

MY WORK HAD BEEN USED,

AND THEY REFER BACK TO MY RESEARCHES IN THE BROCHURE
OF THE TERMINAL EXHIBITION OF *WAGNER AND HIS HUNGARIAN
FRIENDS* (BUDAPEST, LISZT FERENC MEMORIAL MUSEUM AND
RESEARCH CENTRE, FROM 17 MAY 2013 TO 15 MAY 2014).

RELEASED: 26 FEB. 2014. BUDAPEST.

WAGNER AND HIS HUNGARIAN FRIENDS

Temporary exhibition
in the Liszt Ferenc Memorial Museum,
Budapest



LISZT ACADEMY
LISZT MUSEUM



PÉTER HORVÁTH
STIFTUNG



Wagner and His Hungarian Friends

Temporary exhibition in the Liszt Ferenc Memorial Museum, Budapest,
From 17 May 2013 to 15 May 2014.

The exhibition was inaugurated on 17 May 2013 by the Rector
Prof. Dr. András Batta

The exhibition and the publication of its material was sponsored by
Péter Horváth Stiftung
and Summa Artium

The exhibition was organized, the catalogue was compiled and edited by
Zsuzsanna Domokos curator; the chapter titled *The Artist Idols and
Friends of Wagner and Liszt* was written by Anna Peternák

English translation: Katalin Avar, language proofing: Erzsébet Mészáros
and Daniel Bennett

The preparatory works of the exhibition were supported by Anna
Peternák, Mária Eckhardt, Katalin Avar, Miklós Török, Marietta Kaskó and
Márton Török. Installation: Csilla Farkas

*We express our gratitude to our colleagues
and our thanks to the lending institutions:*

Ágnes Gábor, Géza Kocsis, Mária Csanda, Klára Gulyásné-Somogyi
(Liszt Ferenc Academy of Music, Central and Research Library),
Ildikó Sirató, Olga Somorjai (National Széchényi Library, Theatre
History Collection),

Balázs Mikusi (National Széchényi Library, Music Collection),

Nóra Wellmann (Hungarian State Opera Archives),

László Vajda (Hungarian National Museum,
Hungarian Historical Gallery),

Anna Baranyi (Hungarian Academy of Sciences,
Institute of Musicology, Museum)

Liszt Ferenc Academy of Music, Central and Research Library
National Széchényi Library, Theatre History and Music Collection
Hungarian State Opera Archives

Hans Richter Archives, Győr

Hungarian National Museum, Hungarian Historical Gallery

Hungarian Academy of Sciences, Institute of Musicology, Museum

The private collection of Ferenc Kiss



Published by the Liszt Museum Foundation
Budapest, 1064, Vörösmarty street 35.

ISBN 978-963-08-8592-8

The publication was designed by Bausz Studio

< FRANZ LISZT, NÁNDOR PLOTÉNYI
AND EDE REMÉNYI.

Photograph by Joseph Albert, Munich, 1867



FERENC ERKEL

Lithograph, print: Ny. Pataki J., Budapest

EDE REMÉNYI: ORIGINAL
HUNGARIAN FOLK SONGS
FOR PIANO.

Cover page of the score, excerpt

Karl Klindworth and Carl Tausig were among Liszt's most gifted pupils in Weimar. Both of them wrote several transcriptions for piano, including some from Liszt's and Wagner's operas and orchestral pieces. Hans von Bülow conducted the first performances of the *Tristan and Isolde* and the *Mastersingers of Nuremberg*.

LISZT ABOUT WAGNER

Liszt's letter to Karl Alexander, Grand Duke of Sachsen-Weimar-Eisenach, on Wagner's Ring, 10 November, 1856.

"Wagner's piece, half of which is already complete and is expected to be completed by the summer of 1858, will rule the whole era as the most fantastic monument of modern art: magnificent, wonderful and unprecedented". (2)

WAGNER'S RECEPTION IN HUNGARY

It is almost certain that Wagner was first mentioned in Hungarian newspapers in 1842 in connection with two of his operas, *Rienzi* and *The Flying Dutchman*. (3) The first performance of a work by him, the overture of *Tannhäuser*, took place in the Hall of the National Museum on 8 December, 1853 with Ferenc Erkel conducting the newly established Philharmonic Society.

Ede Reményi (1830-98) was General Görgey's violinist during the revolution of 1848-49. He became a friend of Wagner in 1853. Wagner wrote about him in his autobiographical writing (*Mein Leben*): "der sich für mich grenzenlos leidenschaftlich gebärdete" (the person who did so much enthusiastically in my favour). Reményi transcribed many works of Richard Wagner and gave concerts as well, but unfortunately these transcriptions have not survived. (4)



3. Emil Haraszti: *Wagner Richard és Magyarország* [Richard Wagner and Hungary], Budapest: Magyar Tudományos Akadémia 1916, 210; illustration and exact definition (Regélő, Pesti Divatlap, 1842. dec. 4, 97. edition, Omnibus-rovat), in Varga Ildikó Rita Anna: *Richard Wagner, Hungary, and the Nineteenth Century, Aspects of Wagner's Reception in Hungary during the Nineteenth Century*. PhD diss., Universität für Musik und darstellende Kunst, Graz.

TABLEAU OF THE ORGANIZING
COMMITTEE OF THE 50TH
ANNIVERSARY OF LISZT'S CAREER IN
1873.

First row: Cardinal Lajos Haynald, Ferenc
Liszt, Count Albert Apponyi, Count Guido
Karátsonyi. Back row (from left to right):
Imre Huszár, Antal Siposs, Ödön
Mihalovich, Baron Antal Augusz, Hans
Richter and Johann Nepomuk Dunkl.



Hans Richter first conducted Liszt's oratorio *Christus* on 9 November 1873 as part of the three-day celebration organized to mark the 50th anniversary of the beginning of Liszt's artistic career. Several members of the organizing committee belonged at the same time to the Wagner Society as well. Wagner and Cosima did not take part in the celebration, but Wagner wrote a verse to the Jubilee Committee. Cosima entered the following note in her diary on 11 November:

"At night I was overcome by utmost bitterness for not having travelled to my father's jubilee. I must cry for being so much separated from him." (19)

Cardinal Lajos Haynald was a close friend of Liszt and knew Cosima Wagner personally. Another close friend of Liszt, Johann Nepomuk Dunkl who was once the head of Rózsavölgyi Music Company is also on the list of recipients of the letter of thanks Wagner wrote to the Hungarians in return for their greetings on his birthday in 1869. Imre Huszár was part of the delegation that welcomed Wagner on his second visit to Pest, when Wagner and Cosima arrived at the Nyugati Railway Station on 6 March, 1875. (20)

< CHRISTUS ORATORIO.
Cover of a copy dedicated
to Richter

20. We express our thank to Ildikó Rita Anna Varga, who has revealed that on the photo in the company of Liszt it is Antal Siposs instead of the often mistaken believed Imre Széchenyi. See footnote 3.