100 YEARS OF HUNGARIAN MUSIC PRESENTED IN 4 ACTS
FRANZ LISZT - NATIONALISM & FOLK IDENTITY - FRANZ LEHAR - OPERETTA & POPULAR SONG

HUNGARY
1840 - 1940

J & J LUBRANO
MUSIC ANTIQUARIANS

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When the Magyars (Hungarians) settled in the Carpathian Basin in the Middle Ages, they brought with them a language and culture distinct from those around them. Centuries of socio-political dynamics brought influence from the Latin West, neighboring Slavs, occupying Turks, and one of the largest Romani populations in Europe. This unique combination helped to create the modern Hungarian identity that exists today.

The history of Hungarian music is intrinsically linked to this diversity of factors, leading to difficulty discerning and classifying what is truly "Hungarian" (a problem Liszt experienced, see item 68), and whether such distinction is possible or even desirable. Likewise, identifying clear beginnings and endings of individual styles and movements is impossible without imposing artificial boundaries and omitting transitional figures.

What we present here is a selection from one of the most significant eras, a "Potpourri on Hungarian Themes" if you will. The fame of Liszt is unquestionable, and Lehár is known to operetta fans the world over, but even major figures like Erkel are scarcely known outside Hungary, to say nothing of Ábrányi, Hubay, Kéler, Szirmai, Travnyik, and dozens of other composers that fill these pages. Researching this music has been a process of nearly constant discovery and delight. Our hope is that you too will find much to explore and enjoy.
Nearly every discussion of Hungarian music begins and ends with Franz Liszt. The piano virtuoso who took Europe by storm is undoubtedly the most famous Hungarian musician and composer of the nineteenth century. Yet Liszt spent the majority of his life outside his native country, and never spoke the language. In this way he is similar to other Central and Eastern European composers who served as emissaries to the West and helped to bridge their cultures.

“As president and spiritual leader of the Academy, [Liszt] will become permanently linked to the country, and while in touch with the domestic talent in the field of the highest artistic interpretation and practical instruction, his creative and inspiring flame-like soul will illuminate, first and foremost, the altar of Hungarian art.”

Ferenc Erkel, Opening Address to the Royal Academy of Music, 1875
(Liszt served as the new institution’s first president)
A significant manuscript representing Liszt’s final authorized version

1. [LW A141]. Deux transcriptions d’après Rossini. [Manuscript]

Autograph musical manuscript in the hand of Joachim Raff, with Liszt’s autograph corrections and annotations. Signed (“F Liszt”). [ca. 1852].

Folio (357 x 308 mm). Contemporary heavy black textured cloth wrappers rebacked in modern dark brown cloth. Housed in a custom-made full charcoal gray clamshell box with black leather title label gilt to spine.

4 pages of music in two sewn gatherings, each titled in manuscript:


Notated in brown ink on heavy hand-ruled 12-stave paper: Liszt’s inscription signed to verso of upper wrapper in pencil: “se titre (sure la couverture), qui servira pour les deux morceaux: Deux Transcriptions (d’après Rossini) pour le piano par F. Liszt – 1- Air du Stabat Mater 2- La Charité.”

With Liszt’s autograph markings in pencil and ink including annotations and corrections to dynamics, pedalling, expressive markings, and accents. Engraver’s notations throughout, including Schott’s plate numbers (“11618.1” and “11618.2”) to foot of titles, and indications of page and stave breaks.

Later inscription in another hand to first page of music: “This music was bought at the Liszt house in Weimar, Germany & was said to be a manuscript of his.”

Wrappers worn and rubbed. Slightly faded; minor browning and soiling throughout; scattered ink stains and smudges, not affecting music; occasional archival repairs.

LW A141. Searle 553. Raabe 238.

Autograph manuscripts and drafts of the present work are held at the Goethe- und Schiller-Archiv in Weimar (D-WRgs), GSA 60/ U 28, 47, 79.

Liszt is well known for his numerous transcriptions, arrangements, paraphrases, and fantasies for solo piano. Rossini was a perennial favorite, beginning with one of his earliest compositions, the Sept variations brillantes sur un thème de Rossini (1824), written while still a teenage virtuoso.

The Deux transcriptions were composed in 1847, the end of Liszt’s touring years, and the start of his new phase in Weimar. The transcriptions are of the famous tenor aria “Cujus animam” from the Stabat Mater (1842), and “La Charité” for women’s voices and piano from Trois choeurs religieux (1844), foreshadowing Rossini’s later Petite messe solennelle.

These late works were written by Rossini over a decade following his retirement from opera, yet Liszt approaches them with no less enthusiasm, adding his characteristic embellishments to the vocal lines.

German composer Joachim Raff (1822-1882) was Liszt’s student and assistant for over a decade. He later succeeded in establishing himself as a composer in his own right, well-regarded by his contemporaries.

The present manuscript was copied by Raff for publication by Schott in Mainz. Liszt went over the manuscript carefully, making corrections and changes before signing off and sending to the publisher. Schott’s engraver then used it to prepare the printed edition issued in the Spring of 1852.

$15,000 (31609)
Autograph Letters

2. Autograph letter signed “F Liszt” to an unidentified male correspondent


Slightly worn and soiled; two small tears to blank lower margin of second leaf; creased at folds and slightly overall.

Liszt apologizes for his delay in responding, because he felt his correspondent would be disappointed with his answer and because he has been ill. He mentions an upcoming concert and the fact that his activities have been restricted.

“The day after tomorrow I will leave for the country; with the exception of the concert on Tuesday (where I will probably once again commit the folly of playing for fools), all entertainments of this sort are strictly forbidden to me, both by my doctors and by my friends.”

James Rump is listed as proprietor of an English papermill in the 1830 and 1836 Norfolk directories, but neither he nor the mill are mentioned in 1845.

In French (with translation). On light gray laid paper with “J Rump” watermark. (“Jeudi matin”), but in all likelihood ca. 1830-1845.


Slightly worn and browned; creased at folds with small splits, some repaired with tape; small portion of blank outer corner lacking; ink bleeds to address panel.

Liszt entreats his friend Dubois to come to Paris: “... we must chat seriously about business, and more than business in Paris. Write to me. You will be received with open arms and open heart.”

In April 1841, Liszt was in Paris after returning from his concert tour in Britain in mid-March. On March 27, he gave a recital that included the highly successful premiere of his Rienzi at the Opera Comique. Liszt's concert tour was highly successful, and his performances were met with great public acclaim. Dubois asked the Belgian ambassador to introduce him to Liszt in April 1840 while visiting Paris. The two met again in Brussels in February 1841, and Dubois claims that he was the one to invite Liszt to perform in Liège. His memoirs include oft-repeated descriptions of the fervour surrounding Liszt's appearances in public. He writes: “People fought over him, they took his gloves, they cut pieces from his clothing; in the end he no longer dared go out on foot, but when he was seen in a carriage people would unharness the horses and pull the vehicle themselves. Wherever he went, he provoked both frenzy and folly,” Berger: Franz Liszt: A Chronicle of His Life in Pictures and Documents, p. 147. Dubois's memoirs conclude with Liszt’s tour of Belgium in 1842.

No other correspondence between Liszt and Dubois is documented.

$2,800 (3155)

3. Autograph letter signed “F Liszt” to Belgian banker Charles Dubois


Slightly worn and browned; creased at folds with small splits, some repaired with tape; small portion of blank outer corner lacking; ink bleeds to address panel.

Liszt is documented as visiting Brussels in February 1841 and attending the recital where he met Charles Dubois. Dubois asks the Belgian ambassador to introduce him to Liszt in April 1840 while visiting Paris. The two met again in Brussels in February 1841, and Dubois claims that he was the one to invite Liszt to perform in Liège. His memoirs include oft-repeated descriptions of the fervour surrounding Liszt's appearances in public. He writes: “People fought over him, they took his gloves, they cut pieces from his clothing; in the end he no longer dared go out on foot, but when he was seen in a carriage people would unharness the horses and pull the vehicle themselves. Wherever he went, he provoked both frenzy and folly,” Berger: Franz Liszt: A Chronicle of His Life in Pictures and Documents, p. 147. Dubois's memoirs conclude with Liszt’s tour of Belgium in 1842.

No other correspondence between Liszt and Dubois is documented.

$2,800 (3155)

4. Autograph letter signed “F Liszt” to an unidentified female correspondent


Slightly worn and browned; minor dampstaining to lower outer corner of first page; remnants of paper to central vertical fold of blank final page from former mount.

A rather cryptic letter in which Liszt mentions a “green book” entrusted to him by his correspondent in which she asks the composer to “allow the writing of those who have the honor of being known to you. I therefore did not dare to have inscribed (by your orders) two or three illustrious names, for fear of indiscretion. But perhaps I have ventured even more. If you judge this to be so, I shall beg Mr. de Ziegesar, who shares perhaps equally in my indiscretion, to obtain your gracious pardon.”

Together with:

A postcard photograph of an older Liszt printed by the Rotograph Company in New York City. The “Mr. de Ziegesar” mentioned is Baron von Ziegesar, a friend of Liszt’s, who became Intendant of the Weimar Theater in July of 1847.

Possibly “written from somewhere in southern Russia, after Liszt left Princess Carolyne’s estate at Woroninee and was heading south through the Ukraine to Turkey by coach. It can’t be Marie D’Agoult, whom he would have addressed as Madame; nor Carolyne Sayn-Wittgenstein, who would have been Madame as well, as would Cristina Belgiojoso. Marie Sayn-Wittgenstein was too young to get a letter like this; his daughters Blandine and Cosima, the same.” Professor Rena Mueller, New York University.

There is some ambiguity about the date of the present letter as “Liszt’s handwriting, and especially his numbers, can be notoriously difficult to read. Such is the case with this letter, for which the date can be read 1842 or 1847. Unfortunately, despite the interesting content of this letter, the text gives no clue as to which intrigue was afoot at the time of its writing,” op. cit., in an e-mail to William Meredith (former director of the Ira F. Brilliant Center for Beethoven Studies at San Jose State University) dated November 13, 1996.

$3,200 (32071)
Printed Music

6. Allegro di Bravura

[LW A6]. Allegro di Bravura
for the Piano-Forte. Composé et Dédicé à
Monseur le Comte Thadäus d’Amadé Chambellan
de S. M. l’Empereur d’Autriche, Roi de Hongrie
Leipzig: Fr. Kiener [PN 181], [ca. 1875].
Slightly worn and browned; minor offsetting
throughout; spine reinforced with tape.
First German Edition, later issue (reprint of the
151. Raabe 30.
Liszt’s Allegro di bravura is one of his earliest
compositions, written as a teenager and first
published in Paris in 1825. He dedicated it to
Count Thadäus Amadé von Várkony (1783-1845),
Published in Paris in 1825. He dedicated it to
Countess Caroline d’Artigaux (1812-1910), one of
Liszt’s early benefactors. A Hungarian nobleman and pianist who was one of
the composer’s early benefactors.

7. Gaudeamus!

[LW A96]. Gaudeamus!
Chanson des Étudiants pour le Piano ...
Price: 7 f. 10.
Paris: Brandus et Cie. [PN M.S. 4081], [ca. 1831].
Folio. Original publisher’s brown printed wrappers.
Publisher’s catalogue to lower wrapper.
From the collection of pianist Mario Finzi (1953-2003),
with his hand stamp to upper margin of upper
wrapper. Publisher and music seller’s handstamps to
foot of title.
First French Edition, later issue (Brandus
later issue [reprint of the
The concert paraphrase Gaudeamus igitur (1843)
was first published in Breslau and is unrelated to
Liszt’s later homoresque (c. 1890, 1870).

8. Buch der Lieder für Piano allein [Nos. 2-6]

[LW A97/2-6]. Buch der Lieder für
Piano allein [Nos. 2-6]
Poésies pour Piano seul.
Berlin: Ad. M. Schlesinger [PNs S.3022-3026], [1844].
Folio. Modern full dark blue cloth with titling gilt to
upper and spine. Some original wrappers bound in,
all with publisher’s catalog. Poem texts printed before music.
Engraved.

No. 2. Am Rhein im Schönem Strome ...

No. 3. Mignon’s Lied ...

No. 4. Es war ein König in Thule ...

No. 5. Der du von dem Himmel bist ...

No. 6. Angiolin dal biondo crin ...

Moderate browning throughout; trimmed; several
small tears to blank margins repaired with tape; large
tear to upper margin of No. 4, just touching music.
Liszt’s Buch der Lieder consists of six of his songs
arranged for solo piano. Texts include standards of
the day by Heine and Goethe, as well as the poem
“Angiolin dal biondo crin,” written especially for
Liszt by Césare Boccella (1810-1877).

9. Faribolo Pastour

[LW A106]. Faribolo Pastour
Chanson tirée du Poème de Françonnetto de Jasmin et la Chanson du Béarn, transcrivée pour piano.
Mayence: B. Schott [PN 8073], [1843].
Originally issued with Chanson du Béarn (not
present).
All leaves detached; large dampstain to lower left;
small stains to upper corners.
Liszt’s arrangements of Béarnese folksongs were
dedicated to Countess Caroline d’Artigaux (1812-
1872), his piano student and allegedly his first
love interest. Faribolo Pastour is from the poem
Françonnetto by French Occitan poet Jacques
Jasmin (1798-1864).

10. Consolations

[LW A111b]. Consolations
for the Piano ...
Pr.Tlth. tNgr. Mk. 3.50.
Leipzig: Breitkopf & Härtel [PN 8081], [ca. 1874].
Folio. 1 f. (title within decorative blue border),
Music printed within decorative green printed border.
Published by publisher’s handstamp to lower right corner of title,
printed in blue.
Browned; outer leaves detached, others split at spine;
corners frayed; small tear to right blank margin.

“The title appears to have been a suggestion from
Marie Lamartine, citing the two ‘consolations’
Liszt as an artist had to offer the world, ‘génie et
La Charité’” Rena Charnin Mueller in
Grove Music Online.

The much-loved Consolations (1844, rev. 1850)
are often mentioned in discussions of Chopin’s
influence on Liszt as a composer.

$50 (31546)
Liszt's Hungarian Rhapsodies, influenced by traditional Roma and Magyar folk music, were extremely popular when first published. They became the source of some controversy in his native country, however, following the publication of his book *Des bohémiens* (1859) [see item 6], which showed that Liszt had conflated the sources and their origins. Yet they were never meant to be scholarly works of ethnomusicology, but works inspired by what music Liszt heard in Hungary. None other than Béla Bartók came to his defense in an essay from 1936: “I must stress that the rhapsodies—particularly the Hungarian ones—are perfect creations of their own kind. The material that Liszt uses in them could not be treated with greater artistry and beauty.”


The *Trois études de concert* were composed 1845-49 and dedicated to Eduard Liszt. They became known by individual titles given to them later, but are not Liszt’s: 1. Il lamento; 2. La léggierezza; 3. Un sospiro.

$35 (3154)


Liszt featured the famous “Rákóczy March” in a number of his arrangements and rhapsodies. Ferenc II. Rákóczi (1676-1735), a Hungarian prince, led a rebellion against the Hapsburgs in the early 18th century. Although the uprising was unsuccessful, Rákóczi became a national hero and a number of songs were written in his honour, with this march becoming the most popular. A version of the theme was frequently performed by Romani violinist János Bihari (1764-1827), and became closely associated with Hungarian identity during the growing nationalist movement.

The Austrian leaders in Vienna were anxious of any potential uprising and restricted the Rákóczi work along with many other patriotic symbols. Upon Liszt’s triumphant return home to Hungary in 1839, he wore a traditional Hungarian outfit and played the work in public, despite the Austrian ban. In a nation of people searching for heroes, Liszt was recognized and celebrated as their most prominent native son.

$100 (3153)


$50 (3153)

14. [LW A132/5]. Rapsodies Hongroises pour le Piano ... No. [5]


$50 (3153)

15. [LW B4/6]. Rapsodies Hongroises. No. 9


$125 (3153)

1. Ballade Ukraine – (Dumka -)  
2. Melodies Polonaises  
3. Complainte – (Dumka -)  

Split at head and tail of spine. Underlining in blue pencil to title; large dampstain to lower left corner; occasional foxing; moderate offsetting throughout; several fingerprints in pencil. 


A LATER EDITION. [LW A199]. Searle 160. Raabe 104. Number 4 from the first year of the “Années de Pélérinage.” 

18. [LW A179]. Klaviersonate h-moll [Facsimile]  


Contents: 

1. Vor der Schlacht  
2. Nicht gezagt  
3. Es ruft Gott uns mahnend  

Spine reinforced with tape; slightly worn and browned; corners and edges frayed; dampstain to right margin, occasionally affecting music; soiled; moderate offsetting. 

Second Edition (with German titles). 

[LW A207/1]. Searle 183. Raabe 202. LC Catalog 164. Folio. Arrangements and prices to upper wrapper and publisher’s catalogue to lower. Contemporary signature (“E. J. Biederman”) to upper right corner of upper wrapper. Publisher’s handstamp to lower right corner of title, musicseller’s handstamp to foot. Wrappers slightly soiled; minor chips to edges; spine reinforced with tape; archival tape repairs to verso of upper. 


Symphonic Poems

“Around 1853 Liszt introduced the term ‘Symphonische Dichtung’ (‘Symphonic Poem’) to describe a growing body of one-movement orchestral compositions, programatically conceived. ‘New wine demands new bottles’, he once declared. The language of music was changing; it seemed pointless to Liszt to contain it in forms that were almost 100 years old. In the symphonic poems there are shifts in structural emphasis: recapitulations are foreshortened while codas assume developmental proportions and themes are reshuffled into new and unexpected chronologies, with contrasting subjects integrated by means of thematic metamorphosis. ... Several of the symphonic poems deal with exceptional heroes – Hamlet, Mazeppa, Orpheus, Tasso, Prometheus – characters who confront overwhelming odds or find themselves in an impossible dilemma. Liszt identified with such protagonists throughout his life.” Alan Walker in Grove Music Online. 

20. [LW A207/1]. Alleluia pour Piano  


From the Collection of Pianist Maria Feningger (1923-2016) with his handstamp to upper and inscription in ink to first blank page. Publisher’s and musicseller’s handstamps to foot of title. Outer leaves detached; corners and edges frayed; large dampstain to right margin, occasionally affecting music; soiled; moderate offsetting; occasional light foxing. 


21. [LW B19]. Fest-Klänge. [Piano 4-hands]  

Symphonische Dichtungen für grosses Orchester. Arrangement für das Pianoforte zu vier Händen vom Componisten. 


22. [LW B8]. Prométhée. [Piano 4-hands]  

Symphonische Dichtungen für grosses Orchester. Arrangement für das Pianoforte zu vier Händen vom Componisten. 


15


28. Liszt. Festmarsch. [2-piano score] für Pianoforte und Orchester. Henry Litoff zugeeignet ... Solopartie m. Begl. eines zweiten Pianos. Preis Fl. 3._ C.M. Wien: Carl Haslinger quondam Tobias [PN C.H. 11.934], [1875]. Folio. Sewn. 1f. (decorative lithographic title in beige and gray by Krätzchmer), 3-47, [1] (blank) pp. Engraved. With blindstamp of “TB. Steiner Stuttgart” to foot of title and first several leaves. Outer leaves detached; spine splitting at tail; torn and browned; edges and corners frayed and slightly soiled; minor offsetting; occasional performance annotations and fingerings in pencil. First Edition. RW C8. Searle 630. Raabe 372. LC Catalog 246. Hoboken 10, 11. Liszt's Piano Concerto No. 1 in E-flat major was first performed February 17, 1855 in Weimar with Liszt as soloist and Berlioz conducting. The work has received its fair share of criticism, but it also has a number of prominent defenders: “There is much to be learned from a study of its original, cyclic form, which shows conclusively the absurdity of saying that Liszt's music is formless. The work breaks new ground. For while it falls into four quite distinct movements, which are nonetheless thematically linked, it is played without a break, the entire Concerto unfolding more than twenty minutes continuous music. Bartók regarded it as 'the first perfect realization of cyclic sonata form, with common themes treated on the variation principle’—the 'variation principle' being, of course, Liszt's own technique of the ‘metamorphosis of themes’.” Robert Collet in Franz Liszt: The Man and his Music, p. 260. $650 (31533)
30.


31.


As with the first concerto, the second has both its detractors and admirers - in this regard, there is similarity to the concertos of Chopin.

“Like its predecessor, the A major Concerto is a continuously unfolding ‘cyclic’ structure, in which Liszt employs his ‘metamorphosis of themes’ technique to great advantage. Unlike the E flat major Concerto, however, it does not easily lend itself to a division into separate movements; neither does it conform to the opposite kind of structural pattern evinced by the B minor Sonata-a single, long movement constructed on the principles of sonata first-movement form. It is possible that Liszt was here aiming at a type of structure intermediate between the two, and this may explain why the Concerto may seem to have a certain ambiguity of form.” Robert Collet in Franz Liszt: The Man and his Music, p. 267.

32.

[LW H12]. Fantasie über ungarische Volksmelodien. [Piano part] für Pianoforte und Orchester ... Für Hans v. Bülow componirt u. von diesem in Concerten vorgetragen ... Klavierstimme: Thlr. 1 Ngr. Leipzig: Gustav Heinze [PN G. 61 H.], [after 1864]. Folio. 2f. (title), [3]-25, [2] (blank) pp. Lithographed. Small oval musicseller’s handstamp to foot of title. Slightly worn and browning; spine splitting. Lithographic re-issue of the first edition. LW H12. Sehns. 458. LC Catalog 26. Liszt’s Fantasie über ungarische Volksmelodien was dedicated to Hans von Bülow, who premiered the work on June 1, 1853 in Pest, with Ferenc Erkel conducting. It is based on the same melody used for the Hungarian Rhapsody No. 14, which was written at the same time and also dedicated to Bülow.

33.

[LW I2]. Missa Solennis. [Full score] Quam ad mandatum eminentissimi ac reverendiissimi Domini Domini Ioannis Scitowszky a Nagyker. Wienae: Typis Caes. Reg. Status Officinae, 1859. Elephant folio, 545 x 390 mm. Original publisher’s cloth-backed printed boards 1f. (title), 230 pp. Tipset. Piano reduction printed below the orchestral score. Binding worn and rubbed, with spotted staining; spine frayed and split. Minor soiling to corners throughout. First Edition. LW I2. Sehns. 484. Hoboken 10, 18. This Mass was composed for the consecration of the new basilica at Esztergom (Gran) in Liszt’s native Hungary. It was first performed there, under the composer’s direction, on August 31, 1856, to an audience of approximately 4,000 people.

34.

Writing to his friend Carl Gille, Liszt penned: "You may be sure, dear friend, that I did not compose my work as one might put on a church vestment instead of an overcoat, but that it sprang from the truly fervent faith of my heart, such as I have felt since my childhood. Geniun non factum. I can truly say that my mass has been more prayed than composed." Briefe I, p. 241.

“This music is religious to the point of converting Satan himself!” Walker II, pp. 403-406.

An important work, in large, striking format.

34. [LW 14]. Die Legende von der heiligen Elisabeth. [Piano-vocal score]

Oratorium nach Worten von Otto Roquette ... Klavier-Auszug Pr. [blank]: Partitur Pr. [blank].

Leipzig: C. E. Känt [PN 156], [1867].

Quarto. Full lavender cloth boards with decorative stamping blind and gilt, titling gilt to upper and spine, all edges gilt, ivory watered-silk endpapers. if. (recto presentation inscription within decorative floral border printed in green, verso blank), if. (recto decorative chromolithographic title by C. G. Röder, floral border printed in green, verso blank), if. (recto printed dedication to Ludwig II, verso blank), [1] (blank), 2-195, [1] (blank), pp. Engraved.

With handstamps of publisher and music dealer to foot of title.


Binding slightly worn, rubbed, and faded. Occasional foxing; small dampstain to outer blank margin of final leaves.


Liszt’s oratorio on St. Elisabeth of Hungary, to a libretto by Otto Roquette, was first performed August 15, 1865 in Pest at the Vigadó with Liszt conducting.

Liszt was strongly influenced by a set of frescoes depicting the life of St. Elisabeth painted in 1835 by Moritz von Schwind in the Wartburg Castle. With assistance from author János Danělik and composer Mihály Mosonyi, the composer located plaintext sources related to the Saint and used them as the basis for most of his themes. The vast oratorio is divided into two parts of three movements each, corresponding to the six frescoes by von Schwind.

Annotine Alberdingk Cuypers (1829-1898) was the wife of architect Pierre Cuypers and brother Antoinette Alberdingk Cuypers (1829-1898) was the wife of architect Pierre Cuypers and brother of author J.A. Alberdingk Thijm. Pierre designed a piano as a wedding gift to Annoteine, a talented singer and pianist. He also created a plaster figure depicting her as St. Cecilia, the patron saint of music.

$950 (32199)

35.

Bound collection of 6 rare editions of early works for piano 1836-1837.


Wrappers slightly worn, faded and soiled. theatre and bookseller’s handstamps to verso of lower wrapper.

Advertising to verso of upper wrapper and recto of lower wrapper.


$750 (31579)

36.

[LW 14]. Die Legende von der Heiligen Elisabeth Oratorium. [Piano-vocal score]

Leipzig: C. E. Känt Nachfolger [PNs 1156,1157,1158,1159,1160,1161,1162], [1867].


Later issue, with added English text.

$75 (32199)

37.

Bound collection of 6 rare editions of early works for piano 1836-1837.


Raabe 254. LC Catalog 112.


$450 (31579)

First printed edition, 1825.

From the collection of pianist Mario Feninger (1925-2006), with his handstamp to several titles.

Triomphant. Light foxing and offsetting throughout; occasional markings in blue pencil, annotations in ink to verso of front free endpaper. An attractive collection.

All of these works were composed and published during Liszt’s “Years of Pilgrimage” that he spent with Marie d’Agoult following their elopement during Liszt’s “Years of Pilgrimage” that he spent with Marie d’Agoult following their elopement shortly after that of Breitkopf & Härtel. Searle 209. Raabe 324.

$950 (31579)

From the collection of pianist Mario Feninger (1925-2006), with his handstamp to several titles.

Triomphant. Light foxing and offsetting throughout; occasional markings in blue pencil, annotations in ink to verso of front free endpaper. An attractive collection.

All of these works were composed and published during Liszt’s “Years of Pilgrimage” that he spent with Marie d’Agoult following their elopement shortly after that of Breitkopf & Härtel. Searle 209. Raabe 324.
Bound collection of 16 first and early editions for piano

Folio. Modern red cloth with “Liszt, Jacques D. Jubilé” gilt to upper, titling gilt to spine. 350 pp. in total.

Contents:


All spines reinforced. Large dampstain affecting much of volume; later issues brittle, with some leaves backed with Japanese paper; scattered stains, markings, and other defects.

$300 (31589)

Collection of 5 first editions for solo piano by Liszt, Charles Voss, and Sigismund Thalberg

Folio. Contemporary dark brown leather-backed brown cloth boards with initial “WR” gilt to upper and Erinnerung an U.S.” gilt to lower within double outer rules, all edges gilt. 60 pp. total.

Contents:


German composer and pianist Charles Voss had an initial streak of fame as a virtuoso in both Berlin and Paris, but this faded as the years progressed. He published hundreds of works in a popular salon style, although few are known today. He dedicated his Exaucement, Op. 35 to Liszt, but it does not appear that the two pianists were more than acquaintances.

Virtuoso pianist Sigismund Thalberg received wide acclaim when he began performing in Paris, so much so that Liszt returned from Switzerland in 1836 to defend his unofficial crown. With Félix defending Thalberg, and Berlioz on the side of Liszt, a rather harsh battle took place in the Parisian music periodicals. Competition and differences were eventually set aside, however, after the two masters played a joint concert at the behest of Princess Cristina Belgioioso (1808-1871). She famously declared that, “Thalberg is the finest pianist in the world – Liszt is the only one.”

$1000 (31603)
Paraphrases and Transcriptions

BEETHOVEN, Ludwig van 1770-1827

40. [LW A38]. Beethoven’s Adelaide
Für das Pianoforte übertragen von F. Liszt ... Pr. 16 Gs. Leipzig: Breitkopf & Härtel [PN 6266], [1840].
Disbound. Slightly soiled and foxed; occasional performer’s markings in pencil. Publisher’s handstamp to foot of title.

41. [LW H9]. Fantasie über Motive aus Beethoven’s Ruinen von Athen [Full score] für Piano mit Orchesterbegleitung ... Partitur Pr. 2f. 15 Ngr. Leipzig: C. F. W. Siegel [PN 2930], [1865].
Disbound. Slightly soiled and foxed; occasional performer’s markings in pencil. Publisher’s handstamp to foot of title.
Liszt’s transcription of Beethoven’s Adelaide (Op. 46; 1795) was the first of many arrangements he made of Beethoven’s songs. He dedicated the work to the Marchese Maria Mattelli, an Italian noblewoman who was one of Liszt’s early supporters and patrons.

5250 (31559)

42. [LW A41]. Hexameron. Morceau de Concert Grandes Variations de Bravoure pour piano sur la Marche des Puritains de Bellini. Composés ... par M.M. Liszt, Thalberg, Pixis, Henri Herz, Czerny et Chopin.
Musicieller’s handstamp to foot of title. Conductor’s markings in blue and red pencil indicating entrances. Spine reinforced with cloth tape and stapled. Trimmed; several leaves loose; occasional light offsetting; repairs to outer leaves, especially to final leaf, not affecting music; a few small tears to blank margins repaired; small publisher’s oval handstamp to foot of title.
Liszt’s Fantasie über Motive aus Beethoven’s Ruinen von Athen was dedicated to famed pianist Nikolay Rubinstein (1831-1888). It was premiered on June 1, 1853 in Pest, with Hans von Bülow at the piano and Ferenc Erkel conducting. Liszt wrote several works utilizing Beethoven’s incidental music to Die Ruinen von Athen (Op. 173; 1811). In addition to versions of the Fantasie for both two pianos and solo piano, his Capriccio alla Turca (1846) features the same themes.

“Apart from the Overture and the Turkish March, little is heard of Beethoven’s score today. Liszt’s delightful adaptation incorporates the priests’ chorus Schmückt die Altäre and the ‘Chorus of Dervishes’ as well as the Turkish March, which is cleverly combined towards the close with the priests’ chorus.” Watson, p. 261.

5185 (31558)

BELLINI, Vincenzo 1801-1835

43. [LW A74]. I Puritani, Introduction et Polonaise pour le Piano ... Pr. Mz.
Mayence: Les fils de B. Schott [PN 6490], [ca. 1890].
With decorative title printed in blue and black; dedication to the Princesse Christine de Belgiojoso to whom Liszt dedicated the work.
Formerly in the collection of the Forbes Library in Northampton, Massachusetts, with their handstamp to upper corner of title and several pages. Musicseller’s handstamp to foot of title.
Moderate offsetting; pagination in ink to upper corners. “Bellini’s” in ink above title, with underlining in red ink.
Liszt composed his Réméniscences des Puritains de Bellini in 1836, and from this adapted the Polacca into the present Introduction et Polonaise in 1841.

840 (31577)

44. [LW A77]. Réminiscences de l’Opéra Norma Grande Fantaisie pour le Piano ... à 2 mains Pr M4,25.
Mayence: Les fils de B. Schott [PN 7416], [ca. 1890].
Moderate offsetting; pagination in ink to upper corners. "Norma" Grande Fantaisie pour le Piano à 2 mains Pr. M4,25.

Formerly in the collection of the Forbes Library in Northampton, Massachusetts, with their handstamp to upper outer corner of title and several pages. Minor offsetting; pagination in ink to upper corners.
45. [LW A77]. Réminiscences de Norma de Bellini pour Piano ... Fr. 1.
Mendrisio: C. Pozzi [PN 777], [1867].

46. [LW A16b]. L’idée fixe
Andante amoroso pour le piano d’après une Mélodie de H. Berlioz par Fr. Liszt. Vierte Beilage zur Wiener allgemeinen Musik-Zeitung, Sechster Jahrgang 1846.
Vienna: Pietro Mechetti qm Carlo [PN P.M. No. 3971], [1844].

47. [LW A205]. Danse des Sylphes
Paris: S. Richault [PN 1538 R], [1866].
$110 (31560)

CONRADI, August 1821-1873

49. [LW A147]. La célèbre Zigeuner-Polka de Conradi pour le Piano ... Pr. ¾ Thlr.
Berlin: Ad. Mt. Schlesinger [PN S. 3527], [1849].
Folio. Sewn. sf. (title printed within decorative green border), 3-12 pp. Engraved. Moderately foxed; small circular stain to lower left of title, with publisher’s and musiceller’s handstamps at foot; spine reinforced with tape. First Edition. LW A147. Searle 481. Raabe 146. German composer and conductor August Conradi was a close associate of Liszt, serving as his copyist for many years and even assisting with orchestral scoring. Conradi’s Zigeuner-Polka, Op. 5 (1844) were composed for orchestra and were quite popular at the time.
$165 (31562)

DONIZETTI, Gaetano 1797-1848

50. [LW A108]. Marche funèbre de Dom Sébastien de Cluj
Donizetti variée pour le Piano par E. Liszt ... Pr fr. 135 A. de C.
Vienna: Pietro Mechetti qm Carlo [PN P.M. No. 3971], [1844].
$175 (31563)
MEYERBEER, Giacomo 1791-1864

55. [LW A230/1]. Illustrations de l'Opéra L'Africaine ... No.1 Prière des Matelots de G. Meyerbeer, pour Piano par F. Liszt.
Berlin: Bote & Bock [PN B. et B. 6883], [after 1866].
The first plate lithographic depicts the wreck of Dom Pétrus's ship and portraits of both Vasco da Gama and Sélïka.
Somewhat worn and browned; moderate offsetting; spine reinforced with tape.

56. [LW N2]. Barcarole venetienne de Pantaleoni avec Accompagnement de Piano ... Ga. 1. 20.
Leipzig: Breitkopf & Härtel [PN 8177], [1851].
Text in Italian and German. For solo voice and piano.

PANTALEONI, Luigi 1815-1872

57. [LW A44]. Ouverture de l'Opera Guillaume Tell de G. Rossini Trascrite pour Piano ... Ga. 1. 20.
Naples: Claudetti et Co. [PN D 2814 D], 1858.
From the collection of pianist Maria Feninger (1821-1908).
Slightly worn and browned; moderate offsetting throughout.

ROSSINI, Gioachino 1792-1868

58. [LW A37]. Guillaume Tell de G. Rossini Trascritto per Piano ... Ga. 1. 20.
Hambourg et Leipsic: Schuberth & Comp. [PN H 483], [1852].
Inscribed to “Signor Care” in ink and signed “Pantaleoni.” With a 5-line poem in Pantaleoni’s hand in upper margin of title.
Dampstain to blank right margin; moderate foxing.

Luigi Pantaleoni was an Italian composer of songs, and the father of opera singers Romilda (1847-1907) and Adriano (1857-1908).

$300 (31568)
Liszt transcribed nearly 150 songs for solo piano, including 44 of Schubert’s Lieder.

"His response to poetic imagery, his conviction that purely musical images of poetic ideas are capable of projection to the listener, and his belief that he could illustrate such imagery without words, are keys to understanding Liszt’s lifelong aesthetic. The musical image of the idea, the true symphonic poem, thus had its genesis in concept and form in Liszt’s adoration of Schubert.” Watson, p. 214.

62.
[LW A49/1]. Die Stadt Lied aus Fr. Schubert’s Schwanengesang für das Piano-Forte ... No. [1]. Preis 45xC.M. 12 gr.
Wien: Tobias Haslinger [PN T.H. 7751], [1840].
Octavo. Original publisher’s green printed wrappers. Song text printed to p. 1. Contemporary signature ("Henriette Del Moro") to upper margin of upper wrapper. Wrappers slightly worn and soiled. Some browning; occasional performance annotations in pencil; minor offsetting throughout.
First Edition. LW A49/1. Siecle 560/1, Raabe 244/1. LC Catalog 203. Hoboken 10, 81.
$125 (31571)

63.
[LW A49/2]. Das Fischermädchen Lied aus Fr. Schubert’s Schwanengesang für das Piano-Forte übertragen von F. Liszt ... No. [2]. Preis 45xC.M. 12 gr.
Wien: Tobias Haslinger [PN T.H. 7752], [1840].
Octavo. Original publisher’s green printed wrappers. Song text printed to p. 2. Wrappers slightly worn and soiled. Some browning; occasional performance annotations in pencil; minor offsetting throughout.
$125 (31572)

64.
[LW A49/14]. Kriegers Ahnung Lied aus Fr. Schubert’s Schwanengesang für das Piano-Forte ... No. [14]. Preis f.1.15xC.M. 20 gr.
Wien: Tobias Haslinger [PN T.H. 7761-12]. [1840].
$125 (31574)
**Liszt**

**Printed Music**

66.  
[LW H13]. Franz Schubert Grosse Fantasie (Op. 15) [Full score]  
Symphonisch bearbeitet für Piano und Orchester  
Partitur Fl.5.54 kr.O.W. | Rt. 3.20 Ngr.  
Wien: C. A. Spina [PN C.S. 15,974], [1862].  
Folio. Modern full black cloth, original publisher's  
upper wrapper laid down to binding, lower wrapper  
bound in. 1f. (title), 3-86 pp. Engraved. Handstamp of  
G. Schirmer to upper wrapper and foot of title.  
Blank margins lightly soiled and cockled; impression  
sometimes light; occasional offsetting.  
**First Edition**, second issue.  
In black cloth slipcase with:

67.  
[LW A152]. Einsam bin ich, nicht allein  
Volkslied von Weber für das Pianoforte  
übertragen von Fr. Liszt.  
Pr. 1/3 rf.  
Hamburg & New York: Schuberth & Co. [PN 1233], [1848].  
Quarto. 28 pp., 1f. (blank). Printed.  
From the collection of pianist Mario Feninger (1923-  
2016), with annotation in his hand in blue ink to  
head of title; previously from the collection of composer  
Ralph Howard Pendleton (1877-1948), with his  
ownership label to upper left corner of title.  
Detached, with spine reinforced with lined paper;  
moderately foxed; trimmed to just inside plate  
impression.  
**First Edition**.  
Liszt's writings on the music of the Roma in Hungary  
were meant to accompany his Hungarian Rhapsodies  
(1848-53), but they gradually evolved into a book- 
length study that was published in 1859. This was  
largely supervised by Princess Carolyne, who added  
controversial anti-Semitic statements to the second  
edition (1881). Even before this edition, however,  
the work was criticized in Hungary for crediting  
the Roma with the creation of “Hungarian” music.  
This severely damaged Liszt’s reputation, and it  
was not until years later that he regained credibility  
in his home country. Ethnomusicologists have  
concluded that much of the music Liszt studied  
contained traditional Magyar folk melodies,  
although often heard through the interpretation  
and embellishment of Roma musicians.  
“Modern scholars are wise to treat Des Bohémiens  
with caution. The book has been twice cursed: first  
by the Magyars and then by the Jews. Moreover,  
its various translations and competing editions have  
turned the text into a maze's nest in which more  
than one writer has become hopelessly ensnared.  
Yet this cannot be the final word. At its best Des  
Bohémiens offers irreplaceable insights into music  
and musicians. For Liszt, the Gypsy musician was  
a noble savage in whom nature itself had placed  
the wonderful gift of music. Without any formal  
training whatever, and without even the ability  
to read notation, music gushed forth from him  
like a fountain. How could such a thing happen?  
Modern scholars are wise to treat Des Bohémiens  
with caution. The book has been twice cursed: first  
by the Magyars and then by the Jews. Moreover,  
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turned the text into a maze's nest in which more  
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and musicians. For Liszt, the Gypsy musician was  
a noble savage in whom nature itself had placed  
the wonderful gift of music. Without any formal  
training whatever, and without even the ability  
to read notation, music gushed forth from him  
like a fountain. How could such a thing happen?  
How could the Gypsy violinist become a virtuoso,  
a sovereign master of his instrument, without a  
teacher? It was one more proof for Liszt that music  
was God-given, part of a divine plan. He was so  
impressed by that central idea that he wanted to  
enshrine it in a book. This is the true message of  
Des Bohémiens, and we shall fail to understand it if  
we continue to look at it only as a flawed exercise in  
ethnomusicology. In fact, the text raises a topic of  
fundamental importance to all Lisztians, one which  
is rarely touched on, and one which we have a duty  
to illuminate.” Walker II, pp. 389-90.  
$375 (31528)
Poèmes symphoniques de F. Liszt

Weimar: Hof-Buchdruckerei, (1854).

Quarto. Early plain green wrappers. 15 leaves in total: sf. (recto title with contents, verso blank); sf. (Ce qu’on entend sur la montagne), sf. (blank), sf. (Tasso), sf. (blank), sf. (Les Préludes), sf. (blank), sf. (Orphée), sf. (blank), sf. (Prométhée), sf. (blank), zf. (Mazeppa), zf. (Héroïde funèbre). Printed on light blue paper. Parallel text in French and German.

Wrappers slightly worn and browned. Very occasional foxing throughout. In exceptionally good condition overall.

A private printing of Liszt’s original prefaces. Rare (two copies only located in the U.S., at Eastman and NYPL; three copies in Germany).

Liszt apparently had this small booklet printed in 1854 to distribute to his friends and colleagues. It includes prefaces and the texts of Liszt’s poetic inspirations in both French and German.

These prefaces sometimes differ from the versions that were included with the printed scores. In particular, the preface for Les Préludes is much longer, and there is a complete preface to Mazeppa in addition to Hugo’s poem. These texts do not appear to have been printed elsewhere, except for in Theodor Müller-Reuter’s Lexicon der deutschen Konzertliteratur (Kahnt, 1909); see pp. 266-267, 297-300, and 311-312.

The title page contains a list of the first series of nine symphonic poems: Ce qu’on entend sur la montagne, Tasso, Les Préludes, Orphée, Prométhée, Mazeppa, Fest-Klänge, Héroïde funèbre, and Hungaria; there is, however, nothing printed for either Fest-Klänge or Hungaria, confirmed by Müller-Reuter.

‘Around 1853 Liszt introduced the term ‘Symphonische Dichtung’ (‘Symphonic Poem’) to describe a growing body of one-movement orchestral compositions, programmatically conceived. ‘New wine demands new bottles’, he once declared. The language of music was changing; it seemed pointless to Liszt to contain it in forms that were almost 100 years old. In the symphonic poems there are shifts in structural emphasis: recapitulations are foreshortened while codas assume developmental proportions and themes are reshuffled into new and unexpected chronologies, with contrasting subjects integrated by means of thematic metamorphosis. ... Several of the symphonic poems deal with exceptional heroes – Hamlet, Mazeppa, Orpheus, Tasso, Prometheus – characters who confront overwhelming odds or find themselves in an impossible dilemma. Liszt identified with such protagonists throughout his life.’ Alan Walker in Grove Music Online.

$600 (1957)
See also items 21-27.

70.

KRIEHUBER, Josef 1800-1876 (artist)

Portrait lithograph of Franz Liszt

Wien: C.A. Spina, (ca. 1853).

Image ca. 320 x 255 mm. Sheet 350 x 410 mm. Lithograph; chinar paper laid down to heavy dark ivory paper. Half length, standing, in pensive pose, with sheets of music manuscript paper beneath his right hand. Signed in the stone by the artist at lower right and with “G. Hofels Hofdruck” printed at lower left. Facsimile signature (“F. Liszt”) below image and imprint at center of lower margin.

Lithograph slightly foxed, primarily to upper right, with a few spots affecting the image itself. Mount heavily browned where formerly matted; some slightly heavier foxing; several small tears to blank edges; lower right blank corner chipped.


While this print credits the painter as Fritz Heinrich Rumpf (1856-1927), the signature matches that of Fritz Heinrich Rumpf 1856-1927, the signature matches that of Fritz Heinrich Rumpf (1856-1927). The image is also very similar to the portrait by Franz von Lenbach, which likely served as a model.

$90 (32957)

71.

RUMPF, Fritz Heinrich 1856-1927 (artist)

Portrait photolithograph of Franz Liszt, after the print by Rumpf

Zurich: Stehli Frères, (ca. 1930).

Image 320 x 216 mm; sheet 513 x 400 mm. Bust-length. On heavy wove paper. With “Serie 401 No.4” and “Fr. H. Rumpf pinx.” along with facsimile signature “F. Liszt” printed below image.

Very light soiling to blank margins and verso. A clean, crisp, and attractive image.

With an autograph inscription in ink to “Signor Carr!” signed “Pantaleoni!” to left margin of title.

Light dampstain to blank right margin.

First Edition. Scarce (1 copy only located in the U.S., at the Peabody).

$300 (12957)
See also item 16.
The Kingdom of Hungary had been under control of the Austrian Hapsburgs since the end of the Great Turkish War in 1699. German language and culture dominated the landscape for over a century until nationalist sentiment began to spread throughout all of Europe, culminating in the Revolutions of 1848. The Austrians crushed the Hungarian rebellion, but the movement did not subside, finally leading to the Compromise of 1867, which created the dual monarchy of the Austro-Hungarian Empire.

Cultural identity as expressed through language and the arts is a major factor in any national movement, and Hungary was no exception. Composers began to look within the country for inspiration, integrating traditional folk song and dances with classical styles to create distinctly Hungarian music to rouse the nationalist spirit. The Pesti Magyar Színház (Pest Hungarian Theatre) opened in 1837, and over a dozen music publishers began printing in the capital during the 1840s.
The “Rákoczy” March

Ferenc II. Rákóczi (1676-1735) was a Hungarian prince who led a rebellion against the Hapsburgs in the early 18th century. Although the uprising was unsuccessful, Rákóczi became a national hero and a number of songs were written in his honor, with this march becoming the most popular. A version of the theme was frequently performed by Romani violinist János Bihari (1764-1827) and became closely associated with Hungarian identity during the growing nationalist movement. The Austrian leaders in Vienna were anxious about a potential uprising and restricted the Rákóczi along with many other patriotic symbols. Many versions and arrangements of the march exist, including those by Berlioz and Liszt. See also item 46.

73.

Rákoczy Induló

Pesten: Treichlinger J. [PN J. T. 121], [1847].
$60 (31223)

74.

ERKEL, Ferenc 1810-1893

Rákoczy Induló – Marche de Rákóczi
Muveszleg alkalmazva Zongorára ...
N. 380 ... ára 80 szl. kr.

Pesten: Rózsavölgyi és társá [PN R & C. No 580], 1860.
$70 (32223)

75.

ÁBRÁNYI, Kornél 1822-1903

Két magyar ábránd ... 2 sz. “Ilka”
Majhénnyi Ilka úrhölgynek című operáj legkedveltebb dallamai fölött. – Deux fantastais hongroises sur les aînes plus favoris des opéras ... Zongorára átirra ... Ára 75 szl. Pr. 15 Ngr.

Pest: Kügler László [PN 9], [1867].
$850 (31246)

76.

BÖHUS, Rezső fl. 1860-1870

A’ Kunok. [Excerpts for solo piano]
Nagy Opera 4 felvonásban. Zongorára ... Ősszes ára 1 f. 5. pp.

Pesten: Treichlinger J. [PN J. T. 165], [1848].
$400 (31775)

77.

CSÁSZÁR, György 1813-1850

Magyar népköltési gyüjtemény
Az opera legkedveledő dallamait a könyvben találja. – Deux fantaisies hongroises sur les aînes plus favoris des opéras ... Zongorára átirra ... Ára f 3. pp.

Pesten: Treichlinger J. [PN J. T. 169], [1849].
$850 (31775)

78.

A fantasy for solo piano on an aria from the opera Ilka (1840) by Franz Doppler. Several of Bohus’s piano works of were published in the 1860s, his only known works. It is not clear whether they were compositions of the educator and administrator of the same name (d. 1886).

$50 (31775)

See also item 88.
Nationalism
1840-1867

Ilka és a Huszár-Toborzó. [Excerpts for solo piano] Nagy eredeti opera 2. felvonásában szerzé és zongorára alkalmazá ... [IV.k Sz = vol. 4].
Pesten: Wagner Józ. [no PN], [1851?].
Wrappers worn, frayed, and nearly detached. Dampstain to upper outer corner and light offsetting throughout; scattered foxing and soiling.
First Edition, later issue (without plate number).
Mona 483.
$75 (31670)

Pesten: Treichlinger J. [PN J. T. 220], [1852].
Bound with:
Occasional light foxing and offsetting; trimmed; several leaves repaired and reinforced; occasional fingering in pencil.
Early editions. Mona 1285.
$100 (31656)

Potpourri [from the opera] Faust ... [Manuscript]
[ca. 1870]
Previously from the collection of Austrian composer Raimund Beethoven (1905-1968), with his handstamp to title.
Somewhat worn and lightly browned throughout; spine reinforced with red paper tape; occasional minor soiling to blank margins.
Undocumented.
Doppler published several versions of his Potpourris sur l’Opéra Faust (1864), but there is no record of an arrangement for orchestra. We have been unable to identify the arranger or copyist of the present manuscript.
$300 (32953)
EGRESSY, Béni 1814–1851

85.

Ez a világ [a milleny nagy]
Dalok zongora kíséretel – Gesänge mit Fortepianobegleitung.
Pesten: Rózsavölgyi és Társa [PN R & C. No 317], [1860].


“With his songs and dances for the theatre in particular, he soon found wide popularity throughout the country and came to be regarded as a pioneer of the Hungarian national popular song and císdás.” Ferenc Bónis in Grove Music Online.

500 (32219)

Kornélia négyes
Zongózárás a legkedveltebb Dalok után melyeket Hollosy Kornélia Kisasszony a nemzeti szinpadon énekelt ... Ára 30 x.p.p. Pesten: Rózsavölgyi és Társa [PN R és T. 705 Sz.], [1861].

500 (31997)

See items 90-92.

88.

Franziska négyes
Császár Ferencz Kunok című operájának kedveltebb dalaióból szerkesztett zongóra ... Ára 60 uf kr. Pesten: Rózsavölgyi és Társa [PN R és T. 705 Sz.], [1861].
Folio. [1] (title), 2-7, [1] (blank) pp. Engraved. Slightly worn and soiled; trimmed. Erkel’s most significant Hungarian opera of its time, for although not as widely popular in Hungary as Hunyadi László, it shows a broader command of the world of folk melody and the formal principles of the Hungarian verbunksos. Bánk bán represents an important stage in the development of Hungarian opera. It is widely regarded as the most significant Hungarian opera of its time, for albeit not as widely popular in Hungary as Hunyadi László, it shows a broader command of dramatic characterization and greater skill in accommodating a national idiom. As the fruit of many years of idiomatic development, Bánk bán represents a high point in Erkel’s output; his development thereafter took different directions and he never again succeeded in writing with such naturalness and vitality.” Deszö Legány, Grove Opera.

50 (31624)

89.

Kornélia négyes
Zongózárás a legkedveltebb Dalok után melyeket Hollosy Kornélia Kisasszony a nemzeti szinpadon énekelt ... Ára 30 x.p.p. Pesten: Rózsavölgyi és Társa [PN R és T. 705 Sz.], [1861].

First Edition. Mona 650. Rare (no copies located outside Hungary).

50 (31998)

ERKEL, Ferenc 1810–1893

Bánk Bán (1861)

Opera, 3 acts.
Libretto by Béni Egressy after the play by József Katona. Premiered Pest, National Theater, 3 March 1861.

“With its strongly national theme, its critical timing in relation to political events, and its readiness to draw on the world of folk melody and the formal principles of the Hungarian verbunksos, Bánk bán represents an important stage in the development of Hungarian opera. It is widely regarded as the most significant Hungarian opera of its time, for although not as widely popular in Hungary as Hunyadi László, it shows a broader command of dramatic characterization and greater skill in accommodating a national idiom.” Grove Opera.

88 (10614)

91.

Bánk Bán. [Piano-vocal score]

Folio. Original dark red cloth-backed decorative boards printed in green, blue, silver, and black with small circular portrait gilt of composer in relief, decorative endpapers. 3ff. (title, prefaze by Peter Somogyi, cast list), 3-209, [2] (contents). Parallel texts in Hungarian and German. Bookplate to front pastedown.

Binding somewhat worn, rubbed, and bumped. Occasional light soiling; slightly browned; former owner’s signature to first page of music.

First Edition.

85 (10614)
Nationalism
1840-1867

ERKEL (cont.)

(24) pp. musical variants by Kenessey) laid in. Parallel texts in Hungarian and German.
Binding slightly worn and bumped. Slightly browned.
First Edition of the revised version.
The music was completely revised in 1919 by conductor and composer Nándor Rékai (1870-1943), incorporating a new libretto by Kálmán Nádasdy and Gusztáv Oláh. Further refinements were made in 1939 by conductor and composer Nándor Rékai (1870-1943), incorporating a new libretto by Kálmán Nádasdy and Gusztáv Oláh. Further refinements were made in 1939 by conductor and composer Nándor Rékai (1870-1943), incorporating a new libretto by Kálmán Nádasdy and Gusztáv Oláh. Further refinement

92.
Bánk Bán. [Excerpts for piano solo]
Eredeti nagy dalmú 3 felvonásban szerzé ’s zongorára két kézre alkalmazta.
Pesten: Rózsavölgyi és Társa [PN R. & C. 677], [1864].
Title slightly worn, soiled, and trimmed, with remnants of adhesive to inner margin and tape repairs to edges. Occasional markings in pencil; scattered light foxing and offsetting. Lacking pp. 43-46, supplied in photocopy.

First Edition. Scarce (3 copies only located outside Hungary). A full vocal score was not published until 1902.

$400 (31646)

See also items 87, 116.

Brankovics György (1874)
Opera, 4 acts.
Libretto by Ferencz Ormai and Lehel Odry after the play by Károly Obernyik. Premiered Budapest, National Theatre, 20 May 1874.

93.
Brankovics. [Excerpts for solo piano]
Opera négy felvonásban ... (Részletes kivonat) ... Zongorára alkalmazta Erkel Sándor. Ára 2 fl. 1 Thlr. 10 Ngr.
Budapest: Táborsteréki és Parsch [PN T. & P. 506], [1875].
Trimmed; slightly browned; outer leaves reinforced at spine.

Excerpts as listed on the title are:
“Induló, első finálé (Kolo), románca: ’Mióta láttam Őt,’ második finálé: ’Áldjon meg Isten,’ arioso: ’De te sziám ágyam,’ és női kar.”
First Edition. The present excerpts represent the only music from the opera published until 1955.

Erkel collaborated with his sons Gyula (1842-1909) and Sándor (1846-1900) on the opera, as he did on many of his later works.

“In Brankovics György, composed to a prose libretto, Serbian and Turkish musical influences appear alongside Hungarian ones. The scale system employed is the major-minor one, although there are also derivations of the Hungarian scale and amalgamations of the different church modes ... The treatment of folk music foreshadows that of Bartók.” Dezső Legány in Grove Music Online.

$150 (31646)

Hunyadi László (1844)
Opera, 4 acts.
Libretto by Béni Eggesy after the play by Lőrinc Tóth. Premiered Pest, National Theatre, 27 January 1844.

“Erkel, who conducted many French and still more Italian operas (especially those of Bellini and Donizetti), was of course influenced by them; he also had the greatest respect for Mozart and Beethoven. Hunyadi László includes numbers that clearly show Italian influence. More important, while some of the roles are mere types, several are well-characterized figures who are often differentiated by the use of motifs (among other devices). Erkel had considerable skill as dramatist and was able to employ a symphonic technique to achieve an organic unity. There is also a strikingly large amount of recitative, all of it accompanied; the motifs, used in both the lyrical music and the recitative to characterize situations, individuals and states of mind, to a large extent assure the dramatic coherence of Hunyadi László.” Dezső Legány in Grove Dictionary of Opera.

$120 (31640)

Hunyadi László. [Piano-vocal score]
Eredeti nagy opera négy felvonásban ... szövegét írta Eggesy Béni. Sajtó alá rendezte és németre fordította Kern Aurél. Teljes zongora-kivonat Magyar és Nemet szöveggel és a szinpadi elrendezés pontos megjelölésével ...
Budapest: Rózsavölgyi és Társa [PN R. & Co. 2433], [1896].
Folio. Original dark red decorative boards printed in gold and silver, decorative endpapers. 1f. (half-title, colophon), aff. (title, foreword, cast list, contents), [5]-109 pp., sf. (publisher’s catalog). Parallel texts in Hungarian and German. Bookplate to front pastedown; former owner’s signature to foot of title dated 1896.
Binding somewhat worn, rubbed, and bumped; rebucked with red cloth; tear to inner margin of front free endpaper. Slightly browned; some signatures split. With three-quarter length frontispiece portrait of Erkel.
First Edition of the complete piano-vocal score.

$350 (31646)

96. Hunyadi László ... Nyitány. [Solo piano] Pesten: Treichlinger J. [PN J. T. 112], [1846].

97. ZAPE, Antal ll. 1840-1870 (arr.)
"Millennium of the Hungarian State" printed to upper. Light uniform browning. Binding slightly worn and soiled; small blue ink stain pastedown. 1f. (title), 1f. (named cast list), 5-47, 1f. pp. Text in Hungarian; synopses in French, German, and English. Contains 4 numbers from the opera. Written in collaboration with his sons to a libretto by Ede Tóth. Premiered Budapest, National Theatre, 30 November 1880.
Névtelen hősök (Unknown Heroes) is set during the Hungarian revolution of 1848. This war theme led to a short revival in 1916.

98. Hunyadi László ... Induló. [Solo piano] Pesten: Treichlinger J. [PN J. T. 155], [1860].
Folio. Modern full dark blue cloth with titling gilt to upper.

Folio. Modern full dark blue cloth with titling gilt to upper.

While Erkel collaborated with his sons Gyula (1842-1909) and Sándor (1846-1900) on many of his later works, it is not clear how much, if any, of the elder Erkel's music ended up in the final version of the present work. It was extremely popular after its premiere and had a celebrated production for the 1,000th anniversary of the founding of Hungary.

See also item #110.

Later edition. $50 (1867)

Folio. Stapled. Decorative title with illustration of a World War 1 soldier printed in dark green. 2-28 pp. Text in Hungarian. Title slightly worn and soiled; handstamp of publisher with date of January 6, 1919 and price stamps to title. Contains 4 numbers from the opera. Written in collaboration with his sons to a libretto by Ede Tóth. Premiered Budapest, National Theatre, 30 November 1880.
Névtelen hősök (Unknown Heroes) is set during the Hungarian revolution of 1848. This war theme led to a short revival in 1916.

104. BEYER, Ferdinand, 1803-1863 (arr.) Ungarische Volkshymne ("Gott erhalte Ungarn") von Erkel Vaterlands-Lieder (Chants patriotiques) für das Piano-Forte bearbeitet von Ferdinand Beyer. Pr. 18 kr.
Spine reinforced. Lightly browned.

With decorative chromolithograph title featuring two Hungarian flags. No. 60 in the series Vaterlands-Lieder.

The “Himnusz” by Ferenc Kölcsey, set to music by Ferenc Erkel, has served as both the official and unofficial Hungarian national anthem since its composition in 1844.

Ferdinand Beyer was a German pianist and composer known for his many arrangements for piano as well as for his piano method.

**105.** ERKEL, Ferenc 1810-1893

*Collection of opera excerpts*


Contains eight works from Erkel’s best-known operas: Bánk Bán, Rohanský, Látálo Hungarói, and Dózsa György.


Slightly worn; signature in ink to title; small tape repair to last leaf of Tenor volume.

$80 (32014)

**106.** FAHRBACH, Philipp 1843-1894

*Am Plattensee (A Balaton taván)*


Budapest: Taborzsky & Parsch [PN T. & P. 668], [1876].

Folio. Heavy contemporary plain brown wrappers with manuscript titling to label in upper, original publisher’s lithographic wrappers printed in colour bound in. cf. (printed dedications to the Budapester Männerengesangverein), 5-19 pp. Text in German and Hungarian. Former owner’s handstamp (“Neubauer Männergesangverein”) and inventory numbers to heavy outer wrapper.

Moderately worn and browned; title adhered down to outer wrapper at inner margin, slightly defective throughout; tears to lower portion of each leaf, not affecting music; annotations to text in pencil. Title lithograph by Röder features two musicians on a boat on Lake Balaton.

*First Edition. Scarcely (no copies located in the U.S.)*

Austrian composer and bandmaster Philipp Fahrbach (Junior) followed in his father’s footsteps, taking over his orchestra in 1879. The elder Fahrbach had worked closely with Johann Strauss in Vienna.

$100 (32265)

**107.** FARKAS, Miska 1829-1890

*Collection of 4 csárdás for piano*

[1857-60]

4 scores. Folio. Disbound.


Published the same year by Rózsavölgyi.


Light offsetting to titles; scattered foxing.

Farkas was a celebrated Romani violinist who had worked closely with Johann Strauss in Vienna, taking over his orchestra in 1855. The elder Fahrbach (Junior) followed in his father’s footsteps, notating music notation and having others notate his original compositions.

$100 (32233)

**108.** FRANK, Ignác 1824-1897

*Collection of 4 csárdás for piano*

[1856-7]

4 scores. Folio. Light wear.


Országgyűlési csárdás Királyi csárdás a koronázási ünnepélyen: szereté s a nagy hazafi Deák Ferencz-nek mély tisztelettel ajánlja Gróf Schmettow szül. Bobdai Gyertyánffy Matild. [Pest]: Rózsavölgyi és társa [PN T], [ca. 1867].


Trimmed, with partial loss of text to foot of title, price sticker to lower left. Slightly worn; occasional small stains and tears to blank margins; light foxing throughout.

*First Edition. Mona 2306. Rare (no copies located outside of Hungary).*

Hungarian composer Matild Gyertyánffy (Countess von Schmettow) wrote this “Országgyűlési” (National Assembly) csárdás in honor of the 1867 Coronation of Francis Joseph and Elisabeth of Austria, beginning the Dual Monarchy of Austria-Hungary.

$85 (32243)
Nationalism
1840-1867

111.

Kálozdy, János 1812-1882

Based on the Hungarian patriotic anthem “Szózat.”
First Edition. Mona 1520. Rare (one copy located outside Hungary, at BnF).

6 manuscripts:
- Folio. Notated in ink on 12-stave paper in a single hand, most likely that of Béla Kéler, who signed and dated Klänge aus der Ferne. Later published by H. F. Müller and possibly used as the engraver’s Stichvorlage based on the added titles and plate numbers in a different hand.
- Neruda Csárdás. 4 pp. on six leaves.
- Marien-Polka. 4 pp. of a bifolium.
- Klang aus der Ferne. 4 pp. on six leaves. Dated Wien 22 Aug. [1858] and signed “Kéler Béla.”
- Für Pianoforte zu 2 Hdn. Pr. 15 Sgr. op. 31.
- Dein) eredeti Csárdás. 3 pp. of a bifolium.

2 manuscripts:

Kéler's

Brahms based one of his Hungarian Dances on János (Johann) Kálozdy was a Hungarian violinist and composer who led the Lóczer Hungarian Music Society, known for playing popular tunes and both Magyar and Romani folk music. Based on concert announcements, the group undertook a tour of Europe from 1850-52, corresponding to the publication of Kálozdy's music in Vienna as well as the present manuscripts. The signature of composer Bélá Kéler indicating him as the copyist for six of the pieces is an interesting connection. Kéler lived in Vienna from 1845-54, and as a fellow Hungarian and violinist, it seems probable that he could have served as an intermediary between Kálozdy and the publisher H.F. Müller.


112.

Am schönen Rhein gedenk’ ich dein!

Berlin & Posen: Bote & G. Bock [PN 8083], [1869].
First Edition.

Kéler studied the violin informally before moving to Vienna in 1845, where he joined the orchestra of the Theater an der Wien. He spent most of his career as a conductor, leading ensembles in Berlin, Vienna, and Wiesbaden. Although working outside of Hungary, Kéler never adopted a German name, and composed numerous works on Hungarian themes. Brahms based one of his Hungarian Dances on Kéler’s Bérifát emlék, op. 31.

113.

Dallam-Négyes Magyar népdalok urán Zongorára... 30 dík mű. Parkas Károlyné ezüstelet Balokdy Elza asszonyának. Ára 60 kr.
Pesten: Rózsavölgyi és társai [PN G.N. 747 Sz.], [1861].

Engraved title by Wilhelm Tätzelt featuring a couple in traditional dress, the man holding a furulya [folk recorder]. Trimmed, with some loss to publication information at foot of title. Slightly worn and soiled; moderate offsetting.


KNAUER, István fl. 1860

114.

Magyar menekületről indulója (Marche des emigrés hongrois) Zongorára... 30 dík mű... Ára 10 új kr.
Slightly worn and foxed; central horizontal crease; trimmed, just touching illustration at right margin.

First Edition. Mona 3112. Rare (no copies located outside Hungary).

Knauer was from the city of Kassa (Košice, Slovakia), where his few known works were published. There were no specialized music publishers there at the time, and this is the only documented piece of music printed by either Zabraczky or Harrig. A rare example of 19th century Hungarian music lithography.

First Edition. Mona 3121. Rare (no copies located outside Hungary).

50
KNEIFEL, Antal 1819-1885


KOVALTSIK, Amát fl. 1860-1870

116. Bánk Bán de Fr. Erkel Répertoire du Piano sur des motifs d’operas théatre national petites fantasies faciles et instructives pour le Piano sur des motifs d’operas favoris hongoraises ... No.1 ... Kor. 1. 600. Budapest: Rézsavölgyi és Társa [PN G. N. 741], [ca. 1900]. Folio. Original publisher’s wrappers with vignette of a building to upper, possibly the New theatre in Budapest. 5-20 pp. Publisher’s catalogue with incipits of a building to upper, possibly the New theatre in Budapest. 3-10 pp. Publisher’s catalogue with incipits of a building to upper, possibly the New theatre in Budapest. 116. MOSONYI, Mihály 1815-1870

117. Magyar zene melyet Palotais János “Galgóci emlék című műve után Zongorázsa Kidörgössz ... 1ik melléklet a “Zenészert lapokhoz” Pesten: Rózsavölgyi és társá [PN G.N. 738], 1862. Folio. Disbound. [1] (recto decorative lithographic title by Wilhelm Tatzelt, printed by George Lorber, verso blank), 2-11, [1] (blank) pp. Engraved. Light scattered foxing and soiling. First Edition. Mona 165. János Palotai (1824-1878) was a violinist and composer who helped to promote Hungarian music and culture. His compositions were popular in their own right, and also as inspiration for others, such as Brahms and Mosonyi.

MÜLLER, József 1821-1876


- Magyar induló [Kossuth]
- Tabor induló
- Pesti önkénytesek indulója

First Edition, third issue. Mona 365. József Müller served as bandmaster to two Hungarian infantry regiments, in which capacity he composed a number of patriotic marches, many of which became quite popular in their versions for piano. 685 (31236)

PÉKÁRY, József fl. 1850-1860

119. Trovatore franczia négyes Verdi Trovatore című operájából Zongorázsa ... 2.ik kiadás. Wien: A. O. Hammer, [ca. 1867]. Folio. 3-40 pp. 5-20 pp.; [1] decorative title, 5-9; [1] pp. Three pieces in total. Engraved. Slightly worn and soiled; edges and corners frayed and creased; several leaves loose; minor offsetting throughout. Title of third piece detached; titles of first two pieces lacking. First page of music of each piece contains lines of poetry by Sándor Petőfi (1823-1849). With early signature of “Caroline []Bontz” to foot of title of third piece. First Edition. Rare (no copies located in the U.S. or the U.K.). Hungarian composer and violinist Ede Reményi (Eduard Hoffmann) made his debut in Pest in 1846 but was then exiled following his involvement with the uprising against Austria. He toured Germany with Brahms, who introduced him to Liszt. The elder Hungarian became his friend and mentor, composing his Epithalamium for Reményi’s wedding. Appearing throughout Europe as a virtuoso, Reményi was finally allowed back into Hungary in 1860. He continued to tour throughout his life and died at age 70 while giving a concert in San Francisco.

REMÉNYI, Ede 1828-1898

120. Eredeti magyar népdalok és csárdások Zongorázsa ... [1-] III dik füzet, (széria sajátka) Á három füzetek bolti ára 5 fl. Wienn: A.O. Hammer, [ca. 1867]. Folio. 3-40 pp. 5-20 pp.; [1] decorative title, 5-9; [1] pp. Three pieces in total. Engraved. Somewhat worn and soiled; edges and corners frayed and creased; several leaves loose; minor offsetting throughout. Title of third piece detached; titles of first two pieces lacking. First page of music of each piece contains lines of poetry by Sándor Petőfi (1823-1849). With early signature of “Caroline []Bontz” to foot of title of third piece. First Edition. Rare (no copies located in the U.S. or the U.K.). Hungarian composer and violinist Ede Reményi (Eduard Hoffmann) made his debut in Pest in 1846 but was then exiled following his involvement with the uprising against Austria. He toured Germany with Brahms, who introduced him to Liszt. The elder Hungarian became his friend and mentor, composing his Epithalamium for Reményi’s wedding. Appearing throughout Europe as a virtuoso, Reményi was finally allowed back into Hungary in 1860. He continued to tour throughout his life and died at age 70 while giving a concert in San Francisco.

The Eredeti magyar népdalok és csárdások were published in three parts for solo piano and reflect his strong nationalistic feelings. 8150 (39586)
121.

“Repülő fecském ablakára” és “Ezt a kerek erdőt járom én” magyar népdalok

Zongorára átírta és Czakonits Lőrányi Leona báránő O Nagysagának legmélyebb tiszelettel a játéja ... Ára 8 kr.

Pesten: Treichlinger J., [1860].


Slightly worn; spine reinforced with paper tape. Some dark stain on upper right corner throughout.


$65 (32235)

RIDLEY-KOHNE, Dávid 1812-1892

122.

Csárdás á Monsieur François Erkel.

[Parts] Varié pour violon avec accompagnement de piano ... Pt. 1 f.C.M.

Pest: Rózsavölgyi & Cie [PN R. et C. No. 28], [1853].


Slighty worn; soiled and scored; spine reinforced with paper tape. Moderate offsetting and scattered foxing throughout.


Composer and violinist Márk Rózsavölgyi was one of the major figures in Hungarian music in the generation preceding Liszt.

Lajos Szabó Szőlőzy (1835-1882) was one of the most important Hungarian dancers and choreographers of the 19th century, promoting folk and national dance styles.

$300 (32143)

123.

Élső magyar társas táncmez melyert Szőlőzy Szabó Lajos, táncművész állapot eredményeit erre az 1842-i carnavál ünnepére, Zongorára szerkesztett és Hazánk Lelkes Hölgyeinek mély tiszelettel a játéja ... Ára 30 kr.

Pesten: Wagner József [PN D], [1842].

Folio. 1f. (recto with small illustration of couples performing a social dance, verso blank), 3-7, [8] (blank) pp. Engraved.

Slightly worn, soiled, and browned; spine reinforced with paper tape. Moderate offsetting and scattered foxing throughout.


Composer and violinist Márk Rózsavölgyi was one of the major figures in Hungarian music in the generation preceding Liszt.

Lajos Szabó Szőlőzy (1835-1882) was one of the most important Hungarian dancers and choreographers of the 19th century, promoting folk and national dance styles.

$200 (32143)

124.

Névnapi magyar Zongorára szerzé és Tekintetek 'sujtai Némethy Sámuel urnak ... Ára 15 kr.

Pesten: Wagner József [PN D], [1842].


Slightly worn; soiled and scored; spine reinforced with tape.


Violinist and composer Ridley-Kohne spent the majority of his career performing and teaching in Pest. His compositions are almost exclusively dance styles outside Hungary.

$126

Pesti-Nóta Eredeti csárdás Zongorára ... 7k mú. Ára 54 uj kr.

Pesten: Rózsavölgyi és társá [PN R. & Co 666], [1866].


Somewhat worn and soiled; small tear to left margin, not affecting music; right corner chipped.

First Edition. Mona 337. Rare (no copies located outside Hungary).

$60 (32239)

STUBENBERG, Maria Anna 1821-1912

125.

Three works for solo piano

[1853-1859]

Quadrille für das Pianoforte ... Op. 7. Wien: F. Glöggl [PN F.G. 966], [1859].

Folio. 1f. (decorative title with lithographic scene depicting a group of four people, one a young woman with a mandolin-like instrument being ferried in a boat close to an elegant home, signed in the stone by the artist; signature illegible), 3-6 pp. Engraved. Worn and soiled; slightly creased; minor foxing and soiling to blank margins; offsetting throughout; spine repaired with tape.

First Editions. Scarce (no copies located in the U.S. or U.K.).

Countess Maria Anna von Stubenberg (-Zichy) was born in Graz but raised in Pest, where she developed her talents as a pianist, composer, and improviser. She composed over 160 works, primarily for solo piano, and was influenced by both Austrian and Hungarian culture.

$135 (32780)

RUPP, Zsigmond 1838-1917

126.

Mariani Csárdás Zongorára ... Nagyságos Walheim Mariane kisszaszonyonak mély tiszelettel a játéja ... Ára 70 kr.

Pesten: Rózsavölgyi és társá [PN N.G. 914], [1864].

Folio. 1f. (recto decorative title with illustration of two musicians and a couple dancing, verso blank), 5-6, [2] (blank) pp. Engraved. For solo piano.

Somewhat worn and soiled at edges; light foxing and offsetting; outer leaves detached.


Rupp spent his career as a prominent civil-law notary but published a number of csárdás and polkas in the 1860s.

$90 (32231)

127.

Valet-Polka für das Pianoforte ... ittes Werk. Wien: F. Glöggl [PN F.G. 634], [1864].


Hedervári Emlék Csárdás Zongorára ... zsidik Mű. Bécsben: F. Glöggl [PN F.G. 966], [1893].

Folio. 1f. (decorative title with lithographic scene depicting a mandolin-like instrument being ferried in a boat close to an elegant home, signed in the stone by the artist; signature illegible), 3-6 pp. Engraved. Worn and soiled; slightly creased; minor foxing and soiling to blank margins; offsetting throughout; spine repaired with tape.

First Editions. Scarce (no copies located in the U.S. or U.K.).
Nationalism
1840-1867

128.

Ez az élet gyöngy élet
Cülli csárdás Ára 90 kr | 10 ngr.
Pest: Rózsavölgyi és társánál [PN R. & C. No. 109], [1853].
Leaves detached; worn; edges somewhat frayed and soiled; slight show-through to first page of music.

129.

Souvenir de ma patrie. [Magyar Ábránd No. 1]
Pest: Rózsavölgyi & Compagnie [PN R. et C. 73], 1869.
Somewhat worn and soiled; light dampstaining throughout; wear and soiling to margins; light foxing throughout.

130.

Rémíniscences de Hunyadi László
[Magyar Ábránd No. 5]
Pesten: Rózsavölgyi és társá [PN R. & C. 203], 1866.
Folio. 5-19, [2] (blank) pp. For solo piano.
Slightly browned; scattered foxing; repairs to verso of final leaf; spine reinforced with tape. Title page lacking.
Based on themes from Ezékiel's Hunyadi László.

131.

[Op. 19, No. 1]. Deux valses pour le Piano À Mademoiselle Andorine de Kiss ... 36 kr. M.d.C.
Pest: Lauffer & Stolp. [PN L.S. 1], [1858].
Leaves detached; worn; edges somewhat frayed and soiled; moderate offsetting and light foxing throughout.
First Edition. Mona 2672. Rare (no copies located outside Hungary).

132.

Hódolat Kör magyar Zongorára. Bohus-Szögyény Antonia ... Ára 34 45 kr.
Pesten: Rózsavölgyi és társánál [PN R. & C. No. 177], [1883].
Somewhat worn, browned, and soiled; outer leaves detached; central vertical crease with corresponding small split to edges.

133.

Technikus csárdás Mieegraní pályatársainak ajánlja ... játéka Sárközy Ferenc ... Ára 40 kr. p.
Pest: Szerző [the Author], 1856.
Wrappers splitting. Slightly trimmed; minor wear; slight show-through to first page of music.
Title page by Steger featuring four musically-themed vignettes, dated 1856.
First Edition, printed before the edition of

134.

L'idée fixe Thème original varie pour le Piano ... A Mademoiselle Emma de Mohry.
Pest: Rózsavölgyi & Co. [PN R & C. No 109], [1853].
Folio. 1f. (title), 5-15, [1] (blank) pp. Engraved. For solo piano
Outer leaves slightly worn and soiled; minor offsetting throughout.

Rózsavölgyi, Mona 2991. Rare (no copies located outside Hungary).
Windt was one of many composers who flourished in the nationalist spirit of the mid-19th century. His Emma csárdás (1858) achieved lasting fame as the basis for the Hungarian Dance No. 2 by Brahms. A fine example of an Hungarian illustrated music title.

135 (32244)

ZAPF, Antal fl. 1840-1870

136.
**Nationalism 1840-1867**

First Edition. Mona 1071. Rare (no copies located outside Hungary).

Zapf was a composer and pianist who taught at the National Conservatory in Pest. He composed a number of works for solo piano, but is virtually unknown today. The most frequent mentions of his name are in reference to his unauthorized arrangement of Berlioz's version of the Rákoczy March (Treichlinger, 1847).

First Edition. Mona 1071. Rare (no copies located outside Hungary).

$65 (31673)

**Victoria Marsch**

für das Pianoforte ... Op. 21 Pr. 30x.

Pest: Rozsavölgyi & Comp. [PN R & C. No 215], [1856].


Slightly worn and soiled; minor offsetting; outer leaves nearly detached.

With printed dedication to title: “Sr Durchlaucht dem Fürsten Emerich Thurn Taxis Obrist des k.k. Uhlanen Regimentes Erzherzog Carl Ludwig.”

First Edition. Mona 1194. Rare (no copies located outside Hungary).

$65 (31709)

**Bound Collections**

Bound collection of 8 rare works for piano [1843-1855]

Folio. Light brown cloth-backed stiff marbled paper wrappers with oval paper label to upper with manuscript titling in ink. Manuscript table of contents to front free endpaper.

Contents:


KOVALTSIK, Amát fl. 1860-1870 (arr.)

Csók Keringő (Busserl Walzer) ... Zongorára Két Kézre Ára 50 kr.


First Hungarian edition. Mona 1340. Rare (no copies located outside Hungary).

$285 (32185)

BADARZEWSKA, Thekla 1834-1861

La prière d’une vierge (Egy szüz imája)

Morceau de Salon pour Piano ... Op. 4. Pr. 15 uj k.

Pest: Rózsavölgyi & Co [PN R & C. No 475], [1861].


Light foxing, soiling, and creasing; slightly trimmed; small tear to right margin, just touching music.

First Hungarian edition. Mona 1340. Rare (no copies located outside Hungary).

$65 (32237)

**Hungarian Imprints of Foreign Music**

ARDITI, Luigi 1822-1903

KOVÁLTSIK, Amát fl. 1860-1870 (arr.)

Csók Keringő (Busserl Walzer) ... Zongorára Két Kézre Ára 50 kr.


First Hungarian edition. Mona 1607. Rare (no copies located outside Hungary).

$25 (31984)

BADARZEWSKA, Thekla 1834-1861

La prière d’une vierge (Egy szüz imája)

Morceau de Salon pour Piano ... Op. 4. Pr. 15 uj k.

Pest: Rózsavölgyi & Co [PN R & C. No 475], [1861].


Light foxing, soiling, and creasing; slightly trimmed; small tear to right margin, just touching music.

First Hungarian edition. Mona 1340. Rare (no copies located outside Hungary).

$65 (32237)
139.
Beliebter Marsch
über Motive der Oper Rigoletto ... Pr 15 k. C.M.

140.
“Hernani, Hernani, o rette mich”
Scene und Cavatina aus Hernani.

141.
[OPERA OVERTURES]

142.
1er Sonate pour le piano.

AGGHÁZY, Károly 1855-1918

Unpublished and apparently undocumented.
Hungarian composer and pianist Károly Aggházy studied in Budapest and Vienna with Liszt and Völkmann, and was made professor of piano at the National Conservatory in 1882. As a pianist, he toured and performed frequently with violinist and fellow composer Jenő Hubay. “Aggházy was not a prolific composer, but in the best of his piano music his attempt to unite a genuinely Hungarian idiom, under a French influence, with some stylistic features of the Baroque, represents a transition from Liszt to the new Hungarian music of the early 20th century...” Dezső Legány in Grove Music Online.

The present manuscript is dated 1872, while Aggházy was a student in Vienna. We have been unable to locate any references to this early work, and it is not included in the list of works Aggházy compiled himself in 1907 (held in the Hungarian National Library).
"Next to Liszt [Dohnányi] ranks as the most versatile Hungarian musician, whose influence reached generations in all spheres of musical life. He is considered the first architect of Hungary's musical culture in the 20th century." Bálint Vázsonyi in Grove Music Online.

Folio. Original publisher's grey wrappers printed in dark red. 1f. (half-title, title, cast list, contents), 280 pp. Distributors' handstamps to upper wrapper and first page.
Wrappers somewhat worn and soiled; spine lightly frayed. Light uniform browning throughout; occasional annotations in pencil and underlining in red pencil.
First Edition.
"The composer offers his best work here: the music sparkles with wit and abandon in lyricism. The work was an instant success in Hungary and throughout Germany. Its run came to an end when Dohnányi refused to substitute a non-Jewish alternative for Carl Sternheim's Bürger Schippel (1913)." Premiered Budapest, Király Színház, 9 February 1929.

148. Pipiros. [Full score] Magyar népdal induló ... verézkönyvi nagy katona fővőz-zenekara ... Budapest: M. Kir. Állami Térképészeti ..., 1926.
Slightly worn and browning. Notations in pen, facsimile signature, handstamp to head of title; small handstamp indicating review copy "(Nem adható el)" to center.
Rare (no copies located).
First Edition.
Richard Fricsay was born in Moravia and began his career there teaching music. In 1896, he joined the Hungarian military, where he would spend nearly 40 years directing musical life of the armed forces, primarily as conductor of the 1st Infantry Regiment (Honvéd) in Budapest from 1911 to 1934. His original marches and arrangements were exceptionally popular at the regular concerts given both in the city and on tour. His son was noted conductor Ferenc Fricsay (1914-1965).
Large octavo. Full black cloth boards with titling gilt to spine: cf. (title), 276 pp. Text in German. Boards somewhat worn, rubbed, and bumped; clear tape and adhesive residue; previous owner's name in manuscript to front free endpaper. Uniformly browned; occasional markings in pencil; first signature separated.
First Italian Edition.

151. La Regina di Saba. [Piano-vocal score] Opera in 4 Atti. Poesia di Mosenthal ... Versione ritmica di A. Zanardini canto con accomp. di pianoforte ... Netti Fr. 20 Milano: F. Lucca [PNs 26351-26372] , [1878].

Folio. Original publisher's green printed wrappers with titling in black to upper: cf. (title), cf. (catalog) pp. + Violin part ([12] pp.) Handstamp of former owner (Oscar Endér) to both titles. Wrappers slightly worn and soiled; minor fraying to spine. Light uniform browning.

153. Suite für Pianoforte & Violine ... Op. 11. [Score and part] Ihrer Kaiserlichen Hoheit der Durchlauchtigsten Frau Großfürstin Helene von Russland ... Pr. M 15.50 Mainz: B. Schott's Söhne [PN 22136], [1877].
Op. 1
1) Sonntagsruhe [D. 1066a]
2) Wenn die Lerche zieht [D. 1066b]
3) Das kalte Grab [D. 1066c]
4) Der Wald wir dir nieder [D. 1077]
5) Die Quelle [D. 1069]
6) Schlage nicht die feuchten Augen nieder [D. 1077]
7) Weinet um sie [D. 1078]
8) So lach' doch einmal [D. 1068a]
9) Wir gingen zusammen [D. 1068b]
10) Er sagt' mir so viel [D. 1068c]
11) O willst nicht mit mir [D. 1068d]
12) Herzleid [D. 1068e]
Op. 2
1) Beschwörung [D. 1069a]
2) Marie [D. 1069b]
3) Wollt' er nur fragen [D. 1069c]
4) Franz [D. 1069d]

Collection of 17 songs originally published by Doblinger:
Op. 1
1) Stürme' leise [D. 1385]
2) Marie [D. 1386]
3) Woll' er nur fragen [D. 1387]
4) Franz [D. 1388]

GOLDMARK (cont.)
All of his operas were composed (or at least drafted) before the end of World War I, and the first two were influenced by French lyric opera. His greatest stage success, A cremenai hegedűs (The Violinist of Cremona), ...was the first opera from Budapest to be performed outside the country. Around 1900 Hubay responded to the challenge of nationalism in Hungary with two essays in 'Hungarian' romantic style, A falu rossza (The Village Vagabond) and Lavotta szerelme (Lavotta’s Love). His later operas are more ambitious, and show more international influence.” Tibor Tallián in Grove Dictionary of Opera.

156. Anna Karenina. [Piano-vocal score]
Oper 3 felvonásban (4 lepzen) Szövegét irta: Göth Sándor ... Deutsche von Hans Liebstoecki ... Op. 112 Zongora kivonat Szilá A. től.
Wien: Universal-Edițion [PN U.E. 7889], 1922.
Wrappers worn; upper detached; paper loss to spine. Blank corners of final leaves lacking, not affecting text. Handstamp to upper. Some signs of wear; occasional light markings in pencil.
I58. [31762] $135
Budapest: Paris; Harmonia; Durdilly [PN D. 4648], 1895.
Folio. Half dark green leather with matching textured green cloth boards, original publisher’s wrapper illustrated in colour laid down. 5f. (contents), 106 pp. Parallel text in German and French.
Binding slightly rubbed and bumped. Light uniform browning; lacking title leaf.
I50. [32141] $40
Lavotha szerelme. [Piano-vocal score] Dalmú 3 felvonásban epigogálus. Szövegét írták Bereczk Árpád és forkas Imre ... Ára Kor.|Mk. 12.– netto
Budapest: Harmonia [PN H. 548], [1906].
Wrappers somewhat worn and soiled; minor paper loss to head and tail of spine. Light uniform browning throughout.
I515. [31761] $85
Mooströsch. [Piano-vocal score] Musikalische Novelle in vier Bildern und einem Vorspiel, mit Benützung der Grundidee von Ouidas”Zwei kleine Holzschuhe” (Two Little Wooden Shoes) von Max Rothauer ... Kr. Mr. 15 netto
Budapest: Harmonia [PN H. 474], 1921.
Folio. Original publisher’s ivory wrappers printed in black. 2f. (title, dedication), [2] (cast list, contents), 3-222 pp. Parallel text in German and Hungarian.
Wrappers detached, spine reinforced with brown paper tape. Slightly worn; some signatures split; occasional creasing; mispagination from p. 109 corrected in pencil; publisher's corrections laid down to title and pp. 48 and 78.
I65. [32118] $100
Folio. Original publisher’s ivory wrappers printed in black. 2f. (title, cast list, contents), 3-228 pp. Parallel text in German and Hungarian.
Wrappers detached, spine reinforced with brown paper tape. Slightly worn; some signatures split; occasional creasing; mispagination from p. 109 corrected in pencil; publisher's corrections laid down to title and pp. 48 and 78.
KARDOS, István 1891-1975
Kardos was a composer and theater conductor active in his native Hungary, as well as in Berlin and Bern. His compositions include a number of songs and orchestral music.

162.
Három Petőfidalom ... Petőfi Lieder
Ára: 6 Kor. netto
Budapest: Rózsavölgyi és Társa [PN 7735], [ca. 1920].
Contents: Főnséges éj – Az erdőnek madara van – Halvány katona.
Slightly worn and soiled.
First Edition.
Rare (one copy only located outside Hungary).
The present set of songs are set to texts by renowned Hungarian poet Sandor Petőfi (1823-1849).

163.
Ungarische Volkslieder ausgewählt, übersetzt und mit Benutzung der besten Bearbeitungen. Herausgegeben von Dr. Heinrich Möller.
Mainz: B. Schott Söhne [PN 32089], [1928].
Folio. Stapled. Original publisher’s light tan wrappers with titling in black and device in red within decorative text blue borders. [1-5] (half title, series listing, title, foreword, contents), 6-68 pp. Lyrics in Hungarian and German, commentary in German.
Volume 12 of Schott’s series Das Lied der Volker.
Contains 44 songs for voice and piano.
Wrappers slightly chipped with some loss to spine.

164.
Frediungis. [Piano-vocal score]
Oper in drei Aufzügen nach Felix Dahn von Bruno Warden und I. M. Welleminsky ...
Vollständiger Klavierauszug mit Text und Regiebemerkungen von Komponisten
Leipzig: Joseph Weinberger [PN J.W. 2290], 1922.
Folio. Modern black boards with paper title label to spine. 1f. (title), 3-246 pp. Text in German.
Binding slightly worn and warped; wrappers trimmed. Uniformly browned; minor tear to pp. 27-30.
First Edition.

165.
Notre Dame. [Piano-vocal score]
Romantische Oper in 2 Aufzügen nach dem gleichnamigen Roman des Victor Hugo von Leopold Wilk und Franz Schmidt ...
Klavierauszug mit Text.
Berlin: Dreiklang - Dreimasken [PN D.M.V. 458], 1915.
Folio. Modern black boards with paper title label to spine. cf. (title), [1]-191 pp. Text in German.
Binding slightly worn, rubbed and bumped. Slightly browned; one name on cast list underlined in red.

Opera, 2 acts. Libretto by Leopold Wilk and Schmidt after Victor Hugo’s novel. Premiered Vienna, Hoftheater, 1 April 1914.

[TARNÓCZY, Malvina 1843-1917]

166.
Institutionen Polca. [Manuscript full score and instrumental parts]
[ca. 1880].
Score somewhat worn and slightly soiled; outer leaves detached; occasional spotting and small stains, not affecting legibility.
Apparantly undocumented.
The present manuscript identifies the composer as “M v Tarnóczy” on the full score and “M. von Tarnócz” on the parts. The most likely candidate is the poet and composer Malvina Tarnóczy, also known as the Duchess O’Donell following her marriage in 1870 to Duke Henrik O’Donell. She published her first book of poetry in 1861 at age 18, and continued to write and compose throughout her life, although little was published. Tarnóczy wrote the text and music to several operettas that were staged at the turn of the century.

$350 (32216)
ZICHY, Géza 1849-1924

He lost his right arm as a teenager yet went on to become a well-known concert pianist and composer. He studied with Robert Volkmann and Liszt, who would become a dear friend. He worked at the Royal Hungarian Opera and then served as president of the National Conservatory from 1895 to 1918.

167.
L’Histoire d’un château – Egy vár története – Geschichte einer Burg
12 pièces caractéristiques pour grand orchestre ...
Edition pour piano á deux mains. Prix: 10 Fl._
[Piano score].
Budapest: Harmonia, [1890].
Folio. Full dark red textured cloth with painted illustration and titling gilt to upper, all edges gilt, gold and green patterned endpapers. 1f. (recto blank, verso photographic reproduction portrait of Zichy), [1] (decorative title printed in gold and black), [4]-75, [i] (blank) pp. Parallel texts in French, Hungarian, and German.
Each piece printed with a full page of corresponding texts and illustration by Árpád Molnár, interleaved with protective tissue guards.
Binding slightly rubbed and bumped. Some corners slightly creased. A very good copy overall.
First Edition.
Rare (2 copies only located, at ÖNB and Debrecen).
$200 (32218)

Vier Lieder. [With autograph signature]
für eine Singstimme mit Begleitung des Pianoforte.
Leipzig: C. F. Kahnt [PN 2166], [1878].
Folio. cf. (decorative tinted title), 5-11, [i] (blank) pp. Contents:
1. Wo ist die Zeit
2. Im grünen Walde
3. Am Bache
4. Ich hab’ dich überall gesucht
With elaborate autograph signature of the composer to upper outer corner of title.
Somewhat worn and browned; spine mostly lacking. Occasional annotations in blue pencil.
First Edition.
OCLC 44631976. Scarce (3 copies located in the U.S.).
$45 (32257)

MOLNÁR, Géza 1870-1933

Molnár worked as an art and music critic while pursuing studies in musicology and theory, focusing on the national music of his country. He taught at various institutions in Budapest and published several studies, of which A magyar zene elmélete (1904) is the best known. Bartók took Molnár’s class on Hungarian music, but would later criticize his teacher’s work in his 1911 essay “A magyar zenéről” [On Hungarian Music].

Buda és Pest zenei művelődése (1686-1873) I. kötet (A 18-ik század).
Budapest: Magyar Népszínházi Bizottságy, 1926.
Wrappers slightly worn and soiled; spine mostly lacking. Occasional annotations in blue pencil.
First Edition.
OCLC 42856701. Scarce (one copy located in the U.S., at NYPL).
$250 (32254)

“...is his well-nigh exhaustive treatment of Hungarian rhythm, which includes numerous tables demonstrating how complex patterns may be generated from and related to a few simple and commonly accepted Hungarian elements. Taken prescriptively, as it seems they were intended to be, Molnár’s tables provide an impressively detailed method for ensuring the presence of a Hungarian essence in rhythms a good deal more complex and abstract than the style hongrois clichés on which they are based. In short, Molnár, like Bartók, was preoccupied with the question of how to elevate the Hungarian style without abandoning its national specificity.” David Schneider in Bartók, Hungary, and the Renewal of Tradition, pp. 58-59.

$250 (32254)

Books

ISOZ, Kálmán 1878-1956
Isoz worked at several of the major Hungarian cultural institutions, including the National Museum and the National Széchényi Library. His historical study Buda és Pest zenei művelődése [Music Education in Buda and Pest] covers the period up to the 19th century, with a planned second volume never published.

169.
Buda és Pest zenei művelődése (1686-1873) I. kötet (A 18-ik század).
Budapest: Magyar Népszínházi Bizottságy, 1926.
Octavo. Original publisher’s dark ivory printed wrappers with titling within decorative border printed in black and green. iv, 227, [i] pp. In Hungarian. Publisher’s handstamp to foot of title.
Binding slightly worn; paper title label to spine mostly lacking. Trimmed, with minor loss to marginalia; light uniform browning; a few scattered small stains; occasional annotations in pencil.
First Edition.
OCLC 42856701. Scarce (one copy located in the U.S., at NYPL).

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$250 (32254)
“Lehár was ultimately responsible more than any other composer for changing the course of Viennese operetta from its original dependence on satire and fantasy to romantic sentimentality. Near the 1930s this silver romance became obsolete, and when Lehár ceased composing, it seemed operetta as a theatrical form ceased as well.”

“If the nineteenth-century classics are vintage champagne, Lehár’s 1920s operettas are heady perfume, fragrant, even intoxicating.”

Richard Traubner, Operetta: A Theatrical History
**Autographs**

**PORTRAITS, LETTERS, & POSTCARDS**

171.
DOLBIN, Benedikt 1883-1971 (artist)
“Franz Lehár (Drawn from Life)”
[Vienna, ca. 1920].
343 x 250 mm. Pen, ink, and black chalk on a light yellow background wash.
Signed by Dolbin just below the portrait.
Dolbin (pseud. Fred Pollack) was born in Vienna and studied there. Trained as an engineer, he subsequently studied composition with Arnold Schoenberg and became a member of the Viennese group “Die Bewegung.” Beginning around 1917, he drew portraits of leading artistic personalities for Viennese newspapers and journals. Because of his Jewish origins, Dolbin’s work was banned in Austria in 1931, at which time he emigrated to the United States.
$1,000 (23256)

172.
Portrait photograph with autograph inscription signed in full
Berlin-Charlottenburg: Adolf Eckstein Verlag, [ca. 1904].
Image ca. 300 x 200 mm, overall 460 x 350 mm. Studio of W. Weiss in Vienna. On china paper laid down to publisher’s mount. Attractively matted, framed, and glazed.
Minor scratches to image. In very good condition overall.
The inscription is likely to author and librettist Alfred von Schik-Markenau (1868-1929).
$425 (31250)

173.
Autograph letter signed “Lehár Fr” to Maria Jeritza
One page of a bifolium, 188 x 150 mm. Dated Vienna, September 13, 1916. In black ink on personal letterhead with “Franz Lehár Wien, VI. Theobaldgasse 16” printed at head. In German (with translation).
Lehár asks Jeritza to take part in a benefit event for wartime refugees from Transylvania:
“[I am asking you] most cordially to participate in a large show for the benefit of the refugees from Transylvania at the war exhibition (Bundestheater) and to perform the second act of ‘Endlich allein’ as a concert piece (orchestra on stage) together with [our] friend Környei, singing from the music. May we count on your participation? The performance has been scheduled for September 30.”
From the collection of Maria Jeritza.
Horizontal fold; some scratches; small brown stain to outer edge of second leaf.
$400 (25302)

174.
Autograph postcard signed “Lehár Fr” to Maria Jeritza
In blue ink on the verso of a postcard with unidentified photo on recto; printed credits to “Phot. Ing. F. Mayer.” Dated September 29, 1935. In German (with translation).
Lehár thanks Jeritza for her latest interpretation of his music:
“Still under the spell of the song ‘Liebe du Himmel auf Erden’ so wonderfully rendered by you … I thank you cordially for the artistic enjoyment.”
Slightly worn, creased and smudged; faint red ink stains.
“Liebe, du Himmel auf Erden” is an aria from Lehár’s operetta Paganini (1926), made into a film in 1934. Maria Jeritza performed the song as part of a shortwave broadcast for an American audience in 1935.
$500 (25305)
175. Postcard portrait photograph signed “Lehár Fr” and inscribed to Maria Jeritza
133 x 83 mm. Three-quarters length. Blindstamped signature of photographer Setzer, note “Nachdruck verboten,” and “Wien” to lower portion of portrait. Inscribed in ink “Innige Willkommgrüsse in Wien, wo man Sie schon sehnsüchtig erwartet. In Verehrung Lehár”
With studio handstamp and date “3. Mai 1923” in an unidentified hand to verso.
Slightly worn; horizontal crease to mid-section.
Franz Xaver Setzer (1886-1939) was a famous Viennese portrait photographer regularly active at the Salzburg Festival.
$250 (25303)

176. Autograph letter signed “Lehár” to Robert de Mackiels
1 page. Octavo. Dated Bad Ischl, August 8, 1929. In blue pencil on personal stationery, addressed on verso by Lehár with corrections by another hand. In German (with translation).
Lehár reports the mailing of a photograph to the conductor Charles Moncharmont, mentions in passing a possible “sound film” project, and announces the forthcoming premiere of his operetta Das Land des Lächelns in Berlin with Richard Tauber and Vera Schwarz:
“... Today I sent another photograph to Moncharmont ... I cannot say anything definitive about the interesting sound film offer at this time. On October 4 there will be my grand premiere ...”
Lightly worn and browned; creased at horizontal fold.
Librettist Robert de Mackiels (Machiels-Clinbourg; 1880-1965) and conductor Charles Moncharmont (1870-1941) had urged the first French production of Lehár’s operetta Der Zarewitsch in Lyon on April 16, 1929. The premiere of Das Land des Lächelns was postponed until October 10, 1929. The “sound film project” is probably a filmed version of one of Lehár’s operettas.
$400 (33079)

Slightly worn.
$150 (31854)

178. Postcard photograph of Notre Dame Cathedral with autograph signature
Reproduction of a painting by J. V. Eicke-Gläsen depicting Lehár conducting.
Slightly worn.
$150 (31824)

179. Postcard photograph signed 136 x 86 mm. Undated, but postmarked Vienna, April 17, 1912. Portrait photograph by Emil Bieber; three-quarters length; with facsimile incipits from “The Merry Widow” and “The Count of Luxemburg.” Signed “Lehár” on verso, addressed to Ludwig Kohn.
Slightly worn and browned.
$100 (33688)

180. Gold und Silver Walzer (L’or et l’argent) ... Klavier 2 hdg RM 2._. Leipzig-Wien: Bosworth & Co. [PN B & Co. 6373], 1910, [1942].
Edges slightly worn and soiled.
Princess Pauline von Metternich commissioned Lehár to write a waltz for her “Gold and Silver” Ball in 1902. While attracting little attention at the event itself, the work quickly became a smash hit on both sides of the Atlantic. It was the first major success for the fledgling composer, and a sign of what was to come.
$20 (32943)

181. Reiterlied 1914
Text von Dr Hugo Zuckermann ... Preis Kr. 1.44. Mk. 1.20 netto. Wien: Ludwig Krenn [PN F. L. 1], 1914.
Title features a large multi-coloured illustration by E. May of a mounted soldier on a battlefield. Final page with advertisement for the complete song cycle Aus eiserner Zeit. Musiceller’s handstamp to foot of title.
Somewhat worn. Nearly detached at spine; horizontal crease; small tears to blank margins.
First Edition.
$30 (33942)
Operettas

De blaue Mazur (1920)
Operetta, 2 acts.
Libretto by Leo Stein and Béla Jenbach.
Premiered Vienna, Theater an der Wien, 28 May 1920.

182.
Die blaue Mazur [with autograph inscription from Lehár to Maurice Jacquet] Operette in zwei Akten und einem Zwischenspiel von Leo Stein und Béla Jenbach ...
Klaviersauszug mit Text Mk. 16.- netto.
Folio. Contemporary half-cloth with marbled boards.
Inscription in ink to title:
“Monsieur Maurice Jacquet aux mains expertes de qui je confie le succès de la Mazurka bleue bien sympathiquement!” Dated Vienna November 5, 1921 and signed “Lehár Fz.”
Wrappers worn and chipped; spine reinforced with tape. Moderately browning throughout; chipping to corners and edges. Inscription is clear and bold.
First Edition.

183.
Die blaue Mazur. [Piano-vocal score] Operette in zwei Akten und einem Zwischenspiel von Leo Stein und Béla Jenbach ...
Klaviersauszug mit Text Mk. 16.- netto.
Folio. Contemporary half-cloth with marbled boards.
Text in German.

La danza delle libellule (1922)
Operetta, 3 acts.
Libretto by Carlo Lombardo.
Premiered Milan, Teatro Lirico, 3 May 1922.

184.
La Danza delle libellule. [Piano-vocal score] Operetta in 3 atti di Carlo Lombardo ... canto e pianoforte.
Milano: Carlo Lombardo, 1922.
Folio. Original publisher’s wrappers.
Text in Italian.
Wrappers somewhat worn and foxed; some loss of paper to spine; partially disbound. Browning; occasional staining; blindstamp to frontispiece (“Libreria Musicale Gallini Via Conanti, 8 Milano”); publisher’s handsomest to first page of music (“Carlo Lombardo”).

Cloclo (1924)
Operetta, 3 acts.
Libretto by Béla Jenbach.
Premiered Vienna, Bürgertheater, 8 March 1924.
A slightly revised version was staged at the Johann Strauss Theater on September 4 of the same year.

185.
Cloclo. [Piano-vocal score] Operette in 3 Akten von Béla Jenbach ...
Berlin: Drei Masken-Verlag [PN D.M.V. 3160], 1924.
Moderate uniform browning.
First Edition of the revised version.

186.
Libellentanz. [Piano-vocal score] Operette in drei Akten von Carlo Lombardo ...
Leipzig: W. Karczag [PN W.K. 1604], 1923.
Folio. Modern black flexible boards with original publisher’s wrapper illustrated in colour by Lilian Marischka-Karczag laid down to upper.
Text in German.
Boards slightly worn and warped; wrapper trimmed. Uniform browning; minor mark in red to p. 3.
First Edition.
Revised German version of La Danza delle libellule by A. M. Willner. Premiered Vienna, 31 March 1923.

875 (32179)
Lehar (1911)

*Operetta.* 3 acts.


187.

**Eva.** **[Piano-vocal score]**

Operette in drei Akten von Dr. A. M. Willner, Robert Bodanzky, Eugen Spero ... Klavierauszug mit Text (Klavierpartitur).

188.

**Frasquita (1922)**

*Operetta.* 3 acts.

Libretto by A. M. Willner and Heinz Reicherr.


190.

**Frasquita.** **[Piano-vocal score]**

Operette in drei Akten ... Neuausgabe Vollständiger Klavierauszug mit Text. Berlin: Sikorski [PN J.W. 2287], [ca. 1910].

Folio. Original publisher’s dark ivory wrappers printed in dark red and green with titling within decorative border (cf. title), xii-xiv pp. Printed in German.

Wrapped slightly worn and browned.

First Edition of the revised version, later issue.

310 (320570)

Friederike (1928)

*Singspiel,* 3 acts.

Libretto by Ludwig Herzer and Fritz Löhnner.

Premiered Berlin, Metropol, 4 October 1928 (often incorrectly cited as October 16).

191.

**Friederike.** **[Piano-vocal score]**

Singspiel in drei Akten ... Klavierauszug mit Text. Wien: Glocken-Verlag [PN G.V. 40], 1916.

Folio. Original publisher’s dark ivory wrappers printed in black. [1] (title, contents), 5-103 pp. + 1f. (errata) laid in.

Wrapped browned and with small edge chips and tears; titling in black marker to spine. Browned.

Later issue.

324 (31060)

**Das Fürstenkind (1909)**

*Operetta, prelude and 2 acts.*

Libretto by Victor Léon after Le Roi des montagnes (1856) by Edmond About.

Premiered Vienna, Johann Strauss Theater, 7 October 1909.

192.

**Das Fürstenkind.** **[Piano-vocal score]**


Second edition.

310 (32028)

Giuditta (1934)

*Musical comedy, 5 scenes.*

Libretto by Paul Knepler and Fritz Löhnner.

Premiered Vienna, Staatsoper, 20 January 1934.

After a pause of nearly 3 years, Lehár wrote what would be his last operetta: Giuditta. Starring Richard Tauber and Jarmila Novotna, the work was well-received by audiences, but lambasted by the critics. Yet Lehár considered it above the rest of his oeuvre, stating: “Giuditta is my favorite child; I have been able to put into it something created from my innermost being. With it I have given of my best.” Quoted in Grun: *Gold and Silver*, p. 246.

193.

**Giuditta.** **[Piano-vocal score]**


Second edition.

310 (32028)

**Gold and Silver**
Der Göttergatte (1904)
Operetta, prelude and 2 acts.
Libretto by Victor Léon and Leo Stein.
Premiered Vienna, Carltheater, 20 January 1904.

195.
Der Göttergatte. [Piano-vocal score]
Operette in einem Vorspiel und 2 Acten von Victor Léon u. Leo Stein ... Klavierauszug mit Text netto K.12. ... M 10. ...
Wien: Ludwig Doblinger [PN D. 311], 1904.
Previously from the collection of conductor, composer, and accompanist Jary Kostka, with his handstamp to title and first page of music.
Binding somewhat worn, rubbed, and bumped; spine slightly sunned. Occasional markings in pencil; light soiling throughout.
First Edition.
$85 (31065)

Der Graf von Luxemburg (1909)
Operetta, 3 acts.
Libretto by A. M. Willner and Robert Bodanzky.
Premiered Vienna, Theater an der Wien, 12 November 1909.

The work has many points of similarity with Die lustige Witwe, whose success it was obviously designed to recapture (which it did to a remarkable degree). Composed in some haste, it shows Lehár at his most fluent and melodic, with beguiling, sensuously orchestrated waltz melodies, if without quite the finished sophistication of its predecessor.” Andrew Lamb in Grove Dictionary of Opera.

196.
Der Graf von Luxemburg. [Piano-vocal score] Operette in drei Akten ...
Klavierauszug mit Text ...
Wrappers rebacked with black cloth. Light uniform browning.
$40 (31042)

197.
Der Graf von Luxemburg. [Miniature piano score with text overlay] Operette in drei Akten ...
Klavierauszug zu 2 Händen K 6. ... M 5. ... netto ...
Wien: W. Karczag & C. Wallner [PN K. & W. 427], [ca. 1909].
Wrappers slightly worn and soiled. Minor wear; lower outer corners slightly creased.
First Edition in this format.
$25 (31014)

Das Land des Lächelns (1929)
Operetta, 3 acts. Revision of Die gelbe Jacke (1923).
Libretto by Ludwig Herzer and Fritz Löhner after Viktor Léon.
Premiered Berlin, Metropol, 10 October 1929.
The operetta was written especially for the Austrian tenor Richard Tauber (1891-1948), who frequently performed the song “Dein ist mein ganzes Herz” in recital. A successful film version of the operetta was made in 1930, with Tauber reprising his role and featuring Lehár himself in a small cameo.

198.
Das Land des Lächelns. [Piano-vocal score] Romantische Operette in drei Akten nach Viktor Léon von Ludwig Herzer und Fritz Löhner ...
Originalausgabe des Komponisten.
Wien: Glocken-Verlag [PN G.V. 111], 1937.
First Edition of the revised version, later issue.
Revised version premiered Berlin, Theater des Volkes, 4 March 1937.
$50 (31040)

Die lustige Witwe (1905)
Operetta, 3 acts.
Libretto by Victor Léon and Leo Stein after L’attaché d’ambassade (1861) by Henri Meilhac.
Premiered Vienna, Theater an der Wien, 30 December 1905.
“In the field of operetta, Die lustige Witwe remains a masterpiece. It has a fund of marvelous melodies that remain astonishingly fresh—even inventive, ever graceful.” Andrew Lamb, Grove Dictionary of Opera.

200.
Die lustige Witwe. [Piano-vocal score]
Operette in drei Akten (teilweise nach einer fremden Grundidee) ... Klavierauszug mit Text ...
Wien: Ludwig Doblinger [PN D. 3366], [ca. 1906].
Folio. Contemporary black half leather with black textured cloth boards boards, titling in Czech gilt to spine, decorative patterned endpapers. [2] (title, contents), 4-142 pp. With handstamp of Czech distributor and music seller to title.
Binding slightly worn and rubbed, with evidence of past glue repairs. Occasional annotations in red and blue pencil; very small dampstain to upper blank margin throughout.
$75 (31030)

201.
Die lustige Witwe. [Piano-vocal score]
Operette in drei Akten (teilweise nach einer fremden Grundidee) ... Klavierauszug mit Text ...
Wien: Ludwig Doblinger [PN D. 3366], [ca. 1936].

Handstamp and paper overplates of Glocken-Verlag to title. Title and contents page signed “Dario Soria” and “D. Soria.” With performance annotations regarding timing, etc. in pencil.

Wrappers worn, old tape and glue repairs to spine. Slightly browned, upper outer corners creased.


Soria and his wife Dorle Jamel Soria founded Angel Records. They produced recordings of operatic works for EMI, Capitol, and RCA, and went on to establish the Spoleto Music Festival with Gian Carlo Menotti. It would appear from the pencilled notes that the present score was used for recording.

Vocal score Price 7s. 6d. Net. London: Chappell & Co. [PN 23260 M.W.], 1925.

Facsimile inscription and signature of Lehár to first page of music. Härtel copyright 1906 to foot of first page of music.


Wrappers somewhat worn, with paper loss to spine and lower.

Published on the 100th anniversary of Lehár’s birth.

$50 (32029)

203.

The Merry Widow. [Piano-vocal score] New Musical Play Adapted from the German of Victor Leon and Leo Stein ... Klavierauszug mit Text ... Wien: Musikverlag Doblinger [PN D. 3366], 1906 [ca. 1970].


Re-issue from plates of the first edition.

$50 (32054)

204.

The Merry Widow. [Piano-vocal score] New Musical Play. Adapted from the German of Victor Leon and Leo Stein. Lyrics by Adrian Ross ... Vocal score Price 7s. 6d. Net. London: Chappell & Co. [PN 23260 M.W.], 1925.

Quarto. Original publisher’s light blue wrappers with title in dark blue. zff. (title, named cast list, contents), 200 pp. Publisher’s advertisements to verso of upper wrapper and recto and verso of lower. “George Edwardes (Daly’s Theatre) Limited” handstamp to title.

Named cast list from the London production includes Robert Evert, Elizabeth Firth, Joseph Coyne, and Lily Elsie.

Wrappers quite worn, creased and frayed. Light uniform browning; paper imperfection to blank outer margin of pp. 87-88.


$50 (32055)

205.

Die lustige Witwe. [Miniature piano-vocal score] Operette in drei Akten von Victor Léon & Leo Stein ... Klavierauszug mit Text ... London on June 8, 1907, and then in New York City on October 21, 1907.

$75 (32019)

206.

Mitoslaw der Moderne (1907)
Operetta, 1 act.


$10 (32012)

$25 (32090)


Wrappers slightly browned, soiled, and creased; separated at spine; small tape repairs. Occasional internal repairs; minor browning to margins.

First Hungarian edition.

$25 (32090)
Paganini (1925)
Operetta, 3 acts.
Libretto by Paul Knepler and Béla Jenbach.
Premiered Vienna, Johann Strauss Theater, 30 October, 1925.
208.

Paganini. [Piano score with text overlay]
Operet hatom felvénában. Iritz: Knepler Pál és Jenbach Béla. Fordította: Kulinyi Ernő ... Árà P 4– K 10.000—.
Budapest: Bárd Ferenc és fa [PN B.F.F. 2515], 1925.
First Hungarian Edition.
$25 (32093)
209.

Paganini. [Piano-vocal score]
Operette in drei Akten von Paul Knepler and Béla Jenbach ... Klavierauszug mit Text.
Wien: Glocken-Verlag [PN G.V. 50], [ca. 1970].
Folio. Original publisher’s light green wrappers in green to upper with titling in dark red. [1] (title), 2-125, [2] (blank) pp. Facsimile of copyist’s manuscript by C. Burian dated January 26, 1903; No. 9 (pp. 100-103) printed (plate number J.W. 1288). Margins of upper wrapper chipped and torn, reinforced with clear tape; lower lacking; spine reinforced with blue cloth tape. Uniform browning; missing paper loss to final leaf, just touching music.
Conductor’s score prepared for rentals from the first edition. Rare (only one copy located, at the British Library)
$250 (32069)

Le Roi des montagnes. (1913)
Opera, 3 acts.
Libretto by Victor Léon after Edmond About. French version by Maurice Ordonneau and Jean Bénédict.
Premiered Brussels, Théâtre Molière, 21 December 1913.
Le Roi des montagnes. (1913)

Paris: Max Eschig [PN M.E. 449], 1913.
Named cast list for the French premiere in Brussels includes Guillot, Nandès, Eva Retty, and Alice Favier.
Wrappers slightly worn and soiled.
First French edition.
$65 (32091)

Le Roi des montagnes. [Piano-vocal score] Operette in 3 akten von Ludwig Herzer und Fritz Löhner ... Klavierauszug mit Text Originalausgabe des Komponisten ...
Folio. Original publisher’s printed wrappers with titling to spine and upper. tf. (recto blank, verso frontispiece reproduction photograph of Lehár), tf. (recto title, cast and index), 3-103 pp. Text in German. Glocken-verlag handstamp to upper.
Wrappers somewhat worn and soiled, detached. Uniformly browning.
$60 (32183)
214.

Schön ist die Welt! (1930)
Premiered Berlin, Metropol, 3 December 1930.
213.

Folio. Original publisher’s printed wrappers with titling to spine and upper. tf. (recto blank, verso frontispiece reproduction photograph of Lehár), tf. (recto title, cast and index), 3-103 pp. Text in German. Glocken-verlag handstamp to upper.
Wrappers somewhat worn and soiled, detached. Uniformly browning.
$60 (32183)

Der Rastelbinder (1902)
Operetta, prelude and 2 acts.
211.

Der Rastelbinder. [Conductor’s score] Operette in einem Vorspiel und zwei Akten von Victor Léon ... Conduiteur.
Wien: Josef Weinberger, [1902].
Folio. Original publisher’s dark ivory wrappers printed in black. tf. (title), 252 pp. Facsimile of copyist’s manuscript by C. Burian dated January 26, 1903; No. 211, 1931 performance directed by Hubert Mariuscha and featuring Gustav Charle, Hans Heinz Bollmann, Mizzi Günter, and Adele Kern, among others.
Slight wear to wrappers; musician’s handstamp to foot of upper; head and tail of spine repaired with glue. Lightly browned throughout.
$35 (32016)
Wo die Lerche singt… (1918)
Operetta, 3 acts.
Libretto by Ferenc Maros after the play Dorf und Stadt (1847) by Charlotte Birch-Pfeiffer.

Original Hungarian version Apátszín premiered Budapest, Király Theatre, 1 January 1847. German version by A. M. Willner and Heinz Reichert; premiered Vienna, Theater an der Wien, 27 March 1918.

“The folkloristic part of the music is anything but stereotypical; the Waltzes, fifteen in number, are without exception of striking originality... The score shows, too, a clear step towards the great transformation... which carries with it the promise of magnificent fulfilment.” Grun: Gold and Silver, p. 178.

Zigeunerliebe (1910)
Operetta, 3 acts.

With [Zigeunerliebe] he brought out the full Magyar side of his musical nature: his melodies sounded like old folk-songs, and breathed like sad, beautiful-fairy tales the great melancholy of the Hungarian countryside.” Grun: Gold and Silver, p. 161.

Zigeunerliebe. [Piano-vocal score].
[Proof copy] Romantische Operette in drei Akten von A. M. Willner & Rob. Bodanisky ...

Folio. Half light green cloth with textured paper boards, 3-157 pp., printed single-sided. Engraved. Binding scuffed and rubbed with some paper loss, especially to lower. Light uniform browning; occasional paper tape repair to margins.
A rare proof copy, without title, in all likelihood pre-dating the first edition.

Zigeunerliebe. [Piano-vocal score].
Romantische Operette in 3 Bildern ...

Folio. Neatly bound in half olive green cloth with patterned paper boards with paper label in upper, tiling in black to spine, (2) title, contents, 2-165 pp. Handstamp of Waldheim-Eberle in upper along with date stamp of July 8, 1909.

Wrappers slightly foxed at edges.
First Edition of the revised four-scene version, later issue.

Zigeunerliebe. [Piano-vocal score].
Romantische Operette in 3 Akten von A. M. Willner und Robert Bodanisky ...

Folio. Neatly bound in half olive green cloth with patterned paper boards with paper label in upper, tiling in black to spine, (2) title, contents, 2-165 pp.

With Breitkopf & Härtel, New York, copyright date of 1909 to foot of upper wrapper and 1908 to foot of title. With performance annotations in German throughout and markings in red and lead pencil.

Binding slightly bumped, upper wrapper slightly trimmed.

Zigeunerliebe. [Piano-vocal score].

New Musical Play in Three Acts. ... English Libretto by Basil Hood. Lyrics by Adrian Ross ...
Vocal Score net cash 6s.0d. ($2.00).
London: Chappell & Co. [PN 31510], 1912.
Quarto. Full light green cloth with tiling gilt to spine. sf. (recto title, verso blank), sf. (recto named cast list, verso of table of contents), 216 pp., zff. (publisher’s catalog and advertisements).

Binding slightly worn and bumped. Minor internal wear and soiling; upper margins of many leaves cocked.
First English Edition.

English version by Basil Hood and Adrian Ross; premiered New York, Globe Theatre 17 October 1912.

Zigeunerliebe. [Piano-vocal score].

London: Chappell & Co. [PN 31510], 1912.
Quarto. Full light green cloth with tiling gilt to spine. sf. (recto title, verso blank), sf. (recto named cast list, verso of table of contents), 216 pp., zff. (publisher’s catalog and advertisements).

Binding slightly worn and bumped. Minor internal wear and soiling; upper margins of many leaves cocked.
First English Edition.

English version by Basil Hood and Adrian Ross; premiered New York, Globe Theatre 17 October 1912.

Gipsy Love. [Piano-vocal score]
New Musical Play in Three Acts. ... English Libretto by Basil Hood. Lyrics by Adrian Ross ...
Vocal Score net cash 6s.0d. ($2.00).
London: Chappell & Co. [PN 31510], 1912.
Quarto. Full light green cloth with tiling gilt to spine. sf. (recto title, verso blank), sf. (recto named cast list, verso of table of contents), 216 pp., zff. (publisher’s catalog and advertisements).

Binding slightly worn and bumped. Minor internal wear and soiling; upper margins of many leaves cocked.
First English Edition.

English version by Basil Hood and Adrian Ross; premiered New York, Globe Theatre 17 October 1912.

Zigeunerliebe. [Piano-vocal score].

New Musical Play in Three Acts. ... English Libretto by Basil Hood. Lyrics by Adrian Ross ...
Vocal Score net cash 6s.0d. ($2.00).
London: Chappell & Co. [PN 31510], 1912.
Quarto. Full light green cloth with tiling gilt to spine. sf. (recto title, verso blank), sf. (recto named cast list, verso of table of contents), 216 pp., zff. (publisher’s catalog and advertisements).

Binding slightly worn and bumped. Minor internal wear and soiling; upper margins of many leaves cocked.
First English Edition.

English version by Basil Hood and Adrian Ross; premiered New York, Globe Theatre 17 October 1912.
Collection of operetta excerpts
(1907-1923).

For voice and piano unless otherwise noted.


Varying degrees of browning; occasional minor fraying or soiling, not affecting music. In good condition overall.

Lehár Melodien. [Excerpts in Piano-vocal score] 30 lieder und tänze in ungekürzter Originalausgabe für Klavier mit vollständigen Texten. Band I [-II].

Wien: Glocken [PN G.V. 120], 1938.


Wrappers slightly worn and rubbed; bookseller’s handstamp/label to title.

Lehár Melodien. [Excerpts in Piano-vocal score] 30 lieder und tänze in ungekürzter Originalausgabe für Klavier mit vollständigen Texten. Band I [-II].

Wien: Glocken [PN G.V. 120], 1938.


Wrappers slightly worn and rubbed; bookseller’s handstamp/label to title.

Lehár Melodien. [Excerpts in Piano-vocal score] 30 lieder und tänze in ungekürzter Originalausgabe für Klavier mit vollständigen Texten. Band I [-II].

Wien: Glocken [PN G.V. 120], 1938.


Wrappers slightly worn and rubbed; bookseller’s handstamp/label to title.

$150 (32092)

Lehár Melodien. [Excerpts in Piano-vocal score] 30 lieder und tänze in ungekürzter Originalausgabe für Klavier mit vollständigen Texten. Band I [-II].

Wien: Glocken [PN G.V. 120], 1938.


Wrappers slightly worn and rubbed; bookseller’s handstamp/label to title.

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Wien: Glocken [PN G.V. 120], 1938.


Wrappers slightly worn and rubbed; bookseller’s handstamp/label to title.

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Wien: Glocken [PN G.V. 120], 1938.


Wrappers slightly worn and rubbed; bookseller’s handstamp/label to title.

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Wien: Glocken [PN G.V. 120], 1938.


Wrappers slightly worn and rubbed; bookseller’s handstamp/label to title.

$150 (32092)
The popularity of operetta in Hungary has not waned over the years: the Budapest Operetta Theatre has performances nearly every day of the week. Operetta’s spiritual successor, the Broadway musical, features prominently alongside the classics by Huszka, Kálmán, and a litany of other composers virtually unknown outside Hungary.
ABRAHAM, Paul 1892-1960

225.
Ball im Savoy. [Excerpts]
Operette in 3 Akten ... Helt I [-II].
Basel: Doremi [79], 1933.
2 volumes. Folio. Original publisher’s wrappers with illustration by Herzig in colour to upper. 2-15, 2-27 pp. Publisher’s catalogue to verso of lower wrappers. Text in German. Wrappers quite worn and creased; spines reinforced with tape; previous owner’s signature in ink to upper wrapper of one volume. Light uniform browning. Contains 14 numbers.

BERTÉ, Heinrich 1857-1924

226.
Kreolenblut. [Piano-vocal score]
Operette in 3 Akten ... Klavierauszug mit Text Mk. 10. kr. 12.

BUDAY, Dénes 1890-1963

228.
Csárdás. [Piano-vocal score]
Operetta, 3 acts. Liberto by Lázló Szilágyi. Premiered Budapest, Budai Színház, 16 June 1936. One of the best-known works by composer Dénes Buday, who also composed dozens of other operettas, the opera Loreley (1959), and many songs for films. $60 (32129)

BUTTYKAY, Ákos 1871-1935

Buttykay studied piano and composition at the National Conservatory in Budapest and continued his studies in Weimar. He performed throughout Germany and Austria as a concert pianist before returning to teach in Budapest. The majority of his compositions reflect a late Romantic and lyrical style, with few Hungarian influences evident.

229.
Az Ezüst sirály. [Excerpts in piano-vocal score]
Budapest és Lipcse: Rózsavölgyi és Társa [PNs R. és Tsa 4016, 4017], 1920.

BUTTYKAY, Ákos 1871-1935

Buttykay studied piano and composition at the National Conservatory in Budapest and continued his studies in Weimar. He performed throughout Germany and Austria as a concert pianist before returning to teach in Budapest. The majority of his compositions reflect a late Romantic and lyrical style, with few Hungarian influences evident.

229.
Az Ezüst sirály. [Excerpts in piano-vocal score] Operett három felvonásban.
Szövegét irta: Földes Imre ... I. [-II] füzet ára: 12. kos. netto.
Budapest és Lipcse: Rózsavölgyi és Társa [PNs R. és Tsa 4016, 4017], 1920.
230.

Lieberbrauch. [Piano-vocal score]
Operette in 3 Akten von Földes Imre. Deutsch bearbeitet von Robert Bodanzky ... Klavierauszug mit Text netto Mk. 16._.
Wrappers somewhat worn and browned; spine reinforced with paper tape; some threads broken; several signatures loose. Small tears to outer leaves, one to title with tape repair.
First German Edition.
$30 (31760)

231.

Wrappers somewhat worn and with small tears; split at spine. Slightly browned.
$45 (31265)

232.

Budapest és Lipcse: Rózsavölgyi és Társa [PN R. & Co. 2722, 2737], [ca. 1898].
Somewhat worn and shaken; paper loss to spine. Price in ink to upper.
First Edition.
$65 (32018)

233.

Budapest és Lipesz: Rézsavölgyi és Társa [PNs R. & Co. 2722, 2737, [ca. 1898].
Wrappers slightly worn; minor chipping to edges; spine reinforced with white tape. Minor wear; light browning throughout; occasional small tears to blank margins, not affecting music.
First Hungarian Edition. Rare (no copies located outside of Hungary).
Goldfaden's operetta Sulamith (1882) was written while he was in Bucharest and was likely premiered there or one of the smaller regional cities. It was performed in New York City the same year with Boris Thomashefsky, one of the first works of Yiddish theater to appear in America.
$100 (31443)

GOLDFADEN, Abraham 1840-1908

Russian-Jewish poet, playwright, and composer Abraham Goldfaden is widely acknowledged as the founder of modern Jewish theatre. He established himself in Romania, first in Iași and then in Bucharest, staging numerous performances combining his popular Yiddish songs with basic plots and improvisation. After success with these light and vaudeville-style performances, Goldfaden wrote more extensive and cohesive plays and operettas, sometimes incorporating Zionist themes.

The present Hungarian version was staged at the new Magyar Színház in Budapest and directed by László Beőthy (1873-1931). Jewish poet and playwright Emil Makai (1870-1901) translated numerous Yiddish and Hebrew works into Hungarian, including over 100 operettas.
Huszka, Jenő 1875–1960

Huszka studied with Jenő Hubay and Hans Koessler at the Budapest Academy of Music. His second operetta, Bob herceg (1902), was staged internationally and “successfully challenged the dominance of Viennese and British works and helped pave the way for a Hungarian school of operetta.” Andrew Lamb in Grove Dictionary of Opera.

234.

Bob herceg (Melodráma). [Piano-vocal score]
Budapest & Lipsce: Rózsavölgyi és Társa [PN R. & Co. 248]. [1902].

Folio. Original publisher's decorative wrappers. 3-13 pp. Text in Hungarian. Publisher's blindstamp and music illustraion by Geza Faragó.

235.

Gül Baba. [Excerpts in piano-vocal score]
Daljáték 3 felvonásban ... I. [-II] füzet Kort 3.– netto.
Budapest: Bár Ferencz és Testvére [PN B.F. 918, 999], [1906].

2 volumes. Folio. Original publisher's wrappers illustrated in colour by Kocsics. I: 3-20 pp. II: 5-17 pp. Text in Hungarian. Publisher's bluistamp and music sellers handstamp to both titles.

Operetta, 3 acts. Libretto by Ferenc Martos. premiered Budapest, Népzsínház, 20 December 1901.

The present arrangement for narration with piano was issued as part of Rózsavölgyi's Melodrámak series.

521 (32157)

236.

Lili Barónő. [Excerpts in piano-vocal score]
Operett 3 felvonásban ... I. [-II] Füzet ára: 8k. netto.
Budapest és Lipsce: Rózsavölgyi és Társa [PNs R. és Ta 3955, 3956], 1919.


Wrappers slightly worn and soiled; volume taped together at spine. Minor thumbing and creasing to corners.

First Edition. The full piano-vocal score was not published until 1979.
Operetta, 3 acts. Libretto by Ferenc Martos. premiered Budapest, Városi Színház, 19 March 1929.

840 (32149)

237.

Collection of operetta excerpts [1920–1942].
Folio. Text in Hungarian.


As az akam klári, keringő. [PN B.F. 710]. 2-5 pp.


Wrappers worn and browned with several tape repairs, not affecting music.

895 (32200)

JACOBI, Viktor 1883–1921

Jacobi studied composition with the noted teacher Hans Koessler alongiside Kalmán and Szirmai. Several of his operettas achieved international success, particularly since moving to New York where his works were staged on Broadway until his untimely death at age 37.

238.

Jánoska Zenés. [Excerpts in piano-vocal score]
Budapest: Rózsavölgyi és Társa [PN R. és Ta 3268], [1909].


Wrappers slightly worn and soiled. Light uniform browning.

First Edition. fourth issue. Rare (no copies located outside Hungary).
Operetta, 3 acts. Libretto by Ferenc Martos. premiered Budapest, Király Theater, 7 May 1909.

830 (32168)

239.

Leányvásár. [Excerpts in piano-vocal score]
Operette 3 Felvonásban. Ira: Marcos Ferencz és Miksa ... Ára: 1. [-II] Kor. 3.– Netto.
Budapesten: Rózsavölgyi és Tsa [PNs R. és Ta 3473, 3474], [1912].


Wrappers quite worn and soiled; spines repaired with paper tape. Occasional light soiling and creasing to corners.

Operetta, 3 acts. Libretto by Ferenc Martos and Miksa Bródy. premiered Budapest, Király Theater, 14 November 1912.

835 (32173)

240.

Mädchenmarkt. [Piano-vocal score]
Budapest - Leipzig: Rózsavölgyi & Co. [PN R. & Co. 1540], 1912.

Folio. Original publisher's dark ivory wrappers with stylized titling within patterned border printed in dark red to upper, of (title), 5-122 pp. Text in German.

Wrappers somewhat worn, soiled, stained, and partially detached; minor paper loss to spine; previous owner's handstamp (“Franz Manhalter”) in upper title. Slightly worn; occasional dampstaining.

First German Edition.
German version of Leányvásár by E. Motz and Eugen Spero. Premièred Vienna, 7 May 1913.

850 (32199)
The Marriage Market. [Piano-vocal score] New Musical Play in Three Acts by M. Brody and F. Martos. Adapted for the English Stage by Gladys Uger. Lyrics by Arthur Anderson and Adrian Ross ... Arranged by H. M. Higgs. Vocal Score net cash 6s. 0d. ($2.00).

Premiered New York, Knickerbocker Theater, 22 December 1907.


Two leaves. Slightly worn and soiled; small tear to first perforated library stamp to upper wrapper and first wrapper illustrated in colour to upper.

First English Edition.

English version of Letensydát by Gladys Uger. Premiered New York, Knickerbocker Theater, 22 September 1913.

Slightly worn; volumes taped together at spine; price in ink to lower left corner of title of each volume. Corners slightly worn, rubbed, and bumped; wrapper slightly thumbed and soiled; minor tears repaired with clear tape.

First Edition.


JARNO, Georg 1868-1920


Berlin: Verlag des Komponisten [PN G.J. 1], 1913. Folio. Modern half-mid-brown cloth boards with original publisher’s dark ivory upper wrapper printed in black laid down. ff. (‘Personen’), 112 pp. Text in German.

Binding very slightly worn; library shelfmark to upper left corner of upper; bookplate to front pastedown. Uniformly browned; some leaves reinforced at inner margin; title creased.

First Edition.

Premiered Budapest, Király Theater, 18 November 1914. A performance in Hungarian translation premiered in Budapest on November 18, 1914.

KACSÓH, Pongrác 1873-1923


Berlin: Harmonie [PN Ch.218], [1908]. Folio. Contemporary cloth boards with publisher’s illustrated printed wrapper laid down to upper. ff. (‘Personen’), 195 pp. Text in German. With art nouveau-style illustration in colour to upper wrapper.

Binding somewhat worn; hinges splitting; contemporary manuscript and bookseller’s handstamps to free front endpaper. Slightly browned; minor tears repaired with clear tape.

First Edition.

Premiered Vienna, Theater in der Josefstadt, 17 December 1907.

KACSÓH, Pongrác 1873-1923

Das Musikantenmädel. [Piano-vocal score] Operette in 3 Akten von Bernhard Buchbinder ... Vollständiger Klavierauszug mit Text (Klavierparticell).

Stuttgart: Julius Feuchtinger [PN J.F. 2082], 1910. Folio. Modern half-mid-brown cloth boards with original publisher’s dark ivory upper wrapper printed in black laid down. ff. (‘Personen’), 5-144 pp. Text in German.

Corners slightly worn, rubbed, and bumped; wrapper trimmed and slightly soiled; bookseller’s handstamp to upper ‘Musik-Antiquariat Musikmüller ...’ Slightly browned; minor tears repaired with clear tape.

First Edition.

Premiered Vienna, Theater in der Josefstadt, 17 December 1907.
KÁLMÁN, Emmerich 1882-1953

“Kálmán’s most successful and typical works are those in which the Viennese waltz is mixed with the Hungarian popular style. His major international operetta successes all had Hungarian settings, while other works had sub-plots with opportunities for music in the Hungarian manner. Even in his last work, set on a ranch in Arizona, the heroine is a Hungarian. Thus he was able to add to his fund of melody an almost obsessive taste for Hungarian popular rhythms, set off by a penchant for opulent orchestral colouring and instrumental counterpoint.” Andrew Lamb in Grove Dictionary of Opera.
KÁLMÁN (cont.)

253.

Quarto. [1-6] (title, cast list, contents), 7-133 pp. Optional versions of some numbers with separate pagination inserted. 3 pp. of publisher advertisements at end.

Spine worn and torn with loss to head and tail. Upper wrapper lacking. Slightly worn.


The first English version (Countess Maritza) by Harry B. Smith appeared in New York at the Shubert Theater on September 18, 1926. Another English version (Maritza) with a revised book was produced in London at the Palace Theatre on July 6, 1938.

$20 (38164)

254.
Ein Herbstmanöver. [Piano-vocal score] Operette in 8 Bildern von Paul Knepler und Géza Herczeg ... Klavierauszug mit Text (Klavierparticell).
Zurich: Octava [PN O.Z. 520], 1936.

Folio. Original publisher’s brown wrappers with decorative titling in black and gold to upper. 5-104 pp. Text in German, with English translation in manuscript throughout.

Writers somewhat worn, creased, and stained; paper loose to spine. Manuscripts notes and previous owner’s handstamp to upper ("Dr. Edmond Pauker Capitol Theatre Building ... "). Slightly browned; performance markings in ink, lead, and red pencil throughout.


$50 (32172)

255.
Die Herzogin von Chicago. [Piano-vocal score] Operette in 1 Abteilungen (2 Akte mit einem Vor- und Nachspiel) von Julius Brammer und Alfred Grünwald ... Klavierauszug mit Text.
Wien: W. Karczag [PN W.K. 1895], [ca. 1928].


$100 (32117)

256.
Zurich: Octava [PN O.Z. 520], 1936.

Folio. Original publisher’s printed green wrappers with title ingot to upper. cf. (title), 5-104 pp. Text in German, with English translation in manuscript throughout.

Wrappers somewhat worn, creased, and stained; paper loose to spine. Manuscripts notes and previous owner’s handstamp to upper ("Dr. Edmund Pauker Capitol Theatre Building ... "). Slightly browned; performance markings in ink, lead, and red pencil throughout.


$50 (32172)

257.
Berlin: Crescendo Theaterverlag [PN C.V. 1938], 1930.


First Edition.


$100 (32123)

258.
Der Zigeunerprimas. [Piano-vocal score] Operette in drei Akten von Julius Wilhelm und Fritz Grünbaum ... vollständiger Klavierauszug mit Text Mk. 10. netto.
Leipzig: Josef Weinberger [PN J. W. 1869], After 1912.

Small quarto. Original publisher’s red printed wrappers with decorative titling in black and gold to upper. cf. (title), 5-80 pp. Text in German. Wrappers slightly worn; minor loss of paper to spine. Uniformly browned; previous owner’s name in manuscript to title "Karola Huber."

First Edition in this format.


$25 (32169)

260.
Collection of operetta excerpts [1908-1928].
Folio. Text in Hungarian.


Slightly worn and browned; edges frayed.

$100 (32206)
Operetta

KOMJÁTI, Károly 1896-1953
Komjáti directed theaters and cabarets in Budapest and several cities in the Hungarian areas of Romania. From 1936 to 1942, he and actor László Békeffi ran the openly political and anti-Nazi Stage Writers’ Cabaret in Budapest.

261.

First German edition.

LAJTÁI, Lajos 1900-1966
Hungarian-Jewish composer Lajos Lajtai achieved early success with his operettas in Budapest, but was forced to emigrate to Sweden due to the rise of Nazism. His music remained popular despite only writing a single work after 1935.

262.

First Edition.
Rare (no copies located outside Hungary).
Operetta, 3 acts. Libretto by István Szomaházy and István Békeffy. Premiered Budapest, Városi Színház, 8 October 1927.

SULLIVAN, Arthur 1842-1900
Gilbert and Sullivan were very popular in Hungary, with many of their works appearing in Budapest shortly after their premieres in London.

264.
Fejő-Leány (Patience). [Excerpts for piano] Operette 2 felvonásban ... I [-II] Porporai Áro Ft. 1. ...
Budapest: Zipser és König [PN Z. & K. 33, 34], [1887].
2 volumes. Folio. Original publisher’s wrappers. I: 2-13 pp.; II: 2-13 pp. Title illustrated with floral motives and a woman in oval frame. Publisher’s catalog with musical excerpts to lower. Bookseller’s handstamp to both titles.

First Hungarian Edition.
Gilbert and Sullivan’s operetta Patience was first performed in London at the Opera Comique on April 23, 1881. It first appeared in Budapest at the Népszínház on November 5, 1887.

MOLNÁR, Ferenc 1878-1952

Molnár was the most important 20th century Hungarian playwright. His early plays found success abroad, including Az ördög (The Devil, 1907) and Liliom (1909), which served as the basis for Rodgers and Hammerstein’s Carousel (1945). In 1940, he fled Hungary for New York, where he lived the rest of his life, deeply affected by the fate of his fellow Jewish countrymen.

The present play (Sacred and Profane Love) was first performed in Budapest in 1922. Unlike his earlier plays, it was not widely performed outside of Hungary and has not been published in English translation.

József Rippl-Rónai studied painting in Germany and France, adopting many of the artistic trends of the day and introducing them to his native Hungary.

263.
RIPPL-RÓNAI, József 1863-1927 (artist)

Quarto. Full dark brown morocco with titling and decorative device gilt to upper, raised bands and titling gilt to spine, highly decorative fuchsia silk endpapers. zff (blank). sf (recto blank, verso signed limitation statement), szf (half-title, title, and cast list), 2-139, [1] (blank) pp. Text in Hungarian.

With five illustrative plates by Rippl-Rónai tipped-in.

With the autograph signatures of both the author ("Molnar Ferenc") and the illustrator ("Rippl-Rónai Jz") to limitation statement.

Binding slightly worn and rubbed; endpapers slightly foxed. Some internal wear and foxing.

First Edition, limited to 500 copies, this no. 164, signed by both the composer and the illustrator.
265.
Wrappers slightly worn and soiled; minor fraying to spine; spine reinforced with clear tape. Former owner's name and markings in green and red to spines; spine to vol. 1 reinforced with clear tape. Minor wear. Slightly worn.
Slightly browned; occasional soiling to margins; some signatures split.
First Edition. Rare (no copies located outside of Hungary).
Singpiel, 3 acts. Libretto by Tamás Emőd; premiered Budapest, Népszínház, 17 January 1906. $100 (37182)

266.
Wrappers slightly worn and soiled. Minor wear.
The full piano-vocal score was issued in the same year as the present excerpts.
$60 (31144)

267.
Mágnás Miska. [Piano-vocal score; libretto] Operett három felvonásban ... szövegét írta Bakonyi Károly a verseket írta Gábor Andor; átdolgozta Békeffy István és Kaszó Elek. Teljes zongorakivonat szövegkönyvvel.
Wrappers somewhat worn and browned; volumes taped together at spine. Tape repairs to blank margins of several leaves.
First Hungarian Edition.

Budapest: Zeneműkiadó Vállalat [PN Z. 1908], 1935.
Wrappers slightly worn; price sticker to upper.
First Edition. Scarce (no copies located in the U.K., and only one in the U.S., at Harvard).
Singpiel, 3 acts. Libretto by Tamás Emőd; premiered Budapest, Király Theatre, 13 December 1923.
$50 (31664)

269.
VERŐ, György 1857-1941

Verő was a multifaceted artist, achieving success as a composer, playwright, actor, and director. In addition to leading the Népszínház for many years, he wrote a history of the company upon the celebration of its 50th anniversary.

270.
A Madarász. [Excerpts in piano-vocal score] Operérette 3 felvonásban ... I. [-II] füzet ára: 1 fl. 80 | Mk. 3._.

Bécs, Budapest: Kratuchwill, V.; Nádor és Bárd [PN 180, 181], 1891.
Wrappers somewhat worn and browned; volumes taped together at spine. Tape repairs to blank margins of several leaves.
First Hungarian Edition.
Operetta, 3 acts. Original version in German: Der Vogelhändler. Libretto by Moritz West and Ludwig Held, after Cé que deviennent les roses by Varin and Biéville. Premiered Vienna, Theater an der Wien, 10 January 1891. A Hungarian translation was staged in Budapest, Népszínház, 12 September 1891.
$25 (31267)
Collection of operetta excerpts

(32947) Rare (no copies located).

(31666) Rare (2 copies located outside Hungary, at the British Library and Harvard).

ALBERT, Ferenc 1918-1999

272.

Tavaszi ibolyák. With an autograph inscription signed in full by the composer.

(Keringő) Hegedűre zongorakísérettel ... Edition “FAB”

Budapest: Preszer Mihály, 1937.


Inscribed to in ink on title, signed, and dated Budapest, March 9, 1940: “Zsidek Béla Barátnak igaz szeretettel és hálas köszönettel” (To my dear fried Béla Zsidek, with love and sincere gratitude).

Together with:

TINKOVAI, M.G. A Hegedű.


Signed and inscribed to Zsidek as above.

Wrappers slightly browned and soiled; very minor rust stain from staples.

Rare (no copies located).

Hungarian composer and violinist Ferenc Albert (Franz/François d’Albert) was a popular performer and composer during the interwar period in Budapest. He left Hungary following the war, taught at the Chicago Conservatory of Music (formerly the Chicago Conservatory of Music), and became a prominent figure. He served as president of the Chicago Conservatory College from 1959 to 1980 and worked to promote the pedagogical methods of Zoltán Kodály.

BLAHA, Lujza 1850-1926

273.

KÉRY, Gyula 1869-1912

Blaha Lujza Élete

Jókai Mór bevezeto soraival ...

Budapest: Rózsavölgyi és Társa, 1896.


A biographical work on the noted singer and actress, illustrated throughout with reproductions of photographic role portraits, musical excerpts, and autographs. With elaborate borders and decorations to margins printed in green.

Somewhat worn; spine defective. Slightly browned throughout; scattered soiling and small stains; significant repairs to final leaf, just touching text; outer margin of title reinforced with paper tape.

First Edition. Rare (2 copies located outside Hungary, at the British Library and Harvard).

Lujza Blaha (née Ludovica Reindl) was a famed Hungarian actress and singer known as “the nation’s nightingale.” She performed in hundreds of folk plays and operettas in both Budapest and Vienna, eventually gaining celebrity status. One of her final performances was the lead role in A nagymama (The Grandmother; 1916), one of the earliest films by Alexander Korda.

$125 (1966)

$100 (1909)

KÉRY, Gyula 1869-1912

Blaha Lujza Élete

Jókai Mór bevezeto soraival ...

Budapest: Rózsavölgyi és Társa, 1896.


A biographical work on the noted singer and actress, illustrated throughout with reproductions of photographic role portraits, musical excerpts, and autographs. With elaborate borders and decorations to margins printed in green.

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$125 (1966)

$100 (1909)
274.
Down in Havanna. [Set of parts]
(Csk az eredeti valódi jó rumbá táncol!) Rumba ...
Budapest: Rózsavölgyi és Társa [415], 1932.
Includes: Piano, 3 saxophones (ATA), 2 trumpets, trombone, banjo, bass, drums, 2 Violin I (one printed on verso of wrapper). Plus 1 leaf with the text to the refrain printed four times and perforated laid in.
Moderately browned. Possibly lacking Violin II parts.
Alfréd Márkus (Fred Markush) grew up in Budapest and worked at the Népszínház from 1902 until its closure in 1908. During the interwar period he achieved great success with his stage comedies, film music, and popular songs. His Jewish heritage ended his career as a composer, but he served as a conductor for the Országos Magyar Izraelita Közművelődési Egyesület (Hungarian Jewish Educational Association) from 1940 to 1944.
$50 (32419)

275.
Katica. Te légy a párom (Tango)
[Set of parts] Operett 3 felvonásban. Szövegét írta: Dr. Martos Ferenc
Budapest: Rózsavölgyi és társa [PN R. és T. 5061], 1930.
Includes: Piano (printed on verso of wrapper), 3 saxophones (ATA), trumpets 1/2, trombone, tenor banjo, bass, drums, 2 Violin 1, harmonica. Plus 7 copies of the lyrics printed on half sheets laid in.
Moderately browned. Possibly lacking Violin II parts.

MURGÁCS, Kálmán 1893-1966
Kálmán Murgács was one of many popular song composers during the interwar period in Budapest. He wrote music and lyrics to over 300 songs before being banned from Budapest, only returning to the capital in 1938.

276.
Two postcards with printed music, signed in full
[ca. 1965]
Autograph signature on verso in blue ink.
With melodies and lyrics to 4 popular songs by Murgács:
1) Dér hullott már / Mindig mondott veszedelmes a lány
2) Tavasz legyen, ha meghalok / Eldugta a pince kulcsot
Worn and browned; slightly creased at edges.
$50 (32039)

TARNAY, Alajos 1870-1933
Pianist Alajos Tarnay primarily wrote works for piano, but also achieved success with his popular songs. For Mesék [Fairy Tales], he set the texts of young poet Imre Farkas, who would go on to become a leading playwright and operetta composer.

277.
FARKAS, Imre 1879-1976
Mesék Farkas Imre szövegét megzenésítette Tarnay Alajos. Hegedüs László és Mühlbeck Károly rajzaival
Budapest: Singer és Wolfner Kiadása, [1904].
Illustration to upper wrapper by Elek Falus (1884-1950). First and last pages with large illustrations by László Hegedüs (1870-1911). Profusely illustrated throughout with small printed drawings to margins by Károly Mühlbeck (1869-1943) in various colours. Wrappers slightly worn; split at spine; small edge tears; corners chipped. Slight central vertical crease; light browning throughout.
Rare (1 copy located outside Hungary, at the ÖNB). Artists Elek Falus, László Hegedüs, and Károly Mühlbeck are all representatives of the Hungarian Art Nouveau style, with its emphasis on folk and pastoral themes.
A beautiful volume combining Hungarian music and art.
$250 (32945)
ZERKOVITZ, Béla 1881-1948

Béla Zerkovitz was a leading popula; song composer in prewar Hungary. Many of his first hits were made popular due to their inclusion in stage comedies, but went on to write over 70 operettas. His music has remained popular in Hungary, surviving during the Communist Era, as shown by the current collection, and still appearing on recordings to this day.

278. Collection of 8 songs
(1922-1929).
8 scores. Folio. For voice and piano.


Somewhat worn, scattered light soiling, generally in fair condition. Ink inscriptions by former owners to some titles. “Egy egész...” browned, with fraying edges. $100 (1220.4).

279. Legnépszerűbb dalai [His Most Popular Songs]. Ének - Zongorára
Budapest: Zeneműkiado Vállalár [PN Z. 2949], 1918.

Contents:
Assonykám, adj egy kis kimenő! (Op. 111)
Bövíz ne sirjonn! (Op. 185)


Somewhat worn and soiled; varying degrees of browning, with some edges brittle; pp. 33-34 (Lehár) torn and partially missing.


Folios. Original publisher’s dark pink printed wrappers. For voice and piano, with Hungarian text, unless otherwise specified. For either solo piano or voice and piano. Works by Abád, Bakalárikov, Bányai, Benezték, Dóczy, Geyer, Grósz, Planquette, Redlich, Stokl, Straus, Szlatinay, Várady.

Slightly worn and soiled; varying degrees of browning, with some edges brittle; pp. 35-34 (Lehár) torn and partially missing.

Rare (no copies located outside Hungary).

Music publisher Bárd issued an annual Christmus album from 1918 through the 1930s compiling some of their newest publications.

280. Bárd Karácsonyi Albuma 1921-22
Dalok - Divatos táncok – Operettek
Budapest: Bárd Ferenc és Fia, 1921.

Folios. Original publisher’s dark pink printed wrappers printed in red, blue, and black, with illustration of a woman in folk dress to upper. 64 pp. Text in Hungarian.

Collection of songs, dances, and operetta excerpts previously published separately. For either solo piano or voice and piano. Works by Abad, Bakalárikov, Bányai, Benezték, Dóczy, Geyer, Grósz, Planquette, Redlich, Stokl, Straus, Szlatinay, Várady.

Slightly worn and soiled; varying degrees of browning, with some edges brittle; pp. 35-34 (Lehár) torn and partially missing.

Rare (no copies located outside Hungary).

Music publisher Bárd issued an annual Christmus album from 1918 through the 1930s compiling some of their newest publications.

281. Bound collection of 23 works, primarily popular songs
(1880-1910).

Folios. Half black cloth with matching textured paper boards. For voice and piano, with Hungarian text, unless otherwise specified.

Contents:


Magyar Dalok és Népdalok ... 4ik Folyam ... 5.


A legnagyobb magyar nóták ... 18. füz. 1.


Folios. Original publisher’s dark pink printed wrappers printed in red, blue, and black, with illustration of a woman in folk dress to upper. 64 pp. Text in Hungarian.

Collection of songs, dances, and operetta excerpts previously published separately. For either solo piano or voice and piano. Works by Abad, Bakalárikov, Bányai, Benezték, Dóczy, Geyer, Grósz, Planquette, Redlich, Stokl, Straus, Szlatinay, Várady.

Slightly worn and soiled; varying degrees of browning, with some edges brittle; pp. 35-34 (Lehár) torn and partially missing.

Rare (no copies located outside Hungary).

Music publisher Bárd issued an annual Christmus album from 1918 through the 1930s compiling some of their newest publications.

284 (15946).

Dalok - Divatos táncok – Operettek
Budapest: Bárd Ferenc és Fia, 1921.

Folios. Original publisher’s dark pink printed wrappers printed in red, blue, and black, with illustration of a woman in folk dress to upper. 64 pp. Text in Hungarian.

Collection of songs, dances, and operetta excerpts previously published separately. For either solo piano or voice and piano. Works by Abad, Bakalárikov, Bányai, Benezték, Dóczy, Geyer, Grósz, Planquette, Redlich, Stokl, Straus, Szlatinay, Várady.

Slightly worn and soiled; varying degrees of browning, with some edges brittle; pp. 35-34 (Lehár) torn and partially missing.

Rare (no copies located outside Hungary).

Music publisher Bárd issued an annual Christmus album from 1918 through the 1930s compiling some of their newest publications.

280. Bárd Karácsonyi Albuma 1921-22
Dalok - Divatos táncok – Operettek
Budapest: Bárd Ferenc és Fia, 1921.

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Collection of songs, dances, and operetta excerpts previously published separately. For either solo piano or voice and piano. Works by Abad, Bakalárikov, Bányai, Benezték, Dóczy, Geyer, Grósz, Planquette, Redlich, Stokl, Straus, Szlatinay, Várady.

Slightly worn and soiled; varying degrees of browning, with some edges brittle; pp. 35-34 (Lehár) torn and partially missing.

Rare (no copies located outside Hungary).

Music publisher Bárd issued an annual Christmus album from 1918 through the 1930s compiling some of their newest publications.


LUTZ, Meyer. Pas de quatre aus der Burlesque "Faust up to Date." London: Ascherberg [PN E.A. & Co. 364], 1899. 3-6 pp. Piano solo. Title page lacking.


The present collection contains five works by pianist and composer Irma Baka-Baitz (1867-1925). Her songs and salon compositions were some of the most popular of the day. Operetta is represented with excerpts by Lehár, Huszka, Kacsoh, and Zeller.

Collection of 4 rare song scores 1915-1940.

Contents:

Collection of 4 scores of popular songs from films 1935-1953.

Contents:
FÉNYES, Szabolcs, 1912-1986. Májusban bolond a szív... "Álomkeringő". Budapest: Rózsavölgyi és Társa [R. és T. 6941], 1943. 1 (title), 1 (2), 1 (3) pp. Rare (no copies of any of these songs located outside Hungary).
REFERENCES


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Magyar Színház: Hungarian Theatre (1897-1948)

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