

CHECKLIST

**Liszt in Paris: Enduring Encounters**

August 29 through November 16, 2008

Ary Scheffer (1795–1858)

*Franz Liszt*

Reproduction from the original oil painting, 1837–39

Klassik Stiftung Weimar, acc. no. LGE/01351

Franz Liszt (1811–1886)

*Seven Brilliant Variations, for the Piano Forte, to a Theme of Rossini, op. 2*

London: T. Boosey & Co., [1825?]

First English edition

PMC 2036; The Mary Flagler Cary Music Collection

Variations on preexisting themes—particularly those taken from operas—were popular during the nineteenth century and frequently cultivated by virtuoso performer-composers. These instrumental works were conceived as a means of displaying a performer's (rather than a composer's) skill, brilliance, artistry, and technical prowess.

The adolescent Liszt based these variations on the theme “Ah come nascondere la fiamma,” from Rossini's 1819 opera *Ermione*. Years later Liszt would compose a virtuosic piece based on the overture to Rossini's *Guillaume Tell*.

[Playbill for a concert at the Theatre Royal, Covent Garden, England, 2 June 1827]

[London: W. Rey, 1827]

James Fuld Collection

After arriving in Paris in 1823, Liszt and his father made three visits to England (1824, 1825, and 1827). This playbill documents Liszt's appearance at Covent Garden on 2 June 1827. The featured artist at the end of the first part, Master Liszt performed a fantasia. Such works were of an improvisatory character, introducing familiar tunes that served as themes to be varied and embellished. In this case, Liszt chose the popular melody *Rule Britannia*. For many years the young virtuoso had already proven most adept at improvising on tunes suggested to him on the spot.

*Grand Concert vocal et instrumental donné par M. Frédéric Chopin*

[Paris: Vinchon, 1832]

Playbill

James Fuld Collection

Chopin made his Paris debut on Sunday, 26 February 1832, at the Salle Pleyel. As was common, the program consisted of vocal and instrumental selections performed by various artists. Chopin not only played his own compositions (each represented in the case below) but also appeared with Frédéric Kalkbrenner, Camille Stamaty (a pupil of Kalkbrenner who substituted for Felix Mendelssohn), Ferdinand Hiller, George Alexander Osborne, and Wojciech Sowinski (all names, except Stamaty, familiar to Parisian audiences) to perform Kalkbrenner's *Grande Polonaise* for six pianos. The concert was favorably reviewed in the *Revue musicale*, which praised Chopin for his elegant, facile, and gracious execution as well as for the brilliance and clarity of his performance.

Chopin's debut had been postponed several times, and this playbill, dated 25 February, testifies to a last-minute rescheduling. Both Liszt and Mendelssohn were in attendance.

Stanislas Stattler (ca. 1836–ca. 1871)

*Chopin*

Berlin: Photographische Gesellschaft, [n.d.]

James Fuld Collection

This is a photographic reproduction of an 1858 painting by Stanislas Stattler, made after the original 1847 oil portrait of Chopin by Ary Scheffer. Princess Marcelina Czartoryska, a pupil of Chopin and faithful attendant at his deathbed, had commissioned Stattler, a student of Scheffer, to make an oil copy of the original. Scheffer, a Dutch painter, sculptor, and lithographer, had gone to Paris in 1811 and achieved great success. His original portrait of the composer was destroyed in 1863 when the Warsaw palace in which the painting was housed was plundered.

*Hector Berlioz*

Lithograph (1848)

Bequest of Sarah C. Fenderson

This anonymous print was made after the original oil portrait by Gustave Courbet (1819–1877) now in the Musée d'Orsay, Paris. The date 1850 inscribed by the artist on the portrait indicates the year the painting was to be exhibited at the Salon. It actually was delayed to January 1851.

Eugène Delacroix (1798–1863)

*Mephistopheles Appears Before Faust*

Pen and brown ink, brown wash, over graphite, [ca. 1824–26]

Thaw Collection

Goethe's *Faust* inspired many composers and artists, among them Delacroix, who created seventeen lithographs based on the drama. Originally meant to be issued in an album, they eventually illustrated a French translation of Goethe's work by Albert Stapfer published by Ch. Motte in Paris in 1828. In addition, Delacroix made this drawing, which is thought to predate the comparable lithograph in the series, as well as an oil painting on the same theme.

A close friend of Chopin and George Sand, Delacroix painted oil portraits of both in 1838.

Luigi Calamatta (1802–1869)

*Paganini*

The Morgan Library & Museum, Department of Literary and Historical Manuscripts

This reproduction is after the original pencil drawing by Jean-Auguste-Dominique Ingres (1780–1867) made in Rome in 1819 and now in the Louvre, Paris. For some curious reason the print dates the portrait to 1818. An engraver, Luigi Calamatta, met Ingres in Italy and later befriended him in Paris when he moved there in 1823.

Ingres, who years later also made a drawing of Liszt, was an ardent violinist, and the two enjoyed playing duets together. In 1840 Liszt's piano transcriptions of Beethoven's Fifth and Sixth symphonies appeared with a dedication to the painter.

Franz Liszt (1811–1886)

*Grandes Études de Paganini*

Leipzig: Breitkopf & Härtel, 1851

First edition of 1851 version

PMC 637; The Mary Flagler Cary Music Collection

While giving concerts in Vienna in April 1838, Liszt met the eighteen-year-old pianist Clara Wieck (future wife of Robert Schumann), who also was performing there. Coincidentally they were staying in the same hotel and eventually played for one another. Impressed by her ability, Liszt dedicated his *Grandes Études de Paganini* (both the 1840 and 1851 editions) to her.

At this time, although Liszt was corresponding with Schumann and was a supporter of his music, the two were yet to meet. They finally managed to meet in March 1840, when Liszt appeared in Dresden. In his review, Schumann wrote: "It is unlikely that any other artist, excepting only Paganini, has the power to lift, carry, and deposit an audience in such high degree."

Schumann dedicated his colossal C-Major Fantasy to Liszt, and Liszt returned the favor by dedicating to Schumann his no less imposing B-Minor Sonata.

*Hexaméron: Morceau de concert; grandes variations de bravoure pour piano sur la Marche des Puritains de Bellini composées pour le Concert de Mme la Princesse Belgiojoso au bénéfice des pauvres*

Vienna: Tob. Haslinger, [1839]

First edition

James Fuld Collection

During Liszt's absence from Paris, occasioned by his 1835 departure to Geneva with Marie, Sigismond Thalberg became the reigning virtuoso of the keyboard. A rivalry was nurtured by the press. Finally in March 1837 the two pianists came together at the salon of Princess Cristina Belgiojoso for a showdown that ended in a draw. The princess had also invited each of them, as well as Chopin, Carl Czerny, Henri Herz, and Johann Peter Pixis, to compose a variation based on the march from Bellini's *I Puritani*. As can be seen from the cover to this edition, Liszt and Thalberg were given pride of place.

Franz Hanfstaengl (1804–1877)

*Richard Wagner* (1871)

Munich, 1871

Albumen print

Music Manuscripts and Printed Music

Wagner was most pleased with this photograph taken in Munich in 1871 by the court photographer Franz Hanfstaengl. The composer had exercised particular care in his choice of attire in order to present himself as a musician of stature.

Robert Bory

*La Vie de Franz Liszt par l'image*

Paris: Éditions des Horizons de France, 1936

PMC 1359; The Mary Flagler Cary Music Collection

Reproductions of portraits of the young Liszt, gathered in an early iconographic study of his life and times, vividly attest to his early fame. Not only was he lauded for his pianistic talent, he was also adored for his pleasing features. As can be seen, he had not yet adopted his characteristic shoulder-length hairstyle.

The 1824 lithograph by François de Villain, after a drawing by A.-X. Leprince, commemorates Liszt's spontaneous keyboard improvisation at the Société Académique des Enfants d'Apollon, where he was immediately elected an honorary member.

*50 Veränderungen über einen Walzer für das Piano-Forte*

Vienna: A. Diabelli, 1824

First edition

PMC 1270; The Mary Flagler Cary Music Collection

Anton Diabelli invited prominent musicians of the day to compose one variation each on a waltz theme written by the Viennese publisher himself for a projected collection. Variations by Carl Czerny (Liszt's

teacher), Johann Nepomuk Hummel, Frédéric Kalkbrenner, Ignaz Moscheles, Johann Peter Pixis, and Franz Schubert as well as Liszt, the youngest of the fifty contributors, were included. Composed in 1822, when Liszt was eleven years old, this variation is his first published work. Note that he changed the familiar three-quarter time of the waltz to two-quarter meter.

Beethoven's ambitious response of thirty-three variations to Diabelli's call far exceeded the project's space constraints and was published separately as the composer's opus 120, commonly known as the Diabelli Variations and one of his major piano works.

Frédéric Chopin (1810–1849)

*Concerto pour le piano avec accompagnement d'orchestre . . .*, op. 11

Paris: Maurice Schlesinger, [1833]

First French edition of piano solo part with orchestral cues

James Fuld Collection

Chopin began composing his E-Minor Piano Concerto in 1830, shortly after his twentieth birthday. He premiered the work in Warsaw at his farewell concert on 11 October of that year, shortly before leaving the city for Vienna on what was to be the beginning of a foreign tour. The work was published in Paris in 1833 and dedicated to Frédéric Kalkbrenner, the internationally celebrated pianist, who not only helped organize but also participated in the young pianist's Paris debut.

As can be seen from the program, the three movements of the concerto were not performed consecutively; a vocal duet intervened, a common practice for the era.

Frédéric Chopin (1810–1849)

*Variations sur le Theme de Mozart*

Autograph manuscript, 1827

The Robert Owen Lehman Collection, on deposit

This set of variations is based on “Là ci darem la mano,” the duet sung by Don Giovanni and Zerlina in Act 1 of Mozart's *Don Giovanni*. The manuscript is open to the announcement of the theme, which occurs after a lengthy introduction. The first of Chopin's compositions to be published outside Poland, it won for the composer Robert Schumann's famous accolade “Hats off, gentlemen—a genius!”

In 1841 Liszt used the same theme in composing his opera fantasy *Réminiscences de Don Juan* (published in Paris in 1843). During the nineteenth century, in a world without recording devices, such fantasies, instrumental pieces based on operatic themes, were a popular means of familiarizing the public with large-scale vocal works. Published piano fantasias could be brought into the home of the amateur for performance and study. In the hands of a Liszt or a Chopin, such themes were transformed into bravura showpieces.

🎧 *Recorded excerpt available at listening station*

Frédéric Chopin (1810–1849)

*Étude* [op. 10, no. 3]

Autograph manuscript draft, dated 25 August 1832

The Robert Owen Lehman Collection, on deposit

Careful comparison of this manuscript with the published edition on display to the right reveals that the manuscript is indeed not the finished piece. Chopin was still working out the composition. For example, although the *x* in the margin at the top right of the opening page over the crossed-through section is to be replaced by the measures at the bottom left marked with a corresponding *x*, the final version has not yet been achieved. The second page shows more extensive revisions as Chopin wrestled with the musical progression of the composition.

🎧 *Recorded excerpt available at listening station*

Frédéric Chopin (1810–1849)

*Études pour le piano . . .*, op. 10

Paris: Maurice Schlesinger, [1833]

First French edition

James Fuld Collection

Chopin made Liszt's acquaintance shortly after arriving in Paris in September 1831. Composed over several years from 1830 to 1832, the twelve pieces that make up Opus 10 were published in 1833 with a dedication "à son ami" to Liszt.

More than mere exercises for the development of technique, these pieces, while exceedingly difficult, are of the highest artistic beauty and merit. In a letter to pianist Ferdinand Hiller, Chopin extolled Liszt's rendition of his études: "I write not knowing what my pen is scribbling because at this very moment Liszt is playing my études, and transports me beyond the limit of rational thought. . . . I would like to steal from him his way of performing my creations."

Franz Liszt (1811–1886)

*F. Chopin*

Paris: M. Escudier, 1852

PMC 2022; The Mary Flagler Cary Music Collection

Liszt opened his tribute to his departed friend with the following thought: "Deeply mourned as he may be by all artists, and by all who knew him, we might still question whether the time has yet come in which he (whose loss is so keenly felt by us) can be appreciated in accordance with his true value or occupy the high rank that in all probability the future holds for him."

George Sand (1804–1876)

*Lucrezia Floriani*

In *Oeuvres illustrées de George Sand*, vol. 5

Paris: Librairie Blanchard, 1853

Bequest of Gordon N. Ray, 1987

Liszt met the notorious writer George Sand in 1834. He dedicated to her his *Rondo fantastique*, based on the melody "El contrabandista." The piece inspired Sand to write the short story "Le Contrebandier."

In 1836 Sand met Chopin at a soirée at Liszt's. It was not until 1838, however, that their nine-year relationship began. Sand's novel *Lucrezia Floriani*, a veiled account of her frustrations with Chopin, began to appear in installments in 1846—shortly after their break. The novel concerned the sensitive, jealous Prince Karol (Chopin), the worldly Salvatore (Liszt), and the famous diva of the title (Sand). The present copy is open to an illustration by Sand's son, Maurice, depicting the prince and Salvatore.

In his biography of Chopin, Liszt remarked that "Madame Sand never ceased to be for Chopin the divine woman who made the shadows of death recede, who transformed his suffering into hours of delight."

Hector Berlioz (1803–1869)

Chapter XXXI from "Mémoires d'un musicien"

*Le Monde illustré*, 5 March 1859

PMC 1935; The Mary Flagler Cary Music Collection

Berlioz's *Mémoires* is largely a revised compilation of previously published essays combined with newly written autobiographical material. Though planned in 1848, it was eventually completed in 1865. Before it was published, some extracts did appear in *Le Monde illustré*. In the following excerpt Berlioz recalled his first meeting with Liszt on the eve of the premiere of Berlioz's *Symphonie fantastique* at the Salle du Conservatoire on 5 December 1830:

*On the day before the concert, Liszt called on me. It was our first meeting. I spoke of Goethe's Faust, which he confessed that he had not read, but which he soon came to love as much as I. We felt an immediate affinity, and from that moment our friendship has grown ever closer and stronger. He came to the concert and was conspicuous for the warmth of his applause and his generally enthusiastic behavior.\**

\*Translated by David Cairns

Hector Berlioz (1803–1869)

“Thème de la scène du Bal de la *Symphonie fantastique*”

Autograph album leaf, quoting the theme of the second movement

Bequest of Sarah C. Fenderson

Berlioz became infatuated with the Irish actress Harriet Smithson (1800–1854) after seeing her perform Ophelia in *Hamlet* on 11 September 1827. His obsession with Harriet found expression in his *Symphonie fantastique*, for which the composer provided an autobiographically inspired narrative: A young musician, despairing of his beloved, attempts suicide by an overdose of opium only to be plunged into a troubled sleep in which he sees his beloved in various episodic visions. The beloved is associated with a specific melody that is varied and transformed as it appears in each of the five movements of the symphony. The second movement, “A ball,” opens, after a brief introduction, with the theme that is noted by Berlioz on this leaf. The beloved, through her musical theme (which Berlioz quoted in the letter to Ferrand displayed nearby), appears in the midst of a ball.

🎧 Recorded excerpt of the opening of the second movement of the *Symphonie fantastique* and of Liszt’s transcription available at listening station

Hector Berlioz (1803–1869)

*Episode de la vie d’un artiste: Symphonie fantastique . . . , op. 14*

Paris: Brandus et Cie, [1851–54]

First edition, variant copy

Bequest of Sarah C. Fenderson

A narrative preceding the score details the inspiration for each movement:

I. “Vision. Passions.” The musician recalls his obsessive longing for his beloved.

II. “A ball.” He see his beloved in the midst of a ball.

III. “In the countryside.” Reposing in bucolic surroundings, he is disturbed by the appearance of his beloved.

IV. “Procession to the scaffold.” He dreams he has murdered his beloved and is condemned to death.

V. “Dream of a witches’ sabbath.” Witches and his beloved dance at his funeral.

The first edition was published by Schlesinger in 1845; this edition, issued by Brandus, used Schlesinger’s plates. Through the use of inventive orchestration, Berlioz created a highly evocative work.

Hector Berlioz (1803–1869)

Autograph letter to [Humbert Ferrand], dated in Paris, 25 October 1833

mfc b515.f372; The Mary Flagler Cary Music Collection

In this letter to his close friend, the lawyer and author Humbert Ferrand (1805–1868), who wrote the libretto for Berlioz’s *Francs-Juges*, the composer reported on his happiness after his recent marriage to the actress Harriet Smithson (1800–1854). He quoted the melody (*idée fixe*) from his *Symphonie fantastique* that appears in each of its five movements representing the beloved, none other than Harriet. He also informed his friend that Liszt had just made a piano arrangement of the entire *Symphonie*.

Liszt’s transcription was published in 1834, at his own expense. Along with Liszt’s performances of the piece, his transcription helped to promote Berlioz’s work, which was not published until 1845.

Berlioz and Harriet were married on 3 October 1833 with Liszt acting as one of the witnesses.

Hector Berlioz (1803–1869)

*Le Roi de Thulé*

Autograph manuscript, [September 1828]

b515.r741; Robert Owen Lehman Collection

Berlioz spent the spring of 1828 reading and rereading Gérard de Neval’s recently published translation of the first part of Goethe’s *Faust*. In September he set the text to Marguerite’s song *Le Roi de Thulé*, which became the sixth number of his *Huit scènes de Faust*. In 1829 he paid for the publication of the orchestra

score himself but shortly thereafter destroyed all the copies he could find. Eventually all eight scenes were incorporated into his *Damnation de Faust*. The present manuscript is the first version of *Le Roi de Thulé* for voice and piano.

Liszt later set this text in its German original, *Es war ein König in Thule*.

Johann Wolfgang von Goethe (1749–1832)

*Faust: eine Tragödie*

Tübingen: In der J. G. Cotta'schen Buchhandlung, 1808

First edition of the complete first part

Gift of the trustees of the Dannie and Hettie Heineman Collection, 1977

Quill pen belonging to Goethe

Gift of James H. Heineman, 1980

Here in this small, unassuming tome is the first edition of Goethe's *Faust*, part I, considered by many to be the greatest work of German literature. A work of immense influence, inspiring artists and musicians as well as writers, *Faust* was conceived by Goethe in the early 1770s and reached completion only shortly before his death some sixty years later. Part II was published posthumously.

Hector Berlioz (1803–1869)

*La Damnation de Faust* [op. 24]

Paris: Richault, [between 1854 and 1862]

Piano-vocal score

Bequest of Sarah C. Fenderson

Premiered on 6 December 1846 at the Opéra-Comique in Paris, Berlioz's *La Damnation de Faust* incorporates the earlier *Huit Scènes de Faust*. The score, first published in 1854, was dedicated to Liszt, who had brought Berlioz to Weimar as early as 1852 to conduct excerpts of the work and on 1 March 1856 to conduct the entire score. Liszt, in turn, dedicated his *Faust* Symphony, published in 1861, to his French colleague.

Franz Liszt (1811–1886)

[Piano Concerto no. 1 in E-flat Major]

Copyist's manuscript with extensive corrections and revisions in Liszt's hand, [1850s?]

Robert Owen Lehman Collection, on deposit

Like Beethoven's *Emperor* Concerto, Liszt's First Piano Concerto, also written in the key of E-flat major, begins with a cadenza—a bravura passage for the soloist. The present manuscript, in the hand of Liszt's pupil Dionys Pruckner, documents Liszt's revisions to that opening cadenza. The continuation of the cadenza on the top of the right-hand page is crossed through. Liszt substitutes the text that begins at the foot of the left-hand page and extends across the opening to the facing page. This revision, as can be seen by examining the score to the right, was used in the published work.

Franz Liszt (1811–1886)

*1tes Concert für Pianoforte und Orchester*

Vienna: Carl Haslinger, [1857]

First edition

James Fuld Collection

In 1852 Liszt hosted a weeklong event at Weimar that featured Berlioz conducting his own work. A similar event was held in February 1855. In the otherwise all-Berlioz program of the 17th, the Frenchman conducted the premiere of Liszt's First Piano Concerto with Liszt as soloist.

Franz Liszt (1811–1886)

*Grande fantasia de bravoure sur La Clochette de Paganini . . . oeuvre 2*

Vienna: Chez P. Mechetti, [1839]

pmc 467; The Mary Flagler Cary Music Collection

After Liszt first heard Paganini perform in Paris in 1832, he was overcome by the Italian's virtuoso skill and immediately set about translating Paganini's phenomenal violin pyrotechnics to the keyboard. The first consequence of this undertaking was Liszt's fiendishly difficult fantasy on Paganini's theme *La Clochette*. The theme comes from the last movement of Paganini's Second Violin Concerto, the melody of which was taken from the Neapolitan tune "La campanella."

The piano work abounds in rapid scales, double-note and repeated-note passages, widely spaced leaps in both hands, and complex delicate passages to be executed at soft dynamic levels, all requiring speed, agility, and, ultimately, great stamina.

The composition first appeared in Paris in 1834, published by Schlesinger.

🎧 Recorded excerpt available at listening station

Nicolò Paganini (1782–1840)

*24 Capricci per violino solo*

Milan: G. Ricordi, [1820]

First edition

James Fuld Collection

Considered unplayable, Paganini's *Twenty-Four Caprices* challenges the performer with its compendium of technical difficulties, such as tremolos, harmonics, trills, arpeggios, diatonic and chromatic scales, wide leaps, left-hand pizzicati, multiple stops, and parallel thirds, sixths, and octaves.

The score is open to the last caprice, which takes the form of a theme and variations. The theme itself, the best known of the caprices, formed the basis of subsequent works by such composers as Johannes Brahms, Serge Rachmaninoff, and Witold Lutosławski. Perhaps the most famous variation among them is the eighteenth variation of Rachmaninoff's *Rhapsody on a Theme of Paganini*, in which the theme is inverted (instead of initially ascending, it descends).

🎧 Recorded excerpt available at listening station

Franz Liszt (1811–1886)

*Grandes Études de Paganini*

Leipzig: Breitkopf & Härtel, 1851

First edition of 1851 version

pmc 638; The Mary Flagler Cary Music Collection

After his *Clochette* Fantasy, Liszt turned to Paganini's *Twenty-Four Caprices* for inspiration to produce his six *Grandes Études de Paganini*. All are based on the caprices except for No. 3, which returns to the campanella theme. These six études were first published in 1840 and revised and published in 1851. The score is open to Étude No. 6, based on Caprice No. 24. Like its model, the étude is a set of variations. Its pianistic challenges emulate Paganini's style.

*Signor Paganini, the Extraordinary Violin Player*

Etching, [1830s]

James Fuld Collection

*Signor Paganini*

Etching, [1830s]

James Fuld Collection

These caricatures probably date from the period of Paganini's tours of the British Isles, during the early 1830s. A wizard of violin technique, here he is depicted in a "before-and-after" rendition in which he showed no mercy for his four-stringed instrument. Liszt was also known to snap strings of his piano while in performing. At times an extra piano was on stage, ready in the event of such a mishap.

Franz Liszt (1811–1886)

*24 Grandes Études*

Vienna: Tob. Haslinger, [1839]

First Austrian edition

pmc 2028; The Mary Flagler Cary Music Collection

In 1827 Liszt's *Étude en douze exercices* was published in Marseilles. In the wake of Paganini's influence, these exercises—composed by the teenaged Liszt—were transformed into formidable, complex compositions and published in 1839 as *24 Grandes Études*, which, despite the title, contain only twelve numbers. Dedicated to Liszt's former teacher Carl Czerny, the études were reworked again in 1851 to make them more accessible and published the following year by Breitkopf und Härtel with the title *Études d'exécution transcendante*.

Franz Liszt (1811–1886)

Autograph letter to [Franziska Elisabeth von Bülow] dated Weimar, 24 October 1855

mfc L774.B939; The Mary Flagler Cary Music Collection

In 1855 Liszt brought his daughters from Paris, where they were raised by his mother, to Berlin and placed them in the care of Franziska von Bülow, mother of Hans. Shortly, after living under the same roof, Cosima, not yet eighteen, and Hans fell in love. It is obvious from the present letter that Mme von Bülow had informed Liszt of this development. He responded to her surprising news with fatherly words of caution: "As to Monsieur your son, you know that I am attached to him with affection and devotion, and in the future there will be opportunities for me to prove this—but as far as I can see, marriage at this point would bring him neither social connections nor career advantage. Later on, if he decides to marry, he'll meet potential partners more advantageous than my daughters."

Comtesse d'Agoult (1805–1876)

*Mémoires (1833–1854)*

Paris: Calmann-Lévy, 1927

First edition

pml 195056; Printed Books and Bindings

Countess d'Agoult met Liszt at the salon of the Marquise Le Vayer in 1833; she was there to participate in a musical entertainment that was to include Liszt. In her *Mémoires* Marie recalled the event and detailed her first glimpse of the Hungarian.

*Madame L. V. was still talking when the door opened and a wonderful apparition appeared before my eyes. I use the word apparition because I can find no other to describe the sensation aroused in me by the most extraordinary person I had ever seen.*

*He was tall and extremely thin. His face was pale and his large sea-green eyes shone like a wave when the sunlight catches it. His expression bore the marks of suffering. He moved indecisively, and seemed to glide across the room in a distraught way, like a phantom for whom the hour when it must return to the darkness is about to sound.\**

\*Translated by Alan Walker

Franz Schubert (1797–1828)

*Erlkönig* [1815?]

Autograph manuscript

Heineman ms 196

Goethe's poem "Erlkönig" (1782) tells the story of a father's headlong flight on horseback through the dark forest with his ailing son, who is being entreated by the Erl-king (the specter of death).

In Schubert's setting for voice and piano, in addition to portraying Goethe's narrator, father, son, and the Erl-king, the galloping steed is characterized by the relentless pounding of the reiterated accompanying figure that adds dramatic urgency to the text. In performance the singer distinguishes the characters through the use of varying vocal timbres.

🎧 Recorded excerpt available at listening station

Franz Liszt (1811–1886)

*Erlkönig*

in *Lieder von Fr. Schubert für das Piano-Forte übertragen von Fr. Liszt*

Vienna: A. Diabelli, [1838]

First edition

pmc 304; The Mary Flagler Cary Music Collection

Shortly after the “duel” with Thalberg on 31 March 1837, Liszt joined Marie at the country home of George Sand in Nohant, where he worked on piano transcriptions of Schubert *lieder*.

In Liszt’s transcription of *Erlkönig*, since there is no singer to differentiate the characters, they are identified through changing tessitura—the father’s melodic line moves to the bass, the son’s remains in the treble, and the Erl-king’s is set in the piano’s higher register.

🎧 Recorded excerpt available at listening station

Richard Wagner (1813–1883)

*Lohengrin: Romantische Oper in drei Acten*

[Weimar, 1850]

First edition of the libretto

James Fuld Collection

Liszt conducted the premiere of Wagner’s *Lohengrin* at Weimar on 28 August 1850. The libretto was published in time for that debut performance, which marked the birthday of Goethe, Weimar’s celebrated former resident. As the opera was being performed, Wagner sat in the Hotel Swan in Lucerne, tracking its progress minute by minute in his mind. He never heard an actual performance of the opera until 1861. Wagner dedicated the opera to Liszt.

Franz Liszt (1811–1886)

*Lohengrin et Tannhäuser de Richard Wagner*

Leipzig: F. A. Brockhaus, 1851

James Fuld Collection

This volume contains previously published articles by Liszt on two of Wagner’s operas. Each details the historical origin of the plot and gives a succinct musical analysis of the opera. Liszt examined how Wagner’s music differed from Rossini’s and Meyerbeer’s, noting that Wagner’s music was not written to suit the demands of a singer, but rather its vocal line was conceived as part of the overall texture, accommodating the drama. Liszt’s text is elucidated by musical examples in a supplement at the end of the volume. Liszt hoped that these essays would garner support for Wagner’s music.

Franz Liszt (1811–1886)

[*Am Grabe Richard Wagners*]

Autograph manuscript for string quartet with harp *ad libitum*, [22 May 1883]

Cary 263; The Mary Flagler Cary Music Collection

In addition to the piano piece *Am Grabe Richard Wagners*, Liszt made an arrangement for string quartet with optional harp (displayed here) and one for organ.

Franz Liszt (1811–1886)

*Am Grabe Richard Wagner’s*

Autograph manuscript for piano, 22 May 1883

Cary 262; The Mary Flagler Cary Music Collection

Wagner died on 13 February 1883. On 22 May, which would have been his seventieth birthday, a memorial concert, in which Liszt participated, was given in Weimar. That same day, Liszt composed *Am Grabe Richard Wagners* and made the following inscription on the manuscript: *Wagner once mentioned to me the similarity between his Parsifal motives to [my] earlier written "Excelsior (Prelude to the Bells of Strassburg)." May this remembrance remain here along with this [score]. He has brought to perfection greatness and the sublime in the art of the present day.* In this brief, two-minute work, Liszt paid tribute to his deceased son-in-law by combining Wagner's musical spirit with his own,