

## Liszt in London, 1886

William Wright

During Liszt's last sojourn in London, from 3 till 20 April 1886, he stayed at Westwood House in West Hill, Sydenham, the home of Henry Littleton, the head of the music publishing firm of Novello Ewer and Co.<sup>1</sup>. Known locally as 'The Chimes', Westwood House was more widely known for prestigious musical gatherings and performances of Adelina Patti, Emma Albani, and others. Many works received their English premières in the richly furnished music room. For three weeks in April 1886, the guest apartment, described as "having something of almost oriental splendour", approached via a small almost hidden doorway in the music room, and then by spiral staircase, was reserved for an occupant of unusual eminence<sup>2</sup>. Liszt had declined an invitation to stay at the Piccadilly home of prominent city financier, and former Consul General of Santo Domingo, Edward Herzberg Hartmont [1838-19??]<sup>3</sup>. Final arrangements for Liszt's last Albion sojourn began around 16 September 1885 when Walter Bache came to Weimar and Liszt accepted his invitation to attend a London performance of the oratorio, 'St. Elizabeth' the following April<sup>4</sup>. The Scottish pianist, Frederick Lamond who also happened to be with Liszt at the time, wrote to his sister in Frankfurt<sup>5</sup>; "Mr. Walter Bache of London was there, and Liszt said I was a compatriot of his, and introduced me"<sup>6</sup>.

After Bache's return from Weimar he quickly informed Henry Littleton, and Alexander Mackenzie, the newly appointed conductor of the Novello Oratorio Concerts, of Liszt's decision to come<sup>7</sup> and by the end of September, a performance of 'St. Elizabeth' was scheduled for 6 April 1886, in the Novello concert



prospectus<sup>8</sup>. In discussions regarding the format of the Oratorio Concerts prospectus for the season 1885/1886 the question of giving Liszt's St. Elizabeth had arisen "and this led to the suggestion that Liszt be invited to come to England and be present at the performance"<sup>9</sup>. Early in October, Littleton wrote to Liszt inviting him to stay at his house in Sydenham during the London visit, and shortly afterwards, received a letter from him accepting his offer of hospitality<sup>10</sup>. Later in the month Liszt received the first of several letters from Leonhard Emil Bach [1849-1902], another of his resident London pupils, concerning an intended Liszt orchestral concert in the city in April '86: an ambitious venture for which Liszt had reservations<sup>11</sup>. In 1868, as a youth of 19 years and former protégé of Meyerbeer, Bach had organised a Liszt concert at the Berlin Royal Opera House, before being invited to study in Weimar with Liszt two years later. In 1886, Bach was a highly regarded piano professor of the London Guildhall School of Music, a prolific composer, and a much travelled virtuoso, who had performed or was soon to perform, in the principal towns of Germany, Italy, France, Scandinavia, Egypt and Turkey, and would soon receive honorific distinctions from several dignitaries including the Shah of Persia<sup>12</sup>. Bach was probably eager to make the April London concert a memorable tribute to his teacher.

Liszt expressed his reservations in a letter written to him on 29 October, 1885<sup>13</sup>; "Many thanks for your active good will. But I am concerned about the cost of your projected 'Liszt concert'". I would be very embarrassed to cause expenses that are not covered by the takings. Orchestras are expensive everywhere, particularly in Paris and London. That is why I would like to suggest that you reduce the Liszt concert to two pianos and songs.



We'll easily agree about the items on the programme. You have already fixed yours:-

Concerto, Rhapsody, and Polonaise. Amongst the Symphonic Poems one could choose between Tasso, Hamlet[?] and Ideale<sup>14</sup>. As the performance of the 'Elizabeth' is arranged for 6 April I shall arrive in London on the 2<sup>nd</sup> at the latest and stay there until the tenth or twelfth.

I'll have to decline the very kind invitation of Herr Edward Hartmont because I have already promised to stay with Novello in Sydenham."

Edward Hartmont was probably Bach's agent at this time.

Liszt repeated his concern in a second letter to him enclosed within a letter to Walter Bache, dated 17 November 1885<sup>15</sup>, and in a letter to Walter Bache, dated 26 November<sup>16</sup>, Liszt added;

"I have answered Emil Bach's first and second letters to the effect that I should not wish to involve any one in expense, and that consequently I must dissuade him from giving an orchestral Liszt concert.

Beg Littleton personally to make my wish quite clear to Herr Emil Bach, that his proposed concert should not be given."

However, following favourable press coverage of Bach's performances of Beethoven and Liszt at the 1884 Covent Garden Promenade Orchestral Concerts, it had become standard procedure for him to engage not only an orchestra, from members of the Crystal Palace band and other orchestras, to take part in his London concerts, but also to include solo singers, choir and organist in the performances<sup>17</sup>. He probably met Edward Hartmont about this time, and Hartmont likely provided the necessary substantial funding for the orchestral concerts, and



later for Bach's two operas: 'Irmengarda'<sup>18</sup> and 'The Lady of Longford'<sup>19</sup> which were staged at Covent Garden in 1892 and 1894.

Liszt finally agreed to allow Bach's orchestral concert to take place. In a letter to him, dated 24 December 1885<sup>20</sup>, Liszt wrote;

"If your concert were to take place between 7 and 12 April I would attend it with great pleasure."

The date of the concert and venue, 9 April 1886 St. James's Hall, were arranged probably around the middle of February<sup>21</sup> and, soon afterwards, George Henschel, Lillian Henschel his wife, and Liza Lehmann were engaged to sing. George Henschel would perform Liszt's 'Die Vätergruft'<sup>22</sup>.

Three days after arriving in London Liszt played for the students and staff of the Royal Academy of Music following a concert there, and in the evening attended a performance of his oratorio, 'St. Elizabeth' at St. James' Hall: the first complete performance in England.

Emma Albani recalled the event in her memoirs: 'Forty Years of Song' published in 1911:

"The fact of Liszt's coming to England had been known a long time in advance, and it was thought only due to him to perform one of his works. His oratorio 'St. Elizabeth' was prepared and I was invited the title-part. The performance took place at St. James's Hall with a success not likely to be forgotten by anyone present. The hall was packed to suffocation. The Prince and Princess of Wales were present, and all the principal musicians of England, and of course Liszt himself was also present for the performance"<sup>23</sup>.



The following day, Liszt set out for Windsor Castle in answer to a summons from Queen Victoria. It was to be his first visit there since 27 July 1824, when he played for George IV, and dined with him, and with the king's other invited musicians<sup>24</sup>.

An article by Hermann Klein entitled 'The Most Eminent Victorian' in the Christian Science Monitor, later reprinted in the 29 December 1928 issue of The Musical Standard, sheds a little more light on the later visit.

He writes; "Although Verdi and Wagner both came to London in the mid-seventies, Queen Victoria betrayed no particular anxiety to make the acquaintance of either: but when the Abbé Liszt paid his last visit in 1886 she immediately sent Sir William Cusins to fetch him. The unexpected command prevented Liszt from attending a performance of his oratorio, 'St. Elizabeth', given on the same afternoon by pupils of the London Academy of Music; but the valiant Abbé immediately repaired to Windsor Castle, where the Queen accorded him a delightful reception".



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Klein continues;

"The present writer had the privilege of hearing from the Abbé's own lips his account of that interview. He said it had given him greater pleasure than any similar incident in his eventful career. "Your Queen showed me by her observations and questions that she is a true musician, a veritable amateur and lover of good music. She also expressed belief that the English people were only just beginning to perceive the beauty of my compositions, which had so far been too 'advanced' for them"<sup>25</sup>." She probably knew of the endeavours of Walter and Constance Bache<sup>26</sup>, Dr Henry Wylde<sup>27</sup>, Wilhelm Ganz<sup>28</sup>, Dr. Francis Hueffer<sup>29</sup>, August Manns<sup>30</sup> and others to promote the works of Liszt in her country, and of the occasion in 1883 when Sir William Cusins relinquished his post as Conductor

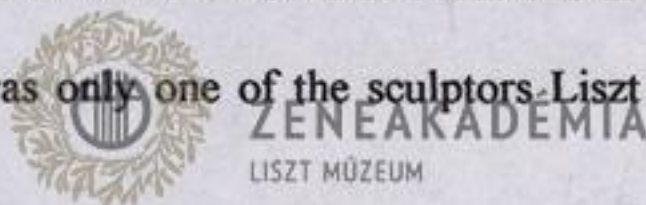


of the Philharmonic Society Orchestra amid a barrage of criticism following the first London performance of excerpts from Liszt's oratorio, 'Christus'<sup>31</sup>. She probably would have agreed that Liszt had good reason to decline to attend the performance of one or more of his works by the Philharmonic Society Orchestra five days prior to the 'St. Elizabeth' concert, and equal justification to refuse to attend their rescheduled concert on Thursday 15 April, following the Society's failure to include Walter Bache in the programme<sup>32</sup>.

The Queen wrote in her diary following Liszt's visit;

"We asked him to play, which he did several of his compositions. He played beautifully. He is 76, and before leaving England in a few days, is going to sit to Boehm in remembrance of his visit"<sup>33</sup>.

Edgar Boehm, whom Liszt visited on several occasions at his home in Wetherby Gardens, Kensington, was ~~only one of the sculptors~~ Liszt sat for before leaving London!



A sculpted figure of the composer, standing with one of his hands resting on the keys of a piano, was "modelled with extreme skill" by John Theodore Randall Tussaud [1858-1943] during Liszt's last stay in the capital. John Theodore, the great grandson of Marie Tussaud was in charge of the studio in Marylebone Road, Camden Town, where Liszt made perhaps more than one visit<sup>34</sup>. John Tussaud was a huge contributor to the items of the waxworks and more than a thousand effigies appeared there from his hand. The piano, probably specially procured by the firm for Liszt's visit was described as "elaborate" and "recently acquired"<sup>35</sup>.

The Liszt figure was first seen by the public at the Tussaud Galleries in Marylebone Road on 1 June 1886, i.e. about a month after Edgar Boehm's bust of Liszt was first exhibited at the Grosvenor Gallery in New Bond Street,



Westminster. The wax model was noticed in the Times the following day, reported in the Musical Standard and Musical World on 26 June, and again in the Morning Post on 26 December the following year. Liszt was described in the 1888 Exhibition Catalogue as "A pianist without a rival in the history of music, and a composer of an original and brilliant series of highly classical works".

The Liszt figure and the piano were probably destroyed in the fire of 1925<sup>36</sup>, but only a few moulds were lost, and a replacement was on view in 1928, when the Exhibition reopened. The replacement figure remained in the Exhibition until 12 September 1940<sup>37</sup>, when the Madame Tussaud's Cinema was bombed. The Liszt model and the Liszt mould along with most of the other valuable and historic moulds perished in the attack. Fortunately a rare photograph of the model has survived. However there appears to be no record of when Liszt visited the studio in April 1886 or when the photograph was later taken.

It is even more curious to record that a Liszt composition, his last completed work, published by Novello Ewer and Co. on 1 April 1886, probably handed to the composer on his arrival at Westwood House two days later, briefly reported like the Liszt model, has subsequently had nothing written about it. This work, entitled 'A Death Summons': a song with piano accompaniment, was almost certainly in the repertoire of George Henschel, the celebrated Polish bass baritone, skilled self accompanist, and former conductor of the Boston Symphony Orchestra. It was a transcription for baritone and piano of Liszt's 'Die Vätergruft' for baritone and orchestra, the piano reduction of which the composer completed in Budapest in 1886. The English translation of Ludwig Uhland's text was added in London in March with Liszt's approval by William Beatty Kingston, author, diplomat, and foreign correspondent for the Daily Telegraph. Kingston had already supplied



translations for three Liszt songs, published by Augener, and was collaborating with that firm in 1886 regarding the production of two more. Novello had published a volume of twenty Liszt songs in 1884 with translations by Francis Hueffer. However 'Die Vätergruft' had not been included.

Liszt's 'Die Vätergruft' for baritone and orchestra, published in Leipzig by Kahnt, probably in May or June 1886, was a greatly altered and expanded version of the first version of the song for voice and piano, which was composed in 1844 and published by Schlesinger in 1860. Liszt had originally planned to orchestrate the piece in 1859 for Feodor von Milde to perform in Weimar<sup>38</sup>. He wrote to Hans von Bülow on 7 February that year;

"I feel a certain satisfaction when I think that Milde will no longer be prevented from coming to sing Die Vätergruft, with orchestra<sup>39</sup>."

However, for some reason the score lay unfinished until February 1886 when he resumed work on it. Liszt wrote to Emil Bach on 12 February 1886<sup>40</sup>;

"I wrote to Mr. Lehmann and Mr. Henschel the day before yesterday. I shall orchestrate Die Vätergruft in spite of the disturbing weakness of my eyes. The little songs that Miss Lehmann is kind enough to sing may remain with the simple piano accompaniment. For years I could not permit myself in my diminished state due to old age to appear in public as a piano player for payment.

Please give my thanks to Mr. Randegger.

Attached is my card for Dr. Hueffer."

After the completion of the orchestration on or shortly before 5 March 1886, the song now somewhat extended, was performed for the first time at a concert given in his honour at St. James' s Hall in London on 9 April. It had been specially written by the composer for the occasion: a concert arranged by his pupil,



Leonhard Emil Bach and probably financed by Edward Herzberg Hartmont. A further performance of the work, again with Henschel as soloist, was given in London at a Liszt memorial concert in the Crystal Palace on 23 October 1886<sup>41</sup>.

The Leipzig publication of the song was later cited by August Göllerich, and an extract from the autograph facsimile appeared in his 'Franz Liszt', Berlin, 1908 publication under the heading 'Die Letzten Noten Liszts'<sup>42</sup>. The manuscript of 'Die Vätergruft' for baritone and orchestra and the manuscript of the piano reduction of it were part of Göllerich's Liszt collection. In 1931 the work was catalogued as R649 by Peter Raabe.

No mention was made however of the 1886 voice and piano transcription of this song by either Göllerich or Raabe. Although Göllerich owned the manuscript of the 1886 song in piano reduction and was with Liszt in Budapest when he wrote it, he appears to have been unaware of the contents of letters Liszt wrote during February and March that year to Leonhard Emil Bach, George Henschel, and Henry Littleton, relating to the publication of the baritone and piano version, and provisions made by Liszt and Littleton for the copying, rather than printing, of the orchestral score and parts. The Budapest press had also reported that Liszt was working on a large composition and that not even his close friends knew its title<sup>43</sup>.

At least three of the letters have survived. The earliest, written by Liszt to Emil Bach on 5 March reads<sup>44</sup>;

"With today's mail I send you the score of the ballad 'Die Vätergruft' and the piano accompaniment written in accordance with it.

The instrumentation leads me to some additions and variations.

If Mr. Henschel will be kind enough to sing this ballad at your concert I shall be grateful to him.



Perhaps Mr. Novello could edit the song and piano accompaniment by the beginning of April, that is, before your concert. The English text of the ballad adapts itself easily. The American edition of my songs [published by Schirmer, New York] already contains an English text of *Die Vätergruft*<sup>45</sup>. Unfortunately I don't have a copy of it here.

Please talk this little matter over with Mr. Novello. Another publisher would not be convenient. Copying the orchestral parts from the tidily copied score should not cost much time or trouble."

Three days later, Liszt dictated a following letter to George Henschel;<sup>46</sup>

"Excuse me, my dear Sir, for the delay of sending you '*Die Vätergruft*'. I could not get it sooner from the copyist who is by the way a very clever artist."

On 28 March 1886, four days before the publication of the song in London, Liszt sent this short dictated note to Littleton from Paris, with the corrected proofs<sup>47</sup>:

"With pleasure I give you the authorisation to make the corrections to *Die Vätergruft*."

Although a copy of the Novello publication remained in the British Library from 1886, the baritone and piano version failed to be listed in any of the editions of Grove. Humphrey Searle was clearly misled into believing that the Novello publication and the Kahnt, Leipzig publication were two editions of Liszt's *Die Vätergruft* for baritone and orchestra. Both works were listed, S 371, in Grove 5 with the corrected Novello proofs wrongly referred to as of the baritone and orchestra version. The incorrect listing was repeated in New Grove and the 1985 Grove revision.

What led Searle to make such an error is easily understood!



The British Library copy of the English version of *Die Vatergruft*, published by Novello in 1886, is clearly written for baritone with piano accompaniment, yet the front cover of the Novello Liszt song and the library classification read:

*A Death Summons*

*[ Die Vätergruft ]*

*with Orchestral Accompaniment*

*Song for Baritone*

*Composed by*

*Franz Liszt.*

*The English Words translated from the German of*

*Uhland*



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*William Beatty Kingston*

*London and New York*

*Novello, Ewer and Co.*

Humphrey Searle probably never examined the piece assuming it to be identical to the 1886 Kahnt/Leipzig publication. The Liszt autograph is in the Cary Deposit, Pierpont Morgan Library, New York, and a copied version is kept in the library of the Royal College of Music in London. Both have been consulted by the author and errors noted in the Novello edition.

The Liszt song is darkly dramatic:

An old warrior returns from battle. With solemn steps he enters a darkened moorland church and slowly makes his way to the tombs of his ancestors. He hears



the sound of singing: the music of the departed, and suddenly, three loud octave hammer blows signal his own imminent demise: Hence the title of the song.

The first modern performance of this composition was given on 25 June 1998 by Christopher Underwood, The Head of Vocal Studies at the Royal Scottish Academy of Music and Drama and William Wright in a B.B.C. Scotland broadcast. On 8 October 1998 a recording of the broadcast Liszt song was played at the Fourth International Liszt Festival in Hamilton, Canada following the presentation of William Wright's 'Liszt in London, 1886'. On July 1999 the first modern live performance of Liszt's 'Die Vätergruft' was given by the above artists at the Second Biennial Conference on Music in Nineteenth Century Britain in Durham University. The performance followed the present author's 'Liszt in London' paper.



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## Notes

1. See Alan Walker: Liszt's Last Visit to England, April 1886: Franz Liszt, Volume 3, The Final Years, 1861-1886, Alfred A. Knopf, New York, 1996, p. 480. Walker writes: "Although it was already 8:00 p.m. by the time Liszt reached Westwood House, a great reception was held in his honour that same evening, at which several hundred guests were assembled to meet him."

2. "At one end of the teak panelled hall there is a small gallery, and at the other a marble fireplace going right up to the roof. Here and there are little painted glass windows depicting musical characters like King David and St. Cecilia, and right round the apartment is a deep frieze of gilded leather. A small doorway here almost out of sight leads to the spiral staircase and the bedroom where Liszt hung up his cassock which we always associate with his later years. Almost the most remarkable thing in the building is the bathroom which opens out of the guest's bedroom. The bath is of marble set in a domed recess. Here and there hidden electric lights shine upon the Persian tiles which cover the walls. There is something of almost oriental splendour about the whole apartment." W. H. Davies: Wonderful South London, the Southwark Diocesan Gazette, August 1927 p.129. Davies added that Littleton's Westwood House, built in 1881 in the middle of a five acre garden was in 1927 being used as an orphanage for the sons of schoolteachers.

3. Edward Herzberg Hartmont resided at 130 Piccadilly and conducted his financial affairs at 31 Lombard Street during Liszt's 1886 sojourn in London. He was born in Dannenberg near Hanover, Germany, and emigrated to England in 1865. In 1869 the trade directory for the city of London listed Hartmont and Co. as West India merchants. On 26 April 1871 he received his British citizenship and during same year became consul-general for Santo Domingo occupying premises at 20 Budge Row, Cannon Street, EC. However he was bankrupt in 1877 and again in 1899 when his name ceased to appear in London's trade



1885 with Mackenzie's *Rose of Sharon*. The 1 November issue of the *Musical Opinion* stated that the programme of future concerts would be conducted by Mr. Mackenzie and would comprise Gounod's *Mors et Vita*, the same composer's *The Redemption* Dvořák's *Spectre's Bride* and *Stabat Mater*, Liszt's *St. Elizabeth* and smaller works. It was noticed that Liszt's was expected to be present and perhaps even conduct the *St. Elizabeth* performance at St. James's Hall on 6 April 1886. See *Musical Opinion*, 1 November, p. 65.

9. See the 1886 *Musical Times*, p. 367.

10. Liszt wrote to Henry Littleton on 14 October '85 accepting his offer of hospitality at Westwood House. See *Lisztiana*. The *Musical Times*, 1 November 1911, p. 712.

11. Liszt expressed his reservations in two letters written to Emil Bach dated 29 October and 17 November '85.

12. See *The Musical World*, 1890, p. 93. In October 1889 Emil Bach was informed that the Shah had conferred upon him the distinction of Commander of the Imperial Order of the Lion and the Sun. This was in recognition of Bach's *New Persian March*, dedicated to the Shah, which the composer played before His Majesty on the occasion of his entertainment by the Persian ambassador, Prince Malcolm Khan. See *Magazine of Music and Journal of the Music Reform Association*, 1889, p. 199.

13. Musical autograph A1: Manskopf collection: Stadt- und Universitätsbibliothek, Frankfurt am Main. Hans Rudolf Jung included this letter on page 295 of his 'Franz Liszt in seinen Briefen' in 1987 but unknown to him and many other scholars, most of this Liszt/Bach correspondence (part of the Manskopf Collection now held in the Frankfurt-am-Main Stadt-und Universitätsbibliothek) had already been published in Gottfried Schweizer: *Unveröffentlichte Briefe Franz Liszt*, *Die Musik*, September 1938, pp. 609-612. The Liszt letters were probably bought by Frankfurt wine dealer, Friedrich Nicolas Manskopf during his 1889/1890 London visit. See Friedrich Nicolas Manskopf 1869 - 1928 *Ausstellung der Stadt - und Universitätsbibliothek Frankfurt am Main* 31. August bis 6. Oktober 1978.



14. Novello Ewer and Co. had announced on 1 July 1884 the firm's publication of 20 Liszt songs translated into English by Francis Hueffer and on 1 August the same year their publication of Liszt's Symphonic Poems in two volumes for two pianos. See the 1 July and 1 August issue of the 1884 Musical Times.

15. Musical autograph A2: Manskopf collection. This letter was published and circulated among delegates attending the presentation of the present author's paper "Liszt in London, 1886" which was given on 8 October 1998, the opening day of the International Liszt Conference in Hamilton, Canada. Permission to publish and distribute the Liszt letter, dated 17 November 1885, had been previously granted by Dr. Kersting - Meuleman, Musik - und Theaterabteilung, Stadt - und Universitätsbibliothek, Frankfurt am Main.

16. Letters of Franz Liszt collected by La Mara, translated by Constance Bache, H. Grevel and Co., London, 1894, volume 2, p. 479.

17. The Musical Opinion reviewed Emil Bach's 10 July 1885 London concert: his second and last for the [1885] season and noted that Bach had been assisted by three soloists, a full orchestra under the direction of Randegger and by a Mr. Banks at the organ. See Musical Opinion 1 August 1885 p 548. Bach's London concert appearances were always grand occasions, differing considerably from the standard pianoforte recital. The full orchestra of the Italian opera under the direction of Signor Randegger invariably assisted, and solo singers, choir and organist were often engaged. It was not unusual for Bach to play three concertos in the one evening.

18. Emil Bach's two act Romantic Opera, Irmengarda was produced at Covent Garden on Thursday 8 December 1892: a setting of a German libretto by Herr P. Gisbert, translated into English by William Beatty - Kingston. Gluck's Opera Orfeo was performed the same evening. Edward Hartmont financed the production of the play, Charley's Aunt, at the Royalty Theatre, Piccadilly on 21 December 1892 and made an initial profit of £20,000. See The Times 9 April 1894, p3. Hartmont may have provided funding for Bach's London theatrical enterprises.



"Mr. Emil Bach may consider himself a fortunate individual. While more than one native composer of eminence is waiting for the chance of a hearing on the boards of our leading opera house, he has quietly stepped in and obtained the desired privilege with an 'Open Sesame' of which no one but himself knows the secret". See 17 December 1892 issue of the Illustrated London News.

19. Emil Bach's one act opera, *The Lady of Longford*, was staged at the Theatre Royal Drury Lane on 21 July 1894 to a libretto by Sir Augustus Harris and Frederic E. Weatherley.

20. Musical Autograph A3: Manskopf Collection, Stadt -und Universitätsbibliothek Frankfurt am Main. Hans Rudolf Jung incorrectly cites this letter as unpublished on page 432 of his *Franz Liszt in seinen Breifen*. The Liszt letter had been in print since 1938. See Gottfried Schweizer: *Unveröffentlichte Briefe Franz Liszt*, *Die Musik*, September 1938, pp 609-612.

21. Bach's Liszt concert was noticed in the 15 February 1886 issue of *The Times*.

22. George Henschel [1850-1934] was distinguished not only as a singer but as a pianist, composer and conductor and artist. Born in Breslau, Germany of Polish descent he came to London first in 1877 where he married the American soprano Lillian Bailey four years later. While on his honeymoon he was invited to form the Boston Symphony Orchestra which he conducted for three seasons. Returning to England in 1884, Henschel founded the London Symphony Concerts and for 11 years he conducted them himself at the St. James's Hall. As a London conductor, Henschel had the credit of reviving many fine works which seemed to have been forgotten and of introducing a number of new ones. In the nineties he produced nearly the whole of Beethoven's orchestral works, and he introduced some of Brahms's works which had not previously been heard in this country, as well as the 'Te Deum' of Dvořák. In 1893 when the Scottish orchestra was formed in Glasgow he was appointed the first conductor. George Henschel was knighted in 1914, and died at his home in Aviemore, Scotland in 1934 where he had lived since 1901. See



A.M. Henderson: Musical Memories, The Grant Educational Company, London, 1938, pp.9-15.

23. Emma Albani: Forty Years of Song, Mills and Boon Ltd, London, 1911, pp.195 and 196.

24. Lina Ramann was almost certainly incorrect when she claimed that Liszt played for George IV at Windsor Castle in 1825. Liszt performed for the King and several of his guests including Prince Esterhazy, the Duke of Devonshire, the Duke of Wellington and others at the King's London home, Carlton House, Pall Mall on 3 May that year. see Sixth Duke of Devonshire Diary held in Chatsworth House Derbyshire. During the period of Liszt's 1825 stay when George IV was out of London : 26 May to 7 June 1825, the king resided at his "cottage" Windsor Lodge. See William Wright: More Light on Young Liszt, Franz Liszt 2000, Budapest, 2000, Corvina Press.

25. The Musical Standard, 29 December 1928, pp.220 and 221.

26. "Walter Bache [1842-1888] was born in Birmingham, the son of a Unitarian minister. He was the younger brother of Francis Bache who had studied with Sterndale Bennett in London and in Leipzig with Moritz Hauptmann. Their sister was Constance Bache [1846-1903] who is well known in the Liszt literature as the translator of the first two volumes of La Mara's edition of Liszt correspondence. Walter Bache first encountered Liszt in Rome, in the summer of 1862, and the experience changed his life. He remained with Liszt in the Eternal City for three years, and then returned to England where he made it his life's work to promote the name and fame of his master. From 1871 to 1886 he put on many concerts in London (paid for out of his own pocket) which featured the orchestral works of Liszt; despite the unremitting hostility of the English press he gradually won many converts to the "new music" he helped to set up the Liszt Scholarships at the Royal Academy of Music where he himself was a professor of piano. It was Bache who gave the first performance in England of Liszt's Dante Sonata, in February 1887, more than thirty years after it was written. See Living With Liszt from The Diary of Carl Lachmund An



American Pupil of Liszt 1882-1884, edited Alan Walker, Pendragon Press, New York, 1995, p.82.

27. Dr. Henry Wylde [1822-1890] had been the conductor of the first incomplete performance of Liszt's St. Elizabeth in England when excerpts from the work were played in 1870 at a New Philharmonic concert. Wylde had founded the New Philharmonic Society in 1852.

28. Wilhelm Ganz [1833-1914] was joint conductor of the New Philharmonic Society Orchestra with Dr. Henry Wylde from 1874 until Wylde's retiral in 1879. During the latter year Ganz became solely in charge and many interesting works were first brought out at "Mr. Ganz's Orchestral Concerts" including the first British performance of Liszt's Dante Symphony, on 22 April 1882.

29. Dr. Francis Hueffer [1843-1889] was music critic of the Times in 1878 till 1889 and during this period wrote favourably of the music of Berlioz Wagner and Liszt. He translated 20 Liszt songs into English in 1884 and a few weeks before Liszt's arrival in London in April 1886 was engaged in a series of lectures in the provinces promoting "the music of the future". In 1888 Dr. Hueffer translated into English two volumes of Wagner Liszt correspondence.

30. August Manns [1825-1907] had included several of Liszt's orchestral works while conductor of the Crystal Palace Saturday afternoon concerts. Liszt's symphonic poem Hunnenschlacht was performed at Manns' benefit concert on 17 May 1879 at the Crystal Palace, Sydenham. See H. Saxe Wyndham: August Manns and the Saturday Concerts: A Memoir and a Retrospect, London, 1909, pp. 119-121.

31. Three excerpts from Liszt's oratorio Christus: Pastorale, Angel's Message, and The March of the Three Holy Kings were performed by the Philharmonic Orchestra under Sir William Cusins on 30 May 1883. See also The Musical World 15 September 1883, p. 574.

32. Alan Walker: Franz Liszt Volume 3, The Final Years 1861-1886, Alfred A. Knopf, New York, 1996, p.494.



33. Alan Walker: Franz Liszt Volume 3, The Final Years 1861-1886, Alfred A. Knopf, New York, 1996, p 486.

34. The 4 September 1886 issue of the Musical Standard noticed that "a bust of Franz Liszt executed by the celebrated sculptor, Mr. Boehm R.A. during the recent visit of the great master to London attracted much attention at the Grosvenor Gallery this season, the striking features and benevolent expression of the face now so well known. We are glad to say that copies in plaster of the original (life size) and also reduced copies, will be issued immediately by Messers Novello so that the numerous admirers of the eminent artist may possess a life-long remembrance of him as he appeared during his brief and also his final sojourn among us." [see p.147.]

35. Liszt may have met Edward Prospero Delevante, the organist and pianist regularly engaged with 'Madame Tussaud's Exhibition Orchestra; of two violins, double bass, two pianos and harmonium. See The Musical Times, 1 August 1886, p. 480. During the April afternoons and evenings of Lent sacred pieces were performed by them at the galleries. See The Times 2 April 1886 p.1. Edward Delevante became a member of the Royal Society of Musicians in 1888. See The Royal Society of Great Britain List of Members 1738-1984 compiled by Betty Matthews. The small orchestra was conducted for several years by an F. Delevante.

36. The Times 19 March 1925, p.14.

37. The Times 13 September 1940, p.2.

38. "Feodore von Milde [1821 -1899], the bass-baritone, had been appointed to the Weimar opera house by Liszt in the early 1850s. He was married to the Weimar soprano Rosa Agthe, who had created the role of Elsa in Wagner's Lohengrin. The von Mildes had given the first informal performances of many of Liszt's songs, with Liszt himself playing the piano accompaniment." See See Living With Liszt from The Diaries of Carl Lachmund, An American Pupil of Liszt 1882-1884, edited Alan Walker, p.222 note 6.

39. Briefwechsel zwischen Franz Liszt und Hans von Bülow. ed. La Mara, Leipzig, 1899, p. 261.



40. Musical Manuscript A4 Manskopf Collection, Stadt - und Universitätsbibliothek, Frankfurt - Am -Main. Published in Gottfried Schweizer: "Unveröffentliche Briefe Franz Liszt," Die Musik, September 1938.
41. The Musical Times, 1 November 1886, pp. 657 and 658.
42. August Göllerich: Franz Liszt, Marquardt, Berlin, 1908.
43. Pesti Napló, Budapest, 11 February 1986.
44. Musical Manuscript A5 Manskopf Collection, Stadt - und Universitätsbibliothek, Frankfurt -Am -Main. Published in Gottfried Schweizer: 'Unveröffentliche Briefe Franz Liszt', Die Musik, September 1938.
45. George Schirmer, the New York publisher, may have heard Liszt and the Weimar opera bass baritone Feodore von Milde perform the 1860 version of Liszt's song, Die Vätergruft during Schirmer's visit to the town in July 1883. See "Living with Liszt from the Diary of Carl Lachmund 1882-1884, edited, annotated and introduced by Alan Walker", pp 219 and 222. The American edition of Liszt's songs published by Schirmer may well have been printed shortly after the July visit. The present author has so far been unable to locate a copy of this published Schirmer edition in the Library of Congress or elsewhere.
46. Autograph in the Library of Congress. See Dezső Legány: Liszt and His Country 1884-1886, Budapest, Occidental Press, 1992, pp 289 and 314.
47. Musical Manuscript A6 Manskopf Collection. Stadt- und Universitätsbibliothek Frankfurt -Am -Main. Published in Gottfried Schweizer: 'Unveröffentliche Briefe Franz Liszt', Die Musik, September 1938.



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## Liszt in London, 1886.

A re-examination of a few letters of Liszt, written to pianist composer, Leonhard Emil Bach, has revealed an uncatalogued 1886 Liszt composition.

The work was published in London by Novello Ewer and Co., two days before Liszt's arrival in the capital on 3 April 1886.

Hans Rudolf Jung included two of the letters in his "Franz Liszt in seinen Briefen" in 1987, but unknown to him, and many others scholars, most of this Liszt /Bach correspondence, [part of the Manskopf Collection now held in the Frankfurt-am-Main Stadt-und Universitätsbibliothek], had already been published in the 1938 September Issue of "Die Musik."

Emil Bach is today very much a shadowy figure in Liszt literature, and this morning's presentation affords the speaker a suitable opportunity to sketch in a little of Emil Bach's life, and to include a recording of the first modern performance of the uncatalogued work: Liszt's last completed composition.

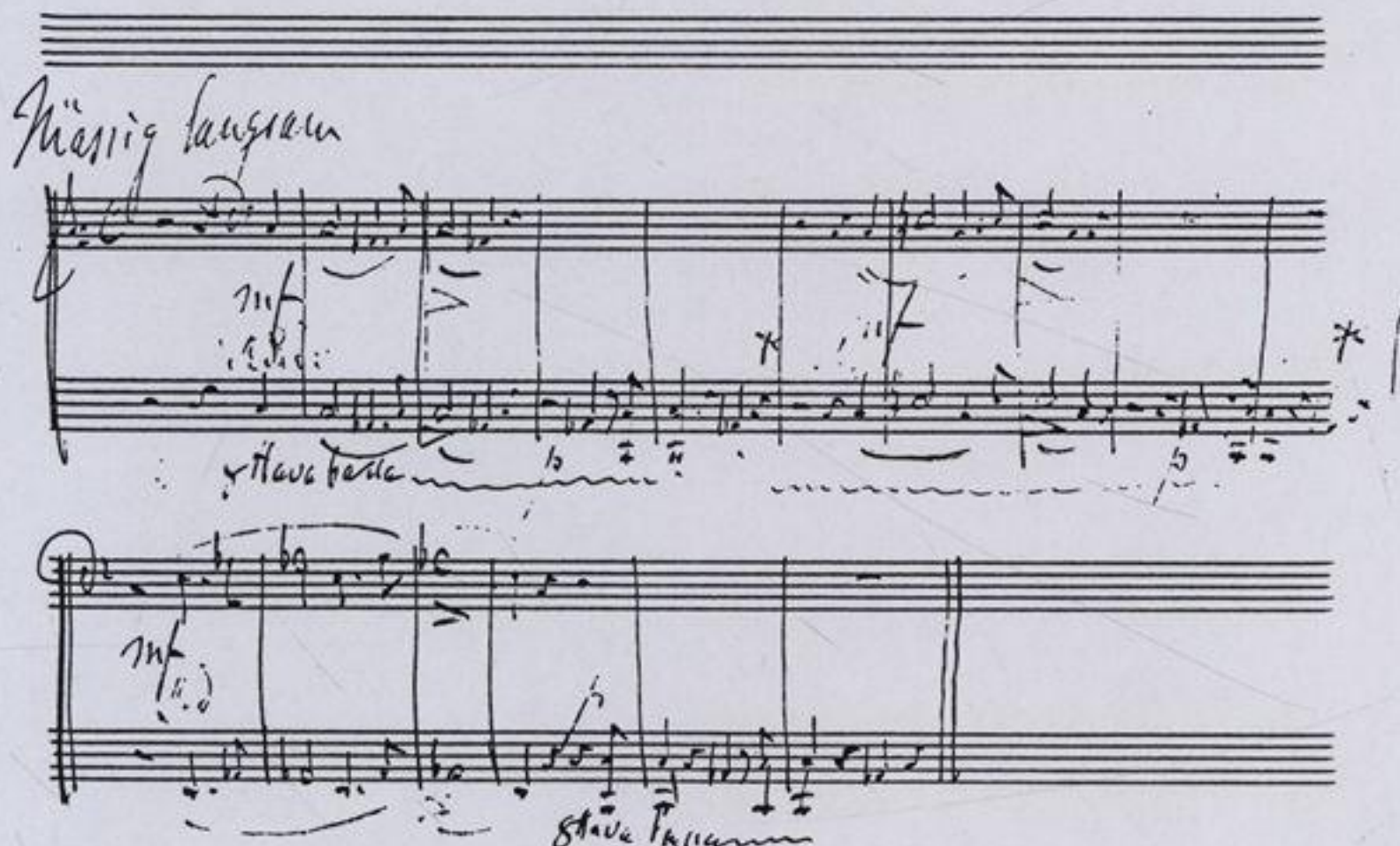


ZENEAKADÉMIA

LISZT MÚZEUM

William Wright.

Hamilton 8 October 1998.





directory. Many civil actions were brought against Edward Hartmont throughout his chequered career.

4. See Dezső Legány: *Liszt and His Country 1874-1886*, Occidental Press, Budapest, 1992, p.276.

In 1884 an American Concert Society intended to perform Liszt's 'St. Elizabeth' and asked Novello to issue an English edition of the oratorio. Liszt later agreed to revise the proofs for the London firm and accepted a payment of £50 from Henry Littleton. The proofs were duly sent to Liszt and returned by him with his full approval without correction. On 1 October that year the Musical Times noticed Novello's publication of the Liszt oratorio. Constance Bache had translated the German text of Otto Roquette into English.

See Lisztiana: The Musical Times, 1 November 1911, p.712.

5. From late 1882 Lamond's sister had kept a boarding house at 23 Hohen Strasse, Bornheim, Frankfurt am Main in order to provide the necessary financial backing for Lamond's studies with Hans von Bülow at the Frankfurt Hoch Conservatorium [1882-1885] and with Liszt in Weimar and Rome. [1885-1886]

6. See Lamond postcard, dated Weimar 16/9/85: Special Collections, University of Glasgow. Lamond gave his first London recital at the Princes Hall on Friday 26 March 1886. The 30 March issue of the Glasgow Herald included a glowing review of the concert where it was noted that Lamond's teachers Dr. Hans von Bülow and Dr. F. Liszt had written to friends in the Metropolis securing the attendance of a large number of well known musicians and newspaper writers who were rarely seen at afternoon performances. The reviewer added that Lamond was determined to return to Weimar to finish his studies after Liszt's London sojourn.

7. The 1 July 1885 issue of the Musical Opinion announced the appointment of Mr. C. A. Mackenzie as the conductor of the new society formed by Messers Novello and Co.

8. The Novello Oratorio Concerts which were to some extent a revival of the oratorio concerts given by the well known publishers from 1869 to 1875, opened on 10 December



H.1878 c  
H

A

# DEATH-SUMMONS

(Die Vätergruft)

Song for Baritone

with Orchestral Accompaniment

Composed by ENEAKADÉMIA  
LISZT MŰZEUM

## FRANZ LISZT.

*The English Words translated from the German of*  
UHLAND  
W<sup>m</sup>. BEATTY-KINGSTON.

*Ent. Sta. Hall.*

*Price 4/-*

London & New York  
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Zeneművészeti Egyetem  
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Liszt Múzeum  
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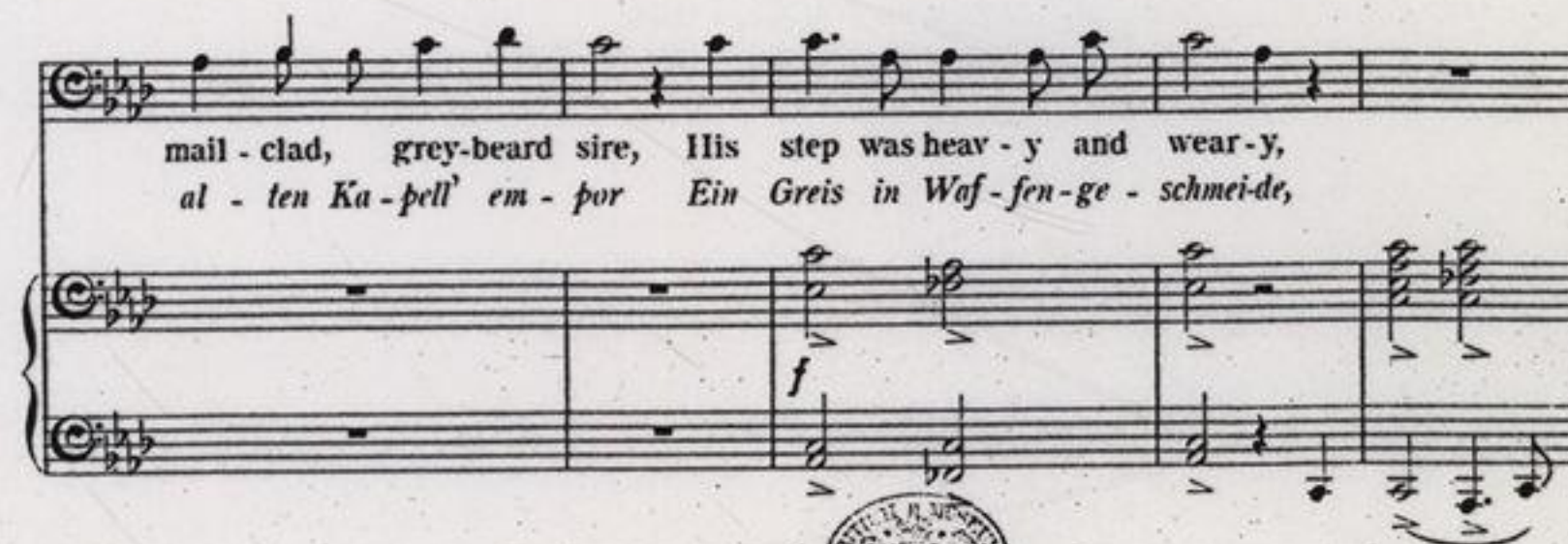
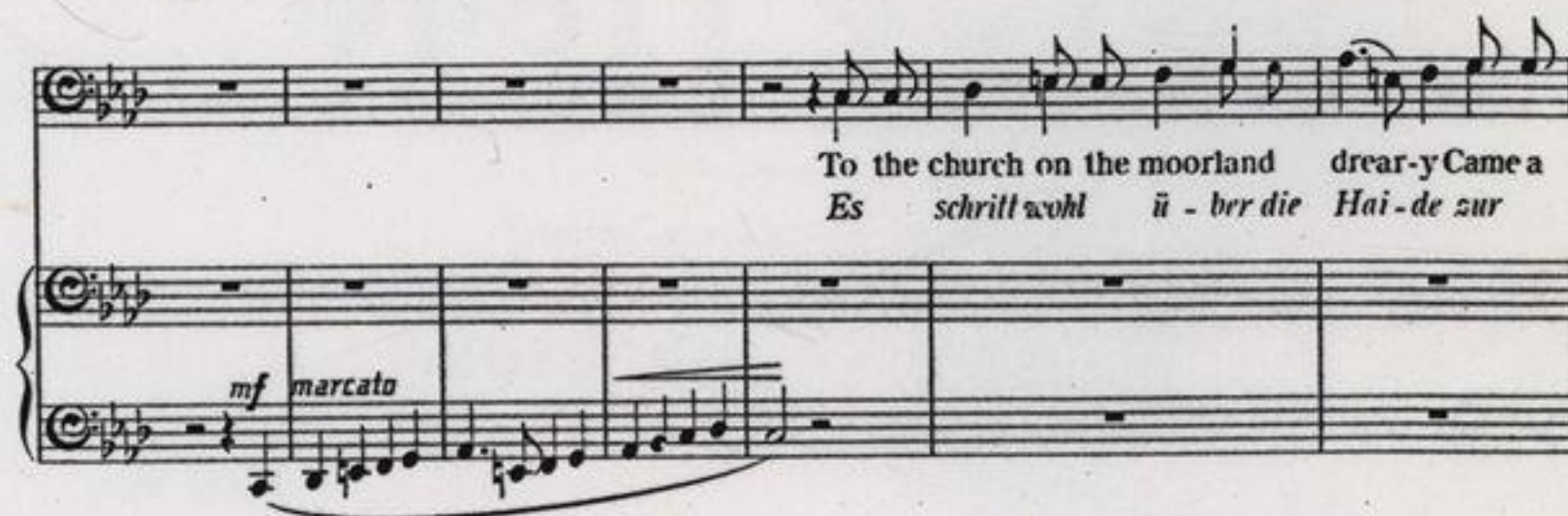
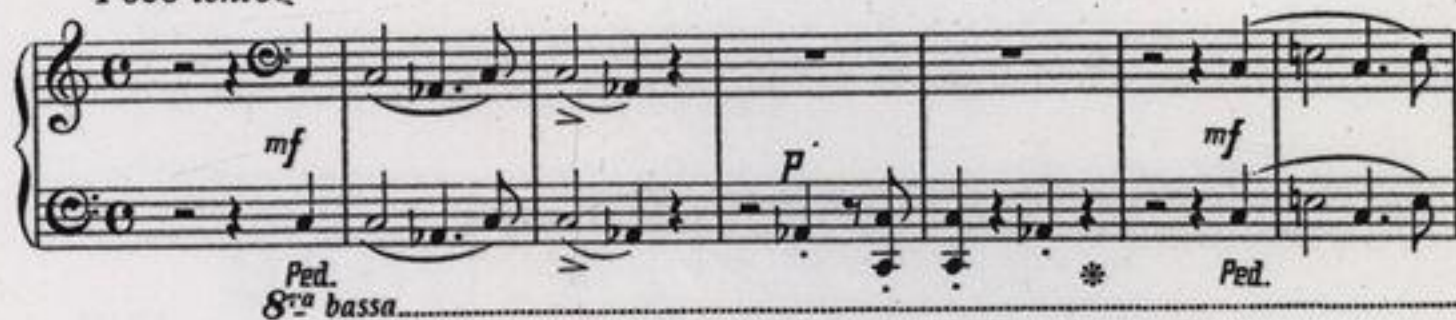
## A DEATH-SUMMONS.

## DIE VÄTERGRUFT.

L. Uhland.  
English Version,  
W<sup>m</sup> Beatty-Kingston.

Franz Liszt.

*Poco lento.*





As he strode up the gloom-y choir.  
Und trat in den dun-keln Chor.

*p* *marcato* *mf*

8<sup>va</sup> bassa.....

A row of sculp - tured tombs Stood  
Die Sär - ge sei - ner Ah - - nen

*mf*

LISZT MUZEUM

grim - ly the aisle a - long;  
stan - den der Hall' ent-lang.

Then a - rose from the  
Aus der Tiefe thät ihn

*f marcato*

8<sup>va</sup> bassa..... Ped. \* Ped.

cat - a - combs A mourn - - - ful, ghost - - - ly  
mah - - nen ein wun - - - der - ba - - - rer Ge -

*mp* *p marcato*

8<sup>va</sup> bassa..... Ped. \* Ped. \* Ped. \*

7214



*Un poco più moderato,  
maestoso.*

song.  
- sang.

*cresc.*

*f*

*mf*

Ped. tremola \* Ped. \*

Ped. \*

Ped. \*

Ped. \*

*Sostenuto.*

"I've heard your sol - emn greet - ing, Ye—  
Wohl hat' ich eu - re Grüs - se Ihr

Ped. \*

Ped. \*

Ped. \*

spi - rits of my—sires;  
Hel - den-gei - ster ge-hört.

*marcato*

*f*

*mf*

Ped. \*

Ped. \*

Ped. \*



sor - row - ful en - treat - ing I yield to your de -  
 Rei - he soll ich schlies - sen, Heil mir ich bin es

- sires! I yield  
 werth! Heil mir

to your de sires, I  
 ich bin es werth, Heil

yield to your de - sires?  
 mir ich bin es werth,

7214

ZENEAKADÉMIA  
 SZT MŰZEUM

Ped. \* Ped. \* Ped. \*  
 f f sempre ff f Ped. \*  
 Ped. \* Ped. \*  
 Ped. \* Ped. \*



*Ped.*

*Tempo I.*

*Ped.*

Hard by was empty ly - ing A mar - ble couch of rest,  
Es stand an küh-ler Stät-te ein Sarg noch un - ge-füllt,

*Tempo I.*

*Ped.* \*

And there lay the war - rior dy - - ing His shield spread ov - er his  
den nahm er zum Ru - - he - bet - - te zum Pfüh - le nahm er den

*sf*

breast.  
Schild.

*p marcato*

*Ped.*

8<sup>a</sup> bassa



*P* His soul to Heav'n re - sign - ing, He drew *a*  
 Die Hän-de thät er fal - ten aufs Schwert und

*dim.*  
 last — long breath.  
 schlum - mer-te ein.

*p una corda* *p*

*P* The spi - rits ceased *pp* re - pin - ing,  
 Die Geis-ter - lau-te ver - hall - ten,

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.*

*P* And all was as still — as death!  
 Da mocht es gar stil - le sein.

*p*