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Variations on "Weinen, Klagen, Sorgen, Zagen," S. 180 is one of Franz Liszt's most significant but understudied piano works. Written after Liszt joined the Third Order of Saint Francis and during a time of deep personal tragedy, this composition reflects both Liszt's religious journey and his coping with suffering and shows daring explorations of chromaticism that pushed the limits of tonality. It was arranged for organ one year after the piano version was composed and became one of his best-known compositions for organ. This study will provide a comprehensive overview of relevant studies of this piece.

The first chapter provides an introduction of Franz Liszt and *Variations on "Weinen, Klagen, Sorgen, Zagen,"* S.180. The second chapter summarizes Franz Liszt's religious journey. The third chapter includes an analysis of this music. The fourth chapter shows a detailed comparison between the piano version and organ version. The last chapter concludes this study with a summary.

A STUDY OF FRANZ LISZT'S *VARIATIONS ON*
"WEINEN, KLAGEN, SORGEN, ZAGEN"

by

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CHAPTER I

INTRODUCTION

Need for the study

Although Franz Liszt is known as one of the most iconic composers of the nineteenth century and a keynote representative of the Romantic style, his compositional reputation is complicated. In 1961, Aaron Copland, while asserting Liszt's influence on twentieth-century composers, conceded that "the world has had greater composers than this man."¹ Fernando Laires founded the American Liszt Society in 1964, partly in response to such mixed evaluations of Liszt's compositions. In a 2003 interview, he said, "The critics wouldn't accept Liszt, and one colleague at the (University of Texas) even told me that I wouldn't be allowed to play his music."² But Franz Liszt was one of the first composers who broke down tonality in composition. He avoided using traditional cadences in his late piano music, and he moved harmonies and keys chromatically rather than through more traditional tonal modulations.³ Liszt could be called a successful foreseer in the music world even though people didn't notice the greatness of his contribution in his day.

¹ Aaron Copland, 'Liszt as Pioneer' from *Copland on Music*, London, 1961, 125. Quoted, David Bollard, "An Introduction to Liszt's Weinen, Klagen Variations." *Studies in Music* 22, no. 22 (1988), 48.

² Justin Murphy, "Fernando Laires, renowned pianist, dies at 91," *Democrat & Chronicle*, Oct. 2, 2016, <https://www.democratandchronicle.com/story/lifestyle/music/2016/10/02/fernando-laires-eastman-liszt-obituary/91266512/>.

³ Alfred Brendel, *Alfred Brendel on Music: Collected Essays*. Chicago: A Cappella Books, 2001, 274.

The main theme of *Variations on "Weinen, Klagen, Sorgen, Zagen"* is taken from Bach's Cantata No.12 and his Mass in B minor. Just like this composition, many of Liszt's late compositions are lesser known with a possible reason being other musicians' opposition to his music during his time. During the "War of the Romantics"⁴ in the nineteenth century, Liszt stands by the "progressive" side with Berlioz and Wagner while Schumann, Brahms, and Mendelssohn stand on the "conservative" side. One of the central issues of the "progressives" vs. the "conservatives" was the superiority of sonata form over other genres. Liszt developed the technique of thematic transformation and advocated to modify traditional sonata form to one single movement which resulted in the development of the symphonic poem. As a result of supporting progressive music, Liszt himself received many boos and catcalls in concert, and his music was banned for many years in Leipzig.⁵ Therefore, it is valuable to explore his late period music and learn what Liszt developed during the later years of his life.

Liszt respected his predecessors, but he was also an advocator of new musical ideas. As time went on, his compositional style changed continuously. Alan Walker divided his music into three compositional periods.⁶

The years up to 1847 were called "virtuoso years." This was the time that Liszt traveled in Europe, built his reputation, and explored transcendental keyboard technique.

⁴ Alan Walker, Franz Liszt: *The Weimar Years 1848-1861*. Ithaca, N.Y.: Cornell University Press, 1993, 338-367.
⁵ Maria Eckhardt, Rena Charnin Mueller, and Alan Walker, "Liszt, Franz." *Grove Music Online*. 2001, accessed 14 Dec. 2020. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048265?rkey=eHZGcT>.

⁶ Alan Walker, Franz Liszt: *The Virtuoso Years 1811-1847*. Rev. ed. Ithaca, N.Y.: Cornell University Press, 1987.
Alan Walker, Franz Liszt: *The Weimar Years 1848-1861*. Ithaca, N.Y.: Cornell University Press, 1993.
Alan Walker, Franz Liszt: *The Final Years 1861-1886*. Ithaca, N.Y.: Cornell University Press, 1997.

Most of the works during this period were written for solo piano and aimed to produce tremendous visual and aural effects.

From 1848 to 1861, Liszt spent most of his time in Weimar as Kapellmeister of Grand Duke Carl August. This was an important compositional period for Liszt during which he started self-constraint as he realized the intrinsic value of music and tried to simplify his writing. The *Prelude on “Weinen, Klagen, Sorgen, Zagen,”* S.179 which was composed in 1859 already revealed this simplified compositional tendency, such as decreasing the use of transcendental keyboard technique and thinning the music texture.

Liszt’s third compositional period is strongly tied to religious ideals that started in 1861. That is the period in which he composed the *Variations on “Weinen, Klagen, Sorgen, Zagen,”* S. 180. Liszt’s compositions converted to a sparse style during this period. Even though some of his compositions are still virtuosic, he tried to combine his old virtuoso style with the sparse style to express personal ideas and please himself.⁷ Religion was a core part of Liszt’s entire life. He was first influenced by his devoted Christian parents, keeping in touch with church musicians and clergies closely during his whole life. Some letters Liszt wrote demonstrate the influences of the Catholic Church on his compositional career:

Sept. 4, 1852

You have only to assimilate Palestrina and Bach—then let your heart speak, and you will be able to say with the prophet, “I speak, for I believe; and I know that our God liveth eternally.”

⁷ Michele Horner Tannenbaum, “Suite from Liszt’s “Variations on a Motive of Bach” (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: “was Gott Tut, Das Ist Wohlgetan.”” (PhD Diss., Kent State University, 1993), 18.

We spoke with your brother about your vocation for composing religious-catholic music. He enters thoroughly into this idea, and will give you help to realise it under outer conditions favourable to you.⁸

Jan. 12, 1857

There is not the slightest hurry about the Mass (for men's voices) and I fear that the preparation of this work will cost you and your singers some trouble. Before all else it requires the utmost certainty in intonation, which can only be attained by practicing the parts singly (especially the middle parts, second tenor and first bass)—and then, above all, religious absorption, meditation, expansion, ecstasy, shadow, light, soaring—in a word, catholic devotion and inspiration. . . . The Church composer is both preacher and priest, and what the word fails to bring to our powers of perception the tone makes winged and clear.⁹

Liszt not only explored keyboard virtuosity, but also advocated for the works of older masters such as Bach, Beethoven, and Schubert. Liszt made a number of transcriptions and arrangements that were based on their compositions. Liszt's music combined both historicism and virtuosity which have opposing qualities of objectivity and subjectivity. The two trends were referred to as neo-Romantic in the second half of the nineteenth century.¹⁰ Even though his late period music was opposed by other musicians like Brahms and Schumann, he never gave up exploring new music. Liszt correctly insisted that he was on the right path of future music. Richard Pohl wrote a panegyric in which he indicated Liszt's influence on Wagner's Tristan Prelude. Wagner himself admitted that his use of harmony became very different after becoming

⁸ Franz Liszt, La Mara, and Constance Bache, *Letters of Franz Liszt, Vol. I*. New York: Charles Scribner's Sons, 1894, 136. Quoted, Michele Horner Tannenbaum, "Suite from Liszt's "Variations on a Motive of Bach" (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: "was Gott Tut, Das Ist Wohlgetan"." (PhD Diss., Kent State University, 1993), 22.

⁹ *Ibid.*, 315-316.

¹⁰ Michele Horner Tannenbaum, "Suite from Liszt's "Variations on a Motive of Bach" (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: "was Gott Tut, Das Ist Wohlgetan"." (PhD Diss., Kent State University, 1993), 18-19.

acquainted with Liszt's compositions.¹¹ It is unquestionable Wagner made great contributions to the music world and knowing that Liszt left a deep influence on Wagner's compositions, his contribution to music development cannot be ignored.

The *Variations on "Weinen, Klagen, Sorgen, Zagen,"* S.180 was written in 1862 when Liszt settled in Rome.¹² It was published by Schlesinger in Berlin two years later. Liszt dedicated it to Anton Rubinstein who unfortunately never performed it in public.¹³ There are currently five published editions; however, this study will only be using the Urtext Edition which was published in 1993. Unfortunately, there is no documentation of whether Liszt himself took part in editing, but Alan Walker's book notes that Liszt performed it in a festival at Hanover in April of 1875.¹⁴ It is the first record of the public performance of this music. Liszt performed this composition again in May of 1876.¹⁵ Both performances have no recorded reaction from audiences, but based on Liszt's self-mockery in his master class of 1885, it could be speculated that the piece was not well-received: In the master class, after August Stradal played the *Variations on "Weinen, Klagen, Sorgen, Zagen,"* S.180, Liszt said: "If you want a bad criticism, you must play this. It will then be said: 'the young artist is not lacking in talent ---- it remains only to regret that he made such a poor choice of piece.'"¹⁶ The organ version appeared in 1863 and was published in 1865 by Körner. Dedicated to A.W. Gottschalg, the organ

¹¹ Alan Walker, *Franz Liszt: The Weimar Years 1848-1861*. Ithaca, N.Y.: Cornell University Press, 1993, 545.

¹² *Ibid.*, 17.

¹³ David Bollard. "An Introduction to Liszt's Weinen, Klagen Variations." *Studies in Music* 22, no. 22 (1988), 49.

¹⁴ Alan Walker, *Franz Liszt: The Final Years 1861-1886*. Ithaca, N.Y.: Cornell University Press, 1997, 284.

¹⁵ *Ibid.*, 362.

¹⁶ August Göllerich, and Wilhelm Jerger, *Franz Liszt's Klavierunterricht von 1884-1886. Dargestellt an den Tagebuchaufzeichnungen von August Göllerich, von Wilhelm Jerger*. Regensburg: Bosse, 1975, 68. Quoted, Alan Walker, *Franz Liszt: The Final Years 1861-1886*. Ithaca, N.Y.: Cornell University Press, 1997, 16.

arrangement is quite similar to the piano version. It is interesting that the organ version is famous enough to be programmed in organ recitals, but the piano version is heard less often.¹⁷ Even though the two versions sound similar the organ version is not an exact copy of the piano version. Both were set elaborately to fit the different characteristics of each instrument. Michele Tannenbaum did a thorough analysis of the piano version in her dissertation¹⁸ and there is a brief study of the organ version included in Marilyn Kielniarz's study of Liszt's organ works,¹⁹ but there is currently no comparison study between the two versions. One goal of this study is to observe how Liszt expresses the same ideas on different instruments.

As is well-known, variation form was not prominent in Liszt's massive output. He was asked to compose variations to a piece by Anton Diabelli when he was only eleven years old, which became his first set of variations. His other two variation sets were *Huit variations* and *Sept variations brillantes sur un thème de G. Rossini* that were composed when he was about thirteen years old. Therefore, the *Variations on "Weinen, Klagen, Sorgen, Zagen,"* S.180 is probably Liszt's most important set of variations. He composed a prelude on the theme three years earlier which could be seen as a preparation for this work.²⁰ The chromatic theme of the variations was taken from Bach's Cantata No. 12 and also used for the Crucifixus of Bach's mass in B minor. Liszt also used the final chorale "Was Gott tut, das ist wohlgetan" as the ending section. It is one of the most masterly and

¹⁷ David Bollard, "An Introduction to Liszt's Weinen, Klagen Variations." *Studies in Music* 22, no. 22 (1988), 49.

¹⁸ See Michele Horner Tannenbaum, "Suite from Liszt's "Variations on a Motive of Bach" (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: "was Gott Tut, Das Ist Wohlgetan"." (PhD Diss., Kent State University, 1993).

¹⁹ See Marilyn Torrison Kielniarz, "The Organ Works of Franz Liszt." (D.M diss., Northwestern University, 1984), 125-152.

²⁰ Gordon Stewart, *A History of Keyboard Literature: Music for the Piano and Its Forerunners*. New York: Schirmer Books, 1996, 322.

ambitious works of Liszt's third compositional period.²¹ While it is an outstanding work, it was not accepted or admired by the musicians of Liszt's time because of its innovativeness.

Purpose of the study

The purpose of this study is to evaluate Liszt's late musical style and development through analysis of this variation set. Based on Liszt's religious journey and tragedies in his life, we can speculate why the *Variations on "Weinen, Klagen, Sorgen, Zagen"* appeared and what caused Liszt to compose this sorrowful music. This study addresses the differences between the music of Liszt and his contemporaries and reveals Liszt's influences on later composers as well. Comparisons between the organ version S.673 and the piano version S.180 will demonstrate how Liszt adapts different instruments in order to foster strengths and circumvent weaknesses.

Literature review

Franz Liszt composed a large number of masterful works during his long lifetime, and while some of them are world-renowned, others are unknown but very sophisticated. Liszt's progressive music ideas were opposed during his day which is probably one of the reasons that caused those works to go unnoticed. Liszt and his music were misunderstood by not only the musicians and followers of his day, but also many people today. People most often know him through his virtuoso music style, but his religious stories and faith journey are less known. There has been only limited research that focuses on his *Variations on "Weinen, Klagen, Sorgen, Zagen."* Therefore, this treatise will be

²¹ Alan Walker, *Franz Liszt: The Man and His Music*, ed. New York: Taplinger, 1970, 144-146.

providing a basic study of this music. The second chapter is a summary of his religious journey, and the third chapter provides an analysis of the music. The fourth chapter makes a thorough comparison between the organ and piano versions of this work.

Michael Saffle's research and information guide of Franz Liszt provides a useful list of resources on Liszt research. It has been updated several times and there is an electronic version containing resources about many aspects of Liszt's life.²²

Alan Walker's three-volume biography is a necessary resource for any topic about Franz Liszt. Walker's thorough research on Liszt includes not only biographical information, but also composition information and some basic music analysis. It is the most comprehensive study that introduces detailed information of Liszt.²³

Michele Tannenbaum provided a comprehensive analysis of the *Variations on "Weinen, Klagen, Sorgen, Zagen"* including historical discovery and analysis of music. Although this dissertation is now somewhat dated and some information is inconsistent with Alan Walker's books, it is still an excellent resource.²⁴

The dissertation "The Organ Works of Franz Liszt" by Marilyn Kielniarz provides a brief analysis of Liszt's organ works. Section III of the third chapter includes a study of Liszt's "Weinen, Klagen, Sorgen, Zagen" and is more focused on structural analysis rather than harmonic analysis.²⁵

²² Michael Saffle, *Franz Liszt: A Guide to Research* (version 2nd ed.). 2nd ed. Routledge Music Bibliographies. New York: Routledge, 2004.

²³ Alan Walker, *Franz Liszt: The Virtuoso Years 1811-1847*. Rev. ed. Ithaca, N.Y.: Cornell University Press, 1987.

Alan Walker, *Franz Liszt: The Weimar Years 1848-1861*. Ithaca, N.Y.: Cornell University Press, 1993.

Alan Walker, *Franz Liszt: The Final Years 1861-1886*. Ithaca, N.Y.: Cornell University Press, 1997.

²⁴ Michele Horner Tannenbaum, "Suite from Liszt's "Variations on a Motive of Bach" (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: "was Gott Tut, Das Ist Wohlgetan"." (PhD Diss., Kent State University, 1993).

²⁵ Marilyn Torrison Kielniarz, "The Organ Works of Franz Liszt." (D.M. diss., Northwestern University, 1984).

CHAPTER II
THE RELIGIOUS JOURNEY OF FRANZ LISZT

Yes, “Jesus Christ on the Cross,” a yearning longing after the Cross and the raising of the Cross,—this was ever my true inner calling; I have left it in my innermost heart ever since my seventeenth year, in which I implored with humility and tears that I might be permitted to enter the Paris Seminary; at that time I hoped it would be granted to me to live the life of the saints and perhaps even to die a martyr's death. This, alas! has not happened—yet, in spite of the transgressions and errors which I have committed, and for which I feel sincere repentance and contrition, the holy light of the Cross has never been entirely withdrawn from me. At times, indeed, the refulgence of this Divine light has overflowed my entire soul. --I thank God for this, and shall die with my soul fixed upon the Cross, our redemption, our highest bliss; and, in acknowledgment of my belief, I wish before my death to receive the holy sacraments of the Catholic, Apostolic, and Romish Church, and thereby to attain the forgiveness and remission of all my sin.

Letter to Princess Caroline Sayn-Wittgenstein, Weimar, September 14, 1860²⁶

The *Variations on “Weinen, Klagen, Sorgen, Zagen,”* S. 180 is strongly related to the Catholic church so it is necessary to understand Franz Liszt’s faith and his religious journey before beginning the musical analysis. Liszt was born in the Hungarian village of Raiding on October 22, 1811, and was only child of Adam and Anna Liszt. The faith of Franz Liszt was firstly influenced by his parents. His father was interested in religion during his adolescent period and had studied at Franciscan monasteries in order to enter

²⁶ Franz Liszt, La Mara, and Constance Bache. *Letters of Franz Liszt*, I. New York: Charles Scribner's Sons, 1894, 439. Quoted, Liszt, Franz, and David Whitwell. *Liszt, a Self-Portrait in His Own Words*. Northridge, Calif.: Winds, 1986, 61.

the priesthood until he was dismissed because of his personality.²⁷ Adam and Anna were both devout Christians which can be seen as a root of Franz Liszt's faith tree. Franz Liszt was baptized at the neighboring village of Unterfrauenhaid the day after his birthday, because there was no priest in Raiding. He was christened after Franciscans as well as after his father's godfather Franciscus Zambothy, who was known as "Franciscus L."²⁸ Franz Liszt was a sickly and weak boy when he was a child and he almost died. His parents watched him carefully and prayed for their son's delicate health. Adam Liszt took his son to church for Mass as well as to the Franciscans and their monastery very often, which certainly motivated Liszt's interest in religion. Liszt became familiar with church worship services and rituals of the Catholic faith with his father's guidance as well. These powerful memories took root in Liszt's mind and never left. He even asked to join a seminary in Paris in his adolescent time.²⁹

There are two reasons the young Liszt pleaded to enter the Paris seminary: the death of his father and the forced termination of his love relationship with Caroline de Saint-Cricq. After Adam Liszt died in 1827, Franz settled down in Paris with his mother and he became the breadwinner of his family. In order to get income for his family, Liszt kept an irregular schedule teaching students morning and night across the city. He usually left his house very early in the morning and returned home in the late night. Sometimes

²⁷ Maria Eckhardt, Rena Charnin Mueller, and Alan Walker, "Liszt, Franz." *Grove Music Online*. 2001, accessed 14 Dec. 2020. <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048265?rskey=eHZGcT>.

²⁸ Alan Walker, *Franz Liszt: The Virtuoso Years 1811-1847*. Rev. ed. Ithaca, N.Y.: Cornell University Press, 1987. P 55-56.

²⁹ *Ibid.*, 61-62.

Anna Liszt found that Liszt slept on the stairs to avoid disturbing her sleep.³⁰ During this time, Liszt met Caroline de Saint-Cricq who was a daughter of the Minister of Commerce under Charles X, Count Pierre de Saint-Cricq. Caroline was a pupil of Franz Liszt and he went to her house and gave her a lesson every day. They fell in love and started an innocent relationship for which they got Caroline's mother's approval, but her father forced them to end the relationship. Count Pierre de Saint-Cricq terminated Caroline's lessons after he reminded Liszt of his low station.³¹ This was Liszt's first love affair and the two never forgot each other through their whole lives. Following the sadness of the loss of his father, the forced separation dealt him a heavy blow. Liszt was despairing and he suffered a nervous breakdown as well as becoming seriously ill. Simultaneously, his sadness gave rise to Liszt's religious mania.³² Alan Walker describes this intense time in Liszt's life:

He spent long hours prostrating himself on the cold flagstones of St.-Vincent-de-Paul, and again experienced longings to become a priest. He begged to be allowed to enter the Paris seminary and hoped that it might be given to him to live the life of a saint and die the death of a martyr. Once again he was deflected from the church, this time by his confessor, Abbé Bardin, and by his mother.³³

Liszt stopped all teaching work and spent most of his time in church to confess and expiate for his sins. He was so inactive and silent that he was falsely pronounced dead in the autumn of 1828 in an article published by *Le Corsaire*.³⁴

³⁰ Ibid., 131.

³¹ Ibid., 131-132.

³² Ibid., 132-133.

³³ Ibid., 132.

³⁴ Ibid., 133-134.

In order to find spiritual salvation, Saint-Simonism attracted Liszt's attention. Saint-Simonism was a political and religious movement in France during the beginning of the 19th century which paid attention to the needs of the working class, stood for disseminating scientific knowledge, emancipated women, and humanized religion. The ideals of this humanitarian movement spread in Paris and drew much peoples' attention. It advocated to combine the teachings of Jesus with socialism and to improve the lives of the poorer class. These ideals deeply connected with Liszt's mindset.³⁵ Alan Walker mentioned that many of Liszt's biographers overemphasized the connection between Liszt himself with Saint-Simonism, with which he doesn't agree.³⁶ This is true because Saint-Simonism was not mentioned very often in Liszt's letters even though some of his biography works put a lot of focus on the subject. Liszt himself mentioned that he never belonged to any Saint-Simonism organization. The necessity of mentioning Saint-Simonism is not because of its connection with Liszt, but it did influence his spiritual development and prepared him to meet the Abbé Félicité Robert de Lamennais, a pioneer of liberal Catholicism who left a deep influence on French Romantics.³⁷ Lamennais was ordained as a priest in 1816 and became a bishop in 1817. He could be considered the earliest liberal social Catholic who advocated to unite human beliefs and separate the church from French monarchy and royal government. He preached ultramontanism and the development of democracy through free speech and art work.³⁸ Even though he was

³⁵ Ibid., 152-153.

³⁶ Ibid., 154.

³⁷ Ibid., 154.

³⁸ David E Gifford, "Religious Elements Implicit and Explicit in the Solo Piano Works of Franz Liszt." (D.M.A. diss., University of Missouri – Kansas City, 1984), 6.

against the pontiff, the French Government, and some moderate Catholic liberals, he refused to give up his own proposition and attacked the Vatican in his work *Paroles d'un croyant*. This book provided the introduction between Liszt and Lamennais.³⁹

Lamennais invited Liszt to stay in his house at La Chênaie in Brittany, and they became close friends.⁴⁰ They exchanged ideas and admired each other, and this experience motivated Liszt's compositional inspiration. There were several compositions born during this time and some of them reflected Liszt's mature music style, such as the well known set *Harmonies poétiques et religieuses*.⁴¹ Liszt was highly influenced by Lamennais and he started to absorb what role the artist played in society.⁴² In Lamennais' view, the artist was a powerful force to change man and society because art could express the Divine Being in different ways.⁴³ He pointed out: "Art for art's sake is an absurdity. Its aim is the perfection of the being whose progress it discloses."⁴⁴ Alan Walker mentioned Lamennais' point in his book as well: "Art, for him, was God made manifest; it ennobled the human race; insofar as the artist was a bearer of the beautiful."⁴⁵ The experience of living with Lamennais made Liszt think about religion and music which

³⁹ Alan Walker, *Franz Liszt: The Virtuoso Years 1811-1847*. Rev. ed. Ithaca, N.Y.: Cornell University Press, 1987, 155.

⁴⁰ David E Gifford, "Religious Elements Implicit and Explicit in the Solo Piano Works of Franz Liszt." (D.M.A. diss., University of Missouri – Kansas City, 1984), 10.

⁴¹ Alan Walker, *Franz Liszt: The Virtuoso Years 1811-1847*. Rev. ed. Ithaca, N.Y.: Cornell University Press, 1987, 157.

⁴² *Ibid.*, 159.

⁴³ *Ibid.*

⁴⁴ Eleanor Perényi, *Liszt: The Artist As Romantic Hero*. [1st ed.] ed. Boston: Little, Brown, 1974, 103. Quoted, David E Gifford, "Religious Elements Implicit and Explicit in the Solo Piano Works of Franz Liszt." (D.M.A. diss., University of Missouri – Kansas City, 1984), 6.

⁴⁵ Alan Walker, *Franz Liszt: The Virtuoso Years 1811-1847*. Rev. ed. Ithaca, N.Y.: Cornell University Press, 1987, 159.

inspired his first article, “On Future Church Music.” He was thinking of a new music style which could “unite on a colossal scale the Theatre and the Church.”⁴⁶

Princess Carolyne de Sayn-Wittgenstein was a devout and thoughtful woman. She not only wrote a number of religious books and articles, but she also stimulated Liszt to compose religious music. Their letters and visits were full of romantic love expressions and religious devotion. In the relationship with Carolyne, Liszt got a friend, a lover, and a guide who always provided him great suggestions. Liszt did more composing during this time which was his most important compositional period.

From 1859 to 1862, there were several tragedies in Liszt’s life. It was a difficult and bitter time, during which he suffered a lot and was rejected and antagonized by his former friends and fellow musicians in both personal and musical aspects.⁴⁷ He lost his son Daniel in the winter of 1859; his plan to marry Princess Carolyne finally failed on his birthday in 1861; then his daughter Blandine died unexpectedly in 1862, causing another major blow to Liszt.⁴⁸ The *Variations on “Weinen, Klagen, Sorgen, Zagen,”* S. 180 emerged in 1862 shortly after Blandine passed away. Alan Walker mentioned in his book: “It is best understood as a symptom of the grieving process, and like so much else in Liszt’s output this music is really autobiographical.”⁴⁹ It was a religious composition which was written in response to Blandine’s death on September 11:

⁴⁶ Ibid.

⁴⁷ David E Gifford, *Religious Elements Implicit and Explicit in the Solo Piano Works of Franz Liszt*. Ann Arbor: University Microfilms International, 1986, 17.

⁴⁸ Alan Walker, *Franz Liszt: The Final Years 1861-1886*. Ithaca, N.Y.: Cornell University Press, 1997, 47.

⁴⁹ Ibid., 51.

November 15, 1862

Blandine has her place in my heart beside Daniel. Both abide with me bringing atonement and purification, mediators with the cry "Sursum corda." When the day comes for Death to approach, he shall not find me unprepared or fainthearted. Our faith hopes for and awaits the deliverance to which it leads us. Yet as long as we are upon earth we must attend to our daily task. And mine shall not lie unproductive. However trifling it may seem to others, to me it is indispensable. My Soul's tears must, as it were, have lacrymatoria mass for them; I must set fires alight for those of my dear ones that are alive, and keep my dear dead in spiritual and corporal urns. This is the aim and object of the art task to me.⁵⁰

On April 25 of 1865, Liszt finally received the minor order of church, he wore a cassock and moved into the Vatican as an abbé.

May 11, 1865

Your Highness will understand that it is a necessity of my heart to speak to you of a very happy juncture that assures me henceforth, in full degree, the stability of feeling and of conduct to which I aspired. It seems to me that I should be guilty of ingratitude and wanting in respect to the condescending friendship with which you are good enough to honor me, did I not let you know of the determination I have taken.

On Tuesday the 25th of April, the festival of St. Mark the Evangelist, I entered into the ecclesiastical state of receiving minor orders in the chapel of H. S. H. Monseigneur Hohenlohe at the Vatican. Convinced as I was that this act would strengthen me in the right road, I accomplished it without effort, in all simplicity and uprightness of intention. Moreover it agrees with the antecedents of my youth, as well as with the development that my work of musical composition has taken during these last four years, -- a work which I propose to pursue with fresh vigor, as I consider it the least defective form of my nature.

To speak familiarly; if "the cloak does not make the monk" it also does not prevent him from being one; and, in certain cases, when the monk is already formed within, why not appropriate the outer garment of one?

⁵⁰ Franz Liszt, La Mara, and Constance Bache, *Letters of Franz Liszt, Vol. II*. New York: Charles Scribner's Sons, 1894, 38-39. Quoted, Michele Horner Tannenbaum, "Suite from Liszt's "Variations on a Motive of Bach" (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: "was Gott Tut, Das Ist Wohlgetan"." (PhD Diss., Kent State University, 1993), 23.

But I am forgetting that I do not in the least intend to become a monk, in the severe sense of the word. For this I have no vocation, and it is enough for me to belong to the hierarchy of the Church to such a degree as the minor orders allow me to do. It is therefore not the frock, but the cassock that I have donned. And on this subject Your Highness will pardon me the small vanity of mentioning to you that they pay me the compliment of saying that I wear my cassock as though I had worn it all my life.

I am now living at the Vatican with Monseigneur Hohenlohe, whose apartment is on the same floor as the Stanze of Raphael. My lodging is not at all like a prison cell, and the kind hospitality that Monseigneur H. shows me exempts me from all painful constraints. So I shall leave it but rarely and for a short time only, as removals and especially journeys have become very burdensome to me for many reasons....⁵¹

⁵¹ Franz Liszt, La Mara, and Constance Bache, *Letters of Franz Liszt, Vol. II*. New York: Charles Scribner's Sons, 1894, 99-101.

CHAPTER III

A BRIEF ANALYSIS OF THE *VARIATIONS ON “WEINEN, KLAGEN, ZORGEN, ZAGEN”*

The new variation form

The *Variations on “Weinen, Klagen, Sorgen, Zagen,”* S. 180 were composed during Liszt’s suffering period. As Alfred Brendel described it, “In Liszt’s own words, ‘exuberance of heart’ gave way to ‘bitterness of heart.’”⁵² He experienced the death of his children Daniel and Blandine, the failed marriage plan with Princess Caroline Sayn-Wittgenstein, the break-up with his friends, and the opposition to his music from other musicians and followers.⁵³

Liszt composed a prelude based on the same theme in 1859 and after he composed the *Variations on “Weinen, Klagen, Sorgen, Zagen,”* S. 180, he arranged it for organ in 1863. As a representative musician of the nineteenth century, Liszt was not only a pioneer of musical innovation but also famous as an advocator of his predecessors. His *Variations on “Weinen, Klagen, Sorgen, Zagen,”* S. 180 is a fine example showing both sides. By browsing the whole Variations, it is not difficult to find that this music appears different in structure from most other variations during Liszt’s time. There are many fresh settings in this music that are immediately noticeable. Obviously, it was not written in

⁵² Alfred Brendel, *Alfred Brendel on Music: Collected Essays*. Chicago: A Cappella Books, 2001, 273.

⁵³ Ibid.

regular sectional form with double bar lines between each variation. It starts with a short prelude rather than the actual theme and there is what appears to be a recitative around the middle section. Then Liszt boldly ends the whole piece with a Lutheran Hymn. The music was written in triple meter and its highly contrapuntal style is reminiscent of the chaconne and passacaglia, genres that overlap and are difficult to distinguish from one another. The theme in a chaconne tends to reside in the bass where it repeats unchanged while the composer usually presents new melodies and variations above the bass line to make the entire piece interesting. In the passacaglia, the bass melody might be shifted to other voices and new melodies and variations could appear in the bass line.⁵⁴ Therefore, while the chaconne may keep the same harmonic structure constantly, the passacaglia may include many changes when the bass theme is replaced. So, based on this comparison of genres, Liszt's *Variations on "Weinen, Klagen, Sorgen, Zagen,"* S. 180 is a contrapuntal composition which shows a tendency toward passacaglia form.⁵⁵ Like Liszt's other piano works, his variations have his distinct personal style of technical bravura and textural variety and the contrapuntal passacaglia provided Liszt a way to explore chromatic musical language. The fresh style of writing, recitative in the middle section, highly chromatic sequence passages, and the chorale's ending reveal his symphonic poem form tendency and new compositional setting as well. This new free variation form is continuous in nature without interruption, and it became popular after

⁵⁴ Michele Horner Tannenbaum, "Suite from Liszt's 'Variations on a Motive of Bach' (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: 'was Gott Tut, Das Ist Wohlgetan'." (PhD Diss., Kent State University, 1993), 8.

⁵⁵ *Ibid.*, 9.

1875, especially in the early twentieth century.⁵⁶ The structure of the theme does not remain the same throughout because Liszt transforms the theme and combines that with his transcendental keyboard technique to achieve an evolution of variation form.

What Liszt took from Bach

The full title of this variation set is *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt*. The English translation is "Variations on a motive (Basso continuo) from of the Cantata 'Weeping, Lamenting, Worrying, Fearing' and of the 'Crucifixus' from the Mass in B minor by J. S. Bach, arranged for piano by F. Liszt." There are several different translations in other studies. For example, in Alan Walker's book, the title is "Weeping, Wailing, Mourning, Trembling."⁵⁷ David Bollard translated it to "Weeping, complaints, sorrows, fears."⁵⁸ And Michele Tannenbaum published in the *Journal of the American Liszt Society* with the translation "Weeping, Crying, Caring, Sighing."⁵⁹ The translation presented at the beginning of this paragraph uses the reference of German-English dictionaries as well as these authors' translations, the understanding of which is an important part in formulating a personal understanding of the piece.

Liszt took the theme from the opening of the second movement of Bach's Cantata No. 12 and he also borrowed both the music and text from the final chorale as the ending

⁵⁶ Ibid., 126.

⁵⁷ Alan Walker, *Franz Liszt: The Final Years 1861-1886*. Ithaca, N.Y.: Cornell University Press, 1997, 51.

⁵⁸ David Bollard, "An Introduction to Liszt's Weinen, Klagen Variations." *Studies in Music* 22, no. 22 (1988), 49.

⁵⁹ Michele Horner Tannenbaum, "Liszt and Bach: 'Invention' and 'Feeling' in the Variations on a Motive of Bach." *Journal of the American Liszt Society* 41 (1997), 51.

for the Variations. This setting aimed to express the idea of grief turned to joy. The “Crucifixus” in the title revealed that the Bach B minor Mass was a significant reference and indeed, the “Weinen, Klagen, Sorgen, Zagen” movement of the Cantata is exactly the same music, but set in a different key, as the “Crucifixus” in the B minor Mass. See Example 1 and Example 2 below:

Lente

Violino I

Violino II

Viola I

Viola II

Fagotto

Soprano
Wei - nen,

Alto
Kla - gen,

Tenore
Sor - gen,

Basso
Za -

Continuo
Organo
Cont.

5

Kla - gen, Wei - nen, Kla - gen,

Za - gen, Wei - nen,

Wei - nen,
gen, Sor - gen,

Example 1. Bach, Johann Sebastian. *Kantaten zum Sonntag Jubilate - Weinen, Klagen, Sorgen, Zagen*, BWV 12, second movement, mm. 1-10.

5.

Flauto traverso I

Flauto traverso II

Violino I

Violino II

Viola

Soprano II

Alto

Tenore

Basso

Continuo

Cru - ci -

6.

fi - xus, cru - ci - fi - xus, cru - ci -

Cru - ci - fi - xus, cru - ci -

Cru - ci - fi - xus, cru - ci - fi - xus,

Cru - ci - fi - xus, cru - ci - fi - xus, cru - ci - fi - xus, cru - ci - fi - xus,

Example 2. Bach, Johann Sebastian. *Messe h-Moll*, Symbolum Nicenum, fifth movement, mm. 1-12.

The Bach Cantata No.12 was written for the third Sunday after Easter in 1724. It is well known that Bach often used music to illuminate the sermon or readings of church

services. In this Cantata, Bach aimed to express the idea of death turned to heaven. In the Lutheran denomination, death might cause grief, but it is also a release from painful life and the spiritual self can rejoice forever in heaven. The descending chromatic motive was used to dramatize the text, and it is a symbol of grief.⁶⁰ The tear-drop melody⁶¹ was accompanied by a lament bass which was used broadly in Baroque music to express tragedy or sorrow.⁶²

The text of the second movement of this cantata is:

Weinen, Klagen, Sorgen, Zagen,
Angst und Not
Sind der Christen Tränenbrot,
Die das Zeichen Jesu tragen.

(Weeping, Lamenting, Worrying, Fearing,
anxiety and distress
are the Christian's bread of tears,
that bear the marks of Jesus.)

Through several movements, the grief finally turns into joy in the final chorale which is a Lutheran hymn, “Was Gott tut, das ist wohlgetan”:

Was Gott tut, das ist wohlgetan,
Dabei will ich verbleiben.
Es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben.
So wird Got mich
Ganz väterlich

⁶⁰ Michele Horner Tannenbaum, “Suite from Liszt’s “Variations on a Motive of Bach” (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: “was Gott Tut, Das Ist Wohlgetan”.” (PhD Diss., Kent State University, 1993), 26-27.

⁶¹ Tear drop is a music figure that is structured by two adjacent notes with a slur, representing a sad feeling.

⁶² The lament bass is a descending perfect fourth from tonic to dominant, filled by the chromatic scale. It depicts tragedy or sorrow and was used frequently in the Baroque era.

In seinen Armen halten:
Drum laß ich ihn nur walten.

(What God does, it is done well.
I want to stay nearby,
It may make me on the rough path
distress, death and misery drive me.
Yet God becomes to me
just like a father
hold me in his arms:
therefore I only let him govern me.)

The Crucifixus section of Bach's B Minor Mass has the same music as the second movement of Cantata No.12 but with a different text:

Crucifixus etiam pro nobis
sub Pontio Pilato
passus et sepultus est.

(He was crucified for us
under Pontius Pilate
he suffered and was buried.)

These sections Liszt borrowed from Bach not only illustrated the significance of the Catholic church in Liszt's mind, but also revealed that he intended to follow Bach's musical setting. He took Bach's motive as well as his music structure with the descending and ascending chromatic line representing grief and joy respectively.⁶³ Grief that is expressed in the Crucifixus ultimately turns into the joy of entering heaven at the end. Bach's music became more and more important in Liszt's life.

⁶³ Ibid., 29-30.

September 10, 1863

Notwithstanding all my admiration for Handel, my preference for Bach still holds good, and when I have edified myself sufficiently with Handel's common chords, I long for the precious dissonances of the Passion, the B minor Mass, and other of Bach's polyphonic wares.⁶⁴

December 20, 1869

You are plunging into Bach—that admirable chalybeate spring! I will bear you company, and have given myself for a Christmas present, the Peters edition of the two Passions, Masses, and Cantatas of Bach, whom one might designate as the St. Thomas Aquinas of music.⁶⁵

All in all, Liszt's *Variations on "Weinen, Klagen, Sorgen, Zagen,"* S. 180

embody the religious ideology of joy over grief, resurrection after crucifixion, as well as his personal belief of the cross, Christ, and God.⁶⁶ Death is not the end, grief is impermanent, and the holy cross will triumph and bring the soul to heaven in endless joy.

April 8, 1853

"Lass zu dem Glauben Dich neu bekehren, es gibt ein Glück," this is the only thing that is true and eternal. I cannot preach to you, nor explain it to you; but I will pray to God that He may powerfully illumine your heart through His faith and His love. You may scoff at this feeling as bitterly as you like. I cannot fail to see and desire in it the only salvation. Through Christ alone, through resigned suffering in God, salvation and rescue comes to us.⁶⁷

As shown in Example 3, the variations start with a short prelude with the D-flat to A-flat chromatic descent of the theme embedded in the chords. Liszt doubled the

⁶⁴ Franz Liszt, La Mara, and Constance Bache, *Letters of Franz Liszt, Vol. II*. New York: Charles Scribner's Sons, 1894, 66.

⁶⁵ *Ibid.*, 190.

⁶⁶ Michele Horner Tannenbaum, "Suite from Liszt's 'Variations on a Motive of Bach' (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: 'was Gott Tut, Das Ist Wohlgetan'." (PhD Diss., Kent State University, 1993), 31.

⁶⁷ Richard Wagner and Franz Liszt, ed. William Ashton, Ellis, trans. by Francis Hueffer, *Correspondence of Wagner and Liszt, I*. New York: Haskell House, 1969, 273. Quoted, Franz Liszt and David Whitwell. *Liszt, a Self-Portrait in His Own Words*. Northridge, Calif.: Winds, 1986, 60.

descending chromatic scale with octaves in lower registration from measure 7 to measure 18. It set the primary mood of the whole piece with a very dark, gloomy, and spooky sound. The prelude starts around the middle of the keyboard then arrives at a low tonic tone. This setting implies that some tragedy and misery happened, which could be related to Blandine's death.

Example 3. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt*, S. 180, mm. 1-18.

The main theme appears at measure eighteen. While Liszt could have arranged the entire orchestra part for piano as he had done in other arrangements, here he reduced Bach's music and only utilized the vocal parts and the bass continuo (see Example 4). In Example 5, the right hand takes SATB vocal parts from Example 4 and arranges it in a single melody line while the left hand plays basso continuo in a singable version.

Soprano
Alto
Tenore
Basso
Continuo
Organo
Cont.

Wei - - - nen,
Kla - - - gen,
Sor - - - gen,
Za - - - gen,
Wei - nen, Kla - gen,
Wei - nen, Za - gen, Wei - nen,
- - - gen, Sor - - - gen,

Example 4. Bach, Johann Sebastian. *Kantaten zum Sonntag Jubilate - Weinen, Klagen, Sorgen, Zagen*, BWV 12, second movement, mm. 1-10.

4
(18) a tempo
p dolente
sempre un poco
24
espressivo

Example 5. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt*, S. 180, mm. 18-29.

Example 6 provides a fundamental music analysis of measures 18-24 of Example 5. Through this analysis, it becomes clear that Liszt's sparse setting aimed to highlight the intervals and suspensions of Bach's motive, especially the diminished sevenths resolving to minor sixth, and minor ninths resolving to perfect octaves. These suspensions were usually structured by the tear drop figure of the right hand.

Example 6. Harmony analysis of Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt*, S. 180, mm. 18-24.

Liszt followed the original music until measure 32 where he then departed from Bach. Looking at Example 7, Liszt used parallel sixths to thicken the texture and raise the music to a high register. It is also noteworthy that the left hand starts with a half-note/eighth-note lament bass, also known as a *Seufzer* or "sigh figure," as the ending of the last sentence, then turns to repeated quarter notes with *portato* markings which

indicates to play the notes detached. This kind of setting produces a bell-like effect related to the “Crucifixus.”⁶⁸

Example 7. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate ‘Weinen, Klagen, Sorgen, Zagen’ und dem “Crucifixus” der H-moll Messe von J. S. Bach für Klavier von F. Liszt, S. 180, mm. 33-37.*

After sufficient development of Bach’s suffering theme, the grief finally turns to joy: “Was Gott tut, das ist wohlgetan.” Liszt took both the music and text of the final chorale from Bach’s Cantata No.12. It is a Lutheran hymn which Liszt transcribed and adapted to his pianistic context, including transposing from the original B-flat major to F major (see Examples 8 and Example 9).

⁶⁸ Michele Horner Tannenbaum, “Suite from Liszt’s “Variations on a Motive of Bach” (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: “was Gott Tut, Das Ist Wohlgetan”.” (PhD Diss., Kent State University, 1993), 57.

7. Choral *)

Tromba
Violino I

Soprano
Oboe
Violino II

Sopr.
Was Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben,
es mag mich auf die rau-he Bahn Not, Tod und E-lend trei-ben,

Alto
Viola I

Alto
Was Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben,
es mag mich auf die rau-he Bahn Not, Tod und E-lend trei-ben,

Tenore
Viola II

Ten.
Was Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben,
es mag mich auf die rau-he Bahn Not, Tod und E-lend trei-ben,

Basso

Basso
Was Gott tut, das ist wohl-ge-tan, da-bei will ich ver-blei-ben,
es mag mich auf die rau-he Bahn Not, Tod und E-lend trei-ben,

Fagotto
Continuo
Organo
Cont.

so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.
so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.
so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.
so wird Gott mich ganz vä-ter-lich in sei-nen Ar-men hal-ten, drum laß ich ihn nur wal-ten.

*) Zur Besetzung siehe Vorwort und Knt. Bericht.

Example 8. Bach, Johann Sebastian. *Kantaten zum Sonntag Jubilate - Weinen, Klagen, Sorgen, Zagen*, BWV 12, seventh movement, mm. 1-10.

18 Choral
Lento

320 Was Gott rut, das ist wohl - ge-tan, da - bei will ich ver - blei - ben. Es mag mich auf die rau - he Bahn Nor, Tod und E - lend trei - ben, es wird mich Gott ganz vä - ter - lich in sei - nen Ar - men hal - ten; drum laß ich ihn nur wal - ten.

325
328
332

337

342

347

351

355

360

ritenuto
ten.
ff
maestoso
p dolce
dolciss.
sempre dolce c legato
una corda
tre corde
Quasi Allegro
cresc.
ff
sempre marc.

riten.
ten.
ff
a tempo, un poco animato
ff
tremolo

*) „Das poco a poco ist sehr nach und nach zu verstehen [...]“ (L-P 1, 18)
**) „[...] Die Viertel nie eilig“ (L-P 1, 18)

*) „The poco a poco is to be understood very much as little by little [...]“ (L-P 1, 18)
**) „[...] the crochets never hurriedly“ (L-P 1, 18)

*) „Das Tremolo: reich und klingend [...]“ (L-P 1, 18)
**) „The tremolo: rich and resonant [...]“ (L-P 1, 18)

Z. 12 401

Z. 12 401

Example 9. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt, S. 180, mm. 320-367.*

By comparing Example 8 and Example 9, we find there are some interesting settings Liszt made in the chorale. He applied text-painting in this final part which embodied what he wanted to deliver to the audience and performer. The structure of the original chorale is:

Section 1:

Verse 1 – Phrase 1, Phrase 2 – a, b

Verse 2 – Phrase 1, Phrase 2 – a, b (repetition)

Section 2:

Phrase 1, Phrase 2, Phrase 3, Phrase 4 – c, d, e, f

In the first section, each phrase is two measures long, but it switches to one measure long in the second section. Liszt used fermata markings to divide each phrase and make them clearer. It also reflects that Liszt wanted to convey joy of the hymn and heaven. The “*Lento*” and “*dolce*” at the beginning imply that this is the glorious, joyful ending, a joyful resurrection of spirit after the previous section of suffering:

What God does, it is done well.
I want to stay nearby.

It is very interesting that Liszt used the submediant as the first note rather than Bach’s dominant. In contrast, Liszt’s organ version starts with the dominant, but just a single note with no harmony. There are no resources explaining specific reasons why he made this difference between the two versions, but one possibility can be observed in the organ registrations. The suggested registrations are Äoline 8’, Voix celeste 8’, Violini 4’, Flautino 2’, Quinte 22/3’, Harmonia aethera, Gedackt 16’ on the organ version with “*PPP*.” Most of these stops on organ belong to “voice” and “string” catalog (see Appendix A). Those stops create soft, warm, and murmuring-like sounds and the “*PPP*” means the organ performer needs to close the box to make it very soft. Obviously, Liszt wanted to create a heavenly feeling. The sound color of the piano can only be controlled by the performer’s hands as well as the pedals. Liszt may have felt that the dominant was

too powerful to make the tone and harmony convey a heavenly feeling, so he transcribed it to the submediant to help express the text.

After the two soft phrases, a fortissimo marking starts the second verse which is a repetition of the first verse. Liszt made a significant contrast with the first verse by moving the music one octave higher and making the texture thicker when the text changed to:

It may make me on the rough path,
distress, death and misery drive me.

Then the music returns to soft and “*dolce*” at a higher range. From the first phrase to third phrase of the second section, the markings are “*dolce, dolciss, sempre dolce e legato*” along with the “*una corda*,” Liszt made this most heavenly part of the whole piece:

Yet God becomes to me
just like a father
hold me in his arms;

The very last phrase was marked “*f*” and “*tre corde*” along with the marking “*slargando*” with which Liszt made the last phrase bigger, broader, and slower, but not harsh. Both hands have a thicker texture and the music moves back to a lower range to prepare the very last triumph:

therefore I only let him govern me.

The next part starts with sequencing triads of the basso continuo which almost dominates the whole piece. After this short recalling of the bass, Liszt repeated the second section of the hymn reinforced by octaves and chords to emphasize text-painting. After finishing the repetition of the hymn, Liszt used continuous chords to form an F major scale rising to the last climax before ending in F major with brilliant tremolos. The broader and louder musical texture illustrates the arrival of the final triumph. It is also reminiscent of Liszt's life goal after his long religious journey.

Recurring formal designs

Michele Tannenbaum aptly describes the formal aspects of the piece as, “a series of continuous movements unified by a single motive, articulated by pauses, and including areas of recitative or long monophonic melodic passages.”⁶⁹ Those structures make the variations very similar to Liszt's symphonic poem with the use of transcendental techniques (including doubled octaves, running scales, and fast-moving arpeggios) and contrasting of different textures to create orchestral sounds on the piano. Liszt was very good at drawing a large picture or story using a very simple music fragment. Even though this music is in variation form, he treated it as a single piece through changes in dynamics, tempo, and mood as well as adjusting the theme and basso continuo with different figurations and texture. It is tremendous that the performer may hear struggling, murmuring, fighting, sighing, moaning, and feel sorrow, pain, and anger all within the same motive. His contrapuntal design created nonfunctional sonorities, sequential

⁶⁹ Ibid., 87.

patterns, and cadential movements with the same materials to express his ideas.⁷⁰ Many of Liszt's works reveal a heroic feature perhaps due to his personality or his religious journey, and even when he composed dark pieces, the ending always appears triumphant. For example, Dante Sonata, the Sonata in B minor, and the Fantasia and Fugue on B-A-C-H have a similar heroic quality shared by *Variations on "Weinen, Klagen, Sorgen, Zagen"* S. 180.

Liszt avoided modulation in this piece and preferred to use harmonic sequences to create tonal interest. He created varieties of nonfunctional sonorities to delay or obscure the tonic.⁷¹ Even though every fourth bar of the chromatic descent lands back in the tonic of F minor, the harmonizations preceding that tonal destination are full of surprises. Sometimes Liszt combined the sequential progression with expanded motives which he did in his other music as well. This setting dominated the entire piece and made the main theme very impressive.⁷² The two-note tear drop figure ran through the whole composition. Liszt harmonized this figure and prolonged and delayed resolution by sequential motion rather than modulation, which kept the music moving and created an unstable feeling.

Early twentieth century elements

Liszt's music includes some advanced elements that became significant procedures in the early twentieth century. There are several major compositional trends involving nontraditional elements in Liszt's writing which appeared very early in his

⁷⁰ Ibid., 111.

⁷¹ Ibid., 109.

⁷² Ibid., 113.

career: whole tone, gypsy scale, extreme chromaticism of the melodic line or harmonic progression, and augmented and diminished sonorities. The whole tone scale was used in his *Harmonies poétiques et religieuses* in 1834, and in his Faust symphony composed in 1849 he used the gypsy scale.⁷³ Liszt never stopped searching for new musical elements and they were used increasingly throughout his opuses. Especially in his later period music, we see greater use of writing that suggests twelve-tone techniques, sparse textures, unresolved harmonies, parallel intervals, harmonic dissonance, and tonal ambiguity. For example, Liszt's late period work: *Unstern: Sinistre, Diasastro*, S. 208 illustrates these features. His musical foresight beyond most of the musicians of his day, especially in the *Variations on "Weinen, Klagen, Sorgen, Zagen,"* S. 180 could be considered a representation of his musical evolution.⁷⁴

In order to make orchestral sounds on piano, Liszt arranged several layers in different ranges. These ranges formed vertical polyphonic structures in his music. As seen in Example 10, measures 265-272, the bass continues the drum-like lower F while the middle voice provides an ascending chromatic line and the basso continuo appears in the high range. This layered setting was used in Debussy's *Preludes* as well.⁷⁵ In Example 11, Debussy created layers in the music and divided to three clefs to make it clearer.

⁷³ Ibid., 113.

⁷⁴ Ibid., 114.

⁷⁵ Ibid., 114-115.

16
267

poco a poco cresc. - - - e un poco accelerando

il tempo

f marcato

sempre più agitato

Example 10. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt*, S. 180, mm. 261-272.

Un peu plus allant et plus gravement expressif

The image shows two systems of musical notation for Example 11. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The grand staff has a piano (p) dynamic marking. The bass line starts with a *pp* dynamic and a *simile* instruction. The second system also has three staves. The top staff has a *ppp* dynamic marking. The middle staff has a *p* dynamic marking and the instruction *un peu en dehors*. The bottom staff has a *pp!* dynamic marking.

Example 11. Debussy, Claude. *Feuilles mortes*, mm. 19-28.

The whole tone scale is also included in these Variations. It is usually hidden in chromatic scales, but Liszt used accents or rhythm to highlight those scales. The best example starts from measure 202—the slur with staccato marking highlights every first note of each beat along with accent markings. By isolating the accented notes, a whole tone scale is revealed (see Example 12).

The image displays three systems of musical notation for Franz Liszt's piece. The first system (measures 201-202) features a piano introduction with a bass line in the left hand and a treble line in the right hand, marked with a forte dynamic (ff) and the tempo instruction 'f molto'. The second system (measures 203-206) shows a more complex texture with multiple voices in both hands, marked 'espress. *)' and 'sf', with tempo changes to 'ritenuto' and 'a tempo'. The third system (measures 207-210) continues the complex texture, marked 'poco a poco' and 'sf ritenuto', leading to a final cadence.

Example 12. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier* von F. Liszt, S. 180, mm. 201-210.

Some atonal compositional elements can be found near the beginning of the prelude. Harold Owen, in describing the beginning of atonality, said, "Together with melodic and harmonic chromaticism, the atonal polyphony of the early twentieth century evolved from pervasive modulation, obscure resolution of dissonance, and harmonic root

movement by thirds and steps.”⁷⁶ Liszt used the chromatic scale to fill in the thirds. This tendency becomes clear with his dynamic markings and rhythm. The sequence patterns in the prelude are long and Liszt holds the low G at measure 15 rather than resolve it immediately. He is continuing the seventeenth and eighteenth century tradition of cadential trills although with added drama in the lower range of the keyboard and with chromatic *fiorituras* before landing on the keynote.

⁷⁶ Harold Owen, *Model and Tonal Counterpoint from Josquin to Stravinsky*. New York: Schirmer Books, 1992, 321-346. Quoted, Michele Horner Tannenbaum, “Suite from Liszt’s “Variations on a Motive of Bach” (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: “was Gott Tut, Das Ist Wohlgetan”.” (PhD Diss., Kent State University, 1993), 116.

The image shows a musical score for Franz Liszt's 'Variations über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem 'Crucifixus' der H-moll Messe von J. S. Bach für Klavier von F. Liszt, S. 180, mm. 1-18. The score is in 3/4 time, key of B-flat major, and marked 'Andante'. It features dynamic markings such as *ff*, *sf*, and *pesante*, along with performance instructions like *rinforz.*, *tr*, and *dim. e ritenuto*. The score is divided into three systems, with measures 7 and 14 indicated.

Example 13. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt, S. 180, mm. 1-18.*

Another noteworthy point is the way Liszt uses intervening sonorities to return to the tonic by voice leading rather than traditional harmonic progression. This practice was adopted by Bartók in the early twentieth century. It aims to eliminate implication of traditional function in structures.⁷⁷

⁷⁷ Michele Horner Tannenbaum, "Suite from Liszt's 'Variations on a Motive of Bach' (I) Prelude. (II) Passacaglia. (III) Recitative. (IV) Aria. (V) Gigue: "was Gott Tut, Das Ist Wohlgetan"." (PhD Diss., Kent State University, 1993), 118-119.

CHAPTER IV

THE COMPARISON BETWEEN ORGAN AND PIANO VERSIONS

A summary of the differences between organ and piano performance

The organ version of *Variations on "Weinen, Klagen, Sorgen, Zagen,"* catalogued as S. 673, was composed in 1863 and it was first published in 1865. The German organist, conductor, and church musician Karl Straube edited it and included it in Liszt *Orgelwerke Band I* during the 1900s.

Even though both organ and piano are keyboard instruments, piano is a percussion instrument while organ is a wind instrument resulting in many differences from the performer's perspective. Organ can have more than one manual and the manuals could be played alternately or simultaneously to create contrast and change power.⁷⁸ This instrument can change sounds by using different registrations. It has pedals, but those pedals are used for expression or crescendo rather than *sostenuto*. In organ performance, since expression and crescendo pedals cannot *legato*, the performer must connect the notes by hands or feet. The dynamic changing on organ is different from the piano as well. Due to the instrument's structure, the organ keyboard doesn't affect dynamics, which means no matter how much power the performer plays a key on organ, the volume of sound does not change. Dynamic changes on organ are created by either adding or removing the stops or using expression and crescendo pedals. Compositional settings

⁷⁸ Robert Lewis Marshall, *Eighteenth-Century Keyboard Music*. 2nd ed. Routledge Studies in Musical Genres. New York: Routledge, 2003, 25-26.

between organ and piano are different due to these distinct characteristics. Composers adjust musical texture to accommodate different instruments, and the same is true for Liszt. The two versions of *Variations on "Weinen, Klagen, Sorgen, Zagen"* sound quite similar, but there are many spots that look completely different on the page. This chapter will discover how Liszt adjusted compositional settings to make tremendous effects on the two different instruments.

What is deleted from the piano version?

First of all, Liszt used several methods to prevent a disordered aural effect in the organ version. He avoided overusing notes or decorations in organ playing; thus, there are many details included in the piano version that were deleted from the organ version.

The first method of simplification in the organ arrangement is taking out decorations. Cadenzas were used extensively in piano music in the nineteenth century but were limited in organ compositions. At the very beginning of the *Variations*, both versions look quite similar except measure 15-17 in the piano. Liszt adds two measures of cadenza after the trill, but the trill and cadenza were not included in the organ version.

Andante *)

ff pesante sf ff pesante sf ff sf

7 sf sf

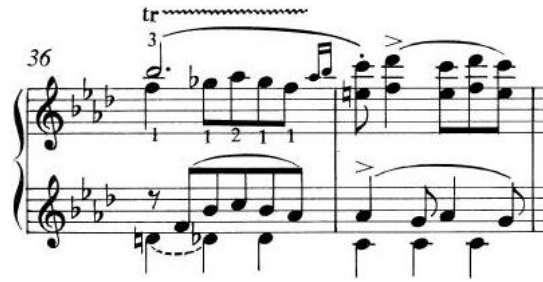
14 tr ***)
rinforz.
tr ***)
dim. e ritenuto

Example 14. Liszt, Franz. *Variationen über das Motiv (Basso continuo)* aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt, S. 180, mm. 1-18.

The image shows a musical score for organ, divided into Manual and Pedal parts. The Manual part is marked 'Lento' and 'ff'. The Pedal part is marked 'P. K. I, II, III'. The score includes lyrics 'de - cre - scen -' and 'do - - - - -'. A red box highlights a specific passage in the Pedal part, marked 'ritenuto'.

Example 15. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach, S. 673, mm. 1-16.*

The short prelude of the piano score is divided into three clefs on the organ score except for the ending. In the piano version, Liszt added a trill on G and a chromatic scale before the last F. Organ can have heavy resonance, especially when played in a large room, so the fast and dense running notes might have caused a blurred effect. Liszt simplified this phrase to make sure the audience is able to hear the basso continuo clearly rather than a blur of running notes. This set appears several times in the *Variations*.



Example 16. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt*, S. 180, mm. 36-37.



Example 17. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach*, S. 673, mm. 34-35.

In Example 17, we see in the organ version that Liszt took out the trill on B-flat which appeared in the piano version (see Example 16). He deleted the tenor voice in the piano version as well. The trill, cadenza, and added melody take the place of long notes on the piano. As mentioned earlier, piano is a percussion instrument and therefore it is inevitable that every note fades out continuously. In contrast, organ doesn't have this

feature and held notes maintain the same volume until the keys are released meaning that a sparse texture doesn't sound hollow on organ.

The second means of keeping the sound clear is to change note values and decrease the number of notes used.

5

60

poco cresc.

66

4 5

4 5

piangendo

dim.

espressivo

Example 18. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt, S. 180, mm. 59-71.*

Example 19. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach, S. 673, mm. 56-68.*

In Example 18, from measure 59-62, Liszt used repeated eighth notes to highlight the top melody while he changed it to quarter notes in the organ version which can be seen in Example 19. The middle and bottom voices were also shortened to make the melody even stronger. From measure 60 of the organ version, Liszt divided triads between two clefs, and the top melody is kept in quarter notes with a syncopated rhythm. From measure 64 (see Example 19), Liszt used only chords in the left hand, whereas he employed continuous repeated eighth notes in the piano version. It is a way to not only keep the melody moving forward, but also push the music to a higher volume.

A reduced number of notes was also used in the transcendental section.

Comparing Example 20 with Example 21, it is obvious that Liszt used eighth notes

moving chromatically to replace those running passages in the piano version. However, the basic chords and harmonies were maintained and doubled in the hands.

The image shows a page of musical notation for Franz Liszt's 'Variationen über das Motiv (Basso continuo)'. The score is in G minor and 3/4 time. It features a complex texture with multiple voices in both hands. Key markings include 'ten.' (tension), 'ff' (fortissimo), and 'Ossia'. Measure numbers 192, 194, and 196 are visible. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 20. Liszt, Franz. *Variationen über das Motiv (Basso continuo)* aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt, S. 180, mm. 191-198.

Example 21. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach*, S. 673, mm. 186-196.

After this climax, the music turns to a weeping section in which Liszt kept the sighing figure, but every note was doubled in value. In the piano version, shown in Example 22, the top sighing figures were built with sequential eighth notes, but in the organ version the sighing figures were increased to quarter notes and limited to one octave. Due to the heavy resonance of the organ, the break between each two-note group would be weakened, which may cause sequential eighth-note to sound highly connected. It would blur the main theme. Thus, Liszt had to switch each note to quarter to make an

exact auditory result. The same occurs with the ending of each phrase when Liszt used syncopations.

The image displays a musical score for Franz Liszt's 'Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem 'Crucifixus' der H-moll Messe von J. S. Bach für Klavier'. The score is written for piano and consists of two systems of staves. The first system begins at measure 203 and includes markings for 'espress. *)', 'sf', 'ritenuto', and 'a tempo'. The second system begins at measure 207 and includes markings for 'poco a poco' and 'sf ritenuto'. A small inset in the upper right corner shows a close-up of a syncopated rhythmic pattern with the marking 'f molto'.

Example 22. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier* von F. Liszt, S. 180, mm. 202-210.

The image shows two pages of a musical score. The first page, numbered 205, features a piano accompaniment for the first system. It is marked 'II p Andante flessibile.' and includes the instruction 'geminato' above the treble clef staff. The tempo changes to 'rallent.' and then 'Più Tranquillo.' The score includes dynamic markings like 'pp' and fingering numbers such as 'III 1/2', '1/8', and '2/4'. The second page, numbered 212, continues the piece with a 'ritenuto' marking. It includes performance instructions for 'III Aoline 8', 'Voix céleste 8', and 'Viola 8', along with the dynamic marking 'ppp'. A fingering instruction 'M.K. III + II ab' is also present. The publisher's name 'Edition Peters.' is printed at the bottom left of the page.

Example 23. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach*, S.673, mm. 205-216.

There is one section that is very interesting. By comparison of Example 24 and Example 25, it is evident that the organ version has fewer notes in order to make a clearer sound. Liszt didn't use any sixteenth notes in the organ version. Instead, he built the whole section with eighth-note triplets to avoid muddy auditory results on the organ. In Example 24, Liszt uses murmuring sixteenth notes in the middle and high voices to accompany the chromatic descending melody in the bass. The rhythm is rather steady, and he applies many augmented fourths and minor seconds to strengthen the intensive feeling. On the other hand, Example 25 contains a less complicated accompaniment in order to avoid blurry acoustics on the organ. It is artful that Liszt kept melodies and the rapidly changing harmonies in the sparse texture in the organ version, while not losing

either the insecure feeling or the main theme. He made this section look completely different in the two versions but kept almost the same aural result.

The image displays a musical score for Franz Liszt's 'Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem 'Crucifixus' der H-moll Messe von J. S. Bach für Klavier von F. Liszt, S. 180, mm. 125-149. The score is written for piano and is in the key of B-flat major. It begins at measure 125 with the tempo marking 'a tempo (un poco meno allegro)'. The first system (measures 125-131) features a right-hand melody with a 4-measure phrase and a 3-measure phrase, and a left-hand accompaniment marked 'p plintyo' and 'tre corde'. The second system (measures 132-137) continues the right-hand melody with a 3-measure phrase and a 4-measure phrase, and the left-hand accompaniment. The third system (measures 138-140) shows the right-hand melody with a 'sempre p' marking and the left-hand accompaniment with a 'poco espress.' marking. The fourth system (measures 141-146) features the right-hand melody with a 'poco espress.' marking and the left-hand accompaniment. The fifth system (measures 147-149) shows the right-hand melody with a 'poco espress.' marking and the left-hand accompaniment. The score is written in a single system with a grand staff (treble and bass clefs) and includes various musical notations such as slurs, accents, and dynamic markings.

Example 24. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt, S. 180, mm. 125-149.*

122

126

132

138

142

III

II

ten.

ten.

ten.

sempre piano e legato

II Quintatón 8' ab

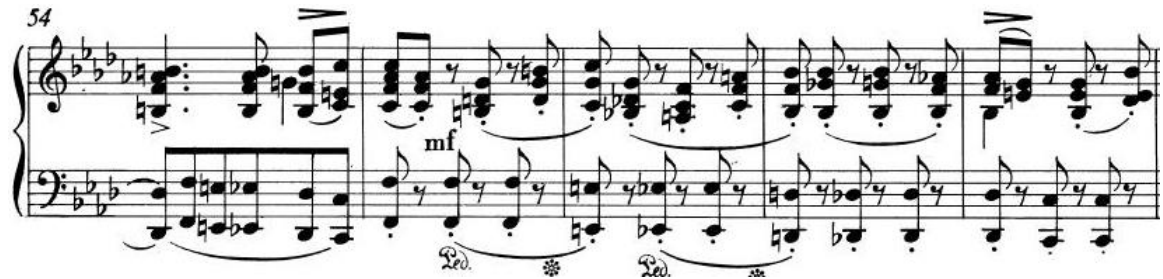
Detailed description: The image shows a page of musical notation for Franz Liszt's 'Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot'. The score is in G minor (three flats) and 3/4 time. It consists of four systems of music. The first system (measures 122-125) shows a treble clef with a melodic line and a bass clef with a bass line. The second system (measures 126-131) features a treble clef with a melodic line and a bass clef with a bass line. The third system (measures 132-137) continues the melodic and bass lines. The fourth system (measures 138-141) includes the instruction 'sempre piano e legato' and 'II Quintatón 8' ab'. The final system (measure 142) shows a treble clef with a melodic line and a bass clef with a bass line.

Example 25. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach*, S. 673, mm. 122-142.

What is added to the organ version?

Liszt made many musical reductions for the organ version, but he added some colorful details as well. The details that did not appear in the piano version show Liszt's mastery of organ.

First, there is a hidden melody in the inner voice. In measure 54-55 (see Example 27 below), there is a short melody in the left hand that never appears in the piano version. Through the marking "*espr.*," the performer will notice the melody should be heard.⁷⁹ The "II" above the right hand is a reminder for the performer to change to manual II since manual I is the strongest and loudest manual on organ and therefore switching accompaniment to manual II will make the melody be heard clearly.



Example 26. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt*, S. 180, mm. 54-58.

⁷⁹ In organ compositions, the Roman numeral "I," "II," "III" are used to indicate which manual should be played. The "I" indicate great manual which is the strongest manual on organ. The "II" indicate positive manual which is weaker than "I." The "III" indicate swell manual which is weaker than "II."

The image displays a musical score for Franz Liszt's Variation 27. It consists of three staves. The top staff is the right hand, featuring a complex melodic line with various fingerings indicated above the notes: 4 2, 5 2, 8 1, 2 1, 4 2, and 5 4. A 'II' marking is placed above the staff. The middle staff is the left hand, with 'espr.' (espressivo) and 'do' markings. A red rectangular box highlights a specific melodic phrase in the middle staff. The bottom staff shows a bass line with a steady rhythm.

Example 27. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach*, S. 673, mm. 51-55.

Second, Liszt made the melody longer and freer in the organ version. Since the organ sound does not fade until the key is released, there is the possibility of creating longer melodic lines.

217 **Recitativo Lento**

lagrimoso

pp

pp

221

smorz.

p

225

pp

recitativo lagrimoso

229

Example 28. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier* von F. Liszt, S. 180, mm. 217-229.

Example 29. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach*, S. 673, mm. 217-229.

The organ version in Example 29 doesn't differ much from the piano version in Example 28, and they appear even more similar if we ignore the blank third clef. But, as seen in Example 29, Liszt added fermatas over the longest note of each phrase. He made full use of the organ's ability to create a more singing and free recitative section. In measure 227 of Example 29, Liszt even prolonged the melody of left hand to make more waves. One possible explanation for the additional fermatas in the organ version is that a composer's conception of the notation of a particular piece may change over time. Given

that the organ arrangement occurred one year after the piano version, it is likely that Liszt's thoughts on how to notate this fluid recitative would have become evolved. He was simply trying to encourage interpretive and agogic freedom.

The *Variations on "Weinen, Klagen, Sorgen, Zagen"* is a dramatic composition that includes a high degree of dynamic contrasts in both versions, but the organ version has many more dynamic markings than the piano version.

The image displays a musical score for Franz Liszt's *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem 'Crucifixus' der H-moll Messe von J. S. Bach für Klavier*. The score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with the tempo marking *a tempo* and the dynamic marking *quasi f sempre espress.*. The second system starts at measure 54 and includes the dynamic marking *mf* and the instruction *poco cresc.*. The third system starts at measure 66 and features the dynamic markings *piangendo* and *dim.*. The notation includes various musical symbols such as slurs, ties, and dynamic hairpins, indicating a highly expressive and dynamic piece.

Example 30. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem 'Crucifixus' der H-moll Messe von J. S. Bach für Klavier* von F. Liszt, S. 180, mm. 51-71.

6 **Andante moderato.**

48 **I** **mf** *poco a poco cre* **ab** **II** *scen* **do**

56 *ten. ten. ten. ten. ten.* **f** *sempre crescendo* *e* *stringendo* **fff ritenuto**

64 **Lento.** **II** **pp lagrimoso** **III** **ppp**

Edition Peters. 8920

Example 31. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach*, S. 673, mm. 48-68.

In the piano version, seen in Example 30, this phrase starts with “*f*” and builds gradually until it reaches a small climax before the second beat of measure 67. In the organ version (Example 31) it starts with “*mf*,” passes through “*f*,” and increases to “*fff*” in measure 63 before it suddenly drops to “*pp*” and “*ppp*” at the second beat of measure 64. Recalling that the volume or color is changed through adding or removing stops and adjusting pedals, those dynamic markings must be indications for changing the registration. This is very different from a piano performance which is why there are so

many more dynamic markings in the organ version. The “*pp*” and “*ppp*” at measure 64 implies a reduction of most of the stops on the organ to create a quiet and sorrowful effect. Since the left hand moves to the manual III, it must be softer than the right hand playing on manual I. The “*decresc.*” at measure 67 of Example 31 indicates closing the expression pedals gradually to make the music softer.

Different texture setting of the same phrase

There are many spots that have the same melody but completely different textures which reflects Liszt’s ability to think and arrange on different instruments. The texture or accompaniment pattern was composed based on each instrument’s characteristics and which is why the two versions sound similar but appear very different on the page.

Measures 83-95 of the piano version (Example 32) have an entirely different musical setting compared to measures 80-92 of the organ version even though they contain the same chromatic bass line.

legatiss.

88 sempre legatiss. dim. sotto voce

93

Example 32. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier* von F. Liszt, S. 180, mm. 83-95.

II

pp sotto voce

Viola 8' an. III

III + II ab. *p* Ped. Untersatz 88' an.

P.K. I } ab!
II }
III }

ppp

85

ri - te - nu - to

III
Liebl. Gedackt 16' ab!
Viola 8' ab!
Flauto dolce 4' an.
Violini 4' an.
Flautino 2' an.
Gemshorn 8' an.
Fl. d'amour 8' an.
M.K. III + II an.

I Gemshorn 8' an.
Rohrflöte 4' an.
Gemshorn 4' an.
II Liebl. Gedackt 16' ab.
Rohrflöte 8' an.

Example 33. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach*, S. 673, mm. 80-92.

In measure 83-86, even though the piano version employs chords alternating between hands, Liszt hid a lament bass line within. This lament bass line was written as parallel major sixths in the left hand of the organ version (see Example 33). From measure 87 in the piano version, the basso continuo was moved to the bottom notes of the left hand which moves lower and deeper. In the organ version, the bass line shifts from the left hand to the pedal at measure 84. The left hand starts to imitate the top clef of the piano version and reveals the chromatic melody that is hidden in the chords. Liszt aimed to make dark aural effects in this part, and he created that sound effect through pedal usage and moving to the lower range of the piano, a technique that cannot be used on organ. As mentioned before, Liszt used fewer notes and a thinner texture to avoid unclear reverberation. Since this creates more space between notes, he added minor seconds in a

dotted rhythm on the top clef of the organ version in order to fill in the empty spaces and provide support to the dark emotion. In measures 91 and 92, Liszt resolved this phrase to tonic by adding a line in the inner voice. In these two measures, both hands move to manual III a sense of conclusion. The fermata after the tonic chord hints at a pause of the section as well. This setting aimed to make a sense of an ending for this section because the next section retains triplets for a long duration and it is necessary to make a distinct separation between sections to let the audience know where the new section starts.

The next section of the organ version maintains a thinner music texture which lasts sixty-two measures. However, in the piano version Liszt created a climax in the same section, which is the first climax he created in the piano version.

The image shows a page of a musical score for Franz Liszt's 'Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem 'Crucifixus' der H-moll Messe von J. S. Bach für Klavier'. The score is in G minor and 3/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The first system (measures 97-100) is marked 'poco a poco accelerando' and 'sotto voce'. The second system (measures 101-104) is marked 'più cresc.' and 'quasi Allegro'. The third system (measures 105-108) is marked 'rinforz.' and 'sempre f'. The fourth system (measures 109-112) is marked 'ff appassionato'. The piano accompaniment features a prominent bass line of octaves, which is the 'Basso continuo' motif mentioned in the title. The vocal line is a simple melody that follows the harmonic structure of the piano accompaniment.

Example 34. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier* von F. Liszt, S. 180, mm. 95-112.

Example 34 shows how Liszt built to the climax using a different setting of the theme. In this section, Liszt only used octaves to accompany the chordal melody. The

chords switch between hands and the music moves to a higher range while making a crescendo. It is impressive that Liszt only used octaves and chords to create a dramatic climax and this specific section reveals his mastery of creating idiomatic passages for the piano.

In the organ version, Liszt made use of switching between manuals to create different sounds (see Example 35 below). This sparse texture, which only involves chords and triplets, does not look very interesting, but Liszt made it attractive by moving the sighing figures between hands and manuals. There are many manual markings during this sixty-two measures section. Each manual could be set in various registrations and the dynamic markings indicate pedal use in order to change color and volume. With the use of expression pedal, this section becomes colorful.

Example 35. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach*, S. 673, mm. 92-108.

Liszt often simplified the accompaniment in the organ version, but it is interesting that he added crowded trills before the hymn section. In the piano version, which is shown in Example 36, Liszt utilized repeated chords to accompany the chromatic bass line in the left hand which added the power and passion to push the music to the second-to-last climax. This is what Liszt usually did and he was skillful at making dramatic effects by using fewer patterns.

Example 36. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate 'Weinen, Klagen, Sorgen, Zagen' und dem "Crucifixus" der H-moll Messe von J. S. Bach für Klavier von F. Liszt*, S. 180, mm. 300-314.

However, in the organ version Liszt abandoned the repeated chords because those chords would blend together and could prevent the chromatic bass line from being heard clearly. In this section, the pedal takes over the chromatic bass line while both hands hold the harmony in outer voices and inner voices are filled with trills. This setting not only creates an obscure and murmuring atmosphere, but also provides power and volume to build the final climax before the hymn (see Example 37).

Agitato molto.
ten.

300 *ten.* *ten.*

308 *ten.* *ten.*

311 *quasi trillo* *allargando* - - - - -

315 *lang*

Edition Peters.

Example 37. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach, S. 673, mm. 299-318.*

Performance challenges

Due to the structural differences between organ and piano, the performance challenges have distinctive differences as well. For the pianist, the *Variations on “Weinen, Klagen, Sorgen, Zagen,”* S.180 is not the most difficult in Liszt’s piano solo music. There is only one running arpeggio section around the middle section and most of the brilliant sections are filled with fast-moving chords or octaves. The biggest challenge for the pianist is the large jump in fast moving octaves. It appears intensively in the section between the recitative section and the final hymn, especially from measure 288-299.

The image displays three excerpts of a musical score for piano. The top excerpt shows measures 288-291, featuring a 'stringendo' marking and a large interval jump in the right hand. The middle excerpt shows measures 292-295, with a dense texture of chords and octaves. The bottom excerpt shows measure 299, a final chordal passage. The score is in G minor (three flats) and 3/4 time. Performance markings include accents, slurs, and dynamic markings like 'stringendo'.

Example 38. Liszt, Franz. *Variationen über das Motiv (Basso continuo) aus der Kantate ‘Weinen, Klagen, Sorgen, Zagen’ und dem “Crucifixus” der H-moll Messe von J. S. Bach für Klavier von F. Liszt*, S. 180, mm. 288-299.

In this phrase, the right hand repeats chromatic descending chords moving in two octaves while the left hand makes fast jumps. In fact, the C natural repeated octave is just a drum-like accompaniment and the ascending chromatic scale in octaves is the main point. Therefore, the left hand has to highlight the ascending chromatic scale when the right hand is playing the descending chords. Beyond that, the accents on the second beats may challenge the opposing movement between hands as well. Generally, the first beat is the strongest in triple meter music. Liszt wrote syncopated rhythms in the right hand and added accent markings on the second beats which might cause coordination problems between hands.

The recitative section which starts at measure 217 is another challenging part of this composition. There is nothing to do with fingering technique and it looks simple, but it is hard to make it attractive. Liszt boldly left many blanks in this section. This recitative may be easy to play colorfully on organ because of the changing of stops and manuals, but it becomes hard on piano. Pianists can only change the sound color by hands and “*una corda*” pedal on piano; therefore, it is significant to design every phrase carefully to make the recitative singing and attractive.

By comparison, the organ version looks much easier in the hands because of the reduced amount of transcendental technique, but it is not. Organ does not have a sostenuto pedal and every note and chord has to be connected by the hands or feet. As a result, the organist must have the ability to play with substitutions and glissando smoothly to avoid any break between notes and chords. For example, in the final hymn,

both hands have to handle two voices and the feet are playing double pedal which means they cannot help the hands. The sostenuto marking indicates that the phrases are to be played legato, which is a significant challenge for the organist who has small hands (see Example 39).

The image displays two systems of musical notation. The first system consists of three staves: a vocal line with lyrics, a piano accompaniment staff, and a basso continuo staff. The lyrics include "so - - te - - nuto - - mol - - to" and "ere! - scen - - do". Dynamic markings such as *f*, *più f*, *ff*, and *fff* are used. The tempo marking *Maestoso.* is present. The second system, starting at measure 364, is a piano arrangement with two staves. It features a *Grave.* tempo and a *ritenuto* marking. The score is published by Edition Peters, with the number 8920.

Example 39. Liszt, Franz. *Variationen über den Basso continuo des ersten Satzes der Kantate: “Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot” und des Crucifixus der H-moll Messe von Sebastian Bach*, S. 673, mm. 357-373.

In addition to technical challenges, the organ arrangement includes a number of coordination challenges. In Example 39, there are four dynamic markings in the first system. As mentioned above, the “*f*,” “*più f*,” “*ff*,” and “*fff*” refers to changes of registration. Hence, the performer has to hit pistons when playing those chords smoothly. The feet are occupied by double pedal and cannot provide any assistance to the hands. This kind of setting appears frequently in *Variations on “Weinen, Klagen, Sorgen,*

Zagen,” S. 673. The performer has to design fingerings, pistons, stops, registrations, and switching manuals carefully beforehand. Due to the resources of different organs, the registrations might be adjusted, which reveals a problem of this composition. As everyone knows, Liszt was a successful pianist and prolific composer. He composed several organ works but many fewer than his piano compositions (see Appendix B). His organ compositions demonstrate pianism in some ways. By glancing over the *Variations* S. 673, it is not hard to find that he added a large number of dynamic markings on the score, which may cause mistakes in a performance due to the frequent switching of pistons and stops. Despite its pianistic origin, it is a successful organ composition which reflects Liszt’s mastery of organ performance.

CHAPTER V

CONCLUSION

The *Variations on "Weinen, Klagen, Sorgen, Zagen,"* S. 180 is a mature composition of Liszt's late period. It is not only a wonderful vehicle for his grief, but also a statement of his death philosophy. He believed in God's salvation and the eternal joy after death. Liszt said: "When the day comes for Death to approach, he shall not find me unprepared or faint-hearted. Our faith hopes for and awaits the deliverance to which it leads us."⁸⁰ His religious journey left a deep influence on his musical compositions and we can understand Liszt and what he wanted to express in music through that awareness.

Without a doubt Franz Liszt was successful as a performer, composer, and conductor and his contribution to music can't be ignored. In the final chapter of *Franz Liszt, The Man and His Music*, Alan Walker provided a number of examples to illustrate Liszt's profound influence on later composers such as Busoni, Debussy, Bartók, Stravinsky, Schoenberg, and even Messiaen. Liszt was an innovator who was able to foresee Impressionism and Atonal music and his avant-garde method of composition was incomparable in the nineteenth century. Despite the remarks of Aaron Copland and Fernando Laires' colleague, cited at the beginning of this study, there are many leading composers in the twentieth century who noted the importance of Liszt and his

⁸⁰ Franz Liszt, La Mara, and Constance Bache, *Letters of Franz Liszt, Vol. II*. New York: Charles Scribner's Sons, 1894, 38.

contributions. There is an assessment by Bartók approving the significance of Franz Liszt's influence:⁸¹

Liszt's works had a more fertilizing influence on the following generations than Wagner's. Let no one be misled by the host of Wagner's imitators. Wagner solved his whole problem, and every detail of it, so perfectly that only a servile imitation of him was possible for his successors; it was almost impossible to derive from him any impulse for further developments, and any kind of imitation was barren, dead from the outset. Liszt, on the other hand, touched upon so many new possibilities in his work, without being able to exhaust them utterly that he provided an incomparably greater stimulus than Wagner.⁸²

Liszt did not create any new musical systems, but he stimulated new musical thinking and composing and initiated exploration of new avenues in the musical world. Liszt himself was a farsighted person who had a big heart and even though he was sometimes regarded as something of a joke, he insisted on his own opinion. He kept silent and had confidence of his musical "after-life." He said to his pupil: "The time will yet come when my works are appreciated. True, it will be late for me because then I shall no longer be with you."⁸³

With the emergence of Existentialism in the latter of half of the nineteenth century and the attendant "God is dead" discussion, Liszt's *Variations on "Weinen, Klagen, Sorgen, Zagen"* offers a vibrant counterargument for the necessity and validity

⁸¹ Jung-Ah Kim, "A Study of Franz Liszt's Concepts of Changing Tonality as Exemplified in Selected "Mephisto" Works, a Lecture Recital, Together with Three Recitals of Selected Works by Beethoven, Chopin, Debussy, Liszt, Rachmaninoff and Schumann." (D.M.A. diss., University of North Texas, 1999), 64-65.

⁸² Harold Thompson, "The Evolution of Whole-tone Sound in Liszt's Original Piano Works." (PhD diss., Louisiana State University and Agricultural and Mechanical College, 1974), 15. This remark by Bartók made in his lecture, cited in Thompson's work, is translated into English in Part II of "The Liszt Problems" in *The Monthly Musical Record*, 78 (Nov 1948), part 2, 236-37. Quoted, Jung-Ah Kim, "A Study of Franz Liszt's Concepts of Changing Tonality as Exemplified in Selected "Mephisto" Works, a Lecture Recital, Together with Three Recitals of Selected Works by Beethoven, Chopin, Debussy, Liszt, Rachmaninoff and Schumann." (D.M.A. diss., University of North Texas, 1999), 65.

⁸³ Alan Walker, *Franz Liszt: The Man and His Music*, ed. New York: Taplinger, 1970, 350.

of religion. The work provided Liszt comfort in a particularly painful period of his life. It also expanded compositional horizons by amplifying thematic transformation, expanding the variation genre, and exploring evermore probing harmonies. *Variations on "Weinen, Klagen, Sorgen, Zagen,"* S. 180 is an important contribution to the discussion of program music, a useful example to study the gradual transition from tonality to atonality, and a significant addition to the piano repertoire.

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APPENDIX A

ORGAN REGISTRATION INFORMATION⁸⁴

- I. Pitches of Pipes
 - A. Octave Pitches
 - 1' Three octaves higher than 8' pitch (adds a very high, bright quality)
 - 2' Two octaves higher than 8' pitch (adds a bright quality)
 - 4' One octave higher than 8' pitch (adds a singing quality)
 - 8' Normal, unison or "singing" pitch; the same pitch as other keyboard instruments such as the piano
 - 16' One octave lower than 8' pitch (adds a deep quality)
 - 32' Two octaves lower than 8' pitch (adds a very low, deep quality)
 - B. Non-Octave Pitches (Mutations)
 - 1-1/3' Two octaves and a fifth (nineteen notes) higher than 8' pitch
 - 1-3/5' Two octaves and a major third (seventeen notes) higher than 8' pitch
 - 2-2/3' One octave and a fifth (twelve notes) higher than 8' pitch
- II. The Two Types of Pipes and Four Families of Organ Tone
 - A. Flue Pipe/Foundations
 - 1. Principals
 - Choral Bass
 - Cymbal
 - Diapason
 - Doublette
 - Fifteenth
 - Larigot
 - Mixture
 - Montre
 - Nineteenth
 - Octave
 - Plein-Jeu
 - Prestant
 - Principal
 - Prinzipal
 - Quinte
 - Rauschpfeife

⁸⁴ Wayne Leupold. *The Greensboro Collection: a collection of accessible contemporary organ music*. Colfax, NC: Wayne Leupold Editions, 2011, 70.

Scharf
Sesquialtera
Seventeenth
Super Octave
Terz
Twelfth
Zimbel

2. Flutes
 - Bordun
 - Bourdon
 - Clarabella
 - Coppel
 - Copula
 - Cor de Nuit
 - Cornet
 - Flageolet
 - Flauto
 - Flöte
 - Flûte
 - Gedeckt
 - Major Bass
 - Melodia
 - Nachthorn
 - Nasat
 - Nasard
 - Octavin
 - Piccolo
 - Pommer
 - Quintadena
 - Quintatön
 - Soubasse
 - Stopped Diapason
 - Subbass
 - Tibia
 - Tierce
 - Untersatz

3. Strings
 - Aeoline
 - Cello
 - Contrabass
 - Contrebasse

Dulciana
Erzähler
Fugara
Gamba
Gambe
Gemshorn
Keraulophon
Salicet
Salicional
Unda Maris
Viol
Viola
Viole
Violin
Violoncello
Violon
Violone
Voix celeste
Vox Angelica

B. Reed Pipes

4. Reeds

a. Chorus Reeds

Bärpfeife
Bombarde
Clairon
Clarion
Clarino
Cornopean
Dulcian
Dulzian
Fagott
Fagotto
Posaune
Tromba
Trombone
Trompete
Trompette
Tumpet
Tuba

b. Color or Imitative Reeds

Bassoon

Clarinet

Cor anglaise

Corno di Bassetto

Cremona

Cromorne

Hautbois

Heckelphone

Horn

Kinura

Klarinette

Krummhorn

Oboe

Rankett

Regal

Saxophone

Schalmei

Shawn

Voix humaine

Vox Humana

Waldhorn

Zink

APPENDIX B

LISZT'S ORGAN SOLO WORK⁸⁵

Band I

1. Variationen über den Basso continuo des ersten Satzes der Kantate: "Weinen, Klagen, Sorgen, Zagen, Angst und Not sind des Christen Tränenbrot" und des Crucifixus der H-moll Messe von Sebastian Bach.
2. Evocation à la Chapelle Sixtine
 - a) Miserere von Allegri
 - b) Ave verum corpus von Mozart
3. Ora pro nobis, Litanei
4. Der Papst-Hymnus
5. Ave Maria von Arcadelt
6. Angelus. Prière aux anges gardiens
7. Introitus
8. Trauerode

Band II

1. Phantasie und Fuge über den Choral: Ad nos, ad salutarem undam
2. Præludium und Fuge über B – A – C – H
3. Adagio
4. Kirchen – Hymne: Salve Regina
5. Kirchen – Hymne: Ave maris stella
6. Messe für den gottesdienstlichen Gebrauch
7. Requiem für den gottesdienstlichen Gebrauch
8. Zur Trauung

⁸⁵ Franz Liszt, *Orgelkompositionen*, ed. Karl Straube. Leipzig: Peters, n.d.