

## CRITICAL NOTES

As one might expect from such an unconventional and avant garde figure, the chamber music of Liszt is a body of work which defies easy classification. He composed very little with chamber forces in mind, yet he made quite a number of instrumental versions of works originally conceived for solo piano, and he authorised, amended and collaborated with several arrangements by his students and disciples. But anyone familiar with Liszt's orchestral music will have observed that his frequent textures for very few instruments are handled with a marvellous delicacy: consider for example just the slow movement — *Gretchen* — from the *Faust* Symphony with its extended passages for, in one instance, oboe and solo viola, and in another, four solo violins. Nonetheless, Liszt was the last composer who could have been expected to turn out a body of chamber music in the established classical forms — that was a task which was gladly turned to by most of his more conservative contemporaries.

Because the published catalogues of Liszt's works are generally so poorly laid out and fraught with error it is uncommon to see exactly what his endeavours in the field of chamber music actually are. Where the titles of the works are identical to piano pieces it must not be assumed that no significant musical changes have been made; Liszt was an inveterate reviser, and couldn't help setting down new ideas even when his original intention might have been to make a literal transcription. The following list [which excludes incomplete or missing works] reflects a serious if intermittent concern with chamber music, which begins in the early 1830s with the violin and piano *Duo* and ends some fifty years later with *Die Zelle in Nonnenwerth*. [The pieces marked with an asterisk appear in volume 10 of The Hardie Press — Liszt Society Publications.]

### String Quartet:

*Angelus!* [with optional double bass]

*Am Grabe Richard Wagners* [with optional harp]

### Piano Trio:

*Rapsodie hongroise no. 9 — Le carnaval de Pest*

*Tristia – La vallée d'Obermann* [in 3 versions]

*Orphée* [arr. by Saint-Saëns with some contributions from Liszt]

### Violin and Piano:

*Duo [on Polish themes]*

*Grand Duo concertant*

*Epithalam*

*La Notte*

*Première Élégie* [with optional organ/harmonium]

*Zweite Elegie*

*La lugubre gondola*

*Romance oubliée*

*Offertorium*

*Benedictus*

*Rapsodie hongroise [no. 12]* [with Joachim's collaboration]

*Die Zelle in Nonnenwerth*

*Die drei Zigeuner*

### Violin and Organ:

*Offertorium*

*Benedictus*