

THE SCHUBERT-LISZT TRANSCRIPTIONS:
TEXT, INTERPRETATION, AND
LIEDER TRANSFORMATION

by

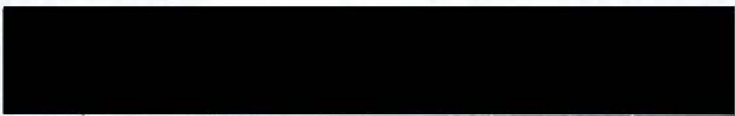
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"The Schubert-Liszt Transcriptions: Text, Interpretation, and Lieder Transformation," a dissertation prepared by Charles A. Madsen in partial fulfillment of the requirements for the Doctor of Philosophy degree in the School of Music. This dissertation has been approved and accepted by:



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Title: THE SCHUBERT-LISZT TRANSCRIPTIONS: TEXT,
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Dr. Marian E. Smith

The solo piano transcriptions of Schubert *Lieder* that Franz Liszt made between 1833 and 1846 represent a fundamental reworking of the original material. On a basic level the original identity of these works is called into question with the removal of the poetic text in performance as works for solo piano. Liszt, nevertheless, was very concerned with the connection between text and music in these works and, in most cases, insisted that the text be printed above the notes in the piano score. Liszt's transcriptions of these *Lieder* contain additions that form an interpretive layer superimposed upon the original song. As a result, his adaptations of the songs represent a new projection of the poetic material, which ranges from literal fidelity to Schubert's original intentions to a fundamental reinterpretation of the original. Liszt's musical adaptations in the transcriptions most frequently involve changes of texture, registration and the addition of pianistic figurations. Analysis and evaluation of these added elements with respect to the

original poetic text and its setting by Schubert indicate three broad categories of interpretative choice made by Liszt. In the first category the transcriptions are fairly literal reproductions of the original songs. In the second category changes made by Liszt can be seen to support or reinforce Schubert's original conception. With the third category Liszt's reinterpretation of each work reflects an essentially different or modified view of the original text. In this last category of transcriptions the projection of the work as a solo piano piece takes precedence over fidelity to the original *Lied*. As with all of Liszt's piano transcriptions, the Schubert works have largely been neglected both in scholarly writing and in performance. Transcription was a significant portion of Liszt's output and these pieces deserve evaluation and assessment. Through analysis and evaluation of the changes Liszt made in his transcription of Schubert's Lieder, insight into Liszt's compositional style and aesthetic outlook is gained.

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DEDICATION

To Irene Hultgren

(February 25, 1937 – November 15, 2001)

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CHAPTER I

INTRODUCTION

Since the time of their composition in the 1830s and 1840s, Liszt's adaptations of some fifty-three of Schubert's *Lieder* have become something of an anachronism in that they have rarely been the subject of scholarly inquiry and have been equally neglected in the sphere of public performance.¹ This is symptomatic of a more general shift in aesthetic sensibilities that threw the very idea of transcription into disfavor. In this connection, Alan Walker has investigated historical elements that resulted in the demise of the operatic arrangement, and his observations are applicable to transcriptions and arrangements in general. The two main reasons he proposes for the decline in pianistic adaptations are changing attitudes towards musical authenticity in the early twentieth century and the falling off of transcription as a means of musical dissemination.² Today

¹ In much of the literature concerning these works there has been some confusion concerning the actual number of Schubert *Lieder* transcriptions. Liszt made a total of 58 transcriptions of this type. He set "Die Forelle" and "Ungeduld" twice so that there are 56 different songs represented. One of these, "Lebewohl," was incorrectly attributed to Schubert and was actually composed by A.H. von Weyrauch. Of the remaining 55 compositions by Schubert, one, "Hymne," is taken from a chorus to *Rosamunde* and another, "Gondelfahrer," is for male quartet with piano. This leaves a total of 53 different solo *Lieder* that Liszt transcribed which were actually composed by Schubert.

² Alan Walker, *Franz Liszt: The Virtuoso Years, 1811-1847* (Ithaca, New York: Cornell University Press, 1983), 315.

the great majority of the innumerable piano transcriptions made in the later half of the nineteenth century remain unknown.

The aesthetic shift that contributed to this decline was in evidence in the early years of the twentieth century. Writing in 1927, Leopold Godowsky decried the neglect of transcription: "Why are variations considered worthy because they change the original, while arrangements are considered unworthy *because they also change the original?*"³

One modern answer to Godowsky's question, I would contend, is that the arrangement does not change the original enough. As a corollary to Walker's remarks on authenticity, it is important to consider that in the late nineteenth century a composer's original ideas and voice were of primary importance in the creation of a musical work.⁴ This perspective cuts the transcription with a double edge. First, there was not enough originality on the part of the arranger in the transcription. Second, the act of transcription by its very nature obscures the voice and intentions of the original composer.⁵ As a result the transcription came to be regarded as a secondhand work; it was not considered

³ Leopold Godowsky, "Apropos Transcriptions, Arrangements and Paraphrases," preface to *Twelve Songs by Schubert* (New York: G. Schirmer, 1927), i. Godowsky appears to be paraphrasing Ferruccio Busoni, who in 1907 wrote, "So gilt die Bearbeitung nicht, weil si an dem Original ändert; und es gilt die Veränderung, obwohl sie das Original bearbeitet." (So the arrangement is not good, because it varies the original; and the variation is good, although it 'arranges' the original.) Ferruccio Busoni, *Entwurf einer neuen Ästhetik der Tonkunst* ed. Martina Weindel (Wilhelmshaven, Germany: Heinrichshofen-Bücher, 2001), 30.

⁴ Carl Dahlhaus describes this period as being characterized by an "aesthetic of originality." Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 27.

⁵ The exception to this is, of course, when composers transcribe their own works. However, the work itself is still changed through the process of its adaptation for piano.

worthy as a new musical composition and was no longer so highly esteemed as a reproduction of the original work.⁶

In the specific case of Liszt's transcriptions of Schubert's songs, the extent to which they have been disregarded is demonstrated by the fact that they were excluded without explanation from the Liszt Collected Edition of Breitkopf and Härtel undertaken between the years 1901 and 1936.

The lack of importance accorded the transcription is still apparent in modern scholarship. Most scholars who have dealt with the Schubert-Liszt song transcriptions stress how faithful Liszt was in his treatment of the original material. For many writers on these transcriptions, faithfulness is viewed as a point of merit for the transcription. In discussing the differences between transcription and paraphrase Walker, for example, relates that there is a qualitative difference between the two genres:

The difference between a transcription and a paraphrase is worth remarking. The paraphrase, as its name implies, is a free variation on the original. Its purpose is metamorphosis ... The transcription, on the other hand, is quite different. It is strict, literal, objective. It seeks to unfold the original work as accurately as possible, down to the smallest detail.... Transcription is more difficult than paraphrase. In a paraphrase, the arranger is free to vary the original, to weave his own fantasy around it, to go where he wills. This is not so in a transcription. The transcription

⁶ Philip Ash finds, however, that the twentieth-century song transcriptions of Rachmaninoff and Godowsky contain harmonic, rhythmic, and structural changes that depart from the original to a much greater degree than any of Liszt's transcriptions. This indicates that originality on part of the transcriber had become more important during this later period. Philip R. Ash, "Technique of Piano Transcribing, 1800-1954" (DMA diss., University of Rochester, Eastman School of Music 1955), 349.

must be obedient, a true copy of the original; it binds the transcriber to it, making him its slave. And there is the paradox. Only the greatest master is capable of becoming the perfect slave."⁷

While this distinction between transcription and paraphrase is, in general, a valuable modern definition it does not reflect Liszt's own terminology. Although this type of semantic distinction was not strictly part of Liszt's classification, its prevalence in writings on these works requires a brief commentary. According to one perspective, if the Schubert arrangements are viewed as transcriptions they must be faithful to the original. It is of great relevance to note that many of Liszt's Schubert song transcriptions are not, as this dissertation will demonstrate, strict copies of the original but often comprise both elements of transcription and paraphrase as outlined by Walker above.

Turning to Liszt's own designations for these works, it becomes evident that he did not consistently make clear distinctions regarding the application of terminology to specific styles of arrangement. For his *Lieder* transcriptions Liszt usually used one of the three designations of "*Transkription*," "*transcript pour*," or "*übertragen für*." While all of these terms would be translated as "transcription," the last of the three implies a slightly more literal arrangement. It is not clear that Liszt made any such distinction. All of the early editions of the Schubert song arrangements published by Haslinger and Diabelli use the designation "*für das Piano-Forte übertragen*." Liszt's use of either French or German is only an indication of where a particular collection was published and there is no

⁷ Alan Walker, *Franz Liszt: The Weimar Years, 1848-1861* (New York: Knopf, 1989), 158.

consistent correlation between any features of the actual work and its appellation. In the thematic catalogue that Liszt prepared in 1877 he simply includes all of the Schubert song transcriptions under the heading of "*Transcriptionen von Gesängen und Liedern*."⁸ For these pieces the term does not generally indicate a slavish fidelity to the original; some of the Schubert transcriptions are quite literal while others diverge significantly from their model.

In some types of transcriptions, however, Liszt was scrupulous about his fidelity to the original score. The transcriptions of many orchestral works, such as those by Beethoven or Berlioz, are of this type. The purpose of these works, however, was to represent the original as accurately as possible. Significantly, Liszt applied a consistent terminology to these orchestral reductions. The term "*partition de piano*," (score for piano) for example, was used for his solo adaptations of Beethoven symphonies and this designation was reserved by Liszt of orchestral reductions for solo piano.⁹

For his operatic arrangements Liszt used the terms "*Paraphrase*," "*Phantasie*," "*reminiscences*," and "*illustrations*."¹⁰ Liszt himself declared that, "The word 'transcription' was used by me first—similarly 'Reminiscences,' 'Paraphrase,' 'Illustration,'

⁸ Franz Liszt, *Thematisches Verzeichniss der Werke, Bearbeitungen und Transcriptionen von F. Liszt* (new rev. ed. Leipzig: Breitkopf & Härtel, 1877; reprint, London: H. Baron, 1965), 73.

⁹ Liszt also used the German equivalent, "*Partitur*" for the arrangement of some orchestral works.

¹⁰ There have been attempts to draw further distinctions about the specific compositional procedures that correspond to each of these designations. For more information see Peter Dorgan, "The Title in Liszt's Arrangements," in "Franz Liszt and his Verdi Opera Transcriptions" (DMA diss., Ohio State University, 1982), 13-23.

'score for the piano.'"¹¹ In contrast to a variability in the types of work called "transcriptions," all of the compositions that are designated by one of these latter terms use the original material as a creative springboard for an essentially independent composition.

In the case of the Schubert *Lieder* transcriptions it would be fair to conclude that they inhabit a world that exists somewhere between the literal fidelity of the "*partition*" and the compositional originality of the "*Paraphrase*." Excepting the most literal of the transcriptions, these pieces represent a reworking of the original material in which there is a complex relationship between the musical language of Schubert and Liszt.

One important element in the midst of this complex relationship is the poetic text. This dissertation is an investigation into the role that the text played in mediating the compositional differences between Schubert's original songs and their transcription as solo piano works by Liszt. Notably, the role of the poetic text and its effect on Liszt's process of musical adaptation has never been considered in relationship to these works.

Overview of Relevant Scholarship

The few dissertations, monographs, and articles that have been devoted to the transcriptions have mainly dealt with contextual issues or Liszt's compositional techniques and have little or no consideration of the poetic material.

¹¹ Liszt added this comment as marginalia to a passage discussing the *Lieder* transcriptions in the dedication copy of Lina Ramann's authorized biography. ("Das Wort Transcript: ward von mir zum 1^{ten} mal gebraucht—desgleichen Reminiscences, Paraphrase, Illustration, Partition de Piano.") Quoted in Rena

A dissertation by James George Jr. is currently one of the most extensive studies of the Schubert-Liszt song transcriptions.¹² After a review of background and contextual issues, his writing focuses on Liszt's techniques of transcriptions. He classifies many of the works according to compositional procedures which include a consideration of such factors as melodic, harmonic, textural, and rhythmic devices. The substance of this dissertation is in this classification of Liszt's techniques of transcription. The poetic texts, however, are not examined in connection with Liszt's compositional techniques. Goerge looks at isolated passages in several transcriptions, but Das "Sterbeglöcklein" is the only one that receives an individual discussion and analysis, with only a few comments on the poetic text. A section of the dissertation that briefly discusses Liszt's textual depiction offers a few examples and concludes that, "The many examples of Liszt's textual depiction can be equated with the number of poetic moods and impressions he was predisposed to dramatize."¹³ My study of Liszt's interpretive choices and textual depiction through an examination of the interplay between poetry and music results in a different perspective than George's concentration on compositional techniques.

Charnin Mueller, "Liszt's Schubert Lieder Transcriptions," introduction to Franz Liszt, *The Schubert Song Transcriptions*, ser. 1 (Vienna: Diabelli, 1838; reprint, Mineola, New York: Dover, 1995), x.

¹² James Modica George Jr., "Franz Liszt's Transcriptions of Schubert's Songs for Solo Pianoforte: A study of Transcribing and Keyboard Techniques" (Ph. D. diss., The University of Iowa, 1976).

¹³ George Jr., "Franz Liszt's Transcription of Schubert Songs," 92.

Another dissertation, by Christopher Gibbs, deals with the Liszt transcriptions in relationship to Schubert reception.¹⁴ While the musical and poetic substance of the transcriptions does not figure into Gibbs writing, there is a detailed evaluation of Liszt's performance of the works in addition to a critical assessment of Liszt's influence in shaping the perception of Schubert and his music in the nineteenth century.

The most extensive German contribution to the literature on Liszt's transcriptions of Schubert's songs is Thomas Kabisch's *Liszt und Schubert*¹⁵. Kabisch examines the Schubert *Lieder* transcriptions within the context of a larger study that details the influence of Schubert's music on Liszt's compositional development. Kabisch does not examine the relationship between the text and music but concentrates on Liszt's modifications to the structure, rhythm, and melody in the transcriptions. Compositional techniques are examined and evaluated by representative works such as "Ständchen von Shakespeare," "Erkönig," "Du bist die Ruh," "Der Lindenbaum," and "Ave Maria." These analyses concentrate on elucidating the compositional logic of Liszt's alterations within each specific work. One of Kabisch's main conclusions in this work is a connection between Liszt's compositional technique in the transcriptions and his later development of the symphonic poem.

Two dissertations, one by Dan Paul Gibbs and the other by Robert L. Edwards, have primarily dealt with contextual issues. Gibbs' brief survey is a lecture-recital

¹⁴ Christopher Gibbs, "The Presence of 'Erkönig' Reception and Reworkings of a Schubert Lied" (Ph.D. diss., Columbia University, 1992).

¹⁵ Thomas Kabisch, *Liszt und Schubert* (Munich: Emil Katzbilcher, 1984).

document that reviews the background of Liszt's opera and Lieder transcriptions.¹⁶ His comments on a variety of Liszt's adaptations from the works of Schubert, Chopin, Verdi, and Wagner are mainly oriented towards aspects of performance. Concerning the Schubert transcriptions, Gibbs compares the *Lieder* and transcriptions of "Gretchen am Spinnrade" and "Auf dem Wasser zu singen," concentrating major changes in texture and figuration.

Robert Edwards' dissertation describes nineteenth-century artistic, social, and economic factors that may have been relevant to Liszt's decision to transcribe the songs¹⁷. In a brief descriptive analysis Edwards mentions only a few of the transcriptions, such as "Erlkönig," but does not focus on Liszt's compositional approach or the relationship of music and text.

A lecture-recital document, by Hsiao-Hung Ku, focuses on Liszt's additions to a few of the transcriptions from a performer's perspective.¹⁸ This amounts to a brief description of several types of keyboard figuration. Isolated passages from "Der Lindenbaum" and "Ständchen von Shakespeare" are used to illustrate how Liszt added various chords, arpeggios, trills, and new pedal techniques in his adaptations. Again, the

¹⁶ Dan Paul Gibbs, "A Background and Analysis of Selected *Lieder* and Opera Transcriptions of Franz Liszt" (DMA diss., North Texas State University, 1980).

¹⁷ Robert L Edwards. "A Study of Selected Song Transcriptions of Franz Liszt" (Ph.D. diss., University of Oregon, 1982).

¹⁸ Hsiao-Hung Ku, "Liszt's Schubert 'Lieder' Transcriptions, A Study of Liszt's Pianistic Idioms in the Transcriptive Procedure" (DMA diss., North Texas State University, 1983).

focus is on describing Liszt's piano techniques with no significant reference to the poetic texts.

Philip R. Ash's dissertation is a general survey of compositional techniques used in transcription from 1800 to 1954.¹⁹ He devotes one chapter to all of Liszt's song transcriptions, giving a few isolated examples from some of the Schubert transcriptions in order to illustrate textural changes and added figurations such as scales and cadenzas. These additions are not evaluated in relationship to the poetic text but are briefly assessed in comparison to the later Schubert song transcriptions by Godowsky and Rachmaninoff.

There are a few published articles that focus on specific groups of works. One by Cristina Gerling demonstrates how Liszt's selection and arrangement of six songs from *Die schöne Mullerin* form a coherent musical structure based on harmonic and motivic relationships.²⁰ She concludes that Liszt transformed the songs into a "cycle" of character pieces. There are a few references to how Liszt interprets and illustrates images evoked by the poetry. For example, she briefly comments that Liszt's exclusion of one verse of *Ungehduld* and his challenging keyboard choreography might highlight "impatience," which is the central theme of the poem. Nevertheless, there is no real consideration of the text or its images beyond a few general comments.

¹⁹ Philip R. Ash, "Technique of Piano Transcribing, 1800-1954" (DMA diss., University of Rochester, Eastman School of Music, 1955).

²⁰ Christina Capparelli Gerling, "Franz Schubert and Franz Liszt: A Posthumous Partnership," in *Nineteenth-Century Piano Music: Essays in Performance and Analysis*, ed. David Witten (Garland Publishing Inc., New York 1997), 213-232.

Liszt's adaptation of twelve pieces from *Winterreise* is given a similar analytical treatment by Horst Weber.²¹ He demonstrates how Liszt's choice of the individual songs and their transposition creates a cycle based on structural principles. Although the individual texts are not dealt with in detail, Weber finds that the twelve works create an overall narrative that differs from that of Schubert's cycle. Weber concludes that Liszt's selection and reordering of the pieces, coupled with his tonal scheme, works to create a narrative in which the Wanderer faces and accepts the reality of his isolation. Thus, there is a sense of resolution that is absent from Schubert's original.

The works mentioned above are the most important contributions that deal specifically with the Schubert-Liszt transcriptions. There are several ancillary articles and other works that deal with the transcriptions in a more general way. While there has been significant work done in looking at contextual issues and some work done in analyzing compositional techniques in the transcriptions, my study is the first detailed examination of the text and music relationship in these works.

Overview of the Transcriptions

Liszt's selection of individual songs and their grouping for publication indicate that, in most cases, he sought to create an overall tonal progression between the works so that each set forms an harmonically related structure. Moving chronologically through the

²¹ Horst Weber, "Liszt's *Winterreise*," in *Studien zur Musikgeschichte: Eine Festschrift für Ludwig Finscher* (Kassel, Germany: Barenreiter 1995), 591-601.

sets of transcriptions outlined in the following table, I will briefly review details concerning the selection, grouping, and publication of the works by Liszt to demonstrate how he conceived of each set as a tonally related structure.

Table 1. Schubert-Liszt *Lieder* Transcriptions²²

LW:	S:	R:	Date:	Title:	First Publication:
A17	556	241	1833	"Die Rose" (D 745)	Leipzig: Hofmeister, 1835; Vienna: Haslinger, 1838
A42	558	243	1837-8	<i>Lieder von Franz Schubert</i>	Vienna: Diabelli, 1838; Paris: Richault, 1838
				1. "Sei mir gegrüsst" (D. 741)	
				2. "Auf dem Wasser zu singen" (D. 774)	
				3. "Du bist die Ruh" (D. 776)	
				4. "Erlkönig" (D. 328)	
				5. "Meeresstille" (D. 216)	
				6. "Die junge Nonne" (D. 828)	
				7. "Frühlingsglaube" (D. 827)	
				8. "Gretchen am Spinnrade" (D. 118)	
				9. "Ständchen von Shakespeare" (Horch, horch die lorch) (D. 889)	
				10. "Rastlose Liebe" (D. 138)	
				11. "Der Wanderer" (D. 489)	
				12. "Ave Maria" (Ellens Gesang III, D. 839)	
A45	557	242	1838	"Lob der Tränen" (D.711)	Vienna: Haslinger, 1838
A46	559	244	1838	"Gondelfahrer" (D. 809)	Vienna: Spina, 1838

²² The following abbreviations are used in the table: "LW" refers to the most recent catalog of Liszt's compositions being prepared by Charnin Mueller and M. Eckhardt. It will be published as *Thematisches Verzeichniss der Werke Franz Liszts*. "S" refers to the cataloging of the works by Humphrey Searle. "R" is used to designate the catalog of Peter Raabe.

Table 1. Schubert-Liszt *Lieder* Transcriptions (continued)

LW:	S:	R:	Date:	Title:	First Publication:
A49	560	245	1838-9	<i>Schwanengesang</i> (D. 957)	Vienna: Haslinger, 1840
				1. "Die Stadt"	
				2. "Das Fischermädchen"	
				3. "Aufenthalt"	Vienna: Haslinger, 1838
				4. "Am Meer"	
				5. "Abschied"	
				6. "In der Ferne"	
				7. "Ständchen" (Leise, fliesen)	Vienna: Haslinger, 1838
				8. "Ihr Bild"	
				9. "Frühlingssehnsucht"	
				10. "Liebesbotschaft"	
				11. "Der Atlas"	
				12. "Der Doppelgänger"	
				13. "Die Taubenpost"	
				14. "Kriegers Ahnung"	
A50	561	246	1838-9	<i>Winterreise</i> (D. 911)	Paris: Richault, 1840; Milan: Ricordi, 1840; London: Cocks, 1840
				1. "Gute Nacht"	
				2. "Die Nebensonnen"	
				3. "Mut"	
				4. "Die Post"	Milan, Vienna: 1838
				5. "Erstarrung"	
				6. "Wasserflut"	
				7. "Der Lindenbaum"	
				8. "Der Leiermann"	
				9. "Täuschung"	
				10. "Das Wirtshaus"	
				11. "Der stürmische Morgen"	
				12. "Im Dorfe"	

Table 1. Schubert-Liszt *Lieder* Transcriptions (continued)

LW:	S:	R:	Date:	Title:	First Publication:
A73	562	246	1840	<i>Franz Schuberts Geistliche Lieder</i>	Leipzig: Schuberth, 1841
				1. "Litaney" (D. 343)	
				2. "Himmelsfunken" (D. 651)	
				3. "Die Gestirne" (D. 444)	
				4. "Hymne" ("Geisterhör," D. 797)	
A109	563	248	1844	<i>Sechs Melodien von Franz Schubert</i>	Paris: Richault, 1844
				1. "Lebewohl!" (Composer: A.H. von Weyrauch)	
				2. "Des Mädchens Klage" (D 191)	
				3. "Das Sterbeglöcklein" ("Das Züenglöcklein," D. 871)	
				4. "Trockne Blumen" (D. 795/18)	
				5. "Ungeduld" (D. 795/7)	
				6. "Die Forelle" (D. 550)	
A127	564	248	1846	"Die Forelle" (2nd version) (D. 550)	Vienna: Spinna, Diabelli, 1846
A128	565	249	1846	<i>Müllerlieder</i> (D. 795)	Vienna: Spinna 1846 Hamburg: Cranz, 1879 (Simplified)
				1. "Das Wandern"	
				2. "Der Müller und der Bach"	
				3. "Der Jäger"	
				4. "Die böse Farbe"	
				5. "Wohin?"	
				6. "Ungeduld" (2nd version)	

The fifty-eight individual Schubert *Lied* transcriptions for solo piano were composed between the years of 1833 and 1846 and their initial publications were concentrated between the years 1837 and 1839. However, there is evidence to indicate that Liszt had already conceived of some of these works by 1832. Liszt is reported to have performed several Schubert *Lieder* as solo piano works in Parisian salons in that year.²³ Additionally, it has been reported that Liszt was performing a version of "Erlkönig" for solo piano by 1834.²⁴ There is no record, however, that Liszt had actually notated these arrangements and it is possible that they were more or less improvised or performed directly from the vocal scores.²⁵ A version of "Die Rose," set to a poem by Wilhelm Schlegel, had already been transcribed by 1833 and many of the twelve that were published in 1838 had been composed and performed prior to that year. It is in fact likely that the initial collection of twelve transcriptions had been composed between the years of 1835 and 1837.²⁶

Although the twelve songs that were first published by Diabelli in 1838 were

²³ Xavier Hascher, "Schubert's Reception in France," in *The Cambridge Companion to Schubert*, ed. Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), 264.

²⁴ *Ibid.*, 264.

²⁵ None of Liszt's original manuscripts for the Schubert transcriptions are known to have survived. All modern editions are based on those editions published during Liszt's lifetime.

²⁶ Franz Liszt, *Selected Letters*, trans. and ed. Adrian Williams (Oxford: Clarendon Press, 1998), 68.

initially issued as single publications, Liszt conceived of the collection as a coherent set.²⁷ Rena Charnin Mueller has noted that these transcriptions are ordered in such a way that Liszt created a symmetrical tonal plan based on the movement from one song to the next. Furthermore she finds that Liszt effectively created a Schubert song cycle, of sorts, out of this disparate group of individual works.²⁸ Imre Sulyok, on the other hand, has found that Liszt's grouping of the songs results in a compilation in which there is no cyclic connection.²⁹ As can be seen in the following table, the succession of keys for the twelve works presents an organized sequence of tonalities that is centered on B-flat major.

Table 2. *Lieder von Franz Schubert* as transcribed by Liszt

Title:	Key:	Poet:
1. "Sei mir gegrüsst"	B-flat major	Rückert
2. "Auf dem Wasser zu singen"	C minor / C major	Stolberg
3. "Du bist die Ruh"	E-flat major	Rückert
4. "Erlkönig"	G minor	Goethe
5. "Meeresstille"	C major	Goethe
6. "Die junge Nonne"	F minor / F major	Craighe de Jachelutta
7. "Frühlingsglaube"	A-flat major	Uhland
8. "Gretchen am Spinnrade"	D minor	Goethe
9. "Ständchen von Shakespeare"	B-flat major	Shakespeare, translated by Schlegel
10. "Rastlose Liebe"	E major	Goethe
11. "Der Wanderer"	C-sharp minor / E major	Lübeck
12. "Ellens Gesang III"	B-flat major	Scott, translated by Storck

²⁷ Until the set of *Geistliche Lieder* of 1840, Liszt's publishers initially issued all of the transcriptions as individual numbers. Liszt, however, conceived of and composed the groups as sets.

²⁸ Mueller, "Liszt's Schubert Lieder," xi.

While there may not be any other cyclical elements to connect these works, it is clear that Liszt created a tonally structured sequence in this set of transcriptions. The three pillars of Liszt's structure are the opening and closing tonalities of B-flat major and F major, its dominant, as the central support in the mid-point of the collection. This results in a symmetrical arch which forms the overall tonal structure. In order for Liszt to create this structure, he had to transpose "Ständchen von Shakespeare" from C major to B-flat major. Therefore, his tonal plan was one that must have been consciously planned.³⁰

Liszt apparently did not conceive the transcriptions of "Lob der Tränen" and "Gondelfahrer" of 1838 as being part of a larger collection of works. Liszt performed "Lob der Tränen" as an isolated number among other compositions for several of his Viennese concerts in 1838.³¹ It was first published in Vienna during this same year as a single issue in Haslinger's series entitled "*Hommage aux Dames de Vienne*." Likewise, Richault in Paris simultaneously printed it as a single work. The transcription of "Gondelfahrer" is also atypical in that the original work is not a *Lied* but a quartet for male voices. These are the only two Schubert transcriptions that are not part of a tonally ordered set.

²⁹ Imre Sulyok, Preface to Franz Liszt, *Neue Ausgabe sämtlicher Werke*, ser. 2, *Freie Bearbeitungen und Transkriptionen*, vol. 20 (Budapest: Editio Musica Budapest, 1997), xii.

³⁰ A thorough analysis of the individual songs in regards to any structural relationships between them, while beyond the scope of this dissertation, would indicate whether or not, aside from key relationships, Liszt perceived any compositional relationships in his selection of these twelve works.

³¹ Dezső Legány, *Franz Liszt. Unbekannte Presse und Briefe aus Wien, 1822-1886* (Vienna: Hermann Böhlaus Nachf., 1984), 27-28.

After 1839 Liszt's tonal organization of the Schubert transcriptions becomes more tightly controlled. By the end of 1839 he had completed thirty-eight transcriptions of Schubert *Lieder*. Both the complete *Schwanengesang* and twelve selections from *Winterreise* were completed in this year.³² As with the Diabelli collection of 1838, in both the transcriptions of *Schwanengesang* and the arrangements from *Winterreise*, Liszt was clearly concerned with a tonal progression between the individual numbers. For though the individual songs of *Schwanengesang* remain un-transposed in Liszt's adaptations, he reordered the sequence that Haslinger had arranged for the initial publication of the Schubert *Lieder*.³³ Alan Walker has commented that Liszt's sequence of transcriptions creates a cycle that is governed by a greater sense of interior logic than that of the original publication.³⁴

³² Liszt's piano transcriptions of *Schwanengesang* and of *Winterreise* were arranged by Leopold Jansa in separate versions for flute and piano, violin and piano, and cello and piano. These were published by Haslinger in Vienna during 1843.

³³ Maurice Brown, Harry Goldschmidt, and Richard Kramer all have independently argued that the six Heine songs from Schubert's set form a small cycle if reordered to reflect their original sequence in Heine's collection, *Die Heimkehr*. This sequence would be: "Das Fischermädchen," "Am Meer," "Die Stadt," "Der Doppelgänger," "Ihr Bild," and "Der Atlas." For a review of their arguments see Martin Chusid, "The Sequence of the Heine Songs and Cycicism in *Schwanengesang*," in *A Companion to Schubert's Schwanengesang*, ed. Martin Chusid (New Haven & London: Yale University Press, 2000), 159-173.

³⁴ Alan Walker, "Liszt and the Schubert Song Transcriptions," introduction to Franz Liszt, *The Schubert Song Transcriptions*, ser. 3 (Vienna: Haslinger, 1840; reprint, Mineola, New York: Dover, 1999), x.

Table 3. *Schwanengesang* as originally published by Haslinger

Title:	Key:	Poet:
1. "Liebesbotschaft"	G major	Rellstab
2. "Kriegers Ahnung"	C minor	"
3. "Frühlingssehnsucht"	B-flat major	"
4. "Ständchen" (<i>Leise, fliesen</i>)	D minor	"
5. "Aufenthalt"	E minor	"
6. "In der Ferne"	B minor	"
7. "Abschied"	E-flat major	"
8. "Der Atlas"	G minor	Heine
9. "Ihr Bild"	B-flat minor	"
10. "Das Fischermädchen"	A-flat major	"
11. "Die Stadt"	C minor	"
12. "Am Meer"	C major	"
13. "Der Doppelgänger"	B minor	"
14. "Die Taubenpost"	G major	Seidl

Table 4. *Schwanengesang* as transcribed by Liszt

Title:	Key:	Poet:
1. "Die Stadt"	C minor	Heine
2. "Das Fischermädchen"	A-flat major	"
3. "Aufenthalt"	E minor	Rellstab
4. "Am Meer"	C major	Heine
5. "Abschied"	E-flat major	Rellstab
6. "In der Ferne"	B minor	"
7. "Ständchen" (<i>Leise, fliehen</i>)	D minor	"
8. "Ihr Bild"	B-flat minor	Heine
9. "Frühlingssehnsucht"	B-flat major	Rellstab
10. "Liebesbotschaft"	G major	"
11. "Der Atlas"	G minor	Heine
12. "Der Doppelgänger"	B minor	"
13. "Die Taubenpost"	G major	Seidl
14. "Kriegers Ahnung"	C minor	Rellstab

As can be seen in the table above, in Liszt's *Schwanengesang*, the sequence of tonalities results in relationships of either a third or shared tonic. This represents a much stronger sense of progression than is evident in the original publication of Schubert's songs by Haslinger.³⁵ It also is a much clearer indication of an overall tonal structure than is evident in Liszt's previous collection of *12 Lieder von Franz Schubert*. It is obvious that with *Schwanengesang*, Liszt took care to achieve a sense of compositional unity between the individual numbers. According to Andreas Krause and Imre Sulyok, Liszt's adjustments to this collection, taken as whole, result in "a consciously constructed and organic cycle" that takes into account not only the key relationships but also the emotional contents and character of the individual songs.³⁶

Similarly, the reformulation of Liszt's selections from *Winterreise* exhibits an overall tonal plan in which third relations predominate. Unlike *Schwanengesang*, the sequence of works in *Winterreise* was determined by Schubert himself. In this case, therefore, Liszt's own reordering of twelve of the original twenty-four songs represents a

³⁵ Ibid., x.

³⁶ Andreas Krause and Imre Sulyok, Preface to Franz Liszt, *Neue Ausgabe sämtlicher Werke*, ser. 2, *Freie Bearbeitungen und Transkriptionen*, vol. 21 (Budapest: Editio Musica Budapest, 1995), xi.

substantial alteration of the original material.³⁷ Liszt's selection and arrangement of tonalities for his transcription of *Winterreise* is detailed in the following table.

Table 5. *Winterreise* as transcribed by Liszt

Title:	Key:	Placement in Original Cycle:
1. "Gute Nacht"	D minor	1.
2. "Die Nebensonnen"	B-flat major	23.
3. "Mut"	G minor / G major	22.
4. "Die Post"	E-flat major	13.
5. "Erstarrung"	C minor	4.
6. "Wasserflut"	E minor	6.
7. "Der Lindenbaum"	E major	5.
8. "Der Leiermann"	A minor	24.
9. "Täuschung"	A major	19.
10. "Das Wirtshaus"	F major	21.
11. "Der stürmische Morgen"	D minor	18.
12. "Im Dorfe"	D major	17.

Liszt continued the procedures of transposition and compositionally joining individual songs in *Winterreise* just as he had done in *Schwanengesang*. He transposed "Die Nebensonnen" from its original key of A major to form a third relationship with "Gute Nacht" and "Mut" which respectively precede and follow it in his arrangement. Additionally, Liszt joined two sets of songs in this cycle. "Der Leiermann" and

³⁷ Horst Weber has examined the structural implications of Liszt's alterations. He finds that Liszt's alterations were possible because of the relatively loose narrative thread that runs through the original cycle. Furthermore he concludes that Liszt's selection of these twelve songs and his re-ordering of the works results in a slightly more optimistic outcome for the poem's protagonist. For more information see Horst Weber, "Liszt's *Winterreise*," in *Studien zur Musikgeschichte: Eine Festschrift für Ludwig Finscher* (Kassel, Germany: Barenreiter 1995), 591-601.

"Täuschung" are conjoined to form a binary structure while "Der stürmische Morgen" and "Im Dorfe" are combined to form a ternary structure. In this latter case, the complete setting of "Im Dorfe" is enfolded between statements of "Der stürmische Morgen," which also conclude Liszt's cycle.³⁸ All of these adjustments indicate that Liszt was consciously creating a structurally coherent cycle.

Liszt's publisher reportedly had originally announced that all twenty-four songs from *Winterreise* would be issued.³⁹ The care with which Liszt selected, ordered, and structurally modified the transcribed cycle clearly indicates that either he abandoned this idea early in the project or never had the intention of transcribing them all. Perhaps the announcement by Haslinger was just wishful thinking; the commercial success of the Schubert adaptations had resulted in a constant demand for more transcriptions from Liszt's publishers. A letter Liszt sent to Breitkopf und Härtel in June of that year demonstrates both the demand for this type of work and Liszt's temporary disaffection for Schubert song transcription:

I have looked through the *Lieder* you have been good enough to send me. I shall certainly do the "Adelaide," however difficult it may seem to me to transcribe simply and elegantly. As regards the others, I am afraid I cannot find the necessary time. Moreover, that good Haslinger overwhelms me with Schubert. I have just sent him twenty-four more new songs

³⁸ The narrative implications of these structural alterations are considered in the fifth chapter.

³⁹ Publisher's note to Franz Liszt, *The Schubert Song Transcriptions*, ser. 2 (Vienna: Haslinger, 1840; reprint, Mineola, New York: Dover, 1995), ix.

(*Schwanengesang* and *Winterreise*), and for the moment I am rather tired with this kind of work.⁴⁰

Liszt must have regained some enthusiasm for Schubert *Lieder* arrangements subsequent to writing this letter since he still transcribed seventeen songs between 1840 and 1846. Compared to the monumental work exemplified by *Schwanengesang* and *Winterreise*, however, the three remaining sets of the 1840s were much more modest in scope. By the end of the 1830s Liszt had solved all of the problems that the transfer of these works to the piano had presented and it would be in keeping with Liszt's character that he would therefore become less attracted to this type of activity. In addition, Liszt turned increasingly towards original composition in the 1840s. It is probable that his interests became more focused on this type of original creative work rather than in making further transcriptions. In connection with the Schubert *Lieder* it is relevant to note that between 1839 and 1846 Liszt himself composed over thirty songs. Undoubtedly Liszt was applying the lessons he learned through the transcriptions to his own compositional endeavors.⁴¹

The set of transcriptions issued as *Franz Schuberts Geistliche Lieder* in 1840, consists of four unrelated works on quasi-religious texts. The last work of the set is

⁴⁰ Franz Liszt, *Letters of Franz Liszt*, ed. La Mara and trans. Constance Bache (New York: Scribner's Sons, 1894), 1:37.

⁴¹ Frits Noske remarks that, "Liszt's composition of *melodies* mainly took place in the decade of the 1840s. They were virtually ignored and remained unknown until the end of the nineteenth century. There is a definite connection between the composition of these works and the [Schubert] transcriptions which remains to be fully investigated." Frits Noske, *French Song from Berlioz to Duparc; The Origin and Development of the Mélodie*, trans. Rita Benton (New York: Dover, 1970), 125.

unusual in that it was not originally a solo song but was a chorus that came from Schubert's incidental music to the play *Rosamunde*.⁴² Together with "Gondelfahrer," this is the only work in these transcriptions that was not originally a solo *Lied*. Once again Liszt's concern with the integrity of the work as an interrelated group of pieces is evident. His selection of the individual works resulted in a four movement work that is characterized by a unity of poetic content and a tonally conceived plan which binds the works together. In this case Liszt's tonal plan is progressive; over the course of the four works; he moves from E-flat major to D major. This tonal sequence reflects and illustrates a narrative progression in the individual poems. This begins with a meditation on departed souls which is the subject of "Litaney," moves through a longing for God and the infinite in "Himmelsfunken" to a contemplation and praise of God in "Die Gestirne," and ends in the transcendent exultation of "Hymne." This narrative structure, I would suggest, is made palpable through Liszt's sequence of keys which is detailed in the following table:

Table 6. *Schuberts Geistliche Lieder* as transcribed by Liszt

Title:	Key:	Poet:
1. "Litaney"	E-flat major	Jacobi
2. "Himmelsfunken"	G major	Silbert
3. "Die Gestirne"	C to F major / minor	Klopstock
4. "Hymne"	D major	Helmina von Chezy

⁴² In the literature on the Liszt there has been some confusion regarding the original source for this transcription. The 1980 edition of the *New Grove Dictionary* incorrectly identified the source for this transcription as the song "Dem Unendlichen" (D291) with text by Friedrich Gottlieb Klopstock. This error has since been corrected in the latest edition of *New Grove Dictionary*.

Liszt retains Schubert's keys for the pieces but composes an original prelude to "Die Gestirne" which is centered on a C dominant pedal as an introduction for the F major tonic of the piece itself. This prelude was undoubtedly added to the transcription to maintain a structural tonal sequence between the pieces. The publication of this collection is unusual in that it is the only set to be first issued outside of either Paris or Vienna. It was first published in Leipzig in 1841 and it is perhaps no coincidence that Liszt's transcription of seven *Lieder* by Mendelssohn was also issued at the same time in this city.⁴³

A period of four years elapsed before Liszt transcribed any more of Schubert's *Lieder*. Ironically the compilation of *Sechs Melodien von Franz Schubert*, which was composed and published in 1841, begins not with a song of Schubert's composition but a work by August Heinrich von Weyrauch. The song in question, "Lebewohl!" or "Adieu!" in its French guise, had been mistakenly attributed to Schubert in a previous publication.⁴⁴ This collection also contains the only example of a transcription that is not given the same title as the original *Lied*. Liszt altered the title of Schubert's song "Das Zügelglöcklein" ("The Procession of the Bell") to the more vivid "Das Sterbeglöcklein" ("The Death-Bell").⁴⁵

⁴³ Liszt first met Mendelssohn while in Leipzig in 1840. He held Mendelssohn in the highest esteem and especially appreciated his promotion of works by Schubert and Bach. In a letter to Marie d'Agoult in December of 1841 Liszt writes of the connection between Mendelssohn and this city: "The people of Leipzig who idolize Mendelssohn still hope that one of these days he will leave Berlin to throw himself into their arms and say: 'At last! I shall never leave you again!'" Franz Liszt, *Selected Letters*, 172.

⁴⁴ Noske, *French Song*, 414.

⁴⁵ The implications of this change in title are considered in the fifth chapter.

Unlike the previous sets of transcriptions, the six selections in this group were not initially issued singly as individual numbers. Rather they were first published as an entire set. Although the individual works are completely unrelated and indeed are selected from the most disparate years of Schubert's output, Liszt made a tonal organization of the transcriptions in the same manner he did the previous groups. Additionally, the first four works of this collection form a tightly knit narrative structure. The "farewell" of the first number is followed by the maiden's lament in the second. The third continues the theme of death with its funeral implications. On the other hand, the fourth number moves from death to rebirth through the metaphor of the flowers which are at first wilted on the grave and then grow on top of it as spring approaches. This poetic narrative, as the one in *Geistliche Lieder*, is illustrated through the progression from C minor in "Lebewohl" and "Des Mädchens Klage" to the ending tonality of C major which reflects transfiguration which is the theme of "Trockne Blume." The sequence of keys is outlined in the following table:

Table 7. *Sechs Melodien von Franz Schubert* as transcribed by Liszt

Title:	Key:	Poet:
1. "Lebewohl"	C minor	K. F. G. Wetzel
2. "Des Mädchens Klage"	C minor	Schiller
3. "Das Sterbeglöcklein"	A-flat major	Seidl
4. "Trockne Blumen"	C minor / major	Müller
5. "Ungeduld"	F major	Müller
6. "Die Forelle"	D-flat major	Schubart

It seems that the first four transcriptions in this set form a tight narrative and harmonic structure. It is slightly more problematic to account for the final two numbers in this same way. I would suggest that they represent a return to life and that the third relation between the two indicates that they should be grouped together as a coda to the first four transcriptions. In this set of transcriptions it would appear that Liszt has created a small "cycle" from the six, originally unrelated, *Lieder*. In 1846 Liszt reworked his transcriptions of the final two songs from *Sechs Melodien*. This may indicate that he saw these as separable from the more tightly integrated sequence of the first four selections.

The new version of "Die Forelle" was issued in Vienna both by Spinna and Diabelli in that year as an independent publication. The re-transcribed "Ungeduld" formed the final work in the set of six *Müllerlieder*, which was also first published by Spinna in 1846. The following table shows the tonal organization of this final set of transcriptions:

Table 8. *Müllerlieder* as transcribed by Liszt

Title:	Key:	Placement in Original Cycle:
1. "Das Wandern"	B-flat major	1.
2. "Der Müller und der Bach"	G major	19.
3. "Der Jäger"	C minor	14.
4. "Die böse Farbe"	C major	17.
5. "Wohin?"	G major	2.
6. "Ungeduld"	B-flat major	7.

Liszt formed the six *Müllerlieder* into coherent tonal structure in which his favored key relationships of thirds and fifths are evident. The individual works were selected from the twenty *Lieder* which comprise Schubert's cycle *Die schöne Mullerin*. Just as he did in *Schwanengesang* and *Winterreise* Liszt altered the structure of two works in this cycle by joining them as a single unit. In this case Liszt generates a single ternary structure through the combination of "Der Jäger" and "Die böse Farbe." The latter of these is placed between two separate presentations of "Der Jäger" in the form of a single, continuous compositional unit.⁴⁶

Liszt's obvious concern with the tonal relationships between these six selections is evident in the fact that he transposed "Die böse Farbe" from its original key of B major to C major and likewise transposed "Ungeduld" from A major to B-flat major. Through these transpositions the overall tonal scheme forms a symmetrical structure which begins and ends on B-flat major. Christina Capparelli Gerling has thoroughly analyzed Liszt's transcription of these works from a structural standpoint. She has found that Liszt created a cycle based on structural principles that involve both harmonic and motivic components. Thus, she concludes that Liszt created a cycle of transcriptions that has an interior logic separate from that of Schubert in *Die schöne Mullerin*.⁴⁷

Liszt's concern with creating an overall coherent tonal plan for each of the sets of transcriptions is an indication of the care he took in these adaptations. Far from being a

⁴⁶ Further exploration of Liszt's structural changes of the works in *Müllerlieder* is undertaken in the fifth chapter of this dissertation.

⁴⁷ Gerling, "Franz Schubert and Franz Liszt," 213-232.

"second-hand" form of music, as transcription came to be regarded in the twentieth century, Liszt looked upon effective arrangement as an art in itself. While the union of music and poetry in these works was one of Liszt's chief concerns, a detailed examination of the two has never been addressed in scholarship. The next chapter begins this investigation with a review of the aesthetic and philosophical issues that were influential at the time of the Schubert-Liszt *Lieder* transcriptions.

CHAPTER II

HISTORICAL BACKGROUND AND CONTEXT

Liszt and Schubert

The history of Liszt's association with the *Lieder* and other works of Schubert has been dealt with at length in several studies.¹ A brief summary of the most salient aspects of this history will suffice as preliminary background for examining contextual issues concerning the Schubert-Liszt *Lieder* transcriptions.

Liszt's most important initial exposure to Schubert's music came while Liszt lived in Vienna from 1821 until 1823. Although Schubert and Liszt lived in the same city, there has been a certain amount of confusion regarding this issue in the Liszt literature as to whether they ever met. Many sources indicate that the two did meet. The idea that Liszt

¹ James George has chronicled Liszt's association with the songs of Schubert and their relationship to the transcriptions in his dissertation. James Modica George Jr., "Franz Liszt's Transcriptions of Schubert's Songs for Solo Pianoforte: A study of Transcribing and Keyboard Techniques" (Ph. D. diss., The University of Iowa, 1976), 44-50. Adrian Williams's *Portrait of Liszt* and Alan Walker's biography of Liszt also contain a wealth of information regarding Liszt's interest in and connection with the music of Schubert. For more information see Adrian Williams, *Portrait of Liszt by Himself and His Contemporaries* (Oxford: Clarendon Press, 1990). Thomas Kabisch also investigates the influence of Schubert on Liszt in Kabisch, *Liszt und Schubert*. See also Alan Walker, *Franz Liszt: The Virtuoso Years, 1811-1847* (Ithaca, New York: Cornell University Press, 1983).

did meet Schubert has also been perpetuated by the Humphrey Searle.² Some suggest that the composition teacher Benedict Randhartfinger, with whom Liszt may have studied, introduced Liszt to Schubert. Yet in his late years Liszt told his pupil August Göllerich: "Schubert...habe ich nicht persönlich gekannt." ("I never knew Schubert personally.")³

Whether or not Liszt ever did meet Schubert, it is verifiable that he knew of him by 1822. In this year Liszt began composition studies with Antonio Salieri in Vienna. Salieri had been Schubert's teacher from 1813 until 1817 and he often spoke to Liszt about Schubert.⁴ As an eleven-year-old boy, Liszt's knowledge of Schubert through his contact with Salieri and the city of Vienna itself undoubtedly laid the groundwork for his lifelong devotion to the composer's music.

A more immediate influence concerning Schubert's music and the composition of the song transcriptions in particular came through the person of Chrétien Urhan. Liszt became acquainted with Urhan while living in Paris in 1829. Alan Walker briefly discusses the association of Liszt with Urhan, characterizing Urhan as "one of the strangest companions of the eighteen-year-old Liszt."⁵ Walker further describes Urhan's unusual character:

² Humphrey Searle, "Liszt" *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), 11:29.

³ August Göllerich, *The Piano Master Classes of Franz Liszt* ed. Wilhelm Jerger, trans., ed. and enlarged Richard Louis Zimdars (Bloomington and Indianapolis: Indiana University Press, 1996), 20.

⁴ Alan Walker, "Liszt and the Schubert Song Transcriptions," *The Musical Quarterly* 67 (1981): 52.

⁵ Alan Walker, *Franz Liszt: The Virtuoso Years*, 136.

He was a devout Catholic and his remote, mystical personality cast a spell over the young man. Urhan was also a gifted violinist and became leader of the Paris *Opéra* Orchestra.... Urhan made it a condition of his contract with the opera house that during the ballet he play his violin with his back to the stage lest, from his coin of vantage in the orchestra pit, he witness the abominations of the dancers disporting themselves before him and see the Devil. (It was common knowledge that in all the years Urhan played at the *Opéra*, he never saw a single ballet.)⁶

In addition to being a composer, Urhan played the organ, violin, and viola d'amore. During the 1830s Liszt and Urhan frequently gave concerts together. They formed a trio with the cellist Batta and devoted many performances to the chamber music of Beethoven and Schubert.⁷ Through this association, Liszt gained insight into these composers' works.

Aside from his influence regarding the music of Schubert, Urhan also made an impression on Liszt with his own compositions. Urhan's works reportedly stimulated a taste for musical romanticism in the young Liszt. The compositions of Urhan have been described as both "anti-classical" and "highly subjective."⁸ Urhan demonstrated his early appreciation for the music of Schubert by incorporating themes from Schubert's songs into several of his compositions. Most notably, he had composed a set of piano studies

⁶ Ibid., 136.

⁷ In a letter to Marie d'Agoult of February 1837, Liszt discusses a concert the trio gave and their plans for performing five Beethoven trios and works by Schubert and Weber as well. Franz Liszt, *Selected Letters*, 72-73.

⁸ Walker, *Franz Liszt: The Virtuoso Years*, 137.

based on Schubert *Lieder* before Liszt had made any of his adaptations.⁹ It is also likely that Urhan had some influence on Liszt's first major solo piano composition, the three *Apparitions* of 1834.¹⁰ The fact that the third work in this set is based on a waltz by Schubert is evidence of Urhan's influence.¹¹ Alan Walker, in fact, credits Urhan with stimulating Liszt's devotion to the music of Schubert and with directly influencing the transcription of his songs.¹²

Urhan has also been credited with introducing the first performance of a Schubert *Lied* to Paris.¹³ In actuality this was not a composition by Schubert but was a song entitled "Lebewohl!" by A. H. von Weyrauch that had been mistakenly attributed to Schubert. As noted in the first chapter, it is ironic that this song was transcribed by Liszt and appears as the first work of the collection *Sechs Melodien von Franz Schubert* that was published in Paris in 1844.¹⁴ Regardless of the actual circumstances surrounding the

⁹ Unfortunately, all remaining copies of these works are in private collections and are unavailable for scholarly investigation. The influence of Urhan on Liszt, musical and otherwise, has not been addressed and still requires the most basic research. No compositions by Urhan were available for the present study.

¹⁰ Humphrey Searle, *The Music of Liszt*, 2d rev. ed. (New York: Dover, 1966), 13.

¹¹ This piece was later reworked and included in Liszt's set of nine transcriptions of Schubert waltzes as the *Soirées de Vienna*. These transcriptions were initially composed in 1846 but were revised by Liszt and republished in 1852.

¹² Walker, *Franz Liszt: The Virtuoso Years*, 138.

¹³ Ernest Legouve, *Soixante ans de souvenirs*, 2d ed., vol. 3 (Paris, 1888), 176, quoted in Noske, *French Song*, 414.

¹⁴ The irony is compounded in as much as Maurice Brown attributes much of the growing popularity of Schubert's songs in France during the 1840s to the popularity of this song. Weyrauch re-published *Adieu!* in Berlin in 1846 with an indignant preface calling attention to the misattribution of his song; he added that the style of the melody alone should have been enough to make it readily identifiable as *his* work and not Schubert's!" Maurice Brown, *Schubert: A Critical Biography* (New York: St. Martins Press, 1958), 327.

introduction of Schubert's *Lieder* to the French capital, it is clear that, at the time of Liszt's initial acquaintance with Urhan in 1829, the songs were virtually unknown in Paris.

The piano transcription played a vital role in the early dissemination of the Schubert *Lieder* in Paris. Strangely enough, it is likely that Parisians were actually first exposed to the songs through Czerny's adaptations for solo piano. In 1829 the *Bibliographe de la France* registered the publication of Czerny's variations on "Ständchen" and "Das Wandern" as Opus 62 nos. 1 and 2.¹⁵ Although there is no evidence to suggest that Liszt knew these works by his former teacher, it does seem likely that he was aware of their publication.

Liszt's first performance of Schubert *Lieder* in Paris seems to have been in the form of transcriptions. Xavier Hascher reports that, "As early as 1832, Franz Liszt played them in the salons of Alexis-François Rio or of his own mistress, the countess Marie d'Agoult."¹⁶ The introduction of the Schubert songs to Paris in a purely instrumental form, as initiated by Czerny, was thus perpetuated by Liszt. In fact, Liszt introduced "Erlkönig" to the singer Adolphe Nourrit in exactly this manner. Nourrit became the first important interpreter of Schubert's *Lieder* and did much to popularize them. Together with Liszt, Nourrit has been credited with being largely responsible for

¹⁵ Jacques-Gabriel Prod'homme, "Schubert's Works in France," *Musical Quarterly* 14, 1928), 494-495.

¹⁶ Hascher, "Schubert's Reception in France," 264.

the early dissemination of Schubert's songs.¹⁷ A recollection of Liszt's introduction of Schubert's *Lieder* to Nourrit in 1834 has survived:

I am happy to have gathered this unknown information from one of my friends who was present at the first revelation of Schubert's songs to Nourrit, at the home of M. Dessauer, a Hungarian banker who was a friend of Liszt. The latter was at the piano playing "Erlkönig" when Nourrit entered. All the more reason to continue. Nourrit was all ears. As he became aware of this dramatic music, he showed deep emotion and his face lit up. When the piece ended, he requested that it be played again, but Liszt replied that it would be better if he sang it. Nourrit excused himself on the grounds that he did not know German. When Liszt explained the text to him, the singer agreed to merely vocalize the melody, which he did with the expressiveness of an inspired interpreter; *longumque bibebat amorem*. From that day on, he was taken with an intense passion for those songs; at his request a certain number were translated and he became their indefatigable propagator.¹⁸

The first French edition of Schubert's *Lieder* in 1833 was issued by Richault as an *Album musicale de François Schubert* with all of the texts translated into French.¹⁹ It has been noted that Liszt's first encounter with a collection of Schubert's *Lieder* may, in fact, have come through this publication.²⁰ However, as noted above, Liszt had already performed Schubert *Lieder* as transcriptions in 1832. Additionally, it seems unlikely that

¹⁷ Noske, *French Song*, 28.

¹⁸ L. Quicherat, *Adolphe Nourrit, sa vie, son talent, son caractère, sa correspondance* (Paris, 1867), 2: 32. Quoted in Noske, *French Song*, 28.

¹⁹ This first French edition designated the works as "*melodies*." The publication consisted of "Die Poste," "Ständchen" (Rellstab), "Am Meer," "Das Fischermädchen," "Der Tod und des Mädchen" and "Wiegelied." "Erlkönig" was published in Paris shortly after this first collection.

²⁰ Michael Baron relates that it is possible that Liszt received his introduction to Schubert *Lieder* through these French publications. Michael David Baron, "The Songs of Franz Liszt" (DMA doc., Ohio State University, 1993), 29.

he was not at least aware of some of Schubert's songs as a result of the time he had spent in Vienna. It has also been reported that Liszt became acquainted with some of Schubert's songs through the salon of the countess d'Apponyi.²¹ How Liszt truly became acquainted with the *Lieder* is of little importance. What is important is the fact that the early 1830s witnessed the introduction of Schubert's *Lieder* to Paris and the rest of Europe and that Liszt played an integral role in this process. Regardless of when and how Liszt became acquainted with Schubert's *Lieder* it is clear that his first serious undertaking of their study, performance, and transcription dates from the early 1830s, and that he knew of the songs by 1833; Liszt's first transcription of a Schubert song, "Die Rose" was undertaken in this year. The transcription was not, however, published until 1835 where it appeared as a single selection by the publisher Hofmeister in Leipzig. This publication was reportedly a revision of the original transcription in which many of Liszt's decorative additions were removed.²²

Liszt's first substantial publication of Schubert transcriptions was issued in 1838. A majority of the transcriptions published at this time had been composed during the spring and summer of 1837. From April through July of that year Marie d'Agoult and

²¹ George Jr., "Franz Liszt's Transcriptions," 44.

²² Michael Saffle, "The Early Works," in Ben Arnold, *The Liszt Companion* (Westport, Connecticut and London: Greenwood Press, 2002), 58-69. The original version of the transcription from 1833 was unavailable for this dissertation. The revised version, as is demonstrated in chapter four, still contains substantial additions and alterations to the original. The original version was probably more in keeping with the compositional freedom that Liszt exercised in his paraphrases of operatic works. A comparison of the two versions could prove enlightening regarding Liszt's conception of *Lieder* transcription. Such an investigation would be helpful in elucidating the evolution of Liszt's transcribing style between his first attempt in 1833 and the subsequent transcriptions of 1837.

Liszt were the guests of George Sand at her country home, Nohant. During their stay at Nohant Liszt was occupied with studying and transcribing the music of Schubert and Beethoven. According to Alan Walker, "Marie had recently preoccupied herself with making French translations of the Schubert song texts in order to help him towards a fuller understanding of their meaning."²³ Describing the activities at Nohant in a letter to Adolphe Pictet, Liszt noted that "George wrote a fine book [*Les Maîtres Mosaïstes*], and I delved into my old scores once again, to seek out some of the sundry secrets of our masters..."²⁴ A letter of July 29, 1837 to the violinist Lambert-Joseph Massart indicates the "old scores" that Liszt was delving into were the symphonies of Beethoven and the *Lieder* of Schubert.²⁵ In this letter he wrote of his intention to send to Paris manuscript transcriptions of Beethoven's fifth, sixth, and seventh symphonies in addition to seven Schubert *Lieder*, and works by Berlioz. It is therefore highly probable that Liszt's first collection of Schubert song transcriptions was mainly written at Nohant in the spring of 1837.

Liszt's publication and first performances of these works in 1838 initiated a process that resulted in the fairly rapid dissemination of Schubert's *Lieder* throughout Europe. Liszt's activities in transcription and performance of Schubert's works had much to do with the spread of Schubert's fame throughout Europe. This coincided and was

²³ Walker, *Franz Liszt: The Virtuoso Years*, 244.

²⁴ Liszt, *Selected Letters*, 92.

²⁵ *Ibid.*, 92.

intimately conditioned by the rise of commercial music and popular pianism in Paris of the 1820s and 1830s.²⁶ Evidence of the growing popularity of Schubert's music in the French capital is shown in the increasing publication of all of his works. For instance Schlesinger started to publish Schubert's songs in 1837 and by 1840 had issued separate collections of over 80 of his *Lieder*. In 1845 Richault also offered a substantial collection of some 336 of Schubert's *Lieder* in a collection of four volumes.

Although Liszt deserves much credit for the increase in popularity of Schubert's *Lieder* in Paris, his first great success with the transcriptions came in Schubert's native city of Vienna. Indeed, the concentration of Schubert song transcriptions from 1837 and 1838 was undoubtedly stimulated by Liszt's performances of 1838 in Vienna.²⁷ These Viennese concerts were wildly successful and it is no coincidence that the Schubert transcriptions figured prominently in his concert programs. Of the eight concerts that Liszt gave in Vienna during May and April of 1838 all but one contained Schubert *Lieder* or their transcription by Liszt. Works performed with singers included, "Liebesbotschaft," "Erlkönig," "Ständchen," "Der Hirt auf dem Felsen," "Der Wanderer," "Das Fischermädchen," "Die Forelle," "Auf dem Ströme," and "Die Post." Two works for vocal quartet, "Der Gondelfahrer" and "Widerspruch," were also given on these concerts. Liszt himself performed his transcriptions of "Ständchen von Shakespeare,"

²⁶ Hascher, "Schubert's Reception in France," 263.

²⁷ The transcriptions of Schubert's songs may also have influenced Liszt to begin song composition himself. Shortly after his stay in Vienna Liszt went to Italy in May of 1838 where commenced working on his *Tre Sonetti di Petrarca* which were likely his first compositions in this genre. For more information see Baron, "The Songs of Franz Liszt," 34.

"Lob der Tränen," "Erlkönig," "Sei mir gegrüsst," and "Die Post." Significantly Liszt's final concert of the series contained no sung Schubert *Lieder* but, in addition to other works, the last three transcriptions mentioned above.

Liszt's publication of these works in 1838 by Diabelli was accompanied by the dedication '*aux dames de Vienne*.' In addition to Liszt's popular success in these transcriptions with audiences, critical reception of them was equally enthusiastic and the publications were a commercial success. A review from the *Allgemeine Musikalische Zeitung* of November 1838 is laudatory:

For a long time nothing has aroused such general excitement and great joy among pianists and their audiences as these *Lieder* of Franz Schubert for pianoforte solo..... Nothing in recent times has found so remarkable a commercial success as these *Lieder*. The very day a shipment arrived it would already be sold out; many hopeful people would be turned away unsatisfied and would have to wait for the next shipment, at which time the same would ensue. The demand for the transcriptions has in no way been stilled, nor will it be until they can be found on every pianoforte. They have indeed raised a furore.²⁸

There are numerous reviews of Liszt's performances of these works, which are all equally favorable. Liszt capitalized on the relative fame of Schubert in Vienna through his programming of these works and the initial publication of all of the transcriptions from 1837 and 1838 in this city. The prominence of these *Lieder* and transcriptions on Liszt's Viennese concerts attests both to Schubert's popularity in Vienna and Liszt's acumen in

²⁸ G.W. Fink, "Franz Liszt," *Allgemeine musikalische Zeitung* 40 no. 48 (November 1838), 795, translated by Donald Jenni and quoted in Dan Paul Gibbs, "A Background and Analysis of Selected *Lieder* and Opera Transcriptions of Franz Liszt" (DMA diss., North Texas State University, 1980), 48-49.

constructing successful concert programs. In his performance of the transcriptions in this environment Liszt could be reasonably sure that his audience already knew the work.

Concerning this aspect of the performances Christopher Gibbs writes:

Reviews and advertisements suggest that many in the Viennese audiences hearing Liszt's transcriptions knew the original songs intimately. As a result the listener's memory provided words silently during the performance of a textless reworking.²⁹

In direct contrast to Vienna, Schubert's songs were virtually unknown in the rest of Europe prior to Liszt's performances of the 1830s.³⁰ Liszt's tireless promotion of Schubert's music throughout his life could properly be said to have begun both with the publication of these works and the Viennese concerts of 1838. Although Liszt had already performed a few the transcriptions in Paris, the public's enthusiasm for his adaptations was sparked by the Viennese concerts of this year. From this time until 1847, when Liszt retired from public performance, several of the Schubert transcriptions figured prominently in his repertoire. During this decade it is likely that many audiences' first acquaintance with the songs of Schubert came through Liszt's performance of the transcriptions. The transcriptions were so popular, in fact, that they immediately outsold publications of the original songs when first issued.³¹ Even after Schubert's

²⁹ Christopher Gibbs, "The Presence of 'Erlkönig' Reception and Reworkings of a Schubert Lied" (Ph.D. diss., Columbia University, 1992), 271.

³⁰ Gerling, Cristina Capparelli, "Franz Schubert and Franz Liszt: A Posthumous Partnership," in *Nineteenth-Century Piano Music Essays in Performance and Analysis*, ed. David Witten (Garland Publishing Inc., New York 1997), 207.

³¹ Gibbs, "A Background and Analysis," 31.

songs became fairly well known in the mid 1800s, the transcriptions competed with them in popularity until the end of the century.³²

Liszt's Aesthetic and Philosophy of Performance

The aesthetic basis for Liszt's transcription of the Schubert *Lieder* is a union of poetry and music with virtuoso piano technique. This amounts to the transfer of singing and drama, inherent in the songs, to the medium of the piano. A common perception of Liszt, as artist and performer, is that the combination of poetic expression and the virtuoso piano performance was symptomatic of an inner conflict. This image of Liszt stresses, on the one hand, his inner desire to promote the highest artistic ideals and on the other, his wish to garner success as a public performer. In his own philosophies of performance Liszt expressed a desire to find a balance between the demands of the public and his own artistic ideals. He succinctly expressed this in a letter of 1838 to Lambert Massart:

³² The performance history of Schubert in Prague, between 1850 and 1875, has been investigated by Jan Smaczny. There were few performances of his works and most were selections from the songs. The continued popularity of Liszt's transcription is given testament by the fact that although the song has only one documented performance during this period in Prague, the transcription was performed twice. Jan Smaczny, "Schubert among the Bohemians," in *Schubert Studies*, ed. Brian Newbould (Aldershot, England: Ashgate Publishing, 1998), 156.

I continue on my way, carrying my annoyances like so much necessary baggage and very cleverly steering a course between the Ideal and the Real, without allowing myself to be overly seduced by the former, nor ever to be crushed by the latter.³³

During Liszt's life, and in much of the literature concerning it, a myth grew up around this dual aspect of his artistry. In part, the seeming contradictions between his phenomenal worldly success coupled with his peripatetic lifestyle and his aspirations to the priesthood encouraged this myth. Addressing this aspect of Liszt's life, Alan Walker writes, "After his death, Liszt's biographers became fond of diagnosing his character with the damaging phrase 'half Gypsy, half Franciscan'—as if to say that neither half was genuine because of the presence of the other." Walker goes on to say that writers on Liszt have tended to magnify this aspect without proper examination of his life and an understanding of how it was possible for Liszt to embrace both and not be "a personality at war with himself."³⁴

An examination of Liszt's life in the early 1830s reveals a marked broadening of his philosophical outlook. Many disparate influences shaped his life and artistry at this time. The impact of Paganini's virtuosity and his association with composers such as Berlioz, Chopin, Schumann, and Mendelssohn during this period are well known. All helped to mold the development of Liszt's aesthetic. In these same years Liszt also met

³³ Franz Liszt, "Letter to Lambert Massart" *Gazette musicale*, 2 September 1838, 345-352, quoted in Franz Liszt, *An Artist's Journey: Lettres d'un bachelier ès musique 1835-1841*, trans. and annotated Charles Suttoni (Chicago: The University of Chicago Press, 1989), 88.

³⁴ Walker, *Franz Liszt: The Virtuoso Years*, 64.

many artists outside the field of music including Lamartine, Victor Hugo, and Heinrich Heine. The influences of all of the above have been thoroughly documented and evaluated in many studies on the composer. Another important influence on Liszt during this period was the religious and social movement of Saint-Simonism and the direct influence of the controversial French Priest, the *Abbé* Felicité Lammenais.³⁵

Together with Berlioz, Heine, and the singer August Nourrit, Liszt attended meetings of the Saint-Simonians beginning in the fall of 1830. Although Liszt never became an official member of the organization, their ideas had a profound influence on his own philosophy. Ralph Locke has credited Liszt's contact with this movement with providing a fundamental basis for the development of his mature philosophy in that it channeled his confused ideas and activities into a semblance of order.³⁶ Alan Walker finds that the basic ideals of the group exerted an influence on Liszt throughout his life. Walker characterizes his brief association with Saint-Simonism as "a milestone in his psychological development."³⁷ The main aspects of Saint-Simonism that influenced Liszt included the belief in a humanized religion and reorganized society that was based on principles of philanthropy and the social and spiritual progress of all humanity. This society was based on the idea that one's place in the social order was determined by one's

³⁵ Ralph Locke examines Liszt's and other composer's association with Saint-Simonism in some detail. For more information see Ralph Locke, *Music, Musicians, and the Saint-Simonians* (Chicago: University of Chicago Press, 1986).

³⁶ Locke, *Music, Musicians*, 101.

³⁷ Walker, *Franz Liszt: The Virtuoso Years*, 153-154.

contribution and not by right of birth. Significantly, the artist and scientist were given the most important roles as leaders of this new society. The artist, in particular, was accorded the role of a spiritual leader whose works could directly influence the morals and attitudes of society. The direct influence of these ideas on Liszt can be ascertained from his writings on art and society from the 1830s.

Liszt's first published article in 1835, "On the Situation of Artists and their Status in Society," explicates the role of the Artist as a divinely inspired being whose work should be directed towards the benefit of human society.³⁸ In this work Liszt strongly disparages the musician's historical role as a paid servant of the aristocracy and advocates the role of the artist as priest-like leader:

[Artists are]...elite men who appear to be chosen by God Himself to bear witness to the greatest emotions of humanity—these predestined, thunderstruck enthralled men who have carried off the sacred flame from heaven, who have given life to matter, form to ideas, and by attaining the Ideal raise us by an invincible bond of understanding to excitement and celestial visions—these priests of an ineffable, mystical, and eternal religion which takes root and grows incessantly in all our hearts.³⁹

The ideas Liszt expressed in this artistic manifesto bear both the imprint of the Saint-Simonians and the *Abbé* Lammenais. It was, in fact at the suggestion of the *Abbé* Lammenais that Liszt was inspired to write the above-quoted essay. Lammenais was a Catholic priest who advocated a role for the church that was similar to the ideals of the

³⁸ Williams, *Portrait of Liszt*, 67.

³⁹ Franz Liszt, "On the Situation of Artists and their Status in Society" *Gazette musicale*, 3 May 1835. Quoted in Franz Liszt, *An Artist's Journey*, xxii.

Saint-Simonians. He campaigned for a separation of church and state with the former charged in the promotion of humanitarian causes through social reforms. Liszt first became acquainted with the priest through his book, *Paroles d'un croyant*, which was published in 1834. Lammenais promulgated his ideas through this and other writings that included the foundation of a controversial newspaper, *L'Avenir*, but was forced to break with the church in 1834 when his writings came under the censure of Pope Gregory XVI.

In the summer of 1834 Liszt spent several weeks with Lammenais in retreat at his home, La Chênaie, in Brittany. It has been noted that as a result of this visit Liszt was not only inspired to his first literary efforts but also composed his first significant solo piano works.⁴⁰ These were the three *Apparitions*, and the *Harmonies poétiques et religieuses*. It is not without significance that the title of the former was probably derived from Lammenais poem "Apparition" of 1818.⁴¹ Walker states that the significance of Lammenais influence on Liszt in finding his personal compositional voice during this period has not been sufficiently stressed.⁴²

One work Lammenais published in 1840, the *Esquisse d'une Philosophie*, probably had a direct influence on Liszt. The third part of this work deals exclusively with the union of the arts and the importance of poetry and music. Regarding this book, it has been observed that:

⁴⁰ Baron, "The Songs of Franz Liszt," 21.

⁴¹ Walker, *Franz Liszt: The Virtuoso Years*, 157.

⁴² *Ibid.*, 157.

Lamennais' elevation of music to its position as 'a sister of poetry which effects the union of the arts' unmistakably influenced Liszt's later formulation in the era of the Symphonic Poem and more immediately in the kindred piano pieces with poetic, literary, and pictorial subjects.⁴³

It is surely no coincidence that Liszt began work on his transcription of Schubert *Lieder* shortly after his first meeting with Lammenais. The union of poetry and music that these works represent certainly would have appealed to Liszt as an expression of Lammenais philosophy. Through Liszt's association with the Saint-Simonians and Lammenais he developed a personal philosophy that postulated the highest virtues of the artist as a model of influence for all humanity. The numerous philanthropic projects such as charity concerts and Liszt's ceaseless promotion of other composer's works are aspects of this part of his character.

On the other hand, Liszt was often criticized for compromising these lofty goals by catering to the demands of a new concert-going public whose tastes were questionable. Michael Saffle has wittily observed that one of Liszt's favorite mottos, "Génie oblige!" could be interpreted to mean either that the artist gives in to his audience or has obligations towards them.⁴⁴ In the case of the Schubert *Lied* transcriptions both views of Liszt are at once relevant. In a sense, Liszt fulfilled his artistic obligations by presenting Schubert's genius to Parisian and other European audiences that knew nothing of the composer. Moreover, an effective union of poetry and music, the importance of which is

⁴³ Michael Baron, 20.

⁴⁴ Michael Saffle, *Liszt in Germany, 1840-1845: A Study in Sources, Documents, and the History of Reception* (Stuyvesant, New York: Pendragon Press, 1994), 202.

noted above, found its immediate expression in these works. In many of the transcriptions this high artistic purpose was tempered by the addition of a popular pianistic style that encouraged Liszt's audience to be receptive to the compositions. In this sense Liszt can be seen to "give in" to his public.⁴⁵ Writing in 1858 Schubert's friend, Josef Kenner, alluded to the dual role that Liszt's transcriptions had played both in spreading the fame of Schubert and in distorting his image:

Today publishers with their reprints, and biographers are living on [Schubert's] tardily appreciated posthumous works, now that Liszt's conjuring tricks have made them palatable to the public.⁴⁶

The contradiction between Liszt's own artistic ideals and the demands of the public constantly plagued Liszt and was one of the primary reasons for his retirement from public performance in 1847.⁴⁷ In the specific case of these transcriptions there exists a unique balance between preservation of the original work and elaboration of the basic materials in performance. The application of these elements to each individual

⁴⁵ In connection with these concessions to public taste, it is of interest to note that towards the end of century the absorption and reworking of Schubert's music and image in the popular imagination had devolved to represent a high degree of musical kitsch. Liszt's transcriptions played a part in creating this popular image of the composer. Christopher Gibbs gives a detailed account of this aspect of Schubert reception in his dissertation. Gibbs, "The Presence of 'Erlkönig' Reception," 249-348.

⁴⁶ Letter of Josef Kenner to Anton Kenner of April 21, 1858 quoted in Otto Erich Deutsch, *Schubert: Memoirs by His Friends*, trans. Rosamond Ley and John Nowell (New York: Macmillan, 1958), 82.

⁴⁷ Norbert Miller has examined many of the influences on the development of Liszt's artistic philosophy from 1847 to 1848. Miller sees Liszt's retirement from public performance as critical to his compositional development and in particular examines literary influences, such as E.T.A. Hoffmann and Jean Paul, on his ultimate creation of the symphonic poem. See Norbert Miller, "Musik als Sprache zur Vorgeschichte von Liszts symphonischer Dichtung," in *Beiträge zur musikalischen Hermeneutik*, ed. Carl Dahlhaus. *Studien zur Musikgeschichte des 19 Jahrhunderts*, vol 43 (Regensburg: G. Bosse, 1975): 223-287.

transcription is entirely dependent on the reasons for their genesis. Alan Walker finds three major reasons that Liszt undertook the Schubert song transcriptions:

- (1) They promoted the name of Schubert, little known outside Vienna; (2) they advanced the field of piano technique, posing special problems of spacing and timbre which had never before been solved; and (3) they widened Liszt's own repertory.⁴⁸

There is a significant scope in the degree to which each transcription integrates the actual musical substance of the *Lied* and the original elaborations of this material based on Liszt's own performance style. (Liszt's compositional choices reflect the diversity of reasons for which he made the Schubert *Lied* transcriptions.) The manner in which the actual transcriptions function in their promotion of Schubert's name, the advancement of piano technique, and concerns of performance repertoire are all connected to a conception of the musical work and performance during the early nineteenth century which is fundamentally different from the modern perspective. In a recent history of nineteenth-century music, Jim Samson has argued for an historical approach that incorporates consideration of performance as a major determining force. He advocates "...an 'alternative history' of nineteenth-century music, one that centers on practices rather than composers, works and institutions, that builds the instrument and the performer—the act

⁴⁸ Walker, "Liszt and the Schubert Song Transcriptions," 52.

of performance—centrally into the historical study of repertory."⁴⁹ Such an historical approach is an important facet in consideration of the Liszt transcriptions.⁵⁰

In directly addressing the issue of performance in regard to the history of nineteenth-century pianism, Samson stresses the fact that the major historical institutions that are now associated with the piano simply did not exist in the 1830s and 1840s.⁵¹ The two most important of these institutions are the piano recital and the formation of a canon of established repertoire. Both of these were the product of a gradual process that developed in the latter half of the century.⁵² At the time of the Schubert transcriptions, the concept of the musical work as an inviolable creation and its normative interpretation by any given performer were elements that had little bearing on the concert experience. Philip Friedheim explains that in Liszt's day, "One went to the concert, not to hear the composition, but to hear how the performer would treat it."⁵³ Expanding on the view suggested by Friedheim, Samson writes that pianism during this period was "... focused

⁴⁹ Jim Samson, "The Musical Work and Nineteenth-Century History," in *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson (Cambridge: Cambridge University Press, 2001), 6.

⁵⁰ Drawing on Raphael Georg Kiesewetter's description of early nineteenth-century music history as "the age of Beethoven and Rossini," Carl Dahlhaus advocated viewing this period of music history as being one of "twin styles." In this perspective a score of Beethoven represents an inviolable text while one of Rossini is merely a recipe for performance. Much like Samson's "alternative history," Dahlhaus sees the type of music represented by Rossini as being a performance-oriented variety. Significantly, Dahlhaus states that Liszt represents a continuation of the Rossini trend while Wagner represents that of the Beethovenian variety. See Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 8-26.

⁵¹ See Samson, "The Musical Work," 13-14.

⁵² Liszt played a central role both in establishing the solo piano recital and in helping to establish the nineteenth-century canon through his programming of other composer's works.

⁵³ Philip Friedheim, "First Version, Second Version, Alternative Version: Some Remarks on the Music of Liszt" *Music Review* 44 no. 3 (1983): 201.

on an event (the performance) rather than an object and concept (the work and its interpretation)."⁵⁴ This emphasis on performance had its corollary in an attitude towards the musical work which was much more flexible in comparison to that of the twentieth century.

Liszt's own attitudes towards the Schubert transcriptions, and towards interpretation of other composers' works in general, exhibited this flexibility. Accounts of Liszt's spontaneous additions to other composers' works in performance are numerous. Hector Berlioz, for example, relates the experience of hearing Liszt perform Beethoven's "Moonlight Sonata" during the same period he was engaged in the transcription of Schubert's songs. Berlioz writes:

One day thirty years ago, I was present when Liszt played this *Adagio* for a small gathering of friends. Following the custom he had adopted to win the applause of the fashionable public, he distorted the music: ...he added trills and tremolos; he accelerated and slowed the tempo, thus making passion intrude into the sad tranquility. He made thunder growl in a cloudless sky, where the only source of darkness consists in the sun's vanishing. I suffered cruelly.⁵⁵

Additions similar to those Berlioz mentions are evident in many of the Schubert transcriptions. (In a letter of 1857 Liszt clearly expressed his belief that it was the performers' duty to follow the spirit and not the letter of a work. Alan Walker explains:

⁵⁴ Samson, "The Musical Work," 14.

⁵⁵ Berlioz quoted in Susan Bernstein, *Virtuosity of the Nineteenth Century: Performing Music and Language in Heine, Liszt, and Baudelaire* (Stanford: Stanford University Press, 1998), 113.

What in the profession is nowadays called fidelity to the text was hardly fostered until the second half of the nineteenth century, when it became associated with the 'restrained' performances of such artists as Clara Schumann and Joachim.... Liszt was deeply concerned by this trend, which he regarded as a denial of the player's artistic personality. He aptly called it the 'Pilate offence' - washing one's hands of musical interpretation in public - and he would have nothing to do with it.⁵⁶

There are numerous other instances in Liszt's own writing where he expounds this same philosophy. One of the most succinct comes in his comparison of the then modern virtuoso with the spontaneous, improvisational performances that Liszt related to Hungarian "Gypsy" music:

The virtuoso...is not the passive instrument that reproduces the thoughts and feelings of others whilst adding nothing of his own. He is not a reader, more or less expert, delivering a text; without marginal notes or glosses, and requiring no interlinear commentary.⁵⁷

In keeping with this view, the approach that Liszt favored in many of the Schubert *Lied* transcriptions focused not on the work as a fixed entity but as springboard for interpretation and elaboration. One way that Liszt's flexible approach to the work is evident in these transcriptions is by his inclusion of many alternative passages. These are usually designated as "*ossia*" and are meant to be performed at the pianist's discretion. In Liszt's solo piano music the *ossia* versions have traditionally been thought of as presenting various degrees of difficulty. Often this is not the case. Usually when an

⁵⁶ Walker, *Franz Liszt: The Virtuoso Years*, 317.

⁵⁷ Franz Liszt, "The Claims of Bohemian Virtuosity," in *The Gipsy in Music* vol. 2, trans. by Edwin Evans (London: William Reeves), 265-266.

ossia passage does represent a simplification it is still superseded in difficulty by other passages without *ossias* in the rest of the piece. An article by Philip Friedheim suggests that the inclusion of so many *ossia* passages in Liszt's works is symptomatic of a more open-ended perspective on form and structure in general.⁵⁸ Friedheim's explanation is supported by the types of alternative passages that Liszt includes in the Schubert transcriptions. Sometimes the *ossia* is merely a technical facilitation and at other times it is a more "faithful" reproduction of the original. Still others, however, are merely alternate versions that are neither simplifications nor more faithful reproductions of the *Lied*. Friedheim uses the term "instant impressions" for this kind of addition and he stresses that succeeding versions of the same work or passage were not viewed as improvements by Liszt but merely explore different possibilities.⁵⁹ Thus the *ossias* represent a compositional approach where different possibilities, to be executed in performance, are more important than a single, fixed conception of the musical work.

This perspective on the work and its performance was, as indicated by Samson, an intrinsic feature of the period. In fact, it was mirrored in a new type of musical criticism in the popular press of the early nineteenth century.⁶⁰ This trend took root in the German press and saw its flowering in the many periodicals which flourished in Paris of the 1830s and 1840s. The new music critic of this period was no longer writing as a

⁵⁸ For more information see Friedheim, "First Version, Second Version," 194-202.

⁵⁹ Friedheim, "First Version, Second Version," 198.

⁶⁰ See Max Graf, *Composer and Critic: Two Hundred Years of Musical Criticism* (New York: W.W. Norton & Co., 1946), 171-224.

theoretician or technical expert but as a journalist for the general public. This naturally led to a style of criticism that did not involve a detailed description or analysis of the actual work. Heinrich Heine, himself a prolific writer in these journals, sarcastically derided the older style of music criticism and its main Parisian proponent in an article published in the 1830s:

I know of nothing more uninspiring than a criticism by M. Fétis, or by his son M. Foetus, in which the value of a piece of music is reasoned into it or reasoned out of it a priori, from first principles. Critical writing of this sort, composed in a particular slang and sprinkled with technical terms of which the ordinary educated reader is ignorant and which are known only to the practicing musician, gives these empty growths a certain authority with the general public.⁶¹

In contrast to music criticism that focused on the actual work, the new style of criticism focused on the various aspects of musical performance. One well-known example of this type of journalism was the polemical debate between the merits of Liszt and Thalberg as virtuoso performers which played out in the pages of Maurice Schlesinger's *Revue et Gazette Musicale de Paris* in 1837.⁶² The importance of this new focus on performance indicates the secondary role in which actual composition was temporarily placed. The performer was expected to improvise and elaborate on the work.

Liszt's additions in the transcriptions were therefore part of this larger historical trend. In promoting the name of Schubert through these *Lied* adaptations Liszt was

⁶¹ Heine quoted in Graf, *Composer and Critic*, 217.

⁶² For an account and analysis of the Thalberg and Liszt debate see Katherine Ellis, *Music Criticism in Nineteenth-Century France* (Cambridge: Cambridge University Press, 1995), 142.

obviously concerned with the reception of the work by his audience. When the works were first performed publicly in Vienna in 1838, Liszt did not really have to be overly concerned with how the audience would respond; they already knew and valued these compositions. For other locales, however, Liszt knew that his audience would respond more favorably to compositions that were couched within the framework of his instrumental virtuosity. In attempting to explain Liszt's phenomenal success and the astounding effect he had on his audience, Heinrich Heine stressed the theatrical aspects of Liszt's performance:

Yet perhaps the solution to the question does not lie in such deep and strange mysteries, but rather on a very prosaic superficial surface. It seems to me that the whole spell-binding witchery can be explained by the fact that no one in this world knows how to organize his successes so well, or much more, their mise-en-scène, than our Franz Liszt.⁶³

I would argue that in the Schubert transcriptions there is evidence, although it is not as readily apparent as in many of Liszt's other transcriptions or paraphrases, that Liszt made concessions to public taste. This is because there exists a dichotomy in these works between the faithful reproduction of the original and the addition of pianistic figuration that would have appealed to Liszt's audience. That Liszt was aware of this fact and could readily calculate the intended effect of his additions is indisputable. At one

⁶³ Heinrich Heine, *The Works of Heinrich Heine* 12 vols. trans. Charles Godfrey Leland (New York: Dutton, 1906), 4: 419.

time Liszt himself illustrated how he would apply different styles of performance to a musical work based on the expectations of his audience:

In 1844, at the height of Liszt's career as a pianist, a lover of Bach in Montpellier, Jules Laurens, reproached him with his charlatanry, and then asked him to play his famous arrangement for the piano of Bach's Prelude and Fugue in A Minor for organ:

'How do you want me to play it?'

'How? But...the way it ought to be played.'

'Here it is, to start with, as the author must have understood it, played it himself, or intended it to be played.'

And Liszt played. And it was admirable, the perfection itself of the classical style exactly in conformity with the original.

'Here it is a second time, as I feel it, with a slightly more picturesque movement, a more modern style and the effects demanded by an improved instrument.' And it was, with these nuances, different...but no less admirable.

'Finally, a third time, here it is the way I would play it for the public—to astonish, as a charlatan.' And, lighting a cigar which passed at moments from between his lips to his fingers, executing with his ten fingers the part written for the organ pedals, and indulging in other *tours de force* and prestidigitation, he was prodigious, incredible, fabulous, and received gratefully with enthusiasm.⁶⁴

This is an important description of the distinctions in interpretation that Liszt was capable. It is also a pointed example of the veracity of Samson's alternative historical approach to the musical work in the 19th century. Taking this into account it helps to

⁶⁴ Quoted by Jean-Jacques Eigeldinger in "L'Interprète de Bach," Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995), 510.

explicate the discrepancies in style and interpretation that appear among the Schubert transcriptions. Sometimes Liszt was obviously writing to preserve the intentions of Schubert, at other times he was adding material dictated by his own feeling and desire for "picturesque movement," and in several transcriptions he was probably meeting the demands of his public.

Liszt often expressed his discouragement concerning his own concessions to the public's expectations and tastes. Liszt's views about his public were tinged with a great deal of ambivalence and at times disdain. He held contradictory attitudes about virtuoso display, often referring to the need to resort to virtuosity to keep the public's attention. Liszt's views about the public as idiotic spectators interested only in virtuosity is humorously exemplified in the following letter he wrote to Felix Draseke in January of 1858:

In the virtuoso line we have lately been hearing Sivori and Bazzini here several times... A well-known piece of Bazzini's, 'La Ronde des Lutins,' was, by a printer's error, called 'Ronde des Cretins!' ('Rondo of Idiots.') What an immeasurably large public for such a 'Rondo'!⁶⁵

The truth of the matter is that Liszt's audiences, at the time when the transcriptions were first made and performed, were generally not sophisticated listeners. The inclusion of flashy virtuoso elements and vivid pianistic effects in the Schubert transcriptions were meant to impress and communicate something of the song's essence to

⁶⁵ Liszt, *Letters of Franz Liszt*, 1: 356.

this audience. An anecdote concerning Liszt's performance of "Die Forelle" at a concert in Marseille illustrates the audience's capacities. A review of this concert and a report of the incident appeared on July 31, 1844 in Marseille's *Le Novelliste*. In the printed program for the concert the piece was erroneously given as "La Trinité" instead of "La Truite." The audience apparently listened to the piece in a state of religious reverence and when Liszt realized what was happening he got up from the instrument and asked the audience not to confuse the Trinity and the trout. Evidently everyone was greatly amused by the incident.⁶⁶

Although audience reception and commercial viability played a role in Liszt's inclusion of virtuoso elements in the Schubert transcriptions, for Liszt virtuosity was meant to serve a higher ideal. For example, Liszt recognized that the primary attraction of and resulting popularity for his transcription of "Erlkönig" was the virtuoso effect the work had. Nevertheless, his goal in this piece was the application of virtuosity to further the higher ideals of the art. Although there are many flashes of a brilliant virtuoso piano style in the Schubert song transcriptions, for the most part the requirements of a virtuoso technique are in constant demand but not patently obvious to an audience. This is indicative of a new conception of instrumental virtuosity of which Liszt was one of the initial proponents.⁶⁷

⁶⁶ As reported in Walker, *Franz Liszt: The Virtuoso Years*, 291.

⁶⁷ Chopin, for example, was also important in establishing this new conception of virtuosity. His *Variations on La ci darem le Mano* of 1827 predated the Schubert-Liszt transcriptions and are notable for exhibiting the same balance of "hidden" virtuosity in the service of expression.

Liszt's fascination with virtuosity inspired by his encounter with Paganini in 1831 was quickly expanded to serve music of a nature that was more serious than that of the brilliant style of virtuoso performance. Writing a eulogy for Paganini on his death in 1840 Liszt explicitly draws attention to what he sees as the imperative duty of the virtuoso performer:

May the artist of the future gladly and readily decline to play the conceited and egotistical role we hope has had in Paganini its last brilliant representative. May he set his goal within, and not outside, himself, and be the means of virtuosity, and not its end. May he constantly keep in mind that though the saying is *Noblesse oblige!* in a far higher degree than nobility—*Génie oblige!*⁶⁸

Liszt clearly saw virtuosity as a means to an end. Writing in 1837 at the age of 26, Liszt expressed regret for what he termed the transgressions of his youth, regarding his own virtuosic additions to other composers' works:

During that time, both at public concerts and in private salons (where people never failed to observe that I had selected my pieces very badly), I often performed the works of Beethoven, Weber, and Hummel, and let me confess to my shame that in order to wring bravos from a public that is always slow, in its awesome simplicity, to comprehend beautiful things, I had no qualms about changing the tempos of the pieces or the composers' intentions. In my arrogance I even went so far as to add a host of rapid runs and cadenzas, which, by securing ignorant applause for me, sent me off in the wrong direction—one that I fortunately knew enough to abandon quickly. You cannot believe, dear friend, how I deplore those concessions to bad taste, those sacrilegious violations of the SPIRIT and the LETTER, because the most profound respect for the masterpieces of great composers has, for me, replaced the need that a young man barely out of childhood once felt for novelty and individuality.... Now I no longer

⁶⁸ Franz Liszt, article in *Gazette Musicale*, 23 August 1840, quoted in Walker, *Franz Liszt: The Virtuoso Years*, 177.

divorce a composition from the era in which it was written, and any claim to embellish or modernize the works of earlier periods seems just as absurd for a musician to make as it would be for an architect, for example, to place a Corinthian capital on the columns of an Egyptian temple.⁶⁹

This letter was written at exactly the time that Liszt was working on his first sets of the Schubert song transcriptions. Yet, many of the forty transcriptions composed between 1837 and 1839 do contain virtuoso figurations. Liszt obviously did not completely divorce himself from the practice of embellishment that was at least partially motivated by his desire for popular success. As late as 1885 Liszt defended this practice.⁷⁰ During a masterclass performance of his 1838 transcription of Schubert's "Der Gondelfahrer" Liszt is reported to have said, "I allowed myself to put that in there I believe Schubert would have nothing against it if he knew about it."⁷¹

It must be stressed however, that while the Schubert transcriptions are, in some respects, related to spirit of improvisation and virtuoso performance they are relatively

⁶⁹ Franz Liszt, "To a Poet-Voyager" *Gazette musicale*, 12 February 1837, 53-56, quoted in *An Artist's Journey*, 17-18.

⁷⁰ Leopold Godowsky similarly defended added material to his transcriptions of works for solo violin by Bach: "I wish to make clear that I have never introduced any theme, motives, or counter melodies which were not a logical outgrowth of the inherent musical content. Appended to each transcription will be found the complete original text of Bach's composition upon which these free elaborations were made. The performer is thus enabled to discriminate fully and intelligently between the original thought of the composer and the adaptations and elaborations of the transcriber." While Godowsky's additions are a thorough reworking of the original material he himself saw them as a logical extension of Bach's thought. There is a correlation between Liszt's attitude towards "authenticity" in 1837 and Godowsky's some one hundred years later. I would argue that Godowsky's perspective is an outgrowth of the Romantic aesthetic which Liszt helped to shape. Modern ideas concerning authentic performance practice are obviously in stark contrast to this nineteenth-century performance tradition. Leopold Godowsky, foreword to *Sonata I in G minor for violin solo by J.S. Bach* (New York: Carl Fischer, 1924).

⁷¹ Göllerich, *Piano Master Classes*, 78.

conservative representatives of this compositional style. Virtuosity and pyrotechnical display are not the dominant considerations in Liszt's adaptations of these *Lieder*; expression of the poetic text through the application of Liszt's own pianistic vocabulary is the overriding principle. These transcriptions are thus an expression of Liszt's philosophy in which virtuosity serves musical expression.

Genre and the Transcription

The attitude of flexibility towards a work's identity and realization in performance, which was prevalent in the nineteenth century, has special implications in the case of the piano transcription. The very act of transcription calls the generic identity of the work into question. Thomas Christensen has noted the destabilizing role of nineteenth-century four-hand piano transcriptions in blurring the distinctions between genres of orchestral and chamber music.⁷² Given the perspective of nineteenth-century works as outlined by Samson, this generic blurring can be seen both as a destabilizing force and as participating in a larger historical trend in which generic identity was fluid.

The Schubert-Liszt song transcriptions are profoundly representative of this same type of generic fluidity. Liszt, in fact, was given credit for creating a new genre with these transcriptions. Although this is not strictly true, it does indicate the relative significance of Liszt's transcriptions at the time. A review from Vienna in 1839 praised Liszt's creation of the *Lied* transcription:

⁷² Thomas Christensen, "Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception" *Journal of the American Musicological Society* 52 no. 2 (Summer 1999): 255-98.

In the transcriptions of Schubert *Lieder*, [Liszt] has created a new genre. Here is an excellent effort to reproduce the melodic and harmonic beauty of the new classical *Lied* as a lyric entity on the piano alone; and to manage this perfectly, as if with the power of the vocal line and declamation, without sacrificing in the process any of his pianistic richness. [Liszt's] artistic, characteristic, and tasteful treatment [has] raised these pieces to performance favorites almost everywhere. Now Schubert's immortal songs need remain no longer the [sole] property of the accomplished singer.⁷³

This reviewer's comment that Liszt's treatment "raised these pieces to performance favorites" is particularly telling. During Schubert's lifetime and in the decades when Liszt made his transcriptions the *Lied* was seen as a minor genre.⁷⁴ With the transcription and concert performance of these works by someone of Liszt's stature he was essentially lending credibility to Schubert's *Lieder*, and this was due in part to the generic alteration of the *Lied* in its new incarnation as a piano transcription. By crossing the boundary from one medium of performance to another these transcriptions participated in the same type of generic instability that Christensen has identified with four-hand transcriptions. Because of this, the relatively humble position held by the *Lied* both in compositional stature and in performance venue was altered.⁷⁵

It is in precisely this sense that these pieces were "raised to performance

⁷³ *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*, 7 December 1839, translated and quoted by Martin Chusid, ed., *A Companion to Schubert's Schwanengesang* (New Haven & London: Yale University Press, 2000), 10-11.

⁷⁴ See Lorraine Gorrell, *The Nineteenth-Century German Lied* (Portland, Oregon: Amadeus Press, 1993), 9-11.

⁷⁵ Schubert's songs were of course held in high esteem by a select circle of connoisseurs in Vienna during the composer's lifetime. Generally, however, the *Lied* was regarded as a relatively insignificant musical form.

favorites." In particular, Liszt's additions to the transcriptions contained writing that was reminiscent both of "orchestral" texture and similar to the compositional style of his operatic paraphrases.⁷⁶ The incorporation of "orchestral" and "operatic" elements within the transcription is also evidence of the elevated stature of the transcription over the *Lied*. The association of these most significant genres with the minor genre of the *Lied* would tend to lend an air of importance to the transcriptions.

Another way in which the *Lied* was elevated through transcription had to do with the venue for performance. Both at the time that the original works were composed and during the period of the transcriptions the most usual place for performance of *Lieder* was in private homes or other such intimate settings. As transcriptions, Liszt performed them both privately and in the contexts of public concerts that also included the performance orchestral and operatic music.⁷⁷ These factors of course, are all indicative of the fluid generic identity of the transcription.

The fact that Schubert himself is given credit for significantly altering the generic identity of the *Lied* is also germane to Liszt's further alterations. In music criticism of the songs during Schubert's life, they were often given favorable notice for their expressive

⁷⁶ Ernst Hilmar has noted that since many of Liszt's compositions at the time were operatic paraphrases that it would only be natural that this style influence the Schubert transcriptions. However, he offers no further explanation. Ernst Hilmar, "Kritische Betrachtungen zu Liszts Transkriptionen von Liedern von Franz Schubert: Allgemeines und Spezielles zur Niederschrift des *Schwanengesangs*," *Liszt Studien*, I: *Kongress-Bericht Eisenstadt 1975* (Graz: W. Suppan, 1977), 116.

⁷⁷ Liszt's invention of the solo piano recital in 1840 is well known. His inclusion of the transcriptions in these solo concerts were wildly successful and could thereby be said also to enhance the status of the *Lied*. In a sense, Liszt's lone appropriation of the stage that would normally be shared by several performers or groups of performers was another factor that obfuscated the boundaries between genre types and modes of performance.

rendering of the text and at the same time criticized for not continuing the proper traditions of the *Lied*. A review, which appeared in the *Allgemeine Musikalische Zeitung* of 1824, reveals the type of generic boundaries that some felt Schubert was violating:

Herr F.S. does not write *Lieder* in the accepted sense, nor does he wish to...Instead, he composes free songs [*Gesänge*], sometimes so free that we were better advised to call them capriccios or fantasias.⁷⁸

Still other criticism was leveled at Schubert's expressive innovations, including expanded texture, irregular harmonies, and eccentricities of structure.⁷⁹ These were all features by which Schubert altered the original formal identity of the *Lied*. Such was the power of Liszt's musical influence that these same types of alteration in the transcriptions met with universal enthusiasm. Liszt's reputation as a performer, the general ascendancy of pianistic virtuosity, and the overall aesthetic outlook of the 1830s and 1840s all contributed to this new perspective.

To summarize, there are three main aspects of generic blurring that occur in the Schubert song transcriptions. First, the act of transference from *Lied* to transcription obviously necessitates absencing both the singer and text in performance; this represents a fundamental shift in generic identity. Second, Liszt incorporation of "orchestral" textures within the transcriptions further obfuscates the identity of the work. Third, the influence

⁷⁸ *Allgemeine musikalische Zeitung* (1824) quoted in Dahlhaus, *Nineteenth-Century Music*, 98.

⁷⁹ Gibbs, "The Presence of 'Erlkönig' Reception," 244.

of opera and the operatic paraphrase for solo piano can be seen to operate in the Schubert transcriptions. An individual consideration of each of these three elements follows.

Lied as Transcription

On a fundamental level the generic identity of Schubert's songs is called into question with the removal of the poetic text in performance of the works as transcriptions. Liszt, however, was very concerned with the relationship between the poetic images and musical material in the transcriptions and insisted that the text be printed above the notes in the solo piano score. The union of the poetry and music was of primary importance and this was a fundamental consideration for most of the transcriptions.⁸⁰ Nevertheless, the direct communication of concrete images and ideas was lost to any listener who did not already know the original work or who was not following a printed score. Liszt's insistence on the inclusion of the original text in the score points to the transcription's continued relationship with the poem. As a result of these factors, the normative boundaries of genre have been blurred; these works are no longer *Lieder* nor are they completely independent piano compositions since they are associated with a printed text. They are, therefore, distinguished from true character pieces in that they are still associated with the specific text and images of the accompanying poem. As a result, there is no distinct generic identity for these works;

⁸⁰ It should be recalled that Marie d'Agoult prepared translations of some of the song texts from German into French so that Liszt could better understand the poems. Walker, *Franz Liszt: The Virtuoso Years*, 244.

they were not initially conceived as character pieces for solo piano and they are obviously no longer *Lieder*.

"Orchestral" Influence

Alteration of the generic identity in the transcriptions is also evident in Liszt's frequent application of "orchestral" piano textures. Such orchestral texture is a commonly noted and accepted aspect of Liszt's keyboard style in general. For instance, Humphrey Searle in *The Music of Liszt* states: "Liszt did not invent his transcendental technique merely in order to dazzle his hearers and show that he was a better pianist than his rivals; he did it because he was thereby able to draw new and almost orchestral effects from the piano."⁸¹ The application of these orchestral effects to the songs, however, creates a further distancing from the original performance mode of voice with piano. One might argue that in the original version of the songs Schubert intended the piano to suggest the sounds of an orchestra and Liszt was merely underlining this aspect of any given song. Liszt's idea of orchestral sonority and imitation, however, was of a different kind than Schubert's. Liszt's transcendental technique and resultant orchestral effects have little to do with the orchestral suggestion of Schubert.

Describing Liszt's manner of performance, Edmund Mihalovich characterized this orchestral sonority specifically in connection with the transcriptions. He writes:

I characterize Liszt's pianistic touch and technique as something that could assume three entirely different aspects. A 'classical natural' tone was used

⁸¹ Searle, *Music of Liszt*, 16.

when playing the older masters or when playing accompaniments; a 'romantic' one i.e., very colorful yet thoroughly pianistic sonority appears when he plays Schumann, Chopin, or his own original works; but when he played his transcriptions, he used an orchestral tone, and the audience could readily perceive the pounding of the kettle drums, the flourishes of the trumpets, and the scintillating staccati of the wood-winds.⁸²

Mihalovich may have been referring to Liszt's transcriptions of actual orchestral music when he made this statement. In any case, Liszt himself was primarily concerned with the possibilities of the piano as an analog for the orchestra at the very time he started his transcriptions of Schubert songs. In the spring and summer of 1837 while staying at George Sand's country house, Liszt, as noted above, was occupied with the transcription of several Schubert *Lieder* and Beethoven's 5th, 6th, and 7th symphonies. Writing at this time to his friend Adolphe Pictet Liszt makes this observation:

You, too, are astonished to see me so exclusively occupied with the piano, so little inclined to tackle the wider field of symphonic and dramatic works...[The piano] has, it seems to me, the leading place in the hierarchy of instruments. In the span of its seven octaves it embraces the range of an orchestra; and the ten fingers of one man suffice to render the harmonies produced by the concourse of more than a hundred instruments playing together.⁸³

This letter firmly establishes Liszt's attitude towards the piano as a successful substitute for the orchestra at the very time he was undertaking some of his first transcriptions of Schubert's songs. A rather famous incident in which Liszt performed his

⁸² Quote from Edmund Mihalovich (1842-1919) in Paul H. Lang, "Liszt and the Romantic Movement" *The Musical Quarterly* 23 no. 3 (July 1936): 317.

⁸³ Williams, *Portrait of Liszt*, 92.

transcription of Berlioz's *Symphonie fantastique* demonstrates Liszt's ability to make the piano equal to the orchestra. Charles Hallé heard Liszt play this work at a concert in Paris in 1836:

At an orchestral concert given by him and conducted by Berlioz, the "March to the Scaffold" from the latter's *Fantastic Symphony*, that most gorgeously instrumented piece, was performed, at the conclusion of which Liszt sat down and played his own arrangement, for the piano alone, of the same movement, with an effect even surpassing that of the full orchestra, and creating an indescribable furor.⁸⁴

Liszt's preoccupation with orchestral imitation at this time is disclosed by the fact that he marked several orchestral indications into the scores of the Schubert song transcriptions. For example Liszt writes "*quasi violoncello*" in "Ständchen," "*quasi Arpa*" in "In der Ferne," "*quasi corni*" in "Der Jäger," and "*quasi flauto*" in "Der Müller und der Bach." These indications are isolated instances of instrumental association but they do serve to point towards a more general trend toward the orchestral in many of the Schubert transcriptions.

These pianistic suggestions of the orchestral in the Liszt transcriptions were paralleled by the actual practice of performing *Lieder* with orchestral accompaniment throughout the nineteenth century. Because the performance of the Schubert's songs was infrequent outside of Vienna in the 1830s it is all the more relevant, with regard to generic identity, that the first concert performance of these works in Paris was probably with

⁸⁴ Charles Hallé quoted in Walker, *Franz Liszt: The Virtuoso Years*, 180-181.

orchestral accompaniment. In January of 1835 the operatic tenor, Adolphe Nourrit, performed Schubert's "Die junge Nonne" in French translation as "La jeune religieuse" at the Société des Concerts du Conservatoire accompanied by orchestra. According to Frits Noske, "... this was probably the first opportunity for a large Paris audience to hear a Schubert *Lied* and Fétis' review reports that 'this piece produced an intense effect on the audience.'" ⁸⁵

Given the modern perspective that the genre of the *Lied* is, in part, defined as a work performed by solo singer with piano accompaniment, it seems ironic that this was evidently not an expectation that was held in the nineteenth century. From our perspective it seems strange that the first major concert performance of a Schubert song in France would be with orchestra rather than piano. As has been noted, the irony of this situation is further compounded by the fact that Nourrit's initial encounter with a Schubert song was reportedly through Liszt's performance of "Die Erlkönig" as a transcription.⁸⁶ It is obvious that modern expectations concerning the normal performance mode for the genre of the *Lied* was not in operation during this period.

The actual orchestration of *Lieder* and also the simulation of orchestral effects in their transcriptions may have been stimulated by changing performance contexts for these

⁸⁵ Fétis, "Société des concerts du Conservatoire: Premier concert annuel" *La revue musicale* 15 no. 4, 25 January 1835, 27, quoted in Noske, *French Song*, 28.

⁸⁶ Quicherat, *Adolphe Nourrit, sa vie son talent, son caractère, sa correspondance* (Paris, 1867), 2: 32, reported in Noske, *French Song*, 28.

works in the nineteenth century. They were increasingly performed in larger venues. It would have been impossible to transfer the original intimate quality of *Lieder* performance from the intended intimate performance venue to the large concert halls of Europe. Both in orchestral versions and in Liszt's transcriptions these works were, more often than not, performed in the same space as operas or orchestral music. In the specific case of the transcriptions, Liszt's expansion of the songs with orchestral textures and the addition of virtuoso figurations fulfilled the need to appeal to a wider audience and to fill a larger performing space. Essentially Liszt was simulating an orchestral experience for the audience. A public concert at this time would normally include orchestral performance, and perhaps it is the orchestra that Liszt wished to suggest. When Liszt developed the piano recital, he usurped the original role of the orchestra as the primary foundation of the concert. So Liszt's application of "orchestral" textures to the *Lieder* transcriptions could have been meant not to suggest the original mode of performance but, rather, to simulate orchestral music. Whatever the explanation, Liszt's inclusion of "orchestral" textures in the *Lied* transcriptions coupled with the new, larger venues for their performance significantly altered the original expectations association with the *Lied* genre. In this way the transcription did not merely reproduce the *Lied* but transformed aspects of its generic identity.

Operatic Context

In assessing the musical influences on Liszt at the time of his first transcriptions of Schubert songs it is hard to overestimate the effects of opera. During the period of the

Schubert transcriptions the city of Paris was Liszt's main home. Paris was the center of musical activity in Europe of the 1830s and 1840s and to a great extent Paris dictated the musical developments and fashions for much of Europe during this period. Véron's operation of the *Académie royale de musique* in many ways shaped musical taste for the new bourgeois audience of Paris.⁸⁷ In the 1830s and 1840s Grand Opera was the most influential musical institution in France and throughout the rest of Europe. In his book, *Men, Women, and Pianos*, Arthur Loesser stresses the central role that opera played in dictating musical taste and popularity. Loesser points out that the largest portion of all piano music published between the years 1825-1875 consisted of operatic transcriptions, potpourris, and variations.⁸⁸ Cristina Gerling further illuminates this position:

During the 1830s, commercial concert life supported popular pianism, that is to say, salon music - galops and lighthearted dances. Circus performances of the kind provided by Thalberg, Kalkbrenner, and others delighted audiences thirsty for spectacle and drama. This repertoire was extremely popular and enjoyed wide circulation among both aristocratic and middle-class audiences.⁸⁹

These "circus performances" were at the low end of this musical spectrum. The aesthetic values of Liszt's pianistic adaptations participated in this same environment but incorporated higher artistic ideals. Liszt, of course, composed and performed many

⁸⁷ For more information on this topic see William Crosten, *French Grand Opera: An Art and a Business* (New York: King's Crown Press, 1948).

⁸⁸ Arthur Loesser, *Men, Women and Pianos: A Social History* (New York: Simon and Schuster, 1954), 361.

⁸⁹ Gerling, "Franz Schubert and Franz Liszt," 206.

transcriptions, arrangements, and paraphrases of this operatic repertoire, and these works influenced his *Lieder* transcriptions. Before his first publication of Schubert *Lieder* transcriptions in 1838, Liszt had already composed several of these operatic adaptations. Still more were improvised in performance on popular operatic themes. The composed variety included fantasies and variations on works by Auber, Bellini, Donizetti, Halévy, Meyerbeer, and Rossini among others. In general these pieces tended to be formulaic in character and stressed a virtuoso manner of performance. The standard format for this type of work is described by Loesser:

Variations were now made to open with a magniloquent introductory section containing a number of attention-raping chords and flourishes ranging over a good section of the keyboard. A clever composer might also incorporate into these a sly anticipatory allusion to a measure or two of the tune to come. The bustle would subside, and a hold would be arranged upon a leading tone or chord—whereupon the simply attired melody would come forth, effectively set off against the suspense just accumulated. In other words, the tune was made to 'make an entrance' in the best theatrical or operatic manner. Moreover, the last variation usually was worked up into a long climactic finale. The medleys, likewise, were begun with a provocative, tendentious preamble and the different melodies were now chained together more plausibly with graceful connective tissue, also involving elements of anticipation and suspense.⁹⁰

Characteristic elements of these works include the weaving together and variation of several major themes from the opera together with the virtuosic display in cadenzas roulades and pianistic figurations.⁹¹ Several of Liszt's song transcriptions incorporate

⁹⁰ Loesser, *Men, Women and Pianos*, 360.

⁹¹ The variation techniques that Liszt utilized in works are very likely precursors to his later structural application of thematic variation in the development of what has been termed "thematic transformation."

these same elements. For example, Liszt's first transcription of "Die Forelle" treats the strophic material of the song in exactly the manner described above.⁹² This includes the anticipatory flourishes, pregnant pauses, cadenzas, and climactic finale. The thematic material is manipulated and counterpoint is added to simulate the weaving together of different themes. The direct connection of this work with the operatic variation is clear.⁹³

By borrowing elements from the operatic paraphrase Liszt was tying the song transcriptions to an established repertoire that was wildly successful with the public. The extent to which this public demanded works of this kind and Liszt's willingness to provide them is illustrated by an incident that occurred in 1841 during a Parisian concert, as described by Hallé:

The programme given in the 'Salle du Conservatoire' contained the 'Kreutzer' Sonata, to be played by Liszt and Massart, a celebrated and much esteemed violinist. Massart was just commencing the first bar of the introduction when a voice from the audience cried out 'Robert le Diable!! ... The call was taken up by other voices, and in a moment the cries of 'Robert le Diable!' 'Robert le Diable!' drowned the tones of the violin. Liszt rose, bowed, and said 'Je suis toujours l'humble serviteur du public, mais est-ce qu'on desire le fantasie avant ou après la Sonate?' Renewed cries of 'Robert, Robert!' were the answer upon which Liszt turned half round to poor Massart and dismissed him with a wave of the hand, without a syllable of excuse or regret. He did play the fantasy magnificently, rousing the public to a frenzy of enthusiasm, then called

⁹² Many of the strophic songs undergo a type of progressive variation technique in Liszt's transcriptions. Jacques Drillon avers that, in general, Liszt used a technique of "expansion" rather than "variation" in these works. While this may generally be true, Liszt does indeed often apply a type of elaboration that can be seen as variation. This usually involves the accompaniments of the strophic songs. Jacques Drillon, *Liszt transcripteur, ou la charité bien ordonnée* (Arles: Actes Sud, 1986), 67.

⁹³ A further examination of this work is undertaken in the fifth chapter.

Massart out of his retreat, and we had the 'Kreutzer,' which somehow no longer seemed in its right place.⁹⁴

Liszt's willingness to meet the demands of his audience in this fashion is paralleled by his inclusion of "operatic" passages in the Schubert transcriptions. Undoubtedly one reason Liszt incorporated these "operatic elements" into the Schubert transcriptions was to ensure their popularity with audiences and guarantee their success in performance. In an unusual demonstration of improvisational prowess in 1846 Liszt combined "operatic" material with the song "Erlkönig." This was done as an encore and was obviously meant to impress his audience. Liszt and the singer Staudigl had performed "Erlkönig" and Staudigl had also sung an aria from Handel's oratorio, *Acis and Galatea*, as programmed numbers on this concert. A review of the concert by Heinrich Adami describes Liszt's solo encore:

Liszt improvised on the themes of the aria and of *Erlkönig*, and transported the audience through this extraordinarily brilliant performance to such excitement that they did not stop clapping and screaming until he had sat for a fourth time at the piano and played again the *Bravuorwalzer* to great effect. Liszt had certainly not thought about such an improvisation before this and precisely because it was on the spur of the moment that it was so remarkably successful; he gave himself over entirely to the artistic enthusiasm of the moment and to his genius. He began with the Handelian allegro movement and then came the main motive of "Erlkönig" and these motives all interweaved with one another so artfully and effectively, sounding the one, now the other, now again fusing mixing the two themes

⁹⁴ Charles Hallé, *Life and letters* (London, 1896), 88-89, quoted in Kenneth Hamilton, "The Virtuoso Tradition," in *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998), 65.

together at the same time that it was a true joy to follow such an inspired improvisation and one only regretted that there is no musical stenography that could record it for everyone. The effect was extraordinary.⁹⁵

The obvious point of such virtuoso display was to impress the audience with the clever combination of tunes with which they would be familiar. In Liszt's earlier years this kind of improvisation was a standard closing number for his concerts. The normal format was to play single themes of different works with added embellishments in succession and then to combine the various themes contrapuntally in a progressively complicated finale.⁹⁶ Liszt's improvisations on themes of such a disparate nature demonstrates the influence that both popular taste and dramatic works had on nineteenth-century pianism. Of the connections between the ascendancy of the virtuoso pianist and the opera Alan Walker writes: "Not enough attention has been paid to the creative links between opera house and recital hall, between the *prima donna* and the emerging generation of piano soloists."⁹⁷ The pianists' operatic paraphrases became extremely popular with the public and the Parisian publisher Maurice Schlesinger ceaselessly

⁹⁵ Heinrich Adami, *Theaterzeitung* March, 1836, quoted in Gibbs, "The Presence of 'Erlkönig' Reception," 233-234.

⁹⁶ In his earlier years this kind of improvisation was a standard closing number for Liszt's concerts. The standard format was to play single themes of different works with added embellishments in succession and then to combine the various themes contrapuntally in a progressively complicated finale. Liszt, for example, at another concert some 20 years prior, improvised a fantasy which combined themes from a Beethoven symphony, Rossini's *Siege de Corinthe*, and Auber's *La Muette de Portici*. This was at a concert on April 7, 1828 at the Salle Chanterain in Paris. Walker, *Franz Liszt: The Virtuoso Years*, 133.

⁹⁷ Walker, *Franz Liszt: The Virtuoso Years*, 166.

promoted and sought for the composition of operatic paraphrases.⁹⁸ Schlesinger used his newspaper, the *Gazette musicale*, towards this end. For example Liszt's work based on *Robert le Diable*, dubbed by the *Gazette musicale* as "the most brilliant and difficult piano piece written to date," sold over five hundred copies the day that it appeared and was immediately reprinted.⁹⁹

Arthur Loesser has remarked that virtuoso performers were able to appropriate some of the success of the *Opéra* to enhance their own stature.

To a significant extent, the piano virtuosos were able to apply some of the *Opéra's* glory to themselves by composing and playing brilliant fantasies, medleys and variations on salient musical phrases of current grand-opera successes.... With an operatic hit-title on its program, a concert might even achieve a fraction of the *Opéra's* social prestige.¹⁰⁰

Behind all of this fascination with the *Opéra* and its association with virtuoso performance there existed a sort of hierarchy of commercial interests that helped to shape musical taste. The original opera was at the top, the virtuoso arrangement and its performance came next and finally the amateur adaptation completed the hierarchy. For example by the year 1834, *Robert le Diable* had been given over one hundred times at the

⁹⁸ The virtuoso pianist Sigismund Thalberg's publication of a collection of songs and arias mainly taken from operas as *L'art du Chant appliqué au Piano* makes the connection with the opera explicit. The title itself implies that the piano gained a certain cachet through its association with the opera. Although this work was not published until 1853 it contains arrangements and transcriptions that were composed in the decades prior to their publication. See Sigismund Thalberg, *L'Art du Chant appliqué au Piano* (Paris: Heugel, 1853).

⁹⁹ *Gazette Musicale*, 10 October 1841, reported in William G. Atwood, *The Parisian Worlds of Frederic Chopin* (New Haven, Connecticut: Yale University Press, 1999), 167.

¹⁰⁰ Loesser, *Men, Women and Pianos*, 359.

Opéra. By this time both Liszt and Chopin had made virtuoso arrangements on themes from the opera and the publisher Schlesinger had offered a further *Fantasie* for amateurs composed by Carl Czerny. This marketing for the music of *Robert* set a precedent for future adaptations of French Grand Opera where commercial interests were of primary importance. This was symptomatic of a larger trend in Parisian society; the voice of new middle class was in this way being heard and to a certain extent was dictating artistic production. The idea that amateur performers would be interested in emulating virtuoso performers was a new but real commercial consideration.

The extent to which Liszt participated in this commercial venture is epitomized in the fact that during his years as a traveling virtuoso arrangements and transcriptions formed a major part of his performance repertoire. For example, Michael Saffle's research of Liszt's performances in Germany between the years 1840 and 1845 reveals a total of 298 performances in which Liszt presented over 100 different works.¹⁰¹ Saffle notes, however, that only about seventeen of these works formed the core of his virtuoso repertoire. The importance of transcription and arrangement within Liszt's concert repertoire is evident in that eleven of these seventeen works were some form of arrangement based on another composer's work. These included operatic paraphrases, variations, and "*réminiscences*" on works by Bellini, Donizetti, Meyerbeer, Mozart, and Rossini. Among these eleven works were three of the Schubert transcriptions figured prominently in Liszt's performances. During this period, in Germany alone, Liszt gave

¹⁰¹ Saffle, *Liszt in Germany*, 185.

about 65 performance of "Erlkönig," 30 performances of "Ständchen," and 30 performances of "Ave Maria."¹⁰² The juxtaposition of these works in concert with the highly popular operatic adaptations further demonstrates the connection that the Schubert transcriptions had with this repertoire. The fact that Liszt, at times, incorporated the same types of figuration and elaboration that was typical of the operatic arrangements into the Schubert song transcriptions indicates the overriding influence of the operatic adaptation is present in these *Lieder* transcriptions. This operatic influence also calls into question the boundaries of genre in the transcription.

In summary, Liszt's inclusion of disparate stylistic elements in the Schubert *Lieder* transcriptions results in a work that does not have a clearly defined generic identity. The influence of the original *Lied* and its text, the influence of opera and the operatic paraphrase, and an orchestral approach to piano writing all contribute to this generic flexibility. All of this, of course, is symptomatic of a musical philosophy that stresses aspects of performance over a fixed identity for the musical work.

Improvisational Practices in Transcription and Lied

By including pianistic elements in the transcriptions that were associated with other genres, Liszt was notating an improvisational element that was common both in his own performances and in those of his contemporaries. As has been noted, Liszt, by his own account, included improvised embellishments and additions in the performance of all

¹⁰² Ibid., 187.

types of compositions, both as a means of self-expression and to cater to the tastes of his audience.

This practice was also associated with the performance of actual *Lieder* at the time Liszt made the Schubert transcriptions. Writing in 1837, the theorist Gustav Schilling commented on performance practice that included the application of non-essential ornaments and other embellishments to *Lieder*:

[These ornaments]...contribute immensely to the embellishment of the melody; they animate the voice-part and give it coherence; they hold our attention; they add expression to the notes; they bring light and shade into the composition. On the other hand, they may prove equally disadvantageous if used in excess. This happens when they are introduced only as proof of virtuosity. They have to be dictated by sentiment, as Sulzer states in his *Allgemeine Theorie der schönen Künste*. If they stem from this source, they may really become a characteristic mode of expression.¹⁰³

In another treatise Schilling described the characteristics of the embellishments that might be added in *Lieder* performance. In this work he defines non-essential ornaments as "free changes and additions" which include turns, mordents, tremolos, arpeggios, trills, "... or any addition of notes to serve the expression including free passages, runs and similar *fioriture*."¹⁰⁴ Schilling's writings on this general practice of *Lieder* performance correspond exactly to the time that Liszt was making his

¹⁰³ Gustav Schilling, "Manier" in *Encyclopädie der gesamten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*, vol. 4, 2nd ed. (Stuttgart, 1841), 515-520, translated and quoted by Dürr, "Schubert and Johann Michael Vogl," 128.

¹⁰⁴ Gustav Schilling, *Musikalische Dynamik oder die Lehre vom Vortrage in der Musik*, (Kassel, 1843), 254, translated and quoted by Dürr, "Schubert and Johann Michael Vogl," 128.

transcriptions. Although Schilling was referring specifically to the performance of *Lieder*, it is probably no coincidence that the kinds of embellishment that Schilling prescribes for the normal performance of *Lieder* are also the types of additions that Liszt made in the transcriptions. It is possible that, in some cases, Liszt's pianistic embellishments reflected and extended a common vocal practice of *Lied* performance.

This type of performance practice extended back to Schubert's day. There is even strong evidence to indicate that Schubert, himself, accepted the addition of improvised ornaments and embellishments in the performance of his songs.¹⁰⁵ Anecdotal and documentary evidence support this perspective. Much of this evidence centers on the performances given by Johann Vogl. Vogl was one of the first prominent interpreters of Schubert's songs as well as his close friend and collaborator in performance. The primary documentary evidence of this type of ornamentation is Vogl's personal hand-written copy of a volume of Schubert's *Lieder* that is notated with many embellishments.¹⁰⁶

In written documents there are many references to Vogl's embellishments of songs in performance. For example, writing in 1857 Karl Schönstein stated, "...at times he

¹⁰⁵ Walter Dürr and Timothy Mussard have both investigated this aspect of performance practice of Schubert's songs. For more information see Walter Dürr, "Schubert and Johann Michael Vogl: A Reappraisal," *19th Century Music* 3 (November 1979): 126-140. For a more extensive treatment of the topic see Timothy Mussard, "Embellishing Schubert's Songs: A Performance Practice" (Ph.D. diss., University of Washington, 1987).

¹⁰⁶ This document is now entitled, "*Lieder* von Franz Schubert und Reichardt verändert von M. Vogl," as Volume 80 of the Witteczek-Spaun Collection housed in the archives of the *Gesellschaft der Musikfreunde* in Vienna. The Vogl songbook and other published versions of Schubert's *Lieder* have been extensively examined in Mussard, "Embellishing Schubert's Songs."

[Vogl] liked to take liberties with Schubert's songs."¹⁰⁷ Similarly, Eduard Baurnfeld's "Memoir of J. M. Vogl" written in 1841 indicates that several of the Schubert's songs may have been created specifically for Vogl's "style and manner of performance." He goes on to write, "Small alterations and embellishments, which the skilful singer, a past master of effect, allowed himself, received the composer's consent to some extent, but not infrequently they also gave rise to friendly controversy."¹⁰⁸ This clearly indicates that, whether or not Schubert completely approved of these additions, that they were an aspect of performance practice in which Schubert himself took part.

Both Timothy Mussard and Walter Dürr convincingly argue that the kinds of ornaments found in these documents and referred to in contemporary writings accurately reflect a performance practice that was current in Schubert's day and met with his approbation, but which since been lost.¹⁰⁹ Referring to the freedom of interpretation and the application of embellishments in Schubert's *Lieder*, Dürr concludes:

Such practices were characteristic for Schubert's time, and Schubert surely accepted his songs as embellished by Vogl just as readily as his friends did. But it is also true that Vogl's embellishments were improvised, non-essential alterations, and as such would never have been written out by Schubert, much less published.¹¹⁰

¹⁰⁷ Deutsch, *Memoirs*, 101.

¹⁰⁸ *Ibid.*, 226.

¹⁰⁹ Mussard credits the German musicologist Max Friedlaender with a primary role in suppressing this performance practice. Writing in 1893 Friedlaender criticized this type of embellishment and specifically denounced the Vogl documents and other published versions of the ornamented songs as falsifications. Max Friedlaender, "Fälschungen in Schuberts Liedern," *Vierteljahrsschrift für Musikwissenschaft* 9 (1893): 166-185. For more information see: Mussard, "Embellishing Schubert's Songs," 2-6.

¹¹⁰ Dürr, "Schubert and Johann Michael Vogl," 140.

The spirit of improvisation that Vogl documented in his songbook is analogous to that recorded by Liszt in the transcriptions. Both record a type of performance practice in which improvisation and embellishment are a fundamental element. Recognizing this performance tradition in the Schubert songs helps to establish a context and precedent for Liszt's approach to the works.

Whether or not the types of ornaments that *Lieder* performers such as Vogl made had any direct bearing or influence on those that Liszt added in the transcriptions is relatively unimportant. The precedent established by this vocal performance practice, rather, serves to indicate a performance context in which the application of improvisational elements was not only accepted but also to a certain extent expected. Obviously not all of Schubert's advocates approved of these liberties. Whether or not Schubert himself wholeheartedly approved of this practice is also of secondary importance when one considers that it reflected a common practice both in Schubert and Liszt's lifetime.

In this connection, it is of significance to note that Liszt added improvised figuration to the accompaniments of Schubert's songs during performance with a singer.

One such instance was reported about a London recital of Liszt's in *The Times* on July 2, 1840:

In Schubert's songs it is no exaggeration to say that he made the instrument sing. The soft whisperings of the piano passages seemed to compete with the tones of Rubini's voice, and the showers of light notes which he scattered through some of the variations realized every idea that can be

formed of fairy music. In fine, we have no hesitation in saying that Liszt leaves every other performer, whether on the pianoforte or any other instrument, at an immeasurable distance behind him.¹¹¹

Another review of this same concert further explains that Schubert's "Serenade" and "Erl King" appeared on the program and that the former was encored and "...repeated with deliciously fanciful amplifications."¹¹² These two reports clearly suggest that Liszt applied the same techniques of figurational variation to the performance of the *Lieder* as he did in their transcription. It is obvious from these accounts that modern ideas concerning the inviolability of these *Lieder* simply did not exist during the time of their original composition by Schubert and at the time of their transcription and performance by Liszt.

Text and Interpretation

The crucial aspect that the text played in Liszt's interpretation and transcription of the *Lieder* has already been mentioned. A union of the musical and poetic was a central tenet of Liszt's compositional philosophy that was evident throughout his life. It conditioned his championing of programmatic music in general and the development of the symphonic poem in particular. As has been noted, Liszt was adamant about the fact that the original poetic text of the Schubert *Lieder* should be printed within the staves of most

¹¹¹ Quoted in Williams, *Portrait of Liszt*, 136.

¹¹² Quoted in *Ibid.*, 136.

of the transcriptions. The illustration of this text in his adaptation of the original work to the piano was central to his compositional and interpretive decisions in these works.

Regarding the relationship between text and music in song, Edward Cone observes that "...a composer cannot 'set' a poem directly, for in this sense there is no such thing as "the poem": what he uses is one reading of the poem—that is to say, a specific performance.... To say the he 'sets' even this reading is less accurate than to say that he appropriates it: he makes it his own by turning it into music. What we hear in a song, then, is not the poet's persona but the composer's."¹¹³ In the case of solo piano transcriptions of *Lieder* the original composer's reading of the poem is, of course, re-interpreted by the transcriber or arranger. Thus there is an additional layer of compositional choice and poetic evaluation that is superimposed upon the original material. Speaking specifically of arrangements and transcriptions Cone emphasizes the "hybrid persona" which speaks through these compositions.¹¹⁴ All of the various transcriptions, paraphrases, and other arrangements that Liszt made for solo piano present this "hybrid persona" to a greater or lesser degree. Sometimes the original composer's voice is in the forefront and sometimes it is more evidently Liszt's. In the case of his transcriptions of Schubert's *Lieder* the full range of this "hybrid persona" is exhibited in the individual adaptations.

¹¹³ Edward Cone, *The Composer's Voice* (Berkeley and Los Angeles: University of California Press, 1974), 19.

¹¹⁴ *Ibid.*, 77.

In his dissertation on the Schubert-Liszt transcriptions, James Modica George focused on classifying many of the works according to his perspective on Liszt's compositional process. He delineated five formal types. The first type consists of the literal transcriptions. The second type utilize registral variation, the third utilizes accompaniment intensification, the fourth employs accompaniment variation, and the fifth category is loosely defined as "controlled improvisations" which follow no categorical plan of expansion.¹¹⁵ The following table summarizes the transcriptions that George classified:

Table 9. James George's Classification of the Schubert-Liszt Transcriptions

Literal Transcriptions	Registral Variation	Accompaniment Intensification	Accompaniment Variation	Controlled Improvisations
"Aufenthalt"	"Abschied"	"Ave Maria"	"Die Forelle"	Not Specified
"Der Doppelgänger"	"Auf dem Wasser zu singen"	"Die böse Farbe"	"Frühlingsglaube"	
"Erlkönig"	"Du bist die Ruh"	"Die Gestirne"	"Ständchen"	
"Meeresstille"	"Lob der Thränen"	"Gute Nacht"		
"Der stürmische Morgen"	"Sei mir gegrüßt"	"Des Mädchens Klage"		
"Trockne Blumen"	"Die Taubenpost"	"Die Post"		
"Wasserflut"		"Die Rose"		
"Täuschung"		"Ungeduld"		
		"Das Sterbeglöcklein"		

¹¹⁵ George, Jr., "Franz Liszt's Transcriptions," 82.

While George's system of classification provides insight into many aspects of the compositional techniques used in these works it can only provide a limited picture of the transcriptions. These categories are not mutually exclusive. For example a fairly literal transcription such as "Erlkönig" utilizes both variation in register and in the accompaniment to dramatize the poetic material. In addition, this type of classification, by definition, only takes into account the abstract compositional procedures that Liszt utilized. The vital relationship between text and music is omitted. A consideration of this text-music relationship results in a different perspective and classification of these same transcriptions.

Through examination of the text and music relationship in the individual transcriptions, the works can be classified into three categories that are defined by the extent to which Liszt alters Schubert's interpretation of the poetic material. The first category consists of works that are basically literal transcriptions. The second category consists of transcriptions that incorporate compositional changes or additions which can be shown to support or reinforce Schubert's original conception. In the third category Liszt's reinterpretation of the work reflects an essentially different or modified view of the original text. In the transcriptions from this last category, it is Liszt's compositional persona that overpowers that of Schubert. With these transcriptions the projection of the work as a solo piano piece takes precedence over fidelity to the original song.

In order to understand how the "hybrid-persona" of Schubert and Liszt operate in the transcriptions it is vital to examine how each composer musically depicts or responds to the poetic text. A more complete picture of Liszt's transcriptive procedures is

obtained if the relationship between text and music is considered in addition to the his compositional procedures. The next chapter will present a close consideration of the text and music relationship in the first broad category of literal transcriptions. The fourth chapter will examine those that utilize techniques of reinforcement and intensification. The fifth chapter will look at those that offer a divergent interpretation of the text in comparison to the original *Lied*.

CHAPTER III

LITERAL TRANSCRIPTIONS

In literal transcription the only changes that Liszt allows are modifications in texture and adjustments in register to meet the musical and technical demands of keyboard adaptation. Liszt's goal in these works was fidelity to Schubert's setting of the poem. Because of this, Liszt's compositional persona does not play a significant expressive role. Taken as a whole, these works are similar in compositional intention to the orchestral "*partiturs*" and other arrangements that are essentially reductions of the original scores.

The following table shows those transcriptions that can be classified in this manner. Even within this conservative category of adaptations there are varying degrees of fidelity to the original *Lied*. The title's placement in the following table approximately indicates its relative degree of literalism in relationship to the original. Those works appearing on the left of the table are more literal and those towards the right are progressively less literal adaptations. This chapter will focus on an examination of Liszt's adaptation of the individual transcriptions in each group as outlined in the following table. The transcriptions are arranged according to their chronology of publication within each group.

Table 10. Literal Transcriptions

<u>More Literal</u>	<u>Less Literal</u>
*1. "Meeresstille" (without optional <i>ossia</i>)	
2. "Die junge Nonne"	
3. "Das Fischermädchen" (without optional <i>coda</i>)	
4. "Der Doppelgänger"	
5. "Wasserflut"	
6. "Der Leiermann"	
7. "Litaney"	
8. "Himmelsfunken" (theme only)	
	9. "Sei mir gegrüsst"
	*10. "Gretchen am Spinnrade"
	11. "Aufenthalt" (with optional <i>ossia</i>)
	12. "Ständchen"
	13. "Liebesbotschaft"
	14. "Lob der Tränen"
	15. "Auf dem Wasser zu Singen"
	16. "Am Meer"
	17. "Täuschung"

Literal Transcriptions: First Style Group

"Meeresstille"

In general "Meeresstille" is a very literal pianistic re-creation of the original song. This is the first of the Schubert transcriptions that includes an *ossia* to be played at the performers discretion. These *ossia* passages are of the type that offer musical illustration of the poem. If they are not played there is very little evidence of Liszt's compositional

presence. In this case the only changes allowed are performance indications, some changes in register, and the addition of chord tones in the harmony. The overall effect of the composition, however, is not significantly altered by these interpretive additions.

With the inclusion of the *ossia* passages there are a few added dramatic illustrations of the text. These slight additions do bring Liszt's rhetorical keyboard style to the fore. If these optional passages are performed, the transcription must be considered in the next category of classification. Additional consideration of these elements will be addressed in the next chapter.

"Die junge Nonne"

The transcription of "Die junge Nonne" is a model of faithfulness to the spirit and letter of the original *Lied*. Liszt does not alter the basic material of the song in any substantial way. There are no added figurations or interpolations and no overlaying of Liszt's own compositional language to enhance or portray the poetic material. Liszt merely adapts the musical content of the *Lied* for the piano.

It should be noted that this song lends itself particularly well to transcription. The *Lied* has clear distinctions in register and texture. The voice and both the treble and bass parts of the accompaniment all inhabit distinct registral planes. There is also a clear dramatic structure to the music that relies mainly on the accompaniment and not on vocal inflection for the communication of the material. For these reasons Liszt has to do little to create an effective solo piano work.

In transcribing this work for piano Liszt limited himself to two techniques of adaptation. These are the doubling parts and the application of register transfer. Both were done for technical reasons and to enhance the projection and delineation of the original piano and vocal timbres.

A few examples will serve to illustrate Liszt's technique in this transcription. From measure 31 to 32, for instance, there is a very literal adaptation of the material. Here all of the parts are given in their original registers. Liszt merely adjusts the distribution of inner notes in the *tremolo* figure to make it possible for the right hand to play the melody. This is evident with the entrance of the vocal melody in measure 31 of the transcription.

Example 1. "Die junge Nonne," *Lied* m. 29-32

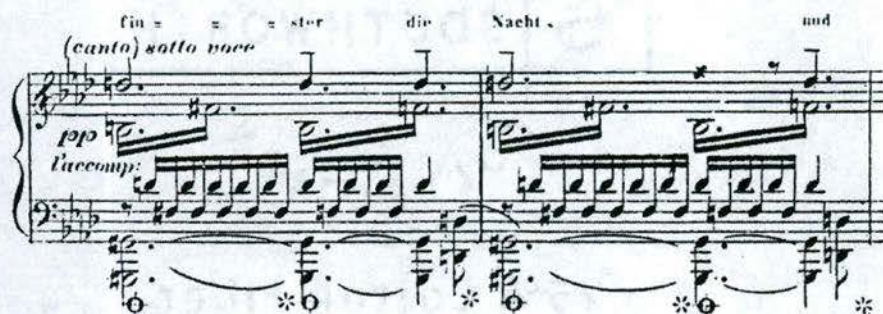
This musical score shows the original vocal and piano parts for measures 29-32 of 'Die junge Nonne'. The vocal line (top staff) features the lyrics 'Im - mer - hin, im - mer - hin!'. The piano accompaniment (bottom staves) consists of a continuous tremolo figure in the right hand and a more active bass line in the left hand. The key signature is three flats (B-flat major or D-flat minor).

Example 2. "Die junge Nonne," Transcription m. 29-32

This musical score shows the piano transcription of measures 29-32 of 'Die junge Nonne'. The transcription is for piano solo. The right hand plays the vocal melody, with the lyrics 'Im = = merhin im = = merhin' and the instruction 'un poco rall.; ed espressivo il canto' above it. The left hand plays the piano accompaniment, which includes the tremolo figure from the original. The key signature is three flats (B-flat major or D-flat minor).

A similar adjustment of the parts and expansion of the texture is used in another instance for technical exigencies and to provide for projection of the text. This aids in the projection of a poetic image that normally would be dramatized by the singer. At measure 22 where the text reads, "*und finster die Nacht, wie das Grab!*" (And the night is as dark as the grave!), Liszt thickens the texture of the original and adds a *sotto voce* indication to dramatically portray this image.

Example 3. "Die junge Nonne," Transcription m. 22-23



Concerning these measures, David Wilde comments that in order to accommodate all parts within the scope of two hands Liszt had to change the *tremolo* pattern from close to open position, overlap the hands, and sustain the bass with the pedal. He concludes that although these changes were required for technical reasons, they result in "a radical change of color at just the moment the song requires it."¹ It should be stressed that Liszt's modifications merely illustrate the text in a manner that is within the bounds of the Schubert's interpretation of the *Lied* and do not indicate any superimposition of Liszt's compositional persona.

¹ David Wilde, "Transcriptions for Piano," in Walker, ed., *Franz Liszt* (New York: Taplinger, 1970), 180.

At measure 52, which corresponds to the beginning of the poem's third stanza, Liszt again employs expansion in the register and doubling of chord tones. In this instance, however, this is done merely to project the melodic material and to provide the original essence of vocal and piano timbres.

Example 4. "Die junge Nonne," *Lied* m. 52



Example 5. "Die junge Nonne," Transcription m. 52



These types of adjustments are evident throughout the transcription. Nevertheless, "Die Junge Nonne" represents one of the most conservative adaptations of Liszt's Schubert *Lied* transcriptions, because all adjustments can be explained for reasons necessitated by the new performance medium of solo piano. Liszt merely duplicates the expressive intentions of Schubert in this work. Of the original song, John Reed has observed that Schubert's setting does not portray the external events described in the

poem; rather everything is seen through the mind of the singer.² Liszt's rather conservative adaptation of such a dramatic text indicates that he was in accord with this interpretation of the poem.

"Das Fischermädchen"

"Das Fischermädchen," the second song in Liszt's transcription of *Schwanengesang*, presents a similar case as that encountered in "Die junge Nonne." Like "Die junge Nonne," this transcription includes discreet doubling of chord tones and the use of register shifts. As in "Meeresstille" there is also an optional *ossia*. This optional passage is an extended coda that alters the character of the work. With the performance of the coda the work must fall into a less literal category of transcriptions.

The *Lied* itself is folk-like in nature with traits of the barcarolle in its persistent rocking 6/8 rhythm. On the surface, the form reflects the song's simplicity with a straightforward ternary structure. On a more subtle level, however, there are elements of a "quasi-strophic" structure that emerges as variations within and between phrases of the work.³

² John Reed, *The Schubert Song Companion* (New York: Universe Books, 1985), 165.

³ See Cone's analysis that details the absorption of strophic structure into the ternary form in Edward Cone, "Repetition and Correspondence," in *A Companion to Schubert's Schwanengesang* ed. Martin Chusid (New Haven & London: Yale University Press, 2000): 78-80.

Without the inclusion of the optional *coda*, Liszt's setting of "Das Fischermädchen" respects the simple folk-like orientation of the original.⁴ Liszt begins the transcription of the opening A section with no significant modifications. There are occasional doublings of chord tones with added bass octaves being the most prominent. He transposes the melodic material down an octave from its written position. This, however, retains the *tessitura* as it would normally be sounded by the implied male voice. For the most part the transcription in this opening section is a literal reproduction.

There are, likewise, few changes to both the B section and the returning A material. The musical changes are confined to chordal doublings and brief changes of register. For the most part these changes are necessitated by the demands of keyboard technique. For example, in measure 32 Liszt redistributes the chord to accommodate the held note of the vocal melody.

Example 6. "Das Fischermädchen" transcription, m. 32



⁴ It should be noted that with the inclusion of the optional *coda* this is less true. More importantly, however, the *coda* demonstrates that Liszt must have recognized the strophic element in the *Lied*. His *coda* amounts to a strophic variation of the previous material. This will be considered in more detail in chapter four of this dissertation.

In the original song the bass of the piano accompaniment has octave G-flats. Liszt expands this interval to a tenth in order to accommodate the quarter note G-flat that was originally in the voice. There are numerous instances of similar types of redistribution in this transcription.

Liszt's use of shift in register, however, serves a larger purpose than merely to accommodate the amalgamation of the vocal and piano parts into a solo work. The transposition of the melodic material up one octave for the third and final verse not only provides textural variety but it also subtly communicates an expressive shift in the poetic material.

This reflects the poetry's shift in the third stanza from directly addressing the fisher-maiden to revealing the inner workings of his own heart. The entire text of "Das Fischermädchen" is:⁵

<i>Du schönes Fischermädchen, Treibe den Kahn ans Land; Komm zu mir und setze dich nieder, Wir kosen, Hand in Hand.</i>	You, lovely fishermaid, Guide your boat to the shore; Come over to me and sit down; We'll talk fondly, hand, in hand.
<i>Leg' an mein Herz dein Köpfchen Und fürchte dich nicht zu sehr; Vertraust du dich doch sorglos Täglich dem wilden Meer.</i>	Lay your little head on my heart And do not be afraid; After all you entrust yourself Daily, without care, to the wild sea.
<i>Mein Herz gleicht ganz dem Meere, Hat Sturm und Ebb' und Flut, Und manche schöne Perle In seiner Tiefe ruht.</i>	My heart is just like the sea, It has storms, its ebbs and its flows, And many a beautiful pearl Rests in its depths.

⁵ All of the poetic translations in this dissertation are freely adapted from the following three books: Beaumont Glass, *Schubert's Complete Song Texts* (Genesco, New York: Leyerle Publications, 1996). Lois Phillips, *Lieder Line by Line and Word for Word* (New York: Oxford University Press, 1996). Richard Wigmore, *Schubert: The Complete Song Texts* (New York, 1988).

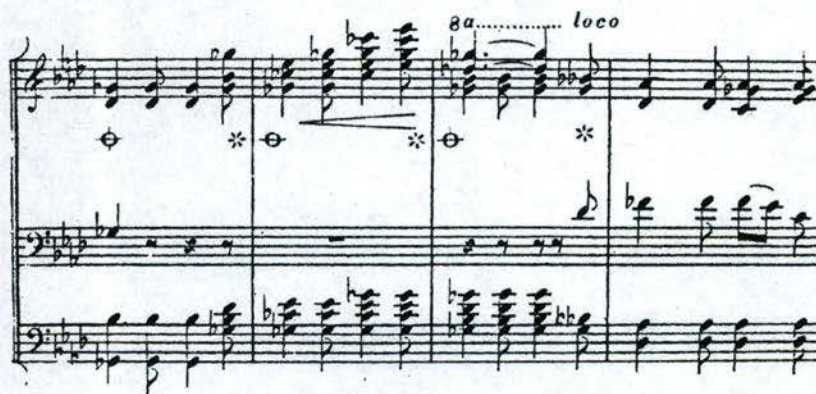
By moving this melodic material up an octave Liszt lends greater immediacy to the mode of communication by placing the melody above the accompaniment. Such an adjustment in register is not necessary from the standpoint of the transcription's adaptation to the keyboard. Liszt's intent is obviously towards the purpose of compositional variety and a heightened sense of awareness that is prompted by the poetic material. These factors, undoubtedly, are motivated by the shift in poetic address. This procedure still falls within the bounds of literal transcription because Liszt's concern is to reproduce an affective quality of the voice though the application of this shift in register. In other words, Liszt is not asserting his own compositional voice but, rather, attempting to convey Schubert's original compositional intentions in the work's new incarnation for solo piano.

Liszt also applies register shifts in the accompaniment in this same section of the transcription. His motivation, however, is different in this case. In measures 33 through 34 and again at measures 54 and 55, Liszt doubles the short piano interlude at the octave above, merely to clarify the difference between the textures of "voice" with piano versus piano alone.

Example 7. "Das Fischermädchen," *Lied* m. 32-35

The musical score for Example 7, "Das Fischermädchen," measures 32-35, is presented in three staves. The top staff is the vocal line, written in G major (one sharp) and 3/4 time. It contains the lyrics "sehr —," and "ver - traust du dich doch". The middle staff is the piano right hand, and the bottom staff is the piano left hand. The piano accompaniment features chords and arpeggiated figures. The key signature has one sharp (F#). The time signature is 3/4. The score is written on three staves: vocal, piano right hand, and piano left hand.

Example 8. "Das Fischermädchen," Transcription m. 32-35



There is no technical reason for this doubling nor is there any readily apparent impetus towards textual depiction behind this transposition. Liszt applies this shift in register to make the timbral distinction between voice and piano clear with no alteration of dynamic or articulation.

One of the most striking features of this transcription is, in fact, the absence of Liszt's own textual depictions. As noted above, the earlier instance of register alteration, which is a response to the shift in poetic address, is a subtle method of communicating the text with slightly more urgency and has nothing to do with depicting the events or images described in the text. In this transcription Liszt resists some of his more typical devices of pictorial imagery, while in many of the other transcriptions, images of the sort found in this poem inspire vivid musical depictions. For example the storms of "Der Lindenbaum" and "Der Wanderer" inspire chromatic pianistic figurations. But in this setting there are no such depictions. For example, Liszt does not elaborate Schubert's simple rocking rhythm to suggest the motion of a boat on the sea. He makes no movement to depict the "*wilden Meer*" (wild sea) with typical chromatic bass runs.

Similarly the vivid images in the final stanza of the storms, the ebbing and flowing of the sea and its depths are ignored by Liszt in favor of simply recreating Schubert's folk-like material.⁶

"Der Doppelgänger"

The transcription of "Der Doppelgänger" contains no significant additions or alterations. The original harmonic and melodic materials are unaltered and the piece retains the original 63 measure length. It has been suggested that Liszt did not alter this work because of the expressive perfection of the original *Lied* in its union of poem and music.⁷

Whether or not this was the reason that Liszt chose not to add pictorial passagework or further dramatize the poetic material, close study of the small changes and additions that Liszt did make reveal much about his transcriptive technique and offer insights into Liszt's interpretation of the *Lied*.⁸

⁶ Ludwig Scheibler singled out "Das Fischermädchen" as the most folk-like of all Schubert's songs of 1828. Ludwig Scheibler, "Franz Schuberts einstimmige Lieder im Volkston," 1094. Quoted in Chusid, *Companion to Schwanengesang*, 133.

⁷ George placed "Der Doppelgänger" with a group of transcriptions that are difficult to transcribe effectively because of the intimate connection between poetry and music in the original *Lied*. He judges these works to be the least successful of the transcriptions. George Jr., "Franz Liszt's Transcriptions," 92.

⁸ Schubert's setting of this poem has been criticized by several commentators who believed that he did not fully appreciate Heine's irony. Jack M. Stein characterizes Schubert's setting as "painfully wrong in its interpretation of the poem" and states that the song can only be appreciated if Heine is completely suppressed. Jack M. Stein, *Poem and Music in the German Lied from Gluck to Hugo Wolf* (Cambridge: Harvard University Press, 1971), 89. C.S. Brauner has also discussed Schubert's treatment of Heine's irony in this poem and finds that he resolved a certain ironic ambiguity inherent in the poem on the side of pain

In the transcription of the songs first stanza Liszt alters the texture of the accompaniment. In the first twelve measures of the transcription, which correspond to the first two lines of the poem, the left hand of the accompaniment duplicates that of the *Lied*. The right hand accompaniment, however, is completely eliminated.

Example 9. "Der Doppelgänger," *Lied* m. 1-11

Sehr langsam

Still ist die Nacht,

es ruhen die Gas-sen, in die-sem Hau-se wohn-te mein-

Example 10. "Der Doppelgänger," Transcription m. 1-12

Lento assai
Sehr langsam

Still ist die Nacht,

es ruhen die Gas-sen, in die-sem Hau-se wohn-te mein-

and suffering. It can be concluded from Liszt's setting that he too respected Schubert's interpretation of the poem. C. S. Brauner, "Irony in the Heine lieder of Schubert and Schumann," *The Musical Quarterly*, 67 (1981): 273.

This thinning of the texture continues for the second and third lines of the poem with only a few of the right hand accompaniment notes being given between measures 15 and 22. The primary reason for reducing the accompaniment is practical. The melody of this opening stanza centers on the single pitch of F-sharp. Liszt has followed his customary procedure in transcribing the "male" voice part down an octave from its original printed notation in the opening measures of the transcription. If the right hand accompaniment were given as written by Schubert this would place the melody in the middle of the accompaniment's texture. Furthermore, there would be little distinction between the ubiquitous F-sharps of the accompaniment and those of the melody. The fact that Liszt did not want this melody projected from within the denser accompaniment texture is revealed through his addition of the performance instructions "*pianissimo*" and "*declamato sotto voce*" at the entrance of the melody. Given this dynamic effect, the elimination of these notes is necessitated by the timbral homogeneity of the piano.

Liszt, nevertheless, creates a virtue out of this necessity and makes these textural changes serve the drama of the poem's opening stanza. The low *tessitura*, spare texture, and intervallic distance between the melody and accompanying chords of the introduction vividly illustrate the opening images of the poem. Here the text speaks of the stillness and quiet of the town at night:

<i>Still ist die Nacht, es ruhen die Gassen,</i>	Quiet is the night, at rest are the alleys,
<i>In diesem Hause wohnte mein Schatz;</i>	In this house lived my dear one;
<i>Sie hat schon längst die Stadt verlassen,</i>	She has long since left the town,
<i>Doch steht noch das Haus</i>	But the house still stands in the same
<i>auf demselben Platz.</i>	place.

The textural changes made in the piano introduction are exploited and expanded to build tension throughout the transcription of this first verse. Liszt's gradual thickening of the accompaniment texture over the ten bars of the second half of the stanza helps build toward the climax of the phrase on "*Platz*" in the 22nd measure.

Example 11. "Der Doppelgänger," Transcription m. 19-24



At this point in the transcription Liszt has doubled chord tones and thickened the texture to a significant degree. The changes in the accompaniment's texture build tension and shape the phrase of this opening stanza. The original *Lied* has a fairly uniform texture in the accompaniment and does not follow this building procedure. Neither is there an "*sf*" indication in the original score for the climax at measure 22. Schubert, rather, relies solely on the voice and text to build tension in the phrase.

In contrast to the transcription of the opening material, that of the second stanza amounts to a nearly exact duplication of that in the *Lied*. Here the melody is more clearly defined and does not center on a single pitch as it did in the opening. Because of this, Liszt merely has to reproduce the original material in order to project the melody.

Liszt does add many interpretive markings and indicates rolled arpeggiation for the performance of several chords in the accompaniment. Arpeggiation, however, is

necessitated in only two of the eight instances of broken chords that Liszt notates. In measures 39 and 40 it would be impossible to perform all of the notes of the accompaniment and doubled melody without breaking the chords. In all of the six other instances in this stanza breaking the chords is not necessitated by technical demands and is used as an expressive device. This probably reflects Liszt's interpretation and performance of the song's accompaniment when given in its original form.⁹ This may be taken as indication of a performance practice which was common at the time of the transcription.¹⁰ The text of the final two stanzas reads:

<i>Da steht auch ein Mensch und starrt in die Höhe Und ringt die Hände vor Schmerzensgewalt; Mir graust es, wenn ich sein Antlitz sehe - Der Mond zeigt mir meine eigne Gestalt.</i>	There stands man, too, he stares upwards, And wrings his hands from the force of anguish. I shudder as I see his face, The moon shows me my own form.
<i>Du Doppelgänger, du bleicher Geselle! Was öffst du nach mein Liebesleid, Das mich gequält auf dieser Stelle So manche Nacht, in alter Zeit?</i>	You, my fearful double, you pale companion! Why do you ape the pain of my love, That has tortured me here in this place So many a night, in times long past?

These rolled chords are obvious illustrations of the inner torment of the poem's protagonist. In this second stanza Liszt also doubles the melody to aid in its dramatic projection. By doubling the melodic notes at the octave above Liszt again makes a virtue of a necessity. The entire process and dramatic effect of the transcriptive procedure in

⁹ For a general discussion of Liszt as an accompanist in Schubert's *Lieder* see Ernst Hilmar, "Das Schubert-Bild bei Liszt," *Schubert durch die Brille* 18 (1997): 59-68.

¹⁰ A flexible application of broken chords to the *Lied* itself might well represent an accurate application of performance practice of the 1830s and 1840s that could have originated in Schubert's own time.

this stanza parallels that of the first. The doubling of the melody and comparative intensification of the accompaniment results in the projection of the heightened drama and dramatic climax on the horrific "*meine eigne Gestalt*" (my own form) of measures 40 through 41 which are inherent in the original song.¹¹ This is another example where modifications in the texture are necessary, and help project the original essence of the song with no text or singer present.

The transcription of the final stanza continues as a straightforward adaptation. The original notes of the accompaniment are maintained while the melody is doubled at the octave above. Unlike the transcription of the second stanza, Liszt gives no indication for rolled chords except for in measures 52 and 56 where it is technically necessary to break the chords. He does, however, provide an *ossia* passage for the left hand in these measures. In this alternative passage the lowest notes of the accompaniment are given as a *tremolo*. Such a device is an intensification of the rolled chord technique and represents a more heightened dramatic motion for this final stanza. In practical terms, the *tremolo* enables the performer to make dynamic adjustments in support of the melody on what would normally be held chords. The inclusion of the *tremolo*, then, can be seen as affording the performer the opportunity for greater dynamic and dramatic inflection that would help to compensate for the lack of emotive vocal presence. All of Liszt's changes to this work can, in fact, be explained for this same reason.

¹¹ Lawrence Kramer pairs this work with "Der Leiermann" as being unique in Schubert's output because both songs present a confrontation with the divided self. This climactic moment represents this moment of confrontation in the poem and demands the type of treatment that Liszt utilizes. Lawrence Kramer, "The Schubert Lied: Romantic Form and Romantic Consciousness," in *Schubert: Critical and Analytical Studies* edited by Walter Frisch. (Lincoln Nebraska: University of Nebraska Press, 1986), 223.

"Wasserflut"

In Schubert's cycle, *Winterreise*, the *Lied* "Wasserflut" follows "Der Lindenbaum." Liszt reverses this progression so that "Wasserflut" directly precedes "Der Lindenbaum" in his transcriptive cycle.¹² Concerning the juxtaposition of these works in their original sequence, Susan Youens remarks, "The listener inevitably hears the right-hand triplet figures of Wasserflut as related to the arpeggiated figuration in the last stanza of "Der Lindenbaum."¹³

Liszt undoubtedly was also aware of the connections between the two works and this motivated his keeping them together, albeit in reverse order. In Liszt's setting "Wasserflut" is essentially an introduction to "Der Lindenbaum." The simplicity of the "Wasserflut" transcription is counterbalanced by the more overt expression and expansion that are evident in the second transcription of the pair.¹⁴

Liszt's transcription of "Wasserflut" is a model of simplicity. He only transcribes one of four verses of this strophic song and adds very little in the course of the adaptation. All of the adjustments that Liszt makes to this work can be readily explained as necessary for the keyboard idiom. As in most of the transcriptions, Liszt uses register to delineate the piano and vocal textures. Rather than amplify the voice's melodic line

¹² Schubert's original key for "Wasserflut" was F-sharp minor but he later changed this to E minor. "Der Lindenbaum" is in E major. The juxtaposition of these two works might have been a factor in Schubert's decision to alter the key. Liszt uses the later version as the basis for his transcription.

¹³ Susan Youens, *Retracing A Winter's Journey: Schubert's Winterreise* (Ithaca and London: Cornell University Press, 1991), 172.

¹⁴ Liszt's paring of "Der Leiermann" and "Täuschung" in this same collection presents a parallel case.

through doublings or register change, as is more common, Liszt compresses all of the passages that do not include voice. This is apparent from the opening measures of the piano introduction. Here material that was spread between two octaves has been compacted to fit within the space of one. Liszt thins the texture and moves the treble part of the piano accompaniment down an octave for the first four measures. This creates the necessary contrast for the melody of the "vocal" entrance in measure five, which is heard in its original written registration. Although Liszt does apply some chordal doublings, especially to the bass notes, the vocal melody always remains untouched in regards to doubling and transposition. Likewise, the solo piano interlude of measures 15 through 18 and the postlude are all compressed using the same techniques as in the opening measures.

Liszt's treatment of rhythm in this transcription presents some ambiguities of interpretation. The 1840 edition by Haslinger includes inconsistencies of printing dotted eighth and sixteenth note figures in conjunction with triplets. In some instances the sixteenth note is printed after a triplet and in others it is printed to coincide with the final eighth note of the triplet.¹⁵ In the following example, for instance, the sixteenth notes in

¹⁵ The proper performance practice of this rhythm has had some debate in regards to Schubert's music. Unfortunately the ambiguities of rhythm presented in this transcription do nothing to further the case for one interpretation or the other. For further information see David Montgomery, "Triplet Assimilation in the Music of Schubert: Challenging the Ideal," *Historical Performance: The Journal of Early Music America*, 6 no. 2 (1993): 79-97. See also Malcolm Bilson, "Triplet Assimilation in the Music of Schubert: A Reply," *Historical Performance: The Journal of Early Music America*, 7 no. 1 (1994): 27-30. András Schiff also examines this problem in connection with Schubert's piano sonatas. He advocates a flexible approach based on the musical context. If Liszt's varying notation in this transcription is accurate this could be seen as support for this contextual perspective. See András Schiff, "Schubert's Piano Sonatas: Thoughts about Interpretation and Performance," in *Schubert Studies* ed. Brian Newbould (Hants, England: Ashgate Publishing, 1998), 198-204.

the first five measures are clearly printed after the triplet while in measures 6 and 7 they coincide with the triplet figure.

Example 12. "Wasserflut," Transcription m.1-8



It is impossible to definitely ascertain whether or not these were intentional discrepancies that indicate the preferred method for performance in each instance, whether they were merely an oversight on Liszt's part, or whether they were the result of his publisher's printing limitations. James George opts for the second of these explanations and refers to this type inconsistency as Liszt's casualness of rhythmic notation.¹⁶ However, it seems likely that, given the care that Liszt directed towards other parameters of the transcriptions, any apparent casualness of notation was, indeed, studied. Thus, it is likely that the rhythmic discrepancies such as are evident in "Wasserflut" were intentional.

¹⁶ George Jr., "Franz Liszt's Transcriptions," 79.

In this transcription Liszt was careful not to expand the musical parameters. He created an effective transcription of the songs material by retaining the seeming simplicity of the original. This is unusual in that, compared with the other transcriptions from *Winterreise*, this effect was achieved through compression and abbreviation rather than through expansion and addition of virtuoso writing.

"Der Leiermann"

Liszt combines "Der Leiermann" and "Täuschung" into a single structural unit. Unlike the combination of "Wasserflut" and "Der Lindenbaum" the connection of these two works is made tangible by Liszt's continuation of "Der Leiermann" without pause as an introduction to the next transcription.

Like the transcription of "Wasserflut," that of "Der Leiermann" contains no significant additions or alterations. There is, on the contrary, a significant reduction of material in comparison to the length of original *Lied*. Only the first 30 measures of the song are transcribed. This corresponds to the first two stanzas of the poem that comprise the initial A section of the song's AAB form. The nine measures of the concluding B section are entirely omitted. Liszt ends the transcription on the leading tone which provides an immediate link to "Täuschung." The original notes and registration are retained in the transcription.

As in "Die junge Nonne," there is a natural contrast between the register of the voice and the accompanimental material in "Der Leiermann." Liszt transcribes the vocal part down one octave to its normal register when sung by a male voice. With this

allocation of voice part, the piano's melodic material is always distinct in register from both the vocal melody and the other parts of the accompaniment. In this particular case, Liszt does not need to make any adjustments in register to delineate the texture. The transcription relies on the inherent registral contrasts of the *Lied*.

The only compositional changes that Liszt makes are in the last two measures (31 and 32) which provide the transition to "Täuschung."

Example 13. "Der Leiermann," Transcription m. 29-34



David Owen Norris describes Liszt's transition as an interruption of the song. He further describes the falling minor seventh that links the two as "...a cliché all too familiar from his [Liszt's] own songs."¹⁷ Liszt may have employed a personal musical cliché as a means of linking the two songs. However, the actual union of the two works is not artificial. It is based both on musical connections between the songs and semantic connections between the two poems. Youens writes, "Liszt evidently understood the hallucination in 'Der Leiermann' as apt for pairing with the illusion in 'Täuschung,' the two poems are similar in their extremity of psychic pain."¹⁸

¹⁷ David Owen Norris, "Liszt's *Winterreise*," *The Musical Times*, 126 (1985): 253.

¹⁸ Youens, *Retracing A Winter's Journey*, 306.

In addition to this emotive parallel between the two works, the juxtaposition of the two poems presents a narrative sequence on a more mundane level. In the first the image of a staggering organ-grinder is evoked and in the second we hear the dance music that is the illusory creation of his hurdy-gurdy. It is through this dance music that the wanderer's delusions are conjured. The final stanza of "Der Leiermann" reads:

*Wunderlicher Alter,
Soll ich mit dir geh'n?
Willst zu meinen Liedern
Deine Leier dreh'n?*

Odd old man,
Shall I go with you?
Will you play your
organ to my songs?

These, of course, are the ending lines to the entire cycle in Schubert's setting. With the juxtaposition of the two songs in Liszt's adaptation, however, the answer to this question is not left open ended. The answer is provided through the opening lines of "Täuschung":

*Ein Licht tanzt freundlich vor mir her,
Ich folg' ihm nach die Kreuz und Quer;
Ich folg' ihm gern und seh's ihm an,
Daß es verlockt den Wandersmann.*

A light dances cheerfully before me,
I follow it this way and that;
I follow it gladly, although I see
That it lures the wanderer.

By connecting these two songs, Liszt makes explicit that in "Täuschung" the wanderer is following the dance created by the image of the organ-grinder.¹⁹ This music and the "friendly light" are, however, illusions that represent the delusional state of the wanderer. The irony of this situation is brought to the fore in Liszt's setting through his

¹⁹ The external references to dance music in both songs and the hurdy-gurdy are of course only symbolic and are external manifestations of the wanderer's psyche. Edward Cone discusses this in connection with "Der Leiermann." He writes that it is not the actual sound of the hurdy-gurdy that is heard. Rather it represents the "...resonance in the subconscious of the protagonist as interpreted by the consciousness of the instrumental persona. Thus, even when the accompaniment appears to be dealing with external circumstances, it is usually revealing their effect on the protagonist." Cone, *The Composer's Voice*, 35-36. Liszt's drawing together of the two songs makes this connection more explicit.

manipulation of the dance rhythms which are fundamental to Schubert's "Täuschung." In ironic contrast to the lighthearted Viennese dance music that is heard in this song are the poetic images of ice and coldness in the text. These poetic images are, in fact, central to both "Der Leiermann" and "Täuschung." Thus the two works are additionally linked by these poetic images. The first two stanzas of "Der Leiermann" read:

*Drüben hinter'm Dorfe
Steht ein Leiermann
Und mit starren Fingern
Dreht er, was er kann.*

There, beyond the village,
Stands an organ-grinder,
And with stiff fingers
He plays the best he can.

*Barfuß auf dem Eise
Wankt er hin und her
Und sein kleiner Teller
Bleibt ihm immer leer.*

Barefoot on the ice,
He staggers back and forth,
And his little plate
Remains forever empty.

The final lines of "Täuschung" contrast the deathly images of "ice, night, and horror" with the remote and illusory images of a "bright warm house" and "a loving soul within." The final lines of "Täuschung" follow:

*Ach! wer wie ich so elend ist,
Gibt gern sich hin der bunten List,
Die hinter Eis und Nacht und Graus
Ihm weist ein helles, warmes Haus.
Und eine liebe Seele drin. -
Nur Täuschung ist für mich Gewinn!*

Ah! one who is as wretched as I
Yields himself gladly to beguiling cunning,
That reveals, beyond ice, night, and horror,
A bright warm house.
And a loving soul within.
Delusion alone is my life's reward!

The images of stagnation and death, which are symbolized by ice and cold in "Der Leiermann," invade the illusions of "Täuschung" because of Liszt's reordering of the two pieces. One of the ways that Schubert communicated this central poetic element of stagnation and death was through limited harmonic movement in both songs. This is one

of the primary compositional parallels between the two works. Youens, in fact, has remarked on the harmonic inactivity that is a chief attribute to both songs. She writes, "'Täuschung' is music of fixation, and it goes nowhere.... In a foreshadowing of the greater harmonic fixity of 'Der Leiermann,' this song is monomaniacally rooted to A major throughout, the bass line a study in unrelieved diatonicism."²⁰ Liszt intensifies the harmonic stagnation in this work through tempo modifications. In this regard the most significant are pauses and *rubato* indications. For example after the piano introduction and after every two measure vocal phrase Liszt adds a slight pause in the music. See example 14, below, where, in measure 10, such a pause is notated with Liszt's own indication of two parallel, horizontal lines.²¹ This interpretive decision intensifies the halting, stagnant quality of the music.

In addition to the similar harmonic stagnation in the two works, there are surface similarities between the melodic materials. The contour of the opening melodic phrase for the voice in both cases describes the overall shape of a falling sixth with characteristic internal half-step motion. The melodic gesture that begins with the penultimate note in

²⁰ Youens, *Retracing A Winter's Journey*, 270.

²¹ These symbols were part of an entire repertoire of new notational signs that were intended to indicate precise control of musical time. Liszt developed and used many of these in his piano music in the 1830's. The earliest edition of the *Transcendental Etudes* in 1838, for example, uses many of these indications. It is of incidental interest to note that many of these symbols were excised by Liszt in his final version of the etudes in 1852.

measure 9 of "Der Leiermann" is duplicated, in the major mode, as the opening melodic gesture in measure 38 of "Täuschung."²²

Example 14. "Der Leiermann," Transcription m. 9-10



Example 15. "Täuschung," Transcription m. 39-42



The harmonic and melodic similarities of the two works, coupled with the narrative connections between the two poems create a tight structural unit with Liszt's union of the two songs. As has been demonstrated, Liszt made minimal changes in the

²² The opening measures of "Täuschung" are numbered as a continuation from the end of "Der Leiermann."

actual transcription of "Der Leiermann."²³ It is mainly through its pairing with "Täuschung" that Liszt's interpretive presence is evident. Liszt's version of "Täuschung" will be considered in greater detail later in this chapter.

"Litane"

Schubert set the three verses of this poem strophically to a total of thirteen bars of music. Liszt's process of transcription is somewhat unusual in that it contains two distinct and nearly independent sections. The first section, of thirteen measures length, is a very literal adaptation of the song. The second section, of twelve measures, is a variation of the opening material. This variation consists of doublings and the addition of accompaniment figurations.

Despite the fact that Liszt recomposed the second section of the transcription it still must be considered a literal adaptation. All of the essential elements of the original *Lied* are intact and the overall effect of its performance on the piano retains the original character of the *Lied*. There are no added measures or musically descriptive passages for the text. As a result, this transcription's relationship to the text must be considered as a general expression of the poetic content

In the transcription, the first stanza of the text appears in the staff of the piano score. No text is given for the second half of the transcription. Because of the strophic

²³ Concerning the success of Liszt's transcription in evoking the sentiments of the text solely through music Susan Youens has remarked, "Music dominates, but does not rule in solitary splendor. One reads the poem and hears Schubert's music involuntarily; listening to Liszt's transcription, one supplies the words out of a similar desire to complete what is otherwise incomplete." Youens, *Retracing A Winter's Journey*, 306.

setting of this text, there is no direct compositional expression of individual stanzas of the poem in Schubert's setting. Liszt retained this mode of expression in the transcription. He did not compose individual variations or add figuration that is obviously expressive of subsequent stanzas of the poem. In this way the entire transcription represents a literal, conservative adaptation.

The compositional procedure in Liszt's transcription of this work is a departure from his earlier sets of transcriptions. He never before composed a transcription bifurcated into an independent opening section that essentially duplicates the original followed by an elaborated section. The first portion of this transcription represents Liszt at his most literal while the second section demonstrates a slight intensification of the original material.

"Himmelsfunken"

Liszt's transcriptive procedure in "Himmelsfunken" is similar to that of "Litaney." Like "Litaney" Schubert's setting is in a simple strophic style. In this case he set the five stanzas of the poem to 34 measures of music. This includes four measures of introduction and five-measure postlude.

As in "Litaney," Liszt only gives the text for the first stanza of the poem. This stanza is set very literally with the vocal part transposed down an octave for the full 34 measures of the transcription. The transcription continues without text for two more strophes. Although these two strophes are untexted it is clear that Liszt had the texts of the second and third stanza in mind while composing his adaptation. Unlike "Litaney,"

Liszt illustrates the text in these strophes through variation of the accompaniment and the addition of descriptive musical figures. These sections of "Himmelsfunken" more properly belong to the category of transcriptions that feature reinforcement and intensification of the original material. Additional commentary on this transcription is found in the fourth chapter of the dissertation.

Literal Transcriptions: Second Style Group

"Sei mir gegrüsst"

"Sei mir gegrüsst" is the first piece in a set of twelve transcriptions that, in 1838, was Liszt's first major publication of Schubert *Lied* adaptations. As was Liszt's express wish all the works in this publication had the poem printed within the staves of the piano score. He deemed this of the utmost importance for the proper performance and appreciation of the *Lied* as a transcription and this underscores the importance of the connection between the words and music in these works.²⁴

The transcription opens as a very literal adaptation of the original song. The only significant change in the first sixty measures of the transcription is the transposition of the vocal melody down one octave. Once again, this transposition reflects a standard procedure for Liszt in these adaptations. In the rest of the transcription there are

²⁴ Haslinger's publication of twelve transcriptions in 1838 was initially issued with the poems printed preceding each transcription. Liszt immediately wrote a letter protesting this practice and demanded that the edition be reprinted with the text in the score. The letter appears in La Mara, ed. *Franz Liszt's Briefe*, 8 vols. (Leipzig, 1893-1905), 2: 212.

modifications in register and small alterations in the arrangement of the accompaniment. In measures 61-71, for example, the vocal line is doubled and moved up an octave while the accompaniment is partially doubled and moved down an octave. The result is a greatly expanded texture.

Example 16. "Sei mir gegrüsst," *Lied* m. 60-63

Example 17. "Sei mir gegrüsst," Transcription m. 60-67

In Schubert's original setting of the song there is interplay between the voice and the accompaniment wherein the predominance of one over the other is a matter of interpretive choice. Often the voice and piano move in parallel thirds. This is the case beginning at measure 61. Here it is unclear whether the piano or voice should

predominate. One commentator has noted of these measures, "when Schubert used the material in his great *Fantasie* for violin and piano (D 934) he clearly favoured the accompaniment over the vocal line."²⁵ Here Liszt obviously favors the vocal line by moving it up an octave and burying the thirds of the piano with further doublings in the accompaniment. Liszt's choice may have been at odds with Schubert's intentions given that Schubert favored the accompaniment's melody in the *Fantasie*.²⁶ In measures 79 through 86 the most extensive doubling and registral variation of the melody occurs. The doubling and intensification of the melody in this section is motivated by the text, which corresponds to the final stanza of the poem:

<i>Ein Hauch der Liebe tilget Raum und Zeiten,</i>	One breath of love erases space and time;
<i>Ich bin bei dir, du bist bei mir,</i>	I am with you, you are with me,
<i>Ich halte dich in dieses Arms Umschlusse,</i>	I hold you closely in my arms' embrace;
<i>Sei mir begrüßt, sei mir geküßt!</i>	Accept my greeting, accept my kiss!

Throughout this section the melody is expanded to reverberate in three separate octaves of the keyboard. It is given primarily in octaves in the middle of the texture and is secondarily echoed on the offbeats at an octave above. As in the previous instance the accompanimental thirds are once again absorbed into the texture with the melodic line being given obvious prominence.

²⁵ Leslie Howard, liner notes for Liszt, *The Schubert Transcriptions*, Vol. III (Hyperion CDA66957/9), 4.

²⁶ In the *Fantasie* Schubert was admonished by some critics for altering the material of "Sei mir begrüßt" in a vulgar manner for commercial ends. Notably this criticism centers on changes in tempo and an emphasis on virtuosity. These, of course, are all criticisms that have been leveled at Liszt in the Schubert transcriptions. For more information on the violin duo see: McKay, "Schubert's String and Piano Duos," 101-108.

Example 18. "Sei mir gegrüßt," Transcription m. 79-82

Ein Hauch der Liebe tilget Raum und Zeit

In poco ritenuto il tempo.
dolcissimo teneramente.

simile

The melodic doublings at the octave are representative of female and male vocal ranges. This suggests that Liszt is musically depicting a duet between the protagonist and the object of his affection as a symbolic representation of the text. The union of the two lovers that is depicted in the last stanza of the poem is illustrated through this united presentation.²⁷ Liszt's addition of the performance instruction "*dolcissimo teneramente*" reinforces this symbolic interpretation.

Liszt's interpretive voice is similarly evident in his adjustment of the dynamic shape of the transcriptions closing section. The music for each of the second through fifth stanzas builds to a dynamic climax that corresponds to the penultimate line of the stanza and then moves to a *subito piano* for the final line of the stanza that is the song's refrain. The only stanza in which this dynamic formula is not applied is the first. The dynamic of the first stanza is relatively static throughout.

The dynamic shape for all of the other stanzas describes an arch. Each phrase begins "*pp*" and rises to a "*ff*" climax and then subsiding into a "*pp*" ending. The

²⁷ Alan Walker suggests that Liszt similarly used register to depict the union of male and female characters in his transcription of "Ständchen." See Walker, "Liszt and the Schubert Song Transcriptions," 61.

application of this formula, however, is not arbitrary. Schubert's dynamic structure is dictated by the demands of textual expression; in each verse of Schubert's setting this "pp" ending always coincides with the text "*Sei mir gegrüßt, sei mir geküßt*" (accept my greeting, accept my kiss). Schubert's greeting and kiss are always whispered while he saves the fortissimo extremes to illustrate more forceful emotions. The louder dynamic is reserved for the depiction of the outpouring of tears, the power of fate, the outpouring of the soul's emotion, and finally the physical embrace of the last stanza. This final use of "ff" by Schubert is the emotional climax of the song. This dynamic climax is extended through the text "*Ich halte dich in dieses Arms*" (I hold you closely in my arms' embrace) but then immediately subsides. Harmonically this moment is intensified by the use of remote chords including the flat-II in measure 86 coinciding with the "ff" apex.

Liszt, on the other hand, extends this dynamic climax past this most harmonically remote area to emphasize the text on "*Sei mir gegrüßt, sei mir geküßt*." This results in a shift of the song's dynamic climax in the final verse. There is a marked divergence in the dynamic framework between the *Lied* and the transcription in the measures that correspond to the closing line of the stanza. In measure 91 Liszt has marked "fff" and "*ritenuto molto*." At the equivalent place in the original, Schubert has the opposite dynamic indications of "p" in measure 89 and "pp" in measure 91. This contrast is further heightened by Liszt's inclusion of the instruction "*avec exaltation*" in this same place. Schubert's fortissimo climax of measure 86 has already subsided whereas Liszt pushes this dynamic climax through measures 91-95. In essence Liszt's final "*Sei mir gegrüßt, sei mir geküßt*" is more forceful than Schubert's. Liszt's more emphatic setting

may have been inspired by the poetic genre to which the text belongs. John Reed notes that this text is in the form of an oriental love poem called a *ghazal*. This form was first adopted by Friedrich Schlegel and became popular with the romantic poets. Reed observes that:

Schubert ignores the erotic passion in favor of an "idealized serenade." The physical passion of the verses hardly sounds in the song, for though the undertow of strong emotion does sound (*ff*) before the closing refrain of each verse, it emerges only to be quieted by the refrain itself which expresses a mood (*pp*) of selfless devotion.²⁸

This slight shift in the climax of the work does not change the essential poetic interpretation but it does alter the emotional import of the poem's closing lines. Liszt, to a greater degree than Schubert, emphasizes the passion inherent in the poem. It is possible that Liszt recognized the form of the *ghazal* and slightly altered the music for this reason. While this isolated instance of interpretive divergence results in a small shift of emphasis it does not represent a significant reinterpretation of the work as a whole.

"Gretchen am Spinnrade"

Liszt's piano transcription of "Gretchen am Spinnrade" is a conservative adaptation of the original. In this work there are no added cadenzas or other types of virtuoso figuration. This transcription retains the overall structure and content of the original. Liszt does, however, make significant additions through doubling and textural

²⁸ Reed, *The Schubert Song Companion*, 383.

reworking. Nevertheless, these adjustments merely serve to convey the dramatic structure of Schubert's original song.

Unlike many of the other transcriptions, Liszt does not employ a downward transposition of the vocal material in Gretchen am Spinnrade. He does allow for the doubling of the melody at the octave below, in measures 22-26, as well as doubling at the octave above in measures 93-113. Yet he never presents the melody below the soprano range. That this was an intentional choice is born out by the fact that he preferred to keep the original *tessitura* of the melody even where it is in danger of being obscured by the accompaniment. For example, the song opens with the accompaniment and melody in the same range. In the previous transcription of this set, "Frühlingsglaube," Liszt merely transposed the melody down an octave to accommodate the simultaneous performance of the melody and accompaniment on the keyboard. However, in the opening measures of "Gretchen am Spinnrade," the original melodic *tessitura* is preserved even though it is in danger of being obscured by the accompaniment.

Example 19. "Gretchen am Spinnrade," *Lied* m. 3-5

Ruh ist hin, mein Herz ist schwer

Example 20. "Gretchen am Spinnrade," Transcription m. 3-8

Ruh ist hin, mein Herz ist schwer. Ich finze dich, ich finze dich

marcato il canto

cresc.

An even greater consequence of Liszt's choice to retain the original register is that the coincidence of accompanimental and melodic pitches requires the rhythmic displacement of melodic notes. This occurs, for example, on the downbeats of measures 1, 3, 4, 6, 7, 8, and 9 all within the first two lines of the poem. It is evident that Liszt was intent on preserving the vocal *tessitura* at the expense of the rhythm and clear melodic projection. Undoubtedly this was done with the expressive intent of preserving the persona of Gretchen as the songs principal voice. Liszt's comments to a student who

performed this work in 1882 indicate his strong association of this work with the female character of Gretchen: "Nein, nein—do not try to infuse any brilliancy; remember you are Gretchen; play the piece in a coy, demure manner—and sit quietly when you play a piece like this."²⁹ His intent, therefore, was to preserve the feminine character of the singer in the transcription. The corollary of this view, that Liszt may have equated the use of the tenor or baritone range with the voice of a male singer, does not, however, hold for other transcriptions. Liszt's use of these kinds of expressive devices must be examined on a case-by-case basis.³⁰

Liszt compensates for the absence of his more usual application of contrasts in register through doublings and textural contrast. There is a systematic application of textural reinforcement to convey the emotional content of the poem. The first section of the transcription is literal with no deviations from the original song. For the passage beginning at "*Mein armer Kopf*" (my poor head) in measure 22 Liszt doubles the melody at the octave and adds an inner voice which reinforces the sixteenth-note accompaniment figure.

²⁹ Carl Lachmund, *Living with Liszt* (Stuyvesant, New York: Pendragon Press, 1994), 14.

³⁰ Liszt applied register transfer for character delineation in "Erlkönig." A similar use of register delineates masculine and feminine voice ranges for the "duet" which occurs in "Sei mir gegrüsst" beginning at measure 79.

Example 21. "Gretchen am Spinnrade," *Lied* m. 21-23

This musical score shows three measures of a song and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "gällt, mein ar - - - mer Kopf ist". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A "cresc." marking is placed above the piano accompaniment in the second measure.

Example 22. "Gretchen am Spinnrade," Transcription m. 21-23

This musical score shows three measures of a transcription of the same piece. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "gällt, mein ar - - - mer Kopf ist". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A "cresc. agitato" marking is placed above the piano accompaniment in the second measure.

Liszt returns to his literal transcription at measure 29. Significantly, he adds a measure at bar 31 so that this return matches the opening exactly. Perhaps Liszt added this extra bar inadvertently as many singers do in live performance. At measure 44 of the transcription arpeggiated notes double the bass at the octave below. At measure 52 of the transcription Liszt again adds a voice to the sixteenth note accompaniment figure. He continues this expansion of the accompaniment until the return to the opening material at measure 70. The next section of the piece repeats this same procedure with octave doubling beginning at measure 85 and the expanded accompaniment figure at measure 94.

Example 23. "Gretchen am Spinnrade," *Lied* m. 94-96



Example 24. "Gretchen am Spinnrade," Transcription m. 94-96



Thus, Liszt uses doubling and textural expansion to mirror the increasing tensions of the poem. This is done, for the most part, to replace the expressive urgency that is lacking without the vocal utterance of the work as a *Lied*.

"Aufenthalt" with optional *ossia*

Liszt's treatment of this *Lied* contains minor changes and additions for expressive effect. There are no fundamental divergences from Schubert's original conception. Much of the transcription is given in two different versions. An *ossia* that is marked "*più facile*" is given as an alternative adaptation of the entire first verse. This extends from measure 7 through measure 47. The *ossia* resumes in measure 81 and continues through almost all of the rest of the composition until measure 128. In general this alternative version is a much more literal adaptation. It omits some of the voice doublings and chord

intensifications of the primary version. More significantly, unlike the other version, it does not include any newly composed material that would serve to illustrate the text.³¹

"Ständchen"

Liszt's transcription of "Ständchen" is mostly a conservative adaptation. He wrote two alternate versions of the song's first two strophes. The secondary version, marked "*ossia più facile*" ends with a double bar after the second strophe while the primary version continues with a final variation of the strophic material. This *ossia* was obviously composed with the idea that even a relative amateur could perform the transcription. Surely this was a concession to the commercial interests of Liszt's publisher.

In both of the versions the transcription of the first strophe is a model of fidelity. There are no significant alterations of the original. Because of this nearly exact duplication of the original, the small changes that Liszt does make take on added significance. There are a few rhythmic adjustments. One of these is Liszt's extension of the recurrent bass half-notes to dotted-half-notes which fill the entire measure. This probably reflects the manner in which Liszt actually performed the song and similar passages in other works.³²

³¹ See the fourth chapter for further consideration of the primary version of this transcription.

³² This type of bass notation and texture occurs frequently in the piano music of Schubert. See for example the opening section of the Fantasy in F minor for piano duet.

Example 25. "Ständchen," *Lied* m. 5-6

Lei - se fle - hen mei - ne Lie - der
Hörst die Nach - ti - gal - len schla - gen?

staccato

Example 26. "Ständchen," Transcription m. 5-6

mp: espressivo il canto.

gli accompagnamenti sempre staccato

mp: espressivo

Another small rhythmic alteration was undertaken to aid the projection of the melody with its transmission from voice to piano. This is the shift of the final melodic note in the sixth measure. In the song the melodic G falls on the third beat and there is an eighth rest at the end of the measure. Liszt holds the previous D for an extra eighth note and shifts the G to be the final eighth note of the measure. This duplicates the rhythm of the previous measure. While this is a subtle difference, it does affect the continuity of the phrase. With the shift to the final eighth note there is a greater sense of continuity and movement that pushes towards the end of the phrase. Melodic projection was probably

Liszt's reason for this rhythmic alteration; without the resources of vocal inflection to project the melody to the end of its phrase the solo piano rendition requires such an alteration.

With the opening of the second strophe at measure 38 Liszt varies the material through a shift in register. Here the melody is transposed down one octave into the normal range for the male voice. This is done in both the primary and secondary versions. The brief piano interludes are given in their normal register so that there is a degree of contrast between the textures of piano alone and piano with voice. In the primary version the accompaniment retains its original register as well. The melody and accompaniment therefore occupy the same keyboard register. The *ossia* version facilitates the technical demands of performing the two parts in such close proximity by changing the register for the accompaniment. In this version the accompaniment is transposed up an octave and reconfigured so that it is heard above the melodic notes.

In the primary version Liszt gives the indication "*quasi violoncello*." He probably meant this instrumental indication to convey the necessary separation between the melody and accompaniment that must be imposed by the performer because of the two parts' proximity. The melody needs to be projected; it should be legato and expressively inflected. All of these are things are thus imparted through this simple reference to instrumentation.

After the completion of this strophe, in the primary version, Liszt varies the material of the song's first ending to lead back to an added variation of the first strophe. This addition of an "untexted" variation changes the structure of the piece and removes it

from the sphere of a transcription that seeks to reproduce the original in all of its features. Instead of Schubert's original AAB structure Liszt expands it to an AAA'B form.

In the variation of the first ending Liszt only adds arpeggios in thirds to embellish the held notes of measures 62 and 66. The corresponding passage in the *ossia* version is completely different. Here Liszt jumps forward to the end of the *Lied*. From measure 62 through 69 of the *ossia* Liszt reproduces the song's material that corresponds to measures 41 through 48. He then adds six concluding measures of tonic and dominant harmony.

The primary version continues with the added variation of the first strophe. From measure 71 through 90 this variation consists of a canon that duplicates the melodic content at the octave. Liszt marks this as an "*Echo*" in the score.

Example 27. "Ständchen," Transcription m. 71-72

This echo technique is an extension of Schubert's application of cadential echo in the piano interludes that end many phrases of this composition. Schubert applies this

procedure with greater frequency in the song's final strophe. All of the melodic content of the piano in the beginning of this final section is, in fact, an echo of the voice's material. In measures 30 and 32, for example, the piano echoes the rhythm and pitches on E, D, and C-sharp which end the vocal melodic gestures in these measures.

Example 28. "Ständchen," *Lied* m. 29b-36

The musical score for "Ständchen" (Example 28) shows measures 29b-36. The vocal line (soprano) and piano accompaniment (piano) are presented. The piano part features a canon between the right and left hands. The lyrics are: "Laß auch dir die Brust be- we- gen, Lieb- chen, hö- re mich! Be- bend harr ich dir entge- gen,". The piano part includes a *cresc.* marking and a *f* (forte) marking.

Liszt's consistent application of this canonic technique can be seen to both expand upon the echo technique used by Schubert in the song's first strophe and to anticipate the greater frequency of its use in the final strophe. Therefore, Liszt's application of the canon is a logical compositional development and strengthens the connection between the two sections of the song. This division of the melody into the two parts of the canon is also probably an illustration of the nightingale's song that is referred to in the third stanza of the poem. Alan Walker, however, has remarked that Liszt's use of canon and register

in this piece is meant to depict the text in a more complex way. Walker sees the canon as a symbolic union of the masculine and feminine:

Liszt here perceives a possibility overlooked by Schubert: he presents the melody of the first verse as if sung by a soprano, that of the second as if sung by a baritone. He then brings the two lovers together in *canon*... The effect is peculiarly apt, and, though it does not occur in Schubert's original, it is not out of keeping with the spirit of the song.³³

Aside from the canonic imitation the accompaniment and melody are relatively little changed in other respects. The transcription of the final strophe resumes at measure 91. Here Liszt applies his techniques of doubling and register contrast to delineate the voice and piano parts. For instance, the vocal entrance in measure 91 on the text "*Lass auch dir die Brust bewegen*" (Let them also stir within your breast) is given in octaves while the accompaniment's answer in the next measure is transposed down an octave.

Example 29. "Ständchen," Transcription m. 91-93



Aside from the interpolated strophic variant of the A material, the only significant addition to the whole piece that is a clear manifestation of Liszt's compositional voice is the elaboration in the concluding measures of the final strophe. Between measures 103

³³ Walker, "Liszt and the Schubert Song Transcriptions," 61.

and 107 Liszt punctuates the text "*Komm beglücke mich!*" (Come, make me happy!) through the addition of arpeggios and a long chromatic run. This is the only significant application of textual illustration in the work that is clearly derived from Liszt's compositional language.

"Liebesbotschaft"

The transcription of "Liebesbotschaft" is a fairly conservative adaptation of the original. It is a model of accuracy in reproducing the notes and effects of the Schubert's work while creating a transcription that is thoroughly pianistic in nature. There are no added cadenzas or significant structural modifications. The adaptation follows the original measure for measure but adds two bars of tonic harmony at the end of the piece.

Liszt applies the same technique of register transfer that he uses in "Auf dem Wasser zu singen." The melody of the first two stanzas is given in its normal transposition for the male voice, which is down one octave from the original score. Liszt moves the melodic content up by one octave in each of the next two stanzas. This application of register transfer provides contrast in texture between the stanzas and creates a sense of forward momentum.

There is also a correlation between Liszt's register transfers and his expressive interpretation of the poem. The movement from lower to higher register suggests a general movement in the images of the poem from the earthbound to a release of consciousness. The opening two stanzas of the poem all describe elements of nature. There are the rushing brook, the flowers, and the corporeal essence of the beloved. In the

third and fourth stanzas we move from the river to the bank and then towards the image of the setting sun. The sunset's reddish glow ("*rötlichen Schein*") represents a more spiritual transformation of the earthly purple tint ("*purpurner Glut*") mentioned in the second stanza of the poem. The movement in register of the melodic material between the verses parallels the upward motion from the earthly to the skyward in the poem.

Within this overall context of structural use of register, Liszt's applies specific instances of register contrast to delineate the solo keyboard texture from that which includes the vocal line. In the opening measures of the piece he adds bass notes expanding the chords down one octave. This provides a sense of contrast when the bass returns to its original position with the entry of the voice at measure six. This altered bass helps to delineate the solo piano texture from that with the vocal melody incorporated. In measure 8 Liszt does not use any change in register to delineate this difference but adds the indication "*più piano*." Dynamic differentiation is a viable substitute for contrast in register in this particular instance. This contrasts from the similar situation in measure 14 where the piano echo of the voice is moved down one octave to define the change in timbre.

Several passages are rewritten for purely technical reasons. For example Liszt does not consistently reproduce Schubert's bass motive, which is characterized by three sixteenth notes followed by a quarter note. This motive first appears in measure 12 of the *Lied* and Schubert uses it as a characteristic motive throughout the song. Liszt, however, modifies it in several instances when the voice part has to be incorporated into the accompaniment texture. In measure 15, for example, he leaves out the first of the

sixteenths because the voice part has just sounded the same pitch. In measure 18 he completely leaves the characteristic figure out by shifting the bass to a lower octave on a held tone.

Example 30. "Liebesbotschaft," *Lied* m. 18

Example 30 shows a musical score for "Liebesbotschaft," *Lied* m. 18. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "All ih - re Blu - men, im". The piano accompaniment consists of a right hand playing a continuous sixteenth-note figure and a left hand playing a held octave note in measure 18.

Example 31. "Liebesbotschaft," Transcription m. 18-20

Example 31 shows a musical score for "Liebesbotschaft," Transcription m. 18-20. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment. The right hand plays a continuous sixteenth-note figure. The left hand plays a held octave note in measure 18. The score includes dynamic markings (*pp*) and performance instructions (*armoniosa*, *dolce amorosamente*). The score is divided into two systems, each containing measures 18, 19, and 20.

The omission of this figure is necessitated by the proximity of the melody and accompaniment figure; neither the melody nor the accompaniment pattern would be clearly audible if they were given simultaneously. So Liszt further compensates here by shifting the rhythmic pattern of this accompaniment to coincide with that of the melody. In this way the bass pattern is still heard but has been shifted back by five sixteenths.

By way of contrast, Liszt duplicates the original material in the next measure where no conflict between the voice and piano is encountered in the transcriptive process.

Another example of a slight rhythmic displacement occurs in measure 43. Here the original dotted rhythm is given as an equal division of the beat. This is undoubtedly changed to facilitate the projection of the melody note, which would be made more difficult if it sounded with the E of the accompaniment.

Example 32. "Liebesbotschaft," Transcription m. 43



Liszt recomposes material in the B-major section between measures 40 and 48. This recomposition is not technically necessary. He could easily have adhered exactly to all of the musical elements of the original. Liszt's changes are adopted in order to fully take advantage of the technical resources of the piano. The melody and bass pitches are

reproduced exactly as they appear in the song.³⁴ The accompaniment, however, is reworked and divided between the two hands. In essence there is a doubling of chord tones within the accompaniment. The effect is similar to that of the original accompaniment but the new division and configuration of pitches yields a texture in which the pianistic projection of the duet between the melody and bass is facilitated. Liszt's compositional changes, in this instance, in no way create an effect that is at odds with the original. In a sense the changes that he makes actually create an illusion of the song's overall effect to a greater extent than would a more literal transcription of this passage.

Another way that Liszt uses register modification in this third stanza is to portray the text "*in Träume versinkt*" (immersed in dreams). In measures 33 through 37 Liszt reinforces the melody at the octave with high treble chords given to the left hand. This results in a dramatic contrast between the newly expanded treble range and the low bass chords of this passage. In particular, the downward motion from the added chords of measure 33 to the bass chord of measure 34 vividly characterizes the text.

Example 33. "Liebesbotschaft," Transcription m. 33-34



³⁴As noted earlier the melody is transposed up an octave from where it would actually sound.

Furthermore, the change in register intensifies the effect of the shift to minor at measure 34 and dramatizes the ominous implications of losing consciousness and slipping into dreams that is inherent in the poem and original setting.

The transcription of the final verse consists of a variation on the accompaniment. With the shift of the melody up two octaves the accompaniment is necessarily recomposed to provide the bass progressions of the original *Lied*. Liszt's adaptation of the accompaniment presents arpeggiation of the basic chordal structure. Although Liszt incorporates some of the rhythmic features of the original bass line he mainly provides the same progression of bass notes. The effect of the arpeggiation is obviously meant to enhance and typify the transcendental nature of the poem's last stanza:

*Neigt sich die Sonne
Mit rötlichem Schein,
Wiege das Liebchen
In Schlummer ein.
Rausche sie murmelnd
In süße Ruh,
Flüstere ihr Träume
Der Liebe zu.*

When the sun sets
With reddening glow,
Rock my loved one
To slumber,
Murmur for her
Sweet sleep,
And whisper dreams
Of love to her.

Liszt's use of high *tessitura* and the harp-like associations of the new accompaniment are probably meant to be evocative of slumber and the "whispered dreams" described in the text.

Liszt's incorporation of the bass progressions within his new accompaniment texture results in both rhythmic and register displacements. Comparison of measures 53 and 54 between the *Lied* and the transcription provides examples of both.

Example 34. "Liebesbotschaft," *Lied* m. 53-54

Example 35. "Liebesbotschaft," Transcription m. 53-54



In measure 53 the bass notes are shifted over to accommodate the arpeggiations, but in measure 54 the new accompaniment figure is transferred momentarily to a higher octave so that the original bass line can be heard in its normal position. A similar situation is evident in measure 58 and 59. Here the harp-like accompaniment is marked "*armonioso*" (harmonious) and the melodic notes are played in a broken chord fashion. All of this creates an ethereal texture evocative of the text "*Rausche sie murmelnd in süsse Ruh*" (Murmur for her sweet sleep). This new texture and with its aural textual depiction takes precedence over complete transcriptive fidelity. In measure 58 the characteristic accompaniment rhythm of three reiterated sixteenth notes to end the measure is completely absent. Technically this would not be feasible in the new texture. Liszt, however, does incorporate this into the next measure when the voice is not heard. This necessitates a shift in register for the accompaniment as well.

Example 36. "Liebesbotschaft," *Lied* m. 57-58



Example 37. "Liebesbotschaft," Transcription m. 57-58



His adaptation of the final piano postlude includes some slight modifications.

Liszt adds a bell-like treble note to the second beat of each measure. He also extends this final section by two measures and adds a distinctively Lisztian flourish at the end, wherein the tonic harmony is arpeggiated through the entire length of the keyboard. There is the unusual addition, however, of the non-chord tone "E," which creates a striking overtone effect that adds a touch of poignancy to the passage and suggests that Liszt's intention was to add a hint of E minor to this G major chord.³⁵

³⁵This is reminiscent of Chopin's addition of the flat seventh to the tonic chord in the penultimate measure of his F major prelude op. 28, no. 23. Chopin composed the preludes in 1839, which is the same year that Liszt finished these transcriptions. One of the composers may have influenced the other in this compositional detail. It is of additional interest to note that there is, in general, a certain sonic similarity between Chopin's prelude and this transcription.

Literal Transcriptions: Third Style Group

"Lob der Tränen"

As in many of the transcriptions of strophic songs Liszt applies a compositional technique that consists of increasingly intricate variations with the introduction of each new strophe.³⁶ "Lob der Tränen" differs from many of these, however, in that the individual variations do not introduce complex figurations or virtuoso piano techniques. Liszt varies the accompaniment with rhythmic adjustments, reconfiguration of accompaniment figures and doubling of chord tones. The melody is varied through changes in register. There is a gradual expansion of the texture in each successive strophe. The most significant changes that Liszt makes are in the realm of register shifts. As is common in the transcriptions, Liszt first begins with the original voice transposed down an octave. The transcription of the first verse is very literal. For each of the following strophic repetitions the voice part is transposed up one octave. Liszt does, however, omit one statement of the strophe. In this transcription the text is not included in the score itself. Without the text and because of the omission of one strophe it is, of

³⁶ In transcription of most of the strophic songs Liszt uses a type of variation technique. This technique may have some implications concerning the eventual development of Liszt's technique of "thematic transformation." The technique of varying melodic and accompanimental components in these transcriptions is an embryonic form of this development. Liszt's experience with the strophic transcriptions probably also influenced the composition of his own songs. Alan Walker remarks that Liszt's songs tend to be highly developmental and don't include much literal repetition. Moreover, "He will seize upon the dramatic essence of the poem—some colourful image or pronounced mood—and turn it into a leading feature of the accompaniment." According to Walker this accompanimental feature is often a primary unifying element in the structure of the song. Walker, *Franz Liszt: The Virtuoso Years*, 505. This is meaningful because Liszt's techniques in the Schubert transcriptions foreshadow this practice.

course, difficult to ascertain if Liszt was illustrating specific aspects of the text in this adaptation.

The strophic nature of the original precluded specific text illustrations for each line of the poem. In any strophic setting the music must evoke the images and sentiments of the text in a more general way. Undoubtedly this fact influenced Liszt's transcription. It has been suggested that Schubert's music for this poem is more aptly suited to the first two stanzas of the poem and does not communicate the portentous nature of the final two verses.³⁷ Perhaps Liszt's omission of one of the strophes was the result of a similar judgment; he may have felt the music was best suited for the first two verses of the poem. If this were the case, the omission of the final strophe would be seen to create a more coherent composition.

Despite these considerations, Liszt's additions do add an interpretive layer and illustration of the text that is not present in the original song. His successive application of octave shifts and expansion of the texture in each strophe of the song illustrates the text in a way that is not evident in Schubert's setting. One of the major themes of the poem is the separation of the soul (water's holy womb) and the body (clay) through suffering and weeping. The first stanza of the poem presents earthly beauty and love couched in the images and metaphors of springtime. The second stanza contrasts this

³⁷ "In the last two stanzas, at least, the serious message of the poem, in counterpoint with its singsong inner rhymes, is that humankind grows spiritually only through suffering. Schubert's melodically and harmonically enchanting music seems most appropriate to the first two verses, where the tears are those of gentle melancholy only. The reference to Prometheus, best known as the titan who stole the fire of the gods and brought it to mankind, is based upon a version of the myth in which he creates man anew out of clay and tears, after the flood that destroyed Atlantis." Glass, *Schubert's Complete Song Texts*, 716.

with the enduring quality of heaven. The third and fourth stanzas reveal that longing for heaven and the infinite is achieved through earthly pain and sorrow. Liszt's octave shifts can be read as a subtle illustration of the soul's longing for the infinite. Just as the soul progresses heavenward in the poem, the melodic content of the transcription moves up one octave in each successive strophe.

There are, additionally, some slight compositional modifications undertaken solely for expressive means. These include a few chromatic alterations. He changes a B-natural to B-flat in measure 55 and adds a B-flat passing tone in measure 63. He also changes a D-natural to a D-sharp in measure 65.

Example 38. "Lob der Tränen," *Lied* m. 33-35³⁸

Example 39. "Lob der Tränen," Transcription m. 55-57

³⁸ Measures 33-35 of the *Lied* correspond to measures 55-57 of the transcription.

Because of the absence of one strophe and the omission of text in this transcription it is difficult to ascertain any specific poetic impetus behind these chromatic alterations. However, the change in measure 55 appears to be a specific illustration of the text "*im Sehnen und im Schmerz*" (in longing and pain) from the poem's third verse. The beginning of this verse reads:

<i>Nicht mit süßen</i>	Not with sweet
<i>Wasserflüssen</i>	Water-rivers
<i>Zwang Prometheus unsern Leim.</i>	Did Prometheus mold our human clay
<i>Nein, mit Thränen;</i>	Nay, but with tears;
<i>Drum im Sehnen</i>	Therefore in longing
<i>Und im Schmerz sind wir daheim.</i>	And in pain we are at home.

The alteration from B to B-flat in measure 55 creates a stronger dissonance and more vivid depiction of this text. If this passage were meant to correspond with the fourth stanza of the poem instead, Liszt's addition would be incongruous. At this juncture in the strophe the fourth stanza reads:

<i>Die in Armen</i>	Which, held in His arms,
<i>Sein Erbarmen</i>	His mercy was
<i>Immerdar umflutend hält.</i>	Forever flowing all around

In this case it is clear that Liszt's addition is meant to illustrate the third stanza. Nevertheless, similar alterations in measure 63-65 would better be interpreted as an illustration of the text from the fourth verse. Here the corresponding text reads:

<i>Mußt im Weinen</i>	You must in weeping
<i>Dich vereinen</i>	unite yourself with
<i>Jener Wasser heil'gem Schoß.</i>	the holy water's womb.

Example 40. "Lob der Tränen," *Lied* m. 39-42³⁹

Example 40 shows a musical score for measures 39-42 of "Lob der Tränen." The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "Sinn, doch sie drän-gen aus den En-gen in das Meer der Lie-be los, muß im Wei-nen dich ver-ei-nen je-ner Was-ser heil-gem". The piano part includes a *fp* (fortissimo piano) marking in measure 40. The vocal line has a triplet in measure 39.

Example 41. "Lob der Tränen," Transcription m. 62-65

Example 41 shows a transcription of measures 62-65 of "Lob der Tränen." The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "ga..... loco ga..... loco ga... loco". The piano part includes markings for *sempre ff* (fortissimo) and *molto appassion* (very passionate). The vocal line has a *loco* marking in measure 63. The piano part has a *fermata* on the word "vereinen" in measure 64.

The addition of the B-flat with its *fermata* prolongation on the word "vereinen" (unite) enhances the expectation of the chords resolution. This reflects the text in anticipation of the union with the "holy water's womb" which corresponds to the next phrase of music. In addition to creating this sense of greater anticipation with the addition of the B-flat, Liszt also alters the rhythm at measure 64. He adds a complete measure including a half-note rest which splits the poetic line in two. This adds to the sense of anticipation in which the B-flat has already played its role. It is undoubtedly no

³⁹ Measures 39-42 of the *Lied* correspond to measures 62-65 of the transcription.

coincidence that the poem also communicates this increased sense of anticipation with its internal rhyme on "*Weinen dich vereinen*." This internal rhyme scheme results in a sense of compression which is an attribute of the poetic form. Thus, through his rhythmic alterations, Liszt was underlining an expressive quality inherent in the language of the poem.

By illustrating elements from both the third and fourth verses of the poem in this final strophe of transcription, Liszt combined and compressed the poetic material. Through his slight alterations of Schubert's original material, Liszt highlighted elements that were already apparent in the poem and in Schubert's original setting.

"Auf dem Wasser zu singen"

"Auf dem Wasser zu singen" was published as the second piece in the set of transcriptions of 1838. As in "*Sei mir gegrüßt*," which immediately precedes it in the collection, this transcription is a very literal adaptation in its first 60 measures. Nevertheless, an added postlude of 34 measures makes this the most significantly extended transcription of the set. This added coda replaces the original two measure ending in Schubert's setting. Without the added postlude, this transcription would have to be categorized among the most literal of adaptations. While the addition of the postlude does not indicate a divergent interpretation of the poem, it does mark a compositional departure in which the voice of Liszt comes to the fore.

Aside from the postlude, one of the chief marks of Liszt's compositional hand throughout the transcription is his application of register transfer.⁴⁰ The transcription of the opening verse is very conservative. There are only some slight shifts in the register of the melodic material. The second and third verses utilize contrast in register as a structural element. The second verse duplicates the original written vocal line while in the third verse it is moved up an octave with additional changes in accompaniment and texture. This application of register transfer over the three verses of the song provides textural contrast and a sense of forward momentum in a structural sense that has its impetus in the poetic material.⁴¹

This structural application of register, however, creates some interpretive problems for the performer. Beginning at measure 48, for instance, the duplication of the vocal part in the original range is not entirely successful because the melody gets lost within the piano accompaniment. In this particular instance the overriding consideration is the consistent use of register as a structural element. The effective projection of the melody and clear accompaniment texture are of secondary importance in this particular case.

⁴⁰ George classified this work under the designation of "registral variation." James M. George, "Franz Liszt's Transcription of Schubert Songs for Solo Pianoforte: A Study of Transcribing and Keyboard Techniques," (Ph.D. diss., University of Iowa, 1976), 82.

⁴¹ Leslie Howard's commentary on this piece points both towards the structural use of register and the addition of Liszt's compositional voice in the dramatization of the postlude. Howard writes, "As the poet likens the flight of the soul to the gliding of the boat with increasing intensity of colour through the three verses, so does Liszt take the melody, at first in the tenor, then the alto, and finally the soprano voice, with drama towards the shimmering conclusion." Leslie Howard, liner notes for Liszt, *The Schubert Transcriptions*, Vol. III (Hyperion CDA66957/9), 4.

Example 42. "Auf dem Wasser zu singen," Transcription m. 48-49

Fren = de des Hin = mel = und Ru = x ho des Hai = z nes,
sempre distinto il canto

At measure 61 where the voice moves up an octave for the third verse of the poem, the texture is once again clear. The running sixteenth-note accompaniment figure is also moved down an octave. This transposition of the accompaniment facilitates the projection of the melody. Technical requirements also necessitate the transfer of the accompaniment figure so it does not conflict with the register of the newly transposed melody.

Example 43. "Auf dem Wasser zu singen," Transcription m. 61-62

Ach, es ent = schwin = det mit thau = i = gem Flü = z = gel
dolce delicato
leggeramente

Over the course of the transcription of the song's last verse, from measure 61 through 79, Liszt makes slight changes and amendments to the accompaniment. This is a gradual process that consists of the measured introduction and development of accompanimental variants. This process builds towards and culminates in the postlude where Liszt's compositional persona takes over.

A few examples will demonstrate this variation procedure. In measures 73 through 74 Liszt omits one measure of the piano interlude, but intensifies the accompaniment with the addition of parallel thirds above the moving sixteenth note figure. In the next two measures he adds octave doubling. This variant is superseded in the transition to the extended postlude at measure 77 with the introduction of an octave leap figure. Here, octave arpeggiation replaces the long held E-flat of the vocal part. Liszt continues the leaping figure and completely omits the vocal melody of measure 79 in order to lead into the postlude.

This particular transformation not only serves as a transition into the concluding section, it also serves the purpose of textual illustration. Instead of the downward moving melody of the original, Liszt's octave leaps lead into the high register of the opening measures of the postlude, replacing the melody with this new figure. Essentially the melody has "vanished" and is dissolved in its upward figuration into the pattern of the accompaniment to illustrate the poem's closing lines:

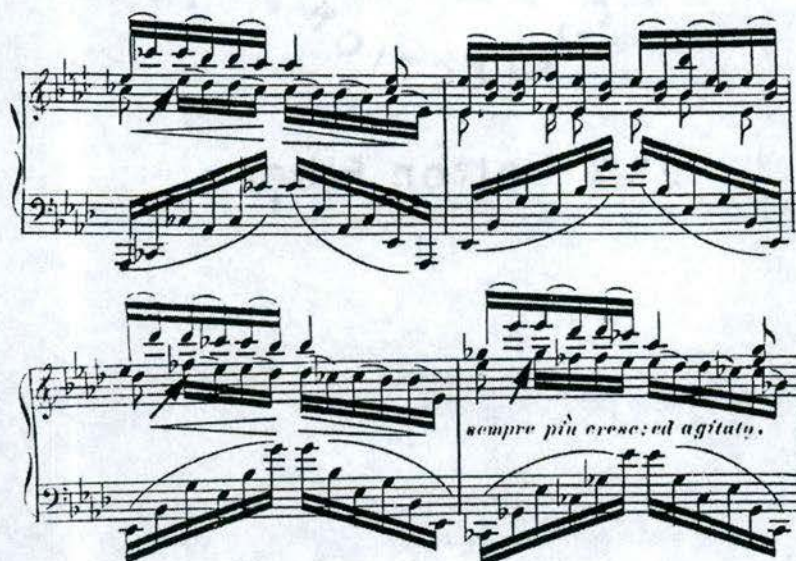
<i>Ach, es entschwindet mit tauigem Flügel</i>	Ah, [time] vanishes on dewy wing
<i>Mir auf den wiegenden Wellen die Zeit;</i>	From me, on the rocking waves;
<i>Morgen entschwinde mit</i>	Tomorrow, let time again vanish with
<i>schimmerndem Flügel</i>	shimmering wings
<i>Wieder wie gestern und heute die Zeit,</i>	Again, as yesterday and today,
<i>Bis ich auf höherem strahlendem Flügel</i>	Until I, on higher more radiant wing,
<i>Selber entschwinde der wechselnden Zeit.</i>	Myself vanish from the flux of time.

The postlude then can be seen as Liszt's commentary and further illustration of the text.

Moreover, there is a perceptible stylistic change that gradually occurs between measures 86 and 91. Between these measures Liszt adds an additional counterpoint to the

descending repeated note accompaniment figure. This is a *stretto* echo that enters a sixth below the main part. The added part is marked with arrows in the following example.

Example 44. "Auf dem Wasser zu singen," m. 87-90



At 91 there is a distinct change in the manner of piano writing; Liszt introduces dramatic chordal exclamations that bound from one octave to the next. An even more dramatic stylistic shift is perceptible at measure 98. Here Liszt introduces his own virtuosic figuration and harmonic alteration of Schubert's material. From measure 98 through 102 there is a broken chord figure that consist of the introduction and extension of diminished seventh chords. At this point Liszt's creation of an effective, pianistic, dramatic presentation crosses the boundaries of the original song.

Example 45. "Auf dem Wasser zu singen," m. 97-100



Liszt reintroduces Schubert's concluding material at measure 106, transposed up one octave. The final measures of the piece use a similar compositional technique to that Liszt used in the transition to the postlude in measures 77 through 79. Here the constantly reiterated accompaniment figure is dissolved into a *tremolo* and arpeggiated chord in the four concluding measures as an effective portrayal of the transfiguration described in the poem's final stanza.

"Am Meer"

The transcription of "Am Meer" retains all of the significant elements of the original *Lied* with no extended additions or interpolations of newly composed material. Liszt confines the transcriptive alterations to dynamics, doublings, and changes in texture and registration. As in many of the other transcriptions these techniques of alteration serve both a structural and descriptive purpose.

The changes in texture and register, in particular, are used to delineate structural elements in the *Lied*. Consistent changes in register are used to delineate the solo piano sections from the voice and also to contrast different styles of vocal utterance. For example, in the music of the first two stanzas of the poem there is a registral contrast between the choral-like melodic material and those passages that Liszt has marked "recitative."⁴² For the choral-like material the vocal line is transposed down an octave from where it was originally written. For the sake of contrast, the recitative sections appear as written in the *Lied*. This arrangement of register and texture is consistent throughout the transcription with the notable exceptions of measures 24 through 31 and measures 40 through 43.

Liszt also uses changes in register and texture to delineate the piano and vocal parts. The piano introduction to "Am Meer" is transcribed in a similar fashion as that of "Der Doppelgänger." In both transcriptions there is an initial thinning of the piano texture.

⁴² This is applied to the material from measures 12-16 and 33-37. No such designation is given by Schubert.

Example 46. "Am Meer," *Lied* m. 1-4

Sehr langsam

Das Meer er-glänz-te — weit hin-aus im

p> *molto legato* *pp* *molto legato*

Example 47. "Am Meer," Transcription m. 1-4

(mit innigsten Gefühl)

pesante *p>* *p* *molto legato*

The two measure piano introduction omits the middle C of the opening augmented sixth chords to differentiate the texture from that of the voice entrance on the final eighth note of this measure. In his analysis of this work, Joseph Kerman has placed special importance upon Schubert's introduction. He argues that it is structurally isolated from the rest of the work and is non-functional in the Classical sense. Rather, he states that it chiefly has an expressive function in that, "...from the Romantic point of view it suggests everything—everything in the world that is inward, sentient and arcane."⁴³ Liszt's omission of the highest note, and the resulting contrast when the melody enters, heightens this sense of inward expressivity.

⁴³ Kerman, "A Romantic Detail," 52.

Liszt continues this omission of the highest note of the accompaniment for the entire first stanza of the poem. If transcribed literally, the accompaniment would move in parallel thirds above the melody. However with the omission of this third, the melodic notes are heard above the accompaniment. Beginning at measure 19, though, Liszt includes the upper notes of the accompaniment.

Example 48. "Am Meer," Transcription m. 4-7



Example 49. "Am Meer," Transcription m. 19-22



Liszt gives two separate dynamic markings for this passage: *pianissimo*, with the further instruction "*il Canto mf*." Liszt's differing treatment of these two similar situations points to his structural use of texture and registration in this transcription. With the first entrance of the vocal melody Liszt calls for a "piano" dynamic level to be performed "*molto legato*" and he also advises, "*mit innigsten Gefühl*" (with inward feeling). The purpose of the reduced texture and these performance indications is intended to help retain the intimate quality of *Lied* performance.

Liszt's incorporation of the expanded texture beginning at measure 19 coincides with the last part of the second stanza of the poem which begins "*Aus deinen Augen.*"

While the first stanza depicts the sea and its environs, in the second stanza there is a shift to the communication of human sentiments. The second and third stanzas of the poem are:

<i>Der Nebel stieg, das Wasser schwoll,</i>	The mist rose, the water swelled,
<i>Die Möwe flog hin und wieder;</i>	A seagull flew back and forth;
<i>Aus deinen Augen liebevoll</i>	From your eyes full of love
<i>Fielen die Tränen nieder.</i>	Tears fell.

<i>Ich sah sie fallen auf deine Hand</i>	I saw them fall on your hand
<i>Und bin aufs Knie gesunken;</i>	And sank to one knee;
<i>Ich hab von deiner weißen Hand</i>	From your white hand
<i>Die Tränen fortgetrunken.</i>	I drank away the tears.

The change from description of objects and events in nature to those of human emotion corresponds exactly to Liszt's expanded texture, which translate the personal, subjective qualities of the poem into a more highly charged form of communication. Liszt, therefore, communicates this shift in the poetic voice through the manipulation of the piano texture and its resultant sonority.

The alterations that begin in measure 19 blossom into a greatly expanded texture that continues from measure 23 through 32 for the fourth stanza of the poem.

Example 50. "Am Meer," Transcription m. 23-32

The musical score for Example 50, "Am Meer," Transcription m. 23-32, is presented in two systems. The upper system shows the piano accompaniment in the right hand, characterized by a dense texture of chords and arpeggios. The lower system shows the vocal melody, which is doubled at the distance of two octaves. The score includes markings such as *sostenuto*, *molto espressivo*, *cantando*, and *pp*. Pedal markings (Ped.) are present throughout the piano part.

Here the focus is not on intimate communication in the tradition of *gemütliche* Lieder style. Rather the expansion in texture and more forceful projection of the melody is evidence of a heightened expressivity and tendency towards dramatization. For instance, Liszt marks the score "*sostenuto*" and "*molto espressivo*." These are indications that Schubert does not give and they point to Liszt's more poignant interpretation. Musically this is achieved through the doubling of the vocal melody at the distance of two octaves. The full accompaniment is simultaneously given to the left hand alone, thus

necessitating rolled chords.⁴⁴ With all of the doubling and expansion, the whole is still given in the *pianissimo* dynamic. The intensification of materials does not result in a dynamic climax but does heighten the immediacy and expressivity of the moment.

In a similar fashion Liszt's changes to the final measures of the piece result in a more heightened form of personal expression. The last stanza of the poem is:

<i>Seit jener Stunde verzehrt sich mein Leib,</i>	Since that hour my body consumes itself,
<i>Die Seele stirbt vor Sehnen;</i>	My soul dies of longing;
<i>Mich hat das unglücksel'ge Weib</i>	That unfortunate woman
<i>Vergiftet mit ihren Tränen.</i>	Has poisoned me with her tears.

The passage from measure 40 to the end corresponds to the final line of the poem. Here there are doublings of both melodic and accompaniment parts.

Example 51. "Am Meer," *Lied* m. 39-45

The musical score for "Am Meer," Lied, measures 39-45, is presented in two systems. The first system (measures 39-41) shows the vocal line with the lyrics "mich hat das unglücksel'ge Weib ver-" and the piano accompaniment. The piano part includes a *decresc.* marking and a *pp* dynamic. The second system (measures 42-45) continues the vocal line with the lyrics "gif- tet mit ih- ren Trä- nen." and the piano accompaniment, which includes *pp* and *ppp* dynamics. The piano part features a complex texture with many doublings in both the melodic and accompaniment parts.

⁴⁴An *ossia* passage for the left hand is given which obviates the need for rolled chords by eliminating the lowest bass notes and some of the chord doublings. This is obviously given for the purpose of technical simplification.

Example 52. "Am Meer," Transcription m. 40-45

Liszt changes the dynamic level from Schubert's *pianissimo* with the indication "*crescendo molto*." Furthermore he adds "*rfz molto*" and the unusual marking "*esclamato*" on the word "*vergiftet*" (poisoned). Additionally Liszt writes out arpeggiation for the chords in measures 42 and 43. All of this brings to the fore the latent emotions that Schubert expresses solely through the dissonant two note phrases in measure 42. Martin Chusid has remarked that Schubert may have deliberately de-emphasized Heine's "sting in the tail" effected by the final two lines of the poem.⁴⁵ According to Chusid, Schubert favors a more ambiguous view of the poem's protagonist and his beloved. This ambiguity is exemplified by the unusual augmented sixth chord

⁴⁵ Edward Cone is less generous to Schubert. He writes that, "...[Schubert] seems to miss completely the bitterness of the concluding reference to the poisonous tears." Cone, *The Composer's Voice*, 39.

resolution to the tonic that closes the work.⁴⁶ Liszt's alterations and more emphatic setting of these final two lines of the poem may favor a less ambiguous setting than Schubert did.⁴⁷ Although Liszt has not created a work with a divergent interpretation he has dramatized the more intimate expression inherent in Schubert's setting. This work borders on being classified as an intensification of Schubert's original material.

"Täuschung"

The short bridge section that connects "Der Leiermann" to "Täuschung" contains some unusual features. In the Haslinger publication of 1840 the two measure introductory passage that consists of repeated octave E's in 6/8 time is set off by double barlines. Liszt does not change the key signature until after the added repeated "E's." Perhaps this is a way of indicating that the actual transcription has not begun but that the introductory measures are somehow a nebulous intermediate place between the two compositions.

Schubert's form for this piece is a ternary ABA' structure. The opening A material is transcribed with no significant changes. It is nearly an exact reproduction of the original. Liszt adds a grace-note type of rhythmic adjustment to the arpeggiations of the bass chords for the first 25 measures of the transcription. This sort of decoration softens the rhythmic effect of the bass and provides for greater distinction of the melodic

⁴⁶ Chusid, "The Poets of *Schwanengesang*: Rellstab, Heine, Seidl," 34.

⁴⁷ By the time Liszt transcribed this work he had already made the acquaintance of Heine. It is likely that Liszt had a thorough understanding of Heine's work when he made the transcription.

material as the bass motion is rhythmically offset from the melody. Moreover, he marks the entrance of this accompaniment figure "*delicatamente*" and it is precisely this effect of indistinct delicacy that is meant to be achieved through the arpeggiations.

Example 53. "Täuschung," Transcription m. 35-38



This is of some significance because it could indicate an improvised addition that Liszt might have applied to similar bass patterns in other works.⁴⁸

In the final two sections of the transcription Liszt uses contrasts in texture and register to illustrate aspects of the text. With the turn to the minor mode at the beginning of the B section Liszt begins to double the melody and accompaniment with added chord tones. These doublings burgeon into a greatly expanded texture and shifts in registration at the return of the A material in measure 65. Here the accompaniment is reworked and expanded to a high degree. The original broken chord bass accompaniment figure is redistributed and divided between the hands. It is given in part in arpeggiated chords in the extreme treble of the piano. The melody is also doubled at the octave and further

⁴⁸ A review from a concert that Liszt gave in 1840 documents one performance where Liszt applied this kind of improvisational addition. The reviewer states, "Two mazurkas by Chopin, also, were exquisitely played, with an embroidery on their quaint and national framework, of fancies, the wildest, the newest, the most delicate ever thrown off by mortal fingers—positive faëry-work upon the piano." *The Athanaeum* (July 4, 1840) quoted in Williams, *Portrait of Liszt*, 136.

reinforced with chord tones. The basic materials of this section remain those of the song. The texture and register are merely expanded through intensification and doubling of chord tones. Liszt, for the most part, refrains from added pianistic figuration and retains the rhythmic and melodic components of the original.

This reworking of the material for the transcription's final section is not merely an independent variation upon the return of the musical material from the opening A section.

Liszt's rearrangement of this music exemplifies the progression of the poetic narrative.

The complete poem follows:

*Ein Licht tanzt freundlich vor mir her,
Ich folg' ihm nach die Kreuz und Quer;
Ich folg' ihm gern und seh's ihm an,
Daß es verlockt den Wandersmann.
Ach! wer wie ich so elend ist,
Gibt gern sich hin der bunten List,
Die hinter Eis und Nacht und Graus
Ihm weist ein helles, warmes Haus.
Und eine liebe Seele drin. -
Nur Täuschung ist für mich Gewinn!*

A light dances cheerfully before me,
I follow it this way and that;
I follow it gladly, although I see
That it lures the wanderer.
Ah! one who is as wretched as I
Yields himself gladly to beguiling cunning,
That reveals, beyond ice, night, and horror,
A bright warm house.
And a loving soul within.
Delusion alone is my life's reward!

The return of the A section, which corresponds to the final three lines of the poem, is characterized by a wide expansion in the registration.

Example 54. "Täuschung," *Lied* m. 31-33

weist — ein hel - les, war - mes Haus —

p

Example 55. "Täuschung," Transcription m. 65-67

8a...

Tempo.

p dol: delicatamente

There is a symbolic component to Liszt's use of register in relationship to the text at this juncture. The triplet accompaniment is now given in arepeggiated style and has been transferred to the extreme high ranges of the keyboard, thus transformed into a more ethereal musical figure. This new texture and sonority is intended to evoke a certain sense of unreality; to symbolize the distance between the wanderer's reality and the deluded visions of the "bright warm house" and "loving soul."

The expanded register and scope of Liszt's arrangement of the music that informs the wanderer's final "victory in delusion" is in marked contrast to the limited scope and

cold reality that is the domain of the music in "Der Leiermann" with which it is paired. Through the contrast with "Der Leiermann", as discussed above, Liszt uses the shift in register of "Der Täuschung" to demonstrate the movement from the earthly concerns of the organ-grinder to his delusion that goes "beyond ice, night, and horror."

In a paradoxical fashion Liszt's expansion of these elements in this final section lead to an interpretation of the poetic material which is essentially the same as Schubert's. The two composers means of expression are, however, divergent. According to Youens Schubert illustrates the poetic deception through rhythmic compression and restriction of melodic compass. She writes, "The 'beloved soul and bright house' are mad illusions; the light is deception; and the dance is a claustrophobic entrapment within the narrowest of boundaries."⁴⁹ By expanding the narrow confines of register, Liszt explored another avenue for the communication of the text.

In this exploration of Liszt's most literal transcriptions of Schubert's Lieder we have seen that his compositional alterations or additions were dictated either by the technical demands of the piano or were made as an approximation of the works original effect in performance. With these most literal adaptations Liszt is not asserting a strong compositional presence; thus the "hybrid-persona" is balanced in favor of Schubert. The next chapter is an investigation into those works that, like the literal transcriptions, support Schubert's interpretation of the poem, but offer greater evidence of Liszt's compositional voice.

⁴⁹ Youens, *Retracing A Winter's Journey*, 271.

CHAPTER IV

REINFORCEMENT AND INTENSIFICATION

Nearly half of the Schubert transcriptions fall into the second category of "Reinforcement and Intensification." These are transcriptions that incorporate substantial compositional changes or additions but can be shown to support or reinforce Schubert's original conception. Here the compositional persona of Liszt is more evident than in the literal category of transcriptions. In the works classified under the heading of "Reinforcement and Intensification," Liszt's adaptations incorporate his own musical style and language. In this chapter the "hybrid persona" of Liszt and Schubert is considered in relationship to textual interpretation for the individual transcriptions. The twenty-four works that are designated under this heading are grouped into two categories. These are designated as "Style Group One: Reinforcement" and "Style Group Two: Intensification." Although in both categories Liszt's additions amount to an alteration of the musical style, in the first group the "hybrid persona" is more balanced when

compared to those of the second category.¹ In the second group, Liszt's compositional additions tend to dominate the musical language of Schubert.

Table 11. Style Groups: Reinforcement and Intensification

Style Group One: Reinforcement

1. "Du bist die Ruh"
- * 2. "Erlkönig"
- * 3. "Meeresstille" (with *ossia*)
4. "Frühlingsglaube"
5. "Aufenthalt"
6. "Das Fischermädchen" (with *coda*)
- * 7. "Rastlose Liebe"
8. "Der Wanderer"
9. "Ave Maria"
10. "Gondelfahrer"
11. "Himmelsfunken"
12. "Hymne"
13. "Der Müller und das Bach"
14. "Wohin?"

Style Group Two: Intensification

15. "Die Stadt"
 16. "Abschied"
 17. "Frühlingssehnsucht"
 18. "Der Atlas"
 19. "Die Nebensonnen"
 20. "Die Post"
 21. "Erstarrung"
 22. "Der Lindenbaum"
 23. "Das Wirtshaus"
 24. "Trockne Blumen"
-

¹ Thomas Kabisch describes this as a combination of Liszt's "rhetorical-dramatic" style with the more regular and predictable musical syntax of Schubert. See Kabisch, *Liszt und Schubert*, 108-109.

Style Group One: Reinforcement

"Du bist die Ruh"

The transcription of "Du bist die Ruh" uses techniques of textural and register alteration in expression of the poetic material. At the outset Liszt eliminates the piano introduction and presents the first two stanzas of the poem in a greatly reduced texture with the vocal line transposed down one octave.

Over the course of the transcription Liszt gradually increases the textural complexity through doubling and register changes. For the third and fourth stanzas Liszt varies the accompaniment pattern in the piano and brings the melody up an octave while intensifying the harmonic aspect with added doublings of chord tones. These compositional changes reflect a change in the poetic voice. In contrast to all of the other stanzas of the poem, the third and fourth are in the imperative mood. The first four stanzas of Ruckert's five stanza poem follow:

*Du bist die Ruh,
Der Friede mild,
Die Sehnsucht du
Und was sie stillt.*

You are repose,
The gentle peace,
You are longing
And what stills it.

*Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug und Herz.*

I consecrate to you
Full of joy and pain
As a dwelling here
My eyes and heart.

*Kehr ein bei mir,
Und schließe du
Still hinter dir
Die Pforten zu.*

Come in to me,
And close
Quietly behind you
The gate.

*Treib andern Schmerz
Aus dieser Brust!
Voll sei dies Herz
Von deiner Lust.*

Drive other pain
Out of this breast
Let my heart be full
With your joy.

Comparison of the beginning of the third stanza in the original *Lied* and the transcription illustrates Liszt's compositional intensification. For example, in measures 23 through 36 Liszt has expanded the bass register, added arpeggiation, and doubled chord tones.

Example 56. "Du bist die Ruh," *Lied* m. 31-34

Example 56 shows the original musical score for measures 31-34 of the song "Du bist die Ruh." The score is in G major (one sharp) and 4/4 time. The vocal line (treble clef) has the lyrics "Kehr ein bei mir, und schlie - ße du" with a "(legato)" marking. The piano accompaniment (grand staff) features a steady eighth-note arpeggiated pattern in the right hand and a more active bass line in the left hand, including some triplets.

Example 57. "Du bist die Ruh," Transcription m. 23-26

Example 57 shows the transcription of measures 23-26 of "Du bist die Ruh." The score is in G major and 4/4 time. The vocal line (treble clef) has the lyrics "Kehr' ein bei mir und schlies - se du still hin = ter". The piano accompaniment (grand staff) is more complex than the original, featuring dense chordal arpeggiations in both hands, marked with "dol." and asterisks. The bass register is significantly expanded compared to the original.

After the intensifications of this third stanza, Liszt adds a "verse" to the song transcription with an untexted section that retains the melody in its original register but adds chordal arpeggiations that surround it. The addition of the untexted verse is all the more unusual because Liszt inserts the text for the final verse in measures 67 to 86. Liszt could have simply continued the text of the song for the intervening material and made the ending an untexted coda or postlude which was, in fact, the more usual procedure he

followed in transcriptions such as "Auf dem Wasser zu singen" and Beethoven's "Adelaide."

This additional material is really just an extension or variant of Liszt's treatment of the previous verse. A smooth transition to the octave reinforcements that occur in the final section is achieved through the compositional changes of Liszt's interpolation. The gradual amplification of texture in this passages is, in effect, a transition from Schubert's compositional voice to that of Liszt's.. The pianistic Liszt is clearly heard only in the final line of the poem. Here he adds massive chord doublings that greatly intensify the musical effect. This is a reaction both to the unusual harmonic progression of the original song and the spiritual overtones of the text. The text of the fifth and final stanza reads:

*Dies Augenzelt
Von deinem Glanz
Allein erhellt,
O füll es ganz!*

The temple of my eyes
By your radiance
Alone is illumined,
O fill it completely!

The harmonic progression Schubert uses is based on third relations. Beginning in measure 53, he moves from E-flat major to C-flat major through G-flat major with a 4-3 suspension and back to C-flat major with a 2-1 suspension. He then shifts to the dominant 7th of B-flat moving to B-flat and follows this with the dominant 7th of A-flat concluding on A-flat. This harmonic progression is a palpable illustration of the spiritual fulfillment described by the text. For Liszt this progression appears to have become associated with the idea of spiritual longing or fulfillment. For example, this type of progression may have had some influence on Liszt because it was later used in measures 363-367 of his B-minor sonata. In the sonata, this "cross theme" is similar to the

Schubert transcription in voicing, harmonic movement, and texture. A nearly identical progression also occurs in the "*crux fidelis*" chorale from Liszt's symphonic poem, *Hunnenschlacht*. In all of the works there is an association of the harmonic progression with spiritual fulfillment. Perhaps the spiritual fervor that is evident in the musical interpretation Liszt's setting of Schubert is of the same kind evoked by this passage in the sonata and the symphonic poem.

Example 58. "Du bist die Ruh," *Lied* m. 53-58

Example 58 shows a musical score for "Du bist die Ruh," measures 53-58. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "Dies Au - gen - zelt, von dei - nem Glanz al - lein er -". The piano accompaniment includes markings for "legato" and "cresc.".

Example 59. "Du bist die Ruh," Transcription m. 66-71

Example 59 shows a musical score for "Du bist die Ruh," transcription measures 66-71. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with markings for "ga... loco" and "cresc. molto".

With the changes in texture achieved through shift in registration and doubling of chord tones, Liszt has transformed the original to more closely resemble his own compositional style. The overall effect is a more fervent illustration of the spiritual qualities of the text. This transcription, therefore, represents an essential amplification of the original song's poetic interpretation.

"Meeresstille"

"Meeresstille" has already been considered as a literal adaptation of the *Lied* in the second chapter. If Liszt's added *ossia* passages are performed there is an additional interpretive layer superimposed upon the material that is meant to dramatize the text. The *Lied* itself is as minimalistic in its compositional style as any of Schubert's *Lieder* in that the accompaniment consists of one arpeggiated chord for each of the song's 32 measures. Furthermore, the text is set syllabically to a melody that is almost entirely contained within the range of one octave.

Liszt's *ossia* passages consist mainly of rapid chromatic figurations and are confined to the bass part of the accompaniment in measures 21, 22, 23, 29, and 30. These figures are meant to illustrate the text of Goethe's poem:

*Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.
Keine Luft von Keiner Seite!
Todesstille fürchterlich!
In der ungeheuren Weite
Reget keine Welle sich.*

Deep stillness reigns in the water;
Without stirring, the sea rests,
And anxiously the sailor beholds
The glassy surface all around.
No breeze from any side!
A terrible, deathly calm!
In the enormous expanse
No wave stirs.

The added chromaticisms of measures 21 through 23 fall on the words "*Todesstille fürchtlich!*" On the surface these chromatic figures in the low bass seem to work against this central image of calm water and deadly stillness. However, the chromatic runs are limited in range, only spanning either a fourth or third, and they are arch shaped. Each returns to its note of origin and thus indicates stagnation rather than movement.² These figures seem to portray the inner panic and fear of the mariner and not the outward manifestations of the poetic images.

Example 60. "Meeresstille," Transcription m. 21-24



What Schubert portrayed solely through the far-flung harmonic excursion in these measures Liszt has made more explicit with his own musical language through the addition of these figures. Another significant alteration of the *ossia* passage occurs in measures 17 to 20.

² The added chromatic runs that Liszt applies to the bass in "Der Lindenbaum" present a contrasting situation. These added figures are meant to depict both fear and a raging storm. They are more directional and are not limited in range. Liszt also adds chromatic bass figures to the transcriptions of "Gute Nacht" 55-69 (*Winterreise*); "Die Nebensonnen" 18-19, 42 (*Winterreise*); "Der Lindenbaum" 29-36, (*Winterreise*); "Im Dorfe" 38 (*Winterreise*).

Example 61. "Meeresstille," Transcription m. 17-20

Here the arpeggiated bass notes are changed and written in such a way that the beginning of the figure starts on the beat and the uppermost note of the figure lands on the second beat. This is contrary to the normal way that the arpeggiations are indicated at the other places in the song. All of the other arpeggiated chords are indicated to begin, in the standard fashion, before the downbeat. This modification was probably made in order to prepare for the chromaticisms introduced in the subsequent measures.³ The rhythmic displacement provides for a transition from the arpeggiated figure to the chromatic figures that are in the same rhythmic framework. With this alteration there is a seamless integration of Liszt's chromatic additions into the musical fabric of the transcription.

³ The alternative rhythmic placement of these chords is, nevertheless, instructive in itself. This might offer insight into interpretation of arpeggios in Liszt's other piano music. Liszt was concerned about the expressive potential of arpeggiated chords and his student's report that he evaluated each instance separately. The speed and placement of rolled-chords were considered with the expressive intent always in mind. Martin Krause, a Liszt student in the 1880s, stressed Liszt's manner of executing these types of figures.

"Das Fischermädchen" (with the coda)

The addition of a 23-measure coda to "Das Fischermädchen" changes it from a literal transcription to a work that contains added commentary and structural manipulation. In the coda the opening melodic material is embellished and varied while maintaining the higher octave transposition with which the melody was treated in the transcription of the last stanza.

This coda includes a unique performance indication in the Schubert *Lied* transcriptions. At its beginning Liszt writes: "*wie mit Zersteuerung fortfahrend*." The instruction to "continue as if absent-mindedly," which indicates an improvisatory and "poetic" approach to the interpretation of this section, is similar to how Liszt is reported to have improvised a coda to Chopin's E major prelude. Liszt's student Carl Lachmund commented in his diary on Liszt's performance of this piece for his students in the summer of 1882:

As he came to the last measure he looked up and away from the music and began to improvise, enlarging upon the grand theme in the form of a transcription to the extent of three times its length, or more. This time it was serious; he soared like an eagle, it was glorious! With it all there was no effort, no hesitation.⁴

The added coda in "Das Fischermädchen" is similar to this improvisation in that it is truly a performer's commentary or reflection on the content of the actual *Lied*. The inclusion of this coda also affects the structure of the work. The original form of the *Lied*

⁴ Lachmund, *Living with Liszt*, 147.

is ternary. The B section, however, can be seen as a variant of the preceding A material. Edward Cone finds that while the outward form of this work is ternary, Schubert absorbs a strophic pattern into this framework. In his analysis he finds that the B section operates as a development of the A material and the concluding section is a further variant of this same material.⁵ We may assume that Liszt was aware of this structural ambiguity since he favored the strophic implications of Schubert's design. With the inclusion of a further variation of the A material in the form of a coda, Liszt transformed the work into a type of strophic variation. In this context, both the B section and the coda are heard as variants of the opening material. With the addition of this coda, Liszt has altered the basic structure of the song by transforming the fundamentally ternary structure into one of strophic variation.

"Aufenthalt"

Liszt's transcription of this *Lied* contains minor changes and additions for expressive effect. Much of the transcription is given in two different versions. An *ossia* that is marked "*più facile*" is given as an alternative adaptation of the entire first verse. This extends from measure 7 through measure 47. The *ossia* resumes in measure 81 and continues through almost all of the rest of the composition until measure 128. In general this alternative version is a more literal adaptation. It omits some of the voice doublings and chord intensifications of the primary version. More significantly, it does not include

⁵ Cone, "Repetition and Correspondence," 78-80.

the newly composed chromatic scalar material that serves to illustrate the text in the main version of the transcription.

The chromatic additions that occur throughout the primary version of the transcription, however, are not considerable and amount to nothing more than superficial text painting. Essentially they indicate a slight change in interpretative emphasis. The chromatic bass scales of measures 28 through 32, for instance, are clearly depictions of the succession of waves to which the poem refers. Similarly, the added chromatic inner voice of measures 35 through 38 is descriptive of the flowing tears of which the text speaks. In this particular case, as has already been mentioned, the inner voice also serves the more immediate function of providing a sense of motion as the same harmony is reiterated for two measures with no melodic movement. Hairpin signs that follow the upward and downward motion of the chromatic line are also inserted by Liszt. Together these two additions are meant to compensate for the lack of vocal inflection in the transcription. They replace the emotive inflections that a singer can project through a single held note and Liszt's additions were necessary to effectively transfer the song to the keyboard.

Example 62. "Aufenthalt," Transcription m. 35-38

The musical score for Example 62, "Aufenthalt," Transcription m. 35-38, is presented in two systems. The top system consists of two staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff is marked with a forte (ff) dynamic and the word "loco" above the treble staff. The bottom system also consists of two staves: a grand staff and a single bass staff. The grand staff is marked with a forte (ff) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The notation is complex, with many notes and rests, and some notes are marked with asterisks (*). The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

In addition to such pictorial devices Liszt also uses significantly expanded textures for emotive effect. For instance, in the primary version of the transcription at measure 90, Liszt extends both the treble and bass ranges outward by an octave. This is coupled with the doubling of chord tones. Increases in the dynamic level also enhance the textural intensification. In place of Schubert's "*f*" Liszt marks this same passage "*fff*". Thus Liszt anticipates the climactic moment at measure 124 where the harmony abruptly and unexpectedly moves from E minor to C minor. (This is clearly the climactic moment in Schubert's setting and he marks this "*ff*.") While Liszt maintains the same dynamic level and textural thickening at measure 124, he had already employed these same resources beginning in measure 90. Essentially Liszt anticipates this moment and distributes the climax over this entire section of music. The result is a shift in structural emphasis and in the depiction of the poetic text. Schubert's C minor, fortissimo chord of

measure 124 falls on the word "*Fels*" from the first two lines of the poem's opening stanza which serves as the song's refrain:

<i>Rauschender Strom, brausender Wald,</i>	Rushing river, roaring forest,
<i>Starrender Fels, mein Aufenthalt</i>	Immovable rock, my dwelling.

Liszt, on the other hand anticipates this climax in measure 90 with greater emphasis placed on the text: "*Ewig derselbe bleibt mein Schmerz.*" From the final stanza:

<i>Und wie des Felsen uraltes Erz,</i>	And like the rock's ancient ore
<i>Ewig derselbe bleibt mein Schmerz</i>	My sorrow remains eternally the same.

Liszt's shift in the musical climax results in a greater emphasis on the expression of personal sentiments in the poem. Rather than emphasizing the external sentiments of the refrain, there is a direct expression of the internal pain in Liszt's interpretation of the verse. The climactic emphasis of the Schubert setting is on the symbolic representation of isolation that is represented by "*Starrender Fels.*" Liszt emphasizes the more human reaction to this symbolic representation with his climactic alteration. This shift in the climactic moment is the only significant interpretive difference between the two works.

Liszt's treatment of rhythm in this transcription represents interpretive choices that have little bearing on textual expression. Nevertheless, an examination of Liszt's treatment of duple divisions of the beat in conjunction with the predominant triplet figures of the accompaniment is of interest because it may reflect a performance practice of this rhythm.

The interpretation of the dotted eighth and sixteenth note rhythm within this context has stimulated argument among scholars of Schubert's music; should there be a strict rhythmic integrity for the dotted pattern or should it be subsumed into the triplet pattern?⁶ Gerald Moore discusses this problem in regards to this *Lied* and contends that the sixteenth note must retain its rhythmic integrity in the face of the predominating triplet division.⁷ Moore obviously concurs with Liszt, who is very careful about his notation of this rhythm. In both versions of the transcription the integrity of this rhythm, for the most part, is rigorously maintained. Schubert writes this rhythm fifteen times in the song. In the primary version of the transcription Liszt changes the rhythm in only two cases: at measures 67 and 99 he subsumes the original rhythm into a triplet pattern of a quarter note followed by an eighth. In the *ossia* version Liszt follows this same procedure in only three instances at measures 27, 31, and 99.⁸

Liszt's treatment of the conflict between the equal duple eighth note and the triple eighth note division of the beat is not so straightforward. In the opening piano introduction, as well as with the closing postlude, Liszt maintains the rhythmic integrity of this duple versus triple conflict. Martin Chusid has characterized the conflict between the 2/4 and 6/8 meters as one of the central expressive devices which generates

⁶ This subject has already been considered in connection with the transcription of "Wasserfult" in the third chapter. For a detailed treatment of this subject see Montgomery, "Triplet Assimilation," 79-97. See also Bilson, "Triplet Assimilation," 27-30.

⁷ Gerald Moore, *Schubert Song Cycles with Thoughts on Performance* (Manchester: Manchester University Press, 1985), 195.

⁸ Measure 67 has no *ossia* version.

excitement in the song.⁹ He quotes Capell's observation: "In performance it is important to preserve the squareness of the 2/4 subjects against the unceasing triplets—to maintain one's foothold, so to say, against the beating of wind and rain."¹⁰ Given the importance ascribed by modern commentators to defining this rhythmic conflict, Liszt's treatment of the vocal duple division with the triplets of the accompaniment is puzzling. Except for in the piano introduction and the closing measures of the transcription, not once does Liszt notate this rhythm as a straightforward two against three pattern. Most of the time Liszt changes the rhythm of the even duple note melodic material to become a dotted eighth note followed by a sixteenth. This, for example, is the course that he takes with the first hemiola conflict in measure nine of the transcription. He also applies this same procedure in changing Schubert's dotted half note followed by an eighth to a double dotted quarter followed by a sixteenth. In this transcription Liszt is fairly consistent in implementing such a rhythmic alteration in similar circumstances throughout the piece.

⁹ Martin Chusid, "Texts and Commentary," in *A Companion to Schubert's Schwanengesang* (New Haven & London: Yale University Press, 2000), 111.

¹⁰ Richard Capell, *Schubert's Songs* (New York: E. P. Dutton, 1928), 251.

Table 12.

Measures of the *Lied*, "Aufenthalt," where the Voice has Duple and Accompaniment has Triplet Rhythms

9	11	19	20	28	29	32	33	42	44
45	46	57	59	61	62	67	69	70	71
73	81	82	83	84	86	88	97	101	116
131	132	133							

Table 13. Liszt's Conversion of Duples in the Primary Version of "Aufenthalt"¹¹

9	11	19	20	28	29	32	33	42	44
dotted	dotted	triple	dotted	triple	dotted	dotted	triple	triple	triple
45	46	57	59	61	62	67	69	70	71
quarter	quarter	triple	triple	triple	triple	triple	triple	triple	triple
73	81	82	83	84	86	88	97	101	116
dotted	triple	dotted	triple	dotted	dotted	triple	quarter	quarter	dotted
131	132	133							
duple	duple	duple							

Table 14. Liszt's Conversion of Duples in the *Ossia* Version of "Aufenthalt"¹²

		19		28	29	32	33	42	44
		dotted		triple	triple	triple	triple	quarter	triple
45	46								
quarter	quarter								
	81	82	83	84	86	88	97	101	116
	triple	triple	triple	triple	triple	triple	quarter	quarter	dotted

In the primary version of the transcription Liszt converts the straight duple of the original to the dotted pattern in 10 out of 33 instances. He follows a triple pattern in 16 cases and essentially combines the two eighths into a single quarter note in 3 instances. The original duple rhythm is maintained only 3 times. If the *ossia* is performed,

¹¹ In these tables the indications are defined as follows: "Dotted": two eighth notes converted into a dotted eighth and sixteenth. "Triple": two eighth notes converted into a triplet figure of a quarter followed by an eighth. "Duple": the original eighth note division is maintained.

¹² Boxes in the table that are left empty have no *ossia* version given for the corresponding measure.

whenever given the option, the result will be a conversion to the dotted pattern in 6 instances, the triplet in 19 cases, and the quarter note conversion in 4 instances. The slight differences between the two versions are the result of the simplification which is the reason for the *ossia* version.

Regarding the primary version of the transcription, the question naturally arises as to why Liszt in some instances would apply one rhythmic alteration or another. Are the specific decisions motivated by technical reasons, or for expressive effect? The first two instances of converting the dotted figure provide a musical continuity: that is, every measure from 7 to 12 contains the rhythm of a quarter note followed by the dotted pattern. Liszt is consistent in his application of this rhythm in the music of the closing stanza as well. Schubert is not. When Schubert sets the same text in its final presentation in measures 111 to 115 he too dispenses with the eighth note figuration in favor of the dotted rhythm. Perhaps in this particular instance Liszt felt he was "correcting" an inconsistency in the original.

The conversion to the triplet pattern in measure 19 is unusual. Liszt uses the dotted pattern in the *ossia* and it is unclear why he did not follow this same procedure in the primary version.

Example 63. "Aufenthalt," Transcription m. 17-19



This may have just been a printing error or an oversight on the part of Liszt. On the other hand, it may have been done for musical reasons. It is possible that Liszt wanted more emphasis through the coincidence of the chord tones created by this rhythmic adjustment. This would help support the *crescendo* that Liszt has added to this measure. A similar instance of the same rhythmic adjustment in support of a climactic moment occurs at measure 33. Here the same rhythmic adjustment is made and Liszt has added the indication "*molto rfz*" while doubling the parts and greatly extending the register. In this instance the rhythmic adjustment is clearly undertaken for its musical effect.

From measure 33 through 71 Liszt favors either the triplet version or the quarter-note version of the rhythmic alteration. In this instance Liszt's choice is governed by the softer rhythmic figure of the triplet in expression of the more lyrical melody. Liszt's application of the triplet figure is inspired by the longer, arching, phrases of this section and the melodic motion which progresses by step or small interval.

Example 64. "Aufenthalt," Transcription m. 59-62



These passages are in stark contrast to the short declamatory phrases of the opening in which Liszt applies the dotted figure. Of course Schubert's melodic writing and Liszt's rhythmic alteration are also reactions to and representations of the text. At the same point that Liszt changes to the triplet figure, the poetic image shifts from the description of a wild storm to that of the protagonist's flowing tears. This shift occurs at the third line of the first stanza. It is no coincidence that the rhythm and sound of the poem also becomes much softer at this point. The alteration on "W" is just one indication of this. The poem reads:

<i>Wie sich die Welle an Welle reiht,</i>	As wave follows wave,
<i>Fließen die Tränen mir ewig erneut.</i>	So my tears flow, ever renewed.

The poem, the song, and the transcription are all in concordance in the effect that they achieve. Therefore, Liszt's rhythmic alteration can be seen as an extension of the lyricism of Schubert's setting that, in turn, was originally inspired by the language of the poem. The conversion of the eighth notes into quarters, in the transcription, is similarly motivated by musical concerns. Liszt, for example does not retain the rhythmic distinction of the eighth notes in measures 45, 46, 97, and 101 as they reiterate the same pitch. Because the transcription is not bound by the syllabification of the text, Liszt

modifies the rhythm in these instances to help project the overall phrase. Although Liszt does not make the quarter note conversion in measure 44 where the bass also has eighth note motion, he does alter both treble and bass to fit the prevailing triplet rhythm.

Example 65. "Aufenthalt," Transcription m. 44-47

Some of the adjustments to the triplet rhythm seem to be motivated by concerns of a practical or technical nature. For example, the triplet conversion in measures 28, 30, 32, 81, and 83 all occur in the context of an added 32nd-note chromatic figure. The addition of this rapidly moving figure would make the accurate rhythmic performance of the added figure, the melodic eighth notes, and the triplet accompaniment problematic. Furthermore, with all of the added rhythmic activity the normal distinction of the triplet versus duple conflict is nullified and therefore would be superfluous. It can thus be concluded that Liszt's choice of rhythmic alteration is motivated in some cases by

musical considerations at other times by the technical or practical demands of the keyboard transcription.

"Erlkönig"

From the time of its publication in 1838 until the present, "Erlkönig" has remained the most celebrated of all the Schubert-Liszt song transcriptions. This work was one of the most popular virtuoso showpieces for Liszt in his concert performances of the 1840s and his alterations tend to project the song's dramatic narrative through pianistic techniques.¹³ The virtuoso element in this work, however, is a natural outgrowth of Schubert's original material. This transcription represents a unique balance between its incarnation as a virtuoso showpiece and its fidelity to the spirit of the original work. Here, Liszt realized his highest artistic goal of integrating the virtuosic element into a dramatic projection of the poetic material.¹⁴ This transcription exerted a strong influence both in the promotion of Schubert's work and by inspiring further adaptations;

¹³ This transcription appeared frequently on Liszt's concert programs of the 1840s. There are also many reports of Liszt's private performance of this work. Together with the transcriptions of "Ave Maria" and "Ständchen," this was the most popular Schubert transcription during Liszt's lifetime. Significantly both "Ständchen" and "Erlkönig" appeared on a solo concert program in London where the term "piano recital" was first given to such a performance. This solo recital was on June 9, 1840, at the Hanover Square rooms. The program included the transcription of the Scherzo and Finale from Beethoven's 6th Symphony as well as the above mentioned Schubert transcriptions. Walker, *Franz Liszt: The Virtuoso Years*, 356.

¹⁴ By all accounts the effect of Liszt's performance was consistently astonishing. Both George Sand and Marie d'Agoult were inspired to record their dramatic impressions in the form of prose narratives of the images and sentiments that Liszt's performance evoked for them. See appendix A for their written impressions of this work. Liszt himself recorded Marie's narrative in a letter of 1837 to Adolphe Pictet. It is ironic that Liszt referred to her writing as "...a kind of free translation, a paraphrase of the song." Thus the work was translated from its manifestation as a mute solo piano transcription back to a narrative text by both Marie d'Agoult and George Sand. Letter to Adolphe Pictet of 1837 quoted in Liszt, *An Artist's Journey*, 51.

in the nineteenth century alone "Erlkönig" was transcribed or adapted over one hundred times.¹⁵

George classified "Erlkönig" as a literal adaptation of the song.¹⁶ While Liszt does not alter the melodic or harmonic content of the *Lied*, his changes in register, texture, and rhythm provide for an intensification of the work's dramatic content. Kabisch finds that Liszt greatly emphasized the material of the final two strophes through expansion of texture and rhythm to retain the original drama of the *Lied*. He characterizes these two strophes as "over-determined" climaxes that are necessary in the pianistic rendition to retain the original force and drama of the vocal performance.¹⁷

Liszt also uses shifts in register, which are not solely necessitated by the demands of pianistic technique, to delineate, project, and dramatize the interaction of the song's characters. The original register for the narrator is retained at the beginning of the piece with some pitches doubled at the octave below for the sake of projection. Throughout the transcription, the father's part is transposed down an octave which is, of course, appropriate for his role. The first entrance of the child appears as written by Schubert. However, in order to portray the *Erlkönig*, Liszt transposes his first entrance (measure 58) up two full octaves. The ephemeral nature and remoteness of the *Erlkönig* is

¹⁵ Gibbs, "The Presence of 'Erlkönig' Reception," 251.

¹⁶ George Jr., "Franz Liszt's Transcriptions," 89.

¹⁷ Kabisch, *Liszt und Schubert*, 107.

illustrated by this transposition while Liszt's added marking, "*misterioso*," only further underlines these aspects of his character.

Example 66. "Erlkönig," *Lied* m. 57-59

Example 67. "Erlkönig," Transcription m. 57-59

Beginning at measure 58, the rearrangement of the accompaniment for the left hand alone is necessary to facilitate the transposition and arpeggiated chords in the treble. Nevertheless, it also helps to project the otherworldly quality of the *Erlkönig* through a lightening of the texture. The second entrance of the *Erlkönig* at measure 87 is transposed only a single octave higher than the original. Once again, the distribution and rhythmic groupings of the accompaniment pattern are arranged to portray the text. Here they emphasize the dance nature of the music through Liszt's rhythmic echo of the

accompaniment notes of the treble in the upper notes of the left-hand.¹⁸ These accompaniment figures project the dancing image of the Erbkönig's daughters of which the text speaks:

'Meine Töchter führen den
nächtlichen Reihn
Und wiegen und tanzen und
singen dich ein.'

'My daughters lead their
nightly dance
To rock and to dance and
to sing you to sleep.'

Example 68 "Erbkönig," Transcription m. 86-90

(Der Erbkönig)
"Willst fei = ner Kna = be, du mit mir geh'n? meine

*pp un peu plus animé
legg: amorosamente*

Töch = ter sol = len dich war = ten schön, mei = ne

D. et C. N° 6534.

The rhythmic displacement and echo between the two accompaniment parts emphasize the "rocking" motion of the dance ("wiegen und tanzen"). The distribution of parts and rearrangement of these figures are an amplification of Schubert's accompaniment that results in a dramatization of the text. Liszt extends and expands

¹⁸ These are marked with arrows in example 68.

upon the bass rhythm that is only apparent in measures 93 through 96 of the *Lied*. The corresponding text for this section is "*Und wiegen und tanzen und singen dich ein*" (To rock and to dance and to sing you to sleep).

Example 69. "Erlkönig," *Lied* m. 93-95

Example 70. "Erlkönig," Transcription m. 93-97

Schubert introduces this bass rhythm only in these measures as a subtle illustration of the text that is confined to the actual reference of "rocking" and "dancing." In contrast, Liszt applies this same bass rhythm to the entire section and further augments it with the rhythmic play between the accompaniment parts already mentioned above.

The contrast between the two settings provides an excellent example of reinforcement and intensification in the transcription of material already present in the song.

Example 71. "Erlkönig," *Lied* m. 72-75

Example 71 shows a musical score for "Erlkönig," *Lied* m. 72-75. The score is in G major, 3/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "wand. Mein Va - ter, mein Va - ter, und hö - rest du nich". The piano accompaniment has a strong dynamic *f* and a *tremante* marking.

Example 72. "Erlkönig," Transcription m. 72-77

Example 72 shows a musical score for "Erlkönig," Transcription m. 72-77. The score is in G major, 3/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "wand. Mein Va = = ter, mein Va = ter, und hö = = rest du nicht, was Er = len = kö = nig mir". The piano accompaniment has a strong dynamic *f* and a *tremante* marking. The score includes markings for *precipitato. 8a... loco* and *8a... loco*.

Det. C. N. 6534.

Just as the character of the *Erlkönig* is, in part, illustrated through shifts in register, Liszt also creates drama between the child and the *Erlkönig* through register modification. This is primarily achieved through modifications of the child's part when it is occasionally made to shift between its normal range and an extended transposition of

one octave. Liszt first applies this shift in registration of the piano accompaniment to illustrate the fearful child beginning at measure 72. His intention is made explicit by his inclusion of the indication "*tremante*" (shaking) in measure 72. This same musical figure is used at all such subsequent moments in the composition. Not only does this passage add to the dramatic intensity of the piece by exemplifying the child's growing agitation; it also symbolically illustrates the pull of the *Erlkönig*. Through the use of this added figure and shift in register the child is being pulled into his sonic space. Symbolically he is being pulled into the other world that the *Erlkönig* inhabits. Such a symbolic representation is, of course, not part of the original *Lied*. However, there is some indication that Schubert dramatized this same theme in a different manner: in a thought-provoking analysis of the original *Lied*, Deborah Stein has demonstrated that the harmony, tonality, and melodic motives originally associated with the father and the son are compositionally manipulated and appropriated by the *Erlkönig*.¹⁹ Liszt, then, is expanding upon Schubert's motivic technique with the addition of register manipulation. Liszt's addition of this element reinforces the original drama and thus represents an intensification of Schubert's original setting.

"Der Wanderer"

The transcription of "Der Wanderer" represents a hybrid of Schubert and Liszt's compositional voices. It contains passages that are fairly straightforward adaptations of

¹⁹ Deborah Stein, "Schubert's 'Erlkönig': Motivic Parallelism and Motivic Transformation," *19th Century Music* 13, no. 2 (1989): 145.

the song, juxtaposed with passages that include compositional elements that are foreign to Schubert's musical language. Because of this hybrid nature the transcription begins to take on a life of its own that goes beyond the confines of a mere pianistic re-creation of the *Lied*. Even though the musical language is modified and the boundaries of the original are expanded, the interpretation of the poetic material is essentially the same as Schubert's. For this reason the transcription is designated an intensification of the original material.

Liszt's additions to this *Lied* include textural changes, changes in registration, the addition of chromatic and arpeggiated figures, and the addition of newly composed passages. All of these additions are interpretive superimpositions that emphasize musical depiction of the text.²⁰ At these moments Liszt's compositional persona is in the foreground. However, at times, Liszt's application of this new programmatic language tends to overwhelm the original composition. When this occurs there is a definite shift in the compositional persona.

The piano introduction begins as a faithful re-creation of Schubert's original. It does contain doublings and intensification of the chord tones. In the seventh measure Liszt breaks with this rather literal transcription by adding an arpeggiated flourish that

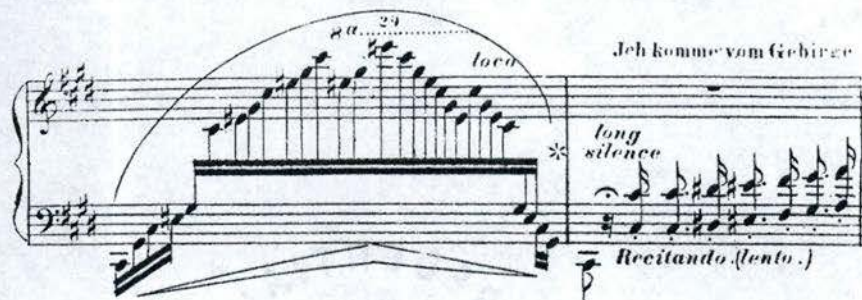
²⁰ Thomas Kabisch finds that Liszt's alterations to this work are structurally related to the poetic type. In this "scenic" form he finds that Liszt's additions are necessary to convey the poem's meaning because of the original's inherent contrast between the lyric and dramatic elements; Liszt's additions help to integrate the two. This is contrasted with the "ballad" type, of which "Erlkönig" is an example, because it is already unified according to rhythmic and motivic principles. Kabisch, *Liszt und Schubert*, 106-107.

brings the piano introduction to a close on a C-sharp major chord. This is followed by a rest with a *fermata* and the written indication "long silence."²¹

Example 73. "Der Wanderer," *Lied* m. 7-8



Example 74. "Der Wanderer," Transcription m. 7-8



There is a sense of closure to this opening statement that is absent from the song. The original function of this harmony is to lead into the first verse of the song that begins on an F-sharp minor chord. In the *Lied* the seventh measure consists of a single C-sharp major chord in the piano with an ascending line in the voice. Both of these lead to the F-sharp minor chord of measure eight. Because Liszt adds an extra measure, and because of the silence after this measure, his more symmetrical introduction does not lead into the

²¹ This indication is a curiosity as it appears to be written in English.

F-sharp minor harmony the way that Schubert's does. This is the same type of dramatic flourish which was common currency in the introduction to operatic paraphrases of the day. Liszt probably felt that this more dramatic opening shape was necessary to prepare for the entrance of the recitative passage in measure 8. He creates a dramatic entrance for the recitative to help compensate for the lack immediacy of communication with the actual absence of voice and text in the recitative.

In measures 9 through 12 of the transcription, Liszt adds chromatic figures to the bass which provide atmospheric illustration of the text "*es dampft des Tal*" (the valley mists). He greatly expands this idea in measures 13 and 14 with more extended chromatic passages and wide ranging arpeggios. This dramatic illustration of the poem's "*es brast das Meer*" (roaring sea) is a type of textual depiction that belongs more to the programmatic musical language of Liszt and is aesthetically foreign to the music of Schubert.

In measures 15 and 16 of the transcription, Liszt adds a new melodic component to Schubert's bare harmonies. Liszt's melodic idea anticipates and is derived from the general shape of the voice's melodic statement in measures 16 and 17 of the *Lied*. This idea is a rhetorical device that bridges the recitative-like vocal part of the poem's opening two lines and the more tuneful music that corresponds to the closing lines of the stanza.

The first stanza of Lübeck's poem is:

*Ich komme vom Gebirge her,
Es dampft das Tal, es braust das Meer.
Ich wandle still, bin wenig froh,
Und immer frag der Seufzer, wo?*

I come from the mountains,
The valley mists, the sea roars.
I wander silent and joyless,
And my sighs always ask: Where?

Example 75. "Der Wanderer," *Lied* m. 14-17

Meer. Ich wan - dle — still, bin we - nig froh,

The musical score for Example 75 shows measures 14-17 of the song "Der Wanderer". It features a vocal line in G major and a piano accompaniment. The piano part includes dynamic markings *fp*, *pp*, and *pp*. The lyrics are "Meer. Ich wan - dle — still, bin we - nig froh,".

Example 76. "Der Wanderer," Transcription m. 15-16

Meer. *sa..... loco*

*fp molto espress. rf appassionato smorz. **

The musical score for Example 76 is a transcription of measures 15-16. It features a vocal line with the lyrics "Meer. sa..... loco" and a piano accompaniment. The piano part includes dynamic markings *fp*, *molto espress.*, *rf appassionato*, and *smorz.*. There are asterisks (*) under the piano part in measures 15 and 16.

Liszt's pictorial additions for the first half of the stanza necessitate the employment of such a transition. In the original song there is a definite stylistic shift in the melodic content of these two sections. Liszt further augments this contrast by his dramatic illustrations of the first part of the text. The addition of the new melodic material in measures 15 and 16 provides more continuity in the face of Liszt's augmented musical contrasts.

Liszt makes many more additions in this transcription. For instance, he adds an arpeggio in measures 23 to 24 that serves a structural function. It is reminiscent of the added measure before the recitative of measure 8 but here it separates the end of the first verse from the beginning of the second. It serves to delineate the sections of the piece more emphatically than in Schubert's version. Furthermore, the transcription of the

second stanza contains several additions and modifications that are descriptive of the poem. The text of the second stanza is:

*Die Sonne dünkt mich hier so kalt,
Die Blüte welk, das Leben alt,
Und was sie reden, leerer Schall;
Ich bin ein Fremdling überall.*

The sun seems so cold to me here,
The blossom faded, the life old,
And what they say sounds hollow;
I am a stranger everywhere.

In the original song Schubert applies a dactylic rhythm in the piano accompaniment (measures 23 through 25, for example) as a familiar symbol of death, which he uses in several *Lieder* and instrumental works.²² Liszt augments Schubert's symbolic illustration by retaining this rhythm, placing the voice part in octaves, and adding trill figures. Liszt undoubtedly included the trills to increase the dirge-like atmosphere of this section. They are meant to imitate the drumrolls of a funeral procession and are heard precisely as the text reads "*was sie reden, leerer Schall*" (And what they say sounds hollow).²³ The trills are the hollow sound of the drums and the connection between poem and music is made palpable through Liszt's explicit illustration.

²² Karl Michael Komma, "Gib mir deine Hand": Zu Franz Schuberts Musik vom Tode" *International Journal of Musicology* 3 (1994): 133-149.

²³ The trills are reminiscent of the funeral march movement from Beethoven's piano sonata op. 26.

Example 77. "Der Wanderer," *Lied* m. 23-25

Die Son - ne dünkt mich hier so — kalt, die Blü - te welk, das

Example 78. "Der Wanderer," Transcription m. 29-30

was sie re - = = = = den

lee - = = = = rer Schall, ich

The transcription of the next stanza contains variations and rhythmic alterations of the accompaniment material. It is descriptive of the text in a more general way than the above examples. In measure 56 there is a one-measure cadenza added by Liszt. This is a purely pianistic flourish, but it does provide a transition to the music of the closing stanza. This added passage parallels the shape and function of the added melodic material that connected the first and second stanzas in measures 15 and 16.

Example 79. "Der Wanderer," Transcription m. 56-57

Land! wo bist du?

precipitato *ga..... loco* **Tempo 12**

ff *rf* *lento assai*

The transcription of the final stanza's music includes the addition of *tremolo* figures to illustrate the "ghostly breath" evoked in the closing lines of the poem. There is also an unusual use of register transfer on the final word of the poem. In measure 72 Liszt moves the final E of the vocal part down to the lowest register of the keyboard.

Example 80. "Der Wanderer," *Lied* m. 68-72

nicht bist, dort ist das Glück.

p

Example 81. "Der Wanderer," Transcription m. 71-75

Glück.

fff *loco* *dol.*

This is an attempt to maintain the growling *tessitura* of the extremely low alternate note on "Glück" that ends the singer's part in the original song.

All of the musical figures that Liszt used to illustrate the text in this transcription represent an application of a musical vocabulary that was more a part of the pianistic style of the 1830s than of the Schubertian *Lied*. The application of this foreign language, nevertheless, was used to augment interpretive elements already inherent in Schubert's setting. The major themes of exile and isolation, which are the substance of this poem, resonant with Liszt's own philosophical outlook at this time.²⁴ Liszt undoubtedly saw Schubert's life in this same light. In an open letter to George Sand of 1837 Liszt writes:

Divinely gifted though they be artists are also isolated by the nature of their gift; they are men who have no brothers among men...children of God...exiles from heaven who suffer and sing and whom the world calls 'poets.'²⁵

Liszt's views on the artist at this time are, therefore, reflected in the sentiments of "Der Wanderer." Because of this, both the compositional voices of Schubert and Liszt are heard under the umbrella of this philosophical theme. The result is a single "hybrid persona" represented by the reworking of the *Lied* as a transcription. Schubert's voice is

²⁴ Andras Batta has suggested that Liszt's own experience as an expatriate drew him to Schubert and led him to transcribe *Lieder* that have "wandering" as a central theme. He cites "Der Wanderer" and "Gute Nacht" as examples. See Andras Batta, "Worte ohne Lieder? Franz Liszt's Klavierschöpfungen anhand der Schubert-Lieder" *Schubert durch die Brille* 11 (June 1993): 65-90.

²⁵ Franz Liszt, "To a Poet-Voyager" *Gazette musicale*, 12 February 1837, 53-56, quoted in Liszt, *An Artist's Journey*, 14.

heard through Liszt's compositional vocabulary; the language is different, but the interpretive intent is the same.

"Ave Maria"

Liszt applies the popular appellation of "Ave Maria" for the transcribed version of Schubert's *Lied*, which was originally titled as "Ellens Gesang III."²⁶ The poetic text is the "Hymn to the Virgin" from Sir Walter Scott's *The Lady of the Lake*. In Schubert's setting the three verses of the poem are set strophically. Liszt varies the strophic setting by making modifications to the texture and the accompaniment patterns. He also omits the final verse of the song and slightly expands the piano postlude through the extension of Schubert's original harmonies.

Liszt begins the transcription with an expansion and extension of the original accompanimental material. He doubles chord tones with the addition of left hand arpeggiations. The entire first verse of the song continues this technique with no remarkable additions. In measure 13 Liszt offsets the right-hand accompaniment by a 32nd note and thereby creates more forward momentum.

²⁶ This work was a favorite of Marie d'Agoult. Liszt evidently associated the Maria of the text with his mistress. The Ricordi edition of the work bore her dedication and there are numerous references in his letters to Marie concerning his performances of the work. For example Liszt writes to Marie in 1840: "I am always asked for the "Ave Maria." A certain passage, which I shall play to you, I never come to without being possessed by you; it is the only thing which makes this impression on me, constantly and invincibly." Liszt, *Selected Letters*, 133.

Example 82. "Ave Maria," Transcription, m. 13

dolciss.

A = = = ve Ma = ri = = =

sotto voce

dolciss.

The result is a slight unsettling of the rhythm and temporary surge in the pulse of the music. This is an illustration both of the "pleadings" ("*bittend*") and "anxieties" ("*sorgen*") of the song's protagonist.

The second verse of the transcription, beginning with measure 17, represents a thinning of the texture compared to the technique used in setting the first verse. Here Liszt adds recurring 32nd note figuration in the highest registers of the piano.

Example 83. "Ave Maria," Transcription, m. 17

dolciss.: delicatamente

ga..... loco ga..... loco ga..... loco ga..... loco

il canto sempre marcato ed espressivo

A = = = ve Ma = ri = = =

gli accompagnamenti sempre p

The melody and original accompaniment pattern are given to the left hand. This accompaniment pattern is masterfully reduced to single notes and transposed down an octave from where it appears in the original *Lied*. This is a reduction of the original accompaniment pattern and its coupling with the high figurations of the right hand part create a transparent texture in comparison to the opening verse of the transcription. Liszt illustrates the remoteness and the lofty nature of the immaculate Virgin with this change in texture and accompaniment.

The "Ave Maria" portion of the text is treated as a structural pillar in Liszt's setting. With each appearance of this text, which is heard at the opening and close of each verse of the poem, Liszt varies and progressively adds movement and textural complexity to the passage. For example, the opening of the vocal melody at measure three contains only the simple chordal intensification of Schubert's original. Each successive appearance of this text in measures 13, 17, and 27 has expanded texture and greater rhythmic motion. At the end of the second verse in measure 27 the final voicing of "Ave Maria" is the most rhythmically active measure of the song.

Example 84. "Ave Maria," Transcription m. 27

The musical score for Example 84, "Ave Maria," Transcription m. 27, is presented in a standard musical notation format. It includes a vocal line and a piano accompaniment. The vocal line is written on a single staff with the lyrics "Ave Maria, Ave Maria, Ave Maria, Ave Maria". The piano accompaniment is written on two staves. The right hand part features complex, rapid figurations, while the left hand part plays a simpler, more rhythmic pattern. The tempo/mood is marked "pp leggiero".

The accompaniment has been further subdivided into arpeggiated 64th notes that span the entire range of Liszt's keyboard. Through this structural treatment of the "*Ave Maria*" sections Liszt slowly builds to the work's final section, effectively illustrating the adulatory yearning of which the text speaks. The building process culminates in Liszt's newly expanded piano postlude.

All of Liszt's additions to this work are in the form of expansion of the original material. There are no added passages that suggest any further illustration of the text or interpretational differences with the original song.

"Gondelfahrer"

The transcription of "Gondelfahrer" is not actually a *Lied* transcription. It is one of two transcriptions of four part choral works that Liszt made from Schubert's works.²⁷ The original work is scored for four male voice parts with piano accompaniment. Liszt's transcription is a combination of a standard piano reduction of the quartet material and a *bona fide* reworking of the material for piano.

Liszt adds two measures at the beginning of the piece. However, in all other respects the introduction is a literal transcription of Schubert's opening measures. The transcription of the first strophe is essentially a reduction that amounts to nothing more than a rehearsal score. At measure 35 of the quartet Liszt abandons the bass part which appears in both voice and piano in order to facilitate the coordination of imitation, which

²⁷ The other is "Hymne" which is an adaptation of the "Geisterchör" from Schubert's incidental music for the play *Rosamunde*. It is scored for orchestra and male voices.

appears in the voice parts. The first notable change to the original occurs the end of the second stanza where Liszt expands the piano interlude and adds figuration to the upper part while maintaining a higher *tessitura* than the original.

One unusual feature of this transcription is that, although it does not contain the original text of the poem, two lines of are quoted at measures 61 and 119. The same text, from the beginning of the final stanza of the poem, is quoted in both instances:

*Vom Markusturme tönte
Der Spruch der Mitternacht.*

From St. Mark's tower tolls
The proclamation of midnight.

With the quotation from the poem, the transcription briefly returns to its literal reduction of the original material. In the original work the piano has a reiterated A-flat pedal tone and figuration that is evocative of the tolling bell. From this point on there is an atypical alternation of sections that are newly composed and those that are literal adaptations of the quartet material.

A more extended interpolation of newly composed material occurs from measure 67 to 86. Within this interpolated section Liszt adds a daring harmonic modulation. In measure 74 the key of D-flat major is briefly established. This has no parallel in the original and contrasts markedly with the prevailing C major tonality of the entire work. Liszt's comments concerning this addition come down to us in the form of one of his student's notes concerning the performance of this transcription. August Göllerich played this piece for Liszt in July of 1885 and recorded the experience in his diary. When

Göllerich reached the interpolated passage Liszt said, "I allowed myself to put that in there; I believe Schubert would have nothing against it if he knew about it."²⁸

Two important points are revealed in this statement. First it shows that Liszt did not view this type of interpolation as an arbitrary addition. The very fact that he commented on this compositional appendage indicates that it was something that occupied his thought. As a result it must be concluded that this type of addition was in no way whimsical or a capricious superfluity. Second, his comments demonstrate that it was important to him whether or not additions of this type would have been deemed appropriate by the original composer. Notably, the melodic content of the passage in question is logically derived from Schubert's material. The most remarkable feature of the passage is its harmonic excursion to a remote key. It is not a passage that is virtuosic in nature nor does it contain novel figuration that would be emblematic of Liszt's compositional style. Perhaps this is one reason for Liszt's comment that Schubert might approve of the addition. Regardless of his reasons for making the comment, it is clear that by 1885, at least, Liszt was, at least in some cases, concerned with the validity of his additions based on a consideration of the original composer's intentions.²⁹

²⁸ Göllerich, *Piano Master Classes*, 77.

²⁹ This recalls the same sentiments that Liszt expressed as early as 1837 concerning additions to other composers' works. Liszt's ideas about stylistically appropriate additions were obviously conditioned by the era in which he lived. What he considered "authentic" has little to do with present-day ideas of authentic performance practice. In this regard, a passage from Liszt's "To a Poet-Voyager" was quoted at length in the second chapter. It is worth repeating Liszt's sentiments concerning textual fidelity: "Now I no longer divorce a composition from the era in which it was written, and any claim to embellish or modernize the works of earlier periods seems just as absurd for a musician to make as it would be for an architect, for

Liszt adds a final coda beginning at measure 106 that varies Schubert's closing melodic material with added figurations. At measure 119 he finally reintroduces the A-flat major material, which was already heard at measure 61 of the transcription. He modulates back to C major by measure 129 and closes with the fading reiterations of tonic and dominant harmony that are obviously evocative of the tolling bells described in the text. Liszt's additions to this work, both in the form of figuration and compositional interpolations, are a relatively modest intensification of the original material. In this instance Liszt's additions add only a thin interpretive veneer to the original work.

"Frühlingsglaube"

The transcription of "Frühlingsglaube" contains Liszt's familiar application of register transfer and a few examples of textual reinforcement through the addition of programmatic vocabulary.³⁰

The beginning of transcription until measure 13 is a literal adaptation of the song. Here Liszt employs register shift in the vocal part to accommodate the technical requirements of keyboard performance. He briefly moves the voice part down an octave from measure 13 through measure 19. It is then brought back to its original register from

example, to place a Corinthian capital on the columns of an Egyptian temple." Franz Liszt, "To a Poet-Voyager" *Gazette musicale*, 12 February 1837, 53-56, quoted in Liszt, *An Artist's Journey*, 18.

³⁰ There are three autograph copies of Schubert's original song. Each applies different florid embellishments. This sort of artistic license by Schubert himself lends credence to the idea that Liszt too would add pianistic figuration to illustrate the text. Timothy Mussard has characterized Schubert's treatment as a free application of the florid Italian style of embellishment. Mussard, "Embellishing Schubert's Songs," 13.

measure 20 to measure 23. Liszt's reason for the downward transposition in measure 13 is necessitated for technical reasons; Schubert's sixteenth-note accompaniment figure moves into the same range as the melody at this point. Liszt simply moves it down an octave to retain the original texture of the accompaniment. In a similar fashion he manages to retain the original texture by moving the melody to its original *tessitura* at measure 20.

Although the main reason for these shifts in register is technical, they also serve a symbolic purpose in relationship to the text. The first stanza of the poem follows:

<i>Die linden Lüfte sind erwacht,</i>	Balmy breezes are awakened,
<i>Sie säuseln und wehen Tag</i>	They whisper and stir day
<i>und Nacht,</i>	and night,
<i>Sie schaffen an allen Enden.</i>	And everywhere busy.
<i>O frischer Duft, o neuer Klang!</i>	Oh fresh scent, oh new sound!
<i>Nun, armes Herze, sei nicht bang!</i>	Now, poor heart, do not be afraid.
<i>Nun muß sich alles, alles wenden.</i>	Now all, all must change.

The text at the point of Liszt's first downward shift is the fourth line of the stanza. Liszt literally creates a "new sound" through his adjustment of register and texture. The allusion to the visions of rebirth and spring evoked in the text is obvious. In a corresponding fashion the return to the higher octave illustrates the final line of the stanza. That is, Liszt turns back to the original register to evoke the optimistic turn for the better of which the poet speaks.

In the second and final stanza of the poem Liszt employs both compositional additions and register changes in the service of textual expression. The text of this stanza follows:

*Die Welt wird schöner mit jedem Tag,
Man weiß nicht, was noch werden mag,
Das Blühen will nicht enden;
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiß der Qual!
Nun muß sich alles, alles wenden.*

The world becomes lovelier with each day,
One does not know what is still to come,
The flowering is never-ending.
It blooms in the farthest, deepest valley:
Now, poor heart, forget your torment.
Now all, all must change.

Measures 35-40 correspond to the fourth line of this stanza. Liszt cleverly incorporates the use of invertible counterpoint as a tone picture of the distant, deep valley in full bloom.

Example 85. "Frühlingsglaube," *Lied* m. 36-38

len. Es blüht das fernste, tiefste Tal,

Example 86. "Frühlingsglaube," Transcription m. 35-40.

Es blüht das fernste tiefe Thal, nun armes Herz, ver-

Cantabile sempre trau-

leggermente

tiefste Thal, nun armes Herz, ver-

quillo

loco

In the example from the transcription, the music of measures 36 and 37 is inverted for measures 38 and 39. The bass echo of the melody in measure 39 is illustrative of the deepest valley and the figuration which has been moved to the treble embellishes the texture as if flowers on the valley. This symbolic representation is thus achieved through the compositional addition of the added figuration coupled with register transfer through the technique of invertible counterpoint. Liszt's textural additions and manipulations result in a significantly intensified expression of the poetic content while retaining the general melodic, harmonic, and interpretive elements.

The textual repetition of the final lines in both stanzas results in similarities of musical treatment. In this second strophe Liszt varies the musical treatment through added figuration in the treble.

Example 87. "Frühlingsglaube," Transcription m. 20-21

al = = = les wen = den, nun muss sich al = les,

stringendo - - - -

Example 88. "Frühlingsglaube," Transcription m. 43-48

al = = les wen = den, nun muss sich al = les,

cresc: molto

ritard: - - - -

f *p*

den.
Ritornello
dolce espressivo

Measures 43-46 are essentially an extension and intensification of the corresponding material from measures 20-23 of the first strophe. Here the accompaniment is varied by upward expansion to the highest regions of the keyboard. This is a melodic transition to the octave transposition of the melody in measure 45. The entire phrase culminates in the cadenza of measure 46, which is an obvious illustration of the text "*wenden*" (turn) and can be seen as an extended amplification of Schubert's own vocal ornament at this point.

Example 89. "Frühlingsglaube," *Lied* m. 43-46.



The turn figures indicated for the voice part in measures 44 and 46 form the basis for Liszt's compositional extensions in these measures. Liszt's expansion and intensification of these elements represent the application of a new "Romantic" extrapolation of the interpretive qualities inherent in the original.

"Rastlose Liebe"

Liszt's transcription of "Rastlose liebe" strikes a balance between fidelity to the spirit of the original song and the creation of an effective solo piano work. Liszt supports the composer's intentions but intensifies the transcription with modifications and adjustments in rhythm, register and the addition of pianistic figurations.

The opening piano prelude of five measures is a note for note duplication of the *Lied*. The entrance of the voice includes doubling of the melodic line at the octave below, while the accompaniment figure is reinforced with doubling of chord tones and reconfigured.

The most striking adjustment is rhythmic. Liszt's rhythmic modifications in this transcription are an elaboration, which in some respects intensify or reinforce Schubert's setting of the poetic text. [Schubert's strong bass downbeats] have been replaced with an offbeat bass line that is the result of the accompaniment's new configuration.

Example 90. "Rastlose Liebe," *Lied* m. 7-13

Re - gen, dem Wind ent - ge - gen, im Dampf der

Klüf - te, durch Ne - bel - düf - te,

Example 91. "Rastlose Liebe," Transcription m. 4-10

Dem Schnee, dem
Re = = gen. dem Wind ent = ge = = gen. im

The result of this rhythmic change is a slightly more precipitous and less stable sense of the pulse. This adjustment was probably made in part to emphasize the unsettled, stormy nature of the poem's first stanza:

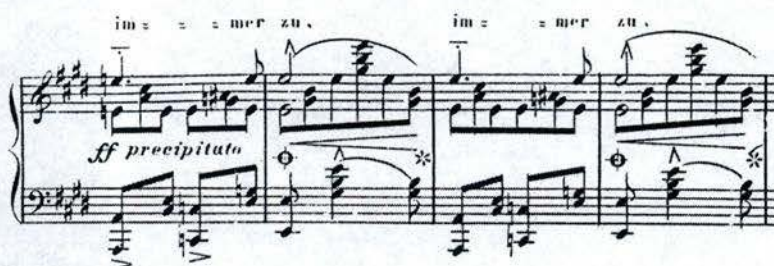
<i>Dem Schnee, dem Regen,</i>	Into the snow, the rain
<i>Dem Wind entgegen,</i>	And the wind,
<i>Im Dampf der Klüfte</i>	In the steam of the ravines
<i>Durch Nebeldüfte,</i>	Through vaporous mists,
<i>Immer zu! Immer zu!</i>	Always on! Always on!
<i>Ohne Rast und Ruh!</i>	Without rest and peace!

Liszt returns to the strong downbeat pattern at measure 15 to illustrate the final two lines of the stanza where the text becomes resolute. This downbeat emphasis is further elaborated by Liszt with a metamorphosis of Schubert's rhythmically straightforward sixteenth-note accompaniment to a new hemiola pattern of duples against triplets.

Example 92. "Rastlose Liebe," *Lied* m. 15-18



Example 93. "Rastlose Liebe," Transcription m. 15-18



He also adds a recurring, heavily accented, syncopated figure to the accompaniment. All of these changes to the texture and rhythm of the original passage serve to illustrate the resolute struggle against suffering which is explicated in the next line of the text: "*Lieber durch Leiden möcht' ich mich schlagen*" (Rather through suffer would I fight).

For the song's A-minor middle section Liszt retains Schubert's original framework but extends the register by moving the bass line down an octave and doubling the melody at the octave above. There is a slight modification in the in the rhythm of the melody which continues the substitution of a dotted-eighth and sixteenth note for two eighth notes which Liszt used in the opening section of the transcription.

Beginning at measure 45 Liszt applies textural and rhythmic alterations to illustrate the text. Here the simple accompaniment of Schubert is significantly altered.

Example 94. "Rastlose Liebe," *Lied* m.45-47

Example 95. "Rastlose Liebe," Transcription m. 45-47



Liszt creates a new sixteenth-note accompaniment figure that ranges upwards through three octaves of the piano. This contrasts markedly with Schubert's static pattern that is fixed within a compass of one octave. The melody also is subject to a register shift as it is swept along with the accompanimental pattern. Liszt additionally alters the bass line and its metric regularity with the de-emphasis of the second beat of the measure and a strong syncopation in measure 46. This syncopation is accompanied by a downward rushing figure in the right hand on the word "*fliehn*." Together these elements are an illustration of the text "*Wie soll ich fliehn?*" (How shall I flee?).

This section concludes with a climatic downward arpeggiation on C-sharp minor in measures 54-57 that ranges through 5 octaves of the keyboard. This represents an expansion of Schubert's first climactic passage in the *Lied*. Because of this expansion,

Liszt doubles Schubert's three-measure piano interlude which leads to the next stanza of the song. Liszt simply adds an extended arpeggiation of the basic C-sharp minor harmony from measures from measures 53 to 57.

The final line of the poem contains the largest climax in both Schubert's and Liszt's settings.

Example 96. "Rastlose Liebe," *Lied* m.69-74

Kro - ne des Le - bens, Glück oh - ne Ruh, Lie - be, bist du, o

f *fz* *p* *fp* *cresc.*

Example 97. "Rastlose Liebe," Transcription m. 72-77

Kro - ne des Le - bens, Glück oh - ne Ruh, Lie - be bist du, o

f sempre marcatisssimo

Once again Liszt alters the texture and changes the rhythmic structure to illustrate the text, here creating emphatic chordal sonorities of a basic eighth-note pulse that

replace Schubert's consistent sixteenth note accompaniment. Liszt's pianistic adaptation of the held E in the vocal part includes emphatic reiteration of this note in a chordal context complimented with extended arpeggiation. Liszt pushes his climax to the very end of this final vocal phrase ending in "*fff*" while Schubert tapers the vocal line to end the phrase "*p*".

"Himmelsfunken"

The transcription of "Himmelsfunken" is unusual in that Liszt sets the individual strophes almost as independent pieces. The theme has already been evaluated in the second chapter as a literal adaptation. Double barlines separate each strophe of the transcription. This fact, coupled with the full cadences at the end of each section, indicates that the individual strophes of the work are relatively independent. The two untexted strophes, which follow the literal transcription of the first stanza, contain substantial changes to the accompaniment. The vocal melody appears in its normal position in the second stanza while it is moved up an octave in the third stanza. With the changes to the accompaniment in these two strophes, the resulting overall structure is a theme with two variations.

The first variation illustrates the text of the poem's second stanza. The first two stanzas of the poem are:

*Der Odem Gottes weht,
Still wird die Sehnsucht wach;
Das trunk'ne Herz vergeht
In wunderschönen Ach.*

The breath of God is felt,
Silently, longing awakens;
The intoxicated heart faints
In wonderfully sweet agony.

*Wie löst sich äthermild
Der Erde schweres Band!
Die heil'ge Träne quillt,
Ach, nach des Himmels Land.*

How it dissolves in the mild air -
The earth's heavy bonds!
Sacred tears flow,
Alas, for that heavenly land.

Liszt depicts this separation from the bonds of the earth through three main alterations of the musical texture. First, in comparison to the setting of the "theme" the melodic material is heard transposed up one octave. Second, he thins the texture of the accompaniment by limiting the range and avoiding the doubling of chord tones that he used in the opening material. Third, he conveys the feeling of "ethereal gentleness" through the insertion of rests between the accompaniment's chords. This effect is reinforced by the consistent utilization of staccato markings on each chord and further amplified by the injunction, "*sempre pianissimo e staccato*," which appears at the beginning of this section. It is as if the accompaniment were dissolved and fragmented into the surrounding "mild air."

The second variation contains the most substantial alteration of the original material. At the beginning of this variation the melody is transferred up an octave from the original and contains chordal doublings. The accompaniment breaks its homophonic rhythmic pattern in favor of constant eighth-note arpeggiation of the original harmonies. This shift in *tessitura* and texture illustrates the opening two lines of the third stanza:

*Wie mächtig hebt das Herz
Sich zu den blauen Hö'n!
Was machst vor süßem Schmerz
Es ach! so zart vergehn? -*

How powerfully does the heart soar
Toward those blue heights!
Why, with such sweet pain,
Alas, does it so tenderly faint? -

Beginning with the text of the third line, Liszt introduces accompaniment intensification and the application of chromatic passing tones. He also employs a shift in

register at measure 78 on the word "*Schmerz*," (pain) moving the melodic line back down an octave for four measures and then shifting once again to the higher octave for the final reiteration of this line of poetic text.

In keeping with the strophic nature of Schubert's setting, Liszt seems less interested in depicting specific words or images on a point-by-point basis as they occur in the poem. Here Liszt expresses the general sentiments of the text and the central image of the heart longing for heaven that is conveyed in this final variation. The added chromaticism and shifts in register are obvious illustrations of this general sentiment of earthbound longing for the infinite, symbolized by the beckoning of the ethereal blue heavens, which is a central image of the poem. Thus Liszt amplifies and elaborates the sentiments expressed in Schubert's simple strophic setting.

"Hymne"

This transcription and "*Der Gondelfahrer*" are the only two of Liszt's Schubert settings that were not originally solo songs. "*Hymne*" came from Schubert's incidental music to the play *Rosamunde* with text by Helmina von Chezy.³¹ The original scoring for the "*Geisterhör*" was for male chorus, three horns in D, alto trombone, tenor trombone, and bass trombone.

³¹ This particular poem has been described as "...a likely candidate for the worst piece of German poetry." Leslie Howard, liner notes for Liszt, *The Schubert Transcriptions*, Vol. II (Hyperion CDA66954/6), 5.

Despite the fact that this transcription obviously seeks to recreate the original with no significant additions, Liszt does alter the transcription to retain the original spirit of the work. For example in the second measure of the transcription, Liszt has changed the voicing of the chords by starting with only two parts and then building and expanding them through the addition of chord tones.

Example 98. "Geisterchör," *Rosamunde* m. 1-4

Adagio.

Corni I & II in D. *p* < >

Corno III in D. *p* < > *cresc.*

Trombone alto. *p* < > *cresc.*

Trombone ten. *p* < > *cresc.*

Trombone basso. *p* < > *cresc.*

Tenore I. *p* *cresc.*

Tenore II. *p* *cresc.*

Basso I. *p* *cresc.*

Basso II. *p* *cresc.*

In der Tie . fe wohnt das Licht, _ Licht das leuch.tet und ent .

Example 99. "Hymne," Transcription m. 1-4

p *poco a poco cresc.*

This contrasts with the original but undoubtedly was calculated to imitate the vocal swell and direction towards the word "*Licht*" (light) on the downbeat of the

transcription's third measure. A similar procedure is used for the first large dynamic climax at measure seven. Here Liszt uses arpeggiation and rhythmic diminution to effect movement and achieve a crescendo through moving notes on the piano that was achieved by voice and winds through held notes. Another way to achieve this kind of crescendo would be through the use of a *tremolo*. Liszt, in fact, combines rhythmic diminution, arpeggiation, and a *tremolo* crescendo at measure 17 where the transcription reaches the "*fff*" climactic moment in the work. At this point these three transcriptive techniques are used to achieve the simple crescendo on a held note.

Example 100. "Hymne," Transcription m. 15-21



Another technique that Liszt applies, even to this relatively short and straightforward example, is the use of register transfer. This is most noteworthy in the closing section of the transcription, which corresponds to the final stanza of the poem. Here the poem reads:

*Mische, sinne, wirke, strebe,
 Mühe dich, du Erdensohn,
 Dass zu fein nicht dein Gewebe,
 Und der That nicht gleich der Lohn.*

Mix, meditate, be active, strive,
 Make an effort, you son of earth,
 So that the web you spin is not too fine,
 And the reward is not equal to the deed.

The previous two stanza of this three-stanza poem are descriptive. They dwell on images of the depths and the rewards for one who turns from the light. The poetic voice shifts in the last stanza, offering admonitions to the "son of the earth." Liszt naturally reflects this change in the poetic voice through a contrast in register. The first two stanzas, with their reference to depth and darkness, are consigned to the middle and low registers of the keyboard. At the beginning of the final stanza Liszt adds an accompaniment figure consisting of triplet arpeggios. This accompaniment figure sweeps up through four entire octaves of the keyboard. The increased rhythmic activity and the expansion to the upper register were obviously stimulated by a desire to reflect the sentiments expressed in this final stanza of the poem. Increased rhythmic activity continues from this point until measure 32, where the original rhythmic values of the piece are duplicated by Liszt.

Another expressive use of register occurs at measure 32 of the transcription. Liszt doubles the original notes of the male chorus two full octaves above where they would originally sound. The text, "*Dass zu Fein nicht dein Gewebe*" (So that the web you spin is not too fine) is given by the chorus in *pianissimo*. Liszt retains this dynamic level but increases the *sotto voce* effect through his upward transposition. Liszt uses this same process for the opposite effect in the closing seven measures of the piece. Here the text

reads, "*Und der That nicht gleich der Lohn*" (And the reward is not equal to the deed). Liszt maintains his two octave upward transposition for the beginning of this phrase but changes Schubert's dynamic marking to "*ff.*" This, coupled with the high register of the piano, lends a brilliant quality to the transcription. For the final four measures, which repeat the same text, Liszt returns to the register and dynamic level of the original. In this case the downward transposition of the material has duplicated Schubert's original *sotto voce* intentions.

All of the transcriptive changes that Liszt made in this work can be seen to stem from Schubert's own conception. Liszt is not changing the substance of the work but maintaining the spirit of the original through his modifications.

"Der Müller und der Bach"

The opening section of this transcription is a very literal adaptation of the original. The only musical changes that Liszt makes are to transpose the voice part down an octave into the tenor range and to redistribute the voicing of some of the chords to accommodate the integration of the vocal line and accompaniment at the keyboard. This section of the transcription corresponds to the first three stanzas of the poem, which are articulated by the miller. As in "Erlkönig" and many of the other transcriptions, Liszt utilizes register to delineate character and to create tension and a sense of motion within the transcription.

One example of this characterization involves the dialogue between the miller and the brook. This dialogue is, as Youens puts it, "...an inner debate of life versus death in which the brook, the voice of Nature, argues for continued life and the miller for death.

One can understand both voices, however, as emanating from within the miller himself, the internal *agon* of someone on the verge of suicide."³² In Liszt's transcription the absence of timbral contrast between voice and piano is used to favor the interpretation that Youens posits. The homogeneity of timbre allows for a single, internal, voice to emanate while texture and register changes clearly delineate a different character within this same voice.

The opening dialogue between the miller and the brook establishes the registral and textural contrasts between the two. At the opening of the transcription the lower register is at first associated with the miller. The brook then answers beginning in measure 29 with the melody appearing untransposed. This simple shift in register, taken with the corresponding modulation to the parallel major, serves to delineate the character and perspectives represented by the voice of the miller and the brook.

Liszt does not move again to the lower octave when the voice of the miller is once again heard beginning at measure 64.

³² Susan Youens, *Schubert: Die schöne Müllerin* (Cambridge: Cambridge University Press, 1992), 66.

Example 101. "Der Müller und der Bach," *Lied* m. 61-66

Der Müller

Ach, Bäch-lein, liebes Bächlein, du meinst es so gut, ach, Bäch-lein, a-ber

Example 102. "Der Müller und der Bach," Transcription m. 63-67

malinconico espressivo, quasi flauto

smorz.

quasi pizzicato

Pedal mit jedem Takt

Ossia

legato

Instead he transposes the melody up an octave and gives the indication "*malinconico espressivo, quasi flauto*." At this point in the original song Schubert combined the opening melody of the miller from the A section with the undulating accompaniment of the brook from the B section. Liszt expands and reinforces the accompaniment pattern with an added voice which he marks "*quasi pizzicato*." The effect of this section is to present the miller's melody as a disembodied voice which floats above the undulating accompaniment. By marking this passage "*quasi flauto*" Liszt has made clear his intention that the voice, which speaks in this passage, is not completely the same as that of the miller at the beginning of the work. There is an otherworldly quality to this music which is created by the register and texture and which is hinted at by Liszt's instrumental

indication.³³ This is a dramatization of the text from the penultimate stanza, which begins the miller's reply to the brook. The final two stanzas of the poem follow:

*Ach Bächlein, liebes Bächlein,
Du meinst es so gut:
Ach Bächlein, aber weißt du,
Wie Liebe tut?*

Ah, little brook, dear little brook,
You mean it so well:
Ah, little brook, but do you know,
What love does?

*Ach unten, da unten
Die kühle Ruh!
Ach Bächlein, liebes Bächlein,
So singe nur zu.*

Ah, below, yes below,
Is cool rest!
Ah, little brook, dear little brook,
Just sing on.

The miller's reply is a reaction to the transcendental implications of the poem that have been related by the brook in the song's previous section. The brook spoke of the heavenly rewards of Love that conquers pain. Schubert's depiction of these final two stanzas does not have this otherworldly, melancholy quality. Rather, Schubert reiterates the miller's opening melody without modification. The accompaniment, however, is modified to incorporate the simple brook accompaniment figure which is adapted from the B section. While Liszt's miller is literally transported to a higher realm, Schubert's remains in proximity to the brook.

Liszt does add a final reiteration of the opening A section melody that is not in the original. Contrary to his practice in "Das Wandern" and "Ungeduld," which both omit verses, Liszt adds a final verse with a new accompaniment figure. This melody, which is emblematic of the miller, is heard in its original octave starting at measure 92.

³³ This texture and registration is very similar to that Liszt employed for the otherworldly utterances of the Erlking.

Example 103. "Der Müller und der Bach," Transcription m. 89-95

89 cantando espressivo
perdendo
l'accompagnamento p
Immer Pedal mit jedem Takt

93

Here Liszt employs a *tremolo* figure in order to evoke the waters of the brook. This slow, rocking figure is placed in close proximity to the melody. For the first time in the transcription, the song of the miller is heard in the same register as that of the brook. This fact, coupled with the proximity of the accompaniment, suggests a union of the miller and the brook. This represents an intensification of Schubert's procedure. In this particular transcription Liszt's interpretation essentially reinforces that of Schubert with some additional interpretive commentary offered through the changes made in the final section.

"Wohin?"

This transcription essentially reinforces the interpretation of the poetic material in Schubert's setting. Liszt does make subtle compositional changes to facilitate the demands of keyboard performance. He also adds several pictorial details to illustrate specific aspects of the text through non-motivic piano figurations.

Like many of the other Schubert transcriptions, Liszt's transcription is notable for the expressive use of register. Variation of register is used between stanzas to illustrate the text. The melody in the transcription that corresponds to the first two stanzas of the poem is given in the same range as originally composed by Schubert. Liszt takes the opportunity to move the melodic line down an octave at measure 22 in the third stanza to illustrate the text "*Hinunter und immer weiter*" (Down and always further) all the more emphatically.

register

Example 104. "Wohin?" *Lied* m. 21-23



Example 105. "Wohin?" Transcription m. 21-23



Such expression is already inherent in Schubert's setting. In the *Lied* this passage is the first in which the bass line of the accompaniment moves in unison with the voice. It has been observed that, in the original cycle, this tandem motion in melody and bass serves to foreshadow later events. The bass is symbolic of the river's depths and the

miller's melody moves along with this bass. This is allusive to the miller's eventual demise in the depths of the river. The movement to E minor at this point strengthens this association as it is connected with death later in the cycle.³⁴

Liszt's shift of the melody downward one octave from the first two stanzas in the transcription is in keeping with these aspects of the original song. The *tessitura* of this passage beginning on "*Hinunter*" is the same in the transcription and song. In both the bass of the accompaniment and the vocal melody are separated by an octave. Liszt however has moved the melody down an octave from the first two stanzas of the song. This is undoubtedly an instance where register contrast in the piano was judiciously applied to compensate for the inherent lack of vocal inflection in the transcription. Liszt also changes the accompaniment pattern at this same point. For the first time he utilizes a ^{static} ~~accomp.~~ static rocking figure which describes an oscillation within a single octave. This is in noticeable contrast to the expanded accompaniment figure, which consistently ranged over two octaves in the previous measures of the transcription. In Liszt's version the miller is literally beneath the rocking waves of the accompaniment.

The purpose of this static accompaniment is twofold. First, it allows the parallel octaves that of the original voice and piano parts to remain beneath the accompanying waves in deliberate illustration of the text. Second, the static accompaniment sets up an even greater contrast for the widely ranging accompaniment variation that follows in measures 27 through 34.

³⁴ Youens, *Schubert: Die schöne Müllerin*, 76.

Example 106. "Wohin?" Transcription m. 27-30



This new pattern coincides with the harmonic return to the dominant of G major and incorporates quick 32nd-note patterns and arpeggiations that cover three octaves of the keyboard. The melody is still given in the middle of the texture since it is transposed down an octave. All of this is done as apt illustration of the final two lines of the third stanza:

*Und immer frischer rauschte
Und immer heller der Bach.*

And always cooler rushing,
And always clearer is the brook

By measure 34 Liszt's accompaniment pattern has extended to the uppermost reaches of the keyboard and his is obliged to insert an extra measure of D major arpeggiation to introduce a new accompaniment pattern in a middle register beginning at measure 35.

Example 107. "Wohin?" Transcription m.33-40

The musical score for Example 107, "Wohin?" Transcription m.33-40, is presented in two systems. The first system shows the piano accompaniment and the vocal line. The piano part begins with a melodic line in the right hand and a bass line in the left hand. The vocal line enters in the second measure. The score includes tempo markings: "un poco riten." and "a tempo". The piano part is marked "leggierissimo" and "pp". The vocal line is marked "poco cresc." and "espressivo e".

At this point the miller sings:

*Ist das denn meine Straße?
O Bächlein, sprich, wohin?
Du hast mit deinem Rauschen
Mir ganz berauscht den Sinn.*

Is this then my path?
O, brooklet, speak! where to?
You have with your rushing
Entirely befuddled my sense.

For the first time in this transcription Liszt actually reduces the texture and makes the range smaller than in the *Lied*. The accompaniment figures of the brook are given in between the bass and melody notes all of which are in close proximity. A unique feature of this texture is that Liszt distributes the melody notes between the two hands. Although this same effect could have been achieved without this type of distribution, Liszt's manner of writing implies the necessity for hand crossing. All of these factors are done in service of the pianistic projection of the poetic text. First of all the accompaniment is buried within the texture. It is marked "*leggierissimo*" and is given lighter treatment than it had in the original song. The miller is asking the brook to speak, to give him direction; thus it is fitting that at this point Liszt makes the accompaniment, which symbolizes the

voice of the brook, nearly silent. The searching and reaching out for an answer is symbolized in the gestural dimension through the division of the melody, which is the poet's voice, between the two hands.³⁵ Liszt further intensifies the searching aspect with a four measure *poco rallentando* from measures 41 through 44 of the transcription. In order to make this *rallentando* Liszt adds two measures which amount to a repetition of the melody on the text, "*wohin? sprich, wohin?*" (where to? say, where to?). It is somewhat ironic that what began as a reduction of the texture grows into an extension and intensification of the original material.

In the transcription of the next stanza Liszt's application of textural reduction is revealed to have both symbolic and structural significance. Beginning in measure 45 on the text "*Du hast mit deinem Rauschen mir ganz berauscht den Sinn*" (You have with your rushing entirely befuddled my mind) Liszt returns to the exact disposition of music that began the third stanza in measure 23. The entire section of music from measure 45 through 59 is analogous to that of measures 23 through 39. It is worth noting that in order to maintain the symmetry of these two parallel passages Liszt repeats the four measure phrase that corresponds to Schubert's setting of measures 46 through 49. Liszt alters the basic structure of the *Lied* to maintain this symmetry.

In creating this parallel structure Liszt applies the same reduced musical texture of measures 35 through 39 in the corresponding measures 57 through 59. This is of importance because in both places this texture is associated with questions in the poem.

³⁵ Through the keyboard choreography of this gesture Liszt seems to be implying that the protagonist is searching for the proper direction; he first tries on one hand and then on the other.

stanza 5, line 1

At measure 57 the miller asks, "*Was sag ich denn vom Rauschen?*" (What say I then of rushing?). Liszt has applied this lighter, thinned-out texture only to the two points in the poem where the miller is questioning. Such structural application of texture is a feature that is not present in the original *Lied*

Liszt follows this passage with another shift in register. Here the text is:

*Es singen wohl die Nixen
Tief unten ihren Reihn.*

Singing perhaps are the water-nymphs
Deep below with their dance tunes.

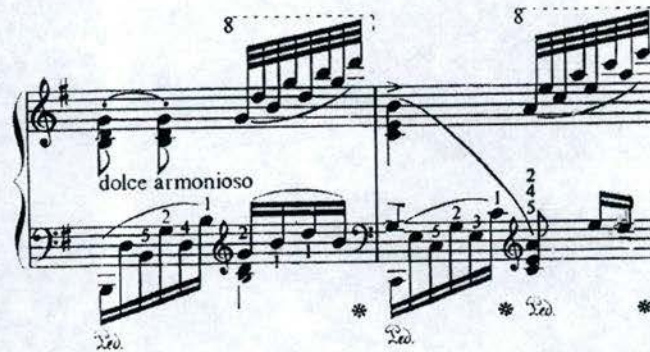
Liszt moves the melody up an octave to a *tessitura* that is reserved for this passage alone. Undoubtedly the water nymphs have a very high vocal range.

Example 108. "Wohin?" Transcription m. 62-65



The rest of the work applies the same principles and texture as heard earlier. At measure 75 Liszt does, however, further expand the accompaniment to illustrate the turning mill wheels in the clear brooks of which the text speaks.

Example 109. "Wohin?" Transcription m. 75-76



The melody is enveloped in the turning arpeggiated figures that suggest the mill wheels. The addition of this type of virtuoso figuration provides a dual purpose. Not only does it vividly depict the text, it provides the virtuoso performer with an effective conclusion to the work. It should be noted, however, that in this transcription there are no arbitrary cadenzas or other such virtuosic flourishes. All of the elaborations and expansions that are evident in Liszt's transcription of "Wohin?" are extensions of elements already inherent in Schubert's setting. Even the extensive figurations of this mill-wheel illustration have their genesis in the arpeggiated figures of Schubert's accompaniment.

Style Group Two: Intensification

"Die Stadt"

The transcription of "Die Stadt" features extension and elaboration of Schubert's motivic material. In the opening A and B sections, this elaboration is confined to

changes in texture, register, chord doublings, and the elaboration of accompanimental figurations.

The final A section is greatly intensified by Liszt and includes several compositional additions. With this elaboration of the final section of the *Lied*, Liszt has changed the structural emphasis of the work. While the final section is dynamically the highpoint of Schubert's song, it is rhythmically static. Liszt's arpeggios add a great deal of rhythmic momentum. This dynamic and rhythmic building process begins in measure 26 at the close of the second stanza.

Example 110. "Die Stadt," Transcription m. 26-28

The musical score for "Die Stadt" transcription, measures 26-28, is presented in two systems. The first system shows the vocal line and the piano accompaniment. The piano part features a tremolo in the right hand and a rapid arpeggiated figure in the left hand. The second system continues the piano accompaniment, marked with "accelerando" and "Piano à 6 Oct:". The piece concludes with a fortissimo (fff) dynamic marking.

Regarding the structure of the *Lied* itself, Gernot Gruber notes that the tripartite structure of this song is unusual in that it lays structural emphasis on the B section.³⁶ Liszt has departed from this by shifting the musical momentum to the return of the A material steadily building to the climactic moment in measure 35 with the text "Wo ich *Liebste verlor*" (Where I the dearest one lost).

Example 111. "Die Stadt," Transcription m. 35

The image shows a musical score for piano, specifically Example 111, "Die Stadt," Transcription m. 35. The score is written for piano and features two systems of staves. The top system includes a vocal line with lyrics "il più Presto possibile" and "lucio", and a piano accompaniment with "molto rinforz". The bottom system includes a piano accompaniment with "Ossia più facile" and "lucio". The score is marked with "fff" (fortissimo) and "molto rinforz" (much reinforcement). The notation includes various musical symbols such as notes, rests, and dynamic markings.

While this same place is the dynamic and emotional climax in both the original and the transcription, there is a change of structural emphasis made by Liszt in the closing A section.³⁷ Liszt anticipates the climax on "*Wo ich das Liebste Verlor*" in

³⁶ Chusid, "Texts and Commentary," 136.

³⁷ Gerald Moore characterizes "*wo ich das Liebste verlor*" as the *raison d'être* of the composition. He advises that it "must be given dramatic licence" and advocates holding "*Liebste*" but not so much as to misshape the phrase. Moore, *Schubert Song Cycles*, 224.

measure 35 with his "*fff*" dynamic and indications of "*preciptato*" and "*molto energico e deciso*." In contrast Schubert merely has a "*f*" indication and gives the voice the indication "*stark*."

More importantly, Liszt continues the rhythmic impetus of the B section throughout the return of the A section. He does not return to the simple chordal setting that Schubert employs but includes wildly ranging arpeggios that are derived from the accompaniment gestures of the songs B section. Because of Liszt's additions there is a greater sense of continuity between sections of the transcription.³⁸

Liszt additions not only serve a structural continuity; they are also directly motivated by a desire to illustrate the text. Schubert's simple chordal setting of the final stanza emphasizes the rhythm of the text and places the intimate expression of the combination of words and melodic gesture in the foreground. Attention is thereby focused in the inner emotional import of the words. Schubert does make an unexpected harmonic alteration in this passage. He alters the earlier progression in this return of the A material with the inclusion of a Neapolitan sixth in measure 32. Lawrence Kramer describes this sudden expansion of the harmonic framework as not only the point of greatest tonal integration in the work, but also representative of the point of emotional disintegration for the protagonist.³⁹ Schubert communicates this solely through this slight harmonic change. Schubert's relatively simple setting places emphasis on the "I" of

³⁸ Kabisch finds that Liszt's additions provide structural continuity but also approach paraphrase in this work. Kabisch, *Liszt und Schubert*, 90.

³⁹ Kramer, "The Schubert Lied: Romantic Form," 208.

the poem. The singer's communication and emotive declamation of the text is of primary importance.

Liszt, on the other hand, dramatizes the details of the text. Liszt's technically demanding arpeggios and precipitous figurations are symbolic both of the inner turmoil of the protagonist and are more superficial pictorial representations of the poem's images.

Liszt gives two versions in the transcription of this final stanza, one of which is marked "*ossia più facile*." It is a simplification that seeks to reproduce the effects of the more technically demanding version of the transcription. Comparison of the two versions in this final stanza provides an interesting example of Liszt achieving similar pianistic effects through simplified means. The primary method for achieving technical simplification is the removal of notes within the virtuosic *passagi*. But Liszt's adaptation consists of much more than the presentation of the same material in a less adorned fashion. For example in measure 30 his reduction does consist of compressing the arpeggiated figure from a 24 note conglomeration spanning 4 octaves to one of 14 notes reduced to covering 3 octaves. More than this, however, the distribution of melodic and ornamental notes between the hands is the main factor of simplified technique. In the simplified version Liszt gives all of the melodically significant material to the right hand. In the more difficult version this material is divided between the two hands. In this case, the performer must make a musical connection where no physical connection is possible. In the simplified version the musical effect is produced through the physical connection of notes given to the right hand. The primary purpose for this simplification is the more ready projection of musical elements.

"Abschied"

Liszt treats this strophic *Lied* as a type of variation. He adheres to the basic structure and spirit of the work but adds much in the way of virtuosic piano writing. The song itself is folk-like in character. Schubert's setting of the poem's initial "*Ade!*" even retains its original folk association since it is intoned on the traditional interval of a rising fourth. While the transcription does depart from the folk-like character of the *Lied*, it strikes a balance between recreating the mood and sentiments of the original and the creation of a compelling concert piece through the introduction of added pianistic figuration.

Liszt's adaptation of the first verse is a model of fidelity. Here the transcription sounds as though it is nearly an exact duplication of the song. In general the pitches, rhythms, and harmonies are accurate reproductions. Upon close examination, however, it becomes apparent that Liszt changed many details in order to achieve an accurate transfer of the song to the keyboard.

The piano introduction appears to be a reproduction of the original. Even in these opening seven measures, however, the doubling of some of the chord tones changes the sense of the harmonic progression.

Example 112. "Abschied," *Lied* m. 1-5

Mäßig geschwind

sempre stacc.

Example 113. "Abschied," Transcription m. 1-7

Mässig geschwind.

(Humoristisch vorzutragen)

p egualmente

sempre stacc.

Liszt adds bass notes that are on the fifth scale degree of their respective chord's root in all but the fourth measure. Schubert, on the other hand, maintains the root of the chords in the bass. Although Liszt does not change the harmony his bass progression by fifths suggests a tonic dominant progression. As a result there is a greater sense of harmonic motion in Liszt's version than in the original song.

Close examination of Liszt's transcription of the first measures after the introduction reveals a degree of care and sophistication that is not immediately apparent.

At first glance this appears to be an almost exact duplication and combination of the individual parts. It is almost as if the vocal part was just notated an octave lower and the other parts were automatically transferred. There are, however, several small but significant changes, many of which are practical in nature and are necessary to accommodate the combination of vocal and piano parts.

Example 114. "Abschied," *Lied* m. 8-11

Example 114 shows a musical score for "Abschied," *Lied* m. 8-11. The score is in G major, 3/4 time. It features a vocal line (soprano) and a piano accompaniment (piano). The vocal line has lyrics: "A - del du mun - tre, du fröh - li - che Stadt, a -". The piano accompaniment is marked *pp* (pianissimo).

Example 115. "Abschied," Transcription m. 8-11

Example 115 shows a musical score for "Abschied," Transcription m. 8-11. The score is in G major, 3/4 time. It features a vocal line (soprano) and a piano accompaniment (piano). The piano accompaniment is marked *gli accompagnamenti sempre piano e staccato*. The vocal line is marked *il Canto sempre distinto*.

In measure eight Liszt breaks the bass accompaniment pattern by altering the rhythmic gesture and the register through octave displacement. Both of these changes are made to accommodate the entry of the "vocal" line on the last eighth note of this

measure.⁴⁰ The accompaniment B-flat has been moved upwards to a high register of the piano so that the melodic note on the B-flat below middle C will not have any sonic competition.⁴¹ The E-flat accompaniment note on the downbeat of measure nine is eliminated for the same reason. This is of some interest because it is not really eliminated but merely rhythmically displaced to the second eighth note. This type of "syncopation" of important melodic or accompaniment notes is not uncommon in these transcriptions. In measures 16 and 17 Liszt uses another type of rhythmic displacement, anticipating the bass note by a sixteenth before the second beat of the measure in order to provide a harmonizing third for the melody note on the second beat.

Example 116. "Abschied," *Lied* m. 16-17



⁴⁰ Marius Flothuis, "Schubert Revises Schubert," in *Schubert Studies*, ed. Eva Badura-Skoda and Peter Branscombe (Cambridge: Cambridge University Press, 1982), 81.

⁴¹ Liszt retains the register and rhythm of the original accompaniment in instances where the melodic distinction is not in peril due to pitch considerations. For example in measure 11 the situation parallels that of measure 8 except when the melody note is G while the accompaniment has two B-flats. In this case Liszt retains the original accompaniment.

Example 117. "Abschied," Transcription m. 16-17



In addition to rhythmic displacement Liszt sometimes reverses the motion of intervals within the bass line to accommodate the necessary keyboard technique. In Measure 12, for instance, he reverses the octave leap pattern so that the downbeat melody note may be taken with the left hand. One further example of bass modification occurs at measure 14 where the last beat is omitted because it coincides with the melodic pitch at this point. The result of these small modifications in the bass accompaniment is to retain the overall effect of melodic and accompaniment separation.

Beginning in measure 13 Liszt starts to double many of the melody notes at the octave above. This is done through additions to the accompanying eighth note figures. Such reinforcement of the melodic notes is symptomatic of a general thickening of the texture. This is significant because with the melodic reinforcement Liszt is less concerned about overpowering the melody and includes more of the original bass notes and rhythms.

Liszt's first variation of the strophic material coincides with the beginning of the poem's second verse in measure 35. For the first measure of this strophe Liszt doubles

the melody at the octave below. In measure 37, however, he breaks off from this doubling where the lower voice becomes its own newly composed counterpoint to the melody. This short melodic fragment is derived from the accompaniment pattern and foreshadows that in measure 39.

Example 118. "Abschied," Transcription m. 35-39



This type of thematic derivation is evidence of the tightly constructed nature of Liszt's additions to this transcription. As in "Wohin?" there are no additions that are not derived from Schubert's compositional materials.

The setting of the next portion of the poem results in the incorporation of a playful virtuosic effect. Here the melody is redistributed in alternation between the right and left hand. This results in a hocket type of effect that would not be audible but would be evident visually. Robert Schumann noted the importance of the visual aspect in Liszt's performances. Reviewing a concert of 1840 given by Liszt in Dresden, Schumann remarks: "But he must be heard—and also seen; for if Liszt played behind the scenes, a great deal of the poetry of his playing would be lost."⁴² In this passage from "Abschied," it would be easy to achieve the same aural experience with the same distribution of notes

⁴² Robert Schumann, "Franz Liszt" in *Music and Musicians*, trans. Fanny Raymond Ritter (London: William Reeves, 1878), 1:145.

without requiring the melody to be passed from hand to hand. Liszt is apparently indulging in a musical and gestural witticism. This physical gesture was probably suggested by the text of the poem. Here the text is:

*Nun reit ich am silbernen Strome entlang.
Weit schallend ertönet mein
Abschiedsgesang*

*Now I ride along the silvery stream
My farewell song echoes far and
wide*

The galloping of the horse is vividly depicted in performance through the gestural alternation of the hands. This passage is evidence of Liszt's own opening performance instruction of "*Humoistisch vorzutragen*" which appears above the first measure of the piece. Liszt's wit and sarcasm were notable features of his personality. In the transcriptions there are passages that suggest a sort of gestural or technical joke. For example in "Erlkönig" Liszt wrote in a fingering that suggests a short scalar passage be performed only with the fifth finger. The corresponding text of the poem reads: "I will play beautiful games with you." Alan Walker observes: "The passage discloses a sly sense of humor on Liszt's part at which only the erlkings of the keyboard can afford to smile."⁴³

Measures 47 through 54 represent the first climactic section of the piece. Here the textural alterations are more extensive. In measures 52 through 54 Liszt moves the bass up an octave. This helps to build the climax and creates a greater sense of motion, as the bass is no longer rooted to the low F pedal tone.

⁴³ Walker, *Franz Liszt: The Virtuoso Years*, 258.

Example 119. "Abschied," *Lied* m. 52-54

Example 120. "Abschied," Transcription m. 52-54



The ending melodic gesture of this strophe is modified to culminate this climactic moment. In the original song the strophe ends in measure 54 with a melodic gesture of a descending minor third from E-flat to C in the voice. In the transcription this is changed to a rising fourth from E-flat to A-flat. The effect is entirely different. With this small change Liszt has extended the climax to the downbeat while in the original there is already an implied diminishing of motion with the falling third.

With the advent of the third verse at measure 57 there is a new variation on the thematic material. Here the accompaniment is treated with alternating chords between the hands and the melody is doubled in octaves and given in a high register two octaves above where it would normally sound. Although the opening of this variation has a greatly enlarged texture it is marked "*sempre dol: e stacc.*" There is, however, the same

building effect through the strophe. It builds to a strong climax up to measure 77.

Schubert gives no dynamic indications for this verse but Liszt's interpretation seems to fit the text well. The third stanza of the poem is:

<i>Ade, ihr freundlichen Mägdlein</i>	Farewell! You friendly young
<i>dort, ade!</i>	maids, farewell!
<i>Was schaut ihr aus</i>	Why are you looking out of your
<i>blumenumduftetem Haus</i>	flower-perfumed house,
<i>Mit schelmischen, lockenden Blicken heraus?</i>	With impish, beckoning glances?
<i>Wie sonst, so grüß ich und</i>	How can I but greet them and
<i>schaue mich um,</i>	look around,
<i>Doch nimmer wend ich mein Rößlein um.</i>	But never will I turn my horse round.

The address of the first part of the stanza to the town's maidens is given the "*dolce*" treatment while the intensification of dynamic and texture in the movement towards the climax coincides with the resoluteness of the protagonist to continue on his journey.

In the original song there is little textural or rhythmic variety. Through the technique of variation Liszt applies both of these elements to the transcription. One aspect of this variation technique is the structural application of shifts in register. Tension is created throughout the work through the manipulation of melodic register. For each of the first three verses the melody is successively shifted up an octave. In the transcription of the first verse (measures 8 to 27) the melody is heard an octave below where it is written. This is, of course, the normal range for the male voice. For the second verse (measures 36 to 54) it is heard an octave higher and for most of the third verse (measures 58 to 73) it is heard two octaves above the normal range. Through this gradual process of

upward motion in register, Liszt creates a sense of forward momentum and rising tension in the transcription.

At the beginning of the fourth verse contrast of registration is used for the immediate purpose of textual expression. The text of the fourth stanza follows:

<i>Ade, liebe Sonne, so gehst du</i>	Farewell! Dear sun, as you go
<i>zur Ruh, ade!</i>	to bed, farewell!
<i>Nun schimmert der blinkenden</i>	Now the glittering Star
<i>Sterne Gold.</i>	shimmers golden.
<i>Wie bin ich euch Sternlein</i>	How close am I to you, stars
<i>am Himmel so hold;</i>	in the heavens,
<i>Durchziehn wir die Welt</i>	We travel far and wide through
<i>auch weit und breit,</i>	this world,
<i>Ihr gebt überall uns das treue Geleit.</i>	You are always for us a faithful guide.

The first two exclamations on "Ade!" are given in the upper range of the keyboard, transposed up a full two octaves. This is contrasted with the transposition of the melody from measures 86-88 which is moved up only one octave. The corresponding text is: "Ade, liebe Sonne, so gehst du zur Ruh, Ade." Liszt marks this "*dolce con grazia*." In addition to the register shift the texture of the piano writing is very close. There is an audible diminishment in texture, register, and dynamic, all of which illustrate the setting of the sun alluded to in the text.

Significantly, the melody for the rest of this stanza is heard an octave lower in the "normal" range of the *Lied*. The melody projects well in this range of the piano and Liszt has marked the score "*un poco marcato il canto*". In the transcription of the fourth, fifth and sixth verses Liszt repeats the building process of the first three verses by raising the

tessitura of the melody by one octave with each verse. Melodic register thus becomes a structural component that bifurcates the transcription into two parallel halves.

In this fourth verse the burden of expression of the text, however, falls more on the recomposed accompaniment than the melody. The accompaniment sweeps through three octaves of the treble range with its staccato articulation aptly depicting the central image of the text: "*Nun schimmert der blinkendedn Sterne Gold.*"

Example 121. "Abschied," Transcription m. 91-94



Although the melody has been shifted down for this verse, the variation type of treatment for the accompaniment has maintained the increased tension that was previously provided by the *tessitura*.

The fifth verse moves the melody back up one octave while the "*Ades!*" are heard up two octaves as in the previous variation. Liszt relies on rhythmic diminution to create excitement and propel the music forward by converting the original duple accompaniment pattern to triplets. Liszt creates an unsettling rhythmic framework that relies on the conflict between duple and triple division of the beat beginning in measure 109.

Example 122. "Abschied," Transcription m. 109-110

The musical score for Example 122, "Abschied," Transcription m. 109-110, is presented in four staves. The top staff is marked *animato* and *il canto ben marcato*. The second staff is marked *sempre leggiero*. The bottom two staves are marked *sempre dolce e staccato*. The music is in 3/4 time and features a driving rhythm with chordal reiteration.

Again the emphasis is on virtuosity and variation and the melodic content and recreation of the original are of secondary importance. This is amply demonstrated by the fact that melody is completely lost in the final measures of this variation. Here the final line of the stanza is not heard in Liszt's setting. The melodic line from measures 125 through 126 has been obliterated by the driving rhythm and chordal reiteration of the pianistic adaptation.

Example 123. "Abschied," *Lied* m. 124-127

de! du schimmerndes Fen-ster-lein hell, a - de!

cresc.

Example 124. "Abschied," Transcription m. 124-127

accelerando

molto cresc.

piu rinforz.

ff precipitato

f energico

In the final verse there is an alternation of registers used both to delineate the piano accompaniment and the vocal parts and to illustrate certain aspects of the text. The final stanza of the poem is:

<i>Ade, ihr Sterne, verhüllet</i>	Farewell! Stars, envelop
<i>euch grau! Ade!</i>	yourself in grey, farewell!
<i>Des Fensterlein trübes,</i>	The cloudy, shimmering
<i>verschimmerndes Licht</i>	window light,
<i>Ersetzt ihr unzähligen</i>	Cannot replace, for me, you
<i>Sterne mir nicht,</i>	infinite stars,
<i>Darf ich hier nicht weilen, muß hier vorbei,</i>	I cannot stay here, I must carry on,
<i>Was hilft es, folgt ihr mir noch so treu!</i>	What good does it do, you follow me so!

The observation that Liszt moves between the high octave to illustrate the stars and the lower octave to illustrate the earthly cottage window is perhaps a bit mundane. Nevertheless, he maintains this distinction for the entire stanza. The melody corresponding to the first line of this stanza is transposed up two octaves in measures 133 to 138. For the text "*Des Fensterlein trübes, verschimmerndes Licht*," the Melody is shifted down one octave in measures 138 to 141. Precisely on the text, "*Ersetzt ihr unzähligen Sterne mir nicht*," beginning in measure 142, the melody again climbs to the higher register and shifts back down again at the beginning of the fourth line at measure 145. Such consistent pictorial use of register to delineate the stars and the earth is surely not coincidental.

Liszt also uses register change to delineate the solo piano passages from those with voice in the original. For example the solo passage in measure 143 is transposed up still another octave. There is a more profound emotional component to these changes. With the change in the accompaniment and register at measure 135 Liszt adds the

instructions: "*dolcissimo*," "*Tempo rubato*" and "*espressivo armonioso*." All of these indications, taken with the textural and rhythmic alterations that Liszt makes, are in the service of making evident the regret that Cone has noted that the last line of the poem suggests. For Schubert there is no change in the basic parameters of the song except for the key in this final stanza. Here the unusual shift to C-flat major carries the expressive weight.⁴⁴ Liszt, on the other hand, relies on the rhythmic and textural changes to intensify and project this sentiment of regret expressed by the text.

The final music of this stanza the register changes become more volatile. Between measures 148 and 154 both accompaniment and melody range widely up and down through several octaves. It is as if the conflict between moving on and staying as exemplified in the text between the light of the stars and the window is being tossed back and forth between the octaves of the keyboard.

There are two versions of the transcription given from the fifth verse until the end of the piece. The secondary version is not a simplification but a true alternate to the primary version. This alternate version is more faithful to the original. The main difference is that it preserves the rhythmic identity of the *Lied*. There is no reduction of the duple note values into triplets and more of the original accompaniment material is maintained.

⁴⁴ In Schubert's sonata forms it has been noted that the dramatic structure relies not so much on motivic development or melodic contrast as it does in the contrast between tonal areas. This is the same process that occurs in this song. For more information see Lawrence Siegel, "Schubert's harmonic geometry: Structural means in the first movement of the B-flat piano sonata (D.960)" (Ph.D. diss., Brandeis University, 1988).

In a manner of speaking, Liszt's adaptation of this strophic song retains the most critical elements of the original. The melody and harmony, for the most part remain intact. There are no lengthy additions or omissions and the transcription retains the original correspondence with the text. Likewise it maintains the original number of measures. Although Liszt does not radically depart from the original interpretation and projection of the poetic text, his alterations do change the overall effect of the piece. Liszt works within the confines of Schubert's basic structure and interpretation but applies his own pianistic style to create an independent solo piano piece based on the principles of variation.

"Frühlingssehnsucht"

Liszt's setting of "Frühlingssehnsucht" is a strophic variation. Two repetitions of the strophe and therefore two stanzas of the original material are omitted.⁴⁵ The transcription then consists of two variations of the songs first strophe and a single adaptation of the final strophe. In Liszt's re-ordering of the works from *Schwanengesang*, he precedes this transcription with that of "Ihr Bild." This transcription ends on a dominant chord and leads directly into "Frühlingssehnsucht."

The piano introduction to the transcription applies use of register modification to provide connection with the ending of "Ihr Bild." The first four measures are rearranged

⁴⁵ Gerald Moore, in fact, recommends that just such a cut be taken in the actual performance of the Lied. He cites excessive repetition as a weakness of this particular Lied and advocates proceeding directly from the second verse to the fifth. Moore, *Schubert Song Cycles*, 188.

so that the bass is doubled at the octave below and the treble is also moved down nearly an octave. Then in the fifth measure Liszt returns to the original octave and voicing of the song.

Example 125. Transition to "Frühlingssehnsucht," "Ihr Bild" m. 31-34



The opening chord of "Frühlingssehnsucht" is the resolution of the dominant chord that ends the previous transcription. Liszt had to choose between moving the final phrase of "Ihr Bild" up an octave or moving the opening chord of "Frühlingssehnsucht" down.

Liszt utilizes the same type of register transfer that was necessitated in the introduction throughout the work for textural differentiation. The melody of the opening strophe is transposed down an octave. In the second strophe it is moved up an octave and in the final section it is transposed up one more octave. This type of arrangement reproduces the upward motion that was already established in the introduction. Liszt has projected this motion throughout the song by his application of register transfer. In this sense he has made a virtue out of what was a necessity in the introduction.

The transcription of the first strophe is a remarkable duplication of the *Lied*. Nevertheless, it does contain some unusual distributions for the parts at the beginning of

the strophe. Here the bass and treble of the accompaniment are in close proximity to the melody.

Example 126. "Frühlingssehnsucht," *Lied* m. 13-18

Süß - sein - de Lüf - te we - hend so mild, blu - mi - ger Duf - te
Bäch - lein so mun - ter, rau - schend zu - mal, wol - len hin - un - ter

Example 127. "Frühlingssehnsucht," Transcription m. 13-18

dulce
leggera

Liszt could have transcribed and combined all of the parts in a strictly literal adaptation. He chose, however to combine the bass and melodic line in the right hand while the left plays the triplet accompaniment notes.⁴⁶ Perhaps this adaptation is Liszt's humorous manner of depicting the playful nature of the music and text.

Liszt first deviates from the song with his addition of a short double note cadenza where Schubert has a fermata at the beginning of measure 42.

⁴⁶ It is more comfortable from a technical standpoint to merely reverse the parts.

Example 128. "Frühlingssehnsucht," *Lied* m. 40-44

Example 129. "Frühlingssehnsucht," Transcription m. 40-44



In the transcription this amounts to an added measure of the A-flat major harmony. This signals the fact that this transcription is not a completely literal translation. In fact Liszt's alteration of the simple fermata is indicative of a change in the interpretation of the poetic image. For Schubert this fermata follows the first question of the poem. The poet asks the question of the breeze, "*Wie habt ihr dem pochendend Herzen getan?*" (What have you done to my throbbing heart?).

Schubert ponders this question by stopping the motoric rhythm of the accompaniment with the fermata. Liszt extends the harmony as Schubert does but actually increases the rhythmic activity and extends the register. Significantly he adds the indication "*veloce*" at the beginning of his added passage, which of course specifies an increase in the speed of the motion. Whereas Schubert pauses to consider the

question, Liszt diverges from this interpretation and turns towards dramatization of the poetic image. The throbbing heart is given depiction through this added interpolation.

In the following strophes of the transcription Liszt never exactly reproduces the fermata that Schubert always gives at the corresponding point in the song. For example, at measure 86 Schubert's setting is an exact replication of the previous strophe. Liszt departs from Schubert's model in this instance. Here the passage in question occurs at measure 88 of the transcription.

Example 130. "Frühlingssehnsucht," *Lied* m. 85-86



Example 131. "Frühlingssehnsucht," Transcription m. 88-89



Liszt again arpeggiates the basic harmony and extends it for an added measure but this time he writes an ascending figure with a sparse texture and ends in a fermata. Again this is obviously inspired by the text, which at this point presents the image of the heavens ("himmel") being reflected in the depths of the brook's water. The upward motion with a decreasing sense of motion is an apt depiction of this image. In the final stanza the Schubert's fermata is treated in much the same way as the first occurrence. The text is reminiscent of the first stanza in that it speaks of turbulent impulses and pressing desires, which recall the opening stanza's heartthrobs. The lines of the poem in question are:

<i>Auch ich bin mir schwellender Triebe bewußt!</i>	I am too aware of my swelling impulses!
<i>Wer stillt mir endlich die drängende</i>	Who can finally still this burning
<i>Lust?</i>	desire?

Although the extension of the fermata is similar to that in the first strophe, here the technique is expanded. The harmony is extended through the addition of five full measures with a double note passage that exploits the entire range of the keyboard.

Example 132. "Frühlingssehnsucht," Transcription m. 132-140.

ancora più cresce:

ff precipitato

sempre ff

In a similar fashion Liszt also elaborates and extends the piano interludes that close the end of each strophe. All three receive similar treatment by Liszt. The first can be taken as an example.

Example 133. "Frühlingssehnsucht," *Lied* m. 46-57

möchte euch folgen auf luftiger Bahn! Wo
ziehst du mich, seh'nend ver-lan-gen der Sinn, hin-

hin-? wo-hin-?
ab-? hin-ab-?

pp

Example 134. "Frühlingssehnsucht," Transcription m. 48-61

The musical score for Example 134, "Frühlingssehnsucht," Transcription m. 48-61, is presented in two systems. The first system shows a piano introduction with a forte (*ff*) dynamic. The second system shows a piano section with a piano (*p*) dynamic, marked *capricciosamente* and *smorz.* (diminuendo). The score includes various musical notations such as arpeggios, fermatas, and dynamic markings.

This elaborates Schubert's simple four-part harmony with the duplication of chord tones, arpeggiation, and the extension and transfer of register. In this particular case Liszt also adds two measures and fermatas over rests to lengthen the passage. He indicates that these measures should be performed in an improvisatory manner by adding the performance instruction "*capricciosamente*" and the rapidly changing dynamic indications of "*rfz*" and then "*p*." For Liszt this passage is a dramatization of the preceding text that asks, "*Wohin? Wohin?*" The searching quality is demonstrated by all of the above modifications. Similar arguments can be made for each occurrence of this closing material.

Liszt gives two versions for the transcription of the second strophe. The "*ossia*" is an easier alternative to the virtuoso primary version. In this version there is a rearrangement of the parts that results in an inversion of the original texture. Instead of the triplet accompaniment appearing in the treble with melody and chords below, the triplets are in the bass with the melody being rendered as the uppermost voice in the chords that have been move to the treble. This arrangement greatly simplifies the technical execution of the piece but results in a transcription that is neither virtuosic nor veracious.

Liszt's variation of the second strophe requires true pianistic virtuosity. He expands upon the cross hand technique that was initiated at the beginning of the first strophe. Here the playful aspect of the earlier technique comes to the fore. Unlike the earlier passage there is no viable alternative to Liszt's distribution and arrangement of the parts. The left hand is required to execute wide-ranging leaps while supplying both the melodic and bass notes that surround the triplet figures of the right hand. Liszt's careful arrangement of the triplet figures in the right hand cleverly incorporates the suggestion of the repeated melodic notes. Throughout this passage Liszt modifies this accompaniment figure so that the final note of the triplet figure sounds the repetition of the previous melodic note. In the original these are notated as even eighth notes while in the transcription Liszt has shifted this note to become part of the triplet pattern. This arrangement allows for the accurate re-creation of the melody and the virtuoso leaping configuration of the left.

Example 135. "Frühlingssehnsucht," Transcription m. 62-68

Ossia più facile
dolce con anima
p legieramente
staccato sempre

Liszt omits the two measures of a piano interludes in this variation. At measure 79 of the transcription he elides the melodic "D's" which Schubert has separated with the piano interlude.

Example 136. "Frühlingssehnsucht," *Lied* m. 75-79

hold _____
 schnee _____

Wie labt mich dein se - lig be -
 So drän - get sich al - les zum

Example 137. "Frühlingssehnsucht," Transcription m 77-81



This adjustment breaks the symmetry of the passage, while the phrase elision makes each subsequent passage tumble out on top of the previous one. All of this results in a strong illusion of forward momentum that vividly captures the poetic image of vibrant springtime.

In the final strophe Liszt also omits two piano interludes for similar reasons. He excludes two measures that should be heard after measure 119 and another interlude of equal duration which would occur after measure 127. Liszt's overriding concern in this final variation is to create a climax that builds to the end of the piece. The omission of these measures lends to the creation of driving motion. Liszt builds dynamically continuously from the beginning of the strophe at measure 112 that begins at the "*piano*" dynamic. As already has been mentioned Liszt replaces Schubert's fermata passage before the final two lines of the poem with a passage that is marked "*precipitato*." Again

this is evidence of Liszt's desire to create a climactic flourish with the perpetuation of momentum through this section. At measure 128 Liszt adds *scherzando*-like ornaments gives the indication "*forte fuocoso*."

Example 138. "Frühlingssehnsucht," *Lied* m. 123-127



Example 139. "Frühlingssehnsucht," Transcription m. 128-131



These elements are of a different type of aesthetic than can be ascribed to Schubert's work. They are undoubtedly meant to be a depiction of the text which speaks of "*schwellender Triebe*" (shimmering ripples). Again we see the application of Liszt's own musical language and his overriding desire to create an effective conclusion for a virtuosic piano work.

This same Lisztian stamp is evident in the reworking of the song's final measures. Liszt maintains momentum through rhythmic and harmonic alterations. Most notably

Liszt shifts Schubert's climactic moment to the transcriptions end. In Schubert's setting the entire dramatic structure of the *Lied* is consummated in the forceful E-flat major and minor chords on "*nur du*" (only you) of measures 140 through 142.

Example 140. "Frühlingssehnsucht," *Lied* m. 140-142



Schubert reserves the thickest texture and the loudest dynamic level of "*ff*" for this passage in the song. The four measure piano postlude, which closes the song after these forceful chords, quickly returns to a "*piano*" dynamic level. Liszt does give these chords as *sforzandos* but increases the momentum and continues to build in his re-composition of the postlude. He ends the piece with a final flourish.

Because Liszt moves directly from this second strophe to the fifth it is impossible to make any specific correlation between the music and text. Indeed Liszt's variation of the first strophe embodies a virtuoso exuberance that could well fit with any of the four opening stanzas of the poem. In this transcription Liszt has mainly resisted the impulse towards specific depiction of the text in favor of presenting a more generalized interpretation. It should be noted that because of the strophic nature of the original, Schubert's *Lied* shares this same attribute. Because of this, Liszt's transcription is categorized as an intensification of the original material.

"Der Atlas"

The transcription of "Der Atlas" is characterized by the addition of figuration and illustrative pianistic devices. There is a general reworking of Schubert's material to suit the Lisztian piano techniques of the late 1830s. One might argue that Liszt's transcription brings to the fore the power and drama which are latent in Schubert's song.⁴⁷ Richard Capell, for example, found that this song was "symphonic" in its opening gestures.⁴⁸ Liszt capitalizes on this quality of the *Lied* and reinforces the basic material in a manner that is consistent with his "orchestral" piano textures. This results in an expansion of Schubert's texture but does not indicate a divergent reading of the poetic material.

The first 21 measures of the transcription are given in two versions. These are two authentic transcriptive interpretations because one is not obviously given as an easier alternate to the other. The version that is given as an *ossia* is, however, the more faithful of the two to the original. For example, the primary version replaces the *tremolo* figures of the original with scalar and arpeggiated figurations, while the *ossia* retains the

⁴⁷ Comparison has been drawn between this song and Beethoven's piano sonata op. 111. Martin Chusid states, "It would be surprising if Schubert did not associate the "Schmerzenträger," the man carrying the sorrows of the world on his back, with Beethoven, and Hugo Riemann has pointed in convincing fashion to the similarities between the principal theme of the first movement of Beethoven's last piano sonata..." Hugo Riemann, *Ludwig van Beethoven sämtliche Klavier-Solosonaten* (Berlin: M. Hesse, 1920) 3: 453, cited in Chusid, "Texts and Commentary," 124.

⁴⁸ Capell, *Schubert's Songs*, 252.

tremolos. This is an example of Liszt re-creating a particular effect through the use of an essentially new and different pianistic technique.⁴⁹

Example 141. "Der Atlas," Transcription m. 1-2⁵⁰



A fairly significant difference between the two versions is the treatment of rhythm. In the opening measures of the *ossia* Liszt reproduces the subdivision of the beat contained in the original. This is a duple subdivision with eight notes for each beat. For the primary version there is a triple subdivision with six notes per beat. The most noticeable rhythmic difference between the two occurs with the sixteenth note pickup notes that are central to the thematic material. In the triple version they are given a slightly "overdotted" feel as they are made to coincide with the last note of the sextuplet.

⁴⁹ These two types of piano technique are similar to those that Liszt used in two versions of his Transcendental Etude "Der Wild Jag." In an early version of this work the same type of scalar figuration within melodic notes divided between the two hands is used. This is later replaced by an alternating octaves that is similar to a *tremolo* on changing notes.

⁵⁰ In this example the *ossia* appears above the primary version of the transcription.

This fact, together with the greater melodic motion created within the sextuplet figure, helps to compensate for the slower subdivision of the beat in the sextuplet version.

A comparison of the two versions of the transcription at measure 18 provides another example of rhythmic alteration. In the primary version Liszt shifts to a quadruple division of the eight notes. However, on the second and fourth eighth notes of the measure he reverts to triple division. This gives the effect of a slight prolongation of these two melodic notes. In effect this is an application of *rubato* such that Liszt might have applied in performance of the original song with voice.

Example 142. "Der Atlas," Transcription m. 18

Measure 19 demonstrates a compositional technique through which Liszt translated the effects of vocal held notes and inflection through the application of

pianistic figuration. In the *ossia* version of this measure Liszt adheres closely to the notes and texture of the original song. Like the song, it contains the single held melodic note and the *tremolo* figure of the accompaniment. The other version of the transcription has no *tremolo* but elaborates the melodic note as an arpeggiated figure in both hands. This figure ranges up two octaves and down one in extension of the melodic note. This type of figure, while less literal than the *tremolo*, more effectively projects the same type of expression that a singer can dramatize through the inflection of a single note. This type of dramatization of the musical material, while not literal, is a more apt re-creation of the *Lied* in performance.

With the beginning of the B section at measure 22 Liszt does not provide any alternative versions of the transcription. This section starts as a fairly literal adaptation of the *Lied*. For the final three lines of the poem Liszt adds expressive chromatic lines in depiction of the text. The final stanza of the poem is:

Du stolzes Herz, du hast es ja gewollt!
Du wolltest glücklich sein,
unendlich glücklich,
Oder unendlich elend, stolzes Herz,
Und jetzo bist du elend.

Proud heart, you have wanted it thus!
 You wanted to be happy,
 endlessly happy,
 Or eternally miserable, you proud heart,
 And now you are miserable.

The chromatic passages are added from measure 31 through 38 as an inner voice in the bass.

Example 143. "Der Atlas," Transcription m. 34-38



This is an obvious expressive device to illustrate the text "*unendlich elend*" (eternally miserable). Liszt repeats this device to the same text and culminates this passage with an extended two measure cadenza-like bass passage on the final "*elend*." These additions are an obvious extension of Schubert's already dramatic reading of the poem. It has been suggested that Schubert's rather melodramatic setting indicates that he misunderstood the ironic implications of Heine's text.⁵¹ In the standard reading of the poem, the image of a dejected lover shouldering the pains of the world is meant to be ironic. If Schubert did indeed misinterpret Heine, Liszt apparently supported his misreading of the text. Liszt's expansion and additions indicate an even more melodramatic interpretation. It is possible that Liszt was applying musical exaggeration to reveal the poem's ironic tone. This explanation, however, is not likely since the same

⁵¹ Brauner, "Irony in the Heine Lieder of Schubert and Schumann," 270.

types of additions were made in the transcription of other *Lieder* that were obviously not meant to be ironic. It must be concluded that, whether or not Schubert missed Heine's irony, Liszt supported Schubert's reading.

For the concluding return of the A section Liszt again offers two versions of the transcription. This time the alternate version is labeled "*ossia più facile*" and is indeed a simplified transcription of the passage.⁵² Its inclusion in the transcription is problematic. This particular passage is, in fact more simple to perform than any of the other passages in the transcription and it represents a stylistic divergence from the preceding material. The music that it provides an alternative to, on the other hand, presents no greater difficulty than many of the preceding passages of either the original or *ossia* versions. This raises the question as to why Liszt included this particular simplification. In the primary version of this passage Liszt has so embellished and varied the melody that its original content is obscured.

⁵² See also the *più facile* passages in *Taubenpost*, which present a similar case.

Example 144. "Der Atlas," Transcription m. 39-40

One possible reason that Liszt included the *ossia* is that it is an alternative that does not contain the melodic embellishments but retains the original melody for this section. If this is the case, technical facility was not the primary reason for its inclusion.

From the second half of measure 47 until the end of the transcription Liszt tends to diverge from literal transcription. From this point until measure 52 he departs harmonically and melodically from the original. In measure 50 he extends the diminished chord through the entire measure and then prolongs diminished sonorities through measures 48 to 50. Liszt's melodic alterations during these same measures are extensive but, nevertheless, retain the overall melodic gesture of the Song.

This alteration has the effect of projecting the sentiments of the text in a dramatic culmination to the piece. This does indeed follow the spirit and not the letter of the transcription. In fact, Liszt had not added or subtracted any measures from the piece until this final passage. His addition of two measures within this final passage provides an

example of an unusual compositional procedure: the melodic material that Liszt inserts in measures 55 and 56 is transplanted material that he excised from measures 49 and 50 of the *Lied*.

Example 145. "Der Atlas," *Lied* m. 48-51

Example 146. "Der Atlas," Transcription m. 54-57

It has been transposed down two full octaves but is exact in its retention of the original melodic shape and rhythm. It is as though despite his reworking of the previous material, Liszt gave Schubert the last word in this transcription. Although Liszt's additions are extensive in this transcription they do represent an amplification and

extension of elements already inherent in Schubert's conception. Many of the passages that Liszt adds in the work involve techniques of variation and modification that reflect Liszt's extemporaneous embellishments in performance. As such, it is likely that Liszt's additions in this transcription are indicative of the types of elaboration that he routinely made in performance of other composers' works.

"Die Post"

In this transcription there are no structural changes and no significant additions of newly composed material. Liszt does ornament two of the piano interludes and thoroughly reworks the postlude. In all other respects, however, the transcription is relatively conservative. It is Liszt's treatment of the postlude that results in an intensification of the original material.

The typical procedure Liszt follows in this type of transcription is to provide ornamented variations for the repetition of the opening material, which occurs here after measure 46. However, the only changes that Liszt allows in this instance are the use of register shift, different doublings, and slight variation of the accompaniment figures for the music of the poem's final stanza. Susan Youens comments on the slight changes in compositional detail that Schubert makes to depict the individual poetic content of the song's strophes. She concludes these changes in characterization reflect the nuances of shifting perspective that are the experience of the song's protagonist within the poetic narrative. In this regard Liszt's conservative adaptation respects the nuances of compositional variation that Schubert makes in the individual strophes of the *Lied*.

The transcription begins with few changes to the original. A doubling of parts begins in the piano introduction. The horn-call motif is given in double notes which emphasize the intervals of the 3rd 6th and 4th, thereby intensifying the horn effect. Beginning with the transition to the minor section at measure 24, Liszt also begins to incorporate some low bass doublings. Throughout the work such doublings are frequent.

In addition to doublings, discreet compositional depictions of the text are incorporated into the compositional fabric. At measure 36 Liszt indulges in a brief keyboard flourish during the one measure piano interlude.

Example 147. "Die Post," Transcription m. 35-36



This added figure is meant to portray the palpitations of the wanderer's heart as described in the second stanza:

*Die Post bringt keinen Brief für dich.
Was drängst du denn so wunderbarlich,
Mein Herz?*

The post brings no letter for you.
Why do you surge, then, so wonderfully,
My heart?

Liszt adds a fermata at the end of this brief flurry to emphasize the addition of this sudden motion. In a similar fashion the piano interlude at measure 81 introduces a chromatically inflected scalar ornamentation that ranges upward through two octaves.

This is given "*ppp*" and *leggierissimo* in a retardation of motion. Again the measure ends with a fermata. This particular addition heightens the question that the wanderer asks of his heart in the fourth stanza:

*Willst wohl einmal hinüberseh'n
Und fragen, wie es dort mag geh'n,
Mein Herz?*

Do you want to look out
And ask how things are back there,
My heart?

Of this fourth stanza Susan Youens has written: "The wanderer changes focus in this stanza, withdrawing his attention from the outside world in order to query his heart, and the removal to a different place is heralded by the change of tonal place and rhythmic ostinato."⁵³

Liszt delineates this change in poetic voice through the variation of the accompaniment and by the literal removal of the melody to a higher register. The accompaniment variation begins in measure 83 with textural and rhythmic alteration. This corresponds to the final repetition of the last stanza. The new rhythmic figure breaks the hypnotic effect of the rhythmic ostinato that has been heard throughout much of the composition.

At the beginning of the last stanza Liszt had already applied the register shift beginning in measure 72. This is the only place in the transcription that transposition of the melody is used. For the poem's entire last stanza the melodic material is moved up one octave. Within this transposition, Liszt uses his familiar technique of register contrast to delineate the keyboard and vocal textures. Therefore when the voice melody

⁵³ Youens, *Retracing*, 231.

has rests or held notes as in measures, 75, 78, 79 and 80, the piano accompaniment is given in its original register.

Example 148. "Die Post," *Lied* m. 76-79

Example 148 shows a musical score for measures 76-79 of "Die Post," a Lied. The score is written for voice and piano. The vocal line is in the upper register, and the piano accompaniment is in its original register. The lyrics are: "fra - - - gen, wie es dort mag gehn, mein Herz, mein".

Example 149. "Die Post," Transcription m. 76-79

Example 149 shows a musical score for measures 76-79 of "Die Post," a Lied. The score is written for piano. The tempo is marked "poco rall." and the dynamics are "delicatamente".

This contrast is exaggerated to heighten the climactic moment at the end of this stanza. Here in measures 89 and 90 Liszt moves the accompaniment down further by a redistribution of the chord tones.

Example 150. "Die Post," Transcription m. 89-90

Example 150 shows a musical score for measures 89-90 of "Die Post," a Lied. The score is written for piano. The tempo is marked "poco riten." and the dynamics are "mf molto".

This dramatic juxtaposition of register coupled with the indications of "*rfz molto*" leading to "*ff precipitato*" indicates the degree of intensification with which Liszt has strengthened Schubert's climax. Because of this heightening of the drama through register and dynamics Liszt is obliged to add four measures to the postlude to return to Schubert's diminutive close of the *Lied*.

Liszt achieves this transition through the brief four measure cadenza which Liszt adds to the postlude (91-94) is the only concession to virtuosity in the work. It is a somewhat curious addition but it serves to dissipate the intensity.

"Erstarrung"

Liszt's transcription follows the song very closely. For the most part the adaptations consists of the customary doublings, use of register transfer, the adaptation of accompaniment, and rhythmic alterations of the melody.

The most significant feature of Liszt's adaptation is rhythmic. The application of syncopation in this work has been attributed to the incorporation of the melody and accompaniment parts and the technical demands necessary for division between the hands.⁵⁴ While some of the rhythmic adjustments that Liszt makes are for technical reasons they cannot all be explained in this way. Liszt's overriding concern in the use of rhythmic syncopation in this transcription was to communicate the emotional import of the text. Liszt's transcription of the opening stanza of the *Lied* is a case in point.

⁵⁴ Norris, "Liszt's *Winterreise*," 523.

Example 151. "Erstarrung," *Lied* m. 10-12

Example 151 shows measures 10-12 of the song "Erstarrung." The vocal melody is in the upper staff, with lyrics: "ih - rer Trit - te Spur., wo sie an - mei - nem". The piano accompaniment consists of two staves. The right hand plays a continuous triplet eighth-note pattern. The left hand plays a similar triplet eighth-note pattern, with some notes beamed together and a '3' indicating the triplet. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8.

Example 152. "Erstarrung," Transcription m. 10-12

Example 152 shows measures 10-12 of the transcription of "Erstarrung." The vocal melody is in the upper staff, and the piano accompaniment consists of two staves. The right hand plays a continuous triplet eighth-note pattern. The left hand plays a similar triplet eighth-note pattern, with some notes beamed together and a '3' indicating the triplet. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8.

In measure 10 Liszt adopts a type of syncopation for the vocal melody. For the previous two measures the vocal melody has been heard in its original rhythmic form and in measure 10 it is delayed by two triplet eighth notes. This syncopation is not necessitated by the technical demands of the transcription. Liszt could easily have made a more accurate adaptation in regards to both the notes and rhythm of this passage. All of the melodic notes could have been placed on the downbeat in this passage with greater accuracy in the reproduction of the pitches of the accompanying triplets.

In choosing to syncopate the melody Liszt was making a connection between an audible rhythmic asymmetry in the music and the off-balance, manic state of the wanderer described in poem. In the *Lied* the perpetual motion of the triplet rhythm is relentless; it is heard in all but the last of the work's 109 measures. This is Schubert's rhythmic analogue to the wanderer's inner state. Susan Youens has remarked that the musical and textual repetition throughout 'Erstarrung' is the mirror of "...an obsessional state of mind, which seeks to deny love's loss by means of frenetic activity and by grasping at memories as if the they had corporeal substance, as if they were real."⁵⁵ One aspect of this obsessional state is obviously this motoric rhythmic activity.

With the addition of the syncopated melody, Liszt is only adding a slightly different interpretive dimension. Liszt marks the beginning of this passage with "*il canto sempre appassionato*." In addition to depiction of the wanderer's emotion, the melodic syncopation serves a practical purpose as well. The rhythmic discontinuity between the bass and melody, which is a result of the syncopation, aids in the projection of the melody. The busy texture and strong parallel bass motion to the melody, such as in measure 10, presents the hazard of obscuring the melodic notes. This hazard is precluded in the *Lied* because of the timbral distinction between voice and piano. By delaying the

⁵⁵ Youens, *Retracing*, 147.

melodic notes through syncopation, this problem is obviated in the transcription.⁵⁶

With the transcription of the song's second verse Liszt does not employ melodic syncopations. Nor are there rhythmic syncopations in the transcription of the final stanza. The first, third, and fourth stanzas all contain syncopations that are not necessitated by technical concerns. For example, at the beginning of the third stanza at measure 47 Liszt maintains the original parameters of accompaniment and register but applies melodic syncopation.

Example 153. "Erstarrung," Transcription m. 47-51



The syncopation is prevalent throughout this stanza but is not technically necessary. All parts could easily have been rearranged to accommodate the melody on

⁵⁶ This might be an early instance of a piano performance practice technique in which piano textures were delineated through rhythmic displacement. Recorded performances of pianists from the early years of the 20th century often employ slight rhythmic syncopations to delineate separate "voices" within the texture. Rachmaninoff, for example, employed this technique. It could be that Rachmaninoff's practice was a later manifestation of the similar technique recorded in the transcription.

the downbeats. With the beginning of the next stanza at measure 66 Liszt continues the syncopation while doubling the melody in octaves.

Example 154. "Erstarrung," Transcription m. 64-69



In this particular case the syncopation is not only completely unnecessary from a technical standpoint, it actually makes the passage slightly more difficult. In these cases the syncopation is clearly made for musical effect. It is no coincidence that the three stanzas of the poem where the syncopation occurs are all concerned with searching, questioning, or doubt. The second and fourth stanzas, which do not syncopate the melody, are by contrast both declarative and full of resolve. The complete text of "Erstarrung" follows:

*Ich such' im Schnee vergebens
Nach ihrer Tritte Spur,
Wo sie an meinem Arme
Durchstrich die grüne Flur.*

*I search in the snow in vain
For a trace of her footsteps
When she, on my arm,
Roamed about the green field.*

*Ich will den Boden küssen,
Durchdringen Eis und Schnee
Mit meinen heißen Tränen,
Bis ich die Erde seh'.*

I want to kiss the ground,
Piercing the ice and snow
With my hot tears,
Until I see the earth below.

*Wo find' ich eine Blüte,
Wo find' ich grünes Gras?
Die Blumen sind erstorben
Der Rasen sieht so blaß.*

Where will I find a blossom?
Where will I find green grass?
The flowers are dead,
The grass looks so pale.

*Soll denn kein Angedenken
Ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
Wer sagt mir dann von ihr?*

Is there then no souvenir
To carry with me from here?
When my pain is stilled,
Who will speak to me of her?

*Mein Herz ist wie erstorben,
Kalt starrt ihr Bild darin;
Schmilzt je das Herz mir wieder,
Fließt auch ihr Bild dahin.*

My heart is as if dead,
Her image is cold within,
If my heart should ever thaw again,
Her image too would melt away.

In the transcription of the final two lines of the poem Liszt, in fact, makes certain that the downbeat is emphasized as opposed to the offbeat syncopations. In measures 87 and 88 and again in measures 97 through 101 Liszt uses an unusual large accent marking of his own design.

Example 155. "Erstarrung," *Lied* m. 87-89

Example 156. "Erstarrung," Transcription m. 87-89



This mark indicates a certain agogic dynamic emphasis of the downbeat. In this figure the main melodic note is the downbeat of the triplet that is echoed an octave higher on the second note of the triplet figure. The large accent is used in to emphatically indicate that it is the lower note and not the offbeat syncopation that should be stressed. This is done to reinforce the resolution and conviction that is expressed in the final stanza of the poem. Liszt also uses a plethora of performance instructions to convey this same sentiment. Beginning at measure 80 we see "*abbandonandosi*" which is later followed by "*f con impeto*" several "*rinforzandos*" and finally the indication "*disperato*" (deprived of hope). This contrasts markedly the text and music of the first, third, and fourth stanzas all of which contain the syncopated melodic emphasis.

Aside from the expressive application of Liszt's rhythmic alterations, their consistent application based on the content of the text has a structural function. In this transcription Liszt, therefore, creates a work in which his compositional adjustments are not mere additions but become integral to the structural elements of the piece.

"Der Lindenbaum"

In the transcription of "Der Lindenbaum," Liszt adds many pictorial allusions to illustrate the text. Most of these added elements are derived from the compositional materials of the original *Lied*. They are extensions and exaggerations of the motivic and rhythmic aspects of the song. As such they represent a reinterpretation of Schubert's musical vocabulary.

In the opening measures of the introduction Liszt adds a trill to the open fifth in the left hand of the accompaniment. This is an obvious allusion to the rustling leaves of the linden tree. It is a slight modification to the original but it portends the greater liberties and illustrative license with which Liszt treats the song in this transcription.

Liszt extends and alters the accompaniment figures in the song's second stanza through the progressive addition of chromatic runs. These alterations are an obvious depiction of the text in which the lonely wanderer faces the prospect of his own death. This is symbolized through the dark images of the poem's second stanza:

*Ich muß' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.
Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh'!*

Today, too, I had to walk
Past it in the dead of night;
And even in the darkness
I closed my eyes.
And its branches rustled
As if calling to me:
"Come here, to me, brother,
Here you will find your peace!"

Example 157. "Der Lindenbaum," *Lied* m. 29-32

Example 158. "Der Lindenbaum," Transcription m. 29-32

These chromatic figures are developed throughout the entire stanza and are developed into a new sextuplet accompaniment pattern that coincides with the shift of mode at measure 37. Here the new accompaniment figure consists of scalar material that envelopes the melody in a greatly expanded texture.

The transcription of the beginning of the third stanza illustrates the storm described in this stanza's first four lines:

<i>Die kalten Winde bliesen</i>	The frigid wind blew
<i>Mir grad ins Angesicht;</i>	Straight in my face,
<i>Der Hut flog mir vom Kopfe,</i>	My hat flew from my head,
<i>Ich wendete mich nicht.</i>	I did not turn back.

Liszt nearly recomposes the entire section varying texture and registration to a high degree. The piano interlude, which connects the first and second halves of the third stanza, continues the process of re-composition. Liszt adds extended chromatic progressions, doublings, register transfer, and newly composed material. The original interlude of six measures duration is expanded by two measures. Liszt extends the closing falling third figure from a two measure echo to one of four measures from 58 through 61. This is also embellished with an unusual scale that contains both a minor and major third. This is a variant of the so-called "Hungarian" scale. Its inclusion here makes for an unusual juxtaposition of styles.

Example 159. "Der Lindenbaum," Transcription m. 58-62

The musical score for Example 159, "Der Lindenbaum," Transcription m. 58-62, is presented in two systems. The top system shows the vocal line (Soprano) and the piano accompaniment. The vocal line begins with a trill on the note 'A' (A4) and is marked 'dim:'. The piano accompaniment features a prominent scale passage in the right hand and a more active bass line. The score includes various musical notations such as trills, slurs, and dynamic markings like 'molto ritenuto' and 'dol:'. The lyrics '8a... loco' are written below the vocal line.

All of the Liszt's reworking in this section amounts to the application of standard "programmatic" language in depiction of the storm. This same type of storm music appears in theatrical works as well as salon pieces from this era. In his study on opera of this period, Edward Dent explains the currency of this musical vocabulary. In the opera house musical clichés accompanied the visual representations. Through the pianistic association with this repertoire a common programmatic language developed:

If Liszt or Berlioz wanted to describe a storm in the concert-room, they had only to reproduce the scale-passages, and the imagination of the audience automatically supplied the sort of storm that it had seen accompany these sounds in the theatre.... The appropriate music was

subconsciously associated, not with the real things of life, but with the conventions of the stage.⁵⁷

The trill, which inaugurated the transcription, also reappears in measure 58 to accompany the echo figure. Here the trill is expanded into an upper pedal tone around  which is woven the melody and accompaniment both of which are shifted to a high register. The trill is maintained in an inner voice for much of the remainder of the work. With this extended application of the trill the association with the text is made explicit.

The corresponding text for the entry of the trill in measure 58 reads:

<i>Nun bin ich manche Stunde</i>	Now I am many hours
<i>Entfernt von jenem Ort,</i>	Away from that spot,
<i>Und immer hör' ich's rauschen:</i>	And still I hear the rustling:
<i>Du fändest Ruhe dort!</i>	There you would find rest!

There is a significant reworking of the basic musical material for this final section of the piece. In the original song this fifth stanza contains extensive variation of material from the previous strophes. This has been described as a true development section.⁵⁸ Liszt capitalizes on the developmental nature of this section and further extends the modification the material in service of textual expression. His recomposition of this section is meant to intensify and make apparent the sense of remove that is now expressed in the text.

⁵⁷ Edward Dent, *The Rise of Romantic Opera* ed. Winton Dean (Cambridge: Cambridge University Press, 1976), 185.

⁵⁸ Youens, *Retracing*, 77.

In addition to the ubiquitous trill on the dominant, the melodic content is transposed up two full octaves for measures 62 through 69. The original triplet accompaniment figure is rhythmically compressed into a sextuplet figure as well. All of this is done to provide a vivid expression of both the rustlings described in the text and the sense of disconnected agitation that is the internal state of the wanderer.

Liszt moves the melodic content down to its original octave at measure 74. This passage corresponds to the final repetition of the last four lines of the stanza and Liszt has marked this "*con forza*." From this point the passage builds in dynamic level and intensity to a climax at measure 79. The entire phrase culminates with an extensive added bass scale in measure 78 that erupts through three octaves of the keyboard.

Example 160. "Der Lindenbaum," Transcription m. 78-79

The musical score for Example 160, "Der Lindenbaum," Transcription measures 78-79, is presented in three staves. The top staff features a melodic line with a trill on the dominant (G#) in measure 78. The middle staff contains a triplet accompaniment figure. The bottom staff contains a bass scale that erupts through three octaves of the keyboard in measure 78. The score includes dynamic markings such as *ritenuto*, *Pdol.*, *f marcato*, and *à 7 oct.*

In Liszt's interpretation this final passage not only represents a huge intensification and expansion of Schubert's material it also shifts the climactic moment from the middle to the end of the phrase. In Schubert's setting there is a final emphasis on the downbeat of measure 74 and then a diminuendo for the closing measures of the passage. Liszt pushes the climax to the end of the phrase, giving the indication "*f marcato*" for the final figure that closes the phrase. The great dramatic buildup to this moment indicates a different interpretation of the poem's final line. Since Liszt's musical interpretation is so vehement, anger and bitterness are the dominant passions expressed in the transcription. Significantly Liszt provided an alternative passage for this closing verse. In contrast to the primary version Liszt's interpretation is closer to that of the original in the *ossia*. Where he marked "*con forza*" in the primary version he gives "*p armonioso*" in the *ossia*. Likewise the climactic downbeat of Schubert's original is retained and the eruptive bass scale is omitted. Where Liszt builds to the "*f marcato*" in measure 79 in the primary version the alternate leads into this measure with a *ritenuto* and arrives with the indication "*p dolce*." Liszt, himself, provides indications for two divergent interpretations of this song's final stanza. The one more dramatic and defiant the other, which is closer to Schubert's interpretation, is more somber and mournful but yielding to fate.

"Trockne Blumen"

Liszt transposes this work from E minor-major to C minor-major in order to make it work in the harmonic scheme for the group of six works with which it was published.

This transcription adheres to the *Lied* very closely without any interpolations or added material.⁵⁹ Liszt does not add new pianistic figurations but does alter some rhythms. There are changes in texture and registration with frequent doublings and rearrangement of chord voicings. All of these elements are used to provide variety in the repetitions of the song and also to effectively communicate the essence of the poetic material.

The opening 14 measures follow the song exactly with only doubling of chord tones and the use of rolled chords. There are two slight changes in rhythm in measures 8 and 12. Here the duple sixteenth is changed to a triple figure. In measure 8 this amounts to an ornamentation that is an expressive inflection on "*so weh*" (so sadly).⁶⁰

Example 161. "Trockne Blumen," Transcription m. 6-8



⁵⁹ This transcription, together with "Erlkönig" was included on many of Liszt's recitals during his tour of England in 1840. A concert program in London of June 19th listed these works as "Weary Flowers" and "Earl King." Concerning this concert, *The Times* reported that, in the Schubert transcriptions, Liszt had "made the instrument sing." *The Times*, 20 (June, 1840), quoted in David Allsobrook, *Liszt: My Traveling Circus Life* (Carbondale and Edwardsville: Southern Illinois University Press, 1991), 36.

⁶⁰ This slight divergence from the notation of the original is similar to the types of ornamentation that was actually applied to these *Lieder* in performance during Schubert's day. For more information see Mussard, "Embellishing Schubert's Songs," and Dürr, "Schubert and Johann Michael Vogl: A Reappraisal."

Schubert repeats the same music the next section for the fourth through sixth stanzas of the poem. So that the music that sets the first three stanzas of the poem is repeated as if it were a strophic setting. Liszt varies this repetition by doubling the melody at the octave below, changing the rhythm and varying the register of the accompaniment. For measures 17 through 24 Liszt syncopates the bass notes and creates a new accompaniment figure which is heard above the melody on the weak beats of each measure.

Significantly, Liszt changes this texture at measure 25 for the opening two lines of the sixth stanza. The sixth stanza of the poem is:

*Und Blümlein liegen
In meinem Grab,
Die Blümlein alle,
Die sie mir gab.*

And flowers will lie
In my grave,
All the flowers
That she gave me.

Liszt makes the expression of this text of individual importance. There is a return to a simpler texture with the bass notes falling on the strong beats and no doubling of the melody as in the opening measures. There is an added fermata at the end of measure 24 and Liszt further highlights the change in texture with addition of the marking "*dolce espressivo*." The more intimate expression of this passage is achieved by the contrast in texture from the preceding section. All of these expressive devices substitute for communicative power that is lost without the vocal utterance of the text.

Liszt's treatment of the high point of this phrase in measure 28 and the subsequent cadence in measure 29 deserve comment. Susan Youens has remarked on Schubert's expressive emphasis on the word "*sie*" (she) of the final line of this stanza is a represents

turning point in the song that "...impels the vision of resurrection that follows."⁶¹ Liszt too highlights this note in the transcription but the means by which he does so are different than those of Schubert. Schubert has altered the melodic line in this cadence from the corresponding point at measure 14.

Example 162. "Trockne Blumen," *Lied* m. 14-15



This leap to the high F sharp on the word "*sie*" is given a full harmonization in the accompaniment on an "Italian"-sixth chord. These are the means for the expressive emphasis to which Youens has alluded. Liszt, on the other hand, highlights this note by eliminating the accompaniment on the downbeat. He successively adds the tones of the chord to form the sixth chord on the next eighth note of the measure.

Example 163. "Trockne Blumen," Transcription m. 27-29

⁶¹ Youens, *Schubert: Die schöne Müllerin*, 107.

Schubert's expressive climax on this note relied on the high *tessitura* for the singer, the full texture of the accompaniment and the dissonance of the "Italian"-sixth. In the previous adaptation of the opening six stanzas, Liszt had already expanded the texture and exploited the higher registers of the piano. Therefore, in order to give this high note prominence, he let it be heard in isolation. As a result, the same overall effect of expressive climax was achieved through very different means. Liszt further highlights this climactic moment through the application of register transfer in the following measure. He uses his familiar technique of shifting the register for the cadential echo of the phrase to delineate the vocal and piano timbres.

For the shift to the parallel major key in measure 30 Liszt applies an extreme shift in register. The original music is heard in the highest range of the piano with some chord doublings. Liszt retains this arrangement until the final two lines of the poem where he returns to the original register of the song. The final two stanzas of the poem are:

*Und wenn sie wandelt
Am Hügel vorbei
Und denkt im Herzen:
Der meint' es treu!*

And when she wanders
Past the hill
And thinks in her heart:
His feelings were true!

*Dann, Blümlein alle,
Heraus, heraus!
Der Mai ist kommen,
Der Winter ist aus.*

Then, all you little flowers,
Come out, come out,
May has come,
Winter is over.

Thus the musings of the seventh stanza and the opening two lines of the eighth are delineated by register. The extreme *tessitura* lends an otherworldly quality to the

imagined pictures of the protagonist's lost love fondly remembering him. By contrast the final two lines represent a return to reality and are grounded in a lower range of the piano.

The compositional techniques that Liszt applies in his reinforcement and intensification of Schubert's original material are, for the most part, confined to expansions of texture, changes in register, the addition of pianistic figurations, and rhythmic alterations. His application of these elements is often done to dramatize the text or present a more overtly emotional interpretation of it. The compositional "hybrid-persona" that is the combined presence of Schubert and Liszt operates in varying degrees in the individual transcriptions; all of them, however, reinforce or support Schubert's interpretation of the poem. The transcriptions in which Liszt's compositional approach does not support Schubert's interpretive conception are considered in the following chapter.

CHAPTER V

DIVERGENT INTERPRETATION

The third category of the Schubert-Liszt *Lied* transcriptions consists of works in which Liszt's adaptations fundamentally alter the text-music relationship of the original. eighteen of the transcriptions are classified in this category. In many instances Liszt's application of an essentially programmatic pianistic vocabulary overwhelms the compositional voice of Schubert and results in an altered perception of the text. In other adaptations the works become essentially divorced from their poetic association because Liszt's additions seem to lose their musical connection with the text of the poem. In such pieces the inclusion of pianistic figuration and variation of the musical material become the point of the work. The resulting transcription is essentially an independent piano piece that has evolved from Schubert's original materials. Transcriptions of this type are often based on strophic songs in which Liszt applies a type of progressive variation for each individual strophe.

Some of the transcriptions that offer a divergent interpretation of the text might be considered paraphrases because of the extent of Liszt's reworking. In these works the line between composition and arrangement becomes blurred. Regarding this feature of many of Liszt's adaptations Charles Rosen states, "At what point Liszt ceases to paraphrase and starts to compose is a question that often makes very little sense....

Composition and paraphrase were not identical for him, but they were so closely interwoven that separation is impossible."¹ This statement is truer for works such as the operatic paraphrases and can only be applied to a lesser degree to some of the Schubert *Lied* transcriptions. Nevertheless, there are several of the Schubert *Lied* transcriptions that do display attributes closely allied to the techniques of paraphrase.² In these works the compositional persona of Liszt becomes predominant for he appropriates the original compositional material in the creation of an effectively new work. Those transcriptions that exhibit traits of the paraphrase participate in a conception of the poem that is less concerned with specific depiction but more with the ideas and emotions generated by the text.³ This process results in a transcription that can still be identified with the original composer but only through Liszt's interpretive lens. Table 15 lists all of the works that are classified under the designation "Divergent Interpretation."

¹ Rosen, *The Romantic Generation*, 502-3.

² Walker alludes to the fact that a few of the transcriptions stray into the field of paraphrase. Walker, "Liszt and the Schubert Song Transcriptions," 52.

³ In connection with Liszt's development of the symphonic poem, Carl Dahlhaus has written that Liszt's conception of the "poem" is based more on the ideas generated by the text than the words themselves. He traces this to the influence of Herder, who believed that the poem was a mutable substance that need not exist as a fixed entity. For more information see Carl Dahlhaus, "Dichtung und Symphonische Dichtung" *Archiv für Musikwissenschaft* 34 no. 4 (1982): 237-244.

Table 15. Transcriptions of Divergent Interpretation

-
1. "Die Rose"
 2. "Ständchen von Shakespeare"
 3. "In der Ferne"
 4. "Die Forelle"
 5. "Ihr Bild"
 6. "Das Wandern"
 7. "Ungeduld"
 8. "Des Mädchens Klage"
 9. "Die Taubenpost"
 10. "Kriegers Ahnung"
 11. "Gute Nacht"
 12. "Mut"
 13. "Die Nebensonnen"
 14. "Das Wirtshaus"
 15. "Der Stürmische Morgen"
 16. "Die Gestirne"
 17. "Das (Zugen) Sterbeglöcklein"
 18. "Die böse Farbe" – "Der Jäger"
-

"Die Rose"

Liszt's adaptation of "Die Rose" contains programmatic elements that afford an essentially different interpretation of the poetic text than is evident in Schubert's setting. This difference in interpretation is demonstrated through Liszt's added chromatic inner voices and idiomatic figurations that provide a more explicit representational reading of the poem. Two pianistic interpolations between stanzas of the song and two brief cadenzas are also incorporated into the transcription. These new compositional elements alter the original interpretative qualities that are inherent in Schubert's setting of the poem.

On the surface the poem itself is fairly straightforward. It presents the central image of the rose lamenting its short life after being burned by the hot sun towards which it was drawn. Schubert's setting is delicately simple and generally folk-like in character. Nevertheless, Schubert uses chromatic inflections and brief dissonances to portray the trauma of the wilting rose. The excursion to the parallel minor in the second half of the song intensifies this effect. Liszt's treatment of the first stanza is an exact transcription of the song.

Liszt departs from literal adaptation in the second stanza with rhythmic alterations and added inner figurations are an obvious illustration of the poetic material. For example, the contrary chromatic lines that illustrate the word "*welken*" (wither) are an extension of Schubert's more subtle illustration of the text.

Example 164. "Die Rose," *Lied* m. 20-26

The musical score for "Die Rose" (Example 164) shows measures 20-26. The key signature is one sharp (F#), and the time signature is 3/4. The score is written for voice and piano. The lyrics are: "nun muß ich frü-he wel-ken, dem cre-scen-do Le-ben schon ent-sa-gen. Es". The piano accompaniment features a prominent chromatic line in the right hand, which is a characteristic of Liszt's adaptation.

Example 165. "Die Rose," Transcription m. 20-26

ben pronunziato il canto.

incerto. poco rallentando - - poco cres.

slentando. rinforzando

pp leggierissimo. poco rall.

In measures 25 and 26 a short added cadenza serves as a point of punctuation between the second and third stanzas of the poem. This cadenza is a reaction to the text "*nun muss ich frühe welken, dem Leben schon entsagen.*" (now I must wither early, renounce life already). Its inclusion here foreshadows the longer compositional interpolation and cadenza that occurs between the fourth and fifth stanzas of the poem. The added cadenza occurs in measures 43 through 51 of the transcription which correspond to measures 39 through 43 of the song.

Example 166. "Die Rose," *Lied* m. 39-43

heiß die Son - ne, die muß ich drum ver - kla - gen. Was

rit.

pp

rit.

Example 167. "Die Rose," Transcription m. 43-51

rinforzando.

energico.

legatissimo.

poco - a - poco - diminuendo -

loco.

più lento.

non troppo Presto.

dolce.

loco.

rit.

Comparison of the two compositions at this point clearly indicates that Schubert and Liszt's reading of the poem are in opposition. At this point the text reads: "*da ward zu heiss die Sonne, die muss ich drum verklagen.*" (Then the sun became too hot, I must accuse it of that.) For Schubert this is arguably the climactic moment in the song. He allows the text to speak with little more than bare harmonic support from the piano. His climax is achieved with a lack of rhythmic movement and a *sotto voce* dynamic level of *pianissimo*. Where Schubert's setting is spare and simple Liszt increases the rhythmic activity and dynamic level with expanded registration, added figurations and a fortissimo climax. This ten-measure interpolation begins violently with three measures of emphatic reiteration of the diminished minor-7th chord.

With the section beginning in the minor at measure 53 of the transcription, Liszt repeats the formula he utilized in the previous section. He begins with an exact transcription of the songs material for four measures and progressively builds to a climax at measure 73.

Example 168. "Die Rose," *Lied* m. 59-68

The musical score for "Die Rose" by Schubert, measures 59-68, is presented in two systems. The first system shows the vocal line and piano accompaniment. The lyrics are: "Mein kur-zes jun-ges Le-ben wollt' ich noch ster-bend sa-gen, wollt' ich noch ster-bend sa-gen." The piano part features a prominent diminished minor-7th chord in the right hand, which is reiterated in the left hand. The score includes dynamic markings such as "p", "ppp rit.", and "ppp".

Example 169. "Die Rose," Transcription m. 70-86

più animato.
 con agitazione.
 cres. - cen - do - sempre più crescendo. - rinforz.
 più forte. - molto passionato - senza Tempo.
 marcato assai loco.
 rinforz.
 ritenuto
 decrecendo.

Again we see increased rhythmic activity, expanded texture, and added pianistic figurations. This has little to do with Schubert's setting, which consists of a straightforward transposition of the opening material to the minor mode.

In order to dramatize the poem, Liszt has shifted Schubert's climax occurring on the text "*da ward zu heiss die Sonne, die muss ich drum verklagen*" to the later point where the poem reads "*Mein kurzes junges leben wollt' ich noch sterbend sagen.*" (Even in dying I still wanted to tell about my short young life.)

Schubert's compositional persona has been overpowered by that of Liszt. In Schubert's rendition it is the poetic persona of the wilted rose that speaks the narrative. On the surface of the poem, it is the rose, drained of life that blames the sun for its predicament and mourns the brevity of its existence. In Liszt's version it is not the melancholy rose that speaks but composer-performer who gives vent to his own emotions as a reaction to his reading of the poem. With the absence of the singer the pianist performs a monodrama. Liszt's sentimental emotional reaction to this text is indicative of a "fashionable melancholy" which has been attributed to Parisian society in the 1830s when this transcription was made.⁴ Louis Maigrón described this aspect of life in Paris:

In an age that tended to equate sensitivity with sentimentality, melancholy became the most prized of all emotions, and the ability to weep freely emerged as the hallmark of a true Romantic. One night at the apartment of Chopin's friend, the music critic Legouvé, the lamp was turned out while Berlioz and others lay on the floor, listening in tears as Liszt played a Beethoven sonata..... On the streets one strolls beside the half-living while passing by the half-dead.⁵

It is this same sense of melancholy that pervades Liszt's adaptation of "Die Rose;" the transcription provides an additional commentary that is superimposed over Schubert's original reading of the poem. Aside from the overriding *Zeitgeist*, the probable impetus for this editorial commentary was, for Liszt, the obvious parallels between the poetic text of the rose and Schubert's own short life. This transcription was made only five years

⁴ William Atwood has thoroughly investigated and explained this aspect of society. For more information see Atwood, *Parisian Worlds*, 170 .

⁵ Louis Maigrón, *Le romantisme et la mode* (Paris: Librairie Ancienne Honoré Champion, 1911), 194. Quoted in Atwood, *Parisian Worlds*, 170.

after the death of Schubert. It is likely that Liszt's choice to transcribe this work and his more emphatic reading of the poem were partially motivated by his perspective on Schubert's life and death.

Liszt himself once likened this same type of compositional addition to a commentary on the original text. A letter of his to the publisher Breitkopf and Härtel of 1841 illustrates this point. Referring to a three page cadenza that Liszt had included in his transcription of Beethoven's "Adelaide" he writes: "I will beg you to have the last coda printed in small notes as an *ossia* ... so that the purists can play the integral text only, if the commentary is displeasing to them."⁶ At least in some instances, then, Liszt saw his compositional additions to the transcriptions as a commentary on the original.

"Ständchen von Shakespeare"

The three stanzas of this *Lied* are given a strophic setting by Schubert. Liszt builds a variation structure on this framework that increases in complexity and novelty through the repetitions of the strophes. This transcription, more so than any other in this set of twelve from which it comes, becomes an independent piano piece due to this procedure. In his dissertation on transcribing techniques, Rodney Ash found that throughout the history of the piano transcription, strophic songs have often been varied in this way. He attributed this to the fact that, without the text or resources of tonal contrast from the voice, the transcriber must use contrast in the compositional elements to create

⁶ Liszt, *Letters of Franz Liszt*, 1:52.

an effective piano piece.⁷ The *Lied* has 106 measures that Liszt cuts to 78 in the transcription by omitting the final strophe of the poem.

From the very opening of this transcription Liszt incorporates wide-ranging shifts in register. He varies the accompaniment and elaborates the characteristic, reiterative figure of two sixteenth notes followed by an eighth.

Example 170. "Ständchen von Shakespeare" *Lied* m. 9-12.

Example 171. "Ständchen von Shakespeare," Transcription m. 9-12.

Variation of this figure through changes in texture and register is featured prominently throughout the transcription. For example in measure 11 he recomposes the accompaniment by extending this rhythmic figure to the upper ranges of the keyboard. This rhythmic figure represents the call of the lark, which is the central image of the

⁷ Ash, "Techniques of Piano Transcribing," iv.

poem. This rising octave figuration is thus an illustration of the first lines of the song's opening verse:

*Horch, horch, die Lerch' im Ätherblau!
Und Phöbus, neu erweckt,
Tränkt seine Rosse mit dem Tau,
Der Blumenkelche deckt.*

Hark, hark! the lark in ether-blue;
And Phoebus, newly awakened
Waters his horses with the dew,
That covers the flower's chalices

The increasingly busy variations that Liszt writes in the ensuing measures of the piece are more generally expressive of the text. They are marked by increasingly complicated accompaniment variation and wider shifts in register. It is difficult to make a strong connection between specific added figurations and an exact illustration of the text. In this case we can say that Liszt has created a piano piece in which the poem has become less relevant. It is the musical figures and general framework of the original *Lied* that have provided a basis for Liszt's concert piece.

Liszt applies a different type of textual emphasis to the refrain that closes each stanza of the poem. His setting of the repeated text "*Da süße Maid, steh auf!*" (There sweet girl, get up!) is much more emphatic than Schubert's. In measures 27 through 34 the register shifts are bolstered with the indications "*con fuoco*" and "*ff.*" For the final stanza this same passage is texturally expanded with chordal doublings and register extensions. This represents an extreme intensification in comparison with Schubert's setting. Schubert confines his most forceful utterance for the declamation of the initial "*steh auf*" in measure 30 and its repetition in measure 34. Each is followed by a "*decrescendo*" indication and a return to a lyrical style for the text "*du süße Maid.*" Liszt,

on the other hand, retains the dramatic climax throughout the passage. Liszt's protagonist is obviously more forceful in his attempts to wake the maiden.

This passage also contains one of the very few harmonic alterations that Liszt makes in the Schubert *Lied* transcriptions. This occurs at the end of the poem's final stanza from measures 66 through 78 of the transcription. The first six measures of this passage correspond to measures 92 through 98 of the *Lied*. Liszt begins this progression in the same manner but extends it with chromatic harmonic alterations and adds six full measures.

Table 16. Harmonic Progression of Schubert's "Ständchen von Shakespeare" m. 92-98⁸

92	93	94	95	96	97	98
diminished vii7 of ii	ii, dim ii, V7	I6	V7	dim vii7 of ii	ii, dim vii7 of V, V7	I

Table 17. Harmonic Progression of Liszt's "Ständchen von Shakespeare" m. 66-78

66	67	68	69	70	71	72
diminished vii7 of ii	ii, V	I6	V7	dim vii7 of ii	dim. vii7 of ii	flat II, iii

73	74	75	76	77	78
dim. vii7, V7	I	vi, III	I	I	I

Liszt focuses on the third relationship. Harmonic motion by thirds occurs in measures 72 (C-flat major to E-flat minor), 73 (A diminished to the dominant seventh on F), and in measures 74-75 he cycles through B-flat major, G minor, and E-flat major.

⁸ N.B. the measure numbers do not correspond because of Liszt's omission of one strophe in the transcription.

This third relationship could have been suggested by the bass motion that occurs in Schubert's setting (measures 86-87) where it moves from the tonic to a flat sixth scale degree.⁹ Liszt's addition of this climactic passage with its alterations of dynamics and the harmonic expansion is apparently independent of any actual textual association. In this particular instance it is likely that Liszt's alterations in these areas was motivated not by the desire for direct textual expression but more for the sake of variety and the creation of an effective pianistic conclusion for the transcription.

"In der Ferne"

Liszt's adaptation of Schubert's modified strophic setting of "In der Ferne" is based on the same principles of variation as seen in "Ständchen von Shakespeare." In Schubert's setting of the three stanza poem the first two stanzas are set to similar music while the third is repeated to music that is varied for the repetition of the text. While Liszt begins the transcription as a literal reproduction, with the second stanza of the poem at measure 37, he introduces arpeggiated figuration that significantly alters the character of the music. The second stanza of the poem reads:

*Herze, das sehrende,
Auge, das tränende,
Sehnsucht, nie endende,
Heimwärts sich wendende!
Busen, der wallende,
Klage, verhallende,
Abendstern, blinkender,
Hoffnungslos sinkender!*

The longing heart,
The tearful eye,
Longing, never ending,
Turning towards home!
A heaving bosom,
The dying lament,
The evening star, flickering,
Sinking hopelessly!

⁹ The harmony over the flat sixth-scale-degree is a diminished-seventh chord.

Example 172. "In der Ferne," *Lied* m. 37-41

Her-ze! das sch-nen-de, Au-ge, das trä-nen-de,

Example 173. "In der Ferne," Transcription m. 37-38

legatissimo

tenz

tenz

8a... loco

marcato

It should be noted that Liszt provides an *ossia* version from measure 17 through 59 which is both technically simpler and more faithful to the original composition. In the primary version of this stanza Liszt applies the same type of two-measure arpeggiated formula for every line of the text. This replaces Schubert's simple chordal setting. While Liszt's application of the arpeggios is formulaic in the sense that he repeats the same type of procedure for each line of text, he makes slight changes in each to illustrate the individual lines of the poem. For example on the text "*Busen, der wallende*" (A heaving bosom) at measure 46 Liszt changes the direction of the figures so that the three short arpeggios of this measure all move upwards. This is a vivid gestural illustration of the text.

The final two lines of this stanza are similarly given musical depiction. At measure 50 Liszt reduces the texture and maintains a high register for the arpeggios in portrayal of the "flickering evening star." Its "hopeless sinking" is graphically depicted in measures 53 through 57 with a final arpeggiation that descends through nearly five octaves.

Example 174. "In der Ferne," Transcription m. 53-58

The musical score is presented in two systems. The first system (measures 53-54) shows the piano part with a 'quasi Arpa' (quasi arpeggio) in the right hand and a steady bass line in the left hand. The vocal part has a melodic line with lyrics. The second system (measures 55-58) continues the piano part with a 'poco a poco tre corde' (poco a poco tre corde) marking and a 'rfz: ritard.' (riforma: ritardando) marking. The vocal part continues with a melodic line and lyrics. The score is in G major, 4/4 time, and consists of two systems of piano and vocal staves.

This type of expression, of course, has nothing to do with Schubert's setting, which relies on the harmonic changes in the accompaniment and expressive phrasing in the vocal part. Liszt's expressive language, in contrast, is one of virtuoso pianism that is overtly dramatic in nature. This is the same language that Liszt would use in his musical depictions from operatic works in concert paraphrases.

The transcription of the final stanza becomes increasingly intense in scope and intention. The text of this stanza is:

<i>Lüfte, ihr säuselnden,</i>	Breezes, you sigh,
<i>Wellen sanft kräuselnden,</i>	Softly rippling waves,
<i>Sonnenstrahl, eilender,</i>	Sunbeam, darting
<i>Nirgend verweilender:</i>	Never lingering:
<i>Die mir mit Schmerze, ach!</i>	Send to her who,
<i>Dies treue Herze brach -</i>	My faithful heart broke -
<i>Grüßt von dem Fliehenden,</i>	Greetings from the fugitive
<i>Welt hinaus ziehenden!</i>	Thrown to the world!

The return to the introductory material at measure 59 inspires the addition of a *tremolo* figure. With the shift to the parallel major at measure 66 Liszt doubles the voice part at the octave and echoes it with an offbeat accompaniment pattern. He also changes the accompaniment pattern by exchanging Schubert's hemiola for a smaller division of the beat. This same type of figuration is applied for the entire first presentation of this stanza from measure 66 until 84. The arpeggiated figures are slightly altered to depict the general sentiments and images of the text just as in the previous stanza. These figures are descriptive of the breezes, waves, and sunbeams described in the text.

Example 175. "In der Ferne," *Lied* m. 66-67

The musical score for Example 175, "In der Ferne," measures 66-67, is presented in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "Lüf - te, ihr säu - seln - den,". The piano accompaniment features a tremolo figure in the right hand and a triplet pattern in the left hand, marked "pp".

Example 176. "In der Ferne," Transcription m. 66-67



The increase in textural complexity and density continues at measure 87 with the replacement of the simple accompaniment with extended arpeggios. This marks the repetition of the final stanza of the poem and Liszt greatly expands the texture and range of the accompanimental figures. With the final section of the piece Liszt has altered the original to a marked degree. In these measures Liszt's alterations are not descriptive of the images of the text but are more evocative of the internal emotions of the broken-hearted "fugitive" who no longer has a place in the world. Such overt expression of dark emotions explains Liszt's great expansion of texture, dynamic, and rhythmic motion in the closing section of the piece.

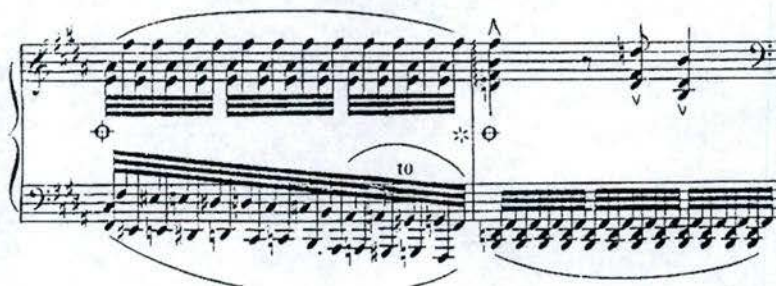
Example 177. "In der Ferne," *Lied* m. 99-101

Example 178. "In der Ferne," Transcription m. 98-99

The simple triplet figures of the accompaniment are replaced with bass octaves and *tremolo* figures in the upper range of the keyboard. The melody is given chordal treatment in the tenor register of the piano. The extent of Liszt's manipulation of Schubert's comparatively subdued setting is exemplified in the chromatic bass addition in measure 112 which is a palpable demonstration of the word "ziehenden" (pulled or dragged) of the poem's final line.

Example 179. "In der Ferne," *Lied* m. 113-115

Example 180. "In der Ferne," Transcription m. 112-113



These examples from "In Der Ferne" amply demonstrate how Liszt's application of transcendental piano writing could change the essential character of the original work. While this piece may well be an effective and dramatic solo keyboard work, its fidelity to the spirit of the *Lied* is questionable.

"Die Forelle" First Version

Liszt made two independent arrangements of "Die Forelle." The first version was composed and published in 1844.¹⁰ The second version was published in 1846 as a single selection in two separate editions by the publishing firms of Spina and Diabelli in Vienna.¹¹ Liszt's adaptation is a virtuosic reworking of the original. It is this aspect of the work that probably occasioned his performance of the transcription during his final public concerts in Russia. His performance at the University of St. Vladimir in Kiev on

¹⁰ There is some discrepancy in the literature about the date of the composition and publication for this work. Humphrey Searle listed the date for both as 1846 in his catalog of Liszt's works in the 1980 edition of the *New Grove*. Imre Sulyok and Imre Mezó corrected this error with definitive proof of the earlier date. They found that the Bibliothèque Nationale of Paris had received a published copy of the work in 1844. Imre Sulyok and Imre Mezó, preface to Franz Liszt, *Neue Ausgabe sämtlicher Werke*, ser. 2, *Freie Bearbeitungen*, vol. 7 (Budapest: Editio Musica Budapest, 1998), xi.

¹¹ Liszt later made alterations and additions in the score of his personal copy of Diabelli's edition. These revisions were probably for a new edition that was being prepared for the publisher Cranz. Judging by Liszt's handwriting, Sulyok and Mezó date this revision to the 1870s. *Ibid.*, xiv.

February 2nd in 1847, was also personally significant in that it marked his initial meeting of the Princess Carolyne von Sayn-Wittgenstein.¹²

Liszt probably made the first arrangement of "Die Forelle" for his personal use. The second version is a reworking of the original transcription with a reduction in the technical requirements. The first version will be examined and then compared to the second.

Just as Schubert used the *Lied* as a basis for variations in his piano quintet, Liszt employed variation technique for the repetitions of the song's strophes in the transcription.¹³ One of the main attributes of these strophic variations is the creative application of virtuoso piano writing and each successive variation becomes increasingly complex with the presentation of a new keyboard configuration.¹⁴ Each strophe is musically delineated at the beginning with the addition of a slight pause indicated by a *fermata*, drawing attention to the fact that the point of the work is now variation and new invention applied to the material of the song. The pause indicated by each *fermata* creates a sense of anticipation in expectation of the new treatment of the musical material. Every variation has one arrangement for the first half of the strophe and another

¹² Franz Liszt, *Selected Letters*, trans. and ed. Adrian Williams (Oxford: Clarendon Press, 1998), 242.

¹³ Udo Zilkens has considered various versions of "Die Forelle" by Schubert and others. In this study he briefly compares the opening measures of the piano transcriptions by Stephen Heller and Liszt. See Udo Zilkens, *Franz Schubert: Vom Klavierlied zum Klavierquintett—Die Forelle im Spiegel ihrer Interpretationen durch Musiktheoretiker und Musiker* (Köln-Rodenkirchen: Tonger), 1997.

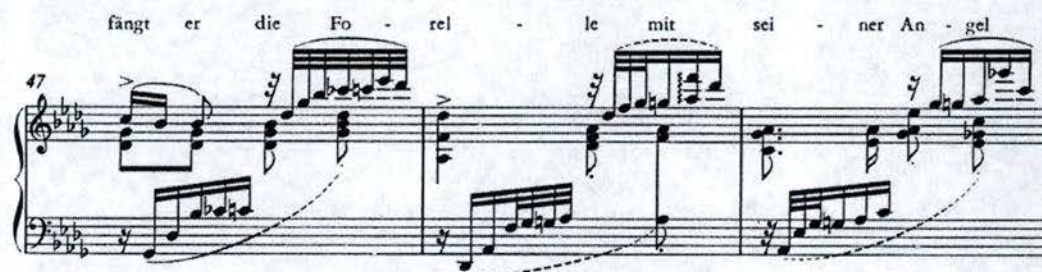
¹⁴ Leslie Howard has described this as "a full-blooded concert transcription." Leslie Howard, liner notes for Liszt, *The Schubert Transcriptions*, Vol. 2 (Hyperion CDA66954/6), 11.

for the second half. Additionally, Liszt incorporates a new, untexted variation between the fourth and fifth strophes.

There is a seven-measure piano introduction that is added to the original song. It begins on the dominant and has an unusual use of the pentatonic scale in measures 4 through 6. The purpose of this introduction is similar to that of the aforementioned *fermatas*: a sense of heightened expectation is created by this opening activity. It also sets the stage for the presentation of the thematic material that is to be varied. While this introduction does not lead into a re-creation of a *Lied* but announces the creation of a virtuoso piano work. Nevertheless, the transcription of the first strophe is remarkably close to the original. Here the purpose is to establish a basis for the extension and elaboration to follow. The melody is transposed down an octave and the bass and accompaniment figures are retained. The only alteration that Liszt makes for the first 12 measures is to transpose the right hand accompaniment figure up one octave in every other measure. This creates a multi-dimensional character that anticipates the further textural expansion to take place in subsequent strophes. In the second half of the strophe, from measures 20 to 30 Liszt maintains this procedure but also adds doubled notes, mainly in sixths, to the upper octave accompaniment figures. This provides a smooth transition to the opening of the second strophe where the accompaniment figure is varied and doubled below. This arrangement incorporates the notes of the bass part in arpeggiated imitation of the sextuplet treble accompaniment figure. The melody is moved up an octave from the first strophe so it is above the doubled accompaniment figure.

The second half of the strophe retains the melody in the same register but expands the accompaniment figure to both lower and higher registers. In this half of the strophe, from measures 43 to 54, Liszt manipulates the rhythm of the figures in a way that is in marked contrast to the previous section. The foursquare rigidity suggested by the reiterative eighth note pulsations of the bass accompaniment is contrasted with the rhythmic fluidity suggested by the sextuplet accompaniment figure. Liszt exploits this rhythmic dichotomy throughout the transcription. There is a sense of elasticity to the rhythmic motion that is achieved through both the extension and compression of the original sextuplet accompaniment figures.

Example 181. "Die Forelle," Transcription, First Version m. 47-49



For example, from measures 43 through 49 there is the addition of rhythmic diminution within the original sextuplet figure that is also extended throughout the entire measure. The result is fluidity in the rhythmic motion that amounts to a written rubato. The same type of treatment is evident in the closing piano interlude. It is rewritten in a fashion that develops the technique of alternating register that was heard in the first strophe. Here Liszt adds a *stretto* style of imitation between the bass and treble figures.

Example 182. "Die Forelle," *Lied* m. 20-24

Example 183. "Die Forelle," Transcription m. 50-54

Measure 53 also incorporates the type of accompaniment extension that was heard in the second half of this strophe. In this measure the sextuplet figure is extended through two octaves and the termination of the falling third (F to D-flat) is postponed until the downbeat of the following measure. The rhythmic prolongation effected by this extension is especially noticeable after the foreshortening in the previous three measures of *stretto* imitation. This rhythmic compression and expansion of the accompaniment

figures, which begins in measure 43, corresponds to the final two lines of the poem's fourth stanza. The entire stanza reads:

*So lang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.*

So long as the clearness of the water
So I thought, is not disturbed
He won't catch the trout
With his fishing rod.

The rhythmic flexibility of the figures is meant to graphically portray the elusive trout in the brook. The fish and the rhythm share a slippery quality in Liszt's adaptation.

A new variation between the fourth and fifth strophes of the song is added in the transcription. This new variation contains no printed text in the score. It presents the melody in the middle range of the texture with new variations of the accompaniment figurations in the outer parts.

The return to the text portion of the transcription at measure 79 corresponds to the shift towards the relative minor. In this section of the transcription Liszt adds a five measure extension of chromatic harmony and sixteenth note figuration that is an obvious depiction of the text from the poem's fifth stanza:

[...] *Er macht
Das Bächlein tückisch trübe,
Und eh' ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
[....]*

[...] He stirred up
The brook and made it muddy,
And before I realized it,
His rod quivered,
The fish struggled on it,
[...]

Example 184. "Die Forelle," Transcription m. 85-90.

trü - be und eh ich es ge - dacht,
stringendo *più stringendo*
stringendo *più stringendo*
arpegg.
quasi pizzicato
capriccioso

The transcription closes with an extension and re-composition of the piano postlude. At measure 104 Liszt adds a cadenza that consists of a rapid descending scalar figure that is reminiscent of the pentatonic figure from the introduction. The piece ends with an arpeggiated flourish of the tonic harmony. Although there are a few instances of textual depiction in the transcription, the logic of the variation technique and the application of novel pianistic figurations take precedence over any musical connection with the original poetic text.

"Die Forelle" Second Version

In the second version of "Die Forelle" Liszt doubles the length of the piano introduction to twelve measures. He also adds an extended chromatic passage that introduces the harmonically remote chord of D major within the prevailing tonality of flat major. Liszt retains and extends the descending pentatonic scale to close the introduction.

Despite the extension of the introductory material, the second version reduces many of the technical complexities of the first version. In the first verse, for instance, the left hand part of the later version is rearranged so that the wide leaps and stretches required in the first version are obviated. In the opening measures of this verse Liszt rewrites the bass notes in the second version to facilitate the performance of the melody notes in the same hand.

Example 185. "Die Forelle," *Lied* m. 1-4

Etwas lebhaft

In ei-nem Bächlein hel-le, da schoß in fro-her Eil die
Fi-scher mit der Ru-te wohl an dem U-fer stand und

Example 186. "Die Forelle," First Version, Transcription m. 8-11

Example 187. "Die Forelle," Second Version, Transcription m. 14-17

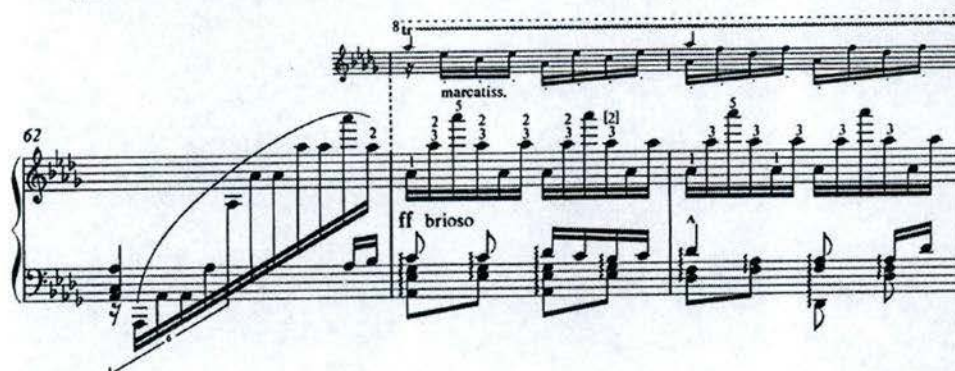
In this version of the first verse Liszt does not employ register transfer nor does he add doubled notes to the sextuplet figure in the second half of the verse. These provide for greater fidelity to the original and also serve to reduce the technical complexity. The bass part is reconfigured in this version to omit the reiterated notes on the second beat of each measure. This too reduces the technical difficulty but results in greater divergence from the original composition. The overriding concern is obviously one of providing for technical facility in this transcription whether or not it results in a more accurate reproduction of the original.

Liszt also omits the fermata pauses that delineated the sections of the earlier version of "Die Forelle," thus eliminating a sense of anticipation and expectation for the introduction of each variation. Less attention is drawn to the performance aspect of the

transcription with its emphasis on quasi-improvisatory technical display and musical invention. There is thus a reduction in the impression of the work is a virtuoso showpiece. For the second strophe of the *Lied* the accompaniment is varied with the addition of a descending sextuplet in the second half of each measure which answers that in the first half.

As in the earlier transcription of this work, Liszt includes an additional variation between the fourth and fifth stanzas of the poem. In this case this interpolation amounts to a technical simplification of the earlier one. Here the texture is simplified by replacing the left hand's alternating chords and arpeggios with simple block chords. The right hand passage is also rewritten in a much more limited scope that can be executed through a more simple rotation technique.¹⁵

Example 188. "Die Forelle," First Version, Transcription m. 62-64



¹⁵ Irena Barbag-Drexler links both the treble and bass passages here to "alberti" type figurations that Liszt inherited from Beethoven. Irena Barbag-Drexler, "Liszt's Klavierbearbeitungen: Ein Beitrag zum Thema 'Der vergessene Liszt,'" *Liszt-Studien*. (1977), 32.

Example 189. "Die Forelle," Second Version, Transcription m. 69-70



In a similar fashion Liszt simplifies the descriptive chromatic passage that he added to the earlier transcription. In the earlier version Liszt added a technically challenging cadenza (measures 85-90) to illustrate the final lines of the fifth stanza:

*Das Bächlein tückisch trübe,
Und eh' ich es gedacht,*

The brook and made it muddy,
And before I realized it,

Here, in measure 93, the passage is replaced with a more facile chromatic configuration that is confined to a right hand cadenza passage.

Example 190. "Die Forelle," Second Version, Transcription m. 93

Example 190 shows measure 93 of the second version of "Die Forelle." The score is for piano, with a treble and bass staff. The key signature has two flats. The tempo/mood is marked *fz* (forzando). The music features a complex, rapid chromatic passage in the right hand, with many beamed sixteenth and thirty-second notes. The left hand provides a simpler accompaniment with eighth and sixteenth notes. There are asterisks (*) above measures 93 and 94, indicating specific performance or editorial markings. The score is labeled *capriccioso* and *rit:* (ritardando). The bottom of the page is marked *D. et C. N.º 8376.*

Liszt similarly recomposes the ending cadenzas and simply replaces the final measures with a pentatonic descending run which is reminiscent of that in the introduction. While the transcription is not without its own set of technical challenges, it represents a marked reduction in difficulties from the earlier version. Liszt's motivation in resetting the *Lied* was surely motivated by the desire to provide his Viennese publishers with a more forgiving version than had earlier been published in Paris.

"Ihr Bild"

Liszt's additions to "Ihr Bild" seem fairly conservative when compared to the elaborate virtuoso reworkings of some of the songs. Nevertheless, his treatment of the text results in a reading of the poem that is essentially different than Schubert's. Liszt's reading is achieved both through actual changes in the music and his pairing it with "Frühlingssehnsucht." As mentioned earlier, Liszt makes "Ihr Bild" an introduction to its companion from *Schwanengesang*. In the original collection of *Schwanengesang*, "Ihr Bild" was published as the ninth song and "Frühlingssehnsucht" as the third. Liszt paired the two works and connected them through an *attaca* indication at the end of "Ihr Bild." The juxtaposition of these two works does change the context for interpretation of the poetic material. This fact, taken together with slight harmonic changes and the addition of new melodic and accompaniment material, results in the divergent interpretation that is evident in Liszt's transcription.

The first stanza of the song is transcribed in a very literal fashion. In the second stanza Liszt composes new melodic material that provides a dramatic commentary on the poetic images. The entire text of "Ihr Bild" follows:

*Ich stand in dunkeln Träumen,
Und starrte ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.*

I stood in dark dreams,
And stared at her portrait
And that beloved face
Secretly began coming to life.

*Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.*

Tugging at her lips
Was a wondrous smile,
And as if from melancholy teardrops
Glittered in her fair eyes.

*Auch meine Tränen flossen
Mir von den Wangen herab -
Und ach, ich kann's nicht glauben,
Daß ich dich verloren hab!*

Also my tears flowed
Down my cheeks
And oh, I can't believe it,
That I have lost you!

Beginning with the second stanza, in measure numbers 14 through 16, Liszt adds a melodic counterpoint in the treble. This added treble melody is varied and expanded in the next phrase of measures 18 through 21. The second phrase begins in the same way as the previous one and builds to the high point of an octave E-flat as its mid-point just as in the previous phrase. Here this building is intensified and elaborated and then superseded by the further leap to the C-flat of measure 20.

Example 191. "Ihr Bild," *Lied* m. 14-23

Um ih-re Lip-pen zog sich ein Lächeln, wun-der-bar, und
wie von Weh-muts-trä-nen er glänz-te ihr Au-gen-paar.

Example 192. "Ihr Bild," Transcription m. 14-19

severamente
espressivo assai
loco

In this passage the original vocal melody appears unadulterated in a middle voice. Liszt obviously intended to generate more melodic interest and drama through his newly added melody. The original melody is obscured by all of this more elaborate writing. The expression of the text is also affected by this new melodic guise. The amazement of the spectator about the portrait coming to life is dramatically illustrated through Liszt's

more florid approach. Liszt's new melody with its indication "*espressivo assai*" and its widely ranging gestural shape comments on the events in a more vivid manner. On the other hand, Schubert's narrowly confined melody and spare texture maintain the mysteriousness of the occurrence. Schubert's music never leaves the aura of the protagonist's melancholy "dark dreams." Liszt, however, treats the occurrence as if it were a real event that existed outside of the protagonist's own imagination. As such, it is given a more palpable and vivid setting in the transcription.

In these two phrases there is a clear delineation of Liszt's and Schubert's individual compositional voices. Liszt's musical commentary, in this instance, is forged from Schubert's original material but welded to it as a distinctive appendage. The added melody begins as an imitation of the original. It expands the general shape and decorates this with chromatic inflections. Even with these alterations, the derivation of it from the original compositional material is clear. With Liszt's new version the expression of the text setting is less subtle. As a result, the original emotive meaning of the smaller gestures is lost. The poignant falling thirds of measures 21 through 23, for example, lose much of their import because of Liszt's more robust musical depiction in the preceding measures.

Example 193. "Ihr Bild," *Lied* m. 22-24

Example 194. "Ihr Bild," Transcription m. 20-22



Even the slight modifications to the chord voicings in measures 21 and 22 have an effect on the projection of the poetic image. In particular the return to the tonic chord in measure 22 of the transcription (24 of the song) has a slightly different effect. In Schubert's version the third of the chord is not heard. There is only the hollow ringing effect created by the open fifths of B-flat to F. The absence of the third only slightly effects the impression of a modal ambiguity since the return to the minor mode was already established by Schubert in the prominence of the falling minor third motive from D-flat to B-flat of the previous measures. There is, nevertheless, a momentary impression of modal ambiguity created by the third's absence in this chord.

Liszt includes the minor third in his voicing of the chord. The open fifth is heard only between the two lowest notes of the chord. Liszt's voicing creates a greater sense of

finality and presents what appears to be a preemptive resolution to the modal conflict between minor and major that was established in the first section of the song. It is with this definitive return to the minor that Liszt changes the harmonic expectations for the rest of the work. This emphasis on the minor tonic confirms the minor modality as the central tonal area for the work. In the transcription, therefore, the return to the minor mode in the final piano postlude has been prepared in advance. In the song this return is a surprise because we have previously heard this same music in the major and expect to hear the same thing again. Liszt has more firmly established the expectation for the minor. The surprise that Liszt prepares is just the opposite of Schubert's. Liszt's postlude does not cadence on the minor tonic and only moves to the dominant as a preparation for the major resolution the next piece provides. C. S. Brauner has noted that Schubert does not musically depict the surprise inherent in the last lines of the poem.¹⁶ However, it is the unexpected resolution to the minor that provides a retrospective illustration of this aspect of the text. While Schubert's actual setting of the poetic line, "*Daß ich dich verloren hab!*" (that I have lost you!), is not directly illustrative, his piano postlude, with its unexpected minor resolution, comments on the text. Liszt seems to entirely ignore both this aspect of the text and Schubert's treatment of it in the transcription. Liszt focuses on other expressive elements in the poem's final stanza.

With the return of the A material in measure 23 of the transcription, Liszt adds an optional counterpoint to the main vocal melody, though he otherwise duplicates the

¹⁶ Brauner, "Irony in the Heine lieder of Schubert and Schumann," 277.

opening material exactly. This added part consists of two contrapuntal voices which are an obvious illustration of the first two lines of the poem's final stanza:¹⁷

<i>Auch meine Tränen flossen</i>	Also my tears flowed
<i>Mir von den Wangen herab -</i>	Down my cheeks

Example 195. "Ihr Bild," Transcription m. 22-26



Liszt's added voices describe a descending phrase shape with some chromaticism and the use of suspensions.¹⁸ Indeed, this text painting of "flowing tears" is almost reminiscent of that used in contrapuntal works of the Renaissance.

Since all of the other added material is incorporated into this transcription, it is puzzling why Liszt made this added counterpoint optional with the designation "*ad libitum*." The most logical explanation is that Liszt may have felt that the inclusion of the optional material might obscure the form of the piece. Without the optional passage the return of the A section exactly parallels the beginning material. Whereas Schubert's

¹⁷ The beginning notes of each added voice are marked with arrows in example 195.

¹⁸ In the original song the emotive power is given to the voice. Gerald Moore points out that the accompaniment really does not play an overtly expressive role in this song while the voice is present: "Only in the postlude does the pianoforte impress itself on the listener's attention for here comes the first *forte* of the entire song. Each chord in 35 expresses accumulating bitterness and, in contradiction to the major mode of the singer's last phrase, ends in the deep despairing minor." Moore, *Schubert Song Cycles*, 216.

setting retains an elusive otherworldly quality, Liszt's dramatically portrays the events described in the poem through his melodic additions. Taken as a whole, Liszt's compositional additions to "Ihr Bild" are, however, confined to only a few measures of the transcription. Yet the slight modifications that Liszt undertakes substantially alter the interpretive perspective.

"Das Wandern"

Liszt's transcription of "Das Wandern" transforms the original strophic *Lied* into a short set of variations. This work departs from the folk-like setting of the original song in favor of compositional elaboration through variation. Only three of the song's original five strophes are transcribed. The first strophe is a comparatively straightforward keyboard adaptation that retains the original distribution of parts with some small alterations. In the following two variations, Liszt retains the melodic material in a relatively straightforward manner but embellishes it with progressively more involved and wider ranging figurations. This transcription is essentially a type of accompaniment variation.

Liszt's setting of the opening measures includes several refinements over the more rustic sound of Schubert's introduction. He alters the texture, rhythm, and distribution of notes in this opening statement. Throughout most of the transcription Liszt avoids the very low bass notes that are part of Schubert's piano accompaniment. Only on two occasions, in measures 45 and 49, does Liszt duplicate Schubert's use of this low register.

The transcription of the piano introduction demonstrates how Liszt eliminates the low register.

Example 196. "Das Wandern," *Lied* m. 1-4



Example 197. "Das Wandern," Transcription m. 1-4



With the changes to the bass the rustic quality of the accompaniment is eliminated with Liszt's adaptation. In general Liszt's arrangement presents a more lyrical interpretation of this introduction. This change is highlighted with Liszt's addition of the indication "*leggiero*" in the first measure of the transcription. In addition to the changes in register, rhythmic alterations are employed to intensify this effect. The foursquare emphasis that Schubert creates with the reiterative bass is changed by Liszt. He eliminates the strong second beat tonic note in the second measure. This slightly weakens the harmonic motion and places more emphasis on the melodic note. The cadence on the tonic in measure four is also intensified as this is now the first coincidence of a melodically important treble note with a root position tonic chord. The effect of this

change is a more emphatic close to the introduction. This prepares the listener for the small set of variations to follow.

Another notable rhythmic alteration in the introduction is the shift from sixteenth to eighth notes in order to demarcate the treble melodic notes. This type of melodic emphasis might reflect how Liszt would have interpreted and performed the original song. Taken together, all of these slight modifications add up to an interpretation that is more refined and lyrical than the foursquare simplicity of Schubert's introduction. The modifications of the introduction signal Liszt's treatment of the following variations in that Schubert's rustic style is supplanted by the urbane sophistication of playful variations.

Now let us turn to an examination of the relationship between the individual variations and the text of the poem. Contrary to Liszt's preferred earlier practice, none of the six transcriptions in the set have the text printed within the staves of the accompaniment. The complete poems, however, were printed before each transcription. Since Liszt set only three of the five strophes of "Das Wandern" and the transcription is untexted, it is impossible to be completely certain which of the poetic stanzas were intended to correlate with the individual variations.

The transcription of the first strophe is a fairly straightforward adaptation of the original but continues the same types of modification evident in the introduction. Liszt adds arpeggiated figures to the melody and uses octave displacements in the variation that corresponds to the second strophe of the song. Such arpeggios could be illustrations

of rushing water of the second stanza or could equally well depict the turning mill wheels of the third stanza. The second and third stanzas of the poem follow:

*Vom Wasser haben wir's gelernt,
Vom Wasser!
Das hat nicht Rast bei Tag und Nacht,
Ist stets auf Wanderschaft bedacht,
Das Wasser.*

We've learned it from the water,
From the water!
It has no rest by day or night,
It is always intent on wandering,
The water.

*Das sehn wir auch den Rädern ab,
Den Rädern!
Die gar nicht gerne stille stehn,
Die sich mein Tag nicht müde drehn,
Die Räder.*

We see this also with the wheels,
With the wheels!
They do not like to stand still,
But turn all day without tiring.
The wheels.

Perhaps this variation is an illustration of the conflated texts of these two stanzas. The quick 32nd-note figures of measures 26 and 30, for example, seem to be evocative of the playful gushing of water of the second stanza.

Example 198. "Das Wandern," Transcription m. 26-30



Example 199. "Das Wandern," Transcription m. 33-35



The arpeggiated figures of measures 25, 29, and 33-36, however, seem more likely to represent the mill wheels in the third stanza.

It is difficult to make a case for any specific illustration of the final two stanzas. The passage corresponding to the third strophe of the song begins at measure 45. Here the melody is transposed down an octave from its original position and Liszt, as mentioned earlier, does incorporate the low bass notes of Schubert's original accompaniment. In modern day performance this final strophe is often taken at a slightly slower tempo to suggest the weight of the stones.¹⁹ While Liszt indicates no such change in tempo, perhaps the transposition and inclusion of the low bass notes are meant to suggest the stones that form the central image of the poem's fourth stanza. On the other hand, the arpeggiated filigree of the treble accompaniment together with the indication "*elegantemente*" of measure 45 and the "*più dolce*" indications of measures 48 and 53 tend to negate this image of heavy stones.

Example 200. "Das Wandern," Transcription m. 45-48



The transcription from measure 53 to the end clearly indicates a compositional approach in which variation is the primary compositional concern. In this section of the

¹⁹ Robert Spillman, "Performing Lieder: The Mysterious Mix" in *German Lieder in the Nineteenth Century* (Schirmer Books 1996): 323.

transcription neither strict fidelity to the song nor overt expression of the text are as significant. The main melodic material is no longer presented in a completely distinct manner but is incorporated into the fabric of the variation texture. For example, in measures 52 to 56 the main melody is not given in its complete form in a single voice. It is absorbed and divided between a tenor melody and treble accompaniment.

Example 201. "Das Wandern," *Lied* m. 32-36

Example 202. "Das Wandern," Transcription m. 52-56

In a similar fashion Liszt modifies Schubert's melodic utterance of measures 37-40. Here Liszt offsets the main notes of the melody in the tenor range of the piano. The downbeat accents in the vocal line are replaced by the dissonant clash of the major second between F and E-flat that is prominent in the treble.

Example 203. "Das Wandern," *Lied* m. 37-44

Stei - ne, die Stei - ne, die Stei - ne, die
wan - dern, und wan - dern, und wan - dern, und

Stei - ne.
wan - dern.

Example 204. "Das Wandern," Transcription m. 57-64

poco rfz

poco rfz

smorz.

Liszt extends the repetition of this two-measure figure with one extra reiteration. He also greatly extends the concluding postlude. In this transcription it is clear that Liszt is not unfolding each stanza of the poem with a specific musical depiction. The

individual variations, rather, represent a more general musical impression of the poem.²⁰ As such, this set of variations becomes an independent piano work and does not exhibit a musical narrative that reveals all of the images of the poem through its transcriptive procedures.

"Ungeduld" (First Version)

The 1844 transcription of "Ungeduld" was the first of two versions that Liszt set. In this first version the work is transposed down a third from the key of A major to F major. Liszt sets the strophic song in variation style but includes only three of the four verses of the poem. He completely reworked the transcription two years later for its inclusion as the final work in his set of adaptations from "Die schöne Müllerin."

In the earlier publication of 1844 six disparate works are made to form a set. All but two have the text of the poem printed within the staves of score. Neither "Des Mädchens Klage" nor "Ungeduld" have the text printed in the manner. Both are transcribed as strophic variations. This fact indicates that Liszt perceived a looser connection between the music and the text in these two transcription than he did in the other works. This alone, however, does not account for the absence of the poetic text since "Die Forelle" and "Das Sterbeglöcklein" both contain the words of the poem and

²⁰ It should be recalled that Czerny composed a set of variations on this same *Lied* prior to 1829. This work, along with a transcription of "Ständchen," was published in France by Richault as Op. 62, nos. 1 and 2. (Czerny's set of variations was not available for this study.) During the early 1830s Czerny's transcriptions were better known in France than the songs on which they were based and Liszt was undoubtedly aware of their existence. Whether or not Czerny's transcription had any influence on Liszt's much later setting of 1846 would bear further investigation. For further information on the Czerny variations see Hascher, "Schubert's Reception in France," 264.

are treated with the same compositional technique. Significantly, both "Des Mädchens Klage" and "Ungeduld" are shortened by one strophe in the transcription. This clearly indicates that the text itself was not of primary importance in these transcriptions. These transcriptions should be considered as independent piano works that vary the original material of the *Lied* but are not necessarily arrangements that have a strong correlation with the original text.s

The first version of "Ungeduld" contains no interpolations or added virtuoso figurations. Each of the three strophes that Liszt sets is transcribed with a slightly different configuration of the melody and accompaniment. The first strophe presents the melody with a light staccato adaptation of the accompaniment, which provides for a texture that mimics the original. The second verse presents the melody doubled at the octave above with a thicker accompanimental texture. The third strophe doubles the melody at the octave below. All are unique, individual arrangements that convey the spirit of the original song but do not represent the poetic text in a more graphic manner. Because of this, Liszt is actually retaining the more general mode of textual expression that is inherent to the original strophic form. This transcription strikes a true balance between re-creation of the original song and the creation of an effective solo piano piece.

Liszt increases the textural complexity and dynamic level through each variation and culminates this building process in the final strophe. The apex is reached at measure 73 of the transcription. In the original song this same measure represents a climactic moment only within this strophe but there is no long-range building process as in the

transcription. The song's climax occurs on the text of the refrain, "*Dein ist mein Herz und soll es ewig bleiben*" (Yours is my heart and it will always remain).

Example 205. "Ungeduld," *Lied* m. 44-49

Dein ist mein Herz, dein ist mein
Dein ist mein Herz, dein ist mein
Herz und soll es ewig bleiben, ewig bleiben, ewig bleiben
Herz und soll es ewig bleiben, ewig bleiben, ewig bleiben

Example 206. "Ungeduld," Transcription m. 69-74

f con strepito
rinforz.
ff

This is the only point in the transcription where pianistic figurations are added—there are long, rapid, descending arpeggiations of the harmonies that replace the original high held notes in the voice. These additions compensate for the expressive quality that the voice would have on these high notes. Therefore these added figurations represent the pianistic equivalent of the original vocal effect. Such prolongation of the held melodic notes through arpeggiation is necessary to suggest the sustaining power of the human voice. The gradual building towards this final climactic moment through the strophes, however, is an interpretive addition that is not indicated by Schubert.

Another divergence from Schubert's original musical text occurs in the final four measures of the transcription. Here Liszt interpolates a harmonically altered passage that is motivated by the text.

Example 207. "Ungeduld," *Lied* m. 50-52

Example 207 shows the musical score for "Ungeduld," Lied m. 50-52. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics "blei - ben." and "ben!". The piano accompaniment includes arpeggiated figures and dynamic markings like "f".

Example 208. "Ungeduld," Transcription m. 75-79

Example 208 shows the musical score for "Ungeduld," Transcription m. 75-79. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with arpeggiated figures and dynamic markings like "f", "rall.", "quasi in tempo", and "riten.".

In measure 75 he introduces a diminished seventh chord and progresses to the dominant. On the downbeat of 76, however, there is a deceptive cadence that moves to a minor IV chord and progresses through chromatic inner lines in the next three measures to end on the tonic. These harmonic additions to Schubert's conventional cadential treatment offer a compositional commentary on the song. Liszt's violent insertion of the diminished chord amounts to an eruption of the anger that is consistently boiling below the surface in Schubert's setting. Through this harmonic change Liszt makes overt what Schubert only suggests. The unexpected turn towards the minor, at measure 76, and the subsequent downward sliding chromaticism also indicate an interpretive divergence. This amounts to a melancholy commentary on what has preceded.²¹ It is as if Liszt's protagonist retreats after having been defeated by his sudden outburst of anger. This is at odds with the emphatic finality of Schubert's *forte* cadence.

"Ungeduld" (second version)

Liszt's 1846 version of "Ungeduld" duplicates the same general transcriptive process as was evident in the earlier version. It too uses variation technique, omits one repetition of the strophe, and is only generally expressive of the poem. Liszt transposes

²¹ As an amusing digression it is interesting to note that Franz von Suppé also reinterpreted these final lines of "Ungeduld" in his operetta *Franz Schubert*. The operetta, composed in 1864 on motives from Schubert's music, purported to be biographical. The scene in question presents Schubert as inspired to compose *Die schöne Müllerin* when he is rebuffed in his attempts to pursue the local miller's daughter. He is having difficulty completing the song "Ungeduld" when a letter arrives from his true love, Caroline Esterházy. As he reads the letter Schubert joyfully sings out the final line of the song. For more on this operetta see: Rita Steblin, "Schubert's relationship with women: an historical account," in *Schubert Studies*, ed. Brian Newbould (Aldershot, England: Ashgate Publishing, 1998), 221-222.

the work as well but this time it is from the original key of A major to B-flat major. This transposition is made in order to fit the overall key scheme of the six songs from *Die schöne Mullerin*, with which it is grouped.

The transcription of the first strophe presents some doublings and a general thickening of the texture. A more significant change, however, concerns Liszt's notation of the rhythm of the vocal line. In the original the characteristic rhythmic pattern throughout the first strophe consists of a dotted eighth followed by a sixteenth note. In the transcription Liszt changes this to conform to the triplet pattern of the accompaniment.

Example 209. "Ungeduld," *Lied* m. 9-12

Example 209. "Ungeduld," *Lied* m. 9-12

9
 schnitt es gern in al - le Rin - den ein, ich grüb es gern in je - den
 möcht mir zie - hen ei - nen jun - gen Star, bis daß er spräch die Wor - te

12
 Kie - sel - stein, ich
 rein und klar, bis

Example 210. "Ungeduld," Transcription m. 9-12



This mitigates somewhat the unsettled feeling that Schubert obviously wanted to impart to the vocal line.²² With the next strophe Liszt continues this rhythmic adjustment. Significantly, however, he inserts a complete four against three pattern with the presentation of his third and final strophic variation.

Example 211. "Ungeduld," Transcription m. 59-61



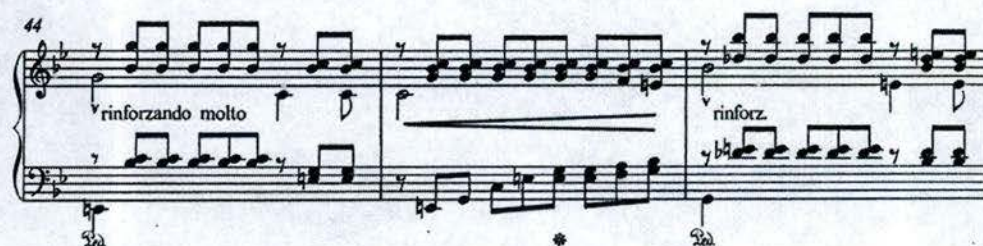
Liszt waits until this final presentation of the thematic material for structural purposes. The increased rhythmic activity of the final variation lends a sense of greater

²² It is possible that Liszt was merely notating the way he had heard the song performed. This could also be an instance of rhythmic interpretation that would inform the controversy concerning the correct performance of the dotted sixteenth rhythm in the context of triplets in Schubert's music. This issue has already been discussed in connection with Liszt's transcriptions of "Wasserflut" in chapter three and "Aufenthalt" in chapter four. For more information on this topic see Bilson and Montgomery, "Triplet Assimilation," 79-97.

fervency and a greater sense of progression so that this last strophe is the most active and therefore the climactic moment in the transcription.

In comparison with the previous version, Liszt alters the structure in this transcription by shifting the structural climax to the end of the second strophe. At the beginning of this variation there is a more complex adaptation of the accompaniment. The melodic line is moved down an octave while a double note figure in the treble moves to the uppermost regions of the keyboard. The refrain "*dein ist mein Herz*", beginning at measure 44, is given with increased force.

Example 212. "Ungeduld," Transcription m. 44-46



The accompaniment is intensified and the indications "*rinforzando molto*," "*rinforz.*" and "*accentuato assai*," together with accents, are used within a six measure segment of this passage. This dynamic emphasis also continues in the piano interlude from measure 51 through measure 58.

Example 213. "Ungeduld," Transcription m. 51-58

The musical score for Example 213, "Ungeduld," Transcription measures 51-58, is presented in two systems. The first system (measures 51-54) shows a piano accompaniment with dense chords and a vocal line. The second system (measures 55-58) continues the piano accompaniment and vocal line. The score includes dynamic markings such as *incalzando*, *rfz*, and *ritard.*, and a fermata at the end of measure 58.

Liszt adds the indication, "*incalzando*," (chasing) and doubles both the treble and bass notes beginning at measure 51. Crescendo markings and "*rfz*" indications are also added to this passage. Significantly Liszt separates this passage from the final repetition of the melody with a fermata and double barline at the end of measure 58. All of these elements articulate this passage as the dynamic climax of the piece. This represents a structural departure from both the *Lied* and the earlier transcription.

As has already been discussed, in the *Lied* the final climactic moment occurs only in the final two-measure postlude. Schubert's only "*forte*" indication occurs in the postlude on the final note of the accompaniment. The force of Schubert's final note is rhythmically and dynamically unexpected. It foreshortens the final phrase and is forceful in its emphatic climactic close to the piece.

As in the first version of "Ungeduld," Liszt does not retain this final element of the song in that like the earlier transcription, the ending is also modified. Liszt adds a two-measure postlude that is marked with a "*ritenuto*" and ends at a "*piano*" dynamic

level. This diminishing aspect of both dynamic level and momentum results in a completely different type of interpretation than is inherent in the song. Thus, in Liszt's version the final strophe is separated from the rest of the work. It occurs after the dynamic climax and is set off with a fermata. The following strophic variation contrasts markedly with the preceding dynamic climax. Liszt's final variation is a charming virtuosic commentary on the material that has already been presented. It opens with the indications "*amoroso*," "*dolce*," and "*staccato*." All of this culminates in the gradually diminishing postlude that Liszt adds. This, of course, is at odds with the forceful ending of the *Lied*.

One further illustration of Liszt's essentially different interpretation of the final strophe of this song is his transcription in measures 73 and 74. Here Liszt reduces the rhythmic conflict between duple and triple by favoring a duple division of the beat.

Example 214. "Ungeduld," *Lied* m. 48-50



Example 215. "Ungeduld," Transcription m. 73-75



This weakens the sense of conflict inherent in the rhythm of the original. Susan Youens has commented on Schubert's treatment of this passage and its rhythmic strength, which is "commensurate with the words 'remain forever.'" ²³ Schubert and Liszt's treatment of this passage is markedly different. As already noted, Liszt has eliminated the rhythmic tension caused by the conflict between duple and triple. He has also excised the motivic bass triplets that recall the piano introduction. Liszt's texture, in fact, does not contain the low bass notes of the piano at all and is dominated by the arpeggios in the treble. The result is a far less portentous musical expression. Where Schubert is building towards a climactic moment on the final notes of the accompaniment, Liszt has already started a diminishing motion with the "*poco rallentando*" beginning on the first "*und soll es ewig*" of measure 73. Liszt's miller is less resolute than Schubert's.

This is indicative of the basic interpretive difference evident in Liszt's adaptation. Youens has remarked on Schubert's strict adherence to the strophic form in this piece and how this coupled with the insistent reiterative triplets are "the index of obsession, of a single *idée fixe* repeated over and over." ²⁴ Liszt's application of variation technique tends to undermine this obsessive quality of the original. The further changes in dynamics, rhythm, and texture that are made in the final variation indicate a further weakening of this single minded obsession which extends to the final measure of Schubert's *Lied*. The transcription thus represents an interpretive departure from Schubert's original conception

²³ Youens, *Schubert: Die schöne Müllerin*, 85

²⁴ *Ibid.*, 83-84.

of the poem. In Liszt's transcription, this set of variations has taken on an independent life as a solo piano work without specific textual depictions.

"Des Mädchens Klage"

Schubert's strophic setting of "Des Mädchens Klage" is transformed into a variation structure by Liszt. He shortens the work by one stanza, providing music for only three of the four melodic repetitions. Liszt creates a piano composition that is essentially different in expressive scope than the *Lied*. This is a reworking of the basic material that is a dramatic portrayal of the song in the language of Liszt's piano music.

The musical structure builds through the variations as they become progressively more virtuosic and complex in their figurations. There is also a general progression from simple texture and relatively limited scope in register in the first strophe to increasing expansion of these elements in the following two strophes. As in a classic variation, the transcription is segmented into clearly delineated sections that correspond to the piano interludes and the strophes of the song. Liszt emphasizes the distinctness of these sections by demarcating each with a double barline and fermata. The emphasis of this new sectional form changes the fundamental continuity of the original. In the *Lied*, the constant triplet pulse binds together all of the sections and strophic repetitions. In the transcription the demarcation of distinct sections highlights the emphasis on embellishment, which is at the heart of the variation process.

In the transcription Liszt modifies the opening dynamic from Schubert's "*p*" to a bold "*f*" and additionally marks the upper part "*pesante*." From these opening measures it

is clear that the basic material is to be reinterpreted by Liszt. In this piano introduction Liszt expands the register in the treble range to give more dramatic shape within the phrases. He does this by moving the final triple accompaniment figure up an octave in the first three measures.

With the opening strophe Liszt alters the material of the melody and accompaniment. For the first four bars he writes the melody an octave below where it appears in the original score. The accompaniment triplet figure is also rewritten so that it is heard below the melody. The most interesting aspect of the adaptation, however, is the inclusion of the bass notes within the triplet figure. Schubert's original bass note pattern consists of eighth notes that clearly define the rhythmic and harmonic foundations of the piece. Liszt adjusts the rhythm of these notes so that they become the final sixteenth note of each triplet pattern. The effect is entirely different than the foursquare motion of the song.

Example 216. "Des Mädchens Klage," *Lied* m. 5-8

Der Eich - wald braust —, die Wol - ken ziehn —, das Mägd - lein sitzt an U - - fers Grün, es
 „Das Herz ist ge - stor - ben, die Welt — ist leer —, und wei - ter gibt sie dem *) Wun - schen nichts mehr; du

p *cresc.*

Example 217. "Des Mädchens Klage," Transcription m. 5-8

5

marcato ed espressivo il canto

l'accompagnamento p

8

With the second half of this phrase Liszt doubles the melody at the octave above and rearranges the accompaniment figure to subtly illustrate the text. The first stanza of the poem reads:

*Der Eichwald braust, die Wolken ziehn,
Das Mägdlein sitzt an Ufers Grün,
Es bricht sich die Welle mit Macht, mit Macht,
Und sie seufzt hinaus in die finstre Nacht,
Das Auge von Weinen getrübet.*

The oak-wood roars, the clouds move,
The girl sits on the green bank,
There break waves with might,
And she sighs into the dark night,
Her eyes dimmed from weeping.

The register shift and new accompaniment figure corresponds to the third line of the stanza at measure nine of the transcription. The new accompaniment figure contains the alternation of the dominant chord between the hands in a rising fashion.

Example 218. "Des Mädchens Klage," *Lied* m. 9-10

bricht sich die Wel - le mit Macht, mit Macht, und
Hei - li - ge, ru - fe dein Kind zu - rück, ich

f *cresc.*

Example 219. "Des Mädchens Klage," Transcription m. 9-11

agitato *crescendo*

con intimissimo sentimento

una corda

This chordal alternation is meant to be suggestive of the breaking waves of the ocean and the rising figure brought about by the register transfer is part of this effect.

Each of the following two variations present complex textures and virtuosic effects to express the emotional state of the maiden. These have nothing to do with the type of expressive content in the *Lied*. The text of the second stanza is:

*Das Herz ist gestorben, die Welt ist leer,
Und weiter gibt sie dem Wunsche nichts mehr,
Du Heilige, rufe dein Kind zurück,
Ich habe genossen das irrdische Glück,
Ich habe gelebt und geliebet!"*

The heart has died, the world empty
And no longer yields to my desire,
Holy One, call back your child
I have enjoyed earthly happiness,
I have lived and loved!

Liszt depicts this extremity of emotion through the introduction of elaborate chordal figurations and chromatic alterations. The beginning measure of the variation is marked "*agitato*" and includes a turbulent arpeggiated figure.

Example 220. "Des Mädchens Klage," Transcription m. 19-20



Expression of this inner turmoil reaches its apex in this strophe with the addition of chromatic inner voices that coincide with the text "*Du Heilige, rufe dein Kind zurück.*"

Example 221. "Des Mädchens Klage," Transcription m. 23-24



In the final variation all of these elements are greatly expanded to encompass the entire keyboard. The addition of *tremolo* figures also heightens the expressive content bringing the keyboard adaptation into the realm of melodramatic utterance.

Example 222. "Des Mädchens Klage," Transcription m. 38-39

The musical score for measures 38-39 of "Des Mädchens Klage" is a transcription for piano. It features a complex, dense texture. The right hand has a tremolando section with a "ff disperato" marking. The left hand has a "rinforz." marking and a tremolando section. The score includes various musical notations such as slurs, ties, and dynamic markings.

This type of writing is evocative of a dramatic reading of the text that has lost the original expressive sentiment of Schubert's song. The transcription does not faithfully reproduce the effect of the *Lied*; it does, however, represent the application of the most novel expressive and technical resources of pianism for the decade in which it was composed.

"Die Taubenpost"

Edward Cone has noted that "Die Taubenpost" combines elements of strophic, ternary and through-composed forms. He describes the song as a summation in which Schubert displayed his mastery of the *Lied* through structural manipulation. The song consists of four broad sections: ABA'C. As Cone notes, this suggests a three-part form followed by a coda. He argues, however, that the final section does not function in this way. The entire structure is, in fact, in two parts with the second being a variation of the first. Each variant is separated by a refrain that has already been heard at the close of

sections A and B. This creates a sense of formal ambiguity as the presence of this refrain implies a strophic construction.²⁵

Liszt's transcription indicates that he favored the strophic perspective concerning the structure of "Die Taubenpost." He treats the work as a variation form with application of progressively more complex elaborations and figurations on the original material. This is very similar to his treatment of other strophic songs.

As a whole the work evolves from a straightforward transcription of the first strophe to a piano composition that seems divorced in scope and intention from the original *Lied* in the final variations. In the first strophe the transcription is a model of clarity and maintains all aspects of the accompaniment while presenting the vocal line in the tenor range. This type of texture facilitates transcription since the middle range of the piano projects the vocal melody effectively while the accompaniment notes of the treble naturally remain in the background.

In general, Liszt's fidelity to the original material in the opening A section establishes a point of departure against which his subsequent additions and variations can be measured. In measure 15 Liszt makes an adjustment to the register of the piano interlude. Here he brings the melodic notes of the interlude up a full octave. This delineates the texture of the piano interlude from the beginning of the melody of the song's second stanza where the accompaniment drops back to its original position. Liszt applies this same technique to the interlude that begins in measure 23. Additionally he

²⁵ Cone, "Repetition and Correspondence," 86-88.

gives this opening figure in double notes, adding a sixth below the original single note run.²⁶

In measures 19 through 23 where the voice and piano double the melodic notes Liszt applies a rhythmic variant to keep the parts aurally separate.

Example 223. "Die Taubenpost," *Lied* m. 19-23



Example 224. "Die Taubenpost," Transcription m. 19-23



²⁶ This was a typical type of elaboration that Liszt often made in the performance of his own and other composer's compositions. In this case the transcription provides a written record of what for Liszt was a customary improvisational practice. Carl Lachmund reported many instances where Liszt added this type of embellishment in performance. For example, he describes a performance of Chopin's waltz in D-flat major in which Liszt played in double notes. He applied a combination of thirds, sixths, and chromatic passing tones. Lachmund, *Living with Liszt*, 304.

It is of significance to note that Liszt brings the accompaniment to the fore in this passage. The vocal melody has been heard in the tenor range since the beginning of the transcription. At this point this part is displaced by an eighth note. This syncopation is an adaptation of the melody, which is derived from the prominence of syncopation as a stylistic feature of the accompaniment throughout the song. Liszt reverses the roles of the accompaniment and voice in this passage with the syncopation added to the vocal line. Liszt does mark this part with dashes, indicating its continued prominence. However, the octave accompaniment is brought to the forefront because of its doubling and most importantly because it is sounded on the beat and before the melodic notes in the lower octave. This undoubtedly reflected Liszt's interpretative decision that the accompaniment should take precedence in these measures.²⁷

Liszt's adaptation of the B section is marked by an expansion in the texture of all parts. The melody is doubled at the octave above while the bass is reinforced at an octave below. Additionally, the chords of the accompaniment are moved up one octave above the melodic line. This texture is further expanded for the second stanza of the B section, which begins at measure 38.

²⁷ The actual performance of this passage with voice results in a natural type of "echo" effect. The timbre of the piano is prominent on the attack of each note and it decays while the voice is holding the note. The ear identifies the ending sound of the note with the voice. Perhaps Liszt was merely notating this effect with the rhythmic displacement of the lower part. If this is the case, this passage demonstrates Liszt's goal to recreate the performance of a work in total and not merely the notes of the score in his transcriptions.

Example 225. "Die Taubenpost," *Lied* m. 38-41

Kein Brief - chen brauch ich zu schrei - ben mehr, die Trä - ne selbst geb ich ihr,

un poco cresc.

Example 226. "Die Taubenpost," Transcription m. 38-41

un poco più f

Such writing is an expansion of the novel three-hand texture that was developed by the pianist Sigismund Thalberg in the 1830s.²⁸ This texture is characterized by

²⁸ According to Berlioz, Thalberg adapted this texture for the piano from a technique developed by the harp virtuoso, Elias Parish Alvars. For more information on the development of this technique and its influence on Liszt and others see Isabelle Belence-Zank, "The Three-Hand Texture: Origins and Use," *The Journal of the American Liszt Society* 38 (1995): 99-121.

distributing the melodic notes between the thumbs of both hands and surrounding this with accompaniment figurations in the treble and bass. Liszt's expansion of the technique in this particular passage recalls the texture of a piano duet in that it simulates the effect of four-hand writing through the expansion of both melody and accompaniment; it is more common to hear this type of expanded texture in a piano duet than in a solo work.²⁹

The return of the A material at measure 52 signals the beginning of Liszt's extensive reworking of the song's material. From this point on, Liszt's composition takes on a life of its own as a solo piano work. The extension of the accompanimental figures through variation dictates the logic of the composition. This becomes the primary purpose of the work and the expression of the song's text and adherence to the original intent of the musical setting are of less importance.

There are, nevertheless, instances where Liszt seems to be applying musical witticisms in illustration of the text. For instance Liszt addition of a new sixteenth note accompaniment figures at the beginning of this variation seem to illustrate the text:

<i>Bei Tag, bei Nacht, im Wachen, im Traum,</i>	By day, by night, in waking, in dreaming,
<i>Ihr gilt das alles gleich,</i>	To her it is all the same,
<i>Wenn sie nur wandern, wandern kann,</i>	When she can just roam, can roam
<i>Dann ist sie überreich!</i>	She is more than satisfied!

²⁹ Duet transcriptions of this type of literature were extremely popular at the time that this transcription was made. With the incorporation of this type of duet texture into a solo piano work Liszt was consciously making the technique of two hands sound like four. Liszt was, no doubt, alluding to the duet texture to impress upon his audience that he could, in fact, achieve what would normally require the work of two players. For more information about duet transcriptions of this period see Christensen, "Four-Hand Piano Transcription," 255-298.

Liszt illustrates this passage with abundant ornamentation of the basic material which ranges widely over the keyboard. For instance the pianistic figurations which begin in measure 51 amount to a graphic gestural illustration of the roaming mentioned in the text.

Example 227. "Die Taubenpost," Transcription m. 51-56

The musical score for "Die Taubenpost" transcription, measures 51-56, is presented in three systems. Each system consists of a vocal line (treble staff) and a piano accompaniment (treble and bass staves). The key signature is G major (one sharp) and the time signature is 3/4. The tempo and mood are indicated as "delicatamente dol." and "marcato il Canto". The piano accompaniment features a prominent treble accompaniment figure that Liszt adds beginning in measure 52. The score includes various musical notations such as notes, rests, and ornaments. The vocal line is in the treble staff, and the piano part has a treble staff with a melodic line and a bass staff with a harmonic line. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a prominent treble accompaniment figure that Liszt adds beginning in measure 52.

Significantly the treble accompaniment figure that Liszt adds beginning in measure 52 is derived from a prominent motive in the original song. It is an extension and variation of the accompaniment neighbor note motive that first appears in the sixth measure.

Example 228. "Die Taubenpost," Transcription m. 6



This upper neighbor motif is compressed with rhythmic diminution and extended in both upward and downward directions. Liszt is careful to include at least a suggestion of the original material as he develops this accompaniment variation. In measure 55, for example, the newly elaborated sixteenth note accompaniment retains the original melodic outline of the melody with some adjustments in rhythm and register. The neighbor note figure, which occupies the second half of the measure in the *Lied*, is recomposed into an ascending sixteenth note figure. The primary notes of this motive are, however, retained in this reworking. Thus, Liszt's variation technique, while presenting an entirely different experience of the music, retains the outlines of the original to a high degree. This is true of all of the various manifestations of the material throughout the rest of this transcription.

At the next stanza of the poem, corresponding to measure 64, Liszt again thins the texture and composes a new arrangement of the melody and accompaniment figures.

This new arrangement preserves the original rhythm of the melody while applying greater

rhythmic motion to the accompaniment. This basic arrangement continues with expansion of register and increase in dynamics until measure 72, which marks the conclusion of this stanza.

Another example of textual illustration appears in this strophe. Liszt applies chromatic alteration in measure 67, which immediately follows the text:

*Sie wird nicht müd, sie wird
nicht matt,
Der Weg ist stets ihr neu;*

She never becomes tired, she never
grows faint,
The way always feels new;

This chromaticism creates a greater sense of forward motion while wittily providing illustration of a "new way" through the prevailing tonic and dominant harmonies of this section. Significantly, this alteration is applied to both the primary version and the simplified *ossia*.

Example 229. "Die Taubenpost," *Lied* m. 66-68

braucht nicht Lo - ckung, braucht nicht Lohn, die *) Taub ist so mir

Example 230. "Die Taubenpost," Transcription m. 66-68

The musical score for measures 66-68 of "Die Taubenpost" transcription is presented in two systems. Each system consists of a grand staff with a treble and bass clef. The music is characterized by extremely rapid, dense figuration, primarily using beamed sixteenth and thirty-second notes. The texture is highly complex, with multiple voices moving in parallel motion. Dynamic markings include "più cresc. ed animato" and "cresc.", indicating a build-up in volume and intensity. The notation is filled with many accidentals and slurs, emphasizing the technical and pianistic nature of the passage.

The transcription of the material in the final stanza departs significantly from the *Lied*. Here Liszt appears to be mainly concerned with providing an effective pianistic conclusion to the work and illustration of the poetic material becomes irrelevant. The focus is on novel pianistic figuration, texture, and technique. The beginning of the final stanza at measure 73 is initiated with the transformation of the previous material into an

expanded version of alternating chords. The single notes of the sixteenth note figure of the previous section have been augmented to the alternation of chords between the hands.

Example 231. "Die Taubenpost," Transcription m. 74-75

This is the basic figuration of this variation until measure 88 when Liszt provides another arrangement for the final variation of this stanza. Here the right hand supplies chordal material while the left outlines the melody in chords and provides the bass. At the end of this stanza Liszt adds a piano interlude that diverges from the harmonic framework of the original and is comprised of virtuosic figurations. The harmonies are chromatic inflections that prolong the dominant from measure 103 through measure 107.

Example 232. "Die Taubenpost," Transcription m. 103-105

The musical score for Example 232, "Die Taubenpost," Transcription m. 103-105, is presented in two systems. The top system shows the piano accompaniment, which is highly virtuosic, featuring rapid sixteenth and thirty-second note passages. The bottom system shows the vocal line, which is more melodic and includes some grace notes. The score includes dynamic markings such as *dol. tranquille*, *rfz*, and *ritard.*

It is somewhat ironic that these measures culminate a set of variations that greatly diverge from the original material of the *Lied* and, at this very juncture, the text speaks of the pigeon as the "messenger of fidelity;" at this moment in the transcription Liszt is at his furthest from literal arrangement and is thus decidedly not, himself, a "messenger of fidelity." As has been noted, Liszt's sense of humor in illustration of the text has already been in evidence in this transcription. Perhaps the treatment of this passage, once again, reflects of Liszt's sardonic sense of humor.

Liszt's creation of an effective virtuoso piano work based on the materials of the *Lied* leaves the realm of pure transcription in this work. Therefore, after the virtuoso elaborations of the previous measures Liszt's return to a literal quotation of the song's final measures seems incongruous. Liszt evidently felt that Schubert needed the final word in this transcription. Even in the literalness of this quotation, however, Liszt does change the harmony in the penultimate measure. Here he inserts a minor iii in place of

the dominant chord. Perhaps this harmonic aside was offered by Liszt as a wistful commentary on the fact that this was Schubert's final *Lied*.

Example 233. "Die Taubenpost," Transcription m. 110-112



"Kriegers Ahnung"

Liszt's adaptation of "Kriegers Ahnung" represents a significant reworking of the original material. Through the application of modifications in register, texture, and dynamics and with the inclusion of added cadenzas and other virtuosic figurations Liszt creates a work that presents a significantly altered perception of the text.

The first 18 measures of the transcription reproduce the original material of the song with few significant changes. In measure 14 Liszt recomposes the bass to continue the dotted figure that was initiated at the beginning of the measure. This only appears on the downbeat in Schubert's song. Liszt extends the figure in an inner voice lending a greater sense of forward motion.

Example 234. "Kriegers Ahnung," *Lied* m. 12-15

Waf-fen-brü-der Kreis. Mir

Example 235. "Kriegers Ahnung," Transcription m. 12-15

accentato

At the end of this stanza Liszt adds a cadenza that provides a musical commentary on the text. The first stanza of the poem is:

*In tiefer Ruh liegt um mich her
Der Waffenbrüder Kreis;
Mir ist das Herz so bang und schwer,
Von Sehnsucht mir so heiß.*

*In deep sleep lie around me
The comrades-in-arms.
My heart is anxious and heavy
From longing it burns.*

In the transcription of this stanza and in the cadenza Liszt uses shifts in register to illustrate the text. At measure 18, which corresponds to the third line of the stanza, the vocal melody is transferred up one octave. This shift in register creates contrast between the images of sleep at the beginning of stanza and the anxious longing of the heart at the end. This shift anticipates that which Schubert uses in the song from measures 20 to 21. Here the voice is brought into a higher *tessitura* in dramatization of the text, "*Sehnsucht mir so heiß.*" Liszt anticipates and intensifies this moment with his registral shift at measure 18. He provides more contrast by essentially lifting the *tessitura* another full octave and also expanding the bass register down an octave in measures 20 and 21. The intensity of this moment is furthered indicated by Liszt's added performance marking of "*appassionato.*"

Example 236. "Kriegers Ahnung," *Lied* m. 20-28

The musical score for "Kriegers Ahnung" by Liszt, measures 20-28, is presented in two systems. The first system (measures 20-23) shows the vocal melody in the upper register, with the lyrics "Sehn - sucht mir so heiß, von Sehn - sucht". The piano accompaniment features a bass line that descends in register, marked with "cresc." and "f>". The second system (measures 24-28) continues the vocal melody with the lyrics "mir so heiß." and includes dynamic markings such as "cresc.", "f>", "decresc.", and "p".

Example 237. "Kriegers Ahnung," Transcription m. 20-28

This change in register is actually part of a longer process of registral intensification that culminates in the cadenza of measure 28. In measure 22 Liszt further expands the upward range through a series of octave E-flats. This culminates on the highest E-flat available to Liszt and a two measure cadenza on the word "*Sehnsucht*."

Liszt's added cadenza on "*Sehnsucht mir so heiß*" of measures 23 to 24 is an obvious illustration of the importance of these words to Liszt. In contrast to Liszt's cadenza, Schubert's vocal treatment of "*Sehnsucht*" in measure 23 of the song, is a simple, poignant sighing motive that describes a downward leap of a minor seventh from

E-flat to F. Schubert designates a *piano* dynamic level and only indicates a rapid crescendo in the next measure on the text "*mir so heiß*."

Liszt, on the other hand, has been steadily increasing the dynamic level from measure 18. By the time he reaches the "*Sehnsucht*" of measure 23 a *forte* dynamic level is implied after a long *crescendo* and *marcato* indication coupled with a greatly expanded *rfz* chord on the downbeat of 23 which coincides with the first syllable of "*Sehnsucht*." It is clear, then, that Liszt's and Schubert's individual interpretations of "*Sehnsucht*" are fundamentally different. Schubert seems to reserve expressive intensity for the word "*heiß*" in both measures 21 and in measure 25. In the first instance there is a diminished seventh chord and a *forte* dynamic level. In the second he includes a mode shift to the major and again has a *forte* dynamic. Liszt has essentially dramatized the entire passage.³⁰

The heightened sense of drama continues through the use of registral contrast with the shift of the piano interlude in measures 25-27 down an octave. Schubert's simple sighing motive on "*Sehnsucht*" has been expanded to such an extent that it has lost its original identity. It has been extended to the extremes of Romanticized expression with virtuosic display that covers the entire range of the keyboard.

The expressive change in this passage is so great in Liszt's transcription that it is perhaps somewhat surprising to realize that there are no added measures or significant

³⁰Aside from the aesthetic issues involved, the fact that Liszt was not bound by text declamation in the transcription can account, in part, for the additional emphasis he places on words that were set differently by Schubert. For example Liszt's flourishes and emphasis on "*Sehnsucht*" where Schubert only emphasizes "*heiß*" can in part be due to the fact that the enunciation of "*Sehnsucht*" does not lend itself to the same type of vocalization that can be used on "*heiß*," with its more open vowel sound.

changes to the harmony, the basic melodic, rhythmic, and harmonic features of the passage are intact in the transcription. They are merely covered by the virtuosic additions. The added notes of the cadenza in measure 28 intensify the need to resolve the dominant harmony in this measure. The chromatic tones of the upward run, the high trill, and the culminating turn all add an element of instability to the basic dominant chord. There is an intensified need for resolution at the end of measure 28 as a result. Liszt further heightens this sense of expectation with the addition of a measure of silence following this cadenza. All of this only increases the sense of surprise created by the deceptive cadence to A-flat major in measure 30.

Liszt's transcription of this A-flat major section more closely reflects the original than the previous section. There are still, however, significant additions and changes to the original which betray an essentially different aesthetic interpretation. Liszt doubles the accompaniment notes giving the triplet figures in parallel sixths for the most of this section.³¹

³¹ This is somewhat reminiscent of Chopin's D-flat major Etude op. 25 no. 8 in sixths. Liszt was already performing an unpublished version these etudes as early as 1837. Although the tempo of the etude and this transcription are radically different it is possible that Liszt had the etude in his ear while making the transcription.

Example 238. "Kriegers Ahnung," *Lied* m. 29-31

29 Etwas schneller

Wie hab ich oft so süß ge-träumt an

Example 239. "Kriegers Ahnung," Transcription m. 30-31

Un poco piu animato.

una corda

pp

The sixths necessitate some rearrangement of the other parts. The melody is given an octave above where it would normally sound and the bass notes of measures 30-32 are given in reverse order. Instead of oscillating by octave from low to high they move downward. This same motion is continued in measure 33 where it is not strictly necessitated by the texture.

Liszt's interpretive markings from measures 34 through 43 give clear information about Liszt's application of *rubato*. There are *fermatas* that are given to sixteenth note rests, which are added to the fourth beats of measure numbers 34, 36, and 40. In each case the inserted rest appears as the culmination of an added upward moving arpeggiation of the basic harmony. Both the arpeggiation and the rest serve to delineate repetitions of

text. The first of these textual repetitions occurs on, "*an ihrem Busen warm*," from the second stanza of the poem:

*Wie hab ich oft so süß geträumt
An ihrem Busen warm!
Wie freundlich schien
des Herdes Glut,
Lag sie in meinem Arm!*

How often have I sweetly dreamt
On her warm breast!
How friendly shone
the glowing hearth
When she lay in my arm!

Example 240. "Kriegers Ahnung," Transcription m. 34-37

Liszt achieves a pensive and distracted quality as the protagonist remembers and repeats the image he has conjured. In the first instance, at measure 35, Liszt also adds the indication "*ritenuto*" to the passage in which the text repeats. These dramatic pauses and changes in the basic tempo are undertaken by Liszt to dramatize the ideas of the text. There is a heightened emotionalization and pensive quality created by the tempo modifications.

While these are Liszt's own additions to the transcription, Schubert does offer one clue as to the application of *rubato* in this passage. In measure 36 he gives the instruction "*a tempo*" when the opening material of this section recurs. This would imply that there has been some tempo change before. Schubert also gives a diminuendo indication with the pickup note to measure 35. This is the same place that Liszt has given the added indication "*ritenuto*." By implication then, the presence of Schubert's "*a tempo*" would indicate that at least in this instance Liszt's inclusion of the tempo modification reflects Schubert's original intention.

Liszt provides two versions for the transcription of the third stanza from measure 44 until measure 77. The primary version contains many added figures, which are obvious depictions or reactions to the text. The text of the entire stanza is:

*Hier, wo der Flammen düstrer Schein
Ach! nur auf Waffen spielt,
Hier fühlt die Brust sich ganz allein,
Der Wehmut Träne quillt.*

Here where the gloomy glow of the flames
Ah, only on weapons plays,
Here the breast feels all alone,
And melancholy tears well up.

The secondary version, marked "*ossia più facile*" does not contain the pictorial figurations. It is a much more faithful reproduction of the original. In the primary version, there is a clear correlation between specific musical details in the transcription and the images from the text. Liszt seizes on the image of flames and portrays this musically with short trills, chromatic runs and chromatic bass progressions.

Example 241. "Kriegers Ahnung," *Lied* m. 43-46

Hier, wo der Flam-men düst- rer Schein, ach, nur auf

Example 242. "Kriegers Ahnung," Transcription m. 44-47

Ossia più facile

pp sotto voce

pp sotto voce

cresc:

cresc:

cresc:

ga basso

In this version there is a clear contrast between the climactic wild flame of the fires at the encampment and the musical depiction of the "hearth flame" of the previous stanza. Through Liszt's change in musical emphasis this contrasting image of the fire becomes the central image depicted in the transcription. Liszt's musical setting of these images reflects the structure of the poem. In the second stanza the image of the "warm hearth" is juxtaposed with that of the "warm breast." In the third stanza the contrasting image of the "flames dark light" is described as playing on the cold metal of weapons. Liszt's programmatic depiction of these contrasting elements clarifies and enhances the strength of these central poetic images. This type of musical expression is essentially foreign to Schubert's musical language.

Another example of Liszt's musically descriptive and unrestrainedly virtuosic additions is the extended downward chromatic scales in thirds on the text "*ganz allein*" of measures 51 and 54.

Example 243. "Kriegers Ahnung," *Lied* m. 49-50

Waf-fen-brü-der Kreis. Mir

Example 244. "Kriegers Ahnung," Transcription m. 50-51



These have no parallel in the compositions of Schubert but do have significance in the virtuoso piano repertory beginning of the 1830s. Liszt's inclusion of this type of musical language and his concentration on the surface depiction of the image of the flame results in a structural shift in the music's organization. This type of structural shift was, in fact, necessary to maintain a sense of continuity in the work with the absence of vocal utterance of the explicit text. It has been observed that in performance of the original *Lied*, one of the main difficulties is to provide continuity between the work's differing sections. Gerald Moore finds an obstacle in the inherent disconnectedness of the separate sections in Schubert's *Lied*. The abruptness of movement from one section to another in this work was alleviated by Schubert in earlier works such as "Hagars Klage," or "Der Vaternmörder." In these works Schubert utilized a *recitative-arioso* type of construction to alleviate this problem.³² Liszt's solution was to provide continuity through textual depiction and shifting the climactic moment in the transcription.

³² Moore, *Schubert Song Cycles*, 178-179.

Starting at measure 44 with the text "*Hier, wo der Flammen dürster Schein,*" Liszt builds to a huge climax on "*ganz allein*" in measures 51 and 54. This dramatic climax is achieved mainly through the addition of the illustrative musical devices outlined above. In Schubert's song, on the other hand, it is difficult to identify any single climactic moment. This is due to the sectional nature of the *Lied*. Schubert appears to reserve the climax for the ultimate section of the song, which is in 6/8 meter and marked "*Geschwind, unruhig.*" This rhythmic and dynamic climax to the entire song can be seen to occur on the text "*Schlacht*" in measure 69 and when it recurs in measure 96.

Example 245. "Kriegers Ahnung," *Lied* m. 95-97

The musical score for measures 95-97 of "Kriegers Ahnung" is presented. The vocal line (treble clef) contains the lyrics "ruft noch man - che Schlacht". The piano accompaniment (bass and treble clefs) features a continuous eighth-note pattern in the right hand and a more rhythmic pattern in the left hand. A dynamic marking of *f* (forte) is indicated in the piano part.

Example 246. "Kriegers Ahnung," Transcription m. 102-110

The musical score for "Kriegers Ahnung" transcription, measures 102-110, is presented in three systems. The first system shows a piano introduction with a forte (*f*) dynamic and the marking *energico*. The second system features a melodic line with a *dim.* (diminuendo) marking and a *p leggiero* (piano, light) marking. The third system continues the melodic line with a *pp* (pianissimo) marking and a *loco* (lento) marking.

Liszt retains these two areas as climactic moments in this section but they are not the structural climaxes as they are in the *Lied*. Nevertheless, these two areas are expanded by Liszt with the addition of six measures of interpolated keyboard figuration in each case. The previous climactic emphasis on "*ganz allein*" that Liszt achieved in measures 51 through 54, however, overshadows this final section.

"Gute Nacht"

In the original *Lied*, Schubert sets the four stanzas of the poem in a varied strophic design. The music is repeated exactly for the first two stanzas while that for the third is slightly modified to lead to the final stanza, which is set in the parallel major mode.

Liszt retains Schubert's original harmonic and melodic design but creates a variation form from the original modified strophic design. Liszt omits the repetition of one of the opening strophes. He gives one statement of the thematic material as a literal transcription but immediately proceeds to a variation of this same material.

The compositional procedure that Liszt applies to this first variation is unique in these piano transcriptions. It is a combination of Schubert's music for the first two strophes and that for the third strophe of the *Lied*. Essentially Liszt does not entirely omit the material for either the repetition of the first strophe or the music of the third. He merely combines them in the first variation.

This first variation, beginning at measure 39, retains the "journey motive" in the left hand while embellishing the melodic material with pianistic figurations in the right.³³ The melodic material appears in outline form within the newly composed figurations. Because of the addition of this extensive figuration, the melodic changes, which would

³³ Susan Youens has designated this thematic material with this appellation and describes it thus: "As the wanderer in 'Gute Nacht' describes his forthcoming journey, he is accompanied by groupings of non-legato repeated pitches and chords, an apt musical symbol of the journey: each chord or unharmonized pitch is a 'footstep' in a figure that can be extended, transposed, and reharmonized changing context and form as the journey progresses." Youens, *Retracing*, 74.

correspond to the music of the opening two stanzas or the third stanza, are obscured. As a result, it is impossible to definitively say whether Liszt is transcribing the material of the first two stanzas or that of the third.

The music of the first eight measures of this variation seem to be based on that of the song's opening strophe. The first difference between the first and third verses in Schubert's setting occurs in the fourth measure where in the first strophe Schubert moves to a low D in the voice and in the second he moves to a high D. The defining pitches for the melodic motion in each case are the lower neighbor tone E in the first instance and the leading tone C-sharp in the second. This is evident in comparison of the measures 10 and 42 from the song.

Example 247. "Gute Nacht," *Lied* m. 7-11

Example 247 shows measures 7-11 of the song "Gute Nacht." The score is in G major, 3/4 time. The vocal line (treble clef) begins with a half rest in measure 7, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "Fremd bin ich ein-ge-zo-gen, fremd zieh ich wie-der-aus, der Ich kann zu mei-ner Rei-sen nicht wäh-len mit der-Zeit, muß".

Example 248. "Gute Nacht," *Lied* m. 41-43

Example 248 shows measures 41-43 of the song "Gute Nacht." The score is in G major, 3/4 time. The vocal line (treble clef) begins with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "wei-len, daß man mich trieb' hin-aus, laß".

Liszt's transcription seems to correspond to the music of the first strophe in this fourth measure of the first variation. Here the leading tone does not appear in the embellished melody but the lower neighbor E appears in its rightful place. While the first part of this variation seems to be more closely allied to the first strophe of Schubert's setting, the final measures of the variation seem to come from the third strophe of the original. At measure 64 of the variation the melody is altered to a significant degree.

Example 249. "Gute Nacht," Transcription m. 64-68

The musical score for Example 249, "Gute Nacht," Transcription m. 64-68, is presented in two systems. The first system shows measures 64 and 65. The melody in the treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment in the bass staff consists of a steady eighth-note pattern. The second system shows measures 66 and 67. The melody continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with the same eighth-note pattern. The score includes dynamic markings such as "molto cresc. e riten." and "un poco pesante". The tempo is marked "8u" and "lento".

The final approach to the high D of measure 65 comes in a stepwise fashion from the F above with the F being approached by leap from a lower A. This suggests a variation of melody at the end of the third song's third stanza where the pitches are A, F, E, C-sharp, and D.

Example 250. "Gute Nacht," *Lied* m. 63-65



Liszt omits the leading tone in the variation but supplies it in the bass transcription of the accompaniment. These examples demonstrate how Liszt combined the music of the second and third strophes and compressed the parallel material of the poems second and third stanzas.

Within this combined variation of the two strophes Liszt manages to insert newly composed descriptive musical additions. At measure 47 a chromatic inner voice is introduced which becomes increasingly more forceful and significant until the end of the vocal melody in this variation at measure 65.

Example 251. "Gute Nacht," Transcription m. 48-50



This added accompanimental material illustrates equally well the poetic material from either the second or third stanza. The text of these stanzas follows:

*Ich kann zu meiner Reisen
Nicht wählen mit der Zeit,*

*I cannot choose the time
Of my departure;*

*Muß selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weißen Matten
Such' ich des Wildes Tritt.*

I must find my own way
In this darkness.
With a shadow cast by the moonlight
As my traveling companion
I'll search for animal tracks
On the white fields.

*Was soll ich länger weilen,
Daß man mich trieb hinaus?
Laß irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern -
Gott hat sie so gemacht -
Von einem zu dem andern.
Fein Liebchen, gute Nacht!*

Why should I linger, waiting
Until I am driven out?
Let stray dogs howl
Outside their master's house;
Love loves to wander
God has made her so
From one to the other.
Dear love, good night!

This inner chromaticism may be symbolic of the "searching" described in the close of the second stanza or the inconstancy of the "Love" that "loves to wander" which is described in the third stanza. In fact, Horst Weber has commented that Liszt's chromaticisms make the text, *Die Liebe liebt das Wandern – Gott hat sie so gemacht*, ironic.³⁴ Weber feels that the text is intended to have a consoling meaning and that Liszt's chromaticisms cynically alter this reading to imply the infidelity which the wanderer perceives. Through the musical ambiguity of this variation and the application of this chromatic figure, Liszt has illuminated the structural parallels inherent in the two stanzas of the poem and merged their images into a single musical portrait.

With the final variation in the major mode, which begins at measure 72, Liszt completes the transformation of the simple folk-like *Lied* into a virtuoso piano work.

³⁴ "Hier nun leitet ihre Veränderung eine Chromtisierung des Satzes ein, die den vermeintlichen Trost der Sentenz *Die Liebe liebt das Wandern. Gott hat sie so gemacht* ironisch bricht." Weber, "Liszts Winterreise," 593.

Application of extremes in register, rhythmic diminution, and the addition of chromatic embellishments are the features of this transformation. The original duple eighth note accompaniment is subdivided into eighth note triplets. The treble and bass weave triplets around the melody that is heard in a middle register. As an overall effect, the new triplet division suggests the feeling of a barcarolle. The barcarolle is evocative of dreams and rest, which are central images in the final stanza:

*Will dich im Traum nicht stören,
Wär schad' um deine Ruh',
Sollst meinen Tritt nicht hören -
Sacht, sacht die Türe zu!*

I will not disturb you as you dream,
It would be a shame to disturb your rest;
You shall not hear my footsteps
Softly, softly shut the door!

*Schreib' im Vorübergehen
Ans Tor dir: Gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.*

I write as I pass
"Good Night" on your gate,
So that you might see
That I have thought of you.

Liszt's reference to the barcarolle is perhaps a sentimentalized depiction of both the dream world and the wanderer's continued journey that are implied in this stanza. This musical depiction of the final stanza represents the imposition of an essentially different musical aesthetic. Liszt's progression from the literal adaptation of first stanza to the extreme reworking of material in the final variation represents a significant transformation. Such a transformation reflects an essentially different historical sensibility than was the original context of the *Lied*.

"Die Nebensonnen"

Liszt's transcription of "Die Nebensonnen" changes the structure and basic musical elements of the original song. He creates an essentially new work out of

Schubert's *Lied*. The transcription doubles the length of the song by repeating and varying the music of the third fourth and fifth couplets of the poem. The transcription is transposed from the work's original key of A major to B-flat major for Liszt's collection of works from *Winterreise*.

The first verse is transcribed in straightforward manner and retains the hymn-like simplicity of the thematic material. With the initiation of the second stanza, however, there is a marked departure from the original. Liszt thoroughly reworks Schubert's recitative-like declaimed passage from measures 16 through 19. This passage is marked "*Recit. patetico*" in the transcription while Schubert gives no special performance indications.

Example 252. "Die Nebensonnen," *Lied* m. 16-17

This musical score shows measures 16 and 17 of Schubert's "Die Nebensonnen." The key signature is A major (three sharps). The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a quarter note D5. The lyrics "mei-ne Son-nen seid ihr nicht, schaut" are written below the melody. The piano accompaniment in the bass clef starts with a half note G3, followed by a half note F#3, and then a half note E3. A piano dynamic marking (*p*) is placed below the first measure of the piano part. The piano part features a simple harmonic accompaniment with some triplet figures in the right hand.

Example 253. "Die Nebensonnen," Transcription m. 16-17

This musical score shows measures 16 and 17 of Liszt's transcription of "Die Nebensonnen." The key signature is B-flat major (two flats). The score is marked "RECIT: patetico" at the beginning. The melody in the treble clef is more complex than in the original, featuring many beamed sixteenth and thirty-second notes. The lyrics "mei-ne Son-nen seid ihr nicht, schaut" are written below the melody. The piano accompaniment in the bass clef is highly ornate, featuring many beamed sixteenth and thirty-second notes, as well as triplet figures. A forte dynamic marking (*f*) is placed below the first measure of the piano part. The score concludes with the markings "sotto voce" and "marcato espressivo".

The repeated notes of measure 16 are highly embellished and a new bass line is added in measure 17 of the transcription. Liszt repeats this same formula for the next two measures. The musical language that is introduced by Liszt in these measures stands in stark contrast to that which precedes it. In these measures the voice of Liszt illustrates the text in a demonstrative fashion that has little to do with Schubert's relatively simple and direct expression for these lines of the poem. Susan Youens has drawn attention to Schubert's use of a declamatory style, which amounts to chanting on a single pitch in this work and others from *Winterreise*. This is the type of declamatory writing that is found in measures 15 through 19 to express the text "*Ach, meine Sonnen sied Ihr nicht.*"

Youens finds that Schubert used "...this kind of declamation to underscore statements of the greatest gravity in the cycle."³⁵ In contrast, Liszt's embellishments of the line convey a sense of passion and urgency but do not signify gravity in the same manner as Schubert.

In creating this piano composition Liszt also exaggerated certain rhythmic aspects inherent in Schubert's setting. Youens has remarked that there is a dance basis behind the rhythms of both the vocal and accompanimental parts. She draws comparison specifically between the dotted rhythms and narrow melodic compass in this song and the similar attributes that are found in Schubert's *Ländler*. Furthermore, she has convincingly argued a semantic connection created by the dance rhythm in this song and

³⁵ Youens, *Retracing*, 82.

that of "Der Leiermann" which immediately follows it in the original cycle.³⁶ She reports too that Arnold Feil saw the work as a stately ceremonial sarabande.³⁷

Liszt perceived the dance basis of this work and emphasized it in an almost parodistic manner. He develops the dotted note rhythm through use of accompaniment echoes of the melodic material on the second beats of measures 20 through 23.

Example 254. "Die Nebensonnen," *Lied* m. 20-22

Example 255. "Die Nebensonnen," Transcription m. 20-22

³⁶ Youens, *Retracing*, 293.

³⁷ Arnold Feil, *Franz Schubert—Die schöne Müllerin, Die Winterreise*, trans. Ann C. Sherwin (Portland, Oregon: Amadeus Press, 1988), 143.

He further reiterates this rhythm for the concluding couplet of the text by creating a rhythmic ostinato that extends from measure 25 through 38. This is not a feature of the original composition.

Example 256. "Die Nebensonnen," Transcription m. 33-35



This rhythmic ostinato concludes the first half of Liszt's transcription with the passage fading out as a "*smorzando*" in the upper reaches of the keyboard. This is followed by a measure of silence and then the repetition and variation of the transcription's material corresponding to measures 16 through 39.

In the second half of the transcription, the recitative passage from the first section is embellished with *tremolos* and broken chords. An *ossia* variant is also given which removes the octaves of the left hand and contains some redistribution of material and changes in register. The most significant change is the inversion of the bass and treble parts in measures 40 and 43. Here Liszt changes the register of the bass line he introduced in the first section.

Example 257. "Die Nebensonnen," Transcription m. 42-43

The next section reproduces that given earlier with some redistributions and changes in texture. The transcription ends in exactly the same fashion that closed the first section.

In this *Lied* one of the chief expressive features is Schubert's employment of an extremely limited range. The overriding sentiment created in Schubert's setting has been described as mournful.³⁸ Schubert confines the vocal part to the range of a fourth and the piano is confined to a range that extends only a few notes over two octaves. Schubert's adherence to such a limited range is broken by Liszt within the first eight measures of the

³⁸ Moore, *Schubert Song Cycles*, 165

transcription. The expansion in texture and registration continues throughout much of the transcription. Thus, Liszt forcefully refutes Schubert's adherence to a limited range as an expressive means. The mournful tone of the original is replaced by the overtly expressive quality of the transcription.

Furthermore, a general stylistic difference between the song and transcription can be attributed to the fact that Liszt makes overt what Schubert only suggests. For example, the recitative, which is suggested only as a declamatory mode of vocal delivery in Schubert's setting, is given full expression through Liszt's dramatic rendition. The dance rhythms that Schubert suggests are also brought to the fore and actualized. With the exaggeration of these elements in the transcription Liszt approaches the dramatic type of utterance found in the operatic transcriptions. The application of these techniques is made incongruous because of the seeming simplicity of Schubert's original setting. However, in Schubert's setting this simplicity is more apparent than real because Schubert invests the economical means of his *Lied* with true expressive force. This expressive force, however, relies mainly on vocal resources. In a way Liszt's application of these pianistic techniques and his constant performance indications in the score are his method of recreating the original expressivity of the *Lied*. The result, however, is a piece that diverges from the original in style, expressive effect, and structure.

"Mut"

Liszt transcribes "Mut" according to the same principles exhibited in many of the other transcriptions in the set from *Winterreise*. The transcription of the opening stanza

is fairly literal but the transcription of subsequent measures contains substantial additions and reworking. Liszt transcribes the piano introduction as given and then merely doubles the vocal line at the lower octave with its entrance in measure 5. Register transfer and contrast are used to delineate the piano and vocal textures. The piano interludes of measures 10-11 and 17-18, for example are transposed up one octave.

While Schubert repeats the exact same music for the second verse of the poem, Liszt adds figurative variations for this music. These consist of rhythmic diminutions and chromatic additions which are obviously intended to dramatize the resolve and courage of the wanderer.³⁹ The central theme of the poem is the bravado of the protagonist and his audacity in the face of adversity. Through the narrative of the rest of the original cycle, this bravado, of course, is revealed to be false. The text of the poem follows:

<i>Fliegt der Schnee mir ins Gesicht,</i>	The snow flies in my face,
<i>Schüttl' ich ihn herunter.</i>	I shake it off.
<i>Wenn mein Herz im Busen spricht,</i>	When my heart speaks in my breast,
<i>Sing' ich hell und munter.</i>	I sing brightly and merrily.
<i>Höre nicht, was es mir sagt,</i>	I do not hear what it tells me,
<i>Habe keine Ohren;</i>	I have no ears,
<i>Fühle nicht, was es mir klagt,</i>	I do not feel what it laments,
<i>Klagen ist für Toren.</i>	Lamenting is for fools.
<i>Lustig in die Welt hinein</i>	Cheerfully out into the world
<i>Gegen Wind und Wetter!</i>	Against wind and weather!
<i>Will kein Gott auf Erden sein,</i>	If there is no God on earth,
<i>Sind wir selber Götter!</i>	We are gods ourselves!

³⁹ Horst Weber has noted that Liszt intensification of Schubert's rhythm at the opening of the final stanza is illustrative of the text. Weber, "Liszt's Winterreise," 594.

In his adaptation of this work Liszt translates the bravado of the wanderer into technical bravado at the keyboard. There are many added passages and figurations of a virtuosic nature. For example, in the first verse of the song one of the chief musical features is a contrast in registers. In the transcription Liszt plays upon these contrasts with the addition of virtuosic flourishes. This can be seen in the following excerpt of measures 42 and 43.

Example 258. "Mut," Transcription m. 42-43

The musical score for Example 258, "Mut," Transcription m. 42-43, is presented in two systems, each containing three staves. The notation is complex and virtuosic, featuring rapid runs, complex chordal structures, and dynamic markings such as "cresc." and "ppp". The score is written for piano and includes various musical symbols like notes, rests, and fingerings. The first system shows a rapid ascent in the right hand and a complex, rhythmic pattern in the left hand. The second system continues the technical challenges with rapid runs and complex chordal structures.

Such technically demanding passages become the point of the transcription. There are very few instances of obvious textual depiction in the work. In the final

strophe of the *Lied*, however, List's interpretation is obviously opposed to that of Schubert. Liszt's wanderer is revealed in triumphant defiance at the end of the transcription while Schubert's is revealed to be inwardly defeated.

At the beginning of the final stanza, Schubert moves to the parallel major mode. In transcribing this section Liszt provides greater rhythmic momentum with the consistent reiteration of octave sixteenth notes. The sense of urgency and compression is also enhanced by Liszt's omission of the piano interludes. With the omission of these two interludes, which comprise four entire measures, Liszt gives the wanderer no time to breathe. There is an added manic sense to the bluster demonstrated in these measures.

Significantly, Liszt leaves the piano postlude out entirely. The postlude, in the *Lied*, returns to the opening material and to the minor mode. Liszt, however, ends his transcription of "Mut" in major without a return to the opening material. Of this new ending David Owen Norris writes, "Liszt is loath to spoil his triumphant major climax by repeating the introduction and instead adds a coda – which ruins Schubert's weak-beat cadence."⁴⁰ Liszt's coda is, in fact, a reworking of the final two measures of Schubert's third strophe, which leads to the repeat of the introduction. This revised ending completely changes the emotional sense of the musical setting: Liszt's intention is to leave the work with the wanderer in a state of resolve. The adherence to the major mode and the emphatic cadence all indicate Liszt's reinterpretation of the poem and his transformation of the wanderer's character. In "Mut," Liszt's wanderer remains defiant and resolute while the doubt and indecision of Schubert's wanderer are revealed in the

⁴⁰ David Owen Norris, "Liszt's Winterreise," *The Musical Times*, 126 (1985): 253.

minor-mode postlude. The fact that Liszt's next selection in his cycle is the optimistic "Die Post" and Schubert's is the pessimistic "Die Nebensonnen" further extend and strengthen the impression of the wanderer's character as exhibited in their respective settings of "Mut."

"Das Wirtshaus"

The transcription of "Das Wirtshaus" follows a familiar pattern among those from *Winterreise*. Liszt transcribes the music of the first stanza in a fairly literal manner and adds progressively more involved variations that describe the text in the succeeding stanzas.

In the first stanza some unusual adjustments are made for projection of the vocal part over the accompaniment. Liszt alters the rhythmic duration of the accompaniment parts in measures 6 through 9 and measure 15, and replaces the legato quarter and eighth notes of the original are replaced by separately punctuated sixteenth notes.

Example 259. "Das Wirtshaus," *Lied* m. 6-8

The musical score for "Das Wirtshaus" (Example 259) shows measures 6-8. The vocal line is in G major, 3/4 time. The lyrics are: "Auf ei - nen To - ten - a - cker hat mich mein Weg ge - bracht, all - hier will ich ein - keh - ren, hab'." The piano accompaniment consists of chords and moving lines in both hands.

Example 260. "Das Wirtshaus," Transcription m. 6-8

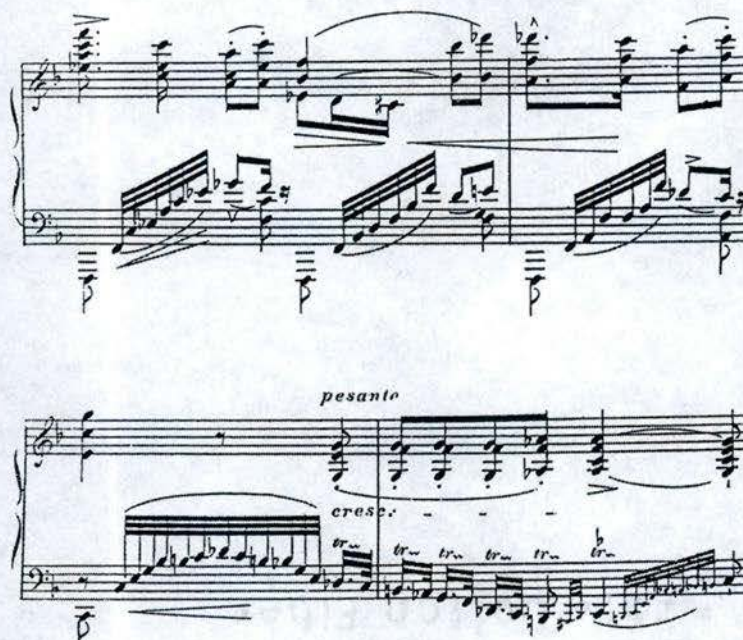
The musical score for Example 260, "Das Wirtshaus," Transcription m. 6-8, is presented in three systems. The first system shows the vocal line (soprano) with the instruction "sempre p" and the piano accompaniment (piano) with the instruction "mf recitando, sostenuto". The second system shows the vocal line (soprano) with the instruction "mf recitando, sostenuto" and the piano accompaniment (piano) with the instruction "p". The third system shows the vocal line (soprano) with the instruction "mf recitando, sostenuto" and the piano accompaniment (piano) with the instruction "p".

This is a method, rarely used in these transcriptions, by which the piano texture is thinned and the "sostenuto" quality of the voice part is emphasized. With this notation Liszt is merely making the pianist cognizant of the fact that, under normal performance circumstances of the *Lied*, the piano sound would decay while the singer would project the melody over the piano in a sustained fashion. His adaptation of the rhythmic notation essentially recreates this aspect of the original performance of the *Lied*.

Beginning with the third stanza of the poem at measure 18 Liszt adds increasingly active pianistic figurations. Here the melody is reinforced and doubled at the octave above. The bass accompaniment has added sextuplet arpeggiated figures and expanded register with the lowest bass notes moved down one octave. After this verse Liszt

expands the piano interlude by one measure by extending the bass figurations into chromatic trills and a final chromatic run.

Example 261. "Das Wirtshaus," Transcription m. 20-23



All of these additions represent Liszt's personal commentary and interpretive intensification of the poetic material. The above passage illustrates the final two lines of the third stanza:

<i>Bin matt zum Niedersinken,</i>	I am weak enough to drop,
<i>Bin tödlich schwer verletzt.</i>	I am fatally wounded.

In this instance Liszt's additions represent an emotional reaction or illustration of the terror of this event. This dramatic passage is not intended to paint a vivid picture of the half-dead wanderer. With a similar reaction to the text of the final stanza, Liszt's adaptation becomes progressively more removed from the understated chorale-like simplicity of Schubert's song.

With the added measures before the final verse Liszt changes the character of the transcription. Here he apparently has seized upon the horrific elements of the situation as the wanderer seeks lodging within the cool confines of the graveyard. The final stanza reads:

*O unbarmherz'ge Schenke,
Doch weisest du mich ab?
Nun weiter denn, nur weiter,
Mein treuer Wanderstab!*

O unmerciful inn,
Do you yet turn me away?
Then further on, further on,
My faithful walking stick.

The transcription of the corresponding music adds a constant *tremolo* figure that is accompanied by added bass trills and punctuation of bell-like repeated notes in the treble.

Example 262. "Das Wirtshaus," Transcription m. 24-25

Assai,
legato sempre

accentato assai la melodia

trem:

marcato

This is a parallel to the texture that was also predominant in Liszt's setting of "Der junge Nonne." One finds the same configuration of melody, bass, *tremolo*, and bell motif. This example from the final verse of that transcription demonstrates these parallels:

Example 263. "Die junge Nonne," Transcription m. 69-72



The text in both concerns death as a release from the stresses of life. Liszt's application of the same procedures in "Das Wirtshaus" and "Die junge Nonne" indicates that the similarity of situation in the text inspired a compositional reference analogous to the earlier transcription. Whether or not this was a conscious reference is of little significance. The fact that the situation inspired this specific musical treatment indicates the strength of Liszt's association between music and word in these song transcriptions. Liszt's application of this musical language to the final stanza of "Das Wirtshaus" is by no means suggested by the music of the *Lied*, so it must be concluded that Liszt's compositional decisions were, in this instance, independent of the original compositional material.

One additional interpretive difference between Schubert and Liszt's settings may have to do with the image of the "green death-wreaths" of the second stanza. The text of the second stanza is:

*Ihr grünen Totenkränze
Könnt wohl die Zeichen sein,
Die müde Wand'rer laden
Ins kühle Wirtshaus ein.*

You green death-wreaths
Could well be the signs,
That invite the weary traveler
Into the cool inn.

The image of the garlands in the graveyard evokes that of the "cool inn" for the wanderer. Youens explains this connection:

In nineteenth-century Austria and Germany, it was the custom for innkeepers to put evergreen wreaths on the doors of inns and country houses as a sign to customers that the new wine or *Heurige*, was available. Schubert, whose friends told of his liking for an occasional glass of *Heurige* at the cafés in nearby Grinzing, would surely have recognized the reference.⁴¹

If one is aware of this reference, the image of the graveyard as the "cool inn" is tempered by that of the actual inn with its evergreen wreath. The latter image creates a different perspective, which might be a factor in Schubert's setting. Schubert's wanderer is actually imagining a real inn at this point in the *Lied*. Liszt, as well, may have understood the poetic metaphor of the wreaths; it seems unlikely that with his knowledge of literature and worldly experience this would have escaped him. The comforting aspect of the metaphor, however, is not apparent in Liszt's adaptation of the passage in the transcription. All of the characteristics of Liszt's setting point towards the dramatic portrayal of the horrific state of the wanderer's mind. There is no room in this interpretation for the relatively comforting image of actual inns or country houses. In this event Liszt opted for the dramatic utterance which permitted the exploitation of pianistic

⁴¹ Youens, *Retracing*, 279.

capabilities, resources and effects. Perhaps, beyond his own personal understanding of the poetic material, Liszt had his audience in mind when he composed these passages.

"Der stürmische Morgen"

Liszt combines "Der stürmische Morgen" and "Im Dorfe" into a single ternary structure. This is achieved with an *attaca* ending for "Der stürmische Morgen" which leads into the transcription of "Im Dorfe" and then there follows an exact repetition of "Der stürmische Morgen." In the original cycle, *Winterreise*, the two songs are juxtaposed, but with "Im Dorfe" preceding "Der stürmische Morgen." For Liszt, this new combination of these two works as a single structure forms the final work in his transcriptive cycle of *Winterreise*. Both transcriptions include an intensification of material and some musical depictions of the text. It is the combination of the two and the resultant change in structure, however, which warrants their inclusion in the category of divergent interpretation.

The entire transcription of "Der stürmische Morgen" includes a thickening of the texture through doublings and added figurations. Evidence of Liszt's technique of intensification appears in the opening measures. The three measure piano introduction is transposed down one octave for the first two measures but returns to its original register with the pickup notes to the third measure. This creates a greater sense of movement in these opening measures.

In the opening lines of the song Schubert has the voice and piano in unison with the accompaniment doubled at the octave. Liszt doubles these parts by providing both

treble and bass octaves. Accompaniment figures are also added which provide a constant reiterative sixteenth note background pulsation that adds to the rhythmic momentum. For measures 4 through 9 Liszt also includes an *ossia* passage which retains the octave doublings but omits the added accompanimental sixteenth notes.

The brief piano interlude, which occupies measures 8 and 9 of the original, is expanded by Liszt. The diminished 7th harmony is intensified through doublings, range, and duration with the addition of one measure of piano figuration. This same technique is used at measure 20 when this passage is duplicated. All of Liszt's additions and intensification indicate a more dramatic reading of the poem's opening stanza:

<i>Wie hat der Sturm zerrissen</i>	See how the storm has torn apart
<i>Des Himmels graues Kleid!</i>	Heaven's gray cloak!
<i>Die Wolkenfetzen flattern</i>	Shreds of clouds flit about
<i>Umher im matten Streit.</i>	In weary strife.

With the transcription of the second stanza at measure 11, Liszt adds a newly composed inner voice. Like the added accompaniment in the first stanza, this added figure increases the rhythmic impetus with its constant sixteenth note pulsation. The third stanza begins in measure 15, and Liszt moves this added accompanimental voice to the treble while the bass duplicates the original accompaniment and voice parts in unison octaves. This transference of the newly composed material to the treble register was inspired by the text. The third stanza of the poem is:

<i>Mein Herz sieht an dem Himmel</i>	My heart sees its own image
<i>Gemalt sein eig'nes Bild -</i>	Painted in the sky
<i>Es ist nichts als der Winter,</i>	It is nothing but winter,
<i>Der Winter, kalt und wild!</i>	Winter, cold and savage!

Example 264. "Der stürmische Morgen," *Lied* m. 14-15

Herz sieht an dem Him-mel ge-malt sein eig-nes Bild, es

Example 265. "Der stürmische Morgen," Transcription m. 14-18

ffz

8a... loco

fff strepitoso

8a... loco

8a...

Liszt introduces the passage with a chromatic descending figure that leads to a newly composed bass accompaniment at the beginning of measure 15. The treble takes over the newly composed material on the third beat of the measure. The newly composed

treble material starts as a canonic imitation of the left hand. It is a literal illustration of the heart seeing its own image in the sky to which the poem refers. However, this symbolic illustration gives way to the greatly intensified passages of measures 17 and 18 where the diminished seventh chords are given in greatly expanded registration and rhythmic diminution.

In making the transition to "Im Dorfe," Liszt does little to alter Schubert's setting. The abruptness of Schubert's ending to "Der stürmische Morgen" has been attributed to an agitated state in which "rhythmic and tonal balance are no longer possible."⁴² Schubert's final tonic chord is abrupt and unexpectedly lands on the weak third beat. Liszt retains this imbalance with a slight intensification. He adds a flat to Schubert's diminished chord in measure 21 and makes the final D minor chord shorter.

⁴² Youens, *Retracing*, 79.

Example 266. "Der stürmische Morgen," *Lied* m. 18-19



Example 267. "Der stürmische Morgen," Transcription m. 20-21



With the repetition of "Der stürmische Morgen" after the intervening music of "Im Dorfe," Liszt slightly alters the ending measures. This final ending is more forceful and, although it is abrupt, it is in fact rhythmically balanced. Liszt moves the final chord to the downbeat by prolonging the triplet figures by an eighth note. This is a much more emphatic ending to the work.

Example 268. "Der stürmische Morgen," Transcription m. 88-89



In Liszt's version the intervening text of "Im Dorfe" has allowed for a conclusion that is more decisive. The wanderer has made his resolutions in "Im Dorfe" and is not merely thrown to the whims of the storm with the final reiteration of "Der stürmische Morgen." The more resolute ending that Liszt composed reflects this internal change in the attitude of the wanderer.

"Im Dorfe"

"Im Dorfe" is a quite literal adaptation. There are a few bass doublings and slight alterations in the first verse. These are minimal, however, and don't deviate from the spirit of the original *Lied*. Liszt does not use register contrast to delineate the voice and piano parts. This is due, in part, to the fact that the accompaniment is easily distinguished by its reiterative pattern; for the first seventeen measures of the song it is a rhythmic ostinato with little harmonic and melodic distinction. This provides an effective background for the transcription of the vocal part without the aid of contrast in register.

Liszt does make some adjustments beginning in the second stanza that are meant to heighten and provide commentary on the poetic content.

Example 269. "Im Dorfe," Transcription m. 36-40

The musical score for Example 269, "Im Dorfe," Transcription m. 36-40, is presented in three systems. The first system (measures 36-37) shows a treble staff with a rapid sixteenth-note figure and a bass staff with chords. The second system (measure 38) shows the treble staff with a slower, more melodic line and the bass staff with a rumbling bass figure. The third system (measure 39) continues the rumbling bass figure in the bass staff and a melodic line in the treble staff. Dynamics include *pp* (pianissimo) and *loco* (ad libitum). The tempo marking *un poco rallentando* is present in the second system.

In measures 36 and 37 Liszt has transferred the treble accompaniment figure up one octave. In measure 38 this figure is then moved down one octave from the original in anticipation of Schubert's bass figure in the next measure. Liszt culminates measure 38 with a rumbling bass figuration that replaces Schubert's rests in the accompaniment. The fact that Schubert gave the final notes of this measure to the voice without accompaniment was probably meant to illustrate the text, "*ist alles zerflossen*" (Everything is vanished). Liszt's added bass does not demonstrate this idea but focuses on the emotional impact of the text. Additionally, this added contrast in register and new bass figuration provide more emphatic punctuation for the end of the first stanza.

The transcription of the second stanza contains doublings, register shifts, and extension of accompanimental parts. In measure 43 of the transcription, for example, the reiterated D's of the song are extended by arpeggiation through two octaves of the keyboard.

Example 270. "Im Dorfe," Transcription m. 43-44



This type of addition doesn't really affect the substance of the original or indicate a specific interpretive shift; it is merely Liszt's addition of pianistic embellishment. Liszt extends the piano interlude before the return of the opening thematic material by one measure. This extension provides the means to return to the original register after the upward transposition by one octave during the course of the second verse.

Liszt reworks the opening thematic figure of measures 26-30 with its return at measures 51. The motive is given chordal intensification in both measures with alternating chords distributed between the hands.

Example 271. "Im Dorfe," Transcription m. 26-28

pp *sempre sotto voce*

ma ben prononziata la melodia

Example 272. "Im Dorfe," Transcription m. 51-54

ppp *sempre*

sotto voce ma ben prononziata la melodia

This intensification reflects the structure and images of the poem. The opening of the first stanza and final stanza contain the parallel image of barking dogs. In the poem

this image is given more emphatic treatment in the final stanza. The entire text of "Im Dorfe" follows:

<i>Es bellen die Hunde, es rascheln die Ketten;</i>	The hounds are barking, their chains are rattling;
<i>Es schlafen die Menschen in ihren Betten, Träumen sich manches, was sie nicht haben, Tun sich im Guten und Argen erlaben;</i>	People are asleep in their beds, They dream of the things they do not have, Find comfort in good and bad things.
<i>Und morgen früh ist alles zerflossen. Je nun, sie haben ihr Teil genossen Und hoffen, was sie noch übrig ließen, Doch wieder zu finden auf ihren Kissen.</i>	And tomorrow morning everything is vanished. Yet still, they have enjoyed their share, And hope that what remains to them, Might still be found on their pillows.
<i>Bellt mich nur fort, ihr wachen Hunde, Laßt mich nicht ruh'n in der Schlummerstunde! Ich bin zu Ende mit allen Träumen. Was will ich unter den Schläfern säumen?</i>	Bark me away, you waking dogs! Let me not find rest in the hour of slumber! I am at an end with all dreams Why should I linger among sleepers?

While Schubert reproduces the same melodic and accompaniment figures in both places, Liszt has altered the music for the final verse to emphasize the strength of the image. Essentially Liszt's adaptation in this instance conveys both the parallel structure of the poem's images and provides for a greater sense of narrative progression. That is, Liszt's changes to the musical figure reflect a change in the internal circumstances of the wanderer. The intensification of the thematic material demonstrates the raw disillusionment of the wanderer that becomes evident through the course of this poem. This small adjustment represents Liszt's interpretive commentary on the text.

The only other significant change that Liszt makes to the transcription of "Im Dorfe" is the excision of the final four measures and the return to the music of "Der stürmische Morgen."

"Die Gestirne"

Schubert's original is a simple strophic setting of fifteen measures. The poem, an adaptation of Psalm 19 by Klopstock, runs to fifteen stanzas but Liszt only includes the first three stanzas within the staves of the transcription.

This is the most involved and least literal of the four *Geistliche Lieder* transcriptions. The compositional procedure that Liszt employs is unique to this work and differs from any other of his Schubert adaptations. Liszt's transcription is in two parts. The first is labeled "Introduction" and consists of a 24 bar prelude of newly composed material. This introduction has been characterized as an ominous, chromatic, "tone-poem" of sorts that sets the stage for the subsequent appearance of the *Lied*.⁴³ The "Introduction" is in two versions; one being for a piano limited to six octaves. There are no substantial compositional differences between the two versions. The six octave version merely eliminates the lowest bass notes and substitutes a *tremolo* for the accompanying bass note trill of the primary version.

The musical materials of the introduction are obviously generated by those of the song. In fact, the introductory material presents a building process from which the main

⁴³ Publisher's note to Franz Liszt, *The Schubert Song Transcriptions*, ser. 2 (Vienna: Haslinger, 1840; reprint, Mineola, New York: Dover, 1995), 113.

thematic ideas of the song emerge. The opening melodic idea of the introduction is given in the tenor range of the piano. This four measure thematic idea consists solely of major and minor seconds and minor thirds. This is clearly derived from the opening bass accompaniment of the song. The process of building and expectation is immediately achieved by Liszt through the transposition of this opening thematic material (measures 1-5) up a minor third (measures 7-11). This upward transposition of identical material creates harmonic instability and expectation. Measures 12 through 15 are a continuation of the harmonic instability with chromatic bass motion. The dominant of F is finally reached at measure 17. There is a brief cadence on F major in measure 18 but then a return to the minor at the end of the measure. The entire passage from measure 17 to the measure 25 concluding this "Introduction" is over a dominant pedal. This further creates tension and prepares for the triumphant appearance of F major at the beginning of the actual song transcription. The thematic material that is boldly announced in measures 18 through 20 foreshadows the melodic material of the song in contour and rhythm. In a sense this provides generative material from which the song transcription grows.

The entire introduction creates a sense of anticipation for the actual transcription. The modal shift creates a mood that is the antithesis to that of the *Lied*. Because of this the transcription itself is cast in a new interpretive light. The sense of exaltation in nature and the infinite, which is the subject of the song, is magnified through the contrast of the introductory measures.

This sense of intensification of the poetic message is also evident in the transcription itself. In this particular transcription there are no specific illustrations of the

text. The grandeur of nature and the ideas of infinity and eternity are dramatized in a more general way. Whereas Schubert's relatively straightforward interpretation relies on suggestion and harmonic effect, Liszt's presents an elaboration upon the drama of the text. The sense of expectation and harmonic searching of the opening introduction prepares for the grandiose nature of this transcription.⁴⁴

Liszt had the first two stanzas of the poem printed in the staves of the score. The transcription of the first strophe and second strophes is very straightforward. He greatly thickens the texture with the doubling of chord tones and adds trills to the bass. With the second strophe he applies this same technique with more doublings and the melody transposed up an octave. With each of the subsequent variations his writing becomes more elaborate and rhythmically active.

After the two texted strophes Liszt has placed a double bar-line and there follows two subsequent variations without text. This beginning of the first untexted variation is unusual because the end of the previous texted strophe is elided with the beginning of this new section. The introductory measure is completely omitted. The melody and harmony follow the original song for only the first eight measures of this variation. After this there is a gradual movement away from strict adherence to the model. Beginning with measure 36 of the transcription the melody notes lose their rhythmic identity; they are absorbed

⁴⁴ Christopher Gibbs notes that one trend in reworkings of Schubert's music moved towards increased pretension towards the end of the nineteenth century. He applies the term "musical kitsch" to this phenomenon and describes its most definitive trait as pretension. This particular elaboration of a fifteen measure strophic Lied tends more toward musical pretension than any of Liszt's other Schubert transcriptions. It may be viewed as bordering on an early example of the kind of treatment Schubert's music suffered in the later years of the century. Gibbs, "The Presence of 'Erlkönig' Reception," 289.

into the chordal arpeggiations that range over several octaves of the keyboard. The harmonic progression follows that of the song until the end of this strophe. After this, beginning at measure 41, the transcription departs both harmonically and melodically from the original song. From this point through measure 46 Liszt moves between B-flat major and B-flat minor and the dominant chord. Significantly the descending melodic arpeggiation at measure 43 is the same type of figure that Liszt utilized to close the introductory movement.

From measure 47 through 52 Liszt incorporates a chromatically active harmony. At measure 47 he slides enharmonically from B-flat major to a 6/4 F# major sonority. There follows a passage of five measures that move alternately by fifth and third. The F# of measure 47 moves to B major which goes to D major. This moves to G minor but eventually migrates back to a cadence on F major in measure 53. Measures 53 and 54 use the opening bass and harmonic motion of the piano introduction to make the final close in F major.

In both the introduction and this closing fantasia-like section, Liszt utilized the actual materials of the *Lied* to generate his new material. This new closing material acts as a counterbalance to the newly composed "Introduction." The brief excursion to harmonically remote areas and thematic reminder of the material from the introduction serves to bind the two parts together.

This transcription probably gives a good indication as to Liszt's own extemporizations on preexisting works. In its final variation the transcription becomes a

sort of improvisational fantasia without strict adherence to the melodic and harmonic materials of the original *Lied*.

"Das Sterbeglöcklein"

The original setting of Seidl's poem by Schubert uses a varied strophic setting. Liszt's adaptation amounts to a set of strophic variations on the material of the accompaniment. George had classified this work under the heading of accompaniment intensification.⁴⁵ It is true that the melodic content of the song undergoes no significant alteration. Liszt's additions and reworking of the strophic material, however, indicate an aesthetically modified interpretation of the basic poetic material. The nature of this modified interpretation can be inferred even from Liszt's alteration of the work's title. The original title of the poem, and that which Schubert retained in his setting, was "Zügensglöcklein." Liszt dramatizes this with his titular adaptation of "Das Sterbeglöcklein" for the transcription. What is suggested by the reference to the "passing bell" in the original title Liszt makes explicit by his unambiguous reference to death. Liszt's added material in the transcription similarly presents a more deliberately vivid description of the poetic material.

⁴⁵ George Jr., "Franz Liszt's Transcriptions," 82.

James George provides an analysis of this work in his dissertation, focusing on the textural and rhythmic changes that Liszt makes.⁴⁶ George does not consider the relationship between the transcription and the text. My comparison of the transcription and its model will focus on the aspects that George did not consider in his analysis.

This transcription follows much the same procedure that Liszt utilized in its immediate predecessor, "Des Mädchens Klage." As in that work Liszt delineates each section, makes a fairly literal transcription of the first strophe, and employs increasingly elaborate figurations with each successive strophe.

The transcription of the first strophe maintains the material of the original with some modifications and expansion. George has remarked on Liszt's expansion of the piano introduction and his extension of the dominant bell-like figures in the first strophe of the song. Liszt also applies register transfer and repetition as a musical personification of the text. The text of this stanza follows:

*Kling' die Nacht durch, klinge,
Süßen Frieden bringe
Dem, für wen du tönst!
Kling' in weite Ferne,
So du Pilger gerne
Mit der Welt versöhnst!*

Ring the night through, ring;
Bring sweet peace
To him for whom you toll!
Ring out to far places,
So you reconcile the pilgrim
With the world!

⁴⁶ A comparative analysis of the transcription and the original song appears in George Jr., "Franz Liszt's Transcriptions," 93-99.

Liszt applies his standard use of register transfer to delineate piano and vocal textures for the piano echo in measure 12. This becomes significant in measures 15 and 16 where a new echo figure is added which parallels that of measure 12. This provides added structural cohesion within the phrase but also elaborates and illustrates the pealing of the bell. Liszt provides the musical echo as if to illustrate the reverberations of the bell ringing "out to far places."

Example 273. "Das Zünglein," *Lied* m. 7



Example 274. "Das Sterbeglöcklein," Transcription m. 12



Example 275. "Das Zünglein," *Lied* m. 10

Example 276. "Das Sterbeglücklein," Transcription m. 15

The second strophe, beginning in measure 21 of the transcription, introduces an arpeggiated accompaniment figure above the melody. This incorporates the dominant bell motif in a rhythmically modified fashion. Liszt is careful to maintain the essence of the motif with the octave leap to the high E-flat that is on the second and fourth beats of each measure. This maintains the same type of figure that was initially heard at the beginning of the first strophe.

Example 277. "Das Sterbeglöcklein," Transcription m. 10-11

Kling die Nacht durch, klinge, sü-ßen Fie-den brin - ge
(Cloche!)

m.d.
sempre dolce
NB
cantando espressivo
m.s.

Example 278. "Das Sterbeglöcklein," Transcription m. 21-23

A - ber wer will wan - dern
dolce leggiiero

sempre cantando espressivo
m.s.

zu - den lie - ben an - - dern, die vor - aus - ge - wallt?

It is of some significance that this bell motif is omitted in measure 23 of the transcription. This is done to illustrate the searching quality of the text. This measure corresponds to the end of the third line of the stanza, which asks the following question:

*Aber wer will wandern
Zu den lieben Andern,
Die voraus gewallt?
Zog er gern die Schelle?
Bebt er an der Schwelle,
Wann Herein erschallt?*

*But who would travel
To those dear others
Who have gone before?
Does he gladly ring the bell?
For he trembles on the threshold
When they cry "Enter!"*

The motif returns with the fourth and fifth lines of the stanza. The absence of this motif at the end of the question illustrates a sense of indecision while its return for the next line of text seemingly provides an answer to "*Zog er gern die Schelle?*" In this sense Liszt's invention and manipulation of this new accompaniment figure provides additional interpretive commentary on the poem that is not present in Schubert's setting.

There is similarly an added piano commentary after the final line of this stanza. Liszt dramatizes the three measure piano interlude of 29 through 31 with the extension of the arpeggiated bell motif and the echo effect already mentioned. George remarks on Liszt's manipulation of the melody with the echo motif in these measures.⁴⁷ Liszt greatly expands the texture for this interlude and adds chromatic inflections in measure 30 and 31. The end of the phrase is marked with a "*rallentando*" and "*smorzando*" with Liszt adhering to the original "*piano*" dynamic level.

Example 279. "Das Sterbeglöcklein," Transcription m. 28-31

The musical score for Example 279, "Das Sterbeglöcklein," transcription measures 28-31, is presented in G major and 3/4 time. The piano part features a bell motif. The lyrics are: "wann „Her - ein“ er - schallt?". The score includes various performance instructions: "rinf. appass.", "sf", "riten.", "più dolce", "quasi cadenza", "espressivo più rall.", "smorz.", and "p". The key signature has one sharp (F#) and the time signature is 3/4.

⁴⁷ Ibid., 97.

Significantly the indication "*quasi cadenza*" is added to the final measure of this interlude. This indication reveals Liszt's position of performance commentary in this passage. By suggesting that these measures are like an improvised cadenza it is clear that they are intended to reflect the individual performer's interpretation of the musical material. In essence they reflect the performer's musical commentary. All of these additions point to a new interpretation of the text in this phrase. Through the added chromaticisms and diminishing quality of the phrase, Liszt is depicting the indecision and tentative temperament of the protagonist in the face of eternity. Liszt's alterations, again, add an interpretive element that is not evident in Schubert's setting.

In each of the next stanzas Liszt uses rhythmic and textural alterations to vividly depict aspects of the text. The third stanza is characterized by the addition of a reiterative sextuple division of the beat. Repeated bell motifs in both the high and low registers are heard. This driving rhythm and manipulation of the basic motifs is an obvious allusion to the insistent ringing of the bell described in this stanza:

*Gilt's dem bösen Sohne,
Der noch flucht dem Tone,
Weil er heilig ist?
Nein, es klingt so lauter,
Wie ein Gottvertrauter
Seine Laufbahn schließt.*

Is it directed at the wicked son,
Who is even still cursing the tone
Because it is holy?
No, it rings louder
As a god-fearing man
Nears the end of his life's run.

Example 280. "Das Sterbeglöcklein," *Lied* m. 27-28

Example 280 shows measures 27-28 of the song "Das Sterbeglöcklein." The score is in G major, 3/4 time. The vocal line (treble clef) begins at measure 25 with the lyrics "Gilt's dem bö-sen Soh-ne, der noch flucht dem To-ne,". The piano accompaniment (grand staff) starts at measure 27 with a piano (*p*) dynamic. The melody in the right hand is a simple, descending line, while the left hand provides a steady accompaniment of eighth notes.

Example 281. "Das Sterbeglöcklein," Transcription m. 32-33

Example 281 shows measures 32-33 of a transcription of "Das Sterbeglöcklein." The score is in G major, 3/4 time. The vocal line (treble clef) begins at measure 32 with the lyrics "Gilt's dem bö-sen Soh-ne, der noch flucht dem To-ne,". The piano accompaniment (grand staff) starts at measure 32 with a piano (*p*) dynamic and the instruction "senza agitazione". The melody in the right hand is a simple, descending line, while the left hand provides a steady accompaniment of eighth notes. The transcription includes the instruction "simile" in the right hand at measure 33.

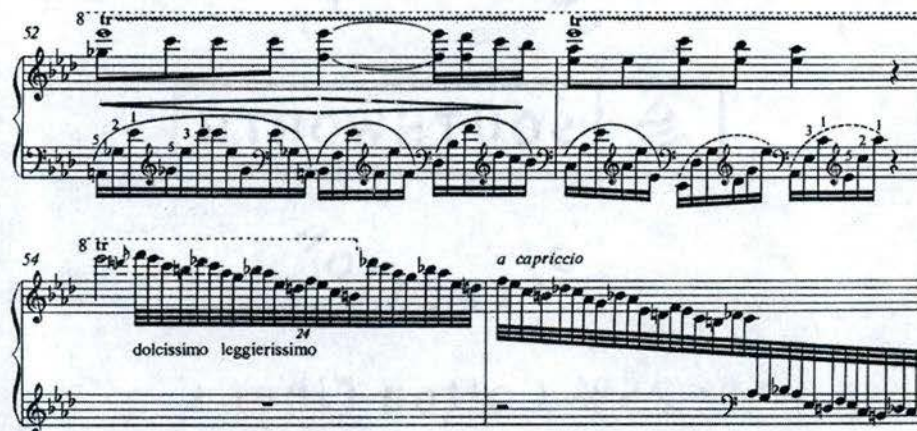
In contrast to the overt depiction of the text evident in the transcription, Schubert repeats the same configuration of melody and accompaniment that has prevailed in the previous two stanzas. There are similarly obvious depictions in the final two stanzas of the transcription. The text of the fourth stanza reads:

*Aber ist's ein Müder,
Den verwaist die Brüder,
Dem ein treues Tier
Einzig ließ den Glauben
An die Welt nicht rauben,
Ruf ihn, Gott, zu dir!*

But if it is for one who is weary,
Who was bereft of his brothers,
Whom some loyal beast
Once helped, preventing his faith
From being robbed by the world -
It calls him, God, to you!

Here Liszt introduces a much lighter texture that focuses on the upper range of the keyboard. There is a constant trill embellishment that centers on the dominant. This entire passage dissolves into a three measure cadenza at the end of the stanza.

Example 282. "Das Sterbeglöcklein," Transcription m. 52-55



George comments on Liszt's added interpretive markings and figurations in this passage as a "sentimental textual depiction of '*ruf, ihn Gott zu dir.*'"⁴⁸ Whether or not this passage is "sentimental" Liszt's additions are an obvious illustration of the text in the prevailing descriptive musical language of the period.

In the transcription of the final stanza Liszt changes the meter to 12/8 with a consistent triplet adaptation of all parts. The texture and style is reminiscent of that which Liszt used in his transcription of Schubert's "Ave Maria." It is not surprising that both the subject of that song and this final stanza is one of spiritual bliss. By changing aspects of texture, rhythm and accompaniment figurations in each stanza of this transcription, Liszt has created a work that provides commentary and description for each of the stanza's individual sentiments. The application of such descriptive pianistic language has essentially altered the musical content and poetic impression of Schubert's original *Lied*.

⁴⁸ Ibid., 98.

"Die böse Farbe – Der Jäger"

The single unit, created with the integration of these two songs, forms the keystone of Liszt's structure in the set of transcriptions from *Die schöne Müllerin*. Liszt forms a ternary structure by presenting the first verse of "Der Jäger" which is followed by "Die böse Farbe" which leads into the final verse of the opening *Lied*. A symmetrical arch structure is thereby created which is central both to the harmonic and to the narrative structure of the Liszt's adaptation of this cycle.⁴⁹

Liszt's combination of these two songs makes explicit the reasons for the duality that is a central theme of the entire cycle. Der Jäger, of course, presents the antagonist who comes between the miller and his desire. The fact that in "Die böse Farbe" the anthropomorphized 'Green' represents the hunter and the vitality of his world is made all the more obvious by Liszt in his creation of the ternary form. The juxtaposition of the two works symbolizes the generative force that drives the entire work.⁵⁰ Liszt surrounds "Die böse Farbe" with "Der Jäger" making vivid the semantic connection between the two poems. In Liszt's selection and reordering of the works from the entire cycle, "Die böse Farbe" is the axis from which his abbreviated cycle is built.

Susan Youens has noted that in Schubert's original cycle "Die liebe Farbe" and "Die böse Farbe" are studies in extreme contrast. She has pointed out that the

⁴⁹ For more on the structural aspects of Liszt's cycle see Gerling, "Franz Schubert and Franz Liszt," 213-232.

⁵⁰ Youens reminds us that the hunter is necessary in the cycle as the Romantic Other. Because of the nature of this type of narrative, the relationship between the miller and his object of desire "requires an insuperable obstacle." Youens, *Schubert Die schöne Müllerin*, 57.

juxtaposition of these two songs in the cycle delineates the key area contrasts between B minor and B major and that there are motivic pitch connections between the two songs.

In the piano introduction to "Die böse Farbe" she observes:

The melodic pitches B-F#-C#-F#-B in bars 3-4 are a rearrangement of the same perfect intervals in the initial vocal phrase of "Die liebe Farbe," the first indication that elements from the preceding song will now be used to express the opposite of their original connotations.⁵¹

With Liszt's juxtaposition of "Der Jäger" and "Die böse Farbe" and the latter's transposition from B major to C major he has duplicated the same type of key contrast found between "Die liebe Farbe" and "Die böse Farbe" in Schubert's cycle. It is significant that there is also a similar type of intervallic motivic connection between the two works.

In the transcription of "Die böse Farbe" Liszt excises the four measure piano introduction and begins with a bold arrangement of the vocal entry. The opening interval is a rising fourth from G to C with the first full measure then outlining a C major chord melodically. This is a rearrangement of the opening measure of "Der Jäger" which begins with a downward perfect fifth from G to C with the first measure outlining a C minor chord. Even though Liszt has completely changed the order of pieces and did not even set "Die liebe Farbe," he did retain the same contrasts of key and intervallic structure that Schubert employed in his original setting.

⁵¹ Youens, *Schubert Die schöne Müllerin*, 104.

Liszt's juxtaposition and structural manipulation of these two works are key elements of his divergent interpretation in their transcriptions. Each individual transcription, however, also bears Liszt's interpretive stamp.

"Der Jäger"

Liszt foreshortens the opening with an interesting compression of the piano introduction and the vocal line. Liszt removes three measures from the opening of the song to create the beginning of the transcription. Rather than repeat the notes of the piano introduction when they are given to the singer in the original, Liszt merely combines the two into one unit.

Example 283. "Der Jäger," *Lied* m. 1-10

Geschwind

mf staccato

Was sucht denn der Jä-ger am Mühl-bach hier! bleib trot-zi-ger Jä-ger in
Doch bes-ser, du blie-best im Wal-de da-zu, und lie-Best die Müh-len und

p

deinem Revier! Hier gibt es kein Wild... zu
Müller in Ruh, was tau-gen die Fischlein im

Example 284. "Der Jäger," Transcription m. 1-12

Scherzo
Vivace

The musical score for "Der Jäger" transcription, measures 1-12, is presented in three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The score is in 3/4 time, key of B-flat major. It features a piano accompaniment with various dynamics and articulations. Measure 1 starts with a piano (p) dynamic. Measure 2 has a mezzo-forte (mf) dynamic. Measure 3 has a staccato marking. Measure 4 has a piano (p) dynamic. Measure 5 has a forte (f) dynamic. Measure 6 has a piano (p) dynamic. Measure 7 has a piano (p) dynamic. Measure 8 has a piano (p) dynamic. Measure 9 has a piano (p) dynamic. Measure 10 has a piano (p) dynamic. Measure 11 has a piano (p) dynamic. Measure 12 has a piano (p) dynamic.

Liszt presents one stanza of the poem before the entry of "Die böse Farbe" and leaves the final verse to be presented after the interruption. The closing section of "Der Jäger" is identical to the opening with two slight modifications. First Liszt intensifies the opening measures when "Der Jäger" returns. He adds octaves, changes the dynamics from "*mf*" to "*f*" and adds the indication "*strepitoso*." The second modification is very similar and consists of dynamic intensification of the closing four measures. The transcription of the opening and closing halves are identical in every other respect.

Liszt adds several pianistic devices that alter some superficial aspects of the song and tend to draw attention to virtuosic technique. The first instance of this is the octave doublings that first occur in measures 6 through 9. Following this, Liszt varies the texture with a virtuosic turning figuration that climbs through three octaves of the keyboard. For the final section from measures 17 through 25 Liszt alternates a texture

which includes a chromatic, running inner voice with sections of chordal alternation between the two hands.

None of these added pianistic devices has any obvious correlation with the text. Nevertheless, their addition denotes a more symbolic interpretive purpose. The purpose for their inclusion is twofold. First, they do serve the general sentiments of the text and aptly communicate the agitation of the miller in his castigation of the hunter. Second, they provide for pianistic interest and virtuosic display. The audacity of figuration and the increase in rhythmic activity can be seen to communicate aspects of the hunter's personality that the miller finds objectionable. The noise and clamor created by the inclusion of these virtuosic additions personifies and brings to the fore these aspects of the hunter. John Reed draws upon the image of the hunter and characterizes Schubert's music with the term "jack-boot rhythm."⁵² One could say that the rhythmic aspect of Schubert's setting has been expanded to include the "jack-boot" virtuosity of Liszt's pianism.

"Die böse Farbe"

Aside from this work's inclusion between verses of "Der Jäger," Liszt's interpretation of the work is essentially different. Liszt's omission of the introductory measures and his chordal doublings of the melodic material create an heroic entrance in C major for the miller. It has been observed that in this cycle there are two planes of

⁵² Reed, *Schubert Song Companion*, 189.

expression for the miller.⁵³ When the miller is addressing another, whether literal or figurative, he tends towards a less lyrical and more declamatory style. When his expression is turned towards himself and his despair it tends to be more lyrical. Liszt emphasizes the declamatory nature of the melodic writing through his use of doublings and increased rhythmic agitation.

At some points in the transcription Liszt exaggerates this declamatory tendency and presents a greater sense of homogeneity in style by minimizing the original's lyricism.⁵⁴ This is evident, for example in the transcription of the first stanza. The text of the first stanza is:

*Ich möchte ziehn in die Welt hinaus,
Hinaus in die weite Welt;
Wenn's nur so grün, so grün nicht wär,
Da draußen in Wald und Feld!*

I'd like to go out into the world,
Out into the wide world;
If only it weren't so green, so green,
Out there in the forest and field!

In Schubert's setting there is melodic and dynamic contrast between the setting of the first two lines and the final two lines of the stanza. Liszt does away with much of the contrast between this and the opening two lines of the poem in Schubert's setting.

⁵³ Youens, *Schubert Die schöne Müllerin*, 105.

⁵⁴ Thomas Kabisch notes, using "Der Wanderer" as an example, that the integration of lyric and declamatory styles is one of the chief difficulties in these transcriptions because the vocalized text is not present to bind the work together. Kabisch, *Liszt und Schubert*, 107.

Example 285. "Die böse Farbe," *Lied* m. 4-11

Example 285 shows the vocal and piano parts of "Die böse Farbe" from measures 4 to 11. The vocal line begins with a forte (*f*) dynamic and the lyrics: "Ich möch - te ziehn in die Welt hin - aus, hin - aus in die wei - te - Welt, wenn's nur so grün, so grün nicht wär, da drau - ßen in Wald und". The piano accompaniment features a piano (*p*) dynamic marking.

Example 286. "Die böse Farbe," Transcription m. 1-7

Example 286 shows the piano transcription of "Die böse Farbe" from measures 1 to 7. The score includes markings for "Tempo giusto", "ff vibrato assai", "sf", "sempre marcato la melodia", and "ten. menof".

He includes an intensification of both the dynamic and rhythmic motion in this passage. Liszt anticipates the triplet rhythm of the short piano interlude at the end of the first stanza by incorporating this rhythm into the accompaniment beginning in the fifth measure. While Schubert changes the dynamic to "*p*" Liszt merely writes "*meno f*" and further indicates "*sempre marcato la melodia*".

Liszt maintains the contrast and retains Schubert's original texture for his adaptation of the music of the third stanza. Here there is a shift to the parallel minor and a more lyrical utterance by the miller whose attention shifts towards his despair as an "*armer weißen Mann*."

With the return of the opening melodic material for the fourth stanza, however, Liszt diverges from Schubert's *pianissimo* setting with a bold virtuoso adaptation that builds on the declamatory style of the transcription in the opening stanza. The text of the fourth stanza reads:

*Ich möchte liegen vor ihrer Tür
In Sturm und Regen und Schnee.
Und singen ganz leise bei Tag und Nacht
Das eine Wörtchen: Ade!*

I would like to lay in her threshold,
In storm and rain and snow.
And sing so softly by day and by night
One little word: farewell!

Liszt and Schubert's interpretations of this text are essentially different. As mentioned previously, Schubert's return to the opening melodic idea is now given in a "*pp*" dynamic level with the block chords of the accompaniment broken into a flowing arpeggiated pattern. The register of the accompaniment is limited to the middle range of the piano and is unobtrusive.

Example 287. "Die böse Farbe," *Lied* m. 31-36

Ich möch - te lie - gen vor ih - rer Tür in Sturm und Re - gen und
Schnee, und sin - gen ganz lei - se bei Tag

Example 288. "Die böse Farbe," Transcription m. 29-34

Ossia più difficile
con slancio
cresc. molto
ff
Ossia

Liszt's setting is markedly different. His dynamic level is "ff" and he elaborates the accompaniment with widely ranging arpeggio figures in rhythmic diminution. He

even includes a virtuoso *ossia* that gives that modifies the arpeggiations with the inclusion of parallel sixths.

For the shift to the parallel minor on the text, "*Das eine Wörtchen: Ade!*" in measure 35 of the transcription, Liszt changes the texture and utilizes a register shift to dramatize the text. Schubert relies more on the continuity of dynamic and texture as already established in this section and gives the harmonic change the burden of expression at this point. As has already been discussed, B minor has the association of the death of the miller in this cycle. By shifting to this key at this point Schubert is obviously foreshadowing the miller's death. His whispered farewell on the doorstep of the miller girl is more than just a farewell to her. It is also a farewell to life. Schubert's setting of these lines is therefore a depiction of the inner despair that the miller feels. Liszt's setting, however, draws on the image of the storm depicted through the wildly ranging pianistic figurations and thereby presents a more defiant miller bidding his unfaithful lover goodbye.

Liszt, of course, understood the association of the miller's farewell and his death. But even this image of the miller bidding farewell to life is cast in a different hue by the two composers. While Schubert's despairing miller ends this stanza with a despairing farewell, Liszt's miller is given a much more dramatic exit. For the ending of this fourth stanza Schubert maintains his *pianissimo* dynamic while Liszt writes "*quasi lento e f*" At this same point Liszt adds a bass *tremolo* figure on the dominant that has the association

of the hero's funeral drum roll.⁵⁵ The drama is further heightened in the transcription through the use of a register shift down an octave at this same measure.

Example 289. "Die böse Farbe," Transcription m. 35-40

The forceful nature of this utterance is maintained for the rest of this transcription. Because of Liszt's choices concerning dynamics, texture, and a greater sense of rhythmic activity, there is less evidence of the "despairing" miller and a greater impression of an heroic character who defies the ideas he has imagined.

Comparison of the original and transcriptive versions of "Der Jäger" and "Die böse Farbe" reveals the essentially different identification that Liszt and Schubert found in Müller's poems. In constructing his cycle Müller drew on common German folk and literary themes. Regarding these themes Youens writes:

⁵⁵ Beethoven, of course, uses this same musical reference in the Eroica symphony and in the piano sonata Op. 26.

...the hunter is the epitome of freedom, unregulated by society, a king unto himself in Nature's realm, beyond the reach of civilization's sexual, governmental, and religious constraints. But the miller does not celebrate the archetype: he castigates it. For him, the hunter exemplifies, not the perfect compound of Liberty and Nature, but the darkest instincts run rampant in the *selva oscura* beyond civilization's reach.⁵⁶

Youens could just as well be describing aspects concerning both Liszt's and Schubert's personalities and their individual interpretation of these poems from *Winterreise*. In Liszt's re-creation of the selections from this cycle as a solo piano works it is his compositional persona that bears this new interpretive identification. This same observation is true for all of the Schubert transcriptions that exhibit a divergent interpretation of the original poetic material.

⁵⁶ Youens, *Schubert Die schöne Müllerin*, 59.

CHAPTER VI

CONCLUSION

Interpretative Trends in the Transcriptions

Liszt's transcriptions of Schubert's *Lieder* exhibit a wide range of variability in their relative mixture of Schubert and Liszt's compositional voices. In examining how the "hybrid persona" of Schubert-Liszt operates in the transcriptions over the entire period of their composition, it is possible to see a general trend in Liszt's reinterpretation of the individual *Lieder*. The earlier works tend to support Schubert's interpretation and include the most examples of literal transcriptions. The later works tend to present an alternative reading of the text in their transcribed versions. In these works, therefore, Liszt's compositional persona is more evident.

In general, the transcriptions that were composed in 1837 and 1838 support Schubert's poetic interpretation.¹ The works from 1838 to 1840 present a mixed approach; some support the original interpretation and others are divergent in their treatment of the text. On the other hand, the preponderance of transcriptions from 1844 and 1846 present a divergent interpretation. The following table summarizes these findings.

¹ Both transcriptions that are of a literal nature and those that reinforce the original material are considered as supporting the original interpretative intentions of Schubert.

Table 18. Distribution of Interpretative Types in the Chronology of the Schubert-Liszt Transcriptions²

Date	Title	Literal	Reinforcement	Divergent
1833	"Die Rose"			1
1837-8	<i>Lieder von Franz Schubert</i> (12 works)	6	6	
1838	"Lob der Tränen"	1		
1838	"Gondelfahrer"		1	
1838-9	<i>Schwanengesang</i> (14 works)	5	5	4
1838-9	<i>Winterreise</i> (12 works)	3	3	6
1840	<i>Geistliche Lieder</i> (4 works)	1	2	1
1844	<i>Sechs Melodien</i> (5 works by Schubert)		4	1
1846	"Die Forelle"			1
1846	<i>Müllerlieder</i> (6 works)		1	5

The overall trend described in the table indicates that Liszt felt more free to apply his own interpretation in his later transcriptions. Liszt's earliest transcription, "Die Rose," is something of an anomaly in that its degree of elaboration and the resultant divergent interpretative approach seems so unlike his other early transcriptions, which tended towards the literal. Yet the fact that in 1833 Liszt primarily would be concerned with the adaptation of this work as a virtuosic concert piece is not surprising. For the most part, all of Liszt's compositions or arrangements up to this date had been either piano etudes, brilliant variations, or fantasies on popular themes. Most notably there were several of these types of works on themes by Rossini and a fantasy on themes from an opera by Auber.³ Given Liszt's compositional experience in 1833 it is not surprising that the brilliant style of the operatic variation or fantasy infused the spirit of his "Die

² Only the primary versions of the works are included in the table. The exclusion of the *ossia* versions does not skew the overall trend.

Rose." This transcription, therefore, has a slightly different emphasis than the later works. In "Die Rose" there is an overlaying of Liszt's pianistic style that results in a fundamental alteration of the *Lied*. While this element is present in many of the later adaptations, there is generally an increasing integration of Liszt's interpretative voice into the actual fabric of the composition.

The apparently abrupt stylistic shift towards the more literal adaptations of 1837 and 1838 can be attributed both to Liszt's articulation of an incipient philosophy of the arts and to his increased experience as a transcriber. It should be recalled that in 1835 Liszt articulated his own philosophical views about the role of music and the artist in society in the article, "On the Situation of Artists and their Status in Society." A major philosophical idea for Liszt at this time was the union of poetry and music as one of the highest ideals of art. It seems likely that Liszt's new philosophical perspective had its immediate expression in the stylistic change that is evident in the transcriptions of 1837 and 1838. It is of equal significance that Liszt was transcribing several of the Beethoven symphonies at the same time he was making the adaptations of the Schubert transcriptions in 1837.⁴ Liszt considered the Beethoven adaptations as a completely different kind from other types of arrangement or paraphrase which he had already undertaken in his adaptation of operatic works. In a letter to his publisher, Breitkopf and

³ The only other actual transcription that Liszt had made, also in 1833, was the piano reduction of one movement from Berlioz's *Symphonie fantastique*.

⁴ Liszt transcribed the third movement of Beethoven's third symphony and all movements of the fifth through seventh symphonies in 1837.

Härtel of 1837 Liszt stresses that they are more correctly "scores" ("*partiturs*") than "arrangements." He further writes: "To tell the truth, this work has cost me some trouble; whether I am right or wrong, I think it sufficiently different from, not to say superior to, those of the same kind which have hitherto appeared."⁵ Liszt's contemporaries also recognized the Beethoven symphonies and the Schubert *Lieder* as a new style of transcription in this period. Liszt had, in fact, been credited with creating a new genre through the Schubert *Lieder* transcriptions.⁶ Vladimir Stasov, writing on the musical events of 1847, remarked that Liszt had developed new methods of piano transcription.⁷ This new style of transcription and the "difference" to which Liszt alludes is explained in another letter to the same publisher when the complete set of Beethoven's symphonies was issued nearly thirty years later:

A pianoforte arrangement of these creations must, indeed, expect to remain a very poor and far-off approximation. How instill into the transitory hammers of the Piano breath and soul, resonance and power, fullness and inspiration, color and accent?--However I will, at least, endeavor to overcome the worst difficulties and to furnish the pianoforte-playing world with as faithful as possible an illustration of Beethoven's genius.⁸

⁵ Liszt, *Letters of Franz Liszt*, 1: 22.

⁶ *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*, 7 December 1839, quoted in Martin Chusid, ed., *A Companion to Schubert's Schwanengesang* (New Haven & London: Yale University Press, 2000), 10-11.

⁷ Stasov wrote an extended review of Henselt's piano transcription of Weber's overture to *Der Freischütz*. The review was not complimentary and criticized Henslet for ignoring the advancements in transcription that Liszt had made. *Otehestvennie Zapiski*, 1847, referenced in Vladimir Vasilevich Stasov, *Selected Essays on music* trans. Florence Jonas (New York & Washington: Fredrick A. Prager, 1968), 2.

⁸ Liszt, *Letters of Franz Liszt*, 2:42-43.

The lessons of faithfulness to the original score and the reproduction of effects that Liszt endeavored to bring to his Beethoven transcriptions are evident in the contrast between the style of his arrangement of "Die Rose" and the first set of the twelve transcriptions, *Lieder von Franz Schubert*, of 1837 and 1838. This is not to say that his interpretative voice is not present in the Schubert transcriptions from these years. In contrast to "Die Rose," however, there is a qualitative difference in Liszt's approach. While Liszt's presence is still felt, there is a greater integration of Liszt and Schubert's compositional personas. The result is a more literal transcription.

The increased presence of Liszt's interpretative voice is similarly evident in the transcriptions composed in 1840 and later; indeed only one transcription that was composed during or after 1840 can be classified in the "literal" category. This literal transcription, "Litaney," was composed in 1840 as the initial work in the collection of four pieces entitled *Geistliche Lieder*.

In examining the general trend towards a greater interpretive freedom among the transcriptions composed in 1840 and later, one sees that the *Geistliche Lieder* are unusual. All of the original songs are simple strophic works that are not dramatic in the nature of their presentation. With the exception of "Die Gestirne," all of the other transcriptions in the group are fairly conservative. These three others are all relatively short, all present one statement of the *Lied* in a straightforward manner, and all contain any elaboration in a separate section of the work. Liszt's treatment of these works was probably influenced by the simplicity of Schubert's setting, and the quasi-religious nature of the texts.

The relative increase in transcriptions that are divergent in their interpretive

approach during 1846 indicates an aesthetic shift in Liszt's approach to the Schubert *Lieder*. There are several likely explanations for this shift. Liszt felt a temporary disaffection for the transcription of Schubert's *Lieder* after he completed *Winterreise* in 1839.⁹ By this time Liszt had also solved all of the technical problems in successfully transferring the works to keyboard, and he had become increasingly engaged in original composition between 1840 and 1846. This explanation could well apply to his different aesthetic treatment of post-1840 transcriptions. While Liszt's earlier adaptations were never mechanical reproductions of the original, it is likely that his new approach, in providing a more thorough reinterpretation of the poetic material, grew from the desire to take a greater creative part in the transcriptive process.

The increased compositional freedom which is evident in the *Müllerlieder* of 1846 was also probably due to the fact that one of the primary motivations for the earlier transcriptions, the dissemination of Schubert's music, had to a certain extent, been accomplished. By this time many of the songs had become known in their original version. Fidelity to the original *Lied* as a complete re-creation of the work was, therefore, not as a great a concern in these transcriptions. Liszt himself may have viewed these works more as independent piano compositions with less specific textual illustrations: in the *Müllerlieder* Liszt is reported to have purposefully omitted the text in all of the published editions of these transcriptions.¹⁰ While this may indicate that Liszt could, by

⁹ Liszt, *Letters of Franz Liszt*, 1:37.

¹⁰ Imre Sulyok and Imre Mezo, Preface to Franz Liszt, *Neue Ausgabe sämtlicher Werke*, ser. 2, *Freie Bearbeitungen*, vol. 7 (Budapest: Editio Musica Budapest, 1988), xiii.

1846, assume that any performer of these works would already be acquainted with the original, it could also mean that the transcription, with less reliance on the original poetic material, was intended to stand on its own. Cristina Gerling, in fact, has characterized the transcription of these works as a transformation of the songs into character pieces.¹¹ Furthermore, her analysis of the *Müllerlieder* has led her to the conclusion that Liszt's reworking resulted in structural links that create a unified cycle based on their musical content alone.¹² In the works from 1846, then, Liszt is more present as an author and not merely involved in the limited capacity as a translator of the *Lied* as an analog in the form of a piano transcription.

Summary of Expressive Techniques

In many of the transcriptions it is easy to discern Liszt's illustration of specific aspects of the text. The application of a pianistic language that served to dramatize certain aspects of the poem was meant to be readily audible to his listeners. Towards this end, Liszt often applied musical illustrations of a programmatic nature that were quite in keeping with the musical aesthetic of the 1830s and 1840s but not with the that of Schubert's time.

It should be noted, however, that the relative degree of fidelity to Schubert's original interpretation of the poetic material is not always predicated on the presence or

¹¹ Gerling, "Franz Schubert and Franz Liszt," 229.

¹² See Ibid., 213-228.

absence of added musical illustrations. For example, in the transcriptions of "Der Wanderer" and "Der Atlas" there are substantial additions that illustrate the text in the form of typical Lisztian pianistic figurations. These, however, support Schubert's original conception of the poem and are therefore seen merely as a reinforcement of Schubert's intentions. In these instances the Schubert's interpretative voice could be said to be speaking through the music of Liszt. On the other hand, transcriptions such as "In der Ferne" include substantial descriptive figurations that do not support the original poetic interpretation. In this type of transcription the interpretative emphasis has resulted in a reading of the text that is clearly Liszt's.

Sometimes Liszt's combination of works within his cycles also creates a reading of the text that different than Schubert's. For example, a work like "Im Dorfe" represents a very literal adaptation of the original song with no significant additions of pianistic figuration but, through its recomposition and pairing with "Der stürmische Morgen," it participates in a reworking of the poetic material that results in a divergent interpretation. While it is important to recognize this aspect of the transcriptions, these types are in the minority. In general, those transcriptions that do not contain much in the way of added material support Schubert's original interpretative intentions. Conversely, those that exhibit a divergent interpretation usually contain more added material.

In many of the transcriptions that do exhibit a change in the emphasis of musical expression, Liszt's adaptation displays an emotional reaction or commentary on the events of the poem. Sometimes this represents an outgrowth of elements inherent in the *Lied*, at other times it represents a new interpretive layer superimposed upon the original.

That Schubert's music could inspire such a reaction in Liszt is shown in the following letter of 1838 to Marie d'Agoult:

The other evening I heard some of Schubert's *Lieder*, sung by a friend of his. I listened to only three or four, then I came home and dissolved into tears. Surprised by my abrupt departure, a couple of people came in search of me and spread it about from one end of the city to the other that you were making me extremely unhappy, etc, etc. I do not know why this publicity given to my most sacred emotions so angered me.¹³

In many of the transcriptions this same type of emotional reaction results in a heightened dramatization of the work. This represents a more overtly expressive that was naturally part of Liszt's compositional philosophy. Moreover, Liszt's concentration on the emotional aspects of the text reflected a broader trend in music and the arts during the 1830s:

The growing tendency of the arts to focus more and more on the proletariat during the July monarchy was consistent with Romanticism's emphasis on the emotional aspect of human nature. Feelings alone were held to be the common denominator that unified all mankind...¹⁴

This aspect of Liszt's reinterpretation of Schubert's music can therefore be seen to directly reflect the artistic influences of Paris in the 1830s. Nevertheless, this type of

¹³ Liszt may have used the Schubert *Lieder* as an excuse for his emotional outburst in order to help ameliorate a lover's quarrel with Marie. Even if this was the case, Liszt's comments about his reaction to Schubert's music must have seemed a plausible reason for such behavior. Because of this, there is no reason to doubt Liszt's comments concerning his reaction to the performance. Franz Liszt, Letter to Marie d'Agoult, May 1838, Liszt, *Selected Letters*, 93.

¹⁴ Atwood, *Parisian Worlds*, 171.

expression and its manifestation in the Schubert transcriptions had little to do with the original conception of the *Lieder*.

While the application of this aspect of Liszt's compositional persona tends to dominate in those transcriptions that offer a divergent interpretation, it is still present in several which support or reinforce Schubert's interpretative intentions. In summary, the following nineteen transcriptions are most representative of this particular aspect of Liszt's transcription: "Auf dem Wasser zu singen," "Am Meer," (with *ossia*), "Meeresstille," "Der Wanderer," "Ave Maria," "Der Müller und der Bach," "Die Stadt," "Frühlingssehnsucht," "Der Atlas," "Der Lindenbaum," "Die Rose," "In der Ferne," "Des Mädchens Klage," "Kriegers Ahnung," "Mut," "Das Wirtshaus," "Der stürmische Morgen," "Die Gestirne," and "Das Sterbeglöcklein." The pianistic adaptation in such works functions as a commentary both on the original poetic material and Schubert's setting of the work.

There are several of the Schubert transcriptions where Liszt's compositional voice is evident but not in direct expression of the text or in its reinterpretation. A typical procedure in these compositions is a type of progressive variation technique where Liszt gradually elaborates the basic materials of Schubert's composition. Liszt most often applies this technique to Schubert's strophic settings. For example the strophic songs, "Die Forelle," "Das Wandern," and "Ungeduld" all utilize this procedure. The strophic nature of these *Lieder* seem to have inspired Liszt towards the creation of piano compositions that rely more on the development of figuration as variations and less on the depiction and illustration of specific ideas and images associated with the text.

Techniques of Text Expression

The most prevalent musical techniques that Liszt uses in the service of text expression are alterations of register, keyboard figurations, and harmonic changes. A summary of each separate technique follows.

Alteration of Register

As has been demonstrated in the examination of the individual transcriptions changes in register were frequently applied in these works for a three main reasons. First, this type of alteration was at times necessitated by the technical demands associated with the incorporation of the vocal part and the accompaniment for the keyboard. Second, it was used to delineate the texture with no apparent expressive intent. For example, register contrast was often used to retain the distinction between passages that were originally for solo piano and those that were for voice and piano together. In a similar fashion, separation of register between the piano accompaniment and the vocal melody was often exaggerated to enhance the projection of the melody. Third, Liszt utilized adjustments and contrast in register towards expressive ends. The three categories of register transfer outlined above are not mutually exclusive and Liszt often used more than one in the same work. For one purpose or another, nearly all of the transcriptions exhibit some application of register transfer.

There are approximately twenty works which use this device most consistently as a fundamental expressive technique: "Auf dem Wasser zu singen," "Gretchen am Spinnrade," "Liebesbotschaft," "Du bist die Ruh," "Ave Maria," "Hymne," "Erkönig,"

"Der Müller und der Bach," "Wohin?" "Die Stadt," "Der Lindenbaum," "Trockne Blumen," "Der Wanderer," "Abschied," "Die Forelle," "Des Mädchens Klage," "Kriegers Ahnung," "Die Nebensonnen," "Mut", "Der stürmische Morgen," and "Die böse Farbe."

In "Erlkönig," "Der Müller und der Bach," and "Gretchen am Spinnrade," specific registers are consistently associated with the character or characters in the poem. On the other hand, "Auf dem Wasser zu singen," "Liebesbotschaft," "Lob der Tränen," "Du bist die Ruh," and "Ave Maria" all use a progressive alteration in register over the course of the entire work as a general illustration of the poetic text. In "Auf dem Wasser zu singen," "Liebesbotschaft," and "Lob der Tränen," for example, the register is shifted progressively higher for each verse of the poem. All of the texts are symbolic of some sort of transcendent experience. In "Liebesbotschaft" it is the central theme of love, which moves from images of the natural earth in the poem's first stanza to those of the heavens in the final stanza. Moreover, the transcriptions of "Du bist die Ruh" and "Ave Maria" use the expansion of register through subsequent verses of the poem to illustrate the idea of spiritual fulfillment that is reflected in their texts.

Other transcriptions in the group of twenty listed above utilize register to portray aspects of the text on a relatively more localized level. Several transcriptions also use localized contrasts in register as a gestural illustration of particular words or images in the poem. For example in "Liebesbotschaft" a descending figure accompanies the text "*in Träume versinkt*" (immersed in dreams). The same technique is used for "In der Ferne" when the text has the image of the "flickering star, hopelessly sinking." Likewise the rapid descending figure at the conclusion of "Der Wanderer" on the word "Glück" is

meant to be a vivid depiction of the lack of happiness that the protagonist experiences. There are many other examples of this type of gestural depiction in the individual transcriptions. The importance of Liszt's use of these devices, however, does not reside in their individual applications. The fact that he applied this type of programmatic gesture to the works of Schubert indicates a fundamental shift in musical aesthetic than is evident in the original *Lieder*. While Schubert may have suggested the same type of gesture for a similar emotive effect, for example at the end of "Der Wanderer," Liszt's exaggeration and increased application of these devices is indicative of a new pianistic vocabulary of the 1830s.

In addition to the more prosaic application of register to illustrate specific images, Liszt also used register to denote a change in the poetic voice on two occasions. In "Das Fischermädchen" the melody of the final verse is transposed up one octave. In this stanza of the poem the protagonist shifts his mode of address from an outward orientation to one of introspection. This same shift in poetic address occurs in the fourth stanza of "Die Post," with a similar alteration of register. In both of these instances the adjustments in register result in a direct communication of the immediate change of expression inherent in each poem.

Liszt's use of register change in the transcription, therefore, is a fundamental technique that is both a practical method in creating an analog for the original *Lied*, but is also often employed by Liszt as an expressive device.

Keyboard Figuration

Liszt applied myriad pianistic figurations to depict the specific images and ideas of the individual poem's in the Schubert transcriptions. These figurations include various arpeggiations, scalar formations, *tremolos*, trills, passages in double notes, and others that form the basic pianistic style of Liszt in the 1830s and 1840s. As has been noted, these types of embellishments were commonly applied by Liszt as an improvisational component in the performance of his own and other composer's compositions.¹⁵ The scope and variety of this technique in the transcriptions is enormous. Nearly all of the transcriptions include some variety of added figurations. Only five are relatively unadorned in this regard. These are, "Meeresstille," "Das Fischermädchen," "Der Doppelgänger," "Wasserflut," and "Der Leiermann." The first three of these, however, do contain added keyboard figurations as alternatives to the main text. "Meeresstille" contains chromatic bass passages as an *ossia*, and "Der Doppelgänger" has bass *tremolos* which is given as an *ossia* as well. "Das Fischermädchen" concludes with extensive arpeggiated figurations if the optional coda is performed.

At the other end of the spectrum, there are several transcriptions that contain so much extended figuration that this essentially becomes the point of the transcription. "In

¹⁵ Because of this, study of the types of embellishments that Liszt applies in these works would be instructive in evaluating Liszt's own interpretative approach. What is seen in the transcriptions could be extrapolated to other works as a likely indication of Liszt's performance style.

der Ferne," "Des Mädchens Klage," "Die Taubenpost," "Das Sterbeglöcklein," and "Die Forelle" are all of this type. Each of these works represents a type of strophic structure, and Liszt's addition of progressively increasing keyboard figurations result in a variation form based on the original strophic material..

Liszt's application of specific types of keyboard figuration to illustrate specific textual images, emotions, or ideas was not formulaic. Any attempt to classify the specific types of figuration with moods, ideas, or images from the poems would be fruitless. On the other hand, the more common types of pictorial devices, such as bass chromatic runs for storms, for example, are meant to be obvious to the listener. Categorization of this type of addition would be a mundane exercise in redundancy. One important aspect of Liszt's pictorial devices was that they partook of a musical language readily understood by his audience, but at the same time were novel effects and techniques for the piano. Therefore, an important component of these additions was the expansion of piano technique: through the work of these transcriptions, Liszt extended the development of keyboard performance to just as great an extent as he did in any of his other piano compositions. In part through the desire to depict the specific sentiments of these poetic texts, Liszt single-handedly helped to advance the techniques and resources available to the pianist. It should be noted that in this respect Liszt was applying both his philosophy concerning the union of poetry and music and the belief that virtuosity should only serve an expressive function. Regarding this virtuosic aspect of the Schubert transcriptions Alan Walker writes:

It must be stressed, however, that Liszt rarely regarded these pieces as display works with which to dazzle the audience. It so happens that their difficulties are mostly of a private, not a public nature. They embody 'art that conceals art.'¹⁶

Perhaps more so than in any other of Liszt's works before the middle of the century, the Schubert transcriptions balance the poetic and virtuosic; Liszt applied his novel piano techniques for the lyrical and dramatic expression of images, ideas, and emotions that were inspired both by the original poetic text and Schubert's setting of them. Occasionally Liszt's addition of keyboard figuration may result in an interpretation of the poem that differs with that of Schubert, however, in these transcriptions virtuoso figuration is primarily expressive in intent and is not merely virtuosity for its own sake.

Harmonic Changes

Harmonic alterations are not a common occurrence in Liszt's adaptations of the Schubert songs. However, because of their relative infrequency, those passages where Liszt does alter harmonic progressions are even more worthy of note. Eleven of the transcriptions contain harmonic changes that amount to more than the mere extension or repetition of Schubert's harmonies.

Most of Liszt's harmonic changes can be shown to have a direct connection with Liszt's interpretation of the poetic material. Several of the interpolate passages or single chords of a harmonically altered nature for expressive effect. This is done in "Der

¹⁶ Walker, "Liszt and the Schubert Song Transcriptions," 57-58.

Gondelfahrer," "Der Lindenbaum," "Ihr Bild," "Die Taubenpost," "Ungeduld," "Die Forelle," and "Trockne Blumen." The most significant of these are the modal alterations in "Mut" and "Ihr Bild," and also in the remote modulations of "Der Gondelfahrer."

A few of the transcriptions contain newly composed introductory material. While these do not exactly change the original harmonies of the composition they do create an altered harmonic framework for the opening measures of the composition. Both versions of "Die Forelle" and the prelude to "Die Gestirne" are of this type.

There are several transcriptions that emphasize harmonic alterations to enhance the conclusion of the work. The last few measures of "Frühlingssehnsucht" contain passing chromatic harmonies which generate momentum for the final cadence. The conclusion to "Die Taubenpost" includes an harmonic extension that is chromatically inflected and also serves to generate a dramatic conclusion. Here the harmonic alteration is made within the context of a virtuoso nature. The conclusion to "Die Gestirne" also has the juxtaposition of harmonically remote chords within the context of Schubert's original harmonies. Again the effect of this passage is to provide a satisfying conclusion that counterbalances the newly composed prelude to the transcription. A very subtle harmonic effect is made in the final arpeggiated chord of "Liebesbotschaft:" Liszt includes the major sixth within the sonority of the tonic chord. This is a unique harmonic alteration in these transcriptions.

Interpolated passages of diminished seventh chords are used in several of the transcriptions. The inclusion of this harmonic alteration, given Schubert's musical vocabulary, naturally signals a strong emotional component to Liszt's interpretative

addition. Works which contain this type of addition include, "Die Rose," "Auf dem Wasser zu singen," "Ständchen von Shakespeare," "Ungeduld," "Der Atlas," "Die Forelle," "Krieger's Ahnung," and "Der stürmische Morgen." In almost every case the inclusion of this sonority amounts to a violent emotional illustration of or reaction to the text.

The application of the diminished seventh passages in "Auf dem Wasser zu singen," and "Ständchen von Shakespeare" are unusual in that they do not directly portray any specific aspect of the poem. In the former this harmonic excursion is included in Liszt's extended postlude to the *Lied*. Here Liszt is simply inserting a sonority that is already prominent in the song. The use of the diminished chord in this case appears to be primarily motivated by the desire to create tension and propel the music to a dramatic conclusion as a piano solo. The diminished sonority in "Ständchen von Shakespeare" is similar in that it seems to be unrelated to the an explicit depiction the text. It is part of a more extended harmonic alteration that Liszt inserts before the final measures of the work. In this context the entire passage seems to serve the function of providing harmonic contrast and color as a culmination of the piece. In both of these cases Liszt creates climactic moments through his harmonic alterations to compensate, in part, for the lack of a vocal statement of the text and the immediate emotive communication that is, of course, absent when the pieces are not sung as *Lieder*.

Influence of the Transcriptions

Schubert Reception

The role that the Liszt transcriptions played in the dissemination and popularization of Schubert's *Lieder* is difficult to overemphasize. As has been noted, when Liszt made these transcriptions the original *Lieder* were virtually unknown outside of Vienna. Many contemporaries of Liszt credited him with a vital role in their propagation. By the later half of the nineteenth century these works were popular both in their original form and in many transcribed versions. Liszt's hand is seen in both of these developments. Writing a history of piano music in 1863, C. F. Wietzmann retrospectively commented on Liszt's importance in these regard:

A genre of music-piece invented by Liszt are the transcriptions for the piano, in which not only the melodies treated take on a warm, living coloring conformable to their character, but the poems too on which they are founded are charmingly and spiritedly illustrated by music closely following the thread of the story. Franz Schubert's songs, in particular, first became generally known and popular in Germany through Liszt's spirited transcriptions for piano.¹⁷

Even the critic, Eduard Hanslick, who was violently opposed to Liszt's musical aesthetics, gave credit to Liszt in the popularization of Schubert's songs:

Liszt's transcriptions of Schubert *Lieder* were epoch-making. There was scarcely a concert in which Liszt did not play one or two of them; even when they were not listed on the program they would have to be played. Far be it from me to praise the artistic value of these transcriptions or even

¹⁷ C. F. Weitzmann, *Geschichte des Klavierspiels und der Klavierliteratur* (Stuttgart, 1863), 160. Quoted in Gibbs, "The Presence of 'Erk König' Reception," 219.

to see a glorification of Schubert in them. Still the fact remains incontestable that Liszt, through these paraphrases, did a great deal for the dissemination of Schubert *Lieder*. Printed concert programs prove that since the appearance of Liszt's transcriptions of Schubert songs the originals have been publicly sung more frequently than before; the power of virtuosity proves itself once again and this time served a good cause.¹⁸

Aside from his promotion of Schubert's songs Liszt did much to propagate his other music. He performed many of Schubert's solo piano compositions and chamber works. He also arranged a version of the *Wanderer Fantasy* for piano and orchestra, premiered Schubert's opera *Alfonso und Estrella* and made an edition of Schubert's piano sonatas. In a letter to Breitkopf and Härtel of 1850 in which Liszt was discussing plans to stage the above-mentioned opera, he wrote: "... by a strange fate, of which I have little to complain, a part of Schubert's heritage has become my domain."¹⁹

As a self-avowed keeper of Schubert's "heritage," Liszt, nevertheless, also participated in transforming both the music and image of Schubert. We have seen how, in some cases, the transcriptions resulted in a substantial alteration of the song's original content and purpose. These types of alterations affected the perception of Schubert and his music throughout the rest of the nineteenth century, helping to create a romanticized view of Schubert's life and music, which became a fundamental perception in the later nineteenth century:

¹⁸ Eduard Hanslick, *Geschichte des Concertwesens in Wien* 2 vols. (Vienna, 1869): 1, 336, quoted in *Ibid.*, 213.

¹⁹ Liszt, *Letters of Franz Liszt*, 1: 105.

The Biedermeier Schubert known to the musical Vienna of the 1820's eventually came to be the Romantic Schubert lionized by Schumann, Mendelssohn, Liszt, and Brahms. For decades to come, Schubert's popular accessibility continued to attract listeners and win new admirers through all manner of arrangements, particularly piano transcriptions by Liszt and others.²⁰

This transformation of Schubert's image and music to a more overtly romanticized perspective, as is evident in Liszt's transcriptions, also affected how the songs were themselves were perceived and performed. Edward Kravitt has noted that during the nineteenth century the changing status of the *Lied* is reflected in both the type of singer that performed *Lieder* and the venue for performance. This has a direct antecedent in the Liszt transcriptions. Kravitt points out that before 1850 *Lieder* were normally performed by amateurs in private homes. In the later nineteenth century public performance by opera singers became the normal mode of performance. Only in the twentieth century did *Lieder* performance, as we know it today, become a specialized practice which is neither operatic nor solely the province of amateurs.²¹

Towards the end of the nineteenth century there was a marked shift in the style of *Lieder* performance that was a corollary of the movement away from amateur performance. Kravitt notes that the new style of *Lieder* performance tended towards dramatic utterance with vivid characterization and that concentration on "facial

²⁰ Christopher Gibbs, "Introduction: the Elusive Schubert," in *The Cambridge Companion to Schubert*, ed. Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), 7.

²¹ Edward Kravitt, *The Lied: Mirror of Late Romanticism* (New Haven and London: Yale University Press, 1996), 22.

pantomime" was considered a necessary component of effective delivery. Kravitt cites Martin Plüddemann's account of this shift in performance style during the later half of the century in his *Balladen und Gesänge* of 1892:

Plüddemann notes that in the early nineteenth century, ballad singers did not portray characters in dialogues but relied instead on the listener to draw mental images....During the latter part of that century, vivid representation replaced suggestion. Singers tended to transform even ballads into miniature dramatic scenes, thereby destroying the form's epic character.²²

Vivid representation and dramatic delivery are core elements of many of the Schubert-Liszt transcriptions that may have influenced this new style of *Lieder* performance. Liszt's promotion of the works in large concert halls as a virtuoso performer may have directly influenced the movement away from amateur performance of the *Lieder*. At the very least, Liszt's dramatic renditions could have suggested the possibility that operatic singers could apply their dramatic art to the more intimate form of the *Lied*. The fact that many first heard the songs in Liszt's renditions strengthens the argument that his style of performance and reworking would exert just such an influence. Even if Liszt's style of adaptation did not directly influence the later performance practices of Schubert's *Lieder*, they both did participate in an historical trend that emphasized concert performance and dramatic utterance.

²² Martin Plüddemann, concluding remarks to *Balladen und Gesänge*. 8 vols. (Nuremberg, 1891), 99 quoted in Kravitt, *The Lied*, 58-59.

Liszt as Transcriber and Composer

Liszt's reinterpretation of Schubert's *Lieder* can be seen as a direct expression of the aesthetics and philosophy of music in the 1830s and 1840s. The conception of performance and interpretation as more fundamental than any fixed identity of the musical work is primary to Liszt's compositional style in the transcriptions. This conception is also reflected in Liszt's own philosophy concerning an artist's duties of musical interpretation. Writing in 1859 about the performer's creative role, Liszt makes clear that interpretation must, to some extent involve an act of appropriation:

The virtuoso definitively has the right of life and death over the works whose thoughts, feelings and excitement the composer has momentarily entrusted to him....He can let them live a glorious life of fame, like that enjoyed by the heroes in the Elysian fields; or he can let them die an ignoble, ridiculous death!²³

This act of appropriation by Liszt is evident in Liszt's many of the Schubert *Lieder* transcriptions. In these works it is clear that Liszt is a co-author and not merely an arranger of Schubert's music. This is the basis of the "hybrid persona" of Schubert-Liszt which speaks through this compositions.

Following Liszt's success in transcription a plethora of arrangements by other composers followed. The contrast between Liszt's own style, philosophy and artistic

²³ Franz Liszt, "The Claims of Bohemian Virtuosity," in *The Gipsy in Music* vol. 2, trans. by Edwin Evans (London: William Reeves), 267.

goals and these new arrangements is striking. Liszt derided the popular style of facile arrangements and criticized their authors for not lacking the compositional authority to create an effective work. At the very time Liszt was engaged in his adaptation of the transcriptions he wrote:

Once the 'arrangements,' or, more to the point, the usual 'derangements,' are no longer possible, that title will properly revert to the infinite number of 'caprices' and 'fantasies' that inundate us and which consist of nothing but motifs pilfered from all types of music stitched together for better or for worse. When I see a composer's name pompously attached to these types of compositions, ... I am always reminded of what Pascal said: 'Certain authors when speaking of their works say: my book, my commentary, my account, etc. ... They would do better to say: our book, our commentary, our account, etc., seeing that there is usually more of other people's work than their own therein.'²⁴

In Liszt's view these works failed because the transcriber did not take enough compositional responsibility in their creation. Themes are not remolded into a new compositional structure; they are merely stitched together. The corollary to such a belief is that which is exemplified by Liszt's final transcriptions of Schubert's songs. In these works there is a balance between the two composers' compositional input.

It is ironic that at the same time that Liszt asserted his own compositional identity in these works, he was not highly esteemed or appreciated as an original composer. Liszt was judged to be merely a re-creative artist. Indeed, it is well established that his amazing success as a performer, interpreter, and transcriber of other

²⁴ Franz Liszt, Letter to Adophe Pictet, 1837 in Liszt, *An Artist's Journey*, 47.

composers' music overshadowed his reputation as a composer. His role as a transcriber, in works such as the Schubert *Lieder*, played a part in this state of affairs. Robert Schumann, writing in 1839, speculated that Liszt was dissatisfied with his own compositional endeavors and turned to transcription as a result:

Now dissatisfied, perhaps, with his own efforts, he began to seek refuge in other composers, in Beethoven and Franz Schubert, and to decorate their music with his own art...But if Liszt, with his eminently musical nature, had devoted to himself and to composition the time he has given to his instrument and to other masters, he would be, I believe, a significant composer. We can only speculate as to what can be expected of him.²⁵

While Schumann's comments may have been a fair assessment in 1839, they were only among the first of a series that unfairly disparaged Liszt's abilities as a creative artist. In 1847, Vladimir Stasov praised Liszt's accomplishments in transcription and the development of novel piano techniques while at the same time he belittled his abilities as a creative artist:

[Liszt's]...own compositions are as worthless as his transcriptions are great. These transcriptions point directly towards future musical composition for the piano, the limits of which have now been expanded beyond belief.... Clearly, all that is lacking now is a composer who would not have to confine himself to arranging the works of others but would be capable of composing in his own right.²⁶

²⁵ Robert Schumann *Neue Zeitschrift für Musik*, 11 (1839), 121-222, quoted in Leon Plantinga, *Schumann as Critic* (New Haven: Yale University Press, 1967), 219.

²⁶ Stasov, *Selected Essay*, 33.

Schumann and Stasov's assessment of Liszt's compositional abilities were echoed by many other musicians and critics throughout his life. It is a well-known fact that Liszt's phenomenal success as a virtuoso overshadowed his own contributions as a composer. Similarly, Liszt's strong identification as an arranger of other composer's works exerted a profound influence on his own reputation. In his old age Liszt was, in fact, still acknowledged primarily as an interpretive artist. Liszt's bitter disappointment about this is also well known. In 1884 Liszt's student, Carl Lachmund, recorded the following incident in his diary:

The conversation having switched to the beauty of the Schubert songs, Mrs. Lachmund said: 'Yes, lieber Meister, but you created a new sphere for these, with your transcriptions: you taught the piano to sing them!' He look pleased, then his expression changed to comedy, and as if quoting some austere critic, he retorted: 'Pch! 'transcribeur par excellence.'²⁷

Liszt's own compositional abilities were judged as not being sufficient to stand on their own. In part, this perspective grew out of Liszt's conception of the musical work as mutable rather than fixed entity, and indeed, the existence of so many published versions of his own works, both as complete reworkings and as alternative passages, attest to this conception. Concerning this aspect of Liszt as a composer and transcriber, Susan Bernstein writes: "Production and reproduction, originality and repetition, self and other, are not clearly or finally delimited by a stable difference."²⁸

²⁷ Lachmund, *Living with Liszt*, 318.

²⁸ Bernstein, *Virtuosity*, 112.

This destabilization of identity was also perceived to be allied to Liszt's very being. As has already been discussed, an accepted view of Liszt, during his lifetime, tended to focus on the multifaceted and even contradictory aspects of his personality. Regarding Liszt's persona Humphrey Searle observes: "Indeed Liszt's whole personality in later years took on a diabolical flavour; one remembers Gregorovich's description of him in 1865 as 'Mephistopheles disguised as an Abbé.'"²⁹

The myth of this type of variability of character grew up around Liszt in the popular press and public imagination from the time of his performances as a child prodigy. Indeed Liszt's persona as a performer was so strong that, like an actor, his actual identity often seemed to be subsumed in the act of performance. In his youth Liszt was often compared to Mozart. A press notice written by A. Martainville in *Le Drapeau Blanc* of March 9, 1824 demonstrates how, in the imagination of Martainville, the young Liszt seemed to become Mozart:

I cannot help it: since yesterday evening I am a believer in metempsychosis. I am convinced that the soul and spirit of Mozart have passed into the body of young Liszt, and never has an identity revealed itself by plainer signs. The same country, the same wonderful talent in childhood, and in the same art.³⁰

Later in the article Martainville mentions Liszt's improvisation on "*Non più andrai*," from Mozart's *The Marriage of Figaro*. He again brings forth the image of Liszt

²⁹ Searle, *The Music of Liszt*, 5.

³⁰ A. Martainville, *Le Drapeau Blanc* (March 9, 1824), quoted in Walker, *Franz Liszt: The Virtuoso Years*, 99.

as offering a posthumous continuity with the earlier composer. In this improvisation Martainville sees "...a continuation of Mozart, it is he who has himself provided the [improvisational] text."³¹

While such a comparison with Mozart might have amounted to nothing more than nineteenth-century marketing hyperbole, the fact that Liszt could imitate and seemingly become another composer was a negation of his own identity that seemingly plagued Liszt throughout his life. Susan Bernstein relates the following incident to illustrate the seeming mutability of Liszt's character:

Liszt's simulation of identity is reported in the following journalistic anecdote published in *Le Temps* (1874). When Chopin gives a tear-inspiring performance in the dark, Liszt seems to agree with Heine's opposition of the two. Liszt says to Chopin: 'Ah, my friend, you were right! You are a true poet and I am nothing but a buffoon!' [then on a later occasion]:

The group was reunited at the same hour, that is, around midnight. Liszt begged Chopin to play. After much fussing, Chopin consented. Then Liszt demanded that all the lamps be extinguished, all the candles, and the curtains be lowered so that the darkness was complete. It was the caprice of an artist, one did what he wanted. But just at the moment when Chopin was going to sit down at the piano, Liszt whispered a few words into his ear and took his place. Chopin, who was very far from guessing what his comrade wanted to do, took a seat in a nearby arm-chair without a sound. Liszt proceeded to play exactly those compositions that Chopin had let us hear on that memorable evening of which we have already spoken, but he knew how to play them with such a marvelous imitation of the style and the manner of his rival that it was impossible not to mistake him; and indeed, everyone was mistaken. The same enchantment, the same emotion

³¹ Ibid., 100.

was renewed. When the ecstasy was at its height, Liszt eagerly struck a match and lit the candles of the piano. There was a cry of stupefaction in the assembly.

What! it's you?

As you see!

But we thought it was Chopin!

'You see,' said the virtuoso as he stood up, 'that Liszt can be Chopin when he wants; but could Chopin ever be Liszt?'³²

In a similar act of appropriation Liszt advocated a strong identification with and projection of an individual persona during the performance of any given work. This is exemplified by Liszt's comments (quoted above, chapter three) to a student who was performing his transcription of "Gretchen am Spinnrade" in 1882: "Nein, nein—do not try to infuse any brilliancy; remember you are Gretchen; play the piece in a coy, demure manner—and sit quietly when you play a piece like this."³³ That Liszt himself approached performance in a similar manner is corroborated by his pupil Arthur Friedheim: "In his later years, particularly, Liszt was the most objective of pianists, merging his entire individuality into that of the composer he was interpreting."³⁴ While Friedheim's attitudes towards Liszt's objectivity were undoubtedly conditioned by late nineteenth-century standards of performance, it is clear from his remarks that the perception of Liszt's malleable personality as a performer was still in evidence in his late years.

³² Bernstein, *Virtuosity*, 112-113.

³³ Lachumnd, *Living with Liszt*, 14.

³⁴ Arthur Friedheim, *Life and Liszt: The Recollections of a Concert Pianist* (New York: Taplinger, 1961), 51.

The focus on Liszt merely as embodying interpretative abilities was still evident in article written at the time of Liszt's death. In April of 1886 the following assessment of Liszt's achievements appeared in the *Monthly Musical Record* of London:

There can be no question that the genius of Liszt is reproductive rather than creative. It may be a bold prophecy to make, but circumstances will warrant the utterance of the statement that the generation yet to come will only know Liszt as a transcriber, as a critic, as a player...³⁵

Given the prevalence of this type of assessment of Liszt's character and creative abilities, it is incongruous that Liszt's experiences as a "reproductive" artist had a significant influence on his subsequent development as a composer. In fact, two of Liszt's most significant developments as an original composer can be seen to operate, in embryonic form, in the Schubert transcriptions. These were first, the conception of programmatic music intimately allied to a poetic ideal and, second, the technique of thematic transformation. The question of whether or not there is a direct link between the Schubert transcriptions and Liszt's development of these ideas is of less significance than the fact that the philosophical approach behind Liszt's style of transcription and the development of these compositional ideas is the same. It has been observed that, although Liszt never credited either Schubert or Berlioz compositions with influencing his own works, the fact that he transcribed so many of these composers' works is evidence

³⁵ *Monthly Musical Record of London* (April, 1886), quoted in Paul Bekker, "Liszt and his Critics" *The Musical Quarterly* (1936), 283.

enough of their influence.³⁶ In particular the effective union of poetry, piano technique, and musical depiction is a lesson that Liszt learned through his transcriptions of Schubert's songs. This same desire to unite poetry and music was one of Liszt's primary goals when he moved to Weimar in 1848. One of the first expressions of this goal was realized with the first two symphonic poems in 1849.

The symphonic poems had their direct antecedent in the song transcriptions.³⁷ Liszt's musical depiction of poetic images through alterations in register, texture, figuration, and harmony are the embryonic elements in the Schubert transcriptions that are the later basis for the development of thematic transformation. Charles Rosen has observed that Liszt's compositional method is based largely on "different ways of playing the same theme, changes of performance style."³⁸ Indeed, this is the process that is adopted in the Schubert transcriptions. In some measure Liszt's early experiences as an improviser and performer of various types of arrangements and transcriptions influenced this compositional method. Michael Baron, in his dissertation on Liszt's songs, ties Liszt's experience as an arranger of Schubert to the development of thematic transformation as a structural basis for extended compositions. He notes in passing that the thematic manipulation which is part of Liszt's transcriptions is an early form of this

³⁶ Richard Bellak, "Compositional Technique in the Transcriptions of Franz Liszt" (Ph.D. diss., University of Pennsylvania, 1976), 6.

³⁷ Thomas Kabisch first proposed this connection. See Kabisch, *Liszt und Schubert*.

³⁸ Rosen, *The Romantic Generation*, 48.

compositional technique.³⁹ Thomas Kabisch has also examined this connection and specifically details how Liszt's arrangements of Schubert's *Lieder* and his experience with other works by Schubert shaped his compositional technique.⁴⁰ Kabisch asserts that in the 1830s Liszt's method of variation underwent a transformation from one which was based on that of Beethoven to one that was more abstract and expanded the idea of thematic development so that motivic variants had a looser connection with the original thematic material. The chief attributes that Kabisch notes in this new approach are a lack of regularity in harmony, melody, and rhythm. This new style of composition is first seen in Liszt's *Apparition* and the *Harmonies poétiques et religieuses* of 1834. According to Kabisch, Liszt was applying these same techniques, as a "rhetorical-dramatic" style in the Schubert transcriptions. However, the regularity of harmony, melody, and rhythm of Schubert's songs results in a different approach than is evident in *Harmonies poétiques*. This is important because the Schubert transcriptions are an integration of Liszt's developing style within a predetermined structural framework that is coupled with the direct expression of poetic material. It is this integration of the poetic ideal and the new style of thematic variation that is the precedent for his development of the symphonic poem.⁴¹

³⁹ Baron, "The Songs of Franz Liszt," 7.

⁴⁰ For more information see Kabisch *Liszt und Schubert*, 69-110.

⁴¹ Kabisch, *Liszt und Schubert*, 108-109.

The Schubert-Liszt *Lieder* transcriptions incorporate Liszt's original compositional ideas, the original material of the Lied, and show the influence of other genres such as the operatic paraphrase and orchestral arrangements. Liszt's aesthetic philosophy and experience as a virtuoso performer also deeply influenced his reinterpretation of Schubert's *Lieder*. Thus, the transcriptions both reflect the musical *Zeitgeist* of the 1830s and 1840s and helped to shape Liszt's ideas concerning the philosophy and technique of composition.

Implications for Further Research

Transcription in general and the Schubert-Liszt transcriptions in particular are fertile grounds for further study. Examination and analysis of Liszt's grouping of the individual songs into sets has received some attention but this topic has not been completely exhausted. In particular the narrative implications of Liszt's selection and reordering of individual songs into larger groups has not been thoroughly addressed. In the first chapter I suggested that there is a narrative thread connecting the first four songs in Liszt's *Sechs Melodien* of 1844. Further analysis of these works would reveal whether or not Liszt perceived them as a short "cycle" based on motivic or other musical parameters and whether or not they do indeed form a loosely based narrative. Similarly, it would be instructive to consider whether Liszt's reordering of the individual songs in *Schwanengesang* into a logical sequence of tonalities is reflected in any further musical or textual connections between the individual pieces.

Another area for study, not addressed in this dissertation, is Liszt's addition of a multitude of performance indications in the transcriptions. A thorough examination of Liszt's additions, such as *rubato*, dynamics, accents, and articulation indications as well as his more unusual markings, such as "*incalzando*," "*disperato*," "*con smania*," "*incerto*," "*armonioso*," and others, would provide insight into Liszt's interpretation and performance of these and other works. Liszt was one of the first composers in this era to use such copious and vivid interpretative markings and for this reason alone they deserve study. Moreover, these performance indications are particularly important in the context of the *Lieder* transcriptions because they are usually associated with a specific word, image, or idea from the accompanying poem. A correlation between Liszt's markings, the musical content, and the associated poetic idea could be evaluated in respect to Liszt's other piano works in order to gain insight into aspects of his interpretation and compositional intent.

Finally, Liszt's orchestral versions of six Schubert *Lieder* deserve study both on their own and in relationship to the piano transcriptions. Liszt arranged "Die junge Nonne," "Gretchen am Spinnrade," "Lied der Mignon," "Erlkönig," "Der Doppelgänger," and "Abschied" for voice and orchestra in 1860. These arrangements have been neglected to a greater extent than the piano transcriptions and have never been the subject of any extended study. Examination of Liszt's techniques of orchestration in relationship to the textural alterations of the five that he also transcribed for piano could further elucidate his application of an "orchestral" approach in the piano music. The role that the orchestral versions played in the traditions of orchestrated song performance and the eventual

development of the symphonic *Lied* in the late nineteenth century could also be an important area for further research.

The importance of transcription in Liszt's development as a performer and composer requires more attention. Similarly, because transcription was such a central part of nineteenth century musical life, it demands further assessment regarding its influence in shaping the course of nineteenth century music history.

APPENDIX

MARIE D'AGOULT AND GEORGE SAND'S LITERARY ACCOUNT OF
"ERLKÖNIG"

Liszt related Marie d'Agoult's account in a letter to Adolphe Pictet in 1837. Liszt engaged in altering the facts by stating that Marie's writing had been inspired by a performance of the *Lied* by the tenor, August Nourrit. This was not actually the case, as it can be verified that she wrote the passage in question in June of 1837 while staying at Nohant.¹ This was the time when Liszt was composing the first set of Schubert transcriptions which include *Erlkönig*. Liszt writes to Pictet, that while listening to the piece Marie "...took a pencil and on an album leaf wrote a kind of free translation, a paraphrase of the song." Marie's paraphrase follows:

Do you hear in the terrifying shadows the galloping of a horse, its flanks bloodied by spurs? Do you hear the roaring wind, the rustling leaves? Do you see the father holding in his arms a child who grows pale and presses close to his breast?

"Oh my father, do you see the Erlking down there?"

The horse gallops, gallops on. It devours the distance. Its hooves, flashing over the stones, kick up a thousand sparks that intensify the terror of the shadows.

"Have no fear, my son, it is only a passing cloud."

But a suave, soft voice is heard from behind the curtain of leaves. heed it not, for it is as treacherous and false as a siren's call.

"Father, my father, did you no hear what the Erlking told me so softly?"

The horse gallops, gallops on. it devours the distance. Its hooves, flashing over the stones, kick up a thousand sparks that intensify the terror of the shadows.

"Calm yourself, my son, it is nothing. Just dry leaves rustling in the wind."

¹ Franz Liszt, *An Artist's Journey: Lettres d'un bachelier ès musique 1835-1841*, trans. and annotated Charles Suttoni (Chicago: The University of Chicago Press, 1989), 51.

The voice resumes—sweeter, more endearing, more seductive. It promises the child perfumed flowers, games along the river banks, dances to the sound of joyful instruments.

"Oh father, my father, do you not see the Erlking's daughters down there, dancing strange dances?"

"My child, I see them now. they are the trunks of old willows. From afar they look like gray phantoms."

Still sweet and suave, the voice resumes. Then suddenly it threatens! The child gives a tortured cry...

"Father, my father, the Erlking has seized me."

The father feels a cold seat flood his face. He spurs the horse's flanks and presses his moaning son to his breast. At last he reaches his destination. He breathes. His anguish is over. In his arms he holds his child...dead.

Do you see the dreams of your youth pass before your eyes? Do you hear the voice of experience? are you watching the struggle between the Ideal and the Real? Oh poets, poets, and you women who are all poets at heart, hearken to the dark and desperate words of genius: beware the Erlking; he is constantly seeking new victims.

George Sand's impressions of Liszt's *Erlkönig* follows:

The moon went down behind the big limes...A deep calm reigned among the plants, the breeze died exhausted on the long grass at the first chords of sublime instrument. the nightingale still struggled, but in a fainting and timid voice. He had come close in the shadow of the foliage and like the excellent musician he is, pitched his ecstatic pauses to the tune and the measure. We were all sitting on the steps, listening to the sometimes charming sometimes sorrowful phrases of the Erlkönig; burdened like nature itself with a mournful beatitude; unable to keep our gaze from the magnetic circle traced...by the mute sibyl in the white veil. her steps slackened little by little as the artist passed into a series of strangely sad modulations on the tender melody...Finally she came to sit on a branch that bent no more than if it had carried a phantom. Then the music stopped as if a mysterious bond attached...its sounds to the life of this beautiful pale woman who seemed ready to fly to regions of inexhaustible harmony.²

² George Sand, *George Sand: Correspondence*, ed. Geroges Lubin, 10 vols., (Paris, 1967), quoted in Eleanor Perényi, *Liszt: The Artist as Romantic Hero* (Boston: Little, Brown & Co., 1974), 169.

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