



**LISZT ACADEMY**  
LISZT MUSEUM



**A 21<sup>ST</sup> CENTURY PERSPECTIVE  
ON LISZT AND HIS CONTEMPORARIES**  
CONFERENCE IN ENGLISH  
AND GERMAN LANGUAGE

**16-17 MAY 2024**  
OLD ACADEMY OF MUSIC, CHAMBER HALL

Organised by  
the Liszt Ferenc Memorial Museum and Research Centre  
of the Liszt Ferenc Academy of Music

Organizer: Zsuzsanna Domokos  
collaborators: Máté Cselényi and Zsuzsanna Kovács

Edited by  
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## 16 MAY 2024, THURSDAY 09.00–19.00

9.00: Chopin-Liszt: *Meine Freuden*

**Gábor Farkas** (piano), Head of the Keyboard and Harp Department

Welcome: **Gyula Fekete**, Vice President for Research and International Affairs of the Liszt Ferenc Academy of Music and **Zsuzsanna Domokos**, Director of the Liszt Ferenc Memorial Museum and Research Centre

Introduction: **Alan Walker**

Chair: **Zsuzsanna Domokos**

9.30: **Cécile Reynaud**

*New data for the study of the Liszt and Berlioz relationship*

10.00: **Lucas Berton**

*Liszt und seine Arbeit zum literarischen Stil.*

*Berlioz und seine Harold-Symphonie und andere Beispiele*

10.30: **Monika Hennemann**

*Too much like Mendelssohn?*

*Liszt and conservative contemporary music*

COFFEE BREAK

Chair: **Monika Hennemann**

11.20: **Rainer Kleinertz**

*Franz Liszt und Gustav Mahler*

11.50: **Stephanie Klauk**

*Liszt, Marx und die Musik des 19. Jahrhunderts*

12.20: **Boglárka Illyés**

*Léo Delibes, Liszt and the Budapest Social Life*

## LUNCH BREAK

Chair: **Kenneth Hamilton**

15.00: **Nicolas Dufetel**

*Liszt, the Orient and Constantinople: a west-eastern divan  
between Orientalism and Occidentalism*

15.30: **Oskar Habjanič**

*The soft power of Franz Liszt's concert  
in Maribor (Slovenia) in 1846*

16.00: **Jonathan Kregor**

*Grading Liszt*

## COFFEE BREAK

Chair: **Jonathan Kregor**

16.45: **Mariateresa Storino**

*Women composers in Liszt's eyes*

17.15: **Lilla Dóra Bokor**

*Putting Reményi's Hungarian repertoire into perspective:  
assessment of definition, choices and narratives*

18.00: CD launch

Kenneth Hamilton: *Handel Remembered*

Handel-Liszt: *Sarabande and Chaconne from Almira*

**Jonathan Kregor, Kenneth Hamilton**

Hungarian interpreter: **Boldizsár Fejérvári**

**17 MAY 2024, FRIDAY 09.00–19.00**

Welcome: **Mária Eckhardt**

Chair: **Mária Eckhardt**

9.15: **Dolores Pesce**

*Speculations, Revelations and Enigmas: Exploring Liszt's Haushaltsbuch 1884-86*

9.45: **David Trippett**

*Traces of Friendship: Liszt's Stammbuch*

10.15: **Wolfgang Seibold**

*Liszt korrigiert frühe Biographien über ihn*

**COFFEE BREAK**

Chair: **Rainer Kleinertz**

11.05: **Laurence Le Diagon-Jacquin**

*A fantastic Lisztian Melodrama: Lenore*

11.35: **Nicola Baroni**

*La Lugubre Gondola. Transcultural and sacred resonances in Liszt's late music*

12.05: **Zsuzsanna Domokos**

*Special Transcriptions in Liszt's oeuvre*

**LUNCH BREAK**

Chair: **David Trippett**

14.30: **Ágnes Watzatka**

*Inspiration and Programme in Liszt's De profundis (Psaume instrumental)*

15.00: **Paul Merrick**

*The Thirteenth Station*

15.30: **Adrienne Kaczmarczyk**

*The afterlife of Malédiction in Liszt's Weimar compositions*

COFFEE BREAK

Chair: **Cécile Reynaud**

16.15: **Christiane Bourrel**

*Liszt the letter writer: the question of the virtuoso's complex in his epistolary style*

16.45: **Máté Cselényi**

*Supplements to Liszt's visits in Hungary*

17.15: **Małgorzata Gamrat**

*Liszt and his music in a 21st century novel: plot, writing technique, and text's structure*

18.00: **Book presentation**

**Constantin Fürst zu Hohenlohe-Schillingsfürst, Hans Emmert**  
*Kirchen Rebell & Kunst Mäzen. Kardinal Gustav Adolf Prinz zu Hohenlohe-Schillingsfürst*

**18 MAY 2024, SATURDAY, 11.00**

**Marouan Benabdallah Piano Recital**

*The music of the night*

*Compositions by Liszt and of the early 20th century French*

*Impressionism: Ravel, Debussy, Duparc, Samazeuilh, Aubert, Mélanie Bonis*

## ABSTRACTS

### Nicola Baroni

*La Lugubre Gondola*. Transcultural and sacred resonances in Liszt's late style

Starting from a comparative analysis of multiple versions of *La Lugubre Gondola*, including some manuscript drafts from the Venice Conservatory Archive, we can approach this work as a true work in progress, shedding light on a process towards essential, symmetric, cyclic and non-tonal new forms. The present analysis stems from the assumption of a continuity of non-tonal solutions such as symmetries and folk-like formulas in the piano cadenzas, as well as experimental approaches to harmony ever since his earliest sacred-inspired works, towards the Weimar cyclic qualities of new-harmony solutions. The reduction of textures and the austere slowing down of harmonic rhythms make the modal approaches to ambivalent harmony of *La Lugubre Gondola* more evident, giving way to a chromatically inflected tetrachordal monody sieving out classic tonal solutions, showing a monodic tendency to transpose themes rather than elaborating motifs and in this way enhancing an extreme focus on symmetry by mirroring the circular harmonies in the macro-form. Our analysis aims to show the persistence of syncretic modal processes drawing on popular and sacred suggestion. Pseudo-tonic complex drones, dissonant clashes, odd rhythms, non-dominant harmonic oscillations recall the *Csardas* and *Mephisto Walz*; on the other hand psalmodic chants, unisons and "oriental" intervals emerging from chains of symmetric harmonies point to a cosmopolitan approach to ancient sacred and pan-regional non-Western music.

### Lucas Berton

Liszt's work on literary style.

*Berlioz und seine Harold-Symphonie* and other examples

Between 13 July and 24 August 1855 the *Neue Zeitschrift für Musik* published five articles by Liszt entitled *Berlioz und seine Harold-Symphonie von Franz Liszt*. The text was in fact a translation. It was first written in French (the manuscript is kept in the Bibliothèque Nationale de France), before being trans-

lated by Liszt and his entourage (notably Richard Pohl) and published in the *Neue Zeitschrift*. This paper will examine the differences between the original French manuscript and the German publication. A comparative analysis will shed light on developments in Liszt's culture and thinking, his relationship with the text and literary style, which Baudelaire had already appreciated in his time. Generally speaking, the musician had a complicated relationship with his own literary style and often didn't know "how to say". Fascinated by Flaubert and his search for the right word, his prose is singular, marked sometimes by effective brevity, sometimes by long sentences full of digressions, sometimes disjointed, but also by the use of unusual, even outdated words.

## Lilla Dóra Bokor

Putting Reményi's Hungarian repertoire into perspective:  
assessment of definition, choices and narratives

As a response to Franz Liszt's *Des Bohémiens et de leur musique en Hongrie* an article was written in 1859 by Eduard Reményi (which was translated and published in the Hungarian press by his younger brother, Charles Reményi) where he catiously wrote – "my opinion on Hungarian music". The violin virtuoso, who was known throughout Europe and explicitly recognised as a Hungarian musician, but had previously fled abroad, could hardly have framed the heated Hungarian public discourse by shouting from the "sidelines", as it were, and he immediately retorted his opinion to his beloved master, Liszt Ferenc, saying that "his brother had taken extracts from his writing, distorted appropriate expressions and made a terrible nonsense of it; for he had not understood some of the ideas accurately." However, Eduard Reményi's reflection on "Hungarian music" has to be contextualised by the fact that he was not only the ideal of Liszt's above-mentioned "Gypsy book", I quote: "I have never heard him [Reményi] without feeling an emotion that awakened the memory of Bihari. Although Reményi is not a Gypsy, he is imbued with Gypsy feeling and art"; but he became a national symbol of Hungarian history between 1849 and 1867, only one year later, after his return home in 1860.

## **Christiane Bourrel**

### Liszt the letter writer: the question of the virtuoso's inferiority complex in his epistolary style

Liszt, who wrote thousands of letters, repeatedly expresses a feeling of inferiority in his epistolary writing. How to explain this paradox? Liszt's immersion in French language and culture began at 14, through self-directed study. As to letter writing, his experience came from frequenting the Parisian intelligentsia and the influence from his mistresses, highly cultivated women, Countess Marie d'Agoult and Princess Carolyne von Sayn-Wittgenstein. He likely consulted the numerous letter-writing manuals published at that time. The analysis of his autographs shows that Liszt fully complies with the standards set by these educational books. Yet these standards express social codes. Liszt, of humble origins, sought acceptance into the cultural aristocracy. But, being a virtuoso musician, he lamented not being able to achieve the same level of excellence when comparing himself to models such as Madame de Sévigné. Looking at his letters from the perspective of a 21st century reader, I value other qualities: while he may lack literary embellishments inherited from the Great Century, which may seem contrived to our eyes, his clear and concise style resonates with the aesthetics of the Age of Enlightenment. Not forgetting his virtuosity when he played with polite expressions, and the flexibility of his style which he adapted to each of his recipients. As his modern-day audience, we have an opportunity to rehabilitate him in his own eyes.

## **Máté Cselényi**

### Supplements to Liszt's visits to Hungary – The case of Liszt's ennoblement

Franz Liszt arrived in his homeland as the “shining star” of the whole nation during his first (adult) visit to Hungary in 1839/1840. As a consequence, Liszt's aristocratic friends, unable to prove his noble birth, wanted to grant him Hungarian nobility. The application was submitted by Leó Festetics to Ferdinand V, but was rejected on 20 June 1840. Liszt's nobility case was subsequently forgotten, only to be revived in the late 1850s, but then with a different motive and purpose in many aspects. And when in 1859 he was awarded the 3rd Class of the Austrian Imperial Order of the Iron Crown of Austria by Emperor Franz

Joseph for his merits, he could now apply for ennoblement. Now officially Franz, Ritter von Liszt eight long years later, in 1867, due to family tragedies and difficulties, the order was bestowed on his uncle Dr. Eduard Liszt, a lawyer in Vienna. In my lecture, I will review the events of the twenty-seven years between 1840 and 1867 in the context of Liszt's ennoblement exhaustively. Using unknown primary sources from the Vienna archives and Liszt's correspondence, I will investigate the causal, biographical, and historical context behind these events.

## **Zsuzsanna Domokos**

### Special Transcriptions in Liszt's oeuvre

In the Liszt literature, the composer's transcriptions are understood to be primarily a version of a borrowed composition set for another medium, usually for the piano, while arrangements are a group of fantasies on themes taken from popular works, mostly operas by other composers. Usually the piano scores of orchestral works are also referred to as transcriptions, as in the case of Beethoven's symphonies. However, whatever the group of works in question are, they all have in common the fact that Liszt usually indicates the title of the original work and the name of its composer in the title of the transcription. There are, however, two exceptions in the oeuvre of Liszt, where he incorporates the borrowed complete work or movement into his own independent composition, making it an integral part of it. In one case, the title of the new Liszt work no longer refers to the original composition itself. This quotation is the *Andante cantabile* movement of Beethoven's *Piano Trio Op. 97*, which Liszt reworked in his Beethoven cantatas without making any specific reference to the trio in the title of the cantatas. The other Liszt work, which incorporates a complete work by another composer, is his composition *À la Chapelle Sixtine*, which quotes Mozart's *Ave verum corpus* motet, but in this case the subtitle of Liszt's work indicates Mozart's original composition. What is the reason behind that these two compositions have Liszt's different treatment compared to his other transcriptions, and why could they become more of his own? How does Liszt rework the borrowed works, what is the specific message of them in Liszt's interpretation? The presentation deals with these questions from the perspective of the 21st century musical approach.

## Nicolas Dufetel

### Liszt, the Orient and Constantinople: a west-eastern divan between Orientalism and Occidentalism

*Wer sich selbst und andre kennt,  
Wird auch hier erkennen:  
Orient und Okzident  
sind nicht mehr zu trennen. (Goethe)*

Liszt's trip to Constantinople in the summer of 1847 is now well known, thanks to several studies based on European and Turkish sources. Géza Dávid, Lajos Gracza and William Wright have recently studied the broad outlines of Liszt's stay in Constantinople, as well as his excursion to Asia. An exhibition and a symposium on "Les Orientales de Liszt" in Istanbul in 2019 has enabled the present author to study hitherto unpublished sources and bring together the elements of Liszt's journey to explain it in the Orientalist context of the 1830s-1840s, but also to see how the composer differentiated himself from Orientalist attitudes of the time. Liszt's Hungarian identity is an essential element in understanding his relationship with "Orient(alism)", the definition of which, since the work of Edward Saïd, needs to be carefully combined. The 2019 symposium and exhibition were accompanied by the creation of a concert in the form of a "divan" between four European, Turkish and Armenian musicians (piano, cello, qanun and oud). The result was a sonic confrontation of this historical journey with sound aesthetics, and an exploration of Liszt's stay in the world of sound, in a fertile dialogue between East and West, inseparable as they are. Drawing on unpublished sources, including a musical manuscript held in the former Imperial Library of the Sultans in Istanbul, this paper will trace the particularities of Liszt's Orientalism and explain them in the double context of the time: both that of European travelers (orientalist point of view), and, above all, that of Ottoman Westernization (*Tanzimat*, or reforms). Several Hungarian Rhapsodies, the *Grande Paraphrase de la Marche du Sultan* and *Rhapsody no. 20*, known as the "Romanian" one, will enable us to listen to Liszt's music in the light of a social and aesthetic *geomusicology* that questions the very notion of Orientalism, and Liszt's originality.

## **Małgorzata Gamrat**

### Liszt and his music in a 21st century novel: plot, writing technique, and text's structure

*Die Dunklen* by Ralf Isau, published in 2007, perfectly fits the model of the novel popularized by the American writer Dan Brown, which was fashionable at the turn of the 20th and 21st centuries. It is full of unexpected plot twists, intrigues of secret societies, and noble, well-educated heroes fighting for the good of humanity. In the German writer's work, the main characters are the musicians, and one of the most important elements there is the music of Franz Liszt. The writer proposes a "polyphonic", parallel narration: one part takes place in the 21st century and the second one – in the 19<sup>th</sup> century. Both connect and influence each other, and both are associated with Franz Liszt and his music.

Making the 19th-century composer one of the heroes, placing his music in the center of the plot, and incorporating the artist's aesthetic ideas allow the writer to create an original structure of the novel. The composer's belief that a message can be conveyed in music becomes the starting point for the entire work of the German writer. In the novel, we see that Liszt encoded a message in his music that can only be read by his descendant, who thanks to it can achieve the goal of finding a mysterious artifact. Isau also uses Liszt's music in order to explain the history and the aesthetics of music, and also the influence of music on human beings (e.g., Plato and connections between music, human character and behavior, music rhetoric and programme music as a tool of communication, as well as audio marketing). In this paper, I will analyze the presence of Franz Liszt and his music in Ralf Isau's work, but the most important part of my paper will be the analysis of structure and narration in this novel in relationship with musical techniques and forms inspired by Liszt's oeuvre.

## Laurence Le Diagon-Jacquin

### A fantastic Lisztian Melodrama: *Lenore*

The most successful of Liszt's six melodramas is undoubtedly *Lenore*, based on Bürger's famous ballad, composed in the late 1850s. In this piece, the eponymous heroine waits in vain for the return of her betrothed, Wilhelm, who has gone off to war. Mad with grief, she blasphemes. However, at midnight, a horseman who introduces himself as Wilhelm comes to fetch her and take her away on his steed to marry him. But the outcome is not what Lenore had hoped for... Liszt helps to underline the fantastic atmosphere of this disturbing scenario not only with musical figuralism corresponding to the impressive nightmarish gallop, but also with highly connotative musical rhetoric. The aim of this paper will be to clarify the links between music and text in order to determine the constituent elements of what is commonly known as the "fantastic" and to specify Liszt's contributions.

## Oskar Habjanič

### The soft power of Franz Liszt's concert in Maribor (Slovenia) in 1846

Franz Liszt gave a concert in Maribor at the invitation of the Counts of Brandis, who hosted him on 16 June 1846 in the festive hall of Maribor Castle. According to the local historian and publicist Rudolf Gustav Puff, the concert of the "divine giant among pianists" was attended by people from all parts of Lower Styria, as well as from Croatia.

On the occasion of the 170th anniversary of the concert in Maribor, the Maribor Regional Museum in cooperation with the Franz Liszt Memorial Museum and Research Centre in Budapest, and the Burgenland Regional Museum in Eisenstadt, organised an exhibition entitled *Franz Liszt, A Small European Tour* and an international symposium Museoeurope entitled *Europe in the Time of Franz Liszt*, which was attended by 24 experts from Hungary, Austria, Croatia and Slovenia. In order to mark the virtuoso's concert, the Maribor Regional Museum in cooperation with the Maribor Conservatoire has been organising the concert programme *Variations - Homage to Franz Liszt* since 2016. So far, 295 young musicians have taken part in the programme. This paper will elaborate on the importance of Franz Liszt's concert for the musical life in Maribor and the legacy that has been preserved to this day.

## **Monika Hennemann**

### Too much like Mendelssohn? Liszt and conservative contemporary music

Historians have often treated Mendelssohn and Liszt as polar opposites, personally as well as artistically: the one introverted and reticent, creating compositions that proudly looked to the past as much as the future; the other extrovert and histrionic, steadfastly striving to realise his own version of “the music of the future”. As with most stereotypes, some truth lies within. Mendelssohn’s description of Liszt’s life as “a constant oscillation between scandal and apotheosis” undoubtedly expressed a certain degree of distaste, and Liszt’s characterization of Anton Rubinstein’s recent works as “fishing in Mendelssohnian waters” was hardly intended as a compliment. Nevertheless, it would be as misleading to underplay the visionary aspects of Mendelssohn’s music as it would be to ignore Liszt’s fervent desire to extend the “great tradition” of European music rather than to cast it aside. Even Liszt’s contemporary biographers stressed – sometimes to the point of incredulity – the “classical” aspects of his musical background, and Liszt himself studied, transcribed and performed a good number of pieces by Mendelssohn, who, for his part, was well acquainted with the avant-garde music of the day, even if he did not share its artistic aims. This paper attempts to cast a more nuanced light on the private and the complex professional interaction between Mendelssohn and Liszt, using sources on the former that rarely feature in scholarship on the latter, and vice-versa.

## **Constantin Hohenlohe and Hans Emmert**

### Presentation of the book *Cardinal Gustav Adolf zu Hohenlohe-Schillingsfürst: Church Rebel and Patron of the Arts*

About Cardinal Gustav Adolf zu Hohenlohe-Schillingsfürst there are a lot of writings, documents, letters, files and much more, but so far, no book has been written specifically about him. Therefore, big thanks to Hans Emmert, who through strenuous detailed work has compiled these writings, lectures and historical publications and published them in this book.

There are now articles here about Gustav Adolf’s role in political differences, his time, his friendship with Franz Liszt, the tensions with the church, especially with what Pius IX proclaimed in his dogma about the infallibility of the

Pope, his cultural work in Rome and Tivoli and, last but not least, the founding of a school in his hometown of Schillingsfürst. At the centre of the historical reflections is Cardinal Gustav Adolf zu Hohenlohe Schillingsfürst, who celebrated his 200th birthday on February 26, 1823. Hohenlohe is important and interesting for the following reasons:

- His critical attitude as a cardinal of the Curia in Rome to Pope Pius IX's dogma of infallibility shook the balance of power in the Catholic Church.
- At the same time, the Papal States were politically pushed back to the present-day territory of the Vatican City in Italy. It was the time when politics in Europe successfully pursued the separation of church and state.
- Hohenlohe was a close friend and patron of the composer Franz Liszt. For a long time, Liszt was a guest in Hohenlohe's apartment in the Villa d'Este in Tivoli, where important compositions were also written.
- Liszt dedicated a number of compositions to his friend.
- The cardinal had a monument erected for his friend in Schillingsfürst, which was inaugurated during Liszt's lifetime (on 10 July 1884).
- The role of Gustavus Adolf in Liszt's planned marriage to Carolyne zu Sayn Wittgenstein, which failed at the last moment, is somewhat shady, but nevertheless comprehensible due to the amalgamation of interests with his brother Constantin, the Obersthofmeister at the imperial court in Vienna. He was married to Marie zu Sayn Wittgenstein, Liszt's foster daughter.

## **Boglárka Illyés**

### **Léo Delibes, Liszt and Budapest Social Life**

The increasing number of world-famous foreign musicians visiting Budapest in the years following the unification of the capital in 1873 also included the outstanding members of the period's young French generation of composers. The visits Léo Delibes made to Budapest – in early 1878 and again in March 1881, when he conducted his own works at the National Theatre – were of great importance for the revival of French musical relations. (The third time the composer of *Coppélia* came to Hungary was for an official visit during the 1885 National Exhibition, as a member of a large French delegation.) The newly formed associations, such as the Society of Writers and Artists, the French Circle of Budapest, and the salons played a major role in welcoming Delibes and in the development of Hungarian-French intellectual and cultural rapprochement. Ferenc Liszt, the Wohl sisters, Dénes Pázmándy and Mór Wahrmann, among others, gave receptions in honour of

the French musician. The present paper examines the social events surrounding the illustrious guest, which were also characteristic of Liszt's social life in Budapest, focusing on the venues, participants and significance of these events.

## **Adrienne Kaczmarczyk**

### The Afterlife of *Malédiction* in Liszt's Weimar Compositions

Relatively little is known about Liszt's Paris period (ca. 1828–1835), as few of his compositions from that time were fully developed, and even fewer were published. It is striking, however, that several of the surviving sketches and drafts, as well as motifs from published compositions, are found in works from the Weimar period. This is also the case with the enigmatic *Malédiction*, perhaps committed to paper in 1833. Neither its title nor its instrumental apparatus is known exactly, the main interest and value of the composition for us lies in the fact that one of its motifs became the basic motif of the Mephistopheles movement of the *Faust Symphony*. Recent research has revealed that Liszt also interpolated an instrumental transcription of Schubert's song *Du bist die Ruh'* as a middle part of the *Malédiction*. The presentation will deal with the Weimar afterlife of these two motifs of the *Malédiction*, in the hope that the new investigations will shed more light on the relationship between the Parisian and Weimar periods.

## **Stephanie Klauk**

### Liszt, Marx and 19th-Century Music

Adolph Bernhard Marx was a prominent figure in German musical life in the 19th century. In contrast to his theory of composition (*Die Lehre von der musikalischen Komposition*, 4 vols., Leipzig 1837–1847), his book *Die Musik des neunzehnten Jahrhunderts und ihre Pflege. Methode der Musik*, published by Breitkopf and Härtel in Leipzig in 1855, is little known today. Even less well known is the detailed review that Franz Liszt devoted to this volume in the same year (11 and 18 May 1855). This rather lengthy essay appeared in the *Neue Zeitschrift für Musik*, edited by Franz Brendel, between Liszt's two prominent articles on Robert Schumann (March and April 1855) and Hector Berlioz ("Berlioz und seine

Haroldsymphonie”, July and August 1855). While it is known that these two essays were implicit responses to Schumann’s short, but provocative article “Neue Bahnen” from 1853, the purpose of the article on Marx’s book remain unclear and must be inferred primarily from the texts. The concept of “Zukunftsmusik” seems to play a central role here.

## **Rainer Kleinertz**

### Franz Liszt and Gustav Mahler

At the premiere in Budapest in 1889, Gustav Mahler called his *First Symphony*, which he later entitled “Titan”, a “symphonic poem in two parts”. Mahler was undoubtedly aware that – especially in Hungary – this had to be understood as a tribute to Franz Liszt, who had died three years earlier. In contrast, Natalie Bauer-Lechner’s memoirs contain several highly critical statements about Liszt. Further, Mahler later distanced himself pointedly from any kind of programme. Simply dismissing this as an error, as Constantin Floros did, is just as pointless as uncritically accepting this rejection. Beyond Mahler’s very ambivalent relationship to what was called “programme music” around 1900, a critical analysis of selected examples from the works of both composers can reveal where and to what extent there were points of contact. However, it also shows that Mahler represented a fundamentally different concept of symphonic music than not only Liszt, but also Richard Wagner. Conversely, this may also contribute to a better understanding of Liszt’s works.

## **Jonathan Kregor**

### Grading Liszt

Franz Liszt’s music is notoriously challenging: it defies easy contextualization, analysis, interpretation, and execution. Whether portraying the virtuoso or the New German exponent, the cosmopolitan traveler or the Catholic mystic, Liszt’s multifaceted persona often constructed barriers between himself and his audiences. Recognizing this challenge, Liszt employed various strategies to enhance communication, such as choreographing his demanding performances, elucidating his aesthetic positions in print, and delivering masterclasses to the next generation of pianists.

Liszt also acknowledged that not everyone possessed his extraordinary keyboard abilities. His letters and prose demonstrate sensitivity to this reality, as do the numerous “ossia” passages in his piano compositions and the authorized “simplified” editions that publishers issued during his lifetime. By analyzing these materials, this presentation proposes a preliminary taxonomy of technical difficulty, revealing Liszt’s heuristic efforts to position himself and his music within the evolving landscape of nineteenth-century pianism.

## **Paul Merrick**

### The Thirteenth Station

In the book *Liszt’s Programmatic Use of Key* (Argumentum Kiadó Budapest 2021) [[www.argumentum.net/musicology](http://www.argumentum.net/musicology)], I argue that in his programme music Liszt omitted the key signature at certain points where death was the matter in hand. The book calls this his “sans ton” key signature after a letter he wrote to Marie d’Agoult in 1833. Some readers have cast doubt on this key (or “no key”) association. In an attempt to find a convincing example the example this paper examines *Via Crucis* and looks at how Liszt portrays the death of Christ. In particular the figure of Mary is considered, and her role is compared to that of Gretchen in the *Faust Symphony*, especially regarding her relationship to Mephistopheles. In both works, the symphony and the “passion” music, the “sans ton” signature occurs. Is there a message for today in this programmatic connection between the two works?

## **Dolores Pesce**

### Speculations, Revelations, and Enigmas: Exploring Liszt’s *Haushaltsbuch* 1884–1886

Liszt’s account book from July 1, 1884 through April 3, 1886, is an extraordinary document that became a part of the Liszt holdings in Weimar in 2013 when a private collector put it up for auction. It covers a crucial period as the elderly Liszt continued his *vie trifurquée* to Budapest, Rome, and Weimar, and travelled to numerous cities to attend celebratory concerts of his music and reunite with friends. It details this strenuous itinerary in hitherto unknown detail through its record of expenses for train tickets, porters, etc. Other revelations include exact dates of his

negotiations with publishers, and illuminating details regarding his connoisseurship when it came to indulging in the comforts of cigars and spirits. In combination with Liszt's letters, the account book helps us understand more fully how the musician, acutely aware of his mortality, carried on in these final years.

This paper focuses on two enigmatic terms that frequently occur as expense entries: *Euer Gnaden* and *Leich*. The phrase *Euer Gnaden* ("Your Grace") was a common form of address for an ecclesiastical or secular dignitary (most often a bishop, abbot, or prince). Why use the second-person address as a way to identify an expense? Could the account book scribe Mihály Kreiner have so recorded monies that he handed over to Liszt for his discretionary use, addressing him as "Your Grace," which follows from Liszt's familiar "Abbé" appellation? Perhaps, but as a first step, my paper investigates the possibility that these entries may relate to charitable contributions on Liszt's part, where "Your Grace" could signal the intermediary figure of a sacred or secular dignitary. The other enigmatic term *Leich* appears less frequently, in late 1884 and early 1885, while Liszt was in Budapest. Two possible German words come to mind: *Leich/Leichnam* or *Leih/Leiham*, whose respective meanings are "corpse" and "loan." I suggest that the ambiguous *Leich* entries may reveal Liszt's concerns about his impending death, just as such concerns may underlie his *Euer Gnaden* expenses. The *Leich* entries may signal small contributions he made to the Pest monastery for the eventual preparation of his body for burial in the Franciscan habit made for him in 1865.

## Cécile Reynaud

### New data for the study of the Liszt and Berlioz relationship

The relationships between Berlioz and Liszt have already been studied in several publications (Berlioz dictionaries, articles). Recent Berlioz academic research (new Edition of the *Mémoires*, research project on a numeric edition of the correspondance) makes it possible to reconsider some elements of this artistic, professional and human relationship.

## Wolfgang Seibold

### Liszt corrects the earlier biographies of himself

As is well known, Franz Liszt, who was only 23 years old, received his first biographical sketch in the *RGMP* written by Joseph d'Ortigue in 1835. Others followed over the next few years. – Liszt made his first corrections to the printed biographies in 1841. The Library of Congress in Washington DC holds a copy of Franz Liszt's biography, corrected by Liszt himself. *Nach seinem Leben und Wirken aus authentischen Berichten dargestellt von [Johann Wilhelm] Christern*, Hamburg 1841. This work and further corrections, handed down by Rellstab and Schilling, will be presented.

## Mariateresa Storino

### Women composers in Liszt's eyes

In recent decades, the female entourage of Franz Liszt has been one of the main topics of Lisztian research. Many scholars focus their attention on the role of women in Liszt's life and work; aside from Countess Marie d'Agoult and Princess Carolyne von Sayn-Wittgenstein, his life companions, Liszt had an intellectual and artistic exchange with a wide circle of women. Some of his female friendships were his pupils, others his *protégées*; with some of them the composer had a love affair while with others a relationship based on reciprocal esteem, sharing the same ideals.

This paper aims to draw a portrait of Liszt's thought on female creativity and his interest in it. The steady growth of published research on women composers, in parallel with the new perspective of Liszt's studies, allows us to begin to pay attention to a scarcely explored issue. Through his correspondence and mémoires we know of the composer's interest in the works of Marie Jaëll, Augusta Holmès, Pauline Viardot-Garcia; Liszt contributed to the composition of Sophie Menter's Piano Concerto *Ungarische Zigeunerweisen*; he attended the *Sonntagsmusiken* of Fanny Hensel and praised Clara Schumann. Among Liszt's students was the pianist and composer Ingeborg von Bronsart (née Starck) whom Marie Lipsius (alias La Mara) described as “the first and until now the only German woman dramatic composer” and “the first woman to have brought a large opera (*Hiarne*) to the stage”; Liszt had predicted that she would one day become the “George Sand of music”.

Liszt was an exception among his peers: as in music, he acted without prejudices in the evaluation of female creativity, encouraging the aforementioned women composers to go beyond conventions and follow their talents; in gender, as in music, he was a man of the future.

## David Trippett

### Traces of Friendship: Liszt's *Stammbuch*

Forty-eight visits by Liszt's contemporaries to the Altenburg in Weimar are recorded in an unexpected way. Princess Marie von Hohenlohe retained a *Stammbuch*, or visitor's book, into which visiting figures were tasked with contributing not words but musical inscriptions between March 1847 and January 1858. While the tradition of the *Album amicorum* initially arose during the Reformation period to collect the autographs of famed reformers, by the mid-eighteenth century, a genre of the domestic *Stammbuch* – a memory or friendship book or album – had crystallised as a personalised form of the hotel visitor's book, containing entries made by friends, relatives and acquaintances of the homeowner. The case of Marie's *Stammbuch* not only records visits to Weimar, but tasks visitors with identifying musical characteristics that epitomise their relation to Liszt. In this way, Berlioz, Wagner, A. B. Marx, Dvorak, von Bülow and Leopold Damrosch among many others all notated music in Marie's book.

This talk looks at these musical inscriptions as a unique trace of Liszt's contemporary circle. By focussing on markers of identity and the distinction between fragments newly composed and recycled, it explores the semiotics of inscription by musical contemporaries. Several of the more extended pieces composed for Marie's *Stammbuch* will be scrutinised, and the talk asks what kind of signs of friendship these works represent, and places them into the context both of other *Stammbücher* that exist with music and into the context of Liszt's own practice of leaving inscriptions in others' visitor books.

This framing raises the question of if and how musical notation can articulate signs of friendship, frame a set of contemporary relations even in their incompleteness, and establish codes of communication and markers of memory that a verbal text is ill-equipped to convey.

## Agnes Watzatka

### Inspiration and Programme in Liszt's *De profundis (Psaume instrumental)*

The piano concerto *De profundis (Psaume instrumental)* is a remarkable work of the 23-year-old composer, showing much of the innovative composer Liszt was to become.

The title of the piece refers to the third theme of the piece, the French Fauxbourdon *De profundis*, a harmonisation of Psalm 129/130 according to the French liturgical tradition. The piece bears the signs of Liszt's lack of experience as a composer as well as the signs of his unusual talent. Liszt himself was aware of the imperfections of his composition as he named it in a letter to Marie d'Agoult "a fantastic enormity" – "une énormité fantastique".

The most interesting thing about this work is the technique of thematic transformation which Liszt applied to the Fauxbourdon. The theme appears at first as an instrumental rendition of the vocal reciting, then as an *Adagio* part of a sonata or concerto. Further it reminds us of a Chopin ballad, and finally it becomes a triumphal march.

As Liszt spoke about musical programme since his early youth, a great question about this piece is its programme, to which the only clue given by Liszt is its title. In my lecture, I start by presenting the key theme of the piece: the French Fauxbourdon *De profundis*, its origin, its liturgical role, and Liszt's personal connection to it. The circumstances of its composition: the time and the place, will also contribute to the understanding of the logic of the work. Finally, taking all this into account, I shall be able to draw up the probable programme of the concerto, finding simultaneously answers to questions like why Liszt composed this piece at all, and why he abandoned finishing it.

## SHORT BIOS OF THE LECTURERS

**Nicola Baroni** gained conservatory diplomas in Cello Performance and in Electronic Music, as well as a degree in Musical Aesthetics at the University of Bologna. He has participated in post-graduate courses in cello and chamber music with F.Rossi, A.Meunier, A.Bijlsma, S.Palm. After having followed courses on software and Live Electronics at IRCAM in Paris, he developed a PhD in Composition at the University of Edinburgh on hyperinstrument composition. He is a cello teacher at the “G.Verdi” Conservatory in Milano. He has undertaken an intense chamber and solo music activity. A consistent part of his repertoire involves Liszt’s chamber music, in 2005 he collaborated for the CD release *Reminiscenze e Fantasia* published by the Istituto Liszt di Bologna, recording *La Lugubre Gondola* and the Trio version of *Tristia* from the *Années de Pelerinage* with Costantino Catena (piano) and Mauro Tortorelli (violin). He was the cellist of a Liszt monography concert Italian tour with the *Ensemble Musica Attuale*, realizing in December 2000 the Italian modern premiere of the string version of *Angelus*. He has collaborated with numerous contemporary music ensembles, and as a soloist, with among others composers like Bussotti, Castaldi, Malec, Donatoni, Guarneri, Stroppa, Curran. He has issued the Solo Cello CD anthology “Violoncello Italiano.XXI Secolo” with the *La Bottega Discantica* label. His electro-acoustic compositions involving Digitally Augmented Musical Instruments have been performed at the Biennale di Venezia and all over the world. He has held conferences and workshops on contemporary repertoires, music technologies and string performance history in Europe, America and India. Various contributions have been published for the *Electroacoustic Music Studies Network* (2014) the *Generative Art Conference* (2019; 2020), *Quaderni dell’Istituto “Pietro Mascagni” di Livorno*, *Diastema* editions, *Ut Orpheus* Editions. He is a member of the artistic direction of the Franz Liszt Foundation of Bologna, in charge of the organization of concerts and festivals about Liszt, and is also a member of the MASK association for new music.

**Lucas Berton** is currently research associate at Saarland University. He is working there on a digital critical edition of Franz Liszt’s theoretical writings. He is also an associate member of the IReMus (Institut de recherche en Musicologie), in the team named “Aesthetics and links with other arts”. Lucas Berton obtained his PhD in musicology in November 2022 at the École des Hautes Etudes en Sciences Sociales in Paris, with a thesis entitled “Representations of Greco-

Roman Antiquity in Franz Liszt's Work" (under the supervision of Cécile Reynaud and Laure Schnapper). His PhD thesis was recently awarded the Hungarica Prize. Lucas Berton taught for two years at the École Normale Supérieure de Lyon, where he gave technical courses on music, but also on music and its links with other arts (on the relationship between music and literature or music and history). Alongside his musicology studies, Lucas Berton studied baroque violin at the Conservatoire de Strasbourg (in Stéphanie Pfister's class) and in the 7th arrondissement of Paris (with Catherine Girard).

**Lilla Dóra Bokor** is a musicologist and research assistant at the Liszt Ferenc Memorial Museum and Research Centre, part of the Liszt Ferenc Academy of Music. She graduated from the Liszt Ferenc Academy of Music in 2020 and received an MA in teaching in the same institution in 2021. Her main areas of research are Liszt and his life, music and contemporaries, the music history of the 19th century and important figures in Liszt's life taking part in shaping the musical narrative of national and international music in the 19th century.

**Christiane Bourrel** is a Doctor in Musicology and an associated member of the CREAA, research section of the University of Strasbourg. Her thesis, *Liszt the letter writer. Portrait of the composer through sixty-six letters kept at the National Library of France*, was defended in November 2021. Her Master's thesis was based on Liszt's letters to the violinist Lambert Massart and the music publishers in Paris under the July Monarchy. These works are included in a book which will be published in October 2024 by Honoré Champion Ed. (Paris): *Franz Liszt the letter writer. Letters to professional and familiar acquaintances*.

She has also published letters by Blandine Ollivier, the eldest daughter of Liszt, under the title: "My father, the hero with such a gentle smile ...", in *From Franz Liszt to contemporary music. Musicology and significations. Tribute to Márta Grabócz*, dir. Laurence Le Diagon-Jacquain and Geneviève Mathon, Dijon, EUD, 2023, p. 101-116.

She has also collaborated in the publication of a catalogue of works by Alexandre Tchérépnine (1899-1977), a Russian-American composer who lived in France and China. She gave a lecture on this subject at the Conservatory of Shanghai in December 2019. She started studying musicology after retiring from teaching French, ancient Greek and Latin in secondary and high schools. She decided to return to university without a professional goal, only interested in music and all-musical sciences.

**Máté Cselényi** studied Musicology at the Liszt Academy of Music, he received his Master's degree in 2021. Afterwards he began his PhD studies at the Music Academy (theme: Ferenc Liszt's visits to Hungary between 1839–1867). During his studies he worked at the Research Centre for the Humanities, Institute for Musicology, Archives for 20th–21st Century Hungarian Music. In January 2020 he became a staff member of the Liszt Ferenc Memorial Museum and Research Centre. His main areas of interest are the life period of György Cziffra (Cselényi wrote the new MGG-article about Cziffra), and the oeuvre of Liszt.

**Zsuzsanna Domokos** graduated from the Liszt Ferenc Academy of Music in Budapest. Since 1986 she has worked as a researcher at the Liszt Ferenc Memorial Museum and Research Centre at the Academy of Music, from 2009 as director. In 1993 she gained her university doctorate for her dissertation on Borodin's opera *Prince Igor*, and her PhD dissertation on the influence on Liszt's music of 19th century Roman Palestrina reception (2009). With Hungarian State scholarships she has worked in Moscow, St. Petersburg, Vienna and Rome. She has delivered lectures at local and international conferences in Hungary and abroad. She has organized exhibitions and historical concerts in Budapest and abroad, and she was the organizer of the Liszt Birthday Festival in 2011, 2016 and 2021 at the Liszt Ferenc Memorial Museum, Academy of Music, Budapest. In 2020 and 2021 she was responsible for launching publications of Liszt's unknown manuscripts in the museum's holdings (English language facsimile book and 4 language Digibook with archive DVD recordings). In 2022 she delivered a lecture at Cardiff University, in 2023 she held a masterclass in Paris, École Pratique des Hautes Études.

**Nicolas Dufetel** is a CNRS research fellow at the Institut de recherche en musicologie de Paris (CNRS, Sorbonne Université, BnF, Ministry for Culture), of which he was deputy director from 2019 to 2023. He has been a professor for Music history and Humboldt Fellow in Weimar. He is the author of a doctoral dissertation on Liszt's religious music and several articles and monographic or collective works, including: a critical edition of Liszt's texts on Wagner, a collection of Liszt's thoughts and aphorisms, as well as books on Liszt's virtuoso tours of France, his correspondence with Marie zu Hohenlohe-Schillingsfürst, Mendelssohn's European Letters, Emile Ollivier's castle in Saint-Tropez, Liszt and Erard. Recently, his collective book about religious music *La musique religieuse en France au XIXe siècle* has been published by Brepols (2022) with

two contributions on Liszt. He has also published an interdisciplinary proceedings about the relations between Europe and the Ottoman empire *Voyages croisés entre l'Europe et l'Empire ottoman au XIXe siècle. Ecrivains, artistes et musiciens à l'époque des Tanzimat*, published by The Isis Press in Istanbul in 2023. This year, he has edited in Paris *Les Voix de Jérusalem*, about the musical and sonic visions of the Holy City, with his own contribution about a comparison of Jerusalem in Gounod's and Liszt's music. He is preparing a book on *Light and Music*, the correspondence between Liszt and the Grand Duke of Weimar Carl Alexander, and has just translated Lina Ramann's *Liszt-Paedagogium* into French. Among his research topics on Liszt and Wagner, the critical study of sources and the historiographical and epistemological renewal are central. He is currently preparing a research project on 19th-century music history in the Ottoman Empire. He has been awarded the Houghton Award at Harvard University and is a Chevalier des Ordres et des Lettres. He teaches music history at the Université Catholique de l'Ouest in Angers and at the Kempff Stiftung in Positano. He is also Deputy Mayor of Angers and Chairman of Angers Nantes Opéra.

**Małgorzata Gamrat** is an Associate Professor at The John Paul II Catholic University of Lublin. The main fields of her academic interests include word-and-music studies, the music of Franz Liszt and its interactions with other fields of art (especially literature), French and German culture of the 19th century, and the methodology of interdisciplinary research, including semiotics and intermedial translation. Her academic interests also include the oeuvres of Alexander Tansman, Vladimir Jankelevitch, Jean-Baptiste Rousseau, and classic and popular music of the 20th Century. Her most recently published book is *Franz Liszt's Songs for Voice and Piano. The Composer's Approach to Poetry and Music* (Brill 2023). She is editor-in-chief of Fascicle 12 of "Roczniki Humanistyczne" (Annals of Arts): "Musicology" a double-blind-peer-review international academic journal. Małgorzata Gamrat has participated in numerous international and interdisciplinary research projects and research groups in the field of music and literature studies, e.g., Musical Signification Project under the supervision of Eero Tarasti, Groupe International de Recherches Balzaciennes (GIRB) Paris VII Denis Diderot (supervised by Jacques-David Ebguay), and Digitales Liszt Quellen- und Werkverzeichnis (LisztQWV) research project (Ruprecht-Karls-Universität Heidelberg) directed by prof. Christiane Wiesenfeld.

**Laurence Le Diagon-Jacquin** is Professor and head of the Music Department at the Université de Franche-Comté (C.R.I.T.). She holds an agrégation in Music and a degree in Art History. She has published numerous articles and several books on Liszt, including: *La Musique de Liszt et les arts visuels* (Paris, Hermann, 2010), *Liszt, Guide pratique du mélomane* (Paris, Hermann, 2011), *Liszt en Bourgogne* (Dijon, E.U.D., 2011). She has published several conference proceedings following the 2011 festivities (with Michaël Saffle, Rossana Dalmonte, Cornelia Szabó-Knotik, etc.) and recently with Geneviève Mathon: *De Franz Liszt à la Musique contemporaine: Musicologie et significations. Hommage à Márta Grabócz* (Dijon, E.U.D., 2023), which included a section on Liszt.

In addition to her research on Liszt, she is interested in the relationship between music, the arts, and literature. She edits *Le Paon d'Héra/Hera's Peacock*, whose 13th issue devoted to the mythology of thread is in press, and has published an essay on Tchaikovsky's Swan Lake: *Au Miroir du Lac des cygnes de Tchaïkovski*, Dijon, (E.U.D., 2018).

**Oskar Habjanič** works as a curator at the Maribor Regional Museum. He is co-author of the exhibition *The Golden Fifties* in cooperation with the Zagreb City Museum and the exhibition *Franz Liszt, Small European Tour*, as well as co-author of the exhibition and concept for *The Oldest Vine Museum in Maribor, Treasures of the Holy Trinity, The Puff's century, 120 years of Maribor Regional Museum*, and many others. As part of the international *Museoeurope* project, he has collaborated with the Bavarian National Museum in Munich, the National Museum in Warsaw, the Liszt Ferenc Memorial Museum and Research Centre in Budapest, the Regional Museum of Burgenland in Eisenstadt, the National Museum of the Romanian Peasant in Bucharest, the Pontifical Swiss Guard, the Alimentarium in Vevey, Switzerland and others. As a researcher, he focuses on the cultural life of Lower Styria in the 19th century. In recent years, he has researched and published scholarly articles on the musical work and activities of Franz Liszt, Eduard Lannoy and Theodor Leschetizky. He is a recipient of a research grant from the Universalmuseum Joanneum in Graz.

**Kenneth Hamilton** described by the *Moscow Kommersant* (Russia) as “an outstanding virtuoso - one of the finest players of his generation”, by Tom Service in the *Guardian* (UK) as an “all-round virtuoso”, and by *Klassik Heute* (Germany) as a “pianist, scholar, radical thinker and philosopher”, he is well-known internationally as a recitalist and recording artist of emotional

depth and striking originality, and as a prominent expert on historical piano performance. His award-winning book *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford University Press) has had a major influence on piano playing worldwide, and has been translated into Italian, Hungarian and—most recently, in an updated version—into Mandarin. Hamilton concertises and broadcasts worldwide, and has made numerous recordings of the works of Bach, Chopin, Liszt, Mendelssohn, Grainger, Godowsky, Stevenson and many other composers. His recent Liszt albums have received an especially outstanding welcome: Volume 1 was selected as a *Gramophone* Best Classical Album of 2022; while Volume 2 was chosen as the *Guardian* Best Classical Recording of 2023. Hamilton trained in Scotland with Lawrence Glover and Ronald Stevenson. He was awarded a doctorate on the music of Liszt from Oxford University, and has been a visiting professor at many institutions, including the Franz Liszt Academy in Hungary, the St Petersburg Conservatory in Russia, and the University of Miami in the US. He is currently a senior professor of Cardiff University, where he was Head of the School of Music from 2014–2023.

**Monika Hennemann** is a musicologist, cultural historian, linguist and translator. At Cardiff University, she is Reader in Music and Co-Director of the Centre for Interdisciplinary Research into Opera and Drama (CIRO) in the School of Music, as well as the College of Arts, Humanities and Social Science's Dean for International Engagement. Her research focusses on the fascinating artistic milieu of Mendelssohn, Liszt and other cosmopolitan Romantics in the 19th and early 20th centuries, as does her recent monograph, *Felix Mendelssohn's Opera Projects in the Cultural Context of German Opera and Libretto History from 1820–1850* (Hannover: Wehrhahn, 2020). Other publications include chapters in the *Cambridge Companion to Mendelssohn*, the *Cambridge Companion to Liszt*, *Mendelssohn in Performance* (Indiana University Press) and *The Mendelssohns: Their Music in History* (Oxford University Press). She is currently working on the theatrical performance history of Liszt's *St Elizabeth* and other oratorios.

**Constantin Prince of Hohenlohe-Schillingsfürst** - his great-great-grandmother Marie was daughter of Carolyne von Sayn-Wittgenstein, Franz Liszt's life partner. Marie grew up in Weimar at Liszt's house and then she married his great-great-grandfather Constantin zu Hohenlohe-Schillingsfürst. He is responsible for the every summer Liszt-Festival in Schillingsfürst, Germany.

**Boglárka Illyés** is a researcher on musical cultural history and head of the Music Collection at the Theatre and Music Department of the National Széchényi Library, Budapest. She obtained her degrees in history as well as in French literature and linguistics at the Eötvös Loránd University, Budapest, where she recently obtained a PhD degree with a doctoral thesis on Franco-Hungarian musical relations and the reception of contemporary French music in Hungary from 1867 to 1918. She has published most of her important studies and academic source publications in that broader field (including those in *Lymbus*, *Studia Musicologica*, *Magyar Zene* and the book series *Bibliotheca Scientiae et Artis* of the National Széchényi Library). In 2019, she was awarded a Kunó Klebelsberg Scholarship, which allowed her to pursue her research in Paris.

**Adrienne Kaczmarczyk** graduated from the Ferenc Liszt Academy of Music with a diploma in musicology in 1995 and from the Eötvös Loránd University of Sciences in 2002 as a Latin philologist. Between 1992–2010 she was a member of the academic staff at the Ferenc Liszt Memorial Museum and Research Centre, Budapest. Since 1995 she has taught at the Liszt Academy of Music, Department of Musicology. Since 1994 she has been an editor, since 2009 the editor-in-chief of the Ferenc Liszt Complete Critical Edition. As an editor or co-editor she has published 20 volumes. Since 2021 she has worked as a research fellow at the Department for Hungarian Music History (Research Centre for the Humanities, Institute for Musicology, Budapest). Her main field of research is centred on Liszt's life and works and the problems of music history in the 19th century.

**Stephanie Klauk** is Lecturer in Musicology at Saarland University (Universität des Saarlandes) in Saarbrücken (Germany), where she received her Ph.D. with a thesis on music in sixteenth-century Spanish theatre. In 2022, she finished her Habilitation about eighteenth-century Italian string quartets. She was previously a researcher at the German Historical Institute of Rome (2012–2015) and a Max Weber Fellow at Saarland University (2015–2016). In collaboration with Rainer Kleinertz (Saarland University), Meinard Müller (International Audio Laboratories, Erlangen) and Christof Weiß (Würzburg University), she is co-director of a research project funded by the German Research Foundation (DFG) on Computer-Assisted Analysis of Harmonic Structures. Since 2023 she has been involved in the digital edition of Liszt's complete writings, also funded by the German Research Foundation (DFG).

**Rainer Kleinertz** has been Professor and Head of the Institute of Musicology at Saarland University since 2006. After a degree in music at the Detmold University of Music and an MA in musicology, German and Romance literature at the University of Paderborn, he obtained his doctorate in 1992. From 1992 to 1994 he was a visiting professor at the University of Salamanca (Spain). In 1994 he moved to Regensburg University, where he habilitated in 1998 with a thesis on Spanish music theatre in the 18th century (*Grundzüge des spanischen Musiktheaters im 18. Jahrhundert. Ópera - Comedia - Zarzuela*, Kassel, Reichenberger, 2003). From 2000 to 2001 he was a visiting fellow at Oxford University. Since 2014, together with Meinard Müller (International Audio Laboratories, Erlangen), he has been leading a project funded by the German Research Foundation (DFG) on computer-based analysis of harmonic structures. In 2017, together with Stephanie Klauk, he published a fundamental study on “Mozart’s Italianate Response to Haydn’s Opus 33” (*Music & Letters*, <https://doi.org/10.1093/ml/gcw102>). As editor of two volumes of Franz Liszt’s writings (*Lohengrin et Tannhäuser de Richard Wagner* and *Frühe Schriften*, Wiesbaden, Breitkopf & Härtel, 1989 and 2000), he is currently co-directing, with Dorothea Redepenning (Heidelberg) and the Trier Center for Digital Humanities a digital edition of Liszt’s complete writings, also funded by the German Research Foundation (DFG).

**Jonathan Kregor** is Interim Dean and Thomas J. Kelly Professor of Music at the University of Cincinnati, College-Conservatory of Music. He is the author of *Liszt as Transcriber* (Cambridge University Press, 2010); *Program Music* (Cambridge University Press, 2015); articles and reviews in numerous academic journals; editor of works by CPE Bach and Clara Schumann; co-editor of *Liszt et la France: Musique, culture et société dans l’Europe du XIX<sup>e</sup> siècle* (Vrin, 2012); and editor of *Nineteenth-Century Programme Music: Creation, Negotiations, Reception* (Brepols, 2019). Between 2012 and 2022, he served as editor of the *Journal of the American Liszt Society*.

**Paul Merrick** studied music at Wadham College Oxford. From 1982 until 2011 he taught English and Music History at the Liszt Academy, and from 2012 until 2020 European Music History at the Kodály Institute in Kecskemét. His book *Revolution and Religion in The Music of Liszt* was published by Cambridge University Press in 1987 and reissued in 2008. For years he worked on a study of the relationship between key and programme in Liszt. Articles on this subject have appeared in *Studia Musicologica* (1992, 1998, 2001, 2004) in *Liszt 2000*.

*Selected lectures*. (Magyar Liszt Társaság, Budapest, 2000), the *Journal of the American Liszt Society* (2003 – 2005) and in the *Musical Times* (2008, 2011). His book *Liszt's Programmatic Use of Key* was published by Argumentum Kiadó Budapest in 2021.

**Dolores Pesce** is the Avis Blewett Professor Emerita of Music at Washington University in St. Louis. She is a specialist in music of the Middle Ages and the late nineteenth century. Her books on medieval music and theory include *The Affinities and Medieval Transposition* (1987), *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance* (1997), *Guido d'Arezzo's Regule rithmice, Prologus in antiphonarium, and Epistola ad Michaelem: a Critical Text and Translation* (1999), and *The Malmariée in the Thirteenth-Century Motet* (2023). Her ongoing studies of thirteenth-century motets focus on issues of intertextuality and creative process. Professor Pesce's research on Liszt examines his music, aesthetics, and religious views. Her book *Liszt's Final Decade* (2014) was the recipient of the 2017 Alan Walker Book Award. Her essays on Liszt include: "Liszt's *Années de Pélerinage*, Book 3: A 'Hungarian' Cycle?" *19th-Century Music* XIII/3 (1990); "Expressive Resonance in Liszt's Piano Music." *Nineteenth-Century Piano Music*, ed. Todd. (Schirmer / Macmillan, 1990, revised 2<sup>nd</sup> ed., Routledge 2004); "Liszt's Sacred Choral Music" in *The Cambridge Companion to Liszt*, ed. Hamilton (Cambridge UP, 2005); "The 'Individual' in Johann Friedrich Overbeck's and Franz Liszt's *Seven Sacraments*." *Studia Musicologica Academiae Scientiarum Hungaricae* 15/4 (2013); "Beyond Hanslick: Liszt's Symphonic Poems and Program Symphonies in Vienna, 1886–1904" in *Nineteenth-Century Programme Music: Creation, Negotiations, Reception*, ed. Kregor (Brepols, 2018); "Harmony, Gesture, and Virtuosity in Liszt's Revisions: Shaping the Affective Journeys of the Cypress Pieces from *Années de pèlerinage III*" in *Liszt and Virtuosity*, ed. Doran, (Boydell and Brewer, 2020); "Franz Liszt." *Grove Music Online* (Oxford UP, 2023).

**Cécile Reynaud** is directrice d'études à l'Ecole Pratique des Hautes Etudes in musicology and vice-président in charge of research in this University. A specialist in 19th Century music, she has published several books and articles about Liszt and Berlioz.

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**Mariateresa Storino** is Professor of Music History at the Conservatoire of Music 'G. Rossini' (Pesaro) and collaborated until 2021 with the 'Fondazione Istituto Liszt' (Bologna). After receiving her Ph.D. in Science of Music at the University of Trento, she has held post-doctoral research fellowships and has been awarded musicological prizes.

She has published books and essays on Franz Liszt's life and music, and on topics including the symphonic poem and women musicians (in particular Augusta Holmès and Jessie Laussot Hillebrand). She prepared the first editions of Liszt's scores *Jeanne d'Arc au bûcher* (2021) and *Concerto sans orchestra* (2006), and edited the book *Franz Liszt and Jessie Taylor Laussot Hillebrand: un capitolo inedito della storia musicale del secondo Ottocento* (2016).

In 2017 she participated as co-curator in organizing the exhibition "Italy through the eyes of Franz Liszt" for the Liszt Museum in Budapest (11 May 2017 – 8 May 2018). Her last monograph *Liszt a Pisa. Alle radici del recital pianistico tra suggestioni pittoriche e letterarie* (2018) was accomplished thanks to a grant from the University of Pisa. In 2023 she coedited with Susan

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**Ágnes Watzatka** studied musicology, church music, and theology. She has been a research associate at the Liszt Ferenc Memorial Museum and Research Centre in Budapest since 1992. She regularly participates in national and international conferences (more recently in Amsterdam, Cambridge, Lucca, Maribor, Subotica, Halle, and Vienna), and has been awarded several international research fellowships (Krakow, Prague, Vienna, Regensburg, and Weimar). Her two main research interests are the life and work of Ferenc Liszt and church music and hymnology in the 18th and 19th centuries. She has published two books and numerous academic papers, including lexicon entries in the MGG Lexicon. She is working on her doctoral thesis "Plainchant Melodies in the Workshop of Franz Liszt" at the Doctoral School of the University of Arts in Graz. She is expected to receive her PhD degree in 2024.





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