

If music be the food of love...

Play On!

Recently catalogued acquisitions from the library of the late

John Lewis

Legendary jazz pianist, founder and former director of the **Modern Jazz Quartet**, director of the **Monterey Jazz Festival** from its founding in 1958 'til 1982, amongst much else.

A mix of **classical**, **jazz**, and **contemporary**, as befits one of the primary practitioners of the **Third Stream** movement.

Association copies begin on page 2
Theory and **history** begin on page 5
Scores begin on page 7

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Cynthia Gibson
cyn@cyngibson.com

All books subject to prior sale
Returns accepted for any reason within two weeks of receipt

1. Basie, Count; Albert Murray

Good Morning Blues: The Autobiography of Count Basie, as told to Albert Murray

New York: Random House, [1985].

First edition. *Inscribed on the half-title page:*

“For / John Lewis / Who knows as much about what to leave out as did Basie, Hemingway, and Matisse / Al Murray.” Cloth-backed paper-covered boards, titles in silver on upper board and spine, photo-illustrated dust jacket; pp. xiv, [2], 399, [1]. Book very near fine but for a little bleed-through of the inscription onto the title page, jacket a little creased and shelf-worn. Indexed.

TOGETHER WITH:

Hammond, John; Irving Townsend

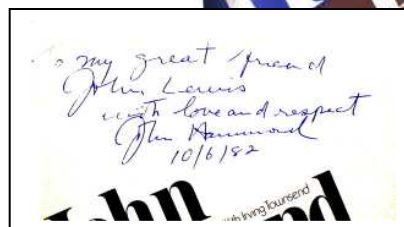
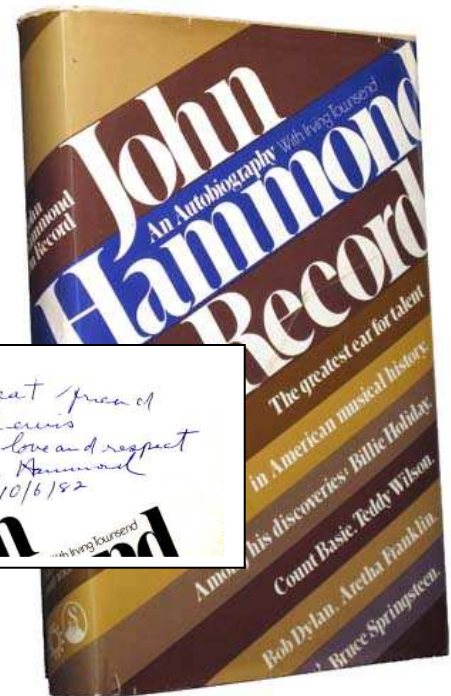
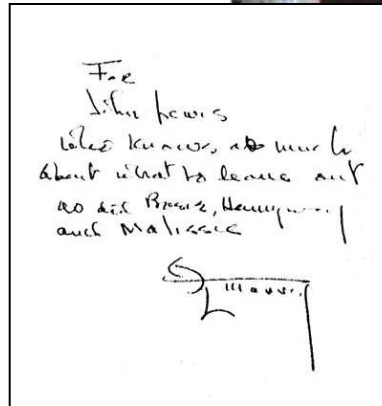
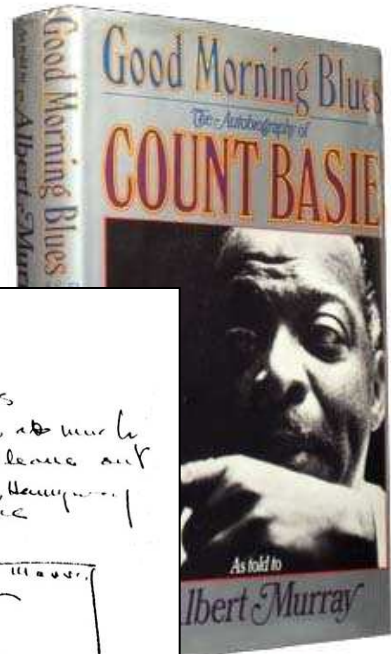
John Hammond on Record: An Autobiography with Irving Townsend

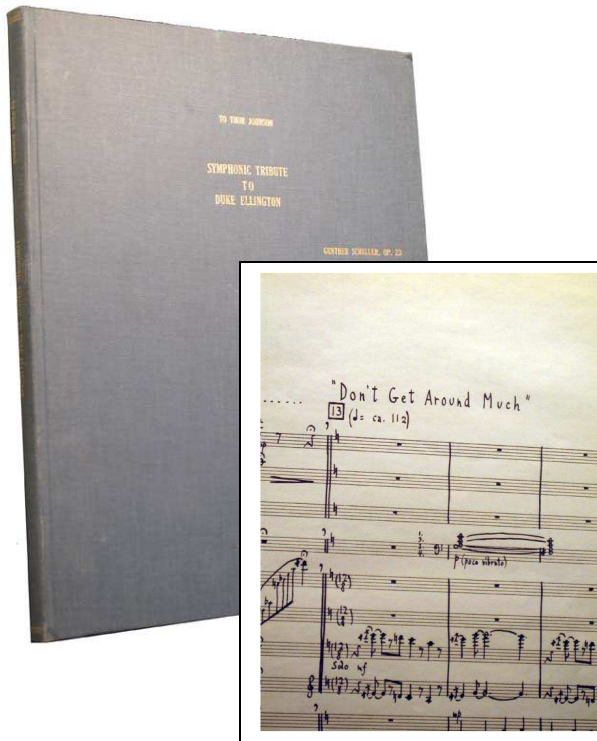
New York: Ridge Press / Summit Books, [1977]. First edition. *Inscribed on the title page: “To my great friend / John Lewis / with love and respect / John Hammond / 10/6/82.”*

Beige cloth with titles in burgundy on spine and in blind on upper board, colored endpapers; printed dust jacket; pp. 416, copiously illustrated with photographs from Hammond’s own collection. Text block edges are soiled, internally with just a few random ink spots; jacket is scratched and torn. The “greatest ear for talent in American musical history” tells how he discovered Count Basie, Billie Holiday, Teddy Wilson, Bob Dylan, Aretha Franklin, Bruce Springsteen, Lionel Hampton, George Benson, and more. With a selected discography, and indexed.

Hammond figures heavily in the Basie memoir, and Murray explains in his Acknowledgments that Hammond was “the eager and occasionally dissenting first copyreader of the manuscript as the chapters came back from the typist.”

\$350.00





2. Schuller, Gunther

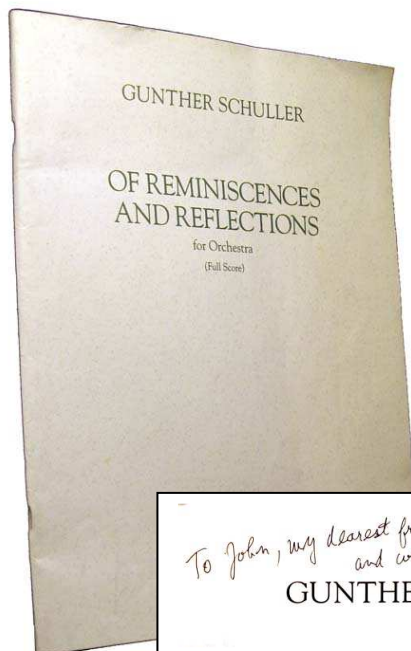
Blueprint copy of the holograph score of "Symphonic Tribute to Duke Ellington," Op. 23, 1955

Folio. Blue cloth boards, titles in gilt on upper board and spine, floral endpapers; 118 single-sided leaves. Most pages are 18- or 20-staff sheets with the imprint of the Circle Blue Print Co. at the bottom edge, but a few are blank but for the staff count (12), and the last several have the imprint of the Maestro brand from Independent Music Publishers. The cover title and title page both indicate "To Thor Johnson" (who commissioned the work). The final leaf contains the sign-off "N.Y., March, 195_" (trimmed off at the fore-edge when the copy was made). Boards rubbed and dust-soiled, internally fine.

Although commissioned and completed in 1955, the work was not performed until 1976. Reportedly this score was later engraved and issued in print by MarGun/GunMar Music

(founded by Schuller in the mid-seventies), but no copies in OCLC of either the printed or holograph versions. Boston Composers Project #S3.107. Provenance: Schuller and John Lewis co-founded the Modern Jazz Society in 1955, and the Lenox School of Jazz Summer School in 1957.

\$350.00



3. Schuller, Gunther

Of Reminiscences and Reflections for Orchestra (Full Score)

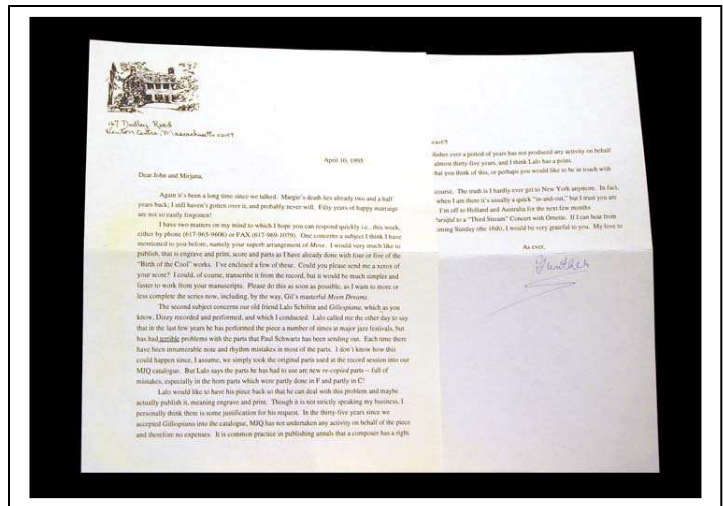
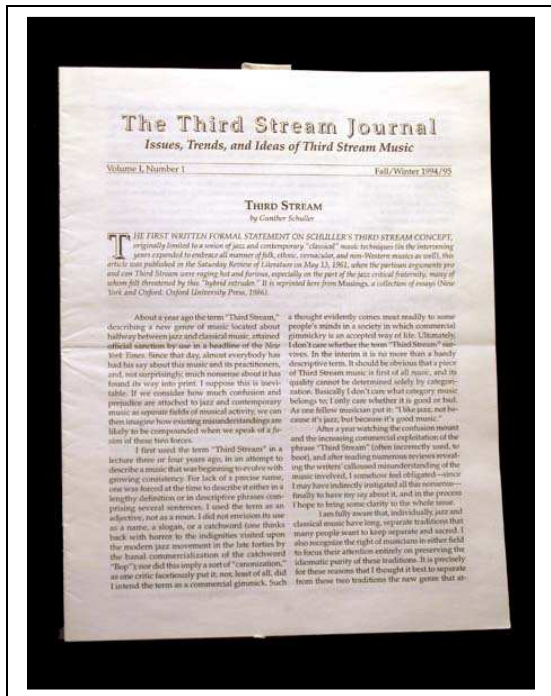
[New York]: Associated Music Publishers, 1995. First Printing, stated. Folio. Stapled gray printed wrappers, pp. [4], 43. *Inscribed on the title page, thusly: "To John [Lewis], my dearest friend and wonderful colleague, in deep admiration, - Gunther Schuller."* Wraps a little soiled and battered at the edges, but about very good or better. The winner of the Pulitzer Prize for Music in 1994.

\$100.00

4. Schuller, Gunther; Ran Blake

Third Stream Journal, Volume 1, Number 1, Fall / Winter 1994/95 [all published]

Brookline, MA: Third Stream Foundation, [1995]. 8½ x 11 stapled 16-p. newsletter consisting of two articles by Schuller (the first a reprint of an article first published in the *Saturday Review of Literature* of May 13, 1961, and later collected in *Musings* [New York and Oxford: Oxford University Press, 1986] in which he discusses his coining of the term “Third Stream” in 1957; the second reports on the current state of the Third Stream movement as of 1995). These are followed by an article by Ran Blake on the use of Third Stream as an educational tool; the text of a 1981 promotional brochure for the New England Conservatory of Music, at that time the only school offering a course of study in Third Stream (Schuller had served as President there from 1967-77); and finally by a Selected Discography of Third Stream, featuring more than 100 works from more than 80 artists, including Rugolo, Mingus, Burns, Ellington, Russell, Russo, Tristano, Blake, both the Bleys, Coleman, and of course John Lewis and Schuller himself. About fine. Scarce: 6 copies only in OCLC.

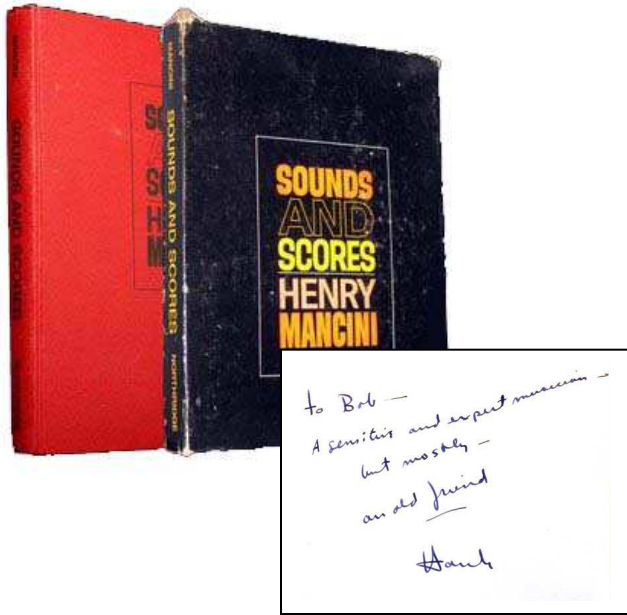


TOGETHER WITH:

2-p. TLs, on Schuller's letterhead, addressed to John and Mirjana Lewis, dated April 10, 1995

In it he discusses a) the passing of his wife two years earlier; b) the possibility of engraving and printing Lewis's "superb arrangement" of *Move* as part of Schuller's "Birth of the Cool" series; c) a gentle proposition that the Modern Jazz Quartet relinquish their rights to Lalo Schiffrin's *Gillespiana* so that he (Schiffrin) might correct the many problems that (apparently) the MJQ had introduced into the parts and perhaps even engrave and publish it himself; and finally, d) his future plans, which include a whirlwind tour of Holland and Australia and conducting "everything from *Parsifal* to a Third Stream concert with Ornette [Coleman]."

\$200.00

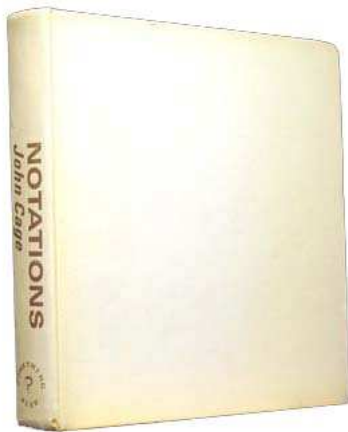


5. Mancini, Henry

Sounds and Scores: A Practical Guide to Professional Orchestration

[Northridge, California]: Northridge Music, [1962]. First edition. Pebbled red cloth boards with titles stamped direct on upper board and spine, slipcase, and three 45-rpm records in individual sleeves in a pocket affixed to the front pastedown. *Inscribed by Mr. Mancini on the front free endpaper: "to Bob – A sensitive and expert musician – but mostly – an old friend / Hank / Aug 1962."* But for a few dings to the upper board, book is fine, without flaw, and the records appear unused; the slipcase has seen better days but is intact. Although he was known to his family and close friends as "Hank," personal inscriptions signed using the nickname are scarce. [NB: "Bob" – possibly Bob Bain???

\$150.00

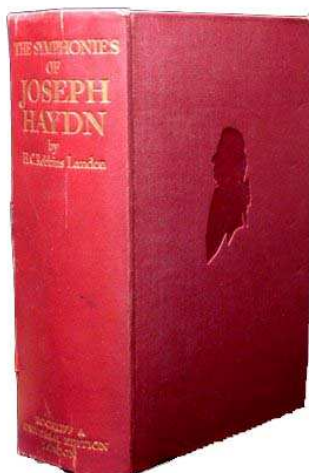


6. Cage, John

Notations

[New York: Something Else Press, 1969.] White cloth boards, titles stamped direct on spine, black top-stain, lacking the dust jacket; unpaginated. Boards a little sun-toned, spine soiled, spine foot with a chip out; internally clean and bright. Two-hundred and sixty-nine composers weigh in on the state of mid-twentieth century music notation – whimsical and thought-provoking.

\$200.00



7. [Haydn, Joseph]; H. C. Robbins Landon

The Symphonies of Joseph Haydn

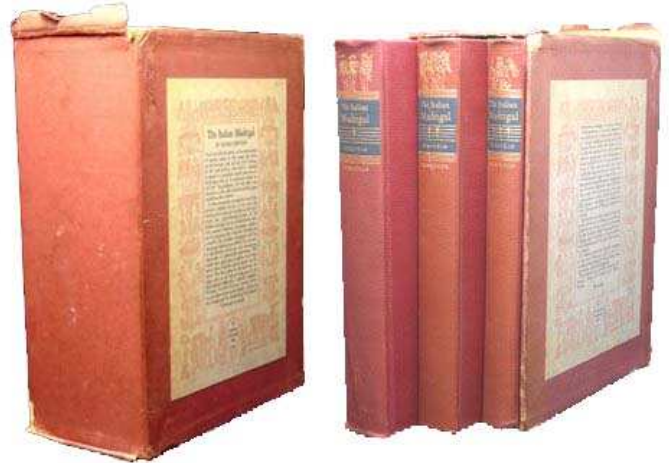
London: Universal Edition & Rockliff, [1955]. Quarto. Burgundy boards, titles in gilt on spine, profile cameo of Herr Haydn in blind on upper board, burgundy top-stain, and with the 24-page *Sinfonia* (first publication) in a pocket affixed to the rear pastedown; pp. xvii, [2], 1-[863], plus frontispiece and 41 additional plates. Cloth splitting at the rear joint, spine ends roughed up, text block edges soiled, but quite sound and solid, internally bright and unmarked.

\$225.00

8. Einstein, Alfred

The Italian Madrigal (Complete in 3 Volumes)

Princeton, NJ: Princeton University Press, 1949. First edition. Quartos. Full maroon cloth, gilt illustration on upper boards, gilt-and-black-stamped titles and decoration on spine, pale green top-stains, colored endpapers, title pages printed in red and black; no dust jackets as issued; matching red slipcase with letterpress labels on both sides; pp. xvi, 476; 477-[890]; xxx, 333. Volumes I and II are as new, appearing unread; Volume III has a little wrinkling and tearing to the upper edges of the pages near the hinge. The slipcase is battered and torn (i.e., not very pretty), but intact.

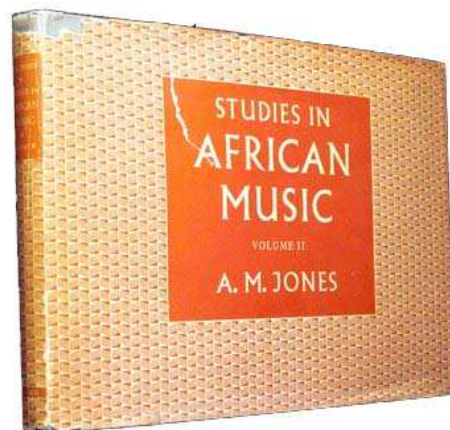


\$150.00

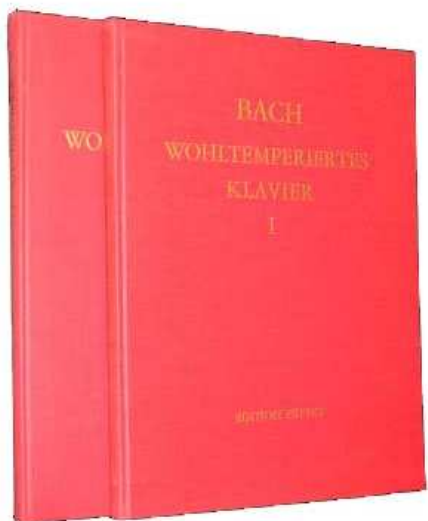
9. Jones, A. M.

Studies in African Music, Volume II

London: Oxford University Press, [1962]. Second printing. Original gray cloth boards, titles in gilt on spine, printed dust jacket; pp. [8], 238. Edges fraying, binding a little loose, jacket heavily torn and chipped, made somewhat presentable in mylar – a good working copy, internally clean and unmarked. Contains transcriptions of the African dance music discussed in Volume I, presented in full score and *in extenso*. The music is mostly taken from various subsets of the Eve tribe of Ghana, with the addition of one piece from the Lala tribe of northern Rhodesia; it demonstrates “the rhythmic principles involved in African ensemble music, and includes the virtuoso playing of spontaneous ‘variations on a theme’ by the Master Drummer.”



\$75.00

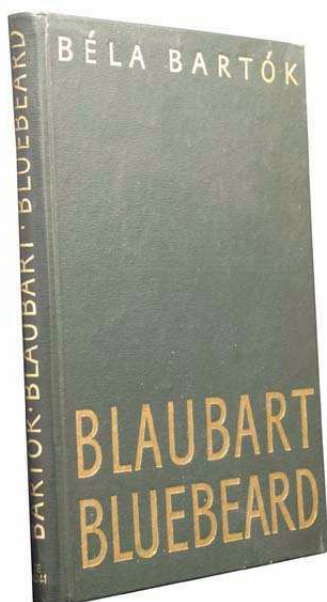


10. Bach, Johann Sebastian; Alfred Kreutz and Hermann Keller, Editors

Das Wohltemperierte Klavier, Erster Teil und Zweiter Teil. With brochure: "*Bach: Wohltemperiertes Klavier / I. Teil.*"

Frankfurt / London / New York: C. F. Peters, [1960]. C. F. Peters numbers 4691a and 4691b. Slim 4tos, full red cloth, titles in gilt on upper boards and spines; pp. 134 and 151; plus the 14-p. staple-bound brochure. Volume I also contains a single page of holograph facsimile (BWV 853). Books and brochure are as new. A carefully researched and corrected score of the entire *Well-Tempered Clavier*, with extensive notes on the edits. Text in German.

50.00

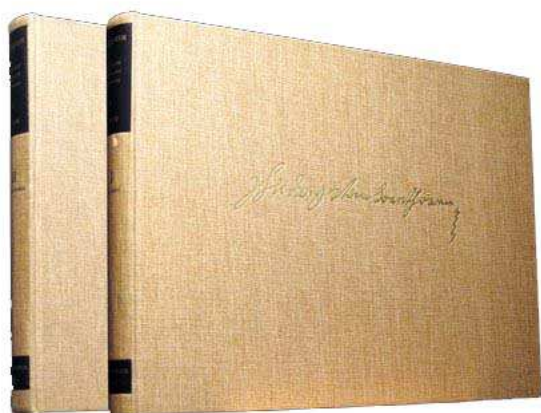


11. Bartok, Bela; Bela Balazs (libretto)

Bluebeard's Castle: Opera in one Act / Herzog Blaubart's Burg: Oper in einem Akt. Score / Partitur. English Version by Christopher Hassall / Deutsche Fassung von Wilhelm Ziegler.

[Wien]: Universal Edition, [1963]. U.E. #7028/13641, Bartok Op. 11. Green cloth, titles in gilt on upper board and spine; pp. [6], 174, [2]. Boards scuffed, top-edge a little dust-stained. Full score with lyrics in German and English, followed by alternate translations for the Prologue, given in Hungarian, German, and English.

\$50.00



12. Beethoven, Ludwig van; Joseph Kerman

Ludwig van Beethoven: Autograph Miscellany from Circa 1786 to 1799. British Museum Additional Manuscript 29801, ff.39-162 (The 'Kafka Sketchbook'). Volume I: Facsimile. Volume II: Transcription.

London: Published by the Trustees of the British Museum, 1970. Oblong folios. Beige buckram, titles and facsimile signature on spine and upper board; pp. xxxix, [162]; xxi, 296. Both books very near fine; lacking the glassine wrappers and slipcase. Many folding plates; with editor's notes.

\$75.00

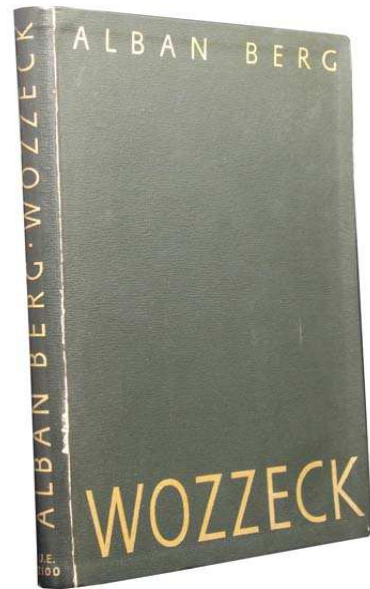
**13. Berg, Alban; Georg Buechner (Lyrics);
H. E. Apostel (Editor)**

*Georg Buechner's Wozzeck. Opera in 3 Acts
(15 Scenes) / Oper in 3 Akten (15 Szenen).
English Translation by Eric Blackall and
Vida Harford*

Wien: Universal Edition, 1955.

U.E. #7379/12100, Berg Op. 7. Green cloth,
titles in gilt on upper board and spine, plus
a 12-page stapled Glossary in a pocket
affixed to the rear pastedown; pp. x, 5-486,
including a 1-page photographic facsimile of
Buechner's manuscript. Front joint cracked
but hinge sound, boards otherwise just a
touch scuffed, top-edge a little dust-stained.
Full score with lyrics in German and English.

\$50.00



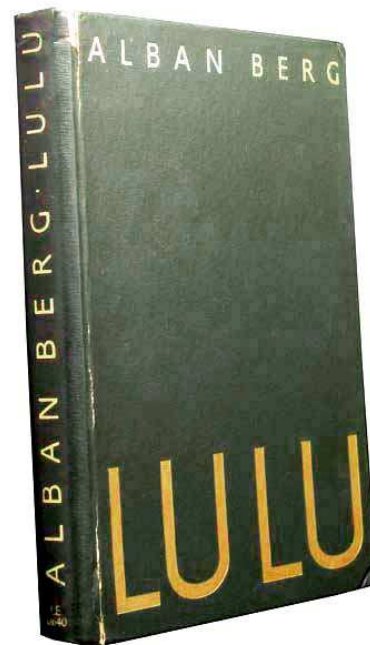
14. Berg, Alban; H. E. Apostel (Editor)

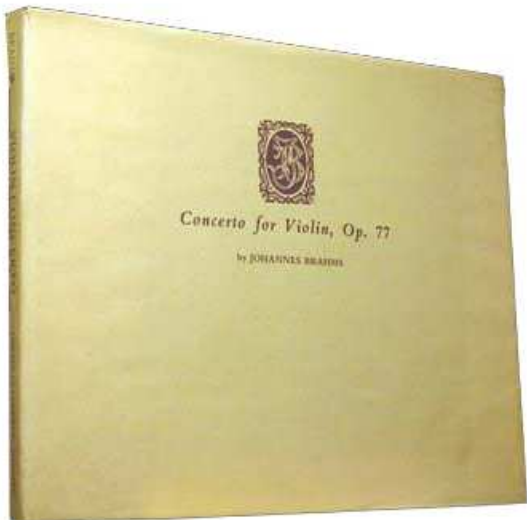
*Lulu: Oper nach Frank Wedekinds
Tragodien "Erdgeist" und "Buchse
der Pandora." Partitur*

[Wien]: Universal Edition, 1963.

U.E. #12864/13640. Green cloth, titles in
gilt on upper board and spine; pp. [8], 695.
Both joints starting, but hinges sound, text
block edges a touch soiled, internally clean
and bright. Full score with lyrics, entirely
in German.

\$50.00



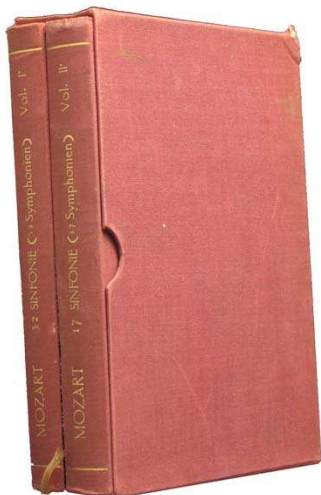


15. Brahms, Johannes

Concerto for Violin, Op. 77. A Facsimile of the Holograph Score. With an introduction by Yehudi Menuhin and a Foreword by Jon Newsom.

Washington: Library of Congress, 1979. Oblong folio. Faux leather boards, titles in gilt on spine, Brahms' monogram in gilt on upper board; plain brown printed dustwrapper; pp. xix (textual commentary), 106 (manuscript facsimile). Book is fine, without flaw; jacket has a few spots of faint soiling on the front panel and a few tears and some heavy dampstaining to the rear. The facsimile is in full color, faithfully recreating the annotations and corrections in the hands of both Brahms and his partner, Joseph Joachim, giving "a unique insight into the collaboration between composer and virtuoso."

\$250.00



16. Mozart, Wolfgang Amadeus

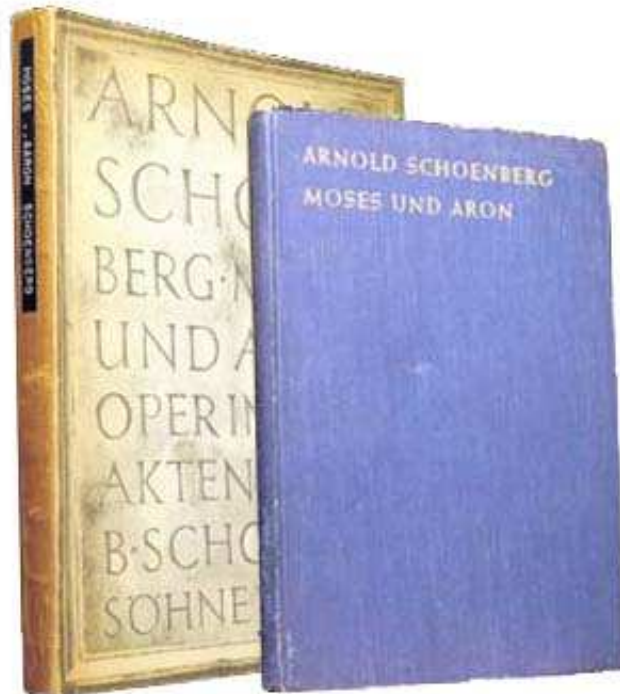
32 Sinfonie & 17 Sinfonie (2 volumes in slipcase)

Milano: G. Ricordi, [1954 and 1955]. P.R. 776 and 777. Small 8vos. Flexible maroon cloth boards, titles in gilt on spines, decorative endpapers, each volume with 4 gold-cloth page-markers; in matching maroon cloth slipcase; pp. 874; 1019. Boards a little scuffed, page edges a little dusty, else fine, in a lightly battered slipcase. Full musical scores of a total of 49 works, K. 16 through K. 551 (including 6 symphonies whose authorship has since been questioned), plus Mozart's two *concertante* symphonies.

\$45.00

17. Schoenberg, Arnold; Gertrud Schoenberg

Moses and Aaron: Opera in three Acts / Moses und Aron: Oper in drei Akten. Vocal Score by Winfried Zillig / Klavierauszug von Winfried Zillig. English translation by Allen Forte. Mainz: B. Schott's Sohne, [1957]. Edition Schott 4935. Quarto. Printed paper wraps, titles in white on a black plastic DYMO label on spine; pp. [12], 300 (musical score with lyrics), [7] (Act III libretto). Wraps somewhat worn and a bit age-toned, internally clean and unmarked.



TOGETHER WITH:

Schoenberg, Arnold; Gertrud Schoenberg

Moses and Aaron: Opera in three Acts / Moses und Aron: Oper in drei Akten. Miniature Score / Studien-Partitur. Mainz: B. Schott's Sohne, [1958]. Edition Schott 4590. Small quarto. Flexible blue boards, titles in gilt on upper board and spine; pp. [11], 540 (score with lyrics), [8] (Act III lyrics). Boards scuffed, spine tips rubbed, internally somewhat age-toned.

Both volumes include an explanatory note by Gertrud Schoenberg, citing correspondence, as to why her husband failed to complete the music for Act III. All text in both English and German.

\$125.00



18. Schönberg, Arnold

Erwartung (Monodram). Dichtung von Marie Pappenheim. Musik von Arnold Schonberg. Op. 17.

Wien / Leipzig: Universal-Edition, 1916. First edition, U.E. number 5361. Folio. Full red cloth, titles in gilt on spine, marbled endpapers; pp. 64. Corners quite rubbed and damaged, exposing the boards; title page with a one-inch tear. Complete score with lyrics. All text in German.

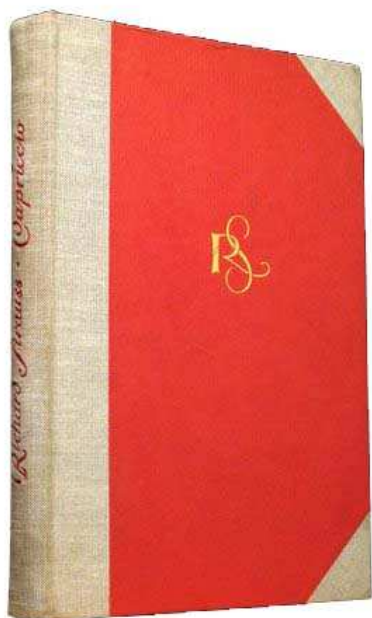
TOGETHER WITH:

Schönberg, Arnold

Die Glückliche Hand. Drama mit Musik von Arnold Schonberg. Op. 18.

Wien / Leipzig: Universal-Edition, 1916. First edition, U.E. number 5670. Folio. Full red cloth, titles in gilt on spine, marbled endpapers; pp. 63. Corners a little rubbed, some light dampstaining to the boards. Complete score with lyrics. All text in German.

\$100.00



19. Strauss, Richard; Clemens Krauss (Lyrics).

Capriccio: Ein Konversationsstück für Musik in einem Aufzug. Op. 85. Orchester-Partitur.

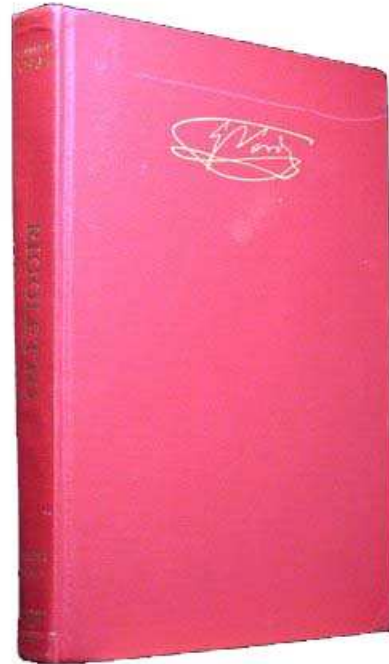
Mainz / London: B. Schotts Sohne / Boosey & Hawkes, [1942? 1964?]. Quarto. Beige buckram-backed red cloth, embossed titles in red on spine, gilt decoration on upper board; pp. [7], 5-376. Boards lightly rubbed, text block edges a trifle dust-soiled, a small ink-printed "20.00" on the front free endpaper, else fine. The complete orchestral score, with German lyrics, of Strauss' final opera. [NB: The only date (on the copyright page) indicates 1942, but the book feels later, and a tiny designation on the final page (2/ 64) leads us (and, apparently, an OCLC cataloguer, too) to surmise the book was actually a 1964 reprint of the Johannes Oertel 1942 original. Either way: Scarce in the U.S. – of the 11 copies (total) in OCLC of both the Oertel and Schott's editions of the Orchester-Partitur, only three reside in American institutions.]

\$50.00

20. Verdi, Giuseppe; Francesco Maria Piave; Martin Chusid (Editor)

The Works of Giuseppe Verdi: Series I: Operas: Rigoletto: Melodrama in Three Acts: Volume 17 / Le Opere di Giuseppe Verdi: Sezione I: Opere Teatrali: Rigoletto: Melodramma in Tre Atti.

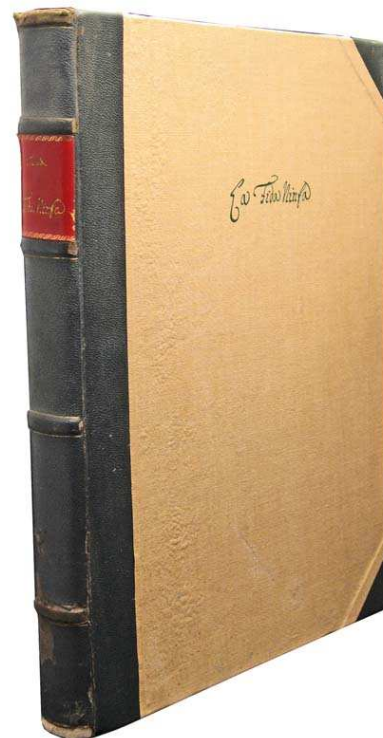
Chicago / London / Milan: University of Chicago Press / Ricordi, 1983. First edition thus. Folio. Red cloth, gilt titles on spine, facsimile signature in gilt on upper board, photographic endpapers; pp. liv, [16], 3-347, including 4 single-sided facsimile plates. Boards a little scuffed, internally fine. A full history of the opera, from conception through performance, followed by the complete score with lyrics, "both rigorously faithful to authentic sources and suitable for performance." All text in both English and Italian.



\$100.00

21. Vivaldi, Antonio

La Fida Ninfa. Damma per musica in tre atti di Scipione Maffei. Musica di Antonio Vivaldi. Edizione di Raffaello Monterosso. Cremona: Athenaeum Cremonense, 1964. Folio. Morocco-backed buckram boards, red calf label with gilt titles in second of five compartments on spine, vellum-like doublures; pp. xli, 378, plus 10 pp. of photographic reproductions of Vivaldi's original manuscript, as well as a tipped-on facsimile of the original title page (Verona, 1732) at p. xxx. Number 49 of an edition limited to 500 copies. Morocco chipped at spine foot, spine label with a tiny bit of loss, boards scuffed and soiled, internally bright and clean. An extensive Preface, followed by the libretto, and finally by the complete score with lyrics. All text in Italian. A luxurious production, and strangely scarce: 5 copies only in OCLC.



\$250.00