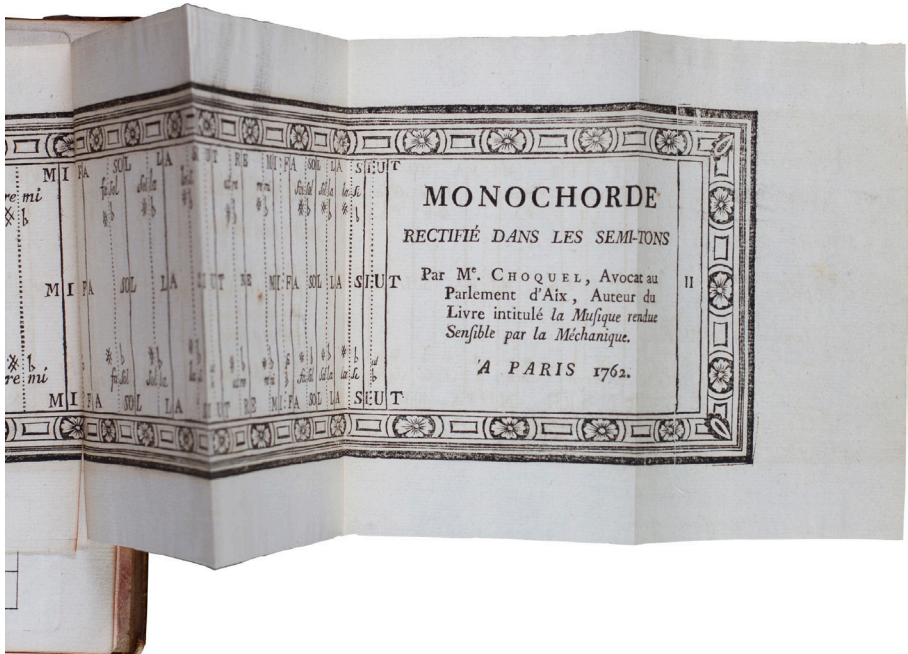


Mille Septante Books



Catalogue No. 1

42 music related items in chronological order

November 2024

Mille Septante Books

Brooke Ferguson & Stefan Huber

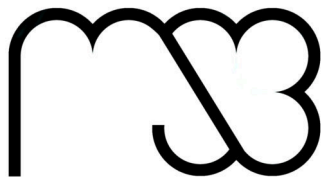
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1. [CHOQUEL, Henri-Louis]. La musique rendue sensible par la mécanique, ou Nouveau système pour apprendre facilement la musique soi-même. Paris, Christophe Ballard, 1762. 8vo, contemporary full leather, title piece and decorations to spine, [6] + 19 + 14 + 213 + [1] + [4] pp., 2 folding plates, musical scores in text; nice copy, wear to spine extremities, light rubbing and scuffing to binding

Second edition, three years after the first edition of 1759. In this work Henri Louis Choquel (ca. 1702 – 1767) presents the pendulum-metronome, a mechanical device by which a student learns time-beating patterns by tracing his hand along a rope. Choquel's instrument was the earliest mechanical device to correlate time-beatings physically with musical activity. His text is aimed at the musical beginner. He mentions in the foreword how valuable and irreplaceable that lessons with an experienced musician are, but suggests, for self-study or if no teacher is available, to make use of mechanics like the monochord for the pitches and the pendulum for the tempos. Nice copy of this early do-it-yourself manual for aspiring musicians in the Baroque era.

650 euro

OBSERVATIONS

S U R

LA MUSIQUE,

ET PRINCIPALEMENT

S U R L A

METAPHYSIQUE DE L'ART.

Naturâ ducimur ad modos. (Quint. inst. orat.).



A P A R I S ,

Chez P I S S O T , Père & Fils , Libraires ,
Quai des Augustins.

M. D C C. L X X I X.

2. CHABANON, Michel-Paul Guy de. Observations sur la musique et principalement sur la métaphysique de l'art. Paris, Pissot, 1779. 1 volume, 8vo, contemporary half leather, xx + 215 pp.; very good condition, upper headband missing and a corner of boards damaged, gilt title on spine erased, small hole to the spine, small tear in corner of the flyleaf and pages 43 and 71

First edition of this work by Michel-Paul Guy de Chabanon (1730-1792), violinist, composer and man of letters. Chabanon played an essential role in the evolution of the aesthetics of music thanks to two works: Observations sur la musique (1779) and On Music Considered in Itself (1784). A supporter of the harmonic theories of Jean-Philippe Rameau, he is best known for his refusal of musical mimesis and for his separation of music and language. Chabanon is strongly opposed to "song being the imitation of speech" or an embellished declamation. In doing so, he wrote down one of the first – if not the first – aesthetic theories of musical autonomy and made him a precursor of modern conceptions on the nature of music.

Bound with:

-[BARTHÉLEMY, Jean-Jacques]. Réflexions sur la musique théâtrale, adressées au Rédacteur des articles Opéra dans le Journal de Paris. Naples and Paris, 1781. (4)-36 pp.

First edition of this review of the book Observations on the music of Chabanon. Published anonymously but attributed to Barthélemy, the author of the text rejects the idea of autonomous music that Chabanon proclaimed and defends the classical tradition where music and text are inseparable.

-[Charles-Guillaume Leclerc]. Lettre à Monsieur de***. s.l., s.n., s.d.(1778). 59-(1, table) pp.

Charles-Guillaume Leclerc (1723-1794) is the author of various writings and in particular of this letter to the director of the Librairie, Monsieur Le Camus de Néville, against the decision of the Council of August 30, 1777 relating to "simple permission" which authorizes for a period of 5 years the printing of a "royalty-free" text upon payment but without guarantees of non-competition. Rare precursor text of literary property and counterfeits.

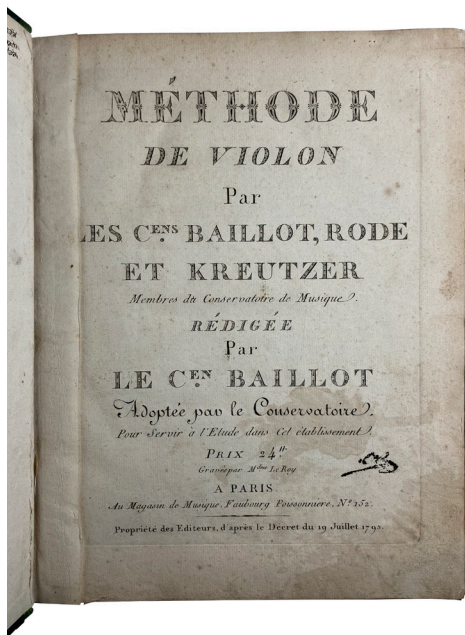
-> Interesting collection of texts paving the way for modern conceptions related to the aesthetics of music and intellectual property. Fresh copy in modest binding.

700 euro

3. CIMAROSA, (Domenico). Questo cor quest'alma mia. Paris, at M. Bailleux, 1781. 4to, folded sheets + loose sheets, 5 + 1 +1 +1 +1 +1 pp. (+ 2 pp. catalog I and II); good condition, old adhesive on the first page and some pencil marks to hide the words referring to the King

Scores and text of the title Questo cor quest'alma mia by Cimarosa published in the Journal d'ariettes Italiennes No. 62 (July 1781). The libretto is by Gaetano Roccaforte. Ten pages of engraved scores, for voice, violino primo, violino secondo, viola, basso, oboe, with Italian and French lyrics.

100 euro

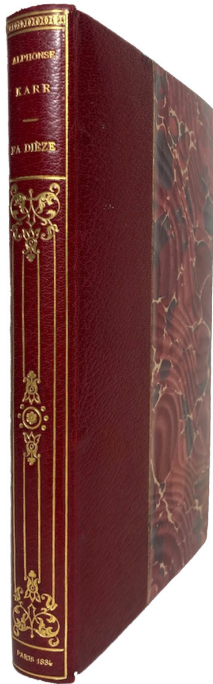


4. BAILLOT, Pierre/ RODE, Pierre/ KREUTZER, Rodolphe. Méthode de violon par les C.ens Baillot, Rode et Kreutzer, membres du Conservatoire de musique. Paris, Magasin de Musique, s.d. (1802). In-folio, original boards, 165 pp. + table; very good copy, spine cover lacking, clean interior

First edition of this famous violin method by Pierre Baillot (1771-1842), Rodolphe Kreutzer (1766-1831) and Pierre Rode (1774-1830). Baillot edited the text, while Rode and Kreutzer composed most of the exercises. The work consists of two parts, the first dealing with the 'mechanism of the violin' and the second with 'expression and its means'. The importance of this method is widely recognized: "The Violin Method of Pierre Baillot, Rodolphe Kreutzer and Pierre Rode has a lasting impact on the teaching of the instrument. Commissioned by the Paris Conservatory at its creation in 1795, like thirteen other instrument treatises, it aims to establish a teaching model and a unity in its principles. [...] In a France

where violin classes struggled to open in the provinces until the 1830s, Baillet's method offered teachers support bearing the prestigious endorsement of the Paris Conservatory, like that of the internationally renowned virtuosos and pedagogues who designed it. These reasons undoubtedly explain the long-term success of this work which has become a reference, with distribution in many countries and multiple translations." (Cécile Kubik, Notice of the Dictionary of composers' writings, <https://dicteco.huma-num.fr/fr/notice/29984>).

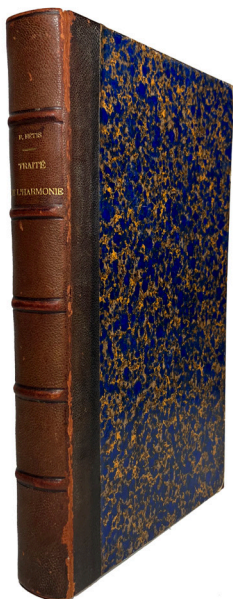
400 euro



5. KARR, Alphonse. Fa dièze. Paris, Librairie Abel Ledoux, 1834. 8vo, half red morocco binding, gilt titles and decoration to spine, top edge gilt, copy with large margins, original covers preserved, 326 pp. +10 pp. (Library Abel Ledoux catalogue from February 1834); excellent copy, slight rubbing at the corners

First edition (without limited numbered edition) of this novel by Alphonse Karr (1808-1890) which follows the life of a young prodigy pianist named Fa Dièze. Fa Dièze is considered one of the first novels to deal with classical music and has been praised for its realistic depiction of the musical milieu of 19th-century Paris. Enriched with two letters from the author. Important provenance: Duchess of Camastra (ex-libris), Henri M.J. Leclercq (ex-libris), Raoul Simonson (note on loose sheet). Beautiful but unsigned binding.

350 euro



- 6.** FÉTIS, François-Joseph. *Traité complet de la théorie et de la pratique de l'harmonie: contenant la doctrine de la science et de l'art.* Paris, Brandus et Cie, 1849. 8vo, green half leather binding, 275 pp. + 3 pp. table + 14 pp. Brandus et Cie catalogue; good copy, faded spine, light scattered foxing

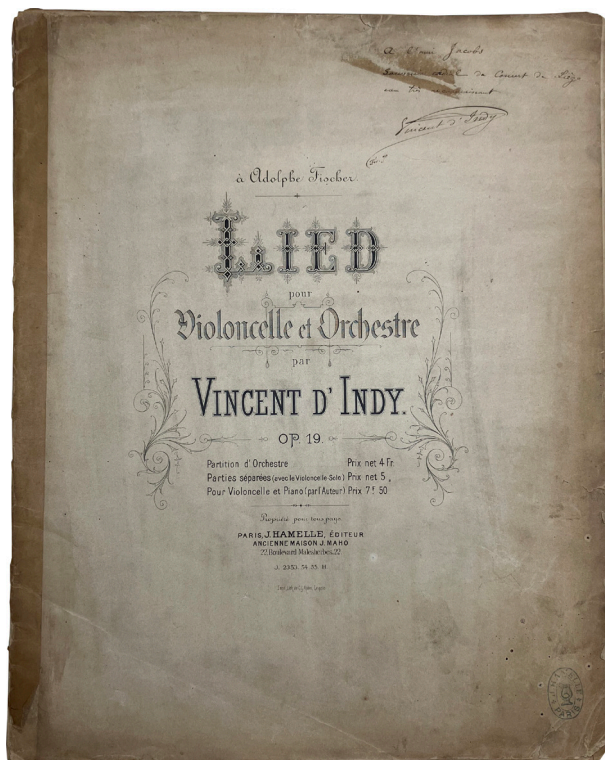
Fourth edition, revised, corrected and augmented with a philosophical preface and notes. With a dedicatory epistle to Madame Pleyel. A major figure in the musical life in Europe in the 19th century, François-Joseph Fétis (1784-1871) left his mark on every facet of the music of his time. In addition to his activities as a teacher and administrator, Fétis founded the *Revue musicale* in 1827, one of the main newspapers devoted to music. In 1832 he was one of the first to organise themed concerts with conferences dedicated to the rediscovery of music from the past, a practice that has become common today. The Royal Library of Belgium preserves Fétis' personal library, containing nearly 8,000 items.

120 euro

- 7.** HEEGMANN, Alphonse. *Examen de la théorie musicale des Grecs.* Lille, L. Danel, 1852. 8vo, blue cloth, gilt title on the spine, 79 pp.; beautiful copy, light foxing, ex-libris stamp on the title page and pages 3 and 17

Rare study on the music of the ancient Greeks. Extract from the *Memoirs of the National Society of Sciences, Agriculture and Arts, of Lille*, of which the author Alphonse Heegmann was a member. Illustrated with a folding plate.

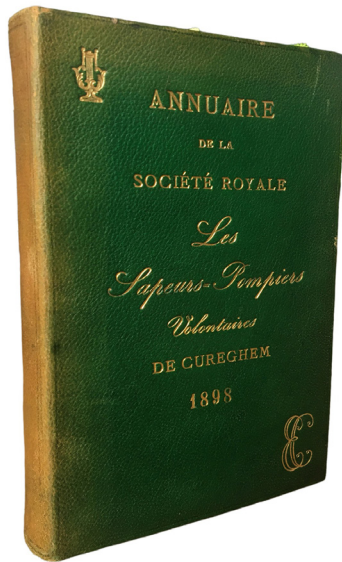
80 euro



8. D'INDY, Vincent. Lied pour violoncelle et orchestre. Op. 19. Paris, J. Hamelle, 1885. Folio, folded loose sheets in wrapper, 11 pp.; good condition, wrapper slightly worn with small tears and fragile spine, old restoration with adhesive on page 2

First edition. Autograph dedication of the composer dated February 1890. The Lied for cello and orchestra was first performed at the Société Nationale de Musique on April 18, 1885 and it is one of the first specimens of the branch of composition that d'Indy defended most assiduously throughout his career, that of symphonic music. d'Indy dedicated the score of his Lied to Adolphe Fischer (1850-1891), a Belgian cellist who had studied in Brussels with Adrien-François Servais and who founded, with Marie Bordes-Pène and the Belgian violinist Eugène Ysaÿe, a short-lived society of chamber music in Paris, the Société Moderne. D'Indy's relationships with many Belgian artists are also due to the fact that he was musical advisor to the Cercle des XX in Brussels and maintained a lively correspondence with its founder, the energetic lawyer Octave Maus, throughout his life.

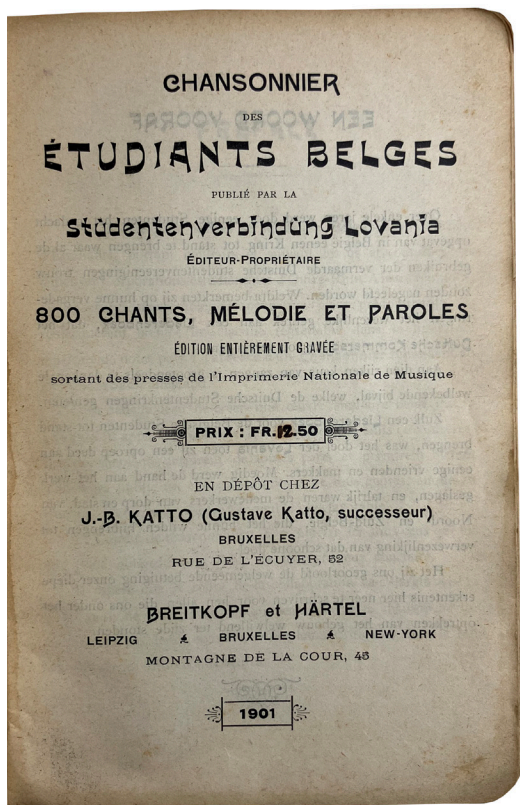
100 euro



9. FRAIKIN, Alfred / WAITTE, Charles. Annuaire de la Société royale Les sapeurs-pompiers volontaires Fanfare de Cureghem-Anderlecht. Bruxelles, Imprimerie H. Diez, 1898. 8vo, full green leather, gilt title and decorations to boards, gilt edges, borders decorated with gilt plant motifs, 9 folding plates and 1 folding map, 221 pp.; nice copy, light rubbing to binding, spine faded

Unique luxury copy on Japanese paper and signed by the members of the Board of Directors as a token of esteem to the honorary president Emile Carpentier, with the initials E.C. on the first cover. The industrialist Carpentier was alderman of public works and commander of the Anderlecht-Cureghem fire brigade between 1883 and 1888. The Cureghem fire brigade music corps was founded in 1858 in order to “strengthen the bonds of friendship between the inhabitants of the commune, cultivate the musical art and provide entertainment and recreation for its members and their families”. This directory is full of information on Cureghem and Brussels around 1900 with a presentation of the Society, a list of professions in Anderlecht, numerous illustrated advertisements, the museums and theatres of Brussels, etc. There are fold-out plans of the interior of the 9 theatres in Brussels. One of the signatures is by Jean Preckher, Belgian composer and director of the Society’s Music Committee. Binding signed by the Brussels bookbinder M. Dasset (Martial Dasset). Beautiful and interesting item from the Belle Époque in Brussels.

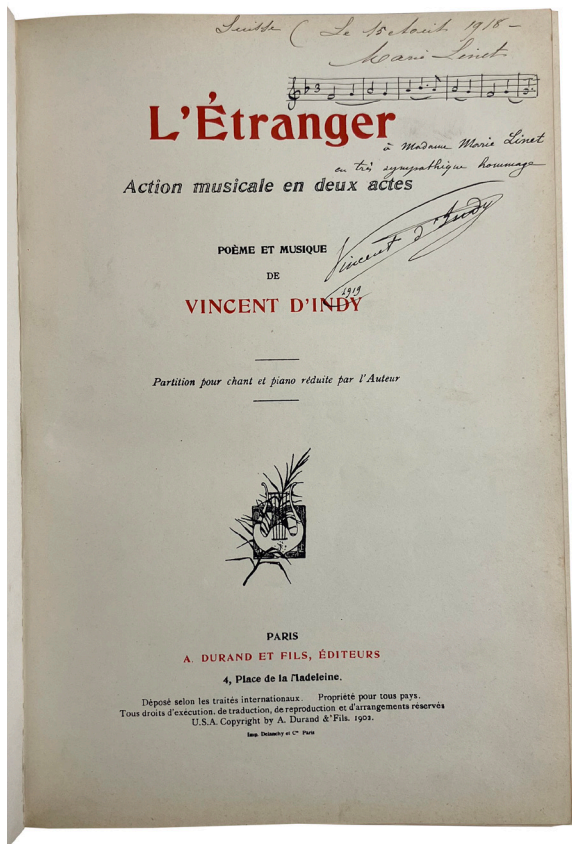
400 euro



10. [THIÉRY, Armand) . Chansonnier des étudiants belges. Brussel, Studentenverbinding Lovania, 1901. 1 vol., 8vo, original cardboard wrappers, 654 pp.; good copy, small restorations on the back, handwritten ex-libris

Rare copy of the *Liederboek der Belgische studenten*, a collection of student songs compiled by the Lovania Catholic Academic Association and written by Armand Thiéry, professor at the Catholic University of Louvain. Thiéry followed the example of the collections of German songs that he had known during his studies in Cologne. The book was published by Breitkopf and Härtel in Brussels and by Nova and Vetera in Leuven. It contains over 800 songs in French, Dutch, English and Latin and has had a major influence on student traditions, mainly in Leuven, and by extension in Flanders, Belgium and also the Netherlands. In this collection we find, among other things, the first publications of the songs *Le Chant des calottins* and *La Mère Gaspard*.

130 euro



11. D'INDY Vincent. L'étranger. Action musicale en deux actes. Paris, A. Durand et Fils, 1902. 4to, half-cloth, gilt title to spine, frontispiece, 200 pp.; very good copy, light staining to boards

First edition. With autograph musical manuscript signed and dedicated. *L'étranger* by Vincent d'Indy, with a libretto by the composer, was first performed on 7 January 1903 at the Théâtre de la Monnaie in Brussels. D'Indy, who wanted to attack the scientific materialism of his time, partly expresses his opposition to the realist doctrine of Zola and Bruneau. Frontispiece by José Maria Sert. Vincent d'Indy (1851-1931) is best remembered as an important and innovative teacher at the Paris Conservatoire and as co-founder of the Schola Cantorum de Paris. His students included Albéric Magnard, Albert Roussel, Arthur Honegger, Darius Milhaud and Erik Satie as well as Cole Porter.

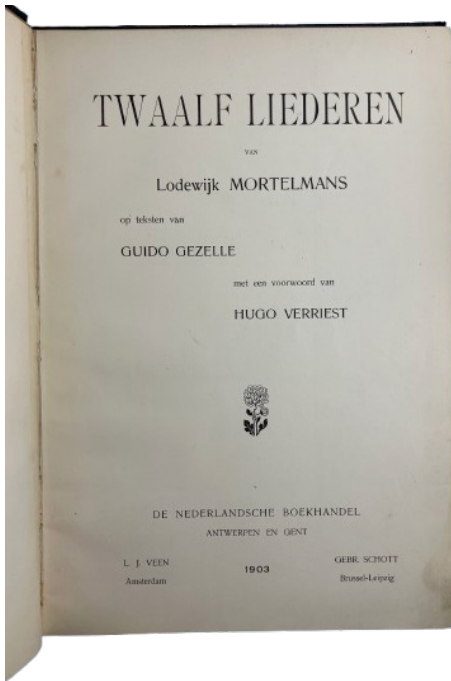
500 euro



12. GILSON, Paul. Prinses Zonneschijn. Sprookjesspel in 4 bedrijven. Gedicht van Pol de Mont. La princesse rayon de soleil. Légende féerique en 4 actes. Poème de Pol de Mont. Bruxelles, G. Oertel, 1903. 4to, original pictorial wrapper, 228 pp.; good copy, small loss at the bottom corner of the cover, uncut

First edition of the score for voice and piano of the opera Prinses Zonneschijn by Paul Gilson with a libretto by Pol de Mont. Autograph musical quotation signed and inscribed by Gilson to H. De Boeck. Although there are no commercially available recordings to date, Prinses Zonneschijn is today generally considered a rich multimedia chapter in Flemish opera. This is due to the multi-layered nature of the show: De Mont's nationalistically inspired efforts on a poetic and folkloric level, Gilson and De Mont's widely shared love of Wagner, the precision of the staging, but also the spectacular culture of the Belle Epoque. Paul Gilson (1865-1942), born and raised in Brussels, became a popular artist at the end of the 19th century. He was known as an erudite scholarly composer, orchestrator, theorist, critic, musicographer and educator. Although Gilson was never politically active and had no political goals in mind with his art, his work has been co-opted from a Flemish nationalist angle. This complex tangle of political manoeuvring surrounding Gilson's work and person only led him to compose less and less and focus more on theory and pedagogy.

180 euro



13. MORTELMANS, Lodewijk/ GEZELLE, Guido. Twaalf Lieder van Lodewijk Mortelmans op teksten van Guido Gezelle. Antwerpen, De Nederlandsche Boekhandel, 1903. 4to, soft binding in full black cloth, gilt title to spine and cover, not paginated; beautiful copy, annotations and translations into French with pencil

First and complete edition of 2 series of this collection of 12 songs by Lodewijk Mortelmans. With advertising brochure and errata from the first series. Preface by Hugo Verriest. Mortelmans' songs with texts by Guido Gezelle are among the best of what was written during these years in Flanders and earned him the honorary title of "Prince of Flemish song". Lodewijk Mortelmans (1868-1952) was a Belgian musician, composer, music teacher, conductor and organist. He is considered a central figure in the history of Flemish music. Sometimes called the Flemish Brahms, Mortelmans composed in a number of forms, including piano music and orchestral works, but he was most celebrated in his day for his art songs. With August De Boeck and Paul Gilson, he played a role analogous to that of Van Nu en Straks in literature: they opened the windows of romantic-bourgeois Flemish musical life to let the world in.

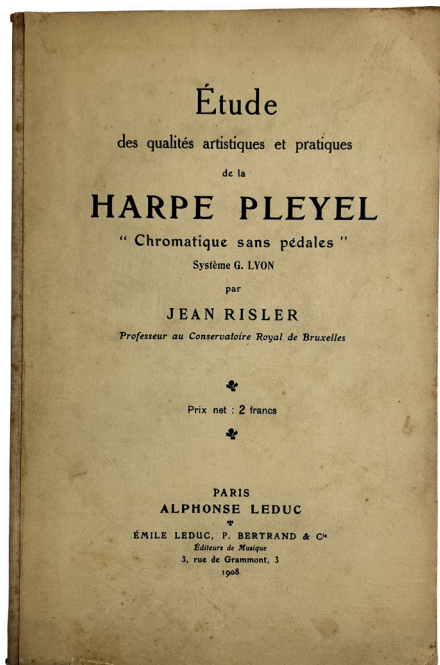
120 euro



14. VIEU, Jane. Arlette. Paris, C. Joubert, 1905. 4to, contemporary half percaline, 256 pp.; good copy, slight rubbing to the binding, contemporary advertisement for Jane Vieu glued to first pastedown

First edition of this operetta by Jane Vieu with a text by Claude Roland and Louis Buvet. Signed autograph inscription by Vieu and signed by Claude Roland. Arlette was first performed at the Théâtre Royal des Galeries Saint-Hubert in Brussels in 1904. Later, a severely modified British production, which ran for 260 performances, was produced by Ivor Novello and Guy Le Feuvre using only two songs by Vieu. The Stage's critic noted that these changes reduced the play from an operetta to a musical. Jane Vieu (1871-1955), born in Béziers, benefited from the musical encouragement of her mother, Marie-Élodie Fabre, pianist and teacher. She studied composition with Jules Massenet, counterpoint with André Gédalge and trained in singing with Marie Caroline Miolan-Carvalho. Vieu wrote more than 100 works including operatic, chamber, orchestral, piano and vocal music, often under the pseudonym Pierre Valette. Claude Roland is the pseudonym of Armand Tillet (1872 - 1946), a French playwright and songwriter.

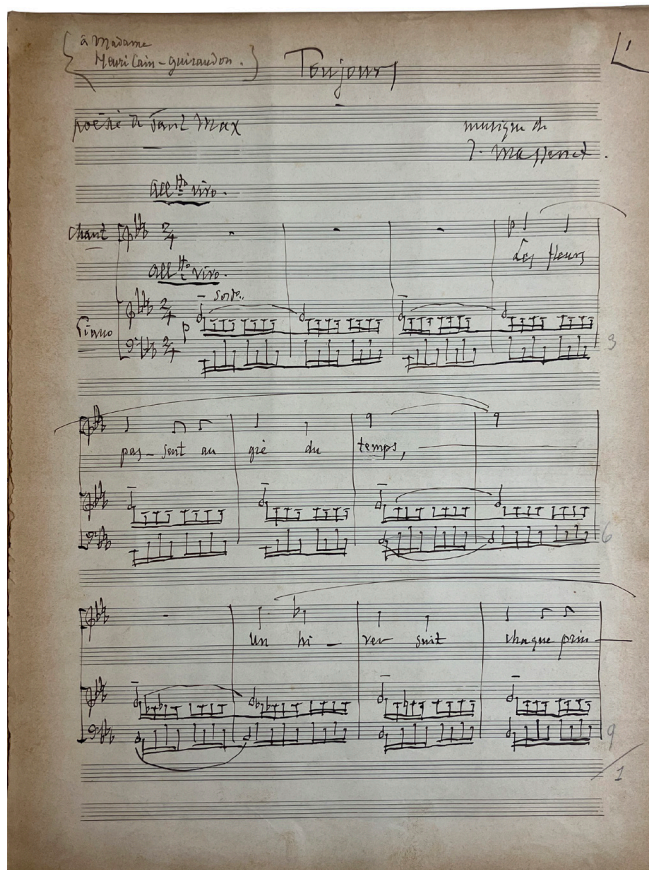
160 euro



15. RISLER, Jean. *Étude des qualités artistiques et pratiques de la harpe Pleyel*. Paris, Alphonse Leduc, 1908. Large 8vo, original paper wrappers, 88 pp.; good copy, light wear to cover, spotting to endpapers

First edition of this study on the Pleyel harp by Jean Risler (1865-1932), French harpist and harp teacher. The study includes technical methods, musical examples, illustrations and complete repertoire listings. Risler was the first to present the Pleyel harp at the 1897 International Exhibition in Brussels. In 1898 he opened the first chromatic harp class in Lille. François-August Gevaert, the director of the Royal Conservatory of Brussels, introduced the new instrument to the program of the conservatory, whose class he entrusted to Jean Risler in 1900. The composition of *Danse sacrée* and *Danse profane* by Debussy, financed by the Pleyel house to promote the chromatic harp, was notably intended for the Risler class exit competition of the year 1904. The chromatic harp class of the Royal Conservatory of Brussels, whose last teacher, a century later, was Francette Bartholomée, existed much more durable than its Paris counterpart, quickly threatened by Fauré's lack of enthusiasm for the instrument.

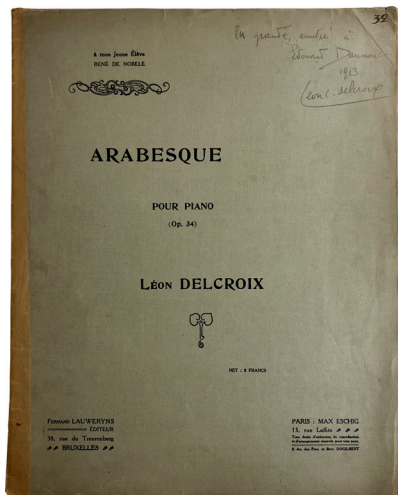
100 euro



16. MASSENET, Jules. Toujours - Autograph musical manuscript. Folio, loose sheets in folded cover, 8 ff. (4 sheets of music); very good condition, cover fragile

Signed autograph musical manuscript of the song Toujours by Jules Massenet, for voice and piano, inscribed on cover to Paul Max who wrote the text. The manuscript, complete and in black ink on 20-line paper, contains 60 measures and is dated at the end "Egreville, Sunday and Monday June 20 and 21, 1909". Massenet dedicated the song to Julie Giraudon (Madame Henri-Cain Giraudon), a singer at the Opéra-Comique whose husband Henri Cain wrote several opera librettos for Massenet. On the folder we find the title, the name of the author Paul Max, his address, and the copyright. Paul Max (1884-1945) is a Belgian poet, lyricist, journalist, writer and theatre director.

3000 euro

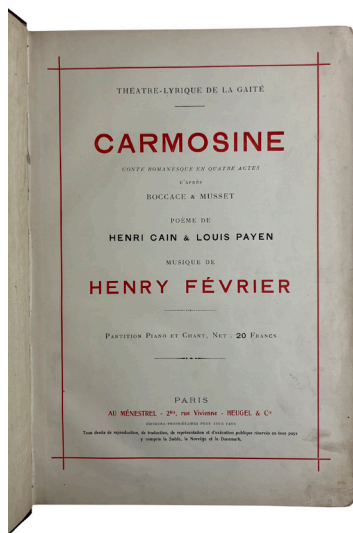


17. DELCROIX, Léon. Arabesque pour piano (Op. 34). Brussels/ Paris, Fernand Lauweryns/ Max Eschig, n.d. (1910). Folio, folded sheets, 5 pp.; good condition, slight wear to cover

First edition, with autograph inscription from the composer. Score dedicated to musician René De Nobele. Léon Charles Delcroix (1880-1948) is a Belgian composer. He studied piano with Józef Wieniawski, organ with Alphonse Mailly and composition with Eugène Ysaÿe in Brussels and Vincent d'Indy in Paris. Between 1909 and 1927 Delcroix directed theater orchestras in Belgium and later devoted

himself to composition. He is also the author of Joseph Wieniawski: Notices biographiques et anecdotes (Brussels, 1908), the only biography of Józef Wieniawski.

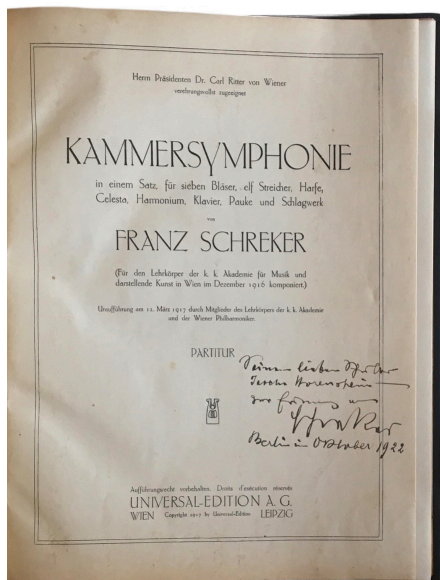
40 euro



18. FÉVRIER, Henry. Carmosine. Paris, Heugel et Cie, s.d. 4to, burgundy cloth binding, 378 pp.; very good copy, slight stain on the cover, small loss in the lower corner of the title page

First edition of this romantic tale in 4 acts first performed at the Théâtre de la Gaîté-Lyrique on February 24, 1913. Signed and inscribed by the composer. Libretto by Henri Cain and Louis Payen. Son of the architect Jules Février, Henry Février (1875-1957) was a student of André Messager then of Jules Massenet and Gabriel Fauré at the Paris Conservatory. Février notably composed piano pieces and chamber music works but it was with his operas that he enjoyed his greatest success.

150 euro

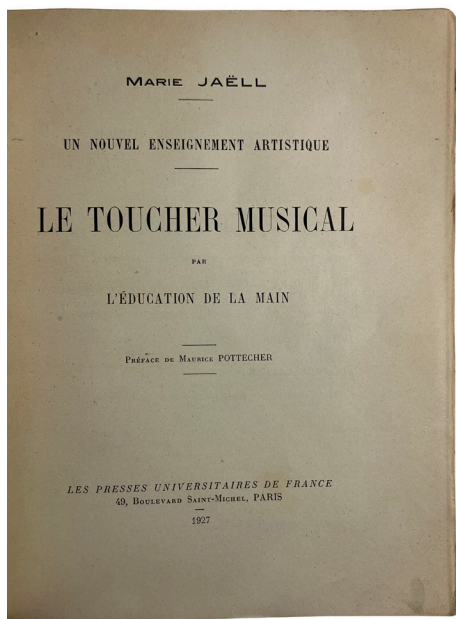


19. SCHREKER, Franz. Kammer-symphonie. Wien/Leipzig, Universal-Edition, 1917
4to, contemporary half-leather binding, gilt title to spine, 101 pp.; good copy, rubbing to corners and spine, ownership stamp of Jasha Horenstein on front endpaper, some annotations in blue pencil in the score

First edition of Schreker's Kammer-Symphonie, written in 1916 in celebration of the centenary of the Vienna Academy and first performed in March 1917 by an orchestra consisting of professors from the Vienna Academy, conducted by the composer. Franz Schreker (1878-1934) was an Austrian composer, conductor and teacher. One of the most performed living opera composers during the early years of the Weimar Republic, Schreker's style was influenced by late Romantic harmony. "Klang", or sound, was a central category in Schreker's creative persona. No work better captures his sonic ideal than Kammer-Symphonie. Amidst the swelling power of the Nazi party, Schreker (the son of a Jewish photographer) lost his job, and after his early death from a stroke, the Nazis effectively silenced his music, an injustice that has only started to reverse itself in recent decades.

Copy inscribed and signed to Schreker's former student, the conductor Jascha Horenstein (1898-1973). From 1917 Horenstein was a student of composition with Schreker at the Vienna Academy of Music. Horenstein began to conduct in 1919, when he founded the 'Freie Orchester-Vereinigung' (Free Orchestra Association) of students and amateurs. When Schreker moved to Berlin in 1920 to teach at the High School for Music, Horenstein followed him, becoming a member of the same composition class as Aloys Hába and Ernst Krenek.

600 euro



20. JAËLL, Marie. *Le toucher musical par l'éducation de la main: un nouvel enseignement artistique.* Paris, Les Presses Universitaires de France, 1927. 8vo, original wrappers, xvi – 74 pp.; good copy, discoloration towards the edges of the cover

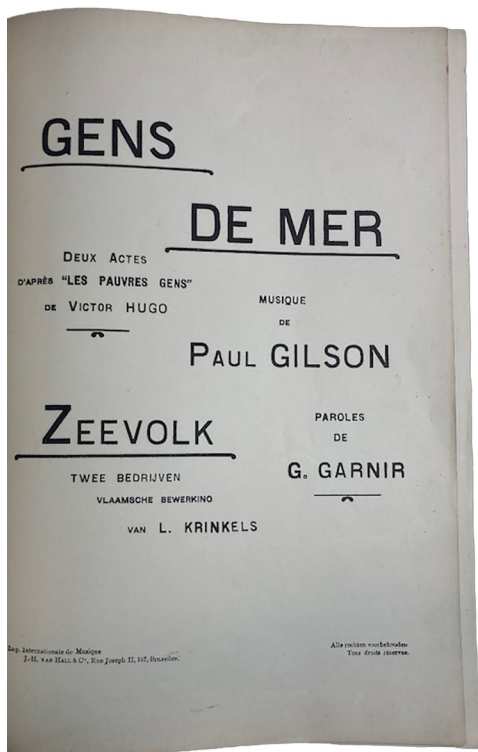
Selected texts from the various works of Marie Jaëll (1846-1925), French pianist, composer and teacher. She left nearly ten works which clarify and detail her thoughts. Her educational approach based on psychophysiology remains more relevant than ever and has paved the way for research between neuroscience and music. Her method, which is conceived for pianists, remains valid for all musical practices.

40 euro

21. CLOSSON, Ernest. *Gevaert, Bruxelles, Imprimerie A. Lesigne, 1929.* 8vo, original illustrated wrappers, 29 pp.; fine copy

First edition of this brochure by Ernest Closson on François-Auguste Gevaert (1828-1908), one of the greatest and most versatile talents in the history of Flemish music of the 19th century. With autograph inscription from the author. Closson takes up the text of a conference he gave in Brussels, in September of the previous year, to commemorate the centenary of a personality who marked musical life in Belgium for nearly four decades. Noting that no serious study has yet appeared on Gevaert, Closson aims to somewhat fill this gap with this booklet. Ernest Closson (1870-1950) was a Belgian musicologist, museum curator and composer.

50 euro



22. GILSON, Paul. Gens de mer / Zeevolk. Bruxelles, Oertel, n.d. (1929?). Small 4to, original pictorial wrapper, 81 pp.; very good copy, back previously reinforced with adhesive

Later edition of the opera Gens de mer by Paul Gilson, with a text by Georges Garnier after "Les pauvres gens" by Victor Hugo and in a Dutch translation by Lode Krinkels. The opera was first performed in Dutch at the Nederlandsch Lyrisch Toneel on 15 October 1906 and only much later in French at the Munt-schouwburg in Brussels on 16 December 1929. Signed and inscribed by the composer with a series of autograph musical quotations by the composer below the inscription and on 2 loose sheets, and with annotations by the composer. Paul Gilson (Brussels, 1865-1942) is a Belgian composer and musical pedagogue. A prestigious Prix de Rome (1889) and his symphonic work La Mer (1892) made him known well beyond the borders of his country. Gilson is called the father of Belgian brass music and was the first in music history to compose a concerto for saxophone.

350 euro

Herrn Paul Max
altesherzbrut gewidmet.

Gehärtz

Wien, 22. II. 1937.

MEINEM BRUDER

FRANZ

zum 60. Geburtstage

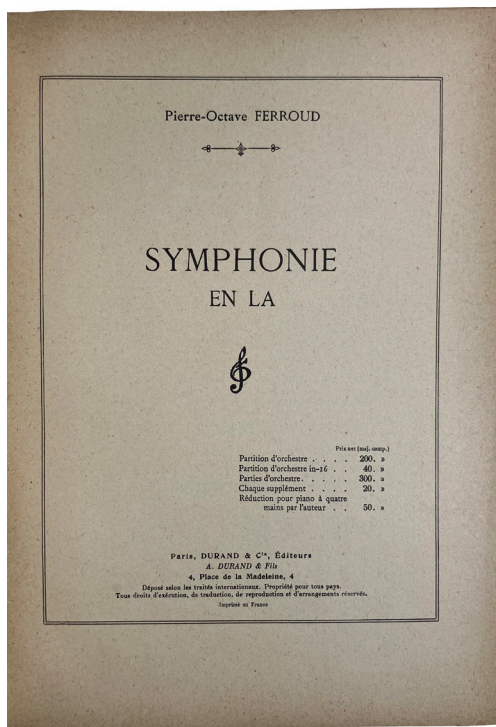
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Berlin, 30. April 1930

23. LEHÀR, Anton Freiherr von. *Unsere Mutter*. Wien/ Berlin, Wiener Boheme-Verlag, 1930. 12mo, blue cloth, gilt title on the cover and spine, 53 pp. + [7] ff.; good condition, spine slightly faded

First edition of this text by Franz Lehàr's brother praising their mother Christine Lehar (née Neubrandt). Illustrated with 11 full-page photos, frontispiece by the composer included. Inscribed by Franz Lehàr to Paul Max. Added: a photo of Lehàr with manuscript on the back, most probably in his hand, as well as a telegram from Lehàr to Paul Max who was press secretary of the Théâtre de la Monnaie in Brussels at the time of the production of Lehàr's operetta *Der Zarewitsch*.

130 euro



24. FERROUD, Pierre-Octave. *Symphonie en la*. Paris, Durand, 1931. 4to, hardcover, gilt title to spine, 122 pp.; nice copy, slight wear to spine ends

First edition, signed and inscribed by the composer to Jascha Horenstein. Ferroud's *Symphonie en la*, commissioned by Serge Koussevitzky for the Boston Symphony Orchestra, premiered in Paris on March 8, 1931, under the direction of Pierre Monteux. It represents one of the most powerful sound architectures of the interwar period. Pierre-Octave Ferroud (1900-1936) quickly established himself as one of the most gifted composers of his generation. He also was a music critic for *Le Soir* and with his ensemble Triton he introduced much contemporary music to international audiences. Despite a life cut short by an automobile accident, he leaves a body of work that touches all genres with equal success. Presentation copy, signed and inscribed by Ferroud to the American conductor Jascha Horenstein (1898-1973). Horenstein was heralded for his conducting of modern music, particularly Mahler, though he conducted in a variety of genres throughout his career.

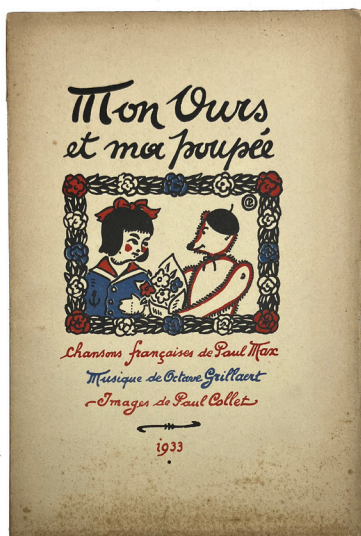
400 euro



25. KOEHLIN, Charles. Étude sur l'écriture de la figure d'école. Paris, Éditions Max Eschig, 1933. 4to, original covers, 277 pp.; very good copy, tear repaired in the cover

First edition of this famous teaching work by Charles Koechlin (1867-1950), French composer, theorist and teacher. Autograph inscription to the Belgian composer Joseph Ryelandt (1870-1965). Charles Koechlin is one of the leading figures in French music of the first half of the 20th century. He is part of a cohort of artists who actively participated in the rise of modernity in art, on the one hand, by constituting a representative body of work and, on the other hand, by questioning the aesthetic foundations and social aspects that accompany it. Koechlin is a contemporary of Ravel and Reynaldo Hahn, great humanist and very committed artist who holds a unique place in musical history.

150 euro



26. GRILLAERT, Octave/ MAX, Paul/ COLLET, Paul. *Mon ours et ma poupée*. Nivelles, Madame Dusausoy libraire, 1933. Large 8vo, original illustrated wrapper, 40. pp.: good copy, foxing at the bottom of the cover, fresh interior, uncut

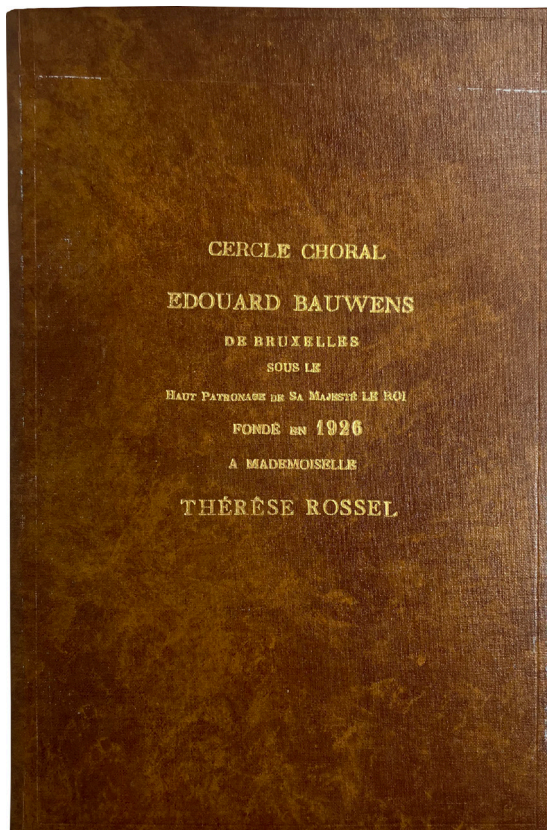
First edition of this collection of ten children's songs by Paul Max set to music by Octave Grillaert and illustrated by Paul Collet. One of 50 copies on Hollande and signed by the authors, copy of Paul Max. Rare.

120 euro

27. WAGNER, Richard. *Beethoven*. Paris, Gallimard, 1937. 8vo, original paper wrappers, 222 pp.; excellent copy, uncut

First edition of the French translation by Jean-Louis Crémieux, one of 25 numbered copies on Lafuma-Navarre paper, only deluxe paper. Wagner's long essay on Beethoven, written to celebrate the centenary of Beethoven's birth in 1870, is actually more about Wagner himself rather than Beethoven. It is generally considered the major aesthetic statement of the composer's later years and contains Wagner's most comprehensive exegesis of his understanding of Schopenhauer's philosophy and its perceived influence on the compositional practice of his later works. The essay also influenced the young Nietzsche. It is an essential text in the teaching not only of Wagnerian thought but also of the musical aesthetics of the end of the 19th century in general.

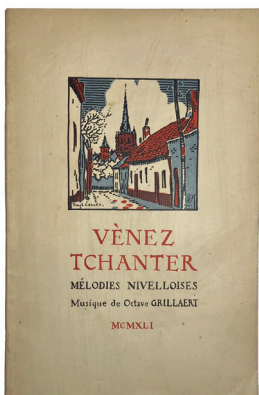
160 euro



28. METZ, Amand/ WEEBERT, Jean. Salut aux sports. Chœur à 4 voix hommes. Bruxelles, Cercle Choral Edouard Bauwens de Bruxelles, 1939. 4to, brown cloth, gilt ex-dono on cover, 2 ff. + 3 pp.: nice copy

Musical score composed in homage to Marie-Thérèse Rossel by Amand Metz based on a text by Jean Weebert, respectively the artistic director and the general secretary of the Cercle Choral Edouard Bauwens of Brussels who offered this copy to Rossel, signed by the composer and the author. Marie-Thérèse Rossel (1910–1987) was a Belgian editor and businesswoman who headed the Rossel publishing house for fifty years. She received several honours, including the Order of Leopold and the French Legion of Honour. The asteroid 1350 Rosselia, discovered by astronomer Eugène Delporte in 1934, was named after her.

100 euro

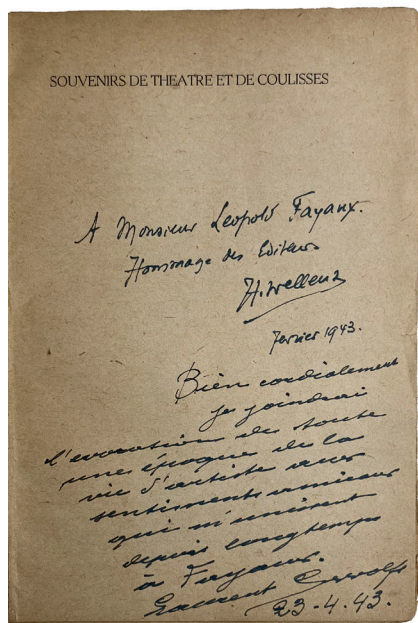


29. GRILLAERT, Octave. Vèzez Tchanter. Mélodies Nivelloises. Bruxelles, Les Editions Musette, 1941. Large 8vo, original illustrated wrapper, 35 pp.; nice copy

First edition of this collection of 11 songs composed by Octave Grillaert (1905-1979) on texts by authors from the town of Nivelles, Belgium. Inscribed by the author to Paul Max.

Octave Grillaert is a Belgian composer and conductor. As a performing musician, he was a pianist at the National Institute of Broadcasting (NIR) and also conductor of various companies in the field of classical music and jazz. He set to music a text by Ferdinand Servais on Netta Duchâteau, Miss Belgium (1930) and Miss Universe (1931).

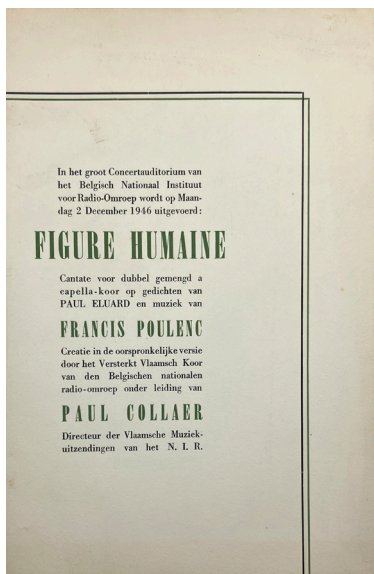
60 euro



30. SWOLFS, Laurent. Souvenirs de théâtre et de coulisses. Bruxelles, Editions H. Wellens & W. Godenne, s.d. (ca.1944). 8vo, original wrappers, 175 pp.; good copy, slight wear to covers and spine

First and unique edition of this autobiography of the historic Belgian tenor Laurent Swolfs (1868?-1954). Signed and dated autograph inscriptions from the author and publisher. Swolfs was a dramatic tenor, renowned for his instinctive musicality and pathos, singing in five languages and leaving an impressive recording legacy. After an illustrious career, he turned to teaching at the conservatories of Brussels, Ghent, Mechelen and at the Saint-Josseten-Noode music school. He was also artistic director of the Flemish Opera in Antwerp.

100 euro



31. POULENC, Francis/ ELUARD, Paul/ COLLAER, Paul. Figure Humaine. Bruxelles, Institut National de Radiodiffusion (I.N.R.), 1946. 4to, stapled wrappers, 8 p.; nice copy

Libretto of the first French performance of the war cantata "Figure Humaine", one of the best choral works by Francis Poulenc (1899-1963).

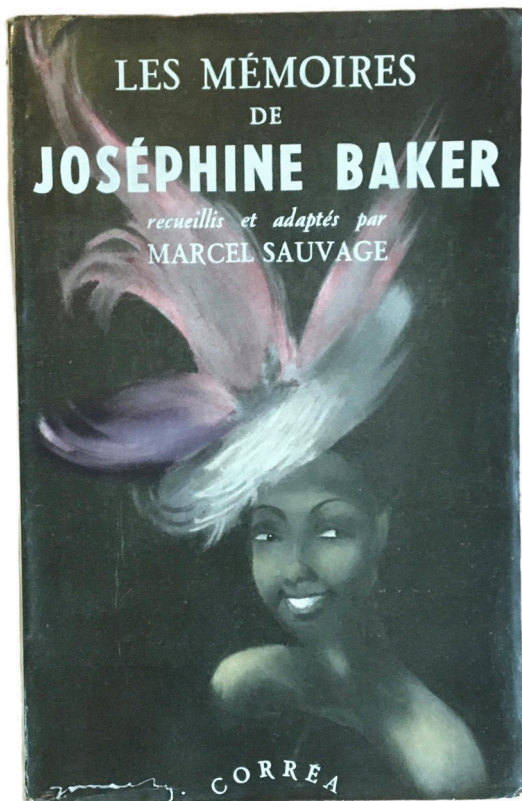
Poulenc composed the cantata in six weeks during the summer of 1943, had it printed in secret and is said to have taken great pride in displaying a copy in his window as Allied troops marched through the streets of Paris. However, its first performance was in London in January 1945, sung in English by the BBC Chorus conducted by Leslie Woodgate. On December 2, 1946 the premiere of the French version was performed by Vlaams Radiokoor under the direction of Paul Collaer.

40 euro

32. HAMMA, Fridolin. Meister Deutscher Geigenbaukunst. Stuttgart, Schuller, 1948. 4to, half parchment binding in slipcase, red title piece, unpaginated; beautiful copy, slight foxing on the vellum as often

Original edition. Limited edition of 1000 copies, illustrated with a portrait on wood of Jacob Stainer on glassine paper, a colour portrait of Hamma (based on a painting by Oskar Hagemann) and 66 photographic plates illustrating the know-how of famous violin makers. Fridolin Hamma (1881-1969) was an influential German violin maker from Stuttgart and author of two reference works on violins. Since Hamma had the manuscript with him, he was able to save it from destruction during the bombing of Stuttgart, but "...the numerous and interesting detailed photographs and drawings of features, etc., were all burned and irretrievably lost. The result of three generations of collectors and researchers fell victim to the flames in one night (July 25-26, 1944)."

170 euro



33. BAKER, Joséphine/ SAUVAGE, Marcel. Les mémoires de Joséphine Baker recueillis et adaptés par Marcel Sauvage. Paris, Éditions Corrêa, 1949. In-8, original pictorial wrappers, 348 pp.; excellent condition, uncut

Original edition. One of 50 numbered copies on Johannot. In his Memoirs collected up to 1949, the interwar journalist Marcel Sauvage pays tribute to a personality as extraordinary as endearing. Joséphine Baker, who was a star celebrated throughout the world, recounts, in these previously unpublished confessions, the difficulty of her first steps in an openly racist French society in the 1920s, her beginnings in Paris with the "Revue nègre", her triumph at the Folies Bergère, her loves and her commitment during the Second World War. Copy in mint condition, in glassine paper.

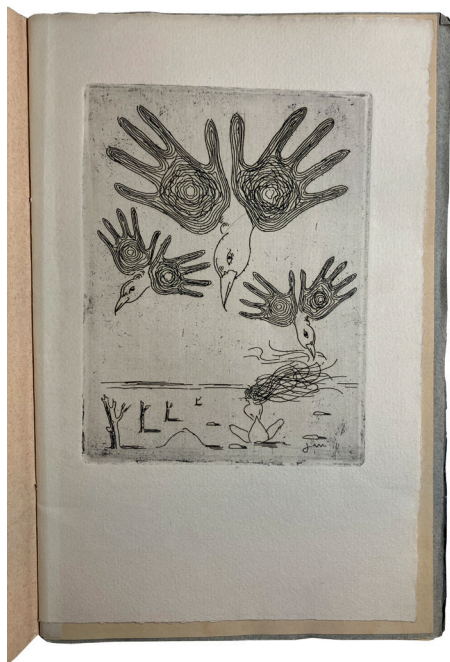
600 euro



34. (SMITH, Willie "The Lion"). La Revue du Jazz N°9. Paris, H.C., 1949. 4to, original wrappers, 33 pp.; good condition, fold in the middle

December 1949 issue of La Revue du Jazz signed and inscribed on the front cover by Willie "The Lion" Smith (1893–1973). Smith was an American jazz pianist and composer. He is seen as one of the "masters" of the stride style. He was a major influence on Duke Ellington, who wrote several compositions dedicated to him.

180 euro



35. (MAREMBERT, Jean). Musiques pour Jean Marembert. Liège, Editions de la Mansarde, 1953. Large 8vo, original blue paper wrappers, unpaginated (28 pp.); good copy, crease to the cover and first page

First edition of this brochure produced on the occasion of Jean Marembert's exhibition. Printed in 100 numbered copies on Ingres paper in various colours, including 1 original engraving by Jean Marembert, 4 musical compositions and texts by, among others, Marcel Béalu, Camille Bryen, Jean Cassou, Géo Norge, Jean Gacon, Jean Coc-teau and Alexis Curvers.

130 euro



36. [VARIOUS] 17 Parisian theater programs with around 180 signed inscriptions. 17 vols., 12mo, original wrappers; nice copies

14 theater programs from the 1956-1966 period (Théâtre Mogador (10), Théâtre Michel (2), Théâtre du Châtelet (1) et Théâtre de Paris (1)) and 3 Karsenty Herbert Gala programs from the 1988-89 and 1992-93 seasons. Approximately 180 signatures and dedications by actresses, actors, dancers (without counting doubles). The recipient's name is René and seems to be a fairly familiar person among the artists. There are dedications by Pierre Doris, Gil Vidal, Henri Varna, Raoul Marco, Françoise Fabian, Jacques Bodoin, Simone Renant, Mlle Parisys, Irina Grjebina, Pierre Plessis, Raymonde Devarennes, Cécile Tchernova, Paulette Merval, Marcel Merkes, Jacques Meyran, Madeleine Colin, Bernard Sinclair, Mathilde Casadesus, André Valardy, Jacques Fabbri, Jean Richard, Georges Guétary, Micheline Bourday, Jean Piat, Jean Marais, Odette Laure, Michèle Morgan, etc.

350 euro



37. PREUD'HOMME, Armand. 16 liederen van Armand Preud'homme. Antwerpen, Metropolis, n.d. 8vo, stapled brochure, unpaginated; good copy

Collection of 16 songs by Armand Preud'homme (1904-1986), a Flemish-speaking Belgian composer and organist. Preud'homme composed the music to hundreds of songs and operettas, often with a nostalgia for his birth region the Kempen. Copy of Joseph Voets (1876-1971), the last mayor of the former commune of Kleine-Brogel and founder of the Sint-Jozefsfanfare, with his annotations. A postcard is stapled to the last page which bears a portrait of Preud'homme and an autograph inscription to the mayor. We add: De Vlaamsche zanger. Eerste Deel (Borgloon, Jos Paque-Baeten, 1902)/ De Vlaamsche zanger. Tweede Deel (Borgloon, Jos Paque-Baeten, 1904)/ De Vlaamsche zanger. Derde Deel (Cortesseem, Jan Van Straelen-Coene, 1912)/ De Vlaamsche zanger. Vierde Deel (Cortesseem, Jan Van Straelen-Coene, 1913)/ De Vlaamsche zanger. Vijfde Deel (Heers, Jan Van Straelen-Coene, 1923)/ De Vlaamsche zanger. Zesde Deel (Cortesseem, Jan Van Straelen-Coene, 1925). 6 volumes, in-12, cardboard or paperback. Good general condition, a few detached leaves in volumes 1 and 2, handwritten ex-libris by J. Voets.

120 euro



38. CAGE, John. Signed framed portrait. 17 May 1989, New York. framed photo print, frame 25,5 x 31 cm. Nice condition

Framed printed photograph of John Cage (1912-1992), signed by the composer. Dated on the back in pencil "5/17/1989 Acme Arts + Letters". In the afternoon of 17 May 1989 John Cage attended a ceremonial program at the American Academy and Institute of Arts and Letters in New York where Jasper Johns was inducted by Mary McCarthy as new Academy Member.

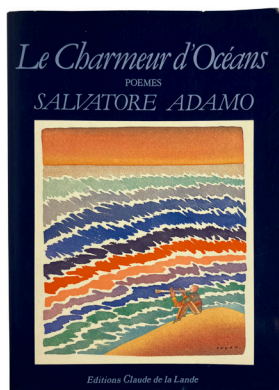
100 euro



39. GAINSBOURG, Serge. Aux armes et caetera - concert ticket. Théâtre Le Palace, Paris, 1979. Pictorial green print on recto, albums listing on verso, 9.2 x 7 cm; nice condition, slight creasing

Ticket for a legendary concert by Serge Gainsbourg at the Théâtre Le Palace on December 23, 1979. After 15 years without performing, Gainsbourg returned to the stage with a series of ten concerts following the release in March 1979 of his reggae album *Aux Armes et Caetera*. Recorded in Kingston with Bob Marley's musicians, this album met with enormous popular success and some controversy with a reggae song referring to the national anthem *La Marseillaise*. Some of the recordings from December 26, 27 and 28 of the same series were then grouped together and released on the album *Enregistrement public au Théâtre Le Palace*.

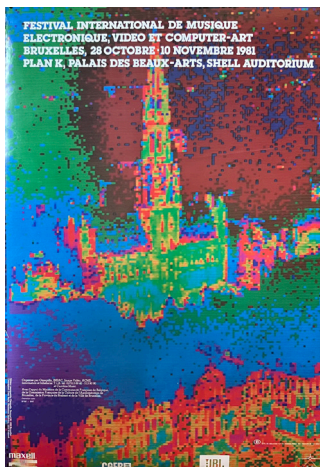
250 euro



40. ADAMO, Salvatore. *Le charmeur d'océans*. Saint-Maur-des-Fossés, Éditions Claude de la Lande, 1980. 8vo, paperback, illustrated cover, 135 pp.; nice copy, slight wear to cover

First edition of this collection of poems by the Italian-Belgian singer-songwriter Salvatore Adamo (1943). Cover illustrated with an original watercolour by Jean-Michel Folon. Signed and inscribed by the artist. Entering the world of chanson in 1960, Adamo enjoyed international success in 1964 with 'Tombe la neige', followed by other famous titles: 'Vous permettez, Monsieur?' (1964), 'Mes mains sur tes hanches' (1965), 'Inch'Allah' (1967).

80 euro



41. *Festival International de Musique Electronique, Video et Computer Art, 1981. Borgval, Omegalfa, 1981. 98,5 x 67,5 cm, colour offset print; nice condition, few small tears to the edges and corners*

Poster of this electronic music, video and computer art festival held from 28 October to 10 November 1981 in different locations in Brussels: Palais des Beaux-Arts, Plan K, Ravenstein gallery and the Shell Auditorium. The 1980 edition brought together a large number of Belgian creators of electronic music. The festival was renewed for its 1981 version with a program of performances, installations and workshops by international musicians and artists. Among the guests were pioneers of electronic music like John Appleton, Morton Subotnick, Donald Buchla, John Chowning and Jean-Claude Risset. The festival poster is conceived by the Belgian musician and artist Peter Beyls and shows a pixelated image of the Town Hall of Brussels and its surroundings. Beautiful trace of a now almost untraceable event that left its mark on the evolution of electronic music in Belgium.

250 euro

42. DELEUX, Gilles. Arno. Un rire et une larme. Paris, Editions Ramsay, 2004. 8vo, paperback, 685 pp.; excellent copy

First edition of this biography of Belgian rock icon Arno (1949-2022) by Gilles Deleux. Autograph dedication from the singer: "To my friend Roland". The recipient of this inscription is probably the Belgian musician Roland van Campenhout, friend and long-time collaborator of Arno, but we haven't been able to verify this.

120 euro

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