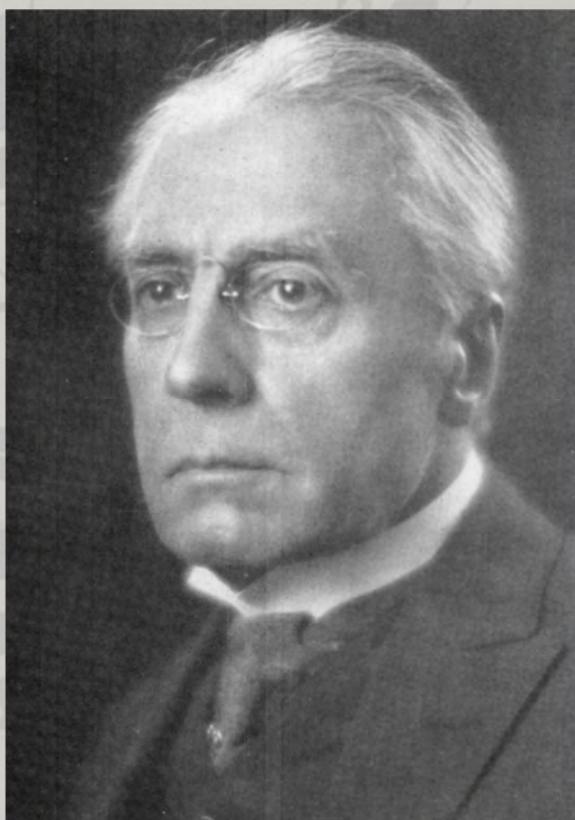


LISZT PIANO SONATA MONOGRAPHS

Facsimile of Arthur Friedheim's Edition of
Franz Liszt's Sonata in B minor

Gerard Carter (ed.) · Martin Adler (ed.)

LISZT BICENTENNIAL



LARGE STUDY EDITION

WENSLEYDALE PRESS

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Facsimile of Arthur Friedheim's Edition of
Franz Liszt's Sonata in B minor

An Robert Schumann

Sonate

für das Piano forte.
von

F. Liszt^A —

FACSIMILE OF ARTHUR FRIEDHEIM'S EDITION OF
FRANZ LISZT'S SONATA IN B MINOR

Gerard Carter (ed.) and Martin Adler (ed.)

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Liszt Piano Sonata Monographs
www.lisztsonata.com

Wensleydale Press
ABN 30 628 090 446
165/137 Victoria Street
Ashfield (Sydney) NSW 2131 Australia
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Mob 0488 99 4226
gerard.carter@bigpond.com
www.wensleydalepress.com.au

Layout and cover design
ADLERMEDIA.DE
www.adlermedia.de

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The editors are indebted to Chiyan Wong for bringing to their attention the Arthur Friedheim edition of the Liszt Sonata and Gordon Rumson's article.

The editors also wish to thank Jennifer Ottervik and Tracey A. Melhuish for the permission to publish Friedheim's edition which is part of the Arthur Friedheim Collection, Friedheim Library, Archives and Special Collections, Peabody Institute of The Johns Hopkins University (Baltimore, USA).

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Druck und Verlag: epubli GmbH, Berlin, www.epubli.de

ISBN 978-3-8442-0890-0

Bibliografische Information der Deutschen Nationalbibliothek
Die Deutsche Nationalbibliothek verzeichnet diese Publikation in
der Deutschen Nationalbibliografie; detaillierte bibliografische
Daten sind im Internet über <http://dnb.d-nb.de> abrufbar.

Printed in Germany

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INTRODUCTION BY GERARD CARTER AND MARTIN ADLER TO THIS FACSIMILE EDITION

Arthur Friedheim (1859–1932) was one of the most celebrated pupils of Franz Liszt (1811–1886) and was his pupil, secretary and assistant during the last years of Liszt’s life. His performances of Liszt’s piano compositions are known to have been greatly admired by the composer and he is generally regarded as having been a bearer of the authentic Liszt performing tradition.

Friedheim took up the Sonata in the 1880s, studied it with Liszt, introduced it to concert-goers in Vienna, Berlin, Leipzig, Moscow and New York, and performed it in public on many occasions. His performance at the Weimar Musikfest in 1884, in Liszt’s presence, prompted Liszt’s comment: “*That is the way I thought the composition when I wrote it.*”¹

A recording of the Sonata made by Friedheim between 1905 and 1907 for Hupfeld Phonola was advertised by an early sales brochure (although not referred to by Friedheim in his memoirs²). It was not known, however, if the roll had ever actually been issued, and, if it had been issued, whether it had survived the ravages of time. Inquiries of Denis Condon of Newtown, Sydney, and of other reproducing piano roll authorities through the internet, and of the American Liszt Society, had failed to reveal any trace of the actual roll.

Then in March 2010 there was an unexpected development. Following an inquiry by Randolph Herr of New York to Wensleydale Press concerning his proposed pur-

chase of a publication, it turned out that Mr Herr owned the Friedheim roll in pristine condition and a reproducing piano in working order capable of playing it back. One thing led to another, and the present authors were able, through Mr Herr’s kind offices, to study both the audio and video components of a playback of the roll recording. The comprehensive analysis of Friedheim’s recording by the present authors was published in 2011³ and was the first analysis of any kind of the Friedheim roll recording. It is not too much of an exaggeration to say that this was an epoch-making event in musicological studies of the Liszt Sonata and of nineteenth-century piano performing practice.

Michael Saffle (Virginia Tech, USA) had this to say:

“Gerard Carter and Martin Adler’s painstaking examination of a reproducing-piano recording of the Sonata in B minor made by Arthur Friedheim between 1905 and 1907 is perhaps the most scientific and unquestionably the most serious study of any single Liszt performance [...]

The very appearance of the Carter-Adler monograph also consolidates the importance of Wensleydale Press as a publisher of independent musical scholarship.”⁴

A further unexpected development followed closely on the heels of the earlier one. In 2011, prompted by the publication of the analysis of the roll, Chiyan Wong informed the present authors of the existence of an edition of the Sonata by Arthur Friedheim, and an article on it by Gordon Rumson.⁵ Mr Wong subsequently very

¹ see LPSM1.

² FriedheimLifeLiszt.

³ LPSM1.

⁴ see SaffleArticle.

⁵ RumsonArticle.

ORIGINAL FOREWORD BY
ARTHUR FRIEDHEIM TO HIS
EDITION OF THE LISZT
SONATA¹¹

In our days there is a faction among musicians of all nations who flatly reject the idea of tradition. But nobody would deny what is termed style in a musical performance.

What is style? Style is the manner in which the works of a master are rendered, displaying their innermost character naturally and convincingly, leaving nothing to doubt or misunderstanding. With rare exceptions this manner is developed during the lifetime of the master, regardless of its duration, – by himself, by his pupils, by contemporary able performers. Once this style is established in the outlines and most important details, it is accepted by everybody, and whoever deviates therefrom, does so at his apparent risk.

Therefore: what is style after all? An accumulated, crystallised tradition.

Chopin is a striking example. The distinguished virtuosi differ in their interpretation of what they read between the lines. The text, considered in the broadest sense, remains intact.

¹¹ *Liszt Sonata: Foreword* by Arthur Friedheim, in: RumsonArticle. Rumson states: “The following essay dates from approximately 1926. It is possible that it was written at the same time that the edition of the Sonata was undertaken” and further in footnote 44: “The essay by Arthur Friedheim *Liszt Sonata: Foreword* is four pages long. Typewritten, it includes many corrections, including underlinings for emphasis. The version printed here incorporates all changes. There can be little doubt that all the alterations are in Friedheim’s hand.” The present editors have corrected one or two minor typographical errors.

It is different with Liszt and his piano works. His foremost pupils, who have shown from the start a certain family resemblance in their versatility, did so the least in the great works of their master. In these the discrepancy concerned even the text. Such performances mostly made the impression, as if the interpreters saw all the trees, but not the forest; there were interesting, striking parts, which, however, did not form a whole; there was no unity, and therefore no real style.

What is it that accounts for this strange phenomenon? Chiefly the tremendous technical apparatus by which the music itself often appears to be hidden. F. B. Busoni, who was not himself a pupil of Liszt, but strongly influenced by the Lisztian group, a thorough musician, for instance, avowed that it took him three years to break through the technical “hedge” of n° 12 from the *Études d’exécution transcendante*. If such was the case with the initiated, what could one expect from the uninitiated?

Another reason lies still deeper under the surface. Liszt is perhaps the greatest mystic in his art. In about a third of his original works the real keynote is to be sought in the transcendental world. The less the interpreter is predisposed to penetrate regions leading to resignation and at times pure, exultant asceticism, the less he will be able to do justice to this kind of music.

And so, forty years after the composer’s death, a rendition of many of Liszt’s masterpieces in the true Lisztian style remains a great achievement and rarity. The general public, excepting a few cities in the musical world, still adheres to the opinion that Liszt’s music offers little more than dazzling noise and fireworks, and there is nothing surprising in this fact.

Contrary to almost all the really important works by Liszt, the Sonata is heard very

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Classics



Vol. 861

FRANZ LISZT

SONATA IN B MINOR

FOR

PIANO



EDITED AND FINGERED

BY

~~RAFAEL JOSEFFY~~

Arthur Friedheim.

G. SCHIRMER, INC., NEW YORK

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Printed in the U. S. A.

An Robert Schumann

Sonate (Sonata)

Edited and revised by
Rafael Joseffy Arthur Friedheim.

Franz Liszt

Lento assai $\text{♩} = 46.$

Allegro energico $\text{♩} = 126.$

11

16

a) To obtain the intended effect of the string instruments playing pizzicato, it is advisable to play these G's in the 1st, 4th, and 7th meas. slightly arpeggiato, without an accent on the upper note:

a) To obtain the intended effect of the string instruments playing pizzicato, it is advisable to play these G's in the 1st, 4th, and 7th meas. slightly arpeggiato, without an accent on the upper note:

19

22

25

29

c) The trill may be prolonged as indicated by the \sim (small point).

b) The trill may be prolonged as indicated by the $\hat{\sim}$ (small print).

504

509

513

517

521

19655

n) Here the sound of French Horns is suggested, as o) suggests Trombones. It is of great help to the performer, to "score" at the piano.

n) Here the sound of French Horns is suggested, as o) suggests Trombones. It is of great help to the performer, to "score" at the piano.

700 $\text{♩} = 66$

fff

sf

Reo. x *

704 *ho is arrell.*

mf

ff

Reo. x *

709 *Andante sostenuto*

sf

mf

legato

Reo. x *

715

mf

Reo. x *

722

dim.

poco a poco rit.

Reo. x *

19655

x) Play:  and the following two measures in the r. h.:



x) Play:

and the following two measures in the r. h.:

729 Allegro moderato $\text{♩} = 96.$

p sotto voce

senza Ped.

2 3

733

poco cresc.

poco cresc.

sempre p

737

pp ed un poco rall.

3

2

742

rit

pp

p

ppp

Lento assai

749

un poco marcato

dim

poco f

pp

755

mp

ppp

8

19655

- 2) The "intention", of course, is *senza Ped.* in the following 4 measures as well, but there are not many pianists who possess this enormous stretch.
- 3) For obtaining the right balance in these concluding chords, subdue left hand.

y) The "intention", of course, is *senza Ped.* in the following 4 measures as well, but there are not many pianists who possess this enormous stretch.

z) For obtaining the right balance in these concluding chords, subdue left hand.

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Franz Liszt completed his **Piano Sonata in B minor** at Weimar in 1853. It met with a mixed reception from the musical establishment of the day but is now a part of the repertoire of every leading pianist and may even be the most frequently recorded and performed piano work ever written. It is the outstanding example of the compositional process of thematic transformation. The grandeur and lyrical power of its themes, based on three motifs so clearly stated at the outset, place it at the pinnacle of the piano literature.

Arthur Friedheim (1859–1932) was Liszt's pupil, secretary and assistant during the last years of Liszt's life. He took up the Sonata in the 1880s, studied it with Liszt and performed it many times in public, introducing it to Vienna, Berlin, Leipzig, Moscow and New York in the 1880s and 1890s. His performance at the Weimar Musikfest in 1884, in Liszt's presence, prompted Liszt's comment: "*That* is the way I thought the composition when I wrote it." Between 1905 and 1907 Friedheim issued a Hupfeld Phonola roll recording of the Sonata which is the subject of a comprehensive discussion and analysis in the 2011 monograph: "Arthur Friedheim's Recently Discovered Roll Recording" also published by Wensleydale Press in the series "Liszt Piano Sonata Monographs". Towards the end of his life, Friedheim prepared this painstakingly exact and heartfelt edition of the Sonata obviously with the intention of having it published. The present long overdue publication gives students and scholars a fascinating, unique and invaluable source of the authentic performing tradition for Franz Liszt's Sonata as entrusted to Arthur Friedheim by the Master himself.

Gerard Carter is the author of four books on the Liszt Sonata and has produced CDs of historic recordings as well as of his own performance. Gerard studied the Sonata with Eunice Gardiner when he was a pupil at the Sydney Conservatorium of Music. Miss Gardiner had taken lessons from Claudio Arrau, which makes Gerard a great- great- grand pupil of Franz Liszt. Gerard holds the associate diploma in music (piano performing) and is a graduate in economics and law from the University of Sydney.

Martin Adler has a doctorate of natural sciences from the University of Marburg and runs an internet consultancy in Bonn where he lives with his wife and their three children. Martin has had an ever-growing fascination for the Liszt Sonata since he first heard it as a youth. He has studied it with his teacher Nelly Moser, who was a student at the St Petersburg Conservatory in the classes of the legendary pedagogues Emmanuel Fischmann and Vladimir Nielsen.

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