MALÉDICTION

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Concerto for Piano and Strings
By
Franz Liszt

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James V. O'Brien

Recently, I heard a preacher greet his congregation in the following manner."My friends," he said, "I bring you the good news (the Benediction) of our master, Jesus Christ." May I be permitted to paraphrase him and similarly greet you. "My friends, I bring you the bad news (The Malediction) of our master, Franz Liszt."

The so called Malediction Concerto of Liszt was written sometime between 1832 and 1850 with some sketches dating prior to 1832. Personally, I agree with Humphrey Searle and would narrow the date to from 1833 to 1847 for reasons which will become apparent if you read his book. The concerto was published in 1915 by Breitkopf and Hartel. Even though published, it was still listed by Grove as rumored to exist but missing. This bit of information was considered to be correct as late as the 1950s. Where was this published but still missing work?

I first encountered the Malediction Concerto in the late 1940s when I was searching for a unconventional concerto for my orchestral debut. My teacher at Juilliard, Joseph Bloch, without doubt one of the greatest authorities on the Literature of the Piano, had a copy of the Piano part. The location of the score and parts was still unknown. At that, I chose another concerto and let the Malediction slip from my mind.

This was the situation until 1962 when Charles Campbell, now Professor of Music at the University of Miami, asked me to be soloist at a benefit concert that he was conducting. Since only a string orchestra was to be used, the Malediction came to mind but again the question - where was it? The Library of Congress had a clue. They had a few measures in manuscript of the first violin part. An attached annotation mentioned the Fleisher Collection. Having studied in Philadelphia the Fleisher Collection was not unknown to me. So I dashed there and found the score, parts etcetera unopened and unused for some fifty years. Several months later we reintroduced it to the public.

Performances of the work are few and far between. I performed it again in 1975 but it went out of my mind and, for the Liszt Centenary, I scheduled the two piano concertos. Eugene List performed it with the Knickerbocher Players in Carnegie Recital hall at almost the same time that I did. Joseph Bloch performed it not too many years ago at the Vancouver Festival and Andre Watts had it on his schedule for the Liszt Los Angeles festival in 1986. I have recently learned that there was a performance of it by Ernest Balough in New York in the thirties and that Cortot knew it. It was also performed in the Eighties in New York with the New york Philaharmonic by Lowenthal and Bar-Illan. This information came to me recently in a letter from Joseph Bloch to whom I submitted the manuscript for comment.

The recording history is as meager. Brendel and Ponti both recorded it but these are out of print. However, before his death, Bolet recorded it with the London Symphony on a CD which is still available.

The score and parts are now available from Kalmus, Coral Gables, Florida. While they are not listed in the catalogue, they are available for interested musicians for a fee. The parts and score in the Fleisher collection are also available for rental. In a pinch, I will make my own private score and parts available for photostating. Whether or not Kalmus possesses plates for the solo piano part is beyond my knowledge.

Before giving an overview of the diatonic-symmetric system which is the basis for the composition of the Malediction concerto, I would like to turn your attention for a moment to the intellectual climate of Europe in the 1830s and 40s. Intellectually Europe was in a ferment. The Industrial Revolution was in full swing, Biology was discovering the principle of symmetry in nature and Physics and Chemistry were laying the foundations for modern life. The equation (that most symmetric of all intellectual devices) in Mathematics, Physics and Chemistry was prying loose the secrets of nature. The Social Sciences were maturing. To the romantics, the beauty of nature was almost a religion to be adored. A simple thing like the lighting of cities was changing man's psyche. Population was exploding and man stood or thought he stood on the brink of gaining complete control of the forces of nature that had previously lay hidden. Marx and Darwin were in the wings and the intellectual womb that would bear Einstein and Freud was fertile. It was into such a milieu that young Franz Liszt entered.

In 1832, Francois Joseph Fetis, musician and scientist, gave a series of lectures on the "ordre omnitonique". This system was based on destroying the boundries between the diatonic, chromatic and enharmonic systems then existing. All of these systems would give way to one in which every conceivable tonal sensation could be organized. Evidentally, he had a great deal of influence on Liszt who wrote a "Prelude Omnitonique" which is now lost. It was at this time that the Malediction saw the light of day. My thesis is quite simple. To me the Malediction is the first work written completely in what is now called the diatonic-symmetric system. As a matter of fact, I believe that it is a study in that system and a musical theoretical tract of its own. Is the "Ordre Omnitonique" the same as the diatonic-symmetric system or did Liszt invent the latter based on his study of the former? At any rate the tonal system in which the chromatic scale was a method of coloring the diatonic underlying strucure is now modified. The diatonic system is but one of the systems which can function within an organization of tones in which the chromatic scale is the foundation.

Liszt was well known for his musical experiments but we have very little information about his theoretical methods. His letters reveal nothing but a few clues exist. Cosima Wagner in her letters remarks that Wagner and Liszt spent many evenings discussing the theory behind the music of the future. Arthur

Friedman notes that Liszt, in later life, sketched out his harmonic principles. They were not published for Liszt, according to Friedman, felt that they were too complicated for anyone to understand. These sketches have not been found. From Alan Walker we learn that Liszt frequently traveled to Berlin to meet with C.F. Weitzman, a musical theorist, with whom he discussed the theoretical basis of music while playing whist.

Another intriguing mystery regarding this piece and the method of composition contained therein is the Russian question. Evidently, Stravinsky knew of the system and the Malediction. Petroushka has a blatant example of a tritone passage curiously called "Maledictions of Petroushka". As far as I can determine Scriabin wrote the first composition in the purely Symmetric system - "Ver La Flamme". Why the system went from Weimar to Petersburg and Moscow is a question that has often perplexed me. I leave the answer to imaginative musicologists of the future.

At this point, I will give a brief overview of the diatonic-symmetric system. I cannot do it justice in the time allowed, as the references to follow will demonstrate. I hope that what I will present regarding that system and my analysis of the Malediction will support my thesis.

The diatonic-symmetric system is based on the fact that the octave is an exact ratio of 2:1. Positing that, you have to conclude that all the semitones in between are equally distant from each other, This concept has no better advocate than a pianist since the keyboard is a physical manifestation of this truism. With this in mind, the diatonic system has at its harmonic basis the following system of tonics which derive from the division of the octave by 12, 6, 4, 3, 2 as seen in Example (1.). Note that the tonic system is symmetric i.e. a mirror of itself. These tonics, which are, in essence, the chromatic scale, the whole tone scale, the diminished chord, the augmented triad and the tritone, can be used completely or partially or, if you wish, mixed, matched or transposed. Their use as an arpeggio has a melodic function Example (2.), while their use as an harmonic foundation has a more formal function Example (3.). Continuing with harmonic principles, the system relegates all root movements into several categories as in Example (4.). Roots in all harmonic movement move either in cycles of the interval of a plus or minus third, fifth or seventh with a "0" neutral cycle. The movements themselves and the complicated chord structure constructed on the tonics are clues to the style and period of the music.

Within the system ratio and proportion are extremely important and it could well be called the diatonic-symmetric-rhythmic system. Example (5,) gives a hint of how the working out of proportion affects the composition of music. To work out and graph all the mathematics involved is a Herculean task. We also know that a graph is a picture and that

Liszt was not alone in trying to unite the visual and tonal arts. In Example (6.), we see a computerized projection of this procedure. To further demonstrate the visual connection, I have graphed in Example (7.) a very familiar melody. Naturally, can see that it is the beginning of the slow monvement of Beethoven's Pathetique Sonata. Did Liszt use such a procedure? It is debatable even though, in his composition "Lyon", he musically depicts mountains.

Of extreme importance in this system is the principle of permutation both rhythmic and melodic. Example (8.) is an example of melodic permutation and Example (9.) one of rhythmic permutation. Inversions and tranpositions in the system can be either tonal or symmetric. Melodies are constructed using the upper or lower neighbors, either whole or half steps, of underlying harmonies. Scales are too numerous to mention since they are based on the underlying harmony, however, the "octatonic" scale - Example (10.) is of particular note since it shows up in the Malediction. It is based on the superimposition of two diminished chords a tone or semitone from each other. Liszt, in his imaginative fashion, finds another method of arriving at the scale i.e., a clash of the tritone. The final point of importance is the idea of expansion and contraction as seen in Example (11.). This idea can be applied to scales chords, melodies and inversions whether diatonic or symmetric. It gives a clue to the theory behind which some of Liszt's late music has its origin. Using this technique he now had a "raison d'etre" for basing works on chords of fourths, fifths and seventhes.

This short overview of the diatonic-symetric system is indeed very sketchy. A complete study would involve a great deal of time. Time is a quantity which is somewhat limited at the moment. As I noted before, what I am presenting now is sufficient, I hope, to support my basic thesis regarding the Malediction Concerto and its place in the development of music. The following list of references and the accomanying critical comments should help to flesh out my sketch. A shorter bibliography is appended to the examples.

1. Technical Bases of Nineteenth Century Chromantic Tonality, A Study in Chromaticism.

Gregrory Michael Proctor
Princeton University, 1978

A good exploration of the diatonic-symmetric system. He, however, admits that he bases much of his work on the theories of Schenker which he states are really inadequate in analyzing the system. In his work he gives no theoretical references before 1915 on a system he states has existed for nearly 100 years. No mention is made of Liszt and only fragments of major works of composers are quoted.

2. Multilevel Motific Projection as a Compositional Process In Tonal Music

Andrew Fowler
University of Texas at Austin, 1984

An interesting approach which investigates the background of the diatonic-symmetric system. He also alludes to the weakness of the Schenker theories for analysis but uses them nevertheless. There is very little comment on the system as a whole. The book is as mundane as the next reference by the same author is brilliant.

3. Multilevel Motivic Projection In Selected Piano Works of Liszt

Andrew Fowler
Journal of the American Liszt Society, December 1984

Professor Fowler's article is a brilliant exposition of the principles underlying the diatonic-symetric system in the compositions of Liszt. Doctoral candidates take note.

4. The Schillinger System of Musical Composition. Two Volumes

Joseph Schillinger
Carl Fisher, 1941

This almost impossible work is not by Schillinger (one of the great geniuses and teachers of our time) but a collection of his notes found in his study after his death. It was put together by his students and published to supply an income for his destitute widow.

5. Schillinger System Arranging
Richard Benda
International Musician November 1956 October 1958
Newark, N.J.

Since the diatonic-symmetric system forms the basis of the Schillinger system, this is the best theoretical work on the former. There is only meat and no fat in these lessons so that they require a great deal of intellectual application. The lessons set off a lawsuit over copyrights which was won by Mr. Benda. However, because of the legalities surrounding the case, it is improbable that Mr. Benda's work on the entire scope of musical composition will ever be published. Fortunately his widow, who holds the copyrights, is very cooperative and will make his work available to scholars. Her address is:

Mrs. Richard Benda
251-19 87th Drive
Bellrose, N.Y. 11426

The only copy of these 25 brilliant papers so far as I can determine is housed in the Labor Division of the New York Public Library, 42nd Street, New York, N.Y.

6. The Music of Alexander Scriabin
James M Baker
Yale Universit Press
New Haven and London, 1986

Again we have a work based on the theories of Schenker in which the author admits that they are not really applicable. However, he does have some idea of symmetry and his approach is interesting. The problem with Schenker is that he can only expose the macro but not the microcosmic aspect of a composition. The diatonic-symmetric system lives in both these worlds.

7. Metamagical Themas: Questing for the Essence of Mind and Pattern
Douglas R. Hofstadter
Basic Books, New York 1985

Chapter 9 deals with the integration of the visual and aural arts which is a subject close to Liszt's heart. See Example (16.).

8. An Artist's Journey
Lettres d'un bachelier es musique 1835-1841
Franz Liszt
Translated and annotated By Charles Suttoni
The University of Chicago Press
Chicago and London

In these letters Liszt reveals the core of his philosophy on the, to him, intimate relationship of the visual and aural Arts.

Why a concerto for piano and strings? Why not a solo work or a work for full orchestra? The usual answer was simply that Liszt was learning orchestration and what better way to learn to orchestrate than to write a work using strings - the most difficult of the orchestra's instruments to master. To give such a simplistic answer when we are dealing with one of the most complex of minds is not realistic. We must dig deeper into his consciouness to arrive at an answer.

As I have previously alluded to as theory, let me now state in emphatic tones. This work is, I believe, Liszt's treatise on the System of composition known as the "Ordre omnitonique" or the diatonic-symmetric system. What better way to explore the system which is based on equal temperament than to contrast the instrument (par Excellence) of equal temperament with the strings - those instruments (par excellence) of unequal temperament? With the exception of one single note, the strings and piano play together and Liszt, ever the master, combines the strength of the strings by emphasizing the interval of the octave and fifth, the easiest intervals to play in tune, and challenging them with the semitone - the most difficult interval to play in tune. What pianist has not heard a string player raise his eyes to heaven and thank God for the String Quartet? Only then is he released from the straight-jacket of equal temperament. The string player revels in his freedom to either raise that leading tone or lower that descending tone. Liszt's challenge is apparent. The music of the future is here - come aboard..

Before analyzing the Malediction in detail, let us for a minute probe the mind of this most fascinating man of the Nineteeth century. To Liszt, sound, whether organized melodically, harmonically or rhythmically was his language. Because of this we have his thoughts expressed in a wide variety of tonal forms. Some would be equated with letters; other with newspaper article; others with magazine articles and some even novels. But what of the others; some of which transcend human experience and some of which, like the Malediction, are his way of transmitting his vision of music to the future. As we can gather from the Friedman book, if Liszt's principles of musical composition were followed music would have not ended in, as some intellectuals would argue, a dead end in the 20th century but would have taken a more inventive path - one of intellectual vitality and imagination. The question and the answer are both of no consequence. Life is full of ifs and the Malediction is just another if. Is it a great piece of music? Personally, I doubt it. Is it worthy of study? I can only answer yes! It is the ultimate challenge to pianists for it is the ultra-plus-ne of pianism, to the musicologist, it is a mine to be mined and to the composer it is an intellectual and emotional feat to be matched and, if lucky, surpassed.

And now to the Malediction itself. I have tried to provide a miniature score for everyone. If there are not enough would you please share a copy with your neighbor. Because of the nature of the composition, I have decided to analyze the work page by page so that you can understand its unique nature. From page one until the letter "A" on page 2, the material presented appears to me to be introductory while at the same time exposing most of the material that will comprise the work proper. The initial idea of a third spread over several octaves comprises the diatonic element while the base movement from f to f sharp, the semitone, comprises the chromatic tonic underpining of the work. Notice that the third is filled in in two ways - first diatonically and second chromatically. The rhythmic underpining is short - long - short and short- short - long and then short - short - short - long. Liszt then moves to a clash of tritones b to f developing both the rhythm and the octatonic scale mentioned previously. Note the development of the semitone b to c. The introduction is over and the exposition commences. It starts, after the fermata, with an interval of a sixth which is the mirror inversion of a third. The theme is marked "orgueil" (arrogance) which is an inverted semitone tied to and an inverted symmetric rhythm (what was short - short - long now becomes long - short - short). The next measure mirrors the one before with the following measure expanding the semitone idea from one to two. At this point look at the strings and notice that they have carried the idea of b to c over and unified the structure. As we continue, we see an example of complementary counterpoint with the soprano moving down diatonically and the base moving up chromatically. The next measure brings an introduction of major and minor chords through the lowering of d sharp to d against chromatic movement in the base. The following measure accents the semitone with double suspension of the semitone its resolution. The first statement of the theme is brought to a close with the mirror of c returning to b enbellished with a rhythm of 4 going to 3. May we expect that this will show up later as 4 going to 3 to 2 and to 1? You could very well count on it. But, to really see into Liszt's organizational method, I must ask you to take a really close look at the structure of the piece so far. In doing so you can prepare yourselve for the amazing depth of Liszt's intelligence. Now look again at the beginning.

At the composition's beginning the base consists of four chromatic notes arranged in a rhythm of long-long, short-short. The notes are F, F sharp, G, G sharp. They are organized by phrasing into an arrangement of two semitones. Turn now to page 2 letter A and look at the first tone of the first four measures. Notice the fact that the beginning base is now the main theme in the soprano. It is decorated but the tonal and rhythmic relationship is the same. However, the original tonics are transposed up a full tone but not without some more symmetric ideas mentioned above. However, the fundamental organization is the same. Here, to put it simply, we are dealing with a tightly organized work.

At letter B, the piano makes a restatement of the original theme. This, however, is only half the story for at this point we are to be exposed to two things. First, we learn how to decorate a diatonic melody in the new system and second, we see how you lay out a piano part so that it is diatonic and symmetric at the same time. Liszt achieves this by the use of a pure unadorned chord in the piano which mirrors itself as the hands move in opposite directions. At the same time he uses the diatonic-symmetric formula for melodization. That formula is simple - a chord is melodized by using its neighboring tones either upper or lower, whole or half steps. We now have a graphic idea of some of the things to follow.

To recapitulate, we have a piece of music straddling two systems of tonal organization; the one diatonic and the other chromatic. Both will be united in the diatonic-symmetric system of organization both tonally and philosophically. Right now all the elements of the composition are in place. The interval of a semitone will delineate the form in the macrocosm while it also will shape the microcosm. The work's chromatic tonics will be transposed, mirrored, expanded and contracted and sometimes compounded. The other tonics will be used in a variety of ways and the rhythms will likewise be permutated. The interval of a third will form the diatonic basis of the work as well as its mirror the sixth. The string technique will display the octave and the fifth and come in conflict with the equal temperament of the piano - an unequal task at best. The piano technique will be based on the material exposed and pushed to its ultimate limits. Symmetry will be displayed with all the resources at hand including graphing, the movement of the line and even the movement of the hands. An element of mathematics will lie beneath the surface. As we progress through the composition, bear in mind that nothing is going to happen accidently.

It is not unusual to base a piece of music on primarily one interval. To make a short list of well known works, let me mention the Piano Sonata op. 106 by Beethoven; the Sonata op. 58 of Chopin and the Piano Concerto # 2 of Brahms - all based on the interval of the third. For the semitone, let me list the Revolutionary Etude of Chopin and the Piano Sonata op. 57 of Beethoven. This list doesn't even scratch the surface.

To continue with our analysis: on the last line of page 3, we see an example of exact transposition. Note that the right hand is diatonic while the left is chromatic but still the complementary counterpoint works. This works because the dimished tonics form the basis for the transposition of the sequence. On page 4, Liszt expands the semitone to a ninth and symmetricaly pits the strings against the piano in a virtuoso passage exploring the rhythmic and textural possibilities of his material. He cadences in f sharp by a movement of the semitone e

shrarp (f) to f sharp in typical Fuxian first species counterpoint. Now we have the introduction of one thing new - or is it? The octave (the ratio of 2:1) and a perfectly tuneable interval for the strings now comes into its own while the semitone forms the basis of melody by mirroring itself at the third and then permuting itself. The technical exploitation of the octave and the leap are rich in their application as the section ends with the same Fuxian type cadence in f sharp. Another lesson in the new system.

A curious passage follows. Traditionally, it would be described as a movement from the chord of f sharp to the d chord with passing chromatic tones. Nothing could be further from the truth. What we have here is the double expansion of the semitone so that we can lead into d through e flat (d sharp). Look at the permutations of the interval e flat to f sharp. How many ways can this be permuted? Liszt even turns it into a canon. The melody in the strings is now a diatonic expansion and permutation of the previous page but look at the piano part. In the last line notice the explotation of the division of twelve. Here we see 4 plus 3 plus 3 plus 2. Is one to follow?. You can count on it. On page 5 after the cadence, Liszt has written over the quiet theme "pleurs - angoisses - songs" (Tears - anguish - illusions). At this point, we see underlying the music the compound chromatic tonics supporting the material while at the same time the composer exposes the interval d sharp (e flat) to e. As the chromatic scale rises, note that Liszt emphasizes this relationship. In the amoroso passage that follows, we have the same compound chromatic base and following that a new theme does emerge. Not really. The outline of the theme is e flat (d sharp) and it is followed by its diatonic counterpart, a leap of a sixth which is, as we noted before, the mirror of a third. The music then progresses by adding a litte chromatic scale from the introduction and, note this well, the emphasis on the added sixth. At this time, Liszt returns to the problem of the third and equal temperament. On page 9 the melody is in thirds and presented first in g sharp major and then immediately following in a flat major. What greater clue to the master's thinking than the pictural presentation of a mathematical certainty. He couples this with the mathematical concept of twelve being divided by 2 then 3 then 4. We then have transitory passages having the same chromatic base structureas previously noted. The cadence in g major which arrives momentarily is preceded by a blatant displaly of the semitone d to e flat.

The arrival at the tonal center g marked "raillerie' (mockery) implies that we are about to enter the second group of the traditional sonata-allegro form. Take note, however, of the movement in the base. G moves a semitone to f sharp while in the tenor e moves to d, a movement which was emphasized on page 8 measure nine. This introduction of the added sixth not only forms the basis of many passages to come but it is also the first expansion of the chromatic tonics which Liszt introduced at the commencement. In addition, the chord of the added sixth is considered to be structurally the first of the seventh chords in the system under study.

On page 12 we have a development of the theme from page 3 and an exploitation of the interval of the third. The number 3 is mathematically developed rhythmically using the ratio of 4:3. Syncopation and symmetry become analogous. Notice on page 13 the inverted symmetry in the piano part and the subtle use of the semitone a sharp to b. The music then introduces the octatonic scale in virtuoso passages for the piano (typical of concerto style) and even extends and modifies that scale to include the whole tone tonic arrangement. The whole passage leads to cascading scales of fiendish difficulty featuring the tritone and then sixths and thirds, the mirror images of each other against the melody from page 8 in the orchestra. A display of added notes decorating a major chord brings this section to a close in g.

One of the tenets of the diatonic-symetric system concerning modulation is very simple - if you wish to modulate from one key to another - simply change the key signature. Liszt does this on page 14 at letter L. We have the same notes from page 2 but notice the harmonization. The end of this section features about as trite an arpeggio passage as can be written and, if, as Searle states, Liszt intended to introduce Schubert's "Du Bist die Ruh" into the composition this would be the place to do it. You can almost hear the singer taking a breath.

Now in e flat major on the next page, Liszt is going to contrast his thematical diatonic and chromatic material with each other. Rhythmical the mathematical basis is twelve and various permutations are used, Please note the use of 4 against three if the same hand and the variety of ways that the concept of twelve mathematically can be organized . The semitonal organization underlying the music is apparent as is the subtle use of major and minor which is again a use of the descending semitone. Transpositions of the theme are both tonal and symmetric. The large outline is based on the augmented tonic while the inner tonal organization is a minor 1V chord resolving to a 1 chord.

Next we have the cadenza on page 19. Here Liszt exploits all the material which has been introduced up to this point. The major feature is his exposition of the tone a flat and his symmetrical expansion of the pianist's hands. When you hear this music you know that Tristan is not far behind. But again note well that the a flat to g that concludes the passage is mirrored in the first two notes on page 20. This then is the commencement of another section and the principle of symmetry has been maintained.

Bare octaves in Piano and orchestra developed to their full techcnical potential, pianistically, harmonically and orchestrally do not hide the fact that the music is prpgressing from the tonal center c to the tritone tonic f sharp. This relationship is entered by c moving to c sharp in the soprano and reinforced with a grand display of the f sharp major chord in the piano. Here, Liszt then moves to f sharp minor (a sharp moving to a natural as in measure 2 of page 3) and cadences in f through the g flat (f sharp) arpeggio forming the structural foundation of his move. The material presented is a recapitulation of page 5. However, looking closely, we have to note that, whereas, on page 5 he enters the material tonally from e sharp (f) to f sharp (g flat) he now reverses himself and enters the tonal center by moving from g flat(f sharp) to f (e sharp). Are we starting to notice that the form is moving in retrogade?

The recapitulary matter moves, on page 24, to a tonal center of f sharp which leads to a climax of magnificent and treacherous leaps in the piano. From there, we return to the tritone clashes of the introduction which, by the use of the semitone motion, lands on b as a tonal center. The center b then is resolved into e Major on page 25.

Symmetry of sound and, of equal importance, the symmetrical movement of the hands is a feature of this theme marked "avec Enthousiasme" as more of the introductory material is reintroduced. E minor arrives on page 26 and Liszt continues to pull tonal magic out of his sleeve. What appears simple is complex. The right hand is a combination of his semitone tonic motive forming a pedal while the left hand introduces material from page 2 and 3 at the same time emphasing the semitone tonics and the contrast of major and minor. But the real clue to the master's thinking lies in measure 3 of the last line and the following. It is not an accident but a deliberate act of intellectual application to a composition that makes him organize the passage in groups of five to expose expicitly the semitones d sharp to e. The wild technical passages that follow (which unite the chromatic and diatonic elements of his composition) lead to a chromatic scale which parallels the one on page seven. However, instead of leading slowly and softly into a tender "amoroso" passage; this one is presto fortissimo and leads to a passage marked "Delirando". Emotionally we move to a "Pomposo" passage which is marked by the movement of the hands in parallel symmetry. I make only one correction here. The last chord in the third from last measure is not a seventh chord but a mistransposition of clefs. A seventh chord would break symmetry. Any one who orchestrates or arranges music knows how easy it is to make a mistake of this nature. Put a treble clef sign in front of the chord in question and you will understand what happened.

At the Stretto on page 30, Liszt displays the rationale behind his thematic material. Our lyric theme from page 8 is but a derivative of page two as they are placed together - one in the piano and the other in the strings. The chromatic and diatonic faces of the tonal art that we call music are but mirrors of each other. The leap of a sixth the mirror of the third and the diatonic descent of a third in the melody is the mirror of the opening ascending third in the introduction. Rhythm is reduced mathematically as we approach the end as the music moves from measures of 4 to 3 to 2 to 1.

On page 31 line 2 we should also note that the external measure structure is the three symmetric tonics of the augmented chord while the internal structure that of the symmetrical tonics of the diminished chord. This all leads to the final statement in e developed diatonically from the opening thirds and presented as bare octaves. On the next presentation the theme is embellished with thirds while Liszt shows what can be done by the pianist with a bare octave in the left hand. He then presents a diatonic-symmetric scale outlining the chords of e major and a minor as the method of embellishing the harmonic foundation. The opening use of a diatonically filled third is presented and the work ends with a syncopated use of the e major chord descending in parallel motion. Two unison e's end the composition. Symmetry is achieved- the piece starts with an f and ends with an e - The distance of a semitone and Liszt's rationale is maintained.

I realize that I have only briefly touched on many important ideas. I have, at one point, alluded to (but did not develop) Liszt's use of symmetry as the basis for his piano technique. This important area has been neglected by students of the mechanism of piano playing. To develop all the possibilities inherent in a work such as this would take hours. I just hope that the foregoing discussion has served to whet your appetite for a deeper approach to Liszt's works. I have reduced, by analysis, a long neglected work to a skeleton, let me now, in performance, bring it to life for you

. I would, however, like to conclude as I began. About 40 years ago a preacher, not without sin himself, wrote that art, for one brief moment, splits the veils that hide the infinite and lets us peer within. Can I paraphranse that by hoping that I, for one brief moment today, have done likewise and have split the same mysterous veils and let you look beyond into the mind of one of the most original artists in history? And now you see - I too have achieved symmetry.

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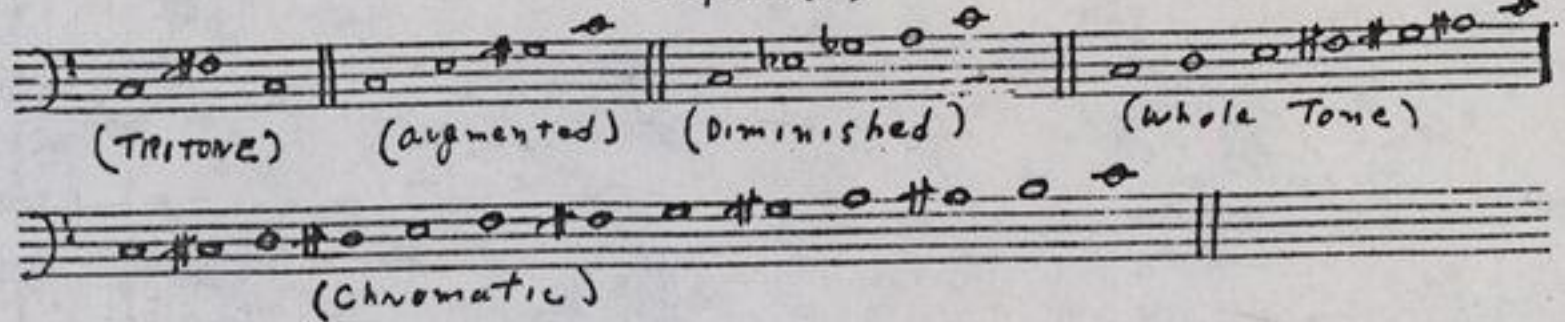
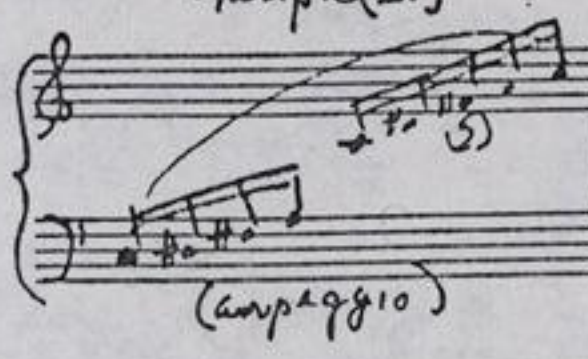
Appendix

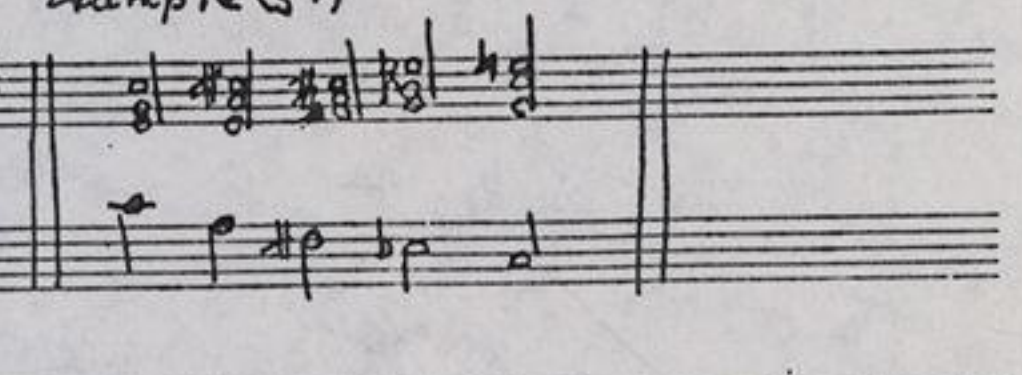
Example (1.)



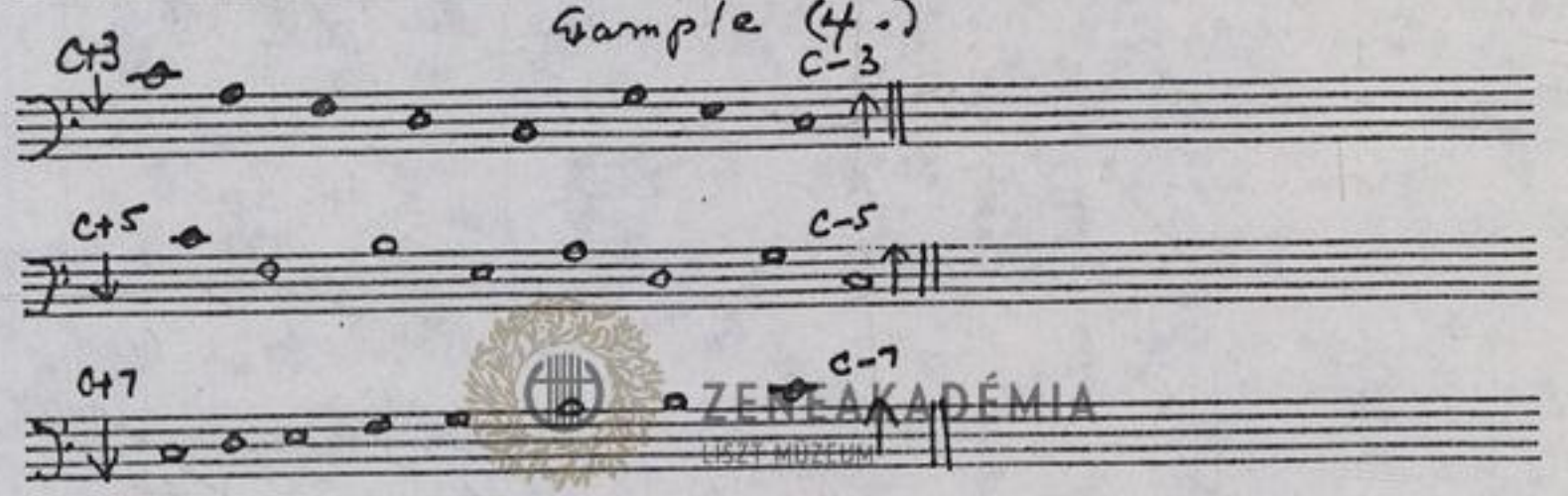
Example (2.)



Example (3.)



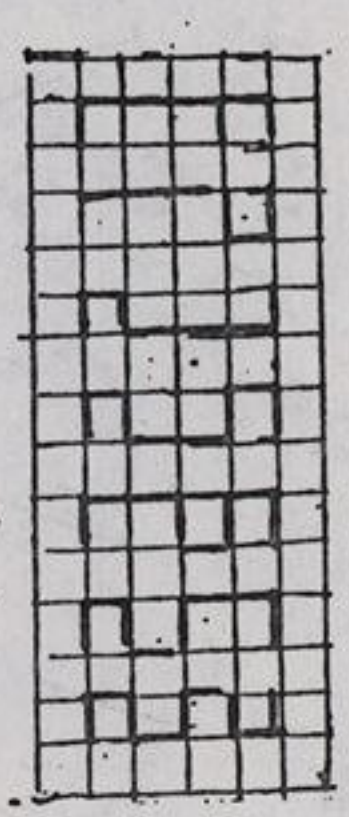
Example (4.)



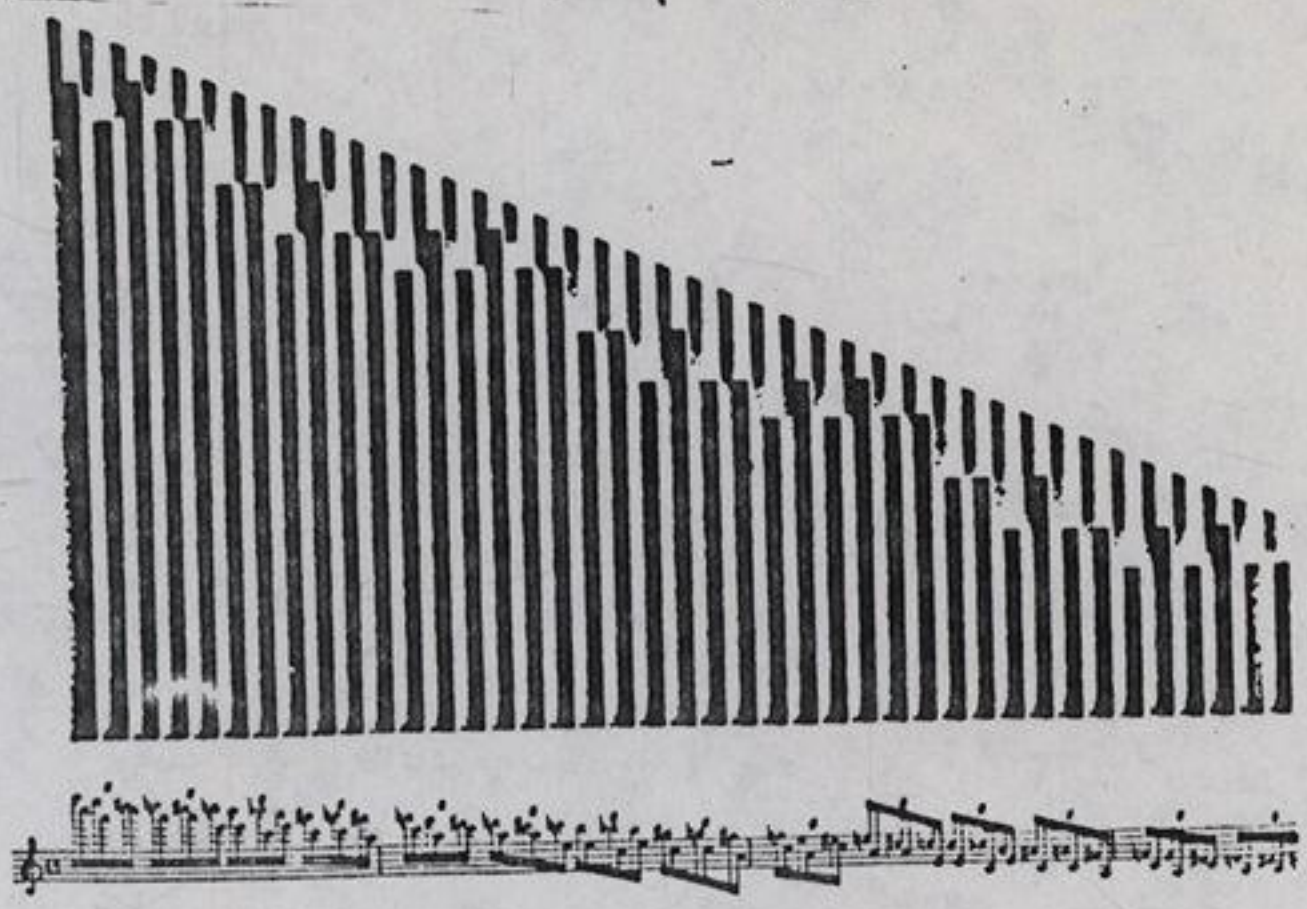
Example (5.)

PATTERNS OF FOUR

TIMEFIELD	4		o
DIVISION	3+1		d. ♩
PERMUTATION	1+3		♩ d.
NON-UNIFORM RESULTANT	1+2+1	4/4	♩♪ ♩
AMPHIBRACH ∩ – ∩			♩ ♪♩
PERMUTATIONS	2+1+1		
DACTYL – ∩ ∩			♩♪♪
ANAPEST ∩ ∩ –	1+1+2		
UNIFORM RESULTANT	1+1+1+1		♩♩♩♩

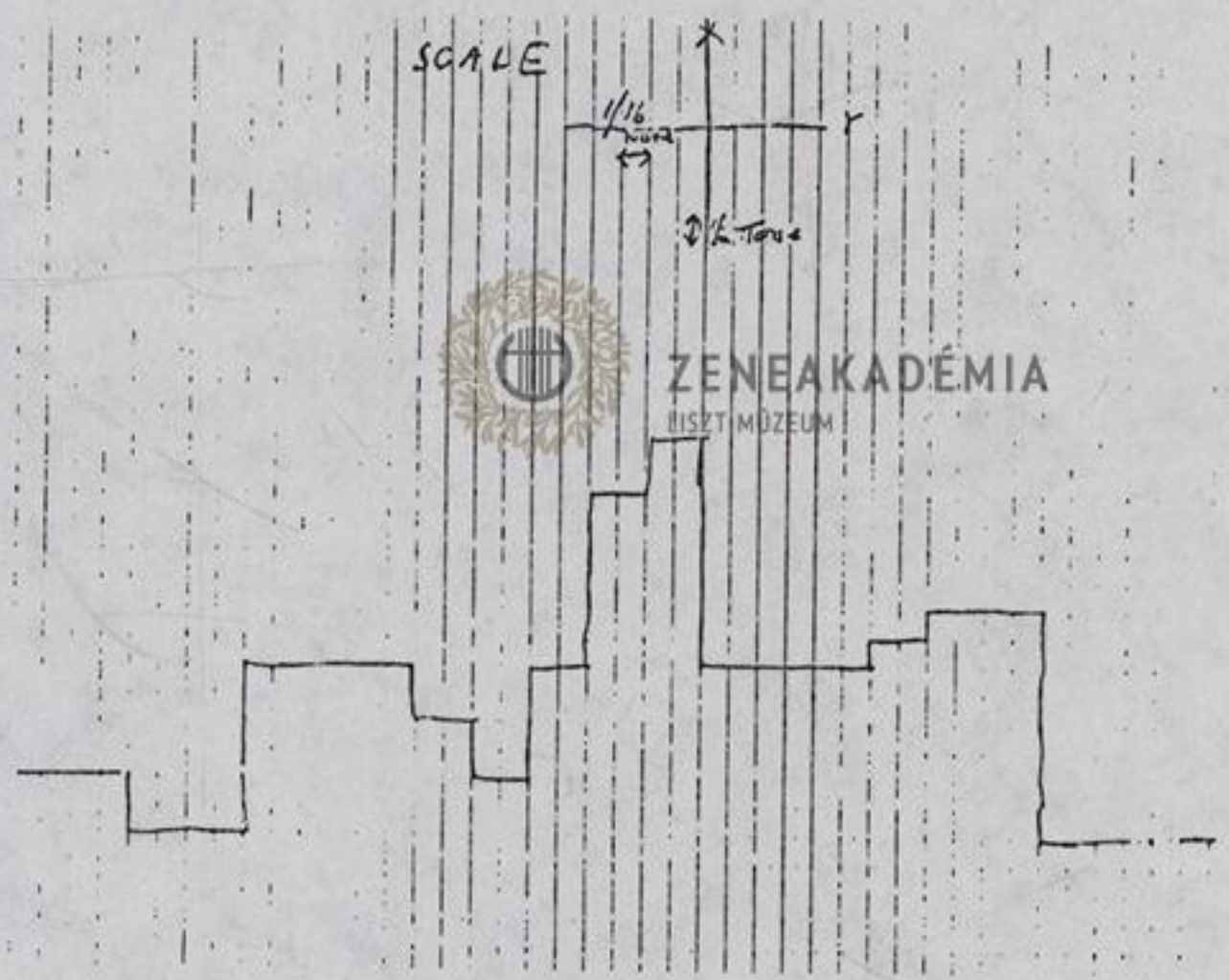


Appendix



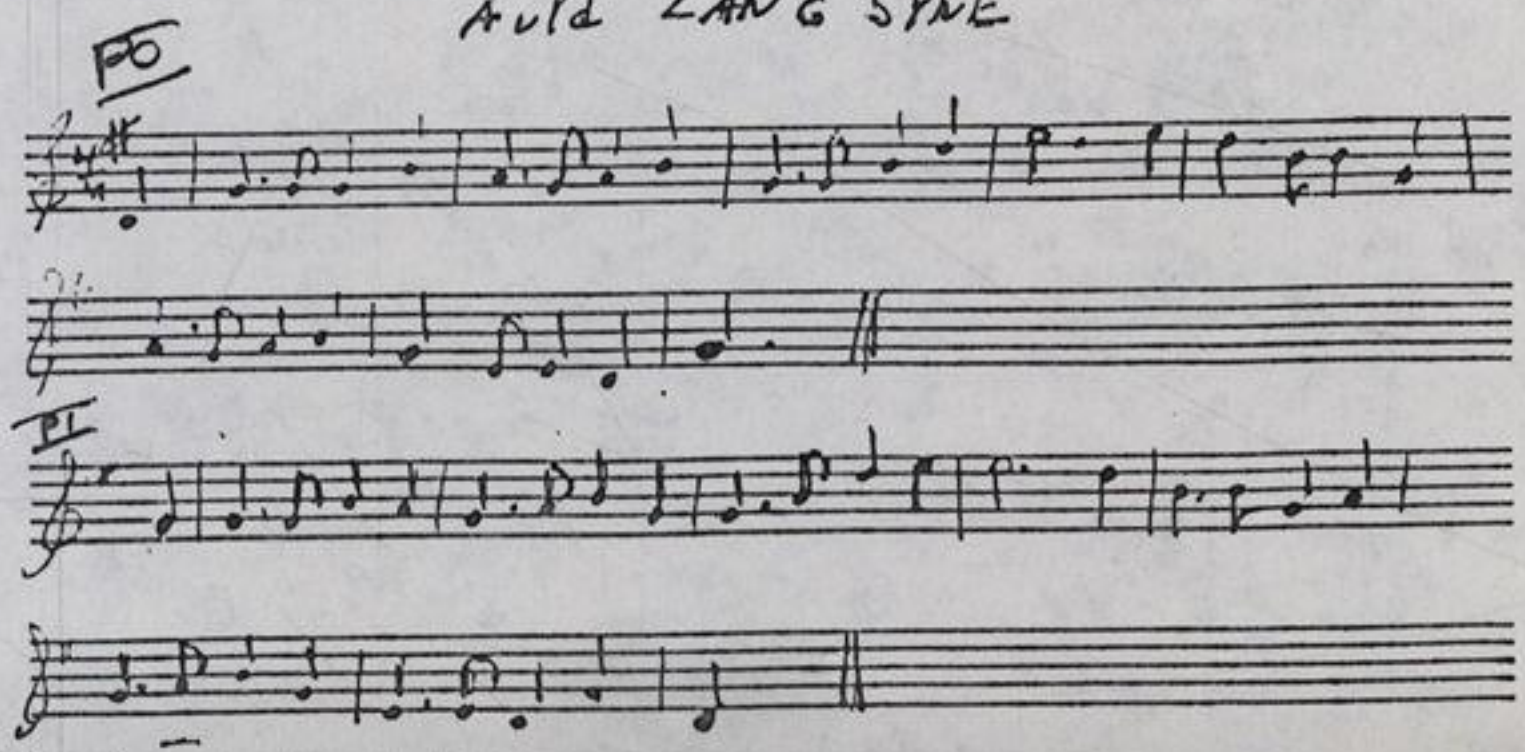
The opening of the 11th étude from Chopin's Opus 25 is printed out (bottom) by a computer program developed by Donald Byrd.

Example (7.)

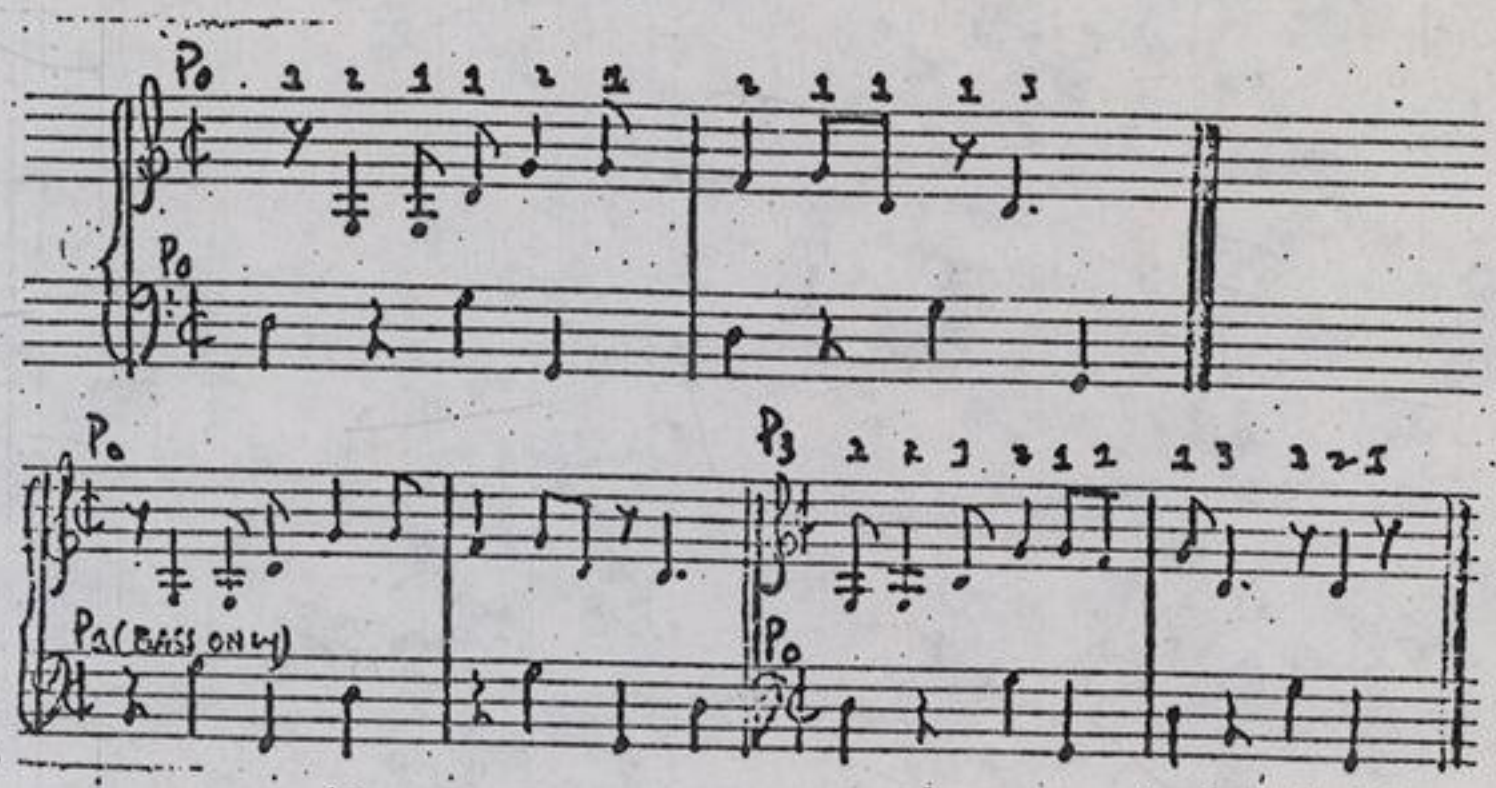


Example (8.)

AULD LANG SYNE



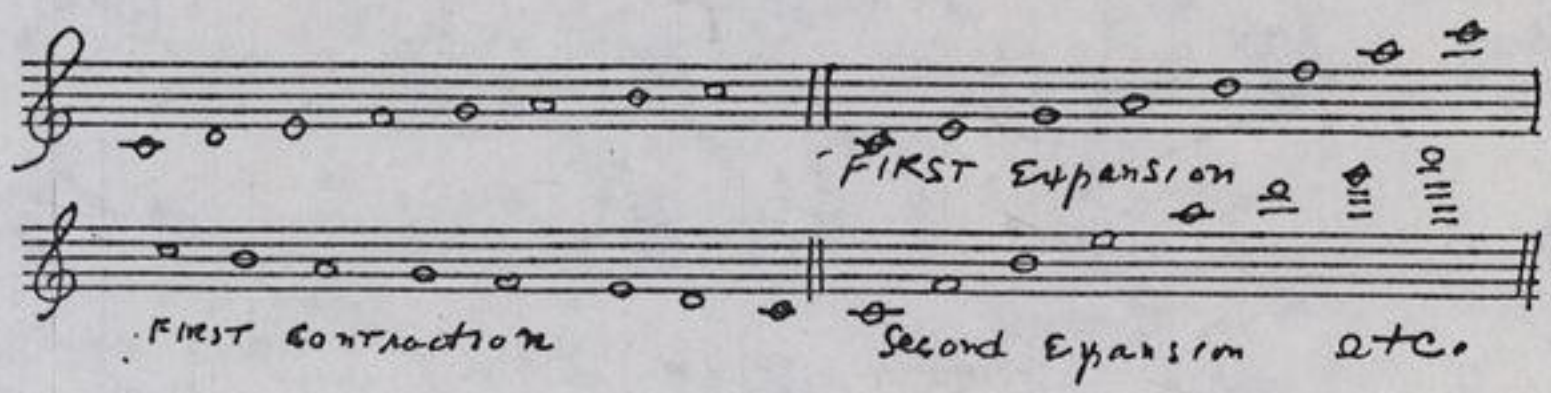
Example (9.)



Samba

Example (10.)

Example 11.



Malédiction für Klavier solo und Streichinstrumente.

Malédiction
for Piano solo and String-Instruments.

Malédiction
pour Piano solo et Instruments à cordes.

Malédiction
zongorára és vonóshangszerekre.

F. Liszt