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Franz Liszt

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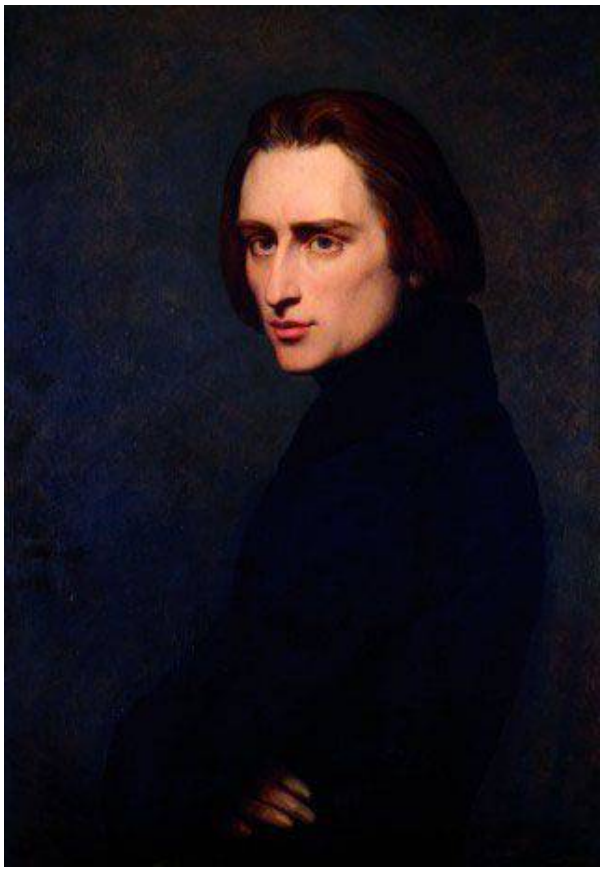
Franz Liszt, T.O.S.F. (German: [fʁant͡s lɪst]; Hungarian: *Liszt Ferencz*; October 22, 1811 – July 31, 1886), in modern use **Liszt Ferenc**[1] (Hungarian pronunciation: [list ˈfɛrɛnt͡s]); from 1859 to 1867 officially **Franz Ritter von Liszt**,[2] was a 19th-century Hungarian[3] composer, virtuoso pianist, conductor, teacher and Franciscan tertiary.



Portrait of Liszt by Ary Scheffer, 1837

Liszt gained renown in Europe during the early nineteenth century for his virtuosic skill as a pianist. He was said by his contemporaries to have been the most technically advanced pianist of his age, and in the 1840s he was considered by some to be perhaps the greatest pianist of all time. Liszt was also a well-known and influential composer, piano teacher and conductor. He was a benefactor to other composers, including Richard Wagner, Hector Berlioz, Camille Saint-Saëns, Edvard Grieg and Alexander Borodin.[4]

As a composer, Liszt was one of the most prominent representatives of the "Neudeutsche Schule" ("New German School"). He left behind an extensive and diverse body of work in which he influenced his forward-looking contemporaries and anticipated some 20th-century ideas and trends. Some of his most notable contributions were the invention of the symphonic poem, developing the concept of thematic transformation as part of his experiments in musical form and making radical departures in harmony.[5] He also played an important role in popularizing a wide array of music by transcribing it for piano.

Life

Main article: Life of Franz Liszt

Early life

The earliest known ancestor of Liszt is his great-grandfather, Sebastian List , who was one of the thousands of migrant serfs locally migrating within the Austrian Empire's territories (around the area now constituting Lower Austria and Hungary) in the first half of the 18th century. Sebastian was a cotter and was said to be born in Rajka (Ragendorf), Moson County, Kingdom of Hungary, around 1703,[6] where he died on January 7, 1793.[7][8] Liszt's grandfather was an overseer on several Esterházy estates; he could play the piano, violin and organ.[9] The Liszt clan dispersed throughout Austria and Hungary and gradually lost touch with one another.[10]

Anna Liszt, née *Maria Anna Lager* (portrait by Julius Ludwig Sebbers between 1826 and 1837)

Franz Liszt was born to Anna Liszt (née *Maria Anna Lager*) and Adam Liszt on October 22, 1811, in the village of Doborján (German: *Raiding*) in Sopron County, in the Kingdom of Hungary.[11] Liszt's father played the piano, violin, cello and guitar. He had been in the service of Prince Nikolaus II Esterházy and knew Haydn, Hummel and Beethoven personally. At age six, Franz began listening attentively to his father's piano playing and showed an interest in both sacred and Romani music. Adam began teaching him the piano at age seven, and Franz began composing in an elementary manner when he was eight. He appeared in concerts at Sopron and Pressburg (Hungarian: *Pozsony*; present-day Bratislava, Slovakia) in October and November 1820 at age 9. After the concerts, a group of wealthy sponsors offered to finance Franz's musical education abroad.

In Vienna, Liszt received piano lessons from Carl Czerny, who in his own youth had been a student of Beethoven and Hummel. He also received lessons in composition from Antonio Salieri, who was then music director of the Viennese court. His public debut in Vienna on December 1, 1822, at a concert at the "Landständischer Saal," was a great success. He was greeted in Austrian and Hungarian aristocratic circles and also met Beethoven and Schubert.[12] In spring 1823, when the one-year leave of absence came to an end, Adam Liszt asked Prince Esterházy in vain for two more years. Adam Liszt therefore took his leave of the Prince's services. At the end of April 1823, the family returned to Hungary for the last time. At the end of May 1823, the family went to Vienna again.

Towards the end of 1823 or early 1824, Liszt's first composition to be published, his Variation on a Waltz by Diabelli (now S. 147), appeared as Variation 24 in Part II of *Vaterländischer Künstlerverein*. This anthology, commissioned by Anton Diabelli, includes 50 variations on his waltz by 50 different composers (Part II), Part I being taken up by Beethoven's 33 variations on the same theme, which are now separately better known simply as his *Diabelli Variations*, Op. 120. Liszt's inclusion in the Diabelli project—he was described in it as "an 11 year old boy, born in Hungary"—was almost certainly at the instigation of Czerny, his teacher and also a participant. Liszt was the only child composer in the anthology.

Adolescence in Paris

After his father's death in 1827, Liszt moved to Paris; for the next five years he was to live with his mother in a small apartment. He gave up touring. To earn money, Liszt gave lessons in piano playing and composition, often from early morning until late at night. His students were scattered across the city and he often had to cover long distances. Because of this, he kept uncertain hours and also took up smoking and drinking—all habits he would continue throughout his life.[13][14]

The following year he fell in love with one of his pupils, Caroline de Saint-Cricq, the daughter of Charles X's minister of commerce, Pierre de Saint-Cricq. However, her father insisted that the affair be broken off. Liszt fell very ill, to the extent that an obituary notice was printed in a Paris newspaper, and he underwent a long period of religious doubts and pessimism. He again stated a wish to join the Church but was dissuaded this time by his mother. He had many discussions with the Abbé de Lamennais, who acted as his spiritual father, and also with Chrétien Urhan, a German-born violinist who introduced him to the Saint-Simonists. Urhan also wrote music that was anti-classical and highly subjective, with titles such as *Elle et moi, La Salvation angélique* and *Les Regrets*, and may have whetted the young Liszt's taste for musical romanticism. Equally important for Liszt was Urhan's earnest championship of Schubert, which may have stimulated his own lifelong devotion to that composer's music.[15]

During this period, Liszt read widely to overcome his lack of a general education, and he soon came into contact with many of the leading authors and artists of his day, including Victor Hugo, Alphonse de Lamartine and Heinrich Heine. He composed practically nothing in these years. Nevertheless, the July Revolution of 1830 inspired him to sketch a Revolutionary Symphony based on the events of the "three glorious days," and he took a greater interest in events surrounding him. He met Hector Berlioz on December 4, 1830, the day before the premiere of the *Symphonie fantastique*. Berlioz's music made a strong impression on Liszt, especially later when he was writing for orchestra. He also inherited from Berlioz the diabolic quality of many of his works.

Paganini

After attending an April 20, 1832, charity concert, for the victims of a Parisian cholera epidemic, by Niccolò Paganini,[16] Liszt became determined to become as great a virtuoso on the piano as Paganini was on the violin. Paris in the 1830s had become the nexus for pianistic activities, with dozens of pianists dedicated to perfection at the keyboard. Some, such as Sigismond Thalberg and Alexander Dreyschock, focused on specific aspects of technique (e.g. the "three-hand effect" and octaves, respectively). While it was called the "flying trapeze" school of piano playing, this generation also solved some of the most intractable problems of piano technique, raising the general level of performance to previously unimagined heights. Liszt's strength and ability to stand out in this company was in mastering all the aspects of piano technique cultivated singly and assiduously by his rivals.[17]

Niccolò Paganini. His playing inspired Liszt to become as great a virtuoso.

In 1833 he made transcriptions of several works by Berlioz, including the *Symphonie fantastique*. His chief motive in doing so, especially with the *Symphonie*, was to help the poverty-stricken Berlioz, whose symphony remained unknown and unpublished. Liszt bore the expense of publishing the transcription himself and played it many times to help popularise the original score.[18] He was also forming a friendship with a third composer who influenced him, Frédéric Chopin; under his influence Liszt's poetic and romantic side began to develop.

With Countess Marie d'Agoult

In 1833, Liszt began his relationship with the Countess Marie d'Agoult. In addition to this, at the end of April 1834 he made the acquaintance of Felicité de Lamennais. Under the influence of both, Liszt's creative output exploded. In 1834 Liszt debuted as a mature and original composer with his piano compositions *Harmonies poétiques et religieuses* and the set of three *Apparitions*. These were all poetic works which contrasted strongly with the fantasies he had written earlier.[19]

In 1835 the countess left her husband and family to join Liszt in Geneva; their daughterWikipedia:Please clarify Blandine was born there on December 18. Liszt taught at the newly founded Geneva Conservatory, wrote a manual of piano technique (later lost)[20] and contributed essays for the Paris *Revue et gazette musicale*. In these essays, he argued for the raising of the artist from the status of a servant to a respected member of the community.

For the next four years, Liszt and the countess lived together, mainly in Switzerland and Italy, where their daughter, Cosima, was born in Como, with occasional visits to Paris. On May 9, 1839, Liszt's and the countess's only son, Daniel, was born, but that autumn relations between them became strained. Liszt heard that plans for a Beethoven monument in Bonn were in danger of collapse for lack of funds, and pledged his support. Doing so meant returning

to the life of a touring virtuoso. The countess returned to Paris with the children, while Liszt gave six concerts in Vienna, then toured Hungary.

Touring Europe

Liszt in 1843, at the height of his career

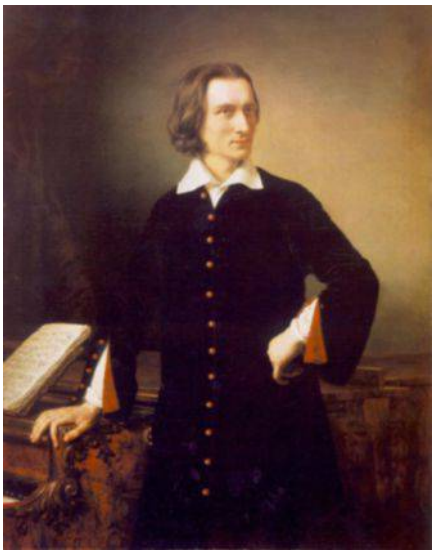
For the next eight years Liszt continued to tour Europe, spending holidays with the countess and their children on the island of Nonnenwerth on the Rhine in summers 1841 and 1843. In spring 1844 the couple finally separated. This was Liszt's most brilliant period as a concert pianist. Honours were showered on him and he was adulated everywhere he went. Since Liszt often appeared three or four times a week in concert, it could be safe to assume that he appeared in public well over a thousand times during this eight-year period. Moreover, his great fame as a pianist, which he would continue to enjoy long after he had officially retired from the concert stage, was based mainly on his accomplishments during this time.[21]

After 1842, "Lisztomania" swept across Europe. The reception Liszt enjoyed as a result can be described only as hysterical. Women fought over his silk handkerchiefs and velvet gloves, which they ripped to shreds as souvenirs. Helping fuel this atmosphere was the artist's mesmeric personality and stage presence. Many witnesses later testified that Liszt's playing raised the mood of audiences to a level of mystical ecstasy.[22]

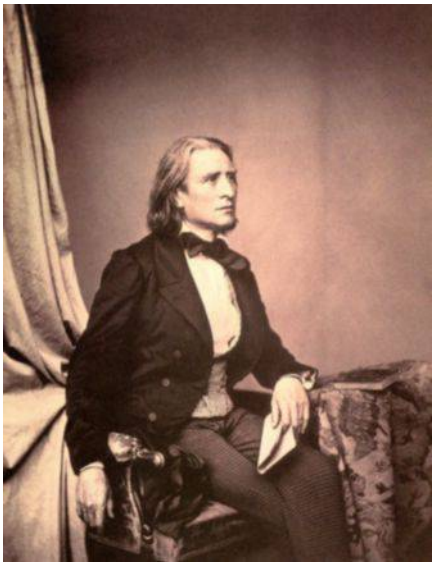
Adding to his reputation was the fact that Liszt gave away much of his proceeds to charity and humanitarian causes. In fact, Liszt had made so much money by his mid-forties that virtually all his performing fees after 1857 went to charity. While his work for the Beethoven monument and the Hungarian National School of Music are well known, he also gave generously to the building fund of Cologne Cathedral, the establishment of a *Gymnasium* at Dortmund, and the construction of the Leopold Church in Pest. There were also private donations to hospitals, schools and charitable organizations such as the Leipzig Musicians Pension Fund. When he found out about the Great Fire of Hamburg, which raged for three weeks during May 1842 and destroyed much of the city, he gave concerts in aid of the thousands of homeless there.[23]

Liszt in Weimar

In February 1847, Liszt played in Kiev. There he met the Princess Carolyne zu Sayn-Wittgenstein, who was to become one of the most significant people in the rest of his life. She persuaded him to concentrate on composition, which meant giving up his career as a travelling virtuoso. After a tour of the Balkans, Turkey and Russia that summer, Liszt gave his final concert for pay at Elisavetgrad in September. He spent the winter with the princess at her estate in Woroninсe.[24] By retiring from the concert platform at 35, while still at the height of his powers, Liszt succeeded in keeping the legend of his playing untarnished.[25]



Franz Liszt, portrait by Hungarian painter Miklós Barabás, 1847



Liszt in 1858 by Franz Hanfstaengl

The following year, Liszt took up a long-standing invitation of Grand Duchess Maria Pavlovna of Russia to settle at Weimar, where he had been appointed *Kapellmeister Extraordinaire* in 1842, remaining there until 1861. During this period he acted as conductor at court concerts and on special occasions at the theatre. He gave lessons to a number of pianists, including the great virtuoso Hans von Bülow, who married Liszt's daughter Cosima in 1857 (years later, she would marry Richard Wagner). He also wrote articles championing Berlioz and Wagner. Finally, Liszt had ample time to compose and during the next 12 years revised or produced those orchestral and choral pieces upon which his reputation as a composer mainly rested. During this time he also helped raise the profile of the exiled Wagner by conducting the overtures of his operas in concert, Liszt and Wagner would have a profound friendship that lasted until Wagner's death in Venice in 1883.

Princess Carolyne lived with Liszt during his years in Weimar. She eventually wished to marry Liszt, but since she had been previously married and her husband, Russian military officer Prince Nikolaus zu Sayn-Wittgenstein-Ludwigsburg (1812–1864), was still alive, she had to convince the Roman Catholic authorities that her marriage to him had been invalid. After huge efforts and a monstrously intricate process, she was temporarily successful (September 1860). It was planned that the couple would marry in Rome, on October 22, 1861, Liszt's 50th birthday. Although Liszt arrived in Rome on October 21, the Princess declined to marry him that evening. It appears that both her husband and the Tsar of Russia had managed to quash permission for the marriage at the Vatican. The Russian government also impounded her several estates in the Polish Ukraine, which made her later marriage to anybody unfeasible.[26]

Liszt in Rome

The 1860s were a period of great sadness in Liszt's private life. On December 13, 1859, he lost his 20-year-old son Daniel, and on September 11, 1862, his 26-year-old daughter Blandine also died. In letters to friends, Liszt afterwards announced that he would retreat to a solitary living. He found it at the monastery *Madonna del Rosario*, just outside Rome, where on June 20, 1863, he took up quarters in a small, Spartan apartment. He had on June 23, 1857, already joined the Third Order of St. Francis.[27]

On April 25, 1865, he received the tonsure at the hands of Cardinal Hohenlohe. On July 31, 1865, he received the four minor orders of porter, lector, exorcist, and acolyte. After this ordination he was often called *Abbé* Liszt. On August 14, 1879, he was made an honorary canon of Albano.

On some occasions, Liszt took part in Rome's musical life. On March 26, 1863, at a concert at the *Palazzo Altieri*, he directed a programme of sacred music. The "Seligkeiten" of his "Christus-Oratorio" and his "Cantico del Sol di Francesco d'Assisi", as well as Haydn's "Die Schöpfung" and works by J. S. Bach, Beethoven, Jommelli, Mendelssohn and Palestrina were performed. On January 4, 1866, Liszt directed the "Stabat mater" of his "Christus-Oratorio", and on February 26, 1866, his "Dante Symphony". There were several further occasions of similar kind, but in comparison with the duration of Liszt's stay in Rome, they were exceptions. Bódog Pichler, who visited Liszt in 1864 and asked him for his future plans, had the impression that Rome's musical life was not satisfying for Liszt.Wikipedia:Citation needed

Buda, Hungarian Coronation (1867)

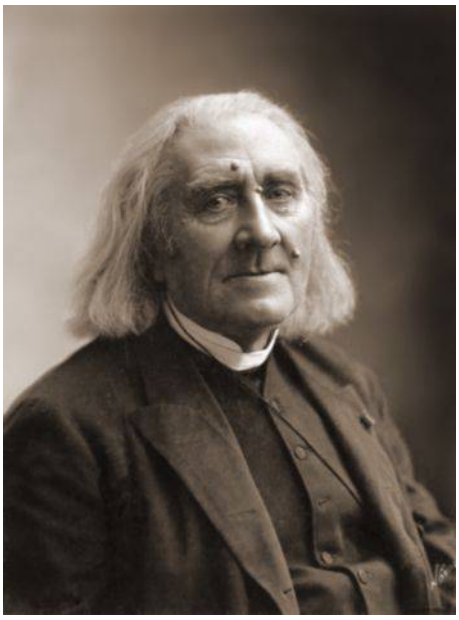
In 1866, he composed the Hungarian coronation ceremony for Franz Joseph and Elisabeth of Bavaria. (Latin: Missa coronationalis) The Mass was first performed on June 8, 1867 at the coronation ceremony in the Matthias Church by Buda Castle in a six-section form. After the first performance the Offertory was added, and two years later the Gradual.[28]

Liszt, photo by Franz Hanfstaengl, June 1867

Threefold life

Liszt was invited back to Weimar in 1869 to give master classes in piano playing. Two years later he was asked to do the same in Budapest at the Hungarian Music Academy. From then until the end of his life he made regular journeys between Rome, Weimar and Budapest, continuing what he called his "vie trifurquée" or threefold existence. It is estimated that Liszt travelled at least 4,000 miles a year during this period in his life—an exceptional figure given his advancing age and the rigors of road and rail in the 1870s.[29]

Last years


Liszt a few months before his death. Photo by Nadar

Liszt fell down the stairs of a Hotel in Weimar on July 2, 1881. Though friends and colleagues had noticed swelling in his feet and legs when he had arrived in Weimar the previous month (an indication of possible congestive heart failure), he had been in good health up to that point and was still fit and active. He was left immobilized for eight weeks after the accident and never fully recovered from it. A number of ailments manifested—dropsy, asthma, insomnia, a cataract of the left eye and heart disease. The last-mentioned eventually contributed to Liszt's death. He became increasingly plagued by feelings of desolation, despair and preoccupation with death—feelings which he expressed in his works from this period. As he told Lina Ramann, "I carry a deep sadness of the heart which must now and then break out in sound."[30]

He died in Bayreuth, Germany, on July 31, 1886, at the age of 74, officially as a result of pneumonia, which he may have contracted during the Bayreuth Festival hosted by his daughter Cosima. Questions have been posed as to whether medical malpractice played a part in his death.[31] He was buried on August 3, 1886, in the municipal cemetery of Bayreuth in accordance with his wishes.[32]

Composer Camille Saint-Saëns, an old friend, whom Liszt had once called "the greatest organist in the world", dedicated his Symphony No. 3 "Organ Symphony" to Liszt; it had premiered in London only a few weeks before his death.

Liszt as pianist

Liszt was viewed by his contemporaries as the greatest virtuoso of his time (although Liszt stated that Charles-Valentin Alkan undoubtedly had a technical facility superior to his own[33]), and in the 1840s he was considered by some to be perhaps the greatest pianist of all time.[34]

Performing style

There are few, if any, good sources that give an impression of how Liszt really sounded from the 1820s. Carl Czerny claimed Liszt was a natural who played according to feeling, and reviews of his concerts especially praise the brilliance, strength and precision in his playing. At least one also mentions his ability to keep absolute tempo,[35] which may be due to his father's insistence that he practice with a metronome.[36] His repertoire at this time consisted primarily of pieces in the style of the brilliant Viennese school, such as concertos by Hummel and works by his former teacher Czerny, and his concerts often included a chance for the boy to display his prowess in improvisation.

Following the death of Liszt's father in 1827 and his hiatus from the life as a touring virtuoso, it is likely Liszt's playing gradually developed a more personal style. One of the most detailed descriptions of his playing from this time comes from the winter of 1831/1832, during which he was earning a living primarily as a teacher in Paris. Among his pupils was Valerie Boissier, whose mother Caroline kept a careful diary of the lessons. From her we learn that:

Franz Liszt Fantasizing at the Piano (1840), by Danhauser, commissioned by Conrad Graf. The imagined gathering shows seated Alfred de Musset or Alexandre Dumas, George Sand, Franz Liszt, Marie d'Agoult; standing Hector Berlioz or Victor Hugo, Niccolò Paganini, Gioachino Rossini; a bust of Beethoven on the grand piano (a "Graf"), a portrait of Lord Byron on the wall, a statue of Joan of Arc on the far left.[37][38][39]

> M. Liszt's playing contains abandonment, a liberated feeling, but even when it becomes impetuous and energetic in his fortissimo, it is still without harshness and dryness. [...] [He] draws from the piano tones that are purer, mellower and stronger than anyone has been able to do; his touch has an indescribable charm. [...] He is the enemy of affected, stilted, contorted expressions. Most of all, he wants truth in musical sentiment, and so he makes a psychological study of his emotions to convey them as they are. Thus, a strong expression is often followed by a sense of fatigue and dejection, a kind of coldness, because this is the way nature works.

Possibly influenced by Paganini's showmanship, once Liszt began focusing on his career as a pianist again, his emotionally vivid presentations of the music were rarely limited to mere sound. His facial expression and gestures at the piano would reflect what he played, for which he was sometimes mocked in the press.[40] Also noted were the extravagant liberties he could take with the text of a score at this time. Berlioz tells us how Liszt would add cadenzas, tremolos and trills when playing the first movement of Beethoven's Moonlight Sonata, and created a dramatic scene by changing the tempo between Largo and Presto.[41] In his *Baccalaureus letter* to George Sand from the beginning of 1837, Liszt admitted that he had done so for the purpose of gaining applause, and promised to follow both the letter and the spirit of a score from then on. It has been debated to what extent he realized his promise, however. By July 1840 the British newspaper *The Times* could still report

> His performance commenced with Händel's Fugue in E minor, which was played by Liszt with an avoidance of everything approaching to meretricious ornament, and indeed scarcely any additions, except a multitude of ingeniously contrived and appropriate harmonies, casting a glow of colour over the beauties of the composition, and infusing into it a spirit which from no other hand it ever received.

Repertoire

During his years as a travelling virtuoso, Liszt performed an enormous amount of music throughout Europe,[42] but his core repertoire always centered around his own compositions, paraphrases and transcriptions. Of Liszt's German concerts between 1840 and 1845, the five most frequently played pieces were the *Grand galop chromatique*, Schubert's *Erlkönig* (in Liszt's transcription), *Réminiscences de Don Juan*, *Réminiscences de Robert le Diable*, and *Réminiscences de Lucia di Lammermoor*.[43] Among the works by other composers we find compositions like Weber's *Invitation to the Dance*, Chopin mazurkas, études by composers like Ignaz Moscheles, Chopin and Ferdinand Hiller, but also major works by Beethoven, Schumann, Weber and Hummel, and from time to time even

selections from Bach, Handel and Scarlatti.

Most of the concerts at this time were shared with other artists, and as a result Liszt also often accompanied singers, participated in chamber music, or performed works with an orchestra in addition to his own solo part. Frequently played works include Weber's Konzertstück, Beethoven's Emperor Concerto and Choral Fantasy, and Liszt's reworking of the Hexameron for piano and orchestra. His chamber music repertoire included Hummel's Septet, Beethoven's Archduke Trio and Kreutzer Sonata, and a large selection of songs by composers like Rossini, Donizetti, Beethoven and especially Schubert. At some concerts, Liszt could not find musicians to share the program with, and consequently was among the first to give solo piano recitals in the modern sense of the word. The term was coined by the publisher Frederick Beale, who suggested it for Liszt's concert at the Hanover Square Rooms in London on June 9, 1840,[44] even though Liszt had given concerts all by himself already by March 1839.[45]

Musical works

Main article: Musical works of Franz Liszt

See also: List of compositions by Franz Liszt (S.1–S.350) and List of compositions by Franz Liszt (S.351–S.999)

The sound of the fountains of the famous garden of Villa d'Este inspired Liszt to write a piano piece called "Jeux d'eau à la Villa d'Este". The villa and the portrait of the composer can be seen in the same image made by István Orosz.

Liszt was a prolific composer. He is best known for his piano music, but he wrote extensively for many media. Because of his background as a technical piano virtuoso, Liszt's piano works are often marked by their difficulty. Liszt is very well known as a programmatic composer, or an individual who bases his compositional ideas in extra-musical things such as a poetry or painting. Liszt is credited with the creation of the symphonic poem, which is a programmatic orchestral work that generally consists of a single movement.

Liszt's compositional style delved deeply into issues of unity both within and across movements. For this reason, in his most famous and virtuosic works, he is an archetypal Romantic composer. Liszt pioneered the technique of thematic transformation, a method of development which was related to both the existing variation technique and to the new use of the Leitmotif by Richard Wagner.

Piano music

The largest and best-known portion of Liszt's music is his original piano work. His thoroughly revised masterwork, "Années de pèlerinage" ("Years of Pilgrimage") includes arguably his most provocative and stirring pieces. This set of three suites ranges from the virtuosity of the Suisse Orage (Storm) to the subtle and imaginative visualizations of artworks by Michelangelo and Raphael in the second set. "Années" contains some pieces which are loose transcriptions of Liszt's own earlier compositions; the first "year" recreates his early pieces of "Album d'un voyageur", while the second book includes a resetting of his own song transcriptions once separately published as "Tre sonetti di Petrarca" ("Three sonnets of Petrarch"). The relative obscurity of the vast majority of his works may be explained by the immense number of pieces he composed, and the level of technical difficulty which was present in much of his composition.

Liszt's piano works are usually divided into two categories. On the one hand, there are "original works", and on the other hand "transcriptions", "paraphrases" or "fantasies" on works by other composers. Examples for the first category are works such as the piece Harmonies poétiques et religieuses of May 1833 and the Piano Sonata in B minor (1853). Liszt's transcriptions of Schubert songs, his fantasies on operatic melodies, and his piano arrangements of symphonies by Berlioz and Beethoven are examples from the second category. As special case, Liszt also made

piano arrangements of his own instrumental and vocal works. Examples of this kind are the arrangement of the second movement "Gretchen" of his *Faust Symphony* and the first "Mephisto Waltz" as well as the "Liebesträume No. 3" and the two volumes of his "Buch der Lieder".

Transcriptions

See also: Franz Liszt's treatments of the works of other composers

Liszt wrote transcriptions for piano of a wide variety of music. Indeed, about half of his composing work (approximately 400 out of 800 items) was arrangement of music by others.[46] He played many of them himself in his celebrated performances. In the mid-19th century, orchestral performances were much less common than they are today, and were not available at all outside major cities, so Liszt's transcriptions played a major role in popularizing a wide array of music such as the symphonies of Beethoven.[47]

When Liszt wrote transcriptions of works by other composers, he invested a lot of creativity in doing so. Instead of just overtaking original melodies and harmonies, he ameliorated them. In the case of his fantasies and transcriptions in the Italian style, composers such as Bellini and Donizetti knew that certain forms, usually periods of eight measures, were to be filled with music. Occasionally, while the first half of a period was composed with inspiration, the second half was added with mechanical routine. Liszt changed this by modifying the melody, bass and occasionally the harmonies.

Liszt's transcriptions yielded results that were often more inventive than Liszt or the original composer could have achieved alone. Some notable examples are the *Sonnambula-fantasy* (Bellini), the *Rigoletto-Paraphrase* (Verdi), the *Faust-Walzer* (Gounod), and *Réminiscences de Don Juan* (Mozart). Hans von Bülow admitted that Liszt's transcription of his *Dante Sonett* "Tanto gentile" was much more refined than the original he himself had composed.[48] Liszt's transcriptions of Schubert songs, his fantasies on operatic melodies, and his piano arrangements of symphonies by Berlioz and Beethoven are other well-known examples of piano transcriptions.Wikipedia:Citation needed

Organ music

Liszt wrote his two largest organ works between 1850 and 1855 while he was living in Weimar, a city with a long tradition of organ music, most notably that of J.S. Bach. Humphrey Searle calls these works – *Ad nos, ad salutarem undam* and the Prelude and Fugue on B-A-C-H – Liszt's "only important original organ works",[49] and Derek Watson, writing in his 1989 *Liszt*, considered them among the most significant organ works of the nineteenth century, heralding the work of such key organist-musicians as Reger, Franck, and Saint-Saëns, among others.[50] *Ad nos* is an extended fantasia, Adagio, and fugue, lasting over half an hour, and the Prelude and Fugue on B-A-C-H includes chromatic writing which sometimes removes the sense of tonality. Liszt also wrote some smaller organ works, including a prelude (1854) and set of variations on the first section of movement 2 chorus from Bach's cantata *Weinen, Klagen, Sorgen, Zagen, BWV 12* (which Bach later reworked as the *Crucifixus* in the Mass in B minor), which he composed after the death of his daughter in 1862. He also wrote a Requiem for organ solo, intended to be performed liturgically, along with the spoken Requiem Mass.

Original songs

Franz Liszt composed about six dozen original songs with piano accompaniment. In most cases the lyrics were in German or French, but there are also some songs in Italian and Hungarian and one song in English. Liszt began with the song "Angiolin dal biondo crin" in 1839, and by 1844 had composed about two dozen songs. Some of them had been published as single pieces. In addition, there was an 1843–1844 series "Buch der Lieder". The series had been projected for three volumes, consisting of six songs each, but only two volumes appeared.

Today, Liszt's songs are relatively obscure. As an exception, most frequently the song "Ich möchte hingehen" is cited. It is because of a single bar, most resembling the opening motif of Wagner's *Tristan und Isolde*. While it is

commonly claimed that Liszt wrote that motif ten years before Wagner started work on his masterpiece,[51] it has turned out that this is not true: the original version of "Ich möchte hingehn" was composed in 1844 or 1845. There are four manuscripts, and only a single one, a copy by August Conradi, contains the said bar with the *Tristan* motif. It is on a paste-over in Liszt's hand. Since in the second half of 1858 Liszt was preparing his songs for publication, and he just at that time received the first act of Wagner's *Tristan*, it is most likely that the version on the paste-over was a quotation from Wagner.[52] This is not to say the motif was originally invented by Wagner. An earlier example can be found in bar 100 of Liszt's Ballade No. 2 in B minor for piano, composed in 1853.[53]

Programme music

Liszt, in some of his works, supported the relatively new idea of programme music – that is, music intended to evoke extra-musical ideas such as a depiction of a landscape, a poem, a particular character or personage. (By contrast, absolute music stands for itself and is intended to be appreciated without any particular reference to the outside world.)

Liszt's own point of view regarding programme music can for the time of his youth be taken from the preface of the *Album d'un voyageur* (1837). According to this, a landscape could evoke a certain kind of mood. Since a piece of music could also evoke a mood, a mysterious resemblance with the landscape could be imagined. In this sense the music would not paint the landscape, but it would match the landscape in a third category, the mood.

In July 1854 Liszt stated in his essay about Berlioz and *Harold in Italy* that not all music was programme music. If, in the heat of a debate, a person would go so far as to claim the contrary, it would be better to put all ideas of programme music aside. But it would be possible to take means like harmony, modulation, rhythm, instrumentation and others to let a musical motif endure a fate. In any case, a programme should be added to a piece of music only if it was necessarily needed for an adequate understanding of that piece.

Still later, in a letter to Marie d'Agoult of November 15, 1864, Liszt wrote:

> Without any reserve I completely subscribe to the rule of which you so kindly want to remind me, that those musical works which are in a general sense following a programme must take effect on imagination and emotion, independent of any programme. In other words: All beautiful music must be first rate and always satisfy the absolute rules of music which are not to be violated or prescribed.[54]

Symphonic poems

See also: Symphonic poems (Liszt)

A symphonic poem or tone poem is a piece of orchestral music in one movement in which some extramusical program provides a narrative or illustrative element. This program may come from a poem, a story or novel, a painting, or another source. The term was first applied by Liszt to his 13 one-movement orchestral works in this vein. They were not pure symphonic movements in the classical sense because they dealt with descriptive subjects taken from mythology, Romantic literature, recent history or imaginative fantasy. In other words, these works were programmatic rather than abstract.[55] The form was a direct product of Romanticism which encouraged literary, pictorial and dramatic associations in music. It

Die Hunnenschlacht, as painted by Wilhelm von Kaulbach, which in turn inspired one of Liszt's symphonic poems

developed into an important form of program music in the second half of the 19th century.[56]

The first 12 symphonic poems were composed in the decade 1848–58 (though some use material conceived earlier); one other, *Von der Wiege bis zum Grabe* (*From the Cradle to the Grave*), followed in 1882. Liszt's intent, according to Hugh MacDonald in the *New Grove Dictionary of Music and Musicians (1980)*, was for these single-movement works "to display the traditional logic of symphonic thought."[57] That logic, embodied in sonata form as musical development, was traditionally the unfolding of latent possibilities in given themes in rhythm, melody and harmony, either in part or in their entirety, as they were allowed to combine, separate and contrast with one another.[58] To the resulting sense of struggle, Beethoven had added an intensity of feeling and the involvement of his audiences in that feeling, beginning from the *Eroica* Symphony to use the elements of the craft of music—melody, bass, counterpoint, rhythm and harmony—in a new synthesis of elements toward this end.[59]

Liszt attempted in the symphonic poem to extend this revitalization of the nature of musical discourse and add to it the Romantic ideal of reconciling classical formal principles to external literary concepts. To this end, he combined elements of overture and symphony with descriptive elements, approaching symphonic first movements in form and scale. While showing extremely creative amendments to sonata form, Liszt used compositional devices such as cyclic form, motifs and thematic transformation to lend these works added coherence.[60] Their composition proved daunting, requiring a continual process of creative experimentation that included many stages of composition, rehearsal and revision to reach a version where different parts of the musical form seemed balanced.[61]

Late works

See also: Late works of Franz Liszt

With some works from the end of the Weimar years, Liszt drifted more and more away from the musical taste of his time. An early example is the melodrama "Der traurige Mönch" ("The sad monk") after a poem by Nikolaus Lenau, composed in the beginning of October 1860. While in the 19th century harmonies were usually considered as major or minor triads to which dissonances could be added, Liszt took the augmented triad as central chord.

More examples can be found in the third volume of Liszt's *Années de Pélerinage*. "Les Jeux d'Eaux à la Villa d'Este" ("The Fountains of the Villa d'Este"), composed in September 1877, foreshadows the impressionism of pieces on similar subjects by Claude Debussy and Maurice Ravel. However, other pieces such as the "Marche funèbre, En mémoire de Maximilian I, Empereur du Mexique" ("Funeral march, In memory of Maximilian I, Emperor of Mexico")[62] composed in 1867 are without stylistic parallel in the 19th and 20th centuries.

At a later stage, Liszt experimented with "forbidden" things such as parallel 5ths in the "Csárdás macabre"[63] and atonality in the *Bagatelle sans tonalité* ("Bagatelle without Tonality"). Pieces like the "2nd Mephisto-Waltz" are unconventional because of their numerous repetitions of short motives. Also characteristic are the "Via crucis" of 1878, as well as *Unstern!*, *Nuages gris*, and the two works entitled *La lugubre gondola* of the 1880s.

Literary works

Besides his musical works, Liszt wrote essays about many subjects. Most important for an understanding of his development is the article series "De la situation des artistes" ("On the situation of artists") which was published in the Parisian *Gazette musicale* in 1835. In winter 1835–36, during Liszt's stay in Geneva, about half a dozen further essays followed. One of them that was slated to be published under the pseudonym "Emm Prym" was about Liszt's own works. It was sent to Maurice Schlesinger, editor of the *Gazette musicale*. Schlesinger, however, following the advice of Berlioz, did not publish it.[64] In the beginning of 1837, Liszt published a review of some piano works of Sigismond Thalberg. The review provoked a huge scandal.[65] Liszt also published a series of writings titled "Baccalaureus letters", ending in 1841.

During the Weimar years, Liszt wrote a series of essays about operas, leading from Gluck to Wagner. Liszt also wrote essays about Berlioz and the symphony *Harold in Italy*, Robert and Clara Schumann, John Field's nocturnes,

songs of Robert Franz, a planned Goethe foundation at Weimar, and other subjects. In addition to essays, Liszt wrote a biography of his fellow composer Frédéric Chopin, *Life of Chopin*, as well as a book about the Romanis (Gypsies) and their music in Hungary.

While all of those literary works were published under Liszt's name, it is not quite clear which parts of them he had written himself. It is known from his letters that during the time of his youth there had been collaboration with Marie d'Agoult. During the Weimar years it was the Princess Wittgenstein who helped him. In most cases the manuscripts have disappeared so that it is difficult to determine which of Liszt's literary works were actually works of his own. However, until the end of his life it was Liszt's point of view that it was he who was responsible for the contents of those literary works.

Liszt also worked until at least 1885 on a treatise for modern harmony. Pianist Arthur Friedheim, who also served as Liszt's personal secretary, remembered seeing it among Liszt's papers at Weimar. Liszt told Friedheim that the time was not yet ripe to publish the manuscript, titled *Sketches for a Harmony of the Future*. Unfortunately, this treatise has been lost.

Legacy

Although there was a period in which many considered Liszt's works "flashy" or superficial, it is now held that many of Liszt's compositions such as *Nuages gris*, *Les jeux d'eaux à la villa d'Este*, etc., which contain parallel fifths, the whole-tone scale, parallel diminished and augmented triads, and unresolved dissonances, anticipated and influenced twentieth century music like that of Debussy, Ravel and Béla Bartók.[66]

Liszt's students

Early students

Liszt was one of the most noted teachers of the 19th century. This part of his career commenced after his father's death in August 1827. For the purpose of earning his own and his mother's living, Liszt gave lessons in composition and piano playing. According to a letter to Monsieur de Mancy on December 23, 1829, his schedule was so full of lessons that each day, from half-past eight in the morning till 10 at night, he had scarcely breathing time.[67] Most of Liszt's students of this period were amateurs, but there were also some who made a professional career. An example of the former is Valérie Boissier, the later Comtesse de Gasparin. Examples of the latter are Julius Eichberg, Pierre Wolff, and Hermann Cohen. During winter 1835–36 they were Liszt's colleagues at the Conservatoire at Geneva. Wolff then went to Saint Petersburg.

Cohen, who from George Sand received the nickname "Puzzi", developed into a very successful pianist. Of Jewish origin, he was baptized on August 28, 1847. On this day he experienced what he called an "apparition" of Christ, Mary and the saints in an "ecstasy of love". A year later he became novice of a Carmelite convent. When on October 7, 1850, he was professed, he took the name Père Augstin–Marie du Très Saint Sacrament ("Pater Augustin–Mary of the Most Holy Sacrament"). On April 19, 1851, he was ordained as a priest. In spring 1862 he met Liszt in Rome. After colloquies with Pater Augustin, Liszt decided that he would himself become ecclesiastic.[68]

During the years of his tours, Liszt gave only a few lessons. Examples of students from this period are Johann Nepumuk Dunkl and Wilhelm von Lenz. Dunkl received lessons from Liszt during winter 1839–40. He had introduced himself by playing Thalberg's Fantasy Op. 6 on melodies from Meyerbeer's opera "Robert le diable". Liszt later called him a "Halbschüler" ("half-student"). Lenz, from St. Petersburg, had met Liszt already at the end of 1828. In summer 1842 he was in Paris again where he received further lessons from Liszt. He was merely an amateur with a repertoire of pieces such as Chopin's Nocturne Op. 9 No. 2. In spring 1844, in Dresden, Liszt met the young Hans von Bülow, his later son-in-law. Bülow's repertoire included Thalberg's Fantasy "La Donna del Lago" Op. 40 and Liszt's *Sonnambula-Fantasy*.

Later students

Since Liszt had settled in Weimar, the number of those who received lessons from him was steadily increasing. Until his death in 1886 there would have been several hundred people who in some sense may have been regarded as his students. August Göllerich published a voluminous catalogue of them.[69] In a note he added the remark that he had taken the connotation "student" in its widest sense. As a consequence, his catalogue includes names of pianists, violinists, cellists, harpists, organists, composers, conductors, singers and even writers. Another catalogue was prepared by Carl Lachmund. In Lachmund's catalogue his own wife's name, missing in Göllerich's catalogue, is included. She had successfully persuaded Liszt to listen to her playing the harp. After she had played a single piece, without Liszt's saying a word about it, she was nominated as Liszt's student by her husband.

The following catalogue by Ludwig Nohl, headed with "Die Hauptschüler Liszts" ("Liszt's main students"), was approved in September 1881 and, with regard to the order of the names, corrected, by Liszt.[70]

Hans von Bülow	Carl Tausig	Franz Bendel
Hans von Bronsart	Karl Klindworth	Alexander Winterberger
Julius Reubke	Theodor Ratzenberger	Robert Pflughaupt
Friedrich Altschul	Nicolaus Neilissoff	Carl Baermann
Dionys Pruckner	Ferdinand Schreiber	Louis Rothfeld
Antal Sipos	Julius Eichberg	Józef Wieniawski
Louis Jungmann	William Mason	Max Pinner
Juliusz Zarębski	Giovanni Sgambati	Carlo Lippi
Siegfried Langgaard	Karl Pohlig	Arthur Friedheim
Louis Marek	Eduard Reuss	Bertrand Roth
Berthold Kellermann	Carl Stasny	Julius Richter
Ingeborg Starck-Bronsart	Sophie Menter-Popper	Sophie Pflughaupt
Aline Hundt	Pauline Fichtner-Erdmannsdörfer	Ahrenda Blume
Anna Mehlig	Vera Timanova	Martha Remmert
Sara Magnus-Heinze	Dora Petersen	Ilonka Ravacz
Cäcilia Gaul	Marie Breidenstein	George Leitert

In 1886 a similar catalogue would have been much longer, including names such as Eugen d'Albert, Walter Bache, Carl Lachmund, Moriz Rosenthal, Emil Sauer, Alexander Siloti, Conrad Ansorge, William Dayas, August Göllerich, Bernhard Stavenhagen, August Stradal, José Vianna da Motta and István Thomán.

Nohl's catalogue was not complete by far, and this even when the restriction to the period since the Weimar years is neglected. Of Liszt's Hungarian students, for example, only Antal Sipos and Ilonka Ravasz were mentioned. Sipos had become Liszt's student in 1858 in Weimar, after Liszt had heard him playing at a concert and invited him. In 1861 Sipos returned to Budapest, where in 1875 he founded a music school.[71] Ilonka Ravasz was since winter 1875–76 one of Liszt's most gifted students at the newly founded Royal Academy for Music at Budapest. Astonishingly, the names of Aladár Juhász and Károly Aggházy are missing in Nohl's catalogue, although both had been among Liszt's favourite students at the Hungarian Academy.

Also missing are the names of Agnes Street-Klindworth and Olga Janina. Agnes Street-Klindworth had in 1853 arrived in Weimar, where she received lessons in piano playing from Liszt and lessons in composition from Peter Cornelius. Until 1861 she was Liszt's secret mistress.Wikipedia:Citation needed Olga Janina had joined the circle around Liszt in 1869 in Rome. According to Liszt's impression, she had rare and admirable musical talents.[72] In his presence, she performed his piano concertos in E-flat and A Major as well as further examples of his works.

Unfortunately, Olga Janina fell in love with Liszt. They had a short affair, until in spring 1871—on Liszt's initiative—they separated.Wikipedia:Citation needed Olga went to America, but in spring 1873 returned to Budapest. In a telegram to Liszt she had announced that she would kill him. After three adventurous days together with Liszt in an apartment in Budapest she left.[73] Together with Liszt's student Franz Servais she first went to Belgium where she gave concerts which were brilliant successes. She then, together with Servais, went to Italy.

During the 1870s Olga Janina wrote several scandalous books about Liszt, among them the novel *Souvenirs d'une Cosaque*, published under the pseudonym "Robert Franz". In Göllerich's catalogue of Liszt's students she is registered as "Janina, Olga, Gräfin (Marquise Cezano) (Genf)". Thus she may have changed her name and moved to Geneva. Taking the preface of her *Souvenirs d'une Cosaque* literally, she had first moved from Italy to Paris where she had lived in poverty. The last paragraph of the preface can be read as a dedication to Liszt.

Besides Liszt's master students there was a crowd of those who could at best reach only moderate abilities.[74] In such cases, Liszt's lessons changed nothing.[75] However, also several of Liszt's master students were disappointed about him.[76] An example is Eugen d'Albert, who in the end was on nearly hostile terms with Liszt.[77] The same must be said of Felix Draeseke who had joined the circle around Liszt at Weimar in 1857, and who during the first half of the 1860s had been one of the most prominent representatives of the New German School. In Nohl's catalogue he is not even mentioned. Also Hans von Bülow, since the 1860s, had more and more drifted towards a direction which was not only different from Liszt's, but opposite to it.

According to August Stradal, some of Liszt's master students had claimed that Anton Rubinstein was a better teacher than Liszt.[78] It might have been meant as allusion to Emil Sauer, who had in Moscow studied with Nikolai Rubinstein. During a couple of months in summers 1884 and 1885 he studied with Liszt at Weimar. When he arrived for the first time, he already was a virtuoso of strongest calibre who shortly before had made a concert tour through Spain. The question of whether there was any change in his playing after he had studied with Liszt remains open. According to his autobiography *Meine Welt*, he had found it imposing when Arthur Friedheim was thundering Liszt's *Lucrezia-Fantasy*. Regarding Liszt's playing a Beethoven Sonata, however, he wrote, Liszt had at least given a good performance as actor. As his opinion, Sauer had told his fellow students that Anton Rubinstein was a greater composer than Liszt.[79] In Sauer's own compositions, a piano concerto, two sonatas, about two and a half dozen Etudes and several concert pieces, no influence of Liszt as composer of the 1880s can be recognized.

Liszt's teaching approach

Liszt offered his students little technical advice, expecting them to "wash their dirty linen at home," as he phrased it. Instead, he focused on musical interpretation with a combination of anecdote, metaphor and wit. He advised one student tapping out the opening chords of Beethoven's *Waldstein* Sonata, "Do not chop beefsteak for us." To another who blurred the rhythm in Liszt's *Gnomenreigen* (usually done by playing the piece too fast in the composer's presence): "There you go, mixing salad again." Liszt also wanted to avoid creating carbon copies of himself; rather, he believed in preserving artistic individuality.[80]

There were some pieces which Liszt famously refused to hear at his masterclasses. Among them were Carl Tausig's transcription of J. S. Bach's organ Toccata and Fugue in D minor, and Chopin's Scherzo No. 2 in B-flat minor. Liszt also did not like to hear his own Polonaise No. 2 in E Major, as it was overplayed and frequently badly played.

Liszt did not charge for lessons. He was troubled when German newspapers published details of pedagogue Theodor Kullak's will, revealing that Kullak had generated more than one million marks from teaching. "As an artist, you do not rake in a million marks without performing some sacrifice on the altar of Art," Liszt told his biographer Lina Ramann. However, Carl Czerny charged an expensive fee for lessons and even dismissed Stephen Heller when he was unable to afford to pay for his lessons.Wikipedia:Citation needed Interestingly, Liszt spoke very fondly of his former teacher—who gave lessons to Liszt free of charge—to whom Liszt dedicated his Transcendental Etudes. He wrote the *Allgemeine musikalische Zeitung*, urging Kullak's sons to create an endowment for needy musicians, as Liszt himself frequently did.

In the summer of 1936, Hungarian-French music critic Emil Haraszti published a two-part essay on Liszt, entitled *Liszt á Paris* in the publication *La Revue musicale*. In 1937 he published *Deux Franciscians: Adam et Franz Liszt* and in December of that year published *La Problème Liszt*. The essay, which is a deep exploration of the musicality of Liszt, established Haraszti as one of the foremost Liszt scholars of his generation.[81]

Royal Academy of Music at Budapest

Ferenc Liszt Academy of Music in Budapest

Since the early 1860s there were attempts of some of Liszt's Hungarian contemporaries to have him settled with a position in Hungary. In January 1862, in Rome, Liszt received a letter by Baron Gábor Prónay, since 1850 President of a Conservatory in Pest. Baron Prónay offered Liszt the position as President. When in 1867 the Conservatory became "Ungarisches National Konservatorium" ("Hungarian National Conservatory"), Baron Prónay still tried to persuade Liszt to take the leadership.[82] Liszt, however, in letters to Baron Prónay and further ones of his Hungarian contemporaries explained that his career as virtuoso and as conductor had finally ended. If he took a position in Hungary, it would be solely for the purpose of spreading his own compositions, his Oratorios and his symphonic works. Besides, as soon as he left Rome, it was his duty to spend some months of the year in Weimar. The Grand Duc had for several times asked for it.[83]

In 1871 the Hungarian Prime Minister Gyula Andrássy made a new attempt. In a writing of June 4, 1871, to the Hungarian King[84] he demanded an annual rent of 4,000 Gulden and the rank of a "Königlicher Rat" ("Crown Councillor") for Liszt, who in return would permanently settle in Budapest, directing the orchestra of the National Theatre as well as music schools and further musical institutions. With his decision of June 13, 1871, the King agreed.[85] By that time there were also plans of the foundation of a Royal Academy for Music at Budapest, of which the Hungarian state should be in charge. The Royal Academy is not to be confused with the National Conservatory which still existed. The National Conservatory, of which the city Budapest was in charge, was until his death in 1875 directed by Baron Prónay. His successor was Count Géza Zichy who had also been a student of Liszt for six years.

The plan of the foundation of the Royal Academy was in 1871 refused by the Hungarian Parliament, but a year later the Parliament agreed. Liszt was ordered to take part in the foundation. In March 1875 he was nominated as President. According to his wishes, the Academy should have been opened not earlier than in late autumn 1876. However, the Academy was officially opened already on November 14, 1875. Since it was Liszt's opinion that his colleagues Ferenc Erkel, the director, Kornél Ábrányi and Robert Volkmann could quite well do this job without him, he was absent. He arrived on February 15, 1876, in Budapest. On March 2 he started giving lessons, and on March 30 he left. The main purpose of his coming to Budapest had been a charity concert on March 20 in favour of the victims of a flood.

In November 1875, 38 students had passed the entrance examinations. 21 of them wanted to study piano playing, the others composition. Details of the entrance examinations are known from an account by Károly Swoboda (Szabados), one of Liszt's first students at the Royal Academy.[86] According to this, candidates for a piano class had to play a single piano piece of their own choice. It could be a sonata movement by Mozart, Clementi or Beethoven. The candidates then had to sight read an easy further piece. Candidates for a composition class had to reproduce and continue a given melody of 4, 5 or 8 bars, after Volkmann had played it for about half a dozen times to them. Besides, they had to put harmonies to a given bass which was written on a table.

After Liszt had arrived, he selected 8 students for his class for advanced piano playing. To these came Áladár Juhász as the most outstanding one. As exception, he was to study piano playing only with Liszt.[87] The others were matriculated as students of Erkel, since it was him from whom they would receive their lessons during Liszt's absence. Erkel also gave lessons in specific matters of Hungarian music. Volkmann gave lessons in composition and instrumentation. Ábrányi gave lessons in music aesthetics and harmony theory. Liszt had wished that there should have been a class for sacral music, led by Franz Xaver Witt. He had also wished that Hans von Bülow should take a position as piano professor. However, neither Witt nor Bülow agreed.

One of Franz Liszt's pianos from his apartment in Budapest

In spite of the conditions under which Liszt had in June 1871 been appointed as "Königlicher Rat", he neither directed the orchestra of the National Theatre, nor did he permanently settle in Hungary.[88] As usual case, he arrived in mid-winter in Budapest. After one or two concerts of his students by the beginning of spring he left. He never took part in the final examinations, which were in summer of every year. Most of his students were still matriculated as students of either Erkel or later Henri Gobbi. Some of them joined the lessons which he gave in summer in Weimar. In winter, when he was in Budapest, some students of his Weimar circle joined him there.

Judging from the concert programs of Liszt's students at Budapest, the standard resembled that of an advanced masterclass of our days. There was a difference, however, with regard to the repertoire. Most works as played at the concerts were works of composers of the 19th century, and many of the composers are now forgotten. As rare exceptions, occasionally a piece of J. S. Bach or Händel was played. Mozart and Haydn, but also Schubert and Weber, were missing. Of Beethoven only a comparatively small selection of his works was played. In typical cases Liszt himself was merely represented with his transcriptions.

The actual abilities Liszt's students at Budapest and the standard of their playing can only be guessed. Liszt's lessons of winter 1877–78 were in letters to Lina Ramann described by Auguste Rennebaum, herself Liszt's student at the Royal Academy. According to this, there had been some great talents in Liszt's class. However, the abilities of the majority had been very poor.[89] August Stradal, who visited Budapest in 1885 and 1886, took the same point of view.[90] In contrast to this, Deszö Legány claimed, much in Stradal's book was nonsense, taken from Stradal's own fantasy.[91] Legány's own reliability, however, is not beyond doubt since many of his attempts of whitewashing Liszt and—even more—the Hungarian contemporaries are too obvious. Margit Prahács shared and supported Stradal's view. Her quotations from the contemporary Hungarian press show that much of Stradal's critique had been true. Concerning Liszt's relation with his Hungarian contemporaries at the end of his life, for example, in spring 1886 the journal *Zenelap* wrote:

> "It is solely in Budapest, where musicians are wandering on such high clouds that they hardly take notice when Liszt is among them."[92]

In 1873, at the occasion of Liszt's 50th anniversary as performing artist, the city Budapest had installed a "Franz Liszt Stiftung" ("Franz Liszt Foundation"). The foundation was destined to provide stipends of 200 Gulden for three students of the Academy who had shown excellent abilities and especially had achieved progress with regard to Hungarian music. Every year it was Liszt alone who could decide which one of the students should receive the money. He gave the total sum of 600 Gulden either to a single student or to a group of three or more of them, not asking whether they were actually matriculated at the Academy.

It was also Liszt's habit to declare all students who took part in his lessons as his private students. As consequence, nearly none of them paid any charge at the Academy. Since the Academy needed the money, there was a ministerial

order of February 13, 1884, according to which all those who took part in Liszt's lessons had to pay an annual charge of 30 Gulden. However, Liszt did not respect this, and in the end the Minister resigned. In fact, the Academy was still the winner, since Liszt gave much money from his taking part in charity concerts.

The lessons in specific matters of Hungarian music turned out as problematic enterprise, since there were different opinions, exactly what Hungarian music actually was. In 1881 a new edition of Liszt's book about the Romanis and their music in Hungary appeared. According to this, Hungarian music was identical with the music as played by the Hungarian Romanis. Liszt had also claimed, Semitic people, among them the Romanis, had no genuine creativity. For this reason, according to Liszt's book, they only adopted melodies from the country where they lived. After the book had appeared, Liszt was in Budapest accused for a presumed spreading of anti-Semitic ideas.[93] In the following year no students at all wanted to be matriculated for lessons in Hungarian music. According to the issue of July 1, 1886, of the journal *Zenelap*, this subject at the Hungarian Academy had already a long time ago been dropped.

In 1886 there was still no class for sacral music, but there were classes for solo and chorus singing, piano, violin, cello, organ and composition. The number of students had grown to 91 and the number of professors to 14. Since the winter of 1879–80, the Academy had its own building. On the first floor there was an apartment where since the winter of 1880–81 Liszt lived during his stays in Budapest. His last stay was from January 30 to March 12, 1886. After Liszt's death Janós Végh, since 1881 vice-president, became president. No earlier than 40 years later the Academy was renamed to "Franz Liszt Akademie". Until then, due to World War I, Liszt's Europe and also his Hungary had died. Mainly, the only connection between Franz Liszt and the "Franz Liszt Akademie" was the name.

Liszt School of Music Weimar

On June 24, 1872, the composer and conductor Karl Müller-Hartung founded an "Orchesterschule" ("Orchestra School") at Weimar. Although Liszt and Müller-Hartung were on friendly terms, Liszt took no active part in that foundation. The "Orchesterschule" later developed to a conservatory which still exists and is now called "Hochschule für Musik "Franz Liszt", Weimar".

Freemasonry

In 1841, Franz Liszt was admitted at the lodge "Unity" "Zur Einigkeit", in Frankfurt am Main. He was promoted to the second degree and elected master as member of the lodge "Zur Einigkeit", in Berlin. Since 1845 he was also honorary member of the lodge "Modestia cum Libertate" at Zurich and 1870 of the lodge in Pest (Budapest-Hungary).[94][95]

Notes

[1] Liszt's Hungarian passport spelt his given name as "Ferencz". An orthographic reform of the Hungarian language in 1922 (which was 36 years after Liszt's death) changed the letter "cz" to simply "c" in all words except surnames; this has led to Liszt's given name being rendered in modern Hungarian usage as "Ferenc".

[2] Franz Liszt was created a Ritter by Emperor Francis Joseph I. in 1859, but never used this title of nobility in public. The title was necessary to marry the Princess Carolyne zu Sayn-Wittgenstein without her losing her privileges, but after the marriage fell through, Liszt transferred the title to his uncle Eduard in 1867. Eduard's son was Franz von Liszt.

[3] Walker, *New Grove 2*

[4] Searle, *New Grove*, 11:29.

[5] Searle, *New Grove*, 11:28–29.

[6] Genealogy of the Liszt family: Marriage of Maria Anna Lager and Adam Liszt: pfarre-paudorf.com (http://www.pfarre-paudorf.com/Genealogie-Seite_8.pdf)

[7] Burgenland Newsletters 99

[8] Walker, *Franz Liszt: The Virtuoso Years, 18111847*, pp. 33–34

[9] Walker, *Franz Liszt: The Virtuoso Years, 18111847*, p. 34

[10] Walker, *Franz Liszt: The Virtuoso Years, 18111847*, p. 35

[11] Throughout his life he claimed to be Magyar, rather than French or German, and referred to Hungary as his homeland. When later in his life he gave charity concerts in the country, he sometimes appeared wearing national dress. (Walker, Franz Liszt: The Virtuoso Years, 1811–1847, p. 48)

[12] At a second concert on April 13, 1823, Beethoven was reputed to have kissed Liszt on the forehead. While Liszt himself told this story later in life, this incident may have occurred on a different occasion. Regardless, Liszt regarded it as a form of artistic christening. Searle, *New Grove*, 11:29.

[13] Searle, *New Grove*, 11:30.

[14] Walker, *Virtuoso Years*, 131.

[15] Walker, *Virtuoso Years*, 137–8.

[16] The date is known from Liszt's pocket calendar.

[17] Walker, *Virtuoso Years*, 161–7.

[18] Walker, *Virtuoso Years*, 180.

[19] Searle, *New Grove*, 18:30.

[20] For more details see: Bory: *Une retraite romantique*, pp. 50ff

[21] Walker, *Virtuoso Years*, 285.

[22] Walker, *Virtuoso Years*, 289.

[23] Walker, *Virtuoso Years*, 290.

[24] Searle, *New Grove*, 11:31.

[25] Walker, *Virtuoso Years*, 442.

[26] Alan Walker, *Liszt, Franz* in Oxford Music Online

[27] See the document in: Burger: *Lebenschronik in Bildern*, p. 209.

[28] Michael Fend, Michel Noiray: Musical education in Europe (1770-1914): compositional, institutional, and political challenges (Volume II) page: 542

[29] Walker, *New Grove 2*, 14:781.

[30] Walker: *Final Years*.

[31] Walker: *Final Years*, p. 508, p. 515 with n. 18.

[32] LISZT, Derek Watson, p.160

[33] Lindeman, Stephan D.: *Structural Novelty and Tradition in the Early Romantic Piano Concerto*, Pendragon Press, 1999, p. 111, ISBN 978-1576470008

[34] An indication of this can be found in: Saffle: *Liszt in Germany*, p. 209. Regarding the 1840s Saffle wrote, "no one disputed seriously that [Liszt] was the greatest living pianist, probably the greatest pianist of all time." Since Saffle gave no sources, his statement can only be taken as his own point of view.

[35] Review of a concert in Marseilles on April 11, 1826, reprinted in *Eckhardt, Maria: Liszt à Marseille, in: Studia Musicologica Academiae Scientarum Hungaricae 24* (1982), p. 165

[36] See Adam Liszt's letter to Czerny of July 29, 1824, in Burger: Lebenschronik in Bildern, p. 36.

[37] *After the golden age: romantic pianism and modern performance* (http://books.google.com.au/books?id=wQ8d0S8BkEsC&pg=PA83) by Kenneth Hamilton, p. 83, Oxford University Press 2008, ISBN 978-0-19-517826-5

[38] "Liszt at the Piano" (http://www.mozartpiano.com/articles/liszt.php) by Edward Swenson, June 2006

[39] *Franz Liszt, am Flügel phantasierend* (http://bpkgate.picturemaxx.com/preview.php?IMGID=00009759) at Stiftung Preußischer Kulturbesitz

[40] For example, see: Duverger, *Franz Liszt*, p. 140.

[41] See Berlioz's essay about Beethoven's Trios and Sonatas, in: *Musikalische Streifzüge*, transl. Ely Ellès, Leipzig 1912, pp. 52ff

[42] Comp.: Walker: *Virtuoso Years*, pp. 445ff

[43] Comp.: Saffle: *Liszt in Germany*, pp. 187ff

[44] Walker: *Virtuoso Years*, p. 356

[45] Comp.: Óváry: Ferenc Liszt, p. 147.

[46] by Alan Walker, Cornell University Press, 2005.

[47] Charles Rosen, The Super Power of Franz Liszt (http://www.nybooks.com/articles/archives/2012/feb/23/super-power-franz-liszt/?pagination=false), *New York Review of Books*, Published 23 February 2012, Accessed 15 February 2012.

[48] Compare his letter to Louise von Welz of December 13, 1875, in: Bülow, Hans von: *Briefe*, Band 5, ed. Marie von Bülow, Leipzig 1904, p. 321.

[49] Searle, 11:46

[50] Watson, 286

[51] For example, comp: Raabe: *Liszts Schaffen*, p. 127, and Walker: *Virtuoso Years*, p. 408.

[52] Compare the discussion in: Mueller, Rena Charin: *Liszt's "Tasso" Sketchbook: Studies in Sources and Revisions*, PhD dissertation, New York University 1986, p. 118ff.

[53] Still earlier examples from works of Machaut, Gesualdo, Bach, Mozart, Beethoven and Spohr can be found in: Vogel, Martin: *Der Tristan-Akkord und die Krise der modernen Harmonie-Lehre*, Düsseldorf 1962.

[54] Translated from French, after: Liszt-d'Agoult: *Correspondance II*, p. 411.

[55] Kennedy, 711.
[56] Spencer, P., 1233
[57] MacDonald, *New Grove (1980)*, 18:429.
[58] Cooper, 29.
[59] Temperley, *New Grove (1980)*, 18:455.
[60] Searle, "Orchestral Works," 281; Walker, *Weimar*, 357.
[61] Walker, *Weimar*, 304.
[62] The inscription "In magnis et voluisse sat est" ("In great things, to have wished them is sufficient") had in Liszt's youth been correlated with his friend Felix Lichnowski.
[63] Liszt wrote to the cover of the manuscript, "Darf man solch ein Ding schreiben oder anhören?" ("Is it allowed to write such a thing or to listen to it?")
[64] See the letter by Berlioz to Liszt of April 28, 1836, in: Berlioz, Hector: Correspondance générale II, 1832–1842, éditée sous la direction de Pierre Citron, Paris 1975, p. 295.
[65] For example, see Liszt's letter to J. W. von Wasielewski of January 9, 1857, in: La Mara (ed.): *Liszts Briefe, Band 1*, translated by Constance Bache (http://www.fullbooks.com/Letters-of-Franz-Liszt-Volume-1--From-Paris6.html), No. 171.
[66] Elie Siegmeister, in *The New Music Lover's Handbook*; Harvey House 1973, p. 222
[67] See: La Mara (ed.) *Liszts Briefe*, Band 1, translated to English by Constance Bache (http://www.fullbooks.com/Letters-of-Franz-Liszt-Volume-1--From-Paris1.html), No. 2.
[68] More details will be found in: Cross: *"Puzzi" Revisited: A new Look at Hermann Cohen*, in the *Journal of the American Liszt Society*, Volume 36 / July – December 1994, p. 19ff.
[69] See: Göllerich: *Liszt*, pp. 131ff. According to Göllerich's note, his catalogue was the most complete one which until then existed.
[70] See: Nohl: *Liszt*, pp. 112ff. The book includes the facsimile of a letter by Liszt to Nohl of September 29, 1881, in which Liszt approved the catalogue. Liszt's letter also includes his suggestions with regard to the order of the names.
[71] See: Prahács: *Briefe aus ungarischen Sammlungen*, p. 362, n. 1 to letter 263.
[72] See his letter to Olga Janina of May 17, 1871, in: Bory, Robert: *Diverses lettres inédites de Liszt,* in: *Schweizerisches Jahrbuch für Musikwissenschaft* 3 (1928), p. 22.
[73] Some details will be found in: Legány: *Ferenc Liszt and His Country, 18691873*.
[74] On June 17, 1880, it was Hans von Bülow, who gave the lesson instead of Liszt. He tried to get rid of those with minor abilities, but in vain. A couple of days later they went weeping to Liszt and were accepted again; see: Ramann: *Lisztiana*, p. 151, n. 55.
[75] For example, see: Stradal: *Erinnerungen an Franz Liszt*, pp. 157f.
[76] See: Stradal: *Erinnerungen an Franz Liszt*, p. 158.
[77] For example, see: Ramann: *Lisztiana*, p. 341.
[78] See his *Erinnerungen an Franz Liszt*, p. 158.
[79] See: Steinbeck: *Liszt's approach to piano playing*, p. 70.
[80] Walker, *New Grove 2*, 14:780.
[81] Franz Liszt, Volume 1 (http://books.google.co.uk/books?id=lCw4cxHmpgYC&pg=PA19&lpg=PA19&dq=Emil+Haraszti&source=bl&ots=Y8H0zcmfZm&sig=ZU0kUOQiaEFvSW7mC5yE5jnkIrY&hl=en&ei=MkuESpRiw8j5BqrR1J8C&sa=X&oi=book_result&ct=result&resnum=6#v=onepage&q=Emil Haraszti&f=false)
[82] See: Prahács: *Briefe aus ungarischen Sammlungen*, n.3 to letter 122.
[83] For example, see Liszt's letter of November 10, 1862, to Mihály Mosonyi, in: Prahács: *Briefe aus ungarischen Sammlungen*, pp. 112ff. A similar letter to Baron Prónay of November 9, 1862, is solely available in a translation to Hungarian, in *Zenlap* of November 27, 1862, p. 69f.
[84] In 1867 the Austrian Emperor Franz Joseph I had been crowned as Hungarian King.
[85] See: Prahács: *Briefe aus ungarischen Sammlungen*, p. 353, n. 1 to letter 221.
[86] See: Prahács: *Franz Liszt und die Budapester Musikakademie*, p. 61.
[87] Liszt later tried to install Juhász with a position at the Academy, but for some resons Juhász drifted towards a different path; see: Prahács (ed.): *Briefe aus ungarischen Sammlungen*, p. 405f, n. 5 to letter 439.
[88] As consequence, there were complaints from the side of the Hungarian Parliament, according to which Liszt's appointment had been a mistake.
[89] See: Ramann: *Lisztiana*, p. 125.
[90] See his *Erinnerungen an Franz Liszt*, p. 46.
[91] See the critical notes in his *Ferenc Liszt and His Country, 18741886*.
[92] Translated from German after: Prahács: *Franz Liszt und die Budapester Musikakademie*, p. 91.
[93] Liszt was as composer boycotted by the Budapest Philharmonic Society. On October 22, 1881, his 70th birthday, for example, they gave a concert where exclusively works by Brahms, directed by Brahms himself, were played. Liszt afterwards refused to attend any further concert of the Philharmonic Society.
[94] Franz Liszt (https://archive.org/stream/franzliszt00huneiala/franzliszt00huneiala_djvu.txt)
[95] Lipsius Biografie Fr. Liszt Porträt Klinkuht Musik Wesenberg St. Petersburg 1886

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