

**LISZT PIANO SONATA MONOGRAPHS –
ARTHUR FRIEDHEIM’S RECENTLY DISCOVERED
ROLL RECORDING**

Errata as of 29 May 2013

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page 31, line 1 ff.

Lina Ramann, in her Liszt-Pädagogium of 1902, at the very least confirms the ‘Friedheim amalgam’ as a well-known variant among Liszt’s pupils (even though she forbids its use), because her advice that the D sharp should not be changed to D natural is alongside a reference to bar 740 and (contrary to what is generally, but incorrectly, stated) there is no reference at all by Ramann to bar 738.

page 32, first paragraph.

In bars 97 and 98, Friedheim plays D flat, not D natural as marked. This change produces a diminished seventh chord in the right hand. D'Albert also played the D flat in his recording. Friedheim and d'Albert, however, both have D natural in their respective editions of the Sonata.^{71a} The source of this mistake in both cases is most probably the first edition of 1854 where the flat sign for the B flat, as found correctly in the autograph, was displaced and erroneously produced a D flat instead of the correct D natural.^{71b} According to Friedheim,^{71c} d'Albert did not study the Sonata during Liszt's lifetime. For that reason he could not rely on Liszt's instructions but had to use the first edition of 1854 as a source when he recorded the Sonata for Welte around 1913.^{71d} So this mistake is (alongside other memory slips and flaws in d'Albert's playing) re-

^{71a} d'Albert: 1917, Bote & Bock

Friedheim: created around 1926, unpublished, publication as facsimile:
Gerard Carter (ed.) and Martin Adler (ed.), *Liszt Piano Sonata Monographs: Facsimile of Arthur Friedheim's Edition of Franz Liszt's Sonata in B minor*, Wensleydale Press, Sydney (2011).

<http://www.lisztonata.com/lpsm3.php> and
http://www.lisztonata.com/lpsm3_preview.pdf

^{71b} The authors of the current monograph wish to thank Tibor Szász for bringing this fact to their attention.

^{71c} See 'Life and Liszt: The Recollections of a Concert Pianist' by Arthur Friedheim edited by Theodore L. Bullock (Taplinger Publishing, New York, 1961), p. 88.

^{71d} Unless he had access to the autograph or discussed his reading with other Liszt pupils. For both there is no evidence known to the authors.

produced on d'Albert's Welte roll. The case of Friedheim is a different one, as he played the Sonata several times in Liszt's presence (see chapter "Friedheim's Performances"), and a reading mistake so clearly audible would most certainly have produced a comment by the composer. The reason for the mistake having found its way onto the reproducing roll is most probably to be found in the extensive editing process which was carried out by the Hupfeld firm (see e.g. chapter "Phonola Range Analysis"). In around 1907, when Friedheim recorded the roll, the only textual source for the editor was the first edition of 1854 (as it was for d'Albert), so it seems feasible that Friedheim's correct playing was overcorrected in this way.