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Extract

A STRUCTURAL ANALYSIS OF THE RELATIONSHIP BETWEEN PROGRAMME, HARMONY AND FORM IN THE SYMPHONIC POEMS OF FRANZ LISZT.

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by

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ABSTRACT

This thesis examines the central concern in an analysis of the symphonic poems of Franz Liszt, that is, the relationship between programme,harmony and form. In order to make a thorough and clear analysis of this relationship a structural/semiotic analysis has been developed as the analysis of best fit. Historically it has been fashionable to see Liszt's symphonic poems in terms of sonata form or a form only making sense in terms of the attached programme. Both of these ideas are critically examined in this analysis.

The authenticity and history of the written programmes has been discussed and an analysis of the programmes is included where possible and appropriate. An understanding of the way in which Liszt extracts the essence of a programme, often resulting in a thesis, antithesis, synthesis pattern, is important in understanding the larger structural organization in the symphonic poems.

A graph displaying the function and interaction of the motives, sections and key centres, precedes a thorough analysis of each symphonic poem. The graphs employ structural/semiotic techniques of analysis and the inclusion of the time element is an important part of the analysis which is specifically aimed at an examination of the thesis.

The concept of 'motive-type'is developed along with an examination of sequence structures (and therefore the intricacies of harmonic patterns) as the way in which the programmes are expressed in the symphonic poems.

Sonata form does not rest easily with an analysis of the poems and the idea that each symphonic poem is a unique structure taking its form directly from a unique programme is not supported by a thorough analysis of the symphonic poems. The conclusion reached is that the programmes are usually expressed in terms of motive-types and appropriate harmony usually expressed in sequences. That is, the programme is expressed in a microcosmic sense within the macrocosmic formal structure of the poems which exhibit features of more traditional formal structures.

CONTENTS

PART ONE

AN INTRODUCTION TO THE ANALYSIS.

In order to effectively examine the relationship between programme, harmony and form in the symphonic poems of Franz Liszt a reductionist, analytical technique has been developed based on structuralist techniques.

The graphs used in the reductionist analysis, which appear at the beginning of the analysis for each symphonic poem in part two of the thesis, make use of structuralist epistemology best labelled with the terms 'synchronic' and 'diachronic'. These two terms were coined by Lévi-Strauss and they are related to Jakobson's 'Code/Message' and deSassure's 'Langue/Parôle' distinctions.[1] Lévi-Strauss noted that this synchronic/diachronic relationship revealed a fundamental pattern about the way in which human beings order their experience. He noticed that Western polyphony consisted of a synchronic element, the vertical harmony or chords, and a diachronic element, the musical progression in time.[2] The graphs used in part two of this study make use of this synchronic/diachronic distinction but this is combined with Vladimir Propp's notion of 'functions' as expressed in his Morfologija skazki.[3]

The relationship between Liszt's symphonic poems and the above work of Lévi-Strauss and Propp depends upon the observation that Liszt's symphonic poems are:

i) very much ordered in terms of sections (often contrasting) and

ii) that motives (which can often be categorized into motive-types) have meaning assigned to them.

The sectional divisions of the symphonic poems may be determined by the use of the following, either alone or in combination as is often the case:
i) the use of double bar lines; ii) a change in key signature; iii) a change in time signature; iv) the insertion of sections of a programme into the music which clearly identifies the 'function' of each section; v) a marked change in mood achieved by contrast in tempo, rhythm, dynamic, texture, harmony, pitch, tone colour; vi) change of motive(s)/motive-group.
It is often the case that no more than one motive or a combination of two motives appear in each section and this accords with Liszt's idea, as noted in the introduction, that the expression of a programme is achieved by the ordering of the appearance of motives. Accordingly, a section often expresses one assigned meaning through its use of motive as indicated in the programme and score. From this one can also note Liszt's desire to assign-specific extra-musical concerns to specific motives. Liszt creates a psycho-musico narrative where motives, their transformations and their assigned meaning act as 'functions' in the ordering of programme and music. This is not unrelated to the Baroque period's aesthetic principle known as Affektenlehre; each section of a symphonic poem often expresses one concern or emotion. Indeed it is an expression of Affekten which is at the core of Liszt's aesthetic.[4]

In the graphs containing the structural analysis, the diachronic element shows the progression of the music and sections in time; while the synchronic element reveals the functional significance, that is, the motive and its extra-musical significance. Of course the time taken to perform a composition varies from performance to performance, interpretation to interpretation. However, the symphonic poems are not long works and the time taken to perform each section will often only change relatively between perfomances. It is arguable that the inclusion of the time element gives a clear and worthwhile dimension to the analysis and a reduction from different performances might only produce minor changes. The variation of a few seconds here and there will not invalidate the objectives and results of this approach.[5] The benefits of such an approach should be immediately obvious as the listing of bar numbers alone offers little information when considering the time that the listener is exposed to certain motives. Clearly it is not the number of bars given over to a specific section, harmonic pattern or motive which is important in such music, it is the amount of time given over to a motive, harmony or section which is more important.

The tonality of each section also appears on the graph and where possible absurdities, which often arise from such stringent reductionist representations, have been avoided by the inclusion of several key centres or the noting of unstable areas of harmonic activity. These

unstable areas may use a succession of diminished-seventh chords or move quickly through a rapid succession of keys (rapid harmonic movement which blurs any feeling of a predominant centre).

The structural graphs are followed by a thorough analysis of each programme. The object is to examine the relationship between the basic elements of the programme and the motive-types and thereby the relationship between the programme and the formal structure of the music. It has already been noted in the introduction that Liszt's programme music does not attempt to describe or represent the unfolding of a programme event by event. Indeed, Liszt made this quite clear in his essay on Berlioz's Harold Symphonie, an essay written during the Weimar years when Liszt was occupied with his symphonic poems:

> *"Grund und Zweck des Gedichtes ist nicht mehr die Darstellung von Thaten des Helden, sondern die Darstellung von Affekten, die in seiner Seele walten."*[6]

Liszt extracts ideas, emotional qualities and psychological states from his programmes, usually forming a dichotomy, which he assigns to specific motives or motive-groups. If one is to examine the relationship between programme and form, it is not enough to simply analyse the music, one must also analyse the programmes. This has been a major stumbling block in previous studies.

Motives are the ground-stuff from which Liszt builds his musical universe in the symphonic poems. Whereas a classical symphony may present paradigm statements

of its thematic material in an introduction and/or exposition, Liszt's motives are rather to be thought of as in a constant state of flux.[7] That is, there is no paradigm state rather the motives are constantly expressing the concerns out-lined in the programme.[8] The way in which Liszt organizes or interprets his programmes provides a contrast which makes for a very effective way to express a programme in music. While the programme music in the symphonic poems does not follow a story line point by point, Liszt expresses his programme through motivic development and ordering of the appearance of the motives. Liszt does not abandon inherited patterns of musical organization; he organizes his interpretation of his programmes into dichotomies and one can see that such a contrast is at the heart of the sonata idea - although Liszt did not write sonatas and call them symphonic poems. The problem becomes one of how far the term 'sonata' can be stretched before it becomes a hindrance to the musicologist in its vagueness.

Following the listing of motives and graphs in part two is a more traditional form of harmonic analysis. However, at the heart of this analysis is the observation that Liszt's use of sequence is the main way of musical extension in the symphonic poems and that harmonic juxtaposition in the sequence structures is another way in which the programme is expressed. These sequences may take the traditional form where the sequence is self-

contained and the parts follow consecutively, or a more individual form with the use of whole sections or groups of sections forming larger sequence structures.[9] This is a major structural device in Liszt's music and particularly in the symphonic poems. Often one must look to the smaller linking units and principles behind Liszt's musical structures rather than attempting to force a reductionist analysis in which one wills an explanation in terms of the sonata idea.

Therefore, the analytical approach has not arisen from the imposition of inappropriate techniques. Rather, the analysis has been conceived as the analysis of best fit to reveal the most about the relationship between programme, form and harmony in the symphonic poems of Franz Liszt.

Notes for Part One.

1. Jakobson and Halle, Fundamentals of Language
The Hague, 1960;
de Sassure,F. Cours de linguistique generale
Paris 1962.

2. Badcock,C.R. Lévi-Strauss; Structuralism and Sociological Theory
London 1975, pp.52-66.

3. Propp,V. Morphologie du conte
Paris 1970.

4. Ramann,L. ed., Gesammelte Schriften von Franz Liszt
Vol.IV, p.54.

5. The performances used in this research are by the Gewandhaus Orchester Leipzig, conducted by Kurt Masur, EMI 1C 157-43 116/19 and 1C 157043 120/23.

6. Ramann,L. ed., Gesammelte Schriften von Franz Liszt
Vol.IV, p.54.

7. Liszt's use of motivic representationalism is quite different to Wagner's use of Leitmotif. Wagner's Leitmotifs tend to reoccur in much the same shape in comparison to Liszt's use of motivic transformation which significantly varies the shape of a motive and particularly the expression of Affekt.

8. Perhaps with the exception of the 'germ' presented in the introduction to Les Préludes.

9. See for example Prometheus section ten. Also compare sections four and ten with sections fourteen to twenty in the analysis for Festklänge.

PART THREE

CONCLUSION

Too many scholars for too long have made the sweeping statement that form is governed by programme in the symphonic poems of Franz Liszt.[1] The symphonic poems are complex works from all angles but if one is to gain a greater understanding of the way they work, then there is no substitute for a thorough analysis.

The analysis in part two of this thesis makes clear the distinction between general form and content, or macrocosmic and microcosmic elements of structure. As has been shown, the larger structural organization reveals a more traditional approach to form. On the other hand, viewing the symphonic poems in terms of 'sonata form' does not get one very far. How far can sonata form be stretched and tortured in order to accomodate the symphonic poems of Franz Liszt?[2] Working from an analysis outward, rather than attempting to disfigure and apply the abstracted ideal of 'sonata form', results in a much more useful way of seeing the organization of the symphonic poems.

It is significant that eight of the thirteen symphonic poems show very strong motivic and harmonic organization in terms of ternary form, and one other, Hamlet, uses an expanded ternary form (sometimes refered to as 'first rondo form'). Mazeppa is also harmonically organized in terms of a ternary relationship and Von der Wiege bis zum Grabe is cyclical but firmly set in three parts. Setting introductions and codas aside for the moment as they do not interfere with this reductionist analysis, the symphonic poems influenced by ternary organization are

listed below:

Tasso :

A - C min.,A flat maj.,E min./maj.

B - F# maj.

A - C min./maj.

Les Préludes:

A - C maj.,E maj.

B - Unstable, A min.

A - A maj.,C maj.

Orpheus :

A - C maj.

B - E maj.

A - C maj.

Prometheus:

A - A dim.7th, D flat

B - D flat maj.

A - A dim.7th, A maj.

Héroide funèbre:

A - F min.

B - A flat maj.

A - F min.

Hungaria:

A^1 - D min.

B - B min.,G min.

A^2 - D maj.

Hunnenschlacht:

A - C min.

B - E flat maj.

A - C maj.

Die Ideale:	A - F maj.
	B - C#min.
	A - F maj.
Hamlet:	A - B min.
(expanded ternary	B - D flat maj.
form)	A - unstable
	B - E maj.
	A - B min.
Mazeppa:	A^1 - D min.
(harmonically)	B - unstable
	A^2 - D maj.
Von der Wiege bis	A - C maj.
zum Grabe:	B - unstable,D flat,E flat,pentatonic
	A - pentatonic, C maj.

In this pattern and while discussing larger and more general concerns of structure, it is interesting to note how often Liszt moves to the key a major third above the home-key or uses a quite distant key (as in Tasso, and Die Ideale). The two remaining poems not included in the above table use a mirror-form:

Ce qu'on entend sur la Montagne:

A^1: E flat major → G major

A^2: G major → E flat major

Festklänge:

A^1: C major (dominant stressed)

A^2: C major (tonic stressed)

With the exception of Von der Wiege bis zum Grabe all of the symphonic poems have introductions which heighten expectancy by avoiding any firm sense of a home key. With the exception of Von der Wiege bis zum Grabe, all of the symphonic poems have codas which seek to reinforce a feeling of the home-key or tonic major, often commenced with a perfect cadence. There are also the many poems (6) which end with brilliant transformations of themes or marziale style variants.

As interesting as these generalizations are, the most important aspects of Liszt's symphonic poems are revealed in an analysis at a microcosmic level. Of course all of the musical resources play a vital part, however, there are two main ways in which Liszt is able to express the written programmes in terms of music:

i) by using motivic/harmonic units with a gestural-quality which serve a narrative-function,

ii) by mainly using two-part sequence structures as the principal way of musical extension, allowing for instantaneous harmonic comment through the binary opposition of key centres.

The epistemology for a discussion of the narrative function of motivic-types in Liszt's symphonic poems, draws heavily upon work by Karl Jaspers, Vladimir Propp and Lévi-

Strauss. Both Jaspers and Lévi-Strauss examined myth in terms of units which they called respectively'mythical semes' and'Séme'. Jasper's 'mythical semes' refer to recurring mythical categories and he divides myths into such categories as "the nature mythical", "the hero mythical", "the magical" , "the fabulous" and so on.[4] Lévi-Strauss went further and called the basic units of myth "mythemes", which refers to the specific actions or events as they occur in a myth. He noticed that there were certain mythemes which were common elements in the organization of myth. More important for this analysis is the work of Vladimir Propp. Propp refered to the basic unit of action in a story as a "function" and he lists thirty-one examples, some of which are: "the heroes absence", "interdiction", "violation", "departure", "struggle", "return" and "pursuit".[5]

The concerns of Liszt's symphonic poems may or may not be mythical. What is important is that the symphonic poems work in terms of contrasting sections which express their programme by using motives with a gestural quality. The relationship with the myth analysis discussed above is obvious. Some of these motive-types are listed below together with an indication of where they can be found in the symphonic poems. Each motive type is followed by the symphonic poem, motive number (as given in the analysis in part two) and section number:

Motive-Type	Symphonic Poem	Motives	Sections
Funereal/ Funeral March To do with death, death before rebirth. Minor key,usually the key centre is firmly established.	Tasso	3 form 1	iv
	Héroide funèbre	2	ii,v
	Hungaria	3/1	xvi,xvii
	Hamlet	3/1	x
	Die Ideale	3/2/i	x,xi,xiii
Pastoral/Nature The ideal or idealised. Use of in any combination, w.w.melody,simple-triple-time, a major key centre,drone or pedal.	Berg	2,3	ii,vi,xii,xiii
	Les Préludes	4	vii
	Festklänge	1	i,iii,ix,xix, xxi
	Die Ideale	3/1	iv,xii,xvii,xx
	Von der Wiege	3	iii,v,vi,x,xi
Fanfare To do with war,victory,awakening,rebirth,curse,nationalism. Built on a triad and features brass.	Berg	1b	i,ii,v,ix
	Les Préludes	1/1,3	ii,ix,v
	Prometheus	1	i,vi,vii,x,xi
	Mazeppa	4	xii
	Héroïde funèbre	6	iii,v
	Hungaria	5	vi,viii,xx
	Hunnenschlacht	3	iii-ix

<u>Choral/Religioso</u> Use of modality, thick chordal textures, themes taken from chant. To do with Christianity.	Berg	7	x,xv
	Hunnenschlacht	5	iii,vi-x
	Von der Wiege	5	xi
<u>Hungarian</u> To do with celebration,dance-like,or funereal. May use gypsy scale, gypsy dance rhythms and cadences as found in Hungarian Rhapsodies.	Mazeppa	5	xiii-xv
	Hungaria	1,4,6	i,ii,iv-xiv
	Héroïde funèbre	2	i,ii,iv-viii
	Hunnenschlacht	1	i,ii,v,vi
<u>Minuet</u> Expression of courtly life.	Tasso	4	vii
<u>Sturm und Drang</u> To do with struggle, agitation,storminess. Often uses dim.7th chords in conjunction with chromaticism, dissonant appoggiatura figures.	Berg	5	iv,vii,ix,xiii-xix
	Tasso	2	ii,viii
	Les Préludes	1/3	v
	Prometheus	2	i,iii,vi-viii
	Hamlet	3	most of work
	Hunnenschlacht	2	i,ii,iv-vi

Recitative Concerned with lament,lack and death. Use of chromaticism,monophonic texture.	Tasso	1i	i,iii
	Prometheus	3	ii - iv
	Mazeppa	3	xi
	Héroïde funèbre	1	i,ii,iv,viii
	Hungaria	2	iii,xv
	Hamlet	4	v,vii
	Die Ideale	1/i	i,viii,x,xiii
Cant ilena Concerned with expressions of positive concepts such as ideals, positive influences of art, love.Uses broad sweeping melodies and major keys.	Les Préludes	1/2	iii,iv
	Orpheus	1/1	i,ii,vi,vii
	Héroïde funèbre	5	iii
	Die Ideale	3	iii,v,xvi, ixx,xxi

Liszt's use of sequence as his main form of musical extension and occassionally, a further form of structural strengthening is an extremely important tool when it comes to expressing a programme. An examination of the previous analysis shows the use of predominantly relative, related and parallel relationships between sequence units expressing positive aspects of a programme and the use of chromatic, augmented or tritone relationships between the sequence units in sections expressing agitation or lack. This binary opposition and the use of simultaneity at the heart of

this technique allowed Liszt to make an immediate harmonic comment in terms of the motive type and relationship to the programme and it also allowed tremendous freedom in quickly moving to distant key centres.

Therefore, the relationship between formal structure, programme and harmony is a complexed and fascinating relationship. The larger formal structure of the works does not necessarily rely on the programme for structural organization. The programmes are interpreted by Liszt in a general way so as to conform to traditional patterns of music, art and thought. Inside this macrocosmic organization are the concerns of the programme expressed in terms of motive-types with an accompanying harmony mainly constructed with the aid of sequence structures. That is, the programmes in Liszt's symphonic poems are expressed in terms of contrast, binary opposition and motive-types which means that the programme is not necessarily visible in the larger structural organization of the symphonic poems

(2)

Extract

The role of Franz Liszt's early works for piano and orchestra in the development of his own life and technique and the social and economical life of the time.

by

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ABSTRACT

The aim of this dissertation is to examine the position of Liszt's early works for piano and orchestra in the development of his own life and technique and the social and economical life of the time. For the purposes of this enquiry, the early works for piano and orchestra are the first three, written before 1840. These are: the Malédiction concerto for piano and string orchestra (1827-1840, Searle 121, Raabe 452); the Grande Fantaisie Symphonique on Themes from Berlioz' "Lélio" for piano and orchestra (1834, Searle 120, Raabe 453); De Profundis.Psaume instrumental for piano and orchestra (1834-35, Searle 691, Raabe 668).

In order to undertake this investigation the dissertation has been divided into an introduction, three chapters and a conclusion. Chapter one deals with the relevant products of the intellectual, industrial and French revolutions:

i) the psychological traits in Liszt's character and their relation to these early works;

ii) the sociological factors which may have induced Liszt to assume and develop the new role of the virtuoso and their effect on these early works; and

iii) the economical revolution which created a new wealthy middle class as the art patron and the possible effect of this on Liszt's early works.

Chapter two examines the concerto as Liszt inherited this medium and his technical and structural contributions to the evolution of the concerto. Chapter three analyses: i) the

myth-based programmes and their relationship to the music and ii) the formal and tonal structure of these works. The structural analysis, as illustrated by the analytical graphs is an original piece of work and the epistemology for this type of analysis is outlined in part one of chapter three. The examination of these works has involved procuring and studying unpublished manuscripts which have received little mention previously.

Part two of this dissertation has involved the preparation of a second piano reduction of the orchestral part of Liszt's Malédiction concerto and, after consulting the manuscript, the correction of errors and omissions which appear in the only printed full-score edition.

CONTENTS

INTRODUCTION

This dissertation examines Liszt's early works for piano and orchestra. These works are: the Malédiction concerto (Searle 121, Raabe 452); the Grande Fantaisie Symphonique on themes from Berlioz' "Lélio" (Searle 120, Raabe 453); De Profundis.Psaume instrumental (Searle 691, Raabe 668). These are the first three concertos by Liszt, written before 1840, some early works in this medium having been lost. The lost works, composed before 1840, include: Concerto in Italian Style (1825, 1827); Grand Fantaisie Symphonique in A minor (1825); Fantaisie zur "El Contrabanditas" (1825); Reminiscences des "Puritains" (1837)[1].

The problems tackled in this dissertation have, as their starting point, the place that these early works for piano and orchestra have in the development of Franz Liszt as composer. This problem has been examined from different perspectives. These perspectives offer an explanation as to why Liszt chose the particular myth-based programmes and formal structures used in these works.

Chapter one offers some answers to the question of what psychological, sociological and economical influences could be at work within and upon Liszt to produce these early works for piano and orchestra. Immediately one is thrown into the philosophical debate between holistic and individualistic functionalism. An attempt must be made to show something of Liszt's psychological

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1. M. Stegemann, Complete Works for Piano and Orchestra, EMI 1C 157-03 866/68, record cover notes (in German).

essence and the outer influences which acted upon Liszt to produce these works. Thus, the most useful information from both a holistic and an individualistic approach can be fused to give a more complete picture. In this way, the composer is seen to have certain 'inborn' characteristics which are developed by his immediate life's circumstances and by the society into which he was born. The psychological examination reveals a central dichotomy in Liszt's character, the essence of which is a demonic/religious conflict. This conflict has a direct bearing upon the programmes. The sociological section of chapter one looks at the impact of relevant social facts upon Liszt's music. It looks at the public concert, the new institution, and the new art patron who made up this institution, the middle class. It examines their influences upon the 'new music' of the early nineteenth century and more importantly, their influence upon Liszt's early oeuvre, offering a sociological explanation for the composition of the programme-based, virtuoso concerto. A further explanation for the programmes and aesthetic of these early concertos is found in an economical view. Liszt needed to earn a living from his art and he knew what would sell and what would attract audiences and the resulting financial reward.

The second chapter is concerned with the question of Liszt's contribution to the concerto. It outlines the problems faced by his immediate precursors such as how to unite the concerto and the sonata idea. Liszt used the virtuoso concerto as the basis for a new approach to the concerto not reliant on the sonata idea. Chapter three contains the analysis of the works under discussion as a result of the conclusions drawn in

chapter two. The structural analysis has been developed to reveal the most about the formal structure of these compositions. This analysis is particularly suited to examining these early works by Liszt as it involves a reduction of the myth-based programmes to "functions" and reveals how the thematic structure of the works can be reduced to similar units. Liszt used themes as ideas and the structural analysis shows how he ordered these ideas and their relation to the mythical seme of the programmes. Part one of chapter three examines Liszt's use of the myth-based programmes and outlines the epistemology for the ensuing analysis.

The exact dates for the works studied here are still a matter for contention. Michael Stegemann[2] suggests that the Malédiction was composed as early as 1827. Humphrey Searle suggests that the work was first conceived in 1827 as the basis of a concerto Liszt performed in London, but in so doing makes the mistake of confusing the Malédiction concerto with the Grande Fantaisie Symphonique in A minor. The latter work was almost certainly the one Moscheles referred to as containing "chaotische Schonheiten"[3]. As further evidence for the Malédiction's early date, Searle mentions sixteen pages of sketches for a work for piano and strings containing three themes used in the Malédiction and dating from Liszt's "youthful years"[4]. These sketches appear to be the ones indicated by Michael Saffle as "MS. H13a" in his recent article

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2. M. Stegemann, Complete Works for Piano and Orchestra, EMI 1C 157-03 866/68, record cover notes.
3. W.G. Armando, Franz Liszt Eine Biographie, Hamburg, 1961, p.34, and H. Searle, The Music of Liszt, New York, 1966, p.47.
4. H. Searle, The Music of Liszt, New York, 1966, p.47.

"Unpublished Liszt Works at Weimar"[5]. Although, as he mentions, these sketches do not appear in Searle's catalogue, they are clearly mentioned in Searle's The Music of Liszt[6]. Saffle stresses that these sketches scored for piano and string orchestra are not to be confused with the Malédiction, but it would seem, as Searle notes, that there are strong thematic links[7]. Robert Collet on the other hand, suggests that the work may have been begun in 1830 but completed as late as 1840[8]. The manuscript, in an unknown copyist's hand, includes very few corrections by Liszt and even if the corrections were carried out as late as 1840, the bulk of the work would appear to have been written earlier[9]. Stegemann claims that, by the mid 1830s, Liszt's style was already much more "ripe"[10]. The work was not published until 1915.

Less controversy surrounds the date for the composition of the Lélio Fantasie. All of the major works on Liszt's music agree that the Lélio Fantasie was written in 1834. However, recently discovered information suggests that this fantasie must have been composed before the end of April, 1834.

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5. M. Saffle, "Unpublished Liszt Works at Weimar", Journal of the American Liszt Society, Vol.13, June 1983, pp.3-23., p.10.
6. Ibid. and Searle, The Music of Liszt, New York, 1966, p.47.
7. H. Searle, Ibid.
8. R. Collet, "Works for Piano and Orchestra", in Franz Liszt The Man and His Music, ed. A. Walker, London, 1970, p.253.
9. The Malédiction manuscript is written on two different types of paper. The bulk of the work in a copyist's hand bears the mark "Kool 1833" and an insignia of a lion with a curved sword in its front paw. The few loose sheets bearing Liszt's later corrections have a different insignia, a circle inside of which is a cross on the base of a heart.
10. M. Stegemann, Complete Works for Piano and Orchestra, EMI 1C 157-03 866/68, record cover notes.

The evidence is contained in the "Second Scrap-Book of Madame d'Agoult", which is a great collection of articles concerning the young Liszt first collected by his father and then by Madame d'Agoult[11]. The scrap-book contains a review of the concert in which the Lélio Fantasie was premiered, the original review being in the Journal des Debats. The date of the newspaper is printed as "Samedi, 25 avril", next to which the year "1834" has been hand-written in faint pencil. This scrap-book also contains two further reviews of a subsequent performance of the Lélio Fantasie in Paris, in 1836[12]. These reviews appear in the Revue et Gazette Musicale and Feuilleton.

Both Alan Walker and Humphrey Searle give the date of composition of De Profundis.Psaume instrumental as circa 1834[13]. However, the letter Liszt wrote to Abbe Felicite Lamennais dated January 14th, 1835[14], indicating that he would shortly forward this work to Abbe Lamennais, suggests that he was still occupied with its composition. The unfinished manuscript is in the Liszt Museum, Weimar.

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11. This scrap-book is held in the Bibliothèque municipale, Versailles.

12. I am indebted to Professor Maria Párkai-Eckhardt (Institute for Musicology of the Hungarian Academy of Sciences) for copies of the relevant articles.

13. A. Walker, ed. Franz Liszt, The Man and His Music, London, 1970, H. Searle, The Music of Liszt, New York, 1966.

14. La Mara, ed., Letters of Franz Liszt, London, 1894, 2 Vols., Vol.1, pp.14-15, letter 7, Jan, 14th, 1835.

CHAPTER ONE

The Psychological, Sociological and Economical influences on Liszt's early works for piano and orchestra.

I

Liszt can be seen as an archetypal, Romantic artist; the elements of this archetypal, artist figure being so dramatically set out in Goethe's Faust. These elements can be polarized, for the purposes of this study, into the demonic and the religious, warring elements which seemed to have provided much of the dynamic tension within Liszt and directed his creative out-put. In an examination of Liszt's oeuvre, works associated with the demonic, and with the religious, or both, account for a large part of his creative expenditure. Indeed, these two opposing elements seem to have become obsessive for Liszt, even for the youthful Liszt. There are many later accounts of these elements in Liszt's psyche, even if they are sometimes cloaked in an outer metaphor such as this one by Ferdinand Gregorovius in May 1865:

> "Yesterday saw Liszt, clad as an abbe; he was getting out of a hackney carriage, his black silk cassock fluttering ironically behind him - Mephistopheles disguised as an abbe."[1]

and another in April of the same year:

> "Liszt: a striking demonic figure - tall, gaunt, with long grey hair."[2]

Gregorovius also notes something of this dichotomy when he refers to Liszt's 'farewell concert' his last concert before retreating into religious life, in the Palazzo Barberini:

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1. F. Gregorovius, The Roman Journals of Ferdinand Gregorovius 1852-1874, London, 1907, p.231.
2. A. Wilkinson, Liszt, London, 1975, p.37.

> "He played the Invitation to the Waltz and the Erl King, a curious farewell to the world. No one suspected that he had the Abbe's stockings already in his pocket."[3]

Liszt set these warring elements within him in a broader context:

> "There is a storm in the air. My nerves are irritated horribly ... I feel an eagle's claw tearing at my breast; my tongue is dried up. Two opposed forces are at war within me: one impels me towards the immensities of infinite space, high and ever higher beyond all the suns and all the heavens; the other draws me towards the lowest, darkest regions of calm, of death, of annihilation."[4]

These are just a few of many such accounts which show Liszt as an artist at war within himself, of harbouring opposing forces. It is not surprising that Liszt was so captivated with the figure of Faust. However, even before Liszt decided to become 'the Paganini of the piano' (and thereby accept the cloak of the 'demonic virtuoso') his youthful years and compositions reveal this polarization between the dynamic, chaotic virtuoso in the throes of sturm und drang and the introspective, religious elements of his psyche. Perhaps these warring elements are most clearly displayed among Liszt's creative output in the De Profundis.Psaume instrumental. Other attempts to divide Liszt's psyche into more definite qualities have met with considerable criticism. Such an account is given by Arnold Schering in "Ueber Liszts Personlichkeit und Kunst" (in Jahrbuch der Musikbibliothek Peters, 1926) which speaks of the "four powers of Liszt's soul" as being "the religious", "the idyllic", "the heroic" and "the erotic"[5].

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3. Op.cit. p.38.
4. A. Wilkinson, Liszt, London, 1975, pp.46-47.
5. E. Newman, The Man Liszt, London 1970 (1st pub. 1934), p.305.

While Ernest Newman agrees that Liszt's music and his life was a perpetual oscillation between these qualities[6], it is a very easy matter to show that Liszt had other concerns. It is not possible to pin a man's life down to a handful of qualities, and it is certainly not possible to do so with Liszt. The dichotomy stressed at the beginning of this chapter is nothing more than an aid, a useful generalization in examining Liszt's music.

A broader understanding of what drove Liszt to compose the Malédiction, Lélio Fantasie and De Profundis.Psaume instrumental can be found in an examination of the early life of whom Ernest Newman referred to as "l'enfant du siecle"[7]. Because of the early date given for the first sketches of the Malédiction[8], it seems that the demonic, supernatural and virtuosic elements in Liszt's composition date back to before Liszt's encounter with Paganini.[9] It must be remembered that the stark dissonances in these early sketches are the product of a teenage boy. Such troubled and turbulent outpourings might be the result of a tormented prodigy who had been paraded across Europe three times to England and he was still only sixteen! Liszt's early touring and his third visit to London in 1827 (when the prototype of the Malédiction was supposedly performed[10]), resulted in nervous strain and ill-health. It is not surprising to find the Malédiction so full of sturm und

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6. E. Newman, The Man Liszt, London, 1970, p.305.
7. Op. cit. p.42.
8. R. Kókai, Franz Liszt in Seinen Früben Klavierwerken, Vol.3 of Musicologia Hungarica, Basel, 1968, pp.7,124.
9. Paganini is responsible for amplifying the demonic/virtuosic elements already present within the music of the young Liszt.
10. H. Searle, The Music of Liszt, New York, 1966, pp.46,47.

drang, the product of adrenalin - the nerve poison. Upon his return to France doctors sent him to recuperate at Boulogne with "sea-baths"[11]. It was here, just as Liszt was to rest and recover, that his father (who had accompanied his travels) died of what is thought to be typhoid fever[12]. Just as Liszt was in the transitory stage between childhood and manhood, he was left to earn his own living. The result of these troubled times was a period of introspection - the pressure and turmoil of the outer world forced him to turn inward. This process of individuation tapped the religious yearnings within Liszt and he had serious thoughts about entering the priesthood[13]. However, an interest in the outer world took the form of an extremely deep attraction to one of his pupils, Caroline de Saint-Cricq. Therefore, his religious instincts and thoughts of entering the priesthood were contrasting with a deep and consuming earthly love. Caroline's father put an end to the romance. Such a succession of emotionally traumatic situations was too overwhelming and the resulting breakdown culminated in an obituary notice in Le Corsaire on 23rd October, 1828[14]

"'Franz List (sic), born Raiding, 1811;
died, Paris, 1828'"[15].

This illness caused Liszt to withdraw into a life of "monkish ascetism"[16]. The resulting mood of religiosity stayed with

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11. S. Sitwell, Liszt, New York, 1967 (1st pub. 1955), p.14.
12. Liszt's father, Adam Liszt, died on 27th August, 1827.
13. R. Kókai, Franz Liszt in Seinen Frühen Klavierwerken, Basel, 1968, p.63.
14. A. Williams, book review of Alan Walker's Franz Liszt: The Virtuoso Years: 1811-1847 in the Liszt Society Journal, Vol.8, Spring, 1983, England, p.49.
15. S. Sitwell, Liszt, New York, 1967, p.15. Sitwell sights the Étoile as the paper carrying this notice. L'Étoile had stopped publication before the date of this notice.
16. Ibid.

Liszt, even while he was being thrilled by the virtuosity and demonical outpourings of Paganini and Berlioz' music, and the exciting discovery of Chopin's early, virtuostic music.

The conflict between the life of religious retreat, and the demonic, macabre and the fantastic can be observed in some of the works written in 1833-34: the De Profundis.Psaume instrumental, the piano transcription of Berlioz' Symphonie Fantastique and the Grande Fantasie Symphonique on themes from Lélio. The pyro-technics of the Symphonie Fantastique transcription, with its often macabre and certainly fantastic programme and musical conception, are representative of the virtuoso's infatuation with the bizarre. The same can be said of the Lélio Fantasie and the Malédiction which are examined in more detail in chapter three as a product of mythical and supernatural consciousness. On the other hand, the De Profundis (and the resulting Harmonies Poétiques et Réligieuses) are the product of Liszt's sincere religiosity.

The early works for piano and orchestra, then, are directly related to Liszt's life: his fascination with the macabre, demonic and virtuosic, and the resultant strain such a fascination places upon the nervous system, combined with his personal hardships during this period; the resulting re-awakening of his religiosity and need for introspection and retreat. Much of the dynamic tension in these early works is a result of this dichotomy.

2.

A sociological or holistic approach to musicology must start with the premise that music is a "social process"[17].

17. A. Silbermann, The Sociology of Music, London, 1963, p.60.

A broad definition of the sociology of music, given by K. Blaukopf in Wörterbuch der Soziologie, states that the sociology of music is

> "'A collection of all those social facts which are relevant to the practice of music, the arrangement of those facts according to their importance for the practice of music, and the recognition of those facts which determine alterations in the practice of music'"[18].

This extremely broad definition covers a large area. It mentions relevant "social facts" and their importance for music. The social facts of major concern, in this case, are class division, institutions and roles.

As William Weber notes in Music and the Middle Class[19], the rise in concert activity and the growing importance of the middle class, seem to be connected. Indeed, it is ventured here, as an extension of Weber's well-documented observation, that the 'concert' became an institution and as such created its own roles and 'norms' of immense importance for the middle class. The concert became a symbol of unification and served a specific function for the middle class - that of bonding. The growth of concert life and the importance of music to family life in the nineteenth century need not be restated here. Before the mid-eighteenth century, concert life was largely controlled by the church, court and aristocracy. It has been observed that lower social classes frequently imitate higher social classes[20]. Along with the rise in concert attendance by the middle class, came a new music. That is not to

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18. Ibid.
19. W. Weber, Music and the Middle Class; The Social Structure of Concert Life in London, Paris and Vienna, London, 1975.
20. P. Honigsheim, Music and Society, London, 1973, p.74.

say that new music was not patronized or fostered by some members of the aristocracy, but this new concert audience expected to be entertained not by intellectual fugues, but by music which was relevant to their lives and gave them their 'money's worth'. The majority had been excluded from aristocratic concert life and the new found wealth of this middle class meant that they could now devise and pay for their own entertainment.

Therefore, it was not surprising to find Paganini establishing the new role of the 'virtuoso', playing his violin upside down, with one string or under his leg. It is also not surprising to find the development of the programme which allowed many listeners, without a detailed musical knowledge, the chance to follow a musical composition more closely and to have their concentration focussed to a progression of mental images. This was the new entertainment and the basis for the new music.

Franz Liszt was also one of the new type of virtuoso. He must have been well aware that his success as a child prodigy was due to his ability to amaze the audience with technical brilliance, as many critics writing of his early performances spoke of the way in which technical difficulties were overcome[21]. Indeed, the role of the critic was a new role created by this new social institution, the concert.

The drive and 'electricity' behind the Malédiction and Lélio Fantasie would certainly have transported the individual

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21. Some of these accounts can be found in the reviews of Liszt's concert performances as contained in the following volumes of The Harmonicon, London, 1973 reprint: Vol.1, 1823, p.88; Vol.2, 1824, pp.110,145; Vol.3, 1825, pp.63, 225, 234; Vol.5, 1827, p.122.

members of a concert into a collective, a group, an audience. The later reports of Liszt's playing as being responsible for driving crowds into a frenzy lead one into an examination of crowd behaviour and the circular effect of propinquity. Such accounts can be found in books about Liszt or performers, perhaps the most entertaining is in The Great Pianists by Harold Schonberg (chapter ten; "Thunder, Lightning, Mesmerism, Sex") which contains accounts from the period. One such account, by Heine,

> "spoke of magnetism, galvinism and electricity; of contagion in a sultry hall filled with innumerable wax lights and some hundred perfumed and perspiring people; of histrionic epilepsy; of the phenomenon of tickling; of musical catharides; and other unmentionable matters."[22]

What can be said of the role of the new virtuoso, this entertainer capable of whipping up moods of overwhelming joy, of deepest bathos, of sensual titillation? What can be said of an artist with the power to summon up the devil or conjure up a tempestuous hail-storm? More superstitious minds linked Paganini and Liszt to the devil. To answer these questions, with respect to the sociological function of the role of the virtuoso, it may be useful to return to sociology's forerunner, anthropology.

In many cultures there are "men and women who are strange in their own right, having special powers which are in themselves"[23]. In the Malédiction the performer must become one of these strange people, to appear as if under a curse.

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22. H. Schonberg, The Great Pianists, New York, 1963, p.151.
23. W. Howells, The Heathens; Primitive Man and His Religions New York, 1962 (1st pub. 1948) p.104.

Earlier, it was suggested that the Malédiction found its roots in anxiety and nervous tension. In other cultures there appears to be a direct link between the neuroses which are the result of nervous tension, often resulting in hysteria and witchcraft/demonism[24]. Indeed, the excuse for these neuroses was that the neurotic was possessed or was becoming a witch[25]. William Howellsgives in his The Heathens, the example of the Gã, a tribe of the Guinea coast of West Africa. These people exorcised their neuroses through witchcraft. In the case of the supernatural and demonic seme[26] in the compositions of highly strung virtuosos, such as Liszt, their manifestation can be understood as a kind of catharsis of neurotic tension. The programmatical concerns of the Lélio Symphony and its forerunner, the Symphonie Fantastique, can also be seen to be the working out or catharsis of a neurotic obsession for Berlioz[27].

Whatever the reason for the popularity of such programmes, Paganini and Liszt were rumoured to be in contact with otherworldly, weird and exotic forces, by the audiences of their day. As such, they formed a link between this earthly plane and supernatural dimensions. The role of the artist becomes that of a medium, whereby audiences can glimpse strange and exotic landscapes and see the artist in a divine or demonic frenzy. In other cultures this type of figure is referred to as a shaman, a figure who can move between the natural and supernatural planes. The more one reads about the hysterical

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24. W. Howells, The Heathens, New York, 1962, p.112.
25. Ibid.
26. See chapter three, part one, of this dissertation.
27. This is dealt with in chapter three, part three.

performances of the shaman for the benefit of himself and his society, the more a direct comparison becomes possible with the new charismatic virtuosos:

> "It is clear (...) that shamanism is a calling for a certain psychological type: those who are less stable and more excitable than the average, but who have at the same time intelligence, ability, and what is vulgarly called "drive"."[28]

Howellsgoes on to partly draw the comparison himself:

> "They are familiar to us, perhaps most so in what we think of as the artistic temperament (...). We are given to calling them introverted, and think them somewhat difficult. They find the expression they need mainly in the arts. So it is with shamans, who have in their profession a socially useful exhibitionist release(...).[29]

Howells continues by noting the ability of the shaman's performance to drain off "the potential hysteria of the whole community" via a cathartic process[30]. In this manner, the energies of the middle class could be focused upon the new concert life and accordingly find a necessary cathartic release.

It is highly likely that being under such pressure, as the young Liszt was, that a certain neurotic tension would exist. This would explain the chaotic nature of the Malédiction and subsequent retreat of Liszt in 1828 and the frequent use of alcohol, tobacco and other drugs during subsequent periods in the virtuoso years of this artist's career. Perhaps it also explains something of Liszt's attraction to the music of Paganini and Berlioz and provides a link between the artist's life and the early works for piano and orchestra. Above all,

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28. W. Howells, The Heathens, New York, 1962, p.136.
29. Ibid.
30. Op.cit. p.138.

the need for this cathartic release certainly created the necessary interest amongst the new concert public.

In summing up, it should be once again stressed that it was the use of a programme and the pyro-technics in Liszt's early works for piano and orchestra which make them examples of this new music written for the new wave of concert life which was emerging with such energy and fervour in the first decades of the nineteenth century. Therefore, these early works for piano and orchestra are partly the result of the expectations of a new concert audience and the artist's vision of what would fulfil these expectations.

3.

The new and growing concert life of the early nineteenth century, made possible largely by the growing wealth of a more powerful middle class, meant that art and money were related in a new way. Whereas patrons could exert an individual influence upon a composer's work the new composer had to please the taste of a large and diverse audience.

The young Liszt was largely dependent upon the earnings from his concert appearances. Also, from 1830 until the end of this decade Liszt earnt a very modest income from teaching. It is easy to think of the very wealthy Liszt of the 1840s, making about 300,000 francs a year ($30,000), while forgetting the early years of financial hardship. Liszt was left fatherless in 1828 and proceeded to not only support himself but to provide an allowance for his mother.

Liszt had to please the publisher, which meant writing music which would sell - any extra income was welcome.

Undoubtedly, Liszt would have noted the popularity of brilliant, tuneful pieces and transcriptions which accounted for a large part of his youthful output. The combination of needing money and the availability of a new concert public with increasing wealth, meant that Liszt was aware of his market's likes and dislikes. Liszt knew the market place.

Liszt's virtuostic works seem to have been received extremely well and he was to rely in later years, partly upon the income from the sales of his earlier transcriptions. It is not surprising that the Malédiction should draw inspiration from the virtuostic and supernatural because these elements held a great fascination for audiences and from the audiences came financial reward and acclaim. It is also easy to see the natural progression from solo piano transcriptions of operatic and symphonic material to the Lélio Fantasie, a fantasie for piano and orchestra. The pyro-technics of the solo part of the Lélio Fantasie, the sight of Liszt doubling on the Chinese gong and other of Liszt's well documented antics[31] gave the new audience the kind of spell-binding entertainment for which they paid.

Along with the intellectual revolution of the late eighteenth and early nineteenth centuries, which provided a new philosophical basis for artistic endeavour, the artist was suddenly faced with a new audience, a new patron, the Biedermeier. This middle class, growing increasingly wealthy while riding on the economic boom of the industrial revolution, demanded a new type of entertainment. Liszt was one of many who gave it to them.

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31. H. Schonberg, The Great Pianists, New York, 1963, and the cover notes by James Harding for Complete Works for Piano and Orchestra, EMI 1C 157-03 866/68, 1980.

CHAPTER THREE

Weaver of Myths; Liszt and Hermeneutics.

I

The relationship between myth, music and meaning.

Structuralist analysis and its offshoot, semiotic analysis, have provided a rich new field of analytical techniques. Structuralist techniques underwent considerable development with the work of Claude Lévi-Strauss and his contributions to anthropology have, in turn, opened the way for interesting and useful analyses of Western culture.[1] The examination of other civilizations can be seen as Western civilization's attempt to catch sight of itself in a mirror. The resulting work is anthropocentric. Anthropological investigation, with its use of and contributions to sociology, history, psychology and philosophy, is an attempt to discover the functioning of other societies. In this sense, it is not surprising to find scholars using structuralist analysis in an attempt to learn something about our own civilization. The attempt to objectively view the functioning of other societies has resulted in techniques which can be focused back upon our own society.

Therefore, using structuralist, analytic techniques is one way in which it might be possible to obtain a more objective stance when discussing our culture's immediate past. Although the twentieth century is drawing to a close, we are still steeped in the musical shadow of the nineeteenth century. There is a difficulty in attempting to examine such a relatively recent historical period. Indeed, this analyzing of our own immediate cultural heritage could be likened to

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1. For writings by Lévi-Strauss dealing specifically with music, see The Raw and the Cooked, The Naked Man and Myth and Meaning.

attempting self-analysis, and the difficulty is one of obtaining a sense of objectivity about one's own culture.

Structuralist and semiotic techniques play an important part here because, apart from being programmatic, Liszt's works under discussion have a strong mythological basis. Many of Franz Liszt's compositions, like those of his contemporary, Richard Wagner, deal with mythological subjects. The amount of scholarly attention given to Wagner's mythico-musical Gesamtkunstwerk has tended to overshadow Liszt's works which attempt to present mythical programmes. Perhaps this is largely due to the fact that in Wagner's opera, words, music and gesture are, on many levels, overtly interrelated. However, in Liszt's instrumental music the relationship of the programme in word form to the music works in a covert manner and is less accessible to the more traditional techniques of analysis employed by musicologists. However, a list of titles of Liszt's instrumental works, reveals his fascination for programmes with a deep mythological significance[2]. Also the major concerns of this dissertation, the Malédiction, Lélio Fantasie and De Profundis.Psaume instrumental, are deeply rooted in mythologically significant material.

The relationship between myth and spoken language may seem to be clear enough. Spoken language has the power to be overtly meaningful and to convey the mythical. Musical language, on the other hand, has a much more controversial claim to meaningfulness. Perhaps the best place to begin an examination of this myth/language, myth/music dilemma, is with the

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2. Most of the symphonic poems are based on mythical material, for example: Orpheus, Prometheus, Hamlet, Tasso (all heromythical). The Mephisto Waltzes, in the orchestral and piano versions, and numerous piano compositions use myth based programmes.

commonality of this apparent juxtaposition.

What is the 'mythical'? At a basic level the mythical can be said to be the product of a mythical state of consciousness; that is, the mythical is created by the creator having a mythical intention. Note that the concern is not with "mythologism" here, the creation of a personal mythology but rather, as Eero Tarasti notes with relation to Liszt's use of mythological programmes:

> " ... it is a question of an individual (the composer) and a collective (the cultural period) consciousness which considers these texts and figures (Dante, Tasso, Faust etc.) to be myths and hence assumes a mythical attitude towards them."[3]

Therefore, the myth, as a product of the collective consciousness of a race[4] and as it exists in the programmes which form the starting point or underlie the musical language of the Liszt works under discussion, is transmitted into a musical, aesthetic creation with the aid of this mythical consciousness[5]. In taking on the role of the communicator of a myth, the artist, in this case Liszt, automatically and unconsciously adopts a mythical state of mind whilst conveying the mythical intention.

Before moving on to discuss Liszt's specific approaches in the Malédiction, Lélio Fantasie and De Profundis, it will

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3. E. Tarasti, Myth and Music; a semiotic approach to the aesthetics of myth in music, especially that of Wagner, Sibelius and Stravinsky, The Hague, 1979, p.26.

4. C.G. Jung, The Collected Works, 20vols, Vol.9, see the many references to collective consciousness in this vol.

5. The idea of "mythical consciousness" is developed in the theories of Ernst Cassirer: Philosophie der symbolischen Formen, Zweiter Teil: Das mythische Denken, Berlin, 1925 and Roland Barthes: Mythologies, Paris, 1957.

be necessary to briefly mention the way in which the meaning of the myth is transmitted between the composer (the interpretative inspiration of the individual artist) and the listener (the collective element). The development of a synchronic/diachronic analytic technique, to be discussed later with particular relevance to the above works, is a direct result of the following philosophy. As mentioned previously, the myth in its purest form would, in Jungian terms, reside in the collective unconscious of the individual members of a society. This myth-essence, the static element of a particular myth, is shaped for Jung by the patterns which exist in the unconscious of the members of a particular race. For Lévi-Strauss, this 'pattern' would be reducible to the actual physiology of the brain; these patterns in the mind become explainable in terms of cybernetics[6]. As this myth-essence enters into the conscious life of the individual members of a society, it is shaped by the society, made relevant to the time and appeals to the traditions, in this case the musical traditions and style of the period[7]. Thus the archetypal nature of the myths is what makes them relevant and accessible to the collective consciousness of a society. Therefore, there is a static element, the myth-essence described above, and a changing individual contribution, in this case the transformation of this essence into a musical composition which must draw upon a collective system of harmony, tonality, performing media, form and performance practice. The use of these

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6. C.R. Badcock, Lévi-Strauss; Structuralism and Sociological Theory, London, 1975, see chapter five.
7. Karl Jaspers: Psychologie der Weltanschauungungen, Berlin, 1919.

traditional practices is necessary if the myth-message being communicated is to be accessible to the collective group, the audience[8].

The explanation of communication in terms of a stable collective system, accessible to all the members of a society, and a changing individual use of this stable system, has an interesting history and relevant epistemological significance for Liszt's method of communication using programme music. It is one thing to have a collective system to explain the way in which a society functions and communicates. However, the theories of Emile Durkheim and Marcel Mauss, which produced a static, sociocentric view of a "conscience collective", allowed no room for the individual member of a society to change and shape the functioning of his/her society[9]. This

8. Lévi-Strauss explains this composition/listener relationship in a similar way: "The listener, as such, is not the creator of the music (...) but a place exists inside him for the music: he is, then, like the reverse, hollowed-out, image of a creator, whose empty spaces are filled by the music. The phenomenon is inexplicable, unless we admit that the non-composer has at his disposal a multiplicity of meanings, all at the ready and otherwise unused, which are attracted as if by a magnet to attach themselves to the sounds. Thus the union of the sound proposed by the composer, and of the meaning present in a latent state in the listener, is reconstituted in a pseudo-language. When they encounter the music, meanings drifting half-submerged come to the surface and fit together according to lines of force analogous with those determining the patterning of the sounds. Hence a sort of intellectual and emotional coupling of the composer with the listener." The Naked Man, London, 1970, p.654. Levi-Strauss' account would appear to be similar to a Jungian explanation in terms of archetypes.

9. E. Durkheim and M. Mauss, Primitive Classification, London, 1963.

would be like saying that music, as a function in Western civilization was static, unchanging and totally bound to the collective rules and expectations of the "conscience collective". Somehow, a way had to be found to account for the impact which an individual can have upon the "conscience collective". The first solution to this problem was found with the aid of linguistic studies, and finally, with Lévi-Strauss, by the observation of the way in which Western music is constructed. The linguist, De Sassure, in Cours de linguistique genérale, noted that language has a stable element which determines the grammar, phonetics, semantics and so on, upon which all the members of a society can draw to facilitate communication. This stable element De Sassure called the langue. However, it is also clear that languages change through usage and the contributions of individuals and smaller groups. De Sassure called this individual, articulated speech the parôle. Modern structuralists, such as Roman Jakobson, refer to the collective, systemized element as Code, and the individual use of the Code, which is continually modifying the Code, as the Message.

If music is to be considered a language, then these linguistic principles may make an important contribution in describing how musical communication, in Liszt's case the communication of a programme in terms of sound, is achieved. The table below extends the above theories to include musical communication between the aesthetic creation of the individual artist and a society (or in music's case, a civilization, as music is capable of transcending the language barriers of a particular race - therefore this discussion is mainly concerned

with Western culture/civilization[10]):

	Collective System	Individual Use and Contribution
Durkheim (sociology)	Conscience Collective	Durkheim's socio-centric theory could not explain this phenomenon.
De Sassure (linguistics)	Langue	Parôle
Jakobson (linguistics/ structuralism)	Code	Message
Lévi-Strauss (structuralism/ anthropology)	Synchronic Code	Diachronic Message
Jung (psychology)	Collective Unconscious	Archetype shaped by individual neurosis

The natural extension to Liszt, music and aesthetic communication in general might appear like this:

Liszt (music)	Musical resources	Composer's Message, the work of art

(Note that there is a two way interaction between the collective system and the individual's use of that system.)

The terms 'synchronic' and 'diachronic', which were coined by Lévi-Strauss (and appear in the table above), are a direct result of Lévi-Strauss' observation of Western music's polyphony. Lévi-Strauss noted that this 'synchronic/ diachronic' relationship revealed a fundamental pattern about the way in which human beings function. He noticed that

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10. It is interesting to note the attempt to introduce nationalistic folk elements into some nineteenth and twentieth century music and thereby make the music, like the language of a race, idiomatic.

Western polyphony consisted of a synchronic element, the vertical harmony or chords, and a diachronic element, the musical progression in time. He then used this to analyze myths and to find a unity behind the seeming diversity of mythical communication.[11] This synchronic/diachronic method of analysis has given rise to the type of structural analysis in the graphs used later in this chapter to analyze the Malédiction, Lélio Fantasie and De Profundis. Therefore, on a microscopic level, this structuralist technique can help to reveal the form of a musical composition with greater clarity. On a macroscopic level, as the above table reveals, the synchronic/diachronic relationship can offer a way of reducing an individual work of art back to some basic elements which are culturally stable.

As Lévi-Strauss noted in Myth and Meaning, myth and music are very closely related:

> "(...) I was struck by the fact that music and mythology were, if I may say so, two sisters, begotten by language (...)."[12]

Indeed, music is very often used in combination with spoken language to transmit myth via the medium of song. This is very obvious in primitive cultures and Western folk culture. However, the attempt to represent a myth using instrumental (programme) music creates some specific problems. The main problem is the relationship between the programme and the instrumental music. How are they related? This central

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11. C.R. Badcock, Lévi-Strauss; Structuralism and Sociological Theory, London, 1975, pp.52-66.
12. C. Lévi-Strauss, Myth and Meaning, London, 1980, p.54.

problem can be clearly illustrated by the following table[13].

Mythical Communication

Words

Words and Music

Music

By way of a connecting link, Wittgenstein's game theory springs to mind[14]. However, there is still the problem of translation, that is, how does the music communicate the myth which was originally represented by words? Part of an answer to this question lies in Liszt's general definition of a programme as

> " (...) any preface in intelligible language added to a piece of instrumental music, by means of which the composer intends to guard the listener against a wrong poetical interpretation, and to direct his attention to the poetical idea of the whole or to a particular part of it."[15]

Thus, the relationship in Liszt's case is achieved via a poetical consciousness, and in this case a poetical/mythical consciousness. The programme would serve to direct the

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13. The following remarks by Liszt may be irrational but they indicate that Liszt thought Music could be successful as a representational art: "It is obvious that the things which can appear only objectively to perception can in no way furnish connecting points to music; the poorest of apprentice landscape painters could give with a few chalk strokes a much more faithful picture than a musician operating with all the resources of the best orchestra. But if these same things are subjectivized to dreaming, to contemplation, to emotional uplift, have they not a peculiar kinship with music; and should not music be able to translate them into its mysterious language?"
From A. Wilkinson, Liszt, London, 1975, p.81.

14. Wittgenstein used letters to represent specific games and showed how they might relate in the following manner:

A B C
B C D
C D E and so on.

15. P. Scholes, The Oxford Companion to Music, London, 1970, p.839.

listener's attention, to communicate to the listener's psyche (in this case) the area of mythical communication which is being attempted. With the conscious attention of the listener directed towards a specific subject, the "meanings drifting half-submerged" in the listener's mind may "come to the surface".[16]

The relationship between the programme and music is a hermeneutic relationship in that it requires the action of understanding and interpretation. At its deepest level this relationship is irrational and deeply rooted in an unconscious reaction between the suggestiveness of the programme as it affects the listener and the associations aroused by the music, which take place within the individual. In order for this hermeneutic relationship to operate effectively and be relevant to a particular culture, programme music must draw upon a common pool of musical, and in this case musico-mythical, tradition. At the core of this statement is the Romantic discovery, and one of Liszt's preoccupations, that a work of art was a purposive system and capable of representing an idea.[17] This idea, in order to be clearly communicated, must have relevance to the composer and to the society. Thus, the cultural system, like the individual, has a focal point within itself and as such the relevance is both microscopic and macroscopic.[18]

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16. C. Lévi-Strauss, The Naked Man, London, 1970, p.654.
17. Z. Bauman, Hermeneutics and Social Science; Approaches to Understanding, London, 1978, p.9.
18. K.J. Weintraub, Visions of Culture, Chicago, 1966, p.7.

Lélio; the hero-mythical.

In order to grasp the programmatical associations for Liszt's fantasie based on Berlioz' Lélio Symphony, it is necessary to return to Berlioz' original "melologue"[40]. This bizarre work belongs to the category of the "hero-mythical", although it contains sub-seme which will be dealt with shortly.

Although Lélio can be seen to be representing Berlioz, the artist, the same artist whose fantastic opium dreams provide the programme for Symphonie Fantastique[41], this artist becomes representative of the archetypal 'Romantic' artist. Lélio is identified with Shakespeare. Shakespeare is, in turn, interpreted as a similarly, posthumously misunderstood artist-figure who is also somewhat alienated:

> "Lélio: Oh Shakespeare! Shakespeare! thou whose first years of work were scarce noticed at the time; whose history is well nigh as unknown, as mysterious as that of Ossian, - of Homer. What golden footsteps hath thy genius left behind! And yet how rarely are thou understood! - Great nations worship and adore thee, - it is true! very true! Yet others discard, blaspheme thy works. Without knowing thee, half Europe, - not long ago, echoing the sentiments of a few soulless writers, who, while they pillaged thy works, sought to tread thee into the dust, - dared to call thee a barbarian!...."[42]

Lélio goes on to compare his work with Shakespeare's artistic triumphs and forms the following generalizations about the admiring humanity:

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40. "Melologue" was Berlioz' own term for this work as it comprises speech, song and instrumental music.

41. The Lélio Symphony Opus 14b, was intended to be a continuation of the artist's life, a 'return to life', to consciousness, after exploring the fantasies exposed by the use of opium.

42. H. Berlioz, "Lélio Symphony", from Complete Works of Hector Berlioz, Vol.XIII, Pt.3, Secular Cantatas, Kalmus reprint of Breitkopf edition, New York, p.23.

> "But still worse are those who dare to lay their desecrating hands of corruption upon our masterpieces, and to call their horrible mutilations by the name of improvements, for which, as they say, good taste is required ..... Curse upon them! -"[43]

However, apart from the obvious references to the artist-hero figure, what more clearly makes Berlioz' work, and ultimately Liszt's fantasie, a representation of the 'hero-mythical'? Karl Jaspers, in Psychologie der Weltanschauungungen, says the psychology of mythical-heroes contains exaggerated and heightened elements, idealizing aspects of ourselves:

> "A mythical hero is a person who by his courage, wisdom, power or some other quality differs from other people and who, because of this quality, is able to resolve a mythical problem."[44]

However, as Eero Tarasti notes, the hero does not necessarily have to be a triumphant hero[45] as, in Lélio's case, he may be a type of anti-hero. The idée fixé, originally representing Berlioz' obsession with Harriet Smithson[46], and now representing a directionless projection of the need to be loved, returns at the conclusion of this symphony to subjugate this artist-protagonist. The Lélio Symphony clearly contains some of the hero-mythical seme or "functions" as noted by Claude Bremond in Logique du récit and A.J. Greimas in Sémantique structurale[47]. The functions outlined in these works contain: "struggle" (the hero-artist figure grappling with the problems of aesthetics and deep, unconscious fantasies as signified, in Lelio's case, by the 'mermaid'; "respite" (Lélio's escape into the world of

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43. H. Berlioz, Lélio Symphony , Kalmus, New York, p.23.
44. E. Tarasti, Myth and Music, the Hague, 1979, p.91.
45. Op. cit., p.91.
46. G. Westerman, Concert Guide, 1st pub. London, 1963, p.201, 1973 edn.
47. E. Tarasti, Myth and Music, the Hague, 1979, pp.17,18,56.

brigands); "victory" (Lélio discovers a man of action and successfully performs his Tempest) and a nineteenth century twist - "failure" (the return of the haunting ideé fixé) which almost makes Lélio an anti-hero.

Liszt's interest in this work probably stems from his work on the Symphonie Fantastique (he prepared a piano reduction, or as Liszt called it - "Partition de Piano", of this work in 1833), his interest in Berlioz' music and fascination with the hero-mythical programme[48]. Liszt only deals with two of the six musical sections which make up Berlioz' Lélio Symphony: "I Le Pêcheur" ('The Fisherman') which is a setting of Goethe's poem Der Fischer, and "III Chanson de Brigands" ('Brigands Song'). These form the basis of what Liszt called a Grande Fantaisie: Symphonique on themes from Berlioz' Lélio[49] (1834).

Although the main concern here is with Liszt's use of Berlioz' material, a few words must be said about the programme Liszt inherited, to set it more firmly within a mythical context. The most interesting section which Liszt chose to include in his fantasie is "Le Pêcheur". In Symphonie Fantastique the ideé fixé, representing the object of the artist's love-obsession, undergoes transformations which correspond to well documented psychic projections of archetypal material from the collective unconscious. Carl Jung notes, in Archetypes of the Collective Unconscious:

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48. This fascination is revealed by the number of Liszt's works which deal with this type of hero-mythical programme. For example, Hamlet, Tasso, Prometheus, Faust (anti-hero) and so on.

49. Hereafter referred to as Lélio Fantasie.

> "An alluring nixie from the dim by-gone is today called an "erotic fantasy", and she may complicate our psychic life in a most painful way. She comes upon us just as a nixie might; she changes into all sorts of shapes like a witch, and in general displays an unbearable independence that does not seem at all proper in a psychic content. Occasionally she causes states of fascination that rival the best bewitchment, or unleashes terrors in us not to be outdone by any manifestation of the devil. She is a mischievious being who crosses our path in numerous transformations and disguises, playing all kinds of tricks on us, causing happy and unhappy delusions, depressions and ecstasies, outbursts of affect, etc. ..."[50]

This is quoted at length because the relationship of this information about the nixie archetype to the programme of the Symphonie Fantastique is remarkable. The various transformations of the love-object, in the case of Symphonie Fantastique, are accompanied by musical transformations of the ideé fixé. The love-object is sweet and alluring, cause for tormenting anxiety and exhilaration (first movement), doubts about the love-object's fidelity (third movement), transformation of the loved one into a "howling Bacchanalian"[51] (fifth movement - "Witches' Sabbath"). In the Lélio Symphony, the direction of Berlioz' obsession towards Harriet Smithson have since been transplanted onto Mme Camille Pleyel and then are revealed to be part of Berlioz' psychic projections and are directionless; Lélio does not know where to direct these desires. It is necessary to have a grasp of this much in order to understand why the ideé fixé returns in Le Pêcheur as the song of the luring mermaid. The mermaid would seem to be a representation of the anima, that is of the creative side of the artist, and

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50. C.G. Jung, The Collected Works, London, 1959, Vol.9, Pt.1, pp.25,26.

51. Berlioz refers to these transformations of the same woman in the Lélio Symphony, Kalmus, New York, p.2.

this is a very common form of such a projection.[52] Jung quotes an extract from the same Goethe peom, Der Fischer, as an archetypal projection of the anima:

"Half drew she him,
Half sank he down
And nevermore was seen."[53]

The fisher, in this case, is symbolic of someone in touch with this type of psychic material[54]. Thus, part of the Lélio Symphony, "Le Pêcheur", is a sub-seme of the hero-mythical programme, it represents the function of "challenge". The challenge takes the form of love-obsession, which threatens to lead to death - unless Lélio's 'return to life' is successful.

While it would be fascinating to continue such an analysis of Symphonie Fantastique and the Lélio Symphony, enough has been said to establish the Lélio Symphony firmly within a mythical context. Attention must now be turned to Liszt's use of the Lélio material. Liszt's Fantasie is based on material from "Le Pêcheur" (section one of the Lélio Symphony) and "Chanson de Brigands" (section three of the symphony). In order to aid in a closer analysis, the same type of synchronic/diachronic, structuralist technique (which was used to examine the Malédiction), has been applied to Liszt's Lélio Fantasie[55]. Theme 'A' is from "Le Pêcheur" while the remaining themes (B,C,D) come from "Chanson de Brigands".[56]

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52. C.G. Jung, The Collected Works, Vol.9, Pt.1, London, 1959, pp.25,26.

53. C.G. Jung, The Collected Works, Vol.9, Pt.1, London, 1959, p.25.

54. Op. cit., p.24.

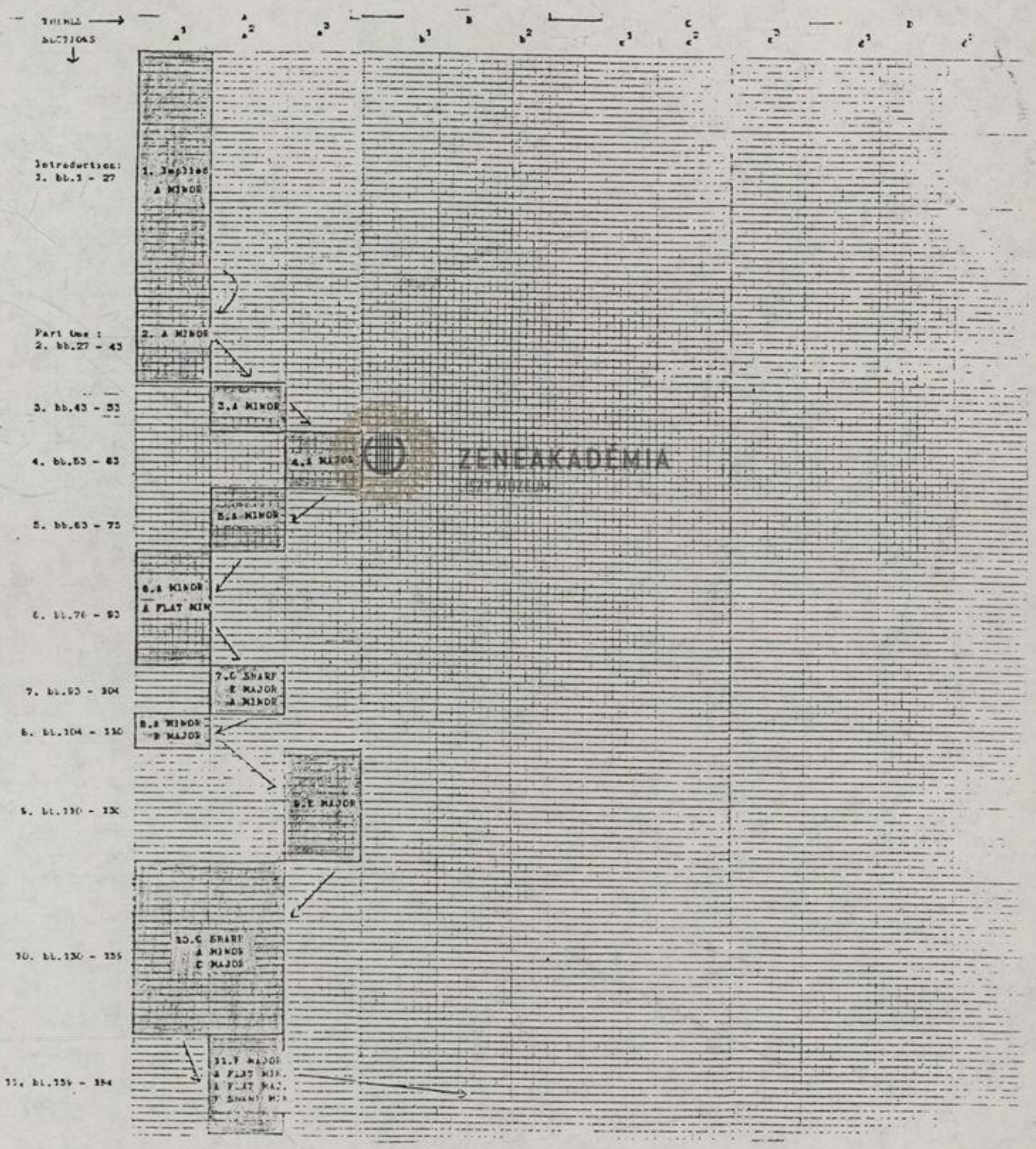
55. For an explanation of the philosophy and method behind this analysis, see chapter three, part two.

56. As for the Malédiction structural graph, the performance used as the basis for this structural graph of the Lélio Fantasie is taken from the Complete Works for Piano and Orchestra by Franz Liszt, EMI 1C 157-03 866/68, Klavier: M. Beroff, Cond. K. Masur, Orch.: Gewandhaus Orchester, Leipzig. Again, this graph is entirely my own invention.

GRAND FANTASIE SYMPHONIQUE ON THEMES FROM BERLIOZ' "LÉLIO"

Structural Analysis

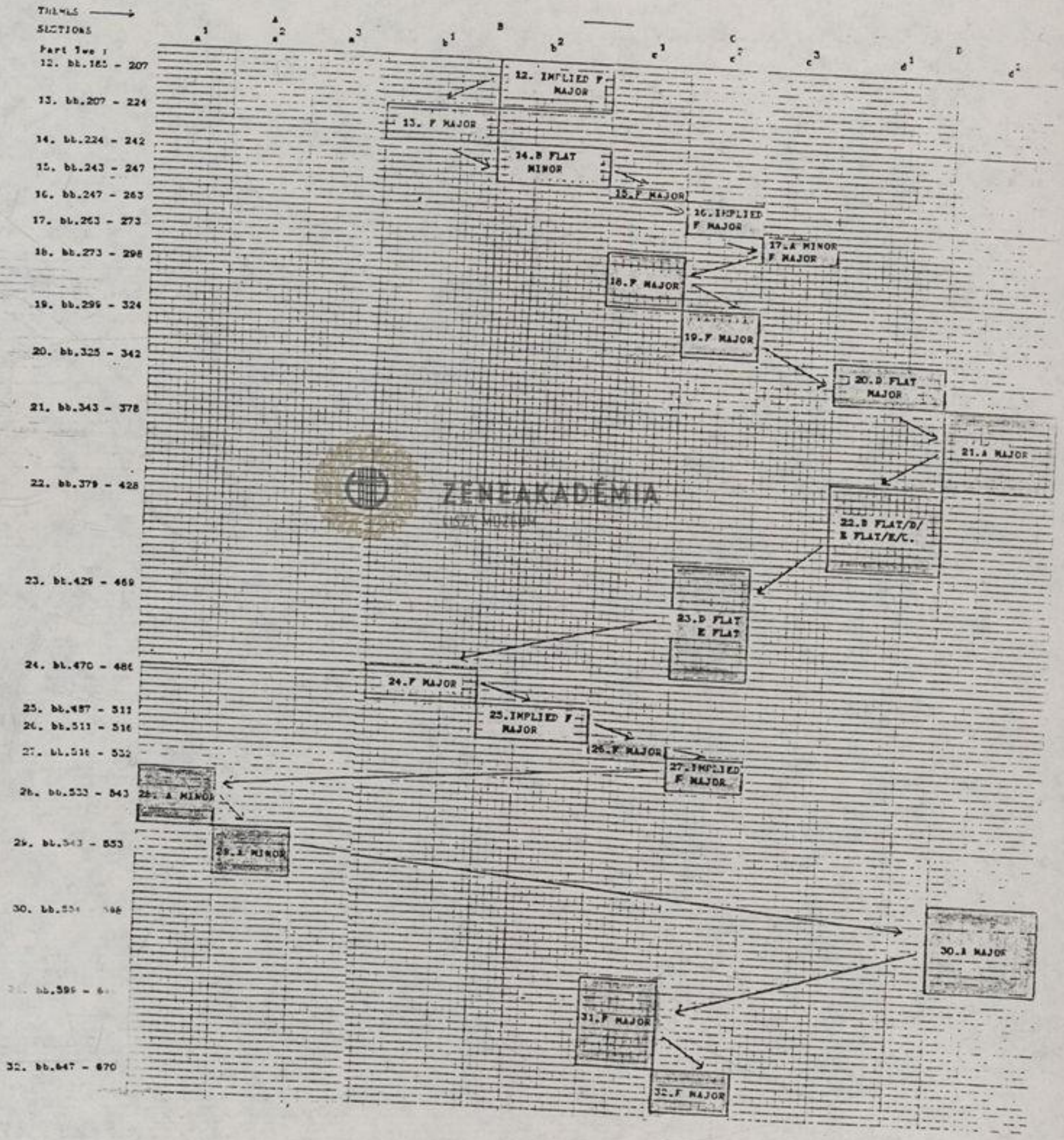
Part One



GRAND FANTASIE SYMPHONIQUE ON THEMES FROM BERLIOZ' "LÉLIO"

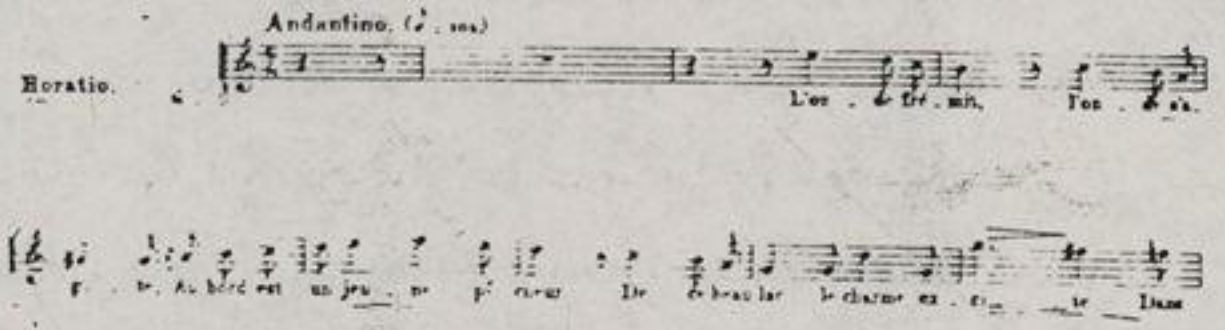
Structural Analysis

Part Two

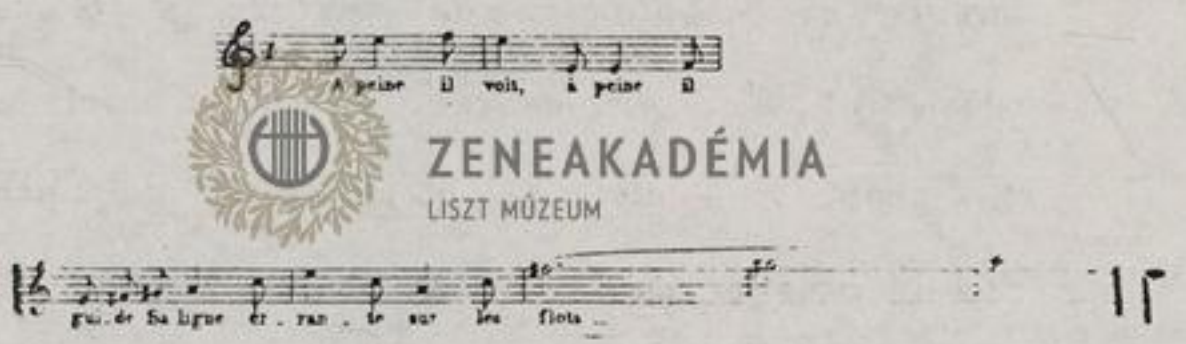


'Theme 'A' from "Le Pecheur" has been divided into three phrases (a^1, a^2, a^3) which Liszt treats in the first section of his fantasie (bb. 1-184):

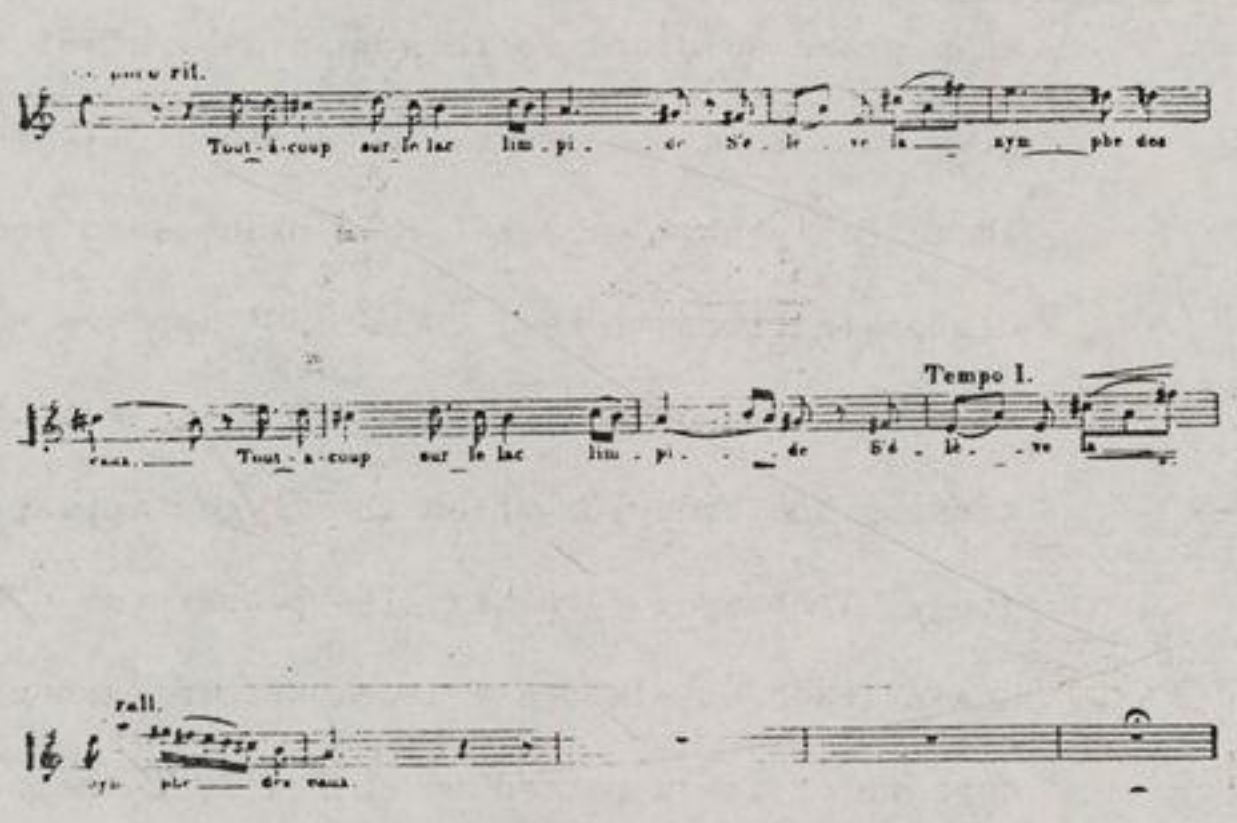
a^1 (Lélio Symphony, Berlioz, bb.1-12, Kalmus)
"Le Pêcheur"



a^2 (Lélio Symphony, Berlioz, bb.13-20)
"Le Pêcheur"



a^3 (Lélio Symphony, "Le Pêcheur", Berlioz, bb.20-33)



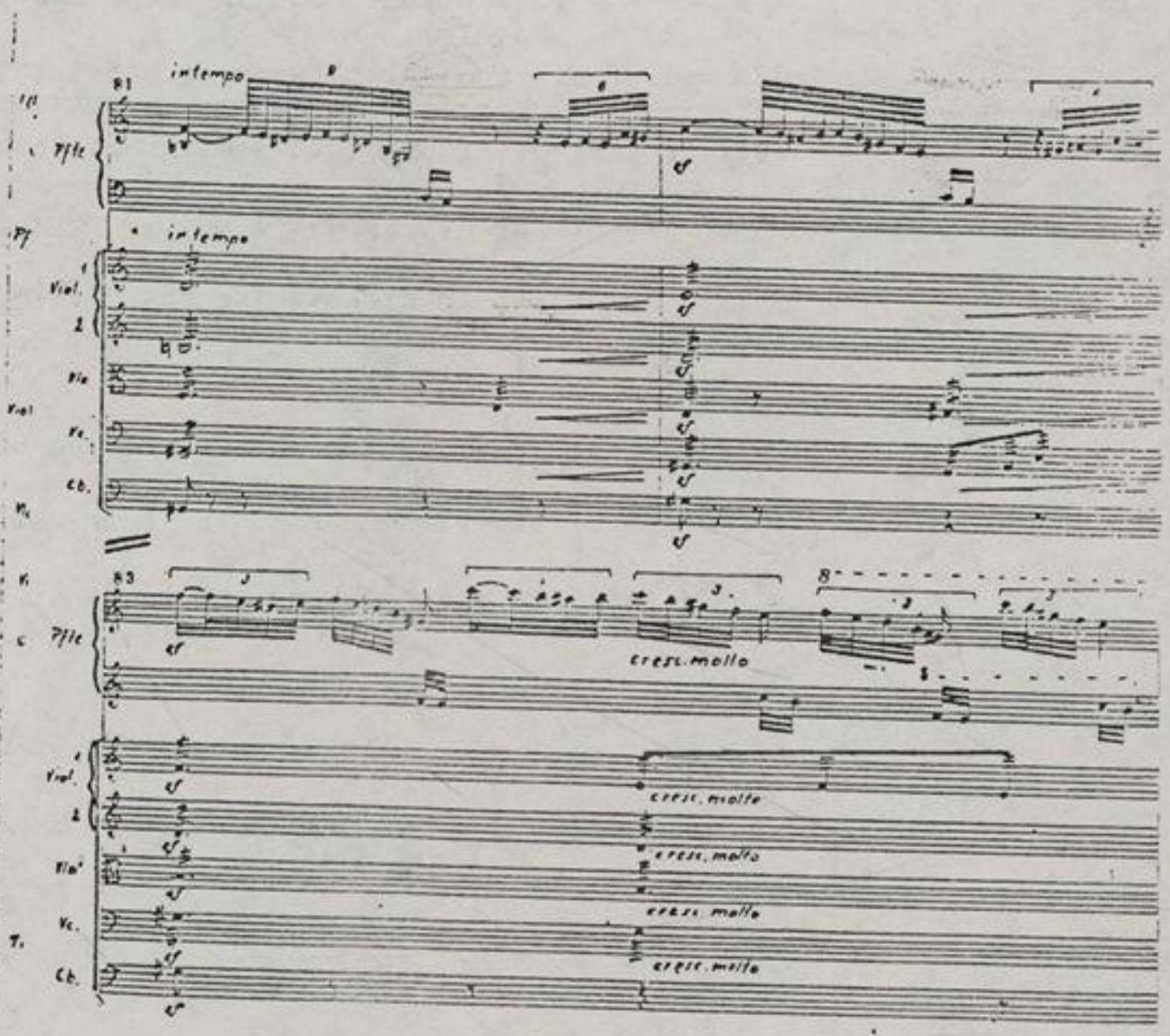
After an introduction (bb.1-27) based solely on 'a^1', Liszt moves freely between the three themes. The introduction begins with a very thin texture. The woodwinds give out theme a^1 in the "Lento" introduction. The first chord, as in the Malédiction, is an interesting construction. It is a rearranged ninth chord with the fifth omitted, much more daring than anything in the Berlioz song. The main harmonic movement is between the diminished seventh chord of 'A' and the dominant, E major. The piano immediately takes up the theme (b.4) before weaving intricate accompaniments around theme a^1 which is passed between the woodwind and string sections of the orchestra. The last part of the introduction, as with the Malédiction, is a solo cadenza for piano, which builds from a thick chordal texture in the bass to a frantic climax of demi-semi-quaver, chromatic scale movement high in the treble. As with the Malédiction's opening cadenza, much use is made of passage work shared between the hands.

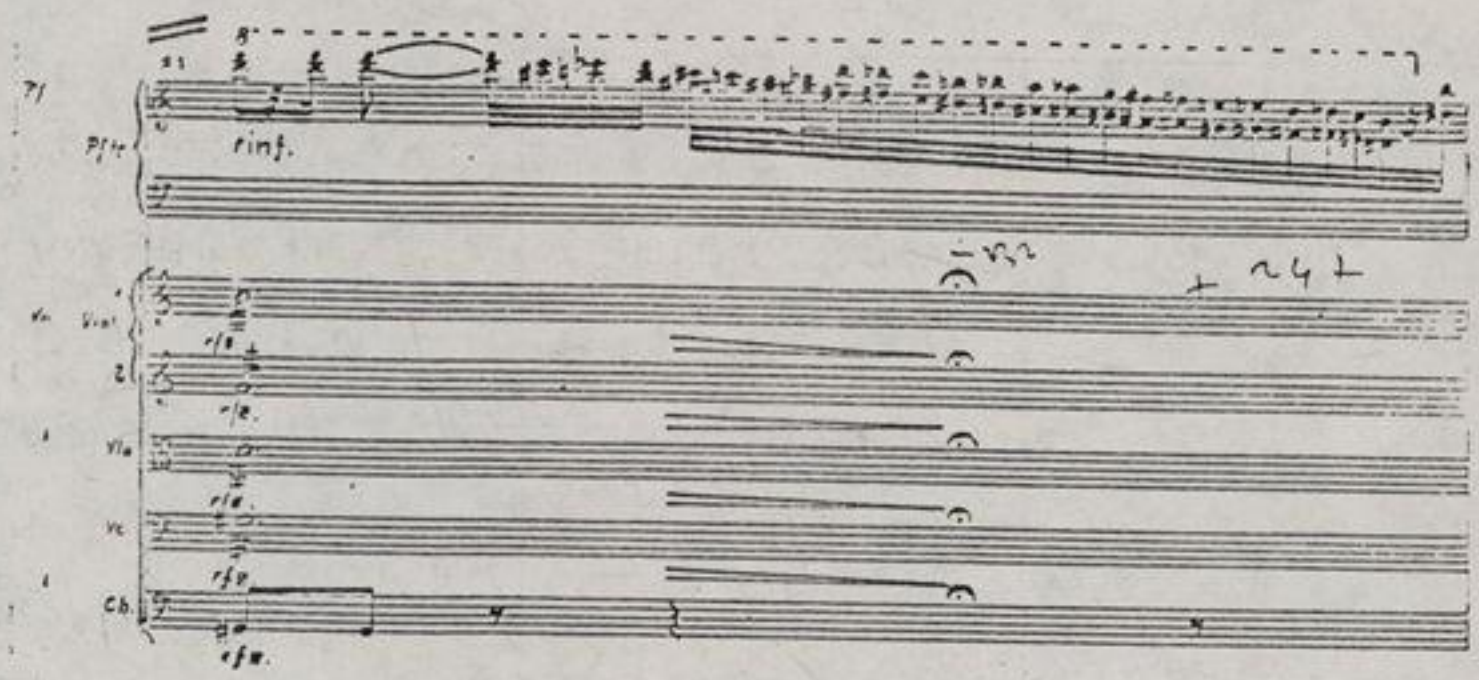
The second section (bb.28-184), which is marked off from the first section by a double bar line and a change of key, is built on the three 'A' themes. 'a^1' appears first of all as a piano solo and is then joined by a solo oboe (b.38) to give an intimate chamber-like texture. The strings hint at theme 'a^2' (bb.43-45) before a piano solo section (bb.45-53) elaborates this theme. Theme 'a^3' appears next as an oboe solo with piano accompaniment in A major (b.53), thus preserving the order in which the themes appear in the Berlioz song. The key outline is also preserved. The piano once again leads an elaborate accompaniment around the solo oboe tune which is supported by chords from the string section of

the orchestra. A short but brilliant piano cadenza (b.62) of chromatic, falling thirds, leads to a return of 'a^2' (bb.63-75).

A scale from the piano (half E minor, half A minor) leads to a dramatic recitativo section (section 6). The piano is the 'protagonist' in this recitativo. The strings, playing long tremolo chords, appear with pause signs at first, allowing the piano to produce a stormy instrumental recitative full of sturm und drang. A characteristic of recitative is its use of free rhetorical speech rhythms. This instrumental recitative captures the natural rhythms by carefully noted and intricate rhythms, partly achieved by the use of a combination of faster irregular groupings with triplet, quintuplet, sextuplet and nontuplet groupings:

(bb.81-84) (Breitkopf)



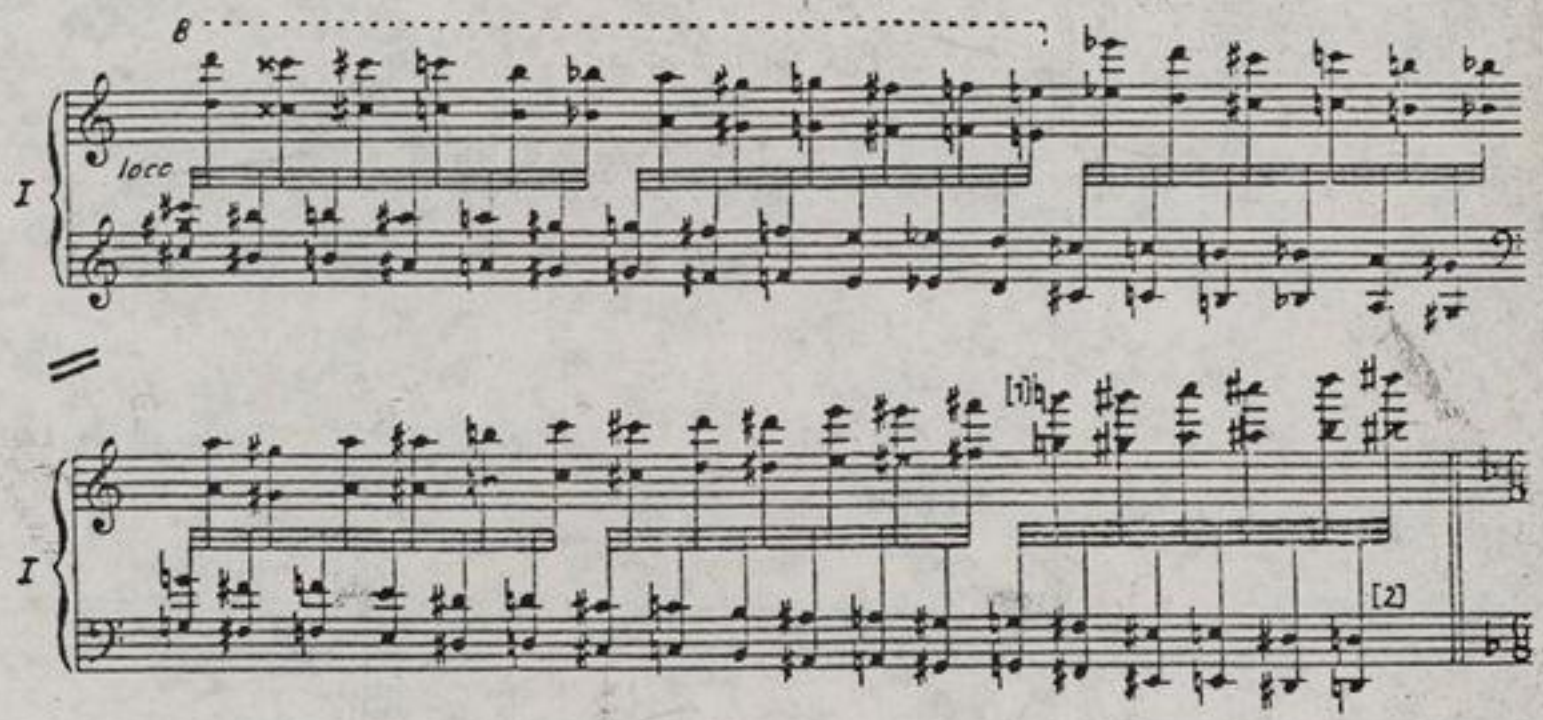


This dramatic outpouting is heightened by a dynamic range from rinforzando to pianissimo and the piano's pitch range extends from 'F' four octaves above middle 'C', to 'B' two octaves below middle 'C'. The use of chromatic runs in octaves, thirds and sixths adds to the tension of this outburst.

In section seven, theme 'a^2' reappears and again leads back to 'a^1' in section ten. In these sections, Liszt makes much use of alternate hand work for the piano. The piano part consists largely of arpeggio and chromatic scale passage work and groups of rapidly repeated notes, revealing once again Liszt's ingenuity in discovering and developing variegated passage work and note systems.

The graph reveals the subsequent use of thematic material. At the end of the first part a 'hair-raising' chromatic cadenza based on play between the hands appears:

(b.184) (Breitkopf)



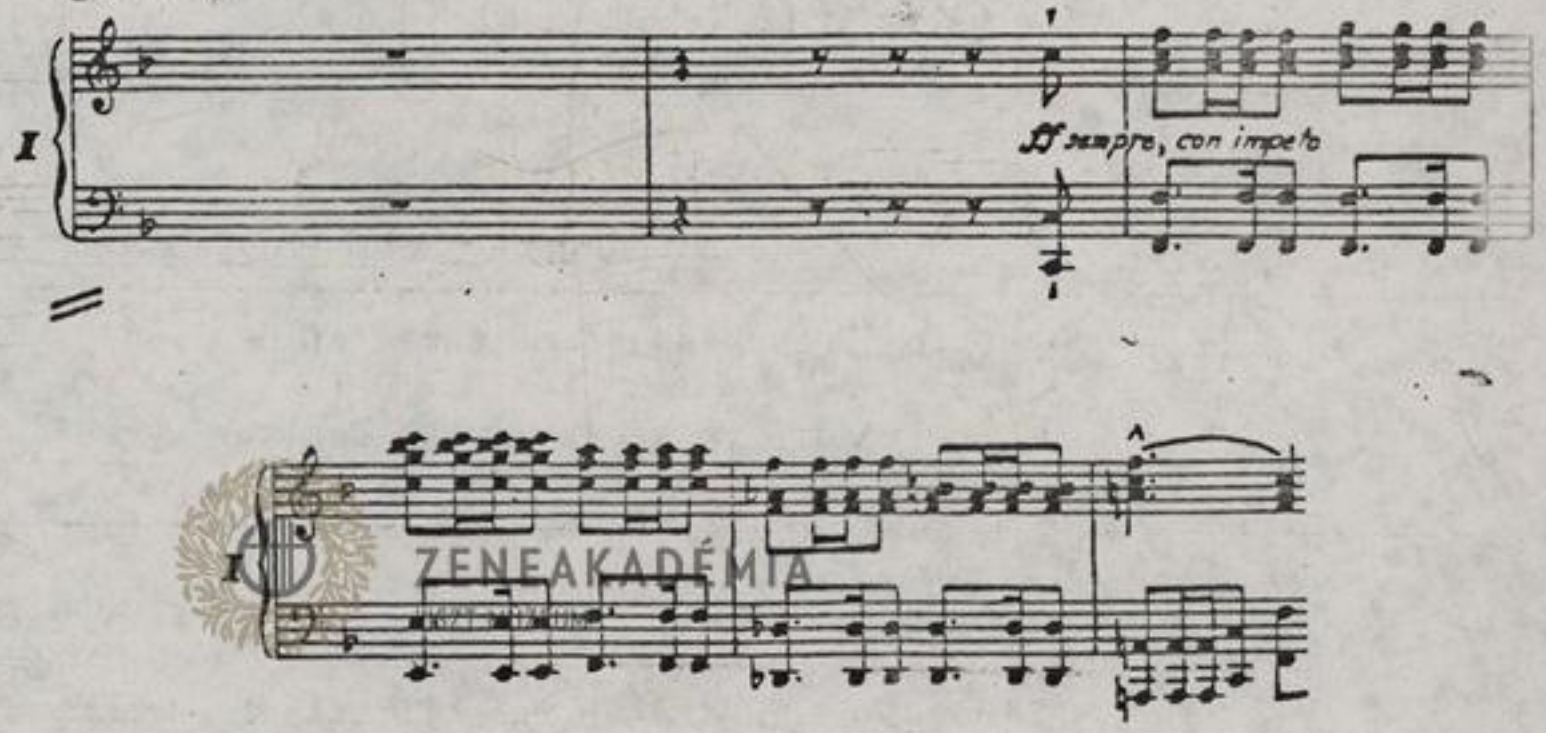
The second part of the Lélio Fantasie is based on "Song of the Brigands" (part three of Berlioz' symphony). It is a lively romp in keeping with Berlioz' version. "Chanson de Brigands", in Berlioz' symphony, is a significant turning point in Lélio's consciousness. It serves the function of 'respite' in this hero's life as he dreams of transcending the preceding gloom so dramatically sounded in "Le Pêcheur" and "Choeur d'ombres". This section foreshadows Lélio as the man of action, which is to appear in part four, "Fantasie sur la Tempête de Shakespeare". Therefore, it is not surprising to find that "Chanson de Brigands" is a rollicking and energetic escape in marked contrast to what has gone before. The brigands are suitably idealized as strong, out-going characters and the typical Berliozian, macabre overtones appear in the song as the brigands toast their freedom with the skulls of their abducted maids' lovers. This material provided Liszt with the necessary contrasting material to give his Lélio Fantasie a broader emotional range. Lélio, after identifying himself with Shakespeare, exclaims the miseries of the misunderstood artist figure in the narration

preceding "Chanson de Brigands". One cannot help but see the alienated Berlioz, and indeed hear the cry of many nineteenth century artists in this outburst (Berlioz, Liszt, Wagner and Paganini - to name a few).

The three themes used in the second part (B,C,D) have been divided as follows for the purpose of the structural analysis:

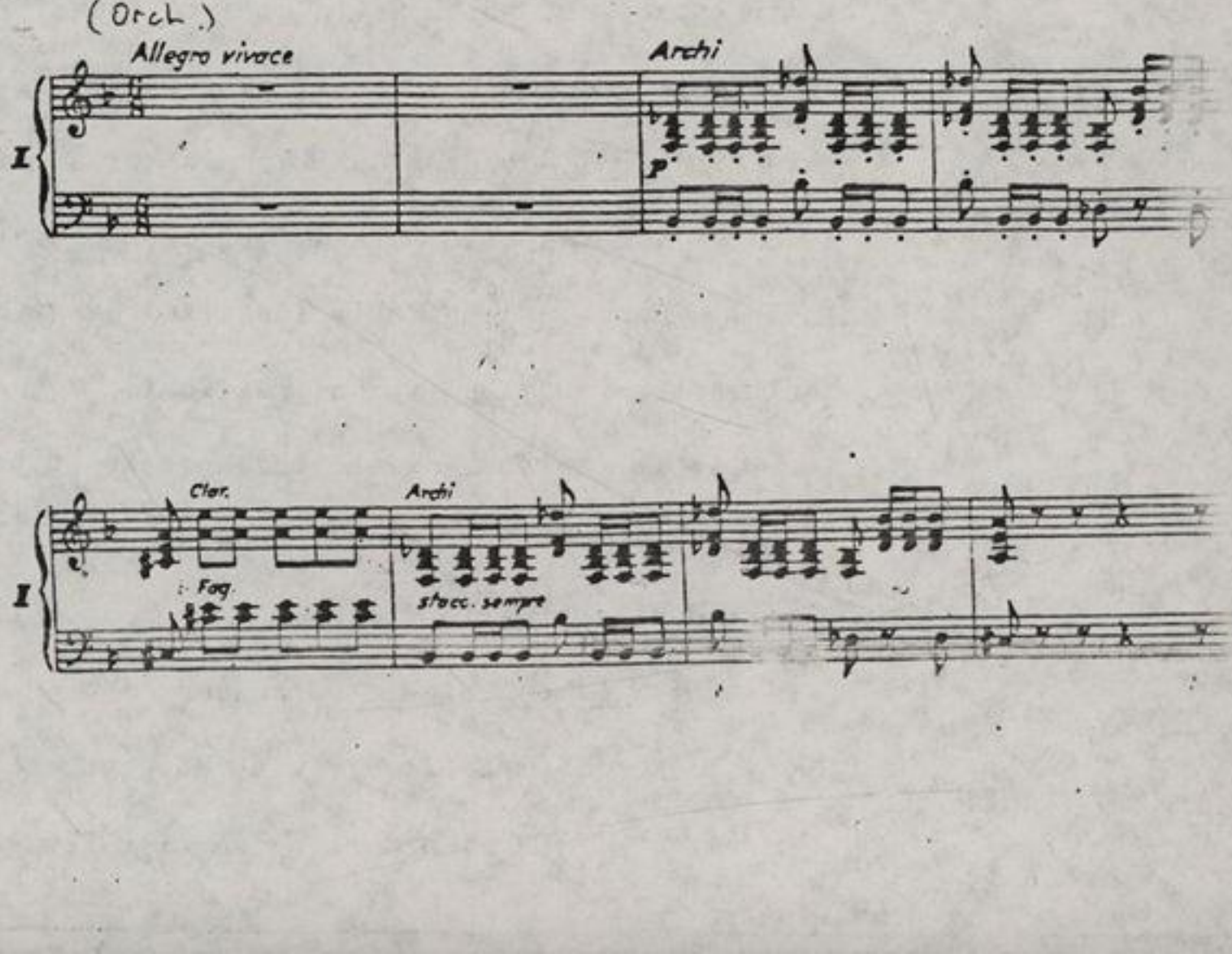
b^1 (bb.206-211) (Breitkopf)

(Orch.)



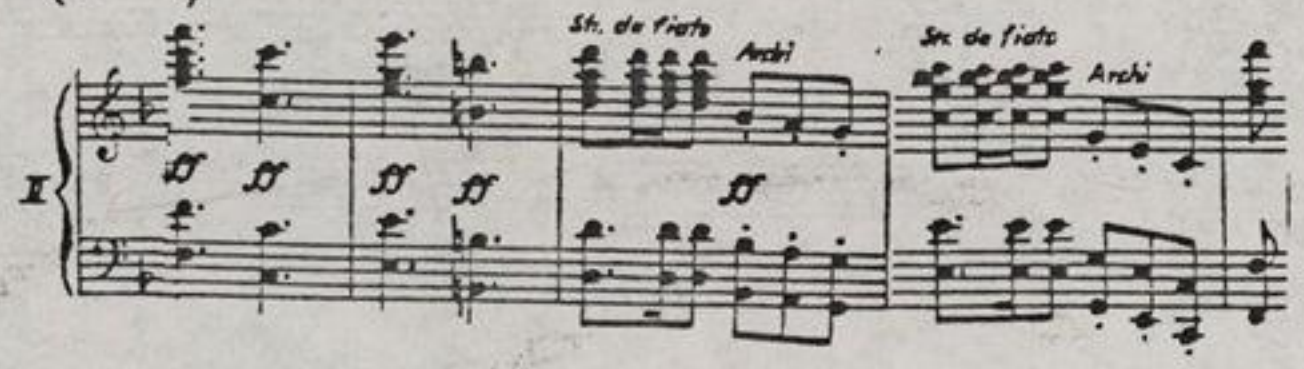
b^2 (bb.187-192) (Breitkopf)

(Orch.)



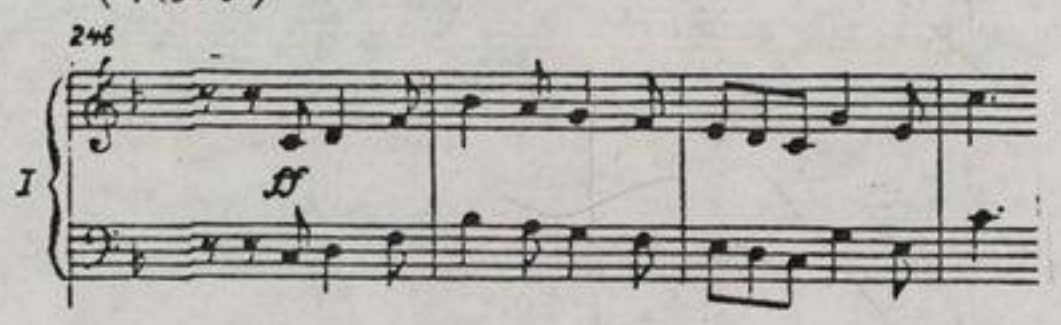
c^1 (bb.243-247) (Breitkopf)

(Oboe)



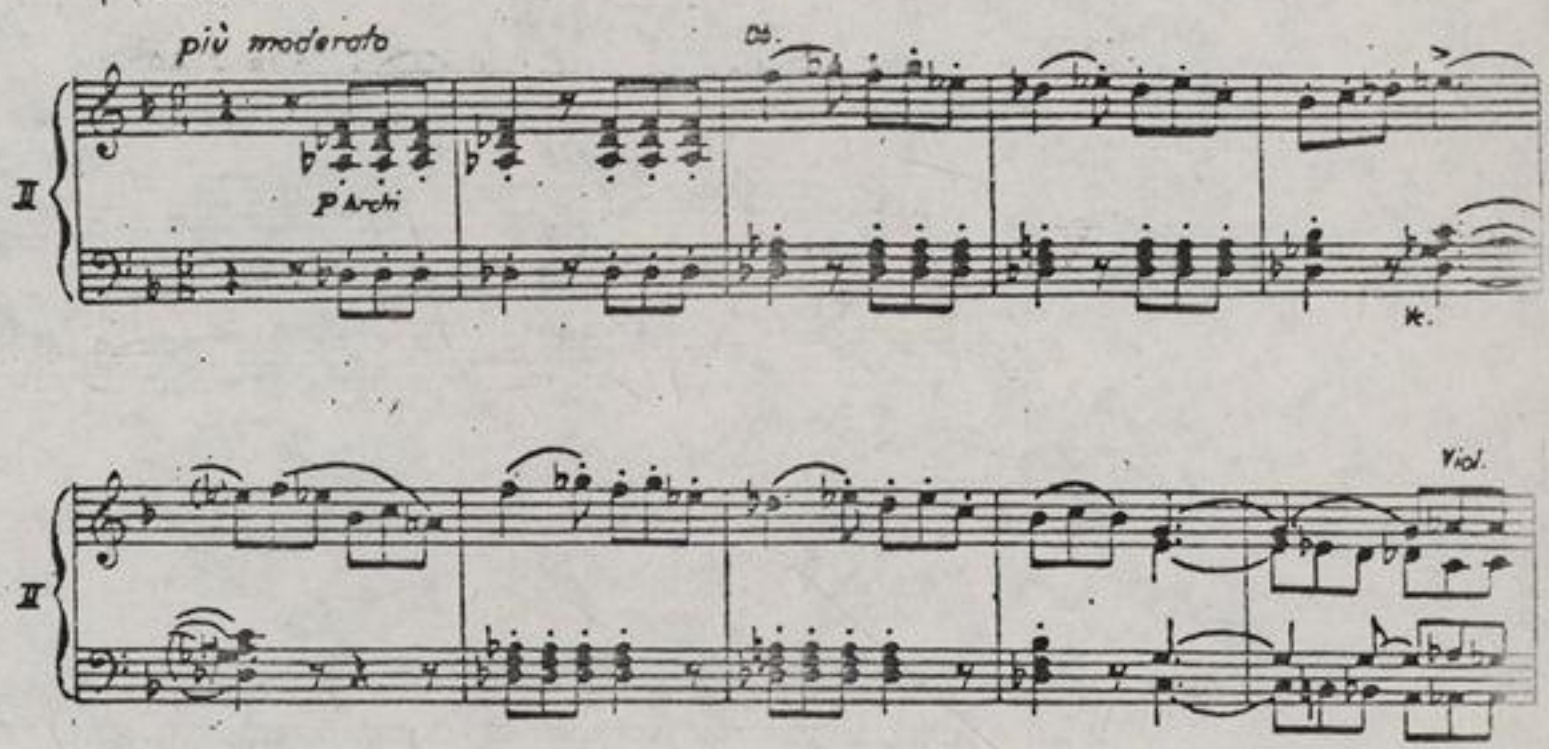
c^2 (bb.247-250) (Breitkopf)

(Piano)

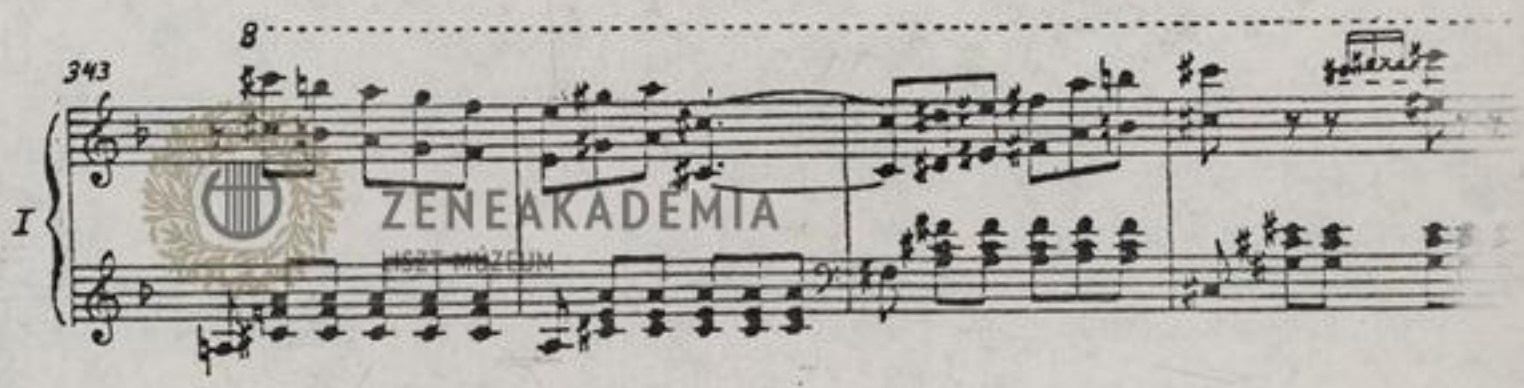


c^3 (bb.265-273) (Breitkopf)

d^1 (bb.325-333) (Breitkopf)



d^2 (bb.343-347) (Breitkopf)



Apart from the change of mood, the second part of the Lélio Fantasie is clearly marked off by a double bar line and more importantly, by a change of key to F major (again in keeping with the original key in Berlioz' symphony). An analysis of this part of Liszt's Lélio Fantasie reveals the following important points: the use of chromaticism; the use of the piano as equal to the power of the full orchestra (bb.202-205/502-507); alternation between the piano and orchestral solos; the huge dynamic range from 'pp' to 'fff'; and, as mentioned earlier, the ingenuity in ever new figurations and ornamental variations of thematic material for the piano part.

A significant part of the formal structure of Liszt's Lélio Fantasie is the reappearance of the introductory material in the closing pages. It is clearly marked off by a pause and double bar line and a return to the opening mood and key of A minor. The reason for this brief return to themes a^1 and a^2 may be found in the programme for Berlioz' symphony. Liszt avoided using Berlioz' ideé fixé as it appears in "Le Pêcheur". Therefore, it was not possible to re-introduce this theme at the end of the Lélio Fantasie and thereby bring the programme full circle, as does the Lélio Symphony[57]. However, Liszt represents the haunting return of the anima/mermaid fixation by suddenly interrupting the brilliant themes from "Chanson de Brigands" with the minor, melancholy themes from his use of the "Le Pêcheur" material. This also provides a brief contrast to the preceding 'fireworks' and allows for a gradual increase of tension, leading to a climactic coda based on "Chanson de Brigands".

Liszt's Lélio Fantasie is much more harmonically adventuresome than the Berlioz symphony. However, the Malédiction concerto is far more interesting on this score. The Lélio Fantasie, like the Malédiction, makes much use of the diminished seventh chord. Another similarity between the Malédiction and the Lélio Fantasie are some of the interesting chord progressions. One such interesting chord progression occurs in section eleven where a long, two part phrase is repeated at a higher pitch level (bb.159-184):

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57. Why Liszt did not make use of Berlioz' L'ideé fixé in this respect is not clear. L'ideé fixé formed the basis of an earlier composition by Liszt called "L'ideé fixé", published by Brandus in 1833. This was a short piano piece based on Berlioz' ideé fixé and directly precedes Liszt's transcription of Berlioz' Symphony Fantastique.

1 = i) F maj/min/C maj. ii) D♭ maj/A♭ maj/D♭ maj/C maj

2 = i) A min / E maj. ii) F maj/C maj/F maj/E maj

Another interesting chord progression underlies the basic tonic/dominant harmony of the theme presented in sections fifteen and eighteen (theme c^1):

F maj. → E maj. → E♭ maj. → D maj. → D♭ maj. → C maj.

I ——————————————————————→ V

Liszt has not merely transcribed Berlioz' symphony, he has re-worked the sections that appealed to him while still outlining the significant mythical implications of the programme. The Lélio Fantasie is not constructed with the aid of the thematic metamorphosis technique and as a result it does not achieve the same degree of structural unity apparent in the Malédiction, but the work's salvation lies in other areas. It is tremendous rhythmic, dynamic, emotional, harmonic and textural contrasts, along with Liszt's ability to develop ever new ways to ornament and subtly vary melody and accompaniment.

(3) a

This is an overview of a much more detailed research plan to be submitted with the application for an Humboldt-Fellowship.

Aim:
To undertake research resulting in a book on the symphonic poems of Franz Liszt. The symphonic poems are amongst the most important symphonic works to be written in the last 150 years yet they continue to be neglected with little discussion outside formal considerations. This work can only continue to break new ground as it examines and evaluates documents not previously discussed.

Areas:
The book aims to cover four main areas:

i) The reception of the symphonic poems during their first performances between 1849 and 1861;
ii) a) an historical overview of ways of viewing the symphonic poems;
b) my own interpretation of the symphonic poems from a structuralist perspective;
iii) a study in sources and chronology of manuscripts.

1. Reception of the symphonic poems during their first performances 1849-1861.

By far the most important area involves researching the reception of the symphonic poems by critics during their first performances. Almost all of these performances took place in German speaking central Europe between 1849 and 1861. This coincides with Liszt's 'Weimar period'. After 1861 and Liszt's move to Rome, performances of the symphonic poems seem to have dropped off. These works were in the front line of the battle as examples of the controversial 'music of the future' and 'new German school' of the mid-ninteenth century. Consequently a thorough examination of documents pertaining to this battle of aesthetics is very important as its ramifications throw light on the development of all subsequent musical trends.

Sources and work already undertaken.
These critical accounts are part of periodicals and newspapers published between 1849 and 1861. The major problem and need for a Humboldt Fellowship centres around the need to find relevant material which is housed in libraries and archives in the

Bundesrepublik. I have something of an advantage because after the completion of my Ph.D. thesis in 1986 I was able to commence this research at Heidelberg University. This initial work convinced me of the wealth of material to be found and evaluated, material which gives valuable insights into the problems outlined below.

Periodicals I have begun to examine include: Neue Zeitschrift für Musik, Signale für die musikalische Welt, Anregungen für Kunst, Leben und Wissenschaft, Echo, and the Neue Berliner Musikzeitung. Further examination of these journals and those yet to be found or identified is an essential reason why I need to be in the Bundesrepublik. There are some periodicals which I hav learnt about through other sources (such as Líszt's letters) one such periodical being Westermanns illustrierte deutsche Monatsheft. These periodicals and the many which probably still remain unknown to this author must be found and searched. A Humboldt Fellowship would give me the necessary funds to undertake a detailed search for such material. I believe that this historical research based on documents held in libraries and archives would make excellent use of a Humboldt Fellowship as it gives a greater access to material which is otherwise difficult to examine.

A further area involves newspaper research. Initial research has proved that newspapers such as the Weimarische Zeitung, Die Zeit (Berlin), Der Deutsche. Politische Zeitung für Stadt und Land (Sondershausen), Deutschland (Weimar), Dresdner Nachrichten , Sächsische Constitutionelle Zeitung, Dresdner Anzeige, Dresdner Journal, and the Breslauer Zeitung often contain reports on the performances and the symphonic poems as examples of 'the music of the future' and the 'new German school'. Further rare books such as Festschrift zur Erinnerung an das 125 jährige Bestehen des Vereins Mainzer Liederkranz und Ramengesangsverein and other books on local music history can be very useful in finding the exact date and further details about a performance. I have identified already over one hundred concerts featuring one or more of the symphonic poems, concerts which took place between 1849 and 1861. The accounts of these performances contain valuable information about the symphonic poems and their

position in the forefront of the debate about Zukunftsmusik and the Neuedeutsche Schule during the mid nineteenth century.

Some questions to be addressed:

To what extent were the symphonic poems attacked as a main example of 'the music of the future' and 'the new German school' of mid-ninteenth century Germany? To what extent did criticism revolve around this central dilemma?

Where and when were the symphonic poems performed? When were their first performances?

Who conducted the performances? Supporters of Liszt or his students from the Weimar circle?

Which orchestras performed the works? How much were tickets?

How often were the works included on the programmes of benefit concerts and the significance of this?

What other works appeared on the programmes with the symphonic poems? Was more than one symphonic poem featured at any given concert?

Were there centres which supported or were against Liszt, 'the new German school' and 'the music of the future'?

Who were the major supporters and opponents of the symphonic poems?

Which publications (periodicals and newspapers) and critics frequently commented on these works?

Was there any change in attitude towards these works during the first ten years of performances?

Is there any evidence that particular bias prevented some critics from voicing the opinion of the general public?

Did criticism (good or bad) have an effect on repeated performances of the symphonic poems?

Which symphonic poems were most popular?

What was the relationship between popularity and contemporary criticism?

To what extent do these negative criticisms exist until today and are they responsible for the continued neglect of these works?

Relationship between this work and previous studies.

Preliminary work has already broken new ground. The sparse and superficial literature available on this topic usually takes

the form of a few dates or entries in a biographical survey included at the end of a book, which list the dates for performances of the symphonic poems. These are by no means comprehensive and some of the few dates which are included are often wrong. No attempt has been made to judge the importance of these works and the wealth of criticism in respect to the public forum on 'the music of the future' or 'the new German school'.

2 a) An historical account and evaluation of ways of viewing the symphonic poems as formal structures and examples of programme music. This involves examining and evaluating nineteenth and twentieth century studies of the symphonic poems, such as those in works by Pohl (Liszt, Vol.2 of Gesammelte Schriften über Musik und Musiker, Leipzig, Elischer 1883), Ramann (Franz Liszt als Künstler und Mensch , Leipzig 1880-94), Dräseke (Franz Liszts Symphonische Dichtungen, a series of articles in Anregungen für Kunst, Leben und Wissenschaft, Leipzig 1857,58), Chop (Franz Liszts symphonische Werke, Leipzig 1924-25), Brendel (Franz Liszt als symphoniker,Leipzig, 1859, series of articles in Neue Zeitschrift für Musik), Dahlhaus (Liszts Bergsymphonie und die Idee der Symphonischen Dichtung in Jahrbuch des Staat.Insts. für Musikforschung, Preußischer Kulturbesitz 1975), Dyson (Liszt's Symphonic Poems LSJ 1978), Miller (Musik als Sprache in Studien zur Musikgeschichte des 19. Jahrhunderts 43 , Regensburg 1975).
Books on the symphonic poems are a rarety. There are two small books which examine the symphonic poems in a cursory manner: Krauklis, Simfonicheskie poemy F.Liszt (Moscow 1974) and Max Chop, Franz Liszts symphonische Werke (Leipzig 1924-25). Neither of these books deals with the problems outlined in this research plan and neither added much to the first journal articles by Brendel, Dräseke and the work of Ramann (see above).

2 b) My own interpretation of the symphonic poems from a structuralist perspective. A theory of structural functionalism is developed in which motive-types and musical topics are seen as the way in which the programme is expressed. Motive-types work

in sections like narrative units in the expression of a programme, which is usually based on a dichotomy arising from psychological considerations such as good and evil or order and chaos. Many analysts force the idea of sonata form as the basic formal structure underlying the symphonic poems. Clearly some of the symphonic poems are based on march form, variation form and mixtures of forms (such as Mazeppa which is a binary form made up of a first part in variation form and a second part in march form). Some of the symphonic poems did begin life as overtures and display features of the sonata idea. However, even a work like Tasso, which was originally conceived as an overture, underwent a substantial structural change before it was finally called a symphonic poem.

3. Manuscripts. Studies in sources and chronology.

There is still hot debate about the dating and ordering of the many manuscript versions of the symphonic poems. My own work on Liszt's sketchbooks (which resulted in some articles) has started the difficult task of looking for the noting of thematic material to be taken up in the later working of the symphonic poems. Most of the manuscripts are held in Weimar and I would envisage a research trip of some weeks to the Goethe-Schiller-Archive in Weimar, where I already know the staff and archive organization from a previous visit in 1984. Superficial and sometimes misleading work in this area has been undertaken with some excellent preliminary work done by Rena Mueller (NYU). There is a need to examine the following questions:

How many manuscript versions exist for each symphonic poem?

Who has prepared the various manuscript versions and how many are in Liszt's hand?

To what extent do collaborators feature in the preparation of manuscripts?

Is there evidence that collaborators are responsible for the orchestration of some of the symphonic poems?

To what extent are the collaborators merely copying out Liszt's three-stave sketches onto full orchestral score format?

How far back can the notation of motives used in the symphonic poems be traced?

What is the relationship between the sketchbooks and the symphonic poems?

Previous work in this area.

Previous studies have revealed the need for the examination of manuscripts, particularly those relating to the symphonic poems. The following articles continue the unravelling of the history of these works and clearly further research will clarify and add valuable corrections to this difficult area of study:

E. Haraszti: Genèse des Préludes de Liszt (RMI,32 1953)

E. Haraszti: Les origines de l'orchestration de Franz Liszt(RMI,31,1

A.Bonner: Liszt's Les Préludes and Les Quatre Élémens (Nineteenth Century Music, Fall 1986).

Bonner's examination of Les Préludes reveals the need to have a thorough study of all the symphonic poems.

As a result of my previous research and preliminary work on this topic, the American Liszt Society has given a firm commitment to publish the proposed book on the symphonic poems at the end of a period as a Humboldt Fellow (1989).

(3) b

JOHNS

Volume XVIII
December 1985
JOURNAL OF THE AMERICAN LISZT SOCIETY
Contents

Malédiction: The concerto's history, programme and some notes on harmonic organization.

by
Keith T. Johns

The Malédiction, a concerto for piano and string orchestra by Franz Liszt, belongs to a group of works which reveals Liszt's fascination with the relationship between the demoniac and the demonic, the supernatural and virtuosity.[1] Some of Liszt's biographers have attempted to 'carve-up' Liszt's psyche into qualities in an effort to explain the diversity of his interests which include his sincere religiousity and his fascination with the darker side of the supernatural.[2] The methods of psychological analysis used in explaining Liszt's diverse interests are, in the case of Newman and Schering, unsound.[3] No one can hope to adequately express Liszt's psyche as a constant "oscillation" between "the religious," "the idyllic," "the heroic," and "the erotic."[4] It is obvious that Liszt had an interest in the darker side of the supernatural, with the irrational, an area which should have been associated with chaos and evil by the sincerely religious Liszt. However, Liszt appears to have drawn creative energy in the form of inspiration from this darker side so often described as the well-springs of creativity by the psychologist and philospher, Carl Jung.

There is still much controversy surrounding the date of the Malédiction's composition. Michael Stegemann suggests that the work was composed as early as 1827.[5] Humphrey Searle suggests that the work was first conceived in 1827 as the basis of a concerto Liszt performed in London, but in so doing he probably makes the mistake of confusing the Malédiction concerto with the Grand Fantaisie Symphonique in A minor (now missing).[6] This latter work appears to be the one Moscheles referred to in 1827: "The 'Concerto in A minor' contains chaotic beauties; as to his playing it surpasses in power and mastery of difficulties everything I have ever heard."[7] Further estimates of the work's history are put forward by Robert Collet who suggests that the work may have been started as early as 1830 but completed as late as 1840.[8] To further complicate the issue, Stegemann claims that by the mid-1830s Liszt's style was already much more "ripe."[9]

As further evidence for the work's early date, Searle mentions sixteen pages of sketches for a work for piano and strings containing three themes used in the Malédiction and dating from Liszt's "youthful years."[10] This is the sketch referred to by Michael Saffle as "scored for piano and string orchestra, as is the Malédiction concerto, but not to be confused with that work."[11] This manuscript is H13a which the archive in Weimar calls "Vorstufe zu Malédiction" (WRgs), and it is clearly an early version of the Malédiction concerto. Unfortunately, H13a is not complete but it does contain the 'malediction' motive (not the form used in the introduction but the 'linear' and thick chordal forms found later in the final version) and the 'raillerie' motive (appearing in D-flat major in H13a). The order of the available manuscript material is as follows:

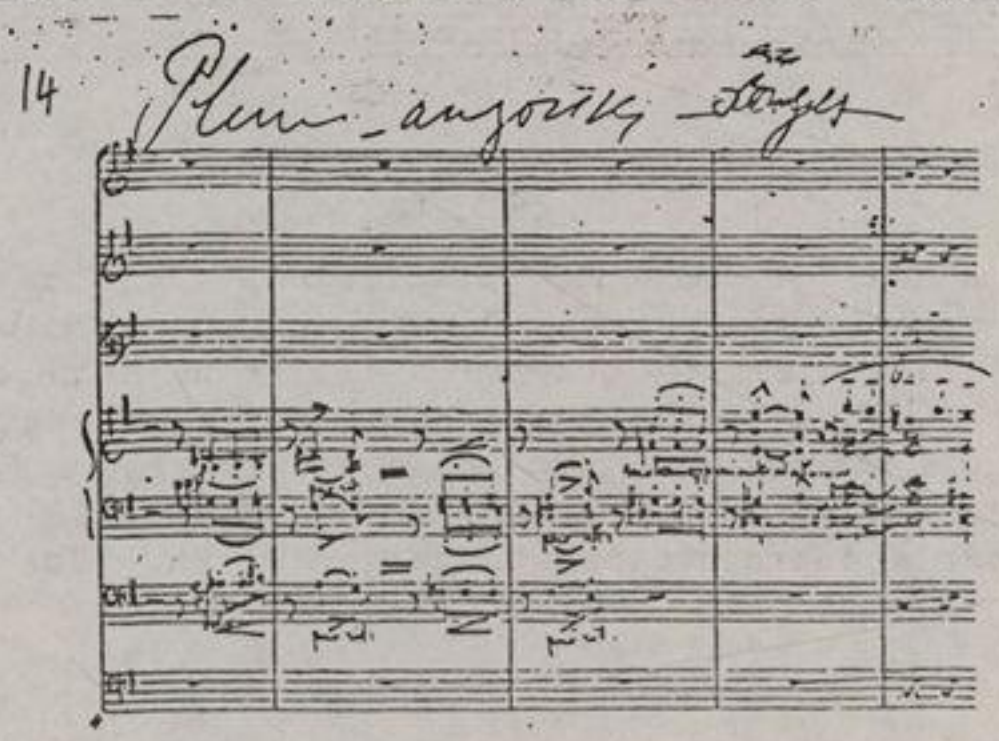
1. N6 (WRgs) "Skizzenbuch" in Liszt's hand. (1829-32)
   This contains six bars which correspond to the opening of the Malédiction concerto. No programmatical intentions are expressed. The first five bars are quoted by Rudolph Kókai in Franz Liszt in seinen frühen Klavierwerken.[12] However, Kókai omits the double bar line after the first two bars (under the pause sign) and adds left hand chords in the fifth bar on the second and fourth beats where there is nothing in the manuscript.
2. H13a (WRgs) "Vorstufe zu Malédiction in Liszt's hand. No date, no title. Much of the string and piano writing is different compared to the final version but this is clearly an early sketch for the Malédiction. Again, no programmatical indications are noted.
3. H2 (WRgs) "Malédiction für Klavier und Orchester." No date, no title. Two types of paper are used. The paper for the bulk of the work in an unknown copyist's hand is watermarked "Kool 1833" and has an insignia of a lion with a curved sword in its front paw. The few loose sheets with Liszt's corrections (in Liszt's hand) have a different watermark: a circle enclosing a cross at the base of a heart.

Therefore the evidence supporting the Malédiction's history comes from the three manuscripts: N6 which is very early because of the other thematic fragments and few dates to be found in the manuscript (ranging from 1829 to 1833); H13a which appears to be typical of Liszt's early hand and notation; H2 (the basis of the published version) dating from 1833 or later. The work was not published until the Breitkopf und Härtel (Leipzig) edition in 1915.

An adequate description of the overall structure of this concerto is given by Humphrey Searle and Robert Collet.[13] Liszt noted the programme by naming four of the five principal motives upon which the work is constructed. Four themes are given the following associations:

i) "Malédiction" appears over the opening theme and has been taken as the title for the entire work (above bb. 1-2);
ii) "Orgueil" ('Pride' above bb. 17-18);
iii) "Pleurs - angoisse - songes" ('Tears - fears - dreams' above bb. 68-71);
iv) "raillerie" ('jest,' but here with demoniacal overtones, above b. 118).

The fourth programme note originally read "Pleurs - angoisse rêves":

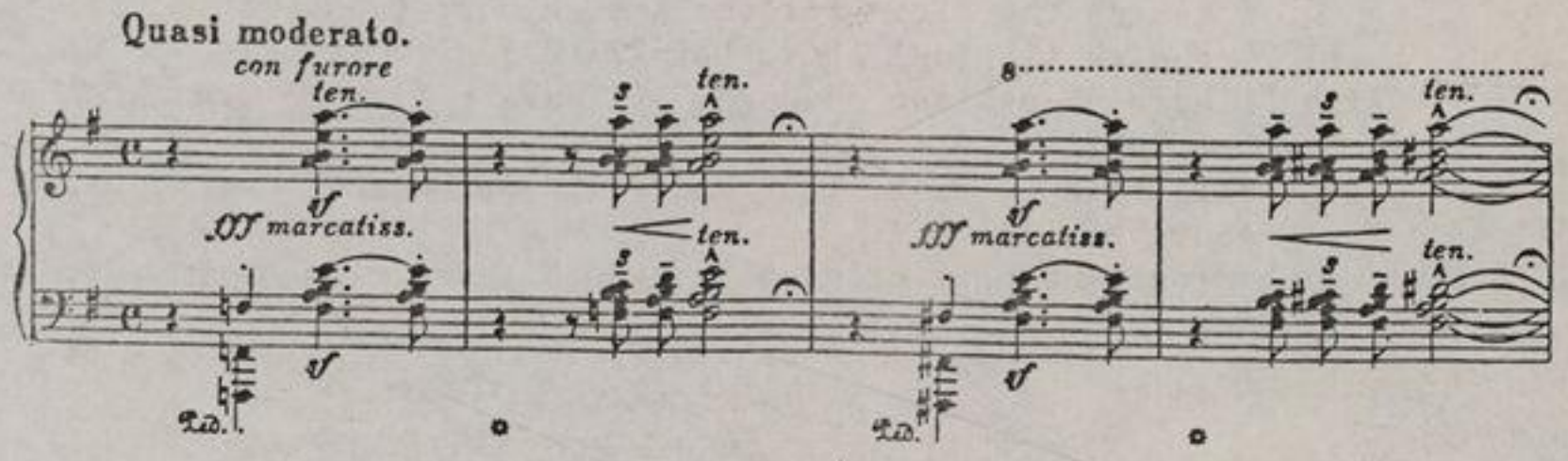


(Manuscript H2)

Perhaps Liszt changed "rêves" to "songes" to capture more the idea of visionary dreaming (songe-creux). Certainly the music here, with its syncopation, 'ppp' dynamic and high string writing, gives a veiled effect which might be used to represent a dream-like vision. The work moves freely between the five themes and transformations which the listener is invited to interpret as a musical representation of the psychological states mentioned in the programme. The Malédiction's programme is particularly interesting because Liszt attempts the representation of a succession of moods which cannot be grouped into generalizations to form a dichotomy. Many of the larger programmatical works of the later Weimar period (including the symphonic poems) present a central dichotomy (often suffering and transfiguration) which lends itself particularly well to the instrumental representation of extra musical ideas. The programme for the Malédiction and the sectional divisions of the music are suggestive of a psycho-musico-narrative, where the themes and sections of the work serve a narrative function.

In Liszt's larger structures (particularly in the Weimar period) the sequence, often consisting of two parts, was the basic method of organizing and engineering harmonic effects. These effects often involve the juxtaposition of key centres in passing modulation. Further evidence for an early date for the Malédiction is the lack of a developed technique of sequentially organizing the harmonic relationships within the sectional divisions of the structure. However, many embryonic forms of harmonic relationships to be encountered with greater frequency in works dating from Liszt's middle period, are in this concerto. Where these harmonic relationships form tight sequence structures in later works, here they form harmonic patterns.

The opening chords of the Malédiction (bb. 1-4) are amongst the most startling, exciting and certainly original notes that Liszt wrote:



They evade a precise harmonic description, their real function being that of a harmonic anacrusis. These four bars divide equally to form a two part sequence-like structure built on a chromatically rising pedal (F-F#). This harmonic anacrusis comes to rest on the dominant seventh of E minor but any firm sense of key centre is further blurred in the continuation of the introduction (bb. 5-16) as is often the case in Liszt's introductions to larger works. The startling chords

of the Malédiction's opening are also to be found in the introduction to the symphonic poem Prometheus and the related cantata, Prometheus Unbound.[14] In these works however, the partial resolution onto the dominant seventh is missing, the suspense and dissonance are not resolved. One can also see a similarity in the introduction to "Orage" from Années de Pèlerinage (Première année) where an extended and uncertain harmonic milieu is created.

The second type of sequence movement discussed here involves harmonic sequence units a third apart. The first example creates a tritone tension (an harmonic feature of this work used with brilliant effect in the two cadenzas bb. 9-15, 240-242 and a novel way to build the programme into the music with the Diabolus in Musica):

Bars:	33		34		35		36
Harmony:	I	- V	I	- V	I	- V	
Sequence units:	└————		——————┘		└————		——————┘
Modulatory centres:	E minor		G minor		B flat minor		

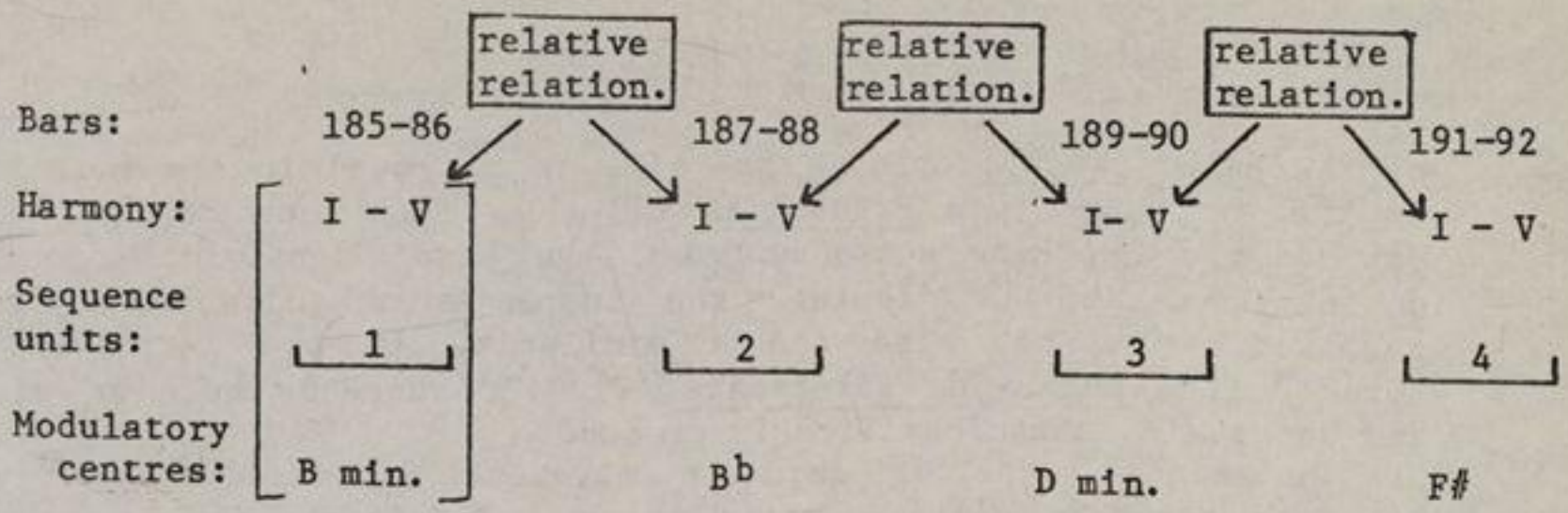
tritone tension

Also typical of Liszt's sequence structures is the use of primary triads to firmly establish the aural impression of the key centres in spite of the rapid change. Another sequence-like structure with an irregular harmonic rhythm but regular harmonic pattern involves a succession of modulatory key centres a third apart and is also established with tonic dominant oscillation:

Bars:	129		130	130-31		131		131-32	
Harmony:	I	- V	I - V	I	- V	I	- V	I	- V (3)
Modulatory centres:	B		C minor	E		G minor		B flat	

tritone

Also related by way of units a third apart is the following sequence once again using tonic/dominant movement to establish centres in the passing modulation but also adding the flavour of relative keys as pivot harmonies:



The third type of harmonic pattern discussed here involves a particularly striking aural effect also used brilliantly in Liszt's Fantasy and Fugue on the Choral "Ad nos, ad salutarem undam" from Meyerbeer's opera Le Prophète.[15] The effect is more subtly achieved here with the use of diminished seventh chords acting as pivot harmonies:

Bars:	79	80	81
Chords:	E dim.7th - B	A dim.7th - A	G dim.7th - G
Sequence units:		1	2

The fourth pattern involves semitone movement between the key centres. An excellent example in sequence, involving an harmonic stretto, raises a binary chromatic relationship four times (ending with a slight exception with the A sharp minor chord in the final unit):

Bars	Chords and sequence units
247	F → D
248	F# → E♭
249	G → E
249	A → F
250	A#m. → F#

The Malédiction occupies an interesting place in Liszt's out-put as an early virtuoso-programme-concerto and as such it belongs with the De Profundis. Psaume instrumental and the Grande Fantaisie Symphonique on themes from Berlioz' "Lélio".[16] As demanding as the

Malédiction's pyrotechnics may be, it is a pity that this work does not replace a few performances of the over exposed works in the piano concerto repertoire. A fascinating programme and work of great diversity of mood yet economy of thematic material makes for very satisfying listening.

Notes

[1]Other piano works in this category include the Mephisto Waltzes, Mephist Polka, Csárdás Macabre, Gnomenreigen and Totentanz.

[2]Arnold Schering, "Über Liszts Personlichkeit und Kunst" as quoted in Newman's The Man Liszt, London, 1970 edn. p. 305.

[3]Ibid.

[4]Ibid.

[5]The Complete Works for Piano and Orchestra by Franz Liszt, EMI 1C 157-03 866/68, record cover notes by M. Stegemann.

[6]Humphrey Searle, The Music of Liszt, N.Y. 1966 edn. p. 47 and Ibid.

[7]Moscheles, Recent Music and Musicians as Described in the Diaries and Correspondence of Ignatz Moscheles (1873), Da Capo reprint, N.Y. 1970 p. 94.

[8]Robert Collet, "Works for Piano and Orchestra" in Franz Liszt, The Man and His Music, ed. A. Walker, London 1970 p. 253.

[9]M. Stegemann, Op. cit.

[10]H. Searle, Op. cit. p. 47.

[11]Michael Saffle, "Unpublished Liszt Works at Weimar," Journal of the American Liszt Society, XIII, June 1983, p. 10.

[12]Rudolph Kókai, Franz Liszt in seinen frühen Klavierwerken, Bärenreiter, 1968 reprint, p. 124.

[13]H. Searle, Op. cit. pp. 46-48; R. Collet, Op. cit., pp. 253-256.

[14]In Prometheus Unbound this motive is also related to malediction with the first (women's) Choir of the Okeanidai calling forth curses upon Prometheus.

[15]A striking use of this effect can be found in the symphonic poem Festklänge (bb. 316-322). This effect is also used a little more subtly by Chopin in his Mazurka Op. 67 Nr. 2 (1848-49), bb. 21-24.

[16]I discuss the three early concertos in my dissertation, The role of Franż Liszt's early works for piano and orchestra in the development of his own life and technique, taking into account the social and economic circumstances of the time, University of New England, Australia, 1983.

I would like to thank the authorities at the Goethe-Schiller Archive, Weimar, for their permission to reproduce a section of the H2 manuscript.

Mr. Johns is working on a Ph.D. degree in Australia devoted to a study of Liszt's symphonic poems.

(3) c

Volume XV

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JOURNAL OF THE AMERICAN LISZT SOCIETY

Contents

De Profundis, Psaume instrumental; an abandoned concerto for piano and orchestra by Franz Liszt.

Keith T. Johns

Franz Liszt's De Profundis.Psaume instrumental is one of his early works for piano and orchestra.[1] As the title indicates, De Profundis takes Psalm 129, the sixth of the seven penetential psalms as its programme. De Profundis is an example of the sacred seme in music, a myth-type which Liszt returned to many times for inspiration.[2] However, it also contains the type of opposition or polarization of mood which musicologists often attribute to a central dichotomy in Liszt's psyche: the religious versus the earthly and demonic. The austere programme of De Profundis is interrupted by a contrasting, salon-style, polonaise section. Another explanation for this dichotomy within De Profundis might be found in an examination of Liszt's immediate life circumstances preceding the composition of this unusual work. Liszt's retreat with Abbé Lamenais in the summer of 1834 might be seen as a result of a series of misfortunes including the ill-fated love-affair with Caroline de Saint-Cricq, ill-health, and the death of his father in 1827. The results of these misfortunes were renewed thoughts of entering the priesthood, this retreat of 1834 and compositions in the sacred seme, particularly Harmonies poétiques et religieuses and De Profundis. These two works are related as will be discussed shortly.

None of the major studies on Liszt's music give more than a few lines on this work. Perhaps some of this neglect arises from the fact that this work is unfinished and can only be called a sketch. However, the piano part is largely intact although the orchestral part is at times very sketchy or nonexistent. On other pages the orchestral part is written out in full and this probably urged Humphrey Searle to note that "with a little ingenuity it might be possible to complete the score".[3] The fact that the piano part is largely intact and the orchestral part is very sketchy may reveal that Liszt was more concerned with writing a work for piano with orchestral accompaniment rather than for piano and orchestra. The work appears to be almost finished although an ending complete with double bar lines does not appear. However, after some one hundred and seventy three pages of manuscript it would seem that the piece was nearly completed. As evidence, there is a letter from Liszt to his theological mentor, Abbé Félicité Lamenais, indicating that the work was well underway:

> "(...) I shall have the honour of sending you a little work, to which I have had the audacity to tack a great name - yours. -It is an instrumental De Profundis (...). Perhaps this may give you a little pleasure; at any rate, I have done it in remembrance of some hours passed (I should say lived) at La Chenaie."[4]

The date of the letter (Jan. 14th, 1835) indicates that Liszt was occupied with the sketch in 1835.[5]

The analysis used here reveals much about Liszt's early formal structures. It is a structuralist/reductionist style of analysis based on a development of Lévi-Strauss' synchronic/diachronic,

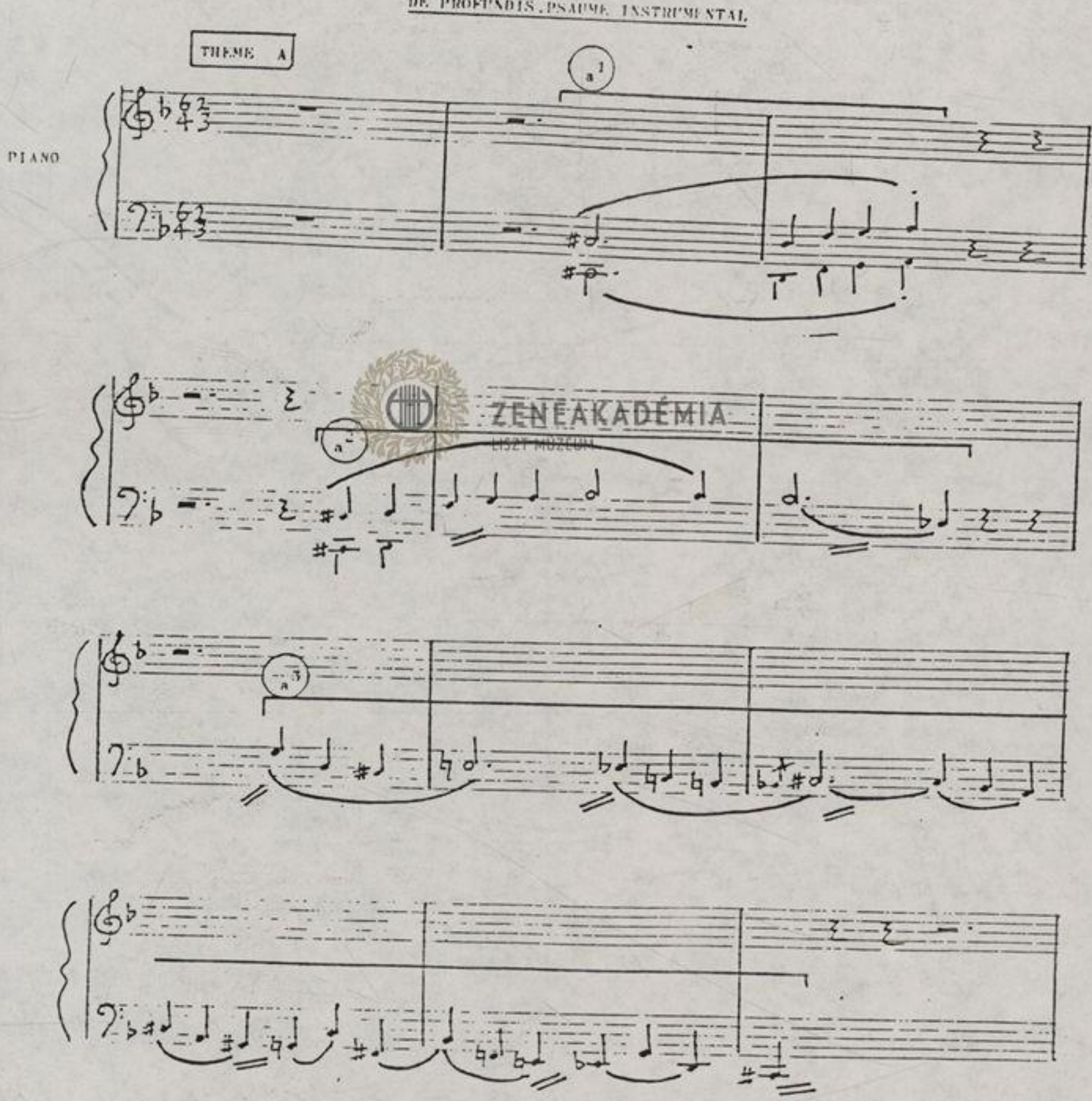
structuralist analysis of myth. It is fitting that this method which Lévi-Strauss abstracted from polyphony should be refined and focused back upon musical structures as a revealing analytical technique. In the following table Liszt's De Profundis is divided into thematic sections. Theme 'A' has separable phrases, revealed in the ensuing discussion, and the phrases are indicated using lower case letters (a^1, a^2, a^3).[6]

De Profundis.Psaume instrumental

Themes → / Sections ↓	A a^1	A a^2	A a^3	B	C	D Psalm theme	E Polonaise
1	D min						
2		D min					
3	A♭						
4			A♭				
5	A♭						
6	D min						
7					F F# min		
8				F # min			
9	F# min						
10					G		
11	F # min					F # maj	
12					F #		
13	C #						
14						A♭	
15	A♭						
16						A♭	
17							C# mi
18	D min						
19						F#	

The tonalities indicated on the graph are only a general guide due to Liszt's amazing ability to jump from chord to chord, key to key. The tonalities should be thought of only as tonal centres.

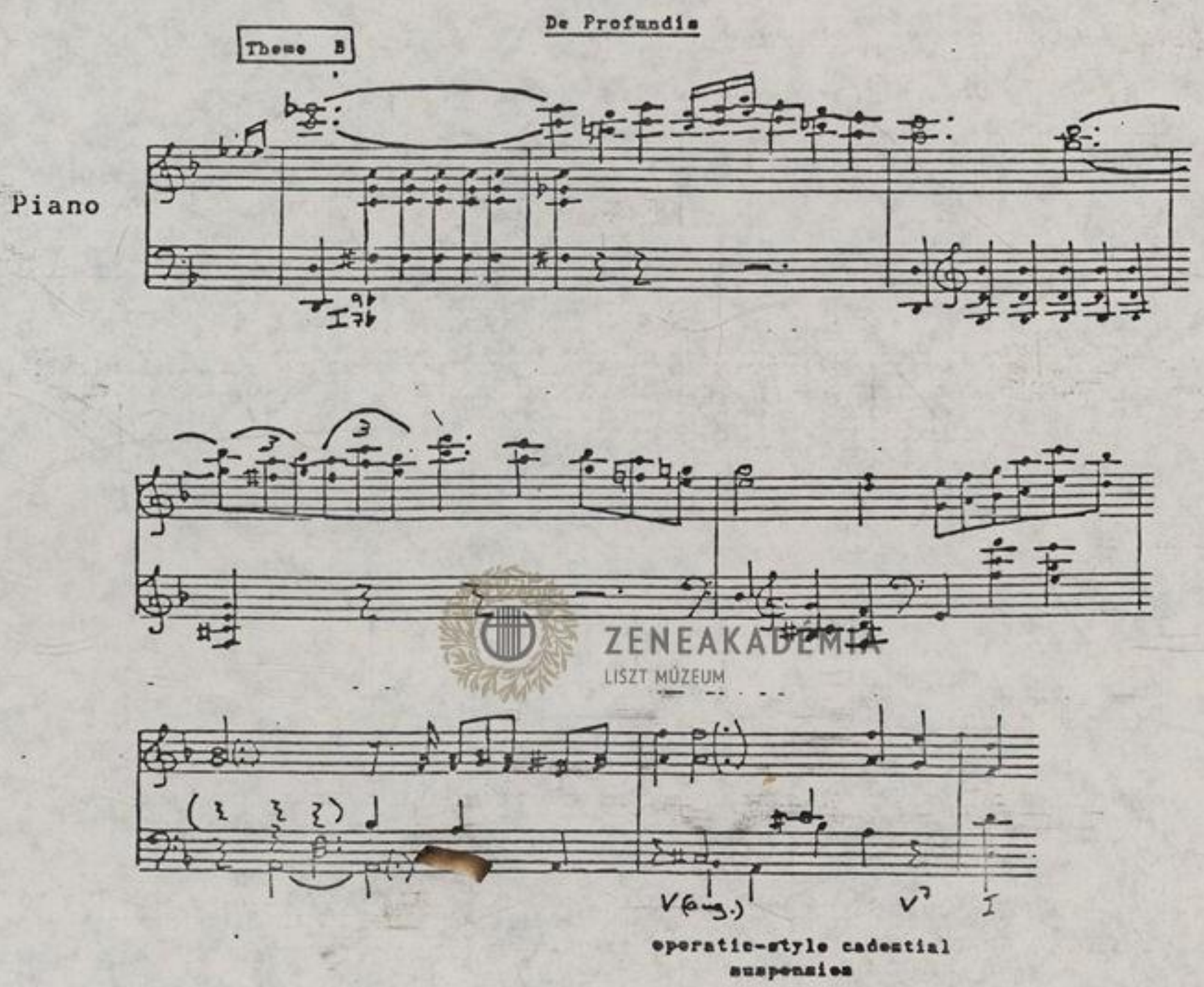
The first idea 'A' has been divided into three phrases because of the way Liszt has used these three phrases as separable units in the composition. The piano is present at the outset of the work and together with the 'cellos and double basses it presents the sturm und drang 'A' theme. This theme has chromatic shifts in the harmony, beginning and ending on the raised leading note of D minor:



"=" appears in the MS. and indicates that the left hand should play an octave lower.

This 'A' theme is marked by its triadic line (D minor triad) in 'a^1' and, as often with Liszt when he is using this type of open-octave progression, the key centre is determined by a linear summation rather than by a vertical analysis.

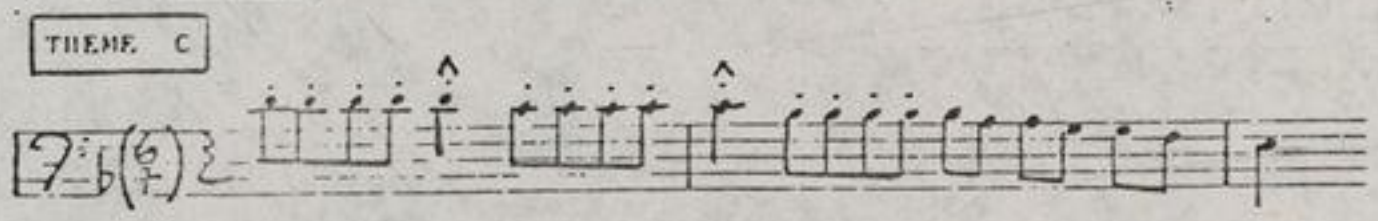
Theme 'B' is more operatic in style with a cantabile melody harmonized in thirds and sixths:



operatic-style cadential suspension

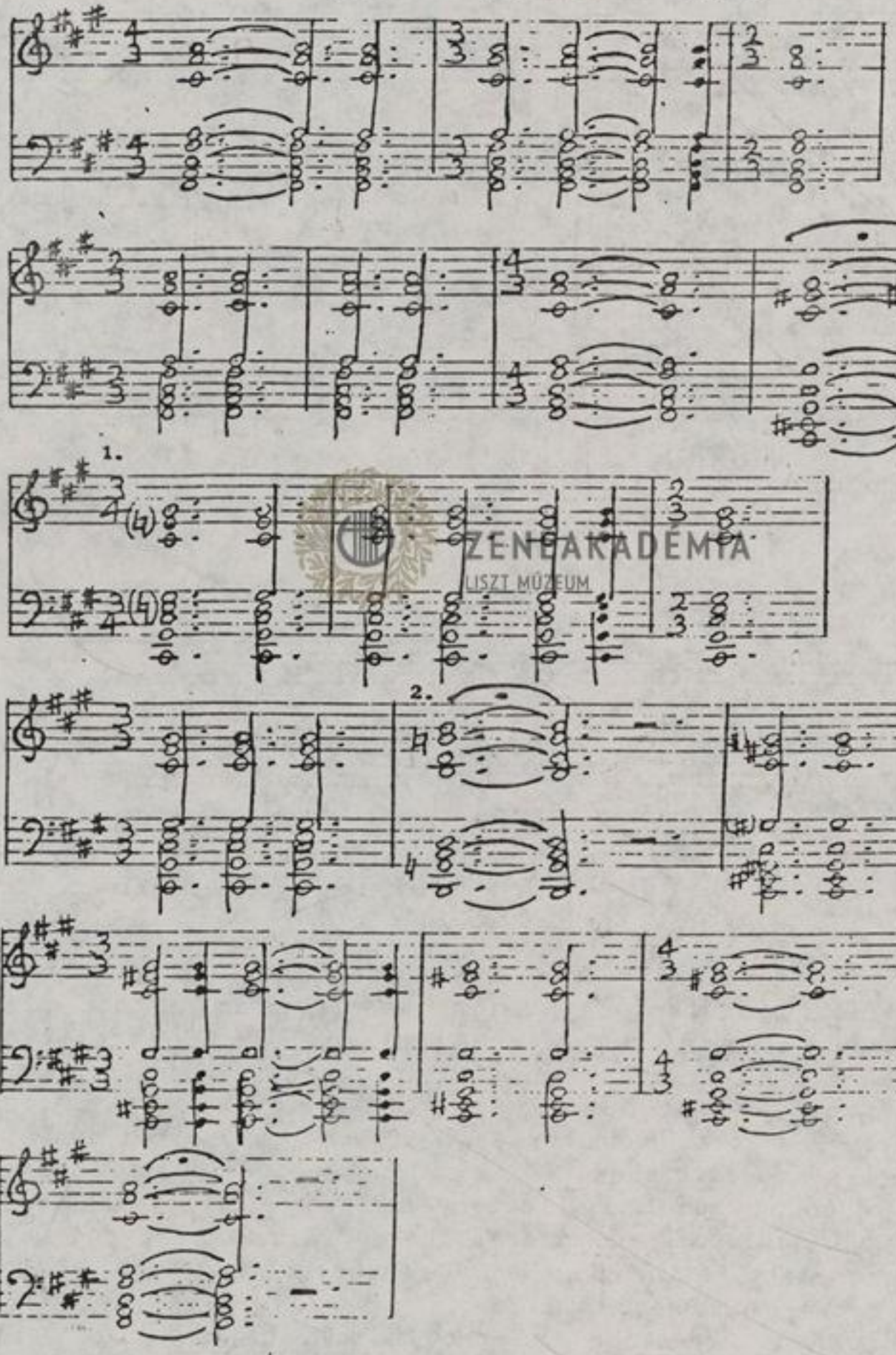
The operatic close with its cadential suspension can also be found in the Lélio Fantasie (bb. 158-159) with a very similar melodic line. The opening double accacciatura, octave leap and turn in the second bar of this theme, link this work with Harmonies poétiques et religieuses (1834, single work, bb. 1-2). This same thematic fragment is used in "Pensée des Morts", number four of the revised and expanded Harmonies poétiques et religieuses (1845-52). The opening tonic ninth chord of this theme, with its flattened ninth and seventh is a representation of Liszt's use of unusual chords which formed the basis of the evolving tonality of the nineteenth century.

Theme 'C' reveals Liszt's interest in repeated notes, which can also be found in the Malédiction and the Lélio Fantasie. Theme 'C' from De Profundis is as follows:



Theme 'D' is perhaps the most remarkable element in this psalm-based, virtuoso piano concerto. The theme is heralded by an orchestral fanfare in the relative major key ('F'). Theme 'D' then appears in full in an unaccompanied piano section[7]:

DE PROFUNDIS - Theme D



1. Liszt would seem to mean $\frac{3}{3}$.

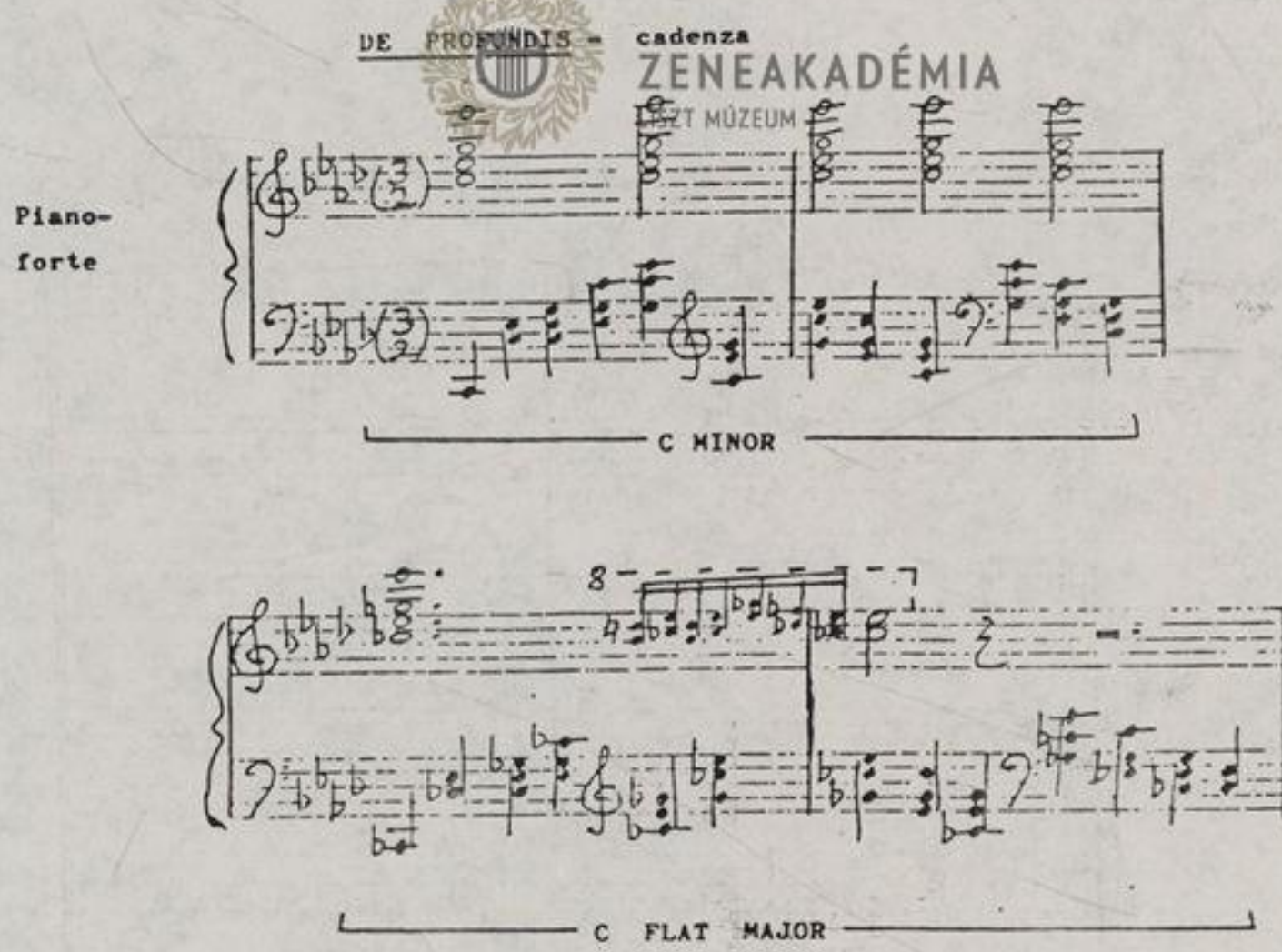
2. Liszt has omitted a time change to $\frac{4}{3}$.

The chromatic step up from the orchestral fanfare in F major to the piano statement of theme D in F sharp minor is as remarkable as the rhythmic divisions of this theme. Over the first three bars appear the opening words of Psalm 129. These words, together with an extract from a letter to Abbé Lamenais, draw our attention to the fact that this theme is based on a faburden version of a plainchant setting of Psalm 129:

> "It is an instrumental De Profundis. The plain-song that you like so much is preserved in it with the Faburden."[8]

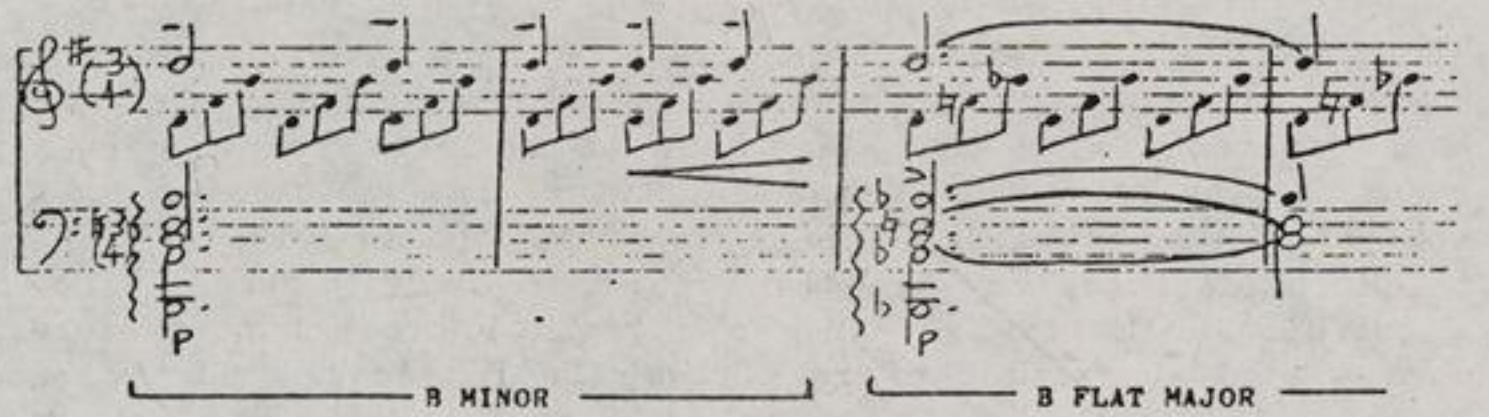
Here there is a striking contrast to the note-laden pages which surround theme D and there are several reasons why this might have been desired. With the plainchant as a basis for the theme, Liszt seems to be changing time signatures in an attempt to preserve something of the natural speech rhythms of the original chant. The thick, held chords may also be a part of Liszt's attempt to establish a religious seme by imitating a choral or organ-like texture. Liszt used a similar version of this theme in Pensée des Morts, once again writing the opening words of Psalm 129 above the theme.

The major cadenza is largely based on theme D, with interruptions from a^1 and B. Liszt used the tranformation of theme a^2 which appears in this cadenza of De Profundis with its drop from C minor chord to its flattened major.



in the later Pensée des Morts

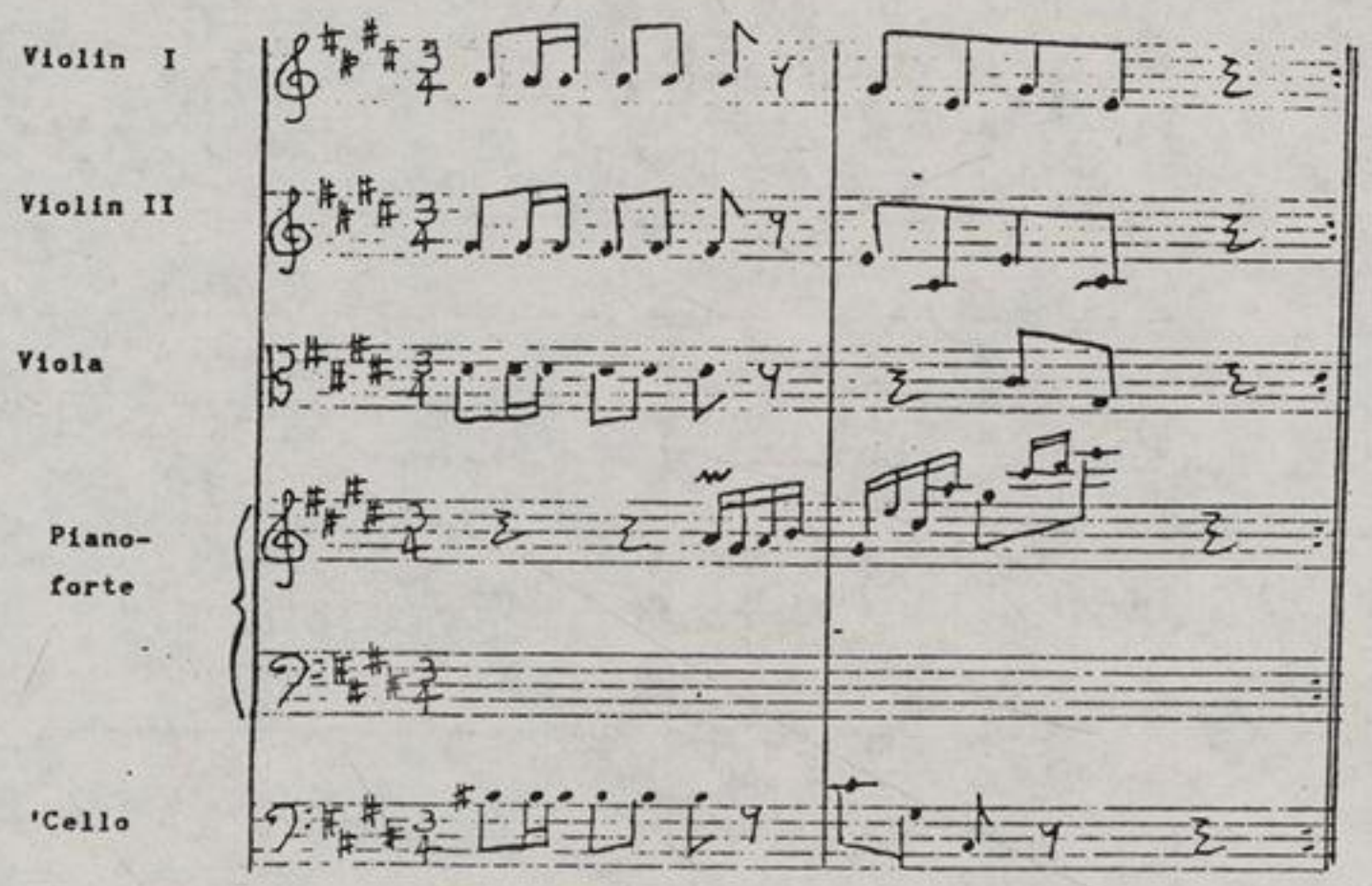
"Pensée des morts" - Nr. 4 from Harmonies poétiques et religieuses
(bb.94-97)



These are fine examples of Liszt's use of chromatic harmony.

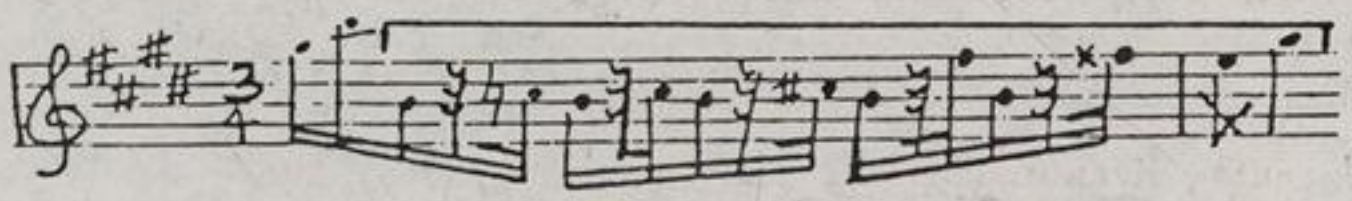
After a cadenza which could be straight from one of Liszt's fantasies based on a Verdi opera, when more than half of the composition has been completed, Liszt suddenly throws in a new theme (E) with a polonaise rhythm:

DE PROFUNDIS - Theme E (Polonaise)



Unfortunately this does little to bind the composition and shows Liszt as being more concerned with the impact of the moment rather than economy of musical material. The brilliante style of writing in this section does little to convey the profundity of the chosen programme. However, in view of the diverse elements in Liszt's psyche referred to at the outset of this paper, it is not surprising to find this type of salon-style bravura intertwined with the sacred seme. Once again the central dichotomy of Liszt's psyche, the spiritual and the earthly are revealed through his music. The main ideas in this section, apart from the theme (E) quoted above, are

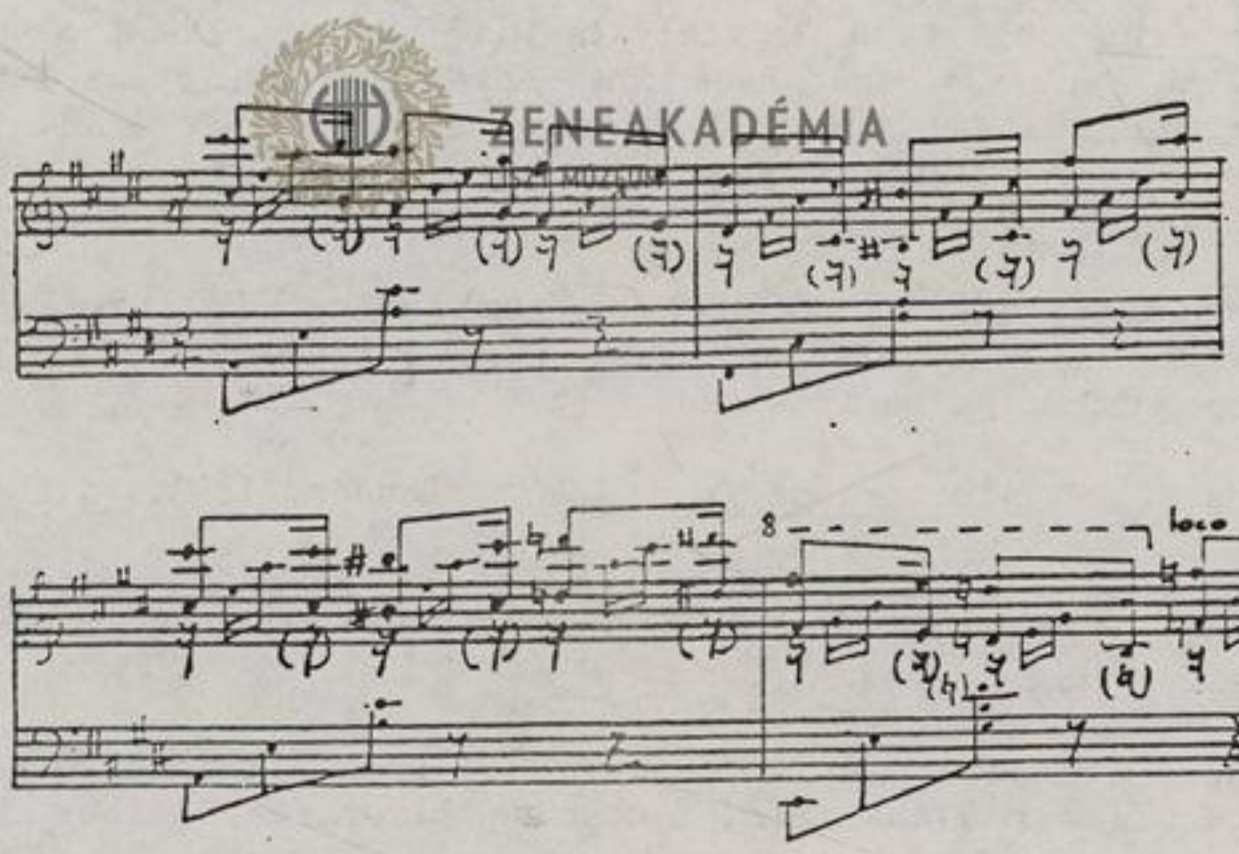
i)



and a galloping rhythm in this theme

ii)

Piano-forte



The last pages of the sketch are important for two main reasons: a) they show Liszt experimenting with a thematic transformation and b) the transformation takes the form of a marziale style section.[9] Appearing at the end of the composition this gives the feeling of having risen above the strum und drang of the earlier sections. The martial ending may correspond to Liszt's interpretation of God triumphantly redeeming Israel, an idea put forward in the programme.

This work is yet another testimonial to the powerful and individual way in which Liszt approached a programme. In this case the programme is religious but the virtuosic, tempestuous, and triumphant appear yet again as intrinsic forces at Liszt's creative wellsprings.

References

1. De Profundis.Psaume instrumental (S.691/R.668) is hereafter referred to as De Profundis (there is no thematic connection with the work De profundis calamavi for solo voice, piano or organ -R.492). The other two surviving works in this genre are the Malédiction concerto (S.121/R.452) and the 'Grande Fantaisie Symphonique' on themes from Berlioz' "Lélio" (S.120/R.453).

2. E. Tarasti, Myth and Music, the Hague, 1979, p. 108.

3. H. Searle, The Music of Liszt, New York, 1966, p. 13.

4. La Mara, ed., Letters of Franz Liszt, London, 1894, 2 vols., vol. 1, pp. 14-15, letter 7, January 14th, 1835.

5. Other sources give c. 1834.

6. When using this type of analysis with other works I have combined it with a time element based on recordings. This was not possible here, nor was it possible to give accurate bar numbers or page numbers due to the fragmentary nature of some sections of the manuscript.

7. As there is nothing written on the orchestral staves it is not possible to determine whether Liszt intended for an orchestral accompaniment to be inserted.

8. La Mara, ed., Letters of Franz Liszt, London, 1894, Vol. 1, p. 15.

9. Liszt used this device near the end of other compositions - the two piano concertos (E flat and A) and his setting of Psalm 13, to name but three cases.

Many thanks are due to Dr. G. Schmid and the Nationale Forschungs-und Gedenkstätten der klassischen deutschen Literatur, Weimar for making the manuscript available for study.

Mr. Johns has recently been awarded a Commonwealth (Australia) Postgraduate Research Grant to study Liszt's symphonic poems for his Ph. D. degree.

(3) d

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(Brief Biography)

After study and concerts during 1975 at the N.S.W. State Conservatorium of Music in Sydney, Australia, Dr. Johns began intensive piano study with a scholarship from Professor Greville Rothon, the Munich-based Mitarbeiter for Claudio Arrau. Further advanced piano studies were undertaken in Sydney, New York, San Francisco, London and Munich during 1979 while acting as assistant teacher for Professor Rothon. In 1980 Dr. Johns graduated with a B.A.Honours degree in English Literature from Wollongong University in Australia. With a government scholarship he completed the Graduate Diploma in Music Education with distinction at the Sydney Institute of Education in 1981. In 1982 he was awarded the Licentiate Diploma in piano performance from the Trinity College of Music London (L.T.C.L.). Dr. Johns graduated with distinction for the degree of Master of Letters (Musicology) from the University of New England, Australia in 1983. During this year he was awarded the Fellowship Diploma in piano performance from Trinity College of Music London (F.T.C.L.) and was appointed as Music Master at St. Andrew's Cathedral School in Sydney. A book on musical appreciation and his first book of piano compositions were published.

In 1984 Dr. Johns was awarded a Commonwealth Postgraduate Research Award to commence studies towards the degree of Doctor of Philosophy (Musicology) at Wollongong University, undertook a study trip to archives in West and East Germany and was awarded the Fellowship Diploma in piano performance from the London College of Music (F.L.C.M.). 1985 saw the publication of his second book of piano compositions. The Deutscher Akademischer Austauschdienst awarded Dr. Johns two scholarships for study in Germany from January 1986 to March 1987: i) a short term scholarship to complete the Deutschlandkundlicher Winterkurs at the Technische Universität Berlin and ii) a Jahresstipendium to complete advanced musicological research on the music of Franz Liszt, as Gastwissenschaftler at Heidelberg Universität, West Germany.

Dr. Johns is very active as a concert pianist. His 1986-87 concert tour in England, Europe and the U.S.A. included recitals and lecture-recitals for the conservatories in Cologne, Frankfurt and Würzburg, for the Musikwissenschaftliches Seminar of Heidelberg Universität in West Germany, for the Oxford University Musical Society in England and the Music Research Society of Switzerland, the Music Education Association of Bern and the Musikwissenschaftliches Seminar of Bern University in Switzerland. Engagements in the U.S.A. included Stanford University, New York University, Peabody Conservatory at the Johns Hopkins University and Virginia Polytechnic and State University. In 1987 Dr. Johns was made an associate editor for the Journal of the American Liszt Society.

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QUALIFICATIONS:

1. DOCTOR OF PHILOSOPHY
   Creative Arts (Musicology)
   Wollongong University, Australia 1987
   (one year of candidature towards this
   degree completed at Heidelberg Universität)

2. MASTER OF LETTERS (Distinction)
   Musicology
   University of New England, Australia 1984

3. GRADUATE DIPLOMA IN EDUCATION (Distinction)
   Double Music Method
   Sydney College of Advanced Education
   Australia 1982

4. BACHELOR OF ARTS, Honours
   English Literature
   WOllongong University
   Australia 1981

5. FELLOWSHIP LONDOND COLLEGE OF MUSIC
   Piano Performer's Diploma, Edinburgh 1984

6. FELLOWSHIP TRINITY COLLEGE OF MUSIC LONDON
   Piano Performer's Diploma, Sydney 1983

7. LICENTIATE TRINITY COLLEGE OF MUSIC LONDON
   Piano PErformer's Diploma, Sydney 1982

8. ZERTIFIKAT DEUTSCHLANDKUNDLICHER WINTERKURS
   Technische Universität Berlin 1986

9. ZERTIFIKAT DEUTSCH ALS FREMDSPRACHE
   i) Volkshochschule, Heidelberg 1986
   ii)Goethe Institute, Sydney 1985.

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PUBLICATIONS

1. Musical Appreciation
William Brooks, Australia 1983.

2. Ten Easy Miniatures
A book of piano compositions in a modern idiom for children. Allans Music, Australia 1983.

3. Dreamtime
A book of piano compositions with programmes based on Australian Aboriginal myths. Allans Music, Australia 1985.

AWARDS

1. Jahresstipendium,
Deutscher Akademischer Austauschdienst, 1986 (April) - 1987 (April) for study towards the degree of Doctor of Philosophy and research towards a book on the symphonic poems of Franz Liszt. Heidelberg University, West Germany. Supervisor: Prof.Dr. Ludwig Finscher.

2. Commonwealth Postgraduate Research Award
For study towards the degree of Doctor of Philosophy (Musicology). Wollongong University: 1984 (March)- 1985 (December) Supervisor: Prof. Edward Cowie; Heidelberg University: 1986 (April) - 1986 (November) Supervisor: Prof.Dr. Ludwig Finscher.

3. Stipendium
Deutscher Akademischer Austauschdienst Deutschlandkundlicher Winterkurs Technische Universität Berlin 1986 (Jan.-Feb.) West Berlin.

4. Teacher Scholarship
Department of Education, Australian Govt. To complete Graduate Diploma in Education 1981 (February-December).

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HONORARY POSITIONS

1. Associate Editor, Journal of the American Liszt Society

2. Teaching assistant for Greville Rothon (Mitarbeiter for Claudio Arrau)

ARTICLES

1. De profundis. psaume instrumental; an abandoned concert for piano and orchestra by Franz Liszt. Journal of the American Liszt Society, Vol.XV, June 1984.

2.More on Tasso with some notes on a little-known manuscript of Liszt's Lament e Trionfo for piano duet. Journal of the American Liszt Society, Vol.XVII, June 1985.

3. Maldiction: the concerto's history and some programme and some notes on harmonic organization. Journal of the American liszt Society, Vol.XVIII, Dec. 1985.

4. The 'N' series of Liszt's sketchbooks held at the Goethe- Schiller Archiv in Weimar. Part One: N1, N2. Journal of the American Liszt Society, Vol.XIX, June 1986.

5. Franz liszt's N6 Sketchbook. Journal of the American Liszt Society, Vol.XX, December 1986.

6. Some notes on my Ten Easy Miniatures for piano. Quaterly Magazine of the Music Tachers'Association of N.S.W., Australia,May 1984.

7. Symbolism and Stage Direction with Accompaniments by Richard Wagner; some notes on the new production of Die Walküre at the Frankfurt opera. Newsletter of the Australian Wagner Society, Nr.25, December 1986.

8. Claire Watson. Newsletter of the Australian Wagner Society,Nr.26, 1987.

9. "Franz Liszt. Rollen, Kostüme, Verwandlungen" by Sigfried Schibli. A review. Journal of the American Liszt Society. (Accepted for publication.)

10. Report on the Liszt Conference held at Budapest in October 1986. Journal of the American Liszt Society. (Accepted for publication.)

(3) d

Keith T. JOHNS

PRACTICAL MUSICAL EXPERIENCE

1. SOLO PIANOFORTE PERFORMANCES

European and U.S. Concert Tour:

1986:

24th November, Cologne Conservatorium of Music (Musikhochschule),West Germany, 19.30, Chamber Music Room.

4th December, Heidelberg University, West Germany, 18.00, Alte Aula (main hall), for the Musikwissenschaftliches Seminar and the Deutsch- Englische Gesellschaft.

10th December, Frankfurt Conservatorium of Music (Musikhochschule), West Germany, 18.00, Lecture-Recital.

12th December, Bern University, Switzerland, 20.15, Lecture-Recital for the Music Research Society of Switzerland,the Music Education Association of Bern and the Musikwissenschaftliches Seminar of the university.

1987:

18th February, Oxford University, England, 20.00, Holywell Music Room, for the Oxford University Music Society.

5th March, Würzburg Conservatorium of Music (Musikhochschule), West Germany, 20.00, Saal of the Musikhochschule.

7th April, Stanford University, California, U.S.A., Lecture-Recital, Music Department.

9th April, Peabody Conservatory, Baltimore U.S.A. Johns Hopkins Univ..

10th April, New York University, U.S.A., Music Department.

12th April, Virginia Polytechnic and State University, Blacksburg, Virginia U.S.A.,20.00, Donaldson Brown Centre.

Australian Performances:

Many performances have been given for the following institutions:

i) N.S.W. State Conservatorium of Music, Sydney
ii) Wollongong University Music Society
iii) Wollongong Conservatorium of Music
iv). Wollongong City Council
v) Rose Bay and District Music Club, Sydney
vi) Illawarra Music Club