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JOURNAL OF THE AMERICAN LISZT SOCIETY

Volume 66

2015

From the Editor

Contributors

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From the Editor

Liszt's activities as composer, pianist, teacher, and controversial Artist of the Future are the highlights of the current issue, with contributions by a group of international scholars. In thoroughly examining one of Liszt's best-known compositions, Martin Adler (with Tibor Szász and Gerard Carter) makes an important link to his patron, Maria Pavlovna Romanova, while a biographical and performance account of Liszt's student Anna Mehlig by Erik Baeck and Hedwige Baeck-Schilders yields important information on the reception of Liszt's music in the Netherlands through the First World War. Reception is also the focus of Jorge Modolell's investigation of Liszt's contemporary reception in New York, a city which—contrary to popular knowledge—saw the premiere of the symphonic poem, *Hamlet*. Stephen Armstrong examines how Liszt the orchestral pianist informed decisions made by Liszt the composer in the Second Ballade, while Carissa Reddick shows how Liszt sought to negotiate new and old styles in the *Missa choralis*. A similarly overlooked work, the unfinished oratorio *St. Stanislaus*, is the subject of a new book reviewed by Paul Munson, while Patrick Rucker considers Liszt's controversial reputation as a Hungarian. The variety of source material, methodologies, and insight that these authors provide amply demonstrates that Liszt is still very much a figure who has yet to yield all his secrets.

Jonathan Kregor
October 2015

The American Liszt Society, Inc.

The American Liszt Society is a nonprofit organization devoted to stimulating interest in the life, music, and cultural contributions of Franz Liszt. The Society's Journal (*JALS*) disseminates information and opinions about Liszt, his artistic predecessors, contemporaries, and followers. In addition, *JALS* welcomes contributions in such cognate fields as piano, composition, conducting, criticism, teaching, literature, languages, and sociological studies.

Editor: **Jonathan Kregor**
Review Editor: **James Deaville**

To join the American Liszt Society, write to:

Alexander Djordjevic
Membership Secretary
PO Box 1020
Wheaton, IL 60187-1020
Telephone: (630) 677-6777
E-mail: lisztchicago@gmail.com

Claims for missing issues must be received within 90 days of the mailing date.
For back issues, please contact UMI, 300 North Zeeb Road, Ann Arbor, MI 48103.
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Contributors

Martin Adler, born 1973 in Kassel, Germany, studied Chemistry in Marburg (PhD, 2001) and worked for a number of years as an IT specialist. Currently, he is preparing for his new occupation as a grammar school teacher of Chemistry and Physics. An amateur pianist and musicological researcher, he has co-authored and published several well-received monographs on the Liszt Sonata (Liszt Piano Sonata Monographs, Wensleydale Press) together with Gerard Carter, and he is conducting Liszt research together with Gerard Carter and Tibor Szász. He lives in Bonn with his wife and children and collects piano roll recordings of nineteenth-century pianists.

Stephen Armstrong is a PhD student at the Eastman School of Music, where he studies virtuosity, mysticism, and musical hermeneutics. His interests also extend to musical references in non-musical media, which has led him to such eclectic topics as music in the detective novels of Dorothy L. Sayers and sound design in Japanese gaming. He has presented at chapter meetings of the American Musicological Society as well as at the North American Conference on Nineteenth-Century Music, and his album reviews appear in the Prokofiev journal *Three Oranges*. He has given talks on game music to meetings hosted by the Word and Music Studies Association and the North American Conference on Video Game Music. An active freelance pianist and recitalist, he has performed throughout his native Michigan as well as in Umbria, Italy. Armstrong holds master's degrees in musicology and piano performance from Michigan State University.

Erik Baeck (MD, Senior Fellow of the American Academy of Neurology) and his wife **Hedwige Baeck-Schilders** (Lic. Archeology, Art History, and Musicology) have longstanding interests in music and musicology. Both are members of the Société belge de Musicologie and together they are laureates of the Royal Academy of Fine Arts and Sciences of Belgium with a pioneering study on nineteenth-century musical life in Antwerp. A prize-winner of the International Competition for Young Conductors at Besançon in 1963, Erik has written an acclaimed biography, *André Cluytens. Itinéraire d'un chef d'orchestre* (Wavre: Mardaga, 2009), and a chapter on the pathology of Maurice Ravel in *Ravel Studies* (Cambridge University Press, 2010). Hedwige is a freelance musicologist and publicist. Both are frequently invited to speak at international musicological congresses.

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

Jorge Modolell is a recent graduate of the University of Miami, where he received a Master of Music in Musicology and a Bachelor of Music in Piano Performance. His research explores the American reception of Franz Liszt's symphonic and choral works during the composer's lifetime as it relates to the development of musical criticism. He has presented papers on Liszt at regional and national conferences, including the annual meeting of the American Musicological Society (southern chapter), the University of Miami Graduate Musicology Forum, and the

Brandeis University Musicology Conference. Among recent achievements, he was a recipient of the Eileen Southern Travel Grant awarded by the American Musicological Society.

Paul Munson is Professor of Music at Grove City College in Pennsylvania, where he teaches music history. His articles on Liszt have appeared in this journal and *Music & Letters*. His 1998 edition of *St. Stanislaus* made available for the first time Liszt's last major work and was recorded by the Cincinnati May Festival on the Telarc label in 2003. He is the coauthor, with Joshua Farris Drake, of *Art and Music: A Student's Guide* (Crossway, 2014) and the website *Congregational Singing: Reasons & Tools for Traditional Hymnody* (CongSing.org).

Carissa Reddick earned her Ph.D. in music theory and history from the University of Connecticut. She has taught music theory at The Hartt School, the University of Connecticut, and the University of Oklahoma, and currently heads the music theory area at the University of Northern Colorado. She has served as the president of the Rocky Mountain Society for Music Theory. Her articles appear in *Music Theory Online* and in the e-journal of *Music Theory Pedagogy Online*. She has presented papers on the topic of form in late nineteenth-century music at EuroMAC and at various conferences throughout the U.S.

Patrick Rucker has written about performance and recordings for *The Washington Post*, *Gramophone*, *International Record Review*, and *Fanfare*. He is the co-author, with Cynthia Adams Hoover and Edwin M. Good, of *Piano 300: Celebrating Three Centuries of People and Pianos*. In 2001 he was given the Music for Life Award by the National Association of Music Merchants in recognition of his services to American music. His first contribution to JALS, "Vörösmarty's Ode to Liszt: Translated with an Introduction," appeared in 1986.

Tibor Szász, an internationally acclaimed pianist and scholar, has done extensive studies on Liszt, Mozart, Beethoven, Bartók and Enescu. He was born in Transylvania to Hungarian parents, and studied with Eliza Ciolan, a pupil of Alfred Cortot, before coming to the United States of America. He holds a Doctor of Musical Arts degree from the University of Michigan. Szász has been a professor at Duke University, and is currently Professor of Piano at the Hochschule für Musik Freiburg, Germany.

Franz Liszt and Maria Pavlovna Romanova: An Homage to the Grand Duchess in Liszt's Petrarch Sonnet No. 47¹

Martin Adler (with Tibor Szász and Gerard Carter)

The Grand Duchess Maria Pavlovna Romanova (1786–1859) was not only Franz Liszt's patron, but also received musical instruction from him. At least one of her compositions, a song that will hereafter be referred to as the "Maria Pavlovna Lied," was held dear enough by Liszt that he used its melody as thematic material not only as the main theme of his fourth Consolation, but also as the opening theme in the *Andante sostenuto/Quasi Adagio* of his Piano Sonata in B minor, S. 178 / LWA179 (see Figure 1).²

Liszt's use of the melody in his Consolation, together with a reference to its composer, Maria Pavlovna, was acknowledged by an acronymic footnote added by Liszt to a manuscript copy of the 1849 version of the Consolation (see Figure 2, example b; "D'après un L. D. S. A. I. M. P....." [= "D'après un Lied de Son Altesse Impériale Maria Paulowna"])).³ Liszt's use of the melody in his Sonata, however, was more arcane, as there is no known comment by him regarding its origin. Although neither the text nor the melody of the original song have come down to us, the Maria Pavlovna Lied melody seems to have had for Liszt a devotional connotation: in both the Consolation of 1850 and the Sonata, the religious character is not only perceptible, but also explicitly pointed out in Lina Ramann's *Liszt-Pädagogium* on the pages concerning these two compositions.⁴

A comparison of the 1849 and 1850 versions of the Consolation indicates that Liszt transformed the original Lied setting of the Maria Pavlovna Lied melody of his 1849 version into a new four-part chorale setting in his 1850 version, and into a new four-part string quartet-like setting in the *Andante sostenuto/Quasi Adagio* of his Sonata (see Figure 1). The proposition that the 1849 Consolation is very close to the original Maria Pavlovna Lied is supported by Alexander Wilhelm Gottschalg's comment on the title page of Liszt's autograph manuscript.⁵ Gottschalg, a pupil of Liszt and close collaborator, described the work as a "Paraphrase on a theme of [...] Maria Paulowna." It is not known whether Gottschalg ever saw or heard the original Maria Pavlovna Lied, but his use of the word "paraphrase" is significant for what is ostensibly a completely "original" work by Liszt.

This evidence suggests that the 1849 version of the Consolation is the closest approximation to the now lost Maria Pavlovna Lied. The 1849 version was not published during Liszt's lifetime; only in 1992 did it appear under the editorship of Mária Eckhardt and Ernst-Günter Heinemann alongside early versions of the other Consolations and, of course, Liszt's well-known previously published versions. Liszt's acronymic footnote linking the Consolation with the Maria Pavlovna Lied was, however, omitted (Figure 2, example b).⁶

Thus the Maria Pavlovna Lied melody was inextricably linked in Liszt's mind with Maria Pavlovna. According to August Göllerich, Liszt recalled that "Ancient Weimar was borne to the grave on the day when Marie Paulowna, the mother of the German Empress Augusta, was laid to rest. I commemorated her in my 'Star Consolation' the theme of which stems from her."⁷ The star referred to in Göllerich's quote was a six-pointed radiant star (see Figure 3) placed immediately above the Consolation in the Breitkopf & Härtel first edition of 1850. Liszt had it printed probably as a substitute for the cross with the four dots⁸ that he used as a footnote sign for his aforementioned acronym, the footnote being part of his additions to the 1849 Conradi

Figure 1: Maria Pavlovna-Liszt: A Documented Borrowing in the Sonata, from Tibor Szász, “Liszt’s Symbols for the Divine and the Diabolical: Their Revelation of a Program in the B Minor Sonata,” *Journal of the American Liszt Society* 15 (June 1984): 84 [Set 23, excerpt].

b = Pavlovna's song in Liszt's "Star Consolation" No.4, final version (1850)

Liszt's autograph identification: D'après un L.D.S.A.I.M.P

[1]

1a. [Orig.: Db] [335] [1]

1c. (3) (3) x2 #2

1b. Quasi adagio [1-2 and 5-7] cantabile con divozione * [2] [IV "Amen"]

[Orig.: Db] [Consolation No.4: 1849.] * = see turns added in mm. 17, 19, 26.

manuscript (see Figure 2, example b). By placing a star above the printed Consolation, Liszt very likely established the piece's link with Maria Pavlovna and indicated his reverence for her—an interpretation of the star that is supported by Liszt's pupil (and distinguished scholar) José Vianna da Motta (1868–1948).⁹ Liszt's Weimar pupils would have understood its meaning without further explanation. Conversely, the star was omitted from the French edition of the same year,¹⁰ probably because few in France would have known anything about the Grand Duchess or her compositions. The star, however, was an important insider link to Maria Pavlovna, and it is regrettable that it—like the related acronymic reference of the early version—was omitted from the 1992 Henle Urtext edition of the final version.

The words that Göllicherich employed in his quotation of Liszt (“Ich habe ihrer [...] gedacht”/“I commemorated her”) seem doubtful, however, because the Consolation was written a decade before Maria Pavlovna’s death. “Revered” would have been a more accurate word than “commemorated,” but maybe Göllicherich neither remembered Liszt’s exact words nor brought precisely to mind the relation between the year of Liszt’s composition and the year of the Grand Duchess’s death.¹¹ However, there exists a further composition by Liszt which, by intentionally using the Maria Pavlovna Lied melody, did indeed serve the purpose of “commemorating” her: the Petrarch Sonnet no. 47 (“Benedetto sia ‘l giorno”).¹²

Over their long compositional history, the three Petrarch Sonnets were subjected by Liszt to many changes and revisions,¹³ and each of them exists in several versions as *Lieder* for voice and piano and as works for piano solo. The publication of these versions extended over a period of nearly forty years, beginning in the mid-1840s and ending only a few years before Liszt's

Figure 2: Two manuscript versions of the 1849 Consolation.

a) version in Liszt's hand (GSA 60/I 21, with Gottschalg's title page), lines 1 and 5, first page. Klassik Stiftung Weimar, Goethe- und Schiller-Archiv.

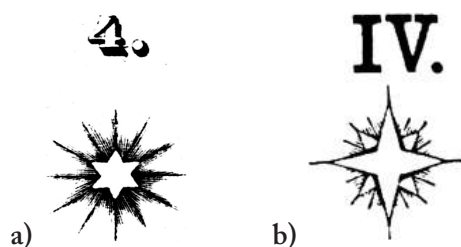


b) version in the hand of Liszt's collaborator August Conradi with additions in Liszt's hand (GSA 60/I 22), lines 1 and 4, first page. Klassik Stiftung Weimar, Goethe- und Schiller-Archiv.



death in 1886.¹⁴ (As the various titles of the three Petrarch Sonnets changed with Liszt's numerous published and unpublished versions, the present authors will, for convenience, use the title "Benedetto sia 'l giorno" or simply "(Petrarch) Sonnet" to apply to Petrarch Sonnet no. 47 in its various versions for voice and piano and for piano solo.)

Figure 3: The star in a) the first edition of 1850 and b) in José Vianna da Motta's edition of 1924.



A number of personal threads connected Liszt's preoccupation with the Petrarch Sonnets, on the one hand, and with the Maria Pavlovna Lied melody in his Consolation and Sonata, on the other. It is not surprising that Liszt eventually wove these threads together by subtly changing the theme of "Benedetto sia 'l giorno" in its final version, decades after its initial composition, so as to feature the Maria Pavlovna Lied melody, the same melody which Liszt had, decades earlier, featured in his Consolation and Sonata.

To illustrate these subtle changes of the theme in the final version of the Sonnet, we need to look closely at the following compositions listed chronologically:¹⁵

- 1) 2. *Sonetto*, from *Tre Sonetti di Petrarca* (voice and piano), published in 1846 or 1847 (Haslinger, Vienna)
- 2) 2. *Sonetto*, from *3 Sonetti di Petrarca* (piano), published in 1846 or 1847 (Haslinger, Vienna)
- 3) *Consolation No. 4*, composed ca. 1849
- 4) *Consolation No. 4*, published in 1850 (Breitkopf & Härtel, Leipzig)
- 5) *Sonata in B minor*, published in 1854 (Breitkopf & Härtel, Leipzig)
- 6) *Sonetto 47 del Petrarca*, from *Tre Sonetti di Petrarca*, in *Années de Pèlerinages. 2de Année* (piano), published in 1858 (Schott, Mainz)
- 7) *Sonett XXXIX (47)*,¹⁶ from *Tre Sonetti del Petrarca* (voice and piano), published in 1883 (Schott, Mainz)

Figure 4 quotes melodic fragments of the seven compositions listed above, arranged so that the corresponding melody notes are vertically aligned. This comparison shows that the melodies of the early Petrarch Sonnet versions are only superficially similar to the melody of the 1849 Consolation (the closest representation of the Maria Pavlovna Lied melody currently available). In other words, the differences are significant enough to enable us to categorize them as two unrelated, individual melodies. The theme in the *Andante sostenuto/Quasi Adagio* of the Sonata, however, is a quotation of the Consolation theme that is close enough to regard as identical. The most striking similarity, however, can be observed if the Consolation (in both its 1849 and 1850 versions) is compared with the final, 1883 version of the Petrarch Sonnet. Both compositions also share the same key and the same time signature.

The melodic identity of items 3, 4, and 7 is even more obvious in Figure 5, which, in staggered melodic lines, shows the relative chromatic pitch levels of the seven melodies in Figure 4. The melodic patterns can be placed into two categories: "Sonnet type" (continuous lines) and "Consolation type" (dotted lines). All versions of the Sonnets (with the significant exception of the final one) belong to the "Sonnet type." The melodies in the Consolations, the Sonata, and the final Sonnet, however, belong to the "Consolation type" and are faithful representations of the incipit of the Maria Pavlovna Lied melody (as transmitted by the first, "Paraphrase" version of the Liszt Consolation No. 4).

Figure 4: Pieces 1–7. Melodic comparison. Turns and arpeggios, as well as notes outside the melody, are left out and replaced by rests, where necessary. No slurs are shown.

1) Sonnet for voice and piano (1846/47), mm. 11–13



2) Sonnet for piano (1846/47), mm. 10–12



3) Consolation (1849), mm. 1 (with upbeat) and 2



4) Consolation (1850), mm. 1 (with upbeat) and 2



5) Sonata (1854), mm. 334–338



6) Sonnet for piano (1858), mm. 12–14

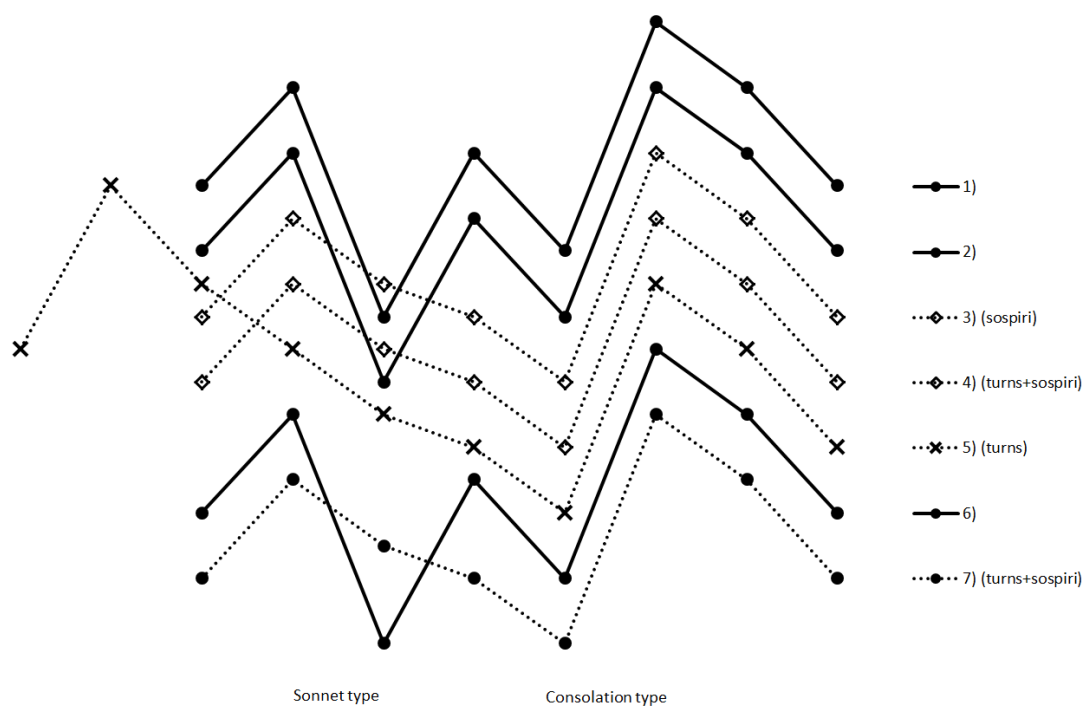


7) Sonnet for voice and piano (1883), mm. 9–11



The coherence of the compositions within each of the two groups is even stronger when the turns and the “sospiri” (sigh figures) of the second, “Star Consolation” version of 1850 are brought into the discussion. As Figures 6 and 7 demonstrate, a characteristic turn is present in the melodic treatment of the Maria Pavlovna theme in its later occurrences in the published Consolation of 1850 and in the *Andante sostenuto/Quasi Adagio* theme of the published Sonata. Moreover, this turn figure from the second Consolation version and from the Sonata is found only in the final version of the Petrarch Sonnet. It occurs in a prominent part of the piano introduction, namely, as an unaccompanied solo melodic line in the left hand (Figure 8). In short, this figure represents an element that connects the *final* versions of the Consolation, the Sonata, and the Petrarch Sonnet.

As to the sospiri, they are a further link within the Consolation type melodic versions. Sospiro type figures can be found in both versions of the Consolation and in the *final* version of the Sonnet, but not in the corresponding parts of the Sonata. And although the sospiri are heard later in the two Consolation versions than in the final version of the Sonnet, their presence as a

Figure 5: Relative chromatic pitch levels of the melodies in 1–7 (staggered).

common melodic feature is noteworthy (see Figures 9–11). The unique appearance of both the turns and the sospiri in these compositions by Liszt suggests that they were most likely present in Maria Pavlovna's original Lied.

Compared with the earlier Petrarch Sonnet versions and, most importantly, compared with the second published version for piano of 1858 (6), Liszt made some significant, intentional changes by way of replacing the Sonnet melody with the Maria Pavlovna theme in the second published version for voice and piano of 1883 (7).¹⁷ Liszt not only changed the pitches of the Sonnet in order to feature the Consolation melody, but also introduced the turns and the sospiri of the 1850 Consolation. One might, of course, argue that since the turns were not present in the 1849 Consolation (which for the present authors is the closest representation of the Maria Pavlovna Lied melody), they may have been missing in the original Maria Pavlovna Lied. However, both versions of the Consolation have in measure 1 an arpeggio before the top pitch of the melody (see Figure 2 for the 1849 versions), and in the 1850 version Liszt replaced the arpeggio with the turns in measures 17, 19, and 26 (see, for example, Figure 6). Both the arpeggio and the turn, therefore, serve the same purpose: they help the melody swing to its highest note.¹⁸

Liszt was unsatisfied with his earlier versions,¹⁹ and was well aware of his new melodic approach in the final version of the Sonnets. In 2011 Lodewijk Muns created a web presentation

Figure 6: Example with the turn in the 1850 Consolation (4). Mm. 16–18, lower staff.

Figure 7: Example with the turn in the Sonata (5). Mm. 334–338, upper staff, top voice.



Figure 8: Example with the turn in the final Sonnet version (7). Mm. 4–7, lower piano staff.



Figure 9: Sospiri in the 1849 Consolation (3). Mm. 2–3, upper staff, top voice.



Figure 10: Sospiri in the 1850 Consolation (4). Mm. 14–15, upper staff, top voice.



Figure 11: Sospiri in the final Sonnet version (7). Mm. 9–11, vocal staff.



of the manuscripts of the late vocal versions of the Sonnets (the manuscripts being part of the Franz Liszt Collection of the Nederlands Muziek Instituut), in which he wrote:

The second vocal version appeared with a delay of almost twenty years, and Liszt had doubts whether his “much more subtle” interpretation of the poetry would be understood by interpreters: “[...] to express the feeling which I have tried to breathe into the musical notation of these sonnets would call for a poetic singer, in love by an ideal love ... *rarae aves in terris*.”²⁰

When the revision appeared in print he wrote in very similar words to Princess Carolyne Wittgenstein: “I’ve tried to give the canto of these sonnets a finishing touch—and to make it as crystalline, transparent and adequate to the poetry as I could. If they come into the hands of some *amoroso tenor* who is not vulgar, but gifted with a certain ideal of the heart—maybe they will meet with some success. I hardly count on it, knowing how rare a sense of the ideal is—particularly among tenors, who are keen on theatrical acclaim. Far and apart noble exceptions may be found—above all Adolphe Nourrit and [Ludwig] Schnorr. Both have died in the effort, still rather young!”²¹

Liszt felt a strong urge to improve the representation of Petrarch’s poetry in music. One of the means by which he achieved this goal was to metamorphose the melody of “Benedetto sia ‘l giorno” into the Maria Pavlovna Lied melody.

Liszt's revision took place in 1864 or 1865.²² Maria Pavlovna died in 1859, so Liszt probably did indeed "commemorate" her—to use Göllicherich's words—in his final version of "Benedetto sia 'l giorno." This chronology is consistent with an unpublished manuscript of the Lied of 1854,²³ which shows that about five years before Maria Pavlovna's death, Liszt endeavored to revise the composition but *without* inserting her melody at that time.

After his revision of 1864 or 1865, and perhaps owing to his doubts expressed in the above-cited letters, Liszt waited almost twenty years to publish, in 1883, his final set of Petrarch Sonnets.²⁴ It was a special tribute to Maria Pavlovna—a tribute that materialized musically by literal quotes from one of her own compositions. At the same time, the presence of the Maria Pavlovna Lied melody emphasized the importance that it held for Liszt himself, as it had already left such a significant imprint on Liszt's two versions of his Consolation no. 4 and on his Sonata in B minor.

Liszt's use of the Maria Pavlovna Lied melody mirrors his strong connection to the Grand Duchess. It is also fascinating to see how Liszt achieved a stylistic metamorphosis of the melody every time he used it, depending on the respective musical context of the four different compositions (two versions of the Consolation, the Sonata and the final version of the Petrarch Sonnet; recall also Figure 1).²⁵

It would be fascinating to find one day the original Maria Pavlovna Lied (together with its accompanying poem), and, indeed, to find any other unknown compositions by Maria Pavlovna which have not yet come down to us. Recovering such material would undoubtedly enable a more extensive examination of the truly remarkable musical friendship between Franz Liszt and the Grand Duchess Maria Pavlovna.

NOTES

1. Along with the items mentioned in the following footnote, this study also complements Rossana Dalmonte's "Re-thinking the Influence of Italian Poetry and Music on Liszt. The Petrarch Sonnet *Benedetto sia 'l giorno*," originally published in Hungarian as "Még egyszer az itáliai költészet és zene Lisztre gyakorolt hatásáról. A Benedetto sia 'l giorno Petrarca-sonett," *Magyar Zene* 50, no. 3 (August 2012): 259–81. Dalmonte's article addresses several issues involved in Liszt's compositional processes in the Sonnet, among them his musical treatment of the Italian text, and also addresses several uncertainties in the dating of the different versions of the compositions.

2. See Tibor Szász, "Liszt's Symbols for the Divine and the Diabolical: Their Revelation of a Program in the B Minor Sonata," *Journal of the American Liszt Society* 15 (June 1984): 39–95, cf. endnote 36 and Set 23; see also Szász, "Liszt's Sonata in B minor and a Woman Composer's Fingerprint: The quasi Adagio theme and a Lied by Maria Pavlovna (Romanova)," *The Liszt Society Journal* 35 (2010): 3–27, and *The Liszt Society Journal* 36 (2011): 98, including footnote 18 (2010): "Sharon Winkhofer notes, 'An early notebook [page] dating from 1849, owned by Arthur Hedley of London until his death in 1969, allegedly contains a preliminary version of the *Andante sostenuto* chorale [of the B minor Sonata].'" In Winkhofer, *Liszt's Sonata in B Minor: A Study of Autograph Sources and Documents*. Studies in Musicology, no. 29 Ann Arbor: UMI Research Press, 1980: 93; see also 261, n. 30. Hedley's letter is also mentioned in William S. Newman, *The Sonata Since Beethoven*, 2nd rev. ed. New York: W. W. Norton and Company, 1972: 364, n. 51." In his letter of 1967 Hedley wrote: "Liszt composed the Adagio theme of his Sonata in 1849—I have the little note-book page on which he wrote it down, at the same time as *Funérailles*." See also Szász, "Rapports secrets entre les thèmes de la Sonate de Liszt et un Lied de Maria Pavlovna Romanova," *Analyse musicale* 65, no. 3 (2011): 63–74. For the 1849 genesis of the Sonata, see also Gerard Carter, Martin Adler, *Franz Liszt's Precursor Sonata of 1849: A Trial Run in the Master's Inner Circle*, Liszt Piano Sonata Monographs (Sydney: Wensleydale Press, 2011). Liszt even composed his own version of another Lied by Maria Pavlovna, "Es hat geblüht," which will be published by Tibor Szász in 2015. See Tibor Szász, "The Lied 'Es hat geblüht' by Maria Pavlovna Romanova—Franz Liszt and large-scale structures in Liszt's Sonata in B minor and Faust Symphony," in *Les topiques du XIXe siècle et la musique de F. Liszt*, ed. Márta Grabócz (Paris: Éditions Hermann, 2015).

3. Manuscript GSA 60/I 22 in the Goethe- und Schiller-Archiv, Weimar. This manuscript is written in the hand of Liszt's collaborator August Conradi and contains annotations in Liszt's hand. Liszt's acronym was deciphered by Peter Raabe in the case of a parallel version of this acronym, written by Liszt on his manuscript of "Es hat geflammt." See Peter Raabe, *Franz Liszts Musikalische Werke VII: Einstimmige Lieder und Gesänge I*, (Leipzig: Breitkopf & Härtel, 1918), v. See also Szász, "Liszt's Sonata in B minor," and Szász, "The Lied 'Es hat geflammt'."

4. Lina Ramann, ed., *Liszt-Pädagogium* (Leipzig: Breitkopf & Härtel, 1902), 2:7/10, 5:4. The *Pädagogium* states that the fourth Consolation is based on a "Motiv" by Maria Pavlovna, its prevailing mood is "kirchlich-religiös" ("churchly religious"), and that it expresses Liszt's "religiöse Andacht" ("religious devotion"). In the part referring to the *Andante sostenuto/Quasi Adagio* of the Sonata, Liszt's pupil August Stradal is cited: "Dieser Satz sollte eigentlich mit *Andante religioso* bezeichnet sein[...]" ("This movement should actually be named *Andante religioso*[...]"). Mária Eckhardt, in her introduction to the 2015 facsimile edition of the Lehman manuscript, also discusses Liszt's use of the Maria Pavlovna Lied melody in the fourth Consolation and suggests that "the idea of integrating the same religious-sounding melody into his Sonata came to Liszt in the course of this work." See Eckhardt, Introduction to *Piano Sonata B Minor. Facsimile of the Autograph* (Munich: Henle, rev. ed. 2015), xiii.

5. See GSA 60/I 21, a manuscript in Liszt's own hand of the 1849 version of the Consolation with a title page written by Gottschalg: "Paraphrase über ein Thema Ihrer Kaiserlich[-]Königlichen Hoheit der Frau Großherzogin-Großfürstin Maria Paulowna, für das Pianoforte von Dr. Franz Lißt. (Componirt 1850 [the correct date is 1849])." See also: Mária Eckhardt, "Zur Entstehungsgeschichte der 'Consolations' von Franz Liszt," *Studia Musicologica Academiae Scientiarum Hungaricae* 34, nos. 3–4 (1992): 449–57.

6. Franz Liszt, *Consolations. Original Version and First Edition of the Early Version*, Urtext Edition, ed. Mária Eckhardt and Ernst-Günter Heinemann (Munich: Henle, 1992). Because this edition, and the 2014 edition mentioned below, are the only commercially available scores of the 1849 version of Liszt's fourth Consolation, it may be useful to draw attention here to a few misprints. In m. 15 of the Henle edition, the third printed note F should be an A \flat (a minor third higher) as indicated by the editorial arrow seen in the two facsimiles reproduced in Figure 2 of this article. Consequently, the suggested fingering for m. 15 in the Henle edition is no longer applicable (a preferable fingering would be in accordance with Liszt's own fingering in the parallel passage in m. 29, L.H.). It would also have been useful to include Liszt's own performance instruction "Kein Kreuzen der Hände!" ("No crossing of hands!") recorded in the *Liszt-Pädagogium*, and also in the edition of the Consolations by Imre Sulyok and Imre Mező for the *Neue Liszt-Ausgabe*, published by Editio Musica Budapest/Bärenreiter in 1981. In 2014, another edition of the first versions of the Consolations by Adrienne Kaczmarczyk and Ágnes Sas was published as part of the *Neue Liszt-Ausgabe*, EMB. This edition includes in a parenthetical title Liszt's Pavlovna acronym and its deciphering in a footnote. Unfortunately, the 2014 EMB edition contains the same misprint as the Henle edition of 1992 (note that m. 15 of the Henle edition corresponds to m. 16 of the EMB edition). In addition, the 2014 EMB edition introduces a new misprint in m. 31, L.H. system, where the incorrect pitch B \flat must be rectified to a G \flat (a major third lower; see the correct text in m. 30 of the Henle edition).

7. August Göllerich, *Franz Liszt* (Berlin: Marquardt & Co., 1908), 127. "Alt-Weimar war an dem Tage begraben, da man Marie Paulowna, die Mutter der deutschen Kaiserin Augusta, zur Ruhe gebettet hatte. Ich habe ihrer in meiner 'Stern-Konsolation' gedacht, deren Thema von ihr herrührt."

8. Liszt used this footnote sign frequently, for example in his letters (cf. Hans Rudolf Jung, *Franz Liszt in seinen Briefen* [Berlin: Henschelverlag, 1987], 23) and in other autographs such as his Sonata (Lehman manuscript).

9. In his 1924 edition of the Consolations Motta states in the editorial report: "Der Stern über Nr. IV bedeutet, daß Liszt in diesem Stück die Melodie eines von der Großherzogin Maria Paulowna komponierten Liedes verwendet hat." ("The star above no. IV means that in this piece Liszt used the melody of a Lied composed by the Grand Duchess Maria Pavlovna.") See *Franz Liszts Musikalische Werke II: Pianofortewerke VIII: Verschiedene Werke für Pianoforte zu zwei Händen* (Leipzig: Breitkopf & Härtel, 1924), v. Motta's edition includes a four-point cross-like star with four further sub-points (see Figure 3) that is even closer to Liszt's footnote sign than the six-point star. The present authors, however, could not ascertain whether the four-point star was inserted by Motta or already present in earlier editions.

10. Bureau Central de Musique, Paris (1850).

11. It might be noteworthy that Liszt's teacher Carl Czerny (1791–1857) was also an admirer of Maria Pavlovna. He dedicated to her his op. 822, *Nouveau Gradus ad Parnassum*, published by Schott of Mainz in 1853.

12. While the changes in the 1883 final Sonnet version, together with additional melodic changes in the other Sonnets, have already been discussed by many scholars, none of the studies listed below have pointed out Liszt's probable intention of "commemorating" the Grand Duchess by integrating the Maria Pavlovna Lied melody into the Sonnet's final revision: Andrew Fowler, "Franz Liszt's Petrarch Sonnets: The Persistent Poetic Problem," *Indiana Theory Review* 7, no. 2 (1986): 48–68; Ben Arnold, "Songs and Melodramas," in *The Liszt Companion*, ed. Arnold (Westport, CT: Greenwood Press, 2002), 403–38, at 419; Rena Charnin Mueller, "The Lieder of Liszt," in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 168–84, at 180f.; Monika Hennemann, "Liszt's Lieder," *The Cambridge Companion to Liszt*, ed. Kenneth Hamilton (Cambridge: Cambridge University Press, 2005), 192–205, at 199f.; and according to Randall A. Umstead, "[Liszt's] revisions of the *Petrarch Sonnets* remove the Italian elements and replace them with a style that is clearly more German." See Umstead, "A New Perspective in the Italian Songs of Franz Liszt: an Italian Perspective," (DMA Doc., University of Cincinnati, 2009), 73.

13. According to Mueller ("The Lieder of Liszt," 171), at least nine known complete manuscript versions exist for the melody of "Benedetto sia 'l giorno."

14. According to Mueller ("The Lieder of Liszt," 170f.), Liszt sketched the melodies for all three Petrarch Sonnets in 1843–44. The sketches are contained in the "Lichnowsky" sketchbook in the Goethe- und Schiller-Archiv, Weimar (GSA 60/N 8).

15. The publication (or composition) dates are taken from the following sources:

- 1) **1847**: Friedrich Hofmeister, Adolph Hofmeister, *Musikalisch-literarischer Monatsbericht*, Hofmeister/Whistling, Leipzig (<http://www.hofmeister.rhul.ac.uk/>), September/October 1847, p. 161, Raabe, *Franz Liszts Musikalische Werke VII:I*, iv and 98; **1846**: Mueller, "The Lieder of Liszt," 171.
- 2) **1847**: Hofmeister, June 1847, p. 100; **1846**: Mueller, "The Lieder of Liszt," 171.
- 3) **1849**: Szász, "Liszt's Sonata in B minor."
- 4) **1850**: Hofmeister, July 1850, p. 98.
- 5) **1854**: Hofmeister, June 1854, p. 562.
- 6) **1858**: Hofmeister, November 1858, p. 166.
- 7) **1883**: Hofmeister, February 1883, p. 46, and Peter Raabe, *Franz Liszts Musikalische Werke VII: Einstimmige Lieder und Gesänge III* (Leipzig: Breitkopf & Härtel, 1923), x and 96.

16. The title and the musical examples for item 7 are taken from Raabe, *Franz Liszts Musikalische Werke VII:III*, as the original 1883 edition was not accessible to the authors during the writing of the present article. All other titles and musical examples in this article are taken from the original editions of the pieces and, in the case of the unpublished Consolation version, from the autograph.

17. Liszt also wrote a version for voice and piano in 1854 which still contained the theme in the Sonnet type but which was never published. Cf. footnote 23 below.

18. In the 1858 piano version of the Sonnet, an arpeggio is printed at the last occurrence of the main theme, but this is probably not an intentional link to the Maria Pavlovna Lied melody, since Liszt did not apply a similar arpeggio at the preceding three (nor at the following several) parallel occurrences of the passage in question.

19. Concerning Liszt's revisions of many of his Lieder, Arnold ("Songs and Melodramas," 415) writes: "[Liszt] acknowledged the trend toward simplification in a letter to Joseph Dessauer in the 1850s: 'My earlier songs are mostly too ultra sentimental, and frequently too full in the accompaniment.' He made a similar remark in a letter to Louis Köhler in 1853 where he mentioned simplifying the accompaniments in his revisions. More than two decades later he praised simplicity in songs again, stating that they 'should have a simple accompaniment and avoid any unnecessary modulation.'" Andrew Fowler ("Franz Liszt's Petrarch Sonnets," 58) writes in the summary of his analysis of the final versions of the Petrarch Sonnets: "Liszt's compositional growth compelled him to review and rework his youthful settings, and subsequently, his mature settings. For Liszt, whose revisions were logical sequels to his unflinching search for the perfect union of literary and musical art, the Petrarch sonnets posed a persistent problem. Consequently, we may enjoy the romantic spirit exemplified in them."

20. Lodewijk Muns, "Liszt Manuscripts: A Bicentenary Presentation," <http://www.nederlandsmuziekinstituut.nl/index.php?option=com_content&view=article&lang=en&id=620&Itemid=207>, accessed September 2015. Liszt's autograph of "Benedetto sia 'l giorno" discussed in this web presentation has the archival signature NMI 064/IA5. Another manuscript version written by a copyist and annotated by Liszt is located in the collection of the Liszt

Museum at Budapest (Ms.mus.L 065). It was most probably used by the printer for the 1883 edition. The quote by Liszt comes, according to Muns, from a letter to Giuseppe Ferrazzi, dated May 1880, in *Franz Liszts Briefe*, ed. La Mara (Leipzig: Breitkopf & Härtel, 1893–1905), 8:368; translation Muns.

21. The quote by Liszt comes, according to Muns, from a letter to the Princess dated 15 August 1882, in *Franz Liszts Briefe*, 7:353, 354; translation Muns.

22. The exact dating has been a subject of debate: Muns (“Liszt Manuscripts”) and Raabe (*Franz Liszts Musikalische Werke VII:III*) suggest 1864; Peter Raabe (*Liszts Schaffen* [Tutzing: Schneider, 1968], 343f.) around 1865; Mueller (“The Lieder of Liszt,” 180f.) says 1865. This period also marks an important step in Liszt’s life: On 25 April 1865 he received the tonsure, and on 30 July 1865 he entered into minor orders. See Alan Walker, *Franz Liszt: The Final Years, 1861–1886* (Ithaca, NY: Cornell University Press, 1997), 86 and 88.

23. Manuscript GSA 60/D 57 in the Goethe- und Schiller-Archiv Weimar. The manuscript is an eight-page full version of the composition written this time in the key of F sharp major (the key of the Maria Pavlovna theme in the *Andante sostenuto/Quasi Adagio* part of the Sonata) with piano accompaniment and voice part. On the final page of the manuscript Liszt wrote “[é]crit pour Carolyne malgré Floup [a nickname for Carolyne]. 15 Janvier 54 _ Wey[mar].” See also Raabe, *Franz Liszts Musikalische Werke VII:III*, x, and Dalmonte, “Rethinking the Influence of Italian Poetry and Music on Liszt.”

24. In a letter to Alexander Wilhelm Gottschalg, dated 25 January 1883, Liszt writes from Budapest: “Warum Schott’s noch nicht den 3^{ten} Band meiner ‘Années de Pèlérinage’ und Petrarca’s Sonette (für Gesang) herausgegeben, weiß ich nicht, und werde nicht anfragen. Im October, von Weimar aus, erhielten Schott’s die revidirten letzten Correcturen beider Werke.” (“Why Schott have not yet published the third volume of my ‘Années de Pèlérinage’ and Petrarch’s Sonnets (for voice), I do not know and will not ask for. In October, from Weimar, Schott received the final revised corrections of both works.”) See Alexander Wilhelm Gottschalg, *Franz Liszt in Weimar und seine letzten Lebensjahre* (Berlin: Glaue, 1910), 126f.

25. Although Liszt’s use of the Maria Pavlovna Lied melody in the Sonata is incontestable (see, for instance, Mária Eckhardt’s introduction to the Henle facsimile edition of the Lehman manuscript), the bespoke melodic contour of the Sonata’s *Andante sostenuto* opens differently than the other melodies listed under the Consolation type (see Figures 4 and 5). However, on the last page of the final Sonnet version of 1883 Liszt appears to have quoted this opening melodic contour of the Sonata’s *Andante sostenuto* in mm. 72–75, where the voice part features the pitch sequence B \natural –E \flat –C \sharp –B \flat –A \flat —a literal transposition of the sequence C \sharp –F \sharp –D \sharp –C \sharp –B \flat of the Sonata (see Figure 4, example 5).