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THE POETIC IDEAL IN THE PIANO MUSIC OF FRANZ LISZT: A
LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF
MUSIC BY MOZART, BEETHOVEN, SCHUBERT, CHOPIN,
BRAHMS, AND CONTEMPORARY EUROPEAN
AND NORTH AMERICAN COMPOSERS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Gladys Lawhon, M. A.

Denton, Texas

December, 1972

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Lawhon, Gladys, The Poetic Ideal in the Piano Music of Franz Liszt: A Lecture Recital, Together with Two Solo Recitals and a Chamber Music Recital. Doctor of Musical Arts (Piano Performance), December, 1972, 23 pp., 8 illustrations, bibliography, 56 titles.

The dissertation consists of four recitals: one chamber music recital, two solo recitals, and one lecture recital. The chamber music program included a trio with the violin and cello performing with the piano. The repertoire of all of the programs was intended to demonstrate a variety of types and styles of piano music from several different historical periods.

The lecture recital, "The Poetic Ideal in the Piano Music of Franz Liszt," was an attempt to enter a seldom-explored area of Liszt's musical inspiration. So much has been written about the brilliant and virtuosic compositions which Liszt created to demonstrate his own technical prowess that it is easy to lose sight of the other side of his creative genius. Both as a composer and as an author, Liszt reiterated his belief in the fundamental kinship of music and the other arts. The visual arts of painting and sculpture were included, but he considered the closest relationship to be with literature, and especially with poetry. These relationships were explored in the lecture, with pianistic

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

Presents

GLADYS LAWHON

in a

GRADUATE PIANO RECITAL

Sunday, May 3, 1970

5:00 P.M.

Recital Hall

PROGRAM

Andante in F MajorLudwig van Beethoven

Three EtudesFrédéric Chopin

Opus 25, No. 1
Opus 25, No. 5
Opus 10, No. 12

Nocturne, Opus 27, No. 2Frédéric Chopin

Sonata in A, Opus 120Franz Schubert

Allegro moderato
Andante
Allegro

INTERMISSION

Moment Musical, Opus 16, No. 5Sergei Rachmaninoff

Improvisations, Opus 20Béla Bartók

Sonata, Opus 30, No. 4Alexander Scriabine

Andante
Prestissimo volando

*Presented in partial fulfillment of the requirements of the degree
Doctor of Musical Arts*

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Gladys Lawhon

in a

Graduate Piano Recital

assisted by

- * RUSSELL MILLER, violin
- * ALAN RICHARDSON, cello

Sunday, September 19, 1971

3:00 P.M.

Recital Hall

PROGRAM

Intermezzo, Opus 118, No. 6.....	Brahms
Capriccio, Opus 76, No. 2.....	Brahms
Intermezzo, Opus 118, No. 2.....	Brahms
Rhapsody, Opus 79, No. 1.....	Brahms
Intermezzo, Opus 117, No. 2.....	Brahms

INTERMISSION

Klavier-Trio No. 2, Opus 87.....	Brahms
Allegro	
Andante con moto	
Scherzo	
Finale - Allegro giocoso	

Reception after the recital in the Student Lounge

* Faculty, N.T.S.U. School of Music

*Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts*

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

GLADYS LAWHON

in a

Graduate Piano Recital

Sunday, April 30, 1972

5:00 P.M.

Recital Hall

PROGRAM

Adagio in B Minor, KV 540 Mozart

Sonata, Opus 111 Beethoven

Maestoso. Allegro con brio
Arietta, Adagio molto semplice e cantabile

INTERMISSION

Zodiac Suite Sherman Storr

Leo
Sagittarius
Cancer
Aries
Libra
Capricorn

Taurus
Pisces
Aquarius
Virgo
Gemini
Scorpio

Fantaisie in F Minor, Opus 49 Chopin

Waltz in A-Flat, Opus 34, No. 1 Chopin

Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts

Reception after the recital in the Student Lounge

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

Gladys Lawhon, Pianist

in a

LECTURE RECITAL

The Poetic Ideal in the Piano Music of Franz Liszt

Monday, October 2, 1972

8:15 p.m.

Recital Hall

Franz Liszt Benediction de Dieu dans la solitude
(Harmonies poétiques et religieuses)

Franz Liszt Harmonies du soir
(Etudes d'exécution transcendante)

*Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts*

Reception afterward in Student Lounge

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THE POETIC IDEAL IN THE PIANO MUSIC OF FRANZ LISZT

The concept of music and poetry as intimately related arts goes back to the philosophy and teachings of the early Greeks. The term "mousike" (music) was generally applied by the Greeks to a combination of poetry, music, and dancing. Music education, required for all the youth of the state, also included a special emphasis on the musical rendition of works by the Greek lyric poets. This concept of the synthesis of the arts has come down to us through the works of many poet-philosophers and composers.

During the nineteenth century, the poetic ideal, as exemplified by literature in its many forms, was "in the air." Many composers were influenced by it, just as the writers of the time were frequently influenced by music. Lord Byron's Manfred was the inspiration for musical works by Robert Schumann and Peter I. Tchaikovsky; his Childe Harold's Pilgrimage led to Hector Berlioz's "Harold in Italy" Symphony and to several compositions in Liszt's Années de Pèlerinage. The poetry of Goethe and Heine, as well as that of other German writers, served as the basis for the art songs of Schubert, Schumann, and Brahms.

Liszt as a young man studying in Paris had become interested in various literary movements. In an attempt to

make up for deficiencies in his early education, he read and studied voraciously. He wrote to Franz Wolf, one of his first pupils:

My mind and my fingers are working like two lost souls; Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, all are about me. I study them, meditate on them, devour them furiously. In addition, I work four or five hours at exercises. . . . If only I don't go mad, you will find me an artist.¹

Sacheverell Sitwell, the English author, says that Liszt also read Dante, Tasso, and Goethe's Faust, and that "his musical utterance was coloured to an extraordinary degree by the phrases and the imagery which, through constant reading, had become an integral part of his nature."²

Liszt carried on a correspondence with Henry Wadsworth Longfellow in which he wrote: "Excelsior! That is the motto of poetry and music. Forever they sing the exaltation of the human soul to the ages and to the heavens."³

In proclaiming his newly-found ideas, Liszt wrote an essay on Robert Schumann in 1855 which praised that composer for clearly recognizing that music in general--and especially instrumental music--needed to be more closely connected with poetry and other forms of literature. Also in 1855, he wrote an essay on Berlioz and his "Harold" Symphony in which he defended not only Berlioz but also many of his own ideas on

¹Guy de Pourtalès, Franz Liszt (New York, 1926), p. 34.

²Sacheverell Sitwell, Liszt (New York, 1956), p. 303.

³Piero Weiss (ed.), Letters of Composers Through Six Centuries, from "Liszt and Longfellow," MQ, XXI (1955), 17.

music and art in general. Concerning music and literature, he wrote:

Music in its masterpieces tends more and more to appropriate the masterpieces of literature. . . . Why should music, once so inseparably bound to the tragedy of Sophocles and the ode of Pindar, hesitate to unite itself in a different yet more adequate way with works born of an inspiration unknown to antiquity, to identify itself with such names as Dante and Shakespeare?⁴

He went on to say that

Poetic art works live for all time and survive all formal revolution, thanks to the indestructible life principle which the human soul has embodied in them. . . . Each musical constitution recounts to itself the impression which an instrumental poem should transmit from the author to the listener.⁵

Through his efforts to unite music and poetry, Liszt created the Symphonic Poem. In this connection, Richard Crocker, of the University of California, says that "the term 'poem,' as Liszt used it, referred to the music, not to a literary text which might appear on the title page as a program for the music. It was the music itself that was the poem, music being regarded in the 1800s as capable of a more profound poetry than words."⁶

This concept did not preclude the extensive use by Liszt of literary titles and texts to enhance the effect of his

⁴W. Oliver Strunk, Source Readings in Music History (New York, 1960), pp. 868-9.

⁵Ibid., p. 861.

⁶Richard Crocker, A History of Musical Style (New York, 1966), p. 452.

music. The historian Donald Grout says that in Liszt's music the poetic titles and prefatory notes suggest "some picture, statue, drama, poem, personality, thought, inspiration, or other object not identifiable from the music alone."⁷

Piano compositions with poetic settings include works which Liszt composed originally as songs. The "Liebestraume," or "Love Dreams," used words by the German Poets Johann Uhland and Ferdinand Freiligrath. The "Sonetti del Petrarca," numbers XLVII, CIV, and CXXIII, were set to poems of Petrarch, Italian poet and scholar of the fourteenth century. All of these songs were transcribed later as nocturnes for piano solo, keeping some of the verses as introductory texts.

The "Sonetti del Petrarca" were included by Liszt in the second book of the Années de Pèlerinage, where he changed the order of the sonnets and revised them slightly. "Sonetto XLVII" speaks of the pleasures and sufferings of first love, with agitated syncopations in the music. Walter Beckett and Ernest Hutcheson have expressed a fondness for the third, "Sonetto CXXIII." Petrarch's poem, translated by Nott, begins: "Yes, I beheld on earth angelic grace." The final measures of Liszt's music beautifully illustrate the last words of the poem:

⁷Donald Jay Grout, A History of Western Music (New York, 1960), p. 538.

And heaven unto the music so inclined
That not a leaf was seen to stir the shade,
Such melody had fraught the winds, the atmosphere.⁸

à piacere



Fig. 1--"Sonnetto CXXIII," measures 81-84

Sitwell and the British composer Humphrey Searle especially admire the "Sonnetto CIV." Petrarch's poem begins "Warfare I cannot wage, yet know not peace; I fear, I burn, I freeze again;" and it ends:

By grief I'm nurtured; and though tearful, gay;
Death I despise, and life alike I hate;
Such, lady, dost thou make my wayward state.⁹

The last part of the music is haunting in itself, but it is also of interest because it contains a phrase strikingly similar to Debussy's "Clair de lune," which was composed more than forty years later.

⁸Franz Liszt, Années de Pèlerinage: Italie, Preface. Quoted from Petrarcha, Francesco, The Sonnets, Triumphs, and Other Poems of Petrarch (translated by Nott), p. 151.

⁹Ibid., Preface. Quoted from same source, p. 132.

Musical score for "Sonnet No. 104". The score is written for piano in G major and 3/4 time. It consists of two staves: a treble staff and a bass staff. The piece is marked *smorzando*. The score includes various musical notations such as slurs, ties, and fingerings. A large slur covers the first eight measures, with a circled '8' above it. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat signs.

Fig. 2--"Sonnetto CIV," measures 76-81

Musical score for "Clair de lune". The score is written for piano in F major and 3/4 time. It consists of two staves: a treble staff and a bass staff. The piece is marked *f* (forte) and *dim.* (diminuendo). The score includes various musical notations such as slurs, ties, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat signs.

Fig. 3--"Clair de lune," measures 43-44

In addition to transcribing his own songs for piano, Liszt was also noted for the many piano transcriptions he made of other composers' songs. His Schubert transcriptions were particularly successful. These included more than fifty of Schubert's songs and song-cycles. August Spanuth, editor of a book of Liszt transcriptions said of the composer's urge to transcribe the works of others for the piano:

With Liszt, it must have been an artistic necessity, deeply rooted in his musical soul; and it may be said, without stretching a point too far, that most of Liszt's original compositions, in a broader sense, are also transcriptions, since they attempt to transcribe poetic ideas musically.¹⁰

The first book of the Années de Pèlerinage was inspired by Liszt's travels in Switzerland. In the preface to an early version of this set of pieces, Liszt said that he was attempting to put into music the impressions of nature on his soul, to express the intrinsic and poetic meanings of life.

Sitwell says: "Those were the years in which Turner made his finest watercolors of mountain scenery, and we may look in these pieces of Liszt for the same poetry that inspired one of the greatest landscape painters."¹¹

The largest piece in the Swiss set and the one with the longest literary text is the "Vallée d'Obermann." Its name was taken from the romance by Etienne Pivert de Senancour, French writer and philosopher, and it is prefaced by a long quotation from the book. The valley with its lake, surrounded by mountains, is described in all its aspects as daylight fades into night. In speaking of his night in the valley, the author says:

. . . vast consciousness of a nature that is everywhere incomprehensible and overwhelming; universal passion, indifference, the higher wisdom, abandonment

¹⁰August Spanuth (ed.), Twenty Piano Transcriptions, Franz Liszt (Boston, 1903), p. xii.

¹¹Sacheverell Sitwell, Liszt (New York, 1956), p. 62.

to pleasure; all needs and profound and tedious cares that the heart of man can know; I have felt and experienced them all on that memorable night.¹²

The philosophical quality of the text is seen in the following questions which Senancour asks: "What do I wish? What am I? What shall I ask of nature?"¹³ Searle describes the piece as having "a most curious atmosphere, gloomy, sinister, and resigned by turns, but ending with a real paean of joy; it is in some ways a kind of earlier 'Verklärte Nacht.'"¹⁴

The ability of this music to describe the remarkable valley in an imaginative and vivid fashion is illustrated in this story: The late Peter Warlock played "Vallée d'Obermann" for a friend who was under the influence of hashish. The friend said, "Don't stop! It's like the valleys I used to know as a child."¹⁵ He was a native of Switzerland.

The seventh number in the first Années de Pèlerinage, "Eglogue," also has a poetic text. An "Eglogue" or "Eclogue" was originally an idyllic poem featuring shepherds and shepherdesses. In the 16th century, it became a dramatic play,

¹²Franz Liszt, Années de Pèlerinage: Suisse, Preface, p. iii. The translation of Obermann by Jessie Peabody Frothingham (Cambridge, 1901), pp. 11-17, differs slightly from the version in the Swiss preface.

¹³Ibid., p. iv.

¹⁴Humphrey Searle, The Music of Liszt (London, 1954), p. 27.

¹⁵Sitwell, Liszt (New York, 1956), p. 62.

generally supposed to be one of the precursors of opera. Later composers, including Liszt, used the word as a title for compositions of pastoral character. This particular piece, a charming rustic miniature, is headed with a quotation from Byron's "Childe Harold."

The morn is up again, the dewy morn
With breath all incense and with cheek all bloom;
Laughing the cloud away with playful scorn
And living as if earth contained no tomb.¹⁶

Liszt's poetic inspiration was linked with his religious fervor, which was a vital force throughout his life. As Lang expressed it, "Liszt dreamed of a new type of music, humanistic music, which would unite the dramatic elements of the theatre with the devotional elements of the church, dramatic and holy, majestic and simple, strong and calm."¹⁷ This poetic-religious bond is exemplified in the set of pieces called "Harmonies poétiques et religieuses." Liszt borrowed his introductory text from the French poet de Lamartine, whose "Les Préludes" provided the theme for Liszt's tone poem of the same name.¹⁸ Of these "Harmonies," one of the most interesting pianistically is "Bénédiction de Dieu dans la solitude." Lamartine's poem introducing the "Bénédiction" begins:

¹⁶Lord George Gordon Byron, Complete Poetical Works, "Childe Harold's Pilgrimage," Canto the Third (Boston, 1905), p. 50.

¹⁷Paul Henry Lang, Music in Western Civilization (New York, 1941), p. 846.

¹⁸Alphonse Marie Louis de Lamartine, Méditations poétiques, "Les Préludes" (Paris, no date), pp. 95-100.

D'ou me vient, o mon Dieu, cette paix qui m'inonde?
 D'ou me vient cette foi dont mon coeur surabonde?¹⁹

The music is in large ABA form, with the first section in the key of F-sharp major containing many unusual figurations weaving around a slow melody. The middle section, beginning in the unexpected key of D major, is based on an entirely new theme, expressing a mood of mystical serenity. This theme returns at the end of the piece as part of a Coda which reviews all the previous themes. Toward the end there is a virtuosic figuration over a quiet left-hand melody. The "Bénédiction" was dedicated to the Princess Wittgenstein. It was a favorite with Liszt; he often played it for his friends in later years. Authorities on Liszt generally agree that this is one of his finest works.

Two other interesting religious pieces, written during Liszt's later period in Rome, are the "Deux Légendes." The first, "St. François d'Assise: La prédiction aux oiseaux," was inspired by a passage from a book called the "Little Flowers of St. Francis:"

He lifted up his eyes and saw the trees which stood by the wayside filled with a countless multitude of birds; at which he marvelled, 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

¹⁹Quoted in Liszt, Klavierwerke, Band VI, Original-Komposition II (Lupzig, no date), p. 182. It may be translated "Whence comes, O God, this peace which overwhelms me? Whence comes this faith with which my heart overflows?" p. 9.

were on the ground; and forthwith those that 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.²⁰

Hutcheson admired this legend, and John Ogdon, the British pianist, said that there was no successor to it "until Messiaen's recent interest in representing bird-song in pianistic terms."²¹

Among Liszt's compositions inspired by literature, one of the most fiery and virtuosic is the brilliant "Mazeppa," fourth of the Transcendental Etudes. The composition was based on Victor Hugo's poem, "Mazeppa," which in turn was inspired by a poem of Byron. Mazeppa, a Polish nobleman who had become involved with another man's wife, was bound to the back of an untamed horse whose wild ride is portrayed in the music. Liszt frequently changes rhythms to indicate the different stages of the mad flight, and the rhythmic flow of the melody against the uneven accompaniment makes the total effect breath-taking and also very difficult to play. Searle wrote that "Mazeppa symbolizes the struggles of the artist, for the final section of Victor Hugo's poem begins with a reference to mortal man tied to the fatal saddle of genius, a fiery steed. Hugo's poem ends: 'He runs, he flees, he falls, and stands up as King.'"²²

²⁰Quoted in Searle, op. cit., p. 99.

²¹John Ogdon, "Solo Piano Music," Franz Liszt, the Man and His Music (New York, 1970), p. 137.

²²Humphrey Searle, "The Orchestral Works," Franz Liszt, the Man and His Music (New York, 1970), p. 294.

The character of Mephisto, or Mephistopheles, an evil spirit in the Faust legends, appears in many of Liszt's works. Liszt himself was described later in his life as "Mephistopheles disguised as an Abbé." Louis Kentner says that "Liszt was a devout Catholic; he feared God, but he loved the Devil."²³

The "Mephisto"-inspired works could be traced to the influence of the violinist Paganini and his ability to conjure an atmosphere of evil in his music. Among these works of Liszt are the "Mephisto Waltzes." He wrote several of these, but the best-known is the first. It was based on Lenau's Faust, a dramatic poem which included many incidents omitted from Goethe's version of the Faust legend. Liszt arranged this waltz both for orchestra and as a piano solo. It is sub-titled "Episode: The Dance in the Inn."

The poem tells of Faust and Mephistopheles wandering into a village inn where the peasants are dancing. Mephistopheles seizes a violin and plays with such demonic fury that the dancers, including Faust and the inn-keeper's daughter, are whipped into a frenzy. Liszt's music begins with the Devil tuning up his fiddle with perfect fifths piled one on another in mounting excitement.

²³Louis Kentner, "Solo Piano Music," Franz Liszt, the Man and His Music (New York, 1970), p. 100.

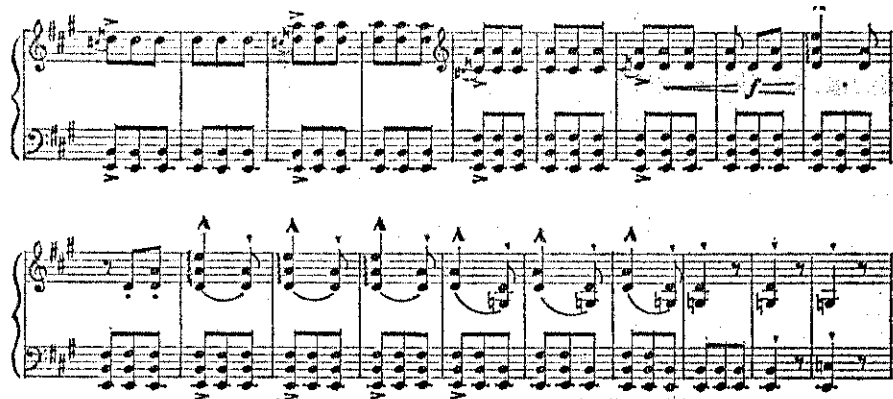


Fig. 4--"Mephisto Waltz," measures 10-28

Another "diabolical" piece is based on Dante's Inferno, the section of his Divine Comedy in which Dante descends into Hell. Its title, "Après une lecture de Dante: Fantasia quasi Sonata," is taken from a poem by Victor Hugo, one of a cycle of thirty-two published under the generic title of "Les Voix Intérieures." Liszt composed his first version of the "Dante" Sonata in 1838. He and Mme d'Agoult often read Dante together while they were visiting on the shores of Lake Como. Searle says:

There is no doubt that in it Liszt expressed his own reactions to the "strange tongues, horrible cries, words of pain, tones of anger" which Dante describes in his Inferno. . . . Liszt was to return to Dante again in his Dante Symphony, but this sonata remains an interesting and impressive attempt at the interpretation of literature in music.²⁴

According to Sitwell, "the air of damnation hangs over it, and the images are of the Vortex and the Whirlwind."²⁵ Klaus notes that "the opening tritone octaves have strong

²⁴Searle, The Music of Liszt (London, 1954), p. 32.

²⁵Sitwell, op. cit., p. 66.

touches of brimstone."²⁶ These tritones seem to echo the poetic words written over the gates of Hell: "Abandon hope all ye who enter here."

Liszt said: "Dante had his artistic reflection in Creagna and Michelangelo; perhaps he will find a musical one someday in a Beethoven of the future."²⁷ Many authorities agree that Liszt himself provided a most satisfactory musical expression of the Dante work.

Liszt's encounters with great visual art--with pictures and sculpture--were also reflected in his music. Several pieces of this genre were included in the "Italian" year of the Années de Pèlerinage. After visiting some of the great masterpieces of Italian art, Liszt wrote to Berlioz:

Art first appears to my astonished eyes in all its glory and unveils her universality. Raphael and Michael Angelo help me to understand Mozart and Beethoven better.

His "Sposalizio" was inspired by Raphael's painting of the betrothal of the Virgin Mary, now in the Brera Gallery in Milan. The bell-motive in the music represents the swinging bell in the church tower overlooking the ceremony. The figuration, particularly at the end, anticipates that of Debussy's E-major "Arabesque."

²⁶Kenneth Klaus, Romantic Period in Music (Boston, 1970), p. 299.

²⁷Searle, "The Orchestral Works," op. cit., p. 310.

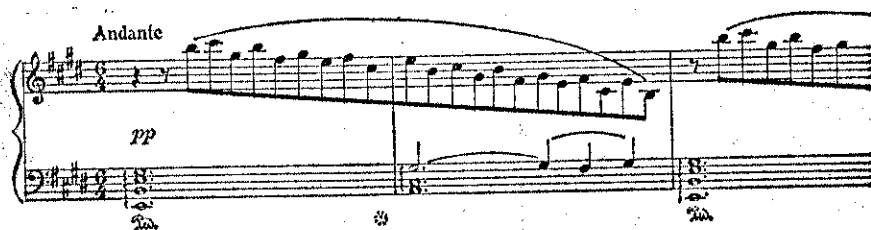


Fig. 5--"Sposalizio," measures 75-77



Fig. 6--"Arabesque," measures 6-8

"Il Penseroso" was Liszt's musical representation of Michelangelo's statue of Lorenzo, Duke of Urbino and grandson of Lorenzo the Magnificent. According to Searle, this piece had great personal significance for Liszt. He used it many years later as the basis of the second "Funeral Ode," which he wished to be his own requiem. The composition is introduced by a quotation from Michelangelo. Liszt's augmented fifths and tritones graphically echo Michelangelo's somber words:

I am thankful to sleep, and more thankful to be made of stone. So long as injustice and shame remain on earth, I count it a blessing not to see or feel; so do not wake me--speak softly!²⁸

²⁸Searle, op. cit., p. 31.



Fig. 7--"Il Penseroso," measures 10-12

The chromatic harmony in "Il Penseroso" is far ahead of its time. It anticipates Wagner's "Tristan und Isolde" by twenty years.

Fig. 8--"Il Penseroso," measures 36-39

Some of Liszt's compositions owed their inspiration as much to the sights and sounds of nature as they did to the poetry or literature related to them. "Au lac de Wallenstadt" is headed by a quotation from Byron's "Childe Harold's Pilgrimage:"

. . . Thy contrasted lake
 With the wild world I dwell in, is a thing
 Which warns me, with its stillness, to forsake
 Earth's troubled waters for a purer spring.²⁹

Byron in his travels in Switzerland must have visited this lovely lake where Liszt and Marie d'Agoult spent such peaceful hours. The Countess wrote in her memoirs:

The shores of the lake of Wallenstadt kept us for a long time. Franz wrote there for me a melancholy harmony, imitative of the sigh of the waves and the cadence of oars, which I have never been able to hear without weeping.³⁰

Another water piece from this same Swiss year is "Aubord d'une source," which today is the most frequently played work from this collection. It aptly expresses in musical terms the lines from Schiller which introduce it: "In murmuring coolness the play of young nature begins."

Another musical depiction of nature is "Harmonies du soir," from the Transcendental Etudes. This opens as a tonal painting of a calm but mysterious evening, with an impression of softly ringing bells. The first four pages, with their shifting tonalities and veiled sonorities, could easily have been written by Debussy, but the middle section is typical Liszt, romantic and emotional. The music gradually becomes turbulent, building to a tremendous climax which slowly fades back into the mistlike impressionism of the opening.

²⁹Byron, op. cit., p. 48.

³⁰Searle, op. cit., p. 26.

During his later years, through the generosity of Cardinal Hohenlohe, Liszt had a suite of rooms at the Villa d'Este near Rome. The magnificent gardens with their cascading fountains affected the composer deeply, resulting in several pieces included in the third volume of his Années de Pèlerinage. The best-known masterpiece of this set is "Les jeux d'eaux à la Villa d'Este." As Busoni said, the piece still remains today the model for all musical fountains which have flowed since then.³¹ The rippling sounds were given a symbolic meaning by Liszt's quotation of a verse from the Gospel according to St. John:

But whosoever drinketh of the water that I shall give him, shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life.

A late work by Liszt which portrays nature musically is "Nuages gris," a brief composition containing only forty-eight measures. Like other works written in the twilight of his life, "Gray Clouds" is subtle and ambiguous, with unresolved dissonances and blurred pedal effects. Stravinsky called this jewel of a piece "precise and perfect."³² "Schlaflos" (Sleepless, Question and Answer), associated with a poem by Toni Raab, is another of these forward-looking pieces.

³¹Alan Walker, "Liszt and the Twentieth Century," Franz Liszt, the Man and His Music (New York, 1970), p. 352.

³²Igor Stravinsky and Robert Craft, Conversations with Igor Stravinsky (Garden City, 1959), p. 15.

As illustration of the poetic ideal of Liszt, I shall play two works after a short intermission. These are "Benediction of God in Solitude" and "Evening Harmonies." Liszt's avowed ambition to hurl a lance as far as possible into the boundless realm of the future seems on its way to fulfillment. His poetic works are still fresh and enchanting a century after they were composed.

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