



# The Liszt Society Newsletter

No. 25 - AUTUMN 1985 : Edited by ADRIAN WILLIAMS

## NEW LISZT EDITION.

A catalogue of the contents of the New Liszt Edition, Series One, Works for Piano Solo, has now been issued and is available from the Secretary.

## CONCERT.

Liszt's Faust Symphony will be performed at the Royal Festival Hall on 27 October. The London Philharmonic Orchestra and Choir will be conducted by Sir Georg Solti, and the tenor soloist will be Robert Tear. The other work in the programme is Beethoven's Piano Concerto No. 5 (Emperor), in which the soloist will be Alfred Brendel.

The concert will begin at 7.30 p.m.

## AWARD.

Budapest - Grand Prix Internationale du Disque Liszt. The only award made this year from 24 records and 1 cassette submitted by 14 countries was to Philips (Holland) for their recording of some of the late chamber music.

The number of this prize-winning record is: PHILIPS 411 117-1.

The works performed are: Elegies 1 and 2, La Lugubre Gondola, Romance Oubliée, and La Notte. The jury's view was that: "The performers express the strange atmosphere of the works with extraordinary intensity and an excellent technique. The violoncello solo on side 1 is a particularly outstanding performance, but the entire record is homogeneous in conception and evocative in effect."

## WANTED.

Liszt Society member David Clegg writes:

I am doing research on the works of Liszt which are based on Hungarian themes, and I am particularly interested in obtaining the following records made by Gunnar Johansen on the Artist Direct Records label:

Album 29 - Szózat and 'Hymnus'

Album 31 - Two Pieces in the Hungarian Style

Album 35 - Heroic March in the Hungarian Style.

If any readers of the Liszt Society Newsletter can supply me with these records I shall be most grateful.

Mr. Clegg's address is: 6, Longbridge Road, Lichfield, Staffordshire, WS14 9EL.

## LISZT SOCIETY IN WEST GERMANY.

Our Secretary, Mrs. Mistarz, has contacted the West German Liszt Society - Secretary: Frau Ria Plum, Franz Liszt Gesellschaft, Markt 19, Eschweiler, D-51800, West Germany - and received a friendly reply and thanks for our Journal. She mentions that a Liszt commemorative stamp will be issued by their postal service in 1986, and that the "Philharmonia Hungaria" orchestra will be giving a concert there, dedicated to Liszt, on 15 May 1986. Frau Plum also hopes that the Gran Mass will be performed there in September.

## RECORDS.

A double album, entitled THE PUPILS OF LISZT, has been issued by Pavilion Records in their series Opal Historical Records, No. 824/5, price £14.95. Obtainable from good record shops; distributed by Harmonia Mundi. Jorge Bolet has reached the 5th volume in his Liszt piano series (Decca).

VON DER WIEGE BIS  
ZUM GRABE.

Schirmer's (New York) have recently published Von der Wiege bis zum Grabe (From the Cradle to the Grave) in the composer's own arrangement (G512) for piano solo. The editress, who has also recorded the work, is Loretta Goldberg.

Kenneth Souter writes:

This work, the last of Liszt's symphonic poems, was written in ? 1881, and in 1883 published by Bote & Bock (Berlin) in three versions:

- (a) full score
- (b) piano solo
- (c) piano duet.

It was the only symphonic poem of which Liszt himself made a transcription for piano solo, probably because the first of the three parts (Die Wiege - The Cradle) is a slightly extended version of a piece for piano solo, Wiegenlied (Cradle Song), which Liszt had written in 1881.

In several places in the piano-solo version of the original Berlin publication, various details of the wind parts of the orchestral score are shown in small print over the music to indicate omissions from the transcription. Loretta Goldberg has however incorporated these indications into the main text, altering Liszt's text as necessary. She admits in her preface that the wind-part indications as they originally stood are unplayable, but justifies what she has done by claiming that fingerings were shown in the 1883 edition to "suggest that Liszt thought the wind parts were optional", and although she quotes an example, no such fingering appears on either of my copies of the Berlin edition. If Liszt, a master transcriber, had wanted these passages included in the main text, he would have put them in himself. Elsewhere, the text of the 1883 edition is followed fairly closely, but it is impossible to play the piece as Liszt wrote it.

The preface contains several errors. For example, the piece is said to have been inspired by a "neo gothic" painting (whatever that is). In fact, Zichy's work was a drawing or design. It was reproduced on the wrappers of the original editions and is referred to on the title pages as a Zeichnung and a dessin.

It would be tedious to go on about this new edition, except to say that the printing and layout are a testimony to the decline of Western civilisation since the 1880s.

BOOK.

A recent addition to the German literature on Liszt is FRANZ LISZT UND SEINE ZEIT by Wolfgang Dömling, published by Laaber-Verlag in the series "Grosse Komponisten und ihre Zeit".

The book - a study of Liszt's creative achievements - has 336 pages in toto (214 of basic text followed by supplements). It is prefaced by a chronological table of some forty pages. There are some thirty pages of illustrations, including rare photographs of Liszt from Ernst Burger's collection (see our Summer 1985 Newsletter). Thirty to forty pages are devoted to contemporary descriptions of Liszt as pianist, interpreter and teacher (well-known ones: Czerny, Caroline Boissier - wrongly described as "Auguste" Boissier - D'Ortigue, Berlioz, Heine, Rellstab, Serov, Weissheimer, Fay, Borodin, Lachmund, Siloti, Stradal). A catalogue of works reproduces the Searle and Raabe numbers.

Returning to the scope of the book, here are a few remarks from the blurb:

Der vorliegende Buch widmet sich dem kompositorischen Schaffen Liszts; Biographisches, wie es in früheren Liszt-Monographien fast durchweg im Mittelpunkt stand, wird nur so weit einbezogen, wie es für das Werk relevant ist. Der Autor gibt keine vollständige Darstellung von Liszts umfangreichem Oeuvre; vielmehr versucht er, die Entwicklung von Liszts Kunstbegriff darzustellen, die im Laufe eines halben Jahrhunderts von der frühen Prägung durch Beethoven und Berlioz und die religiöse Romantik der 1830er Jahre bis zum meditativen Altersstil und zur Auflösung des Werkbegriffs führt, in der sich die Moderne ankündigt.