesco Antonio Balassoni]. (1924 - 2009).** Signed Photograph. Signed 8 x 10 inch photograph from the influential jazz drummer, composer, arranger and bandleader who performed regularly with many of the greats, including Duke Ellington, Benny Goodman, Louis Armstrong, Count Basie, Tommy and Jimmy Dorsey, Ella Fitzgerald and many others. Duke Ellington said of him: "Not only is Louie Bellson the world's greatest drummer . . . he's the world's greatest musician!" Other artists concurred. Oscar Peterson described Bellson as 'the epitome of musical talent. . . I consider him one of the musical giants of our age.'" (Don Heckman, Obituary, February 17, 2009, Los Angeles Times) (4895) \$100.00

50. **Berkeley, Busby. (1895 - 1976).** Signed Photograph. A striking and boldly signed photograph from the iconic director and choreographer, whose lavish, elaborate dance numbers defined the look of movie musicals in the 1930s and 1940s. An 8 x 10 inch oblong photograph of a classic Berkeley configuration of Joan Blondell and the chorus in "All is Fair in Love and War" in the "Goldiggers of 1937." Boldly signed and inscribed by Berkeley in blue ink across the light area and in fine condition. (5392) \$350.00

51. **Björling, Jussi. (1911-1960).** Rare Signed Photograph. Signed halftone photograph from the great Swedish tenor, regarded by many as the greatest tenor in history. Signed on his full page portrait image in the printed 4to programme for a performance by Bjorling at the Royal Festival Hall, 8th June 1953, as part of the Coronation Festival Series. Signed ('J. Bjorling') in fountain pen ink with his name alone to a clear area of the full inside photo page showing Bjorling standing in a three quarter length pose. Vertical crease and some minor general age wear, otherwise fine. (4855) \$600.00

52. **Boito, Arrigo. (1842-1918).** Playful Signed Note to Ricordi. A charming and very amusing autograph note from the composer and librettist who is remembered chiefly for his libretti for Ponchielli (*La Gioconda*) and Verdi (*Otello* and *Falstaff*), and for his own *Mefistofele*. On a small page, Boito writes to the music publisher, Ricordi (in Spanish, though both of them were, of course, Italian). In full: "Al estimado y amable amigo Don Julio Ricordi / honorable Cristo / del orden del Caballero / presento y refijo / el mas veradadero y resablante naso / del su afectisimo / Enrique Boito" [To the esteemed and loveable friend / Don Giulio Ricordi / honorable Christ / of the order of the Knight / presenting and exemplifying / the most true and representative / nose/ from his affectionate / Arrigo Boito."

1 page, sold with the original transmissal envelope, addressed "Don Julio Ricordi" and signed "A.B."

(4289)

\$350.00

53. **Boulanger, Nadia. (1887 - 1979).** Signed Photograph. Doubleweight matte sepia photograph, signed and inscribed by the influential French composer, conductor and pedagogue: "for my dear friend Ruth Pratt in deep affection, in real gratefulness / Nadia Boulanger / June the 6th [19]39." An attractive image of Boulanger seated in front of an organ, inscribed to her friend who had helped to arrange her performances with the New York Philharmonic. Mounting traces on verso, else crisp and very fine. 13.5 x 13.5 cm.

The present photograph was inscribed around the time of Boulanger's 1939 American tour. "The idea of a woman conductor was still novel enough to necessitate special pleading before boards of trustees. Richard Myers, her former student, and Ruth Pratt, a New York society woman, both members of the New York Philharmonic-Symphony's board, had persuaded the other members to invite Nadia to appear as guest-conductor with the orchestra. Although Damrosch had already retired, he was still influential. He too was solidly behind the idea." (Léonie Rosenstiel, "Nadia Boulanger: A life in Music," p. 300) (6316) \$600.00

54. **Boulanger, Nadia. (1887 - 1979).** *Trois pièces pour Violoncelle et Piano*. Paris: Heugel, [ca. 1915]. Upright folio (35 cm). Three volumes, each with parts for cello and piano: v. 1: Ebm minor.--v. 2: A minor.--v. 3: C# minor. [PN] 26533-5. A grouping from apparently three different issues, priority uncertain. Fragile paper with edges a bit rough, a few small tears and abbrasions, else fine. (6275) \$85.00

55. **Boulanger, Nadia. (1887 - 1979).** Wigmore Hall Concert Handbill. Original concert handbill from a performance of *Concerti* by Bach and Mozart, with harpsichordist Lucille Wallace and pianist Clifford Curzon, conducted by Nadia Boulanger. Wigmore Hall, London. June 15th [no year]. Usual folds, else fine. (5745) \$50.00

56. **[Boulanger, Nadia. (1887 - 1979)] Chagall, Marc.** Hommage à Nadia Boulanger - 1967 Program with Original Chagall Lithograph. Deluxe printed program for the September 30, 1967 "Hommage à Nadia Boulanger...à l'Opéra de Monte-Carlo." Organized by Prince Rainier and Princess Grace of Monaco in honor of Nadia Boulanger's 80th birthday, the concert featured performances by Yehudi Menuhin, Igor Markevitch, Mattiwillda Dobbs and others. The program, stamped # 43 of an unknown limited edition, includes reproduced autograph tributes to Boulanger (Paul Valery, Louis de Vilmoïn, St. John Perse/Alexis Leger etc.) and a richly colored original lithograph by Marc Chagall, signed in the plate by the artist and titled "Pour Nadia Boulanger 1967." Stiff wrappers bound with a silk rope, in very fine condition throughout. 24 x 32 cm. Rare.

"The evening was a spectacular success. Both the dinner, featuring a cake with eighty white candles, and the Monte Carlo Opera gala that followed had been meticulously planned. The lovingly-prepared program booklet carried a special dedication to Nadia by one of her favorite poets, St.-John Perse (the pseudonym of Alexis Léger), and a brightly- colored lithograph created especially for the occasion by Chagall, one of her favorite artists. Menuhin and Markevitch had chosen works by Bach, Monteverdi, Mozart, Fauré, and Jean Françzid for the program...Princess Grace herself escorted Nadia to the royal box with its plush velvet upholstery. There they joined Prince Rainier and Queen Marie-José of Italy. Nadia was deeply touched when the entire audience rose in tribute to her as she entered the hall. Alexis Léger, Aaron Copland, Elliott Carter, Louis Talma, Janet Flanner, the Menuhin and Markevitch families, Virgil Thomson, Louis de Vilmorin, Chagall, Beveridge Webster and a host of other notables were there. At the end of the musical program, Nadia was called on stage, where she was elevated to the rank of commander of the French Légion d'honneur, one of the few women ever to achieve that status." (Léonie Rosensteil, "Nadia Boulanger," p. 393 - 394) (6291) \$700.00

57. **Boulanger, Nadia. (1887 - 1979). [Thibaud, Jacques. (1880-1953)].** Autograph Letter to Thibaud re Cortot. Autograph letter on both sides of small page (3.5 x 5 inches), written in pencil and signed by the influential French composer, conductor and pedagogue, teacher of many of the 20th century's most important musicians and composers. Addressed to the violinist Jacques Thibaud, in French, relaying a message from "our dear Cortot" [the pianist, Alfred Cortot] that "he accepts the invitation to perform the 2nd Sonata at the SMI Society founded by Fauré, on either the 21st or 28th of May, and will be happy if you will accept also." Usual folds, edges a little rough, overall fine. A charming note, linking three of the major forces in French music of the 20th century.

(4053) \$265.00

58. **Bruch, Max. (1838 – 1920).** Autograph Letter. Autograph letter on postcard. 1 page. Postmarked 27/4/97. Addressed to the "Gebrüder Hügel, Musikaleinhandlung" in Leipzig. Signed "Dr. Max Bruch." One corner toned, otherwise fine. In full:

"Auf Ihre gef. Anfrage vom 26 d. M. beehre ich mich Ihnen ergebenst mitzutheilen, daß mein Reformationslied: "Frisch auf in Gottes Namen" bisher nicht in Druck erschienen ist, aber auf geratem(?) Wege bezogen werden kann. Ich ersuche den Besteller sich deßhalb direct an meinen früheren Secretär Herrn Hugo Kohmann, Frankfurt a/ Main, Mittelweg 42, zu wenden.- Hochachtungsvoll, Dr. Max Bruch"

["I am honored to respond to your pleasing request, dated the 26th of this month, and to inform you, that my reformation song: "Rejoice in God's Name" [Frisch auf, in Gottes Namen] has not yet appeared in print, but can be obtained in a direct (?) way. Therefore I request the buyer to contact my previous secretary Mr. Hugo Kohmann, Frankfurt a/ Main, Mittelweg 42. Respectfully, Dr. Max Bruch"]

An interesting short letter from the German composer who wrote over 200 works, and who is best known for his violin concerto(s), Scottish Fantasy for violin and orchestra, and Kol Nidrei for cello. (4319) \$350.00

59. **Budapest String Quartet (1917-1967).** Signed Photograph. An attractive original glossy 8 x 10 inch photograph of the great Quartet, boldly signed by all four members: Joseph Roisman (1932-1967), Jascha Gorodetzky (1949-1955), Boris Kroyt (1936-1967), and Mischa Schneider (1930-1967). One heavy crease (on Roisman), a few small tears and dings (incuding one on Schneider), heavy mounting traces on verso. Still quite presentable and rather scarce, but priced accordingly. (4876) \$200.00

60. **Busch, Adolf. (1891 - 1952) & Serkin, Rudolph. (1903-1991).** Signed Program. Signed undated Community Concert Association (San Francisco) recital program from the legendary violin and piano duo who have both boldly signed in pencil. Two file holes, otherwise fine. Signed programs of this pair are very elusive.

(6078) \$175.00

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61. **Callas, Maria. (1923-1977).** Original Piccagliani Photograph, "Medea." Dramatic original photograph from a 1962 Milan performance. Stamped by the photographer on the verso. 16 x 21 cm. In very fine condition. (4650) \$150.00
62. **Callas, Maria. (1923-1977).** Original Steiner Photograph. Original Christian Steiner photograph of the great soprano. 7.5 x 9.25 inches. A few blemishes around the edges and some inpainting. (5753) \$100.00
63. **Callas, Maria. (1923-1977).** Signed Tosca Photograph. Stunning original Luxardo photograph, signed in thick blue ink by Callas. This portrait was made for her US debut album (Tosca, Norma and Lucia), but it is an ersatz costume as she hadn't yet sung the role in the theater. In very fine condition. 10 x 15 cm. (5873) \$1,600.00
64. **[Callas, Maria. (1923-1977)] Puccini.** Manon Lescaut - Callas's Signed and Used Score. Milan: Ricordi, 1946. Printed score of the aria "Sola, perduta, abbandonata" from Puccini's "Manon Lescaut," the copy of Maria Callas, with her bold ink ownership signature on the front cover and with various pencil annotations presumably in her hand written within the music. From the sale of her Paris house. Chips to edges of cover, tear through right section of front cover repaired with tape and otherwise fine. (5952) \$1,200.00
65. **Calloway, Cab. (1907-1994).** Signed Photograph. A vintage signed and inscribed 8 x 10 inch doubleweight original portrait of Calloway by Van Vechten. The singer is shown in a characteristically enthusiastic pose, and has signed clearly in fountain pen ink, "To Conditia, Hi-di-Ho Cab Calloway." Calloway's name has been annotated, in another hand, to the lower border. Slight corner creasing, a few small surface creases, and a couple of pin-holes to the top border, otherwise in fine condition. (4925) \$300.00
66. **Cartier, Jean-Baptiste. (1765-1841).** L'Art du Violon, ou Division des Écoles choisies dans les Sonates Itallienne, Française et Allemande, Précédée d'un abrégé de principes pour cet Instrument... la Musique, Gravée par Mlle. Potel Fme. Calodeaux... Seconde Edition Revue et Corrigée. Paris: Decombe, 1801. Second edition. Folio. 3ff. (preliminary title, illustrated title, publication announcement), iv, 287 pp, [i] (blank) + 4 large folding plates of music. Title signed by the publisher, also correcting the printed address. Engraved. Contemporary marbled paper over half vellum, stamped at spine. An exceptional copy, with scattered light foxing, generally clean and fine throughout, wide-margined and untrimmed, including the often-damaged (here excellent) 4 large foldout plates of music, each 46 x 34 cm (here well collated into 2). (Tartini's "L'arte del Arco").
- The rare second edition (expanded from the first of 1798) of this very important treatise on playing the violin, Cartier's major work. RISM BVI p. 209; Hirsch I, 103. It includes the remarkable illustrated title, designed and engraved by F. Debret, with text by Lefrançois. The finely engraved text appears within a wide architectural border decorated with portrait medallions of the famous violinist-composers Corelli, Tartini, Mozart, Stamitz, Gavines and Le Clair.
- "From 1791 to 1821 [Cartier] was assistant leader of the Paris Opéra orchestra. In addition, he was a member of the court orchestra from 1804 to 1830, serving under both Napoleon and the Bourbon regime... This imposing volume ["L'art du violon"] contained a comprehensive selection of sonatas and single movements composed by Italian, French and German masters of the 17th and 18th centuries. Cartier included both manuscripts and early editions, and he salvaged a number of masterpieces from oblivion. For example, the volume contained the first publication of Tartini's Devil's Trill Sonata (after a manuscript copy owned by Baillot) and of Bach's Fugue in C major for violin solo (after a copy owned by Gaviniès). Equally important was a reprint of seven sonatas by Nardini, after an edition of 1760 (now lost), and the first complete republication of Tartini's L'arte del arco, consisting of 50 variations on a gavotte by Corelli. In collecting and publishing all this material, Cartier secured for himself an important place in the history of the violin." (Boris Schwarz, Grove Online)
- (6261) \$2,500.00
67. **Cartier, Jean-Baptiste. (1765-1841).** Signed Music Receipt. An undated signed receipt for 48 francs, a payment from Monsieur Frere for a copy of Cartier's "Six Airs Variés. In fine condition. 10.5 x 16 cm. (4710) \$175.00
68. **Casadesus, Robert. (1899-1972) & Casadesus, Gaby. (1901-1999).** Signed Duo Recital Program. Signed 1955 joint recital program from the wonderful French husband-wife pianist team. (1199) \$60.00

## Spring 2011

69. **Casals, Pablo. (1876-1973).** Original 1962 Photograph. Original 1962 photograph of the great cellist, shown with his eyes closed and gesturing with his pipe. 5 x 7 inches, a few press marking on the verso, else fine. A beautiful image. (5754) \$150.00

70. **Casals, Pablo. (1876-1973).** Portrait Medal. Fine solid silver [".999 Pure Silver"] medal of the great cellist, struck in very high relief by Medallic Art Co. The recto featuring Casals in profile with his cello, the verso with music, Peace doves encircling his bow, draped with a U.N. flag. Very fine. 50 mm. (5657) \$350.00

71. **Casals, Pablo. (1876-1973).** Series of Three Early Original Photographs. Rare early images by an unidentified photographer of the great Spanish composer, conductor, and cellist, one of the most influential musicians of the 20th century, also well known as a humanitarian.

A fine original grouping of three different 1916 sepia photographs of the younger Casals, all from the same session, showing him with his cello and in two relaxed poses, smoking a cigarette. Each 4 x 6.25 inches and in fine condition. (5764) \$600.00

72. **Casals, Pablo. (1876-1973).** Signed Photograph. Attractive mounted halftone photograph (15 x 21 cm overall) boldly signed on the mount "I like this photo / Pablo Casals." In fine condition, sold with a group of German newspaper clippings and magazine photographs. (6170) \$550.00

73. **Casals, Pablo. (1876-1973) [Kennedy].** Original Photograph at White House Concert with Kennedy. Original 1961 photograph of the great cellist at his famous White House concert. 8.19" x 10.27". In good condition, with 2 strokes of white in-painting, as reproduced in The Chicago Tribune and from its archives.

In addition to his exceptional artistry, Casals was a respected figure for his impassioned stand on human rights. For several years, he expressed his anger against the government of Spain by not performing at all, and he went so far as to boycott countries, such as the United States, that he believed propped up the Spanish dictator Francisco Franco. During the presidential campaign of 1960, Casals became aware of the young candidate John Kennedy, and in 1961 he accepted an invitation to perform at the White House as a symbol of his agreement with President Kennedy's views that "we must regard artistic achievement and action as an integral part of our free society." (5990) \$350.00

74. **Casals, Pablo. (1876-1973) & Schweitzer, Albert. (1875-1965) [Stricker, Noémi].** *Pelersins du monde - SIGNED.* Menton: Editions Aubanel, 1957. First edition. 12mo. 43 pp. Limited edition, number 13 of 500 on Avignon paper. An interesting volume about the friendship of Casals and Schweitzer, both celebrated musicians and humanitarians. Signed by the author on facing blank opposite the title and signed and inscribed by Pablo Casals in 1965 on the first free endpage. In very good condition, mostly with uncut pages, a few minor stains to wrappers, small torn area from upper edge of a few pages. (6252) \$275.00

75. **Cash, Johnny. (1932 - 2003).** Autograph Working Lyrics Manuscript. A grouping of handwritten lyrics, written by Johnny Cash on a notepad from the Hotel Delmonico in New York City, undated. The lyrics are written on six pages. In full: "I pull down the shades / I close up the door / I roll up the rug / That covers the floor / I go to my room / I reach for the glass / Just one more drink / And this feeling will pas [sic] / I pour out the wine / So red and so cold / Cold in the glass / But warm in my soul / Warm in my soul / Warm in my soul / Give me my glass / I'm regaining control / How lonely I am for a sweet love thats old / It's cold in the glass / But warm in my soul / I turn off the world / Let this feeling unfold." 4.5 x 3 inches. These lyrics are apparently unpublished. (5604) \$2,200.00

76. **Cash, Johnny. (1932 - 2003).** Autograph Working Lyrics Manuscript for "Face of Despair." A sheet of Johnny Cash handwritten working lyrics for the song "Face of Despair," written on the back of a Western Union telegram from director John Frankenheimer, undated. In part, "Fingers calloused from the plow / Wrinkled, weather beaten brow / Streak of silver in the hair / Mmmm face of despair." Accompanied by a copy of the telegram.

"Face of Despair" was featured on the soundtrack to the 1970 film "I Walk The Line", which Frankenheimer directed. 5.75 x 7.75 inches and in very fine condition.

(5603) \$2,400.00

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

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

78. **Cash, Johnny. (1932 - 2003).** Original Photograph. Visually striking original photograph of the hands and guitar of the influential American singer-songwriter who is primarily remembered as a country music artist, but whose songs and sound spanned many other genres including rockabilly, rock and roll, blues, folk, and gospel. A very unusual oblong photograph by Ken Regan, with his stamp on the verso. 9.5 x 14 inches. Slight creases along edges and corners, overall fine. (4817) \$275.00

79. **Cassado, Gaspar. (1897-1966).** Large Signed Photograph. An impressive signed doubleweight glossy photograph from the influential Spanish cellist and composer, the leading student of Casals who also studied with Ravel and de Falla. He was one of the last great composer-performers and many of his idiomatic works for cello continue to be performed today. A large photograph (23 x 31 cm) showing Cassado in profile with his cello, signed and inscribed to the noted Columbian musicologist, Otto de Greiff (1903 - 1995): "Al Señor Otto de Greiff, mi amigo de ultramar [my friend from overseas] con simpatia, Gaspar Cassado / Florencia, 1939." A few surface scratches, corner creases, overall fine. Signed photographs of Cassado are very uncommon.

Cassado loved Italy, and settled in Florence, where he lived for over thirty years. He died there in 1966 of a heart attack, after a strenuous tour of a flood stricken area of Florence where he was raising funds for those who had been devastated by the natural catastrophe. (4051) \$350.00

80. **Cebotari, Maria. (1910 - 1949).** Signed Photograph. A fine signed postcard photograph of the glamorous Romanian soprano. 9 x 14 cm and in very fine condition. (5747) \$100.00

81. **Chaminade, Cecile. (1857-1944).** Autograph Musical Quotation - "Callirhoe." Autograph excerpt from Chaminade's 1890 "Callirhoe," signed and identified as "Pas des écharpes - extraie de 'Callirhoe." Eleven detailed measures on a page measuring approx. 6.5 x 7.75 inches. In fine condition, with a few folds, one slightly separating. Scarce AMQS from the popular French composer and pianist, sold together with a miniature portrait photograph (4.5 x 6.7 cm). (6231) \$475.00

82. **Chaminade, Cecile. (1857-1944).** Automne. Grande Etude de Concert pour Piano, Op. 35. Paris: Enoch & Sons, 1895. First edition. Large folio, original wrappers printed in brown. 8 pp. [PN] 1312. A little toned, else fine. (6278) \$35.00

83. **Chaminade, Cecile. (1857-1944).** Deux Pièces Pour Orchestre, reduites pour 2 Pianos a 4 mains par l'Auteur. No. 1, Le Matin. Paris: Enoch & Sons, 1895. First edition. Large folio, original wrappers printed in brown and green, with a fine lithograph by P. Borie on the title page. Parts for piano A and B (9, 7 pp). [PN] 2414. In very fine condition. (2942) \$35.00

84. **[Chansons].** 1820 French Songs Manuscript. An interesting manuscript collection of French songs, ca. 1820. Each song titled in a different color ink, with the indication "à prendre," or "à faire" or "air le bien aimer," or "air du vaudeville" etc. and with many of the song authors cited. An attractive manuscript of 44 pages, beautifully calligraphied and enhanced by the use of colored inks and occasional ornaments, bound at the spine with three silk ribbons. The first and last pages somewhat soiled, overall in fine condition. (5451) \$500.00

85. **Cocteau, Jean. (1889 - 1963)** . Autograph Letter. Autograph Letter Signed ("Jean Cocteau"), in French, 1 p, 4to, n.p., December 31, 1953, to John Schmitz, regarding a film. Mailing creases, else fine.

A short but passionately worded letter to a young filmmaker, translated in part: "You will do wonders in Mexico on the theme of races and turrets. I became very ill in Madrid and I can't seem to find my equilibrium. My only joy is to ensure that others put their strength and their youth in the service of an art rendered vile by the golden calf."

John Schmitz worked as cinematographer or camera operator on many films, including Little Women, Quo Vadis and Ben-Hur. (5868) \$900.00

86. **Cocteau, Jean. (1889 - 1963)** . "La Machine Infernale" - Autograph Manuscript with 2 Signed Letters. Autograph draft of the preface to the English edition of "La Machine Infernale." 4 pp., entirely in the hand of Cocteau, his signature at end cut away for use as a facsimile in the printed edition (as included). Together with 2 Autograph Letters signed to "Cher Monsieur", 2pp., 8vo, St. Jean, Cap-Ferrat, 14th April & 15th October 1956, asking after some drawings ("I did the drawings of Louis - but where are they? And they've never been shown to Anouilh") and sending the above draft, lamenting his handwriting ("my handwriting is detestable..."). The three autograph pieces together with a fine copy of La Machine Infernale (London: G. Harrap & Co., 1957), the First English edition which includes the Preface of Cocteau, the reproduced cut away autograph signature, and a reproduction of the attractive bright Cocteau illustration which appeared as the cover on the original edition of the play.

"The Infernal Machine" is a play based on the ancient Greek myth of Oedipus, in which Cocteau applies psychoanalytical findings to transform Sophocles' drama of the patricidal Oedipus into a modern, ironic work, widely thought to be Cocteau's greatest play. It received its première in Paris on October 4, 1934 under the direction of Louis Jouvet, likely the subject of the drawing mentioned by Cocteau in one of the present letters. (4964) \$3,400.00

87. [**Cocteau, Jean. (1889 - 1963)**] **Marais, Jean. (1913 - 1998)**. Signed Photograph in La Belle et la Bête. Superb signed and inscribed black and white photograph of Marais having a smoke during costume preparation for his role as the Beast in Cocteau's influential 1946 fantasy film "La Belle et la Bête" (Beauty and the Beast).

The film is notable for its surreal quality and its ability to use existing movie technology to effectively evoke a feeling of magic and enchantment. The score was composed by Georges Auric. (5108) \$250.00

88. **Cocteau, Jean. (1889 - 1963)** [**Pons, Lily. (1898-1976)**]. The Blood of a Poet. A Film by Jean Cocteau. New York: Bodley Press, 1949. First edition. Hardcover, small quarto, first edition, 1949, translated from the French by soprano Lily Pons. 53 pages, b&w photos, drawings, stills from the film etc. In very good condition, dj good. (5998) \$25.00

89. **Cole, Cozy. (1909-1981)**. Signed Photograph. Signed and inscribed 8 x 10 inch photograph of the influential jazz drummer, dated 6-3-52. Full vertical crease along left and with creasing at top right, neither affecting signature. Rather scarce. (4725) \$125.00

90. **Cortot, Alfred. (1877-1962)**. La Musique Francaise De Piano [Premiere serie], SIGNED Paris: Aux Editions Rieder, 1939. 8vo. 255 pp. Softcover in original printed wrappers, inscribed on the half-title "a Mademoiselle Colette Richard Tremblant en souvenir de 'Prelude, Choral et Fuge' et d'Alfred Cortot / 1942." Spine corners a little chipped, but overall fine. (4324) \$300.00

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

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

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



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

94. **[Dance] Svétlov [Svétlow], V[alerien]. [Pavlova, Anna. (1881-1931)].** Le Ballet contemporain ouvrage édité avec la collaboration de L. Bakst Traduction française de M.-D. Calvocoressi - SIGNED BY PAVLOVA. [St. Pétersbourg]: [Société R. Golicke et A. Willborg], 1912. First French Edition. Small folio. Full green buckram with titling to spine. 1f., 1f. (title), 1f. (decorative title printed in colour), [viii], 135, [i] pp. + 73 full-page plates, 24 of which are in colour. Cloth binding very slightly faded, but otherwise in exceptionally fine condition throughout. Anna Pavlova has signed her name in cyrillic in fountain pen ink across the gravure image of her in Giselle, dating it 23/2 1921.

First French Edition, limited to 520 copies, this being no. 154. Beaumont pp. 168-169. Niles & Leslie II, p. 503. The Russian edition was published in the same year.

"This is a well written and most valuable work... The book is divided into five main sections..." "The first gives a biographical account of the celebrated maître de ballet Marius Petipa, and of his remarkable contribution to the building up of the old Imperial Russian Ballet, while his theories of the art are examined and criticised in relation to the work of his successors. It concludes with a description of the great and invaluable reforms instituted by Michel Fokine. The second section traces briefly the development of ballet in Europe... The third describes the advent of Isadora Duncan... It concludes with a critical account of the work of other well-known exponents of natural dancing such as the sisters Wiesenthal, Maud Allan, Stephanie Dombrowska, Ruth St. Denis, etc. The final section recounts the story of M. Diaghilev's first descent on Paris, and describes famous members of his company such as Fokine, Nijinsky, Bolm, Pavlova, Karsavina, etc., the ballets in his repertory, his scenic artists and composers, and the extraordinary success of what was then a revelation of the art of ballet to the theatre-going public of Western Europe..." "... The book is decorated by Bakst and beautifully illustrated with reproductions of designs for costumes and scenery by Anisfeld, Bakst, Benois, Golovin, Korovin and Roehrich; of portrait drawings and photographs of famous dancers of the past and present such as Bolm, Duncan, Elssler, Feodorova, Fokine, Fokina, Karsavina, Lopokova, Nijinska, Nijinsky, Pavlova, Ruth St. Denis, Sallé, Taglioni, etc." Beaumont: A Bibliography of Dancing, pp. 168-169 (5063) \$2,200.00

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

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

"This is a well written and most valuable work... The book is divided into five main sections..." "The first gives a biographical account of the celebrated maître de ballet Marius Petipa, and of his remarkable contribution to the building up of the old Imperial Russian Ballet, while his theories of the art are examined and criticised in relation to the work of his successors. It concludes with a description of the great and invaluable reforms instituted by Michel Fokine. The second section traces briefly the development of ballet in Europe... The third describes the advent of Isadora Duncan... It concludes with a critical account of the work of other well-known exponents of natural dancing such as the sisters Wiesenthal, Maud Allan, Stephanie Dombrowska, Ruth St. Denis, etc. The final section recounts the story of M. Diaghilev's first descent on Paris, and describes famous members of his company such as Fokine, Nijinsky, Bolm, Pavlova, Karsavina, etc., the ballets in his repertory, his scenic artists and composers, and the extraordinary success of what was then a revelation of the art of ballet to the theatre-going public of Western Europe..." "... The book is decorated by Bakst and beautifully illustrated with reproductions of designs for costumes and scenery by Anisfeld, Bakst, Benois, Golovin, Korovin and Roehrich; of portrait drawings and photographs of famous dancers of the past and present such as Bolm, Duncan, Elssler, Feodorova, Fokine, Fokina, Karsavina, Lopokova, Nijinska, Nijinsky, Pavlova, Ruth St. Denis, Sallé, Taglioni, etc." Beaumont: A Bibliography of Dancing, pp. 168-169 (5064) \$1,400.00

96. **Duncan, Isadora. (1877 - 1927).** Original Photograph. Striking handcolored postcard photograph of the great dancer and choreographer - one of the major inovators of the medium. Duncan was rarely photographed and Max Eastman said of her: "It was never easy to coax Isadora Duncan into a photographer's studio. Like a wild and wise animal, she fled from those who sought to capture the essence of her - which was motion - by making her stand still." The photograph by Paul Berger of Paris, 8.8 x 13.6 cm and in fine condition. (5711) \$250.00

97. **Duncan, Isadora. (1877 - 1927).** Original Photograph. Uncommon period promotional postcard photograph of the great dancer and choreographer - one of the major inovators of the medium, shown her with a group of her young students. The photograph by Henri Manuel of Paris, issued by the Théâtre Lyrique Municipal de la Gaité. 14 x 9 cm and in very fine condition. (5713) \$165.00

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

(5826) \$650.00

99. **[Duncan, Isadora. (1877 - 1927)] Walkowitz, Abraham. (1878-1965).** Isadora Duncan in Her Dances - SIGNED. Girard, Kansas: Haldeman-Julius Publications, 1946. First edition. Scarce book on Isadora Duncan, featuring Dance Sequence Drawings of Ballet, Agna Enters, Martha Graham, A Group of Pupils of Isadora, and Drawings Against War and Fascism by Walkowitz, with an Introduction by Konrad Bercovici. 12 + [20] p. 19 plates with hundred of drawings reproduced (many quite small). This copy SIGNED by Walkowitz on the front cover. (5986) \$175.00

100. **Dupré, Marcel. (1886 - 1971).** Signed Photograph. An ideal and large signed sepia photograph of the great French organist, pianist, composer, and pedagogue. Dupré is shown performing on the organ and has boldly signed and inscribed on the lower blank margin: "To my dear friend J. K. Van Dusen with most affectionate regards, Marcel Dupré. 3 March 1924." 32.5 x 24.5 cm. Mounted to a rigid backing, a few nicks and small tears, none affecting signed area, overall in fine condition.

A student of Louis Diémer and Lazare Lévy (piano), Alexandre Guilmant and Louis Vierne (organ), and Charles-Marie Widor (composition), Dupré was later professor of organ performance and improvisation at the Paris Conservatoire (1926 - 1954) and teacher of two generations of well-known organists including Jehan Alain and Marie-Claire Alain, Pierre Cochereau, Jeanne Demessieux, Rolande Falcinelli, Jean Guillou, Jean Langlais, and Olivier Messiaen, to name only a few. In 1934, Dupré succeeded Charles-Marie Widor as titular organist at St. Sulpice in Paris, a post he held until his death in 1971. Winner of the Grand Prix de Rome in 1914 and regarded as a virtuoso of the highest order, Dupré contributed extensively to the development of organ technique, both through his own organ music and in his pedagogical works. (4611) \$750.00

101. **Dupré, Marcel. (1886 - 1971).** Variations Sur un Noël pour Grand Orgue, Op. 20. Paris: Alphonse Leduc, [after 1923]. Later edition. Upright folio. 25 pp, [PN] 16.626. Original gray wrappers, small stain and abbrasion on front, lower corner creased, else fine.

"These variations on the old French carol Noël Nouvelet provide an opportunity for displaying almost all the capabilities of player and instrument in less than quarter of an hour." (Graham Steed, "The Organ Works of Marcel Dupré," p. 23) (6274) \$45.00

102. **Dvorák, Antonín Leopold . (1841 - 1904) .** Autograph Musical Quotation, "Piano Quintet No. 2." An excellent AMQS ("Antonin Dvorak"), on one side of an attractive gold edged oblong 8vo card, n.p., 25th March 1896. In bold, dark fountain pen ink Dvorak has penned seven bars of music from the first movement of his Piano Quintet No. 2 in A Major, Op. 81. Signed and dated beneath the quotation. Rare and in very fine condition.

Dvorak's Piano Quintet No. 2 was composed between 18th August and 8th October 1887 and premiered in Prague on 6th January 1888. The quintet is acknowledged as one of the masterpieces in the form. (6180) \$7,500.00

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103. **Einstein, Albert. (1879 - 1955) [Gatti-Casazza, Giulio. (1869-1940)].** Signed Photograph to Gatti-Casazza. Impressive and unusual signed doubleweight photograph inscribed by the great scientist and thinker to the influential Italian opera manager: "Mr. Gatti-Casazza / A. Einstein 1930 / 12. XII." The photograph with a few nicks and light ripples along the right edge and lower right corner, none affecting the signed area on the opposite side and otherwise in fine condition. 8 x 10 inches. Sold together with a trimmed photograph of Einstein and Gatti-Casazza together after a Metropolitan Opera performance of "Carmen" on the day this photograph was inscribed.

Einstein, a talented violinist, who adored Mozart and revered the music of Bach, once declared that had he not been a scientist he would have become a musician, and that the most joy in his life had come to him from his violin.

Gatti-Casazza succeeded his father as manager of the municipal theatre in Ferrara and was manager of La Scala in Milan from 1898 to 1908, before his move to New York City where he was head of the Metropolitan Opera from 1908 to 1935. (5955) \$14,000.00

104. **[Electronic Music] Babbitt, Milton. (1916 - 2011)& Moog, Robert Arthur. (1934 - 2005).** Signed FDC. An interesting signed First Day Cover from two American composers and musical innovators, both known as pioneers in electronic music and Moog known especially for being the inventor of the Moog synthesizer. Both have signed this 1985 FDC honoring Jerome Kern. In fine condition and sold together with two glossy modern reprint portrait photographs. (4940) \$175.00

105. **Ellington, Duke. (1899-1974).** Signed Photograph. A striking and unusual signed image of the important American jazz composer, bandleader and pianist who remains the most significant composer of the genre. 8 x 10 inch Maurice of Chicago black and white composite photograph, showing Ellington from 2 perspectives at a white piano, boldly signed and inscribed in blue fountain pen ink. Very fine. (4244) \$600.00

106. **Ellington, Duke. (1899-1974) & Armstrong, Louis. (1901-1971).** Original Photograph. Original 1969 press photograph of the two jazz giants - Satchmo smiling broadly and Ellington holding the trumpet! (5771) \$165.00

107. **Ernst, Heinrich Wilhelm. (1812 - 1865).** Le Carnaval de Venise : Variations Burlesques sur la Canzonetta "cara mamma mia" : pour le Violon principal avec accompagnement de...Piano, Oeuv. 18. Leipzig: Fr. Kistner, [1844]. 15 pp; 3 pp. Engraved, [PN] 1405, 1406. Dampstaining, scattered foxing, corners chipped, spine reinforced with paper. Scarce.

In tribute to Paganini, Ernst composed his own set of variations on the theme used by his fellow violin virtuoso for his Op. 10 and also used scordatura in the same manner as Paganini did in his variations on the theme. The composition was perhaps Ernst's most popular work, and it became his signature piece, often the final work he played at each concert. A review of an 1842 performance notes that "his magical Carnival of Venice charmed this time to an even greater degree than the first time, and the oftener one hears this wonderful musical humoresque by Ernst, the more one recognizes that all imitations of the Ernst Carnival are in proportion to the latter as artificially fizzing new cider is to real champagne." (Amely Heller, "H.W. Ernst as Seen by His Contemporaries", p. 10) (5973) \$150.00

108. **Ernst, Heinrich Wilhelm. (1812 - 1865).** CDV Portrait Photograph. A striking and unusual CDV portrait photograph of the great violin virtuoso and composer, shown in a full length seated pose, staring directly at the camera. Issued by L. Angerer of Vienna and with his imprint on the verso. 6.5 x 10 cm. A few stray marks, overall in very fine condition. Rare. (4806) \$300.00

109. **Fitzgerald, Ella. (1917-1996).** Signed Photograph. Vintage glossy 8 x 10 photograph of the great singer, known as the "First Lady of Song," widely regarded as the finest jazz vocalist of all time. Signed and inscribed in fountain pen "To Addie, Sincerest Wishes, Ella Fitzgerald." In fine condition. (5910) \$800.00

110. **Fonteyn, Margot. (1919-1991).** Signed Photograph. A stunning postcard photograph of the great ballerina in her youthful prime, shown in Act 1 of Ashton's "Ondine." Boldly signed "Margot Fonteyn Arias" in blue ink in the blank bottom margin. Uninscribed, in crisp condition, an ideal example. (4936) \$200.00

111. **Franklin, Aretha. (b. 1942).** "Spiritual Discipline" - Autograph Manuscript. Interesting autograph manuscript, titled "Spiritual Discipline" at the top and listing eight tenets to live by, including "1. 'NEVER' respond to Devil-minded people, remarks or statements." and "3. 'Think' real good before answering questions and doing things." All penned in the hand of the American singer, songwriter and pianist commonly referred to as "The Queen of Soul." 11 x 8.5 inches. Rare. (4901) \$650.00

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

113. **Garland, Judy. (1922 - 1969).** Original Photograph. Attractive and uncommon candid photograph of the beloved singer and actress. Stamped by the photographer, Claude Poirier (Paris), on the verso. 18 x 24 cm. Very fine. (4707) \$250.00

114. **Garland, Judy. (1922 - 1969).** Unusual Signed FDC. Attractive and uncommon signed FDC from the beloved singer and actress. The envelope with an affixed portrait of Garland and stamps which in some way relate to three films by Garland ("Strike up the Band," "Babes in Arms," "A Star is Born") and to Garland's birthplace of Grand Rapids, Minnesota. The cancellation is from 1963 and Garland has boldly signed in black ink. (5188) \$500.00

115. **Garland, Judy. (1922 - 1969) & Bolger, Ray. (1904 - 1987).** Original Photograph. Attractive and uncommon candid 1968 photograph of the beloved entertainers, most famous for having collaborated together in "The Wizard of Oz." (5816) \$175.00

116. **Gershwin, Ira. (1896-1983).** Signed Handwritten Lyrics, "Americana" On a 5 x 7 in. sheet, perhaps the greatest lyricist of all time has penned some of his most charming lines: "Life can be delish / With a sunny disposish -" ('Americana' 1926) / Ira Gershwin, Beverly Hills, Jan. 1956." In very fine condition.

(5300) \$1,400.00

117. **[Gone with the Wind - 75th Anniversary] Leigh, Vivien. (1913-1967).** Signed Letter mentioning "Gone with the Wind." One paged typed letter, signed in blue ink "Vivien Leigh." On personal letterhead, 6 x 7.5 inches, July 9, 1963. In fine condition with moderate wrinkling along the left edge. Leigh writes from the Majestic Theatre in New York to a "Mr. Sholly":

"Thank you for your charming letter. I am delighted to know that you enjoyed 'Tovarich', and 'Gone with the Wind'. Thank you for taking the trouble to write and tell me so. I return you the photograph which I have signed as requested. Yours sincerely, Vivien Leigh."

Signed letters from the English actress mentioning her role as Scarlett O'Hara in Gone with the Wind - for which she won the first of her two Academy Awards - are highly prized. At the time of the present letter, Leigh was in New York starring in the musical play, "Tovarich", which is also mentioned in the letter. After opening on 18 March 1963, it ran for a total 264 performances.

Sold together with a 1939 program (4 pp.) from an early screening of Gone with the Wind. (5376) \$800.00

118. **[Gone with the Wind - 75th Anniversary] Mitchell, Margaret. (1900 - 1949).** Gone with the Wind - SIGNED First Edition. New York: Macmillan, 1936. First edition. First edition, first printing (with "May 1936" on copyright page; jacket with "Macmillan Spring Novels" on the back panel and Gone with the Wind listed second in the right column). Hardcover with dustjacket, 6 x 8.75, 1037 pages. Signed in ink on the front free end page "Margaret Mitchell." The dust jacket (which is in the preferred state) is in fragmentary form, retaining only the front and rear panels and flaps (these in worn condition, with crude tape repairs), jacket spine is lacking, though a small section is laid into the front of the book. The paper of the rear hinge of the text block is cracked, but otherwise the volume itself, including the signed front endpage, is in very good condition throughout.

Mitchell wrote only one novel - the classic and immensely popular Gone With the Wind - a best-seller which won her the 1937 Pulitzer Prize and became one of the most popular films of all time. In its original 1936 review, the New York Times gushed "This is beyond doubt one of the most remarkable first novels produced by an American writer. It is also one of the best. It has been a long while since the American public has been offered such a bounteous feast of excellent story-telling." Atlanta's "greatest and most beloved citizen" was killed prematurely by a speeding car which struck her as she was crossing a street with her husband. (6247) \$4,750.00

119. **Granados, Enrique. (1867 - 1916).** Autograph Signature. Scarce autograph signature from the Spanish Catalan pianist and composer who died tragically in 1916 when his boat was torpedoed by a German U-Boat. Vintage fountain pen signature, "Enrique Granados," on a light blue 4 x 3.5 slip. In fine condition, with scattered light creasing and wrinkling. Sold together with a portrait photograph. (5398) \$200.00

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120. **Greco, Jose. (1918 - 2000).** Signed Photograph. Boldly signed doubleweight 8 x 10 inch photograph of the flamenco dancer and choreographer in a classic flamenco pose. In very fine condition. (5206) \$175.00
121. **Grisi, Giulia. (1811-1869).** Autograph Letter to Adelina Patti. A scarce letter from the celebrated Italian soprano, creator of the roles of Adalgisa in Bellini's "Norma" and Adelia in Donizetti's "Ugo, conte di Parigi." ALS signed 'G. Grisi,' four pages on two adjoining sheets, 4 x 5, Villa Salviati letterhead, no date. Addressed to fellow opera diva Adelina Patti. In part: 'Many many thanks for your very kind note and having thought of me. I am always to hear of you and of all your triumphs that you really deserve...My best compliments to the Marquis.' In very good condition, with several brushes to text, light show-through from text on reverse, and a bit of light soiling. (5851) \$500.00
122. **Grisi, Giulia. (1811-1869).** Fine Original 1844 Portrait. A fine lithograph portrait of the Italian soprano as Adalgisa in Bellini's "Norma," a role she created. Published by Davie Bogue, 1844. In very fine condition 19.5 X 28.5 cm. (2704) \$85.00
123. **Grisi, Giulia. (1811-1869).** Original CDV Photograph. A scarce original CDV of the celebrated Italian soprano, creator of the roles of Adalgisa in Bellini's "Norma" and Adelia in Donizetti's "Ugo, conte di Parigi." Albumen print, photographer unknown, ca. 1860. (3914) \$100.00
124. **Hall, Marie. (1884 - 1956).** Signed Photograph. Excellent vintage sepia postcard photograph, boldly signed by the English violinist. A student of Elgar, Wilhelmj and Sevcik, she had a major touring career which included the first performance of Vaughan Williams' "The Lark Ascending" (dedicated to her). (4411) \$150.00
125. **Haydn, Joseph. (1732-1809).** Trois Trios Originaux pour deux Violons et Basse, Livre I, II [Complete]. Vienne: Artaria, [1780, 1803]. Parts for violino primo, secondo and basso, each two volumes in one. Each part beautifully bound in hand-stamped peirod wrappers. Wrappers slightly stained, parts clean and very fine throughout.
- Livre I containing the trios in Eb, D Major, and G Major (Hob. V: 17,21,20). 9, 7, 7 pp. No [PN]. DeutschMPN, p.18. - MGG2P, vol.11, 1013. RISM H 3799. Hoboken records the price of the first edition as 2 Fl, with our copy being 2 fl. 30. However, the second edition of 1803 added the plate number of 1576, our copy having no PN as in the first edition. This is apparently a second issue of the first edition, ca. 1780.
- Livre II containing the trios D Major, F Major and Eb (Hob. V:3,2,4). 9, 7, 7 pp. [PN] 1596. Hob. Vol. 1 page 485; RISM H 3800. [1803] Second edition. (6256) \$750.00

126. **[Haydn, Joseph. (1732-1809)] Esterhàzysches Theater.** Libretti Collection from the "Hochfürstlich Esterhàzysche Theater." Rare collection of libretti, 8 volumes, Eisenstadt and Esterhàz, 1800-1807. (16-18.5:10-11 cm). 7 volumes in full hand-stamped/painted period wrappers, 1 volume with stamped paper along spine. All in very fine condition throughout, usually with one or two collection stamps on the first or final pages.

A remarkable grouping printed for performances at the Eisenstädter Theater of Esterhàzy under the direction of the Kapellmeisters J. Haydn, J. B. Henneberg and J. N. Hummel. Printed by the "Hochfürstl. Esterhàzyschen Hof-Buchdruckerey". As follows:

1. E. Schikaneder. Die Waldmänner. Ein Lustspiel mit Gesängen. Die Musik vom Herrn Kapellmeister Henneberg. [n.p.]1800. 95 p.
2. (G. v. Swieten). Die Schöpfung. In Musik gesetzt von J. Haydn. Esterhàz, 1804. 24 p. First performed in 1798 in Vienna. "Perhaps no other piece of great music has ever enjoyed such immediate and universal acceptance" (New Grove VIII, 347).
3. G. v. Gaal. Die beyden Genies. Ein Original-Lustspiel. Die Musik hiezu ist vom Concertmeister Hummel. Eisenstadt, 1805. 95 p.
4. (J. H. Faber). Die Faßbinder. Aus dem Französ. übers. Die Musik ist neu von Herrn Schenk. [n.p.] 1805. 40 p. -
5. (A. v. Brühl). Das Findelkind. Ein Lustspiel. [n.p.] 1805. 64 p.
6. H. Schmidt. Die Stutzperücke. Ein Lustspiel. [n.p.] 1805. 24 p.
7. J. Perinet. Das Fest der Liebe und der Freude. Ein Lustspiel mit Gesang. Die Musik ist von (M.) Umlauf. Eisenstadt 1806. 2 Bll., 92 p. From the Eisenstädt premiere.
8. Der Schatzgräber. Eine komische Oper. Frei nach dem Französ. von J. R. v. Seyfried. Die Musik ist von Herrn Méhul. Eisenstadt 1807. 54 p.

The Schloss Esterházy palace in Eisenstadt, Austria was one of the residences of the Esterházy family. For much of his career, Haydn lived and worked there and at the Eszterháza in Hungary, just 25 miles from Eisenstadt. In 1804, Johann Nepomuk Hummel (1778 - 1837) succeeded Haydn as Kapellmeister to Prince Esterházy's establishment at Eisenstadt. (4674) \$1,600.00

127. **Herrmann, Bernard. (1911 - 1975).** Signed Contract to Compose Score for "The Snows of Kilimanjaro." An important signed item from the distinguished, Academy Award-winning American composer and conductor who, over the course of four decades, earned a place among the most influential figures in the field of film music. Among his most notable achievements are the scores for such iconic classics as Citizen Kane, Psycho, Taxi Driver, and the present film, "The Snows of Kilimanjaro." DS, fifteen pages, 8.5 x 11, April 24, 1952. Agreement between Herrmann and 20th Century Fox Film Corporation for Herrmann to "render your services for us in composing, arranging, and conducting the musical score for our motion picture production now entitled 'Snows of Kilimanjaro,'" with Herrmann receiving \$15,000 upon completion, on top of royalties. Signed on the final page in black ink by Herrmann. In very fine condition, with a rusty staple to top left and some mild handling wear.

"Darryl F. Zanuck, the producer of The Snows of Kilimanjaro (1952), likely didn't have an in-depth conversation about the source material with Bernard Herrmann before hiring the famed composer to write the score. The movie was based on a short story by Ernest Hemingway, a writer Herrmann did not much admire. 'He is one of the best examples of an American writer who started out with much talent, and look what a complete piece of corn he's been for 25 years,' Herrmann was quoted in 1954, two years after the release of The Snows of Kilimanjaro, comparing Hemingway unfavorably to a British writer like Thomas Hardy. 'He never has a pronouncement to make about the world of any interest, he never has a literary criticism to make, all he's good to do is talk some more about hunting or getting a new wife, which is his own affair.'

In spite of these feelings, Herrmann looked forward to the change in subject matter the assignment would offer him after the brooding noir of On Dangerous Ground (1952) and the dark sci-fi parable The Day the Earth Stood Still (1951). 'The sensitive direction of Henry King gave me many opportunities to create music of a highly nostalgic nature, inasmuch as the film deals with the tale of a man who is dying on the African veldt and during the fever of his illness relives much of his emotional past.'

Nevertheless, The Snows of Kilimanjaro was a box office hit, if not a runaway critical success; most of the good reviews went to Leon Shamroy's photography and the composer's score (it marked Herrmann's first color film). New York Times critic Bosley Crowther singled out Herrmann's music, 'singing sadly and hauntingly,' noting how several instruments and themes were as much actors in the work as the flesh-and-blood cast." (Rob Nixon, Turner Classic Movies Online) (3653) \$1,800.00

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

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

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

(5975) \$75.00

131. **Hubay, Jenő. (1858 - 1937).** Signed 1930 Conservatory Evaluation. Unusual 1931 Hungarian Franz Liszt Conservatory student evaluation, boldly signed at the conclusion by the celebrated Hungarian violinist. 22.5 x 35 cm. Folds, else fine.

(5918) \$200.00

132. **Hubay, Jenő. (1858 - 1937).** Signed Photograph with Autograph Musical Quotation, "Le Luthier de Cremona." Fine AMQS from the celebrated Hungarian violinist. Two detailed measures from his opera, "The Violin Maker of Cremona," neatly penned on the verso of a Fayer postcard photograph. Dated Budapest, 22/VII 1936, and inscribed to the noted Columbian musicologist, Otto de Greiff (1903 - 1995). Autograph material from Hubay is scarce - this is the first AMQS from him we have seen.

A student of Joachim and Vieuxtemps, he performed recitals with Liszt and went on to teach, among others, Aranyi, Gertler, Geyer, Szekely, Vecsey, Szigeti, Telemányi, and Eddy Brown. "Hubay's legacy includes a compositional output of considerable breadth. A significant proportion of his approximately 200 violin pieces and the majority of his songs date from 1880 to 1900. In the second half of his life he turned his attention increasingly towards large-scale genres....A cremonai hegedus ('The Violin Maker of Cremona') was produced at some 70 opera houses around the world, and was the first Hungarian opera to be staged outside Europe (New York, 1897)." (Grove Online) (4088) \$400.00

133. **Ink Spots.** Original Photograph. Vintage photograph of one of the most influential vocal groups of all time and the most imitated entertainers in show business. 8 x 10 inches, a remarkable exuberant photograph. (5887) \$85.00

134. **Ink Spots.** Signed Photograph. Vintage photograph of one of the most influential vocal groups of all time and the most imitated entertainers in show business. Boldly signed and inscribed in blue ink by Orville "Hoppy" Jones, Ivory "Deek" Watson, Charlie Fuqua, and Bill Kenny. 3.5 x 5.25 inches. Mounting residue on verso, small tear in left margin, creasing. (5432) \$165.00

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

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

136. **[Japanese Music].** Color Albumen Photograph. A beautiful original color albumen photograph of a Japanese musician with a koto and shamisen. Mounted, 4 x 5.5 inches and in very fine condition. (4235) \$100.00

137. **[Japanese Music]** . Group of Handcolored Postcards. An attractive group of four vintage postcard photographs, ca. 1900, of Japanese women playing a variety of plucked and percussion instruments including shamisen, koto, sanshin, kakko, and otsozumi. Each approx. 9 x 14 cm, three of the photographs handcolored. Postally unused and in fine condition. (6293) \$150.00

138. **[Japanese Music]** . "Itinerant Priests with Shakuhachi" - Vintage Postcard Photograph. Striking vintage postcard (9 x 14 cm) photograph of two men playing the Japanese end-blown flute, "komuso" ("priests of nothingness," or "emptiness monks") of the Fuke school of Zen Buddhism who used the flutes in the practice of "suizen" or "blowing meditation." The monks are here pictured with the wicker baskets that the Fuke wore over their heads, a symbol of their detachment from the world. (6295) \$65.00

139. **[Japanese Music].** Kakyoku sarae kô. Tenpô 13 (1842). 11.5 x 18 cm. Collection of songs, with many fine illustrations, some in color, by Matsukawa Hanzan (1818 - 1882). Approx. 500 pp, each printed on both sides. In a large block binding, possibly lacking outer wrappers. A very rare collection of songs to be played by koto and shamisen. (4673) \$850.00

140. **[Japanese Music]** . Vintage Postcard Photograph of Ainu Mukkuri Player. An unusual vintage postcard (9 x 14 cm) photograph of a traditional Ainu musician playing the Mukkuri, a Japanese instrument indigenous to the Ainu. Made from bamboo, approx. 10 cm long and 1.5 cm wide, the Mukkuri is similar to a Jew's or jaw harp, the sound produced by pulling the string and vibrating the inside. (6294) \$40.00



141. **[Japanese Music] Kunisada aka Toyokuni III. (1786-1865)** . Japanese woodblock print in colour depicting samisen (stringed instrument) and shakuhachi (wind instrument) players in a domestic setting. Ca. 1861, number twelve of the series "36 Beautiful Women of Yoshiwara." 357 x 243 mm. Slightly worn, one corner partially torn and with backing affixed, slightly creased, but overall fine.

Kunisada was the most prolific of all the Ukiyo-e artists. He studied under Utagawa Toyokuni (from which he adopted the "kuni" name) and excelled primarily as a designer of kabuki actor prints and portraits of women. He also designed a large number of shunga (erotica pictures) in book format. He was a noted poet and a member of a prestigious literary circle that included popular writers Shikitei Sanba and Santo Kyoden.

Kunisada supplanted his master's adopted son and son-in-law Toyokuni II in 1844 and due to this succession, he is widely referred to as Toyokuni III.

(5246)

\$400.00

142. **[Japanese Music] Kunisada II. (1823-1880)**. Japanese Woodblock Print in colour of a Female Shakuhachi Player. Ca. 1880. 372 x 246 mm. Slightly worn, with some minor worm holes, most well repaired.

Kunisada II was a pupil of Kunisada. He signed his prints with Baido Kunimasa III or Kunimasa, pupil of Kochoro. In 1846 he married his master's daughter, took the go Kunisada II and used with it the go of Kochoro and Ichijusai. About 1870, after Kunisada's death, began to use the go of Toyokuni IV. His prints, largely done in bright aniline colors, represent the embellished style of the late ukiyo-e period. (5245)

\$375.00

143. **Jeritza, Maria. (1887-1982)**. Signed Portrait. A fine signed postcard portrait of the great Moravian soprano, star in Vienna and at the Metropolitan, creator of important roles in Strauss, Janacek, Korngold, Wolf-Ferrari, Suppe. 9 x 14 cm and in very fine condition. (5746)

\$60.00

144. **Kempff, Wilhelm. (1895 - 1991)**. Signed Original Portrait. Unique signed charcoal portrait of the great German pianist. Boldly signed by Kempff and also by the well-known artist of the French post-impressionist art school "L'Ecole de Rouen," Pierre Le Trividic. Dated December 1, 1951 and in very fine condition. 4.3 x 7.1 inches (11 x 18 cm).

(5052)

\$350.00

145. **Klemperer, Otto. (1885-1973)** . Autograph Letter. A scarce early letter from the great conductor, addressed to Paul Bekker, influential German critic and writer on music, chief critic of the Frankfurter Zeitung (1911-1923) and Manager of the Municipal Theater Cologne. 1 page, in German. Dated March 17, 1920. In full:

"Sehr geehrter Herr Bekker! Ein freundliches Interesse Ihrerseits voraussetzend erlaube ich mir Sie zu fragen, ob Sie wohl in diesen Tagen Ihres unvorhergesehenen verlängerten Kölner Aufenthalts eine halbe Stunde Zeit finden würden, in der ich Ihnen meine neulich durch den Verlag überreichte Arbeit [eine instrumentale Messe] ein Mal vorspielen könnte. Ich würde mich sehr freuen, wenn sich mein Wunsch verwirklichen ließe und bitte Sie gütigst um ein Wort des Bescheides. Ihr Sie bestens grüßender, sehr ergebener Otto Klemperer."

["Assuming a friendly interest on your side, I take the freedom to ask you, if you might find a half hour time during your unexpected extended stay in Cologne, where I could play for you my work [an instrumental mass], which was recently handed to me by the publisher. I would be very happy, if my wish could be realized, and I ask you kindly for a word of communication. With best regards, yours truly, Otto Klemperer"] (1855)

\$300.00

146. **Klemperer, Otto. (1885-1973) [Ziegler, Richard. (1891 - 1992)]**. Klemperer probt die Johannespassion. Berlin: Self-published [Theia-Druck 6], 1931. First edition. 4to. 31 pp. Stiff green wrappers, bound with string as issued. Rare self-published volume of 30 reproduced drawings, some with typed captions, from German painter and graphic designer Richard Ziegler. The images, evidently accomplished from life, explore a rehearsal of Bach's St. John Passion by Otto Klemperer. Signed and dated [19]31 in ink on the final page.

In 1925, Ziegler settled in Berlin as a professional artist, and "joined "Novembergruppe," which, founded by the Expressionists at the end of World War I, attracted the Berlin Dadaists and subsequently became part of the Weimar Bauhaus. He left Germany after the Nazis came to power in 1933. (5867)

\$500.00

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147. **Kreutzer, Rodolphe. (1766-1831)** . 40 Études ou Caprices pour le Violon. Paris: Magasin de musique de Cherubini, Mehul, R. Kreutzer, Rode, Nicolo Isouard, et Boieldieu, [1807]. First edition, first issue. Dédiées à Monsieur le Comte | de Bondy, | par | R. KREUTZER | Premier Violon de Sa Majesté L'Empereur. [2], 51, [1] p. of music [page 49 and last page blank]; 34 cm. Engraved throughout, [PN] 411. The later ticket of Chez Imbault pasted over the original publisher's information and with the later stamp of J. Frey at the lower edge of the title page. Bound in full green cloth, gilt lettering on spine and front board. In very fine condition throughout. RISM K 2392.

Very rare. RISM records only 3 copies worldwide.

The French violinist and composer Rodolphe Kreutzer was one of the most famous and influential virtuosos of his time. From 1795 he was professor at the Paris Conservatory, and from 1801 to 1821 he was concertmaster and director of music of the Paris Opera. At this time, Kreutzer wrote about 40 operas and numerous works for violin. In 1803, he published together with Jacques Pierre Joseph Rode and Pierre Marie François Baillot the "Méthode de violon" ("System for the violin"), which soon after had become the official manual of exercises for the violin at the Paris Conservatory. Kreutzer befriended Ludwig van Beethoven during his visit to Vienna in 1798 and Beethoven later wrote that he was "a good and nice person, it was indeed a pleasure to spend time with him". Seven years later (1805), Beethoven dedicated his Violin Sonata in A Major, op. 47 to Rodolphe Kreutzer, now known as the "Kreutzer-Sonate".

"Kreutzer's 42 études ou caprices (originally 40) for unaccompanied violin occupy an almost unique position in the literature of violin studies; Kreutzer met the challenge of the modern violin by aiming partly at fluency in contraction and extension of the left hand. As Szigeti (1969) pointed out, extensions and unisons were easier on the old short-necked violin; in the 'practically unknown nineteen Etudes-Caprices ... it is obvious that the great teacher was already conscious of the need for the "opening up" of the hand'." (David Charlton, Grove Online)

(6014)

\$2,800.00

148. **Kreutzer, Rodolphe. (1766-1831)** . 40 Études ou Caprices pour le Violon. Paris: Chez J. Frey, [1812]. Second edition. Dédiées à Monsieur le Comte | de Bondy, | par | R. KREUTZER | Premier Violon de la Chapelle du Roi et Professeur de l'Ecole Royale de Musique. Nouvelle Edition revue et corrigée par l'Auteur. [2], 55, [1] p. of music. 34 cm. Engraved throughout. Bound in full green cloth, gilt lettering on spine and front board. In very fine condition throughout. RISM K 2393.

Very rare. RISM records only 1 copies worldwide, Worldcat recording one additional copy.

(6015)

\$1,500.00

149. **Kreutzer, Rodolphe. (1766-1831)** . 40 Études ou Caprices pour le Violon. Boston: Elias Howe, [ca. 1860]. 57 pp. Lithograph, [PN] 4652-55. Yellow publishers wrappers, reinforced with cloth at spine, in fine condition internally throughout. An early American edition.

(6016)

\$250.00

150. **Kreutzer, Rodolphe. (1766-1831)** . 40 Études ou Caprices pour le Violon. Paris: Chez J. Frey, [1812]. Third edition. Dédiées à Monsieur le Comte | de Bondy, | par | R. KREUTZER | Chevalier de la Légion d'Honneur. Troisième édition revue et corrigée par JH. Clavel son Eleve. [2], 55, [1] p. of music. 34 cm. Engraved throughout. Contemporary marbled boards with spine perished and thus loosely attached. Scattered foxing, three pages with paper reinforcements/repairs along outer edge, otherwise fine throughout. Not in RISM, though K2411 describes a similar "Troisième" edition edited by Clavel issued by B. Schott's Sohne (our copy by Frey who issued the second edition).

Very rare. Worldcat records 3 copies.

(6288)

\$700.00

151. **Kreutzer, Rodolphe. (1766-1831)** . 40 Études ou Caprices pour le Violon - Early Spanish Edition. [ca. 1830]. 55 pp. Engraved throughout, [PN] 197 F. An early Spanish language edition, with parallel texts in French and Spanish. The front and rear wrappers seemingly pasted over and transfer-stained with the multiple other texts including a much later title page for the Etudes leaving only the plate number as a clue to this edition and a manuscript note on the inner front wrapper, "quarante Études de Creutzer [sic] a M. Rogier." Scattered foxing, creasing, generally worn.

(6017)

\$200.00

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

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

Bound with:

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

(5974)

\$500.00

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

(1766)

\$350.00

154. **Kreutzer, Rodolphe. (1766-1831) [Braille Music]** . Études pour le Violon. 23 pp. An anonymously issued mid-19th century braille publication of the historic violin etudes by Kreutzer. Printed on thick gray paper, bound in marbled paper over cloth boards. In fine condition throughout and very unusual.

Shortly after he introduced his system of raised dots in 1825, the blind Frenchman, Louis Braille extended his revolutionary technique to include notation for mathematics and music. In 1829, he published the first book about his system, entitled Method of Writing Words, Music, and Plain Songs by Means of Dots, for Use by the Blind and Arranged for Them. (5969)

\$500.00

155. **Kreutzer, Rodolphe. (1766-1831) [Vieuxtemps, Henri. (1820-1881)]**. 42 Etuden oder Capricen für Violine. Neue...Ausgabe mit Fingersatz & Bogenstrich versehen von H. Vieuxtemps. Leipzig: J. Schuberth, 1866. 33 pp. Lithograph, [PN] 4246. Wrappers toned, reinforced with cloth tape at spine, tape remnants along inner front gutter, else fine. A rare edition with fingerings and bowings by one of the most important musicians of the 19th century.

As one of the greatest of all violin virtuosos, Vieuxtemps was compared to Paganini by both Schumann and Berlioz. As a composer, he was an important reformer of the concerto and in this regard, according to Grove, "can be compared to Liszt."

(6018)

\$250.00

156. **Kreutzer, Rodolphe. (1766-1831)**. Autograph Letter. 2 pp. Paris, May 15 (1815), to "Monsieur le Comte" (= de Montesquieu). A remarkable letter to one of Kreutzer's leading patrons, sending an excerpt [not included] of his opera "La Princesse de Babylonne", praising Montesquieu's tastes and thanking him for his support of the work which is dedicated to him, and anticipating a success at the coming premiere [on May 30, 1815 at the Paris Opera]. With a short note in an unidentified hand accepting the invitation to the premiere and the rehearsal. In very fine condition.

(6161)

\$850.00

157. **Le Roy, Hal. (1913 - 1985).** Signed Photograph. Original doubleweight photograph of the American dancer and actor who was a favorite during the height of the tap dance craze of the late 1920s and early 1930s. 8 x 10 inches, a superb image of Le Roy as he appeared, opposite Al Jolson and Dolores del Rio, in the 1934 film, "Wonder Bar."  
(4362) \$175.00

158. **Legrand, Paul. (1816 - 1898).** Signed CDV Photograph. A rare carte de viste photograph by Daligny of Paris, with a handwritten dedication and signature of the celebrated French mime as his signature character, Pierrot. Dedication to Madame Berthus dated 3 September 1859 or 1869, signed "P. Legrand". In good condition, with signature rather faded, some light scuffing and discolouring, two pin-holes at upper part of mount (marginally touching photo).

Born Charles-Dominique-Martin Legrand, he was a highly regarded and influential French mime who turned the Pierrot of his predecessor, Jean-Gaspard Debureau, into the tearful, sentimental character that is most familiar to post-nineteenth-century admirers of the figure. (4991) \$250.00

159. **Mahler, Gustav. (1860-1911).** 1910 New York Concert Program. Uncommon original 1910 program from a performance of Gustav Mahler conducting the Philharmonic Society which later became the New York Philharmonic. February 18, 1910. The program including the "Fantasy Overture" from "Romeo and Juliet" by Tchaikovsky; Debussy "Nocturnes"; Wagner "Eine Faust Overture" and "Siegfried Idyl"; and Berlioz "Carnaval Romain" Overture. 2 pages mounted to an album page and measuring 8 x 7 inches overall. Original programs from Mahler's short New York tenure are highly uncommon.

The 1909–10 New York Philharmonic season was long and taxing; Mahler rehearsed and conducted 46 concerts, but his programmes were often too demanding for popular tastes. (5296) \$500.00

160. **Massenet, Jules. (1842-1912).** Bronze Portrait Medal. Uniface medal by F. Focht, featuring a bust portrait of the composer with a figure playing a lyre and the composer's name inscribed in musical notes formed into letters. 50 mm. Unusual. (6013) \$150.00

161. **Massenet, Jules. (1842-1912).** "Manon" - Signed and Inscribed with AMQS to his Doctor. Paris: Au Menestrel, Heugel et Cie. Opéra comique en 5 Actes et 6 Tableaux. Piano-vocal score. 391 pp. Lithographed. [PN] H. et Cie. 7067 & G.H.1386. A remarkable copy, boldly inscribed in purple ink opposite the title page with an AMQS from ACT V, "à Mon cher et excellent Docteur + ami Dr. Poyet. Massenet. 1881. 1895." Quarter red leather, red marbled boards. Inner front joint splitting, overall strong and otherwise in very fine condition throughout.

The opera was first performed at the Opéra-Comique in Paris on January 19, 1884 with enormous success and has remained Massenet's most popular and enduring opera. (5430) \$1,000.00

162. **Mistinguett [Bourgeois, Jeanne.] (1875-1956).** Original 1910 Photograph. Provocative and rare original performance photograph of the great French actress and singer, shown in a stage routine with Fred Wright, both of them lying on their backs, legs fully up in the air! 10 x 15 cm, on thin photo paper, mounted to a slightly larger album page and in very fine condition.

Her risqué routines captivated Paris and she went on to become the most popular French entertainer of her time and the highest paid female entertainer in the world. In 1919 her legs were insured for the then astounding amount of 500,000 francs. (5735) \$150.00

163. **Mistinguett [Bourgeois, Jeanne.] (1875-1956).** Postcard Photograph. An unusual vintage French postcard photograph of the great French actress and singer, shown smoking a pipe! In very fine condition.  
(4861) \$50.00

164. **Mistinguett [Bourgeois, Jeanne.] (1875-1956).** Signed Photograph. Signed original Teddy Piazz photograph of the great French actress and singer, shown wrapped in an enormous fur coat. 18 x 24 cm, boldly signed and inscribed in blue ink and in very fine condition.  
(6022) \$250.00

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

166. **Nevada, Emma. (1859 - 1940).** Signed Visiting Card. Original printed visiting card, signed and inscribed by the great American 19th century soprano on both sides to Mr. Mackenzie and signed "E.Nevada Palmer." 2.5 x 4 inches, in good condition. Florence [c.1890-1900]. Née Wixom, later Nevada-Palmer, she was celebrated for her performances in operas by Bellini and Donizetti and the French composers Ambroise Thomas, Charles Gounod, and Léo Delibes. Considered one of the finest coloratura sopranos of the late 19th and early 20th centuries, her most famous roles were Amina in La Sonnambula, and the title roles in Lakmé, Mignon, Mireille, and Lucia di Lammermoor. (4334) \$165.00

167. **Nin, Joaquin. (1879 - 1949).** Signed Photograph. Large signed Studio Lorelle of Paris photograph of the Spanish-Cuban pianist and composer. 22.5 x 29 cm, crease in upper left margin, small tear to right margin, else fine and boldly signed in purple ink.

A student of Moritz Moszkowski, he toured as a pianist and was known as a composer and arranger of popular Spanish folk music. Nin was a member of the Spanish Academy and the French Legion of Honor and, with singer Rosa Culmell, was the father of Thorvald Nin, composer Joaquin Nin-Culmell, and writer Anaïs Nin. (5794) \$400.00

168. **Nureyev, Rudolph. (1938-1993).** Large Signed Photograph. Stunning original 11 x 14 inch color photograph of Nureyev and Fonteyn, boldly signed by Nureyev. Very fine. (4393) \$500.00

169. **Oistrakh, David. (1908-1974).** Autograph Letter. Interesting autograph letter from the legendary violinist to the composer Valerian Mikhailovich Bogdanov-Berezovsky (1903 - 1974). 2 pp. July 4, 1938, Leningrad. In part: "Forgive me that I forgot to answer your letter. This happened because the letter lay quietly in the mailbox at the door of my apartment in Moscow while I recovered at this time at the Datscha...I am happy that you have the intent to finish a whole series of pieces for violin. It pleases me even more that you want me to perform your new works if I haven't played the Tanzewalnaja Suite so far..." Letters from Oistrakh are rather uncommon.

A critic and composer, Bogdanov-Berezovsky entered the Petrograd Conservatory in 1919, where he was influenced by a circle of young fellow-composers that included his friend Shostakovich. At this time he also established himself as one of the city's leading music critics. After graduating in 1927 he was a propagandist for contemporary music, both Western and Soviet, working closely with Asaf'yev and others. In 1940 he published his "Opernoye i baletnoye tvorchestvo Chaykovskogo" and "Sovetskaya opera" and was appointed principal teacher of the history of Soviet music at the Leningrad Conservatory. (5194) \$400.00

170. **Parker, Dorothy. (1893 - 1967).** Signed Letter. A remarkable and humorous letter from the American poet and satirist, best known for her wit, wisecracks, and sharp eye for 20th century urban foibles. 1 page, typed on her personal letterhead, signed "Dorothy Parker" in bold black ink. Undated and addressed "Dear Harold." In full: "I am horrified to think what a pig I have been about writing, but it honestly is not reflection of lack of thought or love. I have been busy teaching a class at Cal Tech. The term just ended and I am celebrating my manumission by writing to you. The students there are a grievous lot, hopeless, unattractive, and not even young. I threw my hands up the second week when one of the brighter lights defended Peyton Place as a work of substance and value. The one advantage though of having to deal with such primitive little shits is that they don't ask stupid questions about the Algonquin. They have apparently never heard of the hotel or me. I have been in touch with Leah Salisbury and she is very high on your new book. I would like to review it when the time comes, which better be soon. I don't know how much longer they will put up with my inconstancy at the magazine. Alan is looking forward to your visit. If he were here now, I know he would send you his abiding and unconditional love. He and Ross went to town to look for some lumber, bery butch of them both. Yours, Dorothy Parker." (5382) \$1,600.00

171. **Pasternack, Josef Alexander. (1881 - 1940).** Large Signed Photograph. A rare and attractive signed photograph from the well-known Czech-born conductor and composer in the first half of the 20th century. An original doubleweight sepia matte Freulich of NY photograph, signed and inscribed on the mount: "To Mrs. Orasky in gratitude and friendship, Josef A. Pasternack. New York 1915." Edges of mount nicked and somewhat creased, slightly trimmed along bottom margin, overall fine.

Hired as a violinist and later first viola at the Metropolitan Opera in 1902, he was chosen by Toscanini to be Assistant conductor there in 1909. In 1911 he returned to Europe as Conductor of the Bremen Opera, but the Metropolitan asked for his release and he returned to the Met as a Conductor for 1911-13. During the period 1913-26, he was Conductor of the Century Opera Company in New York, the Chicago Symphony Orchestra, the Boston Symphony Orchestra, and the Philadelphia Philharmonic Society, where he introduced Marian Anderson as the first African-American singer to perform there. Starting in 1916 he also was Musical Director of the Victor Talking Machine Company (later RCA Victor) with Rosario Bourdon, where likewise he (Pasternack) introduced Marian Anderson, and the Stanley Company of America, owned by Warner Brothers. In his role at Victor and with several orchestras he made recordings and conducted programs for many famous singers of the day, most notably Enrico Caruso, and directed many of the famous musicians of the day, including Fritz Kreisler and Jascha Heifetz. From 1928 until his death in 1940 he conducted orchestras for NBC in the days of live radio, including a show with Nelson Eddy and The Carnation Contented Hour. He composed songs and music for motion pictures and radio, and wrote the lyrics for "Taps".

The present image is signed in pencil by the photographer, Jack Freulich, who was chief portrait photographer for the New York office of Underwood & Underwood and was later a cinematic still photographer for Universal Studios. (4458) \$165.00

172. **Pavlova, Anna. (1881-1931).** Signed Photograph. Vintage signed sepia postcard photograph, an elegant full length image of the legendary ballerina standing en pointe before a large wicker trunk bearing her name. Photograph by Abbe of Paris. Signed by Pavlova in bold, dark blue fountain pen ink with her name alone to the lower white border. Three minor corner creases, otherwise very fine. (5260) \$650.00

173. **[Porter, Cole. (1891-1964) ].** 1932 Transatlantique French Line Liste des Passagers. An unusual piece of ephemera, being a 1932 passenger list from a French cruise ship, listing, among others, Cole Porter as a passenger. An attractive small volume, in fine condition. (5999) \$75.00

174. **Porter, Cole. (1891-1964) .** Bingo Eli Yale. New York: Jerome H. Remick, 1910. First edition. Upright folio. 5 pp. Light staining along left third, pages disbound, edges creased or with small tears reinforced with tape. In unfortunate condition, but nevertheless a very rare example of one of the composer's earliest published songs.

"Porter enrolled at Yale in 1909 at 18...and became a campus hero as a sophomore with Bingo, Eli Yale. The Yale Daily News had sponsored a competition for a new football song (Down the Field referred to the great Tackle Jim Hogan, who had since graduated), and Porter's contribution was outstanding in its avoidance of verse that could become dated. The song also was decidedly easy to memorize:

Bingo! Bingo!  
Bingo! Bingo! Bingo!  
That's the lingo....

Introduced near the end of Yale's undistinguished 1910 football season, Bingo became an instant campus favorite when it was sung at baseball games the following spring. It was even published by Remick, the leading New York sheet-music company." (Robert Cantwell, "Sing a Song for Alma Mater," Sports Illustrated, 9/6/76) (6271) \$400.00

175. **[Porter, Cole. (1891-1964) ].** COLE PORTER: The Life That Late He Led. University of Southern California, 1967. First edition. 8vo. A transcript of a February 12, 1967 symposium on the composer / lyricist. The program participants included Fred Astaire, Gene Kelly, Frank Sinatra, Ethel Merman, and Alan Jay Lerner. Includes all the speeches, song lyrics and events of the evening from beginning to end. 43 pp. Stapled red softcover binding, edges lightly worn, overall fine. Scarce. (4628) \$250.00

176. **Porter, Cole. (1891-1964)** . "Kiss Me Kate," SIGNED. Rare original program book from the National Company tour of Porter's celebrated musical, boldly signed on the cover by the composer, "Best wishes from Cole Porter." Scattered light spotting to the covers, otherwise fine. 9 x 12 inches.

Structured as a play within a play, where the interior play is a musical version of Shakespeare's The Taming of the Shrew, "Kiss Me, Kate" was Porter's biggest hit and the only one of his shows to run for more than 1,000 performances on Broadway. It won the first Tony Award presented for Best Musical, in 1949. (5005) \$1,600.00

177. **Porter, Cole. (1891-1964)** . Program From Porter's First NYC Show, "See America First." Rare Scrapbook page with the cast and credits page, as well as the cast list, list of scenes and musical numbers performed from the March 28, 1916 Opening Night performance (with the date having been underlined in pen and "Opening Night" written in pen below the date) of the comic opera "SEE AMERICA FIRST" at Maxine Elliott's Theatre in NYC where it opened on March 28, 1916, closing after only 15 performances. Music and Lyrics by Cole Porter (his Broadway debut). 9.25 inches x 13.75 inches and has the cast and credits page, cast list, list of scenes and musical numbers performed pasted to the left of the scrapbook page, with 2 promotional clippings from "See America First" pasted to the right of the scrapbook page. Some wear to scrapbook, the program itself mostly fine, pasted down. (6044) \$125.00

178. **Porter, Cole. (1891-1964)** . "Red Hot and Blue" - Rare Pre-Broadway Tryout Program. October 19th, 1936 playbill from the six-night, Pre-Broadway engagement of the Cole Porter, Howard Lindsay and Russel Crouse musical comedy "Red, Hot and Blue!" at the Shubert Theatre in New Haven, Connecticut. The production would officially open October 29th, 1936 at the Alvin Theatre in New York City and run for 183 performances, starring Ethel Merman, Jimmy Durante and Bob Hope in what had been one of the most publicized billing disputes in Broadway history. All three wanted top billing and finally agreed to formatting their names in the now familiar "X" above the title, as shown in the program here.

16 page playbill measures approx. 6 x 9 inches and includes full production credits, cast list, synopsis of scenes, list of musical numbers, schedule of upcoming attractions etc. (5640) \$150.00

179. **Porter, Cole. (1891-1964)** . Two Original 1953 Photographs. A wonderful pair of original doubleweight glossy 8 x 10 inch photographs of Porter visiting the set during the filming of MGM's 3-D film version of his "Kiss Me, Kate." One featuring Cole Porter & Dorothy Kingley and the other featuring Cole Porter, Kathryn Grayson and Howard Keel. Both in very fine condition. (5578) \$200.00

180. **Porter, Cole. (1891-1964)** . Two Rare Childhood Photographs, c. 1893. A pair of rare photographs of the great composer/lyricist as young boy, 11 x 13 cm. Though the prints are not dated, they were likely printed in the 1950s from the originals. (1576) \$125.00

181. **Porter, Cole. (1891-1964) & Hart, Moss. (1904-1961)**. Original Photograph, 1935. Oversize photograph of the great composer/lyricist seated at the keyboard with the important playwright/director. 10 x 13 inches. Small tear at right, edges lightly dinged, white paint highlighting (for reproduction in newspaper) around Porter's head. Still, a striking and large image.

From around the period of their only collaboration, on "Jubilee" which opened at The Broadway Theatre on October 12, 1935 and ran for 169 performances. It starred Mary Board as Queen of England and the 14-year old Montgomery Clift as Prince Peter. (4430) \$150.00

182. **Porter, Cole. (1891-1964) [Kern, Jerome. (1885-1945)]** . Autograph Letter regarding Jerome Kern. Original letter from Cole Porter, written beginning on the cover and continuing across seven pages of a Polish jazz program from 1937. Dated Sept. 7 and addressed "Dear Henry," the letter concerns Jerome Kern's music and is from the personal files of Kern, acquired by descent through his daughter's estate. While we are uncertain of the identity of the addressee "Henry," it is clear he was an intimate of Kern's to whom he passed this letter.

"Wrzesien Program Atrakcji. 1937. 'Casanova' Krakow, UL. Florianska L. 32. [with inset image on cover of trumpet virtuoso, Ady Rosner]." 12 pp. Oblong, 19.5 x 14.5 cm. Porter's letter, in full:

"Sept 8 - Dear Henry ----> Believe it or not, but this is the hottest swing band I've heard in Europe. And when they play Jerry Kern, they go sweet + clean and turn on their strings and it makes me very proud of Jerry. First read this [arrow pointing to an acrostic advertisement poem in Polish for the 'Casanova' club], then listen to the selections! 1). 'San Francisco.' 2). 'Swing, Swing, Everybody Swing.' 3). 'Sweet Sue.' 4). 'A Fine Romance' 5). 'It's a Sin to Tell a Lie.' 4). [sic] 'Tony's Wife.' (Over) 5). 'She Shall Have Music.' 6). 'I'll Take the South.' 7.) The Caberet begins with Bianka Krolikowna (acrobatic dance) followed by (over) 8.) A Tango 9.) Bianca Krolikowna (waltz taps) 10). 'The Way you Look Tonight.' 11.) 'You.' 12). Bianka Krolikowna (polka) 13). 'Merry Widow Waltz.' 14). A Tango from White Horse Inn 15). Bianka Krolikowna (Oriental Dance) 16). 'Did I Remember?' 17). 'Let's Face the Music + Dance.' 18). Bianka Krolikowna (adagio dance) 19). 'I've got you Under My Skin.' (over) 20). Bianka Krolikowna (Berceuse with Your old friend, Cole)"

Porter's letter is dated Sept 8, 1937, just six weeks before he was involved the horse riding accident which would crush his legs, leaving him mostly crippled and in constant pain for the rest of life. This enthusiastic and charming letter from Europe is apparently unrecorded and is certainly one of the most remarkable associations between these two giants of American popular music.

(5332)

\$3,000.00

183. **Porter, Cole. (1891-1964) [Merman, Ethel. (1908-1984)]** . "Music & Lyrics: Volume II," Ethel Merman's copy with Presentation letter. New York: Chappell Music Company, 195. First edition. 319 pp. Large softcover volume. Some water staining to lower portion of covers, letter and bottom of a few pages, mostly fine. With presentation letter, 10/7/75 stapled to first free endpage from Lee Snider, editor of Chappell Music. In full: "Dear Miss Merman, Inasmuch as Cole Porter was very much a part of your career, I thought it would please you to have a copy of Chappell's newly published book The Music & Lyrics of Cole Porter Volume II. I'm sure you will note that many of the shows with which you were associated are represented herein. Having long been a great Ethel Merman fan, I am pleased to send you this book in the hopes that you will find it to your liking."

A remarkable association copy, formerly in the library of the great American actress of stage and film musicals, well known for her powerful voice, often hailed by critics as "The Grande Dame of the Broadway stage."

(4616)

\$175.00

184. **Presley, Elvis. (1935-1977)**. Enormous Signed Photograph in his Famous Gold Suit. An "Elvis Exclusively on RCA" promotional display standee that was used in record stores in the 1970s but which shows Elvis in his famous gold lamé suit in 1957, as seen on his album "Touch of Gold." The iconic image was inscribed by Elvis at a Las Vegas concert, "To Janet Nancy Carol Judy Pat and Catherine from Elvis Presley." Measuring an astonishing 28 x 21 inches, this is perhaps the largest and most visually striking Elvis signed photograph ever to be on the market.

Elvis first wore the gold lamé suit on March 28, 1957 during a performance at the International Amphitheater in Chicago. He wore the complete suit (jacket, pants, belt, tie and shoes) just two more times, in St. Louis the next night and later in the week in Toronto. (5597)

\$9,500.00

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

\$350.00

186. **Robinson, Bill "Bojangles." (1878-1949)**. Signed 1939 "Hot Mikado" Program. Fine original signed program cover from the great dancer/performer in the 1939 hit show, produced at the New York World's Fair. Boldly signed and inscribed, light fold and edgewear, else fine. (5172)

\$350.00



187. **Robinson, Bill "Bojangles." (1878-1949) & Louis, Joe. (1914 - 1981).** Original Photograph. Highly unusual original 1935 photograph of the great dancer and the great boxer. The caption affixed to the verso reports that "The famous 'Brown Bomber' recently started training for his forthcoming bout with Max Baer. His training, however, was unique, for Bill Robinson, famed colored tap dancer, supervised. The purpose, according to Bill, was to improve Joe's footwork. Here they are seen in Detroit, Mich. 8 /14/35." Scattered edgewear and creases, else fine. (5869) \$175.00

188. **Rodgers, Richard. (1902-1979) [Halsman, Philippe. (1906 - 1979)].** Original Photograph. An intimate 8 x 10 inch black and white doubleweight photograph of the American composer and his wife, by the important photographer Philippe Halsman. Stamped by the photographer on the verso and dated 1950. In very fine condition. (5756) \$300.00

189. **Rodgers, Richard. (1902-1979) & Hammerstein, Oscar. (1895-1960).** "THE KING AND I," Piano-Vocal Score. New York: Williamson Music, 1951. First edition. Upright score, in paper binding printed in red and blue. 198 pp. With slight edge wear to covers and spine, but still very bright and internally very fine throughout. Fuld p. 494. Rare.

Based on the book "Anna and the King of Siam" by Margaret Landon, the musical opened on Broadway in 1951 and was the sixth collaboration for the team of Rodgers and Hammerstein. It ran for 1,246 performances, winning the Tony Award for Best Musical, among other awards. It spawned numerous revivals and a popular 1956 film version, starring Deborah Kerr, Yul Brynner and Rita Moreno. (5144) \$350.00

190. **Rodgers, Richard. (1902-1979) [Shacklock, Constance. (1902 -1979)].** Signed Letter regarding "Sound of Music" 1 page. On personal letterhead. July 31, 1962. Signed "Dick." 10.5 x 7.5 inches and in very fine condition. Sold together with the original transmissal envelope. In part: "I can't begin to tell you how happy your letter has made me. It brought back to me the happy moments of my work with London company of 'The Sound of Music'. I've had very few associations in my theatrical life that have been quite so gratifying as my one with you and I treasure it."

An interesting letter to the celebrated English contralto who, after more than a decade of roles with the Covent Garden Opera Company and with other companies and on the concert stage, performed for six years in The Sound of Music in London as the Mother Abbess. (5770) \$350.00

191. **Rogers, Ginger. (1911-1995).** Early Signed Photograph. A very fine original 8 x 10 inch photograph, ca. 1945, boldly signed in green ink by the Academy Award-winning American film and stage actress, dancer and singer. Stamped by the photographer John Miehle on the verso and in very fine condition. (2778) \$185.00

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

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

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

193. **Ruth, Babe. (1895 - 1948).** "Babe's Musical Bat" - 1920's Musical Baseball Bat Harmonica. Rare souvenir from the 1927 World Series between the New York Yankees and the Pittsburgh Pirates, a wooden bat-shaped harmonica embossed on the barrel "Babe's Musical Bat." The instrument has 5 holes which will play 10 notes and was manufactured by F. A. Rauner, Klingenthal. A similar example is found in the Alan G. Bates Harmonica Collection in the National Music Museum. Slightly rubbed, overall fine. (5857) \$600.00

194. **Ruth, Babe. (1895 - 1948).** Group of Four Original Photographs. An interesting group of images of the Home Run King, as follows:

1. 1926 photograph of Ruth shown "in the sweatbox in New York gymnasium, where he has been training for a month" to take "eight inches off waistline." Trimmed to 7.5 x 9 inches, corners chipped, some painted highlighting for reproduction in the Chicago Tribune from whose archives this was acquired. Newspaper clipping affixed to verso.

2. 1931 doubleweight candid photograph of Ruth playing golf. Trimmed to 7 x 9.32 inches. An attractive image, with corners chipped and stamps on the verso.

3. 1932 photograph of Ruth on a hunting trip. "His batting eye peeled for ducks - Babe Ruth and his trusty gun are in the boat with Waldron Bailey, well known North Carolina novelist, at Camp Bryan, near New Bern, N.C. There the Yankee Slugger is enjoying one of his favorite sports - aside from baseball. Trimmed to 7 x 8.5 inches, press clipping on verso from the Chicago Tribune from whose archives this was acquired.

4. 1926 photograph of Ruth "showing the boys how to bat at Mills Stadium." Trimmed to 8 x 10 inches, some creasing and chipping with small loss along bottom edge, but still an attractive image. From the archives of the Chicago Tribune.

(6308)

\$400.00

195. **Saint-Saëns, Camille. (1835-1921).** Autograph Musical Quotation. Neatly penned AMQS from an unidentified composition, four measures signed "C. Saint-Saëns 1906." 1 page, 21 x 7 cm. In fine condition, with one vertical crease and neatly mounted to another page.

Autograph musical quotations from the influential French composer are quite uncommon. (5461)

\$700.00

196. **Saint-Saëns, Camille. (1835-1921).** Six études pour le piano, Nr. 5 - Prélude & Fugue, Op. 52. Paris: Durand, Schoenewerk & Cie, [ca. 1885]. First edition. Upright folio. 9 pp. [PN] 2339 (5). Original printed wrappers, titlepage printed in pale green and purple. Wrapper edges rough, reinforced at spine with archival tape, ownership signature of composer F. Stuart Mason, else fine. (6276)

\$45.00

197. **Schoenberg, Arnold. (1874-1951).** [Modern Psalms, op.50c] Moderne Psalmen. Die Skizzen zum ersten Psalm. Partitur nach den hinterlassenen Skizzen Schoenbergs herausgegeben von Rudolf Kolisch. Mainz: 1956. [Ms. Arnold Schoenberg Institute, University of Southern California, Los Angeles]. 23 x 30, upright & oblong cm, 15, 56 with 34, 22 pp. Halftone of all the autograph sketches as well as the full texts of the poems, together with full transcriptions. Introduction in German. Wrappers, with handsome protective folder in quarter linen.

(5995)

\$85.00

198. **Schoenberg, Arnold. (1874-1951).** Suite für Klavier [Suite for piano] op. 25. Vienna: Universal Edition, XII, 1925. First Edition, second issue. 24 pp. [PN] 7627. A somewhat later issue of the first edition, published in the same year. Original pale green wrappers bound into full black cloth. Ex-library with usual labels and stamps to inner boards and endpages, the score itself affected only by a small dry stamp to the title and otherwise in very good condition throughout. Rufer p. 25-27; Ringer p. 315; Schönberg-Interpretationen I, p. 377; BSB 14, 5767; CPM 50, 389.

"Schönberg probably meant the first version of the Prelude and the Intermezzo of the Suite Op. 25 from summer 1921 to say that he had 'found something that will ensure the supremacy of German music for the next hundred years' (as his pupil Josef Rufer recorded; several other sources have also preserved his dictum) – and he was right, despite the irony that remark may contain – the "method of composing with twelve tones related only to one another" was to leave its mark on the music of the 20th century in the most diverse ways." (Eike Fess, Arnold Schoenberg Center) (6281)

\$135.00

199. **Schuricht, Carl. (1880-1967).** Large Signed Photograph. Signed candid photograph of the German conductor and composer, warmly inscribed to the violinist, Emma Louise Odum, "the most gifted pupil of the goddess of goddesses...with all our admiration and all our gratitude." 14 x 11 inches and in very fine condition.

(4134)

\$200.00

200. **Segovia, Andres. (1893-1987).** Signed Photograph. A beautiful signed photograph from the beloved classical guitarist, shown with his guitar. Inside of a 1986 London Wigmore Hall concert program (complete), signed and inscribed in bold black ink. Very fine. 21 x 29.5 cm. (4604)

\$175.00

## Spring 2011

201. **[Simone, Nina. (1933-2003)]**. Original 1959 Herb Snitzer Photograph. Silver gelatin print, stamped on the verso and titled in ink. 8 x 10 inches and in very fine condition. An unusual and attractive original 1959 photograph by celebrated Jazz photographer, Herb Snitzer, of Nina Simone in her Philadelphia apartment, reflecting in a mirror.

Snitzer's images have graced the covers of many albums over many decades and his works are in the collections of major museums. He worked for Life, Look, The Saturday Evening Post, Fortune, Time and other national magazines and was Photography and Associate Editor of America's Leading Jazz Magazine, Metronome, which enabled him to meet and photograph and become friends with many of the great jazz musicians of that era.

(5391)

\$650.00

202. **Simone, Nina. (1933-2003)**. Signed Photograph. Vintage signed and inscribed 8 x 10 inch Maurice Seymour photograph showing Simone in a head and shoulders pose, signed in fountain pen ink across a clear area of the background, "To Craig, Sincerely, Nina Simone." Scarce, particularly so in vintage signed photos. A reasonably heavy crease runs horizontally across the image, just touching part of the signature, although this detracts little from the overall appearance. (4848)

\$800.00

203. **Sinatra, Frank. (1915-1998)** . Autograph Signature and Photograph. Boldly penned vintage blue ink signature on an off-white album page. 5 x 6 inches and in very fine condition. Nicely matted with a striking reprint color photograph to 14 x 18 inches [can be shipped unmatted for International customers].

(4865)

\$500.00

204. **Sinatra, Frank. (1915-1998) [Davis Jr., Sammy. (1925 - 1990)]**. Signed Birthday Card to Sammy Davis. Card written on "Mr. and Mrs. Frank Sinatra" stationery: "Dear Smokey - We send you love wishing you a happy day!" Signed "Barbara & Blue Eyes." The card was written some time after 1976, as it is signed by Sinatra's fourth (and final) wife, Barbara Marx. 3 3/8 by 4 3/4 inches. A nice association between two members of the so-called "Rat Pack" of the 1960's. (4905)

\$350.00

205. **Sinatra, Frank. (1915-1998) & Garland, Judy. (1922 - 1969)**. Original Photograph. Original candid photograph of Garland and Sinatra, ca. 1945. 8 x 10 inches, stamps on the verso, in very fine condition. (5792)

\$175.00

206. **Sinatra, Frank. (1915-1998) & Presley, Elvis. (1935-1977)**. Original Photograph. A highly unusual photograph of the Sinatra and Presley with an unidentified companion. 8 x 10 inches, in very fine condition.

(4453)

\$100.00

207. **Stockhausen, Karlheinz. (1928 - 2007)**. Autograph Letter and Composition Directions. An autograph letter signed by Karlheinz Stockhausen ("St."). In full, "Dear Robert, here are: 1)List of players for STOP and YLEM. 2) Plan for orchestra (2 parts of program), Jan 1st 1973, Yours St." Together with three facsimile printed sheets containing the information referred to by the composer in his note, one marked in red ink by the composer, "Letzte Korrektur!" ["Last Correction!"] In very fine condition, and sold together with the original envelope, hand-addressed and signed by the composer ("Stockhausen"). (5001)

\$375.00

208. **Stravinsky, Igor. (1882-1971)**. Apollon Musagète. Ballet, Réduction pour Piano à 2 mains par l'Auteur. Berlin: Éd. Russe de Musique, [1928]. First edition. 32 pp. de Lerma A6, p. 6; Kirchmeyer 48-1, p. 310. Original printed wrappers, with ownership signature and small abrasion at upper right corner. Some splitting of block from wrappers along inner front gutter, else fine.

Written in 1927-1928 as a show case for Serge Lifar, its Paris performance on 12 June 1928, with choreography by Georges Balanchine, was a landmark event. Stravinsky later described this collaboration with Balanchine as one of the most satisfying of his artistic life. (6264)

\$250.00

209. **Stravinsky, Igor. (1882-1971)** . Autograph Musical Quotation, "Petrouchka." Superb AMQS, two measures from "Petrouchka" on stationery from the Dolder Grand Hotel of Zurich, accomplished in blue ink, signed and dated 1968. 5.75 x 4 inches overall, staple holes around periphery of sheet, scarcely affecting the appearance, otherwise fine, clean condition. An uncommon quotation from one of the composer's most popular and enduring works! (5613)

\$1,800.00

210. **Stravinsky, Igor. (1882-1971).** Chronicle of My Life, SIGNED. London: Victor Gollancz, 1936. First English edition. 8vo. 286pp. First published in French in two volumes. Illustrated by 6 full-page illustrations, 3 by Picasso, 1 by Jean Cocteau, 1 by Igor Stravinsky and the frontispiece by Theodore Stravinsky. Boldly signed and inscribed in red ink on the title page, Hollywood July 5/57. Spine extremities chipped, front joint a little weak, frontis starting to separate from block, otherwise fine. (4323) \$650.00

211. **Stravinsky, Igor. (1882-1971) .** Pétrouchka : ScènesBurlesques en 4 tableaux. Partition. Berlin: Edition russe de musique, [1912]. First miniature edition. 8vo. (14.5 x 21 cm). 156 pp. [PN] 348. Hirsch, II 905; de Lerma P15-3, p. 60. Rare first miniature edition of the full score, published at the time of the conductor's score. Fragile wrappers present but heavily chipped, front wrapper reinforced around edges with archival tape, spine cover perished and rear wrapper affixed with tape. Paper and glue remnants along inner gutter of first and final pages, otherwise clean throughout.

The first edition of Petrushka is one of the rarest of Stravinsky's scores.

The ballet Petrushka, commissioned by Diaghilev for the Ballets Russes, was first performed at the Theatre du Chatelet in Paris on June 13, 1911 and was an immediate sensation with the public and the critics. The ballet had begun in Stravinsky's mind as a "picture of a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." Soon Diaghilev had convinced the young composer to turn the work into a ballet score. Benois was chosen to be his collaborator in the libretto, Fokine and Nijinsky became involved, and the bizarre tale of three dancing puppets--Petrushka (a folk character in Russian lore), the Ballerina and the Moor--brought to life in a tragic tale of love, would soon become one of the most acclaimed and performed of ballet masterpieces. (6273) \$850.00

212. **Stravinsky, Igor. (1882-1971) [Maureen A. Carr (Editor)].** Stravinsky's Histoire Du Soldat: A Facsimile of the Sketches. A-R Editions, 2005. 359 pp. 11.9 x 8.8 x 0.7 inches. This edition contains all of the existing musical sketches for Stravinsky's Histoire du soldat (1918), representing over 250 facsimile pages from the combined holdings of the Paul Sacher Stiftung (Basel) and the Rychenberg Stiftung in Winterthur. With supporting commentary by Maureen A. Carr, Philippe Girard, Alain Rochat and Noël Cordonier. Edges and spine slightly worn, pen marks on upper and lower fore-edges, generally very good. (6253) \$100.00

213. **Stravinsky, Igor. (1882-1971) [Pergolesi, Giovanni Battista. (1710-1736) ].** Pulcinella. Ballet avec Chant d'après Giambattista Pergolesi. London: J. & W. Chester, 1920. First edition. 86 pp. [PN] 9707. Original textured brown wrappers, perfectly preserved in full cloth binding. Title page somewhat toned, else very fine throughout. Complete Catalogue, p. 18; Kirchmeyer 34-1; de Lerma P60, p. 71.

Pulcinella is a ballet by Igor Stravinsky based on an 18th-century play, the character Pulcinella originating from Commedia dell'arte. The ballet premiered in Paris on 15 May 1920 under the baton of Ernest Ansermet. The dancer Léonide Massine created both the libretto and choreography, and Pablo Picasso designed the original costumes and sets. It was commissioned by Sergei Diaghilev. (6265) \$300.00

214. **Stravinsky, Igor. (1882-1971) [Pergolesi, Giovanni Battista. (1710-1736) ].** Two First Editions from Pulcinella. Two First editions of Stravinsky works for piano from Pulcinella, after Pergolesi. Both from the library of Beethoven scholar and conductor, Elliot Forbes, and signed by him in the upper cover corners.

1. Scherzino from Pulcinella for Pianoforte. London: J & W. Chester, 1920. 4 pp. [PN] 2128. Original gray printed wrappers, 1 inch tear from left edge extending throughout, else fine. deLerma P65, p. 73.

2. Gavotta con Variazioni from Pulcinella for Pianoforte. London: J & W. Chester, 1920. 6 pp. [PN] 2129. Original gray printed wrappers, 1 inch tear from left edge extending throughout, else fine. deLerma P64, p. 72. (6262) \$100.00

215. **[Stravinsky, Igor. (1882-1971)] Ramuz, Charles-Ferdinand. (1878 - 1947).** Souvenirs sur Igor Strawinsky. Lausanne/Paris: Librairie Gallimard/Éditions Mermoud, 1929. First edition. 8vo. 106 pp. With 6 "hors-texte". Limited edition on Miliani paper, number 568 of 800. Bringolf 37. Wrappers toned, else fine.

The Swiss writer C.F. Ramuz wrote the libretto for Stravinsky's 1918 "L'histoire du soldat." (6254) \$100.00

Spring 2011

216. **Strouse, Charles. (b. 1928).** Autograph Musical Quotation, "The Sun'll Come Out." Fine AMQS in the hand of the composer, the most famous song from his 1977 Tony and Grammy Award-winning musical, "Annie." Boldly penned on a card with a printed keyboard and music motif. An ideal example, in very fine condition.

(5030)

\$175.00

217. **Tauber, Richard. (1891 - 1948).** Large Signed Photograph. Original photograph of the Austrian tenor, one of the greatest singers of the 20th century. Boldly signed and inscribed on the mount, and dated 1925. Photograph by Residenz Atelier Wien, some silvering around margins, but overall fine. Photograph measures 15.5 x 22 cm, mounted to 23.5 x 33.5 cm overall. (3589) \$350.00

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

219. **Thibaud, Jacques. (1880-1953) [Prokofiev, Serge].** 1919 Recital Program. Original 1919 recital program from the great French violinist. The program from His Majesty's Theatre in London, included works by Lalo, Schumann, Beethoven and others. The verso features an description of Prokofieff's upcoming recital, listing him as "The great Russian composer and pianist, modernist and futurist." Folds, else fine. (5500) \$50.00

220. **Toscanini, Arturo. (1867-1957).** AMQS "Iberia." An unusual autograph musical quotation, signed ("Arturo Toscanini"), in blue ink. 1 page, oblong 11 x 18.5 cm. Dated "Boston 7-1-921," four bars from Debussy's "Iberia," marked "Allegro." Three-hole punches along top margin, not affecting and otherwise fine. Sold together with a vintage 8 x 10 inch glossy photograph.

Toscanini's recordings of "Iberia" and other works by Debussy made with the NBC Orchestra, are regarded as definitive by many listeners. (4297) \$650.00

221. **Viardot, Paul. (1857 - 1941).** Autograph Letter. An undated lette from the French violinist and musicologist, son of the great soprano, Pauline Viardot-Garcia and the writer and director of the Théâtre Italien, Louis Viardot.

1 page, 8vo. To an unnamed correspondant. In French, in full: "Chere Mademoiselle. 1 page, in French: "Dear Miss, I am in despair! Arriving at home, I find a letter telling me that I have to go to a meeting tonight concerning serious matters. Besides, Mariotti is not free either. I believe, it would be better to have our party beginning of next week. / Thousand regards (Fur Krissa) and regrets – From your very devoted Paul Viardot."

A pupil of Léonard, Viardot was a successful virtuoso violinist and also occasionally conducted at the Paris Opéra. Among his compositions are two violin sonatas and a piano trio. His writings include Histoire de la musique (Paris, 1905), Rapport officiel (mission artistique de 1907) sur la musique en Scandinavie (Paris, 1908) and Souvenirs d'un artiste (Paris, 1910). He was the dedicatee of Fauré's A Major Sonata of 1875/6.

(4129)

\$75.00

222. **Viardot, Pauline. (1821-1910).** Autograph Letter. A kind autograph letter from the great singer, graciously declining an invitation to attend "the private theatricals," noting that "professional occupations prevent me from having that pleasure." On her personal letterhead, addressed "Dear Miss Simpson." 1 page. 30 Devonshire Place, Portland Place. January 7, 1871. Signed in full, "Pauline Viardot." In fine condition with the usual folds, some scattered stains and corner tears and mounting traces.

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

(4869)

\$300.00

223. **Viardot, Pauline. (1821-1910).** Autograph Letter and CDV Photograph. A kind note from the great singer, graciously declining an invitation to attend a concert. Sold together with a fine portrait CDV by Pierre Petit. A few scuffs on the photograph.

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

(943) \$350.00

224. **Viardot, Pauline. (1821-1910).** Autograph Letter on Visiting Card. An short note from the great singer, neatly penned on her visiting card. Declining an invitation to attend a concert by Monsieur Falaber (?) due to illness. In very fine condition.

(4506) \$250.00

225. **Viardot, Pauline. (1821-1910).** Original CDV Photograph as Orpheus. Choice Carte-de-Visite Photograph of Viardot, a full-length standing pose in costume as Orpheus in Gluck's *Orfeo et Euridice*, by Disderi, Paris. Some toning to outer top margins, otherwise in very good condition.

(5629) \$300.00

226. **Viardot, Pauline. (1821-1910).** Portrait Medal by Kautsch. A rare medal commissioned by the students of Viardot in honor of her 80th birthday. A fine bronze medallion portrait of Viardot head and shoulders in profile with her name in capitals around the circumference, signed by the artist, Heinrich Kautsch (1859 - 1943). The obverse is inscribed 'A Pauline Viardot ses élèves, ses amis pour son 80me anniversaire', with a star radiating from the top, a female seated on the ground, with a lyre, laurel and tragic mask. 70 mm. Andorfer & Epstein 819. (6251) \$750.00

227. **[Viardot, Pauline. (1821-1910)] Costa, Michael. (1808-1884).** *Eli*, an Oratorio. Inscribed by the Composer to Pauline Viardot. London: Addison, Hollier & Lucas, 1856. First edition. *Eli*, an Oratorio. (First Performed at Birmingham Musical Festival, August 29th 1855). The words selected and written by William Bartholomew. The Music composed and dedicated to Her Most Gracious Majesty Queen Victoria. Piano-Vocal Score (12 x 15 inches). 192 pages. Later marbled boards, half brown leather, with raised spine label printed in gold ("*ELI* / Michael Costa / Inscribed to Pauline Viardot"). In very fine condition. Inscribed by the composer on the title page to the great soprano, Pauline Viardot.

The oratorio of "Eli," the text taken from the first book of Samuel, and adapted by William Bartholomew, was first performed at the Birmingham Festival, Aug. 29, 1855, under Costa's own direction, with Pauline Viardot, Clara Novello, Sims Reeves and Carl Formes in the principal parts.

Meyerbeer, whose music for the 1862 exhibition Costa conducted, called him "the greatest chef d'orchestre in the world," and Costa led many of London's leading musical organizations for a period of nearly 50 years. It was he who introduced authoritative conducting with a baton, where previously orchestras were chiefly led by the principal violinist or soloist. As conductor of the Italian opera at King's Theatre, "the press almost immediately praised the discipline and ensemble of his baton-conducted band and hailed the improved standard of the orchestral playing (deplored a few years before by Spohr, Fetis and Meyerbeer)...When he resigned from the theatre (now Her Majesty's) in 1846, Costa took 53 of its 80-member orchestra with him and founded the Royal Italian Opera in the following year at the newly renovated Covent Garden Theatre. In 1846 he also accepted the conductorship of the Philharmonic Society, stipulating absolute control over the orchestra....As conductor of the Sacred Harmonic Society from 1848 until its dissolution in 1882, he directed the first years of the mammoth triennial Handel Festivals at the Crystal Palace from 1847 to 1880, including the centenary festival." (Grove Online)

(1165) \$900.00

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

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

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

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

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

229. **[Viardot, Pauline. (1821-1910)]. Rossini.** "Le Comte Ory," Pauline Viardot's Copy. Paris: Troupenas, [1828]. Opéra en deux actes, avec accompagnement de Piano Forte. Title; catalogue; 258pp. [PN] 308. Upright folio. Violet crushed silk velvet boards, relief-stamped and stamped with gold and with the initials "P.V.G." in gold on the front cover. From the Collection of Pauline Viardot. Light scattered foxing throughout, worn at head and foot of spine, joints a little weak, overall fine. This type of fine binding, notoriously fragile, is seldom encountered on large scores in this condition.

"Edition Nicolo" was published by the music editor Troupenas, a close friend of Rossini. It was Pauline Viardot's father, Manuel Garcia, who in 1819 brought Rossini to the French public, through his celebrated production of the Barber of Seville.

(3964)

\$2,600.00

230. **[Viardot, Pauline. (1821-1910)] Saint-Saëns, Camille. (1835-1921).** Autograph Note Regarding Viardot. A brief but wonderful autograph note, signed "C. Saint-Saëns," without date. In French: "Don't fail to come. Mme Viardot is going to sing Delilah." 1 page, 12mo. Mounted to a slightly larger page.

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

(5192)

\$750.00

231. **[Viardot, Pauline. (1821-1910)] Viardot, Louis. (1800-1883).** Autograph Letter. An interesting autograph letter from the French journalist who abandoned his position as director of the Théâtre des Italiens in Paris in 1840 in order to devote himself fully to tending the career of his wife, a great soprano Pauline Garcia. One page, dated September 16, 1847. In fine condition, addressed on the verso to the music publisher Escudier. In French, concerning a tour and stating that Pauline will not sing in London nor elsewhere in England before the month of May. Usual folds, else fine. (3762)

\$125.00

232. **[Viardot, Pauline.] Turgenev, Ivan. (1818 - 1883).** Terres Vierges - INSCRIBED. Paris: J. Hetzel et Cie, 1877. First French edition. 5 x 7.5, 352 pages. Original printed wrappers finely bound into three-quarter crimson leather over red marbled boards. Signed and inscribed on the half-title page, in French (translated): "To Mr. Jules Claretie a tribute from the author." In very good condition, with scattered foxing to signed page, light rippling to fore-edges, and a bit of light rubbing to boards.

A remarkable copy from the highly influential Russian author, signed and inscribed to Jules Claretie (1840 - 1913), an important French literary figure and director of the Théâtre Français. A prolific critic, Claretie also wrote libretti for three of Massenet's operas (La Navarraise, Thérèse, and Amadis).

Though Pauline Viardot was married to Louis Viardot, the Russian novelist Turgenev fell passionately in love with her after hearing her rendition of The Barber of Seville in Russia in 1843. In 1845, he left Russia to follow Pauline and eventually installed himself in the Viardot household, treated her four children as his own, and adored her until he died. She, in turn, critiqued his work and through her connections and social abilities, presented him in the best light whenever they were in public. The exact status of their relationship is a matter of debate. (6225) \$2,800.00

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

234. **Vieuxtemps, Henri. (1820-1881).** Signed Photograph. Rare twice-signed and inscribed CDV photograph of the great violinist who has boldly signed the recto in full, signing again and inscribing the verso "A Monsieur Lenormand, souvenir amical, St Louis 1871." Issued by Blanche of Anvers, 4.1 x 2.5 inches (10.5 x 6.5 cm) and in very fine condition.

Vieuxtemps was one of the most important musicians of the 19th century. As one of the greatest of all violin virtuosos, he was compared to Paganini by both Schumann and Berlioz. As a composer, he was an important reformer of the concerto and in this regard, according to Grove, "can be compared to Liszt." (5849) \$1,500.00

235. **Webern, Anton. (1883 - 1945).** Drei Gesänge aus Viae Inviae, Op. 23 - Signed and Inscribed to Josef Polnauer. Vienna: Universal Edition, 1936. First edition. Folio. 12 pp. [PN] 10255. The titlepage signed and inscribed in 1936 by the composer to Josef Polnauer (1888 - 1969), composition student of Schoenberg and a fierce supporter of Mahler and the new Viennese composers. In the original printed wrappers, light staining and wrinkles to covers, otherwise in very fine condition throughout.

The Three Songs from 'Viae inviae,' Op. 23 (1933 - 34) was Anton Webern's first published set of lieder in twenty-five years. The songs - "Das dunkle Herz," "Es stürzt aus Höhen Frische," and "Herr Jesus mein" - are settings of poems by Hildegard Jone, the writer whom Webern considered closest to himself in terms of artistic outlook. "The composer's earlier songs are largely characterized by their transparent structures; his settings of Jone, however, have an almost sprawling, instinctual quality, requiring an even more acute ear to detect variation and reprise in their construction. Jone's poems are longer than the texts Webern normally used, and the songs are likewise of a larger—though by conventional standards, still quite modest—scope. At nearly three minutes in length, the first song of Op. 23 is the longest in Webern's catalogue." (All Music Guide)

A famous story of Polnauer at a Schoenberg premiere: "Mahler was in the audience and next to Mahler was sitting a very remarkable person...by the name of Josef Polnauer. Mahler was very disturbed by the shouted invectives of a person behind him in the audience...so Mahler turned around and said, 'you are not supposed to hiss when I applaud.' To which he answered back quite brazenly, 'I hiss also at your unprintable symphonies!' Whereupon, Polnauer let it fly - he gave it to him - whereupon the attacked person brought out a knife and sliced Polnauer's face open, and he carried the scar with great pride to the end of his days." (Joan Allen Smith, "Schoenberg and His Circle") (5953) \$3,600.00

236. **Webern, Anton. (1883 - 1945) [Krasner, Louis. (1903 - 1995)].** Quartett für Geige, Klarinette, Tenorsaxophon und Klavier. Op. 22. Partitur. EX-LOUIS KRASNER. Vienna: Universal Edition, 1932. First edition. Folio. 3 pp. [PN] 10.050. The titlepage with the ownership signature "Krasner" of the renowned American violinist who premiered the violin concertos of Alban Berg and Arnold Schoenberg and who was a close associate of Webern (who conducted him in the British premiere of the Berg Concerto in 1936). Wrappers somewhat worn, else fine throughout. (6257) \$300.00



237. **Wilde, Oscar. (1854 - 1900)** . Autograph Signature Ensemble. Precise ink signature, "Oscar Wilde," on an off-white slip, nicely matted with a reproduction photograph of the Irish writer and leader of the Aesthetic Movement, author of *The Picture of Dorian Gray*, *The Importance of Being Earnest*, *The Happy Prince*, etc., whose career and health were shattered by his imprisonment on charges of sodomy. (5843) \$1,500.00

238. **Wilde, Oscar. (1854 - 1900) [Baker, Charlie.]**. "Oscar Mazurka" - Original Sheet Music with Mounted Photograph. Cincinnati, Ohio: F. W. Helmick, [1882]. First edition. Scarce original sheet music, including a mounted original photograph of Wilde in an attractive printed frame. 6 pp. First interior leaf of music partially torn (but fully present) and heavily creased, toned, but otherwise fine. Very scarce.

Wilde first came to America on a lecture tour arranged by the English impresario, Richard d'Oyly Carte (of Gilbert and Sullivan fame), arriving on the SS *Arizona* on January 3rd, 1882. On a gruelling schedule, Wilde lectured in a new town every few days and though the tour was originally planned to last four months, it was continued for over a year. Though his press reception was hostile, Wilde's popularity among his audiences inspired the publication of several works like the present one, trading on his commercial success. (5469) \$500.00

239. **Zweig, Stefan. (1881-1942)**. Brennendes Geheimnis [Burning Secret] - SIGNED. Leipzig: Insel, [no date, ca. 1930]. [91. - 110. Tausend]. Boldly signed and inscribed by the Austrian writer who became one of the most highly regarded men of letters writing in German between the wars. Zweig was also a prolific autograph collector and his massive collection of musical and literary manuscripts resides at the British Library. Zweig and his wife, who left Europe together in 1940, committed suicide in 1942, largely in desperation over the horrors continuing in their homeland.

78 pp. 12mo. Full red leather in original paper wraps. Inscription in purple ink, on the endpage verso opposite the title: "Professor Dr. Arthur Burchard / in herzlichem gedenken / Stefan Zweig." In very fine condition.

*Burning Secret* is set in an Austrian sanatorium in the 1920's. A lonely twelve-year-old boy is befriended and becomes infatuated by a suave and mysterious baron who heartlessly brushes him aside to turn his seductive attentions to the boy's mother. (3858) \$400.00

240. **Zweig, Stefan. (1881-1942)**. Sternstunden der Menschheit : Fünf historische Miniaturen [The Tide of Fortune] - SIGNED. Leipzig: Insel, [no date, ca. 1940]. [56. - 70. Tausend]. 78 pp. 12mo. Original red printed boards. Signed in purple ink, on the first free endpage, "Stefan Zweig." Spine somewhat worn, else fine.

Zweig's five historical portraits in miniature is among his most celebrated works. The third of these portraits, "Georg Friedrich Handels Auferstehung" captures the moment of inspiration which resulted in the composer's *Messiah*. (3859) \$400.00