

Liszt's Dutch reimagination

A review of the repertory deployed in the Dutch Liszt Festivals from 1980 to 1986 and the International Franz Liszt Piano Competition from 1986 onwards.

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“Ma seule ambition de musicien était et serait de lancer mon javelot dans les espaces indéfinis de l'avenir.”

FRANZ LISZT, LETTER OF 9 FEBRUARY 1874 IN BRIEFE, 7:57-58 (LEIPZIG: BREITKOPF & HARTEL, 1893-1905)

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ABSTRACT:

The image of Franz Liszt changed in the Netherlands during the 1980's. This thesis explores who were responsible for this change and what motivation they had. During six annual Liszt Festivals, Liszt was aligned again as a Hegelian genius. By promoting the late works of Liszt as if they were written by a genius, there came a general revision onto his entire musical output (including the transcriptions). With this motivation, the music of Liszt - whose music was often neglected because his music would contain no meaning or be too virtuosic and was known for his *Liebestraume* and *Hungarian Rhapsodies* - was deemed worthy enough to host an international piano competition for in 1986, a hundred years after the death of the composer. When the first International Franz Liszt Piano Competition was held, the program was selected based on pieces which were performed during the previous festivals. This new corpus in turn established a new Liszt "core repertory" for the competitions from 2009 to 2017 based on the ideals in the 1980's. The idea of the Hegelian genius returns when the competition decided to incorporate the music by Beethoven for the edition of 2020, since Liszt attempted during his lifetime to incorporate the life of Beethoven within his own biography. The narrative is constructed through several newspaper articles commenting on the Liszt Festivals (1980-1986) and the International Franz Liszt Piano Competition (1986-2020), accompanied by analysis of the deployed repertoires of these events.

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“Everyone will probably agree that no other musician has been as frequently accused of bad taste as Franz Liszt”¹. Why then, do we still perform his music, have a large international piano competition in his honor and am I writing my master thesis about a composer/performer with bad taste? Taruskin wants to answer this question by looking at the concept of bad taste. The subject here is a little different. Because of the Liszt reception in the Netherlands during previous decades, his music is widely accepted and performed. This was different in the 1960's and 1970's. Why then, do the Netherlands - and the city of Utrecht in particular – have such a big international piano competition?

During his lifetime, Liszt visited The Netherlands a few times for concerts and he had a very short and small role in the education at the Dutch court.² Based on this preliminary history, the odds were not in favor for a large amount of subsequent attention in the Netherlands. How did Liszt become a figure of importance, and what changed the public opinion to feel a necessity for an international Franz Liszt Piano Competition?

The most important preliminary events for the competition were the Liszt Festivals in Utrecht, which were hosted by the *Franz Liszt Kring*.³ The *Kring* was found in 1979, when a group of Franz Liszt enthusiasts grouped up to host an annual festival in honor of the composer. Their perspective was that the music of Franz Liszt did not get the attention it should have received. Ultimately, the annual festival resulted in the founding of the International Franz Liszt Piano Competition in 1986, hundred years after the death of their protagonist. Why did these enthusiasts come together? How did this group of enthusiasts regard the works of Liszt? How did they try to convert the world? What kinds of people were involved to make this happen?

A crucial development for these new music festivals was the problematic image of Franz Liszt. Liszt was known foremost as the composer of the *Liebestraume*, *Hungarian Rhapsodies* and *Les Preludes*.⁴ The members of the Franz Liszt Kring did not agree to this image, so they tried to

¹ Richard Taruskin, “Liszt and Bad Taste”, *Studia Musicologica* 54, nr. 1 (2013): 87.

² Christo Lelie, Albert Brussee and Peter Scholcz, *Franz Liszt in Nederland* (Den Haag: Franz Liszt Kring, 1991).

³ Mathieu Heinrichs, *Liszt en alleen Liszt* (Utrecht: Stichting Liszt Concours, 2011).

⁴ Alfred Brendel, *Musical Thoughts and Afterthoughts* (London: Robson Books, 1961).

dismantle the old image. In this thesis, I will attempt to narrate how and why this image of Liszt changed.

The renewed image, which was important for the founding of the Liszt Competition and its repertory, will be construed through an analysis of the programs (and accompanying program notes) and through newspaper articles on the Liszt Festivals from 1980 to 1986. In this section I will argue that there has been a Liszt Renaissance in the Netherlands between 1980 and 1986, which made the founding of the International Franz Liszt Piano Competition possible.

The idea of Liszt as a misunderstood genius is central in the Liszt reception in the Netherlands. There has been written a lot of musicological literature on this concept, since this concept forms one of the most prominent notions of modernity.⁵ Musicology dismantled the term during previous decades: the interpretation of the concept led to a biased view on the history of music. However, the concept framed thinking and talking about music during a large period of the twentieth century. The concept is very prominently present in the writings of the *Franz Liszt Kring*, which in turn are taken over (implicitly) in the programming of the international Franz Liszt Competition. When referring to this concept, this will be done as Tia DeNora describes it. In her book *Beethoven and the Construction of Genius*, DeNora suggests that “genius and its recognition require social and cultural resources if they are to be cultivated”⁶, thus taking the stance that it is for the society who and when to regard as a genius. The implication is that it is not as much history which launches genius composers, but it is another power which decides on the course of this history. In the case of this thesis, every time Liszt is called a genius, it is on behalf of the Liszt Kring which gave this state to him.

To start the narrative, I have looked into different sources to frame the image of the composer in the Netherlands 1979 onwards. From then on, the most important line is that of the Liszt Kring, which hosts the annual Liszt Festival. The progression for solidifying Franz Liszt as a genius composer is then shown. This is based on several writings in the journal of the Franz Liszt Kring and the program notes accompanying the festivals between 1980 and 1986, which have not been added to the general discourse of Liszt scholarship. If there is a reference to a specific concert program in this thesis, they are to be found as attachments. Based on this image, I will compare this situation with the chosen artistic path to the first Liszt Competition and see how both

⁵ Richard Taruskin, *Text and Act: Essays on Music and Performance* (Oxford University Press, 1995), 60.

⁶ Tia DeNora, *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803* (Berkeley: University of California Press, 1997), XIII.

organizations have intertwined in the first years of their existence. As a conclusion and influence of the shift of Liszt's image: I will show how a continuity in artistic choices have endured for over several decades resulting in a new core repertory of Liszt works during the three competitions between 2011-2017 and for a last leap towards the solidifying of a genius composer in the next edition (2020) to come.

So far, there has been one major publication on the Dutch Liszt reception, accompanied by the work of several journalists who publicize regularly on Franz Liszt. First, there is journalist Christof Lelie, who is one of the Liszt enthusiasts and participated from day one in the Franz Liszt Kring. Lelie is journalist for Dutch newspaper *Trouw*. For both *Trouw* and the bulletin of the Franz Liszt Kring, Lelie wrote many articles which detail the history of the Liszt reception in the Netherlands. Secondly - and most important - there is the book *Liszt en alleen Liszt* (trans. *Liszt, and Liszt only*) by Mathieu Heinrichs, who wrote a history on 25 years of Liszt Competition.⁷ Heinrichs was the former director of Muziekcentrum Vredenburg, the main concert venue in Utrecht, board member of the Franz Liszt Competition and - most important - a true Lisztian (he also arranged some of the Competitions' repertoire). In the book, he made a narrative from the earliest beginnings of the Liszt Competitions in the 1980's towards the functioning as a top of the bill international music competition.

However, the book by Heinrichs is quite limited with regard to the preliminary history of the competition. Moreover, Heinrichs calls for another publication with regard to this preliminary history: "Let us note here that it would be justified to create a complete publication on the Liszt Festivals here, to preserve all program notes and writings by Koos Groen and other Liszt-enthusiasts"⁸. This task is partially mine, as the Liszt festivals are a major subject in this thesis.

However, this thesis is not a biographical account or an administrative report on how the competition came into being (which is in part true for the book by Heinrichs). This thesis is especially focused on the image of Liszt in the Netherlands, which was transformed during the 1980's and still has repercussions for the way the Liszt Competition is structured. For this contemporary part, I will also add to the book which Heinrichs has written. Are the ideals of the Liszt Kring in the 1980's still relevant in the way the Competition regards Liszt in the current

⁷ Heinrichs, *Liszt en alleen Liszt*.

⁸ Ibid. 20. Original quote: "Laten we hier wel vaststellen dat het alleszins gerechtvaardigd zou zijn om op een goede dag een aparte publicatie over de Liszt Festivals uit te brengen – inclusief een bundeling van alle essays en toelichtingen die voor de programmaboeken zijn geschreven door Koos Groen en andere Liszt-kenners."

decade? Heinrich's book was published just before the start of the ninth competition in 2011. To avoid telling the same story as Heinrichs told, I will make a gap between the first competition and the ninth, continuing where Heinrichs stopped. Based on the competitions programs from 2011 to 2020, I will make an analysis of the repertory and compare the programs with the programs of the Liszt Festivals between 1980 and 1986 and the first Liszt Competition in 1986. Herein, we will see that the motivations for hosting the Competition in the 1980's still echo in the programs in the current decade and even prolong the genius trope.

Chapter 1: The first Liszt Festival (1980)

“Everyone is against me. Catholics, because they find my church music profane. Protestants, because my music to them is catholic, freemasons because they think my music is clerical; to conservatives I am revolutionary, to the futurists an old Jacobin’. As for the Italians [...], if they are on the Vatican side I am accused of bringing Venus’s grotto into church. To Bayreuth, I am not a composer, but a publicity agent. Germans reject my music as French, the French as German, to the Austrians I write gypsy music, to the Hungarians foreign music. And the Jews loathe me, my music and myself, for no reason at all.”⁹

As becomes clear from the quote above, a large portion of the music of Franz Liszt had not been received so well by the general audience, not even during Liszt's own time. In the 1970's in the Netherlands, the image of the composer was still full of prejudices.¹⁰ How did this change? Who were the people behind this transformation? In this section, we will explore what the motivation was for the change and who attempted to change the general opinion about Liszt. A concept which returns often in those writings is the idea of Liszt as a genius. The choice for this concept is not random, but is chosen because in both the Liszt Kring's small biography and in the program notes of the Kring¹¹, the idea of Liszt as a genius takes a prominent place in the reasoning about his music.

Furthermore, the idea of Liszt as a genius forms a continuous storyline in the programming of

⁹ Although the holograph of this letter to Ödön Mihálovich has never been found, it is considered to be genuine, according to Alan Walker (Alan Walker, *Franz Liszt: The Final Years, 1861-1886* (Cornell University Press, 1987), 411)

¹⁰ At least, if we have to believe the journals by the Franz Liszt Kring, of which more expanded citations will follow-up.

¹¹ Koos Groen and Liszt Kring, *Speciale uitgave ter gelegenheid van het festival op vrijdag 17 en zondag 19 oktober 1980 in Utrecht, met de programmatoeelichtingen* (Hilversum: De Kring, 1980).

both the Liszt Festivals and the International Franz Liszt Piano Competition.

This was also the case in the Netherlands. Traditionally in the Liszt reception, the image of Liszt's music was strongly associated with pianistic virtuosity. Most people know Liszt as the composer of the *Liebestraume*, *les preludes* and Hungarian Rhapsodies, according to the famous Liszt-interpreter Alfred Brendel.¹² Liszt left behind an immense oeuvre with approximately 800 pieces composed for piano. However, just a small portion of this gigantic oeuvre was ever performed on concert stages. A group of Dutch Liszt enthusiasts with prominent positions in the musical sector discussed the fact that so much repertoire was unknown and formed a call-to-arms. This led to the founding of the Franz Liszt Kring in 1979.¹³ Who were they? Members of the Kring came from different places within the classical music scene, as is represented in the first board of the Kring. The wide representation made this "call-to-arms" a movement shared between several representatives from the cultural field.

*Chairman: Ton Creyghton*¹⁴

Secretary: Ad de Rooij (pianist and composer)

*Other board-members: Toos Onderdenwijngaard (pianist), Sas Bunge (composer, pianist, publicist), Koos Groen (spokesman for the union of Dutch Delta), Max Halensleben, Luc van Hasselt (musicologist), Myrko Geerink-Bakker (musicologist/media representative).*¹⁵

What was the exact problem the Kring felt they had to deal with? The problem has been caught in a nutshell by the scholar Charles Rosen: "[Liszt's] early works are vulgar and great; the late works are admirable and minor."¹⁶ The Liszt Kring deemed it important to show a variety of different styles which Franz Liszt inherited, in order to demonstrate his true genius.

¹² Brendel, *Musical Thoughts and Afterthoughts*.

¹³ Christo Lelie, "Franz Liszt en Utrecht koesteren een hechte band", *Trouw*, october 2009, <https://www.trouw.nl/home/franz-liszt-en-utrecht-koesteren-een-hechte-band~ad1be4aa/>.

¹⁴ For a short period of time, he was replaced by musicologist Luc van Hasselt.

¹⁵ As mentioned in the newspaper *Parool* of 26-05-1979.

¹⁶ Charles Rosen, *The Romantic Generation* (Harvard University Press, 1998), 474. Although this is a simplification, as some of his more famous works were written in the middle (e.g. most of his symphonic poems and the sonata in b).

The first festival dedicated to the commemoration of Franz Liszt in the Netherlands was hosted in 1980 in Utrecht. The concert venue Vredenburg¹⁷ was willing to accept the adventurous concept and incorporated the annual piano marathon as a standard concert for their concert on Sunday evening, which improved the odds for getting an audience for Liszt's piano music. From this point onward, the city of Utrecht proved to be the main city with respect to the music of Franz Liszt. It was only after the founding of the International Franz Liszt Piano Competition that Amsterdam became the scene of the Liszt festivals, but by then, the prominence of the festivals decreased until it ceased to exist in the 2000's.

The planning of the festivals by the Kring started in 1979. The variety of Liszt's output was deemed spectacular by the members, but unrecognized by the average concert visitor. This is clearly stated in the second communiqué of the Kring. Herein, the program for the concerts was announced and program notes were added. But, most importantly, it starts with a description of Franz Liszt, which is worth quoting in length.

“Presumably, none of the composers - Bach omitted - have written so many works as Franz Liszt. Liszt has written over 1300 works, half of them for piano. Of those 1300 works (some of them short, others lasting for over three hours), there is just a very small portion which is performed regularly: most of the works stay in archives or libraries. When regarding the great generation of Romantic composers, one has to conclude that Liszt is the only composer with unpublished works. The fact that there are still 65 unpublished works nearly a hundred years after the composer's death is a big scandal.”¹⁸

Koos Groen, board member of the Liszt Kring and editor in chief of the Kring's periodicals, puts a lot of emphasis on the enormous amount and versatility of works Liszt has written.¹⁹ Herein, he follows the internationally acclaimed pianist Alfred Brendel, who had launched a manifesto for

¹⁷ The main concert hall in Utrecht. Venues in Amsterdam were asked for collaboration, but did not want to take the risk, because it did not fit with their other concert series.

¹⁸ Koos Groen, *Speciale uitgave ter gelegenheid van het festival op vrijdag 17 en zondag 19 oktober 1980*, 19. Original quote: “Met uitzondering van Bach, is er vermoedelijk onder de grote componisten niemand die zoveel composities op zijn naam heeft staan als Franz Liszt. Het gaat om ruim 1300 composities, waarvan de helft voor piano. Van die 1300 stukken, waaronder heel korte, maar ook ruim drie uur durende, wordt een verhoudingsgewijs zeer klein aantal nog wel eens gespeeld: het overgrote merendeel rust in archieven en bibliotheken. Van de grote romantische componisten is Liszt zonder enige twijfel de enige van wie nog 65 composities nimmer gepubliceerd zijn. Dat is bijna 100 jaar na zijn dood een grof schandaal.”

¹⁹ Although the statement that “none of the composers – Bach omitted - have written so many works as Liszt” is untrue, the reason for selecting this statement is that it shows the way of thinking and writing within the Liszt Kring.

Liszt, and the popular Dutch pianist Reinbert de Leeuw, who actively promoted the late music of Liszt, made some important recordings in the 1980's but was no member of the Kring.²⁰ Groen's argument is as follows: many people know Liszt as a virtuoso composer, based on the few compositions we know, but there is such an amount of music no one knows. He even calls this situation a "scandal", wherein he finds his call to action to restore the public image of Franz Liszt in the Netherlands. As Groen concludes:

"Current generations can receive the Romantic Liszt anew, without the former prejudices. This small festival, the first by the Liszt Kring (which was found a year ago), is to be regarded as the first recognition for Liszt's oeuvre in this country."²¹

The Kring actively promotes the mission to change the public image of Liszt, as they felt they had the historical distance to review the heritage of Liszt and review Romanticism in general. On the other hand, there seems to be a huge ambition in this first festival. The first festival was hosted very quickly, since the time between the festival and the foundation of the Kring was just one year. The first festival was rather small, consisting of a concert and a piano-marathon. As posed by this statement, there came a wish for an annual festival, big enough to change the public opinion on this "genius". *De Telegraaf*, a Dutch newspaper, was already impressed before the first festival and announced it as a "Renaissance of the composer Franz Liszt" because of the novel approach towards the composer: regarding Liszt no longer as solely the composer of the *Liebestraume*, but as a serious and innovative composer.²²

²⁰ Thea Derks, "Reinbert de Leeuw en Via Crucis van Liszt: een levenslange fascinatie" Contemporary Classical (blog), March 14th 2017, <https://theaderks.wordpress.com/2017/03/14/reinbert-de-leeuw-en-via-crucis-van-liszt-een-levenslange-fascinatie/>

Reinbert de Leeuw (pianist, conductor, composer) was one of the leading figures for contemporary music in the Netherlands and member of the *Notenkrakers*.

²¹ Koos Groen, *Speciale uitgave ter gelegenheid van het festival op vrijdag 17 en zondag 19 oktober 1980*, 19. Original quote: "De huidige generaties kunnen fris tegenover de romantiek en Liszt staan, onbelast met achterhaalde vooroordelen. Dit kleine festival, het eerste van de vorig jaar opgerichte Stichting Liszt Kring Nederland, is bedoeld als een eerste aanzet voor de erkenning van Liszts oeuvre in ons land."

²² Cas Wichers, "Renaissance van Liszt", *De Telegraaf* October 1980.

Also, if we look further on the periodicals of the Liszt Kring and the summary of Liszt's life, we see foremost a neglect of attention on his earlier period, arguably because that is the Liszt the general audience knows.²³ In this summary, Groen does not waste a single sentence on the life of the young Liszt, as if the composer reached artistic maturity in 1847, aged 36, when he abandoned the virtuoso-life. He settled in Weimar and wrote several (according to Groen) key-works: the Dante- and Faust symphonies, the two piano concertos, the *Totentanz* and the sonata in b minor.²⁴ This is not necessarily a strange thing: many Liszt-biographers make a cut before and after his moving to Weimar. Alan Walker, probably the most notable Liszt-biographer, decided to make a split at this moment as well.²⁵

Most remarkable in this summary on Liszt's life is the emphasis put on the last years. In fact: the mission of showing Liszt in his full versatility is (during the first festival) foremost to show the genius of the late Liszt, as it is mostly this music which is seldom performed, but also encompasses the aspect of Hegelian genius.

What then, are those aspects of genius? First of all, this is the idea of *ars longa, vita brevis*. This is the idea that the artworks trespass the identity of the artist over time. Another aspect, which lies further in line of this idea, is the principle of the artist who is beyond his time. The concept of genius is strongly connected to the philosophy of Hegel²⁶ (who uses the term described prominently by Kant and Schelling²⁷). Hegel believed that the evolution of mankind in history was progressive and that the manifestation of history progressed in the *Zeitgeist*. The *Zeitgeist* is a collective stance towards culture, arts, history and science.²⁸ As all these fields progress in a linear and narrative manner, according to Hegel, this *Zeitgeist* changes from time to time.²⁹ As art is a representation of the time it has been created in, the creator is aware of the artistic norms and uses and has to behave according to these norms. The genius however, behaves on his own.³⁰

²³ Koos Groen, *Speciale uitgave ter gelegenheid van het festival op vrijdag 17 en zondag 19 oktober 1980*, 19.

²⁴ Ibid.

²⁵ Alan Walker, *The Virtuoso Years, 1811-1847* (London: Faber and Faber, 1983).

²⁶ Keren Gorodeisky, "19th Century Romantic Aesthetics", in *The Stanford Encyclopedia of Philosophy*, red. Edward N. Zalta, Fall 2016 (Metaphysics Research Lab, Stanford University, 2016),

²⁷ Lara Ostaric, "Creating the Absolute: Kant's Conception of Genial Creation in Schlegel, Novalis and Schelling", *Kant Yearbook* 8, nr. 1 (2016).

²⁸ Stephen Houlgate and Michael Baur, *A Companion to Hegel* (London: John Wiley & Sons, Inc. 2011), 321.

²⁹ Ibid. 353.

The genius spirit is creating things that have never been before and is thus ahead of his time, clearing the path toward a new *Weltgeist*. This makes the genius a kind of artistic misfit, whose contribution to the arts is always granted a posteriori, since much of his art is unintelligible during his own time.

Both the program and the notes of this festival are still available and give several hints toward the incorporation of the genius concept by the Franz Liszt Kring. The incorporation of the genius-concept is remarkable and returns several times in the program notes.³¹ The language deployed in both the biography and the program notes in the journal of the Kring about the first festival in 1980 rely heavily on the genius concept as framed by Hegel.

What is remarkable, is the way the program has been structured (see Appendix A): the concert did not cover a central theme and was programmed in the same manner as concerts were programmed just before Liszt's lifetime: alternating in genres and based on multiple themes.³² There are several changes between the setting of musicians and none of these pieces could be called the "main piece". However this might be some sort of historical information, the reason for doing so - as was stated in the program notes - was for the right to display a total of three different themes which Liszt has been closely aligned to. Also, the different pieces derive from different periods in Liszt's life, although the virtuoso side was - probably deliberately, since that was Liszt's main image after all - put aside. The oldest composition being the pieces from Goethe's *Faust* and *Années de pèlerinage*, which Liszt wrote in his thirties: most of the works belong to Liszt's late works (and none of the pieces are early works). As the virtuoso years of the composer seem to be problematic, there are no piano pieces from this period of Liszt's life played. The only piece which might fit in this category is the *Hungarian Rhapsody*. One of the earliest versions of this piece are to be found in two compositions of his *Hungarische Nationalmelodien* (S. 242), where he worked on during 1846-1847, just when he moved to Weimar.³³

The other pieces on the program fit well to the requirement of pieces which were not performed

³⁰ Ibid. 363.

³¹ Koos Groen, *Speciale uitgave ter gelegenheid van het festival op vrijdag 17 en zondag 19 oktober 1980*, 21-25.

³² William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2008), 141.

³³ The exact compositions wherein he wrote the thematic material for this *Hungarian Rhapsody* are S. 242/18 and S. 242/20

very often before the Liszt festival. *Der Traurige Mönch* for example, which is a *declamatorium*³⁴ : a genre which does not find its way to the concert stage anymore.

And beside this, the Kring even programmed a world premiere: *La Notte*. Although this sounds very exciting, the truth is that it was actually an arranged part of a symphonic poem: it is an arrangement (made by Liszt himself) of one of the *Odes Funèbres*. Based on this observation, the foremost question is: why did the organization choose for such a selection of (mostly late) Liszt works?

Koos Groen wrote the program notes for this concert, he stated that “many of Liszt’s compositions refer to the extra-musical, when taking this in mind, there are three themes to be identified in this concert”.³⁵ Groen saw the following themes and pieces with regard to this concert:³⁶

- Hungary

Hungarian Rhapsody XII, Ungaria cantata, Soldatenlied

- Death and suffering

Der traurige Mönch, psalm 137, Weinen, klagen, sorgen, zagen, La lugubre Gondola, La Notte

- Religion

Salve Regina, Te Deum, Ave Maria

³⁴ A declamatorium is a spoken poem interrupted by instrumental or choral music

³⁵ Koos Groen, *Speciale uitgave ter gelegenheid van het festival op vrijdag 17 en zondag 19 oktober 1980*, 21.

³⁶ Ibid.

The selection from *Années de pèlerinage* has not been identified with any of these categories, but was programmed because it deployed the same harmonic structures as Ave Maria III. Ave Maria III was based on the movement *Sposalizio* from *Années de pèlerinage* and *La Notte* was based on *Il Penseroso*. This seems like a firm link, it tells us something about the nature of those concerts. By offering the same pieces in a different instrumentation, the organization clearly wanted to educate the audience about the richness of Liszt's oeuvre and his ability to transcribe the piano music on different other instrumentations.

A strange thing in the program notes is the pairing of Goethe's Soldatenlied with the theme of Hungary: although the text by Goethe gives us plenty of possible allusions, the combination between Faust and Hungary: it has even been set to a German text. Rather, this piece can fit into the category of "Death and suffering", since the basic motive from the plot is that Faust sells his soul to the devil. This has to be a mistake in the program notes, which might have to do with the fact that the program notes were created under a huge pressure of time.³⁷

What is remarkable as well is that the three categories are out of balance. The theme "Hungary" gets just a little attention with two pieces. Furthermore, one of those pieces is one of the Hungarian Rhapsodies, while the Hungarian Rhapsodies are those kind of pieces that are fitting excellently within the "Liszt as virtuoso"-image by reception. Although this version was for violin and piano, both parts are still written in a very virtuosic manner. What Groen writes about this piece in the program notes is that it has been received by the general audience in a wrong manner.³⁸ Groen claims that "the general audience regards the Hungarian rhapsodies as virtuosic showpieces, with catchy melodies which are borrowed from the gypsies (so the pieces should have been called '*Gypsy Rhapsodies*')".³⁹ Groen explains that is true, but that the pieces are nonetheless excellently written phantasies on popular gypsy melodies which are not kitsch. Within this we can read that the mission of the Franz Liszt Kring was not only to popularize a broad range of musical pieces by the maestro, but also to rejuvenate the already popular pieces by Liszt which have suffered from an ugly reception history. This statement might be seen as a sidenote and an anomaly in the program: this early work was such a small part of the concert, that it is not really notable. However, the program notes reveal that there the Liszt Kring

³⁷ Heinrichs, *Liszt en alleen Liszt*, 15.

³⁸ Ibid.

³⁹ Ibid. 21-22

definitely had a broader mission: to program all music by Liszt, and not only his late works. The Kring has chosen mainly late works because that was the first important step towards the acceptance of the entire oeuvre by Liszt.

Then there was the second night with a piano-marathon (added as attachment B). What we see here is a further elaboration of the reasoning of the Kring. Looking at this program, there are several peculiarities. Again, the earlier works are nearly absent. Beside the short - but ever cheerful - *Grand Galop Chromatique* and the Galop in a minor, all compositions played originate from Liszt's time in Weimar or beyond. For this concert, Koos Groen also wrote the program notes, wherein he continues the reasoning of the Kring even further.⁴⁰

The idea of the programming in this marathon is to show pieces of different moments in Liszt's life. In the program notes Groen states that lesser pieces of great composers are never played, except for Liszt's case, where all major pieces are performed to seldom and all minor pieces too often.⁴¹ This seems to be in line with the idea that it are only the lesser pieces which are performed too often, while the best compositions by Liszt are not performed enough, resulting in a bad image of the composer. It is a stance which the scholar Jim Samson would agree on, as Liszt has combined the work of composing with performing and cannot be regarded separately.⁴²

This concert is to show the progression which Liszt made during his composing career: from a virtuoso towards one of the great Romantic composers. When put this into the framework of the genius trope, Liszt changed from an imitational artist to a genius, bearing the standard for the music of the future. As Groen puts it: "His first composition was a variation on a waltz by music publisher Diabelli [...] the piece contains still the spirit of eighteenth century. His last pieces for piano (the *Bagatelle sans tonalité*, *En rêve*, *Unstern*, the fourth *Valse Oubliée*) hint towards the music of Bartok."⁴³ It is in this description that the concept of genius is deployed: Liszt wrote music which was, according to Groen, ahead of its time.

⁴⁰ Ibid. 27

⁴¹ Ibid.

⁴² Jim. Samson, *Virtuosity and the Musical Work: The Transcendental Studies of Liszt* (Cambridge ; Cambridge University Press, 2003).

⁴³ Koos Groen, *Speciale uitgave ter gelegenheid van het festival op vrijdag 17 en zondag 19 oktober 1980*, 27.

Original quote: "Zijn eerste compositie was een variatie over een wasl van de Weense muziekkuitgeverij Diabelli [...] Het stuk(je) ademt nog geheel de geest van de achttiende eeuw. De laatste stukken die hij voor piano schreef (de *Bagatelle sans tonalité*, *En rêve*, *Unstern*, de vierde *Valse Oubliée*) lopen vooruit op Bartok.

Groen goes even further when describing the *Historical Hungarian Portraits*.⁴⁴ The portraits are quite an obscure piece of music and were published in 1956, seventy years after Liszt's death, because there was no publisher for this music during Liszt's lifetime. This was logical for Groen, as Liszt was "way beyond his time": why would a publisher want music they could not understand because it was not of that time? The Liszt Kring felt that it was the right time to publish those unpublished works (as they felt that it was the music for their time): The *Historical Hungarian Portraits* were the first published Liszt works by the Kring. Many of the future communiqués included previously unpublished material.

The comparison between the late works of Liszt and the music of Bartok seems unclear, but it has probably something to do with the usage of harmonies, which are quite the same in the music of Bartok and the late works by Liszt. Adding the nationalist motive, for Liszt was showing cooperative with the Hungarian people (and the Hungarians branding Liszt as a national hero) and Bartok being a Hungarian himself, reacting on a "Hungarian tradition". This argument, however, was never explained any further by the Kring.⁴⁵

By framing the program in such a novel way, the festival functioned as a manifesto for the music of Liszt. By incorporating the genius-trope, the Franz Liszt Kring deployed the means to program many unknown pieces by Franz Liszt. As we shall see in coming chapter, this was the first step towards a wider embrace and a new image of Liszt in the Netherlands, which was in turn needed to provide fertile ground for foundation of the International Franz Liszt Piano Competition in Utrecht in 1986.

⁴⁴ Ibid.

⁴⁵ Although it was explained by others later. The Bartok-link is to be found in Nicholas Cook's article Liszt – 100 Years on (Nicholas Cook, "Liszt - 100 Years on", *The Musical Times* 127, nr. 1720 (1986): 372–76). Cook explains that Bartok adopted the late Liszt and saw his music as inspiration for his own works in his early life. However, that is the other way around and makes a big difference with regard to historiography.

Chapter 2: Embracing all of Liszt

The Liszt Festivals of 1981-1986

Liszt stood in angry opposition to the drawing-room virtuosity of his time. He was first and foremost a phenomenon of expressiveness -- Schumann called him 'Genie des Vortrags' ('a genius of interpretation') -- so much so that he is said to have infused even Czerny and Cramer studies with radiant life.⁴⁶

The first Liszt festival was quite radical in its programming. By programming a lot of later works by Liszt, the festival made a first attempt to renew the image of the composer. By stating the genius state of Liszt, the Kring legitimated this program. There is however still a problematic point in this: how then do we have to regard the non-late works of Liszt. The later Liszt festivals have more repertory from Liszt's early and middle-period.

During the next years of the Liszt-festival, the genius-trope returned. This happened most obviously in the program notes of 1983. These open with a quotation, wherein the motive of the artist who is ahead of time returns, in the guise of a letter of Franz Liszt.⁴⁷ What did not change, was the mission and the *raison-d'être*: a broad diversity of works by Franz Liszt were performed during the forthcoming five festivals. Also the art of editing, was given a new place of the reception, by programming some festivals (e.g. the festival of 1984, where there were just two non-transcription pieces on the program). As to be found in a receptive article in the Dutch newspaper *De Volkskrant*. This article states that the general opinion towards transcriptions is that they are empty and meaningless, filled with "bombastic pianist-rhetoric" and while in fact the transcriptions were very important for the spread of music and Liszt did this in an extraordinary manner.⁴⁸ The article pinpoints clearly that there was a problem with the imitative nature of the transcriptions (note that imitation is not a sign of an autonomous genius). During the nineteenth century, Liszt was praised for his transcriptions and fidelity to the originals.⁴⁹ This is a hierarchical relation: Liszt stays true to the original in this view, as arranger versus a composer. By reviewing the transcriptions as novel media to capture an idea and to create something new, the Kring publishes the works as art.

⁴⁶ Alfred. Brendel, *Musical Thoughts and Afterthoughts* (London: Robson Books, 1961), trans. Paul Hamburger.

⁴⁷ Koos Groen, "Franz Liszt kring 1983" (Utrecht: Stichting Franz Liszt Kring, 1979), 22.

⁴⁸ Hein Calis, "Lisztfestival toont aan dat herwaardering van muziekleven uit vorige eeuw nodig is" in *De Volkskrant*, December 1984.

⁴⁹ Jonathan Kregor, *Liszt as Transcriber* (Cambridge University Press, 2010), 2.

Also journalist and board member of the Kring Christo Lelie felt the urge to write a lengthy article in newspaper *Trouw* in defense of the transcriptions.⁵⁰ It is not so much taking care about the individual pieces of the program, but it is more a defense on the Liszt transcriptions. As Lelie stated that during the nineteenth century, there was not such a thing as portable media: many of the symphonies were arranged for piano. However, this did seldom work, as there are several sounds which an orchestra can make (like “a crescendo on long notes”), but a piano cannot. Liszt transcended this imitational art and added more liberties; just to make sure that the medium of the piano fits the act of bearing the music of other great composers and to do more justice to the original composer. So to say: Liszt’s work transcended the imitational art of his colleagues thus making this act also the art of a genius, even if the music is not entirely his and it is only through his qualities of an admirable transcriber that the true spirit of the music is contained between different media.

The first Liszt festival was mainly focusing on Liszt as a genius composer. We see that during the later Liszt festivals, the mission broadened: not only the composer Franz Liszt was seen as genius; also the transcriptions were considered works of art. As we will see in the next chapter, the versatility of Liszt was used to program and structure the Liszt competition. With the Liszt festivals, there was a general legitimation created for the music of Franz Liszt. With this new image, which now found its way through the Franz Liszt Kring into the music scene and general newspapers, the path for further “Liszt worshipping” was cleared. Because there was no further discussion about Liszt’s position in the musical Pantheon, all other aspects of Liszt’s life reached a state of authority. Geniuses are genius because of the fact that they are naturally gifted with a form of creativity to make them stand out between their fellow composers. This is a state which is naturally given: the essence of Liszt’s genius should have been there. While many of his compositional activities in his life until the age of thirty may be cast-off as youth works, which makes it no problem that many of those pieces are virtuosic or banal, the genius is already somewhere inside the young Liszt. In Liszt’s case, there is another musical aspect in which he flourished from childhood: performance. When we look again at the quote of Alfred Brendel in the beginning of this chapter: Liszt was considered a *Genie des Vortrags* both by contemporaries (Schumann in this case) as by Alfred Brendel. . When speaking about the young Liszt, virtuosity was not necessarily a shame, because Liszt’s music later in his life was composed by a genius composer.

⁵⁰ Christo Lelie, “Beethovens Negende van Liszt” in *Trouw*, December 1984.

Thus, in his early life, Liszt should have been a genius performer, transcending other virtuosos who in the nineteenth century were deemed Liszt's equal, but did not make it to a state of genius performer. Sigismund Thalberg⁵¹ is probably the most obvious example of this historical falsification. This aim was important for the Dutch reception after the first Liszt festival and is settled by claiming that this change of medium is in itself the creation of a new work of art. By renewing the status of the transcription and the early works, the Liszt Kring successfully achieved a wider embracement of the music of Franz Liszt.

During the festivals organized by the Liszt Kring, Liszt's position as a genius was reclaimed once more. This part of the quest was completed. Just before the start of the second International Franz Liszt Piano Competition in Utrecht, the Liszt Festival moved to Amsterdam and continued their mission to gain more attention for Franz Liszt. The board of the Kring decided to part ways from the Competition at that time (we will see that there is much collaboration in the early years of the Competition). Koos Groen for example, who was quoted often in the previous chapter, quit the board of the Kring and stayed in the board of the Competition.

The Franz Liszt Kring still exists nowadays, but has shifted its focus. At this time, it is more a foundation of Liszt-insiders, comparable with the Dutch *Wagnergenootschap* or the Dutch *Gustav Mahler Stichting*. The Kring is still active as publisher of scholarly articles on the life and unpublished works of Franz Liszt and they organize small-scaled concerts. Despite this end-note for this chapter of the thesis, the Liszt festivals were very important for the foundation and success of the International Franz Liszt Piano Competition and thereby for the way the Dutch reception of Franz Liszt developed. This is underlined in a newspaper article written by Kring board member Christo Lelie in 2011.⁵² First he quotes Alfred Brendel posing the idea that Liszt's music might look superficial, but needs to be interpreted well, just like Liszt[*'s* genius] did. According to Lelie, we accept that statement nowadays; unlike we did in the 1980's.

This mission of the Franz Liszt Kring has been accomplished. The idea of Liszt as a genius cleared the path for a "Renaissance" of the composer in the 1980's in the Netherlands. The founding of the Franz Liszt Kring made the possibility for the successful Liszt Festivals in Utrecht, which gave in turn good prospects for the first Liszt Competition in 1986.

⁵¹ Sigismund Thalberg was deemed to be one of the most prominent virtuosos of his time.

⁵² Christo Lelie, "Waar bleven de Liszt-winnaars?" in *Trouw*, March 2011.

Chapter 3: The Liszt Competition

Dutch Liszt reception from 1986 onwards

By 1984, there had already been 150 different pieces by Liszt performed during the festivals, many of which were Dutch premieres. The image of Liszt was renewed and a special remembrance year was approaching: 1986 would be a hundred years after the death of Franz Liszt. To commemorate this event, the plans were to host a big international piano competition, solely devoted to the music and artistry of Franz Liszt. Which parties initiated this process? Furthermore, a first edition is an important event for future editions, which will come as we know now. Especially for the repertory this is interesting. The Liszt Kring just altered the image of Liszt and made him an accepted composer again. Which choices did the artistic committee make to plan a successful competition? How did they form the repertory for this competition?

To achieve this goal of an international piano competition, there was felt a need to find a new foundation. The Competitions organization was formed between several members of the Kring, the Dutch representatives of the European Piano Teachers Association (EPTA) and of the concert venue Vredenburg.⁵³

The preparations for the competition began in 1984, when the act of foundation was made. The concert venue of Vredenburg was incorporated in the process. The board also found a corporation willing to finance, the *Rabobank*, which is one of the biggest banks in the Netherlands. The first people entrusted with planning the Liszt competition were Henk Suèr (Dutch Public Broadcasting), Eugène de By, Koos Groen and Peter Smids. Especially the name of Koos Groen is remarkable in this respect. Groen was member of the board of the Liszt Kring, was editor-in-chief of the annual journal until 1987 and wrote the program notes of the Liszt Festival, as we have seen in the previous chapter.

Furthermore, the program for the first Liszt Competition was arranged by three people, of which Koos Groen was one of them. The others were pianist Daniël Weyenberg, who performed during several Liszt Festivals before (and even had the honor to replace Alfred Brendel at the opening concert), and pianist Jan Wijn.

⁵³ Kunstredactie Trouw, "Liszt Pianoconcours wordt internationale krachtmeting" in *Trouw*, February 1986.

Furthermore, Weyenberg and Wijn were the Dutch representatives of the jury for the first competition. This overlap in personnel is the foremost link between the Liszt Festivals and the Liszt Competition and reason why the competitions repertory received the shape it had.

However, a competition is still something different than a festival. The festival, as we have seen before, emphasized on Liszt as a genius and versatile composer. A piano competition pays homage to the aspect of Liszt-performance. How did the artistic committee deal with this? On what kind(s) of thought did they arrange the first program of the Liszt Competition?

The first competition began on 31 May 1986, with a recital by Alfred Brendel (who was replaced last minute by Daniel Weyenberg). Of course, the invitation to Brendel is a statement: he was also someone who wanted to renew the image of Liszt (he also wrote a flamboyant manifesto in honor of Liszt's genius, as recalled a few times earlier in this thesis). Besides, it also means that the ambitions for the Competition were high held: Alfred Brendel was one of the most influential pianists of his generation.

What is peculiar however is that the early repertory of Liszt never fully found its way into the repertory of the Competition. If we look at the repertory of the first Liszt Competition (which can be found as Attachment C), we see that there is just a small amount of attention towards the early works.⁵⁴ If the early pieces are programmed, they are requiring such a high level of pianistic dexterity that it is playable by just a handful of pianists. Koos Groen wrote about those pieces: "Most of Liszt's music during the 1830's and 1840's is so incredibly difficult that there are just a handful of pianists capable of performing the repertory"⁵⁵, which alludes to the repertory of the Semifinal where the pianists had to perform a difficult transcription.

Furthermore, we see in the first round a mix of works by Liszt. The competitors had to play an extremely difficult etude (one of the four most difficult *Études d'exécution transcendante*) and a later work by Liszt. The accounts for this first round are remarkable. Journalist Roland de Beer (*Volkskrant*) called the first round a "slaughterhouse".⁵⁶ Furthermore, the candidate Catherine Nardiello's presence in the competition was described vividly by De Beer: "[Catherine] mistook

⁵⁴ The *Études d'exécution transcendante* (S. 139) are the only pieces which might arguably fit into this category, since they existed in a slightly altered form as *Étude en douze exercices* (S. 136, written in 1826)

⁵⁵ Koos Groen and Liszt Kring, *Speciale uitgave ter gelegenheid van het festival 1986 in Utrecht, met de programmatoelichtingen* (Hilversum: De Kring, 1986), 7.

⁵⁶ As Quoted in Heinrichs, *Liszt en alleen Liszt*, 21. There might also be a gender-problem at stake here. In the quotation, Catherine Nardiello is referred to as Cathy, which makes the statement even harsher.

about thirty times in the *Vogelpredigt* and had to stop her *Wilde Jagd* halfway while leaving the stage crying.”⁵⁷ Another quote in *Tromm* by Christo Lelie is also much telling: “It is remarkable why some competitors travel around half the globe, just to show us how ugly a grand piano can sound if you do not understand anything about Liszt.”⁵⁸ It is worth noting that the idea of the *Genie des Vortrags* is still present in this statement by Lelie.

Also the second round follows the division between technical skill and musically interpretative pieces with a combination of Hungarian Rhapsodies and late-Liszt works. For the Semi-final, this is no different: this time by combining a very demanding transcription with either pieces from *Années de pèlerinage*, a Bach-variation or from *Harmonies Poétiques et Religieuses*. The competitors really had to have skill to be able to master such an intense program, but it also aided to the appeal of the competition. By demanding the most extreme repertoire and asking to fully master it: it is a true test for any competitor (even if the early Liszt is omitted) and it helped to achieve the prestige the competition has now.

The repertoire for this first edition is interesting, due to two facts. First of all, the repertoire used deployed many pieces which were performed during the previous Liszt Festivals: repertoire with which the new image of Liszt as genius has been set, but which is - strictly speaking - just between 10-20% of the pianistic output of Liszt. The Liszt Festivals formed as a strict basis whereupon the program was build. This can be explained by the overlap in the artistic committee of the Festival and the Competition.

Second, we see that the Liszt Competition repertoire is relatively static when we look into the further editions of the Liszt Competition, which we will analyze in the next section. The program deployed in the first edition functions as a sort of basic reference, with a lot of recurring pieces for the future editions.

⁵⁷ Ibid.

⁵⁸ Ibid.

Chapter 4: Towards a new image and renewed Liszt canon

Now, we are going to look at the last decade of the Liszt Competition. As mentioned in the introduction, earlier work on the Dutch reception has been done by Mathieu Heinrichs.⁵⁹ His book focuses on the first twenty-five years of the International Franz Liszt Piano Competition. This does not necessarily mean that the Liszt Competition is still the same organization as in the 1980's, but when comparing the program of the first and the ninth Franz Liszt Piano Competition (attachment C&D): we see that the programs are nearly the same.⁶⁰ Both programs cover Liszt-works from different ages and both the transcriptions as the Hungarian Rhapsodies are given a prominent place. The pieces deployed in the first competition are returning regularly in the later competitions. How did the ideals of the 80's affect the repertoire of the competition nowadays? What are often recurring pieces on the program? Are there any new *Liebestraumen* and/or *Hungarian Rhapsodies*?

At last, we will see that for the upcoming edition in 2020, there will be a new element in the program. For the twelfth edition, there are also pieces by Beethoven programmed. Why did the Competition do that? Is this in line with the earlier ideals by the Liszt Kring?

Based on the comparison between the first and last four competitions, we can argue that there are a few centerpieces which are programmed during these Liszt Competitions. As we have seen in the first edition and Liszt Festivals, the main goal was to show the versatility of Liszt. Although this idea of versatility has not yet been dropped out of the standards of the competition programming (even the early works received a prominent position within the eleventh Competition); we see that there are a few pieces which constantly return on the last Liszt competitions. In attachments D-G, there is a list on the repertoire of the last decade of Liszt competitions (2011-2020). When comparing this repertoire-list between the recent competitions, there are a few things which are remarkable.

⁵⁹ The Liszt Competition also provided an English excerpt in the book, because of their international appeal.

⁶⁰ The book by Heinrichs is quite complete with respect to the documentation of how the organisation became more and more professional, how it attracted world-class pianists like Enrico Pace and Igor Roma and how the competition became one of the first cultural organizations represented on the internet.

First of all, the programmed genres are broad for a piano competition. This was done by including song repertory in 2014, chamber music in 2017, emphasizing on transcriptions in 2020 and playing piano concertos in the final of each competition. This is the broadest set of genres while still being true to the concept of a piano competition. So to say, Liszt wrote a lot of orchestral works, but they have just a small place in the competition and are performed on the programming margins.

Secondly, the most obviously returning pieces are the pieces for piano with orchestra. This is for pragmatic reasons. Each competition ends with a final round with orchestra. Usually, the orchestra plays one of Liszt's symphonic poems. After this prelude, the pianists join the orchestra for a piece for piano with orchestra as part of the competition, thus providing a splendid final. However, Liszt wrote just a few suitable pieces. The pieces which are performed very often are his two piano concertos and the *Totentanz* (S. 525), optionally added with Busoni's orchestration of the *Hexámeron* variations (S. 365B), Liszt/Schubert's *Wanderer fantasie* (S. 366) or the concerto *Pathétique* (S. 365A)

And at last, there is repertory which is returning for over a lot of the competitions. Although one of the first intentional claims of the Liszt Kring were that just a small fragment of the repertory of Liszt gets performed, this claim has been neglected, because it is a new corpus of pieces which are "programmed" most often. For this selection, I categorize the following pieces as "often recurring pieces" during the last Liszt Competitions and in the earliest Liszt Competition:

- *Années de Pèlerinage* (S. 160-S. 163)

The three volumes of *Années de Pèlerinage* are the most recurring sets of repertory in both the festivals and the competitions. All last four editions of the competition have included one or more of the volumes. A possible explanation might be that this set of pieces has both the technical as the musical difficulty: the pianist has to interpret the music as well as be able to play it technically (movements like *Orage*, from the first volume, are true tests to the technical capability of the pianist). Virtuosity is definitely present, but the programmatic character and possibility to interpret are the most important factors.

- Two Balades (S. 170- S. 171)
- Two Légendes (S. 175)
- Variationen über das Motiv von Bach 'Weinen, Klagen, Sorgen, Zagen' (S. 180)
- *Harmonies Poétiques et Religieuses*: Bénédiction de Dieu dans la Solitude (S. 173/3)
- Mephisto Walzes (S. 514- S. 515)
- Hungarian Rhapsodies (S. 244)

The image of the Hungarian Rhapsodies has been renewed. As in the 80's, this set was often seen as musical kitsch. Now, the status of this set has been set to discussion through the reception history. Richard Taruskin admitted – while still linking Liszt to bad taste in 2013 - that the *Hungarian Rhapsodie* (the famous second rhapsodie in particular) succeeded excellently in catching the spirit of the cimbalom while still creating a non-imitative work of art.⁶¹

- Sonata in b (S. 178)

The sonata is often coined as Liszt's masterpiece. It covers nearly half an hour of music and contains an entire sonata in a single movement. It is the only piece on this list which did not show up in the first competition. Koos Groen mentioned the fact that the sonata was already a very popular piece in the 1980's ("there are just a few piano players who do not play the Sonata")⁶² This piece was an obligatory piece in the second Liszt Competition and returned often (sometimes obligatory) in the later Liszt Competitions.

Although this image was quite stable for the first eleven editions of the International Franz Liszt Piano Competition, the artistic committee seems to chart other courses for the upcoming edition in 2020 (program is in Attachment G). Where above called pieces are a major part of the repertory in the three most recent competitions, it is just a minor part in the twelfth edition. Although there is one piece in disguise (Vallée d'Obermann from *Tristia* is an edited piece from the first volume of *Années de pèlerinage*), other "standard pieces" do not recur on the program. Thereby, the genius composer/interpreter/performer/editor Franz Liszt has to share the stage with the genius composer Beethoven. In an attempt to open up the competition for a wider

⁶¹ Richard Taruskin, "Liszt and Bad Taste", *Studia Musicologica* 54, no. 1 (2013): 87-103.

⁶² As quoted in Heinrichs, *Liszt en alleen Liszt*, 55.

range of pianists; the Competition made a slight variation in the repertory. This is in no sense an act of treason towards the composer: it is known that Liszt himself performed plenty of works by Beethoven. The broadening of the repertoire might be a new way to reinvent Franz Liszt and give him a place in the 21st century. The competition gives the following statement with regard to the artistic choices for the future:

“The role model for the competition is pianist, composer and visionary Franz Liszt (1811-1886). As the first internationally recognized (and idolized) musician, Franz Liszt was responsible for establishing the way a piano recital is conducted nowadays. Throughout his life, he developed a large number of innovations, ranging from new performance techniques to new composition structures; his total oeuvre consists of over 1,000 works, mainly for the piano. He also was a strong advocate of the work of other composers, performing and promoting unknown compositions by the likes of Beethoven, Bellini and Schubert.

The Liszt Competition is known for its bold repertoire choices, and each edition focuses on different unknown pieces. In its 12th edition (2020), the competition will have an even stronger artistic profile, with a central theme: ‘Beethoven’. The compulsory repertoire will include Liszt’s transcriptions of song cycles and the symphonies of Beethoven, as well as the Fantasy for piano and orchestra based on themes of Beethoven’s Ruins of Athens. Furthermore, original compositions of Beethoven are allowed as part of the free choice repertoire.”⁶³

The choice for accepting the works of Beethoven is in no sense strange. The relation between Liszt and Beethoven is significant in two different ways. Beethoven’s symphonies inspired Liszt to compose his symphonic poems. In the nineteenth century, Beethoven’s symphonies were regarded as his most monumental works: Liszt adhered to this tradition by composing a symphony based on Beethoven’s “Archduke” trio in order to erect his Beethoven/Liszt monument.⁶⁴ Second and most important is the intertwining of tradition in Liszt’s biography. The most important shift in nineteenth century classical music is that the music became classic.⁶⁵ The

⁶³ As published on <https://www.liszt.nl/pages/concours-141> accessed on 15-08-2019

⁶⁴ Alexander Rehding, “Liszt’s Musical Monuments”, *19th-Century Music* 26, nr. 1 (2002): 52–72.

⁶⁵ Lydia Goehr, *The Imaginary Museum of Musical Works : An Essay in the Philosophy of Music: An Essay in the Philosophy of Music* (Clarendon Press, 1992).

idea that some music might make it to the status of classic (or, put differently, that a work might be considered worthwhile enough to be performed by future generations), leads to the idea that contemporary music might also make it to the status of classic. In order to do so, the artist must take its place into the tradition of classics to become a part of it. In the biographical reception of Liszt, the relationship between Liszt and Beethoven is (made) significant. Jonathan Kregor described that Liszt embraced the heritage of Beethoven completely and stressed this relationship onto a personal level.⁶⁶

By stressing the relationship between Liszt and Beethoven, the organization chooses to neglect the relationship between Liszt and everyone who is not Beethoven. When we regard the Dutch Liszt reception history as a history of the acceptance of Liszt as a genius, then competition will deepen this idea even further by placing Liszt in a historical line with Ludwig van Beethoven. This is similar to what musicologist Paula Higgins identifies as a historical fraud⁶⁷: by stressing the relation between two genius composers, the complex historical relations become caught within the interaction Beethoven/Liszt. This is a historical fraud, because such a stance bears the risk of letting Beethoven become a prominent part of the Liszt reception, while Liszt participated in a broader environment.

There is no study which collects all the concert programs from Liszt during his lifetime, so this makes it hard to pinpoint exactly how much of the Liszt recitals contained material by Beethoven. We know that Liszt played the *Hammerklavier* sonata and the *Emperor Concerto* from a young age.⁶⁸ There are some other sources, like a study on Liszt's concert tour in Belgium, consisting out of 14 concerts.⁶⁹ This study shows that there was no single piece by Beethoven played, while Liszt played more transcriptions and fantasies on other composers themes than original compositions by himself. Furthermore, this was the period in Liszt's career wherein he transcribed most of the symphonies for piano and emphasized on the relationship with the genius Beethoven.⁷⁰ Studies show that Liszt did actively promote the idea that there is a tradition

⁶⁶ Kregor, *Liszt as Transcriber*, 120. Also in: Allan Keiler, "Liszt and Beethoven: The Creation of a Personal Myth", *19th-Century Music* 12, nr. 2 (1988): 116–31.

⁶⁷ Paula Higgins, "The Apotheosis of Josquin des Prez and Other Mythologies of Musical Genius", *Journal of the American Musicological Society* 57, nr. 3 (2005): 447.

⁶⁸ Alan Walker, "Franz Liszt: The Virtuoso Years, 1811-1847", *The Musical Quarterly* 71, nr. 2 (1985): 218.

⁶⁹ Malou Haine, "La première tournée de concerts de Franz Liszt en Belgique en 1841", *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* 56 (2002): 241–78.

⁷⁰ Kregor, *Liszt as Transcriber*, 131.

which connects him to Beethoven, but it is doubtful how often he publicly played Beethoven's pieces. He probably played pieces by Beethoven not much more often than pieces by other composers.

In this statement, the organization still is true to the mission by the Liszt Kring. The words written here resonate strongly on the words by Groen, putting emphasis on the immense output of the composer and still being true to the genius adaptations of the transcriptions.

Concluding remarks on 40 years of Liszt reception

As we have traveled along several important moments in the Dutch Liszt reception, it is clear that the image of the composer changed. The former image of Liszt, as the composer of the *Liebestraume*, *Hungarian Rhapsodies* and *Les Preludes* got dismantled and replaced by a new image, which incorporates at least the late works, middle works, transcriptions, early works (although they are not programmed that often), the transcriptions. Also the relation between Liszt and Beethoven has been stressed upon for the next edition of the International Franz Liszt Piano Competition. This is no coincidence, since it is embedded in plenty of literature that Liszt adapted Beethoven as genial heir, even if this might be historical falsification. This leaves out plenty of other composers with whom Liszt participated and transcribed works for. Odds are that this component may become a solid part of the Competition, although there are plenty of other options for themed Liszt programs for after the 2020 edition.

This scheme was made possible because of the new acceptance of the composer in the 1980's. By claiming the status of genius composer, who was able to be beyond in time and bridging the music of the Romantics towards the music of Béla Bartók, there was a legitimate reason to propagate the music of Franz Liszt. By the claim of genius on the latter Liszt, this image widened and was also put on other activities by the composer. Not only became Liszt a genius composer, also his transcriptions became genius and his performance too. This was needed to legitimize a piano competition in honor of the genius composer/performer/transcriber (although there is not much difference to these categories in practice, according to Jim Samson⁷¹).

The Liszt Competition emulated large parts of the repertory from the Liszt Festivals. After the first Liszt Competition, the repertory became quite static, with a handful of pieces returning

⁷¹ Jim Samson, *Virtuosity and the Musical Work*.

nearly every edition. The repertory was quite the same for the first eleven Competitions, which replaced the traditional image of Liszt as the composer of the *Liebestraume*. Instead Liszt should, based on the Dutch reception now be reviewed as the romantic composer of *Années de pèlerinage*, *Hungarian Rhapsodies*, *Ballades* and *Légendes*, although there is definitely more to be heard than just those four works. There was definitely a reimagination of Franz Liszt in the Dutch reception history.

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Attachments

Note that for all attachments counts that I have edited the programs in such a way that it becomes clear which pieces and versions were played with corresponding numbers of Humphrey Searle's catalogue.

ATTACHMENT A

Program First Liszt Festival 1980

First evening, october 17th, Nicolaikerk

Performers:

Vera Beths (violin), Reinbert de Leeuw (piano), Lieuwe Visser (bariton), Bernard Bartelink (organ), Lucia Meeuwsen (soprano), Collegium Musicum Amstelodamense

Kees de Wijs (conductor)

Soldatenlied from Goethes *Faust* (S. 90/7A,)

Hungarian Rhapsody for violin and piano (S. 379A)⁷²

Der Traurige Mönch, melodrama after Nicolaus Lenau (S. 348)

Ungaria Cantata for soloists, choir and piano (S. 83B)

Psalm 137 for soprano, female choir, violin and organ (S. 17/2)

Weinen, Klagen, Sorgen, Zagen, variations on a theme by Bach (S. 179)

La lugubre gondola for violin and piano (S. 134B)

Ave Maria III for woman-choir, alto solo and organ (S. 60)

Sposalizio & Il Penseroso from *Années de pèlerinage - Deuxième année* (S. 161/1, S. 161/2)

La Notte for violin and piano (S. 377a, world-premiere)

Salve Regina for choir (S. 66)

Te Deum I for chorus, organ and brass (S. 27)

⁷² In the original program as published by the Franz Liszt Kring, this was labeled as S. 383A. Due to changes in the catalogue, this number is no longer valid.

ATTACHMENT B

Program first Liszt Festival 1980

Second evening:

Sunday October 19th, Vredenburg

Pianists: Alwin Bär, Ronald Brautigam, Martijn van den Hoek, Reinbert de Leeuw, Toos Onderdenwijingaard, Daniël Wayenberg

Grand Galop Chromatique (S. 616)

Historical Hungarian Portraits (S. 205)

Galop in a (S. 218)

Isoldens Liebestod (Wagner/Liszt, S. 447)

Légende no. 2: *St. François de Paule sur les flots* (S.175/2)

Aux cypres de la ville d'Este no. 2 from *Années de pèlerinage* - troisième année (S. 163/3)

Funérailles from *Harmonies poétiques et religieuses* (S. 173/7)

Mazzeppa (quatre mains, S. 640)

Mephisto Waltz I, der Tanz in der Dorfschenke from *Zwei Episoden von Lenaus Faust* (S. 514)

Hungarian Rhapsody no. 4 (quatre-mains, S. 621/4)

ATTACHMENT C

Program First Liszt Competition 1986

Arranged by Koos Groen, Daniel Weyenberg, Jan Wijn.

First Round

Choice between:

From *Etudes d'exécution transcendante* (S.139):

- 4. Mazeppa (S.139/4)
- 5. Feux Follets (S.139/5)
- 8 Wilde Jagd (S. 139/8)
- 10. in f (S. 139/10)

AND

Choice between:

- Berceuse (S. 174)
- *Légende no. 1 St. François d'Assise: La prédication aux oiseaux* (S. 175/1)
- *Historische ungarische Bildnisse. 7. Michael Mosonyi* (S. 205/7)
- *Trauervorspiel* AND *Trauermarsch* (S. 206/1+ S. 206/2)
- *Valse oubliée* (S. 215/2)

Second Round

Choice between:

From *Ungarische Rhapsodien* (S. 244):

- No. 1,2,6,7,8,9,11,12,13,14,19

AND

Choice between:

- *Zweiter Mephisto Walzer* (S. 515)
- *Dritter Mephisto Walzer* (S. 216)
- *Années de Pèlerinage, Troisième année: les jeux d'eaux à la Villa d'Este* (S. 163/4)
- *Années de Pèlerinage, Première année: Vallée d'Obermann* (S. 160/6)
- *Ballade no. 2* (S. 171)

Semi-Final

Choice between:

- *Années de Pèlerinage, Deuxième année: Après une lecture de Dante, Fantasia quasi Sonata* (S. 161/7)
- *Variationen über das Motiv von Bach 'Weinen, Klagen, Sorgen, Zagen'* (S. 180)
- *Harmonies Poétiques et Religieuses: Bénédiction de Dieu dans la Solitude* (S. 173/3)

AND

Choice between:

- *Grande Fantaisie sur des thèmes de l'opéra Les Huguenots* (S. 412ii), Liszt/Meyerbeer
- *Fantaisie sur des motifs favoris de l'opéra La Sonnambula* (S. 393), Liszt/Bellini
- *Réminiscences des Puritains* (S. 390) Liszt/Bellini

Final

Choice between:

- *Concerto no. 1 in Eb* (S. 124)
- *Concerto no. 2 in A* (S. 125)
- *Totentanz* paraphrase on the Dies Irae (S. 126)
- *Concerto Pathétique* (S. 365A)

ATTACHMENT D

Ninth Liszt Competition (March 25th - April 9th 2011)

Arranged by Andrea Bonatta, Mathieu Heinrichs, Dr. Leslie Howard and Rian de Waal

Quarter Finals

Time limit of 35 minutes

- One of the *Hungarian Rhapsodies* or any of the other large works based on national themes (S. 234-S. 254)

AND

Choice between:

- *Apparitions 1-3*, (S. 155) AND *Harmonies poétiques et religieuses*, S. 154 (note: version from 1833, not the more well-known later version)
- Ballade no. 1 (S. 170) AND Ballade no. 2 (S. 171)
- *Zwei Episoden aus Lenaus Faust: Der nächtliche Zug & der Tanz in Der dorfschenke* (S. 513a-S.514)
- Légende no. 1 (S. 175/1) AND Légende no. 2 (S. 175/2)
- Polonaise no. 1 (S. 223/1) AND Polonaise no. 2 (S. 223/2)
- Hirtengesang an der Krippe AND Die drei heiligen Könige (aus *Christus*) (S. 498b)
- *Liebesträume 1-3*, (S. 541) AND Csárdás macabre (S. 224)

Semi-Finals

Recital programme of approx. 50 minutes

Choice between:

- Sonata in b (S. 178) AND *La lugubre gondola I-II* (S. 200/1 & S.200/2), AND *Mephisto-Waltz no. 2* (S. 515)
- *Années de Pèlerinage: Première Année* (S. 160)
- *Années de Pèlerinage: Deuxième Année* (S. 161)
- *Années de Pèlerinage: Troisième Année* (S. 163) AND *Fantasie und Fuge über das Motiv B.A.C.H.* (S. 529)
- *Variationen über das Motiv von Bach: "Weinen, Klagen, Sorgen, Zagen"*(S. 180) AND *Sarabande und Chaconne*, from Händels *Almira*, (S. 181) AND *Scherzo und Marsch* (S. 177)
- *Harmonies poétiques et religieuses* (S. 173): 1. Invocation, 3. Bénédiction de Dieu dans la Solitude, 4. Pensée des morts, 7. Funérailles, 9. Andante Lagrimoso
- *Trois odes funèbres* (S. 516, S. 516a, S. 517) AND *Grosses Konzertsolo* (S. 176)

Finals

Choice between any of Liszt's substantial operatic fantasies/paraphrases/transcriptions, or any of his transcriptions of instrumental works by Beethoven, Berlioz, Hummel, Saint-Saëns or Weber

AND

Choice between:

- Concerto no. 1 in Eb (S. 124)
- Concerto no. 2 in A (S. 125)
- *Totentanz* (S. 126)
- *Hexaméron, Morceau de concert* (S. 365b)
- Schubert/Liszt: *Grosse Fantasie 'Wanderer'* (S. 366)

ATTACHMENT E

Tenth Liszt Competition (October 26th - November 8th 2014)

Quarter Finals

A recital of approx. 35 minutes, to be chosen from seven sets.⁷³

- *Harmonies poétiques et religieuses*: Bénédiction de dieu dans la solitude & Andante Lagrimoso (S. 173/3, S. 173/9)
- *Harmonies poétiques et religieuses*: Pensée des morts & Andante Lagrimoso (S. 173/4, S. 173/9)
- Csárdás (S. 225/1) AND *Csárdás obstinée* (S. 225/2) AND *Dem Andenken Petöfj's* (S. 195)
- Trois études de concert No. 1 Il lamento, (S. 144/1) AND *Grande étude de Paganini* No. 4 Arpeggio, (S. 141/4) AND *Ab Irato* (S. 143) AND *Étude d'exécution transcendante* No. 11 Harmonies du soir, (S. 139/11)
- *Zwei Episoden aus Lenaus Faust*: Der nächtliche Zug, (S.513a) AND *Mephisto Waltz no. 1* (S. 514)
- *Années de Pèlerinage, première année*: Chapelle de Guillaume Tell, Au bord d'une source & orage (S. 160/1, S. 160/4, S. 160/5)

Semi-Finals

A recital consisting of two songs (one for tenor, one for soprano) and a choice between the following sets

Choice between a Liszt-original:

- Toccata (S. 197A), *Nuages Gris* (S.199), *Variationen über das motiv von Bach "Weinen, Klagen, Sorgen, Zagen"* (S. 180)
- *Grosses Konzertsolo* (S. 176)
- *Les Préludes* (S. 511A)
- *Hungarian Rhapsodies* 16-19 (S. 244/16-S. 244/19)

⁷³ Some of the information has been gone. We do not know the complete program-layout, only the sets which competitors have chosen to perform. Many of the unselected sets belong to the late Liszt repertory.

- *Années de pèlerinage, troisième année: Les jeux d'eaux à la Villa d'Este* (S. 163/4) AND Scherzo und Marsch (S. 177)
- Sarabande und Chaconne über Themen aus dem Singspiel *Almira* (S. 181, Händel/Liszt) AND *Hungarian Rhapsody 13* (S. 244/13)

AND

Choice between a (set of) Liszt-Transcription(s)

- *Réminiscences des Puritains* (S. 390) Bellini/Liszt:
- *Réminiscences des Huguenots* (S. 412) Meyerbeer/Liszt:
- Fantasie über Themen aus die Oper *Le Nozze di Figaro* und *Don Giovanni* (S. 697) Mozart/Liszt:
- Symphony No. 6 (movements 3, 4 & 5), (S. 464) Beethoven/Liszt:
- Phantasiestück über Motive aus der Oper *Rienzi* (S. 439) Wagner/Liszt, AND Spinnerlied aus der Oper *Der fliegende Holländer* (S. 440) Wagner/Liszt: AND 'Am stillen Herd', Lied aus *Die Meistersinger von Nürnberg* (S. 448) Wagner/Liszt:
- *Ernani*, Paraphrase de concert (S. 432) Verdi/Liszt AND *Don Carlos: Coro di Festa e Marcia funèbre* (S. 435) Verdi/Liszt
- Les Adieux – Rêverie sur un thème de l'opéra *Roméo et Juliette* (S. 409) Gounod/Liszt: AND Tarantella di bravura d'après la Tarentelle de *la Muette de Portici* (S. 386) Auber/Liszt
- *Müllerlieder* (S. 565/1-6) Schubert/Liszt: AND *Marche hongroise* (S. 425) Schubert/Liszt

AND

Choice between the following songs with tenor Peter Gijsbertsen

- *Die drei Zigeuner*, second version (S. 320ii)
- *Im Rhein, im schönen Strome*, first version (S. 272i)
- *Enfant, si j'étais roi*, first version (S. 283i)

Choice between the following songs with Estefanía Perdomo

- *Der du von den Himmel bist*, first version (S. 279i)
- *S'il est un charmant gazon*, first version (S. 284i)
- *Ich möchte hingehn*, third version (S. 296iii)

Finals

Solo:

Obligate work: Sonata in b minor (S. 178)

AND

Choice between the following pieces:

- *Ave Maris Stella* (S. 506)
- *R.W. Venezia* (S. 201) AND *Am Grabe Richard Wagners* (S. 202)
- *Unstern!* (S. 208) AND *Sospiri* (S. 192)
- *Die Lorelei* (S. 532)

With Orchestra:

Choice between:

- Concerto no. 1 in E flat major (S. 124)
- Concerto no. 2 in A major (S. 125)
- *Totentanz* (S. 126ii)
- *Hexaméron* "Morceau de concert" Grandes Variations de bravoure sur la marche des Puritains de Bellini par MM Liszt, Thalberg, Pixis, Henri Herz, Czerny et Chopin (S. 365b)
- Schubert/Liszt - Grosse Fantasie 'Wanderer' [Liszt's arrangement for piano and orchestra], (S. 366)

ATTACHMENT F

Repertoire 11th International Franz Liszt Piano Competition

International Selection Rounds:

- The duration of the program may not exceed 30 minutes (including intervals).
- Free choice of Liszt's works (original compositions, transcriptions, fantasies and/or paraphrases), but including at least ONE piece (or groups of pieces) from EACH OF THE TWO set lists.

I: One of the following pieces (or groups of pieces):

- Trois Caprices-Valses*, No. 1 Valse de bravoure (S. 214/1)
- Pastorale* – Schnitterchor (S. 508)
- Faribolo pastour* (S. 236/1)
- La romanesca* (S. 252a/ii)
- 'Weinen, Klagen, Sorgen, Zagen' Praeludium (S. 179) Bach/Liszt
- Vexilla Regis prodeum* (S. 185)
- Mephisto-Waltz No. 3* (S. 216)
- Trauervorspiel und Trauermarsch* (S. 206)
- Schlaflos! Frage und Antwort* (S. 203)

AND *En rêve* - Nocturne (S. 207)

AND *Bagatelle sans tonalité* (S. 216a)

II: One of the following pieces (or groups of pieces):

- Douze Grandes Etudes*, No. 8 in C minor (S. 137/8)

[NB NOT the *Douze Etudes d'exécution transcendente* (S. 139)]

- Douze Grandes Etudes*, No. 2 in A minor (S. 137/2)

AND No. 6 in G minor, (S. 137/6)

[NB NOT the *Douze Etudes d'exécution transcendente* (S. 139)]

- c. *Etudes d'exécution transcendante d'après Paganini*, No. 3 in A flat minor (S. 140/3)

[NB NOT the *Grande Etudes de Paganini* (S. 141)]

- d. *Magyar Dalok & Magyar Rápszódiak*, No. 13 Rákóczi-Marsch, (S. 242/13)

[NB NOT the *Rapsodie Hongroise* No. 15, S244/15]

- e. *Trois Caprices-Valses*, No. 3 Valse de concert sur deux motifs de Lucia et Parisina (S. 214/3)
- f. Introduction et Polonaise de le Opéra *I puritani* (S. 391) Bellini/Liszt
- g. Marche funèbre et Cavatine de la Lucia di Lammermoor, (S. 398) Donizetti/Liszt
- h. *Adelaïde* (S. 466iii) [final version] Beethoven/Liszt
- i. *Episode de la vie d'un artiste – Grande Symphonique Fantastique*, II Un bal (S. 470/2) Berlioz/Liszt
- j. *Episode de la vie d'un artiste – Grande Symphonique Fantastique*, IV Marche au supplice, (S.470/4) Berlioz/Liszt
- k. Sarabande und Chaconne über Themen aus dem Singspiel *Almira* (S. 181) Händel/Liszt

Semi-Final Round 1

- The duration of the programme may not exceed 35 minutes (including intervals);
- Free choice of Liszt's works, but including ONE of the following pieces (or group of pieces):
 - a. *Réminiscences des Puritains* (S. 390) Bellini/Liszt
 - b. *La Sonnambula – Große Konzert-Fantasie* (S. 393iii) [final version] Bellini/Liszt
 - c. *Fantasie über Themen aus der Oper Le Nozze di Figaro and Don Giovanni* (S. 697) Mozart/Liszt

[NB: NOT the *Figaro Fantasy* as arranged by Busoni]

- d. *Les adieux Réverie sur un motif de l'opéra Roméo et Juliette* (S.409) Gounod/Liszt

AND *Valse de l'opéra Faust* (S. 407) Gounod/Liszt

- e. *Ouverture des Francs-Juges* (S. 471) Berlioz/Liszt

AND *Réminiscences de La juive* (S. 409a) Halévy/Liszt

- f. *Grandes Etudes de Paganini* (S.141/1-6)

g. *Ernani* – Paraphrase de concert (S. 432) Verdi/Liszt

AND *Don Carlos* – Coro di Festa e Marcia fúnebre (S. 435) Verdi/Liszt

h. Tarantella di bravura d'après la Tarantelle de la *Muette de Portici* (S. 386) Auber/Liszt

AND Spirto gentil aus der Oper *La favorite* (S. 400a) Donizetti/Liszt

i. *Aus Lobengrin* (S. 446/1-3) Wagner/Liszt

j. *Six chants polonais* (S. 480) Chopin/Liszt

AND Tscherkessenmarsch aus der Oper *Rußlan und Ludmilla* (S. 406ii) Glinka/Liszt

k. Symphony No. 1 in C major (S. 464/1) Beethoven/Liszt

l. Symphony No. 8 in F major (S. 464/8) Beethoven/Liszt

m. *Réminiscences des Huguenots* (S. 412ii) [second version] Meyerbeer/Liszt

n. Zwei Lieder (S. 554) Rubinstein/Liszt

AND Polonaise aus der Oper *Jewgeny Onegin* (S. 429) Tchaikovsky/Liszt

o. *Große Konzertfantasie über spanische Weisen* (S. 2530)

Semi-Final Round 2

- Chamber music performance with violinist;
- ONE of the following pieces (or groups of pieces):

a. *Duo 'sur des thèmes polonais'* (S. 127)

b. *La notte* (S. 377a) AND *Hungarian Rhapsody XII* (S. 379a)

c. *Epithalam zu Eduard Reményis Vermählungsfeier* (S. 129)

AND *Grand Duo concertant sur la Romance de M. Lafont 'Le départ du jeune marin'* (S. 128)

d. *Die drei Zigeuner* (S. 383)

AND *Die Zelle in Nonnenwerth* (S. 382bis)

AND *La lugubre gondola* (S. 134bis)

Semi-Final Round 3

- The duration of the program may not exceed 45 minutes (including intervals);

• Free choice of Liszt's works, but including ONE of the following pieces (or group of pieces):

a. *Apparitions* (S. 155/1-3)

AND Ballade No. 1 (S. 170)

AND Ballade No. 2 (S. 171)

b. *Bénédiction de Dieu dans la solitude* (S. 173/3)

AND *Zweiter Mephisto-Walzer* (S. 515)

AND Csárdás (S. 225/1)

AND *Csárdás obstinée* (S. 225/2)

c. *Csárdás macabre* (S. 2240)

AND *Trois Odes funèbres: Les morts* (S. 516)

AND *La notte*, (S. 516a)

AND *Le triomphe funèbre du Tasse* (S. 517)

d. *Années de pèlerinage I* (S. 160)

(a selection of one's own choice at least consisting Nos. 1, 2, 4, 5, 6 AND 9)

e. *Années de pèlerinage II* (S. 161)

(a selection of one's own choice at least consisting Nos. 1, 4, 5, 6 AND 7)

f. *Années de pèlerinage III* (S. 163) (complete)

g. *Zwei Episoden aus Lenaus Faust: No. 1: Der nächtliche Zug*, (S. 513a)

AND *Die heiligen drei Könige* (aus *Christus*) (S.498b/2)

AND *Quatre Valses oubliées* (S. 215)

h. *Sonate in b minor* (S. 178)

AND *Rondeau fantastique sur un thème espagnol – El contrabandista* (S. 252)

i. *Variationen über das Motiv von J.S. Bach: 'Weinen, Klagen'* (S. 180)

AND *Großes Konzertsolo* (S. 176)

j. *Deux Légendes, No.1 St. François d'Assise. La prédication aux oiseaux* (S.175/1)

AND *Deux Légendes, No.2 St. François de Paule marchant sur les flots* (S. 175/2)

AND *Fantasie und Fuge über das Motiv B-A-C-H* (S. 529ii)

AND *Scherzo und Marsch* (S.177)

AND *Pensée des morts* (S. 173/4)

k. *Rapsodies Hongroises*, (S. 244): No. 1, 16, 17, 18 AND 19

[NB 19 without the ad libitum repeated section (bars 286-399)]

Finals Solo

A signature recital of up to 25 minutes, with completely free choice of Liszt's works (original compositions, transcriptions, fantasies and/or paraphrases). Pieces performed in earlier rounds may be included.

Finals with Orchestra

One of the following works:

- a. Concerto No. 1 in E flat major (S. 124)
- b. Concerto No. 2 in A major (S. 125)
- c. *Totentanz* (S. 126ii)
- d. *Hexaméron* – Morceau de concert – Grandes Variations de bravoure sur la marche des Puritains de Bellini par MM Liszt, Thalberg, Pixis, Henri Herz, Czerny et Chopin [Liszt's version for piano and orchestra] (S. 365b)
- e. Schubert/Liszt - Grosse Fantasie '*Wanderer*' [Liszt's arrangement for piano and orchestra] (S. 366)

ATTACHMENT G

Twelfth Liszt Competition March 14th- March 22th 2020

Each participant plays three recitals before entering the finals

Recital 1 “Liszt originals”

Solo Recital (approximately 45’, maximum of 50’) – one of the following items, with free choice of any further piece(s) by Liszt or Beethoven:

- a. *Variationen über das Motif von J S Bach: ‘Weinen, Klagen, Sorgen, Zagen’* (S. 180) AND *Großes Konzertsolo* (S. 176)
- b. Ballade no. 1 (S. 170) AND Ballade no. 2 (S. 171) AND *Apparitions* (S. 155/1-3)
- c. *Années de pèlerinage, troisième année*, (S. 163/1-7)
- d. Two Polonaises (S. 223) AND *Rapsodies hongroises* 16-19 (S. 244/16-19)
- e. Deux Légendes (S. 175) AND *Scherzo und Marsch* (S. 177)
- f. *Trois Odes funèbres*: Les morts (S. 516); *La notte* (S. 516a); *Le triomphe funèbre du Tasse* (S. 517)
- g. *Six Consolations* (S. 172) AND *Illustrations du Prophète*: No. 2 – Les patineurs: Scherzo (S. 414/2)
- h. *Weihnachtsbaum*, first version (S.186/1-12i)
- i. *Der Buch der Lieder für Piano Allein II*, Comment, disaient-ils, (S. 535); ‘Oh! Quand je dors’, (S. 536); *Enfant, si j’étais roi*, (S. 537); *S’il est un charmant gazon*, (S. 538); *La tombe et la rose*, (S. 539); *Gastibelza* (S. 540) AND *Die drei heiligen Könige – Marsch* (aus *Christus*), (S. 498b/2)

Recital 2

Chamber Music, performance of trios with violin and cello

Choice between:

- Liszt: *Tristia* – La vallée d’Obermann, (S. 378Ai) AND Beethoven: Allegretto in B flat major (WoO 39)
- *Orpheus* (S. 98) Liszt/Saint-Saens AND Beethoven: Trio in E flat major (WoO 38)
- Liszt: *Ungarische Rhapsodie* No. 9, Pester Karnaval, (S. 379) and Beethoven: Variations in E flat major (op. 44)

- Liszt: *Tristia* (S. 378Ciii) AND Beethoven: Variationen über *‘Ich bin der Schneider Kakadu’*(op. 121A)

RECITAL 3

‘TRANSCRIPTIONS’

Solo Recital (approximately 40’, maximum 45’) – one of the following items, with the added free choice (timings permitting) of any further Liszt transcriptions of other composers’ works:

- a. Symphonies de Beethoven (S. 464): No. 1 in C major
- b. Symphonies de Beethoven (S. 464): No. 2 in D Major
- c. Symphonies de Beethoven (S. 464):
No. 3 in E flat major – movements 1, 2 & 3
- d. Symphonies de Beethoven (S. 464): No. 3 in E flat major – movements 2, 3 & 4
- e. Symphonies de Beethoven (S. 464): No. 4 in B Flat major
- f. Symphonies de Beethoven (S. 464): No. 5 in C minor
- g. Symphonies de Beethoven (S. 464): No. 6 in F Major
- h. Symphonies de Beethoven (S. 464): No. 7 in A Major
- i. Symphonies de Beethoven (S. 464): No. 8 in F major
- j. Symphonies de Beethoven (S. 464): No. 9 in in D minor – movements 1, 2 & 3
- k. Symphonies de Beethoven (S. 464): No. 9 in in D minor – movements 3 & 4
- l. Beethoven: Piano Sonata No. 29 in B-flat major, Op.106 (*Hammerklavier*)

Phase 3.

THE FINALS

consisting of two rounds, in which 3 candidates will participate:

SOLO FINAL

(25 March 2020)

A signature recital of up to 30 minutes, with completely free choice of works by Liszt (original pieces, fantasies or transcriptions) and/or Beethoven, but no Beethoven/ Liszt transcriptions. Pieces performed in earlier rounds may be included.

FINAL WITH ORCHESTRA

(28 March 2020)

Two concertante works by Liszt:

Obligatory work:

- *Fantasie über Motive aus Beethovens Ruinen von Athen* (S. 122)

and one of the following works:

- Fantasie über Ungarische Volksmelodien* (S. 123)
- Rapsodie espagnole* (S. 254 arr. for piano and orchestra by Busoni)
- Totentanz* (S. 126ii)