

Queen's University Belfast

**Franz Liszt's
Piano Sonata in B Minor**

Context, Analysis and Hermeneutics

A Thesis Submitted to
the School of Arts, English and Languages
in Fulfilment of the Requirements for the Degree of
Master of Philosophy

by

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BMus (Hons)

Under the Supervision of Dr Aidan Thomson

October 2016

Franz Liszts Piano Sonata Preview

Ben Arnold



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Franz Liszt's Piano Sonata Gerard Bede Carter, 2004

Franz Liszt's Piano Sonata Gerard Bede Carter, 2011

Franz Liszt Michael Saffle, 2013-02-01 *Franz Liszt A Research and Information Guide* is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer and performer The second edition includes research published since the publication of the first edition and provide electronic resources Franz Liszt was born on 22 October 1811 at Raiding today located in Austria s Burgenland He received his first piano lessons from his father Adam Liszt an employee of the celebrated Eszterhazy family Young Franz was quickly acclaimed a prodigy and in 1820 a group of Hungarian magnates offered to underwrite his musical education Shortly thereafter the Liszts moved to Vienna where Franz studied piano and composition with Carl Czerny and Anton Salieri Performances there earned Liszt local fame even Beethoven expressed interest in him [The Music of Franz Liszt](#) Michael Saffle, 2018-04-09 Much of Franz Liszt s musical legacy has often been dismissed as trivial or merely showy more or less peripheral contributions to nineteenth century European culture But Liszt was a mainstream composer in ways most of his critics have failed to acknowledge he was also an incessant and often extremely successful innovator Liszt s mastery of fantasy and sonata traditions his painstaking settings of texts ranging from erotic verse to portions of the Catholic liturgy and the remarkable self awareness he demonstrated even in many of his most entertaining pieces all these things stamp him not only as a master of Romanticism and an early Impressionist but as a precursor of Postmodern pop Liszt s Music places Liszt in historical and cultural focus At the same time it examines his principal contributions to musical literature from his earliest operatic paraphrases to his final explorations of harmonic and formal possibilities Liszt s compositional methods including his penchant for revision problems associated with early editions of some of his works and certain aspects of class and gender issues are also discussed The first book length assessment of Liszt as composer since Humphrey Searle s 1956 volume *Liszt s Music* is illustrated with well over 100 musical examples [Liszt Ferenc: A Complete Thematic Catalogue](#) Leslie Howard, Minkyu Kim [□□□], Aidan Módica, Michael Short, 2025-02-20 The first catalogues of Liszt s uvre were published during his own lifetime In 1855 the *Thematisches Verzeichniss* appeared in print but this included only a selection of his published works An expanded version was issued in 1877 although it was still missing many published compositions After Liszt s death in 1886 it took a long time for there to be any serious scholarship focused on cataloguing the vast quantity of music by this prolific composer The German composer Peter Raabe compiled the first exhaustive work list in 1931 revised by Felix Raabe in 1968 In England Humphrey Searle s 1954 catalogue for Grove s Dictionary of Music introduced S numbers which neatly organised Liszt s works by genre This system of S numbers quickly became the standard for identifying and cross referencing the music of Liszt both in academic circles and by general musicians In 2001 M ria Eckhardt and Rena Charnin Mueller introduced a new

system with LW numbers in The New Grove Dictionary though its complexities and omissions have limited its use The current Thematic Catalogue by Leslie Howard Minkyu Kim Aidan M dica and Michael Short is an attempt to preserve and amplify the work list in a comprehensive and comprehensible way retaining and extending the Searle enumeration The thematic catalogue organises all of Liszt s works including original compositions transcriptions alternative versions and missing or doubtful works It retains Searle numbers for continuity while expanding the list with newly discovered works to ensure a complete and coherent reference provides a connected view of multiple versions transcriptions and revisions with cross references ensuring no version is overlooked or misrepresented includes full thematic incipits for all works making identification of Liszt s pieces easier documents all known manuscripts first editions and revisions along with detailed references to Liszt s correspondence and significant scholarly articles offering essential historical context for research

Choral Repertoire Dennis Shrock,2022 The second edition of Choral Repertoire is a comprehensive reference book about choral music in Western culture from Gregorian chant to compositions of the early twenty first century now expanded to include dozens of new composers with the aim of further expanding and diversifying the western choral repertoire

Music, Libraries, and the Academy James P. Cassaro,2007-01-01 This collection of articles dedicated to the memory of Lenore Coral divides into three sections that focus on her scholarly interests music of the eighteenth century music libraries and collections and new approaches to the musical canon Many of the seventeen contributions included in the volume are the result of the individual author s connection with Lenore or were projects that she had been directly involved with either as dissertation advisor committee member or interested observer The senior scholars and music librarians represented here are testament to the impact of her intellect and influence

Classical Concert Studies Martin Tröndle,2020-09-01 Classical Concert Studies A Companion to Contemporary Research and Performance is a landmark publication that maps out a new interdisciplinary field of Concert Studies offering fresh ways of understanding the classical music concert in the twenty first century It brings together essays research articles and case studies from scholars and music professionals including musicians music managers and concert designers Gathering both historical and contemporary cases the contributors draw on approaches from sociology ethnology musicology cultural studies and other disciplines to create a rich portrait of the classical concert s past present and future Based on two earlier volumes published in German under the title Das Konzert The Concert and with a selection of new chapters written for the English edition this companion enables students researchers and practitioners in the classical and contemporary music fields to understand this emerging field of research go beyond traditional disciplinary boundaries and methodologies and spark a renaissance for the classical concert

Two-Dimensional Sonata Form Steven Vande Moortele,2024-06-13 Two Dimensional Sonata Form is the first book dedicated to the combination of the movements of a multimovement sonata cycle with an overarching single movement form that is itself organized as a sonata form Drawing on a variety of historical and recent approaches to musical form e g Marxian

and Schoenbergian Formenlehre Caplin's theory of formal functions and Hepokoski and Darcy's Sonata Theory it begins by developing an original theoretical framework for the analysis of this type of form that is so characteristic of the later nineteenth and early twentieth century. It then offers an in-depth examination of nine exemplary works by four Central European composers: the Piano Sonata in B minor and the symphonic poems Tasso and Die Ideale by Franz Liszt; Richard Strauss's tone poems Don Juan and Ein Heldenleben; the symphonic poem Pelleas und Melisande; the First String Quartet and the First Chamber Symphony by Arnold Schoenberg; and Alexander Zemlinsky's Second String Quartet.

A History of the Sonata Idea William S. Newman, 2018-01-01 This volume completes Newman's monumental study of the sonata. It examines the evolution of the sonata idea from the precocious Romanticisms of Dussek before 1880 to the near exhaustion of Romantic music by the time of World War I. Thoroughly documented, illustrated by new extended lists of sonatas as well as the fullest bibliography of Romantic music literature yet published, the book is invaluable to musicians. Originally published in 1969, a UNC Press Enduring Edition. UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original and are presented in affordable paperback formats, bringing readers both historical and cultural value.

The Masterwork in Music: Volume II, 1926 Heinrich Schenker, 2014-11-19 The three volumes of *The Masterwork in Music* present complete English translations of major works by Austrian music theorist Heinrich Schenker, one of the twentieth century's leading figures in the field. First published in German between 1925 and 1930, these essays represent Schenker's greatest writings in analysis prior to the 1935 definitive formulation of his theory of music in *Der freie Satz* (Free Composition). This new publication of the long-awaited English translation, which first appeared in the distinguished Cambridge University Press edition, provides a valuable resource for scholars. Editorial annotations and elucidations by Dr. William Drabkin and his translators offer additional insights. This volume features a major essay on Mozart's Symphony No. 40 in G minor; studies of Bach keyboard and solo cello pieces; works by Haydn and Reger; theoretical writings on sonata form and fugue; and many examples of Schenkerian theory. Volume One includes analyses of keyboard works by Bach, Scarlatti, Chopin, Beethoven, and Handel, and solo violin music by Bach, along with studies of other works. Volume Three's contents include Schenker's celebrated analysis of Beethoven's Eroica Symphony and other works.

Samuel Barber Howard Pollack, 2023-04-04 A pivotal twentieth-century composer, Samuel Barber earned a long list of honors and accolades that included two Pulitzer Prizes for Music and the public support of conductors like Arturo Toscanini, Serge Koussevitzky, and Leonard Bernstein. Barber's works have since become standard concert repertoire and continue to flourish across high art and popular culture. Acclaimed biographer Howard Pollack, Aaron Copland, George Gershwin offers a multifaceted account of Barber's life and music while placing the artist in his social and cultural milieu. Born into a musical family, Barber pursued his artistic ambitions from childhood. Pollack follows Barber's path from his precocious youth through a career where from the start the

composer consistently received prizes fellowships and other recognition Stylistic analyses of works like the Adagio for Strings the Violin Concerto Knoxville Summer of 1915 for voice and orchestra the Piano Concerto and the operas Vanessa and Antony and Cleopatra stand alongside revealing accounts of the music's commissioning performance reception and legacy Throughout Pollack weaves in accounts of Barber's encounters with colleagues like Aaron Copland and Francis Poulenc performers from Eleanor Steber and Leontyne Price to Vladimir Horowitz and Van Cliburn patrons admirers and a wide circle of eminent friends and acquaintances He also provides an eloquent portrait of the composer's decades long relationship with the renowned opera composer Gian Carlo Menotti Informed by new interviews and immense archival research Samuel Barber is a long awaited critical and personal biography of a monumental figure in twentieth century American music

The Pianist's Dictionary Maurice Hinson, Wesley Roberts, 2020-03-03 From A to Z to middle C An essential reference for piano students teachers players and music lovers with hundreds of definitions E L Lancaster Alfred Music The Pianist's Dictionary is a handy and practical reference dictionary aimed specifically at pianists teachers students and concertgoers Prepared by Maurice Hinson and Wesley Roberts this revised and expanded edition is a compendium of information gleaned from a combined century of piano teaching Users will find helpful and clear definitions of musical and pianistic terms performance directions composers pianists famous piano pieces and piano makers The authors succinct entries make The Pianist's Dictionary the perfect reference for compiling program and liner notes studying scores and learning and teaching the instrument This new edition is a go to source for piano scholars and students for quick information on musical terms pianists major works in the piano repertoire piano manufacturers and more comprehensive easy to use Jane Magrath University of Oklahoma

Disability and Music Performance Alejandro Alberto Téllez Vargas, 2018-06-12 Disability and Music Performance examines discriminatory social practices in music conservatoria orchestras music festivals and music competitions which limit disabled people's access to music performance at a professional level Of particular interest are the disabling barriers that musicians with an intellectual physical sensory or neurological disability or an acquired brain injury encounter in the world of Western classical music both as students and as professional performers This book collects data in the form of semi structured interviews and video and audio recordings to explore the voice concerns and suggestions expressed by musicians with disabilities It examines their perceptions of both inclusive and discriminatory practices in music institutions as well as the representation of and audio visual recordings by key musical figures with disabilities Its findings aim to contribute to the wellbeing of musicians with impairments by challenging disabling social practices that see them as inferior This publication offers performers teachers and researchers new perspectives for exploring some of the most common social dynamics in encounters between normative audiences musicians and music critics and musicians with disabilities It invites the reader to recognise disability as a rightful identity category in music performance and to dismantle the disabling barriers that limit the participation of disabled people in music making

The

Piano in Nineteenth-Century British Culture Susan Wollenberg, 2017-09-29 Since the publication of *The London Pianoforte School* ed Nicholas Temperley twenty years ago research has proliferated in the area of music for the piano during the late eighteenth and nineteenth centuries and into developments in the musical life of London for a time the centre of piano manufacturing publishing and performance But none has focused on the piano exclusively within Britain The eleven chapters in this volume explore major issues surrounding the instrument its performers and music within an expanded geographical context created by the spread of the instrument and the growth of concert touring Topics covered include the piano trade and how piano manufacturing affected a major provincial town the reception of Bach's *Well Tempered Clavier* and Clementi's *Gradus ad Parnassum* during the nineteenth century the shift from composer pianists to pianist interpreters in the first half of the century that triggered crucial changes in piano performance and concert structure the growth of musical life in the peripheries outside major musical centres the pianist as advocate for contemporary composers as well as for historical repertory the status of British pianists both in relation to foreigners on tour in Britain and as welcomed star performers in outposts of the Empire marketing forces that had an impact on piano sales concerts and piano careers leading virtuosos writers and critics the important role played by women pianists and the development of the recording industry bringing the volume into the early twentieth century

The Music Sound Nicolae Sfetcu, 2014-05-07 A guide for music compositions events forms genres groups history industry instruments language live music musicians songs musicology techniques terminology theory music video Music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes The traditional or classical European aspects of music often listed are those elements given primacy in European influenced classical music melody harmony rhythm tone color timbre and form A more comprehensive list is given by stating the aspects of sound pitch timbre loudness and duration Common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music

Liszt Recomposed Nicolás Puyané, 2024 Explores Liszt's compositional processes and methods of revision as the product of the composer's interactions with a large variety of social cultural personal and political forces Franz Liszt 1811-86 is mostly known for his virtuosic piano works but his compositional achievements in the genre of song have so far been neglected Many of Liszt's *Lieder* exist in multiple versions sometimes radically altered and many with equal claims to authenticity This has sometimes been viewed as a barrier to performance and a hindrance to scholarly scrutiny Nicol's Puyan now redresses this imbalance and draws attention to this rich and varied corpus of works Liszt's songs contain a myriad of intertextual links not just with the songs of other composers but also with Liszt's own works in other genres and his own revisions By focusing on the multi version songs

the book uncovers how these intertextual relationships have evolved over time Introducing the concept of textual fluidity the book explores Liszt s compositional processes and methods of revision interpreting the work as being the product of the composer s interactions with a large variety of social cultural personal and political forces for instance the contemporaneous reception of Liszt s early Lieder or the change in Liszt s performing and compositional environments from his virtuoso to his Weimar years The book then offers close readings of selected songs including the Goethe and Schiller Lieder by applying the concept of textual fluidity Its findings will impact the way in which we see Urtext editions arguing instead for an online fluid text edition as an ideal resource with which to study Liszt s multi version compositions Dedicating Music, 1785-1850

Emily Green,2019 Why dedicate music What did dedications mean to their readers and writers especially after 1785 when more works were offered to fellow composers as well as to patrons Borrowing from book history and sociological theory Dedicating Music 1785 1850 is a large scale study of patterns of dedications Emily H Green argues that the kinds of offerings printed in the late eighteenth through mid nineteenth centuries reflect a changing financial and aesthetic landscape in which patronage was waning and independent artistry surging Dedications labeled written music as a gift while presenting composers with an opportunity for self promotion They also contributed to a new kind of branding of music by communicating composers friendships and artistic allegiances Dedicating Music considers dedications issued in print between 1785 and 1850 in sets of overlapping corpuses offerings to peers as in Mozart s string quartets dedicated to Haydn to patrons as in Ignaz Pleyel s string quartets for Count Erd dy to friends as in Ferdinand Ries s offerings for Beethoven and dedications issued by publishers as in Beethoven s song *In questa tomba oscura* included in publisher Tranquillo Mollo s collection offered to Prince Lobkowitz The result is a synchronic study that highlights the importance of printed packaging rather than notes on the page to the complex relationship between composers publishers and consumers of music EMILY H GREEN is Assistant Professor of Music at George Mason University The University of Rochester Press gratefully

acknowledges generous support from the Claire and Barry Brook Endowment of the American Musicological Society and the AMS 75 PAYS Endowment of the American Musicological Society both funded in part by the National Endowment for the Humanities and the Andrew W Mellon Foundation **The Monthly Musical Record ,1881** **The Liszt Companion** Ben

Arnold,2002-06-30 Franz Liszt is most well known for his compositions for piano and orchestra but his influence is also strong in chamber music choral music and orchestral transcriptions This new collection of essays presents a scholarly overview of all of the composer s work providing the most comprehensive and current treatment of both his oeuvre and the immense amount of secondary literature written about it Highly regarded critics and scholars write for both a general and academic audience covering all of Liszt s major compositions as well as the neglected gems found among his choral and chamber works Following an outline of the subject s life The Liszt Companion goes on to detail Liszt s critical reception in the German press his writings and letters his piano and orchestral works his neglected secular choral works and his major organ

compositions Also explored here are his little known chamber pieces and his songs An exhaustive bibliography and index of works conclude the volume This work will both elucidate aspects of Liszt s most famous work and revive interest in those pieces that deserve and require greater attention

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