THE LEGACY OF VIRDUNG: RARE BOOKS ON MUSIC FROM THE COLLECTION OF FREDERICK R. SELCH
March 2006 – June 2006

CASE 1 EARLIEST BOOKS ON MUSICAL INSTRUMENTS


CASE 2 ATHANASIUS KIRCHER (1601-1680) and FILIPPO BUONANNI (1638-1725)


University of Chicago Library, Special Collections Research Center
Rare Books Collection

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CASE 3 EARLY SONG


CASE 4 MUSIC THEORY AND HISTORY


CASE 5 PLUCKED STRINGS


3. [Juan Carlos Amat] (ca. 1562 or 1572-1642). *Guitarra / Española, y Vandola en dos maneras de Guitarra, Castellana, y Cathalana de cinco Ordenes*…. Gerona, Joseph Bró, ca. 1765.


CASE 6 HARPS


5. Johann Baptist Krumpholtz (1742-1790). *Three favorite sonatas for pedal harp* (Bb major, opus 13, no. 1; F major, opus 15 exhibited; C major, opus 13, no. 3; plus Eb major) *with an accompaniment for violin… selected and humbly dedicated to Mrs. Musters by Philp. Jas. Meyer Junr.* London, ca. 1795. Parts for harp and violin.

CASE 7 THE VIOLIN

1. “Violinist in blue tails”, ink and watercolor. Signed MHB, United States, ca. 1820.


CASE 8 LOWER BOWED STRINGED INSTRUMENTS


CASE 9 STRINGED KEYBOARD INSTRUMENTS


3. 
Carl Philipp Emanuel Bach (1714-1788). *Versuch über die wahre Art das Clavier zu spielen*. Two volumes in one. Leipzig, Schwickert Verlage, 1780.


5. “Piano Recital”, watercolor and ink. Unknown artist, United States, ca. 1825.

6. “Music Lesson at a Square Piano”, watercolor, ink and collage. Unknown artist, United States, ca. 1835.


CASE 10 WIND KEYBOARD INSTRUMENTS


CASE 11 FASHIONABLE INSTRUMENTS


3. 
Vielle à roué, or hurdy-gurdy, maker unknown, France, early 19th c.


CASE 12  POPULAR INSTRUMENTS:  FREE REED
1. “J. Jacobs, the Celebrated Accordionist”, lithograph. By F. Michelin, N.Y., Accordion Depot, 102 Chatham St., n.d.


3. Gumbo Chaff. The Ethiopian Accordeon Instructor, Containing New and Complete Instructions for the French Accordeon with All the Popular Ethiopian Melodies. Boston, Elias Howe, 1848.


5. Instructions for the Aeolina. New York, 1830.


CASE 13  WOODWINDS:  FLUTE AND CLARINET


6.


**CASE 14 WOODWINDS: DOUBLE REED**

1. Engraved trade card, ca. 1705, for wind-instrument maker Coenraad Rÿkel, 1664-1726.


3. Peter Prelleur (1705-1741). *The Modern Music-Master.... In which is Included a Large Collection of Airs, and Lessons... Extracted from... Handel, Bononcini, Albinoni and other[s]*. London, 1731.


**CASE 15 BRASS WIND**


2. *New Instructions for the French-Horn... To which Are Added, All the Hunting Notes, and a Collection of Tunes, Marches, Minuets &c....* London: Longman & Broderip, ca. 1785.

4. Foldout plate from Duprat, *Partition* (no. 3).


**CASE 16 MILITARY INSTRUMENTS FOR COMMANDERS AND ENLISTED**


6. Fife by William Whiteley (fl. 1810-1854), Utica, ca. 1830.

**CASE 17 MILITARY MUSIC ENSEMBLES**


**CASE 18 BRITISH MUSICAL THEATER**


4. “The Last Scene of the Triumph of Reform or the Fall of the Boro’mongers, National Theatre, St. Stephens, 1832.” C. Grant, lithographer; T. MacLean, publisher, Haymarket, London, August 1832.


6. *The Duenna or double Elopement, a Comic-Opera as performed at the Theatre Royal in Covent Garden for voice, harpsichord, or violin.* Music selected and by Thomas Linley Sr. (1733-1795), and Thomas Linley Jr. (1756-1778). Libretto by Richard Brinsley Sheridan (1751-1816). First edition. London, C & S Thompson, [1775].


CASE 19 Mrs. Elizabeth Billington (?1768-1818)


4. Handbill: “Theatre Royal, Drury-Lane… April 10, 1802” Mrs. Billington’s performance of her stellar role as Mandane in *Artaxerxes*, with her father, Mr. Weichsell, playing violin obligato.


CASE 20  AMERICAN THEATER


2. Playbill. Park Street Theatre, N.Y., September 21, 1832.


   William Birch, engraver, Philadelphia, 1823.

5. *A New Edition of Love in a Village, a Comic Opera as performed at the Theatres Royal Drury Lane & Covent Garden… To which is added the Celebrated Bravura Song introduced by Mrs. Billington, Composed by Sig.r Giordani. Score: Thomas Arne (1710-1778), libretto: Isaac Bickerstaff (1733-1808). London, R. Birchall [ca. 1801].


CASE 21  FANNY KEMBLE (1809-1893) ACTRESS and ABOLITIONIST, WRITER and SINGER


   London, Richard Bentley and Son, 1878.

   Plate 2. “A London Audience Getting up in Compliment to ‘My Dear Father’.”


CASE 22 ENSEMBLE INSTRUMENTATION


3. Ophicleide fingering chart, France, ca. 1830.


CASE 23 USE OF MUSICAL INSTRUMENTS IN EARLY NEW ENGLAND PROTESTANT CHURCHES

1. ‘Yankee’ bass viol or violoncello, maker unknown, New England, 1780-1840.


CASE 24 USE OF MUSICAL INSTRUMENTS IN EARLY NEW ENGLAND PROTESTANT CHURCHES

1. 
Hans Gram (1754-1804); Samuel Holyoke (1762-1820); Oliver Holden (1765-1844). The Massachusetts Compiler of ...Sacred Vocal Music... Selected or Adapted from Modern European Publications. Boston, Isaiah Thomas and Ebenezer T. Andrews, 1795.


3. Tenor violin, maker unknown, Northeastern United States, 19th c.


CASE 25 BILLINGS, BROWNSON and PITCH PIPE


CASE 26 THE KEMBLE CLAN

2. “Mr. Roger Kemble. Engrav’d from an Original Painting in the possession of Mrs. Siddons”, stipple engraving by Ridley, London, ca. 1775.

3. Mrs. Roger Kemble, née Sarah Ward, steel engraving, by Freeman after a painting by Sir Thomas Lawrence, London, n.d.


7. Handbill featuring a performance of von Weber’s *Oberon*, and Charles Kemble, actor, and manager of Covent Garden, 8 December 1826.

8. Playbill. For the Benefit of Mrs. C. Kemble, Monday, Jan. 20, 1812.

CASE 27 GLASS MUSICAL INSTRUMENTS


4. Daniel Menzies. *A Treatise on the Angelica or Musical Glasses, without Water Arranged in a New & Approved Manner to which is Annexed a Preceptor Containing Scales & Ample Instructions for*
Fingering & Playing that Charming Instrument without the Aid of a Master. Edinburgh: John Tait; or Nathaniel Gow & Son, ca. 1820.