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TO THE QUESTION ABOUT THE DEVELOPMENT OF THE PIANO TRANSCRIPTION GENRE IN LISZT’S WORKS (for the example of „Dance of Death” by Saint-Saens – Liszt)

The purpose of this article is to study a musical phenomenon as the piano transcription; identification of terminology which is used in the description of this phenomenon; features of the development of the genre of transcription in the works of Liszt. **The methods** of this research are activating the historical and theoretical approaches, which require the identification of the conditions for the formation and development of transcription, with an explanation of the terminological interpretation of similar concepts. The methodological foundation of the research is musicological literature and terminology concerning this genre. The use of the provisions put forward in the monograph by Ya.I. Milshtein „Franz Liszt” and in the works of G.M. Kogan is a methodological basis which allows systematizing concepts and generalizing the development of transcription in Liszt’s works. **Scientific novelty** is in concentrating attention on the poorly studied genre in music literature, namely, in piano transcription. There is a delimitation of the genre with similar terms in this article. **Conclusions.** The study of the genre of piano transcription, which originated in the XVIII century in the form of arrangements for keyboards has an important role in formation of the repertoire of performers. Different composers created and performed new piano transcriptions which today has important part of the modern repertoire. The transcription

began to refer to Opera masterpieces, which were the basis for creations in new transformation of musical material. For the purpose of popularization of vocal genre the facilitated instrumental compositions or vice versa, technically difficult pieces were created. F. List was the creator of piano transcription, which is special and independent genre. The genre of piano transcription closely interacts with the genres of paraphrases and fantasies on themes; a relatively clear boundary between these genres can be established only in relation to the source material.

The key words: piano transcription, musical genre, transcription, romanticism, performer, paraphrase, fantasy.

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До питання про розвиток жанру фортепіанної транскрипції у творчості Ліста (на прикладі „Танцю смерті” Сен-Санса–Ліста)

Метою статті є дослідження такого музичного феномену як фортепіанна транскрипція; виявлення термінології, яка використовується при описі даного явища; вивчення особливостей розвитку жанру транскрипції у творчості Ф. Ліста. **Методи** дослідження формують дієвість історичного та теоретичного підходів, які вимагають виявлення умов формування і розвитку транскрипції з поясненням термінологічного тлумачення зі схожими поняттями. **Методологічний** фундамент роботи становить аналіз музикознавчої літератури й термінології, щодо цього жанру. Використання положень, висунутих у монографії Я.І. Мільштейна „Ференц Ліст” та у роботах Г.М. Когана є методологічною основою, яка дозволяє систематизувати поняття, а також узагальнити розвиток транскрипції у творчості Ліста. **Наукова новизна** полягає у концентруванні уваги на маловивченому жанрі в музичній літературі, а саме фортепіанній транскрипції. У пропонованій статті відбувається розмежування жанру транскрипції з близькими за змістом термінами. **Висновки.** Дослідження жанру фортепіанної транскрипції, який виник ще у XVIII ст. у вигляді перекладень для клавірних інструментів, має важливу роль у формуванні репертуару виконавців-піаністів. Створюються й виконуються нові фортепіанні транскрипції як класико-романтичного, так і сучасного репертуару. Саме цей жанр

передбачає розширення й збагачення засобів музичної мови. Транскриптори стали звертатись до оперних шедеврів, які означились основою композицій у новому перетворенні музичного матеріалу. З метою популяризації вокальних творів створювались полегшені інструментальні композиції або, навпаки, технічно складні п'єси. Творцем фортепіанної транскрипції, як особливого й самостійного жанру з більш складними виконавськими завданнями, був Ференц Ліст. Жанр фортепіанної транскрипції тісно взаємодіє із жанрами парафраз та фантазія. Щодо чіткої межі між цими жанрами, то її можна встановити тільки у відношенні до вихідного матеріалу.

Ключові слова: фортепіанна транскрипція, музичний жанр, перекладення, романтизм, виконавець, парафраз, фантазія.

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К вопросу о развитии жанра фортепианной транскрипции в творчестве Листа (на примере „Пляски смерти” Сен-Санса–Листа)

Целью статьи является исследование такого музыкального феномена как фортепианная транскрипция; выявление терминологии, которая используется при описании данного явления; изучение особенностей развития жанра транскрипции в творчестве Листа. **Методы** исследования заключаются в активизации исторического и теоретического подходов, которые требуют выявления условий формирования и развития транскрипции, с объяснением терминологического толкования со схожими понятиями. Методологический фундамент работы составляет анализ музыковедческой литературы и терминологии, касательно этого жанра. Использование положений, выдвинутых в монографии Я.И. Мильштейна „Ференц Лист” и в работах Г.М. Когана, является методологической основой, которая позволяет систематизировать понятия и обобщить развитие транскрипции в творчестве Листа. **Научная новизна** заключается в концентрировании внимания на малоизученном жанре в музыкальной литературе, а именно фортепианной транскрипции. В статье происходит размежевание жанра с близкими по содержанию музыкальными терминами.

Выводы. Исследование жанра фортепианной транскрипции, который возник еще в XVIII веке в виде переложений для клавишных инструментов, имеет важную роль в формировании репертуара исполнителей-пианистов. Начиная с XIX века большое распространение получили переложения для фортепиано. Создаются и исполняются новые фортепианные транскрипции как классико-романтического, так и современного репертуара. Именно этот жанр предусматривает расширение и обогащение средств музыкального языка. Транскрипторы стали обращаться к оперным шедеврам, которые становились основой для произведений в новом преображении музыкального материала. В целях популяризации вокальных шедевров создавались облегченные инструментальные композиции или, напротив, технически сложные пьесы. Создателем фортепианной транскрипции, как особого и самостоятельного жанра с более сложными исполнительскими задачами, был Ференц Лист. Жанр фортепианной транскрипции тесно взаимодействует с жанрами парафраз и фантазия. Относительно четкую границу между этими жанрами можно установить только в отношении к исходному материалу.

Ключевые слова: фортепианная транскрипция, музыкальный жанр, переложение, романтизм, исполнитель, парафраз, фантазия.

Statement of the problem. There was a tendency of active enrichment of the musical piano repertoire of different kinds of translation in the performing practice of the XX – XXI centuries. The current situation significantly influenced the actualization of research interest in this type of composing activity. An important component of the concert activity of musicians is an artistic repertoire. The most carefully selected musical tweeter determines the professional and performing singularity of the musician. Nowadays concert transcription should have a high technical-performance level.

Relevance of research. The genre of piano transcription is currently in the process of updating and occupies a special place in the repertoire of pianists. In musical culture, they had a significant role in promoting the propagation of little-known works. The transcriptions introduced the audience to various works and were the basis of many musicians' repertoire. For many decades, transcriptions were performed „on bis”, but thanks to musicians such as M. Pletnev, A. Volodyaz, Mark Andre Amlen, transcripts return to the main repertoire of pianists.

Analysis of literature. The scientific material of the article is based on the works of the famous musicologists and researchers of this phenomenon, namely: G.M. Kogan, L.A. Roizman, N.P. Ivanchy, N.V. Prokina, Y. Milshteina and others researchers.

The purpose of this article is research of such a musical phenomenon as piano transcription; to arrange the terminology used in the description of the genre; to reveal its peculiarities of development in the work of List.

The object of this represented study is the evolution of the genre of transcription and **the subject** is expressive possibilities of piano in musically artistic transcriptions.

Presenting main material. There are various creative works based on the use of a well-known work in the musical literature. For example, the translation for the piano, which was developed since the XIX century. Composers created compositions of a facilitates or technically difficult version for the performance on of various instruments. Their purpose was to popularize rarely performed works. Nowadays, the concert piano transcription is a rich field of piano repertoire.

The transcription works of such outstanding musicians of the 19th and XX centuries as F. Liszt, K. Tausig, F. Buzoni, L. Godowski, S. Rachmaninov are an integral part of the European musical culture of the Romantic era. Thanks to the work of these composers and pianists, piano transcription has become perceived as a special and completely independent genre of musical activity, which demonstrates all the richness of the instrument. The creative process continues and appear a new works of the transcript today, performed by pianists from all over the world. Possibilities of the piano, combined with a certain subtlety and a rich palette of expressive means, led to the fact that the presence of an orchestral, operatic and cantata-oratorical clavier became an indispensable phenomenon. In most cases, the clavier was not intended for concert performance, yielding to the orchestral score in variety and character of the timbre and color of sound. The piano version was the way to acquainted with the musical material, making it more accessible in real sound. The terminological concepts as „transposition”, „arrangement”, „processing” in the description of the genre of piano transcription in the musicology literature are used.

The term „transposition” refers to the presentation of a musical work for another instrument in which the main means of musical language remain unchanged. Many researchers consider this term as to be the

broadest concept associated with the transformation of musical text. The authors of scientific articles use „transposition” as an auxiliary term for the formulation such concepts as „arrangement”, „transcription”. There is a comparison of the concepts of „transposition” with „arrangement” in many encyclopedic sources. The term „arrangement” (from the German *arrangieren*, from the French *arrange*) stands for „to bring order” and has several interpretations [2, 37].

It is considered as a special form of folk or composite musical specimen in the work of many composers. As a result, the original material acquires a new sound character, which reflects another content of the artistic, aesthetic, semantic and musical side. Jazz arrangements appeared in the early 1920s. There is not only a change of instruments in these arrangements, but also new works with characteristic features for this style are born. The arranger must understand the possibilities of musical instruments for which the work is written, know their timbre, range, be familiar with the laws of harmony. The most frequently arrangements are used to folk, ensemble, vocal-instrumental and spiritual music.

In the „Music Encyclopedia” processing is considered as a generalizing concept, which includes transposition, arrangement, transcription: „Modification of the musical composition for certain purposes, for example, the adaptation of works for performers of music who do not have high technology, for use in educational and pedagogical practice, for performing other performers, etc.” [4, 1070].

There is such a point of view in the dictionary „East Slavic folklore”: „processing is a change, adaptation, reinterpretation of a folklore work for the solution of creative, performing tasks ... processing is carried out through harmonization, arrangement, transcription or paraphrase” [1, 169].

The wider significance of the transformation of the original material is in transcriptions. The word „transcription” in musicology is interpreted differently. The term comes from the Latin „transcriptio”, which means „rewrite”. Unlike processing, transcription has an independent meaning, texture and means of musical language are enriched. The glorious genre of transcription reached in the middle of the XIX century. In the dissertation by N. Prokina transcription is considered as a „secondary genre of musical creativity, arising as a result of the interaction of different styles and represents a kind of variation on the original work, with a combination of unchanging and updated components” [6, 24].

In literary sources of the twentieth century, devoted to the study of the work of the transcriptional sphere various definitions of this concept are contained. For example, G.M. Kogan writes: „The concept of transcription is used by musicians in various interpretations. The transcription in the broadest sense is called the processing of a musical work: from simply translating to another instrument or light arrangement to a free paraphrase or fantasy on the subject of this work. In narrower sense, it is the processing of the original, which, while preserving its shape and other characteristic features, seeks to become a free artistic translation of this work for another instrument and other creative personality. Therefore, there is not only changes in the presentation, but also the details of melody, harmony, rhythm and form” [3, 66].

Turning to the generally accepted definitions, piano transcription was initially a means of popularizing works written for orchestra or other compositions. Brilliant virtuosity and artistic significance is characteristic for it. This genre is interpreted by different musicologists as a more independent approach to translating a musical work.

Piano transcription should be considered in conjunction with the genres of „paraphrase” and „fantasy” on the topic. Paraphrase is a very popular genre in performing arts in the XIX century. Almost all Romantic composers addressed this genre: Chopin, Weber, Thalberg, Calcbrenner, Glinka, List.

Translated from the greek „paraphrasis” is stands for „retelling” and has several definitions. One of them is instrumental fantasy that has elements of virtuosity for the piano. As a rule, the theme is based on the famous songs, opera arias and others. Paraphrases have a huge number of artistic elements are clearly expressed in the works of List. All considered concepts developed in the work of many musicians. Among virtuoso transcriptions of Z. Talberg, A.L. Genzelta, F. Calcbrenner and many other pianists Liszt’s transcriptions occupy a special place. He wrote: „The transcription as invented by me” [7, 157].

Although if we consider the history of the development of this type of creativity, we understand that the transposition, processing and other types of transformation of the musical text were appeared in the XIV century. He has about 500 of them and they are the foundation of piano transcription on a new level. The composer represents the genre as an artistic translation of various orchestral, vocal, violin and other piano pieces. For example, for his fantasies, he borrowed melodies from the opera of Mozart, Weber, Rossini, Bellini, Guno, Wagner, Verdi and

others. There is popularization of individual scenes from operas, which were unknown at that time, can be traced in his work.

F. Liszt's created transcriptions not only of works and themes of composers, but also of folk (mostly song) samples of Hungarian and many other European national cultures. „Undoubtedly, – said Milstein, – Liszt made a distinction between his harsh and free transitions, between simple treatments and fantasies. This is evidenced by the fact that he introduced a number of new signs for transcriptions, including processing, fantasy, paraphrases, transcriptions, piano scores and others” [5, 540].

Liszt also refers to symphonic works for the purpose of propaganda. For their translations, which are called „piano scores” is characterized some certain technical difficulties. On the one hand, they discovered a new way of developing artistic translations, replacing arrangements, on the other – enriched the possibility of piano through new „orchestral” effects.

One of the first transmissions is Berlioz's „Fantastic Symphony” and the translation of all Beethoven's symphonies. The composer aims not only to conditional imitation of the orchestra, but also universal reproduction of orchestral sounds.

The symphonic interpretation of the piano is innovative in Liszt's work. Thanks to the richness of colorful sounds, the full coverage of the entire range of instruments, the tradition of concert-virtuoso pianism develops. Brightly expressive transmission of orchestral colors can be traced in the „Dance of Death”, which was originally written by Saint-Saens. Liszt provided support to the composers of various national schools. „Dance of Death” is the third of the symphonic poems of Saint-Saens, written in 1874. At first, he composed a romance on the words of Henri Casalis (1840 – 1909). Poems talked about dancing skeletons in the cemetery in a dark and windy winter night – until the cock sings. The music of the romance became the basis for the work of the symphonic poem. In this work, we observe gloomy images that are associated with the world beyond the grave. This is what brings together two composers. The similarity of two dances manifested itself both in solo and in concert. This transcription uses the possibilities of the tool at a new level. When distributing music material, he refers to all registers.

Unlike previous composers, List wrote his passages so that they captured a huge amount of keys. For example, this fragment of his version of „Dance of Death” shows that it has expanded the use of the keyboard:

Liszt was characterized by a desire for surround sound, which contributed to the use of chord and octave complexes. Octave technique characterizes the pomp and variety of its sound constructs. There are many works that characterize such constructions:

Liszt's innovation consists not only in the piano's orchestral sound, but also in the skillful use of colorful sound. Widely scattered chords, various forms of arpeggios, unusual gamuts that cover the entire keyboard, is an indicator of this phenomenon. The simulation effects and the imitation of different tool groups are typical for the middle and upper case. These are jumps that resemble bells, trills, cadences, and others. The transcriptions of F. Liszt are endowed with brilliant virtuosity and artistic change. They represent the „translation” of orchestral, vocal, violin, choral and other compositions for piano. In this case, there is not only the expansion of the technical capabilities of the tool, it often makes significant changes in the texture, harmony and thematism.

The concept of „transcription” is widely interpreted by the Liszt: first of all, this translation of a musical composition, with the obligatory free transfer of the content of the work "other sound means; also „transcriptions” could be called works that are approaching the type to opera fantasies or to piano scores. A brightly example is the transcription

of opera music („Memoirs about Don Juan” by Mozart), the fantasy „The Wanderer” by F. Schubert and his own song „Margarita by the Spin”. In the piece of Schubert, List brings his bright temperament, while preserving the idea of the original source.

His way of thinking is inextricably linked with the general principles of the composer's piano style. For example, the advantage of arpeggiated chords, a specific doubling of chord tones into an octave to fill the sound space. Thanks to orchestral thinking, Liszt melody adds to the melody harmonious support, using the octave *martellato*. In addition, he uses various pedal effects and „general” dynamic growth up to *ff*. Thinking of great constructions is characteristic of List's creativity and is reflected in his piano transcriptions. In the works of List, very remarkable author's remarks (*accelerando*, *stringendo*, *rapido*, *rallentando*, *a piacere*), point to the composite role of the tempo shifts. For Liszt's transcriptions a specific organization of sound material, in which the metro-rhythmic principle was not dominated, but intonational are characterized. This is accomplished with the help of application techniques and graphic association of small lengths that are different from the original.

Conclusions. The genre of piano transcription closely interacts with the genres of paraphrases and fantasies on the topics. A clear boundary between these genres can be established in relation to the original material: transcription aspires, wherever possible, to adhere to the structure of the primary editor as closely as possible and makes only those changes that are due to piano features. The interaction of genres is perfectly traced in the works of F. Liszt, who gave transcription the status of an independent concert work. All of these genres refer to the field of processing original music works-opera, vocal-instrumental, choral, orchestral, written for various instruments. Meanwhile, Liszt significantly expands the performance of the piano, creating a new, orchestral style of instrument sounding.

Piano transcriptions of orchestral works in the work of F. Liszt, which the composer himself called „piano pieces”, performed primarily an educational function. Although Liszt's piano transcriptions significantly expanded the mastery possibilities of pianists, although the demonstration of virtuosity was not a priority.

Prospects for research. There is a new phenomenon associated with the cult of virtuosos on the concert stage in the piano culture of recent decades. It is characterized by the appeal of artists to the virtuoso repertoire and the revival of interest in the implementation of technically

complex transcriptions. The prospects for the study of this phenomenon are relevant and require a comprehensive analysis of the compositions.

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