LISZT'S MAZEPPA;
THE HISTORY AND DEVELOPMENT OF A SYMPHONIC POEM

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by

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* * * * *

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CONTENTS

ACKNOWLEDGEMENTS .......................................................... ii

VITA ........................................................................ iii

TABLE OF EXAMPLES AND GRAPHS .................................... vi

INTRODUCTION ................................................................. 1

Chapter

I. THE STORY OF MAZEPPO ............................................. 3

   The Historical Mazeppa ............................................ 3
   Victor Hugo's poem, Mazeppa .................................. 5

II. LISZT'S SYMPHONIC POEM, MAZEPPO ..................... 21

   Formal Analysis ..................................................... 21
   Occurrences of Tone-Painting .................................. 30
   Expression .......................................................... 42

III. MUSICAL ANTECEDENTS OF THE SYMPHONIC POEM 49

   Étude pour Piano-forte ......................................... 50
   24 Grandes Études ............................................... 51
   Mazeppa ............................................................ 53
   Mazeppa (Transcendental Étude #4) ....................... 56

SUMMARY AND CONCLUSION ........................................... 62

ENDNOTES ................................................................ 65

APPENDICES

A. MAP OF EUROPE AT THE TIME OF PETER THE GREAT, 1694-1725. .......... 70

B. LISZT'S PROGRAM ..................................................... See p.71

C. POHL'S PROGRAM ..................................................... See p.73

D. LAMARTINE'S L'ENTHOUISIASME............................. 75

E. CORDER'S TRANSLATION OF HUGO'S MAZEPPA ............. 76
CONTENTS

ACKNOWLEDGEMENTS................................................. ii
VITA........................................................................ iii
TABLE OF EXAMPLES AND GRAPHS............................... vi
INTRODUCTION....................................................... 1
Chapter

I. THE STORY OF MAZEPPA................................. 3

The Historical Mazeppa................................. 3
Victor Hugo's poem, Mazeppa....................... 5

II. LISZT'S SYMPHONIC POEM, MAZEPPA.............. 21

Formal Analysis................................................. 21
Occurences of Tone-Painting......................... 30
Expression....................................................... 42

III. MUSICAL ANTECEDENTS OF THE SYMPHONIC POEM 49

Etude pour Piano-forte................................. 50
24 Grandes Études............................................ 51
Mazeppa.......................................................... 53
Mazeppa (Transcendental Etude #4).. 56

SUMMARY AND CONCLUSION................................. 62
ENDNOTES ............................................................. 65

APPENDICES

A. MAP OF EUROPE AT THE TIME OF PETER THE
   GREAT, 1694-1725........................................... 70

B. LISZT'S PROGRAM..............................................See p.71

C. FÖHL'S PROGRAM..............................................See p.73

D. LAMARTINE'S L'ENTHOUSIASME......................... 75

E. CORDER'S TRANSLATION OF HUGO'S MAZEPPA....... 76
16. **Mazeppa**, symphonic poem, m.m. 18 & 19........... 39
   (Hufschlag)

17. **Mazeppa**, symphonic poem, m.m. 59 - 61........... 40
   (pecking birds)

18. **Mazeppa**, symphonic poem, m.m. 122 - 125....... 41
   (Flugschlag der Raubvögel)

19. **Mazeppa**, symphonic poem, m.m. 15 & 16....... 44
   (wail)

20. **Mazeppa**, symphonic poem, m.m. 138 - 141..... 45
   (moan)

21. **Mazeppa**, symphonic poem, m.m. 403 - 408...... 46
   (a musical question)

22. **Mazeppa**, symphonic poem, m.m. 409 - 415...... 47
   (musical representation of Mazeppa's name)

23. **Étude pour piano-forte**, #4, m.m. 1 & 2
    24 Grandes Études, #4, m. 1..................... 51
    (first appearance of the Mazeppa theme)

24. **Mazeppa**, separately published edition,
    m.m. 1 - 5........................................... 55
    (introduction)

25. **Mazeppa**, separately published edition,
    m.m. 172 - 176..................................... 56
    (the fall of Mazeppa)

26. **Mazeppa**, separately published edition, m. 3
    **Mazeppa**. (Transcendental Étude #4), m. 9..... 57
    (textural thinning)

27. **Mazeppa**, separately published edition, m. 59
    **Mazeppa**. (Transcendental Étude #4), m. 64.... 58
    (textural thinning)

28. **Mazeppa**. (Transcendental Étude #4), m.m. 1-5. 59
    (introduction, part one)

29. **Mazeppa**. (Transcendental Étude #4), m. 6..... 60
    (introduction, part two)
30. *Mazeppa. (Transcendental Étude #4), m.m. 189 - 192*.......................... 61
   (the fall of Mazeppa)
INTRODUCTION

Franz Liszt, who introduced the term "program music", defined a program as a "preface added to a piece of music, by means of which the composer intends to guard the listener against a wrong poetical interpretation, and to direct his attention to the poetical whole or to a particular part of it".¹ If one studies Liszt's symphonic poems, his ultimate vehicle in the genre of program music, one discovers a wide range of programs. On one end of the spectrum we have Festklänge (1853), which relies on its title as a program. On the other extreme, we have Mazeppa, to which an entire poem, written by Victor Hugo, is attached as a program. There appears to be no consistency in the type of program that Liszt selected for the symphonic poems, only that each in some way refers to an extra-musical source, whether a person, place or event.

The problem is the identification of those images or emotions that Liszt chose from the poem to represent or express in the music. The purpose of this study is to determine, as well as we can, what the connections are between the poetry and the music, and to provide a comprehensive survey of the subject.

Most of the literature concerning Mazeppa is found in concert guides such as Arthur Hahn's Franz Liszt.
Symphonischen Dichtungen from Meisterführer No. 8, or R. Kloiber's *Handbuch der Symphonischen Dichtung*. These sources, though valuable for their general remarks, do not provide adequate discussion. Peter Raabe's *Liszt's Leben*, is relied upon in the text for its dating accuracy, and Lina Ramaan's *Franz Liszt als Künstler und Mensch* offers interesting glimpses of 19th-century musical attitudes. Theodor Müller-Reuter's *Lexikon der deutschen Konzertliteratur* presents the most comprehensive discussion of the programs for the Symphonic Poems. Other biographical sources include Eleanor Perényi's *Liszt: The Artist as Romantic Hero* and Alan Walker's *Franz Liszt: The Virtuoso Years 1811-1847*. The *Correspondance de Liszt et de la Comtesse D'Agoult* gives some interesting clues to Liszt's method of composition and the chronology of his works. For an exhaustive discussion of the subject of program music, Niecks' *Programme Music in the Last Four Centuries* is most complete. Finally, musical examples have been extracted from the *Liszt Neue Ausgabe*, published by Breitkopf and Härtel (both piano scores and orchestral score).
CHAPTER I
THE STORY OF MAZEPPA

The Historical Mazeppa

Mazeppa was born as Ivan Stepanovich Mazepa-Koledinsky (1640?-1709) to a noble Russian family in the province of Kiev. He is remembered historically as an important Cossack rebel during the reign of Peter the Great (1694-1725). Mazeppa's most significant political act during his time in power was his involvement in the Battle of Pultova (1709), in which he and his band of Cossacks turned against Peter to join Charles the Twelfth of Sweden who was invading the eastern Ukraine. (See map in Appendix A.) The Swedes, even with the support of Mazeppa and his men, lost the war, and Mazeppa fled to Turkey where he supposedly committed suicide. However, Mazeppa is most frequently remembered, at least in the arts, for a remarkable experience he had as a youth, rather than his traitorous behaviour at Pultova. Sent to Europe to obtain an education, Mazeppa became a page in the court of John Casimir II, King of Poland (1648-1668). Here he became romantically entangled with the wife of a Polish nobleman, the beautiful Thérèse. Their liaison was discovered, and Mazeppa's punishment was to be tied naked
to his own horse which was then sent racing off in the direction of the Ukraine, his homeland. It is this ordeal which became the source of inspiration for a number of early 19th century poets, painters and musicians: Lord Byron's epic poem, *Mazeppa*, (1818); two paintings shown in 1827, one, entitled *Mazeppa*, by Louis Boulanger, the other, entitled *Mazeppa and the Wolves*, by Horace Vernet; Victor Hugo's poem, *Mazeppa*, 1829; Pushkin's poem, *Mazeppa*, also 1829; Liszt's symphonic poem, *Mazeppa*, 1852; and an opera by Tchaikovsky.

Byron's poem provides the most comprehensive literary description of Mazeppa's ride. He describes this ride as lasting three days, during which the horse and rider pass through mountains, valleys, villages, forests and deserts. Herds of mares pursue them. The horse eventually falls dead from exhaustion, and Mazeppa lapses into unconsciousness. He is then allegedly discovered and revived by a band of roaming Cossacks, and he eventually becomes their leader.5

It is, however, the Hugo poem, a much shorter account of the tale, in which we are interested, for it provides the program for Liszt's symphonic poem, *Mazeppa*. There have been in fact, two different forms of the poem which have been used as programs for the music. The first, allegedly written by Liszt himself, but more likely by the Princess Sayn-Wittgenstein or Hans von Bülow,6 will be
referred to simply as the "Liszt program" in the text. This program extracts only 14 lines from the Hugo poem which are connected by commentary about the poetic images. (See Appendix B.) A second program, credited to Richard Pohl, is also a selection of lines and stanzas taken from the Hugo poem, but with no connecting commentary. (Refer to Appendix C.) However, since the entire Hugo poem was printed with the first publication of the score by Breitkopf and Härtel in 1856, we must study the entire poem in our examination of the symphonic poem.

Victor Hugo's Poem, Mazeppa

Hugo's Mazeppa, appeared as #34 in a collection of poems entitled Les Orientales, first published in January, 1829. Hugo states in the preface to the first edition that "oriental", in this usage, does not imply an association with Far Eastern cultures exclusively. Rather, this label is used to indicate anything outside of Western European culture and may be interpreted as being synonymous with "exotic". As Robert Denommé, author of 19th Century French Romantic Poets, has pointed out, most of the imagery included in this collection is probably drawn from Hugo's extensive readings about foreign cultures, for at this point in his career, only once had he been outside of France. As a collection, these poems are concerned
primarily with color, sound and legend, and show little of the socio-political nature of his later works. Yet, as Denommé explains, three of the poems, Têtes du Serail (Heads in the Harem), Mazeppa, and L'Enfant Grec (The Greek Child) may be expressions of sympathy for the repressed victims of the Greek Revolution.⁹

In form, the Hugo poem is divided into two parts which are designated by the Roman numerals I and II respectively. Section I, 17 stanzas in length, is a description of Mazeppa's ride, while Section II, only six stanzas long, is an interpretation of this theme comparing the plight of Mazeppa to the Pegasus image, or, the effects of "poetic inspiration".¹⁰

Elizabeth Barineau, author of critical notes for the collected works of Hugo, suggests that this two-part structure indicates a possible association with another prominent figure in French Romantic poetry, Alphonse de Lamartine (1790-1869).¹¹ As Hugo's poem is divided into two primary sections marked by Roman numerals, so is Lamartine's L'Enthousiasme divided into two parts, but without the numerical divisions. (See Appendix D.)

This similarity of structure is in itself not enough to warrant such a conclusion; however, a study of the subject matter and its treatment helps to support Barineau's claim. The first portion of each poem recounts a story.
In Hugo's poem we have the Mazeppa legend, and in Lamartine's work, the story of Ganymède, cupbearer to the gods. The two stories are similar in that they are tales of mortals who are involuntarily bound by a force, carried away struggling, and are eventually freed victorious. An eagle (Zeus or Jupiter in animal form) is the force found in the Lamartine poem. It (the god) plucks Ganymède from the earth and deposits him at the feet of the other gods. Section two of each poem is an extension or interpretation of this force, labeled as "Inspiration" by Hugo, and as "Enthousiasme" by Lamartine. So although the terms given this "force" appear to be different in common usage, the meaning is essentially the same. Both poems address the carnal embodiment of this force directly, for Hugo the steed and for Lamartine the eagle, using the personal pronoun "tu" (you).

It is likely that Hugo worked from Byron's poem in a translation. As Barineau points out, since Hugo read little English, it is possible that he may have relied on a translation by Amédée Pichot. It is difficult to determine how exact a conception Hugo may have had of the images in the Byron poem since Hugo's manuscript is lost. However, enough images from the Byron work are retained and presented in the Byronic sequence, permitting a close familiarity with the English poem.
Presently, each of these two sections will be discussed in greater detail, noting the presence of subsections as indicated by focus, subject matter, physical locations, important images and repeating words or phrases. The translation of the poetry found below is a "literal translation", a collaborative effort original to this paper, and is not intended to be aesthetically pleasing. Only in obvious places, where the rearrangement of a noun and an adjective for example, would not cloud the meaning, is there any attempt at grammatical alteration. The purpose for such a translation is to give the reader as clear a conception of the imagery as possible, and to assist in referring to specific lines from the French with precision. As far as I know, only one other English translation of Hugo's *Mazeppa* is available to the reader, and is the translation used frequently in most other studies of the symphonic poem, which may be found in Appendix E. Translated by F. Corder, and included in the Breitkopf & Härtel edition of the symphonic poem, this translation is much more pleasing to the ear. However, in order to maintain the rhyming scheme certain images are not presented with clarity and do not always coincide with the corresponding lines of the French poem. Consequently, it was determined that a "literal", if less than attractive translation, was needed.
Section I may be divided into five smaller subsections. I have chosen to title each of these subsections in order to show the mood and action taking place within each subsection. These titles are as follows: subsection I - "The Binding", subsection II - "The Initiation" ("They go"), subsection III - "Mazeppa's Visions", subsection IV - "The Tormentors", subsection V - "Despair".

Subsection I ("The Binding" - stanzas I and II), serves primarily to set the scene for the action to follow. It graphically depicts the terror-stricken, howling Mazeppa being bound to the steed. This description of the horse and rider is highly romanticized. The depiction of the horse (shown as breathing fire) would apply equally well to another mythical creature - the dragon.

Ainsi, quand Mazeppa, qui rugit et qui pleure,  
A vu ses bras, ses pieds ses flancs qu'un sabre effleure,  
Tous ses membre liés  
Sur un fougueux cheval, nourri d'herbes marines  
Qui fume, et fait jaillir le feu de ses narines  
Et le feu de ses pieds;

Thus when Mazeppa, who howls and cries,
Had seen his arms, his feet his flanks that a sabre grazed,

All of his limbs bound
On a spirited horse, nourished from seaweed
Which smoked, and shot fire from his nostrils
And fire from his feet.
Quand il s'est dans ses noeuds roulé comme un reptile,
Qu'il a bien réjoui de sa rage inutile
Ses bourreaux tout joyeux,
Et qu'il retombe enfin sur la croupe farouche,
La sueur sur le front, l'écume dans la bouche,
Et du sang dans les yeux:

When he is rolled in his bonds like a reptile
That he has well delighted of his useless rage
His executioners all joyful,
And that he finally falls on the fierce rump,
The sweat on his brow, the foam in his mouth,
And the blood in his eyes:

Subsection II ("The Initiation" - "They go", stanzas 3 - 5) marks the beginning of the ride itself. The horse is set in motion by "Un cri" (a cry, shout, yell), presumably the voice of Mazeppa's executioners. The setting suddenly changes to the plain (the steppes). Numerous similes comparing the ride to natural phenomena follow: a thunderstorm, a tempest, a ball of fire and a tuft of foam in the ocean. Both stanzas 4 and 5 begin with the phrase "Ils vont" (They go), which gives these two stanzas a peculiar similarity and rhythmic relationship.

Un cri part, et soudain voilà que dans la plaine
Et l'homme et le cheval, emportés, hors d'haleine,
Sur les sables mouvants,
Seuls, emplissant de bruit tourbillon de poudre
Pareil au noir nuage où serpente la foudre,
Volant avec les vents!
A cry goes forth, and suddenly they are in the plain
And the man and the horse, quick-tempered and
out-of-breath,
   On the shifting sands,
Alone, full of the sound of a whirlwind of dust
Like the black cloud where the serpent of fire,
   Flying with the winds.

Il s vont. Dans les vallons comme un orage ils passent,
Comme ces ouragans qui dans les monts s'entassent,
   Comme un globe de feu;
Puis déjà ne sont plus qu'un point noir dans la brume.
Puis s'effacent dans l'air comme un flocon d'écume
   Au vaste océan bleu.

They go. In the valley they pass like a thunderstorm,
Like this tempest which is accumulating in the mountains
   Like a ball of fire.
Then already they are no more than a black dot in the fog.
Then fading away in the air like a tuft of foam
   In the vast blue ocean.

Il s vont. L'espace est grand. Dans le désert immense,
Dans l'horizon sans fin qui toujours recommence.
   Ils se plongent tous deux.
Leur course comme un vol les emporte, et grands chênes,
Villes et tours, monts noirs lies en longues chaînes,
   Tout chancelle autour d'eux.

They go. The space is great. In the desert immense.
In the horizon which has no beginning or end.
They are both immersed.
Their course like a flight carries them, and large oaks,
Towns and towers, black mountains lying in long chains,
   All waver around them.

Subsection III ("Mazeppa's Visions" - stanzas 6 - 9),
shifts perspective from the description of the ride to a
description of the suffering man and what he sees about
him. Stanza 6 makes specific reference to Mazeppa as
"L'infortuné" (the unfortunate one) as he and the horse
plunge headlong into the desert.

Et si l'infortuné, dont la tête se brise,
Se débat, le cheval, qui devance la brise,
D'un bond plus effrayé
S'enfonce au désert vaste, aride, infranchissable
Qui devant eux s'étend, avec ses plis de sable
Comme un manteau rayé.

And if the unfortunate one, whose head is broken,
Struggles, the horse, which precedes the breeze,
Of a hold more frightening,
Plunges into the vast, arid, impassable desert
Stretching before his eyes, with its pleats of sand
Like a striped cloak.

Tout vacille et se peint de couleurs inconnues,
Il voit courir les bois, courir les larges nues,
Le vieux donjon détruit,
Les monts dont un rayon baigne les intervalles;
Il voit; et des troupeaux de fumantes cavales
Le suivent à grand bruit!

All flickers and is painted in colors unknown,
He sees the woods running, the large clouds running,
The destroyed old castle,
The mountains bathed by sun at intervals;
He sees; and the herds of fuming mares
Follow with a great noise!

Et le ciel, où déjà les pas du soir s'allongent,
Avec ses océans de nuages ou plongent
Des nuages encor.
Et son soleil qui fend leurs vagues de sa proue,
Sur son front ébloui tourne comme une roue
De marbre aux veines d'or!
And the sky, where already the steps of night lengthen,
With its oceans of clouds plunging
Into still more clouds.
And its sun which splits their billows with its prow,
On its dazzled brow turning like a wheel
Of marble with veins of gold.

Son oeil s'égare et luit, sa chevelure traîne,
Sa tête pend; son sang rougit la jaune arène,
Les buissons épineux:
Sur ses membres gonflés la corde se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses noeuds.

His eye wanders and glimmers, his hair drags,
His head hangs; his blood reddens the yellow sand,
The thorny bushes:
On his swollen limbs the rope coils,
And like a long snake contracts and multiplies
Biting him and holding him fast.

This description suggests a man who is suffering from hallucinations or is lapsing into unconsciousness. Perhaps a brain concussion is the state suggested by the enigmatic phrase, "...dont la tête se brise", (whose head is broken, or, whose head breaks). No longer is he running past the towns and villages, but the sky, the woods and clouds are running past him. At stanza 9, the description returns to the bloodied Mazeppa and his contracting, snake-like bonds.

Subsection IV ("The Tormentors" - stanzas 10 -14), returns to a description of the ride, signified by the opening verse, "Le cheval, qui ne sent ni le mors ni la selle, toujours fuit,..." (The horse, feeling neither bit nor saddle, flies as ever.) Swarms of birds are present
throughout this section, pursuing horse and rider. The importance of this image is unique to the Hugo poem, and is not found to such a degree in the Byron poem. In fact, no birds appear in the Byron account until after the fall of the horse, and then only a single raven which Mazeppa frightens away. This invention of Hugo's may have been inspired by Louis Boulanger's painting, also entitled Mazeppa, first shown in Paris in 1827. The Boulanger painting shows the fallen horse and rider against an eerie background, observed by five menacing vultures with large, luminescent eyes. Hugo's poem is dedicated to Boulanger, so it is reasonable to assume that Hugo was familiar with the painting and probably chose to emphasize this image because of it. Numerous similes for these flocks of birds appear here: the great black fan, the gloomy night without stars, a dark whirlwind. The fall of the horse (stanza 14, line 4), signals the end of the ride.

Le cheval, qui ne sent ni le mors ni la selle,  
Toujours fuit, et toujours son sang coule et ruisselle,  
Sa chair tombe en lambeaux;  
Hélas! Voici déjà qu'aux cavales ardentes  
Qui le suivaient, dressant leurs crinières pendants  
Succèdent les corbeaux!

The horse, which feels neither bit nor saddle,  
Flies as ever, and always his blood flows and streams,  
His flesh falls in shreds;  
Alas! Here still are those ardent mares  
Which follow him, tossing their hanging manes  
Followed by crows!
Les corbeaux, le grand-duc à l'œil rond qui s'effraie,
L'aigle effaré des champs de bataille, et l'orfraie
Monstre au jour inconnu,
Les obliques hiboux, et le grand vautour fauve
Qui fouille au flanc des morts où son col rouge et chauve
Plonge comme un bras nu!

The crows, the screech owl with frightening round eyes,
The eagle, fearful of battlefields, the huge osprey
Monster of an unknown day,
The swooping owls, and the great wild vulture
Which digs in the flanks of the dead where his neck red and bare
Plunges like a naked arm!

Tous viennent élargir la funèbre volée!
Tous quittent pour le suivre et l'yeuse isolée,
Et les nids du manoir.
Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant qui donc là-haut déploie
Ce grand éventail noir.

All come to enlarge the flying funeral!
All leave in order to follow and the isolated oak,
And the nests of the manor house.
He, bleeding, distraught, is deaf to their cries of joy,
He doubts his sight and asks who is unfolding over him
This great black fan.

La nuit descend lugubre, et sans robe étoilée.
L'essaim s'acharne, et suit, tel qu'une meute ailée,
Le voyageur fumant.
Entre le ciel et lui, comme un tourbillon sombre,
Il les voit, puis les perd, et les entend dans l'ombre
Voler confusément.

The gloomy night descends, and without its star-studded robe,
The swarm persists, and follows, like a winged mob,
The seething voyager.
Between the sky and him, like a dark whirlwind,
He sees them, then loses them, and hears them in the darkness
Flying confusedly.
Enfin, après trois jours d'une course insensée,  
Après avoir franchi fleuves à l'eau glacée,  
Steppes, forêts, déserts,  
Le cheval tombe aux cris de mille oiseaux de proie,  
Et son ongle de fer sur la pierre qu'il broie  
Eteint ses quatre éclairs.

Finally after three days of a course insane,  
After having crossed rivers of frozen water,  
Steppes, forests, deserts,  
The horse falls to the cries of a thousand birds of prey,  
And his iron hoof which grinds on the stones  
Extinguishing his four sparks.

Subsection V ("Despair" - stanzas 15 - 17), like subsection III, invites the reader to empathize with or pity, Mazeppa. He is once again referred to as "l'infortuné", now bleeding and howling, still bound to the lifeless corpse. The narration then turns from the present scene to a prediction of Mazeppa's eventual rise to leadership (stanzas 16 and 17).

Voilà l'infortuné, gisant, nu, misérable,  
Tout tacheté de sang, plus rouge que l'érable  
Dans la saison des fleurs.  
Le nuage d'oiseaux sur lui tourne et s'arrête;  
Maint bec ardent aspire à ronger dans sa tête  
Ses yeux brûlés de pleurs!

Here the unfortunate one, lying helpless, naked, miserable,  
All stained with blood, more red than the maple  
In the season of flowers.  
The cloud of birds turn on him and stop;  
Many a burning hot beak eager to peck at his head  
His eyes burn with tears.
Et bien! ce condamné qui hurle et qui se traîne,
Ce cadavre vivant, les tribus de l'Ukraine
Le feront prince un jour.
Un jour, semant les champs de morts sans sépultures,
Il dédommagera par de larges pâtures
L'orfraie et le vautour.

Now then! This condemned man who howls and crawls,
This living cadaver, the tribes of the Ukraine
Will make him prince one day.
One day, sowing the graveless battlefields
He will compensate with abundant fodder
The sea eagle and the vulture.

Sa sauvage grandeur naîtra de son supplice.
Un jour, des vieux hetman il ceindra la pelisse,
Grand à l'œil ébloui;
Et quand il passera, ces peuples de la tente,
Prosternés, enverront la fanfare éclatante
Bondir autour de lui!

His wild grandeur will be born of his punishment.
One day, some old Cossack chief will put the fir-lined coat
on him,
Great to the dazzled eye;
And when he will pass by, these peoples of the tent
Bow down, against the piercing fanfare
Leaping about him!

Section II, approximately one-third the length of
Section I, goes beyond earthly reality into the realms of
the heavens and the soul. The winged horse, here addressed
as "Génie" (inspiration, spirit, essence), breaks through
the doors of the real world and passes far beyond the
earthly sphere as described in Section I. Planetary
descriptions, such as "the rings of old Saturn" and the
"six moons of Herschel", which were recent astronomical
discoveries, are used to emphasize this journey to
other worlds, worlds of the soul. "Impure spirits",

analogous to the birds of prey of Section I, pursue
the winged horse and rider, appearing as flashes of light
(lightning). The final lines of Section II, "Enfin le
terme arrive...il court, il vole, il tombe, Et se releve
roi!" (Finally the end comes...he runs, he flies, he falls,
And he stands up again as king!), is a synopsis of the
events of both Sections I and II.

Ainsi, lorsqu'un mortel, sur qui son dieu s'étale,
S'est vu lié vivant sur ta croupe fatale,
   Génie, ardent coursier,
En vain il lutte, hélas! tu bondis, tu l'emportes
Hors du monde réel dont tu brises les portes
   Avec tes pieds d'acier!

So, as a mortal, who is possessed by his god,
He is destined to be tied living to your deadly flanks,
   Inspiration, ardent steed,
He struggles in vain, alas! you leap, you carry him away
Out of the real world the doors of which you smash
   With your feet of steel!

Tu franchis avec lui déserts, cimes chenues
Des vieux monts, et les mers, et, par delà les nues,
   De sombre régions:
Et mille impurs esprits que ta course réveille
Autour du voyageur, insolente merveille,
   Pressent leurs légions!

You cross deserts with him, white-topped summits
Old mountains, and the seas, and, beyond the clouds,
   Of dark regions:
And a thousand impure spirits that are evoked by your ride
Around the voyager, marvelously insolent,
   Throng their legions.
Il traverse d'un vol, sur tes ailes de flamme,
Tous les champs du possible, et les mondes à l'âme
Boît au fleuve éternel;
Dans la nuit orageuse ou la nuit étoilée,
Sa chevelure, aux crins des comètes mêlée,
Flamboie au front du ciel.

He travels like a flock of birds, on your wings of flame,
All the realms of possibility, and the worlds of the soul
Drinking from the eternal river:
In the stormy night or the starry night,
Its mane, mixed with the tails of comets,
Blazes on the face of the sky.

Le six lunes d'Herschel, l'anneau du vieux Saturne,
Le pôle, arrondissant une aurore nocturne
Sur son front boréal.
Il voit tout; et pour lui ton vol, que rien ne lasse,
De ce monde sans borne à chaque instant déplace
L'horizon ideal.

The six moons of Herschel, the rings of old Saturne,
The north pole, circled by a nocturnal aurora
On its arctic face.
He sees everything; and for him your flight,
that never tires,
Of this world without boundaries where each instant shifts
The ideal horizon.

Qui peut savoir, hormis les démons et les anges,
Ce qu'il souffre, à te suivre et quels éclairs étranges
À ses yeux retiendront,
Comme il sera brûlé d'ardentes étincelles,
Hélas! et dans la nuit combien de froides ailes
Viendront battre son front!

Who can know, except the demons and angels,
Which torment him, which follow you and are like strange
flashes of lightning
Before his shining eyes,
Like he will be burnt by scorching flashes,
Alas! and in the night how the frozen wings
Come beating against his face!
Il crie épouvanté, tu poursuis implacable.
Pâle, épuisé, béant, sous ton vol qui l'accable
   Il ploie avec effroi;
Chaque pas que tu fais semble creuser sa tombe.
En fin le terme arrive...il court, il vole, il tombe,
   Et se relève roi!

He cries in terror, you persevere relentlessly.
Pale, exhausted, gaping, under your flight which overwhelms him
   He bends with terror;
Each step that you make seems to dig his grave.
Finally the end comes...he runs, he flies, he falls,
   And he stands up again as king!

The graph below will show the lay-out of the poem with regard to the divisions described above:

EX. 1. Formal Graph of Hugo's Mazeppa.

```
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 & 13 & 14 \\
BINDING & INITIATION & VISIONS & & & & & & & TORMENTORS \\
15 & 16 & 17 & & & & & & & & & & \\
DESPAIR & & & & & & & & & & & & \\
\end{array}

\text{Section II}
\begin{array}{ccccccc}
1 & 2 & 3 & 4 & 5 & 6 &  \\
INSPIRATION & & & & & & \\
\end{array}
```
CHAPTER II

LISZT'S SYMPHONIC POEM, MAZEPPA

Formal Analysis

Liszt's symphonic poem, Mazeppa, is one of twelve symphonic poems written by Liszt between the years of 1848 and 1857 (Liszt's Weimar period). Scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, tuba, cymbals, bass drum, and strings, Mazeppa was given its first complete performance on April 16, 1854, in Weimar, with Liszt conducting.16

The symphonic poem, like its program is divided into two primary and separable sections: Section 1, the Ride (measures 1-435), and Section 2, the March (measures 436-622). Prior to the publication of the symphonic poem, the essential musical material of the Ride had existed for some years as a piano piece, a topic taken up later in this study. The March however, was composed about 1851 to provide a satisfactory conclusion to the orchestrated piano piece. Further, these two sections are said to be "separable" because of Liszt's indication on the first page of the score: "Der Schlußsatz (von Seite 87 Allegro ᾱ an beginnend) kann ohne das Vorhergehende separat aufgeführt werden.", or, "The section (from page 87 on, which begins Allegro, ᾱ) can be played without the
preceding section." The March was first performed in this manner (without the Ride) in 1859 under the direction of J. Strauss. A performance of the Ride without the March however, would not be successful, for there would be no appropriate conclusion to the piece.

Section 1 may be divided into five subsections: a three-part structure (hybrid of rondo and ternary forms) as the primary musical substance, preceded by an introduction and followed by a transition which leads to the March. The graph below will show these divisions of Section 1 more clearly:

EX. 2. Formal Graph of Liszt's *Mazeppa*.

<table>
<thead>
<tr>
<th>INTRODUCTION</th>
<th>a</th>
<th>b</th>
<th>a</th>
<th>TRANSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>36</td>
<td>122</td>
<td>263</td>
<td>402</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>436</td>
</tr>
</tbody>
</table>

3-PART FORM (rondo-ternary)

The introduction (measures 1-36) sets the mood and pace for the three-part structure which follows. It opens with an unusual meter marking of $6/4 = 2 \times 3/4$, *Allegro agitato*. This introduction is an unsettling piece of writing, recreating the turbulent, storm-like atmosphere of the Hugo poem: "the sound of a whirlwind of dust" or "a black cloud" or "serpent of fire" (lightning).
Harmonically, this section is vague and unstable, consisting almost entirely of a progression of diminished chord harmonies, a favorite of the Romantic composer. Although the principal key is D minor, this is not firmly established until the entrance of the principal theme at Measure 36, the end of the introduction. Melodically, the introduction is punctuated by a figure which Ramann describes as a "decorative, elastic motive" (shown below): 18

EX. 3. Mazeppa, symphonic poem, m.m. 4 and 5.

Although there are 15 repetitions of this figure during the introduction, it appears in nine different forms. This is probably the "elasticity" or "flexibility" to which Ramann is referring. The figure not only varies in length from five to six notes, and is inverted in 12 of the 15 appearances, but most importantly, it is also adjusted by intervals in each case to suit the prevailing harmonies. See the example below in which the change from B to Bb reflects the harmonic shift from G♯⁷ to D minor:
Consequently, because of the number of variances, it is difficult to identify the true shape or pitch sequence of this figure.

The principal musical material (measures 36-402) is, as stated before, an unusual combination of rondo and ternary forms. The rondo pattern is created by the recurrence of a melody which functions as the main theme. Liszt treats this melody in a variety of ways (key, meter and ornamentation) which, as we shall see, reflects a programmatic sequence of events. This theme, a double period, 32 measures in length, is presented at the outset (measures 36-51) and is recalled completely five times. Its first presentation, played by the trombones and tuba, appears as follows:

EX. 5. *Mazeppa*, symphonic poem, m.m. 36-51
EX 5. (Continued)

The importance of melody in the symphonic poems cannot be over-emphasized, for characters and the emotions that they experience are often closely bound to the thematic material and its treatment. See for example Liszt's first symphonic poem, *Ce qu'on entend sur la Montagne*, (1857) also based on and named after another Hugo work. Here we have two important themes; the voice of Nature (happy), and the voice of Humanity (sad). These two voices arise from a "confused sound", oppose each other, and are then finally reconciled.\(^{19}\) It is the use of these themes which creates the programmatic design. Liszt also associates themes with specific people such as the Hamlet and Ophelia themes in *Hamlet*, or the Faust, Gretchen, and Mephistopheles themes of the *Faust Symphony*. It is the interaction and transformation of the thematic materials which portrays the narrative. So it is with Mazeppa. By treating the theme in a variety of ways, Liszt reflects the various states of the subject. We might therefore appropriately call this the "Mazeppa theme"
The impression of ternary form is created by other factors. The tonal plan is a three-part scheme. Statements 1 and 2 of the theme are in the principal key of D minor. Statements 3 and 4 are in the keys of B♭ minor and B minor respectively. The final two statements (5 and 6) are once again in the tonic key:

EX. 6. Tonal Plan of the Symphonic Poem, m.m. 1 - 402.

\[
\begin{array}{cccccc}
\text{T1} & \text{T2} & \text{T3} & \text{T4} & \text{T5} & \text{T6} \\
\text{D minor} & \text{D minor} & \text{Bb minor} & \text{B minor} & \text{D minor} & \text{D minor} \\
36 & 36 & 122 & 122 & 263 & 263 \\
\end{array}
\]

To further set the B section apart, the central statements of the theme (T3 and T4) are variants of the theme as it was originally presented:

EX. 7. Mazeppea, symphonic poem, m.m. 122-154
These two statements of the theme are marked *espressivo dolente* and are played *forte*, rather than *fortissimo* like the other statements of the theme. Further, the accompaniment of these two statements adds to the change of mood in the B section. Although the triplet figure is retained from the preceding A section, the pattern is not continual as before. The accompanimental pattern is much lighter and is of a flickering, wavering nature, enhanced by the *pizzicato* and *col legno* techniques in the strings. The sentiment is more introspective and sorrowful.

Two other passages are included in the B section which add to its contrasting, developmental nature. The first (measures 216-231), is a canonic episode which uses only the first three measures of the theme. The second (measures 232-263), which is essentially a transitional passage, uses this same fragment but in the unexpected key of E major. The passage eventually modulates back to the tonic, D minor, which commences the return of A.

The transitional passage (measures 402-436), *Andante*, is a recitative-like passage throughout which fragments of the Mazeppa theme are repeated by various solo instruments: bassoon, bass clarinet and muted horn. This passage is interesting from a programmatic point of view, and will be discussed in greater detail later in this study.
The March (measures 465-611), presents two entirely new themes. Humphrey Searle, composer and author of books and essays on Liszt, describes the first (measures 465-488) as a melody taken from Liszt's *Arbeiter chor*, a piece for male voices written sometime before 1849. The second theme, is described by Searle as "a Cossack theme with an oriental flavor". Why does he consider this a "Cossack" theme? No reference to any specific Ukrainian melody is given. Perhaps the orchestration of this theme, which includes triangle and cymbals, is suggestive of Eastern music.

EX. 8. Mazeppa, March, first theme, m.m. 463-466

Mazeppa, March, second theme, m.m. 498-501

These two themes provide the principal melodic material for the March and are repeated literally as indicated by the repeat sign at measure 526. However, Liszt, who apparently saw the need to relate the March to the Ride, also incorporated two ideas from the
Ride into the March. First, Liszt has inserted a reference to the Mazeppa theme at bar 578. This F major, grandioso statement, although incomplete, is the only thematic link to the Ride. Second, at measure 607 of the coda, there is a fortissimo chord; a most surprising interruption of the drive to final cadence in D major. This is certainly a reflection of the Bb minor chord which opens the piece, providing a "frame" for the music.

The following diagram outlines the large structural divisions of the symphonic poem more clearly:

EX. 9. Formal Graph of Symphonic Poem (Complete)

```
  INTRO. A B A TRANS. 1* 2** CODA
      1 36 122 263 402 435 436 465 500 592
```

* 1st Theme
** 2nd Theme

A comparison of this graph with that of the poetry will show that the music follows the outline of the poetry with regard to mood and emotion. Furthermore, the music contains examples of tone-painting which clearly mark some of these major divisions.
Occurrences of Tone-painting

Before we begin our study of the elements which make this piece "descriptive" or "representational", we must first make a distinction between two terms which are sometimes used interchangeably, i.e., "word-painting" and "tone-painting". The former refers to the musical depiction in a vocal work of the meaning of a word or of an idea associated with a word. Examples of this kind of musical depiction may be found in opera, oratorio and Lieder, where the narrative is included in the music. The latter refers more correctly to musical depiction in an instrumental work which is attached to an independent narration, such as we have here.

The reader must not assume that the composer includes in his music all that is contained in the program. Since this work is sometimes cited as being the most "pictorial" of all of Liszt's symphonic poems, there may be a tendency to hear something more than the composer intended. This leads to "translative" types of discussions such as Hahn's. Rather than "translate" the words of the poet into music, the composer selects those images and feelings which express emotions and sometimes objects and events contained in the program. On the relationship of
the program to the music, Liszt says: "The program has no other object than to indicate preparatively the spiritual moments which impelled the composer to create his work, the thoughts which he endeavored to incorporate in it".\textsuperscript{24} So the problem becomes then to identify the intentions of the composer. Niecks, in his discussion of program music, succinctly points out the trap in arguments about program music; the "failure to distinguish what is distinct."\textsuperscript{25}

Musical ideas, figures and patterns which I believe to be examples of tone-painting are shown in the following section, in the order in which they appear. These examples meet the criterion of being "distinct". Of course the views expressed are not always the views of other writers on the subject and these contentions will be pointed out following the aforementioned discussion. Next, expressive elements, musical devices which evoke an emotion or feeling (in this case, pain and sorrow), will be shown.

The first example of tone-painting is shown on the following page. This fortissimo, C# diminished seventh chord, played by the winds, brass and cymbals, depicts "the shout" which is mentioned in stanza three of the Hugo poem: "Un cri part et soudain voilà que dans la plaine". (A cry goes forth, And suddenly they are in the plain.) Arthur Hahn, author of the Meisterführer series, supports this view, but Searle describes this figure as a
"whiplash". Although a whiplash might be the most appropriate image to set the horse in motion, this image does not appear in the poem. "Un cri" is the strongest auditory image in the first three stanzas of the poem, and it is surely more than coincidence that the "Liszt program" begins with the quotation of this particular line. (See Appendix B.) Some discussions of the symphonic poem omit the first two stanzas of the Hugo poem as being unimportant and begin with stanza 3. A shout is most likely the composer's intention.

EX. 10. Mazeppa, symphonic poem, m.m. 1 & 2.
A triplet rhythm is established in the strings immediately after this startling chord.

EX. 11. Mazeppa, symphonic poem, m.m. 1 and 2.

1. Violine.
2. Violine.
Bratsche.
Violoncell.
Kontrabaß.

Without a knowledge of the program, the listener would perhaps hear nothing more than rapid motion in this pattern. However, because of the program, this pattern becomes a stylized representation of a horse's motion; the rhythm of galloping hooves. The pattern provides a continual undercurrent for the entire Ride, although it is sometimes less pronounced than it is at the beginning.

Mazeppa's ride concludes with a musical depiction of the fall and expiration of the horse. This event actually involves two related examples of tone-painting, the first of which is shown in Example 12.

EX.12. Mazeppa, symphonic poem, m.m. 381-390.
Here is shown the "tiring horse", struggling to continue. This is the first indication of a slackening pace and occurs just before the horse's fall:

EX.13. Mazeppa, symphonic poem, m.m. 391-402
The poet's description occurs in stanza 14, line 4: "Le cheval tombe aux cris de mille oiseaux de proie" (The horse falls to the cries of a thousand birds of prey). The tutti chord which represents this fall is sustained for four measures in continual diminuendo. This is yet another example of stylization. A rapidly descending figure, culminating in an orchestral "thud" would be a more realistic depiction.

The timpani beats which follow indicate diminishing energy and cessation, or, in descriptive terms, the ebbing of the life-force from the dying steed. The poet's description in stanza 14 line 5 is quite beautiful: "Et son ongle de fer sur la pierre qu'il broie, Eteint ses quatre éclairs" (And his hoof of iron which grinds on the stones, Extinguishing his four sparks). According then to the program, this is a musical depiction of the horse's hooves grinding on the stones, a difficult external event to portray in music.

The cries of Mazeppa punctuate the following transitional passage. Refer to measures 409 and 410, 415 and 416, 421, 422 and 423. (See page 36.)
EX. 14. Mazeppa, symphonic poem, m.m. 403-419
The poem shows Mazeppa as "gisant, nu, misérable" (lying there naked and miserable) in stanza 15, line 1, and also as one who " hurle et qui traîne" (howls and drags himself along) in stanza 16, line 1. Liszt paints this howling by the manipulation of the first four notes of the "Mazeppa theme" which has been shown to identify closely with the subject. Set at this slow tempo, Andante, this drooping melodic figure suggests exhaustion, inability to continue, and the weary cries of the victim.

The "fanfare éclatante" mentioned in stanza 17, line 5 of the poem is represented in the passage which follows:

EX. 15. Mazeppa, symphonic poem, m.m. 436-442.
This fanfare is played first by the trumpet in E (measures 435-441), then by the two trumpets in D (measures 442-448), and finally by all three together (measures 449-462). Because of the gradual increase in instrumentation, each call is louder than the one before, suggesting something or someone coming closer. The tremolo strings which accompany these calls crescendo throughout the section adding an anticipatory mood to the passage. Here Liszt's mind was certainly working beyond the framework of the Hugo poem. Hugo makes no mention of the rescue by the Cossacks, but continues on to describe his eventual rise to power. In the "Liszt program" however, mention is made of "secouant loin" (help from afar). (See Appendix B.) This is surely the image painted in the music, perhaps supporting the theory that Liszt knew the Byron poem as well as the Hugo poem.

In addition to the aforementioned examples of tone-painting, Ramann, Hahn and Kloiber have pointed to figures or passages in the music which they claim are also examples of tone-painting. After examining these examples, I concluded that perhaps these arise from "translative" thinking and that they were not the intention of the composer.

Kloiber and Ramaan both point to a pattern played by the contrabass and 'cello which they describe as "Hufschlag", or literally, "hoofbeats". 27 This pattern
is shown in Example 16, as follows:

EX.16. *Mazeppa*, symphonic poem, m.m. 18 and 19.

If we concede that the triplet pattern of the introduction is a stylized description of a horse's movement, then this may be a stylized representation of hoofbeats. A more naturalistic representation of galloping hooves is heard in the opening measures of Rossini's *William Tell Overture*.

The representation of the bird sounds is an extramusical association suggested by both Ramann and Hahn. Hahn suggests that the passage shown in Example 17 imitates the pecking of birds. This passage is indeed prominent, appearing four times during the Ride in almost literal repetition, but for reasons of orchestration may not actually be descriptive.

The passage is played by the low strings, as opposed to the expected flutes or upper register winds, and although the *staccatissimo* articulation of the passage would support Hahn's claim, the register in which it is
written destroys its effectiveness. A more appropriate representation of pecking birds would be the staccato repetition of a single pitch, rather than this busy passage. The identical passage found in Mazeppa for piano solo (1847), is written in octaves for both hands and is marked "il più forte possibile". It is unlikely that Liszt had the intention of imitating the pecking of birds with such a passage:

EX. 17. Mazeppa, symphonic poem, m.m. 59-61.

Ramann also suggests that the col legno figure of the strings which accompanies the B section is an imitation of the "beating of birds wings" (Flugschlag der Raubvögel): 29
EX. 18. *Mazeppa*, symphonic poem, m.m. 122–125.

Ramann supports this assertion by taking note of the audience's alleged response to this figure at the first performance in Weimar. This may have been Ramann's own observation, but it is more likely that it was someone else's, perhaps the Princess Sayn-Wittgenstein's. In any event, some members of the audience were seen "looking about" as this portion of the music was being performed. This behavior was translated as a reaction to the *col legno* figure, which these audience members believed to be the flapping wings of night birds which had somehow gotten into the hall!^30
It is curious then, that such an effective device could be mistaken for something entirely different. Kloiber states that this col legno figure is not a description of birds at all, but "the gasping of the horse" (das Schnauben des Pferdes).\(^{31}\) Either of these sounds would be difficult to represent in music. Such confusion is sometimes the result of an over-zealous search for programmatic events. It is more likely that this figure is simply an enhancement of the delicate, contrasting accompaniment of the B section, and that no extramusical associations were intended by Liszt.

**Expression**

In addition to the examples of tone-painting shown previously, the music contains several figures or passages which cannot be clearly related to the poetic source as description, but must be seen as examples of "expression". These passages are reflective of the emotional thrust of the Ride: pain and suffering. All are musical expressions of distress and a reaction to the plight of the subject. Hanslick, in an interesting review of the symphonic poem, makes note of the preponderance of howling and moaning:

---

Any man with healthy senses will turn away from awful howling, which forms an essential part of the Liszt symphonic poem, *Mazeppa*. It seems to us that, because of this piece, what we now think of a musically abominable is being disputed as
striking and necessary. The composer wished to describe the painful ride of the suffering Mazeppa - and we will add, that it is as such, an expansion of programmatic principles to their very limits.\textsuperscript{32}

So although this review of Mazeppa is not exactly a positive one, Hanslick accurately points to the fundamental expressive idea of the Ride section; the depiction of pain and horror. This attitude is echoed in Nieck's writings on the program music of Liszt, when he says that "the ugly, I think, has greater space given to it in Liszt's than any other composer's creations."\textsuperscript{33} The preoccupation of the Romantic composer with morbid and supernatural subjects is well-known and apparently was effectively expressed in this piece. Moreover, Nieck's suggests that the intention was often to shock the public: "Liszt and his disciples delighted in deviating from the customary, and in horrifying those whom they considered Philistines".\textsuperscript{34} Hans von Bülow coined the phrase "Ohrfeigen für feige Ohren" (cuffs for cowardly ears) to describe this interest in the musically shocking.\textsuperscript{35} While it may be difficult for modern listeners to find much in this music that is particularly horrifying, it may well have been quite avant-garde for 19th century audiences.

Contained in the beginning of the introduction are three appearances (m.m. 15, 17 and 19) of what might be heard as a stylized wail or shriek: (See following page.)
EX. 19. **Mazeppa**, symphonic poem, m.m. 15 & 16.

Played by the winds, these chords, which begin *piano* and *crescendo* rapidly, produce a sense of rising anxiety and fear.

The main body of the Ride, shown above to contain no examples of tone-painting, is programmatic in an expressive manner, not a pictorial one. The poem shows the horse and rider passing through "towns, forests and deserts", but how are these to be effectively expressed in the music? The answer lies in the treatment of the Mazeppa theme itself, which, by its ornamentation, variety of accompanimental textures, meter changes, and dynamic differentiations may be seen as a representation of the subject passing through these settings.

The third and fourth presentations of the theme (Section B) are embellished with a similar figure which
might be considered a "moan":

EX. 20. Mazeppa, symphonic poem, m.m. 138-141.
This figure, marked *gemendo* (lamenting), is a lament for Mazeppa and his sufferings. It cannot be the voice of Mazeppa himself since the subject is bound so closely to the main theme, but it is another expressive device to indicate sorrow and suffering.

The transition (measures 403-435), is a lengthy lament for Mazeppa, who at this point in the narration may be either alive or dead. Written in a recitative style, one might even hear a text added to the music. Note the following passage:

EX. 21. *Mazeppa*, symphonic poem, m.m. 403-408.

This figure, because of its rhythmic flexibility and lack of resolution, may imply a question. Is Mazeppa alive
or dead? Is this the end of the struggle? After a long pause we hear Mazeppa's plaintive cry (shown previously in Example 15.). Then this figure follows (in brackets):

EX.22. Mazeppa, symphonic poem, m.m. 409-415.

This might possibly be a musical depiction of the accentuation of the hero's name, Ma-zé-pa. Is the listener encouraged to call to the victim, offering hope and solace? Of course this is pure speculation and is the type of "imagining" that this study has tried so diligently to avoid. Whatever this figure may or may not represent, we are certainly invited by Liszt to grieve for "l'infortuné" much as Hugo has done in the poetry.

The March may be considered as both tone-painting and expression. As tone-painting, it describes the scene of a
coronation, or music which might accompany a coronation; march tempo, major key, use of brass instruments and perhaps the nationalistic nature of the thematic material itself. Hugo shows us the coronation scene in stanza 17: "des vieux hetmans il ceindra la pelisse, Grand à l'oeil ébloui; Et quand il passera, ces peuples de la tente, Prosternés, enverront la fanfare éclatante Bondir autour lui!" (Some old hetman will put the fur-lined coat on him, Great to the dazzled eye; And when he will pass by, these people of the tent Bow down, against the piercing fanfare Leaping about him!). The "Liszt program" goes beyond the Hugo poem to include the image of the lion, the "king of beasts": "...il s'entend comme un lion après un rêve, jette un regard clair et fauve dans le passe comme dans l'avenir, s'arrête, mesure son bond, brise ses chaînes, Et se relève Roi!" (As a lion stretching after a sleep, He will stop, consider his fetters, break his chains, and rise again as king!). (See Appendix B.) As expression, the return of the Mazeppa theme at measure 578 suggests "triumph". The pain and suffering of the preceding Ride, in which all presentations of the theme are in minor is overcome by this victorious presentation in F major.
CHAPTER III

MUSICAL ANTECEDENTS OF THE SYMPHONIC POEM

Liszt’s symphonic poem Mazeppa, as mentioned earlier, is the product of a long evolution and may be traced back to the fourth étude of the Étude pour le Piano-forte en quarante-huit Exercices of 1826. This small étude underwent three subsequent revisions over the next 26 years, next appearing as #4 of the 24 Grandes Études pour le Piano (1839), then published separately in 1847 as Mazeppa (bearing a dedication to Victor Hugo), and finally as #4 of the Études d'exécution transcendante (1852) also entitled Mazeppa. This amounts to four musical predecessors for the symphonic poem, only two of which have descriptive titles. Thus, we have a purely musical as well as a literary source for the symphonic poem. The following list shows this series of revisions more completely with publication and composition dates, dedications and titles, if any are given:


REVISION 2; Separately published edition of Revision 1 with some minor musical additions. Dedicated to Victor Hugo. Composed between 1839 and 1847, published 1847. Titled **Mazeppa**.


The greatest differences lie between the original étude and its first revision (1839). Revisions 1 and 2 are essentially the same piece of music, one with a descriptive title, the other without. Differences between revisions 2 and 3 have largely to do with pianistic problems, but the important musical material remains the same.

*Étude pour Piano-forte*

As the title suggests, the original plan of the 1826 set of études was to compose two études in each of the major and minor keys. Only 12, however, were completed. The fourth étude of this set is quite short (77 measures) and bears no descriptive title. Little is found here which would suggest any association with the symphonic poem except perhaps the minor key (D minor), the use of compound meter (here 6/8) and the prevalence of the ascending third pattern. The "Mazeppa theme" is absent and there are no examples of tone-painting or doleful Mazeppa expression.
24 Grandes Études

The first revision of these studies, 24 Grandes Études pour Piano (1839), shows remarkable technical and musical expansion of the original material. They are now so virtuosic that their resemblance to the earlier set is minimal. Number four is greatly enlarged (1826 étude = 77 measures, revision 1 = 170 measures), and retains only the triplet pattern from the original. This pattern forms the accompaniment for the "Mazeppa theme" which is now superimposed above it:

EX. 23. Étude pour Piano-forte, #4 m.m. 1 and 2; 24 Grandes Études, #4, m 1.

The Mazeppa theme first appears in this revision, and appears to be entirely new and original having no apparent resemblance to any other theme in the Liszt thematic catalogue. It appears six times in this étude, just as it does in the symphonic poem, except that the two central statements of the theme are both in Bb major rather than Bb
minor and B minor respectively, as in the orchestral score.

The similarity of the 1839 étude to the symphonic poem supports the proposition that the Mazeppa subject was already in Liszt's mind when he composed the 1839 étude, but for some reason he chose not to publish it with a descriptive title. It is likely that this is the case. Reviews of the Paris concerts from Die Neue Zeitschrift für Musik show that Liszt was performing this étude under the descriptive title at least as early as 1841. It is clear then, that the Mazeppa program was in Liszt's mind shortly after the 24 Grandes Études were published, and at least six years before the separately published, titled revision of 1847. In his discussion of the symphonic poem, Hahn goes still further to say that the first sketches (Erste Entwurfe) for the symphonic poem were made sometime between 1830 and 1834. Presumably he is suggesting that the descriptive title had been attached before the publication of the 24 Grandes Études. He does not reveal the source of his information, but confirmation is available. In a letter to Marie D'Agoult written sometime between May and October of 1834 (the precise date is uncertain), Liszt says: "A propos vous ai-je dit que j'avais un Mazeppa qui s'élançe au quadruple galop?" (Have I told you that I've composed a Mazeppa which moves forward at a quadruple galop?). We might then conclude that because of the striking similarities between this étude and
the symphonic poem (m.m. 36-402 of the symphonic poem are virtually an orchestral transcription of the 1839 piano étude), and the historical references to a piece called "Mazeppa" which predate its titling, that the Mazeppa subject was in fact in the composer's mind earlier that is generally supposed.

**Mazeppa**

In 1847, a second revision was published separately by Haslinger with the title, *Mazeppa*. The fact that the title was added in 1847 may reflect two important events which occurred in Liszt's life during this year. First, in February of 1847, Liszt met the Princess Carolyn Sayn-Wittgenstein, who, like Liszt, was a devout Catholic. Excerpts from Liszt's testament written in Weimar on September 14, 1860, show his devout dedication to Christianity. It may be, that for Liszt, the Mazeppa legend was a symbol of Christianity. As Mazeppa was bound to his horse, so was Christ nailed to the Cross. Further, the similarities between the account of Mazeppa's ride and the Biblical description of Christ's crucifixion and resurrection are remarkable. Scriptural sources indicate that Christ was entombed for 3 days according to the Jewish method of reckoning time. Christ's post-resurrection appearances began with the Apostles and then to larger
groups who ultimately carried his message of triumph over death to the then-known world.

Several Mazeppa events are similar. Mazeppa's solitary ride across the barren land to the Ukraine lasted 3 days. The tribesmen who find him and the corpse of the horse believe the man to be dead. They were amazed when they realized that this broken, battered man was truly alive. It was from this small group that Mazeppa built an army that he led in revolt against Tzar Peter the Great's attempts to westernize the Russian Empire.

Similarities between the 2 "heroes" - Christ and Mazeppa - are sufficiently strong to discount mere coincidence.

Liszt may also have seen the piano as the steed to which he was bound. Alan Walker, author of Franz Liszt: The Virtuoso Years, points out that Liszt was fond of the phrase "Away, away, my steed and I,..." (drawn from the Byron poem) which reflects the frenetic and transient existence that Liszt led as a traveling virtuoso. Since Liszt gave up public performance in September of this year (1847), it may be that for him, his steed (the piano) had also fallen.

This second revision adheres strictly to the 1839 composition except for two passages, one of them programmatic in some respects. First, there is now a brief introduction added (measures 1-5) preparing for the initial
appearance of the theme at measure 6. This introduction is very simple in construction, consisting of staccato diminished seventh chords and a suspensive half-cadence. In the symphonic poem, this simple harmonic progression becomes an introduction of much larger proportions. The rhythm used in the first three chords (played on the off-beats) gives the opening a premonitory feeling:

EX. 24. *Mazeppa*, separately published edition, m.m. 1-5.

Second, a passage has been inserted in the coda to represent the fall of Mazeppa's horse. The coda is faithful to the 1839 edition until measure 171 of the present piece. Rather than cadencing in D major as in the 1839 étude, the resolution is delayed, leaving the listener unsure whether the piece will end in the major or the minor. This effect is achieved by a slowing series of diminished seventh chords, reminiscent of the introduction, which come to a complete stop on a C# diminished seventh chord.

In these five measures we find two new musical ideas which are enlarged upon and developed in the symphonic poem. First, the fall of the horse, here given only one measure (174), is expanded and stylized in the orchestral *Mazeppa* (measures 391-401). Second, the "Lament for Mazeppa" is first found in this revision (measures 175 and 176). As we have seen, this figure, through repetition, becomes one of the most distinctive features of the orchestral transition.

*Mazeppa, Transcendental Étude #4*

The third revision, *Études d'exécution Transcendante* (1852), contains 10 etudes which are now descriptively titled, all but Nos. 2 and 10. *Mazeppa* still retains its position as No. 4. Liszt has made a number of refinements between this revision and the second which show that Liszt was not only attempting to refine the *Mazeppa* for piano,
but was thinking of it as an orchestral composition as well. The pianistic changes may be, in part, the result of advances in piano construction during the early 19th century. As early as 1828, piano manufacturers began converting to cross-stringing from the traditional parallel-type stringing. Because cross-stringing creates a fuller, richer tone, some of the thick, bass register textures of the 1839 revision would become muddied. In the example below, open octave accents are written, deleting the triplet octave which preceded them in the previous revision. This clears the lower register of the piano considerably.

EX.26. Mazeppe, separately published edition, m.3; Mazeppa, Transcendental Étude #4, m. 9.

Another example of this textural reduction affecting piano tone-color may be found in the espressivo presentations of the theme, here marked il canto marcato e vibrato assai (m.m. 62-106). The reduction greatly enhances the performance of these two thematic appearances, which are designated to be played dolce and leggiero. As
in the previous example, Liszt deleted some of the accompanimental notes in the left hand and also simplified the right-hand passage-work. Compare this passage with the thicker texture of the 1847 revision:

EX.27. Mazeppa, separately published edition, m. 59; Mazeppa, Transcendental Etude #4, m. 64.

This is a much cleaner texture on modern-day instruments. The melody may be clearly heard without the extra accompanimental figuration.

An unusual feature of the third revision, and one which shows that Liszt was already thinking in 1852 of orchestrating this piece, is the scoring of the first appearance of the Mazeppa theme (measures 7–21). Here Liszt has chosen to separate the figurations onto three different staves; the top presenting the melody, the middle containing the accompanying figures, and the lowest, the supportive bass role. This kind of scoring is not found in any other revision of Mazeppa, but is unique to the third revision. This three-staff notation may be seen
in Example 26.

Revisions of the introduction and transition passages trace yet another step in the evolution of the corresponding orchestral passages. The introduction of revision 3 consists of two parts. The first is similar to revision 2, but here the chords are rolled, marked staccatissimo and are more openly scored. The tempo marking is simply Allegro. rather than the curious A capriccio of revision 2.

EX. 28. Mazeppa, Trancendental Étude #4, m.m. 1 - 5.

The second section, beginning at measure 6, is marked Cadenza ad libitum and is nothing more than a virtuosic sweep from the bottom of the keyboard to the top and back again: (See following page.)

As a whole, this introduction is more effective than its predecessor, and, with the addition of the Cadenza, evokes the stormy, turbulent nature of the later orchestral introduction.
The transition (m.m. 189-192) is an elaboration of the musical material of the preceding revision, now showing strong similarities to the transition of the orchestral Mazeppa. The fall of the horse is virtually identical to revision 2, however, the "lament for Mazeppa" is given more importance through repetition.

EX. 30. Mazeppa, Transcendental Étude #4, m.m. 189 – 192.
Summary and Conclusion

The story of Mazeppa, regardless of one's interpretation, has a universal appeal. Liszt undoubtedly felt the parallel between his life as an artist and the Mazeppa story, and perhaps a connection with Christianity. In larger terms, Mazeppa represents victory following struggle, the conquest of good over evil and the hope of heaven after the trials of this life. The symbolism of Mazeppa is powerful and speaks to everyone. It is not surprising then, that Mazeppa would inspire so many early nineteenth-century artists to express these sentiments.

As music, the piano etude is more effective than the symphonic poem and is often called "a war-horse of the professional". Most authors, when writing about the Mazeppa for piano, point to the tremendous bravura and the technical demands made upon the performer, not the quality of the music itself. The interest in Mazeppa for piano lies mostly in the opportunity it provides for technical display. When this same piece is transcribed for orchestra, the element of virtuosity is removed, and we must then evaluate the merits of the music by other criteria.

Mazeppa, in both piano and orchestral version, is repetitive. During the Ride section, six complete statements of the theme are presented with little variety
in harmony, melody or accompanimental figures. Perhaps this is the intention of Liszt, a deliberate attempt to describe musically the gruelling experience of Mazeppa's three-day ordeal.

The March, as indicated earlier, contains a literal repeat. There is nothing in itself wrong with repetition, provided there is something worth repeating, but the two themes lack distinctive qualities and sound common. I must agree with Searle, who agrees with Sacheverell Sitwell (author of Liszt), that the March is "flat and shallow music".43

With regard to tone-painting, I believe that there are considerably fewer examples than are sometimes cited. We have seen several instances of confusion concerning tone-painting, confusion which is a result of a common tendency among some Liszt scholars to read more meaning into the content of the music than was ever intended by the composer. There is nothing in the score, and very little in the programs which can support these notions. These naturalistic interpretations are in diametric opposition to Liszt's attitudes concerning the nature of program music. Liszt says:

The musician who is inspired by nature exhales in tones nature's most tender secrets without copying it. But since his language is more arbitrary and uncertain than any other... and lends itself to the most varied interpretations,
it is not without value (and most of all not ridiculous, as it is often thought) for the composer to give in a few lines the spiritual sketch of his work and, without falling into petty and detailed explanations, convey the idea which served as the basis for his composition.....This will prevent faulty elucidations, hazardous interpretations, idle quarrels with intentions the composer never had, and endless commentaries which rest on nothing.44

As Liszt indicates, there is a point beyond which the search for meaning in music becomes meaningless and, I think, may as a consequence become counterproductive to a proper understanding of the music. Perhaps this tendency toward literal interpretation is an effort to popularize, or to create interest in a piece which is unquestionably one of Liszt's lesser works. It is fortunate that this symphonic poem remains a musical dinosaur and continues to be infrequently performed in concert halls today.
ENDNOTES


5According to the New International Encyclopedia, p. 290: "the horse carried him to his own distant residence (Kiev) not to the Ukraine as is often said, but Mazeppa, out of shame fled to the Ukraine".


9Ibid.

11 Ibid.

12 Ibid., p. 141.

13 Ibid.

14 Generous assistance in the preparation of the translation of the Hugo poem was provided by Dr. Alexander Main, Johanna H. Mader, and Terry Essman of The Ohio State University French Department.

15 Herschel, Sir William (1738-1822). An English astronomer born in Germany who discovered the planet Uranus. (Uranus has only five moons).


17 Ibid.


21 Ibid.


24 Niecks, Programme Music in the Last Four Centuries, p. 279.

25 Ibid.


27 Kloiber, Handbuch der Symphonischen Dichtung, p. 38.


30 Ibid., p. 279.

31 Kloiber, Handbuch der Symphonischen Dichtung, p. 38.

Jeder Mensch mit gesunden Sinnen wird sich von dem dissonierenden Gehäul, das einen so wesentlichen Teil der "Mazeppa-symphonie" bildet, abwenden. Durch diese Überschrift nun soll [uns] eben das, was uns an sich musikalisch abscheulich dünkt, als treffend und notwendig aufdisputiert werden. 'Der Komponist wollte ja die schmerzlichen Zukkungen des geschleiften Mazeppa schildern" uff.- man wird zugeben, daß bei solcher Ausdehnung des Programmprinzips es mit der Musik einfach zu Ende ist.'

Niecks, Programme Music in the Last Four Centuries, p. 290.

Ibid.

Ibid.

Busoni suggests that these twelve études were the first set of four volumes, each containing twelve études, only one of which ever appeared. The curious "étude" rather than "études" may be a misprint, p. IV.


Hahn, "Franz Liszt, Symphonischen Dichtungen", Meisterführer No. 8, p. 91.


Niecks, Programme Music in the Last Four Centuries, p. 271:
Cont.

"Yes, "Jesus at the Cross", the yearning for the Cross and the Elevation of the Cross, that was my true inner calling; I have felt in the depth of my heart since my seventeenth year, when with tears in my eyes I humbly begged permission to enter the Paris seminary. Then I hoped I might be allowed to live the life of a saint and perhaps even to die the death of a martyr. Unfortunately, that has not been my lot. But, in spite of the sins and errors which I have committed, and for which I feel sincere repentance and contrition, the divine light of the Cross has never been wholly withheld from me. Sometimes the splendor of this divine light has even flooded my whole soul".


APPENDIX B

(Liszt's Program)

Un cri part...

(A shout...)  
As the birth of man is marked by the cry of the newborn, so, is often the painful cry of the first stammerings of the flaming spur of inspiration. Such a cry carries throughout the world causing panic. One hastens to bind himself to inspiration, iron bands and flower garlands, golden chains and chains of thorns, all become tangled together to hold him silent and hold him down.

Sur ses membres gonflés la corde se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses noeuds.
(On his swollen limbs the bond coil,
And like a long snake contracting and multiplying
Biting him and holding him fast.)

He will always find many demons who tear at him to bring him down and then bind him. But inspiration escapes him, carrying him off to distant horizons, which his bloody eyes cannot reach.

Son œil s'égaré, et luit...
(His eyes wander and gleam...)

Drawn on by these bewitching, shining, eyes, fiendish robbers approach him, birds of the night, birds of prey. These impure are dreams and cruel deceptions which pursue him while:

Lui, sanglant, éperdu, sourd à leurs cris de joie
Demande en les voyant, qui donc là haut déploie
Ce grand éventail noir?
(He, bloody and desperate, deaf to the cries of joy,
Questions what is this sight? Who then is unfolding
This great black fan?)

Soon he bends under the load of pain, and one wonders if he will be able to recover:

Voilà l'infortuné, gisant nu, misérable...
(See the unfortunate one, lying there naked miserable...)

But he who finds joy in disgraceful pleasures rather than aspiring to inspiration exhausts his enervating forces or falls in terrible defeat, then vulgar creatures gather at his fall, and
Maint bec ardent aspire à ronger dons sa tête
    Ses yeux brûlés de pleurs:
(Many eager beaks aim to tear out of his head
    His eyes burning with tears:
they don't know that,
    Sa sauvage grandeur naîtra de son supplice,
(His great victory is born out of his torment.)
that one day,
    Grand à l'œil ébloui,
(He will be great to their dazzled eyes,)
that after the sorrows and afflictions which have
undermined his life, a moment will come, when help will
come from afar like a powerful mane for his sorrows and
despairs, giving him a clear and brutal look at the past
and at the future, as a lion stretching after a sleep, he
will stop, consider his fetters, break his chains,
    Et se relève Roi!
(And he rises again as King!)
APPENDIX C.

(Pohl's Program)


Mazeppa.

Gedicht von Victor Hugo.

Zur symphonischen Dichtung von Franz Liszt.

Als sie Mazeppa, trotz Knirschen und Toben,
Gebunden an allen Gliedern, gehoben
Auf das schnaubende Ross,
Dem glühend die weiten Nüstern dampften.
Des Hufe den bebenden Boden stampften,
Dass er Funken ergoss:

Da gellt ein Schrei, und schneller als Pfeile
Fliegt mit dem Mann in rasender Eile
In die Weite das Ross;
Staubwirbel hüllt die Atemlosen,
Der Wolke gleich, darin Donner tosen
Und der Blitze Geschoss.

Es kommen die Raben, und hoch in den Luft
Der Aar, verscheucht von Modergruften;
Es vermehren den Schwarm
Die Eulen, die Geier;
Ihr Nest verlassend im nächt'gen Fluge,
Gesellen sie sich dem Leichenzuge,
Der die Lüfte durchschnellt.

Und nach dem rasenden Ritt dreier Tage,
Der sie durch Wusten, Steppen und Hage,
Über Eisbrucken trug,
Hinstürzte das Ross. --- --- ---

Da liegt er niedergeschmettert und glühet
Vom Blute röter, als Ahorn blühet:
Der Vögel Wolke kreiset, die graue,
Begierig harret die scharfe Klaue
Zu zerfleischen sein Haupt.
Doch sich! Der sich windet im Staube und ächzet,
Der lebende Leichnam, von Raben umkrächzet,
Wird ein Herrscher, ein Held!
Als Herr de Ukraine wird er einst streiten
Und reichliche Mahlzeit den Geiern bereiten
Auf dem blutigen Feld.

Ihm blühet Grösse aus Qual und Leiden,
Der Mantel der Hetmans wird ihn umkleiden,
Dass sich alles ihm neigt.
Das Volk der Zelte wird huld’gend sich scharen
Um seinen Thron: ihn begrüssen Fanfaren,
Wenn er herrlich sich zeigt.
APPENDIX D

L'Enthousiasme

Lamartine

Ainsi, quand l'aigle du tonnerre
Enlevait Ganymède aux cieux,
L'enfant, s'attachant à la terre,
Luttait contre l'oiseau des dieux;
Mais entre ses serres rapides
L'aigle pressant ses flancs timides,
L'arrachait aux champs paternels;
Et, sourd à la voix qui l'implore,
Il le jetait, tremblant encore,
Jusques aux pieds des immortels.

Ainsi quand tuonds sur mon âme,
Enthousiasme, aigle vainqueur,
Au bruit de tes ailes de flamme
Je frémis d'une sainte horreur;
Je me debats sous ta puissance,
Je fuis, je crains que ta présence
N'anéantisse un coeur mortel,
Comme un feu que la foudre allume,
Qui ne s'étend plus, et consume
Le bûcher, le temple et l'autel.

So when the eagle of thunder
Lifts Ganymede up into the skies,
The child, who is attached to the earth
Wrestles against the birds of the gods;
But between his quick talons
The eagle presses his timid flanks
Pulls him up from his homeland
And, sadness in the voice which implores him
Let him go, trembling ever,
Up to the feet of the immortals.

So when you are placed on my Soul,
Enthousiasm, conquering eagle
A beast with its wings of flame
I tremble with holy terror
I struggle with myself under your force
I flee, I am fearful of your presence
Crushing, a mortal heart
Like a fire which is ignited by lightening
Which can never be put out, and consumes
The funeral pyre, the temple and the altar.
APPENDIX E

F. Corder's translation of Victor Hugo's 
Mazeppa

Behold this Mazeppa, o'er powered by minions, 
Writhe vainly beneath the implacable pinions 
   His limbs that surround. 
To a fiery steed from the Asian mosses 
That, chafing and fuming, its mane wildly tosses, 
   The victim is bound.

He turns in the toils like a serpent in madness, 
And when his tormentors have feasted in gladness 
   Upon his despair, 
When bound to his sinister saddle, poor creature, 
With brow dropping sweat and with foam on each feature 
   His eyes redly glare;

A shout - and the unwilling centaur is hieing, 
The flight of the steeds of Apollo outvieing, 
   O'er mountain and plain; 
The sand cloud behind him o'er deep'ning and height'ning, 
The track of the storm pierced by flashes of lightning; 
   A mad hurricane.

They fly. Helter-skelter they rush through the valley, 
Like tempests that out of rock fastnesses sally 
   Or levin's dread flash; 
Then faded in mist to a speck without motion, 
Then melted away like the froth of the ocean 
   That wild breakers dash.

They fly. Empty space is behind and before them; 
The boundless horizon, the sky arching o'er them; 
   They plunge ever through; 
Their feet are like wings, See the forest and fountain, 
The village, the castle, the long chain of mountain 
   All reel on the view!

76
And if the poor wretch in unconscious convulsion
But struggle, the horse with fiercer impulse
Outstripping the blast,
Dashes into a desert vast, trackless and arid,
Extending before them, a san plain unvaried,
Earth's mantle so vast.

Strange colors the wavering landscape is wearing;
The forest, cloud-castles, madly go tearing,
And whirl on their base.
The peaks where the sunbeam a passage just forces
He sees; the next moment a herd of wild horses
Gives noisily chase.

O the sky, where night's footsteps already are
nearing!
Its oceans of cloud with yet more clouds appearing
To melt in their hold;
The sun with its sharp prow dividing those billows
Which turn its glorious touch into pillows
Of satin and gold.

His eyes gleam and flicker, his matted locks
wander,
His head sinks: what splashes of blood are those
yonder
On bramble and stone?
The cords on his swollen limbs biting yet deeper,
And like a lithe serpent or venomous creeper
Contracting their zone.

The horse, neither bridle nor bit on him feeling,
Flies ever; red drops o'er the victim are
stealing;
His whole body bleeds.
Alas! to the wild horses foaming and champing,
That followed with manes erect, neighing and
stamping,
A crow-flight succeeds.
The raven, the horn'd owl with eyes round and hollow,
The osprey and eagle from battlefield follow,
    Though daylight alarm.
The carrion crow and the vulture so bloody,
Which plunges 'mid corpses its neck bare and ruddy,
    Just like a bare arm.

All hasten to swell the procession so dreary,
And many a league from the holm or the eyrie
    They follow this man.
Mazeppa, scarce hearing what sound the airsunders,
Looks up; who can that be unfolding, he wonders,
    A mighty black fan?

The gloomy night falls with no stars penetrating;
More keen is the chase in impatience awaiting
    Until his breath quit;
As a strange and mysterious whirlwind he fears them,
They flash and are gone, then in darkness he hears them
    Confusedly flit.

Then after three days of this course wild and frantic,
Through rivers of ice, plains, and forests gigantic,
    The horse sinks and dies;
His limbs quiver faintly, his struggles are over,
And once more the birds of prey circle and hover
    Where low the prince lies.

Behold him there naked, blood-stained and despairing,
All red, like the foliage of autumn preparing
    To wither and fall.
The birds hanging o'er him now soaring like rockets,
Now dropping again to tear out of their sockets
    Each tear-smarting ball.
Yet mark! That poor sufferer, gasping and moaning,
Tomorrow the Cossacks of Ukraine atoning,
    Will hail as their king;
And soon in his might, o'er the battle-tide rolling,
His thousands he'll sway, and a harvest consoling
    To vultures will fling.

No more in obscurity destined to languish,
The rule of a kingdom will solace his anguish
    A crown on his brow:
To royal Mazeppa the hordes Asiatic
Will shout their devotion in fervor ecstatic,
    And low to earth bow.
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GRADUATE STUDENT RECITAL SERIES

THURSDAY, MAY 10, 1984
8:00 P.M.
WEIGEL AUDITORIUM

JOHN FRY, PIANO

This recital is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.

PROGRAM

Fantasiestücke, op. 12
  Des Abends
  Aufschwing
  Warum?
  Grillen
  In der Nacht
  Pabel
  Traumes Wirren
  Ende vom Lied

Sonata No. 9, op. 68 (Black Mass)
  Moderato quasi andante

INTERMISSION

Sonata No. 31, op. 110
  Moderato cantabile molto espressivo
  Allegro molto
  Adagio ma non troppo
  Fuga (Allegro, ma non troppo - L'istesso tempo
dell'arioso - L'istesso tempo della fuga -
Men allegro)

Hungarian Rhapsody #12

Schumann
Skriabin
Beethoven
Liszt
GRADUATE STUDENT RECITAL SERIES

FRIDAY, APRIL 12, 1985
3:00 P.M.
WEIGEL AUDITORIUM

SO-HAM CHUNG, PIANO
JOHN FRY, PIANO

This recital is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts for both Ms. Chung and Mr. Fry.

PROGRAM

VIENNESE Lieder (FOUR LAST SONGS)
Früling (Spring)
September (September)

assisted by
Cynthia Britts, voice
Ms. Chung

SONATA FOR PIANO AND VIOLINCELLO IN F MAJOR, OP. 99
Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

assisted by
Kelly DeWeese, cello
Mr. Fry

SONATA FOR OBOE AND PIANO
I. Elégie
II. Scherzo
III. Déploration

assisted by
John Yount, oboe
Ms. Chung

HERMIT SONGS
St. Ita's Vision
The Monk and his Cat
The Praises of God
The Desire for Hermitage

assisted by
Susan Foster, voice
Mr. Fry

INTERMISSION

SONATA FOR TWO PIANOS AND PERCUSSION
Assai Lento - Allegro molto
Lento, ma non troppo
Allegro non troppo

assisted by
Jeffery Long, Cary Dachtyl, percussion
Ms. Chung and Mr. Fry
The Ohio State University • College of the Arts • School of Music

GRADUATE STUDENT RECITAL SERIES

FRIDAY, DECEMBER 5, 1986
4:00 P.M.
WEIGEL AUDITORIUM

JOHN FRY, PIANO

This recital is presented in partial fulfillment for the
degree Doctor of Musical Arts for Mr. Fry.

PROGRAM

Sonata in B-flat major, M. 921/12
Soler

Sonata No. 6 in A major, op. 82
 Allegro moderato
 Allegretto
 Tempo di valzer lentissimo
 Vivace

Prokofieff

INTERMISSION

Scherzo No. 1 in B minor, op. 20
Scherzo No. 2 in B-flat minor, op. 31
Scherzo No. 3 in C-sharp minor, op. 39
Scherzo No. 4 in E major, op. 54

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COLLEGE OF THE ARTS
SCHOOL OF MUSIC

FRIDAY, JUNE 3, 1988
6:00 P.M.
WEIGEL AUDITORIUM

JOHN FRY, PIANO

This lecture-recital is presented in partial fulfillment for the degree Doctor of Musical Arts for Mr. Fry.

PROGRAM

LECTURE:

George Crumb’s Makrokosmos, Vol. I

INTERMISSION

MAKROKOSMOS, VOLUME I

George Crumb

Twelve Fantasy-Pieces after the Zodiac for Amplified Piano

Part One

Primeval Sounds (Genesis I) Cancer
Proteus Pieces
Pastorale (from the Kingdom of Atlantis, ca. 10,000 B.C.) Taurus
Crucifizus (SINBOL) Capricorn

Part Two

The Phantom Gondolier Scorpio
Night-Spell I Sagittarius
Music of Shadows (for Asolian Harp) Libra
The Magic Circle of Infinity (Moto perpetuo) (SINBOL) Leo

Part Three

The Abyss of Time Virgo
Spring-Fire Aries
Dream Images (Love-Death Music) Gemini
Spiral Galaxy (SINBOL) Aquarius