100 years of Hungarian music
presented in 4 acts

Franz Liszt - Nationalism & Folk Identity - Franz Lehár - Operetta & Popular Song

Hungary
1840 - 1940

J & J Lubrano
Music Antiquarians

www.lubranomusic.com

6 Waterford Way Syosset, NY 11791

516 922 2192 • info@lubranomusic.com
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: “ce 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 6/5 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 chœurs 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.
2.

Autograph letter signed “F Liszt” to an unidentified male correspondent
Slightly worn and browned; creased at folds; small portion of blank outer corner lacking; ink blots 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 Reminiscences on Meyerbeer’s Robert le diable.
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.
$3,000 (31555)

3.

Autograph letter signed “F Liszt” to Belgian banker Charles Dubois
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.” 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 daughter 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 Bill Meredith (former curator of the Ira F. Brilliant Center for Beethoven Studies at San Jose State University) dated November 13, 1996.
$5,200 (312071)
**Printed Music**

5.

[LW A6]. Allegro di Bravura

pour le Piano-Forte. Composé et Dédie à

Monseur le Comte Thadé d’Amadé Chambellan
de S. M. l’Empereur d’Autriche, Roi de Hongrie

... Œuvre: 4. Prix: M 2.

Leipzig: Fr. Kiener [PN 181], [ca. 1875].


Slightly worn and browned; minor offsetting throughout; spine reinforced with tape.


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 Thadéus Amadé von Várkony (1783-1845), a Hungarian nobleman and pianist who was one of the composer’s early benefactors.

$50 (31532)

6.

[LW A84a]. Petite Valse Favorite

pour le Piano ... 1/3 rth.

Hambourg & Leipzic: Schlesburg & Comp. [PN 634], [1843].


Slightly worn; moderately foxed; occasional small stains.


An enlarged version of this waltz would be published later as Souvenir de St Pétersbourg (1843) and later serve as the basis for the Valse-impromptu (1852).

$150 (31543)

7.

[LW A96]. Gaudeamus!

Chanson des Étudiants pour le Piano ... Prix: 7f. 10.

Paris: Brandus et Cie. [PN M.S. 4081], [ca. 1851].


From the collection of pianist Mario Fininger (1923-2016), with his hand stamp to upper margin of upper wrapper. Publisher and musiceller’s handstamps to foot of title.

Wrappers worn, brown, and slightly frayed; spine reinforced with tape. Large dampstain to lower left corner; light foxing throughout; minor offsetting.


The concert paraphrase Gaudeamus igitum (1843) was first published in Breslau and is unrelated to Liszt’s later humoresque (S. 509, 1870).

$75 (31544)

8.

[LW A97/2-6]. Buch der Lieder für

Piano allein [Nos. 2-6]

Poesies pour Piano seul.

Berlin: Ad. Mt. Schlesinger [PNs S.3022-3026], [1844].

Folio. Modern full dark blue cloth with tiling gilt to upper and spine. Some original wrappers bound in, all with publisher’s catalogue. Poem texts printed before music. Engraved.


No. 3. Mignon’s Lied. sf (title), 3-10 pp., zf (blank, lower wrapper).

No. 4. Es war ein König in Thule, sf (title), 2-7, [1] (blank) pp., sf (lower wrapper).

No. 6. Angiolin dal biondo crin. sf (title), 3-8 pp., sf (blank).

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).

$75 (31607)

9.

[LW A106]. Faribolo Pastour

Chanson tirée du Poème de Françonnetto de Jasmin et la Chanson du Béarn, transcrite pour piano.

Mayence: B. Schott [PN 8073], [ca. 1851].


Originally issued with Chanson du Béarn (not present).

All leaves detached; large dampstain to lower left; small stains to upper corners.

**First Edition. LW A106. Searle 236. Raabe 93.**

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).

$85 (31548)

10.

[LW A111b]. Consolations

pour le Piano ... PrThl. 3Ngr. Mk. 3.50.

Leipzig: Breitkopf & Härtel [PN 8081], [ca. 1874].


Music printed within decorative green printed border. Publisher’s handstamp to lower right corner of title, musiceller’s to foot.

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)


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 leggierezza; 3. Un sospiro.

$35 (17375)

Leipzig: Fr. Kistner [PN 1801], [1851].


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.

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 (31554)

See also items 73-75.

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.”

Vienne: Charles Hadlinger ci-devant Tobie [PN 11,556], [after 1853].
Number, plate number, and price noted in ink on title. Spine worn and soiled, repaired and reinforced with tape; some browning and minor offsetting; several leaves detached; number notated in pencil, price in ink, musicseller’s handstamp to foot of title.


$50 (31550)

Mayence: Fils de B. Schott [PN 12487bis], [ca. 1880].

15. [LW B41/6]. Rapsodies Hongroises. No. 9
Le Carnaval de Pesth pour le Piano à 4 mains Pr. M.3.50.
Mayence: Fils de B. Schott [PN 12487bis], [ca. 1880].


$50 (31550)
16. 
[LW A143]. Glanes de Woronince
a S. A. La Princesse Marie de Sayn-Wittgenstein ... 
Pr. 15 Ngr.
Leipzig: Fr. Kistner [PN 1652], [1849].
Individual movements listed on title:
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.

17. 
[LW A199]. Au Bord d’une source
pour piano ... (op. 37/4). Searle 160/1. 
Mayence: Schott [PN 13377.1], [ca. 1904].
Folio. Publisher’s light blue illustrated wrappers.
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; dampstaining to right margin; new and unexpected chronologies; themes are reshuffled into 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, 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.

18. 
[LW A179]. Klaviersonate h-moll
[Facsimile]
Folio. Original publisher’s light blue boards with title label to upper. Cf. (half-title), cf. (title), [ii], 28 pp. (facsimile), cf. (blank), [i] (“Zum Gedicht”), [2f (calophon)]. With commentary by Claudio Arrau.
Binding very slightly worn and bumped.

19. 
[LW A207]. Geharnischte Lieder
Nach den Männer-Chorgesängen für das Piano ... Pr. 20 Ngr.
Leipzig: C. F. Kahnt [PN 787], [1861].
Second Edition (with German titles).

20. 
[LW A216/1]. Alleluia pour Piano
Paris: G. Brandus et S. Dufour [B. et D. 10,782], [1866].
23. [LW C12]. Orphée. [2-piano score] Symphonische Dichtungen für grosses Orchester ... Arrangement für zwei Pianofortes vom Componisten.
Leipzig: Breitkopf & Härtel [PN 9289], [ca. 1875].
Wrappers slightly frayed and chipped. Slightly worn and foxed throughout.

Leipzig: Breitkopf & Härtel [PN 9315], [ca. 1875].
Wrappers slightly creased, frayed and chipped at edges. Occasional light foxing, heavier to several leaves.
First Edition, later issue. LW C17. Searle 646. Raabe 368. LC Catalog 243. $120 (31541)

25. [LW C17]. Die Ideale. (nach Schiller) [2-piano score] Symphonische Dichtungen für grosses Orchester ... Arrangement für zwei Pianofortes vom Componisten.
Leipzig: Breitkopf & Härtel [PN 9761], [ca. 1875].
Wrappers slightly creased, frayed and chipped at edges. Occasional light foxing throughout; trimmed.
First Edition, later issue. LW C17. Searle 646. Raabe 368. LC Catalog 243. $120 (31541)

Leipzig: Breitkopf & Härtel [PN 9382], [1857].
Octavo. Full dark brown cloth with titling gilt to spine. 1f. (decorative lithographic title by Röder, verso beige and gray by Krätzchmer), 3-47, (1) (blank) pp. Engraved. Text in German, French and Latin. Publisher’s and musicseller’s handstamps to foot of title.
Wrappers slightly browned, frayed, and chipped at edges; splitting at spine. Occasional light foxing and soiling.

Leipzig & New-York : J. Schuberth & Co. [PN 2581], [1860].
With the small handstamp of the Moravian musician and conductor Ladislav Vykoupil (1894-1970) to front free endpaper and first page of music.
Binding slightly worn and rubbed. Light foxing throughout; trimmed.

28. [LW C8]. 1tes Concert. [2-piano score] für Pianoforte und Orchester. Henry Litolf zugeeignet ... Soloparte m. Begl. eines zweiten Pianof. Preis Fl. 3._ C.M.
Wien: Carl Haslinger quondam Tobias [PN C.H. 11,934], [1875].
With blindstamp of “Th. Steimer Stuttgart” to foot of title and first several leaves.
Outer leaves detached; spine splitting at tail; worn and browned; edges and corners frayed and slightly soiled; minor offsetting; occasional performance annotations and fingering in pencil.
Liszts 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 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)
29.  
[LW C18]. Concerto pathétique.  
[2-piano score] pour deux Pianos ... Pr. 1  
Thlr. 20 Ngr. Mk. 5.  
Leipzig: Breitkopf & Härtel [PN 10770], [ca. 1874].  
Contemporary signature to upper outer corner of title  
(??)Ferdinand von Ratter), small circular publisher's  
handstamp to foot.  
Slightly worn and browning; small tape repairs to verso  
of title; spine reinforced with tape.  
Raabe 316.  
Liszt's Concerto pathétique (1856) is an arrangement  
of his Grand Solo de Concert (1850), revised in 1885  
for two pianos (16617) as well as for solo piano (22109).  
Common title page with plate numbers of the version  
(LW C23). 2tes Concert. [2-piano score]  
Pianoforte und Orchester Hans von Bransart  
gewidmet.  
Mainz: B. Schott’s Söhnen [PN 16617], [1878].  
Folio. Sworn. [f. decorative lithographic title], [1]  
Moderate soiling; corners slightly thumbed; occasional  
offsetting.  
Raabe 658.  
Liszt's Piano Concerto No. 2 in A major was  
dedicated to pianist and composer Hans von  
Bülow componir u. von diesem in Concerten  
vorgetragen ... Klavierstimme: Thlr.1. 5 Ngr.  
Leipzig: Gustav Heinze [PN G. 61 H.], [after 1864].  
Small oval musicseller's handstamp to foot of title.  
Slightly worn and browning; spine splitting.  
Lithographic re-issue of the first edition. LW H12.  
First Edition.  
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.  
$440 (31533)

30.  
[LW C23]. 2tes Concert. [2-piano score]  
Pianoforte und Orchester Hans von Bransart  
gewidmet.  
Mainz: B. Schott’s Söhnen [PN 16617], [1878].  
Folio. Sworn. [f. decorative lithographic title], [1]  
Common title page with plate numbers of the version  
for two pianos (16617) as well as for solo piano (22109).  
Musicians's handstamp to foot of title.  
Partially disbound; outer leaves worn and frayed,  
with minor paper loss to blank right margin of title.  
Moderate soiling; corners slightly thumbed; occasional  
offsetting.  
Raabe 658.  
Liszt's Piano Concerto No. 2 in A major was  
dedicated to pianist and composer Hans von  
Bülow componir u. von diesem in Concerten  
vorgetragen ... Klavierstimme: Thlr.1. 5 Ngr.  
Leipzig: Gustav Heinze [PN G. 61 H.], [after 1864].  
Small oval musicseller's handstamp to foot of title.  
Slightly worn and browning; spine splitting.  
Lithographic re-issue of the first edition. LW H12.  
First Edition.  
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.  
$440 (31533)
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 sprung from the truly fervent faith of my heart, such as I have felt since my childhood. Genium 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. $950 (32093)

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. F. Kahnt [PN 1156], [1867].

Quarto. Full lavender cloth boards with decorative stamping blind and gilt, titling gilt to upper and spine, gold edges, ivory watered-silk endpapers. (With handstamps of publisher and music dealer to foot of title.) Presentation inscription reads: “Aan Mevrouw A. Cuijpers geb. Alberdingk Thijm, in memory of author J.A. Alberdingk Cuypers (1829-1898) was designed a piano as a wedding gift to Annette, a talented singer and pianist. He also created a plaster figure depicting her as St. Cecilia, the patron saint of music.

With occasional markings in blue pencil; annotations in ink. Binding slightly worn and rubbed. Contemporary annotations in pencil to front free endpaper and “Inhalt.” 195 pp. Text in German.

Large octavo. Original publisher’s purple wrappers with titling to upper: [i] (title), ii ("Inhalts"), iii ("Contents"), 2-205, (i) (publisher’s advertisements) pp. Text in German and English. With publisher’s advertisements to verso of upper wrapper and recto and verso of lower wrapper.


35.

Collection of 6 rare editions of early works for piano

1836-1837.

Folio. Full dark blue cloth with titling “Early Opuses” gilt to upper and spine. 518 pp. in total. Contents:


36.

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

Leipzig: C. F. Kahnt Nachfolger [PNs 2555.1156-4147], [ca.1890].

Large octavo. Original publisher’s purple wrappers with titling to upper: [i] (title), ii ("Inhalts"), iii ("Contents"), 2-205, (i) (publisher’s advertisements) pp. Text in German and English. With publisher’s advertisements to verso of upper wrapper and recto and verso of lower wrapper.


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 1853 by Moritz von Schwind in the Wartburg Castle. With assistance from author János Daniél and composer Mihály Mosonyi, the composer located plainchant 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.

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


37.

Bound collection of 6 rare editions of early works for piano

1836-1837.

Folio. Full dark blue cloth with titling “Early Opuses” gilt to upper and spine. 518 pp. in total. Contents:


From the collection of pianist Mario Feninger (1923-1987). 8/10-12.

The most important works composed and published during Liszt’s “Years of Pilgrimage” that he spent with Marie d’Agoult following their elopement through Switzerland and Italy, teaching in Geneva, and befriending music publisher Giovanni Ricordi. The influence of these travels is seen in the present collection, containing compositions on Italian opera themes and Swiss folk songs.
38. Bound collection of 16 first and early editions for piano

Folio. Modern red cloth with “Lemence D. jubiel” gilt to upper, titling gilt to spine. 316 pp. in total.

Contents:

[LW A208]. Zwei Concerturunden. 1 Waldesrauschen. 2 Gruenenreifen. für die grosse Clavierschule von Lebert u. Stark ...


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

$800 (135/9)

39. Collection of 5 first editions for solo piano by Liszt, Charles Voss, and Sigismond Thalberg

Folio. Contemporary dark brown leather-backed brown cloth boards with initial “W.” gilt to upper, titling gilt to spine. 350 pp. in total.

Contents:

LISZT, Franz, 1811-1886. [LW A16/1]. Soirées Musicales de Rossini transcrites pour le Piano-For... No. 3 l’Exutoire. Bolero. Mayence et Anvers: Les fils de B. Schott [PN 4966.3], [after 1838], (1) title, 2-5, (1) blank) pp. Lithographed.


Binding slightly worn, rubbed, and bumped. Trimmed, light foxing and offsetting throughout.

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 Exacuement, Op. 33 to Liszt, but it does not appear that the two pianists were more than acquaintances.

Virtuoso pianist Sigismond 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 Belgojoso (1808-1871). She famously declared that, “Thalberg is the finest pianist in the world – Liszt is the only one.”

$1000 (1365)
Paraphrases and Transcriptions

BEETHOVEN, Ludwig van 1770-1827

40. [LW A38]. Beethoven’s Adelaide
Für das Pianoforte übertragen von F. Liszt ... Pr. 16 Ge.
Leipzig: Breitkopf & Härtel [PN 6266], [1840].
Disbound. Slightly soiled and faded; 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. 2ff. 15 Ngr.
Leipzig: C. F. W. Siegel [PN 2930], [1839].
Musicieller 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.

42. [LW A41]. Hexameron. Morceau de Concert
Grands Variations de Bravoure pour piano sur la Marche des Puritains de Bellini.
Composées par M. M. Liszt, Thalberg, Pixis, Henni Herz, Czerny et Chopin. 1f., C.M. F 2.
Vienna: Tob. Haslinger [PN T.H. 7700], [1839].
With decorative title printed in blue and black; dedication to the Princess Christine de Belgiojoso to right of second leaf printed in opia.
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” in ink above title, with underlining in red ink.

Liszt composed his Réminiscences des Puritains de Bellini in 1836, and from this adapted the Polacca into the present Introduction et Polonaise in 1841.

43. [LW A74]. I Puritani, Introduction et Polonaise pour le Piano ... Pr. M2.

Mayence: Les fils de B. Schott [PN 6490], [ca. 1890].
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” in ink above title, with underlining in red ink.

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].
Common title on with plate numbers for 2-hand version (7416) and later 2-piano version (5534).
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 5.
Mendrisio: C. Pozzi [PN 777], [1867].
From the collection of pianist Mario Feninger (1923-2016), with annotation in his hand to head of title, etc.
Ricordi blindstamp “T.R. 677” to bottom left corner, and “Tim Digio. Ricordi” to bottom margin of first several leaves.
Slightly worn; small stain to title; occasional foxing.
$45 (31556)

46. [LW A16b]. L'idée fixe
Vienna: Pietro Mechetti qm Carlo [PN P.M. No. 4164], 1846.
From the collection of pianist Mario Feninger (1923-2016), with a number of his works for piano. It was Berlioz who first introduced Liszt to Goethe’s Faust.
$110 (31560)

47. [LW A205]. Danse des Sylphes
Paris: S. Richault [PN 1383 R], [1866].
From the collection of pianist Mario Feninger (1923-2016), with his small handstamp to upper wrapper and head of first page. Publisher’s handstamp to foot of title.
Wrappers detached. Somewhat worn and soiled; minor off-setting.
Liszt was a fervent champion of Berlioz while in Paris and transcribed a number of his works for piano. It was Berlioz who first introduced Liszt to Goethe’s Faust.
$165 (31562)

50. [LW A108]. Marche funèbre de Dom Sébastien de C[!]
Paris: S. Richault [PN 37770. R.], [ca. 1861].
Publisher’s handstamp to foot of title.
Slightly worn and soiled; occasional foxing and off-setting; dampstain to lower blank margin throughout; “5573” in purple pencil to title; spine reinforced with tape.
“Of Liszt’s arrangement, Donizetti marvelled to a friend: ‘it will make your hair stand on end!’” Watson, p. 201.
$175 (31565)
FIELD, John 1782-1837


Paris: Léon Escudier, [1851]. Folio. Engraved. Title detached and slightly foxed, with publisher's and musicseller's handstamps to foot of title.

$65 (31530)

MENDELSSOHN, Felix 1809-1847

52. [LW A166]. Hochzeitmarsch u. Elfenreigen aus der Musik zu Shakespeare's Sommernachtstraum von Felix Mendelssohn Bartholdy, für das Pianoforte übertragen und Fräulein Sophie Bohrer gewidmet ... Pr. 1 Thlr. 10 F.


$65 (31564)

MEYERBEER, Giacomo 1791-1864

Liszt made numerous transcriptions from the operas of Meyerbeer, including L'Africaine, Le Prophète, Les Huguenots, and Robert le diable.

53. [LW A169/1]. Illustrations du Prophète ... No.1 Prière des Matelots de G. Meyerbeer, pour Piano par F. Liszt. Pric. 12 F.


$65 (31566)

PANTALEONI, Luigi 1815-1872


Paris: G. Brandus et S. Dufour [PN B. et D. 10,336], [1861]. Folio. Engraved. Title detached and slightly foxed, with publisher's and musicseller's handstamps to foot. First French edition, published only three editions of Liszt's works, all of them transcriptions of the works of Rossini. The present issue has the added curiosity of bearing a secondary imprint of Jean Le Brun in Malta.

$100 (31568)

ROSSINI, Gioachino 1792-1868

55. [LW A44]. Ouverture de l'Opera Guillaume Tell de G. Rossini Trascrite pour Piano par J. Field.

Naples: Clausetti et Co. [PN D 2814 D], 1858. Folio. Engraved. Title detached and slightly foxed, with publisher's and musicseller's handstamps to foot.
First French edition of Liszt's transcription of Rossini's overture to Guillaume Tell was first published in 1842 by Schott and by numerous other publishers over the next decades. The publisher Clausetti in Naples published only three editions of Liszt's works, all of them transcriptions of the works of Rossini. The present issue has the added curiosity of bearing a secondary imprint of Jean Le Brun in Malta.

$100 (31568)

56. [LW N2]. Barcarolle venitienne de Pantaleoni avec Accompagnement de Piano ... a Madame Thérèse de Bacheracht. Prix 1/3 Thlr.

Hambourg et Leipsic: Schuberth & Comp. [PN 483], [1842]. Folio. Engraved. Title detached and slightly foxed, with publisher's and musicseller's handstamps to foot. First French edition, published only three editions of Liszt's works, all of them transcriptions of the works of Rossini. The present issue has the added curiosity of bearing a secondary imprint of Jean Le Brun in Malta.

$100 (31568)
SCHUBERT, Franz 1797-1828

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.

Braunschweig: G. M. Meyer [PN 361], [ca. 1840].
- Erlkönig [D 328]
- Sei mir gegrüsst [D 741]
- Du bist die Ruh [D 776]
- Auf dem Wasser zu singen [D 774]
Musicseller’s handstamp to foot of title.
Slightly worn; very minor soiling, offsetting, and foxing throughout.
First Edition.

59. [LW A42/2]. Auf dem Wasser zu singen (Barcarolle) Lied von Fr. Schubert. Für das Piano-Forte übertragen ... Pt. 4’3 C.M.
Wien: Ant. Diabelli und Comp. [PN F.S. 6541], [ca. 1875].
Re-issue from first edition plates (with “F.S.” preceding the plate number), with “Druck von A. Eckel in Wien” to lower left of first page of music.
LW A42/1. Searle 58/1. Raabe 243/1. $40 (31570)

60. [LW A42/11]. Der Wanderer Lied von Fr. Schubert. Für das Piano-Forte übertragen ... Pt. 4’3 C.M.
Wien: Ant. Diabelli und Comp. [Friedrich Schreiber] [PN F.S. 6541], [ca. 1875].
Re-issue from first edition plates with “F.S.” preceding the plate number, with “Druck von A. Eckel in Wien” to lower left of first page of music.

Wien: Tobias Haslinger [PN C.H. 7775], [ca. 1875].
Contemporary signature (“Henriette Del Mora”) to upper margin of upper wrapper.
Wrappers slightly worn and soiled. Minor wear and browning; dampstain to lower right margin; minor offsetting throughout.

62. [LW A49/1]. Die Stadt Lied aus Fr. Schubert’s Schwanengesang für das Piano-Forte ... No. [1]. Preis 45x C.M. 12 gr.
Wien: Tobias Haslinger [PN T.H. 7751], [1845].
Contemporary signature (“Henriette Del Mora”) to upper margin of upper wrapper.
Wrappers slightly worn and soiled. Minor wear and browning; dampstain to lower right margin; minor offsetting throughout.
[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.

K. Weber, Carl Maria von 1786-1826
67.
Hamburg & New York: Schuberth & Co. [PN 1233], [1848].
Quarto. sf. (title), 3-6 pp., sf. (blank). Engraved. 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.

D. 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?"

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].


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 Mazeppea in addition to Hugo’s poem. These texts do not always appear to have been printed elsewhere, except for in Theodore Müller-Reuter’s Lexicon der deutschen Konzertliteratur (Kahn, 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, Mazeppea, Fest-Klänge, Héroïde fuisteire, 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 cadas 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 (31307)

See also items 11-17.

70.
KRIEHUBER, Josef 1800-1876 (artist)
Portrait lithograph of Franz Liszt
Wien: C.A. Spina, [ca. 1852].

Image ca. 320 x 255 mm. Sheet 350 x 410 mm. Lithograph; chino 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 “Gedr. bei Joh. Hofelich” 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 only 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. Second issue. Wurzbach 1204. László and Mátéka 170. Burger 320 (first issue, dated [1]846 in the stone).

An attractive portrait of a young Liszt, age 35. Josef Kriehuber is regarded as the most important portrait lithographer of the Viennese Biedermeier period; both the Albertina and the Austrian National Library hold significant collections of his works.

$750 (31153)

See illustration p. 4.

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 313 x 400 mm. Bust-length. On heavy wove paper. With “Serie 491 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.

While this print credits the painter as Fritz Heinrich Rumpf (1856-1927), the signature matches that of his son, Fritz Carl Georg Rumpf (1888-1949). The image is also very similar to the portrait by Franz von Lenbach, which likely served as a model.

$90 (32957)

See also item 56.
Nationalism & Folk Identity

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 Rákóczy 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 Indulój

Pesten: Treichlinger J. [PN J.T. 121], [1847].
Publisher’s blindstamp to foot of title. Edges worn and soiled, with some fraying to corners; light offsetting.

Mona 519.
$60 (32225)

ERKEL, Ferenc 1810-1893

74.
Rákoczy Induló – Marche de Rákóczi
Művészileg alkalmazva Zongorára ...
N. 580 ... ára 80 üj. kr.

Pesten: Rózsavölgyi és társá [PN R & C. No 580], 1860.
Trimméd; scattered light soiling and foxing.
$70 (32223)

75.
Rákóczy Indulója könnyű módzserben
Zongorára és Bánori Mária Indulója ...
Ára 45 üj. kr.

Pesten: Rózsavölgyi és társá [PN R & C. No 290], [1877].
Somewhat worn, with creasing and light soiling to blank margins.
Mona 1272.
A simplified version together with the march from Erkel’s first opera Bánori Mária (1840).
$65 (32227)

ÁBRÁNYI, Kornél 1822-1903

76.
15 eredeti magyar népdal
Énekhangra zongorásított és átírattal ...
A “Kisfáudy Társaság” megbízásából kiadott
“Magyar népklírája gyűjteményből” vett szövegekre ...
Ára 1 f.r.

Pesten: Rózsavölgyi és Társánál [PN 823], [1872].
Fifteen songs for voice and piano.
Disbound. Slightly worn and soiled; two tears repaired with paper tape; occasional dampstaining.
Rare (no copies located outside Hungary).

Ábrányí is best known as a writer on music, co-founding the first Hungarian music periodical, Zenészeti lapok, in 1860 and serving as its editor until 1876. He was close friends with both Liszt and Mosonyi, and was highly active in a variety of fields, teaching harmony and aesthetics as well as authoring important books on 19th century Hungarian composers and musical life.

His 15 Hungarian Songs are set to texts from the Magyar népklírája gyűjtemény (1872-1924), a series of volumes collecting authentic versions of folk poetry from throughout Hungary.

$80 (31775)

CSÁSZÁR, György 1813-1850

77.
A’ Kunok. [Excerpts for solo piano]
Nagy Opera 4 felvonásban. Zongorára ... Ősszes ára 1 f. 3. pp.

Pesten: Treichlinger J. [PN J. T. 163], [1848].

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 (31653)

Simplified version together with the march from Erkel’s first opera Bánori Mária (1840).

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 Rákóczy 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].
Publisher’s blindstamp to foot of title. Edges worn and soiled, with some fraying to corners; light offsetting.

Mona 519.
$60 (32225)

ERKEL, Ferenc 1810-1893

74.
Rákoczy Induló – Marche de Rákóczi
Művészileg alkalmazva Zongorára ...
N. 580 ... ára 80 üj. kr.

Pesten: Rózsavölgyi és társá [PN R & C. No 580], 1860.
Trimméd; scattered light soiling and foxing.
$70 (32223)

75.
Rákóczy Indulója könnyű módzserben
Zongorára és Bánori Mária Indulója ...
Ára 45 üj. kr.

Pesten: Rózsavölgyi és társá [PN R & C. No 290], [1877].
Somewhat worn, with creasing and light soiling to blank margins.
Mona 1272.
A simplified version together with the march from Erkel’s first opera Bánori Mária (1840).
$65 (32227)

ÁBRÁNYI, Kornél 1822-1903

76.
15 eredeti magyar népdal
Énekhangra zongorásított és átírattal ...
A “Kisfáudy Társaság” megbízásából kiadott
“Magyar népklírája gyűjteményből” vett szövegekre ...
Ára 1 f.r.

Pesten: Rózsavölgyi és Társánál [PN 823], [1872].
Fifteen songs for voice and piano.
Disbound. Slightly worn and soiled; two tears repaired with paper tape; occasional dampstaining.
Rare (no copies located outside Hungary).

Ábrányí is best known as a writer on music, co-founding the first Hungarian music periodical, Zenészeti lapok, in 1860 and serving as its editor until 1876. He was close friends with both Liszt and Mosonyi, and was highly active in a variety of fields, teaching harmony and aesthetics as well as authoring important books on 19th century Hungarian composers and musical life.

His 15 Hungarian Songs are set to texts from the Magyar népklírája gyűjtemény (1872-1924), a series of volumes collecting authentic versions of folk poetry from throughout Hungary.

$80 (31775)

CSÁSZÁR, György 1813-1850

77.
A’ Kunok. [Excerpts for solo piano]
Nagy Opera 4 felvonásban. Zongorára ... Ősszes ára 1 f. 3. pp.

Pesten: Treichlinger J. [PN J. T. 163], [1848].

Occasional light soiling and foxing, heavier to title; trimmed; some edges reinforced.

First Edition. Mona 159. Rare (2 copies located outside of Hungary, at ONB and BnF).

Opera, 4 acts. Premiered Pest, National Theatre, 16 September 1848.

Hungarian composer, conductor, and violinist György Családász spent his career at the National Theatre in Pest, first in the orchestra, and later as music director.

A Kunok (The Polovtsians) incorporated Hungarian themes and was quite popular in its day, remaining in the repertoire throughout the 19th century.

$75 (31653)

See also item 88.
DOPPLER, Franz 1821-1883

79. Ilka és a Huszár-Toborzó. [Excerpts for solo piano] Nagy eredeti opera 2. felvonásában szerzé és zongorára alkalmaza ... [IV.k Sz = vol. 4].

Pesten: Wagner Jos. [no PN], [1851?].


First Edition, later issue (without plate number).

Mona 483.

$75 (31670)


Occasional light foxing and offsetting; trimmed; several leaves repaired and reinforced; occasional fingering in pencil. Early editions. Mona 624 and 1285.

$100 (32953)

81. “Alkonyodik a csillag” magán dal ... Bignio Lajos kedves barátmámnak. Ára 60 kr. | 12 sgr.

Pesten: Rózsavölgyi és Társas [PN N.G. 917], 1864.


First Edition, Mon 1800. Scarce (no copies located in the US or UK).

Karl (Károly) Doppler was the brother of Franz, with whom he made several concert tours before settling in Pest. While he composed a number of works, including the famous “Honfi dal” (1857), Karl was better known as a conductor, first at the National Theatre and then in Stuttgart.

$60 (32230)

82. Potpourri [from the opera] Faust ... [Manuscript]

[ca. 1870]


Previously from the collection of Austrian composer Raimund Böttner (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.

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**

86. 

Ez a világ [a millyen nagy]

Dalok zongora kíséretével – Gesänge mit Fortepianobeileitung. 

Pesten: Rózsavölgyi és Társa [PN R & C. No 317], [1860].


Light soiling to edges and corners; impression occasionally faint; final leaf detached.

**An early edition.** Mona 1927. Scarce (no copies located in the U.S. or U.K.).

"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 csárdás." Ferenc Bónis in Grove Music Online.

87. 

Bánk-Bán. Franczia négyes

Erkel Ferenc hasonlevő operájának dalaióból szerkesztette zongora ... Ára 60 uj kr.

Pesten: Rózsavölgyi és társa [PN R és T. 705 Sz.], [1861].


Slightly worn and soiled; trimmed.

Quadrelle based on themes from Erkel's Bánk Bán.

**First Edition.** Mona 1717. Rare (no copies located outside Hungary).

560 (1997)

See items 90-92.

88. 

Franczia négyes Császár Ferencze Kunok című operájának kedveltebb dalaióból szerkesztett ..., és Hollósi Kornélia Kiaszsonyak ... ára 20 u.p.p.

Pesten: Treichlinger J. [PN J.T. 170], [1849].


Spine repaired with paper tape; former owner's names to title in pencil (‘A Mirkers’) and ink (‘Outille von Pilbak’) to title; light soiling and foxing throughout.

Five dances and a finale based on motives from Császár’s A Kunok.

**First Edition.** Mona 369. Rare (no copies in the U.S. or U.K.).

89. 

Kornélia négyes Zongoráz a légkedveltebb Dalok urán melyeket Hollosy Kornélia Kiaszsony a nemzeti színpadon énekelt ... Ára 30 k.p.p.

Pesten: Treichlinger J. [PN J.T. 249], [1852].


Leaves detached; left edge frayed; light soiling and offsetting.

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

510 (1998)

90. 

**EKEL, Ferenc 1810-1893**

**Bánk Bán (1861)**

**Opera, 3 acts.**

Libretto by Béni Egressy after the play by József Katona. Premiered Pest, National Theater, 9 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 verbunkos, 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 Lázáro, 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." Denis Legány, Grove Opera.

50 (1990)
Nationalism
1840-1867

Nationalism
1840-1867

(la) 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 1939 by conductor and composer Nándor Rékai (1870-1943), incorporating a new libretto by Kálmán Nádasdy and Gusztáv Oláh. Further refinements were made in 1953 by Jenő Kenessey, who made the piano reduction; this is the only version that is recorded and widely performed.

$75 (31621)

Bánk Bán. [Excerpts for piano solo]
Eredeti nagy dalmú 3 felvonásban szerzé’s zongorára két kéréje alkalmazta.

Pesten: Rózsavölgyi és Társa [PN R. R. & C. 677], [1866].


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.

Hunyadi László (1844)

Opera, 4 acts.

Libretto by Béni Egri 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.

$150 (31646)

Hunyadi László. [Piano-vocal score]
Eredeti nagy opera négy felvonásban ... szövegét írta Egri 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. 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), [3]-309 pp., cf. (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; rebacked 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.

$120 (31640)
95. Hunyadi László. [Nytárány. [Solo piano]
Zongorára részletes kivonatban és Méltoságos Gróf Fay István a Máltai kereset rend Lovagjának mely tiszteletbeléptetik. Pesten: Treichlinger J. [PN J. T. 112], [1846].
Significant wear and tear to spine and nearly all edges, not affecting music. Occasional light stains, foxing, and offsetting. Outer leaves lightly worn and soiled; spine reinforced with white tape. Occasional foxing and offsetting; stains, foxing, and offsetting.
$100 (31642)

96. Hunyadi László ... Nyitány. [Solo piano]
Pesten: Treichlinger J. [PN J. T. 112], [1861].
Folio. Original publisher’s wrappers. tf. (collective title), 5-14 pp., tf. (blank). Engraved. Publisher’s blindstamp to foot of title.
Spine slightly frayed; minor wear and browning; thumbed at corners.
$60 (32727)

97. ZAPF, Antal fl. 1840-1870 (arr.)
Ouverture de l’Opera Hunyady László. [Piano 4-hands]
Pesth, J. Treichlinger [PN J. T. 335], [1847].
Outer leaves lightly worn and soiled; spine reinforced with white tape. Occasional foxing and offsetting; small dampstain to upper right blank margin and upper corners throughout; impression to title page light.
$75 (31708)

98. Hunyadi László ... Indulo. [Solo piano]
Pesten: Treichlinger J. [PN J. T. 115], [1848].
Minor wear and soiling; slightly trimmed, not affecting text.
$65 (32279)

99. Hunyadi László. [Excerpts for solo piano]
1848-1861
Folio. Modern full dark blue cloth with titling gilt to upper.
Contents:
Schwanen Geang Hartvédal ... Pesten: Rózsavölgyi és Társa [PN R. & C. No. 407], [1860].
Induló. Pesten: Walzel A.F. [Treichlinger] [PN J.T. 115], [1848].
Mona 510.
Minor soiling to margins; light foxing to Induló.
$100 (31650)

100. Hunyadi László. [Excerpts for solo piano]
Eredeti nagy négy Felvonásban ... szövegért irta Egressi Béni. Zongorakivonat két kézre szöveg nélküli Ára 10 korona.
Budapest és Lipcse: Rózsavölgyi és Társa [PN 1932, [ca. 1915].
Contains 4 numbers from the opera. Written in collaboration with his son 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 work theme led to a short revival in 1916.
$45 (32067)

101. István Király. [Libretto]
Budapest, 1896.
Octavo. Cloth-backed decorative dark ivory printed boards; printed in gold, with elaborate national seal of Hungary embossed to upper. tf. (title). tf. (named cast list), 5-47, (1) pp. Text in Hungarian; synopses in German, French, and English.
With “Dízelados a magyar állam ezer éves fennállásának unnepe alkalból 1896. május 2.” (Ceremonial Presentation on the Occasion of the 1,000th anniversary of the founding of Hungary).
$75 (31265)

102. KLEINECKE, Rudolf 1861-1949 (arr.)
Névtelen hősök. [Excerpts in piano-vocal score] Opera egyéves zongorára átírt Keinecke Rudolf
Budapest: Bérd Ferencs és Testvére [PN B.F.T. 1866], 1915.
Title slightly worn and soiled; handstamp of publisher with date of January 6, 1919 and price stamps to title.
$75 (31643)

103. ERKEL (cont.)
Premiered Budapest, Royal Hungarian Opera, 14 March 1883.
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.
$75 (31265)

104. Beyer, Ferdinand, 1803-1863 (arr.)
Mainz: B. Schott’s Söhnen [PN 1643], [1866].
$100 (31650)
Nationalism
1840-1867


The “Himnus” 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 1820-1893
Collection of opera excerpts
5 volumes. Octavo. Original publisher’s printed wrappers. Text in Hungarian and German.
Contains eight works from Erkel’s best-known operas: Bánk bán, Brankóvics, László Hunyadi, and Dózsa György.
Az énekmondó románca a “Dózsa György” C. Operábló. [Z. 1851], 8 pp.
Bariton-Áriák – Bariton-Arien. [Z. 1795], 26 pp. 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: Táborszky & Parsch [PN T. & P. 618], [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 Männergesangverein), 5-19 pp. Text in German and Hungarian. Former owner’s handwritten instrument list to title; 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. Scarce (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 1859. The elder Fahrbach had worked closely with Johann Strauss in Vienna.
$100 (32265)

107. FARKAS, Miska 1829-1890
Collection of 4 csárdás for piano
[1856-57]
4 scores. Folio. Disbound.
Light offsetting to titles; scattered foxing.
Farkas was a celebrated Romani violinist who had worked closely with Johann Strauss in Vienna. He had a proud claim to fame in versions by Brahms, Massenet, Liszt, and Mosonyi.
$100 (32234)

108. GYERTYÁNFFY, Matild 1838-1909
Országggyűlési csárdás Koronázási Ünneplő Emlékére; szerzé s a nagy hazafi Deák Ferencz-nek mély tisztelettel ajánlja Gróf Schmettow szül. Bobdai Gyertyánffy Matild. [Pest]: Rózsavölgyi és társától [PN T], [1867].
First Edition. Mona 2306. Rare (no copies located outside of Hungary).
Hungarian composer Matild Gyertyánffy (Countess von Schmettow) wrote this “Országggyűlési” (National Assembly) csárdás in honor of the 1867 Coronation of Francis Joseph and Elisabeth of Austria, beginning the Dual Monarchy of Austria-Hungary.
$85 (32271)

110. Ábránd a “Szózat” felett Zongorára ... Ára 80 uj kr.
Pesten: Rózsavölgyi és társa [PN R & C. No. 666], [1861]

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

$50 (31774)

KÁLOZDY, János 1812-1882

111. Collection of works for piano in manuscript, including two autographs

Autograph manuscripts:


Kilánthárog eredeti Csárdások Zongorára ...


6 manuscripts:

Folio. Notated in ink on 22-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.

6pp. 


6 manuscripts:

Marien Polka. 4 pp. on six leaves. Notated in ink on 12-stave paper in a different hand.

Marien Polka. 4 pp. on six leaves. Notated in ink on 12-stave paper labelled Ernst ter Meer in Aachen. In an unknown hand.

Bártfai emlék, ... 3pp. of a bifolium.

Notated in ink on 12-stave paper labelled Ernst ter Meer in Aachen. In an unknown hand.

János (Johann) Kálozdy was a Hungarian violinist and composer who led the Löcker Hungarian Music Society, known for playing popular tunes and both Magyar and Roman 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 Béla 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.

$820 (3106)

KÉLER, Béla 1820-1882

112. Am schonen Rhein gedenk’ ich dein!


Berlin & Posen: Bonitz & G. Bock [PN 8089], [1869].


Heavy dampstaining to corner; soiling and foxing to outer leaves; repair to verso of last leaf.

First Edition.

Kéler studied the violin informally before moving to Vienna in 1849, 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 Bérfiás emlék, op. 31.

Notated in ink on 12-stave paper labelled Ernst ter Meer in Aachen. In an unknown hand.

Magyar menekültek indulója (Marche des emigrés hongrois) Zongorára ... 10 dik mű ... Ára 80 uj kr.


Slightly worn and soiled; central horizontal crease; trimmed, just touching illustration at right margin.

First Edition. Mona 3121. 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 Zabrackzy or Harrig. A rare example of 19th century Hungarian music lithography.

$250 (31211)

KNAUER, István fl. 1860

113. Dallam-Négyes Magyar népdalok urán Zongorára ... 3dik mű. Parkas Károlyén született Bakody Elza asszonyának. Ára 60 kr.

Pesten: Rózsavölgyi és társa [PN G.N. 747 Sz.], [1861].


Engraved title by Wilhelm Tatzelt 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.


$75 (12220)

51

50
KNEIFEL, Antal 1819-1885

Sarolta Négyes
Zongorázó ... ok. mú: 1åó 10 k.p.p.

Pesten: Treichlinger J. [PN J.T. 288], 1853.


Contains 6 dance movements for solo piano: Patroulon; Été; Poule; Trénis; Pastourelle; and Finale.

First Edition. Not in Mona. Rare (no copies located outside of Hungary).

Kneifel, a composer and conductor, was the director of music at the major Catholic school in Buda parish as well as a cantor in Kriszinaváros. A prominent proponent of the music of Liszt, Kneifel performed many of the composer’s works throughout his career.

$85 (31992)

KOVALTSIK, Amát fl. 1860-1870


A fantasy for solo piano on themes from the opera Bánk Bán (1861) by Ferenc Erkel. Kovátsik appears to have been a prolific arranger and composer of piano music based on popular operas. Dozens of works were published in the 1860s and some, such as the present composition, were issued multiple times over decades.

$35 (37777)

See also items 90-92.

MOSONYI, Mihály 1815-1870

Magyar zene melyet Palotai János "Galóczl emlék című műve után Zongorára Kidolgozott ... 5ik melléklet a "Zenészeti lapokhuz".

Pesten: Rátótavolgyi és társá [PN G.N. 738], 1862.

Folio. Disbound. {1} (effective decorative lithographic title by Wilhelm Tatzetz, printed by George Lorber, verso blank), 2-11, {3} (blank) pp. Engraved. Light scattered foxing and soiling.


János Palotai (1815-1870) 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.

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.

$65 (32236)

PÉKÁRY, József fl. 1850-1860

Reményi was finally allowed back into Hungary for Reményi’s wedding.


Jószef 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.

With early signature of “Caroline [?] Brontz” 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 début 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.

$150 (35886)
121.
“Repüli fecském ablakára” and “Ezt a kerek erdőt járom én” by magyar népdalok
Zongorára átírta és Csakoninis Láthay Leona
bárónő O Nagysagának legmélyebb tisztelet
ajánlja ... Ára 8 ft.
Spine reinforced with paper tape. Small dark stain to upper right corner throughout.

565 (12235)

RIDLÉY-KOHNE, Dávid 1812-1892

122.
Csárdás á Monsieur François Erkel.
Parts Varié pour violon avec accompagnement de piano ... Pr. 1 fl.C.M.
Pest: Rózsavölgyi & Cie [PN R. et C. No. 28], (1842).
Folio. “Éljen!” Csárdás dances and tunes for the violin.

123.
Először magyar társas tánca mellyert Szőlöi Szabó Lajos, tánccímzésével állaportér szerint az 1842-i carnaval-ünnepére, Zongorára szerkesztett és Hazánk Leékes Hölgyeinek mely tisztelettel ajánl ... Ára 30 X.
Pesten: Wágner Jóséf [PN D], (1842).
Folio. 1f. (recto small illustration of couples performing a social dance, verso blank), 5-7, [1] (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.

124.
Névnapui magyar Zongorára szerzé és Tekintetes ‘sujtai Némethy Sámuel urnak ... Ára 15 kr.
Pesten: Wagner József [PN D], (1842).
Outer leaves browned and soiled; moderate offsetting throughout; some corners creased; 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 tunes and tunes for the violin.
The “Éljen!” Csárdás is the composer’s most popular work. The present copy has a variant title page that omits the patriotic Hungarian “Éljen!” (Long live!); in all likelihood due to the Vienna imprint.

585 (12002)

RÓZSAVÖLYGI, Márk 1789-1848

125.
Mariani Csárás Zongorára ... Nagyságos Walheim Mariana kisasszonyzonyak mély tisztelettel így mű Ára 50 kr | 10 ngr.
Pesten: Rózsavölgyi és társai [PN N.G. 941], (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.

Three works for solo piano
And offsetting; annotation in ink to title; spine repaired with tape.

Valet-Polka für das Pianoforte ... ittes Werk.
Wien: F. Göggl [PN F.G. 634], (1863).

Hedervári Emlék Csárdás Zongorára ... 32dik Mű. Bécsben: F. Göggl [PN F.G. 966], (1895).
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.

126.
Pesti-Nóta Eredeti csárdás Zongorára ... 7k mű. Ára 54 üj kr.
Pesten: Rózsavölgyi és társai [PN R. & Co 666], (1861).

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


560 (32339)

STUBENBERG, Maria Anna 1821-1912

127.
Three works for solo piano
[1853-1859]

918 (32239)
150.
Réminiscences de Hunyadi Lászlo
[Magyar Ábránd No. 5]

[ Pesten: Rózsavölgyi és társaság [PN R. & C. 205], 1866.]
Slightly trimmed; light soiling, foxing; repairs to verso of final leaf; spine reinforced with tape. Title page lacking.
Based on themes from Erkel's Hunyadi Lászlo.
Hungarian composer and pianist Székely made his first appearance at the National Theatre in 1845 and then toured Paris and London before returning permanently to Pest in 1853. He taught piano to many noble families as well as performing concerts of his own works. Székely primarily wrote short piano works, including a series of "Magyar Ábránd" that were fantasies on well-known Hungarian themes.
$25 (3985)
See also items 94-101.

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 1762. Rare (no copies located outside Hungary).
Thern formed an orchestra in Miskolc, when he was just 17, before moving to Pest to study. His incidental music garnered significant praise and was utilized by composers such as Erkel, who used it in his opera "Hunyadi László".
$40 (31216)

153.

Technikus csárdás Muegrani pályatársainak ajánlja ... játéka Sárközy Ferenc ... Ára 40 krajcárez.

[ Pest: Szerző [the Author], 1856.]

Technikus csárdás Muegrani pályatársainak ajánlja ... játéka Sárközy Ferenc ... Ára 40 krajcárez.

Pesten: Széchenyi & Co. [PN R & C. No. 109], [1853].

ZAPF, Antal fl. 1840-1870


The work was dedicated to Antónia Szőgyény-Bohus (1803-1890), who helped promote education, charity, and women's rights.
$65 (1999)

134.

L'idée fixe Thème original varié pour le Piano ... À Mademoiselle Emma de Mokry.

[ Pest: Rózsavölgyi & Co. [PN R & C. No 109], [1853].]

Outer leaves slightly worn and soiled; minor offsetting throughout.
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 Rákoczi March (Treichlinger, 1847).

$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

136.

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:


Binding somewhat worn and rubbed; minor dampstaining to front endpapers. Some foxing, staining, and offsetting, mostly minor. In good condition overall.

$285 (32185)

Hungarian Imprints of Foreign Music

ARDITI, Luigi 1822-1903

KOVALTSIK, Amát fl. 1860-1870 (arr.)

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

Pesten: Rozsavölgyi & Co [PN R & C. No 475], [1861].


Polish composer Badarzewska achieved lasting international fame with her salon piece Modlitwa dziewicy (La prière d’une vierge – Maiden’s Prayer), first published in Warsaw in 1856. The music has appeared in numerous forms over the years, from a variety of arrangements in the 19th century to country fiddle tunes in the American West.

$65 (32137)


Italian composer and conductor Arditi had an extensive career that spanned numerous countries. In addition to his native Italy, he served as conductor in Cuba, Canada, the U.S., London, Dublin, and Vienna. Arditi is best known as the conductor that introduced many important operas to London. His own compositions never gained much favour, with the exception of his vocal waltz Il bacio (1861). This “kiss” waltz became an instant favorite and was published in dozens of different versions throughout Europe.

$25 (31984)

BADARZEWSKA, Thelka 1814-1861

La prière d’une vierge (Egy szüz imája)

Morceau de Salon pour Piano ... Op. 4. Pr. 55 uj k.

Pest: Rozsavölgyi & Comp. [PN R & C. No 475], [1857].

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.


Polish composer Badarzewska achieved lasting international fame with her salon piece Modlitwa dziewicy (La prière d’une vierge – Maiden’s Prayer), first published in Warsaw in 1856. The music has appeared in numerous forms over the years, from a variety of arrangements in the 19th century to country fiddle tunes in the American West.
VERDI, Giuseppe 1813-1901

139.

Beliebter Marsch
über Motive der Oper Rigoletto ... Pr 35. C.M.
Pest: J. Treichlinger, 1853.
Worn, creased, soiled, and frayed; paper tape repairs to lower outer corners.

Mona 905.

Verdi’s opera Rigoletto was first performed March 11, 1851 in Venice. It appeared in Budapest in Hungarian translation on December 18, 1852.

$25 (32005)

140.

“Hernani, Hernani, o rette mich”
Scene und Cavatina aus Hernani.
Pesten: Rózsavölgyi & Comp. [PN G.N. 754, N.G. 754a], 1864.
Folio. Publisher’s original wrappers. 1f. (decorative lithographed title by Langen), 3-146 pp. Engraved.

 wrappers worn and frayed; tape repairs to corners; spine reinforced with paper tape; previous owner’s handstamp and ink titling to upper. Lightly browned and thumbed; small tear to inner margin of first leaf, just affecting several notes.

Mona 1635.

$75 (32020)

Post-Nationalism

AGGHÁZY, Károly 1855-1918

142.

1er Sonate pour le piano.

[?]Autograph musical manuscript 1872.

Oblong folio. Sewn. Plain blue paper wrappers with octagonal paper label and titling in ink (“Sonata zongorára szerzé Aggházy Károly”).


In 3 movements: I. Maestoso. II. Andante moderato. III. Allegro vivace.

With occasional annotations in pencil, including accidentals.

Wrappers worn, soiled, and chipped; upper detached; notations in ink to upper and label. Lightly browned and thumbed; small tear to inner margin of first leaf, just affecting several notes.

$800 (32095)

Unpublished and apparently undocumented.

Hungarian composer and pianist Károly Aggházy studied in Budapest and Vienna with Liszt and Volkman, 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).

$800 (32095)
“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.


144. Wrappers slightly worn and soiled; light browning to margins. First Edition, later issue. $80 (32944)


First Edition, later issue. $75 (32420)

GOLDMARK, Karl 1830-1915


First Edition, later issue. $75 (32420)

FRICSAy, Richard 1867-1945


First Edition, later issue. $75 (32420)
Die Königin von Saba. [Piano-vocal score] Oper in vier Acten (nach einem Text von Mosenthal) ... Op. 27 ... Clavierauszug mit Text.

Large octavo. Full black cloth boards with titling gilt to spine. 1f. (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.


"With its opulent and exotic sonority Die Königin von Saba seems to have hit the nerve of its time. It was taken as the musical counterpoint to the orientalistic paintings of Hans Makart and the monumental Viennese fin-de-siècle buildings in the Ringstrasse. In this way Goldmark ranks as the true musical representative of the Austro-Hungarian monarchy in the last third of the 19th century."

Wilhelm Pfannkuch and Gerhard J. Winkler in Grove Music Online.

$30 (32147)

La Regina di Saba. [Piano-vocal score] Opera in 4 Atti. Poesia di Mosenthal ... Versione ritmica di A. Zanardini ... Netti Fr. 20

Medium octavo. Original publisher’s green cloth-covered wrappers with rindsided shiny ink title to upper. 1f. (decorative title printed in black), 1f. (title and character list), 2-39, 1f. (Blatt), 3-63, 1f. (blank) pp. Text in Italian. Wrappers slightly worn and soiled; minor fraying to spine. Light uniform browning.

First Edition.


$90 (32149)

Landliche Hochzeit. [Full score]

Symphonie in 5 Sätzen ... für grosses Orchester ... Op. 26 ... Partitur Pr. M. 15.50

Mainz: B. Schott’s Söhne [PN 22136], [1877].

Octavo. Original publisher’s dark green cloth-backed blue-gray printed wrappers. 1f. (title), 180 pp. Title lithographed, music engraved. Ownership signature (“Jos: Bradley”) to upper outer corner of upper wrapper. Wrappers quite worn; small edge tears; small burn mark, slightly affecting imprint. Some foxing, browning, soiling and staining; title detached.

First Edition.

$200 (26613)


Mainz: B. Schott’s Söhne [PN 19621], [ca. 1880].


$65 (32260)

Ein Wintermärchen. [Piano-vocal score]

Oper in 3 Akten ... mit Text vom Komponisten. Wien: W. Karczag & C. Wallner [PN V.T.W.107], [1907?].

Folio. Original publisher’s green printed wrappers with titling in black to upper. f. (title), f. (‘Pfund’), [1]-207 pp. Text in German. Wrappers somewhat worn and chipped, upper detached. Slightly worn.

First Edition.


$90 (32149)

Goldmark-Album Lieder und Gesänge für eine Singstimme mit Klavierbegleitung


Folio. Sewn. Original publisher’s green printed wrappers with titling within decorative lavender border. f. (title, contents), f. (Blank) pp. Text in German. For middle voice.

Collection of 17 songs originally published by Doblinger:

Op. 20
1) Sonntagabend [D. 1067a]
2) Wenn die Lerche zieht [D. 1067b]
3) Das kalte Grab [D. 1067c]
4) Der Wald ist dunkel [D. 1067d]
5) Weinet um sie [D. 1067e]
6) So lach’ doch einmal [D. 1067f]
7) Wir gingen zusammen [D. 1067g]
8) Er sagt’ mir so viel [D. 1067h]
9) O willst mich nicht mitnehmen [D. 1067i]
12) Herzelied [D. 1067j]
13) O willst mich nicht mitnehmen [D. 1067k]

Op. 21
1) Beschützen [D. 1068a]
2) Marie [D. 1068b]
3) Wollt’ er nur fragen [D. 1068c]
4) Franz [D. 1068d]

Wrappers slightly worn and soiled; minor fraying to spine. Light uniform browning. Reissued from first editions.

$65 (32261)
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 hegedüs (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]


Wrappers worn; upper detached; paper loss to spine. Blank corners of final leaves lacking, not affecting music; publisher’s correction laid down to title.

First Edition.


158.


Budapest: Paris; Harmonia; Durdilly [PN D. 4649], 1895.

Folio. Half dark green leather with matching textured green cloth boards, original publisher’s upper 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.

First Hungarian edition.

Opera, 2 acts. Original Hungarian version A cremenai hegedős. Libretto by Emil Ábrahámy from the poem by François Coppée and Henri Beaumais. Premiered Budapest, Magyar Királyi Operaház, 10 November 1894. German translation by Max Kalbeck; Leipzig, 22 September 1895.

159.

Lavotta szerelme. [Piano-vocal score] Dalmó 3 felvonásban epilogusgal. Szövegét írták Berzick Árpád és Farkas Imre ... Ara Kőr[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.


Opera, 3 acts. Libretto by Árpád Berzick and Imre Farkas. Premiered Budapest, Magyar Királyi Operaház, 17 November 1906.

160.

Moostörös. [Piano-vocal score] Musikalische Novelle in vier Bildern und einem Vorspiel, mit Benützung der Grundidee von Ouidas’s "Zwei kleine Holzschuhe" (Two Little Wooden Shoes) von Max Rothauer ... K. M. 15 netto

Budapest: Harmonia [PN H. 474], 1921.

Folio. Original publisher’s ivory wrappers printed in black. 5f. (title, dediction), [2] (cast list, contents), 5-217 pp. Text in German and Hungarian.

Wrappers somewhat worn and soiled; publisher’s corrections laid down to title; pp. 4, 8 and 79.


Opera, prologue and 1 act. Libretto by Alexander Göth and Imre Farkas after Paul Lindau. Premiered Budapest, Magyar Királyi Operaház, 1 March 1935.

161.


Folio. Original publisher’s ivory wrappers printed in black. 5f. (title, cast list, contents), 5-218 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. 169 corrected in pencil; publisher’s corrections laid down to title and pp. 4, 6 and 76.


Opera, prologue and 1 act. Libretto by Alexander Göth and Imre Farkas after Paul Lindau. Premiered Budapest, Magyar Királyi Operaház, 1 March 1935.
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 Petőfidal ... Petőfi Lieder
Ára: 6 Kor. netto
Budapest: Rózsavölgyi és Társa [PN 7735], [ca. 1920].
Contents: Főnségés 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).

$35
(32163)

MÖLLER, Heinrich 1876-1958 (ed.)

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 teal 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 at spine; minor tear to pp. 27-30.
First Edition.

$85
(31988)

SCHMIDT, Franz 1874-1939

Schmidt was born to a German-Hungarian family in Pressburg (now Bratislava, Slovakia). After studies in Vienna, he became a highly respected cellist, pianist, composer, and conductor. In 1901, he began teaching at the Vienna Conservatory (later the Hochschule) where he remained until the late 1930s.

“He absorbed all the important elements of the Hungarian idiom to the point that it became a constant part of his personal style.” Carmen Ottner in Grove Music Online.

164.

Fredigundis. [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, rubbed and bumped. Slightly browned; one name on cast list underlined in red.
First Edition.

Opera, 3 acts. Libretto by Leopold Wilk and Schmidt after Victor Hugo’s novel. Premiered Vienna, Hoftheater, 1 April 1914.

$85
(31610)

[TARNÓCZY, Malvina 1843-1917]

165.

Institutionen Polca. [Manuscript full score and instrumental parts]
[ca. 1880].
Together with:
17 instrumental parts in another hand for viola, basso, piccolo, flute, oboe, clarinets I and II, bassoon, horns I, II, and III, trombones I and II, and bombardon, and a combined part for timpani, tambourine, and triangle. Lacking parts for Violin I and II and apparently also for cassa cinelli.
Score somewhat worn and slightly soiled; outer leaves detached; occasional spotting and small stains, not affecting legibility.
Apparently undocumented.
The present manuscript identifies the composer as “M v Tarnoczy” on the full score and “M. von Tarnóczy” 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)


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

$85
(31160)

166.

Institutionen Polca. [Manuscript full score and instrumental parts]
[ca. 1880].
Together with:
17 instrumental parts in another hand for viola, basso, piccolo, flute, oboe, clarinets I and II, bassoon, horns I, II, and III, trombones I and II, and bombardon, and a combined part for timpani, tambourine, and triangle. Lacking parts for Violin I and II and apparently also for cassa cinelli.
Score somewhat worn and slightly soiled; outer leaves detached; occasional spotting and small stains, not affecting legibility.
Apparently undocumented.
The present manuscript identifies the composer as “M v Tarnoczy” on the full score and “M. von Tarnóczy” 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)


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

$85
(31160)
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 1893 to 1918.

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.

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 zeneelmélete (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 zene rövid története” [On Hungarian Music].

“...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. 58-52.

$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 (Bundetheater) 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)
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.

$400 (33079)

177. 
Postcard photograph with autograph signature (“Lehár”)
Reproduction of a painting by J. V. Eicke-Gläsen depicting Lehár conducting.
Slightly worn.
$150 (31824)

178. 
Postcard photograph of Notre Dame Cathedral with autograph signature
Signed in ink to verso and addressed to Walter Honig in Vienna in Lehár’s hand.
Slightly worn.
$100 (31813)

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)
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 dated 1942 to foot of title.
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.
$50 (31942)
Lehar

PRINTED MUSIC

Operettas

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

Die blaue Mazur [with autograph inscription from Lehár to Maurice Jacquet] Operette in zwei Akten und einem Zwischenspiel von Leo Stein und Béla Jenbach ... Klavierauszug mit Text Mk. 16.- netto.

Folio. Contemporary half-cloth with marbled boards.


First Edition.

$75 (32184)

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.

Cloclo. [Piano-vocal score] Operette in 3 Akten von Bela Jenbach ...

Berlin: Drei Masken-Verlag [PN D.M.V. 3160], 1924.

First Edition of the revised version.

$45 (32109)

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

La Danza delle libellule. [Piano-vocal score] Operetta in 3 atti di Carlo Lombardo ...

Milano: Carlo Lombardo, 1922.
Folio. Original publisher’s wrappers. if (title, contents), 88 pp.

First Edition.

$90 (32186)

Libellentanz. [Piano-vocal score] Operette in drei Akten von Carlo Lombardo und Dr. A. M. Willner ...

Leipzig: W. Karczag [PN W.K. 1604], 1923.
Folio. Modern black flexible boards with original publisher’s wrappers illustrated in colour by Lilian Marischka-Karczag laid down to upper. if (title), 5-93 pp.

First Edition.

Revised German version of La Danza delle libellule by A. M. Willner. Premiered Vienna, 31 March 1923.

$75 (32179)
Friederike (1928)
Operetta, 3 acts.
Libretto by Ludwig Herzer and Fritz Löhner. Premiered Berlin, Metropol, 4 October 1928 (often incorrectly cited as October 16).

Friederike. [Piano-vocal score]

Later issue.
825 (32060)

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.

Das Fürstenkind. [Piano-vocal score]

Second edition.
830 (32028)

Giuditta (1934)
Musical comedy, 3 scenes.
Libretto by Paul Knepler and Fritz Löhner. Premiered Vienna, Staatsoper, 20 January 1934. After a pause of nearly 5 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 und Silber, p. 246.

Giuditta. [Piano-vocal score]

A later issue.
840 (32046)
Der Göttergatte (1904)
Operetta, prelude and 2 acts.
Libretto by Victor Léon u. Leo Stein...
Premiered Vienna, Carltheater, 20 January 1904.
195.

Der Göttergatte. [Piano-vocal score]
Operette in einem Vorspiel und 2 Akten von Victor Léon u. Leo Stein...
Klavierauszug mit Text... Wien: Ludwig Doblinger [PN D. 3111], 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; handstamp to title and first page of music.
First Edition. 885 (32065)

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 M 10.– netto...
Wrappers rebacked with black cloth. Light uniform wear; lower outer corners slightly creased. Minor wear; lower outer corners slightly creased.
First Edition, later issue. 540 (32042)

197.

Der Graf von Luxemburg. [Miniature piano score with text overlay]
Operette in drei Akten...
Klavierauszug zu 2 Händen K 6.– 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. 525 (32014)

198.

Der Graf von Luxemburg. [Piano-vocal score]
Operette in drei Akten...
Klavierauszug mit Text...
Wien: Glocken-Verlag [PN G.V. 70], 1937 [1945].
With cast list of the Berlin performance to verso of upper wrapper. Handstamp of Waldheim-Eberle to upper along with date stamp of May 14, 1945.
Slighty worn and browned.
First Edition of the revised version, later issue.
Revised version premiered Berlin, Theater des Volkes, 4 March 1937. 530 (32040)

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.

199.

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.
840 (32041)

Die lustige Witwe (1905)
Operetta, 3 acts.
Libretto by Victor Léon und 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) ...
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. [pictorial title], [1] (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.
First Edition, an early issue, but with #1 titled “Lippen schweigen.” Fuld, pp. 364-365. 875 (32050)

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. 1916].
Folio. Original publisher’s decorative light green wrappers printed in dark blue. [title, contents], 4-142 pp.

82
Handstamp and paper overprints 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.

$50 (12029) 202.


Re-issue from plates of the first edition.

$50 (13054) 203.

The Merry Widow. [Piano-vocal score] New Musical Play Adapted from the German of Victor Léon and Leo Stein. Lyrics by Adrian Ross ... Vocal score Price 7s. 6d. Net. London: Chappell & Co. [PN 23160 M.W.], 1925.

Quarto. Original publisher’s light blue wrappers with text overlay. 575 (32051) 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 £1. 6d. N.Y. London: Chappell & Co. [PN 23160 M.W.], 1925.

Quarto. Original publisher’s light blue wrappers with text overlay. 210 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 (13053) 205.


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

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

$80 (13013) 206.

Mitislaw der Moderne (1907) Operetta, 1 act.


$25 (32090) 207.


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

First Hungarian edition.

$45 (13090)
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 három felvonásban. Irző: Knepler Pál és Jenbach Béla. Fordította: Kulinyi Ernő … Ára P 4.– K 50.000.–…
Budapest: Bűd Ferenc és fa [PN B.F. 2553], 1925.
Folio. Original publisher’s ivory wrappers with large lithographic portrait of Paganini printed in green to upper with titling in dark red. 1f. (title), 2-28 pp.
Copyright Crescendo Theaterverlag, Berlin.
Wrappers slightly worn and soiled; spine reinforced with tape. Browned throughout, occasional soiling to margins.
First Hungarian Edition.
$25 (32093)

209.
Paganini. [Piano-vocal score]
Operette in drei Akten von Paul Knepler und Béla Jenbach … Klavierauszug mit Text.
Wien: Glocken-Verlag [PN G.V. 50], [ca. 1925].
Copyright statement of Breitkopf & Härtel, New York. Handstamp of Glocken-Verlag to upper and title.
Binding slightly worn and soiled; spine reinforced with paper tape.
First Edition.
$65 (32091)

Peter und Paul im Schlaraffenland (1906)
Fairy tale operetta, prelude and 5 scenes.
Libretto by Robert Bodanzky and Fritz Grünbaum
Premiered Vienna, Theater an der Wien, 1 December 1906.
Lehár’s fairy tale about two boys visiting the magical Schlaraffenland became a standard Christmas play in Austria.

210.

Peter und Paul im Schlaraffenland. [Piano-vocal score] Operette für Kinder in einem Vorspiel und Fünf Bildern von Robert Bodanzky und Fritz Grünbaum …
Wien: W. Karczag [PN K. & W. 81], 1907.
Binding slightly worn and soiled; spine reinforced with paper tape.
First Edition.
$65 (32091)

Der Rastelbinder (1902)
Operetta, prelude and 2 acts.
Libretto by Victor Léon.
Premiered Vienna, Carltheater, 20 December 1902.

211.

Der Rastelbinder. [Conductor’s score] Operette in einem Vorspiel und zwei Akten von Victor Léon … Conducteur.
Wien: Josef Weinberger, [1902].
Folio. Original publisher’s dark ivory wrappers printed in black. cf. (title), 252 pp. Facsimile of copyist’s manuscript by C. Burian dated January 26, 1903; No. 9 (pp. 200-203) 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; minor 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)
$220 (32069)

Le Roi des montagnes. (1913)
Opera, 3 acts.
Libretto by Victor Léon after Edmond About. French version by Maurice Ordonneau and Jean Béjart.
Premiered Brussels, Théâtre Molière, 2 December 1913.

212.

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 (32064)

Schön ist die Welt! (1930)
Operetta, 3 acts. Revision of Endlich allein (1914).
Libretto by Ludwig Herzer und Fritz Löhrer.
Premiered Berlin, Metropol, 1 December 1930.

213.

Schön ist die Welt! [Piano-vocal score] Operette in 3 akten von Ludwig Herzer und Fritz Löhrer … Klavierauszug mit Text Originalausgabe des Komponisten …
Folio. Original publisher’s printed wrappers with titling to spine and upper. cf. (recto blank, verso frontispiece reproduction photograph of Lehár), sf. (recto title, cast and index), 3-105 pp. Text in German. Glocken-verlag handstamp to upper.
$60 (32183)

214.

Schön ist die Welt! [Piano-vocal score]
Wien: W. Karczag [PN W. K. 921], 1930.
With named cast list from the Vienna, December 21, 1931 performance directed by Hubert Marischka and featuring Gustav Charle, Hans Heinz Bollmann, Mizzi Günter, and Adele Kern, among others.
Slight wear to wrappers; music seller’s handstamp to foot of upper; head and tail of spine repaired with glue. Lightly browned throughout.
$35 (32026)
Wo die Lerche singt... (1918)
Operetta, 3 acts.
Libretto by Ferenc Martos after the play "Dorf und Stadt" by Charlotte Birch-Pfeiffer.

Original Hungarian version "A pacsirta" 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 stereotyped; 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.

215. Wo die Lerche singt... [Piano-vocal score]
Operette in drei Akten ... Klavierauszug mit Text
Mk 12.– netto.
Wien: W. Karczag [PN K. & W. 250], 1908.
Copyright 1907 to foot of first page of music.
Wrappers slightly worn, soiled, and stained. Moderately browning; occasional markings in red pencil.
535 (32044)

216. Wo die Lerche singt... [Piano-vocal score]
Operette in vier Bildern ... Klavierauszug mit Text.
Wien: Glocken-Verlag [PN G.V. 90], 1937.
Wrappers lightly foxed at edges.
First Edition of the revised four-scene version, later issue.
540 (32045)

Zigeunerliebe (1910)
Operetta, 3 acts.
Libretto by A. M. Willner and Robert Bodanzky.
Premiered Vienna, Carltheater, 8 January 1910.

"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.

217. Zigeunerliebe. [Piano-vocal score]. [Proof copy]
Romantische Operette in drei Akten von A. M. Willner & Rob. Bodanzky ...
New York [Vienna]: Breitkopf & Härtel [W. Karczag], 1910.
Binding snipped 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.
5165 (32025)

218. Zigeunerliebe. [Piano-vocal score]
Romantische Operette in 3 Bildern. ... Klavierauszug mit Text K 12.– M. 10.– netto.
With performance annotations in German throughout and markings in red and lead pencil.
Binding slightly bumped; upper wrapper slightly trimmed.
First Edition in this format.
525 (32033)

219. Zigeunerliebe. [Miniature piano score with text overlay]
Romantische Operette in 3 Akten von A. M. Willner und Robert Bodanzky ... Klavierauszug mit Text.
Wien: Glocken-Verlag [PN G.V. 140], 1938.
Wrappers slightly worn and soiled. Light uniform browning.
Revised edition, later issue.
825 (32115)

220. 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 25150], 1912.
Quarto. Full light green cloth with titling gilt to spine. [sf. (recto title, verso blank), sf. (recto named cast list, verso table of contents), 216 pp.], zff. (publisher's catalogs 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.
540 (16946)
222.
Collection of operetta excerpts
(1907-1923).
For voice and piano unless otherwise noted.
Der Mann mit den drei Frauen ... Popourt.

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

$150 (32092)

223.
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 bandstamped label to title.
$85 (31201)

224.
Operettjeiből I. [-IV] Füzet.
[Excerpts in piano-vocal score].
1. 27 pp. Excerpts from Giuditta, Három grócia, Mandy utazói, Paciência, Víudomb, and Végre Egyedül
2. 31 pp. Excerpts from Cárivos, Friderika, and Luxemburg grófja
3. 27 pp. Excerpts from Cigányszerelem, Fasquita, and Paginini
4. 11 pp. Excerpts from A Herceg-Kisasszony, Éva, and Víg özvegy

Browned.

$25 (32089)
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 ... Hefl I [-II].
Basel: Doremi [79], 1933.
2 volumes. Folio. Original publisher’s wrappers with illustration by Herzog in colour to upper. 2-15; 2-15 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.


“Abraham’s operettas pandered openly to the popular musical idiom of the time, but contained strikingly effective numbers which have remained justly popular.” Andrew Lamb in Grove Dictionary of Opera.

$60 (32203)

BERTÉ, Heinrich 1857-1924

226.

Kreolenblut. [Piano-vocal score]
Operette in 3 Akten ... Klavierauszug mit Text Mk. 10. kr. 12.
Folio. Contemporary blue cloth boards with printed label titled in manuscript to upper. ff. (title), [3]-170 pp. Text in German.
Binding slightly worn, bumped and rubbed; joints splitting. Uniformly browned; minor foxing.

First Edition.


$50 (32164)

BUDAY, Dénes 1890-1963

227.

Lilac-Time. [Piano-vocal score]
London: Chapell & Co. [PN 27575], 1922.
Previous owner’s handstamp to upper margin of upper wrapper; facsimile signature handstamp to title.
Wrappers slightly worn and soiled.

First English Edition.


$45 (27360)

BUTTYKAY, Ákos 1871-1935

228.

Budapest és Lipcse: Rózsavölgyi és Társa [PNs R. és Tsa 4016, 4017], 1920.
Wrappers slightly worn and soiled; upper with price in ink to lower left corner and minor annotations in pencil.

First Edition. No Hungarian full vocal score published.

Operetta, 3 acts. Libretto by Imre Főlde. Premiered Budapest, Városi Színház, 6 February 1920. German translation by Robert Bodanzky (Liebesrausch) premiered that same year in Vienna; both productions starred Buttykay’s wife, soprano Emmy Kosáry (1889-1964).

$40 (32161)

BUDDAY, Pál 1890-1935

229.

Budapest és Lipcse: Rózsavölgyi és Társa [PNs R. és Tsa 4016, 4017], 1920.
Wrappers slightly worn and soiled; upper with price in ink to lower left corner and minor annotations in pencil.

First Edition. No Hungarian full vocal score published.

Operetta, 3 acts. Libretto by Imre Főlde. Premiered Budapest, Városi Színház, 6 February 1920. German translation by Robert Bodanzky (Liebesrausch) premiered that same year in Vienna; both productions starred Buttykay’s wife, soprano Emmy Kosáry (1889-1964).

$40 (32161)
230. 
*Operetta*

Liebesrausch. [Piano-vocal score]


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. 
*Csbézkirály*. [Excerpts in piano-vocal score]

Operett 3 felvonásban. Szöveg irta: Szél Lajos ... I. [-II] fözet 3 kor. 60 f. netto.


Wrappers somewhat worn and with small tears; split at spine. Slightly browned.


$35 (32165)

232. 
*Hamupipőke* [Snow White]. [Piano-vocal score]


Budapest és Lipcse: Rózsavölgyi és Társa [PNs R. & Co. 2722, 2723], [ca. 1898].


Wrappers slightly worn; minor chipping to edges; spines 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).

$100 (32142)

233. 
*Sulamith*. [Excerpts in piano-vocal score]


Budapest és Lipcse: Rózsavölgyi és Társa [PNs R. & Co. 2722, 2723], [ca. 1898].


Somewhat worn and shaken; paper loss to spine. Price in ink to upper.

First Edition.

$65 (32018)

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.

Goldfaden’s operetta *Shulamith* (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 Thomahefsky, one of the first works of Yiddish theater to appear in America.

$100 (31414)
Huszka studied with Jenö 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.*


Folio. Original publisher’s decorative wrappers. 5-13 pp. Text in Hungarian. Slightly worn and browned; upper with small tape repair to verso.


The present arrangement for narration with piano music was issued as part of Rózsavölgy’s *Melodistádk* series.

521 (32157)


First Edition. The full piano-vocal score was not published until 1979.


840 (32144)

237. Collection of operetta excerpts [1920-1942].

Folio. Text in Hungarian.


As ajkam kláris, keringő. [PN B.F.E. 710]. 2-5 pp.


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

855 (32200)


Operetta, 3 acts. Libretto by Ferenc Martos and Miksa Bródy. Premiered Budapest, Király Theater, 14 November 1911.

535 (32173)


Folio. Original publishers dark ivory wrappers with stylized titling within patterned border printed in dark red to upper. (title), 3-22 pp. Text in German. Wrappers somewhat worn, soiled, stained, and partially detached; minor paper loss to spine; previous owner’s handstamp ("Franz Manhalter") to upper and title. Slightly worn; occasional dampstaining.

First German Edition.

German version of *Leányvásár* by E. Motz and Eugen Spero. Premiered Vienna, 7 May 1913.

850 (32139)
London: Chappell & Co. [PN 25334], 1913.

Quarto. Original publisher’s illustrated wrappers, sf. (recto title, verso printer’s note), ef. (recto named cast list, verso contents), 257, (iii) (publisher’s advertisements) pp. Facsimile signature handstamp to title.
Wrappers somewhat worn and soiled; spine defective; title reinforced at inner margin. Uniformly browned; some leaves reinforced at inner margin; title creased. First Edition.


$40 (32153)

Budapest: Rózsavölgyi és Tsa [PNs R. és Tsa 3664, 3665], 1914.
Slightly worn; volumes taped together at spine; price in ink to lower left corner of title of each volume. Corners slightly thumbed and soiled; some edges cocked.
First Edition.

$40 (32173)

JARNO, Georg 1868-1920

Berlin: Verlag des Komponisten [PN G.1, 1], 1913.
Folio. Modern brown buckram with titling gilt to spine, tf. (title), tf. (“Personen”), 122 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.

$35 (28126)

Berlin: Harmonie [PN Ch.198], [1908].
Folio. Contemporary cloth boards with publisher’s illustrated printed wrapper laid down to upper: tf. (title), 193 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.
Operetta, 3 acts. Libretto by Bernhard Buchbinder. Premiered Vienna, Theater in der Josefstadt, 18 February 1910.

$65 (32152)

245. Das Musikantenmädel. [Piano-vocal score] Operette in 3 Akten von Bernhard Buchbinder ... Vollständiger Klavierauszug mit Text (Klavierpartituelle).
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. tf. (title), 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.
Operetta, 3 acts. Libretto by Bernhard Buchbinder. Premiered Vienna, Theater in the Josefstadt, 18 November 1910.

$50 (32173)

Small folio. Original publisher’s dark yellow wrappers with titling in black to upper and publisher’s advertisement to lower: tf. (title), 5-169 pp. Text in German.
Wrappers moderately worn and soiled; partially detached; clear tape to spine and upper from early repair. Slightly browned.
First Edition.
Opera, 4 acts. Libretto by Victor Blüthgen after the play by Pedro Calderon de la Barca. Premiered in Breslau at the Stadttheater on March 14, 1899.

$60 (32153)

KACSÓH, Pongrác 1873-1923

Budapest: Zeneműkiadó vállalat [PNs Z. 712, 713], 1952.
Wrappers slightly worn; volumes taped together at spine. Previous owner’s markings in ink to wrappers and occasionally to music.
Later edition.
Singspiel, 3 acts. Libretto by Károly Bakonyi and Jenő Heltai after the poem by Sandor Petőfi. Premiered Budapest, Király Theater, 18 November 1904.

$30 (32173)
Operetta

Budapest: Rózsavölgyi és Társa [PNs R. és Tsa A. 1054, 1055], [1910].
Folio. 2 volumes. Original publisher’s wrappers with decorative title printed in dark red. 3-19; 3-15 pp.
Text in Hungarian. “II. Kiadás” (2nd issue) printed at head of vol. 2.

Contains 10 numbers from the opera.

First Edition. Scarce. A full piano-vocal score was not published.

$90 (32205)

248.

Die Bajadere. [Piano-vocal score]
Operette in drei Akten von Julius Brammer und Alfred Grünwald ... Klavierauszug mit Text und Singstimme.
Berlin: Drei Masken-Verlag [PN D.M.V. 2400], 1921.
Wrappers slightly worn and browned. "Dirigent" in red pencil to upper. Performance markings in red and lead pencil throughout.


Later issue.
$50 (31727)

250.

Die Csárdásfürstin. [Piano-vocal score]
Operette in 3 Akten von Leo Stein und Béla Jenbach.
London: Josef Weinberger [PNs J.W. 1988], 1944.

Wrappers slightly worn and browning.

Operetta, 3 acts. Libretto by Leo Stein and Béla Jenbach. Premiered Vienna, Johann Strauss Theater, 17 November 1913.

$50 (31126)

251.

Gräfin Mariza. [Piano-vocal score]
Operette in 3 Akten von Julius Brammer und Alfred Grünwald ... Klavierauszug mit Text (Particelli).
Folio. Modern green half-cloth boards with original publisher’s printed wrapper laid down to upper. cf. (title), 5-142 pp. Text in German.
Wrappers slightly worn, trimmed, “Dirigent” in red pencil to upper. Performance markings in red and lead pencil throughout.

Operetta, 3 acts. Libretto by Julius Brammer and Alfred Grünwald. Premiered Vienna, Theater an der Wien, 28 February 1924.

Later issue.
$50 (32170)

252.

[Gräfin Mariza. Excerpts] Festausgabe die Schlager aus dem Tonfilm Gräfin Mariza ...
Wien: W. Karczag [PNs W.K. 2026, 2028, 1650, 1654, 1651, 1655], 1932.
Folio. Original publisher’s folder with decorative titling and portrait of Emmerich Kálmán to upper.
Collection of song sheets including:
Wer hat Euch erdacht, ihr süssen Frau’n? 1932.
Du hast in deinen Augen den Himmel und das Glück. 1932.
[1] (title), 3 pp., [1] (publisher’s advertisement)
Komm mit nach Varasdin! Shimmy. 1924.

Folder slightly browned and soiled, tape reinforcement to head and tail of spine. Music slightly browned.
Special issue released after the 1932 film version directed by Richard Oswald and starring Hubert Marischka and Dorothea Wiek.
$50 (32188)

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.)


Folio. [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 (Countez 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 (32164)


Operetta, 3 acts. Libretto by Julius Brammer and Alfred Grünwald. Premiered Vienna, Theater an der Wien, 5 April 1928.

$100 (32171)


Operetta, 2 acts. Libretto by Julius Brammer and Alfred Grünwald. Premiered Vienna, Theater an der Wien, 4 April 1928.

$100 (32177)


Folio. Original publisher’s pictorial wrappers with tithing to upper. Ed. of title, 5-186 pp. Text in German, with English translation in manuscript throughout.

Wrappers somewhat worn, soiled, and creased; paper lost to spine. Manuscript 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.


$40 (32174)


First Edition.


$100 (32173)


Small quarto. Original publisher’s red printed wrappers with decorative tithing in black and gold to upper. Ed. of 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 “Karádi Huber.”

First Edition in this format.

Operetta in 3 acts. Libretto by Julius Wilhelm and Fritz Grünbaum, Premiered Vienna, Johann Strauss Theater, 12 October 1912. Issued to commemorate the 100th performance at the Johann-Strauss Theatre in Vienna.

$25 (32169)


Small quarto. Original publisher’s red printed wrappers with decorative tithing in black and gold to upper. Ed. of title, 3-80 pp. Text in German. Wrappers slightly worn; minor loss of paper to spine. Uniformly browned; previous owner’s name in manuscript to title “Karádi Huber.”

First Edition in this format.

Operetta in 3 acts. Libretto by Julius Wilhelm and Fritz Grünbaum, Premiered Vienna, Johann Strauss Theater, 12 October 1912. Issued to commemorate the 100th performance at the Johann-Strauss Theatre in Vienna.

$100 (32169)

260. Collection of operetta excerpts
(1908-1938).

Folio. Text in Hungarian.


Slightly worn and browned; edges frayed.

$100 (32166)
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.


LAJTAI, 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.

MOLNÁR, Ferenc 1878-1952

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.
SZIRMAY, Albert 1880-1967

“Szirmay belonged, with Kálman and Jacobi, to the trio of composers who at the beginning of the 20th century raised Hungarian operetta to international status. He was influenced chiefly by the music of Schumann and Mendelssohn. From the former he learnt depth of expression, from the latter elegant lightness of touch. The influence of German Romanticism was combined in his operettas with those of Hungarian popular music and the French chanson of the turn of the century. The resulting idiosyncrasy of style remained even in his later works: jazz was not reflected in his music, although in America he was one of Gershwin’s best friends and the editor of his musical estate, as well as music editor to such leading composers of shows as Kern, Porter and Rodgers.” Ferenc Bónis in Grove Music Online.

265.
Budapest és Lipcse: Rózsavölgyi és Társa [PNs R.T.A. 1533, 1533], 1918.
Wrappers slightly worn and soiled; minor fraying to spine; spine to vol. 1 reinforced with clear tape. Former owner's name and markings in green and red to spines; spine to vol. 1 reinforced with clear tape. Wrappers slightly worn and soiled. Minor wear.
The full piano-vocal score was issued in the same year as the present excerpts.
$60 (3144)
267.
Mágnás Miska. [Piano-vocal score; libretto] Operett három felvonásban ... szövegért irta Bakonyi Károly a verseket irta: Gábor Andor; átdolgozta Békeffy István és Kaszó Elek. Teljes zongorakivonat szövegkönyvvel.
Budapest: Zeneműkiadó Vállalat [PN Z. 1907], 1915.
Wrappers slightly worn and soiled. Minor wear.
The full piano-vocal score was issued in the same year as the present excerpts.
$50 (31664)
268.
Folio. Original publisher’s dark pink printed wrappers. zff. (title, contents, cast list, abbreviations), 125, [i] (colophon) pp. + libretto (stapled; 30 pp.) laid in. Text in Hungarian.
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).
Singipel, 3 acts. Libretto by Tamás Emőd; premiered Budapest, Népszínház, 17 January 1906.
$100 (3782)
ZELLER, Carl 1842-1898

270.
A Madarász. [Excerpts in piano-vocal score] Operette 3 Felvonásban ... I. [-II] füzet ára 1 fl. 80 | Mk. 3._.
Bécs; Budapesten: Kratochwill, 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 Ce 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 (32167)
Collection of operetta excerpts

(1900-1950)

271. [BLAHA, Lujza 1850-1926]

Jókai Mór bevezeto soraival ...

Budapest: Preszer Mihály, 1937.

First Edition.

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

Lujza Blaha (née Ludovica Reißl) 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.

[31666] $65

To my dear fried Béla Zsidek, with love and sincere gratitude).

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

Together with:

TINKOVAI, M.G. A Hegedű.


Lithographed. Decorative color title with photo of Albert holding violin. 1 page of music, for voice and piano. Text in Hungarian.

First Edition.

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

Hungarian composer and violinist Ferenc Albert (Franz/Francóis d’Albert) was a popular performer and composer during the interwar period in Budapest. He left Hungary following the war, taught in Ireland for several years, and eventually settled in Chicago, where he became a prominent figure. He served as president of the Chicago Conservatory College from 1939 to 1976 and worked to promote the pedagogical methods of Zoltán Kodály.

[125] (3666)

Together with:

TÁVÁSSÁGY, Béla, 1880-1948.


ROZSNAVÁJ, Sándor, 1896-1944.


SZABADOS, Béla, 1867-1936.


VERŐ, György, 1875-1941.


ZERKOVITZ, Béla, 1888-1948.


Light wear and browning.

$100 (3093)
274. Down in Havanna. [Set of parts] (Csak az eredeti valódi jó rumbára táncolj!) Rumba ... Budapest: Rózsavölgyi és Társa [415], 1932. 12 parts. Octavo. Original publisher's dark ivory printed wrappers. Arranged for jazz ensemble. 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. 12 parts. Octavo. Original publisher's decorative wrappers printed in orange and blue illustrated by Róbert Byssz. Arranged for jazz ensemble. Includes: Piano (printed on verso of wrapper), 3 saxophones (ATA), trumpets 1/2, trombone, tenor banjo, bass, drums, 2 Violin I, harmonica. Plus 7 copies of the lyrics printed on half sheets laid in. Moderately browned. Possibly lacking Violin II parts. Alfréd Márkus 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. $60 (32448)

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 mondtrám veszedelmes a lány
2) Tavasz legyen, ha meghalok / Eldugta a pince kulcsot
Worn and browned; slightly creased at edges. $50 (32939)


MÁRKUS, Alfréd 1888-1946

TARNAY, Alajos 1870-1933

MURGÁCS, Kálmán 1893-1966

FARKAS, Imre 1879-1976
Béla Zerkovitz was a leading popular 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

(1912-1919). 8 scores. Folio. For voice and piano.


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

Rare (no copies located outside Hungary).

134. Bound collection of 23 works, primarily popular songs


Binding somewhat worn, rubbed, and bumped. Former owner's signature to front free endpaper. Occasional annotations in pen or pencil; varying degree of browning.

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.

$120 (31989)

282.
Collection of 4 rare song scores 1915-1940.
4 scores. Folio. For voice and piano. Text in Hungarian.
Contents:


Somewhat worn and browned. Rare (no copies of any of these songs located outside Hungary).

$60 (32949)

283.
Collection of 4 scores of popular songs from films 1935-1953.
Folio. For voice and piano. Text in Hungarian.
Contents:


Somewhat worn, soiling, and browning. Horváth brittle; considerable chipping to edges.


$40 (32951)
REFERENCES


THEATRES

Városi Színház: City Theatre (1917-1917)

Király Színház: King’s Theatre (1905-1936)

Nemzeti Színház: National Theatre (1840-1908)

Magyar Színház: Hungarian Theatre (1897-1948)

Népszínház: People’s Theatre (1875-1908)

Magyar Királyi Operaház: Hungarian Royal Opera House

Vígszínház: Comedy Theatre (1896-1945)

CONDITIONS OF SALE

Please order by catalogue name and/or number and either item number and title or inventory number (found in parentheses following each item’s price).

All material is in good antiquarian condition unless otherwise described and is subject to prior sale. We thus suggest either an e-mail or telephone call to reserve items of special interest.

Orders may also be placed through our secure website by entering the inventory numbers of desired items in the SEARCH box at the upper right of our homepage. We ask that you kindly wait to receive our invoice to insure availability before remitting payment. Libraries may receive deferred billing upon request.

Prices in this catalogue are net. Postage and insurance are additional. New York State sales tax will be added to the invoices of New York State residents.

We accept payment by:

- Credit card (VISA, Mastercard, American Express)
- PayPal to info@lubranomusic.com
- Checks in U.S. dollars drawn on a U.S. bank
- International money order
- Electronic Funds Transfer (EFT), inclusive of all bank charges (details at foot of invoice)
- Automated Clearing House (ACH), inclusive of all bank charges (details at foot of invoice)

All items remain the property of J & J Lubrano Music Antiquarians LLC until paid for in full.