FRANZ LISZT’S SONATA IN B MINOR: AN INTERPRETIVE COMPARISON OF THE LEHMAN MANUSCRIPT WITH THE FRIEDHEIM, JOSEFFY AND CORTOT EDITIONS

by

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SIGNED: Yi Qing Tang
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DEDICATION

To my amazing parents and teacher for their support and love
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Abstract

The Sonata in B Minor of Franz Liszt (1811-1886) is one of the more significant works in the piano repertoire. Although this masterpiece attracted many researchers’ attention, the current literature lacks a thorough comparison of various historical editions of this work. In this study, I chose and compared four historically important editions of the Sonata in B Minor from over ten published editions. They are the only complete manuscript source that survives today—Lehman Manuscript; editions by two of Liszt’s favorite students, Arthur Friedheim (1859-1932) and Rafael Joseffy (1852-1915); and the edition of the French pianist Alfred Cortot (1877-1962), into whose hands the original manuscript passed in the mid-1930.

The primary focus of my study involves Liszt’s articulation signs and his comments concerning dynamics, fingering, phrasing, and pedaling, as each of the four editions provides useful information regarding specific performance directions for this sonata. Secondary comparisons address historic and contemporary recordings of the sonata by six representative pianists. Two such historical recordings have been recently discovered: a 1905 roll recording by Friedheim—the only pianist known to have both studied the work with Liszt and to have made a roll recording of the sonata; and a 1929 live performance recording by Cortot. These recordings are the best demonstrations of the annotations from their respective editions. Four modern recordings of the sonata were also included in my analysis: those of Martha Argerich (1972), Vladimir Horowitz (1977), Yevgeny Kissin (1998), and Yuja Wang (2009). Tertiary comparisons address the relevant writings of this sonata by additional pupils of Liszt. Many of
his students wrote down their memories of him and his teaching after his death, and these writings shed light on Liszt as a composer, performer, piano teacher, and father.

Lastly, four frequently used signs: “”, “”, “”, “” serve specific functions in Liszt’s Sonata in B Minor. Each of these signs instructs the player to play the notes with specific length, force, color, textural layering and imaginative orchestration. The comparison of these four principal editions of Liszt’s Sonata in B Minor informs a more nuanced and sophisticated understanding of the work’s expressive potential and demonstrates how a work can evolve once it leaves the composer’s hands.
Chapter 1
Introduction

With the rise of Romanticism in the second half of the 18th century, piano music flourished. Among famous composers at the time, Franz Liszt (1811-1889)—widely known as “the leader of the avant-garde in 19th century music”¹—redefined classical music through his innovations in piano performance, composition, pedagogy, and editing.

Liszt revolutionized piano performance; he created the term “solo recital” in English and was the first pianist to perform entire recitals from memory.² He deliberately placed the piano with the lid open in profile so audiences could see the side of his face as he performed.³ His virtuosic performance style became a model that influenced subsequent generations.

Known for his output of over 1300 piano pieces, Liszt expanded the range of possibilities for piano composition. Liszt’s major contributions to piano composition include the technical innovations present in most of his works and the development of thematic transformation—a compositional technique used in his Sonata in B Minor. The presence of non-traditional harmony and intense chromaticism in Liszt’s late period informed the musical styles of composers of the late-19th and 20th Centuries.⁴

As a highly influential piano pedagogue, Liszt held the first organized master class in music history; more than 400 piano students attended his masterclasses. Liszt’s teaching philosophy and approaches to individualized teaching informed his pupils and shaped piano pedagogy for generations.

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Chapter 2

Liszt as a music editor

While Liszt may be best known for his virtuosic piano performances, musical composition, and teaching, his work as an editor also deserves recognition. His approach to music editing and annotation was considered progressive in his time, but opened the door to modern and contemporary score-editing. In addition, Liszt’s innovative editing exemplifies how 19th-century musicians interpreted 18th-century music, with important pedagogical implications for 21st-century performers.

Charged with editing works by Bach, Beethoven, Schubert, Chopin, and Weber, Liszt edited based largely on his own experiences of playing and performing these pieces on the pianos of his time. Consequently, Liszt’s editions focused on interpretive and pedagogical aspects such as minor changes of dynamic and inflection marks, fingering, phrasing, pedaling, and alterations for small hands.

In contrast to his contemporary editors, Liszt sought to understand the composer’s original intention, in particular in his editorial work with Beethoven’s piano music. In his letters to the publisher Sigmund Lebert, Liszt clearly stated his editorial principles as follows:

1. “[to] fully and carefully ...retain the original text together with provisory suggestions...rendering it, by means of distinguishing letters, notes and signs”

2. (These edits were) “the result of many years of most delightful communication with Weber and Schubert pianoforte compositions, fingering, marks for pedal and expression of various readings”

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6 Walker, Reflections, 184.
7 Ibid., 175.
These three principles are the foundation of contemporary musical editing. In Liszt’s celebrated edition of Beethoven’s thirty-two piano sonatas (1857) published by Ludwig Holle, however, many changes made in his edition are small and sometimes even unnoticeable. Consequently, his editions are largely forgotten today.

In general, Liszt preferred to use performance editions made by his own students. Hans Von Bülow’s edition of Beethoven piano sonatas is such an example. Bülow was one of Liszt’s most famous students and later became his son-in-law. Liszt was the first to introduce the Beethoven’s piano sonatas to Bülow, and later Bülow became an interpretive expert on Beethoven’s piano music. In Bülow’s edition of Beethoven’s piano sonatas, he directly quoted many of Liszt’s ideas and made them clearer and consistent. Liszt admired Bulow’s edition so much that he always placed Bulow’s edition on the end of his piano and used it in his own teaching.

Liszt praised Bülow’s expertise in a letter to the editor of the Gasette de Hongrie—a French language newspaper in Budapest: “Bülow was my student twenty-five years ago, as I was twenty-five years earlier the student of Czerny, my very honored and dear master. But

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8 Ibid., 184.
10 Amy Fay, Music-Study in Germany in the Nineteenth Century (1869-75), re- printed from the original ed. of 1880, with a new introduction by Francis Dillon (New York, 1965), 238.
13 Czerny was Beethoven’s student.
Bülow has the stuff necessary to fight and last better than I. His admirable Beethoven edition is dedicated to me as ‘the fruit of my teaching’. In it, the professor can only learn from his pupil and Bülow goes on to teach the world—as much by his prodigious virtuosity at the piano as by his immense musical knowledge.”

Here is an example from the opening of Liszt’s edition of Beethoven’s Piano Sonata No.30 in E major, Op. 109, (Gesangvoll mit innigster Empfindung) mm. 33-34. The Henle edition suggests an equal and non-legato articulation for the first theme (Ex. 1a); however, Liszt inserted two-note slurs only in the first measure of his edition and with no further instruction (Ex. 1b). As Liszt’s former student, Bülow applied Liszt’s two-note articulation throughout the entire first theme to reflect the intention that Liszt wanted (Ex. 1c). In addition, Bulow also provided a metronome marking, fingerings, dynamic markings and a short commentary at the bottom of the page.

Ex. 1a. Beethoven’s Piano Sonata No.30 in E major, Op. 109, Gesangvoll, mm. 33-34, Henle edition


The examples above demonstrate the strong connection between Liszt’s and Bülow’s editing and interpretation of Beethoven’s Sonata op. 109. Liszt viewed himself as Beethoven’s musical heir, carrying forward traditions of the 18th century into the performance and editorial works he engaged in the 19th century. In turn, Liszt’s students—including Joseffy and Freidheim—aligned their editorial work of the *Sonata in B Minor* with Liszt’s to preserve his vision.
Chapter 3

Brief introduction to the *Sonata in B Minor*

Liszt started drafting the *Sonata in B Minor* in 1849, but stopped working on it for several years, completing the piece on February 2, 1853. However, some scholars believe that a precursor *Sonata* already existed and was performed by Liszt to his close friends in June of 1849. Breitkopf and Härtel published the completed sonata in 1854. Liszt dedicated this piece to Robert Schumann in reciprocation for Schumann’s dedication to Liszt in his *Fantasie in C Major, Op. 17* of 1839. The *Sonata in B Minor* generated controversy in its initial reception. Clara Schumann remarked that it was “merely a blind noise” and Johannes Brahms was reported to fall asleep when Liszt played it at a small house concert in 1853. These negative responses, however, did not have a marked impact on later generations’ reception; on the contrary, the popularity of the *Sonata in B Minor* has risen significantly since Liszt’s death in 1886 and it has become acknowledged as a masterpiece of piano literature.

The *Sonata in B Minor* has at least two primary distinctive features. First, approximately half an hour’s duration without pause in performance, it is generally considered to be comprised of four movements. Second, thematic transformation—one of Liszt’s famous compositional techniques—was applied throughout this sonata. Liszt used this compositional techniques—was applied throughout this sonata. Liszt used this compositional

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17 Winklhofer, *Liszt’s Sonata in B Minor*, 87.
18 However, according to William Mason, the original handwritten inscription on the *Sonata in B Minor*’s manuscript is “For the Murl-library”. William Mason, *Memories of a Musical Life* (New York: The Century Co.), 159.
technique to meld the four-movement sonata into a single cohesive piece. However, according to scholar Kenneth Hamilton, the 30-minute long sonata is constructed from only three motifs:

A. the double drumbeat and descending scale in mm.1-7

B. the octave leap and diminish 7th in mm. 9-13

C. the hammer-blows in mm. 13-17 (ex. 2). 21

These closely related thematic motifs develop into six main subjects that structure the sonata. One example of this transformation is the “Grandioso” subject, based on the motif C (Ex. 3).

Ex. 2. Liszt Sonata in B Minor

Motive A: mm. 1-3

Motive B: mm. 8-11

21 Ibid., 42.
Motive C: (mm. 14-15)

Ex. 3: “Grandioso” Subject (mm. 105-106) transformed from motive C

Motive C, mm. 14-15

My research, however, will focus on the comparison of four historically important editions of Sonata in B Minor. They are the only complete manuscript source—The Lehman Manuscript, and three editions by Liszt’s students Rafael Joseffy and Arthur Friedheim, and the French pianist Alfred Cortot.
Chapter 4

Four historic editions of Liszt’s Sonata in B Minor

4.1 The Lehman Manuscript (named for its current owner, Robert Lehman).

Liszt is believed to have made several handwritten copies in the process of composing this sonata. Although nearly all the manuscripts—including the one that served as the engraver’s copy—were lost or destroyed, one has survived. This manuscript was purchased around 1916 by an Italian private collector, the Marchese Silvio della Valle di Casanova of Pallanza. After the death of the Marchese in the mid-1930s, the manuscript passed into the hands of the French pianist Alfred Cortot. The current owner—American banker Robert Lehman of New York—acquired the manuscript after Cortot’s death. It was reproduced in the facsimile edition and published by G. Henle Verlag in 1973. The second edition of this facsimile was published in 2015 under the same publisher.

The Lehman Manuscript was a sketch (Ex. 4). It had been corrected several times: the music notation was handwritten in black ink; the performance instructions such as articulation, tempo marking and dynamic marking were added later in purple/red ink; the deletion of rejected passages, the pagination, and a few comments were inserted in red crayon; and some fingering and other markings were penciled in. The manuscript also contains several paper strips that were pasted over the original music notation. The second facsimile edition (2015) was able to uncover these paper strips and reprint these deleted passages in the appendix.

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22 Winkhofer, Liszt’s Sonata in B Minor, 88-89.
23 Ibid., 87.
These annotations provide an excellent perspective on the compositional process for this sonata and reveal aspects of Liszt’s interpretation of the work.

Ex. 4: Lehman Manuscript, page 19.
4.2 Rafael Joseffy’s edition

Rafael Joseffy (1852–1915) studied in Weimar with Liszt for two summers (1869 and 1870) and was one of the composer’s best students. He also studied with Carl Tausig (1841–1871)—Liszt’s most esteemed pupil—for two years. Joseffy edited many piano compositions that were published by G. Schirmer. Joseffy also paid careful attention to the possibilities of fingering, having admired the fingering techniques shown in compositions edited by Karl Klindworth (1830–1916), another student of Liszt. In Joseffy’s edition of the Sonata in B Minor, published in 1909, he focused primarily on suggestions for fingering and pedaling (Ex. 5).

Ex. 5: Rafael Joseffy’s edition, page 1, mm. 1-10

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4.3 Arthur Friedheim’s edition

Arthur Friedheim (1859-1932) was Liszt’s close pupil and personal secretary for nearly six years. Friedheim’s interpretation of this sonata was widely admired. Hugo Mansfeldt, another Liszt student, wrote to Friedheim the following: “It may interest you to hear a remark Liszt made about you many years ago. Perhaps it was never told you. In the year 1884 the festival was held in Weimar...I was in the audience on that occasion. The next day Emil Sauer told me that he was sitting with others near Liszt when you were playing the Sonata, and when you finished Liszt turned to those around him and said: ‘That is the way I thought the composition [should be played] when I wrote it.’” On another occasion Friedheim recalled that after he had played the Sonata in B Minor for Liszt, Liszt made very few suggestions and said, “We understand each other.”

Although these memories were all written by Friedheim himself, several other historical records confirmed that Liszt was pleased by Friedheim’s interpretation of the Sonata in B Minor. Lina Ramann, Liszt’s first major biographer, published an essay titled “Liszt Pedagogue.” Ramann noted that “only a few people were allowed to play (the Sonata) for him.” Several records showed that Friedheim played the sonata at least twice—in Leipzig and in Weimar—with Liszt in attendance at both recitals.

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Friedheim never published his own edition during his lifetime; instead, he used Joseffy’s but changed many of Joseffy’s markings (Ex. 6). Friedheim not only edited many of Joseffy’s annotations but also crossed out Joseffy’s name and wrote in his own. Friedheim’s original hand-edited copy reappeared in 2000 when his family donated his music collection to the Peabody Conservatory. Friedheim’s edition offers many suggestions such as precise metronome marks, phrasing alternations, dynamic markings, and pedal markings; he also supplemented his annotations with numerous comments in English on the bottom of each page. These are helpful guides to the student of Liszt’s music, though they have been relatively unexamined.

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32 Friedheim’s edition of Liszt’s *Sonata in B Minor* was published by Wedsleydale press in 2011.
4.4 Alfred Cortot’s edition

The fourth edition is by Alfred Cortot (1877-1962), into whose hands the original manuscript passed in the mid-1930s. As one of the more important 20th-century pianists and piano pedagogues, Cortot is famous for interpreting and teaching Romantic period compositions. Cortot’s edition was published by Salabert in 1979 (Ex. 7). Similar to Friedheim, he added many suggestions—fingerings, dynamics, articulations—and incorporated detailed comments in French about practice suggestions and performance imagery.

Chapter 5

Comparison of the Editions

5.1 Regarding the marking “A” in mm. 1-7 of Liszt’s *Sonata in B Minor*

Liszt made several significant changes in the Lehman manuscript. First, Liszt scratched out the initial eight measures in the manuscript and re-wrote them on a separate page (Ex. 8). Second, Liszt transposed the entire beginning section down one octave and omitted the highest voice (Ex. 9). The more concentrated texture and the lower register suggest that Liszt desired a darker and more mysterious opening.

Ex. 8. (Liszt *Sonata in B Minor*’s manuscript mm. 1-12, scratched-out section)
In addition to notation changes, Liszt added a series of interpretive marks with red ink in the manuscript. These include: (a) tempo modification from *Lento* to *Lento assai*; (b) the indication *sotto voce* to reflect the dynamic level or atmosphere that he wanted; (c) punctuated dots above each G (m.1 and m.4); and (d) phrasing and hairpin marks in red on the score. These changes reflect Liszt's intentions regarding the interpretation of the opening measures.

However, certain editorial marks—such as the punctuated dots above the beginning Gs—can be confusing (Ex. 10). While most pianists today will tell you that these punctuated dots equate to short accent marks or *staccatissimo*, the acoustical properties of Liszt's pianos were such that whenever the notes are played in the bass register, the greater resonance of...
these notes can sustain a period of time. It is likely that Liszt had longer, more sonorous notes in mind.

Ex. 10. (First edition, mm. 1-6, Breitkopf und Härtel, 1854)

Ex. 11. (Joseffy’s edition, mm. 1-5)

In Joseffy’s edition, the editor added finger number 4 under the first G in the left hand (Ex. 11). The nature of the 4th finger is neither strong nor independent; therefore, the implication is that the beginning Gs should not be played as an accented staccato articulation.
In Friedheim’s edition (Ex. 12), he notes how to interpret Liszt’s mark in his comment section at bottom: “To attain the intended effect of the string instruments playing *pizzicato*, it is advisable to play these G’s in the 1st, 4th, and 7th measures slightly *arpeggiato*, without an accent on the upper notes.” As one can see, the two added short pedal indications in the opening bar suggest that the pianists should play these Gs with some length.

Ex. 12. (Friedheim edition, mm. 1-3)

In Cortot’s edition (Ex. 13), he commented that in order to avoid the percussive and dry sound of three Gs, light pedals are allowed. He also added pedaling marks under each G in the opening bar. It is worth noting that in French notation tradition, the number “2 pedal” sign refers to use both left and right pedal at the same time. Similar to Friedheim’s suggestion, Cortot also added the words “*quasi pizz*” (like *pizzicato*) to describe the timbre in the beginning.

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34 Debussy applied “2 ped” in “Pagodes” and “Etude pour les octaves.” Since Debussy’s French piano does not have sostenuto pedal, the only possible explanation to use both left and right pedal at the same time. For more information, please see Arthur R. Tollefson’s “Debussy’s Pedaling” in *Clavier* 9, no. 7 (Oct. 1970).
measure. He wrote that the introductory seven measures with the marking "Lento assai" have a mysterious character, as if someone was questioning the enigma of destiny. The articulations of the repeated Gs are at the same time distinctly counter-rhythmic and muffled. He also suggested rearranging hands position to play the beginning Gs, as this would more easily assist the pianist in achieving the specific voicing and imagined timbre on the keyboard.

Ex. 13. (Cortot edition, mm. 1-11; note Cortot’s comments and alternate fingering suggestion)
Another Liszt pupil, August Stradal (1860-1930), recalled that Liszt had given the following instruction on how to start this sonata: “[the beginning] must sound like a dull drumroll: one should not hold down the keys, as usual in the front, but in the very back, in order to create a better balance and to make tone color darker.” Another comment quoted directly from Liszt was: “[The beginning] this passage is to be played very rhythmically and proudly—not too quickly!”

In the recording analysis I compared the playing length and the sound character of the beginning Gs. Both Friedheim and Cortot added two short pedals under each G and were consistent with their annotation in the printed edition. Each individual G lasted 1.3 and 1.6 seconds respectively. In contrast, Horowitz presented the beginning Gs as short and dry sounds

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38 Franz Liszt, Sonata in B Minor, Alfred Cortot, recorded in 1929, The Intense Media 600175, 2014, CD.
in his 1977 live performance,\textsuperscript{39} which indicated that he took Liszt’s punctuated marks as the staccato sign. Like Horowitz’s, Kissin’s 1998 video recording\textsuperscript{40} clearly showed that he treated the beginning “\textsuperscript{4}” as the staccato sign and created a very dry and short sound. In the video, he pinched the keys of the beginning Gs, and each of them only lasted 0.72 seconds.

In both Argerich’s 1972\textsuperscript{41} and Wang’s 2008\textsuperscript{42} recordings, they played the beginning Gs with greater length. Argerich’s Gs were slightly longer than Wang’s, lasting 1.08 and 1.02 seconds, respectively. Based on a graph of the audio spectrum, they seemed also to have used some short pedals under each G as their Gs had slight resonance. By adding slight length in the beginning Gs, the sounds that were created were rounder and more muffled. I have created a table (Table 1) and a graph of the sound recording spectrum:

\begin{table}
\centering
\begin{tabular}{|c|c|}
\hline
Performer & Duration (Sec) \\
\hline
Franz Liszt & 1.08 \\
Martha Argerich & 1.02 \\
\hline
\end{tabular}
\end{table}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{sound_spectrum.png}
\caption{Graph of the sound recording spectrum.}
\end{figure}

\textsuperscript{39} Franz Liszt, Sonata in B Minor, Vladimir Horowitz, recorded 1977, RCA Red Seal 5935-2-RC, 1987, CD.
\textsuperscript{41} Franz Liszt, Sonata in B Minor, Martha Argerich, recorded in 1972, Deutsche Grammophon 437 252-2, 1992, CD
Table 1: Six pianists’ recordings analysis of the beginning Gs in Liszt’s *Sonata in B Minor*:

<table>
<thead>
<tr>
<th>Pianist and Recording year</th>
<th>Beginning G length</th>
<th>Pedal</th>
<th>Sound character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cortot (1925)</td>
<td>1.66 seconds</td>
<td>Yes</td>
<td>Long sound</td>
</tr>
<tr>
<td>Friedheim (1905)</td>
<td>1.33 seconds</td>
<td>Yes</td>
<td>Long sound</td>
</tr>
<tr>
<td>Argerich (1972)</td>
<td>1.08 seconds</td>
<td>Yes</td>
<td>Slightly long and has some echoes</td>
</tr>
<tr>
<td>Wang (2008)</td>
<td>1.02 seconds</td>
<td>Yes</td>
<td>Slightly short, but round and resonant</td>
</tr>
<tr>
<td>Kissin (1988)</td>
<td>0.72 seconds</td>
<td>No</td>
<td>Short and dry</td>
</tr>
<tr>
<td>Horowitz (1977)</td>
<td>0.35 seconds</td>
<td>No</td>
<td>Very short and dry</td>
</tr>
</tbody>
</table>
Graph presentation of the beginning Gs’ length and volume from 6 recordings of Liszt’s *Sonata in B Minor*:

Friedheim recording:

![Graph of Friedheim recording](image)

Cortot recording:

![Graph of Cortot recording](image)

Horowitz recording:

![Graph of Horowitz recording](image)

Kissin recording:

![Graph of Kissin recording](image)
In conclusion, Liszt’s articulation mark at the beginning is not a staccato sign. Both Friedheim and Cortot express this clearly in their print editions as well as their recordings. This articulation mark may be found in many places throughout the *Sonata in B Minor*. This is probably an older notation practice and, hence, close to non-legato sign. Both Wang and Argerich treated it as a non-staccato sign. It is interesting to note that Wang chose to use Cortot’s print edition for her recording. In contrast, Horowitz and Kissin played the beginning as most pianists today would play it—short and dry.

5.2 Regarding the use of accentuation marks in the “*Grandioso*” section, mm. 105-113

The use of accentuation was a primary feature of Liszt’s performance and interpretive style. According to William Mason, “[Liszt] was very fond of strong accents in order to mark off
periods and phrases, and he talked so much about strong accentuation that one might suppose that he would abuse it, but he never did.”

Liszt carefully applied three different types of accentuation marks in his editing. In the Lehman manuscript, Liszt applied three accent signs “>”, “∧”, “^” to clarify his performance intentions as shown in the Ex. 14. In Liszt’s edits, these three accent signs represent different levels of intensity, articulation (such as staccato), and note length.

Ex. 14. Lehman Manuscript, “Grandioso” section mm. 101-11

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The “>” accent sign most commonly used throughout Liszt’s editing serves multiple functions including a single melodic note emphasis, noting harmonic shifts, and delineating specific voicing. The “∧” accent sign usually appears on the downbeat to emphasize the placement of a strong chord. This sign implies force and exertion. Hungarian pianist Gyorgy Sandor refers to the “∧” sign as a thrust motion from the whole arm.44

The “∧” accent sign is rare and requires maximum force to play.45 Liszt inserted the “∧” symmetrically in structurally parallel sections of the sonata (Ex. 15). These sections are A. mm.81-99 and mm.277-283 (transformed from the first motif); B. mm.105-113 and mm. 367-389 (the “Grandioso” subject and its restatement); C. mm.582-589 and mm. 682-687, 691-693 (transformed from the second motif). The only exception is located in m. 232, which does not recur symmetrically in the recapitulation. The placement of the “∧” sign provides at least two performance indications for maximum support to enhance sonority combined with staccato-like articulation of the bass octaves. In this sonata, this sign only directs the left hand.

Ex. 15. Parallel sections that contains the “◊” sign

A 1. mm. 83-87 (based on the first motive-descending scales)

A2. mm. 277-280

B1. mm. 105-107 (‘Grandioso’ Subject mm.105-107)
B2. mm. 380-384

C1. mm. 582-585 (transformed from the second motive: octave leaps)

C2. mm. 684-687

D. mm. 230-232 (excerpt, no echo part presents)
Except for his editorial additions of fingering and pedal marks, Joseffy seems to have altered little of the original edition of the *Sonata*. While Liszt did not mark fingerings, typical left hand’s fingerings for a second inversion triad is 5 2 1. Joseffy indicated atypical fingering 4 2 1 for the D major triads in the left hand in mm.105 mirror the right-hand D major triad fingerings of 1 2 4 (Ex. 16). This fingering indicates the first inversion D major triads on the left hand are a continuation of the D octave, and should not overpower the right hand to create dynamic sonorous layering.

Ex. 16. Joseffy edition, mm. 105-107

Friedheim altered many dynamic marks in his edition, though he did not change Joseffy’s left hand fingering. Friedheim’s most apparent changes were crossing out every “△” sign in the bass octave, and changing every right-hand sign “>” to “^^” (Ex. 17). In mm. 109-113, he inserted “>” to replace “△” for the left-hand octave. In the comment section of his edition, Friedheim states his intention that “the chords in the accompaniment as well as the basses should be subdued to the theme...where it is urgent to play extremely heavily without becoming noisy.”
Cortot, like Joseffy, made few written alterations to Liszt’s original in his edition. However, recordings clearly demonstrate that he makes performance changes that emphasize a balance between accompaniment and melody (Ex. 18). He stated in the commentary section that “pianists should avoid producing the same sonority in the accompaniment and the melody.” In addition, he described the accompaniment as a “procession of drums, while the melody is the voice as a prophetic trumpet.” In mm. 110 and 111, he said that the bass notes should “sound like a thirty-two-foot pedal, serving as a majestic base for the entire harmonic
edifice." His edits indicate that the B-flat octave in m.110 should be played an octave lower than Liszt’s original. In his 1929 recording of the sonata, he arpeggiated every chord that contains the melodic notes in the right hand; in m.109 he arpeggiated the left-hand C octave. These arpeggiated chords slightly delay melodic notes to make the melody transparent. He faithfully followed his own edition to play the left-hand B-flat octave in m.110 an octave lower to achieve the thirty-two-foot organ sound.  

Ex. 18. Cortot edition, mm. 103-112

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46 Liszt once owned a piano-organ specially made for him by Alexandre et fils of Paris.
Friedheim, Joseffy and Cortot understood that some of Liszt’s markings were outdated due to the modification and modernization of the piano. Two of the prominent differences between Liszt’s piano and the modern piano are the stringing system and the design of the hammers. While modern pianos use a cross-strung system, Liszt’s piano had a straight-strung system with hammers much smaller than those of the modern piano. Most pianists agree that the straight-strung piano produces distinct register differences, almost like listening to a choir where you have the bass, tenor, alto and soprano voices. The sound of each register does not blend over. However, the modern piano makes the tones collectively powerful but less distinct, as many strings are vibrating in the same area of the soundboard. It is interesting that the adaption of the earlier 19th-century piano was one of the important factors that Liszt himself considered when editing the works of Beethoven and Weber. Liszt’s students followed his philosophy by adapting his piano writing to the 20th-century piano.

To summarize this comparison chapter the author provides three tables that were created to present different readings of these four interpretive signs. The first table is from Josef Lhévinne’s book *Basic Principles in Pianoforte Playing*. He listed three staccato marks and gave precise suggestions for the duration of each sign (Table A). Table B is from Earl Henry’s 2004 book *Fundamentals of Music*. It provides a common interpretation of accent marks in our time. Table C illustrates the possible original meaning of Liszt’s signs.

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48 Liszt may not enjoy the over bright color in the treble voice of the modern piano, as his students reported that he often played the high passage work una corda even on his own pianos. Please see Kenneth Hamilton, *Liszt: Sonata in B Minor*, 69.
Table 2. Three staccato signs illustrated by Josef Lhevinne.

<table>
<thead>
<tr>
<th>Staccato sign shape</th>
<th>duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>(point)</td>
<td>Shortest, last ¼ duration</td>
</tr>
<tr>
<td>(dot)</td>
<td>Last ½ duration</td>
</tr>
<tr>
<td>(dot with dash above)</td>
<td>Last ¾ duration</td>
</tr>
</tbody>
</table>


Table 4. Liszt’s essential symbols that need to be distinguished and clarified

<table>
<thead>
<tr>
<th>Non-legato sign, Longer than Lhevinne and Henry</th>
<th>Simple accent sign</th>
<th>Stronger accent sign, used for the downbeats</th>
<th>Strongest accent sign with shortest duration</th>
</tr>
</thead>
</table>
5.3 Editorial signs in Liszt’s other piano compositions

These four interpretive marks also appear in Liszt’s other piano compositions, including the 12 Transcendental Etudes. Liszt edited these etudes while he was working on the Sonata in B Minor. They were published in 1852 and provide further evidence to support the author’s interpretation of these four signs.

A list of music examples is provided for readers to consider and examine. Ex. 19 is the first of the 12 Transcendental Etudes; the sign “” cannot be treated as staccato, as the pedal marking and arpeggiation sign were inserted by Liszt. His pedal indication on the C7 chord clearly suggests to roll the left-hand chord with length. The C on the top with the “” indication is an accent mark that requires a stronger placement on the top. Etude No.4 Mazeppa (Ex. 20) started with a series of “” signs that instruct the performer to play each arpeggiated chord with pedal and length. Etude No.10 (Ex. 21) mm.134-140 contains all four interpretive signs. Two signs “” and “”, in particular, need to be distinguished in mm. 135-136. The “” C dominant chord should sound with force and staccato articulation, the following f minor chord with “” sign should have more length with the pressure.

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Ex. 20. Liszt: *Transcendental Etude No.4, “Mazeppa,”* mm. 1-3

Ex. 21. Liszt: *Transcendental Etude No.10,* mm. 134-140
Chapter 6

Conclusion

Based on the previous chapter’s discussion, we can conclude that Liszt’s wedge sign is an expressive sign that require the length to either portray the mood or mirroring a sound effect. The author treats this sign as a non-legato sign and plays each note separately but with reassure on each note. Three accent signs “>”, “^”, “^” that Liszt often used in this sonata should be distinguished. The “>” sign is a simple accent sign, which usually apply to emphasis on a single note or an interval. The “^” sign is mostly used to emphasis on chords that placed on the strong downbeat and implies stronger force. The “^” sign requires the greatest force among the three accent marks with the shortest duration. Liszt used these four signs to orchestrate the Sonata in B Minor and intended to tell players to play the music with difference force, colors, layers, and articulations. Liszt’s intended meaning of these signs were preserved by his pupils and early 19th-century pianists through their writing and recordings.

The disagreement presented in my recordings analysis demonstrates the interpretive latitude a performer has beyond the single voice of the composer. Performers may have the freedom to create their own interpretation, though they should at least be aware of the composer’s original intention and the work’s performance practice tradition. My research provides clarification of Liszt’s four interpretive signs that were gradually evolved or lost.

Franz Liszt regarded his Sonata in B Minor as one of his masterpieces. However, the initial harsh criticism of this sonata disappointed Liszt deeply. Although he remained silent to the contemptuous reception of his best “child,” later he remarked that “everybody knew he
was an excellent transcriber but incapable of original composition.” The idea that Liszt was merely a virtuosic pianist who lacked the ability to compose serious works—held by many of Liszt’s contemporaries—ultimately led Liszt to withdrawal from writing any larger and serious piano works similar to the *Sonata in B Minor*.

As one can see from the Lehman Manuscript, Liszt devoted much times to the editing the *Sonata in B minor*. His editing, however, is not entirely clear. Liszt once joked that he was a good proofreader for all music apart from his own. Therefore, Liszt’s students’ editions of the sonata are valuable to examine as they studied and heard Liszt’s play directly. They serve as the preserver and transmitter of *Sonata in B Minor*’s performance tradition.

The study of four historically important editions of the *Sonata in B Minor* sheds light on 19th-century performance practice and clarifies four of Liszt’s essential articulation marks. To reach these conclusions, the author studied Liszt’s manuscript, his students’ editions and recordings, Lina Ramann’s *Liszt Padagogium*, and the diaries of August Gollerich and Karl Lachmund. These reliable sources serve as a tool to illuminate and deepen our understanding of the sonata and its performance tradition.

My research took me on a journey not only to understand Liszt’s signs and marks, but to better understand his genius in connecting his compositional philosophy and performance style. It is hoped that my study will open a window to reveal the performing traditions of Franz Liszt’s *Sonata in B Minor*.

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52 Hamilton, *Sonata in B Minor*, 70.
53 Ibid., 58.
References


