

FRANZ LISZT (1811-1886): THE *TWO EPISODES FROM LENAU'S FAUST*
AS A UNIFIED WORK

Pieter Johannes Christoffel Grobler, UTLM, BMus, BMusHons, MM

Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2007

APPROVED:

Joseph Banowetz, Major Professor
Elvia Puccinelli, Minor Professor
Adam Wodnicki, Committee Member
Jesse Eschbach, Chair of the Division of Keyboard
Studies
Graham Phipps, Director of Graduate Studies in
the College of Music
James C. Scott, Dean of the College of Music
Sandra L. Terrell, Dean of the Robert B. Toulouse
School of Graduate Studies

Grobler, Pieter Johannes Christoffel, Franz Liszt: (1811-1886): The *Two Episodes from Lenau's Faust* as a Unified Work. Doctor of Musical Arts (Performance), August 2007, 42 pp., 2 figures, 6 music examples, references, 23 titles.

Franz Liszt composed his *Two Episodes from Lenau's Faust* between 1856 and 1861. The composer intended to portray two emotionally contrasting scenes from Lenau's *Faust* in a set for orchestra, the first being *The Night Procession* and the second *The Dance in the Village Inn*. Liszt created a duet version of the orchestral set, and also a solo piano version of *The Dance in the Village Inn*, known as the *Mephisto Waltz No. 1*.

The set was not performed together due to the immense popularity of *The Dance in the Village Inn* but also due to an unfortunate publication history resulting in the pieces being published separately by Schuberth publishers, published years apart from each other. As a result *The Night Procession* is largely forgotten today and *The Dance in the Village Inn* is interpreted as a single work outside of its context in a set.

In this dissertation the works are examined from within its context in a set. Background information includes information on Liszt's student Robert Freund (1852-1936), and a solo piano transcription of the orchestral alternative ending to *The Dance in the Village Inn*. A comparison between Liszt's orchestral, solo and duet versions of the *Mephisto Waltz No. 1* and the Liszt-Busoni *Mephisto Waltz No. 1* is also made.

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ACKNOWLEDGMENTS

Sincere thanks to my major professor Joseph Banowetz and minor professor Elvia Puccinelli for their guidance. Also to my family whose support was invaluable.

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CHAPTER 1

INTRODUCTION

Purpose of the Study

The paper firstly seeks to establish how current performance practice of *The Dance in the Village Inn* differs considerably from the composer's original intentions. It brings to light the original context in which Liszt planned for *The Dance in the Village Inn* to be performed and perceived. In order to establish an idea of Liszt's own expectations for the performance of the *Two Episodes from Lenau's Faust* historical information relating to the composition of the piece, early performances, and interaction of the composer with important contemporary musicians (some information of which will be available for the first time in English through this paper) will be discussed. Modern day performance possibilities for the solo pianist will be reconsidered within the context of Liszt's original conception for performance of *The Dance in the Village Inn*. A comparison will be made between Liszt's own approach to transcription in his solo and duet version of *The Dance in the Village Inn* and that of Busoni.

Secondly, the paper will illustrate how the *Two Episodes from Lenau's Faust* functions as a set. It will examine the composer's choice of subject matter, and formal structural organization in both *The Night Procession* and *The Dance in the Village Inn* as it relates to the functionality of *Two Episodes from Lenau's Faust* as a complete set. This is especially valuable since no analysis of these two pieces as a set has been done.

Definition of Terms

Liszt composed the *Zwei Episoden aus Lenaus Faust* as a set consisting of *Der nachtlliche Zug* and *Der Tanz in der Dorfschenke*. This is translated into English as the *Two Episodes from Lenau's Faust* consisting of *The Night Procession* and *The Dance in the Village Inn*. Liszt also

created a solo piano version of *Der Tanz in der Dorfschenke* or *The Dance in the Village Inn* that is commonly known as “the” *Mephisto Waltz*. To prevent confusion with his other *Mephisto Waltzes* for piano, the title *Mephisto Waltz No. 1* is used to refer to the piano version of this piece. The title *The Dance in the Village Inn* refers to the orchestral version.

Method of Procedure

An historical background of the *Two Episodes from Lenau’s Faust* is given. The publication history of the *Two Episodes from Lenau’s Faust* as well as the composer’s own letters regarding instruction for some early performances are examined. Through examining the publication history of the set, it becomes apparent how this influenced the way in which the *Two Episodes from Lenau’s Faust* is still performed today. The composer’s own letters show that he insisted on the music being performed as a set. Liszt’s enthusiasm for a solo piano version of *The Night Procession* led to a transcription by his student, Robert Freund. Of special interest will be a section on the life of Freund. Such a section is necessary in order to establish his importance as a musician and the subsequent merit of his solo piano transcription of *The Night Procession*. The English reader would not otherwise be able to find any information on Robert Freund. The composer’s enthusiasm for a solo piano version of *The Night Procession* is a clear indication that he approved for the *Two Episodes from Lenau’s Faust* to be performed by a soloist, clearly with the advantage of promoting the orchestral version in this way, when conductors refused to adhere to his performance instructions.

The Liszt-Busoni *Mephisto Waltz No. 1* is also examined, demonstrating how Busoni’s focus on the orchestral version of the *Mephisto Waltz No. 1* influenced his choices in piano figuration as well as demonstrating the resulting differences with Liszt’s own piano version.

The alternative ending to the *Mephisto Waltz No. 1* is then discussed. A solo transcription was created using the orchestral and duet versions as starting point. The orchestral, duet and newly created solo versions are compared so that the reader will have a clear idea as to the reasons for the choice of piano figuration used in the transcription process.

CHAPTER 2

THE HISTORY OF THE *TWO EPISODES FROM LENAU'S FAUST*

The Faust Legend

The legend of Faust originated in the 16th-century with a person called Johann Faust. He lived in the German speaking lands, and according to the legend sold his soul to the devil in exchange for special magical powers. After his death in 1540 the rumors about his life became folklore. Johann Wolfgang von Goethe (1749-1832) immortalized the subject matter in his own *Faust*. His *Faust Part One* was first published in 1809. Adding further intrigue and mystery, *Faust Part Two* was sealed on its completion in 1831, only to be published after his death. Two months before his death in March 1832 Goethe did however read some of it to his close friends.

The Faust legend had vast influence on 19th-century music, with almost all major composers setting fragments from Goethe's *Faust*. Hector Berlioz (1803-1869) introduced Liszt to Goethe's *Faust* in 1830.¹ Liszt's fascination with the legend was probably further stimulated through the work of other major composers on the subject matter. In 1849 he conducted selections from Robert Schumann's (1810-1856) enormous secular oratorio: *Szenen aus Goethes Faust* for the Weimar celebrations of the centenary of Goethe's birth. He also heard Berlioz conduct in 1852 a performance of his *La Damnation de Faust*.² No doubt all this contributed to the germination of Liszt's own plan for his *Faust Symphony* of 1854, based on the characters in Goethe's *Faust*.

¹ Alan Walker, *Franz Liszt (1811-1886): The Weimar Years* (New York: Cornell University Press, 1933), 326.

² *Ibid.*, 327.

Liszt was however influenced by Nikolaus Lenau's (1802-1850) *Faust*, when composing his *Two Episodes from Lenau's Faust*. This poet, like Liszt, was born in what was then Hungary. Lenau was as a German exponent of a fashionable literary style called *Weltschmerz* or "worldly pain."³ This late romantic movement thrived on the spirit of melancholy that characterized their work. Lenau's *Faust* was published in 1836. In contrast to Goethe's *Faust*, where Faust is finally saved by the angels and his soul taken to heaven, in Lenau's version Faust finally dies and the devil receives his soul as per their agreement.

Lenau's *Faust* contains 23 scenes. He did not compose the scenes in a specific order to develop a dramatic plot. Faust remains the central character while other characters come and go as each scene explores a different atmosphere or emotion central to Faust's spirituality.⁴ Liszt therefore did not have to bind himself to Lenau's order in his selections for the *Two Episodes from Lenau's Faust*. The first *Episode from Lenau's Faust: The Night Procession* occurs after the second episode *The Dance in the Village Inn* in Lenau's text.

History of the *Mephisto Waltz No. 1*

In both its orchestral and piano versions, the first *Mephisto Waltz* has remained one of the most popular pieces in the entire concert repertoire. Dedicated to Liszt's favourite pupil Carl Tausig (1841-1871), the first *Mephisto Waltz* was composed between 1856 and 1861. It forms part of the *Two Episodes from Lenau's Faust*, and is also known as *The Dance in the Village Inn*. Liszt delivered the set in several different versions to his publisher in 1862: a piano solo version of the *Mephisto Waltz No. 1* alone, a duet version of the *Two Episodes from Lenau's Faust*, and the orchestral version of the same set. The fact that all versions were handed to the publisher at

³ Hugo Schmidt, *Nikolaus Lenau* (New York: Twayne Publishers, 1971), 11.

⁴ *Ibid.*, 112.

the same time makes it impossible to determine precisely which version was composed first. Although it is generally accepted that the orchestral version was first, all that is known for certain is they all came into being more or less in the same time frame. Liszt planned for these works to be known as a set: *Two Episodes from Lenau's Faust*. In 1862 he wrote to Franz Brendel (an editor at Schuberth Publishers):

The publication of the two Lenau's Faust episodes... I entrust to Schuberth's own judgement; as to whether the piano version or the score appears first, it makes no difference to me; the only important thing is for both the pieces to appear at once, the first being the *Night Procession*, and the second the *Mephisto Waltz*. There is naturally no thematic relationship between the two pieces; but they are related nonetheless by all the contrasts in their emotions.⁵

Schuberth Publishers however did not follow the composer's wishes, and published the *Two Episodes from Lenau's Faust* in random order, and sold them separately.⁶ This sequence of publication had a devastating effect on establishing Liszt's set in the concert repertoire.

The first *Mephisto Waltz* was published in 1862 together with the duet version of the same piece and also the duet version of *The Night Procession*. All three pieces were sold separately from each other. The solo and duet versions of the *Mephisto Waltz* (or *The Dance in the Village Inn*) were appealing enough to function independently. *The Night Procession* is however a much more sensitive piece that was designed to function with *The Dance in the Village Inn* as an orchestral set. To read through this piece in duet version, unaware of its

⁵ Mary Hunt, "Franz Liszt: The Mephisto Waltzes" (D.M.A. diss., University of Wisconsin--Madison, 1979), 19.

⁶ *Ibid.*, 19.

function in the orchestral set would have been unsatisfying to even the greatest Liszt fanatic. Even more devastating was that this piano duet version is a transcription of the orchestral version, but was published three years before Schuberth Publishers released the orchestral version in 1865. The orchestral version was in itself hindered since the *Two Episodes from Lenau's Faust* were then published a year from each other. First *The Night Procession* in 1865, and then in 1866 *The Dance in the Village Inn*. The two pieces were by this time established separately in the minds of the public, against the instructions of the composer. It can therefore come as no surprise that *The Night Procession* did not survive on its own, since it was intended to create contrast to *The Dance in the Village Inn* within the context of a set, but was instead published as an independent work separated from its intended function.

Liszt further complicated the matter of grouping the *Mephisto Waltz No. 1* by composing three more works carrying the title *Mephisto Waltz*. The first *Mephisto Waltz* can therefore be grouped within the *Two Episodes from Lenau's Faust*, or with the composer's later *Mephisto Waltzes*. The other *Mephisto Waltzes* are compositions from his late period and became increasingly dark in its treatment of the subject matter. Although they all treat the same subject matter they were not necessarily conceived in context of a set that is to be performed together. There can be no doubt that if grouped in a set, the orchestral and duet versions of the *Mephisto Waltz No. 1* were intended to be grouped with *The Night Procession*. In following the composer's wish for performing the pieces together, it is only possible to do so with the orchestral and duet versions, since Liszt never created a piano solo version of the *Night Procession*. This is where Robert Freund (1852-1936) made a valuable contribution towards the performance possibilities for the *Mephisto Waltz No. 1*, by creating a solo piano version of *The Night Procession*.

Robert Freund (1852-1936)

Robert Freund is almost entirely forgotten. In order to fully appreciate his contribution towards transcribing *The Night Procession* for solo piano (and his competence as a musician to undertake such a task) it is necessary to include some background information.

Robert Freund was born in Budapest and would later become a leading figure of the musical life in Zürich. Throughout his life he had personal contact with Europe's foremost musicians, including Franz Liszt and Johannes Brahms.⁷ In 1865 Robert Freund found himself in Leipzig, where he studied with the foremost teachers of the day: Ignaz Moscheles (1794-1870), Theodor Coccius (a student of Sigismund Thalberg [1812-1871]), Carl Reinecke (1824-1910), and Ernst Wenzel (1808-1880), who was a friend of Schumann and Mendelssohn, and teacher of Grieg.⁸ In 1869 he turned to Carl Tausig (who, next to Liszt and Anton Rubinstein was then the most celebrated virtuoso pianist in Europe). In his memoirs referenced here, he gives rare information on Tausig teacher and pianist. In September of the next year Freund travelled to Budapest in order to fulfil his greatest aspiration: lessons with Franz Liszt. All evidence shows that Liszt was fond of him; Freund was invited into Liszt's circle, and received private lessons from him – as opposed to the master classes that most pianists had to content themselves with. Shortly after his lessons started, Liszt invited him to perform the *B minor Sonata* at a soirée. On another occasion Liszt and Freund played through the two piano transcription of Liszt's own *Faust Symphony*. When they reached the end, Liszt embraced him

⁷ We learn in Freund's memoirs of his close contact with other important figures in Europe's cultural life. They included the likes of: Ferruccio Busoni, Eugene D'Albert, Edvard Grieg, Joseph Joachim, Gottfried Keller, Auguste Rodin, Richard Strauss and Friedrich Nietzsche.

⁸ David Dubal, *The Art Of The Piano* (Harcourt Brace, New York, 1995).

and said: “I see you understand me.” By 1871 he visited the composer twice a week, sometimes for three hours at a time. Such sincere intimacy with Liszt was only gained by few, since pupils like Hans von Bülow jealously guarded the master from being taken advantage of.⁹ In July 1882 Liszt planned a Zürich concert assembling the eminent composers of the day. He wished for von Bülow to perform Brahms’ yet unpublished *Piano Concerto No. 2 in B-flat*, Op. 83. In the event that von Bülow could not do it, Freund was to be Liszt’s choice of performer. Freund and von Bülow became close acquaintances when the latter attended a concert by Freund in 1885 and expressed high praise for his playing.

In 1872 Freund transcribed the first *Episode from Lenau’s Faust* for solo piano. We learn from his own account that Liszt thought highly of this transcription.¹⁰ There is no reason to doubt this, since Liszt was so interested in this transcription that he proofread it and made some corrections.¹¹

As a pianist, Freund was especially interested in furthering the cause of new music. He introduced audiences to the works of Hans Huber, Gustav Weber, Richard Strauss, Max Reger, Johannes Brahms and Paul Dukas. From 1875 he was especially interested in chamber music and was a key figure in the musical life of Zürich. He also became the first piano teacher of the Zürich Musikschule.

As a composer Freund published a limited amount of works. His *Sechs Präludien für das Pianoforte*, Op. 1 was published in 1887. In 1889 followed his *Ungarische Lieder für*

⁹ Alan Walker, “Liszt and his pupils: Three Character Sketches. II Hans von Bulow: Heir and Successor,” in *Reflections on Liszt* (New York: Cornell University Press, 2005), 79.

¹⁰ *Ibid.*, 10.

¹¹ Peter Raabe, *Liszts Schaffen*, 2d revised ed. (Tutzing: Hans Schneider, 1968), 276.

Klavier. In the arena of the art song he published a set of *Fünf Lieder*, Op. 4. The Hauptbibliothek Universität Zürich also houses a special collection with unpublished material by Freund. Of special interest here is a piano transcription of the orchestral part of *Das Lied von der Erde* by Gustav Mahler (1860-1911). The entire transcription is neatly copied out, with the text from the voice part included in the staff above the piano part.

Apart from his close acquaintance with Franz Liszt, Freund was also on close terms with Johannes Brahms (1833-1897). He was invited by Friedrich Hegar (1841-1927) (a friend of Brahms who was also a composer and conductor) on an extended tour to Sicily with Brahms and Josef Viktor Widmann (1842-1911) (who documented this tour in detail in his *Johannes Brahms in Erinnerungen* [1898]). This tour was intended as a celebration of the composer's 60th birthday. Brahms made fun of Freund's well known admiration of the "music of the future," a term applied to the compositional style of the Liszt and Wagner camp in Weimar. Brahms then jokingly referred to him as a "Zukünftler" or "futurist." Freund's relationship with Brahms was close enough that he received the manuscript of the *Piano Concerto No2 in B-flat*, Op. 83 as a gift after the composer's death.¹²

Freund's sister Etelka (1879-1977), became a famous pianist. She studied with Brahms and was one of Busoni's star students, as is affirmed in her inclusion on the record "Busoni and his Circle."¹³

¹² Allan Evans, "Etelka Freund (1879-1977)," On Internet Website:
<http://www.arbiterrecords.com/musicresourcecenter/freund.html>, 1996.

¹³ Pearl Records, GEMM CD 9014, 1993.

CHAPTER 3

THE TWO EPISODES FROM LENAU'S FAUST AS A SET

The Night Procession never gained the acceptance that Liszt had hoped for, yet he maintained that the *Two Episodes from Lenau's Faust* should be performed together. In 1873 Liszt made a plea to the music director at the court in *Sonderhausen* regarding an orchestral performance of *The Dance in the Village Inn*:

It is my special request that the two Faust episodes should be performed together – even at the cost of having the audience becoming bored for a few minutes during *The Night Procession*. But I don't find this piece so very bad after all...¹⁴

It is clear that he had no illusions about the fact that *The Night Procession* was not as immediately appealing as *The Dance in the Village Inn* to the ignorant ear. In the case of *The Night Procession*, text from Lenau's poem is inserted in the score before each new musical section, dividing it into an ABACA structure. A positive reception of *The Night Procession* requires previous knowledge of the text it portrays, since the music is not otherwise immediately approachable as absolute music.

The Night Procession

The Night Procession is almost entirely forgotten by modern audiences. It is therefore necessary to discuss the music more thoroughly before any relation to *The Dance in the Village Inn* can be explored. The importance of the subject matter from Lenau's poem has already been mentioned, and therefore a general outline must first be given before any further discussion of the music.

¹⁴ Mary Hunt, "Franz Liszt: The Mephisto Waltzes" (D.M.A. diss., University of Wisconsin-Madison, 1979), 20.

The program music starts as Faust enters the forest on horseback with dark clouds ominously filling the air. Since he collaborated with evil he is not aware of the beauty surrounding him: the forest bustling with life, the smell of spring that fills the air, the song of the nightingale, fireflies shining their dim light in the trees or starlight that later breaks through the tree tops. Faust is distracted and lets his horse wander deeper along the sombre path into the woods. He becomes aware of a purple glow, as well as the faint sounds of song closing in. At first he believes it to be his imagination, but then realizes that it is a procession of priests making their way through the forest. He hides from them, but observes them from the surrounding brush. As they pass him by, their celestial music penetrates his corrupted senses. He cannot help but observe with some regret the contrast between their true happiness and content as a result of virtue, and his superficial happiness gained by the fulfilment of earthly ambition at the cost of his soul. Their contentment fills him with disgust as they pass him by, disappearing again into the forest. All alone, Faust contemplates his inevitable fate, due to his pact with Mephistopheles. He cries bitterly while hugging his only companion, his faithful horse.

As stated earlier, Liszt included an excerpt from Lenau's text in the beginning of each new section. An outline of the piece will now be given, the text that is indicated in the score before each section is also provided, translated from the original German by Nadia Donchenko.¹⁵ See Figure 1 for a schematic structural overview of the piece, showing the main tonalities that are established. In keeping with the practice of Liszt's time, third relationships between keys prove to be established. The orchestral version will serve as text.

¹⁵ Ibid., 21.

A	B		A1	C		A2
mm. 1-26	mm. 27-110		mm. 111-150	mm. 151-333		mm. 334-373
C-sharp minor	Subsection 1:	Subsection 2:	C-sharp minor	Subsection 1:	Subsection 2:	C-sharp minor
	mm. 27-72	mm. 73-110	Repetition:	mm. 151-191	mm. 192-333	
	E major	B-flat major	mm. 133-150	A major	F-sharp major	
	C sharp minor	C major	F minor	F-sharp major		
	B-flat major	D major				
		C-sharp minor				

Figure 1: Schematic Structural Overview of Franz Liszt: *The Night Procession*

Section A: mm. 1-26:

Heavy dark clouds hang in the sky

And wait, listening to the forest below

Far into the night;

The piece starts with a sinister opening section in C-sharp minor that contains a distinctive, slurred and aggressively phrased two note motive that forms the melodic material for the entire section.

Section B: mm. 27-110:

... but a sweet spring breeze is blowing

In the forest, a warm tender murmur,

The blossom-filled skies sway and swell,

One can hear all life-sources flow.

Oh Nightingale, oh dear one, call out, sing!

So that your blissful tune pierces every leaf!

This section contains two subsections:

Subsection 1: mm. 27-72:

The brooding A-section material in C-sharp minor resolves in m. 27 to E major, breaking the tension and introducing the listener to the fragrant forest scene. The first subsection contains two phrases. The first phrase mm. 27-38 consists entirely of an E-major tonic sonority. A sound reminiscent of the wind blowing through leaves is achieved with woodwinds playing constant harmonic tones, while the strings play interlocking rhythms over the slowly unfolding melodic material played by the basses. The second phrase mm. 39-49 moves back to the relative minor and is no less static harmonically. A layered three-dimensional sound portraying the idyllic forest life is achieved through bird-like trills in the flutes and strings, combined with melodic motives that are passed on between the oboes and clarinets. It is of interest to note the presence of nightingales in the subject matter of both pieces in the set.

Subsection 2: mm. 73-110:

This section consists of a more passionate and melodic phrase that is repeated a step higher each time. The repetition becomes more insistent, finally breaking up (m. 101) into the theme's core motives that are repeated in a climactic fashion that brings the section to a close.

Section A1: mm. 111-150:

But Faust rides further through the night
And in his gloomy displeasure, does not take notice
Of the wonderfully moving voices of spring.
He lets his horse trot
Along the path towards the forest edge.

In mm. 111-131 Liszt essentially repeats the opening material. With an ingenious rhythmic change (by breaking up the quarter notes into eighth notes divided between two groups of

strings: first beat played by basses and cellos, second beat by cellos and violas) he colorfully portrays Faust's horse trotting along. The material from mm. 133-150 consists of another repetition of the A-section theme, now in F minor.

Section C: mm. 151-333:

Subsection 1: mm. 151-191:

What shines so brightly within the forest

So that bush and sky glow in a gleam of purple?

What sings so gently in such joyful tones,

As if it could appease all earthly misery?

That distant, dark and yearning song

Sways with sweet emotion through the calm sky.

This section forms an introduction to the main statement of the choral theme, with colorful orchestration depicting the procession closing in. This is done with bells sounding the strong beats, followed by off beat chords played by the woodwinds and harps, suggesting the motion of walking. The opening motive from the choral theme is also stated.

The same phrase is stated a number of times in this section, surprising the listener in each statement by alternating between keys. This creates a mysterious religious and almost magical atmosphere. The motive first occurs in A major over a suspended tonic harmony mm. 151-159, and is then restated over the submediant (mm. 159-167). This F-sharp minor sonority is immediately changed to F-sharp major (mm. 167-171) in another re-harmonization of the exact motive. A statement of the choral theme in F sharp major is unexpectedly averted when the second note of the motive (D-sharp) is prolonged for 4 measures, and under it the theme is stated in the enharmonic key of E-flat. After this surprise statement from mm. 171-175 the F-sharp

major statement is again resumed from mm. 175-179. In mm. 179-183 this exact procedure is repeated, but in m. 184 Liszt first moves to E-major before returning with some finality to F-sharp major in mm. 186-191.

Subsection 2: mm. 192-333:

A festive procession approaches.

This section moves away from the raw motivic and tonally unstable character of the preceding material that relied so heavily on contrasting instrumental and harmonic colors. Liszt now introduces an emotional element through the more stable tonality and approachable melodic material. In mm. 192-220 the choral theme: *Pange, lingua, gloriosi corporis mysterium* is stated.

The *Pange lingua* hymn is one of the most famous Latin hymns in the Roman Catholic liturgy. This Eucharistic hymn is sung on Holy Thursday in a solemn procession in which a container with the consecrated Host (Eucharistic bread) is carried to the altar of repose (the altar is in a holy place in the church other than where Mass was celebrated on Holy Thursday). The hymn is also associated with the Feast of Corpus Christi (The Body and Blood of Christ). Both the hymn and liturgical observances celebrate a transubstantiation (where according to the Catholic faith, the whole substance of bread and wine are changed into the body and blood of Christ), in addition to recounting events of Holy Thursday.

By choosing this hymn it is possible that Liszt was encouraging his audience to connect the events of the Last Supper (and the subsequent betrayal of Jesus in the Garden of Gethsemane) with the mysterious forest scene in which Faust (like Judas, of whom it is said in Luke 22:3, and John 13:27 that Satan possessed him) collaborates with evil to gain material gratification and is then brought to introspection through his conscience when observing the righteous who gained lasting spiritual fulfillment through the salvation of Christ. A fatalistic

expectation is imbedded in the mind of the audience since Judas' suicide as a result of a bad conscience has some parallel to Faust's troubled spirit and his final downfall at the hands of Mephistopheles as a result of immorality. By using this hymn Liszt focuses the audience's attention on the larger collective struggle in the Faust legend and humanity as a whole: that between good and evil.

First the English horn with its mysterious timbre states the theme in a manner suggestive of chant, and then the flutes repeat and harmonize it. A sense of euphoria is created as the theme is harmonized in different colorful orchestral combinations. It reaches a full climax in m. 295, but moves away from it drastically from m. 306, until the theme disappears in mm. 329-333, as the procession moves away into the woods.

Section A2: mm. 334-373:

As Faust stands alone in the darkness once again;

He madly grasps his trusty steed

Pressing his face deep within its mane

He sheds burning tears

So bitter, as he never before had wept.

The euphoria created in the beautiful choral section is starkly contrasted with the emotionally disturbing return of the A-section. The opening motive is dramatically harmonized with diminished seventh chords (mm. 334-343) played fortissimo. At m. 344 the theme is stated once more. The opening theme is in counterpoint with a rising chromatic line. The unusual musical marking: *disperato* occurs in the score at this point. The desperation intensifies from m. 350 as the rising motive continues its upward movement when it would have ended in earlier statements, unexpectedly moving towards D minor. The final climax occurs in m. 355 (ff *heftig*

weinend. Con strazio) where the two note opening motive moves continually downwards over a pedal point, finally breaking out of its repetition and coming to rest on a single “A” mm. 363.

The opening motive is stated twice more, before disappearing completely.

When the *Dance in the Village Inn* follows directly after *The Night Procession* Faust’s indulgent pursuit of earthly pleasure becomes all the more apparent. The harmony of *The Dance in the Village Inn* is as daring as that of *The Night Procession* (for instance the opening chords consisting of fifths stacked upon each other), yet the tonality is more stable (established properly over larger sections unlike *The Night Procession* in which tonality is barely established before modulating to a new key) and there is appealing melodic material throughout. Faust’s pact with Mephistopheles is presented in all its enticing appeal, finally leading to his downfall. When the two pieces are performed together, the contrast between them therefore creates the advantage of placing *The Dance in the Village Inn* in context with the more serious moral aspects of the Faust legend. This is probably what the composer had in mind, when he refers in the earlier quote to the fact that the two pieces are “nevertheless related through the contrasts in their emotions.”

The Dance in the Village Inn in Context

Liszt planned for *The Dance in the Village Inn* to be immediately appealing through its intense driving rhythm, melodies portraying actions needing little explanation, and the sheer virtuosity and display of the soloist or orchestra. Structurally *The Dance in the Village Inn* consists of an introduction (mm. 1-110), an A-section in which the first theme group is exposed and developed (mm. 111-338), a slower B-section in which the second theme group is developed (mm. 339-643), a Finale in which the A-section material is restated in climactic fashion, intermingled with some motives from the B-section (mm. 644-856), and a Coda (mm. 857-904). With the unfortunate publication history of this piece, it was heard in isolation for all its

performances. The piece was then perceived as a celebration of the actions it portrayed (in stead of a warning against the actions portrayed), since the listener was unaware of the preceding piece in the set. Early critics even called for a ban on the music due to its questionable moral message.¹⁶ When examining the relationship between the two pieces in the *Two Episodes from Lenau's Faust* it becomes clear how the composer is in effect “quoted out of context” when *The Dance in the Village Inn* is performed without considering its meaning as part of a set.

Before placing *The Dance in the Village Inn* in context with *The Night Procession* it might prove useful to review the subject matter: coming across a village inn where wedding festivities are in progress, Mephistopheles (dressed as a hunter) and Faust join the dancing uninvited. Faust is immediately infatuated with a black-eyed peasant girl but is too shy to approach her. Mephistopheles mocks him, commenting on the irony that he had made a pact with the devil, but is too shy to approach a simple peasant girl. Mephistopheles seizes the violin from the fiddler, and under the spell of his playing the dancing becomes passionate and wild. Faust gains self-confidence and crudely declares his passion to the girl and dances with her. The dancing becomes so heated that all the couples dance into the surrounding forest. With the inn now quiet, and all the couples (including Faust) satisfying their lust in the forest, the nightingale's song can be heard from the surrounding brush.

The subject matter could easily function alone. On face value it is nothing more than a description of a scene with enough drama for an entertaining piece of program music. *The Dance in the Village Inn* is deliberately appealing on a superficial level therefore making it engaging even to a person unfamiliar with the subject matter. It is at this level that the piece is mostly appreciated, and as such doesn't retain the same implication as when it is played in a set.

¹⁶ George Smith, *Cleveland Symphony Orchestra Programs*. 1948-1949: Program 12, 359.

When the *Two Episodes from Lenau's Faust* are allowed to stand side by side, we are immediately introduced to a more philosophical approach (one that fascinated Liszt in his own religious views): the struggle between good and evil, or temptation leading to damnation. Liszt's wish is thus for *The Dance in the Village Inn* to proceed with the added dimension of Faust's unchangeable fate (downfall as a result of his rebellion against the righteousness represented by the *Pange lingua* hymn) imbedded in the listener's mind. The norm to approach the subject matter of *The Dance in the Village Inn* in isolation changes this perspective: the listener becomes a subjective participant to the *Mephisto Waltz* (with a naïve indulging in the superficial glitter of Mephistopheles' music). Instead Liszt wished for the listener to be an objective observer, sensitive to Mephistopheles' cunning deceit that finally destroys Faust; the attractive upper layer of the music hiding more sinister agendas of evil.

In contrast with the other three *Mephisto Waltzes* in which this sinister character of Faust's imminent downfall is immediately apparent, the listener might be unaware of the sombre undertones in the first *Mephisto Waltz*. The disturbing aspect of the subject matter becomes more apparent in the two separate endings to the work. The first ending is the standard version also used by Liszt in his solo transcription of the *Mephisto Waltz*. It concludes the piece with satisfying unity by using re-occurring motives from the preceding music. Dramatically however the second ending might prove more fitting. The true face of Mephistopheles becomes visible with the second ending. Liszt's famous harp glissando before this ending suddenly functions within an altogether more sinister context. Having reached his goal of tempting Faust into committing a mortal sin, Mephistopheles has no more reason to appease the listener with superficial appeal. In the score of the second ending Liszt quoted the last line of Lenau's poem: "*Und brausend verschlingt sie das Wonnemeer*" or, "they drown in a roaring ocean of their lust."

The full orchestra enters with dark augmented harmonies over an ostinato bass – the dark mood a precursor to the style of Liszt’s later *Mephisto Waltzes*. Gradually the tempestuous waves become more subdued as they sink deeper into the raging water, until the texture is thinned out completely and their lost souls disappear into the darkness with three ominous pianissimo pizzicatos. Dramatically this ending is more engaging than the traditional one, since it brings into being the fatalistic outlook introduced in *The Night Procession*. Faust’s collaboration with Mephistopheles finally comes to a tragic close. In the duet version of *Two Episodes from Lenau’s Faust*, Liszt only used this dramatic second ending.

CHAPTER 4

PERFORMING THE *TWO EPISODES FROM LENAU'S FAUST*

AS A SET ON PIANO

The Piano Duet Version

Duets were very popular home entertainment in the 19th-century in a time where authentic performances were not as accessible as today; they provided access to a wider musical literature, such as symphonies, quartets or operas. Publishing a duet version of an orchestral piece therefore increased its chance to be well known, in much the same way that recordings do today. By publishing the *Two Episodes from Lenau's Faust* in duet form, and only using the second ending of *The Dance in the Village Inn*, it is not unreasonable to assume that Liszt's aim was for the more serious context of the piece to become more widely known.

The duet version of *The Night Procession* served as starting point for Robert Freund's (1852-1936) transcription of the solo version. Similarly the duet version of the second ending to *The Dance in the Village Inn* is also a good starting point for pianists who might attempt to create a solo piano version of this ending. *The Night Procession* is out of print. *The Dance in the Village Inn* is published in duet form by Neil A. Kjos Music Company edited by the established Weekley & Arganbright piano duo.

The Night Procession for Solo Piano

In 1872 Liszt had the Freund transcription published by the Leipzig publisher J. Schuberth (see fig. 2). The composer had the transcription published together with his other versions of the *Two Episodes from Lenau's Faust* (the Freund version is listed on the generic front cover in fig. 2 under Liszt's name, but he is given credit as transcriber on the opening page of the music). This can leave no doubt that Liszt was optimistic about the possibility for the solo

pianist to perform the *Two Episodes from Lenau's Faust* as a set on piano by using this transcription and the composer's own solo piano version of *The Dance in the Village Inn*, better known as the *Mephisto Waltz No. 1*.

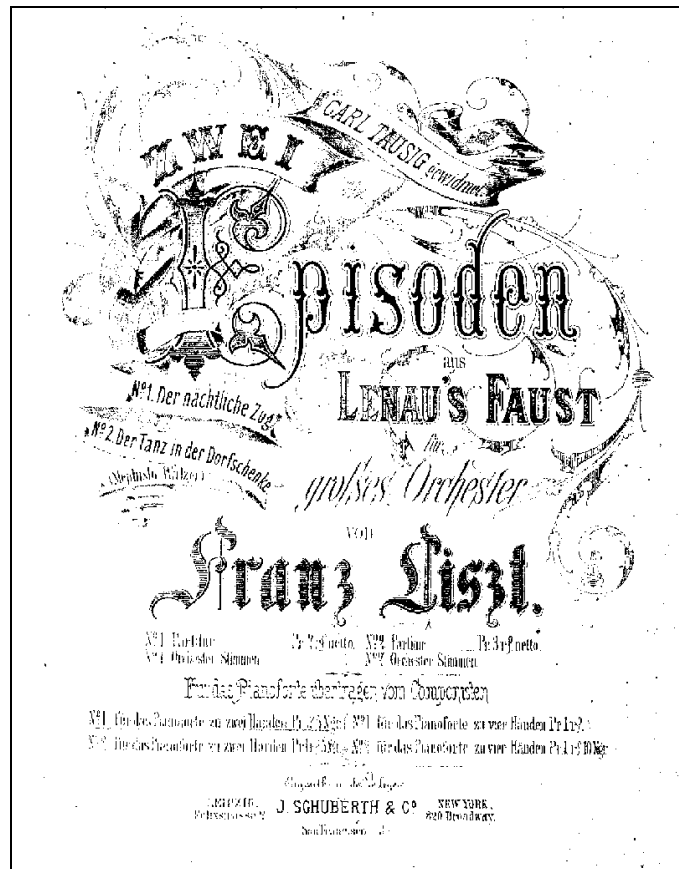


Figure 2: The generic front cover used for both solo and duet versions of the *Two Episodes from Lenau's Faust*, as published in 1872.

The fact that Liszt made corrections to Freund's text, and that the text additionally has a distinctive Lisztian character in terms of figuration, make the transcription that much more valuable, but might tempt some to doubt the value of Freund's contribution to the final product. It must however be remembered that in addition to the composer's final input, Freund also had the duet version of *The Night Procession* at his disposal. It is not difficult to believe that his goal

was to maintain as much as possible of Liszt's original piano texture in his transcription. In comparing Freund's solo transcription with Liszt's duet version, it is clear that the former is an adaptation of the latter. His creativity is nevertheless apparent in the way he manages to adapt the figuration of the duet version into a convincing solo texture. In some areas he uses three staves to accommodate his writing. In areas where it is physically impossible to include all the notes of the duet version, new figuration appears that effectively captures the effect that is sought, without replicating the exact notes, in a way that is true to the Liszt tradition of transcription. These small areas might be where Liszt in fact made some corrections. Liszt's influence is thus always detectable throughout the transcription, but Freund must however be given his due. The piano transcription is ultimately much weaker than the original orchestral version, due to the absence of the carefully chosen orchestration that is an important part of Liszt's depiction of the text in music. In the hands of a creative pianist, the transcription however holds promise to be of great dramatic effect, with the potential to realize the advantages that Liszt saw in performing these works together.

Busoni's Transcription of the *Mephisto Waltz No. 1*

Interested in a more orchestral timbre, Ferruccio Busoni (1866-1924) created in 1904 a transcription of the first *Mephisto Waltz*. He did not as such intend to replace Liszt's piano solo version, but created a piano solo version that is uncompromisingly based on the orchestral version. Busoni's version of the *Mephisto Waltz* is often criticized for his more literal approach to this transcription, due to the technical problems of maintaining color and voicing in areas where the texture becomes thicker. This was not an error on the part of the greatest transcriber since Liszt. When executed by a fine pianist, with the technical capability to execute the proper voicing, these sections prove to be especially effective (as proven in the recording of Busoni's

student Egon Petri).¹⁷ The orchestral effects are extremely sensitive to a precise reading of the text. When rhythm is controlled meticulously and different sound levels in the texture are maintained, the pianist will be rewarded with a detailed three-dimensional color palette reminiscent of a symphony orchestra. This orchestral texture is especially effective when performing the *Two Episodes from Lenau's Faust*, since Freund's transcription of *The Night Procession* also possesses a distinctly orchestral flavor. When essentially reconstructing the orchestral *Two Episodes from Lenau's Faust* on solo piano it makes sense to use Busoni's version for the abovementioned reason, but also because of more practical considerations. Liszt's solo version of the *Mephisto Waltz No. 1* is so widely known that many react negatively upon first hearing the Busoni version. Both the Freund and the Busoni transcriptions might have a better chance of success within the context of exploring a new context of the *Two Episodes from Lenau's Faust* as a set in the solo literature.

A Comparison of the Different Piano Versions

Interestingly the resultant effect of Busoni's transcription is in many instances related to the more orchestral duet version that Liszt himself created of the *Mephisto Waltz No. 1*. It is of interest to illustrate the differences in approach between Liszt's solo and duet versions as well as Busoni's transcription. In Music Example 1.1 an excerpt from the orchestral version is given. It can be seen in Music Example 1.2 that Liszt is concerned with maintaining a grandiose effect by adding a virtuoso arpeggiated figure to the material stemming from the orchestral version. Busoni's version follows the orchestral *Mephisto Waltz* directly, not without a certain showmanship and drama that is present in Liszt's piano solo version. This is achieved through

¹⁷ Egon Petri, *Liszt: Famous Transcriptions from Mozart to Mendelssohn*, Westminster XWN-18968, LP record.

the great distance between chords (Music example 1.3). In Music Example 1.4 it can be seen how Liszt achieves an effect in the duet version that is later followed in Busoni's approach, leaving the showmanship for the solo pianist. There are countless more such examples where Liszt's duet version shows a closer resemblance to the orchestral version, mirrored by Busoni's more literal approach as far as choice of figuration is concerned.

The most attractive difference between the Liszt piano versions and the Busoni is in the inclusion of the harp glissando that occurs in the orchestral version before either the first or the second endings (see Music Example 2). This harp effect is so effective on the piano that the question arises as to why Liszt decided to leave it out (especially in his more orchestral approach to the duet version). On the other hand, while Liszt saw fit to only use the second ending in his more orchestral approach to the duet, Busoni opted not to make a transcription of the second ending. It is surprising that Busoni chose not to create a solo version of the second ending, considering his own dark and often broodingly cynical compositional style.

Music Example 2: Liszt-Busoni: *Mephisto Waltz No. 1*: mm. 926-929.

The Second Ending to *The Dance in the Village Inn*

As stated earlier, Liszt created an alternative ending for *The Dance in the Village Inn*. In this ending the two lovers are damned for eternity because of their immoral sexual behavior. Liszt quoted Lenau's last line "and they drown in an ocean of their lust" above the ending. Liszt used the alternative ending for *The Dance in the Village Inn* in his duet version of the work.

Interestingly he left out the traditional ending that is so widely known. As stated earlier, Busoni also didn't take up the task of transcribing this ending into the solo piano piece. The only solo piano version of this ending is a harmonic reduction made by Alfred Cortot (1877-1962) and can be found in his edition of the *Mephisto Waltzes*. This reduction is not suitable for performance, but was merely intended to inform the pianist of the basic harmonic content of the second ending. A solo transcription of this ending could be achieved, and would not be without merit within the unconventional context of a pianist performing the *Two Episodes from Lenau's Faust* as a set. Transcribing music is not as common today but this practice was as common amongst 19th-century pianists as is our current inhibition in such matters. For the purpose of this paper such a procedure will be accepted, seeing that this music is being reexamined within the context of 19th-century performance possibilities.

I have taken it upon myself to experiment with an arrangement for solo piano, to demonstrate how such experimentation could be handled (included in appendix 1). In creating such an arrangement the most important consideration is to recreate the same effect created by the orchestra (Music Example 3.1). In the duet version Liszt could use repeated chords over a wide range to create an orchestral tutti effect (Music Example 3.2).

Music Example 3:

3.1 Liszt: second ending to the *Mephisto Waltz No. 1* (orchestral version): mm.1-12.

66 (102)

„Und brausend verschlingt sie das Wonnemeer.“

Zweiter Schluß.

Nach der Harfen-Cadenz Seite 63.

Second conclusion.

Deuxième finale.

After the harp cadenza on p. 63.

Après la cadence de harpe de la p. 63.

Második zárás.

A hárfa-kadencia után (63. lap).

Hh Allegro molto.
Kl. Fl.

Hh Allegro molto.

F. L. 16.

3.2 Liszt: second ending to the *Mephisto Waltz No. 1* (duet version):
mm 869-871.

In the solo version a triplet figuration may be used that incorporates the melody and the harmony over a wide range of the keyboard. The ostinato bass incorporates some harmonic tones in order to recreate the full orchestral sonority.

Music Example 4: Liszt, second ending to the *Mephisto Waltz No. 1* (solo transcription by author): mm 1-2.

The range gradually becomes narrower as the orchestration is thinned out. In measure 14 the 4 against 3 rhythm in the inner voices emulates the rhythmic effect in the orchestral version as the strings play in rhythmic intertwining figurations that become ever more deconstructed, finally disappearing in a tremolo.

Music Example 5: Liszt, second ending to the *Mephisto Waltz No. 1* (solo transcription by author): mm 14-15.

From measure 26 (measure 894 in the duet version) Liszt's duet version can serve as a model. Changes must be made to accommodate the change between duet and solo texture.

Music Example 6: Liszt, second ending to the *Mephisto Waltz No. 1* (duet version): mm. 894-897.

This transcription could be used in both the Busoni transcription and the Liszt solo version. In the Busoni version it can be inserted after the harp glissando (measure 930), and in the Liszt version it replaces the traditional ending after measure 956.

CHAPTER 5

CONCLUSION

It is surprising that even with explicit instructions from a composer of Liszt's stature, the *Mephisto Waltz No. 1* or *Dance in the Village Inn* is still performed separately from *The Night Procession* in its orchestral versions. Liszt's *Night Procession* was initially viewed as one of the composer's lesser pieces, partly due to its unfortunate publication history disrupting its proper reception in the correct context. Closer inspection reveals that the composer had justifiable artistic reasons for grouping the pieces together. In Lenau's *Faust* the central character's (Faust) emotions are portrayed in a set of poems exploring different scenes. Liszt chose two contrasting poems and portrayed its subject matter in music. It is in this context of portraying a central character's contrasting emotion that they are grouped together. They have no formal structural or thematic ties.¹⁸

The solo pianist can provide interesting variation to the audience when programming the *Two Episodes from Lenau's Faust*: introducing them to the orchestral set in much the same way Liszt introduced the orchestral works of other composers when performances were unfeasible otherwise. This potential was understood by Liszt and is probably why the composer embraced the Freund transcription so warmly. A lecture recital setting is therefore ideal for serving such a purpose. A credible solo performance of this set will always serve a pedagogical function to inform the audience of the existence of the orchestral set. In my opinion the *Mephisto Waltz No. 1* for solo piano originally meant to serve as an excerpt from the *Two Episodes from Lenau's Faust*: the composer counting on the audience to remember the original context of the piece

¹⁸ Mary Hunt, "Franz Liszt: The Mephisto Waltzes" (D.M.A. diss., University of Wisconsin--Madison, 1979), 19.

(now standing alone) in the orchestral set. A solo performance of the *Two Episodes from Lenau's Faust* is therefore not meant to change performance practice for pianists playing the *Mephisto Waltz No. 1*, but rather to inform the audience of its context in the orchestral set.

APPENDIX

SOLO PIANO TRANSCRIPTION OF THE ALTERNATIVE ENDING TO

THE DANCE IN THE VILLAGE INN

Franz Liszt
Two Episodes from Lenau's Faust
No 2
The Dance in the Village Inn

"Und brausend verschlingt sie das Wonnemeer."

Second Conclusion after the Harp Cadenza

arranged by Pieter Grobler

Allegro molto
tutti *ff*
Ped. *Ped.*

4

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7

poco a poco dim

9

11

①

① The triplets should be played within the sonority of the other voices. They enhance the rhythmical effect but have no melodic function.

15

Musical score for measures 15-18. The piece is in A major (one sharp). The right hand features a melodic line with slurs and a dynamic marking of *p* at the end. The left hand plays a rhythmic accompaniment with triplets and slurs. Pedal markings are present at the bottom of the system.

19

Musical score for measures 19-23. The right hand continues the melodic line with slurs. The left hand maintains the triplet accompaniment. Pedal markings are present at the bottom of the system.

24

Musical score for measures 24-26. The right hand has a melodic line with a slur and a dynamic marking of *pp*. The left hand has a bass line with a slur and a dynamic marking of *lang.*. Pedal markings are present at the bottom of the system.

28

pp lang.

pp lang.

ppp

ppp

Ped.

depending on the sonority of the instrument:

32

pp

MS.

MD.

perdendo

ppp

MD.

35

ppp

pizz

pizz

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