A STUDY OF FRANZ LISZT'S HUNGARIAN RHAPSODIES
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May 1992
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ABSTRACT

The aim of this thesis is to provide an overview of Liszt's nineteen Hungarian Rhapsodies which will lead to a better understanding of Liszt's stylistic development in relation to this unique genre of his own creation. The works will be approached and classified according to three main topics: formal aspects, the relationship with pre-existent materials, and techniques of thematic treatment. Sample detailed analyses of several of the Hungarian Rhapsodies, in light of the above criteria, will substantiate my findings.

The first chapter of the thesis will place the Hungarian Rhapsodies in the context of Liszt's oeuvre and describe them with reference to the 'rhapsody' genre, detailing their style characteristics. It will then explore the circumstances under which Liszt composed the Hungarian Rhapsodies, and consider his possible motivations, including direct and indirect influences which may have played an important role in the creation and development of his ideas. Letters and other testimonies will also help to answer questions such as: where, when and for whom were these works composed (as revealed by the dedications); and where, when and for whom were these works performed during Liszt's life.

The second chapter of the thesis will describe the relationship of the Hungarian Rhapsodies with the original collections of Hungarian folk tunes on which they are based (Magyar Dallok and Magyar Rhapszodiák pieces), and subsequently will use the relationship with this pre-existing material as the foundation for grouping them into categories, e.g., Hungarian Rhapsody Nos. 1-2 (based on folk tunes not found in the Magyar collection); Hungarian Rhapsody Nos. 3-15 (based on folk tunes found in the Magyar collection); Hungarian Rhapsody Nos. 16-18 (not based on any pre-existing material -- all original works); and Hungarian Rhapsody No. 19 (based entirely on Csárdás nobles by Ábrányi, an Hungarian composer). An evolution of form from the
earlier Magyar pieces to the Hungarian Rhapsodies will be illustrated, showing Liszt's revision of the formal structure when transferring selected melodic material from one piece to the other.

A second categorization will then be made, based on the evolution of compositional style in the Hungarian Rhapsodies, exemplified by the improvisatory, virtuosic writing in Hungarian Rhapsody Nos. 1-15 as compared with that in Hungarian Rhapsody Nos. 16-19, which consists of less melodic, harmonic and rhythmic variation.

In chapter three the hypothesis put forth by Alfred Brendel (Musical Thoughts and Afterthoughts, 1976) -- that Liszt's Hungarian Rhapsodies are paraphrases -- will be developed. The first section of this chapter will provide a definition of a musical paraphrase and Liszt's varied applications of this compositional technique will be illustrated through the analysis of several of his paraphrase pieces. Analyses of Liszt's use of the paraphrase technique in the Hungarian Rhapsodies and parallel Magyar Dallok or Magyar Rhapszodiák pieces will show that, in fact, both sets contain similar techniques of paraphrase, and thus, the relationship between the two sets can be seen as one being a variant of the other. These analyses will also demonstrate a similarity between the Hungarian Rhapsodies and Liszt's other paraphrases regarding the degree to which the paraphrase technique is applied, ranging from subtle to extensive.

In chapter four conclusions will be drawn concerning the aesthetic value of the Hungarian Rhapsodies. It is common in music criticism to infer that because the Hungarian Rhapsodies do not present the conflictual, developmental working out of themes specific to other nineteenth-century genres, but, instead, are comprised of simple tunes repeated with increasing elaboration in a virtuosic style, they therefore are works of lesser value. In this final chapter I will suggest reasoning to the contrary in an attempt to give Liszt's Hungarian Rhapsodies the esteemed recognition they deserve.
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CHAPTER ONE:

HUNGARIAN RHAPSODIES - BACKGROUND

Franz Liszt (1811-1886) was an extraordinary musician who possessed prodigious talents in both performance and composition. Liszt began performing at the piano at the age of nine, giving his first concert in 1820 at Oedenburg, a town near Esterházy where he was raised. From this point on, under his father's guidance Liszt toured all over Europe, continually receiving invitations to perform in new cities, which allowed him the opportunity to travel across the continent and become acquainted with different cultures.

At the zenith of his performing career Liszt chose to shift his focus away from playing and toward composing. At this time, in 1848, Liszt was offered a position by the Grand Duke of Weimar, Karl-Alexander, as Grand Ducal Conductor and Director of Music at the court of Weimar, which he accepted. The period of employment at Weimar became the most productive and successful period for Liszt's composing.

Liszt's duties as Director of Music at Weimar (1848-1860) entailed hiring, teaching, rehearsing, supervising, conducting, and composing for the court orchestra and related theatre productions. Liszt composed a great quantity of music, including twelve symphonic poems, two symphonies (Dante and Faust), seven concertos, an abundance of secular and sacred vocal works, and a multitude of piano and organ pieces and transcriptions.

The piano works alone represent an enormous achievement for such a relatively short period of time (1848-1860). Figure One lists the piano works composed during Liszt's Weimar period.

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Figure 1. Liszt’s piano works from 1848-1860.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composition date</th>
<th>Publication date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three concert studies: Il Lamento, La Leggieranza, and Un Sospiro</td>
<td>1848</td>
<td>1849</td>
</tr>
<tr>
<td>Two Ballades: No. 1 in D-flat major No. 2 in B minor</td>
<td>1845-48</td>
<td>1849</td>
</tr>
<tr>
<td>Six Consolations</td>
<td>1849-50</td>
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<tr>
<td>Grosses Konzertpolo</td>
<td>1849</td>
<td>1851</td>
</tr>
<tr>
<td>Six Grandes Études de Paganini</td>
<td>1851</td>
<td>1851</td>
</tr>
<tr>
<td>Twelve Études d’exécution transcendante</td>
<td>1851</td>
<td>1852</td>
</tr>
<tr>
<td>Two Polonaises: C minor, E major</td>
<td>1851</td>
<td>1852</td>
</tr>
<tr>
<td>Fifteen Hungarian Rhapsodies</td>
<td>1846-53</td>
<td>1851-53</td>
</tr>
<tr>
<td>Ten pieces of the Harmonies poétiques et religieuses</td>
<td>1845-52</td>
<td>1853</td>
</tr>
<tr>
<td>Scherzo und Marsch</td>
<td>1851</td>
<td>1854</td>
</tr>
<tr>
<td>Sonate in B minor</td>
<td>1852-53</td>
<td>1854</td>
</tr>
<tr>
<td>Nine pieces in the Swiss book of Années de Pèlerinage</td>
<td>1848-54</td>
<td>1855</td>
</tr>
<tr>
<td>Seven pieces in the Italian book of Années de Pèlerinage</td>
<td>1837-49</td>
<td>1858</td>
</tr>
<tr>
<td>Three pieces of Venetia e Napoli</td>
<td>1859</td>
<td>1861</td>
</tr>
<tr>
<td>Berceuse</td>
<td>1854</td>
<td>1865</td>
</tr>
</tbody>
</table>

This study will focus on the Hungarian Rhapsodies, a set of nineteen piano works based on Hungarian folk tunes which Liszt had collected several years earlier from the music of his native country, Hungary. Liszt initially transcribed and arranged these folk melodies in a group of twenty-two piano pieces, published in collections entitled Magyar Dallók and Magyar Rhapszodiák, which through gradual revisions and rearrangements subsequently became the Hungarian Rhapsodies.
THE RHAPSODY AS GENRE AND STYLE

Within the context of Liszt's oeuvre, the Hungarian Rhapsodies may be ostensibly classified together with his solo piano works. Yet, the Hungarian Rhapsodies are different in style from Liszt's other piano works, not only because they are based on Hungarian national folk tunes (unlike most piano works produced during this period which are original compositions), but also because they belong to a different genre -- the rhapsody. Indeed, the Hungarian Rhapsodies define Liszt's own genuine adaptation of this new and relatively unexplored musical genre that emerged in the last two decades of the eighteenth century.

The term 'rhapsody' was first used in ancient Greek literature, particularly in Homeric epic poetry which was constructed of several "rhapsodies" -- poetic phrases assigned a specific order in the text by the rhapsode (poet). In the eighteenth century, the term 'rhapsody' was first used with regard to music in an Anthology compiled in 1781, containing several anonymous compositions with similar musical styles. One particular piece from this collection bears the descriptive title "Die dankbaren Kinder, eine Rhapsodie auf den Autor des Kinderfreundes, mit Begl. und Flugel." The 'rhapsody' as a new form of music was further exemplified in the eighteenth century by C.F. D. Schubart (1739-1791), in his Three Musikalischen Rhapsodies (1786). The earliest occurrence of the term 'rhapsody' in the nineteenth century is in an isolated work by the Prince of Gallenburg (1783-1839), Rhapsody for pianoforte, Op. 3 (1802). This piece was written in a virtuosic, improvisatory style and bore the evocative description of


4 Ibid.
"Larghetto con passione". One year later, W.J. Tomasek (1774-1850) used the term 'rhapsody' in the title of his lyric piano suite, *Six Rhapsodies for Piano* (1803).

In Tomasek's hands the rhapsody genre was developed into a three-part ternary structure, A-B-A, similar to a song form with contrasting middle and outer sections. Certain of Tomasek's students composed rhapsodies and other works to which they applied descriptive titles, e.g., Tedesco, *Rhapsodie passionée*, Op. 52, and Kessler, *4 Études rapsodiques*, Op. 51.

The popularity of the rhapsody greatly increased in the second half of the nineteenth century and eventually the term was applied in instrumental compositions other than piano pieces, particularly in orchestral works (although the piano remained the favourite medium for the rhapsody genre).

Characteristic to the rhapsody genre was a freer, more improvisatory "rhapsodic" style, which Willi Kahl in his *Die Musik in Geschichte und Gegenwart* article describes as "Rhapsodenkunst, als Produkt der Improvisation." In fact, Kahl lists numerous pieces both from the eighteenth century (three pieces by Reichardt) and the nineteenth century (other pieces by Tomasek), which although not called rhapsodies, use the "Rhapsodenkunst."

Throughout the nineteenth century, the most common manifestations of both the rhapsody genre and style occurred in lyrical piano pieces. These pieces had various forms, from A-B-A song forms to full-scale sectional works resembling loosely constructed fantasies or potpourri compositions. Pieces using the rhapsodic style also encompassed themes of national or epic character, indicating such colourings through descriptive titles, as in

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5 Brown, "Rhapsody," 786.
6 Kahl, "Rhapsodie," 368.
7 Ibid.
8 Ibid.
9 Ibid.
Schubert’s *Divertissement à l’hongroise* for piano, four hands, Op. 54 (1826), Liszt’s *Rhapsodie Espagnole* for piano, two hands (1845), Brahms’ *21 Hungarian Dances* for piano, two hands, (1869-1880), and Grieg’s *Norwegian Dances* for piano, four hands, Op. 35 (1887). Liszt was greatly influenced and inspired by Schubert’s *Divertissement à l’hongroise*, for he transcribed this work into his *Mélodies hongroises* in 1846. Liszt subsequently used Schubert’s composition as a style model for the *Hungarian Rhapsodies* -- piano pieces belonging to the rhapsody genre which aptly exemplify the rhapsodic style, with their characteristic national themes (Hungarian) elaborated through improvisation and set within multisectional structures.

**HUNGARIAN VS. GYPSY MUSIC**

While growing up in Raiding, Hungary, Liszt developed a special affinity for the folk music he heard, often played by the gypsies, which instilled in him a sense of national identity. Although his travels as a concert pianist separated him from Hungary in 1821, upon his return eighteen years later, these same feelings of patriotism were revived, coupled with a renewed adoration for his native folk music. It was during his visit to Hungary in 1839 on one stop of a concert tour, that Liszt committed himself to collecting and transcribing these folk tunes which he would then arrange into piano works to portray the strong national devotion he felt for his homeland.

It is important to clarify the difference between Hungarian music and Gypsy music -- a distinction about which Liszt was confused. In his preface to the *Hungarian Rhapsodies, Des Bohémiens et de leur musique en Hongrie*, Liszt mistakenly credited the gypsy musicians with the original melodies in these works, thinking that the gypsies were the true representatives of Hungarian music, when in fact the melodies were shown later to be of Hungarian origin. As Alan Walker explains:
A basic miscalculation was his [Liszt's] confusion of Hungarian music with Gypsy music. By regarding them as one and the same, Liszt unwittingly made a gift to the Zigeuner of a remarkable treasury of music that really belonged to the Magyars... The music that Liszt heard the Gypsies play came from two quite different sources. It contained genuine Magyar folk-melodies, picked up by the Gypsies on their travels across Hungary and Transylvania and then fashioned by them after their own image. But it also contained popular melodies of the day by a number of Hungarian composers (largely dilettante gentlemen of the middle class), whose identities have long been known to us; they included József Koszovits, Mark Rózsavölgyi, and Béni Egressy.10

It was not until the beginning of the twentieth century that Kodály and Bartók produced significant studies on the Hungarian folk song, demonstrating that the genuine folk music of Hungary originated in the remote Hungarian-speaking villages and hamlets of the hinterland, of Transylvania and Rumania, kept alive by an oral tradition stretching back hundreds of years, and that it had nothing whatever to do with the Gypsies.11

In the Hungarian Rhapsodies Liszt utilized melodies which were Hungarian, and presented them in the improvisatory performance style of the gypsies. For the purpose of this study, all references to the origin of the thematic material in the Hungarian Rhapsodies will be indicated by the usage of "Hungarian".12

It is interesting that Liszt was concerned with the authenticity of the folk tunes he had transcribed. In 1853 he tried to purchase a large collection of Hungarian melodies from Count István Fáy (Hungarian magnate and pianist) of Oedenburg, whom he understood was in debt and "might be prepared to sell him (Liszt) the collection."13 It was at this time that Liszt was preparing to publish several of the Hungarian Rhapsodies (Nos. 3-15), and


12 No definitive study on the issue of Liszt's relationship to Hungarian and Gypsy music has been published, and because such a complex issue deserves a broader discussion than that warranted by the scope of this work, the subject shall necessarily be suspended here.

according to Walker, he wanted to verify his transcriptions of the Hungarian melodies before printing them so that he was sure to reproduce the same tunes of which he was so fond.\textsuperscript{14}

Liszt's collection of Hungarian folk tunes were first set into collections of piano pieces entitled \textit{Magyar Dallok} and \textit{Magyar Rhapszodiák}, published between 1840-1847. During and after the Weimar period Liszt revised these pieces, altering the basic formal structures and creating new settings for the folk tunes, which resulted in the final set of pieces, the \textit{Hungarian Rhapsodies}, published between 1851-1885.

\textbf{PUBLICATIONS AND DEDICATIONS}

Although Liszt was working in Weimar during this time, the \textit{Hungarian Rhapsodies} were published in a number of different cities throughout Europe. This indicates that Liszt's involvement with the \textit{Hungarian Rhapsodies} was continuous and consistent over a number of years as he persistently worked on them through his travels, as evidenced by their various publishing locations: Nos. 1-2 were published in Leipzig, 1851; Nos. 3-7 in Vienna, 1853; Nos. 8-10 in Mainz, 1853; Nos. 11-14 in Berlin, 1853; No. 15, first and second versions both were published in Leipzig, 1853 & 1871; Nos. 16-19 were published in Budapest, 1882-1886. The last four \textit{Hungarian Rhapsodies} were composed later in Liszt's life and therefore represent a different compositional style from the first fifteen pieces (to be discussed in Chapter Two). Several of the \textit{Hungarian Rhapsodies} (Nos. 2, 5, 6, 9, 12, 14) were later transcribed into orchestral versions and published in Leipzig in 1875, by Liszt in collaboration with Franz Doppler (one of his students). Although records show that Liszt was not stationed in Hungary at any point during this period, it is evident that he thought frequently about his homeland, as all of the \textit{Hungarian Rhapsodies} are dedicated to fellow Hungarians including musicians, politicians and nobility.

\footnotesize{\textsuperscript{14} Ibid., 385. However, Liszt received only part of the collection.}
It seems that Liszt held his fellow musicians in the highest regard as nine of the nineteen Hungarian Rhapsodies are dedicated to members of this profession with whom Liszt was acquainted. Hungarian Rhapsody No. 1 is dedicated to Ede Szerdahelyi (1820-1880), an Hungarian composer who wrote a number of melodies which Liszt borrowed for his arrangements of the early Magyar Dalkok pieces, but mistakenly attributed to the gypsies. Hungarian Rhapsodies Nos. 7 and 11 are dedicated to Baron Fery Orczy, an Hungarian musician and aristocrat. Liszt became acquainted with the Orczy family early in his life when he lived in Hungary; he stayed with the Orczy family at their residence in London during his visit to England in 1841.\(^\text{15}\)

Hungarian Rhapsody No. 8 is dedicated to Baron Antal Augusz (1807-1878), a wealthy Hungarian statesman, art patron and musician (singer and pianist) who lived in Szekszárd, Hungary, and with whom Liszt stayed during a number of visits to Hungary, particularly in 1846 and 1865.\(^\text{16}\) According to Gárdonyi, Augusz was "Liszt's most devoted Hungarian friend..." and "At his manor in Szekszárd...he repeatedly entertained Liszt for long periods."\(^\text{17}\) Baron Augusz was a member of the honorary committee from whom Liszt received a jewelled sword during his visit to Budapest in 1839. Augusz translated Liszt's acceptance speech from French into Hungarian so that the predominantly Hungarian speaking audience could appreciate Liszt's gratitude.\(^\text{18}\)

Hungarian Rhapsody No. 9 is dedicated to Heinrich Wilhelm Ernst (1814-1865), an Austrian violinist and composer who in his youth studied with Niccolò Paganini. At the celebration for St. Cecilia's Day in 1835 (Paris),

\(^{15}\) Adrian Williams, Portrait of Liszt (Oxford: Clarendon Press, 1990), 672.

\(^{16}\) Derek Watson, Liszt (London: J.M. Dent and Sons, Ltd., 1989), 76.


\(^{18}\) Williams, Liszt, 118.
Ernst spontaneously performed a violin solo which Liszt had composed just moments before.¹⁹

Hungarian Rhapsody No. 10 is dedicated to Béni Egressy (1814-1851), an Hungarian composer involved in the development of the new Hungarian national Csárdás dance form during the 1840's.²⁰ When transcribing the Hungarian folk tunes for his Magyar collection, Liszt mistakenly credited the gypsies with certain melodies that were actually composed by Egressy. Hungarian Rhapsody No. 10 is based in part on a work written by Egressy.

The dedication of Hungarian Rhapsody No. 12 is to Joseph Joachim (1831-1907), the virtuoso violinist. Liszt first met Joachim in 1846 in Vienna where they collaborated in a performance of Mendelssohn's Violin Concerto in E minor (Liszt accompanied Joachim on the pianoforte). In 1850 Joachim was invited by Liszt to come to Weimar to be the leader of his orchestra.²¹

Hungarian Rhapsody No. 14 is dedicated to Hans von Bülow (1830-1894), who in 1851 studied with Liszt at Weimar, and who later enjoyed enormous success as a pianist and conductor.²²

The nineteenth Hungarian Rhapsody is based in its entirety on Csárdás nobles by Kornél von Ábrányi (1822-1903), an Hungarian composer for whom Liszt arranged it. In a letter to Olga von Meyendorff of February 26, 1885, Liszt writes "Modestly, let me mention another Rhapsody (No. 19) written for my old friend Ábrányi, plus a Csárdás Obetine and a very Magyar funeral March."²³ It appears that Liszt was greatly influenced by Ábrányi's writing style as he also transcribed Ábrányi's Five Hungarian Folksongs for Piano, in 1873.

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¹⁹ Ibid., 65.

²⁰ Walker, Franz Liszt, v. 2, 381.

²¹ Williams, Liszt, 266.


Within the realm of the arts Liszt was also closely associated with Michel Munkácsy (1844-1909), an Hungarian painter to whom he dedicated Hungarian Rhapsody No. 16 (1879) -- the first of the later Hungarian Rhapsodies. Liszt must have had a relatively close friendship with Munkácsy as he stayed with him during his Paris visit in 1886 and again during his visit to Luxembourg in July of the same year.24

Liszt dedicated six of the Hungarian Rhapsodies to certain Hungarian politicians and noblemen with whom he shared a common devotion toward Hungary and a strong sense of Hungarian nationalistic pride. Hungarian Rhapsody No. 2 is dedicated to Count László (Ladislas) Teleki (1811-1861), an Hungarian politician.25 Liszt also dedicated one of the Ungarische Bildnisse to Count Teleki (1885). Hungarian Rhapsodies Nos. 3 and 13 are dedicated to Count Leo Festetics (1800-1884), a Magyar leader of the party opposing the ruling government of Hungary. Liszt stayed with Count Festetics in 1839 while visiting Budapest, and it was during this same visit that a ceremony was held for Liszt by the Hungarian honorary committee at which Festetics gave a short speech and presented Liszt a jewelled sword.26

The dedication of Hungarian Rhapsody No. 4 is to Count Casimir Esterházy (1805-1870), a descendant of the noble Esterházy family which began ruling Hungary in 1687. Liszt's father was employed as a steward by Prince Nicholas Esterházy (1765-1833), the same Prince to whom Liszt gave his first concert in Hungary in 1820. At this performance Prince Esterházy was so thoroughly impressed by Liszt's talent that he and three other magnates promised Liszt 600 Austrian gulden per year for six years.27 When Liszt returned to Hungary in 1839 he was escorted by Counts Festetics and Casimir Esterházy (son of Nicholas) from Pozsony to Budapest. In January of the

24 Sitwell, Liszt, 324.
25 Watson, Liszt, 253.
26 Sitwell, Liszt, 81.
27 Sitwell, Liszt, 7.
following year Liszt returned to Pozsony for another concert, where he stayed with Count Casimir Esterházy.  

*Hungarian Rhapsody* No. 5 is dedicated to Countess Sidonie Reviczky with whom Liszt seems to have been acquainted through his teaching duties at Weimar. In his biography of Liszt, Huneker makes brief mention of the Countess and her attendance as a spectator at one of Liszt's afternoon teaching sessions.  

*Hungarian Rhapsody* No. 6 is dedicated to Count Albert (Anton) Apponyi (1846-1933), a politician and nobleman from Budapest who Liszt considered to be the "jeunesse dorée" of Hungary, and with whom he shared a strong sense of pride for Hungary.

*Hungarian Rhapsody* No. 15 was not dedicated to a particular individual; rather, the Hungarian national Rákóczi march theme on which it is based represents "the strivings for national independence and freedom in Hungary," and Liszt likely intended this piece as a gesture of patriotism toward his homeland. *Hungarian Rhapsodies* Nos. 17 and 18 do not include dedications; however, in the letter to Olga von Meyendorff dated February 26, 1885, Liszt remarked that he had written

a rhapsody (No. 18) for the album of the Exhibition [Grand Annual Concerts of the Musical Association - Allgemeiner Deutscher Musik-Verein] which is to open on May 1. It will be entirely national (the album), so that there will be only Hungarian works and objects in great quantity and some of them of great value.

This statement indicates that Liszt may have intended *Hungarian Rhapsody* No. 18 (and possibly No. 17 as well), much like *Hungarian Rhapsody* No. 15

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28 Williams, *Liszt*, 120.


30 Ibid., 274. Apponyi was only seven years old in 1853, when *Hungarian Rhapsody* No. 5 was published, and most likely was not yet politically active; therefore, Liszt most likely dedicated *Hungarian Rhapsody* No. 5 to Apponyi several years after it was published, when Apponyi would have been older.


(Rákóczy March), as his contribution to the movement of nationalism in Hungary which was taking place at this time.

PERFORMANCES

Liszt performed several of the Hungarian Rhapsodies during his lifetime, and although he never gave a single performance of the whole collection, there exists documentation to verify performances of specific Hungarian Rhapsodies given at various times throughout Liszt's life.

At one of his first concerts in 1823, in Pest, Liszt performed for an audience of Hungarian magnates the Rákóczy March (the Hungarian national melody which he later incorporated into Hungarian Rhapsody No. 15). In April 1846 while on tour in Olmütz, Czechoslovakia, Liszt played the first eleven Magyar Dallok pieces from which the better known Hungarian Rhapsodies were developed.

In 1852, while employed at the court of Weimar Liszt gave a private performance for Heinrich Ehrlich of the second Hungarian Rhapsody. This rhapsody later received the most attention out of all the Hungarian Rhapsodies, and it also enjoyed much success as an orchestral version. In the Spring of 1858, in Weimar at the home of Princess Wittgenstein, Liszt played one of his Hungarian Rhapsodies at a private recital to which the Princess invited twenty-five special guests. Unfortunately, there is no mention as to which Hungarian Rhapsody Liszt played, but according to the date of performance (1858) it would have to have been one of the first fifteen Hungarian Rhapsodies.

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33 Williams, Liszt, 9.
34 Ibid., 227.
35 Ibid., 390.
36 Ibid., 349.
In June of 1858 Liszt performed a number of his Hungarian Rhapsodies in Weimar, this time at the Altenburg (his residence while employed at Weimar). According to a letter by Friedrich Hebbel (German dramatist and author of the Nibelungen trilogy, 1813-1863) which refers to this occasion, "Liszt played—which he is said to do very seldom now—his gypsy rhapsodies, and utterly electrified me."\(^{37}\) Two months later Liszt played one of the Hungarian Rhapsodies at an intimate lunch-time recital at the Altenburg\(^{38}\) (again, no mention is made of which Hungarian Rhapsody was heard). In December of 1858 Liszt hosted another private recital in Weimar (probably at the Altenburg) at which he performed one of the Hungarian Rhapsodies for his special guest, Pauline Viardot-Garcia (French mezzo-soprano of Spanish origin, 1821-1890).\(^{39}\)

In 1865 Liszt travelled to Székesfújárd, Hungary, where he was greeted by a large welcoming ceremony hosted by several Hungarian aristocrats and magnates. At this celebration Liszt played a number of his Hungarian Rhapsodies with the renowned Hungarian violinist, Eduard Reményi (1828-1889), and performed a duet version of the Rákóczi March with Hans von Bülow.\(^{40}\)

A letter written by Edvard Grieg (1843-1907) to his biographer in April of 1870 provides evidence that Liszt may have played the Hungarian Rhapsodies quite frequently in the privacy and solitude of his own home.

I heard Liszt play daily, and often by the hour...His touch changed so totally with each composer that we could have thought we were listening to an entirely different instrument. What struck me most of all was the way in which Liszt seemed as it were to orchestrate with his fingers, a phenomenon most noticeable in his performances of his own works, above all the Rhapsodies, in which he displayed an amazing and unprecedented range of colour. His playing was at once poetry and revelation.\(^{41}\)

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\(^{37}\) Ibid., 345.  
\(^{38}\) Ibid., 350.  
\(^{39}\) Ibid., 351.  
\(^{40}\) Ibid., 405.  
\(^{41}\) Ibid., 457.
On September 25, 1870 in Szekszárd, Hungary, Liszt performed one of his Hungarian Rhapsodies at a charity concert, as documented by La Mara:

On the 25th of that month (September) he attended a charity concert given at Szekszárd by Sophie Menter, Olga Janina, Mihalovich, and Servais, all of whom had been lured to the town by Liszt’s presence in it. Repeatedly called for by the audience, he contributed one of his Hungarian Rhapsodies.  

In 1875 a Liszt-Wagner concert was held in Budapest at which Liszt performed several of his works, and at a charity concert held on one of the days following Liszt gave a performance of Hungarian Rhapsody no.11, about which the Neues Pester Journal printed:

Who can describe the enthusiasm evoked by Liszt with his dazzling rendering of this masterpiece, when the well-known national melodies rang out in the magic sounds unique to him?  

In the Spring of 1886 Liszt visited Windsor, England, where he played one of his Hungarian Rhapsodies for Queen Victoria. During the same visit, a reception was held in honour of Liszt in the Grosvenor Gallery. A recital was given consisting of performances by several musicians each playing works by Liszt. Liszt played the thirteenth Hungarian Rhapsody and his transcription of Schubert’s Divertissement à l’hongroise. Later in the same visit Liszt attended a formal luncheon at Baron Orczy’s in London where he played one of his Hungarian Rhapsodies, which likely may have been Hungarian Rhapsody No.7 or Hungarian Rhapsody No. 11 as these are both dedicated to Baron Orczy.

During the period after the England visit Liszt took seriously ill and did not perform much of anything up to the time of his death on July 31, 1886.

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42 Ibid., 461.
43 Ibid., 517.
44 Sitwell, Liszt, 321.
45 Williams, Liszt, 668.
The Hungarian Rhapsodies, like many of Liszt's compositions, served not only as pieces of music but also as pieces of identification for Liszt, linking him with his homeland, Hungary. It is therefore not surprising that Liszt's relatively rare performances of the Rhapsodies were given predominantly in Hungary where they functioned as touch-stones between Liszt the expatriot and the Hungarian natives. Similarly, Liszt's performances of the Hungarian Rhapsodies outside of Hungary were significant in that Liszt was able to display his heritage proudly while at the same time displaying his talents as a pianist and composer. In this way Liszt was very much a cosmopolite; he had the ability to adapt to many different cultures through the chance circumstances of his career, yet, all the while bringing a glimpse of his own Hungarian culture to the rest of the world.
CHAPTER TWO:
OVERVIEW OF THE HUNGARIAN RHAPSODIES
WITH AN EMPHASIS ON FORM AND COMPOSITIONAL STYLE

Liszt's collection and arrangement of Hungarian folk tunes first took form as several books of Magyar Dalloke (Hungarian for "Hungarian melodies"), and Magyar Rhapszodiáka (Hungarian for "Hungarian rhapsodies"). The total of the collection consists of ten books which include seventeen pieces: books one to four contain Magyar Dalloke Nos. 1-11 and books five to twelve contain Magyar Rhapszodiáka Nos. 12-17, published between 1840-1847. The collection also contains four individual Ungarische Rhapsodien Nos. 18-21, composed between 1844-1847, and a final composition, Pesther Carneval, which was later added to complete the twenty-two piece set. The basic difference between these compositions is that the Hungarian folk tunes are presented in more complex settings in the Magyar Rhapszodiáka than in the Magyar Dalloke; also, the Magyar Rhapszodiáka are stylistically closer to the Hungarian Rhapsodies than are the Magyar Dalloke.¹

Most of the origins of the Hungarian folk tunes in this collection have been traced by Zoltán Gárdonyi.² The following information derived from Gárdonyi's study lists the origins of the Hungarian folk tunes borrowed by Liszt and details their relationship and subsequent use in the Hungarian Rhapsodies.

SOURCE OF BORROWED MATERIAL

The first book of the Magyar collection contains Magyar Dalloke Nos. 1-6, of which Nos. 1-5 essentially consist of one theme each (unlike the

¹ The stylistic differences between the Magyar Dalloke and the Magyar Rhapszodiáka pieces and the Hungarian Rhapsodies will be discussed in detail in Chapter three.

remaining pieces in the set which each contain several different themes). The source of Magyar Dallok No. 1 is not known, but based on its characteristics, for the purpose of this study it shall be referred to as an Hungarian melody. Magyar Dallok No. 2 has been defined as an Hungarian song melody, as has Magyar Dallok No. 3, although it is not known who the original composers were. Liszt also used the first half of Magyar Dallok No. 3 in the second half of Magyar Rhapsodiája No. 17. The themes of Magyar Dallok Nos. 1-3 were not reset in the Hungarian Rhapsodies.

The theme of Magyar Dallok No. 4 has been traced to a collection of melodies composed by Szeredahelyi and Egressy in the style of Hungarian national folk music, published in 1843. This melody was also later used as the second theme in Hungarian Rhapsody No. 6. The earliest traced source of Magyar Dallok No. 5 is an Hungarian folk song Chlopizky. Liszt later used Magyar Dallok No. 5 for the first theme of Hungarian Rhapsody No. 6. Magyar Dallok No. 6 is an early setting of an Hungarian instrumental composition written by József Kosovitz early in the nineteenth century. Liszt reset all the themes of Magyar Dallok No. 6 in Hungarian Rhapsody No. 5.

The second Magyar Dallok book contains only one piece, No. 7. Liszt reused all three themes from this piece in Hungarian Rhapsody No. 4. The first theme has not been traced to its original source, but contains characteristics of a national Hungarian dance melody; the second theme comes from a collection of Hungarian dance melodies written by Anton Csermák, and the third theme has been traced to an Hungarian folk music collection, Nagy Potpourri, which is now preserved in the Liszt Archive in Weimar. The third theme has also been found in a larger collection of Hungarian instrumental pieces in which it is attributed to Anton Csermák.

The source of Magyar Dallok No. 8, Book III, is unknown. Liszt did not use this piece in any of the Hungarian Rhapsodies, but according to Gárdonyi, the themes contained in Magyar Dallok No. 8 share stylistic characteristics similar to those of Schubert's Divertissement à l' Hongroise for piano, four
hands, Op. 54, a piece which Liszt later arranged for piano, two hands, entitled Mélodies hongroises d'après Schubert (1846).³

**Magyar Dallok** No. 9, Book III, contains five different themes. The first is derived from the Adagio of a Verbunkos composition written by Gábor Róthkrepf, published in 1826;⁴ the second, third and fourth themes originated in three different friss compositions, all written by János Bihari (published 1823, 1825, 1827), and the fifth theme originated in an Hungarian instrumental folk song; however, Liszt did not use any of these themes in his Hungarian Rhapsodies.⁵

The origin of **Magyar Dallok** No. 10, Book III, is the Hungarian instrumental composition Rákóczy Nota, not to be confused with the Hungarian national Rákóczy March (on which Hungarian Rhapsody No. 15 is based). The themes of **Magyar Dallok** No. 10 were not used in any of the Hungarian Rhapsodies.

**Magyar Dallok** No. 11, Book IV, contains three themes, the first which is characteristic of an Hungarian folk song and the second which contains characteristics that more closely resemble a Rumanian folk song. Liszt later reset these two themes in Hungarian Rhapsody No. 3. The third theme corresponds to part of an Hungarian national composition from the early nineteenth century. Liszt reset this theme as the fourth theme in Hungarian Rhapsody No. 6.

**Magyar Rhapszodiák** No. 12, Book V, is the second setting of an instrumental composition originally written by József Kossovitz (the first setting is **Magyar Dallok** No. 6). The final setting of this piece and of **Magyar Dallok** No. 6 is Hungarian Rhapsody No. 5.

**Magyar Rhapszodiák** No. 13, Book VI, is one of the earliest settings of the Hungarian national composition, Rákóczy March. Hungarian Rhapsody No. 15

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³ Ibid., 213.

⁴ Verbunkos: Hungarian dance form — see more about this on p. 24.

⁵ Friss: (Hungarian) a quick section of the Verbunkos dance form.
forms one of the later settings of this theme but is by no means the final setting, because Liszt arranged and rearranged this Hungarian national theme many times throughout his compositional career.

Magyar Rhapszodiák No. 14, Book VII, contains four themes, each of which Liszt utilized in Hungarian Rhapsody No. 11. The source of these themes is unknown, but they all possess strong characteristics of Hungarian csárdás dance tunes.

Liszt reset the first three themes of Magyar Rhapszodiák No. 15, Book VIII, in Hungarian Rhapsody No. 7, and all three themes have been traced to a collection of Hungarian song melodies, dating from c. 1832-1843. The fourth theme of Magyar Rhapszodiák No. 15 is a variant of an Hungarian folk song, but was not reused in any of the Hungarian Rhapsodies.

Magyar Rhapszodiák No. 16, Book IX, an early setting of Hungarian Rhapsody No. 10, is a compilation of Hungarian melodies, most of which were composed by Béni Egressy to whom the piece is dedicated. The origins of the remaining themes have not been traced, but they all contain characteristics of Hungarian folk tunes.

All five themes in Magyar Rhapszodiák No. 17, Book X, are Hungarian folk tunes, each originating from a different source. The first theme comes from a collection of Hungarian national folk songs, dating from c. 1832-1843, and the second theme is the first half of a folk song belonging to a different collection, published in 1846. The third theme is an instrumental variation of an Hungarian folk song which was later published in a work by Liszt, entitled Pannonia. The fourth theme which Liszt first used as the second half of Magyar Dallok No. 3, originated in an eighteenth-century folk song. The last theme has been labelled by Gárdonyi simply as a csárdás song, otherwise, its exact source is unknown. All the themes in Magyar Rhapszodiák No. 17 except the fourth, were later arranged in Hungarian Rhapsody No. 13.

Number 18 (unpublished) contains four themes, three of which Liszt arranged in Hungarian Rhapsody No. 12. The first theme has been traced to the Adagio section of a csárdás composition written by Mark Rózsavölgyi,
published in 1846. The second theme comes from the *Magy potpourri* collection of Hungarian folk tunes located in the Liszt Archive in Weimar (the same collection to which the third theme of *Magyar Dallok* No. 7 has been traced). This folk tune was also published in 1826 as part of a Trio in a collection of Hungarian instrumental folk music. The source of the third theme is unknown and very possibly Liszt may have composed it himself; this theme was not reused in any of the *Hungarian Rhapsodies*. The fifth theme is derived from the friss section of an instrumental *Fantasy*, written by Béni Egressy in 1844.

Number 19 (unpublished) is the early setting of three themes which Liszt later rearranged in *Hungarian Rhapsody* No. 8. The first theme is an old Magyar song, "In the rushes that's the Duck's home", which was later published in 1846.6 The second theme comes from a csárdás composition, "Gay Caprice", written by Rózsavölgyi, published in 1846, and the last there is a dance melody from the Tolma Wedding Collection published in 1840, which Liszt first heard in 1846.7

Number 20 was published posthumously and contains five themes. The first theme comes from a collection of Hungarian song melodies written between c. 1832-1843 (the same collection to which the first theme of *Magyar Rhapszodiák* No. 17 has been traced); Liszt later reused this melody for the third theme of *Hungarian Rhapsody* No. 6. The second, third and fourth themes of Number 20 are all derived from folk dance melodies, and contain Rumanian characteristics, as defined by Gárdonyi's labelling of them: No. 2 "Hora batraneasca", No. 3 "Batuta" dance, No. 4 "Moldauische Corabeasca".8 The last theme of *Ungarische Rhapsodien* No. 20 which Liszt reused as the fifth theme of *Hungarian Rhapsody* No. 12, has been traced to a tune in the music of the Hungarian folk play, *A csikós*, published in 1847. This theme has also

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7 Ibid., 383.

8 Gárdonyi, "Paralipomena," 216.
been used in the composition "Szegedy csárdás", found in the Nagy potpourri collection.

Number 21 (unpublished) contains an early setting of several themes which Liszt later reused in Hungarian Rhapsody No. 14. The first and second themes have not been traced to specific sources, however both themes contain characteristics of Hungarian folk song melodies. The source of the third theme is also unknown, but it contains characteristically abrupt ending sections as in the Hungarian Verbunkos dance. The original source of the fourth theme of Number 21 is not known; however, Liszt used this theme in the csárdás section of Hungarian Rhapsody No. 12 and later as one of the last themes in Hungarian Rhapsody No. 14.

The fifth theme, which Liszt most likely derived from an Hungarian folk song or folk dance was noted for the first time in Number 21 (1846); however, the first part of the theme has been subsequently used in the music of the first two acts of the Hungarian folk play, A csikós (1847), and the second part of the theme has been included in a collected set of csardas pieces edited by Ede Bartay and published in 1852. The last theme of Number 21, which also exists in the Pesther Carneval composition, was later published in several collections of Hungarian national folk songs but its origin is unknown.

The final piece belonging to Liszt's first collection of Hungarian folk tunes is the rhapsody cycle Pesther Carneval, consisting of six themes, the first five which Liszt later rearranged in Hungarian Rhapsody No. 9. The sources of the first three themes have not been traced but it is estimated that they were all derived from Hungarian csardás compositions. The second theme has also been published in a separate csárdás piece, c. 1852. The fourth theme is a variation of an Hungarian folk song which was subsequently published in a collection of csárdás compositions, c. 1850, and the fifth theme was also traced to an Hungarian csárdás piece, published in c. 1847. Liszt reused the sixth theme in Hungarian Rhapsody No. 14 (its origin is described above as the sixth theme of Number 21).
The preceding discussion shows that Liszt constructed most of the Hungarian Rhapsodies from a combination of themes taken from certain of the Magyar Dallok and Magyar Rhapszodiák pieces. The remaining themes that have not been accounted for are those in Hungarian Rhapsodies Nos. 16-19 and Hungarian Rhapsodies Nos. 1-2. Hungarian Rhapsodies Nos. 16-18 are comprised of Liszt's own original themes (newly composed) and Hungarian Rhapsody No. 19 is based entirely on themes from Ábrányi's Csárdás nobles. The themes in the first two Hungarian Rhapsodies were not derived from the earlier Magyar collection, but they are of Hungarian folk origin. Liszt borrowed the first theme of Hungarian Rhapsody No. 1 from a song used in the Hungarian folk play Kép piandol (1844), composed by Liszt and Franz Erkel. The second theme is an Hungarian national song attributed to Gáspár Bernát, published in 1847, and the third theme of Hungarian Rhapsody No. 1 is also an Hungarian national song, written by Karoly Thy and published sometime in the late 1840's.

Although all the themes in Hungarian Rhapsody No. 2 contain characteristics of Hungarian folk dances (with the exception of the first theme which is more Rumanian than Hungarian in character), none of the them have been traced to their original sources.

The source of certain themes that Liszt used in the Hungarian Rhapsodies but which were not first transcribed in the Magyar collection remains unknown, therefore, these themes have been labelled according to their characteristics simply as Hungarian folk tunes. Figure Two illustrates the relationship between the Magyar Dallok and Magyar Rhapszodiák pieces and the Hungarian Rhapsodies.

The Hungarian Rhapsodies may thus be grouped into categories based on the relationship to the existing Magyar Dallok and Magyar Rhapszodiák:

1) Hungarian Rhapsodies Nos. 1-2 are comprised of Hungarian folk tunes not found in the Magyar collection, 2) Hungarian Rhapsodies Nos. 3-15 are comprised of Hungarian folk tunes all previously used in the Magyar collection, and 3) Hungarian Rhapsodies Nos. 16-18 are original works, not based on pre-existing material. It appears that with Hungarian Rhapsody
No. 19 Liszt reverted back to the compositional style of the earlier Hungarian Rhapsodies (nos. 3-15), as well as to the practice of borrowing thematic material to construct the piece (Hungarian Rhapsody No. 19 is based entirely on Ábrányi's Csárdás nobles). In this study Hungarian Rhapsody No. 19 will not be analyzed specifically, but conclusions made about certain aspects of other Hungarian Rhapsodies will also be relevant to its compositional make-up.

Figure 2. Relationship of Magyar Dallok and Magyar Rhapszodiák to Hungarian Rhapsodies.

<table>
<thead>
<tr>
<th>MD</th>
<th>HR</th>
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<tbody>
<tr>
<td>1.</td>
<td>I</td>
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<tr>
<td>2.</td>
<td>II</td>
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<td>3.</td>
<td>III - MD 11</td>
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<td>4.</td>
<td>IV</td>
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<td>5.</td>
<td>V - MD 6, HR 12</td>
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<tr>
<td>6.</td>
<td>VI - a), MD 5; b), MD 4; c), Nr 20; d), MD 11</td>
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<tr>
<td>7.</td>
<td>VII - MR 15</td>
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<tr>
<td>8.</td>
<td>VIII - Nr 19</td>
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<tr>
<td>9.</td>
<td>IX - Pester Carneval</td>
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<td>10.</td>
<td>X - MR 16</td>
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<tr>
<td>11.</td>
<td>XI - MR 14</td>
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<tr>
<td>12.</td>
<td>XII - a), b), d), Nr 18; e), Nr 20</td>
</tr>
<tr>
<td>13.</td>
<td>XIII - MR 17</td>
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<tr>
<td>14.</td>
<td>XIV - a)-e), Nr 21</td>
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<tr>
<td>15.</td>
<td>XV - MR 13</td>
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<tr>
<td>16.</td>
<td>XVI - original</td>
</tr>
<tr>
<td>17.</td>
<td>XVII - original</td>
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<tr>
<td>18.</td>
<td>XVIII - original</td>
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<tr>
<td>19.</td>
<td>XIX - Csárdas nobles (Ábrányi)</td>
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<tr>
<td>20.</td>
<td>Pesther Carneval - HR IX, HR XIV</td>
</tr>
</tbody>
</table>

MD = Magyar Dallok  
MR = Magyar Rhapszodiák  
Nr = Number  
HR = Hungarian Rhapsody  
small case letter = theme

FORMAL STRUCTURES

A detailed look at the formal structure of pieces from both sets reveals an evolution of form from the Magyar Dallok and Magyar Rhapszodiák pieces to the Hungarian Rhapsodies. The present analysis shows that Liszt used the sixteenth-century Hungarian dance form as a fundamental model for
his early Hungarian compositions. He seems to have initially employed a simpler dance form to encompass the borrowed Hungarian folk tunes in the Magyar collection, and later, to have used a more compact dance form when transferring selected Magyar melodies to the Hungarian Rhapsodies.

The formal model that Liszt used for the Magyar Dallok and Magyar Rhapszodiák pieces is the Hungarian Verbunkos dance form. The Verbunkos has its origins in the simple Hungarian folk dance which was used in the sixteenth century by the Hungarians as a form of entertainment. In the eighteenth century (1715) during the Imperial wars the dance began to function in the process of military recruitment, thus gaining the title of "Verbunkos," after the German "Werbung" (meaning "to recruit"). The recruiting ceremony consisted of soldiers recruiting new men from nearby villages for the army. The soldiers danced to simple folk tunes which consisted of alternating quick and slow sections, and the gypsies who performed the accompanying instrumental music played in a highly improvised style to complement the skillful dancing. The recruitment process was terminated in 1849 as a result of the Austrian conscription, but the Verbunkos dance continued to flourish.

Although the Verbunkos dance was not a creation of the gypsies, under their influence it was interspersed with other Hungarian musical styles and eventually became a representation of their improvisatory performance style. In its earliest form (sixteenth century) the Hungarian dance consisted of two symmetrical sections set up in an antecedent-consequent design (slow-fast), with a perfect cadence at the end of each section creating a simple harmonic structure (see Figure 3).

Figure 3. 16th-century Hungarian dance form.

A       B
I       V
I       V

This simple binary form was expanded and by the eighteenth century the Verbunkos dance consisted of several sections: a slow introductory section called 'lassu' alternating with a quicker section called 'friss', a middle trio-like section termed 'disz' (often there was more than one disz per piece) and an end section, similar to a coda, called the 'figura' (see Figure 4).\(^\text{10}\)

**Figure 4.** 18th-century Verbunkos dance form.

<table>
<thead>
<tr>
<th>Lassu-Friss / Disz / Figura</th>
</tr>
</thead>
<tbody>
<tr>
<td>(alternated) / (trio) / (coda - return of lassu-friss material)</td>
</tr>
</tbody>
</table>

The eighteenth-century Verbunkos dance consisted of a ternary structure with the return and often subsequent elaboration of opening material at the end. *Magyar Dallok* Nos. 1-6 (simple settings of Hungarian melodies) contain a modest version of this three-part Verbunkos form, consisting essentially of one or two Hungarian melodies presented in two to three different variations, and often with new material with characteristics of the friss appearing only in the figura (see Figure 5).

**Figure 5.** *Magyar Dallok* No. 3 - modified Verbunkos form.

<table>
<thead>
<tr>
<th>Sehr langsam</th>
<th>Molto pronunciato</th>
<th>Espressivo ed agitato</th>
</tr>
</thead>
<tbody>
<tr>
<td>la melodia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm.1-8</td>
<td>9-16</td>
<td>17-32</td>
</tr>
<tr>
<td>A</td>
<td>A1</td>
<td>A2</td>
</tr>
<tr>
<td>LASSU</td>
<td>DISZ</td>
<td>FIGURA (friss)</td>
</tr>
</tbody>
</table>

In *Magyar Dallok* Nos. 7-11, Liszt included more melodies in a greater variety of elaborations than *Magyar Dallok* Nos. 1-6. He also utilized a more sophisticated Verbunkos form, with alternating lassu and friss sections

(containing alternating slow and fast elaborations of Hungarian melodies), often two or three short disz sections, and a figura which reelaborates a melody from the first lassu-friss section (see Figure 6).

Figure 6. Magyar Dallok No. 9 - Verbunkos form.
Lento Quasi Presto Molto meno mosso Alternativo Coma Prima
mm. 1-43 44-113 114-121 121-149 150-225 226-249
A B A C B A
LASSU/ FRISS alternating melodies DISZ (friss) FIGURA

The greatest difference however, lies between these relatively modified Magyar Dallok forms and the more complex Magyar Rhapszodiák forms, which contain several extensively elaborated Hungarian melodies in a multi-sectional frame which alternates the lassu, friss and disz sections (see Figures 9A & 9B - Magyar Rhapszodiák Nos. 15 & 17, p. 29).

In the 1840's a number of prominent Hungarian musicians, e.g., Béni EGRESSY, JóZSEF KOSZOVITS and Mark RÓZSAVÖLYGYI, created a new Hungarian national dance form, the Csárdás, which used the older Verbunkos dance form for its structural foundation (slow introduction and fast finale). The Csárdás dance was originally used as a form of rustic entertainment ("csárdás" meaning "country inn" - local girls would dance to this music at the country inns), and later became predominantly associated with aristocratic social events, thereafter representing the stylized Hungarian folk dance.11

The evolution of the Verbunkos form to the Csárdás form included few changes, which for the most part were structurally oriented. The Csárdás originally corresponded to the Verbunkos friss section, with its own binary design (see Figure 7).

Later, a slow section (lassu) was added at the beginning of the Csárdás, and the friss portion became multisectional with the alternation of fast (sebes) and slow (lassu) variants of the dance melodies (see Figure 8).

Figure 8. Csárdás form.

<table>
<thead>
<tr>
<th>Lassu / Friss</th>
</tr>
</thead>
<tbody>
<tr>
<td>(slow) multipartite; alternation of fast and slow variations of melodies</td>
</tr>
</tbody>
</table>

Liszt's transference of selected Hungarian melodies from the Magyar Dallok and Magyar Rhapsodik pieces to the Hungarian Rhapsodies necessitated a change from the Verbunkos form to a more compact structure -- like that of the Csárdás form -- to encompass the refined thematic content. Liszt reset only certain of the Hungarian folk tunes from the Magyar Dallok and Magyar Rhapsodik pieces in the Hungarian Rhapsodies, and in some cases borrowed single themes from two or three different Magyar pieces to construct an Hungarian Rhapsody.

The forms of the Hungarian Rhapsodies actually consist of a combination of the sectional structure of the Verbunkos form which is divided into a lassu-friss section, a disz (possibly two or three) and a figura, and the binary structure of the Csárdás form which contains separate lassu and friss sections in which several melodies are presented in varied elaboration. The Hungarian Rhapsody form is essentially a binary structure with each half containing varied theme sections, and therefore, it may be described as an hybrid Verbunkos-Csárdás form. The formal contents of the Hungarian Rhapsodies include a slow introduction (lassu) which presents different
elaborations of a single melody (often two melodies are presented), a multipartite fast section (friss) which alternates varied elaborations of several Hungarian folk tunes, and a short coda-like ending (reminiscent of the Verbunkos 'figura') which often is a further elaboration of a previously used folk melody, and therefore is an extension of the friss section.

A comparison of form between selected Hungarian Rhapsodies and the specific Magyar Dalok and Magyar Rhapszodiák pieces from which the thematic material has been borrowed will illustrate the evolution from the Verbunkos form in the Magyar pieces to the hybrid Verbunkos-Csárdás form in the Hungarian Rhapsodies (see Figures 9A & 9B).

Figure 9A shows that the disz sections of Magyar Rhapszodiák No. 15 have been omitted in Hungarian Rhapsody No. 7, and Liszt has retained only the three different folk tunes, presenting them in several different variations. Although the coda in Hungarian Rhapsody No. 7 now replaces the figura from Magyar Rhapszodiák No. 15, the treatment of these two end sections is very different. In Hungarian Rhapsody No. 7 the coda material is elaborated in a similar style to the lasso and friss material, whereas in Magyar Rhapszodiák No. 15 the figura material is treated different than the rest of the material in the piece.

In Figure 9B the two pieces share a similar number of sections; however, in Hungarian Rhapsody No. 13 the trio-like disz sections of Magyar Rhapszodiák No. 17 (labelled 'X' in Figure 9B) are replaced with the 'D-theme' sections (the treatment of theme D in Hungarian Rhapsody No. 13 is consistent with Liszt's treatment of the other themes in the rhapsody, whereas in Magyar Rhapszodiák No. 17 the material in the disz sections is given a completely different treatment from the material in the other portions of the friss). Similarly, the coda material in Hungarian Rhapsody No. 13 recalls a theme from the beginning of the friss which is varied in a similar manner to the rest of the friss themes, whereas the figura section in Magyar Rhapszodiák No. 17 is again treated differently from the other sections of the friss.
Figure 9A. Comparison of form in Magyar Rhapszodiák No. 15 and Hungarian Rhapsody No. 7.

HR 15: Verbunkos form.

LENTO VIVACE

m. 1-31 32-67 68-92 93-101 102-178 179-255 256-282 283-299 300-312 313-351
   A  A  B  X  C  X(A)  A  X  B  C

Lassu  Friss  Disz  Disz  Disz  Figura

(X=melody not reset in Hungarian Rhapsody No. 7)

HR 7: Hybrid Verbunkos-Csárdás form.

LENTO VIVACE

m. 1-31 32-67 68-104 105-184 185-206 207-218 219-262
   A  A  B  C  A  B  C

Lassu  Friss - alternating variations of melody.  Coda

Figure 9B. Comparison of form in Magyar Rhapszodiák No. 17 and Hungarian Rhapsody No. 13.

HR 17: Verbunkos form.

ANDANTE POCO PIU VIVACE

m. 1-24 25-74 75-98 99-114 115-130 131-156 157-172 173-178
   A  B  C  X  E  X  E  X

Lassu  Friss  Disz  Disz  Figura

(X=melody not reset in Hungarian Rhapsody No. 13)

HR 13: Hybrid Verbunkos-Csárdás form.

ANDANTE POCO PIU VIVACE

MOSSO

m. 1-24 25-99 100-123 124-147 148-164 165-199 200-223 224-237 238-258
   A  B  C  D  E  D  C  E  C

Lassu  Friss - alternating variations of melody.  Coda

(D=folk tune not used in Magyar Rhapszodiák No. 17)
Although a certain amount of variation exists within the forms of the nineteen Hungarian Rhapsodies, these pieces are nevertheless uniform in terms of the treatment of thematic material throughout each piece. As compared with the earlier Magyar Dalok and Magyar Rhapsodiás which adhere to a more diversified sectional structure and tend to employ a different style of thematic treatment in each section, it seems that by employing the Csárdás-influenced form in the Hungarian Rhapsodies, Liszt was aiming towards a more economical use of thematic material, and, thus, towards a tighter, more concise overall formal design.

COMPOSITIONAL STYLE

While so far we have been concerned with the relationship between the original settings of the Hungarian folk tunes and the Hungarian Rhapsodies, another overview emerges if we consider the stylistic features of these works. Liszt's compositional style changed dramatically in the last two decades of his life (c. 1867-1886), as he experimented with harmonic, melodic and rhythmic aspects of his music. The music of Liszt's later style became more daring harmonically, with the inclusion of many abstruse chords, e.g., chords built in fourths, chords built on the ninth, eleventh and thirteenth tones of the scale, functional and non-functional use of augmented triads, diminished seventh chords, chords built of superimposed thirds, fourths and fifths, six-four chords, and whole-tone chords. He also began using unusual intervals in great abundance, e.g., major sevenths, augmented fourths, and juxtaposed major thirds and minor thirds (see Example 1).

Example 1. Csárdás obatinée (from 2 Csárdás, 1882), mm. 17-18.
Juxtaposition of major and minor thirds.
Liszt pushed the element of consonance to its outermost limits through an increased use of chromaticism and as a result his compositions contained obscure tonalities which were further diffused through the application of non-key affirming cadences. Other features common to Liszt's later works include patterns of consecutive parallel fifths (see Example 2), and sequences of unprepared and unresolved dissonances. With his use of these new colourings Liszt began creating transparent textures which consisted of stark melodic passages and subtle harmonic shadings.

Example 2. Csárdás macabra (1886), mm. 1-10. Consecutive parallel fifths.

In general, it can be said that in his later works Liszt moved away from his earlier style which was characterized by superficial brilliance, and toward an economic and simplistic display of thematic material, thus creating lengthy, austere melodic passages consisting of single notes which were expanded through aggressive rhythmic repetitions, and short motivic fragments which were developed through simple techniques such as imitation.

Liszt's Hungarian Rhapsodies Nos. 16-18, composed in the last four years of his life (1882-1886), are representative of this later style. Hungarian Rhapsody No. 19, based on Ábrányi's Csárdás nobles is an exception to this categorization because it imitates Ábrányi's improvisatory writing very closely, therefore departing from Liszt's later style.

Analyses of selected pieces from the nineteen Hungarian Rhapsodies will illustrate the extensive evolution of Liszt's compositional style from Hungarian Rhapsodies Nos. 1-15 to Hungarian Rhapsodies Nos. 16-18. The first
fifteen Hungarian Rhapsodies display an improvisational and virtuosic writing style containing embellished and full textures set within definite tonal structures, whereas Hungarian Rhapsodies Nos. 16-18 are manifest with stark melodic lines set in recondite, remote harmonies. It should also be noted that the first fifteen Hungarian Rhapsodies are based on pre-existing material, while Hungarian Rhapsodies Nos. 16-18 are all composed of original material, a fact that ratifies the categorization of the nineteen Hungarian Rhapsodies into early and late style groups.

Hungarian Rhapsodies Nos. 1-15 and Nos. 16-19 are structurally similar with both groups displaying the basic sections of the hybrid Verbunkos-Csárdás form, lassu-friss; however, a comparison of subdivisions within these larger sections shows that the first fifteen Hungarian Rhapsodies have a greater variety of tempi than do the last four Hungarian Rhapsodies (including No. 19). This difference may be explained by the fact that Liszt used more and a greater variety of themes in the earlier Hungarian Rhapsodies which required different tempi to fit the character of each different theme. In Hungarian Rhapsodies Nos. 16-18 the themes are less intricate motivically, and therefore do not lend themselves to extensive development nor to a wide variety of accompanying tempi.

A comparison of one Hungarian Rhapsody from each of the early and late periods, i.e., (1) Hungarian Rhapsodies Nos. 1-15 (1851-1853), and (2) Hungarian Rhapsodies Nos. 16-18 (1882-1886), will illustrate the changes in Liszt's compositional style over a period of thirty years (Hungarian Rhapsody No. 15 was published in 1853, Hungarian Rhapsody No. 16 was published in 1882). Hungarian Rhapsody No. 10 will be used as an example from the first group to represent Liszt's early compositional style, and Hungarian Rhapsody No. 17 from the second group, will represent his later compositional style.

Hungarian Rhapsody No. 10 begins in the key of E major which is established immediately in the first five measures of the piece by bass chords on the dominant, leading to an affirmation of the tonic (E major) at mm. 6-21 (see Example 3).
This scheme sets the tonality immediately at the beginning of the piece. Similarly, the key of each of the subsequent sections, e.g., E minor at m. 40, A minor at m. 64, E minor at m. 109 and E major at m. 124 is confirmed within the first two measures of the section.

By contrast like the late works mentioned above (Examples 1 and 2), Hungarian Rhapsody No. 17 exhibits a strikingly more advanced harmonic language. Although composed in the key of D minor, it begins with augmented F-triads in the first inversion (6/4) which place the D minor leading tone (C-sharp) pedal in the bass for the first thirty-four measures (see Example 4).
Hungarian Rhapsody No. 17 is tonally unstable from the outset and even with the key change from D minor to D major/B minor at m. 11, no tonic note or tonic chord confirms this modulation (see Example 5).

Example 5. Hungarian Rhapsody No. 17, mm. 11-14.

The presence of the leading-tone pedal in this passage creates a strong tonal ambiguity because it does not resolve to the tonic, or even to the dominant anywhere in the piece. In fact, throughout the entire piece not a single perfect cadence exists, even at the end of the piece, where Liszt has opted to place B-flat octaves (enharmonic A-sharp) within the D major/B minor key (the piece ends in a manner similar to its beginning with an ostinato
repetition of the leading tone), thus ending the piece with as much tonal instability as it began (see Example 6). Thus, in his later rhapsodies Liszt seems to have replaced stable tonality (present in the first fifteen Hungarian Rhapsodies) with the use of extreme chromaticism and tonal ambiguity, as is manifest throughout Hungarian Rhapsody No. 17.

Example 6. Hungarian Rhapsody No. 17, mm. 65-76.

![Musical notation]

Melodically, Hungarian Rhapsody No. 17 contains few interesting motives and even these, due to their simple structure, are developed through the use of ostinato (see Example 7).
With each recurrence of a theme in the late Hungarian Rhapsodies, Liszt reuses the same ostinato pattern, unlike in the first fifteen Hungarian Rhapsodies in which Liszt creates new variations for the returning themes. Interestingly, in the late Hungarian Rhapsodies Liszt does not create new motives from the initial themes, but rather restates the initially established few notes in a type of pseudo-development through rigorous repetition and sequence. A comparison of these passages in Hungarian Rhapsody No. 17 with those in Hungarian Rhapsody No. 10 reveals just how simplistic and stark the melodic content of the late Hungarian Rhapsodies is.

The development of thematic material in Hungarian Rhapsody No. 10 is achieved through virtuosic scale runs, double-third passages and frequent exchanges of thematic material between the right and left hands, resulting in an improvisatory style (see Examples 8A, 8B, 8C), whereas Hungarian Rhapsody No. 17 lacks any real development, and simply expands its few initial motives through rhythmic patterns to create a full composition (see Example 9).
Example 8A. Hungarian Rhapsody No. 10, mm. 30-34.
Sharing of thematic material between right and left hands.

Example 8B. Hungarian Rhapsody No. 10, mm. 82-83.
Double third sequence.

Example 8C. Hungarian Rhapsody No. 10, mm. 89-90.
Virtuosic scale passage.
A final comparison should be made of Liszt's use of rhythm in the two Hungarian Rhapsody styles. All nineteen Hungarian Rhapsodies contain rigorous and lively rhythmic patterns; however, the variety of different rhythms in Hungarian Rhapsodies Nos. 1-15 is greater than that in Hungarian Rhapsodies Nos. 16-18. The more interesting rhythms in the first fifteen rhapsodies comes from the original Hungarian folk tunes, whereas in the later Hungarian Rhapsodies, the melodies invented by Liszt lacked this rhythmic energy.
CHAPTER THREE:
THEMATIC TREATMENT IN THE HUNGARIAN RHAPSODIES

DEFINITION OF PARAPHRASE

In order to analyze the thematic content of the Hungarian Rhapsodies properly, we must understand Liszt's compositional techniques. Alfred Brendel, in his book Musical Thoughts and Afterthoughts, discusses on several occasions Liszt’s Hungarian Rhapsodies and proposes an interesting avenue for an analytical approach. Because of their use and elaboration upon previously existent materials (Hungarian folk tunes), and of their improvisatory spirit, Brendel states that: "Strictly speaking, then, Liszt's Hungarian Rhapsodies belong to his paraphrases."¹ He reinforces this statement by including the Hungarian Rhapsodies in a classification of Liszt's transcriptions and paraphrases, in which two out of the four categories concern paraphrases: a) "the operatic paraphrases, which are fantasies based on a single number or scene, or on several numbers, forming a cross-section of the opera;" and b) "at least some of the Hungarian Rhapsodies, in which material taken from 'urban' folk music is paraphrased in a style that is derived from the mercurial performing habits of the gipsies and from the sound of their instruments."² With the acceptance of Brendel's proposition that the Hungarian Rhapsodies have been constructed through the compositional technique of paraphrase, it is important to understand exactly what "paraphrase" means. A concise definition of a musical paraphrase is given by Rena Mueller as "a work that takes a theme or themes to be woven into a more complex musical fabric."³ On the other hand, the definition of paraphrase

² Alfred Brendel, "Turning the piano into an orchestra" Musical Thoughts, 93.
in The New Grove as "an original elaboration of pre-existing material, usually reworked as a vehicle for expressive virtuosity," seems to be more accurate because it addresses both the aspect of elaboration and that of performance ("expressive virtuosity"), which is integral to any study of Liszt's piano works.4

Liszt's combination in the Hungarian Rhapsodies of the element of national Hungarian folk music with the characteristics of the paraphrase technique -- elaboration and virtuoso improvisation -- seems to be perfectly captured in one of Bartok's descriptions of the genre:

...'the Rhapsodies, especially the Hungarian ones, are perfect creations of their own kind. The material Liszt uses in them could not have been treated with more genius and beauty.' This treatment takes possession of the principles of the gipsy style and heightens them to an infinite degree: the roving freedom, the romantic exaltation, the curious modulations, the volatility and abruptness, the renunciation of metrical fetters - all these elements were bound to awaken feelings of congeniality in Liszt.5

When analyzing Liszt's transcriptions it is important to keep in mind that paraphrase is only a relative term, and therefore, each piece must be considered in light of the degree and extent to which the technique has been applied. Liszt had a predilection to write pieces based on pre-existing themes as exemplified by his copious collection of operatic paraphrases, including works such as, Fantaisie sur des motifs favoris de l'opéra La Sonnambula [Bellini], 1839, Réminiscences de Don Juan [Mozart], 1841, and Rigoletto: Paraphrase de concert [Verdi], 1859. However, the degree of elaboration and extent of paraphrasing is varied from one piece to another. Some of Liszt's works contain complete themes from other pieces, whereas others are based entirely on theme fragments from pre-existing compositions; furthermore, in some of his transcriptions Liszt may simply have paraphrased his own newly composed themes and presented them in the style of the original piece. In the following pages a comparison between thematic analyses of two


5 Cited in Brendel, "Liszt's Hungarian Rhapsodies," 85.
other paraphrases and selected Hungarian Rhapsodies will illustrate the similarity in Liszt’s use of the paraphrase technique among these works, thus confirming the classification of the Hungarian Rhapsodies as paraphrases.

DIVERTISSEMENT À L’HONGROISE AND MÉLODIES HONGROISES

Liszt’s simplest application of the paraphrase technique is illustrated in his Mélodies hongroises d’après Schubert (1846), a piano work based entirely on Schubert’s Divertissement à l’hongroise, Op. 54 (1826), written for the same medium. Liszt transcribed Schubert’s piece from four hands to two hands, and added more parts to the accompaniment to create a fuller texture, yet he preserved the thematic content (maintaining the essential shape of each theme) and the formal structure of the piece (Andante, Marcia, Allegretto; see Figure 10). Liszt also retained the key scheme from Schubert’s piece, with the single exception in the Marcia at m. 119, where he used the key of C major instead of A-flat major.

Figure 10. Form of Schubert’s Divertissement à l’hongroise and Liszt’s Mélodies hongroises.

ANDANTE

<table>
<thead>
<tr>
<th>Andante</th>
<th>Un poco più mosso</th>
<th>Tempo I</th>
<th>Un poco più mosso</th>
<th>Tempo I</th>
</tr>
</thead>
<tbody>
<tr>
<td>S: m. 1-20</td>
<td>21-83</td>
<td>84-93</td>
<td>94-106</td>
<td>107-124</td>
</tr>
<tr>
<td>G minor</td>
<td>E-flat major</td>
<td>G minor</td>
<td>D minor</td>
<td>G minor</td>
</tr>
<tr>
<td>L: m. 1-20</td>
<td>21-95</td>
<td>96-106</td>
<td>107-119</td>
<td>120-137</td>
</tr>
</tbody>
</table>

MARCIA

<table>
<thead>
<tr>
<th>Andante con moto</th>
<th>Trio</th>
<th>Marcia</th>
<th>Trio</th>
</tr>
</thead>
<tbody>
<tr>
<td>E-flat major</td>
<td>A-flat major</td>
<td>E-flat major</td>
<td>(A-flat major)</td>
</tr>
<tr>
<td>L: m. 1-58</td>
<td>59-90</td>
<td>91-119</td>
<td>120-144</td>
</tr>
</tbody>
</table>

ALLEGROetto

| S: m. 1-66 | 67-242 |
| G minor | C minor |
| L: m. 1-90 | 91-304 | [S = Schubert] |
| G minor | C minor | [L = Liszt] |
A comparison of the opening passages from each movement in the two pieces (Andante, Marcia, Allegretto) will show Liszt's close adherence to the thematic content and simple style of Schubert's piece (see Examples 10-12). In the opening measures of the Andante, Liszt keeps the melody in the top voice (as in the Schubert piece), but creates a fuller accompaniment by placing full triads in the right hand and open fifths in the left hand (see Example 10). In the opening measures of the Marcia, Liszt adds two introductory measures based on Schubert's accompaniment, and he changes the consistent left hand C note octaves from Schubert's piece to alternating C and G notes in his transcription (see Example 11). The register of the opening melody is moved an octave lower, thus creating registral contrast when it returns at the original pitch at m. 15. Liszt also adds new articulation markings, e.g., sempre marcato, m. 1, left hand; m. 3, right hand. In the opening measures of the Allegretto, Liszt lowers the upper octave melody giving it a fuller statement with alternating double thirds and fourths in the lower octave, and at m. 7 adds octaves to the left hand accompaniment (see Example 12). Overall, Liszt seems to integrate the melody into the chordal texture through an even distribution of notes between the two hands, as opposed to Schubert's melody and accompaniment texture in which the two hands are kept in separate registers.


6 Please note in all of the examples of Schubert's Divertissement à l'Hongroise, "primo" means "first piano" and "secondo" means "second piano".
Example 10. **ANDANTE**, mm. 1–5.
Schubert, *Divertissement à l'hongroise*

**Liszt, Mélodies hongroises**

*Andante.*

Example 11. **MARCIA**, mm. 1–14.
Schubert, *Divertissement à l'hongroise*
Example 11 (cont'd) NARCIA, Liszt, Mélodies hongroises

Andante con moto.

MARCIA.

Primo a 6 Oct.
Example 12. ALLEGRETTO
Schubert, Divertissement À l'Hongroise, mm. 1-8

Liszt, Mélodies Hongroises, mm. 1-10
At the outset of each movement Liszt is fairly faithful to Schubert's music, but with each repetition Liszt's melodic phrases become more elaborate. Where Schubert uses the repeat sign to indicate a second statement of the melody, Liszt instead writes out the repeated phrase, including greater embellishment with each occurrence. Examples 13-15 show the comparison between Schubert's and Liszt's repeats in the three movements: Andante, Marcia, Allegretto.

Example 13 shows parallel first statements of an Andante phrase from both pieces (Schubert, mm. 55-63; Liszt, mm. 55-63) and Liszt's written out repeat of the second statement (mm. 64-71) in which his elaborations are most varied. Changes made to Liszt's second statement include a presentation of the right-hand melody in thirds instead of tenths (as in the first statement) and a change in the left-hand accompaniment from a duplication of the right-hand rhythmic pattern (as in the first statement) to a regular eighth-note pattern. At the end of the second statement Liszt introduces right-hand trills and an elaborated thematic extension marked 'leggierissimo' and 'dolcissimo' (m. 71), which is indicative of the "expressive virtuosity" of a paraphrase piece (compare Liszt's mm. 70-71 with his earlier statement mm. 61-62, and with Schubert's parallel statement mm. 61-62). This passage is exemplary of Lisztian virtuosity with its unmeasured cadenza or prelude-like style, so strikingly different from Schubert's more homogeneous setting.
Example 13. Schubert, Divertissement à l'hongroise. Andante, mm. 55-63.
Example 13 (cont'd).
Liszt, Mélodies, héroïques, Andante, mm. 55-63.
Example 13 (cont'd)
Liszt, Mélodies hongroises, Andante, mm. 64-71
(written out repeat of mm. 55-63).
In the second movement, Marcia, Schubert indicates the repeat of the first statement with a repeat sign, whereas Liszt renders the same passage with a written out repeat (see Example 11, mm. 1-14, p. 44 and Example 14, mm. 15-26, p. 50 -- the written out repeat). A comparison between the two repeat statements shows that in the written out repeat (Example 14) Liszt's paraphrase is slightly more elaborate. He not only places the right-hand melody an octave higher, but also embellishes it by adding alternating fifths and octaves to the left-hand accompaniment (mm. 15-21) and octaves in the right hand (mm. 16, 18, 20) to create a fuller texture. Liszt also adds three voices to the last three measures of the phrase (mm. 24-26) to create a 'grandeur' chordal ending, especially fitting for the Marcia style.

Example 14. Liszt, Mélodies Hongroises, Marcia, mm. 15-26 (written out repeat).
In the third movement, Allegretto, the same method is used as in the second movement, Marcia, with regards to Liszt's written out repeat. Liszt replaces Schubert's repeat sign with a written out repeat (see Example 15). In the Liszt excerpt the paraphrase of the written out repeat is more elaborate than Schubert's literal repeat of the material. Liszt changes the left-hand accompaniment in his second statement (mm. 107-115) to running sixteenth notes outlining varied triad patterns, and he alters the melody at mm. 111-113 by placing fragments of it in both hands amidst accompanimental alternating sixteenth-note figures. This Allegretto passage (mm. 107-115 -- Liszt's written out repeat) particularly exemplifies the paraphrase technique through its highly embellished setting of the melody which remains essentially unchanged.

Example 15. Schubert, Divertissement à l'hongroise, Allegretto, mm. 67-79.
Example 15 (cont'd)

Schubert repeats the entire second movement (Marcia and Trio included) exactly by using the term 'da capo' following the first Trio. In his piece Liszt maintains his practice of writing out the repeat material, thus, instead of an identical repetition, he elaborates the second statements of the Marcia and Trio sections through the paraphrase technique (see Examples 16 & 17).

A comparison of the da capo Marcia in Schubert's piece (see Example 11, p. 43) with Liszt's equivalent written out repeat (see Example 16) shows that although Liszt keeps the right hand melody intact (raising it by an octave), he adds accompanimental chromatic triplets in octaves to both hands to create greater rhythmic activity in the passage. This phrase continues with an accompaniment of running sixteenth notes (mm. 99-102) which both hands take up while the melody moves between the two hands (mm. 103-119).

Liszt's repeated Trio statement (see Example 17, mm. 120-127 -- written out repeat) compared with the parallel opening passage of Schubert's da capo Trio (see Example 17, mm. 29-36) and Liszt's first Trio statement (see Example 17, mm. 59-66) reveals an increase in rhythmic activity in the written out repeat as Liszt replaces the accompanimental triplets with six-note groups and places the melody (now in full chords) an octave higher. The thematic material following this statement (mm. 128-135) is altered, with the melody now placed between the two hands against accompanying thirty-second notes played in seconds and thirds, and set in a triadic pattern.
Example 16. Liszt, Mélodies hongroises. Hector, 
mm. 91-98 (written out. repeat).

Un poco più animato.
Example 17. Schubert, *Divertissement à l'Hongroise*, Trio, mm. 29-36.

Example 17 (cont'd)
Liszt, *Mélodies hongroises*, Trio, mm. 120-127.

Liszt's *Mélodies hongroises* exemplifies the paraphrase technique in its most elementary form, although at times the elaboration is extensive enough to even disguise the melody. We may conclude that in this work Liszt employs all of the thematic material from Schubert's piece in a style close to the original, rather than selecting only a few themes and creating entirely new settings for them, as in his mature paraphrase style.
IL TROVATORE AND MISERERE AUS TROVATORE VON VERDI: CONCERT PARAPHRASE

Liszt's Miserere aus Trovatore von Verdi (1859) serves as a good example of an elaborated operatic paraphrase (Brendel's category a). This composition is based on a scene from Verdi's opera Il Trovatore (published in 1853 -- written after Garcia Gutierrez's play El trovador, 1836). In Act four of Verdi's Il Trovatore Leonora finds her lover, Manrico, in prison awaiting his death. The scene is basically an operatic duet between Leonora and Manrico with Chorus, following the typical Italian formal convention of cantabile-cabaletta sequence. Liszt chooses to set for piano only the cantabile section of this duet.

In Verdi, the three vocal forces, Leonora, Manrico and the Chorus are each given different materials which Verdi presents each alone at first, later combining Leonora's melody and the melody of the Chorus, and subsequently adding Manrico's melody to create a passage with three-fold melodic material.

Liszt's paraphrase contains the same three melodies, each presented in succession. Figure 11 shows the use of similar melodic material in both compositions, and it also illustrates Liszt's adherence to Verdi's melodic scheme in the presentation of this material.

---

In Verdi’s opera the Chorus sings theme A to the text “Miserere d’un alma gia vicina.” Here the melody is presented simply with Tenor and Bass full chords a cappella (see Example 18, Verdi, mm. 62-70). Liszt treats theme A similarly in his paraphrase, setting it with full chords (see Example 19, Liszt, mm. 1-10). The only difference is that Liszt places the melody in the bass, on the top line of full chords in close position, and places the falling minor second (flat-6-5 in the bass with the indication “like a bell) (Quasi campane), thus giving it a more funereal touch.
Example 18. Verdi, Il Trovatore, Act four, scene I, mm. 62-70, theme A.
The return of theme A in Verdi's piece at m. 87 is presented the same way as in its first statement, with the chorus singing the melody unaccompanied. Liszt takes advantage of this repetition to already present a paraphrased version of the materials (see Example 20, Liszt, mm. 29-37). The melody is still placed in the left hand in triads, but now it is embellished with intermittent tremolo figures while the right hand accompaniment consists of alternating double thirds set in a rhythmic pattern of sixteenth-note triplets. This passage exemplifies the paraphrase technique of embellishing melodic material set against an elaborate accompaniment.
Example 20. Liszt, Miserere aus Trovatore, mm. 29-37, theme B.
Theme B is presented in Verdi's opera by the character Leonora, who sings "Quel suon, quelle preci" (see Example 21, Verdi, mm. 71-80). This beautiful melodic line is accompanied by a repeated rhythmic figure that creates a sense of stability for the declamatory phrases of the melody. In Liszt's paraphrase, theme B begins in much the same way as in Verdi's opera with the right hand taking the lyrical line and the left hand duplicating the rhythm set out in the opera (see Example 22, Liszt, mm. 11-21). However, at m. 15, Liszt applies the paraphrase technique, adding octaves to the right hand melody and varying the strict left-hand accompaniment of the Verdi passage. Liszt repeats the final two measures of theme B (mm. 20-21, written out repeat) an octave lower than in its first occurrence (mm. 18-19), in effect creating a "textural" decrescendo.
Example 21. Verdi, *Il Trovatore*, Act four, scene I, mm. 71-80, theme B.
Example 22. Liszt, Miserere aus Trovatore, mm. 11-21, theme B.
The recurrence of theme B in Verdi's opera takes place at m. 96 where it is presented simultaneously with theme A (see Example 23, Verdi, mm. 96-102). Here the Chorus sings theme A while Leonora sings theme B accompanied by the rhythmic figures of the first theme B statement. The parallel passage in Liszt's paraphrase contains only theme B (Leonora's main theme), presented in the right hand in full chords, while the left hand spins a chromatic line ascending and descending in a rhythmic pattern of eleven and twelve-note groups indicative of the "rhapsodic" style (see Example 24, Liszt, mm. 38-42). A comparison of this theme B passage with its preceding occurrence (Example 22) illustrates how through his innovative application of the paraphrase technique Liszt is able to continually vary the simple melody in increasingly more elaborate passages.
Example 23. Verdi, *Il Trovatore*, Act four, scene I, mm. 96-102, themes A & B.
Example 24. Liszt, Miserere aus Trovatore, mm. 38-42, theme B.
In Verdi's drama Leonora's distressed theme is followed by Manrico's theme C, as he prepares himself to die. Theme C is presented in Verdi's opera by Manrico set to "Ah, che la morte ognora" (see Example 25, Verdi, mm. 80-87). This theme contains a triplet figure which is characteristic of each melodic phrase, and the accompaniment is quite simple consisting of repeated eighth-note triplets. Liszt's presentation of theme C is slightly different from Verdi's setting in that Liszt's melody is an octave lower and is surrounded by eighth-note triplet figures presented in a chordal texture and spanning the entire range of the two staves (see Example 26, Liszt, mm. 22-29). In this particular passage it appears that Liszt is trying to create a fuller texture by reaching across both the treble and bass registers with the accompaniment while placing the lyrical melody in the middle of this activity so it may be more easily heard.

Example 25. Verdi, Il Trovatore, Act four, scene I, mm. 80-87, theme C.
Example 26. Liszt, Miserere aus Trovatore, mm. 22-29, theme C.
In the second occurrence of theme C in Verdi's opera, at m. 105, the texture is essentially unchanged, containing the same simple melody and pattern of accompaniment as in the first statement of theme C. However, in Liszt's presentation of the second theme C statement he creates a setting of even greater elaboration than that of the first statement (see Example 27, Liszt, mm. 49-58). The melodic line is retained in the middle register between the two staves so that it may be easily projected while the accompaniment is intensified with sixteenth-note groups in the right hand against arpeggiating triplet figures in the left hand. This passage may be compared to Liszt's second statement of theme B (see Example 24), in that both second statements of the thematic material are treated in increasingly more elaborate settings, thus displaying Liszt's mature style of paraphrase. Liszt also displays a rhapsodic style here with the addition of a virtuoso cadenza passage at m. 56 which contains chromatic thirds and sixths in both hands set in a rhythmic pattern of six-note groups cascading in the treble register from the top to the bottom.
Example 27. Liszt, Miserere aus Trovatore, mm. 49-58, theme C.
The final occurrence of theme C in Verdi's opera, at m. 112, is presented in a passage with the two other themes, A and B (see Example 28, Verdi, mm. 112-116). Verdi presents all three themes simultaneously, with each exhibiting their own characteristics, to create a 'grand finale' for the closing of the cantabile. Liszt, on the other hand, does not use all three themes at this same point in his work, rather, he recalls theme B and treats it in a highly embellished setting (see Example 29, Liszt, mm. 59-64). In this final theme B section Liszt changes the time signature from 4/4 to 12/8 and indicates a specific change in mood with the tempo marking 'dolce molto appasionato.' He uses the theme B statement from Verdi's work (see Example 28) and broadens the rhythm, stretching each measure of the Verdi theme over two measures in his paraphrase. The accompaniment in this passage consists of arpeggiating thirty-second notes, ascending and descending amidst ever-changing harmonies and a variety of rhythms. Moreover, Liszt's harmonic imagination is set free. He transposes his elaborations twice, moving through unprepared juxtapositions two minor thirds up (from A-flat major to B major at m. 61, and from B major to D major at m. 63). At the same time he also changes the rhythmic pattern of the left hand accompanimental figures.
Example 28. Verdi, Il Trovatore, Act four, scene I, mm. 112-116,
Themes A, B and C.
Example 29. Liess, Miserere aus Trovatore, mm. 59-64, theme B.
At m. 74 A-flat major returns and a new embellished repeat of the same theme (including the modulations) takes place, which leads to the coda. The concluding cadenza-like section in Liszt's paraphrase is filled with virtuosic scale patterns presented in octaves (Example 30, Liszt, mm. 74-79), and arpeggio figures in the right hand against rolled chords in the left hand (mm. 80-89). This section displays the improvisatory style, characteristic of Liszt's mature paraphrases. It shows Liszt's exploitation of operatic repetition for the purpose of elaboration within a multisectional work with several themes, and the degree of pianistic sophistication with which he treats the themes. These characteristics will soon be shown to be true for Liszt's mature paraphrase technique is some of the Hungarian Rhapsodies.

The preceding analyses show that Liszt's elaborations in the paraphrase technique range from subtle and simple as in Mélodies hongroises, to quite extensive as in Miserere aus Trovatore. Liszt uses a similar range of the paraphrase techniques in the nineteen Hungarian Rhapsodies. Analyses of certain Hungarian Rhapsodies and the Magyar Dallok and Magyar Rhapszodiák pieces on which they are based will illustrate Liszt's different manipulations of the pre-existing thematic material, demonstrating both the simple and sophisticated paraphrase styles and will elucidate the relationship between the two collections (Magyar pieces and Hungarian Rhapsodies), showing them to represent varied degrees of arrangements (paraphrases) of the same Hungarian folk tunes.
Example 30. Liszt, Misérere aus Trovatore, mm. 76-79, CODA.
At this point a distinction should be made between Magyar Dallok and Magyar Rhapszodiák ("Magyar" translates to 'Hungarian'). The term 'Dallok' (meaning 'melody') in this context implies a simple setting, or as in Magyar Dallok Nos. 1-3, an unaccompanied statement of an Hungarian folk tune. The term 'Rhapszodiák' (meaning 'rhapsody') signifies a more elaborate setting of thematic material in an improvised style. Pieces with the Rhapszodiák title (Magyar Rhapszodiák Nos. 12-21) also contain more themes than the Dallok compositions, which may only consist of one or two themes, e.g., Magyar Dallok Nos. 1-6 each contain only one theme per piece. Liszt seems to have maintained this distinction in style (simple versus elaborate) in the transference of the Magyar material to the Hungarian Rhapsodies, that is, the simple Magyar Dallok themes are reset in appropriately simple ways in the Hungarian Rhapsodies, and the more complex Magyar Rhapszodiák themes are embellished and reset more elaborately in the Hungarian Rhapsodies, in contexts similar to the ones from which they were derived.

Hungarian Rhapsodies Nos. 3-15 were categorized in Chapter Two as "comprised of Hungarian folk tunes all previously used in the Magyar collection" (see p. 22). This category may be further divided into those Hungarian Rhapsodies based on themes from the Magyar Dallok pieces -- Nos. 3-6, and those based on themes from the Magyar Rhapszodiák pieces -- Nos. 7-15. The first category (Nos. 3-6) may be further subdivided as Hungarian Rhapsody No. 5 includes thematic material from Magyar Rhapszodiák No. 12 (a later version of the material in Magyar Dallok No. 6) and Hungarian Rhapsody No. 6 includes one theme from Number 20.

A fruitful analytical approach for understanding the thematic treatment in the Hungarian Rhapsodies is to follow the categories thus established: Hungarian Rhapsodies Nos. 1-2, 3-15 [3-6, 7-15], 16-18, [19] (see p. 22). One Hungarian Rhapsody from each category will be used to exemplify the treatment of thematic material and the specific style of paraphrase peculiar
to its category. The order of analysis of the Hungarian Rhapsodies will be governed by the extent to which the paraphrase technique is used in each category, that is, the Hungarian Rhapsodies with the simplest application of the paraphrase technique will be analyzed first, followed by those Hungarian Rhapsodies to which the paraphrase technique is elaborated in consecutively greater degrees.

MAGYAR DALLOK NO. 7 AND HUNGARIAN RHAPSODY NO. 4

Liszt used the simplest paraphrase application in Hungarian Rhapsodies Nos. 3-6. An analysis of Hungarian Rhapsody No. 4 and Magyar Dallok No. 7 on which it is based will serve to illustrate the techniques used in these early rhapsodies. The formal structure of both pieces is the same with corresponding lassu (slow) and friss (quick) sections and nearly the same number of measures in each piece (see Figure 12). The three folk tunes, A, B, C, used both in Magyar Dallok No. 7 and Hungarian Rhapsody No. 4 are shown in Example 31.

Figure 12. Form of Magyar Dallok No. 7 and Hungarian Rhapsody No. 4.

<table>
<thead>
<tr>
<th>MD 7</th>
<th>Andante cantabile (quasi adagio)</th>
<th>Andantino</th>
<th>Piu animato (quasi allegretto)</th>
<th>CODA</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>m.1-25</td>
<td>26-58</td>
<td>59-100</td>
<td>101-119</td>
</tr>
<tr>
<td>C minor:</td>
<td>E-flat major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>m.1-24</td>
<td>25-59</td>
<td>59-122</td>
<td>123-137</td>
</tr>
<tr>
<td>HR 4:</td>
<td>Quasi adagio - altieramente A</td>
<td>Andantino</td>
<td>Allegretto</td>
<td>Presto</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td></td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>LASSU</td>
<td></td>
<td>FRISS</td>
<td></td>
</tr>
</tbody>
</table>
A comparison of corresponding thematic sections in the two pieces will show that Liszt merely transferred the melodic material from *Magyar Dallak* No. 7 to *Hungarian Rhapsody* No. 4, making no alterations to the thematic structure, only modifying the surrounding accompaniment to create a more varied and slightly elaborate context for the tunes (see Examples 32–34). The setting of theme A in *Hungarian Rhapsody* No. 4, mm. 1–8, is almost identical to the parallel passage in *Magyar Dallak* No. 7, mm. 1–8 (see Example 32). Liszt simply rearranges the left-hand accompaniment in mm. 1–2 from broken chords in *Magyar Dallak* No. 7 to rolled chords in *Hungarian Rhapsody* No. 4, and changes the right-hand melodic line in m. 7 from a double
dotted quarter note in *Hajval Dzsok* No. 7, to a dotted quarter note with a
six-note embellishment. Liszt also adds some staccato markings to the left
hand of m. 7, and omits the final eighth-note chord from the same measure.

A comparison of parallel theme B passages in the two pieces shows a greater variation of the thematic material in Hungarian Rhapsody No. 4 (see Example 33). In Hungarian Rhapsody No. 4, mm. 25-26, Liszt omits the lower left-hand chords from Magyar Dalok No. 7, and presents the melody in thirds in the left hand. In mm. 28-29, he omits the lower octave notes in the right hand leaving the melody in thirds, and in the left hand he replaces the octave accompaniment with an ascending and descending arpeggio figure. The second half of the melody contains few changes, such as the addition of glissando markings to the left-hand chordal accompaniment and the omission of the low octave in the last measures (left hand). Liszt also adds several new articulation markings (staccato and sustain) in addition to the accents that exist in Magyar Dalok No. 7.

Hungarian Rhapsody No. 4, theme B, mm. 25-32.
The alterations made to theme C in Hungarian Rhapsody No. 4 are similar to those made to theme B, discussed above (see Example 34). Throughout this friss passage, Liszt reduces the left-hand accompaniment from full chords to thirds, and changes the repeated octave notes on the first and third beats in Magyar Dallok No. 7 to alternating tonic and dominant notes in Hungarian Rhapsody No. 4. Liszt also writes out the repeat of the second phrases in Hungarian Rhapsody No. 4 in a more elaborate setting, instead of using repeat marks, as in Magyar Dallok No. 7 (a practice which he also employed in Mélodies hongroises).

Example 34. Magyar Dallok No. 7, theme C, mm. 59-66
The paraphrase relationship between Hungarian Rhapsody No. 4 and Magyar Dalkok No. 7 is similar to that between Liszt’s Mélodies hongroises and Schubert’s Divertissement À l’hongroise, in that Liszt used all of the material from the pre-existing compositions to create pieces in which the borrowed themes are kept intact, yet set in slightly altered contexts. In both examples Liszt makes only minor changes to the original material; nevertheless, the act of lifting material from one source and resetting it in a more embellished context (although subtle) justifies the classification of the new composition as a paraphrase. Since Liszt initially paraphrased the original Hungarian folk tunes in Magyar Dalkok No. 7, Hungarian Rhapsody No. 4 is therefore, simply a variant of that paraphrase, but a paraphrase nevertheless.
MAGYAR_ Rhapszodiák NO. 17 AND HUNGARIAN RHAPSODY NO. 13

A more mature application of the paraphrase technique may be exemplified by Hungarian Rhapsodies Nos. 7-15. These Hungarian Rhapsodies are based on Magyar Rhapszodiák Nos. 12-21 (as discussed above), and therefore exhibit greater thematic elaboration and contain more complex arrangements of the borrowed folk tunes. An analysis of Hungarian Rhapsody No. 13 in comparison with Magyar Rhapszodiák No. 17 on which it is based, will illustrate Liszt's use of the paraphrase technique in a more sophisticated manner than that used in Hungarian Rhapsodies Nos. 3-6.

Magyar Rhapszodiák No. 17 and Hungarian Rhapsody No. 13 contain parallel structural formal divisions of lassu and friss sections (see Figure 9B, p. 29). Although the presentation of thematic material in the 'Andante' and 'Poco piu mosso' sections is similar, the various theme groups in each friss section are treated quite differently. The themes in the Magyar Rhapszodiák No. 17 friss are set in distinct style sections, whereas the friss in Hungarian Rhapsody No. 13 contains alternating variations of the melodies, all presented in the same general style. This corresponds to a feature we have already noted in the formal outline of Hungarian Rhapsody No. 13 (see Chapter Two, p. 29), namely a process of simplification and unification that Liszt seems to pursue when he recomposes these new arrangements. Each piece contains five themes, four of which are shared between the two pieces. These are shown in Example 35.

Example 35. Magyar Rhapszodiák No. 17 and Hungarian Rhapsody No. 13, themes A, B, C, E.

Theme A.
A comparison of parallel thematic passages will illustrate Liszt’s treatment of the folk tunes in each piece and will show the different contexts in which the theme is placed and subsequently elaborated. Example 36 illustrates how Liszt makes few changes to the initial statement of theme A in Hungarian Rhapsody No. 13; he modifies the accompaniment only slightly by omitting the lower octave notes in the left-hand chords, mm. 4-5, and adding a glissando to a left-hand chord in m. 6 (similar changes were made to the left hand accompaniment in Hungarian Rhapsody No. 4). The further statements of theme A follow the style of this passage (mm. 9-15 & mm. 16-24) in which Liszt’s paraphrasing of theme A in Hungarian Rhapsody No. 13 includes very few changes.
In the presentation of theme B, Liszt collapses the original three staves into two staves, and makes some adjustments to the notation (see Example 37). He changes the left-hand accompaniment from broken octaves and chords on nearly every beat as in Hungarian Rhapsody No. 17 to rolled staccato chords placed on every off-beat (except m. 27) in Hungarian Rhapsody No. 13. In the right hand Liszt omits some of the chords (m. 25) and alters the arrangement of notes in others, either adding new notes or changing the
existing notes (m. 26-27), and presenting them in broken (glissando) form. He also makes some minor modifications to the melodic rhythm, for example the first beat of m. 26 in Hungarian Rhapsody No. 13 is made up of an eighth note and several sixteenth and thirty-second notes, whereas in Magyar Rhapsodiák No. 17 the same motive consists of an eighth note and several thirty-second and sixty-fourth notes; however, the improvisatory style of the passage does not change.

Example 37. Magyar Rhapsodiák No. 17, theme B, mm. 25-27.

Hungarian Rhapsody No. 13, theme B, mm. 25-27.
Liszt extends the thematic material in the theme B section of Hungarian Rhapsody No. 13 by adding further elaborations of the folk tune at mm. 76-99 (see Example 38). This passage in particular exemplifies the increased degree of "expressive virtuosity" attempted in the Hungarian Rhapsody, with the thirty-second note phrase (mm. 82-83) and the shifting of theme B between the left and right hands (mm. 84-91) against sixteenth-note arpeggio patterns (mm. 84), and with a final ascending arpeggio to complete the section (mm. 98-99).

Example 38. Hungarian Rhapsody No. 13, theme B, mm. 76-99.
In the theme C passages Liszt makes minor changes to the accompaniment, by omitting selected few notes (see Example 39 -- compare Magyar Rhapszodiák No. 17, mm. 77-78 with Hungarian Rhapsody No. 13, mm. 102-103). The subsequent thematic statements in the theme C section of Hungarian Rhapsody No. 13 (mm. 106-123) adhere to the parallel Magyar Rhapszodiák No. 17 passage (mm. 81-98), following the melodic setting and accompaniment very closely, with few changes made. However, through Liszt's incorporation of theme C in the final section of the piece (mm. 238-258) a completely different character of the theme is portrayed (see Example 40). Liszt produces a passage filled with a motive of theme C, repeated in an ostinato rhythm and set in highly chromatic setting to complete the piece.

Example 39. Magyar Rhapszodiák No. 17, theme C, mm. 75-80.

Example 40. Hungarian Rhapsody No. 13, theme C, mm. 100-105.
A comparison of theme E passages in the two pieces shows that Liszt keeps the right-hand melody intact, but varies the left-hand accompaniment pattern by replacing the left-hand thirds from *Magyar Rhapsodia*; No. 17 with single notes, and changing the pattern of broken chords to one of alternating chord notes (see Example 41).
Example 41. Hungarian Rhapsody No. 17, theme E, mm. 115-122.

Hungarian Rhapsody No. 13, theme E, mm. 148-155.
The fifth theme in *Hungarian Rhapsody* No. 17 labelled 'X' in the diagram (see Figure 98, p. 29), is not an original Hungarian folk tune (Liszt most likely composed it himself), and subsequently, it is not used in *Hungarian Rhapsody* No. 13. Liszt substitutes for it an original Hungarian folk tune, labelled 'D' in the place where theme 'X' was originally stated (see Example 42). Liszt's replacement of theme X with a new theme also results in a change of thematic treatment in the new theme D sections from that of the theme X sections. In *Hungarian Rhapsody* No. 17 theme X is set in a disc section, and it is therefore given a different treatment from the other four themes of the piece; however, Liszt's treatment of the new theme D in *Hungarian Rhapsody* No. 13 is the same as his treatment of the other four themes in the piece, thus resulting in a consistent style of improvisatory elaboration throughout.

Example 42. *Hungarian Rhapsody* No. 13, theme D.

The first passage of theme D (mm. 124-129) presents the folk tune in the right hand with a simple broken chord accompaniment in the left hand (see Example 43). In the second theme D section (mm. 165-223), Liszt disguises the folk tune amidst a passage of repeated notes in the right hand with an accompaniment of off-beat eighth notes (see Example 44). This passage strongly resembles the performance practice of the gypsies by which the folk tunes are hidden amidst intricate rhythms. The final passage of *Hungarian Rhapsody* No. 13 presents theme C in a highly chromatic setting. At the end of this section it settles into the dominant of A minor in preparation for the following A major section (mm. 224-258) which contains the final statements of themes E and C to complete the piece.
Liszt's *Hungarian Rhapsody* No. 13 is similar to his *Hungarian and Trovatore von Verdi* in that in both pieces he applies the paraphrase technique to thematic material derived from a pre-existing composition. In these works Liszt creates elaborations, variations and extensions of the borrowed thematic material, thus creating new compositions in which the melodies are recognizable, yet presented in a different style from the original. In *Magyar Rhapsodik* No. 17 (like *Magyar Daliok* No. 7) Liszt paraphrases the original Hungarian folk tunes for the first time, therefore, in theory, *Hungarian Rhapsody* No. 13 (like *Hungarian Rhapsody* No. 4) is simply a subsequent variation of the same folk tune; however, Liszt's inclusion of embellished thematic extensions and his elaboration of an entirely new folk melody (theme D) qualifies *Hungarian Rhapsody* No. 13 as a more mature paraphrase, filled with a multitude of melodic variety and a complexity of intricate rhythms.
As mentioned earlier (Chapter Two, p. 22), Hungarian Rhapsodies Nos. 1 and 2 form a separate category because they are based on Hungarian folk tunes not found in the Magyar collection. Their thematic treatment may be illustrated through a comparison of the extracted folk tunes with their elaboration in the Hungarian Rhapsody. An analysis of Hungarian Rhapsody No. 1 will serve to exemplify the application of the paraphrase technique in this category.

Hungarian Rhapsody No. 1 has the same formal structure as the other eighteen Hungarian Rhapsodies, including an introduction, lassu and friss sections, and a final coda passage (see Figure 13). As the formal diagram shows, it contains three themes which are elaborated in full and in part throughout the piece. Example 45 presents the three themes.

Figure 13. Form of Hungarian Rhapsody No. 1.

<table>
<thead>
<tr>
<th>Lento quasi recitativo</th>
<th>Andante assai</th>
<th>Andantino</th>
<th>Allegro animato</th>
<th>Presto</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1-22</td>
<td>23-76</td>
<td>77-184</td>
<td>185-342</td>
<td>343-381</td>
</tr>
</tbody>
</table>

introduction (A) A B C CODA (B)

Lassu Priss
Example 45. Hungarian Rhapsody No.1, themes A, B, C.

Theme A.

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\[\text{Musical notation image}
```

Theme B.

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\[\text{Musical notation image}
```

Theme C.

```
\[\text{Musical notation image}
```

The introduction consists of the first motive of theme A (m. 1) set in octaves and presented in a sequence (see Example 46). The alternation between 'recitativo' and 'con moto' in the performance of the opening passage shows Liszt's attempt to create an improvisatory style. A full presentation of theme A takes place at m. 23, where it is placed in the left hand with accompanimental rolled chords on the off-beats in the right hand (see Example 47).
After stating theme A in a simple context, Liszt elaborates the melody in several virtuosic phrases (see Example 48). In this passage, the theme is placed in the right hand against a pattern of ascending and descending arpeggios in the left hand. Liszt's use of the fermata in mm. 43 and 47 add to the improvisatory style of the passage. Subsequent statements of theme A are set in a sixteenth-note pattern, alternating between the high and low registers in the right hand (mm. 48-55), and later disguised in the right hand in a triplet pattern (mm. 60-73).
The initial statement of theme B presents the melody in thirds in the right hand (see Example 49, mm. 77-91). In the second statement the theme is presented in a thicker texture of full chords, with the melody still in the top line, accompanied by the same broken chords, now in a more interesting syncopated rhythmic pattern (see Example 50). The theme B accompaniment subsequently appears in several other variations, but the melody is always present and recognizeable in each setting.
Example 49. Hungarian Rhapsody No. 1, theme B, mm. 77-91.

Example 50. Hungarian Rhapsody No. 1, theme B, mm. 92-97.
Theme C, which is introduced in the frias section (almost 200 measures in length) is treated with the widest variety of elaboration and is stated the most times of the three themes in the piece. At the outset of the frias (m. 185), theme C is presented in short motivic fragments, and it is not until m. 210 that a full statement of the melody in octaves in both hands, is presented. At m. 234 theme C is presented with the indication 'marcato energico', in measures alternating between dynamic markings of 'forte' and 'piano' (see Example 51). In this statement Liszt also shifts the melody from upper to lower registers in the right hand, displaying his capacity for complex and multifaceted explorations of the registral variety of the piano. Subsequent statements of theme C place the melody in the left hand with scales of thirds in the right hand (see Example 52).

Example 51. Hungarian Rhapsody No. 1, theme C, mm. 234-241,
Example 52. *Hungarian Rhapsody* No. 1, theme C, mm. 272-279.
The coda-like passage at the end of the piece (mm. 343-381) is based on theme B (see Example 53). Here, the melody is disguised through rhythmic displacement in right-hand sixteenth-note patterns which are presented in a sequential manner.

Example 53. Hungarian Rhapsody No. 1, CODA, mm. 343-348.

Although Hungarian Rhapsodies Nos. 1-2 are based on pre-existing simple folk tunes, Liszt manages to create virtuosic, elaborated compositions out of them, through his ingenious use of the paraphrase technique. Thus we may say that according to their type of thematic treatment, Hungarian Rhapsodies Nos. 1-2 and Hungarian Rhapsodies Nos. 7-15 have similar characteristics: both groups belong to Liszt's more mature paraphrase technique, in which he presents the thematic material clearly, yet with an increased flair of improvisation that evokes the freer performance practice of folk musicians. Based on this stylistic resemblance, one may speculate about whether the earlier publication date of Nos. 1 and 2 in 1851 does necessarily mean that they would have been composed earlier than Nos. 7-15, published in 1853: they could have been written around the same time.
The final group of Hungarian Rhapsodies to consider include Nos. 16-18, the original works (Hungarian Rhapsody No. 19 is excluded from this group as it is based wholly on Ábrányi's Csárdás noble). As discussed in chapter two, Liszt's compositional style in the last three Hungarian Rhapsodies changed dramatically, thus creating a division between these Hungarian Rhapsodies and the first fifteen. However, Liszt continued to use the paraphrase technique, although his application of it is slightly different in Hungarian Rhapsodies Nos. 16-18 from his use of it in the other Hungarian Rhapsodies.

Hungarian Rhapsody No. 16 will be analyzed to exemplify the thematic treatment in the later Hungarian Rhapsodies. The structure of Hungarian Rhapsody No. 16 is the same as in the other Hungarian Rhapsodies, containing the two main divisions of lassu and frisse which are further subdivided into thematic sections, and a coda (see Figure 14).

Figure 14. Form of Hungarian Rhapsody No. 16.

<table>
<thead>
<tr>
<th>M.</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>B</th>
<th>Coda (B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-26</td>
<td>27-97</td>
<td>98-115</td>
<td>116-225</td>
<td>226-256</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lassu</td>
<td>Friss</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A characteristic of the later Hungarian Rhapsodies is their limited thematic content. In Nos. 16-18 Liszt includes less themes per piece than in the first fifteen Hungarian Rhapsodies, thus restricting the possibility for extensive melodic variety: Hungarian Rhapsody No. 16 contains two themes; Hungarian Rhapsody No. 17 contains one theme; Hungarian Rhapsody No. 18 contains one theme. As a result, the later Hungarian Rhapsodies are smaller in scale than those based on pre-existing thematic material.
The first theme in Hungarian Rhapsody No. 16, theme A, is angular and has a narrow melodic range of a minor sixth. At the outset of the piece it is presented as a single melodic line in the right hand doubled with octaves in the left hand (see Example 54).

Example 54. Hungarian Rhapsody No. 16, theme A, mm. 1-16.

Theme A is only present in the first portion of Hungarian Rhapsody No. 16 and as a result, is not elaborated to any great extent. Although Liszt is not very creative with this theme he does attempt to infuse into it the playful improvisatory style of the gypsies, as indicated by the 'quasi allegro, capriccioso' marking at m. 98 (see Example 55). In this statement of theme A, certain fragments of the theme are repeated in sequence-like passages, but the theme itself does not display any virtuosic characteristics like those found in the earlier Hungarian Rhapsody themes.
Theme B is slightly more interesting, in that it spans an octave and it modulates from E minor into A major (see Example 56). Liszt uses this theme in the lassu section, where it is set at m. 27 in a stark passage, with a repetitive left hand accompaniment which parallels the right hand theme (see Example 57).

Example 56. Hungarian Rhapsody No. 16, theme B.
The return of theme B at the beginning of the frits section is marked 'Allegro con brio', indicating another attempt at creating the improvisatory style of the gypsies (see Example 58). However, Liszt falls short of creating an improvisatory style as theme B is elaborated only through octaves in the right hand and a broken chordal accompaniment in the left hand.
Although the last Hungarian Rhapsodies (Nos. 16-18) contain a different type of motives and perhaps less embellishment, they still may be classified as paraphrases because the essential technique being used to expand their simple themes is that of elaboration. These Hungarian Rhapsodies are certainly closer in style to the early Hungarian Rhapsodies (Nos. 3-6) than to the Hungarian Rhapsodies of the middle period (Nos. 7-15), however, Nos. 16-18 also strongly exhibit the characteristics of Liszt's late compositional style and therefore, must remain in a separate style category.

Liszt achieves a great variation of thematic treatment in his transcriptions through the technique of paraphrase, ranging from a subtle and simple manipulation of the melody to intricate elaborations, which for the most part result in improvisatory compositions resembling the performance practices of the gypsies. Through his use of Hungarian melodies in the Hungarian Rhapsodies Liszt is able not only to create compositions in a style indicative of those from which the thematic material was derived, but also to maintain the simple structures of the melodies while placing them in highly embellished settings through innovative paraphrasing. It may therefore be concluded that with the use of the paraphrase technique Liszt heightens the melodic, rhythmic and harmonic characteristics intrinsic in the Hungarian folk music.
CHAPTER FOUR:
EVALUATING THE AESTHETIC CHARACTERISTICS OF THE HUNGARIAN RHAPSODIES

Liszt's Hungarian Rhapsodies have long been criticized as superficial and vulgar piano pieces, filled with "banal melodies, tawdry harmonies, and large, repetitious and uninteresting forms." Furthermore, Liszt himself has been attacked for his treatment of thematic material in them, because "instead of emphasizing its essential simplicity, he uses all the resources of brilliance and rich sonority available on the pianoforte." These interpretations are the result of judging these works with an inappropriate set of criteria. A critical approach must be taken to elucidate the specificity of the compositional processes involved in the Hungarian Rhapsodies, thus allowing the critic to appreciate better the originality of these works.

"MELODY" VS. "THEME"

When analyzing the melodic material in the Hungarian Rhapsodies one must keep in mind that it has been derived from Hungarian folk music, and it is therefore structurally more simplistic than much of the original material used in Liszt's other piano compositions, e.g., D minor Sonata (1853). Written during the same period as the Hungarian Rhapsodies, Liszt's D minor Sonata has repeatedly been praised as "the most significant of Liszt's piano compositions of this period," not only because Liszt applied the technique of thematic transformation to it, but also because of its seriousness and originality of form. However, it is unfair to evaluate the Hungarian


Rhaphodiea by the same standards as the B minor Sonata, because the essential material from which these compositions are constructed is substantially different, and consequently, Liszt's thematic treatment of these materials results in two opposing styles.

Liszt used characteristically simple melodic material in the Hungarian Rhapsodies to create a strong nationalistic expression of his love for Hungary. He likely decided to retain the beautifully naive characteristics of these lyrical folk tunes in order to achieve a distinct Hungarian colouring while maintaining the element of simplicity in the music. The type of folk melodies of which the Hungarian Rhapsodies are constructed corresponds to Schoenberg's definition of "melody," which "tends toward regularity, simple repetitions and even symmetry," and therefore, is self-contained and does not need to be "worked out." On the other hand, the B minor Sonata is built with "themes" that are "strictly bound to consequences which have to be drawn, and without which they may appear insignificant." In other words, unlike the Hungarian Rhapsody melodies, these themes are not self-contained; they comprise the cells of the composition which are continually developed and transformed, thus fulfilling the "consequences" inherent in the themes. In his description of melodic treatment, Schoenberg states:

The melody also tends to achieve balance in the most direct way. It avoids intensifying the unrest; it supports comprehensibility by limitation, and facilitates lucidity through subdivision; it extends itself rather by continuation than by elaboration or development. It uses slightly varied moto-forms, which achieve variety by presenting the basic features in different situations.

Liszt's treatment of melody through elaboration and variation in the Hungarian Rhapsodies is therefore appropriate, as this type of material does

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5 Ibid.
6 Ibid., 102. * What Schoenberg means by "elaboration" is development, whereas my use of the term indicates embellishment.
not have the capacity for development. On the other hand, the theme, as described by Schoenberg (is)

Seldom...extended by spinning a continuation of the basic motive...The formulation of a theme assumes that there will follow 'adventures', 'predicaments', which ask for solution, for elaboration, for development, for contrast.'

In the movement proper of the B minor Sonata, two themes are presented at the outset (see Example 59 — theme A, mm. 8-12; theme B, mm. 13-15). Liszt's introduction of these two themes is interesting, in that theme B appears to grow out of theme A.

Example 59. B minor Sonata, theme A, mm. 8-12; theme B, mm. 13-15.

In the B minor Sonata Liszt treats the themes according to two different procedures: (1) in developmental variation (Schoenberg's term), which is inherited from the Classical tradition, and (2) in thematic transformation, which is more of a nineteenth-century procedure that originated with Berlioz. According to the procedure of developmental variation, the theme provides the kernel from which subsequent ideas will be developed. In this process, Liszt splits each theme into fragments, thus developing the smaller motivic cells (see Examples 60 & 61). Example 60 shows Liszt's manipulation of the front portion of theme A in a chromatic line, rising and falling in a series of dissonant intervals.

7 Ibid.
In Liszt's development of the second half of theme A (Example 61) he treats the broken triadic figure in a sequential passage, slowly introducing more chromaticism with each repetition of the motive.
According to the procedure of thematic transformation, the themes are not split into fragments but rather, transformed in their entirety into new entities. The following examples show instances of various kinds of thematic transformation. Example 62 shows the two themes combined in a passage in which they each take on new characters. In this passage, theme A is embellished in the right hand and its rhythm is slightly modified, while theme B emerges in the left hand out of several virtuosic phrases, now with a more marked rhythm.
Example 62. B minor Sonata, combination of themes A & B, mm. 32-33.

In a subsequent passage, theme B is presented in a new guise with a new character (see Example 63). Here, theme B has been transformed into a smooth melodic line, marked 'cantando espressivo,' without the sharp rhythmic drive of its initial statement in mm. 13-15.

Example 63. B minor Sonata, theme B in a new guise, mm. 153-156.

These examples show Liszt's idiosyncratic procedure of thematic transformation, intrinsic to the B minor Sonata. This treatment of thematic material may be likened to Liszt's use of the variation technique in the Hungarian Rhapsodies, by which the melodies are presented in several different guises through the variation of harmonies, rhythmic patterns, and melodic placement. In the Hungarian Rhapsodies the original material takes on new characteristics as a result of excessive ornamentation and elaboration, specific for the paraphrase technique, but this treatment does not actually alter the essential structure of the melodies. This is the main difference from the treatment of thematic transformation in the B minor Sonata, where the themes are continually regenerated into new ideas with new characters.
The Hungarian Rhapsodies are essentially sectional compositions with each section containing several variations of one theme. Within each section the melodic fragments are presented in such a manner that they seem to expand 'outward', that is, they consist of several layers of embellishment, as opposed to motives that progress in a forward direction, as do those treated in the traditional developmental style, such as in the B minor Sonata. Thus, in the Hungarian Rhapsodies the basic structure of each folk tune is retained within the various decorated statements of the melody.

FORM

Most of the Hungarian Rhapsodies have been constructed with relatively large dimensions (taking into consideration their contents of light, intimate subjects) that are comparable to those piano works of a more serious nature, e.g., B minor Sonata. If one takes such large developmental works as a model, the broad frames of the Hungarian Rhapsodies may be expected to be filled with material that has been treated through a similar developmental process as that in the serious compositions. However, with his creative imagination and innovatory skills, Liszt has combined these large-scale structures with themes that are typically found in works with small forms, such as character pieces, e.g., Mazurka, Polonaise, Waltz, and it is this crossing of small forms with large dimensions that has not only strongly separated the Hungarian Rhapsodies from other piano works, but through erroneous interpretations it has also relegated them as lesser and unintelligible compositions, regardless of their ingenious form. The Hungarian Rhapsodies must be evaluated not only as rhapsodies and character pieces set in unusually large forms (resembling those of developmental works), but essentially as pieces of folk music in which the basic themes are present in the forefront of the musical texture and not obscured through regeneration of the melodic material.
VIRTUOSIC PERFORMANCE

Another aspect to consider when evaluating the Hungarían Rhapsodies, is that they are also intended as virtuoso performance pieces. Liszt follows in the tradition of Rossini, via Paganini, in which the virtuosic style plays a very important role in the interpretation of the music. Dahlhaus, in his Nineteenth-Century Music, draws a comparison between the two different musical cultures of the period -- that established by Rossini, and that by Beethoven.

Beethoven's symphonies represent inviolable musical "texts" whose meaning is to be deciphered with "exegetical" interpretations; a Rossini score, on the other hand, is a mere recipe for a performance, and it is the performance which forms the crucial aesthetic arbiter as the realization of a draft rather than as an event, not on the work as a text passed down and from time to time given acoustical "explications";8

Liszt's Hungarian Rhapsodies are exemplary of this style paradigm, because only through a performance of these works will their true characters be realized. Unfortunately for Liszt, those listeners who were influenced by the Beethoven 'school' dismiss the Hungarian Rhapsodies as weak and insubstantial works, because

...any music such as Rossini's, which calls neither for formal analysis nor for an interpretation of contents where these methods could find a foothold, was suspected of being empty and meaningless, nothing more than a momentary diversion.9

It is important also to recognize Liszt as a 'rhapsodist' -- one who presented Hungarian national idioms in a variety of nuances to create musical expressions symbolic of his own livelihood as an Hungarian patriot. Liszt created new colours and new sounds through his imaginative and extravagant treatment of themes in the Hungarian Rhapsodies, and as with the

9 Ibid., 11.
Transcendental Etudes and the Paganini Etudes (which like the Hungarian Rhapsodies were developed from earlier versions), when he created new thematic passages he also "developed new effects of realization" for this material. 10

THE PIANO AS ORCHESTRA

In the Hungarian Rhapsodies, as in several of Liszt's other piano works, the treatment of the piano has been elevated to that of an orchestra. Through his simultaneous layering of sounds and manipulation of ranges, registers and textures to their extremes, Liszt has created a multitude of new sonorities, and in addition to the full gamut of piano colours he has produced a variety of new tone colours that reach beyond traditional pianistic boundaries. Through this transference of orchestral idioms to the piano, Liszt created new possibilities for a wide range of moods, dynamics and colours; he also invented new ways to exploit the piano, for example, he used an unprecedented range of dynamics, from ppp to fff, and embellished the lyrical melodies with rapid runs and surrounded them with arpeggios, thus creating fuller textures.

Through innovative combinations of rhythm, harmony and melody, Liszt presented the simple folk tunes in a variety of guises and reproduced a close likeness of the instrumental sounds on which he first heard the melodies played. Among these are imitations of the gypsy cimbalom instrument (see Example 64).

It is perhaps Liszt's treatment of the piano as a large ensemble that misleads the listener into thinking that Liszt is solely trying to create a composition of virtuosity, whereas his real intent, it would seem, is to achieve a semblance of the gypsies' improvisational style of performance through numerous different executions of the folk tunes.

Example 64. Imitation of the gypsy cimbalom instrument.

Hungarian Rhapsody No. 3, mm. 1-4.

Lento a capriccio

Hungarian Rhapsody No. 11, mm. 1-4.
The methods of interpretation and realization are significant when evaluating the Hungarian Rhapsodies because only through a particular style of playing will the true Hungarian character of the pieces be depicted. An accurate execution of the improvisatory writing that Liszt used to emulate the performance style of the gypsies must be achieved, otherwise, the goal of the compositions will not be reached and they will be reduced to less than masterpieces.

To a large degree the manner in which the Hungarian Rhapsodies are played takes precedence over attention to their structure and content. The Hungarian Rhapsodies are dependent on a good performance to reveal the true meaning and expression captured in the music by Liszt. Brendel states, "it is a peculiarity of Liszt's music that it faithfully and fatally mirrors the character of its interpreter." This comment implies, and correctly so, that a poor performance of the Hungarian Rhapsodies, that is, a misinterpretation of the style, will not only harm the reputation of the pianist as a performer, but perhaps more importantly, will cause damage to the Hungarian Rhapsodies by presenting them as technically flashy works, empty of any significant expression. Brendel also states that when playing Liszt's piano works one should use "a technique created by the spirit, not derived from the mechanism of the piano;" therefore, if one does not understand the purpose of the improvisatory writing in the Hungarian Rhapsodies as first and foremost to recall the spirit of the gypsies' performance style, and only secondarily as a vehicle for virtuosic display, then the performance is bound to be unsuccessful.


It may be concluded that in the twentieth century, numerous misinterpretations by inexperienced or inadequate performers have generated negative impressions of the Hungarian Rhapsodies as invaluable works, unworthy to be listed among standard music history repertoire. In order to rectify this misconception, critics and musicians alike must reevaluate the Hungarian Rhapsodies according to the preceding standards so that these original works may receive the esteemed recognition that they deserve.
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