INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

ProQuest Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600

UMI®

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NOTE TO USERS

This reproduction is the best copy available.

UMI

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LISZT SOLO TRANSCRIPTIONS OF SCHUBERT'S

WINTERREISE

by

Hui-Mei Lin

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York.

2002

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

UMI Number: 3047240

Copyright 2002 by
Lin, Hui-Mei

All rights reserved.

UMI®

UMI Microform 3047240
Copyright 2002 by ProQuest Information and Learning Company.
All rights reserved. This microform edition is protected against
unauthorized copying under Title 17, United States Code.

ProQuest Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Copy Right 2002

Hui-Mei Lin

All Rights Reserved

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the Degree of Doctor of Musical Arts.

April 3, 2002
Date

Raymond Erickson
Chair of Examining Committee

4/4/2
Date

David Olan
Executive Officer

Professor Peter Basquin

Professor Rufus Hallmark

Professor Susan Kagan

Professor Bruce McIntyre

Professor Arbie Orenstein

Supervisory Committee

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE CITY UNIVERSITY OF NEW YORK

ABSTRACT

Liszt Solo Transcriptions of Schubert's *Winterreise*

by

Hui-Mei Lin

Advisor: Professor Rufus Hallmark

Liszt wrote approximately 600 piano pieces, of which only 218 are original compositions. The rest are transcriptions, fantasies, and variations that are based on the music of other composers. This study examines the purposes of Liszt's transcriptions: first, to bring masterpieces to a wider public where piano is accessible in private homes; second, to promote the lesser-known composers at the time, such as Schubert and Wagner. The study also demonstrates that the challenge of transferring music from one medium to another was of utmost interest to Liszt.

Liszt transcribed over 150 songs, of which 55 are by Schubert. This dissertation shows how Liszt combines his literary intellect with dramatic flair in transcribing Schubert's songs. Furthermore, the analyses in the study investigate the problems Liszt

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

encounters in transcribing, and the modifications he makes to resolve them.

The variety of moods in the poems provide opportunities for Liszt to be dramatic and creative in tone painting. This study explores the dramatic effects employed by Liszt in these transcriptions, such as recitatives and cadenzas, and the different timbres produced by the use of trills and tremolos. Liszt's transcribing and keyboard techniques in the treatment of the melody, pedaling, and use of range are summarized at the end of the dissertation.

Although a large number of Liszt's piano works are transcriptions, they remain one of his most neglected works today. Schubert's spontaneous and beautiful melody, combined with Liszt's embellishment make these transcriptions unique and delightful. It is my hope that this dissertation will revive interest among pianists to perform these works.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACKNOWLEDGMENTS

I would like to express my gratitude to the many people who have inspired and supported me all through my musical studies. First, I would like to thank my advisor Prof. Hallmark who inspired me tremendously through his seminar course, "Schubert's *Winterreise*." It was this class that led me to the discovery of Liszt's transcriptions. I would also like to thank him for his enduring patience, expertise, and musicianship during the time of writing this dissertation.

My gratitude goes to Professors Peter Basquin, Raymond Erickson, Susan Kagan, Bruce McIntyre, and Arbie Orenstein for serving on my dissertation committee and giving generously their knowledge and time. Special thanks go to my readers, Peter Basquin and Susan Kagan for their expertise, guidance and emotional support.

I am grateful to my piano teachers, Raymond Hanson and Anne Koscielny, who have inspired me continuously in their performances and insights of music. They taught me to discover music through nature and life experience that surround me. Interestingly, these are some of the values that Liszt instilled in his students through his teaching. Special thanks also go to my friend Patsy Kirol for her overwhelming generosity and support during my college years.

I thank my parents for all the nurturing and the solid musical education they have given me. My siblings Mingshu, Shunshu, Huishu, Meishu and Mingwen deserve thanks too for their continuing support through the years of competitions, performances, and musical studies.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

My appreciation goes to my sons, Connor and Liam, for giving me more depth as a pianist through the jubilations and trials of motherhood. Most of all, I thank my husband, Peter, for his love and support in life. Without his encouragement, friendship, and understanding as a musician, I wouldn't have been able to achieve many of my goals.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

TABLE OF CONTENTS

ABSTRACT iv

ACKNOWLEGMENTS vi

LIST OF EXAMPLES ix

PART I INTRODUCTION

Transcriptions and Paraphrases 1
The *Winterreise* Transcriptions: Sources and Editions 13
Liszt, the Literary Intellect and Dramatist 21

PART II THE ANALYSES OF LISZT'S *WINTERREISE*

Introduction 25
Gute Nacht 30
Die Nebensonnen 40
Mut 47
Die Post 52
Erstarrung 59
Wasserflut 65
Der Lindenbaum 68
Der Leiermann* and *Täuschung 75
Das Wirtshaus 82
Der stürmische Morgen* and *Im Dorfe 87

PART III SUMMARY

Liszt's Transcribing and Keyboard Technique 98
Conclusion 120

APPENDIX

Personalia 125

BIBLIOGRAPHY 127

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LIST OF EXAMPLES

Example		Page
1.	Liszt, *Gute Nacht*, mm. 44-45	32
2a.	Liszt, *Gute Nacht*, mm. 57-59	33
2b.	Schubert, *Gute Nacht*, mm. 26-27	33
3.	Liszt, *Gute Nacht*, mm. 69-71	34
4.	Schubert, Sonata, D. 537 in A minor, third movement, mm. 93-101	34
5.	Liszt, *Gute Nacht*, mm. 72-75	35
6.	Liszt, *Gute Nacht*, mm. 76-77	36
7.	Liszt, *Gute Nacht*, mm. 80-83	36
8.	Liszt, *Gute Nacht*, mm. 96-99	37
9.	Liszt, *Gute Nacht*, mm. 88-91	38
10a.	Schubert, *Die Nebensonnen*, mm. 16-18	42
10b.	Liszt, *Die Nebensonnen*, mm. 16-17	43
11.	Liszt, *Die Nebensonnen*, mm. 20-22	44
12.	Liszt, *Die Nebensonnen*, mm. 25-28	44
13.	Liszt, *Die Nebensonnen*, mm. 39-41	45
14.	Liszt, *Die Nebensonnen*, mm. 44-46	45
15.	Schubert, *Mut*, mm. 5-9	47
16.	Liszt, *Mut*, mm. 5-11	48

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example	Page
17a. Schubert, *Mut*, mm. 37-40	49
17b. Liszt, *Mut*, mm. 37-40	49
18. Liszt, *Mut*, mm. 45-48	50
19a. Schubert, *Mut*, mm. 61-64	50
19b. Liszt, *Mut*, mm. 53-55	51
20. Schubert, *Die Post*, mm. 1-4	52
21. Liszt, *Die Post*, mm. 1-7	53
22. Schubert, *Die Post*, mm. 14-15	54
23. Liszt, *Die Post*, mm. 24-25	55
24. Liszt, *Die Post*, mm. 31-32	55
25a. Schubert, *Die Post*, mm. 36-37	56
25b. Liszt, *Die Post*, mm. 35-37	56
26. Liszt, *Die Post*, mm.72-73	57
27. Schubert, *Erstarrung*, mm. 1-7	60
28. Liszt, *Erstarrung*, mm. 7-14	61
29. Liszt, *Erstarrung*, mm. 25-30	62
30. Liszt, *Erstarrung*, mm. 47-50	63
31. Liszt, *Erstarrung*, mm. 66-69	64
32. Schubert, *Wasserflut*, mm. 1-4	66
33. Schubert, *Wasserflut*, mm. 5-6	67

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example **Page**

34. Schubert, *Wasserflut*, m. 12 67

35. Liszt, *Der Lindenbaum*, mm. 29-30 69

36. Liszt, *Der Lindenbaum*, mm. 37-38 70

37. Liszt, *Der Lindenbaum*, mm. 46-47 71

38. Liszt, *Der Lindenbaum*, mm. 51-52 71

39. Liszt, *Der Lindenbaum*, mm. 61-63 73

40a. Schubert, *Der Lindenbaum*, mm. 43-44 74

40b. Liszt, *Der Lindenbaum*, mm. 76-77 74

41. Schubert, *Der Leiermann*, mm. 1-4 77

42. Liszt, *Der Leiermann*, mm. 29-34 78

43a. Schubert, *Täuschung*, mm. 28-31 80

43b. Liszt, *Täuschung*, mm. 61-67 80

44. Schubert, *Das Wirtshaus*, m. 6 83

45. Schubert, *Das Wirtshaus*, m. 8 83

46. Liszt, *Das Wirtshaus*, mm. 5-7 84

47. Liszt, *Das Wirtshaus*, m. 20 85

48. Liszt, *Das Wirtshaus*, m. 26 86

49. Schubert, *Der stürmische Morgen*, mm. 1-2 89

50. Liszt, *Der stürmische Morgen*, m. 4 90

51. Liszt, *Der stürmische Morgen*, mm. 8-9 90

52. Liszt, *Der stürmische Morgen*, mm. 11-12 91

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example		Page
53.	Liszt, *Der stürmische Morgen*, mm. 17-18	92
54.	Schubert, *Im Dorfe*, m. 1	93
55.	Schubert, *Im Dorfe*, mm. 8-10	93
56.	Schubert, *Im Dorfe*, mm. 42-46	94
57.	Liszt, *Im Dorfe*, mm. 28-29	95
58.	Liszt, *Im Dorfe*, mm. 32-37	96
59.	Liszt, *Im Dorfe*, mm. 39-44	96
60.	Liszt, *Der stürmische Morgen*, mm. 10-11	100
61.	Liszt, *Die Post*, mm. 1-7	101
62.	Liszt, *Der Lindenbaum*, mm. 70-71	102
63.	Liszt, *Erstarrung*, mm. 78-79	103
64.	Liszt, *Der stürmische Morgen*, mm. 4-5	103
65.	Liszt, *Mut*, mm. 44-45	104
66.	Liszt, *Der stürmische Morgen*, m. 12	104
67.	Liszt, *Mut*, mm. 37-48	105
68.	Liszt, *Im Dorfe*, 28-29	106
69.	Liszt, *Täuschung*, mm. 46-49	106
70.	Liszt, *Das Wirtshaus*, m. 6	107
71.	Liszt, *Der Leiermann*, mm. 21-24	107
72.	Liszt, *Das Wirtshaus*, mm. 6-7	108
73.	Liszt, *Täuschung*, mm. 38-40	108

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example **Page**

74. Liszt, *Gute Nacht*, mm. 44-45 109

75. Liszt, *Die Post*, mm. 91-93 110

76. Liszt, *Erstarrung*, mm. 13-15 110

77. Liszt, *Erstarrung*, mm. 34-36 112

78. Liszt, *Der stürmische Morgen*, mm. 17-18 113

79. Liszt, *Das Wirtshaus*, mm. 22-23 113

80. Liszt, *Die Nebensonnen*, mm. 42-43 114

81. Liszt, *Das Wirtshaus*, m. 26 116

82. Liszt, *Erstarrung*, mm. 67-68 116

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PART I

INTRODUCTION

Transcriptions and Paraphrases

Transcription is an adaptation of a composition to a medium different from that for which it was originally written.[1] From as early as the fourteenth century to the end of the sixteenth century, there were plentiful examples of vocal music--such as motets, masses, madrigals, and chansons--arranged for a keyboard instrument or lute in order to make the compositions available for performance and enjoyment in private homes. Bach took considerable interest in the art of transcribing and arranged many of his own works (e.g., the Fugue from his solo Violin Sonata in G minor for the organ) as well as the music of other composers (e.g., Vivaldi's concertos).

In the nineteenth century, piano transcriptions of operas, symphonies and string quartets were popular. German composer, Friedrich Mockwitz (1785-1849) was the first to introduce piano transcriptions of symphonies by Haydn, Mozart, and Beethoven.[2] In addition, Schumann, Liszt, Brahms, and Busoni all wrote piano transcriptions of orchestral, operatic and lieder compositions. Of these composers, Liszt was the champion of the transcriptions genre.

---

[1]Willi Apel, Harvard Dictionary of Music, 2nd edition, Harvard U. press: 1969, p. 56. The definition of "Transcription" is found under "Arrangement."

[2]Ibid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Liszt wrote paraphrases and transcriptions as early as 1829 ("Fantasie sur la Tyrolienne" from the opera *La Fiancée* by Auber) and as late as 1885 (*Tarantella* by Cui), a year before his death. It is difficult to make an exact count of Liszt's works because he often revised them several times. According to Humphrey Searle's catalogue, Liszt wrote a total of 376 transcriptions for the piano, of which fifty-two were rearrangements of his own music; the rest were derived from a variety of sources, from Bach to Wagner.[3]

Liszt's arrangements fall into two categories: *paraphrases* and *partitions de piano (*or transcriptions). The paraphrase *(fantasie, illustration, reminiscence*) is based upon an original work that is transformed and freely recomposed. This type of arrangement can either preserve as little as one theme, embellishing it with more complex ornamentation, or combine the themes and their variations from one or more acts of an opera, reproducing the mood of some dramatic situation. A *partition* on the other hand is quite different. The word *partition* in French or *Partitur* in German means "score," and Liszt uses this term to mean a straightforward transcription of a symphonic work, song, or operatic extract that is faithful to the score. Liszt commented on his *partition de piano*:

> I called my work a *partition de piano* in order to make clear my intention of following the orchestra step by step and of giving it no special treatment beyond the mass and variety of its sound.[4]

---

[3]Humphrey Searle, "Liszt, Franz," The New Grove Dictionary of Music and Musicians, XI, p. 66-71.

[4]From a letter that Liszt sent to his friend Adolphe Pictet, dated September, 1837. See Franz Liszt, Lettres d'un bachelier ès musique, p. 46.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In a marginal note to his hand-corrected copy of Ramann's biography, Liszt observed that he was the first to use the titles "paraphrase," "transcription," and "reminiscence."[5]

Paris in the 1830s was flooded with great pianists, among them Liszt, Thalberg, Chopin, and Kalkbrenner. Opera was a very important part of the musical culture at this time, and Thalberg, Chopin, and Liszt were among the regular audience at the opera house. Therefore, it was inevitable that pianists should be inspired to compose the operatic paraphrase. Thalberg called his piano method "The Art of Singing on the Piano" and composed many operatic paraphrases and fantasies, on which his reputation ultimately rested. Chopin's *bel canto* style is definitely influenced by Italian opera. Examples of his *bel canto* style are found in his *Nocturnes*, the *Andante spianato* part of the *Polonaise Brilliante*, Op. 22, the singing second themes in the first movements and the slow movements of his sonatas. The audiences were in awe of these dazzling showpieces, which began to be played all over Europe. The day Liszt's "Réminiscences" of *Robert le Diable* appeared, it sold over five hundred copies and was at once reprinted.[6]

Liszt wrote paraphrases on operas by twenty-five different composers, covering more than fifty operas in total. These operatic transcriptions are the most dazzling pieces conceivable; the virtuoso piano technique required to play them is of the highest degree. They have an athletic presence, combined with dramatic flair.

---

[5]Alan Walker, Franz Liszt, The Virtuoso Years, Vol. II p. 167.

[6]Ibid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Busoni's admiration of Liszt's operatic paraphrases was well known and often expressed in his own flamboyant style of playing at the piano. He himself edited no fewer than five separate editions of Liszt's *Don Juan Fantasie*, and he completed and published the unfinished *Figaro Fantasie*. Kaikhosru Sorabji[7] commented on the *Norma Fantasie* in his book, *Around Music* (1932):

> This is in some ways the most remarkable of all. Nearly every conceivable musical and pianistic device of treatment is turned on to Bellini's themes, and it is here that one feels the power that was also Busoni's--that power of seizing upon extraneous themes and so charging them with his own peculiar quality that without actual alteration, they lose all semblance of their original physiognomy, and become 'controlled', to use an expression borrowed from the spiritualists, or 'possessed'. Bellini's themes never had, by themselves, the grandeur and magnificence that Liszt is able to infuse into them.[8]

Transcribing works was an enormous effort, undertaken for various reasons: first, to promote the name and work of the composer. Liszt's transcriptions made it possible to play orchestral masterworks by Bach, Beethoven, and others on the piano, an instrument ubiquitous in private homes, thereby bringing acknowledged masterpieces to a wider public. Second, when transcribing from one medium to another, he opened new territories of piano technique in the process of investigating new timbres and textures. Consequently he radically modernized pianistic technique through the transcriptions.

During 1830-39, when Liszt was composing many transcriptions and paraphrases, mere piano transcriptions of orchestral works were not highly respected in the artistic

---

[7]Kaikhorsru Sorabji (1892-1988) was an English composer, pianist, writer on music and music critic.

[8]See Sacheverell Sitwell, Liszt, Dover: New York, 1967, p. 136.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

world. But Liszt, by creating a new texture corresponding to the score and to the capability of the instrument, with the aim of faithfulness in translating the work, was able to reproduce the effect of the original on the piano. His first orchestral transcription was of the *Symphonie Fantastique* by Berlioz. His primary motive was to help the poverty-stricken Berlioz, whose symphony was unknown and unpublished at the time. He played it in public mainly to popularize the original score. Sir Charles Hallé heard him play the "March to the Scaffold" in 1836 at a concert in Paris and wrote:

> At an orchestral concert given by him 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 program beforehand, a proof of his indomitable courage.[9]

Upon hearing Liszt's transcription of the *Symphonie Fantastique*, C. F. Weitzmann[10] commented: "It showed for the first time through what means, until then unknown, the pianoforte could be rendered capable of representing a whole orchestra in all its fulness of tone and varied effect of sound."[11]

---

[9]See Alan Walker, Franz Liszt, the Virtuoso Years, Vol.II p. 180, citing from Sir Charles Hallé, Life and Letters, edited by C. E. Hallé and Marie Hallé, London, 1896.

[10]Weitzmann was a German writer on music, theorist and composer. A friend of Liszt and von Bülow, Weitzmann was an early champion of Wagner. Liszt used one of his canons in the fourth variation of his *Totentanz*.

[11]See Lina Ramann, Franz Liszt, Artist and Man, trans. by E. Cowdery, Vol. I, p. 34, London, 1882 The citation appeared in Schumann's "Zeitschrift für Musik," Vol. III p. 27.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A letter which Liszt wrote in 1837 demonstrates his attitude towards transcribing orchestral works:

> If I am not mistaken I have begun something quite different with my transcription of the *Symphonie Fantastique* by Berlioz. I have worked on this as conscientiously as if it were a matter of transcribing the Holy Scriptures, seeking to transfer to the piano not just the general structure of the music, but all its separate parts as well as its many harmonic and rhythmic combinations.[12]

Liszt had respected and admired Beethoven since childhood. He not only concertized fervently to raise funding for the erection of the Beethoven monument in Bonn, but also on a personal level, created his own monument to Beethoven by transcribing Beethoven symphonies. His arrangement of the Ninth for two pianos was published in 1851. Brahms and Clara Schumann played it together and expressed admiration and respect for Liszt. The Beethoven monument in Bonn, erected in 1845, was among Liszt's greatest efforts. In his letter to Breitkopf and Härtel dated July 18th, 1863, concerning the publishing of his transcriptions of the Beethoven Symphonies, he wrote:

> Whilst initiating myself further in the genius of Beethoven, I trust I have also made some little progress in the manner of adapting his inspirations to the piano, as far as this instrument admits of it; and I have tried not to neglect to take into account the relative facility of execution while maintaining an exact fidelity to the original. What study is deserving of more care and assiduity than that of these *chefs d'oeuvre*? The more one gives oneself to them the more one will profit by them, firstly in relation to the sense and aesthetic intelligence, and then also in relation to the technical skill and the attaining of perfection in virtuosity–of which one would only

---

[12]Watson, op. cit., p. 197.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> despise the bad use that is sometimes made.[13]

Furthermore, the following passages appeared in the preface to the published transcriptions of the complete Beethoven symphonies:

> My aim has been attained if I stand on a level with the intelligent engraver or the conscientious translator who comprehend the spirit of a work and thus contribute to the knowledge of great masters and to the formation of an appreciation of beauty.[14]

In his scrupulous fidelity to the original orchestral scores, Liszt indicates the original instrumentation and reproduces the slurs and phrasing exactly. Furthermore, to make the texture apparent to the player, the vocal parts are placed above the piano part in the fourth movement of Beethoven's Ninth Symphony.

By making music more accessible to the public, he was promoting composers who had been less fortunate or less known than he at the time. Liszt made it his primary mission to help musical talent wherever he found it. He saw artists as the bearers of great beauty who are called by God. Therefore, musicians are one family. In March, 1848, Smetana wrote him a letter in desperation:

> I cannot get my compositions published because I would have to pay, and unfortunately I cannot save up so much. I must say that I was near to despair when I heard that my parents had sunk so low as to become almost beggars... In my distress, without any sign of help, without friends, a thought struck me like lightning: the name Liszt on a piece of music on my table moved me to turn to you, the incomparable artist whose generosity is spoken of throughout the

---

[13]See La Mara, Letters of Franz Liszt, trans. C. Backe, II, pp. 56-57.

[14]Ibid., p. 198.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> world. My present position is dreadful, may God save any artist from a similar one![15]

Liszt responded immediately by accepting the dedication of the *Six Characteristic Pieces* by Smetana and soon arranged for their publication.

Meyerbeer, who was immensely flattered upon learning that Liszt was writing an organ paraphrase of a chorale theme from his opera *Le Prophète*, wrote to Liszt:

> Dear and illustrious colleague:
> Monsieur Schlesinger has spoken to me about a letter you wrote to him in which you say that you have composed a large piano composition on the Anabaptists' hymn from "Le Prophète," and that you intend to dedicate this work to me when it is published, but first you wish to write to me directly. I shall not wait for the arrival of that letter to tell you how happy I am that one of my songs impresses you as worthy to be used as a motif for one of your piano compositions, destined to be heard throughout Europe and intoxicate those who have the good fortune to hear them played by your wonderful, poetic fingers. However, I feel even more honoured at the mark of sympathy you offer me in dedicating your work to me, for if it is an honour to see my name linked with yours, it is even more agreeable to me that you make it known in this manner that we are friends.[16]

Another musician who received tremendous help from Liszt was Wagner. Not only did Liszt assist him in escaping from Dresden to Switzerland in 1849, but for five years he was the only conductor who dared to perform Wagner's works in Germany[17]. Of the published paraphrases of Wagner's operas, the list totals seventeen, including themes from

---

[15]Watson, op. cit., p. 101.

[16]Alan Walker, Franz Liszt, the Weimar Years (Cornell Univ. Press, 1989), p. 160.

[17]Ibid., p. 118. According to Walker, for five years, Liszt was the only conductor in Germany who would have anything to do with Wagner's compositions. The others were either fearful of the political consequences or disdainful of the music.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Der fliegende Holländer, Lohengrin, Rienzi, Tannhäuser, Isolde's Liebestod, Die Meistersinger, Parsifal, and *Der Ring des Nibelungen.*

As a composer, Liszt was innovative, always looking for new sounds, a new harmonic language, and a new form of composition. In Weimar, he was part of a circle of musicians (Wagner, Berlioz, etc.) who explored new harmonies, developed new orchestral timbres, invented a new form (symphonic poem) and promoted program music. He was also an active promoter of Russian music, introducing the music of "the Mighty Handful" to his Weimar pupils. He never met Mussorgsky or Rimsky-Korsakov, but he expressed great admiration for the use of folk material in their scores, and astonished Mussorgsky by his understanding of the song cycle "The Nursery," which he planned to transcribe. He also transcribed pieces by Cui, Dargomizhsky, and Glinka.

Schubert had relatively little recognition in his lifetime. Few of his major works were published before his death, and these were mainly dances and songs. His extended works for piano, orchestra and chamber ensembles were virtually unknown, and his operas achieved very little success. Liszt paid great tribute to him by transcribing his songs. Liszt himself wrote many songs to poems by Goethe, Heine, Hugo, and Schiller. However, apart from six Goethe texts that were common to nearly all song composers of the time, he set no poem that already existed in a Schubert setting.

Liszt had various reasons for undertaking this great task of Schubert arrangement between 1833 and 1846: admiration for the neglected Viennese master and his beautiful and spontaneous songs themselves and the provision of attractive repertoire for his concert tours. Furthermore, he was fascinated by the "art of singing" applied to the piano.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Since boyhood in Vienna, Liszt had heard about Schubert from Salieri and from Benedict Randhartinger (1809-93), who was a friend of Schubert's and a composition teacher. Liszt and Schubert never met,[18] although Liszt lived in Vienna for nearly eighteen months in 1822-23. Their names were linked musically in 1822 when Diabelli invited fifty-one prominent composers living in Austria to compose a variation on a waltz theme he himself had composed. Among the invited musicians, Czerny, Moscheles, Cramer, and Schubert all responded; so did the eleven-year-old Liszt, the youngest composer of all. By the time of Schubert's death in 1828, Liszt was living in Paris. He was then seventeen years old and had been influenced by the violinist and composer Chrétien Urhan who was the conductor of the Paris Opera Orchestra. Urhan was an admirer of Schubert's music and had brought recognition of this neglected master to Paris within months of Schubert's death. It is certain that Liszt was influenced by Schubert's music at this time and promoted Schubert's work afterwards. Liszt not only transcribed Schubert's *Wanderer Fantasy* for piano and orchestra, conducted the first performance of Schubert's opera *Alfonso und Estrella* in Weimar, and also edited a volume of Schubert's piano works.

The transcriptions of Schubert's songs fuse voice and accompaniment into an entity that preserves the mood and essential aspects of Schubert while embodying Liszt's own interpretation. Liszt had a particular devotion to Schubert, whom he considered the most

---

[18]Walker, "Liszt and the Schubert Song Transcriptions," Musical Quarterly LXVII (Jan. 1981), p. 52. Walker quoted sources from Liszt's pupil August Göllerich, citing Liszt saying, "Schubert... habe ich nicht persönlich gekannt." See Göllerich, Franz Liszt (Berlin, 1908), p. 20.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

poetical composer who ever lived. Liszt's customary flamboyant virtuoso style yields to the poetic text, the simplicity and the spontaneity of the songs. All the beauties of the Romantic Age are present in them, and they are enriched with all the sensitiveness of this electrifying virtuoso who at the time, had the absolute command of his instrument.

The most difficult challenge of writing transcriptions is, perhaps, the translation of the sonority and texture from one medium to another, or the combination of different mediums (e.g. violin and piano, voice and piano, etc.). Many of the arrangements call for a technique that was well beyond the capability of most pianists of his era. Liszt commented on the difficulty after transcribing the *Symphonie Fantastique*:

> 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.[19]

In his Schubert song transcriptions, he indicates the text in his scores because he considered it critical that the pianist understands and be familiar with the poetry. When the first group of twelve transcriptions was printed in 1838, Tobias Haslinger, a prominent publisher in Vienna, printed the poems separately, inside the front covers. Liszt protested, and Haslinger eventually carried out Liszt's wish to have the texts reprinted underneath the notes.[20] Unfortunately, Haslinger did not follow through in printing the text in all of Liszt's song transcriptions that followed. Though the words and the singing voice may be absent in

---

[19]This is from the letter to Pictet in 1837, Franz Liszt, Lettres d'une bachelier ès musique, trans. by C. Suttoni, p. 46.

[20]See Alan Walker, Franz Liszt, the Virutuoso Years, p. 258.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the transcriptions, Liszt responds to this lack by applying new touches and delicate embellishments. Liszt clearly understands the original compositions intelligently and recreates them faithfully. Where he does alter detail it is never merely to display his skills, but to enhance the text or the poetic imagery of the piece. His skill in sustaining and accentuating the singing melody through the exquisite tone colors of his accompaniment is a source of wonder.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Winterreise Transcriptions: Sources and Editions

In March 1838, after a harsh winter, the frozen Danube melted and caused severe flooding. Within seventy-two hours the water level rose to a record high above normal with strong tidal waves rolled across western Hungary. Many villages were swept away, and the crops of the Hungarian peasants were destroyed. Pest, the city which stood in the path of the rushing waters was completely ruined. Nearly three thousand houses collapsed in the water; more than one hundred and fifty people were drowned, fifty thousand were made homeless.[21] The Hungarian government appealed to the international communities for their assistance. Upon learning of the disaster, Liszt wrote in his letter to Lambert Massart in June, 1838:

> I felt an unaccustomed sense of compassion, a vivid and irresistible need to comfort the many victims. "What will I do for them?" I asked myself. "What help can I offer them? I have neither the influence of great wealth, nor the power attendant on grandeur." It did not matter. I pushed ahead because I felt that there would be no more rest for my mind, no more sleep for my eyes if I did not contribute my mite to ease that immense suffering.[22]

---

[21]See Alan Walker, "Liszt and the Schubert Song Transcriptions," Musical Quarterly LXVII (1981), p. 50. Walker drew the statistical facts from the documents preserved in the Record Office of the Hungarian Legislature, Budapest.

[22]Franz Liszt, Lettres d'une bachelier ès musique, p. 138.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Apparently this strong emotion brought Liszt back to Vienna that year for the first time since childhood. He had intended to perform two concerts; one to benefit the victims of the flood, the other to pay for his traveling expenses. Haslinger arranged his concerts in Vienna, but instead of the two concerts Liszt had planned, he arranged ten concerts in the space of a month. Liszt didn't mind the intense schedule because the Viennese audience was most appreciative of his playing. Liszt remarked:

> Playing for such an intelligent and friendly audience, I was never given pause by the fear that I would not be understood, and without appearing to be foolhardy, I was able to play the most serious works of Beethoven, Weber, Hummel, Moscheles, and Chopin; portions of Berlioz's *Symphonie fantastique*; fugues by Scarlatti and Handel; and finally, those dear études, those beloved children of mine that had seemed so monstrous to the habitues of La Scala. Vienna would unquestionably become the center of the musical world. [23]

Shortly after Liszt's visit to Vienna, he was inspired to transcribe songs by Schubert, one of his admired composers. Liszt transcribed a total of fifty-five Schubert songs, excluding the second versions of *Ungeduld* and *Die Forelle* (see Table 1).

---

[23] Ibid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Table 1

Schubert Songs			Liszt Transcriptions		
Deutsch cat. no.	Title	Composed/ published	Searle cat. no.	Title	Composed/ published
745	Die Rose	1822/1822	556	Die Rose	1833/1838
711	Lob der Tränen	1818/1822	557	Lob der Tränen	1837/1838
			558	Zwölf Lieder	1837/1838
741	Sei mir gegrüsst	1821-22/1823		1. Sei mir gegrüsst	
774	Auf dem Wassser zu singen			2. Auf dem Wasser zu singen	
776	Du bist die Ruh			3. Du bist die Ruh	
328	Erlkönig			4. Erlkönig	
216	Meeresstille			5. Meeresstille	
828	Die junge Nonne			6. Die junge Nonne	
686	Frühlingsglaube			7. Frühlingsglaube	
118	Gretchen am Spinnrade			8. Gretchen am Spinnrade	
889	Ständchen (Horch, horch, die Lerch)			9. Ständchen (Horch, horch, die Lerch)	
138	Rastlose Liebe			10. Rastlose Liebe	
649	Der Wanderer			11. Der Wanderer	
839	Ave Maria			12. Ave Maria	

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Table 1 (continued)

Deutsch cat. no.	Title	Composed/ published	Searle cat. no.	Title	Composed/ published
957	Schwanengesang 11. Die Stadt 10. Das Fischermädchen 5. Aufenthalt 12. Am Meer 7. Abschied 6. In der Ferne 4. Ständchen (Leise flehen) 9. Ihr Bild 3. Frühlingssehnsucht 1. Liebesbotschaft 8. Der Atlas 13. Der Doppelgänger 14. Die Taubenpost 2. Kriegers Ahnung	1828/1829	560	Schwanengesang 1. Die Stadt 2. Das Fischermädchen 3. Aufenthalt 4. Am Meer 5. Abschied 6. In der Ferne 7. Ständchen 8. Ihr Bild 9. Frühlingssehnsucht 10. Liebesbotschaft 11. Der Atlas 12. Der Doppelgänger 13. Die Taubenpost 14. Kriegers Ahnung	1838-39/1840
911	Winterreise (excerpted) 1. Gute Nacht 23. Die Nebensonnen 22. Mut 13. Die Post 4. Erstarrung 6. Wasserflut 5. Der Lindenbaum	1827/1828	561	Winterreise 1. Gute Nacht 2. Die Nebensonnen 3. Mut 4. Die Post 5. Erstarrung 6. Wasserflut 7. Der Lindenbaum	1839/1840

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Table 1 (continued)

Deutsch cat. no.	Title	Composed/ published	Searle cat. no.	Title	Composed/ published
911	Winterreise (continued) 24. Der Leiermann 19. Täuschung 21. Das Wirtshaus 18. Der stürmische Morgen 17. Im Dorfe	1827/1828	561	Winterreise (continued) 8. Der Leiermann (24) 9. Täuschung (19) 10. Das Wirtshaus (21) 11. Der stürmische Morgen (18) 12. Im Dorfe (17)	1839/1840
343 651 444 797	Litaney (Am Tage aller Seelen) Himmelsfunken Die Gestirne Hymne	1816/1831 1819/1831 1816/1831 1823/1824	562	Geistliche Lieder (4 songs) 1. Litaney 2. Himmelsfunken 3. Die Gestirne 4. Hymne	1840/1841
578 191 871 795 759 550	Abschied (Lebewohl) Mädchens Klage Das Zügenglöcklein Trockne Blumen Ungeduld Die Forelle	1817/1838 1815/1826 1826/1827 1823/1824 1823/1824 1820/1820	563	Sechs Melodien 1. Lebewohl 2. Mädchens Klage 3. Das Zügenglöcklein 4. Trockne Blumen 5. Ungeduld (1st vers.) 6. Die Forelle (1st ver.)	1846/1846/
550	Die Forelle	1820/1820	564	Die Forelle (2nd ver.)	1846/1846

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Table 1 (continued)

Deustch cat. no.	Title	Composed/ published	Searle cat. no.	Title	Composed/ published
795	Die Schöne Müllerin (excerpted) 1. Das Wandern 19. Der Müller und der Bach 14. Der Jäger 17. Die böse Farbe 2. Wohin? 6. Ungeduld	1823/1824	565	Müllerlieder 1. Das Wandern 2. Der Müller und der Bach 3. Der Jäger 4. Die böse Farbe 5. Wohin? 6. Ungeduld (2nd ver.)	1846/1847

The transcriptions of *Winterreise* were written in 1839, with the exception of *Die Post,* which was earlier: it appeared a year earlier already in the series "Hommage aux Dames de Vienne" published by Haslinger in Vienna and in the collection of "Études mélodiques" published by Ricordi in Milan.[24] In 1840, Haslinger published the twelve *Winterreise* transcriptions individually, giving each piece a consecutive plate number from 7765 for *Gute Nacht* through 7775 for *Der stürmische Morgen* combined with *Im Dorfe*.[25] Although a complete Liszt *Winterreise* of twenty-four works had been announced in print, for unknown reasons the remaining transcriptions never materialized.

According to Alan Walker's article "Liszt and the Schubert Song Transcriptions," in 1901, Breitkopf and Härtel initiated its great Collected Edition (*Musikalische Werke*) of Liszt's music in thirty-four volumes, under the editorship of distinguish musicians such as Busoni, Bartók, Raabe, Sauer, and others. This great task was finally completed in 1936, the fiftieth anniversary of Liszt's death. But for unknown reasons, the edition omitted nearly two-thirds of Liszt's works, including all fifty-seven of the Schubert song transcriptions. Following the deaths of Liszt's own pupils such as Rosenthal, Friedheim, and Sauer, who frequently played these pieces, the new generation of pianists in the 1940s and 1950s were largely unaware of the existence of the transcriptions of Schubert's songs.

---

[24]See notes by the editor, Dr. Andreas Krause in the Neue Liszt Ausgabe, Transcriptions, Vol. 21.

[25]See publisher's notes, Franz Liszt: , The Schubert Song Transcriptions for Solo Piano, New York: Dover, 1995.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

These transcriptions remain among the most neglected works of Liszt today.[26] The modern complete edition, the *Neue Liszt Ausgabe Sämtlicher Werke* which was started by Editio Musica of Budapest in 1970, is the critical edition of all the completed works by Franz Liszt. The series is divided into ten categories, with the *Winterreise* transcriptions edited by Dr. Andreas Krause and Imre Sulyok, in series II, volume 21. This particular volume was published in 1995.

In 1996, Dover published two volumes of Liszt's transcriptions entitled The Schubert Song Transcriptions for Solo Piano. Series I includes *Zwölf Lieder*; Series II includes the complete *Winterreise*, *Geistliche Lieder*, and three other songs (*La Rose, Lob der Thränen* and *Die Forelle*). These two volumes are reprints of Haslinger's 1840 version with texts printed either in the score or at the beginning of each song.

The autograph manuscript of Liszt's *Winterreise* is held in the Liszt Ferenc Academy of Music in Budapest except for *Die Post*, *Wasserflut*, and *Der Lindenbaum*. The autograph manuscript of *Der Lindenbaum* is kept in the Sammlung Anton Dermota in Vienna (Anton Dermota's collection of autographs).[27] The location of the manuscripts of *Die Post* and *Wasserflut* is unknown.

---

[26]Alan Walker, "Liszt and the Schubert Song Transcriptions," Musical Quarterly LXVII (Jan. 1981), p. 51.

[27]Anton Dermota was one of Vienna's favorite Lieder tenors.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Liszt, the Literary Intellect and Dramatist

In order to substantiate the analyses of Liszt's piano transcriptions of *Winterreise*, it is essential to discuss Liszt's interest and passion for literature.

In the summer of 1830, Liszt sensed the excitement building up in Paris that exploded into revolution late in July. According to his mother, the July Revolution "cured" the eighteen-year-old Franz Liszt and awakened him to the ideals of Romanticism– passion, political and social freedom. Writers, painters, musicians, and social reformers converged on Paris, brimming with artistic and intellectual ideas. Among the writers and poets who lived and worked there were Hugo, Balzac, Sand, and Heine; painters included Delacroix, Deveria, and Scheffer; the musicians, Berlioz, Hiller, Kalkbrenner, and Alkan. These artists assembled frequently in wealthy homes of aristocrats, such as Countess de Montault, the Countess de la Rochefoucauld, and the Countess Marie d'Agoult (Liszt's future wife). Liszt was inspired by all these talented people and developed a passion for acquiring knowledge in every way; his friend Joseph d'Ortigue said in the *Gazette Musicale* de *Paris* (1834) that Liszt read a dictionary in the same insatiable, relentless manner with which he devoured poetry, and that his craving for knowledge knew no bounds. "Music, painting, sculpture, the politics of the day, the polemics of the press, the debates of the parliamentary tribune, literature, science, the discussions of philosophers and the oratory of the pulpit–he felt equal attraction for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

all..."[28] He practiced many hours a day, but always left time to read authors such as Rousseau, Voltaire, Montaigne, Sainte- Beuve, Chateaubriand, Senancour, and Byron. If he discovered a gap in his knowledge, he quickly remedied the lack. In his *Memoirs,* Berlioz told of the first performance of his *Symphonie Fantastique* on December 5, 1830, conducted by Habeneck. He wrote, "I received a visit from Liszt, whom I had never yet seen. I spoke to him of Goethe's *Faust*, which he was obliged to confess he had not read, but about which he soon became as enthusiastic as myself."[29] His self-education did not stop at literature, but reached into the fields of painting and sculpture. In a letter dated October 2, 1839, addressed to Berlioz, Liszt wrote:

> Art shows itself to my eyes in all its splendor; it reveals itself to me in its universality and in its unity. The feeling and the thought of the hidden relation which unites the works of genius penetrate me everyday more clearly. Raphael and Michelangelo make me better understand Mozart and Beethoven–The Coliseum and the Campo-Santo are not as far removed as one might think from the Eroica Symphony and the Requiem. Dante found his picturesque expression in Orcagna and Michelangelo; Someday perhaps it [Art] will find its musical expression in the Beethoven of the future.[30]

And in a letter to his friend Pierre Wolff, dated May 2, 1832, Liszt wrote:

> For the last fortnight my mind and my fingers have been working like two lost souls ---Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, are all around me. I study them,

---

[28]Marion Bauer, "The Literary Liszt," The Musical Quarterly XXII/3, p. 296.

[29]Ibid., p. 298.

[30]Ibid., p. 298-299.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> meditate on them, devour them with fury; in addition I practise exercises for four to five hours...Ah! Provided that I do not go mad, you will find an artist in me![31]

According to a diary kept in 1832 by Valerie Boissier, one of Liszt's pupils, in one of his master classes Liszt read Hugo's *Ode to Jenny* to her before asking Valerie to play an Étude by Moscheles. He wanted to make her understand the spirit of the piece, which he found so similar to that of poetry. Valerie Boissier also noted: " Liszt used to browse fruitlessly through books, then he began reading in a different way, re-reading what struck him most, often comparing books, and he finally believed he now set about it usefully."[32]

In an article in the *Gazette Musicale* dated January 5, 1834, A. Guemer wrote:

> Liszt turned his attention to all the higher regions of the mind and seeing that literature, the theatre, philosophy and even science were being reborn in freedom, he followed in their footsteps in order to turn all the richness of the intellectual world to profit in his art. Undoubtedly this is Liszt's secret: If he interprets Beethoven so wonderfully, this is because he understands Shakespeare, Goethe, Schiller and Hugo.[33]

Where Bach turned to the Holy Scripture for inspiration, Liszt turned to his Breviary, Dante's *Inferno*, and Goethe's *Faust.* These books were his testament, and his musical imagination was influenced by the imagery that, through constant reading, had become a part of his personality. Liszt undoubtedly studied and understood Müller's poems in Schubert's *Winterreise* and considered these literary texts essential components.

---

[31]Ibid., p. 300.

[32]Claude Rostand, Liszt, trans. by John Victor, New York: Grossman, 1972, p.126.

[33]Ibid., p. 129.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

His extraordinary sensitivity to literature should be borne in mind, for he was surely drawn to and inspired by the individual poems as well as by Schubert's music.

Liszt was a Renaissance man who studied architecture, art, literature, and music. He combined his literary intellect, appreciation of colors in the paintings, different structures of architecture, love for opera and drama, along with his extraordinary technique, all assimilated into his compositions.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Part II

The Analyses of Liszt's *Winterreise*

My discussion of Liszt's *Winterreise* transcriptions will focus not on the essential musical substance (Schubert's original songs), but on Liszt's changes as he transcribed them. One must first consider Liszt's reordering of the songs. It is difficult to define Schubert's ordering of the song cycle, which does not follow the cyclic process of presenting the ideas in the beginning, developing, interacting, and unfolding each musical unit. In addition, Schubert seems to avoid the opportunity to link songs or recall previous melodies. Each of the songs in *Winterreise* stands individually as well as being part of a song cycle.

One reason for choosing a loose structure is that Müller's poems lack an obvious story-line or external narrative of events. The wanderer states in his first song *Gute Nacht* that his journey is uncharted and without plan. He doesn't know how long or where this journey is going to take him. This is a solitary journey where the wanderer explores his inner life which evolves from anger, sorrow, nostalgia, despair, contemplated suicide on anticipation of death, to bleak indifference and madness. Therefore instead of having an overall tonal plan like those in Beethoven's and Schumann's song cycles, Schubert chose to link individual songs that have common interests by way of motif, tonal relationship, or time signature. For example, the walking rhythm () of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the wanderer which appears in many of the songs such as *Das Wirtshaus* and *Gefror'ne Thränen*, the incessant triplet motif in *Die Krähe* (the circling of the crows) and *Erstarrung* (the circling of a search), both show the obsessive state of mind. Schubert also makes a rare connection between *Erstarrung* and *Der Lindenbaum*; seeing the green grass in the past in *Erstarrung* is echoed in *Der Lindenbaum,* where the green grass becomes the rustling leaves with the triplet figures. They both reminisce about the good times in the past.

Schubert associates particular tonalities with particular dramatic themes. *Täuschung* (Delusion) shares the key of A major with *Frühlingstraum* (A Dream of Spring) and *Die Nebensonnen* (The Mock Suns) because they are all dance songs about illusions of light and love; *Der greise Kopf* and *Die Krähe* are both in C minor for the death wishes and its relative major E-flat for the songs on either side of the pair (*Die Post* and *Letzte Hoffnung*).

The following outlines present Schubert's cycle and Liszt's selections and reordering:

Schubert's Ordering

Part I

1.	Gute Nacht	D minor
2.	Die Wetterfahne	A minor
3.	Gefror'ne Tränen	F minor
4.	Erstarrung	C minor
5.	Der Lindenbaum	E major
6.	Wasserflut	E minor
7.	Auf dem Flusse	E minor
8.	Rückblick	G minor
9.	Irrlicht	B minor
10	Rast	C minor

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

11. Frühlingstraum	A major
12. Einsamkeit	B minor

Part II

13. Die Post	E-flat major
14. Der greise Kopf	C minor
15. Die Krähe	C minor
16. Letzte Hoffnung	E-flat major
17. Im Dorfe	D major
18. Der stürmische Morgen	D minor
19. Täuschung	A major
20. Der Wegweiser	G minor
21. Das Wirtshaus	F major
22. Mut	G minor
23. Die Nebensonnen	A major
24. Der Leiermann	A minor

Liszt's Ordering

1. Gute Nacht	D minor
2. Die Nebensonnen	B-flat major (trans. from A major)
3. Mut	G minor
4. Die Post	E-flat major
5. Erstarrung	C minor
6. Wasserflut	E minor
7. Der Lindenbaum	E major
8. Der Leiermann and	A minor
9. Täuschung	A major
10. Das Wirtshaus	F major
11. Der stürmische Morgen and	D minor
12. Im Dorfe &	D major
Reprise: Der stürmiche Morgen	D minor

The loose structure of Schubert's ordering gives Liszt freedom for his own ordering of the cycle. Liszt departs from Schubert's original sequence of songs and reorganizes them in his own key scheme, including the pairing of two sets of songs: *Der Leiermann* with *Täuschung* and *Der stürmische Morgen* with *Im Dorfe*. Liszt's cycle

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

shows a more organized and carefully constructed tonal frame. The key relation between the songs he has chosen (with the exception of *Der Lindenbaum* and *Der Leiermann* which are a fifth apart), are either major or minor thirds apart alternating between major and minor, or parallel major-minor, similar to the harmonic structure that Schubert often employed in his compositions. However, there are two breaks in Liszt's tonal plan: from *Erstarrung* to *Wasserflut* (C minor to E minor), and from *Täuschung* to *Das Wirtshaus* (A major to F major). These breaks are not only different from the others in being non-diatonic--one changes from three flats to one sharp, the other changes from three sharps to one flat--but also the alternation of major-minor is broken; *Erstarrung* and *Wasserflut* are both in minor and *Täuschung* and *Das Wirtshaus* are both in major. In *Erstarrung*, the wanderer is circling hopelessly, searching for traces of his beloved's footsteps, fearing his heart will be frozen. The sharp key change brings out the stark contrast in *Wasserflut*, where the cold snow and burning grief are depicted. The wanderer goes through an emotional change from being hopeless and fearful in *Erstarrung* in C minor, to hopeful and longing in *Wasserflut* in E minor. The second break is between *Täuschung* and *Das Wirtshaus* from A major to F major. In *Täuschung*, the wanderer is willingly following the illusion of the light which leads him to his beloved's house. Unfortunately, he ends up in the graveyard wishing for death in *Das Wirtshaus*.

Liszt changes *Die Nebensonnen* from Schubert's A major to B-flat so that its key relation with *Gute Nacht* (D minor) is that of tonic to sub-mediant, which is what Schubert is fond of using in his compositions. *Der Leiermann* and *Täuschung* are paired in an AB construction, perhaps because of the contrast of reality and illusion and the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

parallel major-minor key relation. *Der stürmische Morgen* and *Im Dorfe* are constructed in an ABA structure for contrast in the time of day, weather, and minor/major keys.

Liszt also unfolds the emotional progression in his cycle: the wanderer heads out for his journey in *Gute Nacht,* losing his beloved as stated in *Die Nebensonnen*; he desperately searches his beloved's footsteps in the snow (*Erstarrung*), longing to hear from her in *Die Post.* In the midst of despair, he somehow finds a moment of peace in reminiscing over the good times in *Der Lindenbaum.* In seeing the organ grinder, instead of facing the truth, he willingly follows the deceptive dancing light in *Täuschung.* After being rejected by death, he regains a moment of courage to embrace the morning storm (*Der stürmische Morgen*). Schubert ends the cycle with *Der Leiermann* when the wanderer sees himself in the image of the organ grinder. Liszt chooses to end with *Der stürmische Morgen* in the key of D minor (the same as *Gute Nacht*), showing not only the end of a cycle but also the continuation of the journey.

In the following chapters, analyses of Liszt's solo transcriptions of Schubert's *Winterreise* will be presented. Discussions will include Liszt's transcribing and keyboard techniques; his departures from Schubert's score, such as rhythmic and melodic modification; and his ability to remain faithful to the original composition while inserting Lisztian characteristics.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gute Nacht

Fremd bin ich eingezogen,
Fremd zieh'ich wieder aus,
Der Mai war mir gewogen
Mit manchem Blumenstrauss.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh'---
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit:
Muss selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weissen Matten
Such'ich des Wildes Tritt.

Was soll ich länger weilen,
Bis man mich trieb'hinaus?
Lass irre Hunde heulen
Vor ihres Herren Haus!
Die Liebe liebt das Wandern,---
Gott hat sie so gemacht—
Von Einem zu den Andern—
Fein Liebchen, Gute Nacht!

Will dich im Traum nicht stören,
Wär' Schad'um deine Ruh',
Sollst meinen Tritt nicht hören—
Sacht, sacht die Türe zu!
Schreib'im Vorübergehen
An's Tor dir gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht

Good Night

A stranger I came,
and a stranger I depart;
May for me
was prodigal with flowers.
The girl spoke of love,
her mother even of marriage—
now the world is so gloomy,
my path covered with snow.

I cannot choose
the time for my journey;
I must find my own way
through this darkness.
A shadow in the moonlight
is my companion,
and over the snowy meadows
I follow the tracks of animals.

Why should I wait
Until they drive me out?
Let prowling dogs howl
before their masters' house!
Love likes to rove—
God ordered it so—
from one to another—
dear love, good-night!

I will not disturb your dream,
It would be a shame to break your rest.
You must not hear my footsteps—
softly, softly close the door!
I only write as I leave—
"good-night" — at your gate,
so that you may see I thought of you.[34]

---

[34] Translation from Philip Miller, The Ring of Words, W. W. Norton, New York, 1973.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gute Nacht is one of many poems in the cycle in which the wanderer's emotions change from the beginning to the end. It is a poem that is a journey in itself. In the first two verses, he states his situation and the cause for his departure. The emotions that lie ahead--anger and despair, passion and sarcasm--come to the surface in the third verse. The last verse returns with forgiveness and tenderness.

This Schubert song in D minor consists of three musical stanzas, the music of the first repeated literally for the second stanza of Müller's poem, followed by a variant musical stanza (Müller's), and a final stanza that turns to the parallel key of D major. Liszt eliminates the repetition of the first musical stanza; I shall therefore refer to Liszt's first, second, and third stanzas, though the second and third correspond to the third and fourth textural stanzas of Müller's poem and Schubert's song. In his transcription, Liszt changes the tempo marking of the song from Schubert's *mässig* to *andantino*, shortens the song (as noted above), extends the postlude, distinguishes the vocal part from the piano part and underscores the text by using different registers. To enhance the text further, Liszt uses chromatic harmonies and syncopated rhythms in his second stanza where the emotional turmoil occurs, as opposed to the last stanza, where he uses diatonic harmonies and assimilated rhythms at the point when the wanderer finds a moment of peace to say good night to his beloved.

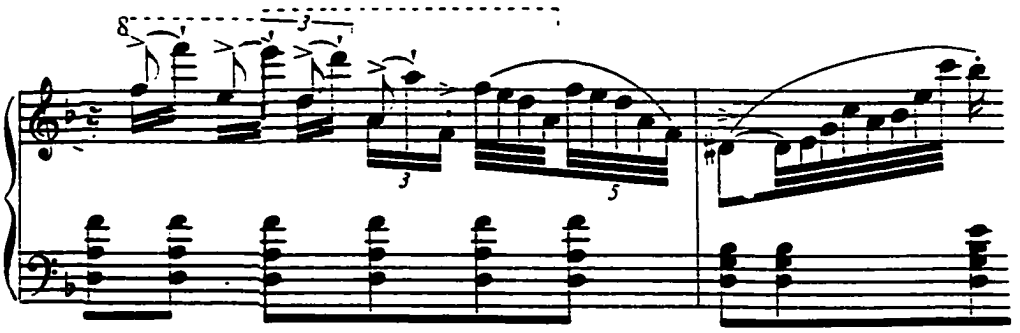
To distinguish the piano part from the vocal part, in measure 24 he puts the piano interlude in the tenor range and the vocal part in a higher register with octaves for contrast and increased tension. The same text and melody are repeated, this time switching the two parts: the vocal part in the tenor register, again with the "singing thumb," and the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

piano part in the upper register.

In his second stanza, Liszt expresses the dramatic emotions of the text. It begins with an accented and syncopated sixteenth-note octave leap in m. 39, changing to triplets in the second half of the phrase, signaling the wanderer's mixed emotions. Liszt intensifies the second line ("Let prowling dogs howl before their master's house!") by using an extreme high register in the right hand; accelerating the rhythm from sixteenth notes to thirty-second notes, and descending to the note of D-sharp instead of Schubert's E, a clashing note against the g minor chord on the word "heulen" (howl) in measure 45 (see example 1).

Example 1: *Gute Nacht*, mm. 44-45



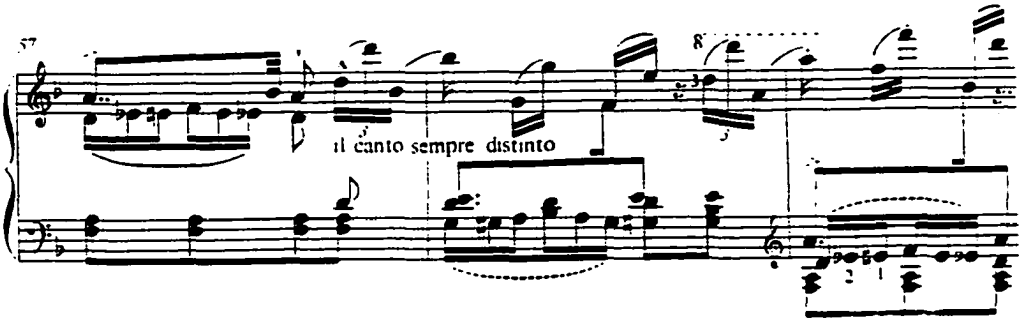
In the next line "Die Liebe liebt das Wandern, Gott hat sie so gemacht" (Love likes to rove, God ordered it so), Liszt marks *sempre legato* for the right hand and *non troppo agitato* for the left, when the wanderer relieves his angst by putting the burden on God and speaking of love in m. 48. The rhythm slows down to sixteenth-note triplets again for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

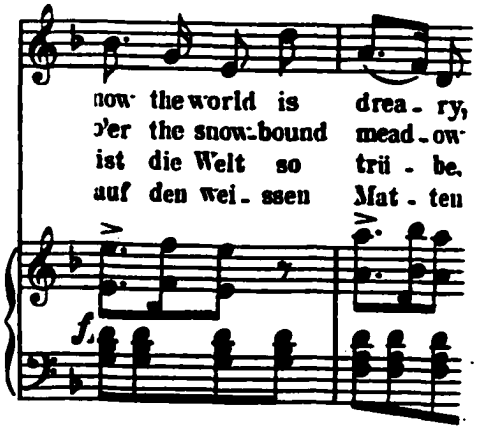
this change of emotion. However, the sixteenth-note triplets are mostly in chromatic scale passages depicting the wanderer's dark world.

During this section the chromatic scale passages remain mostly constant, but the register placement of the parts frequently changes; the beginning of the vocal part in measure 39 is on F6, then in m. 43 it is repeated an octave higher. When the text changes to "Die Liebe liebt das Wandern" in m. 48, speaking of love again, Liszt brings the melody down to F5 and omits the syncopated rhythm. In measure 58, Liszt moves Schubert's piano part down to tenor range and disguises the melody in leaping octaves in the right hand (see example 2a & 2b, Liszt and Schubert).

Example 2a: Liszt, *Gute Nacht*, mm. 57-59



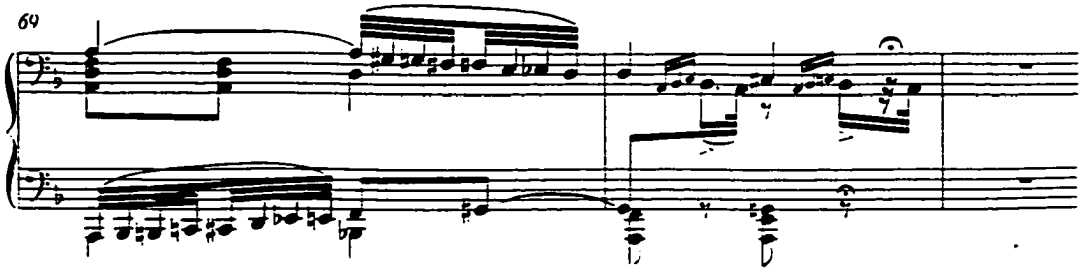
Example 2b: Schubert, *Gute Nacht*, mm. 26-27



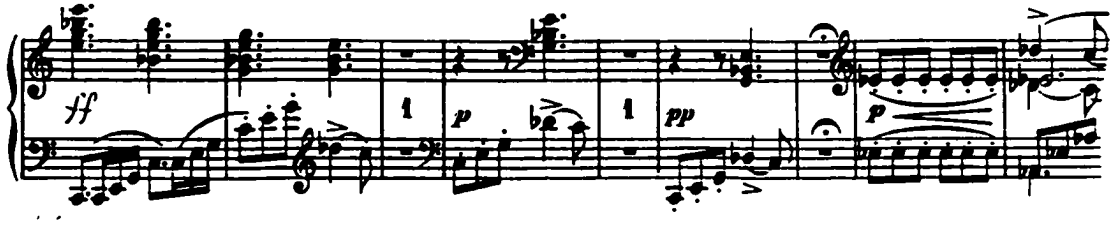
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The same text then is repeated in the tenor range when the wanderer bids his sweetheart good night in mm. 62-65. Liszt indicates *molto crescendo e ritenuto* to end this stanza. The interlude then follows with a descending running passage, which seems to give an orchestral color of gusty wind rushing down to further emphasize the accented diminished seventh chord. Beginning in m. 69, the thirty-second-note chromatic scale passage returns and comes to a theatrical ending with a bar of rest before the last stanza (see example 3). The device of inserting a rest between two extremely contrasting sections is also found in Schubert's piano works, such as in the third movement of his Sonata in A minor D. 537. There is a pause after an intense section, followed by the most angelic Schubertian melody (see example 4).

Example 3: *Gute Nacht*, mm. 69-71



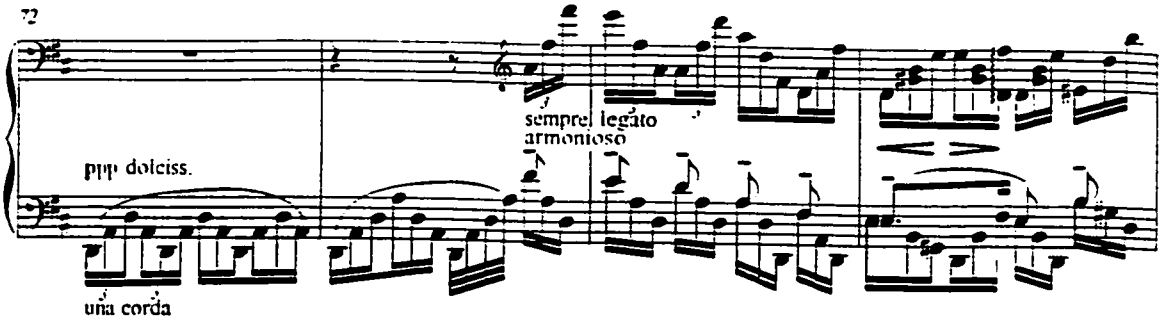
Example 4: Schubert, Sonata D. 537 in A minor, third movement, m. 93-101



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

After the dramatic second stanza, there enters a calm, peaceful, and warm concluding stanza where the wanderer changes from being angry and depressed to being thoughtful and loving, bidding good-night to his sweetheart. Schubert changes the mode from D minor to D major, and Liszt adds a tremendous contrast in color by changing from chromatic scale passages to diatonic, arpeggiated figures. The rhythm also slows down from thirty-second notes to sixteenth-note triplets; the arpeggios in the left hand resemble the sound of a harp (recalling a dream). The right hand joins with the same kind of arpeggios but with wider intervals, creating a calm and peaceful atmosphere. Then enters the dreamy melody in the tenor register with the text showing "I will not disturb your dream" (see example 5).

Example 5: *Gute Nacht*, mm. 72-75

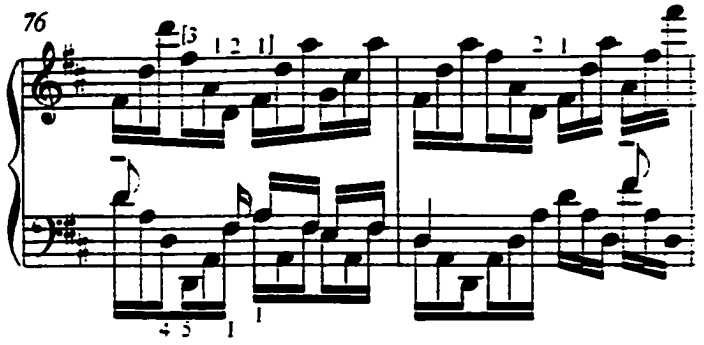


The "singing thumb" melody is now in the left hand and marked *una corda, ppp dolcissimo* to support the change of color. In m. 76, Liszt makes rhythmic modification of the melody in order to fit the flowing triplets in the right hand, because making it two

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

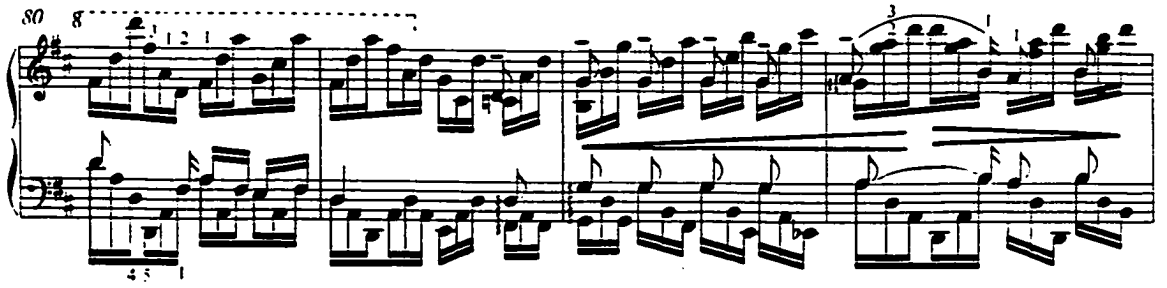
against three here would contradict the peaceful feeling he created (example 6).

Example 6: *Gute Nacht*, mm. 76-77



After the dreamy melody enters, he then doubles the melody where the text appears for the first time, "Ich schreibe nur im Gehen/An's Tor noch gute Nacht,/ Damit du mögest sehen,/An dich hab'ich gedacht./ (I only write as I leave, 'good-night' at your gate, so that you may see I thought of you)" (see example 7).

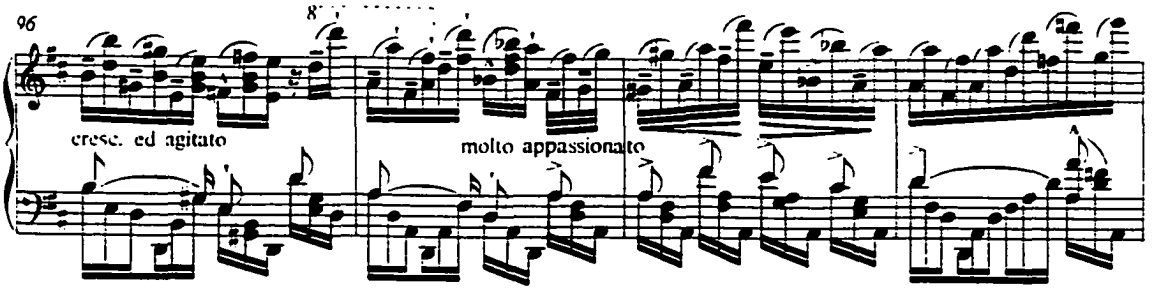
Ex. 7: *Gute Nacht*, mm. 80-83



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

From here (m. 82) Liszt begins to build the texture by placing the melody in octaves and expanding the range. His indications also grow from *cantando e crescendo* to *più crescendo ed agitato* and, later, *molto appassionato*. The rhythm shifts from calm triplets to accented broken octaves in a syncopated pattern, which escalate to the climax (see example 8) .

Ex. 8: *Gute Nacht*, mm. 96-99



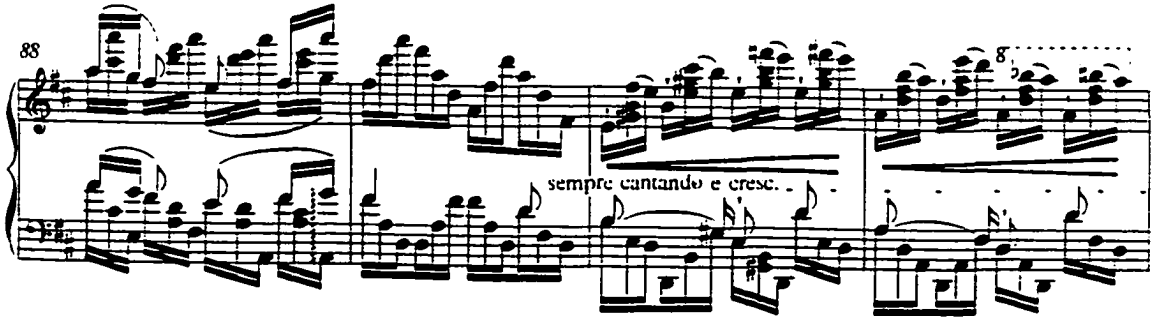
Note that in this section, he keeps the melody entirely in the tenor range and magnifies the sound gradually by doubling the melody. Furthermore, he increases the texture by climbing into higher registers and adding chordal triplets in the right hand. Beginning in m. 90, he writes a broken-chord figure which incorporates an appoggiatura on the top to emphasize the brewing emotions. In addition to increasing the dynamics, he intensifies the mood by using cross-rhythms beginning in m. 96, where the right hand is in groups of two doubling the left-hand melody, which is in groups of three. This cross-rhythm, combines

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

with the expansion of the extreme registers and the thickening of the texture, to build to an exhilarating climax. Liszt's postlude needs more time to settle after such an exciting climax; therefore, he continues the syncopation, broadens the time, and adds eight measures to create a theatrical ending: a dramatic unaccompanied restatement of the descending motif from the opening.

Pianistically, from m. 72 to the end, Liszt uses various types of broken-chord figures: first, the arpeggiated figure spreading over wide intervals in m. 74; second, additional notes to the rocking broken chords in m. 84, and an interesting broken chord figure in m. 90 (see example 9). Liszt was known to have wide stretches between his fingers, which may explain some of these broken-chord figures.

Ex. 9: *Gute Nacht,* mm. 88-91



The range of the piano plays an important role in Liszt's transcriptions, for he is fond of using the entire keyboard to simulate orchestral colors. The pianos that Liszt used in his earliest years had a range from five to six octaves, or six-and-a-half at most.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Immediately after Liszt arrived in Paris, Sebastien and Pierre Erard recognized Liszt's talent and presented him with one of their latest seven-octave models. The extension of the piano's range to seven octaves was quite unusual at this time. This large piano inspired Liszt to exploit the widest range in his *Winterreise* transcriptions.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Die Nebensonnen	**The Mock-Suns**
Drei Sonnen sah ich am Himmel stehn,	I saw three suns in the sky,
Hab'lang' und fest sie angesehn;	and long and steadfastly I gazed at them.
Und sie auch standen da so stier,	They stood there so fixedly,
Als wollten sie nicht weg von mir.	as if they would never leave me.
Ach, meine Sonnen seid ihr nicht!	Ah, you are not my suns!
Schaut Andern doch in's Angesicht!	You are shining into others' faces!
Ach, neulich hatt'ich auch wohl drei:	Recently I too had three,
Nun sind hinab die besten zwei.	but now the best two have set.
Ging' nur die dritt' erst hinterdrein!	I only wish the third would go down too!
Im Dunkeln wird mir wohler sein.	It would be better for me in the darkness.

Who or what are the three suns? There have been various interpretations, but the most obvious reading is that the two imaginary suns are symbols of the beloved's eyes. This analogy is supported by another poem written by Müller, "Die zweie Sterne" (The Two Stars) in 1817.[35]

Die zweie Sterne	**The two Stars**
Ich weiss zwei Sterne stehen,	I know two stars
Den Namen weiss ich nicht,	I do not know their names
	that were the lights
Die waren am ganzen Himmel	I loved most in the whole sky.
Mein allerliebstes Licht.	
	They shone, ever and always
Sie schienen immer und immer	so intimately in the window,
So traut zum Fenster herein,	
Vier selige Augen schauten	four blessed eyes
So immer und immer hinein.	always looking inside.
Da sanken sie wieder zur Erde	Then they sank again to earth
Und nieder an meine Brust:	And still lower to my breast.
Ein Himmel war unten und oben.	A heaven was above and below
Das haben die Sterne gewusst.	the stars had wished it so.

[35]See the poem cited in Youens, Retracing a Winter's Journey, p. 290-291.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Der Himmel ist ausgezogen	Heaven has gone
Aus meinem Busen so weit,	and is so distant from my heart.
Die Sterne stehen da oben	The stars are up above
In kalter Herrlichkeit	in cold majesty.
Das Fenster ist verschlossen,	The window is closed
Nach den Augen fragt mich nicht.	I do not look for those eyes.
Ich wollt', es ging' erst unter,	I wish the beloved starlight
Das liebe Sternenlicht!	had vanished first!

These two poems are similar: the heavenly light and the sun light both symbolize the beloved's eyes and they both wish for darkness.[36] Schubert's music often includes dance elements, and *Die Nebensonnen* is one of the songs derived from a dance in this cycle. Structurally in *Die Nebensonnen*, Liszt extends the form to ABABA from Schubert's three part song form, and changes the key from Schubert's A major to B-flat. He uses recitatives and tremolos for theatrical effects in the B sections, quickens the rhythm in the accompaniment for the A sections, expands the postlude, and ends with a bar of rest.

Of the fifty-five Schubert songs that Liszt transcribed, only five were set in keys other than the originals: *Die böse Farbe* (Schubert's B major to Liszt's C major), *Die Nebensonnen* (A major to B-flat major), *Ständchen Horch, horch, die Lerch* (C major to B-flat major), *Trockne Blumen* (E minor to C minor), and *Ungeduld* (A major to B-flat major). In the case of *Die Nebensonnen*, one speculates that Liszt transposed the key for the sake of tonal structure (the series of descending thirds) in the ordering of his cycle.

In the A section, the wanderer was gazing at the suns and believing that the suns

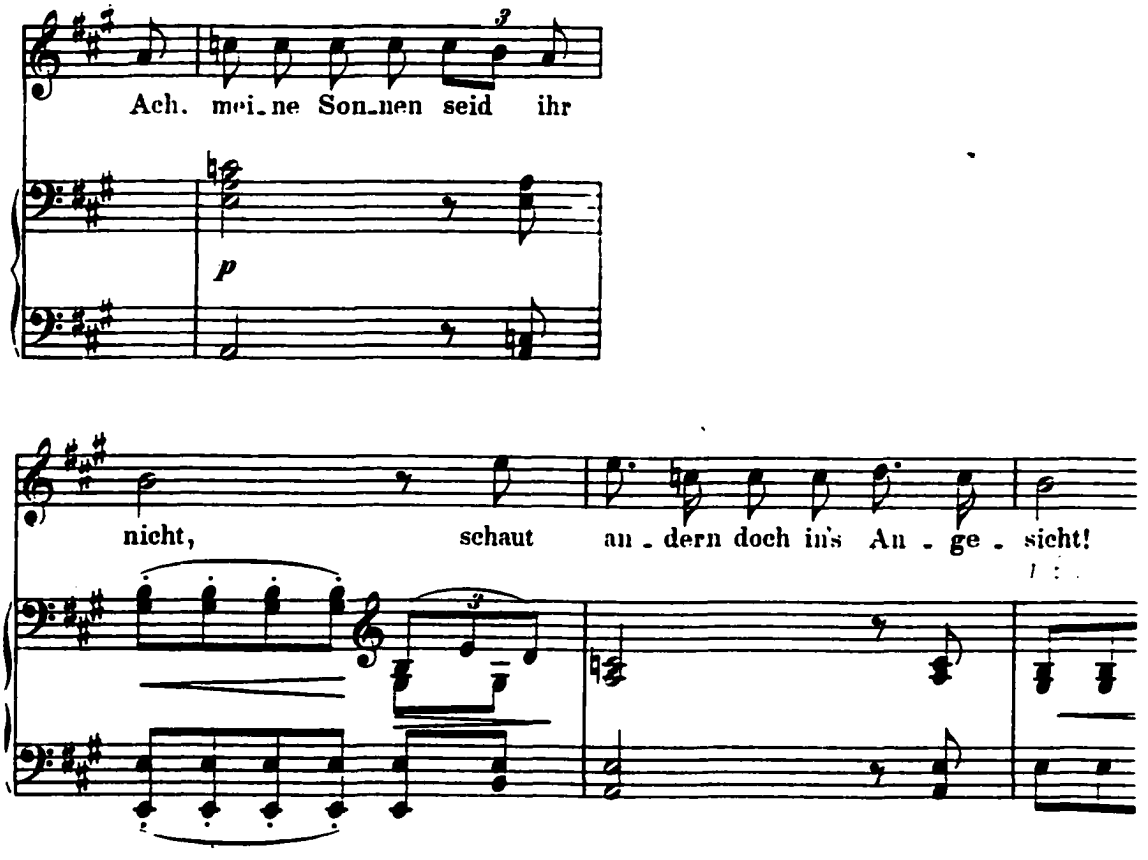
---

[36]Ibid., p. 291.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

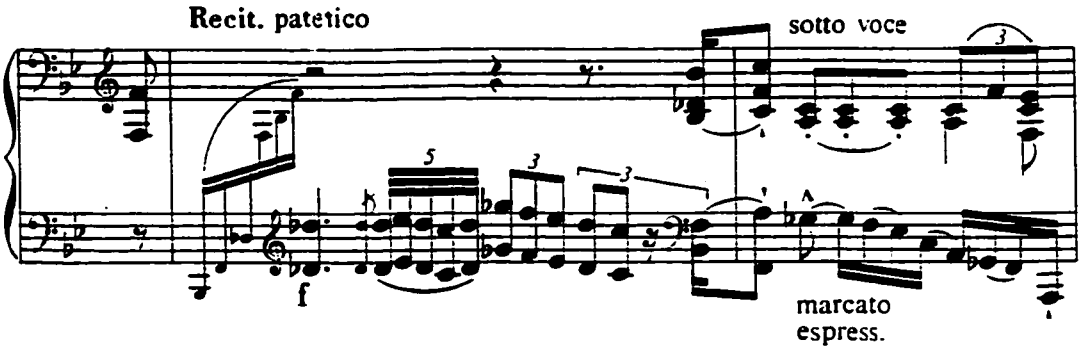
would never leave him for that moment. Liszt does not alter anything in this section except to distinguish the vocal line from the piano by using different registers, one octave apart. In the B section, however, the text changes from past tense to present tense, and the wanderer suddenly realizes that he was only dreaming. In reality, the two suns are gone, and his beloved has vanished. Here Liszt elaborates Schubert's recitative-like texture and displays his theatrical flair: a *secco recitativo* in dramatic octaves to bring out the dialogue (see example 10a & 10b).

Ex. 10a: Schubert, *Die Nebensonnen*, mm. 16-18



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 10b: Liszt, *Die Nebensonnen*, mm. 16-17 (Ah! meine Sonnen seid ihr nicht)

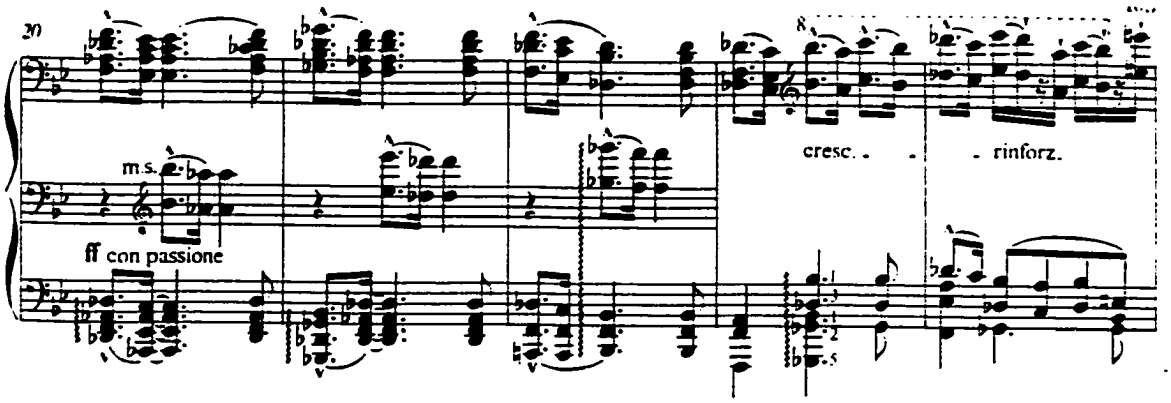


Liszt uses a variety of recitatives in his piano music. They can be as short as two beats or as long as sixty-three beats. Some have octave doublings, and others have octave lines that are used for more dramatic sections. Approximately two-thirds of Liszt's recitatives are accompanied by arpeggiated chords, block chords, or tremolos. The rest are unaccompanied recitatives that are generally shorter. In *Die Nebensonnen*, the recitative is similar to that found in an eighteenth-century opera when a recitative is introduced before an aria for a dramatic effect. Therefore, when encountering recitative sections in Liszt's music, one should imitate operatic recitatives with rubatos and rhetorical freedom.

Although Liszt takes a good deal of liberty in these four measures (mm. 16-19), he does use the same harmonic progression as Schubert. The drama continues to build as the appoggiatura figure (symbol of anguish) gets emphasized three times in mm. 20-22, corresponding with the three suns, as if he were lamenting and angry at the loss of his beloved (example 11).

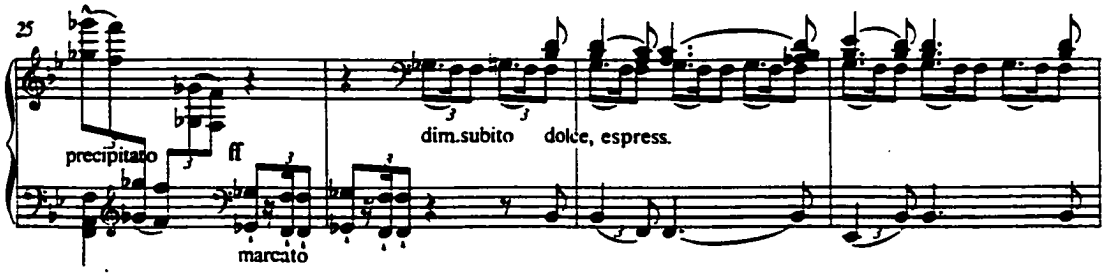
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 11: *Die Nebensonnen*, mm. 20-22



The range expands each time as he marks *ff con passione*, along with the thickening texture, all building up to the end of the B section. The rhythm of overlaps throughout this passage and eventually evolves into a steady but faster dance-like rhythm in measure 27. This dance rhythm is repetitive, almost hypnotic, using the same pitches G-F-F (♩.♪♩) as if the wanderer is withdrawn into his own world of the past. The melody that grows out of the opening motif is in a more relaxed triplet rhythm (see example 12).

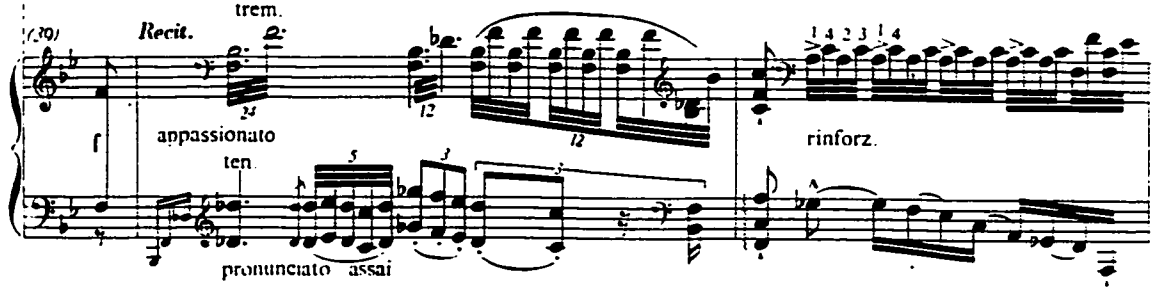
Ex. 12: *Die Nebensonnen*, mm. 25-28



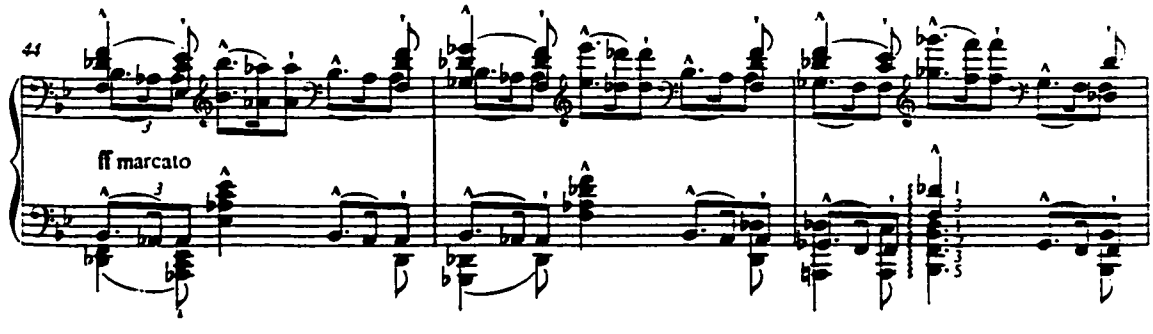
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Liszt expands Schubert's six-bar postlude to nine bars and ends with a bar of rest. Then, surprisingly, he extends the piece by repeating the B and A sections again. Perhaps the dramatic change from a reflective tone to a resentful one in the text prompted Liszt to expand these sections. For the repeat, instead of a *secco recitative*, Liszt employs an accompanied recitative to increase the dramatic effect. The melody is in contrasting registers in octaves with tremolos all around it (see example 13). In m. 44, the melody and the repetitive figure alternate between the two hands (see example 14).

Ex. 13: *Die Nebensonnen*, mm. 39-41



Ex. 14: *Die Nebensonnen*, mm. 44-46



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

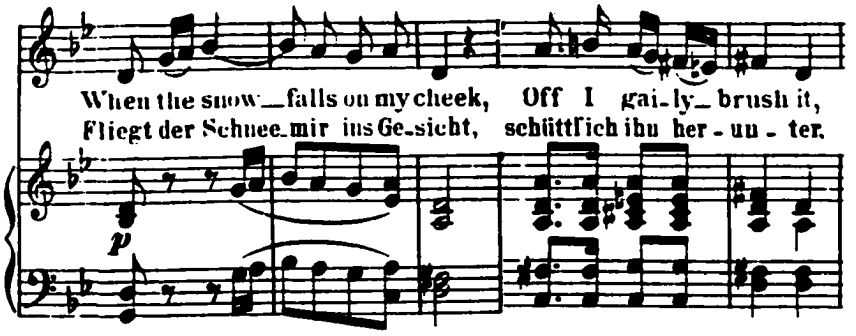
Instead of the *con passione* marking from the previous time, Liszt now indicates *marcato*, keeping it more energetic and rhythmic rather than sentimental and passionate. In m. 48, he marks *più agitato* to quicken the pace and rush to the climax at m. 49, which is the opposite of the first B section in mm. 20-25, where he broadens the climax. In this piece, Liszt again demonstrates his abilities in exploiting the full keyboard and theatrical effects by using tremolos and recitatives.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Mut	**Courage**
Fliegt der Schnee mir in's Gesicht, Schüttl' ich ihn herunter. Wenn mein Herz im Busen spricht, Sing' ich hell und munter.	If snow flies in my face, I brush it off. If my heart speaks within me I sing brightly and cheerfully.
Höre nicht, was es mir sagt, Habe keine Ohren. Fühle nicht, was es mir klagt, Klagen ist für Toren.	I do not hear what it is saying to me; I have no ears. I do not feel the cause of its complaint– complaining is for fools.
Lustig in die Welt hinein Gegen Wind und Wetter! Will kein Gott auf Erden sein, Sind wir selber Götter.	Gaily forth into the world, in spite of wind and weather! If there be no god on earth, then we ourselves are gods.

Schubert sets *Mut*-- a song in three stanzas--in an AAB structure, which deals with the conflict and denial of the wanderer. Schubert interprets the wanderer's conflict in various ways: the construction of the first phrase of the vocal line is 3 + 2; the contrast of major and minor tonalities (first two stanzas in G minor and the third in G major), and within the phrases which correspond with the text (see example 15).

Ex. 15: Schubert, *Mut*, mm. 5-9

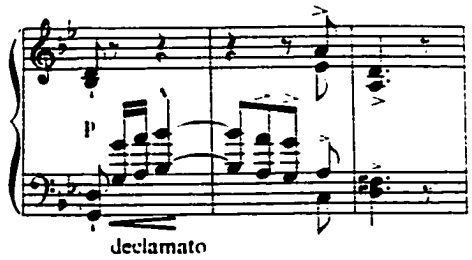


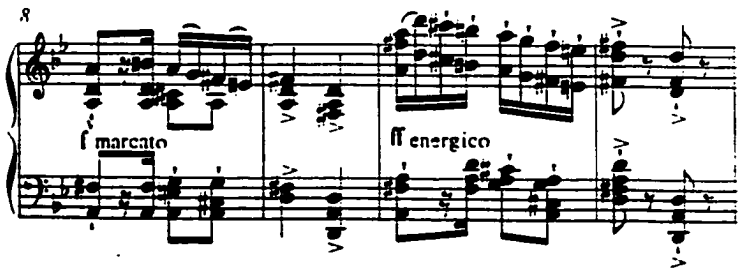
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Liszt takes the contrast further by expanding the dynamic range from Schubert's *piano-forte* to *piano-fff*, and using a descending chromatic passage juxtaposing an ascending diatonic passage in mm. 23-28. Throughout the piece, he varies the texture by using repeating octaves, chordal and double-third melodies. Liszt eliminates all the interludes in the last stanza, perhaps to gain momentum as the wanderer gaily goes forth into the world. He also eliminates the repeat of the opening introduction in the postlude.

In the first stanza, Liszt indicates *piano* at the entrance of the vocal line in m. 6 and *forte marcato* in m. 8. This is followed by a *fortissimo* piano part where he expands the range and the dynamics corresponding to the text which indicates that the wanderer is growing in confidence (see example 16).

Ex. 16: *Mut*, mm. 5-11



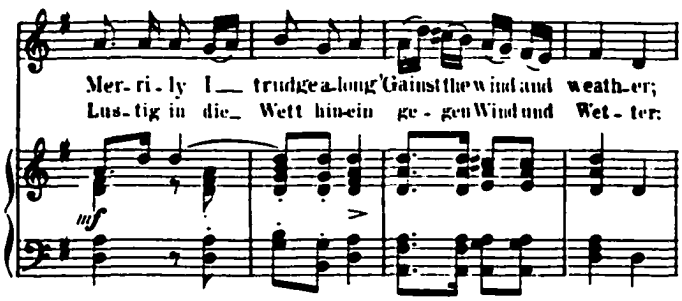


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

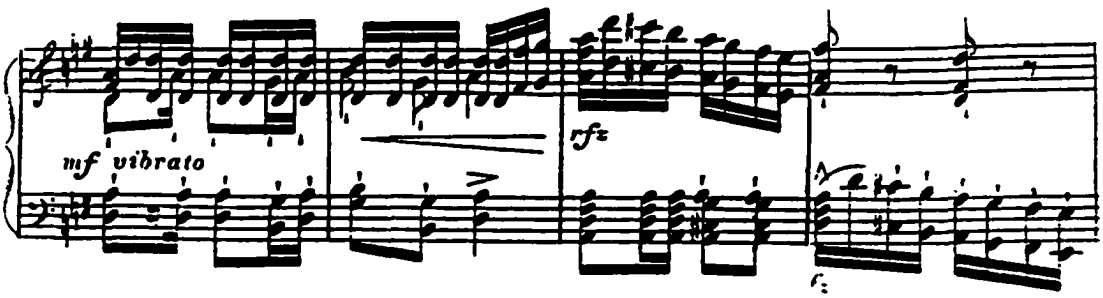
In the second stanza, Liszt applies descending chromatic scales against ascending diatonic arpeggios for contrast from mm. 23-27. Again, with each phrase, he thickens the texture and ends with a chordal melody in m. 35.

In the third stanza, Schubert abandons the 3 +2 phrase structure and settles in 2 + 2 phrases with a very steady marching pulse in the key of D, the dominant (see example 17a). The text shows the wanderer going forth in spite of the wind and wintry weather. Liszt exaggerates this further with a repeating octave pattern to drum up the spirit while the melody is doubled and marked staccato in mm. 37-38. In addition, he indicates *vibrato*, which can be interpreted as playing with vibrant energy. He employs the repeating octaves to vibrate through the passage (see example 17b).

Ex. 17a: Schubert, *Mut*, mm. 37-40



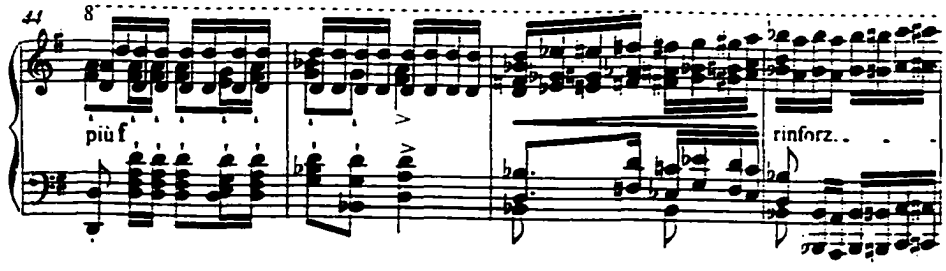
Ex. 17b: Liszt, *Mut*, mm. 37-40



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

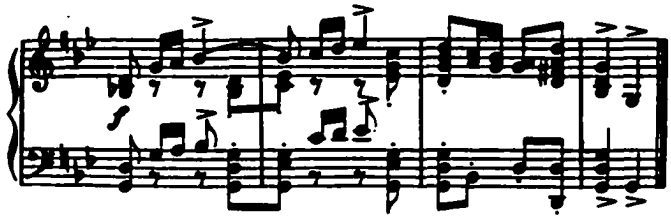
At the repeat of the third stanza in m. 45, Liszt magnifies the texture by using double-third melodies within the octaves and chromatic chordal passages (see example 18). Furthermore, he expands the range by moving the melody one octave higher for bigger and thicker sounds.

Ex. 18: *Mut*, mm. 45-48



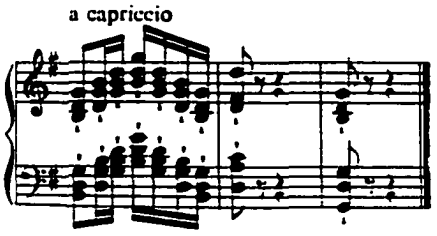
As noted, Liszt does not recapitulate the opening introduction in the postlude. Apparently, Schubert added the repetition of the piano introduction as the postlude in a revised version of October 1827. This postlude was not in the original manuscript of the first version. Liszt must have preferred the first version (example 19a & 19b, Schubert and Liszt).

Ex. 19a: Schubert, *Mut*, mm. 61-64



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 19b: Liszt, *Mut*, mm. 53-55



Throughout the piece, Liszt enhances the text by building the dynamics and texture continuously just as the wanderer builds his courage in the poem. In his treatment of the melody, he begins with unison octaves as the vocal line enters to a chromatic scale juxtaposing the diatonic arpeggios in the second stanza. From m. 37, Liszt disguises the melody within repeating octaves in the right hand, adding thirds to the melody and thickening the texture in the left hand in m. 45. From m. 48 to the end, both hands break into octaves and chords. Throughout this buildup, Liszt's dynamic level builds from *piano* to *fff*.

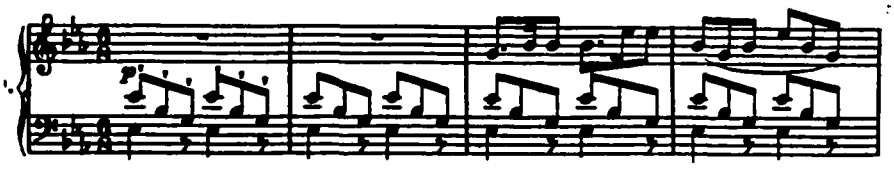
Rapidly repeating octaves were made possible by the invention of the double-escapement action invented by Erard in 1822. This action enables the player to repeat the same note(s) rapidly before the key has fully rebounded, from a point halfway between key bed and key surface. The device made it easier to play *Der stürmische Morgen* and *Mut*.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Die Post	**The Post**
Von der Strasse her ein Posthorn klingt, Was hat es, dass es so hoch aufspringt, Mein Herz?	Along the street a post-horn sounds. What is it that makes you so excited, my heart?
Die Post bringt keinen Brief für dich: Was drängst du denn so wunderlich, Mein Herz?	The mail-coach brings no letter for you: why, then, are you so strangely vexed, my heart?
Nun ja, die Post kommt aus der Stadt, Wo ich ein liebes Liebchen hatt', Mein Herz!	Oh, perhaps the coach comes from the town where I had a sweetheart, my heart!
Willst wohl einmal hinübersehn, Und fragen, wie es dort mag gehn, Mein Herz?	Would you like to have a look over there,and ask how things are going, my heart?

For the introduction to "Die Post," Schubert writes a triadic passage that never leaves the tonic, resembling the posthorn calls. According to Susan Youens, this passage is an imitation of actual fanfares which came from German folk songs.[37] The right hand part has hoofbeats (dotted rhythm) which resembles the prancing horses or the excited heartbeat of the wanderer (see example 20, Schubert's introduction).

Ex. 20: Schubert, *Die Post*, mm. 1-4

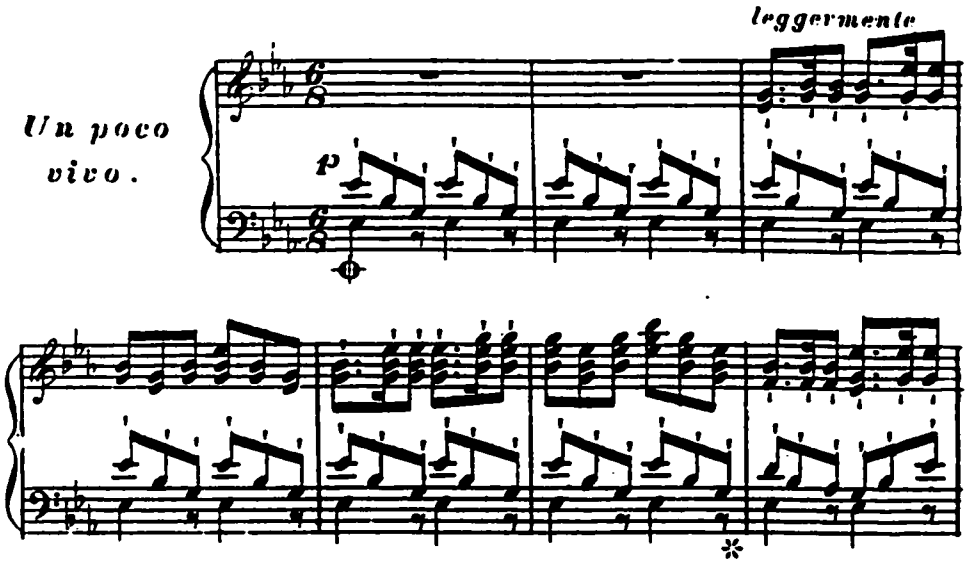


[37]See Susan Youens, Retracing a Winter's Journey, p. 230.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Liszt's pedal markings are particularly interesting in this piece. He indicates the use of the damper pedal for the first six bars of the prelude where an E-flat triadic passage is played with staccato, marked *leggermente* and *piano*. This pedaling creates an impression of the coach approaching from afar, or the increasingly excited heartbeats (see example 21). The pedal is lifted just three bars before the entrance of the vocal line where Liszt marks *delicato ma sempre marcato il canto* for the melody in the right hand, in contrast to the accompaniment in the left hand which is marked *les accompagnements toujours staccato.*

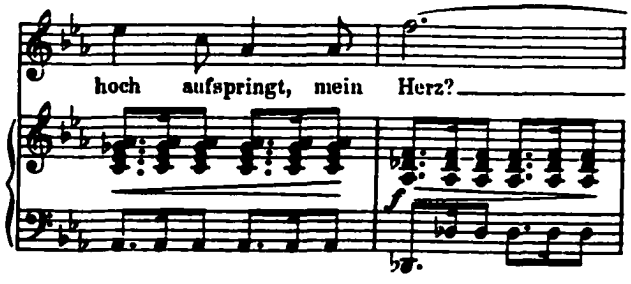
Ex. 21: Liszt, *Die Post*, mm. 1-7



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

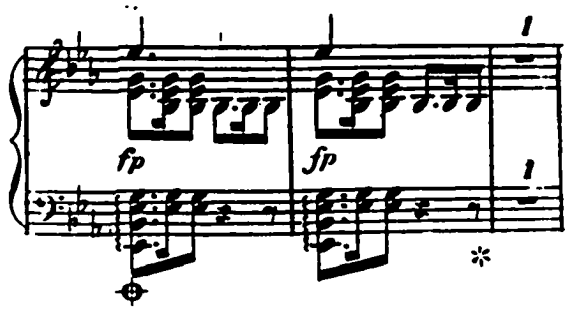
In Schubert's score, when the wanderer asks the first question "Was hat es, Dass es so hoch aufspringt, mein Herz?" (What is it that makes you so excited?), the melody leaps a sixth, on the word "Herz," and comes to a non-tonic questioning closure in D-flat. The wanderer is venturing out to find answers (see example 22). With no answers apparent, the harmony returns to the tonic through an augmented sixth chord and chromatic voice leading in the bass. When the same question is asked again, the mood changes to a more reflective tone. Schubert reduces the dynamic from *piano* to *pianissimo*, and Liszt adds *parlante* for a more theatrical emphasis in m. 19. At the end of the stanza, Liszt indicates pedal for the two *fp* E-flat chords on the word "Herz" (heart) to sustain the volume for the heartbeat before the stanza comes to a halt with one bar of silence (see example 23).

Ex. 22: Schubert, *Die Post*, mm. 14-15



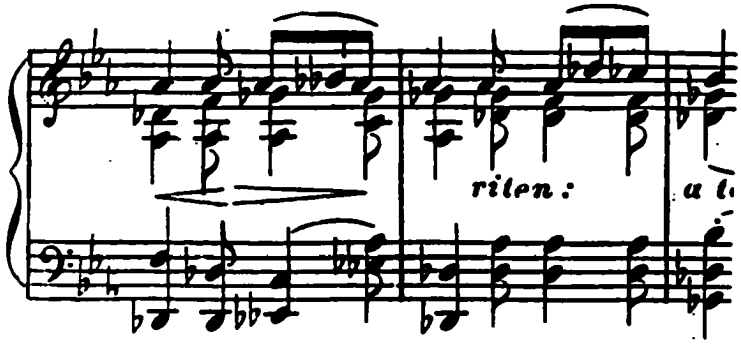
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 23: Liszt, *Die Post*, mm. 24-25



In the poem's second stanza, the wanderer calms his emotions and searches for answers. Here the rhythm slows down, and the harmony goes to a darker parallel minor. In this section, Liszt the dramatist appears. He indicates the use of pedal and marks *tristamente* and *rubato*, showing a definite change of mood. Liszt also changes the staccato marking to non-legato, a gentler tone. On the word "Wunderlich," he marks *ritenuto* for emphasis, before returning to tempo on the next downbeat (see example 24).

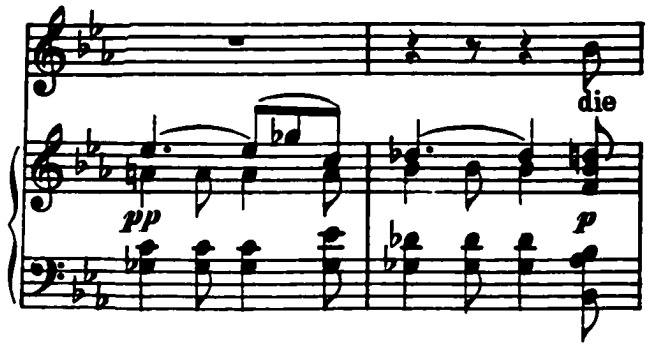
Ex. 24: *Die Post*, mm. 31-32



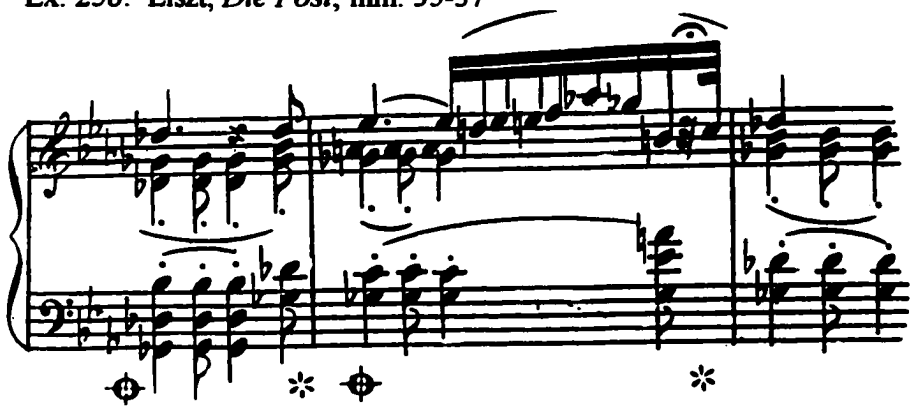
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In Schubert's score, the piano accompaniment echoes the vocal line "mein Herz, mein Herz" at the end of the stanza. Liszt takes it further and writes an embellished passage similar to a short vocal cadenza. The pedal indication is particularly interesting, sustaining through the cadenza, creating a mystical and impressionistic color (see example 25a & 25b, Schubert & Liszt).

Ex. 25a: Schubert, *Die Post*, mm. 36-37



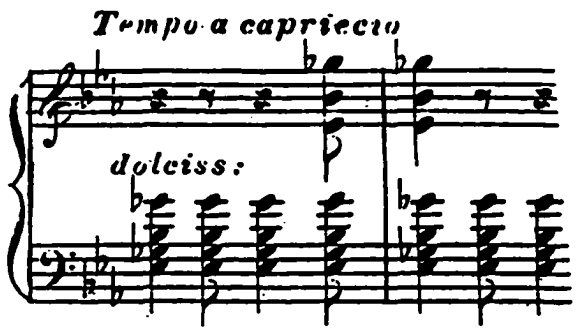
Ex. 25b: Liszt, *Die Post*, mm. 35-37



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The first two stanzas of this poem consist of a short statement and question. But in the last stanza, the question is lacking--the wanderer is no longer looking for an answer. Liszt takes the last stanza and elaborates it. He places the melody in a higher register marked *tempo a capriccio* and modifies the rhythm by inserting rests (see example 26). Besides changing the register of the melody, Liszt thickens the texture with widely-spaced chords in the left hand and chordal melody in the right hand. Schubert sets the second and fourth stanzas to the same melody, whereas Liszt differentiates them with word expression marks and registration.

Ex. 26: Liszt, *Die Post*, mm. 72-73



In the second stanza, Liszt indicates *tristamente*, corresponding to the text: "Die Post bringt keinen Brief für dich/ Was drängst du denn so wunderlich, mein Herz?" (The coachman brings you no mail, why are you so strangely vexed, my heart?). In contrast, for the fourth stanza Liszt indicates *tempo a capriccio* for the text, "Willst wohl einmal hinüber seh'n/und fragen, wie es dort mag gehn, mein Herz?" (Would you like to go over

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

there and ask how things are going?), in which the wanderer is mocking himself; the texture is intensified by a wider range and dense chords. He also takes the liberty of inserting rubatos by indicating *rallentando* and *ritardando* in this section. Note the attention Liszt gives to details: he varies the second short cadenza by indicating *ritard, ppp*, and replaces the sixteenth notes of the first cadenza with thirty-second notes that are more decorative. In the melody where the word "wunderlich" previously occurred, Liszt indicates *poco rallentando* instead of *ritenuto* because he no longer needs to emphasize a specific word.

In the repeat of the last stanza in m. 83, Liszt increases the pace by using sixteenth-note broken chord figures in the bass and marks *leggiermente* for the galloping horses of the mail coach. The pedal again sustains throughout each measure that includes melodies in half-steps and whole-steps, making the tone color interesting. This passage builds dynamically and texturally from m. 87 to the climax with a leaping and interlocking chordal passage before a simple conclusion.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Erstarrung	**Numbness**
Ich such' im Schnee vergebens Nach ihrer Tritte Spur, Wo sie an meinem Arme Durchstrich die grüne Flur.	I look in vain in the snow for a trace of her footprints, Where we used to stroll across the green meadow arm in arm.
Ich will den boden Küssen, Durchdringen Eis und Schnee mit meinen heissen Tränen, Bis ich die Erde seh'.	I want to kiss the ground, to penetrate the ice and snow with my hot tears until I see the earth.
Wo find' ich eine Blüte, Wo find' ich grünes Gras? Die Blumen sind erstorben, Der Rasen sieht so blass.	Where will I find a blossom, where will I find green grass? The flowers are withered, the sod looks so faded.
Soll denn kein Angedenken Ich nehmen mit von hier? Wenn meine Schmerzen schweigen, Wer sagt mir dann von ihr?	Shall I then take with me no souvenir from here? If my sorrows are silent, who will speak to me of her?
Mein Herz ist wie erstorben, Kalt starrt ihr Bild darin: Schmilzt je das Herz mir wieder, Fliesst auch das Bild dahin.	My heart is as if dead, her cold image fixed within it: if my heart should ever thaw, her image also would melt.

The wanderer is hopelessly searching for traces of his beloved's footsteps, fearing that the numbness of his heart will result in the loss of his happy memory of the past. Schubert sets this poem in a three-part form with an intense piano introduction which consists of perpetual triplets in the right hand and a bass melody which descends an octave (see example 27).

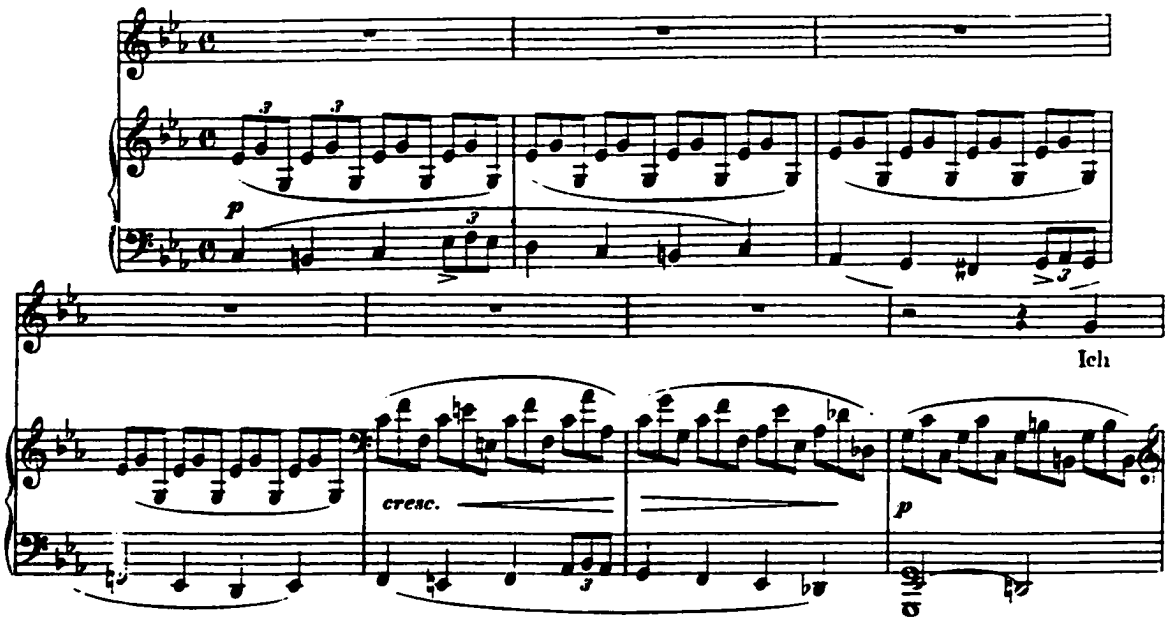
The descending bass melody of represents the wanderer who is looking down on the ground searching for his beloved.[38] In addition, this bass line also resembles the

[38]Youens, op. cit., p. 147.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

footsteps of the wanderer walking. The accents on the triplets in measures 1 and 3 could very well be unstable footsteps in the snow. The descending motion describes the sinking footsteps with his sinking heart. The repetitions of each verse make this song the longest in the total number of measures of the song cycle. The verse repetition and the incessant triplets in the piano depict the aimless and hopeless search of the wanderer for his beloved.

Ex. 27: Schubert, *Erstarrung*, mm. 1-7



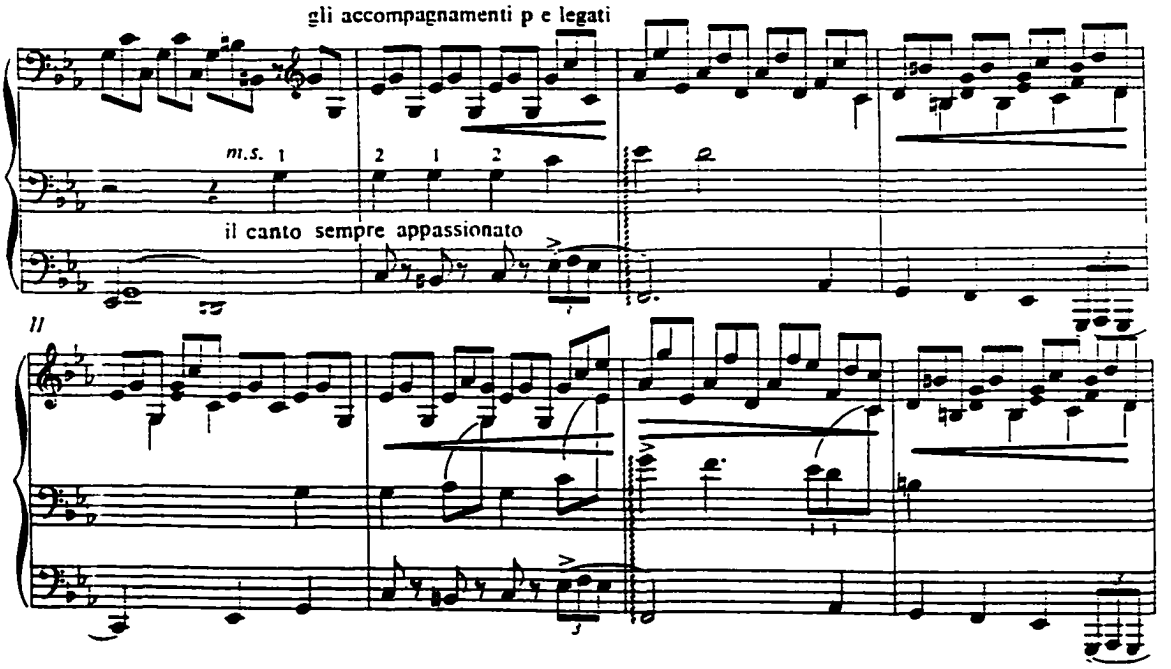
Liszt exaggerates the frantic search by placing the melody on different notes of the triplets each time, sometimes within the same phrase creating a variety of rhythms. He employs tremolos for dramatic effect and a variety of arpeggios and broken chords for different timbres.

Liszt does not alter Schubert's piano introduction. He begins the vocal melody in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the middle staff on the beat, but in the second half of the phrase he modifies the rhythm by placing the melody on the last note of each triplet in the right hand, giving an image of limping footsteps. In m. 12, the rhythm returns to normal but changes again two measures later. This juxtaposition of the rhythm enhances the motion of the wanderer's frantic search (see example 28). The bass line in m. 8, where the vocal part begins, is interestingly altered from legato quarter notes to eighth notes with rests, which suggest footsteps.

Ex. 28: Liszt, *Erstarrung*, mm. 7-14

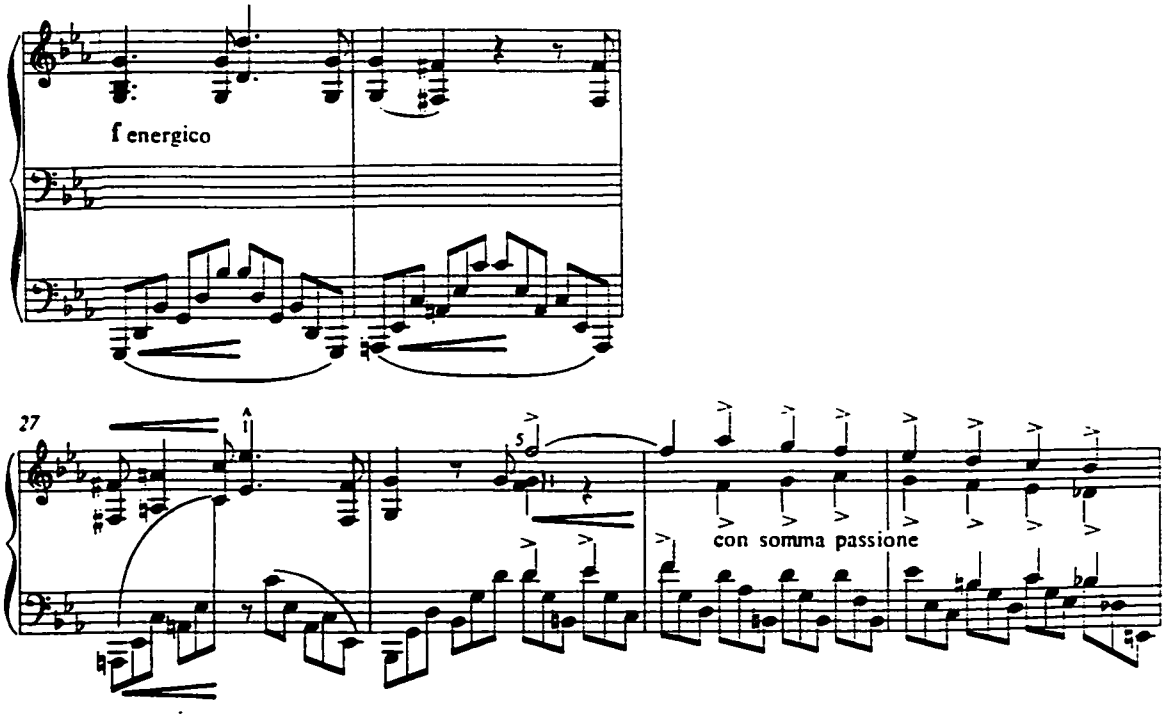


In the second stanza (beginning in m. 25), the triplets change to arpeggiated broken-chords. This expanded arpeggio not only increases the volume but also the range,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

showing the wanderer having the warmth and desire to melt the ice with his hot tears. He accentuates this phrase with syncopation, accents, crescendo, and the words *con somma passione* (see example 29).

Ex. 29: *Erstarrung*, mm. 25-30



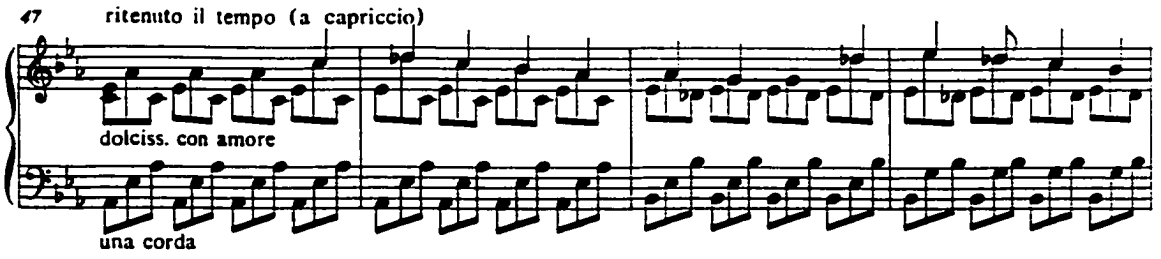
When the same verse is repeated again in m. 34, Liszt changes the effect with tremolos in the right hand and the melody in octaves in the left hand. He distinguishes the vocal line from the piano part by using contrasting registers. In mm. 37-40, at the phrase "Ich will den Boden Küssen,/durchdringen Eis und Schnee/ Mit meinen heissen Thränen" (I want to kiss the ground, to penetrate the ice and snow with my hot tears until I see the earth), he heightens the phrase and thickens the texture by expanding chords in the left

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

hand to tenths and enhancing the melody in octaves.

In the third stanza, Liszt changes the mood with the markings *ritenuto il Tempo (a capriccio)*, and *dolcissimo: con amore* and *una corda*. The first part of this stanza deals with the desire to remember the past, which is symbolized by the flower blossoms and green grass; the second deals with the reality of the present where the flowers are withered and the sod looks faded. Liszt writes steady triplets and slows down the tempo for reflecting the past. In addition, by placing the melody on the second note of the triplet in the right hand, and moving it ever so slightly off the beat like a written-out rubato, he underscores the emotional pain (see example 30).

Ex. 30: *Erstarrung*, mm. 47-50

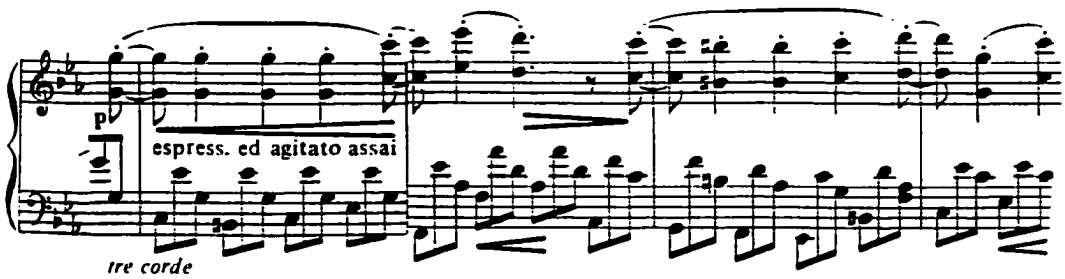


Liszt interpolated a two-bar (mm. 64-65) transition to the recapitulation that begins on the fourth stanza in m. 66. Liszt as usual is not fond of repeating a melody the same way and therefore alters the texture and pattern. The wanderer fears that if he does not find any souvenir here, he will forget his beloved. Liszt indicates *espressivo ed agitato assai*, which is cleverly expressed in the placement of the melody in a modified rhythm.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The *agitato* is played by the left hand in leaping broken chords, in contrast with the right hand's expressive octave melody with a non-legato marking. In addition, to widen the effective range, the melody is placed on the third note of the triplet in a higher register against the low descending bass notes. This is one of the techniques Liszt uses to build emotional intensity (see example 31).

Ex. 31: *Erstarrung*, mm. 66-69



In m. 74, corresponding to m. 72 in the text of Schubert's song where the same text is repeated, Liszt places the legato melody on the second note of the triplet in the left hand, which is quickly echoed by the right hand in detached octaves. This off-beat placement of the melody is not only refreshing but also intensifies the text "Soll denn kein Angedenken/Ich nehmen mit von hier?" (Shall I then take with me no souvenir from here?) where the wanderer is crying out in desperation and deep sorrow. In m. 102, Liszt emphasizes the held note D on the word "dahin" by using a sweeping arpeggio passage and ending the phrase with a broad rhythm.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Wasserflut	**The Deluge**
Manche Trän' aus meinen Augen Ist gefallen in den Schnee; Seine kalten Flocken saugen Durstig ein das heisse Weh.	Many tears from my eyes have fallen in the snow; its cold flakes thirstily drink up my burning grief.
Wenn die Gräser sprossen wollen, Weht daher ein lauer Wind, Und das Eis zerspringt in Schollen, Und der weiche Schnee zerrinnt.	When grass is ready to grow a gentle wind blows from thence, and the ice breaks into chunks and the soft snow melts.
Schnee, du weisst von meinem Sehnen: Sag' mir, wohin geht dein Lauf? Folge nach nur meinen Tränen, Nimmt dich bald das Bächlein auf.	Snow, you know of my longing: tell me, where does your course lead? Only follow my tears, and the stream will carry you away.
Wirst mit ihm die Stadt durchziehen, Muntre Strassen ein und aus: Fühlst du meine Tränen glühen, Da ist meiner Liebsten Haus.	It will carry you through the town, in and out of the happy streets: if you feel my tears burning, that will be at my sweetheart's house.

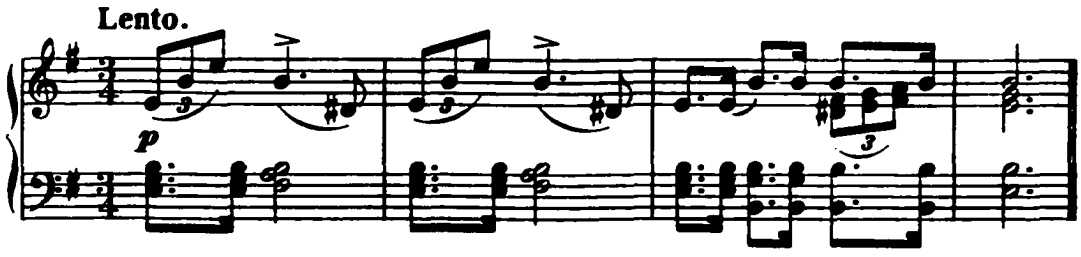
Schubert sets the four stanzas of this poem in two large musical sections AB. Each of these musical sections has two similar phrases in E minor (A section, first and third poetic stanzas), and two similar phrases in G major (B section, second and fourth poetic stanzas). A final shorter phrase (repeating line 8 and line 16) returns to E minor. Liszt transcribes this song with very few alterations but eliminates the repetitions in Schubert's song. He also contrasts the articulation by marking staccato in the left hand of the A section, as opposed to legato in the B section.

The contrast between the cold snow and the burning grief is stark in this poem. The wanderer goes through an emotional change from being depressed in the first stanza to feeling hope and longing. Schubert's piano introduction has a motif with simple

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

rhythms and harmonies: the dotted rhythm in the left hand resembles a funeral march against the triplets in the right hand, illustrating an emotional tug of war (see example 32).

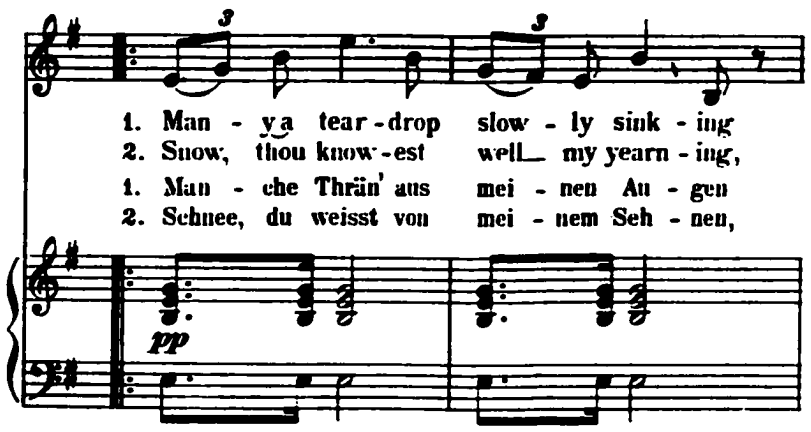
Ex. 32: Schubert, *Wasserflut*, mm. 1-4



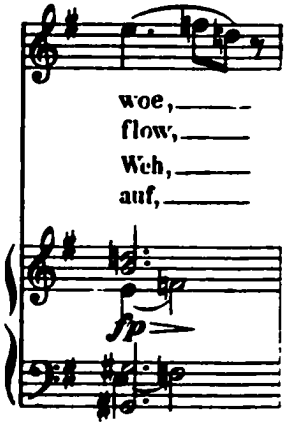
The falling fourth (E to B) on the words "Trän' aus" represents the tear drop (see example 33). In the first two lines of the first stanza, Schubert's vocal melody moves in descending motion, just as the tears and the snow fall. But in the third line when the cold flakes drink up the wanderer's burning grief, the melody climbs upward to a flat second (F natural) as the emotion heightens (see example 34). The harmony suddenly shifts to a diminished seventh chord, after having only tonic and dominant chords up to this point. This shift of harmony falls on the word "Weh" (grief) with such force that the world seems to come to a pause at that moment. Liszt emphasizes the "Weh" with an accent on the note F and marks *poco ritenuto*. After this intense sigh of grief, the melody descends in resolution, as if totally exhausted by this emotional roller coaster.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 33: Schubert, *Wasserflut*, mm. 5-6



Ex. 34: Schubert, *Wasserflut*, m. 12



The melody in the B section, though varied, grows out of the melody in the A section. The B section is brighter in text and spirit; the wanderer is seeing the spring with grass growing and a mild breeze blowing. Liszt assimilates the triplet rhythm with the sixteenth notes and marks them legato. The left hand staccato also no longer exists. Liszt clearly understood Schubert's simple and subtle presentation of this poem and made very few changes.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Der Lindenbaum

Am Brunnen vor dem Tore
Da steht ein Lindenbaum:
Ich träumt' in seinem Schatten
So manchen süssen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich musst' auch heute wandern
Vorbei in tiefer Nacht,
Da hab'ich noch im Dunkel
Die Augen zugemacht.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier findst du deine Ruh'!

Die kalten Winde bliesen
Mir grad'in's Angesicht,
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör'ich's rauschen:
Du fändest Ruhe dort!

The Linden Tree

By the well in front of the gate
there stands a linden tree:
I dreamed in its shade
many a sweet dream.

I carved in its bark
many a fond word;
in joy and in sorrow
I always felt drawn to it.

I had to pass it again just now
in the deep night,
and even in the dark
I closed my eyes.

And its branches rustled,
as if they were calling to me,
"Come here, friend,
here you will find rest!"

The cold winds blew
right into my face;
my hat flew off my head,
yet I did not turn back.

Now I am many hours
distant from that spot,
yet I always hear it rustling:
"You would find rest there!"

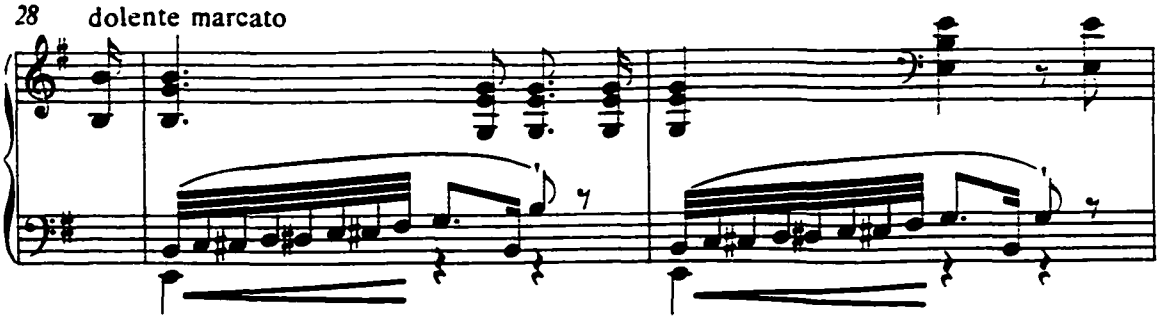
Schubert sets this poem with a simple melody but a very descriptive piano part. The triplets symbolize the rustling leaves that recall the wanderer's memory of the past. This triplet motif becomes the cold wind in the fifth stanza in the parallel E minor where death threatens the wanderer. In his piano transcription, Liszt keeps the vocal line intact but embellishes the piano part in each stanza, juxtaposing a chromatic scale with a diatonic

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

one, exploiting extensive trill passages, and using the full keyboard for the enhancement of tone painting.

In the very beginning of the piano introduction, Liszt adds, in the left hand, trills that are not in Schubert's score, which further enhance the imagery of rustling leaves. Liszt keeps the first stanza simple, with the melody in the tenor range. In the E minor section of the third stanza, where the wanderer passes through the deepest night in darkness, Liszt puts a different figuration in the bass (example 35). These chromatic scale passages in the very low register create a dark and chilling mood. Furthermore, he marks this passage *dolente, marcato* for the sad, walking motion of the wanderer.

Ex.35: Liszt, *Der Lindenbaum*, mm. 29-30

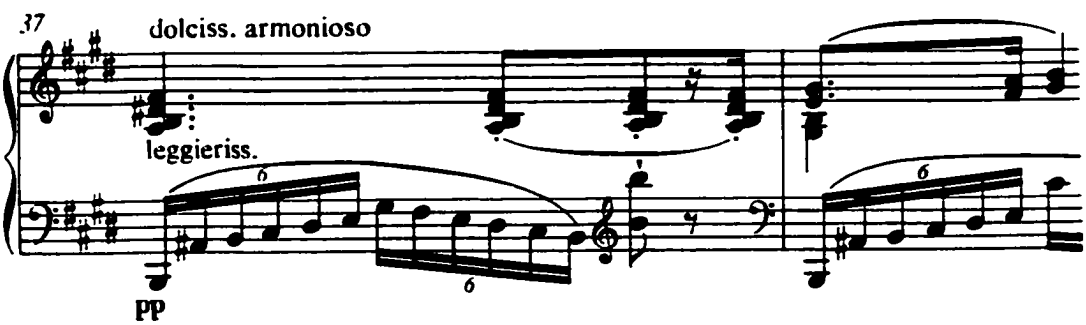


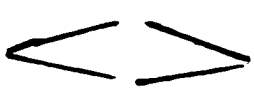
For the fourth stanza ("Und seine Zweige rauschten,/Als riefen sie mir zu: /Komm her zu mir, Geselle,/ Hier findst du deine Ruh," And its branches rustled, as if they were calling to me, 'Come here, friend, here you will find rest!'), the bass figuration changes from the previous thirty-second note chromatic passages in E minor to the slower

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

sixteenth-note diatonic passages in E major (example 36). This creates a more relaxed and warmer atmosphere. He also indicates *dolcissimo, armonioso* for the right hand, and *leggierissimo* for the left hand, reflecting a change of thought and scene in the text. In m. 40, the melody is transferred to the higher octave, depicting an angelic image which corresponds with the text "Komm her zu mir" (Come here, friend, here you will find rest!).

Ex. 36: *Der Lindenbaum*, mm. 37-38

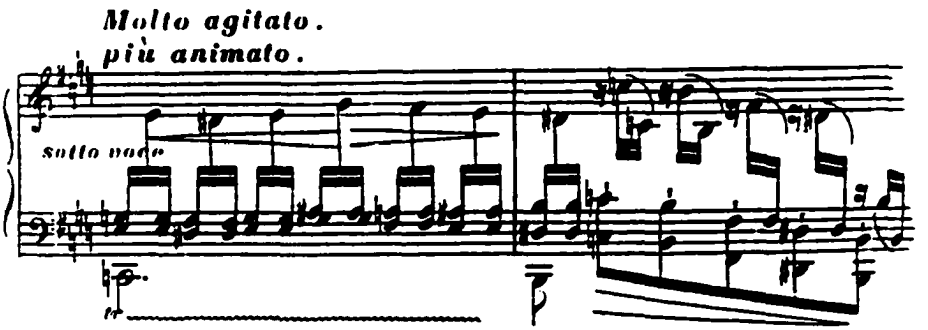


The fifth stanza allows Liszt an opportunity to depict the stormy winter dramatically: "Die kalten Winde bliesen/ Mir grad' in's Angesicht," (The cold winds blew right into my face). Here, Liszt elaborates on Schubert's broken-octave accompaniment and takes more liberty in exploiting the virtuosic capabilities of the piano. He abandons the melody for four measures and intensifies the dotted-half note, low Cs in the bass by trilling it (mm. 46, 48, 50). This trill begins in m. 46 with *sotto voce* marking and  for the whispering of the cold wind, and then bursting into

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

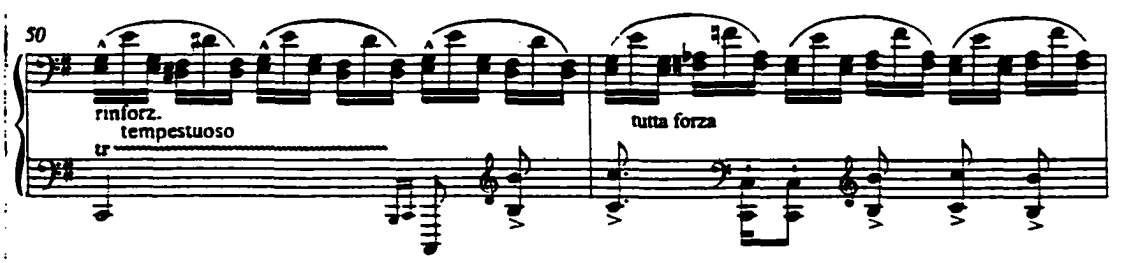
descending octaves in both hands in m. 47 (example 37).

Ex. 37: *Der Lindenbaum*, mm. 46-47



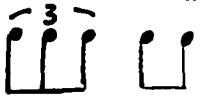
The same phrase is repeated with the descending octaves in a higher range, marked *più crescendo.* From mm. 50 to 53, the low C pedal point persists from trills to rhythmic octaves in m. 51 while the melody returns in accented octaves and is punctuated with octaves in the bass (example 38).

Ex. 38: *Der Lindenbaum*, mm. 50-51



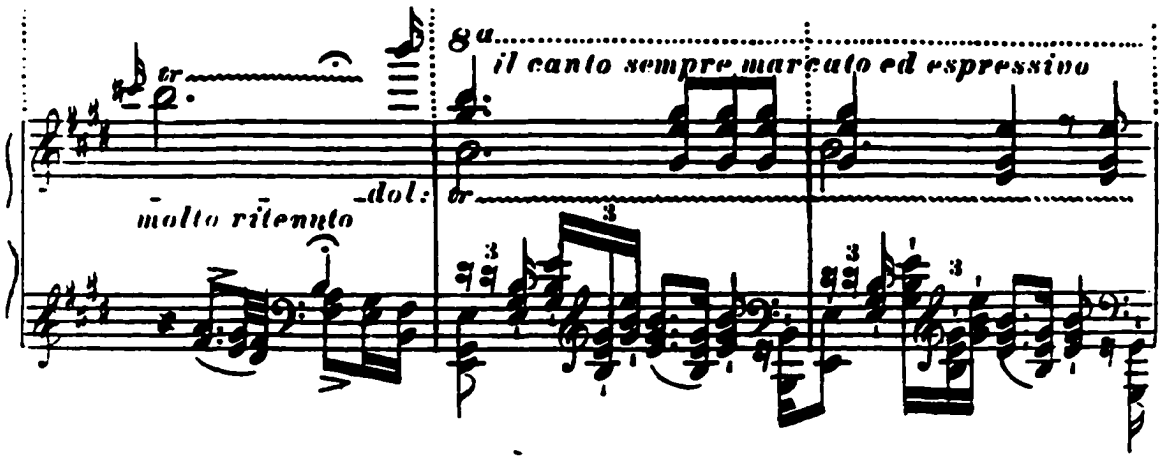
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This rhythmic alteration  is much more powerful and dramatic than Schubert's steady eighth notes. In m. 53, Liszt also departs from Schubert's m. 52, altering the melody for a dramatic build up. As the stanza ends with "Der Hut flog mir vom Kopfe,/Ich wendete mich nicht" (my hat flew off my head, I did not turn back) in m. 54, Liszt not only accelerates the tempo, but also adds thirds and octaves in both hands with a two-against-three rhythm and accented notes, escalating to the climax.

In the last stanza ("Nun bin ich manches Stunde/ Entfernt von jenem Ort" Now I am many hours distant from that spot), the texture thins out and the melody is played in the very high register, with trills throughout the verse, which makes the melody sound more 'distant'. Beginning in m. 62, the execution of the trills becomes more complicated. At first the trills must be played with the thumb and second finger, switching to second and third fingers in the middle of the measure, then third and fourth fingers in the following measure. Not only does one need a tremendous stretch between fingers, but also extremely independent finger technique to execute these passages (example 39). Therefore Liszt adds *ossia* passages because the trills are nearly impossible to play while executing the melody simultaneously with chords. However, in my opinion, the rolling chords of the ossia passage sound more like a coconut tree than that of a linden tree. The rhythm in the left hand has been changed from Schubert's  to 

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

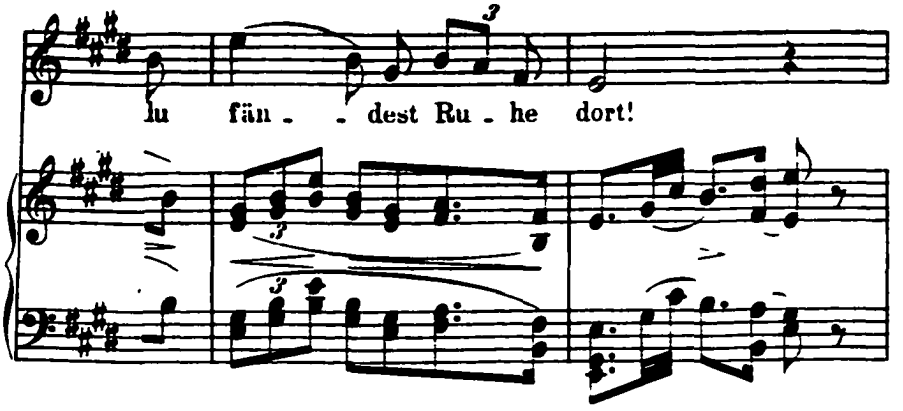
Ex. 39: *Der Lindenbaum*, mm. 61-63



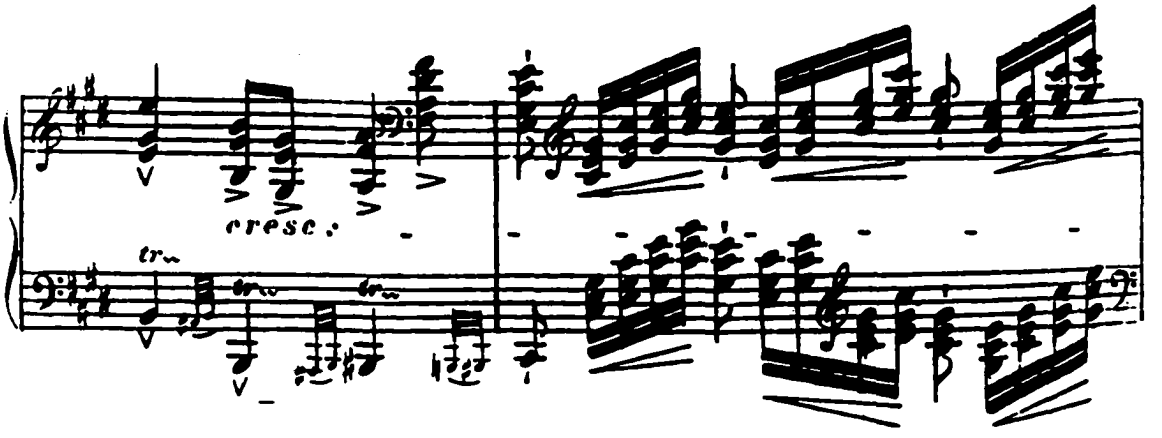
Except for the beginning two stanzas, Liszt has modified to some extent the rhythmic figuration of the rest of the song. Although both the text and Schubert's score return to a more peaceful feeling in the last stanza, Liszt continues at a faster pace. In m. 70, the melody moves from the distant high register to the warmer tenor register in support of the repeated text: /Und immer hor'ich's rauschen: Du fändest Ruhe dort/ (Yet I always hear it rustling: "You would find rest there!"). The intensity grows as the right hand breaks into sixteenth-note arpeggiated chords. Departing from Schubert's score, in m. 77, Liszt heightens the drama with a deceptive cadence (examples 40a & 40b). He then continues, in m. 78, with accented chords in the right hand and a dazzling scale passage in the left hand before arriving at the calm postlude.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 40a: Schubert, *Der Lindenbaum*, mm. 43-44



Ex. 40b: Liszt, *Der Lindenbaum*, mm. 76-77



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Der Leiermann

Drüben hinter'm Dorfe
Steht ein Leiermann,
Und mit starren Fingern
Dreht er was er kann.

Barfuss auf dem Eise
Wankt er hin und her;
Und sein kleiner Teller
bleibt ihm immer leer.

Keiner mag ihn hören,
Keiner sieht ihn an:
Und die Hunde knurren
Um den alten Mann.

Und er lässt es gehen
Alles, wie es will,
Dreht, und seine Leier
Steht ihm nimmer still.

Wunderlicher Alter,
Soll ich mit dir gehn?
Willst zu meinen Liedern
Deine Leier drehn?

The Hurdy-Gurdy Man

Over beyond the village
stands a hurdy-gurdy man,
and with his numb fingers
he grinds as best he can.

Barefoot on the ice,
he moves to and fro,
and his little tray
is always empty.

Nobody cares to hear him,
nobody looks at him;
and the dogs snarl
around the old man.

And he lets everything go
as it will;
he grinds, and his hurdy-gurdy
is never silent.

Queer old man,
shall I go with you?
Will you grind out my sons
on your hurdy-gurdy?

Täuschung

Ein Licht tanzt freundlich vor mir her;
Ich folg' ihm nach die Kreuz und Quer.
Ich folg' ihm gern, und seh's ihm an,
Dass es verlockt den Wandersmann.
Ach, wer wie ich so elend ist,
Gibt gern sich hin der bunten List,
Die hinter Eis und Nacht und Graus
Ihm weist ein helles, warmes Haus,
Und eine liebe Seele drin–
Nur Täuschung ist für mich Gewinn!

Delusion

A light dances cheerily before me;
I follow it this way and that.
I follow it gladly, knowing all the while
that it leads the wanderer astray.
Ah, anyone as miserable as I
gives himself willingly to the colorful
deception that points beyond the ice, the
night, and its horror, to a bright warm
house, and a loving soul within–
only delusion is left for me!

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Liszt pairs the two songs, *Der Leiermann* and *Täuschung* as one piece in an AB structure. One wonders about the reasons for it. Could it be simply because the key relations are parallel minor-major? Liszt, as a literary intellectual, must have had more reasons for pairing the two songs. In *Der Leiermann*, the hurdy-gurdy man is grinding his instrument on the ice monotonously, where nobody takes notice of him except the dogs that snarl at him. The wanderer suddenly realizes that the hurdy-gurdy man is the image of himself. In *Täuschung*, the wanderer follows the illusionary dancing light which symbolizes the light from his beloved's house. Both songs express psychic pain, madness and despair. The piano part in both songs is repetitive: the monotonous droning sound of the hurdy-gurdy in *Der Leiermann* and the incessant dancing rhythm in *Täuschung*. The similarity of the two songs is probably the reason why Liszt does not repeat *Der Leiermann* to form an ABA structure as in *Der stürmische Morgen* and *Im Dorfe*.

Schubert sets the first four stanzas of *Der Leiermann* in two musical strophes (The music of stanzas1 and 2 is repeated by stanzas 3 and 4), as the wanderer describes the hurdy-gurdy man. The fifth stanza, where the wanderer is speaking to the hurdy-gurdy man, has different musical materials which are derived from the first two stanzas. In the transcription of *Der Leiermann*, Liszt does not alter Schubert's powerful but simple song except to shorten the piece to only the first two stanzas. Perhaps, due to the lack of words, Liszt eliminates stanzas when he encounters strophic songs such as *Der Leiermann* and *Wassserflut* which he transcribes more literally. Liszt also eliminates the coda, replacing it with a two-bar transition in order to connect it *with Täuschung* as one piece. To bring out the vocal melody he marks *parlante* and detaches the notes.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The hurdy-gurdy was a beggar's instrument dating from the middle ages. The sound box has wooden wheels inside turned by a crank, which makes the droning sound. The melody is then operated by a keyboard mechanism. Schubert reproduces the sound of the instrument by using an open fifth drone with a grace note preceding it, a combination of which resembles the cranking of the wheels. The sixteenth-note rest before the triad imitates the mechanism adjustment, where it takes a little time to change from a single-line melody to a chord[39] (see example 41).

Ex. 41: Schubert, *Der Leiermann*, mm. 1-4

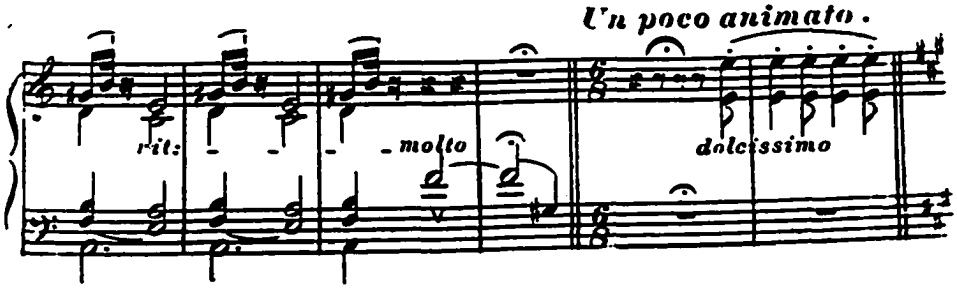
The beggar-musician is an image of the wanderer himself. Schubert accordingly defines the two figures musically as separate but like beings: the piano part being the hurdy-gurdy man in a thin shadowy melody, and the vocal part the wanderer. They both share the same minimal materials, yet the two are distinct from each other rhythmically and melodically. Liszt apparently understands simultaneously the simplicity and complexity. Thus he alters Schubert's composition very little. At the end of the piece, Liszt bridges

[39]See Susan Youens, Retracing a Winter's Journey, p. 297-298.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the two songs with a falling diminished seventh (f-g#, harmonically a $vii^{o}7$) to the A major of *Täuschung* (see example 42).

Ex. 42: Liszt, *Der Leiermann*, mm. 29-34



Liszt eliminates the ending where the wanderer realizes that the organ grinder is his own image. Instead, the wanderer sees the dancing light *of Täuschung* where he knows the light is only an illusion. Although Schubert ends his cycle with *Der Leiermann* where the wanderer sees the reality, Liszt leads the wanderer to a deception (*Täuschung*)and continues his cycle.

Täuschung is set in a three-part song form by Schubert. Schubert borrowed the dance-like melody from the aria in his opera *Alfonso und Estrella*, with libretto by his friend Franz Schober.[40] The aria is a tale of illusion, of supernatural love of enchantresses who lure mortal men to their deaths. Schubert's *Täuschung* begins with a dancing rhythm, which at first seems like a celebration, but as the incessant dancing rhythm continues

[40]Ibid., p. 268.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

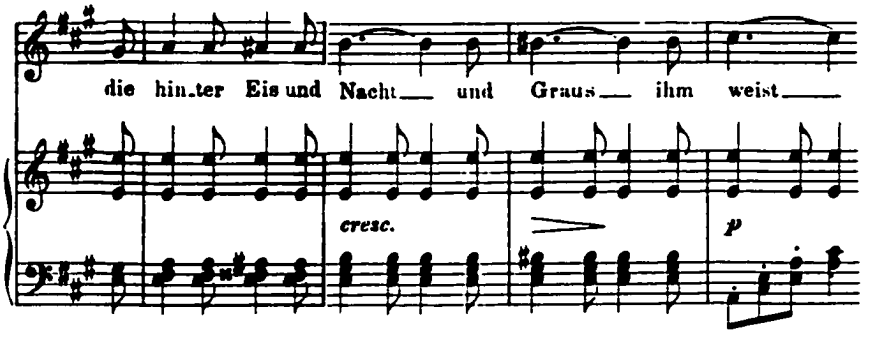
throughout the piece, it sounds more like a dance of despair and madness.

In Liszt's transcription of *Täuschung*, he embellishes the dancing eighth-notes in the left hand with grace-notes, and thickens the texture in the B section, beginning with double-note melody in m. 56. The range widens from m. 60 to the return of the A section in m. 65. He softens the A' section by using rolling chords in a higher register when the wanderer realizes that it is only an illusion.

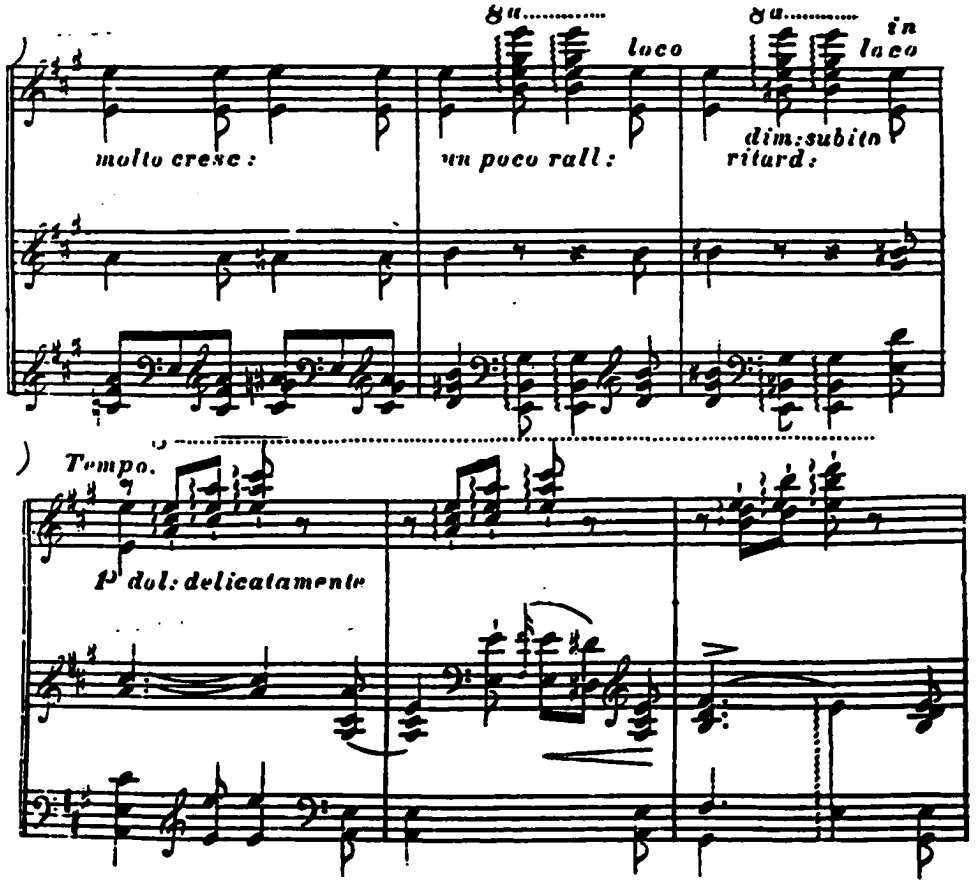
Liszt notates the score in three staves for clarity despite the fact that the melody is placed in the middle notes of the right hand. This creates a bit of work for the pianist who needs to emphasize the melody without disturbing the octaves. In the dominant section beginning in m. 61, Liszt broadens the range and eliminates the left-hand grace notes. To correspond with the text "Die hinter Eis und Nacht und Graus/Ihm weist ein helles, warmes Haus" (The points beyond the ice, the night , and its horror, to a bright warm house), Schubert increases the dynamic until "ihm weist ein helles, warmes Hause" where a *subito piano* is indicated and returns to the opening theme. Liszt further dramatizes this phrase by indicating *un poco rallentando* and *dim: subito*, and *ritard*. He also expands the range with the rolling chords for thicker texture (see examples 43a and 43b) and adds an extra bar in the coda.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 43a: Schubert: *Täuschung*, mm. 28-31



Ex. 43b: Liszt, *Täuschung*, mm. 61-67



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Liszt varies the return of the A theme with rolling chords in the high register. This brings a warmer and more relaxed mood into this section, as the wanderer remembers the warm house and the loving soul living within it. The postlude ends with *ppp* and descending arpeggiated chords, creating a more gentle ending than Schubert's.

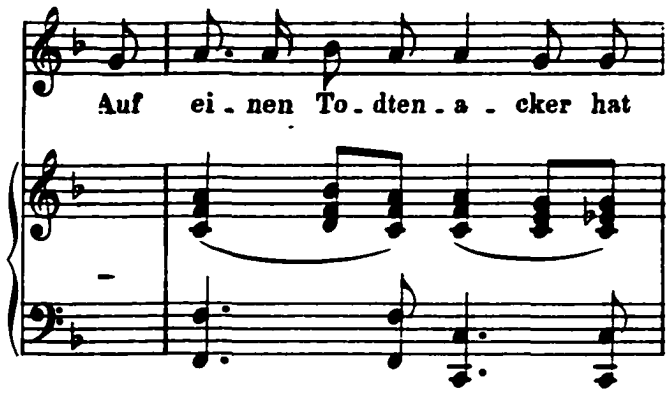
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Das Wirthshaus	**The Inn**
Auf einen Totenacker Hat mich mein Weg gebracht. Allhier will ich einkehren; Hab' ich bei mir gedacht.	Into a graveyard my way has led me. Here will I stop; I thought to myself.
Ihr grünen Totenkränze Könnt wohl die Zeichen sein, Die müde Wandrer laden In's kühle Wirtshaus ein.	The green memorial wreaths might well be the signs that invite weary travelers into the cool inn.
Sind denn in diesem Hause Die Kammern all' besetzt? Bin matt zum Niedersinken Bin tödlich schwer verletzt.	Are then in this house all the rooms taken? I am so weary I can hardly stand, I am mortally wounded.
O unbarmherz'ge Schenke, Doch weisest du mich ab? Nun weiter denn, nur weiter, Mein treuer Wanderstab!	O pitiless inn, do you refuse to take me? Then on, ever on, my trusty staff!

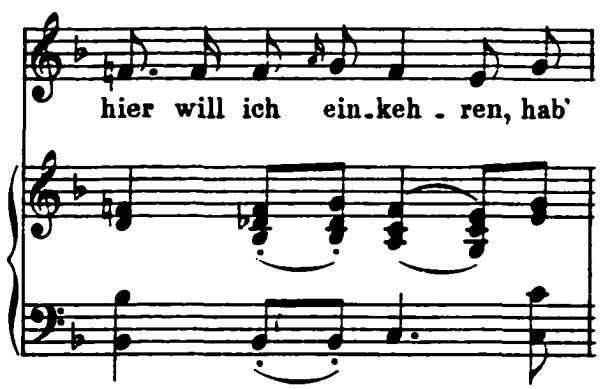
This poem has two elements: first, the wanderer envisions the cemetery as the inn where the green wreaths symbolize the sign of welcome, hope and life; secondly, the reality that there is no room for him at the inn, and not even Death would grant his wish. Schubert expresses the conflict right from the piano introduction with a 2+3 phrase structure. Before ending on a dominant C7 chord of the three-bar phrase, there is a brief move towards d minor (vii$^{\circ}$7–i–V7). He demonstrates a conflict in the wanderer's world of dream and reality by juxtaposing major and minor tonalities in measures 6 and 8 (see examples 44 & 45). This semitone difference becomes the lamenting appoggiaturas later in the third stanza, and eventually develops to the change of keys from F major to F minor in the fourth stanza.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 44: Schubert, *Das Wirtshaus*, m. 6



Ex. 45: Schubert, *Das Wirtshaus*, m. 8



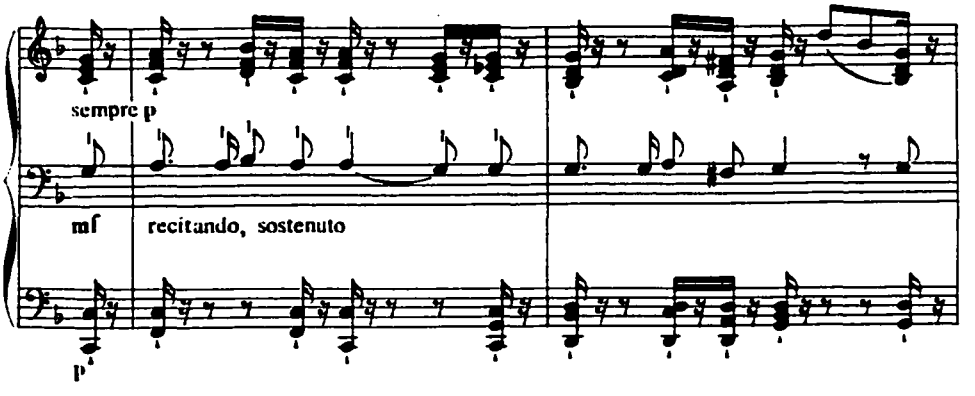
Liszt writes the first two stanzas in three staves and places the melody in the middle staff for clarity. He distinguishes the melody from the piano accompaniment by using staccato sixteenth-notes against legato eighth-notes. From the third stanza to the end, Liszt shows a wide range of orchestral effects by using tremolos, trills, short ornamentations, and cross-hand jumps in extreme registers. He also extends Schubert's postlude by one measure, using the same harmonic progression as the prelude, before

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ending on F major.

Liszt begins the first stanza with the melody in the tenor range marked *recitando, sostenuto* whereas the accompaniment is marked staccato similar to a drum beat, perhaps symbolizing a funeral march towards the cemetery. This contrast of staccato versus legato creates a pedaling concern for the performer. One needs to use pedal to connect the slurred notes without destroying the dry staccato chords (see example 46). This task can be carried out by using the damper pedal quickly after the quarter-note chord is struck and releasing it on the eighth note that follows.

Ex. 46: *Das Wirtshaus*, mm. 5-7



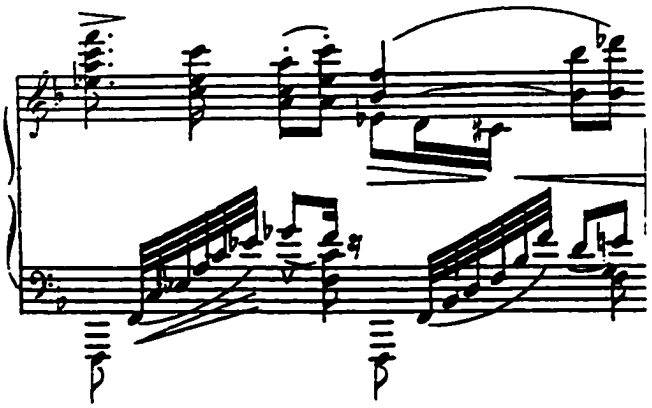
In the second stanza, Liszt changes the accompaniment to legato corresponding with the text for the welcoming green wreaths. He emphasizes the word "kühle Wirtshaus ein" (into the cool inn) by returning briefly to the staccato chords, recalling the graveyard

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from the first stanza.

In the third stanza where the wanderer awakens to reality, Liszt expands the range, intensifies the pace by using a sweeping arpeggio leading up to the accented appoggiatura (example 47).

Ex. 47: Liszt: *Das Wirtshaus*, m. 20

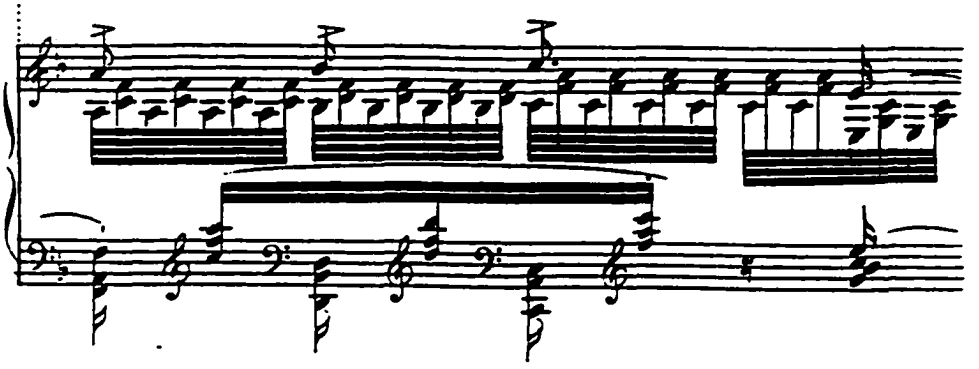


The interlude in descending chromatic trills from B-natural to an octave below (m. 22), magnifies the intensity and leads into a theatrical fourth stanza in the parallel minor. Liszt takes some liberty in embellishing this stanza, beginning with the tremolos in the right hand while the left hand leaps and crosses in an energetic rhythm. In this section, Liszt demonstrates the use of orchestral colors-- the application of tremolo which is essentially a string technique, and the use of wide and extreme registers suggests the orchestral range. From measure 25, Liszt indicates *sempre più crescendo ed appassionato* with a trill that continues in the low register, each time with additional notes. The figuration  begins in m. 25 with a three-note ornamentation, grows to a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

five-note diatonic-scale run in measure 27, and then to a chromatic run in m. 27. At the climax of the piece, the end of the fourth stanza "Nun weiter denn, nur weiter, mein treuer Wanderstab" (Then on, ever on, my trusty staff), the melody is accented while the left hand crosses in leaping chords, producing an *allargando* to the phrase (example 48).

Ex. 48: Liszt, *Das Wirtshaus*, m. 26



Liszt interestingly reverts to the D minor digression of the prelude instead of keeping Schubert's simpler ending. Thus, the closing measures are equal to mm. 3-5 with a cadence to the tonic added. This may be because the wanderer must continue his journey after being rejected at the inn. He leaves empty handed just as he first came.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Der stürmische Morgen

Wie hat der Sturm zerrissen
Des Himmels graues Kleid!
Die Wolkenfetzen flattern
Umher in mattem Streit.

Und rote Feuerflammen
Ziehn zwischen ihnen hin.
Das nenn'ich einen Morgen
So recht nach meinem Sinn!

Mein Herz sieht an dem Himmel
Gemalt sein eines Bild—
Es ist nichts als der Winter,
Der Winter kalt und wild!

The Stormy Morning

How the storm has rent
the gray mantle of heaven!
Tatters of cloud drift
about in weary strife.

And red streaks of lightning
flash among them.
This I call a morning
after my own heart!

My heart sees in the heavens,
painted, its own image—
it is nothing but the winter,
the winter cold and rude!

Im Dorfe

Es bellen die Hunde, es rasseln die Ketten,
Es schlafen die Menschen in ihren Betten,
Träumen sich Manches, was sie nicht haben,
Tun sich im Guten und Argen erlaben:
Und morgen früh ist Alles zerflossen.
Je nun, sie haben ihr Teil genossen,
Und hoffen, was sie noch übrig liessen,
Doch wieder zu finden auf ihren Kissen.
Bellt mich nur fort, ihr wachen Hunde,
Lasst mich nicht ruhn in der
Schlummerstunde!
Ich bin zu Ende mit allen Träumen–
Was will ich unter den Schläfern säumen?

In the Village

The dogs bark, their chains rattle;
people are sleeping in their beds.
Dreaming of many things they do not have,
they refresh themselves both with the
pleasant and the unpleasant.
And in the morning it is all gone.
Ah well, they have enjoyed their portion,
and hope to find what is still left over
another time on their pillows.
Bark me on my way, watchdogs!
Don't let me rest during the hours of sleep!
I have come to the end of all dreaming–
why should I tarry among the sleepers?

Schubert's ordering of the cycle places *Der stürmische Morgen* after *Im Dorfe*. They are both dramatic songs, but contrasting in time of day, weather and sentiment. *Der stürmische Morgen* is energetic and powerful as the wanderer picks up courage to brace himself for the storm in the morning. *Im Dorfe* is a nocturnal scene where the villagers are

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

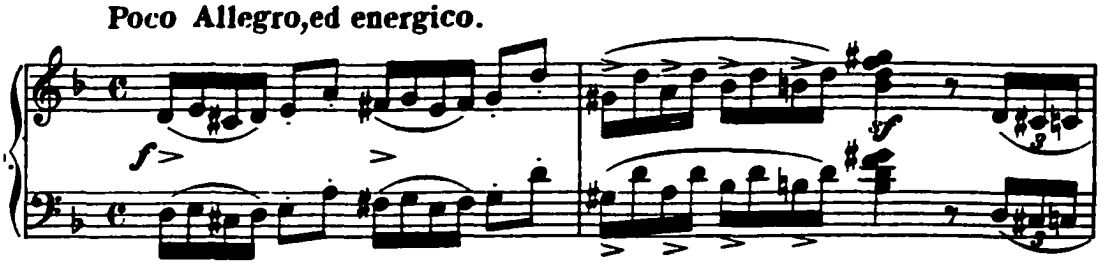
sleeping, but the watchdogs are barking and their chains rattling. The wanderer realizes that he is an outcast of society. Schubert sets both of the poems in three-part song forms. Liszt combines these two contrasting songs in a larger ABA form with *Der stürmische Morgen* as the A section, *Im Dorfe* as the B section, and the return of *Der stürmische Morgen* as the returning A section. This three-part form within a larger three-part formal structure is evident in Liszt's other works, notably in his B minor piano sonata, where a sonata allegro form occurs within a larger sonata form.

Schubert's *Der stürmische Morgen* is simple in texture, unison writing in the A section and chordal in the B section. In Liszt's transcription, the texture is magnified with octaves, big leaps, tremolos, rapid arpeggios, and dense chords. This is a very pianistic piece with various technical challenges.

Schubert's piano introduction begins with accents and rhythmic energy. The first measure begins with the juxtaposition of major/minor tonalities, ascending in accented chromatic steps to a G# diminished seventh chord in the second measure, then moves quickly to dominant chord and ends the phrase in D minor. This turbulent passage depicts the turmoil of his emotions in the stormy morning (see example 49).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 49: Schubert, *Der stürmische Morgen*, mm. 1-2

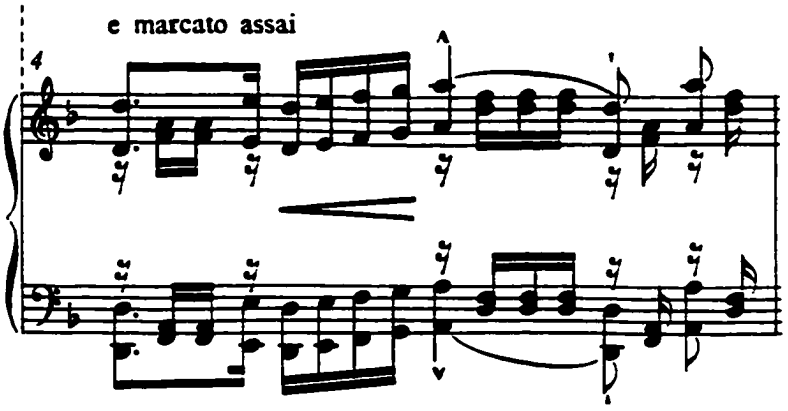


The vocal line enters in unison with the piano and does not rest until the end of the first stanza. The second stanza comes in B-flat without any transition where the wanderer prefers the stormy weather, "Das nenn'ich einen Morgen/So recht nach meinem Sinn!" (This is what I call a morning after my own heart!). The third stanza returns to the unison again but with voice leading in half steps and diminished seventh chords.

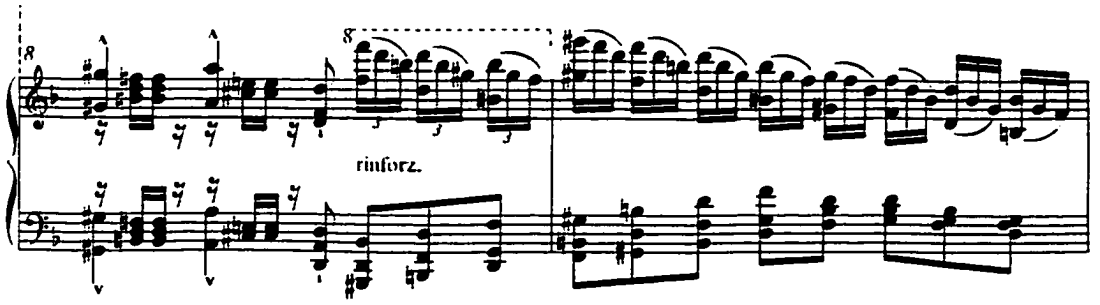
Liszt begins the piano introduction an octave lower and ascends to two octaves higher, escalating the intensity of the approaching storm. When the vocal line enters, he doubles the texture with octaves and chords in both hands (see example 50). This piece shows the powerful strength of Liszt's piano technique. The interlude is magnified by the left hand chords in successive tenths and the right hand in triplets, descending from an extreme high register (see example 51).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 50: Liszt, *Der stürmische Morgen*, m. 4



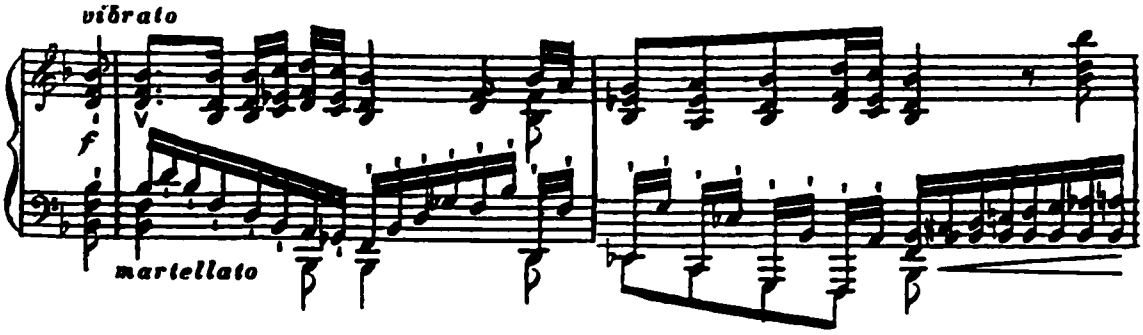
Ex. 51: *Der stürmische Morgen*, mm. 8-9



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The B section is where Liszt elaborates the most. He marks *vibrato* in the right hand, which can be interpreted as having a rich and vibrant sound. The left hand is marked *martellato* with big leaps in contrast, followed by ascending double notes, producing a crescendo (see example 52).

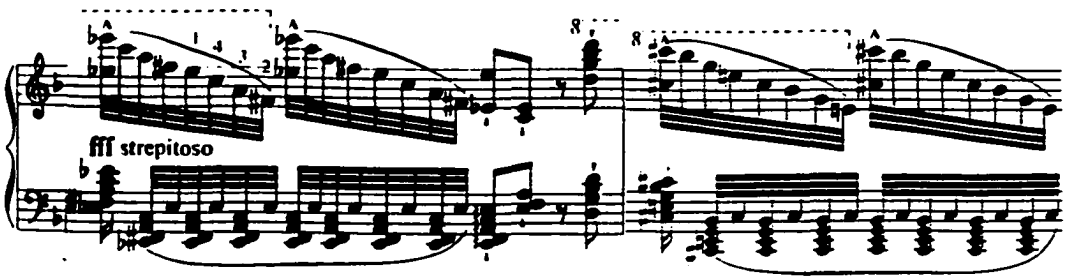
Ex. 52: *Der stürmische Morgen*, mm. 11-12



This ascending double-note passage is imitated two measures later by the right hand descending to the return of the A section. In the A' section (beginning in m. 15), the wanderer realizes that the excitement created by his emotional struggle is short lived, because in reality he is still traveling aimlessly in the bitter winter. The winter is dramatized by the unison melody in the left hand and octaves in the right hand, leading to the climax marked *fortississimo strepitoso*. Here the tremolo in the left hand rattles in a low register, and the right hand explodes into rapid arpeggios (see example 53). The postlude then ends in the same way as the interlude.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 53: *Der stürmische Morgen*, mm. 17-18

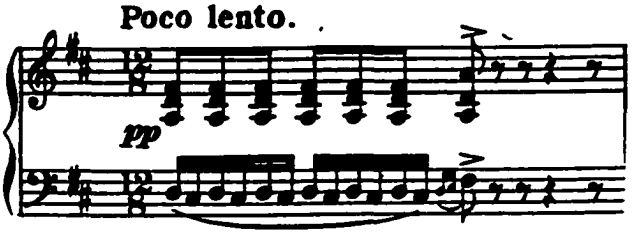


In *Im Dorfe*, as the wanderer passes through a village at night, he reflects on the useless dreams and illusions of the sleeping townspeople and declares himself finished with all dreams. The wanderer also realizes that he is a misfit in the society where even the dogs bark at him. Liszt alters very little except to expand the trills in various registers, using staccatos for the vocal line in the A section in contrast with the legato melody in the tenor register in the B section.

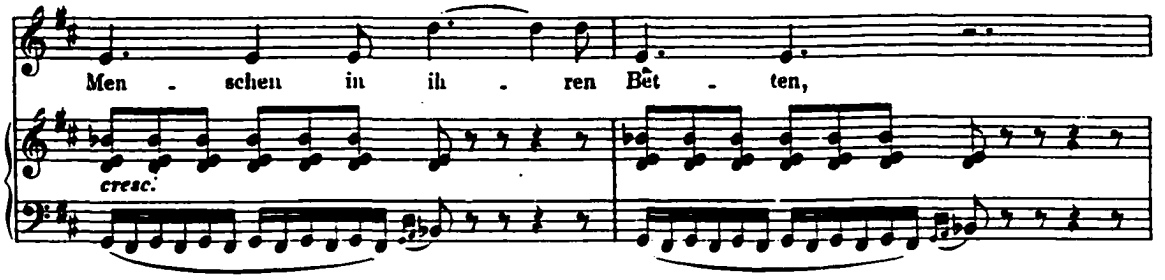
Schubert sets the piano introduction with the left hand in sixteenth notes, depicting the rattling of the chains with a rest in the middle of the bar (see example 54). The entrance of the vocal line is consistently on the pick-up to the third eighth-note unit which seems out of place-- a conflict between dream and reality. Throughout the line "es schlaffen die Menschen in ihren Betten,/träumen sich Manches, was sie nicht haben" (people are sleeping in their beds/dreaming of many things they do not have) in mm. 8-10, the wide intervals give a hollow and eerie feeling (example 55) that disappears later in the B section.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 54: Schubert, *Im Dorfe*, m. 1



Ex. 55: Schubert, *Im Dorfe*, mm. 8-10

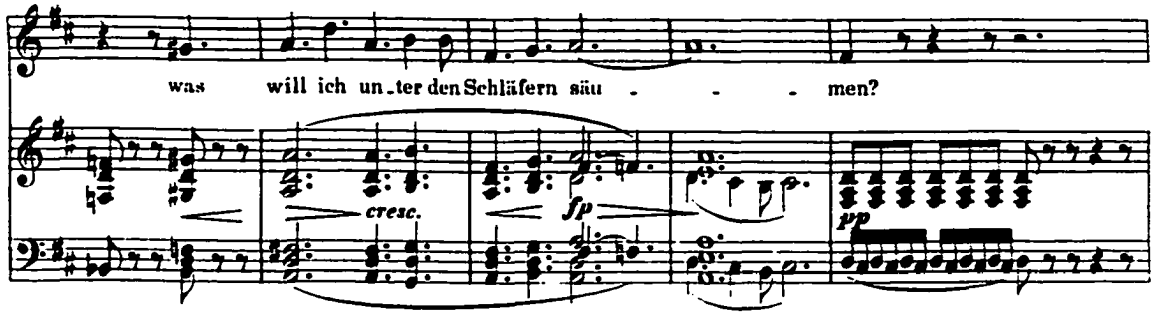


In the B section where the people are dreaming of the pleasures of life, the sixteenth-notes from the A section are replaced by the eighth-note triplets in the subdominant key of G major. The return is varied from the A section. On the last line "Was will ich unter den Schläfern säumen?" (Why should I tarry among the sleepers?), Schubert changes the rhythm from swinging triplets to steady chords, suggesting in 4/4 time. This change of pace and texture brings focus and attention to the text where the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

wanderer knows all along that he is a misfit in the society-- a society where normal people dream of pleasures at night (see example 56).

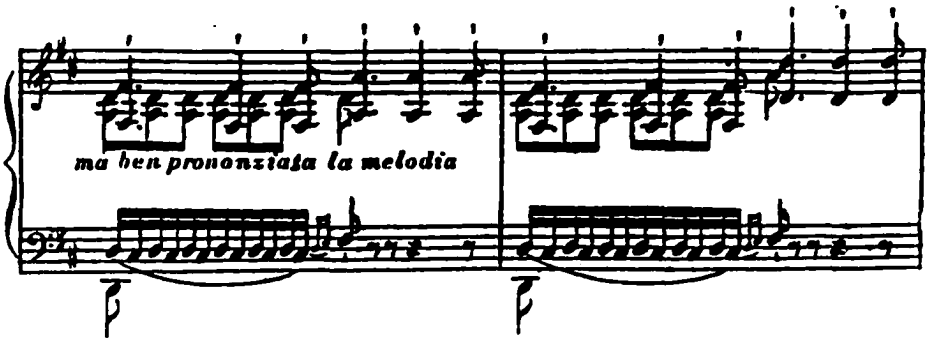
Ex. 56: Schubert, *Im Dorfe*, mm. 42-46



Liszt writes the vocal line of the A section in octaves with staccato marked *sempre sotto voce ma ben prononziata la melodia*. This allows a wonderful opportunity for the pianist to create an eerie mood in which the sixteenth-notes are played *sotto voce*, with the melodic line soft but marked. For more contrast, one can apply pedal for the sixteenth-notes (rattling of the chains) and no pedal for the remainder of the bar, or perhaps change the pedal midway through. All three choices present different atmospheres and timbres (see example 57).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

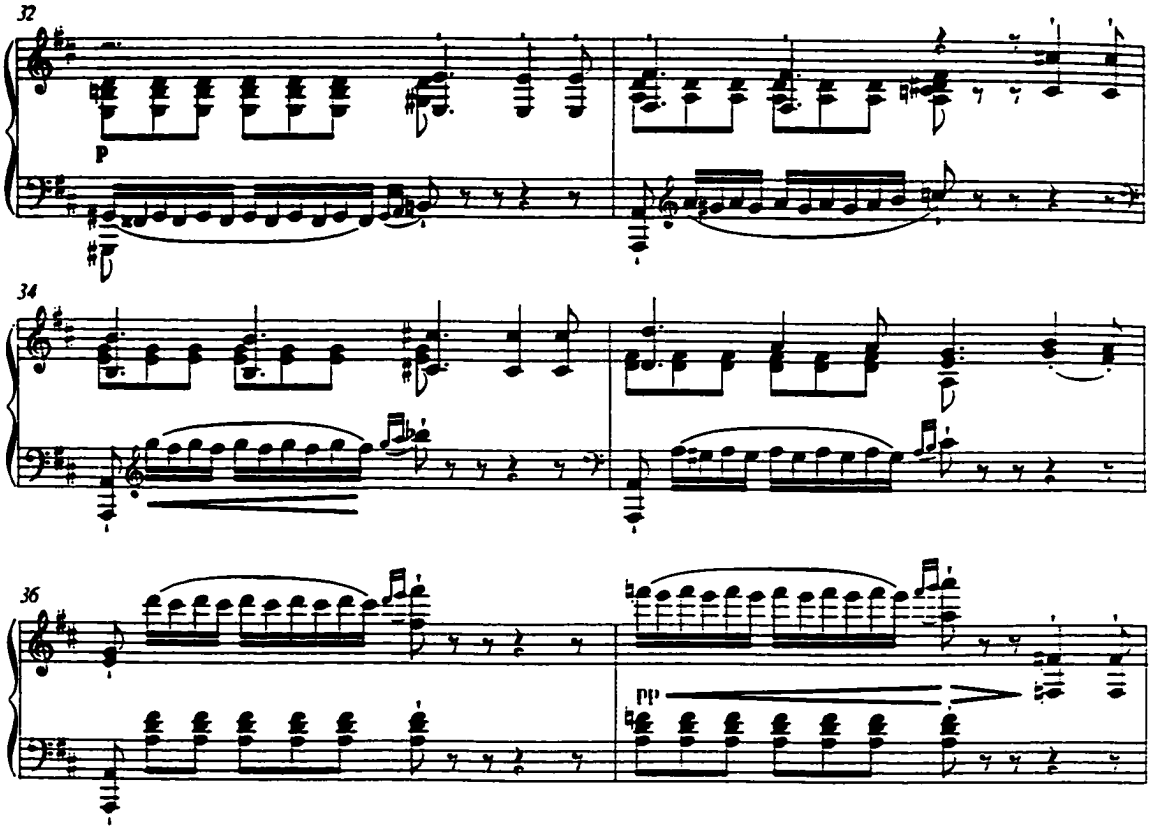
Ex. 57: Liszt, *Im Dorfe*, mm. 28-29



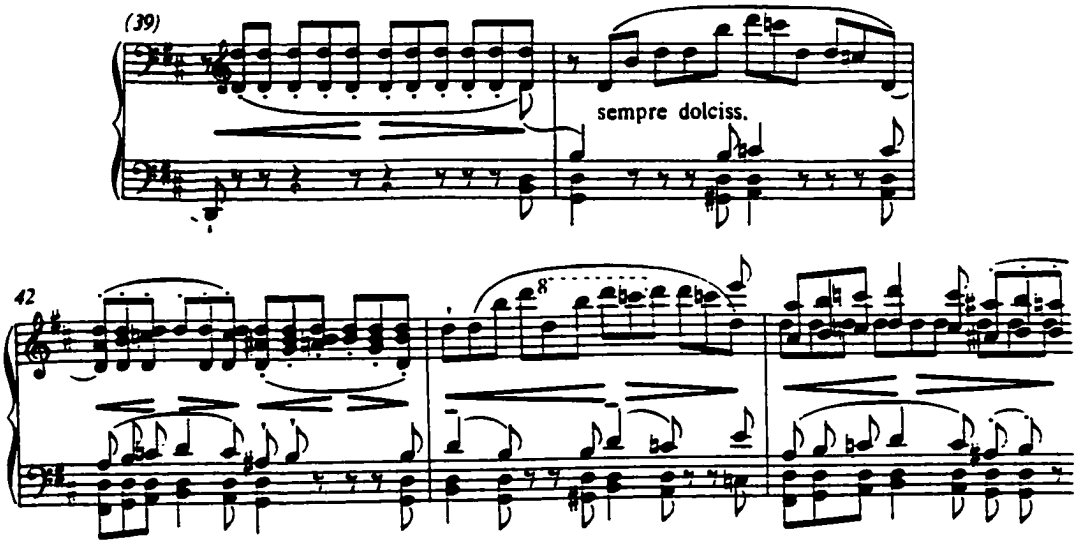
In the second stanza, where the text speaks of the villagers' sweet but unrealistic dreams, Liszt illustrates the contrast and conflict by placing the trills in various registers (see example 58). In the B section, he elaborates the lyricism with arpeggios for a warm and peaceful mood. The melody in the beginning is placed in the tenor range and then echoed in the soprano range (see example 59).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 58: *Im Dorfe*, mm. 32-37



Ex. 59: *Im Dorfe*, mm. 39-44



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The returning A section remains faithful to Schubert's score except for the dominant seventh chord at the end of the vocal line. This serves as a bridge to the return of *Der stürmische Morgen*, and eliminates the need for a postlude.

Liszt's expansion of the dynamic range and power required to play his compositions were felt by the piano makers of his time. Most pianists in the first half of the nineteenth century regarded the snapping of strings as a normal hazard of their profession. Liszt occasionally would have two pianos standing on the stage and would alternate between them several times during a recital. The piano makers begin to modify the pianos with metal framing and cross-stringing in order to provide a heavier action for a more powerful and richer sound, as well as to meet the technical demands of powerful pianists.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PART III

SUMMARY

Liszt's Transcribing and Keyboard Technique

Liszt, Berlioz, and Wagner were the threesome who became the leaders of new trends in nineteenth-century music: Wagner's ideal of *Gesamtkunstwerk* ,which combined music, drama and art as one; Berlioz's new orchestral timbre, as presented in his *Symphonie Fantastique*; and Liszt's new form of the "symphonic poem," a descriptive symphonic work in one movement such as *Les Preludes*. Liszt believed in the fusion of art, poetry, music and drama as much as Wagner, whom he supported and promoted wholeheartedly. Liszt wrote only one opera, *Don Sanche, où Le chateau d'amour*-- composed in 1824 when he was just thirteen years old. This work did not show that Liszt had promise as an opera composer, and thereafter he turned to writing for the keyboard, where he was most comfortable. He treated the piano in the manner of a great dramatist, and showed himself to be a symphonist of the keyboard as well. In order to achieve the most dramatic impact, he invented new sound effects such as chord themes, leaps over wide intervals, tremolos, and the interlocking motions of hands.

In characterizing Liszt's transcriptions, one should note that, although the *Winterreise* transcriptions are quite faithful to the original score, there are various degrees of alteration made throughout the cycle. As we have discussed, *Der Leiermann* and

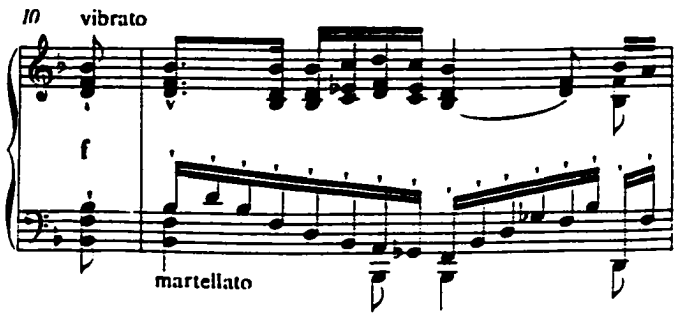
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Wasserflut are literal transcriptions with minimal alterations, while the rest are embellished to some degree with different figurations, addition of voices, dynamic changes, and dramatic effects. For example, when a melody is repeated, Liszt varies it by alternating major and minor scales as in *Der Lindenbaum* and *Gute Nacht*, or modifies the rhythm as in *Erstarrung*. In every song, he varies the register and thickens the texture with thirds, octaves, or chords. Liszt also dramatizes the music with tremolos and recitatives as seen in *Nebensonnen* and *Das Wirtshaus*. Not only are these alterations bold and theatrical, they are also sensitively embellished to express the text. At the same time, none of these songs is freely re-composed like an operatic paraphrase.

In Liszt's transcriptions of *Winterreise*, one should understand the meaning of certain markings in the score: a *dolce* marking is the equivalent of *piano*, and *dolcissimo* means *pianissimo*; a *ritenuto* is essentially a ritardando for the specific place that is marked; a *rallentando* is a gradual slowing down until marked *a tempo*. Liszt is very specific in indicating word expressions in his music. One that is very interesting is the use of the term *vibrato* which is indicated in two different places. The first is in *Der stürmische Morgen* where he marks the right hand *vibrato* and left hand *martellato* (see example 60). Liszt apparently wants the melody in the right hand to produce a warm and rich sound similar to that of string instruments played with vibrato, while the left hand is played detached. The other *vibrato* is found in *Mut*, m. 36, indicating the vibrant and resonant sound that Liszt is seeking for the build up to the end. The word *vibrato* in Italian is defined as vigorous, sharp, and energetic. Liszt, fluent in Italian, understood the word well, and therefore felt comfortable to use it this way in his music.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 60: *Der stürmische Morgen*, mm. 10-11



Liszt is also very careful regarding the notation of different staccatos for different effects. For example: the wedge staccato ( ), the staccato ( ) and the non-legato mark ( ), of which the wedge is the shortest and often played more heavily with an accent, the staccato is slightly less sharp,[41] and the non-legato is like a *portato*,[42] half way between a staccato and legato. In *Die Post*, he carefully marks the right hand's beginning with wedge staccatos, but eliminates them in the fourth and the sixth measures. The triadic introduction is interpreted by Susan Youens as the posthorn call,[43] but Liszt adds the wedge staccatos along with a *leggermente* marking. In addition, the pedal produces a color that suggests the gradual approach of the coach horses from afar (see example 61). In *Täuschung*, the accompaniment is marked non-legato in the right hand and wedge

---

[41]The definition of *staccato* is cited from Willi Apel, Harvard Dictionary of Music, 2nd edition, p. 806.

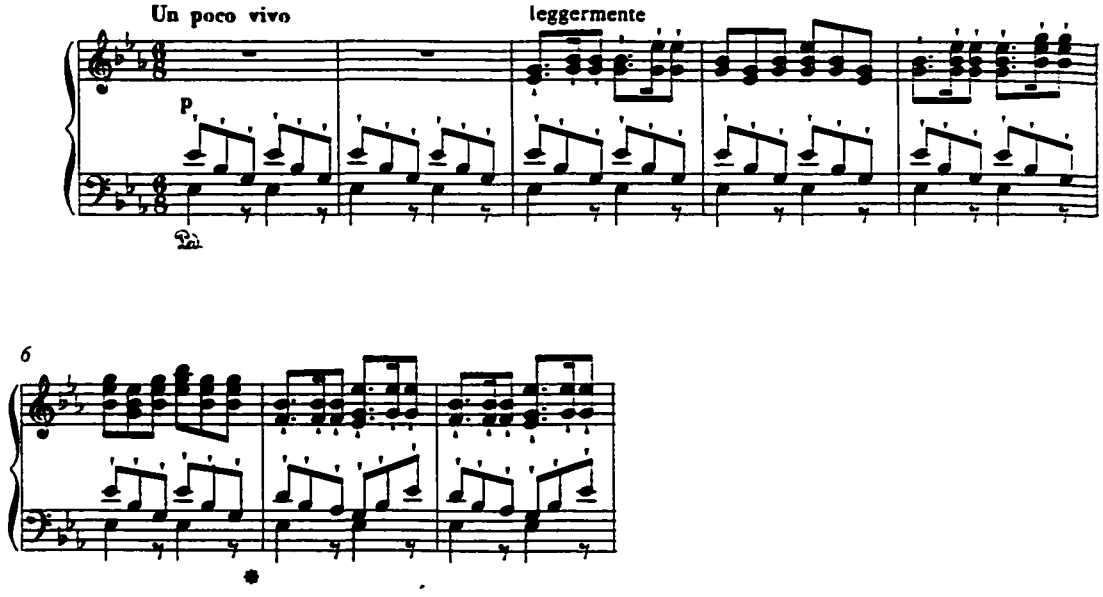
[42]Ibid., p. 689.

[43]See Susan Youens, Retracing a Winter's Journey, pp. 229-230: "For the introduction of *Die Post*, Schubert writes a postilion fanfare that never leaves the notes of the tonic triad, in imitation of actual fanfares...."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

staccato in the left. When the melody enters, he marks *legato, dolce: espressivo.*

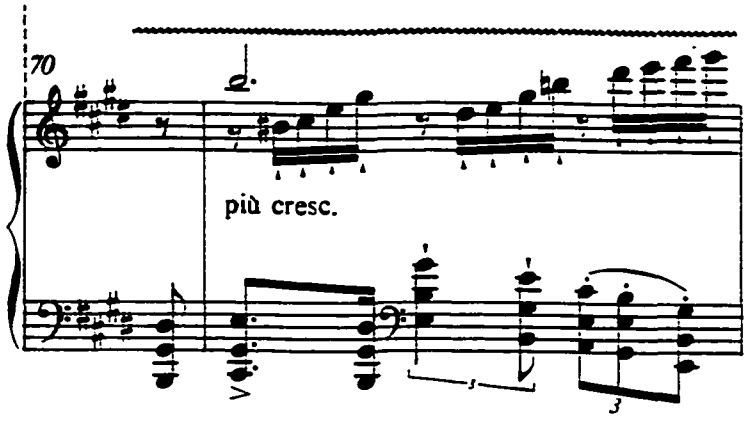
Ex. 61: *Die Post*, mm. 1-7



Another example of Liszt's careful markings can be seen in m. 72 of *Der Lindenbaum*, where the left hand has an accent on the first beat, a wedge staccato on the second beat, and a non-legato on the third beat (example 62). The phrase begins with an accented note which makes a gradual crescendo and broadens into a rolling chord at the down-beat of m. 73. In *Im Dorfe*, Liszt indicates a wedge for the beginning of the melody of the first section, where the wanderer is going through the village at night with dogs barking at him. In contrast, he indicates a very legato melodic line for the middle section where the village people are having sweet dreams.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 62: *Der Lindenbaum*, mm. 70-71



In his treatment of melody, he rarely alters the pitches of the melody in the song transcriptions, though he is fond of setting them in various registers and occasionally varying the rhythm, as discussed in the analyses. The following is a list of the various ways in which he presents the melody:

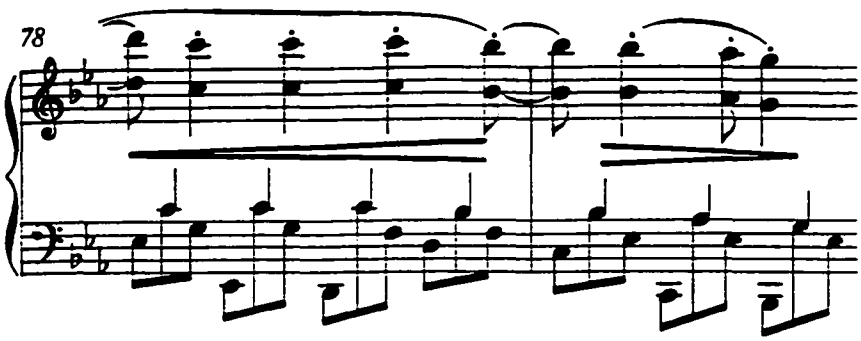
A. single-note melody--apparent in every song

B. melody doubled in octaves-- as written in *Erstarrung* (example 63) and *Der stürmische Morgen* (example 64)

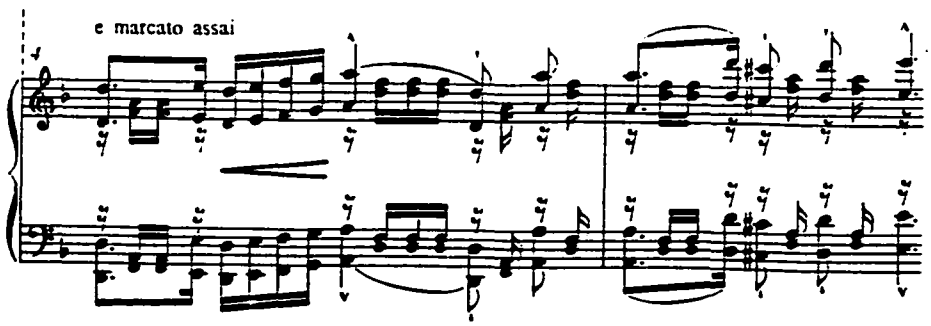
C. melody doubled in thirds and chordal melody-- as indicated in *Mut* (example 65) and *Der sturmische Morgen* (example 66)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 63: *Erstarrung*, mm. 78-79

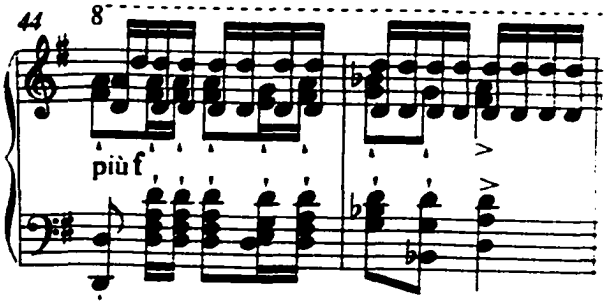


Ex. 64: *Der stürmische Morgen*, mm. 4-5

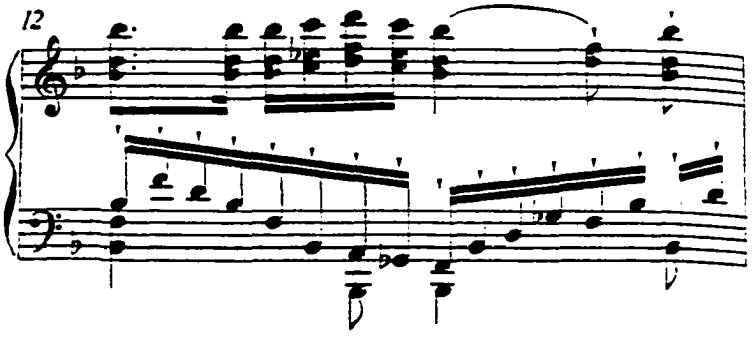


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 65: *Mut*, mm. 44-45



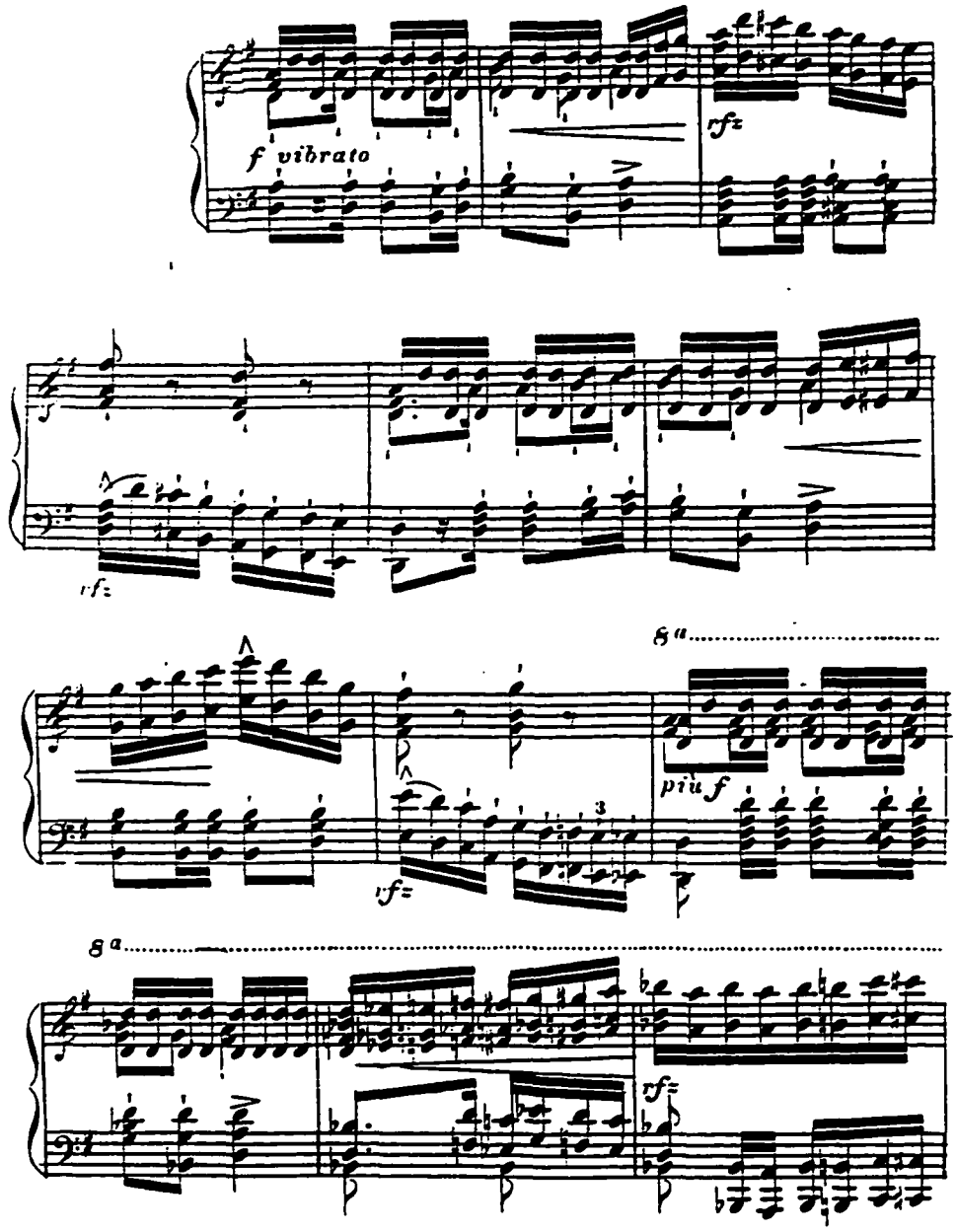
Ex. 66: *Der stürmische Morgen*, m. 12



Very often, the various melodic designs intertwine and change registers rapidly. In *Mut* the melody begins in unison in m. 23, immediately switches to the bass in m. 25, then returns to the right hand in octaves with thirds in m. 28. In m. 37, the melody begins in single notes doubled in the tenor voice and becomes a double-third melody in both hands, one octave higher in m. 45 (example 67).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 67: *Mut*, mm. 37-48

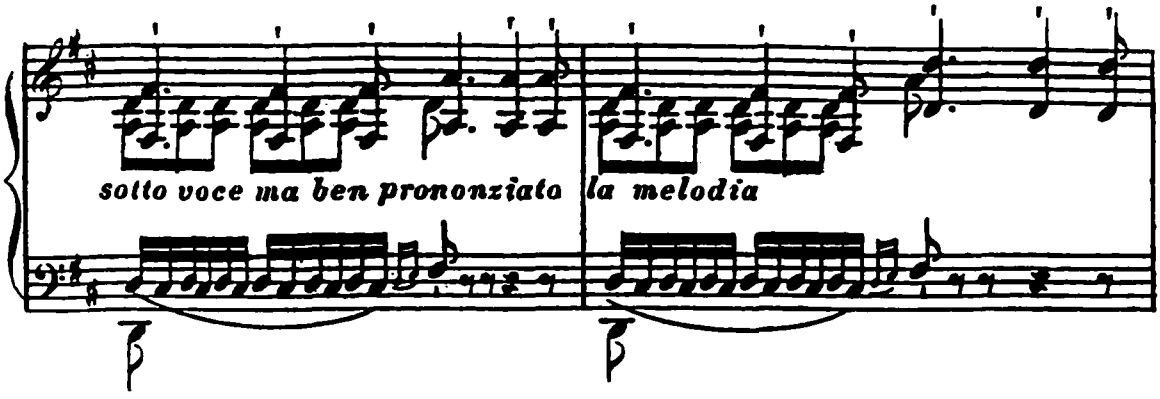


Liszt often distinguishes the melody from the accompaniment by a variety of contrasting markings: in *Im Dorfe*, he marks the melody with wedge staccatos (see example 68); in *Täuschung*, he marks the melody legato whereas the accompaniment is

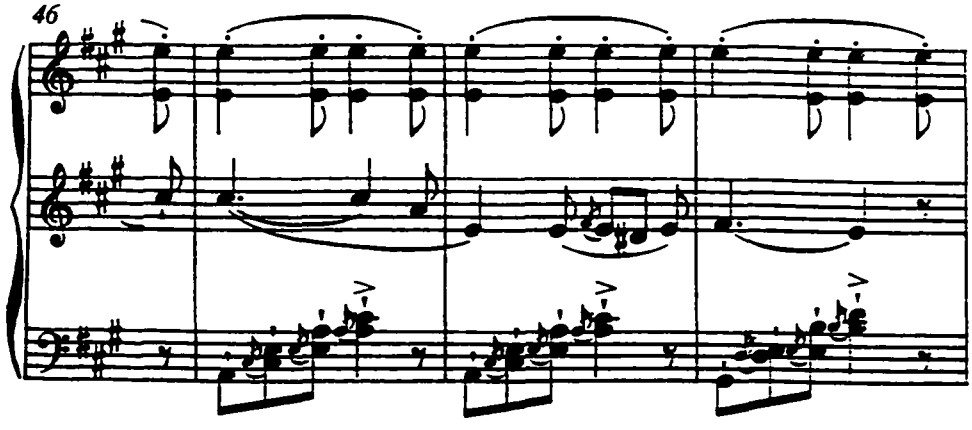
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

marked non-legato and staccato (example 69); in *Das Wirtshaus*, he marks the melody *recitando, sostenuto* but differentiates the accompaniment with wedges (example 70). In *Der Leiermann*, Liszt indicates the vocal part with non-legato marking in contrast with the legato accompaniment (example 71).

Ex. 68: *Im Dorfe*, mm. 28-29

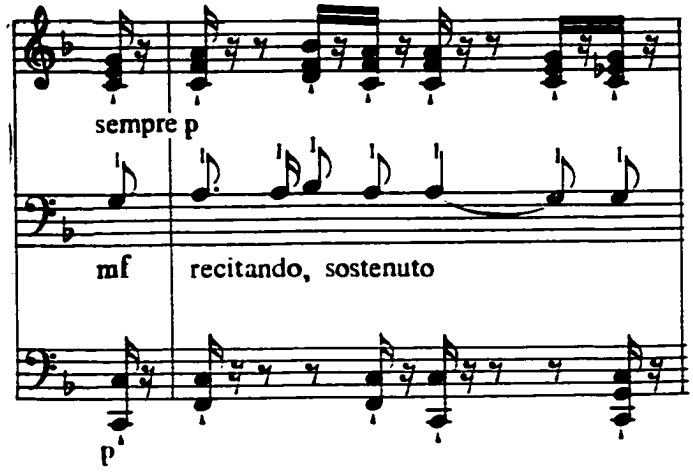


Ex. 69: *Täuschung*, mm. 46-49

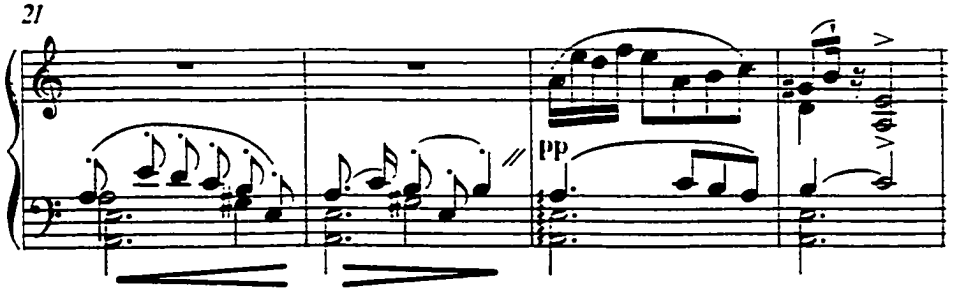


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 70: *Das Wirtshaus*, m. 6



Ex. 71: *Der Leiermann*, mm. 21-24

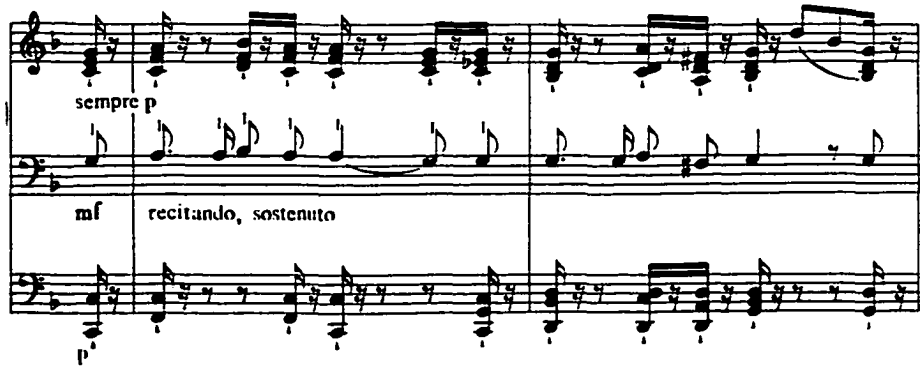


It is a great challenge to execute the melody alone, for Liszt's melody appears in every kind of texture imaginable. In *Das Wirtshaus*, the melody is played by the thumb of the right hand while the accompaniment is covered by all the other fingers (see example 72). In *Täuschung*, the melody is placed in the middle of the octave accompaniment of

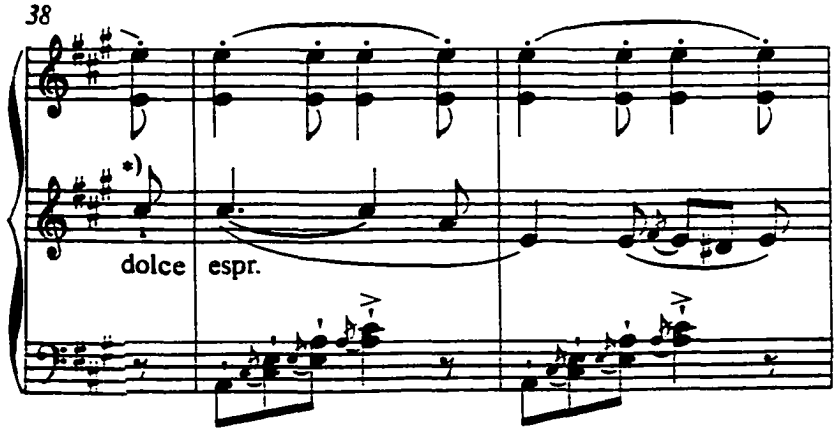
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the right hand (example 73). In *Erstarrung*, the melody begins in the middle register and is executed between two thumbs in m. 7. Later the melody moves to the right hand triplet figure. This becomes not only physically challenging, but mentally exhausting.

Ex. 72: *Das Wirtshaus* mm. 6-7



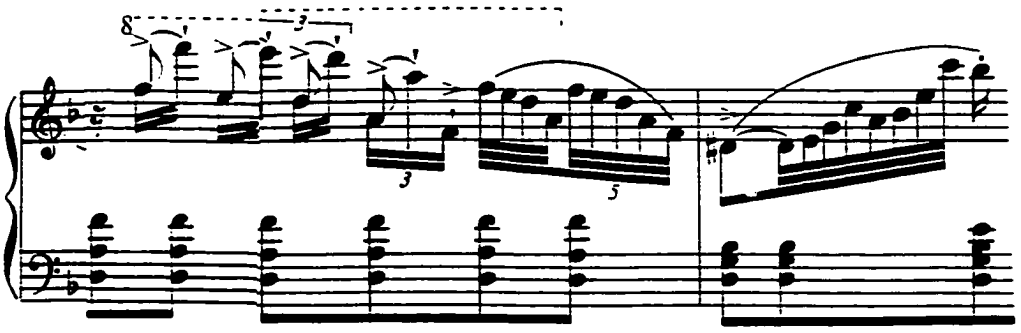
Ex. 73: *Täuschung*, mm. 38-40



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The rhythm in Liszt's *Winterreise* has more embellishments than the melody. In *Gute Nacht*, he assimilates the melody into the triplets for a peaceful mood in the text, but other times he accelerates the rhythm in order to build to an emotional climax. For example, in m. 44, the quick thirty-second-note passage crashes down to a dissonant note, D-sharp, on the downbeat of m. 45 where the word "heulen" (howl) is placed (example 74). Liszt also uses accents to create syncopated rhythms for an *agitato* feeling in m. 39.

Ex. 74: *Gute Nacht*, mm. 44-45



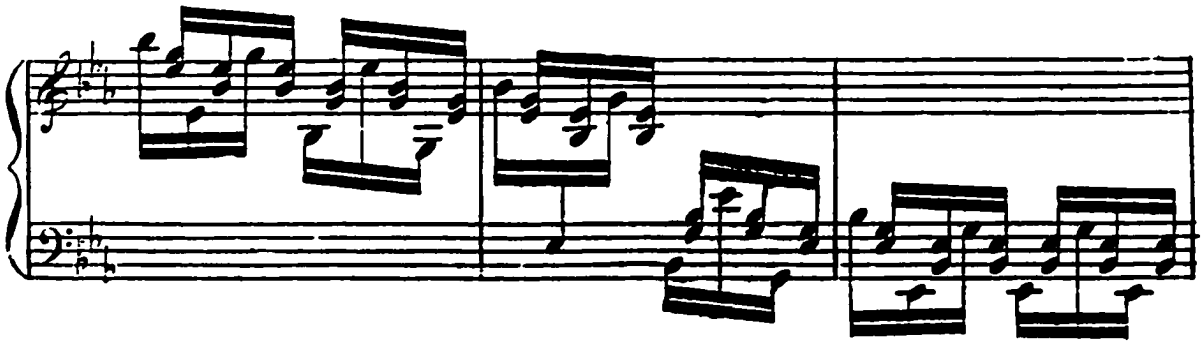
In *Erstarrung*, he begins by placing the melody on the first note of the triplet figure in m. 8, but then quickly switches to the last note of the triplet in m.10. Then, in m. 48, the melody is placed in the middle note of the triplet. This shifting melodic placement creates an unsettled rhythmic feeling which corresponds to the text where the wanderer is looking down at the ground, frantically searching for the footsteps of his beloved.

Liszt does not conceive of a pianist's hands as consisting of two parts of five fingers each, but as one unit of ten fingers. Therefore, the interchanging or interlocking of

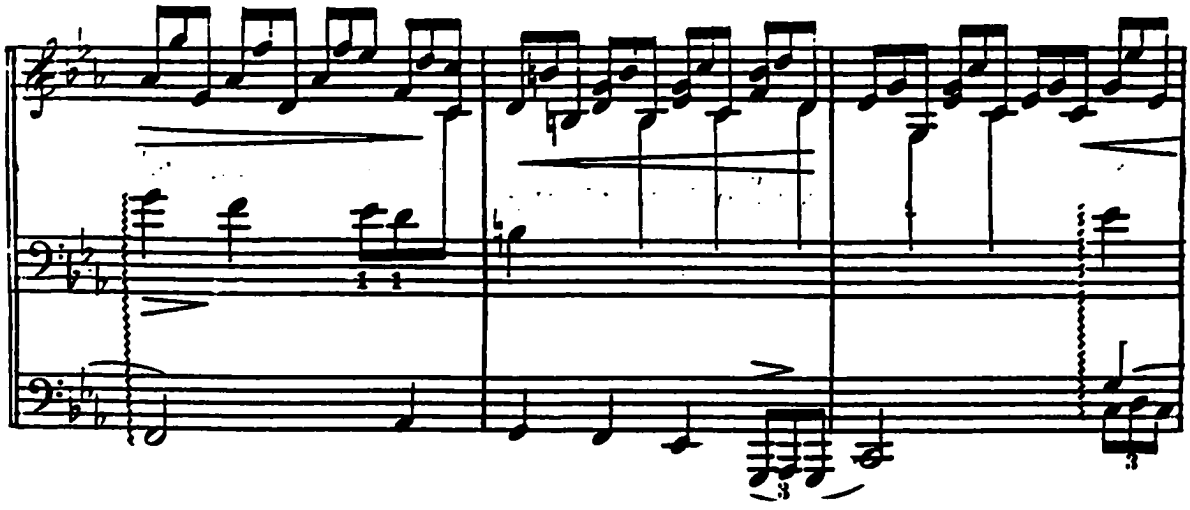
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

hands in fast passages is a new facet of piano technique introduced by him (see example 75). This concept also appears in the technique of playing melody or accompaniment that covers a wide keyboard range with alternating hands (see example 76).

Ex. 75: *Die Post*, 91-93



Ex. 76: *Erstarrung*, mm. 13-15



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Liszt's hands were thin and long, and his fingers were notable for their low-lying mass of connective tissue, which gave them the appearance of being "the opposite of webbed feet."[44] Because his finger-tips were blunted, not tapered, they gave him maximum traction on the surface of the keyboard. The lack of webbing between the fingers allowed for wide extensions--therefore one finds passages like the trills in *Der Lindenbaum* and the wide intervalic arpeggios in *Gute Nacht* and *Die Post*.

The arpeggios and scales in Liszt's pieces are often written for the purpose of tone painting. In *Der Lindenbaum*, the chromatic accompaniment creates a darker image, deep in the night, juxtaposing the diatonic section which paints a peaceful picture under the linden tree. In m. 78, the scale passage in the left hand covering a wide register serves not only to increase the volume but also to create a colorful timbre. In *Gute Nacht*, Liszt expresses the mixed emotions in the third stanza with chromatic passages, in contrast to the diatonic broken chords in intervals of fourths and fifths in the fourth stanza. In *Mut*, Liszt magnifies Schubert's major/minor conflict with a chromatic scale passage against the diatonic arpeggios (mm.23-27). The same is apparent in *Im Dorfe* where the diatonic broken-chord figures in the middle section are juxtaposed with the semi-tone trills in the beginning section.

Liszt uses a variety of arpeggios in these transcriptions. For example: in m. 83 of *Die Post*, a lilting short arpeggio, along with a melody in the higher register of the right hand marked *leggiermente*, resembles the prancing horses of the coach; in *Gute Nacht*,

---

[44]Alan Walker, "Liszt and the Schubert song Transcriptions," Musical Quarterly, LXVII (Jan. 1981), p. 58, Walker quoted Dannreuther's comment on Liszt's hands.

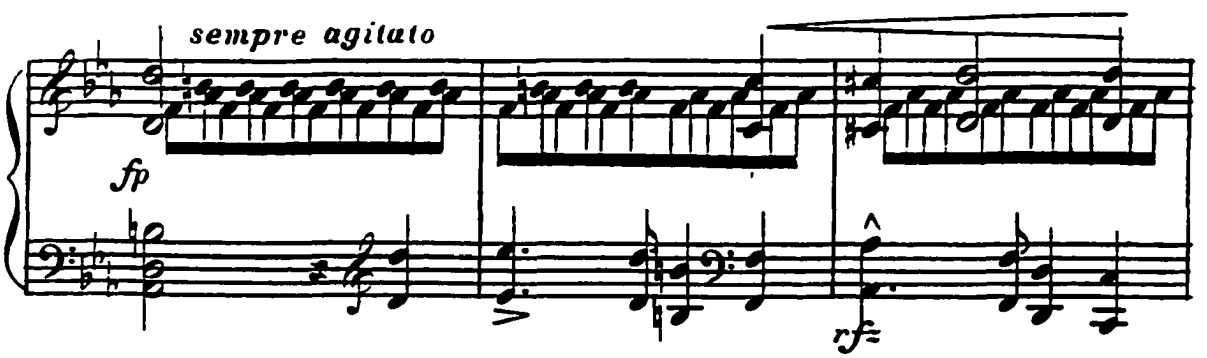
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mm. 44 and 65, the descending arpeggios in the right hand create an intense and natural crescendo to the accented note. In mm. 26 and 28 of *Mut*, the arpeggios include a double-third in the middle of each triplet and the wide interval of a ninth which accumulates more volume and covers a wider range.

Trills and tremolos also heighten dramatic effects and increase sonority in these transcriptions. In *Erstarrung*, he employs tremolos to create the text's powerful image of the tears, melting the freezing snow in bitter cold winter (see example 77). The trills in *Der Lindenbaum* depict the rustling of the leaves which create a different timbre each time they are placed in various registers throughout the piece.

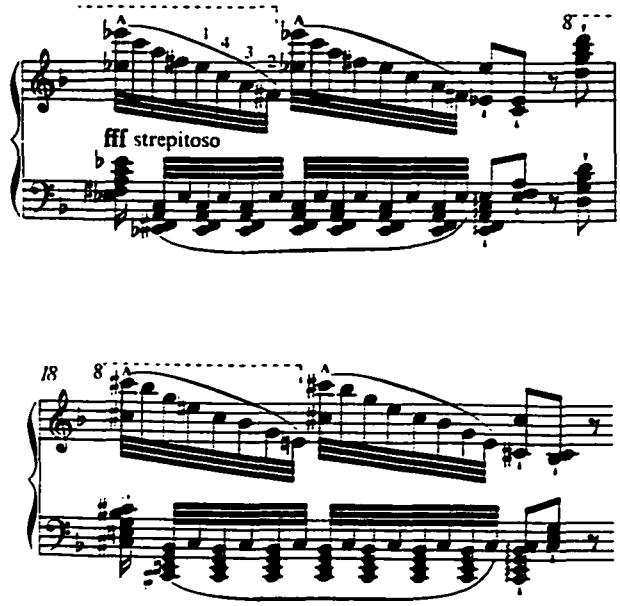
Liszt also thickens the texture and creates a fuller and more orchestral sound for the climax in *Der stürmische Morgen*, (see example 78). The same idea is found in *Das Wirtshaus*, using tremolos and trills along with the leaping left hand to magnify the "orchestral" sound (see example 79). Also, the use of tremolo to accompany recitatives in *Die Nebensonnen* imitates the string section in an operatic melodrama (example 80).

Ex. 77: *Erstarrung*, mm. 34-36

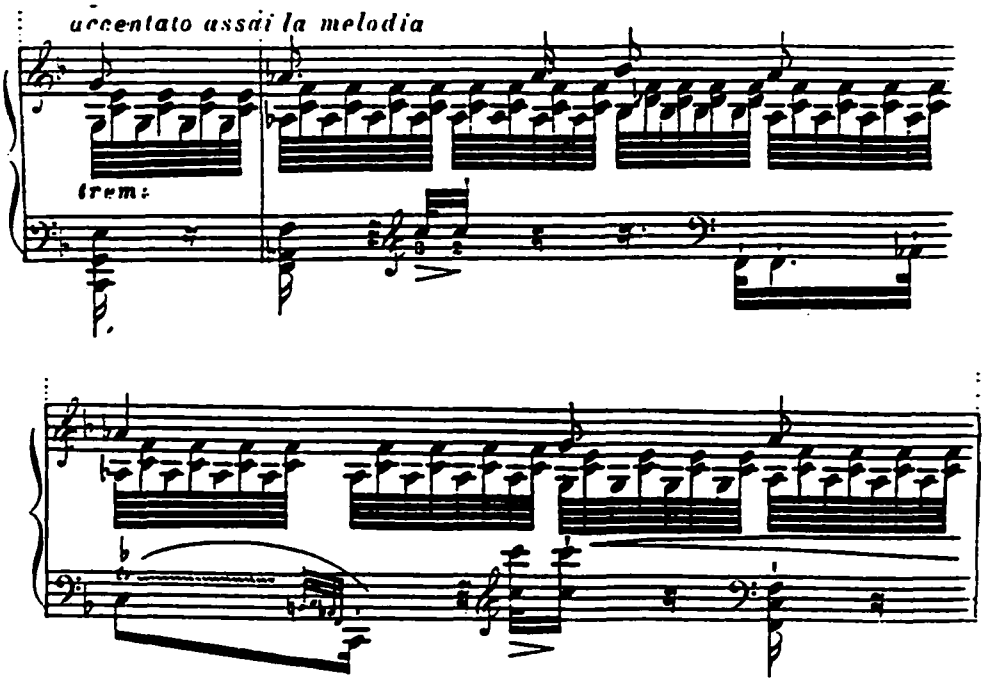


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 78: *Der stürmische Morgen*, mm. 17-18

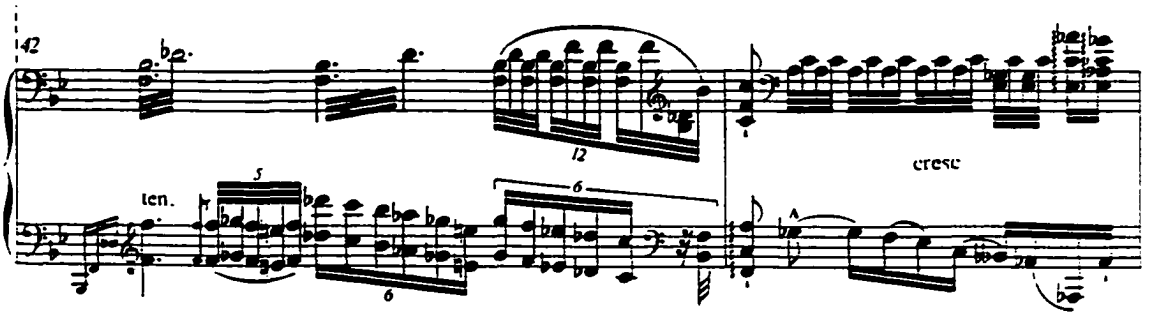


Ex. 79: *Das Wirtshaus*, mm. 22-23



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 80: *Die Nebensonnen*, mm. 42-43



Liszt was known for his powerful sound and lightning fast fingers. In *Mut*, the last stanza in G major consists of relentless repeating octaves from beginning to the end. In *Der stürmische Morgen*, Liszt's use of octaves takes various forms: the unison octaves, double octaves (in both hands), octaves with chords on the off beat, octaves on the beginning of each triplet, and chordal octaves. Liszt's writing of dense texture and *fff* dynamic forced piano manufacturers to continue working towards an instrument with a richer and more powerful sound in order to meet his greater demand.

Pianistically, the production of different colors on the piano involves creating a variety of balance and voicing between the two hands, along with various combinations of pedaling. Liszt, the "symphonist of the piano," naturally displayed a great interest in the pedal construction of the piano. In most of his compositions, he uses only the damper and *una corda* pedals. It is reasonable to assume that Liszt does not necessarily intend for the passages without pedal markings to be played without pedal. However, for special effects, he indicates the pedal marking precisely. Of the twelve *Winterreise*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

transcriptions, he only indicates pedal markings in *Die Post*. The piano introduction is written with wedge staccatos, marked *leggermente*, with the pedal holding for the first six measures. Holding the pedal naturally increases the volume and resonance-- perhaps Liszt is depicting the mail coach approaching, or the heartbeats getting louder and more excited. In m. 24 where Liszt indicates the use of pedal for the duration of the word "Herz," Schubert writes *fp* for the pounding of the heartbeat. Without the pedal marking, most pianists would tend to release the damper pedal after the initial *forte* in order to hear the *piano* part as an echo effect. By using the pedal, the resonance is increased, thus sounding more like one big heartbeat. The most interesting pedal marking occurs in m. 36 where a short chromatic cadenza is written. By holding the pedal down, one can create an impressionistic color.

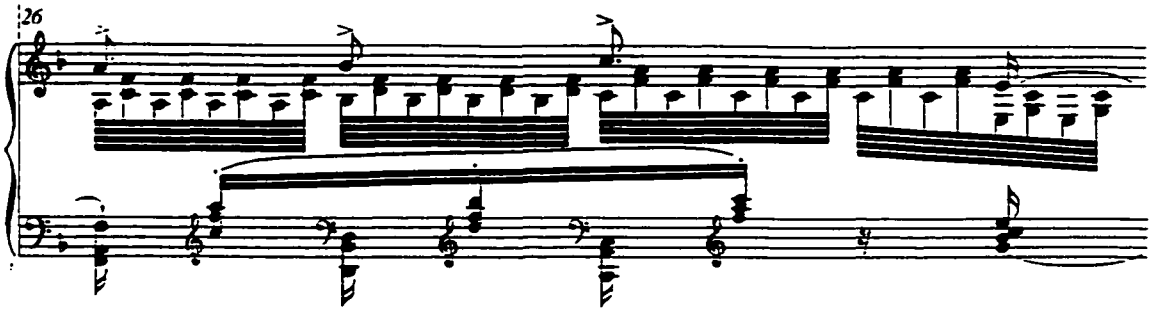
Liszt was interested in a particular piano with an unusual third pedal called the "tremolo pedal" which was first found on Ricordi and Finzi's *armonipiano*. The tremolo action is produced by the rapid repetition of the hammers. This method was first used in the piano *trémolophone* made by Philippe de Girard in 1842, a grand piano with two keyboards, one of them exclusively for the *tremolando* notes. In 1873, a *melopiano* made by Caldera & Bossi in Turin produced a device that could be attached to any piano. This device made it possible to swell the notes by quick repeated strokes of a small hammer operated by clock-springs. In the *armonipiano* made by Ricordi and Finzi, the tone could be sustained by a second set of hammers which maintained a vibration in the strings modified by means of three pedals and two levers. Liszt encountered this instrument during his visit to Milan in November, 1882. In the *Winterreise* transcriptions, there are

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

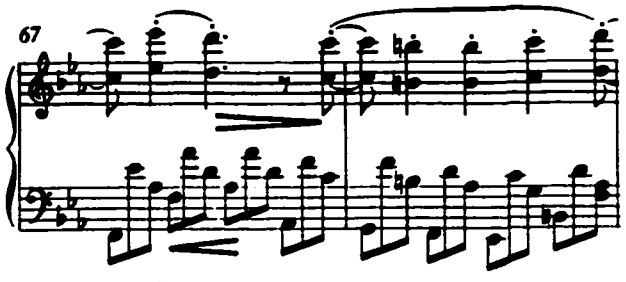
several places where Liszt indicates *vibrato*. One wonders: if he had encountered the tremolo pedal when he was writing the transcriptions, would he have used the tremolo pedal to vibrate the passage?

One other difficult technique used by Liszt is making large leaps (including cross-hand jumps). In *Das Wirtshaus*, the left hand performs an acrobatic stunt, jumping and crossing at a fast speed (example 81). In *Der stürmische Morgen*, the left hand leaps in widely spread intervals. In *Erstarrung*, the left hand leaps in a rapid triplet figure which persists throughout the entire piece (see example 82).

Ex. 81: *Das Wirtshaus*, m. 26



Ex. 82: *Erstarrung*, mm. 67-68



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Where did Liszt acquire his unique technique? Liszt's keyboard technique was greatly influenced by Paganini. As a little child, when Liszt's father asked him what he wanted to be when he grew up, he pointed to a picture of Beethoven that hung on the wall of his home in Raiding and answered: "Like him." When he heard Paganini perform in Paris in April 1832, he experienced an artistic awakening. Paganini's soul and his violin were united as one. He made up his mind then that he wanted to be the "Paganini of the Pianoforte." Liszt was determined to develop a superb piano technique, comparable to that of Paganini. To this end he practiced many hours with the guidance of his mentor, Czerny. Liszt's immediate project was to create a new kind of repertoire for the piano in which he could transfer to the keyboard some of the more spectacular aspects of Paganini's violin technique, such as tremolos, leaps, glissandos, spiccato effects, and bell-like harmonics. Therefore, he selected a group of Paganini's unaccompanied Caprices, notorious for their difficulties and set about reproducing their complex problems on the keyboard. Schumann commented on Liszt's "Bravura Studies after Paganini's Capricci" as follows:

> A glance at the collection, at the wonderful inverted framework of notes to be found in it suffices to convince the eye that it has no easy thing to do. It is as though Liszt wished to lay down all his experiences, to deliver the secrets of his execution to posterity in this work.[45]

Schumann also commented that Liszt arranged them carefully in the smallest compass, yet most faithfully rendering the spirit of the original. The pieces were rearranged later in a second edition in 1851, published by Breitkopf and Härtel in Leipzig.

---

[45]Liszt, ed. Lina Ramann, Gesammelte Schriften, Vol. 6. p. 121.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Many comparisons of Liszt and Paganini were made. Saint-Säens observed:

> Paganini remained in an inaccessible position where he alone could survive, whereas Liszt, from the same point of departure, condescended to the realm of practical consideration where anyone who is prepared to take the trouble to work seriously can follow him.[46]

Liszt had a greater influence, where the piano is concerned, than Paganini did with the violin. Saint-Säens also made this comment:

> As against Beethoven, who held in contempt the limitations of the body and imposed his tyrannical will on overworked and frustrated fingers, Liszt takes those fingers and exercises them naturally so as to obtain the maximum effect of which they are capable without doing violence to them. Thus his music, frightening as it is at first sight to the timid, is in reality less difficult than it appears.[47]

Saint-Säens' comments indicate that Liszt's technique is a natural one. It takes into account the hand's natural physical movement and position. Liszt not only was the revolutionary of keyboard technique, but he was an innovator of new pianistic effects: the chordal themes, doublings and double notes, the different octave effects. As a dramatist, he used the theatrical effects of tremolos, pizzicati, glissandi, trills, and the "singing thumb." With Liszt one experiences a complete liberation of piano techniques for the apparent reason that, except in special cases, he is not using technique for its own sake but for the sake of music.

Wilhelm von Lenz commented: "Liszt does not just play the piano; he tells the story of his destiny, which is linked to, and reflects, the progress of our time [the 19th

---

[46]Claude Rostand, Liszt, trans. by John Victor, p. 105.

[47]Ibid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

century]."[48] To Liszt, the piano becomes an expression of his highest intellect, of his faith and being. Liszt's pupil August Göllerich wrote in his diary:

> I remember a pianist who was performing Chopin's Polonaise in A-flat with great gusto. When he came to the celebrated octave passage in the left hand, Liszt interrupted him by saying: 'I don't want to listen to how fast you can play octaves. What I wish to hear is the canter of the horses of the Polish cavalry before they gather force and destroy the enemy.' These few words were characteristic of Liszt. The poetical vision always arose before his mental eye, whether it was a Beethoven sonata, a Chopin nocturne, or a work of his own, it was not merely interpreting a work, but real reproduction.[49]

Another friend of Liszt's who had great influence on him was Berlioz. The two musicians first met on December 4, 1830. Liszt attended the first performance of Berlioz's *Symphonie fantastique* at the Paris Conservatoire and was struck with the power and originality of the work. For the next twenty years Liszt remained Berlioz's strongest advocate. During the Weimar years Liszt attempted to give modern music a new direction. In 1852 and 1855 he arranged week-long Berlioz festivals in the presence of the composer. Despite the technical difficulties, Liszt transferred the *Symphonie fantastique* to the piano and rendered its complex textures playable by ten fingers. Schumann's detailed review of the symphony was written with Liszt's piano transcription in front of him. Berlioz was influential both in helping Liszt develop the form of the symphonic poem later, and in simulating orchestral colors in keyboard compositions. Liszt transformed the keyboard into an orchestra with new techniques to execute the demands of sonority, expression, texture and range.

---

[48]See Wilhelm von Lenz, The Great Piano Virtuosos of Our Time from Personal Acquaintance: Chopin, Liszt, Tausig, Henselt, 1899, p. 1.

[49]Göllerich, p.164.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Conclusion

Transcribing other composer's works was a common practice in the nineteenth century. Schubert, Schumann, Mendelssohn, and Brahms were all attracted to this genre. Among them, Liszt stands out as a champion because his emphasis on tone color was revolutionary. He challenged the idea that pitch and rhythm were more important than tone color in the formal structure. There were composers before Liszt who wrote with a specific sound in mind, but for Liszt, tone color was an indispensable element in his compositions. In his transcriptions, Liszt preserves the melodies and experiments with the texture and the sonorities, working especially with tone color.

In his article "The Piano Transcriptions of Franz Liszt," Philip Friedheim questions why over half of Liszt's piano compositions are arrangements (paraphrases, fantasies and transcriptions).[50] Was it necessary for him to write and perform Schubert's *Erlkönig* when it was already well known? Was it simply to satisfy his ego? It is my opinion that Liszt did not need to satisfy his ego; if he was so egotistic about displaying his virtuosity, he would not have retired from concertizing at the height of his fame at the age of thirty-five. In fact, Liszt felt that it was not his choice to be a musician, but his destiny. He remarked:

> What a sad and great destiny it is to be an artist! He is born marked with

---

[50]See Philip Friedheim's article "The Piano Transcriptions of Franz Liszt," Studies in Romanticism, Vol. I, p. 83, 1961.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> the seal of predestination. He certainly does not choose his vocation; it takes possession of him and drives him on. ---The artist lives alone, and when circumstances throw him into the middle of society, he, in the midst of discordant distractions, creates an impenetrable solitude within his soul that no human voice can breach.[51]

Berlioz's *Symphonie Fantastique* was well known for its new orchestral timbre. It was unnecessary for Liszt to transcribe this piece for the piano. Therefore it is logical to assume that Liszt must have enjoyed the challenge of transforming the piano into an orchestra. Transcribing Berlioz's *Symphonie Fantastique* and Beethoven's symphonies was also an avenue for him to study orchestration. Liszt was not comfortable writing symphonic works initially and had to study hard when he first settled in Weimar after retiring from concertizing.

Although it was not necessary for Liszt to champion Beethoven's work (Beethoven being already well known), Liszt's transcriptions brought Beethoven's symphonies to individuals in private homes, where pianos were widely accessible. In fact, Liszt's transcriptions were often the first encounter with Beethoven's symphonies for most people in Vienna. This was Liszt's personal tribute to Beethoven.

Many of Schubert's songs were unknown during Liszt's time. However, this was not the case with *Erlkönig, Der Doppelgänger,* and *Ave Maria.* Liszt chose to transcribe these pieces to satisfy his literary intellect and demonstrate his ability to transform the piano into an orchestra and singing voice. One must understand what the piano meant to

---

[51] Liszt, op. cit., p. 28.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Liszt. "The piano is the microcosm of music!"[52] Liszt wrote to princess Carolyne Wittgenstein in 1877. In his famous letter to Adolphe Pictet, dated September 1837, he gave another opinion of the piano:

> The piano has, on one hand, the capacity to assimilate, to concentrate all musical life within itself and, on the other, its own existence, its own growth and individual development. In my opinion, the piano ranks highest in the instrumental hierarchy. It is the most widely cultivated and popular of all instruments. Its importance and popularity are due in part to the harmonic capability that it alone possesses, and consequently to its ability to recapitulate and concentrate all of musical art within itself. Within the span of its seven octaves it encompasses the audible range of an orchestra, and the ten fingers of a single person are enough to render the harmonies produced by the union of over a hundred concerted instruments.[53]

In transcribing orchestral pieces and songs, Liszt recaptured sonorities in which new pianistic effects were involved. The piano had become an orchestra and a singing voice. He was very much interested in the development of a modern piano that could produce a variety of tone color and dynamic range, thereby accommodating the musical needs of his transcriptions. In a letter to Adolphe Pictet written in 1837, Liszt discussed the possibility of expanding the keyboard to create a greater variety of sound. He cited various experiments:

> The pianos with bass pedals, the Polyplectron, the Piano-harp and still other incomplete attempts are proof of the general feeling of need for expansion of the same. The expressive keyboard of the organ will show the natural way to the invention of pianos with two to three keyboards and so complete the peaceful victory. Thanks to improvements that have already been made and those that the diligent efforts of pianists add every day, the piano is continuing to expand its assimilative capability. We play arpeggios like a harp, sustained notes like the

---

[52]Waltson, op. cit., p. 169.

[53]Ibid., p. 45.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> wind instruments, and staccatos and a thousand other passages that one time seemed to be the special province of one instrument or another.[54]

In his teaching, Liszt emphasized the importance of a good technique as a vehicle for expressing musical ideas. What Liszt's technical innovations enabled him to achieve were not only new kinds of piano sound but layers of contrasting sound. Critics often misunderstood Liszt as solely a technical showman. On the contrary, Liszt detested pianists who displayed technique solely for showmanship. In 1837, after hearing Thalberg in concert, he criticized Thalberg's playing as "mediocre," lacking in all "invention, color, character, verve, and inspiration." Liszt railed against compositions or playing which had neither integrity nor significance. Heine described the spirit of Liszt's playing: "When Liszt sits down at the piano, the piano disappears and the spirit of the music shines forth."[55] Liszt observed that:

> The virtuoso is not a mason who, chisel in hand, faithfully and conscientiously whittles stone after the design of an architect. He is not a passive tool reproducing feeling and thought and adding nothing of himself. He is not the more or less experienced reader of works which have no margins for his notes, which allow for no paragraphing between the lines. Spiritedly-written musical works are in reality, for the virtuoso, only the tragic and moving *mis-en-scene* for feelings. He is called upon to make emotion speak, and weep, and sing, and sigh– to bring it to life in his consciousness. He creates as the composer himself created, for he himself must live the passions he will call to light in all their brilliance. He breathes life into the lethargic body, infuses it with fire, enlivens it with the pulse of grace and charm. He changes the earthy form into a living being, penetrating it with the spark which Prometheus snatched from Jupiter's flesh. He must send the form he

---

[54]Liszt, op. cit., p. 45.

[55]Ibid., p. 221.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> has created soaring into transparent ether; he must arm it with a thousand winged weapons; he must call up scent and blossom, and breathe the breath of life.[56]

These qualities are demonstrated throughout his *Winterreise* transcriptions where the passages that he embellished were not for virtuoso display. The embellishments were for the sake of the text and musical ideas. This is an important element for a performer to have in mind.

In the preface of his *Album d'un voyageur*, published in 1842, Liszt wrote: "The more instrumental music progresses, develops, and frees itself from its early limitations, the more it will tend to bear the stamp of that ideal which marks the perfection of the plastic arts, the more it will cease to be a simple combination of tones and become a poetic language..."[57] Through his transcriptions, Liszt not only translated symphonic sound and new techniques for the piano but also caused the modern piano to be developed.

Transcriptions did not have much artistic stature during Liszt's lifetime. At present, there is limited availability of much of this material, which is seldom performed. In fact, barely a third of Liszt's transcriptions have been published. The only recording available of the complete *Winterreise* is by Leslie Howard, produced by Hyperion Records in London in 1994. It is my hope that insight into Liszt's literary intellect and his ingenuity in creating interesting sonorities will promote and encourage pianists to perform these beautiful but neglected works.

---

[56]Arthur Friedheim, Remembering Liszt, p. 52.

[57]Liszt, op. cit., preface.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix: Personalia

Boissier, Valerie (1813-94). French pupil of Liszt. Her mother, Caroline, kept a diary of the piano lessons, 1831-2.

Erard, Sébastien (1752-1831). Founder of the French firm of piano and harp manufacturers. Succeeded by his nephew Pierre (1796-1855). Patrons and friends of Liszt.

Fay, Amy (1844-1928). American pupil of Tausig, Kullak, Deppe and Liszt, of whom she wrote memoirs.

Fétis, François Joseph (1784-1871). Belgian composer, music theorist and historian.

Göllerich, August (1859-1923). German pianist and biographer of his teachers, Liszt and Bruckner.

Hallé, Sir Charles (1819-95). German pianist and conductor who settled in England. Founded the Hallé Orchestra in Manchester, 1858.

Heine, Heinrich (1797-1856). German author and poet; lived in Paris from 1831.

Kalkbrenner, Friedrich (1783-1849). German pianist, composer and teacher. Settled in Paris, 1824.

Lamartine, Alphonse de (1790-1869). French poet and statesman.

Lamennais, Abbé Félicité de (1782-1854). French writer on Christian philosophy. Liszt's spiritual mentor.

Lenz, Wilhelm von (1809-83). Russian state councillor. Pupil of Liszt and Chopin and author of studies on Beethoven.

Massart, Joseph Lambert (1811-92). Belgian violinist. Teacher of Wieniawski and Sarasate.

Motta, José Vianna da (1868-1948). Portuguese pianist and composer. Pupil of Liszt and editor of his works.

d'Ortigue, Joseph (1802-66). French music critic and historian. Earliest biographer of Liszt (*Gazette musicale*, 1835).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Raabe, Peter (1872-1945). German Composer. Liszt's assistant at Weimar in the early 1850s.

Salieri, Antonio (1750-1825). Italian opera composer, mainly resident in Vienna. Rival of Mozart; friend of Haydn, Schubert and Beethoven. Teacher of Liszt.

Ramann, Lina (1833-1912). German music teacher and writer; director of the Nuremberg Music School. Biographer of Liszt, editor of his collected writings and of Liszt-Pädagogium, 5 volumes of piano works with Liszt's own annotations.

Schober, Franz von (1796-1832). Austrian poet and writer. Friend of Schubert and Liszt.

Thalberg, Sigismund von (1812-71). Swiss virtuoso pianist and composer; pupil of Hummel and Moscheles. Toured widely in Europe, North and South America. Had many pupils and published a method called The Art of Singing as Applied to the Piano.

Urhan, Chrétien (1790-1845). French violinist and composer of quartets, songs, piano pieces.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY

BOOKS AND ARTICLES

Arnold, Ben. "Recitative in Liszt's Solo Piano Music." Journal of the American Liszt Society XXIV (July-December 1988), 3-22

.

Bartók, Béla. "Liszt's Music and Today's Public" in Béla Bartók Essays. Ed. by Benjamin Suchoff. New York: Saint Martin's Press, 1976, 451-454.

_____. "Liszt Problems" in Béla Bartók Essays. Ed. by Benjamin Suchoff. New York: Saint Martin's Press, 1976, 501-510.

Bauer, Marion. "The Literary Liszt," The Musical Quarterly XXII/3 (July, 1936), 295-313.

Bekker, Paul, "Liszt and his Critics," The Musical Quarterly XXII/3 (July, 1936), 277-283.

Capell, Richard. Schubert's Songs, 2nd rev. edition. New York: Macmillan, 1957.

Cloutier, David. A Comparison of the Transcription Technique of Godowsky And Liszt as Exemplified in Their Transcriptions of Three Schubert Lieder. DMA diss., North Texas State Univ., 1987.

Drillon, Jacques. "Liszt Transcripteur," Actes Sud. France, 1986.

Edwards, Robert Lynn. A Study of Selected Song Transcriptions of Franz Liszt. DMA diss., Univ. of Oregon, 1972.

Fay, Amy. Music Study in Germany. New York: Dover Publications, 1965. Republication of the work first published by A.C. McClurg & Co., Chicago, 1880.

Feil, Arnold. Franz Schubert. Die Schone Müllerin. Winterreise. English Translation by Ann Sherwin. Portland, Oregon: Amadeus Press, 1988.

Fischer-Dieskau, Dietrich. The Fischer-Dieskau Book of German Lieder. New York: Knopf, 1977.

_____. Schubert: A Biographical Study of his Songs. Trans. and ed. by Kenneth S. Whitton. London: Cassell, 1976.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Friedheim, Arthur. Life and Liszt: A Recollection of a Concert Pianist, ed. Theodore L. Bullock. New York: Taplinger Publishing, 1961.

Friedheim, Philip "The Piano Transcriptions of Franz Liszt" Studies in Romanticism I, 1961, p. 83-96.

George, James M. Franz Liszt's Transcriptions of Schubert's Songs for Solo Pianoforte: A Study of Transcribing and Keyboard Techniques. Ph. D. diss., University of Iowa, 1976.

Göllerich, August. The Piano Master Classes of Franz Liszt 1884-1886: Diary Notes of August Göllerich. ed. by Wilhelm Jerger; tran. and enlarged by Richard Louis Zimdars. Bloomington, Indiana: Indiana University Press, 1996.

Keeling, Geraldine. "The Liszt Pianos: Some Aspects of Preference and Technology," New Hungarian Quarterly XXVII/104, Winter 1986, p. 220-32.

Kozlovsky, Michael. The Piano Solo Transcriptions in the Romantic Period: Three Examples from Liszt, Godowsky, and Busoni. Ph. D. diss., Indian University, 1983.

Ku, Hsiao-Hung: Liszt's Schubert Lieder Transcriptions: A Study of Liszt Pianistic Idioms in the Transcriptive Procedure: A Lecture Recital. DMA diss., North Texas State Univ., 1987.

La Mara, ed. Letters of Franz Liszt. Trans. by Constance Bache. 2 vols. New York: Haskel House Publishers, 1968. Reprinted New York: Greenwood Press, 1969.

Lang, Paul Henry, "Liszt and the Romantic Movement," The Musical Quarterly, XXII/3 (July, 1936), 314-325.

Lenz, Wilhelm von. The Great Piano Virtuosos of Our Time from Personal Acquaintance: Liszt, Chopin, Tausig, Henselt. Trans. By Madeleine R. Baker. New York: G. Schirmer, 1899.

Liszt, Franz. An Artist's Journey: Lettres d'un bachelier ès musique, 1835-1841. Trans. and annotated by Charles Suttoni. Chicago and London: The University of Chicago Press,1989.

Mueller, Rena Charnin. "Liszt's Schubert Lieder Transcriptions," Introduction to The Schubert Song Transcriptions for Solo Piano. New York: Dover, 1995.

Ramann, Lina, Franz Liszt, Artist and Man. Trans. by E. Cowdery. London: W.H. Allen, 1882.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Rosen, Charles. The Romantic Generation. Cambridge, MA: Harvard University Press, 1995.

Rostand, Claude. Liszt. Trans. by John Victor. New York: Grossman, 1972.

Saffle, Michael. Franz Liszt: A Guide to Research. New York & London: Garland Publishing, 1991.

Schoenberg, Arnold. "Franz Liszt's Work and Being" in Leonard Stein, ed. Style and Idea: Selected Writings of Arnold Schoenberg. Trans. by Leo Black. New York: St. Martin's Press, 1975, 442-447.

Searle, Humphrey. The Music of Liszt. London: Williams and Norgate, 1954.

Sitwell, Sacheverell. Liszt. Boston: Houghton, 1934.

Walker, Alan. Franz Liszt: The Virtuoso Years 1811-1847. New York: Alfred A. Knopf, 1983.

_____. Franz Liszt: The Weimar Years 1848-1861. New York: Alfred A. Knopf, 1989.

_____. Franz Liszt: The Final Years 1861-1886. New York: Alfred A. Knopf, 1996.

_____. The Man and His Music. New York: Taplinger Publisher, 1970.

_____. "Liszt and the Schubert Song Transcriptions," Musical Quarterly LXVII Jan. 1981), 50-63.

Watson, Derek. Liszt. New York: Schirmer, 1989.

Westerby, Herbert. Liszt and His Piano Works. London: Reeves, 1948.

Wilde, David. "Transcriptions for Piano," Franz Liszt: The Man and His Music, ed. Alan Walker. New York: Taplinger Publisher, 1970, 168-201.

Youens, Susan. Retracing a Winter's Journey. Schubert's Winterreise. Ithaca: Cornell University Press, 1991.

_____. "Poetic Rhythm and Musical Metre in Schubert's 'Winterreise'," Music and Literature LX (1984), 28-40.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MUSICAL EDITIONS

Schubert, Franz. Winterreise . New York/London: G. Schirmer, 1895.

Schubert, Franz. Winterreise. New York: Dover, 1970. A republication of selected sections from Franz Schubert's Werke kritisch durchgesehene Gesammtausgabe, Series XX. Leipzig: Breitkopf & Härtel, 1895.

Liszt, Franz. The Schubert Song Transcriptions for Solo Piano. New York: Dover, 1996.

Liszt, Franz. Neue Liszt Ausgabe sämtlicher Werke (The New Liszt Complete Edition), Vol. XXI, *Winterreise*. Budapest: Editio Musica, 1995.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.