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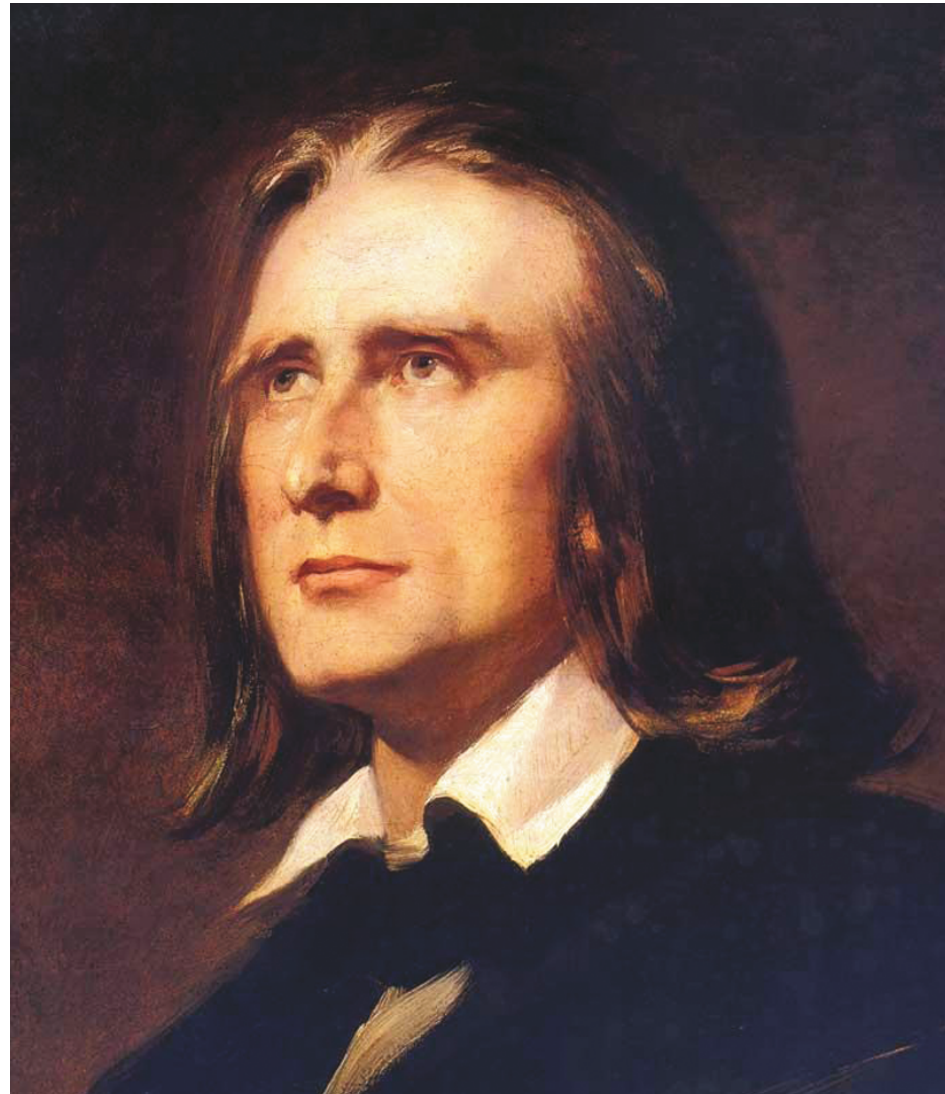


VOLUME
68

FRANZ LISZT

Dance Transcriptions

Wenting Shi, Piano



Franz Liszt (1811–1886)

Dance Transcriptions

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| 12 No. 3 in F major 1:24 | (alternative version) 2:05 | 17 No. 7 in G major 1:39 | |

Franz Liszt was born in Raiding (Doborján) on 22 October 1811 and died in Bayreuth on 31 July 1886.

As a child Liszt showed such immense musical talent that his family moved first to Vienna in 1822, where he studied piano with Carl Czerny, and then, despite Czerny's reservations, to Paris in 1823 where he gave concerts, taught and undertook several tours. Mixing within artistic circles, his playing probably became more controlled as he encountered luminaries such as Lamartine, Hugo, Heine, Berlioz and Paganini. Compositions during this period included *Grande fantasia di bravura sur La clochette de Paganini* (1832–34).

A long-term liaison with the already married Countess Marie d'Agoult, begun in 1832, saw them relocate to Switzerland and Italy to avoid scandal. Their three children, Blandine, Cosima and Daniel, were born during the next seven years. Following a deterioration in their relationship Liszt recommenced touring internationally as a virtuoso from 1839 for the next eight years. It was during this period his fame reached the epic proportions of so-called *Lisztomania*, with his deliberate cultivation of a stage

presence representing the performer as hero. Works from this period include his *Hungarian Rhapsodies* (1846–47).

Liszt ended his stage career in 1848, urged on by his new partner Polish Princess Carolyne zu Sayn-Wittgenstein, and took on the role of Kapellmeister for Grand Duke Carl Alexander in Weimar. Composition became a priority, along with championing causes such as the New German School and Richard Wagner. However, vehement criticism of his works such as the symphonic poem *Les Préludes* (1849–55) and setbacks including the deaths of Blandine and Daniel caused him to retreat to Rome and take minor religious orders from 1862 to 1867.

Thereafter, he gradually re-emerged, assuming an active role as musical elder statesman, travelling regularly between Weimar, Budapest and Rome. Finally, the reception of his compositions had become enthusiastic, and he enjoyed wide popularity. Works such as the oratorio *Christus* (1872) typify this final period.

As one of music's leading figures Liszt's circle of contacts was immense, and this was an era when even mentioning a Liszt connection enabled musicians to

establish their careers. Unsurprisingly therefore, there are many examples of the ever-generous Liszt promoting the music of individuals he knew through transcriptions, arrangements and additions.

Valse d'Adèle pour piano à la main gauche seule par le Comte Géza Zichy. Transcription brillante à deux mains par F. Liszt, S456/R292 (c. 1877)

Count Zichy was a pupil of Liszt for six years, and established himself as one of the foremost one-armed professional pianists of his time. Liszt first performed his own two-handed arrangement of Zichy's *Valse d'Adèle* in Budapest on 15 February 1877. The music explores the flat keys from B flat major through to G flat major before returning to B flat again.

Una stella amica. Polka mazurka di Francesco Pezzini per pianoforte da F. Liszt, S551/R232 (1875?)

A frequent visitor to the Villa d'Este in Rome, Liszt dedicated this piano transcription with fond memories to its composer, the band master Francesco Pezzini, who conducted there. Described as a 'polka mazurka', this sunny, open-hearted work moves through various keys before returning to B flat major.

Carl Maria von Webers Polonaise brillante für Piano-forte übertragen von F. Liszt, S455/R460 (c. 1851)

Weber, composer of the landmark German opera *Der Freischütz* (1821), was a significant antecedent of the New German School, and was acknowledged by both Wagner and Liszt. Liszt arranged Weber's *Polacca brillante*, *Op. 72* (1819) for orchestra and piano, dedicating it to Adolph von Henselt and conducting its first performance in Weimar on 13 April 1851 with Salomon Jadassohn as soloist. Shortly thereafter Liszt produced a solo piano version, heard here. A lengthy introduction leads to repeated statements of the main *polacca* theme in E major, followed by a more spacious second subject. This precedes a dramatic development and brilliant recapitulation with coda.

Einleitung und Coda, S551a mit Raffs Walzer in Des-dur, Op. 54, No. 1 (1854)

Joachim Raff worked as Liszt's assistant from 1850 to 1853, subsequently becoming one of Germany's most performed composers at the time. In this context it is perfectly understandable for Liszt to have shown support by adding a

slow four-bar arpeggio introduction and a fast harp-like arpeggio coda to one of Raff's early works, the *Waltz in D flat*, in 1854. Raff's *Waltz* is replete with chromaticism but essentially moves between D flat major and its dominant A flat major with repeats before an energetic coda.

La célèbre Zigeuner-Polka von August Conradi, für Piano übertragen von F. Liszt, S481/R146 (1848)

August Conradi acted as Liszt's copyist in Weimar and also composed with some success. Conradi's *Zwei Zigeuner-Polkas*, *Op. 5*, for orchestra (1844) elicited admiration, and Liszt arranged *No. 2 in E minor* for solo piano in 1848. Written at the height of Liszt's virtuoso powers just as he was retiring from the commercial concert stage, and near the time of the Hungarian Revolution with which Liszt sympathised, the piece glitters with technical fireworks and Hungarian high spirits.

Galop par Konstantin Boulgakov arrangé pour le Pianoforte par Liszt, S478/R143 (1843) (first version)

Liszt's second visit to Russia in 1843 included a stay in Moscow during April and May. His transcription of the *Galop russe* by Konstantin Boulgakov (1812–1862) dates from that year. Such was its popularity that Liszt made two arrangements, the second with a changed introduction and coda. The first version is heard here. Liszt knew ear candy when he heard it, and the main theme is repeated constantly. From time to time Liszt introduces a cleverly pitched E/F *acciaccatura* for an added percussive effect.

Einleitung und Schlußakte, S571a mit Tausigs Walzer-Kapriolen nach J. Strauss: No. 3. Wahlstimmen (c. 1880–85)

Carl Tausig became a pupil of Liszt in 1855 aged 14 and rapidly developed into an epic virtuoso. Tausig's *Valse-Caprice No. 3*, written in 1862, was based on Johann Strauss II's *Wahlstimmen Walzer*, *Op. 250*, written in 1861. Liszt in turn, as was often his manner, added a short introduction and coda, each of a few bars only, somewhere between 1880 and 1885 (opinions differ) by way of giving his imprimatur to the composition.

Einleitung und Coda, S570a mit Smetanas Trois Polka de Salon, Op. 7: No. 1. Allegro comodo (1885)

A warm friendship developed between Smetana and Liszt, who often praised his music. Smetana's *Trois Polka de*

salon were originally published in 1854 in Prague. Liszt's brief *Introduction* and *Finale* were added to the first of them in 1885 and first published in 1901. Smetana uses A–B–A form with the middle section in B major and the outer sections in F sharp major.

Seconda Mazurka per pianoforte di Pier Adolfo Tirindelli variata da F. Liszt, S573a (1880)

Italian opera conductor, composer and song writer Pier Adolfo Tirindelli (1858–1937) pursued a successful career in Europe and America. In 1880 an acquaintance from Budapest, Baroness Helen Augusz, became interested in a small *Mazurka* he had composed and sent it to Liszt. Liszt responded warmly and returned the *Mazurka*, having extended it from two pages to eight. This is the version heard here. Tirindelli's opening is delicately scored while Liszt's extension is more robust with a triumphal chordal return to D flat major at the end.



Tanzmomente von Johann Herbeck für Pianoforte von F. Liszt, S492/R171 (1869)

Johann Ritter von Herbeck was an influential Viennese musician who conducted the premiere of Schubert's *Unfinished Symphony* in 1865, the first three movements of Brahms's *Ein deutsches Requiem* in 1867 and the Viennese premiere of Wagner's *Die Meistersinger von Nürnberg*. Herbeck's preparations for Vienna performances of Liszt's first setting of the Mass in 1859 had brought them together, and in 1869 Liszt made a solo piano transcription of Herbeck's orchestral *Tanzmomente, Op. 14* (1868). The first seven are conservatively transcribed, with number four even provided with a simpler performance version (*ossia*) if required. However, the eighth is in an altogether different league, with Liszt at his most scintillating and beguiling, producing piano effects that seemingly only he could create and then perform.

Rodney Smith

Wenting Shi

Steinway Artist Wenting Shi has captivated audiences across the globe. A 2023 Fellow of the Luminarts Cultural Foundation, she has received accolades from the Artur-Schnabel-Wettbewerb, Hong Kong International Piano Competition, Serge & Olga Koussevitzky Young Artist Awards, San Jose International Piano Competition and the Cziffra Stiftung. Shi earned her Bachelor and Master of Music degrees from The Juilliard School, where she was awarded the Arthur Rubinstein Prize. She later received her Master of Musical Arts degree from the Yale School of Music before graduating with distinction (Master of Arts) from the Universität für Musik und darstellende Kunst Wien and receiving the Konzertexamen from the Universität der Künste Berlin. She also holds a Doctor of Musical Arts degree from Northwestern University. An internationally acclaimed recitalist, she has appeared with the Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Hong Kong Philharmonic Orchestra and Hradec Králové Philharmonic Orchestra, in venues such as Alice Tully Hall (New York), Salle Gaveau (Paris), Royal Museum of Fine Arts of Belgium (Brussels), Hong Kong City Hall and the Musikverein Wien.

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A detailed track list can be found inside the booklet

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