

FRANZ LISZT: DIE LORELEY - LIED AND TRANSCRIPTION FOR PIANO

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In my paper, Franz Liszt (1811-1886) is the central figure, as I compare the second version of his Lied “Die Loreley”, and its transcription for piano. The two compositions are basically analyzed regarding the cohesion of music and lyrics: first comes the parsing of the poem that inspired the musical compositions, and it is followed by the analysis of the pieces themselves, on the base of music theory and the study of musical forms. The Lied was composed for the poem of Heinrich Heine (1797-1855), published in his “Buch der Lieder” (Book of Songs), in the cycle of “Heimkehr” (Homecoming).

In the preamble, I introduce the two versions of both the Lied and the piano-transcription, their origin and arise, the inspiring Heine-poem, and the poet himself, in general.

In the first part of the paper, I examine more closely the reason of the creation of the work. Shortly the particular relationship of Liszt and Heine is also mentioned, as well as Liszt’s labour on his songs, and their importance in the oeuvre.

This part is followed by a special register of Liszt’s musical means which are present both in the Lied and the piano-transcription, underlining the significance of these means.

The essay starts with the poem, mentioning the actual reasons of its inspiration, namely the existing Loreley-rock by the river Rhein, its framework-structure, the unconventional particularity in formation, as well as the potential alternatives of its message.

Formal analysis starts the musical part of my paper: the Lied and the piano-transcription are presented in tabular form. The first step of the comparison itself is a comprehensive harmonic examination, which is followed by the musical assay of the major units. First the Lied, then

the piano-transcription is analyzed, and finally these two are brought into comparison. About lettering: the used letters are to be found beside the poem in a formal table as well as beside the musical analysis. Illustrative musical examples below the musical analysis part support the findings.