

**Press Contacts**

Patrick Milliman  
212.590.0310, pmilliman@themorgan.org  
Sandra Ho  
212.590.0311, sho@themorgan.org

***LISZT IN PARIS: ENDURING ENCOUNTERS***  
**AT THE MORGAN LIBRARY & MUSEUM**

**Exhibition Features Rare Music Manuscripts, First Editions, Letters, and Related Materials,  
Examining Pianist-Composer Franz Liszt's Relationship to the Extraordinary Artistic Milieu of  
Nineteenth-Century Paris**

★★Press viewing: Friday, September 5, 2008, 10 a.m. until noon★★

**New York, NY, July 16, 2008**—When the twelve-year-old Franz Liszt (1811–1886) arrived in Paris in 1823 with his parents, he had already astounded audiences with his extraordinary musical gifts in his native Hungary, as well as in Germany and, most notably, Vienna, where Beethoven anointed him with a kiss on the forehead. Not long after his arrival in Paris, he would also amaze the sophisticated cultural community of the City of Light.

Through nearly fifty manuscripts, first editions, letters, and related materials drawn almost entirely from the collections of The Morgan Library & Museum, the new exhibition *Liszt in Paris: Enduring Encounters* celebrates the art and the diverse and fertile artistic world of the virtuoso pianist-composer. The exhibition is on view in The Engelhard Gallery at the Morgan from August 29 through November 16, 2008.

Despite his fame and talent, when Liszt arrived in Paris, he was refused admittance to the Conservatoire because of a recent ruling banning foreigners. Nonetheless, Paris remained Liszt's home base for many years. By the 1830s, Liszt was a fixture both on the concert stage and in Paris's artistic and aristocratic circles. He came into contact with the leading novelists, poets, painters, and musicians of the day, among them Eugène Delacroix (1798–1863), Alexandre Dumas (1802–1870), Heinrich Heine (1797–1856), Victor Hugo (1802–1885), Felix Mendelssohn (1809–1847), Giacomo Meyerbeer (1791–1864), Gioacchino Rossini (1792–1868), and Ary Scheffer (1795–1858).



Franz Liszt, *Piano concerto no. 1 in E flat*, 1850s, Robert Owen Lehman Collection, The Morgan Library & Museum.

“Paris has always been a beacon to the creative mind, and the first half of the nineteenth century was an especially vibrant time,” said William M. Griswold, director of The Morgan Library & Museum. “Liszt, like so many other artists of the day, was drawn to this artistic milieu. The exhibition brings this extraordinary community to light, celebrating the greatness of Liszt and the period.”

### **Exhibition Highlights**

The show begins by introducing Franz Liszt as the prodigy who at an early age was already composing as well as concertizing. The section includes an edition of his first published work written at the age of eleven and a playbill for a concert at which Liszt performed a “New Fantasia on Piano-Forte,” at the Theatre Royal, Covent Garden, in London at the age of fifteen.

The viewer is then introduced to the maturing Liszt and his encounters with fellow musicians Berlioz, Chopin, Paganini, and later Wagner. Liszt met Hector Berlioz (1803–1869) on December 4, 1830, the eve of the premiere of the Frenchman’s *Symphonie fantastique*. Liszt’s transcription (published in 1834) and performances helped popularize the piece, which was not published in its original form until 1845. Both an album leaf in Berlioz’s hand containing the waltz theme from the second movement and an early edition of the orchestral score are on view.

Berlioz, whose *Le Roi de Thulé* (the text taken from Goethe’s *Faust*) was later incorporated into his *La Damnation de Faust*, shared with Liszt his love of Goethe’s work and dedicated the opera to him. Liszt reciprocated by dedicating his *Faust Symphony* to Berlioz. The autograph manuscript of *Le Roi de Thulé* and the piano-vocal score of *La Damnation de Faust* is joined by Delacroix’s drawing *Mephistopheles Appears Before Faust*. Also highlighted in this section is the autograph manuscript of Liszt’s First Piano Concerto, a work that received its premiere in 1855 in Weimar (where Liszt had moved after being appointed director of court music) with Liszt as soloist and Berlioz conducting.



Frédéric Chopin, *Etude for Piano in C Major, op. 10, no. 7*, autograph manuscript, 1832, Gift of Mrs. Janos Scholz, The Morgan Library & Museum: MA 2473.

Liszt met Frédéric Chopin (1810–1849) shortly after the latter’s arrival in Paris in September 1831 and attended his Paris debut at the Salle Pleyel on February 26, 1832. Displayed along with the playbill for this concert are the first piano solo edition of Chopin’s Piano Concerto, op. 11, and the autograph manuscript of his “Là ci darem la mano” variations, both pieces among those that Chopin performed at his debut. Their friendship also led Chopin to dedicate his *Études* op. 10 to his fellow pianist. Both the first French edition of the complete

Opus 10 as well as the autograph manuscript of Opus 10, no. 3, are featured in the exhibition, along with Liszt's 1852 appreciation and biography of Chopin.

In Paris Liszt heard the violinist Nicolò Paganini (1782–1840) for the first time in 1832. Impressed by Paganini's virtuoso technique, Liszt immediately set about translating the violinist's exceptional artistry for the piano. The result was the fiendishly difficult *Grande Fantaisie de bravoure sur "La Clochette" de Paganini*. Paganini's *24 Capricci* was another point of departure, forming the basis for Liszt's *Grandes Études de Paganini*. All three scores are featured in the exhibition.

In 1841, at the Paris Conservatoire, Liszt performed Beethoven's *Emperor Concerto* with Berlioz conducting. In attendance was Richard Wagner (1813–1883), who reviewed the performance for the Dresden *Abend-Zeitung*. Liszt was to become one of Wagner's staunchest supporters (and eventually his father-in-law). He premiered Wagner's opera *Lohengrin* at Weimar in 1850. After Wagner's death in February 1883, Liszt composed *Am Grabe Richard Wagners* on May 22, which would have been Wagner's seventieth birthday. Liszt's essay on *Lohengrin*, the first edition of the opera's libretto, and the autograph manuscript of *Am Grabe Richard Wagners* are also on view.

In addition, the autograph manuscript of Schubert's *Erlkönig* (text by Goethe) will be displayed alongside Liszt's published transcription of the song for piano. Similarly, Liszt's manuscript for *Mignons Lied* (text by Goethe) can be compared to the proofs of the Schlesinger edition. Works setting texts by Heine (*Du bist wie eine Blume*) and Dumas (*Jeanne d'Arc au bûcher*) are also highlighted.

*Liszt in Paris: Enduring Encounters* is organized by Frances Barulich, Mary Flagler Cary Curator of Music Manuscripts and Printed Music, The Morgan Library & Museum.

This exhibition is supported through the generosity of Mr. and Mrs. Lester S. Morse, Jr., Patricia and John Forelle, and Mrs. Anastassios Fondaras.



This program is supported, in part, by public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs.

### **Music Manuscripts at the Morgan**

The Morgan Library & Museum houses one of the finest collections of music manuscripts in the world. It also owns a large collection of musicians' letters and a growing collection of first and early editions of scores and librettos. The Morgan has the world's largest collection of Mahler manuscripts and substantial holdings

of Brahms, Chopin, Debussy, Mozart, Schubert, and Richard Strauss. The collection spans six centuries and many countries. The Morgan's holdings of materials related to the lives and works of the dramatist William S. Gilbert and the composer Arthur S. Sullivan constitute the most extensive archive of its kind in the world.

Although Pierpont Morgan's collecting interests tended toward the literary and visual arts, he did make two important purchases now in the Morgan's collections: the two earliest dated letters of the thirteen-year-old Wolfgang Amadeus Mozart and the manuscript of Ludwig van Beethoven's Violin Sonata no. 10 in G Major, op. 96.

The Morgan's music collection is the result of the generosity of several donors and lenders. In 1962 the Dannie and Hettie Heineman Collection, a small but exceedingly well-chosen selection of music manuscripts, was placed on deposit and formally given to the Morgan in 1977. In 1968 the Morgan became a major repository of music manuscripts with the donation of Mary Flagler Cary's extraordinary collection of manuscripts, letters, and printed scores. In 1972 Robert Owen Lehman put on deposit his stellar collection of music manuscripts. In 2008 the Morgan purchased the James Fuld Collection, by all accounts the finest private collection of printed music in the world.

### **Related Exhibition Musical and Educational Programming**

To coincide with *Liszt in Paris: Enduring Encounters*, a recital by the Russian pianist Vassily Primakov will be held on Monday, November 3, at 7:30 p.m.

On Friday, October 3, at 7:00 p.m, curator Frances Barulich will give a gallery talk about the exhibition.

### **Morgan Concert Season**

The Morgan Library & Museum's concerts feature internationally renowned musicians performing early and contemporary music in the newly constructed Gilder Lehrman Hall. Ranging from solo recitals to full chamber ensembles, the programs are often inspired by the Morgan's music manuscripts and printed music collection. *Friday Evenings at the Morgan* includes music performed in Gilbert Court by students and graduates of Mannes College The New School for Music.

Upcoming concerts include the St. Luke's Chamber Ensemble Series, George London Foundation Recital Series, Boston Early Music Festival Series, and more.

For tickets and information on these and other education and public programs, call 212.685.0008 ext. 560 or visit [www.themorgan.org](http://www.themorgan.org).

**The Morgan Library & Museum**

A complex of buildings in the heart of New York City, The Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in the United States. Today it is a museum, independent research library, musical venue, architectural landmark, and historic site. Nearly a century after its founding, the Morgan maintains a unique position in the cultural life of New York City and is considered one of its greatest treasures. With the 2006 reopening of its newly renovated campus, designed by renowned architect Renzo Piano, the Morgan reaffirmed its role as an important repository for the history, art, and literature of Western civilization from 4000 B.C. to the twenty-first century.

**General Information**

The Morgan Library & Museum  
225 Madison Avenue, at 36th Street, New York, NY 10016-3405  
212.685.0008  
[www.themorgan.org](http://www.themorgan.org)

**Hours**

Tuesday–Thursday, 10:30 a.m. to 5 p.m.; extended Friday hours, 10:30 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m.; closed Monday, Thanksgiving Day, Christmas Day, and New Year’s Day. The Morgan closes at 4 p.m. on Christmas Eve and New Year’s Eve.

**Admission**

\$12 for adults; \$8 for students, seniors (65 and over), and children (under 16); free to Members and children, 12 and under accompanied by an adult. Admission is free on Fridays from 7 to 9 p.m. Admission is not required to visit the Morgan Shop.