

Characteristic features of using the example of f. Liszt's "fantasy" for piano and orchestra

Valiyeva Gulmirakhon Muzaffarjon qizi

State Conservatory of Uzbekistan, 1st year master's student, Department of Special Piano, Faculty of "Musical Art", Uzbekistan

Received: 24 December 2024; **Accepted:** 26 January 2025; **Published:** 28 February 2025

Abstract: This article analyzes how Hungarian folk melodies are processed in F. Liszt's work "Fantasy on Hungarian Folk Themes" for piano and orchestra. The work highlights the synthesis of national musical traditions and the romantic style, as well as the interrelationship of the orchestra and piano parts. The composer's improvisational approach, thematic modifications and the influence of virtuosity elements are considered on a scientific and theoretical basis. The article also analyzes the use of Hungarian folk music motifs in F. Liszt's work and its influence on musical thinking.

Keywords: Hungarian folk music, "Fantasy", piano and orchestra, romanticism, thematic modification, virtuosity, improvisation, musical tradition, orchestration.

Introduction: In the history of music, there are many composers who have introduced national melodies into art and skillfully combined them in classical genres. But Franz Liszt is one of the creators who deserves special attention in this regard. His work is distinguished, especially by his innovative approaches to piano art and working with the orchestra. Liszt did not just create works for the piano - he was a creator who was able to show the unlimited possibilities of this instrument, making it sound like a full orchestra.

Folk music reflects the cultural memory and traditions of each nation. Liszt's "Fantasy on Hungarian Folk Themes" is also a unique masterpiece in this respect. This work is not just a composition based on Hungarian melodies, but a synthesis of the folk spirit and romantic expression. The composer reinterpreted the unique melodies of Hungarian folk melodies in his own virtuoso style. His music takes the listener into the vast steppes, fiery dances and proudly resounding folk melodies.

The dialogue between the piano and the orchestra, their complementarity, the exciting turns of musical dramaturgy are one of the brightest examples of Liszt's style. In this work, improvisational freedom and thematic modification are skillfully used, which demonstrates Liszt's creative philosophy. The work "Fantasy" is not only an important stage in Liszt's work, but also one of the works that played an important role

in the rise of Hungarian musical traditions to the world stage.

Therefore, this article analyzes Liszt's method of processing national melodies, the relationship between the orchestra and the piano, as well as the specific aspects of his creative approach, using the example of Liszt's "Fantasy on Hungarian Folk Themes".

Musical analysis of the work:

Franz Liszt's "Fantasia on Hungarian Folk Themes" is written for piano and orchestra, in which musical material based on Hungarian folk tunes is reinterpreted through rich orchestration and virtuoso piano part. The work clearly reflects Liszt's interest in folk music traditions and his skill in processing them with a unique romantic analysis.

Formal and dramaturgical analysis of the work:

This work belongs to the fantasy genre, in which free musical development is observed, rather than the strict structure typical of the classical sonata form. It has an improvisational character, formed on the basis of modifications of Hungarian folk tunes. The dramatic development of the work is as follows:

The piece welcomes the listener with a subdued and mysterious introduction. This part begins with soft but expressive chords of the orchestra, and the piano part gradually develops with its free cadential (close to improvisational) structure. Here, Liszt defines the main tone of the piece through his own harmonic turns and

melodiousness.

Presentation of the main themes: The main part of the piece is based on Hungarian folk tunes. These themes are presented clearly and distinctly by the orchestra, and then the piano develops them freely. The specific features of Hungarian folk music, in particular, dance rhythms such as "verbunkos" and "csárdás", are clearly reflected. Verbunkos is a military call-up dance, which has a strong rhythmic impulse and sharp dynamic contrasts. Csárdás is a vigorous dance type that begins slowly and dramatically, then gradually accelerates.

Development of themes: Liszt expands the thematic material in the piano and orchestra parts, presenting its various forms and variants. This movement clearly shows the modal modifications typical of Hungarian folk melodies (for example, inflections based on Phrygian or Dorian keys). The piano part features rapid passages, octave techniques, and polyphonic textures.

Climax and cadence: As the piece develops, the piano part becomes increasingly complex. Virtuoso elements, including rapid arpeggios, octave changes, and chordal textures, lead to the culmination of the piece. The orchestra supports this movement with strong dynamic growth and colorful orchestration.

The final movement of the piece continues in a triumphant and intense tone. The piano part brings the piece to a dramatic climax through increasing chords and rapid passages. In harmony with the orchestra, a final cadence is formed, and the piece ends with exciting and bright chords.

Melodic and harmonic analysis:

The melodic structure of the work is based on the melodiousness typical of Hungarian folk songs. The unusual interval jumps, ornamentations, improvisational melodies and key changes in folk songs are enriched by Liszt.

Sextine and seventh intervals are common in the thematic material.

Folk melodies built on pentatonic and minor keys constitute the main material of the work.

Harmony and orchestration:

Harmonically, Liszt widely uses the possibilities of modulation and chromaticism in the work.

Parallel fifths and fourths give the Hungarian music melody.

The orchestral part uses trumpets and trumpet groups to enhance the structure with different timbres, and woodwinds for soft lyrics.

The piano part contains rapid octave and arpeggio figurations, trills and chromatic passages.

Rhythmic and textural analysis:

• Rhythmic features:

The piece uses syncopated rhythms, fast dance movements, and accented beats typical of Hungarian folk music.

The verbunkos rhythm is constantly repeated in the orchestra, and the piano complicates it.

• Texture:

The piano part is richly textured, developing through a synthesis of polyphonic and homophonic styles.

The orchestra enhances the piece through timbre variety and contrasting dynamic sections.

Franz Liszt's "Fantasy on Hungarian Folk Themes" is a vivid example of his love for national music and his ability to bring it to a high level in classical music. The work is enriched with the principles of romantic processing of the main melodies of Hungarian folk melodies, complex dramaturgical connections between the piano and the orchestra, thematic development and virtuosity. In this work, Liszt skillfully combined the art of the piano and the possibilities of the orchestra, turning the spirit of national music into an integral part of the world musical heritage.

DISCUSSION

The power of art and music is that it preserves the cultural memory of nations and revives it in a new stylistic form. Franz Liszt's "Fantasy on Hungarian Folk Themes" is one of the masterpieces with such high artistic values. This work is not only a vivid embodiment of the Hungarian folk music heritage, but also a perfect example of Liszt's musical thinking, creative approach and high skill as a composer.

In his work, Liszt managed to combine the power of folk music with romantic expression. It enriches and breathes new life into the simple, sincere, but extremely profound melodies of Hungarian folk songs. The virtuosity of the piano part, the dramatic dialogue with the orchestra, the rhythmic and melodic diversity make this work a unique work.

However, this work is of great importance not only from a musical point of view, but also from the point of view of the awareness of national identity and the promotion of creative freedom. For Liszt, Hungarian folk music was not just musical material - it was his musical roots, his personal attitude to art. Respect and devotion to national music are clearly felt in his work. He, while preserving Hungarian melodies, gave them a new status within the framework of the world musical heritage.

The performance of this work also requires special skill. Maintaining the complex technical and artistic balance between the piano and the orchestra requires high professionalism and emotional sensitivity from each performer. The pianist must not only be technically perfect, but also be able to deeply understand the image of the work. And the orchestra must be in delicate harmony with its musical expression.

Another aspect that is discussed is Liszt's style of interpretation of Hungarian folk music. Some researchers believe that Liszt simply reworked folk

melodies. However, his style is much deeper: he took inspiration from folk music and brought it to a new musical and philosophical level. He combined Hungarian melodies with his own personal musical thinking and combined them with the deep artistry of classical music.

Thus, Liszt's "Fantasy on Hungarian Folk Themes" is valuable not only as a musical heritage, but also as a vivid example of the perfect connection between nationalism and romanticism. It is a work located at the junction of national and universal music, and has not lost its value even today. This work reflects Liszt's love for national music, his high experience as a composer and his endless dedication to art. This music is history, this culture and this life itself.

Artistic analysis of the work:

The aesthetic and artistic analysis of a musical work is aimed at revealing its figurative content, emotional impact and the idea it wants to convey to the listener. Franz Liszt's "Fantasy on Hungarian Folk Themes" is also one of the works that is rich in content, saturated with emotions, and has a national spirit and romantic expression.

Artistic content and idea of the work:

This work is not just a musical fantasy based on Hungarian folk tunes, but is a vivid example of Liszt's desire to depict national musical traditions and give them a new spirit. The general spirit of the work is saturated with pride, a unique temperament, freedom and passion, reflecting the glory of the Hungarian people, their love of life and fighting spirit.

Two main ideas are felt here:

1. Respect for folk music and its elevation in a new interpretation. Liszt does not limit himself to simply performing Hungarian folk melodies, but enriches them with his own romantic musical language, filling them with dramatic power and artistic elevation.
2. Creating a new musical image through personal expression and virtuosity. The richness of the piano part throughout the work demonstrates Liszt's creative individuality. The dramatic dialogue of the piano with the orchestra throughout the work sometimes passes into the lively mood of dances, and sometimes into lyrical, sorrowful lines.

Image and musical thought:

Two main images dominate the work:

- Dramatic and solemn image: The opening part of the work is saturated with pride, reflecting the spirit of the people. In this image, the piano and orchestra seem to revive the pages of the historical heroic deeds of the people.
- Lyrical and romantic image: Some episodes of the work are elegant, lyrical, revealing the pain and melody of Hungarian folk music. In this part, the orchestra and piano work in harmony, and the melodies seem to be

reminiscent of a singing style.

Throughout the work, the relationship between these two images is complex, but at the same time very natural. They create a contrast with each other and allow the listener to feel the melodies of national music even more strongly.

The relationship between the piano and the orchestra:

In the work, the piano and the orchestra act not only as a harmonious ensemble, but as two independent forces that enter into a dramatic dialogue with each other.

- Piano part: Here Liszt fully demonstrated his virtuoso style. His intense arpeggios, rapid octave runs, and strong accents transport the listener into an inner world full of passion and dynamics.

- Orchestral part: The orchestra enriches the overall structure of the work, supporting the piano part through various timbre and dynamic changes or arguing against it in a spirit of opposition. This opposition sometimes intensifies, and sometimes achieves harmony.

This interaction strengthens the dramaturgical system of the work and enhances its artistic impact.

Emotional impact and expressiveness:

Liszt tried to maximize emotional tension and artistic imagery in each section of the work.

- Passionate and intense emotions: Some sections of the work seem to be reminiscent of lively and dynamic scenes. Here, fast rhythms, strong chords, rhythmic contrasts reveal the passionate tone of the work.
- Pain and inner feelings: Liszt also reflected the lyrical aspects of Hungarian folk music. The lyrical sections use soft melodies, slow-form modulations, and bright and delicate harmonies.
- Triumphant and solemn tone: The work ends in a high spirit that fills the listener with excitement in the final section. It seems to reflect the victory of the people or the joyful moments of life.

Each section of the work has its own unique form, style, and emotional tone, and the overall dramaturgy is created through a strong artistic connection.

Franz Liszt's "Fantasy on Hungarian Folk Themes" is one of the brightest symbols of Hungarian folk music culture, in which the romantic style and national motifs are perfectly combined. The work is distinguished by its artistic expressiveness, dramatic structure, virtuosity and emotional depth. The musical dialogue between the piano and the orchestra reflects Liszt's creative philosophy and his deep love for folk music. This work is not only one of the peaks of Liszt's creativity, but also a new interpretation of the Hungarian folk music traditions in the classical music genre, once again confirming its artistic masterpiece of national and universal significance.

CONCLUSION

Music is not only the harmony of sounds, but also a reflection of the soul of the nation, its history and spiritual world. Franz Liszt's "Fantasy on Hungarian Folk Themes" is a vivid proof of this idea. This work is not just a reworking of folk melodies, but a vivid example of the rise of national music to a new artistic level, embodying the unique aspects of Liszt's creative thinking. With his musical thinking, Liszt raised Hungarian folk music to the level of classical art. His music embodies national motifs and romantic expression, and these two aspects are so harmoniously combined that the result is a truly artistic work. The complex dialogue between the piano and the orchestra, dramatic development, emotional expression and virtuosity give the work its own power. But most importantly, this work takes the listener into the world of emotions. There are sometimes passionate dances, sometimes sad melodies, and sometimes solemn melodies that ring with pride. Through this, Liszt not only expressed his love for Hungarian music, but also brought it to the world music scene and made a great contribution to world art. Even today, this work is lovingly performed by pianists and

orchestras, finding a new interpretation in each performance and not losing its modernity. Each note of the work demonstrates Liszt's deep feeling for national music, its passion and artistic power.

Thus, "Fantasy on Hungarian Folk Themes" is not only an important part of Liszt's work, but also one of the unique masterpieces of national and world musical culture. This work once again reminds us of the unlimited possibilities of national music, its contribution to world art and the universal essence of art. This music is the heritage of past generations and a source of inspiration for future generations.

REFERENCES

- List, F. (1852). *Fantasia on Hungarian Folk Themes for Piano and Orchestra*. Leipzig: Breitkopf & Härtel.
- Walker, A. (1987). *Franz Liszt: The Virtuoso Years, 1811–1847*. Cornell University Press.
- Searle, H. (1966). *The Music of Liszt*. Dover Publications.
- Samson, J. (2003). *Virtuosity and the Musical Work: The Transcendental Studies of Liszt*. Cambridge University Press.
- Merrick, P. (1987). *Revolution and Religion in the Music of Franz Liszt*. Cambridge University Press.