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**FRANZ LISZT'S SOLO PIANO MUSIC  
FROM HIS ROMAN PERIOD, 1862–1868**

**A Document**

**SUBMITTED TO THE GRADUATE FACULTY**

**in partial fulfillment of the requirements for the**

**degree of**

**Doctor of Musical Arts**

**By**

**DALE JOHN WHEELER**

**Norman, Oklahoma**

**1999**

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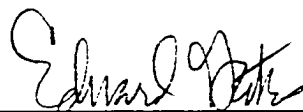
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FROM HIS ROMAN PERIOD, 1862-1868**

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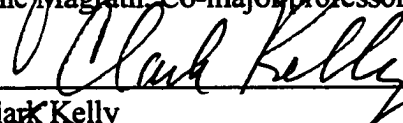
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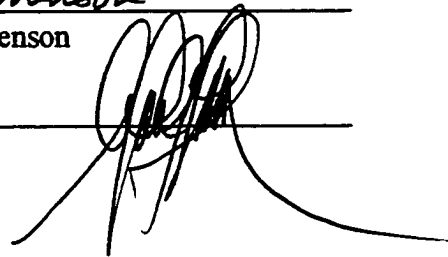


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## **ABSTRACT**

### **FRANZ LISZT'S SOLO PIANO MUSIC FROM HIS ROMAN PERIOD, 1862–1868**

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Although it has been more than a century since the death of Franz Liszt, important aspects of his compositional output remain largely unexplored. The primary aim of this study is to present an overview of Liszt's solo piano music written (or completed) in Rome between 1862 and 1868. The target works are approached not only as individual entities but as integral elements of a sweeping tapestry. While a portion of the discussion describes the noteworthy features of each piece, the broader intent is to underscore historical and stylistic interrelationships between works and between groups of works. Ultimately, the paper seeks to clarify the position of the Roman repertoire relative to Liszt's overall creative activity. It is hoped that the results of this investigation will benefit pianists and music lovers, whether amateur or professional, and will stimulate further interest in Liszt's compositional efforts from this important period of his life.

An introductory chapter presents a brief overview and outlines the purpose, need, and limitations and procedures of the study. Included also is a survey of related literature.

Chapter 2 seeks to establish an historical backdrop against which to evaluate Liszt's musical activities during his tenure in Rome. Liszt's relationships with Princess Carolyne von Sayn-Wittgenstein, Wagner, and the Vatican form an important aspect of this assessment.

The main body of the document consists of five chapters, each devoted to a particular facet of Liszt's Roman solo piano music: Original Works, Transcriptions of Keyboard Works, Transcriptions of Orchestral and Chamber Works, Transcriptions of Choral Works, and Transcriptions of Operatic Works. In total, forty-seven compositions (or groups of compositions, as the case may be) are examined. Numerous musical examples and charts are used to illustrate important points.

The Conclusion affirms the importance of Liszt's Roman period as a strategic component of his compositional evolution. As such, the piano works form a critical link between the vivid soundscapes of Liszt's middle years and the forward-looking experiments of his old age.

Finally, a Selected Bibliography groups important resources according to topic. Two charts summarizing Liszt's Roman works and a Discography are included as appendices.

## CHAPTER 1

### INTRODUCTION

#### Overview

Writing in 1968, the eminent Liszt scholar Alan Walker observed,

Of all the great nineteenth-century composers, Liszt alone still remains to be fully explored. His contemporaries—Chopin, Schumann, Wagner—have long since come into their own. But Liszt's true posterity still lies in the future. Why?<sup>1</sup>

In the middle of the next decade, Joseph Banowetz echoed Walker's sentiments:

Of all the major nineteenth century composers—Brahms, Chopin, Mendelssohn, Schumann and Wagner—only Liszt still remains to be fully explored, and to be given complete recognition of his rightful place as one of the two or three seminal forces in the nineteenth century musical scene. . . . Liszt wrote over thirteen hundred works, a musically prolific feat equalled by only one other major composer, J. S. Bach. It is a musicological scandal that, to this day, some of those works are still awaiting both publication and first performances.<sup>2</sup>

Surveying the scene as this century draws to a close, it appears that musicologists and performers have taken these admonitions to heart. In Europe, various Liszt associations and events such as the Liszt Congresses (1975, 1978, 1983, 1991) have added momentum to Liszt scholarship and performance. The American Liszt Society, established in 1977, together with its publications and conferences, has sought to champion Liszt's cause on this side of the Atlantic. The 1986 Liszt centenary sparked a flurry of colloquia, research projects, and performances. Today, a variety of websites are devoted to Liszt and his music. Walker's recent completion of his comprehensive trilogy

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<sup>1</sup> Alan Walker, ed., *Franz Liszt: The Man and His Music* (New York: Taplinger Publishing Co., Inc., 1970), xiii.

<sup>2</sup> Joseph Banowetz, "Liszt: A Perspective," *Piano Quarterly* 89 (Spring 1975): 6.

dealing with Liszt's life and works bespeaks his own efforts to remedy the situation.<sup>3</sup>

Alan Keiler begins his review of Walker's first volume by remarking, "One of the most striking aspects of the intense interest in nineteenth-century musicological studies that has developed during the past decades is a full-scale Liszt renaissance."<sup>4</sup>

Since the 1950s, Liszt Society Publications (England) along with various other music houses have released an assortment of miscellaneous and obscure early and late Liszt compositions. The *New Liszt Edition*, a joint effort between Bärenreiter and Editio Musica (Budapest), is an ongoing project. Twenty-eight of forty-two projected piano volumes are currently available. Begun in 1970, this series is already the most complete of any attempted thus far, surpassing the Breitkopf & Härtel edition of the early 1900s.

After experiencing somewhat of an eclipse, Liszt's star is reappearing in the concert hall and the recording studio. Although his major piano works have never been absent from the active repertoire, pianists and audiences in general are discovering (and rediscovering) that many aspects of his music transcend sheer technical display. In 1990, Christina Kiss embarked on a multi-year series of New York recitals featuring Liszt's complete piano works. Leslie Howard's traversal of the entire Liszt piano catalog, just completed and available on CD via the Hyperion label, represents a similar undertaking. Naxos has recently begun its own series, choosing instead to showcase a variety of performers as part of the project.

In spite of this renewed interest in Liszt, certain aspects of his life and music remain unexplored. Legends which have surrounded his persona die slowly. In many

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<sup>3</sup> Alan Walker, *Franz Liszt: The Virtuoso Years, 1811–1847*, rev. ed. (New York: Alfred A. Knopf, 1987); *Franz Liszt: The Weimar Years, 1848–1861* (New York: Alfred A. Knopf, 1989; reprint, Ithaca, New York: Cornell University Press, 1993); *Franz Liszt: The Final Years, 1861–1886* (New York: Alfred A. Knopf, 1996).

<sup>4</sup> Allan Keiler, "Liszt Research and Walker's *Liszt*," *Musical Quarterly* 70/3 (Summer 1984): 374.

quarters, his image as a Byronic hero still outranks his achievements as a composer.

Liszt's Roman sojourn—the years 1862–68—continues to be one of the least understood portions of his life.<sup>5</sup> Recent efforts by Walker and others have uncovered several important facts regarding Liszt's forestalled marriage to Princess Carolyne von Sayn-Wittgenstein, his taking of minor orders in the Catholic church, and his decision to return to Weimar, thus beginning what he termed “a tripartite life.”<sup>6</sup> While important biographical details from these crucial years are gradually emerging, much of Liszt's corresponding musical output remains unexplored, unplayed, and unappreciated.

The solo piano pieces from this period are many and varied. Some of the works, particularly those written between 1862 and 1864 are well known. Included in this list are the Legends, the Spanish Rhapsody, and the *Waldesrauschen* and *Gnomenreigen* etudes. Others, such as *La Notte*, *Ave maris stella*, and the Gounod *Hymne à Sainte Cécile* transcription are virtually unknown. Works like the Beethoven symphony transcriptions are of massive proportions; others comprise only a page or two. Almost every pianistic genre in which Liszt composed—character piece, etude, abstract composition, variation, cyclical set, nationalistic work, religious piece, and transcriptions of keyboard, orchestral, choral, and operatic works—is represented in his Roman repertoire. Transcriptions of one sort or another make up approximately half of this body of music.

Most of the character pieces are short and relatively obscure. Some, like the Piano Piece in A-flat Major, have only been published within the last few years. Many of the Roman works are overtly religious in nature and reveal a direct Catholic influence: *Ave Maria*; *Urbi et orbi, bénédiction papale*; *À la Chapelle Sixtine*. Several pieces such as

<sup>5</sup> Strictly speaking, Liszt's Roman period extended from late 1861 to early 1869. Since it is difficult, however, to pinpoint his compositional activities during these shoulder months, I have established 1862 and 1868 as the boundaries for the present investigation.

<sup>6</sup> See Alan Walker and Gabriele Erasmio's *Liszt, Carolyne, and the Vatican: The Story of a Thwarted Marriage* (Stuyvesant, NY: Pendragon Press, 1991), and Walker's *Liszt: Final Years*.

*L'Hymne du pape* and *Ave maris stella* also exist in versions for organ or chorus. In contrast to these lesser known works, the two Legends have always enjoyed popularity. The “Weinen, Klagen” Variations, although not as renowned, are equally forceful. In the estimation of John Ogdon they rank as one of the “most ambitious and masterly of Liszt’s later compositions.”<sup>7</sup>

Several of Liszt’s Roman works reveal a nationalistic disposition. Of these, only the Spanish Rhapsody remains in the repertoire. The “Benedictus” and “Offertorium” from the Hungarian Coronation Mass and *Slavimo slavno slaveni!* are transcriptions from his own choral works, written to mark important historical events. Another arrangement, *Salve Polonia*, derives from Liszt’s unfinished oratorio *St. Stanislaus*.

The 1860s saw the completion and revision of one of Liszt’s most monumental undertakings—the transcriptions of the Beethoven Symphonies. In addition, he reworked the fourth movement of an earlier arrangement of Berlioz’ *Symphonie fantastique* and transcribed several of his own orchestral pieces. Seven operatic transcriptions also date from the Roman years. Several are derived from now-obscure operas such as Mihály Mosonyi’s *Szép Ilonka*; others are based on well-established works like *Don Carlos*, *Tannhäuser*, and *Tristan and Isolde*.

### Purpose of the Study

Although it has been more than a century since the death of Franz Liszt, important aspects of his compositional output remain largely unexplored. The primary aim of this study is to present an overview of Liszt’s solo piano works written (or completed) in Rome between 1862 and 1868. The selections will be examined not only as single entities but as elements of an interwoven tapestry. While a portion of the document will be

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<sup>7</sup> John Ogdon, “Solo Piano Music (1861–86),” in *Liszt: The Man and His Music*, ed. Walker, 145.



devoted to the description of noteworthy features of individual pieces, the broader intent is to provide a perspective that underscores historical and stylistic interrelationships between the works and between groups of works. Ultimately, the paper will seek to clarify the position of Liszt's Roman repertoire relative to the continuum of his overall creative activity. It is hoped that the results of this investigation will benefit pianists and music lovers, whether amateur or professional, and will stimulate further interest in Liszt's compositional efforts from an important and too-long neglected period of his life.

### Need for the Study

A comprehensive study has yet to appear which provides an overview of Liszt's pianistic output during his seven-year tenure in Rome. Michael Saffle, writing in 1991, assessed the current state of affairs:

No book-length survey exists of the piano pieces Liszt composed during and for about a decade after his so-called "Weimar Years." These "mature" works may be thought to include the third book of *Années de pèlerinage* pieces, the "St. Francis Legends," and other works of a less radically experimental character composed during Liszt's later years. Only his most experimental and last pieces are generally considered "late" in style.<sup>8</sup>

Derek Watson reached a similar conclusion:

Liszt's creative activity in his last twenty-five years has been ignored or greatly underrated by most biographers until recent years. Of Ramann's 1039 pages, about eighty deal with his life and work after 1861.<sup>9</sup> Ernest Newman concluded that 'he produced some fine work . . . but on the whole the years from 1861 to 1886 are a lamentable record of disappointment, vacillation, failure'. . . .

. . . [Liszt's] Roman years were hardly lazy. Nor was he guilty of idle note-spinning: his vocal, orchestral and piano works of the 1860s contain as many innovations and beauties as the best works of the previous decade.<sup>10</sup>

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<sup>8</sup> Michael Saffle, *Franz Liszt: A Guide to Research* (New York: Garland Publishing, Inc., 1991), 259.

<sup>9</sup> This is a reference to Lina Ramann's "authorized" three-volume *Franz Liszt als Künstler und Mensch* (Leipzig: Breitkopf & Härtel, 1880-94).

<sup>10</sup> Derek Watson, *Liszt* (New York: Schirmer Books, 1989), 124-25.

Published surveys of keyboard literature have generally glossed over Liszt's Roman works. In *Notes on the Literature of the Piano*, Albert Lockwood presents a surprisingly complete roster of Liszt's pianistic output, including several of the lesser-known Roman pieces.<sup>11</sup> At best, however, each receives only a one- or two-sentence comment. Stewart Gordon's *History of Keyboard Literature*, while only discussing a few of the larger Roman pieces, draws attention to the prophetic importance of the smaller works.<sup>12</sup> Dolores Pesce, in her insightful "Expressive Resonance in Liszt's Piano Music," examines a wide gamut of works but makes only a passing reference to one composition from the Roman years.<sup>13</sup> David Dubal, known for his encyclopedic grasp of the piano repertoire, chooses to mention only four of the most familiar large Roman works in his fascinating *The Art of the Piano*.<sup>14</sup> *Five Centuries of Keyboard Music* by John Gillespie briefly alludes to the Two Concert Studies and the Legends.<sup>15</sup> Comparable volumes by others such as Ernest Hutcheson, Willi Apel, and Frank Kirby accord the Roman compositions similar treatment.<sup>16</sup>

Most standard books devoted to Liszt's life and works also refer mainly to the better known Roman compositions. Humphrey Searle's *The Music of Liszt* focuses on

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<sup>11</sup> Albert Lockwood, *Notes on the Literature of the Piano* (Ann Arbor, MI: University of Michigan Press, 1940; reprint, New York: Da Capo Press, 1968) (subsequent citations are to the reprint edition).

<sup>12</sup> Stewart Gordon, *A History of Keyboard Literature* (New York: Schirmer, 1996).

<sup>13</sup> Dolores Pesce, "Expressive Resonance in Liszt's Piano Music," in *Nineteenth Century Piano Music*, ed. R. Larry Todd (New York: Schirmer, 1990), 355–411 (Chapter 10).

<sup>14</sup> David Dubal, *The Art of the Piano*, second ed. (New York: Harcourt Brace & Co., 1995).

<sup>15</sup> John Gillespie, *Five Centuries of Keyboard Music* (New York: Dover Publications, 1965).

<sup>16</sup> Ernest Hutcheson, *The Literature of the Piano*, second ed., revised and updated by Rudolf Ganz (New York: Alfred A. Knopf, 1964); Willi Apel, *Masters of the Keyboard* (Cambridge, MA: Harvard University Press, 1958); Frank E. Kirby, *A Short History of Keyboard Music* (New York: The Free Press, 1966), and *Music for Piano: A Short History* (Portland, OR: Amadeus Press, 1995).

the larger pieces from 1862 and 1863, and dispatches them in less than four pages.<sup>17</sup> In similar fashion, Derek Watson deals with the Roman piano works in two pages. Sacheverell Sitwell's volume is mainly biographical and devotes only a brief sentence or two to each of the major works.<sup>18</sup> In Eleanor Perényi's *Liszt: The Artist as Romantic Hero*, the narrative ends abruptly with the year 1861.<sup>19</sup> Alan Walker's most recent effort, *Franz Liszt: The Final Years, 1861–1886*, furnishes one of the most thorough treatments of this period. Important historical material is presented, and although Liszt's compositional endeavors are skillfully integrated into the narrative, actual discussions of the works themselves are often limited to a paragraph or two.

At 665 pages, Serge Gut's *Franz Liszt* is the most extensive French-language treatment of Liszt's life and works. Only two selections from the Roman period are mentioned—the “Weinen, Klagen” Variations and the Legends—and together they are allotted only two pages. It is interesting to note that Gut chooses to include these with the chapter entitled “Oeuvres de la maturité [Works of his maturity] (1849–1863).” The subsequent chapter, “Oeuvres de la vieillesse [Works of his old age] (1874–1886),” completely ignores the remainder of the Roman works and begins with an apology:

The *Variations* and the two *Légendes* represent the master's last great creative flame in the pianistic domain. For more than ten years, moreover, Liszt would write only a few works for his instrument, and these would be of no real interest.<sup>20</sup>

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<sup>17</sup> Humphrey Searle, *The Music of Liszt* (London: Williams & Norgate Ltd., 1954; rev. ed. New York: Dover Books, 1966) (subsequent citations are to the revised edition).

<sup>18</sup> Sacheverell Sitwell, *Liszt* (London: Faber & Faber, 1934; rev. ed. London: Cassell & Co., 1955; reprint, New York: Dover Books, 1967) (subsequent citations are to the reprint edition).

<sup>19</sup> Eleanor Perényi, *Liszt: The Artist as Romantic Hero* (Boston: Little, Brown, 1974).

<sup>20</sup> “Les *Variations* et les deux *Légendes* représentent la dernière grande flambée créatrice du maître dans le domaine pianistique. Pendant plus de dix ans, au reste, Liszt n'écrira que peu d'oeuvres pour son instrument, et aucune n'aura un intérêt véritable.” (Serge Gut, *Franz Liszt* [Paris: Editions de Fallois, 1989], 329.)

The primary German study devoted to Liszt's works is volume two of Peter Raabe's *Franz Liszt: Leben und Schaffen*.<sup>21</sup> As with Gut's book, the treatment of the Roman pieces is rather cursory. A few of the larger selections are mentioned but no detailed information is presented.

A fine general survey of Liszt's post-Weimar piano works has been provided by John Ogdon in his "Solo Piano Music (1861–86)," a contribution to Alan Walker's 1970 compendium, *Franz Liszt: The Man and His Music*. Although insightful and well-written, his treatment is necessarily brief, since the chapter is only thirty-four pages in length and covers a span of thirty-five years. Once again, the only Roman works discussed are the larger pieces from 1862 and 1863. For the same Walker reader, David Wilde provided a chapter entitled "Transcriptions for Piano." The Roman compositions briefly discussed include the transcriptions of the Beethoven symphonies, the Bach organ works, and the "Liebestod" from *Tristan and Isolde*.

The only study located which makes specific reference to several of the smaller Roman pieces is "Religious Elements Explicit and Implicit in the Solo Piano Works of Franz Liszt" by David Gifford.<sup>22</sup> As might be expected, the Legends and the "Weinen, Klagen" Variations are mentioned; but so too are the *Ave Maria* ("Die Glocken von Rom"), *Alleluja*, *Urbi et orbi*, and *Vexilla regis prodeunt*, if only briefly.

Only one dissertation deals specifically with a Roman piano work: Michele Tannenbaum's 1993 Ph.D. study, "Tradition and Innovation in Liszt's *Variations on a Motive of Bach*."<sup>23</sup> After providing an historical background for the variation genre, her

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<sup>21</sup> Peter Raabe, *Franz Liszt: Leben und Schaffen*, 2 vols. (Stuttgart: Cotta, 1931; rev. Felix Raabe, Tutzing: Hans Schneider, 1968).

<sup>22</sup> David Gifford, "Religious Elements Implicit and Explicit in the Solo Piano Works of Franz Liszt" (D.M.A., diss., University of Missouri–Kansas City, 1984).

<sup>23</sup> Michele Tannenbaum, "Tradition and Innovation in Liszt's *Variations on a Motive of Bach*" (Ph.D. diss., Kent State University, 1993).

investigation delineates elements which are identified as past (pre-Romantic), present (Romantic), and future (post-Romantic). Wilson McIntosh Jr.'s dissertation, "A Study of the Technical and Stylistic Innovations of Franz Liszt as Demonstrated in an Analysis of Selected Etudes," devotes a chapter to *Waldesrauschen*. In this case, however, the treatment is essentially a bar-by-bar description of the harmonic and thematic elements.<sup>24</sup>

Liszt's piano transcriptions have been the subject of several dissertations although none deal specifically with the Roman works. "Liszt's Opera Transcriptions for Piano" by Barbara Crockett provides a fine overview of Liszt's efforts in this genre but mentions only two of the seven Roman transcriptions.<sup>25</sup> Of these, Meyerbeer's illustrations from *l'Africaine* receive the greatest attention—two paragraphs. Peter Dorgan, writing in "Franz Liszt and His Verdi Opera Transcriptions," provides a concise synopsis of the *Don Carlos* transcription and includes two excerpts.<sup>26</sup> Dan Gibbs' brief paper, "A Background and Analysis of Selected Lieder and Opera Transcriptions of Franz Liszt," devotes only one page to a discussion of the Wagner "Liebestod" transcription.<sup>27</sup> Part II of William Cory's "Franz Liszt's *Symphonies de Beethoven: Partitions de Piano*" examines Liszt's 1837 and 1865 versions of Beethoven's Sixth Symphony.<sup>28</sup> The transcriptions of Berlioz' *Symphonie fantastique* and Beethoven's Ninth Symphony form the basis of a

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<sup>24</sup> Wilson McIntosh Jr., "A Study of the Technical and Stylistic Innovations of Franz Liszt as Demonstrated in an Analysis of Selected Etudes" (Ed.D. diss., Columbia University Teachers College, 1983).

<sup>25</sup> Barbara Crockett, "Liszt's Opera Transcriptions for Piano" (D.Mus.A. diss., University of Illinois-Urbana-Champaign, 1968).

<sup>26</sup> Peter Dorgan, "Franz Liszt and His Verdi Opera Transcriptions" (D.M.A. diss., Ohio State University, 1982).

<sup>27</sup> Dan Gibbs, "A Background and Analysis of Selected Lieder and Opera Transcriptions of Franz Liszt" (D.M.A. diss., University of North Texas, 1980).

<sup>28</sup> William Cory, "Franz Liszt's *Symphonies de Beethoven: Partitions de Piano*," vols. I & II (D.M.A. diss., University of Texas-Austin, 1981).

comparative study which concludes Walden Hughes' "Liszt's Solo Piano Transcriptions of Orchestral Literature."<sup>29</sup> Hughes demonstrates that although thirty years separate the two ventures, Liszt's fundamental approach to composition remained largely unchanged.

Few journal articles deal directly with any of the Roman repertoire. David Bollard's "An Introduction to Liszt's *Weinen, Klagen* Variations" focuses primarily on the variation techniques which are operational in the piece.<sup>30</sup> A much shorter article, "Masterclass: Liszt's *Waldesrauschen* Etude" by Todd Joselson, approaches the work from a performance perspective, and deals only in passing with historical and analytical issues.<sup>31</sup>

While it is gratifying to observe that selected Roman works have received at least some degree of scrutiny, it is evident that many other pieces from this period languish in obscurity. Writing in his most recent Liszt volume, Alan Walker comments on the *À la Chapelle Sixtine* and the Mozart *Requiem* transcriptions:

These . . . have yet to find their way into the standard repertoire. Even among Liszt players they remain one of the composer's best-kept secrets. Nonetheless, they are stellar examples of their kind, inseparable from his Roman years.<sup>32</sup>

It seems clear, then, that much remains to be done in the way of providing a coherent critique of Liszt's piano works from the 1860s. Walker, one of the world's leading Liszt scholars, has given his personal endorsement to such an endeavor. This writer contacted Dr. Walker to seek his advice regarding the appropriateness of several

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<sup>29</sup> Walden Hughes, "Liszt's Solo Piano Transcriptions of Orchestral Literature" (D.A. diss., University of Northern Colorado, 1992).

<sup>30</sup> David Bollard, "An Introduction to Liszt's *Weinen, Klagen* Variations," *Studies in Music* 22 (1988): 48–64. Of the article's seventeen pages, nine are comprised of musical examples and endnote.

<sup>31</sup> Tedd Joselson, "Masterclass: Liszt's *Waldesrauschen* Etude," *Contemporary Keyboard* 6 (July 1980): 70.

<sup>32</sup> Walker, *Liszt: Final Years*, 46.

possible fields of Liszt study. He replied,

Of the three areas you suggest,<sup>33</sup> I personally would choose the piano music of the Roman years. There you have not only the *Légendes*, but also major works such as the “Weinen, Klagen” Variations, as well as the Sistine Chapel *Vision* and the Mozart *Requiem* transcriptions. The third volume of the *Années de pèlerinage* would also form part of this group. Rome (and the Villa d'Este) is central to this output.<sup>34</sup>

## **Related Literature**

### **Research Tools**

Michael Saffle's *Franz Liszt: A Guide to Research*, published in 1991, has proven to be a valuable tool. Assembled as an annotated bibliography, it is organized into such chapters as Document and Source Studies, Biographies and Character Studies, Studies in Stylistic Influences, and Original Works for Solo Piano. The *Journal of the American Liszt Society*, with its regular listings of resources, publications, and ongoing research, has also been helpful. Important information can also be found on the website of Hyperion Recordings. The revised catalog of Liszt's piano music is especially useful.<sup>35</sup>

### **Historical Background**

Alan Walker's three volumes provide a wealth of detailed historical information. The first portion of the third installment is devoted to Liszt's life in Rome and is subdivided into two main sections: “From Weimar to Rome, 1861–1865” and “The Abbé Liszt, 1865–1869.” Another recent English-language biography is a translation of

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<sup>33</sup> The other two areas offered for consideration were the Hungarian Rhapsodies and the *Harmonies poétiques et religieuses* cycle.

<sup>34</sup> Alan Walker, “Re: Liszt Studies,” (Email letter to Dale Wheeler, 11 July 1997).

<sup>35</sup> *The Complete Music of Ferenc Liszt for Solo Piano. Recorded by Leslie Howard* [database online]; available at <http://www.hyperion-records.co.uk/liszt-index.html>; accessed 2 June 1998.

Klára Hamburger's *Liszt*.<sup>36</sup> While not as detailed as Walker's book, her writing is fresh and engaging, and serves as a fine complement to his contribution. Her appended "Chronology of Liszt's Life" is particularly helpful. The "Chronologie Détaillée de la Vie" in Serge Gut's *Franz Liszt* is even more exhaustive, with the material being organized by date as well as by year.

Liszt's Roman visits have been the subject of several journal articles. Lengthy discussions by Eugen von Segnitz and Alberto de Angelis appeared in *Rivista musicale italiana* in the early 1900s.<sup>37</sup> Although the second article deals primarily with Liszt's 1860s Roman residence, like the first, it refers only in passing to works composed during this time. "The Italian Aspect of Franz Liszt" by Thomas Mastroianni mentions several Roman pieces but focuses mainly on the influences of Italian art and literature, Paganini, the Catholic Church, and Italian opera.<sup>38</sup> Similarly, "Liszt's Italian Years" by Ralph Neiweem and Claire Aebersold examines some of the "hidden connections" between Liszt's music, art, and poetry.<sup>39</sup> A lengthier article by Gian Paolo Chiti, "Montemario—Oasis for Franz Liszt from 1862–1868," provides a vivid description of Liszt's primary Roman abode and his activities connected therewith.<sup>40</sup> Several pages of fine photographs conclude the report.

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<sup>36</sup> Klára Hamburger, *Liszt*, trans. Gyula Gulyás; trans. rev. Paul Merrick (Budapest: Corvina Kiadó, 1987).

<sup>37</sup> Eugen von Segnitz, "Francesco Liszt e Roma," *Rivista musicale italiana* 13 (1906): 113–34; Alberto de Angelis, "Francesco Liszt a Roma," *Rivista musicale italiana* 18 (1911): 308–55.

<sup>38</sup> Thomas Mastroianni, "The Italian Aspect of Franz Liszt," *Journal of the American Liszt Society* 16 (December 1984): 6–19.

<sup>39</sup> Ralph Neiweem and Claire Aebersold, "Liszt's Italian Years," *Clavier* 23/3 (March, 1984): 22–27.

<sup>40</sup> Gian Paolo Chiti, "Montemario—Oasis for Franz Liszt from 1862–1868," *Journal of the American Liszt Society* 20 (December 1986): 82–109.



Paul Merrick's *Revolution and Religion in the Music of Liszt* presents a wide-ranging perspective on these important influences in Liszt's life.<sup>41</sup> Although discussion of the post-Weimar repertoire is somewhat sparse, the study lays an important foundation for understanding the ethos of Liszt's Roman years. Pursuing a somewhat related topic, David Gifford's "Religious Elements Implicit and Explicit in the Solo Piano Works of Franz Liszt" spells out several musical traits which the composer's sacred piano compositions appear to share. Four "religious" elements—tonality, the "cross" motive, a three-note motive, and plagal cadences—are traced throughout a wide variety of Liszt's keyboard repertoire. His lifelong disposition toward themes relating to death and mortality have been documented by several writers. Perhaps the finest study on this topic is Galia Hanoch's "The Shadow of Death in the Original Works of Franz Liszt."<sup>42</sup> Hanoch details elements of Liszt's life which contributed to this preoccupation and discusses representative works. Since several pieces from the Roman years also bear witness to such a mind-set, Hanoch's study is helpful in evaluating their place in Liszt's overall output.

Two colorful articles by Pauline Pocknell shed light on Liszt's special fondness for the St. Francis story. They are devoted to the exploration of the uncertainties surrounding the origin and performances of *An den heiligen Franziskus von Paula*, a choral work written sometime prior to 1861.<sup>43</sup> Several references are made to *St. Francis of Paola Walking on the Waves*, a kindred piano work dating from approximately 1863.

<sup>41</sup> Paul Merrick, *Revolution and Religion in the Music of Liszt* (London: Cambridge University Press, 1987).

<sup>42</sup> Galia A. Hanoch, "The Shadow of Death in the Original Works of Franz Liszt" (D.M.A. diss., City University of New York, 1996).

<sup>43</sup> Pauline Pocknell, "Author! Author! Liszt's Prayer *An den heiligen Franziskus von Paula*," *Journal of the American Liszt Society* 30 (July–December 1991): 28–43; "And Furthermore. . . : The First Performances of Liszt's Prayer *An den heiligen Franziskus von Paula*?" *Journal of the American Liszt Society* 33 (January–June 1993): 37–43.

Much of Franz Liszt's copious correspondence has been assembled and is available in a variety of sources. Such collections as the two-volume *Letters of Franz Liszt* edited by La Mara [Marie Lipsius] provide an important insight into Liszt's daily affairs, and are an invaluable aid to understanding his Roman years.<sup>44</sup> *Portrait of Liszt by Himself and His Contemporaries*, assembled and edited by Adrian Williams, presents a chronological arrangement of primary documents, some of which are not otherwise available in English.<sup>45</sup>

### Transcriptions

Several dissertations relating to various aspects of Liszt's transcriptions are useful for historical and stylistic comparisons. Richard Bellak's "Compositional Technique in the Transcriptions of Franz Liszt" examines five works representing early, mature, and late efforts.<sup>46</sup> (No works from the Roman period are included.) His principal aim is to affirm the musical legitimacy of the Liszt transcriptions and to explore their harmonic, contrapuntal, and motivic structures. Barbara Crockett's 1961 dissertation, "Liszt's Opera Transcriptions for Piano," provides a fine overview of the composer's efforts in this medium. Liszt's methods are evaluated in terms of both the smaller, more straightforward works, and the larger, more complex pieces. A separate chapter is devoted to an examination of the dramatic aspects of the genre. "Liszt's Solo Piano Transcriptions of Orchestral Literature" by Walden Hughes scrutinizes another aspect of

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<sup>44</sup> La Mara [Marie Lipsius], ed., *Letters of Franz Liszt*, 2 vols., trans. Constance Bache (London: Charles Scribners Sons, 1894; reprint, New York: Greenwood Press, 1969) (subsequent citations are to the reprint edition). (Based on volumes 1 and 2 of La Mara's *Franz Liszt's Briefe*, 8 vols. [Leipzig: Breitkopf & Härtel, 1893–1902].)

<sup>45</sup> Williams, Adrian, ed., *Portrait of Liszt by Himself and His Contemporaries* (Oxford: The Clarendon Press, 1990).

<sup>46</sup> Richard Bellak, "Compositional Techniques in the Transcriptions of Franz Liszt" (Ph.D. diss., Columbia University, 1983).

Liszt's output. Hughes approaches the topic by outlining the difficulties facing an arranger, and then details the methods by which Liszt solved these problems.

Liszt wrote or arranged numerous compositions for the organ during his Roman years. Several of these pieces are transcriptions of his own piano works, and are generally more highly regarded by organists than are the originals by pianists. Derek Watson claims that

Liszt can be regarded as the most important composer for the organ since J. S. Bach, and the key mid-nineteenth-century composer in paving the way for the organ works of Reubke and Reger in Germany, Franck, Saint-Saëns, Widor and the succeeding French schools through to Messiaen.<sup>47</sup>

"The Organ Works of Franz Liszt" by Zoltán Gárdonyi, Martin Haselböck's "Liszt's Organ Works," and "Liszt's Organ Music" by Humphrey Searle are shorter studies and provide useful summaries.<sup>48</sup> Several of the lesser-known organ compositions are briefly described.

Two dissertations dealing with Liszt's organ repertoire are helpful in evaluating several analogous piano works. Marilyn Kielniarz's "The Organ Works of Franz Liszt" provides a thorough survey, and outlines Liszt's compositional development within the genre.<sup>49</sup> Specific attention is devoted to particular compositional devices such as thematic transformation. Even more useful is Catherine Thiedt's "The Idiomatic Character of Romantic Keyboard Composition: A Comparison of Selected Piano and Organ Works of

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<sup>47</sup> Watson, *Liszt*, 286.

<sup>48</sup> Zoltán Gárdonyi, "The Organ Works of Franz Liszt," *New Hungarian Quarterly* 26/100 (Winter 1985): 243–52; Martin Haselböck, "Liszt's Organ Works," *American Organist* 20/7 (July 1986): 56–63; Humphrey Searle, "Liszt's Organ Music," *The Musical Times* 112 (1971): 597–98.

<sup>49</sup> Marilyn Kielniarz, "The Organ Works of Franz Liszt" (D.M. diss., Northwestern University, 1984).

Franz Liszt and a Study of Differentiation in Their Styles.”<sup>50</sup> She examines three parallel piano and organ selections and seeks to discover the methods by which Liszt translated a work from one keyboard medium to another. Issues addressed include instrument compass, dynamic range, and sustaining power.

### Compositional Style

Two important French volumes deal with Liszt’s compositional approach and make reference to several selections from the Roman repertoire. Serge Gut’s *Franz Liszt: Les éléments du langage musical* consists of a reworking of his similarly titled 1972 dissertation (University of Poitiers).<sup>51</sup> He explores Liszt’s musical syntax mainly in terms of melodic and harmonic features, although some attention is also given to various other elements, one of which he labels “Hungarian gypsy.” The book is primarily a compendium of classification lists, and is illustrated by several hundred examples drawn from the complete spectrum of Liszt’s output.

As its title suggests, *Morphologie des oeuvres pour piano de Liszt: influence du programme sur l’évolution des formes instrumentales* by Márta Grabócz involves a semantical study of the relationships between external programme and internal musical content.<sup>52</sup> Seventy-four works, including eight from the 1860s, are analyzed and categorized according to such factors as type of theme, influence of the title, and relation of form to program. The book is replete with musical examples and charts.

A wide array of studies have scrutinized various other aspects of Liszt’s

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<sup>50</sup> Catherine Thiedt, “The Idiomatic Character of Romantic Keyboard Composition: A Comparison of Selected Piano and Organ Works of Franz Liszt and a Study of Differentiation in Their Styles” (D.M.A. diss., University of Rochester, Eastman School of Music, 1976).

<sup>51</sup> Serge Gut, *Franz Liszt: Les éléments du langage musical* (Paris: Klincksieck, 1975).

<sup>52</sup> Márta Grabócz, *Morphologie des oeuvres pour piano de Liszt: influence du programme sur l’évolution des formes instrumentales* (Budapest: MTA Zenetudományi Intézet, 1986).

compositional practice. Some of these have been period- or genre-specific; others have been more general in nature. "Franz Liszt's Compositional Development: A Study of his Principal Published and Unpublished Instrumental Sketches and Revisions" by Michael Saffle concludes that the evolution of Liszt's compositional style was marked by a growing propensity for using motivic manipulation and chromatic harmony as structural determinants.<sup>53</sup> Andrew Fowler's "Franz Liszt's *Années de Pèlerinage* as Megacycle" examines all three yearbooks in an effort to show that "these works unfold a progressive expansion of Liszt's unique tonal syntax amid groupings of works which are both diverse and unified."<sup>54</sup> Perhaps his most interesting proposition is that the complete series chronicles and mirrors Romanticism's history.

Several inquiries explore individual aspects of Liszt's compositional practice. The only study of its kind, Harold Thompson's "The Evolution of Whole-Tone Sound in Liszt's Original Piano Works," surveys familiar mid- and late-period compositions such as the *Dante Sonata*, *Unstern*, and the *Bagatelle sans tonalité*.<sup>55</sup> Another investigation, "Recitative in Liszt's Solo Piano Music" by Ben Arnold, evaluates the rhetorical functions of this important compositional gesture.<sup>56</sup> Relationships are drawn between programmatic intent, religious significance, and formal outline. Helpful tables group the marked and unmarked recitatives found in Liszt's piano music. Arnold refers to a variety of Roman works such as the "Weinen, Klagen" Variations, the Berceuse, *La Notte*, and

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<sup>53</sup> Michael Saffle, "Franz Liszt's Compositional Development: A Study of his Principle Published and Unpublished Instrumental Sketches and Revisions" (Ph.D. diss., Stanford University, 1977).

<sup>54</sup> Andrew Fowler, "Franz Liszt's *Années de Pèlerinage* as Megacycle," *Journal of the American Liszt Society* 40 (July–December 1996): 113–29.

<sup>55</sup> Harold Thompson, "The Evolution of Whole-Tone Sound in Liszt's Original Piano Works" (Ph.D. diss., Louisiana State University, 1974).

<sup>56</sup> Ben Arnold, "Recitative in Liszt's Solo Piano Music," *Journal of the American Liszt Society* 24 (July–December 1988): 3–22.

the Legends. Mark Wait's brief essay, "Liszt, Scriabin, and Boulez: Considerations of Form," examines Liszt's structural practices.<sup>57</sup> Chosen as examples of "forceful essays in form," four works are used to provide examples of refinements of existing forms (Liszt's Vier Kleine Klavierstücke and Scriabin's Tenth Sonata), and dramatic advances in structural thought (Liszt's "Weinen, Klagen" Variations and Boulez's Third Sonata.)

The influence of Rome is clearly evident in Volume III of Liszt's *Années de pèlerinage*.<sup>58</sup> Dolores Pesce argues convincingly for a nationalistic interpretation.<sup>59</sup> Jean-Jacques Eigeldinger's "*Les Années de pèlerinage* de Liszt: Notes sur la genèse et l'esthétique" includes a brief commentary on each movement from all three sets.<sup>60</sup>

## Scores

Many of the scores consulted contain valuable reference material. The Breitkopf & Härtel edition of Liszt's works incorporates editorial and manuscript information in each volume.<sup>61</sup> Each installment of the more recent *New Liszt Edition* begins with an editorial explanation; this is followed by a preface which provides an introductory

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<sup>57</sup> Mark Wait, "Liszt, Scriabin, and Boulez: Considerations of Form," *Journal of the American Liszt Society* 1 (June 1977): 9–16.

<sup>58</sup> The set was completed in 1877. Although Liszt was no longer a permanent resident of Rome, the city and the nearby Villa d'Este remained an important focal point during his last two decades.

<sup>59</sup> Dolores Pesce, "Liszt's *Années de pèlerinage*, Book 3: A 'Hungarian Cycle?'" *19th Century Music* 13/3 (Spring 1990): 207–29.

<sup>60</sup> Jean-Jacques Eigeldinger, "Les *Années de pèlerinage* de Liszt: Notes sur la genèse et l'esthétique," *Revue musicale de Suisse Romande* 33 (1980): 147–72.

<sup>61</sup> Franz Liszt, *Franz Liszt's musikalische Werke* (Wiesbaden: Breitkopf & Härtel, 1901–1936; reprint, Farnborough, England: Gregg Press Limited, 1966) (subsequent citations are to the reprint edition).

paragraph for each work.<sup>62</sup> Important details regarding composition, publication, revision, and first performance are included, and supporting primary sources are often cited. Both Dover publications of selected Liszt transcriptions include helpful introductory notes that provide a brief historical background for each work.<sup>63</sup>

### Procedures and Limitations of the Study

The Liszt catalog numbering utilized in the present document follows the revised Searle system as determined by Leslie Howard and Michael Short and found on the Hyperion website. This useful database recounts the evolution of the current numbering:

Humphrey Searle (1915-1982) compiled his catalogue of the complete works of Liszt for *Grove V*, published in 1954. The catalogue was also published the same year in his own book *The Music of Liszt*. Searle up-dated the list for *The New Grove*, published in 1980. After Searle's death, Sharon Winkelhofer up-dated it again for the separate Grove publication, *The Early Romantics - I*. On each occasion some numbers were changed and others added. (New pieces by the composer are constantly coming to light.)<sup>64</sup>

The nomenclature of works adopts the protocol outlined by Alan Walker in the preface to *Franz Liszt: The Man and His Music*. Titles in the original language are retained unless an English translation has achieved common currency among musicians. Named works are italicized; works bearing a formal or structural title appear in regular type.<sup>65</sup>

Since this document is wide-ranging in scope, at least two inherent risks must be

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<sup>62</sup> Franz Liszt, *Neue Ausgabe Sämtlicher Werke/New Edition of the Complete Works*, ed. Imre Sulyok and Imre Mezö, compiled by Zoltán Gárdonyi and István Szélényi (Budapest: Editio Musica, 1970–).

<sup>63</sup> Franz Liszt, *Complete Piano Transcriptions from Wagner's Operas*, selected and with an introduction by Charles Suttoni (New York: Dover Publications, 1981); Franz Liszt, *Piano Transcriptions from French and Italian Operas*, selected and with an introduction by Charles Suttoni (New York: Dover Publications, 1982).

<sup>64</sup> *The Complete Music of Ferenc Liszt for Solo Piano*, database online.

<sup>65</sup> Walker, *Liszt: The Man and His Music*, viii.

acknowledged. On one hand, becoming mired in detail is an ever-present danger. Dissertations and books could likely be written on many of the individual pieces from Liszt's Roman repertoire. While this study is thorough it is not intended to be exhaustive. No attempt has been made to provide a complete structural, theoretical, performance, or pedagogical analysis of each work. Such a task goes far beyond the scope of this paper, and indeed, much of the information would be repetitive and redundant. The other danger is to do too little, with the end result being hardly more than a cursory synopsis. A superficial description of each selection is of minimal value. It is necessary then to detail several working parameters in order to steer a course between these two perils.

Since Liszt was one of music's greatest and most prolific transcribers—his compositional output includes nearly 800 such works—to limit the investigation to only the original piano compositions would be to neglect an important aspect of his keyboard output. It could be argued, in fact, that Liszt's arrangements and transcriptions are simply another facet of a compositional practice which was based largely on variation procedures.<sup>66</sup> Because the interrelationship between works is an important component of this study, the omission of the transcriptions would likely skew the conclusions. Liszt's compositions in other genres are explored only to the extent that they are germane to the piano works under discussion.

The classification systems used to organize Liszt's music vary from catalog to catalog. Each has its own particular merit. For the purposes of this investigation, however, the Roman compositions have been grouped into five chapters as follows: original works, transcriptions of keyboard works, transcriptions of chamber and orchestral works, transcriptions of choral works, and transcriptions of operatic works.

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<sup>66</sup> The word "transcription" is often used in a generic sense. The introduction to Chapter 4 will clarify Liszt's use of this term along with others such as "arrangement," "partition," "reminiscence," "illustration," and "fantasy."



This approach provides a logical and coherent method of categorizing the material at hand and furnishes a focal point for each chapter. In addition, it facilitates comparisons both within and between genres, and allows for a concurrent discussion of works which may share similar features. Since a bar-by-bar analysis of each work is not the main objective of the paper, the space devoted to the examination of a particular selection depends on its intrinsic and extrinsic features rather than its physical length.

The discussion within each chapter centers around the continuous intersection of two complimentary vantage points. The “specific perspective” comprises the first of these. As each work is examined, important issues such as the following are addressed: What circumstances gave rise to its composition? What processes of revision and refining seem to have occurred? What are its formal outlines? What are its distinctive structural, harmonic, textural, rhythmic, or thematic features? What technical and musical problems face the pianist?

The second vantage point is from the “general perspective.” A parallel aspect of this study involves the examination of the ways in which Liszt’s Roman works relate to each other and to the broader scope of his overall compositional output. Some of the questions posed in this regard include: How is a particular work like or unlike its neighbors? What stylistic features remained constant throughout the Roman period? What stylistic changes are evident within a genre? Did similar changes occur in other genres? Were these changes gradual or sudden? In which musical parameter was a particular stylistic change first manifest? What extra-musical factors may have influenced these changes? Can specific elements be identified that bind the Roman works into a cohesive unit? In addition, the chapter summaries and the final conclusion provide integration and synthesis.

The repertoire from Liszt’s Roman period may be viewed as a hinge between his

middle and late style periods. In terms of piano writing, the dramatic large-scale works typical of his Weimar days began to evolve into the small, introspective pieces which became the hallmark of his last decade. The breadth of Liszt's stylistic journey has been summed up by Serge Gut:

Liszt gives us his first known work at the age of eleven, writes in a style resembling that of Czerny and Cramer. He writes his last pieces in 1885. . . . One passes from a Viennese classical style to the techniques of the Impressionists and Expressionists of the first half of the 20th century. The evolutionary curve of his output is amazing and without equal among any other composer of the 19th century.<sup>67</sup>

In keeping with this dynamic view of Liszt's compositional journey, aspects of several other investigations have served as models for this document. Three in particular might be mentioned. Together, they provide important stylistic reference points—early, middle, and late—for establishing a compositional continuum. James Knight's 1996 dissertation, "Liszt's Solo Piano Compositions of 1834: An Analytical Study," is similar to the present paper in that it examines a group of piano works from a particular time frame.<sup>68</sup> His document attempts to uncover incipient experimental compositional techniques—thematic transformation, mediant relationships, the structural use of augmented triads and diminished seventh chords, the use of variation procedures within the sonata design, a progression of musical material from ambiguous to defined—which were to blossom in Liszt's later years.

"The Structural Foundations of 'The Music of the Future': A Schenkerian Study of Liszt's Weimar Repertoire" by David Damschroder also deals with a particular

<sup>67</sup> "... Liszt nous donne sa première oeuvre connue à l'âge de onze ans, écrite dans un style apparenté à ceux de Czerny et de Cramer. Il compose ses dernières pièces en 1885. . . . On passe du style classique viennois aux techniques impressionnistes et expressionnistes de la première moitié du XXe siècle. La courbe évolutive d'une telle production est prodigieuse et sans équivalent chez aucun autre compositeur du XIXe siècle." (Gut, *Liszt: Les éléments du langage musical*, xi–xii.)

<sup>68</sup> James Knight, "Liszt's Solo Piano Compositions of 1834: An Analytical Study" (D.M.A. diss., Manhattan School of Music, 1996).

window of Liszt's compositional activity.<sup>69</sup> Although the application of Schenkerian principles is not an element of the current investigation, Damschroder's assertion that the most original aspects of the Weimar repertoire reside in the foreground, with the middleground and background being rather straightforward, provide an interesting point of departure for an examination of Liszt's Roman-period works.

The formal profile of the present investigation is similar to that of Edward Shipwright's 1976 dissertation, "A Stylistic and Interpretive Analysis of Selected Compositions from the Late Piano Works of Franz Liszt."<sup>70</sup> After an introductory chapter, Shipwright offers a biographical sketch detailing Liszt's later years. The twelve selected works are treated in individual chapters under two subheadings: Structural Elements, Interpretive Considerations.

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<sup>69</sup> David Damschroder, "The Structural Foundations of 'The Music of the Future': A Schenkerian Study of Liszt's Weimar Repertoire" (Ph.D. diss., Yale University, 1981).

<sup>70</sup> Edward Shipwright, "A Stylistic and Interpretive Analysis of Selected Compositions from the Late Piano Works of Franz Liszt" (Ed.D. diss., Columbia University Teachers College, 1976).

## CHAPTER 2

### HISTORICAL PERSPECTIVE: LISZT'S LIFE, 1862-1868

Liszt's most marvellous creation was his own life. From the cradle to the grave, it was marked by extraordinary events with the most outstanding people in Europe of that period. No fiction writer could imagine the adventure that was his life. . . .<sup>1</sup>

In the study of historical figures, life and locale are often inseparably linked. This is certainly the case with Franz Liszt. His moves to Vienna, Paris, Switzerland, Weimar, Rome, and Pest provide convenient points of demarcation for any discussion of his musical activities. An examination of Liszt's life and music reveals that changes of residence were often accompanied by distinct changes in lifestyle and compositional practice.

Tired of his life as a touring piano virtuoso, Liszt had arrived in Weimar in 1848 with the intention of settling down, marrying Princess Carolyne von Sayn-Wittgenstein, devoting himself to composition and conducting, and reviving the glory which had once belonged to the city of Goethe, Schiller, and Bach. Liszt's years in the "German Athens" saw the maturing and refining of his compositional skills. His appointment as the Grand Ducal Kapellmeister afforded him the opportunity to utilize the orchestra as a compositional laboratory. The *Dante* and *Faust* symphonies, the "Gran" Mass, the two piano concerti, the first two volumes of *Années de pèlerinage*, and the Sonata in B minor were among the products of this fruitful period. As a teacher, Liszt's stature was second-

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<sup>1</sup> Stanislaw Dybowski, trans. by Joséphine de Linde, liner notes in *Franz Liszt, Méliande Chauveau*, piano, Arion compact disk ARN 68024, 5.

to-none, and his international reputation drew pupils such as Hans von Bülow,<sup>2</sup> Carl Tausig, and William Mason. His championing of Berlioz, Wagner, and other contemporary composers helped to establish Weimar as an important locus of the “New German School.”

As time passed, however, events and circumstances began to tarnish Liszt’s dreams and expectations. The hoped-for marriage was repeatedly derailed by numerous intransigencies on the part of Princess Carolyne’s family and the Roman Catholic church. In addition, Liszt’s efforts to establish himself as an opera composer came to naught. This disappointment, together with political machinations involving his court posting and an increasingly hostile press, gradually caused Liszt to realize that his hope of creating a new golden age for Weimar would never come to fruition. He resigned his position as Kapellmeister at the end of 1858. Another blow came when his only son, Daniel, died in December 1859 at age twenty. A growing rift between Wagner and himself added to his disillusionment. Then in 1860, Joachim, Brahms, and several others published a manifesto in Berlin’s *Das Echo* that took direct aim at Liszt and the Weimar school.<sup>3</sup> All in all, prospects appeared bleak. Derek Watson summarizes the poignancy of the situation:

[Liszt] had arrived [in Weimar] a young man full of energy and zest for conquest. He left, thirteen years later, a grandfather . . . , tired in spirit, the face lined, the hair quite grey. As the many rooms of the Altenburg, which had rung with music and bustle and voices, were emptied and shuttered, so closed an era which Liszt had filled with an energy unparalleled in the career of any musician or artist in history.<sup>4</sup>

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<sup>2</sup> Von Bülow became Liszt’s son-in-law in 1857 when he married Cosima, Liszt’s daughter by Marie d’Agoult.

<sup>3</sup> Liszt’s concert repertoire spanned several centuries. Although he was usually eager to feature the piano compositions of contemporaries such as Schumann and Chopin, it is perhaps revealing that he never publicly programmed any of Brahms’ works.

<sup>4</sup> Watson, *Liszt*, 116.

It was against this backdrop that Liszt bid Weimar farewell and arrived in Rome on 20 October 1861, two days before his fiftieth birthday. For more than a decade, Liszt and the Princess had pursued every possible means, both secular and clerical, to obtain an annulment of her marriage to Prince Nicholas von Sayn-Wittgenstein.<sup>5</sup> Princess Carolyne had already been in Rome for over seventeen months, storming the corridors of power. When it seemed that all obstacles had finally been overcome, she summoned Liszt, informing him only after his journey had begun that his destination was Rome and that their wedding would take place on his birthday. Yet once again, their hopes were dashed: an eleventh-hour message from Pope Pius IX indicated that he had reconsidered his sanction of the wedding.<sup>6</sup> The exact reasons for his change of heart are unclear, but it seems that several of Princess Carolyne's relatives, perhaps aided by Monsignor Gustav von Hohenlohe, had raised further objections.<sup>7</sup> Alan Walker sums up Liszt's dilemma:

What to do, and where to go? Even Liszt's most conscientious biographers do not seem to realize that he was in Rome by default. It had never been his idea to be married there, and he had never planned to live there. He stayed on because the alternatives were too painful to contemplate. To return to Weimar, Berlin, Paris, or Vienna would have been to expose himself to questions about the thwarted marriage-service that he was not prepared to answer. And so he lingered. He took apartments at Via Felice [now Via Sistina]. . . , which enabled him to walk over to see Carolyne every day and offer her some comfort during this period of crisis. . . . He installed a small upright Boisselot piano so that he could continue to compose. But what the immediate future held, he had no idea.<sup>8</sup>

Liszt's correspondence is strangely silent in regards to this turn of events. Family

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<sup>5</sup> The couple had separated a few years after their 1836 marriage; Nicholas continued to reside in Kiev.

<sup>6</sup> The message was, in fact, delivered at 11:00 p.m. the night before the wedding.

<sup>7</sup> Many of the uncertainties and rumors pertaining to the ill-fated marriage are dealt with at length by Alan Walker and Gabriele Erasmí in *Liszt, Carolyne, and the Vatican: The Story of a Thwarted Marriage*. Their unprecedented access to the Vatican archives provided definitive answers to several problematic issues.

<sup>8</sup> Walker, *Liszt: Final Years*, 33-34.

and close acquaintances such as his friend Peter Cornelius, his daughter Cosima, and his pupil Carl Tausig later suggested that Liszt never had a serious intention of marrying the Princess. Derek Watson<sup>9</sup> subscribes to this conclusion as does Ernest Newman:

The seventeen months of separation from [Carolyne] after her removal to Rome in May, 1860, were indeed fatal for him: they determined, perhaps, the whole course of his future life. During that period he had tasted bachelor liberty once more, and found it very much to his liking; he was free to go where he liked, consort with whom he would, and in general live as he chose, without being daily exhorted to master his congenital weaknesses and turn the whole of his energies into the one channel of creative work. . . . Liszt, now that Carolyne was gone, was not precisely giving observers the impression, by his way of living, that her departure had dealt him a death-blow.<sup>10</sup>

Alan Walker, on the other hand, feels that the decision to drop the whole affair was Princess Carolyne's—she had lost her nerve. Since annulment cases are subject to review, there was the outside possibility that her daughter Marie and grandchildren would be viewed as illegitimate, and thus written out of the family fortune.<sup>11</sup> In any event, Liszt and the Princess maintained separate living quarters in Rome, and even though they were finally free to marry after her husband's death in 1864, no record reports any further discussion of matrimony. In the intervening years, it seems that both had set new and independent courses for their lives.

Although Liszt had hoped that his tenure in Rome might provide a respite from the heartbreaks in Weimar, tragedy and disappointment continued to follow him. In the fall of 1862, his daughter Blandine died from complications in childbirth.<sup>12</sup> Alan Walker describes Liszt's state of mind:

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<sup>9</sup> Watson, *Liszt*, 121.

<sup>10</sup> Ernest Newman, *The Man Liszt: A Study of the Tragi-comedy of a Soul Divided Against Itself* (London: Cassell, 1934), 197-98.

<sup>11</sup> Walker, *Liszt: Final Years*, 31-32. Marie was Carolyne's daughter by Prince Nicholas.

<sup>12</sup> She was married to the Parisian lawyer Emile Ollivier who later became Prime Minister of France.

The premature death of Blandine, following so hard on that of Daniel, weighed heavily on Liszt's mind, and he spent his fifty-first birthday in a state of depression. . . . Liszt, in fact, was now entering the blackest and most troubled phase of his life. He suffered a marked personality change. His sense of boundless optimism temporarily deserted him. He became introspective. His hair turned gray, and on his face appeared the numerous warts with which anybody who has seen photographs of him in later life is familiar. In order to bring some repose into his troubled life he knew that he must get away from the hustle and bustle of Rome.<sup>13</sup>

In 1866, Liszt's mother died in Paris, and although he was unable to attend her funeral, he paid a visit to her grave one month later. During his stay in the city, a performance of his "Gran" Mass was mounted. Although the work had been enthusiastically received in Prague, Vienna, and Pest, the Paris concert was a disaster. Poor preparation, sloppy execution, and perhaps above all, the long-standing Parisian distrust of Liszt as a composer, were possible reasons for the poor reception of the work. In any event, Liszt was deeply hurt and never forgot the humiliation.<sup>14</sup> On another front, Cosima's affair with Wagner was becoming increasingly overt, and by 1867 tensions reached the point where communications between the pair and Liszt broke off. This breach was not healed until 1872.

Increasingly isolated from the outside world, Liszt sought solace in the spiritual realm. Although the nature of his relationship to the Catholic church remains somewhat enigmatic, it is clear that his years in the Eternal City saw a strengthening of his personal faith. His activities and principal residences in the city attest to the importance of this ecclesiastical tie. In June 1863, he moved to the Oratory of the Madonna del Rosario on Monte Mario. About an hour's trip from Rome, the locale provided a stunning view of the city and surrounding countryside. Its quiet atmosphere—there were only three permanent residents—provided the simplicity and peace for which Liszt longed. His

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<sup>13</sup> Walker, *Liszt: Final Years*, 54.

<sup>14</sup> Watson, *Liszt*, 130.



quarters were simply furnished: a bed, a table and some chairs, and a bookcase. The only luxury was a piano, and it was old, out of tune, and had a missing low “D.” Shortly after Liszt’s arrival at the retreat he was paid the first of several visits by Pope Pius IX. The pontiff dubbed him “my dear Palestrina”<sup>15</sup> and so began a friendship which lasted until the pope’s death in 1878. The recent marital imbroglio seems to have been put behind them.

On 22 November 1866, St. Cecilia’s Day, Liszt began spending winters at the Santa Francesca Romana. An old Roman monastery, it was centrally located within sight of the Colosseum and the Forum. After 1868, it became his principle residence and remained so until 1871. In stark contrast to the Monte Mario, this abode was elegantly furnished, even having two servants. In December 1867, Mr. and Mrs. Frank Chickering of the famed Boston piano firm made a personal visit to offer the use of their recently fêted grand piano.<sup>16</sup> The instrument was soon touted as being the finest in Rome. With its steady stream of guests, weekly masterclasses, and evening soirées, Liszt’s drawing-room became a major focal point of the city’s cultural life.

In July 1868, Liszt accompanied his friend and spiritual mentor, Father Antonio Solfanelli, on a two-month visit to the Adriatic port of Grotta Mare. The maritime tranquility, together with a concentrated study of the Roman Breviary, provided a welcomed reprieve from Liszt’s increasingly suffocating life in Rome. Upon his return to the city, he was invited by Cardinal Hohenlohe to visit the Villa d’Este, the cleric’s new residence at Tivoli. Like the Monte Mario, the Villa was situated several miles outside Rome and afforded a splendid view of the city. Its magnificent cypress trees and fountains were later accorded musical portraits in Liszt’s third volume of *Années de*

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<sup>15</sup> Ibid., 126.

<sup>16</sup> The piano had recently won a Gold Medal at the 1867 Paris Exhibition.

*pèlerinage*. Liszt spent a month at the estate; in his subsequent peregrinations, it would become one of his preferred Italian abodes.

Liszt's father, Adam, had entered the Franciscan order at the age of eighteen. In 1856 Liszt became an honorary member of the same fraternity. Since his youth, he had seriously considered taking holy orders in the Roman Catholic church. In a letter to Princess Carolyne, he wrote of his early longings:

I am writing this down on the 14th September, the day on which the Church celebrates the Festival of the Holy Cross. The denomination of this festival is also that of the glowing and mysterious feeling which has pierced my entire life as with a sacred wound.

Yes, "Jesus Christ on the Cross," a yearning longing after the Cross and the raising of the Cross,—this was ever my true inner calling; I have felt it in my innermost heart every since my seventeenth year, in which I implored with humility and tears that I might be permitted to enter the Paris Seminary; at that time I hoped it would be granted to me to live the life of the saints and perhaps even die a martyr's death. This, alas! has not happened—yet, in spite of the transgressions and error which I have committed, and for which I feel sincere repentance and contrition, the holy light of the Cross has never been entirely withdrawn from me. At times, indeed, the refulgence of this Divine light has overflowed my entire soul.—I thank God for this, and shall die with my soul fixed upon the Cross, our redemption, our highest bliss.<sup>17</sup>

In view of the ongoing upheavals in his life, and as a result of his growing rapport with influential church officials, Liszt likely felt that the time had come to consummate his latent devotional inclinations. On 20 April 1865, he presented a "farewell" recital and five days later received the tonsure in a private chapel at the Vatican. In July, after several months of study, Liszt received the four minor orders—doorkeeper, reader, exorcist, acolyte—at a ceremony at the Villa d'Este. Monsignor Hohenlohe officiated on both occasions. For a period of fourteen months during and after these events, Liszt resided at

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<sup>17</sup> Letter to Carolyne von Sayn-Wittgenstein, 14 September 1860; quoted in La Mara, *Letters*, Vol. 1, 439.

Hohenlohe's personal apartment in the Vatican, in rooms opposite Raphael's *Loggie*.<sup>18</sup>

The minor orders, although carrying no specific obligations, did permit Liszt to use the title "Abbé" and to wear clerical garb. Photographs and documents record that from this point on he was rarely seen in public without his flowing black cassock. Biographers have long speculated as to what Liszt truly meant when, in a letter to Princess Carolyne, he penned the memorable phrase, "On me définirait assez bien en allemand: Zu einer Hälfte Zigeuner, zur andern Franziskaner." (One can define me rather well in German: One half Gypsy, the other Franciscan.)<sup>19</sup> Phillip Nixon attempts to reconcile the seemingly conflicting images:

The religious and the worldly coexisted in Liszt's life in an untidy way. The Christmas Tree Suite for piano, for example, or the Testament he wrote in 1860, lurch from the religious to the secular in a jerky and unpredictable manner; is this shallowness, or is it a close application of religion to every part of human life? During his time at Rome in the 1860's and 70's Liszt's routine was to attend mass at 6 a.m. every day, to read, write, and study, and to enjoy wine and good company and play the piano for friends in the evening. "As the day wore on this feeling of sanctity seems to have diminished," observes one biographer [Beckett, *Liszt*, 53]; but a more sympathetic critic would see that Liszt was looking for an inner peace. He hoped that an outer demonstration would help the inner search; but his taking minor orders in the Church and wearing clerical costume were only partly successful in bringing him tranquility of spirit.<sup>20</sup>

Bela Bartók presents the enigma of Liszt's character in another light:

What does perhaps repel is rather Liszt's many-sidedness, his eclecticism, his over-susceptibility to all musical sensations, from the most commonplace to the most rare. Everything he had ever experienced in music, whether trivial or sublime, left a lasting imprint upon his work.

Even as a man he showed an amazing variety of characteristics. He became a Catholic priest—out of true conviction—yet he lived with a woman in

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<sup>18</sup> Hohenlohe was elevated to the office of cardinal in the summer of 1866. The relinquishing of his Vatican quarters resulted in Liszt's move to the Santa Francesca Romana monastery.

<sup>19</sup> Letter to Carolyne von Sayn-Wittgenstein, 13 August 1856; quoted in Hamburger, *Liszt*, 133.

<sup>20</sup> Phillip Nixon, "Franz Liszt on Religion." *Journal of the American Liszt Society* 17 (June 1985): 17.

an illicit marriage, unsanctioned by the Church. He was attracted towards the asceticism of the Catholic Church—but he also loved the perfume of the salon. He did not mind going into dirty Hungarian gipsy camps, but he was equally at home living the life of the highest society. He always thought of Hungary as his ‘beloved home’, he made sacrifices for it, he worked enthusiastically at the music that he heard in Hungary—but he never learned Hungarian, although he had a great talent for languages.<sup>21</sup>

Ever since his arrival in Rome in 1861, Liszt had declined all invitations to perform or conduct in Europe’s major centers. In fact, stung by the rejection of several of his recent compositional efforts, he often went out of his way to discourage performances of his music.<sup>22</sup> Beginning in the mid-1860s, however, Liszt began to venture forth to festivals and to premières of his works. These trips took him to Karlsruhe, Pest, Paris, Munich, Vienna, Weimar, and other important cities in Europe.

It was likely inevitable that this gradual reintroduction to public life, coupled with his increasing lack of solitude, led to his subsequent resumption of traveling, performing and teaching. Perhaps Liszt was also beginning to feel stifled by the dearth of musical life

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<sup>21</sup> Béla Bartók, “Liszt’s Music and Today’s Public [1911],” in *Béla Bartók Essays*, ed. Benjamin Suchoff (London: Faber & Faber, 1976), 451.

<sup>22</sup> His correspondence is replete with such misgivings. Writing in 1864 to von Herbeck, his conductor-friend in Vienna, he complained, “With regard to performances of my work generally, my disposition and inclination are more than ever completely in the negative. . . . It seems to me, now, high time that I should be somewhat forgotten, or at least placed very much in the background. My name has been frequently put forward; many have taken umbrage at this, and been needlessly annoyed by it.” (Letter to von Herbeck, 1864; quoted in Walker, *Liszt: The Man and His Music*, 357); to Madame Jessie Laussot: “Knowing by experience with how little favour my works meet, I have been obliged to force a sort of systematic heedlessness on to myself with regard to them, and a resigned passiveness. Thus during the years of my foreign activity in Germany I constantly observed the rule of never asking any one whatsoever to have any of my works performed; more than this, I plainly dissuaded many persons from doing so who showed some intention of this kind—and I shall do the same elsewhere. There is neither modesty nor pride in this, as it seems to me, for I simply take into consideration this fact—that Mr. Litz [sic] is, as it were, always welcome when he appears *at the Piano* (especially since he has made a profession of the contrary—) but that it is not permitted to him to have anything to do with thinking and writing according to his own fancy.” (Letter to Madame Jessie Laussot, 6 March 1865; quoted in La Mara, *Letters*, Vol. II, 96.)

in Rome.<sup>23</sup> Furthermore, the political movement towards a unification of Italy under Victor Emmanuel and Garibaldi were eroding Papal power, and Liszt doubtlessly foresaw the inevitable separation of church and state.<sup>24</sup>

In any event, several years of concerted efforts by the Grand Duke of Weimar and by Hungarian musical patriots in Pest eventually convinced Liszt to reconsider his future. Beginning in January 1869, he commenced what he labeled his *vie trifurquée*, or tripartite life. From then until his death, he divided each year more or less evenly between Rome, Pest, and Weimar. His Roman sojourn had ended; once again he became a wanderer—a musician with no fixed address.

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<sup>23</sup> “In the 1860s the musical life of Rome was practically non-existent. There were no professional symphony orchestras, no concert halls, no conservatories, and as yet no real public for the music that Vienna, Berlin, and Leipzig now took for granted.” (Walker, *Liszt: Final Years*, 36.)

<sup>24</sup> In 1871, two years after Liszt left Rome, King Victor Emmanuel marched into the city and declared it to be the capital of a united Italy.

### CHAPTER 3

#### ORIGINAL WORKS

- |             |   |
|-------------|---|
| 1862        | <i>Alleluja</i> , S183/1  |
| 1862        | <i>Ave Maria</i> ("Die Glocken von Rom"), S182<br>(“The Bells of Rome”)   |
| 1862        | “Weinen, Klagen” Variations, S180   |
| 1862        | Optional additions to <i>Der Tanz in der Dorfschenke</i><br>(Mephisto Waltz No. 1), S514a<br>(The Dance in the Village Inn)   |
| 1863        | Optional coda for <i>Au bord d’une source</i> , S160/4 bis<br>(Beside a Spring)<br>(No. 4 of <i>Années de pèlerinage: première année—Suisse</i> )                         |
| 1863        | Berceuse, S174ii (second version)   |
| ca. 1863    | <i>Rhapsodie espagnole: Folies d’Espagne et Jota aragonesa</i> , S254<br>(Spanish Rhapsody)   |
| 1863 (pub.) | Zwei Konzertetüden, S145 <ul style="list-style-type: none"> <li>• <i>Waldesrauschen</i> (Forest Murmurs)</li> <li>• <i>Gnomendreigen</i> (Dance of the Gnomes)</li> </ul> |
| 1864        | <i>Ora pro nobis</i> , S262<br>(Pray for Us)  |
| 1864        | <i>Vexilla regis prodeunt</i> , S185<br>(The Banners of the King Come Forth)  |
| 1864        | <i>Urbi et orbi, bénédiction papale</i> , S184<br>(“To the City and to the World”: Papal Blessing)  |
| 1865        | Nos. 1 & 2 of <i>Fünf kleine Klavierstücke</i> , S192<br>(Five Small Piano Pieces)  |
| 1866        | Piano Piece No. 1 in A-flat Major, S189   |

- begun 1866    *Weihnachtsbaum*, S186  
                     (Christmas Tree)
- 1866            *La Notte*, S516a  
                     (The Night)
- 1866            *Le Triomphe funèbre du Tasse*, S517  
                     (The Funereal Triumph of Tasso)
- 1867            *Marche funèbre*, S163/6  
                     (No. 6 of *Années de pèlerinage: troisième année*)
- begun 1868    Technical Studies (12 vols.), S146

## Introduction

Liszt's original piano compositions from his Roman years represent approximately one third of his overall keyboard output from this period. When the brevity of many of these works is contrasted with the magnitude of some of the transcriptions—the Beethoven Symphonies are a prime example—the proportion becomes even smaller. It is evident that the creation of new pianistic material was not one of Liszt's foremost concerns during the 1860s.

Nevertheless, the few piano works from Liszt's Roman sojourn that have maintained a measure of popularity do belong primarily to the category of original pieces. These include the “Weinen, Klagen” Variations, the Spanish Rhapsody, and the *Waldesrauschen* and *Gnomensreigen* etudes. The *Fünf kleine Klavierstücke* have become better known in recent years as musicologists have taken an interest in the compositions from Liszt's final period.

The direct or indirect reference to a sacred theme is a common feature of many of the original piano works from this era. Liszt's personal devotion, nurtured by his proximity to the ecclesiastical hub of Catholicism, had a clear and unmistakable impact on his musical output. Another important thematic thread relates to the subject of death. This is particularly true of the works from 1866–67, although the “Weinen, Klagen” Variations could certainly also be included in this category.



**Liszt: *Alleluja*, S183/1 (1862)**

Reference Score:

*New Liszt Edition*, Series I, Vol. 11 (Budapest: Editio Musica, 1979)

Example 3.1 Liszt: *Alleluja*, S183/1, mm. 1–5

The image shows a musical score for Liszt's *Alleluja*, measures 1 through 5. The score is written for piano in C major, 2/4 time. The first system (measures 1-4) shows the right hand with triplets of eighth notes and the left hand with chords. The second system (measures 5-8) continues the right hand melody and introduces a new left hand part. Performance markings include 'Andante maestoso assai', 'mf', and 'sempre f e largamente'.

In view of Liszt's religious inclinations during his Roman period, it is perhaps appropriate that his first original piano work produced in the Eternal City would be the *Alleluja*. It was written in 1862 and published in 1865 by Peters (Leipzig) together with his transcription of the *Ave Maria* (d'Arcadelt).<sup>1</sup> The *Alleluja* is an exuberant and exhilarating work, exhibiting a relentless drive from beginning to end. Markings such as *marcato*, *un poco agitato ma sempre grandioso*, *giubilando*, and *stringendo* leave little doubt as to the energy level demanded.

The structural framework of the *Alleluja* derives from Liszt's penchant for mediant-related tonalities:

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<sup>1</sup> The *Ave Maria* (d'Arcadelt) will be examined in Chapter 6.

Table 3.1 Formal Structure of Liszt's *Alleluja*, S183/1

<u>Measures</u>	<u>Section</u>	<u>Key</u>
1–31	A	F major
32–42	B	D-flat major
43–48	C	A major (with suggestions of F-sharp minor)
49–54	D	D major
55–78	E	F major

The tonal digressions to D-flat major and A major are linked at measure 43 by the enharmonic equivalence of D $\flat$  and C $\sharp$ . (See Example 3.2.) This point also marks the change from a triplet to a quadruplet rhythmic pattern. Both patterns are combined in alternation in Section E.

Example 3.2 Liszt: *Alleluja*, S183/1, mm. 41–44

The musical score for measures 41-44 of Liszt's *Alleluja* is presented in two systems. The first system, measures 41-44, features a complex rhythmic pattern with triplets and quadruplets. The second system, measures 45-48, shows a more regular rhythmic pattern with a 'mf' dynamic marking. The tempo/mood is indicated as 'un poco agitato ma sempre grandioso'.

The *Alleluja* bears a significant relationship to another Liszt work, the *Cantico del sol di San Francesco d'Assisi* (St. Francis of Assisi's Hymn to the Sun) (S4; 1862) for

baritone solo, male chorus, organ, and orchestra.<sup>2</sup> The *Alleluja*, although lacking a text, displays a sectional through-composed structure like the *Cantico*, and employs several themes from its sister work. The key scheme of the *Cantico*, although more extended in terms of large-scale tonal relationships, also includes excursions to D-flat major, A major, and D major. Finally, both works evidence a correspondence of mood and texture. Pianists considering a study of the *Alleluja* would do well to undertake a more detailed exploration of the *Cantico* and its derivatives. Liszt's lifelong interest in St. Francis of Assisi (as well as St. Francis of Paola) will be examined in greater detail in Chapter 5 as part of the discussion of the Legends.

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<sup>2</sup> Liszt revised the *Cantico* in 1880–81 and concurrently produced two keyboard arrangements: *San Francesco, Preludio* (S665, for organ; S499a, for piano), and *Cantico del sol di San Francesco* (S499, for piano). The latter work incorporates the original text in the score.

***Ave Maria* (“Die Glocken von Rom”), S182 (1862)**

Reference Score:

*New Liszt Edition*, Series I, Vol. 11 (Budapest: Editio Musica, 1979)

Example 3.3 Liszt: *Ave Maria* (“Die Glocken von Rom”), S182, mm. 1–5



Liszt produced no less than six piano settings entitled *Ave Maria*. His initial involvement with the famous text was an arrangement circa 1837 of Schubert's well known song. One of his first sacred choral works was titled *Ave Maria* (S20; 1845, rev. 1852); it served as the basis for the *Ave Maria* in the *Harmonies poétiques et religieuses* cycle (S173; 1847–52). Two settings date from 1862: an unassuming transcription of a work by Jacob Arcadelt (S183/2, discussed in Chapter 6) and a somewhat more complex original composition nicknamed “Die Glocken von Rom” (The Bells of Rome). Next, the *Ave Maria* (*aus den neun Kirchengesängen*) (S38; 1869, for chorus and organ) (S681; 1869, for voice and organ or harmonium), appeared in two keyboard versions—D major (S504i; ca. 1870) and D-flat major (S504ii; ca. 1872). Finally, a short, simple arrangement for piano or harmonium of another original *Ave Maria* (S341; 1881, for voice and organ or harmonium or piano) dates from late in Liszt's life (S545; 1881).

“Die Glocken von Rom” was composed for the fourth installment of a series of piano tutors which comprised Lebert and Stark's *Grosse theoretisch-praktische*

*Klavierschule*.<sup>3</sup> Even though the subtitle “Die Glocken von Rom” may have been added by the publisher in an effort to bolster sales it is certainly *apropos*;<sup>4</sup> Liszt’s own foot note in the middle section of the work indicates that “the notes marked ‘ ° ’ are to be played quietly like a distant bell.”<sup>5</sup>

Several features appear to link “Die Glocken von Rom” with *Sposalizio* (Wedding) (No. 1 of *Années de pèlerinage: deuxième année—Italie*). Apart from the obvious similarity of key—E major—the opening gesture of “Die Glocken von Rom” bears a striking resemblance, albeit somewhat truncated, to that of *Sposalizio*.<sup>6</sup>

Example 3.4 Liszt: *Sposalizio*, S161/1, mm. 1–2



<sup>3</sup> Sigmund Lebert (1822–84) and Ludwig Stark (1831–84) were the founders of the Stuttgart Conservatory. The Two Concert Studies (*Waldesrauschen* and *Gnomensreigen*) discussed later in this chapter were also a part of Liszt’s contribution to this method.

<sup>4</sup> Peter Cossé, trans. Mary Adams, liner notes in *César Franck: Piano Quintet in F minor; Franz Liszt: Harmonies poétiques et religieuses Nos. IV & IX, Ave Maria*, Sviatoslav Richter, piano, Philips compact disk D 135004, 3–4.

<sup>5</sup> The symbol in question appears in measures 41–52, 86–90, and 102–4. Liszt’s interest in bells can be judged by the titles of several of his piano works: *Grande Fantaisie de bravoure sur La Clochette* (of Paganini); *La Campanella* (No. 3 of *Grande Études de Paganini*); *Les cloches de Genève* (No. 9 of *Années de pèlerinage: première année—Suisse*); *Carillon* and *Evening Bells* (Nos. 6 & 9 of *Weihnachtsbaum*). Other selections such as *Funérailles*, *Harmonies du soir* (No. 11 of the *Transcendental Etudes*), and *Michael Mosonyi* (No. 7 of *Hungarian Historical Portraits*) contain overt bell references. Liszt also produced a choral setting of Longfellow’s *The Bells of Strassburg Cathedral*. The significance of bells in Liszt’s music is explored by Christianne Spieth-Weissenbacher in “Signum, signe, symbole: Les cloches dans le paysage Lisztien,” *Correspondances* 1 (1988): 31–37.

<sup>6</sup> As will be seen throughout this study, E major was one of Liszt’s favorite keys for works dealing with religious subjects.

Some years later Liszt transcribed *Sposalizio* for unison female chorus and organ (or harmonium). He used the “Ave Maria” text and titled the piece *Zur Trauung* (At the Marriage Ceremony) (S60; 1883).

In “Die Glocken von Rom” falling and rising thirds permeate the work melodically, accompanimentally, and harmonically. (See Example 3.3.) This application of a motive on several levels was to become typical of Liszt’s later style.<sup>7</sup> There are brief references to the tertian keys of C major and G major. A final insistence on G-sharp major only reluctantly dissolves into E major and the work concludes with a reprise of the opening figure. David Gifford also points out that the pitches F#, G#, and B constitute an example of Liszt’s “cross” motive, a common element in many of the Roman works.<sup>8</sup>

August Göllerich, a pupil during Liszt’s final years in Rome, recalls the maestro’s comments regarding the interpretation of “Die Glocken von Rom”:

Not too slow at the theme in bar 3. . . . Play the theme in the left hand fairly firmly at the *a tempo* passage in bar 38. In bars 41–52 and 103–105, play the bell tones with a short attack, then they will resonate. . . .

Not too slow in bar 61. At bars 68–71 he said, ‘This scale is somewhat unusual.’

In bar 76, play G-sharp: ‘G would be ordinary.’ Now push ahead in bar 76 and especially fast and urgent in bars 86–94 up to the *fff*, where the bass is terribly loud and the *tempo* is absolutely solid and not slow. Make the *diminuendo* very gradually in bars 99–105. ‘At the end, in order that the people know that it is over, play the *Lohengrin* chord.’<sup>9</sup>

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<sup>7</sup> In-depth discussions of this compositional trait can be found in David Damschroder’s “Structural Levels: A Key to Liszt’s Chromatic Art,” *College Music Symposium* 27 (1987): 46–58, and Andrew Fowler’s “Multilevel Motivic Projection in Selected Piano Works of Liszt,” *Journal of the American Liszt Society* 16 (December 1984): 20–34.

<sup>8</sup> Gifford, “Religious Elements,” 62–63. At the end of Liszt’s oratorio, *The Legend of St. Elisabeth* (also 1862) he indicated that a prominent three-note motive used throughout—a rising second followed by a rising third—represented the cross of Christ. Liszt claimed to have taken it from the Gregorian chant *Crux Fidelis*, and mentioned several of his other works in which it could also be found.

<sup>9</sup> Lesson with August Göllerich, 20 February 1886; August Göllerich, *The Piano Master Classes of Franz Liszt: 1884–1886. Diary Notes of August Göllerich*, ed. Wilhelm Jerger, trans., ed. and enlarged by Richard Louis Zimdars (Bloomington: Indiana University Press, 1996), 139.

### **“Weinen, Klagen” Variations, S180 (1862)**

Reference Score:

*New Liszt Edition*, Series II, Vol. 12 (Budapest: Editio Musica, 1993)

Example 3.5 Liszt: “Weinen, Klagen” Variations, S180, mm. 1–6



Liszt's "Weinen, Klagen" Variations appeared in 1862. Shortly thereafter he produced a transcription for organ (S673; 1863), and it is in this format that the work is best known. Rachmaninoff and other pianists of his generation frequently programmed the Variations, but today they are rarely heard. Commentators are generally unanimous in their complaint that the work is unjustly neglected. David Dubal calls the piece "an important and virtually unknown work of impressive concentration."<sup>10</sup> Half a century ago Albert Lockwood wrote,

This superb work appears so rarely on concert programs as to be practically a novelty, and yet it is a serious composition of pronounced value and effectiveness. Those who love the Gothic gloom of the great cathedrals will find in this composition, translated into music, the shivering elevation of spirit effected by those incomparable buildings. In the *Harmonies poétiques et religieuses* Liszt translates the Catholic ritual into piano music. Here he does the same for the Protestant ritual, and it is breath-taking to observe the Catholic Liszt in an evangelical mood. He does it impressively, gravely, even thrillingly. To me, at all events, this work is one of the climaxes of his art and one might add of all piano music.<sup>11</sup>

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<sup>10</sup> Dubal, *Art of the Piano*, 355.

<sup>11</sup> Lockwood, *Notes*, 129.

As with many of Liszt's works, the Variations are to some extent autobiographical. His daughter, Blandine Ollivier, had died on 9 September 1862 in St. Tropez two months after giving birth to a son.<sup>12</sup> Writing a month later to Franz Brendel, Liszt described his state of mind:

You will have heard of the grievous shock I received in the middle of September. Shortly afterwards Monsieur Ollivier came to Rome, and during his stay here, which lasted till the 22nd October, I could not calculate upon being able to take any interest in other matters. This last week I have had to spend in bed. Hence my long delay in answering you.<sup>13</sup>

It seems, however, that Liszt's inner faith and resolve eventually gained the upper hand.

One week later, on 15 November, he wrote to his uncle, Eduard Liszt:

Blandine has her place in my heart beside Daniel. Both abide with me bringing atonement and purification, mediators with the cry of "Sursum corda!"—When the day comes for Death to approach, he shall not find me unprepared or faint-hearted. *Our* faith hopes for and awaits the deliverance to which it leads us. Yet as long as we are upon earth we must attend to our daily tasks. And mine shall not lie unproductive. However trifling it may seem to others, to me it is indispensable. My soul's tears must, as it were, have lacrymatoria made for them; I must set fires alight for those of my dear ones that are alive, and keep my dear dead in *spiritual and corporeal* urns. This is the aim and object of the *Art task* to me.<sup>14</sup>

The formal variation genre does not figure largely in Liszt's *oeuvre*. The few sets that are extant come mainly from his youth. Alan Walker offers an explanation for this paucity:

The fact that Liszt wrote fewer sets of variations than almost any other great composer in history is, of course, undeniable. Yet Liszt probably contributed more to variation *technique* than anybody. His method of "transformation of themes" dominates all his major works, and many of his minor ones too. Moreover, if one remembers the herculean labours he expended on his revisions

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<sup>12</sup> Recall also from the previous chapter that Liszt's only son, Daniel, had passed away less than three years earlier.

<sup>13</sup> Letter to Franz Brendel, 8 November 1862; quoted in La Mara, *Letters*, Vol. II, 31–32.

<sup>14</sup> Letter to Eduard Liszt, 19 November 1862; quoted in La Mara, *Letters*, Vol. II, 38–39.



(which very often amount to no more than another way of varying the original), to say nothing of his paraphrases of other composers' works, then one begins to see that for Liszt the art of composition and the art of variation were often one and the same thing. Is it to be wondered at that the task of writing variations in the "official" manner made little appeal to him? His genius for creating variations had found a far more original outlet.<sup>15</sup>

It is of no small significance, then, that a monumental work bearing the title "Variations" should emerge from Liszt's pen at the age of fifty-one.

The "Weinen, Klagen" Variations are constructed over a ground bass which is an amalgam of those used by Bach in his Cantata No. 12 "Weinen, Klagen, Sorgen, Zagen" (Weeping, Wailing, Worring, Fainting) (BWV 12), and the "Crucifixus" from his Mass in B minor (BWV 232), hence the complete title: *Variationen über das motiv von Bach. Basso continuo des ersten Satzes seiner Kantate "Weinen, Klagen, Sorgen, Zagen" und des Crucifixus der H-moll Messe.*<sup>16</sup>

Example 3.6 Liszt: "Weinen, Klagen" Variations, S180, mm. 18–21



The first movement of Bach's Cantata No. 12 begins with the following Pietistic text:

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<sup>15</sup> Alan Walker, editorial footnote in "Works for Piano and Orchestra," by Robert Collet, in *Liszt: The Man and His Music*, 278.

<sup>16</sup> The descending half-step "sigh motive" was a common Baroque rhetorical gesture often associated with grief. Bach employed descending chromatic themes in various other works: Cantata No. 78 "Jesu, der du Meine Seele" (BWV 78), Cantata No. 150 "Nach dir, Herr, verlanget mich" (BWV 150), Sinfonia No. 9 in F minor (BWV 780), and the "Lamentation" from the *Capriccio on the Departure of His Beloved Brother* (BWV 992). An analogous motive forms the ground bass in Henry Purcell's "When I Am Laid in Earth" from *Dido and Aeneas*.

Weinen, Klagen, Sorgen, Zagen  
 Angst und Not  
 sind der Christen Tränenbrot  
 die das Zeichen Jesu tragen.

Weeping, Wailing, Worrying, Fainting,  
 Anxiety and Need,  
 These are the Christian's bread of tears,  
 These are the tokens Jesus carried.

A similar spirit of grief and resignation permeates the major portion of Liszt's Variations. (Liszt maintains Bach's key of F minor.) Then, as if to proclaim the triumph of hope over despair, the work concludes with a quotation of the chorale "Was Gott tut, das ist wohlgetan (What God does, is well done)" from the end of the same cantata:

Example 3.7 Liszt: "Weinen, Klagen" Variations, S180, mm. 321–24

Choral  
 Lento

320 Was Gott tut, das ist wohl - ge-tan, da - bei will ich ver - blei - ben. Es

dolce dim. p! ff

The corresponding text of the chorale reads,

Was Gott tut, das ist wohlgetan,  
 dabei will ich verbleiben,  
 es mag mich auf die rauhe Bahn  
 Not, Tod und Elend treiben,  
 so wird Gott mich  
 ganz väterlich  
 in seinen Armen halten;  
 drum laß ich ihn nur walten.<sup>17</sup>

What God does, is well done,  
 nearby will I remain,  
 although it takes me on a rugged path,  
 need, death, and misery drive me away,  
 yet God becomes to me  
 entirely fatherly,  
 holding me in his arms;  
 therefore I only let Him attend me.

It is apparent, then, that the "Weinen, Klagen" Variations not only borrow musical material from the Cantata but mirror its spiritual journey as well. Michele Tannenbaum draws attention to the fact that a parallel transformation takes place in Bach's B minor

<sup>17</sup> Text by Samuel Rodigast (1649–1708) and original tune likely by Severus Gastorius (ca. 1650–93). Liszt also included the chorale melody in *Twelve Old German Sacred Tunes* (S50) for accompanied chorus as well as in a piano collection of eleven tunes entitled *Choräle* (S504b), both dating from 1878–79.

Mass; the anguish of the “Crucifixus” gives way to the confidence of the “Et Resurrexit.”<sup>18</sup> It seems reasonable to assume that Liszt was aware of this correlation since he had heard the Mass in Leipzig as recently as the summer of 1859.

Prior to writing the “Weinen, Klagen” Variations Liszt had utilized the same motive in another work: “Weinen, Klagen, Sorgen, Zagen”—Präludium nach Johann Sebastian Bach (S179; 1859). Constructed also on the variation principle, this shorter piece is completely independent of the larger work; there is no indication that it served as a sketch for the subsequent composition. When the twenty-five variations of the “Weinen, Klagen” Prelude are added to the forty-three which constitute the “Weinen, Klagen” Variations the extent of Liszt’s fertile imagination can be appreciated. Each individual variation is unique and distinctive.

A mere description of the “Weinen, Klagen” Variations cannot do justice to the emotional intensity and anguish contained in its 364 measures. The cathartic resolution and repose which follow the twelve minutes of unrelenting chromaticism must be heard to be fully appreciated. Referring to Mendelssohn’s famous *Variations serieuses*, Liszt dubbed his own work “Variations plus que serieuses” (More serious variations).<sup>19</sup>

Although a complete structural analysis of the Variations is beyond the scope of this paper, some further observations may be helpful. The work can be divided into four principal sections.<sup>20</sup>

(1) Introduction: measures 1–18. Commencing with an arresting figure marked *fortissimo* and *pesante* (see Example 3.5), a mostly chromatic descent spanning an octave

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<sup>18</sup> Tannenbaum, “Liszt’s *Variations on a Motive of Bach*,” 29.

<sup>19</sup> Martin Haselböck, “Liszt’s *Weinen, Klagen, Sorgen, Zagen*,” *Clavier* 23/10 (December 1984): 14.

<sup>20</sup> Tannenbaum makes a case for seven sections, thereby creating a correspondence with the seven movements of the Bach *Cantata*. See pages 71 and following of her dissertation.

dissolves into the lower register of the piano. The initial emphasis on D-flat major, although fleeting, is significant in view of its importance later in the work. Two other motivic seeds are planted: a short ascending chromatic figure and a hint of whole tone harmony.

(2) Variations: measures 18–216. Liszt’s grouping of the forty-three variations which make up the body of the work exhibits a masterful sense of proportion and careful manipulation of tension and release. This is evident both on the micro and macro levels. He was able to avoid the potential monotony of the four-measure motive by means of phrase elision, rhythmic displacement, metrical manipulation, and a variety of developmental procedures. The following example is illustrative; the subtle change in figuration assists in creating a seamlessness that links three statements of the motive.

Example 3.8 Liszt: “Weinen, Klagen” Variations, S180, mm. 82–96

The musical score for Example 3.8, Liszt's "Weinen, Klagen" Variations, measures 82–96, is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat).  
 - The first system (measures 82–87) begins with a *rinforz.* (rinf.) marking and a *legatiss.* (legatissimo) instruction. It features a complex, flowing melodic line in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand.  
 - The second system (measures 88–92) starts with *sempre legatiss.* and includes a *dim.* (diminuendo) marking. The right hand continues with a similar melodic style, while the left hand has a more active, rhythmic pattern. A *sotto voce* (piano) instruction is present towards the end of the system.  
 - The third system (measures 93–96) begins with a *poco a poco accelerando* instruction. It features a *sotto voce 3* marking, indicating a triplet or a specific rhythmic pattern. The right hand has a more melodic, descending line, while the left hand continues with a rhythmic accompaniment. The system ends with a final cadence marked with an asterisk (\*).

This compositional procedure results in seeming waves of variations although one is rarely cognizant of the undergirding architectural form.

The section concludes with a whole-tone progression formed from the harmonization of a descending chromatic scale, itself a natural extension of the bass motive. The avoidance of root-position tonic cadential chords adds an element of instability that leaves open the prospect of further development.

Example 3.9 Liszt: "Weinen, Klagen" Variations, S180, mm. 201–6

The image displays a musical score for Liszt's "Weinen, Klagen" Variations, S180, measures 201–206. The score is written for piano and consists of two systems. The first system, measures 201–204, features a complex texture with multiple voices in both hands, including a prominent eighth-note melody in the right hand. It is marked with a forte dynamic (**ff**) and a tempo of *f molto*. The second system, measures 205–206, continues the texture with a *ritenuto* marking followed by *a tempo*. The dynamics include *espress.* (expressive) and *sf* (sforzando). The notation includes various articulations such as accents and slurs, and the key signature is B-flat major.

(3) Recitative and free transformation of motivic elements: measures 217–319.

Following the tremendous climax and *lunga pausa* which conclude the second section, a recitative leads first to a *Quasi Andante, un poco mosso* and then to a *Quasi Allegro moderato*. Here, fragments of the motive are presented in various guises. From a tonal perspective, this is the least stable region of the piece. Intertwined with the dissolution of the theme is the growth of a rising figure, first heard in the introduction, that comes to fruition in the ascending melody of the chorale.  $\text{D}\flat$  becomes increasingly important, appearing first as a pedal point and then as the focus of a brief cadenza.

(4) Chorale and Coda: measures 320–64. The final D $\flat$  of the preceding cadenza melts into a D $\sharp$ —the first pitch of the Bach chorale melody. A brief coda containing pedal points, tremolos, and the intensification of tempo, dynamics, and texture concludes the piece. Kathleen Dale criticizes the work for lacking an “overwhelmingly convincing climax.”<sup>21</sup> It seems, however, that she has overlooked the structural and psychological importance of this F major section. It is the culmination.<sup>22</sup>

The “Weinen, Klagen” Variations portray a compositional style in transition. The processes of thematic transformation, formal procedures reminiscent of the symphonic poems and the Sonata in B minor, and the declamatory nature are characteristics which recall Liszt’s Weimar period. On the other hand, the deep religious expression, the extreme chromaticism, the emphasis on linear progressions, the absence of clear melodic lines, and the intentional use of ambiguity are elements that foreshadow his later style.

Alfred Brendel is effusive in his praise of the work:

To me this is one of his most moving masterpieces. The stature of his original piano version—so vastly superior to the subsequent version for organ—is emphasized by the dedication to Anton Rubinstein, the century’s other pianistic genius. Young pianists who played the work for Liszt in his last years were ironically informed by the master that ‘this piece is a total flop’; how could anyone play such sombre ‘hospital music’ when art was supposed to be cheerful? . . . Stirred by the psychological implications of this title, Liszt produced a superb example of programme music at its most emotional, and least pictorial. A very wide range of human suffering is suggested with almost austere concentration. Chromaticism stands for suffering and insecurity, while ‘pure’ diatonic harmony, introduced at the conclusion of the piece, represents the certainty of faith. We are reminded of the opening of Haydn’s *Creation*, where Chaos and Light follow one another in a comparable way.<sup>23</sup>

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<sup>21</sup> Kathleen Dale, *Nineteenth-Century Piano Music* (Oxford: Oxford University Press, 1954; reprint, New York: Da Capo Press, 1972), 119 (citation is to the reprint edition).

<sup>22</sup> A similar effect is achieved by the introduction of the chorale “Ein’ feste Burg” at the conclusion of Mendelssohn’s Prelude and Fugue in E minor, Op. 35/1.

<sup>23</sup> Alfred Brendel, *Musical Thoughts and Afterthoughts* (Princeton, NJ: Princeton University Press, 1976), 83.

**Optional additions to *Der Tanz in der Dorfschenke* (Mephisto Waltz No. 1), S514a  
(1859–60, with 1862 additions)  
(The Dance in the Village Inn)**

**Reference Score:**

*New Liszt Edition*, Series I, Vol. 15 (Budapest: Editio Musica, 1982)

The Faust legend engaged Liszt's imagination throughout much of his life. The *Faust* Symphony is widely regarded as one of his finest compositions in any medium. (A piano transcription of the second movement will be examined in Chapter 5.) Liszt also wrote several piano pieces having links to the Faust story; the First Mephisto Waltz is doubtless the most familiar of these works. It has remained a staple of the repertoire and, unfortunately, has often become a warhorse of dilettantes and professionals alike. Nevertheless, the work's rhythmic energy and bewitching allure justify its enduring appeal. A detailed discussion of the piece is beyond the purview of this investigation since it was composed shortly before Liszt's move to Rome.<sup>24</sup> In 1862, however, he added two optional passages which alter the complexion of the work. Unpublished until recently, these have been included in the *New Liszt Edition* (Series I, Volume 15, 1982).<sup>25</sup>

The first insertion involves a thirty measure expansion of the material which concludes the opening A major section of the piece:

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<sup>24</sup> Liszt also released the First Mephisto Waltz in an orchestral format (S110a). Recent scholarship has countered the long held assumption that the piano score was a transcription of this version; it is likely that the work evolved in both formats more or less simultaneously.

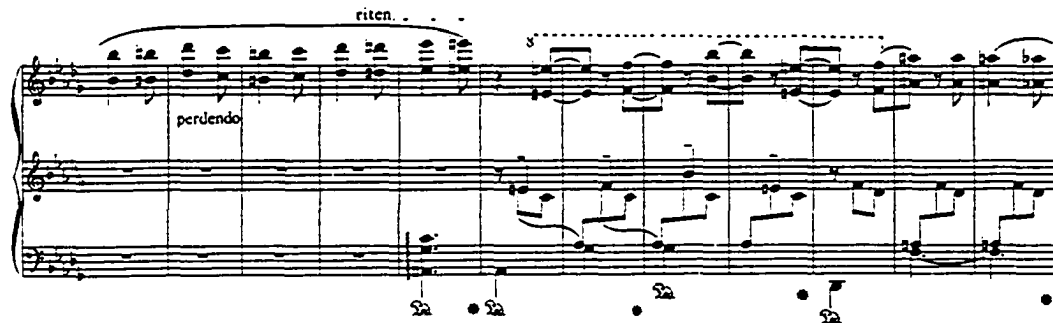
<sup>25</sup> Many pianists are unaware that the First Mephisto Waltz has an important companion piece, *Der nächtliche Zug* (The Procession by Night) (S513a, for piano; S110/1, for orchestra). A substantial work of approximately fourteen minutes in duration, its dreamlike solemnity complements the extroverted passion of the Waltz. Liszt was quite adamant that the two works be treated as a unit. (La Mara, *Letters*, Vol. II, 29, 238). Unfortunately, the pieces were never published together and *Der nächtliche Zug* has languished in obscurity. Leslie Howard has recently concluded that the piano version should be added to Liszt's catalog. Although it was initially prepared by Liszt's student, Robert Freund, and was published bearing his name, Howard argues that the final version was carefully revised and altered by Liszt. Howard's 1995 recording of the work marks its first appearance on disc.

Example 3.10 Liszt: Mephisto Waltz No. 1, S514a, mm. 1–30 of the first optional passage (to be inserted in place of mm. 328–38 of the original score)



At a length of 123 measures, the second addition is substantially larger. If incorporated, it takes the place of measures 446–51. As with the first supplement, it serves to highlight a sectional division:

Example 3.11 Liszt: Mephisto Waltz No. 1, S514a, mm. 1–12 of the second optional passage (to be inserted in place of mm. 446–51 of the original score)



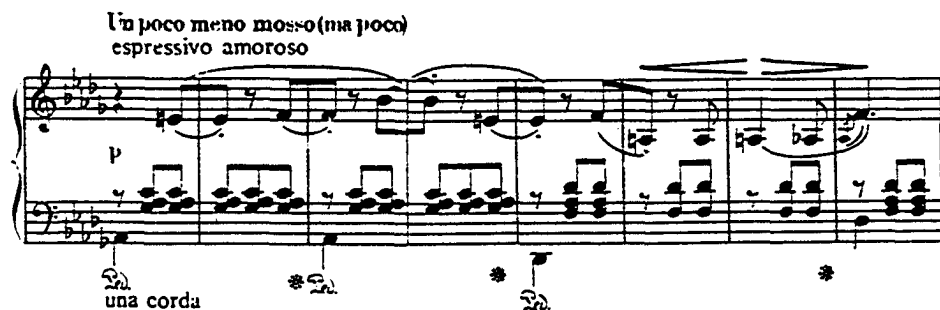
Measures 6–77 of this optional passage correspond directly to measures 339–410 of the original; Liszt simply provided a textural variation of the theme. However, rather than sequencing the closing material as in the original, the *ossia* remains solidly in D-flat major and allows the theme to gradually dissolve into single notes. The sustained tonic chord which concludes the passage contrasts with the ambiguity of the shorter version in which the section is left hanging on a bare upper register G $\flat$  octave.

Performers choosing to include Liszt's additions should consider several factors.

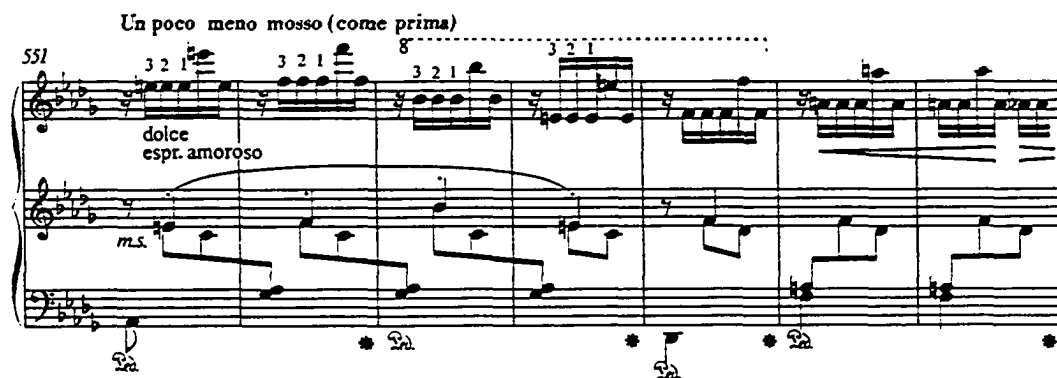


Since both options extend their respective sections, the internal balance of the work is altered. Due to its substantial length, the second added passage increases the significance and weight of the first D-flat major episode. Its static conclusion also strengthens the overall perception of sectionality. As a result, the arrival of the ensuing *Presto* material (measure 452) becomes even more surprising and magical. Furthermore, the second passage serves as a thematic synthesis since it contains elements of both original D-flat sections. Compare Example 3.11 with the following excerpts:

Example 3.12 Liszt: Mephisto Waltz No. 1, S514a, mm. 339–46



Example 3.13 Liszt: Mephisto Waltz No. 1, S514a, mm. 551–57



As a footnote in the *New Liszt Edition* rightly suggests, performers choosing to include the additions would do well to mention this in their program notes.<sup>26</sup>

<sup>26</sup> *New Liszt Edition*, Series I, Vol.15, 124.

Optional coda for *Au bord d'une source*, S160/4 bis (1836–55, with 1863 addition)  
(Beside a Spring)

Reference Score:

Franz Liszt, Optional coda for *Au bord d'une source*, in *119 Római Liszt*  
*Dokumentum* by Eöszé László (Budapest: Zeneműkaidó Vallalat, 1980),  
18–19 (includes facsimile of the autograph score and typeset imprint)

3.14 Liszt: Optional coda for *Au bord d'une source*, S160/4, mm. 1–9

*Au bord d'une source*  
et l'eau source n'est pas entièrement tarie;  
et l'eau source n'est pas entièrement tarie;  
et l'eau source n'est pas entièrement tarie;  
et l'eau source n'est pas entièrement tarie;  
et l'eau source n'est pas entièrement tarie;  
et l'eau source n'est pas entièrement tarie;  
et l'eau source n'est pas entièrement tarie;  
et l'eau source n'est pas entièrement tarie;  
et l'eau source n'est pas entièrement tarie;  
et l'eau source n'est pas entièrement tarie;

F. Liszt

Giovanni Sgambati (1841–1914) was one of Liszt's most prominent Roman pupils. Sometime in mid December of 1863 Liszt composed a nine-measure coda for *Au bord d'un source* (Beside a Spring) (No. 4 of *Années de pèlerinage: première année—Suisse*) (S160/4; 1836–55) and presented it to Sgambati. A genial inscription contains a delightful play on words:

My source is not entirely dried up; and here are a few more measures, dear Sgambati, to bring to an end our reverie “au bord d'une source”—except to make the audience yawn a little more next Wednesday. Yours truly, F. Liszt.”<sup>27</sup>

The first measure of the addition corresponds to the second last bar of the original. The subsequent eight measures contain a dominant–tonic oscillation over an Ab pedal. The suspension figure which permeates the work surfaces here also. The final three measures contain a subtle metrical shift from compound quadruple to common time.

Pianists programming *Au bord d'un source* might consider including this alternate ending. Although slight, it provides a few added moments for the vitality of the bubbling brook to dissipate. One wonders how many of these miniature musical gifts composed by Liszt for pupils and friends are yet to be discovered.

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<sup>27</sup> “Ma source n'est pas entièrement tarie; et voci encore quelques mesures, cher Sgambati, pour terminer notre rêverie *Au bord d'une source*—sauf à faire bâiller un peu plus les auditeurs, mercredi prochaine. Tout à vous, F. Liszt.” (Note in Liszt's hand on the autograph score; reproduced in *119 Római Liszt Dokumentum*, Eöszé László [Budapest: Zeneműkaidó Vallalat, 1980], 18.)

**Berceuse, S174ii (1854, revised 1863)**

Reference Score:

*New Liszt Edition, Series I, Vol. 11 (Budapest: Editio Musica, 1979)*

Example 3.15 Liszt: Berceuse, S174ii, mm. 1–7

The musical score for Liszt's Berceuse, S174ii, measures 1-7, is presented in two systems. The first system (measures 1-4) is marked 'Andante' and 'pp' (piano). It features a 'una corda' instruction in the left hand. The right hand plays a melody with slurs and ties, while the left hand provides harmonic support with chords and single notes. The second system (measures 5-7) continues the melody and accompaniment, with 'ten.' (tension) markings in the right hand and 'sempre pp' (piano throughout) in the left hand. The score includes various performance markings such as 'ten.' and 'sempre pp'.

Liszt first met Chopin in Paris in 1831. The result was a lifelong respect for the Polish composer. The admiration was not entirely reciprocated, even though Chopin did respond by dedicating his Op. 10 Etudes (1832) to “son ami F. Liszt.”<sup>28</sup> Although awed by Liszt’s technical prowess, Chopin was less enthusiastic about his apparent self-indulgence and penchant for playing to the footlights.

While Chopin was alive it appears that Liszt did not venture into his friend’s compositional territory. For whatever reason, he waited until after Chopin’s death in 1849 to produce a variety of works bearing characteristically Chopinesque titles—Polonaise,

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<sup>28</sup> Liszt’s mistress at the time, Marie d’Agoult, was the dedicatée of Chopin’s Etudes, Op. 25 (1837).

Ballade, Mazurka, and so on.<sup>29</sup> Alan Walker tenders an explanation for this seemingly wholesale appropriation of Chopin's genres:

It is as if there was a deep-rooted unconscious hostility towards Chopin, (which contrasts sharply with his conscious attitude of warm friendliness) which forced him to resist Chopin while Chopin lived, and to embrace him after he died—after he was, so to speak, no longer a rival. Indeed, Chopin's posthumous impact began to operate immediately.<sup>30</sup>

Against this explanation, Leslie Howard offers a pointed rebuttal:<sup>31</sup>

Among the sillier notions of our times is a theory, propounded by a number of writers of music who will be glad to have their anonymity preserved here, that Liszt stood in awe of Chopin's musical forms and felt unable to express himself in them until after Chopin's death, when he immersed himself in almost all of them. . . . Liszt's aims were at once totally different. It just happens that Liszt's retirement from the life of the traveling virtuoso took place only a year or so before Chopin's death.<sup>32</sup>

If there is any one Liszt work which might possibly admit to the influence of Chopin it is his Berceuse. Composed in 1854 for the *Elisabeth-Fest-Album*, a collection created to honor the wedding of the Austrian Empress Elisabeth, it was revised (or more

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<sup>29</sup> Mazurka brillante (S221; 1850), Two Polonaises (S223; 1851), Two Ballades (S170; 1848) (S171; 1853), Sonata in B minor (S178; 1853), Berceuse (S174; 1854), and Scherzo and March (S177; 1854). It was also during this time that Liszt, with the assistance of Princess Carolyne, worked on the book, *F. Chopin*.

<sup>30</sup> Walker, "Liszt's Musical Background," in *Liszt: The Man and His Music*, 61.

<sup>31</sup> In Walker's defense it should be noted that in his later volume, *Franz Liszt: The Weimar Years*, his position is somewhat more tentative: "During the . . . days at Bad Eilsen (1850–51) at the time of Princess Carolyne's difficult convalescence, Liszt had become much involved in the life and work of the Polish master. This was the period during which he and Carolyne were working on the text of his Chopin book . . . and it is hardly surprising that Liszt soon became engrossed in musical forms that Chopin had made his own. . . . While Chopin was alive, Liszt never touched these genres: but the death of his erstwhile friend in October 1849 seemed to trigger within him a special creative urge: Liszt, that is to say, identifies so closely with Chopin's musical style that he temporarily incorporates some of its leading characteristics into his own works. The result is a body of piano music in which Chopin's personality continues to speak to us, as it were, from beyond the grave." (146)

<sup>32</sup> Leslie Howard, liner notes in *Franz Liszt: The Complete Music for Solo Piano, Vol. 2—Ballades, Legends and Polonaises*, Leslie Howard, piano, Hyperion compact disk CDA66301, 2.

accurately, rewritten) in 1863 and published by Gustav Heinze (Leipzig) in 1865. Perhaps Liszt had Chopin's own *Berceuse* in mind when he spoke of "various other *Berceuses*" in a 22 May 1863 letter to his uncle Eduard:

Weariness or something of the sort carried my thoughts back to my "*Berceuse*." Various other *Berceuses* rose up in my dreams. Do you care to join my dreams? It shall not cost you any trouble; without touching the keyboard yourself, you will only need to rock yourself in the sentiments that hover over them. A really amiable and variously gifted lady will see to this. She plays the little piece delightfully, and has promised me to let it *exercise its charms* upon you. I shall, therefore, ere long send you a copy of the new version of the *Berceuse* addressed "to the Princess Marcelline Czartoryska, Klostergasse 4."<sup>33</sup>

One feature which makes Liszt's *Berceuse* particularly interesting is that it is significantly more complex in its revised form than in the original version. Generally speaking, most of Liszt's revisions of his own works moved in the direction of simplification. His reworking of the Transcendental Etudes and the Paganini Etudes stand as prime examples. With the *Berceuse*, however, what had been a five minute work doubled in performance length and gained thirty-three measures in the process.<sup>34</sup> In addition, it was transformed from an accessible intermediate level piece to one which contained thorny handfuls of double-notes, trills, and shimmering arpeggios.

In the preface to the *New Liszt Edition* Imre Mezö asserts that the 1854 version of the *Berceuse* should not be considered as simply a sketch. He comments regarding the autograph copy, located in the Bibliothèque Nationale, Paris:

The deletions, insertions and modifications on pages 3 and 4 of the manuscript as well as the perfection of fingering, ligatures, dynamic and pedal indications all bear out the masterly and careful elaboration of the work.<sup>35</sup>

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<sup>33</sup> Letter to Eduard Liszt, 22 May 1863; quoted in La Mara, *Letters*, Vol. II, 47–48.

<sup>34</sup> In the *New Liszt Edition* the printed length of the second version increases from four to twelve pages.

<sup>35</sup> Imre Mezö, preface to *Berceuse*, first version, by Franz Liszt (Budapest: Editio Musica, 1977), 3.

In some senses, then, the two versions of the Berceuse share a kinship comparable to the earlier and later “Weinen, Klagen” works.

The brief discussions of Liszt’s Berceuse in the current literature are quick to mention those features which are self-evident: the insistent D $\flat$  pedal, the tripartite structure, the ubiquitous rising half-step and falling whole-step motive, the D $\flat$ /C $\sharp$  enharmonicity that permits the effortless shifting between D-flat major and A major, the analogous harmonic structures of the two versions, and the ornate elaboration of the second version. Left unasked and unanswered are several intriguing questions: How is Liszt’s Berceuse different from Chopin’s? How (apart from the obvious) is the 1863 version different from that of 1843? Why might Liszt have reworked the piece as he did?

The points of contrast between Chopin’s and Liszt’s approach are perhaps greater than most commentators acknowledge. While space does not allow an exhaustive examination of these dissimilarities, nor is such a task the major focus of this paper, several distinctions should be addressed. Clifford Curzon acknowledges that one can “find obvious points of similarity between the two works. For instance, Liszt’s Berceuse is not only in the same key, but much of it is also based on the same rhythmical alternation of tonic and dominant harmony.”<sup>36</sup> While this is true he fails to recognize the following critical differences in construction:

Table 3.2 Harmonic Rhythm of Chopin’s Berceuse, Op. 57, and Liszt’s Berceuse, S174ii

Chopin Berceuse	$\left  \begin{array}{c} 6 \\ 8 \end{array} \right $	I	V	$\left  \begin{array}{c} I \\ V \end{array} \right $	(etc.)
Liszt Berceuse	$\left  \begin{array}{c} 4 \\ 4 \end{array} \right $	V	$\left  \begin{array}{c} I \end{array} \right $	(etc.)	

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<sup>36</sup> Clifford Curzon, jacket notes on *Clifford Curzon: A Liszt Recital*, Clifford Curzon, piano, London LP record STS 15552.

The I–V design of the Chopin work insures that each measure is inexorably propelled to the next. In the Liszt Berceuse, the reversal of this progression provides less forward momentum, thereby permitting a rhythmic freedom which Liszt uses to advantage. Furthermore, since both pieces have only one pedal D $\flat$  per measure, Chopin's quicker harmonic rhythm results in the sharing of bass notes by adjacent chords. A difference in the regularity of the pedal can also be noted. In Chopin's composition, the bass note consistently falls on the downbeat of the bar; in Liszt's Berceuse its placement shifts from beat one to beat three depending on the section.

The two works also display a fundamental difference in their approach to key. Chopin's Berceuse is harmonically uneventful. Aside from the closing section where the subdominant and its secondary dominant are introduced, the initial dominant–tonic polarity prevails throughout the composition. Liszt, on the other hand, strays without hesitation into regions of enharmonicity, augmented and added-note alterations, and equivocal tonal areas. In Chopin's Berceuse the D $\flat$  provides a rudder that continually stays the course and facilitates the desired hypnotic effect; Liszt's D $\flat$ /C $\sharp$  ambivalence affords the opportunity to flirt with related tonalities—A major, B-flat minor, D major, F-sharp minor—and thus established a different, but equally satisfying, sense of detachment and ambiguity.<sup>37</sup>

According to Russell Sherman, the essential differences between the Chopin and Liszt works derive from their historical stance:

It is useful to note the poetic and structural distinctions between Chopin's Berceuse and Liszt's second essay in this form. The lulling of Chopin's lullaby is effected by a series of progressively embellished variations superimposed upon a recurring harmonic ground, the form drifting between these two circles, one expanding and the other fixed, which mesh in consoling equilibrium. The controlling architecture of this quasi chaconne has roots which extend to Bach and

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<sup>37</sup> Liszt included a smaller F-sharp major "Berceuse" in his *Weihnachtsbaum* cycle. In some respects it is closer to the Chopin model than either of his other D-flat compositions of the same name.



before. In the Liszt Berceuse, the lulling is achieved by ecstatic surrender to chromatic harmonies equally recurrent but more addictive and restless by their pinch of anarchy. In Chopin the motion is tranquil and endlessly rotating; in Liszt the quest for timelessness and the moment of ecstasy concur in deranging the senses. Both, of course, are hauntingly beautiful. Chopin looks back, while Liszt looks ahead.<sup>38</sup>

The difference between the two Liszt versions goes beyond a mere dissimilarity of length and figuration. The following excerpts taken from parallel passages are only two of many that could be chosen to illustrate this contrast:

Example 3.16 Liszt: Berceuse, S174i (1854 version), mm. 33–38

The image shows two excerpts of musical notation for Liszt's Berceuse, S174i (1854 version), measures 33–38. The top excerpt shows measures 33–34, with the right hand melody marked 'smorzando'. The bottom excerpt shows measures 35–38, with the right hand melody marked 'espr.'. The piano accompaniment consists of a chromatic bass line in the left hand and a more active line in the right hand.

<sup>38</sup> Russell Sherman, *Piano Pieces* (New York: North Point Press, 1997), 215.

Example 3.17 Liszt: Berceuse, S174ii (1863 version), mm. 37–41

37 8  
pp leggierissimo

38  
ppp smorz.

39 [fermata]  
pp espr. riten...

Once the initial impact of the visual contrast is absorbed, several interesting features emerge. The unity of texture and rhythm found in the first version is virtually absent in the second. The changes of figuration and register, the added dynamic and tempo inflections, the fermatas (of which there are a total of sixteen in the second version but only one in the first), and the irregular appearance of the pedal note all serve to interrupt the flow and create a greater sense of fragmentation. The D-flat augmented harmony which forms measure 35 of the first version becomes a separate event appended to measure 38 of the second version. Having gained this added status, it serves to launch a new texture and subtle meter change. Important also is the rhythmic displacement of the motivic falling second. Rather than sounding on beats one or three as in the original

version, it now falls on beat two (see measures 37 and 40).<sup>39</sup> Michael Saffle suggests that Liszt's revision brought the work closer in style and spirit to Chopin's *Berceuse*.<sup>40</sup> While at first glance the added filigree seems to affirm this, the present writer feels that the overall rhythmic and harmonic destabilization of the 1863 version moves it further from the ethos of the Chopin composition.

Referring again to the second version, Saffle states that "almost every section is longer."<sup>41</sup> In fact, as the following comparison indicates, the two versions are virtually identical in structure until the *Più lento*; it is the extended coda which gives the revised version its added length:

Table 3.3 Structural comparison of the 1854 and 1863 versions of Liszt's *Berceuse*

<u>Measures</u> (1854)	<u>Section</u>	<u>Measures</u> (1863)
	Intro	1–2 <i>Andante</i> (based on accomp. figure)
1–8 <i>Lento</i>	A	3–10
		11 (repetition of accomp. figure)
9–16	B	12–19
		20 (cadential elaboration)
17–25		21–29
26–33	A <sup>1</sup> (devel.)	30–37
34–35		38
36–41		39–44
42		45–46
43–53		47–57
54–63 (=26–33)		58–66 (=30–38)
63–67	Bridge	67–71
68–69 <i>Più lento</i>	Coda	72–73 <i>Un poco più lento</i>
70–73		74–81 (expansion of mm. 72–3)
		82–92 <i>Tempo I</i> (derived from A material)
		93–98 (sequential extension)
		99–106 (derived from mm. 3–6)

<sup>39</sup> In the coda this motivic figure is shifted to beat four (measures 82–83).

<sup>40</sup> Saffle, "Franz Liszt's Compositional Development," 103.

<sup>41</sup> *Ibid.*, 103.

The enlarged Coda adds a whole new dimension to the second version. It is both developmental and summative, and it shifts the climax away from the A<sup>1</sup> section. Lina Ramann's recollections of Liszt's performance comments are added as footnotes throughout the *New Liszt Edition*. At measure 79 she indicates: "From here onwards the notes become shaped more firmly—the dreamy vagueness changes to definite feelings. 'The mist disperses.'"<sup>42</sup> Measure 82 contains the loudest dynamic marking in the whole piece—a *mezzo forte*—a level not found in the first version. Just prior to the conclusion the key signature of three sharps reappears briefly as a reminiscence of the D<sup>b</sup>/C<sup>#</sup> tonal polemic established earlier.

The question remains, "Why would Liszt revise the Berceuse as he did?" Perhaps he was inspired to return to the work by the birth of Cosima's second child on 11 March 1863. Named Blandine Elisabeth in memory of her recently-deceased aunt, Liszt was doubtlessly overjoyed that his daughter's name was being kept alive. On the other hand, he may simply have been experimenting with formal structures. Knowing the direction that Liszt's compositional efforts were soon to take, an additional possibility may be suggested. What on the surface appears to be an elaboration may actually represent an intention to inject elements of instability and fragmentation. Perhaps the decorative ornamentation served as a veil, enshrouding the increased discontinuity.

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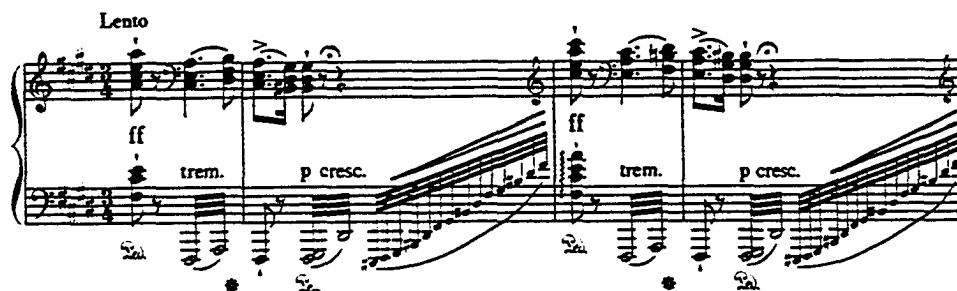
<sup>42</sup> Lina Ramann; quoted in Berceuse, second version, by Franz Liszt, *New Liszt Edition*, Series I, Vol. 11 (Budapest: Editio Musica, 1979), 86. Ramann's account of Liszt's insightful comments into several dozen of his works can be found in her *Liszt-Pädagogium* (Leipzig: Breitkopf & Härtel, ca. 1901; reprint, Wiesbaden: Breitkopf & Härtel, 1986).

***Rhapsodie espagnole: Folies d'Espagne et Jota aragonese, S254 (ca. 1863)***  
(Spanish Rhapsody)

Reference Score:

*New Liszt Edition, Series II, Vol. 12 (Budapest: Editio Musica, 1993)*

Example 3.18 Liszt: Spanish Rhapsody, S254, mm. 1–4



During his years of concertizing, Liszt was always quick to provide arrangements of the patriotic songs of whatever country he found himself in at the time. No doubt this was undertaken partly with the intent of soliciting the favor of his audiences, but it also seems that Liszt simply enjoyed interacting with music of other cultures. The list of his compositions or transcriptions which are based on ethnic sources reads like a European travelog: Austria, Czechoslovakia, England, France, Germany, Hungary, Italy, Poland, Russia, and Spain.

Liszt toured Spain and Portugal in 1844–45 and the immediate compositional results included the *Grosse Concert-Phantasie über spanische Weisen* (S253; 1845),<sup>43</sup> the *Feuille morte—Élégie d'après Soriano* (S428; ca. 1845), and a revision of his *La romanesca* (S252a/2; ca. 1840, rev. 1852). The *Rondeau fantastique sur un thème espagnol* “*El contrabandista*” (S252; 1836) preceded this visit.

The *Rhapsodie espagnole: Folies d'Espagne et Jota aragonese* was written in

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<sup>43</sup> This work was also published as *Souvenirs d'Espagne*, a large work of eighteen or so minutes duration that has one theme in common with the Spanish Rhapsody.

about 1863.<sup>44</sup> It is uncertain what spurred Liszt to create this Spanish reminiscence nearly twenty years after his Iberian concert tour. The première was given in Amsterdam by Hans von Bülow on 27 April 1866 and the work was first published by Siegel (Leipzig) the following year.

The heroic chordal introduction and ensuing cadenza comprised of broken chords and sweeping arpeggios ranks with the best of Liszt's *Glanzperiode* creations.<sup>45</sup>

Attainment of the home key of C-sharp minor is continually thwarted and only achieved obliquely by the step-wise expansion of a diminished-seventh chord.

Example 3.19 Liszt: Spanish Rhapsody, S254, m. 9

Like most of the Hungarian Rhapsodies, the Spanish Rhapsody is based on two themes. The first melody, the “Folies d’Espagne,” (also known as “La Folia” or “La Follía”), is of Portuguese origin and was formerly a wild and raucous dance. In more

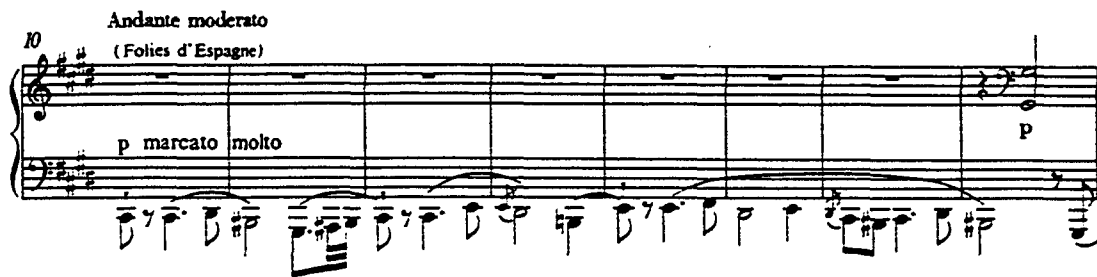
<sup>44</sup> This is the tentative date given in all the current catalogs. Bryce Morrison, however, in the liner notes for Stephen Hough’s recording (*Stephen Hough Plays Liszt*, Virgin Classics compact disk VC 7 90700-2, 2), places its composition in 1867. He offers no rationale for this late date.

<sup>45</sup> Liszt’s so called “Glitter period” refers to his years as a touring virtuoso prior to 1849.

recent times it has been treated with greater solemnity, and, as the Spanish Rhapsody shows, it has acquired the flavor of a Sarabande.<sup>46</sup>

Liszt introduces the theme quietly and without accompaniment in the low register.

Example 3.20 Liszt: Spanish Rhapsody, S254, mm. 10–17



Comprised of two complementary eight-measure phrases, the motive gradually gains strength as it passes through a series of six variations. Inner momentum is generated by means of several devices already encountered in the “Weinen, Klagen” Variations: a shortening of note values (there is a shift from eighths to triplets, for example, at measure 74), an increase in tempo, and registral extension. The fourth and fifth variations dissolve into sequential figures based on motivic material while the final variation releases the accumulated tension by abandoning its figurative pattern on a reiterated D major scale. The autograph fingerings of the three scales which lead up to this—G-sharp major, F-sharp minor, and E major—have often been cited as a prime example of Liszt’s unorthodox yet ingenious approach to piano technique. His suggestion of 1–2–3–4–5 requires only two hand shifts rather than the normal three or four, and allows for greater velocity, evenness, and sparkle.

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<sup>46</sup> The theme has been used by a wide variety of composers. A chronological sampling includes: Juan Ponce, Frescobaldi, d’Anglebert, Lully, Pasquini, Corelli, M. Farinelli, M. Marais, A. Scarlatti, Keiser, Vivaldi, D. Scarlatti, J. S. Bach, Pergolesi, C. P. E. Bach, Grétry, Cherubini, J. F. Reichardt, Nielsen, Rachmaninoff. An LP recording by J. Bonn (Klavier KS-571, ca. 1980) on harpsichord, fortepiano, and piano presents Liszt’s Spanish Rhapsody, Pasquini’s *Partite de Follia*, C. P. E. Bach’s 12 Variations auf die Folie d’Espagne, and Rachmaninoff’s *Corelli Variations*.

**Example 3.21** Liszt: *Spanish Rhapsody*, S254, mm. 127–30

The final scale leads quietly into the first statement of the second melody, the “Jota aragonesa,” at measure 134.

**Example 3.22** Liszt: *Spanish Rhapsody*, S254, mm. 134–41

Allegro (Jota aragonesa)

8

8

8

PP

un poco marcato

In retrospect, the C-sharp minor tonality of the first section serves as an extended leading-tone preparation for this new key. In contrast to the initial presentation of “La Folía,” this theme unfolds in the upper reaches of the piano keyboard. The mood is light and playful, with the open fifth left-hand drone adding a rustic flavor. As its name suggests, the “Jota aragonesa” has its origins in the province of Aragon in northern Spain. Its popularity likely dates back to the 12th century.<sup>47</sup> According to *Groves Dictionary*,

<sup>49</sup> In addition to Liszt's use of the dance, other instances can be cited: Albeniz's *Navarra* (piano), de Falla's *The Three-Cornered Hat* (ballet), Glinka's *Jota Aragonesa* (orchestra; also exists in a version transcribed for piano by Balakirev), and Saint-Saëns' *Jota Aragonesa* (orchestra).



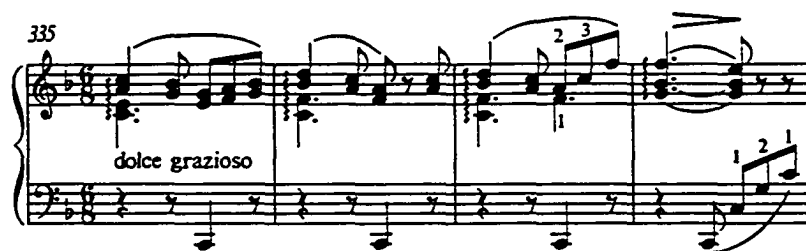
The Jota is a kind of waltz, but with more freedom in the dancing, always in three-time. It is danced in couples, facing each other, each couple independent of the other; but sometimes a circle is formed. The dance is generally accompanied with guitars, bandurrias, and at times castanets, *pandereta* (a small timbrel) and triangle. . . .

There are many jotas, in fact almost every town in the north of Spain has its own, but the best known is the Jota Aragonesa. . . .<sup>48</sup>

The "Jota" theme is comprised of three closely related eight-measure phrases.

The phrases share similar motivic material and move I-V, V-I. Each constituent phrase repeats immediately, giving the theme an "aa bb cc" structure. After several pages of motivic expansion and development, a slower middle section (measures 310-77) consisting of a derivative lyrical melody "d" appears in compound duple time. Lockwood is in error when he labels this "an unnamed tune."<sup>49</sup> In spite of its changed tempo and meter, a discernible affinity with the original "Jota" can be seen. Compare the following excerpt with measures 139-41 of Example 3.22:

Example 3.23 Liszt: Spanish Rhapsody, S254, mm. 335-38



An examination of the two orchestral arrangements of the *Jota Aragonesa* by Glinka and Saint-Saëns also affirms that Lockwood's "unnamed" melody is actually a related derivative of the original "Jota"; ethnic dances commonly contain several affiliated phrases. In this case, however, Liszt's manner of introducing the motive provides a

<sup>48</sup> *Grove's Dictionary of Music and Musicians*, 5th ed., s.v. "Jota," by H. V. Hamilton.

<sup>49</sup> Lockwood, *Notes*, 132.

decided contrast to the preceding material and creates the perception that a new melody has been introduced. Following its initial presentation, “d” is subjected to several modifications; by the time of its final appearance it has been substantially transformed from its original *dolce grazioso*. Following excursions to A-flat major and E major, motive “a” is recapitulated in E-flat major.

After a strong reaffirmation of the home tonic, D major, phrase “d” returns, this time in B-flat major and marked *sempre presto e ff* (measure 538 and following). Three additional occurrences of the idea offer other permutations. A *scherzando e staccato* variation (measure 564 and following) has a Puckish disposition; a *martellato* treatment in two-four meter resembles a toccata (measure 597 and following);<sup>50</sup> measure 613 begins a modulating variation that is Schumannesque in style. Clearly, this increasing prominence of phrase “d” comes at the expense of phrase “a,” whose final appearance ended with a flourish of interlocking octaves in measure 521. The coda (measure 633 and following) juxtaposes the newly-defined main themes of the composition. The “Folies d’Espagne” is reintroduced by way of its third variation. A final grandiose iteration of phrase “d,” now in common time and supported by a dominant tremolo, represents the “Jota.” A brief flourish of octaves ends this exciting work.

Readers familiar with the Hungarian Rhapsodies, the majority of which date from the 1840s, will recognize several characteristic features in the Spanish Rhapsody. The most discernible correlation involves formal structure; both are based on the pairing of contrasting themes—one slow and one fast. Rhythmic drive and the Rossini-like accumulation of climaxes are also kindred features. Furthermore, the works share a common pianistic vocabulary; the repeated notes, scales, octaves, arpeggios, chords, rapid shifts, double notes, and glittering cadenzas call for a performer with an athletic ability

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<sup>50</sup> John Ogdon points out a resemblance to Balakirev’s *Islamey*. See his discussion in “Solo Piano Music” page 143.

and a temperament capable of bringing off the works in “the grand manner.”

The following points of difference between the Rhapsodies can be noted: the Spanish Rhapsody has only one small quasi-recitative section (measures 310–34) whereas several of the Hungarian Rhapsodies have extended recitatives; all of the Hungarian Rhapsodies are in duple or quadruple time while the Spanish Rhapsody is mainly in triple time; the cimbalon effects used in the Hungarian Rhapsodies are supplanted in the Spanish Rhapsody by imitations of guitars, castanets, and finger snaps.

Albert Lockwood is one of the few commentators who voices any serious reservations about the work:

The *Spanish Rhapsody* develops on a more solid musical basis, at least in its first half, than do the Hungarian ones, and is interesting for its contrasting moods. . . . For a while the music is excellent, but it degenerates and indulges in anticlimaxes, so that the piece is not unalloyed delight; however, cuts may be made.<sup>51</sup>

Prospective students of the work would do well to let the composition speak for itself and make a decision based on personal appeal. Ferruccio Busoni successfully transcribed the piece for piano and orchestra; both John Ogdon and Ernest Hutcheson speak favorably of this version.<sup>52</sup> Serious pianists should also explore the aforementioned *Grosse Concert-Phantasie über spanische Weisen*, since phrase “d” of the “Jota” figures prominently in its second half. Even though Humphrey Searle is likely correct in placing the *Grosse Concert-Phantasie* in the category of Liszt’s “over-elaborate and over-written” works,<sup>53</sup> its color, panache, and breathtaking technical demands make it a *tour de force* worth encountering at least once in a lifetime.

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<sup>51</sup> Lockwood, *Notes*, 132.

<sup>52</sup> Ogdon, “Solo Piano Music,” 144; Hutcheson, *Literature*, 289.

<sup>53</sup> Searle, *Liszt*, 42.

- **Waldesrauschen** (Forest Murmurs)
- **Gnomenreigen** (Dance of the Gnomes)

*New Liszt Edition*, Series I, Vol. 2 (Budapest: Editio Musica, 1971)

[illegible][illegible]

The two concert studies, *Waldesrauschen* (Forest Murmurs) and *Gnomenreigen* (Dance of the Gnomes), are among Liszt's most well known compositions, and, apart from the Technical Exercises, represent his final contributions to the etude genre. Unlike the Chopin Etudes, the majority of Liszt's studies are headed by titles.<sup>54</sup> For Liszt, external stimulation, be it art, literature, landscape, poetry, politics, or religion, was an important compositional impetus. *Waldesrauschen* and *Gnomenreigen* were likely composed between 1862 and 1863 as contributions to Lebert and Stark's *Klavierschule*.<sup>55</sup> They bear a dedication to Dionys Pruckner (1834–96), a pupil and devotee from Liszt's Weimar years.

In contrast to the Transcendental and the Paganini Etudes, *Waldesrauschen* and *Gnomenreigen* are conceived on somewhat of a less heroic scale. In scope they are more akin to the three Concert Studies (S144) of 1848: *Il lamento*, *La leggierezza*, and *Un sospiro*. Accessible and pianistically gratifying, they can be mastered by an advanced student.

*Waldesrauschen* begins with a distinctly Impressionistic bent. Perhaps Charles Tomlinson Griffes (1884–1920) had the work's opening figure in mind when he penned *The Fountain of the Acqua Paola* from *Four Roman Sketches*, Op. 7, in 1917. Compare the following excerpt with Example 3.24:

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<sup>54</sup> It must be remembered, however, that in the case of the Transcendental Etudes the titles were added at the time of the third and final revision in 1851. The same is true of the *Morceau de Salon*, *Étude de Perfectionnement* (S142, 1840) which was later rewritten and named *Ab irato* (In a rage) (S143, 1852). Schumann, too, would often add a title subsequent to a work's completion.

<sup>55</sup> See the discussion of the *Ave Maria* ("Die Glocken von Rom") earlier in this chapter.

Example 3.26 Griffes: *The Fountain of the Acqua Paola*, Op. 7/3, mm. 1–4

Allegro moderato (♩ = 104–108)

*pp*

Piano

*p espressivo*

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Liszt's *Waldesrauschen*, like his *Berceuse*, is in D-flat major. Once again, he seized on the  $D\flat/C\sharp$  enharmonicity of the tonic to facilitate tonal shifts, this time between D-flat major and E major; fully one-third of the piece is scored in either three or four sharps. In addition to key treatment, the primary cadenzas of the two works demonstrate a striking similarity:

Example 3.27 Liszt: *Berceuse*, S174ii (1863 version), m. 57

quasi cadenza

8

56

*pp*

*pp veloce*

8

sempre *pp*

Example 3.28 Liszt: *Waldesrauschen*, S145/1, mm. 82–84

The musical score shows measures 82, 83, and 84 of Liszt's *Walderauschen*. The key signature is one sharp (F#), and the time signature is 2/4. The score is written for piano. The left hand (treble clef) and right hand (bass clef) both have complex, rapid passages. In measure 83, the left hand has a 'diminuendo' marking. The right hand has many sixteenth and thirty-second notes, with some triplets and fingerings indicated. The piece ends with a double bar line and a fermata in measure 84.

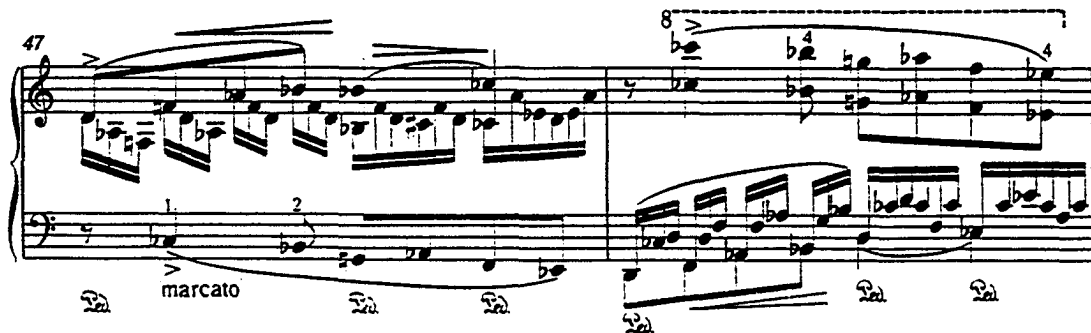
*Walderauschen* serves as a fine example of monothematic construction. The left hand melody introduced in measure 2 becomes a thread that binds the work together. Wilson McIntosh observes that it is “treated in almost a Baroque manner, in that it is continually spun out and unfolded in something like a ‘stream of consciousness’ fashion.”<sup>56</sup> Its inherent sequential outline is used to advantage as a large-scale structural determinant: the first appearance of E major (measure 9 and following) begins as an expansion of material derived from measure 4; much of the work’s middle section originates from the head motive of the theme; the strategically placed strong-beat nonchord tones embedded in the melody afford the latent possibility of chromatic development.

The second section (measures 29–60) of this tripartite work contains three notable features. Its harmonic scheme outlines an augmented chord—D-major, F major, A

<sup>56</sup> Wilson Legare McIntosh Jr., “A Study of the Technical and Stylistic Innovations of Franz Liszt as Demonstrated in an Analysis of Selected Etudes” (Ed.D. diss., Columbia University Teachers College, 1983), 215.

major—a sonority which increasingly became part of Liszt’s compositional language. The second feature involves the use of eight-measure phrasing, itself not unusual except that the phrases in the outer sections are primarily seven measures in length. Thirdly, as the following example illustrates, the canonic treatment of the theme creates a free invertible counterpoint:

Example 3.29 Liszt: *Waldesrauschen*, S145/1, mm. 47–48



*Gnomenreigen* is a mercurial whirlwind overflowing with elan and sarcastic humor. The piece is based on the alternation of two ideas:

Table 3.4 Formal structure of Liszt’s *Gnomenreigen*, S145/2

<u>Measures</u>	<u>Section</u>	<u>Key</u>
1–4	Intro	F-sharp minor
5–20	A	F-sharp minor
21–36	B	A major (sequencing through B-flat and B major)
37–40 (=1–4)	Bridge	F-sharp minor
41–56 (=5–20)	A	F-sharp minor
57–72 (=21–36)	B	B-flat major (sequencing through B and C major)
73–76	Extension	chromatic; sequential
77–120	A <sup>1</sup> (altered)	G minor; sequential; F-sharp minor
121–43 (=21–36)	B	F-sharp major (sequencing through G and G-sharp major)
143–68	Coda	F-sharp major (derived from elements of A <sup>1</sup> )



To some extent, measures 77–143 serve as a synthesis of A and B; the initial key of G minor and the repeated eighths derive from the B sections, while the thematic material and second key area of F-sharp minor relate to the A sections. The A material is transformed upon its third appearance, revealing a mocking, sinister element. The insistent repeated-note bass line and the prominent augmented sonorities contribute to this effect. Even though the final B section and subsequent coda is set in Liszt's beatific key of F-sharp major, there is a lingering malevolence.

Alan Walker's description of the conditions under which the Two Concert Etudes were written serves as an important point of departure for performers:

Liszt composed both [Etudes] on the small Boisselot upright piano that he had earlier installed in his apartment at the Via Felice. The spectacle of him playing such music on this relatively fragile instrument defies the imagination, until we remember that neither study calls for force, but for extreme dexterity.<sup>57</sup>

A successful reading of *Waldesrauschen* requires sensitive pedaling, a fluent rotary technique, and the employment of a pliant and unobtrusive rubato. In *Gnomenreigen*, the main technical demands involve staccato playing and alternating hands in the A sections, and rotation and fluent passage work in the B material. The initial tempo must be carefully considered, as the opening *Presto scherzando* becomes *Un poco più animato*, then *sempre presto*, next *Vivacissimo*, and finally, *il più presto possibile*. As with *Waldesrauschen*, overpedaling destroys the essential luster of the piece. Serge Gut describes *Gnomenreigen* as "a wonderfully successful scherzo" and adds,

[It] causes one to think of those by Mendelssohn, in particular that of *Midsummer Night's Dream*, as well as that of *Queen Mab* from Berlioz' *Romeo and Juliette*; but it is more incisive and more biting.<sup>58</sup>

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<sup>57</sup> Walker, *Liszt: Final Years*, 42.

<sup>58</sup> "La seconde—*Gnomenreigen* (Ronde des lutins)—est un scherzo admirablement réussi qui fait penser à ceux de Mendelssohn, en particulier celui de "*Songe d'une nuit d'été*," et à celui de la *Reine Mab* dans le *Roméo et Juliette* de Berlioz; mais il est plus incisif et plus mordant." (Gut, *Liszt*, 196.)

***Ora pro nobis*, S262 (1864)**  
(Pray for Us)

Reference Score:

*Franz Liszt: Complete Works for Organ*, Vol. 3. ed. Martin Haselböck. (Vienna: Universal Edition, 1984–86)

Example 3.30 Liszt: *Ora pro nobis*, S262, mm. 1–11

The musical score for Liszt's *Ora pro nobis* (S262) is presented in two systems. The first system (measures 1–5) is marked 'Molto lento e pietoso' and 'dolcissimo'. The right hand features a 'sehr sanfte Register' (very soft register) and a 'dolcissimo' (very sweet) marking. The left hand has a 'sen.' (senza) marking. The second system (measures 6–11) continues the piece, marked 'dim.' (diminuendo) and 'PPP' (pianissimo). The right hand has a 'sen.' (senza) marking. The piece concludes with a 'PPP' (pianissimo) marking.

Franz Liszt, THE COMPLETE WORKS FOR ORGAN, Vol. III

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The next several works in this chapter return to the Catholic world of Liszt. *Ora pro nobis*, *Vexilla regis prodeunt*, and *Urbi et orbi, bénédiction papale* all date from 1864. Their exact month of composition is uncertain but based on Liszt's known activities it is possible to deduce a likely timeframe. In the middle of June 1863, Liszt took up residence in the secluded monastery on the Monte Mario outside Rome. Pope Pius IX, accompanied by Monseigneur Hohenlohe, paid Liszt a personal visit several weeks later.<sup>59</sup> Liszt's interaction with high-ranking clerics continued into the following

<sup>59</sup> Refer to Chapter 2 for further details regarding this encounter.

year. During March 1864 the Pope invited Liszt to perform at a public charity concert in Rome during Passion Week. In addition to these special events, Monseigneur Francesco Nardi's house was the location of weekly soirées at which Liszt was a regular participant. In fact, following Liszt's relocation to the Madonna del Rosario, his beloved Bechstein grand had been housed at Nardi's residence. Then, in mid-July of that year, the pontiff invited Liszt to his summer mansion at Castel Gandolfo. In early August Liszt left Rome—his first trip in three years—and spent two months visiting various parts of Germany and France. It seems likely, then, that the three works in question were written during the first half of 1864 before the commencement of his travels. Moreover, *Ora pro nobis* is dedicated to "His Highness Prince Gustav Hohenlohe-Schillingsfürst" and the *Urbi et orbi* makes a direct reference to the pope.

Most Liszt catalogs do not categorize *Ora pro nobis* as a piano work; it usually appears under the organ or choral classifications. Nonetheless, Leslie Howard has included it in his recording project of the complete piano works. Liszt did not always specify the intended keyboard medium when dealing with sacred compositions. In the case of his accompanied choral works the indication is often "Organ or Piano" or "Piano or Harmonium."<sup>60</sup> In any event, *Ora pro nobis* is well suited to the timbre of the piano.

Marked *Molto lento e pietoso*, the piece rises only once to a *mezzo forte* level; it is replete with injunctions such as *dolcissimo*, *espressivo*, *un poco rallentando*, and, at the end, *smorzando perdendo*. This atmosphere corresponds with the work's title, "Pray for Us," the litany response used in a Catholic service. Like *Waldesrauschen*, the piece is constructed around a single theme. A turn motive which permeates the whole work generates the opening melody.

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<sup>60</sup> The harmonium, or "reed organ," was perfected by Alexandre Debain in Paris during the mid-1800s. It was usually operated by foot treadles and generally had a single manual. Some had a variety of stops. (*The Music Lovers Cyclopaedia*, rev. ed., 1912, s.v. "Reed-Organ.")

The structure of *Ora pro nobis* is simple and direct:

Table 3.5 Formal structure of Liszt's *Ora pro nobis*, S262

<u>Measures</u>	<u>Section</u>
1-3	Introduction
4-41	Stanza 1
42-85	Stanza 2 (slightly altered repeat of Stanza 1)
86-111	Coda (derived from main motive)

Each stanza contains tonicizations of E-flat major, C-flat major, D-flat major, and C minor. An enchanting moment occurs at the beginning of the coda; a surprise shift to A major together with the unadorned theme in sixths in the upper register creates a crystalline effect:

Example 3.31 Liszt: *Ora pro nobis*, S262, mm. 84-93

The musical score for measures 84-93 of Liszt's *Ora pro nobis* is presented in two systems. The first system, measures 84-93, is marked *un poco ritenuto* and *pp*. The second system, measures 89-93, is marked *molto espressivo*. The score is written for organ, with a treble and bass staff. The music features a variety of notes, rests, and dynamic markings, including a surprise shift to A major at the beginning of the coda.

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***Vexilla regis prodeunt*, S185 (1864)**  
(The Banners of the King Come Forth)

Reference Score:

*New Liszt Edition*, Series I, Vol. 12 (Budapest: Editio Musica, 1978)

Example 3.32 Liszt: *Vexilla regis prodeunt*, S185, mm. 1–7

The musical score for Liszt's *Vexilla regis prodeunt*, measures 1–7, is presented in two systems. The first system (measures 1–3) is for the piano introduction, marked 'Maestoso. marziale'. It features a piano part with a 'p' dynamic and a 'cresc.' marking. The second system (measures 4–7) includes the vocal entry with the lyrics 'Ve-xil-la Re-gis prod-' and a 'ff sostenuto' dynamic. The piano part continues with a 'sempre marcato' marking. An 'Ossia' section for the piano part is shown in measure 5.

*Vexilla regis prodeunt* is more dramatic than *Ora pro nobis* although it maintains a sense of religious circumspection. The work is a setting of a medieval hymn by Venantius Fortunatus (ca. 530–609) in praise of the cross.<sup>61</sup> It was likely written to commemorate the gift of a relic of the cross to Radegunde, the widow of Chlothar, king of the Franks, by the Byzantine Emperor Justinian II in 569.<sup>62</sup> The song came to have an important liturgical function in the Catholic church. “The *Vexilla Regis* was originally

<sup>61</sup> Fortunatus was of Italian descent. He became the bishop of Poitiers shortly before his death.

<sup>62</sup> *The New Grove Dictionary of Music and Musicians*, 6th ed., s.v. “Fortunatus, Venantius,” by Ruth Steiner.

intended as a Processional Hymn, and it is still so used on Good Friday, when the Blessed Sacrament is carried from the Repository to the High Altar.”<sup>63</sup> The hymn seems to have been among Liszt’s favorites, although none of the several settings which he produced use exactly the same melody.<sup>64</sup> The present work integrates the text of verses one, three, and six into the score:

Vexilla regis prodeunt Fulget Crucis mysterium Qua vita mortem pertulit Et morte vitam protulit	The banners of the King come forth; Brightly gleams the mystery of the Cross, On which Life suffered death, And by His death, obtained for us life.
Impleta sunt quae concinit David fideli carmine Dicendo nationibus Regnavit a ligno Deus	Now is fulfilled what David foretold In faithful song, Saying to the nations: “God has reigned from a Tree.”
O crux ave spes unica Hoc Passionis tempore Piis adauge gratiam Reisque dele crimina	Hail, O Cross, our only hope! In this Passiontide Increase grace to the just, And pardon to the sinner.

Liszt’s piano version of *Vexilla regis prodeunt* is set in E Aeolian. The hymn melody is heard four times, with the preceding text accompanying the first, second, and fourth statements. The opening drum-like triplet figure (see Example 3.32) interrupts each line of the hymn. The first three statements of the melody together with these attendant interjections become increasingly energetic until the tune is subsumed in a tumult of registral displacements encompassing the entire keyboard. The fourth and final appearance of the melody, marked *più lento*, utilizes simple block harmony. In this variation each phrase commences with a canonic treatment of the tune. The triumphant E

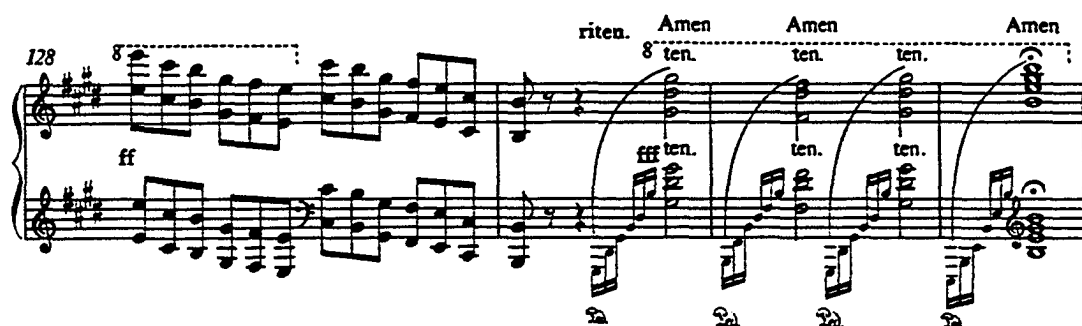
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<sup>63</sup> Matthew Britt, ed., *The Hymns of the Breviary and Missal* (New York: Benziger Brothers, 1922), 124.

<sup>64</sup> He included arrangements of it in both *Choräle* collections (for choir, S50; ca. 1879) (for piano, S504b; ca. 1879), and incorporated it in the introduction to his choral work *Via Crucis* (S53; ca. 1879). An orchestral arrangement of the present piano work dates from 1864 (S355).

major closing section suggests the ultimate victory of the Cross. A battery of tremolandos, arpeggios, and octaves derived from the first line of the melody lead to a powerful cadence that moves iii–V–iii–I. Notice the “cross” motive (F♯, G♯, B) embedded in the final three chords.<sup>65</sup>

Example 3.33 Liszt: *Vexilla regis prodeunt*, S185, mm. 128–31



Recall that the *Ave Maria* (“Die Glocken von Rom”), also in E major, concluded with the identical pitches similarly placed in the soprano.

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<sup>65</sup> The original Latin hymn melody commences with the “cross” motive.

***Urbi et orbi, bénédiction papale, S184 (1864)***  
 ("To the City and to the World": Papal Blessing)

Reference Score:

*New Liszt Edition, Series I, Vol. 12 (Budapest: Editio Musica, 1978)*

Example 3.34 Liszt: *Urbi et orbi, bénédiction papale, S184, mm. 1–9*



*A Catholic Dictionary* explains the significance of the Papal benediction "Urbi et orbi" (To the City and to the World):

A phrase applied to the solemn blessing publicly given by the pope from the balcony of St. Peter's on special occasions such as his election, enthronization, during years of jubilee, etc. This custom fell into abeyance after 1870, but at his election on Feb. 6, 1922 Pope Pius XI gave the blessing publicly again from the façade of St. Peter's.<sup>66</sup>

The Papal blessing is responsorial:

V. Sit nomen Domini benedictum	Blessed be the name of the Lord
R. Ex hoc nunc et usque in saeculum	Both now and through all the ages
V. Adjutorium nostrum in nomine Domine	Our help is in the name of the Lord
R. Qui fecit caelum et terrum	Who made heaven and earth
Benedicat vos omnipotens Deus	Blessed be God Almighty
Pater, et Filius, et Spiritus Sanctus	Father, and Son, and Holy Spirit

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<sup>66</sup> *A Catholic Dictionary*, second ed., rev., s.v. "Urbi et Orbi."



In many respects, *Vexilla regis prodeunt* and *Urbi et orbi* are complementary works. Both begin with arresting octaves and an aura of pomp and ceremony. In keeping with their liturgical origins they are primarily modal, although both assume the parallel major for their concluding sections. The works have similar dimensions—131 versus 108 measures and timings of between five and six minutes—and both incorporate a meditative interlude before the final *fortissimo* climax.

In *Urbi et Orbi*, the opening material gives way to several statements of a simple and austere chant-like theme set in C-sharp Aeolian. Supported by sweeping right hand arpeggios, the opening figure, which at first seemed to be introductory, reappears in the tenor register, this time *pianissimo* and in C-sharp major. The accompanying notes to Philip Thomson's recent recording vividly describe the final climax (see Example 3.35):

The theme is . . . presented *fortissimo* over the tonic (C-sharp) tremolando and builds to a huge subdominant chord, obviously poised to resolve mightily back to a C-sharp chord to end the piece. But as the chord hangs in the air, positively begging to release its tension, the inevitable, astoundingly, does not come. Instead, Liszt inserts a plainchant. This chant is the *bénédiction papale* (the Papal blessing), which is the piece's sub-title. Then without any warning, Liszt continues from where he interrupted his powerful cadence as if nothing had happened in between. Two *fortissimo* subdominant chords lead, as expected, to the return to C-sharp major. Magnificent!<sup>67</sup>

Example 3.35 Liszt: *Urbi et orbi, bénédiction papale*, S184, mm. 104–8

104

et Spi-ri-tus San-ctus. R. A - men

in tempo

8

C

*ff*

<sup>67</sup> Ledin, liner notes in *Franz Liszt: Complete Piano Music, Vol. 9*, Naxos compact disk, 4–5.

**Nos. 1 & 2 of Fünf kleine Klavierstücke, S192 (1865)**  
 (Nos. 1 & 2 of Five Little Piano Pieces)

Reference Scores:

*New Liszt Edition, Series I, Vol. 10 (Budapest: Editio Musica, 1980)*

**Example 3.36 Liszt: Kleines Klavierstück No. 1, S192/1, mm. 1–9**

*Sehr langsam*

1. *pp* *una corda*

*espr.* *ten.* *pp* *ten.* *pp*

**Example 3.37 Liszt: Kleines Klavierstück No. 2, S192/2, mm. 1–10**

*Lento assai*

2. *p*

Judging by title alone, there are very few of Liszt's piano works that are completely abstract in conception; the largest and most notable is the Sonata in B Minor, a work which itself has been subjected to several programmatic analyses. Without question, the majority of his compositions have some sort of extramusical association. It is of some interest and significance, therefore, when one encounters a Liszt work that is simply entitled *Fünf kleine Klavierstücke* (Five Little Piano Pieces).<sup>68</sup>

The first two selections from this set were written in 1865; the others date from 1873, 1876, and 1879 respectively. The pieces were dedicated to Baroness Olga von Meyendorff, the wife of the Russian diplomat Felix Meyendorff. Liszt first met the couple in Rome in 1863 and the trio soon became good friends. In the mid-1860s Felix was transferred to Karlsruhe, Germany; following his death in 1871 Olga moved to Weimar and became one of Liszt's closest confidantes. Their abundant correspondence provides an important insight into his twilight years.

Pianists familiar with Liszt's second *Liebestraum* (S541/2; ca. 1850) will immediately recognize *Kleines Klavierstück* No. 1 as a simplified recomposition of the work. An earlier version of the *Liebestraum*, entitled *Notturmo* No. 2 (S540a; ca. 1850), bears an even stronger resemblance to the *Klavierstück*. To complicate matters further, these three compositions are all related to Liszt's *Gestorben war ich* (I lay dying) (S308).<sup>69</sup> Also dating from 1850, this song is a setting of the short eight line sensuous poem *Seliger Tod* (Blissful Death) by Johann Ludwig Uhland (1787–1862):

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<sup>68</sup> The set is sometimes referred to by the title *Vier kleine Klavierstücke* since the 1928 Breitkopf & Härtel edition contained only the four then-known selections (Nos. 1–4). *Sospiri!* (1859), the fifth and only titled member of the group, was first published in 1969.

<sup>69</sup> The three *Liebesträume*, all transcribed from Liszt's own songs, are also known by their subtitle, *Drei Nottornos*.

Gestorben war ich  
Vor Liebeswonne;  
Begraben lag ich  
In ihren Armen;

I lay dying  
Of love's bliss;  
I lay buried  
In her arms

Erwecket ward ich  
Von ihren Küssen;  
Den Himmel sah ich  
In ihren Augen.

I was awakened  
By her kisses  
I saw heaven  
In her eyes.

Nicholas Cook examines these interrelationships further in a 1988 article entitled "Liszt's Second Thoughts: *Liebestraum* No. 2 and Its Relatives." His investigation includes the discussion of an additional work—a brief undated and untitled piano piece. After providing a structural and motivic comparison of the four pieces Cook concludes that the untitled piano work was likely a sketch which formed the basis for the other selections. He acknowledges that

there is no documentary evidence as to when it was written. But it is hard to imagine any reason why Liszt should have taken the trouble to write it down after any of the other three pieces had been composed. . . .<sup>70</sup>

If Cook's argument is correct, several interesting observations follow. All four pieces are in E major, and although separated by at least fifteen years, the earliest (the untitled work) and the latest (*Kleines Klavierstück* No. 1) share the greatest affinity. They have a similar texture, possess the simplest formal structure, and are the most economical in means. On the other hand, the two middle works (*Gestorben war ich* and *Liebestraum* No. 2) share a common date and a common literary impulse: both are centered around Uhland's text. The *Liebestraum* is actually prefaced by the poem. From another perspective, the first three works show a progressive increase in dramatic tension, whereas the final piece strips away the accretions of text and virtuosity and presents a

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<sup>70</sup> Nicholas Cook, "Liszt's Second Thoughts: *Liebestraum* No. 2 and Its Relatives," *19th Century Music* 12/2 (Fall 1988): 166–67.

“nostalgic reminiscence of its predecessors.”<sup>71</sup> Of the four pieces, *Kleines Klavierstück* No. 1 also bears the slowest tempo indication—*Sehr langsam*.

1865 was the year in which Liszt took minor orders in the Roman Catholic church. Cook speculates that a rereading of *Seliger Tod* may have been the impetus for the creation of the first *Klavierstücke*. He suggests that Liszt’s heightened religious awareness may have led him to a spiritual reinterpretation of the poem’s images of death, burial, and awakening. As proof, Cook points to the presence of Liszt’s “cross” motive in the lower line of measures 23–30 (G–A–C), and 31 and 33 (E–F<sup>♯</sup>–A):

Example 3.38 Liszt: *Kleines Klavierstück* No. 1, S192/1, mm. 23–34

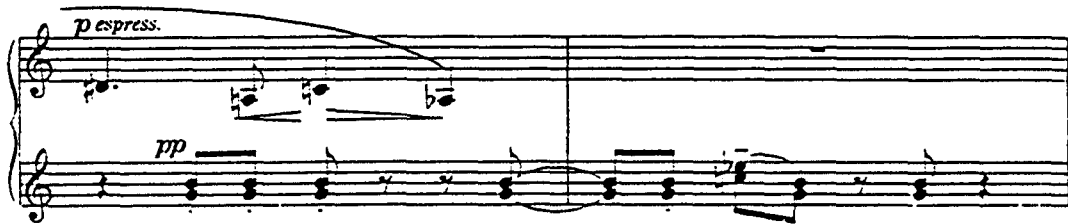
The image shows a musical score for Liszt's *Kleines Klavierstück* No. 1, measures 23-34. The score is in E major and 4/4 time. Measures 23-30 show a 'cresc. molto' marking and a 'tre corde' instruction. Measures 31-34 show a 'ff' (fortissimo) marking and 'ten.' (tension) markings. The score includes fingerings and articulation marks.

Whether or not this constitutes the actual “cross” motive is open to question, especially since the supposed occurrences in measures 31 and 33 are simply the result of inverting an F<sup>♯</sup>m<sup>7</sup> chord. Whatever the case, Liszt’s choice of tonality, E major, may confirm a religious intention.

<sup>71</sup> Ibid, 170.

It has been commonly noted that Liszt's late works foreshadow several of the musical trends of the twentieth century. The title "Fünf kleine Klavierstücke" brings to mind Arnold Schoenberg's *Sechs kleine Klavierstücke*, Op. 19.<sup>72</sup> As the following example shows, both share similar qualities of texture and brevity. (The longest in Liszt's set is 85 measures; the shortest, 21 measures.) Compare the following excerpt with Example 3.40:

Example 3.39 Schoenberg: *Kleines Klavierstück* No. 2, Op. 19/2, mm. 2–3



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The second of Liszt's *Fünf kleine Klavierstücke* is only a few measures longer than the first. Like its partner it consists mainly of a single line melody with chordal accompaniment although the texture is generally thicker. Much of the first half of the piece centers around F-sharp major and its enharmonic relatives even though the home tonic is A-flat major. It may be significant that the subsequent two pieces in the set, while written several years later, are set in F-sharp major as well.

Examples 3.37 and 3.40 reveal an interesting correlation between the second and fifth pieces. The harmonic outline of No. 2—A-flat major, F-sharp minor, A major—

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<sup>72</sup> Mark Wait maintains that Liszt's *Fünf kleine Klavierstücke* are "the most successful essays in small form to occur between the Opus 119 Bagatelles of Beethoven and the Opus 19 *Sechs kleine Klavierstücke* of Arnold Schönberg." (Mark Wait, "Liszt, Scriabin, and Boulez: Considerations of Form," *Journal of the American Liszt Society* 1/97 [June]: 9–16.)

mirrors the melodic outline of the first phrase of No. 5. In addition, a key signature of four flats is used for the main body of both works.

Example 3.40 Liszt: Kleines Klavierstück No. 5 (*Sospiri!*), S192/5, mm. 1–5



Wait notes that all five *Kleine Klavierstücke* are unified by the prominent appearance of the interval of a third. In Nos. 1 and 2 the interval is presented horizontally; Nos. 3, 4, and 5 employ thirds both horizontally and vertically.<sup>73</sup> Coincidentally, the Schoenberg excerpt quoted above is also based on harmonic thirds.

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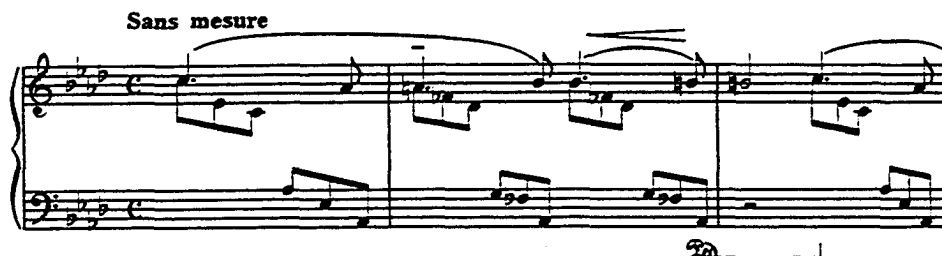
<sup>73</sup> Wait, "Considerations," 9–10. He does not include *Kleines Klavierstück* No. 5 in his discussion.

### Piano Piece No. 1 in A-flat Major, S189 (1866)

#### Reference Score:

Piano Piece No. 1 in A-flat major (Aylesbury, England: Bardic Edition, 1988)

Example 3.41 Liszt: Piano Piece No. 1 in A-flat Major, S189, mm. 1–2



Liszt's catalog contains two unnamed piano pieces in A-flat major. The first chronologically, although numbered as the second, dates from about 1845 (S189a/1) and shares some thematic material with the first Ballade (S170; 1845–48). Until recently it was thought that the second work had been lost. The mystery was cleared up, however, when Bardic Edition, on behalf of The Liszt Society, published the missing composition in 1988. In the introductory notes, Kenneth Souter explains,

In the preface to Volume I/9 of the new Liszt Collected Edition . . . it is stated that in the early 1950's Humphrey Searle . . . was shown a Liszt autograph of a piano piece in A flat by Otto Haas, a London dealer. Searle was only allowed to copy the first seven notes of the right hand part, the key signature, the indication *Sans mesure* and the date, 1866 V. The autograph was subsequently sold and its present whereabouts is unknown. The editor referred to this piece as Piano Piece No. 1 in A flat to distinguish it from another Piano Piece in A flat published in the volume as "No. 2".

However, the first piece had already been published in a British magazine *The Piano Student* in December 1935 where the music is headed *An Unpublished Liszt Manuscript. The original MS of this Liszt composition, now published we believe for the first time, is in the possession of the Rev. Greville Cooke, M.A., B.Mus., F.R.A.M.* There was no editorial comment about the work.<sup>74</sup>

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<sup>74</sup> Kenneth Souter, preface to Piano Piece No. 1 in A-Flat Major, by Franz Liszt (Aylesbury, England: Bardic Edition, 1988).



Like each of the *Fünf kleine Klavierstücke*, Piano Piece No. 1 in A-flat Major is a diminutive work. Only 47 measures in length, it is constructed in two symmetrical halves, with the second being a more passionate restatement of the first. Each half, in turn, contains two declarations of the theme—one in A-flat major and one in A major. Apart from its closing measures, the second statement is an exact transposition of the first. The ascending half-steps, the rhythmical stress of the chromatic notes, and the cessation of movement on the exposed B $\sharp$  in the second measure (and parallel passages) imparts a nostalgic, yearning quality to the theme. (See Example 3.41.)

The harmonic ambiguity of the final cadence, including the several measures of preparation, is typical of Liszt's later works. The premature resolution of the bass together with the equivocal tendency of the right hand augmented-sixth chord befits the bittersweet nature of the piece. Leslie Howard suggests that the work “bridges the gap between the world of the *Liebesträume* and that of the late pieces, and does so with utter simplicity.”<sup>75</sup>

Example 3.42 Liszt: Piano Piece No. 1 in A-flat Major, S189, mm. 40–47



<sup>75</sup> Howard, liner notes in *Liszt: The Complete Music for Solo Piano, Vol. 2*, Hyperion compact disk, 3–4.

***Weihnachtsbaum*, S186 (sketched 1866, completed 1876)  
(Christmas Tree)**

Reference Score:

*New Liszt Edition*, Series I, Vol. 10 (Budapest: Editio Musica, 1980)

During his lifetime Liszt assembled several collections of character pieces. The three volumes of *Années de pèlerinage* and the *Harmonies poétiques et religieuses* are likely the best known of these sets. The *Weihnachtsbaum* (Christmas Tree) collection and the *Magyar történelmi arcképek* (Hungarian Historical Portraits) are less familiar. Completed mostly in the decade prior to his death, they represent Liszt's last cyclical works for piano.

The *Weihnachtsbaum* set was sketched about 1866 but only completed ten years later. The published collection, comprised of twelve small descriptive pieces, was dedicated to Liszt's first grandchild, Daniela von Bülow. The pieces are a curious mixture of sacred and secular, perhaps in some respects mirroring Liszt's own life. There is an arrangement of the familiar "Adeste fideles" along with a supposed caricature of Liszt himself entitled "Hungarian." A "Scherzoso," subtitled "Lighting the Tree," contrasts with the quiet "Carillon." The second selection, "O Holy Night," also appeared in a version entitled *Weihnachtslied: O heilige Nacht* (S49; after 1876) for tenor, female chorus, and organ or harmonium. It is unfortunate that the cycle is not better known; several of the selections are manageable by intermediate students and would be a welcome addition to the teaching repertoire.

***La Notte, S516a (1866)***  
(The Night)

Reference Score:

*New Liszt Edition, Series I, Vol. 11 (Budapest: Editio Musica, 1979)*

Example 3.43 Liszt: *La Notte*, S516a, mm. 1–7

Between 1860 and 1866 Liszt composed three elegiac works—*Les Morts* (The Dead), *La Notte* (The Night), and *Le Triomphe funèbre du Tasse* (The Funereal Triumph of Tasso)—which he subsequently grouped together as *Trois Odes Funèbres*. Each of the constituent pieces exists in several versions, and, as with many other works from this period, it is difficult to establish with any degree of certainty the order of appearance of each particular arrangement. While many writers give chronological preference to the orchestral version of the *Trois Odes Funèbres* the evidence is equivocal. Arthur Stewart categorically maintains, “It is clear that the piano versions of these works were the original ones.”<sup>76</sup> Unfortunately, he does not present any definitive evidence in support of his assertion. The classification of these works within the *New Liszt Edition* corroborates

<sup>76</sup> Arthur Stewart, “*La Notte* and *Les Morts*: Investigations into Progressive Aspects of Franz Liszt’s Style,” *Journal of the American Liszt Society* 18 (Dec. 1985): 68.

Stewart's position to some extent: *Les Morts* and *La Notte* are include in Series I, Vol. 11, Individual Character Pieces, although *Le Triomphe funèbre du Tasse* appears in Series I, Vol. 16, Piano Versions of His Own Works. Serge Gut's catalog (*Liszt*, 1989) maintains the same division. It may well be that the various configurations of each work came into being more or less simultaneously. In light of this uncertainty it seems defensible to include a discussion of the works in question as part of the present chapter.

Several authorities have connected the personal tragedies in Liszt's life—the deaths of his children Daniel (1859) and Blandine (1862), and of his mother (1866)—to the *Trois Odes Funèbres*.<sup>77</sup> Eleanor Perényi, however, questions this linkage:

Like many people who live to a ripe old age, and especially artists, Liszt was preoccupied with death in the abstract while remaining singularly immune to personal loss. I therefore rather doubt that the works always associated with the deaths of his children owe as much as we think to this source. Thus two of the three *Odes funèbres*, *Les morts* and *La notte*, are usually taken to refer to Daniel and Blandine respectively. But *Les Morts* with its quote from Lamennais . . . could as well commemorate the Abbé as Daniel; and *La notte* has no discernible connection with Blandine. If anything, it is yet another autobiographical fragment. . . . I can see no evidence of parental anguish in either of these compositions—unless their dedication to Cosima proves something.<sup>78</sup>

Whatever the circumstances surrounding their composition, Liszt attached a special significance to the first two works. The manuscript of the orchestral version of *La Notte* concludes with these instructions:

In the event of music being performed at my burial, I wish for a rendering of this piece to be given because of the motif with the Hungarian cadenza; perhaps too, an oration—*Les Morts*—composed during my earlier years.<sup>79</sup>

*Les Morts* (S516) was completed in 1860 during the uneasy hiatus between

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<sup>77</sup> Humphrey Searle, Alan Walker, Derek Watson, and Leslie Howard support this position.

<sup>78</sup> Perényi, *Liszt*, 401.

<sup>79</sup> Marc Andrae, preface to *Die Nacht für Orchester*, by Franz Liszt (Frankfurt: Henry Litolf's Verlag/C. F. Peters, 1977), 2.

Liszt's tenure as Kapellmeister in Weimar and his move to Rome. As such, the piece stands outside the scope of this document. For further insights into this work the reader is referred to Arthur Stewart's aforementioned essay, one of the few investigations to deal specifically with this composition.

*La Notte* was composed during the fall and winter of 1863–64 and then reworked into its final form in 1866. The piano solo format first appeared in print in 1979 as part of the *New Liszt Edition*. Three other versions of the work are extant: orchestra (S112/2; 1863–64), violin and piano (S377a; 1864–66), and piano four hands (S602; 1866).

Pianists familiar with *Il Penseroso* (The Pensive One) (No. 2 from *Années de pèlerinage: première année—Suisse* [S160; 1839, rev. 1849]) will immediately recognize a direct correlation with *La Notte*:

Table 3.6 Structural comparison of Liszt's *Il Penseroso*, S160/2, and *La Notte*, S516a

<i>Il Penseroso</i>		<i>La Notte</i>	
<u>Measures</u>		<u>Measures</u>	<u>Section</u>
		1–4	Introduction
1–20		5–24	A
21–22	expanded —	25–28	
23–31		29–37	
32	expanded —	38–39	
33–42		40–49	
		50–54	
		55–137	B
		138–41	Transition
		142–72	A <sup>1</sup> (varied)
		173–82	(=40–49)
43–48			
		183–93	

Both *Il Penseroso* and *La Notte* owe their titles to well known sculptures by Michelangelo found in the Medici Chapel, an intimate and private sacristy attached to the

Church of San Lorenzo in Florence. *Il Penseroso* depicts a seated, contemplative Lorenzo de Medici. The title page of the first edition of Liszt's *Il Penseroso* included a drawing of this sculpture while the score proper was prefaced by Michelangelo's poem *La Notte*:

Grato m'è il sonno, e più l'esser di sasso.  
Mentre che il danno e la vergogna dura,  
Non veder, non sentir m'è gran ventura.  
Però non mi destar, deh'—parla basso!

Welcome to me is slumber, and to be more like the tombstone,  
While that damage and that shame lasts,  
Not to see, not to feel is for me a great adventure—  
Therefore, do not awaken me, there—speak softly!<sup>80</sup>

Michelangelo penned these lines in response to the many comments elicited by his sculpture *La Notte*, also located in the Medici Chapel. This allegorical figure, together with its companion piece, *La Giorno* (Day), are situated on the wall opposite *Il Penseroso* and accompany the statue of Giuliano de Medici. Robert Clements explains the connection between the sculptures and the poem:

Michelangelo's answer in the form of the quatrain [given above] became one of his most quoted poems and was the first to be translated into English. The reason for its popularity was its political implications. It became a symbol of political protest in its day. Michelangelo must have considered it one of his better efforts, since he included it in the 105 poems that he had published. Significantly when Liszt transcribed *Il Penseroso* (1863–64) for orchestra, he reentitled it "La Notte," thus reuniting poem and statue.<sup>81</sup>

As the preceding schematic indicates, Liszt's reworking of *Il Penseroso* into *La Notte* resulted in a tripartite work. The first section embraces most of the original composition; the third section recapitulates this material but with an accompaniment that is both texturally and rhythmically more complex. The dotted rhythms and static melody

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<sup>80</sup> Stewart, "Investigations," 74.

<sup>81</sup> Robert J. Clements, *The Poetry of Michelangelo* (New York: New York University Press, 1965), 98–99.

lines are typical of Liszt's funereal music.<sup>82</sup> (The tempo indication is *Lento funèbre*.)

The introductory four measures of the work (see Example 3.43) are unique to *La Notte*; they are not present in any version of *Il penseroso*. This brief preamble serves several purposes. Derived from the primary motive of section A, the *pianissimo* dynamic level and the halting tentativeness contrast with the resolute *mf pesante* of the ensuing material. The initial harmonic progression (E minor–E augmented–C-sharp minor) proclaims the chromatic intentions of the piece and at the same time provides an oblique affirmation of the tonic C#. The centrality of the pitch E prepares the melodic entrance in measure 5. More importantly, this introductory material reappears at measure 137 as a link between sections B and A<sup>1</sup> where it is transposed and subtly altered so as to end on an E-flat augmented triad.

The contrasting middle section, added during the reworking of the piece, provides relief from the inexorable gloom. It begins with an inscription from Virgil's *Aeneid*: "... dulce moriens reminiscitur Argos" (Dying he remembers fair Argos).<sup>83</sup> Written concerning Antor's fond thoughts of his homeland in Greece, most commentators view its inclusion in *La Notte* as evidence of Liszt's premonition that he too would die far from his native country. The Gypsy scale and Hungarian cadence patterns incorporated in the section lend credence to this hypothesis.<sup>84</sup> Abandoning the dark lower register, Liszt unfolds a recitative-like melody that floats above a sparse chordal accompaniment. (The orchestral score includes the suggestion *Angelico*.)

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<sup>82</sup> See, for example, *Funérailles* (S173/7; 1852), *Marche funèbre* (S163/6; 1867), *Trauer-Vorspiel und Marsch* (S206; 1885), and *Unstern!* (S208; after 1880).

<sup>83</sup> Virgil, *Aeneid*, Canto X, line 782.

<sup>84</sup> The Gypsy (or Hungarian) scale follows the pattern C–D–E♭–F♯–G–A♭–B. The Hungarian cadence, familiar from its wide use in the Hungarian Rhapsodies, typically combines a dotted-rhythm and acciaccatura or turn gesture with a I–V–I progression. See also Example 6.20 in Chapter 6 for an illustration of the typical cadence pattern.

Example 3.44 Liszt: *La Notte*, S516a, mm. 53–63

53 *poco riten.* *Sempre lento* (.....dulces moriens reminiscitur Argos.) *ten.* *dolcissimo* *dim.* *pp quasi arpa* *una corda* *pp*

58 *lunga* *pp* *pp*

Following a transposed restatement, three successive modifications of this new theme clearly illustrate Liszt's technique of thematic transformation. The second serves as the climax of the work and briefly reintroduces the dotted rhythm from the A sections.

Example 3.45 Liszt: *La Notte*, S516a, mm. 106–13

106 *ed appass.* *dolente*

110 *poco ritard.* *dim.* *smorz.* *dolcissimo celeste* *pp* *una corda*



The third transformation (beginning in measure 112) displays an immediate contrast of dynamics, texture, and figuration. The B section thus concludes with the transcendent beauty with which it began.

Even though the sonic surface of the middle section is decidedly more consonant than the outer segments, the underlying harmonic relationships maintain the tritone bias. D $\sharp$  is continually presented as a counterbalance to A major. The section begins and ends with sonorities related to D $\sharp$  (spelled enharmonically as E $\flat$  in the concluding measures), and D-sharp major assumes a dominant function in the ascent to the climax.

The final section begins, not with the expected return of C-sharp minor (parallel to measure 5 of section A), but rather with a G-augmented sonority (parallel to measure 13 of section A and also the enharmonic equivalent of E-flat augmented). This tonal destabilization results in a withholding of the tonic until measure 162. Perhaps this accounts for the more extended dominant preparation at this juncture than at the analogous points in section A (measures 25–28) or in *Il Penseroso* (measures 21–22).

The coda is double the length of that in the parent work. In incorporating a more extensive affirmation of C-sharp minor and slackening the rhythmic drive, Liszt may have felt that it complemented and balanced the expanded harmonic and structural dimensions of the work.

*La Notte* must be counted as one of Liszt's more progressive works from the 1860s. The strident augmented harmonies, the chromatic chordal relationships, the transparent textures, and the sense of introspective brooding foreshadow some of the compositional experiments of Liszt's old age. Yet it must be remembered that the seeds of the work date back to *Il Penseroso* of 1839. Although audiences may find the ten minute piece somewhat diffuse, Liszt connoisseurs will enjoy exploring its dark recesses. While the work makes few technical demands beyond the abilities of an upper

intermediate or early advanced student, it requires special skill in dealing with the problems of musical architecture.

***Le Triomphe funèbre du Tasse, S517 (1866)***  
(The Funereal Triumph of Tasso)

Reference Score:

*New Liszt Edition, Series I, Vol. 16 (Budapest: Editio Musica, 1982)*

Example 3.46 Liszt: *Le triomphe funèbre du Tasse*, S517, mm. 1–15

The musical score for Liszt's *Le triomphe funèbre du Tasse*, measures 1–15, is presented in two systems. The first system (measures 1–8) is marked 'Lento' and features a piano (p) and forte (sf) dynamic contrast. The second system (measures 9–15) includes a 'dim.' (diminuendo) marking, a 'sf' (sforzando) marking, and a 'p' (piano) marking, followed by the instruction 'un poco marc.' (un poco marcato). The score is written for piano and includes various musical notations such as slurs, ties, and dynamic markings.

The symphonic poem *Tasso: Lamento e Trionfo* (S96; 1849–54) was Liszt's second published effort in this genre. He originally conceived the work as an overture to Goethe's drama *Tasso*; it was first performed as such during Goethe's centenary in 1849 but was later released as an independent composition. Torquato Tasso (1544–95) was one of Italy's most celebrated poets and his "Gerusalemme liberata" ranks as one of the greatest poems of the Catholic Reformation. His texts have been set by such composers as Monteverdi, Gesualdo, and Marenzio. The following may be named among the stage or concert works that are indebted to Tasso's writings: Gluck (*Armide*), Berlioz (*Herminie*), Handel (*Rinaldo*), Lully (*Armide et Renaud*), and Rossini (*Tancredi*, and a chorus for a Tasso festival). Tasso became a Romantic hero and was eulogized by Byron, Goethe, and others. Donizetti's opera *Torquato Tasso* (1833) and Benjamin Godard's dramatic symphony, *Le Tasse*, for solo voices, chorus and orchestra (1878), were directly inspired by Tasso's life and works.

In 1866 Liszt appended *Le Triomphe funèbre du Tasse* (S112/3) to his *Tasso*.<sup>85</sup> According to Dieter Torkewitz, the evolution of the two works reflects Liszt's maturing thoughts regarding the person of Tasso:

In 1838 Liszt composed a virtuoso piano piece, an early version of his symphonic poem *Tasso*. The arrangements for orchestra (1849, 1856, 1866) reveal his constantly changing understanding of composition and image of Tasso. The version for the première in Weimar corresponds to the popular notion of Tasso as a suffering, solitary, and unjustly imprisoned genius. In contrast, the 1856 version reflects Goethe's view of Tasso as expressed in *Torquato Tasso*. Liszt changed this view again after becoming more aware of Tasso's biography. In 1866 the orchestral ode *Le triomphe funèbre du Tasse* was completed as a second movement for the symphonic poem and as a belated attempt to achieve greater objectivity.<sup>86</sup>

Serge Gut further explores the connection between *Tasso* and *Le Triomphe funèbre du Tasse* and suggests that Liszt's interest in the Italian poet arose from a personal identification:

This ode recaptures and transforms the two principal themes from *Tasso*, to which are added—at the beginning and at the conclusion—a long and very expressive chromatic-diatonic melodic line. The work has a density, a bearing and a grandeur which is far superior to the symphonic poem of the same name. Furthermore, the personal allusion is important: Liszt thought that, as with Tasso, his work would not be truly appreciated until after his death.<sup>87</sup>

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<sup>85</sup> The uncertainty as to the initial format of *Le Triomphe funèbre du Tasse*—piano solo or orchestra—was broached as part of the previous discussion of *La Notte*. While the evidence supporting the orchestral position appears to be more substantial for this work than for the other members of the *Trois Odes Funèbres*, the association with *La Notte* and the affinity with the *Marche funèbre* argues for its inclusion in the present chapter. The work appeared in 1866 in three versions: orchestra, piano solo, and piano duet (S603; revised 1869).

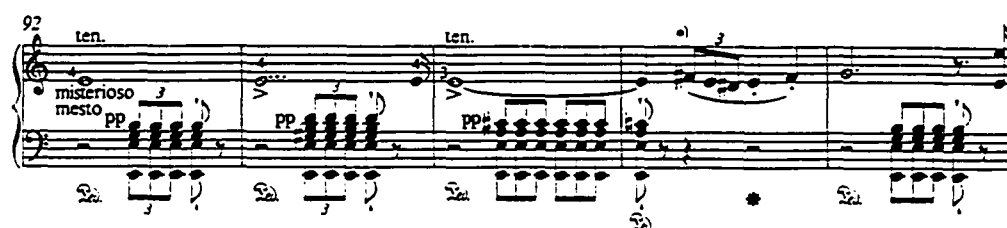
<sup>86</sup> Dieter Torkewitz, "Liszt's Tasso," in *Torquato Tasso in Deutschland: Seine Wirkung in Literatur, Kunst und Musik seit der Mitte des 18. Jahrhunderts*, ed. Achim Aurnhammer, 321–47 (Berlin: De Gruyter, 1995), abstract in *RILM Abstracts XXIX* (1995): 5189 as.

<sup>87</sup> "Cette ode reprend, en les transformant, les deux thèmes principaux de *Tasso* auxquels s'ajoute—en début et en conclusion—une longue ligne mélodique chromatique-diatonique très expressive. L'oeuvre a une densité, une tenue et une grandeur bien supérieures au poème symphonique du même nom. A nouveau, l'allusion personnelle est ici importante: Liszt pensait que, tout comme pour le Tasse, son oeuvre ne serait véritablement appréciée qu'après sa mort." (Gut, *Liszt*, 391.)

Without a doubt, the subject of Tasso's death made a strong impression on Liszt, and the fact that the poet died in Rome was not lost on him. In 1877 he wrote to Olga von Meyendorff: "Speaking of music, let me add that Härtel has sent me the proofs of the *Triomphe funèbre du Tasse* (written at Mont Mario, where I arrived by the same road as that traveled in pomp by Tasso's coffin)."<sup>88</sup> The piano version of the work, published the following year, was "prefaced by a quotation from Pierantonio Serassi's account of Tasso's funeral, at which all of those who had sought to vilify and persecute the poet during his lifetime turned up in all their finery to lament his passing."<sup>89</sup>

*Tasso* and *Le triomphe funèbre du Tasse* contain several thematic links. Liszt remarked that the only section he took from *Tasso* was the motive which begins in measure 92.<sup>90</sup> (Measure 62 of *Tasso*.)

Example 3.47 Liszt: *Le triomphe funèbre du Tasse*, S517, mm. 92–96



Strictly speaking, the employment of this thematic idea in *Le triomphe funèbre du Tasse* is not restricted to this one instance—it appears in measures 21–32 and again in measures 173–84. While this may be the only direct quotation from *Tasso*, two other ideas that first appear in measures 53 and 108 respectively also seem to be derived from the earlier

<sup>88</sup> E. N. Waters, ed. *The Letters of Franz Liszt to Olga von Meyendorff, 1871–86*, trans. W. R. Tyler (Washington: Dumbarton Oaks, Trustees for Harvard University; Cambridge, MA: distributed by Harvard University Press, 1979), 293.

<sup>89</sup> Leslie Howard, liner notes in *Liszt: The Complete Music for Solo Piano, Vol. 3—Fantasy, Funeral Odes, Concert Solo, "Weinen, Klagen" Prelude & Variations*, Leslie Howard, piano, Hyperion compact disk CDA66302, 5.

<sup>90</sup> Göllicherich, *Master Classes*, 30.

work. In addition, the descending halfstep motive which begins *Le triomphe funèbre du Tasse* may be traced to the opening of *Tasso*.

The key relationships of *Le triomphe funèbre du Tasse*—F minor (i), D-flat major (VI), A major (#III), E-flat major (bVII), B major (#IV), F major (I)—resemble the broad tonal outlines of *Tasso*—C minor (i), E major (#III), F-sharp major (#IV), C major (I). The striking avoidance of root position chords identify the work as belonging to Liszt's later style. The harmonic ambiguity which underlies much of the piece contrasts noticeably with the unequivocal arrival of F major in measure 144.<sup>91</sup>

Liszt's pedagogical comments pertaining to *Le triomphe funèbre du Tasse* as recorded by Arthur Göllerich are included in the *New Liszt Edition*. According to Göllerich, Liszt sardonically responded to the presentation of the work at a masterclass in 1885: "Who is playing this awful funeral piece? That is absolutely to be condemned, because 'Art is joyous'. . . . The composer of this piece is someone who escaped from an asylum before he had finished a course of study at a conservatory!"<sup>92</sup>

It is unlikely that the piano versions of the *Trois Odes Funèbres* will ever become staples of the repertoire. Leslie Howard laments, "Although it is quite clear from the original manuscript of the piano version of the third Ode that Liszt intended these works to be performed as a cycle, they have never been published together and have rarely been performed as he wished."<sup>93</sup> As a unit, the three works are likely too introspective and too discursive to be appreciated by any but the most devoted Liszt enthusiasts. Although *La Notte* and *Le triomphe funèbre du Tasse* are virtually identical in length, the latter work presents greater technical challenges.

<sup>91</sup> As may be recalled, the shift from F minor to F major in the "Weinen, Klagen" Variations also delineates a significant structural division.

<sup>92</sup> Göllerich, *Master Classes*, 30.

<sup>93</sup> Howard, liner notes in *Liszt: The Complete Music for Solo Piano, Vol. 3*, Hyperion compact disk, 4.

***Marche funèbre* (No. 6 of *Années de pèlerinage: troisième année*), S163/6 (1867)**

Reference Score:

*New Liszt Edition*, Series I, Vol. 8 (Budapest: Editio Musica, 1975)

Example 3.48 Liszt: *Marche funèbre*, S163/6, mm. 1–12

Andante maestoso, funebre

„In magnis et voluisse sat est.”

The third installment of *Années de pèlerinage* had its inception during Liszt's sojourn in Rome. What eventually became No. 6 in the final collection, *Marche funèbre*, was completed in 1867, and thus stands as the earliest member of the volume. It is dedicated "En mémoire de Maximilien I, Empereur du Mexique. 19 Juin 1867." Maximilian was the younger brother of Franz Joseph, the Hapsburg Emperor, and had been installed as ruler of Mexico by Napoleon III. He served only three years before being assassinated at the age of thirty-five. In addition to the *Marche funèbre*, Liszt commemorated Maximilian's death in a *Requiem* for male voices (S12; 1867–68), later arranged for organ (S266; 1883). The *Marche funèbre* bears the inscription, "In magnis et voluisse sat est" (It is sufficient to have aspired toward great things), taken from an elegy by the Roman poet Sextus Propertius (fl. 33 B.C.)

The *Marche funèbre* has garnered mixed reviews. Eric Blom, commenting on the third *Années* volume, remarks: “*Sunt lacrymae rerum* and the *Funeral March* . . . are curiously fantastic and shapeless pieces that leave a vague sense of something very daring and original left unaccomplished.”<sup>94</sup> Using a similar turn of phrase, Humphrey Searle calls the *Marche funèbre* “a curious, somewhat shapeless, but interesting piece.”<sup>95</sup> Klára Hamburger, on the other hands, defends the work:

Undeservedly pushed into the background . . . is an extraordinarily exciting piano composition, a *Funeral March*. In sound, harmony, thematic structure and programme, it is the forerunner of the best pieces of a Liszt cycle, the *Hungarian Historical Portraits*.<sup>96</sup>

Derek Watson, too, places the work at the threshold of Liszt’s later style:

The *Marche funèbre* . . . is, until the F-sharp major peroration, extremely bold harmonically. . . . It is the earliest piece of the set and a striking forerunner of the highly experimental use of ambiguous tonality and spare textures (frequently reduced to a single line of recitative) that characterize Liszt’s music for the next two decades.<sup>97</sup>

Liszt’s interpretive markings for the *Marche funèbre* serve as a useful synopsis of its changing character: *Andante maestoso, funebre, pesante, marcato, espressivo, recitativo, tranquillo, grandioso, trionfante*. As in the “Weinen, Klagen” Variations, it appears that Liszt’s intent was to portray the victory of hope over despair. Although written to honor a fellow mortal, the triumphant move from F minor to F-sharp major coupled with the concluding emphatic plagal reiteration point to a loftier symbolism. In addition, the melodic C#–D#–F# in the closing line may represent the “cross” motive.

As with many of Liszt’s later works, the opening of the *Marche funèbre* moves

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<sup>94</sup> Eric Blom, *Stepchildren of Music* (New York: Macveagh, 1926; reprint, Freeport, NY: Books for Libraries Press, Inc, 1967), 117 (page citation is to the reprint edition).

<sup>95</sup> Searle, *Liszt*, 109.

<sup>96</sup> Hamburger, *Liszt*, 149.

<sup>97</sup> Watson, *Liszt*, 252.



from tonal ambiguity to tonal clarity. The initial dissonant sonorities—augmented intervals are conspicuous—and trills in the piano’s lowest register are reminiscent of the beginning of *Funérailles*. The home tonic of F minor is not achieved until the announcement of the theme in measure 17. Even so, D $\flat$  seems to be the central pitch. A shift to A minor brings a repetition of the thematic material, the emphasis now being on the pitch F. The section concludes with a sustained C-sharp major chord. The tonal aggregate thus far outlines an augmented sonority: D $\flat$ –F–A–C $\sharp$ .

The next section, much of which is a *recitativo*, begins by leisurely outlining the preceding C-sharp major chord. Perhaps this may be viewed as a long-range dominant preparation for the ensuing F-sharp material. Further harmonic excursions and a rising octave scale accompanied by a left-hand tremolo, both of which are partly derived from the gypsy scale, lead to the emergence of a blazing F-sharp major *fortissimo* chord. A series of plagal extensions brings the work to a dramatic conclusion.

In addition to the tonal logic of the *March*, a thematic coherence mitigates Blom’s and Searle’s charge of “shapelessness.” In fact, each major section of the work derives from the same motivic idea. Compare measures 10–12 of Example 3.48 with the following two excerpts:

Example 3.49 Liszt: *Marche funèbre*, S163/6, mm. 67–71



Example 3.50 Liszt: *Marche funèbre*, S163/6, mm. 104–9



Although ten years separate the *Marche funèbre* from the latest pieces in the third *Années* volume, the inherent symmetry of the set can easily be seen. The first, middle, and final works (*Angelus!*, *Les jeux d'eaux à la Villa d'Este*, and *Sursum corda*) have definite religious connotations, evident either by their titles or by biblical quotations in the score. In comparison with their neighbors, these three works exhibit a greater degree of tonal stability. The intervening works are paired threnodies (*Aux cyprès de la Villa d'Este*, *Thrénodie I & II*; *Sunt lacrymae rerum* and *Marche funèbre*), and are much more dissonant. Dolores Pesce convincingly argues that several additional unifying factors are present in the set. As proof, she points to various internal relationships involving the sequence of chosen keys, the use of Hungarian melodic material, and a possible conceptual link to the Holy Crown of Hungary.<sup>98</sup>

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<sup>98</sup> Pesce, "A 'Hungarian Cycle?'," 207–29. The arrangement of keys—E major, G minor/major, E minor/major, F-sharp major, A minor/major, F minor/F-sharp major, E major—involves two groupings by minor third as well as a strong emphasis on the pitches E and F♯. Other less apparent linkages are evident. The concluding F♯ sonority of the *March funèbre* functions as the dominant of the B major harmony which begins the following *Sursum corda*. The motivic idea quoted in Examples 3.48–50, and found in various guises elsewhere in the cycle, is said to be taken from Hungary's second national anthem, *Szózat*.

**Technical Studies, S146 (begun 1868, completed ca. 1871)**

Reference Scores:

*Franz Liszt: Technical Studies for Piano*, 3 volumes (Budapest: Editio Musica, 1983)

Liszt's pianistic skills, while no doubt undergirded by an innate dexterity, did not suddenly appear fully matured. Writing at age twenty-one to Pierre Wolff Jr., Liszt explains,

Here is a whole fortnight that my mind and fingers have been working like two lost spirits, = Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, are all around me. I study them, meditate on them, devour them with fury; besides this I practise four to five hours of exercises (3rds, 6ths, 8ths, tremolos, repetition of notes, cadences, etc., etc.). Ah! provided I don't go mad, you will find an artist in me! Yes, an artist such as you desire, such as is required nowadays!<sup>99</sup>

Perhaps the exercises mentioned were ones of his own creation—incipient forms of the later Technical Studies. It is not surprising, too, that the progenitors of the Transcendental Etudes, the *Études en douze exercices dans tous les tons majeurs et mineurs* (S136; 1826), were among Liszt's first important compositional efforts.

During the fall and spring of 1835–36, Liszt taught at the newly established Geneva Conservatory. He likely employed some sort of technical regime with his students, and though he promised to write a method, it seems that his intentions never came to fruition. It is interesting to speculate as to what such a method might have looked like; his own studies with Czerny had exposed him to virtuosi such as Moscheles and Clementi, and he had come under the influence of other pianistic luminaries—Chopin, Thalberg, Kalkbrenner—while in Paris.

It was not until his 1868 summer journey to Grotta Mare with Father Solfanelli that Liszt found the time or perhaps finally indulged his inclination to put his technical

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<sup>99</sup> Letter to Pierre Wolfe Jr., 3 May 1832; quoted in La Mara, *Letters*, Vol. I, 8.

thoughts down on paper. Alan Walker points out an intriguing circumstantial reciprocity which was played out during this excursion:

This could have been no accident. The psychological compensation is there for all to see. In these exercises Liszt reverses his role as a student and asserts himself as a master. Each day Solfanelli pressed the basic Latin texts on his pupil, and each day Liszt went away and pressed in turn the basic keyboard configurations on his imaginary acolytes. They are, in short, the musical equivalent of a breviary of piano playing, an “order of service” for all novices who aspire to keyboard excellence.<sup>100</sup>

Work on the exercises was done without the advantage of a piano. Writing to a friend soon after his arrival at the resort, Liszt remarked that he had refused the offer of a keyboard in his quarters.<sup>101</sup> After his return to Rome he wrote to Sigmund Lebert in Stuttgart on 10 September, “In Grotta Mare I wrote about 20 pages of the technical exercises. Unfortunately a host of correspondence prevents my making progress with the work I have already begun and which is finished in my head.”<sup>102</sup> Documentary evidence points to an eventual completion date sometime in 1871. The work was not published, however, until 1886, and by this time, the third volume, consisting of the twelfth and final book of exercises, had been lost. It was only located in 1975; the whole set was then published by Editio Musica (Budapest) in 1983.

The Technical Studies consist of a total of sixty-eight exercises, the last group being entitled “12 Große Etüden.” The level of difficulty ranges from standard quiet-hand drills to taxing workouts that, as the following example illustrates, quickly eliminate the faint-hearted:

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<sup>100</sup> Walker, *Liszt: Final Years*, 164.

<sup>101</sup> “Man bot mir zwar freundlichst an, ein Hammer-instrument zu verschreiben und es in meine Stube zu stellen, wogegen ich aber entschiedenst protestire.” (Adolf Stern, ed., *Franz Liszt's Briefe an Carl Gille* [Leipzig: Breitkopf & Härtel, 1903], 33.)

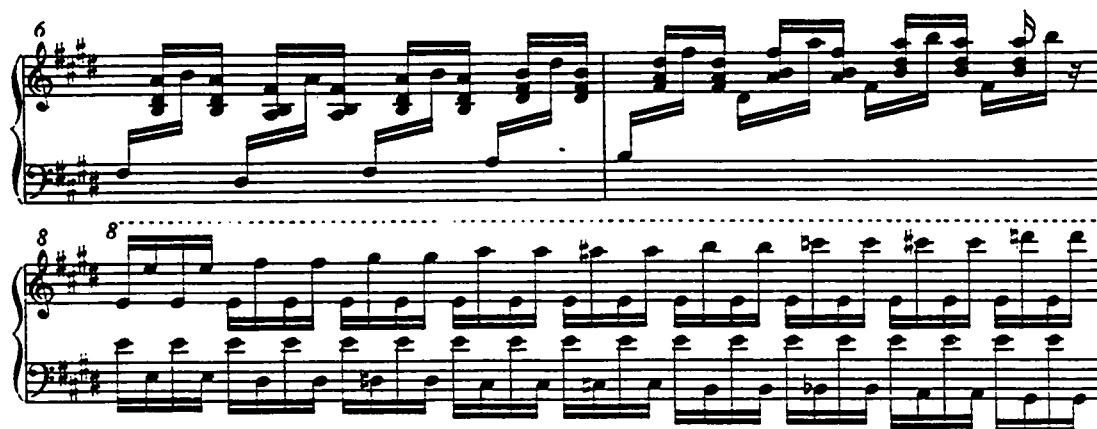
<sup>102</sup> Letter to Prof. Dr. Sigmund Lebert, 10 September 1868; quoted in La Mara, *Letters*, Vol. II, 155.

Example 3.51 Liszt: Technical Study No. 63, S146/63, mm. 157–59



While the patterns in some of the exercises are typical of standard methods, others bear the unmistakable stamp of Liszt's pianistic approach. Study No. 61, for example, might provide an appropriate preparation for *La Campanella*:

Example 3.52 Liszt: Technical Study No. 61, S146/61, mm. 6–8



Interlocking intervals, another Lisztian device, appear in several exercises:

Example 3.53 Liszt: Technical Study No. 32, S146/32, mm. 53–58



In the original version (and as published in the *New Liszt Edition*) all the transpositions of each exercise are written out in full. While some exercises are built on a single figure that is transposed through every key, many have internal figuration changes and recombinations that prevent muscular fixation. Some progress chromatically, with tonic minor following tonic major; others move through the circle of fifths, with the relative minors interspersed. Several have elaborated cadences or small endings, thus giving the exercises a demeanor that transcends the merely technical.

Considering that Liszt's Technical Studies come from one of the finest pianists of all time it might be reasonable to assume that their popularity would be widespread. In 1971 Alfred Music Company issued a single-volume edition of Books I and II of the Technical Studies. Unfortunately, some of the transpositions were eliminated in order to conserve space. It is surprising that even in this readily available format the Studies are not better known. While they reveal no special secrets pertaining to the art of piano playing, they do cover the complete spectrum of keyboard technique. As such, they provide a compendium of every mechanical skill a pianist of the nineteenth century required, whether beginner or virtuoso.

## Summary

Liszt's Roman period produced a group of original piano compositions that, in many ways, constitutes a microcosm of his overall pianistic output. Although comprised of only a dozen or so works, most of the compositional genres in which he wrote are represented: devotional (*Alleluja*, *Ave Maria* ["Die Glocken von Rom"], *Ora pro nobis*, *Urbi et orbi*, *Vexilla regis prodeunt*); variation ("Weinen, Klagen" Variations); ethnically-derived (Spanish Rhapsody); character piece (Berceuse, Fünf kleine Klavierstücke, *Weihnachtsbaum*, *Marche funèbre*); etude (*Waldesrauschen*, *Gnomonreigen*); technical exercise (Technical Studies). Several pieces such as Kleines Klavierstück No. 1 might even be considered transcriptions or arrangements. The works cover the gamut of technical complexity ranging from the unassuming Piano Piece No. 1 in A-flat Major to the challenging "Weinen, Klagen" Variations or the Spanish Rhapsody.

Several of the piano works which emerged from Liszt's Rome years evidence some degree of affiliation with earlier compositions. The "Weinen, Klagen" Variations employ a ground-bass motive that Liszt had used several years before in a related work. An earlier Iberian-inspired piece shares a common theme with the Spanish Rhapsody. The Berceuse represents a substantial revision of a work written nine years prior. Kleines Klavierstück No. 1 was derived from a work which itself was a transcription. *La Notte* also had its origins in an earlier piano piece.

The bulk of Liszt's original piano compositions written during his Roman stay date from his first two full years in the city—1862 and 1863. Reasons why this may have been so will be discussed in the concluding chapter of this investigation. Not surprisingly, the works completed during this time bear the closest resemblance to those of the preceding Weimar era. They tend to be longer, more technically involved, and more dramatic in nature than the compositions from later in the decade. Liszt's two largest

original Roman piano works, the “Weinen, Klagen” Variations and the Spanish Rhapsody, date from these first few years and share several features: their genesis relates in some measure to Liszt’s personal life experiences, both make heavy technical demands, they are similar in length (approximately thirteen to fourteen minutes), and both are based to a greater or lesser extent on variation principles.

1864 seemed to mark a shift in Liszt’s compositional ambitions. A greater attention to works of a religious nature coincided with a tendency towards simplicity and conciseness. Liszt’s funereal music also constitutes an important aspect of his compositional output, and works such as the *Trois Odes Funèbres* and the *Marche funèbre* emerged during the second half of the decade. His growing preoccupation with death and dying, particularly in his twilight years, seems to have gone beyond the *Weltschmerz* typical of Romanticism.



## CHAPTER 4

### TRANSCRIPTIONS OF KEYBOARD WORKS

- 1863 (pub.)    Bach/Liszt: *Fantasie and Fugue in G minor for Organ*, S463i
- 1864            Liszt/Liszt: *L'Hymne du pape*, S530  
                    (Papal Hymn)
- ca. 1868        Alabiev (?)/Liszt: *Mazurka: Composée par un amateur de St. Pétersbourg, paraphrasée par F. L.*, S384  
                    (Mazurka. Composed by an amateur from St. Petersburg,  
                    paraphrased by Franz Liszt)

## Introduction

Transcriptions of other keyboard works comprise only a small segment of Liszt's overall compositional effort, yet those that he did produce are distinctive and reflect the maestro's diverse interests. Several of the more notable selections include:

Chopin/Liszt: Nos. 4 and 9 from Preludes, Op. 28 (S662; 1863) for organ  
Field/Liszt: 12 Nocturnes (S577a; [?]) for piano four hands  
Schubert/Liszt: *Soirées de Vienne. 9 Valses caprices* (S427; 1852) for piano  
Bach/Liszt: 6 Organ Preludes and Fugues (S462; 1842–50) for piano  
Bach/Liszt: *Fantasia and Fugue in G minor* for organ (S463; pub. 1863) for piano

Since this chapter and those remaining deal with transcriptions that derive from a variety of sources, it may be beneficial to broach some questions of terminology. With Liszt, transcription was not simply an occasional diversion—it was central to his compositional practice. Speaking of the quantitative relationship between Liszt's original works and his transcriptions, Serge Gut remarks: "The latter occupy close to half of the total production of the composer. Among any other composer of the nineteenth century one cannot find a similar proportion—not even close."<sup>1</sup> Maurice Hinson makes a plea for a greater awareness of this aspect of Liszt's output. "His piano transcriptions probably represent the greatest body of unperformed music in any instrumental repertoire, but no valid assessment of Liszt, the composer, can be made without reference to this music."<sup>2</sup>

The terms "transcription" and "arrangement" are often used in common parlance to describe the reworking of a composition so as to translate it from one performance medium to another. Typically, most transcriptions are for piano, although it is theoretically possible to produce an arrangement for any instrumental or vocal

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<sup>1</sup> "Ceux-ci occupent près de la moitié de la production globale de compositeur. Chez aucun autre compositeur du XIX<sup>e</sup> siècle, on ne retrouve une proportion pareille, et de loin!" (Gut, *Liszt*, 297.)

<sup>2</sup> Maurice Hinson, *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases* (Bloomington, IN: Indiana University Press, 1990), 78.

combination. The terminology Liszt himself used to describe his own transcriptional efforts is not particularly helpful in attempting to formulate a standardized nomenclature since it often relates to the original performance medium rather than any fixed definition.

Dan Gibbs explains that

[Liszt] uses the term “transcription” (or *übertragen für* or *transcrit pour*) primarily for vocal song transcriptions . . . adapted for piano solo; the terms “paraphrase,” “fantasie,” “reminiscences,” or “illustrations” he uses to describe free works based on operatic melodies, . . . and the designations *klavierauszug*, *klavierpartitur*, or *partition de piano* he applies to the piano reductions of orchestral scores.<sup>3</sup>

Current terminology generally reflects the degree to which the arrangement remains faithful to the original score. A reduction is the strictest form of transcription; it is often created for pragmatic purposes without a great deal of regard for pianistic or musical creativity. One example might be a concerto orchestral reduction. At the opposite end of the spectrum are works which, while borrowing some idea or gesture, are otherwise original compositions. The “Weinen, Klagen” Variations serve as an illustration of this type of arrangement. Leslie Howard’s lucid explanation is worth noting:

The rule of thumb ought to be: a ‘transcription’ is simply that; a ‘paraphrase’ is a freer version of material which remains intact in some way; a ‘fantasy’—which Liszt often called ‘Réminiscences’—is a new musical structure incorporating variation and extension.<sup>4</sup>

Without being pedantic, but realizing the necessity of establishing a set of working definitions, the following terms will be used in this document, ranked in ascending order of compositional freedom: reduction, transcription, arrangement, paraphrase, fantasy,

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<sup>3</sup> Dan Paul Gibbs, “A Background and Analysis of Selected Lieder and Opera Transcriptions of Franz Liszt. A Lecture Recital” (D.M.A. diss., University of North Texas, 1980), 4.

<sup>4</sup> Leslie Howard, liner notes in *Franz Liszt: The Complete Music for Solo Piano, Vol. 6—Liszt at the Opera, I*, Leslie Howard, piano, Hyperion compact disk CDA66371/2, 6.

reminiscence. Having outlined these parameters, however, it should be noted that the generic terms “transcription” and “arrangement” may also be used in their broader sense when the context allows.

At the end of the twentieth century, a defense of keyboard transcriptions is likely not as critical as it was in the earlier 1900s. Writing at a time when critics viewed transcriptions as a poor stepsister to original compositions, Ferruccio Busoni argued,

In the virtuoso sense transcriptions are suiting another’s ideas to the personality of the transcriber. With weak personalities such transcriptions become weak pictures of stronger originals, and mediocrity, which is always in the majority, brought forth, during the virtuosi period, a great number of mediocre and even tasteless and distorted transcriptions. Music like this gave transcription a bad name and forced it into an altogether subordinate position. It is only necessary to mention J. S. Bach in order, with one decisive blow, to raise the rank of the transcription to artistic honour in the readers’ estimation. . . .

My final opinion about it is this: that notation is itself the transcription of an abstract idea.

The moment that the pen takes possession of it the thought loses its original form. . . . The idea becomes a sonata or a concerto; this is already the arrangement of the original. From this first transcription to the second is a comparatively short and unimportant step. Yet, in general, people make a fuss only about the second. In doing so they overlook the fact that a transcription does not destroy the original; . . . The performance of a work is also a transcription. . . .

For some curious reason variation form is held in great esteem by serious musicians.

This is odd, because if the variation form is built up on a borrowed theme, it produces a whole series of transcriptions and the more regardless of the theme they are, the more ingenious is the type of variation. Thus, *arrangements* are not permitted because they change the original whereas the *variation* is permitted although it *does change* the original.<sup>5</sup>

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<sup>5</sup> Ferruccio Busoni, *The Essence of Music*, trans. Rosamond Ley (Berlin: Max Hesses Verlag, 1922, 1956; reprint, London: Rockliff, 1957), 86–8 (page citations are to the reprint edition).

**Bach/Liszt: Fantasie and Fugue in G minor, S463i (pub. 1863)**

**Reference Score:**

*New Liszt Edition, Series II, Vol. 24 (Budapest: Editio Musica, 1998)*

**Example 4.1** Bach/Liszt: Fantasie and Fugue in G minor, S463i, mm. 1–2

The image shows a musical score for a piece titled "Grave". The score is written for piano (p) and includes a section labeled "Ossia". The notation is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into two systems. The first system is labeled "Grave" and the second system is labeled "Ossia". The tempo is marked "Grave" and the dynamics include "ff" (fortissimo) and "p" (piano). The score is written for piano (p) and includes a section labeled "Ossia". The notation is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into two systems. The first system is labeled "Grave" and the second system is labeled "Ossia". The tempo is marked "Grave" and the dynamics include "ff" (fortissimo) and "p" (piano).

**Example 4.2** Bach/Liszt: *Fantasie and Fugue in G minor*, S463i, mm. 50–52

**Fuga**  
50 Allegro

1

The Bach/Liszt arrangements constitute an important addition to the transcription repertoire. Throughout his life, Liszt maintained a deep admiration and respect for Bach. In a letter to Carl Gille dated 10 September 1863, he speaks of this fondness:

However notwithstanding all my admiration for Handel, my preference for Bach still holds good, and when I have edified myself sufficiently with Handel's common chords, I long for the precious dissonances of the Passion, the B minor Mass, and other of Bach's polyphonic wares.<sup>6</sup>

Together with Mendelssohn, Liszt was a seminal figure in the Bach revival during the

<sup>6</sup> Letter to Carl Gille, 10 September 1863; quoted in La Mara, *Letters*, Vol. II, 66.

nineteenth century. At a time when Bach performances were rare, he included a variety of Preludes and Fugues as well as the *Goldberg* Variations on his concert programs. In addition, Liszt edited a large quantity of Bach's keyboard music including the organ works, the Chromatic Fantasy and Fugue, and an edition/transcription for organ of the *Well-Tempered Klavier*. His efforts in this regard are surpassed only by his editions of various Beethoven compositions.

Bach's direct influence can be seen in several of Liszt's own works. In the 1840s Liszt transcribed six of the organ Preludes and Fugues (BWV 543–48) for piano. In addition to the "Weinen, Klagen" Variations discussed in the previous chapter, an organ transcription titled Introduction and Fugue (S660; 1860) borrows from the Bach cantatas.<sup>7</sup> While in Rome, Liszt also produced an organ arrangement of the "Adagio" from Bach's Violin Sonata No. 4, BWV 1017 (S661; 1864). His Prelude and Fugue on the name "B–A–C–H" (S260), written for organ in 1855, appeared for piano in 1870 as Fantasy and Fugue on the theme "B–A–C–H" (S529ii). During the 1880s Liszt planned (but never began) a piano arrangement of Bach's Chaconne in D minor for violin.

The precise date of Liszt's transcription of Bach's majestic Fantasia and Fugue in G minor for organ has not been established. It may date from the same time as the six Prelude and Fugue transcriptions (1840s), although internal evidence may suggest otherwise. Klára Hamburger's catalog, following the lead of Humphrey Searle, simply says, "Before 1872." Most other authorities, including Leslie Howard's recent recording, affirm 1863 as the date of composition. In any event, the work was published in 1863 and bore a dedication to Sigmund Lebert. It then appeared in 1872 with some minor revisions as part of the fourth edition of Lebert and Stark's piano method, the *Grosse*

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<sup>7</sup> "Ich hatte viel Bekümmernis" (BWV 21) and the Andante from "Aus tiefer Not" (BWV 38).

*theoretisch-praktische Klavierschule* mentioned in the preceding chapter.<sup>8</sup>

David Wilde suggests that Liszt's Bach organ transcriptions are "as literal as could be." He adds,

They are a special case, because Bach's originals are already conceived in terms of the keyboard. Liszt's problem was to substitute the piano's main advantage over the organ—the sustaining pedal—for the organ's main advantage over the piano—the pedal keyboard. He resolved the problem with no fuss, and without imposing his own personality. Curiously, he has not always been praised for doing so. Max Reger, for instance, in a letter to Busoni dated 11 May, 1895, writes: "It's too bad that Franz Liszt did such a bad job on his transcriptions of Bach's organ pieces—they're nothing but hackwork." Paradoxically, "hackwork" is not far off the mark, but not in Reger's sense of the term. The fact the Liszt was content to undertake this routine task, suppressing his own gigantic personality in the interests of Bach's music, was an act of humility with few parallels in the nineteenth century.<sup>9</sup>

Commenting specifically on the *Fantasie and Fugue*, James Friskin maintains that it is

one of Bach's greatest and most dramatic utterances—in a class with the *Chromatic Fantasy* for clavier. Liszt has not always presented Bach's text faithfully, and comparison should be made with a reliable organ version. With the exhilarating and brilliant *Fugue*, it challenges the piano to vie with the organ's sonority.<sup>10</sup>

These two statements, although differing somewhat in opinion, raise two important issues which will be examined below: the relationship of the *Fantasie and Fugue* transcription to the original work on which it was based and the character of the piece itself. Liszt's treatment of the *Fantasie and Fugue* demonstrates somewhat of a procedural divergence when contrasted to the six organ Preludes and Fugues. With the latter, Liszt adopted a strict, literal approach; the only alterations made were to facilitate otherwise impossible manual and pedal combinations. The arrangement of the *Fantasie and Fugue*, on the other hand, while retaining virtually every note of the original, added

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<sup>8</sup> The recent *New Liszt Edition* (Vol. II, Series 24, xii–xiii) gives the publication date as 1867.

<sup>9</sup> David Wilde, "Transcriptions for Piano," in *Liszt: The Man and His Music*, ed. Walker, 178.

<sup>10</sup> Friskin, *Music for Piano*, 140

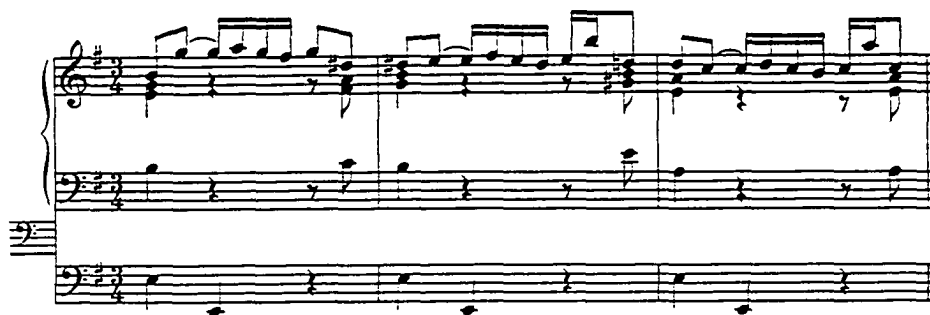
dynamic and pedal indications, together with a multitude of doublings and contrapuntal lines.

Fidelity to the text and fidelity to the spirit of the music seemed to be Liszt's guiding principles when transcribing Bach, Friskin's remarks notwithstanding. The first maxim relates to the notational framework which Liszt faithfully reproduced in virtually every measure of his transcriptions; the second granted him the freedom to expand the score when necessary to accommodate pianistic limitations and provide for dramatic intensification. Balancing these two intentions creates its own difficulties. Alan Walker, referring in particular to the Prelude and Fugue arrangements, underscores the inherent difficulty in creating a successful transcription:

Much more than the operatic paraphrases or even the Transcendental Studies, these Bach transcriptions reveal Liszt's total command of the keyboard. This judgement may sound perverse, but it can be substantiated. Transcription is more difficult than paraphrase. In a paraphrase, the arranger is free to vary the original, to weave his own fantasy around it, to go where he wills. This is not so in a transcription. The transcription must be obedient, a true copy of the original; it binds the transcriber to it, making him its slave. And there is the paradox. Only the greatest master is capable of becoming the perfect slave.<sup>11</sup>

The following excerpts illustrate several subtle differences between Liszt's approach to the *Fantasia and Fugue* and the earlier Preludes and Fugues:

Example 4.3 Bach: Prelude and Fugue in E minor for organ, BWV 548, mm. 1-3

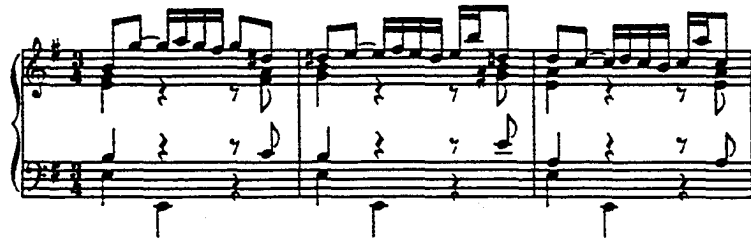


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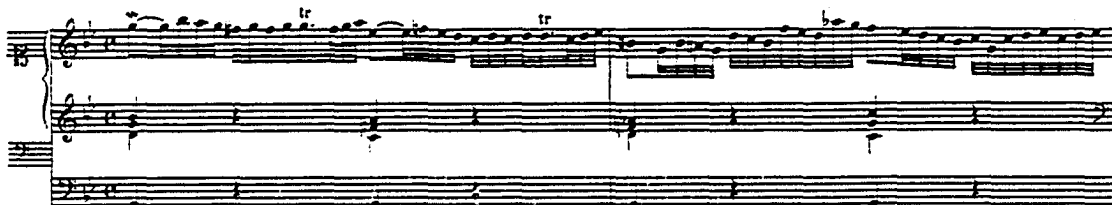
<sup>11</sup> Walker, *Liszt: Weimar Years*, 158.



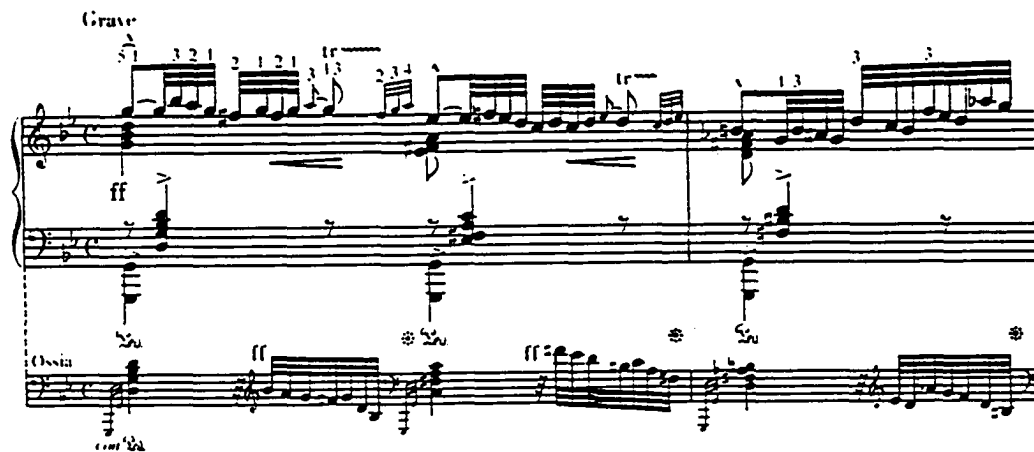
Example 4.4 Bach/Liszt: Prelude and Fugue in E minor, S462/6, mm. 1-3



Example 4.5 Bach: Fantasie and Fugue in G minor for organ, BWV 542, mm. 1-2



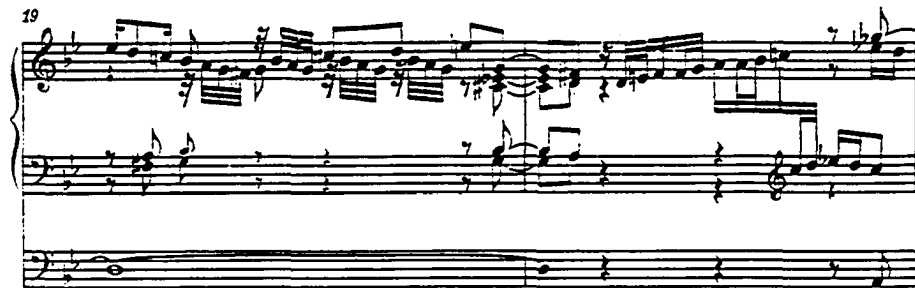
Example 4.6 Bach/Liszt: Fantasie and Fugue in G minor, S463i, mm. 1-2



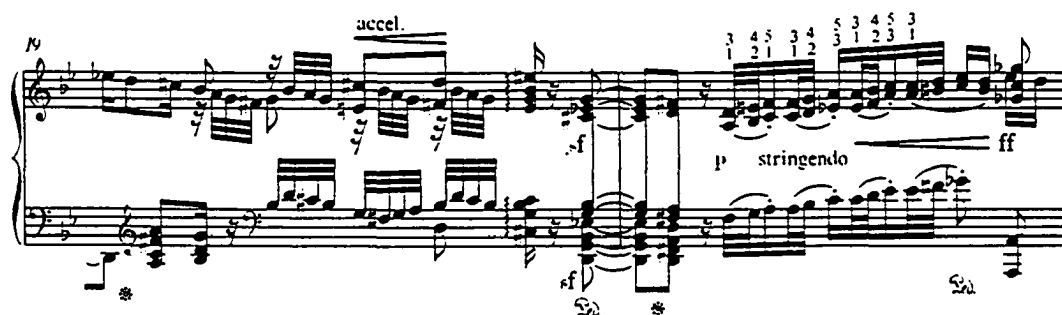
Although the texture and figuration of the E minor Prelude somewhat resembles that of the Fantasie, and could have elicited a similar expansion, Liszt chose to present a literal rendition of the Bach original. In the transcription of the Fantasie and Fugue,

however, several changes are apparent. In order to accommodate the crucial pedal line, Liszt places the original left hand chords on the offbeats, facilitating the bass octaves. In addition, he thickened the chordal texture to give added weight to the strong beats. The *ossia* supplies an alternative left hand solution that also gives greater emphasis to the primary beats and provides a figurative counterpoint. Notice also the addition of tempo, pedal, dynamic and accentuation markings—features not found in the Prelude and Fugue transcriptions. The example below further illustrates Liszt’s amplification of the Bach original. The textural thickening combined with the *crescendo* and *stringendo* focuses upon dramatic tension:

Example 4.7 Bach: Fantasie and Fugue in G minor for organ, BWV 542, mm. 19–20



Example 4.8 Bach/Liszt: Fantasie and Fugue in G minor, S463i, mm. 19–20



Unlike the *Fantasia*, Liszt's treatment of the companion Fugue is more reminiscent of his procedures in the earlier Preludes and Fugues. With the exception of some octave displacements, one brief doubling, and added dynamic and articulation marks, the transcription remains completely faithful until measure 104. Here, in the original version, the subject reenters in the pedal line after an extended manuals-only episode. At this point, Liszt's mastery of piano sonority, formal structure, and dramatic intensity becomes evident. As might be expected, he reinforces this pedal entry by means of octave doublings, but he begins the doubling at the second rather than the first measure of the subject!

Example 4.9 Bach: *Fantasia and Fugue in G minor for organ*, BWV 542, mm. 103–5



Example 4.10 Bach/Liszt: *Fantasia and Fugue in G minor*, S463i, mm. 103–5



Whereas in the Bach original, the distinct timbre and register of the pedal underscores the reentry, Liszt's treatment masks the sectional division. An examination of the surrounding material reveals Liszt's intent. Beginning *piano* in measure 92, a *poco a*

*poco crescendo* culminates in a *fortissimo* arrival on the dominant, D major, in measure 113. In effect, Liszt has subsumed the sectional division in favor of the tonal and dynamic climax which prepares the imminent return of the tonic. This important juncture also marks the beginning of Liszt's greater reliance on doublings and dramatic dynamic changes for the duration of the work.

Based on the evidence of the Preludes and Fugues, it is clear that Liszt was capable of remaining completely faithful to the original score when he so chose. Several reasons may be conjectured for the somewhat freer treatment of the *Fantasie and Fugue*. Baroque fantasies often exhibit a quasi-improvisatory freedom; Liszt may have considered that Bach himself would possibly have elaborated the work in performance. Perhaps too, the "fantasy" aspect of the work appealed to Liszt's flair for the dramatic. He may have sensed in the piece a sweep of emotion similar to that of Bach's *Chromatic Fantasie and Fugue*. Furthermore, if one accepts an early 1860s date for the transcription, it would be concurrent with his organ arrangements of *À la Chapelle Sixtine* (S658; ca. 1862) and the "Weinen, Klagen" Variations (S673; 1863). The three works, all transcriptions in the broad sense of the word, are imbued with an atmosphere of profundity and grandeur.

If, as has been conjectured, the *Fantasie and Fugue* postdates Liszt's other Bach transcriptions by one or two decades, it is conceivable that the procedural departure was due in part to Liszt's increased familiarity with the organ. Although Liszt was a competent organist he was largely self-taught. During his years in Weimar he came in contact with several important organists—Johann Töpfer (1791–1870), Alexander Gottschalg (1827–1908), Bernhard Sulze (1829–89), Carl Müller-Hartung (1834–1908), and Alexander Winterberger (1834–1914). In addition, he had access to the recently installed Merseburg Cathedral organ (1855), the newest and largest instrument in

Germany at the time.<sup>12</sup> It can be no coincidence that Liszt's first major organ works, the Fantasy and Fugue on the chorale "Ad nos, ad salutarem undam" (S259; 1850) and the Prelude and Fugue on the name "B-A-C-H" (S260; 1855), appeared during this time.

Although most pianists are aware of the Bach/Busoni transcriptions, the Bach/Liszt Fantasie and Fugue languishes in undeserved obscurity. For the pianist, the work is extremely gratifying and captures the majesty of the Baroque pipe organ. The compression of three staves into two (together with Liszt's expanded texture) results in several technical complexities, but Liszt's fingerings always provide a practical solution. Since the piano lacks the timbral variety of the organ, a careful adherence to his dynamic and articulation markings is necessary to avoid monotony in the extended fugue.

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<sup>12</sup> Merseburg is approximately 30 miles northeast of Weimar.

**Liszt/Liszt: *L'Hymne du pape*, S530 (1864)**  
(Papal Hymn)

Reference Score:

*New Liszt Edition*, Series I, Vol. 15 (Budapest: Editio Musica, 1982)

Example 4.11 Liszt/Liszt: *L'Hymne du pape*, S530, mm. 1–11

*L'Hymne du pape* is a transcription (ca. 1864) of Liszt's own 1863 organ composition *Pio IX: Der Papsthyrnus* (S261). Liszt appears to have been fond of the piece, since he reworked it on several subsequent occasions. It was arranged for orchestra (S361; ca. 1863) and for piano four hands (S625; ca. 1865). A choral version appeared as the eighth movement of his oratorio *Christus* (S3; ca. 1867). This movement was concurrently arranged for organ and titled *Tu es Petrus* (You are Peter) (S664; ca. 1867), thus bringing the work full cycle to its original medium.<sup>13</sup>

It is likely not coincidental that the organ and piano (solo and duet) versions were

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<sup>13</sup> In the mid 1860s Liszt arranged two additional movements from *Christus* for piano: "Shepherds' Song at the Manger" and "The March of Three Holy Kings." These will be examined in Chapter 6.

all published in 1865. In the summer of that year Liszt received the first four orders of the Catholic priesthood and then traveled to Pest to conduct his *St. Elisabeth* oratorio. He returned to his quarters in the Vatican and soon thereafter was invited to meet with the Pope.<sup>14</sup> Alan Walker recounts that prior to this privileged audience Liszt had spent the entire day working on his *Papst-Hymnus*.<sup>15</sup> In a letter to Franz Brendel dated 28 September 1865 Liszt outlines his progress:

For ten days past I have again been back in the Vatican, and think of remaining here over the winter. At the present moment I am engaged in arranging the *Pope's Hymnus*, published last month by Bote and Bock for pianoforte as a solo and in duet-form, for chorus (with Italian words). I think something of this piece, for which Kaulbach has made a splendid drawing. If it is performed here you shall hear about it. As soon as possible I mean to set to work with my *Christus Oratorio*.<sup>16</sup>

*L'Hymne du pape* may be considered a companion piece to the sacred works from 1864 discussed in the previous chapter—*Ora pro nobis*, *Vexilla regis prodeunt*, and especially, *Urbi et orbi, bénédiction papale*. The pieces evidence a similarity of inspiration, mood, texture, and length. As with large portions of *Vexilla regis prodeunt* and *Urbi et orbi*, *L'Hymne du pape* employs a key signature of four sharps—in this case, E major.

A comparison of *L'Hymne du pape* with the original organ work, *Der Papsthymnus*, reveals few deviations other than those pertaining to the idiosyncrasies of the two instruments. Most notable are the two *ossia* passages found only in the organ composition. The first allows for the elimination of the reprise of the opening octave motive. Compare the following excerpt with Example 4.10:

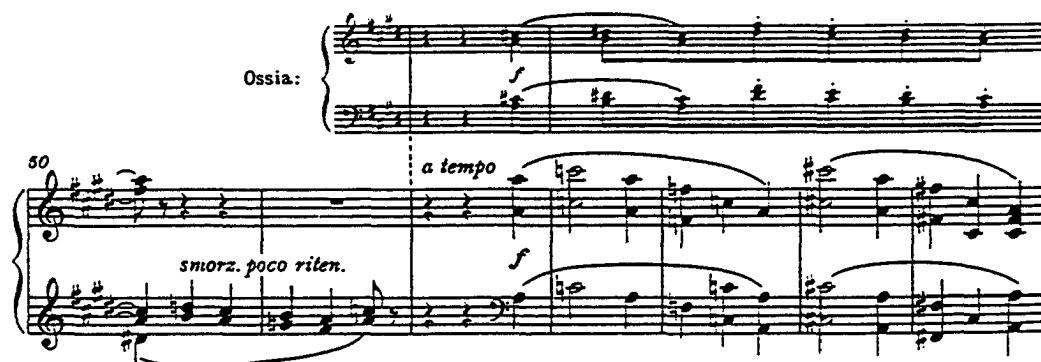
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<sup>14</sup> Liszt's cordial relationship with Pope Pius IX has been detailed in previous chapters.

<sup>15</sup> Walker, *Liszt: Final Years*, 93.

<sup>16</sup> Letter to Franz Brendel, 28 September 1865; quoted in La Mara, *Letters*, Vol. II, 108.

Example 4.12 Liszt/Liszt: *Der Papsthyrnus* (for organ), S261, mm. 50–56



Franz Liszt, THE COMPLETE WORKS FOR ORGAN, Vol. III

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The second *ossia* provides an alternate ending that excises the final fifteen measures of the coda.

More enlightening is an examination of the corresponding movement from *Christus*. Although this version is nearly double in length—159 versus 85 measures—the textual link provides an important insight into the construction of *L'Hymne du pape*. Entitled “The Foundation of the Church,” the *Christus* movement is framed by Jesus’ words to the Apostle Peter: “Tu es Petrus et super hanc petram aedificabo Ecclesiam meam, et portae inferi non praevalerunt.” (Thou art Peter and upon this rock I will build my church, and the gates of hell shall not prevail against it. [Matthew 16:18, KJV]) Aside from their musical similarities, the relationship between *L'Hymne du pape* and “The Foundation of the Church” becomes all the more significant when it is remembered that the Pope is considered to be Peter’s successor.

*L'Hymne de pape* reflects Liszt’s sensitivity to the subtle meaning of the corresponding words in *Christus*. The triumphant fanfare which appears at the beginning,



middle, and end of the piano work (Example 4.10) appears in the oratorio in conjunction with the second phrase of the foregoing biblical text. Its bold nature matches Christ's valiant affirmation. The oratorio text incorporates Christ's threefold interrogation of Peter: "Simon, son of Jonas, lovest thou me more than these? . . . Feed my sheep." (John 21:15 and following, KJV.) Beginning softly and *molto sostenuto* (Example 4.10, measure 8), an intimate statement of the main hymn melody is followed by a *fortissimo* repetition. Perhaps Liszt's intent was to depict the increased insistence of the pointed questioning. Christ's final query is intensified by a deliberate shift from "diligis me" (are you fond of me) to "amas me" (do you love me).<sup>17</sup> Liszt's third statement of the hymn tune parallels this change. Derived mainly from the first half of the theme and marked *dolce espressivo*, the material is presented quasi-canonically in the parallel key of E minor.

An outburst of the fanfare motive, first in F major and then F-sharp minor (Example 4.11), interrupts this meditative mood. The return to E major (measure 56) emphasizes material from the second half of the hymn. The mood is once again bold and declamatory, and the corresponding oratorio text proclaims, "Confirma fratres tuos" (It will confirm that you are my brother). The work concludes with a plagal cadence supported by a tonic-pedal tremolo.

Sacheverell Sitwell's judgement of *L'Hymne du pape* may be somewhat harsh: "This is not the most fortunate specimen of [Liszt's] talents. It breathes of the harmonium that Liszt played to Pio Nono when the Pontiff visited him in his cell at the Madonna del Rosario."<sup>18</sup> Although the work is neither profound nor complex, it is sincere and convincing.

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<sup>17</sup> The standard English translation of this passage—a threefold "Lovest thou me?"—does not do justice to the subtle nuances of meaning inherent in the original Greek text in which a distinction is made between the two words "phileo" and "agape." The first refers to a love which is shared between friends; the second, to a selfless love which seeks nothing in return.

<sup>18</sup> Sitwell, *Liszt*. 244.

**Alabiev (?)/Liszt: *Mazurka. Composée par un amateur de St. Pétersbourg, paraphrasée par F. L.*, S384 (ca. 1868)**  
(Mazurka. Composed by an amateur from St. Petersburg, paraphrased by Franz Liszt)

Reference Score:

*Mazurka. Composée par un amateur de St. Pétersbourg, paraphrasée par F. L.* (Berlin: Ries & Erler, n.d.)

Example 4.13 Alabiev (?)/Liszt: *Mazurka*, S384, mm. 1–18

**Allegro.**

**PIANO.**

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro.' and the dynamics 'p' (piano) and 'mf' (mezzo-forte) are indicated. The second system features a 'dolce' (sweet) marking. The third system has a 'mf' marking. The fourth system has a 'dolce' marking. The score includes various musical notations such as notes, rests, and fingerings.

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Little is known about the genesis of the enigmatic *Mazurka: Composée par un amateur de St. Pétersbourg, paraphrasée par F. L. Humphrey* Searle's catalog lists the original composer as "Anonymous" although a tentative source is suggested: "? based on a work by M. Wielhorsky." 1842 is given as the date of composition. Derek Watson is also tentative in assigning a composer, suggesting either Count Michael Wielhorsky (1788–1856) or Alexander Alabiev (1787–1851). Alan Walker, Klára Hamburger, and Serge Gut list the originator as Alabiev. Leslie Howard, who dates the *Mazurka* around 1868, remarks: "There is no particular case to be made for the original composer of this rather slight work, whose angularities Liszt has not apparently striven to repair."<sup>19</sup>

Liszt first visited St. Petersburg in 1842. By all accounts he took the city by storm, giving six recitals in less than two months. During his stay he met many musical notables including Mikhail Glinka, the father of Russian national music. So began a lifelong interest in the music of Russia. In addition to the present *Mazurka*, Liszt created keyboard arrangements of works by Borodin, Konstantin Bulhakov, Cui, Dargomizhsky, Glinka, Tchaikovsky, and Ludmilla Zámoyská. In his later years, Liszt championed the works of the younger members of the Russian school, and several authors have attributed facets of his late-period style to the contemporary Russian music that passed over his desk.<sup>20</sup>

Although Alabiev is now considered to be a minor composer in the Russian panoply, he enjoyed a modest reputation during his lifetime. Nicholas Slonimsky maintains,

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<sup>19</sup> Leslie Howard, liner notes in *Franz Liszt: The Complete Music for Solo Piano, Vol. 35—Arabesques: Russian and Hungarian Transcriptions*, Leslie Howard, piano, Hyperion compact disk CDA66984, 4.

<sup>20</sup> See for example, Bence Szabolcsi's *The Twilight of Ferenc Liszt*, and Klára Hamburger's *Liszt*. The latter quotes Liszt in an 1879 letter to Princess Carolyne: "I am persuaded that the 5 musicians I have just named [Rimsky-Korsakov, Balakirev, Borodin, Cui and Liadov] are ploughing a more productive furrow than the outdated imitations of Mendelssohn and Schumann." (163)

Contrary to the opinions of early historians of Russian music, Alabiev was no mere amateur. He wrote a Symphony, three string quartets and other works that show considerable ability. He possessed a natural gift for melody, revealed in his [three] operas. . . . It is by his melodious songs that he is chiefly known to the musical world. "The Nightingale" became especially popular as a number interpolated in the singing-lessons scene in Rossini's "Barber of Seville," where it was sung by Pauline Viardot, Adelina Patti and Marcella Sembrich. Balakirev made a pianoforte transcription of it.<sup>21</sup>

Although Alabiev's original Mazurka has not been preserved it was likely an unpretentious work since Liszt's transcription ranks among the simplest of his compositions. The *Allegro* tempo indication must not be followed too scrupulously; an easygoing *Allegro moderato* seems more suited to the work's melancholic inclination. In many respects the piece resembles the mazurkas of Chopin: the simple texture, the repetitive structure with contrasting sections, the ambivalent references to the home tonic of E minor, the slight emphasis of the Neapolitan key areas (F major and its relative, D minor), and an elusive wistfulness. It lacks the subtlety and grace, however, which one is accustomed to finding in Chopin.

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<sup>21</sup> *New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Alabiev, Alexander Alexandrovich," by Nicolas Slonimsky. Liszt also made a transcription of the "The Nightingale" (S250/1) during his 1842 Russian tour.

## Summary

Although Liszt transcribed relatively few keyboard works for piano, the examples from his Roman period represent the broad scope of his interests: Bach, his own religious music, and the exotic Russian school. The three arrangements explored here have little in common; they exhibit a wide range of technical demands, great differences in physical proportions and structural form, and a substantial dissimilarity of emotional intensity.

The two larger transcriptions—the *Fantasie and Fugue in G minor* and *L'Hymne du pape*—adhere to their models fairly consistently. Judging from the simplicity of the *Mazurka* transcription, it likely bears a close resemblance to its original as well. From a musical and pianistic perspective, it is doubtful whether *L'Hymne du pape* and the *Mazurka* will ever be known outside the circle of Liszt scholars. In spite of their relative insignificance, however, they do reveal interesting aspects of Liszt's compositional practice. The *Fantasie and Fugue in G minor*, on the other hand, awaits an interpreter who will champion its virtues. It ranks with the best of Liszt's transcriptions and is a marvelous example of his command of pianistic sonority.

## CHAPTER 5

### TRANSCRIPTIONS OF ORCHESTRAL AND CHAMBER WORKS

- 1862            Berlioz/Liszt: *Marche des pèlerins de la sinfonie Harold en Italie*, S473  
                      ("Pilgrims' March" from the *Harold in Italy* Symphony)
- 1860–63        Liszt/Liszt: *Deux Légendes*, S175
- *St. François d'Assise: la prédication aux oiseaux*  
                      (St. Francis of Assisi: The Sermon to the Birds)
  - *St. François de Paule marchant sur les flots*  
                      (St. Francis of Paola Walking on the Waves)
- (also simplified version of *St. François de Paule*, S175/2 bis)
- 1863            Liszt/Liszt: *Rákóczi Marsch nach der Orchesterbearbeitung*, S244a  
                      (Rákóczi March from the orchestral version)
- 1863            Liszt/Liszt: *Salve Polonia*, S518  
                      (Save Poland)
- 1864            Beethoven/Liszt: *Symphonies*, S464  
                      (Nos. 1, 4, 8, 9; revisions of Nos. 2, 3, 5, 6, 7)
- 1865            Berlioz/Liszt: *Marche au supplice de la Symphonie fantastique*, S470a  
                      ("March to the Scaffold" from the *Symphonie fantastique*)  
                      (second version, with added Introduction )
- ca. 1865        Liszt/Liszt: *Les Préludes*, S511a
- 1865            Liszt/Liszt: *Totentanz*, S525  
                      (Dance of Death)
- 1866            Gounod/Liszt: *Hymne à Sainte Cécile*, S491
- by 1867        Liszt/Liszt: "Gretchen," S513  
                      (second movement of the *Faust* Symphony)

## Introduction

The majority of Liszt's orchestral transcriptions date from before and after his Weimar period—his years of concertizing and his tenure in Rome. This is not surprising since his position as Kapellmeister in Weimar afforded him the luxury of a house orchestra with which to experiment. The need to rely on orchestral alternatives was therefore diminished. In addition, the pre-Weimar transcriptions, along with the many operatic fantasies, were written primarily for Liszt's own consumption; his fame as a touring virtuoso was at its apex during the 1830s and 40s. Although not as numerous as the operatic transcriptions, several important orchestral arrangements from this earlier period might be noted: "Wedding March" and "Dance of the Elves" from *A Midsummer Night's Dream* (Mendelssohn); *Les Francs-Juges Overture* (Berlioz); *King Lear Overture* (Berlioz); Symphonies No. 2, 3, 5, 6, 7 (Beethoven); *Oberon Overture* (Weber); *Der Freischütz Overture* (Weber).

Since Liszt officially ceased concertizing soon after arriving in Rome, the orchestral transcriptions from the 1860s must owe a debt to other influences. Two trends emerge: the majority of the Roman transcriptions derive from Liszt's own orchestral works, and, of those which were not based on original compositions, many are revisions or reworkings of earlier transcriptions.

As outlined in the opening pages of Chapter 4, a transcription consists of more than a mere reduction of the original score. Edward Perry eloquently describes the issues facing an arranger when undertaking the task of transferring a musical idea from one medium to another:

The peculiar aptitude required for successfully rewriting a song or orchestral composition for the piano, so that it shall become, not a mere bald, literal reproduction of the melodies and harmonies, as in most of the piano-scores of the opera, interesting only to students, but a complete and effective art-work for this instrument, may be a lower order of genius than the original creative faculty,

but is certainly more rare and almost as valuable to the musical world. It demands, first, a clear, discriminating perception of the essential musical and dramatic elements of the original work, in their relative proportions and degrees of importance, distinct from the merely idiomatic details of their settings; second, a supreme knowledge of the resources and limitations of the new medium of expression, so as at once to preserve unimpaired the peculiar character and primal force of the original composition, and to make it sound as if expressly written for the piano. It is one thing to write out the notes of an orchestral score so that they are, in the main, playable by a single performer on the piano; but it is quite another thing to readjust all the effects to pianistic possibilities, so as to produce in full measure the intended artistic impression. There is practically the same difference as in poetic translation between the rough, verbal rendering of a Latin exercise by a school-boy, and the finished, artistic English version of a poem from some foreign tongue, by a gifted and scholarly writer like Longfellow.<sup>1</sup>

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<sup>1</sup> Edward Perry, *Descriptive Analyses of Piano Works* (Philadelphia: Theodore Presser, 1902), 203–4.



**Berlioz/Liszt: *Marche des pèlerins de la sinfonie Harold en Italie*, S473 (1862)**  
 ("Pilgrims' March" from the *Harold in Italy* Symphony)

Reference Score:

*New Liszt Edition*, Series II, Vol. 16 (Budapest: Editio Musica, 1996)

Example 5.1 Berlioz/Liszt: "Pilgrims' March" from *Harold in Italy*, S473, mm. 1–20

Allegretto

pp

NB. Il faut observer un *crescendo* très ménagé depuis la lettre A jusqu'à la lettre E, où le *forte* doit se faire sentir complètement pour la première fois, et observant la progression inverse, aller en diminuant graduellement depuis la lettre F jusqu'à la fin, de manière cependant à atteindre le pianissimo général à la lettre K.<sup>2</sup>

II

poco riten. [ - - ]

A

pp très rythmé quasi staccato

*Harold in Italy*, Berlioz's second symphony, was composed in 1834, and like the *Symphonie fantastique*, it is a musical self-portrait. Within artistic circles, Lord Byron's *Childe Harold* was widely regarded as one of the major literary works of the time; Liszt and Marie d'Agoult had a copy in their possession when they eloped to Switzerland in 1835. It is no surprise, therefore, that Liszt's *Les cloches de G. . .* (S156/3; 1835–38),<sup>2</sup> written during this idyllic period, commences with a quotation from this volume. The influence of Byron (1788–1824) continued into Liszt's Roman years. Alan Walker remarks,

<sup>2</sup> Originally a part of the *Album d'un voyageur*, this work was substantially revised in the 1850s. Liszt included it in *Années de pèlerinage: première année—Suisse*, gave it the complete title *Les cloches de Genève* (S160/9), and deleted the original Byron inscription.

Not long after Liszt had arrived in the Eternal City, he had apotheosized it in his *Memento Journalier* with an immortal phrase [from Byron's *Childe Harold*]: 'Oh Rome! My country; city of the soul; the Niobe of Nations.'<sup>3</sup>

It appears, then, that the figure of Byron stirred Liszt's imagination for much of his life; indeed, subsequent biographers have often linked the adjective "Byronic" to descriptions of Liszt's personality.

Berlioz scored *Harold in Italy* for viola and full orchestra. Although the solo line was expressly written for Paganini, the famed violinist never performed the work since he considered the viola part lacking in virtuosity. In 1836 Liszt transcribed the entire symphony for viola and piano (S472).<sup>4</sup> The following year he reworked the second movement, the *Marche des pèlerins chantant la prière du soir* (Procession of the Pilgrims Singing the Evening Prayer), for piano solo.<sup>5</sup> Following further changes in 1862 the latter transcription was eventually published in 1866 and as such, preceded the release of the original complete transcription by some thirteen years. In 1855, in the midst of this evolution, Liszt published a lengthy article entitled "Berlioz und seine 'Harold-Symphonie' " (Berlioz and His 'Harold Symphony') in which he articulated a rationale for programme music. In many respects the essay served as an apologetic for his own compositional efforts.

The subject of pilgrims and pilgrimages seems to have been dear to Liszt's heart. In addition to the "Pilgrims' March" from *Harold in Italy*, he transcribed the "Pilgrims'

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<sup>3</sup> Walker, *Liszt: Final Years*, 46.

<sup>4</sup> It is telling that Liszt's two major chamber works for violin and piano—the *Duo* (Sonata) (S127; ca. 1832–35) and the *Grand duo concertant sur la Romance de M. Lafont, 'Le Marin'* (S128; ca. 1837)—also belong to this period.

<sup>5</sup> Liszt maintained a lasting fondness for the march movements from both Berlioz symphonies; the "March to the Scaffold" from the *Symphonie fantastique* will be examined later in this chapter. In an 1853 letter to Gustav Schmidt, the Kapellmeister at Frankfurt, Liszt mentioned both movements as part of a recommended repertoire list of Berlioz's works. (La Mara, *Letters*, Vol. I, 160-61.)

Chorus” from Wagner’s *Tannhäuser*. (This work will be examined in Chapter 7.) As a matter of interest, both works are in E major and share a similar construction: they begin softly, build in intensity as the pilgrims approach and pass by, and then end quietly as the procession wends its way into the distance.<sup>6</sup> Bear in mind also that Liszt’s *Album d’un voyageur* (S156; 1835–38) was later revised and retitled *Années de pèlerinage: première année—Suisse* and was followed by two further “pilgrimage” collections.

In his transcription of the “Pilgrims’ March” from *Harold in Italy*, Liszt was punctilious in his efforts to remain true to the the original score; the written directive included in Example 5.1 regarding the overall dynamics of the movement was transferred directly from Berlioz’s autograph.<sup>7</sup> Liszt did, however, take the liberty of including a varied restatement of the original *Canto religioso* section (Berlioz: measures 169–247) but hastened to indicate via an *ossia* that this added material could be omitted. Leslie Howard speculates as to the reason for the repetition, “To compensate for the absence of the cross-string bowing at the end of the movement, Liszt gives us the passage twice, with entirely different textures, as if to apologise.”<sup>8</sup> A comparison of Berlioz’s orchestral score with the subsequent transcription illustrates two creative solutions which Liszt fashioned to accommodate this unpianistic bowing figure:

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<sup>6</sup> Such a programmatic contour has been successfully used by other composers; Albeniz’s *Fête Dieu à Séville* from the piano suite *Iberia* is constructed along similar lines.

<sup>7</sup> “NB. Observe a very moderate *crescendo* from the letter A to the letter E where the *forte* must be completely felt for the first time, and observing the inverse progression, proceed gradually diminishing from the letter F to the end so as to reach a general *pianissimo* at the letter K.”

<sup>8</sup> Leslie Howard, liner notes in *Liszt: The Complete Music for Solo Piano, Vol. 5—Saint-Saëns, Chopin and Berlioz Transcriptions*, Leslie Howard, piano, Hyperion compact disk CDA66346, 4.

Example 5.2 Berlioz: *Harold in Italy*, Op. 16, second movement, mm. 187–93

(poco a poco dim.)

Hector Berlioz, *Symphonie fantastique and Harold in Italy* in Full Score

Edited by Charles Malherbe and Felix Weingartner

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Example 5.3 Berlioz/Liszt: “Pilgrims’ March” from *Harold in Italy*, S473, mm. 187–92

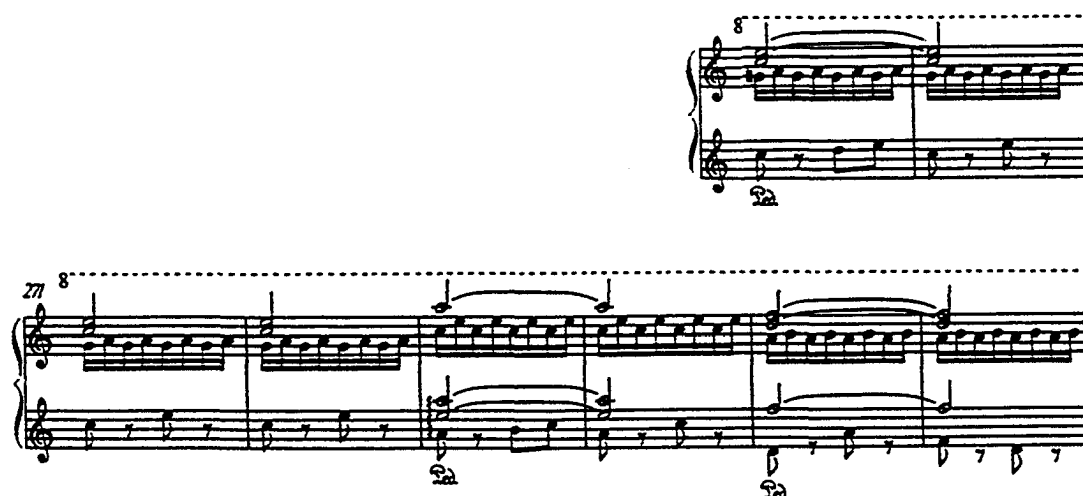
187 tranquillamente  
H arpeggiando

ben marcato il canto

l'accompagnamento sempre pp e staccato

tre corde

Example 5.4 Berlioz/Liszt: "Pilgrims' March" from *Harold in Italy*, S473, mm. 269–76



The oscillating inner voice together with the high tessitura gives Liszt's second treatment of the material a serene and other-worldly cast. The sixteenth-note figuration also appears briefly at the conclusion of the transcription.

In the original score, the viola is given only one section of primary melodic material; otherwise it serves a mainly accompanimental role. Liszt deftly incorporated this important melody into the piano transcription and maintained the original registration by passing the line back and forth as an inner voice between the hands. He surrounded it above and below by the main melody and a pizzicato bass line.

Example 5.5 Berlioz/Liszt: "Pilgrims' March" from *Harold in Italy*, S473, mm. 61–78

il canto espressivo e tenuto, l'accompagnamento sempre staccato, quasi pizzicato

Unlike the *Symphonie fantastique* transcription, the arrangement of the “Pilgrims’ March” from *Harold in Italy* makes relatively few technical demands on the player. The ability to individualize and differentiate parts, as evident in the preceding example, is likely the most important ability required. Upon first acquaintance, the transcription is not striking; repeated hearings, however, reveal hidden subtleties and nuances, and the inexorable plodding of the pilgrims’ feet is mesmerizing.

**Liszt/Liszt: Deux Légendes, S175 (1860–63)**

- *St. François d'Assise: le prédication aux oiseaux*  
(St. Francis of Assisi: The Sermon to the Birds)
- *St. François de Paule marchant sur les flots*  
(St. Francis of Paola Walking on the Waves)

Reference Score:

*New Liszt Edition*, Series I, Vol. 10 (Budapest: Editio Musica, 1980)

Example 5.6 Liszt/Liszt: *St. Francis of Assisi: The Sermon to the Birds*, S175/1, mm. 1–4

Example 5.7 Liszt/Liszt: *St. Francis of Paola Walking on the Waves*, S175/2, mm. 1–11

In addition to the two St. Francis Legends, several other works in Liszt's catalog pay homage to saints: the oratorios *St. Elisabeth* (S2; 1857–62) and *St. Stanislaus* (S688; 1869–86, unfinished), the choral works *An den heiligen Franziskus von Paula* (S28; by 1860), *Cantico del sol de San Francesco d'Assisi* (S4; 1862), *St. Cecilia: Legend* (S5; 1874), and *St. Christopher* (S47; 1881). A transcription of Gounod's *Hymne à Ste. Cécile* (S491; 1866) will be discussed later in this chapter.

St. Francis of Assisi (1181–1226) and St. Francis of Paola (1416–1507) were dear to Liszt's heart; the two Legends, one for each of the saints, are among his finest keyboard works. Albert Lockwood writes, "I am not sure which of these two saints was the patron of Liszt, and possibly not even Liszt was certain, for, to be on the safe side, he wrote a piece for each. 'Paul' (Paolo), of the 'St. Francis of Paul,' is a little town on the coast of Italy not far from Sicily."<sup>9</sup> It was, in fact, St. Francis of Paola who was Liszt's patron saint. Building on the tradition of St. Francis of Assisi, he founded the Mendicant Order of Minims in 1435. Even more strict than the Franciscan order, his friars eschewed meat, poultry, fish, and dairy products. They considered humility to be the primary virtue and regarded themselves as the least ("minim") of all religious endeavors. St. Francis of Paola claimed to have received the motto "Charitas" in a vision from the Archangel Michael. He was named the patron saint of Italian seamen in 1943 by Pope Pius XII.<sup>10</sup>

Liszt's given name, Franciscus, was chosen in honor of both St. Francis of Assisi and his godfather, Franciscus Zambothy. Liszt's father, Adam Liszt, had been a member of the Franciscan order for several years during his early adulthood. By means of letters and personal visits Franz Liszt maintained lifelong contacts with several Franciscan groups in Pressburg, Eisenstadt, and Budapest. In the summer of 1857 the Hungarian

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<sup>9</sup> Lockwood, *Notes*, 131.

<sup>10</sup> *Encyclopedia Britannica*, Micropedia, 15th ed., s.v. "Francis of Paola, Saint."



Franciscans inducted him into the Order of St. Francis as a “confrater,” an honor bestowed in part for the mass which Liszt presented for the dedication of the Gran Cathedral in Pest.<sup>11</sup>

The orchestral versions of the Legends surfaced in 1975 and were published for the first time in 1983 by Editio Musica (Budapest). Recent scholarship has concluded that these versions likely preceded the piano scores. The main evidence for this argument rests on the fact that several passages from the piano version of *St. Francis of Assisi* were subsequently inserted into the orchestral score.<sup>12</sup> As further proof, Friedrich Zeileis mentions that “the piano version is generally speaking more complicated harmonically, which also points to its being a later reworking.”<sup>13</sup> Like several of the pieces discussed in Chapter 3, it is likely that the orchestral and piano formats evolved concurrently. Oddly, Liszt’s correspondence makes no mention of the orchestral versions of the Legends.

The piano transcriptions of the Legends were completed by 1863 at the latest; Lina Ramann records that Liszt played *St. Francis of Assisi* for Pope Pius IX during the pontiff’s July 11 visit to Liszt’s quarters at the Madonna del Rosario.<sup>14</sup> Soon after

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<sup>11</sup> “Gran” Mass (Missa Solemnis) (S9; 1855).

<sup>12</sup> Friedrich Schnapp, preface to *Légendes für Orchester*, by Franz Liszt (Budapest: Editio Musica, 1983), vi.

<sup>13</sup> Friedrich Zeileis, trans. Celia Skrine, liner notes in *Franz Liszt: Sonnenhymnus*, Radio Symphony Orchestra of Berlin, Walton Grönroos, dir., Koch Schwann compact disk CD 11619 (311 055), 6.

<sup>14</sup> Lina Ramann, *Lisztiana: Erinnerungen an Franz Liszt in Tagebuchblättern, Briefen und Dokumenten aus den Jahren 1873–1886/87*, edited by Arthur Seidl, revised by Friedrich Schnapp (Mainz: B. Schott’s Sons, 1983), 88–89. Writing in the foreword to the orchestral score of the Legends (see footnote 12 above), Schnapp challenges the veracity of Ramann’s account with respect to the actual pieces that were played on this occasion. Her information was based on a conversation with Princess Carolyne von Sayn-Wittgenstein in 1876, many years after the actual event. It may be recalled from Chapter 2 that at the time of the Pope’s visit to the Madonna del Rosario, Liszt only had a harmonium and a piano at his disposal; Schnapp questions whether either of these instruments would have been suitable for performing *St. Francis of Paola*.

receiving holy orders in 1865 Liszt journeyed to Pest to conduct the premiere of his oratorio *St. Elisabeth*. On August 29, during this visit, he gave the first public performance of the Legends. The pieces were published in 1866 and bore a dedication to Liszt's daughter, Cosima von Bülow, even though the ripples generated by her growing relationship with Wagner were already causing Liszt great distress.

While the Legends are often performed separately, it should be remembered that Liszt published them as a set.<sup>15</sup> Pianist Thomas Manshardt views the Legends as one major work in two movements.<sup>16</sup> As the following discussion will reveal, the pieces do balance and complement each other in terms of programmatic association, length, use of keyboard register, tonality, and dramatic force.

Many writers have commented on the originality and descriptiveness of the Legends. Indeed, the two works are likely as close as Liszt ever came to writing bona fide program music. Each piece endeavors not only to create a mood but to describe a particular event. For each work, Liszt included a personal prefatory comment and a literary excerpt describing the event. The *New Liszt Edition* includes this material but only in French and Italian. Given the important link between story and music it seems valuable to include an English translation. The following citations are taken from the Breitkopf & Härtel edition (1901–36). Liszt's forward to *St. Francis of Assisi: The Sermon to the Birds* begins:

That which might be called the “spiritual motive” of the following composition, is drawn from one of the most touching episodes of the life of St. Francis of Assisi, which is told with the inimitable grace of simplicity in the *Fioretti di San Francesco* [The Little Flowers of St. Francis], a little book which has become a classic in the Italian language. My want of facility, and perhaps also

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<sup>15</sup> In the orchestral autograph, *St. Francis of Paola* precedes *St. Francis of Assisi*. Piano editions have traditionally reversed the order.

<sup>16</sup> Lawrence Amundrud, liner notes in *Thomas Manshardt: Alfred Cortot's Last Pupil*, Thomas Manshardt, piano, APR compact disk APR 5550, 7.

the narrow limits of musical expression possible in a little work of small dimensions, assigned to an instrument so lacking in variety of accents and tone-colour as the piano, have obliged me to restrain myself, and to greatly diminish the wonderful profusion of the text of the "Sermon to the little birds".

I implore the "glorious poor servant of Christ" ("Il glorioso poverello di Cristo") to pardon me for having thus impoverished him.

The following is the text of the "*Fioretti*."

..... and still in the same fervour of soul, he lifted up his eyes and saw the trees which stood by the wayside, filled with a countless number of birds; at which St. Francis wondered, and said to his companions: "Wait a little for me in the road, and I will go and preach to my little brothers, the birds." And he went into the field, and began to preach to the birds that were on the ground; and forthwith those which were in the trees came around him, and not one moved during the whole sermon; nor would they fly away until the Saint had given them his blessing.

According to what Brother Matteo afterwards related to Brother James of Massa, St. Francis went among them, touching them with his cloak, and none of them moved. The substance of the sermon was this: "My dear little birds, you are much beholden to God your Creator, and at all times and in all places you ought to praise him; he has given you the liberty to fly about everywhere, and has given you double and triple raiment; know also, that he preserved your race in the ark of Noah, that your species might not perish; you are beholden to him for the element of air, which he has appointed for you; and also for this, that you sow not, neither do you reap, but God feeds you; he gives you the rivers and the fountains for your drink, he gives you the mountains and the valleys for your refuge, and the tall trees in which to build your nests. And since you know neither how to spin nor to sew, God clothes you, you and your young ones. Wherefore your Creator loves you greatly, since he has bestowed on you so many benefits. Therefore, beware, my little birds, of the sin of ingratitude, and study always to please God."

While the holy Father thus spoke to them, the little birds opened their beaks, and stretched out their necks, and, spreading their wings, all reverently bowed their heads to the earth, and by their acts and their songs, showed that the sermon filled them with great joy. And St. Francis rejoiced and was glad with them, and marvelled much at such a multitude of birds, at their beautiful variety, and their attention, and their familiarity, for all of which he devoutly praised their Creator in them. Finally, the sermon being finished, St. Francis made the sign of the cross over them, and gave them permission to depart. Thereupon all the birds rose into the air, with wonderful songs. And according to the sign of the cross, which St. Francis had made over them, they divided themselves into four parts; and the one part flew towards the east, and another towards the west, and a third towards the south, and the last towards the north; and each of the four parts went their way, singing wonderful songs, signifying by this, that as St. Francis, the Standard-bearer of the Cross of Christ, had preached to them, and had made the sign of the cross over them, according to which they had separated themselves, going to the four parts of the world, so the preaching of the Cross of Christ,

renewed by St. Francis, should be carried by him, and by his Brothers to the whole world; and that, like the birds, these Brothers, possessing nothing of their own in this world, should commit their lives solely to the Providence of God.<sup>17</sup>

In similar fashion, Liszt's preface to *St. Francis of Paola Walking on the Waves* recounts the originating story:

Among the numerous miracles of St. Francis of Paola, the legend celebrates that which he performed in crossing the Straits of Messina.<sup>18</sup> The boatmen refused to burden their barque with such an insignificant-looking person, but he, paying no attention to this, walked across the sea with a firm tread.

One of the most eminent painters of the present religious school in Germany, Herr Steinle, was inspired by this miracle, and in an admirable drawing, the possession of which I owe to the gracious kindness of the Princess Caroline Wittgenstein, has represented it, according to the tradition of catholic iconography.<sup>19</sup>

St. Francis standing on the surging waters; they bear him to his destination, according to the law of faith, which governs the laws of nature. His cloak is spread out under his feet, his one hand is raised, as though to command the elements, in the other he holds a live coal, a symbol of inward fire, which glows in the breasts of all the disciples of Jesus Christ; his gaze is steadfastly fixed on the skies, where, in an eternal and immediate glory, the supreme word "Charitas" [Charity], the device of St. Francis, shines forth.

The life of St. Francis, written in Italian by Giuseppe Miscimarra, contains the following narrative:

Having arrived at last in sight of the Lighthouse of Messina, and then at that part of the shore of Cattona, he found a barque there, which shipped staves for casks to Sicily. He presented himself with his two companions to the master of the vessel, one Pietro Coloso, saying, "For the sake of christian Charity, my brother, take us across to the island in your barque." And he, being ignorant of the

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<sup>17</sup> *Franz Liszts musikalische Werke*, Series II, Vol. 9, 63.

<sup>18</sup> The Strait of Messina separates Sicily from the Italian mainland. It is approximately twenty miles long and between two and ten miles wide. Its treacherous rocks and whirlpools, known as Scylla and Charybdis in Greek mythology, were much feared by sailors. (*Encyclopedia Britannica*, Micropedia, 15th ed., s.v. "Messina, Strait of.")

<sup>19</sup> E. J. Steinle's painting was displayed in Liszt's study in the Altenburg in Weimar for many years. In his will he made special reference to the picture: "To my daughter Cosima I bequeath the sketch of Steinle representing St. François de Paul, my patron saint; he is walking on the waves, his mantle spread beneath his feet, holding in one hand a red-hot coal, the other raised, either to allay the tempest or to bless the menaced boatmen, his look turned to heaven, where, in a glory, shines the redeeming word 'Caritas.'—This sketch has always stood on my writing table." (Letter to Carolyne von Sayn-Wittgenstein, 14 September 1860; quoted in La Mara, *Letters*, Vol. I, 440–41.)

holiness of him who thus begged, demanded the price of passage from him. And when he answered that he did not possess it, the master of the vessel replied, that he had no barque to take them in.

The people of Arena, who had accompanied the Saint, and were present at this refusal of his request, begged the master of the vessel to embark these poor Brothers, saying that he might rest assured that one of them was a Saint. "If he is a Saint," answered he with the greatest incivility, "let him walk on the waters, and work miracles"; and sailing off, he left them on the shore.

Not in any way disturbed by the rude behaviour of the jeering mariner, and cheered by the divine spirit which always supported him, the Saint separated himself a little from his companions, and in prayer, invoked divine aid in his difficulty. On returning to his companions, he said to them, "Be of good cheer, my sons by the grace of God, we have a better ship in which we can cross over." But Brother Giovanni, who was innocent and simple, seeing no other vessel, said, "With which barque shall we cross over, my Father, since this one has gone?" He replied, "The Lord has provided us with another good and safer ship, with this my cloak," which he now proceeded to spread over the water. Brother Giovanni smiled, (because Father Paolo, although prudent, had not doubted the miracle which the Saint had announced to them,) and said, with his usual simplicity: "At least let us cross on my cloak, which will carry us better, because it is new, and not so patched as yours." In the end our Saint spread his cloak on the water, and blessed it in the name of God, and then, lifting up a part of the cloak like a little sail, and supporting it with his staff, as a mast, he with his companions stepped on to this marvellous vessel, and sailed away, to the amazement of those of Arena, who watched from the shore, as it rapidly hastened through the waters, crying out after him in terror and tears, and beating their hands, as did also the sailors on the barque, and their unfriendly master, who implored pardon of him for the refusal of his request, and begged him to come into his ship. But God who for the glory of his holy name, desired to manifest that he had put not only Earth and Fire in subjection to our Saint, but also the waters, caused him to refuse this offer, and to arrive in port before the barque.

Gregory XIII has caused this miracle to be depicted in a painting in the Hall of the Vatican. It seems, therefore, that it was the will of God, that, with this picture, the Church should establish a perpetual manifestation of the miracle.<sup>20</sup>

The imitation of bird sounds has captured the imagination of many composers:

Couperin (*The Cuckoo*), Vivaldi ("Spring" from *The Four Seasons*), Schumann (*Prophet Bird*), Ravel (*Sad Birds*), Respighi (*The Birds*, an orchestral suite based on seventeenth- and eighteenth-century bird-pieces for lute and for keyboard), and Messiaen (*Catalog of the Birds*). More recently, Seymour Bernstein has created two fascinating sets (consisting

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<sup>20</sup> *Franz Liszts musikalische Werke*, Series II, Vol. 9, 81.

of eight and nine pieces respectively) for intermediate-level pianists entitled *Birds*. Liszt's *St. Francis of Assisi: The Sermon to the Birds* fits squarely into this tradition and may be the finest of any attempt to depict birds. It is the most onomatopoeic of the two Legends, although Liszt seemed to be more interested in portraying the twittering and flitting of the little sparrows rather than imitating their song. In so doing, he appropriately captured their essence: they are better known for their activity than their melody.

Example 5.6 contains the two principle bird motives which Liszt utilized throughout the work: the trill depicts movement and restless activity while the abrupt ornamented thirds represent chirps. These motives become the central themes of the work. They are used both as foreground and background material and their intermittent appearances in the central sections of the piece—the sermon and the blessing—serve to underscore the story line.

The portions representing the sermon, the blessing, and the departure of the birds each utilize quadruple groupings of material. Liszt likely meant this to be a representation of the sign of the cross and the birds' subsequent departure to the four corners of the earth. The first four pronouncements by the Saint (beginning, as indicated by a footnote in the score, with the Recitativo in measure 52) are matched by corresponding responses from the birds.<sup>21</sup> The benediction which follows the sermon (measure 71) commences with an expanding textural wedge containing four iterations of a rhythmic figure linked to the "cross" motive (Ab, Bb, Db).<sup>22</sup> The four-fold statement of a wistful theme set in the upper register and supported by repeated chords and arpeggios signifies the departure of the sparrows (measure 85).

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<sup>21</sup> Albert Lockwood comments, "The birds twitter during the sermon, which they naturally found pedantic. St. Francis seems not to have discovered the fact that one must feed before one converts." (Lockwood, *Notes*, 131.)

<sup>22</sup> With respect to the "cross" motive, see the discussion regarding the *Ave Maria* ("Die Glocken von Rom") in Chapter 3.

In contrast to *St. Francis of Assisi*, *St. Francis of Paola Walking on the Waves* emphasizes the lower register of the piano; many of the wind and wave effects are delegated to the left hand. Ominous tremolos, rushing scales, and repeated chords are used to support the recurring chorale-like theme which represents St. Francis' dignified bearing. The second appearance of the melody is perhaps one of the most striking passages in the piece.

Example 5.8 Liszt/Liszt: *St. Francis of Paola Walking on the Waves*, S175/2, mm. 42–46

The image shows a musical score for the piano piece 'St. Francis of Paola Walking on the Waves' by Franz Liszt, specifically measures 42 through 46. The score is written for piano and features a recurring chorale-like theme in the right hand, characterized by sustained chords and a slow, dignified melody. The left hand provides a rhythmic and harmonic foundation with rapid, ascending and descending scales, often marked with 'p' (piano) and 'leggero' (light). The tempo/mood is indicated as 'sempre marcato' (always marked). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Although comparable in overall dimension, the two Legends differ somewhat in terms of structure. With its ritornello-like theme, *St. Francis of Paola* can best be described as a character variation superimposed on a rondo. In simple terms the work can be diagrammed as follows:

Table 5.1 Formal structure of Liszt's *St. Francis of Paola Walking on the Waves*, S175/2

<u>Measures</u>	<u>Section</u>	<u>Key</u>
1–24	Theme	E major
24–41	Exten. & Devel.	modulating
42–53	Theme	E major
54–102	Exten. & Devel.	modulating; sequential; chromatic
103–13	Theme	E major
113–38	Exten. & Devel.	modulating; sequential
138–55	Recitative	G major; C-sharp minor; E major
155–69	Theme/Coda	E major

The architecture of *St. Francis of Assisi* is more complex. Marta Grabócz describes it as being somewhat akin to a sonata form in which the recapitulation reintroduces the themes in reverse order.<sup>23</sup> Such a template yields the following:

Table 5.2 Formal structure of Liszt's *St. Francis of Assisi: The Sermon to the Birds*, S175/1

<u>Measures</u>	<u>Section</u>	<u>Key</u>
1–17	Introduction	undefined
18–52	A: the birds	A major; F-sharp minor; E major
52–71	Transition: the sermon	begins in E major; modulating
71–84	B: the benediction	D-flat major; B-flat major
85–130	Development: the departure	C-sharp minor implied; modulating; B-flat major
131–42	B	B-flat major; A major
143–59	A	A major

Given the programmatic content of the Legends it is not surprising that key plays a significant role in the works. *St. Francis of Paola* is set in Liszt's "divine" key of E major. Several tonal excursions, many via mediant relationship, occur during the piece, but the home key is reprised for each statement of the main theme. Chromatic movement and diminished sonorities constitute much of the central "storm" section. A comparison of this work with "Das Wunder" (The Miracle), the seventh movement of *Christus*, is

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<sup>23</sup> Grabócz, *Morphologie*, 159–60.



instructive. Built on musical gestures similar to those found in *St. Francis of Paola*, the bulk of the movement provides an instrumental description of the storm-threatened disciples in the boat.<sup>24</sup> More significantly, there is a move from A minor to E major at the point where Christ rises to calm the sea.<sup>25</sup>

In the case of *St. Francis of Assisi*, the tonalities of E major and F-sharp major are strategic even though A major is the home key. St. Francis' sermon begins in E major; this tonality is prefigured by the unresolved B<sup>9</sup> harmony in measures 5–7 of the introduction as well as the cadence and subsequent material at measure 39 and following. The key of F-sharp major permeates the section representing the departure of the birds. Filled with anticipatory C<sup>#7</sup> harmonies, this new tonality triumphantly bursts forth in measures 97 and 116. The F-sharp minor material in measures 28–34 foreshadows this apotheosis. The concluding measures of the work (beginning measure 143) are energized by the alternation of A major and C<sup>#7</sup> harmonies. These eventually resolve into a shimmering F-sharp minor/A major chord. The significance of B-flat major, the Neapolitan key area, should also be noted. It is the climactic key of arrival in the sections depicting the initial blessing (measure 79) and the departure of the flock (measure 122).

Both Legends employ recitative at critical compositional junctures. In *St. Francis of Assisi* the recitative section, punctuated by the noisy chatter of the birds, represents St. Francis' sermon. A review of Example 3.30 in Chapter 3 reveals a striking similarity of texture and gesture between this recitative and the opening of *Kleines Klavierstück No. 1* (1865). In *St. Francis of Paola* a brief recitative passage abruptly interrupts the final climax. The material is based on a theme from the conclusion of *An die heiligen*

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<sup>24</sup> Of the 328 measures which comprise "Das Wunder," only 21 contain a text. In many respects, then, it may be considered to be an instrumental movement.

<sup>25</sup> The concluding section of the work is in C-sharp major. Incidentally, Liszt's *Orage*, another "storm" work, is set in C minor.

*Franziskus von Paula: Gebet* (To St. Francis of Paola: Prayer) (S28; 1860), a work for male soloists, male chorus, organ (or harmonium), three trombones, and timpani (ad lib.). The text, a heartfelt invocation, reads:

Heiliger Franziskus!  
Über Meeres Fluten  
Wandelst du im Sturm  
und du verzagest nicht!  
In dem Herz die Liebe,  
in der Hand die Glut  
Durch des Himmels Wolken  
schauend Gottes Licht.

Saint Francis!  
Over ocean's billows  
You walk in the storm,  
and you do not take fright!  
Love is in your heart,  
and in your hand an ember,  
Through the clouded heavens  
you can see God's light.

Heiliger Franziskus!  
O sieh, das Meer der Zeiten  
Wogt und braust gewaltig  
und bestürmt das Land.  
Ach, uns fehlt der Glaube,  
auf der Flut zu schreiten!  
Sieh, die heilige Flamme  
wankt in unsrer Hand!

Saint Francis!  
Lo, the sea of ages  
Heaves and roars most fearful,  
and assails the land.  
Alas, our faith is wanting  
to stride out on the billows.  
See, the holy flame  
is trembling in our hand.

Heiliger Franziskus!  
über Meeres Fluten  
Lehre du uns wandeln,  
nach dem ewgen Licht.  
O lasse uns bewahren  
heilger Liebe Glut,  
Laß durch Stürme  
uns schauen Gottes Angesicht!

Saint Francis!  
Over ocean's billows  
Teach us how to walk  
towards the everlasting light.  
Oh let us preserve  
Love's sacred glowing ember.  
Grant that we through tempests  
God's face keep in sight.<sup>26</sup>

The connection between this text and the previously quoted preface to *St. Francis of Paola* is clearly evident. The appropriated musical material corresponds to the final two lines of the choral text and, as has been already noted, it strategically coincides with the work's climax. The significance of this musical quotation should not be overlooked since its textual link provides the spiritual application of the St. Francis story. Liszt's pupils certainly understood this to be the case; recalling a lesson at which Bernhard Stavenhagen

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<sup>26</sup> Pocknell, "Author. . . Franziskus," 32–33.

played *St. Francis of Paola*, Arthur Göllerich describes this section as “the prayer.”<sup>27</sup>

Furthermore, the orchestral version prominently places the word “Charitas!” at this point in the score. In the face of this evidence, Marta Grabócz errs when she asserts, “In the final part of the second [Legend] the role of the recitative is to depict the incredulous, astonished crowd, watching with skepticism as St. Francis walks on the water.”<sup>28</sup>

Like its companion work, *St. Francis of Assisi* borrows material from an earlier composition. A note at the conclusion of the orchestral version of the piece indicates that Liszt intended the work to serve as a prelude to a composition which Liszt considered to be among his finest efforts—the *Cantico del sol de San Francesco d’Assisi* (S4; 1862, rev. 1880–81) for baritone, male chorus, orchestra, and organ.<sup>29</sup> While all the major Liszt authorities acknowledge a parallel, Alfred Cortot alone identifies and reproduces the excerpt in question: measures 95–101 of the *Cantico del sol*. The passage occurs three times in the choral work and the accompanying text, “[God] Be highly praised,” resonates with the introductory words of St. Francis’ sermon. Curiously, Liszt chose to omit this passage in his subsequent piano transcription of the *Cantico del sol* (S499; 1881). Cortot also points out a similarity between the “thème solennel” (St. Francis’ benediction) in *St. Francis of Assisi* and opening of the *Cantico del sol*, although in this case the resemblance is somewhat more tenuous.<sup>30</sup>

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<sup>27</sup> Lesson with Bernhard Stavenhagen, 17 December 1885; Göllerich, *Master Classes*, 126–28. Recall that the related choral work is subtitled “Prayer.”

<sup>28</sup> “Dans la partie finale de la seconde le rôle du récitatif consiste à montrer la foule incrédule, ébahie regardant la traversée sur la mer de St. François de Paule avec scepticisme.” (Grabócz, *Morphologie*, 54–55.)

<sup>29</sup> As may be recalled, the *Alleluja* (S183/1) examined at the outset of Chapter 3 also shares material with the *Cantico del sol de San Francesco d’Assisi*. The choral composition has several stanzas which, in turn, praise “brother” sun, “sister” moon, stars, “brother” wind, air, clouds, “sister” water, “brother” fire, and “mother” earth.

<sup>30</sup> Alfred Cortot, foreword to *Deux légendes*, by Franz Liszt (Paris: Éditions Salabert, 1949), 7.

Pianists studying the Legends should examine Liszt's detailed comments regarding tempo, dynamics, and other interpretive issues as recorded by Arthur Göllerich.<sup>31</sup> In the same tradition as his fine Chopin editions, Alfred Cortot's "Edition de travail avec commentaires" (see footnote 29) provides a fine written introduction along with detailed interpretive and practice suggestions throughout, including some pragmatic ideas regarding the redistribution of parts between the hands. In addition, a detailed study should be made of the orchestral scores of the Legends. Derek Watson speaks of the "imaginative, impressionistic scoring" of *St. Francis of Assisi* and makes special mention of the "light, shimmering, floating effect created by 3 flutes, 2 oboes, 2 clarinets, harp and solo and divisi upper strings" in the opening bars.<sup>32</sup>

Several indications regarding the use of an alternate keyboard manual are included in the Breitkopf & Härtel edition of *St. Francis of Assisi*. One, for example, occurs in measure 22:

Example 5.9 Liszt/Liszt: *St. Francis of Assisi: The Sermon to the Birds*, S175/1, m. 22



Later, at the outset of the central recitative section (measure 51), an added notation reads: "1<sup>er</sup> ou 2<sup>me</sup> clavier, voix celeste (8 p.)." Surprisingly, no commentaries make mention of these editorial insertions. Notwithstanding, several facts can be discerned which shed light

<sup>31</sup> Lesson with Bernhard Stavenhagen, 17 December 1885; Göllerich, *Master Classes*, 126–28.

<sup>32</sup> Watson, *Liszt*, 283. The opening of the orchestral version of *St. Francis of Paola* bears a striking resemblance to the beginning of the overture to Wagner's *Tannhäuser* (1845). They share the same key (E major), primary instrumentation (clarinets in A, horns in E, bassoons), register (low), tempo marking (*Andante maestoso*), and melodic shape.

on these curious markings. Derek Watson, in discussing Liszt's organ compositions, provides a possible clue to the puzzling annotations:

Mid-century organs emphasised eight-foot registers; mixtures were reserved for *tutti* passages. Special importance was attached to colour effects—'string' sounds, solo reeds and tremulants. Much expressive use was made of the swell-boxes for crescendo and diminuendo. Stops such as *vox humana*, *voix céleste* and *Unda-Maris* incorporated a slightly false tuning to create 'beats', i.e. an impression of vibrato.<sup>33</sup>

Robert Collet reveals that "Liszt played the organ a good deal in middle and later life, and we know that he practised on the pedal piano."<sup>34</sup> In 1854, Liszt had a three-manual piano-organ installed in the music room of the Altenburg in Weimar.<sup>35</sup> Alan Walker elaborates,

This gigantic instrument had three keyboards, eight registers, a pedal-board, and a set of pipes to reproduce the sounds of all the wind instruments. It was a one-piece orchestra on which Liszt could try out his symphonic works at leisure. When all the stops were out, it must have shaken the Altenburg to its foundations.<sup>36</sup>

Since Liszt began work on the orchestral versions of the Legends while still at Weimar it is possible that their incipient forms were fashioned on this instrument.

Series I, Vol. 10 of the *New Liszt Edition* includes the *version facilitée* of *St. Francis of Paola Walking on the Waves*. This simplified arrangement is in no way "easy" since a wide variety of technical problems remain. A comparison of the following excerpt with Example 5.8 illustrates one of the typical simplifications encountered:

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<sup>33</sup> Watson, *Liszt*, 286.

<sup>34</sup> Robert Collet, "Choral and Organ Music," in *Liszt: The Man and His Music*, ed. Walker, 345.

<sup>35</sup> Designed and built by the Paris firm "Alexander et fils," the instrument now resides in the Kunsthistorisches Museum in Vienna.

<sup>36</sup> Walker, *Liszt: Weimar Years*, 77.

Example 5.10 Liszt/Liszt: *St. Francis of Paola Walking on the Waves*—simplified version. S175/2 bis.  
mm. 40–41



Unlike the two quite different versions of the *Berceuse* discussed in Chapter 3, this simplified variant bears a direct and obvious familial relationship to its parent work. It remained unpublished during Liszt's lifetime.

It appears that Liszt also intended to issue a simplified version of *St. Francis of Assisi*. Cortot quotes from a Liszt letter which he held in his personal possession:

The proofs of the two *St. François* were sent by post the day before yesterday. They contain almost no mistakes and publication can be undertaken immediately.

For Mr. Leroy's use I am holding the small manuscript of the simplified version of *St. François de Paule*. I have attempted to make it very playable without destroying the sense of the piece.

A similar operation with the *Prédication aux Oiseaux* has hardly been successful, and I have given up attempting to simplify it, realizing that in substituting sixteenth notes for thirty-seconds, one changes the twittering of the birds to the gobbling of turkeys.

Therefore let's not worry about it any more, for there is no real equivalent for this type of effect, and pianists who do not know how to play trills have only to do without the song of the birds and imitate that of four-footed animals, if they so desire.<sup>37</sup>

<sup>37</sup> "Les épreuves des deux *St. François* ont été expédiées par la poste avant-hier. Elles ne contenaient presque pas de fautes et la publication peut se faire de suite. Je tiens à la disposition de Mr. Leroy le petit manuscrit de la version facilitée de *St. François de Paule*. J'ai tâché de la rendre très jouable sans pour cela détruire le sens de ce morceau. Une opération analogue ne m'a guère réussi avec la *Prédication aux Oiseaux*, et je renonce à la simplifier, m'étant aperçu qu'en substituant des doubles croches aux triples, on changeait le gazouillement des oiseaux en gougloutement de dindons. N'y pensons donc plus, car il n'existe pas d'équivalent pour ce genre d'effet, et les pianistes qui ne savent par faire les trilles n'ont qu'à se passer du chant des Oiseaux et à imiter celui des quadrupèdes, s'il leur plait." (Letter to the Paris publisher Heugel, 11 October 1866; quoted in the foreword to *Deux légendes*, ed. Alfred Cortot, 5.)

Historical records indicate that Liszt was fond of the Legends and performed them often, generally to critical acclaim. As might be expected, one early and notable dissenter was Eduard Hanslick. Alan Walker cites Hanslick's 1866 review of the works:

The worldly Liszt performed miraculously, but the Abbé Liszt performs miracles. . . . If, after all this, you examine the two pieces of music themselves, you find two ordinary brilliant concert studies, one of which spins out for a musical motive the twitter of birds, and the other imitates the roar of the sea. The pieces are grateful to a virtuoso, and not without some piquant spice of dissonance; of course, the birds preaching provide for the *bravura* of the right hand, and the walking on the waves for that of the left hand. These compositions might just as well have been called 'Les Amours des Oiseaux' [The Affections of the Birds] and 'Souvenirs des Bains d'Ostende' [Recollections of the Baths of Ostende], and ten years ago they probably would have received these titles. Perhaps Liszt will bring the rest of the saints before us, one by one, in the same pleasant manner. We must confess, this rigging out of the saintly halo for the concert hall, these hammering and trilling miracles make an unspeakably childish impression on us.<sup>38</sup>

Saint-Saëns fondly remembered his first meeting with Liszt, an occasion at which he was privileged to hear the maestro play the Legends. He recorded his impressions:

I already considered him to be a genius and had formed in advance an almost impossible conception of his pianism. Judge of my astonishment when I realized that he far exceeded even this expectation. The dreams of my youthful fancy were but prose beside the Dionysiac poetry evoked by his supernatural fingers. It would be impossible to give any idea of what he was like to those who never heard him in full possession of his talent. . . . As I write I see again that long pale face casting seductive glances at his audience while from beneath his fingers, almost unconsciously and with an amazing range of nuances, there murmured, surged, boomed and stormed the waves of the *Légende de St. François de Paule marchant sur lest Flots*. Never again shall we see or hear anything like it.<sup>39</sup>

More recently, commentators have been generally favorable in their praise of the Legends. Sacheverell Sitwell maintains:

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<sup>38</sup> Eduard Hanslick, *Geschichte des Concertwesens in Wien. Aus dem Concertsaal: Kritiken und Schilderungen aus den letzten 20 Jahren des Wiener Musiklebens 1848-1868*, Vol. 2 (Vienna: W. Braumüller, 1869), 409-10; quoted in Walker, *Liszt: Final Years*, 59.

<sup>39</sup> James Harding, *Saint-Saëns and His Circle* (London: Chapman and Hall, 1965), 48-49.

There is nothing more original in the whole piano-repertory than these two pieces. The second of them, especially, is a truly extraordinary production. . . . As pictorial suggestion, as direct interpretation of the story into music, as creation of immediate visual effect by that means, this piece of music is without precedent.<sup>40</sup>

Derek Watson express the highest regard for *St. Francis of Paola*:

Musically this is one of Liszt's finest pieces of descriptive writing and, in a similar way to the *Weinen, Klagen* variations, depicts the triumph of faith over seemingly overwhelming odds: symbolised by the chromatic roar of the sea and the victorious quality of the diatonic chorale that develops from the opening bars.<sup>41</sup>

On the contrary, Ernest Hutcheson feels that *St. Francis of Paola* "is marred at its climax by the ordinariness of the left-hand accompaniment."<sup>42</sup> He singles out the first Legend for special praise:

Liszt's two *Légendes* . . . are true program music. Critically regarded in this light, I confess to a preference for the *Sermon to the Birds*. In *St. Francis Walking on the Waves* there is a certain direct imitation of the physical, far less fine to my mind than the non-imitative suggestion first of bird-chorus, then of hushed attention to the saint's address, in the first legend. Yet the second is by far the more generally popular of the two.<sup>43</sup>

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<sup>40</sup> Sitwell, *Liszt*, 246–47.

<sup>41</sup> Watson, *Liszt*, 250–51.

<sup>42</sup> Hutcheson, *Literature*, 279.

<sup>43</sup> *Ibid.*, 289.



**Liszt/Liszt: *Rákóczi Marsch nach der Orchesterbearbeitung für das Pianoforte*,  
S244a (1863)**  
(*Rákóczi March from the Orchestral Version for the Piano*)

Reference Score:

*New Liszt Edition*, Series I, Vol. 18 (Budapest: Editio Musica, 1985)

Example 5.11 Liszt/Liszt: *Rákóczi March* (from the orchestral version), S244a, mm. 1–3 & 18–22

The image displays two systems of musical notation for Liszt's *Rákóczi March*. The top system, measures 1-3, is in bass clef and features a piano (p) dynamic. It includes a crescendo marking and a fortissimo (ff) dynamic. The bottom system, measures 18-22, is in treble clef and features an accelerando marking and a fortissimo (fff) dynamic. The score includes various musical notations such as triplets, slurs, and fingerings.

The *Rákóczi March* is one of Hungary's most recognisable and stirring tunes. It bears the name of Prince Ferencz Rákóczi, a national hero who led the revolt against the Austrians in the first decade of the 1700s. Known also as the *Hungarian March*, it was taken up in the nineteenth century as a patriotic symbol by the Magyar independence movement. The Austrian censors considered the tune so inflammatory that they prohibited the publication of Liszt's first version of the March. Written in about 1839 for his first Hungarian tour, it would be seven years before the work finally appeared in print. The many and varied arrangements which Liszt subsequently produced demonstrate his special fondness for the piece. Following the initial setting five additional piano versions appeared. An orchestral arrangement created during Liszt's Roman stay (S117, ca. 1865)

resulted in several further piano versions: the transcription for piano solo under current examination, a simplified variant, and versions for piano duet (S608; 1870) and piano duo (not cataloged; 1870).<sup>44</sup> A comparative study of the seven solo piano versions could easily constitute a separate investigation.<sup>45</sup> The most familiar incarnation of the *March* is the well-known Fifteenth Hungarian Rhapsody (S244/15; ca. 1847–53), itself based on Nos. 10 and 13 from Liszt’s earlier *Magyar Dallok* and *Magyar Rapszódia*k collection (S242/10 & 13; 1839, rev. 1847).

The mid-1860s found Liszt in the midst of an enthusiastic rediscovery of his Hungarian roots. A revisiting of the *Rákóczi March* was a natural consequence. In August of 1865, shortly after receiving holy orders, Liszt traveled to Pest to conduct the first performance of his *St. Elisabeth* oratorio. This was his first visit to the city since 1858. The première of the orchestral version of the *Rákóczi March* was given during this tour and in September of the same year Liszt played his two piano arrangement of the March with Hans von Bülow in Szekszárd. Thematic cross-references between the March and several other Liszt works from the period can be detected: hints can found in the “Gloria” of the Hungarian Coronation Mass, and a prominent motive heard several times in the

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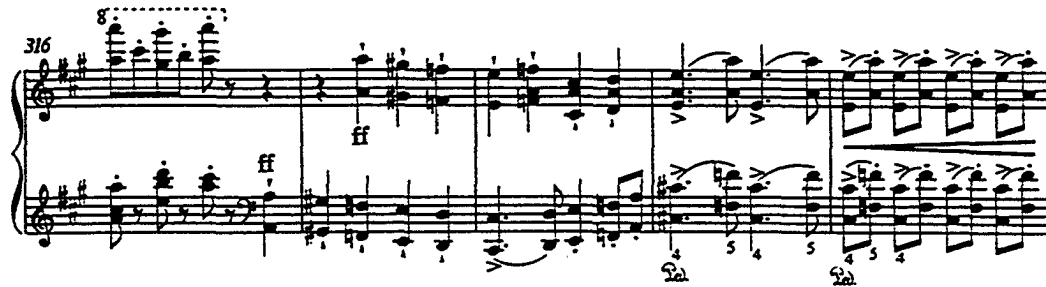
<sup>44</sup> Berlioz’s orchestral version of the March, incorporated in his *Damnation of Faust*, is better known than Liszt’s. However, in an 1882 letter to Malwine Tardieu, Liszt makes it clear that he had first claim to the work. (Letter to Madame Malwine Tardieu, 6 November 1882; quoted in La Mara, *Letters*, Vol. II, 416.)

<sup>45</sup> A concise overview of the various versions of the *Rákóczi March* can be found in the introductory notes of the *New Liszt Edition*, Series I, Vol. 18, xv–xviii. The Liszt catalog linked to the Hyperion Recordings website numbers the versions as follows:

S242/13	1846	Magyar Rapszódia No. 13 ( <i>Rákóczi March</i> )
S242/13 bis	1852	<i>Rákóczi March</i> (simplified version of S242/13)
S242a	1839–41	<i>Rákóczi March</i> (first version)
S244/15	1853	Rapsodie Hongroises No. 15 ( <i>Rákóczi March</i> )
S244a	1863	<i>Rákóczi March</i> (from the orchestral version)
S244b	(?)	<i>Rákóczi March</i> (simplified version of S244a)
S244c	(?)	<i>Rákóczi March</i> (popular version)

March bears a striking resemblance to the opening of *St. Francis of Paola*. Compare the following excerpt with Example 5.7:<sup>46</sup>

Example 5.12 Liszt/Liszt: *Rákóczi* March (from the orchestral version), S244a, mm. 316–20



Until recently it was thought that the version under present consideration was created in 1870 along with the piano duet and duo arrangements. The earliest manuscript bears the date “December 1863” but the work did not appear in print until 1871. Since the orchestral version of the *Rákóczi* March dates from 1865 (but was published by Schubert in 1871 together with the aforementioned piano versions), it is likely that Liszt’s reference to “nach der Orchesterbearbeitung” alludes to an earlier sketch of the orchestral arrangement. Both Humphrey Searle and Derek Watson concur with this assumption.<sup>47</sup> Perhaps the piano version was created in preparation of the final orchestral arrangement. As has been indicated, Liszt also produced a simplified version of the March transcription. Its date of completion is uncertain; like its companions, it too was published in 1871.

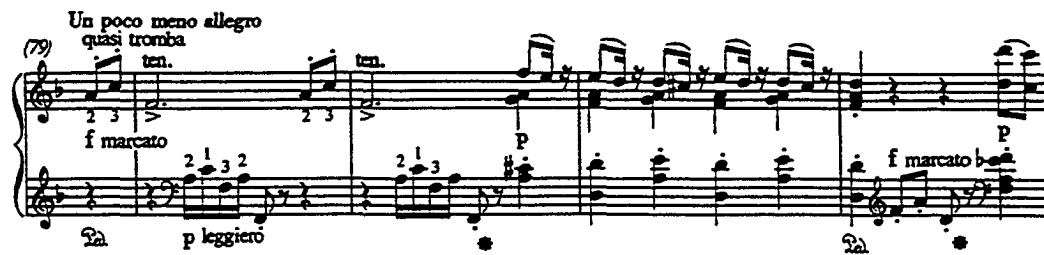
As with the majority of the transcriptions examined in this chapter, Liszt’s reworking of the orchestral version of the *Rákóczi* March remains scrupulously faithful to its antecedent. The piano score gains twenty measures over the course of the work but

<sup>46</sup> Since this motive can be found even in Liszt’s earliest version of the March it must predate the *St. Francis* Legend.

<sup>47</sup> Searle, *Liszt*, 45; Watson, *Liszt*, 35. Searle suggests that Liszt’s orchestral version may have been written before Berlioz’s 1845 arrangement of the March.

this is largely due to the sequential extension or figurative expansion of several structurally-significant cadences. Tempo, dynamic, and articulation markings have generally been carried over intact although one noteworthy difference occurs at measure 80 (and subsequent parallel appearances).

Example 5.13 Liszt/Liszt: *Rákóczi* March (from the orchestral version), S244a, mm. 80–83



What appears in the piano score as *f marcato* followed by *p leggiero* is simply labeled *p* in the orchestral score. The *quasi tromba* indication assigned to the right hand figure does, however, correspond to the original clarinet and trumpet scoring.<sup>48</sup>

This transcription of the *Rákóczi* March differs in several respects from his other arrangements of the March. While the earlier versions are generally through-composed and thus achieve a more rhapsodic effect, the present work's formal outlines display a clear sonata-allegro structure. Liszt's manipulation of the tonal framework affirms his intentions in this regard; the use of F major as a contrasting key for the first appearance of Theme Group 2 occurs only in the orchestral version and its derivatives.

<sup>48</sup> The earlier versions provide no further insight regarding this matter. The first simplified version of the *Rákóczi* March (S242/13 bis), for example, maintains the initial *piano* marking but labels it *quasi tromba*!

Table 5.3 Formal structure of Liszt's *Rákóczi March* (from the Orchestral Version), S244a

<u>Measures</u>	<u>Section</u>	<u>Key</u>
1–27	Introduction	A minor
27–80	Exposition: Theme Group 1	A minor
80–160	Exposition: Theme Group 2	F major (A-flat major highlighted)
160–220	Development ( primarily of Theme Group 1)	various; unstable tonality
220–72	Recapitulation: Theme Group 1	A minor
272–353	Recapitulation: Theme Group 2	A major (C major highlighted)
353–441	Coda (developmental)	A major

The piano arrangement, following the plan of the orchestral score, allows for a cut between measures 236 and 352. If chosen, this option effectively excises the bulk of the recapitulation with the resultant form being closer to that of the earlier versions.

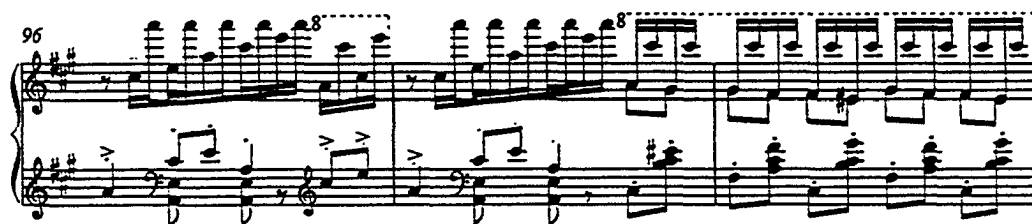
What the above chart does not indicate is the attention given to developmental procedures within each section. This factor contributes substantially to the work's length and contrasts markedly with the earlier variants which are more straightforward and thus more concise. At 441 measures this transcription is substantially longer—twice as long, in fact—than any of the other piano versions.

Liszt's earliest versions of the March were conceived as virtuosic and heroic showpieces, intended primarily for his own use.<sup>49</sup> The present arrangement dispenses with the interlocking octaves, glissandi thirds, glittering arpeggios, exposed leaps, and decorative cadenzas that were liberally sprinkled throughout. As a result, the work relies less on dazzling effects and more on musical substance. A comparison with one of the incipient versions illustrates this transformation:

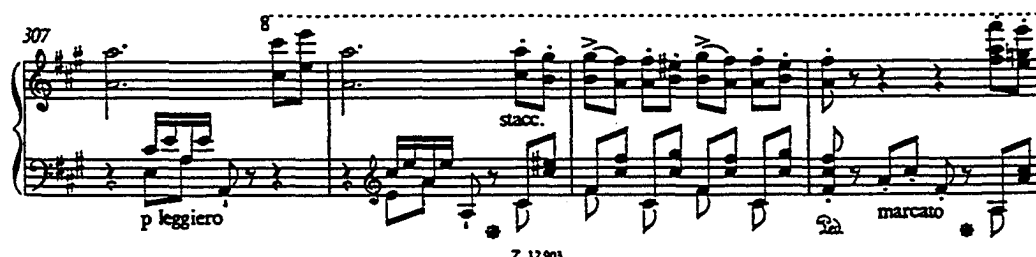
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<sup>49</sup> The Magyar Rapszódiaák version of 1846 (S242/13) is likely the most technically formidable of Liszt's various arrangements of the March.

Example 5.14 Liszt: Magyar Rapszódia No. 13, S242/13, mm. 96–98



Example 5.15 Liszt/Liszt: *Rákóczi* March (from the orchestral version), S244a, mm. 307–10



Emile Haraszti, one of this century's earliest Liszt scholars, summarized the transformation which the orchestral version (and, by extension, its derivatives) underwent:

The *Rákóczy* March was transcribed for piano in 1839 and made a sensation in Europe. Although in 1841, the French complained that they were unable to grasp it because of the speed at which Liszt played, nevertheless it was a decisive and universal triumph. Twenty-six years later, he orchestrated the *Rákóczy* March. It was no longer a revolutionary gypsy fantasy, but a thoughtful work, having eliminated the heroic inspiration of the march. He cut and transformed the motives and enlarged the cadences. The result was a resounding failure. No attempt at resurrection has been successful. Berlioz's version had since taken over."<sup>50</sup>

While some may take issue with Haraszti's final appraisal, his assessment of the work's

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<sup>50</sup> "Le marche de Rákóczi transcrite en 1839 pour le piano fit sensation en Europe. Bien qu'en 1841, les Français se fussent plaints de n'en avoir rien saisi parce que Liszt avait jouée à une rapidité incroyable, néanmoins ce fut un triomphe décisif et universel. Vingt-six ans plus tard, il orchestre la marche de Rákóczi. Ce n'est plus une fantaisie révolutionnaire à la tzigane, mais un savant travail, étouffant le souffle héroïque de la marche. Il coupe ses motifs, les transforme, élargit ses cadences. Le résultat en est une défaite retentissante. Aucune tentative de résurrection ne réussit. C'est Berlioz qui l'emporte." (Emile Haraszti, "Le problème Liszt, Part 2," *Acta musicologica* 10 [1938]: 42.)

metamorphosis corroborates the evidence presented above. Pianists and scholars interested in further exploring the March would do well to undertake a comparative study of the numerous versions of the work, if for no other reason than to revel in Liszt's seemingly inexhaustible reservoir of variation procedures. Happily, the seven extant versions are readily accessible courtesy of the *New Liszt Edition* (Series I, Vols. 4 and 18).

**Liszt/Liszt: *Salve Polonia*, S518 (1863)**  
(Save Poland)

Reference Score:

*New Liszt Edition*, Series I, Vol. 17 (Budapest: Editio Musica, 1983)

Example 5.16 Liszt/Liszt: *Salve Polonia*, S518, mm. 1–11

Andante pietoso (Moderato assai) ♩=66

*Salve Polonia* (Save Poland) appeared in 1863 in two versions: one for piano duet (S604) and the other for orchestra (S113).<sup>51</sup> It seems likely that the piano solo version dates from approximately the same time although it was not published until 1884. Liszt had originally intended that the orchestral version would serve as an instrumental interlude in his oratorio *The Legend of St. Stanislaus* (S688; 1869–86, unfinished).<sup>52</sup> Subsequently, however, he arranged the work for baritone and chorus with the modified intent of using it as the concluding number of the work. Liszt worked intermittently on the oratorio for nearly thirty years but the score was left incomplete at his death. Humphrey Searle points out the continuing influence of Princess Carolyne von

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<sup>51</sup> Humphrey Searle and Derek Watson both indicate that the orchestral version may have been sketched as early as 1850.

<sup>52</sup> In addition to *Salve Polonia* Liszt transcribed two Polonaises (S519; 1875) from the oratorio.



Wittgenstein: "The Princess was especially keen to encourage this project . . . on the life of the martyr of her native Poland, and one of her bitterest disappointments was Liszt's failure to make much progress with it."<sup>53</sup> So great was her interest in the venture that she undertook to provide Liszt with a text derived from Lucien Siemienski's poem about the life and death of St. Stanislaus.

Ferdinand Gajewski calls *Salve Polonia* Liszt's "Polish Rhapsody." Indeed, the slow (*lassu*)–fast (*friss*) *verbunkos* structure resembles that found in many of the Hungarian Rhapsodies.<sup>54</sup> The incorporation of national or folk melodies is also characteristic while the technical and musical demands parallel those of the Rhapsodies. One noticeable difference, however, involves overall length. On average, the Rhapsodies are decidedly shorter whereas *Salve Polonia* assumes the proportion of a symphonic poem.<sup>55</sup> In this respect the work exhibits a kinship with the *Rákóczi* March just examined.

The prefatory section of *Salve Polonia* (measures 1–52; *Andante pietoso*) commences with an enigmatic motive (see Example 5.16) that foreshadows the chromaticism which follows. Introduced also are rhythmic and melodic elements that later become thematically significant. The tonal instability of this material accentuates the welcomed arrival of E major and the presentation of the first main theme (measure 53):

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<sup>53</sup> Searle, *Liszt*, 149.

<sup>54</sup> Ferdinand Gajewski, "Liszt's Polish Rhapsody," *Journal of the American Liszt Society* 31 (January–June 1992): 35.

<sup>55</sup> Based on Louis Kentner's definitive recording (*Liszt: Nineteen Hungarian Rhapsodies*, Vox LP record set SVBX 5452) the average duration of each Hungarian Rhapsody is slightly less than eight minutes (shortest–2'50"; longest–13'30"). By contrast, Leslie Howard's recent reading of *Salve Polonia* lasts 15'47"; (*Liszt: The Complete Music for Solo Piano, Vol. 14–Christus, St. Elisabeth & St. Stanislaus*, Hyperion compact disk CDA66466.)

Example 5.17 Liszt/Liszt: *Salve Polonia*, S518, mm. 53–56



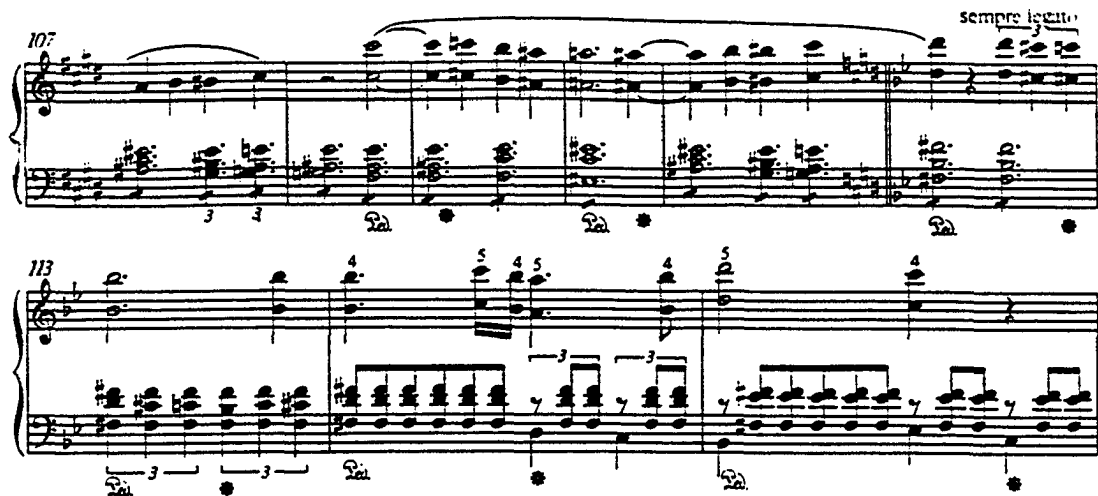
Based on the Polish national hymn “Boże, coś Polskę,” this stately melody permeates the work’s first principal section. Liszt successfully renders the intense fervor and potency of the underlying text:

Boże, coś Polskę przez tak liczne wieki	O Thou Lord God, who for so many ages
Otaczał blaskiem potęgi i chwały	Didst give to Poland splendid power and might
Coś ją osłaniał tarczą Swej opieki	Who shielded her from storms' wild rages
Od nieszczęść które przygnębić ją miały.	And kept her ever in Thy holy sight.
Przed Twe ołtarze zanosim błaganie,	Before your altars, we in supplication
Ojczyznę, wolność, racz zachować, Panie!	Kneeling, implore You, free our land and nation! <sup>56</sup>

The hymn melody, first presented simply and unadorned in E major, is subjected to several transformations and increasingly chromatic harmonizations before the home tonality of E major triumphantly returns in measure 170. The following excerpt, chosen from the middle of the section, appears to be in B-flat major although the hauntingly surreal harmonic accompaniment negates any sense of key:

<sup>56</sup> Gajewski, “Liszt’s Polish Rhapsody,” 35.

Example 5.18 Liszt/Liszt: *Salve Polonia*, S518, mm. 107–15



In many respects, Liszt's construction of this section of *Salve Polonia* mirrors the thought progression of the text. Part way through, for example, Liszt emphasizes the concepts of safety and security and the imagery of "altars" by incorporating a phrase from Psalm 83:3: "... passer invenit sibi domum, et turtur nidum, ubi reponat pullos suos. Altaria tua, Domine virtutum." (Yea, the sparrow hath found an house, and the swallow a nest for herself, where she may lay her young, even thine altars, O Lord of hosts, my King, and my God.)<sup>57</sup> Beginning at measure 88, this passage reprises the opening motive. Static reiterated chords accompany a subsequent sequential treatment.

Following the final victorious statement of the hymn a brief coda fragments the thematic material, obscures the tonality, and finally dissolves into an ambiguous chromatic descent in the bottom register that comes to rest on a stark G-sharp octave. At this point, Liszt's own note in the manuscript indicates: "Finish here if only the first half of the piece is being played." In some respects, this brings the first section full circle: after rising to heights of passion and ardor the work returns to the vagueness and inquietude with which it began.

<sup>57</sup> Text and chapter reference are according to the Latin Vulgate. Protestant Bibles number the Psalm as 84. English translation from the King James Version.

The initiation of the *Allegro marziale* in measure 200 immediately sweeps aside any lingering misgivings. Utilizing the closing pitch of the previous section as a common link, an energetic introduction built over a pedal G-sharp launches a triple-meter *Risoluto* in C-sharp major. Containing the seeds of the forthcoming theme, this introduction is immediately repeated (with some slight variations) a semitone higher. In measure 254 the anticipated theme is finally revealed:

Example 5.19 Liszt/Liszt: *Salve Polonia*, S518, mm. 250–62

As in the slow section, this theme is also based on a patriotic melody—in this case, the national anthem, *Jeszcze Polska nie zginęła*, known also as the *Dąbrowski Mazurka*.<sup>58</sup>

Jeszcze Polska nie zginęła,  
Kiedy my żyjemy;  
Co nam obca przemoc wzięła  
Mocą obdierzemy.  
Marsz, marsz Dąbrowski!  
Z ziemi włoskiej do polskiej,  
Za twoim przewodem  
Złączym się z narodem.

Poland's glory is not vanished  
While her sons remain  
And her flag that once was banished  
Shall return again.  
March, march, Dąbrowski!  
March to Poland from Italy,  
Lead us home, Dąbrowski,  
Home to our country.<sup>59</sup>

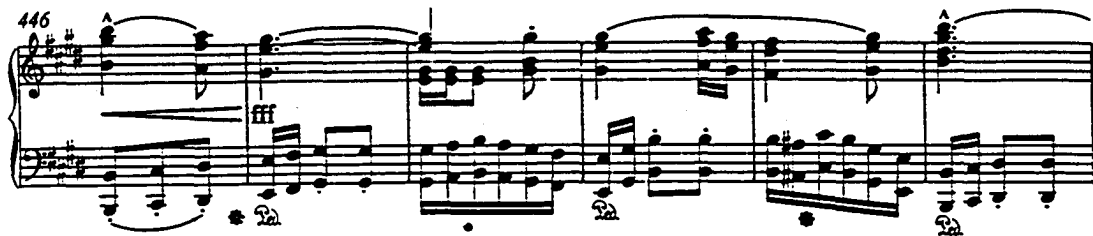
<sup>58</sup> Liszt later incorporated this theme in the second Polonaise from *St. Stanislaus* (S519; 1875).

<sup>59</sup> Gajewski, "Liszt's Polish Rhapsody," 35.

Liszt subjects the mazurka to a series of transformations and transpositions, all the while keeping some aspect of the original rhythm or melody intact. Hints of the earlier “Boże, coś Polskę” theme appear in measure 365 but are soon swallowed up by violent octaves that eventually disintegrate into a *pianissimo* ascending chromatic scale in the lowest register of the piano. (Note the unmistakable parallel with the conclusion of the slow section.)

Following a brief silence, an extended dominant preparation begins quietly in measure 398 and culminates with the return of “Boże, coś Polskę” in the home key of E major. The hymn, however, is now combined with elements of the *Dabrowski Mazurka*.

Example 5.20 Liszt/Liszt: *Salve Polonia*, S518, mm. 446–51



The *Tempo di polacca, maestoso* which commences in measure 515 marks the beginning of the coda and introduces the polonaise rhythm, another important symbol of Polish pride. A subsequent *Animato* section presents the Mazurka one final time and a flurry of octaves and chords brings the work to a dramatic conclusion.

Perhaps the most striking aspects of *Salve Polonia* are the harmonic ambiguities and the passages of extended chromaticism. In many respects this piece is one of Liszt's most forward-looking piano compositions from the Roman period. While it contains many elements reminiscent of Liszt's earlier virtuosic style, the bleakness and terseness of the opening section point towards the techniques of his later years.

**Beethoven/Liszt: Symphonies, S464 (1837–43, revised and completed 1864)**

**Reference Scores:**

*New Liszt Edition*, Series II, Vols. 17–19 (Budapest: Editio Musica, 1991–93)

Liszt's transcriptions of the nine Beethoven symphonies represent a lifelong devotion to the music and art of the revered German master. Liszt tirelessly promoted Beethoven's works at a time when critics were dismissing the late sonatas, symphonies, and string quartets as unintelligible. He championed Beethoven's piano pieces during his years as a touring artist and regularly programmed the orchestral works during his tenure at Weimar. When a project to erect a statue in Bonn in honor of Beethoven came to a standstill, Liszt generously gave of his time and resources over a period of six years to see the enterprise through to its final completion. Liszt counted among his treasures Beethoven's death mask, his Broadwood piano, and for a time, his original will. Above all, Liszt esteemed Beethoven as an innovator and a trail blazer, someone who boldly sought out and explored new musical frontiers. In many respects, Liszt saw his own career as an extension of Beethoven's.

In addition to the Symphonies, Liszt transcribed a handful of other Beethoven works: a dozen or so lieder, the Septet, Op. 20 (S467; 1839), and the "Capriccio alla turca" from *The Ruins of Athens* (S388; 1846). Liszt also arranged the last three piano concertos for two pianos (S657a; 1878). Transcriptions of the *Coriolan* and *Egmont* overtures (S739–40; [?]) are mentioned by Ramann and others but are no longer extant.

Liszt set about transcribing the symphonies for solo piano in 1835 during his elopement to Switzerland with Marie d'Agoult. Little did he know that the project would span thirty years. The Fifth, Six, and Seventh Symphonies were completed by 1837; the "Funeral March" from the Third Symphony was added in 1843. David Wilde rightly suggests, "These facts contradict the popular notion that Liszt's early years were spent

entirely on frivolities, and that only later in life did he take his talents seriously enough.”<sup>60</sup>

Soon after his arrival in Weimar Liszt wrote to Breitkopf & Härtel and offered them “the complete series of the Beethoven Symphonies.”<sup>61</sup> Perhaps he felt that the change of residence and the cessation of touring would allow a resumption of the dormant project. A survey of his conducting engagements indicates that the Beethoven symphonies, particularly the Ninth, figured prominently in his repertoire.<sup>62</sup> As it turned out, however, his planned completion of the cycle was thwarted by other commitments and interests.

Early in 1863, after a hiatus of twenty years and with Liszt now residing in Rome, Breitkopf & Härtel broached the subject of bringing the venture to a conclusion. Liszt threw himself into the task with renewed energy; over the space of five months he completed the remaining symphonies (with the exception of the Ninth) and revised the earlier transcriptions. No doubt the orchestral experience gained in Weimar had honed his compositional acuity and he was now able to approach the Beethoven works with a surer hand. In anticipation of the revision process Liszt explained to the publisher,

Probably I may alter, simplify, and correct passages—and add some fingerings. The more intimately acquainted one becomes with Beethoven, the more one clings to certain singularities and finds that even insignificant details are not without their value.<sup>63</sup>

Six months later, having completed the task, Liszt wrote to his faithful friend Franz Brendel,

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<sup>60</sup> David Wilde, “Transcriptions for Piano,” in *Liszt: The Man and His Music*, ed. Walker, 178.

<sup>61</sup> Letter to Breitkopf & Härtel, 14 January 1850; quoted in La Mara, *Letters*, Vol. I, 103.

<sup>62</sup> Alan Walker has provided a useful catalog of Liszt’s conducting repertoire during the years 1840–84. See his *Liszt: Weimar Years*, 285–95. In 1851, in addition to conducting the Ninth Symphony twice, Liszt produced an arrangement of the work for two pianos (S657).

<sup>63</sup> Letter to Breitkopf & Härtel, 26 March 1863; quoted in La Mara, *Letters*, Vol. II, 43.

The arrangements of the 8 Beethoven Symphonies which I am about to send to Leipzig are, I trust, successful. They cost me more trouble, in attempts of various sorts, in corrections, eliminations and additions, than I had anticipated. As we grow old we deliberate more and are less readily satisfied. . . .<sup>64</sup>

As with many of his other revisions, the reworking of the earlier symphony transcriptions resulted in a general reduction of the technical difficulties. In spite of his troubles, Liszt seemed to be encouraged with the results: while waiting for the proofs from Breitkopf & Härtel, he offered the firm an additional proposal:

If it should meet with your approval I would gladly, next summer, proceed in working out a former pet idea of mine; to make pianoforte transcriptions of Beethoven's Quartets "for the home circle," and, as it were, to make them a link in the Master's *catena aurea* [golden chain], between his Sonatas and Symphonies.<sup>65</sup>

Unfortunately for posterity, the Quartet transcriptions never materialized.

The Ninth Symphony, in particular the fourth (choral) movement, caused Liszt no end of grief. A letter to the publisher reveals his frustration:

After various endeavours one way and another, I became inevitably and distinctly convinced of the impossibility of making any pianoforte arrangement of the 4th movement for *two hands*, that could in any way be even approximately effective or satisfactory. I trust you will not bear me any ill-will for failing in this, and that you will consider my work with the Beethoven Symphonies as concluded with the 3rd movement of the 9th, for it was not a part of my task to provide a simple *pianoforte score* of this overwhelming 4th movement for the use of chorus directors. Arrangements of this kind have already been made, and I maintain that I am *not* able to furnish a better or a more satisfactory one for helpless pianofortes and pianists, and believe that there is no one nowadays who could manage it.

In my edition of the 9th Symphony for *two pianos*, prepared for Schott, the possibility was offered to me of reducing the most essential parts of the

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<sup>64</sup> Letter to Franz Brendel, 7 September 1863; quoted in La Mara, *Letters*, Vol. II, 62.

<sup>65</sup> Letter to Breitkopf & Härtel, 16 November 1863; quoted in La Mara, *Letters*, Vol. II, 76. By the fall of 1866, however, this new project had reached an impasse: "It is very mortifying to me to have to confess that I have most awkwardly come to a standstill with the transcription of the Beethoven Quartets. After several attempts the result was either absolutely *unplayable*—or insipid stuff. Nevertheless I shall not give up my project, and shall make another trial to solve this problem of pianoforte arrangement. If I succeed I will at once inform you of my 'Heureka'." (Letter to Breitkopf & Härtel, 2 October 1866; quoted in La Mara, *Letters*, Vol. II, 116.)



*orchestra-polyphony* to ten fingers, and of *handing over* the chorus part to the second piano. But to screw both parts, the instrumental and the vocal, into two hands cannot be done either *à peu près* or *à beaucoup près*!<sup>66</sup>

As might be expected, the prospect of trying to market a nearly-completed set of symphony transcriptions did not appeal to the publishing firm so they entreated Liszt to reconsider. Happily, their pleas did not go unheeded, for two weeks later he replied,

In compliance with the wish you so kindly express, I will again make an attempt to “adapt” the 4th movement of the 9th Symphony to the piano, and soon after my return to Rome will set to work upon the required *tentative*. Let us hope that the variation of the proverb: “Tant va la cruche à l’eau qu’à la fin . . . elle s’emplit”—may prove true.” (So often goes the pitcher to the water that at last it is filled.)<sup>67</sup>

By November Liszt had fulfilled his promise; he examined the proofs while residing in the Vatican after taking Holy Orders and the complete set of transcriptions were published in 1865 bearing a dedication to Hans von Bülow.

The foreword to the transcriptions spells out Liszt’s objective in arranging the symphonies and clearly reveals his devotion to Beethoven:

The name of Beethoven is sacred in art. His symphonies are at present universally acknowledged to be master-pieces; whoever seriously wishes to extend his knowledge or produce new works can never devote too much reflection and study upon them. For this reason every manner of making them accessible and popular has a certain merit, nor are the rather numerous arrangements published so far without relative merit, though, for the most part, they seem to be of but little intrinsic value for deeper research. The worst lithograph, the most faulty translation always gives an idea, indefinite though it be, of the genius of Michel Angelo, of Shakespeare, in the most incomplete piano-arrangement we recognize here and there the perhaps half effaced traces of the master’s inspiration. By the development in technique and mechanism which the piano has gained of late, it is possible now to attain more and better results than have been attained so far. With the immense development of its harmonic power the piano seeks to appropriate more and more all orchestral compositions. In the compass of its seven octaves it can, with but a few exceptions, reproduce all traits, all combinations, all figurations of the most learned, of the deepest tone-creations,

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<sup>66</sup> Letter to Breitkopf & Härtel, 14 September 1864; quoted in La Mara, *Letters*, Vol. II, 93–94.

<sup>67</sup> Letter to Breitkopf & Härtel, 1 October 1864; quoted in La Mara, *Letters*, Vol. II, 95.

and leaves to the orchestra no other advantages, than those of the variety of tone-colors and massive effects—immense advantages, to be sure.

Such has been my aim in the work I have undertaken and now lay before the musical world. I confess that I should have to consider it a rather useless employment of my time, if I had but added one more to the numerous hitherto published piano-arrangements, following in their rut; but I consider my time well employed if I have succeeded in transferring to the piano not only the grand outlines of Beethoven's compositions but also all those numerous fine details, and smaller traits that so powerfully contribute to the completion of the ensemble. My aim has been attained if I stand on a level with the intelligent engraver, the conscientious translator, who comprehend the spirit of a work and thus contribute to the knowledge of the great masters and to the formation of the sense for the beautiful.<sup>68</sup>

In 1815 Beethoven himself attempted a transcription of his Seventh Symphony but left only a short fragment. Liszt's own teacher, Carl Czerny (1791–1857), had produced a version of the Beethoven symphonies in 1829, just two years after Beethoven's death. No doubt aware of, and perhaps spurred on by, the recent transcriptions by Johann Nepomuk Hummel (1778–1837) for piano duet and Friedrich Kalkbrenner (1785–1849), Liszt stated his case for creating yet another version:

As I do not know very much of the laws which regulate literary and musical proprietorship in Saxony, I had spoken to [Mr. Hofmeister] about the Beethoven Symphonies, of which I have undertaken the *arrangement*, or, more correctly speaking, the pianoforte *score*. To tell the truth, this work has, nevertheless, cost me some trouble; whether I am right or wrong, I think it is sufficiently *different* from, not to say superior to, those of the same kind which have hitherto appeared. The recent publication of the same symphonies, *arranged* by Mr. Kalkbrenner, makes me anxious that mine should not remain any longer in a portfolio. I intend also to *finger* them carefully, which, in addition to the indication of the different instruments (which is important in this kind of work), will most certainly make this edition much more complete.<sup>69</sup>

A thinly-veiled disdain for other composers' transcriptional efforts is embedded in a note to Adolphe Pictet:

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<sup>68</sup> Franz Liszt, preface to Beethoven Symphonies, Vol. 1 (Nos. 1–5), trans. by C. E. R. Mueller, Kalmus Piano Series (Melville, NY: Belwin Mills Pub. Co., n.d.), ii.

<sup>69</sup> Letter to Breitkopf & Härtel, 1838 (?); quoted in La Mara, *Letters*, Vol. I, 22.

The procedure I followed for Berlioz's symphony I am currently applying to those by Beethoven. The serious study of his works, a profound feeling for their virtually infinite beauty and for the piano's resources, which have become familiar to me through constant practice, have perhaps made me less unfit than anyone for this laborious task. The first four symphonies are already transcribed, and the others will be completed shortly. I will then put this type of work aside because, while it was important for someone to do it conscientiously at first, there are others in the future who will no doubt do it as well or better than I did.

Once the "arrangement," or, more to the point, the usual "derangements" are no longer possible, that title will properly revert to the infinite number of "caprices" and "fantasies" that inundate us and which consist of nothing but motifs pilfered from all types of music stitched together for better or worse.<sup>70</sup>

The principal feature which separates Liszt's Beethoven transcriptions from those of others can be simply stated: while others had striven to reduce the orchestra to ten fingers, Liszt attempted to recreate the orchestra in spite of ten fingers. His explanation to Breitkopf & Härtel detailed his intentions and his methodology:

By the title *Pianoforte score* (which must be kept, and translated into German by *Clavier-Partitur* or *Pianoforte-Partitur*?) I wish to indicate my intention of associating the spirit of the performer with the orchestral effects, and to render apparent, in the narrow limits of the piano, sonorous sounds and different *nuances*. With this in view I have frequently noted down the names of the instruments: oboe, clarinet, kettle-drums, etc., as well as the contrasts of strings and wind instruments. It would certainly be highly ridiculous to pretend that these designations suffice to transplant the magic of the orchestra to the piano; nevertheless I don't consider them superfluous. Apart from some little use they have as instruction, pianists of some intelligence may make them a help in accentuating and grouping the subjects, bringing out the chief ones, keeping the secondary ones in the background, and—in a word—regulating themselves by the standard of the orchestra.<sup>71</sup>

Liszt's concern for the distinctive qualities of the original instrumentation continued even in old age. Arthur Göllicher recalls that during a lesson in which he played the second movement of the Seventh Symphony the master made specific comments




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<sup>70</sup> Letter to Adolphe Pictet, September 1837; quoted in Liszt, *Artist's Journey*, 46–47.

<sup>71</sup> Letter to Breitkopf & Härtel, 28 August 1863; quoted in La Mara, *Letters*, Vol. II, 57–58.

regarding the way *staccato* articulation varies from instrument to instrument.<sup>72</sup> Liszt's particular care in indicating the orchestral instrumentation also extended to his fastidious attention to note stems. He took pains to instruct the engravers not to alter any of the part-writing in his autograph scores.<sup>73</sup> The example which follows, taken from his transcription of the Eighth Symphony, typifies this concern and, as Liszt's footnote reveals, exemplifies his further diligence with respect to correct articulation:

Example 5.21 Beethoven/Liszt: Symphony No. 8, S464/8, 4th movement, mm. 1–4 and footnote

<sup>72</sup> Der Vortrag der Hauptfigur des Motivs im Orchester ist nicht  sondern  oder  demnach hat der Klavierspieler letztere Bezeichnung bei allen Motivstellen zu befolgen. (Liszt's Anmerkung)

<sup>73</sup> The main figure of the motives of the orchestra is not to be executed as  but  or  as a result the pianist has to follow the latter mark with all occurrences of the motif. (Liszt's remark)

The many *ossia* passages are among the many striking aspects of the Beethoven/Liszt transcriptions. Some of these simplify Liszt's primary version. Others offer a more difficult option, while still others provide a substantially altered rendering. In the example below, the primary transcription is undoubtedly the most literal. The tremolo *ossia*, however, overcomes the piano's inherent inability to sustain a tone indefinitely and better captures the essence of the original orchestral effect:

<sup>72</sup> Lesson with Arthur Göllerich, 8 July 1885; Göllerich, *Master Classes*, 83.

<sup>73</sup> Mezö, preface to the *New Liszt Edition*, Series II, Vol. 18, xix.

Example 5.22 Beethoven/Liszt: Symphony No. 4, S464/4, first movement, mm. 1–6

Robert Anderson also suggests that some *ossia* passages were designed to accommodate keyboards that had less than a seven-octave compass.<sup>74</sup>

Throughout the transcriptions Liszt added a variety of additional staves—some brief and some extended—which serve primarily as reminders of an important instrumental part or parts that could not otherwise be included in the arrangement. In many cases it is physically impossible to actually incorporate the added lines. All told, the supplementary material, both *ossia* and otherwise, represent a substantial investment of time and energy on Liszt's part and give testimony to his fertile imagination. While other transcribers were content to provide a single rendition of the nine symphonies, Liszt was determined to capture the exact effect even if it meant adding several hundred extra measures to what was already a stupendous undertaking.

Liszt's concern for transcriptional veracity can readily be seen when his scores are placed alongside the efforts of others. A comparison of the following excerpts reveals that Liszt's arrangement, while incorporating several measures of easily avoidable hand-crossings, is ultimately more pianistic and musically satisfying than the solution offered in Otto Singer's (1833–94) familiar version.<sup>75</sup>

<sup>74</sup> Robert Anderson, "Borrowed Plumes," *The Musical Times* 135/1812 (February 1994): 93.

<sup>75</sup> Alan Walker draws attention to similar passages in Liszt's transcription of the Fifth Symphony. (*Liszt: Final Years*, 63–68.)

Example 5.23 Beethoven: Symphony No. 6, Op. 68, fourth movement, mm. 1-13

**Allegro (♩ = 80)**

Flauto piccolo

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

2 Corni in F

2 Trombe in Es

2 Tromboni Alt  
Tenor

Timpani in C-F

Violino I

Violino II

Viola

Violoncello  
e Contrabbasso

407

E. E. 3607

Ludwig van Beethoven SYMPHONY 6, Op. 68  
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Example 5.24 Beethoven/Singer: Symphony No. 6, fourth movement, mm. 1–10

Allegro.

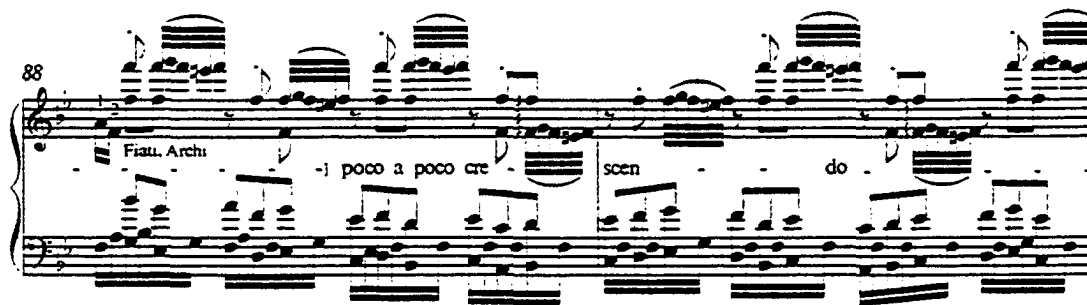
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Example 5.25 Beethoven/Liszt: Symphony No. 6, S464/6, fourth movement, mm. 1–12

Allegro (♩=80)

Liszt's quest for textual fidelity sometimes resulted in a writing style which is anything but gratifying for the pianist. Even at the indicated tempo of ♩ = 50, it is nearly impossible to execute the following passage while maintaining the required bucolic atmosphere:

Example 5.26 Beethoven/Liszt: Symphony No. 6, S464/6, second movement, mm. 88–89



Singer's version, by comparison, is much more facile although less interesting.

Example 5.27 Beethoven/Singer: Symphony No. 6, second movement, mm. 88–89



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After wrestling with the thorny problem of how to transcribe the choral parts of the Ninth Symphony, Liszt ultimately decided to compromise and include them in the score as a separate system. While some might view this as an admission of defeat, it is likely the most musically viable solution. To do otherwise would necessitate an emasculation of either the orchestral or the choral parts. In some respects, Liszt's remedy is a synthesis of his 1851 arrangement of the work for two pianos in which one keyboard carried the orchestral part and the other the choral part. Much later, in 1885, Liszt remembered his struggles with the Ninth in a more congenial light. In a conversation with Moritz Rosenthal he recollected that he

did not want to set the Ninth for two hands and did not go near it. But the publisher said it surely must be included in the set and it would have to be



arranged by someone else who perhaps would understand it less than I did. So I finally did it, and curiously, the arrangement of this very symphony caused me much less trouble than many of the other symphonies.<sup>76</sup>

It would be mistaken to assume, however, that Liszt did not or could not incorporate any of the vocal parts in his piano transcription. In several instances in Beethoven's score, these lines are already duplicated by the orchestra, making the task of preserving the integrity of the complete score more manageable. The following excerpt is illustrative of the difficulty which Liszt faced when this was not the case:

Example 5.28 Beethoven/Liszt: Symphony No. 9, S464/9, fourth movement, mm. 573–85

*Andante maestoso* [♩ = 72]

Seid um - schlun - gen, Mil - li - o - nen! Die - sen Kuß der gan - zen Welt!

*Andante maestoso* [♩ = 72]

573 Trb. Cb.

Seid um - schlun - gen, Mil - li - o - nen! Die -

Seid um - schlun - gen, Mil - li - o - nen!

582

<sup>76</sup> Lesson with Moritz Rosenthal, 10 July 1885; Göllicher, *Master Classes*, 86.

In this instance, the initial prominence given to the vocal line (measures 573–81) may account for his choosing to give priority to the orchestra part in the subsequent harmonization of the melody (beginning at measure 582). Even so, a careful examination of Liszt's accent marks reveals his attempts to delineate the choral parts.

Given the colossal stature of the Beethoven/Liszt scores it is unfortunate that they are relatively unknown. Maurice Hinson has remarked: "Liszt's transcriptions of the Beethoven symphonies are probably his most remarkable ones—the most extensive and outstanding accomplishment ever at translating music from one medium to another, on the keyboard."<sup>77</sup> Arthur Tollefson echoes this conviction:

In no other field of endeavor has Liszt's musicianship been so severely tested; at no other time, however, has this composer better demonstrated his musical skill and ingenuity. If such pianoforte scores are, as some claim, a "remnant of the past," these transcriptions are likely to remain the pinnacles of achievement in their class.<sup>78</sup>

Although the sentiments expressed by Albert Lockwood—"No one wants to hear a pianist play a symphony of Beethoven, but what fun to bludgeon one's way through, say, the *Tannhäuser* overture!"<sup>79</sup>—are rarely stated so bluntly today, a public performance of one or more of the Beethoven/Liszt Symphonies is still a rarity. Among pianists and public alike there seems to be lingering doubts as to the validity of such transcriptions. Vladimir Horowitz made reference to this in a *New York Times* interview not long before his death:

When pressed as to whether, looking back on his life, he has any regrets, Mr. Horowitz admits to two. One is that he never played in public Franz Liszt's piano arrangements of the Beethoven symphonies. "These are the greatest works for the piano, tremendous works. But they are sound works," he explains, meaning

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<sup>77</sup> Hinson, *Transcriptions*, 24.

<sup>78</sup> Arthur Tollefson, "The Liszt 'Pianoforte Scores' of the Beethoven Symphonies," *Piano Quarterly* 89 (Spring 1975): 49.

<sup>79</sup> Lockwood, *Notes*, 133.

works that draw on the piano's vast coloristic possibilities. "For me, the piano is the orchestra—the oboe, the clarinet, the violin, and, of course, the singing voice. Every note of those symphonies is in these Liszt works." And as for Mr. Horowitz's ability to mimic the orchestra on the piano—"This is something I have."

"I played them all the time for myself. But I thought people would not understand this music. We are such snobs. Today, people think to be profound musicians you have to play four or five sonatas in one evening."<sup>80</sup>

Without a doubt, the sheer difficulty of learning and mastering a Beethoven/Liszt transcription is itself a daunting prospect. In a 1993 interview during the third season of her complete Liszt cycle in New York, Christina Kiss reported that the most challenging works to that point had been "the transcriptions of Beethoven's Ninth Symphony, followed closely by that of the Fifth. 'The combination of Beethoven and Liszt is really demanding.'"<sup>81</sup>

Judging from these voices of experience, one wonders what sort of students Liszt had in mind when he stated,

I have tried not to neglect to take into account the relative facility of execution while maintaining an exact fidelity to the original. Such as this arrangement of Beethoven's Symphonies actually is, the pupils of the first class in the Conservatoires will be able to play them off fairly well on *reading them at sight*, save and except that they will succeed better in them by working at them, which is always advisable.<sup>82</sup>

Readers interested in further investigating the Beethoven/Liszt transcriptions should consult William Cory's dissertation, "Franz Liszt's *Symphonies de Beethoven: Partitions de Piano*."<sup>83</sup> Of particular interest is his comparison of the 1837 and 1865 versions of the Sixth Symphony.

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<sup>80</sup> Anthony Tommasini, "Horowitz at 85: Still Playing Free," *New York Times*, 25 September 1988, Sec. H, 19, 29. Horowitz's second regret was that he didn't pursue composition.

<sup>81</sup> Sarah Cahill, "Kiss Tells," *Piano & Keyboard* (January/February 1993): 17.

<sup>82</sup> Letter to Breitkopf & Härtel; quoted in La Mara, *Letters*, Vol. II, 57.

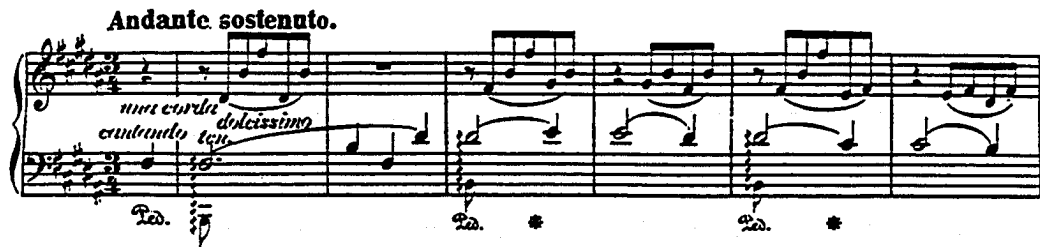
<sup>83</sup> D.M.A. diss., University of Texas–Austin, 1981.

**Berlioz/Liszt: “Introduction and March to the Scaffold” from the  
Symphonie fantastique, S470a (1865)**

Reference Score:

*Marche au Supplice de la Symphonie fantastique (Episode de la Vie d'un Artiste) de  
Hector Berlioz, transcrite pour le Piano par François Liszt (Leipzig &  
Winterthour: J. Rieter-Biedermann, 1858 [?])*

Example 5.29 Berlioz/Liszt: “Introduction and March to the Scaffold” from the  
Symphonie fantastique, S470a, mm. 1–6



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Example 5.30 Berlioz/Liszt: “Introduction and March to the Scaffold”  
from the Symphonie fantastique, S470a, mm. 113–16



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Liszt first met Hector Berlioz (1803–69) in 1830. He attended the première of the *Symphonie fantastique* and was taken by the potency of its conception and its novel approach to orchestral color. The two men were immediately drawn together by a common musical aesthetic and a shared vision of the future of the arts. In his memoirs Berlioz reported,

On the day before the concert, Liszt called on me. It was our first meeting. I spoke of Goethe's *Faust*, which he confessed he had not read, but which he soon came to love as much as I. We felt an immediate affinity, and from that moment our friendship has grown ever closer and stronger. He came to the concert and was conspicuous for the warmth of his applause and his generally enthusiastic behaviour.<sup>84</sup>

Derek Watson adds: "A firm friendship was cemented and Liszt was one of the very few outside his family that Berlioz addressed with the intimate 'tu'."<sup>85</sup>

With the sounds of the *Symphonie fantastique* echoing in his ears, it is likely that Liszt set out posthaste to create a piano transcription of the work. He published the resultant effort at his own expense in 1834. Schumann, who, on more than one occasion, was less than flattering in his critiques of Liszt and his music, was in this instance effusive in his commendation of the effort:

Liszt has worked this [transcription] out with so much industry and enthusiasm, that it may be regarded as an original work, a *résumé* of his own studies, a practical pianoforte school in score-playing. This art of reproduction, so wholly different from the detail-playing of the virtuoso, the many kinds of touch that it demands, the effective use of the pedal, the clear interweaving of separate parts, the collective comprehension of masses, in short, the understanding of the means and possibilities yet hidden in the pianoforte, can only be the business of a master, a genius in performance, distinguished among all others, as Liszt is.<sup>86</sup>

Ernest Newman, a more recent critic, asserted, "If any young musician wants to get the innermost secrets of this art I recommend to him the close study of Liszt's piano

<sup>84</sup> Hector Berlioz, *Memoirs of Hector Berlioz*, trans. and ed. by David Cairns (New York: Alfred A. Knopf, 1969), 139. "Ce fut la veille de ce jour que Liszt vint me voir. Nous ne nous connaissions pas encore. Je lui parler de *Faust* de Goethe, qu'il m'avoua n'avoir pas lu, et pout lequel il se passiona autant que moi bientôt après. Nous éprouvions une vive sympathie l'un pour l'autre, et depuis lors notre liaison n'a fait que se resserrer et se consolider. Il assista à se concert où il se fit remarquer de tout l'auditoire par ses applaudissements et ses enthousiastes démonstrations." (Hector Berlioz, *Mémoires de Hector Berlioz* [Paris: Calmann-Lévy, Éditeurs, n.d.], 168–69.)

<sup>85</sup> Watson, *Liszt*, 27.

<sup>86</sup> Robert Schumann, *On Music and Musicians*, trans. Paul Rosenfeld (New York: Pantheon Books, 1946), 246. Schumann's glowing review of the symphony in 1835 in the *Neue Zeitschrift für Musik* was, in fact, based on Liszt's piano transcription since the orchestral score was not published until 1845.

arrangement of Berlioz' *Symphonie Fantastique*—a masterpiece, if there ever was one, not only of poetic understanding, but of technical ingenuity.”<sup>87</sup> Other writers have tendered dissenting opinions. Philip Friedheim questions Liszt's motives in creating the Berlioz transcription:

A performance of the symphony on the piano could only mislead anyone who had not heard the music in its original form, and displease anyone who had. . . . One can only conclude that Liszt transcribed the *Symphonie Fantastique* solely as a challenge to his abilities as an arranger and performer, precisely because the work was basically unsuited to the piano.<sup>88</sup>

According to Imre Mezö, Liszt frequently programmed all or part of the transcription in his recitals, with the second and fourth movements being his most frequent choices.<sup>89</sup> Sir Charles Hallé attended a concert in Paris in 1836 and recalls his impression:

At an orchestral concert given by [Liszt] and conducted by Berlioz, the “March to the Scaffold” from the latter's *Fantastic Symphony*, that most gorgeously instrumented piece, was performed, at the conclusion of which Liszt sat down and played his own arrangement, for the piano alone, of the same movement, with an effect even surpassing that of the full orchestra, and creating an indescribable *furor*. The feat had been duly announced in the programme beforehand, a proof of his indomitable courage.<sup>90</sup>

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<sup>87</sup> Ernest Newman; quoted by Ralph Hill, *Liszt* (London: Duckworth, 1936), 33.

<sup>88</sup> Philip Friedheim, “The Piano Transcriptions of Franz Liszt,” *Studies in Romanticism* 1 (1961): 85.

<sup>89</sup> Mezö, preface to the *New Liszt Edition*, Series II, Vol. 16, xvi.

<sup>90</sup> Michael Kennedy, ed. *The Autobiography of Charles Hallé: with correspondence and diaries* (New York: Harper and Row, 1973), 57. (Originally published as *Life and letters of Sir Charles Hallé; being an autobiography (1819-1860) with correspondence and diaries*, ed. by C. E. Hallé and Marie Hallé [London: Smith, Elder & Co., 1896].) Hallé, however, immediately follows this commendation with a further assessment: “If, before his marvelous execution, one had only to bow in admiration, there were some peculiarities of style, or rather of musicianship, which could not be approved. I was very young and most impressionable, but still his tacking on the finale of the C sharp minor sonata (Beethoven's) to the variations of the one in A flat, Op. 26, gave me a shock, in spite of the perfection with which both movements were played.” Adrian Williams questions the accuracy of Hallé's recollection, both in terms of the date and the content of the concert. (*Portrait of Liszt*, 85.)

In the decades which followed the initial release of the symphony transcription, Liszt undertook several revisions of the complete work.<sup>91</sup> In addition, at least two independent publications of the fourth movement were produced under the title *Marche au supplice de la Symphonie fantastique de Hector Berlioz*. Liszt revisited the movement in 1865 and published the version under present consideration in the following year.

As an introduction to the movement proper, Liszt added a simplified reworking of an earlier piece, his *L'idée fixe: andante amoroso* (S395; 1846).<sup>92</sup> In many ways this section may be viewed as a recomposition rather than an arrangement of the original since it differs in several important respects. Perhaps since it no longer stood as an independent work Liszt saw fit to dispense with the parenthetical material that had formerly served as an introduction and conclusion. In the spirit of its new preparatory function, the revision is also more homogeneous in terms to texture, figuration, dynamics, and technical demands. Its emotional restraint and unassuming posture serves to better counterbalance the unremitting terror of the "March" which follows.

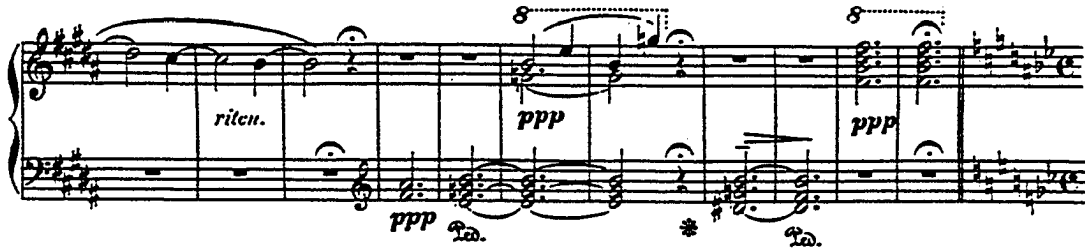
Liszt's refashioning of *L'idée fixe* also involved a whole-step transposition from A to B major. Although several reasons for this change might be conjectured, the choice of B major allows the outer F's of the concluding second-inversion tonic chord to function as leading tones of G minor, the key of the subsequent "March." Compare the following excerpt with the beginning of Example 5.30:

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<sup>91</sup> Letters indicate that Liszt was still revising the work as late as 1876. (Letter to Constantin Sander, 15 November 1876; quoted in La Mara, *Letters*, Vol. II, 306.)

<sup>92</sup> This short work of about six and one half minutes in duration consists of two decorated statements of the primary motive from the *Symphonie fantastique*. Liszt frames these with derivative material to form an introduction and a coda. The piece is set in triple meter rather than the cut time Berlioz employs for the motive's initial statement in the first movement. (The motive, of course, appears in a variety of metrical guises throughout the symphony.) Some commentators place the genesis of *L'idée fixe* as early as 1833. If so, it may have been Liszt's very first response to Berlioz's seminal work.

Example 5.31 Berlioz/Liszt: “Introduction and March to the Scaffold” from the *Symphonie fantastique*, S470a, mm. 102–12



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The “March” itself underwent much less revision; the majority of the changes involved a modest expansion of the keyboard figurations. Gone are the instrumentation indications found in the first version. Liszt also excised the individually-staffed timpani pedal point included in the earlier arrangement (see Example 5.32), thus simplifying an otherwise extremely awkward passage should one choose to incorporate the added part.<sup>93</sup>

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<sup>93</sup> Idil Biret integrates the timpani line by shifting its registral placement as the texture demands. (*Berlioz/Liszt: Symphonie fantastique*, Idil Biret, piano, Naxos compact disk 8.550725.)



Example 5.32 Berlioz/Liszt: *Symphonie fantastique*, S470, fourth movement, mm. 30–37

The musical score for Example 5.32, Berlioz/Liszt: *Symphonie fantastique*, S470, fourth movement, measures 30–37, is presented in two systems. The top system shows measures 30–33, and the bottom system shows measures 34–37. The piano part is in 2/4 time and features a forte (f) dynamic at measure 30, a crescendo (cresc.) leading to a marcato section at measure 34 with a fortissimo (sf) dynamic, and a decrescendo (dim.) at measure 36. The timpani part, marked 'Timp. con sord.', plays a rhythmic pattern throughout. The piano part includes various chordal textures and melodic lines, with a decrescendo (dim.) at measure 36.

A performance of the piece requires a well developed octave and chordal technique and the ability to project an internal melodic line. In a work of this magnitude the husbanding of tonal resources also becomes a critical factor. Crucial too is a thorough acquaintance with the orchestral score and a keen sensitivity to the changing instrumental colors.

**Liszt/Liszt: *Les Préludes*, S511a (ca. 1865)**

Reference Score:

*Les Préludes (Nach Lamartine): Symphonische Dichtung von Franz Liszt*  
(Leipzig: Breitkopf & Härtel, [?])

Example 5.33 Liszt/Liszt: *Les Préludes*, S511a, mm. 1–6

The musical score for Liszt's *Les Préludes*, mm. 1–6, is presented in a standard orchestral format. The piano part is written in the lower staves, and the orchestral part is in the upper staves. The tempo is marked 'Andante.' and the dynamics are 'pp' (pianissimo) and 'p poco ritr.' (piano poco ritardando). The orchestration includes strings (Strichinstr. pizz.), woodwinds (Holz. Bl.), and brass (Geigra.).

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*Les Préludes (d'après Lamartine)* (S97), Liszt's third symphonic poem, may be his most well known orchestral composition.<sup>94</sup> The composition emerged in its final form in about 1854, having initially been planned as an overture to his *Les quatre éléments* (S80). This unfinished work, begun in the mid 1840s, was conceived for chorus and orchestra and was based on four verses by the French poet Joseph Autran. Much has been made of the heroic themes of *Les Préludes*: suffering, death, and transcendence. Humphrey Searle, however, cautions against placing too great a stock in such a direct programmatic interpretation.<sup>95</sup>

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<sup>94</sup> During his teens Liszt had become acquainted with Alphonse de Lamartine (1790–1869). Throughout his life he continued to be attracted to the French poet's mystical religious writings. One of his finest piano pieces, *Bénédiction de Dieu dans la solitude*, derives its title from a Lamartine poem of the same name.

<sup>95</sup> Keith Johns' *The Symphonic Poems of Franz Liszt (Franz Liszt Studies Series No. 3)* (revised, edited, and introduced by Michael Saffle [Stuyvesant, NY: Pendragon Press, 1997]) outlines the historical evolution of the various programmatic interpretations of *Les Préludes*.

The Preface to *Les Préludes* was written out four times, twice somewhat incomprehensibly by the Princess and twice by Liszt's pupil von Bülow; the last is the one which now appears in the score and begins: "What is our life but a series of preludes to that unknown song of which death sounds the first and solemn note?"<sup>96</sup> It goes on to describe the various events in life such as love, storms, pastoral quietude, and finally "the trumpet sounding the signal of alarm." As we have seen, this is a purely artificial programme, put to describe the music and to bear a vague relation to Lamartine's poem.<sup>97</sup>

Overshadowed by the orchestral version, Liszt's three piano arrangements of *Les Préludes* are virtually unknown. The transcriptions for two pianos (S637; ca. 1854–56) and piano duet (S591; ca. 1858) appeared shortly after the final orchestral version. Until recently, the piano solo arrangement (S511a; ca. 1865) was omitted from Liszt's catalog since it was thought to have been exclusively the work of Karl Klauser. Leslie Howard provides clarification: "Klauser may have prepared a rough draft before Liszt took the job over (Liszt issued the piece as a 'Partition de piano par K. Klauser, avec des additions de F. Liszt') but the final text was entirely Liszt's responsibility."<sup>98</sup>

A careful examination of the transcription shows that it bears the unmistakable stamp of Liszt's craftsmanship. In accordance with his other orchestral transcriptions from this period *Les Préludes* remains literal without being pedantic. The lengths of the orchestral and solo piano versions differ by only three measures; this variance results simply from the elongation or contraction of cadential figures. The following examples from the beginning of the coda illustrate Liszt's ingenuity in capturing the spirit and sonority of the orchestral original:

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<sup>96</sup> An early undated edition of the piano solo version published by Breitkopf & Härtel also includes the Lamartine quotation.

<sup>97</sup> Humphrey Searle, "The Orchestral Works," in *Liszt: The Man and His Music*, ed. Walker, 289.

<sup>98</sup> Howard, *Liszt: The Complete Music for Solo Piano*, Vol. 38, Hyperion compact disk, 3.

Example 5.34 Liszt: *Les Préludes*, S97, mm. 344–46

**Allegro marziale animato**

3. FL muta in FL picc. 345

Fl.

Ob.

Cl.  
in C  
Do

Fg.

Cor.  
in C  
Do

Tr.  
in C  
Do

Timp.  
muta in G B Cis  
Sol Sib Do#

Arp.

**Allegro marziale animato**

Vi. I

Vi. II

Vla.

Vic.  
e Cb.

345

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**Example 5.35** Liszt/Liszt: *Les Préludes*, S511a, mm. 346–51

**Allegro marziale animato**

*ff*

*glissando*

*glissando*

*Ussia*

*ff marcato*

*sehr fest im Takt.*

*ff sempre con bravoura*

*Ped. mit jedem Takt.*

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Although the optional glissandi are more similar in notation to the original violin scales, the leaping broken octaves generate greater excitement and create a more substantial sonic backdrop.

As the following excerpts demonstrate, Liszt was successful in capturing the many intimate chamber-like textures found in the orchestral score. His continued diligence in indicating the orchestral instrumentation can also be seen:

Example 5.36 Liszt: *Les Préludes*, S97, mm. 199–204

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Example 5.37 Liszt/Liszt: *Les Préludes*, S511a, mm. 199–207

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The technical demands of the *Les Préludes* transcription are substantial, particularly in the section which begins with the *Allegro, ma non troppo* (measure 109)

and in the coda. A successful performance of the work requires a well-developed octave and chord technique as well as the ability to accumulate and sustain large masses of sound over an extended period of time.

**Liszt/Liszt: *Totentanz*, S525 (1865)**  
(Dance of Death)

Reference Score:

*New Liszt Edition*, Series I, Vol. 16 (Budapest: Editio Musica, 1982)

Example 5.38 Liszt/Liszt: *Totentanz*, S525, mm. 1–10

The image shows a musical score for Liszt's *Totentanz*, S525, measures 1-10. The score is in G major, 2/4 time, and marked Andante. It features a piano accompaniment with a marcato and pesante character in the first system, and a crescendo in the second system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Liszt's *Totentanz* (Dance of Death) (S126ii; 1849, revised 1852–59) for piano and orchestra remains one of the uniquely fascinating and gripping works in the keyboard literature. Part concerto and part fantasy, Robert Collet calls it “one of the most telling and personal of all Liszt’s works.”<sup>99</sup> Its critical acclaim has not always been unanimous, however. Ernest Hutcheson wrote,

The *Totentanz* . . . is a curious piece, powerful, recondite, and no favorite of the public. Since the death of Alexander Siloti, who published an intelligent edition of it and played it with masterly conviction, I know of no pianist who includes it in his repertory. Amateurs and all but the most aspiring students may safely pass it by.<sup>100</sup>

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<sup>99</sup> Robert Collet, “Works for Piano and Orchestra” in *Liszt: The Man and His Music*, ed. Walker, 273.

<sup>100</sup> Hutcheson, *Literature*, 297.



Liszt's fascination with death was briefly explored in Chapter 3 as part of the discussion of the *Trois odes funèbres* (S516, S699, S517; 1860–66) and the *Marche funèbre* (S163/6; 1867). *Totentanz* is perhaps the most powerful and dramatic of all his utterances in this regard. His decision to construct the work around the medieval “Dies irae” sequence seems particularly apt since this melody has always symbolized the grotesque horror of the Last Judgement.<sup>101</sup>

It has long been known that, to some extent, Liszt's *Totentanz* owed its inspiration to an extramusical visual stimulus. The actual identity of the painting has recently been the subject of some debate. For many years it was generally accepted, based on Lina Ramann's account, that Liszt's viewing in 1838 of Orcagna's “The Triumph of Death” in the Camposanto of the Pisa Cathedral provided the impetus for the work. A footnote in the *New Liszt Edition* suggests otherwise:

Recent research in the history of art suggests that the fresco formerly attributed to Andrea Orcagna (Florentine painter, architect and sculptor, ca. 1302–ca. 1368) is by Francesco Traini, a painter from Pisa who was active between 1321 and 1363, or by Bonamico Buffalmacco, an Italian painter of the early 14th century.<sup>102</sup>

To further complicate matters Sharon Winkhofer advances yet another possibility:

Oddly enough, Ramann never linked the [Hans] Holbein woodcuts mentioned in

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<sup>101</sup> The “Dies Irae” text is organized into seventeen three-line stanzas and one six-line stanza. It begins:

Dies Irae, dies illa	A day of wrath: that day,
Solvat saeculum in favilla;	It will dissolve the world into glowing ashes,
Teste David cum Sibylla.	As attested by David together with the Sibyl.

Quantus tremor est futurus,	What trembling will there be
Quando iudex est venturas,	When the Judge shall come
Cuncta stricte discussurus!	To examine everything in strict justice.

(David Evans, liner notes in Andrew Lloyd Weber, *Requiem*, English Chamber Orchestra, Lorin Maazel, dir., EMI compact disk CDC547146, 7.) The conclusion of the “Dies Irae” text is given in Chapter 6 as part of the discussion of Liszt's transcription of the “Confutatis and Lacrymosa” from Mozart's *Requiem*.

<sup>102</sup> *New Liszt Edition*, Series I, Vol. 16, x, note 1.

Liszt's diary to any of his works, and there is reason to suspect that Ramann has it wrong again—that the *Totentanz* was the result of Liszt's fascination with the Holbein prints, and that what the *Triumph* painting inspired him to write was the Concerto in A minor, the so-called “Malédiction” for piano and orchestra.<sup>103</sup>

The correlation between Liszt's *Totentanz* and the Holbein series was in fact unquestioned prior to the Ramann biography. Similarities of title are immediately striking, for the prints had been known in Germany since the mid-sixteenth century as *Der Todtentanz* [sic]. . . . When the *Totentanz* was first published in 1865, and then reviewed in the *Neue Zeitschrift für Musik*, Holbein was repeatedly named as the source.<sup>104</sup>

In the final analysis it is likely that the personal and visual experiences which Liszt brought to bear in the writing of *Totentanz* were many and varied.

Most familiar in its original version for piano and orchestra, the transcriptions of *Totentanz* are virtually unknown. An arrangement for two pianos (S652) dates from about 1859. Most sources place the solo version between 1860 and 1865; both Leslie Howard and the *New Liszt Edition* favor the latter date. “That year all three versions were published by Siegel in Leipzig and in the autograph manuscript of the piano version Liszt frequently referred to the already published orchestral score.”<sup>105</sup> The work was dedicated to Hans von Bülow who, under the baton of J. J. H. Verhulst, gave its first performance in the Hague on 15 March 1865.

Aside from one measure, the solo version of *Totentanz* mirrors its orchestral counterpart up until the coda. At this point Liszt condensed the material and wisely omitted the reprise of the original *glissandi*. The orchestral texture would easily have allowed the incorporation of this material but perhaps he realized that, as an effect, it could

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<sup>103</sup> *Malédiction* (Curse) (S121; ca. 1833) is Liszt's earliest surviving composition for piano and orchestra. Motives from the work occur in his *Prometheus Unbound* (S69; 1850), the symphonic poem *Prometheus* (S99; 1850), and the “Mephistopheles” movement of the *Faust* Symphony (S108; 1854–57).

<sup>104</sup> Sharon Winkhofer, “Liszt, Marie d'Agoult and the ‘Dante’ Sonata,” *19th Century Music* I/1 (July 1977): 28.

<sup>105</sup> *New Liszt Edition*, Series I, Vol. 16, x.

become trite without the support of the orchestra. The piano score includes several indications which serve as a guide to the original instrumentation.

The orchestral version contains one optional cut that is carried over into the piano transcription (measures 142–82) although the latter also makes provision for the edit to begin instead at measure 151. A second and more substantial abridgement is found only in the piano solo and piano duo versions. In the solo transcription this commences at measure 410 (or optionally at measure 446) and continues until measure 589.

The task of transcribing a concerted work which already features the piano poses unique problems. Unlike a regular orchestral transcription, a venture such as this requires the creation of a texture which preserves the integrity of the solo part while accommodating the sonority and varied instrumental colors of the orchestra. The inherent construction of the original *Totentanz* makes this somewhat easier since 246 of the work's 610 measures—roughly forty percent—are already scored for piano solo. Liszt conveniently transferred these sections directly to the solo transcription.

For the remainder of the work, Liszt's solution to the scoring problem took several forms. A comparison of the following two extracts demonstrates an instance where he chose to merge both the piano and orchestra parts. At measure 110 of the transcription Liszt omitted the original left hand rhythmic figuration in order to accommodate the brass triplets:

Example 5.39 Liszt: *Totentanz*, S126ii, mm. 109–13

Fl.

Ob.

Cl.

Fag.

Cor. (F)

Tr. (D)

Trbi. & Tuba

Pfte.

Vl.

Via.

Vo.

Cb.

*ff*

*f*

*a2*

*divisi*

*arco*

*ff*

Franz Liszt TOTENTANZ

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Example 5.40 Liszt/Liszt: *Totentanz*, S525, mm. 108–14

In the examples which follow Liszt dispensed with the original piano part. The left hand melds the clarinet and violin figuration with the “Dies Irae” theme while the right hand transforms the original thirty-second note figure into a trill:

Example 5.41 Liszt: *Totentanz*, S126ii, mm. 518–20

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Example 5.42 Liszt/Liszt: *Totentanz*, S525, mm. 517–19



Certain features of *Totentanz* exhibit an affinity with other Liszt works from the 1860s. Like his “Confutatis maledictis and Lacrymosa” transcription from Mozart’s *Requiem*, also from 1865, the work is set in the dark key of D minor.<sup>106</sup> The strict counterpoint and severity of tone in Variation No. 4 (measure 125) bring to mind portions of the “Weinen, Klagen” Variations. As with the Spanish Rhapsody, *Totentanz* is essentially a variation on two themes. In this case, however, the second theme (beginning at measure 466) is essentially an outgrowth of the first.

The piano solo transcription of *Totentanz* merits consideration for those pianists looking to add a lesser known medium-length dramatic work to their repertoire. Furthermore, since much of the keyboard writing corresponds directly to the original version the player essentially gains an additional concerto option. Although slightly shorter in duration, the technical demands of *Totentanz* are similar to those of the two concerti. Sonorous chords, lateral mobility, rapid repeated notes, and a sense of bravura are important ingredients of the required technical arsenal.

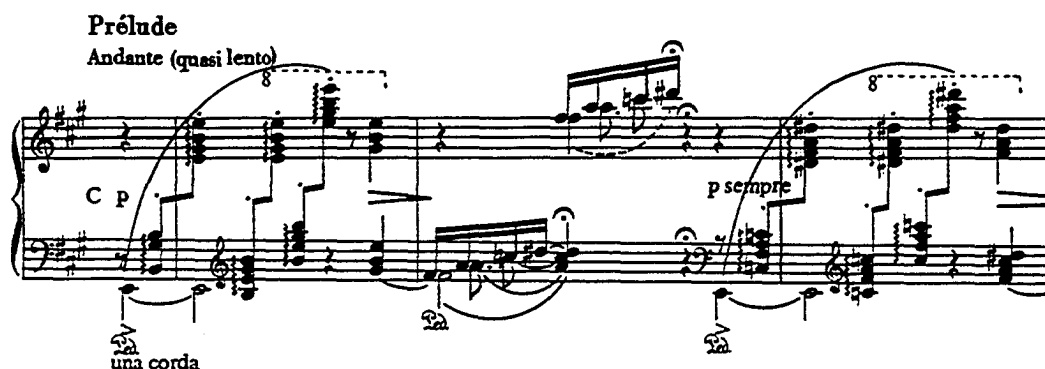
<sup>106</sup> As with the key of E major, Liszt appears to have reserved D minor for specific themes and moods. The following works are all in (or at least begin in) D minor and seem to share a particular dark quality: *Mazeppa* (for orchestra, S100; 1851) (for piano, S139/7; 1851), *Dante Symphony* (S109; 1855–56), *Missa choralis* (S10; 1865), *Ave verum corpus* (S44; 1871), *Via crucis* (S53; 1878–79), *Dante Sonata* (S161/7; 1839–40), *Scherzo and March* (S177; 1851), and the *Hungarian Rhapsody No. 19* (S244; 1885). The first version of *Totentanz* included a quotation from *De Profundis* (S691; 1834–35), one of Liszt’s earliest works for piano and orchestra. Not surprisingly, this work too is in D minor. Paul Merrick’s recent essay, “Liszt’s Use of the Key of D major: Some Observations,” (*The Liszt Society Journal* 23 [1998]: 27–32) provides further insights regarding Liszt’s choice of keys.

Gounod/Liszt: *Hymne à Sainte Cécile*, S491 (1866)

Reference Score:

*New Liszt Edition*, Series II, Vol. 12 (Budapest: Editio Musica, 1993)

Example 5.43 Gounod/Liszt: *Hymne à Sainte Cécile*, S491, mm. 1–3



Liszt wrote very few chamber works during his lifetime. Most catalogs list only six original compositions and several arrangements.<sup>107</sup> His piano transcriptions of chamber works constitute an even smaller segment of his *oeuvre* so any work in this genre is worthy of note. Beethoven's Septet, Op. 20 (S467; 1841) and Hummel's Septet, Op. 74 (S493; 1848) stand as his two major efforts in this regard.

Like Liszt, Charles Gounod (1818–93) wrote relatively little chamber music. His *Hymne à Saint Cécile* was composed in 1865 and was scored for two possible combinations: solo violin, harps, timpani, winds, and double bass, or alternatively, violin and organ or piano.<sup>108</sup> Perhaps Liszt found the work's unique instrumental combinations attractive since several of his own chamber compositions incorporate strings and harp. His arrangement of the work is his final transcription of a chamber composition.

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<sup>107</sup> The majority of these compositions were written during the 1870s and 80s. Liszt was a close friend of the Hungarian violinist Eduard Reményi (1830–98); this may account for the preponderance of works involving piano and violin.

<sup>108</sup> The work later appeared in other arrangements including a version with text circa 1878 entitled *Ave verum*.

During the last half of his life Liszt maintained a cordial relationship with Gounod. Commenting on the rapport between the two, Derek Watson suggests that “their temperaments, if not their musical styles, had much in common, blending the sacred and secular.”<sup>109</sup> Liszt would usually call on Gounod whenever he was in Paris and it was during these visits that he was often introduced to the younger composer’s latest compositional efforts. Piano transcriptions of these works were often forthcoming: *Valse de l’opéra Faust* (S407; before 1861), *Les Sabéennes. Berceuse de l’opéra La Reine de Saba* (S408; pub. 1865), and *Les Adieux. Rêverie sur un motif de l’opéra Roméo et Juliette* (S409; 1867). (These last two transcriptions will be examined in Chapter 7.)

According to the autograph score, Liszt completed his transcription of the *Hymne* on 3 June 1866. For whatever reason, the work was set aside and forgotten; 1885 finds Liszt adding a postscript to a letter addressed to the Countess Mercy-Argenteau:

A pertinacious editor keeps asking me for my transcription of Gounod’s *Ste. Cécile*. If amongst your old papers you should find the manuscript of it, will you lend it me for a fortnight, so that it may be copied, printed, and then restored to its very gracious owner?<sup>110</sup>

Liszt demonstrated a lifelong affection for St. Cecilia. His passionate and eloquent response to Raphael’s famous painting of music’s patron saint bears recounting:

As soon as I arrived in Bologna, I sped off to the museum. I hurried right through three galleries filled with the paintings of Guido Reni, Guercino, Caracci, Domenichino, etc., as I was very anxious to see the *Saint Cecilia*. It would be difficult, even impossible, for me to make you understand everything I felt when I suddenly found myself in the presence of the magnificent canvas where Raphael’s genius appears to us in all its splendour. I knew the masterworks of the Venetian

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<sup>109</sup> Watson, *Liszt*, 132. Like Liszt, Gounod was drawn to theological issues; during the 1840s he spent several years at a seminary. His fondness for St. Cecilia, of which the 1855 *Messe solennelle à Sainte Cécile* bears witness, was also shared by Liszt. Furthermore, Gounod’s winning of the Prix de Rome in 1837 and the Grand Prix de Rome in 1839 afforded him an Italian experience that, as in the case of Liszt’s 1837 visit to Italy, had lasting effects.

<sup>110</sup> Letter to the Countess Mercy-Argenteau, 20 January 1885; quoted in La Mara, *Letters*, Vol. II, 467–68.



school. . . . But as much as I admired the boldness, brilliance, truth and polish of these paintings, I never felt that I had penetrated the intimate meaning of any of them. I was always an onlooker. Not one of these lovely works seized me, if I may put it that way, with the force that the *Saint Cecilia* did. I do not know by what secret magic that painting made an immediate and twofold impression on my soul: first, as a ravishing portrayal of the most noble and ideal qualities of the human form, a marvel of grace, purity, and harmony; and at the same instant and with no strain of the imagination, I also saw it as an admirable and perfect symbol of the art to which we have dedicated our lives. The poetry and philosophy of the canvas were actually so visible to me that its abstract sense of line and its IDEAL beauty gripped me as forcefully as did its beauty as a painting. . . .

Tell me, my friend, wouldn't you have seen in that noble figure, as I did, a symbol of music at the height of its power? Of art in its most spiritual and holy form? Isn't that virgin, ecstatically transported above reality, like the inspiration that sometimes fills an artist's heart—pure, true, full of insight, and unalloyed with mundane matters? . . .

. . . I, for one, saw *Saint Cecilia* as a symbol, and that symbol is very real to me. If this is an error, it is in any case a pardonable one for a musician to make, and I would love to believe that you share it with me.<sup>111</sup>

Liszt's homage to St. Cecilia gave rise to several original works. In 1874 he completed a short cantata entitled *St. Cecilia: Legend* (S5) for mezzo-soprano, chorus, and orchestra (or piano or harp or harmonium).<sup>112</sup> In 1879 he composed *Cantantibus organis* (S7), an antiphon for St. Cecilia's Day (22 November) scored for soloists, chorus, and orchestra. Both works are based on a Gregorian chant common to the Feast of St. Cecilia. Liszt's interest in chant and in the music of the Renaissance, Palestrina in particular, resonated with the aims of the reformist Cecilian Movement which was flourishing during the second half of the nineteenth century.

Liszt's treatment of Gounod's *Hymne à Saint Cécile* more than doubled the length of the chamber work. While he retained the original key and general formal outlines, the added repetitions of the theme and cadenza-like interpolations created a larger and more developed composition. The brief appearance of the theme in C-sharp major

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<sup>111</sup> *Gazette musicale*, 14 April 1839, 115–17; quoted in Liszt, *An Artist's Journey*, 162–66.

<sup>112</sup> Two earlier settings dating from 1845 and 1868 (or 1869) are lost.

(measure 87), for example, is a striking feature not found in Gounod's work. In addition, the harmony, texture, and figurations which Liszt employed are much richer than the straightforward simplicity of the original. Gounod's work concluded with an extended violin trill and a marking of *pianissimo*; Liszt attached a coda consisting of brilliant arpeggios and octaves which ends triple *forte*. As a result of these additions and amendments, Liszt's version is much more passionate and declamatory. His score contains a multitude of directions not found in the original: *dolcissimo*, *armonioso*, *un poco agitato*, *un poco vibrato*, *tranquillo molto*, *quasi fantasia il canto sempre accentuato e sostenuto*, *con esaltazione*, *fff con somma passione*.

A brief "Prélude" hints at several of the work's harmonic and motivic ideas. Broken chords and arpeggios move through a series of remotely related harmonies such as F-sharp major, C major, and A-flat major. The tonic A is carefully avoided.

Example 5.44 Gounod/Liszt: *Hymne à Sainte Cécile*, S491, mm. 7–16

The musical score for Example 5.44, Gounod/Liszt: *Hymne à Sainte Cécile*, S491, measures 7–16, is presented in three systems. The first system (measures 7–9) shows a complex arpeggiated figure in the right hand, with a 'ten.' marking above the staff. The second system (measures 10–12) continues the arpeggiated figure, with a 'più espr.' marking and a 'dim. - - - perdendo' instruction. The third system (measures 13–16) shows the arpeggiated figure continuing, with a 'pp' marking and a 'dim. - - - perdendo' instruction. The score is in treble and bass clef, key of A major (three sharps). The right hand features complex arpeggiated figures and octaves, while the left hand has sustained chords and moving lines. The score is marked with various dynamics and performance instructions, including 'ten.', 'più espr.', 'pp', and 'dim. - - - perdendo'.

This tonal ambiguity is offset by an intermittent dominant pedal which eventually moves downward by step in its resolution to the tonic for the first appearance of the main theme. As the work unfolds, C major and F-sharp major/minor become important key areas which serve as counterbalances to the home key of A major. As has been indicated in earlier chapters, structural forms derived from the harmonic outlining of diminished and augmented triads are not uncommon in Liszt's works from this period. Interestingly, his *Saint Cecilia* cantata also juxtaposes C major and F-sharp major, the first key representing the earthly world and the second the celestial.

The primary theme of the work is introduced in measure 22 in a setting which is reminiscent of a Chopin Nocturne.<sup>113</sup>

Example 5.45 Gounod/Liszt: *Hymne à Sainte Cécile*, S491, mm. 22–25

<sup>113</sup> The theme and its broken chord accompaniment bear a striking resemblance to that of Chopin's Nocturne in D-flat major, Op. 27/2. Both commence on the mediant of the tonic chord and unfold utilizing similar rhythmic and melodic gestures.

Several exquisite treatments of this melody give way to a gradual intensification which eventually culminates in a triumphant conclusion.

In many ways, Liszt's transcription of the *Hymne à Sainte Cécile* resembles his Berceuse discussed in Chapter 3. They are similar in general structure, length, and harmonic language, and both are based on the homophonic interplay of melody versus accompaniment. The work is extremely gratifying for the pianist and provides a fine introduction to the essence of Liszt's mature keyboard style. Although not excessively difficult it contains most of the pianistic gestures which are normally considered to be Lisztian trademarks.

Liszt/Liszt: "Gretchen" from the *Faust* Symphony, S513 (by 1867)

Reference Score:

*New Liszt Edition*, Series I, Vol. 16 (Budapest: Editio Musica, 1982)

Example 5.46 Liszt/Liszt: "Gretchen" from the *Faust* Symphony, S513, mm. 1–4



Berlioz introduced Liszt to Goethe's drama *Faust* at their first meeting in 1830.<sup>114</sup> Their friendship and lifelong interest in the Faust legend resulted in the reciprocal dedication of Berlioz's *Damnation of Faust* and Liszt's *Faust* Symphony. Apart from some earlier sketches, the complete *Faust* Symphony was composed in the short space of two months during the late summer of 1854. Two years later Liszt issued a version for two pianos (S647; 1856, revised ca. 1860). His facile ability to render orchestral scores extemporaneously at the keyboard may have provided the impetus for the piano solo transcription. Wagner, recalling Liszt's visit to Zurich in the fall of 1856, remarked that Liszt "had finished his *Faust* and *Dante* Symphonies since I had seen him, and it was nothing short of marvelous to hear him play them to me on the piano from the score."<sup>115</sup>

There is some doubt as to the actual date of the "Gretchen" transcription. Until recently, many authorities including Peter Raabe, Humphrey Searle, Serge Gut, and Klára Hamburger placed the work's composition as late as 1874. Curiously, in August of 1875,

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<sup>114</sup> For a more detailed account of this meeting refer to the earlier discussion of the "Introduction and March to the Scaffold" from the *Symphonie fantastique*.

<sup>115</sup> Richard Wagner, *My Life*, Vol. II, authorized translation from the German (London: Constable and Co., Ltd., 1911), 649.

Liszt wrote to Olga von Meyendorff, “I’ll bring back to you the piano version of *Gretchen*, which I wrote yesterday morning.”<sup>116</sup> The *New Liszt Edition*, supported by the liner notes in two recent recordings, suggests that the transcription was completed by 1867 at the latest.<sup>117</sup> The commentary accompanying Jenő Jandó’s disc summarizes the case for the earlier date and poses yet another possibility:

In a letter dated 25th September 1867 . . . Liszt mentions that Carl Tausig (1841–1871) performed *Gretchen* in Leipzig. The New Budapest edition of Liszt’s works points out that, since it is unlikely that the movement was performed in some other arrangement at that time, we must assume that Liszt completed his transcription of the movement by 1867. In 1858 Liszt authorized his star pupil, Carl Tausig, to prepare a solo piano version of *A Faust Symphony*. Although no score has yet been found of Tausig’s transcription, another plausible assertion would be that Tausig performed his own version of the work and Liszt actually transcribed his work in 1874. Despite this uncertainty about the date of completion, *Gretchen* was published in 1876 by J. Schuberth & Co. in Leipzig.<sup>118</sup>

Liszt designated the *Faust Symphony* as being “in three character pictures”:

Faust, Gretchen, and Mephistopheles—the three principal characters of Goethe’s drama. Commentators are generally unanimous in acclaiming the “Gretchen” movement as one of Liszt’s finest orchestral efforts. Strategically set between the depiction of the complex emotions and longings of Faust in the first movement, and the sinister mocking of Mephistopheles in the third, “Gretchen” succeeds in capturing the innocence and purity of Goethe’s heroine. Liszt’s conception of the movement was so vivid that he wrote it directly to full score with very few revisions.<sup>119</sup> The piece seems to have held a special

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<sup>116</sup> Letter to Olga von Meyendorff, 3 August 1875; quoted in Waters, *Letters to von Meyendorff*, 197.

<sup>117</sup> Leslie Howard, piano, *Liszt: The Complete Music for Solo Piano, Vol. 9—Sonata, Elegies, Consolations, Gretchen, Totentanz*, Hyperion compact disk CDA66429); Jenő Jandó, piano, *Franz Liszt: Complete Piano Music, Vol. 8—Sonata in B minor, Deux Légendes, Gretchen*, Naxos compact disk 8.553594.)

<sup>118</sup> Victor and Marina Ledin, liner notes in *Jenő Jandó—Franz Liszt: Complete Piano Music, Vol. 8*, 5–6.

<sup>119</sup> Searle, *Liszt*, 78.

significance for Liszt; of his two symphonies this was the only movement which he arranged for solo piano.<sup>120</sup> In addition, the tonality of A-flat major was Liszt's favored key for works dealing with the topic of love.<sup>121</sup> His fondness for "Gretchen" led to the composition of the Chorus Mysticus which he appended to the Symphony in 1857. Scored for tenor solo and male chorus, the transcendent finale centers around the metamorphosis of the two "Gretchen" themes. By means of text and music Liszt affirmed that much-favored Romantic theme: the pure love of a woman can serve as a redemptive agent for a wayward man.

Much of "Gretchen" is scored for an intimate chamber ensemble. The opening theme, for example, features a solo oboe with solo viola accompaniment. The full orchestra is utilized at only one point in the movement; even then, much of the writing is *pianissimo*. Although Liszt's transcription does not include instrumental cues it continues in the same vein as the Beethoven and Berlioz transcriptions in attempting to provide a literal rendition of the orchestral score.<sup>122</sup> Judging from his advice to Dr. Friedrich Stade (1844–1928), the Leipzig music critic, Liszt was concerned as always that the spirit of the music be preserved:

Your transcription of "Gretchen" for pianoforte and harmonium is *capital*, just as I wished. I only take the liberty of very slightly altering it, and have added ten bars at the end, which are to be henceforth inserted in the score and in my own arrangement of the Faust Symphony.<sup>123</sup>

If you will kindly take the trouble to arrange the entire Faust Symphony

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<sup>120</sup> A two-piano transcription of the *Dante* Symphony (S648) also dates from this period.

<sup>121</sup> Two of the three *Liebesträume* and the third Petrarchan Sonnet, for example, are also in A-flat major.

<sup>122</sup> The piano version omits one measure of transitional material between measures 216–17. Liszt also offers an *ad libitum* cut from measures 83–261. The omission excises the contrasting middle section which contains the transformed Faust themes from the first movement.

<sup>123</sup> The *New Liszt Edition* presents only the original version. Curiously, no mention is made of the later addition.

for two performers on one piano, I shall be greatly indebted to you. Deal as freely as possible with the figurations and also with the distribution among the seven octaves of the odious keyboard. It seems to me that what may be more *literally* accurate ought often to give way to what sounds better and even to what is more convenient for the players at the piano.<sup>124</sup>

In transcribing “Gretchen” Liszt made some slight but significant changes in order to better emulate the orchestral effect. The following examples show Liszt’s reworking of an extended accompanimental figuration scored originally for a trio of flutes. Perhaps he felt that the repeated figure, while admirably suited to the timbre of the woodwinds, might sound rather monotonous on the piano:

Example 5.47 Liszt: “Gretchen” from the *Faust* Symphony, S108/2, mm. 136–44

(Example 5.47 cont'd . . .)

<sup>124</sup> Letter to Dr. Friedrich Stade, 11 December 1880; quoted in La Mara, *Letters*, Vol. II, 373–74.



(... Example 5.47 cont'd)

*sempre pp e tranquillo molto sempre*

*pp marc.*

*3 erste Viol. 2 first Violins  
2 premiere violons 2 első hegedűk*

*espressivo con intimo sentimento*

*2 Br.  
espressivo con intimo sentimento*

**Example 5.48** Liszt/Liszt: “Gretchen” from the *Faust* Symphony, S513, mm. 136–43

138

dim. dolciss.

pp una corda

espr. simile

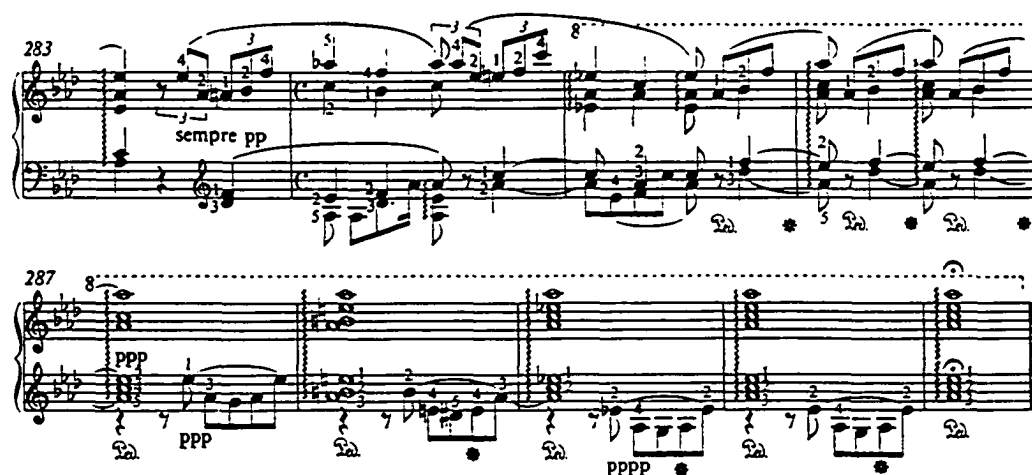
141

sempre pp e legatiss.

Liszt has sometimes been criticized for overusing the tremolo as a pianistic substitute for sustained string harmonies. “Gretchen,” with its leisurely tempo and slow harmonic rhythm, would have been the perfect opportunity for Liszt to indulge himself. Such was not the case, however, few tremolos were used, and, with isolated exceptions, those that do appear have a direct parallel in the orchestral score.

With a duration of approximately seventeen minutes the “Gretchen” transcription must be considered among Liszt’s major efforts from his Roman years.<sup>125</sup> In many respects, Wagner’s *Siegfried Idyll*, although not written until 1870, exhibits a musical and spiritual kinship with “Gretchen.” The two works are similar in length, mood, and orchestral scoring. The transformed restatement of Faust’s heroic motive which ends “Gretchen” prefigures the opening motive of the Wagner work.<sup>126</sup>

Example 5.49 Liszt/Liszt: “Gretchen” from the *Faust* Symphony, S513, mm. 283–85



<sup>125</sup> Leslie Howard, 15'43" (*Liszt: The Complete Music for Solo Piano, Vol. 9*); Jenő Jandó, 17'40" (*Franz Liszt: Complete Piano Music, Vol. 8*).

<sup>126</sup> Given the friendship and musical camaraderie between the two men, it is not surprising that overlapping stylistic elements can be detected. According to Walker (*Liszt: Weimar Years, 330–31*), Wagner’s “*Tristan* chord” first appeared seven years earlier in the opening movement of the *Faust* Symphony. (Measure 71; same pitches but respelled enharmonically.)

## Summary

When judged by their total duration Liszt's piano transcriptions of orchestral literature constitute the largest segment of his keyboard output during the 1860s. These works, whose combined length totals nearly eight hours, represent an amazing labor of love. Approximately half of the transcriptions are based on Liszt's own compositions. Apart from Gounod's *Hymne à Sainte Cécile*, the non-original works are drawn from the major symphonic efforts of two composers with whom Liszt acknowledged a special affinity—Berlioz and Beethoven. For the most part, these symphonic transcriptions also represent revisions or completions of arrangements which had been commenced some years earlier.

Of the orchestral transcriptions, those based on symphonic works are spread evenly throughout the period: the "Pilgrims' March" from Berlioz's *Harold in Italy* (1862), the revision and completion of the Beethoven symphonies (1864), the "March to the Scaffold" from Berlioz's *Symphonie fantastique* (1865), *Les Préludes* (ca. 1865), and the "Gretchen" movement from his own *Faust Symphony* (ca. 1867). In choosing to interact with these compositions Liszt was revisiting some of the most seminal works of the Romantic period. Beethoven's Ninth Symphony, Berlioz's *Symphonie fantastique*, and Liszt's *Les Préludes* all cast a long shadow.

The Berlioz transcriptions represent the culmination of a long-term interaction with the younger composer's works. In addition to the *Harold in Italy* and *Symphonie fantastique* renditions, Liszt had already paid tribute to Berlioz by way of several other piano transcriptions: Overture to *Les Francs-Juges* (S471; 1833), Overture to *King Lear* (S474; 1833), *Bénédiction et serment, deux motifs de Benvenuto Cellini* (S396; 1852), and *Danse des Sylphes de La damnation de Faust* (S475; ca. 1860). An arrangement of the overture *Le Carnaval romain* (S741) is no longer extant. A work for piano and orchestra,

*Grande Fantaisie symphonique sur des thèmes du Lelio de Berlioz* (S120; 1834), also originates from the period of their early acquaintance.

The two Legends represent one of Liszt's most successful attempts at writing authentic programme music. The skillful wedding of story, mood, and emotion demonstrates Liszt's mastery of color and sonority. Together with the two Concert Studies and *Jeux d'eaux* they mark an important compositional watershed that was to prove influential in the works of Debussy, Ravel, and Messiaen.

The *Rákóczi March* and *Salve Polonia* reveal Liszt's abiding nationalist sympathies. The arrangement of the orchestral version of the March, the last of several transcriptions of the work which Liszt produced over a period of several decades, is his most extended and compositionally unified treatment of the Hungarian patriotic tune. While maintaining many of the rhapsodic aspects of the earlier versions, this transcription follows the standard procedures of sonata form. In contrast with the other transcriptions examined in this chapter, the harmonic language of *Salve Polonia* looks forward to Liszt's works from the 1870s and 80s. Its austerity and chromatic ambiguity hint at the direction which Liszt's compositional efforts would eventually lead.

The transcription of *Totentanz* is the second of two concerted works which Liszt arranged for piano solo.<sup>127</sup> The history of its genesis provides an important insight into Liszt's lifelong fascination with the macabre. Since the original work already featured the piano in a prominent role, Liszt was able to transfer much of this material directly into the solo version. The piano arrangement, while adhering closely to the parent score, offers an optional cut and omits some of the original solo material from the coda.

Liszt's arrangement of Gounod's *Hymne à Saint Cécile* stands as his final contribution to a very small group of transcriptions which were based on chamber works.

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<sup>127</sup> The first work is a solo transcription (S389; ca. 1852) of his own Fantasia on Themes from Beethoven's *The Ruins of Athens*. (S122; ca. 1837, rev. 1849.)

In comparison with the symphonic transcriptions encountered thus far, this arrangement takes far greater liberties. The result is a work which more closely resembles some of the earlier operatic paraphrases. Liszt virtually doubled the length of Gounod's original composition and incorporated a variety of harmonic, textural, and figurative amplifications.

It is clear that Liszt's chief aim in the orchestral transcriptions was to reproduce the original instrumental sonorities as faithfully as possible. The piano scores (particularly in the case of the earlier versions) are meticulous in their indications of the primary instrumentation, dynamics, and articulation. So faithful are these transcriptions that conductors might find them useful as rehearsal or performance scores. In an 1837 letter Liszt outlined the philosophical premise of his transcriptions:

If I am not mistaken, I am the one who first proposed a new method of transcription in my piano score of the *Symphonie fantastique*. I applied myself as scrupulously as if I were translating a sacred text to transferring, not only the symphony's musical framework, but also its detailed effects and the multiplicity of its instrumental and rhythmic combinations to the piano. The difficulty did not faze me, as my feeling for art and my love of it gave me double courage. I may not have succeeded completely, but that first attempt has at least demonstrated that the way is open and that it will no longer be acceptable to *arrange* the masters' works as contemptibly as has been done to this point. I called my work a *partition de piano* [piano score] in order to make clear my intentions of following the orchestra step by step and of giving it no special treatment beyond the mass and variety of its sound.<sup>128</sup>

Liszt's particular approach to orchestral transcription transcended a mere reduction of the score. His arrangements, while often maintaining a literal fidelity to their parent works, became idiomatic piano pieces in their own right. Without violating the intent of the text Liszt adapted the orchestral scoring to the piano by altering figurations, doublings, and registers so as to preserve the original effect.

The eminent pianist and scholar Alfred Brendel lauds the Liszt transcriptions,

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<sup>128</sup> Letter to Adolphe Pictet, September 1837; quoted in Liszt, *Artist's Journey*, 46–47.

calling them “a unique exercise in ‘orchestral’ playing for the modern pianist.” He continues,

While in many other piano works the player has to uncover latent orchestral colours, here we have precise originals by which the results may be measured.

In endeavouring to produce orchestral colours on the piano, our concern must not only be with the timbre of each individual instrument, but also with the *manner* in which it is played—with certain peculiarities that arise from the construction of the instrument and that are reflected in the technique required by it. Another consideration is the number of players employed in a certain context. An orchestral *tutti* will have to be treated differently from a passage for strings alone; a *forte* for strings will need more volume than one for woodwind.<sup>129</sup>

For the pianist dealing with an orchestral or chamber transcription the extent to which the original instruments should be mimicked is a question which often arises.

Perhaps Russell Sherman’s anecdotal recollection is helpful:

When I asked Gunther Schuller about a particular left-hand passage from a piano piece he composed for me—“Do you want this to sound like a bassoon or a horn?”—he replied, “No, like a piano.” An apt and useful lesson.<sup>130</sup>

In view of the foregoing discussion it is likely that Liszt would have echoed this sentiment.

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<sup>129</sup> Alfred Brendel, *Musical Thoughts and Afterthoughts* (Princeton, NJ: Princeton University Press, 1976), 94.

<sup>130</sup> Sherman, *Piano Pieces*, 243.

## CHAPTER 6

## TRANSCRIPTIONS OF CHORAL WORKS

- |             |  |
|-------------|--|
| 1857–62     | Liszt/Liszt: <i>Drei Stücke aus der Legende der heiligen Elisabeth</i> , S498a<br>(Three Pieces from the Legend of St. Elisabeth) <ul style="list-style-type: none"><li>• Orchester Einleitung<br/>(Orchestral Introduction)</li><li>• Marsch der Kreuzritter<br/>(March of the Crusaders)</li><li>• Interludium</li></ul>                         |
| 1862        | Arcadelt/Liszt: <i>Ave Maria (d'Arcadelt)</i> , S183/2   |
| 1862        | Allegri & Mozart/Liszt: <i>À la Chapelle Sixtine: Miserere d'Allegri et Ave verum corpus de Mozart</i> , S461ii<br>(In the Sistine Chapel: Allegri's Miserere and Mozart's Ave verum corpus)   |
| ca. 1863    | Liszt/Liszt: <i>Slavimo slavno slaveni!</i> S503<br>(Let Us Extol Slavonic Glory!)   |
| 1864        | Liszt/Liszt: <i>Weihnachtslied</i> , "Christus ist geboren," S502<br>(Christmas Carol, "Christ is Born")   |
| 1865 (pub.) | Mozart/Liszt: "Confutatis maledictis and Lacrymosa"<br>from Mozart's <i>Requiem</i> , S550   |
| 1862–66     | Liszt/Liszt: <i>Zwei Orchestersätze aus dem Oratorium Christus</i> , S498b<br>(Two Orchestra Pieces from the Oratorio Christus) <ul style="list-style-type: none"><li>• Hirtenspiel an der Krippe: Pastorale<br/>(Shepherds' Song at the Manger: Pastorale)</li><li>• Die heiligen drei Könige: Marsch<br/>(The Three Holy Kings: March)</li></ul> |
| 1867        | Liszt/Liszt: <i>Aus der Ungarische Krönungsmesse</i> , S501<br>(From the Hungarian Coronation Mass) <ul style="list-style-type: none"><li>• Benedictus</li><li>• Offertorium</li></ul>   |
| ca. 1868    | Liszt/Liszt: <i>Ave maris stella</i> , S506<br>(Hail, Star of Mary)  |

## Introduction

Liszt had been attracted to dramatic vocal writing since his youth; an opera, *Don Sanche, ou le Château de l'Amour* (S1; 1824–25), dates from his teens. Plans for other operatic ventures, considered at one time or another throughout his lifetime, never came to fruition.<sup>1</sup> Perhaps his growing relationship with Wagner caused him to realize that his strength lay in other areas. Sacred choral music, on the other hand, was an avenue which Liszt pursued with increasing diligence. He perceived that the music of the Roman Catholic church was in need of rejuvenation, and with the idealistic enthusiasm of youth, drew up a plan for reform. The following excerpt, taken from the brief monograph of 1834 entitled “Religious Music of the Future,” illustrates the grand scheme which Liszt envisioned—a music which would transcend the dichotomy of sacred and secular. The influence of Abbé Félicité-Robert Lamennais (1782–1854) and his doctrine of religious socialism is clearly evident throughout essay. Although the quotation is rather lengthy, it is germane to the present discussion since it reveals the passion with which Liszt approached his art. More importantly, it lays out the philosophical tenets which generated his outpouring of sacred choral music in the 1860s:

We want to talk about a regeneration of *religious music*. Even though that term normally refers only to the music performed in church during the ceremonies of worship, I am using it here in its broadest sense.

In an age when such worship both expressed and satisfied the beliefs, the needs, and the communal feelings of the people, at a time when men and women sought and found in the Church an altar before which to kneel, a pulpit that nourished their spirits, and a spectacle that refreshed and piously elevated their senses, religious music could confine itself to the mystical precincts and be content to accompany the magnificence of the Catholic liturgy.

But today, at a time when the altar creaks and totters, today when the pulpit and religious rites have become matters of doubt and derision, it is essential

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<sup>1</sup> Possible subjects considered at one time or another included: Byron's *Le Corsaire*, *Manfred*, and *Sardanapale*; Dante's *Divina Commedia*; Walter Scott's *Richard in Palestine*; Goethe's *Faust*; Carl Beck's *Janko*; Otto Roquette's *Kahma, la Bohémienne*. Additional possibilities included *Joan of Arc*, *Spartacus*, *Saint Hubert*, and *Semele*.



that art leave the temple, that it stretch itself and seek to accomplish its major developments in the outside world.

As in the past, and even more so today, music must concern itself with PEOPLE and GOD, hastening from one to the other, improving, edifying, and comforting mankind while it blesses and glorifies God.

And to bring this about, the creation of a new music is imminent. Essentially religious, powerful, and stirring, that music, which for want of another name we will call *humanistic* music, will sum up both the THEATER and the CHURCH on a colossal scale. It will be at once both dramatic and sacred, stately and simple, moving and solemn, fiery and unruly, tempestuous yet calm, serene and gentle. . . .

Yes, have no doubt about it, we will soon hear bursting from the fields, the hamlets, the villages, the suburbs, the workshops, and the cities, songs, canticles, tunes and hymns which are patriotic, moral, political, and religious in nature, *written* for the people, *taught* to the people, and *sung* by the laborers, the workingmen, the craftsmen, the sons and daughters, the men and women who are the *people*.

All the great artists—poets and musicians—will contribute their proper share to the ever-renewed repertory of peoples' songs. The state will bestow honors, a public reward, on those who will have been triply crowned at the general competitions, and ultimately *all classes of people* will be joined together in a common, religious, grand and sublime feeling.

That will be the FIAT LUX of Art.

Come, come then, oh age of glory, when art in all its forms will complete and fulfill itself, when it will raise itself to its ultimate heights by fraternally uniting all mankind in rapturous wonder. Come, too, the day when an artist will no longer have to dig arduously in sterile sand for the bitter, fugitive water that is his inspiration, but will see it gush forth like an inexhaustible life-giving spring. Come, oh come, hour of deliverance, when the poet and the musician will no longer speak of "the public," but of THE PEOPLE and GOD.<sup>2</sup>

The sad truth is that Liszt's choral efforts—he composed over one hundred secular and sacred works—never gained the acceptance for which he strove. Certainly, the larger religious works had their share of successful performances during his lifetime but his impact on Catholic music as a whole fell far short of his dream. Liszt wrote to Princess Carolyne in the summer of 1870, "I said the other day that my church music did not please the clergy—and seemed incongruous to worldly ears. Even so, I shall continue

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<sup>2</sup> Liszt, *Artist's Journey*, 236–37.

writing, for as long as I am condemned to have feelings.”<sup>3</sup>

Liszt’s piano transcriptions of choral music undertaken during his Roman residence fall into two general categories: those derived from his own works and those based on compositions of Mozart and Allegri. The first group, the largest of the two, provides a general synopsis of Liszt’s choral activities during the 1860s. Liszt typically created piano reductions of his major choral works and it is from these that he often selected movements to be reworked as piano arrangements. In each case, this allows for convenient comparisons between the full score and the piano version. With the exception of some barring redistribution, rewriting of certain long sustained notes, and the addition of occasional introductory or bridge material, most of the transcriptions faithfully represent their source works.

Strictly speaking, several of the arrangements included here belong more properly in the previous chapter, *Transcriptions of Orchestral and Chamber Works*, since they are derived from instrumental movements within the parent choral work. It seemed best, however, to include them in the present chapter so as to accurately portray Liszt’s transcriptional activities within the various genres. In the case of *St. Elisabeth*, *Christus*, and the Hungarian Coronation Mass, six of the seven arrangements are of instrumental movements. Liszt may have viewed the reductions as functional tools for the conductor and performer. He may also have felt that the orchestral movements had an inherent quality that was more easily translated to the piano. It is also possible that he considered the instrumental movements to be summaries of the originating works and thus able to stand alone.

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<sup>3</sup> Letter to Carolyne von Sayn-Wittgenstein, 7 July 1870; quoted in Hamburger, *Liszt*, 169.

**Liszt/Liszt: *Drei Stücke aus der Legende der heiligen Elisabeth*, S498a (1857–62)**

(Three Pieces from the Legend of St. Elisabeth)

- ***Orchester Einleitung*** (Orchestral Introduction)
- ***Marsch der Kreuzritter*** (March of the Crusaders)
- ***Interludium***

Reference Score:

*New Liszt Edition*, Series I, Vol. 16 (Budapest: Editio Musica, 1982)

Example 6.1 Liszt/Liszt: “Orchestral Introduction” from *St. Elisabeth*, S498a/1, mm. 1–5



Example 6.2 Liszt/Liszt: “March of the Crusaders” from *St. Elisabeth*, S498a/2, mm. 1–13

Allegro risoluto (alla breve)

p tremolando

poco a marcato

poco cresc.

5

10

f marcato

ff

ff

Example 6.3 Liszt/Liszt: “Interludium” from *St. Elisabeth*, S498a/3, mm. 1–10



Much of Liszt’s compositional energy during his stay in Rome was directed towards completing several large oratorios. His letters during the 1860s are replete with details regarding their compositional progress, publishing difficulties, rehearsal and performance struggles, and public reception. The prospect of writing an oratorio dealing with the life of St. Elisabeth (1207–31), one of Hungary’s national saints, had engaged Liszt’s thoughts since 1855.<sup>4</sup> His initial inspiration for the work came from viewing Moritz von Schwind’s frescoes on the life of St. Elisabeth which had recently been installed in the eight-hundred-year-old castle of Wartburg.<sup>5</sup> Liszt immediately launched into the project but the resultant composition, *The Legend of St. Elisabeth* (S2), was not completed until 1862.

<sup>4</sup> Elisabeth belonged to the House of Árpád and was the daughter of King Endre II of Hungary.

<sup>5</sup> Located outside Eisenach, the Wartburg Castle was central to the historical lore of the Thuringian region. Martin Luther had begun his translation of the Bible there after the ecclesiastical showdown at the Diet of Worms; it was the location to which St. Elisabeth was brought as a child with the view to marrying Ludwig IV, Margrave of Thuringia; Wagner chose it as the setting for the second act of *Tannhäuser* and memorialized its medieval singing contests in *Die Meistersinger*. Liszt was therefore understandably thrilled to have *St. Elisabeth* performed in the castle in 1865 as part the celebrations surrounding its restoration.

Scored for soprano, alto, baritone, bass, and chorus with orchestra and organ accompaniment, *St. Elisabeth* was Liszt's largest choral work to that point—a full performance spans three hours. The six sections of the oratorio correspond to the six panels of von Schwind's fresco. In light of Liszt's recently quoted manifesto it is not surprising that the work emerged as a blend of opera and oratorio, sacred and secular. In its proportions, musical style, language (German rather than Latin), subject matter, and overall unity it is typically operatic; on the other hand, the absence of staged drama and the religious overtones derive from an oratorio tradition. Liszt was quick to distance himself from a staged performance that was mounted in Weimar in 1881. In categorizing the work, Robert Collet prefers to tread a middle ground, calling it a “concert opera.”<sup>6</sup>

Liszt transcribed three movements from *St. Elisabeth* for solo piano: the “Orchester Einleitung” (Orchestral Introduction), the “Marsch der Kreuzritter” (March of the Crusaders), and the “Interludium.” He also produced a piano four-hand version to which was added the “Storm” movement (No. 4). Leslie Howard, in the liner notes which accompany his recent recording of the *St. Elisabeth* pieces, makes reference to a lost transcription:

Unfortunately, no version for piano solo of the ‘Miracle of the Roses’ section from the second number of the oratorio has come down to us, even though Liszt played it (improvised?) on more than one occasion.<sup>7</sup>

The three orchestral movements in *St. Elisabeth* seem to present a synopsis of the work's primary characters. The “Orchestral Introduction” introduces the leitmotif-like plainchant theme which is associated with Elisabeth throughout the work. The third scene, represented by the “March of the Crusaders,” centers around Ludwig, Elisabeth's husband. The “Interludium” introduces the sixth and final scene of the oratorio. This

<sup>6</sup> Collet, “Choral and Organ Music,” 320.

<sup>7</sup> Leslie Howard, liner notes in *Liszt: The Complete Music for Solo Piano, Vol. 14*, Leslie Howard, piano, Hyperion compact disk CDA66466, 3–4.

section portrays the burial of Elizabeth and the accompanying musical material summarizes the thematic threads of the work. The primary keys of the three movements create a tonal arch based on tritone relationships: E major, B-flat major, E major.<sup>8</sup>

Of the three transcriptions, the “Orchestral Introduction” remains closest to the original. Apart from some idiomatic pianistic adaptations it follows the orchestral score measure for measure almost in the manner of a reduction. Most of the dynamic, tempo, and articulation markings are also carried over. The rhythmic ambiguity of the opening motive permeates much of the movement (see Example 6.1), and the piano’s homogeneous tone color compounds this effect since the interweaving parts are often indistinguishable.

The “March of the Crusaders” corresponds to the latter half of the oratorio’s third movement, “Die Kreuzritter.” This section is comprised of two main themes: the “March of the Crusaders” proper, and the “Pilgrims’ Song,” a medieval tune known better in English hymnody as the “Crusaders’ Hymn” and often sung (with some slight alterations) to the text “Fairest Lord Jesus.” Not surprisingly, the “cross” motive figures prominently throughout the movement.<sup>10</sup> (See Example 6.2.) The text which begins and concludes the scene underscores the centrality of the Christian cross, and appears with both the “March” and the “Hymn” themes:

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<sup>8</sup> A further tonal symmetry can be identified: the second movement (in B-flat major) has an important section in E major, while the third movement (in E major) contains a strategic B $\flat$  pedal.

<sup>9</sup> The *New Liszt Edition* mistakenly claims, “The first 21 bars of the *Marsch der Kreuzritter* are a freely arranged version of the opening of No. 3, *Der Kreuzritter* from the oratorio; . . .” (*New Liszt Edition*, Series I, Vol. 16, xi.) In actual fact, the beginning of the transcription duplicates the optional introduction found at the conclusion of the movement.

<sup>10</sup> The flag of the medieval Crusaders was emblazoned with a red cross, and the German term “Kreuzritter”—literally, Cross-knight—embodies its symbolic significance much better than the English equivalent.

Ins heilige Land, ins Palmenland,  
wo des Erlösers Kreuz einst stand,  
sei unsres Zugs Begleiter!  
Es folg uns,  
wer sein Christenschwert  
im heiligen Krieg zu weihn begehrt,  
  
ein frommer Gottesstreiter.  
Gott will es!

In the Holy Land, in Palestine,  
where the Redeemer's cross did stand,  
be our marching companion!  
Then follow us,  
whoever has a Christian sword  
in the holy war which demands  
consecration,  
a devoted fighter for God.  
God wills it!

Notwithstanding the significance of the text, the actual portion of the movement which Liszt chose for his piano transcription is primarily instrumental; only 61 of the original 297 measures include vocal parts.

The "Interludium" maintains the vibrant mood of the "March." Each of the five motivic themes from the oratorio, a description of which Liszt appended to the full score, are reprised. The piano transcription follows the original movement as far as measure 279 and then appends the concluding 25 measures of the oratorio. This material corresponds to the ending of the "Introduction," but in this instance builds to a triumphant *fortissimo* rather than dissolving into a tranquil *pianissimo* as in the source score. This is the only movement which contains an instrumental cue; Liszt inscribed "Trompeten" above a dotted figure that occurs in measures 109 and 113.

The technical difficulties of the *St. Elisabeth* transcriptions are not excessive. While large portions fall easily under the hand, the following example illustrates that secure octaves, chords, and rapid lateral shifts are sometimes required. (Note: tempo is approximately ♩ = 160.)

Example 6.4 Liszt/Liszt: "March of the Crusaders" from *St. Elisabeth*, S498a/2, mm. 236–47

The image displays a musical score for the piece "March of the Crusaders" from *St. Elisabeth*, S498a/2, measures 236–47. The score is written for piano and features two systems of music. The first system begins at measure 236 and includes the instruction "incalzando" above the staff and "ff sempre marcatis." below the staff. The second system begins at measure 240. The music is characterized by dense, rapid sixteenth-note passages in both hands, with frequent use of octaves and triplets. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



**Arcadelt/Liszt: *Ave Maria* (d'Arcadelt), S183/2 (1862)**

Reference Score:

*Ave Maria d'Arcadelt (16<sup>e</sup> Siècle). Pour le Piano par F. Liszt* (Paris: G. Brandus et S. Dufour, n.d.)

Example 6.5 Arcadelt/Liszt: *Ave Maria* (d'Arcadelt), S183/2, mm. 1–8

Andante.

PIANO.

Dolcissimo.  
Una corda.

Un poco marcato la melodia.

The *Alleluja*, S183/1 (see Chapter 3) and the *Ave Marie* (d'Arcadelt) were conceived in 1862 as individual works but were linked together for publication in 1865 by Peters (Leipzig). Since then, they have often been regarded as a unit. Of the catalogs consulted, four place the paired compositions in the category of original works.<sup>11</sup> Derek Watson, however, classifies them under “Transcriptions and Arrangements.”<sup>12</sup> The *New Liszt Edition*, on the other hand, has chosen to publish the pieces in separate volumes.<sup>13</sup>

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<sup>11</sup> Searle, *Liszt* (1954); Walker, *Liszt: The Man and His Music* (1970); Hamburger, *Liszt* (1987); Gut, *Liszt* (1989).

<sup>12</sup> Watson, *Liszt*.

<sup>13</sup> *Alleluja* appeared in 1979 in Series I, Vol. 11. The *Ave Maria* is slated to be published in Vol. 11 of Series II.

Philip Thomson also separates the two works on his recent recordings. Referring specifically to the *Ave Maria*, Martin Haselböck remarks that it is “on the boundary” between arrangement and paraphrase.<sup>14</sup> As has already been seen, Liszt often blurred the distinction between original work and transcription, although in this particular instance the difficulty in categorization is a consequence of the pairing of the two compositions. Nomenclature aside, the *Alleluja* and the *Ave Maria* demonstrate several parallels: both are short—between three and four minutes in duration—share the home key of F major, display a relatively simple harmonic and formal structure, and are primarily chordal in texture.<sup>15</sup> When performed together, the serene *Ave Maria* (d’Arcadelt) provides the perfect foil for the extroverted *Alleluja*.

Nothing is known regarding Jacob Arcadelt’s original setting.<sup>16</sup> The “Hail Mary” text is one of the most common prayers of the Roman rite.<sup>17</sup> Liszt underscored its simplicity and directness by means of unpretentious quarter- and half-note rhythms, diatonic harmony, regular phrasing, and straight-forward formal outlines. A fifty-three measure opening section is followed by a shorter thematically-related “B” segment. The closing section, beginning at measure 82, reintroduces the opening “bell” accompaniment and consists of alternating phrases from the two previous sections, thus providing a

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<sup>14</sup> Martin Haselböck, “Liszt’s Organ Works,” *American Organist* 20/7 (July 1986): 60.

<sup>15</sup> In the penultimate measure of the *Alleluja*, Philip Thomson (*Franz Liszt: Complete Piano Music, Vol. 9—Sacred Music Transcriptions*, Naxos compact disk) substitutes a subdominant chord for the written tonic, thus creating a plagal cadence. This provides an effective conclusion and also parallels the I–IV–I progression which ends the *Ave Maria* (d’Arcadelt).

<sup>16</sup> Arcadelt (ca. 1505–68) was a renowned Flemish composer who served at St. Peter’s in Rome and later in Paris.

<sup>17</sup> The “Hail Mary” is a combination of Biblical texts (from Luke 1) and ecclesiastical additions: “Hail, Mary, full of grace; the Lord is with thee: blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.”

unified summation.<sup>18</sup> Given its Renaissance origins, it is not surprising that some hints of modality can be detected in several places. This is especially true in the middle section.

August Göllerich recounts two lessons in late 1885 and early 1886: “*Ave Maria* fairly fast, always bringing out the bell accompaniment in the various voices; it was originally an *a capella* chorus.” Then, quoting Liszt directly: “ ‘I like this piece very much; it is a youthful memory for me.’ Play the bells fairly clearly and somewhat loudly. The opening *tempo* is not too fast, but play faster at the end, where the theme is in the right hand.”<sup>19</sup>

The *Ave Maria* (*d’Arcadelt*) also appeared concurrently in a version for organ (S659). Much of the scoring is nearly identical to the piano version although an examination of the dynamics, the pedal line, and the manual indications are instructive for the pianist.

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<sup>18</sup> Recall that the *Ave Maria* discussed in Chapter 3, “Die Glocken von Rom,” also centers around bells.

<sup>19</sup> Göllerich, *Master Classes*, 108, 141.

**Allegri & Mozart/Liszt: *À la Chapelle Sixtine: Miserere d'Allegri et Ave verum corpus de Mozart*, S461ii (1862)**

Reference Score:

*New Liszt Edition*, Series II, Vol. 12 (Budapest: Editio Musica, 1993)

Example 6.6 Allegri & Mozart/Liszt: *À la Chapelle Sixtine*, S461ii, mm. 1–6, 101–108

The image displays two staves of musical notation. The top staff, marked 'Lento <sup>av</sup>)', features a piano accompaniment with a 'mf marcato' dynamic, a 'cresc.' (crescendo) marking, a 'rinforz.' (ritornello) section, and a 'lungo' (long) section. The bottom staff, marked 'Andante con pietà piuttosto lento', begins at measure 101 and includes a vocal line with lyrics: 'A - ve, a - ve ve - rum Cor - pus na - tum de Mari-a'. The piano accompaniment for this section is marked 'dolcissimo' and 'pp cantando-angelico'. The score also includes a 'una corda' instruction and a 'trem.' (tremolo) marking.

During the first half of the 1860s Liszt produced two transcriptions that are linked to Mozart and the Sistine Chapel in Rome. *À la Chapelle Sixtine: Miserere d'Allegri and Ave verum corpus de Mozart*, and the “Confutatis maledictis and Lacrymosa” from Mozart’s *Requiem* are magnificent works and it is unfortunate that they are virtually unknown. Liszt found Rome to be culturally stagnant and its tastes provincial. During the winter of 1862–63 he promoted a series of choral concerts which featured the works of several great composers. Mozart was among those represented, and it is likely that the *Ave verum corpus* and all or part of the *Requiem* were performed, since they rank among Mozart’s better known choral works. The Sistine Chapel and its famous choir had long

been established as a central fixture of the Vatican.<sup>20</sup> Along with the Colosseum and the Roman Baths, the Chapel was an integral part of the “must see” tour for visitors to the city. Apart from its association with the Holy See, the reputation of the Chapel was due in no small part to the frescoes of Michelangelo and the performances of Allegri’s *Miserere*.

Liszt and Marie d’Agoult had spent the spring and summer of 1839 in Rome, and his encounter with the artistic heritage of Italy made an indelible impression. Liszt’s recognition of the conjunction of music and art came as an epiphany. He poured out his enthusiasm in a letter to Berlioz:

Having nothing to seek in present-day Italy, I began to scour her past; having but little to ask of the living, I questioned the dead. A vast field opened before me. The music of the Sistine Chapel, that music which is gradually deteriorating, wearing away from day to day with the frescoes of Raphael and Michelangelo, induced me to undertake research of the highest interest. Once embarked upon it, I found it impossible to limit myself, to come to a standstill; . . . In this privileged country I came upon the beautiful in the purest and sublimest forms. Art showed itself to me in the full range of its splendour, revealed itself in all its unity and universality. With every day that passed, feeling and reflection brought me to a still greater awareness of the secret link between works of genius. Raphael and Michelangelo enabled me better to understand Mozart and Beethoven. In the works of Giovanni Pisano, Fra Angelico, and Francia I found an explanation of Allegri, Marcello, and Palestrina; Titian and Rossini I thought of as two stars with similar rays. The Colosseum and the Campo Santo seem more familiar when one thinks of the Eroica Symphony and [Mozart’s] *Requiem*. It was in Orcagna and Michelangelo that Dante found his expression in painting; and will perhaps one day find his musical expression in the Beethoven of the future.<sup>21</sup>

Subsequent to his 1861 establishment in the Eternal City, Liszt became a frequent visitor to the Sistine Chapel. In a letter to his daughter Blandine, written a few months after his arrival, he described his surroundings:

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<sup>20</sup> A captivating article by Richard Boursy (“The Mystique of the Sistine Chapel Choir in the Romantic Era,” *Journal of Musicology* 11/3 [Summer 1993]: 277–329) explores the musical history of the famed sanctuary. Of particular interest are the numerous recollections by visitors to the Chapel.

<sup>21</sup> Letter to Hector Berlioz, 9 October 1839. Published as “Letter d’un bachelier ès musique à M. Hector Berlioz,” *Revue et gazette musicale*, 24 October 1839; quoted in Williams, *Portrait of Liszt*, 112.

Tenerani's and Overbeck's studios, the Quirinal, Santa Maria degli Angeli and Santa Maria Maggiore are nearby, and I intend to go to them often, to take possession of them, for beautiful things belong to those who know how to feel and become imbued with them. On Sundays I go regularly to the Sistine Chapel to bathe and reinvigorate my spirit in the sonorous waves of Palestrina's *Jordan*.<sup>22</sup>

It is evident that Liszt's regard for the Sistine Chapel went deeper than a mere sightseer's curiosity. On 20 August 1862 he inquired of Franz Brendel whether the *History of the Sistine Chapel* by Eduard Schelle (1816–82) had been printed.<sup>23</sup> In the 1870s, after giving up his permanent residence in the city, he affirmed, "As regards music in Rome, it is that of the Sistine Chapel that attracts all my attention. There everything is great, majestic, permanent, and, in its unity and radiation, sublime."<sup>24</sup>

It was against this backdrop that Liszt created the moving and highly expressive *À la Chapelle Sixtine*. The origin of the work is best recounted in his own vivid words:

*The Legend of St. Elisabeth* is finished. May this work contribute to the glorification of the "dear Saint," and may it disseminate the celestial perfume of her piety, of her grace, of her sufferings, of her resignation to life, and of her meekness towards death!

I have in addition written some other works connected with the same order of emotion. One of them is called *Vision at the Sistine Chapel*. Its great figures are Allegri and Mozart. I have not only brought them together, but as it were *bound* them to one another. Man's anguish and wretchedness cry out in distress in the *Miserere*, to which God's infinite mercy and forgiveness respond and sing in the *Ave verum corpus*. This comes close to the sublimest of mysteries; to Him who shows Love triumphant over Evil and Death.

If this outline were to seem too mystical, then to explain the musical idea I have indicated I could fall back on an incident in Mozart's biography. It is known that when he visited Rome he wrote down Allegri's *Miserere* during its performance in the Sistine Chapel, both to retain it better in his memory, and,

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<sup>22</sup> Daniel Ollivier, ed. *Correspondance de Liszt et de sa fille Madame Emile Ollivier, 1842–1862* (Paris: Bernard Grasset, 1936), 298.

<sup>23</sup> Letter to Franz Brendel, 20 August 1862; quoted in La Mara, *Letters*, Vol. II, 23. Schelle's volume, *Die päpstliche Sängerschule in Rom genannt die Sixtinische Capelle: Ein musikhistorisches Bild*, did not appear until 1872.

<sup>24</sup> Letter to Xavier Boisselot, 3 January 1872; quoted in Richard Boursy, "Mystique of the Sistine Chapel Choir," 319.

perhaps, to breach the prohibitive system which, in the good old days, extended even to music manuscripts.<sup>25</sup> How not to remember this fact, in that same enclosed space where it occurred? And so I have often sought the place where Mozart must have been. I even imagined that I saw him, and that he looked on me with gentle condescension. Allegri, too, was standing nearby, almost as though he were committing an act of penitence for the celebrity that pilgrims, generally little given to musical impressions, have taken care to bestow exclusively upon his *Miserere*.

Then, slowly, there appeared in the background, beside Michelangelo's *Last Judgement*, another shade, of unutterable greatness. I recognised him instantly and with joy, for while still an exile here upon earth He had consecrated my brow with a kiss. Once, He too sang his *Miserere*, and until that time no sobs and lamentations of so profound and sublime an intensity had ever been heard. Strange encounter! It was on Allegri's mode, and on the same interval—a stubborn dominant—that Beethoven's genius thrice alighted, to leave thereon, and everlastingly, its immortal imprint. Listen to the Funeral March on the Death of a Hero,<sup>26</sup> the Adagio of the *Sonata quasi Fantasia*, and the mysterious banquet of phantoms and angels in the Andante of the Seventh Symphony. Is there not a striking analogy between these three motifs and Allegri's *Miserere*?<sup>27</sup>

According to the inscriptions on the autograph manuscripts, the first version of *À la Chapelle Sixtine* was completed on 13 April (Palm Sunday) 1862, while the second and final version dates from October of the same year. As may be recalled, the fall of 1862 was marked by the tragic death of Liszt's daughter Blandine, an event which

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<sup>25</sup> Recent scholars have questioned the long-held notion regarding the Vatican's exclusive control of the *Miserere*. George Guest, editor of the 1976 Chester publication of the work, addresses this issue in the introductory notes: "A number of unsupported legends have grown up with this work, including the supposed fact that it was so treasured that excommunication was the punishment for its unauthorised copying. There are known to have been three copies before 1770, one held by the Emperor Leopold I, one by the King of Portugal and one by Padre Martini." (George Guest, introductory notes to *Miserere*, by Gregorio Allegri [London: J. & W. Chester/Edition Wilhelm Hansen, 1976], ii.)

<sup>26</sup> Liszt is referring to the slow movement of Beethoven's Third Symphony, the "Eroica."

<sup>27</sup> Letter to Grand Duke Carl Alexander, 1 November 1862; quoted in Williams, *Portrait of Liszt*, 387–88.

affected him profoundly.<sup>28</sup> The work was not published until 1865.<sup>29</sup>

The Allegri *Miserere* owes much of its fame to the celebrated account of its by-memory transcription by the young Mozart. Gregorio Allegri (1582–1652) was a composer and cleric who sang in the service of Pope Urban VIII. His setting of the *Miserere* was only one of several which were regularly used by the Papal Choir during Holy Week.<sup>30</sup> The text is based on Psalm 51 and begins, “Have mercy upon me, O God, according to thy lovingkindness: according to thy tender mercies blot out my transgressions.”

The *Ave verum corpus* dates back at least to the 14th century and may have been written by Pope Innocent VI. Its simple text expresses heartfelt devotion:

Ave verum corpus natum Maria virgine:  
Vere passum immolatum in cruce pro homine:  
Cujus latus perforatum unda fluxit et sanguine:  
Esto nobis praegustatum in mortis examine.  
O clemens, O pie, O dulcis Jesu, Fili Mariae.

Hail, true Body, born of the Virgin Mary,  
Which truly suffered and was sacrificed on the Cross for man;  
Whose pierced side streamed with Water and with Blood.  
Be to us a foretaste when we are in the agony of death.  
O compassionate, O merciful, O sweet Jesus, Son of Mary.<sup>31</sup>

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<sup>28</sup> For further details regarding Liszt’s state of mind at this time review the discussion of the “Weinen, Klagen” Variations in Chapter 3.

<sup>29</sup> True to form, Liszt created several other versions of *À la Chapelle Sixtine*. The work was arranged for orchestra (S350; ca. 1862) and piano duet (S633; ca. 1865). An organ version (S658), also from 1862, is entitled *Évocation à la Chapelle Sixtine*. In the preface of the recently published orchestral version (Editio Musica, Budapest, 1992), Imre Mezö mentions a note-for-note transcription of the *Ave verum corpus* which Liszt produced in 1886. This arrangement is not listed in any of the current catalogs. Liszt composed his own *Ave verum corpus* setting in 1871 for mixed chorus and organ (S44).

<sup>30</sup> Liszt had worked with the “*Miserere*” text on at least one previous occasion; the *Miserere d’après Palestrina* was included as part his *Harmonies poétiques et religieuses* piano cycle.

<sup>31</sup> Adapted from the translation in *The Hymns of the Breviary and Missal*, 193.



Martin Haselböck suggests that the *À la Chapelle Sixtine* arrangement is “on the boundary between paraphrase and transcription.”<sup>32</sup> The work follows an ABA<sup>1</sup>B<sup>2</sup> + Coda format, with the Allegri and Mozart pieces appearing in alternating order. The A sections are comprised of a series of eight variations based on the harmonic and rhythmic outlines of the opening verse of the *Miserere*. For these, Liszt maintained the original key of G minor. The variations are grouped as follows: Section A – 1, 2, 3, 4, 5; Section A<sup>1</sup> – 6, 7 (=4), 8 (=5). The contraction of A<sup>1</sup> together with the reprise of variations 4 and 5 serves to accelerate the momentum while at the same time maintaining a sense of unity.

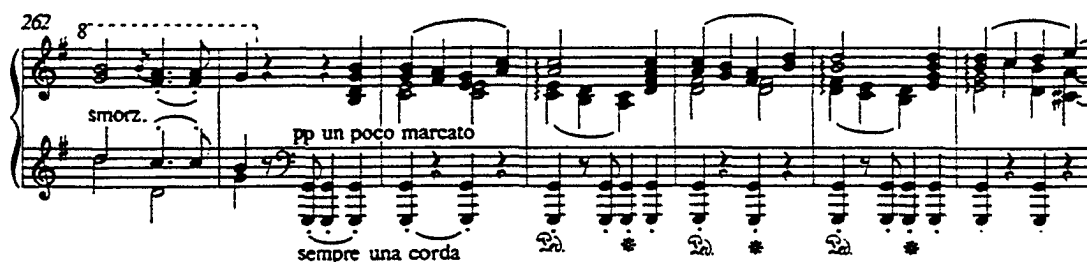
The solitary F<sup>♯</sup> octave which concludes both A sections provides a modulatory pivot into the *Ave verum corpus* segments. Here, Liszt followed the original with much greater fidelity. He chose, however, to present the two appearances of the Mozart work in B major and F-sharp major rather than in the original key of D major. (In light of the frequent references to key areas thus far in the investigation, Liszt’s choice of F-sharp major should come as no surprise.) Although generally similar overall, the two statements of the *Ave verum corpus* do contain several registral differences. Furthermore, the thinner texture of the second gives it an increased sense of serenity. Liszt indicated in the score that the B-major variant could be extracted and played as a separate work. He included a one-measure alternate ending to facilitate this option.

The Coda begins with a continuation of the second half of the B material, eventually combining it with the dotted-note rhythmic gesture of section A.

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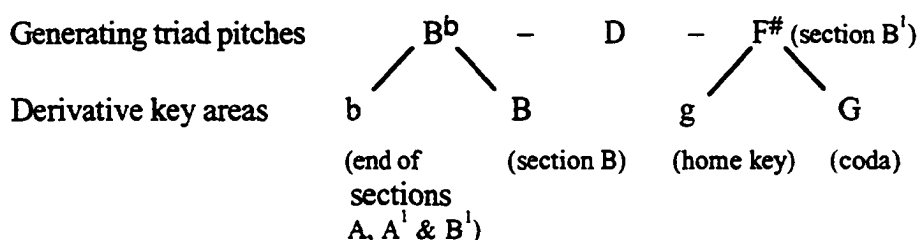
<sup>32</sup> Haselböck, “Liszt’s Organ Works,” 60.

Example 6.7 Allegri & Mozart/Liszt: *À la Chapelle Sixtine*, S461ii, mm. 262–68



The tonal scheme of *À la Chapelle Sixtine* heralds Liszt's late period. The work begins with an eight-measure introduction centered around a B-flat augmented chord. Not only does this act as the dominant of the home tonality, G minor, but it also provides a symmetrical outline for the primary key areas of the work. As the following diagram indicates, these tonal regions are related by half-step to the upper and lower pitches of the generating triad. Evident also is a major-minor parallelism among the derivative key areas:

Table 6.1 Tonal scheme of Liszt's *À la Chapelle Sixtine*, S461ii



The significance of this generating harmony becomes apparent in the transition leading to the restatement of variations 4 and 5 in section A<sup>1</sup>. Four different augmented sonorities are presented, the final one being the B-flat augmented chord.

Example 6.8 Allegri & Mozart/Liszt: *À la Chapelle Sixtine*, S461ii, mm. 168–74

168

più cre-scen-do

173

rinforzando

f

Liszt's purposeful use of registral extremities takes on a symbolic meaning. Much of the *Miserere* material is placed in the lower register of the piano and the use of a thick texture produces a dark, ominous effect. The performance indications—*marcato*, *gemendo* (groaning), *pesante*—bolster this sense of foreboding. By contrast, the *Ave verum corpus* is set in the upper register and is reinforced by such directions as *dolcissimo*, *cantando-angelico*, and *quieto*. The conclusion of the work synthesizes not only the thematic material but presents the opposing registers in a passive equilibrium.

Example 6.9 Allegri & Mozart/Liszt: *À la Chapelle Sixtine*, S461ii, mm. 283–89

283

ppp

perdendosi

Later in life, Liszt's attitude towards his own music was often ambivalent. In the summer of 1885, August Göllerich played *À la Chapelle Sixtine* for Liszt at a masterclass in Weimar. Perhaps Liszt's response reveals more about himself than the music:

“The gentlemen play nothing but funeral music. That is the antithesis of *Weinen und Klagen* and the pure hospital music—terribly boring.” When I was finished (up to the *Ave verum*, bar 100), he said, “D’Albert will never play that, Wolff would not allow that—one can really only play this piece in private, it is nothing for the general public.”<sup>33</sup>

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<sup>33</sup> Göllerich, *Master Classes*, 72.

**Liszt/Liszt: *Slavimo slavno slaveni!* S503 (ca. 1863)**  
(Let Us Extol Slavonic Glory!)

Reference Score:

*New Liszt Edition*, Series I, Vol. 11 (Budapest: Editio Musica, 1979)

Example 6.10 Liszt/Liszt: *Slavimo slavno slaveni!* S503, mm. 1–8

Liszt's *Slavimo slavno slaveni!* was originally scored for male chorus and organ. A version for organ alone dates from 1863 (S668); the piano transcription likely comes from the same year. The subheading of the work, "Millénaire de l'apostolat de St. Cyrille et St. Methode. Rome 5. Juillet 1863," explains the circumstances of its composition—the thousand-year anniversary of the bringing of Christianity to Moravia. Count Urso Pucic is generally credited with authoring the text:

Slavimo slavno Slaveni!  
Tisućuročnu godinu,  
Od kada narod prosiju  
Pod slavnim krsta zlameni.  
Slava solunskom porodu!  
Slava Kirilu, Methodu!  
Slava Kirilu, Methodu!

Let us extol Slavonic glory!  
This thousand-year celebration,  
Since the people received the light  
Under the exalted sign of the cross.  
Praise to the offspring of Saloniki!  
Praise to Cyril and Methodius!  
Praise to Cyril and Methodius!

Cyril (born ca. 827) and Methodius (born ca. 815) were the monastic names of Constantine and Michael (?), two Greek brothers sent in 863 as missionaries to the Slavic people. The Cyrillic alphabet, created in response to the need for literate clergy and parishioners, bears witness to their efforts.

The forty-five measure piano transcription remains faithful to the original, generally mirroring the vocal lines while incorporating the chordal texture of the organ part. The climactic measures in the central section of this intimate work incorporate moving left-hand octaves in order to increase the sonority and reinforce the forward momentum. An added eight-measure Postludium provides a fitting conclusion. More importantly, unlike the choral version which ends in G major, the appended segment modulates to G minor, thus restoring the opening tonality.

**Liszt/Liszt: *Weihnachtslied*, “Christus ist geboren,” S502 (1864)**  
 (Christmas Carol, “Christ is Born”)

Reference Score:

*New Liszt Edition*, Series I, Vol. 15 (Budapest: Editio Musica, 1982)

Example 6.11 Liszt/Liszt: *Weihnachtslied*, S502, mm. 1–5



In about 1863 Liszt composed two short mixed choral settings (S31 & S32) of Theophil Landmesser's *Christus ist geboren* (Christ is born). The text runs as follows:

Aeolsharfen, tönt es wieder,	Angels' harps, sound it again,
Zephyrwinde, säuselt's lauter,	Zephyr winds, whisper louder,
Glockenklänge, kündet's heller,	Sounding bells, announce it clearer,
Allen schwerbelad'nen Sündern:	To all heavy-laden sinners:
Christus ist geboren, Christus ist geboren.	Christ is born, Christ is born.

Liszt's first setting was scored for mixed chorus and organ as well as male chorus and organ; the second, for mixed chorus and organ (or harmonium), for male chorus unaccompanied (with organ postlude), and female chorus unaccompanied. The unaccompanied settings are in G major while the accompanied versions are in F major.

In 1864 Liszt produced a piano arrangement of the second setting (S32i; for mixed chorus) and entitled it *Weihnachtslied* (Christmas Carol). Consisting of three phrases arranged “a” + “b” + “b,” it is a fleeting work of only eighteen measures. The transcription is virtually identical to the keyboard part of the original and retains the key of F major.

**Mozart/Liszt: “Confutatis maledictis and Lacrymosa” from Mozart’s *Requiem*, S550 (pub. 1865)**

Reference Score:

*New Liszt Edition*, Series II, Vol. 24 (Budapest: Editio Musica, 1998)

Example 6.12 Mozart/Liszt: “Confutatis maledictis and Lacrymosa” from Mozart’s *Requiem*, S550, mm. 1–2; 41–43

The date of the Mozart *Requiem* transcription has not been precisely established. Given its character and the circumstances of Liszt’s life, it may be contemporary with *À la Chapelle Sixtine*. In any event, both works were published in 1865. Liszt had been acquainted with the Mozart composition since his youth. In 1836, while trying out the new cathedral organ in Fribourg during one of his early tours, he extemporized at length on the “Dies Irae” movement.<sup>34</sup> Twenty years later he conducted the same portion for the Mozart centenary celebration in Vienna. The “Dies Irae” plainsong was likely composed

<sup>34</sup> In her *Lettres d’un voyageur*, Georges Sand describes the overwhelming effect the “quantus tremor est futurus, quando iudex est venturus” passage had on her. (Vol. X [Paris: Garnier-Flammarion, 1971], 290.)



in the thirteenth century as a sequence for liturgical use but it soon became a standard element of the Requiem Mass. The “Confutatis maledictis” and “Lacrymosa” verses conclude the hymn:

Confutatis maledictis, Flammis acribus addictis, Voca me cum benedictis.	When the accursed have been confounded And sentenced to acrid flames, Call me with the blessed.
Oro supplex et acclinis, Cor contritum quasi cinis; Gere curam mei finis.	Kneeling and prostrate I pray, My heart contrite as though crushed to ashes; Have a care of my last hour.
Lacrymosa dies illa Qua resurget ex favilla Judicandus homo reus. Huic ergo parce Deus: Pie Jesu Domine, Dona eis requiem. Amen.	That day will be one of weeping On which shall rise again from the embers The guilty man to be judged. Therefore spare him, O God. Merciful Lord Jesus, Grant them rest. Amen. <sup>35</sup>

Without a doubt, Michelangelo’s powerful depiction of the Last Judgement impacted Liszt during his many visits to the Sistine Chapel. Liszt’s almost morbid fascination with death and dying has already been addressed in Chapter 3 in conjunction with the discussion of his *Marche funèbre*. His two quasi-concerto works—*Malédiction* for piano and string orchestra (S121; 1833) and the *Totentanz* for piano and orchestra (S126; 1839–59)—depict the fate of the eternally damned. The latter piece, as will be recalled from the previous chapter, is a series of variations on the “Dies Irae” melody. In 1867, near the end of his Roman period, Liszt produced a *Requiem* (S12) for accompanied male chorus. Ten years later he transcribed the “Agnus Dei” from Verdi’s *Requiem*.

Liszt’s pairing of works in *À la Chapelle Sixtine* and the “Confutatis maledictis and Lacrymosa” evidences a clear pattern of intended contrast. In both cases the first

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<sup>35</sup> Lines 1–3 and 7–12: David Evans, liner notes in Andrew Lloyd Weber, *Requiem*, EMI compact disk, 8; Lines 4–6: *The Hymns of the Breviary and Missal*, 213.

work of each pair is despairing and restless (*Miserere; Confutatis maledictis*) while the second (*Ave verum corpus; Lacrymosa*) is more transcendent and resigned. While similar in spirit, *À la Chapelle Sixtine* and the “Confutatis maledictis and Lacrymosa” differ somewhat in procedural and formal processes. Although the *Requiem* transcription presents a faithful adaptation of the Mozart score, several small differences in voicing and figuration place the work somewhat outside the definition of a true reduction. The most obvious liberty is the addition of several measures of left-hand tremolo in order to reinforce the climax of the “Lacrymosa” (measures 51–54). In terms of force and pathos, the “Confutatis maledictis and Lacrymosa” resembles *À la Chapelle Sixtine* and the “Weinen, Klagen” Variations. The tortured chromaticism which Liszt applies to the “Lacrymosa,” in particular the rising and falling half-step gesture, resembles similar passages in the other two works. Note the affinity of the following three excerpts:<sup>36</sup>

Example 6.13 Mozart/Liszt: “Confutatis maledictis and Lacrymosa” from Mozart’s *Requiem*, S550, mm. 44–48

<sup>36</sup> Incidentally, the “Lacrymosa” figure also bears a striking resemblance to the principal material in first-movement cadenza of Rachmaninoff’s Third Piano Concerto, also in D minor.

Example 6.14 Allegri & Mozart/Liszt: *À la Chapelle Sixtine*, S461iii, mm. 68–71

Example 6.14 shows a piano score for measures 68–71. The music is in G major and 3/4 time. The right hand features a complex texture with many beamed sixteenth and thirty-second notes, often in groups of four or six. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) at measures 69 and 70, and *rinforz.* (rinforzando) at measure 71. The piece concludes with a final chord in measure 71.

Example 6.15 Liszt: “Weinen, Klagen” Variations, S180, mm. 48–59

Example 6.15 shows a piano score for measures 48–59 of Liszt's “Weinen, Klagen” Variations. The music is in B-flat major and 3/4 time. The right hand has a melodic line with some trills and slurs, while the left hand has a more rhythmic accompaniment. Dynamic markings include *un poco riten. e dim.* (un poco ritenuto e diminuendo) at measure 49, *a tempo* at measure 50, and *quasi f sempre espress.* (quasi forte sempre espressivo) at measure 51. The piece concludes with a final chord in measure 59.

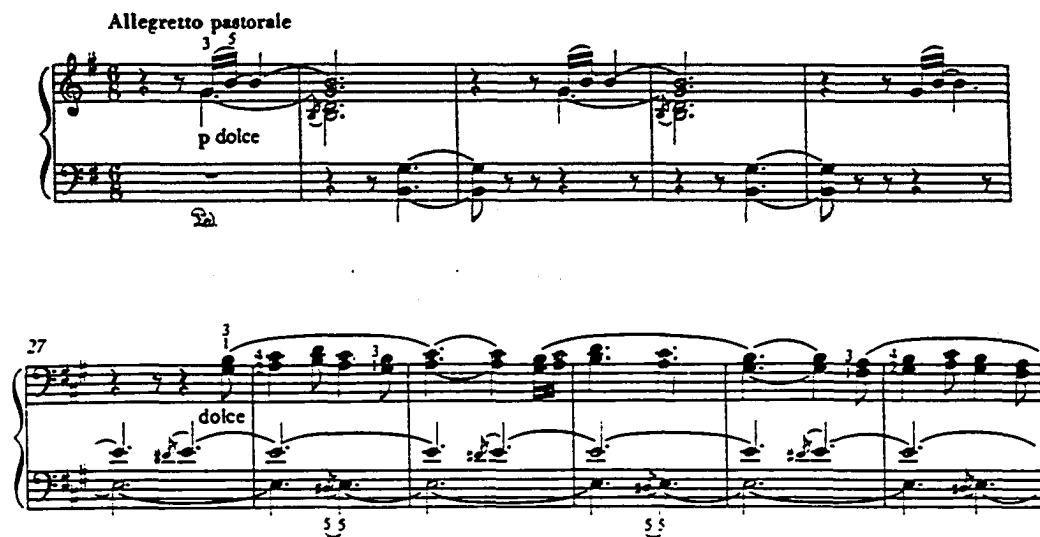
**Liszt/Liszt: *Zwei Orchestersätze aus dem Oratorium Christus*, S498b (1862–66)**  
(Two Orchestra Pieces from the Oratorio Christus)

- *Hirtenspiel an der Krippe: Pastorale*  
(Shepherds' Song at the Manger: Pastorale)
- *Die heiligen drei Könige: Marsch*  
(The Three Holy Kings: March)

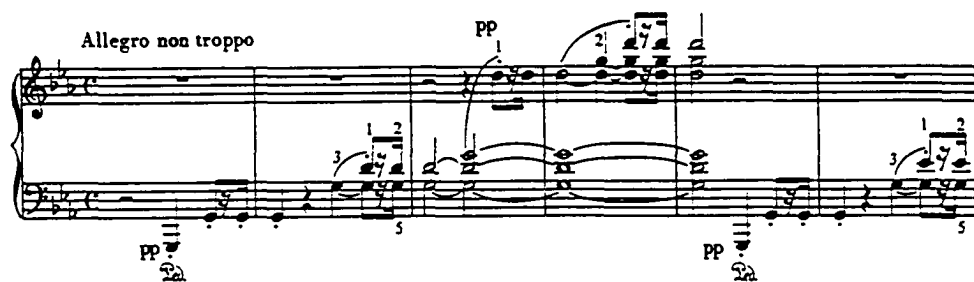
**Reference Score:**

*New Liszt Edition*, Series I, Vol. 16 (Budapest: Editio Musica, 1982)

**Example 6.16** Liszt/Liszt: "Shepherds' Song at the Manger" from *Christus*, S498b/1,  
mm. 1–5, 27–32



**Example 6.17** Liszt/Liszt: "March of the Three Holy Kings" from *Christus*, S498b/2, mm. 1–6



The second principal choral composition which absorbed Liszt's attention while in Rome was his oratorio *Christus*. Many rank this work among his masterpieces,

placing it alongside the B minor Sonata and the *Faust* Symphony.<sup>37</sup> Unlike *St. Elisabeth*, this work unfolds in a series of fourteen unrelated tableaux that depict Christ's life from the annunciation to the resurrection. A work of massive proportions—it lasts over three hours—the composition is divided into three sections: Christmas Oratorio, After Epiphany, and Passion and Resurrection. Liszt conceived the project in the early 1850s while in Weimar. After working briefly with several textual collaborators, he eventually chose his own libretto, drawing from Biblical passages and several medieval hymns.

Liszt transcribed two orchestral selections from Part One for piano solo as well as for piano duet—"Hirtenspiel an der Krippe: Pastorale" (Shepherds' Song at the Manger: Pastorale) and "Die heiligen drei Könige. Marsch" (March of the Three Holy Kings).<sup>38</sup>

Leslie Howard describes the movements:

The two orchestral sections may not represent the highest point of the whole oratorio—surely the Passion music does that—but they are nonetheless moving evocations of the shepherds and their pipes, and of the Wise Men following the star. Both movements have an almost Schubertian suspension of time to them. The shepherds' pipes begin carolling in a regular 6/8 before the shepherds themselves—in something reminiscent of a choral undulating between 3/4 and 2/4—join in. A central hymn-like theme completes the material and all three themes weave in and out, leading to a jubilant outburst of the pastoral opening theme before the recapitulation. The march of the kings begins in an uncomplicated, almost playful mood, but at the moment when they see the star and follow it the mood is transformed, and one of Liszt's most inspired melodies raises the music to quite another level. An adagio section symbolises the offerings of gold, frankincense and myrrh, and the kings' joy finally becomes uncontainable and the tempo increases to a splendid display of justifiable rhetoric. It is sad to have to report that most orchestral performances of this movement on record miss this mighty transformation of mood and pace altogether.<sup>39</sup>

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<sup>37</sup> See, for example, Humphrey Searle, Robert Collet, Derek Watson, and Leslie Howard.

<sup>38</sup> Two movements from Liszt's *Weihnachtsbaum* (see Chapter 3) also share similar titles: No. 3, "Die Hirten an der Krippe" (The Shepherds at the Manger), and No. 4, "Adeste fideles: Gleichsam als Marsch der heiligen drei Könige" (O come, all ye faithful: March of the Three Holy Kings).

<sup>39</sup> Howard, liner notes in *Liszt: The Complete Music for Solo Piano, Vol. 14*, Hyperion compact disk, 4.

Like the “Orchestral Introduction” from *St. Elisabeth*, the “Shepherds’ Song” exhibits a naive simplicity. The gentle undulation provided by the compound meters combined with the generally subdued dynamic levels and clarity of texture embody the essence of a soothing pastorate landscape.

In many respects, the “March of the Three Holy Kings” and the “March of the Crusaders” from *St. Elisabeth* could perhaps be considered companion works. Like many of Liszt’s marches, both are cast using idiomatic devices typical of Hungarian folk music. The dotted *verbunkos* rhythms, drone basses, and acciaccaturas are common to gypsy music and bring to mind many familiar cadential passages in the Hungarian Rhapsodies.

Example 6.18 Liszt/Liszt: “March of the Three Holy Kings” from *Christus*, S498b/2, mm. 81–88



After a stirring opening, each march has a meditative hymn-like middle section followed by a triumphant conclusion. Even more striking are the analogous tritone relationships between the penultimate and closing key areas of both movements: “March of the Crusaders” moves from E major to B-flat major; “March of the Three Holy Kings” juxtaposes F-sharp major and C major.

In “March of the Three Holy Kings” Liszt included two Biblical references that

strategically coincide with major sectional changes: measure 140, “And lo, the star which they saw in the east, went before them, till it came and stood over where the child was,” (Matthew 2:9); measure 224, “When they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh.” (Matthew 2:11)

**Liszt/Liszt: *Aus der Ungarische Krönungsmesse*, S501 (1867)**

(From the Hungarian Coronation Mass)

- *Benedictus*
- *Offertorium*

Reference Score:

*New Liszt Edition*, Series I, Vol. 16 (Budapest: Editio Musica, 1982)

Example 6.19 Liszt/Liszt: “Benedictus” from the Hungarian Coronation Mass, S501/1, mm. 1–13

Adagio molto

p dolcissimo

una corda

sempre dolciss.

dim. perdendo ppp

Example 6.20 Liszt/Liszt: “Offertorium” from the Hungarian Coronation Mass, S501/2, mm. 1–12

Lento

p

sostenuto ed espressivo



The Hungarian Coronation Mass (S11; 1867) stands as Liszt's third main choral effort during the 1860s. Written to commemorate the crowning of the Austrian Emperor Franz Josef I as Hungary's new king, it is as much a nationalistic paean as it is a liturgical mass. The establishment of what would come to be known as the Austro-Hungarian Empire was seen as a victory by the Magyars since it put their country on an even footing with the occupying Austrians. The bloody crushing of the 1849 Hungarian Uprising was still a vivid memory for many and the institution of the Dual Monarchy was an important step towards healing the wound.

Soon after completing the Mass, Liszt arranged the "Benedictus" and the "Offertorium" for piano.<sup>40</sup> This was followed by a transcription of the same movements for piano duet (S581; 1869) as well as for violin and organ or harmonium (S678; ca. 1871).<sup>41</sup> Sometime after 1867 Liszt also arranged the "Offertorium" for organ (or harmonium, or pedal piano) (S667).

The "Benedictus" is the only texted movement of the three large Roman-period choral works which Liszt chose to arrange. While appearing to be the odd member of the group, a closer examination indicates that Liszt approached the movement as if it were an instrumental work with vocal accompaniment. As the following comparison reveals, his transcription carefully maintains the solo violin line; the choral parts, which are mostly homophonic and move in quarter and half notes, provide the harmonic backdrop. (Note: measure 36 of the full score corresponds to measure 41 of the piano score.)

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<sup>40</sup> Liszt added the "Offertorium" to the Mass soon after its first performance. A "Graduale" was appended two years later.

<sup>41</sup> This is not as unusual as it may first appear since both movements incorporate extensive solo violin parts. Alan Walker speculates: "The violin solo in the Benedictus may have been inspired by the one Beethoven composed for the Benedictus of his *Missa Solemnis*. . . . It was originally composed for Ede [Eduard] Reményi, but the exigencies of the premiere performance made it difficult for Reményi to participate, and the solo was played by Joseph Hellmesberger instead." (Walker, *Liszt: Final Years*, 149–50.)

Example 6.21 Liszt: "Benedictus" from the Hungarian Coronation Mass, S11, mm. 36–41

Fl. 1. 2.

Ob. 1. 2.

Cl. (La) 1. 2.

Fg. 1. 2.

Cor. (Mi) 1. 2. 3. 4.

Tr. (Mi) 1. 2.

Trb. 1. 2.

Trb. Tuba 3.

Timp.

S. di - ctus qui ve - nit in no - mi - ne Do - mi - ni Be - ne - dic - tus

A. di - ctus qui ve - nit in no - mi - ne Do - mi - ni Be - ne - dic - tus

T. di - ctus qui ve - nit in no - mi - ne Do - mi - ni Be - ne - dic - tus

B. di - ctus qui ve - nit in no - mi - ne Do - mi - ni Be - ne - dic - tus

S. Be - ne - dic - tus

A. Be - ne - dic - tus

T. Be - ne - dic - tus

B. Be - ne - dic - tus

VI. Solo

VI. I. *arco*

VI. II. *arco*

Vle. *arco*

Vlc. *arco*

Cb.

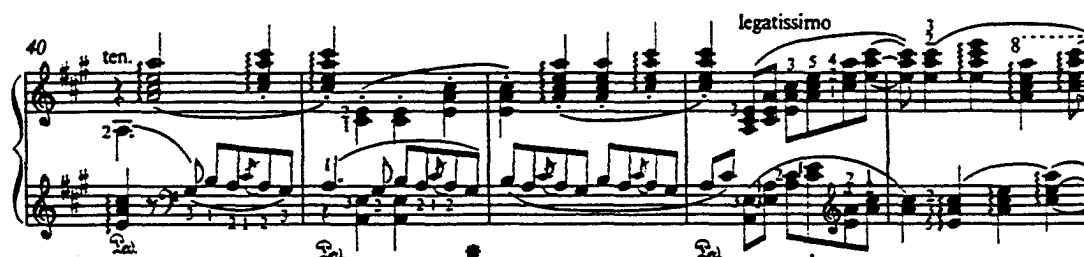
Franz Liszt CORONATION MASS

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Example 6.22 Liszt/Liszt: “Benedictus” from the Hungarian Coronation Mass, S501/1, mm. 40–44



Liszt’s arrangement of the textless “Offertorium” follows a similar course, with the solo violin receiving special attention. In both the “Benedictus” and “Offertorium” the violin line conjures up images of gypsy bands.<sup>42</sup> The “Offertorium,” like several other works from Liszt’s Roman period, makes extensive use of the “Hungarian cadence.”<sup>43</sup> (See line 2 of Example 6.20.)

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<sup>42</sup> Since his youth, Liszt had been mesmerized by Tzigane music. His return to Hungary in 1839 sparked a renewed interest in this material. The *Magyar Dallok* (Hungarian National Melodies) and the *Magyar Rapszódia* (Hungarian Rhapsodies) were the immediate results and became the precursors of the Hungarian Rhapsodies known to most pianists. In 1859 Liszt produced a book, *Des Bohémiens et leur musique en Hongrie*, in which he mistakenly asserted, albeit with the best of intentions, that the music of the gypsies was Hungary’s true folk music.

<sup>43</sup> See Chapter 3, note 84 for a description of this cadence formula.

**Liszt/Liszt: *Ave maris stella*, S506 (ca. 1868)**  
(Hail, Star of the Sea)

Reference Score:

*New Liszt Edition*, Series I, Vol. 16 (Budapest: Editio Musica, 1982)

Example 6.23 Liszt/Liszt: *Ave maris stella*, S506, mm. 1–12

(Note: the lower staff of the second system mistakenly commences with a bass clef)

*Ave maris stella* (Hail, Star of the Sea) evidences an affinity with the two *Ave Maria* selections examined at the outset of Chapter 3. The original work (S34) appeared in 1865 or 1866 in two versions: mixed chorus and organ in G major, and male chorus and organ or harmonium in B-flat major. The piano arrangement in G major dates from about 1868 as does a transcription for voice and piano or harmonium (S680). An organ version, also in G major but written in 6/4 rather than 4/4 meter, was published in 1880 as part of *Zwei Kirchenhymnen* (S669; ca. 1877).

The text of *Ave maris stella* was written by Venantius Fortunatus (ca. 530–609), introduced in Chapter 3 as the author of *Vexilla regis prodeunt*. The song was commonly used in the Catholic tradition as a vespers hymn during the Feast of Our Lady. Liszt's

piano score places the text above the staff and, although the melodic outline is fairly clear, the vocal versions are helpful in determining the exact correlation of words and melody. A comparison of the various arrangements reveals that Liszt took great care to maintain and even heighten the expressiveness of the text when crafting his keyboard transcription. In light of this, a complete translation is helpful:

Ave maris stella, Dei mater alma Atque sempre virgo Felix coeli porta,	Hail, Star of the Sea Loving Mother of God, Ever virgin, Happy gate of heaven.
Summens illud Ave Gabrielis ore, Funda nos in pace, Mutans Evae nomen.	Receiving that Ave From the mouth of Gabriel, Establish us in peace, Reversing the name of Eva.
Solve vincla reis, Pictor lumen coecis, Mala nostra pelle, Bona cuncta posce.	Break the chains of sinners, Give light to the blind, Drive away evils, Ask for all that is good.
Monstra te esse matrem, Sumat per te preces, Qui pro nobis natus, Tulet esse tuus.	Show thyself to be a mother; Through thee may He receive our prayers— He who was born for us, Deigned to be thy Son.
Virgo singularis, Inter omnes mitis, Nos culpis solutos Mites fac et castos.	Virgin all excelling, Meek above all others, Free us from our sins And make us meek and chaste.
Vitam praesta puram, Iter para tutum, Ut videntes Jesum, Semper collaetemur.	Preserve our life unspotted, Make safe our way, That, seeing Jesus, We may rejoice together forever.
Sit laus Deo patri, Summo Christo decus. Spiritus sancto, Tribus honor unus. Amen.	To God the Father be praise, To Christ most high be glory, And to the Holy Spirit, To the three be one honor. Amen. <sup>44</sup>

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<sup>44</sup> Adapted from a translation found in *The Hymns of the Breviary and Missal*, 318–19.

The entire work grows out of material contained in the opening lines. (See Example 6.23.) The “cross” motive in the first complete measure recurs several times throughout the piece. The B-flat major chord in measure 7, the only non-diatonic event of the introduction, prefigures the harmonic departure of stanza four. Measures 8 and 9 introduce a flowing accompaniment that undergoes a variety of transformations. Finally, the shape and rhythm of the melody itself is subjected to several different treatments.

*Ave maris stella* consists of six varied repetitions of the first stanza. Its formal organization follows an ABA pattern. In establishing this structure, Liszt may have had Biblical numerology in mind: seven represents perfection and three symbolizes the trinity. Indeed, the text ends by giving praise to the triune God. The formal outline of the work can be diagrammed as follows:

Table 6.2 Formal structure of Liszt’s *Ave maris stella*, S506

<u>Stanza</u>	<u>Section</u>	<u>Key</u>
1	A	G major
2	B	G major — D major
3	C	D major
4	D	B-flat major — E-flat minor/D-sharp minor — B major — D <sup>7</sup>
5	A <sup>1</sup>	G major
6	B <sup>2</sup>	G major — D major
7	C <sup>3</sup>	D major
	Coda	G major

Stanzas 1 and 2 share a similar texture and flow easily from one to the other. Perhaps in keeping with the text, “Satan’s fetters,” the third stanza introduces a disjunct element and is harmonically less stable. As can be seen from the diagram, stanza 4 serves as a musical fulcrum. As well as marking the center of the work, it is harmonically the most digressive section and its length of 17 measures is double that of any other verse.

The resultant effect gives the stanza a developmental quality. The disquieting B-flat major chord introduced at the outset of the work becomes the springboard for an excursion through several remote key areas. Perhaps Liszt intended the distant tonalities, together with the ethereal *pianissimo* and throbbing chordal accompaniment, to depict the intercessory prayers of Mary. The reprise of sections A, B, and C in stanzas 5–7 is both recapitulatory and climatic. The following excerpt taken from the beginning of stanza 5, when compared with the second line of Example 6.23, illustrates Liszt’s exquisite reshaping of the accompanimental material:

Example 6.24 Liszt/Liszt: *Ave maris stella*, S506, mm. 65–68

Vir - go sin - gu - la - ris,

Harmonium  
dolce

65  
p  
sempre una corda  
ten.  
il canto accentato ed espressivo, l'accompagna-

Note the similar syncopated texture in the E major *Ave Maria* discussed in Chapter 3.

Example 6.25 Liszt: *Ave Maria* (“Die Glocken von Rom”), S182, mm. 74–79

poco a poco animando il tempo (ma poco)

74  
sempre dolce ed arpeggiando

The piano transcription of *Ave maris stella* adds a nine measure cadential extension not found in any of the choral scores. In essence an expansion of the “cross” motive, it provides a fitting denouement, unfolding in half and then whole notes. The original plagal cadence is retained.

*Ave maris stella* is a superlative work and deserves to be better known. The technical demands are not great and the musical rewards are plentiful. Victor and Marina Ledin are certainly on the mark when they label it a “work of surpassing beauty.” They continue, “Its theme is uncomplicated, its form is basic, and its harmonies are easy to understand. How all this simplicity adds up to such a deeply expressive piece says much about the genius of Liszt.”<sup>45</sup>

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<sup>45</sup> Ledin, liner notes in *Franz Liszt: Complete Piano Music, Vol. 9*, Naxos compact disk, 5.



## Summary

The piano transcriptions of choral works which Liszt produced while in Rome during the 1860s present a kaleidoscope of source material, compositional techniques, and pianistic challenges. Of the group, *À la Chapelle Sixtine* is the longest and most technically demanding. It also exhibits the greatest compositional freedom; the *Miserere* material on which the first part is based simply serves as a point of departure for a series of variations. From the perspective of emotional intensity, this composition is one of the most gripping choral transcriptions. At the other extreme rests the simple and unassuming *Weihnachtslied*. Written in a transparent chorale-like style, its unadorned and unpretentious setting reflects the simplicity of the text. While *À la Chapelle Sixtine* might be the most powerful of the group, *Ave maris stella* is certainly the most beautiful. It seems that Liszt displayed a particular sensitivity when dealing with Marian hymns. This work, together with the *Ave Maria* selections discussed in Chapter 3, stands as a superb example of Liszt's devotional writing.

Among the diversity found in the choral transcriptions, several common threads can be traced. While Liszt produced keyboard arrangements of secular choral works at various times in his career, the pieces examined in this chapter were all derived from sacred compositions—oratorios, masses, and hymns. Apart from *À la Chapelle Sixtine* and the “Confutatis maledictis and Lacrymosa” these transcriptions were all based on Liszt's own compositions. Work on three large oratorios—*The Legend of St. Elisabeth*, *Christus*, and the Hungarian Coronation Mass—consumed much of Liszt's energies during the 1860s, so it is not surprising that the bulk of his choral-based piano transcriptions during this period derived from these compositions.

It may be noted that the majority of the transcriptions examined in this chapter feature some sort of direct or indirect programmatic association. The works whose

original form included a text are obvious examples. Several arrangements have the words embedded in the piano score while others, although perhaps deriving from an orchestral movement, maintain specific connections to the underlying story. The titles of several of the transcriptions provide an insight into the narrative, and help to explain the function of the movement within the context of the whole. As has been noted, even the two generically titled movements from *St. Elisabeth* (“Orchestral Introduction” and “Interludium”) have thematic and symbolic meanings.

A common feature linking many of the larger transcriptions is their incorporation of Hungarian elements. The subject matter of *St. Elisabeth* and the title “Hungarian Coronation Mass” stand as the most obvious examples, but other less overt elements such as cadential patterns can be cited. What may appear incongruous to the modern observer—mass and oratorio movements based on Zigeuner music—seems not to have mattered to Liszt. The blurring of sacred and secular was rarely an issue for him.

From a pianistic standpoint, the transcriptions from *St. Elisabeth*, *Christus*, and the Hungarian Coronation Mass are unlikely to be revived. In most instances, they appear to be primarily reductions of the original score, and in the main, seem overly long in relation to their pianistic and coloristic variety. The three selections from *St. Elisabeth* would likely work best when presented as a group, although the combined duration of twenty-plus minutes might be tiresome. (Each movement is approximately seven minutes in length.) The two slow movements contain some beautiful moments, although in the wrong hands, the sameness of texture could be suffocating; the delicate woodwind scoring of the “Orchestral Introduction” seems impossible to reproduce on the keyboard. The multiplicity of thematic references in the “Interludium” are lost on anyone who does not know the parent work. As a result, the movement might sound disjointed. The “March of the Crusaders,” having the advantage of a familiar tune, might fare somewhat

better in performance. The two movements from *Christus* are also fairly long—almost eleven minutes each—and leave one wishing that Liszt had provided less of a reduction and more of a paraphrase. This is particularly true in the case of the “Shepherds’s Song,” “March of the Three Holy Kings,” with its jaunty rhythms, contrasting sections, and internal thematic unity, offers a more diverse sonic surface and therefore stands a much better chance of success in performance.

Leslie Howard is somewhat more sympathetic in his assessment of the oratorio transcriptions:

As might be expected, the piano writing is beautifully organised, and the textures never sound like a crude representation of an orchestral score—a virtue familiar from Liszt’s painstaking transcriptions of the Beethoven symphonies. And like those transcriptions, Liszt does not hesitate to substitute music which recreates the general effect sooner than the precise notes of the original—compare the Liszt piano part in the *St. Elisabeth* vocal score with the no doubt more pedantically correct but absolutely unusable accompaniment provided in a recent Hungarian edition of the work.<sup>46</sup>

Of the seven choral transcriptions, this author favors the two from the Hungarian Coronation Mass. With a combined length of seven or eight minutes they could easily be programmed together. The curious amalgam of sacred and profane is captivating and both movements have arresting climaxes. The halting nature of the “Offertorium” creates an enthralling atmosphere of timelessness and anticipation.

Public performance aside, all pianists interested in exploring fringe repertoire for their own enrichment should investigate these works. They are generally accessible to anyone with a seasoned sightreading ability. Ultimately, any value judgement of the transcriptions must be made in light of the question of whether or not Liszt actually intended them to be heard outside his own circle. Perhaps they are best suited for private consumption by those who have an intimate acquaintance with the source works.

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<sup>46</sup> Howard, liner notes in *Liszt: The Complete Music for Solo Piano, Vol. 14*, Hyperion compact disk, 3–4.

## CHAPTER 7

### TRANSCRIPTIONS OF OPERATIC WORKS

- 1861–62      Wagner/Liszt: *Choeur des Pèlerins aus der Oper Tannhäuser*, S443i  
                  ("Pilgrims' Chorus" from the opera *Tannhäuser*) (first version)
- 1865          Meyerbeer/Liszt: *Illustrations de l'opéra l'Africaine*, S415  
                  (Illustrations from the opera *The African Girl*)  
                  • *Prière des matelots* "O Grand Saint Dominique"  
                    (Sailors' Prayer: "O Great Saint Dominique")  
                  • *Marche indienne*  
                    (Indian March)
- 1865 (pub.)    Gounod/Liszt: *Les Sabéennes. Berceuse de l'opéra La reine de Saba*,  
                  S408  
                  (The Sabeans: Lullaby from the opera *The Queen of Sheba*)
- 1867          Gounod/Liszt: *Les Adieux. Rêverie sur un motif de l'opéra Roméo et Juliette*, S409  
                  (Farewells: Reverie on a motive from the opera *Romeo and Juliet*)
- 1867          Mosonyi/Liszt: *Fantaisie sur l'opéra hongrois Szép Ilonka*, S417  
                  (Fantasy on the Hungarian opera *Szép Ilonka*)
- 1867          Wagner/Liszt: *Isoldens Liebestod. Schlußszene aus Tristan und Isolde*,  
                  S447  
                  ("Isolde's Love-Death": Final scene from *Tristan and Isolde*)
- 1867–68      Verdi/Liszt: *Don Carlos: Coro di festa e marcia funebre*, S435  
                  (*Don Carlos*: "Festival Chorus" and "Funeral March")

## Introduction

During his lifetime Liszt produced about sixty operatic transcriptions for piano. Like the movie themes of today, opera melodies were true “pop” music and often became the province of student and professional alike. Given the widespread popularity of the parlor piano, many composers were happy to meet the demand for ear-pleasing trifles that could be managed by genteel ladies.

Liszt’s operatic transcriptions, however, are in a separate category and were produced for different reasons. Written at first for his own concert use, his later arrangements were often created either as tributes to composers whom he admired or as attempts to popularize new works. Although Liszt’s own operatic endeavor, *Don Sanche* (S1; 1824–25), was stillborn, he maintained an affinity for the genre throughout his life. Perhaps his love affair with opera transcriptions was a surrogate for his own operatic aspirations.

As Liszt’s career progressed so did his approach to operatic transcription. Charles Suttoni summarizes the general evolution of his compositional procedure:

Fantasies . . . provided Liszt with the pianistic arsenal he needed as a virtuoso. With his retirement in 1847, however, that need ceased to exist, so his preoccupation with opera-based works waned as he directed his efforts more to original works. On occasion during the next forty years he did return to opera arrangements, but these works have a different musical orientation. He virtually ceased trying to encompass an entire opera in a single fantasy, concentrating instead on a notable episode.<sup>1</sup>

(Before progressing further it might be helpful for the reader to review the definitions relating to the transcription genre—paraphrase, fantasy, reminiscence, etc.—outlined in the introduction to Chapter 4.)

Some commentators are quick to dismiss Liszt’s operatic transcriptions out of hand. Walter Beckett writes,

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<sup>1</sup> Suttoni, introduction to *Liszt: Piano Transcriptions from French and Italian Operas*, iii.

These hybrid works are essentially popular music, almost like revue numbers in their appeal. They are out of place at a serious recital (except in rare cases as a final item), not so much from their 'lightness' as from the type of listener to whom they appeal. Ordinary cultivated listeners are not likely to enjoy a pot-pourri of an opera when they have in all probability heard the original. It is of course the height of absurdity to suggest, as has been done, that Liszt revealed greater depths in the melodies than could be found in the original. The fantasies are not serious expressive music at all, but show-pieces, tricks of virtuosity.<sup>2</sup>

Albert Lockwood admits to finding some redeeming value in the transcriptions, if only because of their pianistic innovations:

[Liszt's] works contain practically all the secrets of the keyboard and are a compendium of piano virtuosity. Even in the hopelessly frivolous operatic fantasias the student of the keyboard will always find interest of an inventive mechanical order. The musical content of these pieces, however, is so antiquated and dull that one cannot put up with them any more in spite of their pianistic effectiveness. One cannot think otherwise than that Liszt had his tongue in his cheek when writing them, or that, for his own reasons, he was "giving the public what it wanted." That they represent a new departure in pianism is the only reason they survive at all. An exception should be made in favor of the *Don Giovanni* of Mozart and naturally some of the Wagner transcriptions.<sup>3</sup>

A recent and more sympathetic assessment by David Dubal echoes that of many contemporary pianists, some of whom have championed the operatic transcription genre even to the point of creating improvised fantasies of their own:

[Liszt's] was very much an experimental mind, and he approached many of his "transcriptions" with the utmost seriousness, subjecting some of them to constant revision. The opera fantasies are especially intriguing, for in these he gave himself free rein to exploit the instrument in ways he never quite permitted himself in his original piano music. Without knowing the operatic fantasies, one cannot appreciate the full impact of Liszt's technical system, which brought the resources of both the instrument and the player to a degree of development previously undreamed of, and which raised pianistic effects (even "tricks") to a level of sheer wizardry. In recent years, many pianists have once again been finding these works fascinating.<sup>4</sup>

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<sup>2</sup> Walter Beckett, *Liszt*, rev. ed. (London: Dent, 1963), 106.

<sup>3</sup> Lockwood, *Notes*, 122.

<sup>4</sup> Dubal, *Art of the Piano*, 358–59.

Early in the twentieth century Arthur Hervey provided an appraisal of the genre that seems to have been atypical of his generation:

Have people ever realized that most celebrated overtures, for example those of *Zampa*, *Euryanthe*, *Tannhäuser*, are in reality only fantasias on motives from the operas which they precede?<sup>5</sup>

With those few words Hervey neatly established a succinct rationale for the whole transcriptional enterprise.

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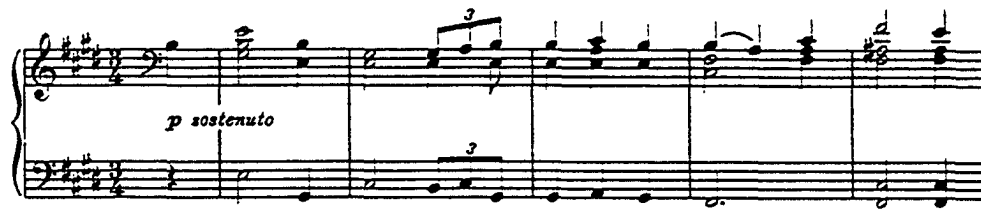
<sup>5</sup> Arthur Hervey, *Franz Liszt and His Music* (London: John Lane, 1911), 74–75.

**Wagner/Liszt: *Choeur des Pèlerins aus der Oper Tannhäuser*, S443i (1861–62)**  
(“Pilgrims’ Chorus” from the opera *Tannhäuser*)  
(first version)

Reference Score:

*Franz Liszt: Complete Piano Transcriptions from Wagner’s Operas* (New York:  
Dover Publications, Inc., 1981)

Example 7.1 Wagner/Liszt: “Pilgrims’ Chorus” from *Tannhäuser*, S443i, mm. 1–5



*Franz Liszt: Complete Piano Transcriptions from Wagner’s Operas*  
New York: Dover Publications, Inc., 1981  
Used by permission of Dover Publications, Inc.

Of all the musicians with whom Liszt had contact, his relationship with Richard Wagner was perhaps the most significant. The musical and familial ties which bound them together, although sometimes strained, were important forces that shaped the lives and careers of both men. Over the space of thirty-four years, Liszt produced fifteen arrangements that represent the majority of Wagner’s operas: *Tannhäuser*, *Lohengrin*, *Der fliegende Holländer*, *Rienzi*, *Tristan und Isolde*, *Die Meistersinger*, *Das Rheingold*, and *Parsifal*.

Liszt’s first Wagner transcription, the *Tannhäuser* Overture (S442), appeared in 1848. He returned to *Tannhäuser* on several subsequent occasions: “O du mein holder Abendstern” (O you, my fair evening star) (S444; 1849),<sup>6</sup> *Einzug der Gäste auf Wartburg* (Entry of the Guests to Wartburg) (S445; ca. 1854), and the “Pilgrims’

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<sup>6</sup> Liszt also arranged this for cello and piano (S380; ca. 1872).



Chorus" (for organ, S676; 1860, rev. 1862) (for piano, S443i; 1861–62, rev. 1885). In a written response to several requests from Breitkopf & Härtel, Liszt detailed the impetus for the initial arrangements:

My *Wagner-Transcriptions*, by-the-by, were not in any way a matter of speculation to me. Appearing at the beginning of the fifties, when only the Weimar theatre had the honour of performing *Tannhäuser*, *Lohengrin* and the *Flying Dutchman*, such transcriptions only served as modest propaganda on the inadequate Piano for the sublime genius of Wagner, whose radiating glory now and henceforth belongs to the Pride of Germany.<sup>7</sup>

Liszt became acquainted with *Tannhäuser* in 1846. During his first season as Kapellmeister in Weimar (1848–49) he first presented the overture and then the entire opera. It comes as no surprise that Liszt would be especially captivated by the devotion of the pilgrims; in their quest he saw a more universal meaning:<sup>8</sup>

The song [of the pilgrims] resonates in the soul like a great plaintive voice, the hopes of the whole of humanity on their pilgrimage towards that great Rome, the mystical Rome, which from its origin was mysteriously and prophetically called "Eros" by the pontiffs.

We are all pilgrims, who, plodding towards that Rome along the way of suffering, join our sighs to the great choir which unceasingly climbs from earth to Heaven.<sup>9</sup>

Liszt's "Pilgrims' Chorus" transcription was completed in 1861. In the following year he made a small revision that involved an extension of the coda.<sup>10</sup> It was published in this form in 1865 by C. F. Siegel of Leipzig. The transcription derives from the overture

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<sup>7</sup> Letter to Breitkopf & Härtel, 23 November 1876; quoted in La Mara, *Letters*, Vol. II, 307.

<sup>8</sup> See also the reference to Liszt's interest in pilgrims and pilgrimages in the discussion of the "Pilgrims' March" from Berlioz' *Harold in Italy* Symphony (Chapter 5).

<sup>9</sup> "Ce chant résonne dans l'âme comme la grande voix plaintive, espérante de l'Humanité entière dans son pèlerinage vers la grande Rome, la Rome mystique, que dès son origine ses pontifes appelèrent mystérieusement et prophétiquement, du nom d'*Eros*!

Nous tous pèlerins, qui cheminons vers cette Rome par la voie des douleurs, nous joignons notre soupir à ce grand choeur qui incessamment monte de la terre aux Cieux!" (Franz Liszt, *Lohengrin et Tannhäuser de Richard Wagner* [Leipzig: F. A. Brockhaus, 1851], 185.)

<sup>10</sup> Leslie Howard, "Re: Liszt score dates?" (Email letter to Dale Wheeler, 11 September 1998).

to *Tannhäuser* rather than the actual “Pilgrims’ Chorus” which opens Act III. Although originally published bearing the title “Paraphrase,” it is primarily a simplified version of the first 80 measures of his earlier transcription of the “Overture.”<sup>11</sup> The only structural and musical difference between the two versions involves the conclusion; the “Pilgrims’ Chorus” gained a twenty-three measure coda.<sup>12</sup> This extension, set primarily in the low register and incorporating several fermatas, brings the work to a halting, subdued close. It begins as follows:

Example 7.2 Wagner/Liszt: “Pilgrims’ Chorus” from *Tannhäuser*, S443i, mm. 83–90



*Franz Liszt: Complete Transcriptions from Wagner's Operas*  
New York: Dover Publications, Inc., 1981  
Used by permission of Dover Publications, Inc.

Aside from the *Rienzi* Fantasy (S439; 1859), Liszt's Wagner transcriptions are, for the most part, faithful interpretations of the original score. His four versions of the

<sup>11</sup> In 1882 Liszt produced a revision of this transcription (S443ii), thus providing an even greater simplification.

<sup>12</sup> Liszt provided an optional five-measure closing cadence in place of the longer coda. Leslie Howard draws special attention to the importance of the free material in the Wagner/Liszt transcriptions. “It is the very essence of Liszt's homage that we see in the introduction and codas, where he is able to offer a most personal reflection. In the *Tannhäuser* pieces the codas supply endings which the opera avoids in the interest of continuity.” (Leslie Howard, liner notes in *Franz Liszt: The Complete Music for Solo Piano, Vol. 17—Liszt at the Opera, II*, Leslie Howard, piano, Hyperion compact disk CDA66571/2, 4.)

“Pilgrims’ Chorus”—the beginning and ending of the *Tannhäuser* Overture, and the present work and its 1882 revision—provide a fine opportunity to compare and contrast his imaginative approach to the same musical material. The following excerpts juxtapose parallel treatments of the main theme. The first two, taken from the full score and the readily available piano reduction by Schirmer, are given as points of departure:

Example 7.3 Wagner, “Overture” to *Tannhäuser*, mm. 37–39

Fl. *f* *piu f* *ff* *zu 2*

Hob. *f* *piu f* *ff* *zu 2*

Klar. in A. *f* *piu f* *ff* *zu 2*

Vh. in E. *f* *piu f* *ff*

Wh. in E. *f* *piu f* *ff*

Fag. *f* *piu f* *ff*

Pos. *f* *zu 3*

Btb. *f*

Pk. *f*

I. Viol. *f* *piu f* *ff*

II. Viol. *f* *piu f* *ff*

Br. *f* *piu f* *ff*

Vcl. K.B. *f* *piu f* *ff*

*f* Die Posaunen sind durchgehends durch zwei Tenor- und eine Baßposaune zu besetzen.

Richard Wagner, *Tannhäuser* in Full Score  
 New York: Dover Publications, Inc., 1984  
 Used by permission

Example 7.4 Wagner/(arr. ?), "Overture" to *Tannhäuser*, mm. 38–39

Bass Tuba & Kettle-Drums E, B.

Vlas.

simile.

ff

Brass

Used with permission of G. Schirmer, Inc.

Example 7.5 Wagner/Liszt: *Tannhäuser* Overture, S442, mm. 38–39

38

ff

ff

marcatissimo la melodia  
sempre maestoso e senza agitazione.

8.

Example 7.6 Wagner/Liszt: *Tannhäuser* Overture, S442, mm. 383–84

383

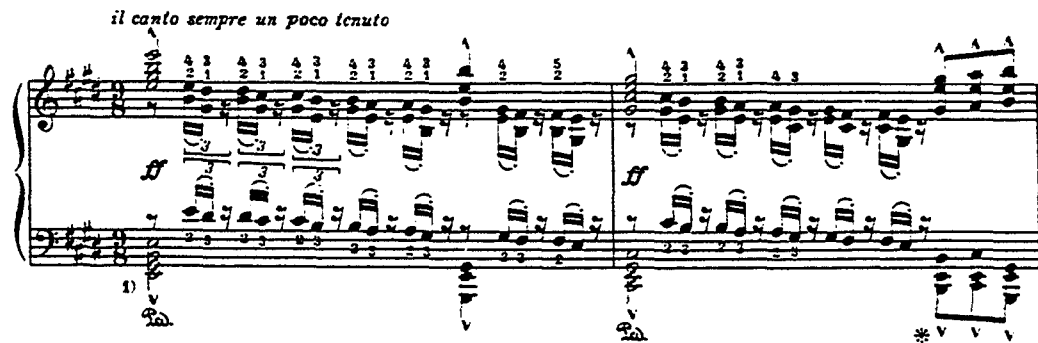
precipitato

ff

die

Example 7.7 Wagner/Liszt: "Pilgrims' Chorus" from *Tannhäuser*, S443i, mm. 38–39

*il canto sempre un poco tenuto*



*Franz Liszt: Complete Transcriptions from Wagner's Operas*

New York: Dover Publications, Inc., 1981

Used by permission

Example 7.8 Wagner/Liszt: "Pilgrims' Chorus" from *Tannhäuser*, S443ii, mm. 38–39



**Meyerbeer/Liszt: *Illustrations de l'opéra l'Africaine*, S415 (1865)**

(Illustrations from the opera *The African Girl*)

• ***Prière des matelots "O Grand Saint Dominique"***

(Sailors' Prayer: "O Great Saint Dominique")

• ***Marche indienne***

(Indian March)

Reference Score:

*New Liszt Edition*, Series II, Volume 12 (Budapest: Editio Musica, 1993)

Example 7.9 Meyerbeer/Liszt: "Sailor's Prayer" from *L'Africaine*, S415/1, mm. 1–5



Example 7.10 Meyerbeer/Liszt: "Indian March" from *L'Africaine*, S415/2, mm. 1–2



*L'Africaine* was Giacomo Meyerbeer's (1791–1864) final opera. He composed the first version between 1837 and 1843, and then reworked the score in 1860. It was first produced in April of 1865. Soon after the opera's appearance Liszt wrote to Hans von Bülow, "As to *The African Women* I will see if I can take out something that suits me and

is in great request by the publisher and the public.”<sup>13</sup> The resultant two-part transcription was completed a few months later; the final page of the “Indian March” bears the inscription: “Villa d’Este, Juillet [18]65.” The work was published in 1866 by Bote & G. Bock of Berlin.

The sight (and sound!) of Liszt working on this transcription during his residence in the Vatican while preparing to receive Holy Orders must have raised eyebrows among the resident clerics. Liszt wrote to Princess Carolyne, “Yesterday was spent reading about fifty pages of the catechism of Perseverance in Italian, and seeking out some ideas on the piano for the Indian juggler of *The African Woman*. . . .”<sup>14</sup> As to Liszt’s reasons for producing the transcription, Imre Mezö and Imre Sulyok make reference to an unsigned editorial which appeared in *Zenészeti Lapok* (Budapest, 22 April 1866):

As far as Liszt’s motives for writing these transcriptions are concerned, the anonymous contemporary writer of an article can hardly be mistaken who claimed that Liszt who had abandoned composing virtuosic works a long time before was compelled to make a compromise here in order to reach his higher artistic goals. In other words, to promote the much too expensive publication of his larger works he offered his publishers opera transcriptions in good demand and ready to see, mostly at their outspoken wish.<sup>15</sup>

In the first piece of the set, “Prière des matelots” (Sailors’ Prayer), Liszt chose to present his own impressions of the principal themes from “Prayer” (Act 3, Scene 10) rather than create a literal transcription. In so doing he tripled the length of the original sixty-measure scene. The text of the prayer is sung by a double chorus of women and sailors:

---

<sup>13</sup> La Mara, ed., *Briefwechsel zwischen Franz Liszt und Hans von Bülow* (Leipzig: Breitkopf & Härtel, 1898), 330–31; quoted in the *New Liszt Edition*, Series II, Vol. 12, xv, note 31.

<sup>14</sup> “Ma journée d’hier s’est passée à lire une cinquantaine de pages du catéchisme de Persévérance en Italien—et à chercher quelques traits sur le piano pour la jongliere Indienne de l’Africaine. . . .” (Sitwell, *Liszt*, 227)

<sup>15</sup> *New Liszt Edition*, Series II, Vol. 12, xvi.

O grand St. Dominique  
Effroi de l'hérétique  
Sur nous veille en ce jour  
Protège mon retour  
Et je veux chaque jour

Dire ton saint cantique  
O grand St. Dominique.

O céleste providence  
Toi notre divin secours  
O grand St. Dominique  
Grand Dieu protège  
Effroi de l'hérétique  
Sur nous veille en ce jour  
Protège mon retour.

Ah céleste providence  
Daigne providence  
Daigne protéger ses jours.  
Et je veux chaque jour  
Dire ton saint cantique  
O grand St. Dominique.

(Il est franchi ce cap terrible  
Et les flots qui baignent ce bord  
Ne nous présentent qu'un lac paisible  
Attendez encor  
Et le géant de la tempête  
Votre farouche Adamastor  
Ne gronde pas encor sur notre tête  
Attendez, attendez encor.)

O great St. Dominique  
Terror of the heretic  
Watch over us this day  
Protect my return  
And I wish each day

To recite your holy canticle  
O great St. Dominique.

O heavenly providence  
You are our divine help  
O great St. Dominique  
Great God protect  
Terror of the heretic  
Watch over us this day  
Protect my return.

Ah heavenly providence  
Deign to provide  
Deign to protect our days.  
And I wish each day  
To recite your holy canticle  
O great St. Dominique.

(He has freed this terrible cape  
And the waves which bathe the shore  
Only present us with a peaceful lake  
Attend to us again  
So that the giant of the tempest  
Your fierce Adamastor<sup>16</sup>  
Does not roar upon our head again  
Attend, attend to us once more.)<sup>17</sup>

The chart which follows illustrates Liszt's structural expansion of the simple arch form contained in the original scene:

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<sup>16</sup> This is a reference to the legendary Spirit of the Cape of Good Hope.

<sup>17</sup> This final portion of the scene was omitted at the Paris production of the opera. Judging from the thematic content of his transcription, Liszt used this abbreviated version as his source.



Table 7.1 Structural comparison of Meyerbeer's original and Liszt's transcribed version (S415/1) of the "Sailors' Prayer" from *l'Africaine*

Meyerbeer			Liszt		
<u>Measures</u>	<u>Section</u>	<u>Tonality</u>	<u>Measures</u>	<u>Section</u>	<u>Tonality</u>
1–5	Intro	repeated Fs	1–15	Intro	→ F minor
6–14	a	F minor	16–25	a	F minor
15–22	b	F major	26–35	b	F major
23–27	Bridge	repeated Fs			
			36–48	a	F minor
27–35	c	D-flat major	49–59	c	D-flat major
			60–70	c	E major
			71–88	a	modulatory
36–44	a	F minor	89–102	a	F minor
			103–113	b	G-flat major
			114–23	b	F major (implied)
45–56	b	F major	124–31	b	F major
			132–40	c	F major
			141–60	b	A major → F major
			161–68	a	F minor
57–60	Coda	repeated Fs	169–80	Coda	→ F major

Liszt's process of amplification can be observed in several areas. While maintaining the overall F major/F minor balance, he incorporated excursions to E major, G-flat major, and A major. The enlarged introduction and coda are derived from the tolling bell motive (repeated Fs) which opens, bisects, and closes the operatic scene. The Db/C# enharmonicity in these two sections provides a link with the interpolated sharp-key tonal areas. As the chart indicates, Liszt's paraphrase moves farther from the originating structure as it progresses, and in so doing, creates a cumulative dramatic thrust that shifts the weight to the end of the work. In the full score, woodwinds and horns furnish a subdued accompaniment throughout; a slight thickening of the vocal texture provides a moderate climax for the conclusion of the scene. Liszt's arrangement incorporates a

much wider range of dynamic and textural variation, thus accentuating the dramatic contrasts and intensifying the climax.

The “Indian March,” on the other hand, adheres to the original score more closely.

Barbara Crockett summarizes Liszt’s transcription of this scene:

Unlike the other Meyerbeer transcriptions which all combine a great number of different themes, put together in jumbled order, the “Marche Indienne” from *l’Africaine* uses only two different subjects, and the structure is clear and easy to identify with the original version. Here it is the ballet that Liszt has taken, as always one of the most prominent elements of French opera, this one part of the processional scene that opens Act IV. It is a long number, which Liszt takes mainly intact, much of the transcription being primarily a piano reduction of the score. The only section not found in the march is the *andante un poco mosso*, taken from the finale of Act II. It is slightly expanded, with repetitions, modulations and increased momentum. The piece is, loosely, a three-part affair, beginning and ending with the march, and this more lyrical contrasting middle, or late middle, section.

This is a big piece, as the transcriptions go, in length at least, and also virtuosity, but since the original number is in itself rather brilliant and lengthy it suffices as such almost without alteration. There are, of course, minor changes, more in details than in structure or even general texture. There are only small variations in figuration; e.g., adding extra notes to arpeggios or runs; in the cadential passages there are no cadenzas, just an occasional extension by lengthened run or broadened chord pattern. In spite of the exact transposition, it is probably more effective as a piano solo than the more elaborately and illogically constructed works among the larger transcriptions. It is unified, has reasonable continuity, and does not try to incorporate the entire opera, all its characters and moods, into one grand flourish.<sup>18</sup>

In its drive and energy, and the ever present triplets and dotted rhythms, the “Indian March” resembles Mendelssohn’s effervescent movements—the scherzo from *A Midsummer Nights Dream* or the Finale from the “Italian” Symphony. As Crockett points out, Liszt’s transcription closely mirrors the original score. He was even careful to provide cues to mark the entrance of each group in the procession: Priestesses, Brahmins, Amazons, Jugglers, Soldiers, and the Queen. A careful comparison of the original and

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<sup>18</sup> Barbara Crockett, “Liszt’s Opera Transcriptions for Piano” (D.Mus.A. diss., University of Illinois–Urbana, 1968), 60–61. Hers is the only readily available source that deals with Liszt’s *L’Africaine* transcriptions, and then only with the “Indian March” movement.

Liszt's paraphrase, however, reveals subtle differences that go beyond mere cadential extensions and pianistic filigree. For example, Liszt rewrites the two-measure introduction to the soldier's march, originally in common time, in 5/4 meter:

Example 7.11 Meyerbeer/Liszt: "Indian March" from *L'Africaine*, S415/2, mm. 193–95



Since the march follows the quasi-cadenza and extended trill at the conclusion of the interpolated B major section, Liszt may have felt that the irregular meter provided a smoother transition.

The *L'Africaine* transcription require a transcendent technique. The following excerpt offers one example of the pianistic demands encountered in the work:

Example 7.12 Meyerbeer/Liszt: "Sailor's Prayer" from *L'Africaine*, S415/1, mm. 114–16

un poco più mosso

8

p stacc.

un poco più mosso

114 8

pp

leggeriss.

tre corde

The many *ossia* passages encountered throughout suggest that Liszt was well aware of the formidable technical challenges which he had created. His directive at a lesson—"The themes [must] receive their due in an orderly fashion, especially in the left hand, despite the passagework. Do not overemphasize the passages. . . ."—is no mean task.<sup>19</sup> The combined length of the two paraphrases—nearly twenty minutes—and the long stretches of unremitting bravura writing demand endurance, exceptional dexterity, and an infallible sense of keyboard geography. The work is a stunningly brilliant tour de force and a successful performance will bring any audience to its feet.

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<sup>19</sup> Lesson with Mr. Karek (?), Weimar, 11 June 1884; Göllerich, *Master Classes*, 33.

**Gounod/Liszt: *Les Sabéennes. Berceuse de l'opéra La reine de Saba*, S408**  
**(pub. 1865)**  
 (The Sabeans: Lullaby from the opera *The Queen of Sheba*)

Reference Score:

*New Liszt Edition*. Series II, Volume 12 (Budapest: Editio Musica, 1993)

Example 7.13 Gounod/Liszt: *Les Sabéennes. Berceuse de l'opéra La reine de Saba*,  
 S408, mm. 1–8

The musical score for Example 7.13 is a piano introduction in G major, 3/4 time, marked Andante (♩ = 63). It consists of two systems of staves. The first system (mm. 1-4) begins with a piano (p) dynamic and a 'una corda' pedal instruction. The melody is in the right hand, featuring a 'dolcissimo' marking. The left hand provides a harmonic accompaniment. The second system (mm. 5-8) continues the melody and accompaniment, with a 'riten.' (ritardando) marking followed by 'a tempo' and 'animez un peu'. The score includes various musical notations such as dynamics (p, ppp), articulation (accents), and performance instructions (riten., a tempo, animez un peu).

*La reine de Saba* was Charles Gounod's (1818–93) seventh opera. It was first performed in Paris in 1862 but did not achieve the same success as *Faust* (1859). The work was soon dropped from the active repertoire although a version in English, renamed *Irene*, received occasional performances in Britain. The date of Liszt's "Berceuse" transcription has not been precisely established; it was likely written between 1862 and 1865. In any event, the work was published in 1865 by B. Schott's Söhne, Mainz.

The two available sources that mention Liszt's "Berceuse" transcription disagree as to the specific act from which it originates. The editors of the *New Liszt Edition* proclaim,

The music Liszt selected was the third movement of the *Ballet* of the second scene of the third act of the opera. . . . The arrangement . . . is rather free: its first part follows by and large Gounod's music even if certain bars of the original are omitted and new bars added. From bar 49 onwards Liszt made use of the already introduced motifs and their variants to construct the second half of his work.<sup>20</sup>

Maurice Hinson, on the other hand, declares that the transcription was taken from Act II of the opera.<sup>21</sup> This seeming contradiction may be due to the fact that *La reine de Saba* exists in at least two versions: one has four acts and one has five. In any case, the five act score was examined as part of the present investigation and corresponds with the information given in the *New Liszt Edition*. The ballet on which the transcription is based occurs in the opera between Numbers 7 and 8—two choral selections that involve the interaction of the Jews and Sabeans.

This author disagrees with the editors of the *New Liszt Edition* in regards to the formal outlines of the "Berceuse." Rather than a bipartite division as claimed, the transcription divides into three clear sections; the second and third parts are simply elaborations of the material given in the first. A measure-by-measure comparison of the Liszt and Gounod scores reveals the following structural parallels:

Table 7.2 Structural comparison of Gounod's original and Liszt's transcription (*Berceuse*, S408) from *La reine de Saba*

Gounod	Liszt	
<u>Measures</u>		<u>Section</u>
(1–14)		Dominant preparation
1–2	1–3	Introduction
3–28	4–33	A
	34–64	A <sup>1</sup>
29–45	65–93	A <sup>2</sup> (altered ending)

<sup>20</sup> *New Liszt Edition*, Series II, Vol. 12, xv.

<sup>21</sup> Hinson, *Transcriptions*, 61.

Liszt's transcription omits Gounod's dramatic fourteen-measure opening cadenza, opting rather to begin immediately with the arpeggiated ostinato that permeates the ballet. Liszt's choice of title, "Berceuse," seems to be particularly apt, even though it does not appear in Gounod's score. The open-fifth chords create a floating quality that suggest the plucking of strings. The typical alternation of tonic and dominant harmonies appear as extended pedal points. The first half of each section unfolds over a G pedal while the second half revolves around a D. Gounod's metrical arrangement of triplets within a common-time framework creates the feeling of compound meter, another trait of the berceuse genre.

As may be recalled from Chapter 3, Liszt was revising his own Berceuse (first version, S154; 1854) at about the time he produced the similarly titled Gounod transcription. In its original version, his Berceuse displays the same ethos as the Gounod arrangement. Both are ethereal and serene, and present few technical challenges. The main difficulties involve tonal balance and evenness of touch. In spite of its unassuming nature, Sacheverell Sitwell snubs the "Berceuse" transcription:

The best of [the *Fantaisies Dramatiques*] is the *Faust-Waltz*; while his fantasias upon the *Reine de Saba* and the *Roméo et Juliette* of the same composer do not bear mention in the same breath. Young lades, beyond number, must have suffered from these at the hands of their governesses, and vice versa.<sup>22</sup>

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<sup>22</sup> Sitwell, *Liszt*, 248.

**Gounod/Liszt: *Les Adieux. Rêverie sur un motif de l'opéra Roméo et Juliette*, S409  
(1867)**

(Farewells: Reverie on a motive from the opera *Romeo and Juliet*)

**Reference Score:**

*New Liszt Edition*, Series II, Volume 12 (Budapest: Editio Musica, 1993)

Example 7.14 Gounod/Liszt: *Les Adieux. Rêverie sur un motif de l'opéra Roméo et Juliette*,  
S409, mm. 1–6



During Liszt's whirlwind trip to Paris in 1866 he had the opportunity to spend several hours with Gounod. It was during this time that he became acquainted with *Roméo et Juliette*, Gounod's ninth opera. Unlike the ill-fated *La reine de Saba*, this effort is counted among Gounod's most successful works. It was first produced in the Théâtre-Lyrique of Paris in April of 1867. Liszt's arrangement dates from the same year.

Liszt's *Roméo et Juliette* transcription can be more properly termed a fantasy, since he brought together elements from several different parts of the opera. Each of the three motives—not just one, as suggested by the title—relate to farewell exchanges between Romeo and Juliet, hence the designation *Les Adieux*. Following are the themes which Liszt incorporated (in order of appearance):



(1) Act II, Scene 6, Entr'acte and Chorus: Juliet's Garden

(This theme, heard first as an instrumental interlude, reappears here as an accompaniment to Romeo's parting words which conclude the Act.)

Act II, Scene 9, Duet: Romeo and Juliet

(Romeo)

"Va! repose en paix! sommeille! Qu'un sourire d'enfant sur ta bouche vermeille doucement vienne se poser! Et murmurant encor: Je t'aime! à ton oreille que la brise des nuits te porte ce baiser!"

"Go! rest in peace! slumber! That the smile of a child may sweetly come to rest on your rosy lips! And murmuring again: I love you! in your ears, carrying this kiss to you on the night breezes!"

(2) Act IV, Scene 14: Juliet's Chamber<sup>23</sup>

(Juliet)

"Ah! que le sort qui de toi me sépare, plus que la mort est cruel et barbare!"

"Ah! What fate separates me from you, more than death it is cruel and barbarous!"

(3) Act II, Scene 9, Duet: Romeo and Juliet

(Romeo and Juliet)

"De ce adieu si douce est la tristesse, que je voudrais te dire adieu jusqu'à demain!"

"Of this farewell so tender is the sorrow, that I should wish to say goodbye to you until tomorrow."

It is significant that the three chosen themes present Romeo and Juliet first as individuals and then as a couple. As the following outline indicates, this appears to have been a carefully considered choice since the structure of Liszt's paraphrase revolves around the interaction of these motives:

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<sup>23</sup> The introductory notes in the *New Liszt Edition* (Series II, Vol. 12) identify the source as Scene 19. This is either a misprint or perhaps a reference based on an alternate edition of the opera.

Table 7.3 Formal structure of Liszt's *Les Adieux* from Gounod's *Romeo and Juliet*, S409

<u>Measures</u>	<u>Section</u>	<u>Musical Material</u>	<u>Tonality</u>
1	Intro	from Theme 2	A major/A minor
19	Body	Theme 1	F major
31		Theme 2	F major
48		Theme 1	F major
63		Theme 2	F major
80		Theme 1	A-flat major
95		Theme 2	F major
115		Theme 1	F major
129		Theme 3	A major
159		Theme 2 (2nd half)	F major
167		Theme 1	B major/C major (modulatory)
193		Theme 3	F major
205	Transition	from Theme 1	F major
209		Theme 1	F-sharp minor (implied)
221		Theme 3	A major
227–33	Closing	from Theme 1	F major

In many respects, Liszt created an original composition; he simply used Gounod's motives as a point of departure for his musical interpretation of the Romeo and Juliet tragedy. The architecture of the piece, while designed to produce a satisfying musical effect, may also serve a significative function. In constructing his reflection on *Romeo et Juliette*, Liszt successfully depicted the accumulating anguish of the two lovers, separated by circumstances beyond their control. The first appearance of Theme 3 (measure 129) marks an important change in the structural plan of the fantasy. Up to this point the work unfolds much like a double variation, with Themes 1 and 2 being treated in alternation. Apart from the brief digression to A-flat major, the choice of F major corresponds with Gounod's original key scheme. The appearance of Theme 3, unveiled in the new key area of A major, presents the lovers together for the first time. Subsequent to this statement, Liszt draws on several musical devices in order to heighten the dramatic tension: greater fragmentation of motives, exploration of remote key areas, more frequent

changes of meter, an expansion of the dynamic range, thickening of the texture, and registral expansion. While these standard developmental strategies are found even in nonprogrammatic music, in this instance their convergence with and emphasis of the underlying storyline can hardly be accidental.

Liszt's indications of *dolcissimo tranquillo*, *dolce armonioso*, *dolcissimo lusingando*, and *espressivo et appassionato assai* aid in establishing an atmosphere that complements the tender expressions of love between the two young people. On the whole, the technical demands of the work are easily within the abilities of an advanced intermediate pianist. It is only as the passion intensifies in the final two pages that some aspects of bravura playing—an *accelerando*, driving chords, sweeping arpeggios, a brief octave flurry, an extended bass tremolo—are called for. The work ends quietly, with a bittersweet reference to Themes 3 and 1.

**Mosonyi/Liszt: *Fantaisie sur l'opéra hongrois Szép Ilonka*, S417 (1867)**  
(Fantasy on the Hungarian opera *Szép Ilonka*)

Reference Score:

*Fantaisie sur l'opéra hongroise "Szép Ilonka" de Mosonyi pour piano par Fr. Liszt* (Pest: Rózsavölgyi & Co., n.d.)

Example 7.15 Mosonyi/Liszt: *Fantaisie sur l'opéra hongrois Szép Ilonka*, S417, mm. 1–3



Mihály Mosonyi (1815–1870) is undoubtedly the least familiar of the operatic composers encountered in this chapter. His given name, Michael Brandt, belies his Hungarian heritage, and like Liszt, his first language was German. In the mid-1850s his compositional style underwent a transition. Moving from a traditional German Romantic stance he quickly embraced Hungarian nationalism; his adoption of the name “Mosonyi” was an important part of this personal and stylistic renovation. The opera *Szép Ilonka*, or “Pretty Helen,” his first major work following this transformation, appeared in 1861. Primarily lyrical in nature, it was constructed around Hungarian folksong. Liszt was quick to champion Mosonyi’s cause; the large body of correspondence between the two

provides evidence of their mutual respect and admiration. “Mihály Mosonyi,” one of the finest movements of Liszt’s *Hungarian Historical Portraits* (S205; 1885), stands as an eloquent tribute to his friend and compatriot.<sup>24</sup>

Liszt’s *Szép Ilonka* fantasy appeared in 1867. Recall from the previous chapter that the Hungarian Coronation Mass was completed during this time; in June of that year Liszt traveled to Pest to attend its première. His efforts then shifted to the *St. Elisabeth* oratorio, another work with Magyar overtones. Mosonyi was a member of the vanguard which created an indigenous Hungarian operatic tradition. It is not surprising then, that motivated by patriotic fervor, Liszt’s attention would turn to *Szép Ilonka*. In musical syntax, length, and technical demands, the resultant transcription might easily pass for one of his Hungarian Rhapsodies. The flavor of the piece is evident from the outset. Compare Example 7.15 with the opening of Hungarian Rhapsody No. 7:

Example 7.16 Liszt: Hungarian Rhapsody No. 7, S244/7, mm. 1–8

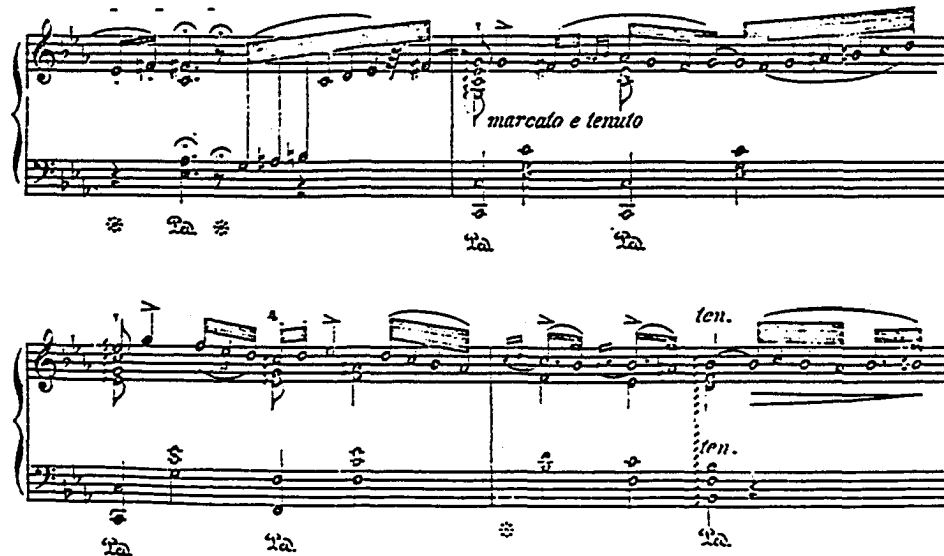
Lento Im trotzigen, tiefsinnigen Zigeuner-Styl vorzutragen

The musical score for measures 1-8 of Liszt's Hungarian Rhapsody No. 7 is presented in two systems. The first system (measures 1-4) begins with a piano introduction marked 'Lento Im trotzigen, tiefsinnigen Zigeuner-Styl vorzutragen'. It features a 'marcato assai' section with a forte (f) dynamic. The second system (measures 5-8) continues the piece with various ornaments and slurs. The score is written for piano and includes detailed fingering and articulation instructions.

<sup>24</sup> The work first appeared in 1870 bearing the title “Mosonyis Grabgeleit” (Mosonyi’s Funeral Procession) (S194). The two versions are nearly identical; the second is extended by six measures.

In its two sections, one slow and one somewhat faster, the fantasy resembles the bipartite *lassu* and *friss* construction of the Rhapsodies. In this case, however, the work is monothematic; the second section, introduced by a brief measured cadenza, elaborates the primary motive first heard in measure 11.

Example 7.17 Mosonyi/Liszt: *Fantaisie sur l'opéra hongrois Szép Ilonka*, S417, mm. 10–13



The expansion in the second section of the work also involves a change from C minor to C major, an extended textural and dynamic range, and a greater reliance on dotted rhythms, accents, and ostinati to intensify the rhythmic propulsion. The opening measures of the C major section contain elements which resemble the climax of *Funérailles* (S173; ca. 1849), another Hungarian patriotic work.

Example 7.18 Mosonyi/Liszt: *Fantaisie sur l'opéra hongrois Szép Ilonka*, S417, m. 43



Sacheverell Sitwell, in contrast to the negative judgements passed on the two previously examined Liszt transcriptions, commends the *Szép Ilonka* Fantasy:

Another piece that should be worth the trouble is his Fantasia upon *Zep Ilonka* [sic], a Hungarian opera by Mosonyi, still famous in its own country, but quite unknown outside that; based, as it is, on the characteristic Hungarian rhythms, with the Czárdás, as it were, carried to excelsis.<sup>25</sup>

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<sup>25</sup> Sitwell, *Liszt*, 249.

**Wagner/Liszt: *Isoldens Liebestod*. *Schlufszene aus Tristan und Isolde*, S447 (1867)**  
 ("Isolde's Love-Death": Final scene from *Tristan and Isolde*)

Reference Score:

*New Liszt Edition*, Series II, Volume 24 (Budapest: Editio Musica, 1998)

Example 7.19 Wagner/Liszt: "Isolde's Liebestod," S447, mm. 1–10

The musical score for Example 7.19, Wagner/Liszt: "Isolde's Liebestod," S447, mm. 1–10, is presented in two systems. The first system begins with the tempo marking "Sehr lang-sam" and the dynamic "ff". The music features complex textures with tremolos (trem.) and dynamic markings such as "pp", "dim. pp", and "una corda". The second system continues the piece, marked "sehr mässig beginnen" and "pendendo". It includes further dynamic markings like "pp", "cresc.", and "sempre trem.". The score is written for piano and includes various musical notations such as notes, rests, and articulation marks.

*Tristan and Isolde* received its first public performance in June of 1865. Wagner was intoxicated by the immediate success of the opera. Liszt, however, was conspicuous by his absence from the première. The complications of the love triangle between Wagner, Liszt's daughter Cosima, and her husband, Hans von Bülow, had resulted in a rift that lasted several years. By 1867, when Liszt's transcription of the "Liebestod" appeared, his personal relationship with Wagner was at low ebb. Alan Walker queries, "Was this his way of telling Wagner that whatever his opinion of him as a human being, they would always remain united in music?"<sup>26</sup>

Liszt had been familiar with the *Tristan and Isolde* score since its inception.

<sup>26</sup> Walker, *Liszt: Final Years*, 126.



During the late 1850s, Wagner had kept him apprised as to his progress on the work, and in 1859, Liszt conducted one of the first public performances of the “Prelude.” It would seem logical, then, that he might have produced a transcription of this opening section. Instead, he focused his efforts on the final scene of the opera—Isolde’s passionate outpouring over Tristan’s body as she longs to be mystically united with him in death:

Mild und leise wie er lächelt,  
wie das Auge hold er öffnet,  
seht ihr, Freunde? seht ihr’s nicht?  
Immer lichter wie er leuchtet  
Stern-umstrahlet  
hoch sich hebt?  
Seht ihr’s nicht?  
Wie das Herz ihm mutig schwillt,  
voll und hehr  
im Busen ihm quillt?  
Wie den Lippen, wonnig mild  
süßer Atem sanft entweht—  
Freunde! Seht!  
Fühlt und seht ihr’s nicht?  
Höre ich nur diese Weise,  
die so wundervoll und leise,  
Wonne klagend, alles sagend,  
mild versöhnend  
aus ihm tönend,  
in mich dringet,  
auf sich schwinget,  
hold erhallend,  
um mich klinget?  
Heller schallend,  
mich umwallend,  
sind es Wellen sanfter Lüfte?

Sind es Wolken  
wonniger Düfte?  
Wie sie schwellen, mich umrauschen,  
Soll ich atmen,  
soll ich lauschen?  
Soll ich schlürfen,  
untertauchen,  
süß in Düften mich verhauchen?  
In dem wogenden Schwall,

How gently and quietly he smiles,  
how fondly he opens his eyes!  
Do ye see, friends? Do you not see?  
How he shines ever brighter,  
soaring on high,  
stars sparkling around him?  
Do you not see?  
How his heart proudly swells  
and, brave and full,  
pulses in his breast?  
How softly and gently from his lips  
sweet breath flutters—  
see! friends!  
Do you not feel and see it?  
Do I alone hear this melody,  
which, so wondrous and tender  
in its blissful lament, all-revealing,  
gently pardoning,  
sounding from him,  
pierces me through,  
rises above,  
blessedly echoing  
and ringing round me?  
Resounding yet more clearly,  
wafting about me,  
are they waves of refreshing  
breezes?

Are they billows  
of heavenly fragrances?  
As they swell, and roar around me,  
Shall I breathe them,  
shall I listen to them?  
Shall I sip them,  
plunge beneath them,  
to expire in sweet perfume?  
In the surging swell,

in dem tönenden Schall,  
in des Welt-Atems  
wehendem All—  
ertrinken, versinken, unbewußt—  
höchste Lust!

in the ringing sound,  
in the vast wave  
of the world's breath—  
to drown, to sink unconscious—  
supreme bliss!<sup>27</sup>

Contrary to popular tradition, Wagner had entitled this final section “Isoldens Verklärung” (Transfiguration); the “Prelude” was to be known as the “Liebestod” (Love-Death, or Death in Love).<sup>28</sup> Charles Suttoni suggests that Liszt’s influence was an important factor in the renaming of the sections. “Since the opera was very slow to travel throughout Europe, Liszt’s transcription evidently reached the public first, so it was his designation, not Wagner’s, that took hold and continues to this day.”<sup>29</sup> Liszt’s choice of title appears to have been carefully calculated. Suttoni continues, “As if to underscore the point, he prefaced [the “Liebestod”] with a four-bar musical motto taken from the second-act love duet at the words ‘sehrend verlangter Liebestod’ (ardently longed for love-death).”<sup>30</sup> Barbara Crockett speculates as to Liszt’s rationale for attaching this material to what is otherwise a literal transcription. “This orchestral theme, derived from Tristan’s opening lines, may have been included to indicate the presence of the hero even though he does not sing—a touch of the dramatic.”<sup>31</sup> Her explanation seems tenable since several of the leitmotifs associated with Tristan throughout the opera reappear in the “Liebestod.” In addition, many of the themes found in Tristan and Isolde’s pivotal Act II love duet (“O sink hernieder, Nacht der Liebe” [O sink down upon us, night of love]) are reprised in the “Liebestod.” Perhaps more significant, however, is the strategic

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<sup>27</sup> Liner notes in Richard Wagner, *Tristan und Isolde*, Chor und Orchester der Bayreuther Festspiele, Karl Böhm, dir., Deutsche Grammophon compact disk set 419890-2, 126–27.

<sup>28</sup> The 1973 Dover edition of the opera retains the title “Verklärung” for the final scene.

<sup>29</sup> Suttoni, introduction to *Liszt: Complete Piano Transcriptions from Wagner's Operas*, iii.

<sup>30</sup> *Ibid.*, iii.

<sup>31</sup> Crockett, “Liszt’s Opera Transcriptions for Piano,” 36–37.

importance of the dozen or so occurrences of this particular motif in Acts II and III. Each appearance of the theme, which Rudolph Fellner labels “Yearning for Death,”<sup>32</sup> is accompanied by a direct or indirect reference to the Love-Death ideal.<sup>33</sup> In addition to Suttoni’s foregoing citation, consider the following texts, all of which occur in conjunction with this motif:

Act II, Scene 2 (Tristan)

“... das Sehnen hin zur heil’gen Nacht . . .”  
(. . . the longing for holy night . . .)

Act II, Scene 2 (Isolde)

“Laß den Tag dem Tode weichen!”  
(Let day give way to death!)

Act II, Scene 2 (Tristan and Isolde)

“O ew’ge Nacht, süße Nacht!”  
(O endless night, sweet night!)

Act III, Scene 1 (Tristan)

“... nur was ich leide, das kannst du nicht leiden! Dies furchtbare Sehnen  
das mich sehrt . . .”  
(. . . yet what I suffer you cannot suffer! This terrible yearning that sears  
me . . .)

As with the Beethoven Symphonies, it seems that Liszt’s intent in the “Liebestod” transcription was to capture the essence of the music without wresting the integrity of Wagner’s score. To quote Alan Walker:

The “Liebestod” is much more than a literal transfer (such a thing would fail lamentably as a concert paraphrase). Liszt lays bare the paradox that lies at the heart of all such work: the more faithful you are to the letter, the less faithful you become to the spirit.<sup>34</sup>

The following excerpts provide an illustration of Liszt’s methods in this regard:

<sup>32</sup> Rudolph Fellner, *Opera Themes and Plots* (New York: Simon and Schuster, 1958), 316.

<sup>33</sup> The notion of death as the ultimate consummation of love suited the Romantic mindset. Recall from the discussion of the *Fünf kleine Klavierstücke* in Chapter 3 that Liszt had produced a setting of Johann Uhland’s poem, *Seliger Tod* (Blissful Death).

<sup>34</sup> Walker, *Liszt: Final Years*, 126.

Example 7.20 Wagner, *Tristan und Isolde*, Act III, Scene 3, "Mild und leise," mm. 16–18

Richard Wagner, *Tristan und Isolde*, Complete Orchestral Score  
New York: Dover Publications, Inc., 1973  
Used by permission

Example 7.21 Wagner/Liszt, "Isolde's Liebestod," S447, mm. 20–23

Notice the subtle change of figuration which Liszt introduces on the last two beats of measure 21. Not only does he alter the shape of the accompanimental figure but its temporal construction shifts from triplets to quadruplets. These modifications carry over into the following measure as well. A careful comparison of the two scores also reveals a subtle interweaving of vocal and instrumental material. The upper melody line on the piano incorporates elements of the viola, clarinet, oboe, vocal, and first violin parts. Unlike the final movement of Beethoven's Ninth Symphony in which Liszt relegated the choral parts to a separate system, here the solo vocal line is incorporated (in varying degrees) within the piano texture. In one sense, perhaps, he was simply pursuing Wagner's principle of the amalgamation of instrument and voice to its logical conclusion.

Several writers have commented on the difficulty Liszt faced in attempting to adapt the predominantly sustained sonority of the "Liebestod" to the inherently percussive nature of the piano.<sup>35</sup> Between them they point to several pianistic tools which Liszt employed to achieve this end: the damper pedal, tremolos, arpeggios, and repeated chords. The following excerpt, cited in several commentaries, comes at the emotional summit of the "Liebestod":

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<sup>35</sup> Walker (*Liszt: Final Years*, 126); Wilde ("Transcriptions for Piano," 195); Hinson (*Transcriptions*, 148). The three discussions employ nearly identical words and phraseology.

Example 7.22 Wagner/Liszt, “Isolde’s Liebestod,” S447, mm. 65–66

In addition to the *ossia* right hand arpeggios, the Breitkopf & Härtel edition, based on Liszt’s 1875 revision, includes a third possibility—right hand tremolos. Whichever option one chooses, the final effect is electrifying; the pulsating chords at opposite ends of the keyboard together with the wash of sound created by the damper pedal create an aural wave that surrounds and overwhelms the listener.

For many critics, Liszt’s rendition of the “Liebestod” ranks among his best transcriptions. Writing in colorful prose at the turn of the twentieth century, Edward Perry provides an affirmation of the work’s virtues along with a warning for the faint-hearted:

One of the most vividly interesting, to musicians, of all the Wagner-Liszt transcriptions, is the death scene from “Tristan und Isolde,” known as “Isolde’s Love Death.” It is not a number easily grasped, or usually enjoyed by the general audience; and the elemental power and intensity of the passion it so forcefully expresses have been often criticized as morbid, unnatural, and exaggerated, by those, the mildly tempered milk-and-water of whose stormiest passions never exceed the moderate, decorous fury of a tempest in a tea-pot. But to those who can sympathize with and appreciate its irresistible, volcanic outburst of emotion, its overwhelming sweep of life-rending anguish, it is one of the strongest, grandest lyric utterances in all the realm of music, thrilling and overpowering the heart to the degree of pain and terror. . . .

Those who have no sympathy with a really great passion which sweeps all before it, flinging the pretty policies and cut-and-dried conventions of life aside

like straw in the path of a cataract, had better let this music alone. It is not for them either to feel or to render. It requires exceptional intensity of treatment, a broad, strong, yet flexible chord-technique, and an absolute mastery of the tonal resources of the piano.<sup>36</sup>

Sacheverell Sitwell, while less than enthusiastic in his evaluation of Liszt's early Wagner transcriptions, praises the "Liebestod":

It is safer, perhaps, not to discuss the conjunction of Wagner-Liszt, for his transcriptions from *Lohengrin* or *Tannhäuser* are exceedingly painful to the ear and rouse lingering doubts, the nature of which we do not feel ourselves at liberty to disclose. But in the case of *Tristan* or *Rheingold*, the circumstances are very different, and Liszt has produced an admirable piano score, which is beyond criticism.<sup>37</sup>

Not all authorities are as effusive in their praise. Philip Friedheim takes the work to task on the basis of what he sees as a philosophical incongruity:

Examining the list of literal transcriptions rather than the bravura fantasies, one notes a curious aesthetic attitude rather alien to twentieth-century tastes. For example, Liszt actually transcribed and performed all nine Beethoven symphonies. While a choral performance of the Ninth Symphony was certainly not a common occurrence, Liszt's keyboard version of this work is clearly alien to the very nature of the music. The same can be said of his transcription of the "Liebestod" from *Tristan und Isolde*. Both of these works are ideologically based on supra-personal themes. Beethoven's image of universal brotherhood was mirrored in the large choral and orchestral forces which he used. Wagner deliberately overwhelmed the solo voice by his orchestral fabric in an attempt to reflect the dissolution of the individual will in the "Welt-atems wehendem All" [vast wave of the world's breath]. A piano soloist, on the other hand, is always involved in a more or less subjective performance, differing both from that of someone else and even from his own previous rendition of the same work. It follows from the nature of the medium itself that a performance of a Beethoven symphony or the "Liebestod" on the piano introduces a personal subjective element into the music which is antithetic to its very meaning. One has only to compare in one's mind the string sonority in the third movement of the Ninth Symphony with that of the piano to understand the difference.<sup>38</sup>

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<sup>36</sup> Perry, *Descriptive Analyses of Piano Works*, 210–12.

<sup>37</sup> Sitwell, *Liszt*, 248.

<sup>38</sup> Philip Friedheim, "The Piano Transcriptions of Franz Liszt," *Studies in Romanticism* 1 (1961): 85–86.

**Verdi/Liszt: *Don Carlos: Coro di festa e marcia funebre*, S435 (1867–68)  
(*Don Carlos*: “Festival Chorus and Funeral March”)**

Reference Score:

*Finale de Don Carlos: Coro di Festa–Marcia Funebre, transcription pour piano par F. Liszt, (Mainz: B. Schott’s Söhnen, n.d.)*

Example 7.23 Verdi/Liszt: “Festival Chorus and Funeral March” from *Don Carlos*, S435, mm. 1–2, 16–17, 43–44

The musical score is presented in three systems. The first system, marked 'Allegro fuocososo.', shows a piano introduction with a 'p' dynamic. The second system, marked 'Allegro pomposo. assai sostenuto.', features a fortissimo 'ff' dynamic and includes 'ten.' (tension) markings. The third system, marked 'una Corda.', begins with a 'p ma marcato' dynamic and includes a 'g: bassa' (bass) line. The score is rich with musical notation, including notes, rests, and various dynamic and performance instructions.

Franz Liszt FINALE DE DON CARLOS: CORO DI FESTA–MARCHE FUNEBRE  
Used by kind permission of Schott Musik International

Liszt, in a manner similar to his Wagner transcriptions, maintained contact with Verdi's operas throughout his life. Beginning first with his *Première paraphrase*



*d'Ernani* (S431a; 1847), he produced arrangements based on *I Lombardi, Il Trovatore, Rigoletto, Don Carlos, Aïda, and Simone Boccanegra*.<sup>39</sup> The *Réminiscences de Boccanegra* (S438; 1882) proved to be his final opera transcription.

*Don Carlos* was first staged in Paris in the summer of 1867. Liszt's transcription followed shortly thereafter; it dates from later in that year or early in 1868. Based on Friedrich von Schiller's dramatic poem of the same name, the opera's première received a lukewarm reception. After making some minor changes in 1872, Verdi produced a thoroughgoing revision in 1883 in which the original five acts were reduced to four. Today, the opera enjoys a reputation as one of Verdi's most significant works.

Liszt chose the opening portion of the finale from Act III, Scene 2 as the source of his transcription. Roger Parker calls this scene "the grand sonic and scenic climax of *Don Carlos*." He continues,

[The finale] is formally laid out along traditional Italian lines but, in response to the added resources of the [Paris] Opéra, is on a scale Verdi had never before attempted. The opening chorus . . . is a kind of rondo: the main theme, beginning with a motif formed around scale degrees 1, 3, 6 and 5, and making prominent use of dynamic triplet figures, alternates with a funereal theme to which monks escort heretics to the stake, and with a more lyrical idea in which the monks promise salvation to those who repent.<sup>40</sup>

It seems natural that Liszt would have been drawn to this segment of the opera. The pageantry and spectacle of the chorus together with the accompanying funeral march, a favored subject already encountered in this investigation, were undoubtedly among the first elements of the opera to capture his imagination.

The *Don Carlos* transcription, like the majority of Liszt's Verdi opera

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<sup>39</sup> Liszt also created a transcription of the "Agnus Dei" from Verdi's *Requiem* (S437; 1877).

<sup>40</sup> *The New Grove Dictionary of Opera*, 1992 ed., s.v. "Don Carlos," by Roger Parker.

arrangements, does not stray far from the original score.<sup>41</sup> On the other hand, it is not a literal rendition in the manner of the Wagner “Liebestod” or the Beethoven Symphony transcriptions. Phrases are repeated for dramatic effect (measures 72–78), whole sections are reprised (measures 115–124 are a transposed and amplified recapitulation of measures 64–78), cadential structures are elaborated and extended (measures 31–36; measure 149–end), and rhythmic figures are adjusted to fit new accompanimental patterns (in measure 87 and following the original dotted-quarter and triplet-eighth figure becomes a dotted-half and triplet-eighth, thus doubling the length of the theme).

The *Don Carlos* transcription presents no particular difficulties to pianists familiar with the demands of the Hungarian Rhapsodies. Aside from a few passages that require forearm rotation, the major technical challenges involve octaves and chords coupled with a bravura delivery. The middle funereal section is sightreadable and provides a respite from the dramatic intensity of the outer portions.

In his catalog of Liszt works, Sacheverell Sitwell singles out the *Don Carlos* transcription with the parenthetical note: “An especially good example of the *Fantaisies Dramatiques*.”<sup>42</sup> Earlier in the same volume he provides further commendation:

[Liszt’s] association with Verdi is more interesting [than that with Wagner, Gounod, etc.] The Italian operatic airs were better suited for his alternate dissection and embellishment. His arrangement of the quartet from *Rigoletto* is, of course, well known and still popular; and, perhaps, his Fantasia from *Trovatore* would be a welcome change and prove no disappointment. *Ernani* and *I Lombardi* are other forgotten things upon which his fancies were allowed their run; as, also, upon *Aïda*, but it may be considered doubtful if this would be endurable. Two Illustrations from *Don Carlos*, the *Coro di festa* and *Marcia funebre*, are, however, of great merit, and those chosen moments of the opera live again in exactly their right environment at his hands.<sup>43</sup>

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<sup>41</sup> Of Liszt’s Verdi transcriptions, only the first and the last (*Ernani* and *Boccanegra*) truly belong to the fantasy/reminiscence category.

<sup>42</sup> Sitwell, *Liszt*, 345.

<sup>43</sup> *Ibid.*, 248.

## Summary

The composers represented by Liszt's operatic transcriptions during his Roman years provide a cross-section of his lifelong efforts in this genre. Several arrangements pay homage to Verdi and Wagner, two compositional giants whose works Liszt maintained contact with during his compositional career. On the other hand, the Mosonyi fantasy is part of a long list of transcriptions taken from obscure operas by now-forgotten composers, many of whom were Liszt's personal friends and acquaintances: Louise Bertin, Ferenc Erkel, Duke Ernst II of Sachsen-Coburg and Gotha, Adalbert von Goldschmidt, Jacques Halévy, and so on. In the case of works such as the "Berceuse" from Gounod's *La reine de Saba*, the composer's star has continued to shine although the source opera has since been forgotten. Derek Watson remarks,

Liszt's devotion to opera and his close involvement with its course in the nineteenth century is remarkable. In these fantasies lies enshrined an operatic legacy from the man who knew almost all the significant opera composers from the 1820s to the 1880s; who played, conducted and inspired some of the best works of those seven decades; and who also revered the operas of Gluck, Mozart and Weber.<sup>44</sup>

The Roman operatic arrangements also provide a snapshot of the breadth of Liszt's transcriptional style. "Isolde's Liebestod" stands at one end of the spectrum. Although far from being a mere reduction it is nearly literal in substance. On the other hand, the *Les Adieux* from Gounod's *Roméo et Juliette* combines three operatic themes in the manner of a fantasy or reminiscence. Other arrangements like the "Berceuse" from *La reine du Saba* fall somewhere in between. Several of the transcriptions are simple and unassuming; others, such as the *Illustrations* from Meyerbeer's *L'Africaine*, are in the grand tradition of the virtuoso paraphrases from his earlier years of concertizing. To adapt Kenneth Hamilton's phraseology, "There is as least as much Liszt as Verdi [or

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<sup>44</sup> Watson, *Liszt*, 203.

Meyerbeer, or Gounod] in these transcriptions.”<sup>45</sup>

While few of Liszt’s Roman operatic arrangements are likely to enter the regular repertoire, this author must disagree with Barbara Crockett’s general evaluation of their worth:

These simple, straightforward pieces do not attempt to elaborate on the original melodic or dramatic ideas; they are basically reductions of single numbers of the music dramas. . . . They now have very little recital value, and anyone who is interested in becoming familiar with these operas by playing them himself can as easily play from the piano-vocal scores that are readily available.<sup>46</sup>

Unfamiliarity with the original composer or source opera presents no obstacle to a full enjoyment of the majority of Liszt’s transcriptions. The melodies, dramatic intensity, and formal structure provide sufficient interest for them to stand on their own merits. Many of them, especially the slighter ones, are particularly enchanting. They reflect a dimension of Liszt which is often overlooked: his ability to work within self-imposed technical and dramatic restrictions.

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<sup>45</sup> Kenneth Hamilton, liner notes in *Liszt: The Great Transcriptions*, Claudio Arrau, Michele Campanella, Misha Dichter, Zoltán Kocsis, and Alexander Uninsky, pianists, Philips compact disk set 456 052-2, 4.

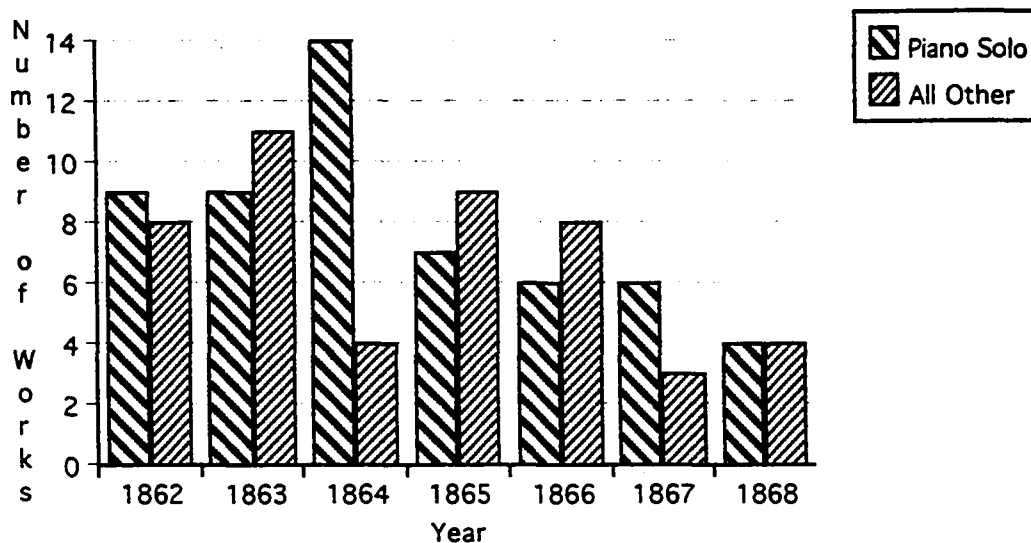
<sup>46</sup> Crockett, “Liszt’s Opera Transcriptions for Piano,” 36.

## CHAPTER 8

### CONCLUSION

The solo piano music from Franz Liszt's Roman sojourn includes works from almost every genre in which he composed: character piece, etude, abstract composition, variation, cyclical set, nationalistic work, religious piece, and transcriptions of keyboard, orchestral, choral, and operatic works. Original compositions stand side by side with revisions and emendations of various sorts. As the following chart demonstrates, Liszt's solo piano works constitute an important facet of his overall compositional output during this period:<sup>1</sup>

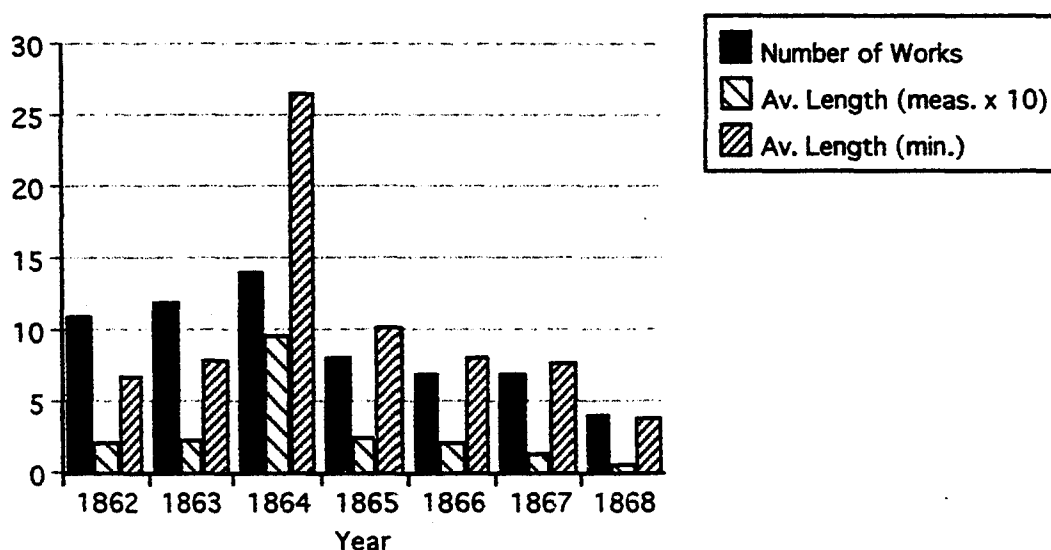
Table 8.1 Franz Liszt's Compositions, 1862–1868: A Comparative Overview



<sup>1</sup> A more detailed picture of his compositional activities can be found in Appendix A, Franz Liszt's Compositions, 1862–1868: A Comparative Overview.

A distillation of Appendix B, Franz Liszt's Solo Piano Music, 1862–1868: A Comparative Overview, yields the following chart:

Table 8.2 Franz Liszt's Solo Piano Music, 1862–1868: A Comparative Overview



Both charts indicate that 1864 was a pivotal year for Liszt. Although the revision and completion of the Beethoven symphony transcriptions in that year skews the numerical picture somewhat, this assessment can be substantiated on several accounts. It appears that Liszt's first few years in Rome were concerned with completing projects that he had begun, or at least had intended to begin, while in Weimar. The *St. Francis Legends* may have been conceived as early as 1860. *St. Elisabeth* was begun in 1857, and the ensuing piano transcriptions were likely fashioned during the five years that it took to complete the oratorio. The existence of the 1859 "Weinen, Klagen" Prelude suggests that the "Weinen, Klagen" Variations, although a distinctly separate work, grew out of some latent possibilities that Liszt had left unexplored. It should also be noted that the majority of the large scale Roman works—the "Weinen, Klagen" Variations, the Spanish

Rhapsody, the St. Francis Legends, *Salve Polonia*, and the Bach Fantasia and Fugue organ transcription—date from 1862–63.

It appears that Liszt himself had a sense that he was beginning a new chapter in his life:

My stay in Rome is not an accidental one; it denotes, as it were, the third part—(probably the close) of my life, which is often troubled, but ever industrious and striving upwards. Hence I require ample time to bring various long works and myself to a *good ending*. This requisite I find in my retirement here, which will probably become even more emphatic; and my present monastic abode provides me not only with the most glorious view over all Rome, the Campagna and the mountains, but also what I had longed for, quiet from without and peacefulness.<sup>2</sup>

In general, the solo piano works which Liszt produced after 1863 are shorter and less virtuosic in conception. This is particularly true of the original compositions. Striking also is the almost exclusive attention in 1864 to religious piano music. This is not surprising given Liszt's imminent induction into the minor orders of the priesthood and his increasing social interaction with Roman clerics. In conjunction with reduced lengths, the number of original piano compositions also decreased after 1863. 1865 saw the production of only two small works, Nos. 1 & 2 of *Fünf kleine Klavierstücke*, and the *Marche funèbre* is the only original piece from 1867. Liszt's orchestral transcriptions peaked in 1864 while six of the seven operatic arrangements appeared after this date. The choral transcriptions, by contrast, are spread evenly over the period.

The topic of death also figures prominently in the piano compositions after 1864. Both original works and transcriptions give evidence of this preoccupation: "March to the Scaffold" from Berlioz's *Symphonie fantastique*, *Les Préludes*, *Totentanz*, "Confutatis maledictis and Lacrymosa" from Mozart's *Requiem*, *La Notte*, *Le Triomphe funèbre du Tasse*, *Marche funèbre*, "Isolde's Liebestod" from Wagner's *Tristan and Isolde*, and

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<sup>2</sup> Letter to Justisrath Dr. Gille of Jena, 10 September 1863; quoted in La Mara, *Letters*, Vol. II, 65.

“Festival Chorus and Funeral March” from Verdi’s *Don Carlos*. This theme continued to surface in works throughout Liszt’s later years.

The years 1866–67 are noteworthy for the concentration of works which incorporate Hungarian elements. In 1865 Liszt visited Pest to conduct the premiere of *St. Elisabeth* and the following year he attended the presentation of his Hungarian Coronation Mass. During these visits he renewed acquaintances with many of his musical compatriots: Ferenc Erkel, Eduard Reményi, Nándor Plotényi, Mihály Mosonyi, and others. Compositions that evidence a Hungarian influence include *La Notte*, *Marche funèbre*, and the transcriptions from *Christus*, the Hungarian Coronation Mass, and Mosonyi’s opera *Szép Ilonka*. Coincidentally, many of these works are among Liszt’s most forward-looking compositions of the period.

Although it may be convenient to label Liszt’s stylistic periods according to his places of residence, such a method may result in artificially homogeneous groupings. As has been shown, this is particularly true of the Roman period works.<sup>3</sup> Serge Gut, in his book *Franz Liszt*, includes the early Roman piano music in a chapter entitled “Oeuvres de la maturité (1849–1863).” The subsequent chapter, “Oeuvres de la vieillesse,” covers the years 1874–86, thus ignoring the remainder of the piano music from the 1860s. Alan Walker’s third volume, *Franz Liszt: The Final Years*, treats the Roman period in two sections: 1861–65 and 1865–69. Michael Saffle also argues for 1865 as a dividing point:

Liszt’s works have traditionally been divided among *five* chronologically distinct, stylistically interrelated periods of compositional activity: a ‘Parisian’ period devoted to the production of his early works (1822–1839); a ‘virtuoso’ periods devoted primarily to the creation of brilliant piano pieces (1839–1837); a third period—the so-called ‘Weimar years’—devoted to the production of a large number of monumental keyboard and orchestral works (1848–1861); a fourth

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<sup>3</sup> Liszt himself, however, wrote to Franz Brendel in the summer of 1868: “. . . next year a considerable change may take place in my outward circumstances, and may again draw me closer to Germany. How this last chapter of my life will shape itself I cannot yet foresee.” (Letter to Franz Brendel, 17 June 1868; quoted in La Mara, *Letters*, Vol. II, 150–51.)



period, centered in and around Rome and devoted primarily to religious composition (1861–1869); and a final ‘twilight’ period devoted to the composition of smaller-scale, highly experimental works (1869–1886).

Liszt’s compositional activities and stylistic development, however, might more accurately be divided among *three* phases of activity: an immature ‘early’ phase (1822–1834); a long, stylistically mature ‘middle’ phase (1835–1865); and a somewhat shorter ‘late’ phase (1865–1886). . . . If the early and middle 1860’s must be considered a separate period, they should more accurately be considered as a transition linking Liszt’s two last compositional phases rather than a period with a separate style of their own. . . .

. . . This division most clearly and accurately illustrates the general evolution of Liszt’s compositional style. . . . The entire course of the development of Liszt’s individual musical style centered around two all-important transformations: 1) an ever-increasing use of motivic processes as the primary means of compositional organization, and 2) an ever-increasing use of chromatic harmony as an integral aspect of the shift toward motivically generated and organized music.<sup>4</sup>

In a similar vein, John Ogdon labels such pieces as the St. Francis Legends, the Spanish Rhapsody, and the “Weinen, Klagen” Variations as “‘early’ late works.” He maintains that they are “annotations of the Weimar period, still displaying his interest of that time in the larger forms, in pianistic virtuosity and in romantic flamboyance.”<sup>5</sup> Later in the same chapter he remarks, “Coming to the typical works of Liszt’s old age, we see so marked a contrast to the style of the Weimar period, most obviously in texture, that we must ask: *how* did his style change after 1865?”<sup>6</sup>

Perhaps the convergence of several factors in 1864 and 1865 account for this

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<sup>4</sup> Saffle, “Franz Liszt’s Compositional Development,” 28–32. More recently, in Chapter XIV, “Original Works for Solo Piano,” of his *Franz Liszt: A Guide to Research*, he gives the following divisions: Early Piano Pieces (1827–c. 1840); Mature Piano Pieces (1848–c. 1870); Later Piano Pieces (c. 1870–1886).

<sup>5</sup> Ogdon, “Solo Piano Music,” 137.

<sup>6</sup> *Ibid.*, 149.

apparent demarcation.<sup>7</sup> Liszt's move to the Madonna del Rosario in 1863 seems to have afforded him the peace and quiet for which had so often longed:

I needed more than ever, and above all things, ample time to compose myself, to gather my thoughts, to bestir myself. During the first year of my stay here I secured this. It is to be hoped that you would not be dissatisfied with the state of mind which my 50th year brought me; at all events I feel it to be in perfect harmony with the better, higher aspirations of my childhood, where heaven lies so near the soul of every one of us and illuminates it. I may also say that, owing to my possessing a more definite and clearer consciousness, a state of greater peacefulness has come over me.<sup>8</sup>

Princess Carolyne's husband died in 1864, thus legitimizing at last the possibility of her marriage to Liszt. For whatever reason, however, the union was never again considered. That year also saw the development of the Cosima-Bülow-Wagner triangle, and with it, the dark clouds that formed over their intertwined, star crossed relationships. By contrast, the completion of the Beethoven symphony transcriptions must have lifted an immense burden from Liszt's shoulders. In many respects this monumental effort may be regarded as the culmination of his Weimar efforts. 1865 saw Liszt's triumphant return to Hungary; he had not visited his homeland since 1858. Perhaps most important of all, the fulfillment of Liszt's clerical ambitions in 1865 realized a lifelong dream. This pivotal event may have been instrumental in bringing closure to other areas of his life as well.

Nearly half of Liszt's Roman solo piano works are adaptations from other

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<sup>7</sup> Interestingly, Sacheverell Sitwell marks 1866 as a turning point in Liszt's life: "It is to be noticed that after the terrific effort involved in [the composition of *St. Elisabeth* and *Christus*] his energy somewhat subsided and his remaining works are much more modest in scale. . . . And from just this point that we have arrived at, from the year 1866, a definite change in his character is to be noticed. He had become convinced of the futility of so much effort on his part. This feeling continued in him for some time, reaching its climax, perhaps, two years later, and making way, then, for another change in his character. We shall see him attaining the state of what he calls 'santa indifferenza'; and then rousing himself out of that lethargy in order to place his knowledge at the disposal of others, as if he felt this was a duty. But his own music became, henceforth, not a purpose but a recreation." (Sitwell, *Liszt*, 235-36.)

<sup>8</sup> Letter to Eduard Liszt, 19 November 1862; quoted in La Mara, *Letters*, Vol. II, 38.

musical media. His transcriptions were drawn from a variety of sources. Approximately forty percent were based on his own works. Many of the orchestral arrangements were revisions or reworkings of earlier efforts. The “Pilgrims’ Chorus” from Wagner’s *Tannhäuser*, the Rákóczi March, five of the Beethoven Symphonies, and the “March to the Scaffold” from Berlioz’s *Symphonie fantastique* may be cited as examples.

The bulk of the choral transcriptions were taken from his own works, in particular, the *St. Elisabeth* and *Christus* oratorios and the Hungarian Coronation Mass. As was pointed out in Chapter 6, however, most of his large choral transcriptions were, in fact, derived from instrumental movements within the source works. In a sense, then, these too are orchestral transcriptions. Many of the bona fide choral arrangements were based on smaller works: the *Ave Maria* (d’Arcadelt), *Slavimo slavno slaveni!*, *Weihnachtslied*, and so forth. An important contrast between the orchestral and choral transcriptions involves their chronological distance with respect to the originating works. Most of the orchestral arrangements harked back to significant compositions written before 1860—the Beethoven Symphonies, Berlioz’s *Harold in Italy*, and Liszt’s own *Les Préludes*. By contrast, the majority of the choral transcriptions, particularly those based on the oratorios and the mass, came from newly minted works.

The operatic renditions produced during Liszt’s Roman residence round out the steady stream of works in this genre that began in the 1830s. After 1868 he produced only a half-dozen more transcriptions, and, apart from one exception, these were devoted exclusively to operas by Verdi and Wagner. In general, the Roman transcriptions are less about virtuosic display than capturing the mood of a particular scene, although some flashes of the young lion appear here and there.

Lest it be assumed that the Roman period piano works can be neatly categorized, several interesting anomalies are apparent. Curiously, Liszt undertook only one chamber

music transcription, Gounod's *Hymne à Sainte Cécile*, during his Roman tenure. This arrangement was flanked in 1865 and 1867 by two transcriptions from Gounod operas. Next to Beethoven, this made Gounod Liszt's most favored transcriptional source during the 1860s (apart from himself, of course). The *Totentanz* arrangement is one of only two concerted pieces which Liszt rewrote for solo piano.<sup>9</sup> It should be noted, however, that two other transcriptions from this period were derived from what might be considered as being quasi-concerto movements: a solo viola is featured in the "Pilgrims' March" from Berlioz's *Harold in Italy*, while the "Benedictus" from the Hungarian Coronation Mass highlights a solo violin. Revision was an important part of Liszt's compositional process, and in most cases, his reworkings tended in the direction of simplification. The second version of the Berceuse is unique in this regard since the complexities were substantially increased rather than reduced. The two transcriptions from Meyerbeer's *L'Africaine* are unique in that they represent a throwback to Liszt's virtuosic operatic paraphrases of the 1830s and 40s. This is especially intriguing since they were written while Liszt was sequestered at the Vatican in 1865. Similarly, the Technical Studies were begun in 1868, a time when it seemed that pianistic methodology was the farthest thing from Liszt's thoughts.

How then do the solo piano works which Liszt produced during the 1860s relate to his overall pianistic output? The evidence of a rekindled and reconsidered interest in piano composition, a transition which achieved full bloom in the 1870s and 80s, brings Liszt's compositional orbit full circle. His earliest works, created during the heady days of his rising popularity, were primarily piano pieces. His middle years were focused largely on the exploration and perfecting of orchestral forms although he did find time to produce several important piano works such as the Sonata in B minor, the Second

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<sup>9</sup> The other work, the Fantasy on Themes from Beethoven's *Ruins of Athens*, dates from about 1837 (revised ca. 1852).

Ballade, and the final version of the Transcendental Etudes. Most of his songs also date from the Weimar years. The major organ works appeared in the 1850s and 60s. A growing interest in sacred vocal music culminated in the large choral canvases of the Roman period, although a variety of choral works continued to appear up until the end of his life. Although a handful of chamber works date from his final years, it was the piano which once again became Liszt's favored medium and tool for experimentation.

The tendency towards miniaturization and epigrammatic writing, seen in such Roman works as the *Fünf kleine Klavierstücke* and the small religious pieces, gained momentum as Liszt aged. There would be no further works cast in the monumental proportions of *Christus*. Hand in hand with this dimensional downsizing came a greater reliance on open forms that were often generated by the interaction of harmonic and melodic motives. Other musical characteristics, particularly evident in the works after 1864, that foreshadow Liszt's later style include the reduction of rhythm to independent cells, the use of recitative (especially in elegiac works), harmonic structures based on the equal division of the octave (especially the tritone), a linear conception of harmony, and a sparseness of texture.

One common feature which links much of Liszt's Roman output to his overall compositional *oeuvre* is a propensity for programmatic association. Very few of his pieces are completely abstract in nature. Whether expressly stated or not, most of the works relate to some external story, event, poem, picture, or mood. Joan Backus sees this as being an integral part of Liszt's compositional process:

Liszt's emphasis on variation and thematic transformation as developmental techniques tends to create kinds of forms in which changes in the texture and/or character of the motives and themes assume special importance. Here, Dahlhaus's "principle of developing ideas," the concept of musical form in the late nineteenth century as something which presents the history [*Geschichte*] of a musical theme, has significant ramifications. Essentially it describes an evolutionary conception of form, one which assumes its shape in accordance with the presentation and

gradual evolution of thematic materials. . . .

. . . In other words, Liszt's musical procedures can allow a subtle interplay between the musical form and an external idea, a reciprocal relationship in which each contributes to the creation of a significant and expressive musical form.<sup>10</sup>

The attention which Liszt gave to transcription during his Roman period is also typical of his overall practice. As one indication of the importance which transcription holds in the broad spectrum of his output consider the content of the *New Liszt Edition*: twenty-seven of the forty-two planned volumes consist of arrangements of one sort or another. Various other volumes contain pieces which exist in more than one version. Paraphrasing was an integral aspect of his compositional process, and can be viewed as an extension of the principle of thematic transformation which underlies much of his work. Liszt's approach to composition was performance-based; the conception of a piece was never "fixed" and was always subject to reworking and re-creation. Charles Rosen queries,

At what point Liszt ceases to paraphrase and starts to compose is a question that often makes very little sense, even when applied to many of the Liszt transcriptions of operas by Mozart, Wagner, and others. Composition and paraphrase were not identical for him, but they were so closely interwoven that separation is impossible.<sup>11</sup>

Throughout this investigation many references have been made to Liszt's choice of key. Fourteen pieces, ten of which are original works or transcriptions of original works, are set in E major. Of these, eleven have implicit or explicit religious associations. David Gifford has calculated the frequency with which E major occurs in Liszt's piano compositions: Religious—48%; Possibly Religious—11%; Secular—6%.<sup>12</sup> Among the Roman piano works, F major is the second most common key choice. It occurs

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<sup>10</sup> Joan Backus, "Liszt's *Sposalizio*: A Study in Musical Perspective," *19th Century Music* 12/2 (1988): 174–75.

<sup>11</sup> Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995), 502–3.

<sup>12</sup> Gifford, "Religious Elements," 27.

nine times, five of which involve sacred works.

Rather than painting all the Roman period piano works with the same brush, it seems more appropriate to consider them as important markers along the twisting and turning compositional path which Liszt's genius pursued. While definite points of similarity can be discerned between various groups of pieces, perhaps the differences are just as great. Louis Kentner's perceptive assessment may be applied to Liszt's Roman period:

What, then, if anything, is that elusive common factor, revealed only to the closest scrutiny, which makes the whole of his work, despite all its proliferation and diversity, seem of a piece? I think it is the gradual breaking away from the Romantic Movement which enslaved Liszt in his youth, from which he appears to have entirely freed himself in his old age. This battle, this wandering in deserts and oases, with a final glimpse of the Promised Land, the twentieth century, seems to me the whole story of his middle-period piano music.<sup>13</sup>

Klára Hamburger, too, sees Liszt's Roman period as being a vital component of his compositional journey. She calls for a reexamination of the significance of Liszt's later years:

In the past historians of music considered these years of Liszt's activities as a composer to be the beginning of his decline. Today, when it has become clear that far from being in decline, he arrived at the end of his life at the peak of his compositional development, the years from 1861 to 1869 need evaluating. Liszt's Roman "après-midi" is still not sufficiently appreciated. In the light of the works of his "twilight"—far ahead of their time, and illuminating the future—this period indeed seems more pallid, or rather, more heterogeneous. But the transition between the symphonic poems and brilliant piano pieces, and the ascetically puritan late works, had to take place at some time. And this is how we should view it: as the phase leading to and paving the way for his last creative period representing the peak of his development, for this very reason and extraordinarily interesting, exciting period in which he looks towards Debussy and Ravel in the piano works, sheds more and more any superfluous ornamental in the sacred works, and lastly in which the Hungarian element in his style makes its appearance with ever greater frequency, in a more and more idealized, abstract, and individual manner. Furthermore, just as earlier it was linked with a martial

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<sup>13</sup> Kentner, "Solo Piano Music," 79.

character, now it is with a mourning atmosphere, and more often, more intensively, than in the Weimar works. And this will become the chief characteristic of the old Liszt.<sup>14</sup>

Not every composition from Liszt's Roman years can be deemed a masterpiece. Yet among the very great works such as the "Weinen, Klagen" Variations there are other pieces of significant proportions which many pianists have yet to discover. *À la Chapelle Sixtine* and the Mozart *Requiem* transcriptions are only two examples. Nestled between these pillars are several smaller gems which also deserve a public hearing. It is hoped that pianists will take the time to explore and revel in the rich legacy of solo piano music which Liszt produced during his Roman sojourn. Those who do so will be enriched and rewarded, and will gain a new appreciation for one of music's most colorful figures.

There is still much fertile soil to till in the study of Liszt's Roman period music. While several dissertations and studies have dealt with the symphonic and operatic transcriptions, little concentrated attention has been paid to the arrangements of choral works. Detailed structural and harmonic analyses of specific works or groups of works remain to be undertaken. With respect to Liszt's compositional development, there is still a need to discover links and threads that help to shed light on some of the anomalies of the Roman period. A careful comparison and assessment of the works which exist in both piano and organ formats would provide another fascinating avenue of investigation. Finally, the Roman piano repertoire invites a performance or pedagogical analysis of at least some of the compositions.

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<sup>14</sup> Hamburger, *Liszt*, 155.



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## APPENDIX A

### FRANZ LISZT'S COMPOSITIONS, 1862–1868:

#### A COMPARATIVE OVERVIEW

1862	Piano Solo	Piano Duet	Piano Duo	Organ	Chamber	Orchestra	Voice	Choral
<i>Alleluja</i> , S183/1	*							
<i>Ave Maria</i> ("Die Glocken von Rom"), S182	*							
"Weinen. Klagen" Variations, S180	*							
Optional additions to Mephisto Waltz No. 1, S514a	*							
Berlioz/Liszt: "Pilgrims' March" from <i>Harold in Italy</i> , S473	*							
Liszt/Liszt: Three Pieces from the <i>Legend of St. Elisabeth</i> , S498a	*							
• "Orchestral Introduction"								
• "March of the Crusaders"								
• "Interludium"								
Arcadelt/Liszt: <i>Ave Maria (d'Arcadelt)</i> , S183/2	*							
Allegri & Mozart/Liszt: <i>À la Chapelle Sixtine</i> , S461ii	*							
Wagner/Liszt: "Pilgrims' Chorus" from <i>Tannhäuser</i> , S443i (first version)	*							
Liszt/Liszt: Two Episodes from Lenau's <i>Faust</i> , S599		*						
Allegri & Mozart/Liszt: <i>Évocation à la Chapelle Sixtine</i> , S658				*				
Arcadelt/Liszt: <i>Ave Maria</i> , S659				*				
Wagner/Liszt: "Pilgrim's Chorus" from <i>Tannhäuser</i> , S676 (revised)				*				
Liszt/Liszt: "Hosannah" from <i>Cantico del Sol</i> , S677 (organ & trombone)					*			
Allegri & Mozart/Liszt: <i>À la Chapelle Sixtine</i> , S360						*		
<i>The Legend of St. Elisabeth</i> , S2 (solo male voices, male chorus, organ, trombones, timpani)								*
<i>Cantico del sol di San Francesco d'Assisi</i> , S4 (baritone, male chorus, orch. organ)								*



1863	Piano Solo	Piano Duo	Piano Duo	Organ	Chamber	Orchestra	Voice	Choral
Optional coda for <i>Au bord d'une source</i> . S160/4 bis	*							
Berceuse, S174ii (second version)	*							
Spanish Rhapsody, S254	*							
Two Concert Studies, S145	*							
• <i>Waldesrauschen</i>								
• <i>Gnomenreigen</i>								
Bach/Liszt: Fantasie and Fugue in G minor for Organ, S463i	*							
Liszt/Liszt: Two Legends, S175	*							
• <i>St. Francis of Assisi: The Sermon to the Birds</i>								
• <i>St. Francis of Paola Walking on the Waves</i>								
(also simplified version of <i>St. Francis of Paola</i> , S175/2 bis)								
Liszt/Liszt: Rákóczi March (from the Orchestral Version), S244a	*							
Liszt/Liszt: <i>Salve Polonia</i> , S518	*							
Liszt/Liszt: <i>Slavimo slavno slaveni!</i> S503	*							
Liszt/Liszt: <i>Salve Polonia</i> , S601		*						
<i>Pio IX</i> ("Der Papst hymnus"), S261				*				
Chopin/Liszt: Two Preludes, Op. 28/4 & 9, S662				*				
Liszt/Liszt: <i>Slavimo. slavno. slaveni!</i> S668				*				
"Weinen, Klagen" Variations, S673				*				
<i>Salve Polonia</i> , S113						*		
<i>La Notte</i> , S112/2						*		
Two Legends, S354						*		
• <i>St. Francis of Assisi: The Sermon to the Birds</i>								
• <i>St. Francis of Paola Walking on the Waves</i>								
Liszt/Liszt: <i>Pio IX</i> ("Der Papst hymnus"), S361						*		
<i>Christus ist geboren I</i> , S31 (mixed chorus & organ; male chorus & organ)								*
<i>Christus ist geboren II</i> , S32 (mixed chorus & organ; male chorus a capella; female chorus a capella)								*
<i>Slavimo slavno slaveni!</i> S33 (male chorus & organ)								*

	Piano Solo	Piano Duet	Piano Duo	Organ	Chamber	Orchestra	Voice	Choral
<b>1864</b>								
<i>Ora pro nobis</i> , S262	*			*				
<i>Vexilla regis prodeunt</i> , S185	*							
<i>Urbi et orbi, bénédiction papale</i> . S184	*							
Liszt/Liszt: <i>L'Hymne du pape</i> , S530	*							
Beethoven/Liszt: Symphonies. S464	*							
(Nos. 1, 4, 8, 9; revisions of Nos. 2, 3, 5, 6, 7)	*							
	*							
	*							
	*							
	*							
	*							
	*							
	*							
	*							
Liszt/Liszt: <i>Weihnachtslied</i> , "Christus ist geboren," S502	*							
Bach/Liszt: "Adagio" from Violin Sonata No. 4. S661				*				
Liszt/Liszt: <i>Die drei Zigeuner</i> , S383 (violin & piano)					*			
Liszt/Liszt: <i>Vexilla regis prodeunt</i> . S355						*		
<b>1865</b>								
Nos. 1 & 2 of Fünf kleine Klavierstücke. S192	*							
Berlioz/Liszt: "March to the Scaffold"	*							
from the <i>Symphonie fantastique</i> .S470a (second version)								
Liszt/Liszt: <i>Les Préludes</i> , S511a	*							
Liszt/Liszt: <i>Totentanz</i> . S525	*							
Mozart/Liszt: "Confutatis maledictis and Lacrymosa"	*							
from Mozart's <i>Requiem</i> . S550								
Meyerbeer/Liszt: Illustrations from the opera <i>l'Africaine</i> . S415	*							
• "Sailors' Prayer: 'O Great Saint Dominique'"								
• "Indian March"								
Gounod/Liszt: Berceuse from the opera <i>La reine de Saba</i> , S408	*							
Liszt/Liszt: <i>Der Papsthyrnus</i> . S625		*						
Allegri & Mozart/Liszt: <i>À la Chapelle Sixtine</i> , S633		*						
Lassus/Liszt: <i>Regina coeli laetare</i> , S663				*				
Liszt/Liszt: <i>Weimars Volkslied</i> , S672				*				
Liszt/Liszt: <i>Totentanz</i> , S652			*					
Liszt/Liszt: Rákóczi March, S117						*		
Bülow/Liszt: <i>Mazurka fantasie</i> .Op. 13. S351						*		
<i>Missa choralis</i> , S10 (mixed chorus & organ)								*
<i>Crux!</i> S35 (male chorus a capella; female chorus & piano)								*

1866	Piano Solo	Piano Duet	Piano Duo	Organ	Chamber	Orchestra	Voice	Choral
Piano Piece No. 1 in A-flat Major. S189	*							
<i>Weihnachtsbaum</i> , S186 (completed 1876)	*							
<i>La Notte</i> , S516a	*							
<i>Le Triomphe funèbre du Tasse</i> , S517	*							
Gounod/Liszt: <i>Hymne à Sainte Cécile</i> , S491	*							
Liszt/Liszt: Two Orchestra Pieces from <i>Christus</i> , S498b	*							
• "Shepherds' Song at the Manger"								
• "March of the Three Holy Kings"								
Liszt/Liszt: Four Pieces from <i>St. Elisabeth</i> , S578		*						
• "Orchestral Introduction"								
• "March of the Crusaders"								
• "Storm"								
• "Interludium"								
Liszt/Liszt: Three Pieces from <i>Christus</i> , S579		*						
• "Shepherd's Song at the Manger"								
• "March of the Three Holy Kings"								
• "Stabat mater"								
Liszt/Liszt: <i>Le triomphe funèbre du Tasse</i> , S603		*						
<i>La Notte</i> , S699 (unfinished)		*						
Liszt/Liszt: <i>La Notte</i> , S377a (violin & piano)					*			
<i>La triomphe funèbre du Tasse</i> , S112/3						*		
<i>Ave maris stella</i> , S34/1 (mixed chorus & organ)								*
<i>Dall'alma Roma</i> , S36 (two-part chorus & organ)								*
1867								
<i>Marche funèbre</i> , S163/6	*							
Liszt/Liszt: "Gretchen," S513 (from the <i>Faust</i> Symphony)	*							
Liszt/Liszt: From the Hungarian Coronation Mass, S501	*							
• "Benedictus"								
• "Offertorium"								
Gounod/Liszt: <i>Les Adieux</i> :	*							
Reverie on a motive from the opera <i>Romeo and Juliet</i> , S409								
Mosonyi/Liszt: Fantasy on the opera <i>Szép Ilonka</i> , S417	*							
Wagner/Liszt: "Isolde's Liebestod" from <i>Tristan and Isolde</i> , S447	*							
Liszt/Liszt: <i>Tu es Petrus</i> , S664				*				
<i>Christus</i> , S3 (SATBarB, chorus, orch, organ)								*
Hungarian Coronation Mass, S11 (SATB, chorus, orch)								*

1868	Piano Solo	Piano Duet	Piano Duo	Organ	Chamber	Orchestra	Voice	Choral
Technical Studies (12 vols.), S146 (completed ca. 1871)	*							
Alabiev (?)/Liszt: <i>Mazurka</i> :	*							
<i>Composée par un amateur de St. Pétersbourg</i> , S384								
Liszt/Liszt: <i>Ave maris stella</i> , S506	*							
Verdi/Liszt: "Festival Chorus and Funeral March"	*							
from <i>Don Carlos</i> , S435								
Liszt/Liszt: <i>Ave maris stella</i> , S680 (voice & piano or harmonium)							*	
<i>Requiem</i> , S12 (TTBB, male chorus, organ, brass)								*
<i>Ave maris stella</i> , S34/2 (male chorus & organ)								*
<i>Mihi autem adhaerere</i> , S37 (male chorus & organ)								*

## APPENDIX B

### FRANZ LISZT'S SOLO PIANO MUSIC, 1862–1868:

#### A COMPARATIVE OVERVIEW

1862 <sup>1</sup>	Original	Keyboard Transcrip.	Orchestral Transcrip.	Choral Transcrip.	Opera Transcrip.	Key	Length (Measures)	Timing (Min./Sec.)
<i>Alleluja</i> , S183/1	*					F	78	3'35 <sup>2</sup>
<i>Ave Maria</i> ("Die Glocken von Rom"), S182	*					E	109	5'19
"Weinen, Klagen" Variations, S180	*					f/F	364	13'08
Optional additions to Mephisto Waltz No. 1, S514a	*					A/D $\flat$	30/123	1'10
Berlioz/Liszt: "Pilgrims' March" from <i>Harold in Italy</i> , S473			*			E	417	8'43
Liszt/ Liszt: Three Pieces from the <i>Legend of St. Elisabeth</i> , S498a								
• "Orchestral Introduction"				*		E	171	6'58
• "March of the Crusaders"				*		B $\flat$	289	6'46
• "Interludium"				*		(c)/E	302	7'21
Arcadelt/Liszt: <i>Ave Maria</i> (d'Arcadelt), S183/2				*		F	124	3'51
Allegri & Mozart/Liszt: <i>À la Chapelle Sixtine</i> , S461ii				*		g/G	289	11'51
Wagner/Liszt: "Pilgrims' Chorus" from <i>Tannhäuser</i> , S443i					*	E	105	7'00
Totals	4	0	1	5	1		2401	1:15'42

<sup>1</sup> In general, works are categorized according to the year in which they were completed. Where this is uncertain, the date of publication is used. In the case of multipartite works (eg. Technical Studies, *Weihnachtsbaum*, etc.) the date is determined by the earliest sketch or completed segment.

<sup>2</sup> Except where noted, all timings are taken from Leslie Howard's CD recordings, *Liszt: The Complete Music for Solo Piano* (Hyperion).

1863	Original	Keyboard Transcrip.	Orchestral Transcrip.	Choral Transcrip.	Opera Transcrip.	Key	Length (Measures)	Timing (Min./Sec.)
Optional coda for <i>Au bord d'une source</i> , S160/4 bis (No. 4 of <i>Années de pèlerinage: première année - Suisse</i> )	*					A♭	8	0'20
Berceuse, S174ii (second version)	*					D♭	106	9'21
Spanish Rhapsody, S254	*					c♯/D	656	13'25
Two Concert Studies, S145								
• <i>Walderauschen</i>	*					D♭	97	4'44
• <i>Gnomensreigen</i>	*					<del>B</del> /F♯	168	3'07
Bach/Liszt: Fantasia and Fugue in G minor for Organ, S463i		*				g	164	10'50
Liszt/Liszt: Two Legends, S175								
• <i>St. Francis of Assisi: The Sermon to the Birds</i>			*			A	159	8'46
• <i>St. Francis of Paola Walking on the Waves</i>			*			E	169	7'31
(also simplified version of <i>St. Francis of Paola</i> , S175/2 bis)			*			E	157	7'25 <sup>3</sup>
Liszt/Liszt: <i>Rákóczi</i> March (from the Orchestral Version), S244a			*			a/A	441	10'48
Liszt/Liszt: <i>Salve Polonia</i> , S518			*			E	610	15'47
Liszt/Liszt: <i>Slavimo slavno slaveni!</i> S503				*		g	45	1'38
Totals	5	1	5	1	0		2780	1:33'42

<sup>3</sup> Timing by author.

1864	Original	Keyboard Transcrip.	Orchestral Transcrip.	Choral Transcrip.	Opera Transcrip.	Key	Length (Measures)	Timing (Min./Sec.)
<i>Ora pro nobis</i> , S262	*					A $\flat$	111	4'45
<i>Vexilla regis prodeunt</i> , S185	*					E Acol/E	131	5'16
<i>Urbi et orbi, bénédiction papale</i> , S184	*					C $\sharp$ Acol/C $\sharp$	108	3'53
Liszt/Liszt: <i>L'Hymne du pape</i> , S530		*				E	85	2'57
Beethoven/Liszt: Symphonies, S464 (Nos. 1, 4, 8, 9; revisions of Nos. 2, 3, 5, 6, 7)			* (9)			C; D; E $\flat$ ; B $\flat$ ; c F; A; F, d	13105	5:55'56
Liszt/Liszt: <i>Weihnachtslied</i> , "Christus ist geboren," S502				*		F	20	0'47
Totals	3	1	9	1			13560	6:13'34

1865	Original	Keyboard Transcrip.	Orchestral Transcrip.	Choral Transcrip.	Opera Transcrip.	Key	Length (Measures)	Timing (Min./Sec.)
Nos. 1 & 2 of Fünf kleine Klavierstücke, S192	*					E; A	45; 56	2'27; 2'05
Berlioz/Liszt: "March to the Scaffold" from the <i>Symphonie fantastique</i> , S470a			*			B; g	112; 178	3'59; 7'57
Liszt/Liszt: <i>Les Préludes</i> , S511a			*			C	422	16'31
Liszt/Liszt: <i>Totentanz</i> , S525			*			d	610	14'14
Mozart/Liszt: "Confutatis maledictis and Lacrymosa" from Mozart's <i>Requiem</i> , S550				*		a/d	70	2'59; 6'03
Meyerbeer/Liszt: Illustrations from the opera <i>L'Africaine</i> , S415								
• "Sailors' Prayer: 'O Great Saint Dominique'"					*	f/F	180	7'50
• "Indian March"					*	d/D	265	10'56
Gounod/Liszt: Berceuse de l'opéra <i>La reine de Saba</i> , S408					*	G	93	5'46
Totals	1	0	3	1	3		2031	1:20'47



1866	Original	Keyboard Transcrip.	Orchestral Transcrip.	Choral Transcrip.	Opera Transcrip.	Key	Length (Measures)	Timing (Min./Sec.)
Piano Piece No. 1 in A-flat Major, S189	*					A $\flat$	47	2'51
<i>Weihnachtsbaum</i> , S186 (completed 1876)	*							
<i>La Notte</i> , S516a	*					d	193	10'32
<i>Le Triomphe funèbre du Tasse</i> , S517	*					f/F	249	10'45
Gounod/Liszt: <i>Hymne à Sainte Cécile</i> , S491			*			A	77	11'21
Liszt/Liszt: Two Orchestra Pieces from <i>Christus</i> , S498b								
• "Shepherds' Song at the Manger"				*		(G)/A	502	10'45
• "March of the Three Holy Kings"				*		c/C	440	10'48
Totals	4	0	1	2	0		1508	57'02

1867	Original	Keyboard Transcrip.	Orchestral Transcrip.	Choral Transcrip.	Opera Transcrip.	Key	Length (Measures)	Timing (Min./Sec.)
<i>Marche funèbre</i> , S163/6	*					f/F#	127	4'03
(No. 6 of <i>Années de pèlerinage: troisième année</i> )								
Liszt/Liszt: "Gretchen," S513			*			A♭	291	15'43
(second movement of the <i>Faust</i> Symphony)								
Liszt/Liszt: From the Hungarian Coronation Mass, S501								
• "Benedictus"				*		A	109	5'16
• "Offertorium"				*		E	65	4'05
Gounod/Liszt: <i>Les Adieux</i> :					*	F	233	11'26
Reverie on a motive from the opera <i>Romeo and Juliet</i> , S409								
Mosonyi/Liszt: Fantasy on the Hungarian opera <i>Szép Ilonka</i> , S417					*	c/C	67	5'34
Wagner/Liszt: "Isolde's Liebestod" from <i>Tristan and Isolde</i> , S447					*	A♭/B	83	7'02
Totals	1	0	1	2	3		975	53'09

1868	Original	Keyboard Transcrip.	Orchestral Transcrip.	Choral Transcrip.	Opera Transcrip.	Key	Length (Measures)	Timing (Min./Sec.)
Technical Studies (12 vols.), S146 (completed ca. 1871)	*							
Alabiev (?)/Liszt: <i>Mazurka</i> : <i>Composée par un amateur de St. Pétersbourg</i> , S384		*				c/E	97	2'51
Liszt/Liszt: <i>Ave maris stella</i> , S506				*		G	87	4'50
Verdi/Liszt: "Festival Chorus and Funeral March" from <i>Don Carlos</i> , S435					*	E	82	7'22
Totals	1	1	0	1	1		266	15'03

**APPENDIX C**  
**SELECTED DISCOGRAPHY**

**FRANZ LISZT: SOLO PIANO MUSIC, 1862–1868**

This discography, while comprehensive, is not exhaustive. A complete catalog of Liszt keyboard recordings would fill a separate volume. An attempt has been made, however, to present a cross-section of the artists, both familiar and unfamiliar, contemporary and historic, who have contributed to the valuable recorded legacy of Liszt's Roman period solo piano music. A further goal of this compilation has been to preserve the proportional balance of the entries, thus indicating in some measure the relative popularity of the works.

Several artists have attempted complete surveys of Liszt's piano music. Gunnar Johansen (Artist Direct) left a series consisting of 30 albums. France Clidat, after beginning a project with French Decca (which, unfortunately, ceased operation), released 24 albums on the D-Sharp label. The most comprehensive venture to date is Leslie Howard's traversal of Liszt's entire piano output for Hyperion. Just completed, this mammoth undertaking encompasses 95 CDs in 56 volumes.

Note:

1. For ease of reference, works in this discography are listed in the same order as the foregoing document.

2. Recording company names and catalog numbers vary between countries.

Where possible, information pertinent to North America has been chosen.

3. No attempt has been made to indicate current availability of recordings since this information changes on a continual basis. Many of the historic recordings on piano roll and 78 disc are being reissued thanks to the efforts of such companies as Appian Publications and Recordings (England).

4. The primary sources consulted in compiling this discography include:

- *World's Encyclopedia of Recorded Music*, 1952, 1953, 1957 (U.S.A.)
- *Schwann*, Spring 1987, and *Schwann Opus*, Spring 1999 (U.S.A.)
- *Bielfelder Katalog Klassik*, 2/1998 (Germany)
- *R.E.D. Classical 1998 Catalogue* (Great Britain)
- "Appendix: Three Liszt Discographies," in *Franz Liszt: A Guide to Research*, ed. Michael Saffle
- Discographies in the 1984–86 issues of *The Journal of the American Liszt Society*
- Discographies and articles regarding Liszt recordings in a variety of books and journals

5. Two symbols are used throughout:

~ indicates a CD format

\* indicates a Liszt pupil

## ORIGINAL WORKS

### ***Alleluja*, S183/1**

- ~ Howard (Hyperion CDA66421/2)
- ~ Thomson (Naxos 8.553659)
- Vieira (RCA Brazil)

### ***Ave Maria* ("Die Glocken von Rom"), S182**

- ~ Howard (Hyperion CDA66421/2)
- Johansen (Artist Direct, Album 24)
- ~ Richter (Philips 432 142-2PH)
- ~ Thomson (Naxos 8.553516)

### **"Weinen, Klagen" Variations, S180**

- ~ Athanasiadès (Tudor 7024)
- Bartók (Hungaroton LPX 12334-38) (2 fragments)
- ~ Bate (ASV Quicksilver 6127)
- \* Burmeister, 1905 (Cass Keyb. Intl. 27)
- ~ Brendel (Philips 446 924-2)
- ~ Dalberto (Denon Co 77289)
- ~ Howard (Hyperion CDA66302)
- ~ Horowitz (Sony CD 45818)
- Johansen (Artist Direct, Album 2)
- Kabos (Bartók 910)
- ~ Katsaris (Teldec 903174 782-2ZS)
- ~ Nardi (Phoenix Classics 97312)
- ~ Oppitz (RCA Red Seal 09026-60954-2)
- Podolsky (Claremont 1204)
- ~ Ponti (Naxos 8.550404)
- Silverman (Orion 76226)
- ~ Vieira (Paulus 7103)
- ~ Viragh (Hungaroton 531701)

### ***Der Tanz in der Dorfschenke* (Mephisto Waltz No. 1), S514a (with optional additions)**

(While many recordings of this work are available, catalog entries rarely specify the particular version being performed. The following listing includes only those recordings in which it can be definitely ascertained that the optional additions have been included.)

- ~ Howard (Hyperion CDA66201)

### ***Au bord d'une source*, S160/4 bis (with optional coda)**

(While many recordings of this work are available, catalog entries rarely specify the particular version being performed. The following listing includes only those recordings in which it can be definitely ascertained that the optional coda has been included.)

- ~ Howard (Hyperion CDA67107)

**Berceuse, S174ii (second version, 1862)**

(While many recordings of this work are available, catalog entries rarely specify the particular version being performed. Since the Berceuse is relatively unknown, a variety of listings have been included, some of which may include recordings of the 1854 version)

- Clidat (D-sharp PG 8019/21)
- ~ Curzon (Decca 452 306-2) (1862 version)
- ~ Howard (Hyperion CDA66771/2) (1854 version)
- ~ Howard (Hyperion CDA66301) (1862 version)
- Johansen (Artist Direct, Album 12)
- ~ Jandó (Naxos 8.553595) (1854 version)
- Kentner (HMV DX 1006)
- ~ Lantos (Hungaroton 531656/7)
- ~ Spring (Gal 500564)
- Wild (Stradivari STR 607)

**Spanish Rhapsody, S254**

- ~ Anderson (Nimbus 5484)
- ~ Ardasev (Supraphon 01519-2)
- ~ Arrau (Fono Da HPC 001)
- ~ Barère, 1947 (APR 7007)
- ~ Berman, 1956 (Hungaroton 31685)
- ~ Chung (Palex 505)
- Clidat (D-Sharp PG 8015/16)
- ~ Cziffra (EMI 637-569003-2)
- Farnadi (Westminster XWN 18338)
- \* Friedheim (Hupfeld 50606, piano roll)
- ~ Gilels, 1968 (Melodiya 74321 25179-2)
- ~ Glemser (Schwann 310 173)
- ~ Hough (Virgin Classics 0777 7596642 8)
- ~ Howard (Hyperion CDA67145)
- Johansen (Artist Direct, Album 16)
- ~ Kissin (BMG RD 60443 QE)
- Laires (Soundspace Productions, Inc. PMP EMB 2000)
- ~ Lisitsa (Audiophon 72055)
- Malcuzyński (Columbia LX 8922/3)
- ~ Mamikonian (Orfeo C472 981)
- ~ Perahia (Sony CD47 180)
- ~ Raymond (CBC MVCD 1100)
- Sándor (American Columbia ML 2209)
- ~ Shtarkman (Russian Disc 10061)
- ~ Sebök (Erato 98476)
- ~ Sudbin (Music Alliance DE 96 12701)
- ~ Szidon (Deutsche Grammophon 453 034-2)
- Wild (EMI HQS 1172)
- Yablonskaya (In Sync 4033)

**Two Concert Etudes: *Waldesrauschen*; *Gnomensreigen*, S145**

- ~ Anderson (Nimbus 5484)
- ~ Ardasev (Supraphon 11 1519-2)
- ~ Arrau, 1970 (Philips 456 339-2MP2)
- ~ Backhaus, 1925 (Pearl 9902)
- ~ Barenboim (Deutsche Grammophon 435 591-2GGA)
- Baumgartner (HMV 10032)
- ~ Bolet (Decca 417523-2DH)
- ~ Brumberg (Aricord CDA 28509)
- ~ Chauveau (Arion ARN 68006)
- Clidat (D-Sharp PG 8027/28)
- Fiorentino (Concert Artist LPA 1062)
- ~ Howard (Hyperion CDA67015)
- Johansen (Artist Direct, Album 10)
- ~ Katin (Olympia OCD199)
- Kentner (Vox)
- ~ \* Lamond, 1935–36 (APR 5504)
- ~ McCabe (BIS CD 500 185)
- ~ Ogdon (Testament SBT 1133)
- ~ Perahia (Sony CD 47180)
- Pouishnoff (American Columbia 2085M)
- ~ Raymond (CBC MVCD 1100)
- ~ Rose (Vox Box 5150)
- ~ Rudnytsky (Arizona University Recordings 3059)
- Szász (United Sound, Inc.)
- Tryon (Educo)
- Wild (EMI HQS 1172)
- Zecchi (Ultraphon BP 1490)
- *Waldesrauschen*
  - ~ Bauer (Biddulph LHW011)
  - ~ Cziffra, 1970 (EMI CDM5 65250-2)
  - ~ Goldmann (Point Classics 267021)
  - de Groot (Decca XP 6017)
  - Hambourg (HMV C 2587)
  - ~ Hamelin (Hyperion CDA66874)
  - ~ Hofmann, 1918 (Video Artists International VAIA 1036)
  - ~ Hofmann, 1923 (Video Artists International VAIA 1047)
  - ~ Kissin (Sony CD 45931)
  - ~ Kitain, 1938 (APR 7029)
- *Gnomensreigen*
  - ~ Barère, 1947 (APR 7007) (two versions)
  - ~ Brailowsky, 1931 (Danacord DACOCD 338/9)
  - Cherkassky (Cupol 6027)
  - ~ Curzon, 1963 (Decca 452 306-2)
  - ~ Cziffra, 1955 (APR 7021)



- ~ Godowsky, 1914 (APR 7011)
- ~ Godowsky, 1924 (APR 7013)
- ~ Goldmann (Bella Musica 312071)
- ~ Huang (Teldec 0630 13148-2)
- ~ \* Lamond, 1921 (APR 5504)
- ~ \* Lamond, 1923 (Foné 90F06)
- \* Lamond, 1927 (APR 5504)
- \* Lamond, 1941 (Decca K 1015)
- ~ Lipatti (Archipon 112/13)
- Magaloff (Radiola RZ 3031)
- Novaes (Victrola 1000)
- Ogdon (EMI ASD 2416)
- ~ Petri (APR 7023)
- ~ Plagge (Tacet Ta40)
- Pouishnoff (Columbia 2053D)
- ~ Rachmaninoff (BMG 9026 61265-2AQ)
- ~ Richter (Philips 438 620-2PH3)
- ~ Sapellnikow (Piano Library 500 212)
- \* Sauer, ca. 1928 (Pearl 9403)
- Sofronitsky (Melodiya M10 45223 005)
- Webster (Perspective PR2)
- ~ Westermeyer (Münchener Musikseminar CD 2617)
- ~ Wild (Vanguard Classics 4035)
- Wolkow (Internationales Schallarchiv BR 106)

***Ora pro nobis, S262***

- ~ Howard (Hyperion CDA66694)
- ~ Sanger (Meridian CDE 84060)

***Vexilla regis prodeunt, S185***

- ~ Brendel (Philips 446 924-2)
- ~ Chauveau (Arion ARN 68024)
- ~ Howard (Hyperion CDA66421/2)
- ~ Lantos (Hungaroton 531656/7)
- ~ Vieira (Paulus 11102)

***Urbi et orbi, bénédiction papale, S184***

- ~ Howard (Hyperion CDA66421/2)
- ~ Lantos (Hungaroton 531656/7)
- ~ Thomson (Naxos 8.553659)
- Vieira (RCA Brazil)

***Fünf kleine Klavierstücke, S192***

- ~ Anderson (Nimbus 5484) (Nos. 1–4)
- Banowetz (Educo 3087)

- ~ Brendel (Philips 434078-2)
- Clidat (D-Sharp PG 8031/32)
- ~ Fiorentino (APR 5581) (Nos. 1–4)
- ~ Howard (Hyperion CDA66445)
- Johansen (Artist Direct, Album 10)
- Kars (Decca SXL 6378) (No. 2)
- ~ Kentner (Fono CDX 25503) (Nos. 1–4)
- ~ Pochtar (Opus 3093) (Nos. 1–4)

**Piano Piece No. 1 in A-flat Major, S189**

- ~ Howard (Hyperion CDA66301)

***Weihnachtsbaum*, S186**

- ~ Howard (Hyperion CDA66388)
- Johansen (Artist Direct, Album 1)
- Kabos (Bartók 910)
- ~ Rose (Vox Box 5150)
- ~ Spada (Arts 47284-2)
- Szegedi (Qualiton LP 1078)

***La Notte*, S516a**

- Black (Orion ORS 83463)
- ~ Dalberto (Denon Co 75500)
- ~ Howard (Hyperion CDA66302)
- ~ Jandó (Hungaroton 531656/7)
- ~ Vieira (Paulus 11102)
- ~ Zimmerman (Deutsche Grammophon 431 780-2)

***Le Triomphe funèbre du Tasse*, S517**

- ~ Howard (Hyperion CDA66302)
- ~ Jandó (Hungaroton 531656/7)
- ~ Schalker (Altarus 9055)

***Marche funèbre*, S163/6**

- ~ Barenboim (Deutsche Grammophon 435 591-2GGA)
- ~ Berman (Deutsche Grammophon 37206) (3 complete *Années* cycles)
- ~ Brendel (Philips 446 924-2) (complete *Troisième Année* cycle)
- ~ Ciccolini (EMI CMZ 62640 2 8) (3 complete *Années* cycles)
- ~ Crossley (CRD 3406)
- ~ Cziffra, 1970 (EMI CMS7 64882-2)
- ~ Demus (EMI CES5 69122-2)
- Farnadi (Westminster WMS 1023) (complete *Troisième Année* cycle)
- ~ Howard (Hyperion CDA66448) (complete *Troisième Année* cycle)
- ~ Jandó (Naxos 8.550550) (complete *Troisième Année* cycle)
- Johansen (Artist Direct, Album 7) (complete *Troisième Année* cycle)

- ~ Kempff, 1974 (Deutsche Grammophon 499 093-2GGA)
- ~ Kitain, 1936 (APR7029)
- ~ Petri, 1948 (Pearl GEMMCD 9078)
- ~ Rose (Vox Box SVBX 5454)

**Technical Studies (12 vols.), S146**

## **TRANSCRIPTIONS OF KEYBOARD WORKS**

**Bach/Liszt: Fantasie and Fugue in G minor for Organ, S463i (first version, ca. 1863)**

(While this work has not been widely recorded, catalog entries rarely specify the particular version being performed. Since the differences between the two versions are minor, recordings of both have been included.)

- ~ Borowsky, ca. 1935 (Pearl GEMMCDS 9235)
- ~ Cherkassky (Decca 433656-2)
- ~ Grainger, 1927 (Nimbus Ni 8806)
- ~ Guller (Naxos Ni 5030)
- ~ Howard (Hyperion CDA67414/7) (first version, ca. 1863)
- ~ Howard (Hyperion CDA66438) (second version, 1872)
- ~ Moss (Centaur 2240) (version?)
- ~ Pizarro (Collins Classics 1498)
- ~ Viardo (Pro Piano 224513)

**Liszt/Liszt: *L'Hymne du pape*, S530**

- ~ Howard (Hyperion CDA66421/2)
- ~ Thomson (Naxos 8.553659)
- ~ Viragh (Hungaroton 531701)
- ~ Woodson (Mitra CD 16273)

**Alabiev(?)/Liszt: Mazurka. Composed by an amateur from St. Petersburg, S384**

- ~ Howard (Hyperion CDA66984)
- ~ Weichert (Accord 220332)

## **TRANSCRIPTIONS OF ORCHESTRAL AND CHAMBER WORKS**

**Berlioz/Liszt: "Pilgrims' March" from *Harold in Italy*, S473**

- ~ Howard (Hyperion CDA66346)

**Liszt/Liszt: Two Legends: *St. Francis of Assisi*; *St. Francis of Paola*, S175**

- ~ Anderson (Nimbus 5484)
- ~ Brendel (Philips 446 924-2)
- ~ Demidenko (Hyperion CDA66616)
- ~ Duchable (Teldec 4509 97412-2ZS; Teldec 4509 98892-2KR)

- Eisinger (Münchener Musikseminar 2210)
- Farnadi (Westminster XWN 18620)
- ~ Howard (Hyperion CDA66301)
- ~ Jandó (Naxos 8.553594)
- Johansen (Artist Direct, Album 11)
- ~ Kempff, 1974 (Deutsche Grammophon 449 093-2)
- ~ Manshardt (APR 5550)
- ~ Moiseiwitsch, ca. 1940 (Enterprise 265)
- ~ Oppitz (RCA Red Seal 09026-60954-2)
- ~ Pizarro (Collins Classics 1357)
- ~ Raphael (Protone Records 2204)
- ~ Sevkhonkian (Musikproduktion Ambitus 97902)
- ~ Zilberstein (Deutsche Grammophon 447 755-2)
- *St. Francis of Assisi: The Sermon to the Birds*
  - ~ Brailowsky (BMG 9026 68 165-2)
  - \* Friedheim (Hupfeld 56837, piano roll)
  - ~ \* Friedheim, ca. 1916 (Nimbus 8815)
  - ~ Geffert (Mitra CD 16 191)
  - ~ Hambourg (Arbiter 109)
  - ~ Horszowski (Pearl GEMMCDS 9106)
  - ~ Hough (Virgin Classics 0777 7596642 8)
  - ~ Jekeli (Bella Musica 312170)
  - \* da Motta, 1905 (Welte 721, piano roll)
  - Onderdenwijngaard (Editio Laran 5050)
  - Perlemuter (Lumen 3.06.005)
  - Rose (Vox Box SVBX 5475)
  - \* Stavenhagen, 1905 (Teldec WE28021)
- *St. Francis of Paola Walking on the Waves*
  - ~ Betz (Note CHR77 104)
  - ~ Bourdoncle (Internationales Schallarchiv DRC 3006)
  - Ciampi (Columbia DX 733)
  - ~ Cortot (Pearl 9396)
  - Cziffra (Philips AL 3465)
  - Favre (Internationales Schallarchiv TUX CD 2003)
  - ~ \* Friedheim (Fono Fo95 F10)
  - Kars (Decca SXL 6378)
  - ~ Queffelec (Teldec 0630 16080-2)
  - ~ Robilliard (Connoisseur Musik Fes 125)
  - Siki (Concert Hall Record Club CM 2273)
  - \* Stavenhagen, 1905 (Recorded Treasures 675)
  - ~ \* Stavenhagen, ca. 1919 (Foné 90F07)
  - ~ \* Stavenhagen (Fono PH 5027)
  - Vásáry (DG)

**Liszt/Liszt: *St. Francis of Paola*, S175/2 bis (simplified version)**

~ Howard (Hyperion CDA67408/10)

**Liszt/Liszt: *Rákóczi March* (from the orchestral version), S244a**

~ Howard (Hyperion CDA66811/2)

**Liszt/Liszt: *Salve Polonia*, S518**

~ Howard (Hyperion CDA66466)

– Vieira (RCA Brazil)

**Beethoven/Liszt: *Symphonies*, S464**

~ Gould (Sony Classical SMK52636) (No. 5)

~ Gould (Sony Classical SMK52637) (No. 6, first movement)

~ Hagenauer (Nos. 1 & 2), Pludermacher (No. 3), Planès (Nos. 4 & 8), Badura-Skoda (No. 5) Dalberto (No. 6), Pennetier (No. 7), Pludermacher and Planès (No. 9) (Harmonia Mundi 2901192)

– Hatto (Concert Artists FED-TC-019) (Nos. 1 & 2)

~ Howard (Hyperion CDA66671/5) (complete)

– Katsaris (Telefunken) (complete)

**Berlioz/Liszt: “Introduction and March to the Scaffold” from the *Symphonie fantastique*, S470a (second version, with added Introduction )**

~ Howard (Hyperion CDA 67111/3)

~ Peebles (Meridian 84278)

**Liszt/Liszt: *Les Préludes*, S511a**

~ Howard (Hyperion CDA67015)

**Liszt/Liszt: *Totentanz*, S525**

~ Cohen (Naxos 8.553852)

– Johansen (Artist Direct, Album 15)

~ Howard (Hyperion CDA66429)

~ Kladetsky (Fono FCD 97718)

– Onderdenwijngaard (Editio Laran 5050)

~ Oravec (Hungaroton 531461)

– Rabes (Delysé LL1)

**Gounod/Liszt: *Hymne à Sainte Cécile*, S491**

~ Howard (Hyperion CDA66683)

**Liszt/Liszt: “Gretchen” from the *Faust* Symphony, S513**

~ Bingham (Meridian CDE 84249)

~ Howard (Hyperion CDA66429)

~ Jandó (Naxos 8.553594)

~ Vieira (Paulus 7103)

## TRANSCRIPTIONS OF CHORAL WORKS

**Liszt/Liszt: "Orchestral Introduction," "March of the Crusaders," and "Interludium" from the *Legend of St. Elisabeth*, S498a**

- ~ Howard (Hyperion CDA66466)
- ~ Jandó (Hungaroton 531 656/7) ("Orchestral Introduction")

**Arcadelt/Liszt: *Ave Maria (d'Arcadelt)*, S183/2**

- ~ Haas (Motette-Ursina 11711)
- ~ Henck (MFB CD020)
- ~ Howard (Hyperion CDA66421/2)
- ~ Thomson (Naxos 8.553516)
- ~ Lehotka (Hungaroton 512516)
- ~ Rudy (Helikon Call 6685)
- ~ Rummel (Polydor 67936)
- ~ Viragh (Hungaroton 531701)

**Allegri & Mozart/Liszt: *À la Chapelle Sixtine*, S461ii**

- ~ Chauveau (Arion ARN 68024)
- ~ Darasse (Turnabout TV 34201S)
- ~ Doerr (Mitra Schallplatten CD 16236)
- ~ Howard (Hyperion CDA66438)

**Liszt/Liszt: *Slavimo slavno slaveni!* S503**

- ~ Howard (Hyperion CDA66421/2)

**Liszt/Liszt: *Weihnachtslied*, "Christus ist geboren," S502**

- ~ Howard (Hyperion CDA66388)
- ~ Thomson (Naxos 8.553659)

**Mozart/Liszt: "Confutatis maledictis and Lacrymosa" from the *Requiem*, S550**

- ~ Bresciani (Dynamic CDS 108) ("Lacrymosa" only)
- ~ Chauveau (Arion ARN 68024)
- ~ Howard (Hyperion CDA66761/2)

**Liszt/Liszt: "Shepherds' Song at the Manger" and "March of the three Holy Kings" from *Christus*, S498b**

- ~ Howard (Hyperion CDA66466)
- ~ Nyiregyházi (CBS M2 34598) ("March of the Three Holy Kings" only, arr. Nyiregyházi)
- ~ Vieira (RCA Brazil)

**Liszt/Liszt: "Benedictus" and "Offertorium" from the Hungarian Coronation Mass, S501**

- ~ Howard (Hyperion CDA66421/2)
- ~ Thomson (Naxos 8.553659)

**Liszt/Liszt: *Ave maris stella*, S506**

- ~ Howard (Hyperion CDA66421/2)
- Lehotka (Hungaroton SLPX 12234)
- ~ Thomson (Naxos 8.553659)
- Vieira (RCA Brazil)

**TRANSCRIPTIONS OF OPERATIC WORKS**

**Wagner/Liszt: “Pilgrims’ Chorus” from *Tannhäuser*, S443i (first version)**

- Brendel (Turnabout TV 34352S)
- ~ Hegedüs (Hungaroton 531 743)
- ~ Howard (Hyperion CDA66571/2)

**Meyerbeer/Liszt: “Sailors’ Prayer” and “Indian March” from *l’Africaine*, S415**

- ~ Florin (Tonstudio Melder Köln VA 38-95 001)
- ~ Howard (Hyperion CDA 66371/2)

**Gounod/Liszt: *Les Sabéennes: Berceuse* from *La reine de Saba*, S408**

- ~ Howard (Hyperion CDA66571/2)

**Gounod/Liszt: *Les Adieux: Reverie* on a motive from *Romeo and Juliet*, S409**

- ~ Florin (Tonstudio Melder Köln VA 38-95 001)
- ~ Howard (Hyperion CDA66861/2)
- ~ Schalker (Altarus AIR CD 9055)

**Mosonyi/Liszt: *Fantasy* on *Szép Ilonka*, S417**

- ~ Howard (Hyperion CDA66571/2)
- ~ Kassai (Marco Polo 8223559)

**Wagner/Liszt: “Isolde’s Liebestod” from *Tristan and Isolde*, S447**

- Barenboim (Deutsche Grammophon 2532 100)
- ~ Benend (Capella Verlag Speyer SPI 420 IZG)
- ~ Berman (Audiophon 72041)
- ~ Brendel (Fono C3037 100342)
- ~ Chiu (Harmonia Mundi HMU 90 7054)
- Ciccolini (EMI-Pathé Marconi 1730971)
- ~ Grunfeld (Fono PH 5027)
- ~ Halim (Arabesque 6615)
- ~ Hegedüs (Hungaroton 531 743)
- ~ Horowitz (Sony SK 45818)
- ~ Howard (Hyperion CDA66371/2)
- Kocsis (Philips 9500 970)
- Leyetchkiss (Orion 85478)
- ~ Marks (Nimbus 5115)

- Moiseiwitsch (HMV C 3002/3)
- ~ Ohmen (Melisma 27039)
- Onderdenwijngaard (Edition Laran 5051)
- ~ Oppitz (RCA 61843)
- ~ Paderewski, ca 1920 (Nimbus Ni8612)
- ~ Paderewski, 1938 (Pearl GEMMCD 9943)
- ~ Rudy (EMI CDC7 49842-2)
- ~ Sheppard (EMI Classics for Pleasure 4745)
- ~ Thibaudet (London 36736)
- Vieira (RCA Red Seal LP 105.0008)
- Wild (EMI HQS 1172)

**Verdi/Liszt: “Festival Chorus and Funeral March” from *Don Carlos*, S435**

- ~ Arrau (Philips 456 052-2)
- ~ Duchable (EMI 567-555 382-2)
- ~ Howard (Hyperion CDA67101/2)
- ~ Reyes (Connoisseur Society CD 4187)